

El baterista del siglo XXI (Tomo I)

Manuel Enrique Bartholdy



manuelbartholdy.com

Sobre el autor



Baterista y percusionista, nació en Florida, Vicente López, provincia de Buenos Aires. Es técnico en música egresado del *Conservatorio de la Ciudad de Buenos Aires “Astor Piazzolla”*, donde realizo, entre otras materias, estudios de percusión con: Mtra. /Lic. Marina Calzado Linage, Mtro. Néstor Astutti, Mtro. Tristán Taboada, el Mtro. Ezequiel Calzado Linage; estudios de piano con el Mtro. José María Brusco y de teoría y apreciación de la música con el Lic. Luis Caparra.

Realizo estudios de batería con el Mtro. Norberto Barcala, Nicolás Della Vedova y Oscar Giunta.

Ha sido participe, en varias oportunidades, como invitado de: la Orquesta sinfónica de la Facultad de Medicina, el Ensamble Sinfónico XXI, la Orquesta del Bicentenario de la Facultad de Derecho, Orquesta Académica de Buenos Aires, Ensamble Lirico Orquestal, Coro En Voz Alta, Orquesta Sinfónica de San Martín, Orquesta Filarmónica Latinoamericana, Orquesta del conservatorio de la Ciudad de Buenos Aires Astor Piazzolla.

Se presentó en las principales salas de la ciudad, como: el Teatro del Globo, el Salón Auditórium y Salón de Actos de la Facultad de Derecho, la Legislatura de la ciudad de Buenos Aires, el Salón Dorado de la Casa de la Cultura de Buenos Aires, el Aula Magna José Arce de la Facultad de Medicina, el Teatro Coliseo de Lomas De Zamora, el Templo de la Comunidad Amijai, La Casa de la Cultura de Quilmes, Colegio Nacional de Buenos Aires, Universidad de Lanús, Auditorio del Conservatorio de la Ciudad de Buenos Aires, Auditorio de la Biblioteca Nacional, Auditorio de la Asociación Amigos Del Museo Nacional De Bellas Artes, Salón de actos del Instituto San Marón, Teatro municipal Gregorio de La Ferrere en Morón, Auditorio de la Academia de Medicina y en el Concejo profesional de Ciencias Económicas.

Ha sido dirigido por: Darío Ingnoli, Diego Lurbe, Fabián Bermann, Lucio Bruno Videla, Federico Sánchez, Carlos Calleja, David Jaimes, Alfredo Corral, Hernán Sánchez Arteaga, Gustavo Codina, Salvatore Caputo, Edgar Ferrer, Marina Calzado Linage.

Ha participado junto a la Orquesta Filarmónica Latinoamericana en la grabación de la primera producción discográfica de una ópera argentina completa realizada en nuestro país “Chasca”, Leyenda lírica en un acto y seis cuadros de Enrique Mario Casella, bajo la dirección del Mtro. Lucio Bruno Videla. El libro CD se puso en venta al público bajo el Sello “Tradition”.

Formo parte del Primer festival Internacional de percusión de la Universidad de Lanús, del ciclo “Música al mediodía” del gobierno de la Ciudad de Buenos Aires, en “La noche de los museos”, del festival de percusión de Morón “Arte a palos” y en el Acto de Apertura del ciclo lectivo de la DGEART.

Actualmente se encuentra cursando el profesorado superior de música en el Conservatorio de la Ciudad de Buenos Aires, dictando clases de batería y como miembro estable del Ensamble de Percusión del Conservatorio de la Ciudad de Buenos Aires “Astor Piazzolla”.

Agradecimientos

A mi familia, amigos, maestros y alumnos, sin los que este libro no habría sido posible.

Introducción

A lo largo de mi carrera como docente de batería, note la falta de material escrito para el nivel inicial, lo que ya estaba publicado, lo tradicional (Stick control, Syncopation,...), resultaba muy difícil y aburrido para el principiante en el instrumento; es por esto que fui escribiendo ejercicios elementales, centrados en el desarrollo de la independencia, la coordinación y la técnica.

Este libro (el primero de una serie), es el fruto de años en la enseñanza particular del instrumento, el mismo es un compendio de ejercicios y estudios que fui realizando para mis alumnos. Como dije anteriormente, este no es un libro de ritmos y estilos, sino, uno concentrado en el desarrollo de la independencia y coordinación de las extremidades (esencial en un músico, más aun en un baterista), y en la técnica.

Esta primera edición de la serie se concentra en el conocimiento básico de la gramática musical (figuras, silencios, compases...) aplicadas a la batería en compas simple, utilizando los tres ostinatos más populares: en corcheas, negras y semicorcheas.

Los mismos están desarrollados en forma progresiva y ordenada de acuerdo a la complejidad de los mismos, para que el alumno vaya generando un control del instrumento metódico de acuerdo a los conocimientos adquiridos. El libro esta pensado para el principiante en el batería, aquel que nunca ha adquirido conocimientos musicales previos.

El mismo ha de estudiarse de principio a fin, para tener un completo dominio del material estudiado, sin embargo, si el alumno siente que hay ejercicios o estudios que ya posee bajo su dominio, puede saltar los mismos y realizar los que crea conveniente.

Este libro no esta pensado para suplantar a ninguno de los clásicos, sino que, modestamente, siento que el mismo viene a llenar el espacio que necesitan los docentes de batería para el estudiante inicial.

Teoría

Teoría de la música

Para adentrarnos en el apasionante mundo de la música es menester comprender, ¿Qué es la música?

“Música es el arte de combinar los sonidos”

La cual, consta de tres elementos fundamentales:

- I. **Melodía**: es la combinación sucesiva de los sonidos.
- II. **Armonía**: es la combinación simultánea de los sonidos.
- III. **Ritmo**: es la relación de duración y acentuación de los sonidos.

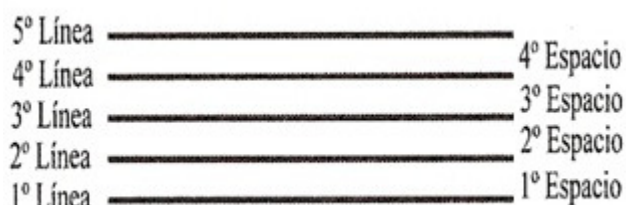
El “*ritmo*” es el único que nos atañe a nosotros, los bateristas, ya que nuestro instrumento no tiene una afinación definida, aunque haya excepciones en ciertos artistas que incluyen motivos “melódico – armónicos” en su repertorio.

El pentagrama

Los signos básicos de la música (llamados notas) son siete y se escriben en cinco líneas paralelas (llamadas “pentagrama o pauta”).

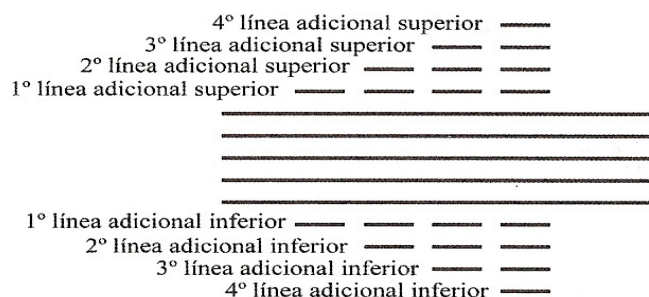
Las cinco líneas y cuatro espacios del pentagrama se empiezan a contar de abajo hacia arriba, desde el sonido grave al agudo.

Las notas se escriben tanto entre líneas como sobre las mismas.



Líneas y espacios adicionales:

Como no todos los sonidos entran en las cinco líneas y cuatro espacios del pentagrama, se agregan pequeñas líneas adicionales por debajo y por encima del mismo.



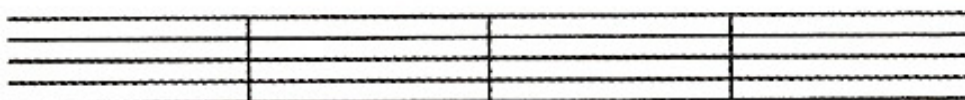
En estas pequeñas líneas adicionales se colocan las *notas* en la misma forma que en el *pentagrama*.



El compás

“El compás es la división de la música en partes de igual duración”.

Cada compás esta separado del siguiente por una línea divisoria que corta perpendicularmente el pentagrama.

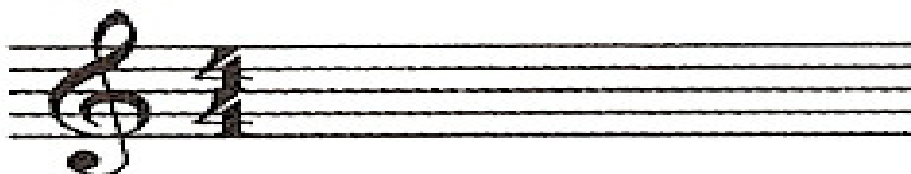


El conjunto de figuras y/o silencios entre dos líneas divisorias forma un compás.

“Cada compás debe tener igual suma de valores”

- El compás se subdivide a su vez en partes iguales llamadas “tiempos”.
- En cada compás puede haber uno, dos, tres, cuatro o más tiempos.
- Los compases se representan por medio de un quebrado que se coloca inmediatamente después de la clave, en el centro del pentagrama.

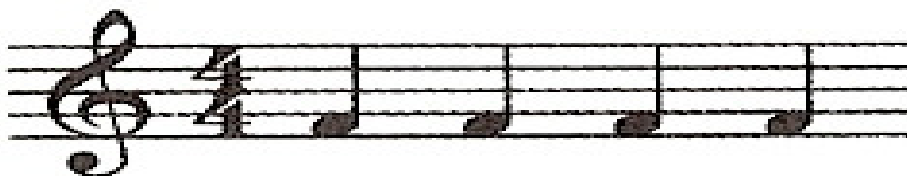
Ej.:



“La cifra de arriba o numerador indica la cantidad de figuras que entran en cada compás.”

La cifra de abajo o denominador indica que fracción de la redonda esta contenida en el compas, la cantidad de veces que indica el numerador”.

Es decir que en el compás de arriba, que indica 4/4, en donde el numerador es el numero 4, indica que en cada compás entran cuatro figuras, y el denominador nos dice que cada una de esas figuras vale $\frac{1}{4}$ de la redonda, o sea una negra; por lo tanto en *cada compás entraran cuatro negras*.



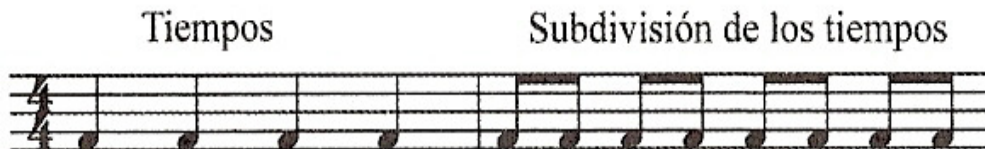
Compás simple (binario)

- Son aquellos compases cuyo numerador es 2, 3 o 4.
- La subdivisión del tiempo es binaria.

Ejemplos:

- $2/2 - 3/2 - 4/2$
- $2/4 - 3/4 - 4/4$ (más utilizados)
- $2/8 - 3/8 - 4/8$

La figura que representa el tiempo es de valor simple (sin puntillo).



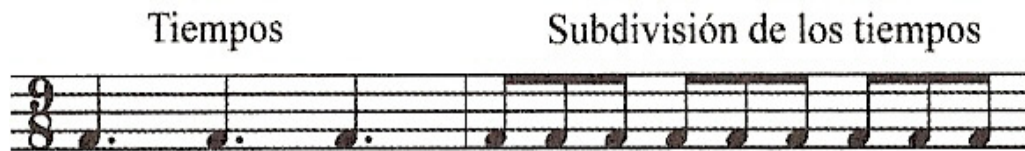
Compás compuesto (ternario)

- Son aquellos compases cuyo numerador es 6, 9 o 12.
- El compás de numerador 6 tiene dos tiempos, el de numerador 9 tiene 3 tiempos y el de numerador 12 tiene 4 tiempos.
- La subdivisión del tiempo es ternaria.

Ejemplos:

- 6/2 – 9/2 – 12/2
- 6/4 – 9/4 – 12/4
- 6/8 – 9/8 – 12/8 (más utilizados)

La figura que representa el tiempo es un valor compuesto (con puntillo).



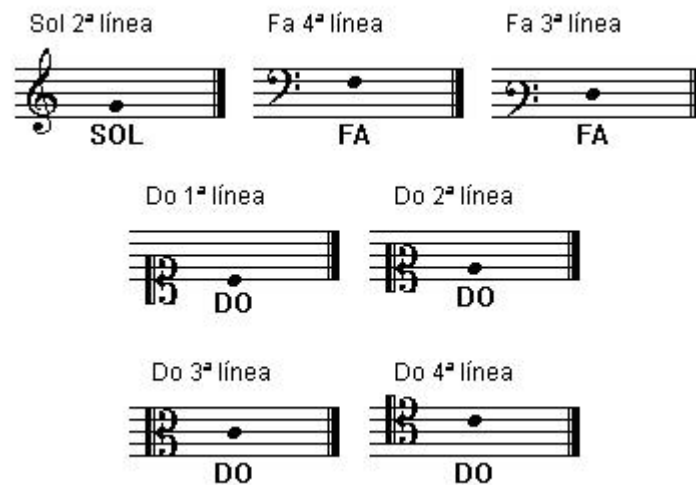
En los compases compuestos el numerador indica cuantos tercios del tiempo constituyen el compás.

El denominador indica la duración que ocupa un tercio de tiempo.

La clave

“Es la señal que indica el nombre y la entonación de las notas”

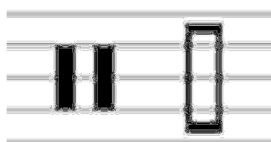
Las claves son siete, a saber:



La nota que se coloca en la misma línea de la clave toma el nombre de dicha clave, y sirve como punto de partida para conocer el nombre de las demás notas.

La clave neutral

Actualmente se ha creado una clave especial para bateristas, dicha clave es:



“Simplemente dos líneas verticales paralelas o un rectángulo en posición vertical”.

La misma es utilizada para instrumentos de percusión. Cada línea puede representar un instrumento de percusión dentro de un conjunto, como en una batería. Dos estilos diferentes de clave neutral aparecen en la imagen. También puede ser representada con una sola línea para cada instrumento de percusión.

Nota:

Antiguamente para los libros y partituras de batería se utilizaba la clave de **Fa** en cuarta línea, esto viene de la tradición orquestal, ya que el instrumento de percusión de mayor importancia por siglos en la orquesta ha sido el timbal, el cual se lee en clave de fa en cuarta línea.

Solfeo

“Solfeo es el arte de leer la música, nombrando y entonando las notas, y midiendo el compás”.















Para esto es necesario conocer las notas, las figuras y sus correspondientes silencios, a saber:

I. Las notas musicales para el oído occidental son siete:

“Do (C), Re (D), Mi (E), Fa (F), Sol (G), La (A), y Si (B)”.

Nota: entre paréntesis figuran en fraseo americano.

II. Las figuras y silencios básicos también son siete, estas determinan la duración de las notas:

	<u>Figuras</u>	<u>Silencios</u>	
Redonda	→ 	→ 	→ 1 Unidad
Blanca	→ 	→ 	→ 1/2
Negra	→ 	→ 	→ 1/4
Corchea	→ 	→ 	→ 1/8
Semicorchea	→ 	→ 	→ 1/16
Fusa	→ 	→ 	→ 1/32
Semifusa	→ 	→ 	→ 1/64

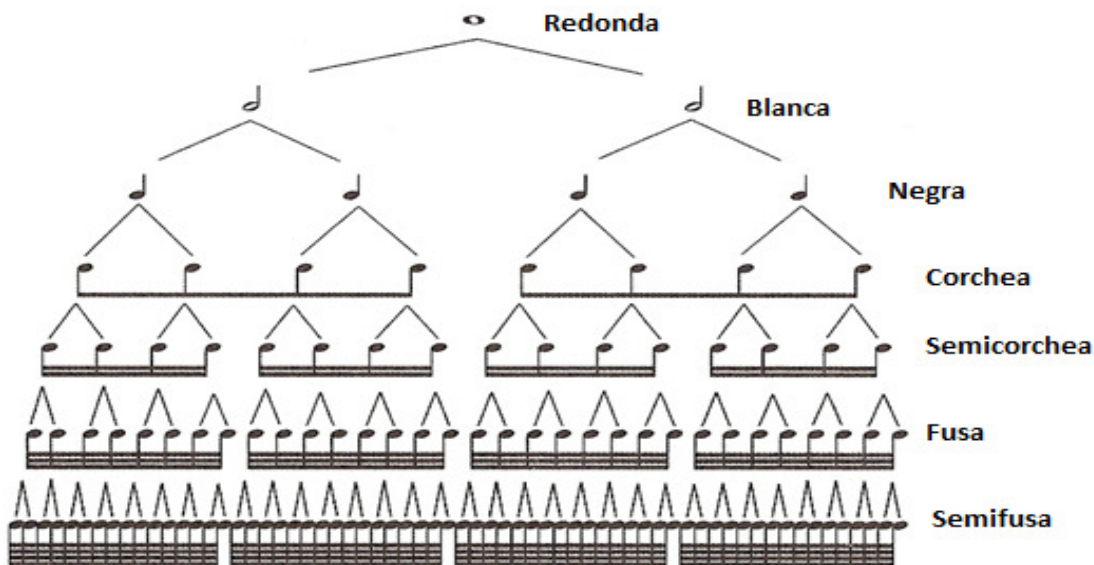
El valor de las figuras es relativo a la redonda, que es tomada como unidad.

III. Los silencios básicos también son siete, estos son los símbolos que indican la ausencia de sonido:

“El silencio es el símbolo que indica la interrupción momentánea del sonido”

- El silencio de redonda se ubica debajo de la 4ª línea, y el de la blanca encima de la 3ª línea.
- El resto de los silencios se pueden ubicar en cualquier parte del pentagrama.
- El silencio de redonda se utiliza para representar un compás entero, tanto si es de 2, 3 o 4 tiempos.

Pirámide rítmica



Nota:

Existen otras figuras como la cuadrada y la garrapatea, aunque su uso es poco frecuente.

El puntillo

Se representa con un punto colocado inmediatamente después de la nota a la que afecta.

“El puntillo añade a una figura la mitad de su valor”.

Por ejemplo:

Si le añadimos a la blanca que tiene 2 tiempos un puntillo obtendremos un sonido con la duración de 3 tiempos (la mitad de dos es 1, $2 + 1 = 3$).

Otro ejemplo:

Una negra prolonga su sonido por dos corcheas, una negra con puntillo hará lo mismo por tres corcheas.



Matiz

Dentro de la terminología musical, se llama matiz dinámico o de intensidad a cada uno de los distintos grados o niveles de intensidad en que se realizan uno o varios sonidos, piezas de música completas o pasajes determinados de una obra musical.

No obstante, la ejecución de los matices es totalmente subjetiva y, por tanto, depende enteramente de la condición emocional del músico y del estilo o periodo histórico correspondiente a la obra, además de la forma de consideración personal ante esta dinámica. No hay ninguna forma racional de medir la dinámica del sonido.

Para diferenciar el grado de intensidad sonora se usan los siguientes términos, los cuales son colocados bajo el pentagrama de forma abreviada (con letra cursiva y negrita), y precisamente bajo la nota donde empieza dicha dinámica.

- ***ppp*** (*pianissimo piano*, «tres pe», triple *piano* o *pianississimo*). ‘Suavísimo suave’, el sonido más suave posible.
- ***pp*** (*pianissimo*): Muy Suave.
- ***p*** (*piano*): ‘suave’.
- ***mp*** (*mezzo piano*): ‘poco suave’ (o sea ‘no tan suave’). Se usa más en obras orquestales.
- ***mf*** (*mezzo forte*): ‘poco fuerte’.
- ***f*** (*forte*): ‘fuerte’.
- ***ff*** (*fortissimo*): ‘muy fuerte’.
- ***fff*** (*fortissimo forte*, «tres efe», triple *forte* o *fortississimo*).

Articulaciones

Se refiere a la forma en que se produce la transición de un sonido a otro, o sobre la misma nota. Hay diferentes tipos de articulación, teniendo un efecto distinto cada una: legato, no legato o suelto, staccato, staccatissimo, portato, tenuto. Cada articulación se representa mediante un símbolo ubicado arriba o abajo de la nota, dependiendo de su posición en el pentagrama.



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- 313. Ostinato de hi-hat en semicorcheas en ¾ parte VIII
- 319. Estudio N°15

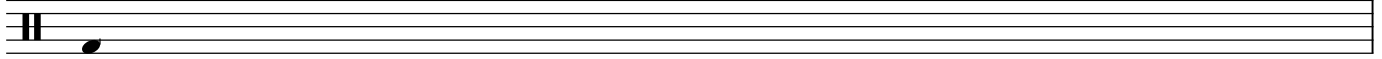
Aclaración:

Todos los ejercicios y estudios de este libro están escritos para personas diestras, aquellos que sean zurdos, simplemente inviertan las manos y los pies.

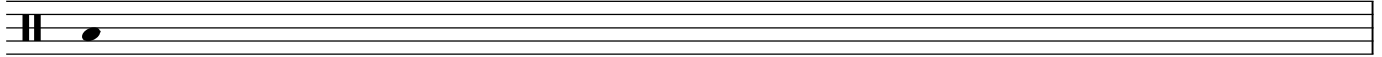
Key

A diferencia del resto de los instrumentos donde cada espacio y línea representan una nota de altura determinada (do, re, mi , fa, sol, la si), en la batería, cada espacio y cada línea representan un instrumento de la misma.

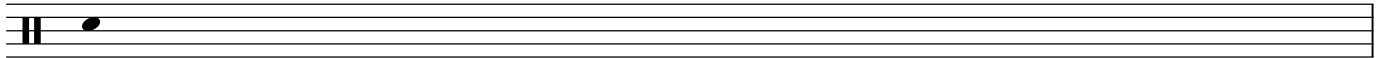
Bombo



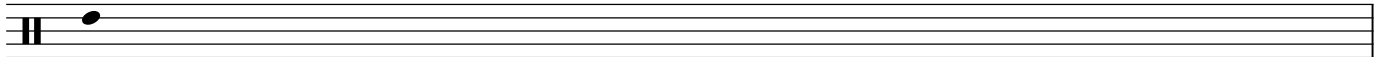
2 Tom de pie



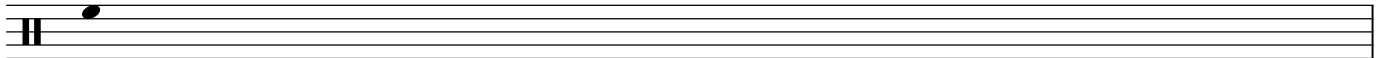
3 Tambor



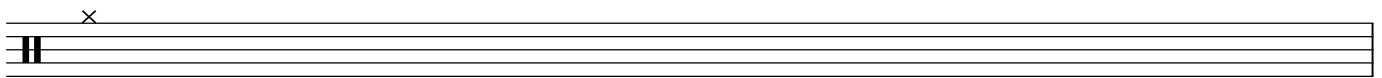
4 Tom medio



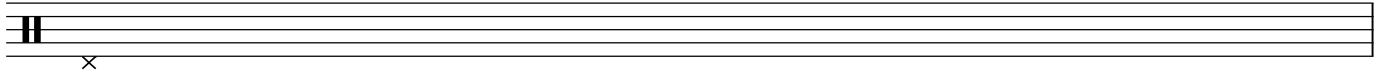
5 Tom chico



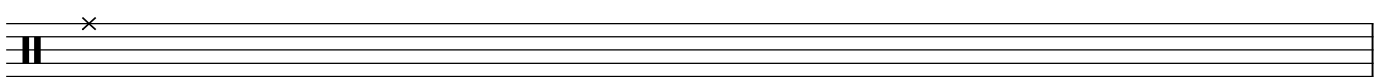
6 Hi-hat



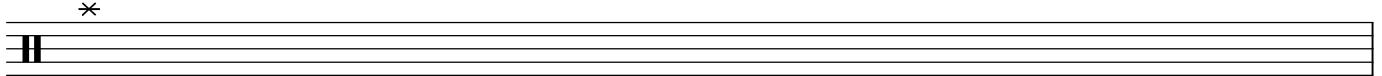
7 Hi-hat con el pie



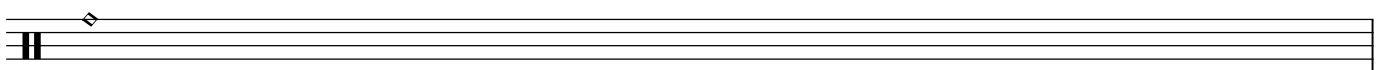
8 Ride



9 Crash



10 Campana del ride



Principales figuras y silencios musicales

Manuel E. Bartholdy

Las figuras nos marcan la distancia temporal entre cada golpe, los silencios ocupan el mismo espacio temporal pero sin sonido.

En la columna de la izquierda se encuentran las figuras, en la columna de la derecha sus respectivos silencios. Se debe tocar todo en el tambor contando en voz alta UN, DOS, TRES, CUA. El hi hat con el pie esta marcando el pulso de negra en todos los ejemplos.

Redonda **Silencio de redonda**

11 1 2 3 4 1 2 3 4

D

Blanca **Silencio de blanca**

13 1 2 3 4 1 2 3 4

D

I

Negra **Silencio de negra**

15 1 2 3 4 1 2 3 4

D I D I

Corchea **Silencio de corchea**

17 1 2 3 4 1 2 3 4

D I D I D I D I

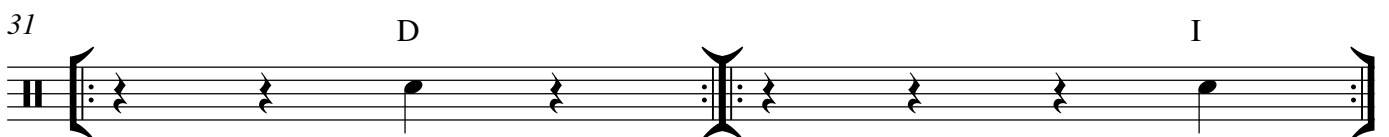
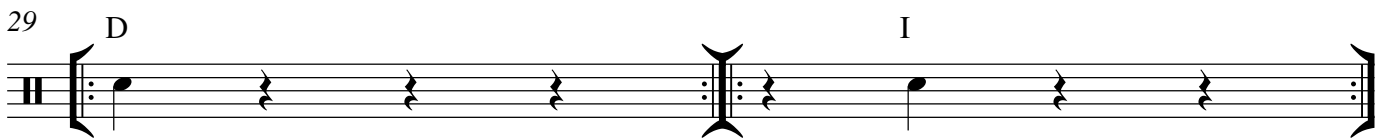
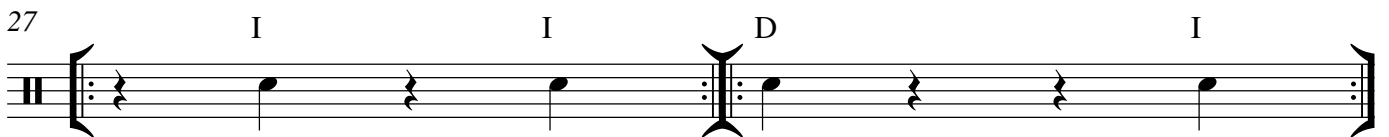
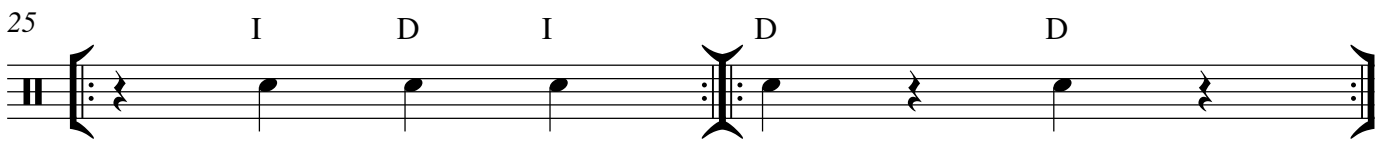
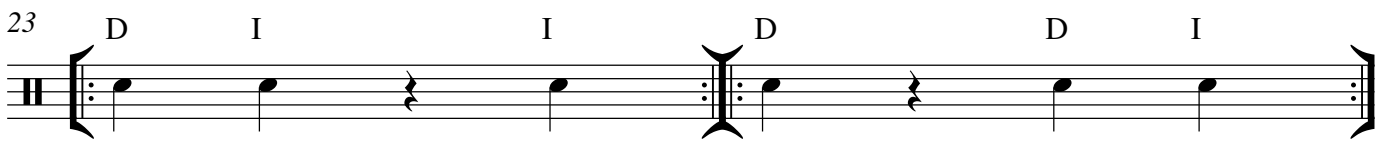
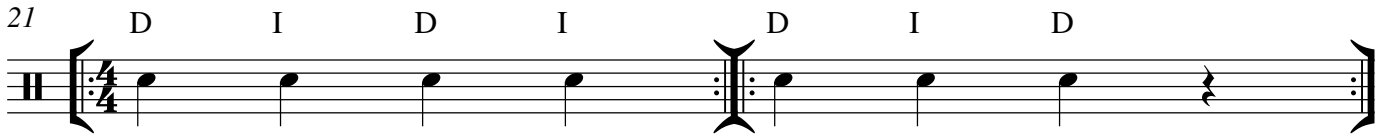
Semicorchea **Silencio de semicorchea**

19 1 2 3 4 1 2 3 4

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

Negras y silencios de negra

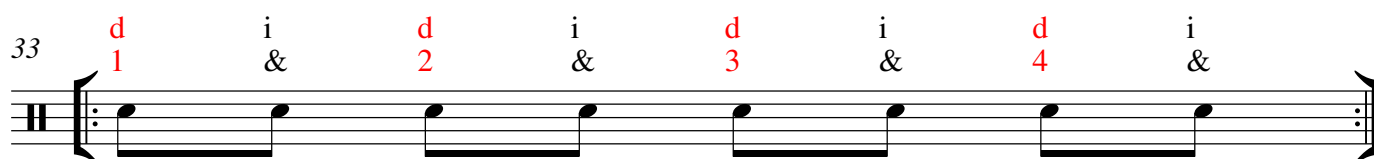
En los siguientes ejercicios de tambor vamos a ver las distintas posibilidades de sticking en un compás de 4/4 con figuras de negras.



Corcheas y silencios de corchea

Recordar que los golpes que caen a tierra (downbeat) deben ser tocados con nuestra mano fuerte, y los que caen en la parte debil del tiempo (upbeat u offbeat) se tocan con nuestra mano debil. El compas número 31 comienza con un silencio, a este tipo de comienzo de compas se le denomina "acefalo".

Tocar en el tambor contando en voz alta 1 & 2 & 3 & 4 & (respetando el sticking)



A tierra/downbeat

Contratiempo/upbeat



Corcheas y silencios de negra

44

d i d i d i d i d i d i d i

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

46

d i d i d i d i d i d i d i d i

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

The image shows two staves of music. Each staff begins with a treble clef and a key signature of one sharp (F#). The first staff, labeled '44', contains two measures. The first measure has four eighth notes (quarter note duration) with red numbers 1, 2, 3, and 4 above them, and 'd' and 'i' above each. The second measure has a quarter rest followed by three eighth notes with red numbers 1, 2, and 3 above them, and 'd' and 'i' above each. The second staff, labeled '46', also contains two measures. The first measure has a quarter rest followed by four eighth notes with red numbers 1, 2, 3, and 4 above them, and 'd' and 'i' above each. The second measure has four eighth notes with red numbers 1, 2, 3, and 4 above them, and 'd' and 'i' above each. Both staves end with a double bar line.

Corcheas y silencios de blanca

48

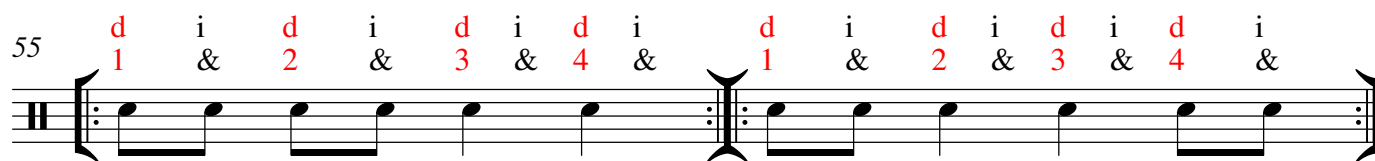
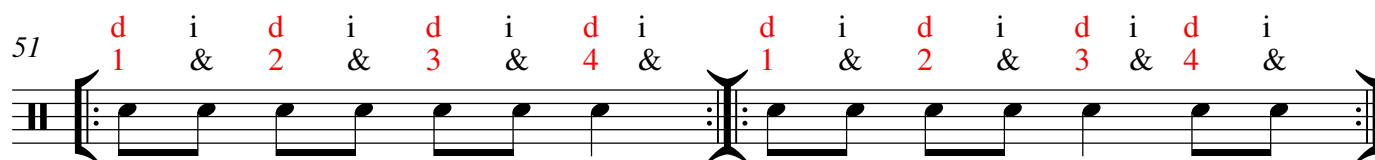
d i d i d i d i d i d i d i d i d i d i

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

The image shows a single staff of music. It begins with a treble clef and a key signature of one sharp (F#). The staff is labeled '48'. It contains three measures. The first measure has four eighth notes (quarter note duration) with red numbers 1, 2, 3, and 4 above them, and 'd' and 'i' above each. The second measure has a quarter rest followed by four eighth notes with red numbers 1, 2, 3, and 4 above them, and 'd' and 'i' above each. The third measure has a quarter rest followed by four eighth notes with red numbers 1, 2, 3, and 4 above them, and 'd' and 'i' above each. The staff ends with a double bar line.

Utilizando negras y corcheas

Tocar en el tambor contando en voz alta 1 & 2 & 3 & 4 &



Utilizando redondas, blancas, negras y corcheas

Tocar en el tambor contando en voz alta 1 & 2 & 3 & 4 &

63

d i d i d i d i d i

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

65

d i d i d i d i d i

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

67

d i d i d i d i d i

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

69

d i d i d i d i d i

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

71

d i d i d i d i d i

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Ostinato de hi-hat en corcheas (parte I)

Manuel Enrique Bartholdy

Variaciones de bombo en negras

Tocar en el hi hat con la mano derecha contando en voz alta 1 & 2 & 3 & 4 &

The exercise consists of 14 measures of music, grouped into seven pairs (73-74, 76-77, 78-79, 80-81, 82-83, 84-85, 86-87). Each measure is written on a single staff with a treble clef and a 4/4 time signature. The notation uses 'x' marks on the staff to represent hi-hat hits. Above each 'x' is a red number (1, 2, 3, or 4) indicating the count, followed by an ampersand (&) to denote the off-beat. The pattern of hits and rests varies between measures, creating a complex rhythmic sequence. For example, measure 73 has hits on the first and third beats, while measure 86 has hits on the first and third beats of the first half and the first and third beats of the second half.

Ostinato de hi-hat en corcheas (parte II)

Manuel Enrique Bartholdy

Variaciones en tambor

Tocar en el hi hat contando en voz alta 1 & 2 & 3 & 4 &

87 1 & 2 & 3 & 4 &

88 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

90 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

92 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

94 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

96 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

98 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

100 1 & 2 & 3 & 4 &

Ostinato de hi-hat en corcheas (parte III)

Manuel Enrique Bartholdy

Variaciones en bombo y tambor en negras

Tocar en el hi hat contando en voz alta 1 & 2 & 3 & 4 &

101 1 & 2 & 3 & 4 &

102 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

104 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

106 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

108 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

110 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

112 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

114 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Ostinato de hi-hat en corcheas (parte IV)

Manuel Enrique Bartholdy

Variaciones de bombo en corcheas

Tocar en el hi hat contando en voz alta 1 & 2 & 3 & 4 &

116

118

120

122

124

126

12
128

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

130

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

132

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

134

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

136

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

138

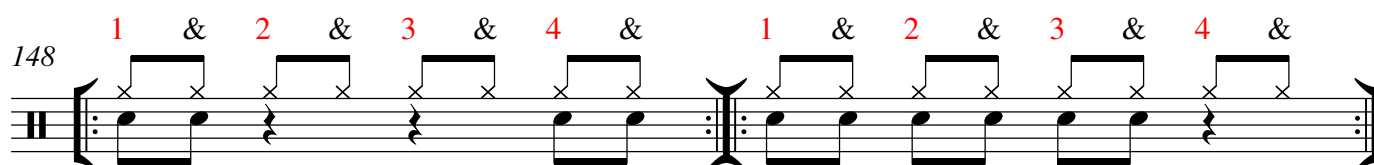
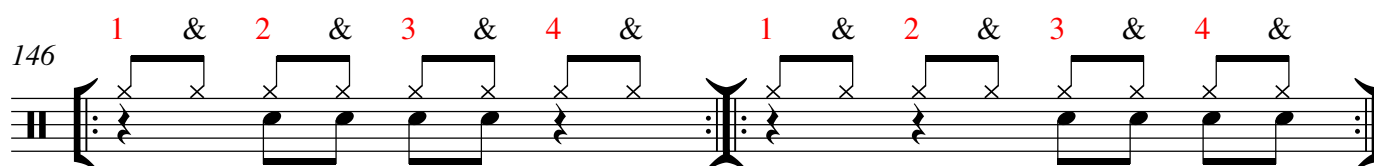
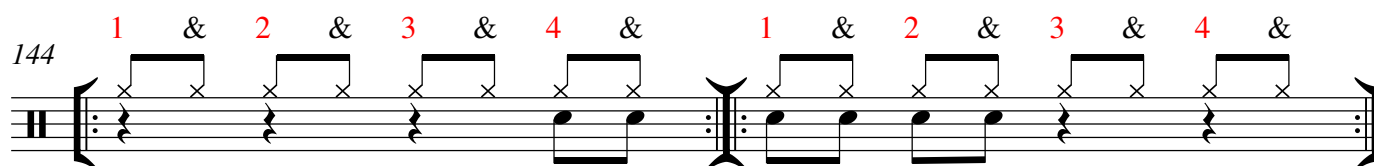
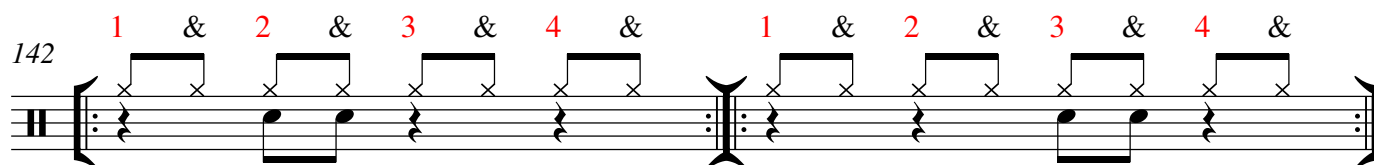
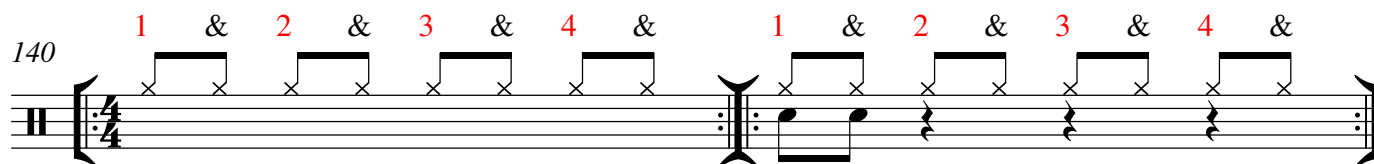
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Ostinato de hi-hat en corcheas (parte V)

Manuel Enrique Bartholdy

Variaciones de tambor en corcheas

Tocar en el hi hat contando en voz alta 1 & 2 & 3 & 4 &



14
152

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Handwritten musical notation for measures 152-153. Measure 152 starts with a repeat sign and contains four eighth notes with stems marked with 'x'. Measure 153 contains four eighth notes with stems marked with 'x'. Above the notes are red numbers 1, 2, 3, 4 and black ampersands. The system ends with a repeat sign.

154

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Handwritten musical notation for measures 154-155. Measure 154 starts with a repeat sign, a quarter rest, and then four eighth notes with stems marked with 'x'. Measure 155 contains four eighth notes with stems marked with 'x'. Above the notes are red numbers 1, 2, 3, 4 and black ampersands. The system ends with a repeat sign.

156

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Handwritten musical notation for measures 156-157. Measure 156 starts with a repeat sign, a quarter rest, and then four eighth notes with stems marked with 'x'. Measure 157 contains four eighth notes with stems marked with 'x'. Above the notes are red numbers 1, 2, 3, 4 and black ampersands. The system ends with a repeat sign.

158

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Handwritten musical notation for measures 158-159. Measure 158 starts with a repeat sign, four eighth notes with stems marked with 'x', and a quarter rest. Measure 159 contains four eighth notes with stems marked with 'x'. Above the notes are red numbers 1, 2, 3, 4 and black ampersands. The system ends with a repeat sign.

160

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Handwritten musical notation for measures 160-161. Measure 160 starts with a repeat sign, four eighth notes with stems marked with 'x', and a quarter rest. Measure 161 contains four eighth notes with stems marked with 'x'. Above the notes are red numbers 1, 2, 3, 4 and black ampersands. The system ends with a repeat sign.

162

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

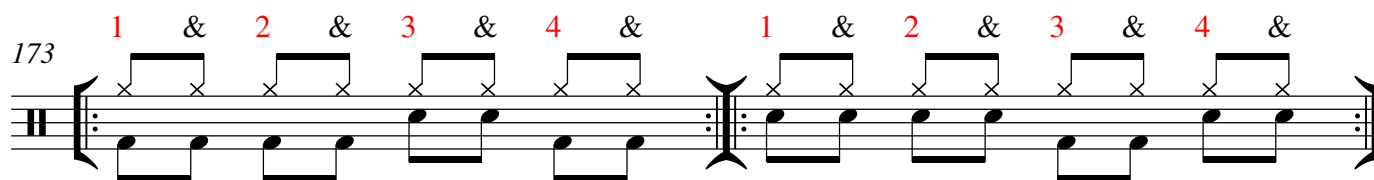
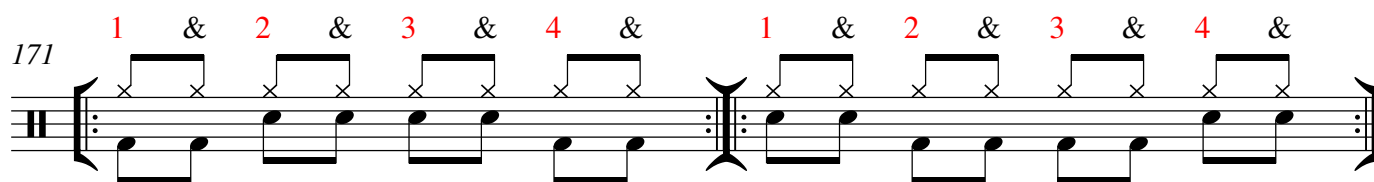
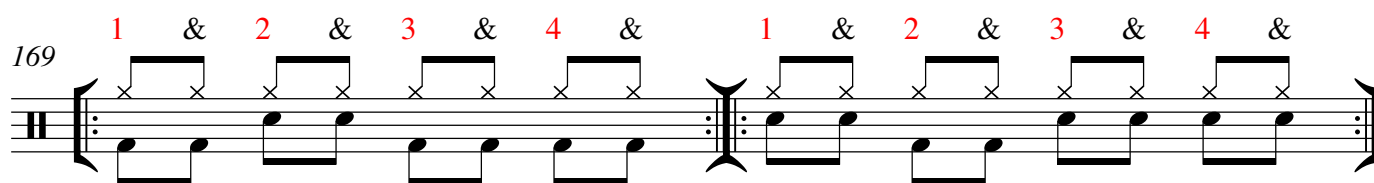
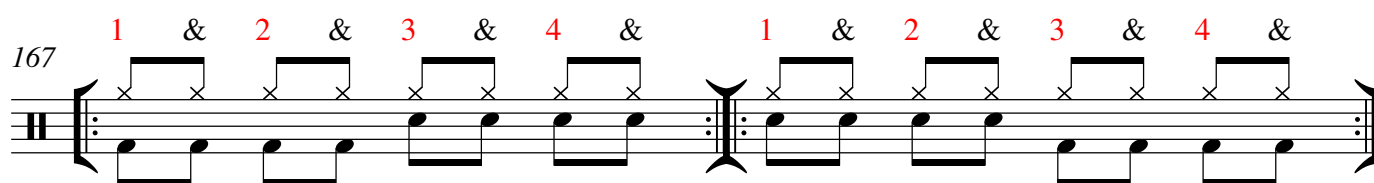
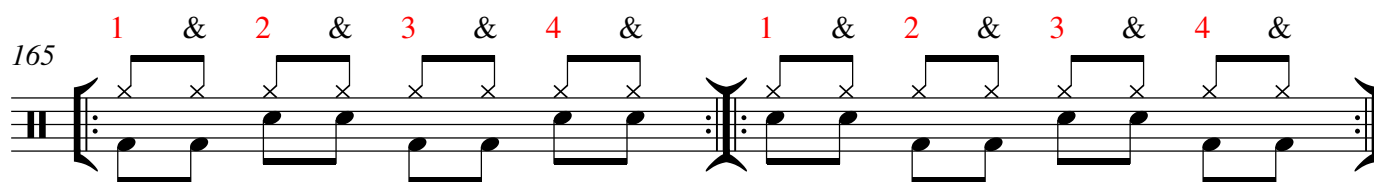
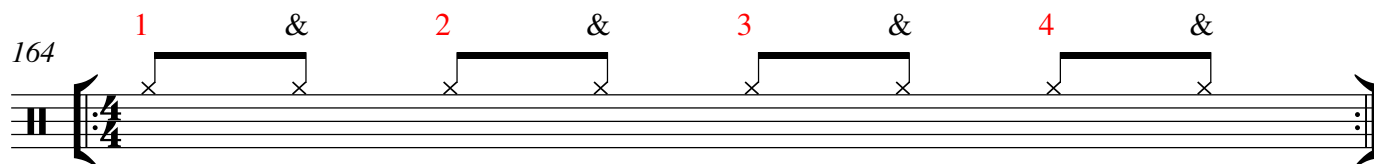
Handwritten musical notation for measures 162-163. Measure 162 starts with a repeat sign and contains four eighth notes with stems marked with 'x'. Measure 163 contains four eighth notes with stems marked with 'x'. Above the notes are red numbers 1, 2, 3, 4 and black ampersands. The system ends with a repeat sign.

Ostinato de hi-hat en corcheas (parte VI-A)

Manuel Enrique Bartholdy

Variaciones de bombo y tambor en corcheas y negras

Tocar en el hi hat contando en voz alta 1 & 2 & 3 & 4 &



16
175

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

175 176

177

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

177 178

179

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

179 180

181

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

181 182

183

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

183 184

185

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

185 186

189

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

The musical notation for measures 189-192 is shown. Measure 189 begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody starts on a whole note G4, followed by a half note A4, and then a quarter note B4. The bass line consists of a whole note D4. Measure 190 continues the melody with a quarter note C5, a half note D5, and a quarter note E5. The bass line has a whole note F#4. Measure 191 features a quarter note F#5, a half note G5, and a quarter note A5 in the melody, with a whole note G#4 in the bass. Measure 192 concludes with a quarter note B5, a half note A5, and a quarter note G5 in the melody, and a whole note F#4 in the bass. The piece ends with a double bar line and repeat dots. Above the staff, the counts '1 & 2 & 3 & 4 &' are written in red, indicating the rhythm of the melody.

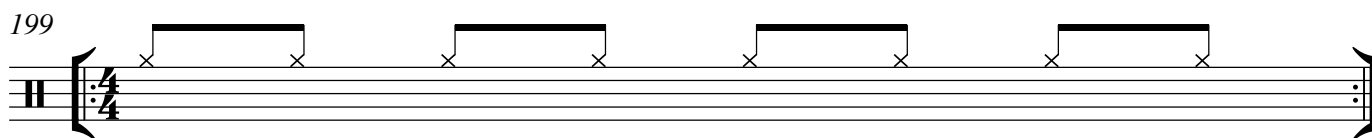
191

The musical notation for exercise 191 consists of two measures. Each measure contains a sequence of eighth notes and rests. The notes are marked with numbers 1, 2, 3, 4 and the word 'and' above them, indicating a specific rhythmic pattern. The first measure starts with a double bar line and a repeat sign. The second measure ends with a double bar line and a repeat sign.

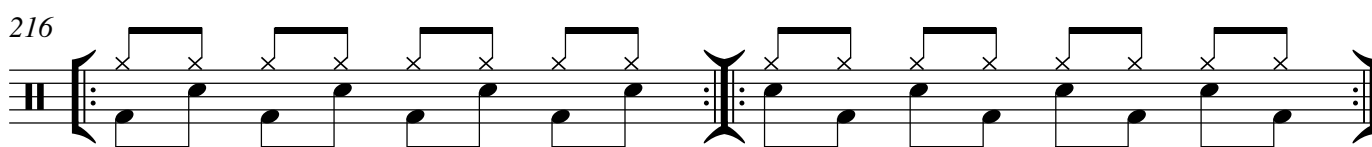
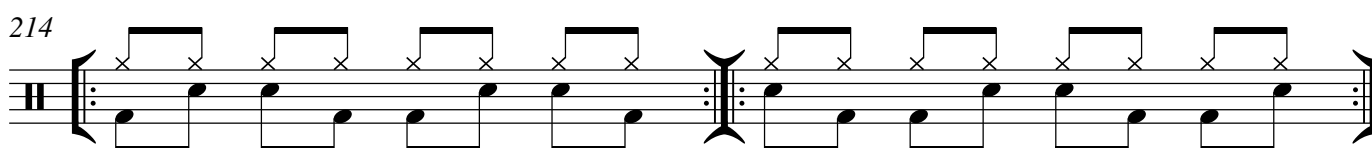
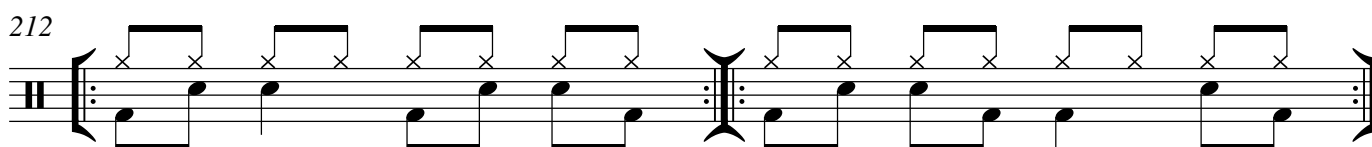
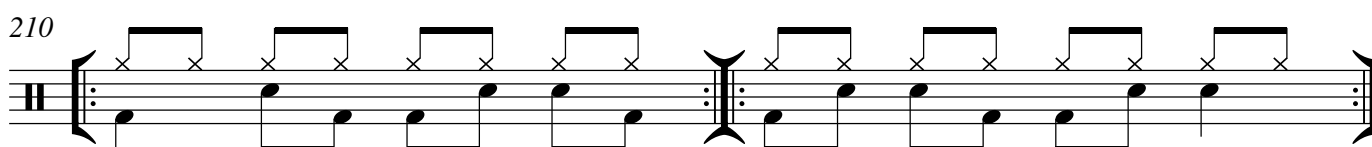
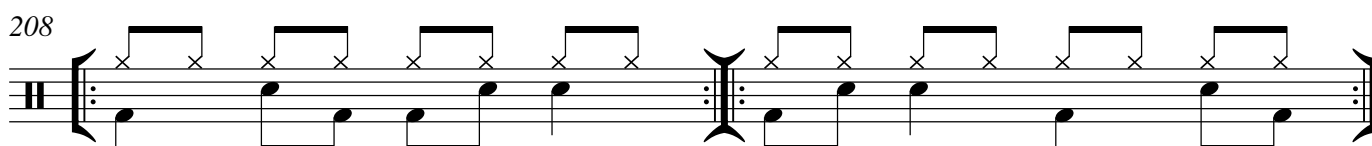
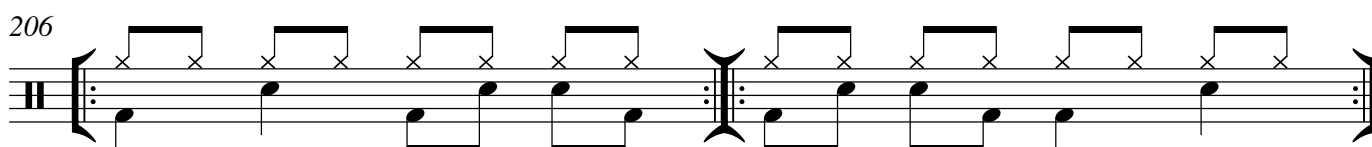
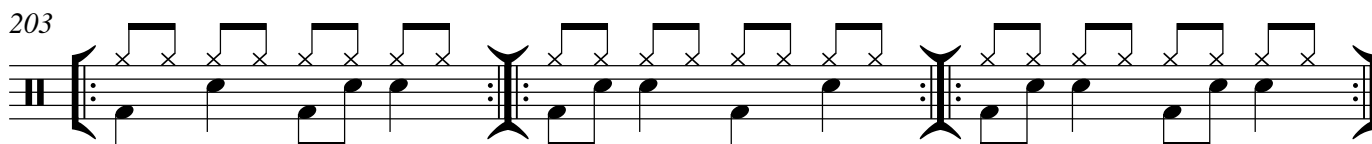
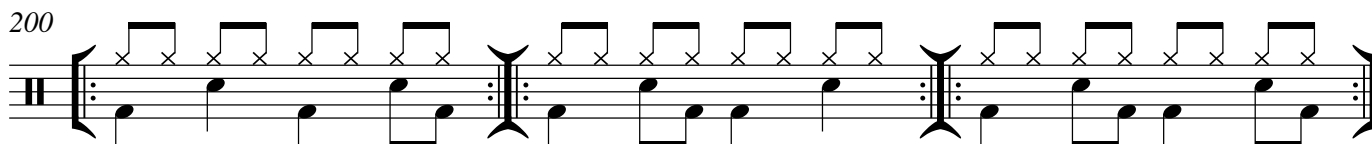
Ostinato de hi-hat en corcheas (parte VI-B)

Manuel E. Bartholdy

Tocar en el hi hat contando en voz alta 1 & 2 & 3 & 4 &

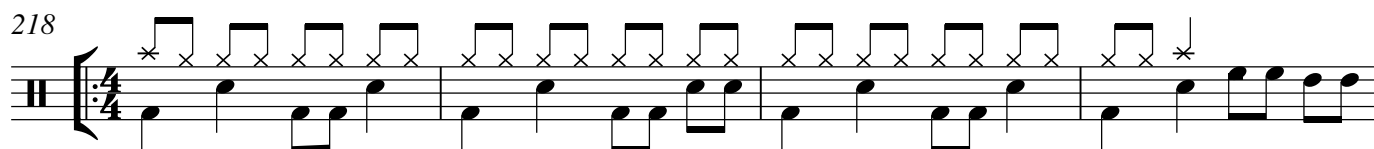


Tambor y bombo en el mismo tiempo

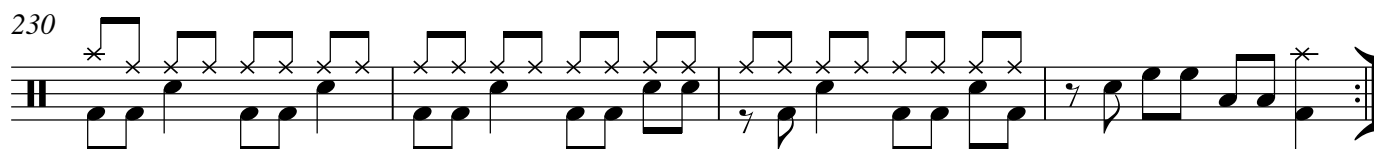
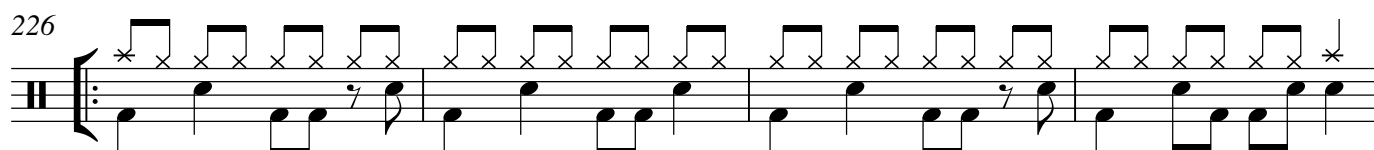


Estudio N°1

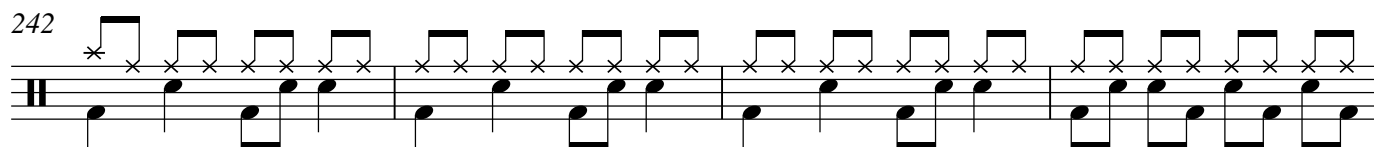
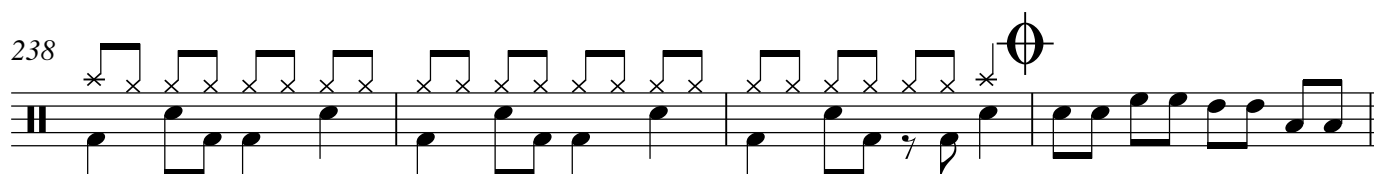
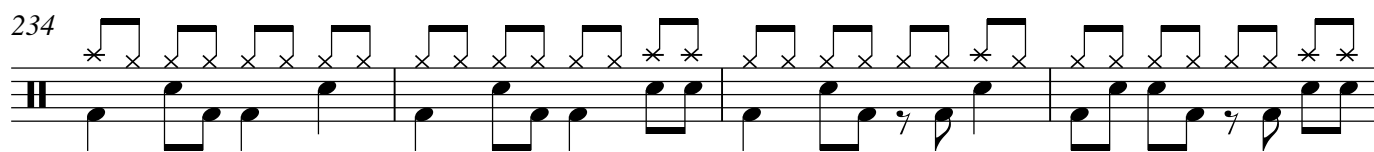
Manuel E. Bartholdy



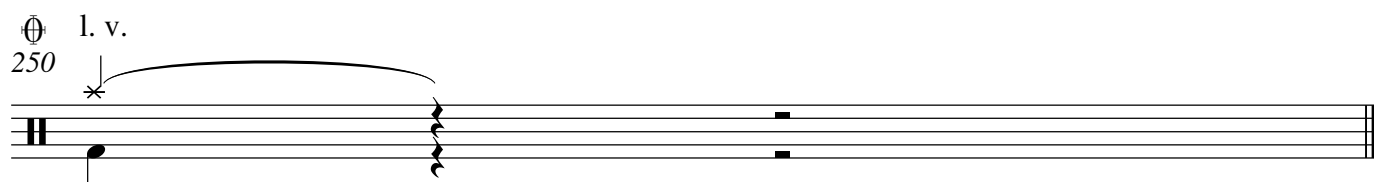
Estudio N°2



Estudio N°3



D.C. al Coda



Ostinato de hi-hat de negras (parte I)

Manuel E. Bartholdy

Ostinato

Tocar en el hi hat contando en voz alta 1 & 2 & 3 & 4 &

251

1 & 2 & 3 & 4 &

Variaciones de bombo en negras

252

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

254

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

256

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

258

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

260

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

262

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

264

1 & 2 & 3 & 4 &

Ostinato de hi-hat en negras (parte II)

Manuel E. Bartholdy

Ostinato

Tocar en el hi hat contando en voz alta 1 & 2 & 3 & 4 &

265

Variaciones de tambor en negras

266

268

270

272

274

276

278

Ostinato de hi-hat en negras (parte III)

Manuel E. Bartholdy

Tocar en el hi hat contando en voz alta 1 & 2 & 3 & 4 &

279

Variaciones en bombo y tambor en negras

280

282

284

286

288

290

292

Ostinato de hi-hat en negras (parte IV)

Manuel E. Bartholdy

Tocar en el hi hat contando en voz alta 1 & 2 & 3 & 4 &

294

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

296

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

298

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

300

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

302

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

304

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

306 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 25

308 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

310 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

312 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

314 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

316 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Ostinato de hi-hat en negras (parte V)

Tocar en el hi hat contando en voz alta 1 & 2 & 3 & 4 &

Variaciones de tambor en corcheas

318

320

322

324

326

328

330 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 27

332 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

334 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

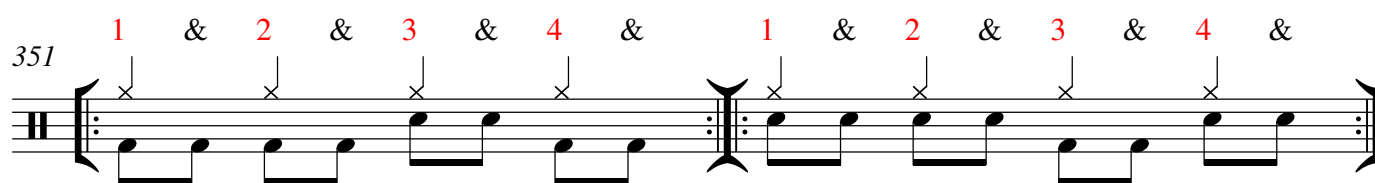
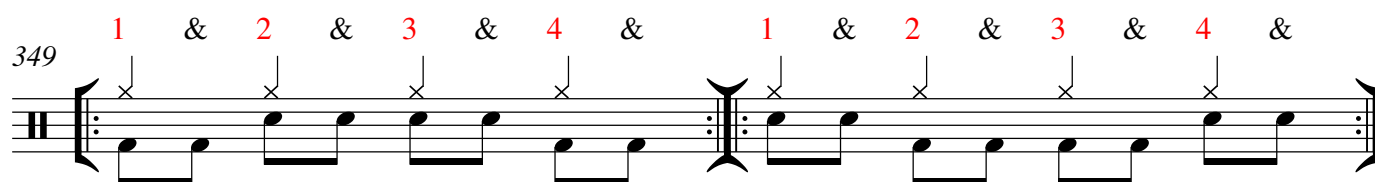
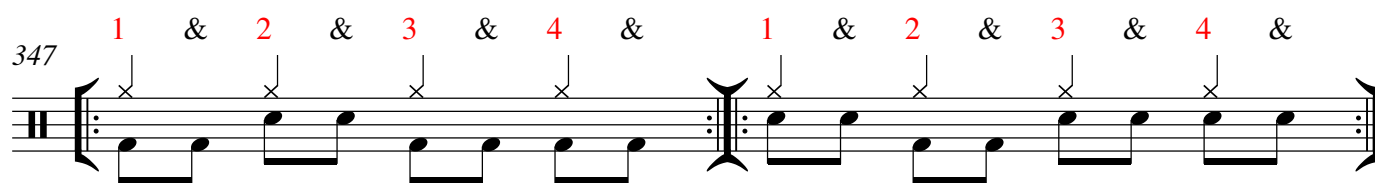
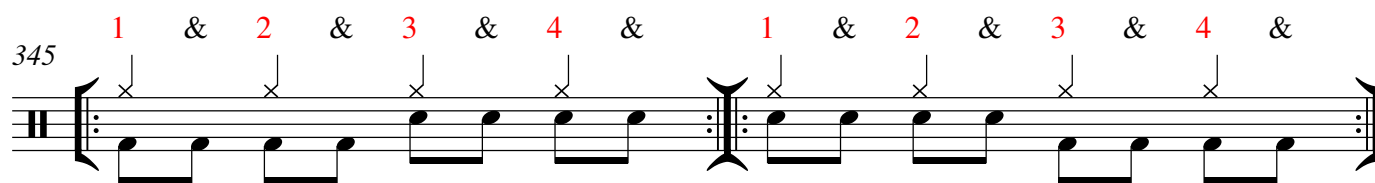
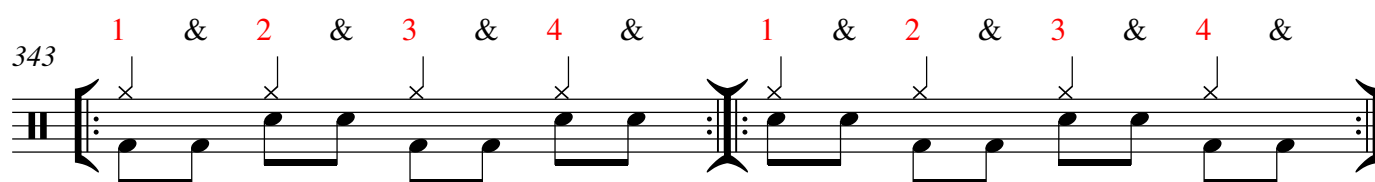
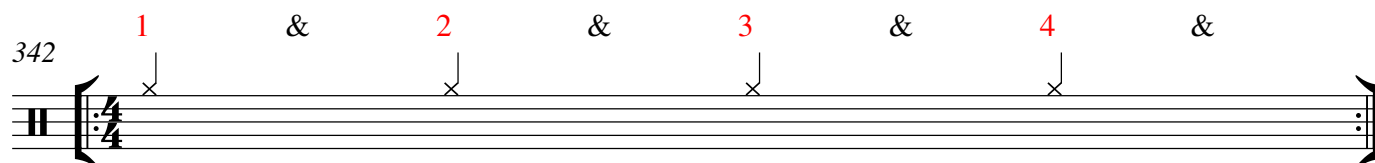
336 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

338 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

340 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Ostinato de hi-hat en negras (parte VI-A)

Tocar en el hi hat contando en voz alta 1 & 2 & 3 & 4 &



353 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 29

355 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

357 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

359 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

361 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

363 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

30
365

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Handwritten musical notation for measures 365 and 366. Measure 365 contains four eighth notes (G4, A4, B4, C5) with fingerings 1, 2, 3, 4. Measure 366 contains four eighth notes (B4, A4, G4, F#4) with fingerings 1, 2, 3, 4. Both measures are marked with repeat signs.

