

DANTE AGOSTINI

SOLFÈGE RYTHMIQUE CAHIER N° 1

Cahier n° 1
Mesures simples

Cahier n° 2
Mesures composées

Cahier n° 3
Mesures simples
et assimétriques

Cahier n° 4
Mesures composées,
mélange de mesures
simples et composées,
mélanges rythmiques

Cahier n° 5
Poly-rhythme Indépendance
Rythmes simultanés

Rhythmischen Leseübungen

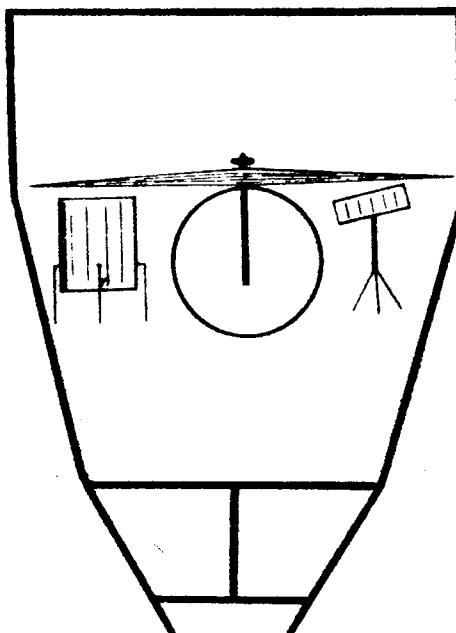
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- Heft Nr. 2
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- Heft Nr. 3
Einfache
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Zusammengesetzte Takte,
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SOLFÈGE RYTHMIQUE N° 1

Rhythmic Solfeggio N° 1

Rhythmischen Leseübungen N° 1

Solféo Ritmico N° 1
Solfeggio Ritmico N° 1

Dante AGOSTINI

Bars $\frac{2}{4} - \frac{3}{4} - \frac{4}{4}$

MESURES à $\frac{2}{4} - \frac{3}{4} - \frac{4}{4}$

Compas $\frac{2}{4} - \frac{3}{4} - \frac{4}{4}$

Taktarten $\frac{2}{4} - \frac{3}{4} - \frac{4}{4}$

Unité de Temps : ♩

Misura $\frac{2}{4} - \frac{3}{4} - \frac{4}{4}$



1

2

3

LA CROCHE

Eighth note

Achtelnote

Corcheas

Duine

1 + 2 + 1 + 2 +

4

5

6



$\zeta = p$



$- = p \quad | \quad - = o$



$\gamma = p$



RÉCAPITULATION

Recapitulation

Zusammenfassung

Recapitulacion
Ricapitulazione

13

Musical score for exercise 13, consisting of four staves of 2/4 time common notation.

14

Musical score for exercise 14, consisting of five staves of 2/4 time common notation.

15

Musical score for exercise 15, consisting of five staves of 2/4 time common notation.

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LA DOUBLE - CROCHE

Sixteenth note
Sechzehntelnote

Semi corcheas
Semicrome



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25

A musical staff in common time (indicated by a 'C') featuring a continuous sequence of eighth-note patterns. The pattern begins with a quarter note followed by a sixteenth-note group (two pairs of eighth-note heads), then continues with a series of eighth-note groups separated by vertical bar lines.



26

27

DOUBLE-CROCHES avec SILENCES*Sixteenth notes with pauses*

Sechzehntelnoten mit Pausen

Semi corcheas con silencio

Semicrome con silenzi



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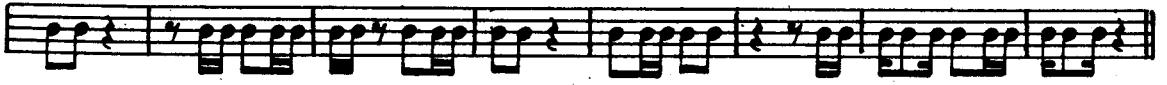
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LE QUART de SOUPIR

Sixteenth pauses
Sechzehntelpausen

Silencio de semi corcheas
Quarto di pausa





46

A musical score consisting of four staves of music. Each staff uses a common time signature and a treble clef. The music consists entirely of sixteenth-note patterns. The first three staves begin with a rest followed by a sixteenth-note pattern. The fourth staff begins with a sixteenth note followed by a rest.

