



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.

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16 17 18

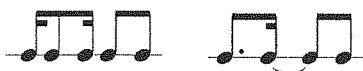
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10 Variations for “Estruturas de Pulsacoes”

For all exercises, clap top accents and 16th- 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:



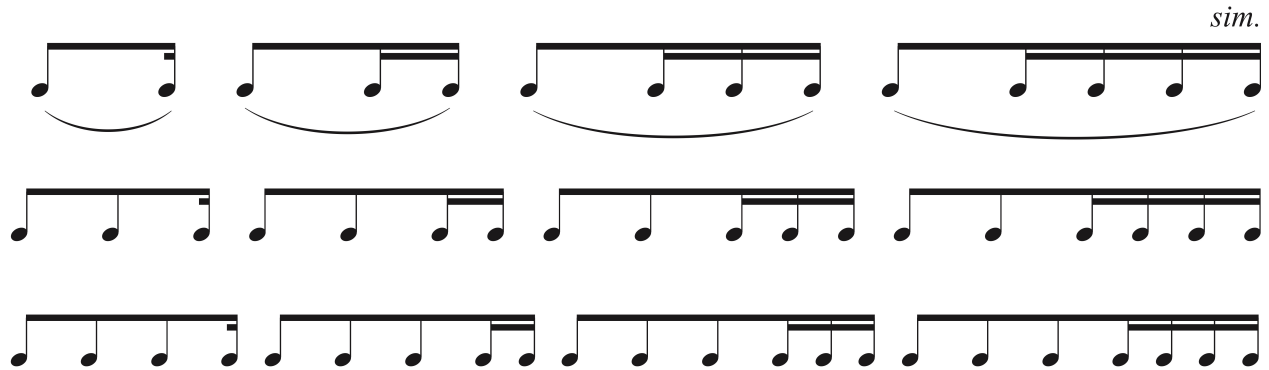
ADVANCED VARIATIONS

- 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 LRLl, 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); 16th 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 features a sequence of eighth-note chords and single notes. Measure 1 is in 2/4 time, measure 2 is in 3/8 time, and measure 3 is in 2/4 time. The bottom staff provides a bass line with single notes.

Second system of musical notation, measures 5-8. The top staff continues with eighth-note chords and single notes. Measure 5 is in 3/8 time, and measure 8 ends with a 2/4 time signature. The bottom staff continues with single notes.

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

Fourth system of musical notation, measures 13-16. The top staff features eighth-note chords and single notes. Measure 13 is in 2/4 time, measure 14 is in 3/8 time, measure 15 is in 2/4 time, and measure 16 is in 3/8 time. The bottom staff continues with single notes.

Fifth system of musical notation, measures 17-20. The top staff includes eighth-note chords and single notes. Measure 17 is in 2/4 time, measure 18 is in 3/8 time, measure 19 is in 2/4 time, and measure 20 is in 3/8 time. The bottom staff continues with single notes.

The first system of music consists of two staves. The top staff (treble clef) begins with 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, then back to 3/8 for two more measures, and finally 2/4 for the last measure. The bottom staff (bass clef) contains a simple bass line with quarter notes corresponding to the notes in the top staff.

The second system of music consists of two staves. The top staff (treble clef) starts with a 3/8 time signature and contains beamed eighth notes. The time signature changes to 2/4 for the next two measures, then back to 3/8 for the final measure. The bottom staff (bass clef) contains a simple bass line with quarter notes.

The third system of music consists of two staves. The top staff (treble clef) starts with a 3/8 time signature and includes accents (>) over some notes. The time signature changes to 2/4 for two measures, then back to 3/8 for the final measure. The bottom staff (bass clef) contains a simple bass line with quarter notes.

The fourth system of music consists of two staves. The top staff (treble clef) starts with a 2/4 time signature and includes accents (>) over some notes. The time signature changes to 3/8 for the next two measures, then back to 2/4 for the final measure. The bottom staff (bass clef) contains a simple bass line with quarter notes.

The fifth system of music consists of two staves. The top staff (treble clef) starts with a 2/4 time signature and includes accents (>) over some notes. The time signature changes to 3/8 for two measures, then back to 2/4 for the final measure, which ends with an ellipsis (...). The bottom staff (bass clef) contains a simple bass line with quarter notes, also ending with an ellipsis (...).