




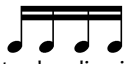
















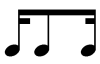









Learning rhythm with the TAKADIMI system of rhythm solfege

Simple Meter — The beat is always voiced with *ta*. The division and subdivision are always *ta-di* and *ta-ka-di-mi*. Any note value can be the beat. Three common values are shown.

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


Common Patterns (beat-length)

beat = ta							
beat = ta							
beat = ta							

Examples (A *ta* in parentheses is not voiced but may be thought or “felt.”)










$\frac{4}{4}$  ta ta ta di ta di ta ka di mi ta di ta di mi ta di ta mi ta di ta di mi ta di ta

$\frac{2}{8}$  ta ta di ta di ta ta mi ta mi ta ka di mi ta di ta mi ta mi ta di mi ta ta ka di mi ta di (ta) di ta










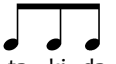


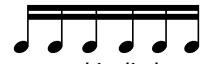


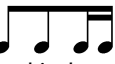








$\frac{3}{2}$  ta ta ta di ta di ta (ta) di mi ta ta (ta) di ta (ta) di mi ta ka di (ta) di mi ta

$\frac{3}{4}$  ta ta ta ta di ta ta di ta ta mi ta mi ta ta ta ta di ta mi ta ta di di ta ta

Compound Meter — Compound meters have dotted beat notes, and the beat is always voiced with *ta*. The division and subdivision are always *ta-ki-da* and *ta-va-ki-di-da-ma*. Any dotted note value can be the beat. Three common values are shown.

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

Common Patterns (beat-length)

beat = ta								
beat = ta								
beat = ta								

Additional patterns are possible. Some occur in the examples below.

Examples

$\frac{6}{8}$ ta ta ta da ta ta da ta di da ta ta ki da ta ta ki da ta (ta) da ta di da ta

$\frac{6}{4}$ (ta) ki da (ta) ki da ta di da ta da ta ki da ta di da ta

$\frac{9}{8}$ ta ta ta da ta ta da ta ki da ta ta da ta ki da ta di da ta ta di da ta di da ta da ta

$\frac{6}{8}$ ta di da ta di da ma ta ki da ta va ki di da ta ki da (ta) di da ta di da ta va ki ma ta

Takadimi

Advanced applications

Duplets and triplets — Use the same syllables for any division of the beat into two or three.

The duplet in m. 3 is performed just like the others in mm. 2 and 4. The syllable *di* falls at the midpoint of the beat in both simple and compound meter. A duplet can be written either way.

Two against three

Ta and *di* align at the beginning and midpoint of the beat in both simple and compound meters. Rhythms that involve both simple and compound divisions will share this attack point.

“Two against three” rhythms will produce the composite rhythm *ta-ki-di-da*. Work with the composite rhythm first, then emphasize the *ta-di* and *ta-ki-da* separately. Listening for the *ta-ki-di-da* composite will help ensure accuracy.

Changing meter — Changing meter can involve either the beat staying the same or the division staying the same. In this example the beat stays the same. Syllables can help make the distinction plain. The *ta-ki-da* triplet in m. 2 and the regular division of the beat in m. 3 will sound exactly alike.

Irregular divisions — To perform irregular divisions of the beat, add a syllable to a common pattern.

Asymmetric meters — Asymmetric meters combine simple and compound divisions. Keeping the divisions equal will produce beats of varied lengths.

Takadimi is helpful in teaching other advanced techniques including super-tuplets (triplets and duplets over more than one beat), 4:3 relationships, syncopations, and metric modulation.

Rhythms for practice — Always practice rhythm with appropriate musical expression. Use vocal inflection to show lines and gestures.

1. Here's an example in simple meter. Can you improvise a second 4 measure phrase to go along with this one?



2. Cut time or “alla breve” indicates the half note gets the beat. In this case there are two half notes in a measure, so 2/2.



3. Perform the rhythm as a duet, or for a challenge, speak the top line on syllables and clap or tap the bottom line.



4. Reading rhythm from staff notation can be different from reading traditional rhythmic notation. Let the contour and melodic groupings suggest an expressive reading.



Teaching with Takadimi

Takadimi is beat-oriented and pattern based. The beat is always *ta* regardless of notation; the syllables help students learn common beat-length patterns. It can be used pre-notationally with preschool children and can help in learning highly complex rhythm throughout the college curriculum and beyond.