47

A musical score consisting of four staves of music. Each staff uses a common time signature and a treble clef. The music consists entirely of sixteenth-note patterns. The first three staves begin with a sixteenth note followed by a rest. The fourth staff begins with a sixteenth note followed by a rest.

48

A musical score consisting of four staves of music. Each staff uses a common time signature and a treble clef. The music consists entirely of sixteenth-note patterns. The first three staves begin with a sixteenth note followed by a rest. The fourth staff begins with a sixteenth note followed by a rest.

LE POINT

Point
Punkt

Punto
Punto



Double point
Doppelt Punkt

LE DOUBLE-POINT

Dos puntos
Doppio punto

51

52

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ÉTUDE du TRIOLET

Study of the triplet
 Übung der Triolen

Estudio del tresillo
 Studio delle terzine

53

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55

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59

8 eighth-note pairs

8 eighth-note pairs

8 eighth-note pairs



60

8 eighth-note pairs

8 eighth-note pairs

8 eighth-note pairs



61

8 eighth-note pairs

8 eighth-note pairs

8 eighth-note pairs

8 eighth-note pairs

RÉCAPITULATION

Recapitulation
Zusammenfassung

Recapitulacion
Ricapitulazione

62

63

64

A musical score consisting of six staves of music for a three-part setting (SATB). The music is in common time and consists of measures 65 through 67. Measure 65 starts with a bass note followed by a soprano entry. Measures 66 and 67 continue the soprano line, while the alto and tenor parts provide harmonic support. The bass part is mostly silent, except for a single note in measure 67.



71

72

LA SYNCOPÉ

Syncopated solfeggio

Synkopischen Leseübungen

Solfeos sincopados

Solfeggio sincopato

73

Four staves of musical notation in common time (indicated by a 'C') and a key signature of one sharp (indicated by a 'F#'). The music is composed of eighth and sixteenth notes, with syncopation indicated by vertical dashes and stems pointing in different directions.

74

Four staves of musical notation in common time (indicated by a 'C') and a key signature of one sharp (indicated by a 'F#'). The music consists of eighth and sixteenth notes, with syncopation indicated by vertical dashes and stems pointing in different directions.

75

Four staves of musical notation in common time (indicated by a 'C') and a key signature of one sharp (indicated by a 'F#'). The music consists of eighth and sixteenth notes, with syncopation indicated by vertical dashes and stems pointing in different directions.

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Vervollständige Lehre in Synkopischen Leseübungen n°1

Lecciones complementarias en Solfeos Sincopados n°1

Lezioni complementari nel Solfeggio Sincopato n°1



LA LIAISON

Tied notes
Bindung

Ligadura
Legatura







83

84

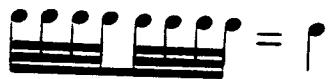
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88

Music score for measure 88, featuring six staves of sixteenth-note patterns. The first two staves begin with eighth notes. The subsequent four staves show various sixteenth-note figures, including groups of four and sixteenth-note chords.

Continuation of the musical score for measure 88, showing four staves of sixteenth-note patterns. The patterns continue from the previous section, maintaining the sixteenth-note rhythmic style.

Continuation of the musical score for measure 88, showing four staves of sixteenth-note patterns. The patterns continue from the previous section, maintaining the sixteenth-note rhythmic style.

Continuation of the musical score for measure 88, showing four staves of sixteenth-note patterns. The patterns continue from the previous section, maintaining the sixteenth-note rhythmic style.

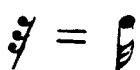
89

Music score for measure 89, featuring six staves of sixteenth-note patterns. The patterns are more complex than in measure 88, including eighth-note pairs and sixteenth-note chords.

Continuation of the musical score for measure 89, showing four staves of sixteenth-note patterns. The patterns continue from the previous section, maintaining the sixteenth-note rhythmic style.

Continuation of the musical score for measure 89, showing four staves of sixteenth-note patterns. The patterns continue from the previous section, maintaining the sixteenth-note rhythmic style.

Continuation of the musical score for measure 89, showing four staves of sixteenth-note patterns. The patterns continue from the previous section, maintaining the sixteenth-note rhythmic style.



90

Music score for measure 90, featuring six staves of sixteenth-note patterns. The patterns are primarily eighth-note pairs and sixteenth-note chords.