367

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Handwritten musical notation for measures 367 and 368. Measure 367 contains four eighth notes (E4, D4, C4, B3) with fingerings 1, 2, 3, 4. Measure 368 contains four eighth notes (A3, G3, F#3, E3) with fingerings 1, 2, 3, 4. Both measures are marked with repeat signs.

369

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Handwritten musical notation for measures 369 and 370. Measure 369 contains four eighth notes (D4, C4, B3, A3) with fingerings 1, 2, 3, 4. Measure 370 contains four eighth notes (G3, F#3, E3, D3) with fingerings 1, 2, 3, 4. Both measures are marked with repeat signs.

371

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Handwritten musical notation for measures 371 and 372. Measure 371 contains four eighth notes (C4, B3, A3, G3) with fingerings 1, 2, 3, 4. Measure 372 contains four eighth notes (F#3, E3, D3, C3) with fingerings 1, 2, 3, 4. Both measures are marked with repeat signs.

373

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Handwritten musical notation for measures 373 and 374. Measure 373 contains four eighth notes (B3, A3, G3, F#3) with fingerings 1, 2, 3, 4. Measure 374 contains four eighth notes (E3, D3, C3, B2) with fingerings 1, 2, 3, 4. Both measures are marked with repeat signs.

375

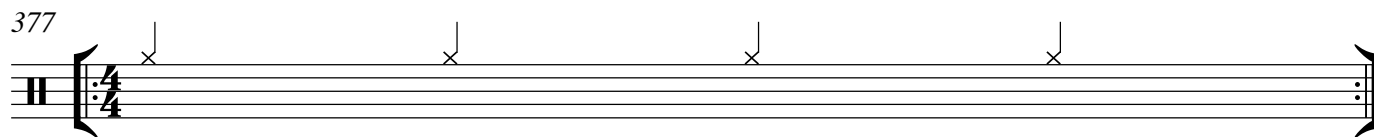
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Handwritten musical notation for measures 375 and 376. Measure 375 contains four eighth notes (A2, G2, F#2, E2) with fingerings 1, 2, 3, 4. Measure 376 contains four eighth notes (D2, C2, B1, A1) with fingerings 1, 2, 3, 4. Both measures are marked with repeat signs.

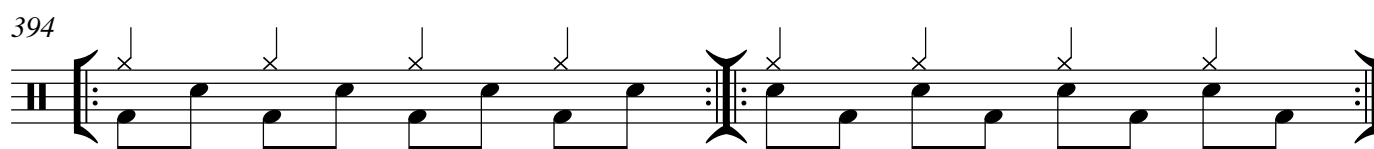
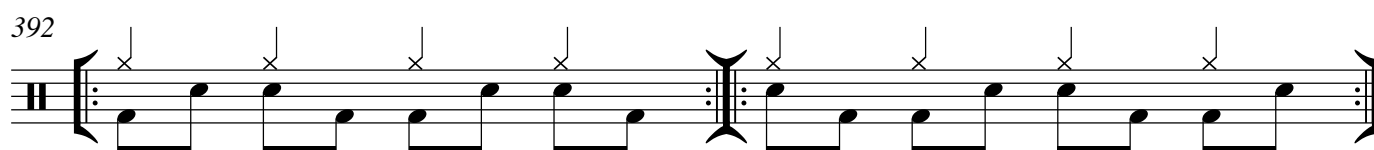
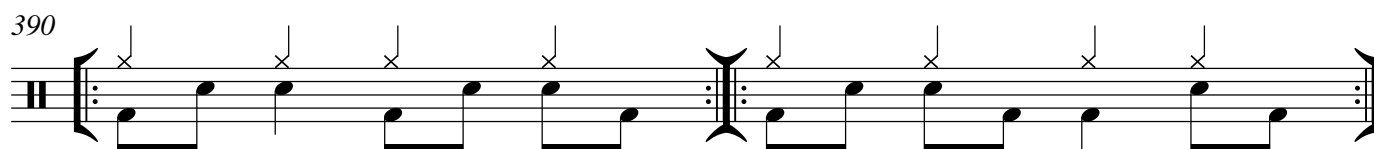
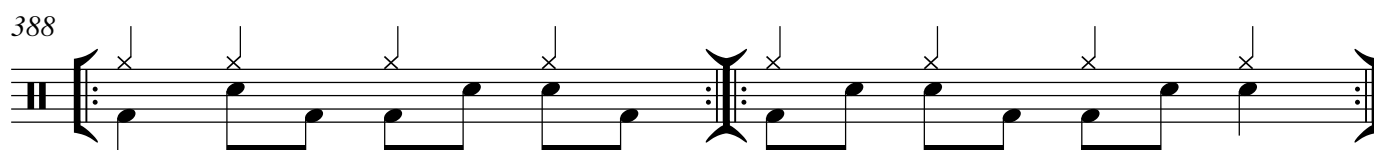
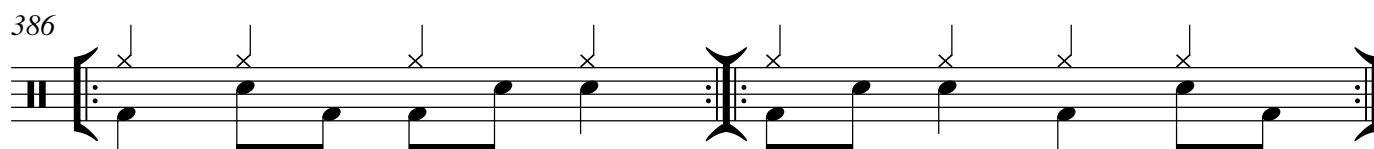
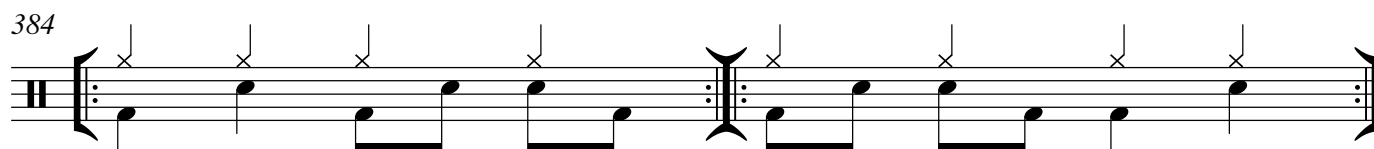
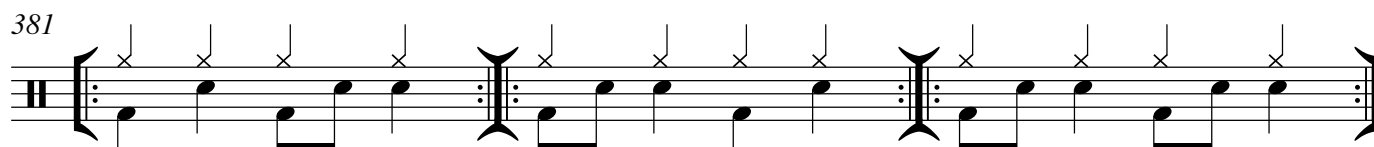
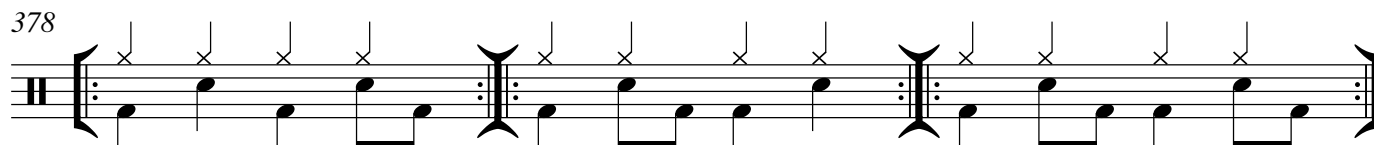
Ostinato de hi-hat en negras (parte VI-B)

Manuel E. Bartholdy

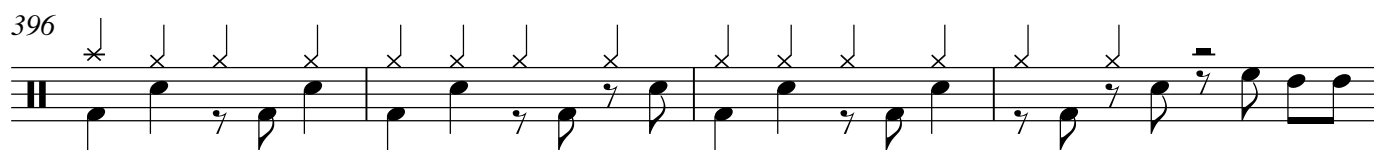
Tocar en el hi hat contando en voz alta 1 & 2 & 3 & 4 &



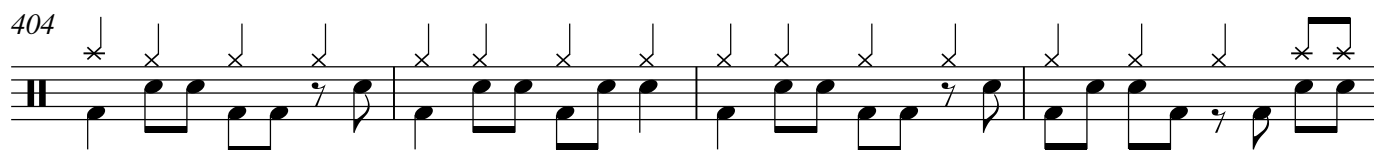
Tambor y bombo en el mismo tiempo



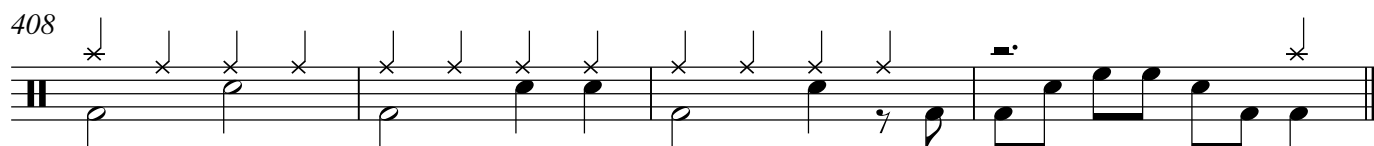
Estudio N°4



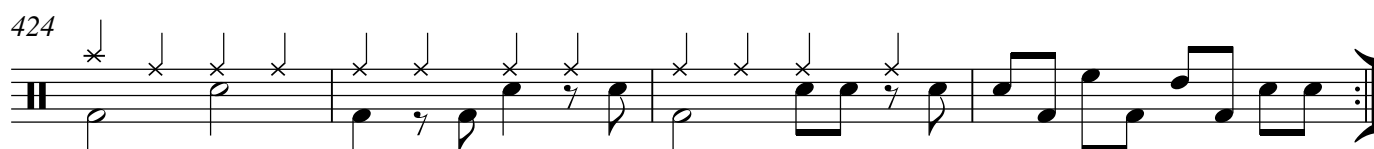
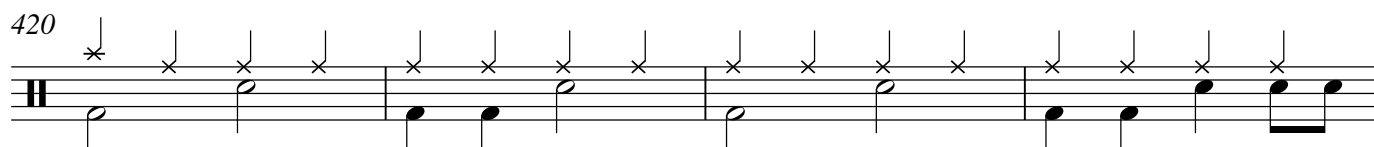
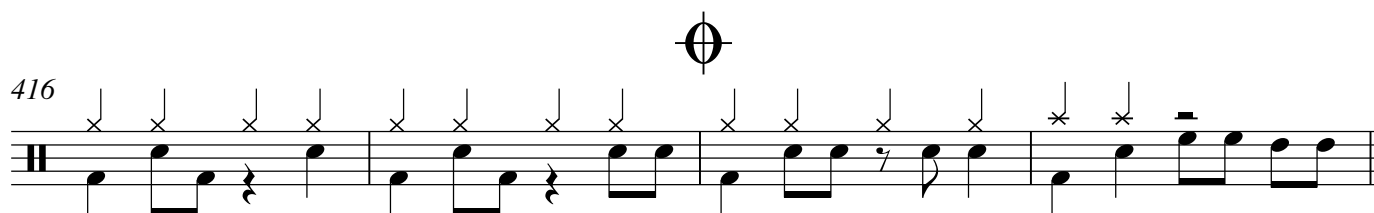
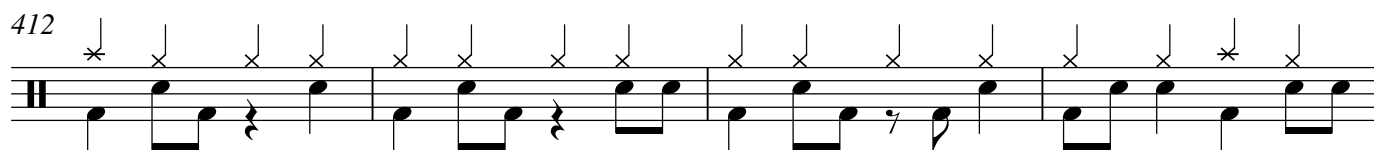
Estudio N°5



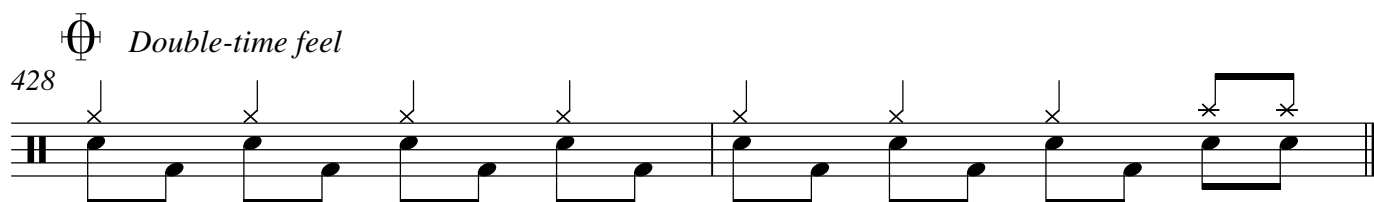
Half-time feel



Estudio N°6



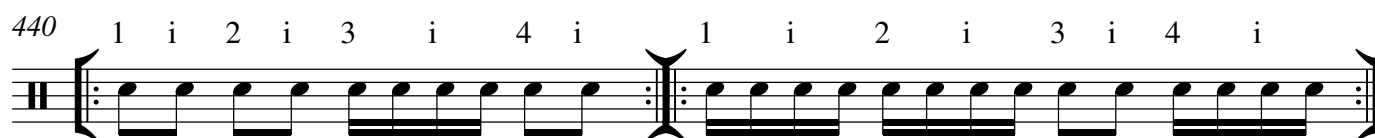
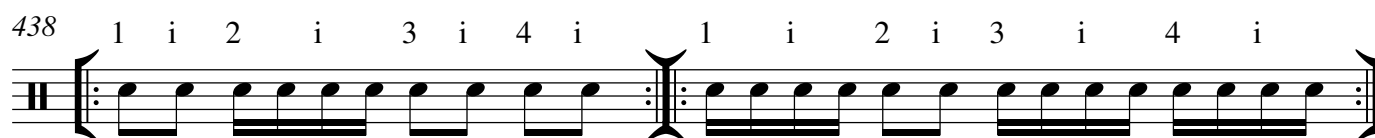
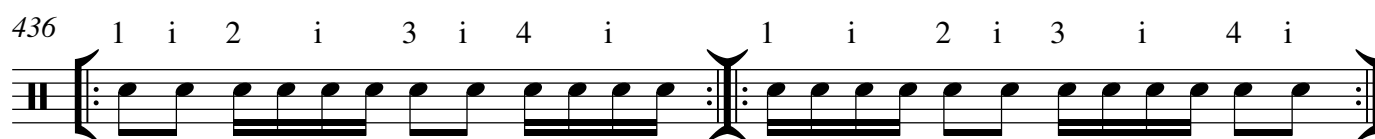
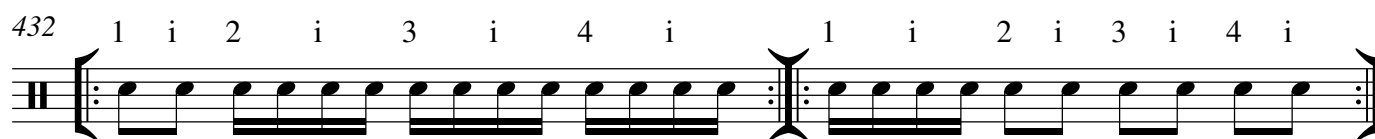
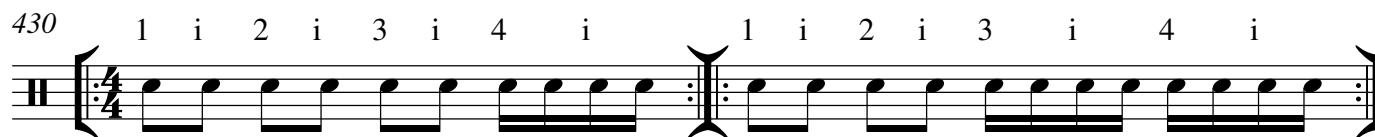
D.C. al Coda



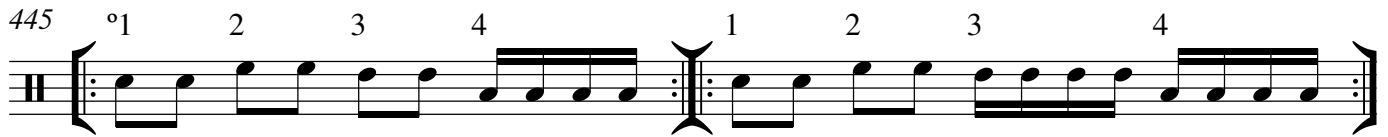
Breaks (parte I: combinación de corcheas con semicorcheas)

Manuel E. Bartholdy

Tocar el tambor contando en voz alta 1 & 2 & 3 & 4 & , alternando las manos.



Tambor en el 1er tiempo, tom peque;o en el 2do tiempo, tom medio en el 3er tiempo y tom de pie en el 4to tiempo.



Anteponiendo un compas de acompañamiento al fill

459

1 & 2 & 3 & 4 &

1 2 3 4

461

1 & 2 & 3 & 4 &

1 2 3 4

463

1 & 2 & 3 & 4 &

1 2 3 4

465

1 & 2 & 3 & 4 &

1 2 3 4

467

1 & 2 & 3 & 4 &

1 2 3 4

469

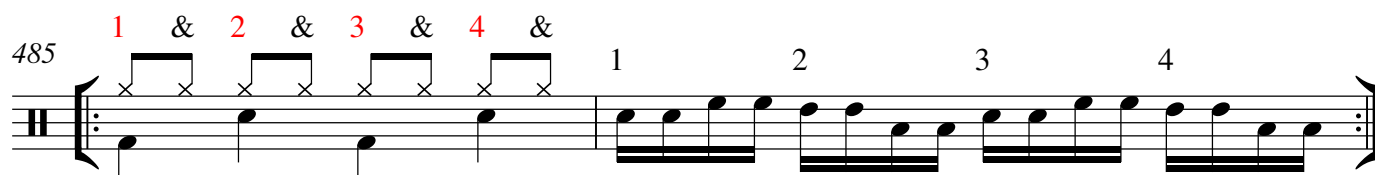
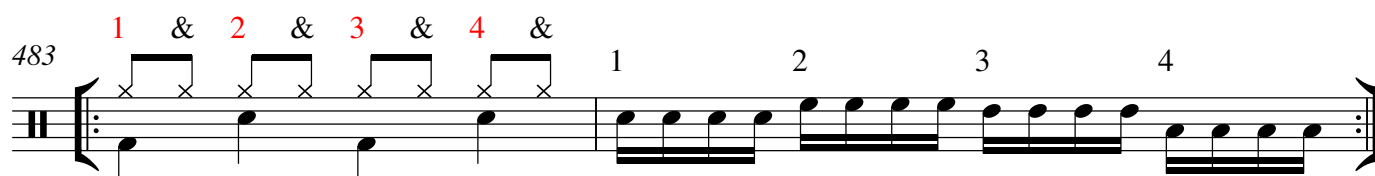
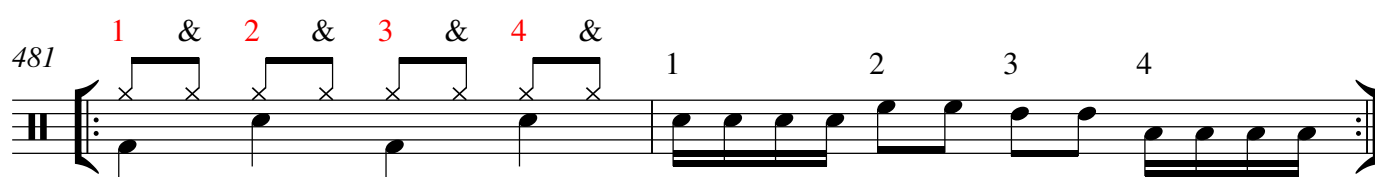
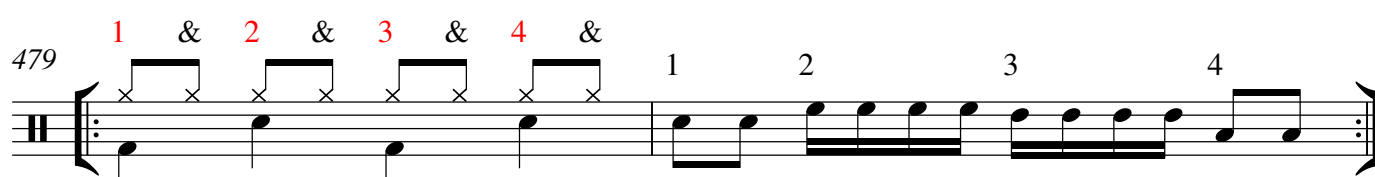
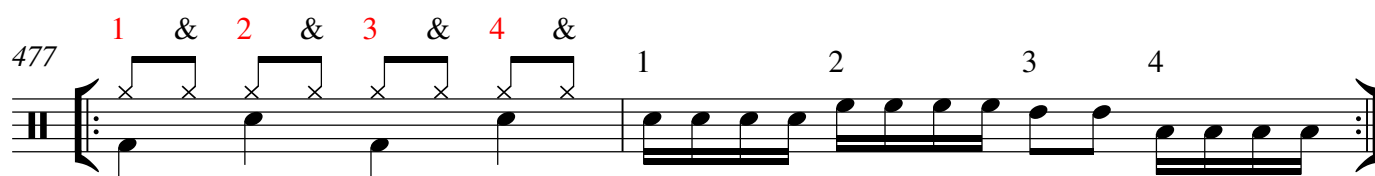
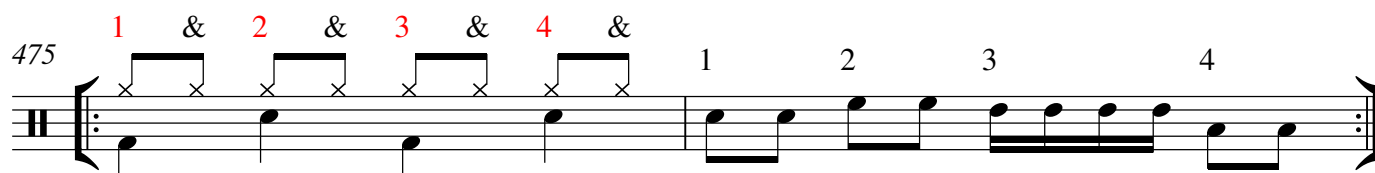
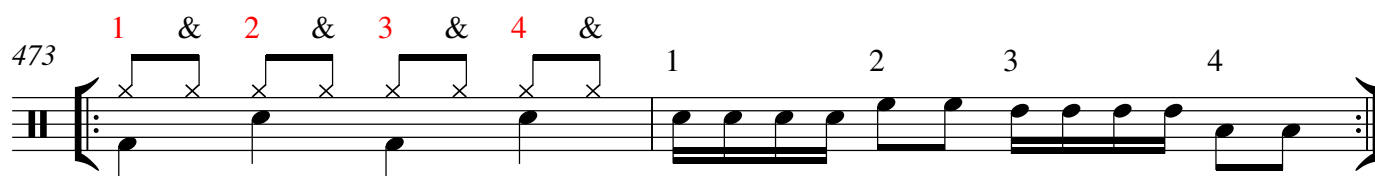
1 & 2 & 3 & 4 &

1 2 3 4

471

1 & 2 & 3 & 4 &

1 2 3 4



Fraseos lineales en semicorcheas (parte I: 1 y 1)

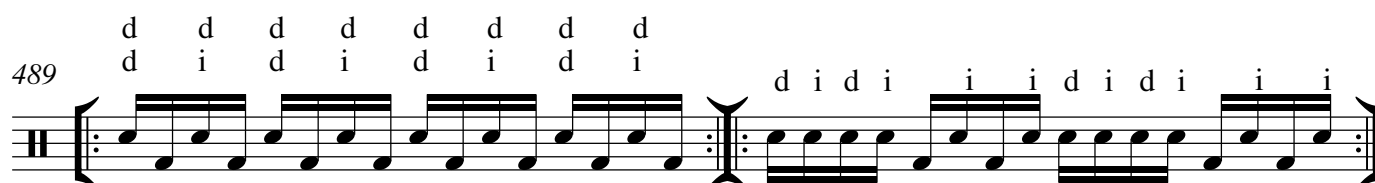
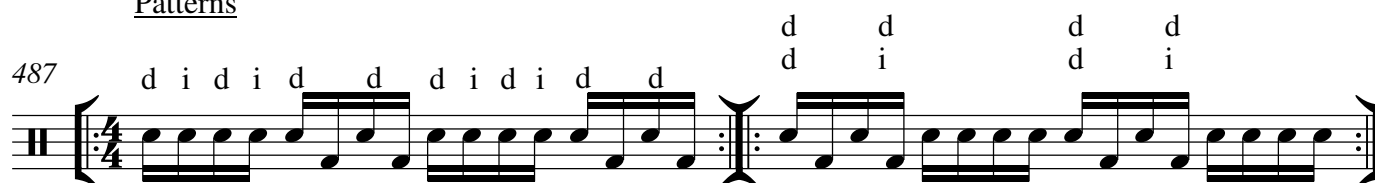
Manuel E. Bartholdy

Los fraseos lineales son muy divertidos de ejecutar ya que podemos simular melodias utilizando todo el arsenal que tengamos disponible en nuestra bateria. Es fundamentalmente un ejercicio de coordinacion entra la parte superior e inferior de nistro cuerpo.

Forma de estudio:

- 1) Tocar todo tal cual esta escrito.
- 2) Tocar el primer tiempo en el tambor, el segundo en el tom pequeño, el tercero en el tom medio y el cuarto en el tom de pie.
- 3) Tocar tres compases de acompa;amiento previo al compas de break.
- 4) Utilizar nuestra imaginacion para orquestar los breaks en nuestro drumkit, no hay limites!

Patterns



Distintas orquestaciones de los seis patterns anteriores

493

495

497

499

501

503

505

Ostinato de hi-hat en semicorcheas (parte I)

Variaciones de bombo en negras

Tocar en el hi hat contando en voz alta 1 & 2 & 3 & 4 &

507

1 & 2 & 3 & 4 &

508

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

510

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

512

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

514

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

516

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

518

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

520

1 & 2 & 3 & 4 &

Ostinato de hi-hat en semicorcheas (parte II)

Variaciones en tambor

Tocar en el hi hat contando en voz alta 1 & 2 & 3 & 4 &

521

1 & 2 & 3 & 4 &

522

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

524

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

526

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

528

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

530

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

532

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

534

1 & 2 & 3 & 4 &

Ostinato de hi-hat en semicorcheas (parte III)

Variaciones en bombo y tambor en negras

Tocar en el hi hat contando en voz alta 1 & 2 & 3 & 4 &

535

1 & 2 & 3 & 4 &

536

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

538

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

540

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

542

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

544

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

546

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

548

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Ostinato de hi-hat en semicorcheas (parte IV)

Variaciones de bombo en corcheas

Tocar en el hi hat contando en voz alta 1 & 2 & 3 & 4 &

550

552

554

556

558

560

44
562

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

564

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

566

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

568

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

570

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

572

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Ostinato de hi-hat en semicorcheas (parte V)

Variaciones de tambor en corcheas

Tocar en el hi hat contando en voz alta 1 & 2 & 3 & 4 &

574

576

578

580

582

584

46
586

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Handwritten musical notation for measures 586 and 587. Measure 586 contains a quarter note G4, quarter note A4, quarter note B4, and quarter note C5. Measure 587 contains a quarter note B4, quarter note A4, quarter note G4, and quarter note F#4. Both measures are marked with a repeat sign at the end.

588

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Handwritten musical notation for measures 588 and 589. Measure 588 contains a quarter rest, quarter note G4, quarter note A4, and quarter note B4. Measure 589 contains a quarter note B4, quarter note A4, quarter note G4, and quarter note F#4. Both measures are marked with a repeat sign at the end.

590

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Handwritten musical notation for measures 590 and 591. Measure 590 contains a quarter note G4, quarter note A4, quarter note B4, and quarter note C5. Measure 591 contains a quarter note B4, quarter note A4, quarter note G4, and quarter note F#4. Both measures are marked with a repeat sign at the end.

592

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Handwritten musical notation for measures 592 and 593. Measure 592 contains a quarter note G4, quarter note A4, quarter note B4, and quarter note C5. Measure 593 contains a quarter note B4, quarter note A4, quarter note G4, and quarter note F#4. Both measures are marked with a repeat sign at the end.

594

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Handwritten musical notation for measures 594 and 595. Measure 594 contains a quarter note G4, quarter note A4, quarter note B4, and quarter note C5. Measure 595 contains a quarter note B4, quarter note A4, quarter note G4, and quarter note F#4. Both measures are marked with a repeat sign at the end.

596

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Handwritten musical notation for measures 596 and 597. Measure 596 contains a quarter note G4, quarter note A4, quarter note B4, and quarter note C5. Measure 597 contains a quarter note B4, quarter note A4, quarter note G4, and quarter note F#4. Both measures are marked with a repeat sign at the end.

Ostinato de hi-hat en semicorcheas (parte VI-A)

Variaciones de bombo y tambor en corcheas

Tocar en el hi hat contando en voz alta 1 & 2 & 3 & 4 &

598

599

601

603

605

607

48
609

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Handwritten musical notation for measures 609 and 610. The notation includes a treble clef, a key signature of one flat, and a series of eighth notes. Above the staff, there are four groups of eighth notes, each marked with a red number (1, 2, 3, 4) and an ampersand (&).

611

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Handwritten musical notation for measures 611 and 612. The notation includes a treble clef, a key signature of one flat, and a series of eighth notes. Above the staff, there are four groups of eighth notes, each marked with a red number (1, 2, 3, 4) and an ampersand (&).

613

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Handwritten musical notation for measures 613 and 614. The notation includes a treble clef, a key signature of one flat, and a series of eighth notes. Above the staff, there are four groups of eighth notes, each marked with a red number (1, 2, 3, 4) and an ampersand (&).

615

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Handwritten musical notation for measures 615 and 616. The notation includes a treble clef, a key signature of one flat, and a series of eighth notes. Above the staff, there are four groups of eighth notes, each marked with a red number (1, 2, 3, 4) and an ampersand (&).

617

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Handwritten musical notation for measures 617 and 618. The notation includes a treble clef, a key signature of one flat, and a series of eighth notes. Above the staff, there are four groups of eighth notes, each marked with a red number (1, 2, 3, 4) and an ampersand (&).

619

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Handwritten musical notation for measures 619 and 620. The notation includes a treble clef, a key signature of one flat, and a series of eighth notes. Above the staff, there are four groups of eighth notes, each marked with a red number (1, 2, 3, 4) and an ampersand (&).

621 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 49

623 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

625 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

627 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

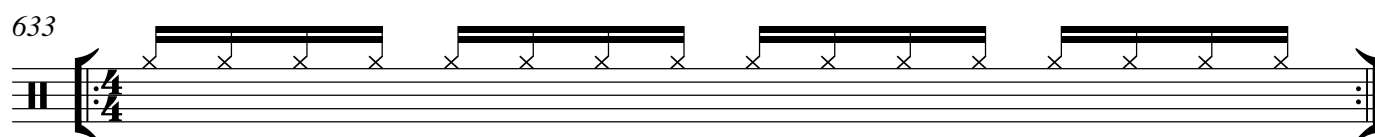
629 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

631 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

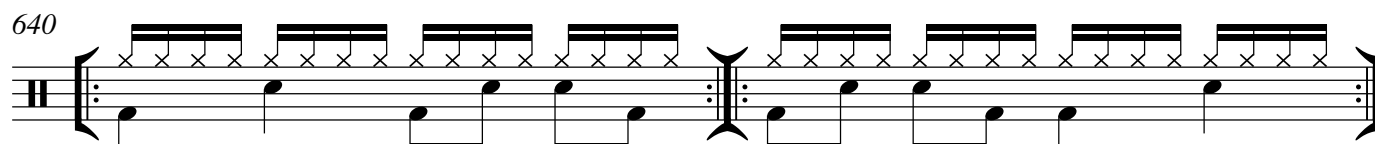
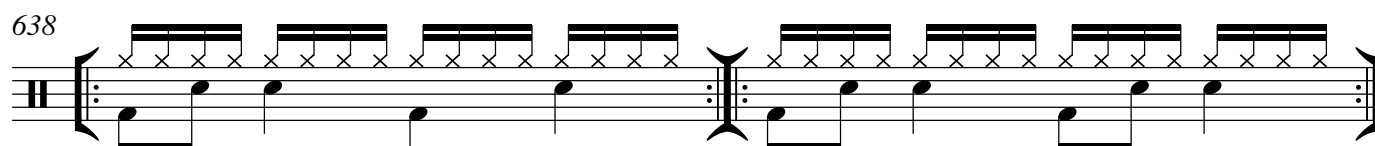
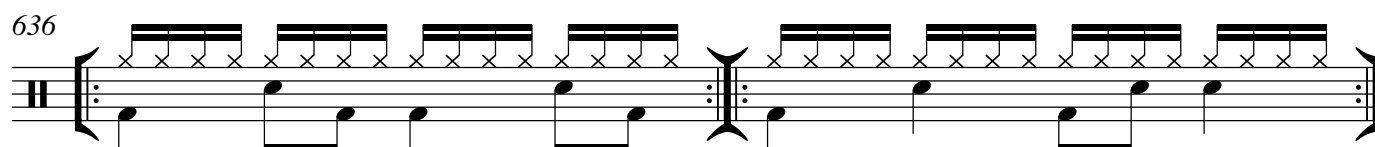
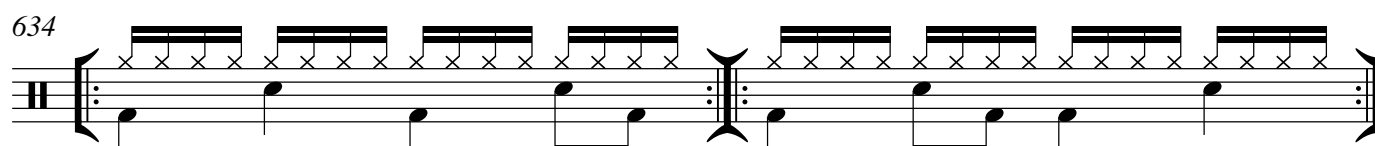
Ostinato de hi-hat en semicorcheas (parte VI-B)

Manuel E. Bartholdy

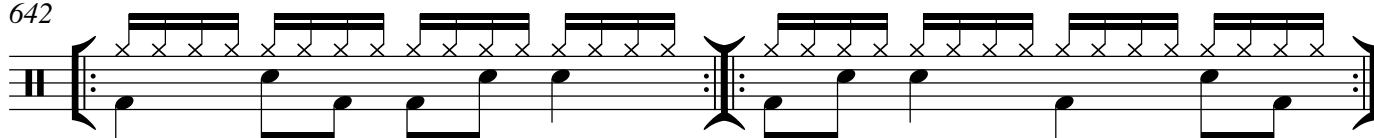
Tocar en el hi hat contando en voz alta 1 & 2 & 3 & 4 &



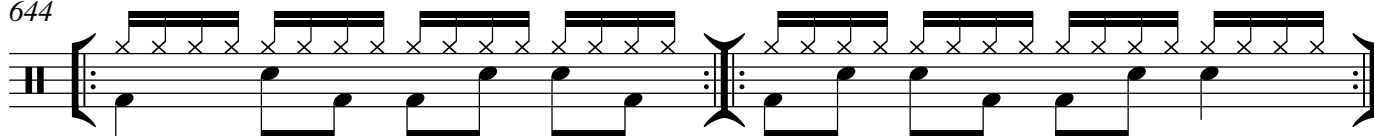
Tambor y bombo en el mismo tiempo



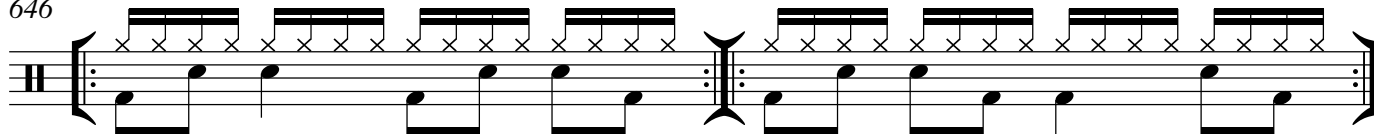
642



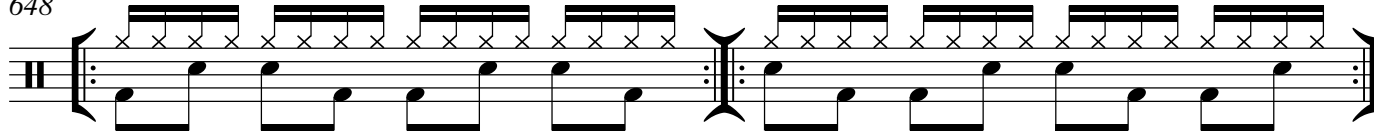
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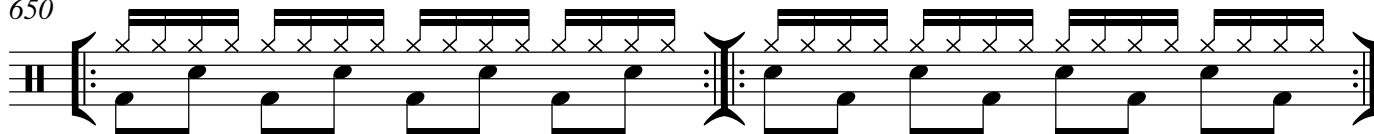
646



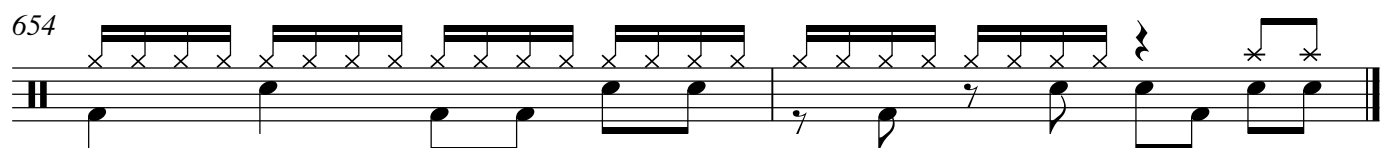
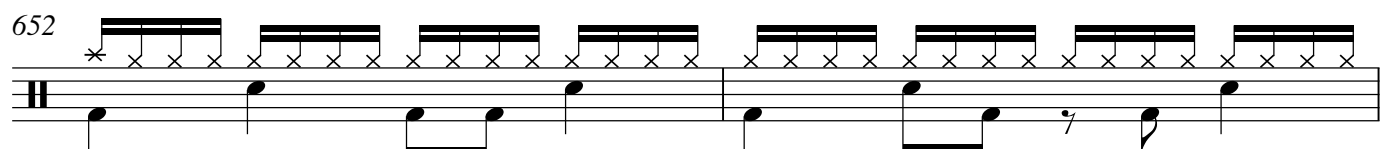
648



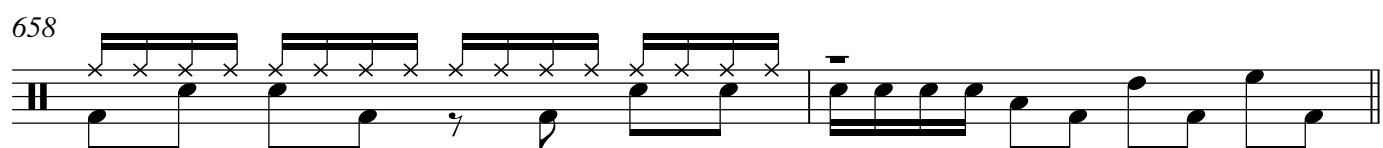
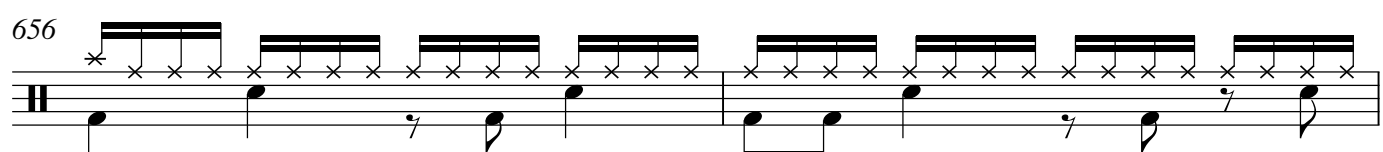
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Estudio N°7

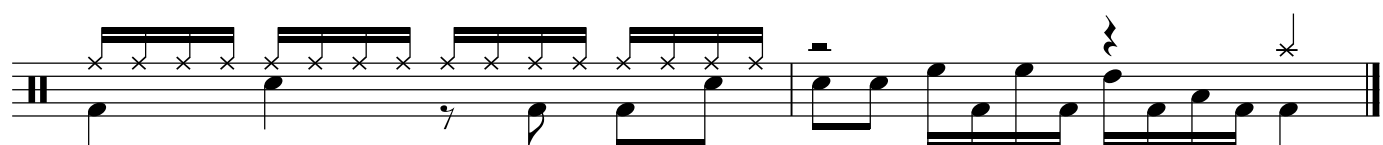
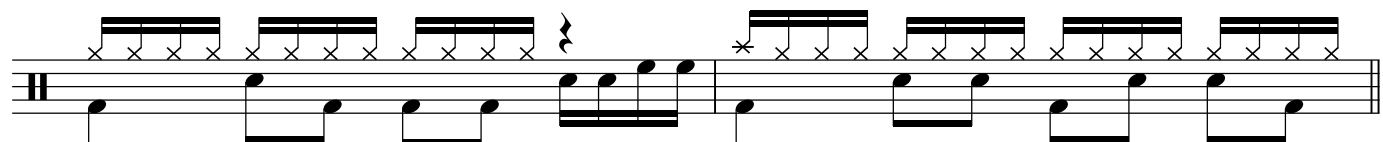
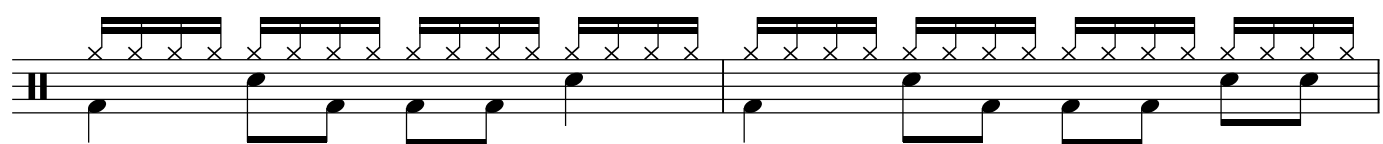


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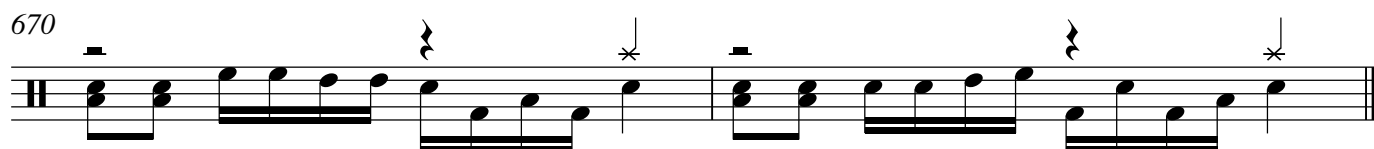
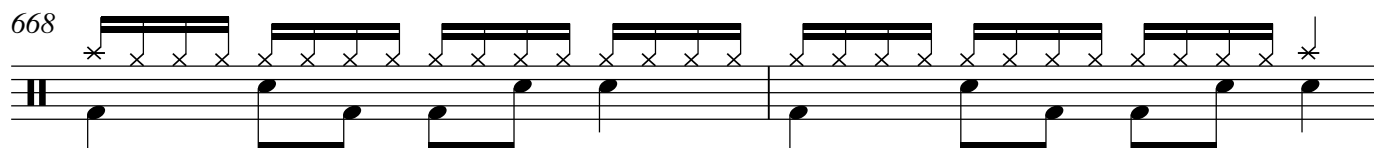
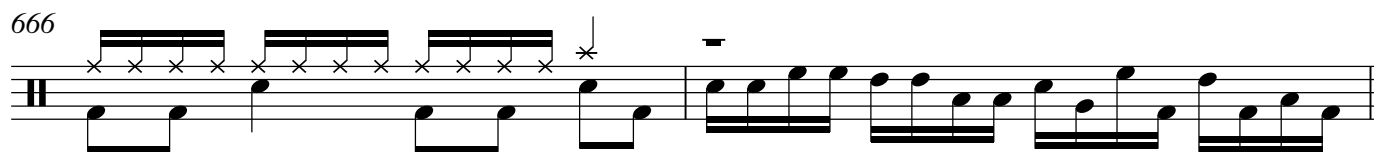
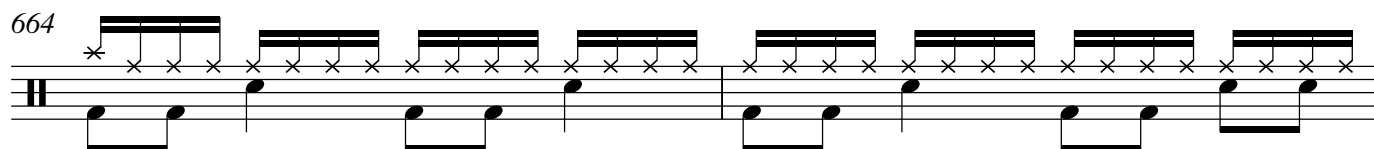
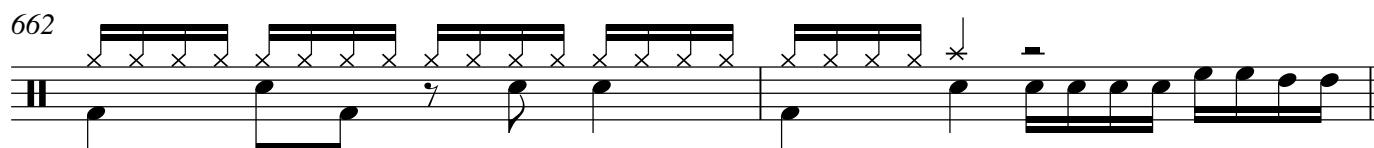
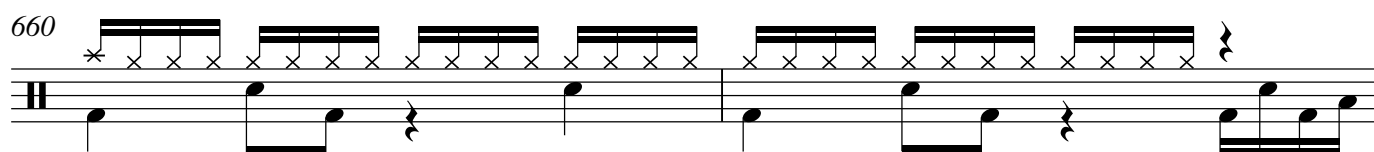
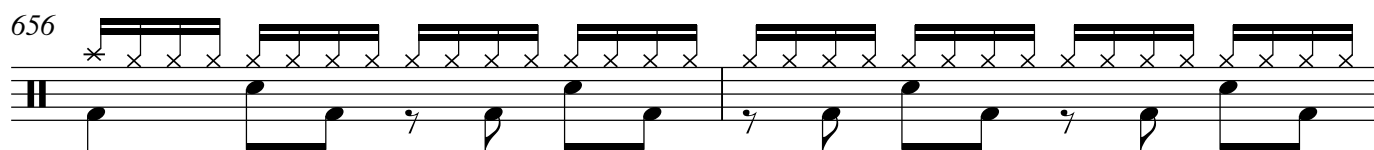


D.C. al Fine

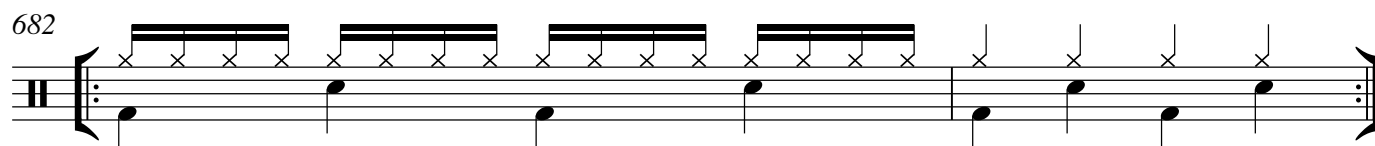
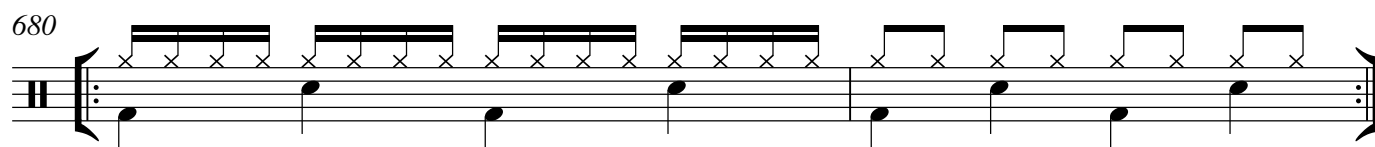
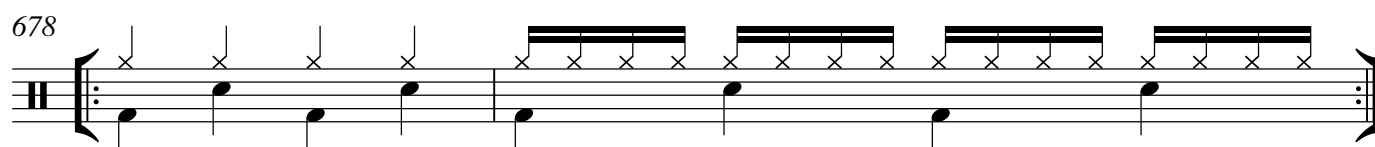
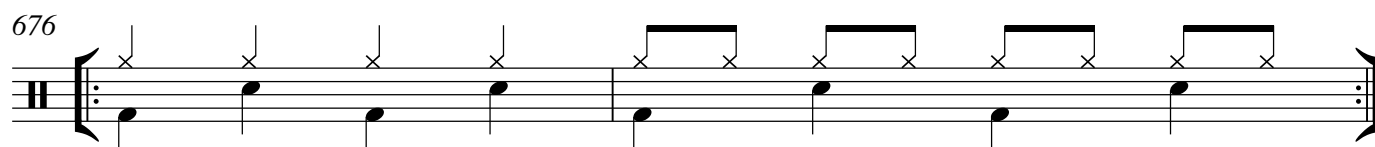
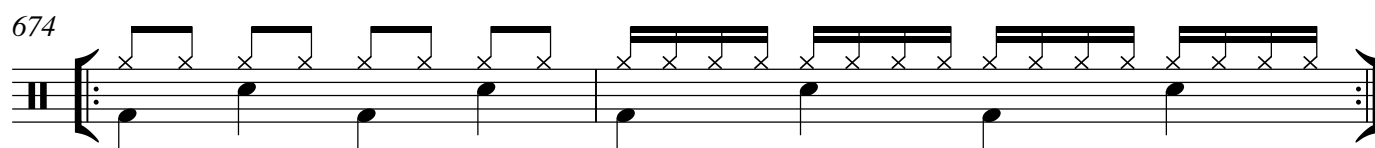
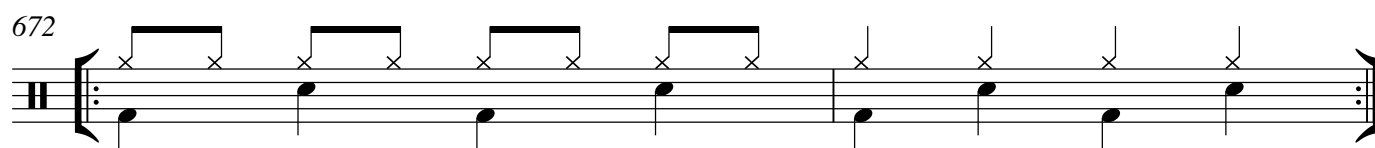
Estudio N°8



Estudio N°9



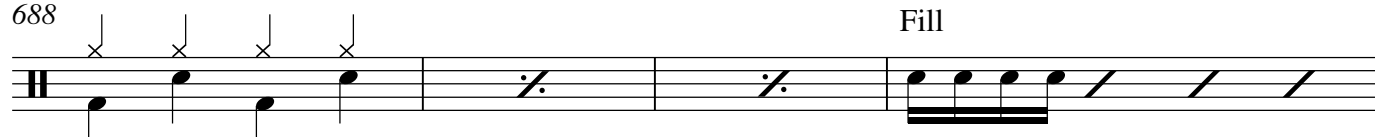
Cambio de ostinato con mano lider



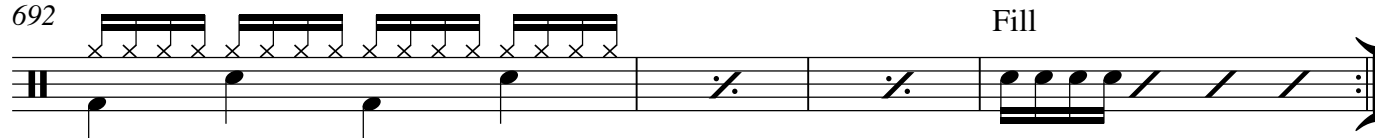
684



688



692



Acentos mano a mano en compás simple

Estudiar los siguientes ejercicios utilizando los cuatro tipos de golpe propuestos por Gary Chaffee (full - tap - down y up).

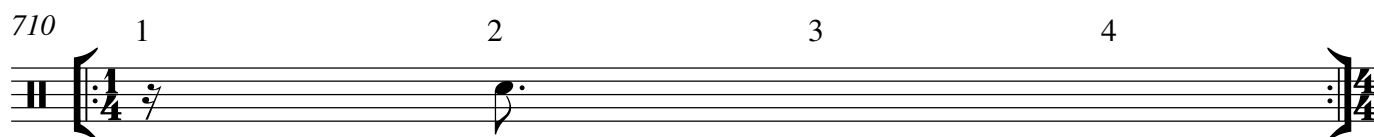


El puntillo

El puntillo es un signo de prolongación en forma de punto ".", que se coloca a la derecha de la figura o silencio, aumentando la mitad del valor de la misma.

Silencio de semicorchea - corchea con puntillo

Si dividimos una negra en 4 semicorcheas, el silencio de semicorchea-corchea con puntillo, correspondería a la segunda nota, la cual prolonga su sonido por tres semicorcheas.



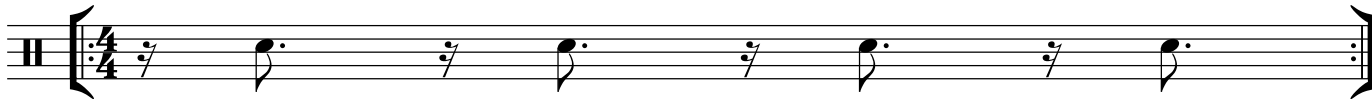
1-Tocar en el tambor tal cual esta escrito, contando en voz alta los cuatro tiempos.

2-Tocar cada tiempo en un cuerpo distinto de la bateria; primer tiempo en el tambor, segundo en el tom chico, tercero en el tom medio y cuarto en el tom de pie.

3-Tocar tres compases de ritmo e intercalar con cada uno de estos compases de break.

4-En lo posible marcar negras con hi-hat pisado.

