

The Sense of Rhythm in Music Review of Some Theoretical Conceptions Concerning Its Development

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ABSTRACT

The present research is an attempt to show some methods of approach for developing the sense of rhythm in Music Education. This was achieved by presenting of some international theorists and few Easter European Musicologists, not translated into Arabic, who can be in high interest for pedagogues of Music in Jordan. Their works covered many of the problems or characteristics of the sense of rhythm, and showed attainments can be in assistant when working with Students of Music Departments in Jordan Universities. The researchers also present examples of working with difficult rhythmical samples. The theoretical base of explanation and bringing in attention of some ways of overcoming the difficulties in rhythm are mixed with pure practical and methodological samples in confirmation of the academically propositions presented in the research. These all approaches in combination, to enrich the concepts of working and development the sense of rhythm in Music.

Keywords: Sense, Rhythm, Music.

INTRODUCTION

In this paper the authors allow the elaboration of one of the disputable questions in the aria of music teaching and, more specifically, the forming and development of the sense of measure and rhythm. An existential dispute has been hovering in musical theory for long years as to whether there is any need of practicing rhythmical music exercises, not belonging to the pieces of music; but as exercises developed specially for the refinement of the sense of rhythm. The mail question was - Is it necessary to set apart the rhythm or to reflexively interpret it as an aesthetic intention of tone pitches and of the formative principles in music composition or performance? Consensus seems to have been reached in modern musicology and the opposing trends have become united in balancing between the two forms of work, improving the rhythm sense with separated examples, or working with the rhythm as integral part of the music piece. The rhythmic exercises suggested by a multitude of music theorists and teachers have been accepted as an auxiliary

means, targeted at the attainment of an optimum pedagogical result and full-fledged artistic expression. The authors of this paper deal precisely with the presentation of some of these approaches, suggested by various teachers, aiming to enrich the pragmatic theoretical conceptions and to present a clear-cut practical orientation, demonstrating the usefulness of employing rhythmic exercises in the process of music teaching. In this article Researchers put attention over some books publicized in Bulgarian and Russian languages (beside familiar English and International authors), as they are not well known in Jordan, and presented some theoretical ideas concerning the nature of rhythm and basic theses which could be in great help for the teachers of solfeggio and theory, as well as practical instrumental teachers. Some attention was put over the main characteristics of the rhythmic sense by different authors, which was taken as a base of later discussion over the main subject-development the rhythmic sense. The aim of the researchers was to accent over presentation of different ways of studying rhythm and dealing with it from point of view of pedagogical attempt and idea of rhythm as a part of main structure of the music teaching process.

The idea of developing rhythmic sense was the main aim of many researchers, starting with Dalcroze 1885,

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and since his time many authors added new ideas or entered with their experience in the field. Some of them will be mentioned in this research. But mainly the authors will try to adopt and present some theories originated from Russia and Bulgaria, which are not well known, as they were not translated. The mentioned Eastern European theorists and their attempts to improve the methodology of working with the rhythmic sense will be interesting for music teachers in Jordan. At same time researchers will show their own points of view over the concepts.

Study purpose: There are many of well-known theories over development of rhythmical sense. At the same time, there are many still not-translated concepts, which enrich the methods of teaching rhythm. Some of them are originated from Eastern Europe. Accordingly the researchers of the present study decided to present some of them, and include also their own comments over the presented ideas. This is methodologically and academically novel and giving new standing points for similar following researches.

Rhythm as an element of musical science is one of the major foundations, which is theorized since ancient times. The authors of the article have tried to have an introduction to the topic from the perspective of implementing of musical rhythm in practice, based on fundamental theorists from Eastern Europe, which will contribute to enrich the knowledge of those interested of the topic.

Study Aim: The study aims to enrich the knowledge of different thoughts and practices in the pedagogy and especially development of the rhythm sense. Presentation of different methods of approaches as well as bibliography references presented aims to broaden the ideas and experience in teaching rhythm. The new, genuine dilemma at the research will be - showing the new theorists working over the field as well as own concepts of working and development of the rhythmic sense.

This approach - a presentation of basic fundamental theorists well (or not so) well known which are quoted and reviewed by their theories and from that particular point tracking new direction for incorporation and applying into practice of new methodological and pedagogical approaches. This is one of the new guidelines in international musicology in past years. Same path took the authors of the article. Introduction of European theorists, their thoughts about the rhythm, after

it new comments are presented and practical guidelines introduced for the proper development of the music rhythm..

