




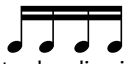













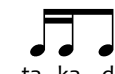

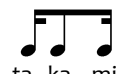








Learning rhythm with the TAKADIMI system of rhythm solfege

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. $\frac{2}{2}$ $\frac{3}{2}$ $\frac{4}{2}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ |  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 |


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










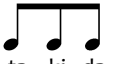


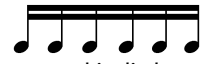


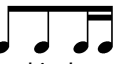








$\frac{3}{2}$  ta ta ta di ta di ta (ta) di mi ta ta (ta) di ta (ta) di mi ta ka di (ta) di mi ta

$\frac{3}{4}$  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.

ta ta di ta ki da ta ta di di ta ki da ta ta di ta mi ta ki da ta di mi ta di ta ta

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.

ta ta ki da ta ta di ta di da ta di ta di ta di ta

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.

ta ka di mi
ta va ki di da ma

“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.

ta ki di da <sounds like> ta ki di da

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.

(♩ = ♪.)
ta mi ta ka di mi ta di mi ta ki da ta ki da ta di da ta ki di da ta da ta

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

ta ta di ta ka di mi ti ta di ta ki da ta di ta va ki di da ma ti ta di mi ta

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

ta ki da ta di ta di da ta di ta ta di ta ki di da ta

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.

Takadimi Drills

Simple Meters

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

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

C $\frac{2}{4}$ ta ta ta di ta di ta di ta ka di mi ta ka di mi

Compound Meters

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

E $\frac{9}{8}$ ta ta ta ta ki da ta ki da ta va ki di da ma ta va ki di da ma

F $\frac{12}{8}$ ta ta ta ta ki da ta ki da 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

