



## *Rítmica*

### **A Workshop for Rhythmic Fluency, Coordination, and Understanding** *presented by Quey Percussion Duo*

#### **CONTEXT**

Based on the two books by Brazilian violinist and composer José Gramani, *Rítmica* is a unique, musical and fun approach to the development of rhythm, coordination, counterpoint, and independence. *Rítmica* consists of systematic exercises that focus on rhythmic fluency for ALL musicians, regardless of instrument or experience level. Each exercise has criteria based on one's own ability and can be modified to address the needs of individual performers from beginners through professionals. The material is designed to be taken as far as one's creativity allows.

The beauty behind *Rítmica* is that it can be done anywhere, anytime. The exercises and etudes utilize simple body percussion (clapping hands, tapping feet, snapping fingers, etc.), vocalization, and conducting to address a myriad of rhythmic and coordination fundamentals that get to the heart of understanding rhythmic counterpoint and independence, a must-have for serious musicians at any level.

For us, *Rítmica* has forever changed the way we perceive rhythm, meter, subdivision, time-keeping, counterpoint, and groove/feel. After integrating this system into our own teaching and performing, we have noticed an immense change in our capabilities as solo, chamber, and large ensemble performers. It has also provided inspiration for improvisation and composition.

#### **THE CLINIC**

The clinic itself explains how the system works and takes the participants through several of the various introductory exercises. Each participant will receive a packet of exercises and etudes in which they can build upon on their own. These packets will provide the material for years (and even decades) of learning once the system and procedures are understood. This clinic is fun, completely interactive, and can engage any number of participants.

## **BRIEF BACKGROUND**

The *Rítmica* system (as published in 2 separate and sequential books) was developed in São Paulo during the 1980's, by the Brazilian conductor and pedagogue, José Eduardo Gramani. As a university course, it has been integrated into the curriculum at several Brazilian music conservatories (augmenting an aural theory sequence). Rarely utilized in the United States, *Rítmica* is a “hidden gem” that sorely needs more international exposure.

1 2 3

4 5 6

7 8 9

10 11 12

13 14 15

16 17 18

19 20 21

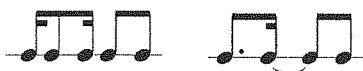
Detailed description: The page contains 21 musical exercises, numbered 1 through 21. Each exercise is presented on a single staff with a treble clef. The notes are quarter notes, and the exercises are organized into groups of three per row. Exercises 1, 2, and 3 are in the first row; 4, 5, and 6 in the second; 7, 8, and 9 in the third; 10, 11, and 12 in the fourth; 13, 14, and 15 in the fifth; 16, 17, and 18 in the sixth; and 19, 20, and 21 in the seventh. Each exercise features a sequence of notes with accents (v) above them. Exercises 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 13, 14, 15, 16, 17, 18, 19, 20, and 21 are enclosed in repeat signs (double dots at the beginning and end of the staff). Exercise 12 is the only one in the second column of the fourth row and is not enclosed in repeat signs. The exercises show various rhythmic patterns, including groups of four notes, groups of five notes, and groups of six notes, with different accent placements.

## 10 Variations for “Estruturas de Pulsacoes”

*For all exercises, clap top accents and 16<sup>th</sup>- note subdivision with your hands while performing bottom accents with your feet.*

### TRY ADDING

- 1) Voice to support the top accent (“Ta” – “Da” – Etc.)
- 2) Voice to support the bottom accent (“Ta” – “Da” – Etc.)
- 3) Voice to add a “catchy” ostinato:



- 4) Voice to sing a simple tune (for example, “Twinkle, Twinkle Little Star”) -With lyrics or on solfege
- 5) Voice to perform divisions of the pulse:



- 6) Voice to perform complex polyrhythms:



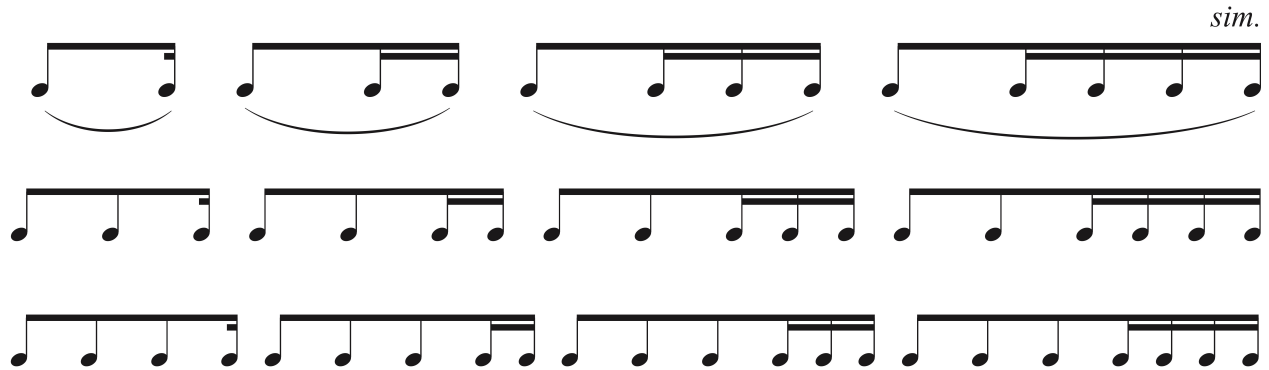
### ADVANCED VARIATIONS

- 7) While performing bottom accents, alternate your feet (R L R L...). Take it to the next level by organizing your feet into “Stick Control patterns” (RRLL, RLRR LRL, etc.)
- 8) While performing top accents, alternate clapping between your hand and your leg. Take it to the next level by organizing these alternating claps into “Stick Control patterns.”
- 9) Sing a simple tune in a different meter (for example, “Happy Birthday”) on top.
- 10) While singing the top or bottom accent, use solfege to organize the accents into a melodic pattern (ie. Do, Re, Mi, Re...). Note: organizing these patterns into a 3- or 5-note grouping would make the task much more difficult (ie. Do, Re, Me, Do, Re, Me... OR Do, Re, Mi, Fa, Sol, Do, Re, Mi, Fa, Sol...)