Continuation of the musical score for measure 90, showing four staves of sixteenth-note patterns. The patterns continue from the previous section, maintaining the sixteenth-note rhythmic style.

Continuation of the musical score for measure 90, showing four staves of sixteenth-note patterns. The patterns continue from the previous section, maintaining the sixteenth-note rhythmic style.

Continuation of the musical score for measure 90, showing four staves of sixteenth-note patterns. The patterns continue from the previous section, maintaining the sixteenth-note rhythmic style.

RÉCAPITULATION

Recapitulation
Zusammenfassung

Recapitulacion
Ricapitulazione



2nd part

2. Teil

2e partie

2da parte
2da parte*Syncopated solfeggio*

Synkopischen Leseübungen

ETUDE DU RYTHME SYNCOPÉ

Solfeos sincopados
Solfeggio sincopato

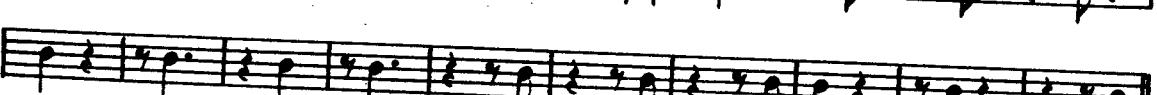
Presto



Presto



Presto



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$\text{♩} = 104$

1

2

3

1

2

3

The image shows three staves of musical notation, each consisting of five horizontal lines. The notation uses black dots for note heads and vertical stems. Arrows and small 'v' symbols are placed above specific notes to indicate performance techniques.

- Staff 1:** The first measure has a single dot on the first line. Measures 2-4 show a repeating pattern of a dot on the first line followed by a vertical stem with a dot on the second line. Measures 5-6 show a similar pattern where the vertical stem with a dot moves to the third line. Measures 7-8 show a pattern where the vertical stem with a dot moves to the fourth line.
- Staff 2:** Measures 1-2 show a pattern of a dot on the first line followed by a vertical stem with a dot on the second line. Measures 3-4 show a pattern of a dot on the first line followed by a vertical stem with a dot on the third line. Measures 5-6 show a pattern of a dot on the first line followed by a vertical stem with a dot on the fourth line. Measures 7-8 show a pattern of a dot on the first line followed by a vertical stem with a dot on the fifth line.
- Staff 3:** Measures 1-2 show a pattern of a dot on the first line followed by a vertical stem with a dot on the second line. Measures 3-4 show a pattern of a dot on the first line followed by a vertical stem with a dot on the third line. Measures 5-6 show a pattern of a dot on the first line followed by a vertical stem with a dot on the fourth line. Measures 7-8 show a pattern of a dot on the first line followed by a vertical stem with a dot on the fifth line. Measures 9-10 show a pattern of a dot on the first line followed by a vertical stem with a dot on the fourth line. Measures 11-12 show a pattern of a dot on the first line followed by a vertical stem with a dot on the fifth line. Measures 13-14 show a pattern of a dot on the first line followed by a vertical stem with a dot on the fourth line. Measures 15-16 show a pattern of a dot on the first line followed by a vertical stem with a dot on the fifth line.



1

2

ff

3

ff

Allegro**Allegro****Allegro**



Andante

22

Musical score for exercise 22, featuring a single staff with six measures of eighth-note patterns. Measures 1-2: (1), (2). Measures 3-4: (3), (4). Measure 5: (5). Measure 6: (6).

Continuation of the musical score for exercise 22, featuring a single staff with four measures of eighth-note patterns. Measures 1-2: (1), (2). Measures 3-4: (3), (4).

Continuation of the musical score for exercise 22, featuring a single staff with four measures of eighth-note patterns. Measures 1-2: (1), (2). Measures 3-4: (3), (4).

Continuation of the musical score for exercise 22, featuring a single staff with four measures of eighth-note patterns. Measures 1-2: (1), (2). Measures 3-4: (3), (4).

Andante

23

Musical score for exercise 23, featuring a single staff with four measures of eighth-note patterns. Measures 1-2: (1), (2). Measures 3-4: (3), (4).

Continuation of the musical score for exercise 23, featuring a single staff with four measures of eighth-note patterns. Measures 1-2: (1), (2). Measures 3-4: (3), (4).

