



TakaTiki

KATIE O'HARA LABRIE

Instrumentation

Full Score	1
Violin I	8
Violin II	8
Violin III (Viola T.C.)	3
Viola	5
Cello	5
Bass	5
Percussion (Claves, Guiro)	2

Preview Only
Excelcia Music Publishing



ABOUT THE COMPOSER



Katie O'Hara LaBrie is an active conductor, composer, clinician, and cellist from Northern Virginia. An educator at heart, Mrs. LaBrie spent the first 15 years of her career teaching orchestra in Fairfax County, Virginia. She holds a Bachelor of Music in Music Education from St. Olaf College, where she studied under Steven Amundson, and Masters of Music in Instrumental Conducting from George Mason University, where she studied with Anthony Maiello.

As a composer, Mrs. LaBrie's inspiration grows from many sources such as family and nature, but primarily draws from her experiences as a music educator. She enjoys creating new music with the goal of being educationally sound, pleasing to audiences, and above all, fun for the players. She is passionate about sharing music with others and teaching students how to practice with purpose.

Mrs. LaBrie's compositions have received many accolades including frequent selection as J.W. Pepper Editor's Choice, as well as performances at the Midwest Band and Orchestra Directors Clinic and American String Teachers Association Conference. In 2022, she was honored as one of Yamaha's "40 Under 40", for her action, courage, creativity, and commitment to growth in the music education field.

Mrs. LaBrie is the founding conductor of the Fairfax Chamber Players, and co-creator of "the Big IDEA" practice method. She lives in Fairfax, VA with her husband Joe, who is a middle school band director, and their budding musician, Liam.

TAKATIKI

Get ready to be transported to your own little tropical paradise. In Katie O'Hara LaBrie's *TakaTiki* students will perform variations on an island inspired theme while exploring a variety of 8th note and 16th note combinations. Place a little umbrella in a tall glass of papaya juice, put your feet in the sand, and enjoy the cool vibes of *TakaTiki*.

NOTE TO THE CONDUCTOR

I wrote this piece with the specific goal of reinforcing counting with my students. They were fine with 8th note pairs and four 16th notes, but when we started combing the two, things got dicey. Using the syllables *Ta-ka-Ti-ki* for 16th notes allowed them to see and hear where each part of the beat functioned. This method is a variation on systems of Kodaly and of Hoffman/Pelto/White, which in turn were inspired by classical South Indian music. I hope this piece, and the accompanying rhythm guides, help students begin to understand this important division of time. Feel free to use the Ta-ka-Ti-ki syllables, or numbers, or fruit names, or your own version of what works when teaching rhythm.



katieoharalabrie.com



[LaBrieMusic](#)



[labriemusic](#)



[excelciamusicpublishing](#)

Recordings are available on all major streaming services.

TakaTiki Resource Guide

KATIE O'HARA LaBRIE
(ASCAP)

1 Practice counting the rhythm aloud while playing.

Musical score for exercise 1, featuring Violin, Viola, Cello, and Bass staves. The score is in 2/4 time and consists of four measures. The lyrics are: Ta Ti Ta Ti, Ta ka Ti ki Ta ka Ti ki, Ta Ti Ta Ti, Ta ka Ti ki Ta.

2 Notice the difference between measure 1 and measure 3. Where can you find these rhythms in TakaTiki?

Musical score for exercise 2, featuring Violin, Viola, Cello, and Bass staves. The score is in 2/4 time and consists of four measures. The lyrics are: Ta ka Ti Ta ka Ti, Ta ka Ti Ta ka Ti, Ta Ti ki Ta Ti ki, Ta Ti ki Ta.

3 Subdivide by saying "TakiTiki" in your head, or aloud. Use this exercise to get ready for the syncopated rhythms.

Musical score for exercise 3, featuring Violin, Viola, Cello, and Bass staves. The score is in 2/4 time and consists of four measures. The lyrics are: Ta ka (Ti-ki) Ta ka (Ti-ki), Ta ka (Ti-ki) Ta ka (Ti-ki), Ta ka (Ti) ki Ta ka (Ti) ki, Ta ka (Ti) ki Ta ka (Ti) ki.

For extra practice try counting the rhythms using numbers (1 e & a 2 e & a) or come up with your own words to go along with each phrase.

4 Use this exercise to prepare for measure 57.

Vln. Ta ka ki (Ta) Ti Ta ka ki (Ta) Ti Ta ka ki (Ta) Ti Ta ka ki (Ta) Ti
 Vla. Ta ka ki (Ta) Ti Ta ka ki (Ta) Ti Ta ka ki (Ta) Ti Ta ka ki (Ta) Ti
 Cello Ta ka ki (Ta) Ti Ta ka ki (Ta) Ti Ta ka ki (Ta) Ti Ta ka ki (Ta) Ti
 Bass Ta ka ki (Ta) Ti Ta ka ki (Ta) Ti Ta ka ki (Ta) Ti Ta ka ki (Ta) Ti

