

JUAN CARLOS A. LÍCARI

*MÉTODO PRÁCTICO
DE
LECTURA MUSICAL
PARA
EL TAMBOR*

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***DEDICADO CON TODO AMOR
A MI ABUELA MATERNA***

GRACIAS A MIS MAESTROS:

ALBERTO ALCALÁ - IN MEMORIAM

ROLANDO PICARDI

NINO DOCENA - IN MEMORIAM

ORLANDO GIACOBBE - IN MEMORIAM

CÉSAR CHIRIFE

MIS ALUMNOS

ARTE DE TAPA Y CONTRATAPA: MARCELA A. RODRIGUEZ

FOTOGRAFÍA DE TAPA Y CONTRATAPA: SOFÍA MENÉNDEZ VESI

Mi agradecimiento sincero a Jorge Modena por su enorme profesionalismo para realizar la caligrafía musical de este libro.

PROLOGO

Ha sido mi intención al realizar este trabajo, brindar al alumno una obra mnemotécnica, que le permita tomar contacto con el máximo de divisiones musicales posibles, especialmente aquellas que son en la música lo que podíamos llamar "Lugar Común". No obstante, deseo recomendar muy especialmente al estudiante el previo paso por una buena teoría musical, lo cual es imprescindible para que el contenido del presente método sea claro y bien entendido.

Es necesario profundizar cada una de las lecciones, cada uno de aquellos compases que nos presenten dificultades, e insistir en el estudio de cada lección hasta que ella sea totalmente comprendida y perfectamente ejecutada. Sólo así podremos sentirnos seguros y satisfechos de haber transitado el camino correcto y por ende, haber adquirido los conocimientos que hacen a una buena lectura musical.

Recuerde: "La perseverancia siempre da una flor".

Juan Carlos A. Lícari

PRIMERA PARTE

Al comenzar el estudio de este libro, daré las indicaciones necesarias para comprender como deben ejecutarse las lecciones. La lección N° 1 está escrita en c ; ello significa que caben cuatro tiempos de negra en cada compás.

Al ejecutar la lección, marcaremos cada uno de esos cuatro tiempos con el pie y los contaremos en voz alta: UN, DOS, TRES, CUA,no importa que haya figuras o silencios, cuenta y marca deben continuar, mientras ejecutamos con las manos las figuras que estén indicadas en cada compás.

En la parte superior de cada hoja encontrará una nota con varios números a su lado. Ello indica la velocidad de metrónomo en que deberán ser estudiadas las lecciones.

Estudie muy lentamente al principio y cuando lo haya perfeccionado comience a estudiar en las velocidades indicadas.

LECCION N° 1

♩ = 80 - 100 - 120 - 144 - 176 - 208

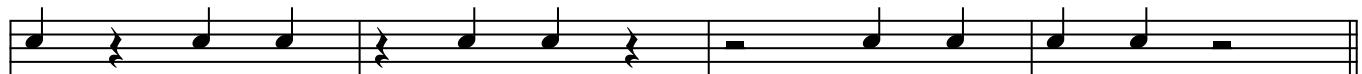
♪ = 92 - 112 - 132 - 160 - 184 - 200



(A)

A musical staff with a circled A above it. It consists of six measures of quarter notes.

(B)

A musical staff with a circled B above it. It consists of six measures of quarter notes.

(C)

A musical staff with a circled C above it. It consists of six measures of quarter notes.

(D)

A musical staff with a circled D above it. It consists of six measures of quarter notes.

CORCHEA

En estos ejercicios vamos a estudiar la ejecución de la figura de corchea. Observamos en este caso, la presencia de dos figuras por tiempo. Analizando cada tiempo en si, vemos que podemos dividirlo en tiempo y semi-tiempo. Identificaremos a dicho semitiempo, coincidente con la segunda corchea del grupo, con la letra "y". De tal modo, un compás de cuatro tiempos de negra lo subdividiremos nombrando los tiempos y semi-tiempos de la siguiente forma: UN y DOS y TRES y CUA y

Ejemplo:

T = Tiempo

st = semitiempo

Es fundamental que el alumno tome debida cuenta de la distancia que existe entre el tiempo y la palabra "y" del semi-tiempo. Una vasta experiencia personal en la enseñanza me obliga a recalcar este detalle, ya que es muy frecuente que el estudiante adhiera la conjunción "y" al número de tiempo que la precede, formando una pausa excesivamente prolongada hasta el tiempo siguiente, o, por el contrario, que exista una pausa excesiva desde el tiempo a la conjunción, lo cual crea cierta sensación de "salto" al ejecutarse. Ambas formas son totalmente viciosas e incorrectas y sólo un medido control por parte del alumno y su maestro le permitirá concluir su labor con éxito.

El lector deberá tener en cuenta que las corcheas ubicadas debajo de las letras "y" se encuentran en la mitad exacta de la distancia que existe de un tiempo a otro.

Cuando los compases sean de 2/4 ó 3/4 la forma de contar y de marcar será la misma. Es decir que marcará los tiempos con el pie y contará los tiempos y semi-tiempos en la forma ya indicada.

Ejemplo:

1 y 2 y 3 y 4 y

(1)
C

(2) 
C

(3) 
C

(4) 
C

(5) 
C

(6) 
C

(7) 
C

(8) 
C

(9) 
C

(10) 
C

(11) 
C

1 y 2 y

(12)
C

(13) 
C

(14) 
C

(15) 
C

(16) 
C

(17) 
C

(18) 
C

(19) 
C

(20) 
C

(21) 
C

(22) 
C

1 y 2 y 3 y 1 y 2 y 3 y

(23)

(24)

(25)

(26)

(27)

(28)

(29)

(30)

(31)

(32)

(33)

LECCIÓN N° 2

$\text{♩} = 88 - 104 - 120 - 144 - 176 - 208$

$\text{♪} = 76 - 92 - 112 - 132 - 152 - 176$



(A)

(B)

(C)

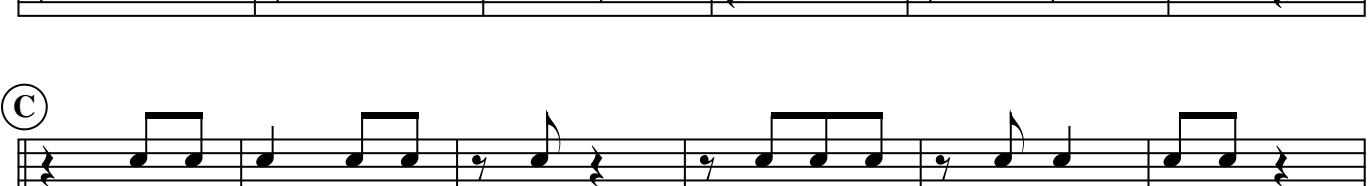
(D)

(E)

LECCION N° 3

$\text{♩} = 72 - 92 - 116 - 144 - 176 - 208$

$\text{♪} = 72 - 88 - 104 - 120 - 144$



LECCION N° 4

$\text{♩} = 80 - 104 - 132 - 160 - 200$

$\text{♪} = 56 - 72 - 88 - 104$



LECCION N° 5

 $\text{♩} = 96 - 116 - 138 - 160 - 192$ $\text{♪} = 66 - 88 - 104 - 126 - 152$ 

(A)

(B)

(C)

(1)

(D)

(E)

(F)

(1) El signo de dividir significa repetir el compás anterior

LECCION N° 6

$\text{♩} = 50 - 60 - 69 - 80 - 92$

$\text{♩} = 96 - 120 - 152 - 184 - 200$

The image displays eight staves of music, each starting with a clef (F or C) and a common time signature. The staves are arranged vertically, with each subsequent staff starting at a higher pitch than the previous one. The music consists primarily of eighth notes and sixteenth notes, with occasional quarter notes and half notes. The patterns are designed to teach rhythmic values and their relationships across different pitches. The staves are labeled with circled letters: (A), (B), (C), (D), (E), (F), (G), and (H).

SEMICORCHEA

En la próxima lección vamos a estudiar la figura de semicorchea. Para poder comprenderla y ejecutarla, tengamos en cuenta las siguientes indicaciones: vamos a denominar a la primer semicorchea UN, a la segunda DOS, a la tercera TRES, y a la cuarta CUA. Cuando las ejecute nombre en voz alta cada una de ellas. EJEMPLO:

Cuando en la lección deba ejecutar negras, prosiga nombrando las cuatro semicorcheas como está indicado el ejemplo anterior.

EJEMPLO:

nombre en voz alta
ejecute
marque con su pie

En el caso de ejecución de corcheas, deberá seguir nombrando las semicorcheas en voz alta en la forma ya indicada.

EJEMPLO:

nombre en voz alta
ejecute
marque con su pie

No omita la cuenta cuando en lugar de figuras haya silencios.

El sistema de contar las semicorcheas mientras las ejecutamos (UN, DOS, TRES, CUA) lo emplearemos solamente al principio del estudio a fin de conocer la correcta ejecución de las mismas. Cuando lo hayamos logrado, y podamos ejecutarlas velozmente de esa manera, volveremos a la forma elemental de contar solamente los cuatro tiempos del compás.

EJEMPLO

LECCION N° 7

$\text{♩} = 48 - 69 - 92 - 112 - 132 - 160 - 192$

$\text{♪} = 54 - 66 - 88 - 108$



(A)



(B)



(C)



(D)



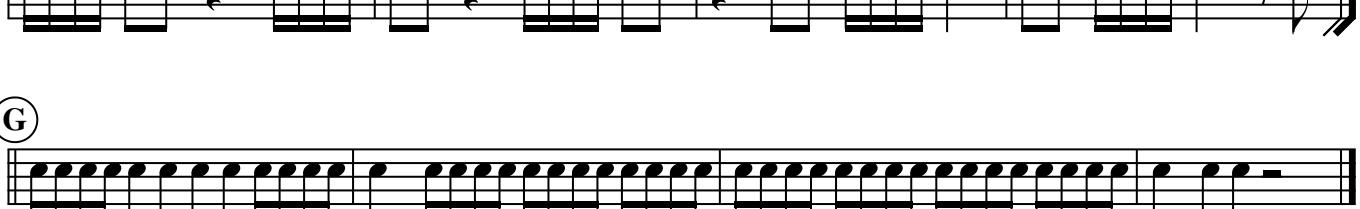
(E)



(F)



(G)



LECCION N° 8

$\text{♩} = 116 - 132 - 152 - 176 - 200$

$\text{♪} = 69 - 84 - 96 - 108$

2

LECCIÓN N° 9

$\text{♩} = 120 - 144 - 176 - 200$

$\text{♪} = 50 - 60 - 69 - 76$

The sheet music consists of five staves of musical notation. Staff 1 starts with a treble clef, a common time signature, and a key signature of one sharp. It features a mix of eighth-note patterns (eighth-note pairs, sixteenth-note groups, etc.) and rests. A circled 'A' marks the beginning of the first measure. Staff 2 continues the pattern with a repeat sign and a circled 'B' at its start. Staff 3 begins with a circled 'C'. Staff 4 begins with a circled 'D'. Staff 5 begins with a circled 'E'. The music includes various dynamics such as forte, piano, and accents, along with rests of different lengths.

(1) El signo de dividir con el número 2 arriba significa repetir los dos compases anteriores.

ABREVIATURAS

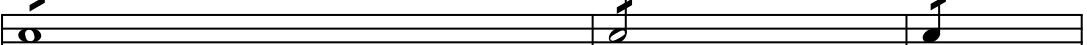
Explicaré a continuación los signos que conoceremos en la próxima lección, llamados "abreviaturas"



Observamos que la plica de cada figura se encuentra atravesada con una, dos o tres barras oblícuas. Teniendo en cuenta la siguiente explicación sabremos como se ejecutan dichas abreviaturas.

Toda figura mayor que una corchea, atravesada su plica con una barra, significa transformar dicha figura en tantas corcheas como ella contenga.

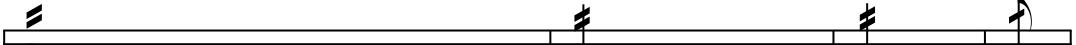
Ejemplo:

Si está escrito así: 

Se ejecuta así: 

Toda figura mayor que la semicorchea, atravesada su plica con dos barras, significa transformar dicha figura en tantas fusas como ella contenga.

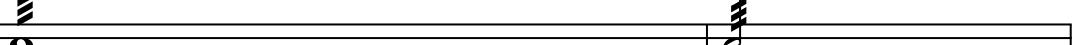
Ejemplo

Si está escrito así: 

Se ejecuta así: 

Toda figura mayor que la fusa, atravesada su plica con tres barras, significa transformar dicha figura en tantas fusas como ella contenga.

Ejemplo

Si está escrito así: 

Se ejecuta así: 

Ejemplo

Si está escrito así: 

Se ejecuta así: 

LECCIÓN N° 10

$\text{♩} = 84 - 104 - 120 - 144 - 168 - 184$

$\text{♪} = 63 - 72 - 80 - 88 - 96 - 104$

The image displays ten staves of music, each consisting of five horizontal lines. The music is primarily composed of eighth notes and sixteenth notes, with occasional quarter notes and rests. The patterns vary from simple eighth-note groups to more complex sixteenth-note figures. Several sections of the music are circled and labeled with letters:

- (A)**: Located in the middle section of the first staff.
- (B)**: Located in the middle section of the second staff.
- (C)**: Located at the beginning of the third staff, with a sub-label **(1) 2** indicating a repeat sign.
- (D)**: Located in the middle section of the fourth staff.
- (E)**: Located in the middle section of the fifth staff.

(1) El signo de dividir con el número 2 arriba significa repetir los dos compases anteriores.

En la próxima lección vamos a estudiar grupos de semicorcheas con sus silencios respectivos. Es decir, ejecute los siguientes ejercicios sin omitir la cuenta en los silencios. CUENTE SIEMPRE EN VOZ ALTA.

Un Dos Tres Cua Un Dos Tres Cua

(1)

Un Dos Tres Cua Un Dos Tres Cua

(2)

(3)

(4)

(5)

(6)

(7)

(8)

(9)

(10)

LECCIÓN N° 11

 $\text{♩} = 65 - 72 - 78 - 85$

The image displays a sequence of musical staves, each featuring a different rhythmic pattern. The patterns involve various note values and rests, primarily eighth and sixteenth notes, with some quarter and half notes. The patterns are labeled with circled letters: (A), (B), (C), (D), (E), (F), (G), and (H). The music is set in common time (indicated by a 'C') and includes a key signature of one sharp (F#). The tempo is indicated by the note value $\text{♩} = 65 - 72 - 78 - 85$.

(A) This staff shows a continuous sequence of sixteenth-note patterns. It starts with a sixteenth-note followed by a sixteenth-note rest, then a sixteenth-note followed by a sixteenth-note rest, and so on.

(B) This staff continues the sixteenth-note patterns from staff (A), maintaining the same rhythmic scheme.

(C) This staff introduces a new pattern where each measure begins with a sixteenth-note followed by a sixteenth-note rest, but the subsequent notes vary.

(D) This staff shows a continuation of the sixteenth-note patterns, with a slight variation in the rhythm.

(E) This staff features a sixteenth-note pattern that includes a sixteenth-note followed by a sixteenth-note rest, then a sixteenth-note followed by a sixteenth-note rest, and so on.

(F) This staff shows a sixteenth-note pattern that includes a sixteenth-note followed by a sixteenth-note rest, then a sixteenth-note followed by a sixteenth-note rest, and so on.

(G) This staff shows a sixteenth-note pattern that includes a sixteenth-note followed by a sixteenth-note rest, then a sixteenth-note followed by a sixteenth-note rest, and so on.

(H) This staff shows a sixteenth-note pattern that includes a sixteenth-note followed by a sixteenth-note rest, then a sixteenth-note followed by a sixteenth-note rest, and so on.

Si está escrito así: 
Se ejecuta así: 



LECCIÓN N° 12

$\text{♩} = 72 - 88 - 112 - 132 - 152 - 176$

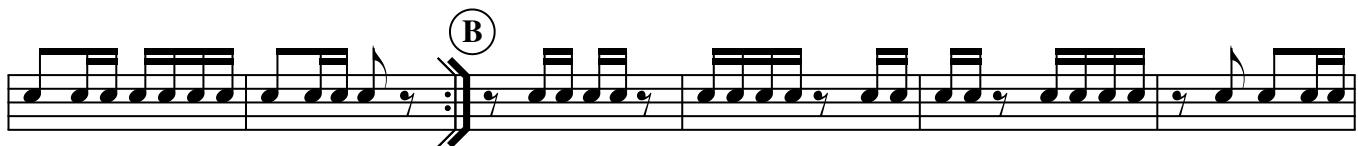
$\text{♪} = 56 - 63 - 72 - 80 - 88 - 100$



(A)



(B)



(C)



(D)



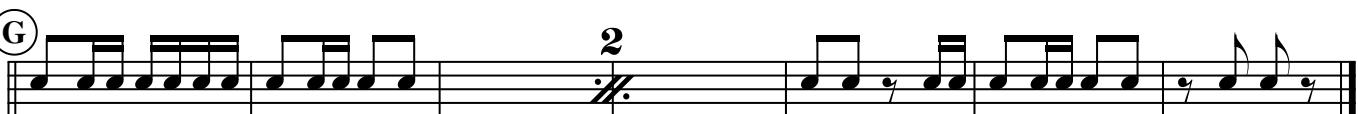
(E)



(F)



(G)



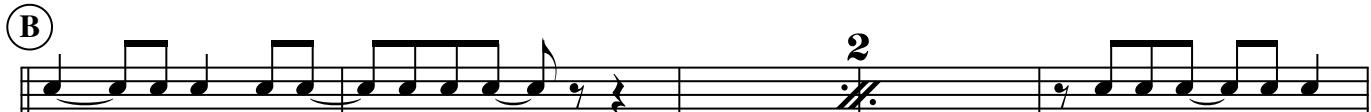
LIGADURA

La "Ligadura de Prolongación" cumple la función de unir dos notas del mismo sonido. Es decir que la primera figura ligada prolonga su sonido sobre la segunda. En el caso del tambor, cuyo sonido no puede prolongarse indefinidamente después de un golpe, la forma correcta de interpretar la ligadura es no ejecutar la segunda figura ligada.

