

Rhythm 2B (syllabus for students) Fall 2015 2 credits

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Major Areas we will focus on:

- odd meters
- changing meters
- metric modulation and feel modulation
- rhythmic superimposition and subdivision
- crossrhythms (continued from last semester, now on odd meters)

This semester, I will calculate grades based on your performance in the following areas: objective tests, assigned projects, honors/independent project (if you do one), attendance and contributions to the class, and performance of material covered in class.

**Objective tests and Assigned projects:** If you were in the first semester of the class, there's nothing special I have to tell you about these. I will let you know about specific assigned projects in class. I always encourage you to get pitches when you do the transcriptions, and be able to sing any assigned projects together in class. Grading/marking-wise, however, the emphasis will still be on the rhythms. PLEASE REMEMBER TO WRITE YOUR NAME ON ANY ASSIGNMENT, TAPE, OR PROJECT YOU TURN IN! Assigned projects will be distributed on the first day of class.

**Honors Transcription/Independent project:** In a separate handout, I describe the honors transcription for which you are eligible to apply. As an alternative, you can choose to do an independent project that is an analysis, a teaching project, or an original composition or arrangement. If you choose to do one of these 1) it must be related to the areas covered in the class -- you may have a great 8th-note based 4/4 project idea, but this is not the class for it; 2) you must propose it by sending me an email within the first 3 weeks of class (email can be concise, e.g. "I propose to write an original composition for my independent project"); 3) you must be prepared to present it at an appropriate time in the semester. For a composition/arrangement project, you MUST write it out and perform it in class, and are responsible for coordinating with the instructor the date on which it will be performed (it can be performed by the class as a whole, or by you with some members of the class or others you bring in specially for this -- but you MUST have copies for everyone in the class to see even if they are not performing it). For a teaching project, it is important that planning take place early in the semester so that it can be presented at the point in the curriculum where it makes sense.

Quiz, exam, and assignment due dates will be announced first day of class.

**Attendance, etc...:** Remember that 3 or more unexcused absences is grounds for an "F". Also, if you miss too many classes, you are likely to fall behind and not be able to get command of the material. Find a buddy in class who will get handouts and assignments and be able to explain what you missed if you miss a class. If you must miss a class and want it counted as an "excused absence", leave a message for me before the class.

**Performance of materials covered in the class:** We will be covering rhythmic areas that are less frequently emphasized than the areas covered in the first semester. I believe it is especially important with these areas (odd meters, changing meters, metric modulation, rhythmic superimposition, various polyrhythms), that you learn to feel them and play them, not just transcribe and read them, and this semester is a good opportunity for this. I will expect you to be able to clap, sing, and play material that we cover. With some of it, that may require that you spend time on it outside of class(!).

**CDs of Material for Assigned Transcriptions:** The library has (at least) three CDs of material for the Spring rhythm class (I may add another one specific to this semester). You will receive a list of the contents of these CDs on the first day of classes. Assigned transcriptions will be of musical examples from these CDs.

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Introduction to Syllabic counting systems:

Carnatic system (South India):

- 1: "Ta"
- 2: "Ta Ka"
- 3: "Ta Ki Ta"
- 4: "Ta Ka Di Mi"
- 5: "Ta Di Ki Na Thom"

Example: 7/4, subdivided as 4/4+3/4: "Ta Ka Di Mi: Ta Ki Ta"

(There are other Carnatic variations, e.g. Ta Ka Ju No instead of Ta Ka Di Mi, etc...; these seem to especially be used to avoid repetitiveness, e.g. "Ta Ka Di Mi Ta Ka Ju No" instead of "Ta Ka Di Mi Ta Ka Di Mi" for steady notes)

Other systems that will be mentioned in passing:

Karl Berger:

- 2: "Ta Ki"
- 3: "Ga Ma Lan"

Steve Coleman:

- 2: "Ti Ri"
- 3: "Ti Ri Ri"