
subject catalogue S23 K24

course code JMX105

name of course

Jazz Rhythmics

specification

for Music Education program BA level, elective for others at BA level

academic instructor

T.Ruben

prerequisite course

no of terms

2

contact hr/total

60.0

hr/term

30.0

hr/week

2.0

ECTS/total

6.00

Lect

0.0

Grp

60.0

Ind

0.0

Sem

0.0

Pract

0.0

graded or pass/fail exams

A

E

term

1

2

ECTS

3.00

3.00

aim of the subject

Introduction to jazz rhythmic (interpretation of jazz rhythms and improvisation, main rhythm models of different styles of jazz and pop music).

content

- Pulse timing or keeping time
- Memory: memorising one- to four-bar rhythms and playing these on a musical instrument
- Note values: ability to express these with clapping, verbally and on a musical instrument
- Prima vista score reading: 4/4, 2/2, 4/2, 3/4, 4/8, 6/8, 12/8. Compound and mixed meters
- Swing: notation and sound. Clapping, verbal and musical exercises on an instrument

- Common rhythmic styles of jazz
- Dictation
- Polyrhythmics
- Riff. Playing, transcribing and creating repetitive rhythmic-melodic phrases
- Arrangement of jazz standards in compound and mixed meters. Home assignments
- Creating simple compositions with compound and mixed meters in the lesson, using the instruments available
- Metric modulations or rhythmic illusions mathematically based on underlying rhythm
- Grouping, forming of accents. Exercises
- Introduction and examples of Afro-Cuban and Latin American rhythms
- Differentiating between various jazz rhythms and styles
- Playing of Afro-Cuban and Latin American rhythms on various percussion instruments

learning outcomes

- Rhythm dictation: the ability to notate a four- to eight-bar exercise played on a piano or a percussion instrument
- Prima vista: the ability to sight-read unknown rhythmic notation; various means of expression.
- Different styles: the ability to differentiate between various rhythmic styles by ear.
- Polyrhythmics: the ability to perform polyrhythms by using different means of expression.
- Grouping: the ability to accentuate various 12-bar exercises in 4/4 beat (12-bar Blues form).

assessment

Semester I – non-differentiated assessment:

- Dictation
- Prima vista reading based on the materials worked through during the semester
- Polyrhythmic exercises

Semester II - differentiated assessment

A written assessment in the form of a dictation of 4-8 bars in mixed meters. The oral part of the assessment consists of:

- prima vista reading of rhythmic notation based on the studied materials
- questions and examples: polyrhythmics, grouping

- determining different rhythmic styles by ear
- a memory exercise

assessment criteria

Positive assessment result in Semesters I, II and III is obtained when the student meets the criteria of at least the grade “Sufficient”.

Assessment criteria in the examination in Semester IV:

The grade A “Excellent” is awarded to students who have:

- fluent knowledge of the basic principles of rhythmic and jazz rhythmic
- impeccable score reading and polyrhythmic skills as well as an excellent knowledge of everything learned during the course of two semesters

The grade B “Very Good” is awarded to students who have:

- fluent knowledge of the basic principles of rhythmic and jazz rhythmic
- very good score reading, polyrhythmic and dictation writing skills as well as a very good knowledge of rhythmic styles

The grade C “Good” is awarded to students who:

- have partially acquired the basic principles of rhythmic and jazz rhythmic at the required level, but there are shortcomings in their knowledge
- are able to read from a score and are familiar with the different styles and polyrhythmic, but their skills are uneven

The grade D “Satisfactory” is awarded to students who:

- have fragmented skills
- display problems and shortcomings in their knowledge

The grade E “Sufficient” is awarded to students who:

- are able to read from a score with difficulty and have a limited knowledge of polyrhythmic.

course reading material

Reading Rhythms by Gary Hess

Syncopation for the modern drummer by Ted Reed

Rhythmic Training by Robert Starer

Odd Meters by Bruce Arnold

Laerobog i rytmelaesning by Jorgen Jersild

author of course description

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