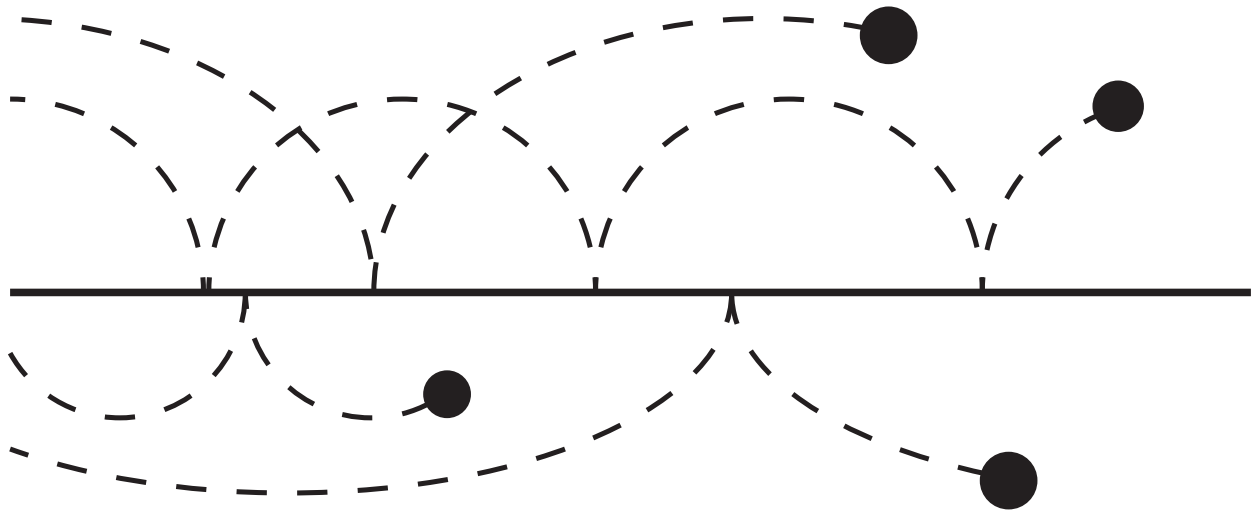


Multivalent Rhythmic Orientation

Embodied Exercises for Expanding Rhythmic Awareness



Joel Lavolette II

Multivalent Rhythmic Orientation

This short book is a collection of exercises that I've developed over the last 18 years while teaching at the Rattletree School of Marimba (learnmarimba.com). The concepts are rooted in my 30+ years of studying and performing traditional Zimbabwean music and is very strongly influenced specifically by the cyclical nature of mbira music. In mbira music, a player is playing several melodies at once and each melody has its own independent starting point, rhythm, and time signature. As a performer, you need to constantly shift your perception between multiple rhythmic orientations. I call this concept Multivalent Rhythmic Orientation. While polyphonic music is commonly encountered in Western music, it is rare for one person to be continually changing their rhythmic perception (and maintaining multiple perceptions at once). These rhythmic orientations are not just perceived as polyrhythms against a "parent" rhythm, but are experienced as multiple independent rhythms happening simultaneously.

This book is not meant to be a deep dive into the theory and pedagogy of mbira music itself but is rather intended to be a series of exercises that anyone can do to gain more facility with these concepts. Everyone from complete beginners to seasoned professionals can learn from these exercises. These exercises are meant to help people become better listeners and have a more embodied feel for various rhythms.

It's my intention that this book is easy to understand and fun to do! Examples are presented in simple block diagram so that notation literacy is not required.

How to read the Rhythmic Cells in this book

Rhythmic Cells are read from left to right. Each column in the cell represents an equal division of time. An X in the column represents doing something in that space of time (usually clapping or stomping). When you get to the end of the line, you start back over without pause. So a rhythmic cell that looks like this:

Clap:	X			
Stomp:	R		L	

will be performed like this:

Clap:	X				X				X	
Stomp:	R		L		R		L		R	

 etc...

