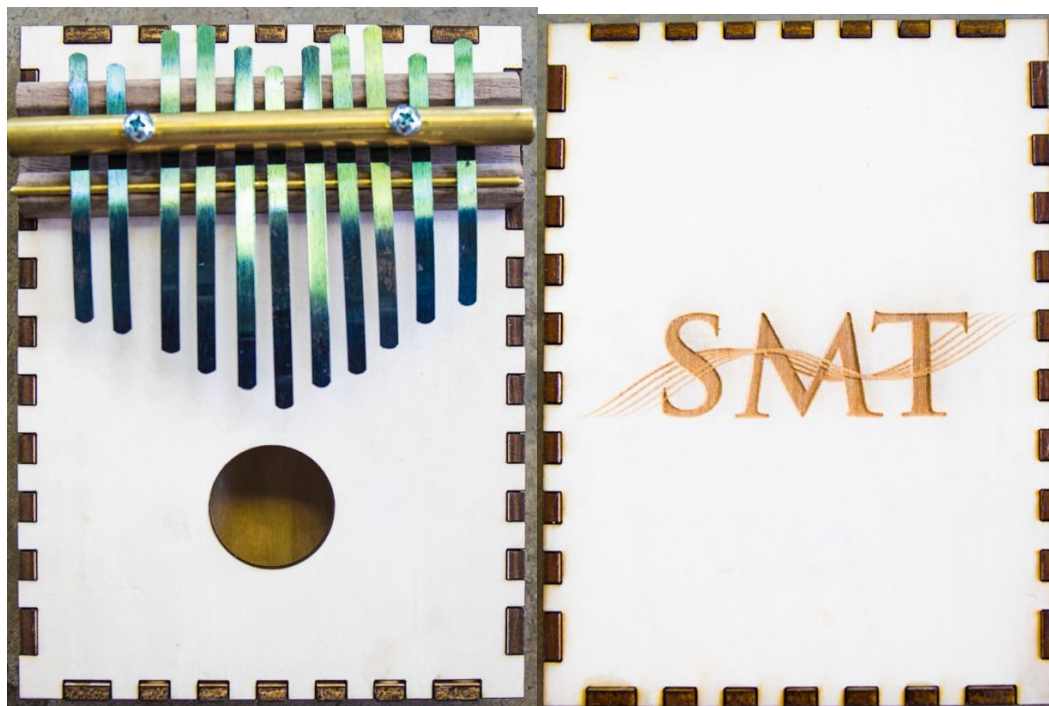


SMT

2019 Annual Meeting
Committee on Diversity Interactive Session



Lead Facilitator:
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Sponsors:



Spelman

Background on Lamellophones



- Formal name is the *Lamellophone* from the Greek *lamella* meaning small metal plate
- Indigenous to Sub-Saharan Africa, central to Shona music in Zimbabwe, found throughout the continent
- Popularized in the 1960s as the “kalimba” in the US by Hugh Tracey (Ethnomusicologist and World Music Entrepreneur)
- Famous kalimba players include Maurice White of the 70s funk band Earth, Wind and Fire

Table of Lamellophone Names in African Ethnolinguistic Cultures

Name	Culture	Country	Region
Agidigbo	Yoruba	Nigeria	West Africa
Ikembe	Hutu (Bahutu)	Burundi, Congo, Rwanda	Central Africa
Kalimba	Commercial Name	US	North America
Karimba	Shona	Zimbabwe	South Africa
Kisanji	Ngala	DR Congo	Central Africa
Malimbe	Nyamwezi	Tanzania	East Africa
Marimbula	Afro-Caribbean	Various	Caribbean
Mbira	Shona	Zimbabwe	South Africa
Oopoochawa	Afro-Argentine	Argentina, Uruguay	South America
Thumb piano	English	United States, England	Europe, North America
Tom	Nuer; Anuak	Ethiopia	East Africa
Sanza/Sansa	Various	Various	Africa
Ubo-Aka	Igbo	Nigeria	West Africa

Laser-Cutting Instructions

Two versions of the SMT Kalimba template for laser-cutting are available, one for [Corel Draw](#) (.cdr) and one for [Adobe Illustrator](#) (.ai).

Many institutions now have laser cutters available for student and faculty use. Consult the manager of your institution's laser-cutting facility for which file to use and for adjusting the laser settings.