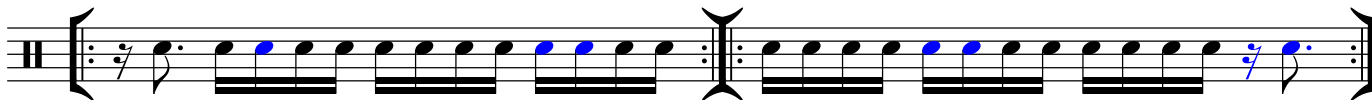
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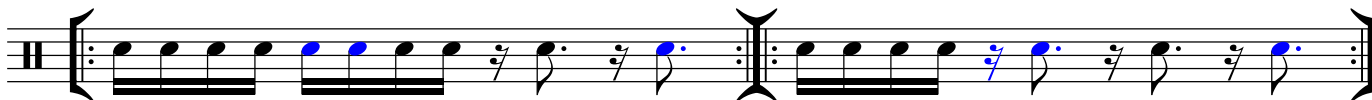
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714



716



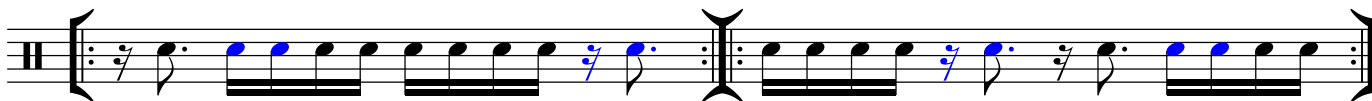
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720



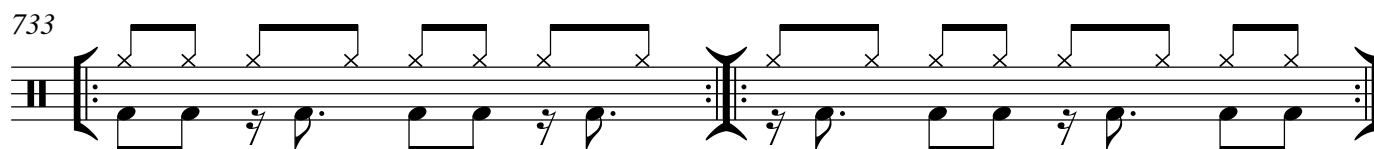
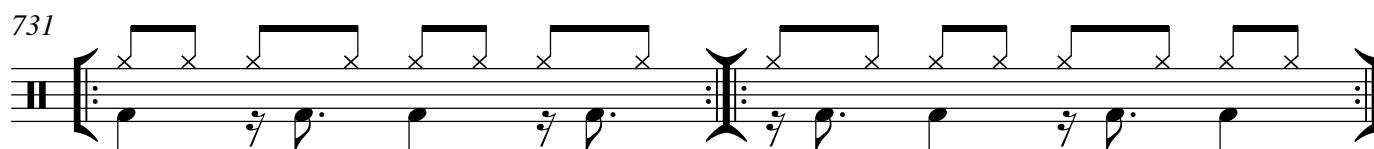
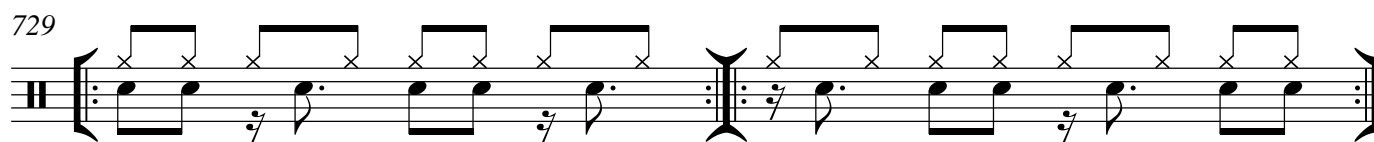
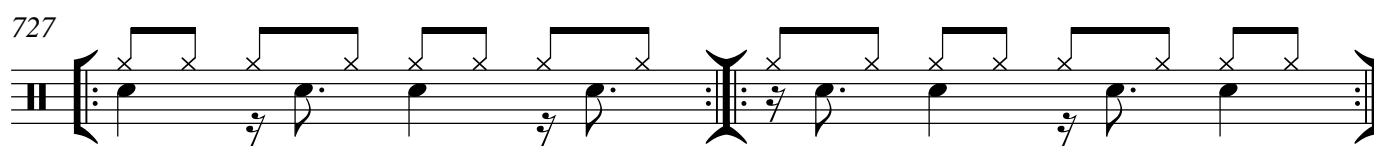
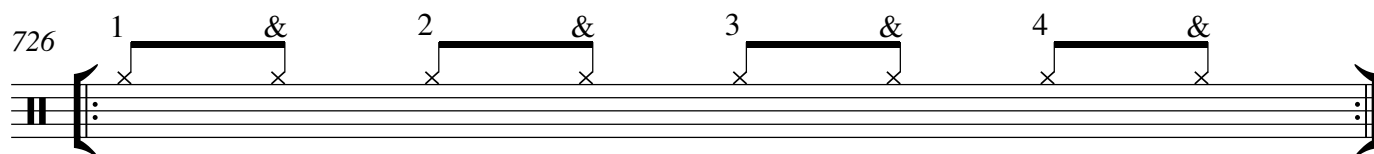
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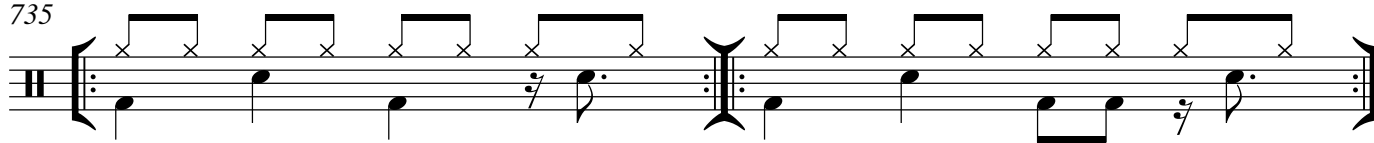
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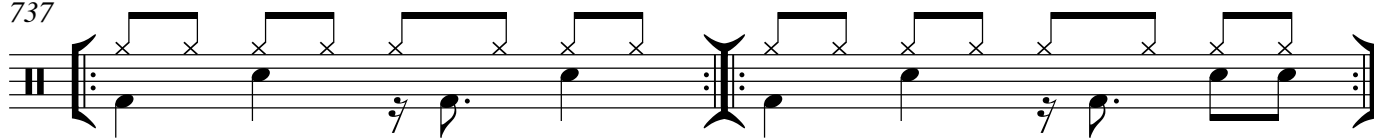
Tocar los siguientes ejercicios con el ostinato de hi hat en corcheas, contando en voz alta 1 & 2 & 3 & 4 &.



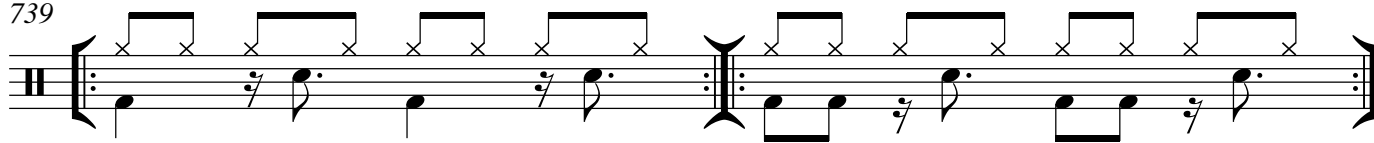
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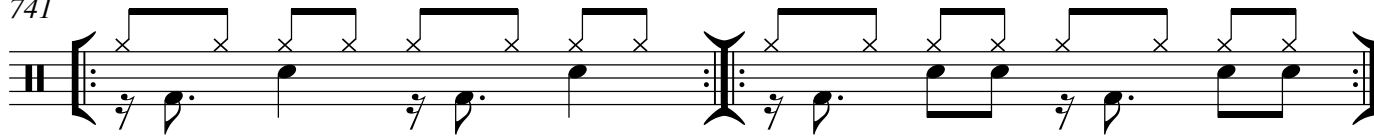
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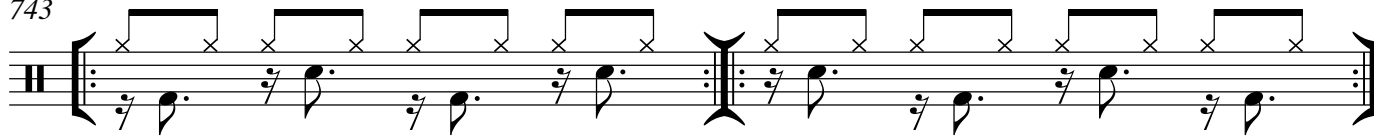
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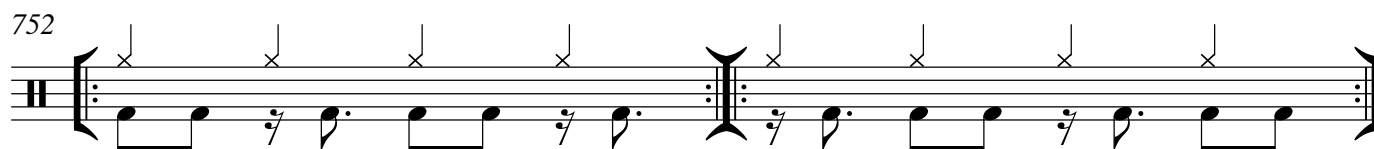
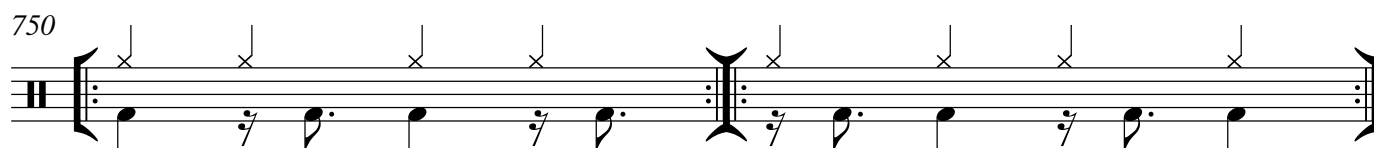
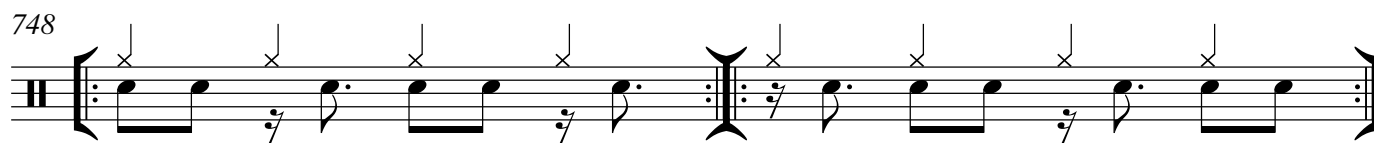
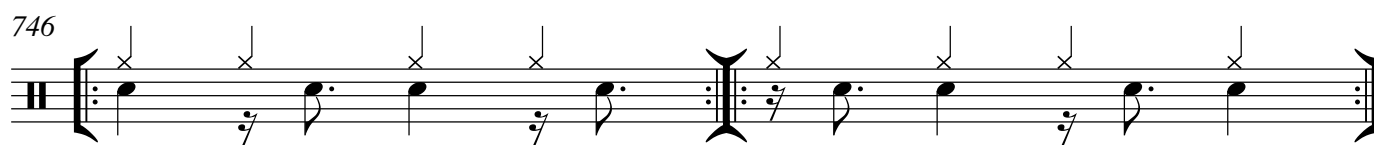
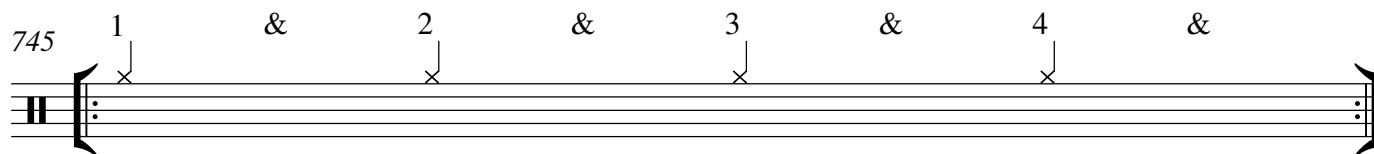
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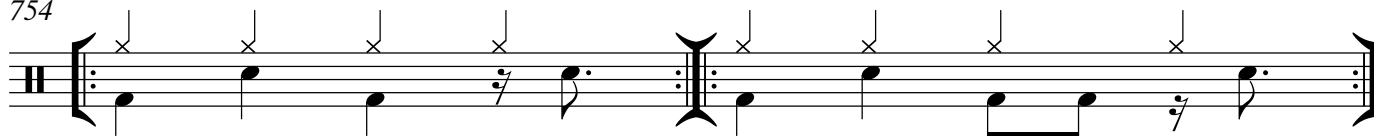
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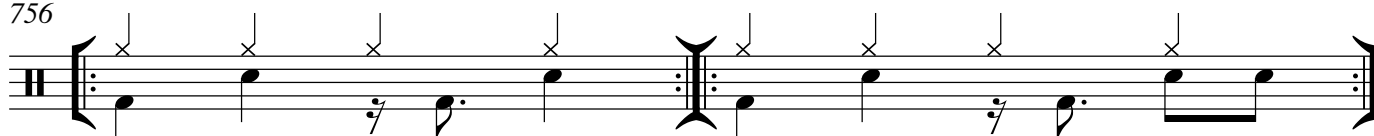
Tocar los siguientes ejercicios con el ostinato de hi hat en negras, contando en voz alta 1 & 2 & 3 & 4 &.



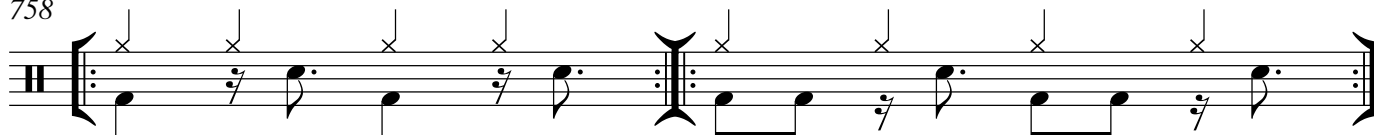
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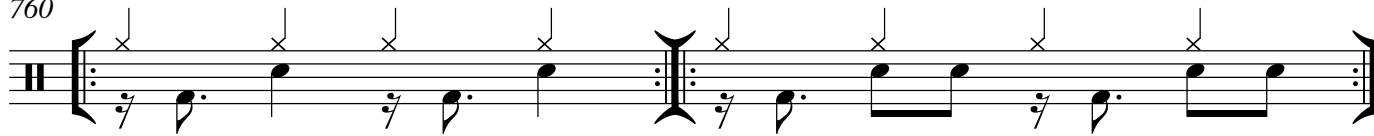
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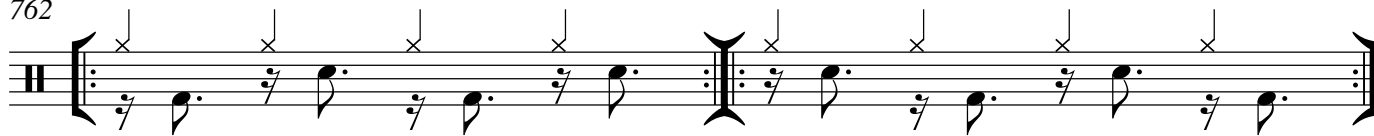
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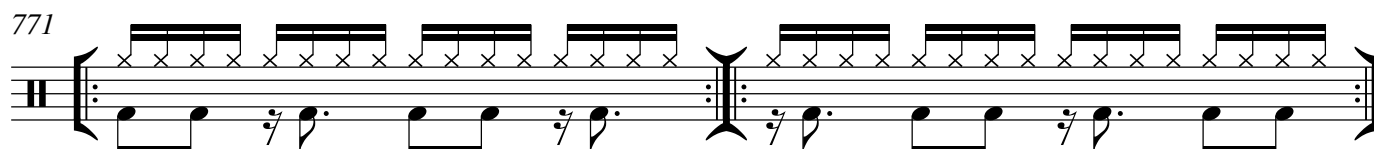
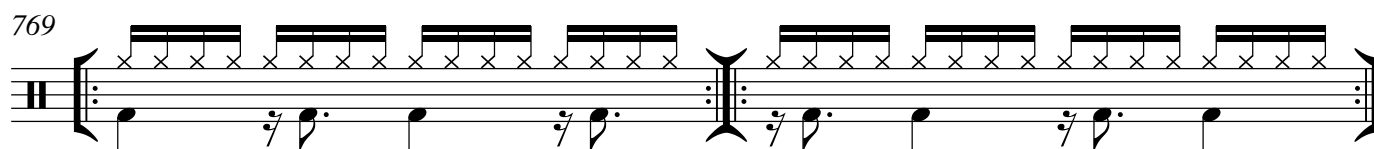
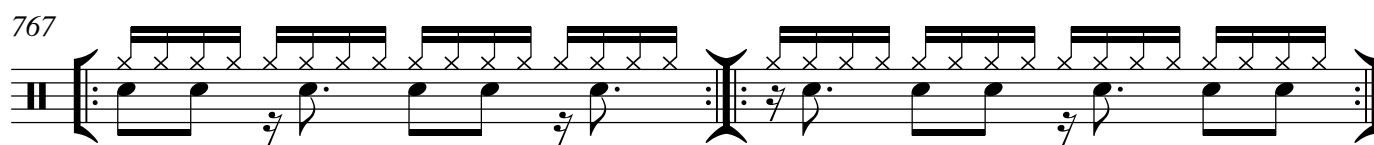
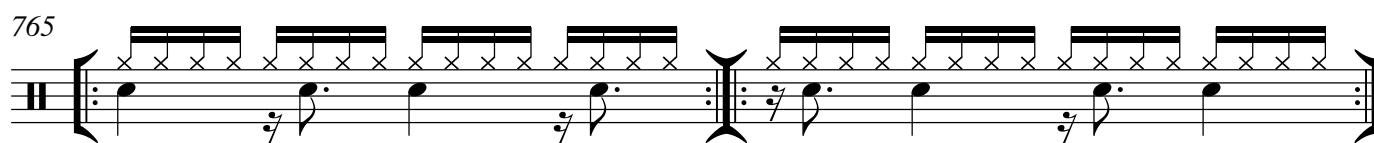
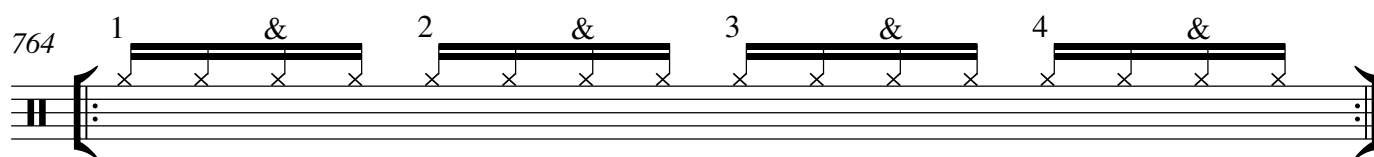
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762

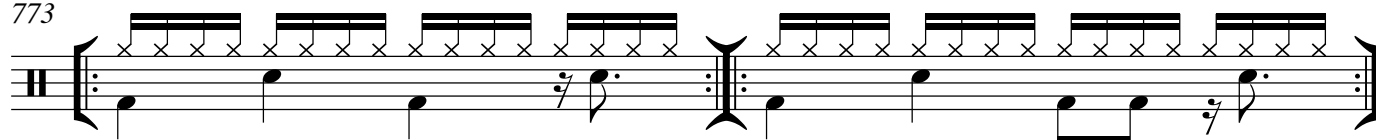


Tocar los siguientes ejercicios con el ostinato de hi hat en semicorcheas, contando en voz alta 1 & 2 & 3 & 4 &.

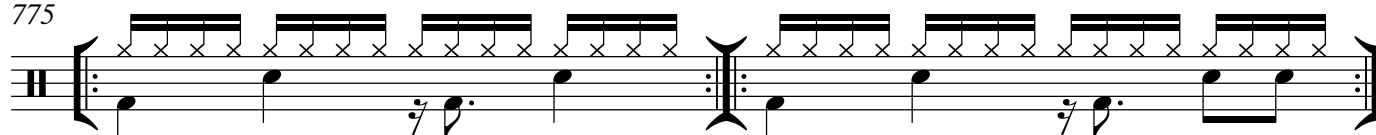


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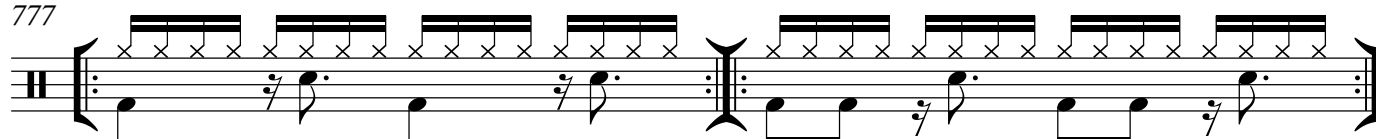
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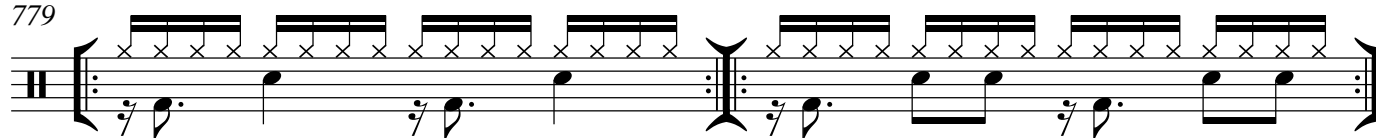
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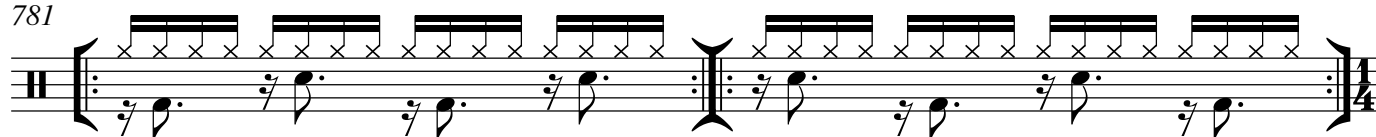
777



779



781



Silencio de corchea - corchea

Si dividimos una negra en 4 semicorcheas, el silencio de corchea-corchea, correspondería a la tercera nota, la cual prolonga su sonido por dos semicorcheas.



Forma de estudio:

- 1-Tocar en el tambor tal cual esta escrito, contando en voz alta los cuatro tiempos.
- 2-Tocar cada tiempo en un cuerpo distinto de la bateria; primer tiempo en el tambor, segundo en el tom chico, tercero en el tom medio y cuarto en el tom de pie.
- 3-Tocar tres compases de ritmo e intercalar con cada uno de estos compases de break.
- 4-En lo posible marcar negras con hi-hat pisado.



66
789



791



793



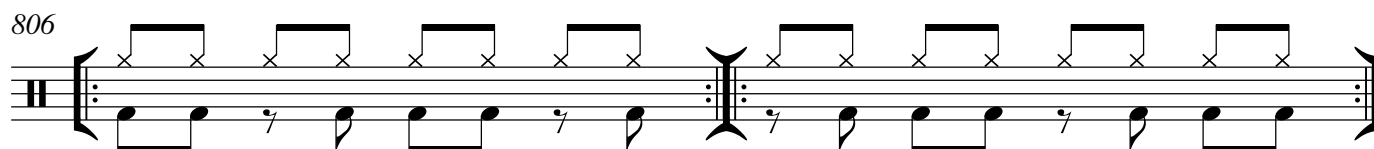
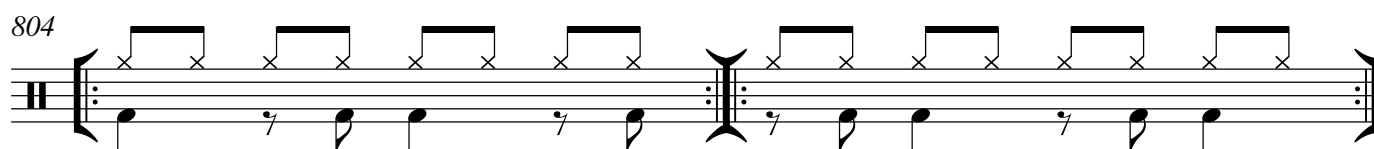
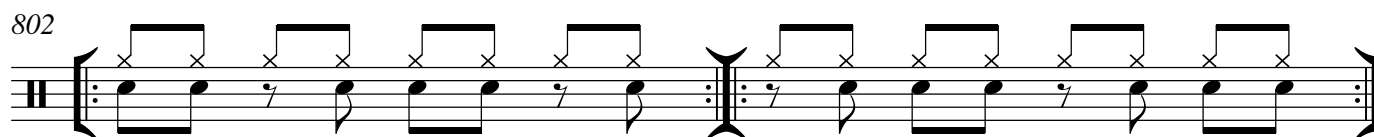
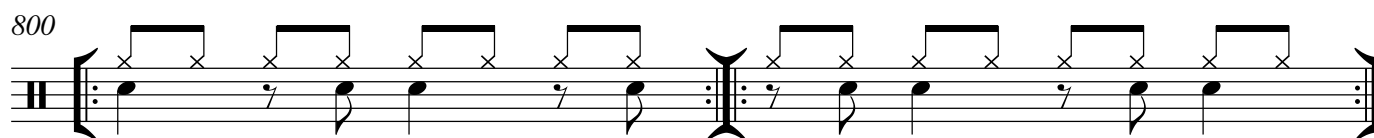
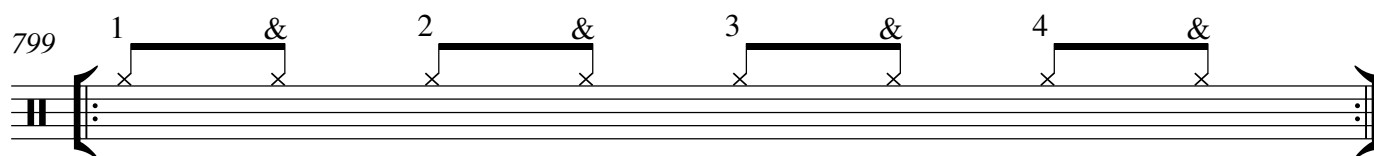
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797

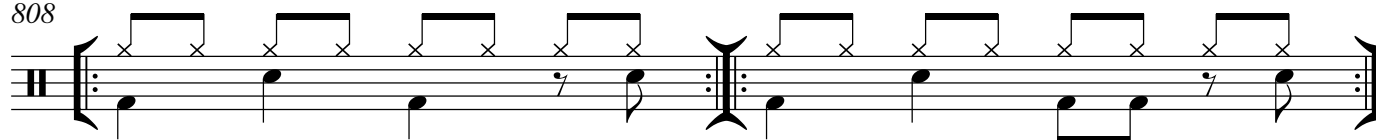


Tocar los siguientes ejercicios con el ostinato de hi hat en corcheas, contando en voz alta 1 & 2 & 3 & 4 &.

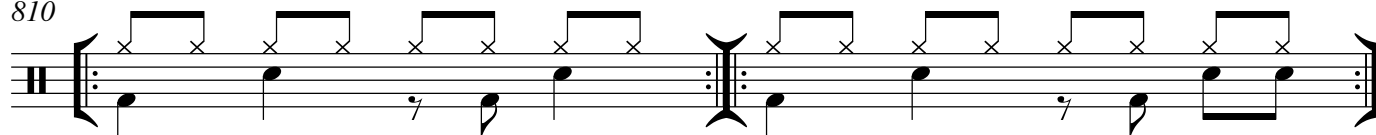


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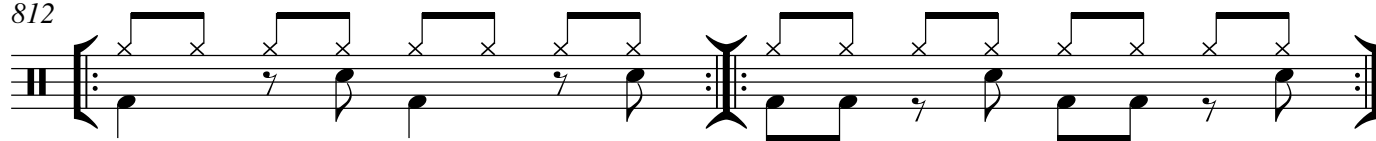
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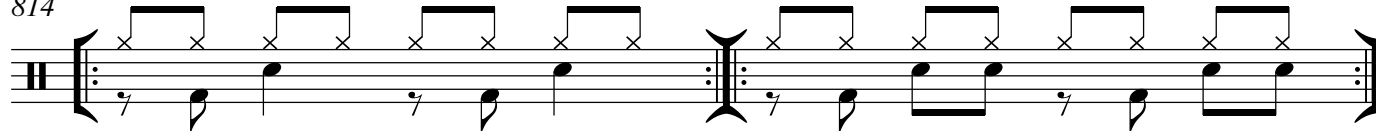
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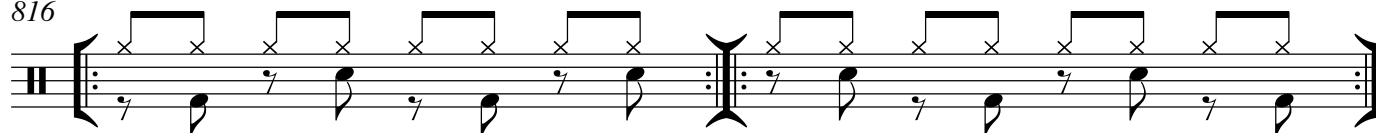
812



814



816



Tocar los siguientes ejercicios con el ostinato de hi hat en negras, contando en voz alta 1 & 2 & 3 & 4 &. ⁶⁹

818

1 & 2 & 3 & 4 &

819

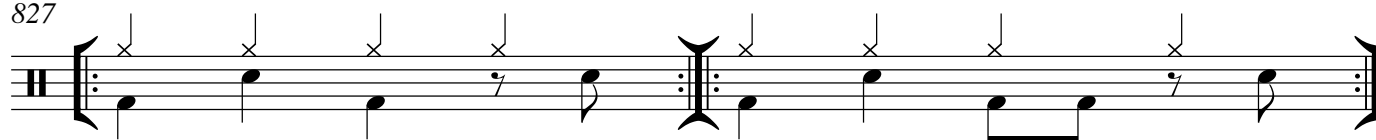
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823

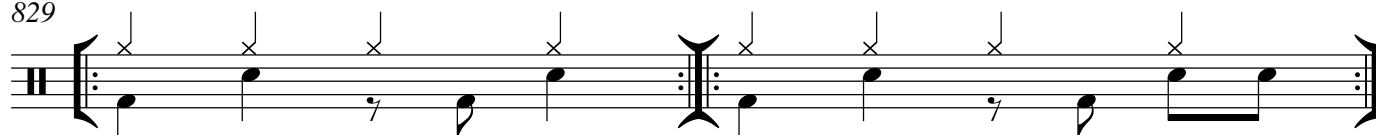
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70

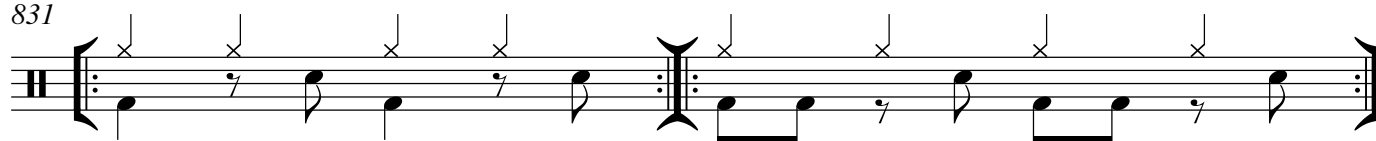
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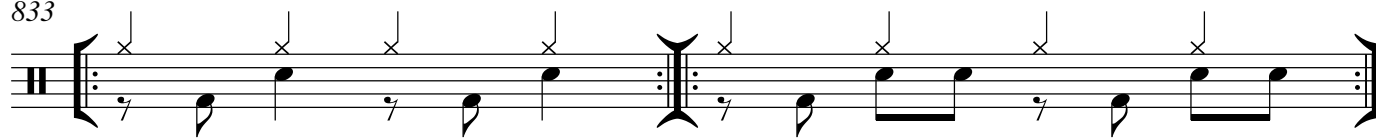
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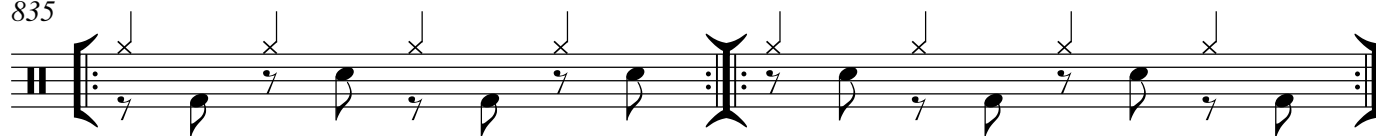
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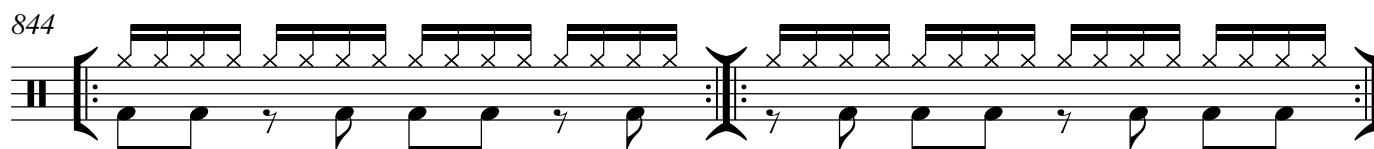
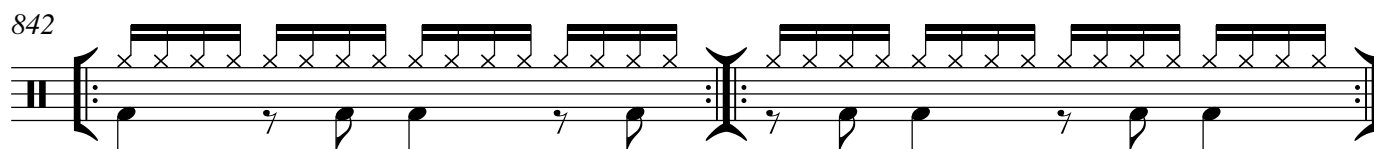
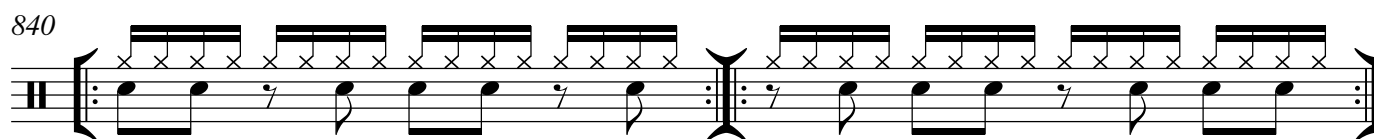
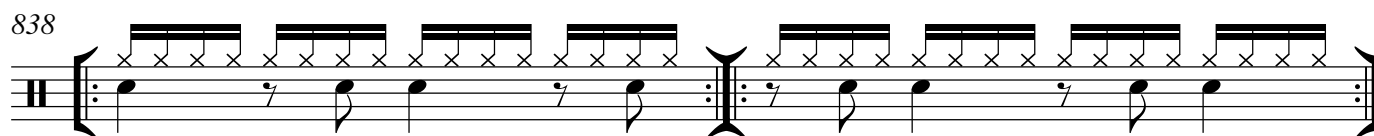
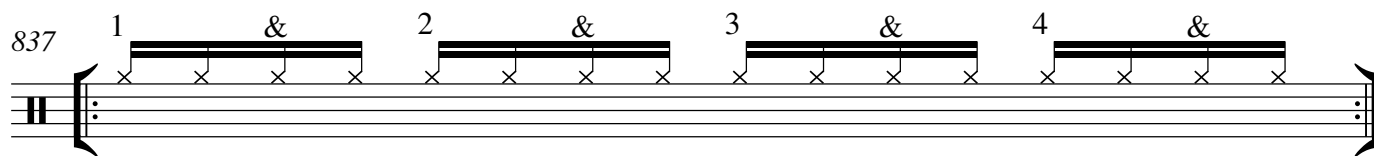
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835

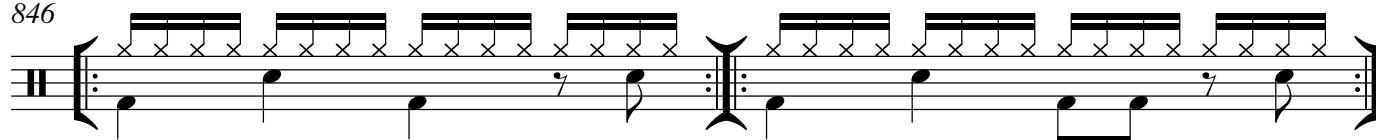


Tocar los siguientes ejercicios con el ostinato de hi hat en semicorcheas, contando en voz alta 1 & 2 & 3 & 4 &.

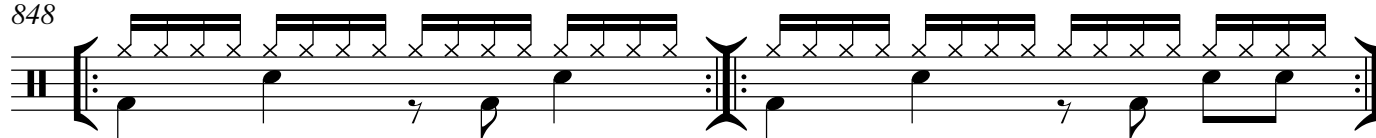


72

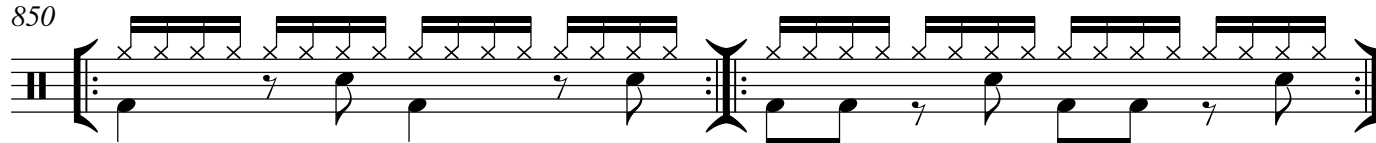
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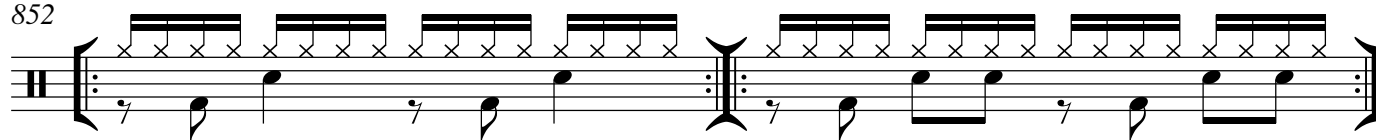
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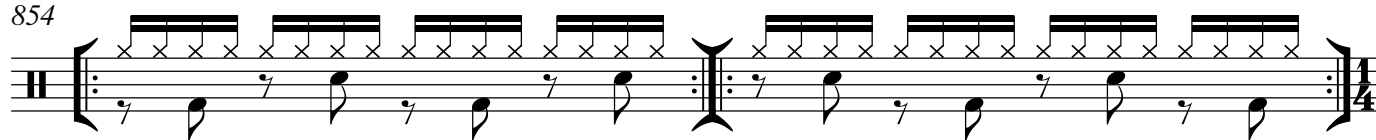
850



852

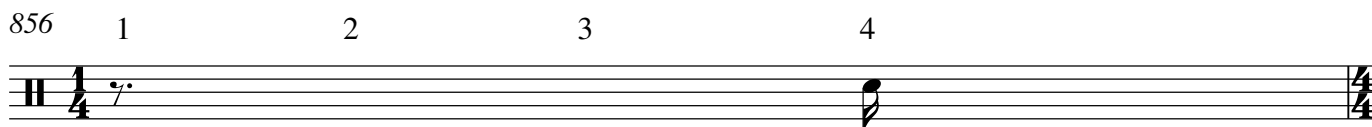


854



Silencio de corchea con puntillo - semicorchea

Si dividimos una negra en 4 semicorcheas, el silencio de corchea con puntillo-semicorchea, correspondería a la cuarta nota.



Forma de estudio:

- 1-Tocar en el tambor tal cual esta escrito, contando en voz alta los cuatro tiempos.
- 2-Tocar cada tiempo en un cuerpo distinto de la bateria; primer tiempo en el tambor, segundo en el tom chico, tercero en el tom medio y cuarto en el tom de pie.
- 3-Tocar tres compases de ritmo e intercalar con cada uno de estos compases de break.
- 4-En lo posible marcar negras con hi-hat pisado.



74

862



864



866



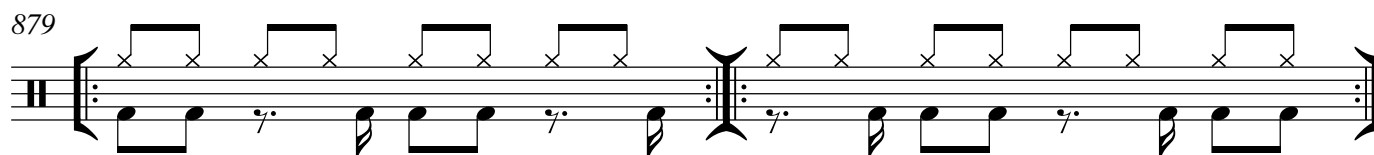
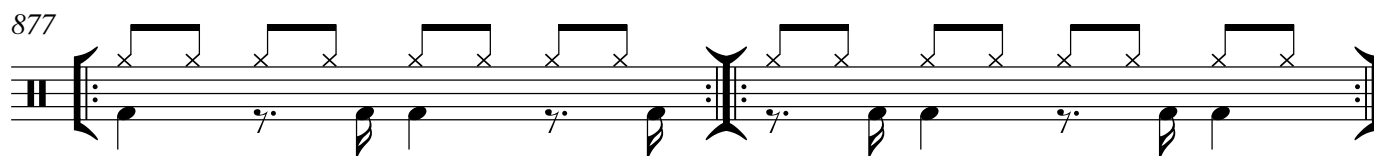
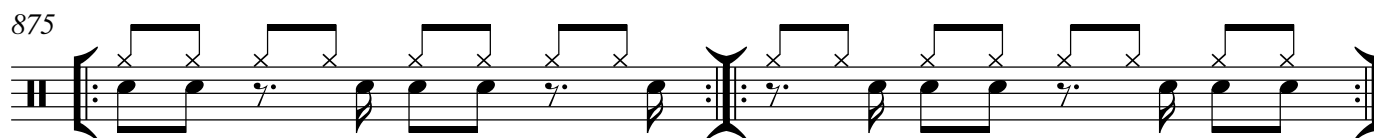
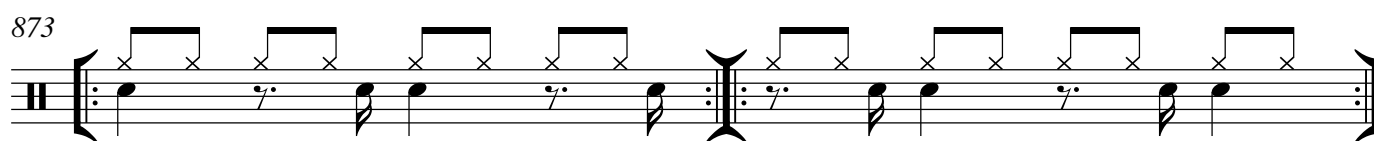
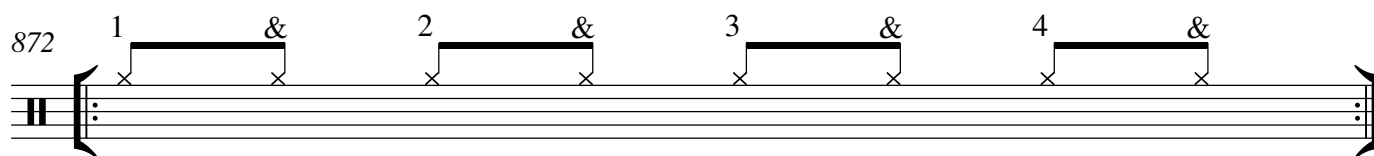
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870

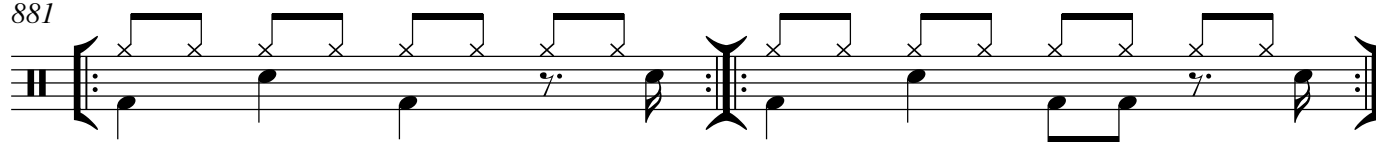


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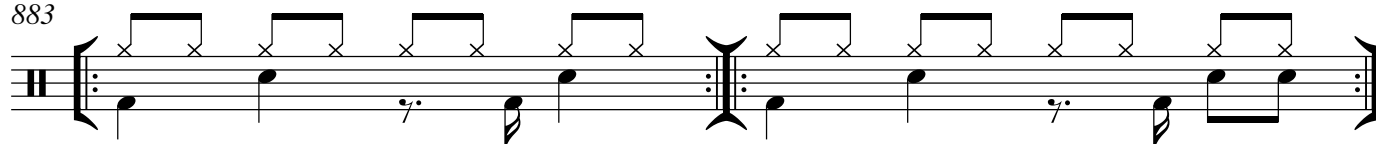


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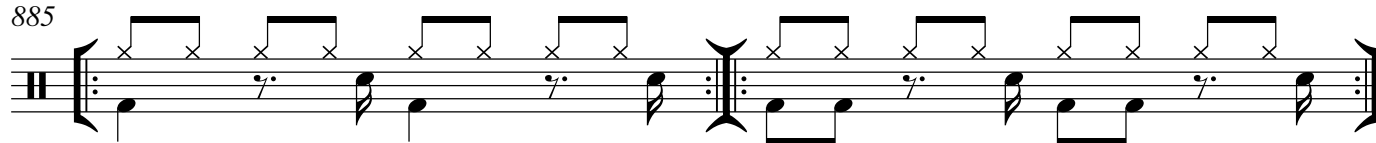
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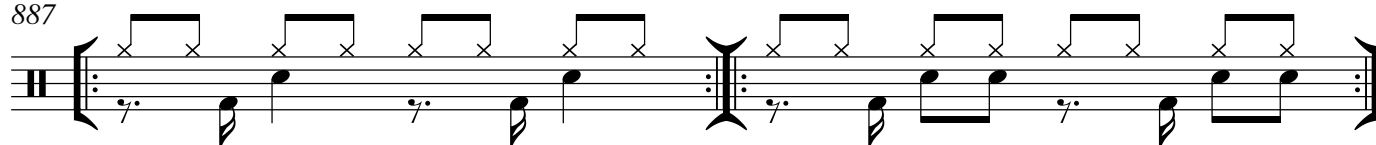
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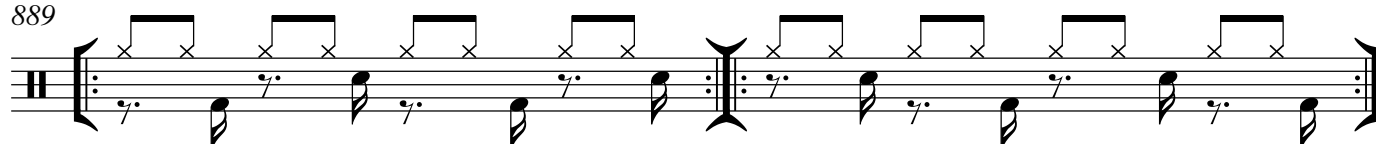
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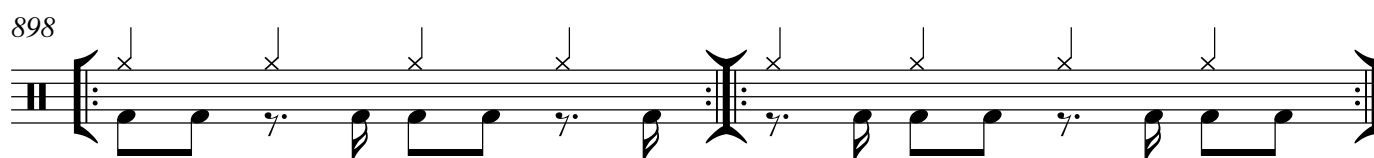
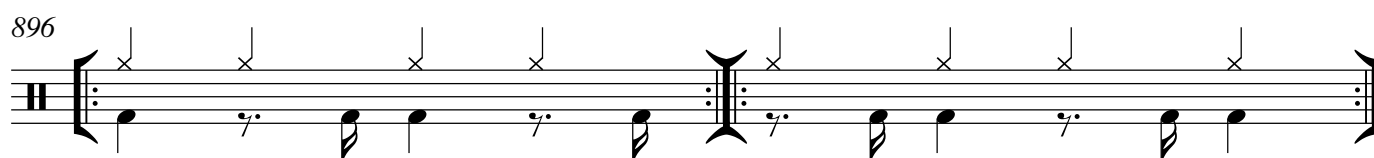
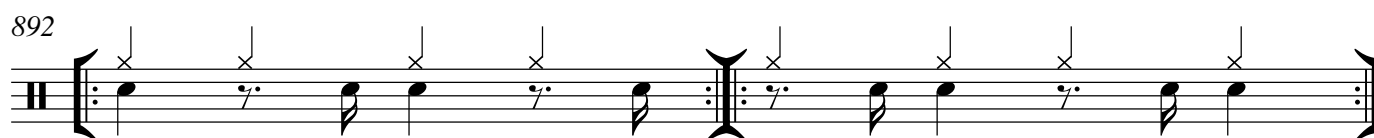
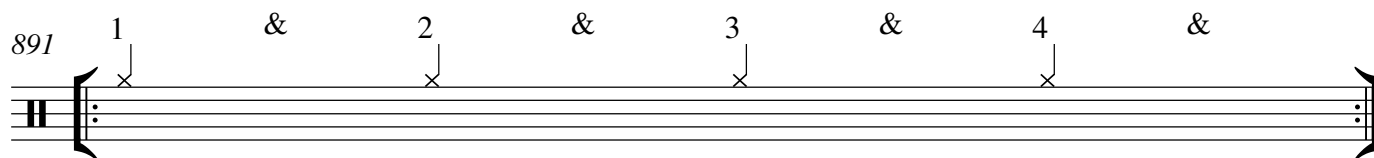
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889

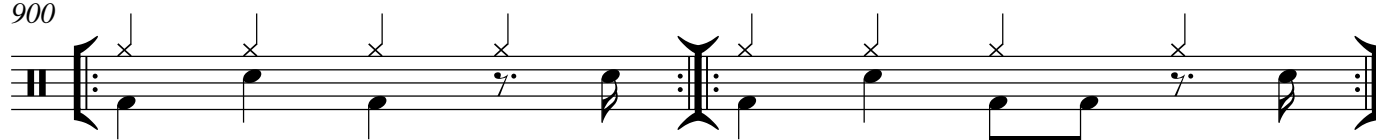


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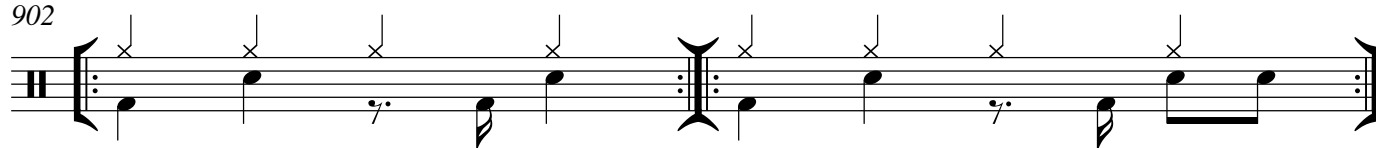


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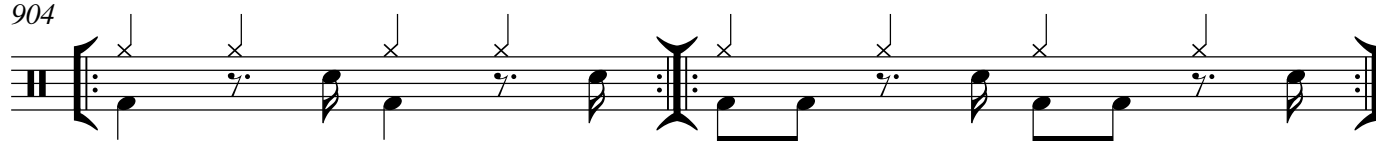
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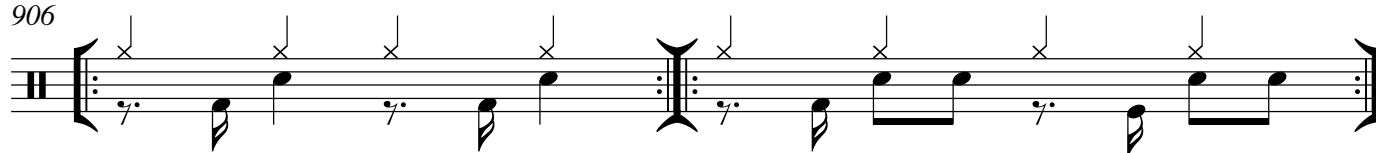
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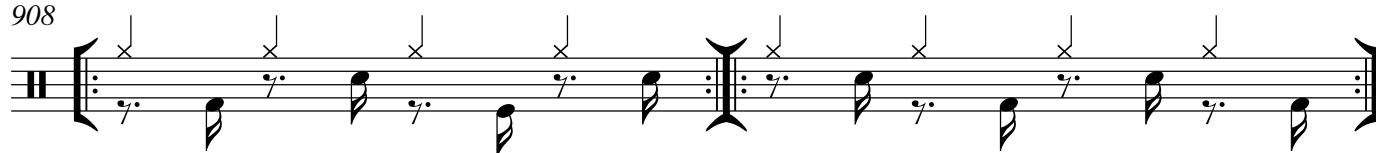
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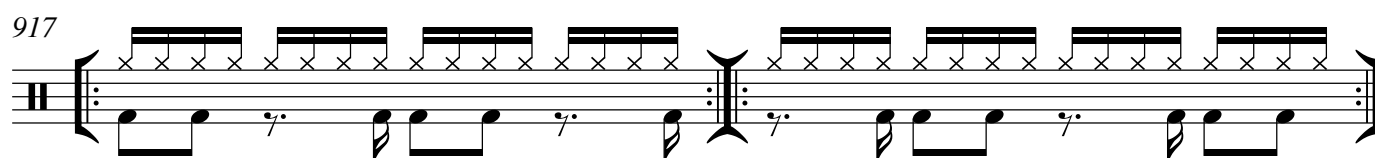
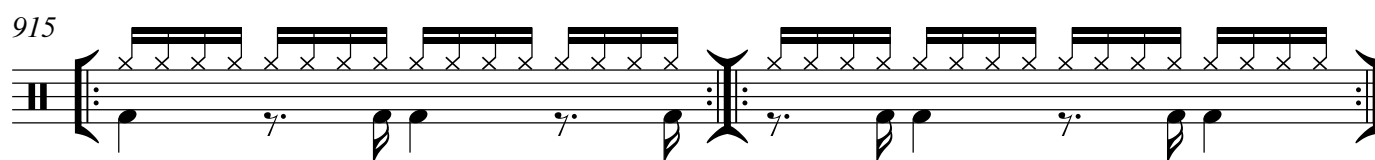
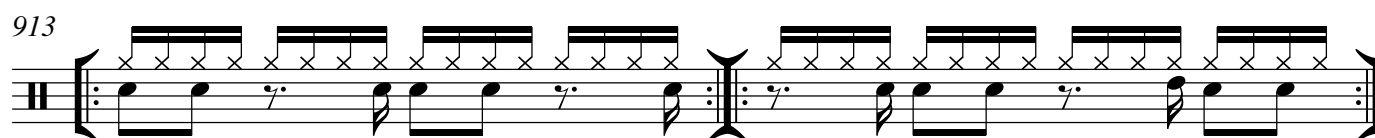
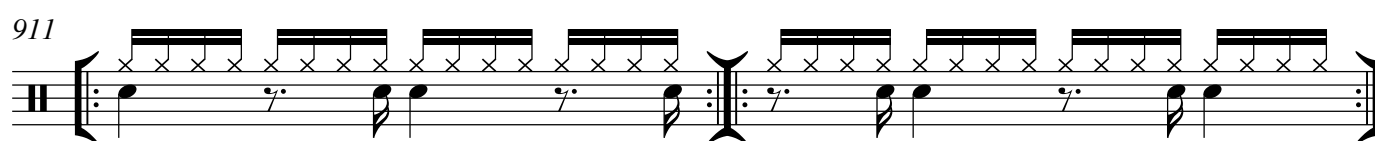
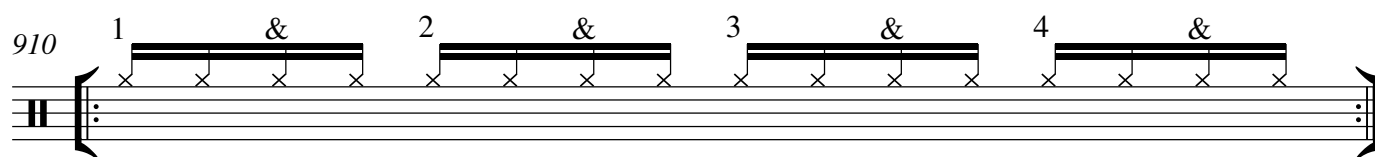
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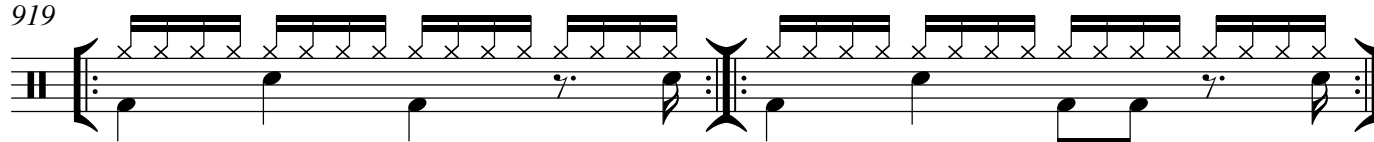
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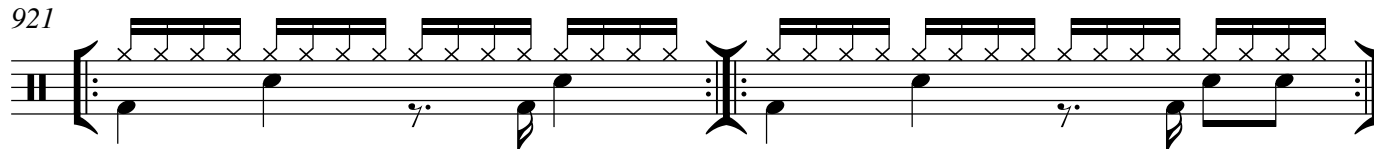
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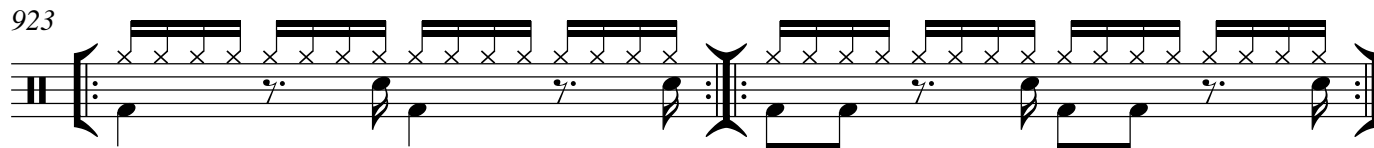
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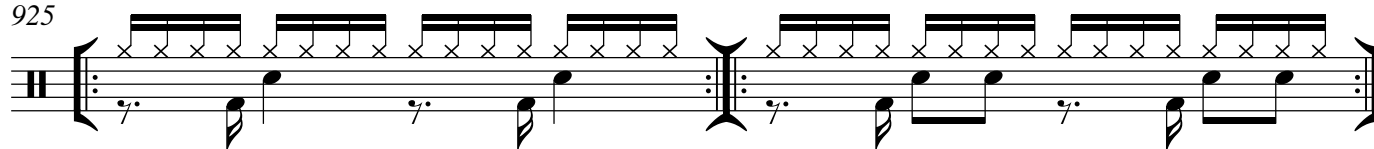
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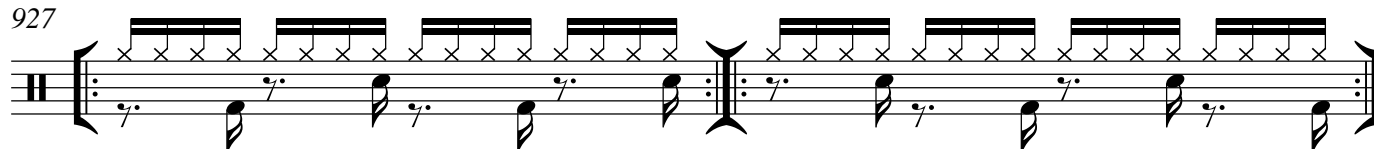
923



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Breaks (parte II)

81

Manuel Enrique Bartholdy

Forma de estudio:

- 1-Tocar en el tambor tal cual esta escrito, contando en voz alta los cuatro tiempos.
- 2-Tocar cada tiempo en un cuerpo distinto de la bateria; primer tiempo en el tambor, segundo en el tom chico, tercero en el tom medio y cuarto en el tom de pie.
- 3-Tocar tres compases de ritmo e intercalar con cada uno de estos compases de break.
- 4-En lo posible marcar negras con hi-hat pisado.

929 **A**

930

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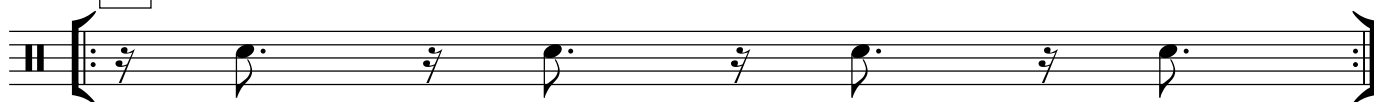
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B

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949



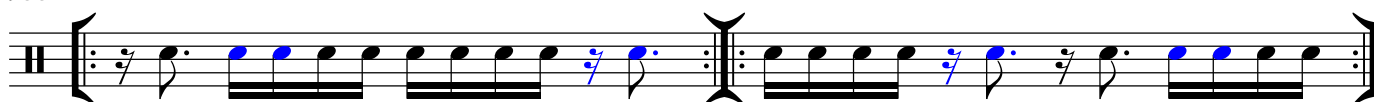
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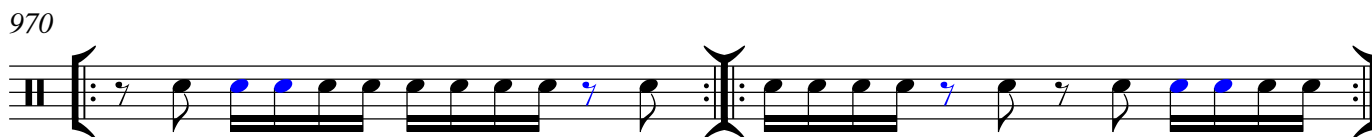
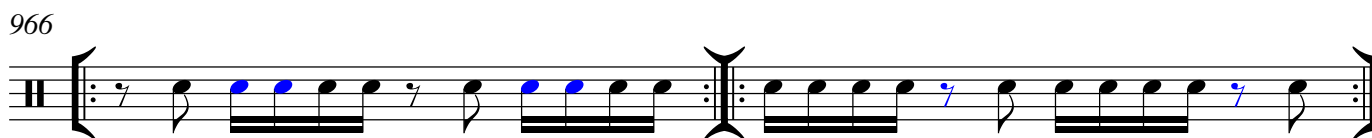
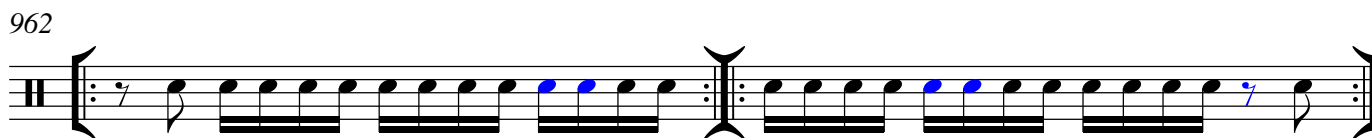


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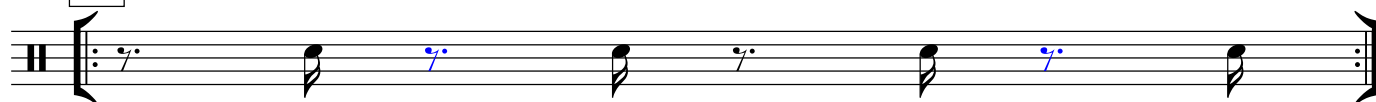




84

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D



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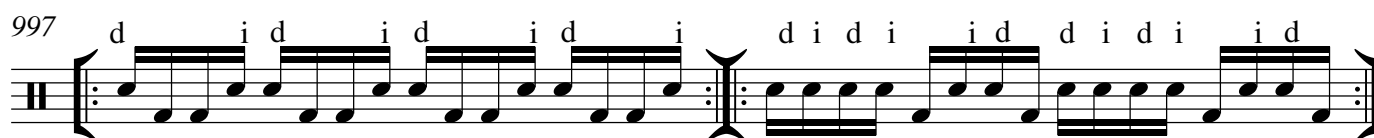
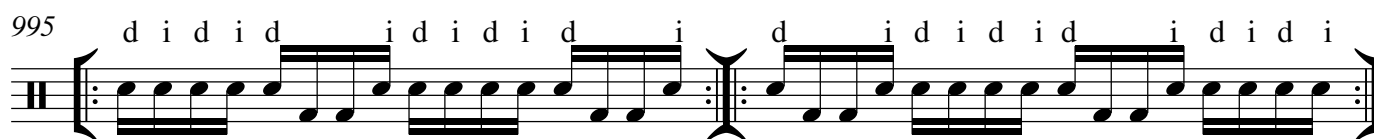
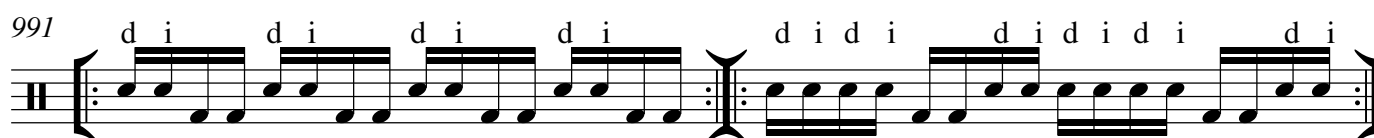
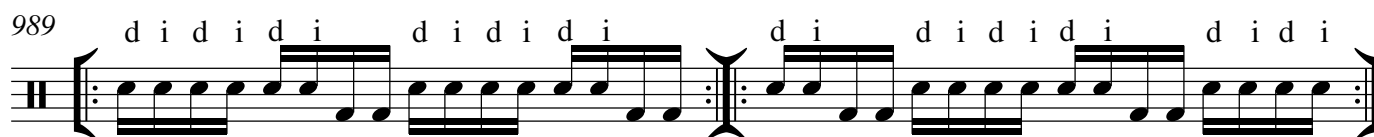
987



Fraseos lineales en semicorcheas (parte II: 2 y 2)

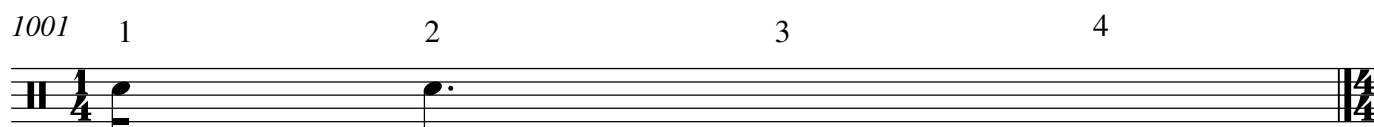
Forma de estudio:

- 1) Tocar todo tal cual esta escrito.
- 2) Tocar el primer tiempo en el tambor, el segundo en el tom pequeño, el tercero en el tom medio y el cuarto en el tom de pie.
- 3) Tocar tres compases de ritmo previo al compas de break.
- 4) Utilizar nuestra imaginacion para orquestar los breaks en nuestro drumkit, no hay limites!