Takadimi is great for reading rhythm but it can also be used apart from notation. Try translating the rhythm of popular songs and jingles to takadimi syllables. “Call and response” games are a fun way to practice rhythm patterns and learn important musical skills at the same time. Improvising on syllables is a valuable learning tool. Improvise a short pattern—one or two measures, or even a phrase—then have a student improvise a response. Takadimi syllables encourage play, and play is a powerful learning tool.

The Rhythm Book, a comprehensive college-level rhythm textbook based on Takadimi is available. Contact Richard Hoffman at info@takadimi.net for more information. For an excellent guide to using Takadimi in the elementary classroom, see Micheal Houlahan and Philip Tacka, *Kodály Today: A Cognitive Approach to Elementary Music Education* (New York: Oxford University Press), 2008.

The **Takadimi system** of rhythm pedagogy was developed by Richard Hoffman, William Pelto, John W. White along with a number of colleagues at Ithaca College in the 1990s. More information on the system, its origins, and pedagogical rationale can be found in Hoffman, Pelto, and White, “Takadimi: A Beat-Oriented System of Rhythm Pedagogy,” *Journal of Music Theory Pedagogy*, 1996.

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www.takadimi.net

Takadimi Drills

A Simple Meters

4/4

ta ta ta ta ta ta ta ta di ta di ta di ta di ta ka di mi ta ka di mi ta ka di mi ta ka di mi

B

3/4

ta ta ta ta ta di ta di ta di ta ka di mi ta ka di mi ta ka di mi

C

2/4

ta ta ta ta di ta di ta ka di mi ta ka di mi

D Compound Meters

6/8

ta ta ta ta ki da ta ki da ta va ki di da ma ta va ki di da ma

E

9/8

ta ta ta ta ki da ta ki da ta ki da ta va ki di da ma ta va ki di da ma ta va ki di da ma

F

12/8

ta ta ta ta ta ki da ta ki da ta ki da ta ki da ta va ki di da ma ta va ki di da ma ta va ki di da ma

RHYTHMIC SOLFEGE

Practice Tips:

Sing all notes with "takadimi" syllables

ALWAYS CONDUCT

Practice with a metronome


Sing the full value of the notes

Breathe on rests

Subdivide the value of notes by emphasizing the vowel: ta-a-a-a

WHOLE NOTES


Allegro

1 
ta - a - a - a rest rest rest rest ta - a - a - a rest rest rest rest

Presto

2 
ta - a - a - a rest rest rest rest rest rest rest rest ta - a - a - a


Prestissimo

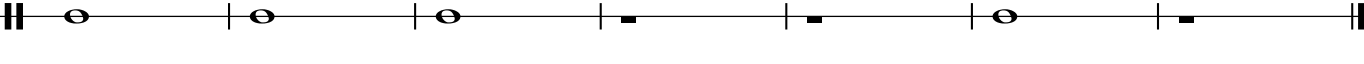
3 
ta - a - a - a ta - a - a - a ta - a - a - a rest ta - a - a - a ta - a - a - a rest ta - a - a - a

Allegretto

4 
ta - a - a - a rest ta - a - a - a ta - a - a - a

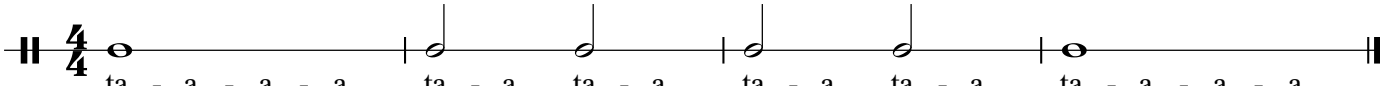
Allegro

5 
ta - a - a - a ta - a - a - a ta - a - a - a rest ta - a - a - a ta - a - a - a rest



ta - a - a - a ta - a - a - a ta - a - a - a rest rest ta - a - a - a rest

HALF NOTES

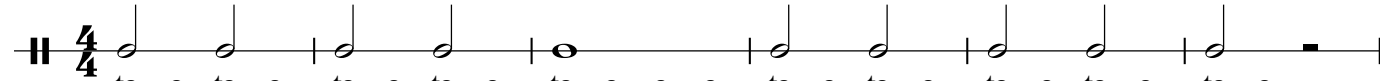
Allegro

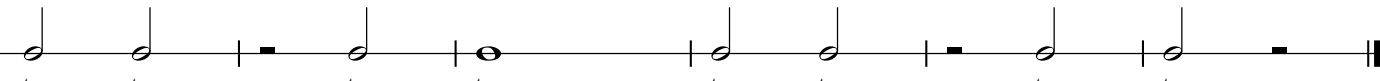
6  ta - a - a - a | ta - a ta - a ta - a ta - a ta - a | ta - a - a - a