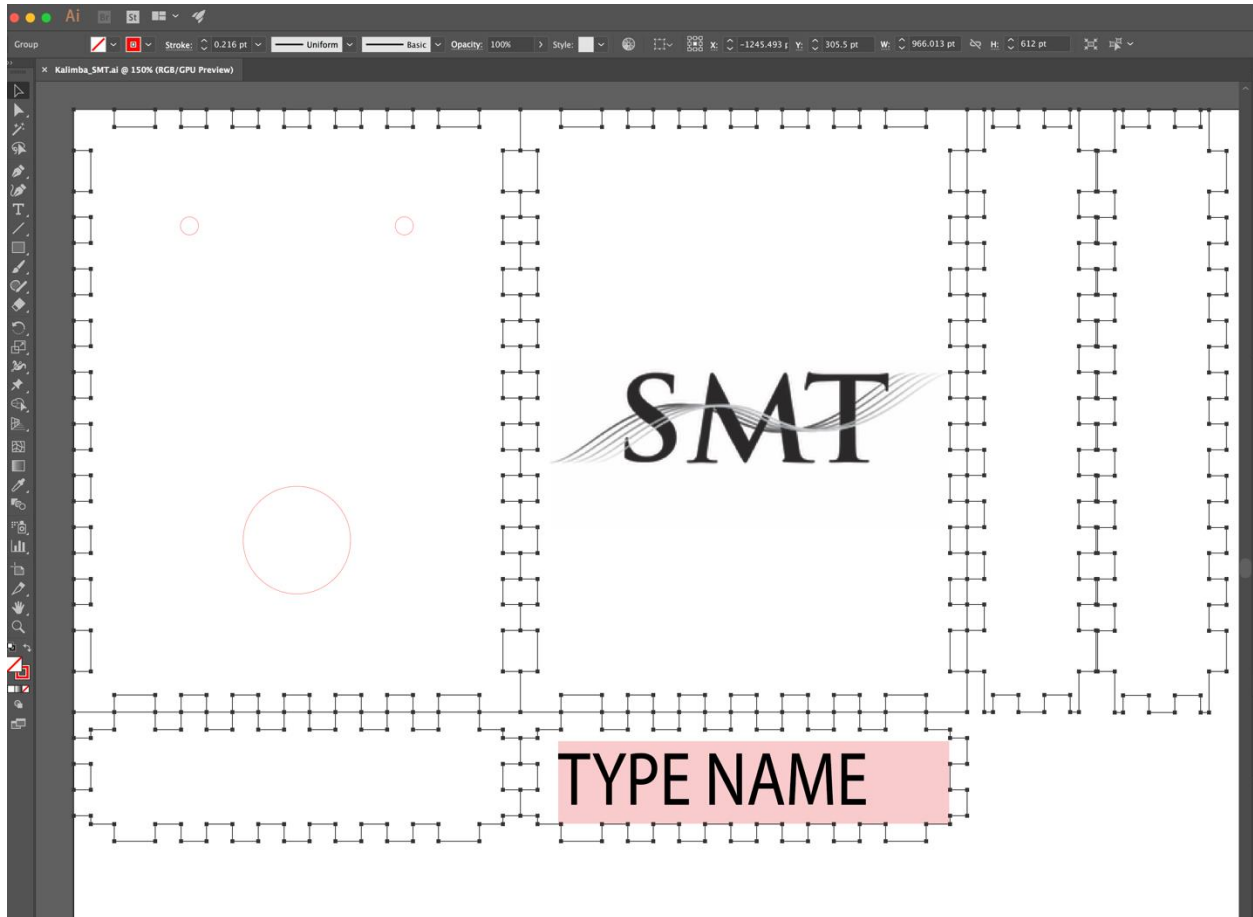
The box design was created using www.makercase.com with these dimensions:

Height: 7 inches

Width: 5.2 inches

Depth: 1.5 inches

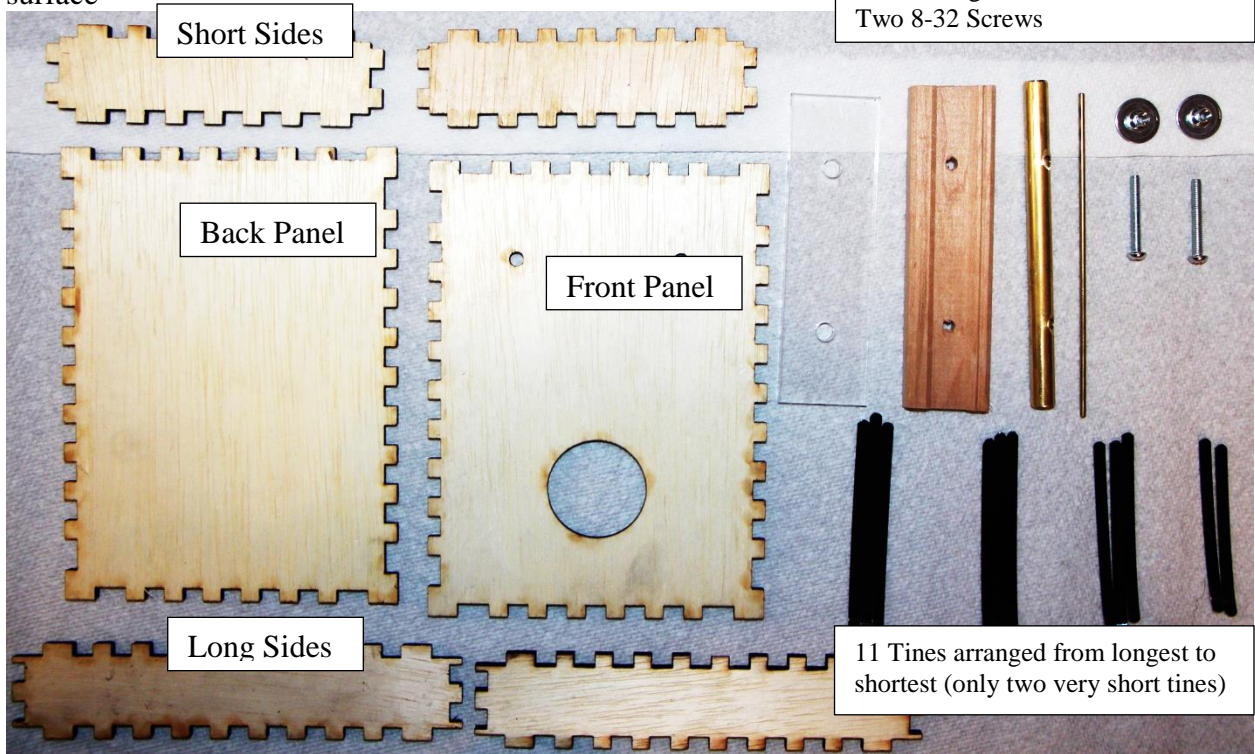
Encourage your students to make different size instruments for different resonance. These dimensions represent a small size instrument.



Assembly Instructions

NOTE: “thumb piano” hardware kits are ordered from Music Makers (harpkit.com)

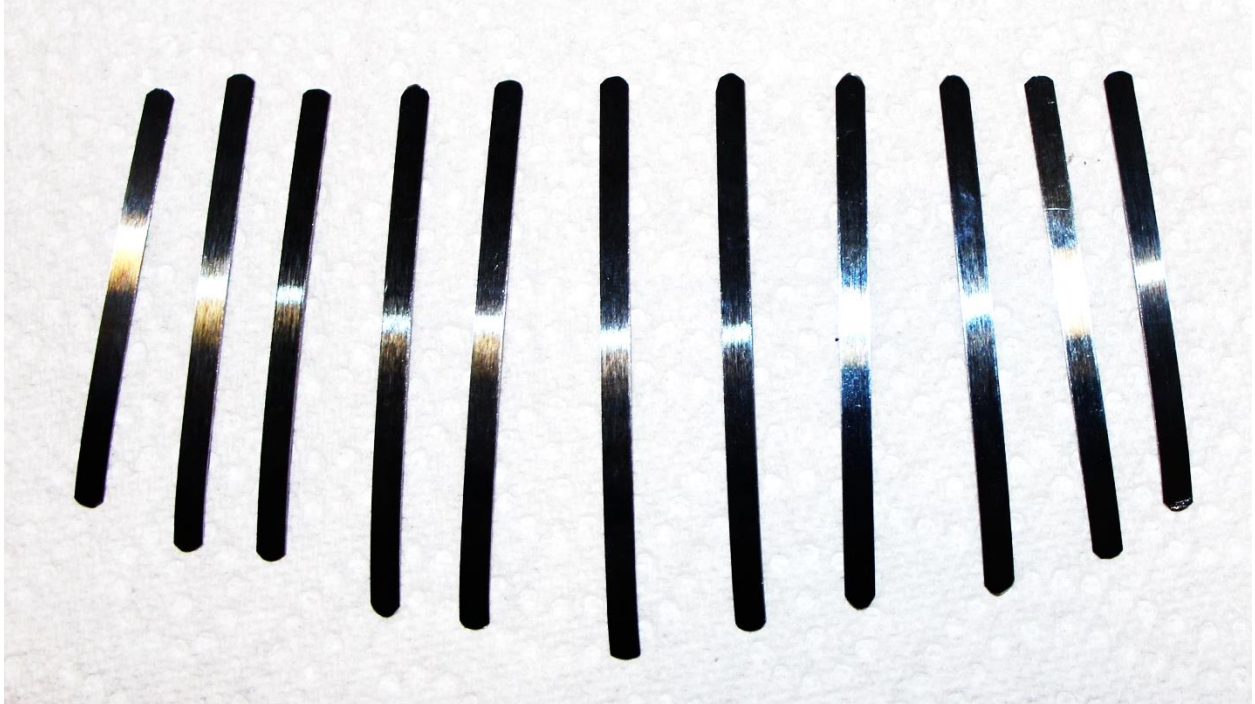
1. **Prep your materials** by laying them out on your work surface