The above example uses a rhythmic cell that divides time in to **four**:

1	2	3	4
---	---	---	---

In this book, we also sometimes use rhythmic cells that divides time in to **three**:

1	2	3
---	---	---

Table of Contents

1. Feeling Rhythm in the body - page 3

Before we dive in to multivalent exercises, we'll start by exploring how specific rhythmic components feel in the body. We will feel the difference between a rhythmic component as being UP, DOWN, FALLING IN or BOUNCING OFF of the beat.

2. Multivalent Rhythmic Orientation (MRO) - page 7

What is it? What does "the One" mean? How is MRO different than how rhythm is typically taught and subsequently perceived in the West? What are benefits to this methodology?

3. Multivalent Rhythmic Orientation in our bodies - page 9

How does MRO feel in the body? Our first MRO exercise: feeling a rhythm in two different ways.

4. Rhythmic Multivalence vs. Beat multivalence - page 10

What is the difference between rhythm and beat? What is rhythmic multivalence vs beat multivalence? Exploring the dramatic difference between beat multivalence and typical Western rhythmic understanding.

5. Understanding the concept of rhythmic cells as building blocks for longer patterns - page 13

All possible permutations of rhythmic cells divided in four and three. Rhythmic games combining cells in group play - practicing call and response games, follow the leader, and other games.

6. Multiple ways to perceive two against three polyrhythms - page 16

Many polyrhythms are based on two against three. We revisit two against three and add rhythmic and beat multivalence. This section does a deep dive in to multiple ways to work with this foundational concept.

7. Quick reference pages - pages 21-26

Useful for teachers to print out and have one-sheets that they can bring in to class.

Feeling rhythm in the body

The foundation of this whole book is to learn how to **feel** the effects of various rhythms in the body. To that end, we start with physical exercises rather than theory. The following exercises are intended for group practice, but they can also be learned and felt alone. I'll break down the first few exercises in detail, so the facilitator knows exactly what to do. Later exercises will build from this framework.

Feeling HOME

This is the starting position for many of the exercises in this group.

- 1) Begin by standing in a group. People should be in a relatively tight circle, but with enough room to freely move their arms.
- 2) The leader starts by marching in place. Stomping the ground loud enough for there to be a sound and with a steady rhythm. Right, Left, Right, Left, etc. Everyone else in the group copies the leader. The people directly across the circle may become confused because they are not “mirroring” the leader, but everyone should be doing the same step at the same time.
- 3) The leader starts verbally counting with their stomps: 1, 2, 3, 4, 1, 2, 3, 4...Etc. Everyone else copies this.
- 4) Now the leader starts clapping on the 1. Everyone follows this.
- 5) Everyone stops counting out loud but keeps clapping.

At this point, the group in a circle, stomping four beats and clapping on the 1. **This position is what I refer to as HOME throughout the rest of the book.**

Feeling DOWN, UP, FALLING IN, and BOUNCING OFF

These are the four primary rhythmic experiences that we will focus on feeling in our bodies as we perform them.

Feeling DOWN

This exercise helps people establish the concept of the **downbeat** in music as a physical experience.

While in HOME position the leader does a clear **bending of their knees** when they clap on the 1. Everyone else follows, and the leader describes the physical feeling that the participants should be experiencing:

“As we bend our knees, we are feeling DOWN. Feel your body drop DOWN in to the beat. Notice the difference between the feeling of DOWN on 1 vs when we are only stomping on 2, 3, and 4. Don't worry about trying to describe it. Just feel it.”

Feeling:	DOWN			
Clap:	X			
Stomp:	R	L	R	L

Give enough time for everyone to feel comfortable doing this. Don't feel rushed to move on too quickly. Remember this is about FEELING, not understanding.

Notes: Occasionally you will work with people that have difficulty with physical movement. Feel free to make any modifications needed to accommodate that.

This is an opportunity for everyone to lock together. Encourage everyone to listen to their neighbor. If someone is clapping too quiet or too loud, adjust the dynamics: “Make this sound like it’s all one thing” “blend with your neighbor”. “See if you can hear the person on the other side of the circle, and play loud enough or quiet enough to do that”, etc.

This will be the first step to many of the exercises to follow, so this needs to be solid before you move on. Once everyone knows this exercise, you can quickly start a circle simply by starting stomping and clapping on the one and everyone will come in.

Feeling UP

Now that we’ve established how DOWN feels, we’ll work on UP.

