

**Taka...what?**

**Takadimi**

In the Choral Classroom

**Why?**

**What?**

**When?**



**Who?**

**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



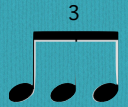

(Hoffman, Pelto, & White, 1996)

# Takadimi

(Hoffman, Pelto, & White, 1996)

## Beat Orientation

## Metric Orientation

				
"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

**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

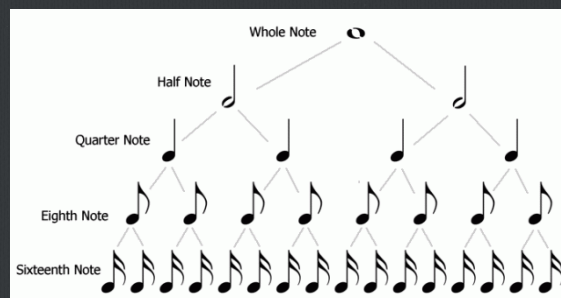
microbeats

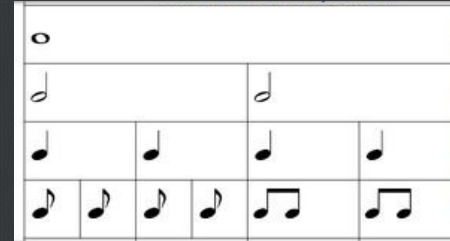
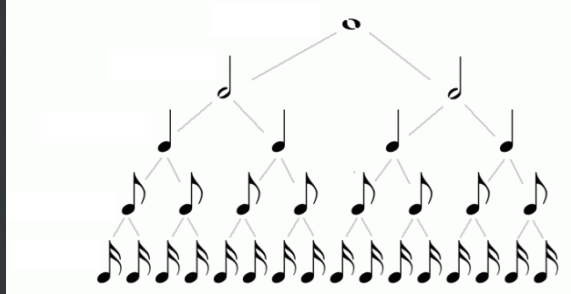
shorter beats created by  
division of macrobeats (typically  
into 2 or 3 equal microbeats)

meter










way in which macrobeats  
are divided and paired

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














## The Basics (Duple)

Time sig.	Beat	Division	Subdivision
e.g. $\frac{2}{2}$ $\frac{3}{2}$ $\frac{4}{2}$	 ta	 ta di	 ta ka di mi
e.g. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$	 ta	 ta di	 ta ka di mi
e.g. $\frac{2}{8}$ $\frac{3}{8}$ $\frac{4}{8}$	 ta	 ta di	 ta ka di mi

## The Basics

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)

beat = ta	ta di	ta ka di mi	ta di mi	ta ka di	ta mi	ta ka	ta ka mi
beat = ta	ta di	ta ka di mi	ta di mi	ta ka di	ta mi	ta ka	ta ka mi
beat = ta	ta di	ta ka di mi	ta di mi	ta ka di	ta mi	ta ka	ta ka mi

## The Basics (Triple)

Time sig.	Beat	Division	Subdivision
e.g. $\frac{6}{4}$ $\frac{9}{4}$ $\frac{12}{4}$	ta	ta ki da	ta va ki di da ma
e.g. $\frac{6}{8}$ $\frac{9}{8}$ $\frac{12}{8}$	ta	ta ki da	ta va ki di da ma
e.g. $\frac{6}{16}$ $\frac{9}{16}$ $\frac{12}{16}$	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)

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.



Rhythm cards available for free on the *Progressive Sight Singing* companion website.



Macro, Micro, & Meter



Two staves of music in 4/4 time signature. The top staff contains five quarter notes. The bottom staff contains two quarter notes, followed by two eighth notes beamed together, and another two eighth notes beamed together. A small white star is in the bottom right corner.

Two staves of music in 6/8 time signature. The top staff contains two groups of three eighth notes beamed together. The bottom staff contains a group of three eighth notes beamed together, followed by a dotted quarter note. A small white star is in the bottom right corner.

Two staves of music in 6/8 time signature. The top staff contains a dotted quarter note, followed by a group of three eighth notes beamed together. The bottom staff contains a dotted quarter note and another dotted quarter note. A small white star is in the bottom right corner.

Two staves of music in 6/8 time signature. The top staff contains a quarter note, followed by two eighth notes beamed together, and another quarter note. The bottom staff contains a quarter note, followed by two eighth notes beamed together, and another quarter note. A small white star is in the bottom right corner.

Two staves of musical notation on a teal background. The top staff contains a treble clef, a quarter rest, and four quarter notes. The bottom staff contains a treble clef, two quarter notes, and a dotted quarter note.

Two staves of musical notation on a teal background. The top staff contains a treble clef, a dotted quarter note, and two quarter notes. The bottom staff contains a treble clef and four quarter notes.

Two staves of musical notation on a teal background. The top staff contains a treble clef and five quarter notes. The bottom staff contains a treble clef and four quarter notes. A small white star icon is located in the bottom right corner of the teal area.

**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](http://www.takadimi.net))



## 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...
  - ...so long as it is used **systematically.**

## Thank you!

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