Continuation of the musical score for exercise 23, featuring a single staff with four measures of eighth-note patterns. Measures 1-2: (1), (2). Measures 3-4: (3), (4).

Continuation of the musical score for exercise 23, featuring a single staff with four measures of eighth-note patterns. Measures 1-2: (1), (2). Measures 3-4: (3), (4).

Andante

24

Musical score for exercise 24, featuring a single staff with four measures of eighth-note patterns. Measures 1-2: (1), (2). Measures 3-4: (3), (4).

Continuation of the musical score for exercise 24, featuring a single staff with four measures of eighth-note patterns. Measures 1-2: (1), (2). Measures 3-4: (3), (4).

Continuation of the musical score for exercise 24, featuring a single staff with four measures of eighth-note patterns. Measures 1-2: (1), (2). Measures 3-4: (3), (4).

Continuation of the musical score for exercise 24, featuring a single staff with four measures of eighth-note patterns. Measures 1-2: (1), (2). Measures 3-4: (3), (4).

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Andante

25

A musical score for page 25, featuring four staves of music. The top staff consists of two measures of eighth-note patterns. The second staff has three measures of eighth-note patterns. The third staff has three measures, with the first ending in a repeat sign and the second ending in a fermata over the last note. The bottom staff has three measures of eighth-note patterns.

Andante

28

The image shows three staves of musical notation, likely for three voices (Soprano, Alto, and Bass). The notation consists of vertical stems with small horizontal dashes indicating pitch and rhythm. The first two staves begin with a common time signature, while the third staff begins with a different time signature. The music includes various rests and dynamic markings like 'f' (fortissimo) and 'p' (pianissimo).

Andante.

27

The image shows three staves of musical notation, likely for three voices. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. Each staff consists of five horizontal lines. The music is written in common time. The top staff begins with a dotted half note followed by an eighth note, then a sixteenth-note pattern. The middle staff begins with a quarter note followed by an eighth note, then a sixteenth-note pattern. The bottom staff begins with a quarter note followed by an eighth note, then a sixteenth-note pattern.

Andante

28

A musical score consisting of four staves of music. The top staff begins with a treble clef, a key signature of one sharp, and common time. It contains a series of eighth-note patterns. The second staff begins with a bass clef, a key signature of one sharp, and common time. It also contains eighth-note patterns. The third staff begins with a treble clef, a key signature of one sharp, and common time. It contains eighth-note patterns. The fourth staff begins with a bass clef, a key signature of one sharp, and common time. It contains eighth-note patterns.

Andante

29

The image shows three staves of musical notation, likely for a three-part setting such as SATB or three voices. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. All staves are in common time. The notation consists of vertical stems with horizontal dashes indicating pitch and duration. The first two measures of each staff show a similar pattern of eighth-note pairs. The third measure of each staff begins with a single note followed by a sixteenth-note pair. The fourth measure of each staff shows a return to the eighth-note pair pattern. Measure 5 is a repeat sign with a '2' above it, followed by a new section where the bass staff ends with a final note and a rest.

Andante

30

The image shows three staves of musical notation, likely for three voices. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. All staves are in common time. The notation consists of vertical stems with horizontal dashes indicating pitch and duration. The first two measures of each staff are identical, featuring eighth-note patterns. The third measure of each staff begins with a sixteenth note followed by a eighth-note pattern. The fourth measure of each staff begins with a sixteenth note followed by a sixteenth-note pattern.