Justification of the Study: It was Emile Jaques Dalcroze who started theoretically researching over the rhythmic sense. Jaques-Dalcroze, E. (1920). *The Jaques-Dalcroze method of eurhythmics: rhythmic movement*, Vols. 1 and 2. London: Novello, 1920. (Original work published in 1918); Jaques-Dalcroze, E. (1921). *Rhythm, music and education* (H. F. Rubinstein, Trans.). New York: G.P. Putnam's Sons. (Original work published in 1921). Jaques-Dalcroze, E. (1931). *Eurhythmics, art and education* (F. Rothwell, Trans.; C.Cox, Ed.). New York: Barnes. (Original work published in 1930)., set the beginning of serious studies in the field. Many researches followed his attempt and up to now still there are new ideas and experiences adding novelty in the music pedagogy. Standing by this broad platform of knowledge, authors of the present study will base over some of the international researchers and at same time will add their own vision over the chosen topics.

Study Limitation: Having in consideration the huge volume of researches over the subject, authors will be unable to mention all of the works, covering the main topics, so they chose to accent more over the Eastern European musicologists, whom are not well known, beside the major theorists in the field.

Study Methodology: Main approach in the present study will be discussion over different ways of teaching and development of the rhythm sense along with central endeavor of clear pedagogical and meteorological attempt of improving the present experience of teaching rhythm.

Rhythm as an Element in Music

The length of the sound in the time, during which we have the feeling of a sound is called Duration. In music we deal with relative durations, depending of the graphic signs, determining the duration of every single sound. On their own, they remain an abstract concept, without being strictly fixed by the metronomic time, referred to as Tempo, which is responsible for the precise going on of the musical processes in time. The Rhythm is defined as a way of organizing the sound in music according to duration, around metric accented groups of strong and weak beats, performed in time (Karastoyanov, 1993 p 23).¹

Because of its powerful emotional nature, rhythm could more easily be sensed than determined. In musical

practice there are many rhythmical difficulties, which in methodological literature have been discussed. Over some of this practices and approaches the researchers will focus their attention.

Music theory is among the most ancient sciences and as part of ancient knowledge connected with the idea of the sound, its importance and substance turn into a basic parameter of human knowledge. We can hardly find a book dedicated to the elementary theory of music (the basis of the science of music as an empirical pattern), or textbook on initial solfeggio, (a pragmatic primary basis for entering the realm of the art of music and rhythm), which does not deal with, under some form, and do not discuss music rhythm as an element of music. At the same time it is a fact that not so many theoretical elaborations or studies have been devoted to rhythm in music as to other elements of the science of music. There are relatively few authors whom we could specifically associate with a consistent and thorough study of rhythm in music. Different explanations can be brought to the fore in confirmation of this fact. The researchers have decided to dwell on the conclusion reached by Russian musicologist Holopova. She emphasizes on the fact that rhythm should be perceived as a primary foundation of music, but at the same time it essentially differs from its other quality characteristics by way of its existential nature. Holopova says that the primary elements of what is music prompted - at a certain point of its' historical evolution - is a teaching of their own. Such are: harmony, polyphony, music form, while historically considered, apart from the tracts of Aristoxen and Plato, there are actually no other fundamental, in-depth, innovative attempts at a streamlined substantiation and identification of a theory of rhythm. All followed once based over the main ideas of ancient authors (Holopova, 1986 p.8-23)²

The authors of this paper, in their turn, find the cause underlying the actual appearance of components in the science of music (harmony, polyphony, music form, instrumentation) in the cumulative nature of the form-making principles in music. These all elements require a clear-cut organization, a skeleton connecting or differentiating them, to be an important condition for their objective existence. Of course, what is essential – the understanding that differentiated “components” of musicology are based on precisely specified criteria of stability-instability (in harmony, tonality, form or rhythm), definition, specification, variability, aesthetic expression, cultural identity and the like, whereas through

the prism of a historical category, rhythm defines itself solely, through the well known Greek system of iamb and hexameter, originating from the theory of syllables, practically borrowed from another sphere of human knowledge, viz. Poetry. Authors like Steve Savage, Djudjev, Teplov and Holopova define rhythm as basic in music form development. It is fundamental, but in subordination to the musical idea and form, which automatically profanes it and makes it not so interesting to researchers. And this is easy to explain, because it is far easier to define concepts connected with a proportion or a form than temporal sequences.

