



EMPOLI 6 MAGGIO 2016
LE GRAVI DISABILITA'

**LA PEDAGOGIA
DREŽANČIĆ**



PROGRESSIONE FONEMICA

PA

BA

MA

TA

DA

NA

LA

VA

FA

SA /sa/

SA/za/

SCIA /ʃa/

IA /ja/

GLIA/ʎa/

RA

CA

GA

ZA /tsa/

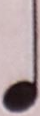


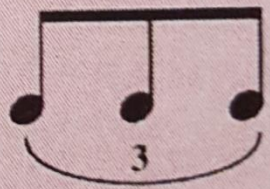

ZA /dza/

CIA/tʃa/

GIA/dʒa/

GNA/ɲa/

RITMI MUSICALI E LINGUISTICI

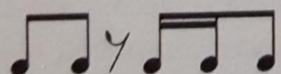
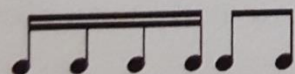
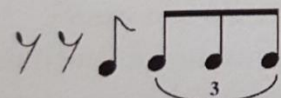
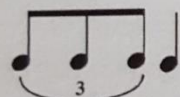
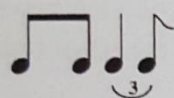
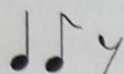
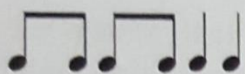
<i>ta</i>	=	
<i>ta</i>	=	
<i>tate</i>	=	
<i>tateti</i>	=	
<i>tafatefe</i>	=	

Il Ritmo Musicale (RM) vocalmente espresso è stato presentato con le SFR e/o nei ritmi musicali letti con i «nomi pedagogici» usati nella scuola di J.J.Rousseau

Le strutture ritmiche musicali preparano le **forme del Ritmo Linguistico**

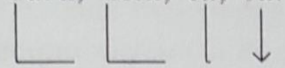
Tratto da **Voce e Ritmi**
di Zora Drezancic

Le strutture ritmiche musicali preparano le forme del ritmo linguistico.

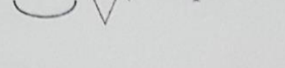


Il ritmo musicale organizza l'ordine dei fonemi nel vocabolo.

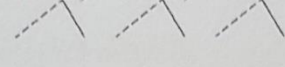
Sara, Toni, su, su.



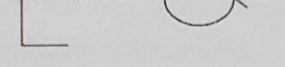
Per te (non per me)



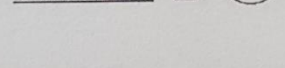
Il Po, il re, il te



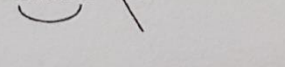
nero, verde



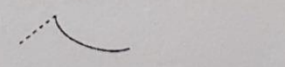
Bevi tanto



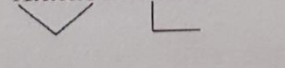
Elena dà



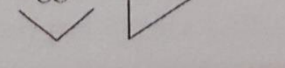
Il tavolo



Annabella cade

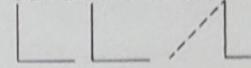


Oggi Lunedì

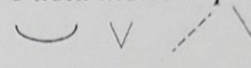


Il ritmo musicale in funzione della sintassi (s.v.c.).