Moderato

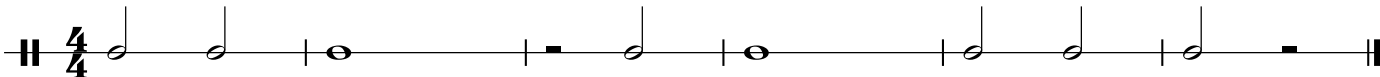
7  ta - a - a - a | ta - a ta - a | ta - a - a - a | ta - a | ta - a ta - a | ta - a ta - a | ta - a - a - a

Allegro


8  ta - a ta - a | ta - a ta - a | ta - a - a - a | ta - a ta - a | ta - a ta - a | ta - a ta - a | ta - a

 ta - a ta - a | ta - a | ta - a - a - a | ta - a ta - a | ta - a ta - a


Allegretto

9  ta - a ta - a | ta - a - a - a | ta - a | ta - a - a - a | ta - a ta - a | ta - a

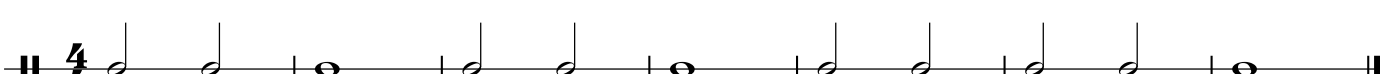
Presto

10  ta - a ta - a | ta - a ta - a | ta - a ta - a | ta - a ta - a | ta - a ta - a | ta - a ta - a | ta - a


Moderato

11  ta - a ta - a | ta - a ta - a | ta - a ta - a | ta - a ta - a | ta - a ta - a | ta - a ta - a | ta - a

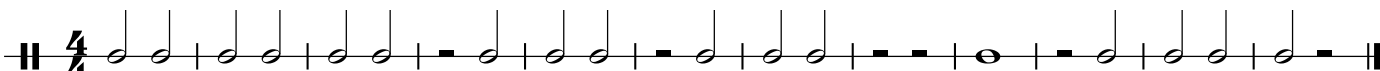
Adagio

12  ta - a ta - a | ta - a ta - a | ta - a ta - a | ta - a ta - a | ta - a ta - a | ta - a ta - a

Allegretto

13  ta - a ta - a | ta - a ta - a | ta - a ta - a | ta - a ta - a | ta - a ta - a

Moderato

14  ta - a ta - a | ta - a ta - a | ta - a ta - a | ta - a ta - a | ta - a ta - a | ta - a ta - a

QUARTER NOTES

Allegro

15 $\frac{4}{4}$ ta ta ta ta ta - a ta - a ta ta ta ta ta - a - a - a

Allegretto

16 $\frac{4}{4}$ ta ta ta ta ta - a - a - a ta ta ta ta ta - a ta - a

Allegro

17 $\frac{4}{4}$

Andante

18 $\frac{2}{4}$ ta - a rest rest ta ta ta ta rest rest ta - a rest rest ta ta

ta - a ta ta rest rest ta ta ta ta rest rest ta - a ta - a

Presto

19 C

Prestissimo

20 $\frac{2}{4}$

Andante

21 $\frac{4}{4}$

TIES AND DOTTED VALUES

Andante

22 $\text{H } \frac{4}{4}$ ta ta ta ta ta - a - a ta rest rest rest rest ta - a - a ta ta ta ta - a

Moderato

23 $\text{H } \frac{2}{4}$ ta a taa ta ta ta ta taa - a ta taa - aa taa ta ta - a ta ta ta taa - a ta taa - taa

Allegretto

24 $\text{H } \frac{3}{4}$ ta ta ta ta - a ta ta ta ta ta - a - a ta ta ta - a ta rest ta ta ta ta - a - a