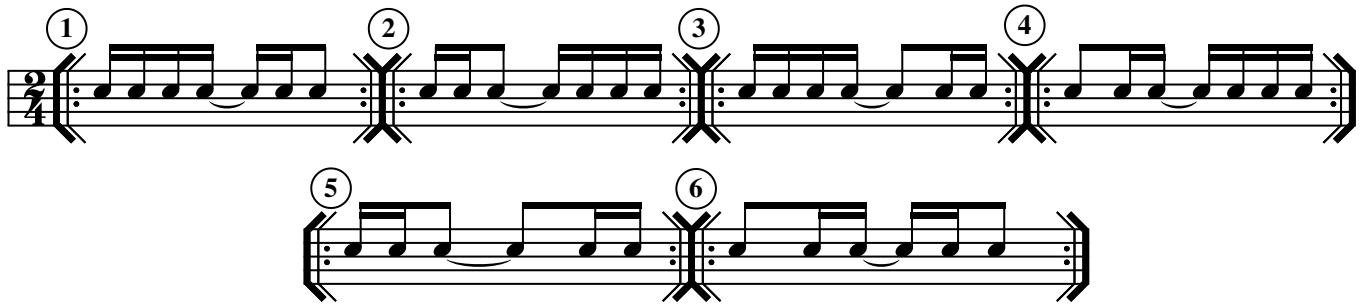
Ejemplo:



LECCION N° 13

 $\text{♩} = 80 - 96 - 116 - 138 - 168 - 200$ $\text{♩} = 69 - 84 - 100 - 112 - 126 - 144$ 

Cuento los tiempos en voz alta



LECCION N° 14

 $\text{♩} = 66 - 80 - 92 - 108$

A

B

C

D

E

F

G

PUNTILLO

"Puntillo es un punto colocado inmediatamente después de una figura o su silencio respectivo que aumenta a cualesquiera de ellos la mitad de su valor.

Ejemplo:

1 2 3 4 1 2 y 3 4 y

Si está escrito así:

Se ejecuta así:



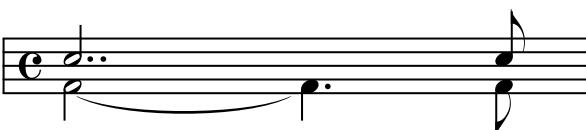
"Doble puntillo": aumenta a la figura o silencio que le precede las 3/4 partes de su valor original.

Ejemplo:

1 2 3 4 y

Si está escrito así:

Se ejecuta así:



1 2 3 4



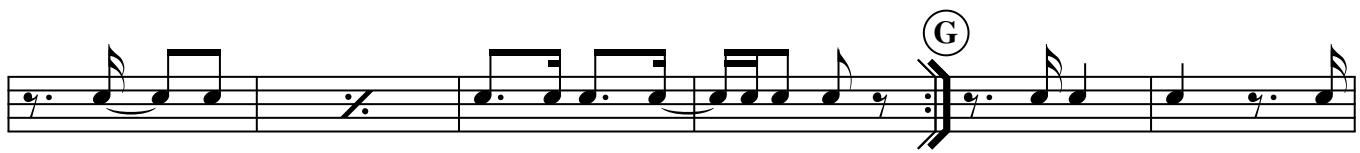
LECCION N° 15

 $\text{♩} = 112 - 132 - 152 - 176 - 200$ $\text{♩} = 76 - 92 - 108 - 126 - 152$

The musical score consists of eight staves, each with a different letter label (A, B, C, D, E, F, G, H) above it. Each staff is in common time (indicated by a 'C' or 'F' with a '2'). The staves are arranged vertically, showing a sequence of musical patterns. The first four staves (A-D) are in treble clef, while the last four (E-H) are in bass clef. The music includes various note values such as eighth notes, sixteenth notes, and thirty-second notes, often grouped by vertical stems or beams. Measure lines are present at the beginning of each staff.

Si está escrito así: 
Se ejecuta así: 

LECCION N° 16

 $\text{♩} = 80 - 96 - 116 - 138 - 160$ 

LECCION N° 17

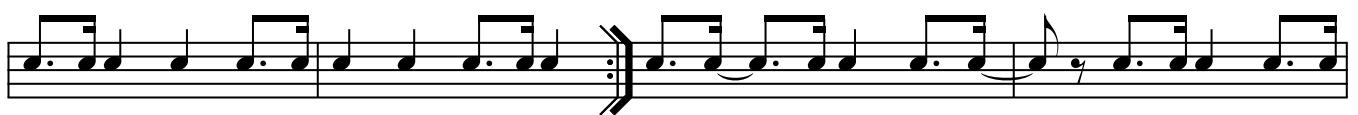
$\text{♩} = 125 - 132 - 140 - 150$

$\text{♪} = 70 - 80 - 90$

The image displays a sequence of musical staves, likely from a music book. It starts with a staff in 3/4 time featuring eighth-note patterns. This is followed by a staff in common time (indicated by a 'C' at the beginning) with sixteenth-note patterns. The next section begins with a staff in common time containing eighth-note patterns. The first measure of this section has a circled 'A' above it. The second measure has a circled 'B' above it. The third measure has a circled 'C' above it. The fourth measure has a circled 'D' above it. The fifth measure has a circled 'E' above it. The final section consists of two staves in common time, each ending with a double bar line.

LECCION N° 18

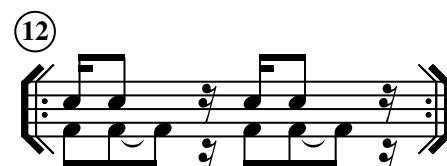
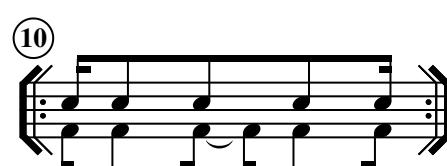
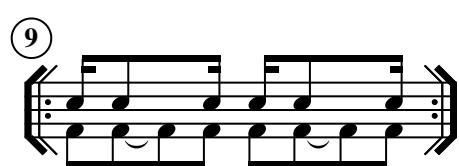
$\text{♩} = 88 - 112 - 132 - 160 - 192 - 208$



SINCOPA

Cuando una figura se encuentra ubicada en la parte débil de un compás de de un tiempo, proyectando su sonido sobre la parte fuerte del mismo, dicho efecto recibe el nombre de "Síncopa".

Al observar estos estudios preparatorios podrá comprobar la similitud en muchos casos de la función que cumplen la síncopa y la ligadura.



LECCION N° 19

 $\text{♩} = 96 - 120 - 144 - 168 - 192$ $\text{♪} = 69 - 84 - 100 - 116 - 132$

C

A

B

C

D

E

2

2

LECCION N° 20

 $\text{♩} = 104 - 126 - 152 - 176 - 200$ $\text{♩} = 72 - 88 - 104 - 120 - 138$ 

(A)

Measures 1-2 of a musical phrase. Measure 1 starts with a common time signature (C), followed by a dotted half note, a eighth note, a sixteenth note, and another eighth note. Measure 2 begins with a two-measure rest, followed by a sixteenth note, a eighth note, a sixteenth note, and another eighth note. The key changes to A major (two sharps) at the start of measure 2.

(B)

Measures 3-4 of a musical phrase. Measure 3 starts with a sixteenth note, followed by a eighth note, a sixteenth note, and another eighth note. Measure 4 begins with a sixteenth note, followed by a eighth note, a sixteenth note, and another eighth note.

Measures 5-6 of a musical phrase. Measure 5 starts with a sixteenth note, followed by a eighth note, a sixteenth note, and another eighth note. Measure 6 begins with a sixteenth note, followed by a eighth note, a sixteenth note, and another eighth note.

(C)

Measures 7-8 of a musical phrase. Measure 7 starts with a sixteenth note, followed by a eighth note, a sixteenth note, and another eighth note. Measure 8 begins with a sixteenth note, followed by a eighth note, a sixteenth note, and another eighth note.

Measures 9-10 of a musical phrase. Measure 9 starts with a sixteenth note, followed by a eighth note, a sixteenth note, and another eighth note. Measure 10 begins with a sixteenth note, followed by a eighth note, a sixteenth note, and another eighth note.

(D)

Measures 11-12 of a musical phrase. Measure 11 starts with a sixteenth note, followed by a eighth note, a sixteenth note, and another eighth note. Measure 12 begins with a sixteenth note, followed by a eighth note, a sixteenth note, and another eighth note.

Measures 13-14 of a musical phrase. Measure 13 starts with a sixteenth note, followed by a eighth note, a sixteenth note, and another eighth note. Measure 14 begins with a two-measure rest, followed by a sixteenth note, followed by a eighth note, a sixteenth note, and another eighth note.

(E)

Measures 15-16 of a musical phrase. Measure 15 starts with a sixteenth note, followed by a eighth note, a sixteenth note, and another eighth note. Measure 16 begins with a sixteenth note, followed by a eighth note, a sixteenth note, and another eighth note.

Measures 17-18 of a musical phrase. Measure 17 starts with a two-measure rest, followed by a sixteenth note, followed by a eighth note, a sixteenth note, and another eighth note. Measure 18 begins with a two-measure rest, followed by a sixteenth note, followed by a eighth note, a sixteenth note, and another eighth note.

(F)

Measures 19-20 of a musical phrase. Measure 19 starts with a sixteenth note, followed by a eighth note, a sixteenth note, and another eighth note. Measure 20 begins with a sixteenth note, followed by a eighth note, a sixteenth note, and another eighth note.

Measures 21-22 of a musical phrase. Measure 21 starts with a sixteenth note, followed by a eighth note, a sixteenth note, and another eighth note. Measure 22 begins with a sixteenth note, followed by a eighth note, a sixteenth note, and another eighth note.

LECCION N° 21

$\text{♩} = 120 - 138 - 160 - 184 - 208$



(A)

A musical staff in common time (indicated by 'C') with a key signature of one sharp (F#). It shows a continuous sixteenth-note pattern starting from a sixteenth note, followed by a sixteenth-note pattern of eighth-note pairs, a dotted half note, and a dotted quarter note.

A musical staff in common time (indicated by 'C') with a key signature of one sharp (F#). It shows a continuous sixteenth-note pattern starting from a sixteenth note, followed by a sixteenth-note pattern of eighth-note pairs, a dotted half note, and a dotted quarter note.

(B)

A musical staff in common time (indicated by 'C') with a key signature of one sharp (F#). It shows a continuous sixteenth-note pattern starting from a sixteenth note, followed by a sixteenth-note pattern of eighth-note pairs, a dotted half note, and a dotted quarter note.

(C)

A musical staff in common time (indicated by 'C') with a key signature of one sharp (F#). It shows a continuous sixteenth-note pattern starting from a sixteenth note, followed by a sixteenth-note pattern of eighth-note pairs, a dotted half note, and a dotted quarter note.

A musical staff in common time (indicated by 'C') with a key signature of one sharp (F#). It shows a continuous sixteenth-note pattern starting from a sixteenth note, followed by a sixteenth-note pattern of eighth-note pairs, a dotted half note, and a dotted quarter note.

(D)

A musical staff in common time (indicated by 'C') with a key signature of one sharp (F#). It shows a continuous sixteenth-note pattern starting from a sixteenth note, followed by a sixteenth-note pattern of eighth-note pairs, a dotted half note, and a dotted quarter note.

A musical staff in common time (indicated by 'C') with a key signature of one sharp (F#). It shows a continuous sixteenth-note pattern starting from a sixteenth note, followed by a sixteenth-note pattern of eighth-note pairs, a dotted half note, and a dotted quarter note.

(E)

A musical staff in common time (indicated by 'C') with a key signature of one sharp (F#). It shows a continuous sixteenth-note pattern starting from a sixteenth note, followed by a sixteenth-note pattern of eighth-note pairs, a dotted half note, and a dotted quarter note.

2

A musical staff in common time (indicated by 'C') with a key signature of one sharp (F#). It shows a continuous sixteenth-note pattern starting from a sixteenth note, followed by a sixteenth-note pattern of eighth-note pairs, a dotted half note, and a dotted quarter note.

Cuento los tiempos en voz alta

LECCION N° 22

 $\text{♩} = 126 - 144 - 168 - 192$ $\text{♪} = 48 - 56 - 66 - 76 - 88$

Se escribe así:

Se ejecuta así:

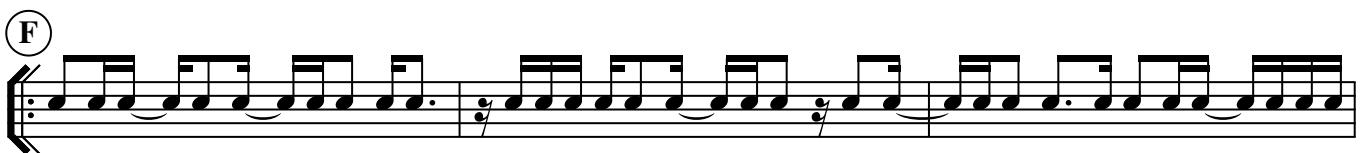
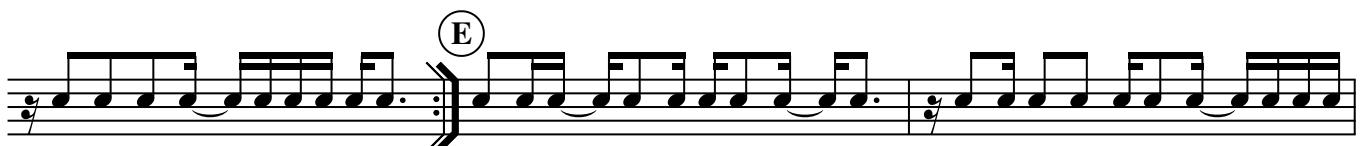
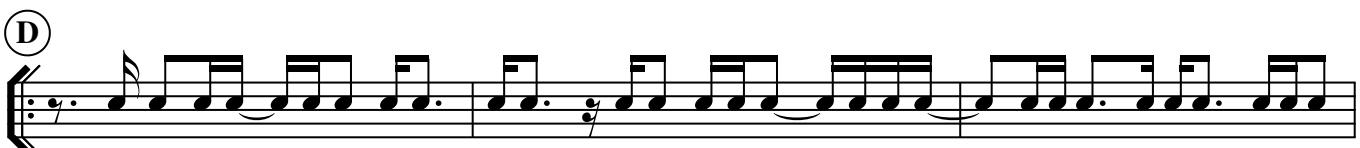
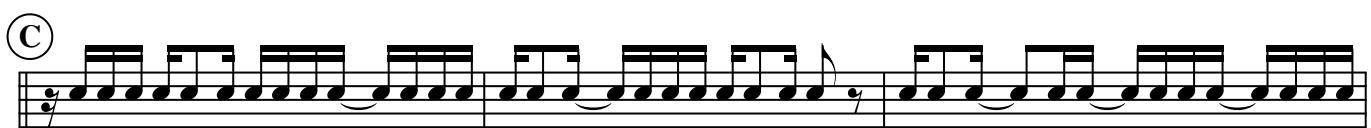
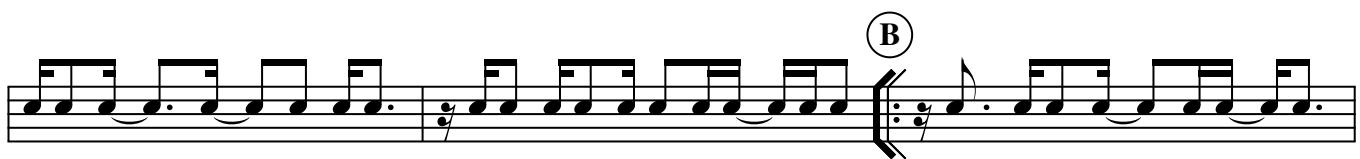
LECCION N° 23

$\text{♩} = 69 - 88 - 108 - 126$

The sheet music consists of eight staves of musical notation. The first staff begins with a common time signature (indicated by a 'C') and a key signature of one sharp (F#). The tempo is marked as $\text{♩} = 69 - 88 - 108 - 126$. The subsequent staves show changes in time signature and key signature, including a switch to 2/4 time with two sharps (G#) and a switch back to common time with one sharp (F#). Various performance markings such as grace notes, slurs, and dynamic signs are present throughout. Seven specific measures are highlighted with circled letters: A, B, C, D, E, F, and G. Measure A is at the beginning of the first staff. Measure B is in the second staff. Measures C and D are in the third staff, with measure C starting with a '2' above the staff and a double bar line. Measure E is in the fourth staff. Measure F is in the fifth staff. Measure G is in the sixth staff.

LECCION N° 24

$\text{♩} = 84 - 96 - 112 - 132$



LECCION N° 25

$\text{♩} = 72 - 88 - 108 - 126 - 144$

The sheet music consists of eight staves of musical notation. The first staff starts with a treble clef, a common time signature, and a key signature of one sharp. The tempo is indicated as $\text{♩} = 72 - 88 - 108 - 126 - 144$. The notation includes eighth and sixteenth note patterns, slurs, and grace notes. Circled letters A through H are placed above specific measures to identify them:

- A:** The first measure of the second staff.
- B:** The first measure of the third staff.
- C:** The first measure of the fourth staff.
- D:** The first measure of the fifth staff.
- E:** The first measure of the sixth staff.
- F:** The first measure of the seventh staff.
- G:** The first measure of the eighth staff.
- H:** The first measure of the ninth staff.

Measure numbers 2 and 3 are also present above certain staves to indicate the progression of the piece.