Semicorchea - corchea con puntillo

Si dividimos una negra en 4 semicorcheas, la semicorchea-corchea con puntillo, correspondería a la primera y segunda nota, la cual prolonga su sonido por tres semicorcheas.



Forma de estudio:

- 1-Tocar en el tambor tal cual esta escrito, contando en voz alta los cuatro tiempos.
- 2-Tocar cada tiempo en un cuerpo distinto de la bateria; primer tiempo en el tambor, segundo en el tom chico, tercero en el tom medio y cuarto en el tom de pie.
- 3-Tocar tres compases de ritmo e intercalar con cada uno de estos compases de break.
- 4-En lo posible marcar negras con hi-hat pisado.



1007



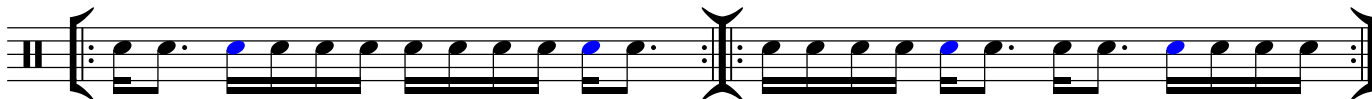
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1011



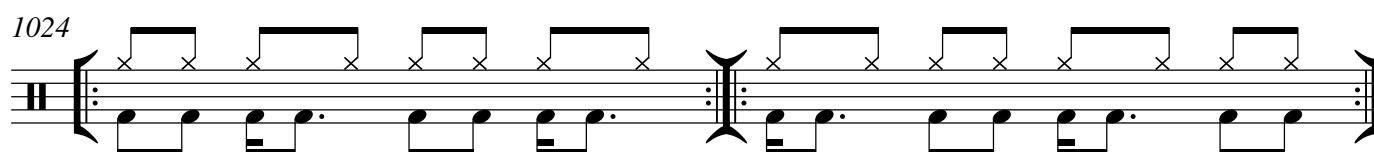
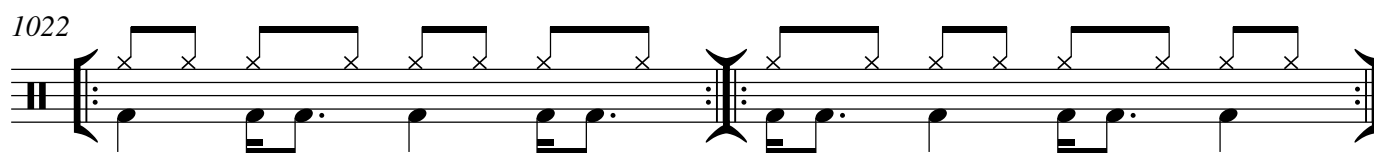
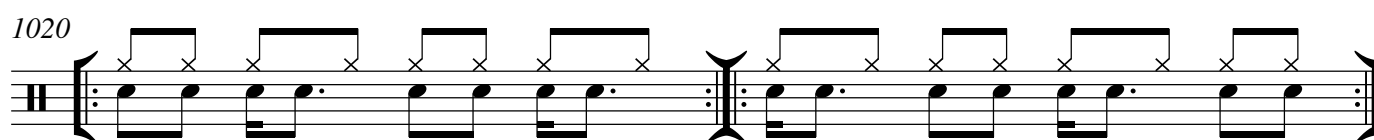
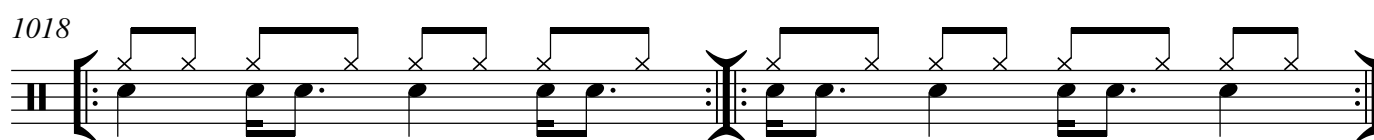
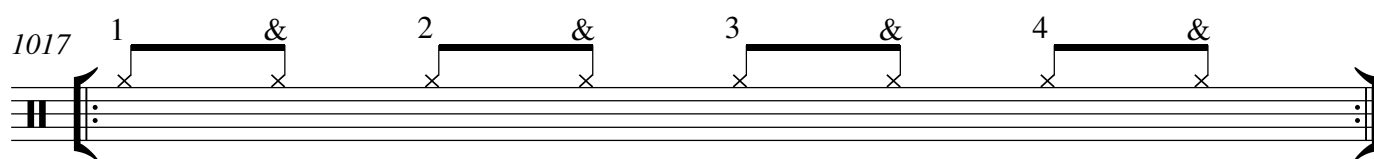
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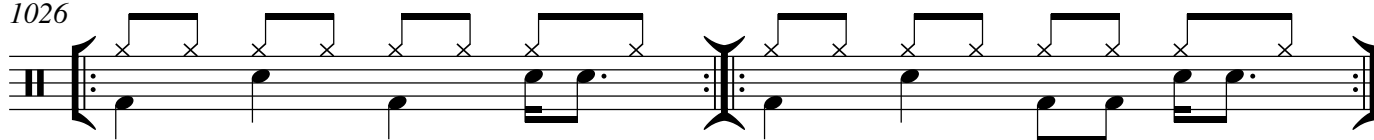
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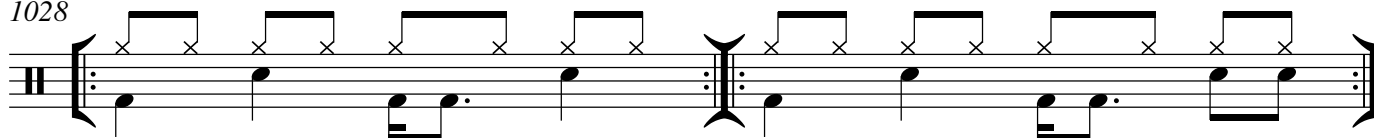
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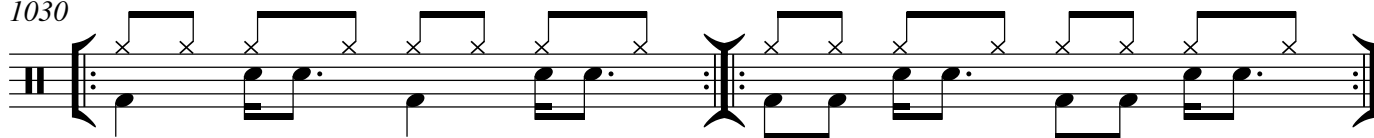
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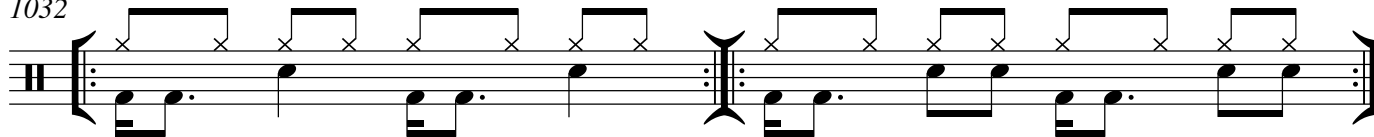
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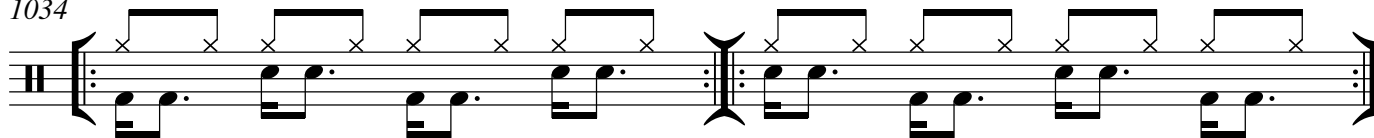
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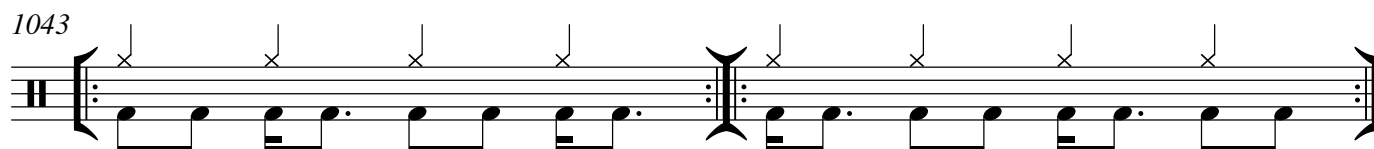
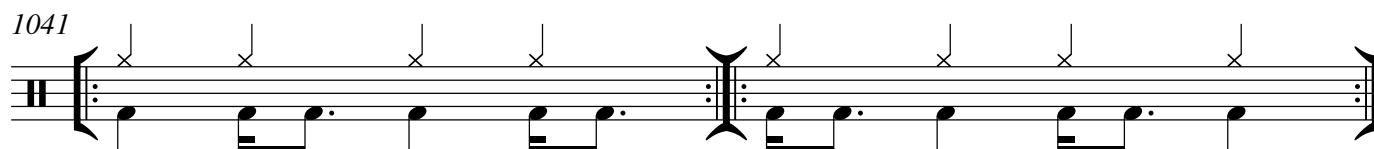
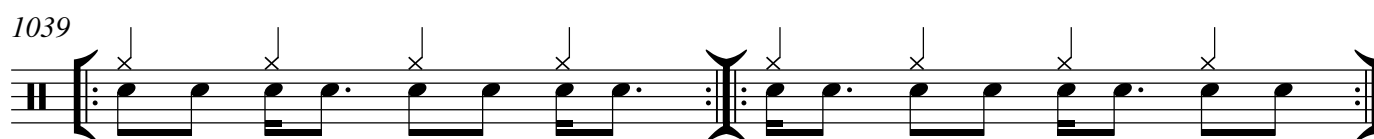
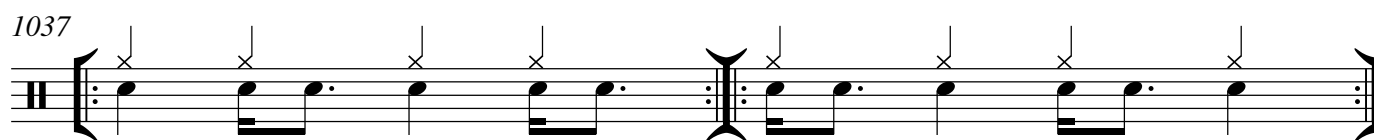
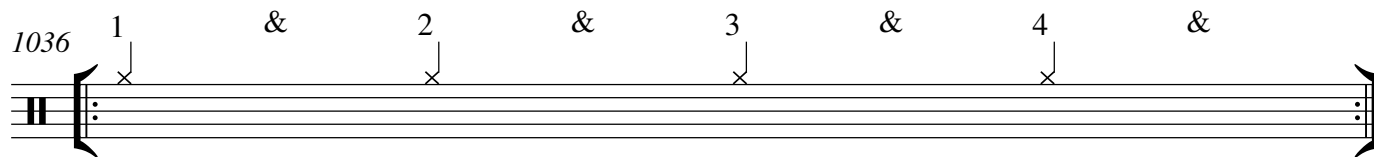
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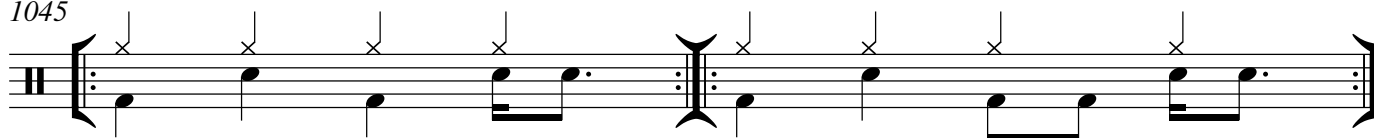
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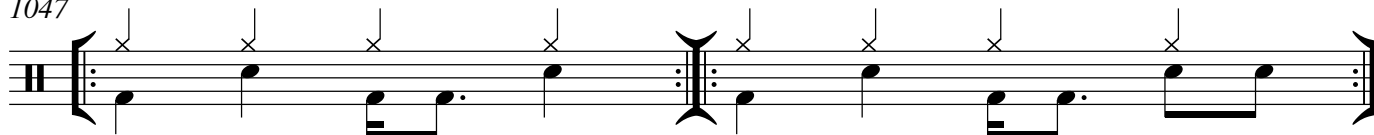
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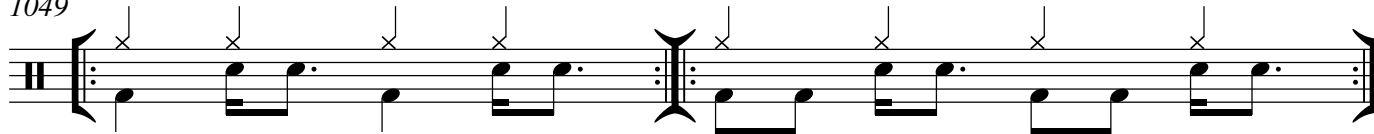
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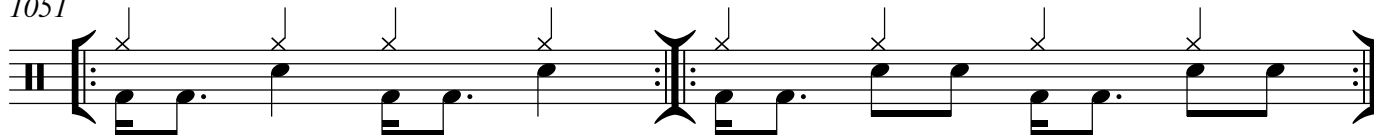
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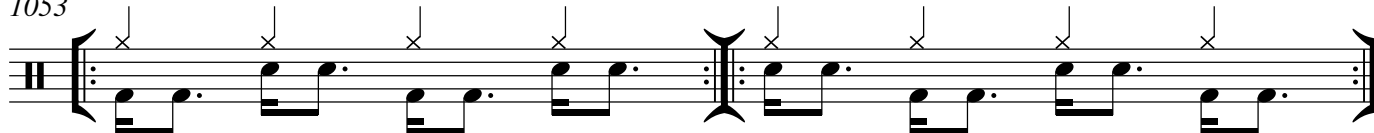
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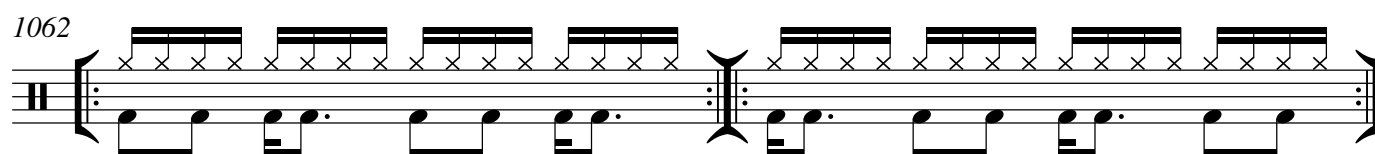
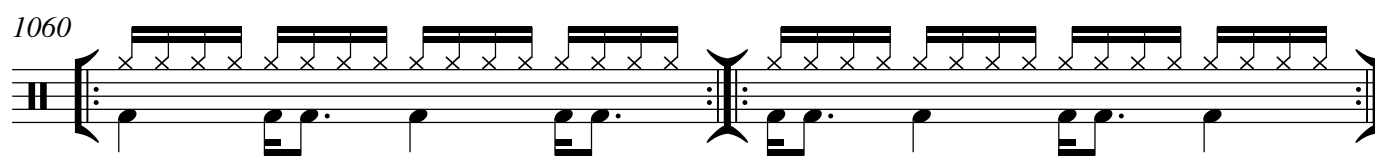
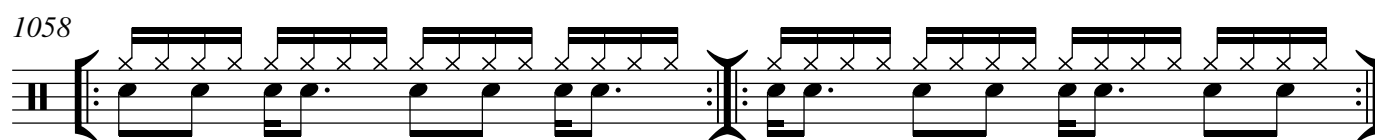
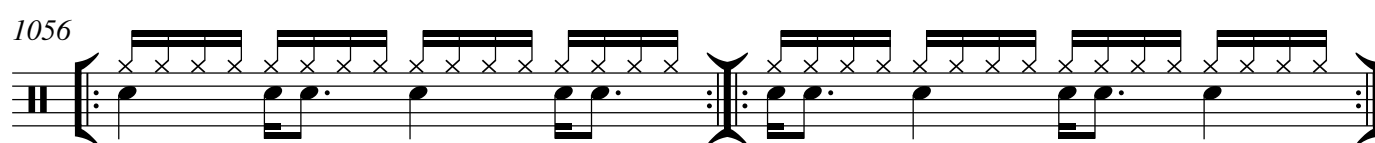
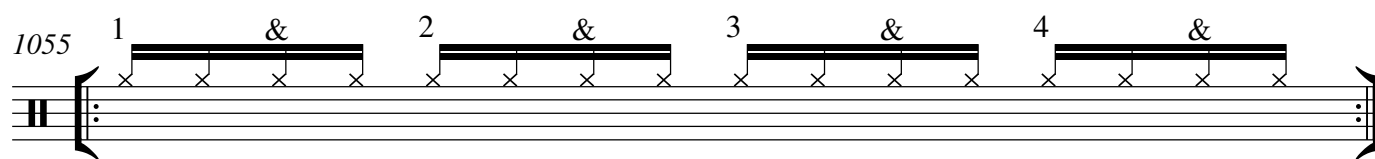
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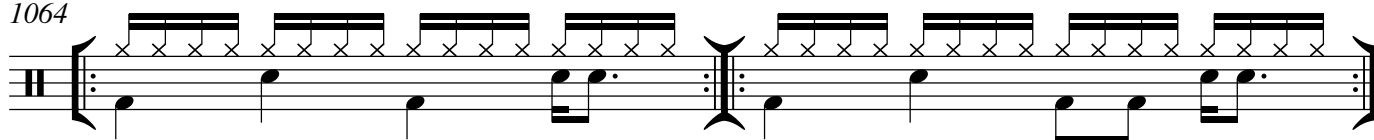
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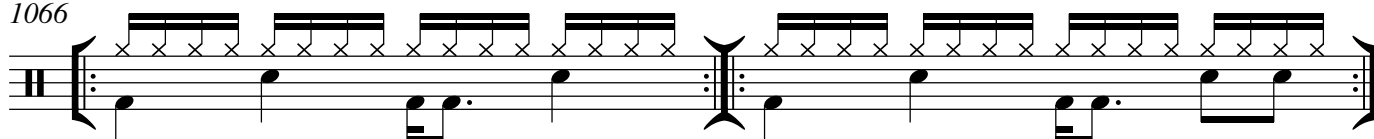
Tocar los siguientes ejercicios con el ostinato de hi hat en semicorcheas, contando en voz alta 1 & 2 & 3 & 4 &.



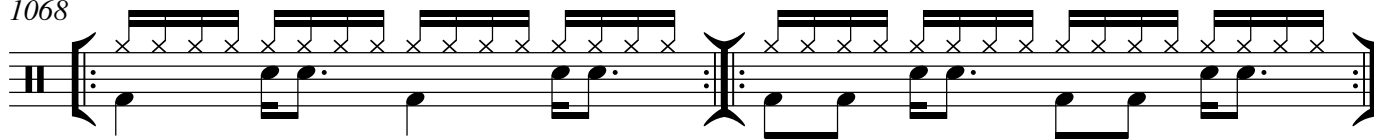
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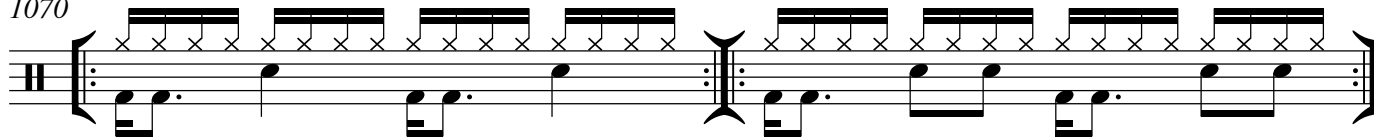
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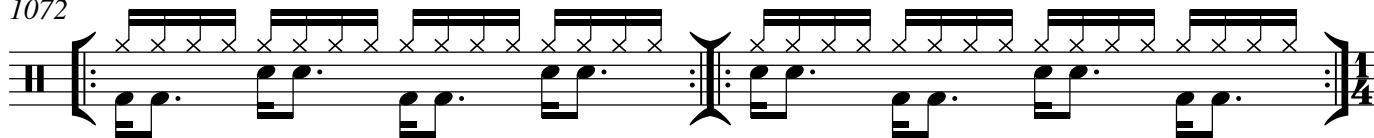
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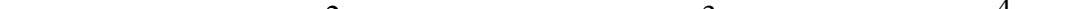


Silencio de semicorchea - semicorchea - corchea

Si dividimos una negra en 4 semicorcheas, el silencio de semicorchea-semicorchea-corchea, correspondería a la segunda y tercer nota, la cual prolonga su sonido por dos semicorcheas.

1074

1 2 3 4



1074

1 2 3 4

Forma de estudio:

- 1-Tocar en el tambor tal cual esta escrito, contando en voz alta los cuatro tiempos.
- 2-Tocar cada tiempo en un cuerpo distinto de la bateria; primer tiempo en el tambor, segundo en el tom chico, tercero en el tom medio y cuarto en el tom de pie.
- 3-Tocar tres compases de ritmo e intercalar con cada uno de estos compases de break.
- 4-En lo posible marcar negras con hi-hat pisado.

1075

1076

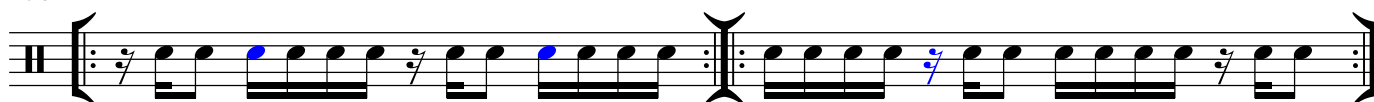


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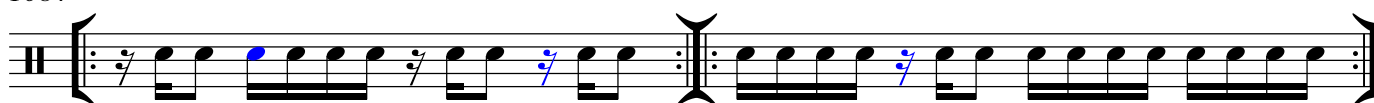
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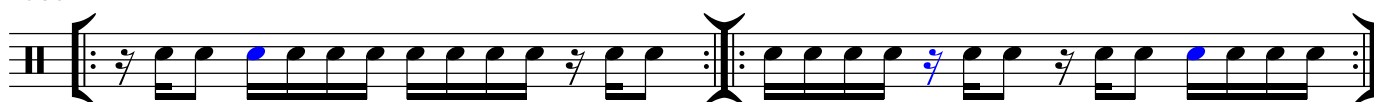
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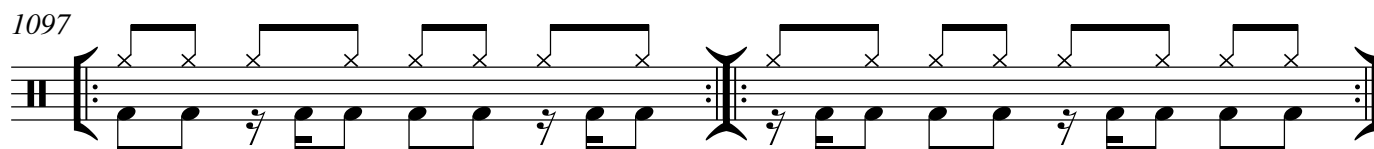
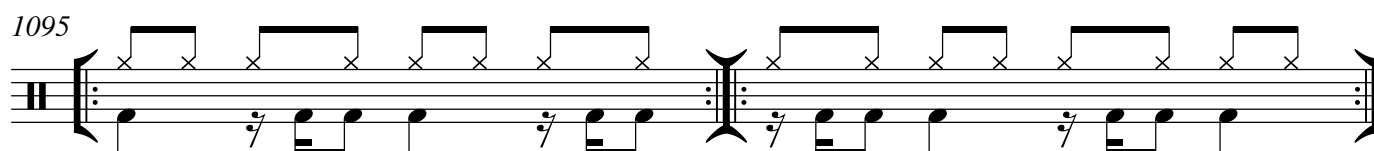
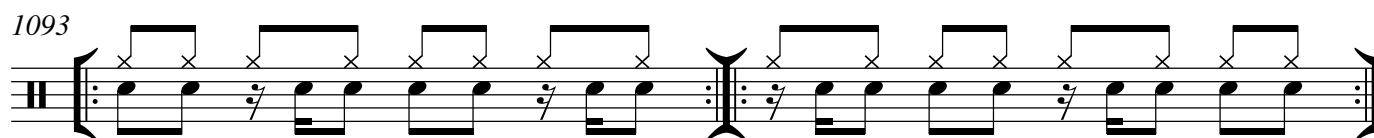
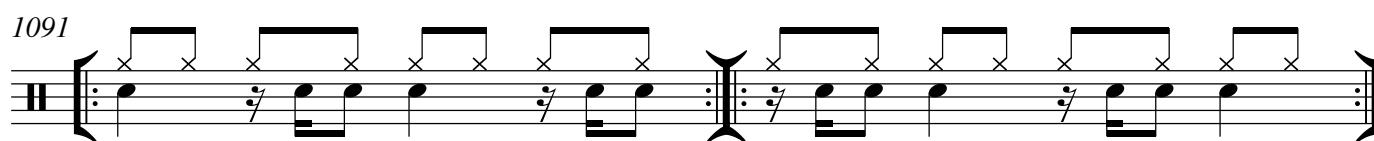
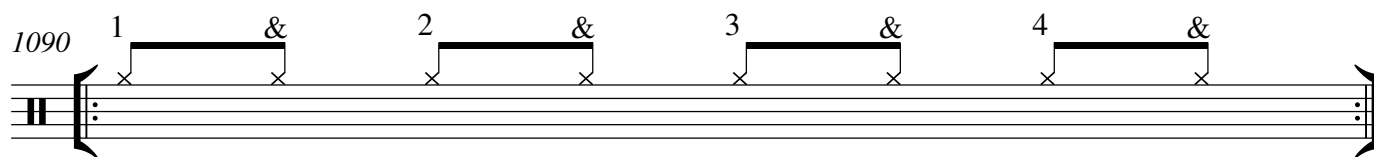
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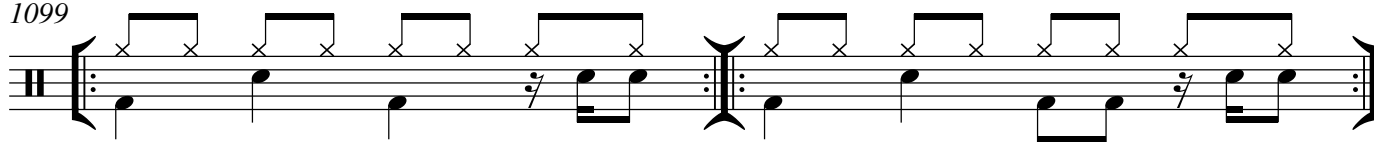
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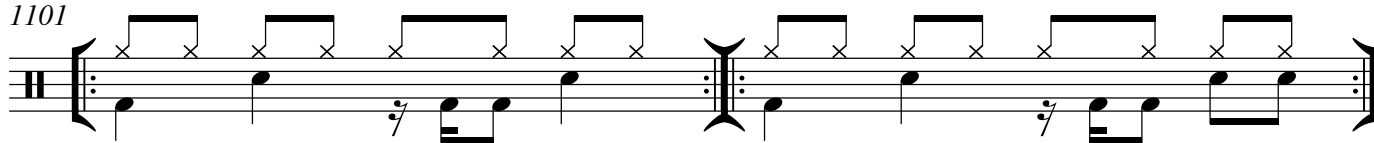
Tocar los siguientes ejercicios con el ostinato de hi hat en corcheas, contando en voz alta 1 & 2 & 3 & 4 &.



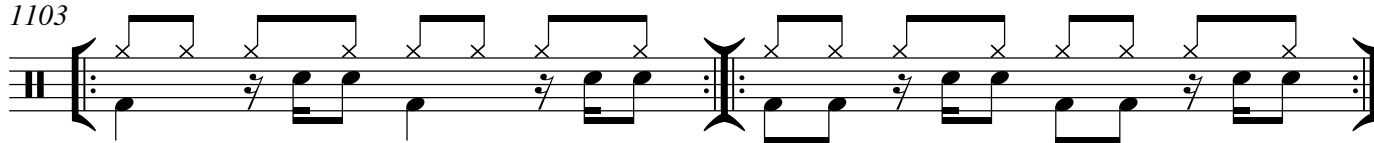
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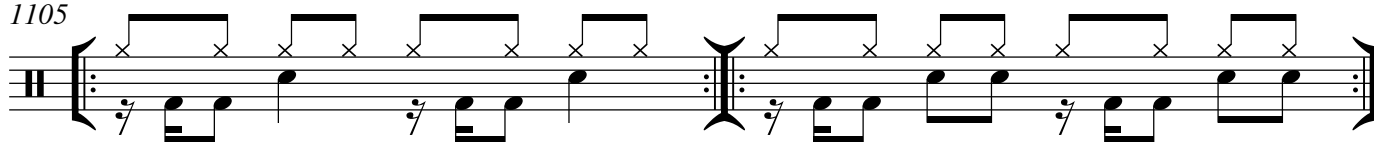
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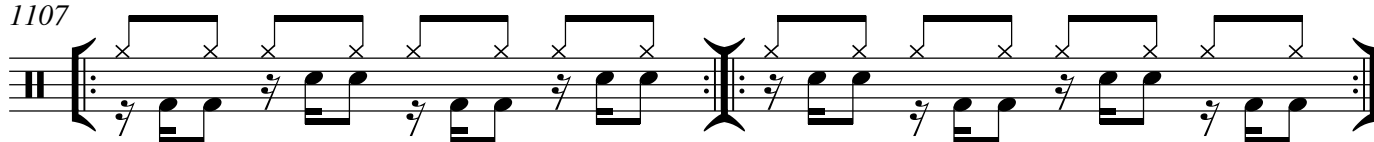
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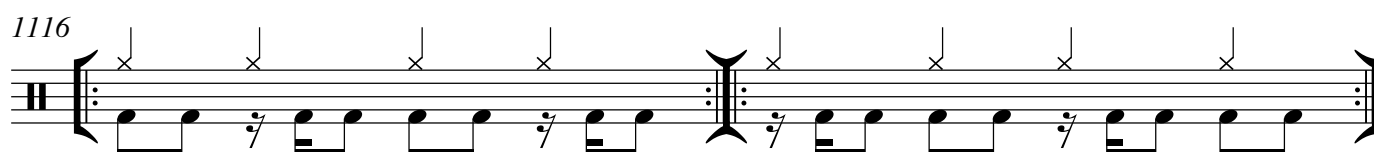
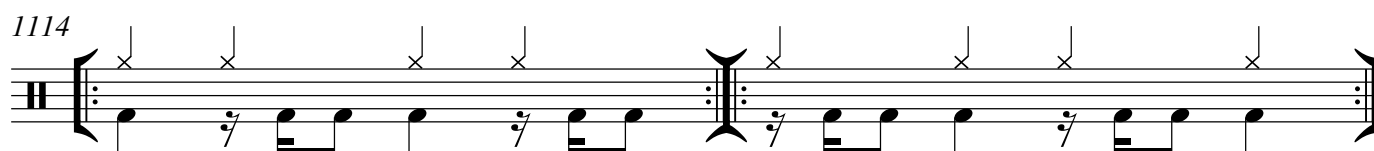
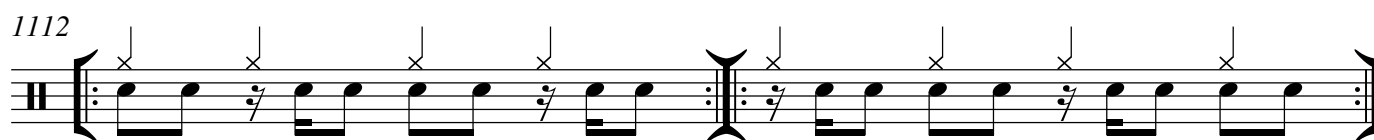
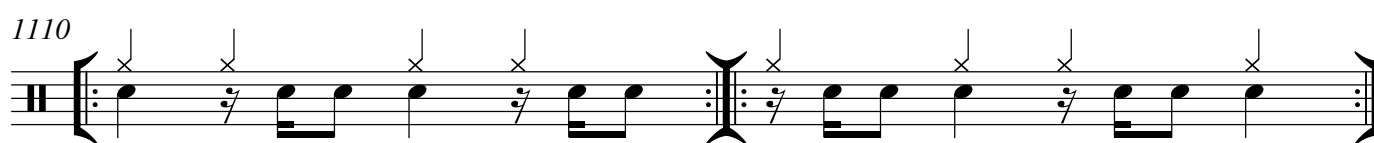
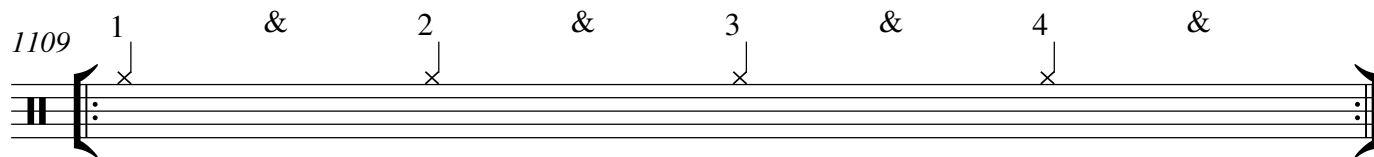
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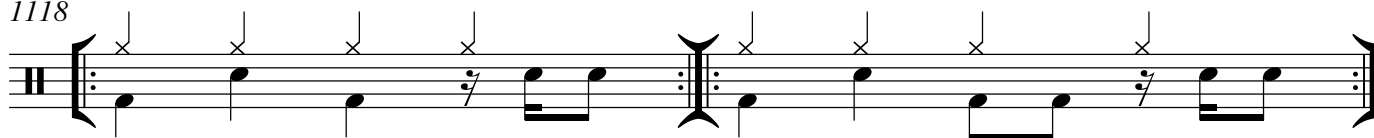
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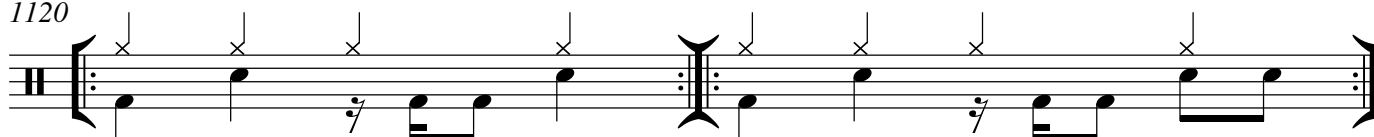
Tocar los siguientes ejercicios con el ostinato de hi hat en negras, contando en voz alta 1 & 2 & 3 & 4 &.



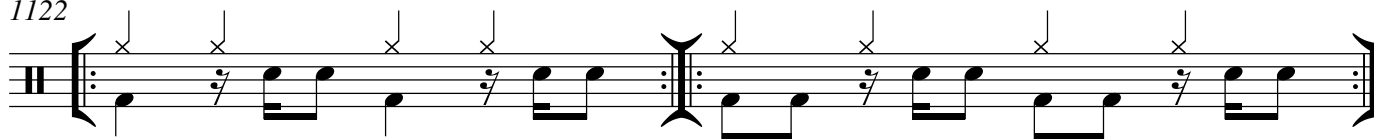
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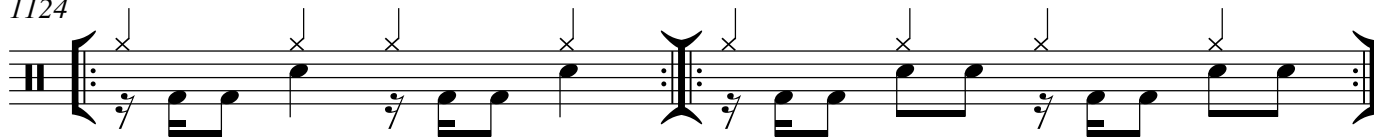
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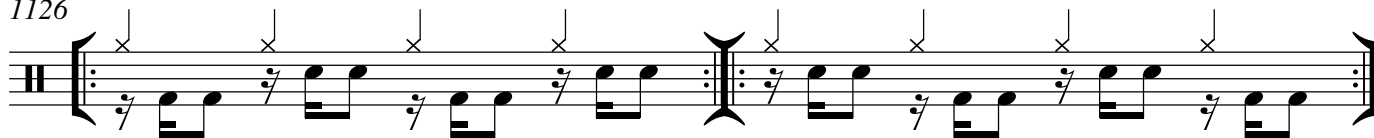
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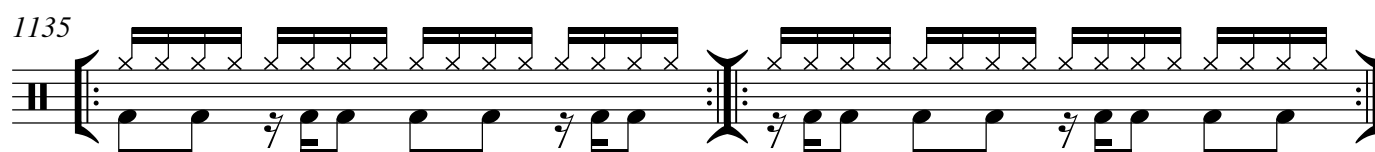
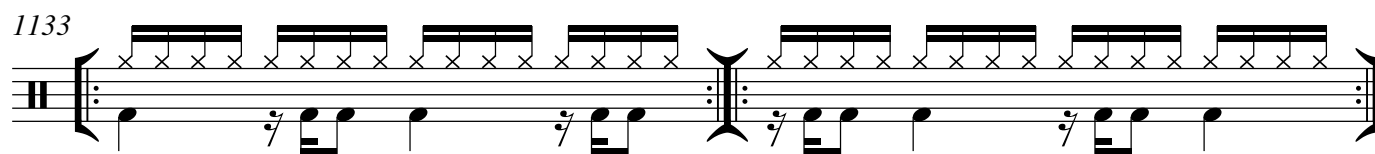
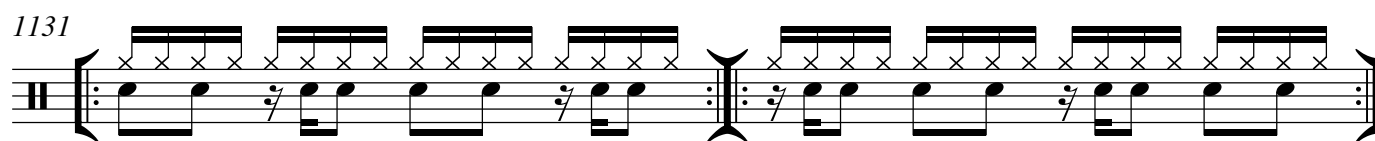
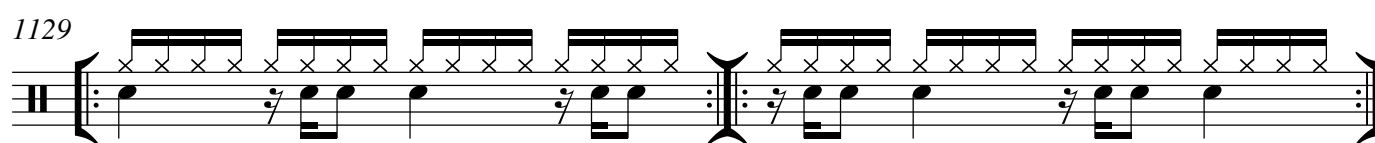
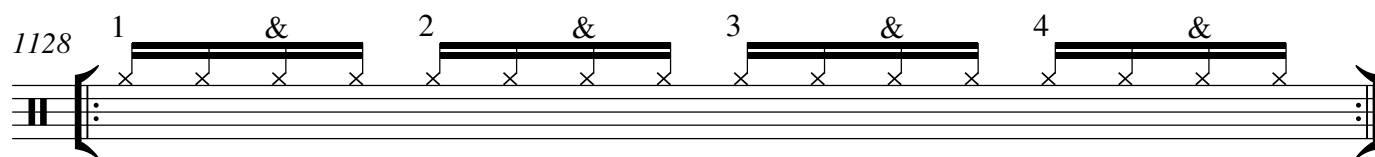
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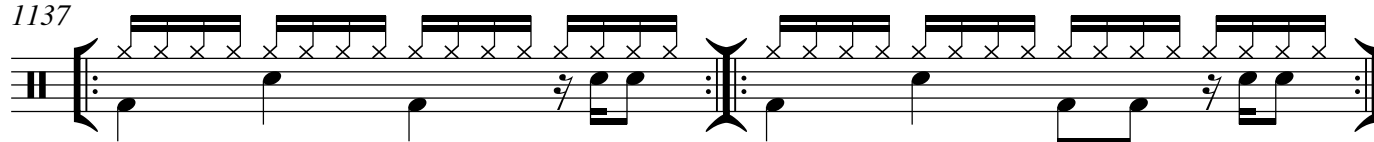
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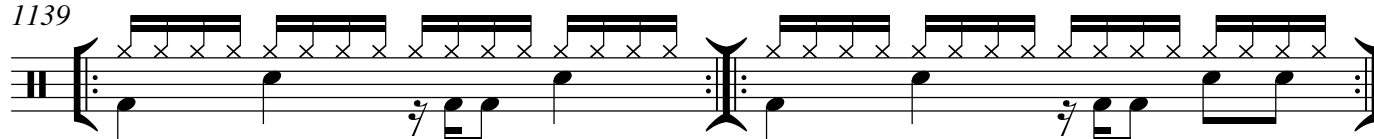
Tocar los siguientes ejercicios con el ostinato de hi hat en semicorcheas, contando en voz alta 1 & 2 & 3 & 4 &.



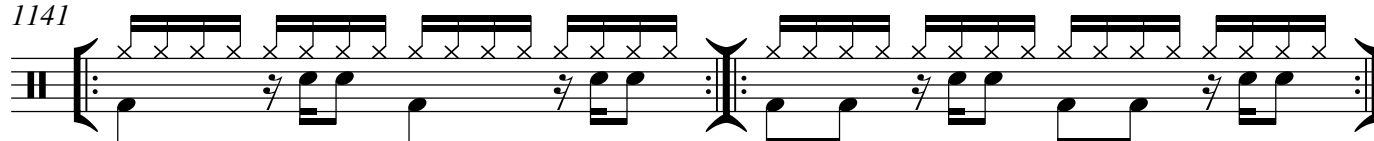
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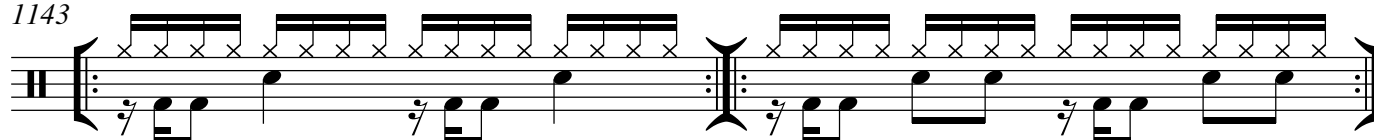
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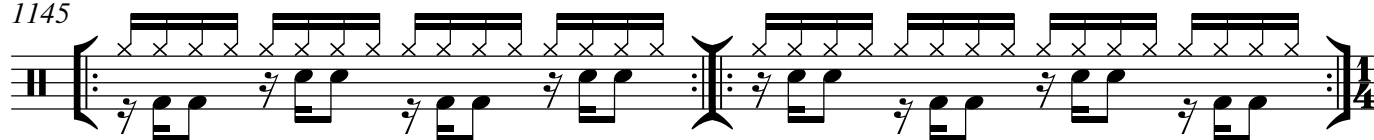
1141



1143



1145



Silencio de corchea - semicorchea - semicorchea

Si dividimos una negra en 4 semicorcheas, el silencio de corchea-semicorchea-semicorchea, correspondería a la tercera y cuarta nota.



Forma de estudio:

- 1-Tocar en el tambor tal cual esta escrito, contando en voz alta los cuatro tiempos.
- 2-Tocar cada tiempo en un cuerpo distinto de la bateria; primer tiempo en el tambor, segundo en el tom chico, tercero en el tom medio y cuarto en el tom de pie.
- 3-Tocar tres compases de ritmo e intercalar con cada uno de estos compases de break.
- 4-En lo posible marcar negras con hi-hat pisado.



1153



1155



1157



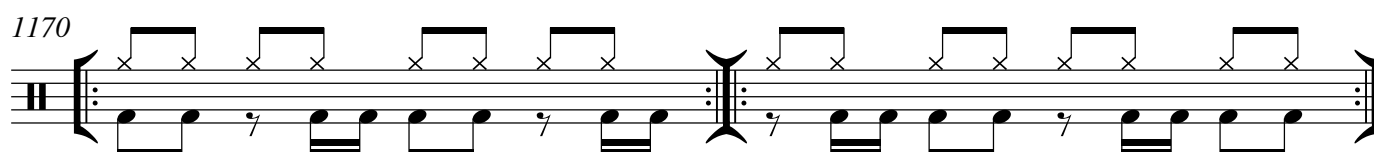
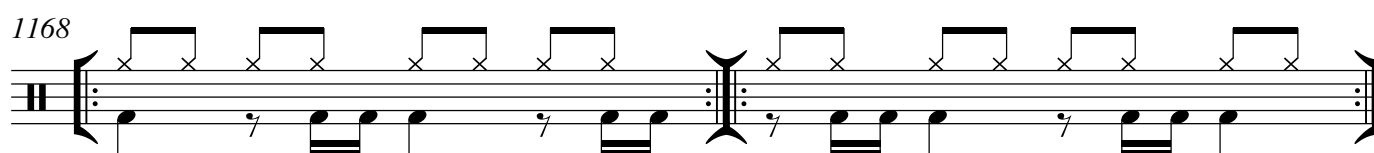
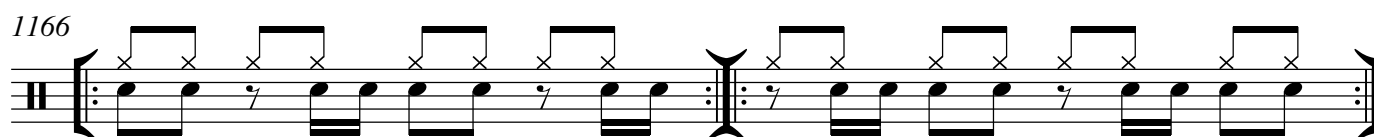
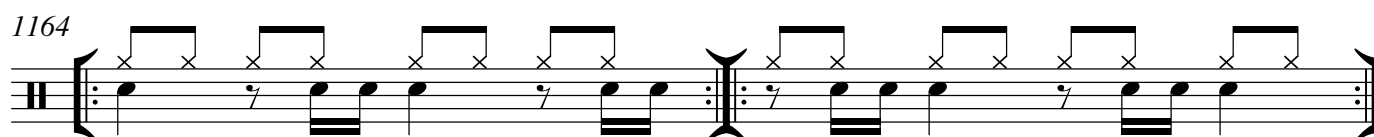
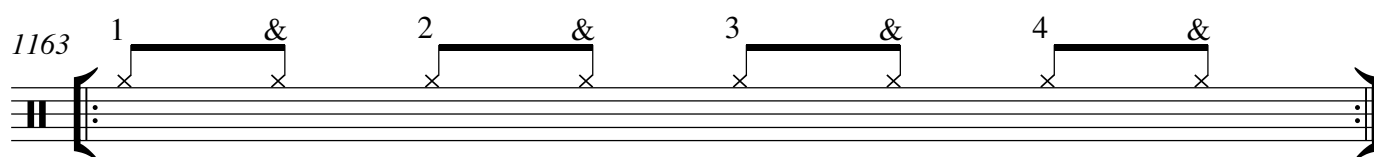
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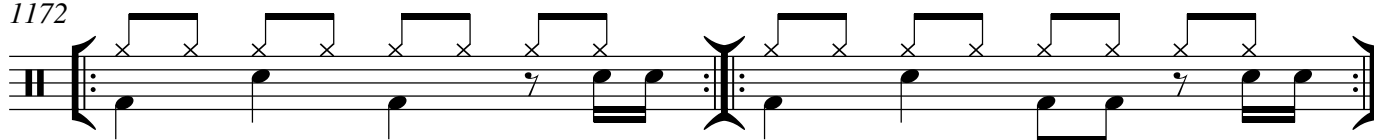
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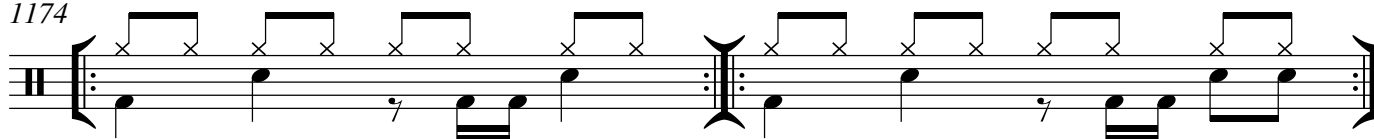
Tocar los siguientes ejercicios con el ostinato de hi hat en corcheas, contando en voz alta 1 & 2 & 3 & 4 &.



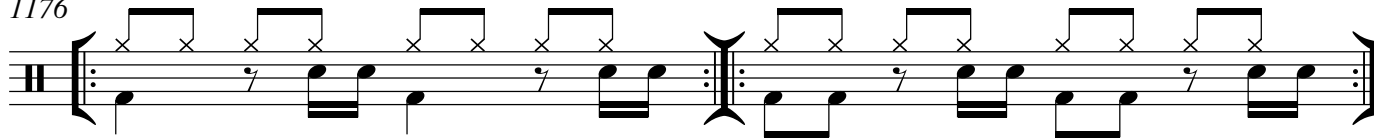
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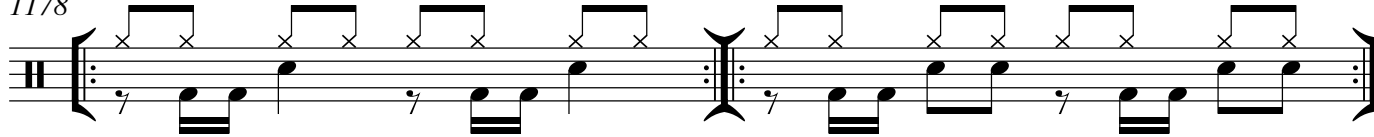
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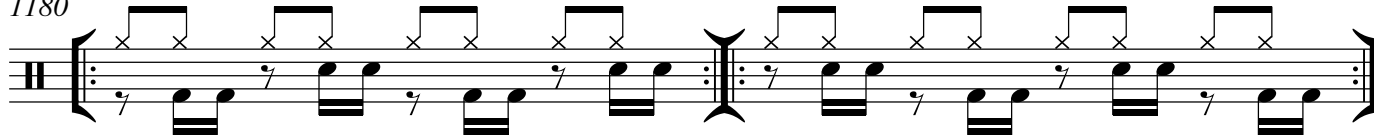
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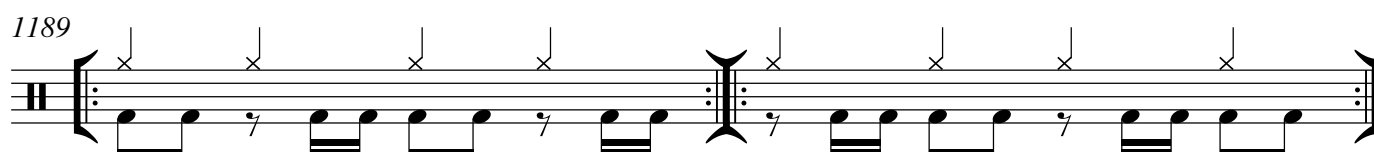
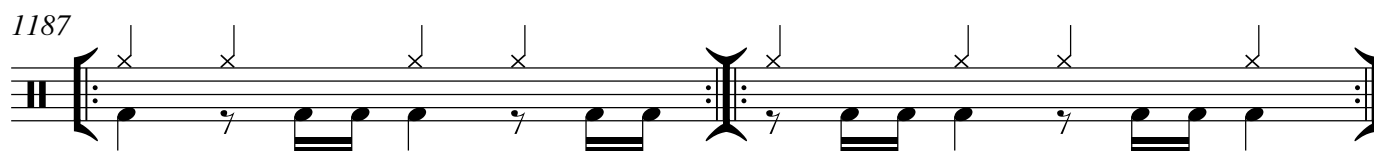
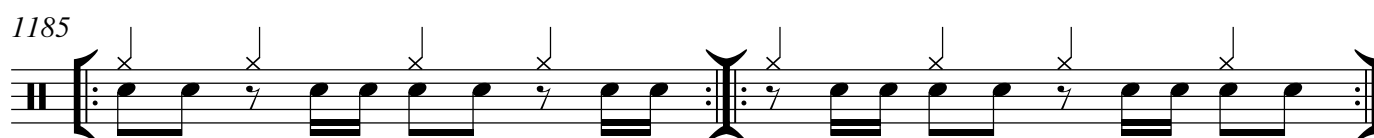
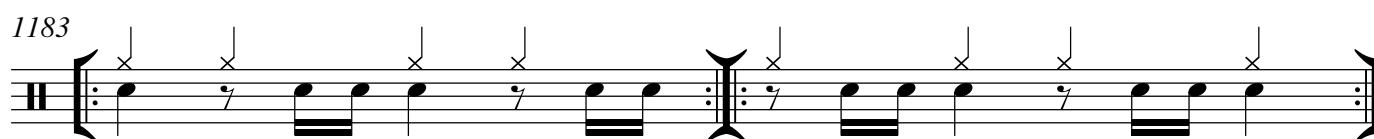
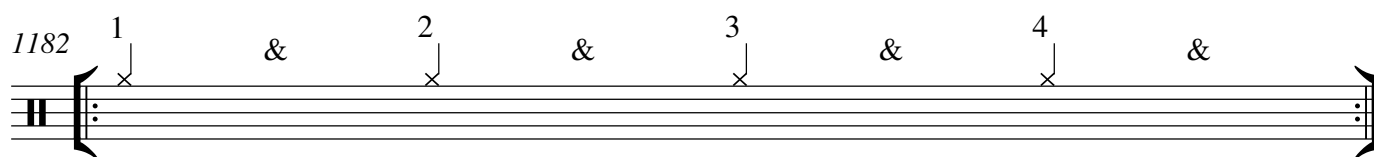
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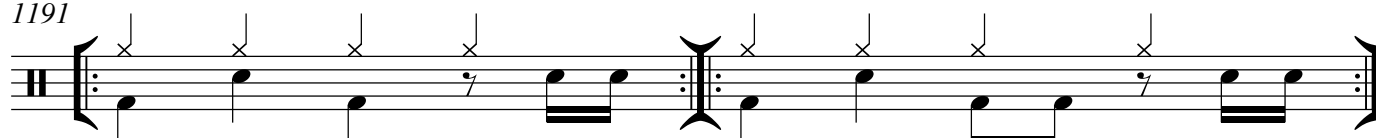
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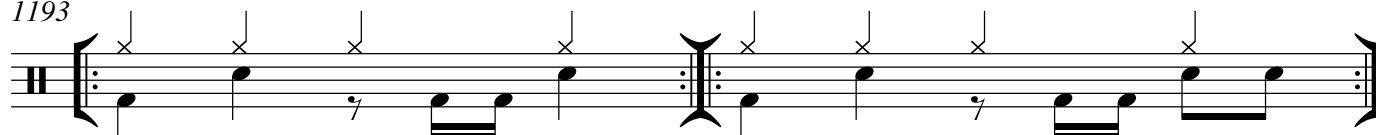
Tocar los siguientes ejercicios con el ostinato de hi hat en corcheas, contando en voz alta 1 & 2 & 3 & 4 &.



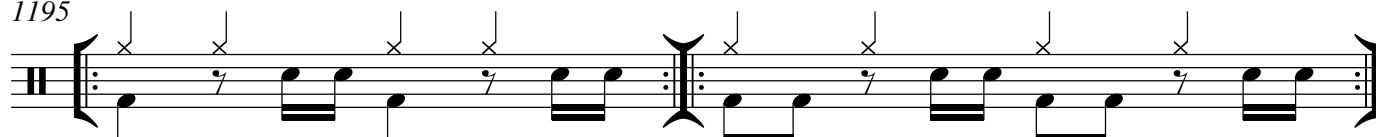
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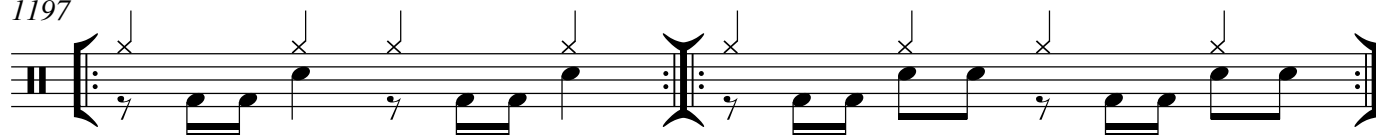
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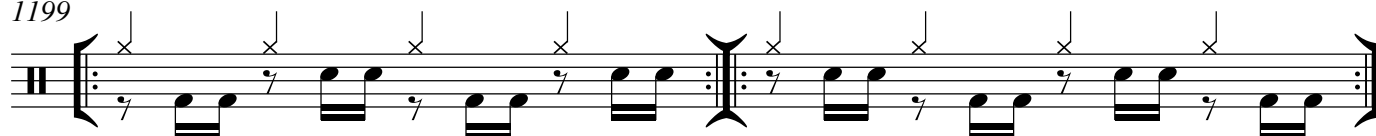
1195



1197



1199



Tocar los siguientes ejercicios con el ostinato de hi hat en corcheas, contando en voz alta 1 & 2 & 3 & 4 &.

[illegible]

1202

The musical notation for Example 1202 is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, with rests indicated by 'x' marks above the staff. The piece is divided into two measures by a double bar line. The first measure contains four groups of eighth notes, each preceded by a rest. The second measure contains four groups of eighth notes, each preceded by a rest. The notation is as follows:

Measure 1: $\text{F}\sharp$ (quarter), $\text{G}\sharp$ (quarter), A (quarter), B (quarter).

Measure 2: C (quarter), D (quarter), E (quarter), $\text{F}\sharp$ (quarter).

1204

Example 1204 is a musical score for a single staff. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is composed of eighth and sixteenth notes, with rests indicated by 'z'. The notation is presented on a single staff with a repeat sign at the beginning and end.

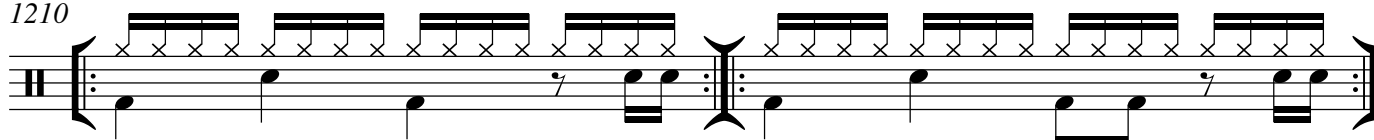
1206

The musical score for Example 1206 is written on a single staff with a treble clef and a key signature of one sharp (F#). The music consists of a series of eighth notes, grouped into pairs and separated by rests, with a repeat sign at the end.

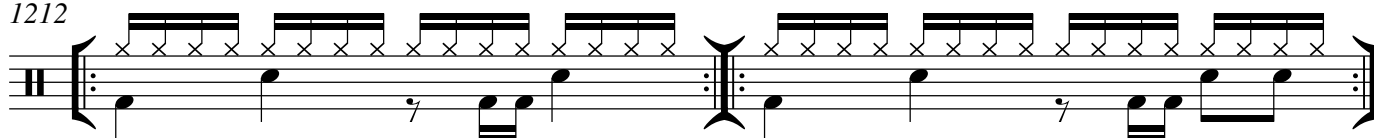
1208

The musical score for Example 1208 is written on a single staff with a treble clef and a key signature of one sharp (F#). The music consists of a series of eighth notes, grouped in pairs and separated by rests, creating a rhythmic pattern. The notation includes a repeat sign at the beginning and end of the phrase.