Allegro

25 $\text{H } \frac{4}{4}$

Andante

26 $\text{H } \frac{3}{4}$ ta - a ta - a a rest ta ta ta - a - a ta - a ta ta - a ta - a

ta - a - a rest ta ta - a - a ta - ta - a - a ta - a rest

Allegro

27 $\text{H } \frac{4}{4}$

EIGHTH NOTES

Allegretto

28 ta ta ta ta | ta di ta di ta di ta di | ta ta ta di ta di | ta di ta di ta ta

ta ita ta | ta di ta | ta ta di ta | ta di ta | ta ta | ta ta | ta di ta | ta (a)

Moderato

29 ta ta ta | ta di ta | ta ta di ta | ta di ta | ta ta | ta ta | ta di ta | ta ta

Allegro

30 ta ta ta | ta di ta | ta di ta | ta di ta | ta ta | ta ta | ta di ta | ta ta

Vivace

31 ta ta ta | ta di ta | ta di ta | ta di ta | ta ta | ta ta | ta di ta | ta ta

Maestoso

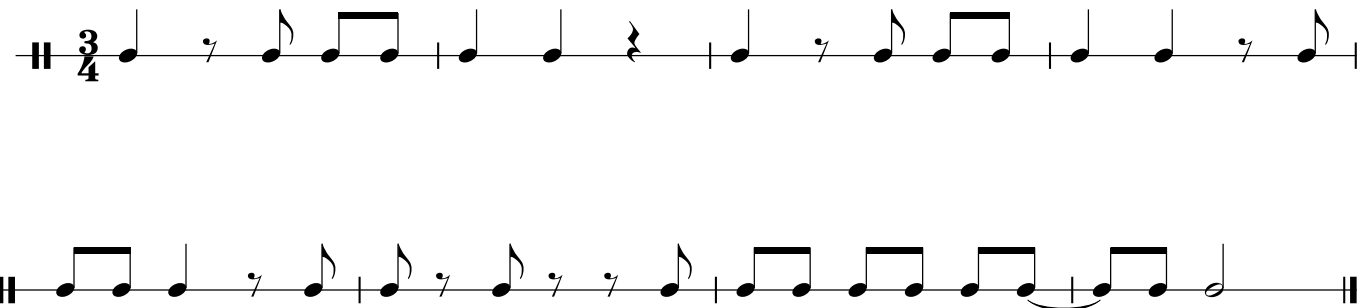
32 ta ta ta | ta di ta | ta di ta | ta di ta | ta ta | ta ta | ta di ta | ta ta

Andante

33 ta ta ta di ta di | ta ta di ta - a di | ta di ta | di ta | ta ta ta

di - i | di - i | ta ta | di - i | ta di ta di | di ta | di ta

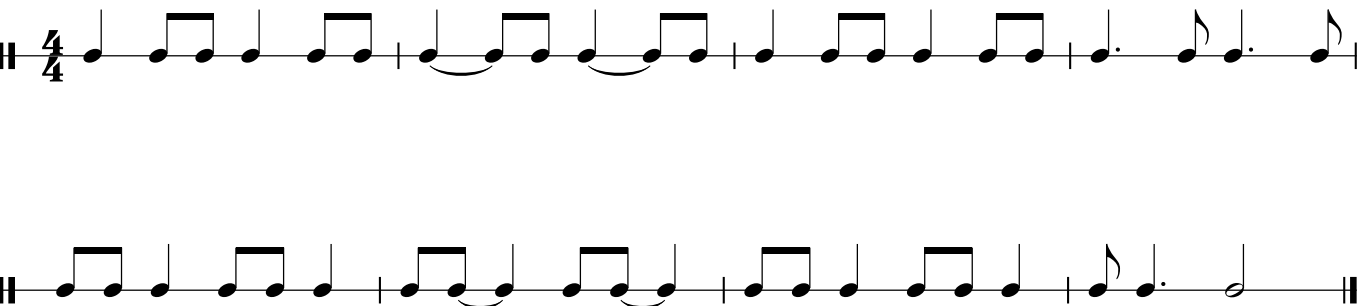
Moderato

34 $\text{||} \frac{3}{4}$ 


Andante

35 $\text{||} \frac{2}{4}$ 

Allegro

36 $\text{||} \frac{4}{4}$ 

Presto

37 $\text{||} \frac{2}{2}$ 

Vivace

38 $\text{||} \frac{3}{4}$ 

39 $\text{||} \frac{2}{4}$ 

SIXTEENTH NOTES

Andante

40

ta ta ta di ta di ta tadi ta kaka di mi ta di taka di mi ta taka di mi ta di rest rest taka di mi

ta taka di mi ta di rest taka di mi ta di taka di mi ta taka di mi taka di ki ta di ta taka di mi ta di ta-a