In terms of physics, the sound has three basic physical categories: pitch, strength and timbre, whereas music duration has to be added to them. Derec Cook (Cook, 1978, p 43)³, who discusses the basis of West-European music, i.e. Gregorian singing, while commenting duration, defines that music may exist without determined temporal overloads, either: the mensural music system of the 13th-14th centuries (as well as some folklore samples, authors' note). According to the Derec Cook it is precisely through the appearance of that kind of music -mensural music – that actually substantiates the idea of *musica sacra* and what is achieved as an aesthetic distance from lay music. This endeavor towards an absence of a specific rhythm or towards syncretic rhythms can also be observed in some modern composers (again associated with the idea of self-isolation of music in its immanent mystic essence). This view changes the theoretical focus on rhythm as a musical category and shifts a new possibility for the correct theoretical basing of its' study.

Distancing themselves from theoretical deliberations on the matter, the authors of this paper will consider some basic characteristics of the sense of rhythm.

Some Specific Features, Characterizing the Phenomenon (Sense) of Rhythm in Music

As we have mentioned in the beginning of the article, it is hardly to find any piece of work, dedicated to the elementary theory of music, to pedagogical subjects or to solfeggio, which does not include at some point the question of rhythm. Authors shall take the liberty of dealing with some of elaborations dedicated to rhythm, which have been of interest to them. Some of the fundamental works dedicated to rhythm are those by Russian musicologists Teplov and Holopova, Hungarian Kodaly and Swede Dalcroze. They have been repeatedly

quoted and dealt with by music theorists; systems for work and development of the musical rhythmic sense of the young musicians. The researchers shall dwell on them as well as on some other books in order to point out specificities or features characterizing music teaching connected with the development and strengthening of the sense of musical rhythm.

What is fundamental is the question concerning the student's sharp ear for music, and the ability of correctly experiencing the musical rhythm? More precisely, in musical practice the sense of rhythm implies the abilities connected with the temporal perception and recreation of the musical processes. Teplov points out that this definition is sufficient to set apart the sense of rhythm from the sense of tone pitch in music (Teplov 1947, pp. 12-29). ⁴In this connection he assigns great attention to the rhythmical accents in music, the emotional and subjective experiencing of this process by the human. The Russian theorist claims that subjective accentuation may

arise even when completely identical sequences in terms of meaning may be objectively at hand. Hearing the monotonous metronome beat some people would determinate it as triple, others as duple beat. According to Teplov this is the result of "subjective rhythmicity" or kind of an individual experiencing of the rhythm. The perception of music and, more specifically, the rhythmical aspect of music, by students have been defined as different, varied, non-identical. In that point of view the researchers would like to underscore that respectively the work and the defining of the individual capabilities and approaches to musical rhythm training should be varied, wide-ranging and non-identical. This is very important to be clear. Every single student will respond on individual way on every single rhythmical problem and accordingly these problems should be solved separately, with care and attention over the right reaction of the students. At same time at same piece of music two different students can find different obstacles.

Sample 1: Diabelli Op 151N. 1 Sonatina in F Major, First Movement. "Keyboard Sonatina" Alfred Edition.

1 *Allegro moderato*

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8

Two students were performing the presented Sonatina: Suha Ruai and Luna Haddad. First student faced problems with performing the crochets rhythm (third bar) followed by dotted rhythm. Accordingly this

was resolved by performing accented right hand. The student played only the quavers extended as crochet, avoiding the performance of semiquavers and followed crochets. This manner of training resolved fast the

rhythmical problem. Luna faced other difficulties – continuation of quavers beat in left hand bar 8, as she used to extend the quavers in crochets, obviously following the rhythmic pattern of left hand, bars 6&7. Working process here followed simply counting plus performing only right hand bar 7 and followed by only left hand bar 8.

An important point in mastering the rhythmic patterns is that at the beginning musicians usually use slow speed, which helps to improve the positioning of the hands and give enough time for the physical reading of the notation. But at the same time the slow speed proves to be a serious problem, because in the process of sluggish pulsation it is more difficult to correctly recreate the even and lengthened rhythmic sequences. In the above quoted

book, Teplov experimentally proves that of major importance for the subjective rhythmical characteristics of human perception is the speed of pulsation, whereby the rhythmic sequences performed at a faster speed are more easily perceived. Studying different paces Teplov comes to the conclusion that the optimal perception of the musical rhythm is within the range of from 100 to 200 beats per minute, while the perception of rhythmical models less than 100 bpm or more than 240 bpm is more difficult. This automatically provides an explanation why young musicians are rhythmically embarrassed in performing too slow or too fast pieces of music. And, naturally, points to the correct “study speed” in which students would feel comfortable.

Sample 2: Shostakovich, “Children Album” March, Op 69, Edition Music, Moscow.



To the student Faddi Zoubi was given the presented piece. He used to practice it in very slow speed, which allow him to follow the correct notes. But he was losing the even pulsation, as well as he use to shorten the minims in bar10. All these difficulties were overcome after using a moderate speed accompanied with counting on voice.