LECCION N° 26

$\text{♩} = 84 - 100 - 116 - 132 - 144$

The musical score consists of ten staves of sixteenth-note exercises. The first staff begins with a C-clef and a common time signature. The tempo is indicated by a quarter note followed by a dash and then a sequence of five numbers: 84, 100, 116, 132, and 144. The subsequent staves are mostly blank, suggesting they are for practice or have been omitted.

LECCION N° 27

 $\text{♩} = 116 - 144 - 176 - 200$

The musical score consists of ten staves of sixteenth-note exercises. The first staff begins with a C-clef and common time. Subsequent staves use various clefs (F-clef, C-clef, G-clef) and time signatures (common time, 2/4). The notation includes many sixteenth-note patterns, some eighth-note pairs, and grace notes. Measure endings are indicated by short vertical lines.

LECCION N° 28

 $\text{♩} = 104 - 126 - 152 - 176 - 200$ $\text{♩.} = 56 - 66$

The musical score consists of ten staves of music. The first staff starts with a 3/4 time signature, a key signature of one sharp, and a dynamic marking 'y'. It contains six measures. The second staff starts with a 2/4 time signature and a key signature of two sharps, continuing for six measures. The third staff starts with a 2/4 time signature and a key signature of two sharps, continuing for six measures. The fourth staff starts with a 2/4 time signature and a key signature of two sharps, continuing for six measures. The fifth staff starts with a 2/4 time signature and a key signature of two sharps, continuing for six measures. The sixth staff starts with a 2/4 time signature and a key signature of two sharps, continuing for six measures. The seventh staff starts with a 2/4 time signature and a key signature of two sharps, continuing for six measures. The eighth staff starts with a 2/4 time signature and a key signature of two sharps, continuing for six measures. The ninth staff starts with a 2/4 time signature and a key signature of two sharps, continuing for six measures. The tenth staff starts with a 2/4 time signature and a key signature of two sharps, ending with a final dynamic marking 'z'.

NUEVA FORMA DE EJERCUTAR

Al llegar a este punto del estudio y teniendo en cuenta que habrá estudiado a conciencia todas las lecciones y por lo tanto las ejecutará con seguridad y perfección, vuelva atrás y comience nuevamente desde la lección N° 1, pero esta vez las de C que tienen indicación de ejecutarlas "en 2", o sea C estúdielas marcando solamente el primer y tercer tiempo de cada compás y en las de 2/4 o 3/4 que se indique su ejecución "en 1" estúdielas marcando solamente el primer tiempo.

Un Dos Tres Cua Un Dos Tres Cua

1ra. forma en C

Un Dos Un Dos

2da. forma
La misma frase
marcando "en 2"

Un Dos Un Dos

1ra forma en 2/4

Un Un

2da forma
la misma frase
marcando "en 1"

Un Dos Tres Un Dos Tres

1ra forma en 3/4

Un Un

2da forma
la misma frase
marcando "en 1"

Página en blanco
para comodidad de
lectura

LECCION N° 29

 $\text{♩} = 88 - 104 - 120 - 138$

The musical score consists of six staves of music, each with a different exercise labeled A through F. The exercises involve various note values and rests, primarily eighth and sixteenth notes, with some quarter and half notes. The exercises are designed to practice rhythmic patterns and coordination.

- (A)**: The first staff starts with a sixteenth-note rest followed by a sixteenth note. The second staff begins with a sixteenth note followed by a sixteenth-note rest. The third staff starts with a sixteenth-note rest followed by a sixteenth note.
- (B)**: The first staff starts with a sixteenth note followed by a sixteenth-note rest. The second staff begins with a sixteenth note followed by a sixteenth-note rest. The third staff starts with a sixteenth-note rest followed by a sixteenth note.
- (C)**: The first staff starts with a sixteenth-note rest followed by a sixteenth note. The second staff begins with a sixteenth note followed by a sixteenth-note rest. The third staff starts with a sixteenth-note rest followed by a sixteenth note.
- (D)**: The first staff starts with a sixteenth-note rest followed by a sixteenth note. The second staff begins with a sixteenth note followed by a sixteenth-note rest. The third staff starts with a sixteenth-note rest followed by a sixteenth note.
- (E)**: The first staff starts with a sixteenth-note rest followed by a sixteenth note. The second staff begins with a sixteenth note followed by a sixteenth-note rest. The third staff starts with a sixteenth-note rest followed by a sixteenth note.
- (F)**: The first staff starts with a sixteenth-note rest followed by a sixteenth note. The second staff begins with a sixteenth note followed by a sixteenth-note rest. The third staff starts with a sixteenth-note rest followed by a sixteenth note.



(G)

Musical staff for section G. It features a bass clef, a common time signature, and a key signature of one sharp. The melody consists of eighth and sixteenth notes.

(H)

Musical staff for section H. It features a common time signature and a key signature of one sharp. The melody consists of eighth and sixteenth notes.



(I)

Musical staff for section I. It features a common time signature and a key signature of one sharp. The melody consists of eighth and sixteenth notes.



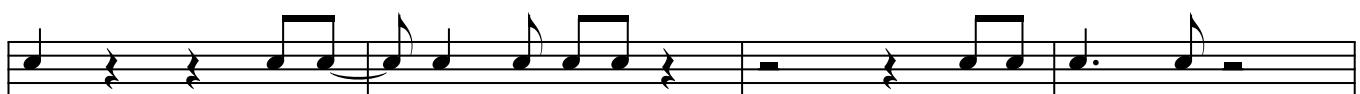
(J)

Musical staff for section J. It features a common time signature and a key signature of one sharp. The melody consists of eighth and sixteenth notes.



(K)

Musical staff for section K. It features a common time signature and a key signature of one sharp. The melody consists of eighth and sixteenth notes.



(L)

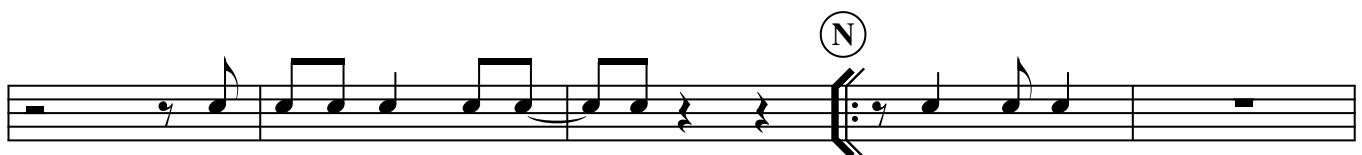
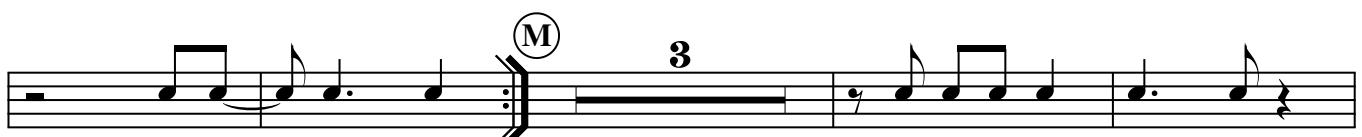
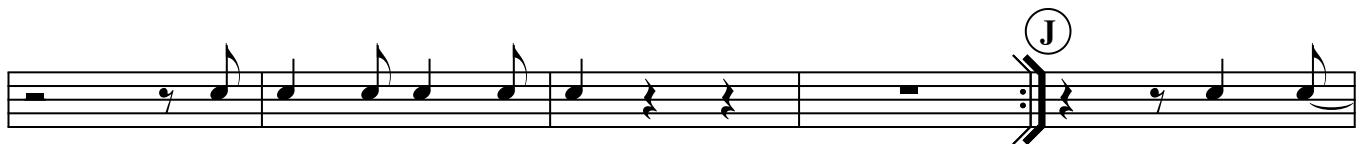
Musical staff for section L. It features a common time signature and a key signature of one sharp. The melody consists of eighth and sixteenth notes.



LECCION N° 30

 $\text{♩} = 50 - 58 - 66 - 76 - 88$ (En 1)

The sheet music consists of 12 staves of musical notation. The first staff starts with a treble clef, a common time signature, and a key signature of one sharp. The tempo is indicated as $\text{♩} = 50 - 58 - 66 - 76 - 88$ (En 1). The notation includes various note values (eighth and sixteenth notes), rests, and dynamic markings like accents and slurs. The music is divided into sections by circled letters: (A) at the beginning, (B) after the first section, (C) after the second section, (D) after the third section, (E) after the fourth section, (F) after the fifth section, (G) after the sixth section, and (H) after the seventh section. Measures 2 and 3 are also marked with circled numbers above the staff. The music concludes with a final section starting with a treble clef and a key signature of one sharp.



TRESILLO

El "Tresillo" es un "valor irregular" formado por un grupo de tres figuras que equivalen a dos valores regulares del mismo nombre.

El lector deberá tener en cuenta, al enfrentarse a los valores irregulares, que se halla frente a una nueva división, sin semejanza alguna con las estudiadas anteriormente.

Al comenzar el estudio de los tresillos, puede encontrar serias dificultades si no presta especial atención a la distancia que cada una de las figuras del tresillo guarda entre sí, y que deberá ser siempre la misma, pues las figuras del tresillo son equidistantes entre sí.

Las formas mas comunes de error en la división del tresillo son las que llevan al estudiante a las siguientes anomalías:

Al leer  Ejecutar erróneamente 

El lector podrá asegurar la exacta ejecución del tresillo empleando para ello el mismo principio que aplicara en la lección anterior, cuando ejecutó la lección de 3/4 llevando la cuenta "en 1".

Ejemplo

en 1

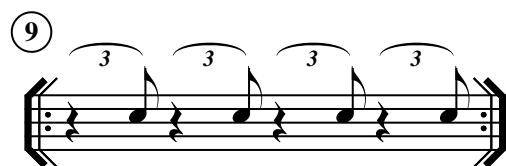
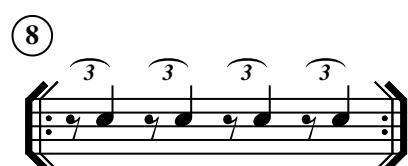
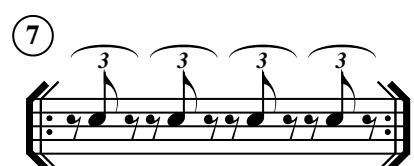
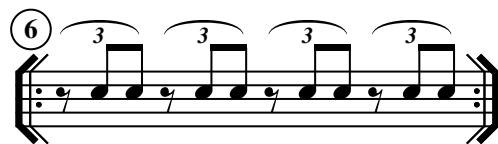
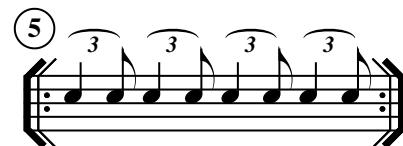
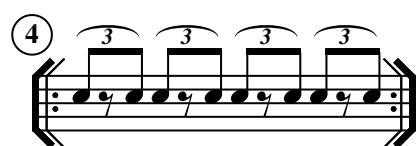
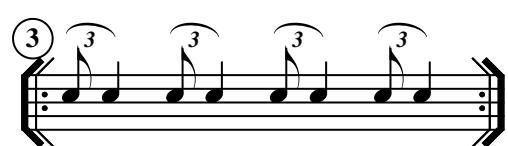
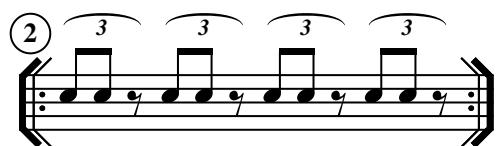
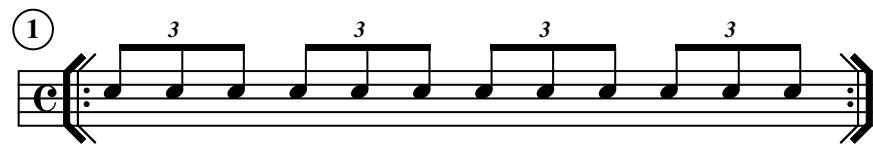
Ejerc. 1º 

Ejerc. 2º 

Al realizar el primer ejercicio sabrá como ejecutar correctamente el segundo y habrá hallado así la forma correcta de ejecutar los tresillos.

TRESILLOS

TRESILLOS DE CORCHEA



TRESILLOS DE NEGRAS

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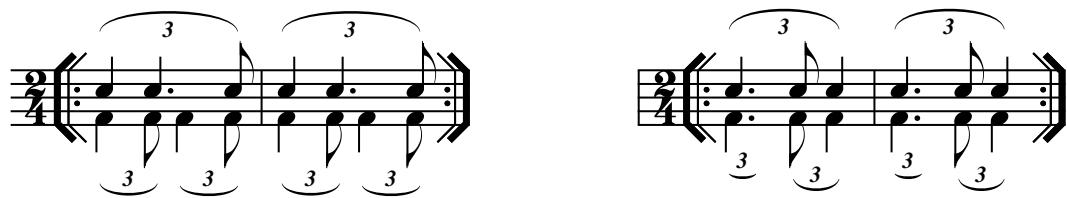
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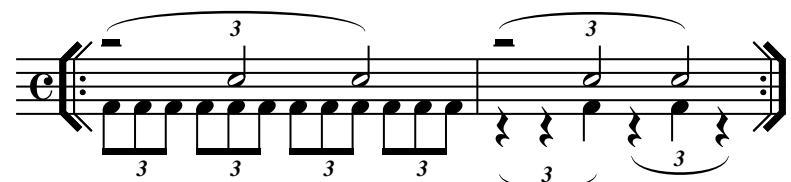
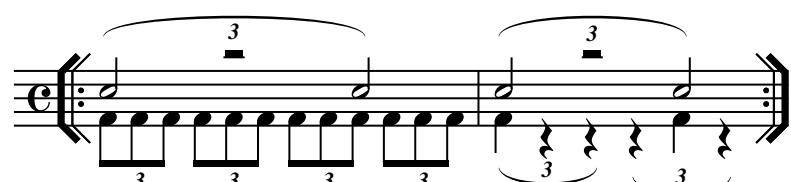
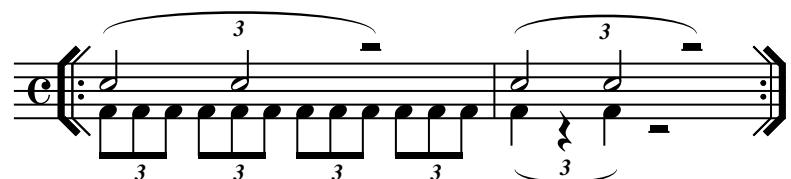
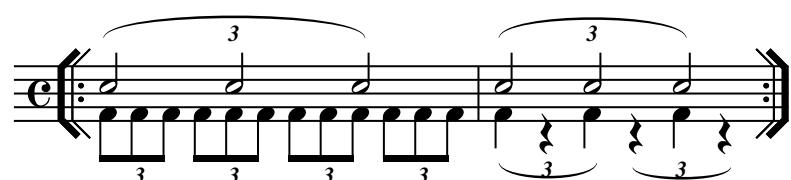
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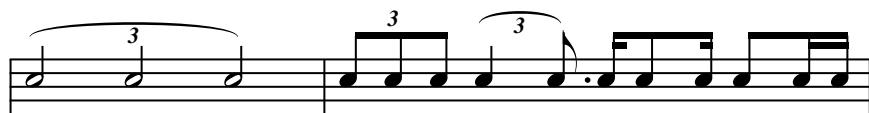


TRESILLOS DE BLANCA



Para poder estar seguro de la correcta ejecución de los tresillos de corchea, de negra y de blanca cuente al ejecutarlos la primera, segunda y tercera figura de los tresilos de corchea que ubicaremos imaginariamente sobre los tresilos mencionados en primer término. Es esta la manera mas correcta de asegurar la exacta interpretación de los mismos.

Ejemplo:



1

2

3

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8

9

10

11

12

LECCION N° 31

 $\text{♩} = 72 - 88 - 108 - 120 - 138$

The sheet music consists of five staves of musical notation. The first staff shows a continuous pattern of eighth notes grouped by vertical bar lines. The second staff begins with eighth notes, followed by a section labeled 'A' where the pattern changes to sixteenth-note pairs. The third staff contains eighth notes and sixteenth-note pairs. The fourth staff starts with eighth notes, followed by a section labeled 'B' with a different rhythmic pattern. The fifth staff begins with eighth notes, followed by a section labeled 'C'. The sixth staff starts with eighth notes, followed by a section labeled 'D'. The seventh staff begins with eighth notes, followed by a section labeled 'E'. Each staff concludes with a vertical bar line.

Cuento en voz alta los tresillos de corchea (Un, dos, tres, un, dos, tres, etc.)

