

Giovanni Principe

BATTERIA

Manuale pratico

TECHNICAL

BATTERIA
MANUALE PRATICO

A cura di
GIOVANNI PRINCIPPE

GIOVANNI PASTORELLI
GIANNI TORRI ZZONI
EMILIANO CAPPELLONE
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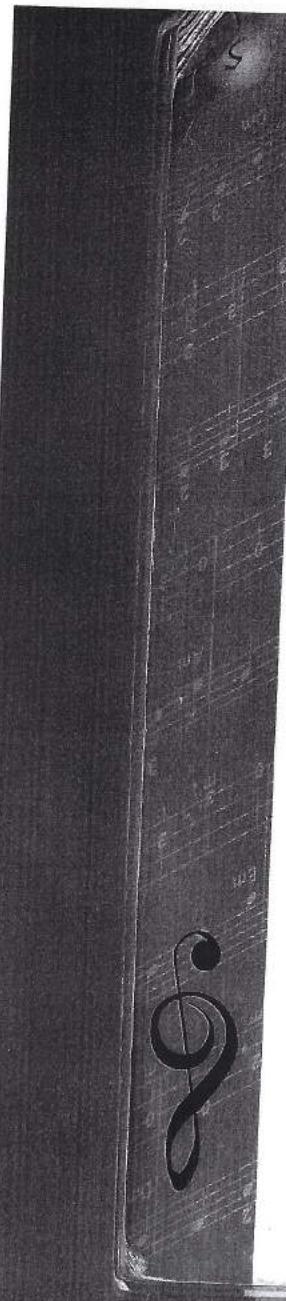
Illustrazioni di
Maurizio Bazzoni
Vedute di strumenti
di Cesare Gatti



- 1-3. Prima parte
Solfeggio ritmico
L'arco 7-12
6-7. Solfeggio ritmico
Esercizi
8-19. Solfeggio ritmico
20-45. Esercizi
46-56. Istruz.
57-68. Seconda parte
Basi musicali

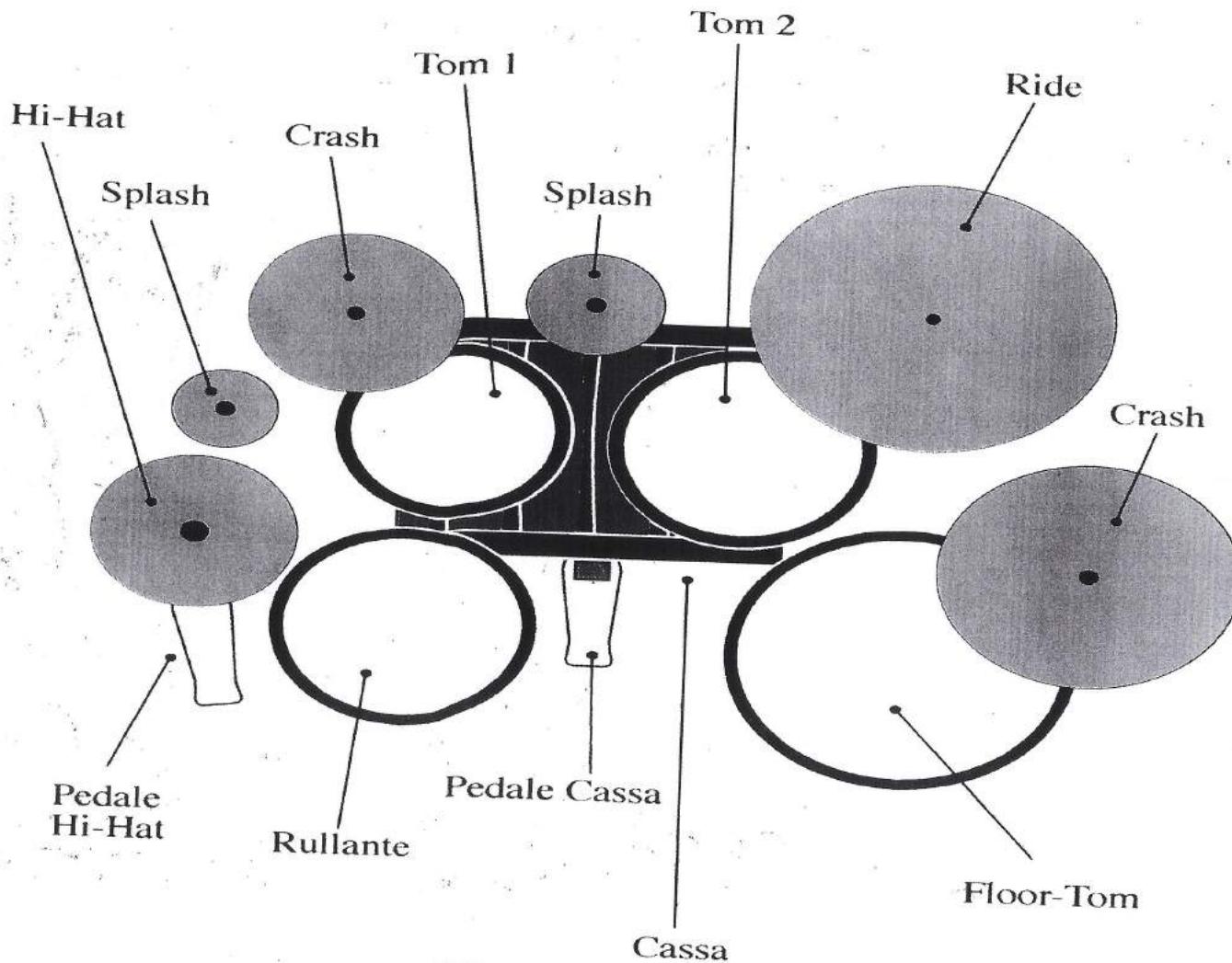
DURATA 57' 53"

CONTIENE
COMPACT
DISC



POSIZIONE GENERALE

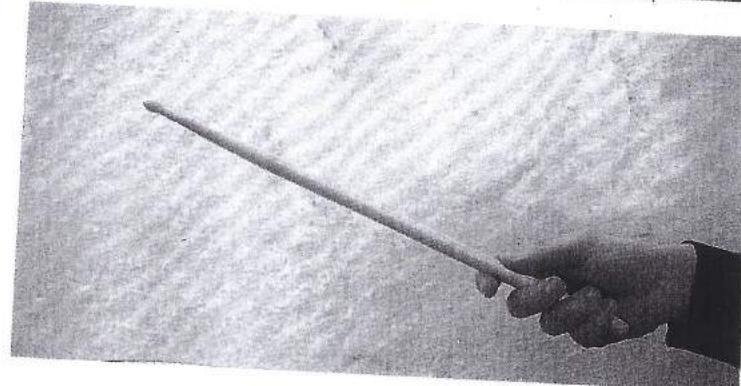
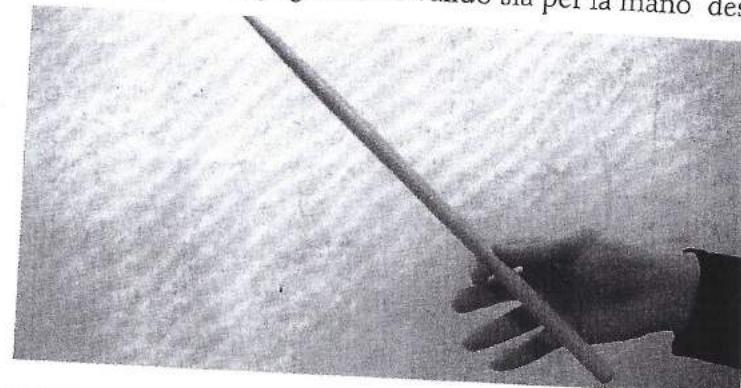
NOMENCLATURA



IMPOSTAZIONE DELLE MANI

(IMPUGNATURA DELLA BACCHETTA)

La bacchetta va tenuta tra il pollice e l'attaccatura della 2^a e 3^a falange dell'indice. È necessario esercitare una pressione leggera evitando qualsiasi tensione muscolare.
Le altre dita (medio, anulare e mignolo) dovranno mantenere sulla bacchetta una morbida posizione avvolgente.
Questo tipo di impugnatura è valido sia per la mano destra che per la mano sinistra.



ESERCIZIO PREPARATORIO



1) Posizione di partenza.

2) Portare l'avambraccio verso l'alto e, tenendo sempre la bacchetta tra pollice e indice, aprire le altre dita.

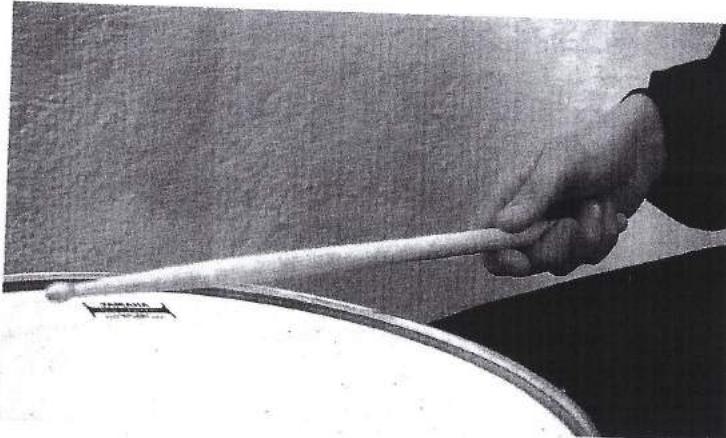


3) Ritornare alla posizione di partenza richiudendo medio, anulare e mignolo per un buon controllo della bacchetta, ed eseguire un "solo colpo".



TECNICA DEL POLSO

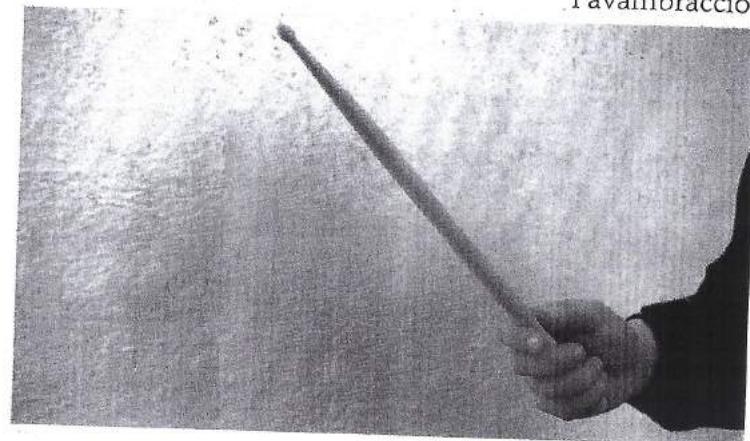
L'utilizzo del polso è di grande importanza nell'ottenere un movimento naturale e rilassato.



1) Posizione di partenza.

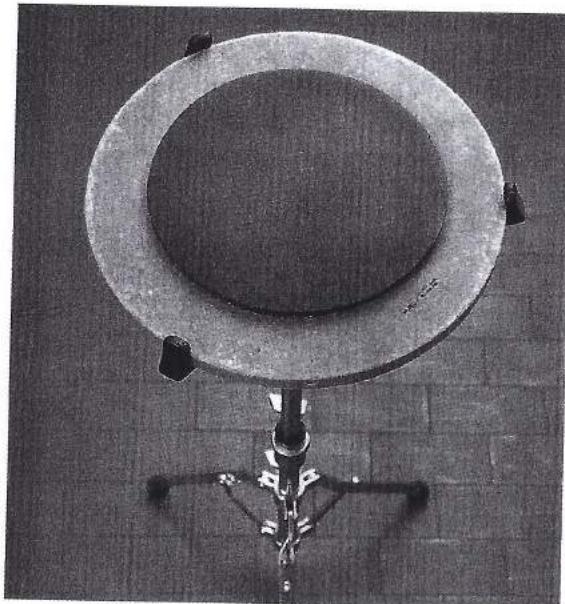


2) Sollevare il polso verso l'alto mantenendo fermo l'avambraccio.



3) Colpire con l'abbassamento del polso, senza spinta muscolare, ma per azione del suo peso (movimento di caduta).

IL PRACTIDE PAD



Per il periodo di preparazione e per i solfeggi ritmici il *Practide Pad* è lo strumento più adatto a sostituire il rullante in quanto la sua struttura, generalmente in gomma, permette, anche nel rimbalzo, una resa simile al rullante stesso, ma con una rumorosità molto inferiore. La sua grafia sul pentagramma è la stessa del rullante.



R =Mano destra
Right

L =Mano sinistra
Left

Eseguire l'esercizio seguente ripetendolo più volte con ognuno dei tre tipi di *diteggiatura*: mano destra, mano sinistra e mani alternate.

1	2	3	4	1	2	3	4
R	R	R	R	R	R	R	R
L	L	L	L	L	L	L	L
R	L	R	L	R	L	R	L

IL SEGGIOLINO

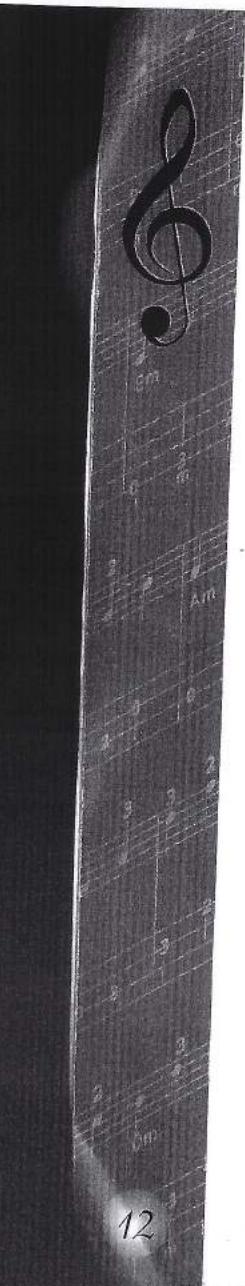
Il seggiolino va regolato in modo che braccio e avambraccio, in linea con i fianchi, vengano a formare un angolo retto. La punta della bacchetta (noce) dovrà trovarsi al centro del rullante o del practide pad. Ciò non esclude una regolazione personale che, pur leggermente diversa, consenta comunque un agevole rapporto con lo strumento.

FIGURE DI VALORE

o	Intero	Valore 4/4	durata 4 movimenti
p	Metà	Valore 2/4	durata 2 movimenti
p	Quarto	Valore 1/4	durata 1 movimento

• SOLFEGGIO RITMICO 1 (MISURE DI 4/4) •

The image shows three staves of musical notation for a single instrument, likely a cello or double bass, given the context of the page. The notation is in 4/4 time, indicated by a '4' over a '4'. The first staff begins with an open circle (representing a whole note), followed by four vertical dashes under the first string, labeled 'ta - a - a - a'. This is followed by a short vertical bar, then another group of four vertical dashes under the first string, labeled 'ta - a'. The third measure starts with a short vertical bar, followed by four vertical dashes under the second string, labeled 'ta - a'. The fourth measure starts with a short vertical bar, followed by four vertical dashes under the third string, labeled 'ta - ta'. The second staff begins with a short vertical bar, followed by three vertical dashes under the first string, labeled 'p'. The third staff begins with a short vertical bar, followed by three vertical dashes under the first string, labeled 'p'.



