QUEY PERCUSSION DUO

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.

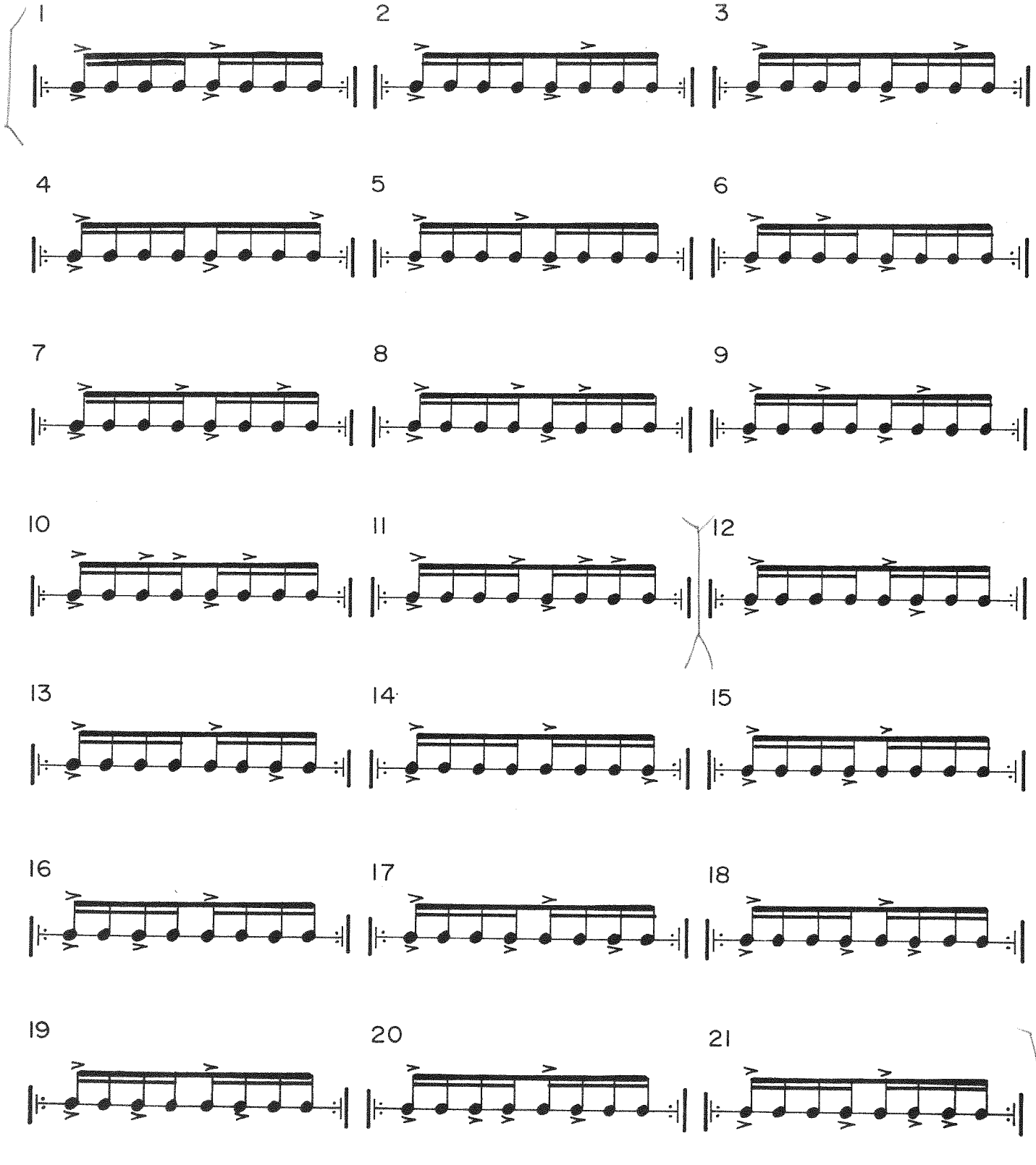
For us, *Rítmica* has forever changed the way we perceive rhythm, meter, subdivision, time-keeping, counterpoint, and groove/feel. After integrating this system into our own teaching and performing, we have noticed an immense change in our capabilities as solo, chamber, and large ensemble performers. 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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10 Variations for "Estruturas de Pulsacoes"

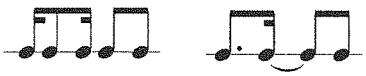
For all exercises, clap top accents and 16th- note subdivision with your hands while performing bottom accents with your feet.

TRY ADDING

1) Voice to support the top accent ("Ta" – "Da" – Etc.)

2) Voice to support the bottom accent ("Ta" – "Da" – Etc.)

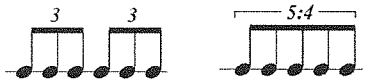
3) Voice to add a "catchy" ostinato:



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."