LECCION N° 32

 $\text{♩} = 76 - 92 - 108 - 126 - 144$

(A)

(B)

(C)

(D)

(E)

(F)

(G)

LECCION N° 33

 $\text{♩} = 88 - 108 - 120 - 138 - 160$

A

B

C

D

E

F

LECCION N° 34

 $\text{♩} = 66 - 80 - 96 - 108$

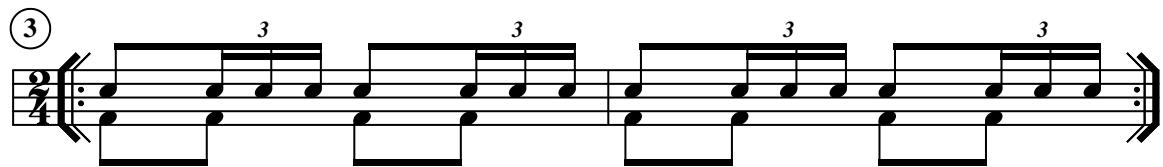
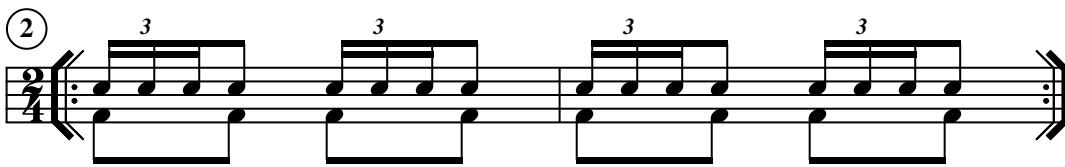
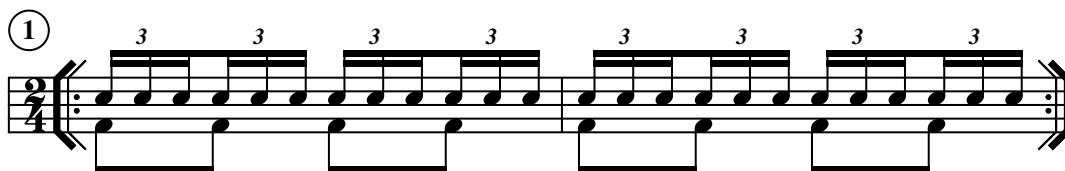


The musical score consists of 12 staves of music. The first staff starts with a tempo marking of $\text{♩} = 66 - 80 - 96 - 108$. The music features various dynamics and markings, including:

- A:** Located in the second staff, it shows a dynamic of 3 over four eighth notes.
- B:** Located in the third staff, it shows a dynamic of 3 over four eighth notes.
- C:** Located in the fourth staff, it shows a dynamic of 3 over four eighth notes.
- D:** Located in the fifth staff, it shows a dynamic of 3 over four eighth notes.
- E:** Located in the sixth staff, it shows a dynamic of 3 over four eighth notes.
- F:** Located in the seventh staff, it shows a dynamic of 3 over four eighth notes.

The score includes various clefs (C, F, G), key signatures, and time signatures (2, 3). Measures are separated by vertical bar lines, and some measures contain multiple notes per beat.

TRESILLOS DE SEMICORCHEA



Las corcheas que se observan debajo de cada tresillo están colocadas con el objeto de mostrar la ubicación de los mismos en cada parte del tiempo del compás.

Después de estudiar correctamente todos los estudios preparatorios que se hallan en las últimas páginas no tendrá problema alguno en ejecutar tresillos, pero la dificultad existe cuando estos son combinados con alguna figuración distinta.

Ejemplo:



Es por ello que a continuación presento estos ejercicios que el lector deberá estudiar tanto como sea necesario para llegar a dominarlos a la perfección. Estudie los mismos y analícelos profundamente antes de pasar a las próximas lecciones. Si es posible trate de estudiarlos con la ayuda de un metrónomo. Eso le ayudará muchísimo a asegurar la correcta ejecución de dichos estudios.

LECCION N° 35

 $\text{♩} = 72 - 88 - 108 - 120 - 138$

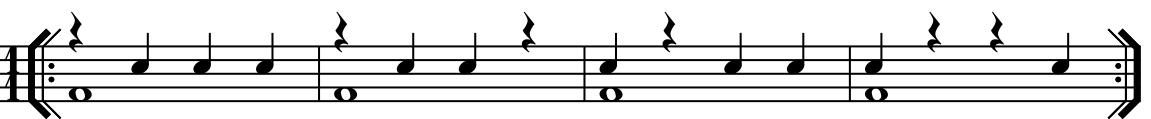
The musical score consists of nine staves of music for a single string instrument. Each staff begins with a tempo marking of $\text{♩} = 72$, followed by a measure of eighth-note triplets (3). The tempo then changes to $\text{♩} = 88$ for the next measure, followed by $\text{♩} = 108$, $\text{♩} = 120$, and finally $\text{♩} = 138$ for the final measure of each staff. The music is composed entirely of eighth-note triplets (3).

Quiero hacer especial incapié en la forma de llegar a ejecutar el a un tempo extremadamente rápido (up tempo o Fast tempo). Y esto que estoy expresando está especialmente dirigido a los bateristas de jazz. Hay temas en este género musical que son tan veloces que sólo con una lectura muy efectiva y veloz podríamos leer la partitura que podrían presentarnos, (ver el método "COORDINACION PARA EL BATERISTA MODERNO DE JAZZ "), up tempo, DE MI AUTORIA. Se trata entonces de que en vez de leer en  ahora leemos en 1/1.

Entonces, en vez de leer mentalizándonos en la primera y segunda blanca lo haremos pensando y marcando sólo en la redonda del primer tiempo, o sea 1/1.

Vuelva a la primera lección y lea todo el libro de esta manera que acabo de indicar hasta que esto llegue a ser en usted algo común y natural.

En 

En 

En 

En 

En 

En 

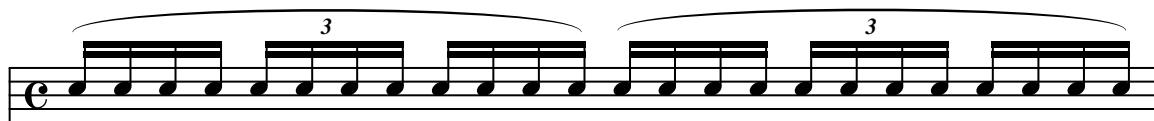
TRESILLOS DE NEGRA Y DE BLANCA

Las próximas páginas están dedicadas a tresillos de negras y de blancas. Pero estos tresillos no tienen porqué estar compuestos sólo por negras o blancas, sino que también pueden estar subdivididos por otras figuras, como lo podemos apreciar en las siguientes páginas donde explicaré las diferentes formas de interpretar los mismos.

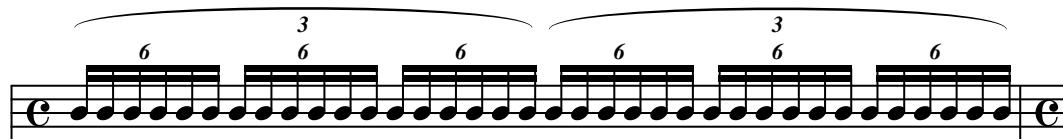
A su vez deseo aclarar que una vez entendida en forma intelectual la forma de ejecutar los tresillos, los mismos podremos interpretarlos con distintas digitaciones que pueden ser single stroke roll (comenzando con derecha o izquierda), single paradiddle, doble paradiddle diddle.

En este libro yo muestro y desarrollo la parte divisional. La técnica y las diversas digitaciones posibles podrán encontrarlas en otro de mis métodos que es "El Arte del Tambor", en donde muestro los rudimentos americanos y suizos en sus formas elementales y consus "modulaciones métricas" correspondientes.

Tresillos de negras con cada negra convertida en cuatro semicorcheas:



Tresillos de negras con cada negra convertida en seisillos de semicorchea:



TRESILLOS DE NEGRA

(1)

Sheet music for exercise 1. It consists of two staves. The top staff has six groups of sixteenth notes, each group starting with a sixteenth note followed by a eighth note and three sixteenth notes. Above each group is a '3'. The bottom staff shows a continuous eighth note followed by six sixteenth notes.

La explicación de este ejercicio surge del siguiente análisis:

(2)

Sheet music for exercise 2. It shows six groups of sixteenth notes. Each group starts with a sixteenth note followed by a eighth note and three sixteenth notes. Above each group is a '3'. Dashed vertical lines are placed between the first and second sixteenth notes of each group, and between the third and fourth sixteenth notes of each group, indicating a count of six sixteenths.

Usted observará que el compás está compuesto por cuatro seisillos de semicorchea. El lector podrá asegurar su correcta interpretación contando en voz alta las tres corcheas de los tresillos que se encuentran arriba de los seisillos.

Ahora toque el siguiente ejercicio con las acentuaciones escritas en el mismo. Verá que dichas acentuaciones coinciden con las del ejercicio N° 1 que encabeza la página y que coinciden con tresillos de negra.

(3)

Sheet music for exercise 3. It shows four groups of sixteenth notes. Each group starts with a sixteenth note followed by a eighth note and three sixteenth notes. Above each group is a '6'.

(4)

Sheet music for exercise 4. It shows four groups of sixteenth notes. Each group starts with a sixteenth note followed by a eighth note and three sixteenth notes. Above each group is a '3'. Dashed vertical lines are placed between the first and second sixteenth notes of each group, and between the third and fourth sixteenth notes of each group, indicating a count of six sixteenths.

Ustedes se preguntarán porque pudiendo escribir de ambas maneras (ejercicios 3 y 4) yo elijo la segunda, y la razón es porque de esa forma se notan mas los tresillos de negra y una mayor expresión musical. Y esto lo comprobarán al ejecutar los siguientes ejercicios preparatorios y la lección que sigue a estos.

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LECCION N° 35

 $\text{♩} = 68 - 75 - 85$

A

B

C

Este ejercicio surge de la siguiente explicación:

Pero si ponemos la acentuación como la vemos en el ejercicio presentado en primer término, la explicación será entonces la siguiente:

Podemos observar que las acentuaciones coinciden con las negras de los tresillos de negra, entonces la forma correcta de escribir el ejercicio es la que utilicé en primer término en la parte superior de la página.

70

 $\text{♩} = 60$

1

2

3

4

5

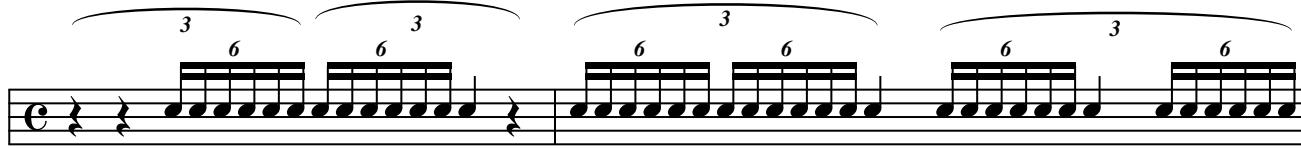
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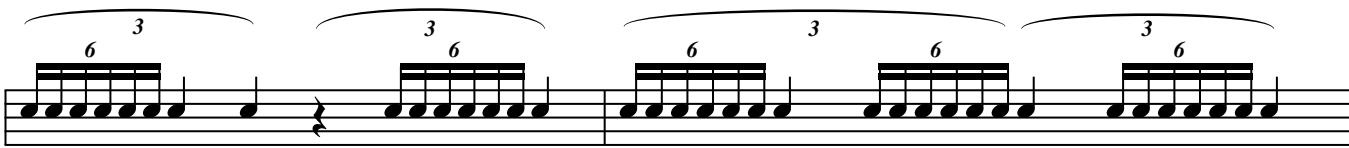
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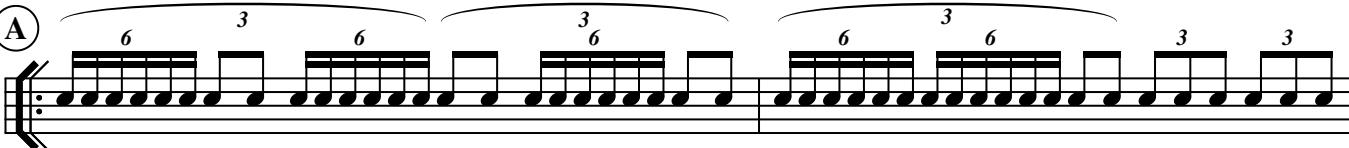
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LECCION N° 36

 $\text{♩} = 60 - 70$

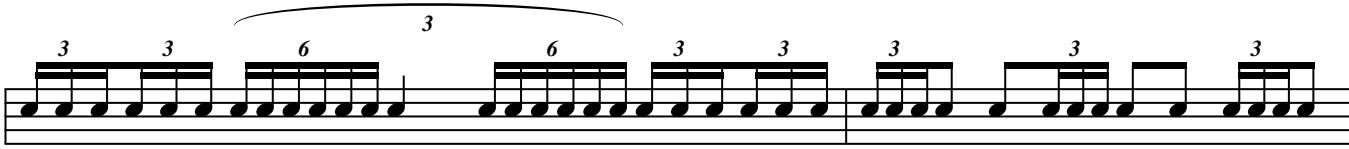


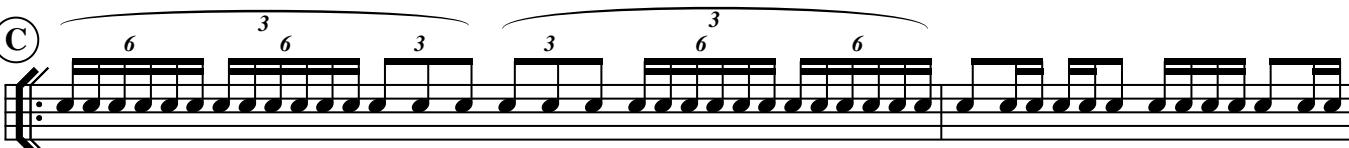


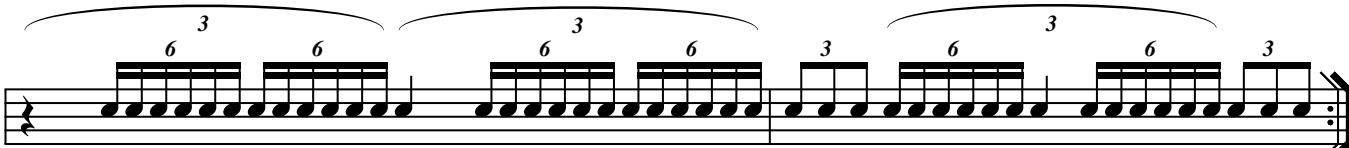
(A) 

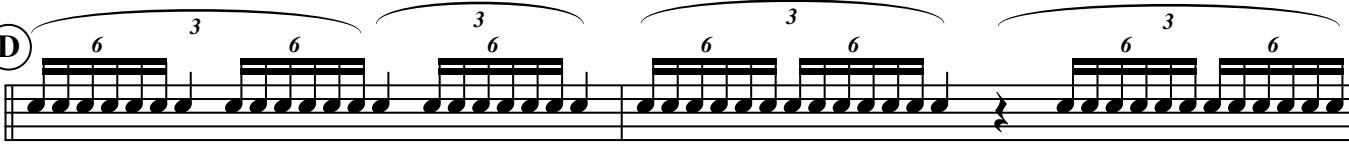


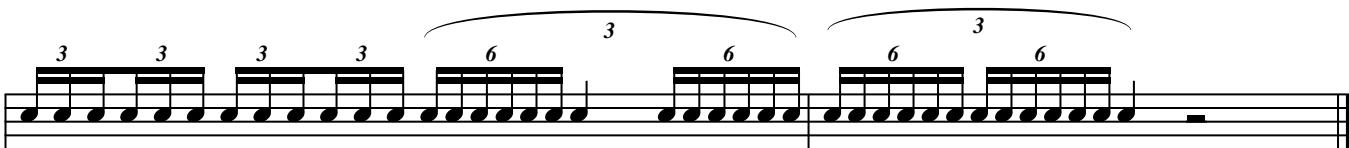
(B) 



(C) 



(D) 



TRESILLOS DE NEGRA

①

②

③

④

⑤

⑥

⑦

⑧

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LECCION N° 37

$\text{♩} = 80$

(A)

(B)

(C)

(D)

A: 6 3 | 3 | 3 | 3 | 3 | 3 | 3 |

(E)

E: 3 | 3 3 | 3 | 6 3 | 3 3 3 |

C: 3 | 6 3 | 6 3 | 6 3 | 6 3 | 3 |

(F)

F: 6 6 6 | 6 3 | 6 6 | 3 6 | 6 6 | 3 |

D: 6 3 | 6 | 6 3 | 3 6 | 6 3 | 3 |

(G)

G: 3 | 6 3 | 6 3 | 6 3 | 6 3 | 3 |

B: 6 3 | 6 | 6 3 | 3 6 | 6 3 | 3 |

(H)

H: 6 3 | 6 | 6 3 | 6 3 | 6 3 | 3 |

I: 3 3 | 6 | 3 3 | 6 | 3 3 | 6 |

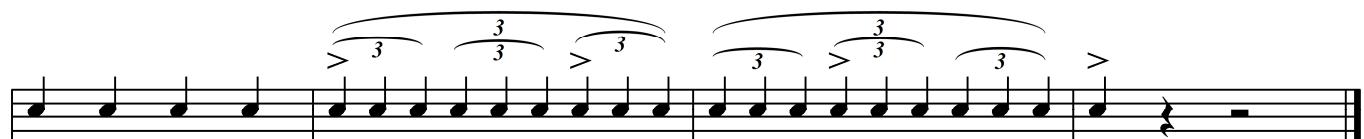
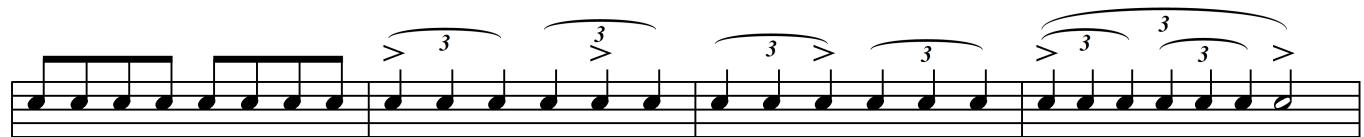
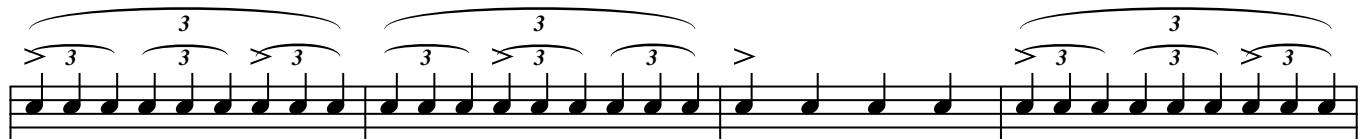
J: 6 3 | 6 | 6 3 | 6 | 3 3 | 6 |

The musical score consists of ten staves of music. The first nine staves begin with a treble clef, a common time signature, and a key signature of one sharp. Each staff contains a rhythmic pattern starting with three groups of three eighth notes each, indicated by a brace and the number '3'. This is followed by a measure containing six eighth notes grouped by a brace and the number '3'. A double bar line with repeat dots is positioned after this measure. The next staff begins with a bass clef, a common time signature, and a key signature of one sharp. It follows the same rhythmic pattern: three groups of three eighth notes, a measure of sixteenth notes, and a double bar line with repeat dots. This pattern repeats for the first nine staves. The tenth staff begins with a treble clef, a common time signature, and a key signature of one sharp. It follows the same rhythmic pattern: three groups of three eighth notes, a measure of sixteenth notes, and a double bar line with repeat dots.