MÉLANGE BINAIRES & TERNAIRE

Moderato**Moderato****Moderato**

Moderato

34

**Moderato**

35

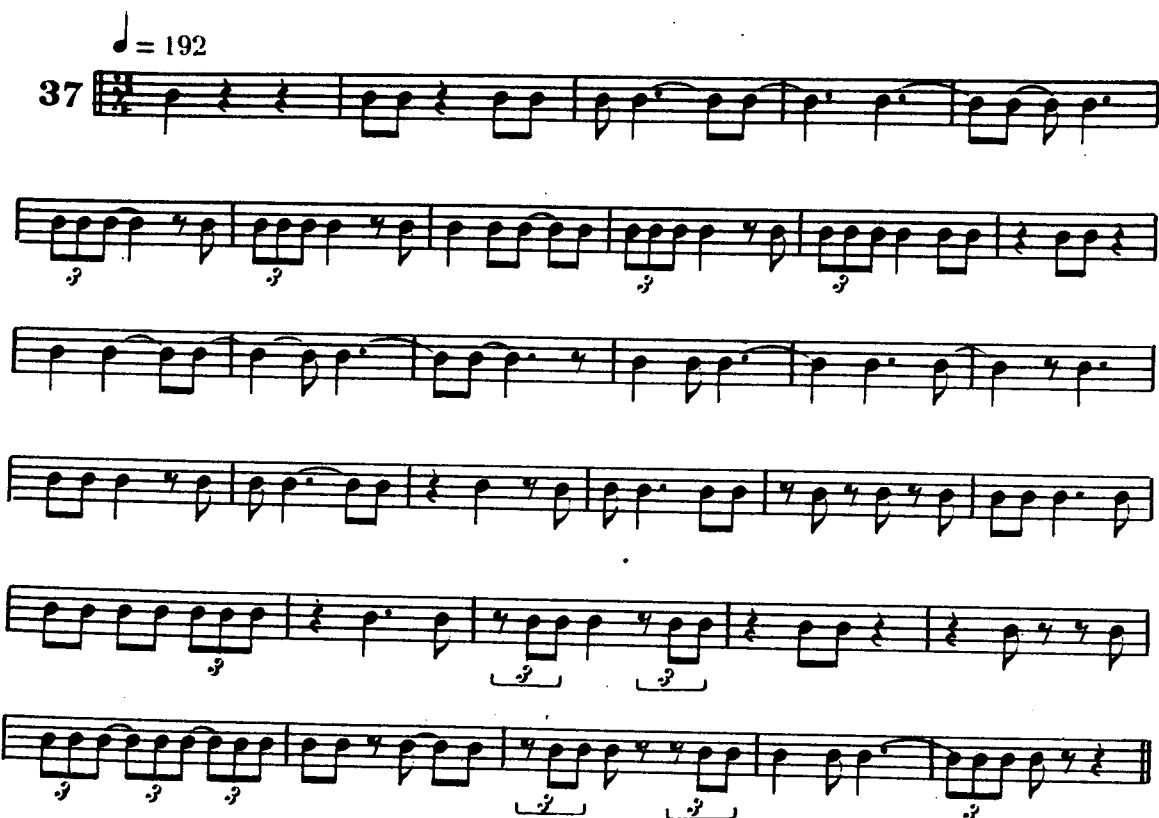
**Moderato**

36



$\text{♩} = 192$

37

 $\text{♩} = 138$

38

Sheet music for measures 38 through 41. The key signature changes to E major (one sharp). The time signature remains common time. The tempo is $\text{♩} = 138$. The melody continues with eighth-note patterns. Measure 38 starts with a sixteenth-note pattern. Measures 39 and 40 feature eighth-note pairs and sixteenth-note pairs. Measure 41 concludes with a sixteenth-note pattern. Measures 42 through 45 follow a similar pattern.

$\text{♩} = 138$

39

Sheet music for three staves. Measure 39 starts with a sixteenth-note pattern. Measures 40 and 41 continue with similar patterns, each ending with a fermata over the last note.

$\text{♩} = 138$

40

Sheet music for four staves. Measures 40 and 41 show continuous sixteenth-note patterns with various rhythmic patterns and rests.

$\text{♩} = 138$

41

Sheet music for five staves. Measure 41 continues the sixteenth-note patterns established in the previous measures.

LE SEXTOLET

Andante**Andante****Andante**

LA TRIPLE-CROCHE

Adagio**Adagio****Adagio**

Adagio

48

*Larghetto*

49

Larghetto

50



Larghetto

51

Larghetto

52

Larghetto

53

Leçons complémentaires dans Méthode de Batterie (D. Agostini) Vol. I page 59
 Complement lessons in Studies for the Drums (D. Agostini) Vol. I page 59

Vervollständige Lehre in Etüden für Schlagzeug (D. Agostini) Vol. I Seite 59

Lecciones complementarias en Estudios para Batería (D. Agostini) Vol. I pagina 59