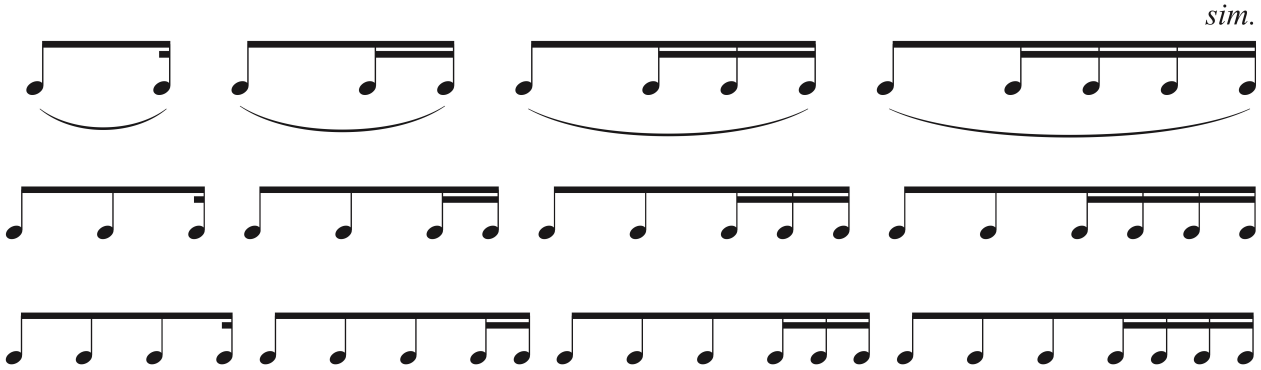
9) Sing a simple tune in a different meter (for example, "Happy Birthday") on top.