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lectura

LECCION N° 38

A musical score consisting of ten staves of music. The tempo is marked as 160 BPM. The key signature is C major, indicated by a 'C' with a sharp sign. The music is written in common time. Each staff contains a single melodic line. The notes are primarily eighth notes, with some sixteenth-note patterns and rests. Measure numbers are present at the beginning of each staff. Measure 1: 1-2-3-4-5-6-7-8-9-10. Measure 2: 1-2-3-4-5-6-7-8-9-10. Measure 3: 1-2-3-4-5-6-7-8-9-10. Measure 4: 1-2-3-4-5-6-7-8-9-10. Measure 5: 1-2-3-4-5-6-7-8-9-10. Measure 6: 1-2-3-4-5-6-7-8-9-10. Measure 7: 1-2-3-4-5-6-7-8-9-10. Measure 8: 1-2-3-4-5-6-7-8-9-10. Measure 9: 1-2-3-4-5-6-7-8-9-10. Measure 10: 1-2-3-4-5-6-7-8-9-10.



Los siguientes ejercicios los he agrupado de a dos renglones para facilitar su comprensión, dado que ambas divisiones de un mismo grupo son iguales en su sonoridad. Observe el lector que existe una especificación de metrónomo que las equipara, siendo así que un compás del segundo renglón equivale a dos compases del primero en todos los ejercicios. Es así que al ejecutar el primer renglón de cada ejercicio Ud. estará escuchando como se ejecuta el segundo.

① $\text{♩} = 69$

②

③

④

⑤

⑥

⑦

⑧

⑨

⑩

⑪

LECCION N° 39

$$\bullet = 40 - 52 - 66$$

The image displays ten staves of musical notation, each representing a different drumming pattern or technique. The patterns involve various note values (eighth and sixteenth notes) and rests, often grouped by vertical bar lines. Some staves include circled numbers (3) indicating triplets or specific counts. The patterns are as follows:

- A:** A continuous sequence of eighth-note pairs followed by sixteenth-note pairs.
- B:** A sequence starting with eighth-note pairs, transitioning to sixteenth-note pairs, and concluding with eighth-note pairs.
- C:** A sequence of eighth-note pairs followed by sixteenth-note pairs, with a fermata over the last note.
- D:** A sequence of eighth-note pairs followed by sixteenth-note pairs, with a fermata over the last note and a bracket spanning three measures.
- E:** A sequence of eighth-note pairs followed by sixteenth-note pairs, with a fermata over the last note and a bracket spanning three measures.
- F:** A sequence of eighth-note pairs followed by sixteenth-note pairs, with a fermata over the last note and a bracket spanning three measures.
- G:** A sequence of eighth-note pairs followed by sixteenth-note pairs, with a fermata over the last note and a bracket spanning three measures.
- H:** A sequence of eighth-note pairs followed by sixteenth-note pairs, with a fermata over the last note and a bracket spanning three measures.
- I:** A sequence of eighth-note pairs followed by sixteenth-note pairs, with a fermata over the last note and a bracket spanning three measures.
- J:** A sequence of eighth-note pairs followed by sixteenth-note pairs, with a fermata over the last note and a bracket spanning three measures.

LECCION N° 40

 $\text{♩} = 54 - 66 - 76 - 88$

A single measure of music in 2/4 time. It consists of two groups of four eighth notes each, separated by a vertical bar line. The first group has a short vertical stroke above it, and the second group has a short vertical stroke below it.

(A)

A single measure of music in 2/4 time. It consists of two groups of four eighth notes each, separated by a vertical bar line. The first group has a short vertical stroke above it, and the second group has a short vertical stroke below it.

A single measure of music in 2/4 time. It consists of two groups of four eighth notes each, separated by a vertical bar line. The first group has a short vertical stroke above it, and the second group has a short vertical stroke below it.

(B)

A single measure of music in 2/4 time. It consists of two groups of four eighth notes each, separated by a vertical bar line. The first group has a short vertical stroke above it, and the second group has a short vertical stroke below it.

(C)

A single measure of music in 2/4 time. It consists of two groups of four eighth notes each, separated by a vertical bar line. The first group has a short vertical stroke above it, and the second group has a short vertical stroke below it.

A single measure of music in 2/4 time. It consists of two groups of four eighth notes each, separated by a vertical bar line. The first group has a short vertical stroke above it, and the second group has a short vertical stroke below it.

(D)

A single measure of music in 2/4 time. It consists of two groups of four eighth notes each, separated by a vertical bar line. The first group has a short vertical stroke above it, and the second group has a short vertical stroke below it.

A single measure of music in 2/4 time. It consists of two groups of four eighth notes each, separated by a vertical bar line. The first group has a short vertical stroke above it, and the second group has a short vertical stroke below it.

(E)

A single measure of music in 2/4 time. It consists of two groups of four eighth notes each, separated by a vertical bar line. The first group has a short vertical stroke above it, and the second group has a short vertical stroke below it.

A single measure of music in 2/4 time. It consists of two groups of four eighth notes each, separated by a vertical bar line. The first group has a short vertical stroke above it, and the second group has a short vertical stroke below it.

SEGUNDA PARTE

THE 26 AMERICAN RUDIMENTS

Nº 1 Long Roll

D D I I D D I I D D I I D D I I D D I I D D I I

Nº 2 Five Stroke Roll

D I I D D I D D I I D D I I D I I D D I I D D I I D D I D D I I D D I I D I I D D I I D I I D D I I

Nº 4 Flam

I D I D I D I D I D I D I D D I D I D D I D I I D I D I I D I D D I

Nº 6 Flam Parad.

I D I D D D I D I I I D I D I I D I I D D D I I I D D D I I D D D I

Nº 9 Single Drag

D I I D I D D I I I D I I D I D I D I D I D I D D I D I D I I

Nº 12 Single Ratamacue

I I D I D I D D I D D I I D I D I D D I D I I I D I I D I I D I D I D D I D D I D D I D I D

Nº 14 Single Stroke Roll

D I I D I D D I D I I D I D I D D I D I I I D I I D I I D I D I D D I D D I D D I D I D

Nº 3 Seven Stroke Roll

D I I D D I I D I D I I D D I I D I I D I I D D I I D D I I D I I D I I D I I D D I I D I I D I I

Nº 5 Flam Accent

I D I D D I D I I D I D D I D I D D I D I I D I D I I D I D D I

Nº 7 Flamacue
Nº 8 Ruff

I D I D D D I D I I I D I D I I D I I D D D I I I D D D I I D D D I

Nº 11 Double Parad.

D I D I D D I D I D I I D I D I D D I D I D I I D I D I D D I D I D I I D I D I D D I D I D I I

Nº 13 Triple Ratamacue

I I D I D I D D I D D I I D I D I D D I D I I I D I I D I I D I D I D D I D D I D D I D I D

Nº 15 Nine Stroke Roll

2/4 DD II DD II I I IDD I IDD I

Nº 16 Ten Stroke Roll

2/4 DDI ID DI D DII DDIIDI

Nº 17 Eleven Stroke Roll

2/4 DD I I D DII I DDI DDI I D DI I DDI I D

Nº 18 Thirteen Stroke Roll

2/4 DD I I D DII I DDI DDI I D DII I DDI I D

Nº 19 Fifteen Stroke Roll

2/4 DD I I D DII DDI I DDI DD I I D DII DDI I DDI

Nº 20 Flam Tap

2/4 I D DDI I I D DDI I

Nº 21 Sing. Parad.

2/4 D I DDI DII D I DDI DII

Nº 22 Drag Paradiddle N°1

2/4 IID IDDD I DDD II DII DIDD I DDI D I D

Nº 23 Drag Parad. N°2

2/4 DIID I D I DD I DDI DDI D I I

Nº 24 Flam Parad. Diddle

2/4 I D I DDD I I D I D I DD DII D I DII DD

Nº 25 Lesson 25**Nº 26 Doble Ratamacue**

2/4 II D IID I D I DDIDDD I D I D II D IID I D I DDIDDD I D I D

Doble Ratamacue (bis)

2/4

THE SWISS RUDIMENTS

Tap Flam

2/4 time signature, two measures. The first measure consists of two eighth notes followed by a sixteenth note. The second measure consists of a sixteenth note followed by two eighth notes. Below the notation are the stroke patterns: DDI I ID.

Rata Fla Fla

2/4 time signature, two measures. The first measure consists of a sixteenth note followed by two eighth notes. The second measure consists of two eighth notes followed by a sixteenth note. Below the notation are the stroke patterns: ID I DDI ID I DDI.

The Swiss Army Triplets

2/4 time signature, three measures. Each measure contains three groups of three eighth notes each, indicated by a '3' above each group. Below the notation are the stroke patterns: I D DII I DDII, DD I I DDII I, and D II DDII D.

Berger 25

2/4 time signature, two measures. The first measure consists of two eighth notes followed by a sixteenth note. The second measure consists of a sixteenth note followed by two eighth notes. Below the notation are the stroke patterns: D II D D I DDII I.

Drag - a - Diddle

2/4 time signature, two measures. The first measure consists of two eighth notes followed by a sixteenth note. The second measure consists of a sixteenth note followed by two eighth notes. Below the notation are the stroke patterns: DDI D D D II D I I.

Five Stroke Roll

2/4 time signature, two measures. The first measure consists of two eighth notes followed by a sixteenth note. The second measure consists of a sixteenth note followed by two eighth notes. Below the notation are the stroke patterns: I DDII D I DDII I.

Nine Stroke Roll

2/4 time signature, two measures. The first measure consists of two eighth notes followed by a sixteenth note. The second measure consists of a sixteenth note followed by two eighth notes. Below the notation are the stroke patterns: I DDIIDDI D I DDIIDDI D.

Windmills

2/4 time signature, two measures. The first measure is labeled "single" and the second is labeled "reverse". Both measures consist of two eighth notes followed by a sixteenth note. Below the notation are the stroke patterns: I D D I DD I I D I and D II D D I DD I I.

Double Windmills

2/4 time signature, two measures. Each measure consists of four groups of three eighth notes each, indicated by a '3' above each group. Below the notation are the stroke patterns: I D D I D I DDI I D I D I.

Ruff Paradiddle Diddle

2/4 time signature, two measures. The first measure consists of two eighth notes followed by a sixteenth note. The second measure consists of a sixteenth note followed by two eighth notes. Below the notation are the stroke patterns: II D I D D I IDDI D I I DD and IDI D I DD I I DID I D I DD.

Two Stroke
Three Stroke

Flam Double Paradiddle

Sheet music for Flam Double Paradiddle. The time signature is 2/4. The notes are grouped by vertical bar lines. The first two groups of notes are labeled with '3' above them. Below the notes, the strokes are labeled: I D I D I D D D I D I D I I.

Reverse Flam Accents

Sheet music for Reverse Flam Accents. The time signature is 2/4. The notes are grouped by vertical bar lines. The first two groups of notes are labeled with '3' above them. Below the notes, the strokes are labeled: D II D I DDI DDI D II D I.

Rataflams

Sheet music for Rataflams. The time signature is 2/4. The notes are grouped by vertical bar lines. The first two groups of notes are labeled with '3' above them. Below the notes, the strokes are labeled: IID I DDI DDI D I I D.

Double Rataflams

Sheet music for Double Rataflams. The time signature is 2/4. The notes are grouped by vertical bar lines. The first two groups of notes are labeled with '3' above them. Below the notes, the strokes are labeled: II D II D I DD I DDI DDI D I I D.

Triple Rataflams

Sheet music for Triple Rataflams. The time signature is 2/4. The notes are grouped by vertical bar lines. The first two groups of notes are labeled with '3' above them. Below the notes, the strokes are labeled: C II D II D I DDI DDIDDDIDI D II D.

Drag Flams

Sheet music for Drag Flams. The time signature is 8/8. The notes are grouped by vertical bar lines. The first two groups of notes are labeled with '3' above them. Below the notes, the strokes are labeled: II D D I DDI I D.

Six Stroke Roll

Sheet music for Six Stroke Roll. The time signature is 2/4. The notes are grouped by vertical bar lines. The first two groups of notes are labeled with '3' above them. Below the notes, the strokes are labeled: DI DD I I DI DDI I DD I I DI I DDI DI I DD I DDI D I I DDI D I I.

Sheet music for Six Stroke Roll continuation. The time signature is 2/4. The notes are grouped by vertical bar lines. The first two groups of notes are labeled with '3' above them. Below the notes, the strokes are labeled: D I D D I I DD I I D I D I D I I D I D I I.

ACENTUACIONES

(1) > > > >

(2) > > > >

(3) > > > >

(4) > > > > >

(5) > > > > > >

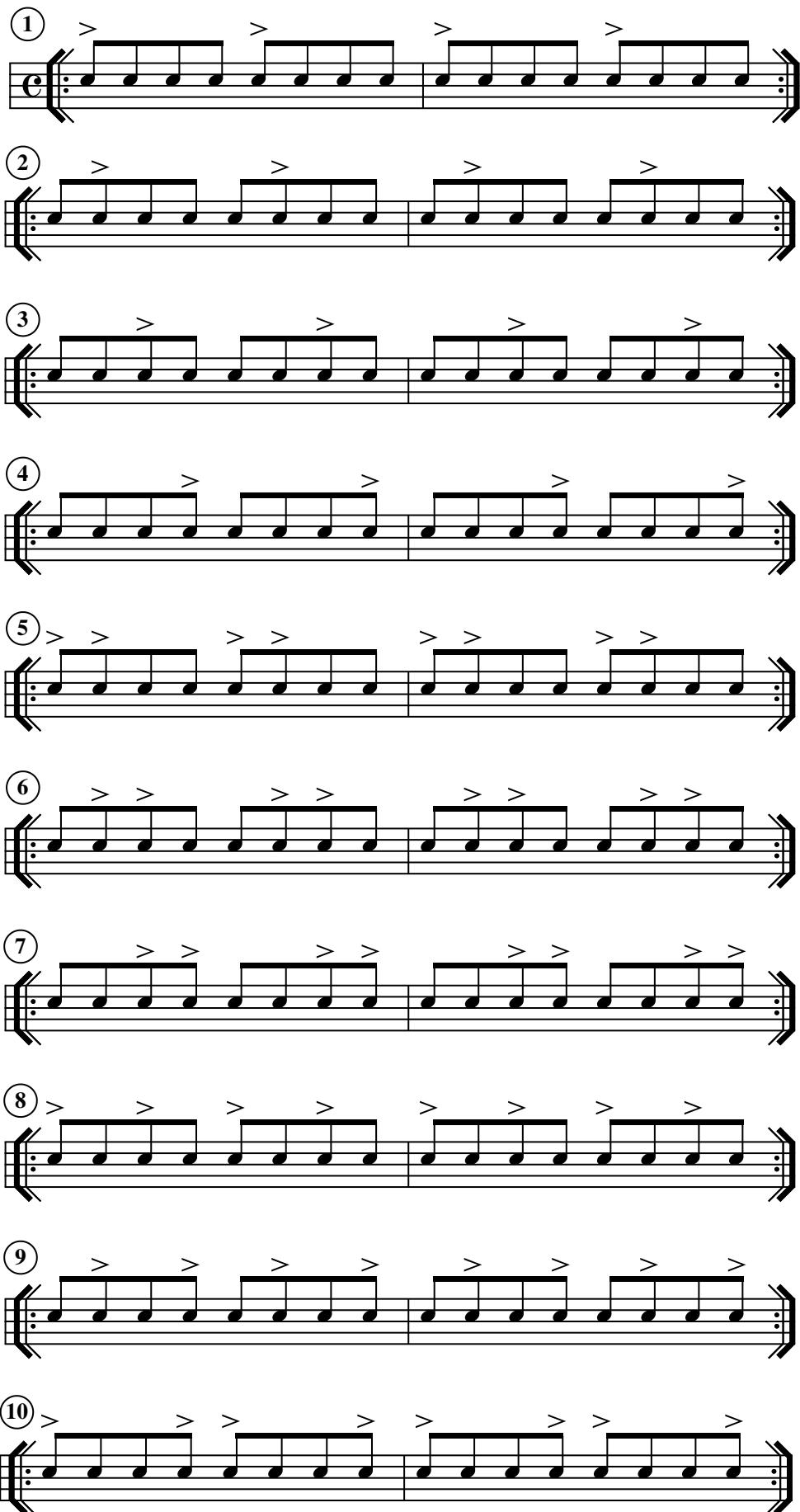
(6) > > > > > >

(7) > > > > > >

(8) > > > > > >

(9) > > > > > >

(10) > > > > > > >

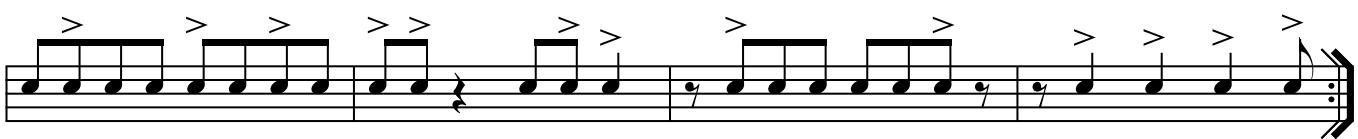


LECCION N° 41

 $\text{♩} = 100 - 120 - 176$ 

(A)

Musical staff A shows a continuation of the pattern with dynamic markings (>).



(B)

Musical staff B shows a continuation of the pattern with dynamic markings (>).