- 1) Start at HOME position.
- 2) Now the leader adds a clap on the AND of TWO: 1(clap), 2 - and(clap), 3, 4, 1(clap), 2 - and(clap), 3, 4 etc
- 3) Now, as the leader claps the AND of TWO, they lift up - perhaps on their toes or raising their hand higher. It should be a very physical feeling of UP.

Feeling:				UP				
Clap:	X			X				
Stomp:	R		L		R		L	

- 4) Notice how different the feeling of UP is from the feeling of DOWN.
- 5) Do this long enough for everyone to really physically demonstrate with their body that they are moving UP with the clap. There should be sense of **lifting** or **lightness** when they go UP.

Feeling FALLING IN

This next rhythmic feel is often called a “pick-up” in Western music circles. I like the term FALLING IN because it feels like you are falling into the next beat.

- 1) Start in the HOME position.
- 2) Add a clap on the fourth 16th note of the fourth beat:

X															X
R			L				R				L				

3) Once people can do that, then take out the clap on the stomp so that people can feel the fall in to the stomp:

DOWN															FALL
															X
R				L				R					L		

4) The important aspect of this is really noticing the difference in the body between UP (where the body is at the peak of the movement away from DOWN) and FALLING IN where the body is just about to be DOWN but is first FALLING IN. Especially as in the last exercise where you don't clap on the DOWN, you should still feel the body going DOWN. This decoupling of the feeling of DOWN and the need for there to be a clap on DOWN is important to internalize the feeling. In other words, DOWN isn't about the clap, but about the physical feeling of DOWN.

Feeling BOUNCING OFF

This final rhythm feels like it is bouncing right off of a stomp.

1) Start in the HOME position.

2) Add a clap on the second 16th note of the second beat:

DOWN					BOUNCE										
X					X										
R				L				R					L		

3) This is a very kinetic experience in the body - it feels like it is immediately bouncing off of a stomp. It is a very different feeling from UP or FALLING IN. Take the time to really explore these different sensations in the body.



Exercises in 12/8

The following exercises explore feeling DOWN, FALLING IN, and SHU-BOP using rhythmic cells that divide time in to **three**.

Feeling DOWN

This is the same HOME position as taught above, but dividing time in to **three**:

X															
R				L				R					L		

Feeling FALLING IN

1) Start in the HOME position.

2) Add the clap right before the beat happening on your right foot:

X					X	X					X
R			L			R			L		

3) Once you can easily do this, then remove the clap on the down beat and just feel that down happening in your stomp as the DOWN that you are FALLING IN to (just as we did in the earlier FALLING IN exercise):

					X						X
R			L			R			L		

Feeling SHU-BOP

This tends to be the most challenging triplet position for most people - probably because is it so much less common to accent this beat in the music we hear in the West.

1) Start in the HOME position.

2) Now add a clap on the right foot and directly after the right foot:

X	X					X	X				
R			L			R			L		

I call this SHU-BOP because I learned that phrase from an old Jazz big band teacher who would have the horn players sing that in order to get the timing right:

SHU	BOP					SHU	BOP				
X	X					X	X				
R			L			R			L		

People should really feel this as a bouncing off the beat - it's a very up feeling. To practice this, it's helpful to drill the exercise by adding and subtracting the claps on the downbeat and changing which foot it happens on to really feel the ricochet type bounce feeling. Here are a few practice examples:

	X					X	X				
R			L			R			L		

X	X						X				
R			L			R			L		

	X						X				
R			L			R			L		

Multivalent Rhythmic Orientation

Multivalent Rhythmic Orientation (MRO): What is it? What does “the One” mean? How is MRO different than what is typically taught in the West? What are benefits to this methodology?

What is MRO?

The term multivalent means “having many values, meanings, or appeals”. When applied to rhythmic orientation, this is the idea that a rhythm can be perceived (and performed) from multiple different perspectives that can all be correct. There are many examples of this in other disciplines:



This image can be perceived as an old woman or a young woman. Either view is correct. This picture has two valences.