Lento

41

ta ta ta di ta di ta tadi ta kaka di mi ta di taka di mi ta taka di mi ta di rest rest taka di mi

ta taka di mi ta di rest taka di mi ta di taka di mi ta taka di mi taka di ki ta di ta taka di mi ta di ta-a

Moderato

42

ta ta ta di ta di ta tadi ta kaka di mi ta di taka di mi ta taka di mi ta di rest rest taka di mi

Moderato

43

ta ta ta di ta di ta tadi ta kaka di mi ta di taka di mi ta taka di mi ta di rest rest taka di mi

Moderato

44

ta ta ta di ta di ta tadi ta kaka di mi ta di taka di mi ta taka di mi ta di rest rest taka di mi

Moderato

45

ta ta ta di ta di ta tadi ta kaka di mi ta di taka di mi ta taka di mi ta di rest rest taka di mi

Allegro

46



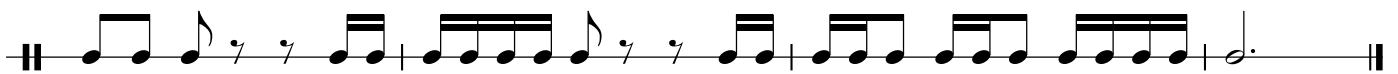
Grave

47



Andante

48



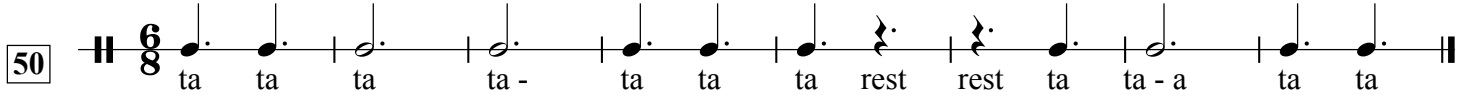
Allegretto

49



COMPOUND METERS

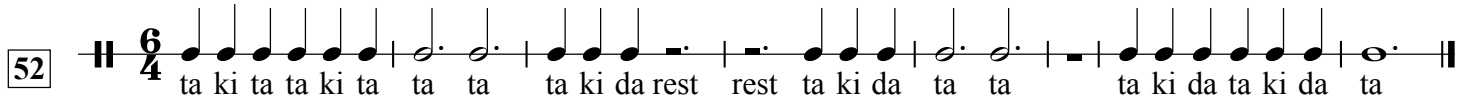
Prestissimo

50 

Presto

51 

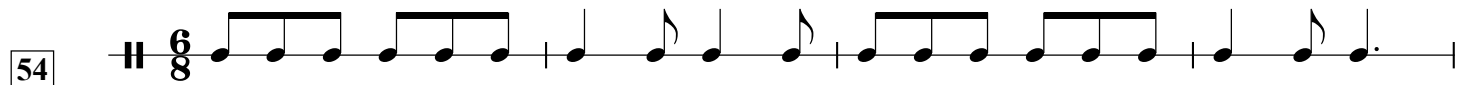
Allegro

52 

Allegretto

53 

Allegro

54 



Presto

55 



Prestissimo

56

Musical notation for exercise 56, Prestissimo, 6/8 time signature. The exercise consists of two staves. The first staff begins with a treble clef and a 6/8 time signature. The melody is composed of eighth notes, with some beamed eighth notes and a final dotted quarter note. The second staff continues the melody with similar rhythmic patterns, including beamed eighth notes and a final dotted quarter note.

Andante

57

Musical notation for exercise 57, Andante, 6/8 time signature. The exercise consists of two staves. The first staff begins with a treble clef and a 6/8 time signature. The melody features a mix of quarter and eighth notes, with some notes marked with a 'z' symbol, possibly indicating a specific articulation or breath mark. The second staff continues the melody with similar rhythmic patterns and articulation marks.

Andante

58

Musical notation for exercise 58, Andante, 6/8 time signature. The exercise consists of one staff. The melody is composed of quarter and eighth notes, with some notes marked with a 'z' symbol. The piece concludes with a final dotted quarter note.

Andante

59

Musical notation for exercise 59, Andante, 9/8 time signature. The exercise consists of one staff. The melody is composed of quarter and eighth notes, with some notes marked with a 'z' symbol. The piece concludes with a final dotted quarter note.