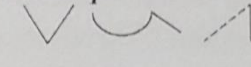
Sara sale la scala



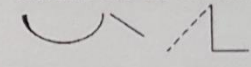
Paola mette la palla



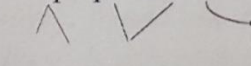
Anna prende la mela



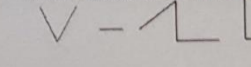
Elena dà la mano



Papà partirà domani

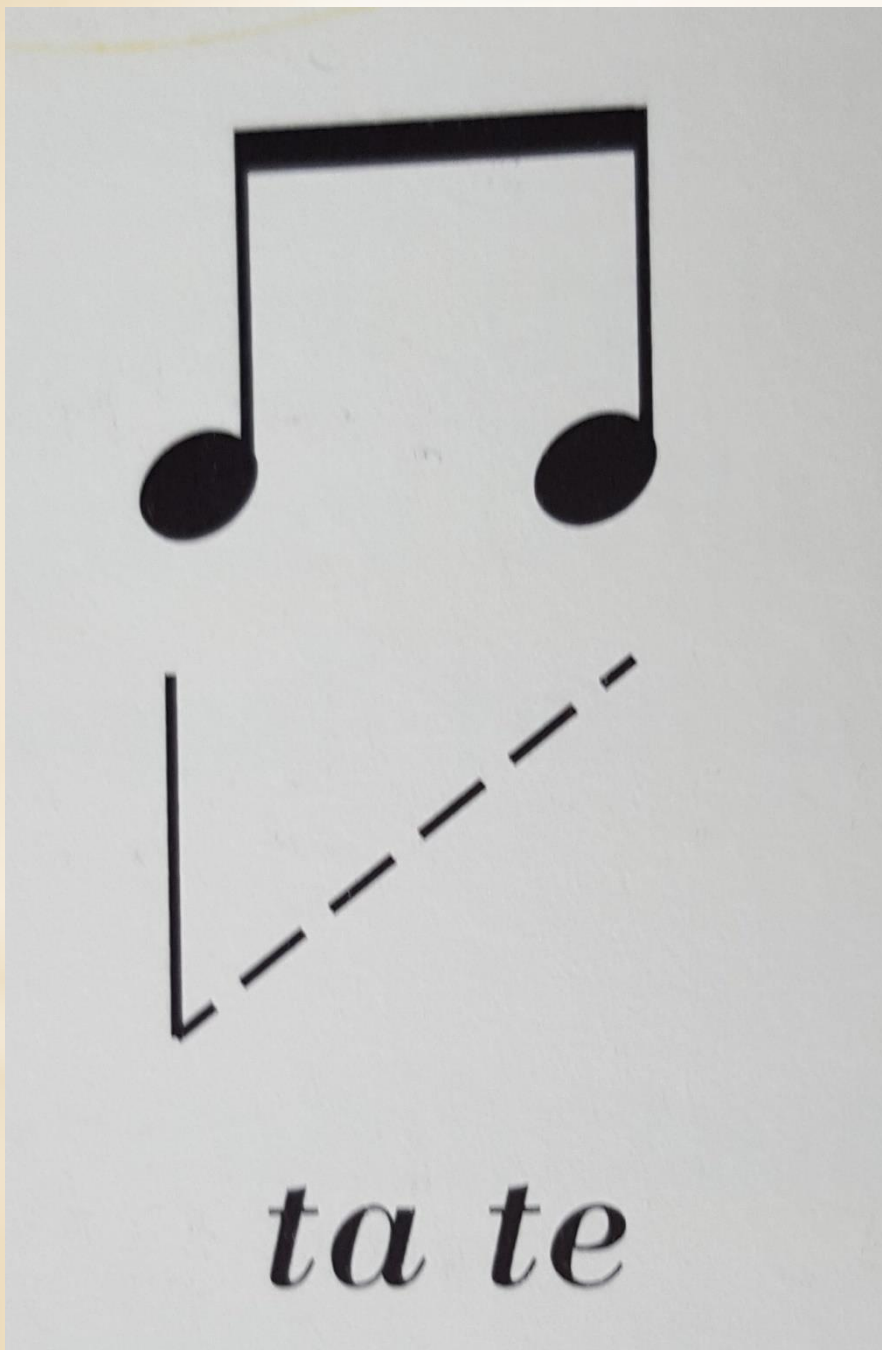


Emma ha dormito bene



Cantando, modulando e articolando si aiutano i bambini a **sonorizzare la voce**. Una volta realizzate con la propria voce queste forme dei ritmi musicali, **le fissano a livello centrale**: queste forme possono essere richiamate quando si pronunciano delle parole con la forma ritmica simile a quella già preparata

Tratto da **Voce Ritmi musicali e linguistici** di Zora Drezancic

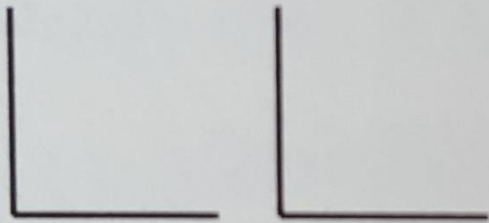
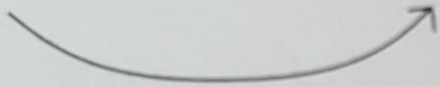


La **regolarità dei rapporti** tra gli elementi permette la continuità, importante per lo sviluppo dei ritmi necessari

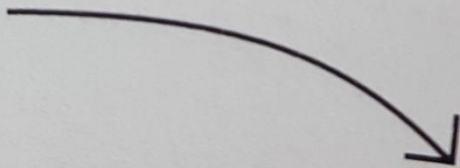
Nei due ottavi che la struttura contiene c'è in una parte la **tensione** e nell'altra il **rilassamento**

Tratto da **Voce e Ritmi** di Zora Drezancic

Toni sale?



Si, Toni sale.



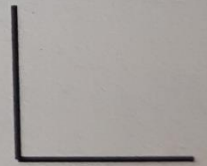
RM

=

RL



tate



Corrisponde alla **bisillaba piana**

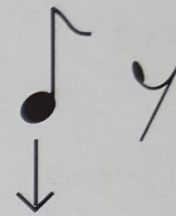
Il **ruolo dell'intonazione** nella struttura ritmica con l'intonazione interrogativa e affermativa



*del
dal
ben
nel
non
con
per
gli
più
dar (*)*

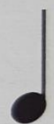
«ta» lunga: es. splen

«ta» corta: es. sple



tate

=



ta



pausa

=



Leggere in modo preciso per sentire la **differenza della durata**: lunga, corta.