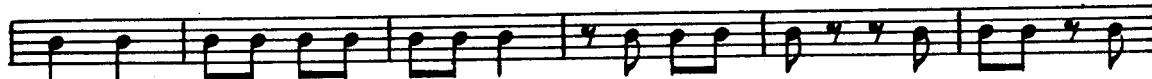
Lezioni complementari contenute nel Studii per Bateria (D. Agostini) Vol. I pagine 59

Larghetto**Larghetto****Larghetto**

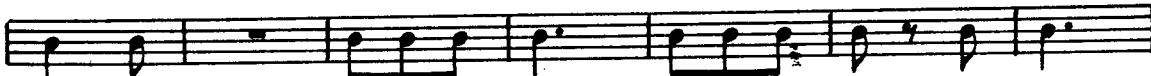
MESURES à $\frac{2}{8}$ - $\frac{3}{8}$ - $\frac{4}{8}$ Bars $\frac{2}{8}$ - $\frac{3}{8}$ - $\frac{4}{8}$ Taktarten $\frac{2}{8}$ - $\frac{3}{8}$ - $\frac{4}{8}$ Compas $\frac{2}{8}$ - $\frac{3}{8}$ - $\frac{4}{8}$ Misure $\frac{2}{8}$ - $\frac{3}{8}$ - $\frac{4}{8}$

Unité de Temps : ♩

♩ - ♩ - ♩



(♩) (♩) (♩)



LA DOUBLE - CROCHE

Sixteenth notes
Sechzehntelnote

Semi corcheas
Semicrome

97

6 measures of sixteenth notes in common time.

P.

98

6 measures of sixteenth notes in common time, followed by a dynamic marking P.

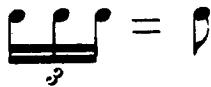
Sixteen pause
Sechzehntelpausen

LE QUART de SOUPIR

Silencio de semi corcheas
Quarto di pausa

99

6 measures of sixteenth note patterns with sixteen pauses in common time.



100



101

102

5 staves of musical notation for a single melodic line. The notation consists of vertical stems with horizontal dashes indicating pitch and duration. The first four staves end with vertical bar lines, while the fifth staff ends with a final vertical stem.

=

103

5 staves of musical notation for a single melodic line. The notation includes vertical stems with horizontal dashes and some slurs. Measure numbers 1 through 5 are placed below the staves. Measures 1-3 have a common time signature, while measures 4-5 have a different time signature indicated by a '4' above the staff.

104

This section contains six staves of musical notation for a band instrument. The first five staves are in common time (indicated by a 'C') and the last staff is in 3/4 time (indicated by a '3'). Measure 104 consists of six measures. Measures 1-4 are in common time, featuring eighth-note patterns primarily on the first and second endings. Measures 5-6 are in 3/4 time, also featuring eighth-note patterns on the first and second endings. The notation includes various rests and dynamic markings.

105

This section contains six staves of musical notation for a band instrument. The first five staves are in common time (indicated by a 'C') and the last staff is in 3/4 time (indicated by a '3'). Measure 105 consists of six measures. Measures 1-4 are in common time, featuring eighth-note patterns primarily on the first ending. Measures 5-6 are in 3/4 time, also featuring eighth-note patterns on the first ending. The notation includes various rests and dynamic markings.

106

This section contains six staves of musical notation for a band instrument. The first five staves are in common time (indicated by a 'C') and the last staff is in 3/4 time (indicated by a '3'). Measure 106 consists of six measures. Measures 1-4 are in common time, featuring eighth-note patterns primarily on the first ending. Measures 5-6 are in 3/4 time, also featuring eighth-note patterns on the first ending. The notation includes various rests and dynamic markings.



107

16th-note patterns for measure 107 across six staves.

Continuation of 16th-note patterns for measure 107 across six staves.

Continuation of 16th-note patterns for measure 107 across six staves.

Continuation of 16th-note patterns for measure 107 across six staves.

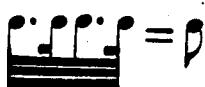
108

16th-note patterns for measure 108 across six staves.

Continuation of 16th-note patterns for measure 108 across six staves.

Continuation of 16th-note patterns for measure 108 across six staves.

Continuation of 16th-note patterns for measure 108 across six staves.



109

16th-note patterns for measure 109 across six staves.

Continuation of 16th-note patterns for measure 109 across six staves.

Continuation of 16th-note patterns for measure 109 across six staves.