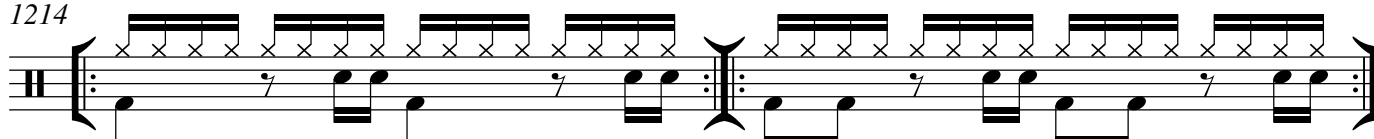
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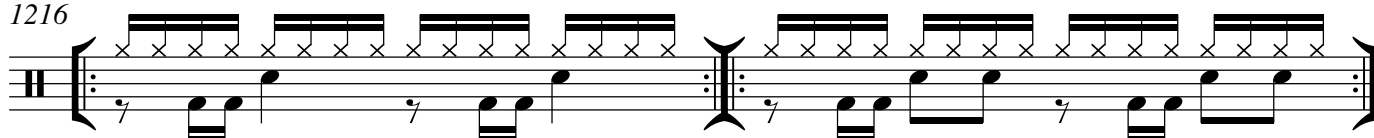
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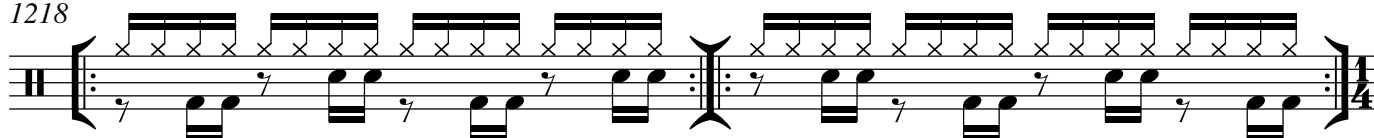
1214



1216



1218



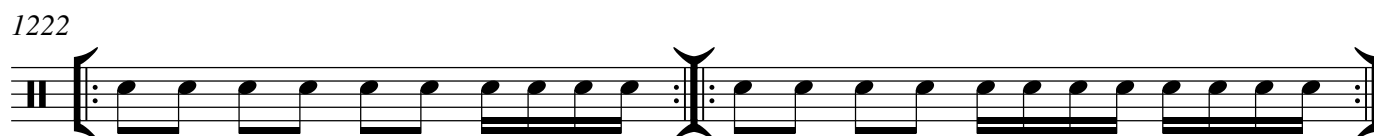
Corchea - corchea

Si dividimos una negra en 4 semicorcheas, la corchea-corchea, correspondería a la primer nota, la cual se prolonga sobre la segunda; y la tercer nota, la cual prolonga su sonido sobre la cuarta semicorchea.

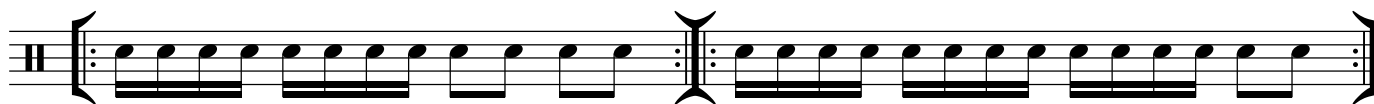


Forma de estudio:

- 1-Tocar en el tambor tal cual esta escrito, contando en voz alta los cuatro tiempos.
- 2-Tocar cada tiempo en un cuerpo distinto de la bateria; primer tiempo en el tambor, segundo en el tom chico, tercero en el tom medio y cuarto en el tom de pie.
- 3-Tocar tres compases de ritmo e intercalar con cada uno de estos compases de break.
- 4-En lo posible marcar negras con hi-hat pisado.



1226



1228



1230



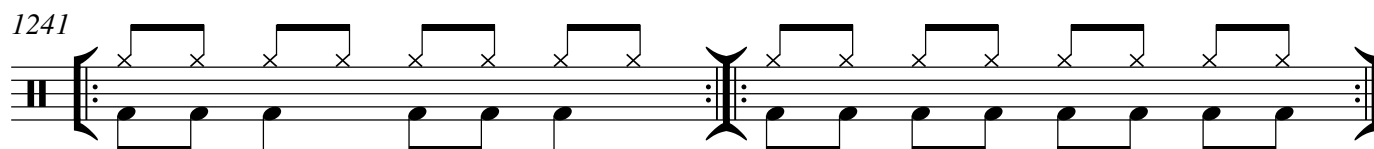
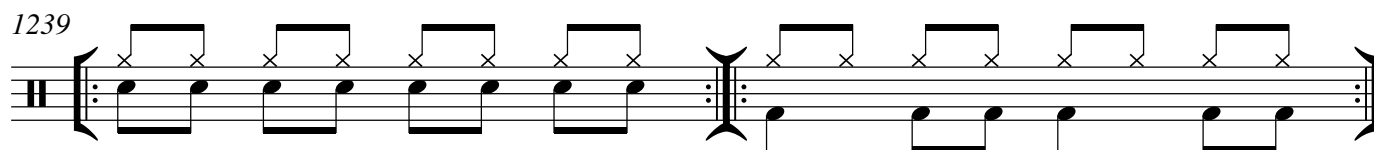
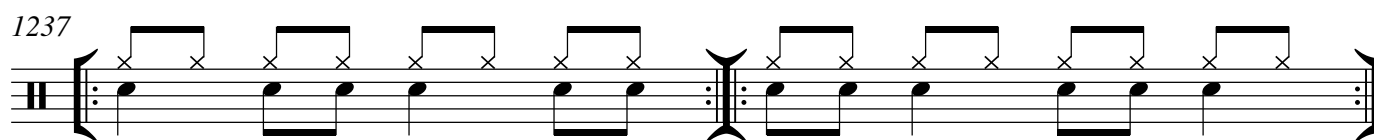
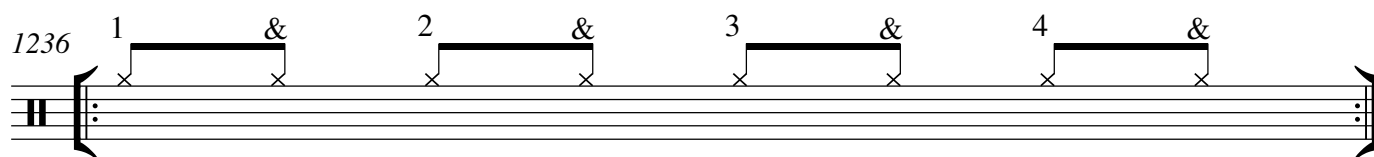
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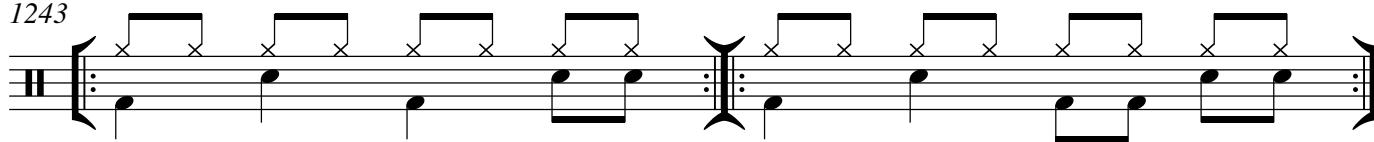
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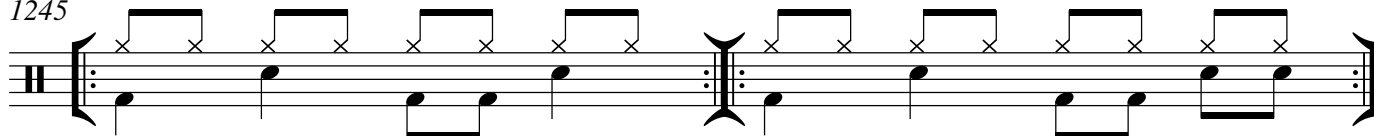
Tocar los siguientes ejercicios con el ostinato de hi hat en corcheas, contando en voz alta 1 & 2 & 3 & 4 &.



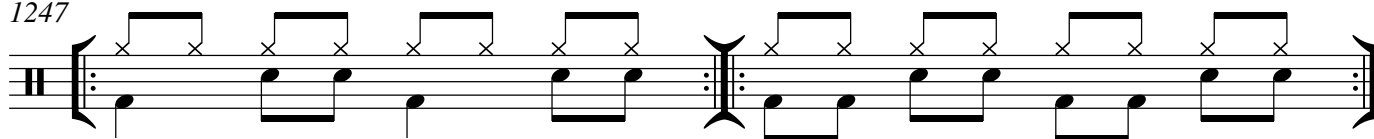
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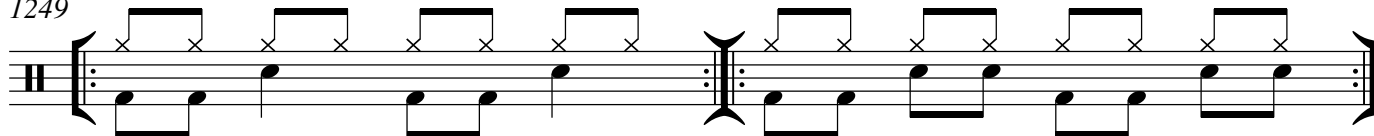
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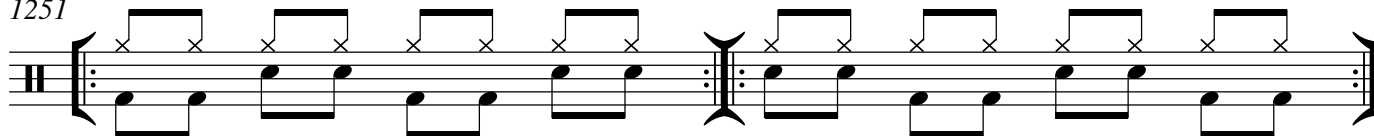
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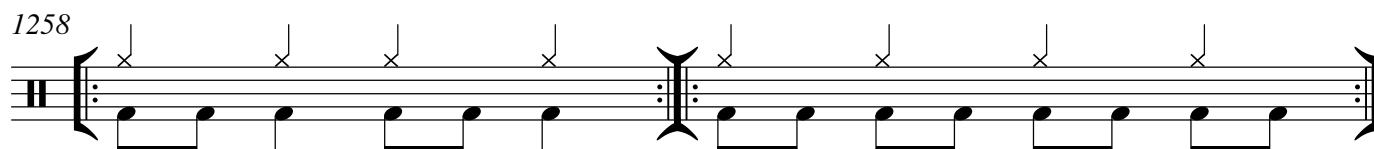
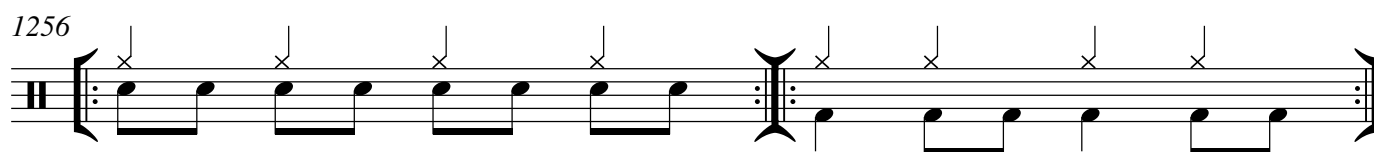
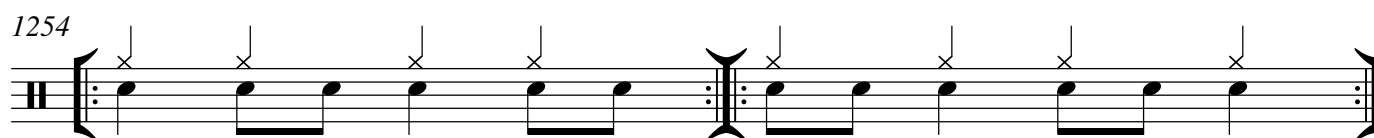
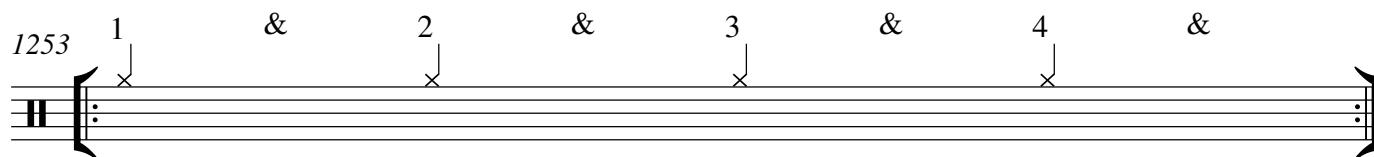
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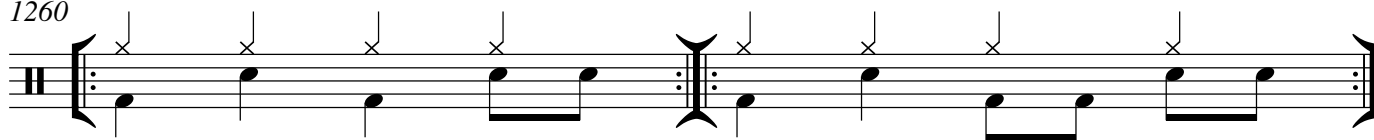
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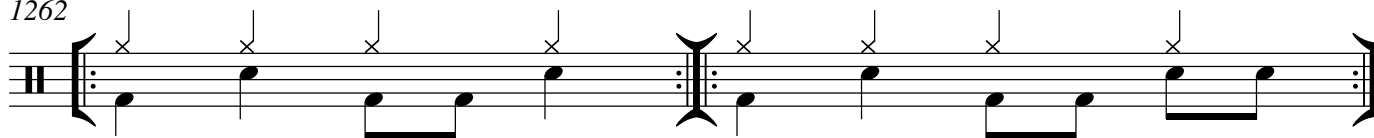
Tocar los siguientes ejercicios con el ostinato de hi hat en negras, contando en voz alta 1 & 2 & 3 & 4 &.



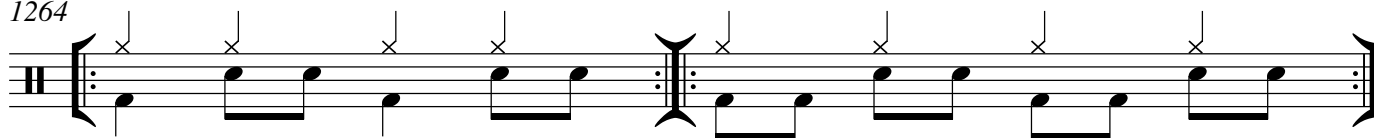
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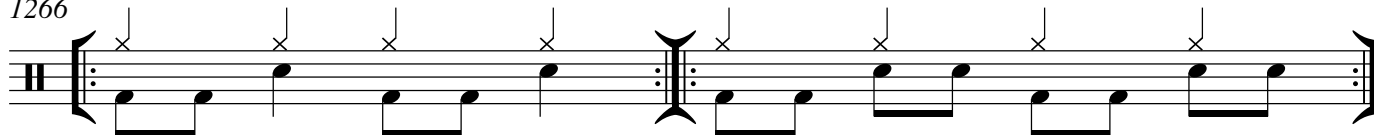
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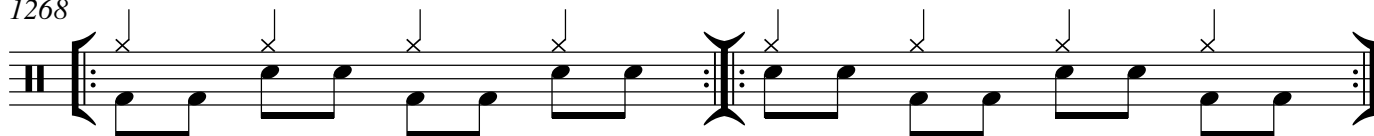
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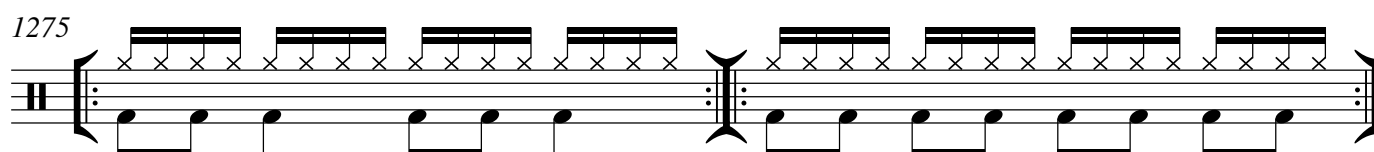
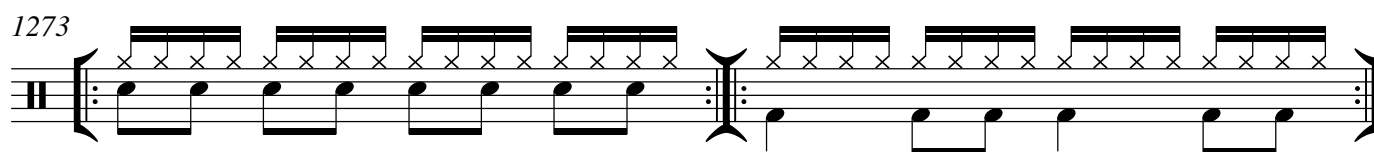
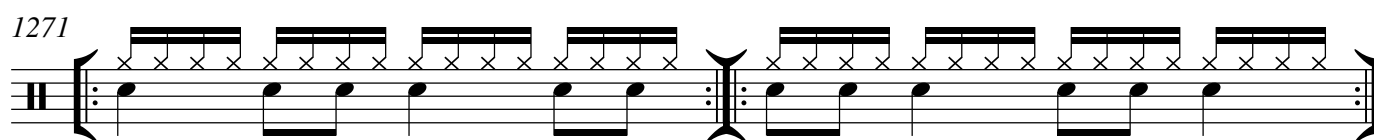
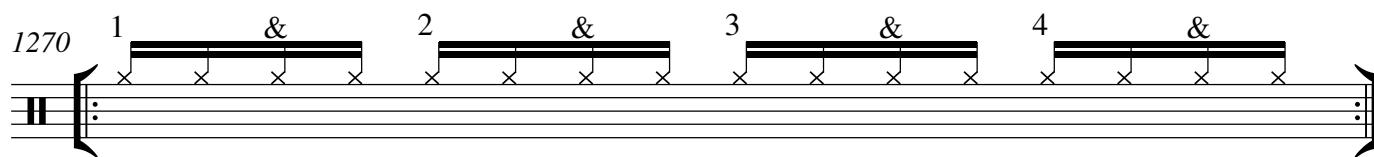
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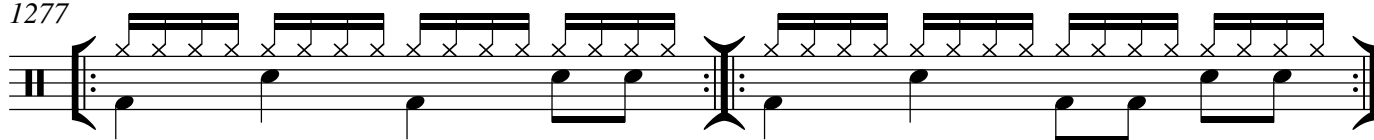
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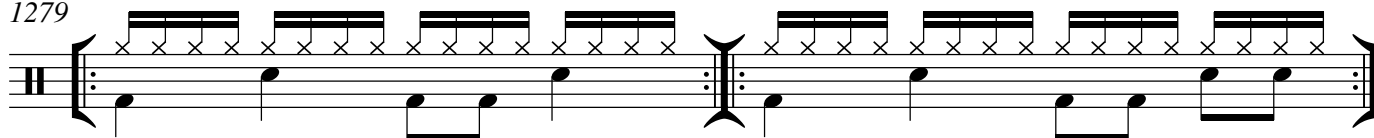
Tocar los siguientes ejercicios con el ostinato de hi hat en semicorcheas, contando en voz alta 1 & 2 & 3 & 4 &.



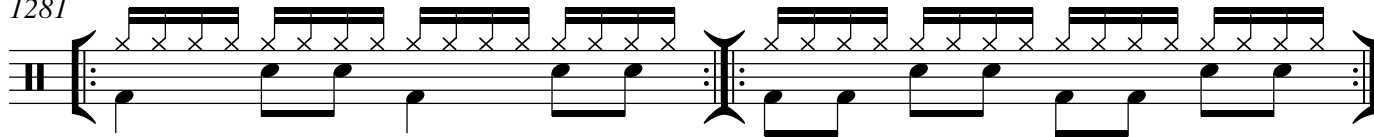
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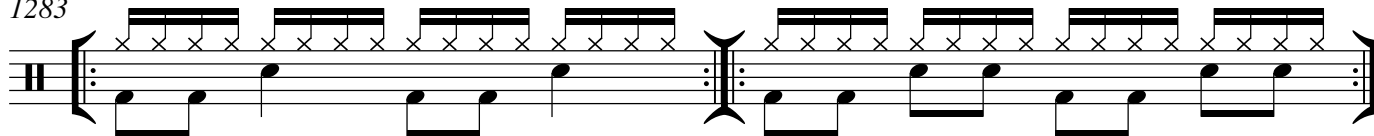
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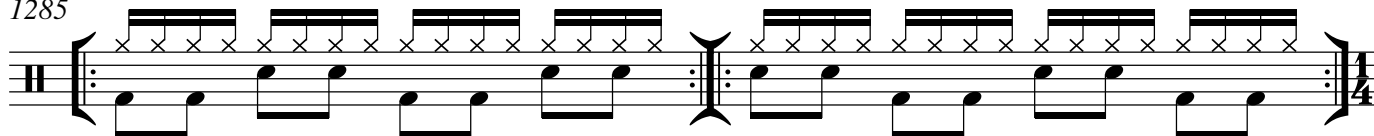
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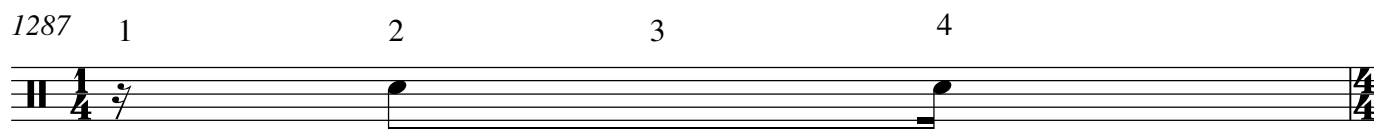


1285



Silencio de semicorchea - corchea - semicorchea

Si dividimos una negra en 4 semicorcheas, el silencio de semicorchea-corchea-semicorchea, correspondería a la segunda nota, la cual se prolonga sobre la tercera; y a la cuarta nota.



Forma de estudio:

- 1-Tocar en el tambor tal cual esta escrito, contando en voz alta los cuatro tiempos.
- 2-Tocar cada tiempo en un cuerpo distinto de la bateria; primer tiempo en el tambor, segundo en el tom chico, tercero en el tom medio y cuarto en el tom de pie.
- 3-Tocar tres compases de ritmo e intercalar con cada uno de estos compases de break.
- 4-En lo posible marcar negras con hi-hat pisado.



1293



1295



1297



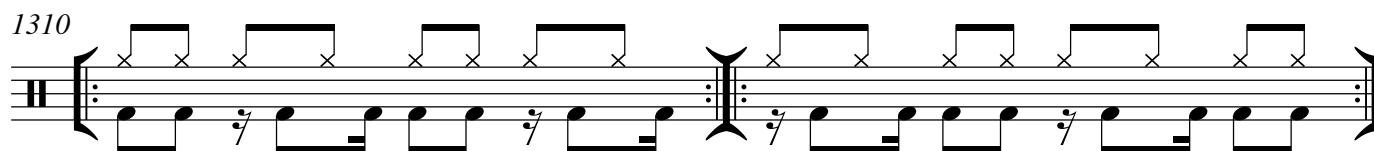
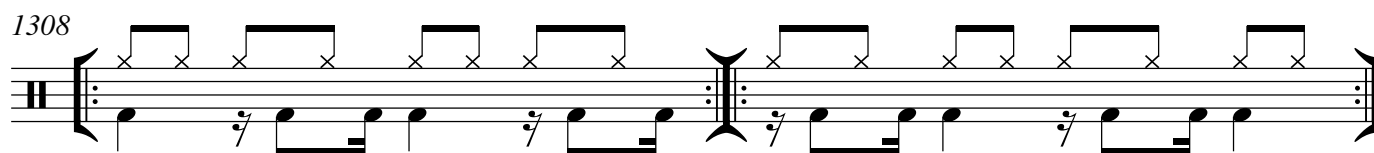
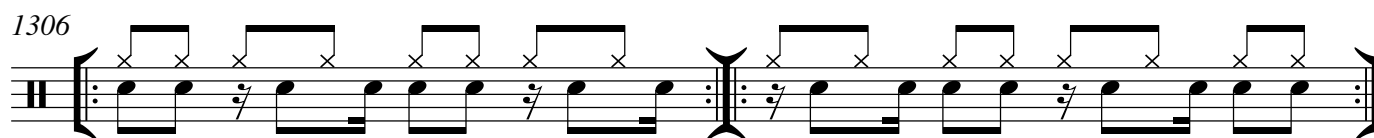
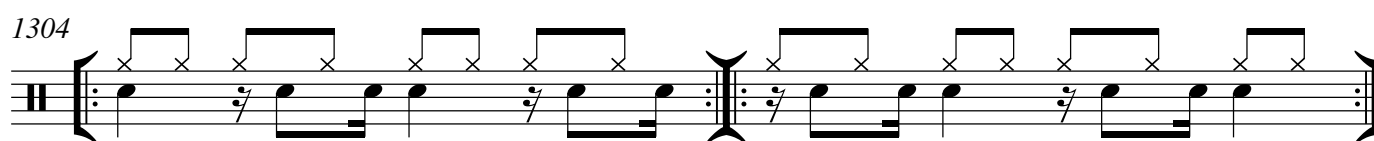
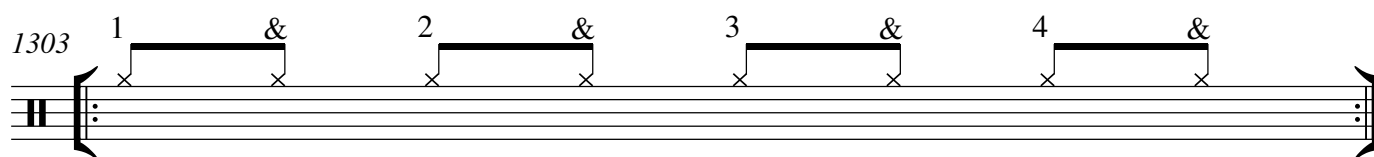
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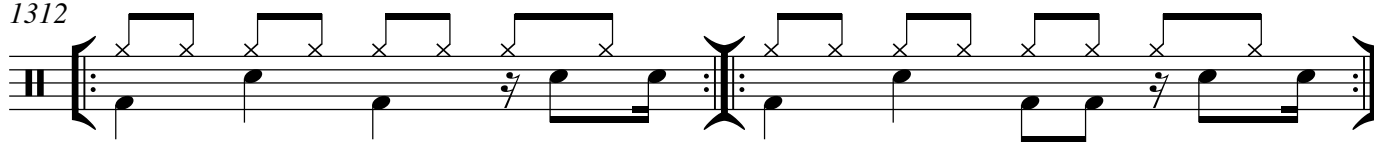
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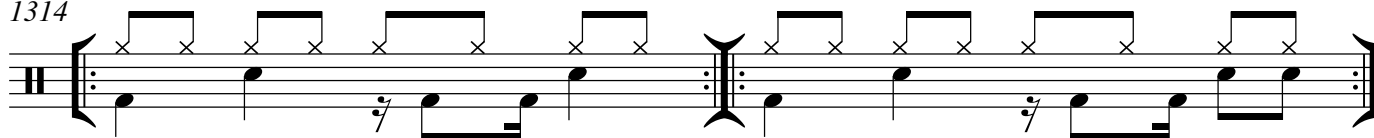
Tocar los siguientes ejercicios con el ostinato de hi hat en corcheas, contando en voz alta 1 & 2 & 3 & 4 &.



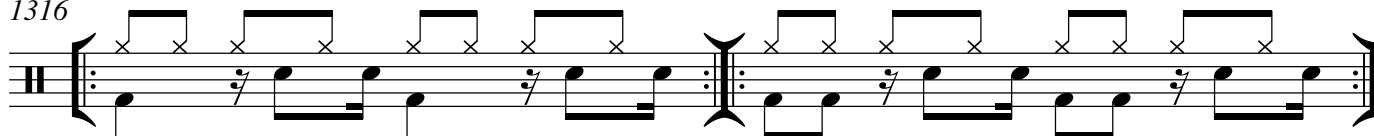
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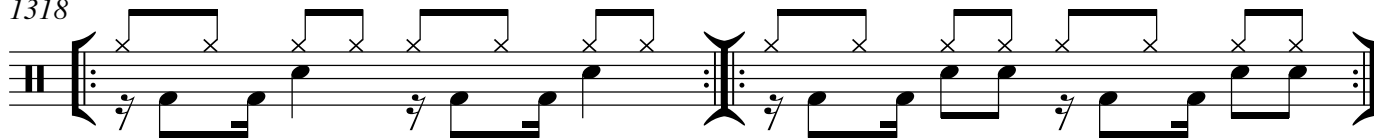
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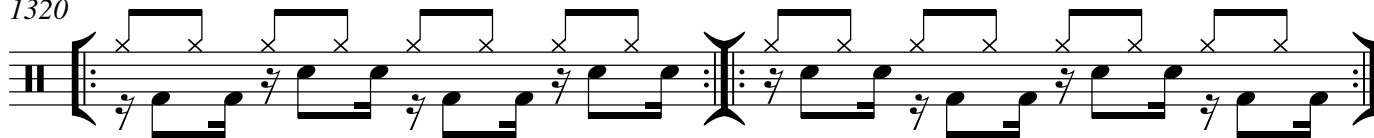
1316



1318



1320



Tocar los siguientes ejercicios con el ostinato de hi hat en negras, contando en voz alta 1 & 2 & 3 & 4 &.

1323

The musical notation for Example 1323 is a single staff in treble clef with a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, with rests indicated by 'x' above the staff. The piece is divided into two measures by a double bar line with repeat dots. The first measure contains a quarter rest, followed by an eighth note, a quarter note, and an eighth note. The second measure contains a quarter rest, followed by an eighth note, a quarter note, and an eighth note. The piece ends with a double bar line and repeat dots.

1325

Example 1325 is a single staff of music in treble clef with a key signature of one sharp (F#). The melody is written in eighth and quarter notes. It begins with a repeat sign and ends with a double bar line. Above the staff, there are vertical tick marks indicating specific points in the melody.

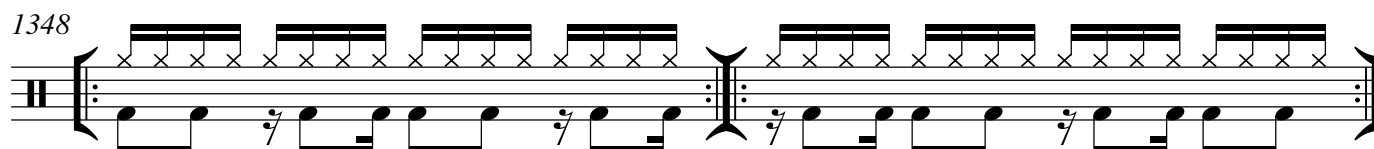
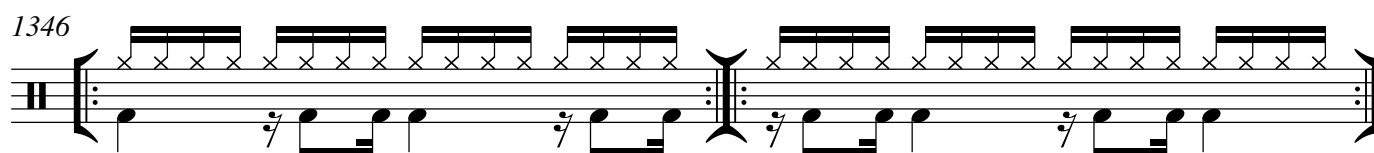
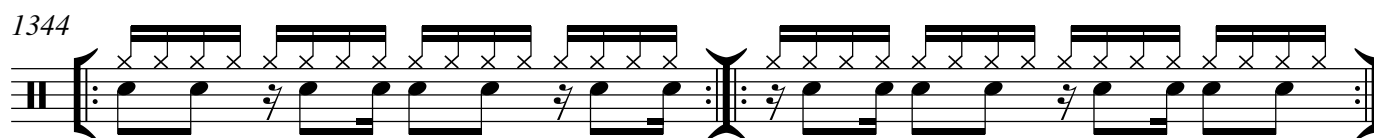
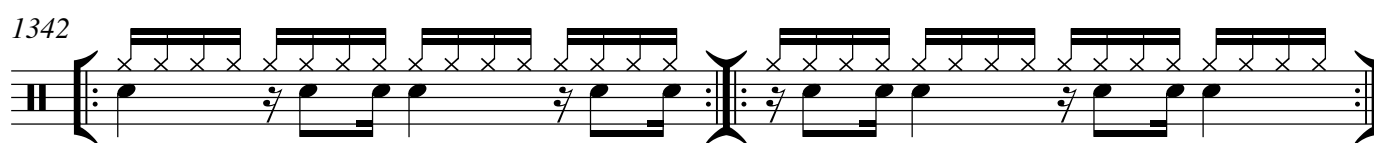
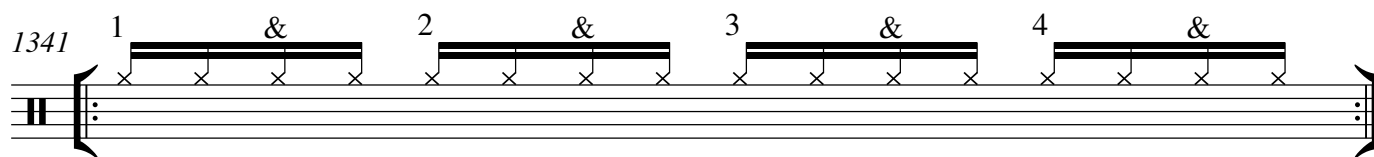
1327

Example 1327

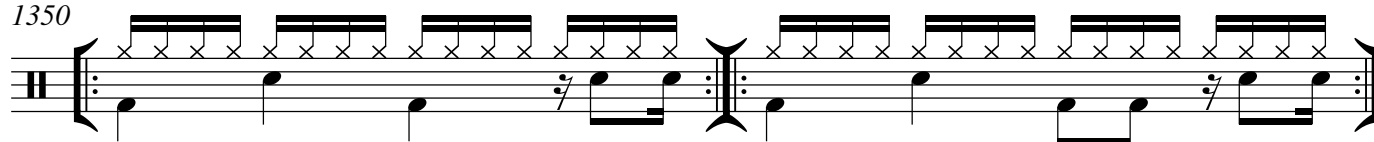
1329

The Rose Tree

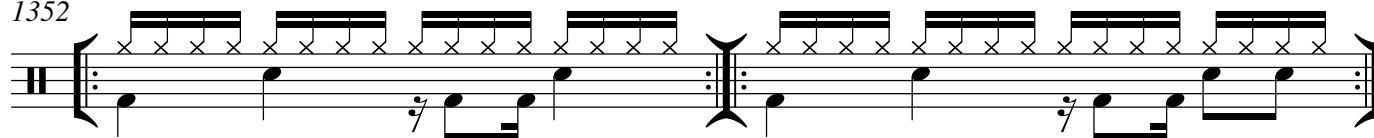
Tocar los siguientes ejercicios con el ostinato de hi hat en semicorcheas, contando en voz alta 1 & 2 & 3 & 4 &.



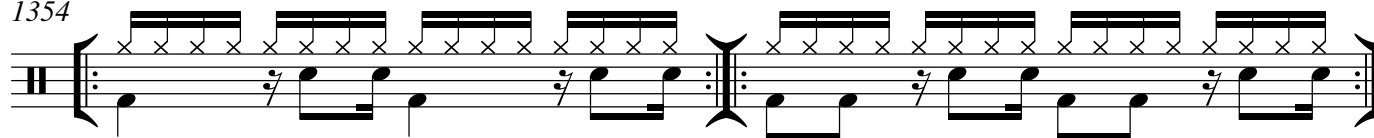
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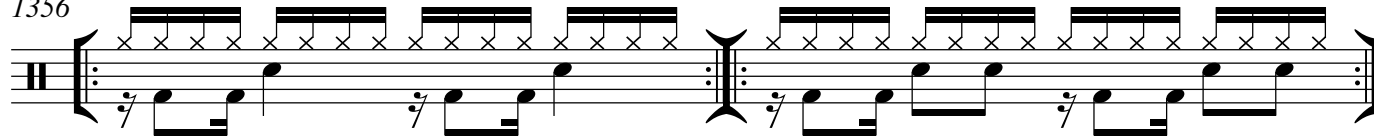
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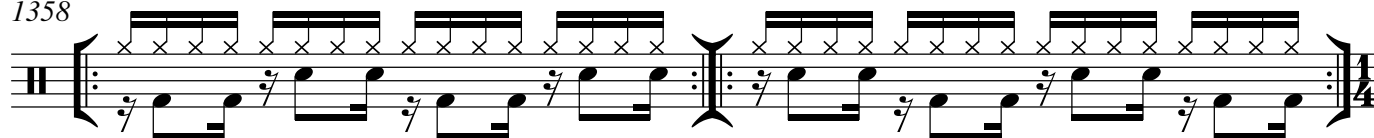
1354



1356

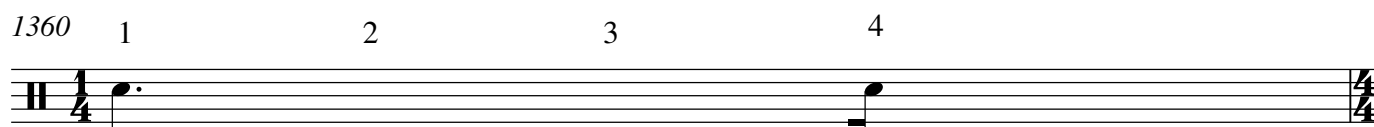


1358



Corchea con puntillo - semicorchea

Si dividimos una negra en 4 semicorcheas, la corchea con puntillo - semicorchea, correspondería a la primera nota, la cual se prolonga sobre la segunda y tercer semicorchea; y a la cuarta nota.



Forma de estudio:

- 1-Tocar en el tambor tal cual esta escrito, contando en voz alta los cuatro tiempos.
- 2-Tocar cada tiempo en un cuerpo distinto de la bateria; primer tiempo en el tambor, segundo en el tom chico, tercero en el tom medio y cuarto en el tom de pie.
- 3-Tocar tres compases de ritmo e intercalar con cada uno de estos compases de break.
- 4-En lo posible marcar negras con hi-hat pisado.



1366



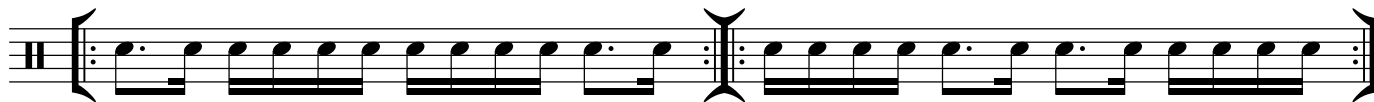
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1370



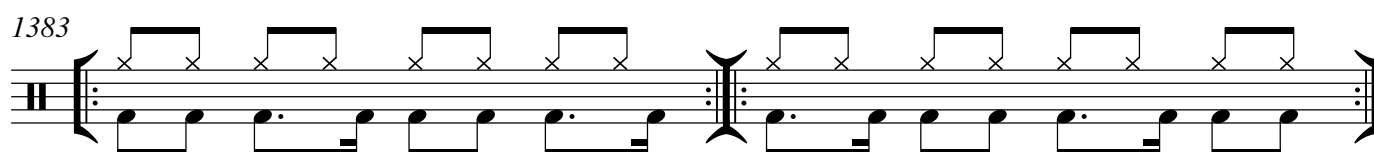
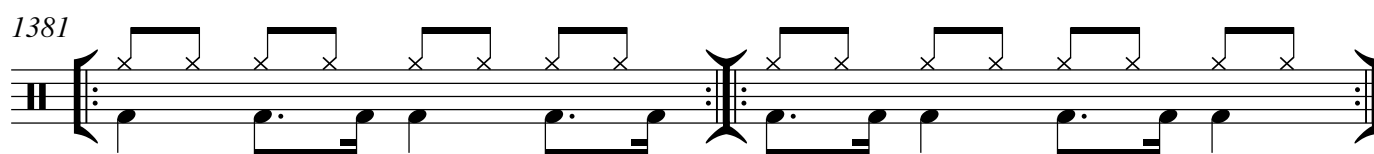
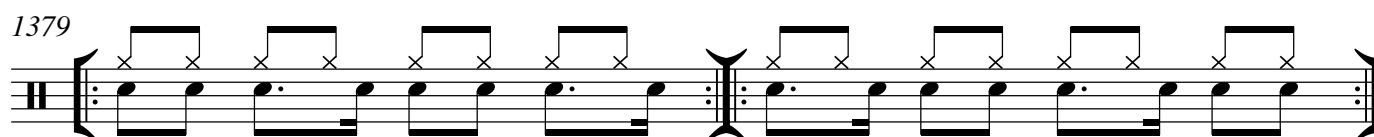
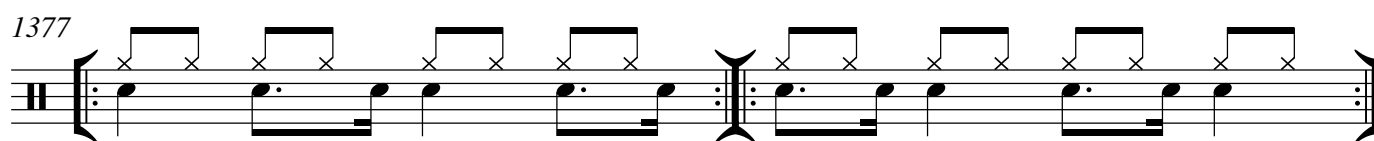
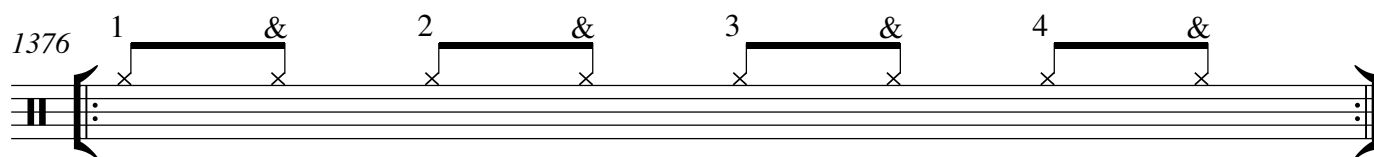
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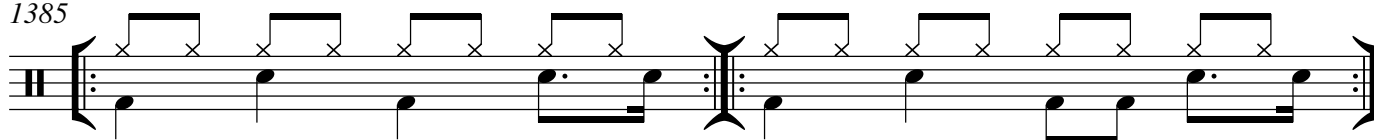
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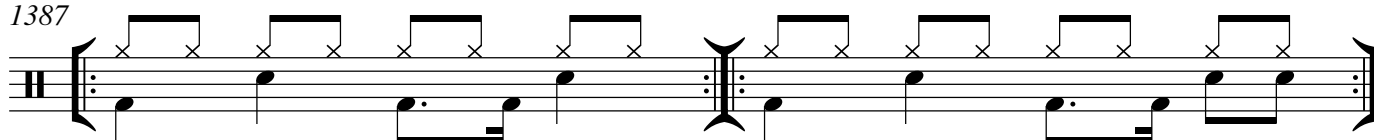
Tocar los siguientes ejercicios con el ostinato de hi hat en corcheas, contando en voz alta 1 & 2 & 3 & 4 &.



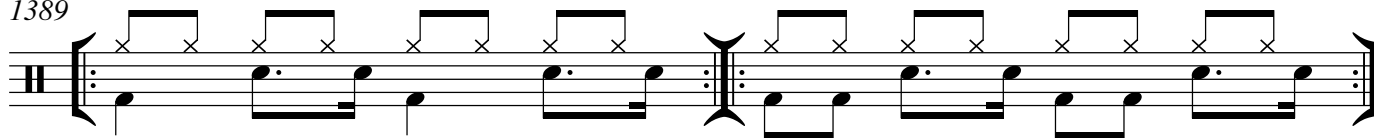
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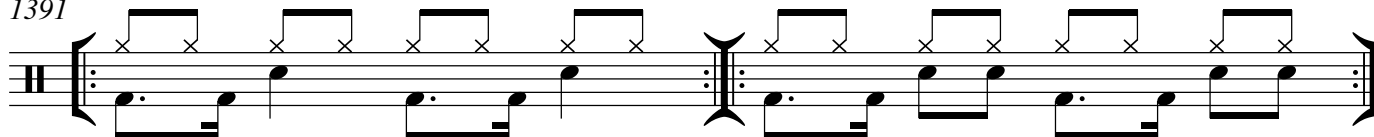
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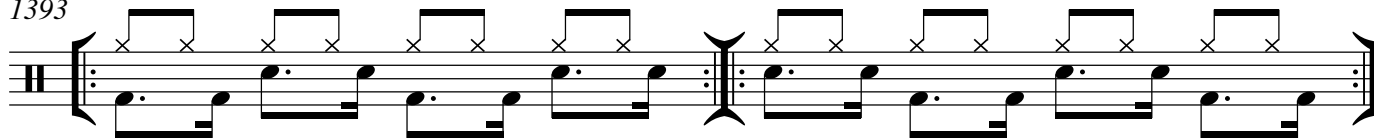
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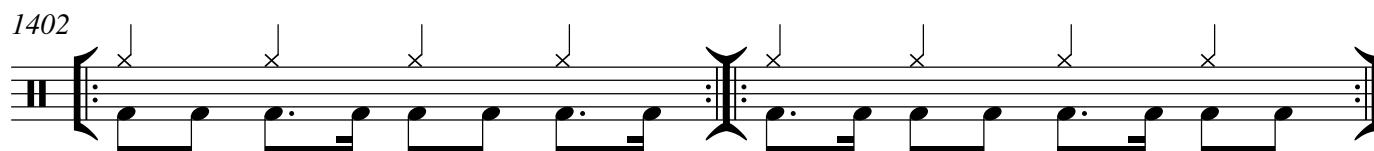
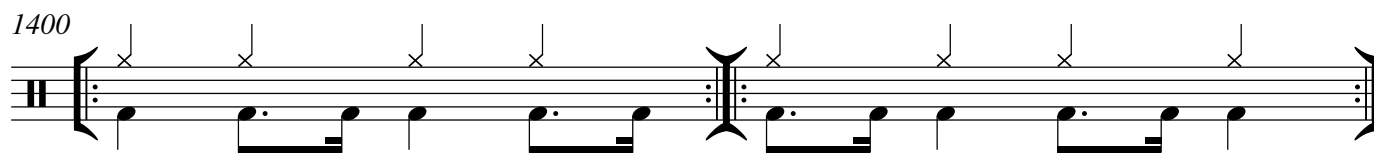
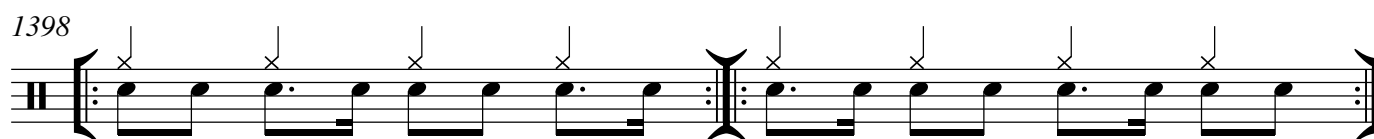
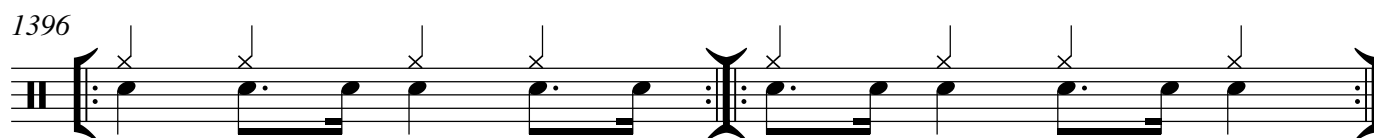
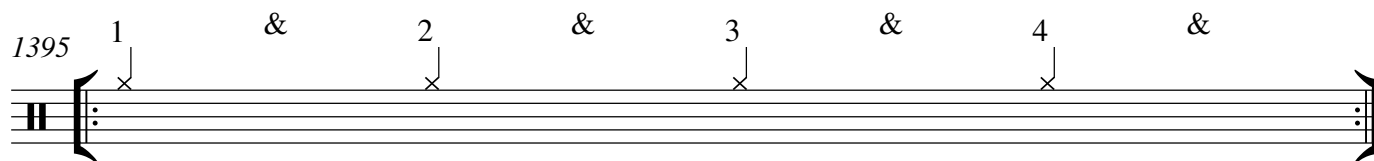
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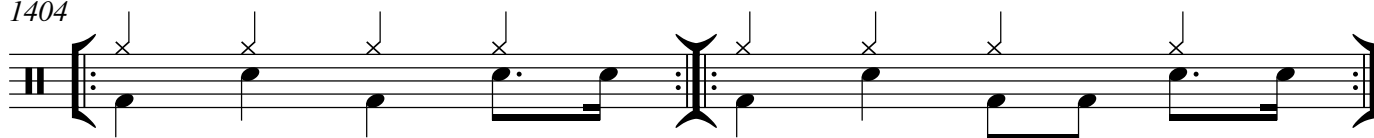
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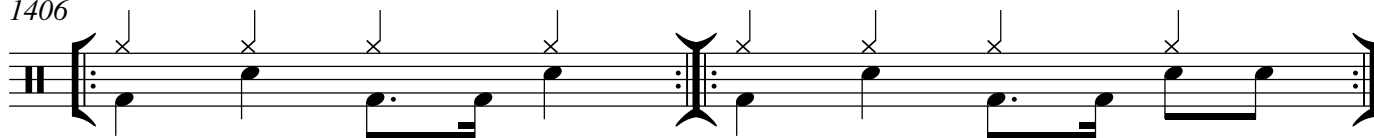
Tocar los siguientes ejercicios con el ostinato de hi hat en negras, contando en voz alta 1 & 2 & 3 & 4 &.



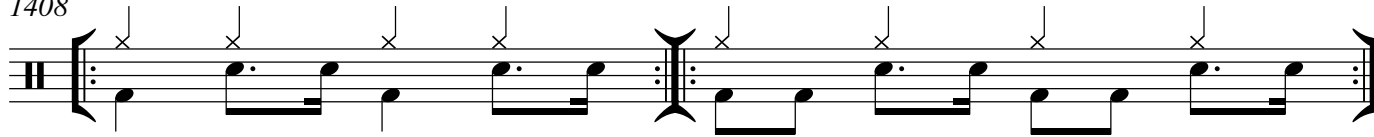
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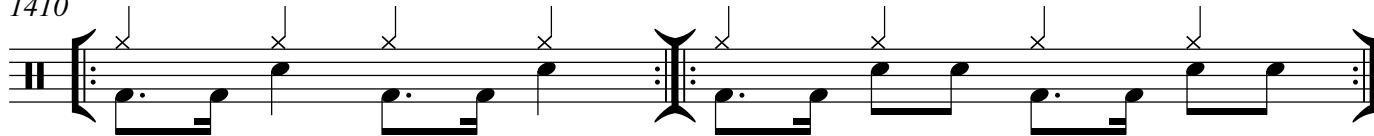
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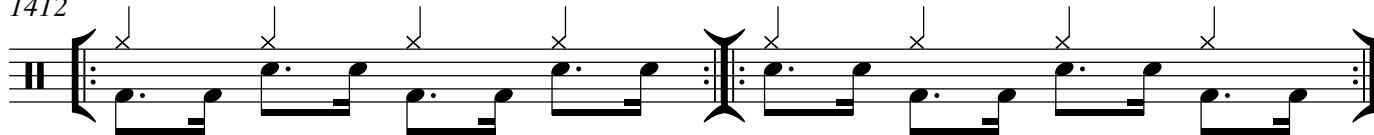
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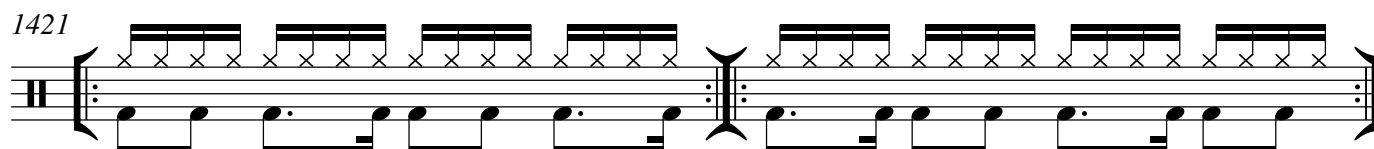
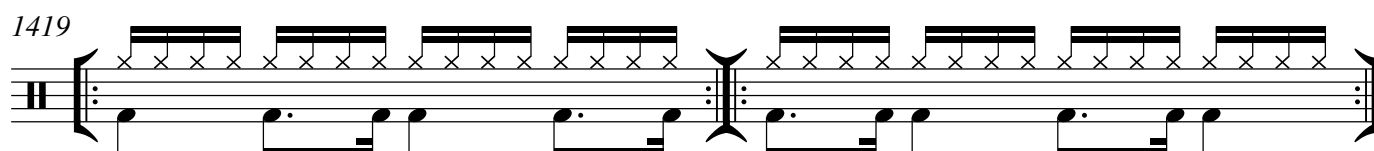
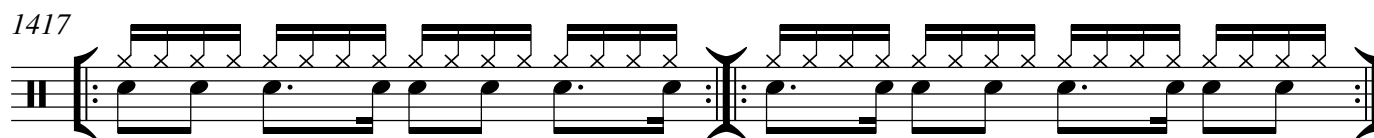
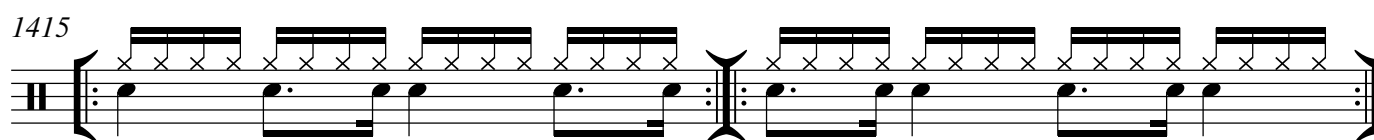
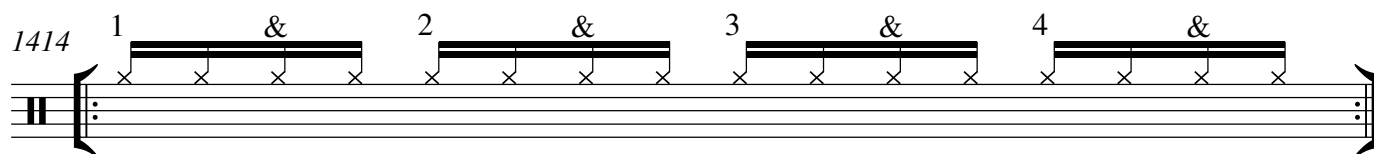
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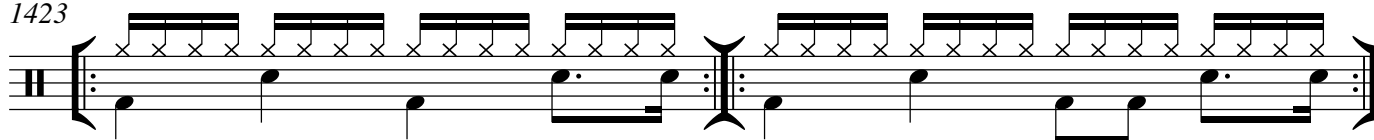
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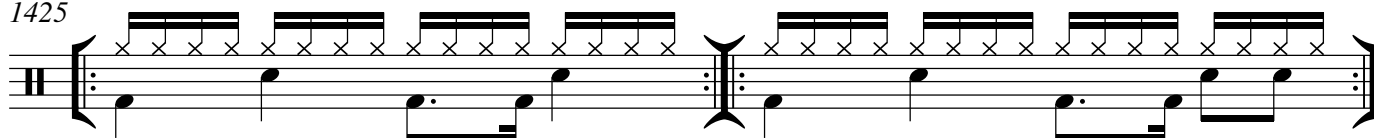
Tocar los siguientes ejercicios con el ostinato de hi hat en corcheas, contando en voz alta 1 & 2 & 3 & 4 &.



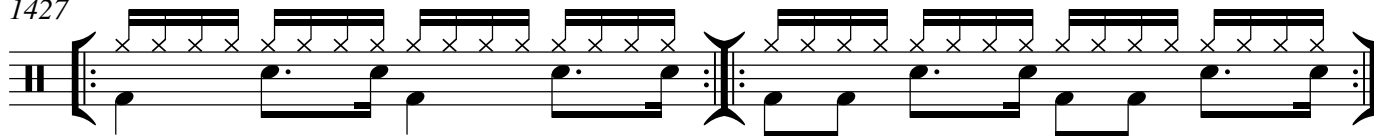
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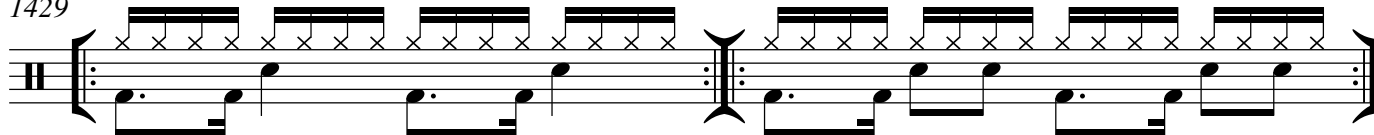
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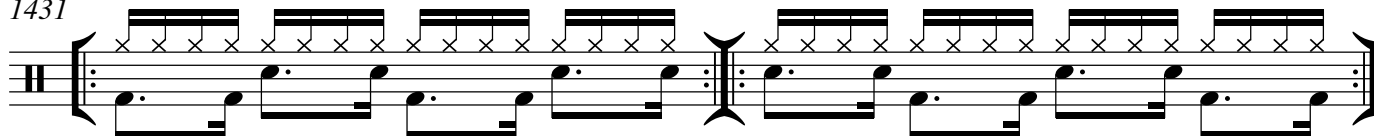
1427



1429



1431



Breaks (parte III)

Manuel Enrique Bartholdy

Forma de estudio:

- 1-Tocar en el tambor tal cual esta escrito, contando en voz alta los cuatro tiempos.
- 2-Tocar cada tiempo en un cuerpo distinto de la bateria; primer tiempo en el tambor, segundo en el tom chico, tercero en el tom medio y cuarto en el tom de pie.
- 3-Tocar tres compases de ritmo e intercalar con cada uno de estos compases de break.
- 4-En lo posible marcar negras con hi-hat pisado.

1433 **E**

1434

1436

1438

1440

1442

1444

1446



1449



1451



1453



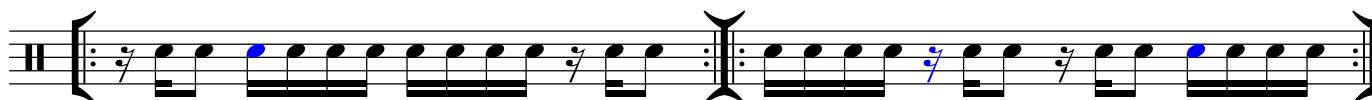
1455



1457



1459



1461



G

1464

1466

[illegible]

1468

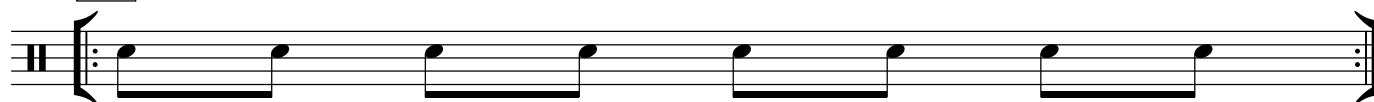
1470

The first system of the musical score for 'The Rose Tree' is shown. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. This is followed by a quarter rest, then a quarter note G4, a quarter note A4, and a quarter note Bb4. The system ends with a double bar line and repeat dots.

1472

1474

1476



138
1493 **I**



1494



1496



1498



1500



1502



1504



1506



1508 **J**

1509



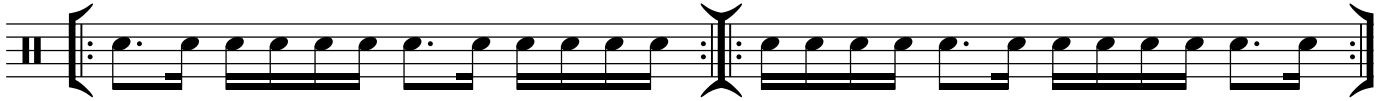
1511



1513



1515



1517



1519

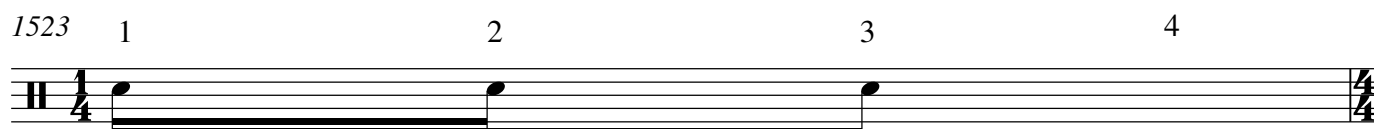


1521



Semicorchea - semicorchea - corchea

Si dividimos una negra en 4 semicorcheas, la semicorchea - semicorchea - corchea, correspondería a la primera nota, segunda y tercer nota, la cual prolonga su sonido sobre la cuarta semicorchea.



Forma de estudio:

- 1-Tocar en el tambor tal cual esta escrito, contando en voz alta los cuatro tiempos.
- 2-Tocar cada tiempo en un cuerpo distinto de la bateria; primer tiempo en el tambor, segundo en el tom chico, tercero en el tom medio y cuarto en el tom de pie.
- 3-Tocar tres compases de ritmo e intercalar con cada uno de estos compases de break.
- 4-En lo posible marcar negras con hi-hat pisado.