La durata della lunga è uguale al ritmo TATE, la durata della corta è la metà del ritmo TATE

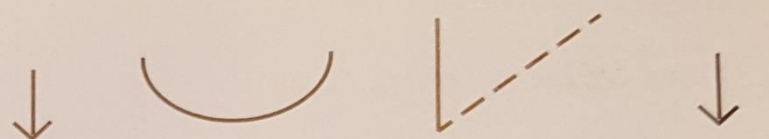
BAMBI è nel bosco



BAMBI va nel bosco

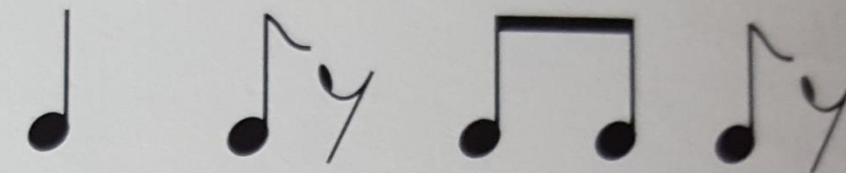


FONETICA PURA



<i>pe</i>	<i>pe</i>	<i>pepe</i>	<i>pe</i>
<i>chi</i>	<i>chi</i>	<i>chichi</i>	<i>chi</i>
<i>tu</i>	<i>tu</i>	<i>tutu</i>	<i>tu</i>
<i>te</i>	<i>te</i>	<i>tete</i>	<i>te</i>
<i>co</i>	<i>co</i>	<i>coco</i>	<i>co</i>
<i>pi</i>	<i>pi</i>	<i>pipi</i>	<i>pi</i>
<i>cu</i>	<i>cu</i>	<i>cucu</i>	<i>cu</i>
<i>ti</i>	<i>ti</i>	<i>titi</i>	<i>ti</i>
<i>ta</i>	<i>ta</i>	<i>tata</i>	<i>ta</i>

Allenare le occlusive **sonde**



<i>bam</i>	<i>ba</i>	<i>baba</i>	<i>ba</i>
<i>dam</i>	<i>da</i>	<i>dada</i>	<i>da</i>
<i>gam</i>	<i>ga</i>	<i>gaga</i>	<i>ga</i>
<i>vam</i>	<i>va</i>	<i>vava</i>	<i>va</i>
<i>lam</i>	<i>la</i>	<i>lala</i>	<i>la</i>
<i>sam</i>	<i>sa</i>	<i>sasa</i>	<i>sa</i>

(**S** sonora)

Allenare i suoni di linguaggio **sonori**



Tratto da **voce e ritmi musicali e linguistici** (Z. Drezancic)

Il «contrattempo» è un elemento ben preciso, non accentuato.
Si tratta di un *passaggio rapido* difficile da udire, percepire e realizzare

Il bar
Un bar
Nel bar
Il film
Il nord
Il fon

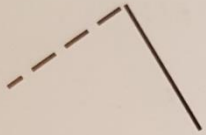
The image shows musical notation for the syllables 'a' and 'rum'. The first row contains two quarter notes enclosed in square brackets. Below the notation are several combinations of the syllables 'a' and 'rum' in various orders and repetitions:

a rum
a ram
rum ram
a ru a ra
ru ra

SCHEDA DEI RITMI MUSICALI TATE E TETA_

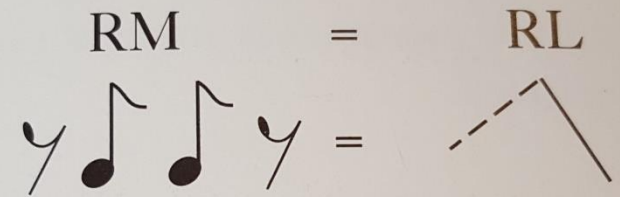
Diagram illustrating the musical notation for the rhythm 'TATE'. The notation is presented in two columns. The left column shows the notes for 'TA' (two eighth notes beamed together) and 'TE' (two eighth notes beamed together). The right column shows the notes for 'TA' (two eighth notes beamed together) and 'TE' (two eighth notes beamed together). Dashed arrows indicate the direction of the notes: up for the first note of 'TA' and down for the first note of 'TE'. A solid arrow at the bottom indicates the direction of the notes: up for the first note of 'TA' and down for the first note of 'TE'. A red circle with the number 3 is located at the bottom right corner.

Diagram illustrating the musical notation for the rhythm 'TETA'. The notation is presented in two columns. The left column shows the notes for 'TA' (two eighth notes beamed together) and 'TE' (two eighth notes beamed together). The right column shows the notes for 'TA' (two eighth notes beamed together) and 'TE' (two eighth notes beamed together). Dashed arrows indicate the direction of the notes: up for the first note of 'TA' and down for the first note of 'TE'. A solid arrow at the bottom indicates the direction of the notes: up for the first note of 'TA' and down for the first note of 'TE'. A red circle with the number 3 is located at the bottom right corner.