• MISURE DI 3/4 •



FIGURE DI VALORE E PAUSE CORRISPONDENTI

o	Intero	-	Pausa di intero
p	Metà	-	Pausa di metà
p	Quarto	{}	Pausa di quarto

• ESEMPIO •

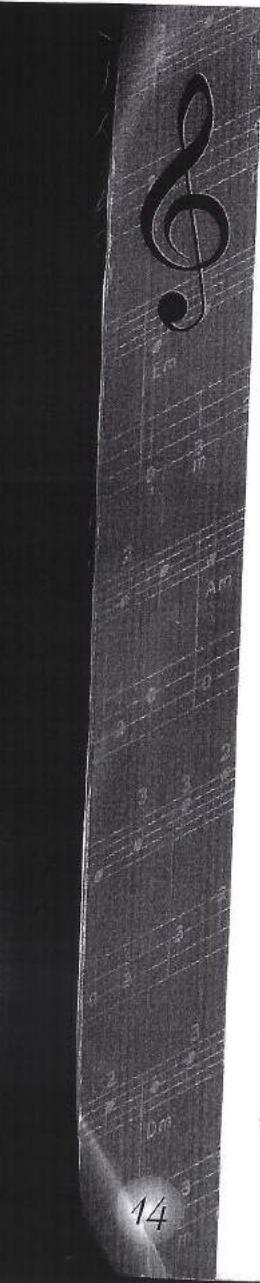
Movimento del piede destro da effettuare con un valore costante di 1/4.
La posizione sul rigo musicale è la stessa che verrà utilizzata per la cassa. Ripetere più volte le due misure che seguono. È anche utile l'uso del metronomo.



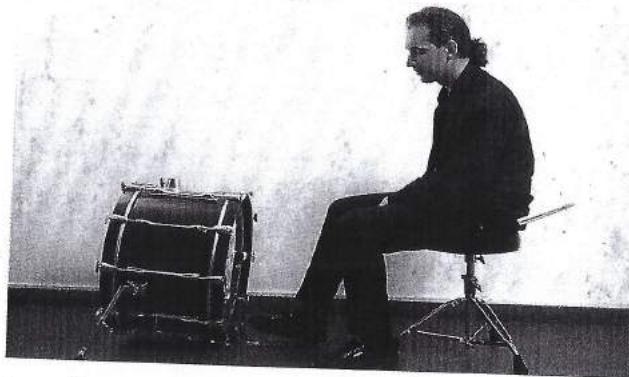
L'esercizio che segue vede impegnato sia il piede che il praticide pad.

• SOLFEGGIO RITMICO 2 •





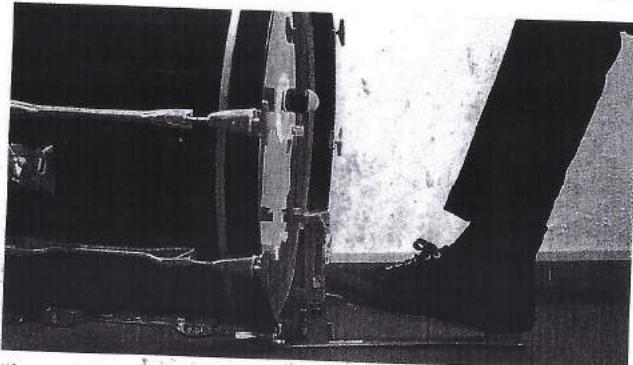
TECNICA DELLA CASSA



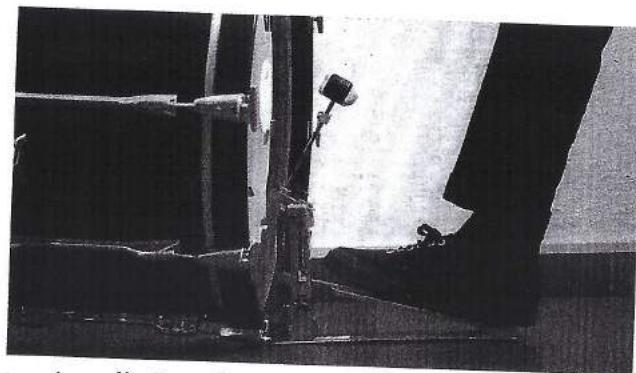
Posizione della gamba e
del piede destro.

Il piede può agire sulla cassa assumendo due posizioni diverse:

• POSIZIONE A •

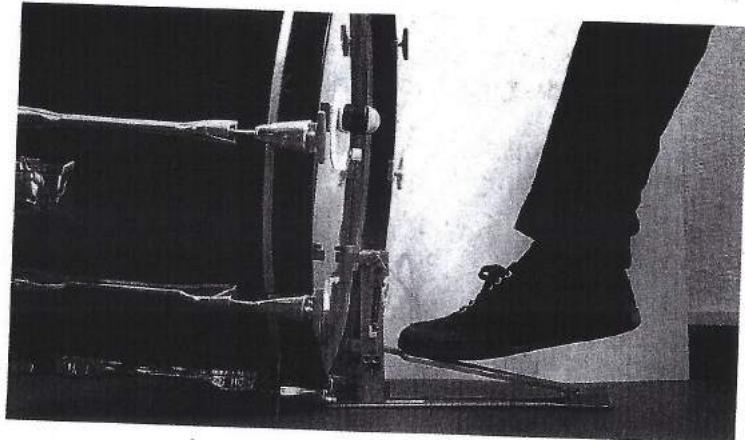


Il piede aderisce interamente al pedale e
mantiene il contatto sia nella fase di esecuzione
del colpo...



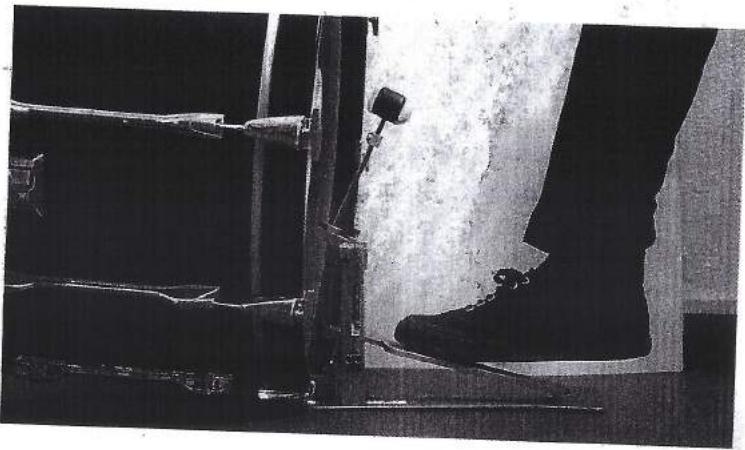
... sia nella fase di ritorno.

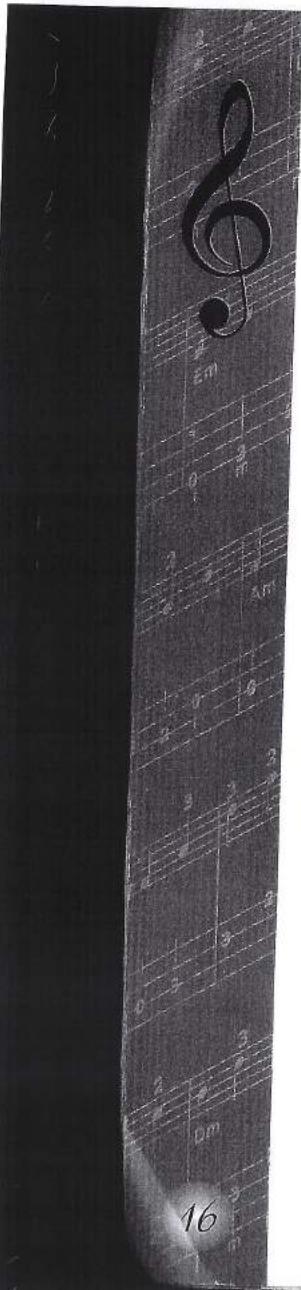
• POSIZIONE B •



Con il tallone sollevato e la gamba sospesa, il colpo si ottiene con la pressione sulla punta del piede...

... che dovrà mantenere il contatto con il pedale anche nella fase di ritorno.



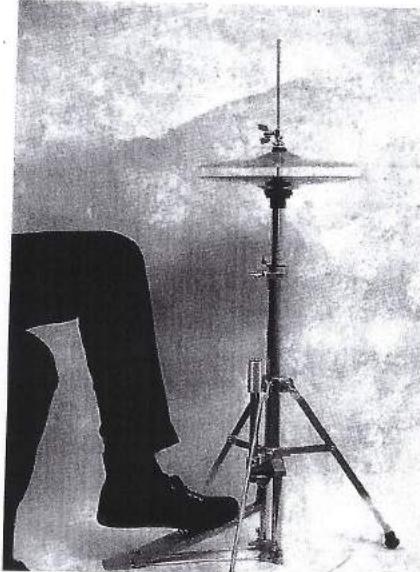


TECNICA DELL'HI-HAT

Il piede sinistro può agire sul pedale dell'hi-hat nelle due tecniche già considerate nell'esecuzione del colpo di cassa.



1) Piede aderente alla superficie del pedale.

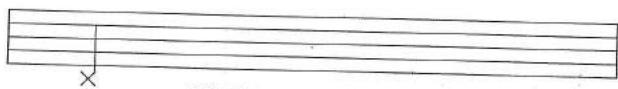


2) Tallone sollevato e punta del piede che agisce nel movimento di apertura.



3) Chiusura dei piatti.

• SIMBOLOGIA E POSIZIONE SUL RIGO MUSICALE •



Hi-hat con il piede

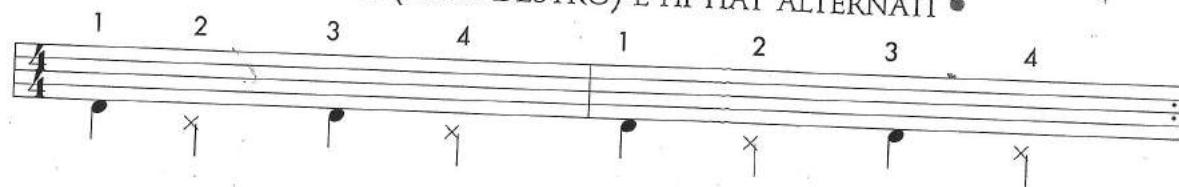


Hi-hat con le mani (piatti chiusi)

• HI-HAT CON IL PIEDE SINISTRO (RIPETERE PIÙ VOLTE) •



• CASSA (PIEDE DESTRO) E HI-HAT ALTERNATI •

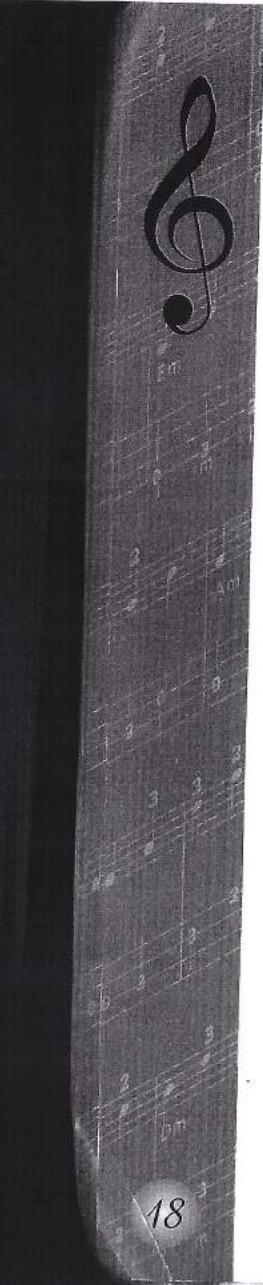


• IN 3/4 •



• HI-HAT CON LE MANI •





• ESERCIZIO 1 (SULLO STRUMENTO) •
(ripetere più volte ognuna delle cinque righe)

Hi-hat (mani)

Rullante

Cassa

The musical score consists of five staves, each representing a different rhythmic pattern for a single drum set. The patterns involve combinations of 'x' marks (representing Hi-hat or Rullante) and dots (representing Cassa). The staves are labeled A through E.

- Staff A:** Consists of a continuous sequence of 'x' marks (Hi-hat) and dots (Rullante).
- Staff B:** Consists of a sequence of 'x' marks and dots.
- Staff C:** Consists of a sequence of 'x' marks and dots.
- Staff D:** Consists of a sequence of 'x' marks and dots.
- Staff E:** Consists of a sequence of 'x' marks and dots.

• Esercizio 2 •



• SOLFEGGIO RITMICO 3 •



GLI OTTAVI

• SOLFEGGIO RITMICO 4 •

A

ta ta

R R R R R L R L R L R L R R R R R L R L R L

B

R E R R E R E R E R E R E R E R E R E R E R E R E R E R E

C

R E R E R E R E R E R E R E R E R E R E R E R E R E R E R E

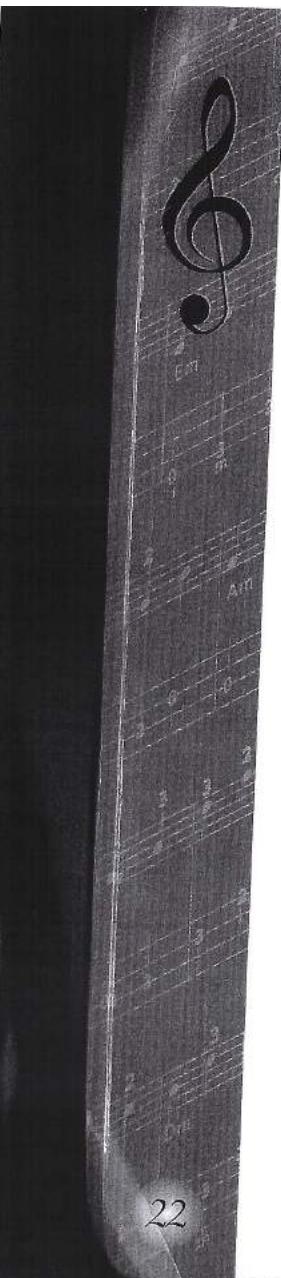
• SOLFEGGIO RITMICO 5 •

• SOLFEGGIO RITMICO 6 •



• ESERCIZIO 3 •





• Esercizio 4 •

A

A handwritten musical staff consisting of six horizontal lines. It features a 4/4 time signature at the start. The notes are represented by small black dots, and some are marked with an 'X' above them. The staff continues across the page with a consistent pattern of eighth and sixteenth note pairs.

A continuation of the handwritten musical staff A, starting from where the previous one ended. It follows the same 4/4 time signature and note pattern of eighth and sixteenth note pairs, with some 'X' marks above the notes.

A continuation of the handwritten musical staff A, starting from where the previous one ended. It follows the same 4/4 time signature and note pattern of eighth and sixteenth note pairs, with some 'X' marks above the notes.

A continuation of the handwritten musical staff A, starting from where the previous one ended. It follows the same 4/4 time signature and note pattern of eighth and sixteenth note pairs, with some 'X' marks above the notes.

A continuation of the handwritten musical staff A, starting from where the previous one ended. It follows the same 4/4 time signature and note pattern of eighth and sixteenth note pairs, with some 'X' marks above the notes.

B

A handwritten musical staff consisting of six horizontal lines. It features a 4/4 time signature at the start. The notes are represented by small black dots, and some are marked with brackets above them. The staff continues across the page with a consistent pattern of eighth and sixteenth note pairs.

A continuation of the handwritten musical staff B, starting from where the previous one ended. It follows the same 4/4 time signature and note pattern of eighth and sixteenth note pairs, with brackets above the notes.

