

SUBJECT: Rhythmic training

SUBJECT IDENTIFICATION

Code	CS1N29	
Type	CS (Compulsory within the speciality)	
Character	Group tuition	
Speciality/itinerary/instrument	Performance /Jazz and Contemporary Music / All instruments and voice	
Main subject	Complementary instrumental training	
Period of time	1 st Course	
Number of credits	4 ECTS	
Number of hours	Total number: 120 hours	In-person: 36 hours
Department	Instrument	
Previous requirements	-	
Instruction language	Spanish	

RESPONSIBLE INSTRUCTOR(S)

Surname and name	E-mail address
Acuña, Naíma	naimaacuna3@gmail.com

COURSE LEARNING OUTCOMES

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

- Obtain a stable tempo, understanding, domain and rhythmic flexibility
- Assimilate and incorporate different rhythmic resources (subdivisions, *Amalgama* beats, rhythmic superimpositions, accentuation, rhythmic shifting...) to the performance and improvisation as well as the essential techniques of expression necessary for communication in music collective interaction.
- Obtain a rhythmic practical training that allows the student to perfectate his/her musical capacities
- Face multiple situations related to the performance of different repertoires with different stylistic resources within Jazz and contemporary music
- Develop own rhythmical music criteria in a creative way
- Search of an musical identity, creative spirit and progress and desire of self-improvement.

COURSE CONTENT

Thematic Block	Themes/ Repertoire
<p>I. Tempo/ “Comping”</p>	<ul style="list-style-type: none"> • Utilization of the metronome to obtain a solid tempo and rhythmic flexibility in the performance; practice of different exercises in 4/4 (rhythmic elasticity and rhythmic shifting in each phase). • Production of rhythmic answers. • Study of resources such as repetition and silences incorporation (rhythmic spaces) within the different phases. • Definition of timbres, textures, dynamics, climatic points and the character to interpret the sequence composed of phases and rhythmic fragments. • Performance of melodies and solos with metronome in different parts of the rhythms. • Up Tempo studies and variations in “Ride Cymbal” (subdivisions). • Leadership of tempo and different components within the rhythmic section or soloists (use of clapperboard with headphones) in order to identify and follow a correct pulse and obtain solidity and confidence within the given tempo. • Interaction with bass guitar/drums. Different possibilities (rhythmic shifts) • Study of historical rhythmic sections. • Stimulate the search of rhythmic space in bass and drums players, depending on the possible combinations for the section to sound solid but not rigid. Sensation of space and flexibility. • Strategies for the practice of swing. • Practices of accompaniment of swing (shifting), starting in the third part of the triplet, in the second part of the triplet etc. • Analysis of performers (Elvin Jones, Philly Joe Jones, Ali Jackson...)
<p>II. Metric/ Subdivisions</p>	<ul style="list-style-type: none"> • Exercises and examples of binary/ternary subdivisions. • Exercises for the practice of composed bars • Use of metronome in different parts, accents, and bar divisions. • Metronome dotted half note to create a feeling of space and dispersion in the accentuation of phrasing • Performance of a melody using beats different from the original ones. • Introduction to <i>amalgamas</i> and composed beats. • Practice of different variations and shifts in 5/4 metres, starting in the “beat” 3,4,5 and combining the different metres. • Practice of different variations and shifts (eight note, quarter note, dotted note) in 7/4 metres (4/4 + 3/4, 3/4 +4/4) • Rhythmic exercises in 4/4 3/4, 5/4, 7/4 metres. • Practice of bass lines, upon the cited metronomic sequences. • Rhythmic modulations: modulation six upon four

	<ul style="list-style-type: none"> • Modulation in $\frac{3}{4}$ metres upon 4/4, modulation 2/3 in 4/4 metres, modulation 4/3 in 4/4 metres, modulation 4/4 upon $\frac{3}{4}$ metres, modulation 2/3, modulation 4/3 metres.
III. Polyrhythmic fundamentals	<ul style="list-style-type: none"> • Polyrhythmics pyramidal • Exercises and polyrhythmic combinations (basics) • Basic Swing rhythm 4/4 superimposed upon the metric 5/4 metres. • Basic Groove 4/4 superimposed over 5/4 metres. • Basic Swing rhythm superimposed over the metric 7/4 metres. • Basic Groove 4/4 superimposed over 7/4 metres.

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	60 hours
Practice preparation	24 hours
Total studying hours	36+84 = 120 hours

METHODOLOGY

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

ASSESSMENT TOOLS

Theoretical activities	<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>
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Practical activities

Participation: The students must actively participate in class, proving interest and/or understanding of the content covered.

Continuous evaluation: 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.

Performance exams: 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.

Other educational mandatory activities (workshops, seminars, etc.)

Participation: The students must actively participate in the different relevant events as considered by the instructor or by the degree coordinators.

ASSESSMENT CRITERIA

Theoretical activities	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
Practical activities	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

Title	Beyond Bop Drumming
Author	John Riley
Publisher	Ed. Manhattan Pub.

Title	Musician's Guide to Polyrythms
Author	Peter Magadini
Publisher	Hal Leonard

Title	Intro to Polyrythms and Metric Modulations.
Author	Ari Hoenig
Publisher	MelBay

Complementary bibliography

Title	Rhythm and Meter
Author	Gary Chaffee
Publisher	Warner Bros Publications

Title	Rhythmic Illusions
Author	Gavin Harrison
Publisher	Warner Bross Publications

Title	La Ciencia de la Forma Ritmica
Author	Daniel Mele
Publisher	Colombo Percusión

Webpages of interest

Address 1	http://www.fiveoverthree.com/
Address 2	http://www.therhythmtrainer.com/

Other materials and resources

Record	Miles Davis: Mikes Smiles, My Funny Valentine, Nefertiti, Four and More, The Sorcerer
Record	Wynton Marsalis: Standard Time Vol 1, Live at Blues Alley
Record	Kenny Werner: Form and Fantasy, Peace, Beat Degeneration
Record	Ari Hoenig: The Painter, Inversations