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



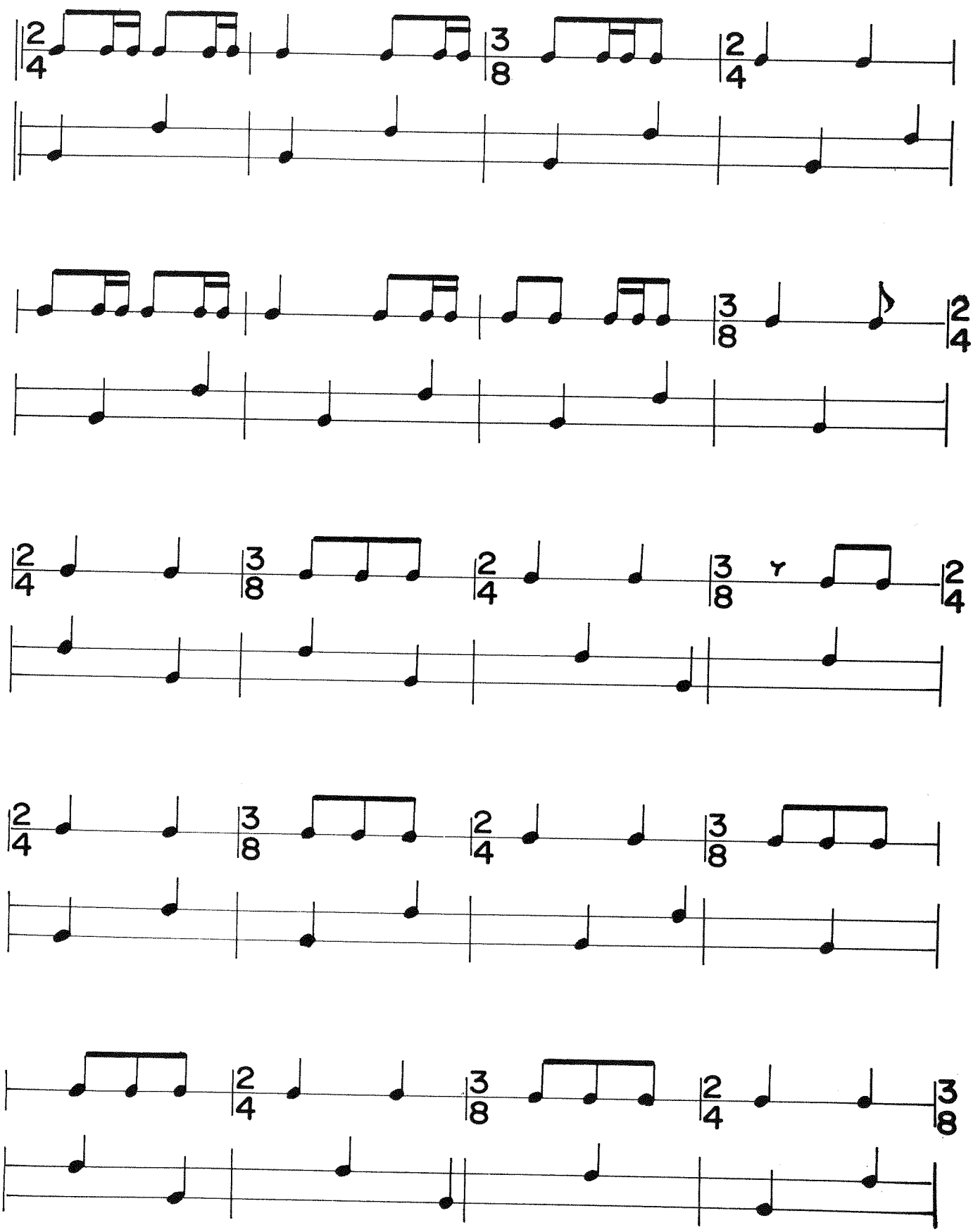
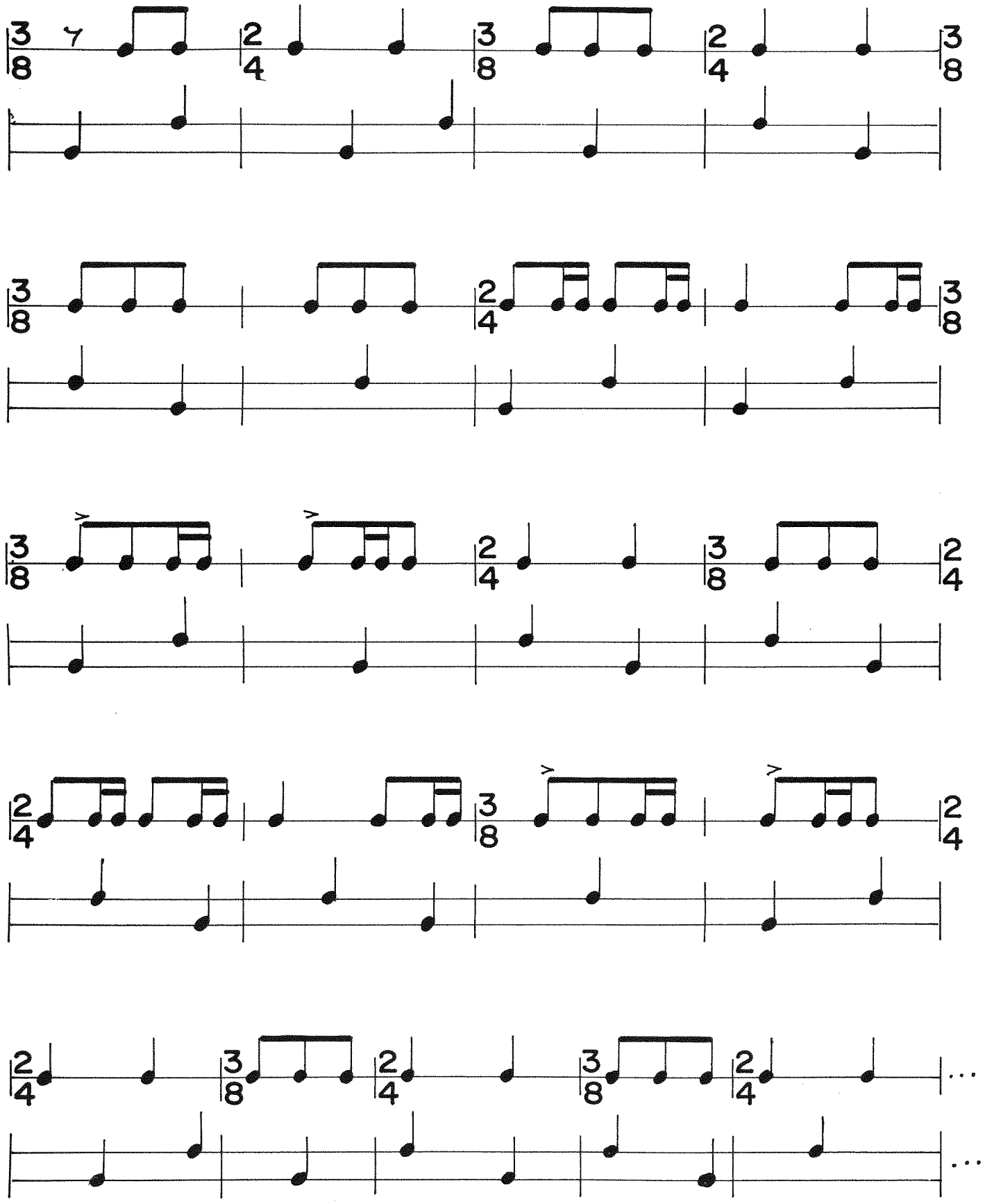
Ostinati

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