

Taka...what?

Takadimi

In the Choral Classroom

What?
Why?

Who?
When?
Where?

- 🎵 lead to accuracy & musicality
- 🎵 require & reflect an understanding of rhythmic structure, metric & rhythmic interaction, awareness of beats & attacks
- 🎵 facilitate aural recognition & identification of rhythmic patterns & metric divisions
- 🎵 provide a precise & consistent language
- 🎵 address asymmetric meters, changes in meter/tempo, complex syncopations, complex tuples groupings
- 🎵 be easily applied & a tool for life-long use

(Hoffman, Peltz, & White, 1996)

Takadimi

(Hoffman, Pelto, & White, 1996)



Beat Orientation

Metric Orientation

			3	
"Counting"	1	2 and	tri-puh-let	4 e and a
McHose-Tibbs	1	2 te	3 la li	4 ta te ta
Kodály	ta	ti ti	tri o la	ti ka ti ka
Gordon	du	du de	du da di	du ta de ta
Takadimi	ta	ta di	ta ki da	ta ka di mi

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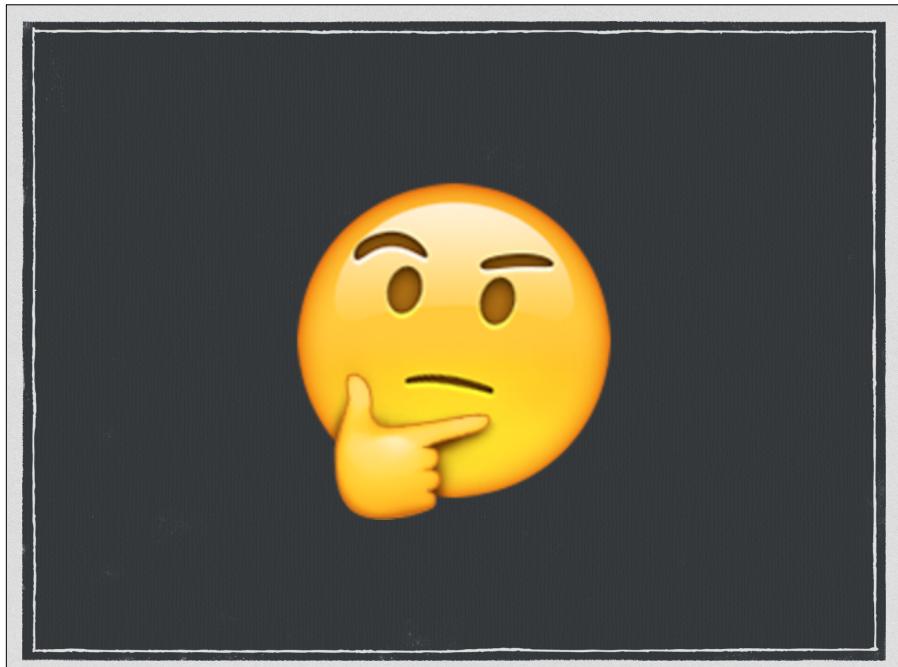
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emphasize beat or pattern

vs.

**emphasize counting
within the measure**



Sound-before-Sight-before-Theory

Let's talk!

...also, the "simple struggle."

Let's DO!

Takadimi + MLT

macrobeats

what we might call “steady beat”
or the pulse

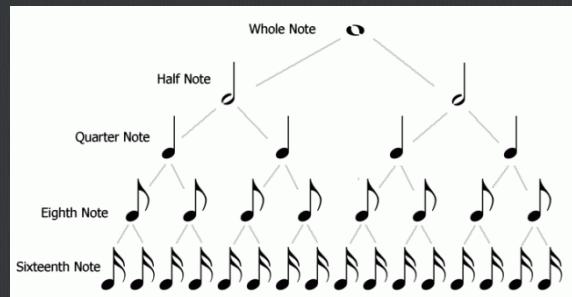
microbeats

shorter beats created by
division of macrobeats (typically
into 2 or 3 equal microbeats)

meter

way in which macrobeats
are divided and paired

(<http://giml.org/mlt/lsl-rhythmcontent/>)



Let's DO!