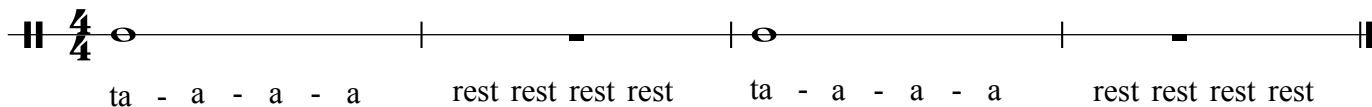
Sing the full value of the notes

Breathe on rests

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

WHOLE NOTES

Allegro

1 

Presto

2 


Prestissimo

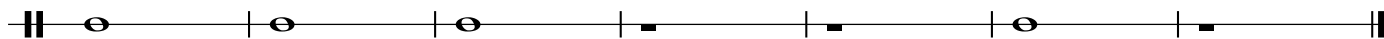
3 

Allegretto

4 

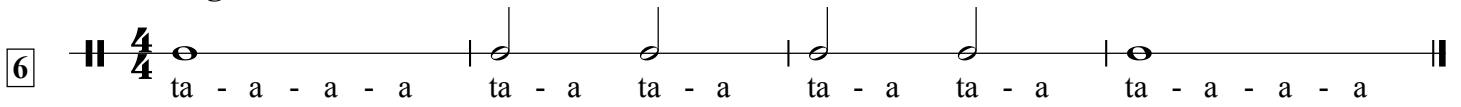
Allegro

5 

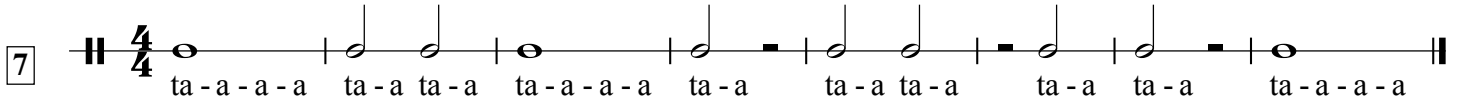


HALF NOTES

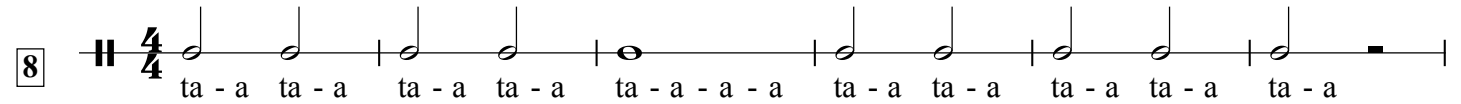
Allegro

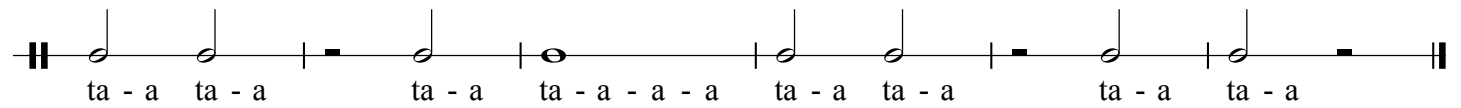
6 

Moderato

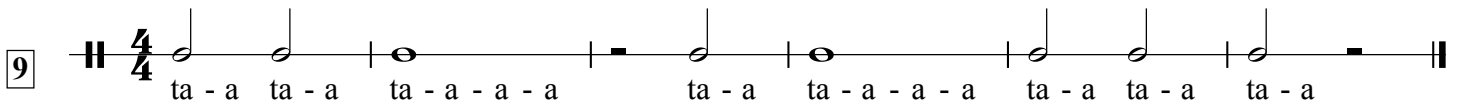
7 

Allegro

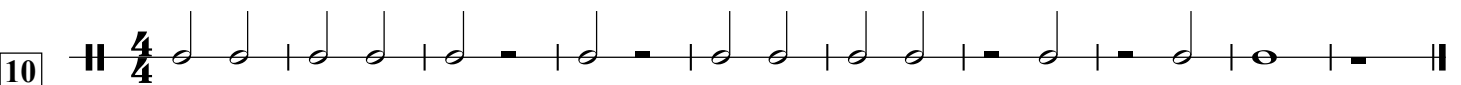
8 



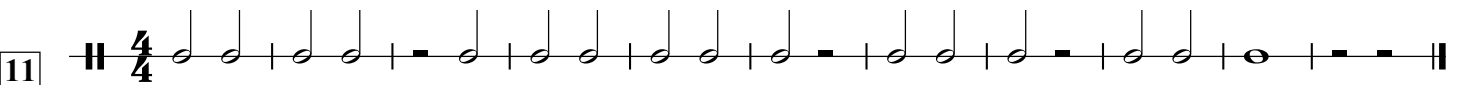
Allegretto

9 

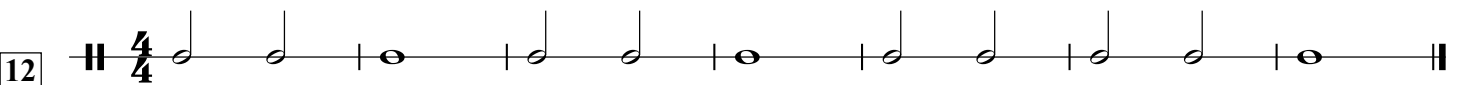
Presto

10 

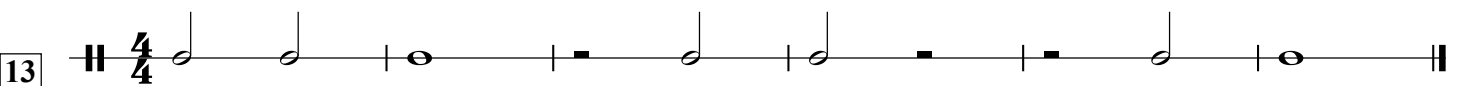
Moderato

11 

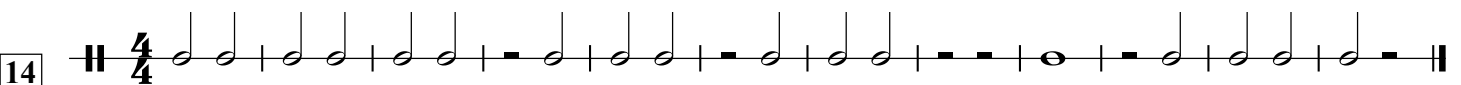
Adagio

12 

Allegretto

13 

Moderato

14 

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 ta di ta | ta di ta | ta ta | ta ta | ta di ta | ta ta