In connection with the rhythmical training authors could define its characterizing rhythmic experience or

motorial beat. Listening to music most people feel the need of co-experiencing motor acts: rapping, swaying, whereby even internal organs respond to the external pulsation: invisible motions in the sphere of the abdomen or the chest. Precisely this specificity of rhythm has been successfully used in different systems of developing the musical rhythm sense: Emile Cheve, Dalcroze, Kodaly. Accordingly this physical reaction can be used in the training of the rhythmic sense.

Sample 3: Dusek Sonatina Op 20, N.3 First movement, Kurz Edition, Praga.

Student Marelin Bader, was performing the presented sonata and had uneven beat in the left hand and delays in right hand- last quaver in the bars. This was overcome with multiple performing the left hand along with movement from the torso forward in every first of the three quavers.

Musical rhythm has deep emotional content. The simultaneous perception of the sound pitch and rhythmical nature of music is part of its essence. Applying the rhythm is tied up with the emotional recreation of the processes in time. It is not accidental that one and the same rhythmical pattern, performed at

one and the same tempo, when placed in different sound pictures acquires a completely different meaningful coloring. Just along this line of thinking researchers could say that each specific rhythmic task does not stand out on its own, in self-isolation, alone for its own self, but is always integrated psychologically and semantically with the musical meaning of what has been expressed by it. This has been repeatedly emphasized by a multitude of outstanding music teachers (Mastera, 1938, p. 35-54).⁵ In that line of thinking the pedagogues can replace technically difficult rhythmical pattern from one piece of music to another, which will be easier for overcome.

Sample 4A: Beethoven Sonata Op.49, N.2, First movement, Peters Edition, Leipzig.

Sample 4B: Bayer Preparatory School, Peters Edition Leipzig, example 86.

Student Sawsan Swedan, was performing Beethoven Sonata, but the difficult change in beats from triplets to crotchets, in 2 bar, dotted rhythm in 4 bar, and quavers beat in 4 and 6 bars, was a challenge for her. Accordingly to her was presented Exercise from Bayer who she had to train accompanying it with good accents over every first note of each beat. After successful performing of the Etude, the student had no problems anymore with the Sonata.

Some theoreticians emphasize that early training is needed for the successfulness of the rhythmic music stereotypes of a high order. For instance, Bulgarian theoretician Mincheva states that overcoming and development of a musical [sense of] rhythm is an important parameter of early music training. She refers to the importance of creating a system of conditional reflex links, which among children prove to be a quality and the aftereffect of certain psychological training. It is a set-up of the consciousness, which, in turn, is directly dependent on age and if started early, results in the formation of successful dynamic stereotypes at a later stage

(Mincheva, 1985, p64).⁶ This statement does not contradict with the fact that good results can be achieved also with students over eighteen years old, what is proved by the experience of the researchers.

Speaking about the substance of the sense of musical meter and rhythm authors are bound to mention that it is largely based on natural intelligence. Teachers are aware that the fundamental driving forces in man's overall intellectual development are regulation, grouping and rhythm (according to Jean Piaget). Henceforth researchers may specify that rhythm is a biological manifestation of alternating interconnected processes, creating their own streamlined system in music. What is interesting for us is the respective study based on this assumption, dealing with the manifestation of an early intellect of the child (baby), which is undoubtedly connected with acquiring key information about the world around mainly through hearing (Mincheva, 1994, p 39)⁷ Hence the conclusion the authors of this paper can draw, viz. that the objective existence of an "ear for music" is a consequence of a physical component of

sensory importance, a building element of a high emotional type and an expression of intellectual activity. This automatically takes us back to our initial idea of the existential manifestation of the natural keenness or intellect, having which some individuals (students) would more easily succumb to and respectively more immediately master certain musical abilities, and, in particular, the ability associated with the sense of meter and rhythm.

The last element characterizing the ability to co-experience rhythm that authors would like to deal with is the type of individual co-experiencing of the suggestive nature of rhythm (Savage, 1989, p 7-12).⁸ Steve Savage is

the theorist, dealing precisely with this feature of rhythm and respectively the ways along which it has been successfully mastered. The main conclusion Savage draws is that musical co-experiencing grows out of varying the changeable rhythm. Or, to put it more simply, rhythm crosses the borderline of the simple measuring of the time parameters and, flowing into the musical environment, becomes a variation of its essence, a diversified palette of formulae, which are being recognized individually, differently and in a purely personal manner. In this way rhythmical patterns are emotionally and psychologically filtered through and by way of the musical processes.

Sample 5: Clementi Sonatina Op 35, N.2, Second Movement, Peters Edition, Leipzig.