1529



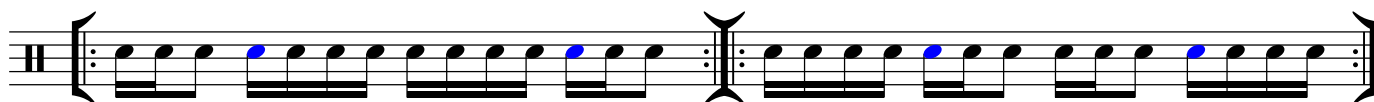
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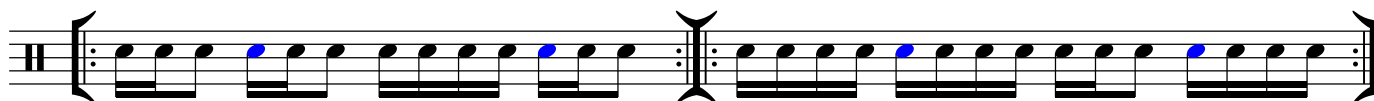
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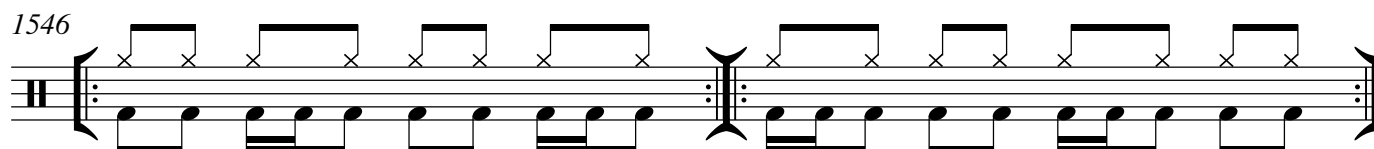
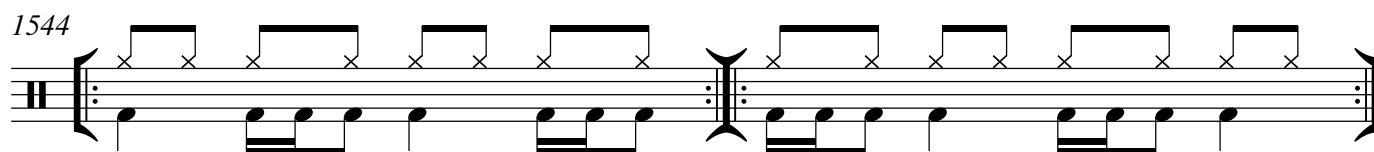
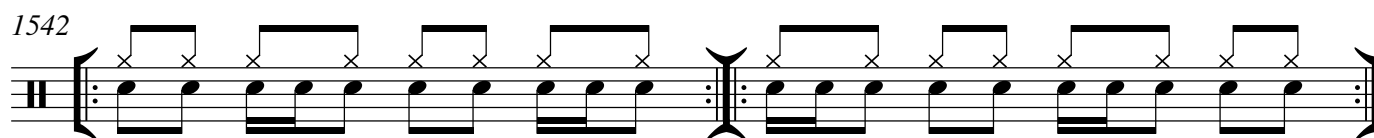
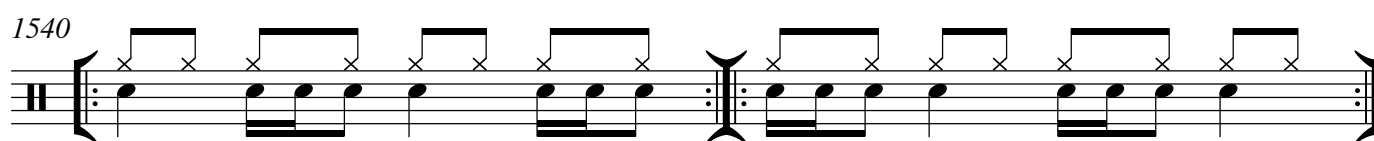
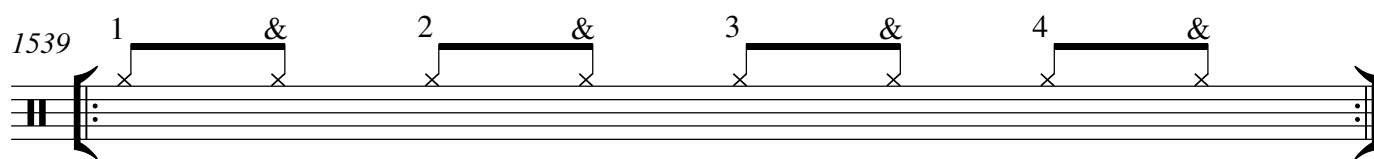
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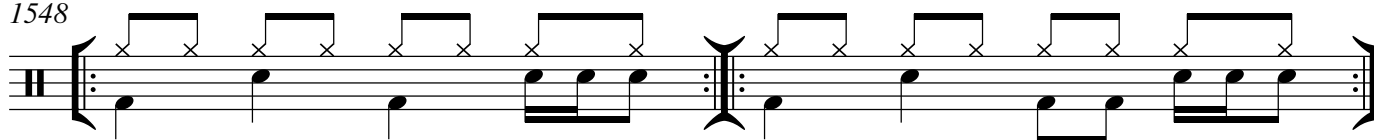
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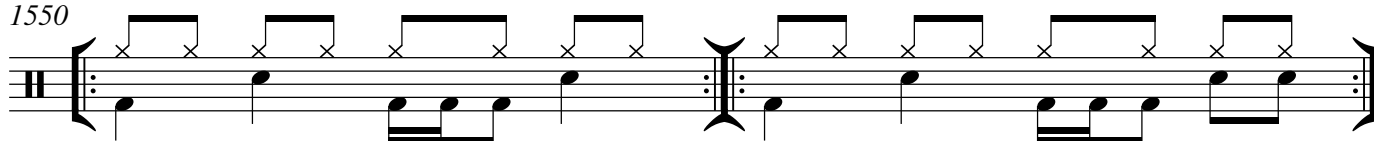
Tocar los siguientes ejercicios con el ostinato de hi hat en corcheas, contando en voz alta 1 & 2 & 3 & 4 &.



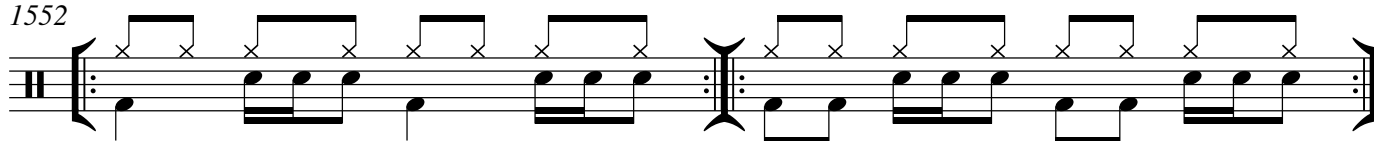
1548



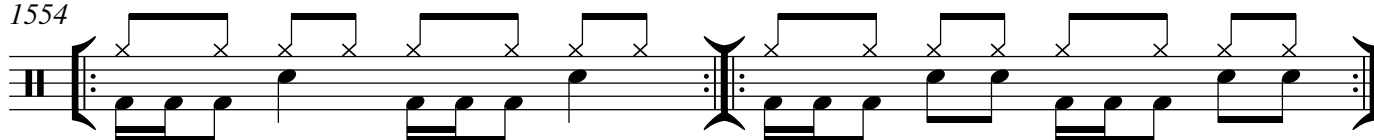
1550



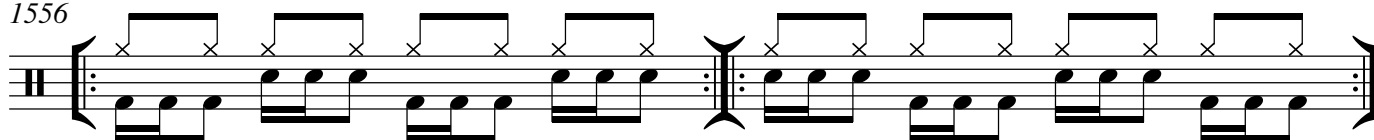
1552



1554



1556



Tocar los siguientes ejercicios con el ostinato de hi hat en corcheas, contando en voz alta 1 & 2 & 3 & 4 &.

1559

1559

1561



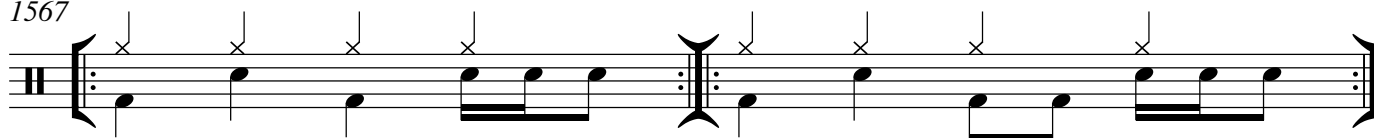
1563

The image shows a musical score for a piece titled "The Rose Tree" from 1563. The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The melody is composed of eighth and sixteenth notes. There are four "x" marks above the staff, indicating specific points of interest. The score begins and ends with a repeat sign.

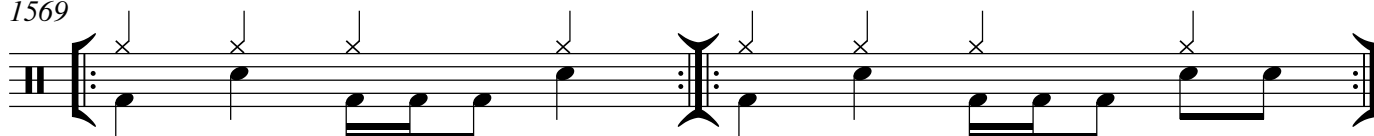
1565

A musical score for a single melodic line. The notation is on a five-line staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with some rests. Above the staff, there are four 'x' marks indicating specific points in the melody. The score is divided into two measures by a double bar line. The first measure contains four eighth notes, and the second measure contains four eighth notes. The piece ends with a double bar line and a repeat sign.

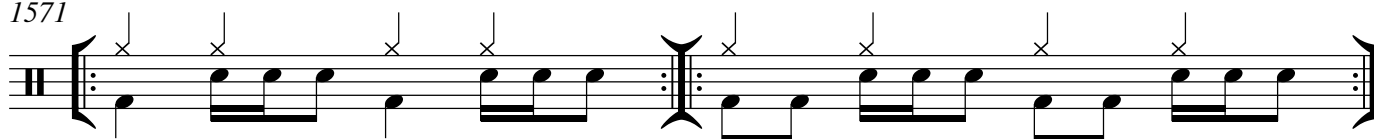
1567



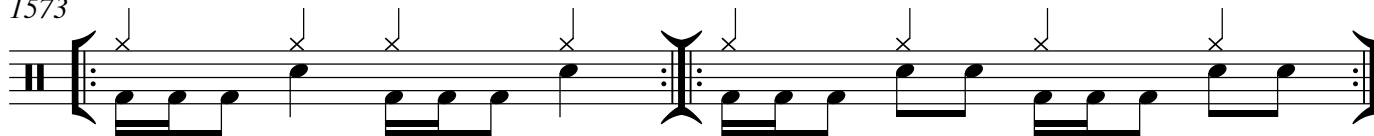
1569



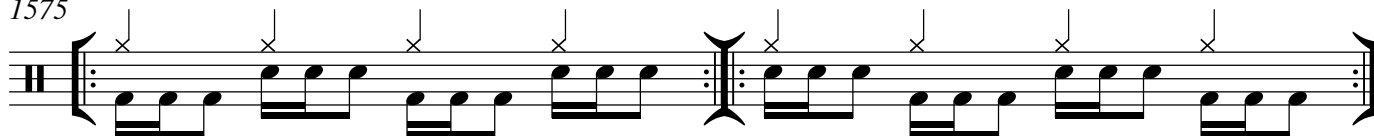
1571



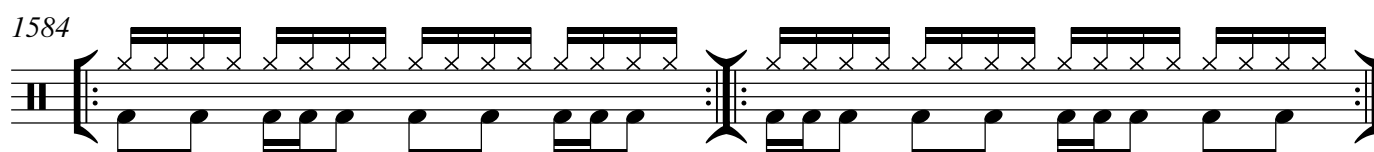
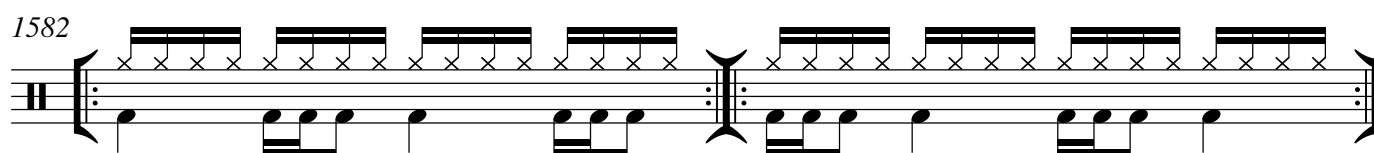
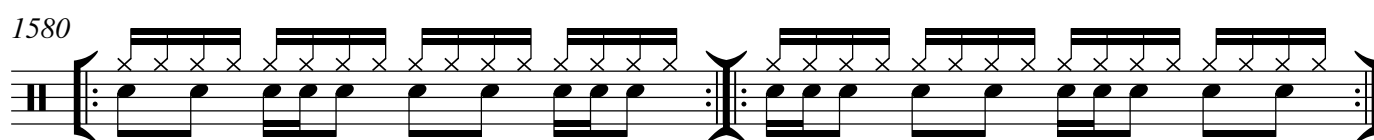
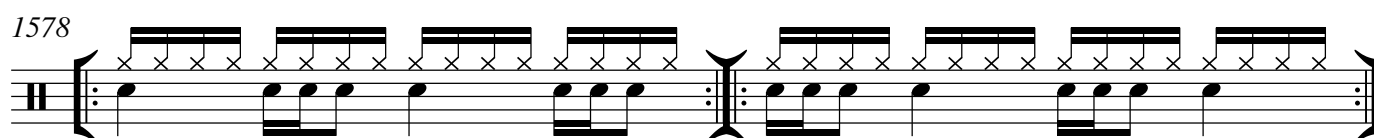
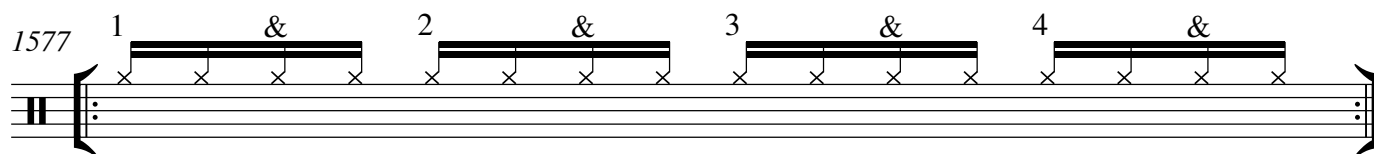
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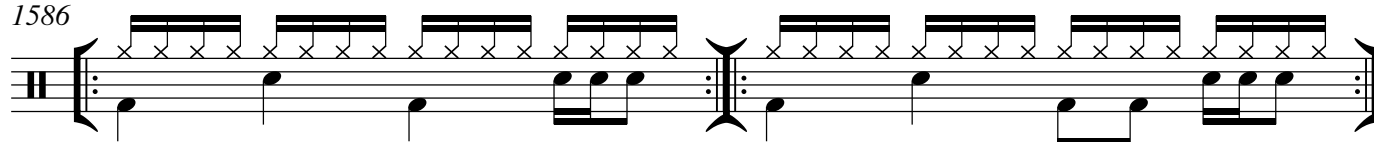
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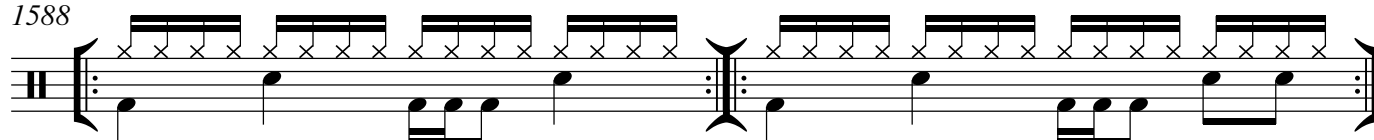
Tocar los siguientes ejercicios con el ostinato de hi hat en semicorcheas, contando en voz alta 1 & 2 & 3 & 4 &.



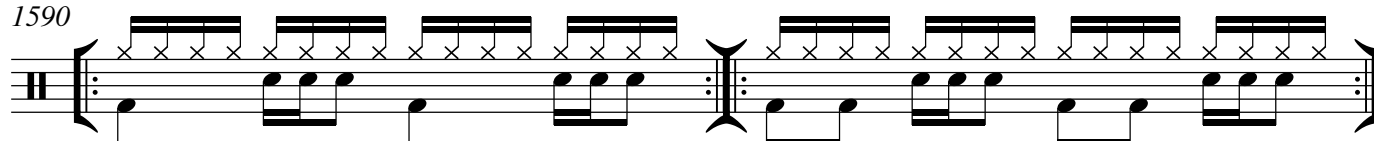
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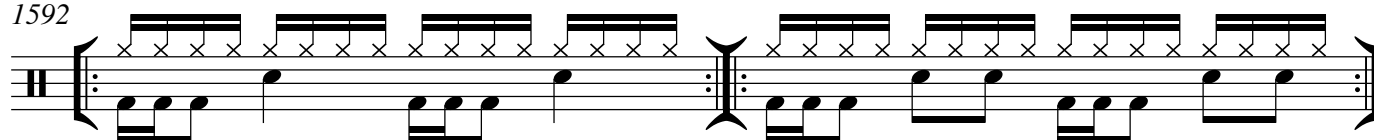
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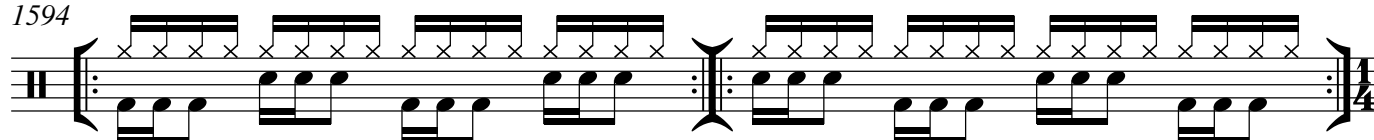
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1592



1594



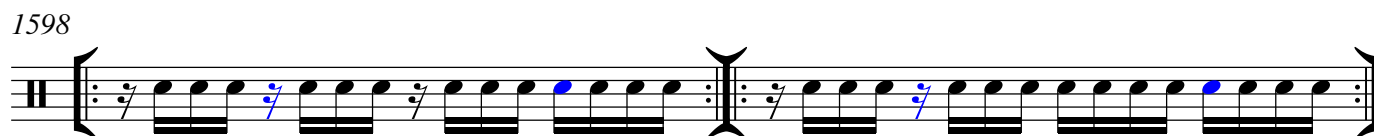
Silencio de semicorchea - semicorchea - semicorchea - semicorchea

Si dividimos una negra en 4 semicorcheas, el silencio de semicorchea - semicorchea - semicorchea - semicorchea, correspondería a la segunda, tercera y cuarta nota.

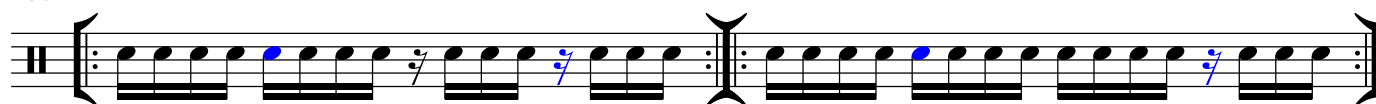


Forma de estudio:

- 1-Tocar en el tambor tal cual esta escrito, contando en voz alta los cuatro tiempos.
- 2-Tocar cada tiempo en un cuerpo distinto de la bateria; primer tiempo en el tambor, segundo en el tom chico, tercero en el tom medio y cuarto en el tom de pie.
- 3-Tocar tres compases de ritmo e intercalar con cada uno de estos compases de break.
- 4-En lo posible marcar negras con hi-hat pisado.



1602



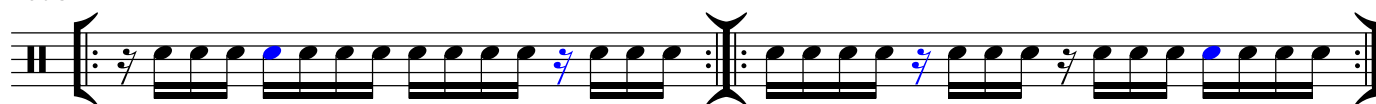
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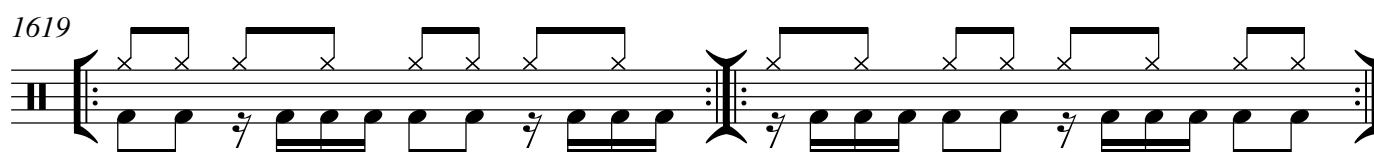
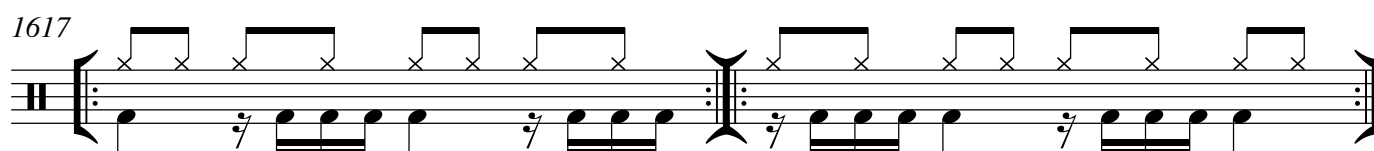
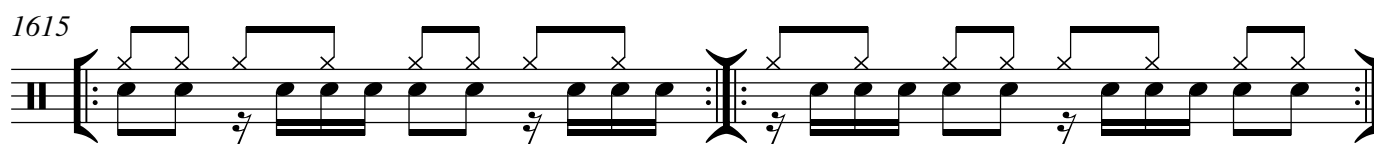
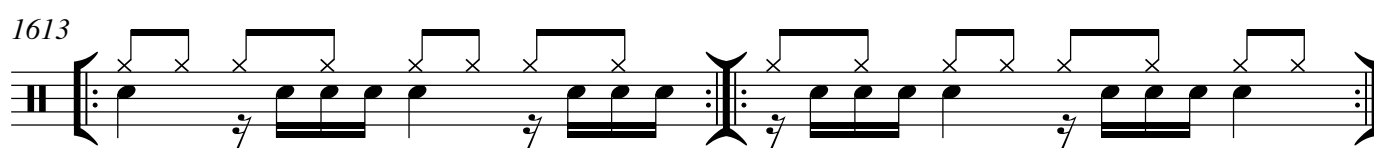
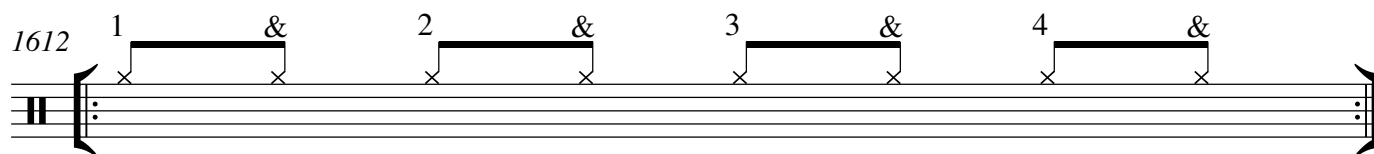
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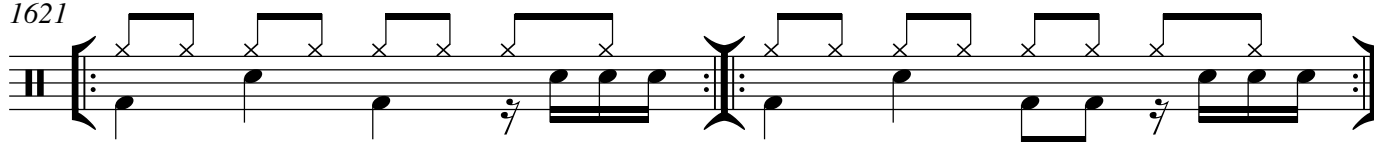
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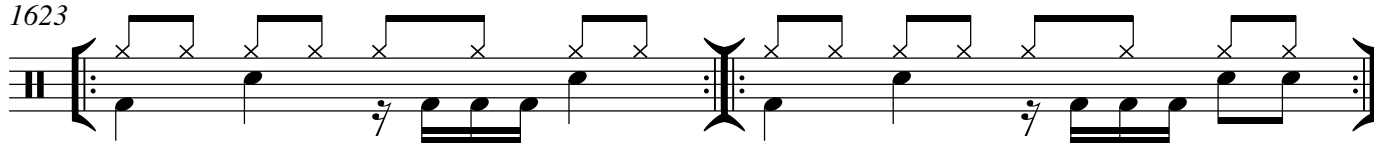
Tocar los siguientes ejercicios con el ostinato de hi hat en corcheas, contando en voz alta 1 & 2 & 3 & 4 &.



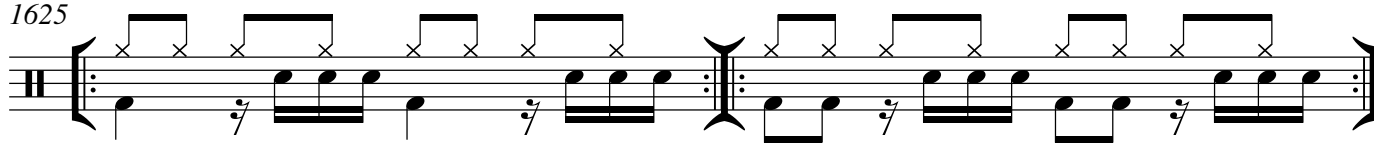
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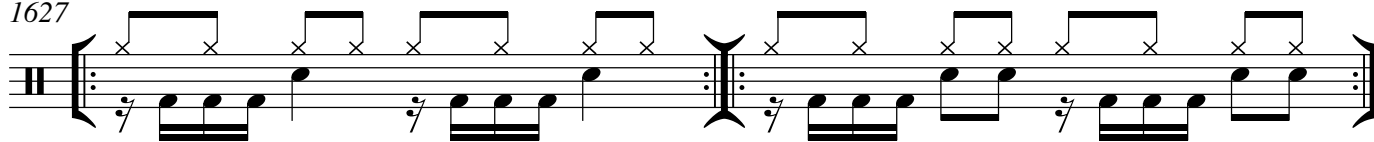
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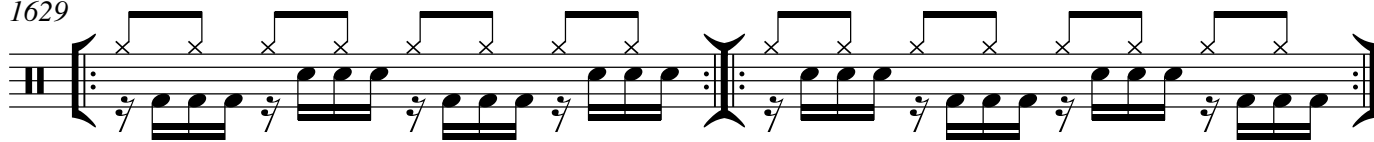
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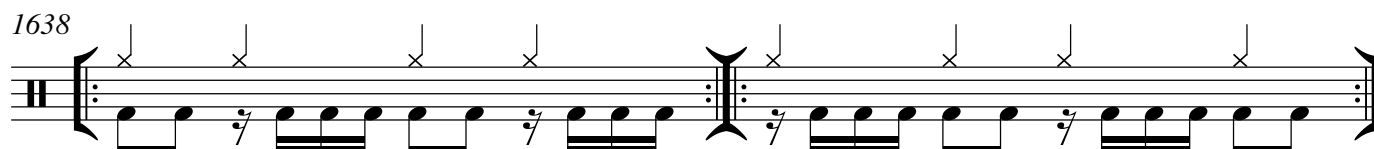
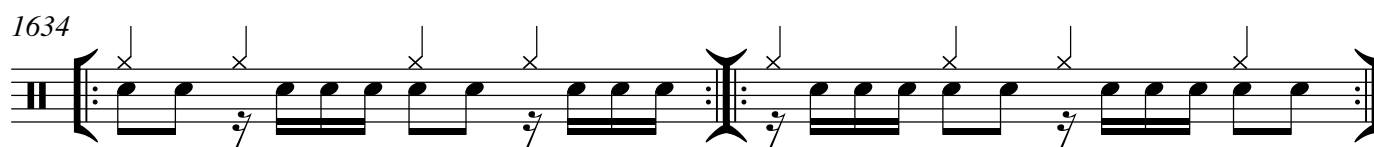
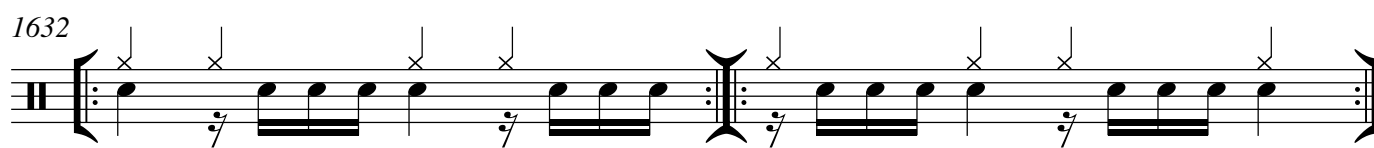
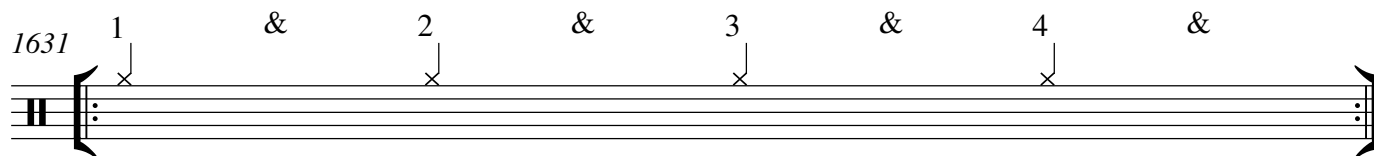
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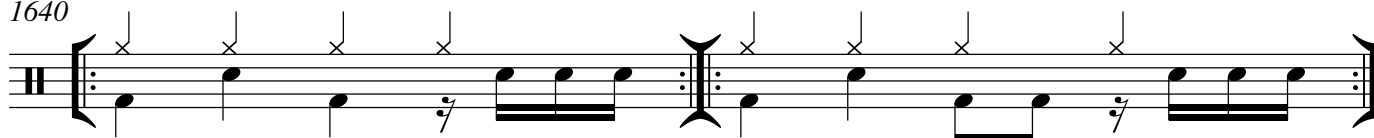
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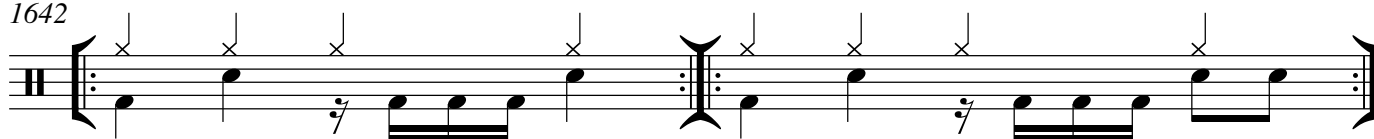
Tocar los siguientes ejercicios con el ostinato de hi hat en negras, contando en voz alta 1 & 2 & 3 & 4 &.



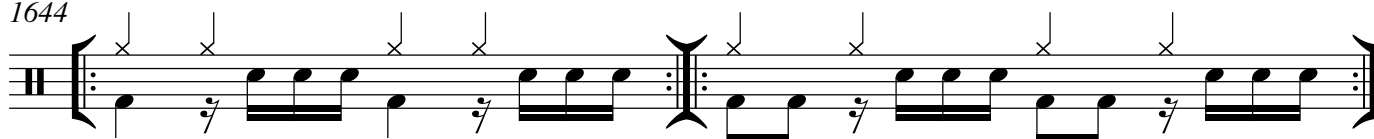
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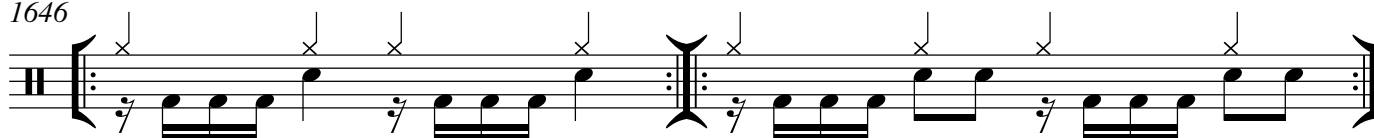
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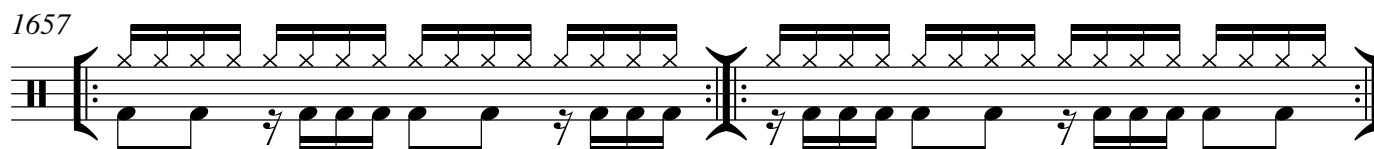
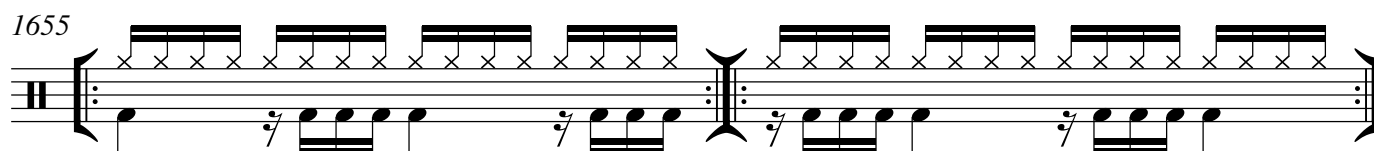
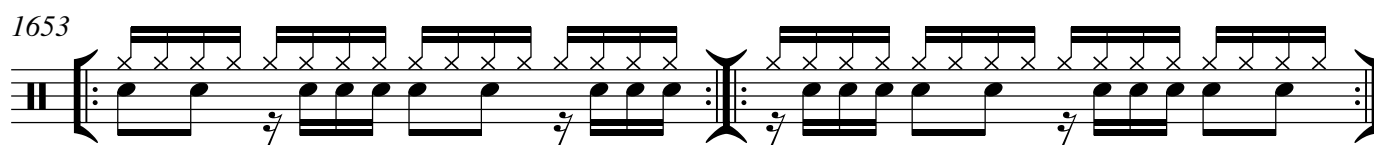
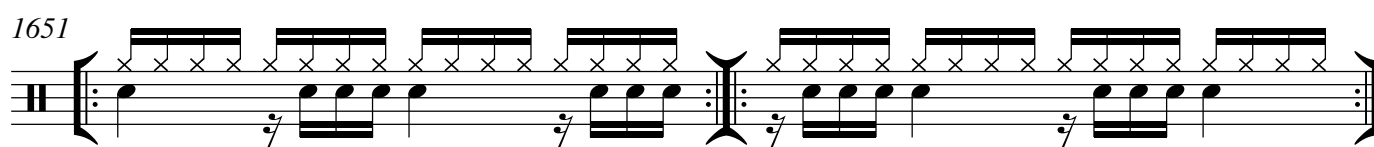
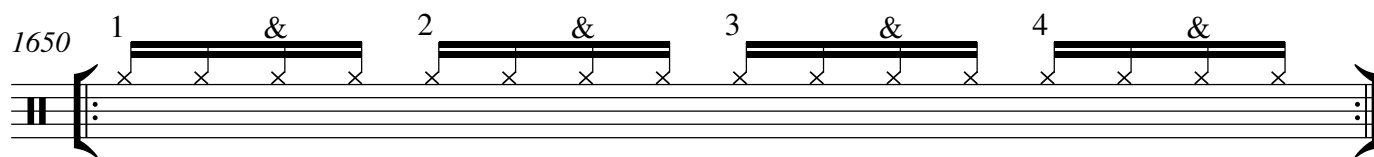
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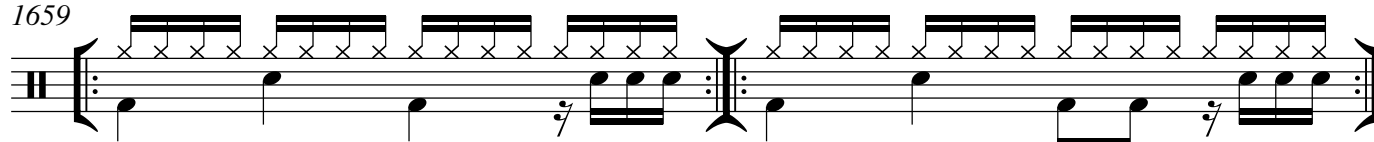
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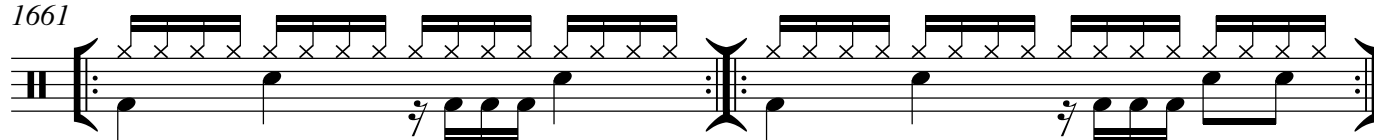
Tocar los siguientes ejercicios con el ostinato de hi hat en semicorcheas, contando en voz alta 1 & 2 & 3 & 4 &.



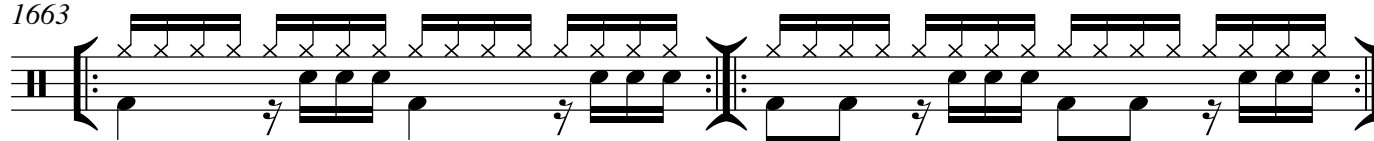
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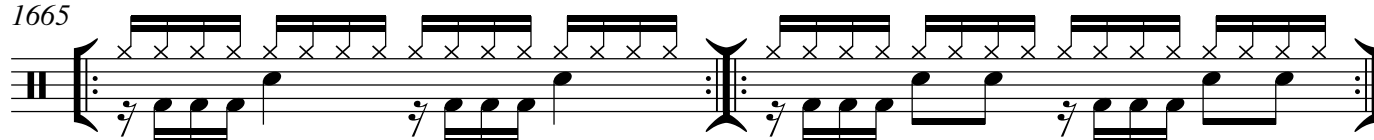
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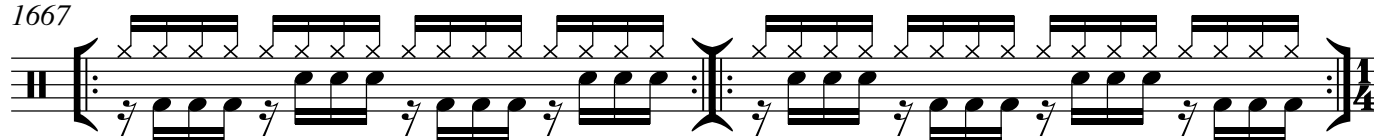
1663



1665



1667



Corchea - semicorchea - semicorchea

Si dividimos una negra en 4 semicorcheas, la corchea - semicorchea - semicorchea, correspondería a la primer nota, la cual prolonga su sonido sobre la segunda semicorchea; y a la tercera y cuarta nota.



Forma de estudio:

- 1-Tocar en el tambor tal cual esta escrito, contando en voz alta los cuatro tiempos.
- 2-Tocar cada tiempo en un cuerpo distinto de la bateria; primer tiempo en el tambor, segundo en el tom chico, tercero en el tom medio y cuarto en el tom de pie.
- 3-Tocar tres compases de ritmo e intercalar con cada uno de estos compases de break.
- 4-En lo posible marcar negras con hi-hat pisado.



1675



1677



1679



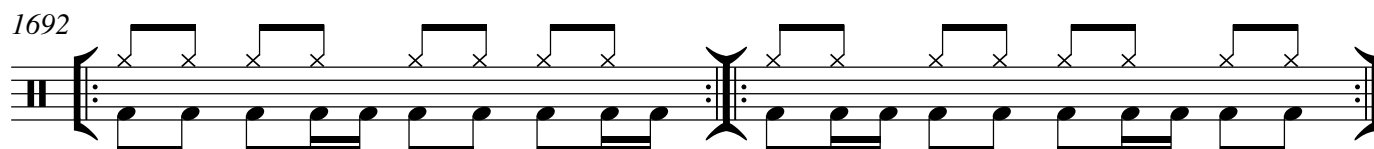
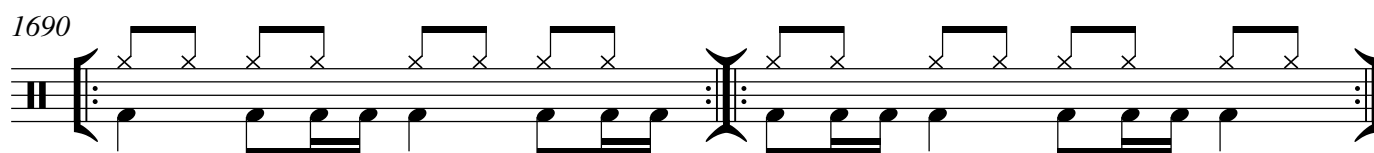
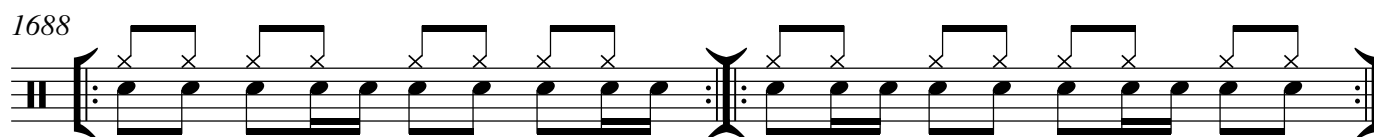
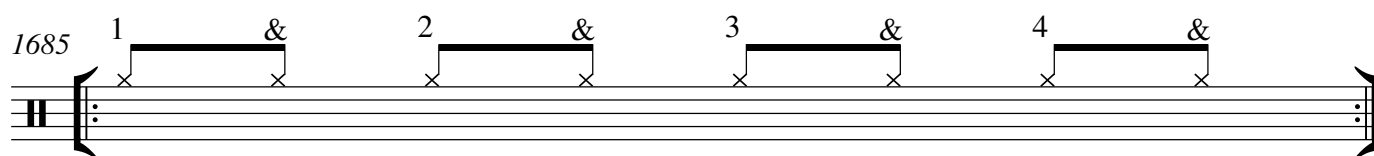
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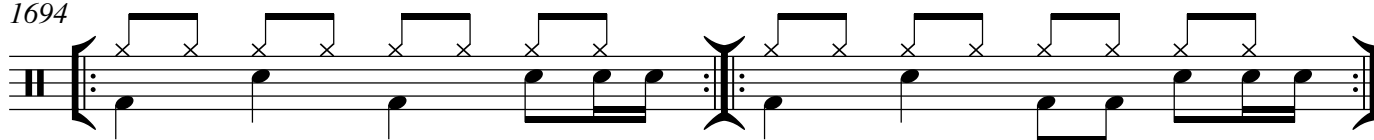
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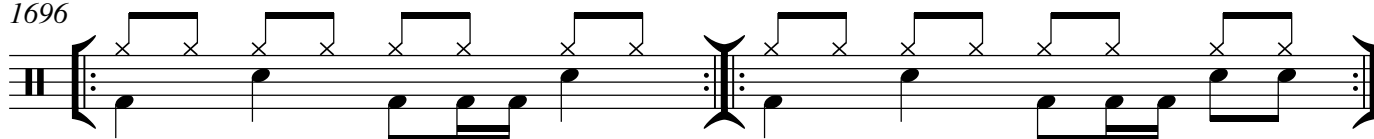
Tocar los siguientes ejercicios con el ostinato de hi hat en corcheas, contando en voz alta 1 & 2 & 3 & 4 &.



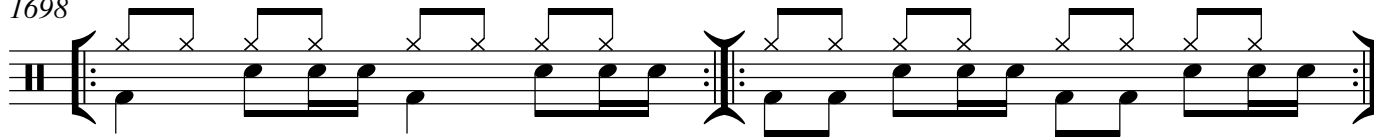
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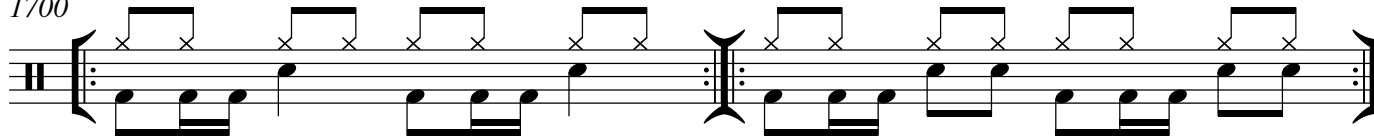
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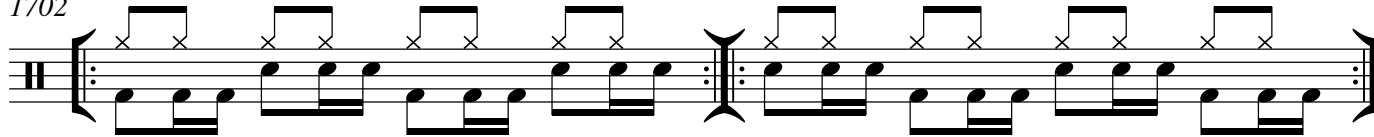
1698



1700



1702



Tocar los siguientes ejercicios con el ostinato de hi hat en negras, contando en voz alta 1 & 2 & 3 & 4 &.

1705

The musical score for Example 1705 is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by an eighth note A4, then a quarter note B4. This is followed by a quarter rest, then an eighth note A4, and a quarter note G4. The melody then repeats from the beginning. Above the staff, there are vertical tick marks indicating specific points of interest: one above the first G4, one above the first A4, one above the first B4, one above the first quarter rest, one above the first eighth note A4, and one above the first quarter note G4 of the second iteration.

1707

The musical notation for Example 1707 is a single staff in treble clef with a key signature of one sharp (F#). The melody is written in eighth and sixteenth notes. It begins with a repeat sign, followed by a series of eighth notes, then a repeat sign, and continues with more eighth and sixteenth notes. Above the staff, there are vertical tick marks indicating specific points in the melody.

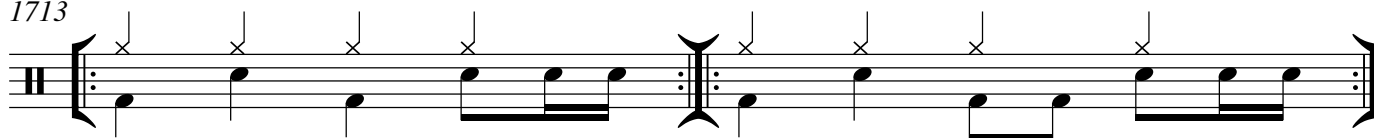
1709

The musical score for Example 1709 is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes. A repeat sign is placed in the middle of the staff. Above the staff, there are vertical tick marks indicating specific points in the melody.

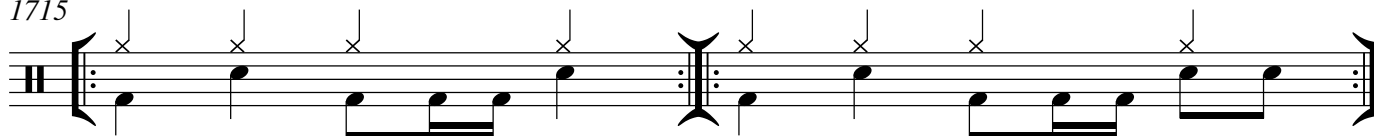
1711

A musical score for a piece titled '1711'. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with some rests. Above the staff, there are four pairs of vertical lines, each with a small 'x' mark, indicating specific points in the music. The score is divided into two measures by a double bar line. The first measure contains the first four pairs of vertical lines, and the second measure contains the last two pairs. The piece ends with a double bar line and a repeat sign.

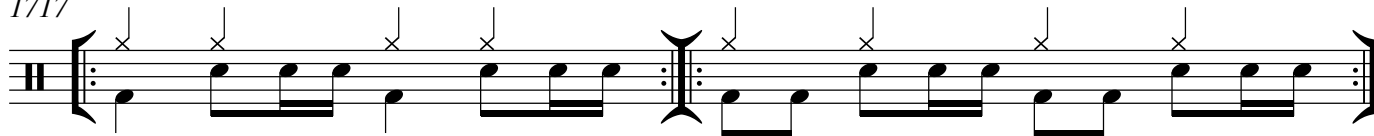
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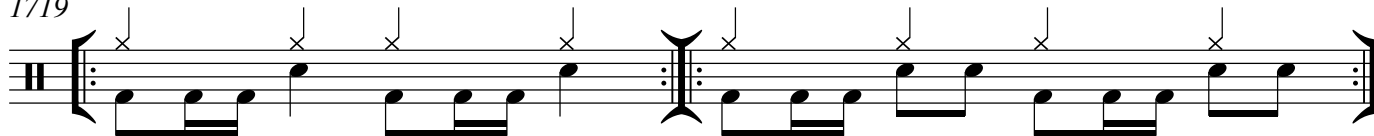
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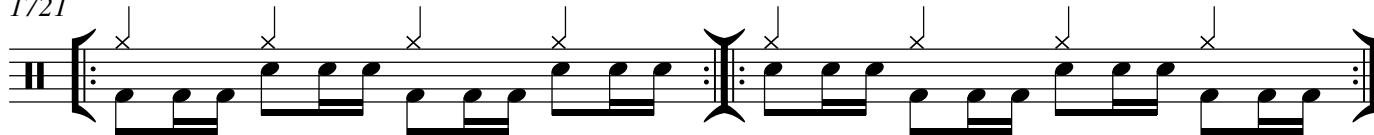
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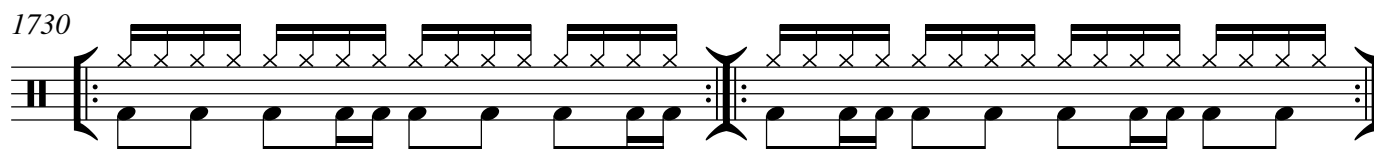
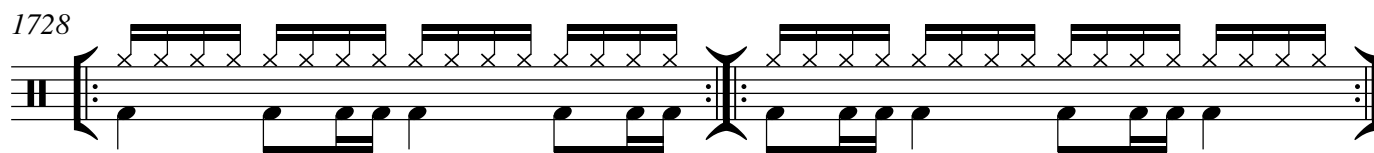
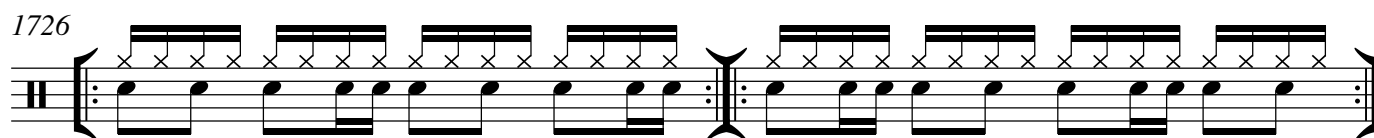
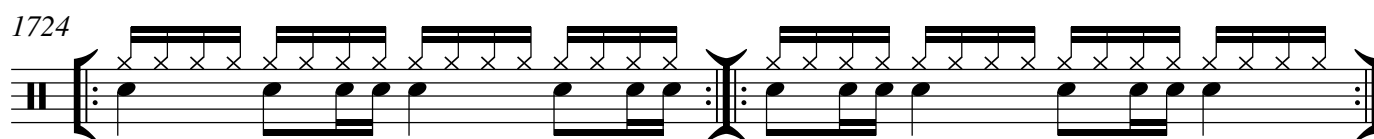
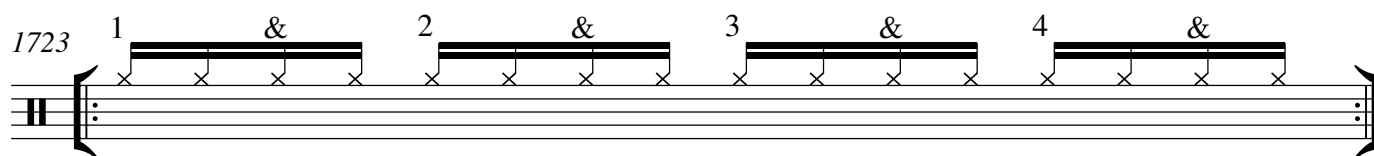
1719



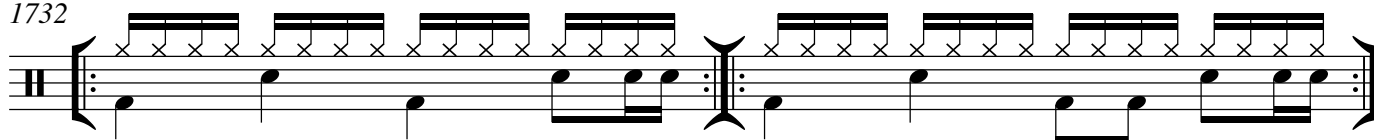
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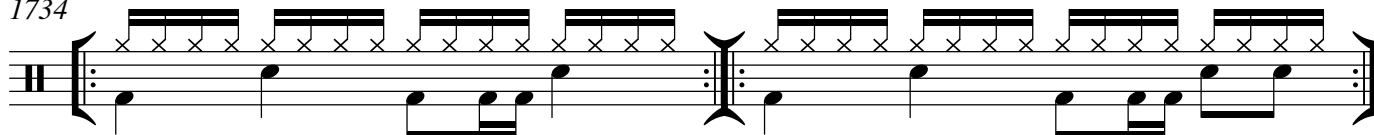
162
Tocar los siguientes ejercicios con el ostinato de hi hat en semicorcheas, contando en voz alta 1 & 2 & 3 & 4 &.



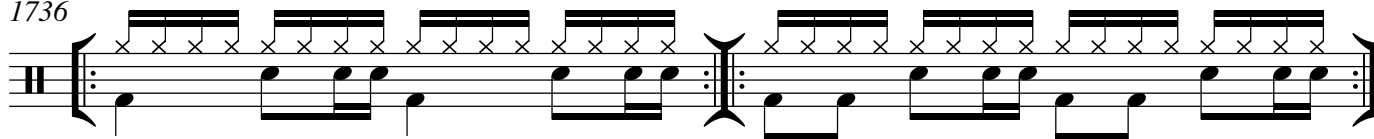
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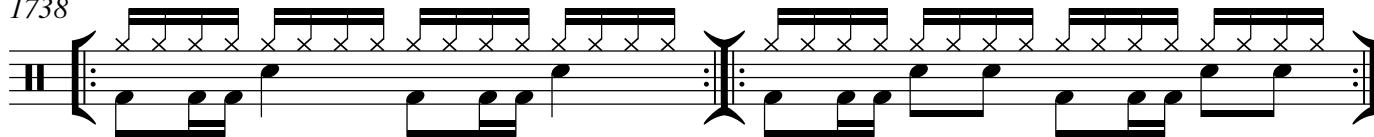
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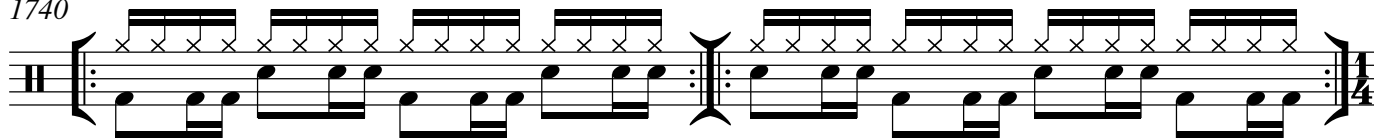
1736



1738

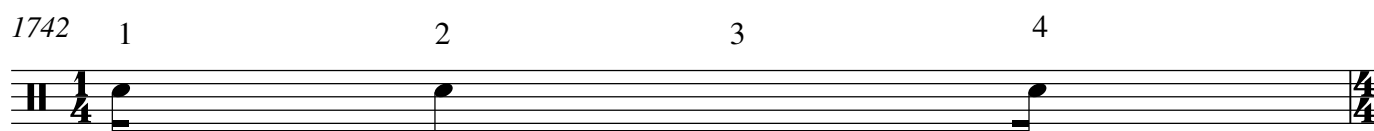


1740



Semicorchea - corchea - semicorchea

Si dividimos una negra en 4 semicorcheas, la semicorchea - corchea - semicorchea, corresponderian a la primer nota, la segunda, la cual prolonga su sonido sobre la tercer semicorchea; y a la cuarta nota.



Forma de estudio:

- 1-Tocar en el tambor tal cual esta escrito, contando en voz alta los cuatro tiempos.
- 2-Tocar cada tiempo en un cuerpo distinto de la bateria; primer tiempo en el tambor, segundo en el tom chico, tercero en el tom medio y cuarto en el tom de pie.
- 3-Tocar tres compases de ritmo e intercalar con cada uno de estos compases de break.
- 4-En lo posible marcar negras con hi-hat pisado.



1748



1750



1752



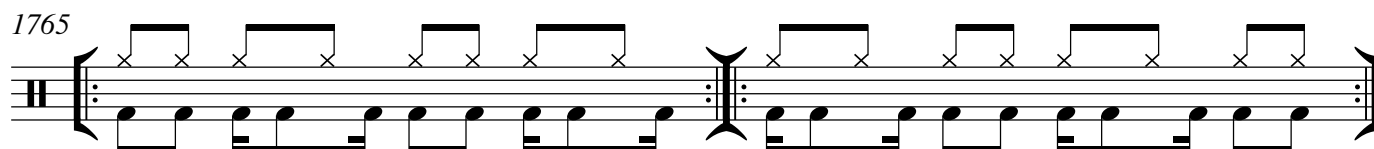
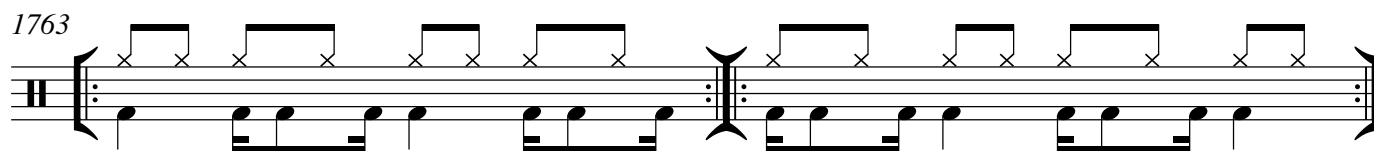
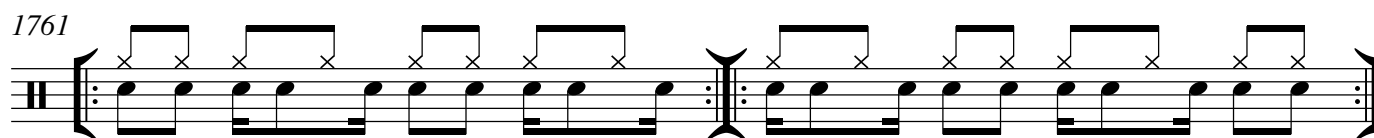
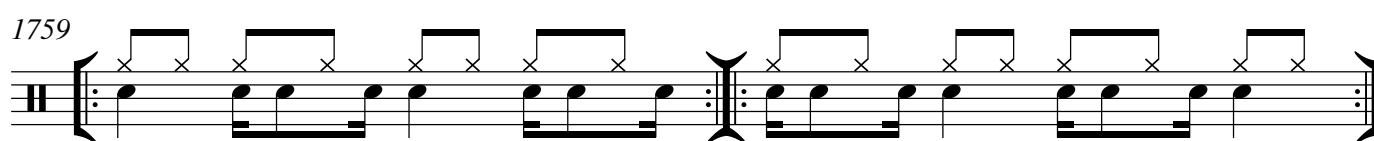
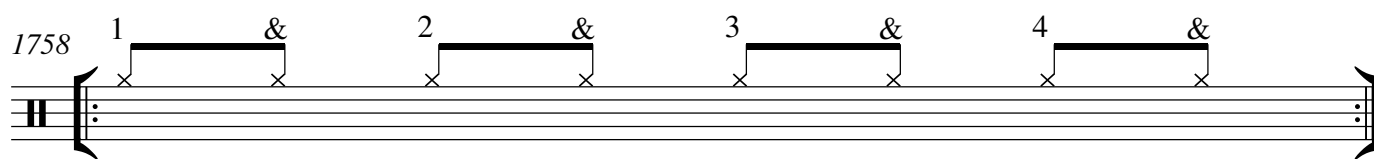
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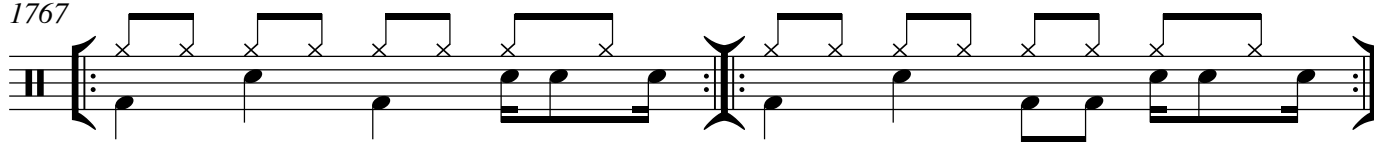
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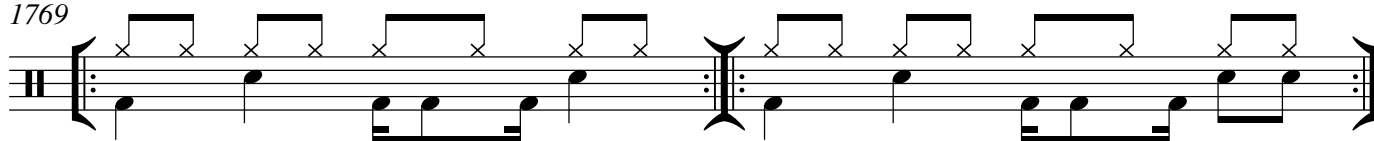
Tocar los siguientes ejercicios con el ostinato de hi hat en corcheas, contando en voz alta 1 & 2 & 3 & 4 &.