la me
la mo
la pa
la pe
il pa
il le
la la

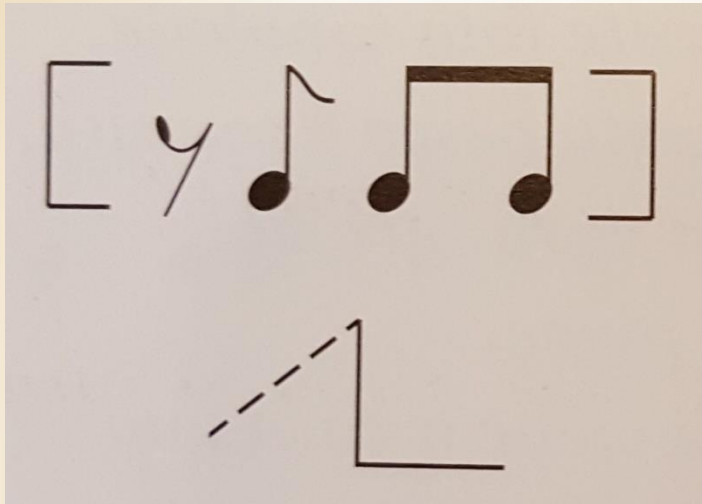
TE TA



il tè
l'età
la città
la verità
la felicità

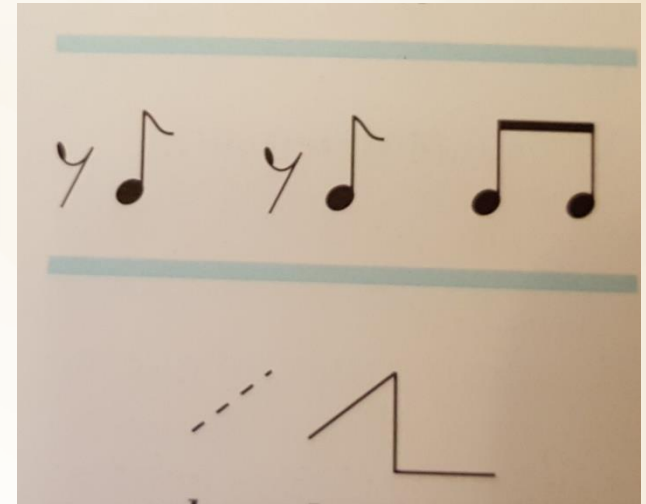
La pronuncia breve deve avere la massima intelligibilità
Il «passaggio rapido» avvicina due sillabe in un insieme.
Molto importante realizzare **l'accento sull'ultima sillaba** (tronca)

