

Poster session

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### **Rhythmic Patterns and Rhythmic Solmization**

Keywords: Ear Training, Rhythmics, Early childhood, Teacher Training, Professional Music Training.

The poster presents tables with typical rhythmic patterns to get articulation reflexes for simple and complicated rhythmic figures. The idea of rhythmic solmization (the use of articulated syllables) suggested on the poster is to give names not for durations of the notes, but for positions within accent groundwork. This means that the same durations can have different names and the same names can denote different durations. This idea seems to be more complicated than the usual practice of rhythmic solmization using the same names for the same durations. However, for the accent rhythms that are typical in academic music, as well as in certain types of folk music, the denotatum is not any duration of the tone, but a strong or weak position of the tone.

The correct teaching method has to use signs, which correspond to the most meaningful items. The duration of the tone is important, but is not a most meaningful item in the accent rhythmic. Similar methods took place in the history of music pedagogy already. The disadvantage of these methods is that they had too many signs for too many denotatums. They were: strong and weak positions within a beat as well as within a bar. Having binary and ternary rhythms, as well as various kinds of bars, can result in a large number of signs, which makes it difficult to receive stable articulation reflexes. The second disadvantage was to devoid a very important denotatum, namely the strong position within a phrase.

The author of the suggested methods uses less than five syllables for following denotatums:

- 1) strong position within a phrase
- 2) strong position within a beat
- 3) weak position within a beat
- 4) the weakest position within a beat.

These four denotatums, as well as corresponding syllables are necessary and sufficient to articulate a lot of rhythms, used in various kinds of musical languages.

The poster demonstrates a clear and compact classification of all the rhythmic figures for binary (128 figures) and ternary (2048 figures) rhythms in a bar of 2/4.

## Binary Rhythms

### #1 (simple)

Patterns	Cadences
1.  di- li	 di-li di-li din di
2.  digi-li	 di-li digi-li din di
3.  di- ligi	 di-li di-ligi din di
4.  di- gi	 di-li di-gi din di
5.  digi-ligi	 di-li digi-ligi din di
6.  digi- gi	 di-li digi-gi din di
7.  digi	 di-li digi din di
8.  di(n)	 di-li di din di

# Binary Rhythms

#2 (with a tie between two beats)

## Patterns

## Cadences

1.  di- li	1.  (di)- li	 di-li ()li din di
2.  digi-li	2.  (di)gi-li	 di-li()gi-li din di
3.  di- ligi	3.  (di)- ligi	 di-li ()ligi din di
4.  di- gi	4.  (di)- gi	 di-li () gi din di
5.  digi-ligi	5.  (di)gi-ligi	 di-li()gi-ligi din di
6.  digi-gi	6.  (di)gi-gi	 di-li()gi-gi din di
7.  digi	7.  (di)gi	 di-li ()gi din di
8.  di	8.  (di)	 di-li () din di

TERNARY RHYTHMS  
#1 (simple)

	Patterns	Cadences			
1.	di- li- li				
2.	digili- li				
3.	di- ligili				
4.	di- gili				
5.	digiligili				
6.	digi- gili				
7.	digi- li				
8.	di(n)- li				

## TERNARY RHYTHMS


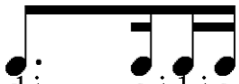



#2 (with a tie between two beats)

### Patterns

### Cadences

1.	 di- li- ()	 di- li- li di- li- () din- di	
2.	 digili- ()	 di- li- li digili- () din- di	
3.	 di- ligi()	 di- li- li di- ligi() din- di	
4.	 di- gi()	 di- li- li di- gi() din- di	
5.	 digiligi()	 di- li- li digiligi() din- di	
6.	 digi- gi()	 di- li- li digi- gi() din- di	
7.	 digi- ()	 di- li- li digi- () din- di	
8.	 di- ()	 di- li- li di- () din- di	

TERNARY RHYTHMS  
#3 (simple)

	Patterns	Cadences	
1.	 di- li- ligi	 di- li- li di- li- ligi	 din- di
2.	 digili- ligi	 di- li- li digili- ligi	 din- di
3.	 di- ligiligi	 di- li- li di- ligiligi	 din- di
4.	 di- giligi	 di- li- li di- giligi	 din- di
5.	 digiligiligi	 di- li- li digiligiligi	 din- di
6.	 digi- giligi	 di- li- li digi- giligi	 din- di
7.	 digi- ligi	 di- li- li digi- ligi	 din- di
8.	 di - ligi	 di- li- li di - ligi	 din- di

TERNARY RHYTHMS  
#4 (with a tie between two beats)

	Patterns	Cadences	
1.	 <p style="text-align: center;">di- li- ligi</p>	 <p style="text-align: center;">di- li- li di- li- ligi   din- di</p>	
2.	 <p style="text-align: center;">digi li- ligi</p>	 <p style="text-align: center;">di- li- li digi li- ligi   din- di</p>	
3.	 <p style="text-align: center;">di- ligi()gi</p>	 <p style="text-align: center;">di- li- li di- ligi()gi   din- di</p>	
4.	 <p style="text-align: center;">di- gi()gi</p>	 <p style="text-align: center;">di- li- li di- gi()gi   din- di</p>	
5.	 <p style="text-align: center;">digi ligi()gi</p>	 <p style="text-align: center;">di- li- li digi ligi()gi   din- di</p>	
6.	 <p style="text-align: center;">digi- gi()gi</p>	 <p style="text-align: center;">di- li- li digi- gi()gi   din- di</p>	
7.	 <p style="text-align: center;">digi- ()gi</p>	 <p style="text-align: center;">di- li- li digi- ()gi   din- di</p>	
8.	 <p style="text-align: center;">di - () gi</p>	 <p style="text-align: center;">di- li- li di - () gi   din- di</p>	