



The First Australian

TAKETINA

Rhythm Teacher Training 2011 – 2014

LEADER:
REINHARD FLATISCHLER
(AUSTRIA)

SENIOR ASSISTANT:
TANIA BOSAK
(AUSTRALIA)

TAKETINA

- is one of the most efficient learning methods available today.
- is a musical group process that works equally for professional musicians and beginners.
- develops rhythmic competence and musical creativity in all styles of music.
- is currently used in various forms of therapy.
- The applications and benefits of TaKeTiNa have been studied by scientists and physicians at three European universities.

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1. THE TAKETINA RHYTHM PROCESS

TaKeTiNa is a unique process capable of activating human and musical potential through rhythm.

The TaKeTiNaRhythm Process helps to develop:

- profound rhythmic consciousness.
- increased competence in playing drums and percussion instruments.
- a deep connection to your singing voice.
- foundation for improvisation and composition.
- real leadership and the ability to facilitate a complex musical group process.



TaKeTiNa enables people to absorb, understand, and learn in the most natural manner. Instead of teaching rhythmic patterns from an intellectual or theoretical base, TaKeTiNa directly guides participants to experience primal rhythmic movements anchored in the sensory-motor system of every human being. This rhythmic foundation expresses itself through music in every culture.

In TaKeTiNa, the body is the main instrument. Using the voice, claps and steps, participants are guided into three different rhythmic layers simultaneously. A surdo (bass drum) rhythm stabilises the steps. The claps mark a different rhythm and the overlaid call-response singing in ever-changing rhythms leads participants to fall out, and fall back into, rhythm. This process allows action and surrender to merge: 'I play' and 'it grooves' come together in an experience that is direct, intense and lasting.



2. TAKETINA TODAY

Today TaKeTiNa is successfully used by more than 200 certified TaKeTiNa rhythm teachers in music universities, rehabilitation and psychotherapeutic clinics, corporate training programs, theatre schools and elementary schools worldwide.

Scientific research has substantiated that TaKeTiNa can lead to:

- profound states of relaxation by stimulating heart rate variability.
- the co-operation/networking of the two brain hemispheres.

This research was conducted 2008/2009 with the following scientists and physicians from European Universities:

Dr. A. Lohninger, Autonom Health GmbH,
www.autonomhealth.com
 Univ-Prof.Dr. Klaus Felix Laczika, Medical University Vienna
 Univ-Prof.Dr. Hans Ulrich Balzer, Humboldt University Berlin.
 Reseachgroup at Music University Vienna,
www.mdw.ac.at/ipcf
 Research results awaiting publication in 2010/2011

Ever since 1984, TaKeTiNa Rhythm Teacher Training has been conducted in small groups, allowing the most intensive learning process possible.

The Australian Training will strengthen the existing TaKeTiNa teacher field in Australia, New Zealand and the Pacific Rim. Don't miss this one-time training opportunity!

- For information about current TaKeTiNa events, trainings, workshops and research conducted by the Flatschlers, please visit: www.taketina.com
- For information about the activities of certified TaKeTiNa Rhythm Teachers please visit:
www.taketina.net (Europe)
www.taketina.us (North America)
www.taketina.au (Australia)

3. THE COMPLETE TAKETINA TRAINING SCHEDULE

In the TaKeTiNa process, musical and personal evolution are intimately connected. A TaKeTiNa Rhythm Teacher needs to develop a variety of skills in different realms and therefore the complete curriculum for TaKeTiNa Rhythm Teachers comprises several training levels. Each level introduces particular leadership skills and musical abilities.

THE BASIC TAKETINA RHYTHM TEACHER TRAINING:

it enables participants to facilitate a TaKeTiNa group process in an effective and responsible way. It spans three years and comprises 90 training days (two 15-day training sets each year). The training concludes with each participant leading a TaKeTiNa circle. This basic Training conveys solid leadership and competence in leading a rhythm circle.

THE ADVANCED RHYTHM TEACHER TRAINING:

spans one year and comprises 28 training days. The training concludes with participants leading

a one-day workshop and giving an evening lecture about the working methods and effects of the TaKeTiNa process. After successful completion participants are able to work with TaKeTiNa in Universities, conventions and with larger groups.