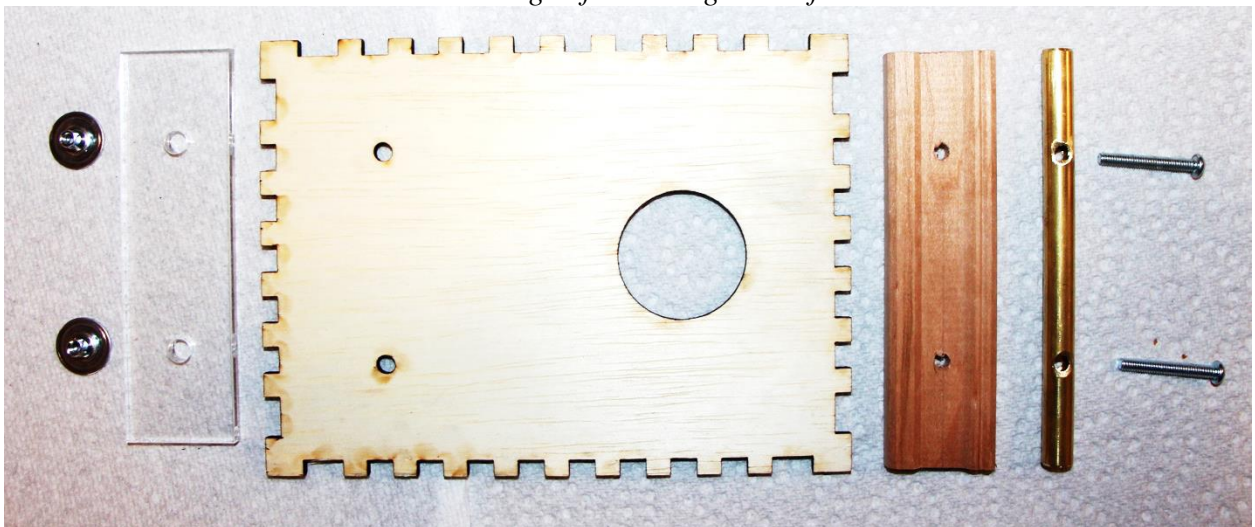
2. **Tools you will need** are (Left to Right): Wood Glue; Clamps; Sanding Block; Penny (for tuning); Phillips Screwdriver; Needle-Nose Pliers.