Tratto da **Voce e Ritmi** di Zora Drezancic



RM Te tate

Il cane
Un pino
La mano
Il tubo
Treviso
Rovigo
Verona



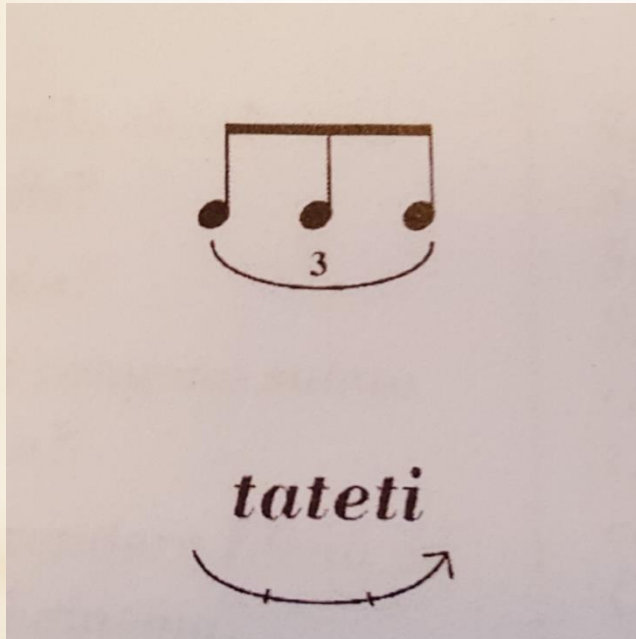
RM te te tate

La laguna
La lumaca
Il badile
La carota

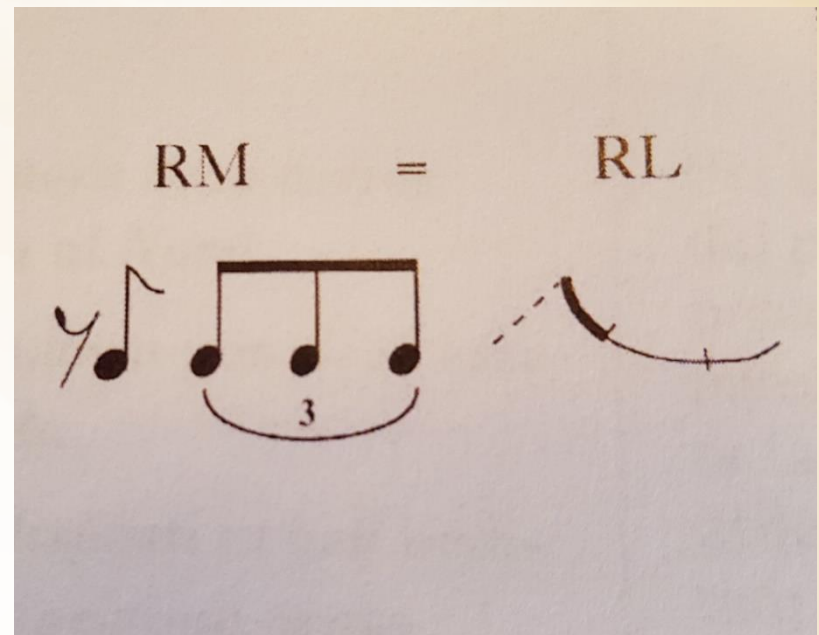


La terzina

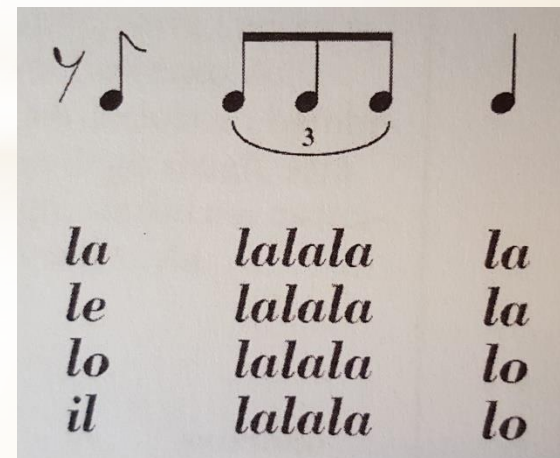
La **durata** di tateti è
uguale a tate



Elena, Monica, piccolo, subito
Empoli



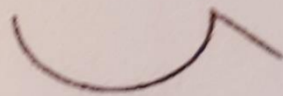
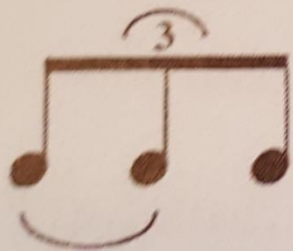
La camera
Il tavolo
La bambola



RM

=

RL



{ *Bambi*
 { *Panda*

RITMO TA_TI

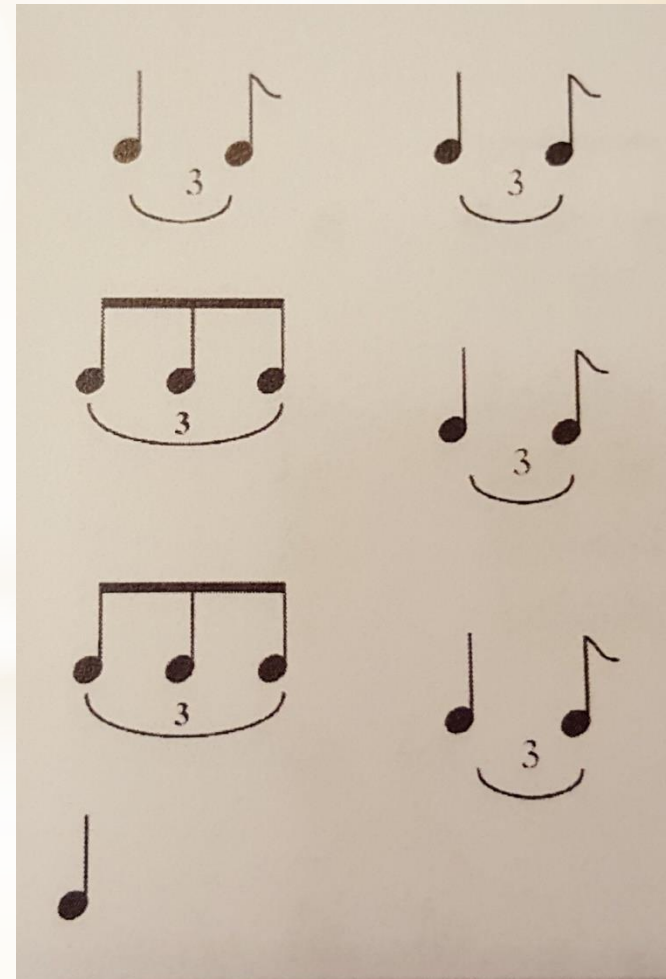
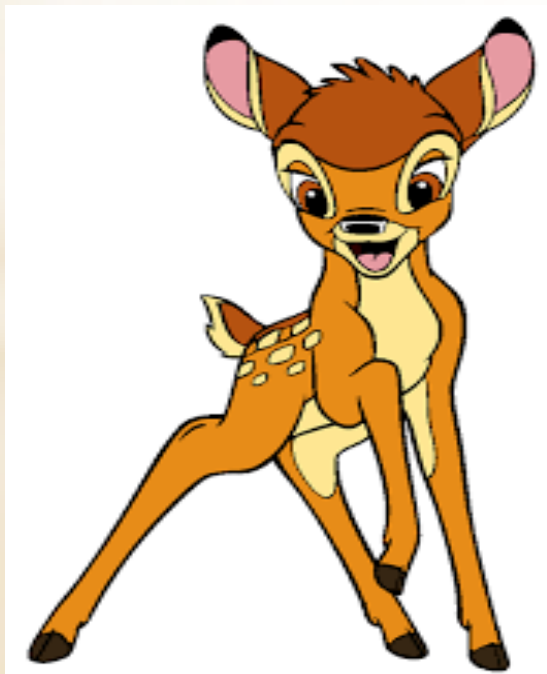


Diagram illustrating musical rhythms for the words *tafatefe* and *tafa_te*. The notation shows notes on a staff with corresponding rhythmic arrows below. The arrows for *tafatefe* consist of two solid downward arrows followed by two dashed upward arrows. The arrows for *tafa_te* consist of two solid downward arrows followed by one dashed upward arrow.