THE SENIOR TEACHER TRAINING:

spans three years and comprises 90 training days. This intensive training concludes with participants leading a three day workshop and a public performance with voice, drums and percussion. This is the highest qualification for leading a TaKeTiNa circle.

THE MASTER TEACHER TRAINING:

Participants assist during two basic training sets led by Reinhard Flatschler. After successful completion participants are then qualified to offer and conduct TaKeTiNa Teacher trainings.

4. TRAINING LEADER AND ASSISTANT

TANIA BOSAK

Musician, Actor, Advanced TaKeTiNa Rhythm Teacher,
Training Assistant

- BA Dip Ed; Music, Dance and Performing Arts
- Senior TaKeTiNa trainee
- Professional musician and music educator since 1991
- Diploma Eriksonian counselling and hypnosis, CET Australia
- Awarded a Churchill Fellowship for further studies in Korean percussion and dance in 2004
- Theatre trainer, director and founder of 'Pulse Rhythm', a specialised training method for actors and musicians
- Band leader: percussionist and vocalist of 'The Moods in Mambo Ensemble' and 'The Beijao' with Australian artists Phil Bywater, Zoe Frater, Stephen Grant, Anita Hustas, Andrew James, Konrad Park and Dan Witton



REINHARD FLATISCHLER

Musician, Composer, Founder of the TaKeTiNa process,
Training Leader

- Born in Vienna, July 1950
- Piano concert diploma at the Vienna University of Music under Prof. Bruno Seidelhofer.
- More than 15 years of continuous drumstudies with master-drummers in Asia, Africa and Latin America.
- Founder and composer of 'MegaDrums', a musicgroup that includes Airto Moreira, Zakir Hussain, Glen Velez, Leonard Eto (KODO), Milton Cardona and Steven Kent amongst others.
- Member of the Scientific Committee in the 'International Society for Music in Medicine'
- Founder of the project 'TaKeTiNa and Paintherapy' that is hosted by the 'German Society for Paintherapy'
- Member of the 'Society for Chronobiological Research' Vienna
- Flatischler's award winning CDs are amongst the best-selling in the field of percussion
- Flatischler book, 'The Forgotten Power of Rhythm' is considered a standard work in music literature.



5. IS THE TAKETINA RHYTHM TEACHER TRAINING FOR YOU

5.1 RECOMMENDATION

This Training is particularly recommended for musicians, music teachers, composers, therapists, physicians, practitioners of the healing arts, school-teachers, social workers, dancers, actors and people working in the realm of sport or corporate training.

5.2. PREREQUISITE

Although no musical skills are required, all applicants should have:

- some basic knowledge in music theory.
- participated in at least one TaKeTiNa workshop.
- the intention to work with the TaKeTiNa process after the training.
- some experience in meditation and self-awareness.

5.3. MOTIVATION

For everyone involved, the training implies a lot of inner and outer work. The intense immersion in rhythm creates an expanded awareness, which is not only the prerequisite to lead a group through the TaKeTiNa process but also promotes personal growth. Everyone intending to participate in the training should have developed the following qualities:

- Self-motivation: the ability to continue the chosen path independently, especially when facing difficulties.
- Self-responsibility: the ability to respect existing limitations and the curiosity to expand beyond those limitations.
- Curiosity and positive regard for other human beings.

5.4 MOTIVATION FOR DAILY PRACTICE

The TaKeTiNa Rhythm Teacher Training is a comprehensive, professional training that will require regular practice in order to master the necessary skills. Applicants should be clear about their motivations and their ability to practice regularly. From the second training-set onwards, participants will need to work with a 'practice group' at their home location to practice various skills.

5.5 TRAINING GOALS

The goal of the TaKeTiNa Rhythm Teacher Training is to enable each participant to effectively, joyfully and successfully lead groups with the TaKeTiNa Process. The training will provide participants with the following skills:

- Music: playing drums and percussion instruments at a high level.
- Leadership: leading TaKeTiNa rhythm workshops effectively, helping people to overcome their personal limitations and develop intuition, creativity and presence.
- Knowledge: competence in knowing the effects of rhythmic phenomena and their practical applications.