Continuation of 16th-note patterns for measure 109 across six staves.

Bars $\frac{2}{2} \cdot \frac{3}{2} \cdot \frac{4}{2}$ Taktarten $\frac{2}{2} \cdot \frac{3}{2} \cdot \frac{4}{2}$ MESURES à $\frac{2}{2} \cdot \frac{3}{2} \cdot \frac{4}{2}$ Compas $\frac{2}{2} \cdot \frac{3}{2} \cdot \frac{4}{2}$ Misure $\frac{2}{2} \cdot \frac{3}{2} \cdot \frac{4}{2}$ Unité de Mesure: $\text{d} = \frac{1}{16}$ 

110

$$\boxed{\text{d}} = \text{d} \text{--} \text{d}$$

111

P

112



A musical score consisting of four staves of music. The first staff starts with a whole note followed by three half notes. The second staff starts with a half note followed by two quarter notes. The third staff starts with a half note followed by a quarter note. The fourth staff starts with a half note followed by a quarter note.

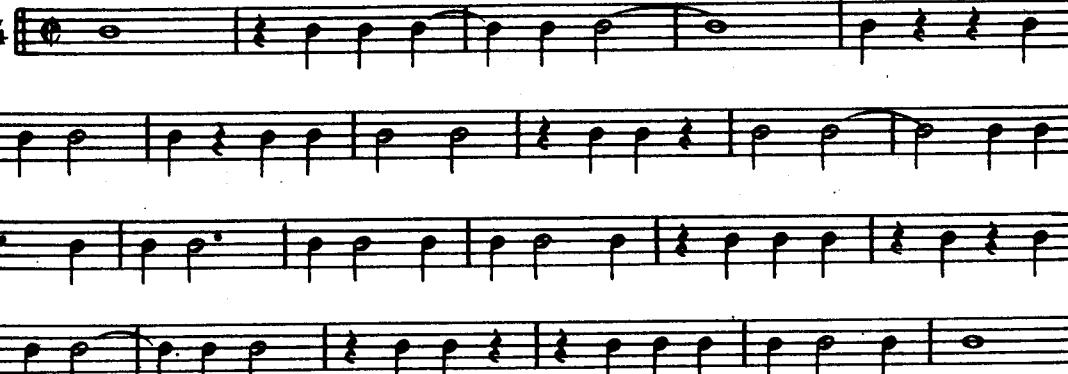
P.

113



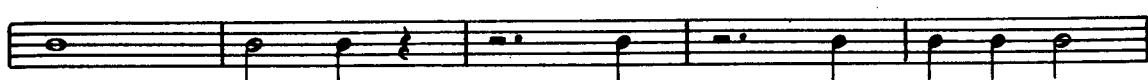
A musical score consisting of four staves of music. The first staff starts with a half note followed by two quarter notes. The second staff starts with a half note followed by a quarter note. The third staff starts with a half note followed by a quarter note. The fourth staff starts with a half note followed by a quarter note.

114

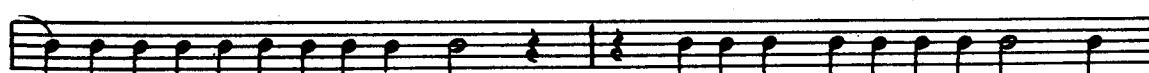


A musical score consisting of four staves of music. The first staff starts with a half note followed by a quarter note. The second staff starts with a half note followed by a quarter note. The third staff starts with a half note followed by a quarter note. The fourth staff starts with a half note followed by a quarter note.

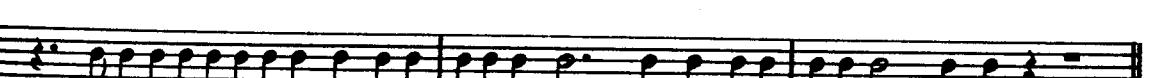
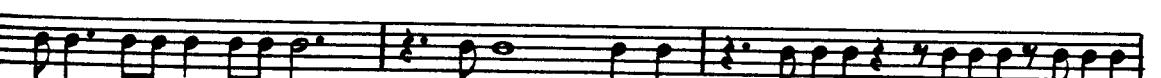
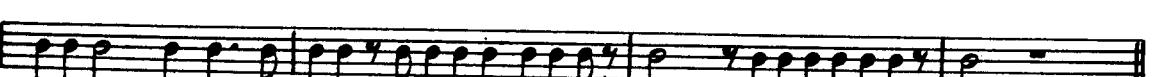
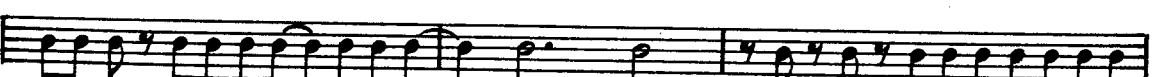
$$\overbrace{\rho \quad \rho \quad \rho}^3 = \rho - \underline{\rho \cdot} = \rho \cdot$$