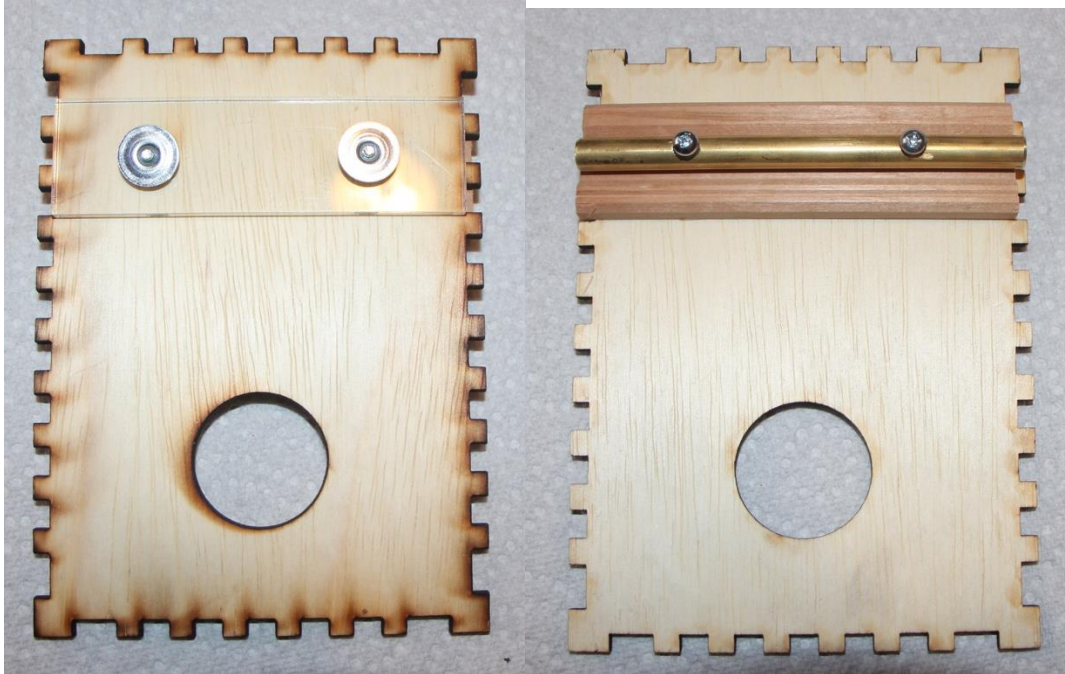
3. **Order Tines:** Take out the metal tines (*lamella*) from your bag and arrange them side by side starting with the longest in the middle and ending with the shortest at the sides. Set them so that the curvature bows up in the middle and the ends with the greatest bend are facing you.



4. **Assemble Bridge:** Place screws through (in this order): brass clamping tube (which is hollow and has two holes for screws); bridge (small wood piece with holes) with the indented ridge facing the soundhole; front side of soundbox (with soundhole); finally, acrylic (clear plastic) soundboard. *NOTE: The indented ridge of the Bridge must face the sound hole.*



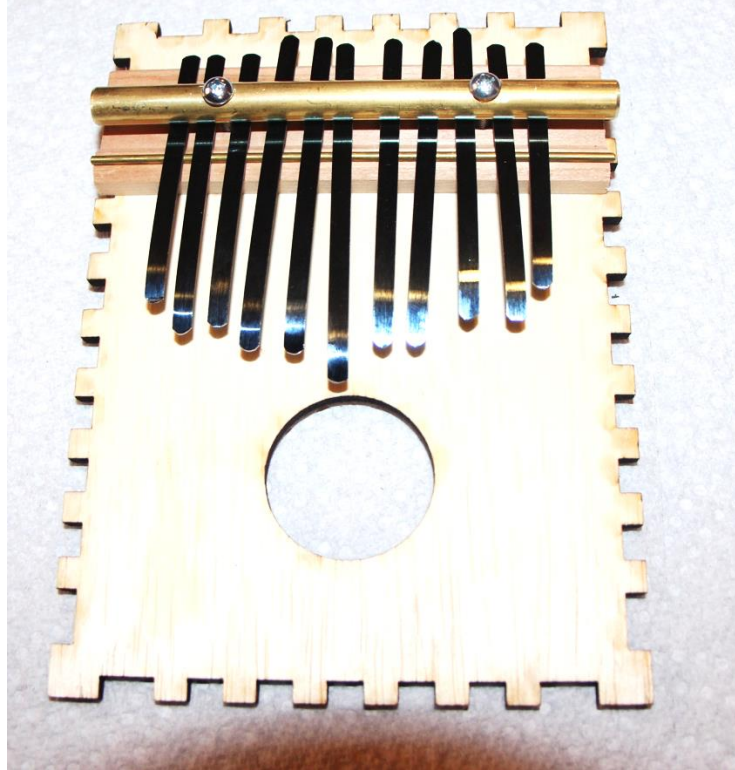
5. **Secure Bridge:** Secure the screws with the t-nuts with the extruded (pointing out) portion facing the acrylic soundboard so the extrusion enters into the holes in the soundboard.
NOTE: Nuts should not be fully tightened, the clamping tube should be loose enough that tines may be inserted between the tube and the bridge, but tight enough that they stay in place.