5.6. QUALIFICATION / CERTIFICATION

The TaKeTiNa Rhythm Teacher Training concludes with a qualification-set, in which each participant will guide beginners through a TaKeTiNa process for 2 1/2 hours.

Every participant receives detailed feedback on his/her qualification set. Successful participants receive certification. Anyone who is not able or willing to build an adequate skill level during the training may choose to do the qualification-set during any other TaKeTiNa Supervision.



6. THE TRAINING CURRICULUM

1. TRAINING SET

- Berimbau skills necessary for the TaKeTiNa process
- Voice training: Developing a resonant voice in speaking and singing. Overtone - singing and basic interval training.
- The simultaneity of drumming and storytelling - learning to lead while playing
- Understanding and implementing the principles of the TaKeTiNa process
- Sensomotoric training - entrainment of primal rhythmic movements: Offbeats, Cycles and Subdivisions.
- Independence and coordination of Left-Right arm movements with Grello Caxixi Exercise.
- Basics in body reading during the TaKeTiNa Process.
- Selecting the drum for the drum opening (Tschanggo or Conga)

2. TRAINING SET

- Surdo skills necessary for the TaKeTiNa process - Various Surdo Melodies, Energywork, various ways to accompany the process.
- Initiating the drum - Tschanggo / Conga basic skills for the drum opening
- Deepening berimbau skills, playing faster and learning more complex rhythms
- Learning the "Call-Evolution" with stabilizing and destabilizing calls: Mantra, Matrix-call and Energylines
- Voice training: intonation, interval and singing scales

3. TRAINING SET

- Starting to lead parts of the TaKeTiNa Process under direct guidance - Structure Evolution, Field Stabilization. Participants start practice-groups in the home location.
- Reading the body language of people attending the process.
- Berimbau playing in faster tempo with more complex structures.
- Surdo: playing in faster tempo with more complex structures, the interplay of leader and Surdoplayer.
- Drum classes: simple improvisation, creating a simple composition with rhythm elements and the voice, practice in drum ensembles.
- Voicetraining: learning all "Matrixcalls" while playing Berimbau, finding scales and melodies for the Call Evolution. Learning to find a basic tone.



4. TRAINING SET

- The Art of Induction (preparing the group for the process)
- Berimbau: leading the structure - opening with berimbau.
- Surdo: Learning the turning movements, left-right independence and the interplay between leader and surdo player. Deepening the skills involved in speaking to the group while playing the drum.
- Dynamic sets - a way of learning to stay fully present while leading the group process. In a secure setting, participants will encounter personal behaviour patterns that hinder the process. 'Contracting' and 'dissolving' dynamics of the leader will surface. A lack of presence is mirrored through rhythm and can be transformed by rhythm. Participants learn to read the relevant signs in the field and gain competence for responsible leadership.
- Drum classes: Starting Drum Openings, putting the principles of the drum opening into a practical context.

5. TRAINING SET

- The Art of Induction (preparing a group for the process) - deepening the skills.
- Berimbau and Surdo: integration of skills in leading dynamic sets.
- Balancing 'groove' and 'tool' calls in the call - evolution.
- Dynamic sets - deepening the understanding of the effects in of the TaKeTiNa process.
- Drum classes: Continuing drum opening sets, also gaining strength in a guided six hour play through.
- Preparation for the Qualifications Set.

6. TRAINING SET

Each participant will lead an open TaKeTiNa workshop for 2 1/2 hours. Other training participants and the leader will observe and witness the process. Each participant will receive detailed feedback and the group's understanding of the TaKeTiNa Process will deepen as each workshop set is discussed in the evenings.

