

## Concepts of rhythm

### Elisa → Marta (Minute: 00.39)

*Elisa:* I am Elisa. My question is: In your opinion, why do specific living beings like humans but also some kind of birds for example – why do they have an instant reaction to beat and rhythm. Or why do we subconsciously follow the sound in the body?

*Marta:* I am Marta, I like to answer your questions. I think that every being, every human or animal is connected to the world which has some rhythmic rules I think. There is a rhythm of the day and night, of light and for example the oceans have the waves and is also connected to the moon. And we as people and animals have the sense to feel all these changes in the world and it's a really natural thing that we can hear and we are sensitive and we just react to all these world sounds and world rhythms. So I think it is like that, that we are created to make [not audible] which has some rules, rhythm rules.

### Marta → Vanessa (Minute: 03.39)

*Marta:* My name is Marta, and my question is: During our workshop we talked about the definition of rhythm and about different types of rhythms. There was the division into symmetrical and aleatoric rhythm. Which type, in your opinion, is closer to your lifestyle, and which is more popular among people you know?

*Vanessa:* So my name is Vanessa and I am from Germany. In my life I think I am always trying to reach some symmetrical rhythm. For example I try to do Yoga everyday, I try to practice everyday my passions. But then for sure there is always the moment that my life becomes boring, so I always search for the aleatoric rhythm, and I think that's what makes life more interesting: if you don't do the same thing everyday. It's always good to have the balance between the symmetric and the aleatoric.

### Vanessa → Jutta (Minute: 06.08)

*Vanessa:* Mein Name ist Vanessa, ich bin vom ersten Semester und ich möchte gerne wissen: Was ist der Unterschied von Metrum und Puls?

*Jutta:* Ich bin Jutta aus Wien. Ja, ganz spontan sage ich natürlich, Metrum hat etwas mit Betonung

zu tun. Und Puls ist wirklich ein durchlaufender Puls ohne Schwerpunktsetzungen. Darum kann ich sagen, Metrum kann ich lenken in einer gewissen Weise [durch unterschiedliche Betonungsstrukturierungen. Aber was mich mehr interessiert an der Frage: Was hat Puls mit Metrum zu tun. Und ich denke mir, *not on the audio*] um von diesem Metrum als etwas Mechanisches wegezukommen – was ja so ein altes Denken ist – braucht das Metrum ganz dringend den Puls. Denn Puls hat für mich etwas viel lebendigeres, eine Bewegung in sich. Und Puls hat auch etwas mit dem Körper zu tun, wir pulsieren, es pulst sozusagen etwas in uns. Und es ist auch eben eine Grundannahme für Musik und Bewegung, dieses Pulsieren; also es hat im weiteren Sinne auch etwas mit Leben zu tun. Also ich könnte jetzt so dahin philosophieren, merke ich, also da fängt es für mich an, interessant werden zu lassen. Ich mag zum Beispiel auch total gerne, wenn jeder so seinen Puls spürt und das hörbar zu machen, wie das vom Klang ist, und wie leicht sich es dann annähert und zu einem gemeinsamen Puls wird. Wahrscheinlich aus einem Grundbedürfnis heraus. Aber ich glaube ich höre jetzt auf (lacht). Zu Metrum fällt mir auch noch so das Wort Metronom natürlich ein, das ja wiederum keine Betonung hat. Und das ja vielmehr einen Puls bedient, aber dann auch wieder nicht, durch diesen mechanischen Klang. Und ich glaube es ist wichtig, sich das immer wieder vor Augen zu halten, auch ein belebtes Metrum zu haben.

#### **Jutta → Johannes (Minute: 09.36)**

Jutta: I' Jutta. I want to ask you: To feel the effect of rhythm you don't necessarily need music. In which other arts is rhythmization visible and perceptable?

Johannes: Hello my name is Johannes, I am a student from Berlin and I think since we theoretically can describe the relation between two or more movements, actions, sounds –whatever it is –, since we can describe them theoretically as rhythm, I think rhythm is everywhere. Rhythm is in all of the arts, rhythm is everywhere in life. It is just a question of perspective in order to explore and see the rhythm that is actually happening. For example I like to try to shift my perspective while seeing different forms of art and see whether I can explore rhythm in it or not. For example I like to do it in architecture: in socialistic architecture to see the very clear rhythmical pattern. Or in construction mistakes when for example three windows are above two in the same shape which makes me think of a poly-rhythm.

#### **Johannes → Iga (Minute: 11.57)**

*Johannes*: Hello my name is Johannes, and my question to you is: How to teach rhythm to non-musicians?

*Iga*: Hi, my name is Iga, and I like to answer Johannes question. During choir rehearsals or when I have a workshop with non-musicians, I use simple methods of approximating the rhythms. The easiest way is to teach the rhythm on a repeat-like echo basis. Depending on the age of my pupils I either use words that they know like names, or names of trees, animals or something like that: Like *Maria-Maria-Ana-Jon*. Or I create whole sentences based on a given rhythm, I don't know something like: *I am strong – help you if you need*. Or I use numbers and counting: *123 – 12345*. Or *1, 12, 1, 123*. Sometimes rhythmic syllables help: *Ta-ti-ti, Da-di-di*, or any other syllables. In fact it all depends on the individual needs of the people in the group and to which method the group responds better. Thank you for the interesting question!



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