Students Haya Haddad, and Marlin Bader were performing same sonata. For Haya it was easier to get the dotted rhythm in the begging associated with more legato, singing style, with extension of the first quaver and watering the semiquaver to the next note. For Marlin this approach did not bring a success. For her the best choice was using the marching beat, more active and accented, which helped her to get the piece in more active tempo and expression.

Proceeding from the theoretical parameters quoted, researchers can draw the conclusion that musical rhythm is part of the emotional matter of music and being that it should evolve only and solely within this context, viz. as part of the musical training and in its form of a component of a certain artistic idea or the so-called musical rhythm.

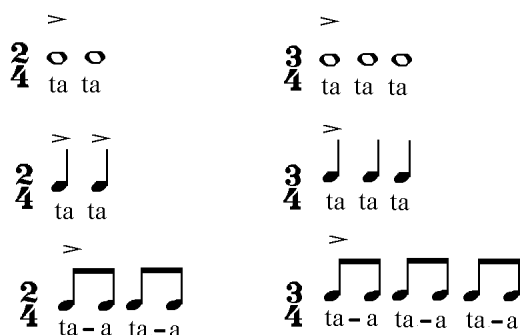
Forms of Work and Development of the Musical Rhythm Presented by Some Bulgarian Authors

Having taken the liberty of dealing with the basic parameters or aspects of musical rhythm from the point of view of musical theory, researchers shall now dwell on

the manners of work most frequently offered by Bulgarian musical theory.

In this paper authors have repeatedly mentioned the ideas of Penka Mincheva, one of the theorist discussing particularly purposefully and in detail musical rhythm. In her books *Muzikalnoto vazpitanie v obrazovatelnoto uchilishte* [Music Teaching in the General School], Sofia 2000, and *Vazpitanie na muzikalniya sluh chrez balgarskiya muzikalen folklore* [Cultivation of the Earring by Way of Bulgarian Folklore Music], Sofia, 1985, Mincheva deals with the importance of enriching the "ear for music" experience of schoolchildren and students through remembering and repeating melodies and songs of diverse rhythms. The author relates the primary education with the first stage of determining and differentiating duple and triple measures and recognizing the notation values in the 2:1 and 3:1 beat. Mincheva recommends that the elucidation of this beat be gradual through figures differing in size and their filling up by short and long syllables, and only afterwards - through their graphic presentation in the kind of an empty and filled ellipse.

Sample 6: Mincheva P. Muzikata I intelektat, Music and Intellect, publisher “Education”, Sofia 1994.



The most valuable contribution made by Mincheva (according to the authors of this paper) is the fact that she suggests that every newly arisen problem, connected with the rhythmic training, is related to three stages –1) preparation, 2) revealing the substance of the new element, and 3) mastering it. This manner of work no doubt offers a pedagogically correct way of mastering of new skills or knowledge. And, more specifically, the suggestion that each new element should be initially shown, i.e. acknowledged as a problem, after which it should be emotionally and theoretically recognized and only afterwards be the object of practical mastering.

The authors of this paper find Mincheva's developments to be useful especially for our students at

the Yarmouk University and other Music Departments in the country, who are working with Arabic irregular compound rhythms as 5 over 8, 7 over 8, 10 over 8 and etc. Important is the suggestion of the Bulgarian theoretician that the mastering of the irregular rhythms initially follow the way of their perception in the form of a sequence of long and short groups. She recommends that the strong metric beat to be measured by hand, which should be accompanied by out loud chanting the names of the notes. In the case of working with children, not students from the Universities, this exercise can more successfully be accompanied by body movements or a dance.

Sample 7: Nikolai Kaufman “Children teenagers piano Album” Folk Dance. Muzica, Sofia, 1989.



Student Leen Massadeh was performing the presented piece and could not followed the irregular rhythm. Work with playing right hand, accompanied with drum beat of left hand over the wood of the instrument, accenting the strong beat of the groups 3+2+2 helped in resolving the rhythmical problem.

In her works Mineva repeatedly emphasizes that of crucial importance in development of rhythmic abilities is the co-experiencing of rhythm as an expression of a certain mood and emotional dependence.

Y. Kolev is another Bulgarian author seriously focusing his interest on the education of rhythm in music. In his book *Sistematichen kurs po ednoglasen solfezh*

[*Systematic Course on Single-Voice Solfeggio*], Sofia, 1994, he points out that rhythm underlies all musical processes and recommends that parallel exercises of reading of the music text and measuring the beats by hand, be undertaken in mastering the respective solfeggio material. Kolev also advises that each new rhythmic element be tied up with a specific pattern and notation example, thereby making it possible to perceive it as an integral part of the musical language.