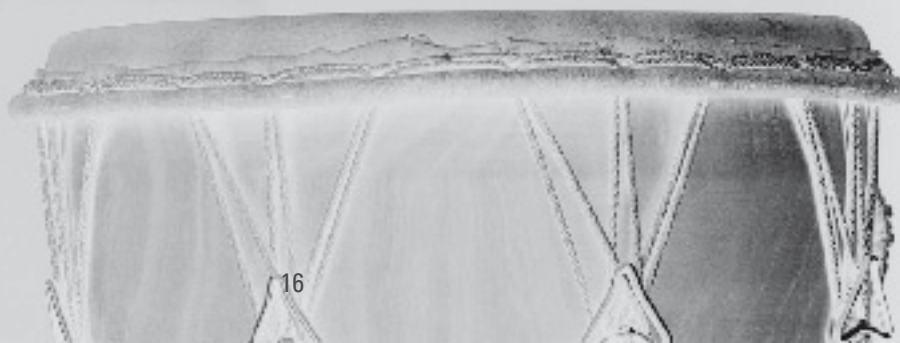


7. DRUMS AND PERCUSSION INSTRUMENTS



7.1 TAKETINA INSTRUMENTS

The art of playing Surdo and Berimbau is an integral part of leading a TaKeTiNa circle. An enormous part of the training is dedicated to the evolution of the skills necessary and the integration of these drums into leading the TaKeTiNa process.



THE SURDO

The Surdo is a double headed, cylindrical bass drum from Brazil. It not only marks the pulse of Samba, it also represents the heartbeat of TaKeTiNa. No other drum provides such a steady rhythmic foundation like the pulse of a Surdo. It accompanies and stabilises the steps of the participants - it is the 'Mother Drum'. While the leader plays the Surdo, he/she leads the TaKeTiNa circle with words - speaking and playing simultaneously, just as ancient storytellers have led their audiences into the simultaneous perception of the unequally spaced rhythm of the words and the steady flow of the drum rhythm.

THE BERIMBAU

Also originating from Brazil, the Berimbau is a single-stringed music-bow that blends sound and rhythm. It naturally supports the singing voice of participants. Although this instrument may look simple, it requires a complex playing technique and provides an abundance of musical colours.

CAXIXI AND GRELLO

The rattle, perhaps the oldest percussion instrument of humankind, not only marks a distinct rhythm, but also has a powerful trance-inducing effect. The Caxixi rattle used in the TaKeTiNa Process allows combinations of accentuated and soft sounds and opens the possibility for rhythmic structure.



The Grello is an iron castanet from West-Africa that makes it possible to clap with one hand. The combination of Grello and Caxixi open a door for an unlimited number of rhythmic variations. Grello-Caxixi exercises, as developed by Reinhard Flatischler are a powerful tool for developing left-right independence and coordination. As recent TaKeTiNa research shows, these exercises trigger an intense networking between the two brain hemispheres.





7.2 THE DRUMS FOR THE DRUM OPENING

Participants of the training will also learn to play one drum of their choice: Conga or Tschanggo.

In the training both drums are played on a stand or hanging on a strap, so that participants can move freely with their feet. The goal of a drum opening is to create a stable rhythmic foundation for the leader's voice to improvise.

CONGA / ATABAQUE / KPANLOGO DRUM

represents the energy connecting with the earth
Origin: Africa, Cuba, Brazil

These drums are played by hand and even the slightest change in the palm posture alters the sound. The combination of open, bass, muffled sounds and slaps allows musicians to create ever changing sound-landscapes.



TSCHANGGO

represents the interaction of left and right side.
Origin: Korea

The Tschanggo is a double-headed drum from Korea, played in the shaman 'cut' ceremonies. The Tschanggo is played with a thin stick (Jolche) and wooden mallet (Gungulche). It can also be played with hands.

The drum-body has an hourglass shape and the left skin, called 'Kung Pyon' literally means 'Door to the other worlds' while the right skin, call 'Tsche Pyon' represents the 'Door to the rational world' and is connected to the structuring quality of the right hand. Playing the Tschanggo generates a deep understanding of the cooperation between the two sides of the body.

Although the Tschanggo is a Korean drum, it represents the archetypal principal of a transversal drum and is a great instrument for the drum opening.



7.3 LEARNING DRUMS WITH TAKETINA

Learning drums with TaKeTiNa involves the whole body: steps, arm movements and the voice.

This working method enables you to:

- experience several different rhythms at the same time.
- create musical complexity even if the hands are playing a simple rhythm. When foot movements, hand movements and voice interact, they sound interesting and complex. Even a slight change in one layer creates a completely new body sensation.
- practice drum sounds or rhythm elements over a long period of time without getting bored.
- understand how archetypal rhythmic movements are linked together in music., leading directly and from the very beginning to the art of improvising.