Vivace

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

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

SIXTEENTH NOTES

Andante

40 $\frac{4}{4}$ 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 $\frac{3}{4}$

Moderato

42 $\frac{2}{4}$

Moderato

43 $\frac{4}{4}$

Moderato

44

Moderato

45 $\frac{3}{4}$

Allegro

46



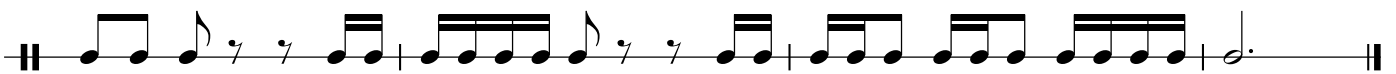
Grave

47



Andante

48



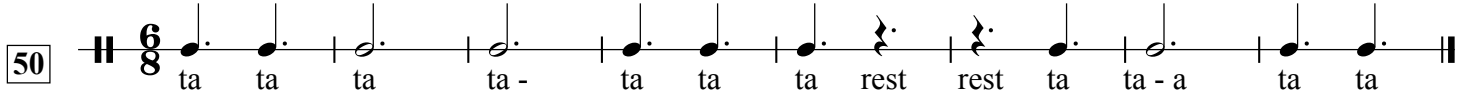
Allegretto

49



COMPOUND METERS

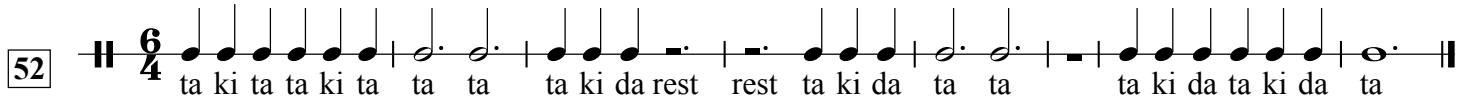
Prestissimo

50 

Presto

51 

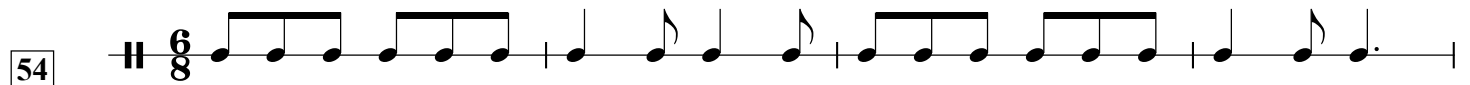
Allegro

52 

Allegretto

53 

Allegro

54 



Presto

55 



Prestissimo

56

Musical notation for exercise 56, Prestissimo tempo, 6/8 time signature. It consists of two staves of music with eighth and sixteenth notes.

Andante

57

Musical notation for exercise 57, Andante tempo, 6/8 time signature. It consists of two staves of music with quarter and eighth notes, including rests.

Andante

58

Musical notation for exercise 58, Andante tempo, 6/8 time signature. It consists of one staff of music with quarter and eighth notes, including rests.

Andante

59

Musical notation for exercise 59, Andante tempo, 9/8 time signature. It consists of one staff of music with quarter and eighth notes, including rests.

Andante

60

Musical notation for exercise 60, Andante tempo, 6/8 time signature. It consists of one staff of music with lyrics: ta ki da ta ki da ta va ki di damata ta ki da ta va ki di dama ta va ki di damata.

61

Musical notation for exercise 61, Andante tempo, 6/8 time signature. It consists of one staff of music with lyrics: ta ki da tavaki didama ta ki damata ki dama ta ki damata ki dama tavaki didamata.

62

Musical notation for exercise 62, Andante tempo, 6/8 time signature. It consists of one staff of music with lyrics: ta ki da ta vaki di dama ta ki di da ta ki di da ta ki di da ta ki di da ta vaki di damata.

63

Musical notation for exercise 63, Andante tempo, 6/8 time signature. It consists of one staff of music with lyrics: ta ki da ta vaki di dama ta vaki da ta vaki da ta vaki da ta vaki da ta vaki di damata.