In a musical context, multivalence can be thought of in terms of shifting one’s perceived rhythmic starting point. Imagine this rhythm:

X			X			X	
---	--	--	---	--	--	---	--

By shifting the perception of the starting point, that rhythm could be performed in 8 different ways. If we move the starting point over one subdivision for each iteration, we arrive at these eight permutations:

1:	X			X			X	
2:		X			X			X
3:	X		X			X		
4:		X		X			X	
5:			X		X			X
6:	X			X		X		
7:		X			X		X	
8:			X			X		X

Important:

Shifting the perception of the starting point of the rhythm **doesn’t change the rhythm itself**, it only changes the idea of where the rhythm starts. Using the above picture of the old woman and the young woman: Either of those answers would be correct, but to see a third valence...such as a tomato...would be incorrect.



Those ducks are going to have a very different experience than these ducks:



The bouncing ball is the music. The music is the same, but your perception of it will be completely different based on your rhythmic orientation.

Feeling Multivalent Rhythmic Orientation in the body

Now that we know what MRO is, we can start applying the concept to physical exercises. These practices are meant to be experienced and felt - not just read about.

Feeling a rhythm in two different ways

1) Clap this beat:

X			X			X	
---	--	--	---	--	--	---	--

To feel the rhythm, you can start by counting as you clap, but stop counting as soon as you have the rhythm:

ONE	two	three	ONE	two	three	ONE	two
-----	-----	-------	-----	-----	-------	-----	-----

2) As you are clapping, **physically bend your knees** and make your body go DOWN on the clap. The idea is to **FEEL** the rhythm in your body as you are playing it. Give it a little time in order to feel it. Don't think about it too much - just note how it feels and move on to the next step.

3) Now start with stomping your feet- Right and left:

R				L			
---	--	--	--	---	--	--	--

4) As you stomp, you'll add the clap:

X			X			X	
R				L			

Now the DOWN feeling will be with the stomps. As before, take time to FEEL how this rhythm is in your body. Note how these two ways of playing the same rhythm feels so different in your body and in the perception of the music that is created. Make note of the differences - if you are leading a group, ask them to describe in words the differences in how their bodies experience the rhythms. Note that there isn't a correct way to play the rhythm (just as the image above can be either a young woman or an old lady), these are just two different ways of experiencing the same thing.

Rhythmic Multivalence vs. Beat Multivalence

There are two forms of MRO. Rhythmic multivalence and beat multivalence. In this section we will discuss these differences.

What is the difference between rhythm and beat?

The **beat** is the steady underlying pulse in music - like a heartbeat or a clock.

The **rhythm** is the pattern of sounds and silences that happen in relation to that beat.

In many exercises in this book, we **stomp the beat** and **clap the rhythm**.

These next exercises will explore the difference between shifting rhythm (rhythmic multivalence) and shifting the beat (beat multivalence).

Offset rhythm

This is best performed with three or more people. This exercise happens in three parts. Make sure that each part is tight before moving on to the next section.

1) Stand in a circle and divide everyone in to three groups. Start by stomping Right, Left:

R			L		
---	--	--	---	--	--

2) The first group will clap on the pickup right before the stomp and on the stomp:

X		X	X		X
R			L		

3) The second group will clap on the stomp and right after:

X	X		X	X	
R			L		

4) The third group will clap on the upbeats:

	X	X		X	X
R			L		

Take time to get each group tight before introducing the next group.

Once everyone is in, everyone is stomping in the same place, but the claps are hocketing:

X		X	X		X
X	X		X	X	
	X	X		X	X
R			L		

This is an example of offsetting a rhythm while not offsetting the beat. This is Multivalent Rhythm.

Offset Beat

Now we'll look at the same pattern, but with offsetting the beat instead of the rhythm.

1) Like before, the first group will clap on the pickup right before the stomp and on the stomp:

X		X	X		X
R			L		

2) Now, everyone else will also clap at the same time as the first group, but they will not stomp yet.

3) The second group will now keep clapping in the same spot, but they will shift their stomp back one:

Group one:

X		X	X		X
R			L		

Group two:

X		X	X		X
		L			R

4) Group three will now follow suit. Their clap will happen at the same time as everyone else, but they will shift their beat forward one:

Group three:

X		X	X		X
	L			R	

The result is that everyone is playing the same rhythm at the same time, but the beat is offset. **This is Multivalent Beat.**

A fun thing to do when these exercises are locked in is to have people **move through the space** (their stomps now become steps) so that they can experience the sonic effect of the beats of other people against their own beat.