8. APPLICATION, INTRODUCTION-WORKSHOP, CONTRACT

8.1 APPLICATION

Please send your application directly to Tania Bosak, P.O.Box 1150 Thornbury, 3071, Melbourne Victoria. Tania will forward all applications directly to Reinhard Flatischler. All information provided in your application will be kept confidential and your application will be returned to you during the selection workshop.

Please include the following in your application:

- What experience do you have in dance, meditation, music or any other inner work
- What is your current profession
- What is your motivation for applying for the training.

Please do not forget to include a recent photo! After you have turned your application in, you will receive a confirmation and an invitation to the Introduction-workshop.

8.2 SELECTION WORKSHOP

The training starts with the obligatory Selection Workshop, an open public TaKeTiNa workshop in which the training group will form. Participants selected for the training will be informed on the last day of this Workshop. Detailed information including the location of the workshop will be sent after the application is received by the organiser.

8.3 CONTRACT

A contract between the participant and the organizer stating the rights and obligations of both parties will be signed on the last day of the Introduction Workshop. All applicants will receive a copy of the contract before the Introduction Workshop starts. The contract will remain in effect throughout the entire training except in cases of serious illness or death. It is not possible to attend individual classes or sets; the training can only be taken in its entirety.

9. ORGANISATION, INFORMATION, TRAINING-LOCATION, FINANCES

9.1 ORGANISATION

This training will be organised by Tania Bosak PO Box 1150, Thornbury 3071, Victoria tel: 0418316286 email: tania@bosak.com.au Please contact Tania for any questions concerning organisational matters.

9.2 INFORMATION

There will be some information events with Reinhard Flatischler and Tania Bosak in different cities prior to the training. You will be informed about the working methods of the TaKeTiNa process and will have the opportunity to ask questions about the training.

See www.taketina-ausorganisers.com.au for all details.

9.3 TRAINING LOCATION

All sets of the training will be held at Govinda Valley Spiritual Centre, NSW, Australia. Govinda Valley is situated approximately 60-70 minutes by car, or 50 minutes by train, south of Sydney CBD, in Otford (near Helensburgh). Lot 1 Lady Carrington Road, Otford 2508 NSW The centre offers superb retreat facilities in an idyllic atmosphere. www.govindavalley.com.au

9.4 FINANCES - COSTS OF THE TRAINING

The trainings price will be 24.900.- AUD. This total cost includes meals, housing, tuition and administration. A non-refundable deposit of 4,150 AU\$ is required when the contract is signed. There are a number of payment plans available for the training costs.

9.5 FINANCES - COSTS FOR INSTRUMENT PURCHASE

The price range for all necessary instruments (conga or changgo, surdo, berimbau, caxixi, grello and ankle bells) will range from \$850 to \$1500, depending on the quality of the instruments. If necessary, the instructors or the organiser will help obtain instruments.

10. DATES, TIMEFRAME, SUMMARY



10.1 DATES

Selection workshop: March 25th - March 27th 2011

1. Training set: November 1st - November 16th 2011

2. Training set: March 13th - March 28th 2012

3. Training set: October 2nd - October 17th 2012

4. Training set: March 5th - March 20th 2013

5. Training set: September 24th - October 8th 2013

6. Training set: February 4th - February 19th 2014

10.2 TIMEFRAME

The training is given in two 15 day sets per year for three consecutive years (total: 90 days of classes). All Training sets will begin at 8 pm on the first day and end at 12:30 pm on the last day.

Daily Schedule:

Morning class: 11.00 am — 1.30 pm

Afternoon class: 4.00 pm — 7.00 pm

Occasional evening classes will be announced during each set there will be one day without classes for integrating and practicing new material.

10.3 SUMMARY

This training will qualify you as a true group leader, a competent musician and will place you firmly in an innovative area of music education. A commitment to regular instrumental practice and group practice is essential. Due to the intensity of the training, a maximum of 30 participants will be accepted.





TAKETINA

Rhythm for Evolution