

## SUBJECT: Advanced Rhythmic Training

### SUBJECT IDENTIFICATION

<b>Code</b>	CS0P23	
<b>Type</b>	Elective course	
<b>Character</b>	Group tuition	
<b>Speciality/itinerary/instrument</b>	Performance /Jazz and Contemporary Music / All instruments and voice	
<b>Main subject</b>	Complementary instrumental training	
<b>Period of time</b>	3 <sup>rd</sup> Course	
<b>Number of credits</b>	4 ECTS	
<b>Number of hours</b>	Total number: 120 hours	In-person: 36 hours
<b>Department</b>	Percussion	
<b>Previous requirements</b>	Rhythmic I	
<b>Instruction language</b>	Spanish	

### RESPONSIBLE INSTRUCTOR(S)

<b>Surname and name</b>	<b>E-mail address</b>
López Verde, Luis	luisverde7@gmail.com

### COURSE LEARNING OUTCOMES

Upon completion of this course, the students will be able to:

- Hum, read and perform with agility melodic passages with complex rhythm, non-conventional figures, amalgamas and polyrhythms.
- Write with correct and exhaustive notation and transcribe by ear passages of great rhythmic complexity in infrequent music rhythms and in all the genres/styles within modern music: contemporary, jazz, progressive, flamenco jazz etc.
- Perform correctly pieces that include irregular rhythms, metric modulations and polyrhythms.
- Improvise with greater fluency over harmonic progressions in irregular and mixed rhythms.
- Apply the rhythmic elements to compose music idiomatically coherent with the current tendencies.

## COURSE CONTENT

Thematic Block	Themes/ Repertoire
<b>I. Practical application of basic rhythmic concepts and metric modulation.</b>	Theme 1. Review of basic rhythmic concepts
	Theme 2. Concepts of metric modulation. Listening and analysis of examples
	Theme 3. Practice of examples of metric modulation: Group solfege
	Theme 4. Individual instrumental practice of examples of metric modulation
<b>II. Irregular rhythms and their application in modern music</b>	Theme 5. Odd meters with 8th notes: i.e. 5/4, 7/4 etc. Listening, analysis and criticism of music examples
	Theme 6. Practical exercises in odd meters with an 8th note subdivision: group singing and solfege
	Theme 7. Individual instrumental practice.
	Theme 8. Odd meters 8th note subdivision: i.e., 3/8, 5/8.
	Theme 9. Practical exercises with odd meters with 8th notes: group singing and solfege.
	Theme 10. Individual instrumental practice of examples with odd meters with 8th notes
<b>III. Polyrhythm</b>	Theme 11. Concepts of polyrhythm and analysis of music examples
	Theme 12. Polyrhythm within improvisation
	Theme 13. Analysis of polyrhythmic examples in music pieces
	Theme 14. Individual instrumental practice of polyrhythmic examples

## STUDENT'S STUDY HOURS PLANNING

Activity type	Total hours
<b>Theoretic activities</b>	5 hours
<b>Practice activities</b>	25 hours
<b>Other mandatory training activities (seminars, workshops etc.)</b>	2 hours
<b>Test taking</b>	4 hours
<b>Student self-study hours</b>	60 hours
<b>Practice preparation</b>	24 hours
<b>Total studying hours</b>	36+84 = 120 hours

## METHODOLOGY

<b>Theoretical activities</b>	Theoretical/conceptual explanations and analysis of different examples coming from the most relevant music styles.
<b>Practical activities</b>	Practical application of what has been studied in class through transcriptions, collective group intonation, performance with instrument, sight-reading, rhythms, and melodies composition
<b>Other training mandatory activities (workshops, seminars, etc.)</b>	Thematic sessions with visiting professors