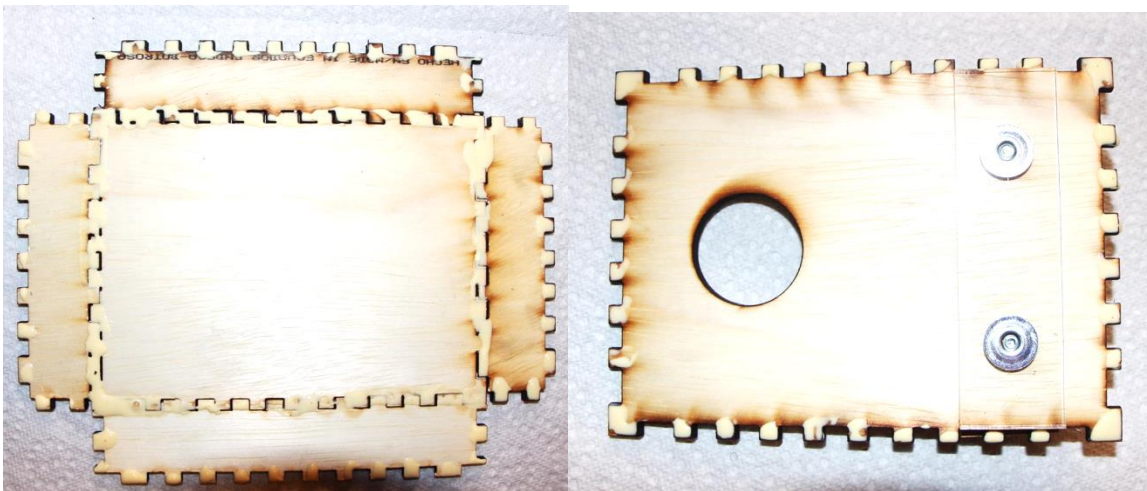
6. **Place Rod:** Set your assembly on the table and place the brass rod (not hollow) in the indenture in the bridge.