Offset Rhythm and Beat

This is a considerably more **advanced** exercise for those that want a challenge. This shows the possibilities when offsetting both rhythm and beat. The same pattern we have been working with can offset both rhythm and beat. This is difficult because there is no longer a fixed point for everyone to lock to, but rather they have to find their lock by playing in the spaces of their neighbors.

1) Group one starts with their basic pattern:

X		X	X		X
R			L		

2) Group two then puts their first clap in the space that is left and their second clap is the first clap of group one. It is easiest to get the clap locked before adding the stomp:

Group 1 clap:	X		X	X		X
Group 1 stomp:	R			L		
Group 2 clap:		X	X		X	X

3) Once this is tight, group two will add their stomp:

Group 1 clap:	X		X	X		X
Group 1 stomp:	R			L		
Group 2 clap:		X	X		X	X
Group 2 stomp:		R			L	

4) And finally, group three will add their part, again starting with the clap and then adding the stomp.

The complete pattern is:

Group 1 clap:	X		X	X		X
Group 1 stomp:	R			L		
Group 2 clap:		X	X		X	X
Group 2 stomp:		R			L	
Group 3 clap:	X	X		X	X	
Group 3 stomp:			R			L

Each of the exercises above will inevitably be perceived very differently from each other. Participants will likely notice certain patterns are easy while others are difficult. They may notice that they often try to lock to the same thing (the stomping or a certain clapping rhythm for example) and they will find that strategy to work well sometimes and not well other times. One of the goals of these exercises is to challenge these habits.

Using rhythmic cells as building blocks

In this section we dive deeper into the concept of rhythmic cells and how we can use these cells to create longer rhythmic patterns. These cells can be used to create your own patterns for later exercises.

We earlier learned the concept of DOWN, BOUNCING OFF, UP, and FALLING IN.

These represent every possible position when there are four divisions of time in a rhythmic cell:

DOWN:

X			
---	--	--	--

BOUNCING OFF:

	X		
--	---	--	--

UP:

		X	
--	--	---	--

FALLING IN:

			X
--	--	--	---

These elements can also be combined. For example:

DOWN and UP:

X		X	
---	--	---	--

BOUNCING OFF and FALLING IN:

	X		X
--	---	--	---

Here are every possible combination of rhythmic cell that is four divisions long:

1:				
2:	X			
3:		X		
4:			X	
5:				X
6:	X	X		
7:	X		X	
8:		X	X	

9:		X		X
10:			X	X
11:	X		X	
12:	X	X	X	
13:		X	X	X
14:	X		X	X
15:	X	X		X
16:	X	X	X	X

Now the fun comes. You can combine all the above permutations and create longer chains of rhythms.

Below are just a few examples, but you are encouraged to create your own!

Cell 2				Cell 4				Cell 5				Cell 1			
X						X					X				
R				L				R				L			

Cell 5				Cell 4				Cell 5				Cell 4			
			X			X					X			X	
R				L				R				L			

Cell 9				Cell 4				Cell 4				Cell 10			
	X		X			X				X				X	X
R				L				R				L			

Cell 14				Cell 8				Cell 14				Cell 8			
X		X	X		X	X		X		X	X		X	X	
R				L				R				L			

Cells with three divisions

The cells above are in divisions of four. Cells can be any length, but in this book we primarily work with cells that are divided into four or three.

Similar to above, there are a limited number of permutations for a rhythmic cell that is three divisions long::

1:			
2:	X		
3:		X	
4:			X
5:	X	X	
6:		X	X
7:	X		X
8:	X	X	X

As above, these cells can be chained together to create longer rhythms. A few examples:

Cell 7			Cell 7			Cell 6			Cell 3		
X		X	X		X		X	X		X	
R			L			R			L		

Cell 7			Cell 3			Cell 4			Cell 1		
X		X		X				X			
R			L			R			L		

Cell 1			Cell 2			Cell 3			Cell 4		
			X				X				X
R			L			R			L		

Cell 5			Cell 7			Cell 7			Cell 3		
X	X		X		X	X		X		X	
R			L			R			L		

Cell 6			Cell 6			Cell 3			Cell 5		
		X		X	X		X		X	X	
R			L			R			L		

Rhythmic Cell games

Here are a series of games that can be played using rhythmic cells.