### DRUM SET APPLICATION

To start, have your feet play the bottom accents on BD and/or HH (together or alternating); 16<sup>th</sup> notes are played by one hand on the SD (usually LH) and the upper accents are performed on the ride cymbal with the other hand (usually RH). As you get more comfortable, begin to reassign parts to different instruments. Realize the variations above by moving around the kit. **The more creative you are, the more difficult the exercises become!**

# 2 : 1 Series



## Ostinati



## Process

- 1) "Sing" the series
- 2) Tap an ostinato
- 3) Conduct (by snapping) the long notes

## Variations

- Repeat individual cells
- Read vertically
- Read backwards
- Sing only long notes or only short notes (internalize everything else)
- Insert rests between the cells
- Create a 3:1 series, a 4:3 series, and so on
- ...

# Fifrilim

“Sing” the top line (melody)  
Tap the bottom line (ostinato)  
Conduct the meters

5

First system of musical notation, measures 1-4. The top staff contains eighth-note patterns with beams. Measure 1 is in 2/4 time, measure 2 in 3/8, measure 3 in 2/4, and measure 4 in 2/4. The bottom staff contains a simple eighth-note bass line.

Second system of musical notation, measures 5-8. The top staff continues the eighth-note patterns. Measure 5 is in 2/4, measure 6 in 3/8, measure 7 in 2/4, and measure 8 in 2/4. The bottom staff continues the bass line.

Third system of musical notation, measures 9-12. The top staff includes a fermata over the eighth notes in measure 10. Measure 9 is in 2/4, measure 10 in 3/8, measure 11 in 2/4, and measure 12 in 2/4. The bottom staff continues the bass line.

Fourth system of musical notation, measures 13-16. The top staff continues the eighth-note patterns. Measure 13 is in 2/4, measure 14 in 3/8, measure 15 in 2/4, and measure 16 in 3/8. The bottom staff continues the bass line.

Fifth system of musical notation, measures 17-20. The top staff continues the eighth-note patterns. Measure 17 is in 2/4, measure 18 in 3/8, measure 19 in 2/4, and measure 20 in 3/8. The bottom staff continues the bass line.

The first system of music consists of two staves. The upper staff begins with a treble clef and a 3/8 time signature, followed by a fermata over a quarter note. The time signature then changes to 2/4 for the next two measures, and returns to 3/8 for the final measure. The lower staff contains a single bass clef with a series of quarter notes corresponding to the upper staff.

The second system of music consists of two staves. The upper staff starts with a treble clef and a 3/8 time signature, followed by two measures of beamed eighth notes. The time signature changes to 2/4 for the next two measures, and returns to 3/8 for the final measure. The lower staff contains a single bass clef with a series of quarter notes.

The third system of music consists of two staves. The upper staff begins with a treble clef and a 3/8 time signature, followed by two measures of beamed eighth notes with accents. The time signature changes to 2/4 for the next two measures, and returns to 3/8 for the final measure. The lower staff contains a single bass clef with a series of quarter notes.

The fourth system of music consists of two staves. The upper staff starts with a treble clef and a 2/4 time signature, followed by two measures of beamed eighth notes. The time signature changes to 3/8 for the next two measures, and returns to 2/4 for the final measure. The lower staff contains a single bass clef with a series of quarter notes.

The fifth system of music consists of two staves. The upper staff begins with a treble clef and a 2/4 time signature, followed by two measures of beamed eighth notes. The time signature changes to 3/8 for the next two measures, and returns to 2/4 for the final measure, which ends with an ellipsis. The lower staff contains a single bass clef with a series of quarter notes, also ending with an ellipsis.





## Percussion at UD

The University of Delaware is an exciting hub for percussion study!

Our unique studio is typically comprised of 25-30 undergraduate and graduate percussion students majoring in Music Performance, Music Education, Composition, Jazz Improvisation, Music Theory or Music History, and Bachelor of Arts in Music. The percussion program is centered on a "total percussionist" philosophy where students gain experience on all major percussion instruments, experience diverse repertoire and operate in a variety of creative environments all on a regular basis.

Percussion faculty members Gene Koshinski and Tim Broschious work in tandem to deliver the percussion program - teaching, coaching, and performing alongside UD students on a daily basis. In addition, professors Koshinski/Broschious bring to UD their internationally acclaimed chamber group, Quey Percussion Duo, as a faculty ensemble in residence year-round. Their 20-year career has not only led to worldwide performing and entrepreneurial experience, but has made QPD one of today's most in-demand percussion groups in the world. QPD's unmistakable style, extensive performing career and side-by-side student experiences offer UD percussionists a truly unique educational opportunity.

Check out our program here



### **UD Percussion Faculty**

[Gene Koshinski](#), percussion

[Tim Broschious](#), percussion

[Quey Percussion Duo](#) (faculty ensemble in residence)

[Jim Ancona](#), marching percussion

[Tom Palmer](#), drumset and jazz

[Josanne Francis](#), steelband