TECNICA DELLE DITA



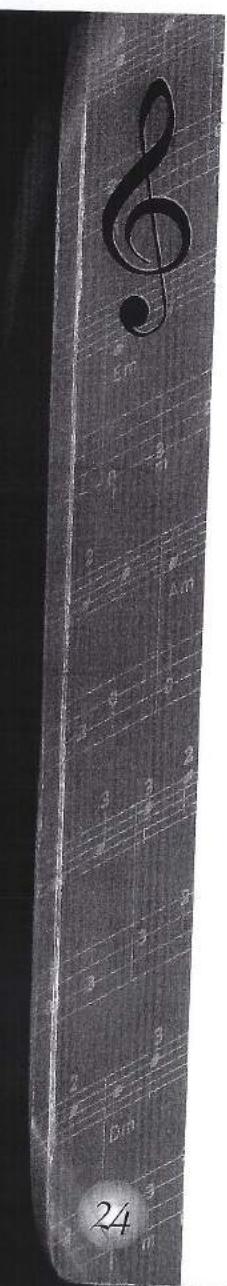
1) Posizione base.



3) Esempio del colpo con chiusura delle dita
(medio, anulare, mignolo).



2) Apertura delle altre dita.



TECNICA PER LE DITA E I POLSI

Gli esercizi che seguono vanno eseguiti dapprima lentamente e con metronomo, poi con aumento graduale della velocità.

R=mano destra

L=mano sinistra

• DESTRA - SINISTRA - DESTRA - SINISTRA •

A

4 R L R L R L R L R L R L R L :|

• SINISTRA - DESTRA - SINISTRA - DESTRA •

B

4 L R L R L R L R L R L R L R L :|

• DESTRA - DESTRA - SINISTRA - SINISTRA •

C

4 R R L L R R L L R R L L R R L L :|

• SINISTRA - SINISTRA - DESTRA - DESTRA •

D

4 L L R R L L R R L L R R L L R R :|

I PARADIDDLES

Esecuzione di gruppi di quattro figure (quartine) con diteggiature diverse.

• ESERCIZIO 5 •

1 R L R R L R L L R L R R L R L L

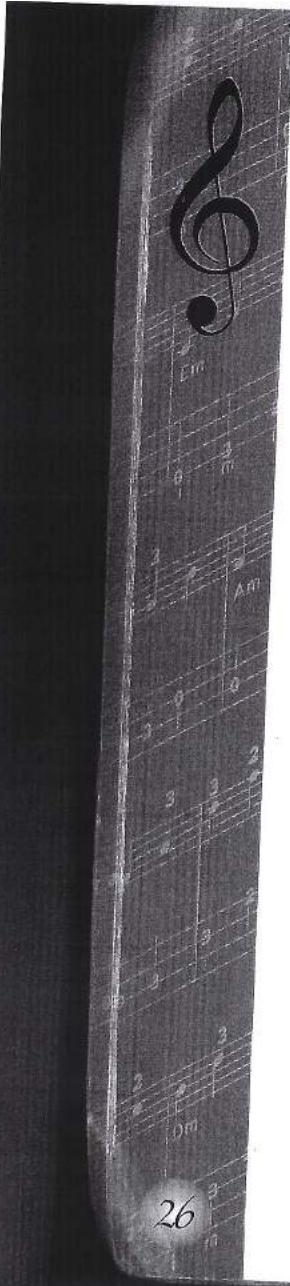
2 R L L R L R R L R L L R L R R L

3 R R L R L L R L R R L R L L R L

4 R L R L L R L R R L R L L R L R

5 R L R L R L R L R R L L R R L

6 R L R L R L R L R R L R L L



7

8

9

10

11

12

13

14

4 R L R I R L R I R L I R L R R L

4 R L R L R L R L R R L R L L R L

4 R L R L R L R L R L R I L R L R

4 R R L L R R L I R L R R L R I I

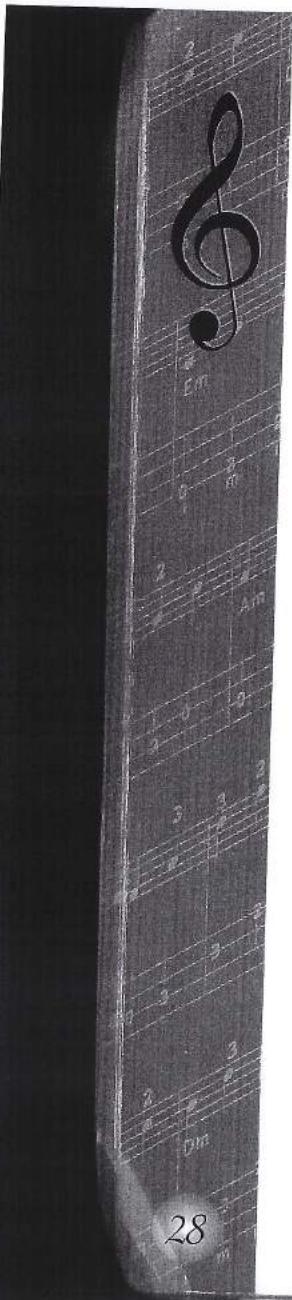
4 R R L L R R L L R L L R L R R L

4 R R L L R R L L R R L R L L R L

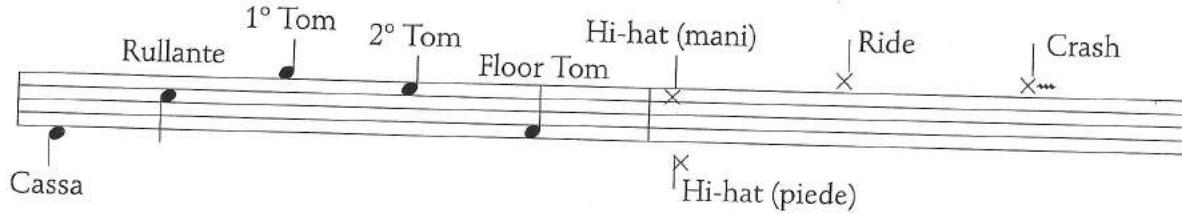
4 R R L L R R L L R L R L L R L R

4 R R R R L L L R R R R L L L R





X LA BATTERIA E LA GRAFIA DEGLI ELEMENTI CHE LA COMPONGONO

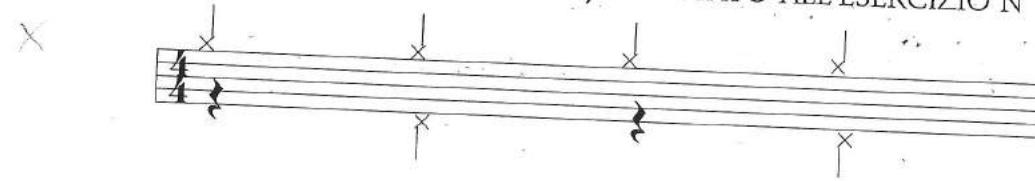


• ESERCIZIO 6 •

(Base ritmica con breaks)

Five lines of musical notation for a snare drum, each containing a different rhythmic pattern. The patterns involve various combinations of eighth and sixteenth notes, with 'R' and 'L' under some notes indicating hand placement. The notation is in common time (indicated by a '4').

• PIATTO RIDE (MANO DESTRA) APPLICATO ALL'ESERCIZIO N° 6 •



• ESERCIZIO 7 •

A musical score titled "Esercizio 7" consisting of six staves of music. The music features a mix of vertical stems with 'x' marks and horizontal strokes, likely representing a combination of sustained notes and ride cymbal effects.

• ESERCIZIO 8 •

3

3

3

3

• BASE COSTANTE APPLICATA ALL'ESERCIZIO 8 IN 3/4 •

3

• ESERCIZIO 9 •

3

3

3

L'ACCENTO

Il segno "v" posto sopra una figura di valore indica l'accento, vale a dire un colpo portato con maggior forza.
Eseguire un colpo accentato necessita di un movimento di preparazione.

UPSTROKE (COLPO IN SU)

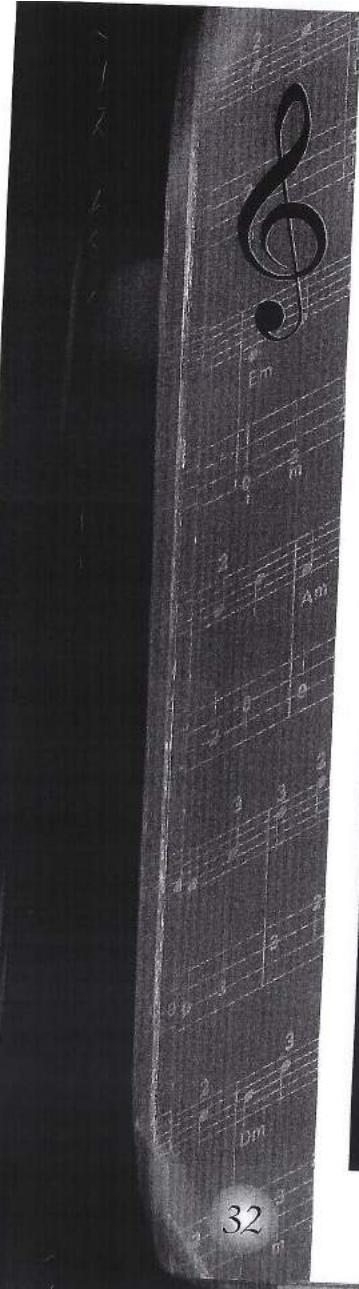
Nell'esecuzione del colpo, portare la mano verso l'alto con sollevamento del gomito.



Posizione 1



Posizione 2



DOWNSTROKE (COLPO IN GIÙ)



UPSTROKE E DOWNSTROKE

• ESERCIZIO PREPARATORIO •

* = upstroke (preparazione)

v = downstroke (accento)

A v * v * v *
B v * v * v *
C v * v * v *
D v * v * v *
E * v * v * v
F * v * v * v
G * v * v * v

All'inizio delle parti A e B, il downstroke viene eseguito, eccezionalmente, senza preparazione (upstroke). È importante, in questo caso, partire con il braccio sollevato e con la giusta posizione della bacchetta.



• ESERCIZIO 10 •

The sheet music consists of six staves of eighth-note patterns. Each staff begins with a vertical bar labeled 'V'. Hand markings 'R' and 'L' indicate the fingers used for each note. Asterisks (*) are placed above specific notes in each staff. The patterns involve alternating between two fingers, with some notes being 'V' (vertical) and others being 'R' or 'L' (diagonal).

Staff 1: V R L R L R L R L R L R L R L R L R L R L

Staff 2: V R L R L R L R L R L R L R L R L R L R L

Staff 3: V R L R L R L R L R L R L R L R L R L R L

Staff 4: V R L R L R L R L R L R L R L R L R L R L

Staff 5: V V R L R L R L R L R L R L R L R L R L R L

Staff 6: V V R L R L R L R L R L R L R L R L R L R L

Staff 7: V V R R L L R R L L R R L L R R L L R R L L

Musical notation for a single melodic instrument (4/4 time, 8-note patterns) with fingerings (L, R, V, *) below each note.

Staff 1: V, * | V, * | V, * | V, *

Staff 2: * | V, * | V, * | V, *

Staff 3: V, * | V, * | V, * | V, *

Staff 4: * | V, * | V, * | V, *

Staff 5: * | V, * | V, * | V, *

Staff 6: * | V, * | V, * | V, *

Staff 7: V, * | V, * | V, * | V, *

• ESERCIZIO 11 •

The sheet music consists of six staves of musical notation, likely for a guitar or banjo. Each staff begins with a treble clef and a '4' indicating common time. The notation includes vertical strokes (|), diagonal strokes (X), and horizontal strokes (—). Above the first staff is a large 'X'. Below the first staff, there is some handwritten text that appears to read '36'. The notation is annotated with letters and symbols: 'V' above certain notes, 'R' and 'L' below certain notes, and 'x' marks. The patterns repeat every two measures, creating a rhythmic and melodic exercise.

• PARADIDDLE E ACCENTO ESERCIZIO 12 •

Drum sheet music for Exercise 12, featuring six staves of paradiddle and accent exercises. The music is in common time (indicated by a '4') and consists of six measures per staff. The first five staves begin with a 'V' (upstroke) and an asterisk (*), while the sixth staff begins with an asterisk (*). The exercises involve combinations of paradiddles (two strokes on one hand followed by two on the other) and accents (strokes with an asterisk). The notation includes vertical stems for upstrokes and horizontal stems for downstrokes. Handings are indicated by 'R' (right) and 'L' (left) below each stroke.

• ESERCIZIO 13 •

Drum sheet music for Exercise 13, featuring four staves of paradiddle and accent exercises. The music is in common time (indicated by a '4') and consists of four measures per staff. The first three staves begin with a 'V' (upstroke) and the fourth staff begins with an 'L' (downstroke). The exercises involve combinations of paradiddles and accents. The notation includes vertical stems for upstrokes and horizontal stems for downstrokes. Handings are indicated by 'R' (right) and 'L' (left) below each stroke.

• Esercizio 14 •

The sheet music consists of six staves of 4/4 time. Each staff contains a series of eighth and sixteenth note patterns. Hand and foot markings are placed below each note. The markings include:
- Vertical strokes (V) above or below notes.
- Crosses (X) above or below notes.
- Ticks (ticks) below notes.
- Letters R and L indicating right and left hand or foot positions.
- Special triple tick markings (e.g., $\times \sim \sim$) in the final staff.
The music is divided into measures by vertical bar lines.

• ESERCIZIO 15 •

La diteggiatura è costante in ogni misura e per tutto l'esercizio: (destra - sinistra - destra - destra - sinistra - destra - sinistra - sinistra)

The musical score consists of six staves of 4/4 time. Each staff contains six measures of music. The notes are primarily eighth notes, with some sixteenth notes and quarter notes. Above each note is a vertical stroke indicating direction (V for vertical, X for cross). Below each note is a letter indicating finger placement: R (right), L (left), or a blank space. The pattern repeats every two measures, starting with a vertical stroke above the first note of each measure.



• ESERCIZIO 16 •

Two staves of musical notation for Exercise 16. Each staff has four measures. Notes are marked with 'x' or '-' below them.

• DITEGGIATURA DA APPLICARE ALL'ESERCIZIO 17 •

A row of eight groups of two notes each, labeled R and L under each group. This represents a finger pattern to be applied to Exercise 17.

• ESERCIZIO 17 •

Three staves of musical notation for Exercise 17. Each staff has four measures. Notes are marked with 'v' or '-' below them.

LA PAUSA DI OTTAVO

ottavo singolo

ta un

pausa in levare

pausa di ottavo

un ta

pausa in battere

• SOLEGGIO RITMICO 7 •

The image shows four staves of musical notation for vocal training. Each staff consists of five horizontal lines. The first three staves begin with a quarter note followed by a series of eighth notes. The first two staves have 'R' under the first note and 'L' under the second note. The third staff has 'R' under the first note and 'L' under the fifth note. The fourth staff has 'R' under the first note and 'L' under the second note. The first three staves end with a vertical bar line. The fourth staff ends with a double bar line. Below each note is a vertical stroke indicating direction: up for 'ta' and down for 'un'. The first three staves also include vertical strokes above the notes for 'pausa in levare' and below the notes for 'pausa in battere'.