In *Metodika na klavirnoto obrazovanie* [*Methodology of Piano Teaching*], Sofia, 1985, Tsanka Andreeva claims that each mastering of a new rhythmical pattern should be combined with loco-motor, co-experiencing

movements: a dance, clapping, rapping, which help to freely and unobtrusively master the pulsation. She emphasizes that when we encounter rhythmical problem, it should not only be theoretically explained to the students or “mathematically” listed, but should be heard

in someone else’s performance (e.g. of the teacher), whereby its musical expressive characteristics and oral relationship between their emotional significance and rhythmical outline should at the same time be emphasized.

Sample 8: Schumann “Kinderscenen” Op 15 ABRSM Edition London.



Student Mohammed Hasawneh, performed this piece from Schumann, but had a difficulties in correct performing of rhythm of dotted quavers, semiquaver right hand, along with triplet in left bar 2&4&6. This problem was resolved by multiple performance of each hand separately, counting at voice and listening of the performance of his teacher with very expressive dynamic followed of his playing immediately after.

Assen Diamandiev is another author, researchers would like to draw the attention to. In his *Ritmichni*

uprazhneniya po solfezh [Rhythmic Solfege Exercises], Sofia 1976, Diamandiev recommends that the rhythmic formulae be conducted whereby the beat measuring by the hand, included only during preliminary memorizing. The author advises that the solfege performance of the problematic places in terms of rhythm exclude the pronunciation of the names of the notes, but a randomly selected syllable should be used, which in his view helps the higher concentration on the pulsation.

Sample 9: Kabalevski “Selected Piano Pieces for Children” Etude, Edition Peters, Leipzig.



Student Rasha Hatamleh was performing Etude. From the first beginning of the piece, there is change in rhythm from triplets in the first bar, to dotted quaver note plus semiquaver note in second bar. This shift from triplet beat to dotted rhythm was very hard for her to understand and preform. Accordingly to the system of Diamandiev, the researcher gave her the followed task. Firstly just to pronounce with syllable “ta-ta-ta” the triplet beat, which should continue in the second bar. Than to pronounce the same triplet beat but accompanied by right hand, which is performing on the piano. On this way the triplet beat chanted in second bar, helped for right entering of the semiquaver followed the last from the triplet pronounced singingly note.

In *Prakticheski kurs po solfezh [Practical Course in Sofeggio]* Sofia, 1995, P.Mincheva and K.Fileva bring to the fore interesting methods helping the initial mastering of the rhythmic values. They suggest diverse approaches: learning the music text by hearing, its accompaniment by percussion (drumming over table) exercises, singing using different syllables, counting “one, two” by the teacher, while the student is singing, playing by the teacher accompanied measuring the time by the student.

In *Metodika za obuchenie po piano [Methodology of Piano Teaching]* Sofia, 1987, M.Kurteva dwells on the subject of rhythm providing the definition that the musical expression is formed in time. Proceeding from this assumption, she points that by the time of mastering a rhythmic fragment it should be perceived as a result of the musical idea it presents. In this way the author comes to the conclusion that the rhythmic problems should not be resolved by way of “mathematical” calculations, but should essentially be perceived as part of a full-fledged live image or whole, live sound picture.

The major idea of presenting the listed works is to show that a process of training of the rhythm should be based on a progressively, complex curve, whereby the mastering of the rhythmical tasks is diversified by auxiliary techniques, differing in form, while at the same time the rhythm is inextricably linked with the melody, which helps the development of the musical rhythmic capabilities.

Forms of Work for Development Musical Rhythm Presented by Authors of Different Nationalities

Work on musical rhythm started to be discussed by European musicologists far back in the Medieval time, viz. Couprin F. *L'art de toucher le Clavecin*, 1716, Paris

and De Saint Lambert *Les principes du clavecin*, Paris, 1696, later on, in almost all treatises on the methodology of musical education and elementary theory to date. Bearing in mind that “the division of durations is practically infinite according to the classical elementary theory and the familiar ‘clusters’ of rhythmic division”(Hlebarov, 2002, p. 157)⁹, there is natural interest both of contemporary theory and of the composers in experimenting with rhythm. Hence, the need of a correct approach in teaching and mastering the rhythmic formulae, which are becoming increasingly more complex with the passage of time.