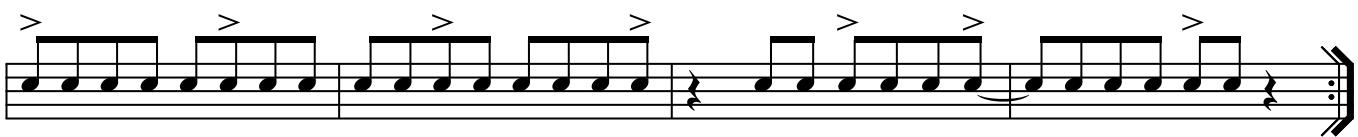


(C)

Musical staff C shows a continuation of the pattern with dynamic markings (>).

(D)

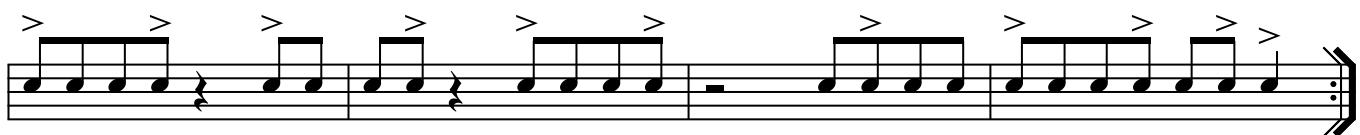
Musical staff D shows a continuation of the pattern with dynamic markings (>).



LECCION N° 42

 $\text{♩} = 88 - 108$ 

(A)

> symbol above them, followed by a '">>>' symbol above the next two notes, and so on, indicating a repeating performance technique."/>


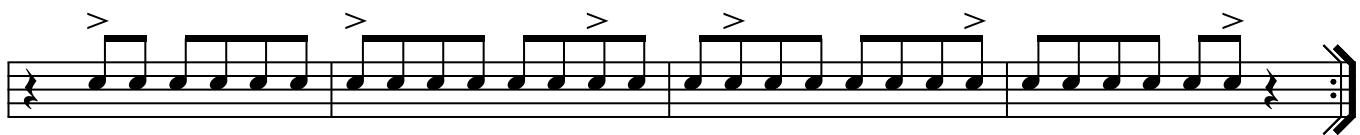
(B)

>>' symbol above them, followed by a '">>>' symbol above the next two notes, and so on, indicating a repeating performance technique."/>

(C)

> symbol above them, followed by a '">>' symbol above the next two notes, and so on, indicating a repeating performance technique."/>

(D)

> symbol above them, followed by a '">>' symbol above the next two notes, and so on, indicating a repeating performance technique."/>


(E)



LECCION N° 43

 $\text{♩} = 75 - 85 - 95 - 105$ 
>>> markings."/>

A musical staff in common time (indicated by a '4') and common key (indicated by a 'C'). It shows a pattern of eighth notes with '>>>>' markings. A circled letter 'A' is placed above the staff.

>>> markings."/>

A musical staff in common time (indicated by a '4') and common key (indicated by a 'C'). It shows a pattern of eighth notes with '>>>>' markings.

>>> markings."/>

A musical staff in common time (indicated by a '4') and common key (indicated by a 'C'). It shows a pattern of eighth notes with '>>>>' markings. A circled letter 'B' is on the left, and a circled letter 'C' is on the right.

>>> markings."/>

A musical staff in common time (indicated by a '4') and common key (indicated by a 'C'). It shows a pattern of eighth notes with '>>>>' markings. A circled letter 'D' is placed above the staff.

>>> markings."/>

A musical staff in common time (indicated by a '4') and common key (indicated by a 'C'). It shows a pattern of eighth notes with '>>>>' markings. A circled letter 'E' is placed above the staff.

>>> markings."/>

A musical staff in common time (indicated by a '4') and common key (indicated by a 'C'). It shows a pattern of eighth notes with '>>>>' markings.

>>> markings."/>

A musical staff in common time (indicated by a '4') and common key (indicated by a 'C'). It shows a pattern of eighth notes with '>>>>' markings. A circled letter 'F' is placed above the staff.

(1)

C:

(2)

C:

(3)

C:

(4)

C:

(5)

C:

(6)

C:

(7)

C:

LECCION N° 44

 $\text{♩} = 75 - 85 - 95 - 105$

C

LECCION N° 45

The image displays ten staves of musical notation, likely for a right-hand exercise. The notation consists of sixteenth-note patterns with various accents and triplet markings (> and 3). The staves are organized into sections labeled with circled letters:

- (A)**: Measures 1-10.
- (B)**: Measures 11-15.
- (C)**: Measures 16-25.
- (D)**: Measures 26-30.
- (E)**: Measures 31-35.
- (F)**: Measures 36-45.
- (G)**: Measures 46-50.

The music is in common time (indicated by a 'C' at the beginning of each staff) and uses a standard musical staff with five lines and four spaces. The notes are primarily sixteenth notes, and the patterns are designed to develop coordination and timing skills.

> > > > > > (H) > >

> > > > > > > > > > > >

(I) > 3 > 3 3 > 3 > > 3 > 3 > > 3 > 3 > > 3 > 3 >

> > > > (J) > > > > > > >

> > > > > > > > (K) > > > >

> > > > > > > > > > > >

(L) > 3 > 3 > 3 > 3 > > 3 > > 3 > > 3 > > > >

> > > > > > > > > > > (M) > > > > > > > > > >

> > > > > > > > > > > (N) > > > > > > > > >

> 3 > > > > 3 > > > > > > > > > > > > >

LECCION N° 46

 $\text{♩} = 120 - 135 - 150 - 165$



The musical score consists of six staves of music, each with a different dynamic marking (e.g., >, >3, >>3) placed above the notes. The first staff starts with a quarter note followed by eighth notes. The second staff begins with a dotted half note. The third staff starts with a dotted half note. The fourth staff begins with a dotted half note. The fifth staff starts with a dotted half note. The sixth staff starts with a dotted half note.

Annotations:

- (A)**: Located above the third staff, indicating a dynamic change.
- (B)**: Located above the fourth staff, indicating a dynamic change.
- (C)**: Located above the fifth staff, indicating a dynamic change.
- (D)**: Located above the sixth staff, indicating a dynamic change.
- (E)**: Located above the first staff, indicating a dynamic change.
- (F)**: Located above the second staff, indicating a dynamic change.

LECCION N° 47

$\text{♩} = 70 - 78 - 88$

LECCION N° 48

$\text{♩} = 55 - 65 - 75$

LECCION N° 49

 $\text{♩} = 90 - 100 - 130$

The musical score is organized into ten staves. The first staff starts with a common time signature (indicated by a 'C'). The second staff begins with a 6/8 time signature (indicated by a 'G'). Subsequent staves also begin with 6/8 time, indicated by a 'G' above the staff.

- (A)** Measures 1-2: Common time (C).
- (B)** Measures 3-4: 6/8 time (G).
- (C)** Measures 5-6: 6/8 time (G).
- (D)** Measures 7-8: 6/8 time (G).
- (E)** Measures 9-10: 6/8 time (G).
- (F)** Measures 11-12: 6/8 time (G).
- Measures 13-14: 6/8 time (G).
- Measures 15-16: 6/8 time (G).
- Measures 17-18: 6/8 time (G).

LECCION N° 50

 $\text{♩} = 120 - 140 - 155$

(A)



(B)



(C)



(D)



(E)



(F)



(G)



LECCION N° 51

 $\text{♩} = 80 - 100 - 120$

A

B

C

D

E

F

G

LECCION N° 52

 $\text{♩} = 75 - 90$ 

A

2
♯.

Measure A: A sixteenth-note pattern starting with a sixteenth note followed by a eighth note, then a sixteenth-note group, a sixteenth note, another sixteenth-note group, and a sixteenth note. A bracket labeled 'A' groups the last four sixteenth notes.

A continuous sixteenth-note pattern consisting of eight measures of sixteenth notes.

B

Measure B: A sixteenth-note pattern starting with a sixteenth note followed by a eighth note, then a sixteenth-note group, a sixteenth note, another sixteenth-note group, and a sixteenth note. A bracket labeled 'B' groups the last four sixteenth notes.

C

Measure C: A sixteenth-note pattern starting with a sixteenth note followed by a eighth note, then a sixteenth-note group, a sixteenth note, another sixteenth-note group, and a sixteenth note. A bracket labeled 'C' groups the last four sixteenth notes.

D

Measure D: A sixteenth-note pattern starting with a sixteenth note followed by a eighth note, then a sixteenth-note group, a sixteenth note, another sixteenth-note group, and a sixteenth note. A bracket labeled 'D' groups the last four sixteenth notes.

E

Measure E: A sixteenth-note pattern starting with a sixteenth note followed by a eighth note, then a sixteenth-note group, a sixteenth note, another sixteenth-note group, and a sixteenth note. A bracket labeled 'E' groups the last four sixteenth notes.

F

Measure F: A sixteenth-note pattern starting with a sixteenth note followed by a eighth note, then a sixteenth-note group, a sixteenth note, another sixteenth-note group, and a sixteenth note. A bracket labeled 'F' groups the last four sixteenth notes.

A continuous sixteenth-note pattern consisting of four measures of sixteenth notes. It ends with a double bar line and repeat dots.

G

A continuous sixteenth-note pattern consisting of four measures of sixteenth notes.

LECCION N° 53

$\text{♩} = 68 - 80 - 95 - 105$

(A)

(B)

(C)

(D)

(E)

LECCION N° 54

$\text{♩} = 72 - 85 - 100$

The sheet music contains seven staves, labeled A through G, each consisting of two staves for two voices. The music is in common time (indicated by a 'C'). The tempo is marked as $\text{♩} = 72 - 85 - 100$. The notation includes eighth and sixteenth notes, with various dynamics such as ' $>$ ' (slur) and ' 3 ' (trill or triplet). The vocal parts are separated by a vertical bar with a brace.

(A)

(B)

(C)

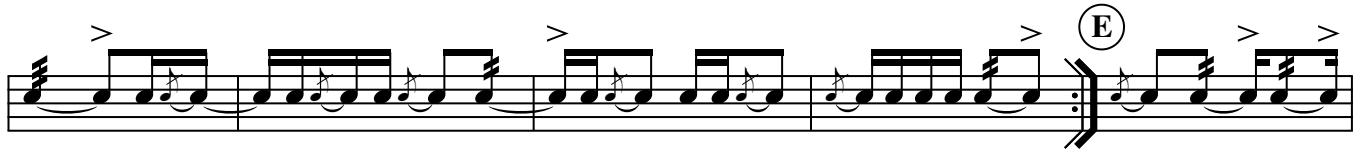
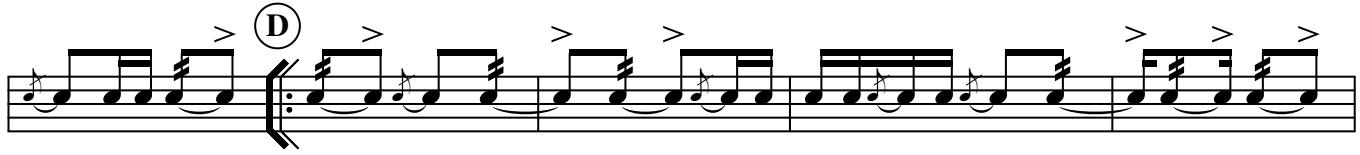
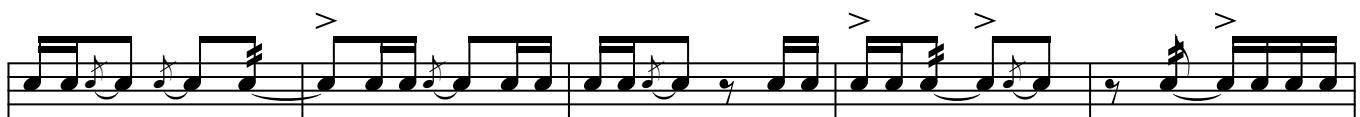
(D)

(E)

(F)

(G)

LECCION N° 55

 $\text{♩} = 75 - 84 - 92 - 100$ 

LECCION N° 56

$\text{♩} = 65 - 75 - 82 - 90$

1 > > > > > > > > >

2 > > > > > > > > >

3 > > > > > > > > >

4 > > > > > > > > >

5 > > > > > > > > >

6 > > > > > > > > >

7 > > > > > > > > >

8 > > > > > > > > >

9 > > > > > > > > >

10 > > > > > > > > >

LECCION N° 57

 $\text{♩} = 75 - 90$ 

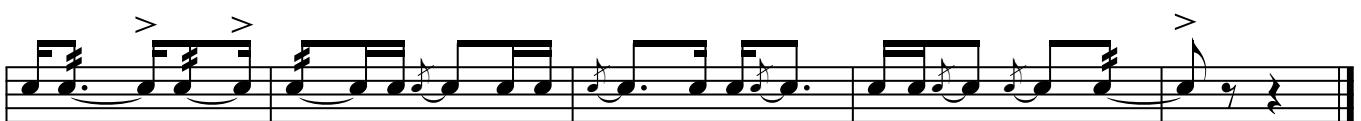
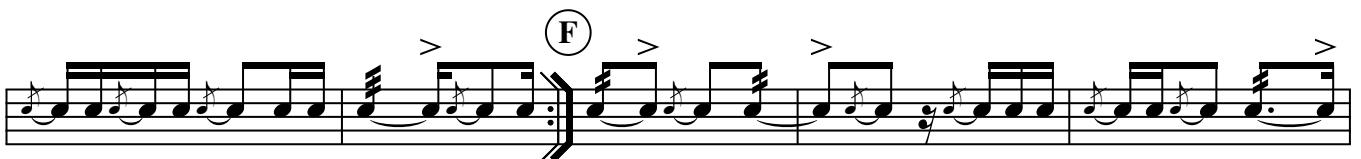
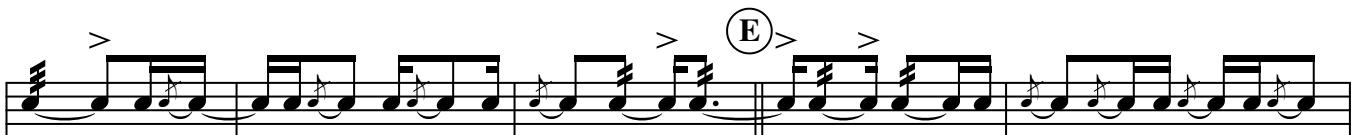
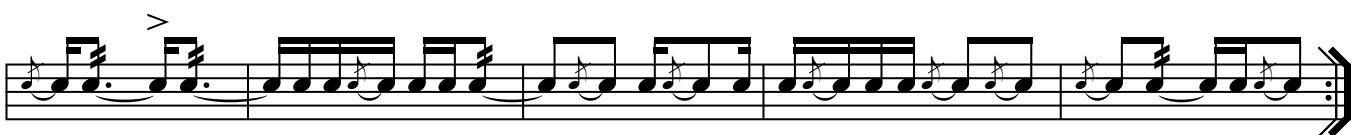
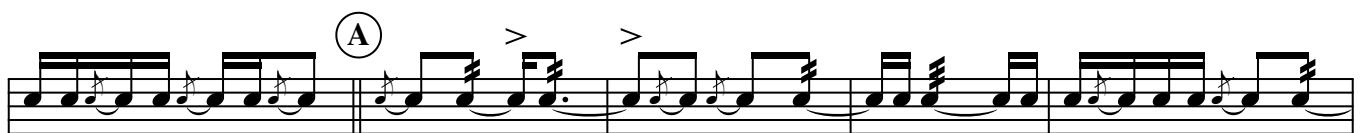
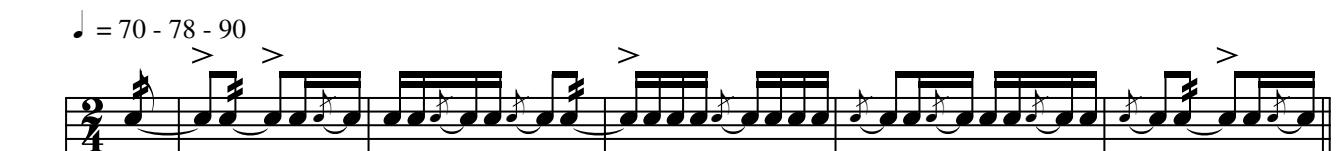
(A)

(B)

(C)

(E)

LECCION N° 58

 $\text{♩} = 70 - 78 - 90$ 

LECCION N° 59

$\text{♩} = 75 - 85 - 95$

(A)

(B)

(C)

(D)

(E)

(F)

(G)

2

LECCION N° 60

 $\text{♩} = 80 - 90 - 98$ 

(A)



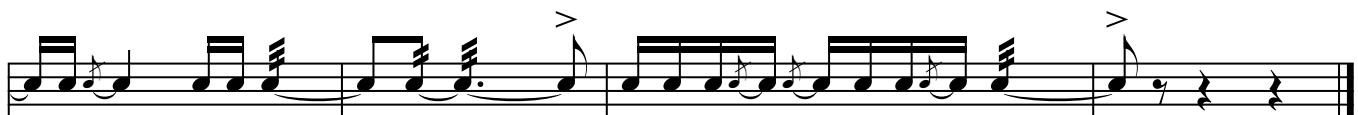
(B)



(C)

(D)

(E)



LECCION N° 61

 $\text{♩} = 80 - 90 - 98$

(A)

(B)

(C)

(D)

(E)

(F)

(G)

(H)

(I)

LECCION N° 62

 $\text{♩} = 70 - 80 - 90$

LECCION N° 63

 $\text{♩} = 70 - 80 - 85$

LECCION 64

 $\text{♩} = 78 - 90 - 105$ 

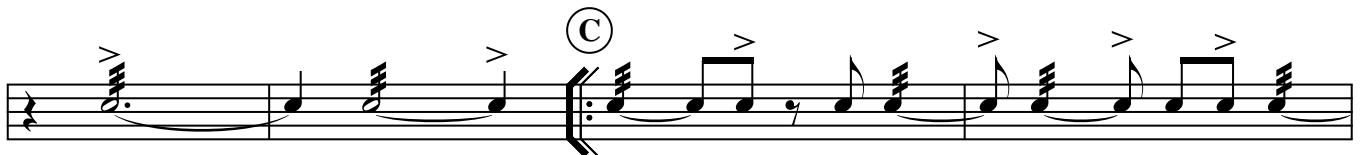
(A)



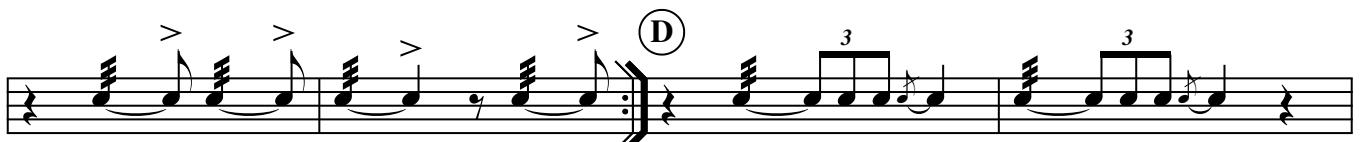
(B)



(C)



(D)



(E)



(F)



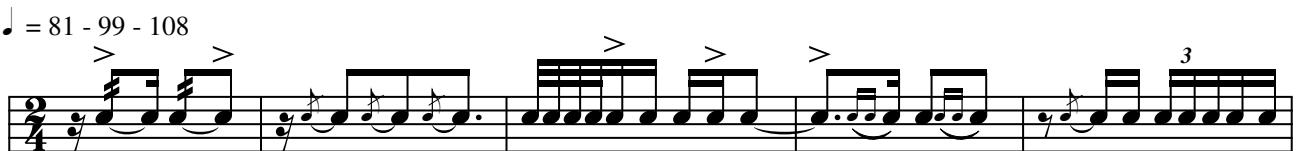
LECCION N° 65

$\text{♩} = 80 - 90 - 98$

The sheet music contains six staves of musical notation for a single instrument. The tempo is indicated as $\text{♩} = 80 - 90 - 98$. The music consists of various rhythmic patterns, primarily eighth-note and sixteenth-note figures, with performance markings like '>' (upward arrow) and '3' (curly brace). The staves are labeled A through F with circles above them.