• SOLFEGGIO RITMICO 8 •

The image shows a handwritten musical score titled "• SOLFEGGIO RITMICO 8 •". The score consists of five staves, each with a different rhythm pattern. The patterns involve eighth and sixteenth notes, with "R" and "L" markings indicating which hand should play each note. The staves are separated by vertical bar lines. The first staff starts with four eighth notes, followed by a sixteenth note with "L", another sixteenth note with "L", and so on. The second staff has a sixteenth note with "R", followed by eighth notes with "R", "L", "R", "L", and so on. The third staff has eighth notes with "R", "L", "R", "L", followed by sixteenth notes with "L", "R", "L", "R", and so on. The fourth staff has eighth notes with "R", "L", "R", "L", followed by sixteenth notes with "L", "R", "L", "R", and so on. The fifth staff has eighth notes with "R", "L", "R", "L", followed by sixteenth notes with "R", "L", "R", "L", and so on.

• SOLFEGGIO RITMICO 9 •



A musical score consisting of four staves of music in common time (indicated by a '4'). The first staff starts with a quarter note 'R' followed by an eighth note 'R' and a sixteenth note 'L'. The second staff begins with a quarter note 'R' followed by an eighth note 'L' and a sixteenth note 'R'. The third staff starts with a quarter note 'R' followed by an eighth note 'L' and a sixteenth note 'R'. The fourth staff begins with a quarter note 'R' followed by an eighth note 'L' and a sixteenth note 'R'. Each staff concludes with a double bar line.

• ESERCIZIO 18 •



A musical score consisting of three staves of music in common time (indicated by a '4'). The first staff features a continuous sequence of quarter notes, each marked with a cross (x). The second staff features a continuous sequence of eighth notes, each marked with a cross (x). The third staff features a continuous sequence of sixteenth notes, each marked with a cross (x).

• ESERCIZIO 19 •

The image shows a handwritten musical score titled "• ESERCIZIO 19 •". The score consists of five staves of music, each starting with a treble clef. The time signature for all staves is 4/4. The key signature changes across the staves: the first staff is in E major (no sharps or flats), the second in A minor (one sharp), the third in G major (one sharp), the fourth in D major (two sharps), and the fifth in A major (one sharp). The music is composed of eighth notes and sixteenth-note patterns. The first four staves end with a repeat sign and a double bar line, indicating they are parts of a larger exercise. The fifth staff ends with a single bar line. The page number "44" is visible at the bottom left.

Eseguire l'esrcizio 16 con le varianti:

A

Hi-hat con ottavi

Esempio

B

Esempio

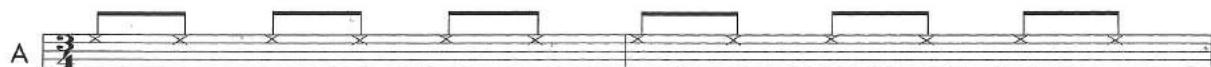
C

Esempio

• ESERCIZIO 20 •



Eseguire lo stesso esercizio con le varianti:



Esempio



Esempio

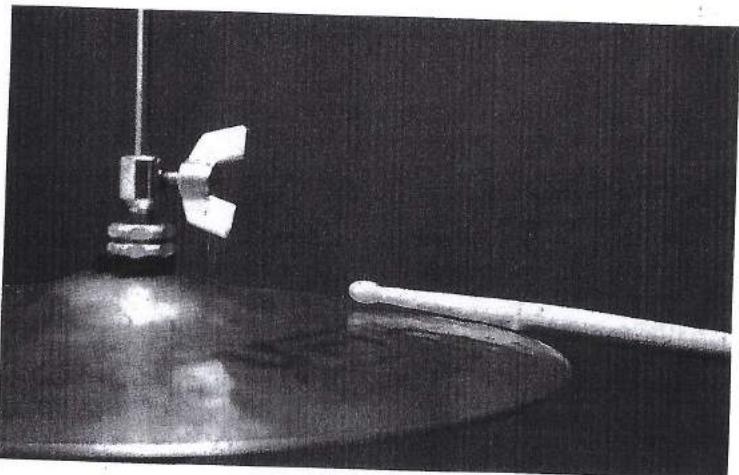


• ESERCIZIO 21 •
(FIGURAZIONI ROCK)

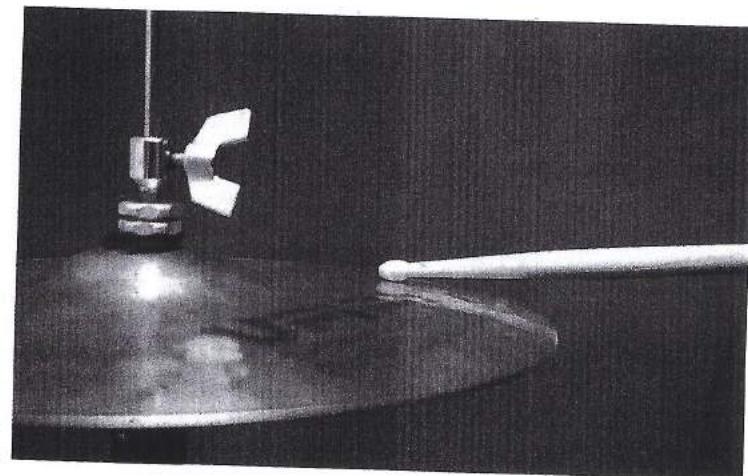
The image shows a handwritten musical score titled "• ESERCIZIO 21 • (FIGURAZIONI ROCK)". The score consists of five staves, each with a treble clef and a common time signature (indicated by a "4"). The notation is a form of rhythmic shorthand, likely for a guitar or bass, using vertical stems with horizontal dashes and crosses to represent different note heads and rhythmic values. The first staff begins with a vertical stem and a cross. The second staff begins with a vertical stem and a dash. The third staff begins with a vertical stem and a cross. The fourth staff begins with a vertical stem and a dash. The fifth staff begins with a vertical stem and a cross.

TECNICA DELL'HI-HAT A PIATTI CHIUSI

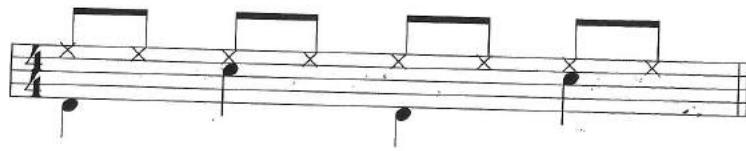
Osservare la posizione di contatto della bacchetta con il piatto.



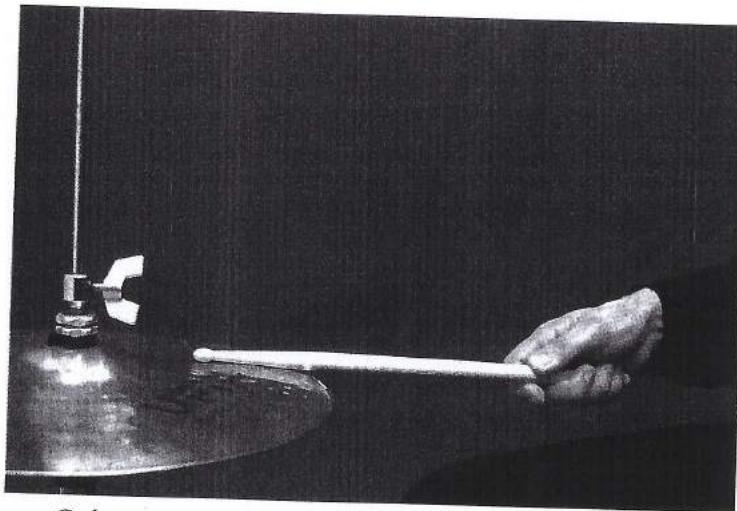
Per un'esecuzione "forte"...



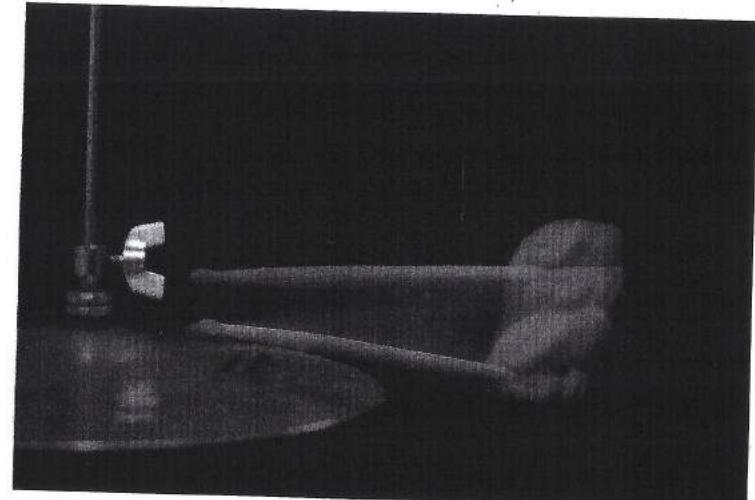
... per un'esecuzione più "morbida".



• ESECUZIONE PER OTTAVI •

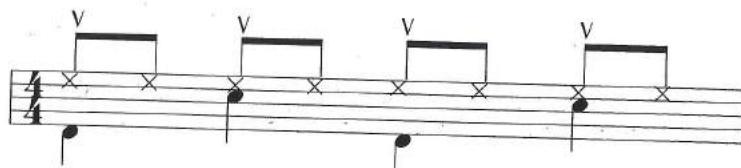


Colpo ottenuto con movimento dell'avambraccio.



Colpo ottenuto dal polso nel movimento di risalita
dell'avambraccio

• ESECUZIONE CON ACCENTI •





50

• Esercizio 21 •
(FIGURAZIONI ROCK-FUNKY)

The musical score consists of five staves of notation. Each staff begins with a vertical stroke (|) on the top line. Subsequent notes include diagonal strokes (x), dots (.), and short vertical dashes (‐). The patterns repeat every two measures, with slight variations in the third measure of each staff.

- Staff 1: | x x . | x x . | x x . | x x . | x x . | x x . | x x . | x x . |
- Staff 2: | x x . | x x . | x x . | x x . | x x . | x x . | x x . | x x . |
- Staff 3: | x x x x . | x x x x . | x x x x . | x x x x . | x x x x . | x x x x . | x x x x . | x x x x . |
- Staff 4: | x x x x . | x x x x . | x x x x . | x x x x . | x x x x . | x x x x . | x x x x . | x x x x . |
- Staff 5: | x x x x . | x x x x . | x x x x . | x x x x . | x x x x . | x x x x . | x x x x . | x x x x . |

IL PUNTO DI VALORE

Posto a destra della nota ne aumenta il valore della metà.

$$\text{P}^{\cdot} = \frac{3}{4}$$

$$\text{P}^{\cdot} = \frac{3}{8}$$

$$\text{P}^{\cdot} = \frac{3}{16}$$

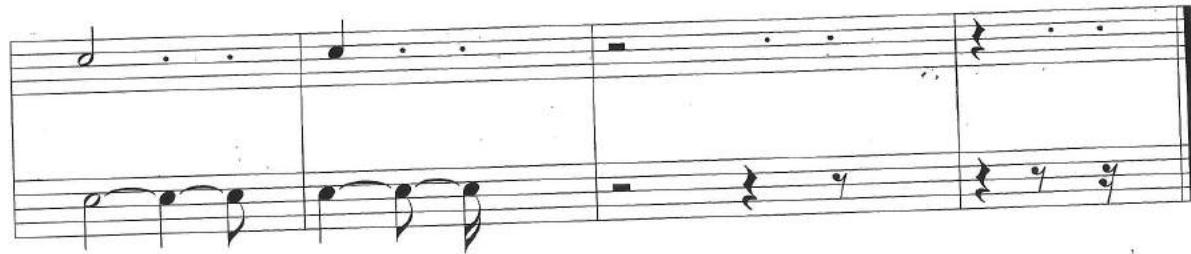
IL DOPPIO PUNTO

$$\text{P}^{\cdots} = \frac{2}{4} + \frac{1}{4} + \frac{1}{8} = \frac{7}{8}$$

$$\text{P}^{\cdots} = \frac{1}{4} + \frac{1}{8} + \frac{1}{16} = \frac{7}{16}$$

- CORRISPONDENZA DI VALORI TRA PUNTO E LEGATURA •
(vedi pagina 62)



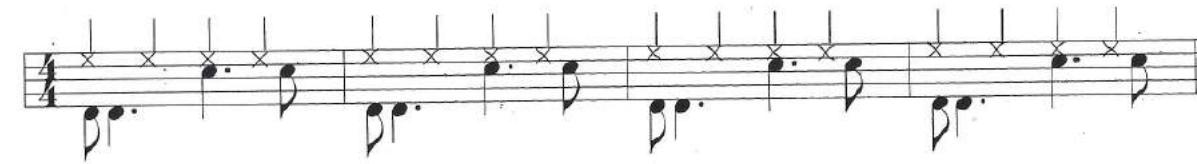
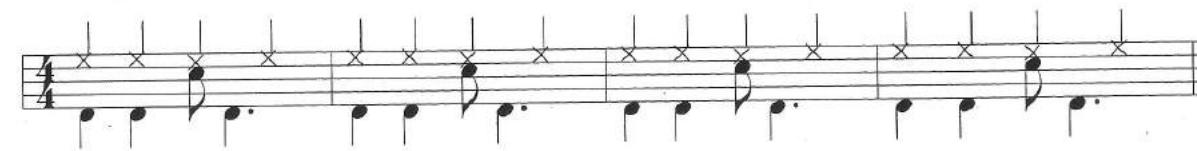
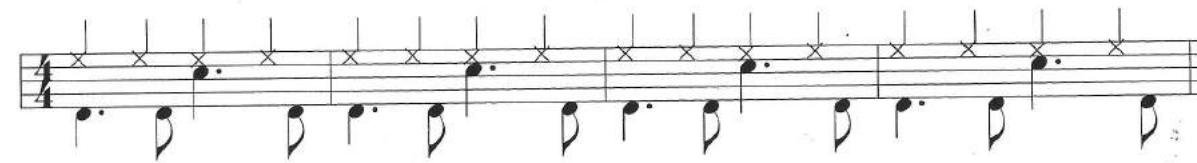


• SOLFEGGIO RITMICO 10 CON APPLICAZIONE DEL PUNTO •

• SOLFEGGIO RITMICO 11 •



• ESERCIZIO 23 •



TEMPI SEMPLICI E COMPOSTI

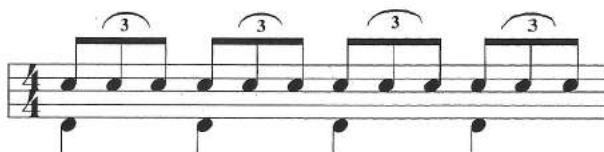
I tempi semplici sono caratterizzati da unità di tempo a suddivisione binaria; esempio:



Nei tempi composti l'unità di tempo è a suddivisione ternaria; esempio:

Three staves of musical notation illustrating compound time signatures. The first staff shows measures in 6/4, 9/4, and 12/4. The second staff shows measures in 6/8 and 9/8. The third staff shows measures in 6/8 and 12/8. The notation uses dotted rhythms to indicate the ternary subdivision within each measure.