64 **Andante**

65 **Andante**

66 **Andante**

67 **Adagio**

68 **Andante**

69 **Andante**

70 **Andante**

71 **Andante**

Allegro

72



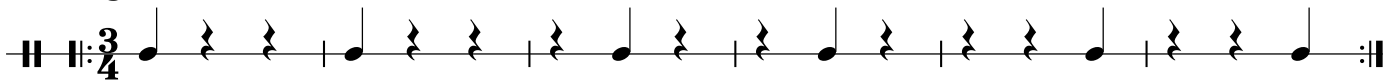
Andante

73



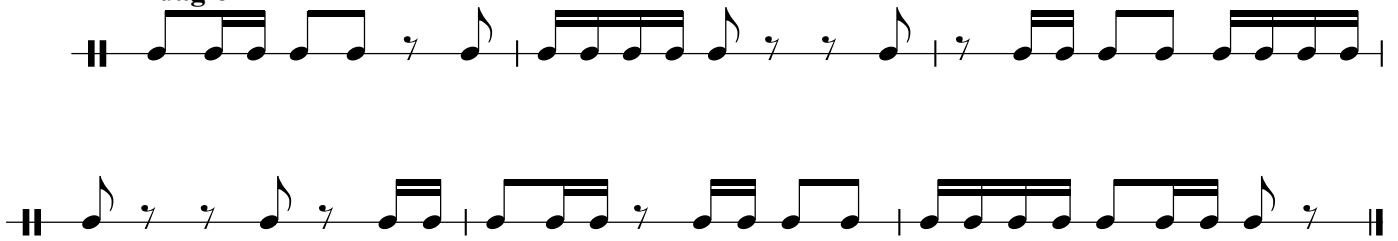
Allegro

74



Adagio

75



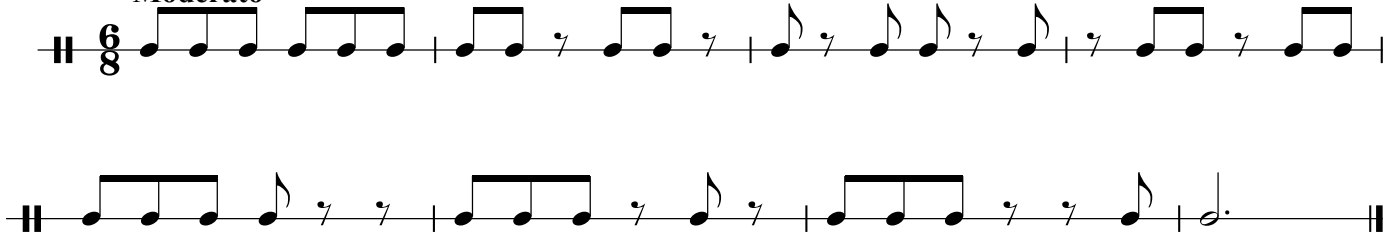
Presto

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, a 3/4 time signature, and a double bar line. The melody consists of quarter notes and eighth notes. The second and third staves continue the melody with similar rhythmic patterns.

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, a 3/4 time signature, and a double bar line. The melody consists of quarter notes. The second staff continues the melody, ending with a double bar line.

Mazurka

94 $\frac{3}{4}$

Musical notation for exercise 94, Mazurka. It consists of two staves. The first staff starts with a treble clef, a 3/4 time signature, and a double bar line. The melody consists of eighth notes and quarter notes. The second staff continues the melody with similar rhythmic patterns.

Mazurka

95 $\frac{3}{4}$

Musical notation for exercise 95, Mazurka. It consists of two staves. The first staff starts with a treble clef, a 3/4 time signature, and a double bar line. The melody consists of eighth notes and quarter notes. The second staff continues the melody with similar rhythmic patterns.

Polonaise

96 $\frac{3}{4}$

Polka

97 $\frac{2}{4}$

Polka

98 $\frac{2}{4}$

March

99 $\frac{2}{4}$

March

100 $\frac{6}{8}$