- Staff A:** Starts with a measure of eighth notes followed by a measure of sixteenth-note patterns. A circle labeled 'A' is positioned above the second measure.
- Staff B:** Shows a sequence of eighth-note and sixteenth-note patterns. A circle labeled 'B' is positioned above the third measure.
- Staff C:** Continues the pattern with eighth-note and sixteenth-note figures. A circle labeled 'C' is positioned above the first measure of this staff.
- Staff D:** Features a series of eighth-note and sixteenth-note patterns. A circle labeled 'D' is positioned above the first measure of this staff.
- Staff E:** Shows a sequence of eighth-note and sixteenth-note patterns. A circle labeled 'E' is positioned above the first measure of this staff.
- Staff F:** Concludes the piece with a final sequence of eighth-note and sixteenth-note patterns. A circle labeled 'F' is positioned above the first measure of this staff.

LECCION N° 66

 $\text{♩} = 81 - 99 - 108$ 

(A)

A musical staff in common time (indicated by '2/4') with a key signature of one sharp. It features sixteenth-note patterns. Dynamic markings include '>' above groups of notes and '3' above certain groups of three notes.

A musical staff in common time (indicated by '2/4') with a key signature of one sharp. It features sixteenth-note patterns. Dynamic markings include '>' above groups of notes and '3' above certain groups of three notes.

(B)

A musical staff in common time (indicated by '2/4') with a key signature of one sharp. It features sixteenth-note patterns. Dynamic markings include '>' above groups of notes and '3' above certain groups of three notes.

(C)

A musical staff in common time (indicated by '2/4') with a key signature of one sharp. It features sixteenth-note patterns. Dynamic markings include '>' above groups of notes and '3' above certain groups of three notes.

A musical staff in common time (indicated by '2/4') with a key signature of one sharp. It features sixteenth-note patterns. Dynamic markings include '>' above groups of notes and '3' above certain groups of three notes.

(D)

A musical staff in common time (indicated by '2/4') with a key signature of one sharp. It features sixteenth-note patterns. Dynamic markings include '>' above groups of notes and '3' above certain groups of three notes.

A musical staff in common time (indicated by '2/4') with a key signature of one sharp. It features sixteenth-note patterns. Dynamic markings include '>' above groups of notes and '3' above certain groups of three notes.

(E)

A musical staff in common time (indicated by '2/4') with a key signature of one sharp. It features sixteenth-note patterns. Dynamic markings include '>' above groups of notes and '3' above certain groups of three notes.

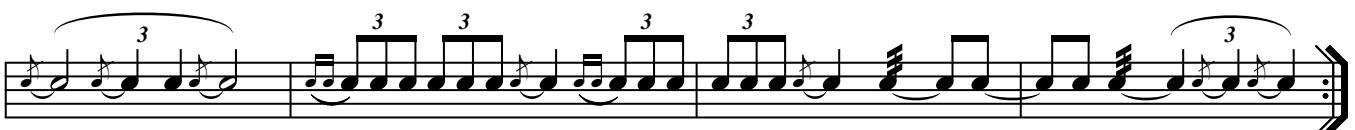
(F)

A musical staff in common time (indicated by '2/4') with a key signature of one sharp. It features sixteenth-note patterns. Dynamic markings include '>' above groups of notes and '3' above certain groups of three notes.

LECCION N° 67

 $\text{♩} = 108$ 

(A)



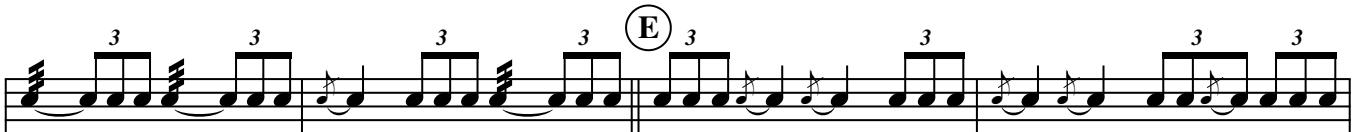
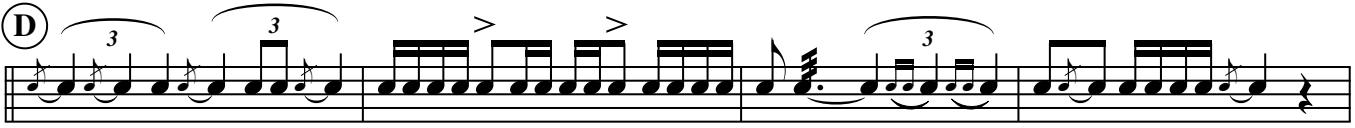
(B)



(C)



(D)



LECCION N° 68

 $\text{♩} = 85 - 95 - 103$

A musical staff in common time (C). The tempo is indicated as $\text{♩} = 85 - 95 - 103$. The first measure starts with a dotted eighth note followed by six sixteenth notes. This pattern is repeated three times with grace notes.

A musical staff in common time (C). The first measure shows sixteenth-note pairs with grace notes. Measures 2-3 show sixteenth-note patterns with slurs and grace notes. Circled 'A' is above the third measure.

A musical staff in common time (C). The first measure shows sixteenth-note pairs with grace notes. Measures 2-3 show sixteenth-note patterns with slurs and grace notes. Circled 'B' is above the fourth measure.

A musical staff in common time (C). The first measure shows sixteenth-note pairs with grace notes. Measures 2-3 show sixteenth-note patterns with slurs and grace notes.

A musical staff in common time (C). The first measure shows sixteenth-note pairs with grace notes. Measures 2-3 show sixteenth-note patterns with slurs and grace notes. Circled 'C' is above the second measure.

A musical staff in common time (C). The first measure shows sixteenth-note pairs with grace notes. Measures 2-3 show sixteenth-note patterns with slurs and grace notes. Circled 'D' is above the third measure.

A musical staff in common time (C). The first measure shows sixteenth-note pairs with grace notes. Measures 2-3 show sixteenth-note patterns with slurs and grace notes. Circled 'E' is above the fourth measure.

A musical staff in common time (C). The first measure shows sixteenth-note pairs with grace notes. Measures 2-3 show sixteenth-note patterns with slurs and grace notes.

A musical staff in common time (C). The first measure shows sixteenth-note pairs with grace notes. Measures 2-3 show sixteenth-note patterns with slurs and grace notes. Measure 4 ends with a two-measure rest.

A musical staff in common time (C). The first measure shows sixteenth-note pairs with grace notes. Measures 2-3 show sixteenth-note patterns with slurs and grace notes. Circled 'G' is above the first measure.

LECCION N° 69

 $\text{♩} = 88 - 98$



The musical score consists of eight staves of music for a single instrument, likely a woodwind or brass instrument. The tempo is indicated as $\text{♩} = 88 - 98$. The music is in common time (indicated by a '2' over a '4'). Various dynamics are marked throughout the score, including crescendos (indicated by a ' $>$ ' symbol) and decrescendos (indicated by a ' $<$ ' symbol). Specific measures are circled and labeled A through H:

- A**: Measures 11-12. The first measure has a dynamic of ' > 3 '. The second measure has a dynamic of ' $3 >$ '.
- B**: Measures 13-14. The first measure has a dynamic of ' 3 '. The second measure has a dynamic of ' 3 '.
- C**: Measures 15-16. The first measure has a dynamic of ' $> >$ '. The second measure has a dynamic of ' 3 '.
- D**: Measures 17-18. The first measure has a dynamic of ' $>$ '. The second measure has a dynamic of ' 3 '.
- E**: Measures 19-20. The first measure has a dynamic of ' $>$ '. The second measure has a dynamic of ' $>$ '.
- F**: Measures 21-22. The first measure has a dynamic of ' $>$ '. The second measure has a dynamic of ' $>$ '.
- G**: Measures 23-24. The first measure has a dynamic of ' $>$ '. The second measure has a dynamic of ' 3 '.
- H**: Measures 25-26. The first measure has a dynamic of ' $>$ '. The second measure has a dynamic of ' $>$ '.

LECCION N° 70

 $\text{♩} = 85 - 100$ 

(A)

Musical staff A shows sixteenth-note patterns with dynamic markings (>), grace notes, and triplets (3).



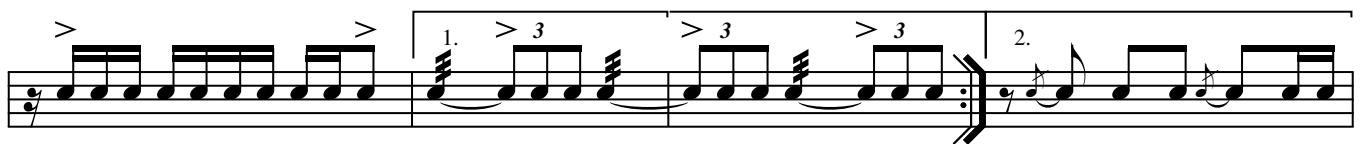
(B)

Musical staff B shows sixteenth-note patterns with dynamic markings (>), grace notes, and triplets (3).



(C)

Musical staff C shows sixteenth-note patterns with dynamic markings (>), grace notes, and triplets (3). It includes a measure with a '2' above the staff and a section labeled '1.' and '2.'.



(D)

Musical staff D shows sixteenth-note patterns with dynamic markings (>).



(E)

Musical staff E shows sixteenth-note patterns with dynamic markings (>), grace notes, and triplets (3).



TERCERA PARTE

LECCION N° 71

♩ = 65 - 75 - 85

The musical score consists of two staves. The top staff features a treble clef, a common time signature, and a key signature of one sharp. It contains a melodic line with various note values and rests, punctuated by dynamic markings like a circled 'A' above a measure and a greater-than sign (>) above other measures. The bottom staff features a bass clef, a common time signature, and a key signature of one sharp. It provides harmonic support with sustained notes and chords.

The musical score consists of two staves. The top staff shows a bassoon part with sixteenth-note patterns and slurs. The bottom staff shows a cello part with eighth-note patterns and slurs. Measure numbers 1 through 10 are indicated above the staves. Measure 10 ends with a double bar line and a repeat sign. Measure 11 begins with a dynamic instruction 'D' circled in blue.

A musical score showing a single melodic line on a staff. The notes are primarily eighth notes, with some sixteenth-note patterns and grace notes. There are several slurs and grace notes. The first measure ends with a fermata. The second measure starts with a grace note. The third measure has a sixteenth-note pattern. The fourth measure has two slurs. The fifth measure has a grace note. The sixth measure has a sixteenth-note pattern. The seventh measure has a grace note. The eighth measure has a sixteenth-note pattern. The ninth measure has a grace note. The tenth measure has a sixteenth-note pattern. The eleventh measure has a grace note. The twelfth measure has a sixteenth-note pattern. The thirteenth measure has a grace note. The fourteenth measure has a sixteenth-note pattern. The fifteen measure has a grace note. The sixteenth measure has a sixteenth-note pattern. The sixteenth measure ends with a fermata. The sixteenth measure ends with a circled F.

The musical score consists of two staves. The top staff shows a series of eighth-note patterns: a sixteenth-note cluster followed by a eighth-note followed by a sixteenth-note cluster, repeated three times. The bottom staff shows a similar pattern: a sixteenth-note cluster followed by a eighth-note followed by a sixteenth-note cluster, also repeated three times. The measure ends with a fermata over the last note of the second sixteenth-note cluster on the bottom staff.

LECCION N° 72

 $\text{♩} = 65 - 75$

(A)

(B)

(C)

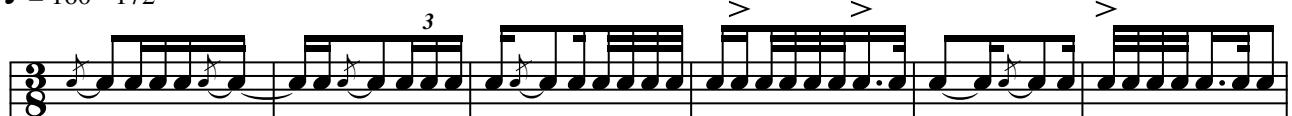
(D)

(E)

(F)

(G)

LECCION N° 73

 $\text{♩} = 160 - 172$ 

(A)



(B)



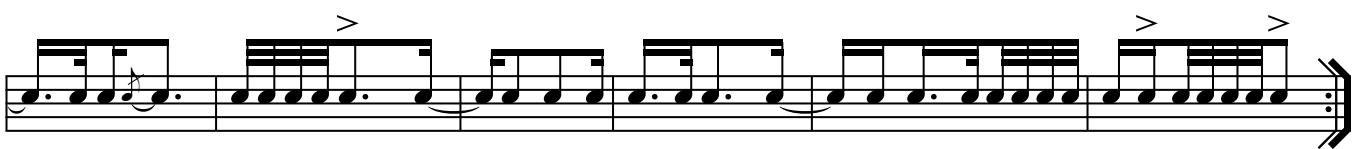
(C)



(D)



(E)



(F)



(G)



$\text{♪} = 180$

1 (2) (3)

(4) (5)

(6) (7) (8)

(9) (10) (11)

(12) (13) (14)

(15) (16) (17)

(18) (19)

(20) (21)

(22) (23)

LECCION N° 74

$\text{♩} = 70$

A

B

C

D

E

F

G

H

I

J

K

L

M

LECCION N° 75

$\text{♩.} = 65$

The musical score consists of 15 staves of music, each labeled with a letter from A to L. The music is in common time (indicated by '1'). The tempo is marked as $\text{♩.} = 65$. The first staff begins with a dotted half note followed by an eighth note. Subsequent staves feature various rhythmic patterns, including sixteenth-note exercises, grace notes, and dynamic markings such as '>' (slurs) and '3' (triplets). The notation includes both standard musical notation and some unique symbols, such as vertical strokes and dots, likely representing specific fingerings or performance techniques.

A: Sixteenth-note exercise with grace notes and slurs.

B: Sixteenth-note exercise with slurs and triplets (indicated by '3').

C: Sixteenth-note exercise with slurs and triplets (indicated by '3').

D: Sixteenth-note exercise with slurs and triplets (indicated by '3').

E: Sixteenth-note exercise with slurs and triplets (indicated by '3').

F: Sixteenth-note exercise with slurs and triplets (indicated by '3').

G: Sixteenth-note exercise with slurs and triplets (indicated by '3').

H: Sixteenth-note exercise with slurs and triplets (indicated by '3').

I: Sixteenth-note exercise with slurs and triplets (indicated by '3').

J: Sixteenth-note exercise with slurs and triplets (indicated by '3').

K: Sixteenth-note exercise with slurs and triplets (indicated by '3').

L: Sixteenth-note exercise with slurs and triplets (indicated by '3').