La terzina, figura tipica del tempo composto, può essere impiegata nel tempo semplice e il suo valore complessivo corrisponderà all'unità di tempo:



• TERZINE NEL TEMPO SEMPLICE •



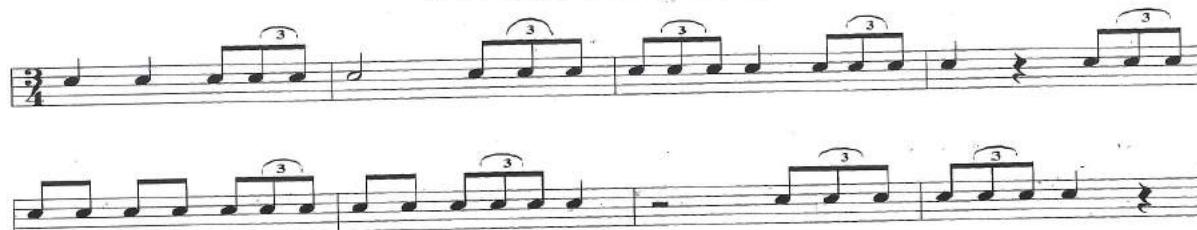
• SOLFEGGIO RITMICO 11 •



• SOLFEGGIO RITMICO 12 •



• SOLFEGGIO RITMICO 13 •





• ESERCIZIO 24 •

• ESERCIZIO 25 •

The exercise consists of ten staves, each with two measures. The first measure of each staff begins with a vertical stroke (V) and a horizontal stroke (3). Subsequent measures show various patterns of vertical and horizontal strokes, often grouped by parentheses. Below each staff, a sequence of letters (R, L, R, L, etc.) indicates fingerings. The exercise is designed to develop coordination and timing.

Measure 1: V (3) | V (3)

Measure 2: V (3) | V (3)

Measure 3: V (3) V | V (3) V

Measure 4: V (3) | V (3)

Measure 5: V (3) | V (3)

Measure 6: V (3) | V (3)

Measure 7: V (3) | V (3)

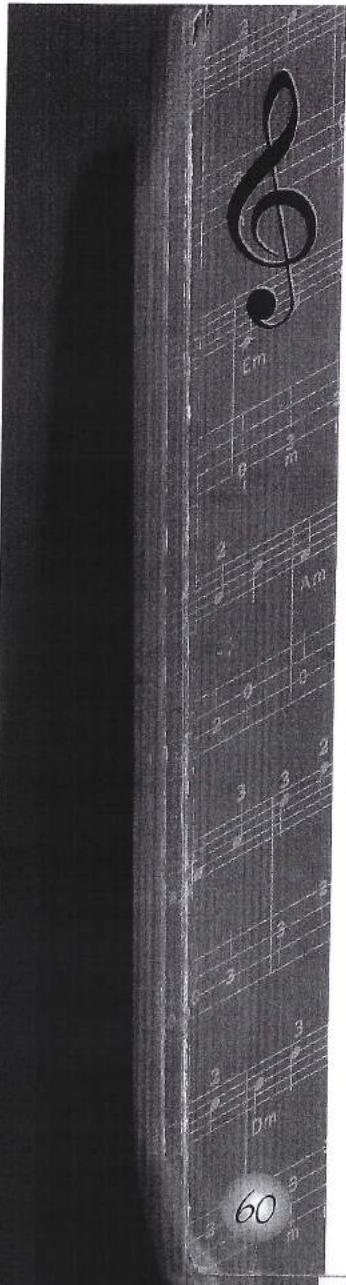
Measure 8: V (3) | V (3)

Measure 9: V (3) | V (3)

Measure 10: V (3) | V (3)

• ESERCIZIO 26 •
(con breaks)

The musical score consists of five staves of music for a single player. The first four staves are identical, each ending with a vertical bar line. The fifth staff is longer and ends with a double bar line. The music is written in common time (indicated by a '4'). The notes include quarter notes, eighth notes, sixteenth notes, and rests. Dynamic markings such as 'x' (cross), '3' (trill or triplet), 'V' (vertical line), 'R' (right hand), and 'L' (left hand) are present. The first four staves show a repeating pattern of notes and rests, with the '3' and 'V' markings appearing in the middle section. The fifth staff continues this pattern and concludes with a final 'x' marking.



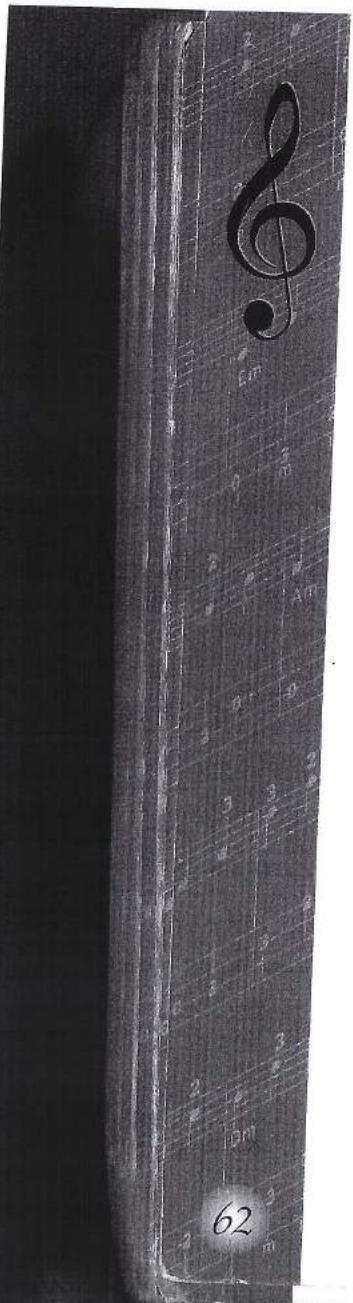
• ESERCIZIO 27 •

The musical score consists of four staves of 3/4 time. Each staff begins with a treble clef and a key signature of one sharp (F#). The notation uses vertical strokes (x) and dots on a five-line staff. The first three staves end with a measure of eighth notes. The fourth staff ends with a repeat sign and two endings. The first ending continues with a measure of eighth notes. The second ending begins with a measure of sixteenth notes labeled 'R R L' followed by another measure of sixteenth notes labeled 'R R L'.

Ripetere l'esercizio con la variante hi-hat con ottavi



LA LEGATURA
DI VALORE



LA LEGATURA DI VALORE

È una linea curva che, posta tra due note consecutive e della stessa altezza, ne somma il valore.
La seconda nota non va eseguita, ma il suo valore viene considerato aggiunto alla prima.

Esempio A

ta - a ta - a ta ta - a ta ta ta - a ta ta ta ta - a ta ta - a

Esempio B

ta - a - a ta un ta - a ta - a ta ta ta ta a - ta ta ta

• SOLFEGGIO RITMICO 14/15 •

•

•

•

•

LA SINCOPE

LA SINCOPE

È una figurazione ritmica che sposta l'accento forte di una misura su un tempo debole che si prolunga sul forte successivo annullandone l'accentazione. Ciò accade anche con le suddivisioni deboli che per effetto della legatura si sostituiscono a quelle forti.

• ACCENTI IN UNA MISURA DI 4/4 •



• IN UNA MISURA DI 3/4 •

Two musical staves in 3/4 time. The top staff has three notes. The first is labeled "forte", the second "debole", and the third "debole". The bottom staff has eight notes, grouped into four pairs by vertical lines. Arrows point from these groups to the second note of each, with the label "La sincope" placed below the staff. Below the staff, the numbers 1, 2, 3, 4 are written under the groups of notes.

La stessa esecuzione
con una grafia diversa



• SOLFEGGIO RITMICO 16 •

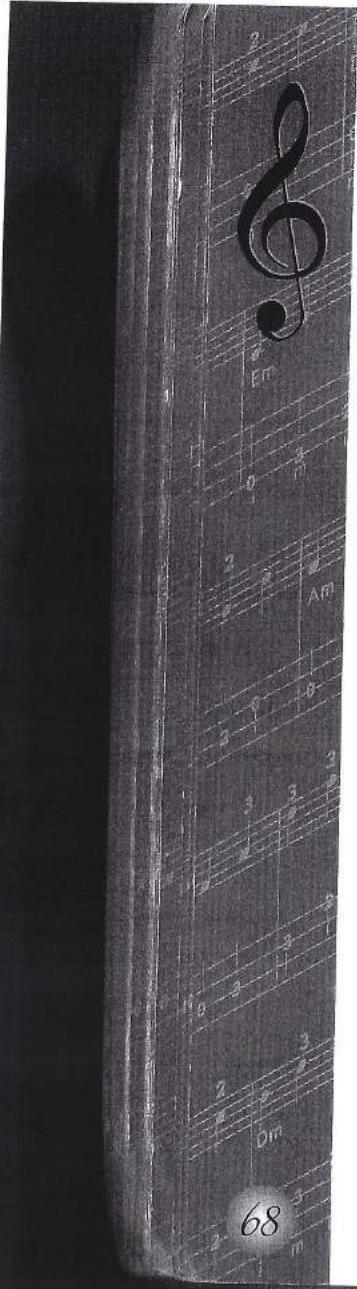
The image shows a handwritten musical score titled "SOLFEGGIO RITMICO 16". The score consists of five staves, each with a 4/4 time signature and a treble clef. The first staff contains the lyrics "ta ta - a ta ta ta - a ta ta ta ta ta - a ta". The subsequent staves show rhythmic patterns corresponding to these lyrics, primarily using eighth and sixteenth notes. The music is written on five-line staves.

• SOLFEGGIO RITMICO 17 •

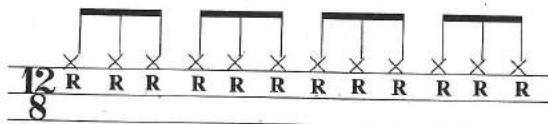


• ESERCIZIO 28 •

A handwritten musical score titled "• ESERCIZIO 28 •". The score consists of five staves of music for a single melodic line. Each staff begins with a treble clef and a common time signature (indicated by a "4"). The music is written on five-line staff paper. The notes are primarily eighth notes, with some sixteenth-note patterns and rests. The first four staves conclude with a double bar line and repeat dots, indicating a repeating section. The fifth staff concludes with a single bar line and a repeat dot, suggesting a final iteration or a different section. The manuscript is written in black ink on a light-colored background.



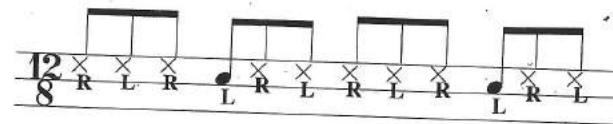
• RITMI IN TEMPO COMPOSITO •



• ESERCIZIO 29 •

The musical exercise consists of five lines of notation. Each line is in 12/8 time. The notation uses vertical strokes (R) and horizontal strokes (x) to represent different rhythmic values. The first four lines show various patterns of vertical strokes (R) and horizontal strokes (x). The fifth line shows a pattern of vertical strokes (R) and horizontal strokes (x) with some rests indicated by a dot followed by a vertical line.

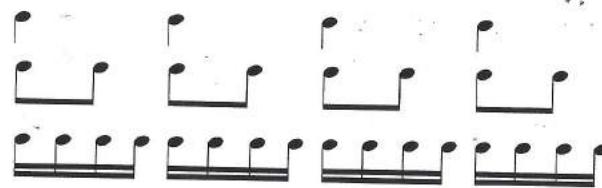
• RITMI IN TEMPO COMPOSITO A MANI ALTERNATE •



• ESERCIZIO 30 •

12
8 R L R L R L R L R
 L R L
12
8 R L R L R L R L R
 L R L
12
8 R L R L R L R L R
 L R L
12
8 R L R L R L R L R
 L R L
12
8 R L R L R L R L R
 L R L

• SEDICESIMI •



• SOLFEGGIO RITMICO 18 •

A musical score consisting of seven staves of music. The first two staves begin with quarter notes. The third staff begins with a sixteenth note. The fourth staff begins with a eighth note. The fifth staff begins with a sixteenth note. The sixth staff begins with a eighth note. The seventh staff begins with a sixteenth note.

• OTTAVI E SEDICESIMI •



• SOLFEGGIO RITMICO 19 •

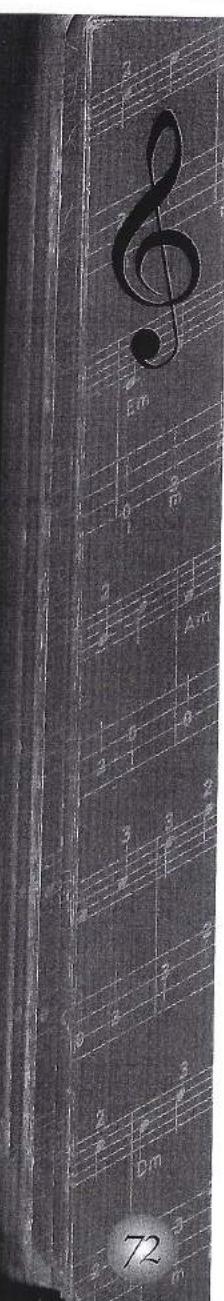
4 R I R L R R L R R L R I R L R I R L R R L R R L R I R R L R

4 R I R L R R L R R L R I R L R I R L R R L R R L R I R R L R

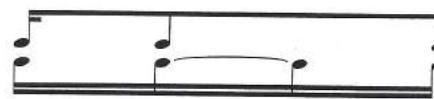
4 R I R L R I R L R I R L R I R L R R L R R L R I R R L R

4 R I R L R I R L R I R L R I R L R I R L R I R L R R L R

4 R L R I R L R I R L R I R L R I R L R I R L R I R L R R L R



• SOLFEGGIO RITMICO 20 •



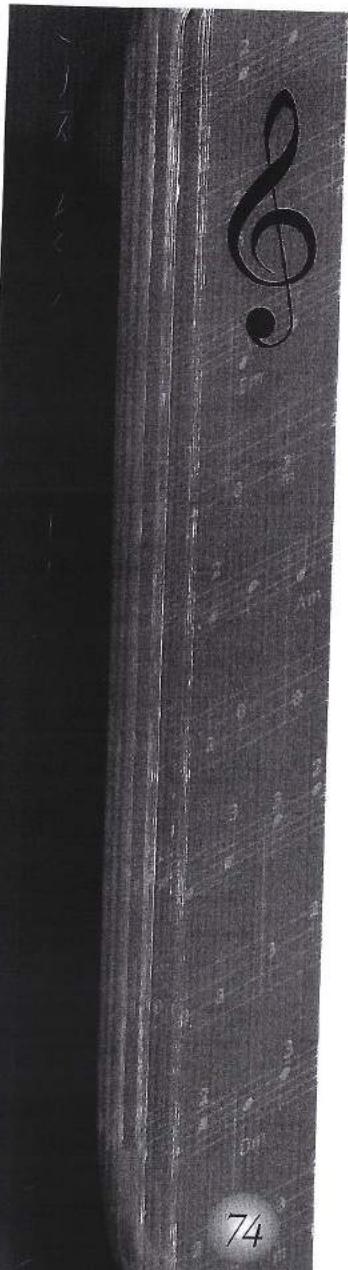
• SOLFEGGIO RITMICO 21 •

• SOLFEGGIO RITMICO 22 •



• SOLFEGGIO RITMICO 23 •



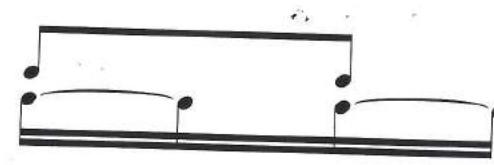
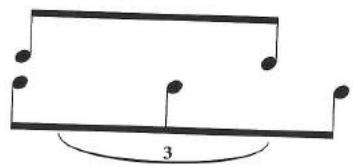


RITMI FUNKY

• ESERCIZIO 31 •

The musical notation consists of six staves, each in common time (indicated by a '4'). The notation uses vertical stems with horizontal strokes above them to represent different rhythmic values. The first two staves show a repeating pattern of eighth-note pairs followed by sixteenth-note pairs. The third staff shows a similar pattern with a slight variation. The fourth staff introduces a new pattern with eighth-note pairs followed by eighth-note pairs. The fifth staff continues this pattern. The sixth staff concludes the exercise with a final pattern.

