

SUBJECT: Main instrument - Drums II

SUBJECT IDENTIFICATION

Code	CS2N20	
Type	CS (Compulsory within the speciality)	
Character	One to one tuition	
Speciality/itinerary/instrument	Performance /Jazz and Contemporary Music / Drums	
Main subject	Instrument	
Period of time	2 nd Course	
Number of credits	20 ECTS	
Number of hours	Total number: 540 hours	In-person: 36 hours
Department	Instrument	
Previous requirements	Drums I	
Instruction language	Spanish	

RESPONSIBLE INSTRUCTOR(S)

Surname and name	E-mail address
Acuña, Naíma	naimaacuna3@gmail.com
Muñoz, Rodrigo	rodrimruiz@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"> • Patterns /articulation patterns study (tempo, articulation, and dynamics) with different accents based on the Paradiddle in 5/4 with snare drum and rack toms. • Study of the hybrid rudiments (introduction of flams, drags...) accents in snare drum and rack toms, appropriate for this level. • Study of the basic rhythmic patterns of the main rudiments with variations in all the set. • Study of warm-ups and coordination/independency basic patterns in snare drums, bass drum and hi-hat.
II. Reading and metric	<ul style="list-style-type: none"> • Combinations over basic swing comping patterns on snare drum, cymbals, bass drums and hi-hat in 3/4, 5/4. • Independence development in 3/4 and 5/4. • Creativity development in 3/4 and 5/4. • Study of rhythmic modulations (ex. 3/4 over 4/4). • Study of the concept cross training in rhythmic patterns. • 5/4 basic patterns working on the start of different parts of the beat. • Study of the elements of contemporary jazz in comping and cymbal line interpretation. • Study of odd-patterns in groove bars (5/4). • Study of Funk and grooves advanced concepts, variations of Hi-hat and bass drums in ostinato. • Study and development of Cuban drumset rhythms: <i>Cáscara Patterns, Songo, Afro Cuban 6/8 Rhythms, Mozambique, Sonzambique</i>. • Study of linear phrasing, combinations of snare drum and bass drum.
III. Melodic-Rhythmic Thematic	<ul style="list-style-type: none"> • Transcription, study and performance of melodic phrases in solos of one/various bars in 4/4 and 5/4. • Rhythmic elasticity and displacements in the phrases. • Production of rhythmic responses. • Chaining of call and response fragments. • Study of resources such as repetition and silences incorporation within the phrases. • Definition of timbres, textures, dynamics, climatic points and the features to perform the configured sequence of phrases or rhythmic fragments combining the different drum elements.
IV. Repertoire/ Style	<ul style="list-style-type: none"> • Performance of music pieces related to the styles covered during the academic year. • 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.

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
Total studying hours	36+504 = 540 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 composition.
Other training mandatory activities (workshops, seminars, etc.)	Meet the Artist (MTA) sessions, concerts, Tech&Play and other relevant events linked to the subject.

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 linked to performance.</p>
Practical 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 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>
Other educational mandatory activities (workshops, seminars, etc.)	<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

Theoretical activities	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.
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 Artist 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 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
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 Minneman
- 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

Bibliography

Title	Rudiments Around the Drums
Author	Joel Rothman
Publisher	J.R Publications

Title	128 Hybrid Rudiments
Author	Drummerlines
Publisher	Drummerlines

Title	Metric Modulation
Author	Ari Hoenig
Publisher	Mel Bay

Complementary bibliography

Title	Modern Jazz Drumming
Author	Jack De Johnette
Publisher	D.C Publications

Title	The Funky Thesaurus
Author	Charles Dowd
Publisher	Alfred

Title	Fusion Drum Styles
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Author	James Morton
Publisher	Mel Bay

Webpages of interest

Address 1	www.drumchannel.com /
Address 2	www.drumdrops.com/
Address 3	www.drummerworld.com

Other materials and didactic resources

Book	The Rhythm Collector. Alex Acuña. Drum Workshop.
DVD	Ari Hoenig. Jazz Heaven.com
DVD	Off Time/On Time .George Spanky Mccurdy. Hudson Music.
DVD	Exploring your Creative on the Drumset. Mark Guiliana. Hudson Music.