RITMI MUSICALI
TAFATEFE e **TAFATE**

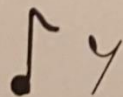
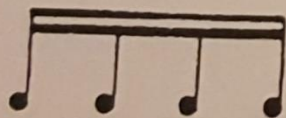
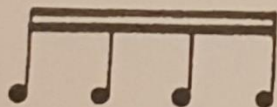
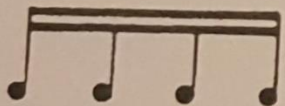
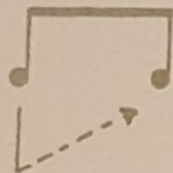
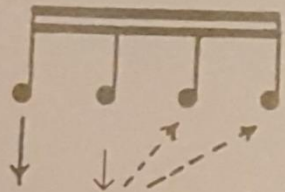
Diagram illustrating the relationship between musical rhythms (RM) and linguistic rhythms (RL). It shows the notation $RM = RL$ with rhythmic arrows below. The arrows for RM consist of two solid downward arrows followed by two dashed upward arrows. The arrows for RL consist of a solid downward arrow followed by a solid upward arrow, forming a V-shape.

RITMI LINGUISTICI

Diagram illustrating the relationship between musical notation and linguistic rhythms. It shows the notation $tafa-te = V$ with musical notes on a staff for *tafa-te* and a V-shape below. The V-shape is formed by a solid downward arrow followed by a solid upward arrow.

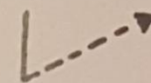
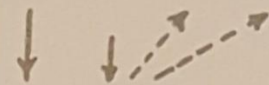
Lunedì
 Ascoltò
 telefilm

SCHEDE DEI RITMI MUSICALI TAFATEFE



tafatefe

ta te



tafatefe

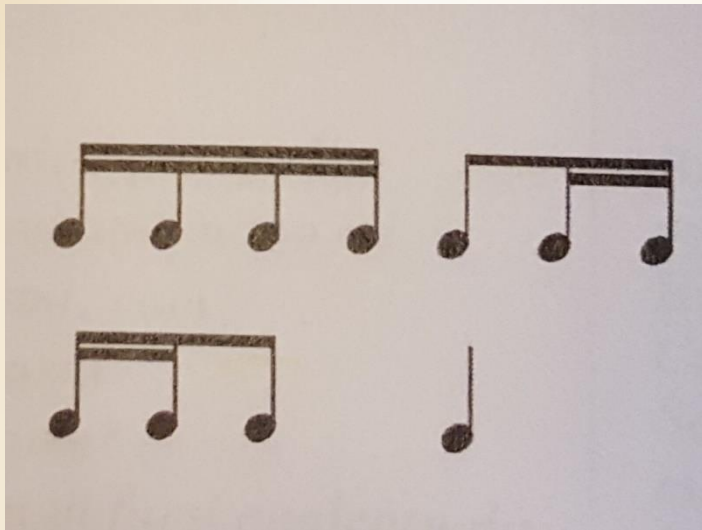
ta ♪

tafatefe

tafatefe

tafatefe

ta ♪



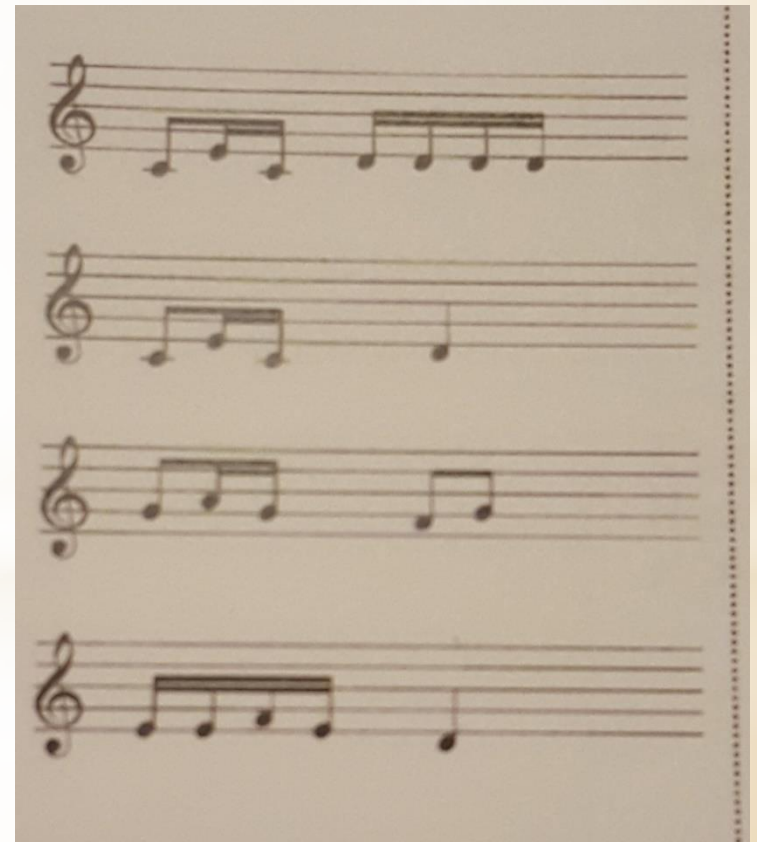
RM TA_TEFE

RL



TAFATEFE TA_TEFE
TAFATEFE TA


Daniele guardare partire
giornata



		
<i>tate</i>	<i>tafa</i>	
<hr/>		
<i>Dove</i>	<i>butti</i>	
<i>Dove</i>	<i>metti</i>	
<hr/>		
		