## ASSESSMENT TOOLS

<b>Theoretical activities</b>	<p><u>Participation</u>: The students must actively participate in class, proving interest and/or understanding of the content covered.</p> <p><u>Continuous evaluation</u>: The students must fulfil the requested assignments during the whole academic course, proving research ability and practice synthesis skills concerning theoretical concepts in performance.</p> <p><u>Theoretical exams</u>: The students must take at least two exams during the academic course to show the theoretical knowledge acquired.</p>
<b>Practical activities</b>	<p><u>Participation</u>: The students must actively participate in class, proving interest and/or understanding of the content covered.</p> <p><u>Continuous evaluation</u>: The students must fulfil the requested practical assignments during the whole academic course based on to team-work dynamics and prove writing and oral skills, beside performing skills.</p> <p><u>Performance exams</u>: The students must take at least two exams during the academic course to show the practical skills acquired and the practical assimilation of the course contents, following the tests instructions.</p>
<b>Other educational mandatory activities (workshops, seminars, etc.)</b>	<p><u>Participation</u>: The students must actively participate in the different relevant events as considered by the instructor or by the degree coordinators.</p>

## ASSESSMENT CRITERIA

<b>Theoretical activities</b>	To apply to the performance in a reasoned way a conceptual/theoretical framework and analyse consequently examples from the most relevant music styles and from each performing technique
<b>Practical activities</b>	To prove technical and performing skills through performing tests and through technical, sight-reading and improvisation exercises that will enable the identification of problematics and the improvement and development of new tools.

**Other training mandatory activities (workshops, seminars, etc.)**

To attend and participate in the relevant events for their education (Meet the artists sessions, invited professors' sessions, concerts and rehearsals)

## GRADE DETERMINATION SYSTEM

### Grade determination system in continuous assessment

	Grade percentage
Participation	10%
Continuous assessment	20%
Mid-term exam	30%
Final exam	40%
Total	100%

### Grade determination system in cases of loss of continuous assessment right

	Grade percentage
Final exam	80%
Total	80%

### Grade determination system for the extraordinary assessment call

	Grade percentage
Retake exam	100%
Total	100%

### Grade determination system for students with disabilities

In principle, the grade determination system for students with disabilities will be carried out following the criteria set for the rest of the students, ensuring equal opportunities and conditions for all the students. However, if necessary, the instructor in charge will take into account the type of disability of the concerned student. Should the situation apply, the assessment conditions will be adapted in accordance to the limitations of the corresponding disability.

These considerations will be established once the concerned student enrolls in the corresponding courses. For the official records, the student and/or the student representative will be requested to present the corresponding disability report for the official accreditation.

	Grade percentage
Participation	10%
Continuous evaluation	20%
Mid-term exam	20%
Final exam	50%
Total	100%

## RESOURCES AND BIBLIOGRAPHY

Campus online <https://musicacreativa.classlife.education/>

### Bibliography

<b>Title</b>	<i>Polyrhythms: the Musician's Guide Percussions</i>
<b>Author</b>	Magadini, P.
<b>Publisher</b>	Hal Leonard

<b>Title</b>	Intro To Polyrhythms: Contracting and Expanding Time Within Form, Vol. 1
<b>Author</b>	Hoenig, A.
<b>Publisher</b>	Mel Bay

<b>Title</b>	Odd Meter Etudes for All Instruments in Treble Clef
<b>Author</b>	Gates, E.
<b>Publisher</b>	Alfred Music

### Complementary bibliography

<b>Title</b>	Playing Rhythm - Advanced rhythmic for all instruments: Polyrhythmics in Jazz - Odd meters - Metric modulations - Rhythmic elasticity
<b>Author</b>	Villa, F.
<b>Publisher</b>	Create Space

<b>Title</b>	Global Groove: A Complete Guide to Odd Meters for All Instruments
<b>Author</b>	Zielke, R.
<b>Publisher</b>	Advance Music

<b>Title</b>	You Can Ta Ka Di Mi This!
<b>Author</b>	Isler, T.
<b>Publisher</b>	Hal Leonard

### Webpages of interest

<b>Address 1</b>	<a href="https://www.learnjazzstandards.com">https://www.learnjazzstandards.com</a>
<b>Address 2</b>	<a href="https://www.musictheory.net">https://www.musictheory.net</a>
<b>Address 3</b>	<a href="https://www.teoria.com">https://www.teoria.com</a>