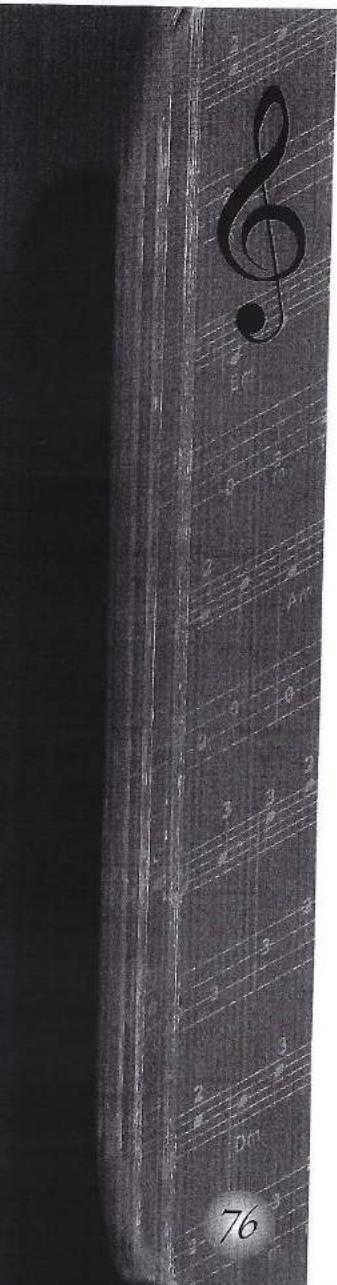
• STUDIO DELLA CASSA •



• ESERCIZIO 32 •

Four staves of musical notation, each in common time (indicated by a '4'). The notation consists of vertical stems with small circles at the top. Above certain notes, there are circled numbers '3'. Below other notes, there are 'X' marks. The staves are separated by vertical bar lines.

- Staff 1: Circled '3' above the 2nd, 4th, 6th, and 8th notes. 'X' marks below the 1st, 3rd, 5th, and 7th notes.
- Staff 2: Circled '3' above the 2nd, 4th, 6th, and 8th notes. 'X' marks below the 1st, 3rd, 5th, and 7th notes.
- Staff 3: Circled '3' above the 2nd, 4th, 6th, and 8th notes. 'X' marks below the 1st, 3rd, 5th, and 7th notes.
- Staff 4: Circled '3' above the 2nd, 4th, 6th, and 8th notes. 'X' marks below the 1st, 3rd, 5th, and 7th notes.



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• ESERCIZIO 33 (COMBINAZIONI DI TERZINE) •

Sheet music for Exercise 33, titled "ESERCIZIO 33 (COMBINAZIONI DI TERZINE)". The music is written in common time (indicated by a '4') and consists of six staves. Each staff contains a series of eighth notes grouped into three-note chords (terzines), indicated by a circled '3' above each group. Below each group, there is a small 'X'. The notes are distributed across the four lines of the staff, with the first note of each group falling on either the top or bottom line. The exercise is designed to practice three-note chords in eighth-note patterns.

• STUDIO DELLA CASSA •



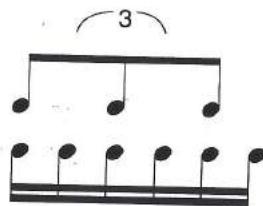
• ESERCIZIO 33 •

Four staves of musical notation, each starting with a common time signature (C). The notation consists of eighth notes and sixteenth note pairs. Below each note is a vertical stroke indicating the direction of the drum stroke. The strokes alternate between vertical and horizontal directions across the four staves.

• ESERCIZIO 35 •
(COMBINAZIONI DI SEDICESIMI)

The image shows four staves of musical notation for guitar, specifically focusing on 16th-note patterns. Each staff is in common time (indicated by a '4'). The notation consists of vertical columns of sixteenth notes, with some notes being struck and others crossed out with an 'X'. The first staff starts with a note, followed by two 'X' marks, then a note, and so on. The second staff follows a similar pattern. The third staff begins with an 'X', followed by a note, then an 'X', and so on. The fourth staff begins with a note, followed by an 'X', then a note, and so on. The notation is designed to teach fingerings and timing for sixteenth-note combinations.

• LA SESTINA •



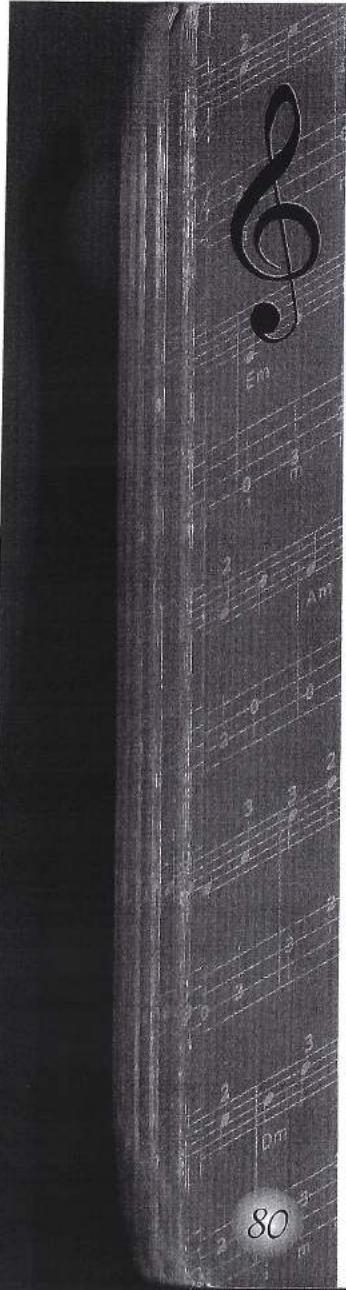
• ESERCIZIO 36 •

Eight measures of sixteenth-note patterns. The first four measures are grouped by a brace and have a circled '3' above them. The last four measures are grouped by a brace and have a circled '6' above them.

Eight measures of sixteenth-note patterns. The first four measures are grouped by a brace and have a circled '3' above them. The last four measures are grouped by a brace and have a circled '6' above them.

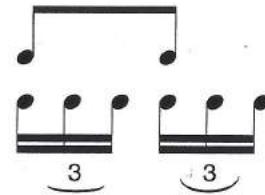
Eight measures of sixteenth-note patterns. The first four measures are grouped by a brace and have a circled '3' above them. The last four measures are grouped by a brace and have a circled '6' above them.

Eight measures of sixteenth-note patterns. The first four measures are grouped by a brace and have a circled '3' above them. The last four measures are grouped by a brace and have a circled '6' above them.

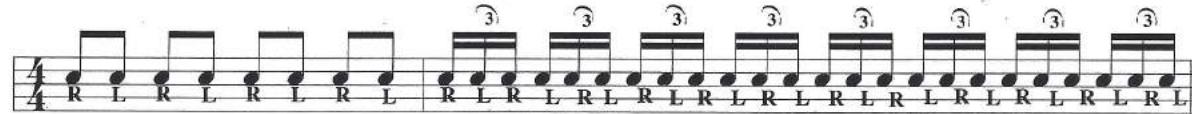


A line of 16th-note patterns. The first four notes are grouped by a bracket with a '3' above it. The next four notes are grouped by a bracket with a '6' above it. This pattern repeats three times. Stroke markings 'R' and 'L' are placed under the first and second groups respectively, indicating alternating strokes.

• LA DOPPIA TERZINA •



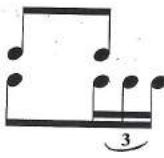
• ESERCIZIO 37 •



A line of 16th-note patterns. The first four notes are grouped by a bracket with a '3' above it. This pattern repeats five times. Stroke markings 'R' and 'L' are placed under the first and second groups respectively, indicating alternating strokes.

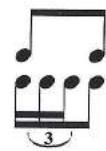
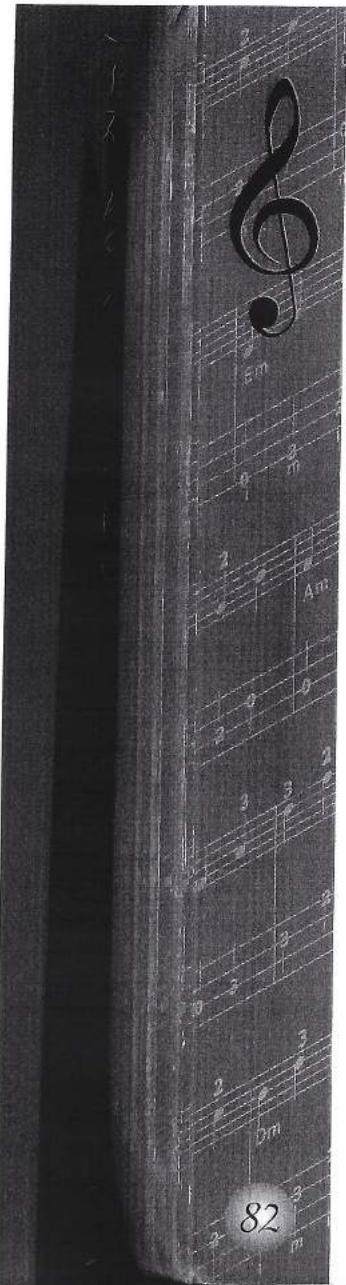


A line of 16th-note patterns. The first four notes are grouped by a bracket with a '3' above it. This pattern repeats five times. Stroke markings 'L' and 'R' are placed under the first and second groups respectively, indicating alternating strokes.



• ESERCIZIO 38 •

The musical exercise consists of eight staves of 16th-note patterns for two hands (right hand in black, left hand in white). Each staff begins with a 'R' and ends with an 'L'. The patterns involve various combinations of R and L, often with triplets indicated by a circled '3' above each group of three notes. The exercise is designed for finger dexterity and coordination.



• ESERCIZIO 39 •

The exercise consists of eight lines of musical notation. Each line starts with a 4/4 time signature, a treble clef, and a vertical staff. The notation uses eighth-note patterns grouped by a circled '3'. The patterns involve alternating between R (right hand) and L (left hand) fingers, such as RLRL, LRLR, etc. The exercises progress through various fingerings like RLRL, LRLR, RRLR, LLRL, RLLR, LRRR, and RLRL.



• SOLFEGGIO RITMICO 24 •

Six lines of musical notation for rhythmic exercises. Each line consists of a series of eighth notes and sixteenth notes. Measure lines divide the lines into measures. Measures are grouped by vertical bar lines. Some measures have circled '6' or '3' above them, indicating specific rhythmic groupings or patterns.

• PAUSA NELLA TERZINA •



• SOLFEGGIO RITMICO 25 •

4 120 BPM
A musical staff in common time (4/4). It shows a rhythmic pattern of eighth notes grouped in threes, indicated by brackets above the notes. Below each note is either an 'R' or an 'L', indicating the hand to be used. The pattern repeats five times.

4 120 BPM
A continuation of the musical staff from the previous page, showing the rhythmic pattern continuing with 'R' and 'L' hand markings.

4 120 BPM
A continuation of the musical staff from the previous page, showing the rhythmic pattern continuing with 'R' and 'L' hand markings.

4 120 BPM
A continuation of the musical staff from the previous page, showing the rhythmic pattern continuing with 'R' and 'L' hand markings.

4 120 BPM
A continuation of the musical staff from the previous page, showing the rhythmic pattern continuing with 'R' and 'L' hand markings.

• SOLFEGGIO RITMICO 26 •

The image shows six staves of musical notation, each consisting of a single line with vertical stems pointing downwards. The notation is designed for rhythmic training, using quarter notes and eighth notes. Each staff begins with a clef (treble) and a 'C' time signature. The notes are grouped by vertical bars. Below each note is a letter indicating the hand or finger used to play it: 'R' for Right Hand/Finger, 'L' for Left Hand/Finger, and 'y' for the thumb. The first three staves begin with a 'y' (thumb). The last three staves begin with an 'R'. Above each staff, a circled '3' indicates a triplet grouping. The staves are numbered 1 through 6 from top to bottom.

1
2
3
4
5
6

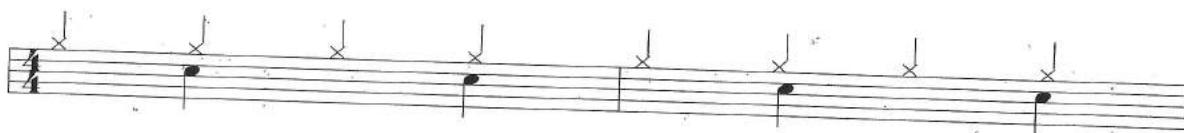
• ESERCIZIO 40 •

The sheet music consists of five staves of musical notation. Each staff begins with a quarter note followed by an eighth note. The first four staves feature a repeating pattern of eighth notes grouped in threes, with hand markings (R or L) indicating which hand should play each group. The first staff uses R, L, R, L. The second staff uses R, L, R, L. The third staff uses R, L, R, L. The fourth staff uses L, L, L, L. The fifth staff uses R, L, R, L. The fifth staff concludes with a double bar line and repeat dots at the beginning of the next section.

• ESERCIZIO 41 •



Da applicare all'esercizio 41

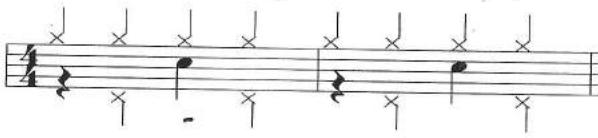


RITMI ROCK CON BREAKS

• ESERCIZIO 42 •

The exercise consists of four measures of rock rhythm with breaks. The first three measures follow a similar pattern: six eighth-note strokes with 'x' marks above them, followed by a break pattern. The break patterns are: R-L-R-L in measure 1, R-R-R-L-R in measure 2, R-L-R-L-R-L in measure 3, and R-L-R-L-R-L in measure 4. Measures 1-3 end with a break, while measure 4 ends with a full measure of eighth notes.

Da applicare all'esercizio 43



• ESERCIZIO 43 •

The exercise consists of five identical measures. Each measure begins with an 'x' mark above the staff, followed by a note, then a measure rest, another note, and finally an 'x' mark below the staff. Below each note in the first measure is a circled '3'. In the subsequent measures, the notes are grouped by vertical lines and circled '3's are placed under the first note of each group.

RITMI SHUFFLE

• ESERCIZIO 44 •

The sheet music consists of six staves of musical notation for a single instrument. Each staff begins with a common time signature (indicated by a '4'). The notation uses various rhythmic patterns, primarily eighth-note pairs and sixteenth-note groups, with some bass notes indicated by large dots. Brackets with the number '3' above them group specific note pairs together, likely indicating a three-beat pulse or a specific rhythmic grouping technique. The music is divided into measures by vertical bar lines.

SIMBOLOGIA GHOST NOTE

The image shows a musical score for Exercise 45. At the top, there is a symbol consisting of a horizontal line with a small circle at the right end. Below this, there are two staves of music. The first staff has four measures, each containing a note with a bracket above it labeled '3'. The second staff has six measures, also each containing a note with a bracket labeled '3'. The music is in common time (indicated by '4'). The notes are represented by small dots on the staff, and the brackets are placed above them. The exercise consists of six staves of music, each with six measures. The notes are indicated by dots and brackets labeled '3'.

• Esercizio 45 •

91

Per la coordinazione dei movimenti

• ESERCIZIO 46 •

The sheet music consists of six staves of musical notation, likely for a string instrument like the cello. Each staff is in common time (indicated by a '4'). The notation includes vertical stems pointing upwards, horizontal strokes (crosses), and dots. Some notes have a circled '3' underneath them, indicating a three-note grouping or a specific fingering technique. The music is divided into measures by vertical bar lines.