<i>oggi</i>	<i>dopo</i>	<i>cena</i>

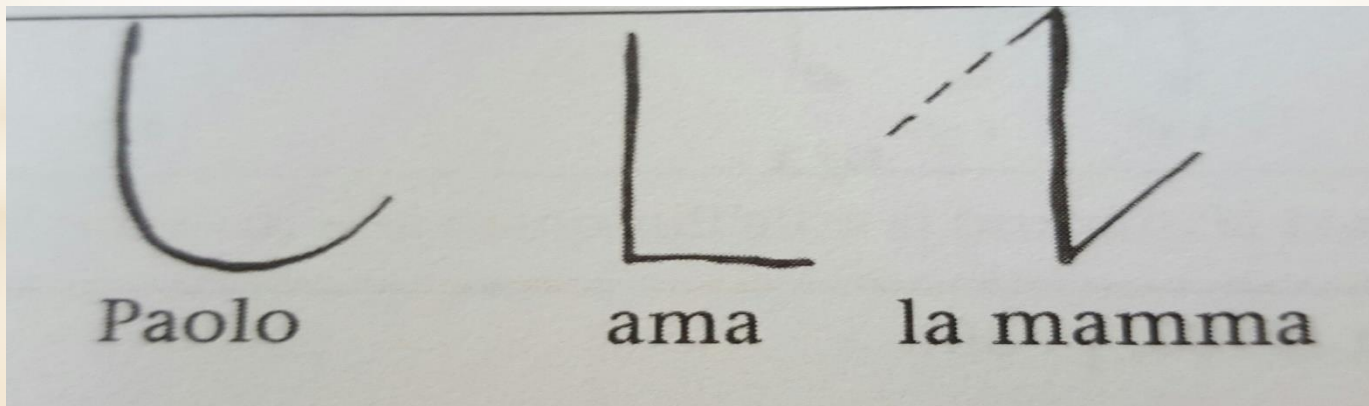
			
<i>la</i>	<i>lalla</i>	<i>lalla</i>	<i>lala</i>
<i>lo</i>	<i>lollo</i>	<i>lollo</i>	<i>lolo</i>
<i>lu</i>	<i>lullu</i>	<i>lullu</i>	<i>lulu</i>
<i>le</i>	<i>lelle</i>	<i>lelle</i>	<i>lele</i>
<i>li</i>	<i>lilli</i>	<i>lilli</i>	<i>li li</i>

Metto, mollo, batti,
batto, rosso ...

RM = 

II CANALE 2

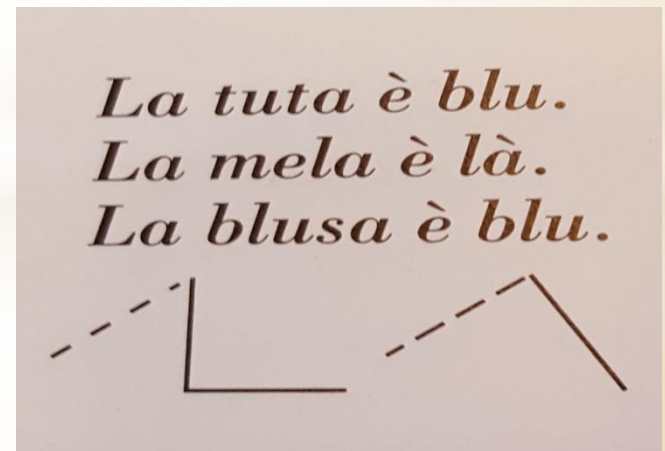
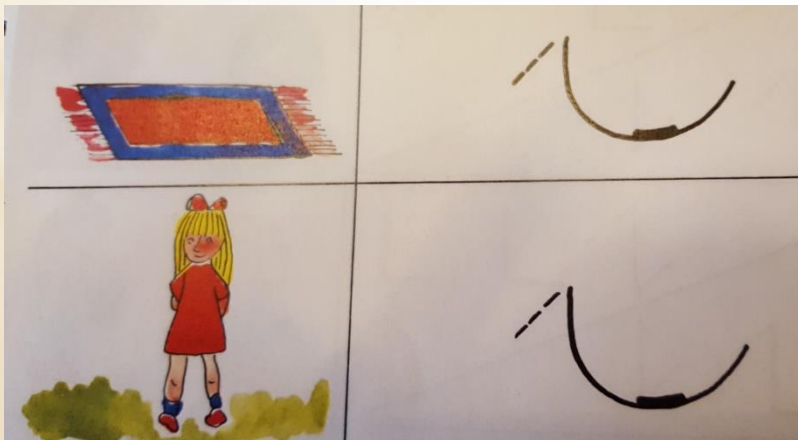
- ✓ Creato per favorire la rappresentazione dell'unità fonoacustica della parola, si basa sulla **similitudine RM e RL**
- ✓ Supportiamo l'acquisizione del significante attraverso movimenti distribuiti linearmente nello spazio, *differenziati* e *integrati*
- ✓ Tra RM e RL vi è somiglianza ma non uguaglianza, per questo motivo non troveremo mai le parole scritte sotto le note.



La Pedagogia pone attenzione ad un particolare 'disegno':
quello della **FORMA delle parole**.