In international literature we can frequently encounter a direct association of the training process of rhythmic education with certain schemes. For instance in *Ritmal Muzical*, Bucuresti, V.Giuliani (Velcheva, 2007, p. 111)¹⁰ puts forward the following principle of mastering new material: one and the same melody is presented in three different ways: as it is put down for performance, only as rhythm notation, and only with the rhythmic accents. This variant of work authors define as one of the successful ways of mastering rhythmically difficult passages or new rhythmic patterns. In this case, the way of conducting the training process is exceptionally important, or, to be more precise, the creation and strengthening of the link between what we hear and the notation, i.e. developing the internal ear for music and mastering of knowledge by way of experience and practical musical activities.

The Kodaly Method is one of the most popular ways for the training the rhythmic sense. Hungarian author offers a streamlined system of musical rhythmic development. Variants of work are: vocal presentation of the lengths through syllables filling the time of sounding, performance of a multitude of most diverse tasks of singing, recitative and poetry, making the way for getting to know and master new rhythms. Kodaly suggested his system of learning the rhythmic signs through marching, walking, and running. The same system was subsequently borrowed by the familiar Suzuki Method.

Steve Savage in the *Billboard Book of Rhythm*, New York 1989, suggests schemes of his own of musical and rhythmic training: graphic symbols, presented in various combinations, at the same time setting different tasks: each scheme is to have mechanic accompaniment – thumping by feet, or clapping hands, body movements, strenuous exercises, etc. Savage presents some interesting examples whereby the accents are pointed out by darker ellipses, which helps master the metrically strong beats.

The main condition that the theoretician makes is that the students perform the exercises first in slow, afterwards in ever faster speed, whereby marking by their feet the accented beat, which the author defines as rhythm of simple musical content. The examples gradually become increasingly more complicated rhythmically; accompaniment by hands is added, while the foot continues to measure the metrically accented beat. Savage repeatedly emphasizes in his book that despite the optimum age accepted to be between 10 and 12 for mastering diverse rhythmic configurations, this cannot be considered absolute and positive results can often be observed among elder students who have been trained according to this system. And that was proven by the researchers in their own work with students over eighteen years old.

V.Hvostenko in *Zadachi i uprazhneniya po elementarnoi teorii muzyki [Tasks and Exercises in Elementary Theory of Music]*, Moscow, 1964, presents interesting exercises aimed at reaffirming the knowledge of rhythm. For instance, to re-write the rhythm by increasing or reducing each duration by two; to arbitrarily replace the value of the notes within the frameworks of the bar, but by keeping its time duration; to put down an example within a certain size out of random note values, etc. The researchers observed a similar system in the theoretical training processes of the Associated Board of the Royal Schools of Music, London.

The system of Emile Jacques-Dalcroze is indisputably one of the systems confirmed in terms of pedagogy and most frequently applicable in practice. In his fundamental book (familiar to the authors in its Russian translation) *Ritm' i ego vospitatel'noe znachenie [Rhythm and Its Educative Meaning]*, Moscow, 1967, the Dalcroze offers the independent, consecutive and purposeful mastering of each new rhythmic structure, and only when it has been correctly and reliably mastered, one should proceed to the actual application of the rhythm to the musical phrase or to music performance *per se*. To Dalcroze rhythm is acknowledged to be a fundamental property of the music matter and is superimposed over this platform all practical improvement have to be hold separately, purposefully and specifically through numerous diverse independent rhythmic exercises, often tied up with loco-motor co-experiencing movement.

Like Dalcroze, in his five volumes notebooks, published between 1950 and 1954, Carl Orff places rhythm as a predominant factor in music. In these

notebooks he offers a number of rhymes and verses, using which students could master various rhythmic formulae. There we can find from simple chanting to rhythmic canons, which are performed under the accompaniment of clapping or tapping. Of particular interest to us are notebooks one and two, which essentially contain games, dances and songs, melodious and speaking exercises, little songs with changing measures and metric accents. The system of Orff is of enormous significance (like that of Dalcroze, too) for the development of West-European theory of music and more specifically for its part associated with movement and rhythm.

After the review of some fundamental works, devoted to the cultivation of the sense of musical rhythm, researchers would like to emphasize that each one of the authors listed has put forward a model of his own for work, prompted by the conviction that at every stage of musical education and for students of different ages the knowledge, ways, forms and approaches can be studied of overcoming certain difficulties or mastering new rhythmic skills.

The researchers would like to point as conclusion, that they named few authors, unknown to the region (Bulgarian and Russian musicians) who are familiar and acknowledged in Western musicology, but not translated in Arabic. Accordingly their books and methods can be of high interest for the local musicians, as their studies could be found in other languages than Bulgarian and Russian. The value of presenting these musicians is not only in naming their researches, but showing the main ideas and formulas of their knowledge as practical and theoretical face. Other important moment- is confirming the main trend placed by colossus as Orff, Kodaly, Dalcroze, and from other Eastern Musicians, over studying and training the rhythmic sense by not only "counting", but theoretical, practical and emotional implementation of the rhythmic formulas in the live music language. The researchers showed few new theorists from Eastern Europe, which can be in interest for the local musicians. Their works and achievements are significant and novel for the local musicology and the knowledge of their attempt is in importance of basic music pedagogy.