Andante

60

Musical notation for exercise 60, Andante, 6/8 time signature. The exercise consists of one staff. The melody is composed of quarter and eighth notes, with some notes marked with a 'z' symbol. The piece concludes with a final dotted quarter note. The lyrics are: ta ki da ta ki da ta va ki di dama ta ta ki da ta va ki di dama ta va ki di dama ta

61

Musical notation for exercise 61, Andante, 6/8 time signature. The exercise consists of one staff. The melody is composed of quarter and eighth notes, with some notes marked with a 'z' symbol. The piece concludes with a final dotted quarter note. The lyrics are: ta ki da ta va ki di dama ta ki da ta va ki di dama ta ki da ta va ki di dama ta ki da ta va ki di dama ta

62

Musical notation for exercise 62, Andante, 6/8 time signature. The exercise consists of one staff. The melody is composed of quarter and eighth notes, with some notes marked with a 'z' symbol. The piece concludes with a final dotted quarter note. The lyrics are: ta ki da ta va ki di dama ta ki di da ta ki di da ta ki di da ta ki di da ta va ki di dama ta

63

Musical notation for exercise 63, Andante, 6/8 time signature. The exercise consists of one staff. The melody is composed of quarter and eighth notes, with some notes marked with a 'z' symbol. The piece concludes with a final dotted quarter note. The lyrics are: ta ki da ta va ki di dama ta va ki da ta va ki da ta va ki da ta va ki da ta va ki di dama ta