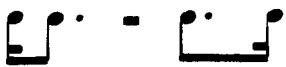


C



P. - 6





120



121

122

LA DOUBLE - CROCHE

Sixteenth note
Sechzehntelnote

Semi corcheas
Semicrome



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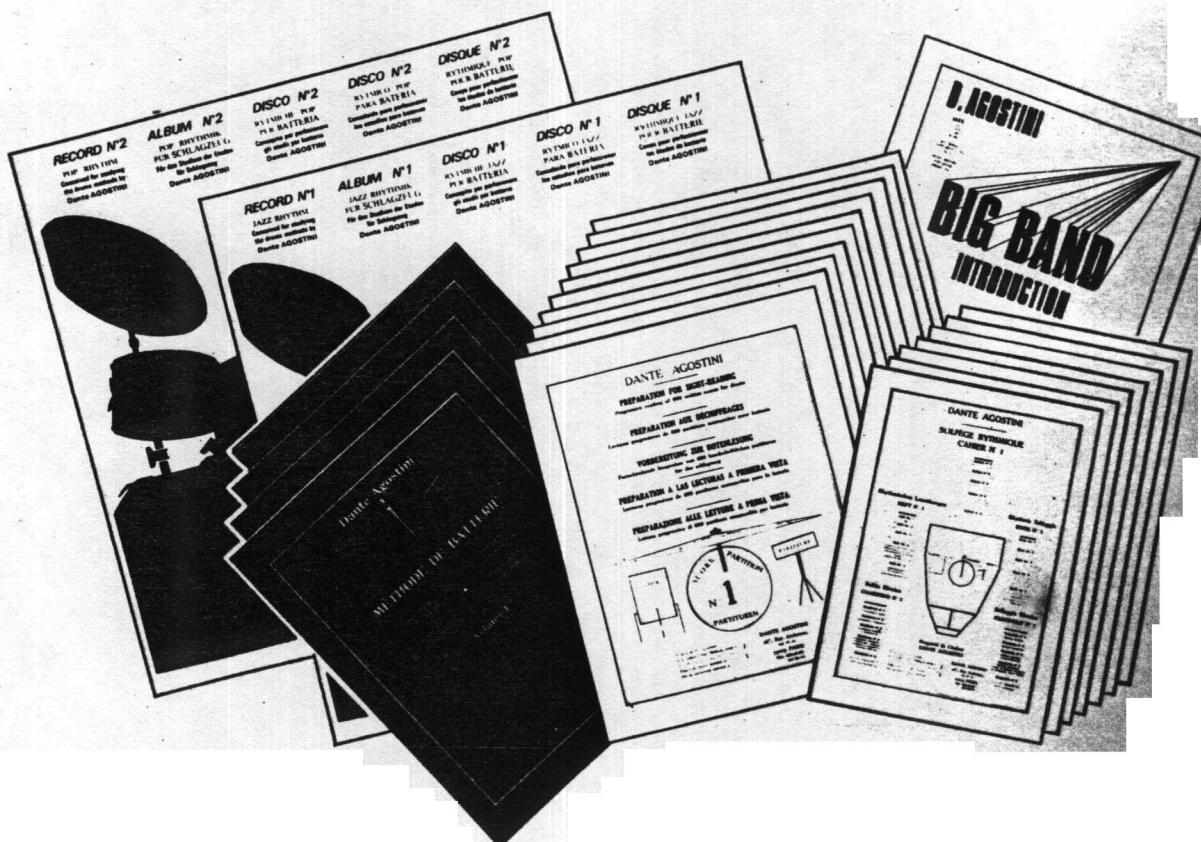
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