LA PAUSA DI SEDICESIMO



• SOLFEGGIO RITMICO 27 •

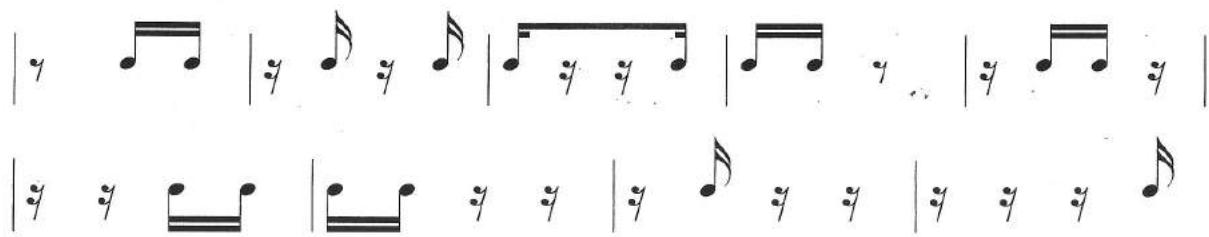
Three staves of rhythmic exercises. Each staff consists of six measures of sixteenth-note patterns. The first staff uses 'R' and 'L' under the notes. The second staff uses 'L' and 'R' under the notes. The third staff uses 'R' and 'L' under the notes. Vertical bar lines divide the measures.

• SOLFEGGIO RITMICO 28 •

Four staves of rhythmic exercises. Each staff consists of six measures of sixteenth-note patterns. The first staff uses 'R' and 'L' under the notes. The second staff uses 'L' and 'R' under the notes. The third staff uses 'R' and 'L' under the notes. The fourth staff uses 'R' and 'L' under the notes. Vertical bar lines divide the measures.



94



• SOLFEGGIO RITMICO 29 •

The musical score consists of five staves of music. Each staff begins with a quarter note followed by a series of eighth notes. The first staff uses vertical stems with diagonal dashes. The second staff uses vertical stems with diagonal dashes. The third staff uses vertical stems with diagonal dashes. The fourth staff uses vertical stems with diagonal dashes. The fifth staff uses vertical stems with diagonal dashes.

• SOLFEGGIO RITMICO 30 •

The musical score consists of seven staves of music in common time (4/4). Each staff contains a series of rhythmic patterns. The patterns include groups of eighth notes, sixteenth notes, and rests. The notation is primarily on a single line, with occasional vertical stems extending upwards or downwards. The page is framed by a dark border on the left and right sides, and a large treble clef symbol is visible on the far right edge.

• ESERCIZIO 47 (RITMI FUNKY) •

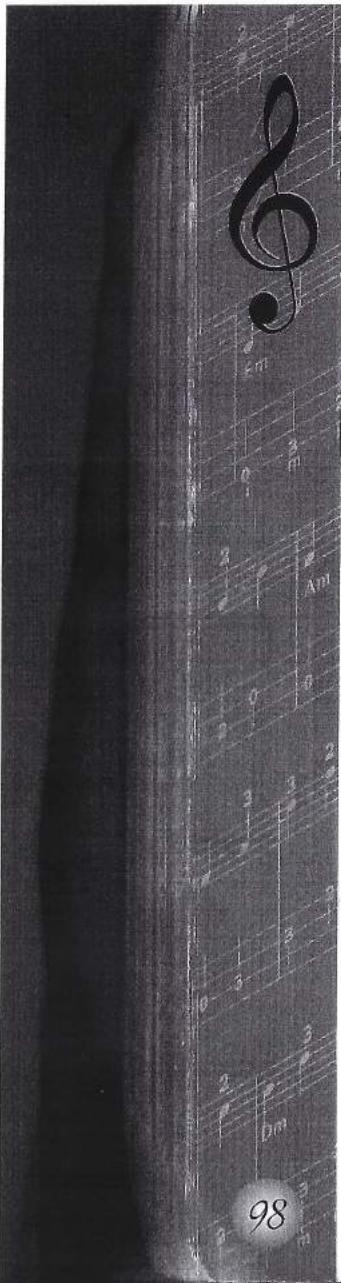
The exercise consists of six staves of musical notation. Each staff is in common time (indicated by '4'). The notation uses vertical bars, crosses ('x'), dots ('.'), and dots with a cross ('x.'). Some symbols have vertical stems or horizontal dashes below them. The patterns repeat every two measures.

- Measures 1-3: Vertical bar - Cross - Vertical bar - Cross - Vertical bar - Cross - Vertical bar - Cross
- Measures 4-6: Vertical bar - Cross - Dot - Vertical bar - Cross - Dot - Vertical bar - Cross - Dot
- Measures 7-9: Vertical bar - Cross - Vertical bar - Cross - Vertical bar - Cross - Vertical bar - Cross
- Measures 10-12: Vertical bar - Cross - Vertical bar - Cross - Vertical bar - Cross - Vertical bar - Cross

SEDICESIMI A MANI ALTERNE

• ESERCIZIO 48 •

The musical score consists of five staves, each in common time (indicated by a '4'). The first four staves begin with a quarter note followed by a bar line. The first staff has a bass clef. The subsequent staves have treble clefs. The notes are primarily 16th notes, represented by vertical stems with 'x' marks. The patterns vary slightly from staff to staff, involving different combinations of eighth and sixteenth notes, and include various rests and dynamic markings like 'p' (piano) and 'f' (forte). The fifth staff begins with a bass clef and a quarter note, followed by a bar line.



MANI ALTERNATE CON ACCENTI IN PROGRESSIONE

• ESERCIZIO 49 •

The image shows four staves of musical notation, each consisting of five horizontal lines. The notation is intended for two hands, with the top hand's notes indicated by 'x' marks and the bottom hand's notes indicated by dots. Above each staff, there is a small vertical bracket labeled 'V'. The first staff starts with a note on the bottom line. The second staff starts with a note on the middle line. The third staff starts with a note on the top line. The fourth staff starts with a note on the middle line. Each staff contains four measures of music. Below the staves, there are four pairs of black rectangular boxes, one pair under each staff, likely for marking performance points.

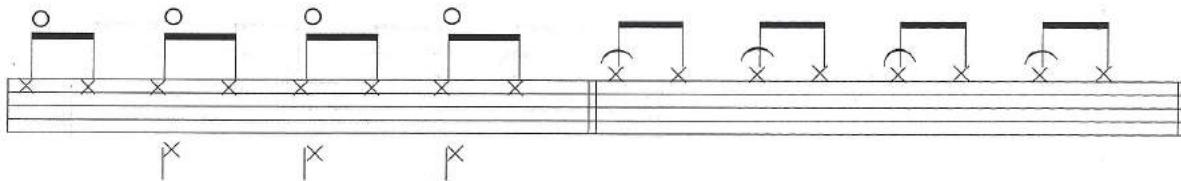
SIMBOLOGIA DEI PIATTI



Suono dei piatti aperti ottenuto sollevando il pedale del charleston (hi-hat) ed eseguendo il colpo nello stesso istante.

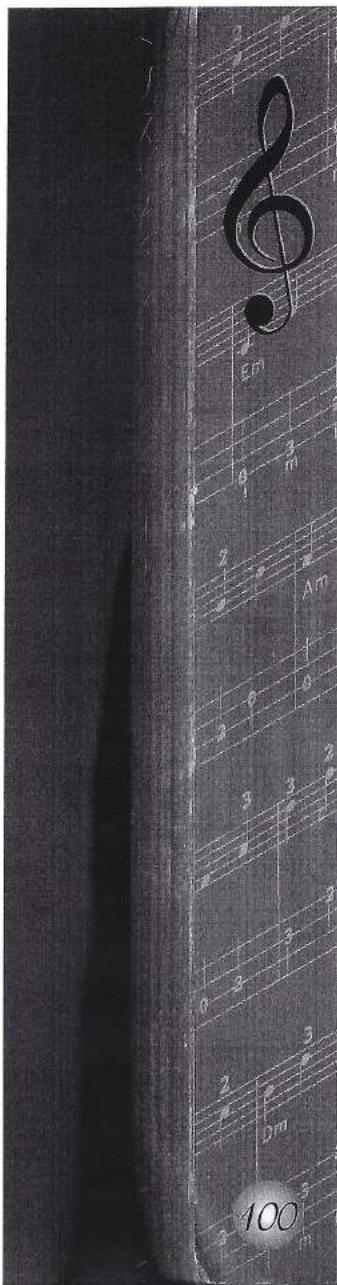


Esecuzione del piatto Ride sulla parte sinistra della campana.



IL PIATTO RIDE





Basi fisse da applicare singolarmente all'esercizio 50

1 2

3 4

5 6

7 8

9 10

• ESERCIZIO 50 •

(RITMI FUSION)

The image shows six staves of musical notation, likely for a guitar or bass, arranged vertically. Each staff begins with a treble clef and a '4' indicating common time. The notation consists of various note heads (dots) and stems, with some stems extending downwards. Measures are separated by vertical bar lines. The first staff starts with a quarter note followed by eighth notes. The second staff starts with a half note followed by eighth notes. The third staff starts with a quarter note followed by eighth notes. The fourth staff starts with a half note followed by eighth notes. The fifth staff starts with a half note followed by eighth notes. The sixth staff starts with a half note followed by eighth notes.

FLAMS (ACCIACCATURA)

È una notina, tagliata trasversalmente, che precede la nota reale. La sua esecuzione è leggera e rapida



• ESERCIZIO 51 •



The exercise consists of seven staves of sixteenth-note patterns. Each staff starts with a 'R' and ends with a 'L'. The patterns involve various combinations of eighth-note flams and sixteenth-note attacks. Measures 1-4 show primarily eighth-note flams. Measures 5-7 show sixteenth-note flams. Measure 8 concludes with a sixteenth-note flam followed by a sixteenth-note attack.

• ESERCIZIO 52 •

Three staves of musical notation for Exercise 52. Each staff consists of a 4/4 time signature, a treble clef, and a staff line. The notation uses sixteenth notes and includes hand markings (R or L) above each note. The first staff shows a repeating pattern of RLRL. The second staff shows a repeating pattern of LR LR LRLR LRLR. The third staff shows a more complex repeating pattern involving RR LL RR LL RR LL RR LL RR LL.

• FLAMADIDDLES (PARADIDDLES CON ACCIACCATURA) •

• ESERCIZIO 53 •

Three staves of musical notation for Exercise 53. Each staff consists of a 4/4 time signature, a treble clef, and a staff line. The notation uses sixteenth notes and includes hand markings (R or L) above each note. The first staff shows a repeating pattern of RL RR L RLL R L R R L. The second staff shows a repeating pattern of R L L R L R R L R L R R L. The third staff shows a repeating pattern of R R L R L L R R L R L R R L.

DRAG (DOPPIA E TRIPLA ACCIACCATURA)



• DITEGGIATURA •



• ESERCIZIO 54 •

Musical notation for Exercise 54 in 4/4 time. It consists of two measures of alternating sixteenth-note patterns between the right and left hands. The first measure starts with the right hand (R), followed by L, R, R. The second measure starts with the left hand (L), followed by L, L, R.

Musical notation for Exercise 54 in 4/4 time. It consists of two measures of alternating sixteenth-note patterns between the right and left hands. The first measure starts with the right hand (R), followed by L, R, L. The second measure starts with the right hand (R), followed by L, R, L.



• ESERCIZIO 55 •

Musical notation for Exercise 55 in 4/4 time. It consists of two measures of complex sixteenth-note patterns between the right and left hands. The first measure starts with the right hand (R), followed by L, R, R, L, R. The second measure starts with the left hand (L), followed by R, L, R, L, R.

Musical notation for Exercise 55 in 4/4 time. It consists of two measures of complex sixteenth-note patterns between the right and left hands. The first measure starts with the right hand (R), followed by L, R, R, L. The second measure starts with the right hand (R), followed by L, R, R, L.

• GRUPPETTI CON TRENTADUESIMI •



• ESERCIZIO 56 •

Three staves of musical notation for Exercise 56. Each staff is in common time (indicated by a '4'). The first staff starts with a 'R' and continues with 'R L R L R'. The second staff starts with a 'L' and continues with 'L R L R L'. The third staff starts with a 'R' and continues with 'L R L R L'. Each staff contains four measures of sixteenth-note patterns.

• ESERCIZIO 57 •

Three staves of musical notation for Exercise 57. Each staff is in common time (indicated by a '4'). The first staff starts with a 'R' and continues with 'L R L R L R'. The second staff starts with a 'L' and continues with 'R L R L R L R'. The third staff starts with a 'R' and continues with 'R L R L R L R'. Each staff contains four measures of sixteenth-note patterns.

IL BOUNCE (DOPPIO COLPO)

Si esegue il primo colpo con l'uso dell'avambraccio e del polso.



Si aprono nello stesso tempo le dita: medio anulare e mignolo.



Il secondo colpo (bounce) si ottiene con la spinta delle stesse dita che chiudendosi provocano un movimento di rimbalzo.

• ESERCIZIO 58 •

Bounce



Bounce



Bounce

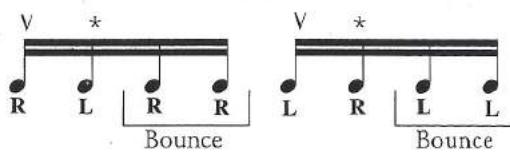


Bounce



In presenza dell'accento il paradiddle dovrà essere eseguito con l'impiego del bounce.

Esempio



• ESERCIZIO 59 •

108

108

V V V V V V V V

R L R R L R L L R R L R R L R R L R L R L L R L R L L R L

V V V V V V V V

R L E R R E R L E R L R R E R L L R L R R E R L L R L R R E R L

V V V V V V V V

R R L R L L R R L R L L R R L R L L R R L R L L R L L R L

V V V V V V V V

R L L R L L R R L R L L R R L R L L R R L R L L R R L R R L

V V V V V V V V

R R L R L L R R L R L L R R L R L L R R L R L L R R L R R L

V V V V V V V V

R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L

V V V V V V V V

R R R L R R R L R R R L R R R L R R R L R R R L R R R L R R R L

STUDIO DEL RULLO

Semplificazioni grafiche



• ESERCIZIO 60 •



• ESERCIZIO 61 •

• Esercizio 62 •

110

• Esercizio 62 •

RLRLRLRL RLRLRLRL RLRLRLRL RLRLRLRL :|

LRLRLRLR LRLRLRLR LRLRLRLR LRLRLRLR :|

RRLRLRRL RRLLRR LLRLRR RLRRLL RRLRLL :|

LLRRRLRL LLRRRLRR LLRRRLRR LLRRRLRR :|

RLRRLRLR LRLRLR LRLRLR LRLRLR :|

RLLRLRLR RRLRLR LRLRLR LRLRLR :|

RRLRLRRL RLRRRL RLRRRL RLRRRL :|

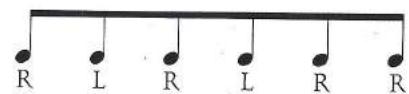
RRRLRLRL RRRLRLRL RRRLRLRL RRRLRLRL :|

LLRLRLRL LLRLRLRL LLRLRLRL LLRLRLRL :|



IL DOPPIO PARADIDDLE

È la combinazione di sei colpi.



