Taka...what?

Takadimi

In the Choral Classroom

♫

Who?

What?

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, Pelto, & White, 1996)
Takadimi

Beat Orientation

Metric Orientation

(Hoffman, Peito, & White, 1996)
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/lsa-rhythmcontent/)

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**Skill Learning Sequence**

<table>
<thead>
<tr>
<th>Teacher Gives</th>
<th>Students Respond</th>
</tr>
</thead>
<tbody>
<tr>
<td>neutral</td>
<td>neutral</td>
</tr>
<tr>
<td>syllable</td>
<td>syllable</td>
</tr>
</tbody>
</table>

Aural-Oral labeling  
neutral ⭐ syllable

(http://giml.org/mlt/lsa-sls/)

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**Diagram:**

- Whole Note
- Half Note
- Quarter Note
- Eighth Note
- Sixteenth Note

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**Diagram:**

- Musical notation patterns
The Basics (Duple)

Common Beat-Length Patterns (Duple)
# The Basics

## Common Beat-Length Patterns (Triple)

<table>
<thead>
<tr>
<th>Beat</th>
<th>Division</th>
<th>Subdivision</th>
</tr>
</thead>
<tbody>
<tr>
<td>( \cdot )</td>
<td>ta ki da</td>
<td>ta va ki di da ma</td>
</tr>
<tr>
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**Beat:** ta da ki ta

**Division:** ta da ki da ma

**Subdivision:** ta va ki di da ma da ma

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**Common Beat-Length Patterns (Triple)**

**Beat:** ta da ki da ma

**Division:** ta da ki da ma

**Subdivision:** ta va ki di da ma da ma
Common Beat-Length Patterns (Triple)

I intentionally am NOT starting with 4/4.
Introducing a New Beat Pattern

Teacher Gives | Students Respond
---|---
neutral | neutral
syllable | syllable
neutral | syllable
Teaching with Takadimi

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

(www.takadimi.net)

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.
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.

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Thank you!

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