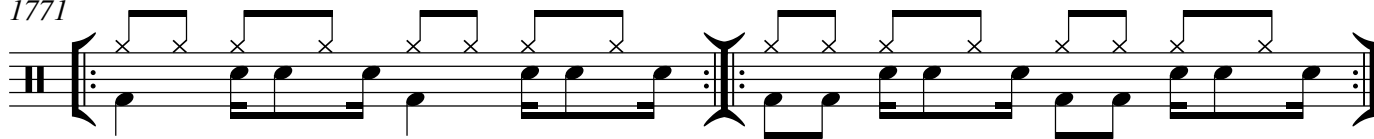
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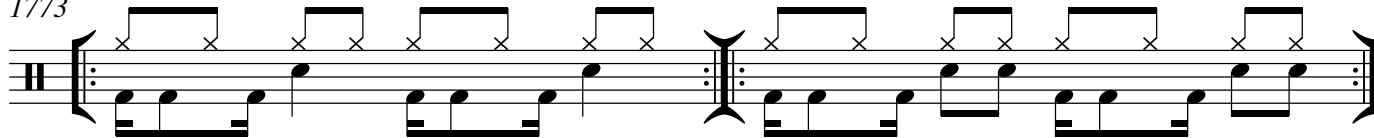
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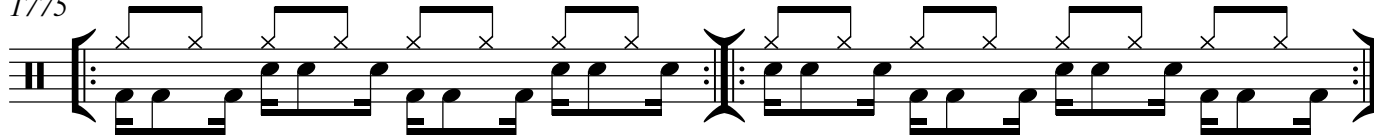
1771



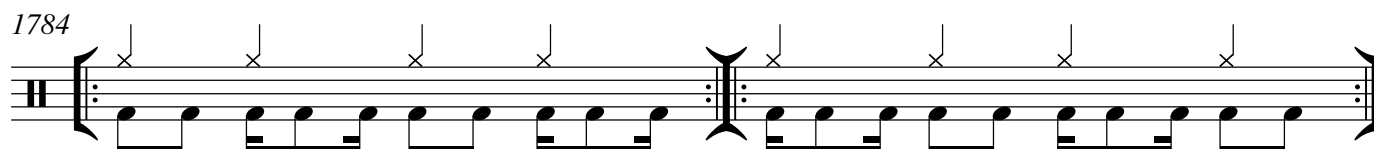
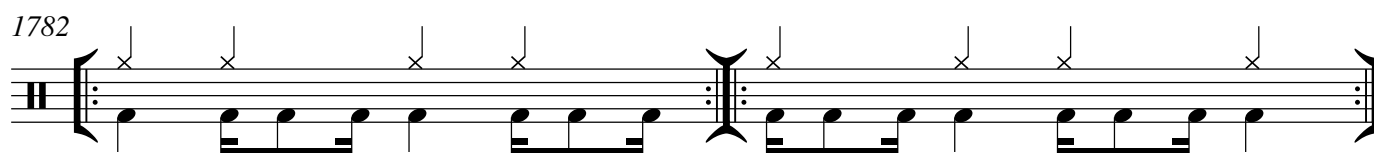
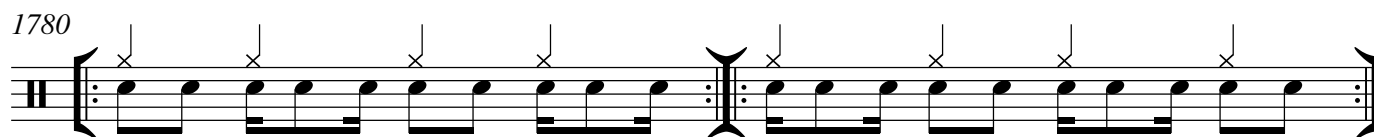
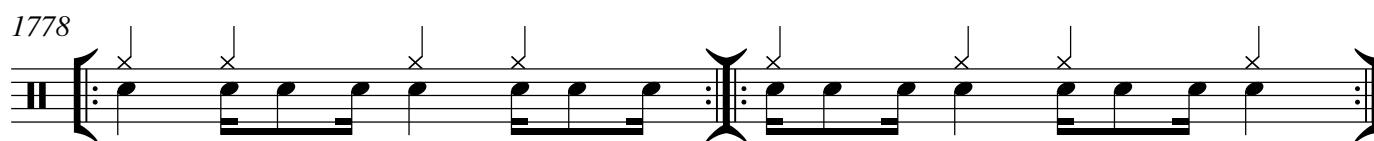
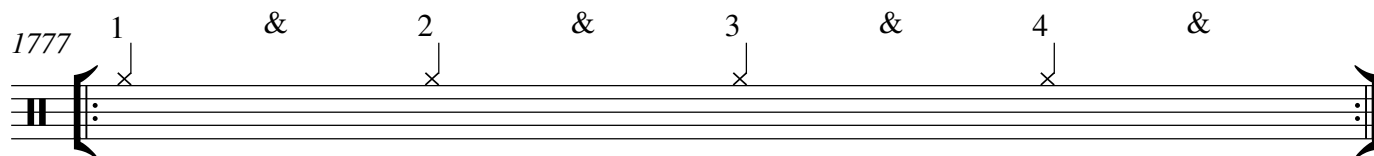
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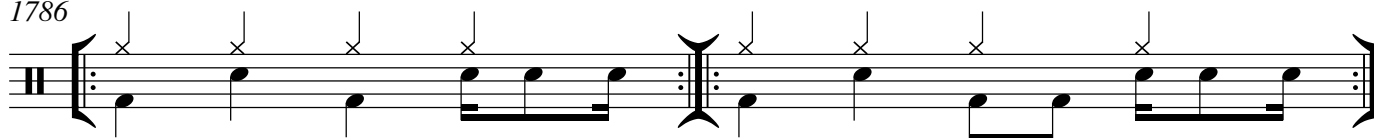
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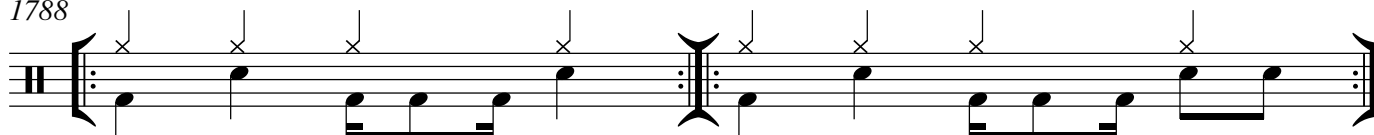
Tocar los siguientes ejercicios con el ostinato de hi hat en negras, contando en voz alta 1 & 2 & 3 & 4 &.



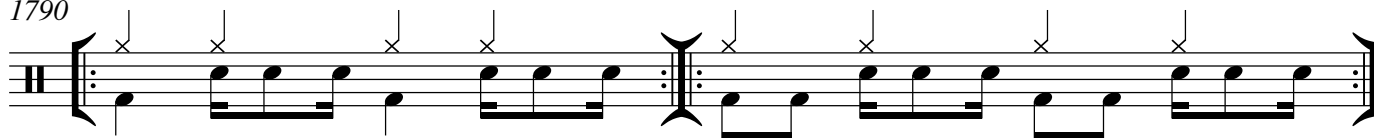
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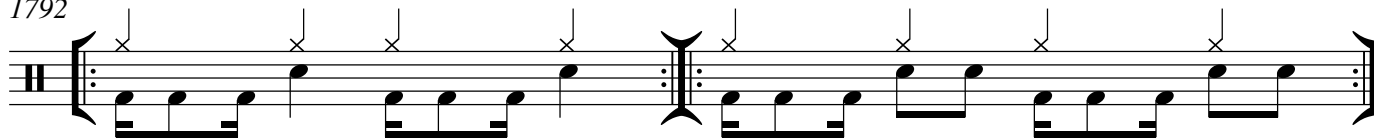
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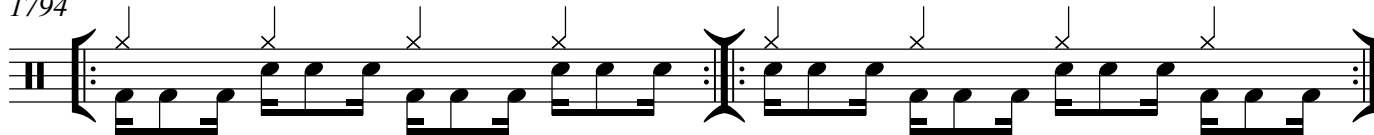
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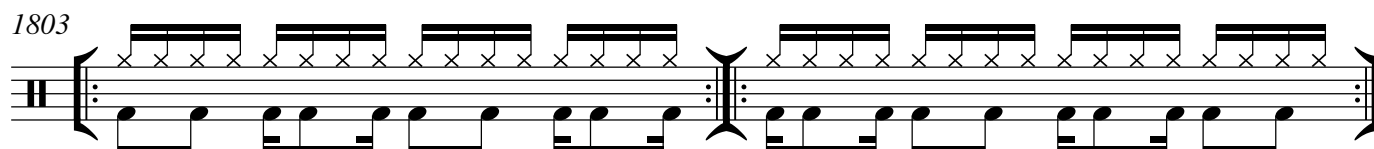
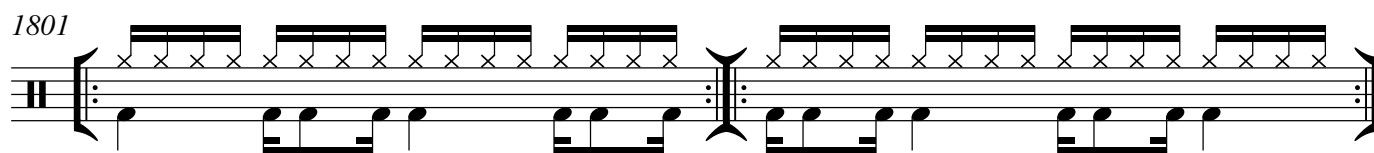
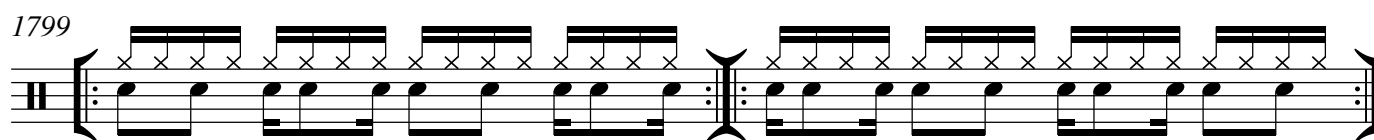
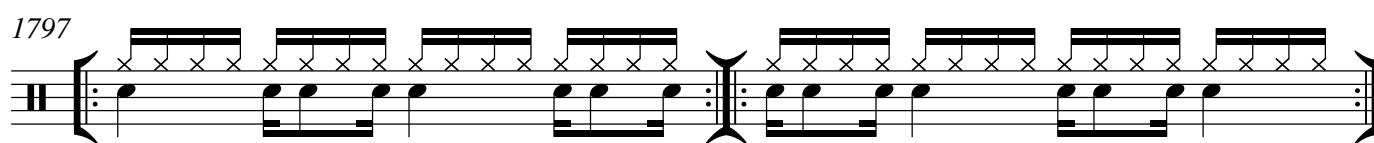
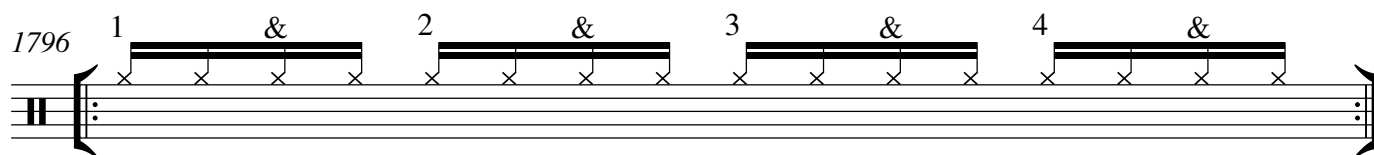
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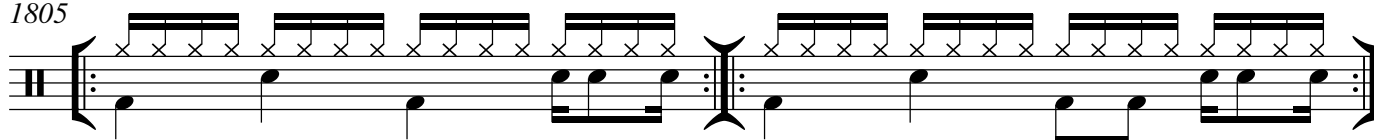
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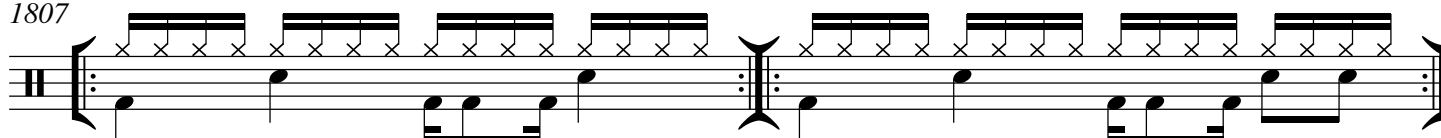
Tocar los siguientes ejercicios con el ostinato de hi hat en semicorcheas, contando en voz alta 1 & 2 & 3 & 4 &.



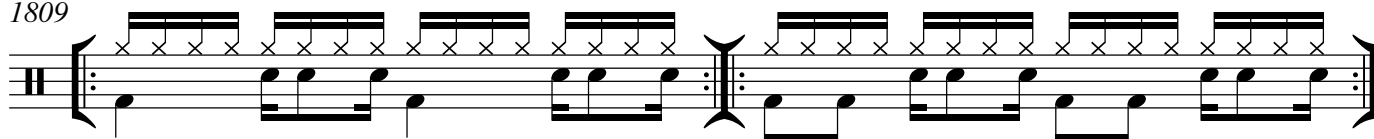
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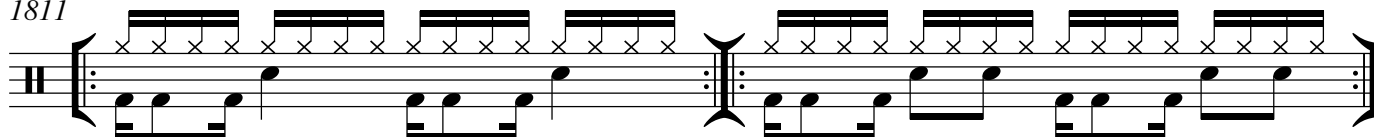
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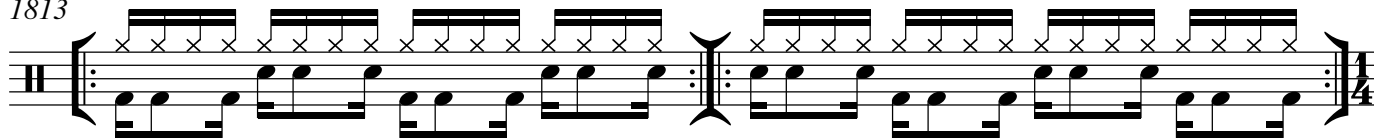
1809



1811



1813



Semicorchea - semicorchea - semicorchea - semicorchea

Si dividimos una negra en 4 semicorcheas, la semicorchea - semicorchea - semicorchea - semicorchea, correspondería a la primera, segunda, tercer y cuarta nota..

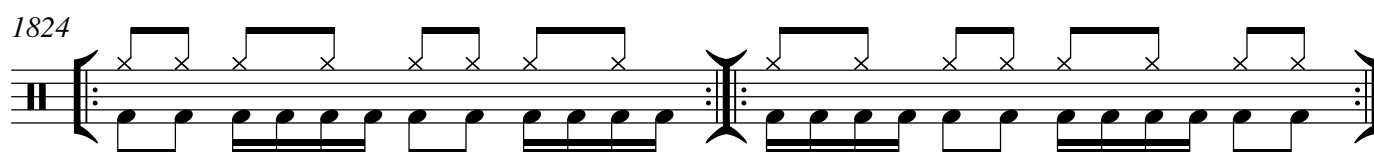
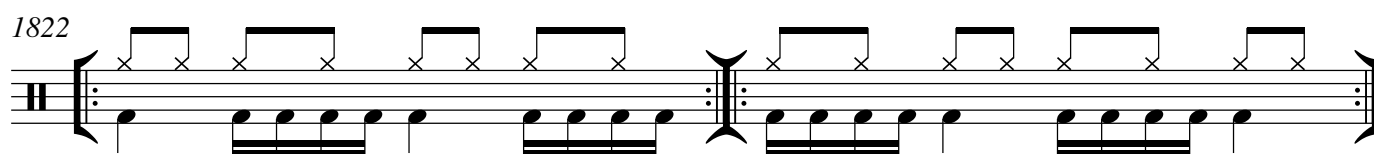
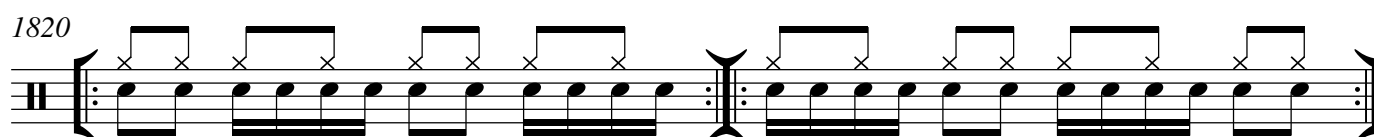
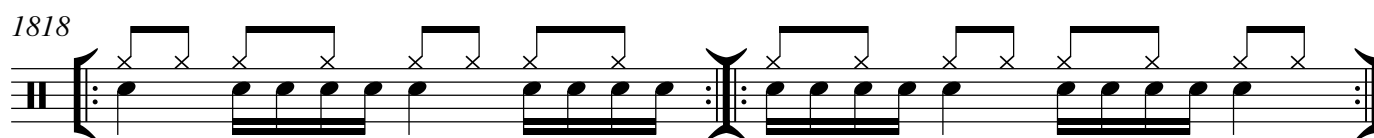
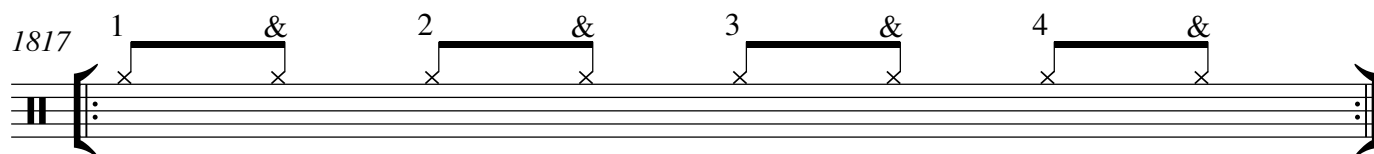


Forma de estudio:

- 1-Tocar en el tambor tal cual esta escrito, contando en voz alta los cuatro tiempos.
- 2-Tocar cada tiempo en un cuerpo distinto de la bateria; primer tiempo en el tambor, segundo en el tom chico, tercero en el tom medio y cuarto en el tom de pie.
- 3-Tocar tres compases de ritmo e intercalar con cada uno de estos compases de break.
- 4-En lo posible marcar negras con hi-hat pisado.

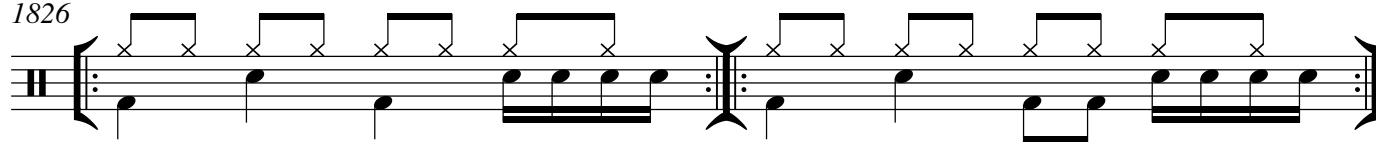


Tocar los siguientes ejercicios con el ostinato de hi hat en corcheas, contando en voz alta 1 & 2 & 3 & 4 &.

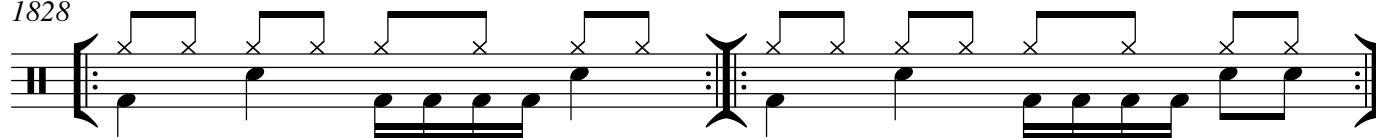


174

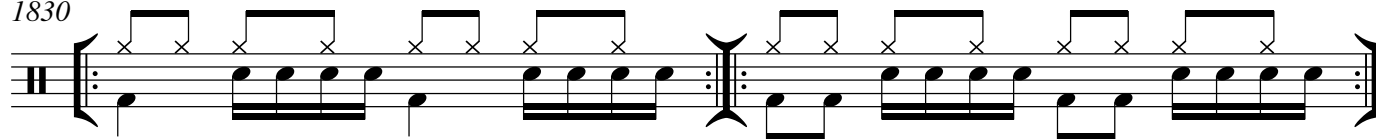
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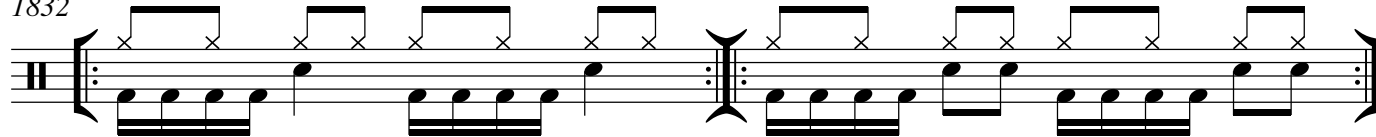
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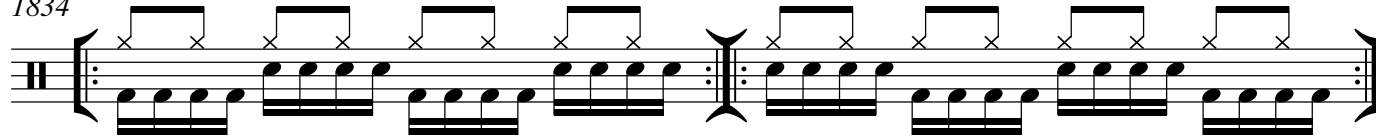
1830



1832



1834



Tocar los siguientes ejercicios con el ostinato de hi hat en negras, contando en voz alta 1 & 2 & 3 & 4 & ₁₇₅

1836

1 & 2 & 3 & 4 &

1837

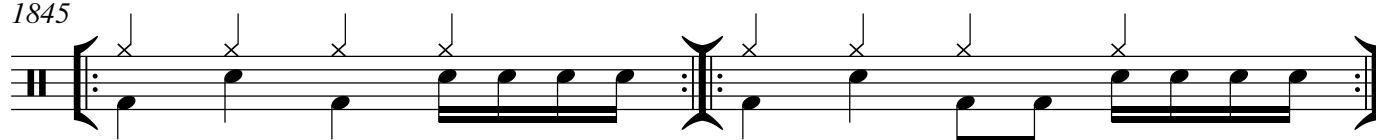
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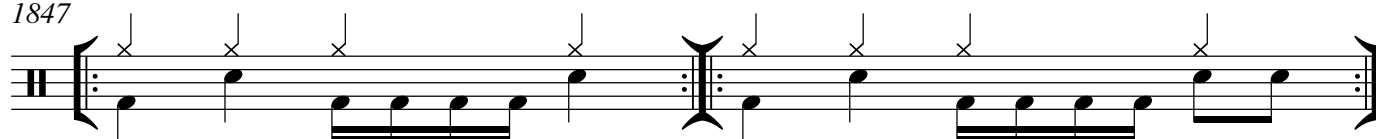
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176

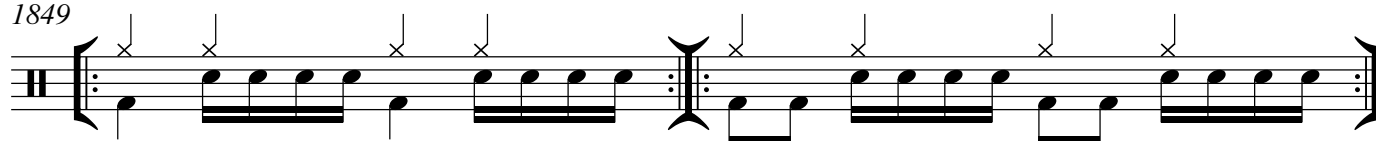
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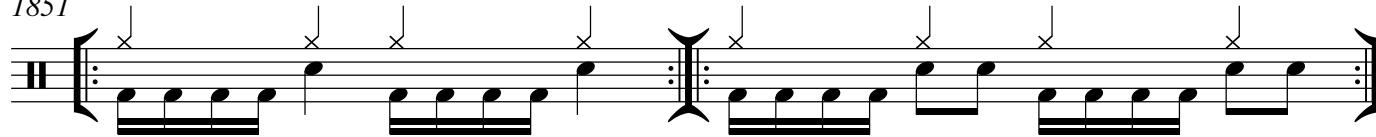
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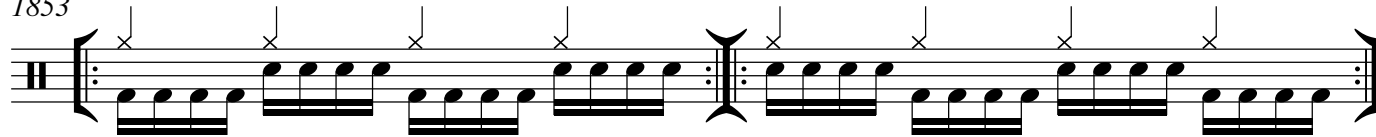
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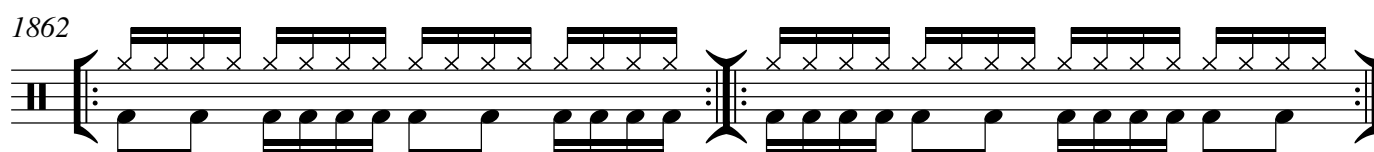
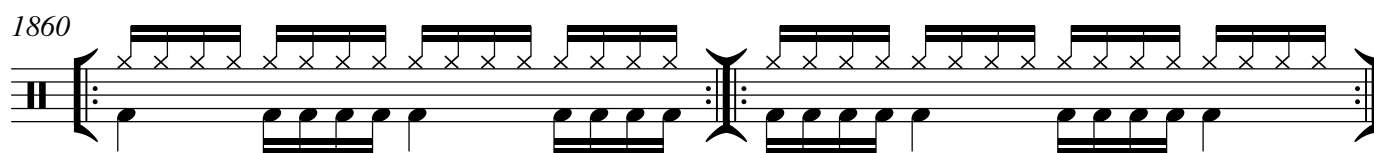
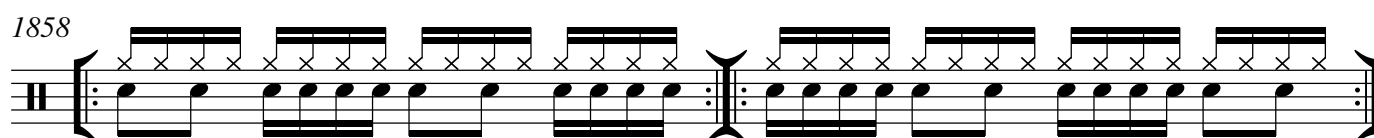
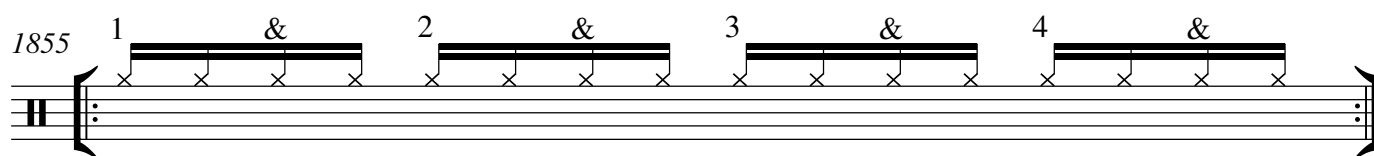
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1853

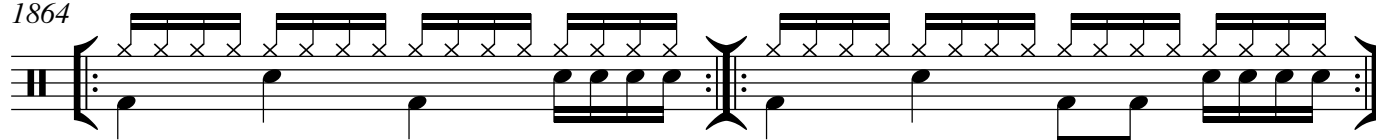


Tocar los siguientes ejercicios con el ostinato de hi hat en semicorcheas, contando en voz alta 1 & 2 & 3 & 4 &.

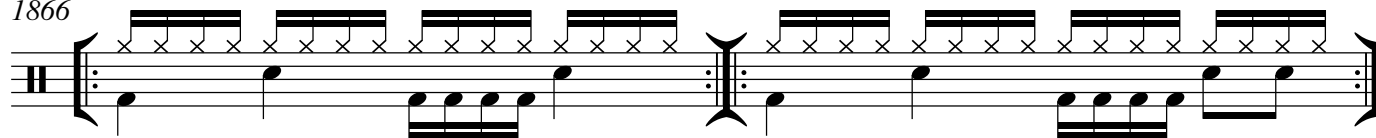


178

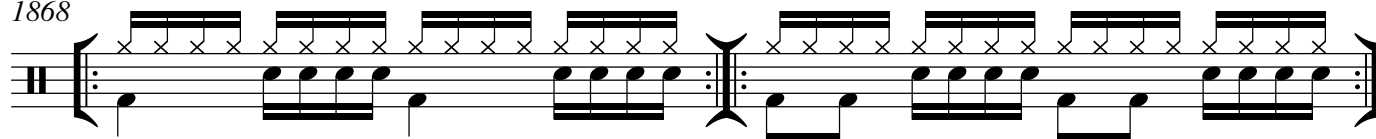
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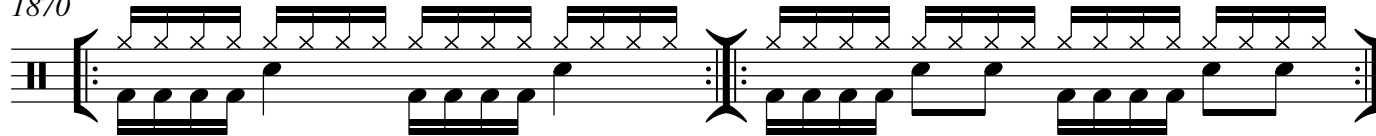
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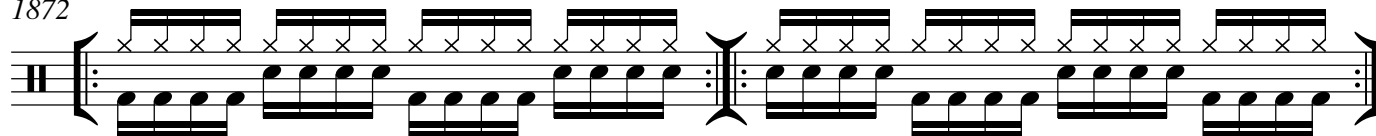
1868



1870



1872



Breaks (parte IV)

Manuel Enrique Bartholdy

Forma de estudio:

- 1-Tocar en el tambor tal cual esta escrito, contando en voz alta los cuatro tiempos.
- 2-Tocar cada tiempo en un cuerpo distinto de la bateria; primer tiempo en el tambor, segundo en el tom chico, tercero en el tom medio y cuarto en el tom de pie.
- 3-Tocar tres compases de ritmo e intercalar con cada uno de estos compases de break.
- 4-En lo posible marcar negras con hi-hat pisado.

1874 **K**

1875

1877

1879

1881

1883

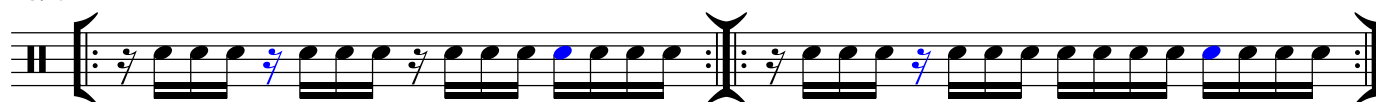
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1887

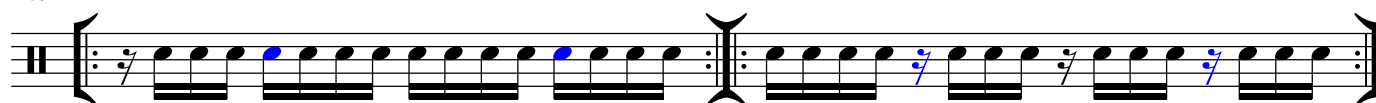
180
1889 **L**



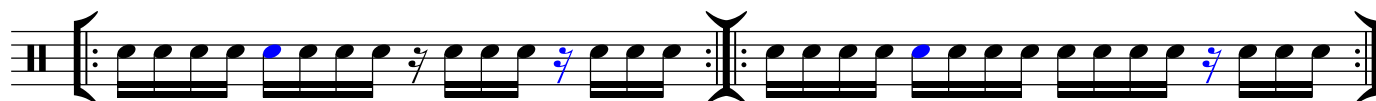
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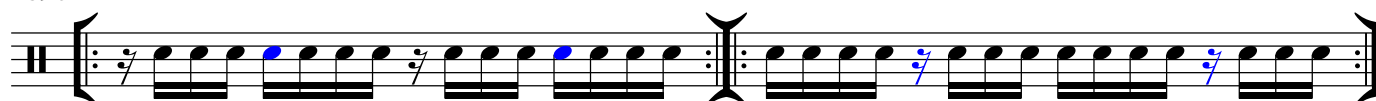
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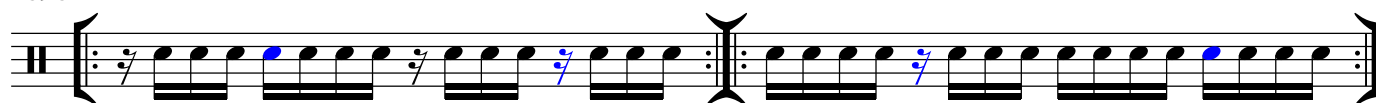
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1896



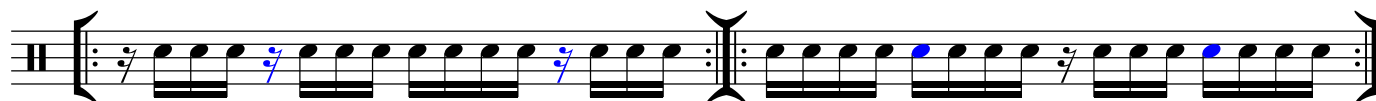
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1900



1902





1905



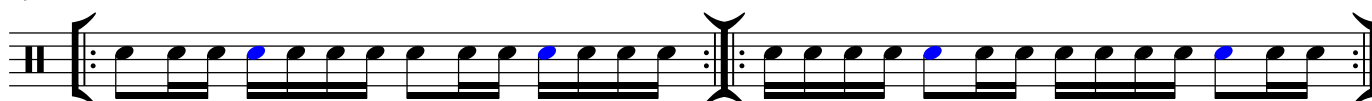
1907



1909



1911



1913



1915



1917



182
1919

N



1920



1922



1924



1926



1928



1930



1932



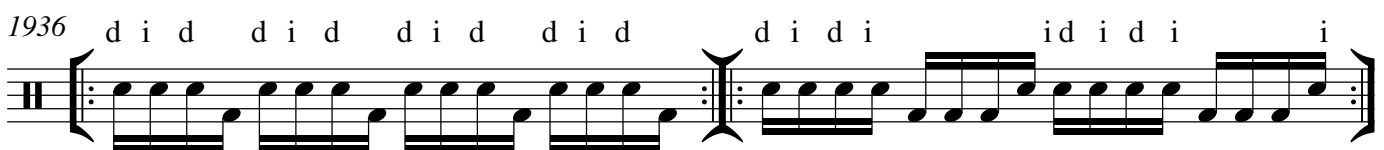
Fraseos lineales en semicorcheas (parte III: 3 y 1; 1 y 3; 1, 1 y 2; 2, 1 y 1; 4 y 4)

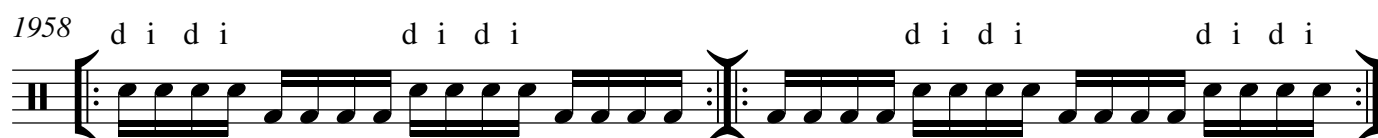
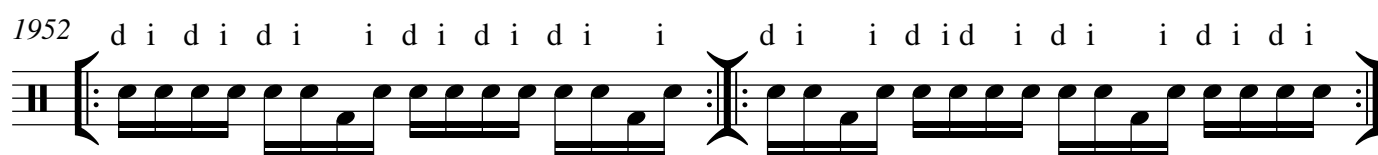
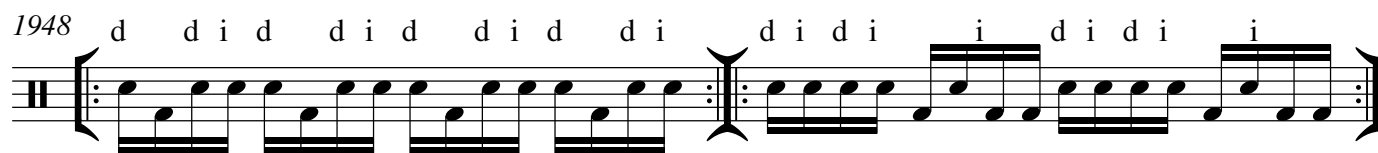
183

Manuel Enrique Bartholdy

Forma de estudio:

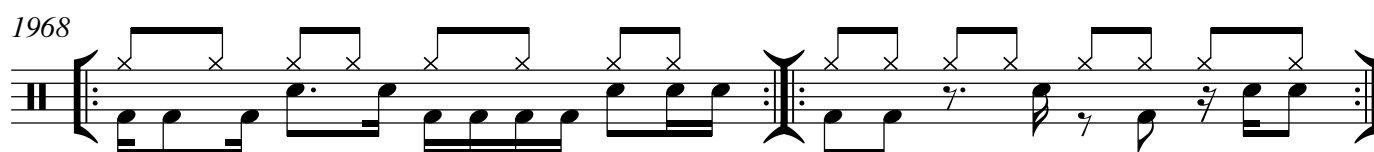
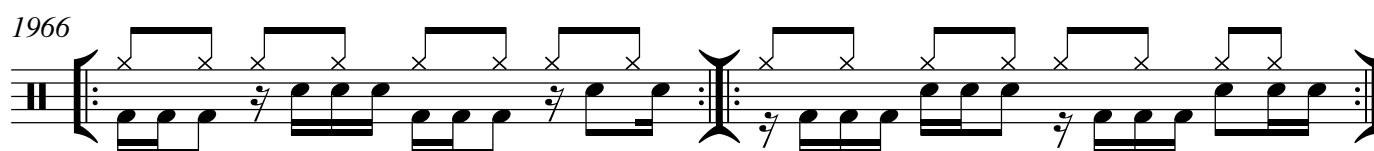
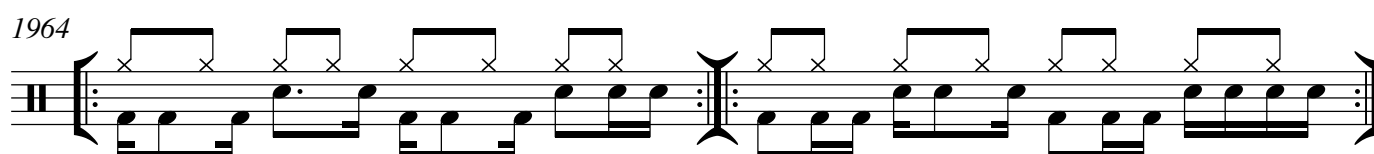
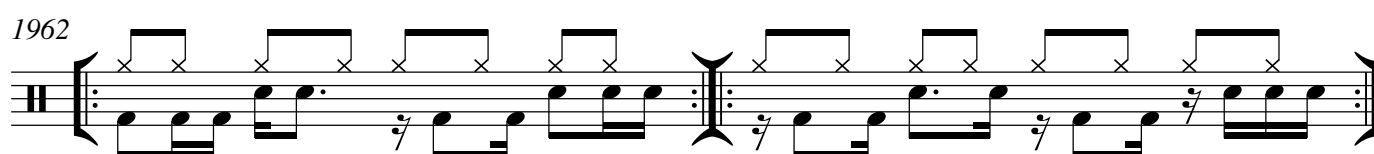
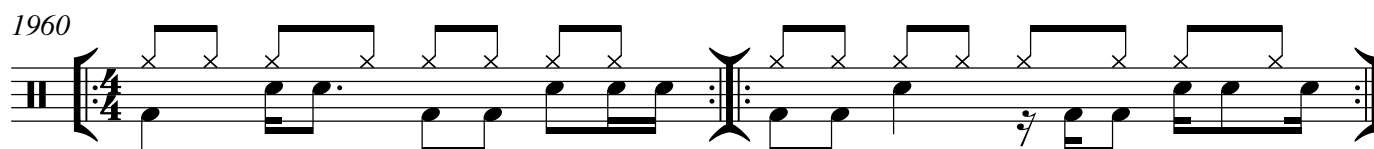
- 1) Tocar todo tal cual esta escrito.
- 2) Tocar el primer tiempo en el tambor, el segundo en el tom pequeño, el tercero en el tom medio y el cuarto en el tom de pie.
- 3) Tocar tres compases de ritmo previo al compas de break.
- 4) Utilizar nuestra imaginacion para orquestar los breaks en nuestro drumkit, no hay limites!



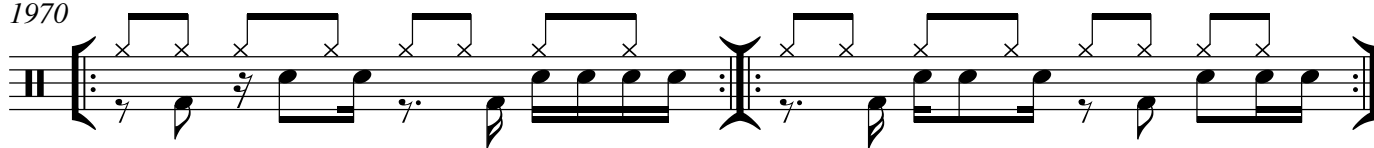


Ostinato de hi-hat en corcheas en 4/4 (parte VII)

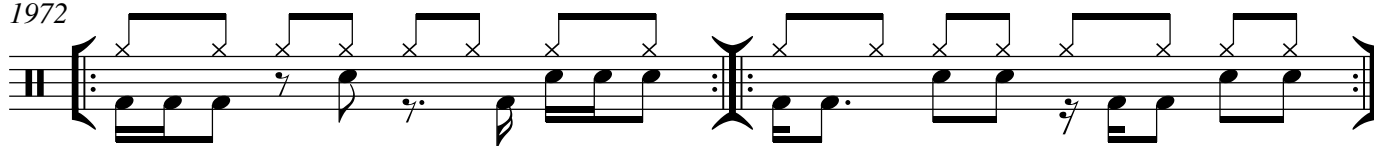
Manuel E. Bartholdy



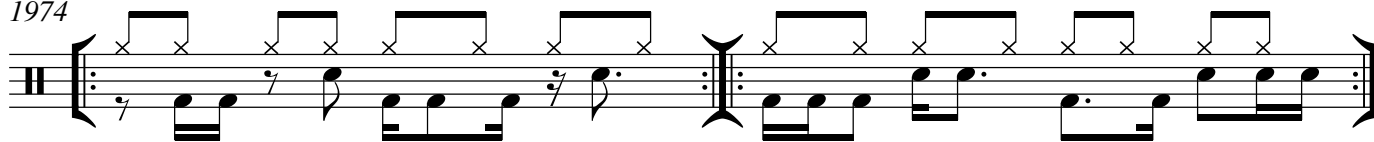
1970



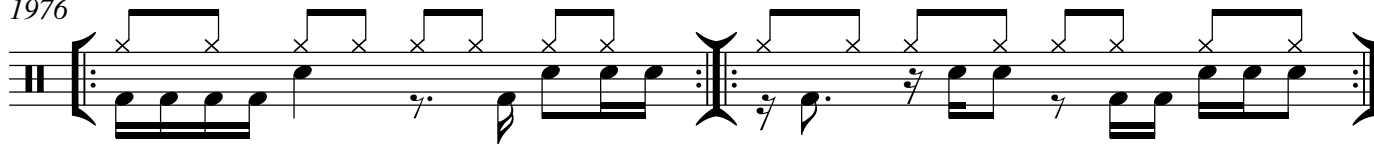
1972



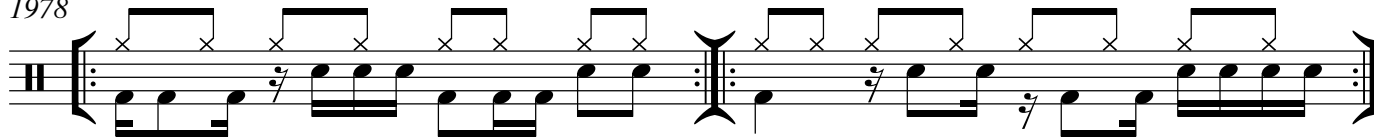
1974



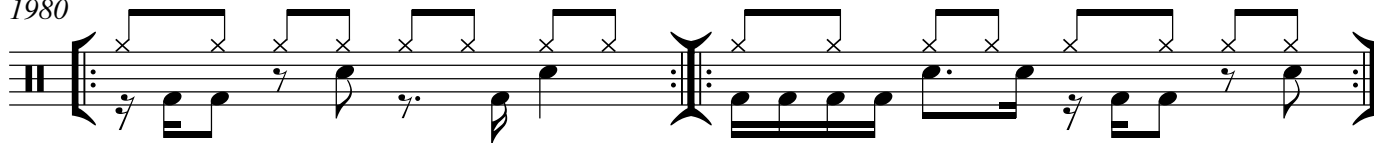
1976



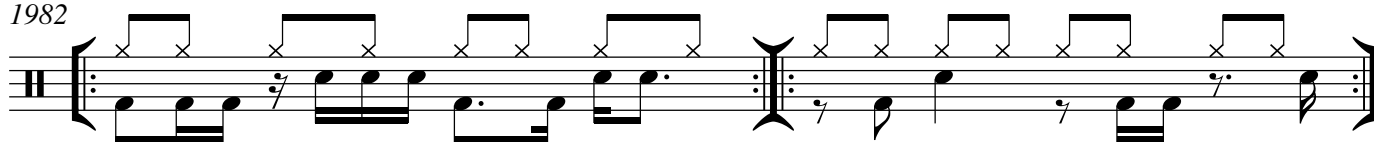
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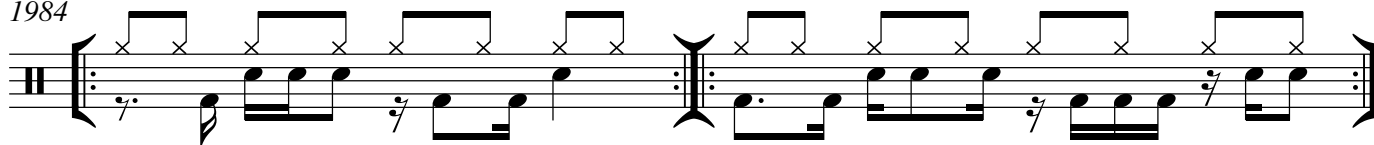
1980



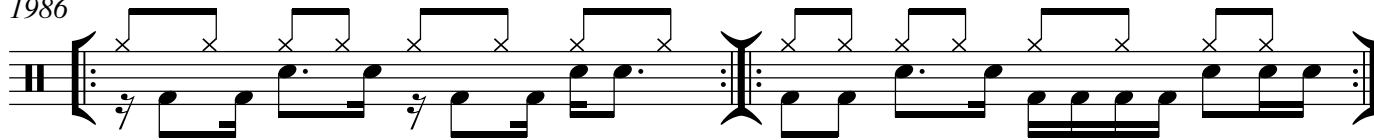
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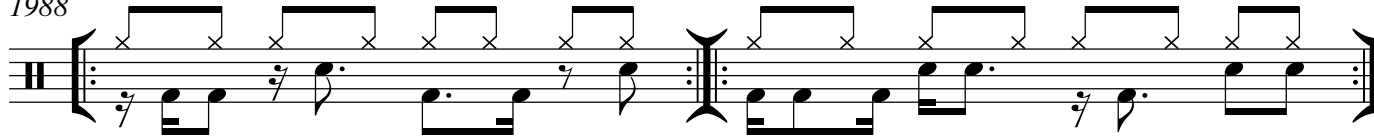
1984



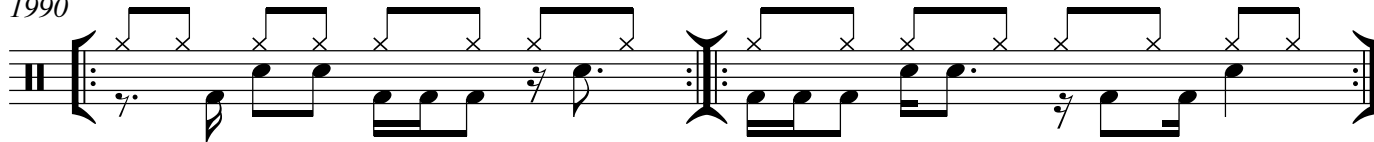
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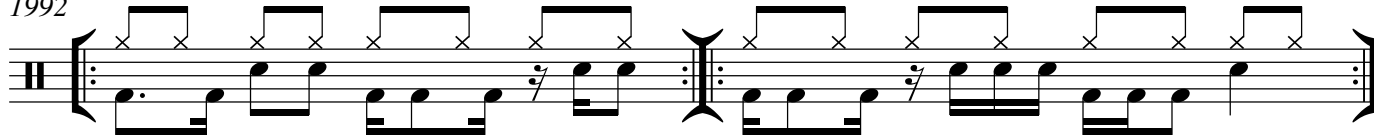
1988



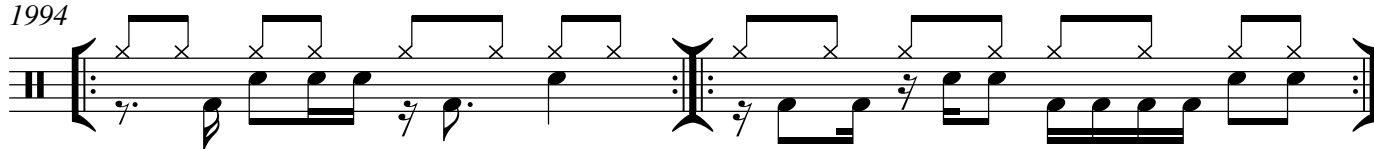
1990



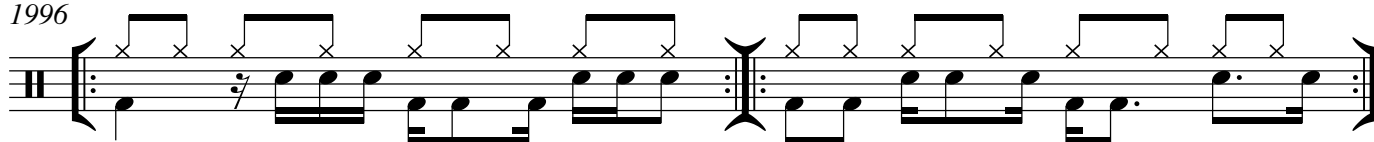
1992



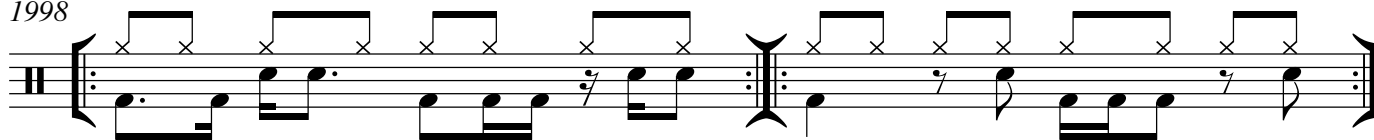
1994



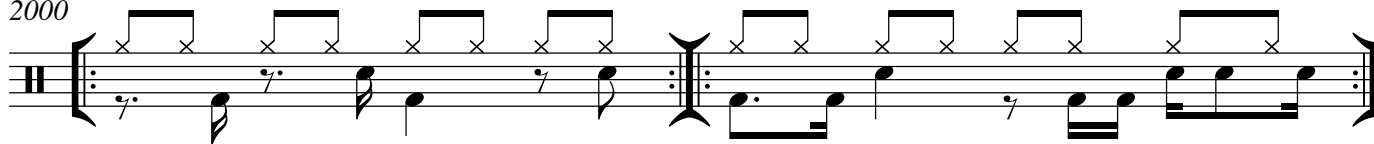
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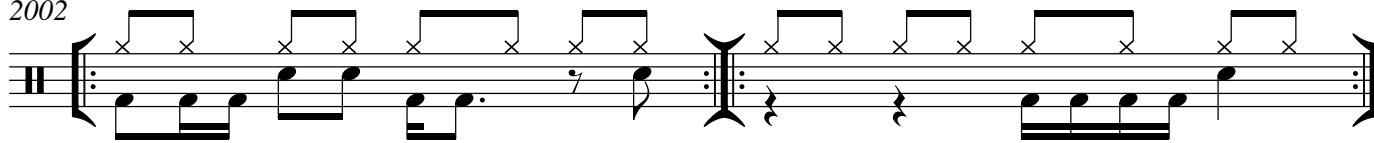
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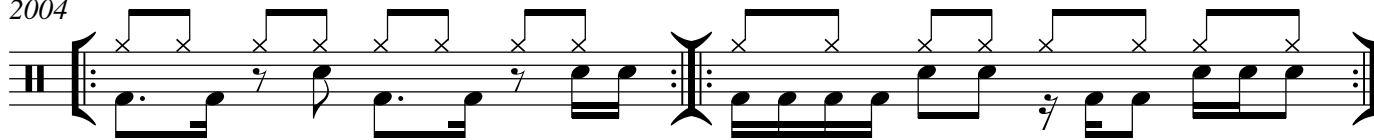
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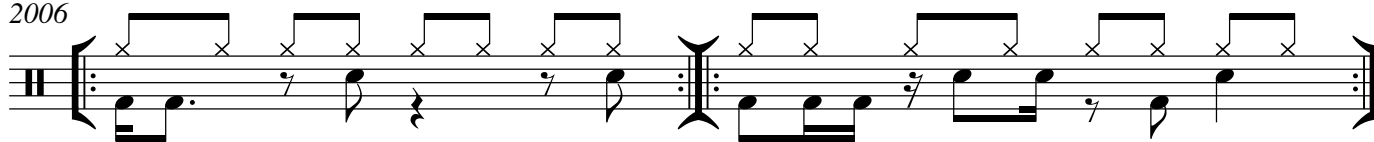
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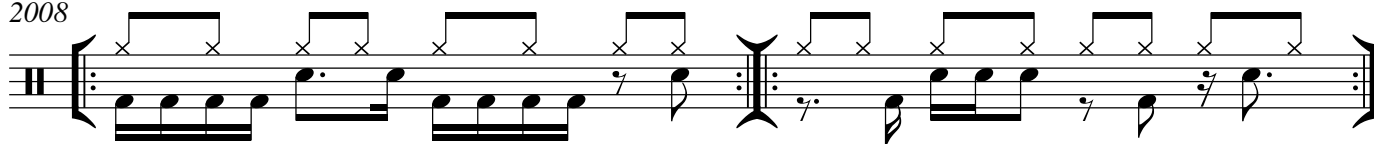
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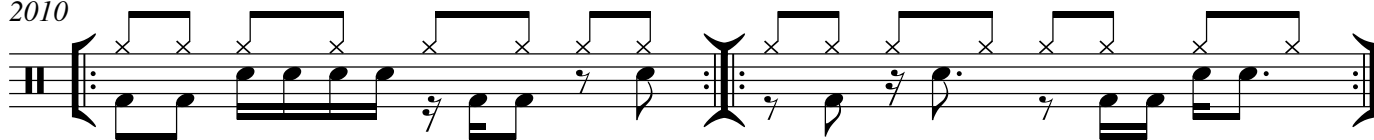
2006



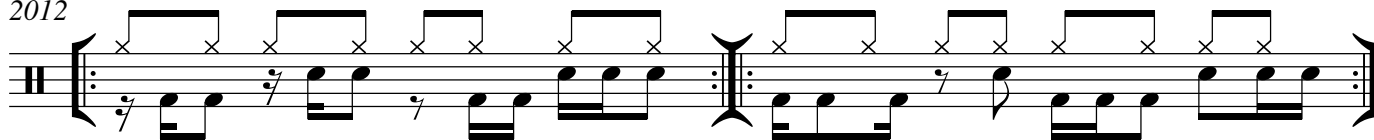
2008



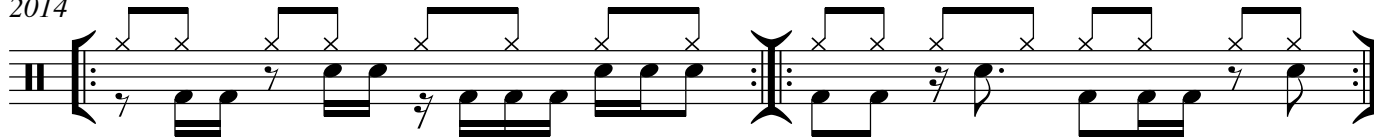
2010



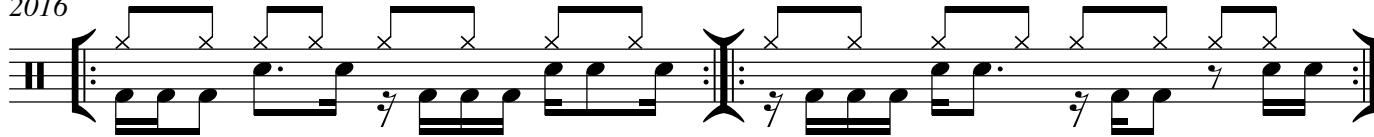
2012



2014

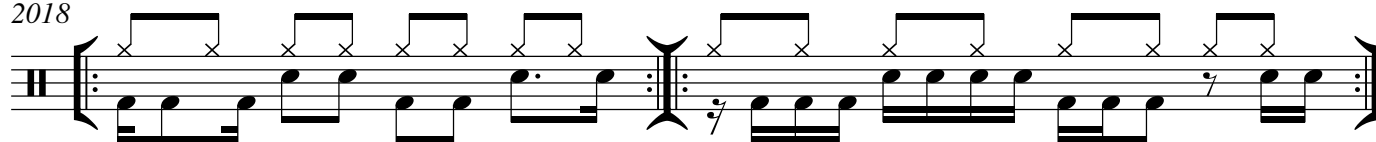


2016

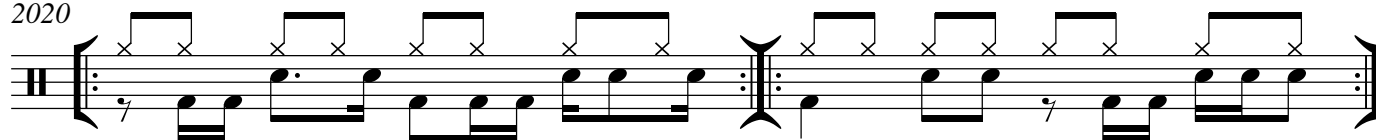


190

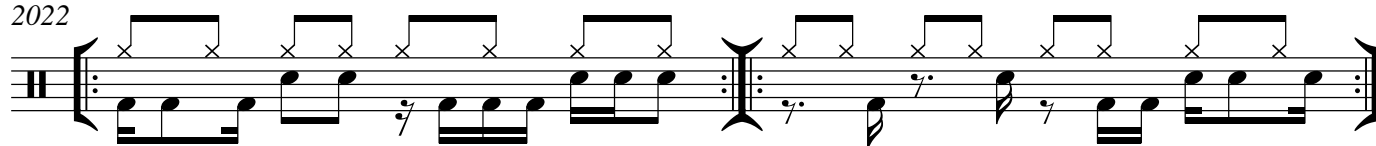
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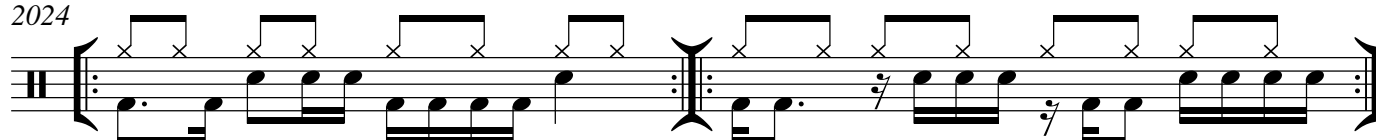
2020