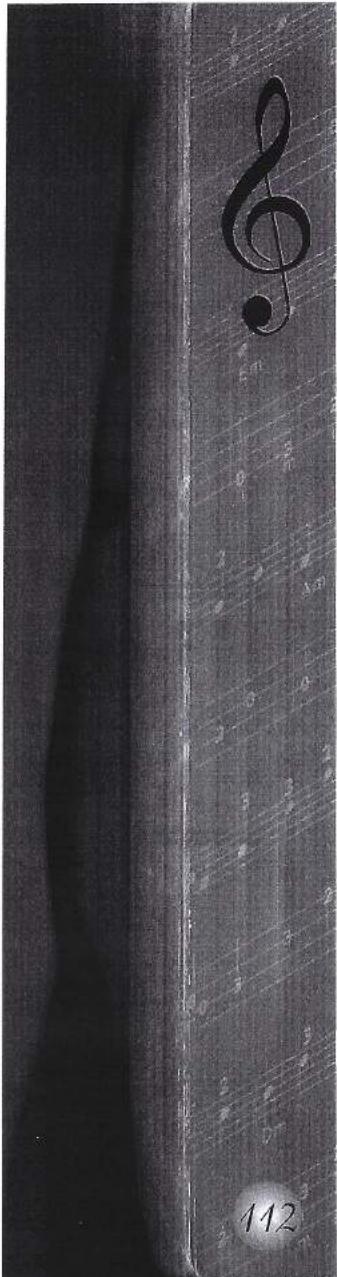
Paradiddle

Paradiddle: A staff of six notes. The first three notes are pairs of eighth notes: R-L, R-R, L-R. The last three notes are pairs of eighth notes: L-L, R-R, L-R. Below the notes are the corresponding R and L markings: R-L-L-R-R-L.

Doppio Paradiddle: A staff of twelve notes. It consists of two groups of six notes each, separated by a vertical bar. Each group follows the same pattern as the Paradiddle, but with a different starting note. The first group starts with R-L, and the second group starts with R-L. The notes are grouped into triplets by curved brackets above them. Below the notes are the corresponding R and L markings: R-L-R-L-R-R-L-R-L-R-L-L.

A staff of twelve notes, continuing the Doppio Paradiddle pattern. It consists of two groups of six notes each, separated by a vertical bar. Each group follows the same pattern as the Paradiddle, but with a different starting note. The first group starts with R-L, and the second group starts with R-L. The notes are grouped into triplets by curved brackets above them. Below the notes are the corresponding R and L markings: R-L-L-R-L-R-R-L-R-L-R-R-L.

A staff of twelve notes, continuing the Doppio Paradiddle pattern. It consists of two groups of six notes each, separated by a vertical bar. Each group follows the same pattern as the Paradiddle, but with a different starting note. The first group starts with R-R, and the second group starts with R-R. The notes are grouped into triplets by curved brackets above them. Below the notes are the corresponding R and L markings: R-R-L-R-L-L-R-R-L-R-L-R-L.



• PARADIDDLES E DOPPI PARADIDDLES CON ACCENTO •

• ESERCIZIO 63 •

4/4 time signature. The first measure shows a paradiddle (V *). The second measure shows a double paradiddle (V *). The third measure shows a paradiddle with an accent over the 6th note (V *). The fourth measure shows a double paradiddle with an accent over the 6th note (V *).

4/4 time signature. The first measure shows a double paradiddle with an asterisk above the first note (* V). The second measure shows a double paradiddle (V *). The third measure shows a double paradiddle with an asterisk over the 6th note (* 6 V). The fourth measure shows a double paradiddle with an asterisk over the 6th note (* 6 V).

4/4 time signature. The first measure shows a double paradiddle (V *). The second measure shows a double paradiddle (V *). The third measure shows a double paradiddle with an asterisk over the 6th note (* 6 V). The fourth measure shows a double paradiddle with an asterisk over the 6th note (* 6 V).

4/4 time signature. The first measure shows a double paradiddle (V). The second measure shows a double paradiddle (V). The third measure shows a double paradiddle with an asterisk over the 6th note (V). The fourth measure shows a double paradiddle with an asterisk over the 6th note (V).

IL RULLO A CINQUE



• ESERCIZIO 64 •

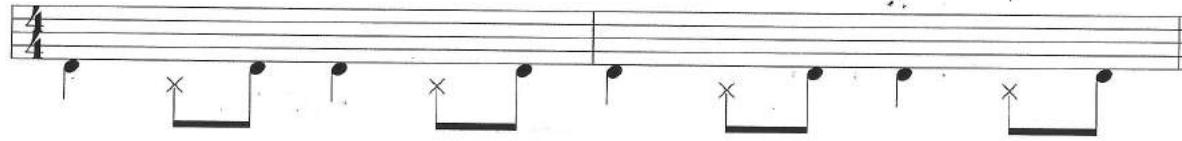
Three staves of musical notation for a rullo exercise. Each staff is in 12/8 time. The notation uses a combination of eighth and sixteenth notes, with specific stroke patterns indicated by letters (R, L) placed under the corresponding notes. The patterns involve repeating sequences of strokes like RLLR or RLRL.



• ESERCIZIO 65 •

Three staves of musical notation for a rullo exercise. Each staff is in 4/4 time. The notation uses a combination of eighth and sixteenth notes, with specific stroke patterns indicated by letters (R, L) placed under the corresponding notes. The patterns involve repeating sequences of strokes like RLRL or LRRL.

• BASE RITMO DI SAMBA •



• SAMBA •



• SAMBA CON "GHOST NOTE" •



• SAMBA •

mano destra

A

Diagram of hand drumming pattern A. It consists of two staves. The top staff, labeled 'mano destra', has four measures of eighth-note patterns. The bottom staff, labeled 'pedali', has four measures of sixteenth-note patterns. Measures 1-2: eighth notes on the first and third beats. Measures 3-4: eighth notes on the second and fourth beats.

mano sinistra

pedali

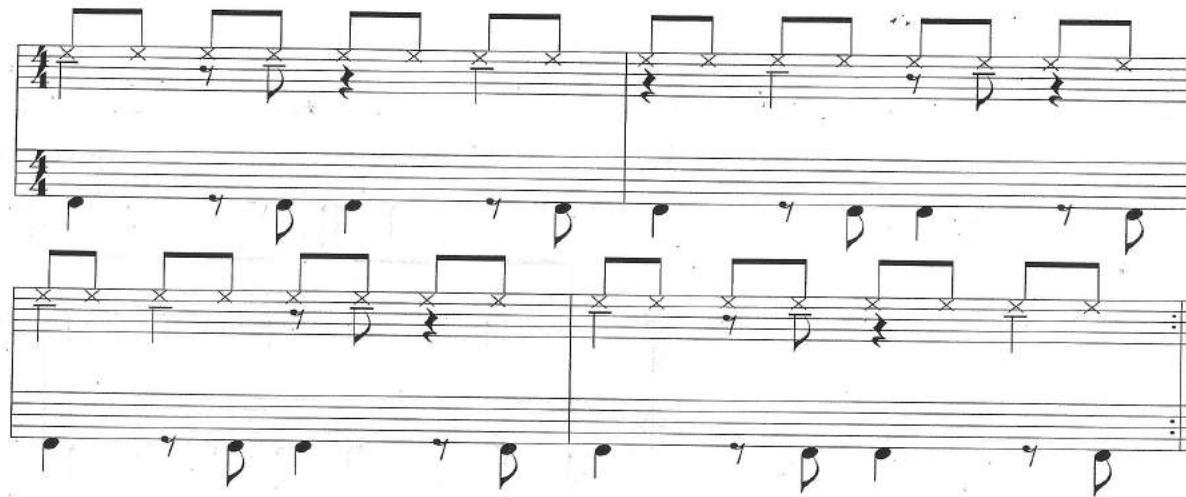
B

Diagram of hand drumming pattern B. It consists of two staves. The top staff, labeled 'mano destra', has four measures of eighth-note patterns. The bottom staff, labeled 'pedali', has four measures of sixteenth-note patterns. Measures 1-2: eighth notes on the first and third beats. Measures 3-4: eighth notes on the second and fourth beats.

C

Diagram of hand drumming pattern C. It consists of two staves. The top staff, labeled 'mano destra', has four measures of eighth-note patterns. The bottom staff, labeled 'pedali', has four measures of sixteenth-note patterns. Measures 1-2: eighth notes on the first and third beats. Measures 3-4: eighth notes on the second and fourth beats.

• BOSSA NOVA •



• AFRO •



• AFRO IN 6/4 •



• STUDIO DEL MAMBO •

mano sinistra cassa hi-hat

Two staves of 4/4 time. The top staff shows a hi-hat pattern with 'x' marks on the second and fourth beats of each measure. The bottom staff shows a bass drum pattern with 'p' marks on the second and fourth beats of each measure.

piatto ride

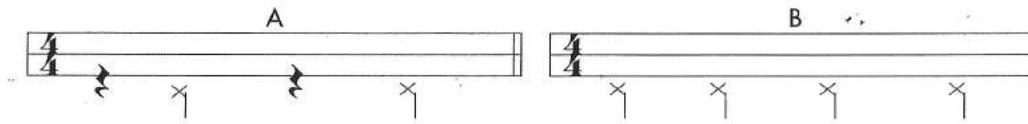
• MAMBO •



• ESERCIZI D'INDIPENDENZA •

The score contains ten staves of music for a single instrument, likely a guitar or mandolin. Each staff begins with a quarter note followed by a grace note and an eighth note. The music consists of eighth-note patterns with various rests and grace notes. The first two staves begin with a quarter note followed by a grace note and an eighth note. Subsequent staves show variations in the rhythmic patterns, including different combinations of eighth notes, sixteenth notes, and rests.

Figure hi-hat da applicare a pag. 120



• ESERCIZI D'INDIPENDENZA •

The score consists of eight staves of 16th-note patterns. Each staff follows the hi-hat patterns shown in the diagram above. The patterns involve alternating between 'x' (open) and '-' (closed) hi-hat positions, with various bass drum (b) and snare drum (s) strokes integrated into the 16th-note flow.

• RITMO SWING (INDIPENDENZA) •

A handwritten musical score consisting of ten staves of music. Each staff is in common time (indicated by a '4') and features a treble clef. The music consists primarily of eighth-note patterns. Above each note, there is a small 'x' or a 'y' symbol, and above each pair of notes, there is a circled '3'. Measures are separated by vertical bar lines. The score is organized into two sections, each containing five measures, indicated by double bar lines with repeat dots.



122

• SWING •

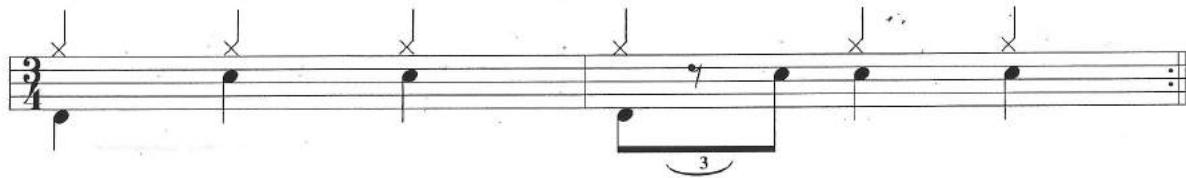
A single-line musical staff with a "SWING" tempo instruction above it. The staff contains 12 measures of eighth-note patterns. Each measure begins with a vertical bar line, followed by a downward arrow indicating the start of a swing pattern. The patterns consist of two eighth notes per measure, with the first note being longer than the second. Measures 1 through 6 show a repeating pattern of two eighth notes. Measures 7 through 12 show a repeating pattern of one eighth note followed by a sixteenth note. The staff ends with a double bar line and repeat dots.

I RITMI



124

• VALZER •



• TANGO •



• CHA - CHA - CHA •



• BEGUINE •



• REGGAE •

Handwritten musical notation for Reggae style. The notation consists of two parts, A and B, on a single staff. Part A starts with a bass note followed by a series of eighth notes and sixteenth notes. Part B follows, featuring eighth-note pairs with a '3' circled above each pair, indicating a triplet feel.

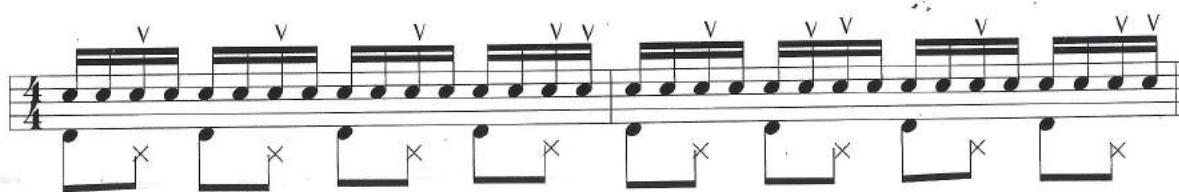
• SHUFFLE BLUES FAST •

Handwritten musical notation for Shuffle Blues Fast style. It shows a sequence of eighth-note pairs with a '3' circled above each pair, indicating a triplet feel. The notation includes various slurs and grace notes.

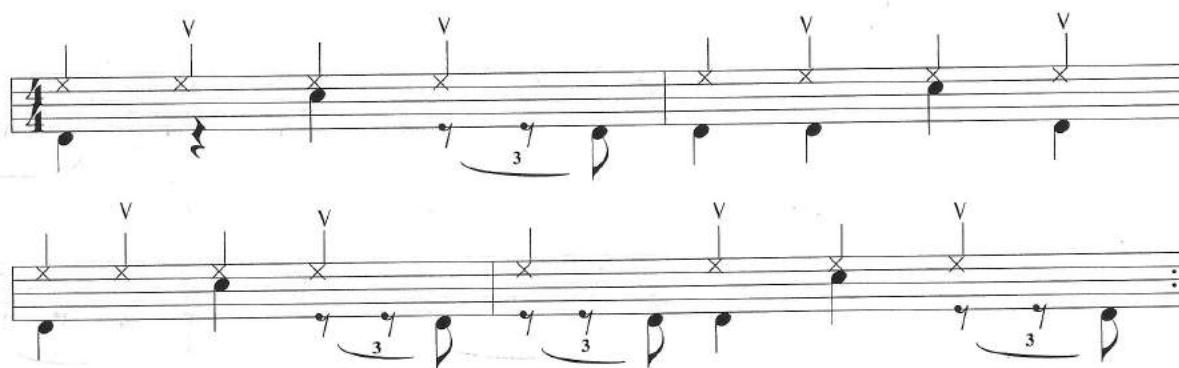
• SHUFFLE BLUES •

Handwritten musical notation for Shuffle Blues style. It shows a sequence of eighth-note pairs with a '3' circled above each pair, indicating a triplet feel. The notation includes various slurs and grace notes.

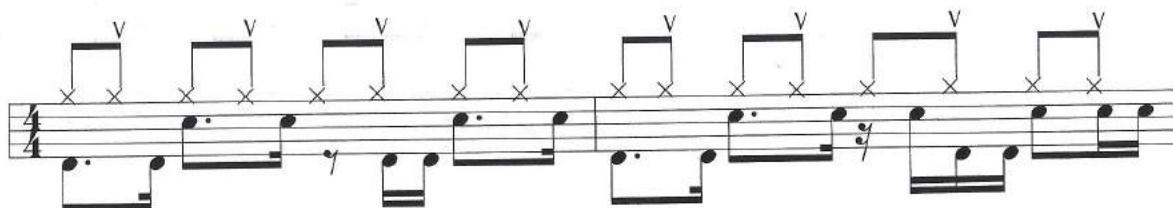
• COUNTRY STYLE •



• HIP - HOP •



• JUNGLE •



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