LECCION N° 76

$\text{J.} = 65$

(A)

(B)

(C)

(D)

(E)

(F)

(G)

(H)

(I)

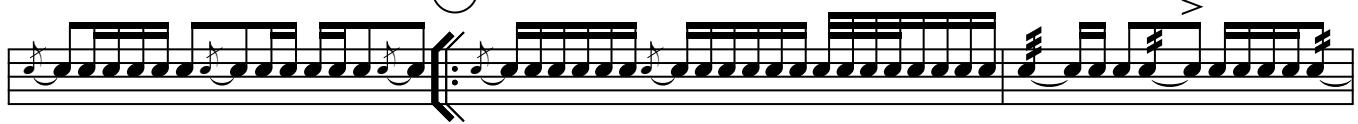
(J)

LECCION N° 77

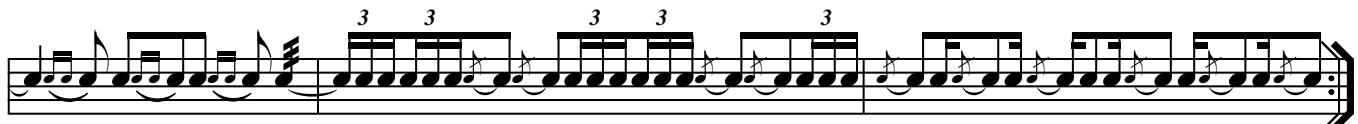
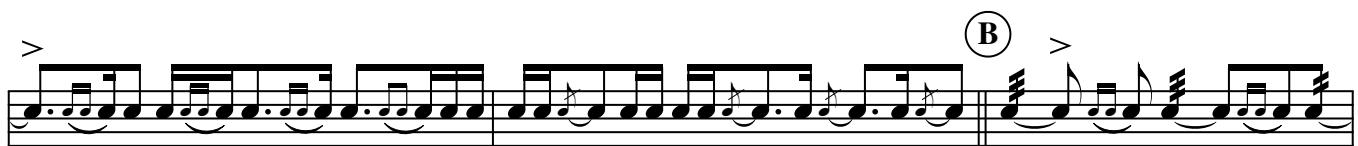
♩ = 65



(A)



(B)



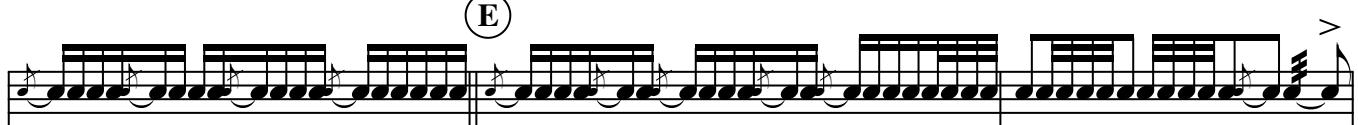
(C)



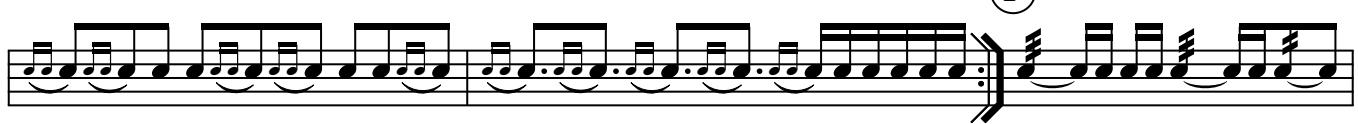
(D)



(E)



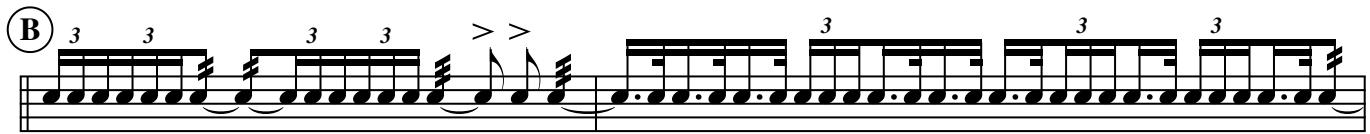
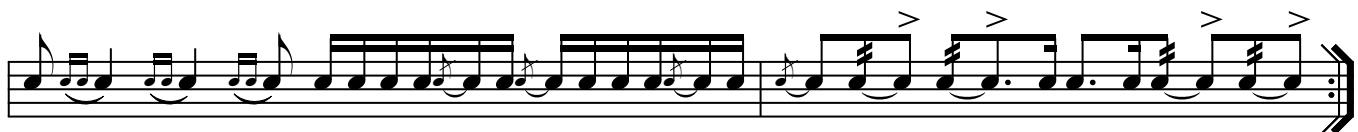
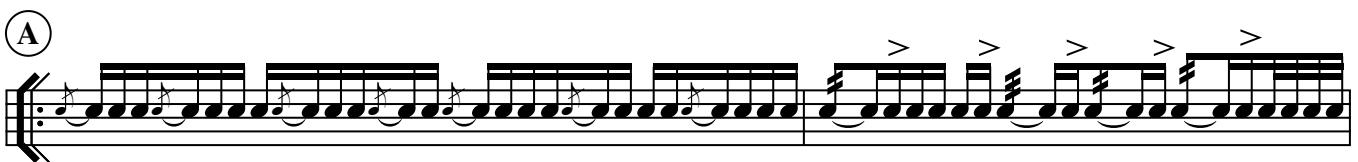
(F)



(G)



LECCION N° 78

 $\text{♩} = 60 - 70$ 

Q U I N T I L L O

El Quintillo es un valor irregular formado por un grupo de cinco figuras que equivalen a cuatro del mismo nombre.

EJEMPLO:

Pero para poder ejecutarlo correctamente estudie en forma extensa y paciente estos ejercicios preparatorios:

(1)

(2)

(3)

(4)

(5)

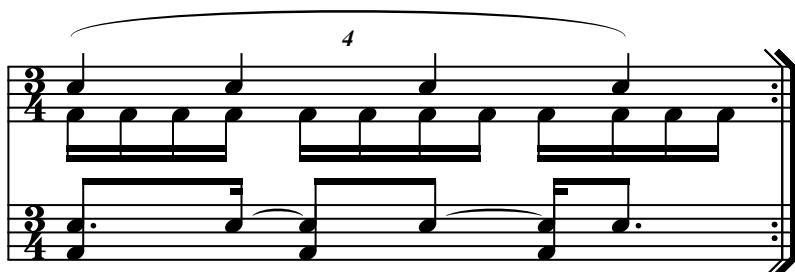
(6)

(7)

C U A T R I L L O

Tenemos que en un compás de 3/4 caben doce semicorcheas. Si dividimos esas doce semicorcheas por cuatro (que son las figuras que tiene el cuatrillo) obtendremos que hay que ubicar una negra por cada tres semicorcheas y de esa manera sabremos donde colocar cada figura del cuatrillo y por lo tanto habremos hallado la forma de eje/cutarlo correctamente.

EJEMPLO:



Para poder conocerlo y ejecutarlo a la perfección estudie el siguiente ejercicio

En el caso del cuatrillo en compases de 3/8, 6/8, 9/8, 12/8

Tengamos en cuenta las frases siguientes para poder ejecutarlo correctamente:

D O S I L L O

El Dosillo es otro valor y se trata de un grupo de dos figuras equivalentes a tres del mismo nombre. Para poder comprender su ejecución veamos los siguientes ejercicios:

LECCION N° 79

$\text{♪} = 60 - 70$

The musical score consists of ten staves of music for a single melodic instrument. The tempo is indicated as ♪ = 60 - 70. The music is primarily in common time (C). Key signatures include G major (one sharp), F# major (two sharps), and E major (no sharps or flats). Fingerings are marked with numbers above or below the notes, such as 2, 3, 4, and 5, which likely refer to specific fingerings or grace notes. The music includes various note heads (solid black, open, etc.), rests, and dynamic markings.

$\frac{3}{4} - \frac{6}{8}$

Usted podrá conocer profundamente el 3/4 - 6/8 escuchando música folklórica de Perú, Venezuela, Paraguay, Argentina y México, sobre todo de Venezuela y Paraguay.

Para poder comprender y dominar correctamente el 3/4 - 6/8 y entender la diferencia entre estas denominaciones de compás, marque con su pie las figuras escritas en el primer espacio mientras ejecuta con las manos las figuras del tercer espacio. Cunte en voz alta los tiempos y semtiempos del 3/4 y las seis figuras del 6/8.

The musical exercises consist of two measures of 3/4 time followed by two measures of 6/8 time. Each measure contains six eighth notes. In the first measure of each exercise, the first three notes have 'y' markings above them, indicating they are to be emphasized. The second measure of each exercise shows a sixteenth-note pattern. The third measure shows another sixteenth-note pattern. The fourth measure shows an eighth-note pattern. The fifth and sixth measures show another sixteenth-note pattern. The seventh and eighth measures show an eighth-note pattern.

Es fundamental que marque con el pie los tiempos de los compases indicados en cada ejercicio.

LECCION N° 80

$\text{♪} = 208$

> markings."/>

2

(A)

(B)

> markings."/>

(C)

> markings."/>

(D)

(E)

> markings."/>

(F)

> markings."/>

(G)

> markings."/>

(H)

> markings."/>

(I)

> markings."/>

LECCION N° 81

 $\text{♪} = 200$

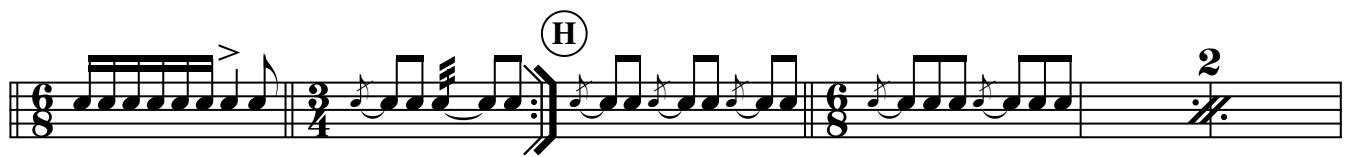
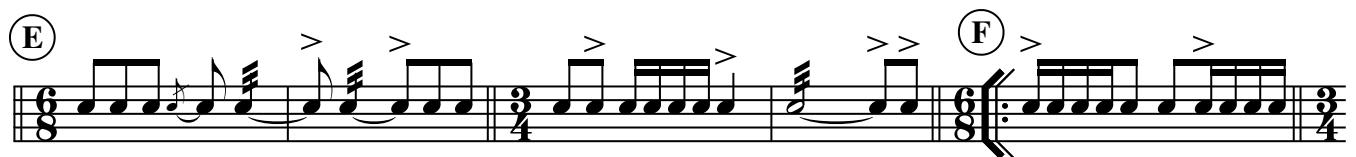
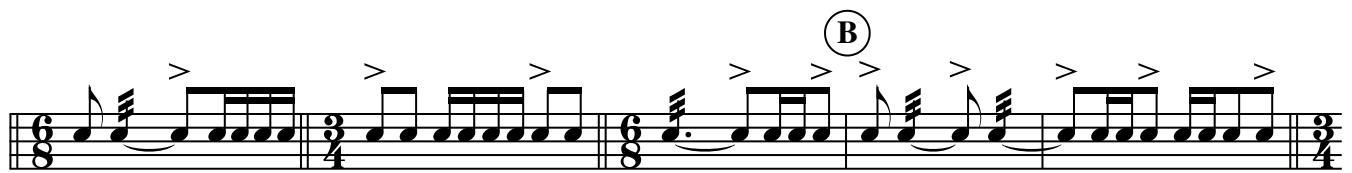
The musical score consists of seven staves of music, each with a different time signature and key signature. The staves are labeled A through G. Staff A starts in 6/8+3/4 time with a key signature of one sharp. Staff B starts in 3/4 time with a key signature of one sharp. Staff C starts in 2/4 time with a key signature of one sharp. Staff D starts in 3/4 time with a key signature of one sharp. Staff E starts in 6/8 time with a key signature of one sharp. Staff F starts in 3/4 time with a key signature of one sharp. Staff G starts in 3/4 time with a key signature of one sharp.

 $\text{♪} = 208$

LECCION N° 82

The musical score consists of five staves of music, each with a different time signature and key signature. The staves are labeled A through E. Staff A starts in 3/4+6/8 time with a key signature of one sharp. Staff B starts in 6/8 time with a key signature of one sharp. Staff C starts in 3/4 time with a key signature of one sharp. Staff D starts in 6/8 time with a key signature of one sharp. Staff E starts in 3/4 time with a key signature of one sharp.

LECCION N° 83

 $\text{♪} = 208$ 

CUARTE PARTE

LECCION N° 84

 $\text{♩} = 195$ 

(A)

(B)

(C)

(D)

(E)

(F)

LECCION N° 85

 $\text{♩} = 200$ 

(A)

A musical staff in common time (indicated by '5/4') featuring a sequence of eighth notes and sixteenth note pairs. Dynamic markings (>) are placed above the notes.

(B)

A musical staff in common time (indicated by '5/4') featuring a sequence of eighth notes and sixteenth note pairs. Dynamic markings (>) are placed above the notes.

Continuation of the musical staff from section B, featuring a sequence of eighth notes and sixteenth note pairs. Dynamic markings (>) are placed above the notes.

(C)

A musical staff in common time (indicated by '5/4') featuring a sequence of eighth notes and sixteenth note pairs. Dynamic markings (>) are placed above the notes.

(D)

A musical staff in common time (indicated by '5/4') featuring a sequence of eighth notes and sixteenth note pairs. Dynamic markings (>) are placed above the notes.

(E)

A musical staff in common time (indicated by '5/4') featuring a sequence of eighth notes and sixteenth note pairs. Dynamic markings (>) are placed above the notes.

Continuation of the musical staff from section E, featuring a sequence of eighth notes and sixteenth note pairs. Dynamic markings (>) are placed above the notes.

(F)

A musical staff in common time (indicated by '5/4') featuring a sequence of eighth notes and sixteenth note pairs. Dynamic markings (>) are placed above the notes.

Continuation of the musical staff from section F, featuring a sequence of eighth notes and sixteenth note pairs. Dynamic markings (>) are placed above the notes.

LECCION N° 86

 $\text{♪} = 200$

The musical score consists of six staves of music in 5/8 time. The tempo is indicated as ♪ = 200. The music features various slurs and grace notes. Staves are labeled A through F:

- (A)**: The first staff. It starts with a sixteenth-note grace note followed by a eighth-note grace note. The main melody begins with an eighth note.
- (B)**: The second staff. It starts with an eighth note followed by a sixteenth-note grace note.
- (C)**: The third staff. It starts with a sixteenth-note grace note followed by an eighth note.
- (D)**: The fourth staff. It starts with an eighth note followed by a sixteenth-note grace note.
- (E)**: The fifth staff. It starts with a sixteenth-note grace note followed by an eighth note.
- (F)**: The sixth staff. It starts with an eighth note followed by a sixteenth-note grace note.

LECCION N° 87

 $\text{♪} = 200$

The musical score consists of six staves of music in 5/8 time. The tempo is indicated as ♪ = 200. The music features dynamic markings (e.g., >, >>) and grace notes. Staves are labeled A through D:

- (A)**: The first staff. It starts with a sixteenth-note grace note followed by an eighth note. The main melody begins with an eighth note.
- (B)**: The second staff. It starts with an eighth note followed by a sixteenth-note grace note.
- (C)**: The third staff. It starts with a sixteenth-note grace note followed by an eighth note.
- (D)**: The fourth staff. It starts with an eighth note followed by a sixteenth-note grace note.

Below the fourth staff, there are three measures with a '3' above them, indicating a triplet. The fifth staff continues the pattern with a '3' above the first two measures. The sixth staff concludes the piece.

LECCION N° 88

 $\text{♪} = 208$



The musical score consists of six staves of music. Staff 1 starts in common time (indicated by a '5' over '8') and transitions to common time (indicated by a '2'). Staff 2 begins with a '3' over '2'. Staff 3 begins with a '3' over '2'. Staff 4 begins with a '3' over '2'. Staff 5 begins with a '3' over '2'. Staff 6 begins with a '3' over '2'. Various performance markings are present, including '3' over '2' for triplets, '>' for slurs or accents, and circled letters A through F indicating specific exercises or sections.

LECCION N° 89

 $\text{♪} = 208$ 

(A)

Musical staff A shows a sequence of eighth and sixteenth notes. The first measure ends with a repeat sign. The second measure begins with a dynamic marking (>) over a sixteenth note, followed by a sixteenth note with a '3' below it, and then a series of eighth and sixteenth notes with dynamic markings (>3).

(B)

Musical staff B shows a sequence of eighth and sixteenth notes. The first measure ends with a repeat sign. The second measure begins with a dynamic marking (>) over a sixteenth note, followed by a sixteenth note with a '3' below it, and then a series of eighth and sixteenth notes with dynamic markings (>3).

Continuation of the musical staff from the previous page, showing a sequence of eighth and sixteenth notes. The first measure ends with a repeat sign. The second measure begins with a dynamic marking (>) over a sixteenth note, followed by a sixteenth note with a '3' below it, and then a series of eighth and sixteenth notes with dynamic markings (>3).

(C)

Musical staff C shows a sequence of eighth and sixteenth notes. The first measure ends with a repeat sign. The second measure begins with a dynamic marking (>) over a sixteenth note, followed by a sixteenth note with a '3' below it, and then a series of eighth and sixteenth notes with dynamic markings (>3).

(D)

Musical staff D shows a sequence of eighth and sixteenth notes. The first measure ends with a repeat sign. The second measure begins with a dynamic marking (>) over a sixteenth note, followed by a sixteenth note with a '3' below it, and then a series of eighth and sixteenth notes with dynamic markings (>3).

(E)

Musical staff E shows a sequence of eighth and sixteenth notes. The first measure ends with a repeat sign. The second measure begins with a dynamic marking (>) over a sixteenth note, followed by a sixteenth note with a '3' below it, and then a series of eighth and sixteenth notes with dynamic markings (>3).

Continuation of the musical staff from the previous page, showing a sequence of eighth and sixteenth notes. The first measure ends with a repeat sign. The second measure begins with a dynamic marking (>) over a sixteenth note, followed by a sixteenth note with a '3' below it, and then a series of eighth and sixteenth notes with dynamic markings (>3).

(F)

Musical staff F shows a sequence of eighth and sixteenth notes. The first measure ends with a repeat sign. The second measure begins with a dynamic marking (>) over a sixteenth note, followed by a sixteenth note with a '3' below it, and then a series of eighth and sixteenth notes with dynamic markings (>3).

Continuation of the musical staff from the previous page, showing a sequence of eighth and sixteenth notes. The first measure ends with a repeat sign. The second measure begins with a dynamic marking (>) over a sixteenth note, followed by a sixteenth note with a '3' below it, and then a series of eighth and sixteenth notes with dynamic markings (>3).

LECCION N° 90

 $\text{♩} = 65 - 75 - 85$

(A)

(B)

(C)

(D)

LECCION N° 91

 $\text{♩} = 65 - 75 - 85$

(A)