

## SUBJECT: Main instrument - Drums III

### SUBJECT IDENTIFICATION

<b>Code</b>	CS3N09	
<b>Type</b>	CS (Compulsory within the speciality)	
<b>Character</b>	One to one tuition	
<b>Speciality/itinerary/instrument</b>	Performance /Jazz and Contemporary Music / Drums	
<b>Main subject</b>	Instrument	
<b>Period of time</b>	3 <sup>rd</sup> Course	
<b>Number of credits</b>	20 ECTS	
<b>Number of hours</b>	Total number: 540 hours	In-person: 36 hours
<b>Department</b>	Instrument	
<b>Previous requirements</b>	Drums II	
<b>Instruction language</b>	Spanish	

### RESPONSIBLE INSTRUCTOR(S)

<b>Surname and name</b>	<b>E-mail address</b>
Acuña, Naíma	naimaacuna3@gmail.com

### COURSE LEARNING OUTCOMES

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

- read, perform and improvise in a smooth way understanding and introducing stylistic resources from the evolutive repertoire of jazz and contemporary music, using the technical and language instrumental tools of the instrument in order to successfully face the collective music interaction and the diverse professional challenges;
- use resources and music/instrumental knowledge boosting the necessary musicality and sensibility to face performing issues;
- develop their expressivity, sensibility, creativity and personal aesthetic criteria;
- get study habits and techniques and be able to make self-criticism of their own work;
- find a personal style as performers with maturity, creative essence and desire for self-improvement.

## COURSE CONTENTS

Thematic block	Theme/Repertoire
I. Technique	<ul style="list-style-type: none"> <li>• Patterns /articulation patterns study (Tempo, Articulation and dynamics) with different accents based on the Paradiddle in 5/4 and 7/4 with snare drum and rack toms.</li> <li>• Study of the hybrid rudiments (introduction of Flams, Drags...) accents in snare drum and rack toms, as considered appropriate for this level.</li> <li>• Introduction exercises for the development of the Simple Paradiddle in the Pyramidal Polyhythm.</li> <li>• Introduction to the study of the 26 Polyhythm rudiments</li> <li>• Study of Bass and Drum Control, bass drum technical exercises.</li> </ul>
II. Reading and metric	<ul style="list-style-type: none"> <li>• Combinations on snare drum, cymbal, bass drum and hi-hat over basic swing comping patterns. In 5/4 and 7/4 meters.</li> <li>• Independence development in 5/4 y 7/4 meters.</li> <li>• Creativity development in 5/4 y 7/4 meters.</li> <li>• Study of the contemporary jazz elements.</li> <li>• Study of progressive comping (performing forms of swing, bebop, cool...).</li> <li>• Cymbal line performance.</li> <li>• Study of Odd-meters in Groove beats (7/4).</li> <li>• Study of Advanced concepts and Funk grooves. Bass drums ostinato variations over hi-hat and snare drum.</li> <li>• Time Functioning Patterns, Bass Drum Figures combinations and Hi-hat Exercises.</li> <li>• Study of basic grooves and rhythms over different meters.</li> <li>• Reading of solo parts for the improvement of the dynamics control.</li> </ul>
III. Melodic-Rhythmic Thematic	<ul style="list-style-type: none"> <li>• Utilization of rhythmic cells for the displacements use.</li> <li>• Phrase displacements.</li> <li>• Motivic displacements over a pre-established comping base.</li> <li>• Groove sounds variations.</li> <li>• Comping lines, phrases, riffs...</li> <li>• Rhythmic melodies with snare drum, toms, cymbals and bass drum.</li> </ul>
IV. Repertoire/ Style	<ul style="list-style-type: none"> <li>• Performance of music pieces related to the styles covered during the academic year.</li> <li>• Performance over the blocks that constitute the structure of the music piece and the diversity in the different performance options in search of a personal sound.</li> </ul>

## STUDENT'S STUDY HOURS PLANNING

Activity type	Total hours
Theoretic activities	5 hours
Practice activities	25 hours
Other mandatory training activities (seminars, workshops etc.)	2 hours
Test taking	4 hours
Student self-study hours	484 hours
Practice preparation	20 hours
<b>Total studying hours</b>	<b>36+504 = 540 hours</b>

## METHODOLOGY

<b>Theoretical activities</b>	Theoretical/conceptual explanations and analysis of different examples coming from all 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 composition.
<b>Other training mandatory activities (workshops, seminars, etc.)</b>	Meet the Artists (MTA) sessions, concerts, Tech&Play and other relevant events linked to the subject.

## 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 linked to performance.</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 also 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 in order 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 reasonably apply a conceptual/theoretical framework to the performance and analyse consequently examples from the most relevant music styles and the corresponding performing techniques.
<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.
<b>Other training mandatory activities (workshops, seminars, etc.)</b>	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
Continuous assessment	20%
Mid-term exam	30%
Final exam	50%
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 consider the type of disability of the concerned student. Should the situation apply, the assessment conditions will be adapted in accordance with 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
Continuous evaluation	20%
Mid-term exam	30%
Final exam	50%
Total	100%

## RESOURCES AND BIBLIOGRAPHY

**Online Campus <https://musicacreativa.classlife.education/>**

- Symmetrical Sticking for the Snare Drums by Lockett
- Rhythmic Illusions by Gavin Harrison
- Conversations in Clave by Horacio Hernandez
- Interdependence by Marco Minnerman
- A Modern Approach to Second Line Drumming by Chtis Lacinak
- New Drum Solos by Bill Douglass
- Time Functioning Patterns by Gary Chaffee
- Beyond Bop Drumming by John Riley
- The Jazz Drummer's Workshop by John Riley
- 128 Hybrid Rudiments by Drummer lines

### Bibliography

<b>Title</b>	26 Polyrhythm rudiments
<b>Author</b>	Peter Magadini
<b>Publisher</b>	

<b>Title</b>	Modern Jazz Drumming
<b>Author</b>	Jack De Johnette
<b>Publisher</b>	D.C Publications

<b>Title</b>	The Funky Thesaurus
<b>Author</b>	Charles Dowd
<b>Publisher</b>	Alfred

### Complementary bibliography

<b>Title</b>	Bass Drum Control
<b>Author</b>	Colin Baley
<b>Publisher</b>	Hal Leonard

<b>Title</b>	New Directions in Rhythm
<b>Author</b>	Joe Morello
<b>Publisher</b>	Ludwig Drum Co

<b>Title</b>	Fusion Drum Styles
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<b>Author</b>	James Morton
<b>Publisher</b>	Mel Bay

**Webpages of interest**

<b>Address 1</b>	<a href="https://www.drumeo.com/">https://www.drumeo.com/</a>
<b>Address 2</b>	<a href="https://www.moderndrummer.com/">https://www.moderndrummer.com/</a>
<b>Address 3</b>	<a href="http://drummagazine.com/">http://drummagazine.com/</a>

**Other materials and didactic resources**

<b>DVD</b>	Intro to Polyrythms. Ari Hoenig. MelBay
<b>DVD</b>	Metric Modulations. Ari Hoenig. MelBay
<b>Album</b>	Standard Time Vol.I – Wynton Marsalis
<b>Album</b>	Live at Blues Alley – Wynton Marsalis