Takadimi + MLT

Skill Learning Sequence

Imitation on a neutral syllable

Imitation using assigned syllables

Aural-Oral labeling

Teacher Gives

neutral

syllable

neutral

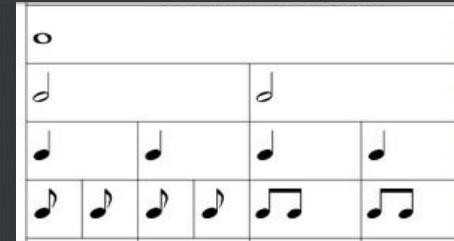
Students Respond

neutral

syllable

syllable

(<http://giml.org/mlt/lsl-sls/>)



The Basics (Duple)

Time sig.	Beat	Division	Subdivision
e.g. 2 3 4 2 2 2	 ta	 ta di	 ta ka di mi
e.g. 2 3 4 4 4 4	 ta	 ta di	 ta ka di mi
e.g. 2 3 4 8 8 8	 ta	 ta di	 ta ka di mi

The Basics (Duple)

Beat	Division	Subdivision
 ta	 ta di	 ta ka di mi
 ta	 ta di	 ta ka di mi
 ta	 ta di	 ta ka di mi

Common Beat-Length Patterns (Duple)



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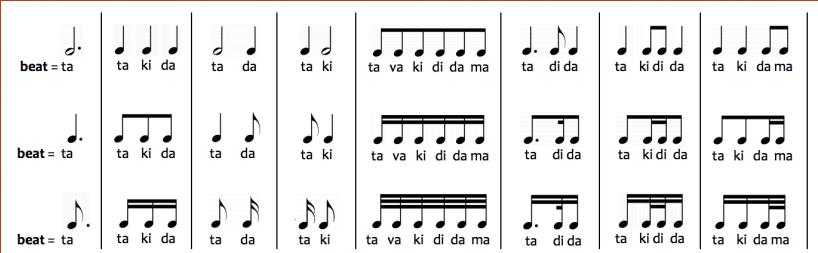
The Basics (Triple)

Time sig.	Beat	Division	Subdivision
e.g. 6 9 12 4 4 4	♩. ta	♩ ♩ ♩ ta ki da	♩ ♩ ♩ ♩ ♩ ♩ ta va ki di da ma
e.g. 6 9 12 8 8 8	♩. ta	♩ ♩ ♩ ta ki da	♩ ♩ ♩ ♩ ♩ ♩ ta va ki di da ma
e.g. 6 9 12 16 16 16	♪. ta	♪ ♪ ♪ ta ki da	♪ ♪ ♪ ♪ ♪ ♪ ta va ki di da ma

The Basics

Beat	Division	Subdivision
 ta	 ta ki da	 ta va ki di da ma
 ta	 ta ki da	 ta va ki di da ma
 ta	 ta ki da	 ta va ki di da ma

Common Beat-Length Patterns (Triple)



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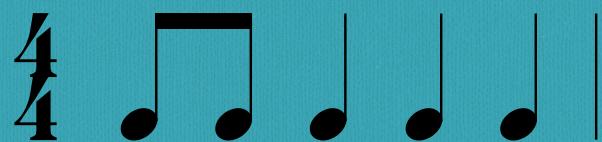
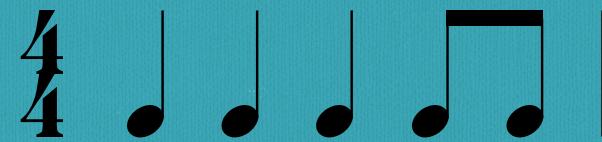
Common Beat-Length Patterns (Triple)

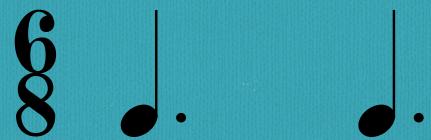
beat = ta	ta ki da	ta da	ta ki	ta va ki di da ma	ta di da	ta ki di da	ta ki da ma
beat = ta	ta ki da	ta da	ta ki	ta va ki di da ma	ta di da	ta ki di da	ta ki da ma
beat = ta	ta ki da	ta da	ta ki	ta va ki di da ma	ta di da	ta ki di da	ta ki da ma

I intentionally am NOT starting with 4/4.



Macro, Micro, & Meter





Introducing a New Beat Pattern

Teacher Gives

Students Respond

neutral

neutral

syllable

syllable

neutral

syllable

Introducing a New Beat Pattern





THERE'S MORE!

Like rests and dots
and compound meter and borrowed meter
and changing meters and musical memory and games
and improv and dictation and composition
and, and, and all the things!

...but that's a different session.

Teaching with Takadimi

- sound before sight
- play with rhythm
- multi-task
- be expressive
- don't forget compound meter

(www.takadimi.net)

AWESOME

Review & Reminders

- Beat Orientation vs. Metric Orientation
- We like to **move it, move it!**
 - Macro, Micro, & Meter
- Simple + Compound = an unexpected **love** affair
- Sound. Then Sight. Then Theory.
 - **THEORY IS LAST!**
 - Does a quarter note reeeeeally get one beat?
- Any system is better than no system...
 - ...as long as it is used **systematically**.

Thank you!

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