Call and response

- 1) Start in HOME.
- 2) The leader then claps a rhythm based on stringing together two or more of the cell patterns above.
- 3) Everyone then copies the rhythm while keeping the beat going. The leader then changes the pattern and the game continues.

Variations:

- 1) Start in HOME. The leader picks the first rhythm and then everyone does it. Then the person to their right claps their own new rhythm and everyone copies that. The game continues around the circle.
- 2) Start in HOME. The leader does a rhythm and only the person to their right does that rhythm. Then the person to their right does the new rhythm while the person who had just done the new rhythm goes back to clapping only on the 1-the circle is passing the new rhythm around one person at a time.

Splitting the group

This game requires some hand signals in order to not have to stop the clap:

* HOME signal. The leader raises their hand in a fist. This indicates that any rhythm that people are doing they should stop and go back to only clapping on the 1.

* SPLIT - The leader does a vertical “karate chop” motion with their hand where they want to split the circle in to two (or more groups).

1) Start on HOME

2) The leader splits the group with the SPLIT signal and then (in this example the groups is being split in two, but any number is fine).

3) The leader makes clear visual eye contact with one of the groups and then claps a new rhythm. Only that group changes to the new rhythm. Use the above rhythmic cell examples, or even better - create your own!

4) The leader then looks at the next group and gives them a different rhythm.

This is a great way to teach listening and concepts of hocketing and resultant melodies.

This game can get quite advanced: Triplet rhythms can be combined with duplet - Odd phrase lengths can be introduced for the different groups. It's limited only by your imagination and the skill level of the group.

Two against three polyrhythms

Many polyrhythms are based on two against three. This section does a deep dive in to multiple ways to work with this foundational concept.

Multiple ways to perceive two against three polyrhythms

Often in Western musical education, polyrhythms are explained as one main rhythm with a second rhythm superimposed on top. It's my opinion that is a misrepresentation. **A polyrhythm is actually two rhythms of equal importance playing together.** That is a prime aspect of multivalence. In this example, we will look at two against three with this perspective.

“Not Difficult”

1) Stand in a circle.

2) People will clap their hands against their thighs in this exercise. They will clap two beats in one hand and three beats in the other. That may sound challenging, but it's not difficult*:

* not dif-fi-cult (Credit to Professor Steven Friedson at UNT for teaching me this mnemonic.)

Speak:	NOT		DIF	FI	CULT		NOT		DIF	FI	CULT	
Left thigh:	X		X		X		X		X		X	
Right thigh:	X			X			X			X		

3) Spend the time until people can play this smoothly and then stop the speaking.

4) Practice switching hands so that your left hand is doing what your right hand was and vice-versa.

Stomping on the three

Now that everyone can smoothly perform two against three, you will stomp on the three count:

Stomp:	R			L			R			L		
Left thigh:	X		X		X		X		X		X	
Right thigh:	X			X			X			X		

Feel DOWN when you stomp. In this exercise, you are feeling this rhythm as having a **three-pulse subdivision (built from four rhythmic cells that are three divisions long)**:

	CELL			CELL			CELL			CELL		
Stomp:	R			L			R			L		
Left thigh:	X		X		X		X		X		X	
Right thigh:	X			X			X			X		

Stomping on the two

Next we shift our valence:

Stomp:	R		L		R		L		R		L	
Left thigh:	X		X		X		X		X		X	
Right thigh:	X			X			X			X		

Feel DOWN when you stomp. In this exercise, you are feeling this rhythm as having a **four-pulse subdivision (built from three rhythmic cells that are four divisions long)**:

	CELL			CELL			CELL					
Stomp:	R		L		R		L		R		L	
Left thigh:	X		X		X		X		X		X	
Right thigh:	X			X			X			X		

Longer cell lengths

A third valence can be explored by thinking of this pattern as being built by two identical rhythmic cells that are six subdivisions in length:

	CELL						CELL					
Stomp:	R		L		R		L		R		L	
Left thigh:	X		X		X		X		X		X	
Right thigh:	X			X			X			X		

Notice how the beat alternates between the feet (R, L, R followed by L, R, L)? In order to more easily feel the back-and-forth motion in the feet, move FORWARD on the first beat of each group:

Forward with the right foot (R-F) Back with the Left (L-B) and back with the right to meet the left (R-B). Now forward with the Left foot (L-F) and back with the Right (R-B) and back with the left foot to meet the right(L-B):

Stomp:	R-F		L-B		R-B		L-F		R-B		L-B	
Left thigh:	X		X		X		X		X		X	
Right thigh:	X			X			X			X		

Combining these

With two or more people you can have two different groups at the same time feeling the beat in the two different ways:

Group one:

Stomp:	R			L			R			L		
Left thigh:	X		X		X		X		X		X	
Right thigh:	X			X			X			X		

Group two:

Stomp:	R		L		R		L		R		L	
Left thigh:	X		X		X		X		X		X	
Right thigh:	X			X			X			X		

Have participants move through the space like in earlier examples so they can experience people feeling the same rhythm in different ways at the same time.

After working your way through these exercise, **be sure and switch which hand is playing two and which is three** – it feels like starting over! With practice, you will be able to easily move between these valences.

Offsetting the stomp while feeling Two.

We now shift the stomping to rotate the perception of the rhythm. This same rhythm can be perceived as having the stomps not change, but the rhythm offsets (beat multivalence). Explore how these identical performances feel different.

Offset beat:

Stomp:		L		R		L		R		L		R
Left thigh:	X		X		X		X		X		X	
Right thigh:	X			X			X			X		

Offset rhythm:

Stomp:	R		L		R		L		R		L	
Left thigh:		X		X		X		X		X		X
Right thigh:		X			X			X			X	

Notice that the above examples are **identical**. It is only the shifting starting point and different rhythmic cell lengths that makes them feel different.

There are many more variations possible.

Offsetting the stomp while feeling the Three

These same offsets can be explored with feeling the pattern in three. These are just a few examples. There are many more-find them!

Offset beat:

Stomp:		L			R			L			R	
Left thigh:	X		X		X		X		X		X	
Right thigh:	X			X			X			X		

Offset rhythm:

Stomp:	R			L			R			L		
Left thigh:		X		X		X		X		X		X
Right thigh:		X			X			X			X	

Shifted starting points (every subdivision is a valid starting point):

Stomp:	R			L			R			L		
Left thigh:	X		X		X		X		X		X	
Right thigh:		X			X			X			X	

Stomp:	R			L			R			L		
Left thigh:		X		X		X		X		X		X
Right thigh:	X			X			X			X		

This is only the tip of the iceberg! I encourage you to explore other variations!



QUICK REFERENCE PAGES

Feeling DOWN, UP, FALLING IN, and BOUNCING OFF (page 3)

1) Feeling DOWN:

Feeling:	DOWN				DOWN			
Clap:	X				X			
Stomp:	R	L	R	L	R	L	R	L

2) Feeling UP:

Feeling:				UP				
Clap:	X			X				
Stomp:	R		L		R		L	

3) Feeling FALLING IN:

Feeling:	DOWN							FALL
Clap:	X							X
Stomp:	R				L			

4) Feeling BOUNCING OFF:

Feeling:	DOWN					BOUNCE		
Clap:	X					X		
Stomp:	R				L			

All combinations of rhythmic cells that are four divisions long (page 13):

1:				
2:	X			
3:		X		
4:			X	
5:				X
6:	X	X		
7:	X		X	
8:		X	X	

9:		X		X
10:			X	X
11:	X		X	
12:	X	X	X	
13:		X	X	X
14:	X		X	X
15:	X	X		X
16:	X	X	X	X

Combining all these (pages 13-14).

Have students combine the above cells in to new patterns (pages 13, 15).