The natural conclusion researchers can draw after the examples quoted is that there is no uniform system or a universal approach, which could be multiplied in every individual case or national culture. Therefore, every one of the studies quoted in short above and in summary,

developed by leading musicologists and theoreticians, could be accepted as suitable and be applied at a specific point. Familiarization with different systems and suggestions for musical education of the sense of rhythm can help the easier orientation and prompt location, from a bibliographical point of view, as well as serve as “a compass” in the experimental application of various methods.

Researchers would like to acknowledge the complex nature of some of the theoretical elaborations presented, as well as their psychological and even philosophical foundation. In terms of applicability, authors emphasize the character of the many-sided schemes for work offered at times, and more particularly: the meaningful-emotional, loco-motor-dynamic, socio-communicative, and musical meaning invested in them.

From the point of view of the psychology of music as a process, as well as the conception that rhythm is a bearer of high emotional content, the use of rhythmical, “mathematical” tasks as objects *per se*, seems to be senseless. To present this conclusion was one of the main tasks in the present research. Moreover, musical practice proves that the use of certain exercises or metro-rhythmic

practices helps to more easily master the musical rhythmic patterns. In this way, in the process of historical search for the correct direction in the training of young musicians, a consensus has been reached about the balance, or the golden middle section between the two forms of work. Therefore, rhythmic exercises have been viewed as auxiliary means targeted at the resolution of specific metric and rhythmic tasks, subordinated to the primary objective of a highly artistic tie-up between rhythm and the emotional musical charge of the piece of music performed.

The research aimed to show different ways of working and developing the rhythm sense, presenting many international theorists. The main idea of it was connected with the presumption of developing the rhythmic abilities of the students and presenting different methods of trending of rhythm. As well as showing some examples of overcoming the rhythmic problems with local students. All that in complex, can be in help for the teachers in music departments or even for pedagogues in Governmental and Private schools, who are working with music or teaching musical instruments.

Notes

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- (2) Holopova V.N., *Voprosy ritma v tvorchestvo kompozitorov 20 veka. Points of rhythm in works of 20th century composers* Moscow, publisher Мужийка “Music” 1986 p.8-23.
- (3) Cook D. *The Language of Music*, Oxford University Press 1978 p.43.
- (4) Teplov B. *Psihologiya muzykal'nyh sposobnostei [Psychology of Musical Abilities]*, Moscow, publisher “Music literature and Theory” 1947, pp. 12-29.
- (5) *Mastera Sovetskoi pianisticheskoi shkoly [Masters of the Soviet Pianistic School]*, Moscow Conservatory 1954; Neigauz N. *Ob izkustve fortepiyannoi igry [On the Art of Playing the Piano]*, Moscow publisher “Governmental Musical Edition” 1938. 35-54.
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- (8) Savage S. *The Billboard Book of Rhythm*, New York publisher “Tyler USA” 1989 p.7-12.
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الإحساس بالإيقاع في الموسيقى مراجعة لبعض المفاهيم النظرية وتطويرها

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ملخص

يحاول هذا البحث اظهار بعض الأساليب لتطوير نهج من الحس الإيقاعي في التربية الموسيقية. وقد تحقق ذلك من خلال تقديم بعض المنظرين الدوليين وبعض علماء الموسيقى الأوروبية الشرقية، والتي لم تترجم إلى اللغة العربية، ويمكن أن يكون في غاية الأهمية لمعلمي الموسيقى في الأردن. أظهرت نتائج التحصيل أثناء العمل لدى طلاب الجامعات في أقسام الموسيقى في الأردن أن أعمالهم تتسم بالعديد من المشكلات في الحس الإيقاعي، حيث تم تقديم أمثلة وعينات متوازنة وصعبة من قبل الباحثين. ومن ثم تم خلط القاعدة النظرية للتفسير وجلب انتباه الطلبة لبعض الطرق للتغلب على الصعوبات في الإيقاع مع عينات عملية ذات منهجية وذلك للتأكيد على المقترح المقدم من الباحثين. جميع هذه الطرق جاءت لإثراء مفاهيم العمل وتنمية وتطوير الحس الإيقاعي في الموسيقى.

الكلمات الدالة: الإحساس، الإيقاع، الموسيقى.

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