64 **Andante**

65 **Andante**

66 **Andante**

67 **Adagio**

68 **Andante**

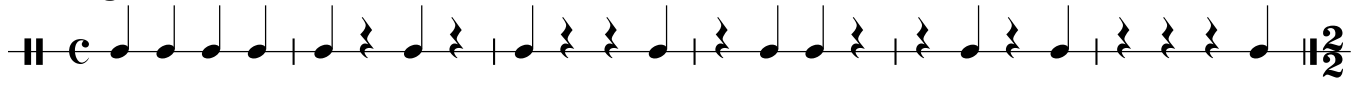
69 **Andante**

70 **Andante**

71 **Andante**

Allegro

72



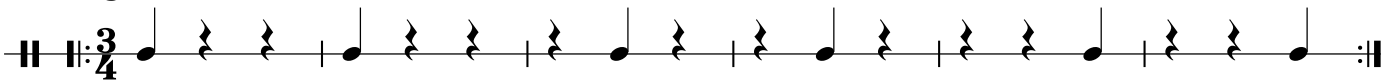
Andante

73



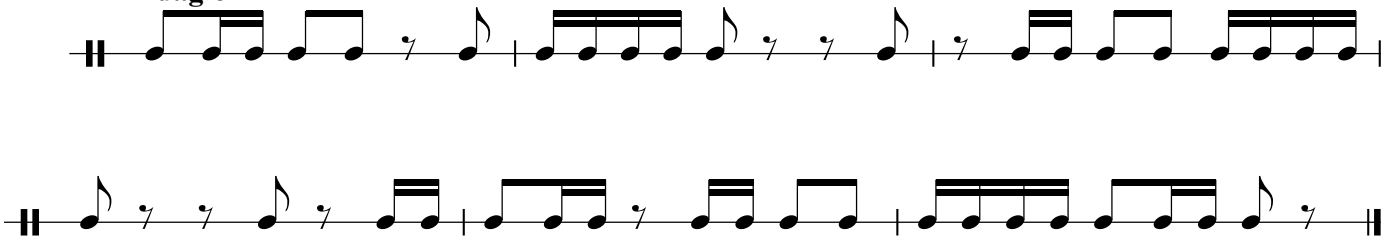
Allegro

74



Adagio

75



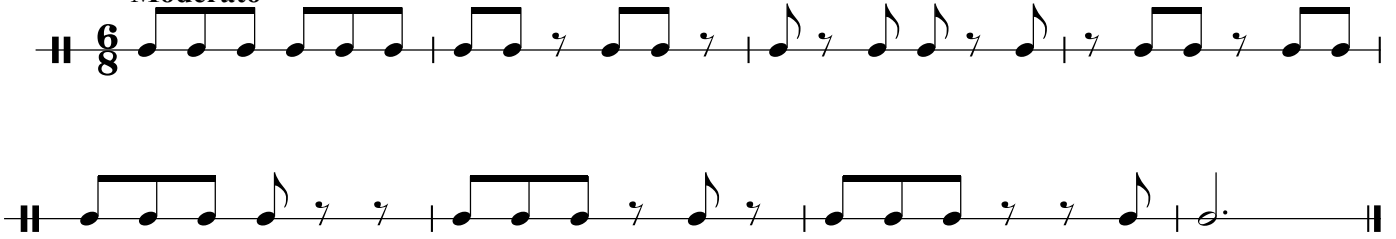
Presto

76



Moderato

77



Andante

78



Adagio

79



80 **March**

80 **March**

81 **Minuet**

81 **Minuet**

82 **Moderato**

82 **Moderato**

83 **March**

83 **March**

84 **Andante**

84 **Andante**

85 **Adagio**

85 **Adagio**

86 **Moderato**

86 **Moderato**

87 **Allegro**

87 **Allegro**

Presto

88

Musical notation for exercise 88, Presto. It consists of two staves of music. The first staff contains a sequence of eighth notes, with two groups of three notes beamed together and marked with a '3' above them. The second staff continues with similar eighth notes and includes a triplet of eighth notes and a sixteenth-note triplet, ending with a whole rest.

89

Musical notation for exercise 89, 3/4 time. It consists of two staves of music. The first staff shows a sequence of quarter notes and eighth notes. The second staff features a dotted quarter note, a half note with a slur, and a quarter note with a slur, ending with a fermata.

Gavotte

90

Musical notation for exercise 90, Gavotte, 4/4 time. It consists of two staves of music. The first staff contains a sequence of eighth notes and quarter notes. The second staff continues with eighth notes and quarter notes, ending with a whole note.

Minuet

91

Musical notation for exercise 91, Minuet, 3/4 time. It consists of two staves of music. The first staff shows a sequence of quarter notes and eighth notes. The second staff continues with eighth notes and quarter notes, ending with a whole note.

Waltz (slow)

92 $\frac{3}{4}$

Musical notation for exercise 92, Waltz (slow). It consists of three staves. The first staff starts with a treble clef and a 3/4 time signature. The melody is: quarter note G4, quarter note A4, eighth note G4-A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4. The second staff continues: quarter note B3, quarter note A3, quarter note G3, quarter note F3, quarter note E3, quarter note D3, quarter note C3. The third staff continues: quarter note B2, quarter note A2, quarter note G2, quarter note F2, quarter note E2, quarter note D2, quarter note C2.

Waltz (fast)

93 $\frac{3}{4}$

Musical notation for exercise 93, Waltz (fast). It consists of two staves. The first staff starts with a treble clef and a 3/4 time signature. The melody is: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4. The second staff continues: quarter note B3, quarter note A3, quarter note G3, quarter note F3, quarter note E3, quarter note D3, quarter note C3, quarter note B2, quarter note A2, quarter note G2, quarter note F2, quarter note E2, quarter note D2, quarter note C2.

Mazurka

94 $\frac{3}{4}$

Musical notation for exercise 94, Mazurka. It consists of two staves. The first staff starts with a treble clef and a 3/4 time signature. The melody is: quarter note G4, quarter note A4, eighth note G4-A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4. The second staff continues: quarter note B3, quarter note A3, quarter note G3, quarter note F3, quarter note E3, quarter note D3, quarter note C3, quarter note B2, quarter note A2, quarter note G2, quarter note F2, quarter note E2, quarter note D2, quarter note C2.

Mazurka

95 $\frac{3}{4}$

Musical notation for exercise 95, Mazurka. It consists of two staves. The first staff starts with a treble clef and a 3/4 time signature. The melody is: quarter note G4, quarter note A4, eighth note G4-A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4. The second staff continues: quarter note B3, quarter note A3, quarter note G3, quarter note F3, quarter note E3, quarter note D3, quarter note C3, quarter note B2, quarter note A2, quarter note G2, quarter note F2, quarter note E2, quarter note D2, quarter note C2.

Polonaise

96 $\frac{3}{4}$

Polka

97 $\frac{2}{4}$

Polka

98 $\frac{2}{4}$

March

99 $\frac{2}{4}$

March

100 $\frac{6}{8}$

March

101

The musical notation is presented on two staves. The first staff begins with a treble clef and a common time signature (C). The melody consists of eighth and quarter notes, including several triplet markings. The second staff continues the melody with similar rhythmic patterns, ending with a double bar line.