Vln. Ta ka ki (Ta) ka Ti ki Ta ka ki (Ta) ka Ti ki Ta ka ki (Ta) ka Ti ki Ta ka ki (Ta) ka Ti ki Ta (Ta)
 Vla. Ta ka ki (Ta) ka Ti ki Ta ka ki (Ta) ka Ti ki Ta ka ki (Ta) ka Ti ki Ta ka ki (Ta) ka Ti ki Ta (Ta)
 Cello Ta ka ki (Ta) ka Ti ki Ta ka ki (Ta) ka Ti ki Ta ka ki (Ta) ka Ti ki Ta ka ki (Ta) ka Ti ki Ta (Ta)
 Bass Ta ka ki (Ta) ka Ti ki Ta ka ki (Ta) ka Ti ki Ta ka ki (Ta) ka Ti ki Ta ka ki (Ta) ka Ti ki Ta (Ta)

5 Play these lines individually and then as a duet. See how the lower part lines up with the accents in the upper part?

Vln. Ta ka Ti ki (Ta) Ti Ta ka Ti ki (Ta) Ti Ta ka Ti ki (Ta) Ti Ta ka Ti ki (Ta) Ti Ta ka Ti ki (Ta) Ti
 Vln. pizz. Ta ka Ti ki (Ta) Ti Ta ka Ti ki (Ta) Ti Ta ka Ti ki (Ta) Ti Ta ka Ti ki (Ta) Ti Ta ka Ti ki (Ta) Ti
 Vla. Ta ka Ti ki (Ta) Ti Ta ka Ti ki (Ta) Ti Ta ka Ti ki (Ta) Ti Ta ka Ti ki (Ta) Ti Ta ka Ti ki (Ta) Ti
 Vla. pizz. Ta ka Ti ki (Ta) Ti Ta ka Ti ki (Ta) Ti Ta ka Ti ki (Ta) Ti Ta ka Ti ki (Ta) Ti Ta ka Ti ki (Ta) Ti
 Cello Ta ka Ti ki (Ta) Ti Ta ka Ti ki (Ta) Ti Ta ka Ti ki (Ta) Ti Ta ka Ti ki (Ta) Ti Ta ka Ti ki (Ta) Ti
 Cello pizz. Ta ka Ti ki (Ta) Ti Ta ka Ti ki (Ta) Ti Ta ka Ti ki (Ta) Ti Ta ka Ti ki (Ta) Ti Ta ka Ti ki (Ta) Ti
 Bass Ta ka Ti ki (Ta) Ti Ta ka Ti ki (Ta) Ti Ta ka Ti ki (Ta) Ti Ta ka Ti ki (Ta) Ti Ta ka Ti ki (Ta) Ti
 Bass pizz. Ta ka Ti ki (Ta) Ti Ta ka Ti ki (Ta) Ti Ta ka Ti ki (Ta) Ti Ta ka Ti ki (Ta) Ti Ta ka Ti ki (Ta) Ti

KATIE O'HARA LaBRIE
(ASCAP)

Steady Groove ♩ = 76

Violin I

Violin II

Viola

Cello

Bass

Percussion
(Claves, Guiro)

2

4

f

Pizz.

Claves

Guiro

f

1 2 3 4

Vln. I

Vln. II

Vla.

Cello

Bass

Perc.

9

Arco

5 6 7 8 9

Vln. I

Vln. II

Vla.

Cello

Bass

Perc.

10 11 12 13 14

Vln. I

Vln. II

Vla.

Cello

Bass

Perc.

15 16 17 18 19

17

mp

mf

Vln. I

Vln. II

Vla.

Cello

Bass

Perc.

20 21 22 23 24

Vln. I

Vln. II

Vla.

Cello

Bass

Perc.

25 non div.

25 26 27 28 29

33

Vln. I

Vln. II

Vla.

Cello

Bass

Perc.

30

31

32

33

34

35

Vln. I

Vln. II

Vla.

Cello

Bass

Perc.

36

37

38

39

41

Musical score for measures 40-44. The score includes staves for Vln. I, Vln. II, Vla., Cello, Bass, and Perc. The key signature is two sharps (F# and C#). Measure 40 starts with a box containing the number 41. Dynamics include *mf* and *mf*. Performance instructions include *Pizz.*, *Div.*, and *Unis. Pizz.*. The Percussion part features a rhythmic pattern of eighth notes.

Musical score for measures 45-48. The score includes staves for Vln. I, Vln. II, Vla., Cello, Bass, and Perc. The key signature is two sharps (F# and C#). Dynamics include *mf*. The Percussion part continues with a rhythmic pattern of eighth notes.

49

Vln. I *f* Arco

Vln. II *f* Arco

Vla. *f*

Cello *f*

Bass *f*

Perc.

49 50 51 52 53

57

Vln. I

Vln. II

Vla.

Cello

Bass

Perc. *f*

Vln. I

Vln. II

Vla.

Cello

Bass

Perc.

59 60 61 62

Vln. I

Vln. II

Vla.

Cello

Bass

Perc.

63 64 65 66

non div.

Div.

ff

Vln. I

Vln. II

Vla.

Cello

Bass

Perc.

67 68 69 70

Vln. I

Vln. II

Vla.

Cello

Bass

Perc.

71 72 73 74 75

non div.