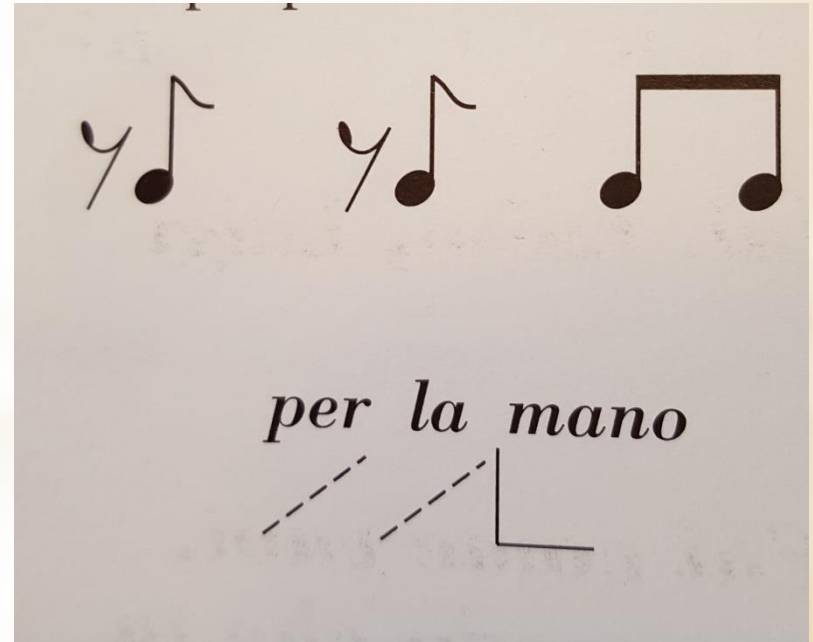
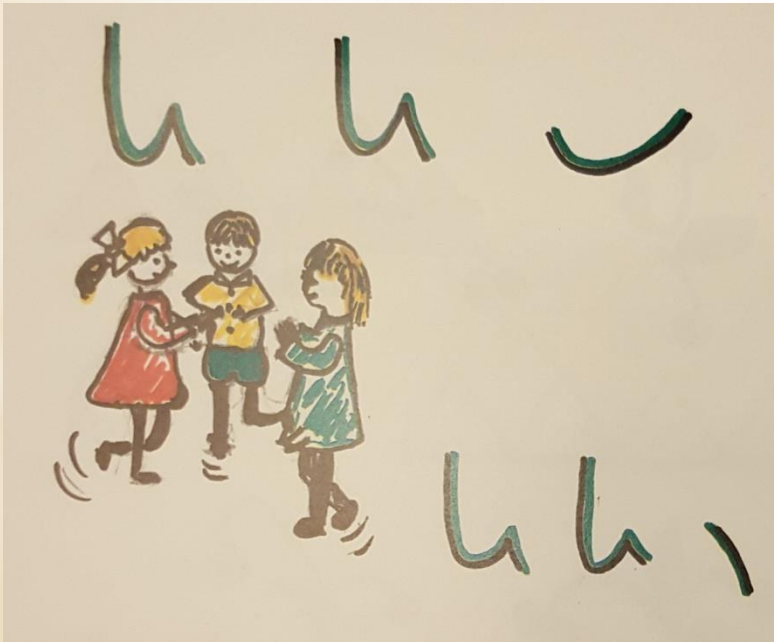
Ogni parola può essere **immaginata in base alla sua forma**.

Tale forma può essere illustrata graficamente oppure con i
movimenti nello spazio. (L.Di Pietro GPLS seminario 47)



Disegnare la forma delle parole e delle frasi con i movimenti **organizza** tra di loro **gli elementi** che compongono la parola o le parole all'interno della frase.

I movimenti illustrano la durata dello stimolo vocale, **'disegnano'** nello spazio i rapporti tra le sillabe,
(L.Di Pietro GPLS Seminario 47)

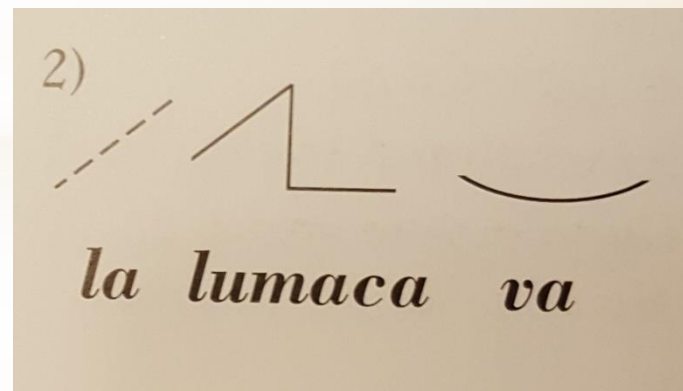


- ✓ Bambini molto rilassati con sintesi dei dati verbali troppo lenta
- ✓ Bambini molto tesi con eccessiva velocità dell'emissione
- ✓ Bambini che presentano disordine fonologico

Ci occupiamo della loro capacità di **pronunciare correttamente i singoli elementi** (i fonemi) che compongono la parola

Procediamo con un lavoro di strutturazione basato sui ritmi e sostenuto dai movimenti

Realizzazione della forma finale corretta



Provocare nel bambino le prime espressioni verbali ed in seguito accompagnarlo fino alla possibilità di esprimere verbalmente il proprio pensiero.

