Newton Music Teachers Associaton Presentation, September 26, 2017 by Dr. Brett Janssen

TAKADIMI

1. A preliminary comparative study of rhythm systems employed within the first-year college aural skills class
   1. Rhythmic Literacy and Rhythm Systems
   2. Purpose: To discover if differences exist in rhythm pattern achievement of three rhythm systems (Takadimi, 1 e & a, and 1 ta te ta) in the first level college aural skills classroom.
   3. Research Questions
      1. 1. Is there a difference in achievement among rhythmic skills based on the instruction and usage of a specific rhythm system?
      2. 2. Is there a difference in student achievement between students with low and high aptitude as measured by (*AMMA*) following instruction in a particular rhythm system?
   4. Counting vs. beat-oriented rhythm systems
   5. Learning Theories
      1. Gagné
      2. Pestalozzi
      3. Gordon
      4. Ester’s Sound Connection curriculum
      5. Memory: Chunking
   6. The study: Treatment, results, discussion, conclusion
2. Application to piano instruction

Purpose/why this relates to piano.

* 1. Introducing new rhythms within piano repertoire
  2. Introducing polyrhythms within piano repertoire
  3. Working with Music Progressions curriculum
     1. Writing rhythmic beats within the measure
     2. Rhythmic dictation
     3. (1) Neutral Echoing, (2) Syllable Echoing, (3) Echo-Translation, (4) Connecting Sound to Symbol, (5) Application and Practice, (6) Notating, (7) Melodic Reading (Ester, 2010, pg 67)

Figure 1: Rhythm System Syllables

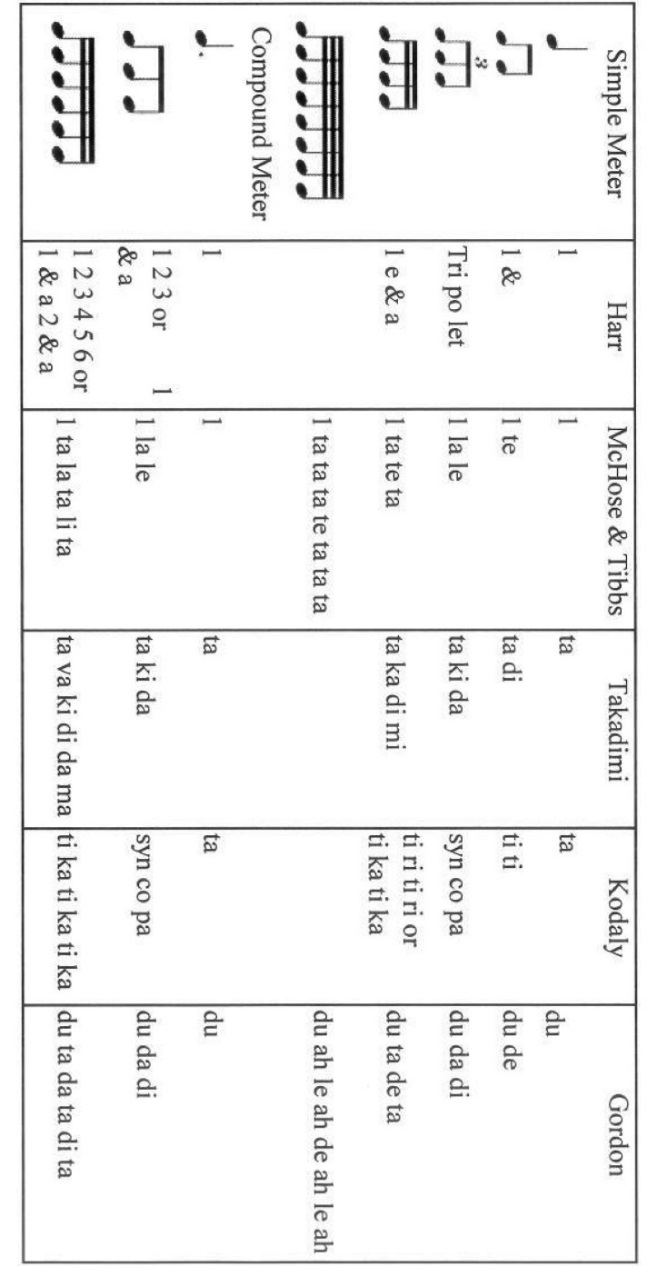


Figure 2: Rhythm Patterns Presented In Each Rhythm Lesson

Lesson Content

Lesson 1 Quarter note 2.jpgS8.1.jpgS16.3.jpg Lesson 5 C16.3.jpgC16.4.jpgC16.6.jpg

Lesson 2 S16.1.jpgS16.2.jpgSSync.1.jpg Lesson 6 C16.7.jpgC16.2.jpgC16.1.jpg

Lesson 3 SSync.3.jpgSSync.2.jpg Lesson 7 C17.jpgC16.14.jpg

Lesson 4 C8.3.jpgC8.1.jpgC8.2.jpg Lesson 8 Csync.4.jpgCsync.1.jpg

Figure 3: Distribution of Student Population: Rhythm Systems

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
|  | 1 e & a | Du ta de ta | TTTT | 1 ta te ta | Ti ri ti ri | Takadimi | Car, Airplane |
| Taught to read rhythm | 23 | 1 | 2 | 1 | 4 | 1 | 2 |
| Currently read rhythm | 26 | 0 | 1 | 1 | 2 | 1 | 0 |

Figure 4: Rhythm System Gains by Metrical Pattern and Aptitude Level

|  |  |  |  |
| --- | --- | --- | --- |
|  | 1 ta te ta | 1 e & a | Takadimi |
| Simple | 20% | 71% | 244% |
| Compound | 17% | 56% | 780% |
| Combined | 19% | 65% | 436% |
| Low Aptitude | - | 900% | 225% |
| Medium Aptitude | 9% | 71% | 1700% |
| High Aptitude | 177% | 225% | - |

Figure 5: Vowel Placement in Takadimi

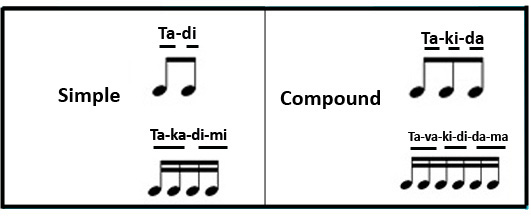


Figure 6: Takadimi Polyrhythms

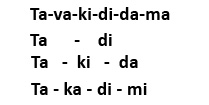


Figure 7: Gallop, Op. 39, No. 18, by Kabalevsky



Figure 8: Sonatina, Op. 36, No. 6, II. Rondo, by Clementi



Figure 9: Nocturne in C# Minor, Posthumous, by Chopin



Figure 10: Fantasie-Impromptu, Op. 66, by Chopin



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