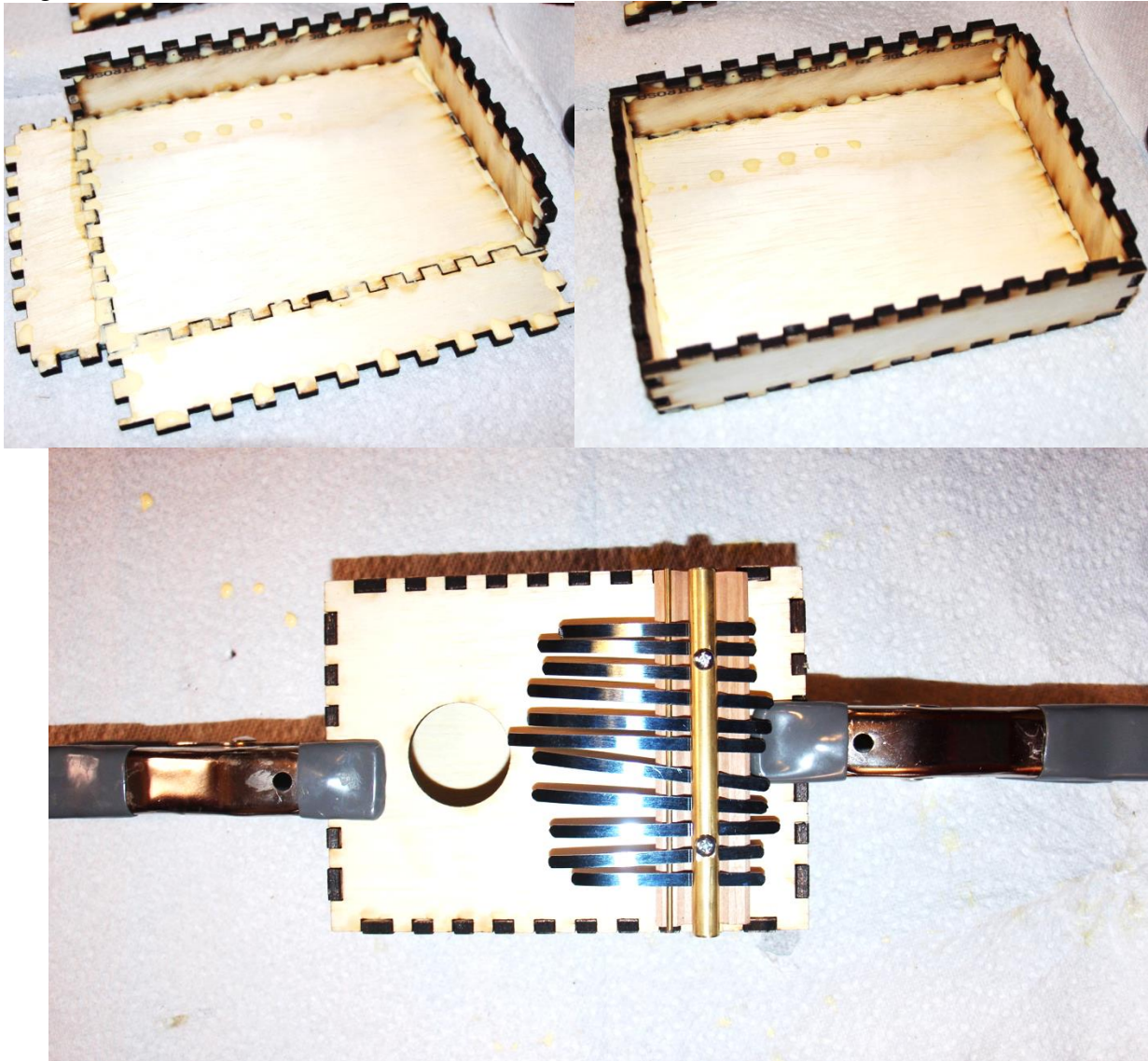
7. **Insert Tines:** into the assembled bridge in the same order as Step 3 (longest in the middle and bent end facing downward and towards you. The seven (7) longest tines go between the screws and place the remaining 4 short tines outside the screws on either end (2 and 2).
NOTE: As you insert each tine, ensure that it crosses over the back ridge of the bridge.



8. **Gluing:** Arrange all sides and panels on your workspace with exterior faces down (be careful to check that any text or images are facing in the direction you want). The back panel and sides may be interlocked for easy gluing. Glue teeth only.



9. **Put Together:** Raise sides around the back panel, place top on box and clamp, wipe excess glue.



10. **Drying Time:** twenty minutes

DON'T FORGET TO CLEAN UP YOUR AREA!!!!

Instructions for G-Pentatonic Tuning

About: Pentatonic means five-note scale. The major pentatonic scale is part of the major diatonic scale (*do-re-mi-fa-so-la-ti*) without *fa* and *ti*, leaving *do-re-mi-so-la*.

1. Paint your tines:

- Do:** red (three tines: 3, 6, 11)
- Re:** yellow (two tines: 5, 9)
- Mi:** orange (two tines: 2, 7)
- So:** blue (two tines: 4, 10)
- La:** green (two tines: 1, 8)
- +Octave:** white (+1 octave: 1, 2, 3, 9, 10; +2 octaves: 11)



- Rough Tuning:** Adjust your tines using pliers or a coin based on the image above
- Fine Tuning:** use your smartphone (or a tuner if you have one) to tune your instrument precisely
 - Download a chromatic tuning app or go to chromatic tuner website (ask instructor for recommendation)—NOTE: Should not be a guitar tuner app because that will not have all the pitches
 - Make sure each pitch in the diagram above corresponds to the pitch (letter and octave, e.g. A4) displayed on a tuner within +/- 5 cents. NOTE: if you do not tune precisely then you will not be able to play your kalimba with others in your class.
- G-Pentatonic Duet:** once you and a partner have finished tuning, try out the duet in G-Major pentatonic on the next page.

A musical score consisting of two staves, each with a treble clef and a 4/4 time signature. The score is divided into four measures by vertical bar lines. The notes are represented by colored dots: red, blue, green, and yellow. The first staff contains notes in the first, second, and third measures, with a double bar line at the end of the third measure. The second staff contains notes in the first, second, and third measures, with a double bar line at the end of the third measure. The notes are connected by stems and beams, and some have flags. The colors of the dots vary across the measures and staves.