Exercises in 12/8 (page 5)

1) Feeling DOWN:

X						X					
R			L			R			L		

2) Feeling FALLING IN:

X					X	X					X
R			L			R			L		

3) Feeling SHU-BOP:

SHU	BOP					SHU	BOP				
X	X					X	X				
R			L			R			L		

All combinations of rhythmic cells that are three divisions long (page 14):

1:			
2:	X		
3:		X	
4:			X
5:	X	X	
6:		X	X
7:	X		X
8:	X	X	X

Have students combine the above cells in to new patterns (pages 14-15).

Feeling a rhythm in two different ways (page 9)

1) Clap this beat:

X			X			X	
---	--	--	---	--	--	---	--

2) Feel the beat as: ONE-two-three-ONE-two-three-ONE-two.

3) Really feel DOWN when you clap (bend your knees and overemphasize the feeling).

4) Now start with stomping and then add the clap:

X			X			X	
R				L			

5) Note the difference of how these two ways of playing the same rhythm feels. Have participants describe the different feelings in words.

Offset Rhythm (page 10)

We have three groups - each stomping the same beat but offsetting their clapping. Bring in one group at a time.

1) Group one:

X		X	X		X
R			L		

2) Group two:

X	X		X	X	
R			L		

3) Group three:

	X	X		X	X
R			L		

4) All three groups together:

X		X	X		X
X	X		X	X	
	X	X		X	X
R			L		

Offset Beat (page 10)

Same three groups - stomping a different beat but clapping at the same time. Beat multivalence.

1) Group one:

X		X	X		X
R			L		

2) Group two:

X		X	X		X
		L			R

3) Group three:

X		X	X		X
	L			R	

4) All groups together:

R			L		
		L			R
	L			R	
X		X	X		X

Offset Rhythm and Beat (Advanced) (page 12)

Same three groups - stomping a different beat and offsetting the claps

1) Group one:

X		X	X		X
R			L		

2) Group one and two:

Group 1 clap:	X		X	X		X
Group 1 stomp:	R			L		
Group 2 clap:		X	X		X	X
Group 2 stomp:		R			L	

3) Group one, two and three:

Group 1 clap:	X		X	X		X
Group 1 stomp:	R			L		
Group 2 clap:		X	X		X	X
Group 2 stomp:		R			L	
Group 3 clap:	X	X		X	X	
Group 3 stomp:			R			L

Two against three polyrhythm (page 16)

1) “Not Difficult”

Speak:	NOT		DIF	FI	CULT		NOT		DIF	FI	CULT	
Left thigh:	X		X		X		X		X		X	
Right thigh:	X			X			X			X		

2) Stomping on the two:

Stomp:	R			L			R			L		
Left thigh:	X		X		X		X		X		X	
Right thigh:	X			X			X			X		

3) Stomping on the three (F- forward, B - back):

Stomp:	R-F		L-B		R-B		L-F		R-B		L-B	
Left thigh:	X		X		X		X		X		X	
Right thigh:	X			X			X			X		

Combining these (page 18):

One group can stomp in two and one in three. Switch hands. Move through the space.

Offsetting the stomp while feeling Two. (Advanced - note that these are both sonically the same, but the feel will be different):

1) Offset beat:

Stomp:		L		R		L		R		L		R
Left thigh:	X		X		X		X		X		X	
Right thigh:	X			X			X			X		

2) Offset rhythm:

Stomp:	R		L		R		L		R		L	
Left thigh:		X		X		X		X		X		X
Right thigh:		X			X			X			X	

There are multiple ways to do this. See the fuller text (pages 16-19) for a few examples or create your own!

Imitation games (pages 15-16)

Rhythm call and response

The leader strings together a rhythm from the cells and then everyone will copy it. Repeat this as a call and response.

Variations:

- 1) The leader starts a new rhythm and the person to the right does it. Then the person to their right. Continue until it gets back to the leader and change to a different rhythm
- 2) Like above except the person on the right does the new rhythm and then when the person on their right goes to the new rhythm, they return to the old one. The new rhythm is then “one at a time”.
- 3) Leader starts a new rhythm, everyone imitates her. Then the person on their right starts a new rhythm and everyone imitates them, etc.
- 4) Splitting the group

Uses HOME and SPLIT hand signals (see text).

Leader splits the group and has each smaller group do independent rhythms. This can be as simple or as complex as you like.