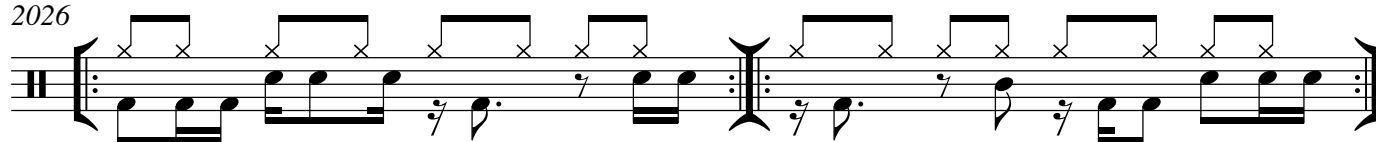
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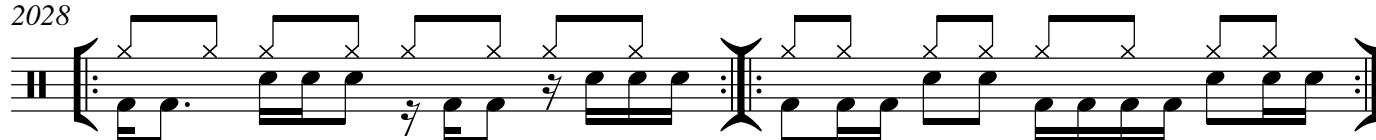
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2026



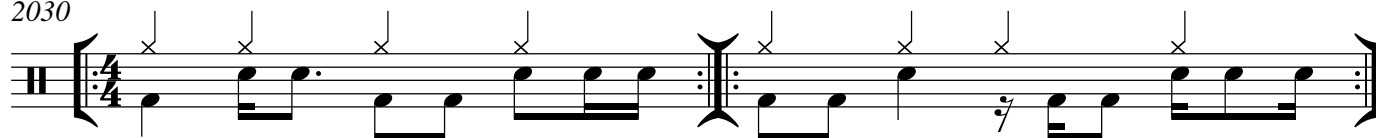
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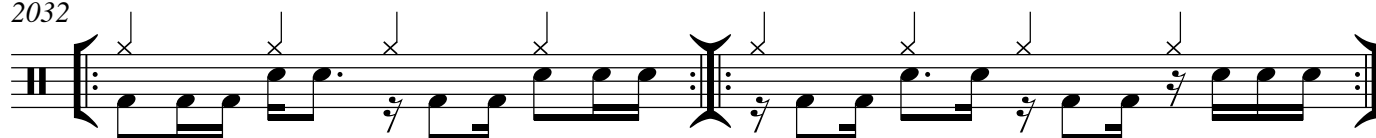
Ostinato de hi-hat en negras en 4/4 (parte VII)

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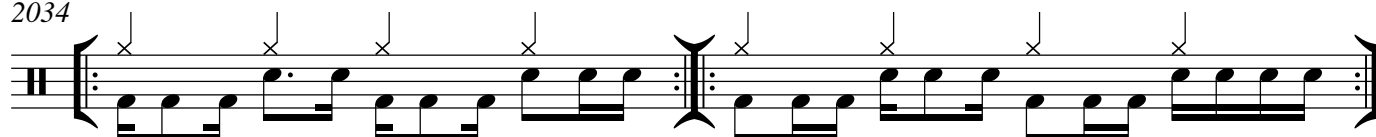
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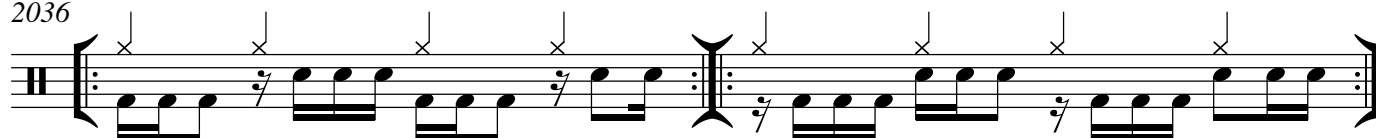
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2034



2036

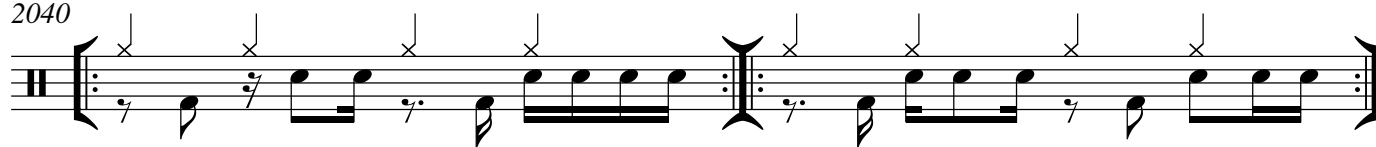


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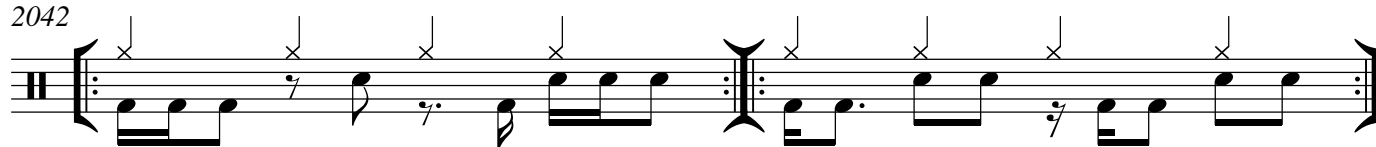


192

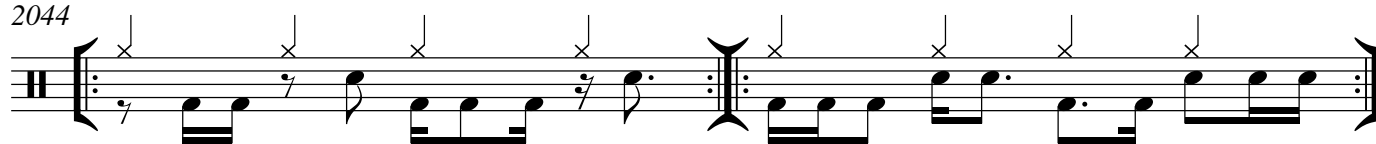
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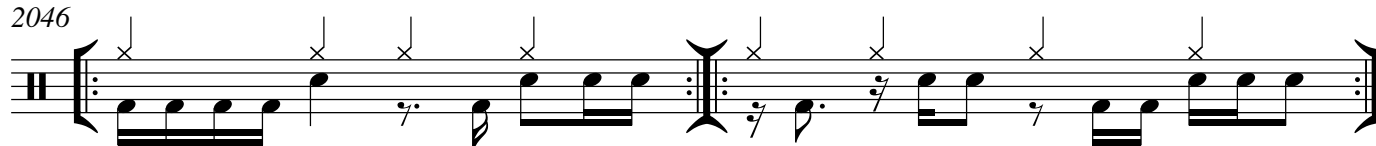
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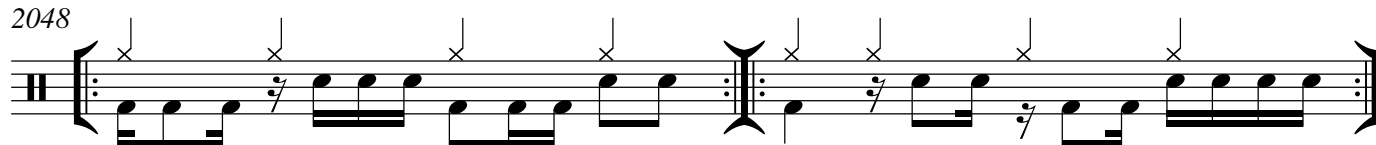
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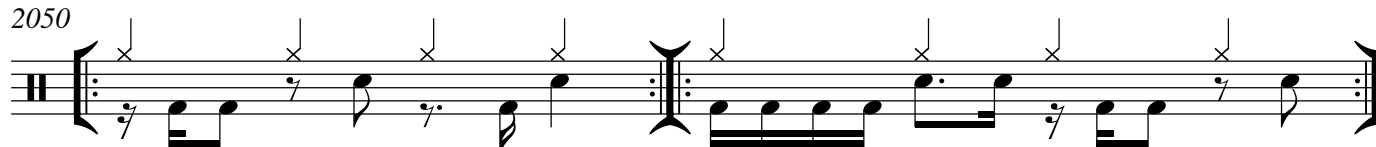
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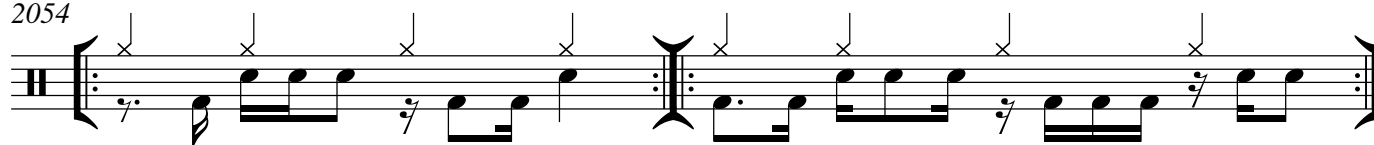
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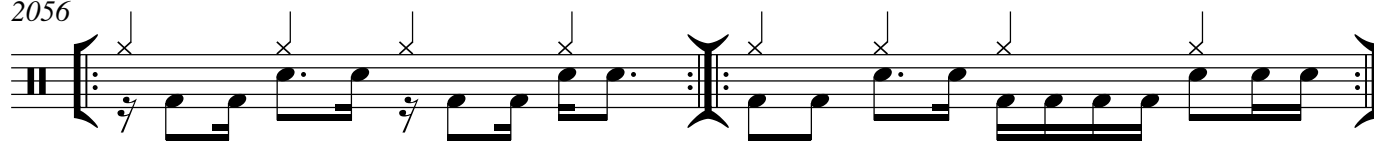
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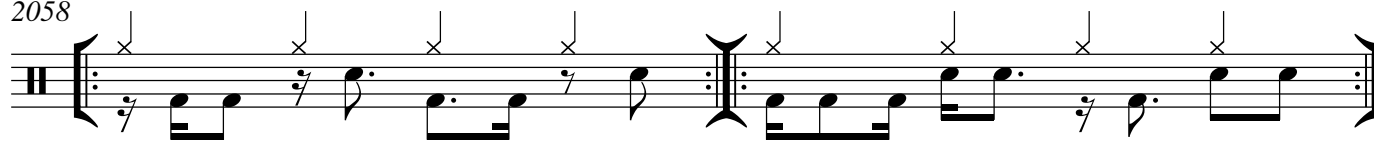
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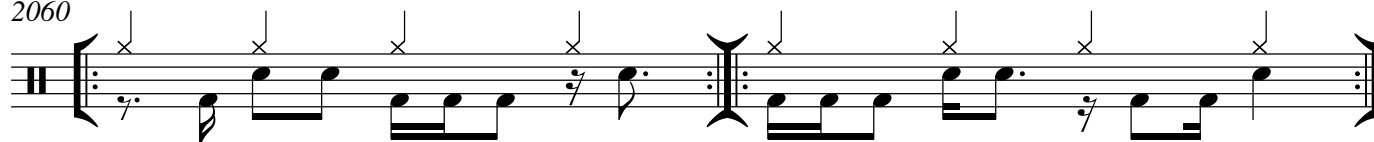
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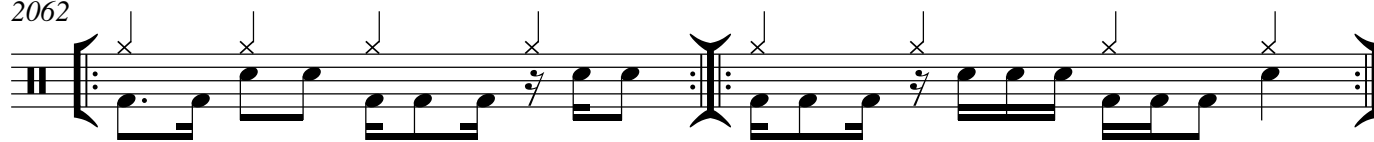
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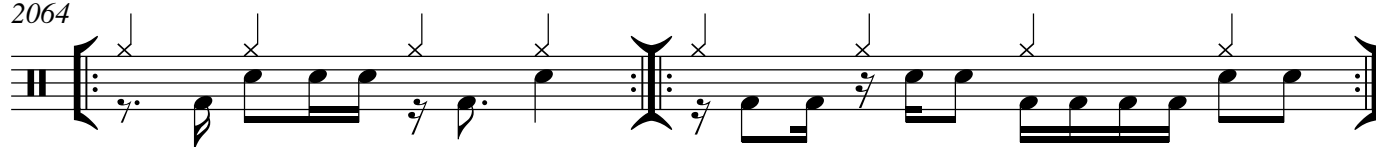


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194

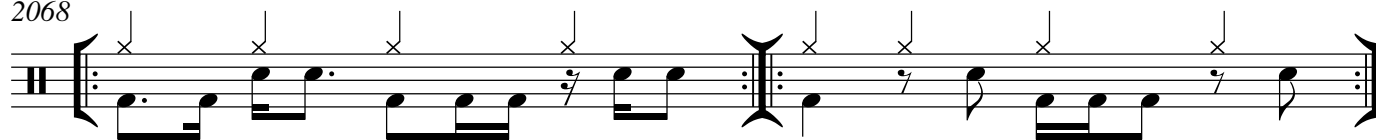
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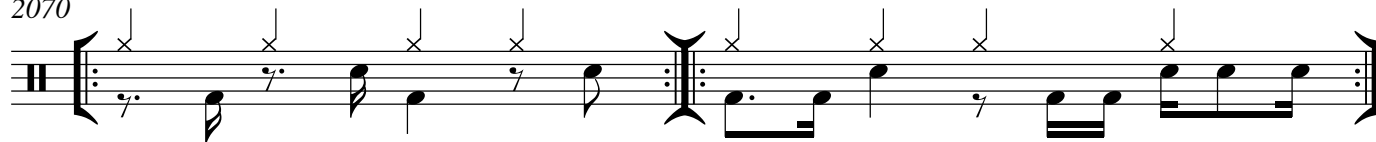
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2068



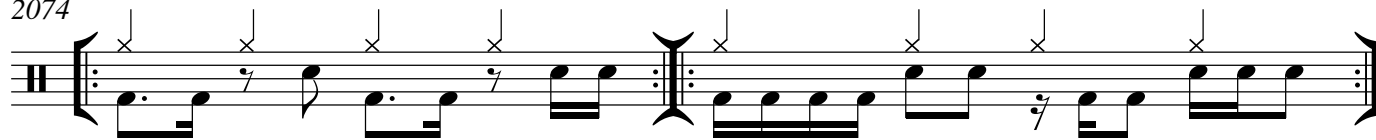
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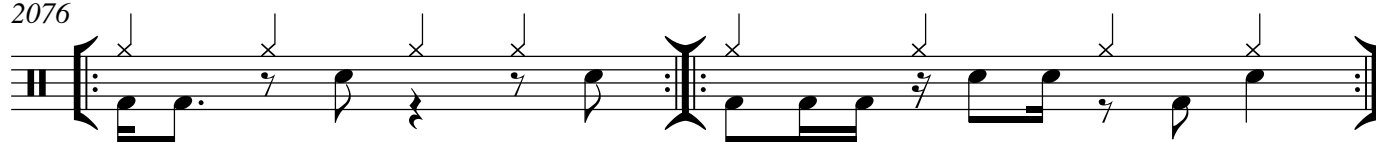
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2074



2076



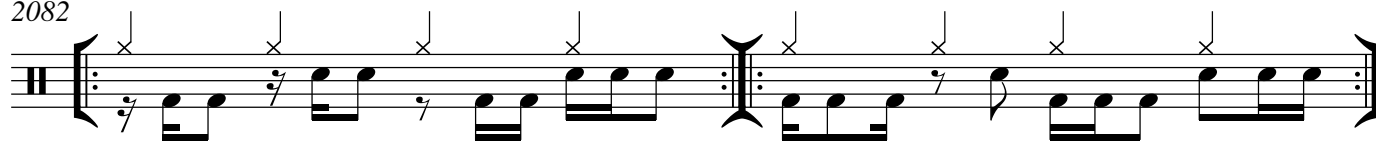
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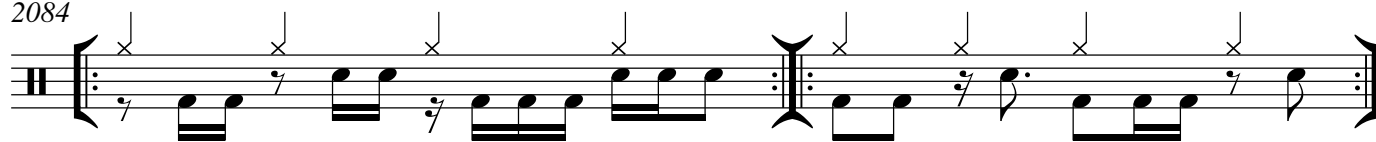
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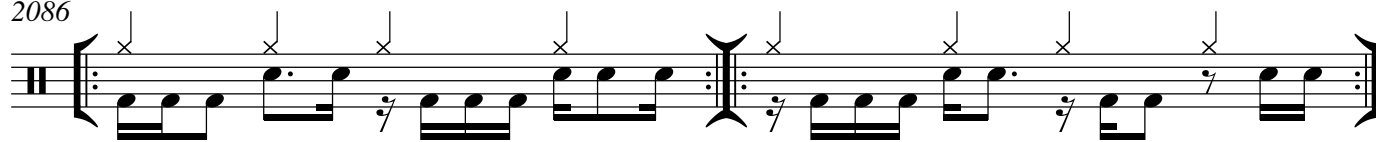
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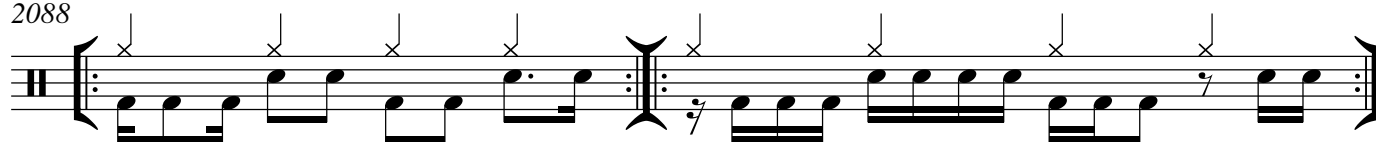


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196

2088



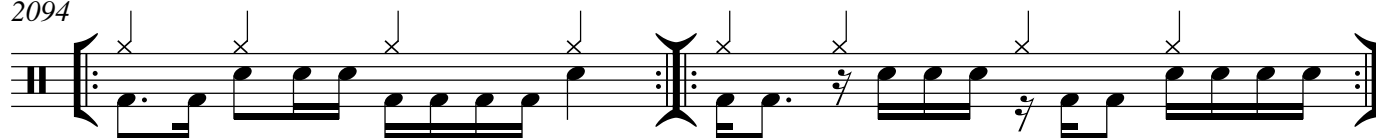
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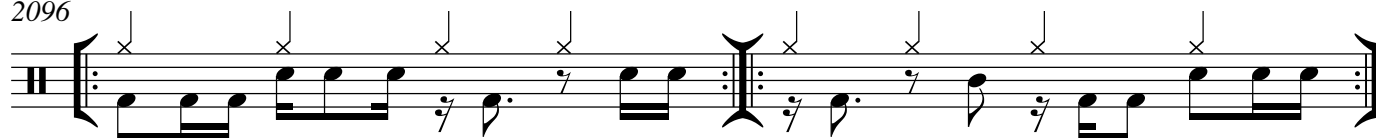
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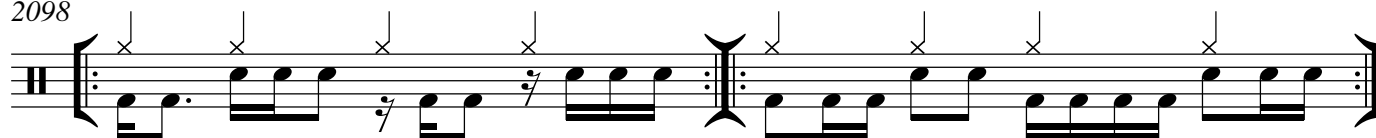
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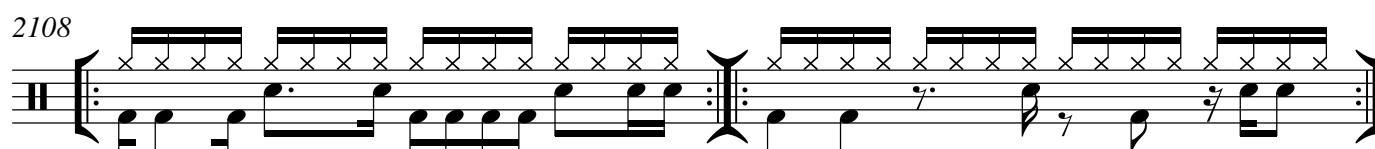
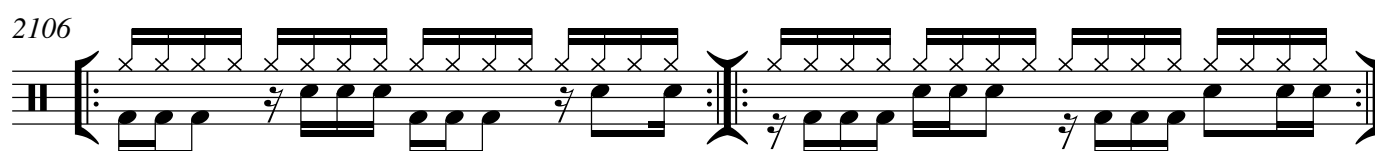
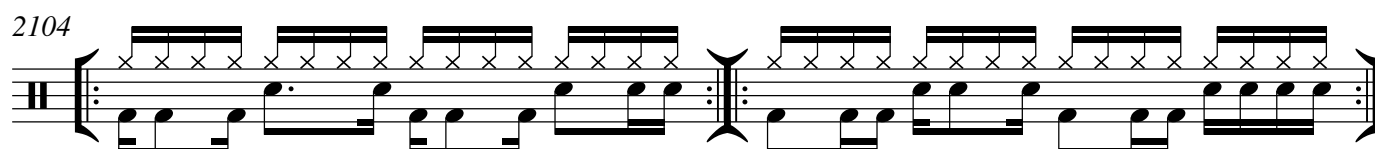
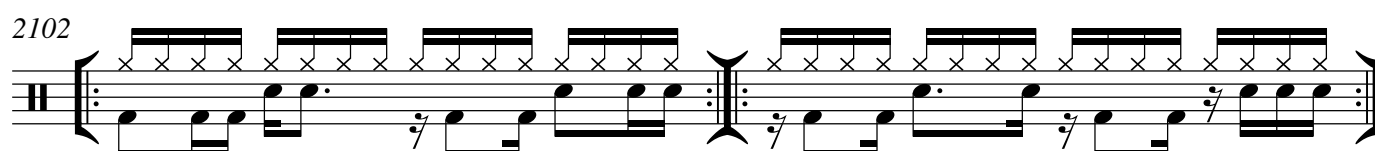
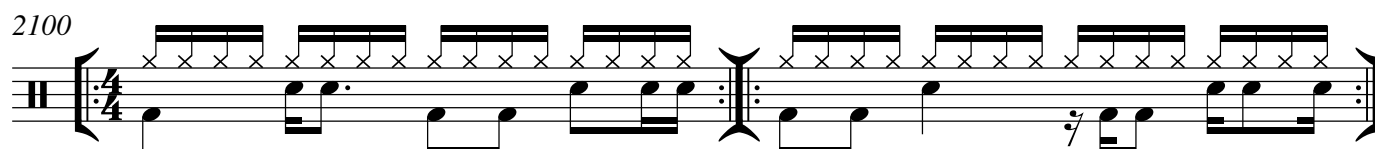


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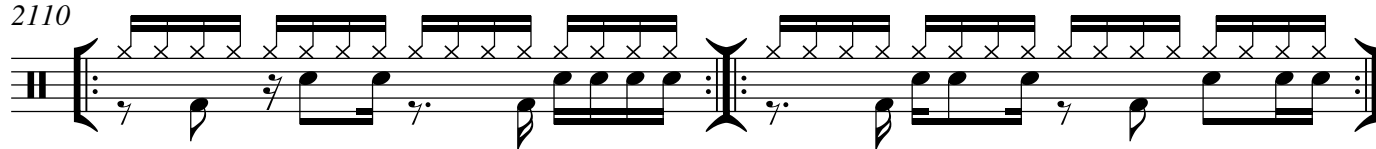


Ostinato de hi-hat en semicorcheas en 4/4 (parte VII)

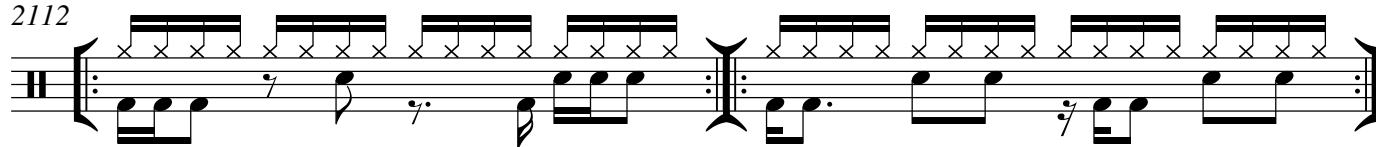
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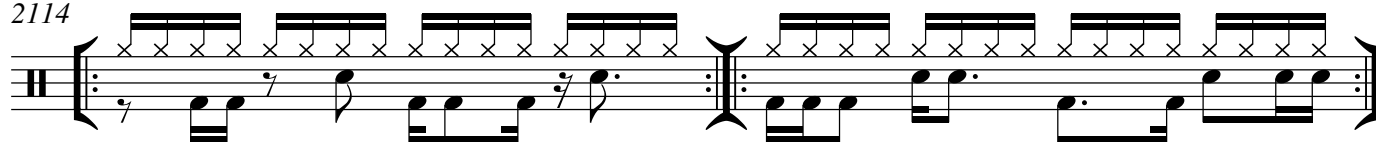
2110



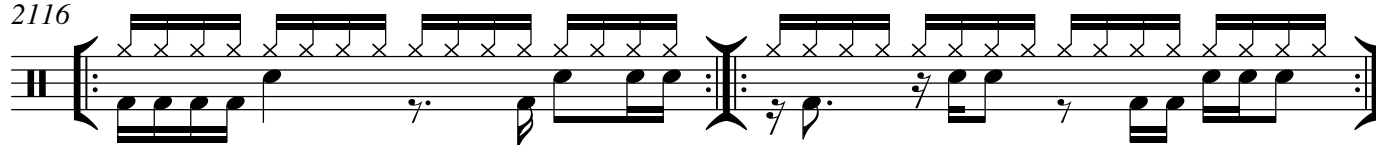
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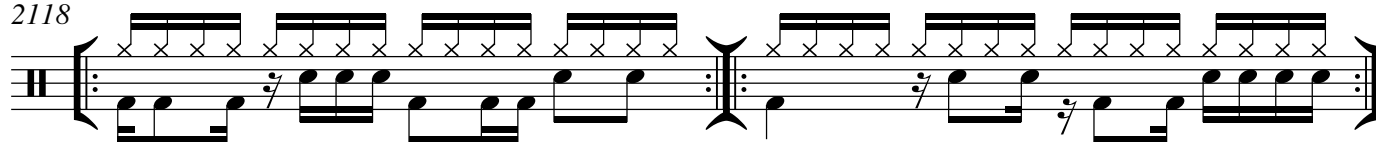
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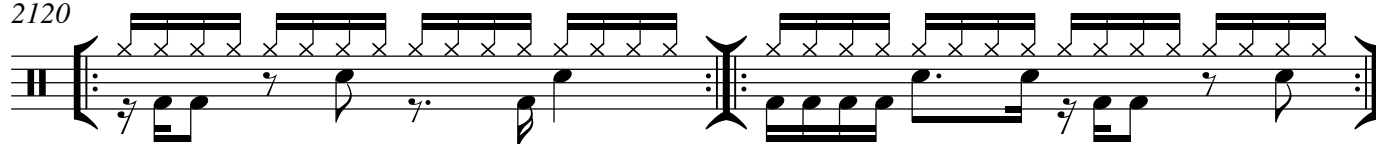
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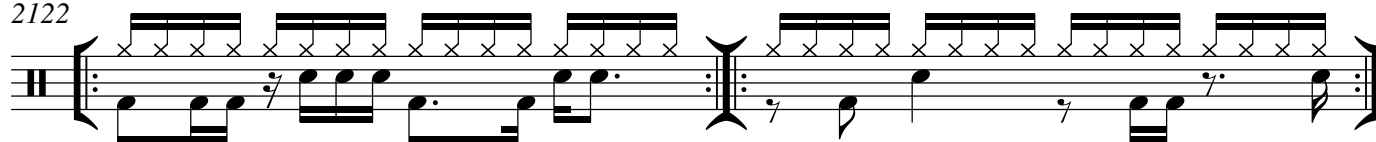
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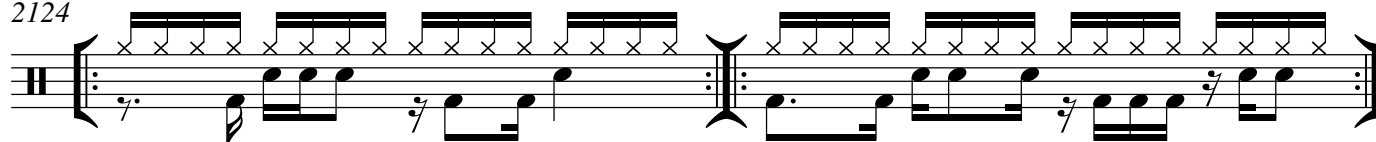
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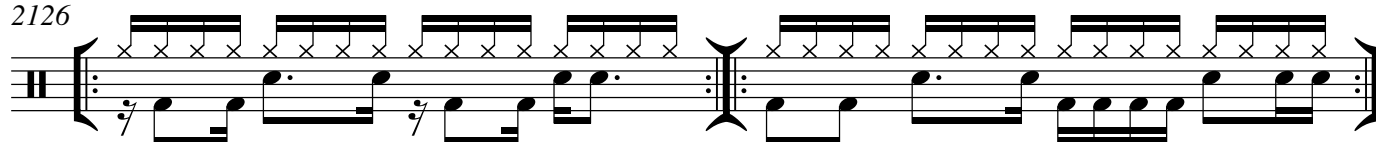
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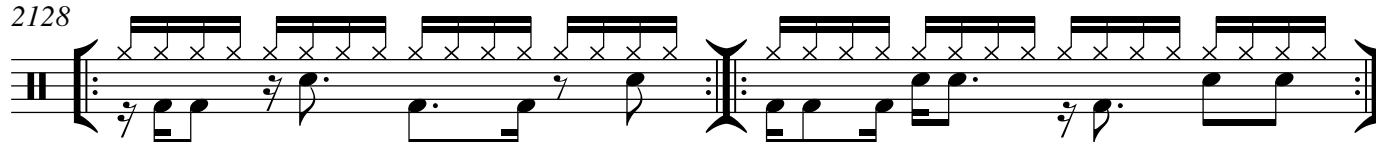
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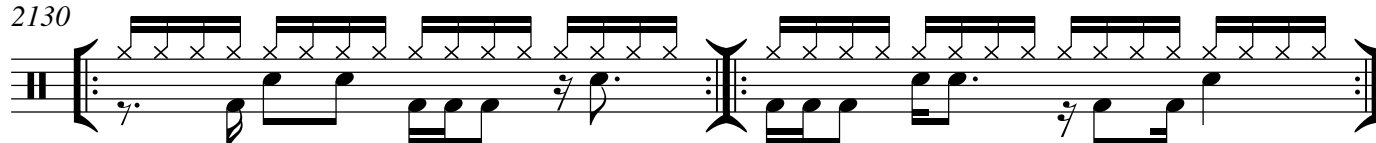
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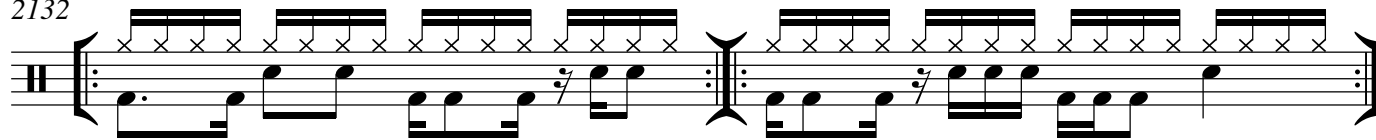
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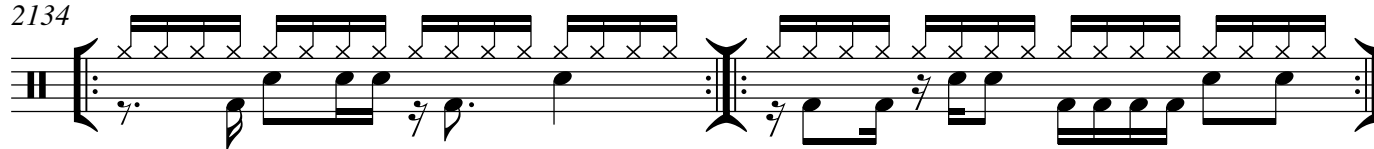
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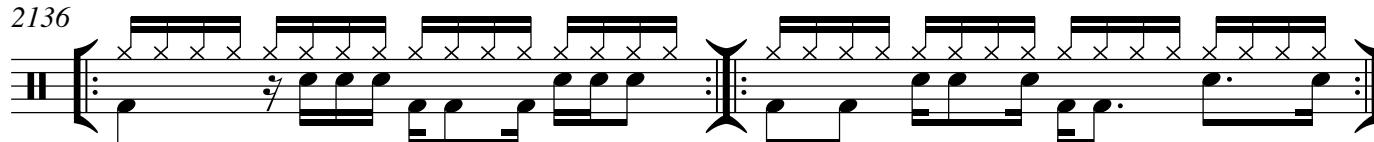
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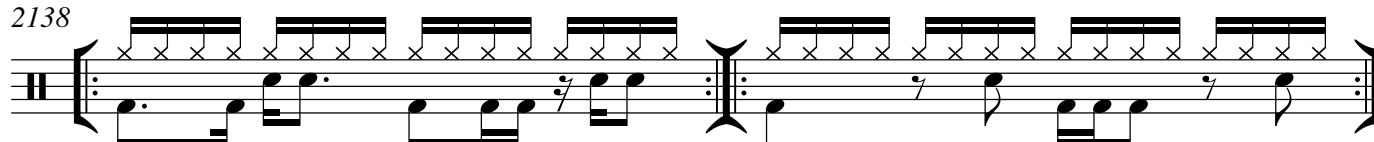
2134



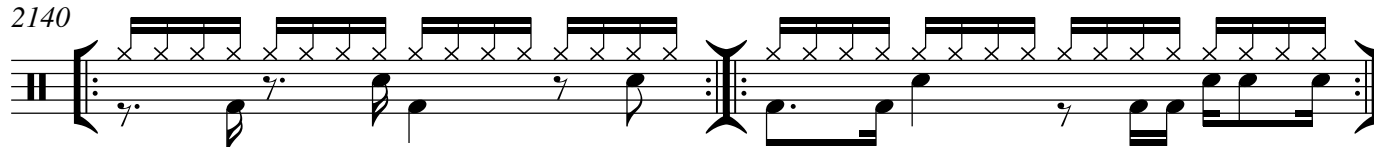
2136



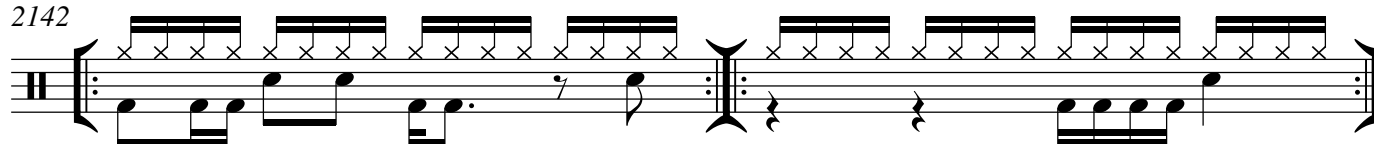
2138



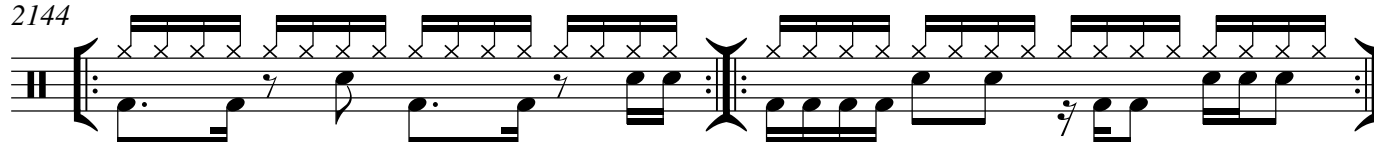
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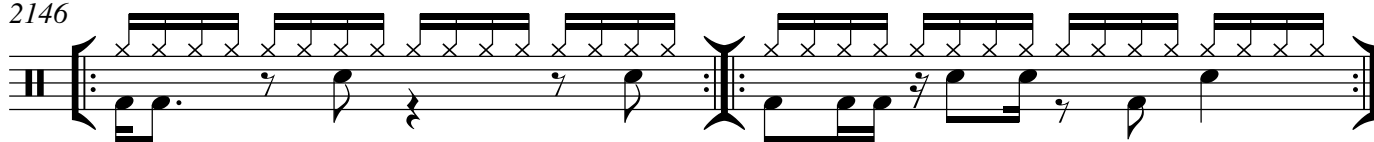
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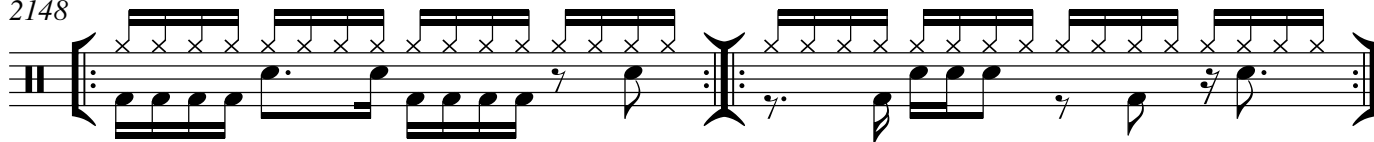
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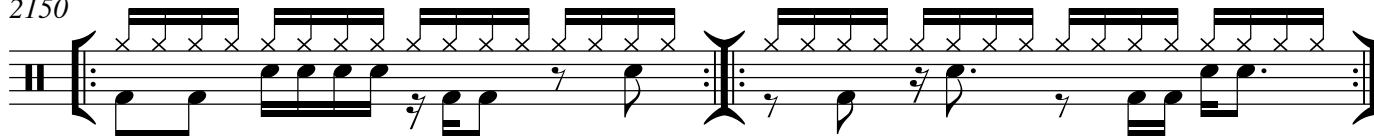
2146



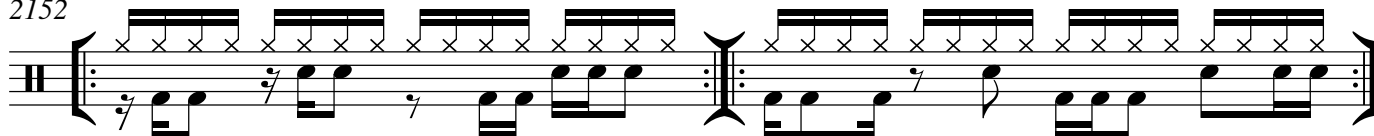
2148



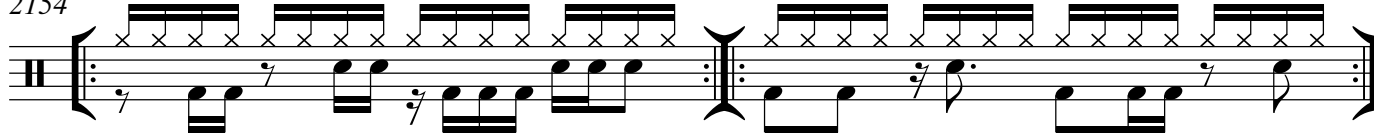
2150



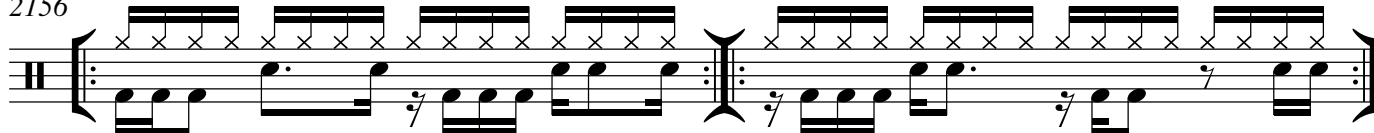
2152



2154

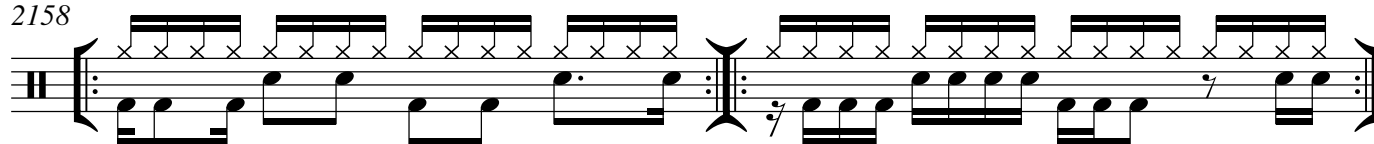


2156

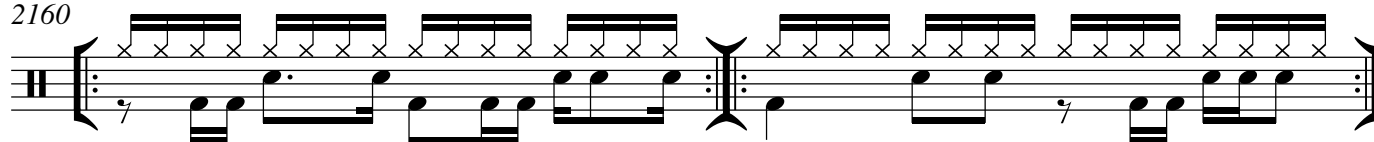


202

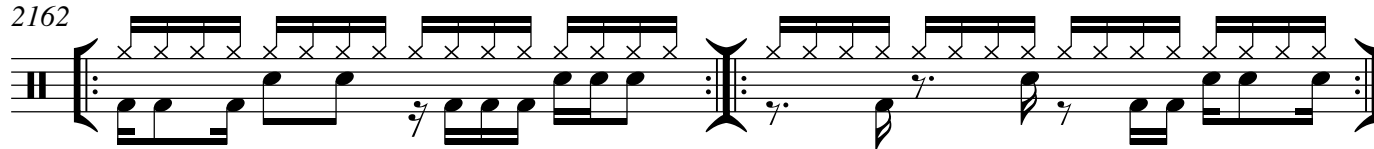
2158



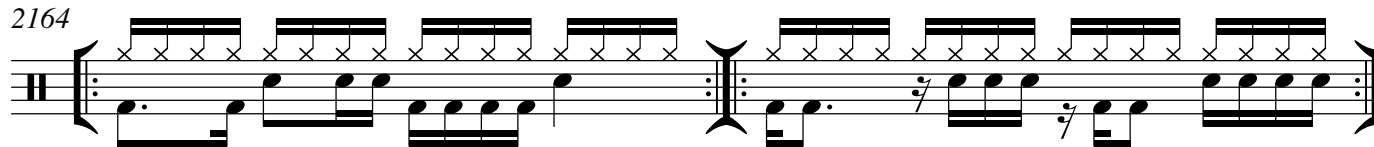
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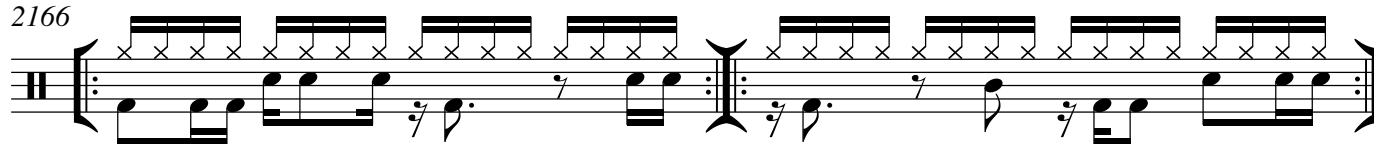
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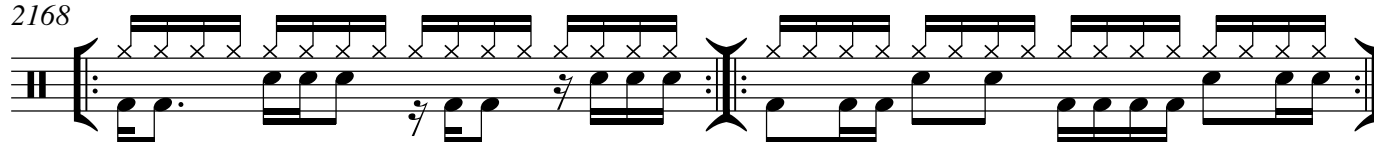
2164



2166

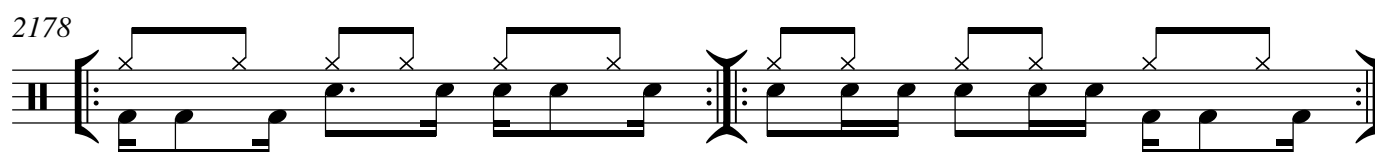
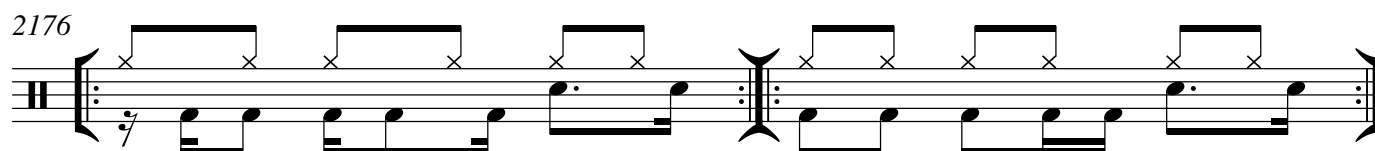
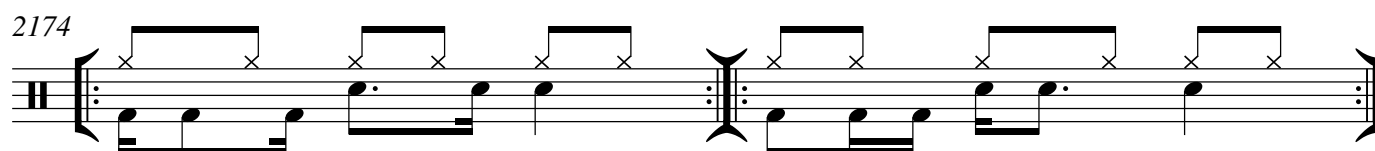
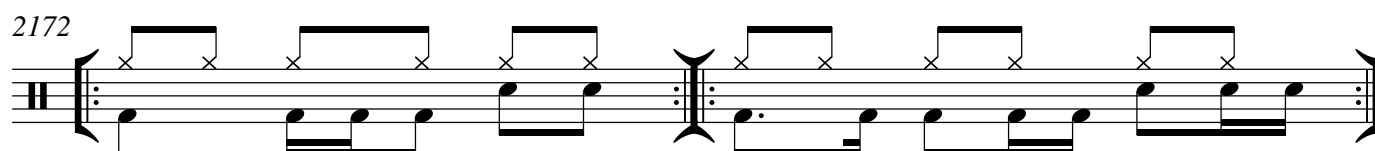
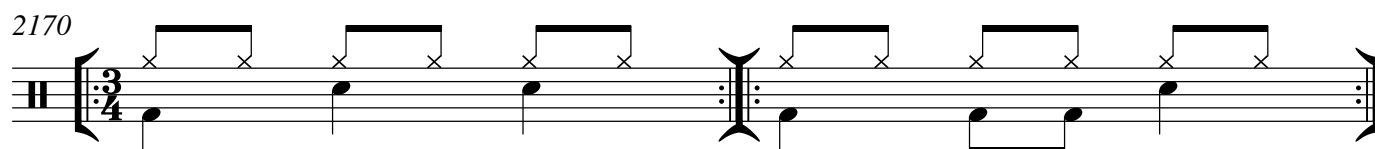


2168

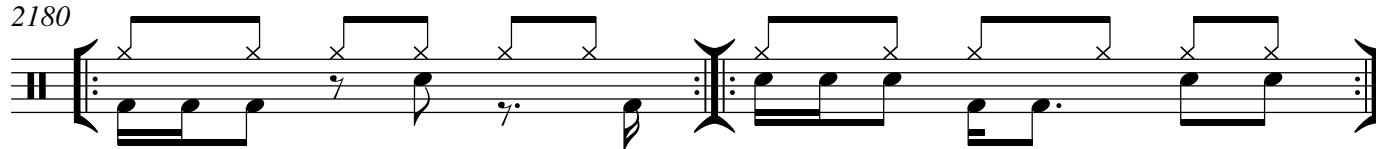


Ostinato de hi-hat en corcheas en 3/4 (parte VII)

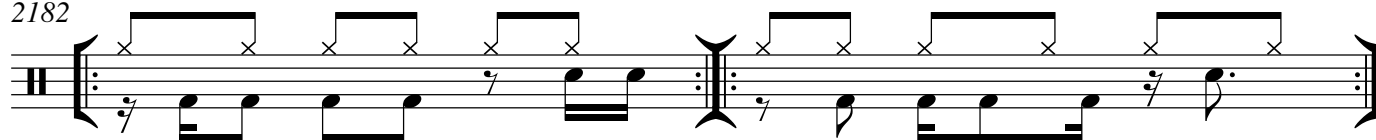
Manuel E. Bartholdy



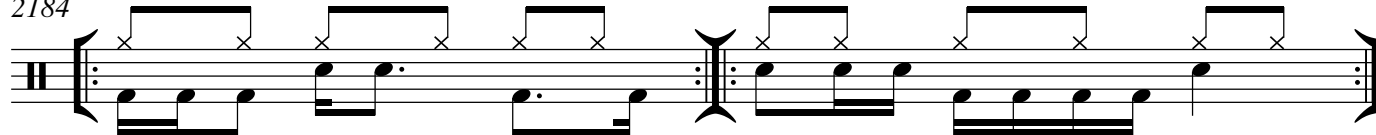
2180



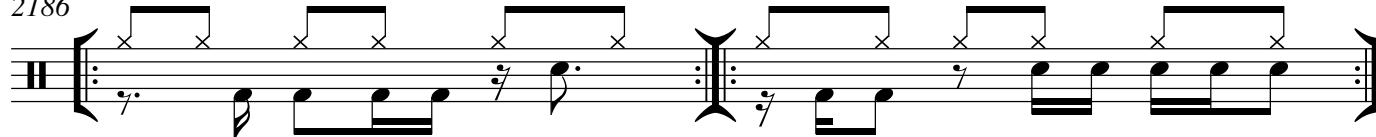
2182



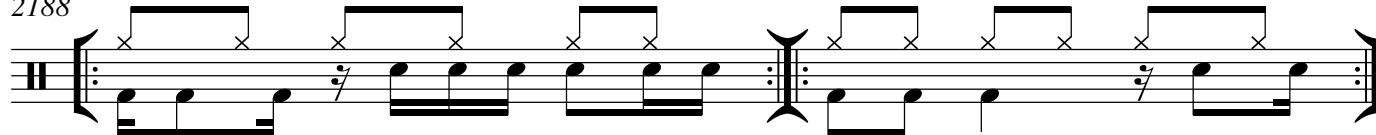
2184



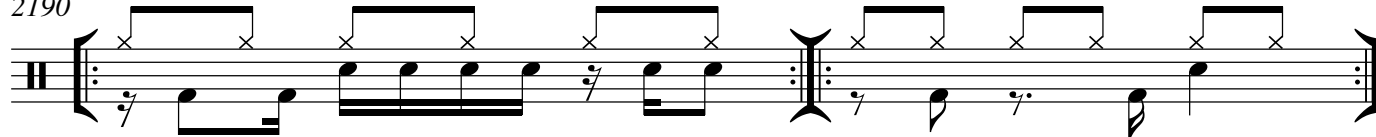
2186



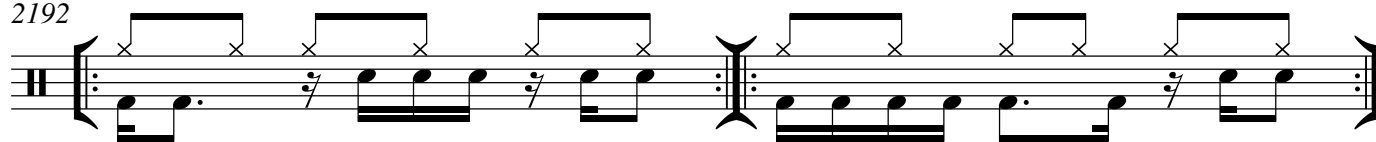
2188



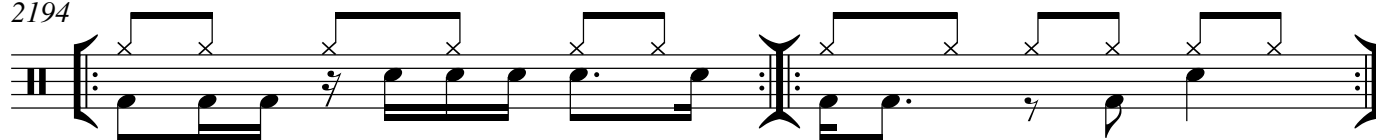
2190



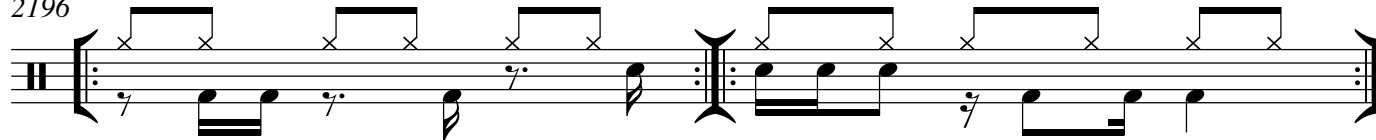
2192



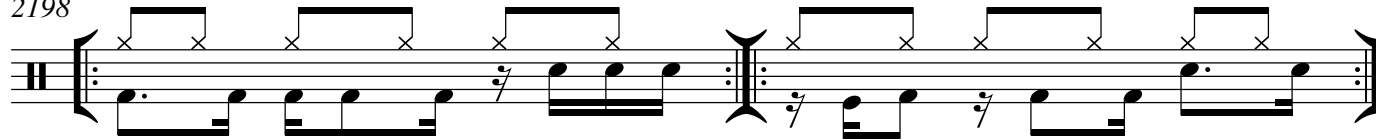
2194



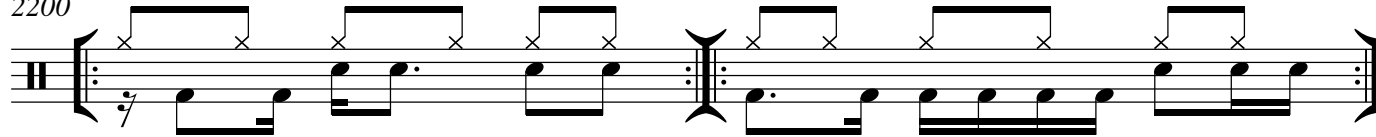
2196



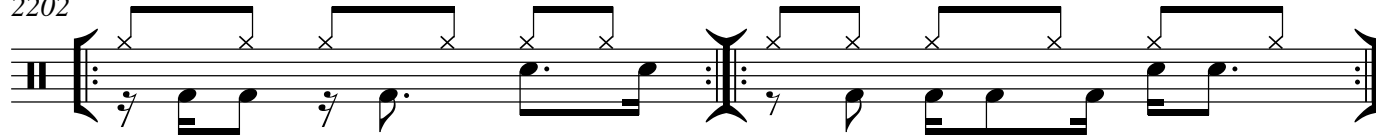
2198



2200

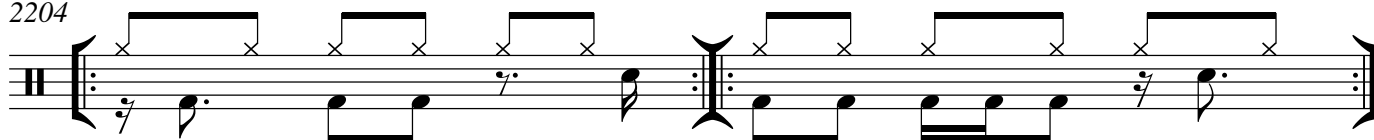


2202

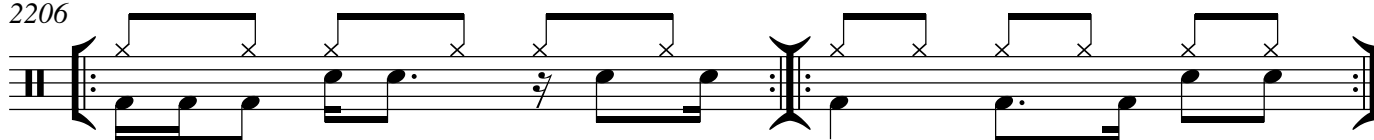


206

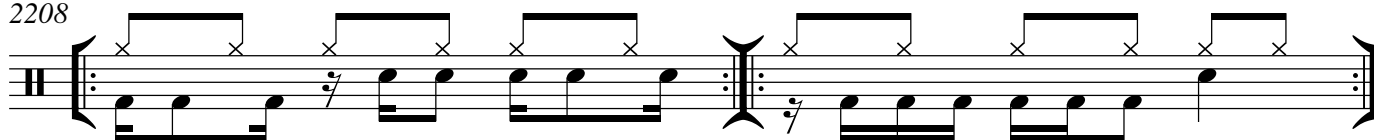
2204



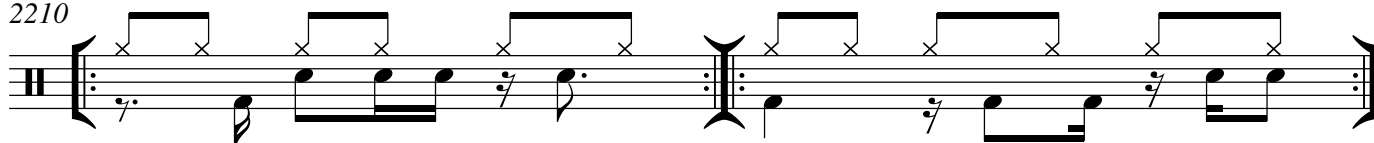
2206



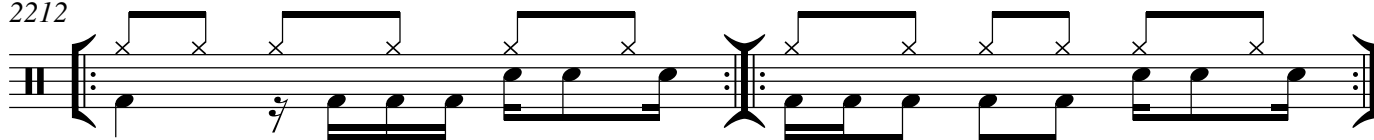
2208



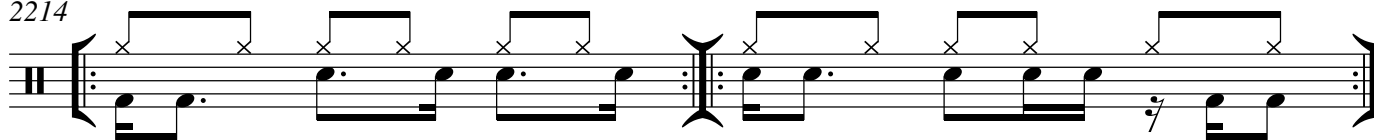
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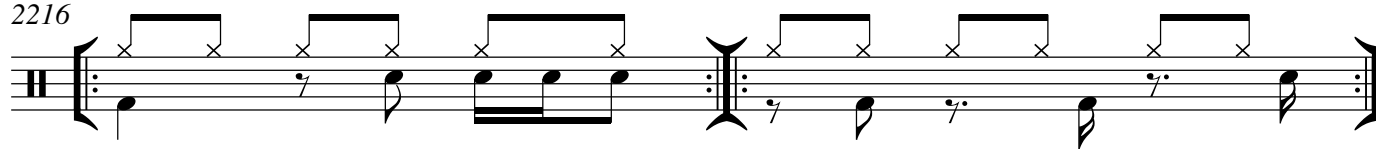
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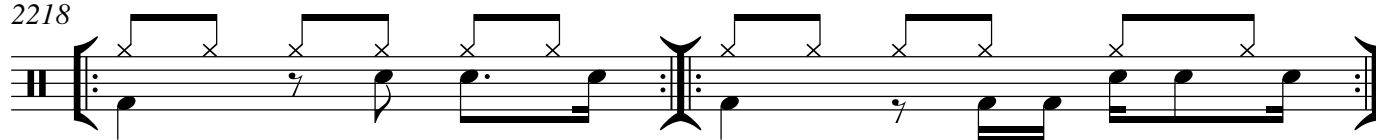
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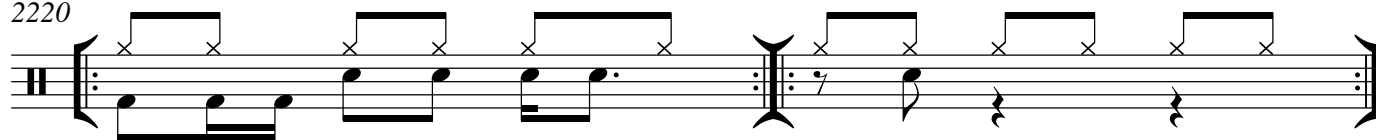
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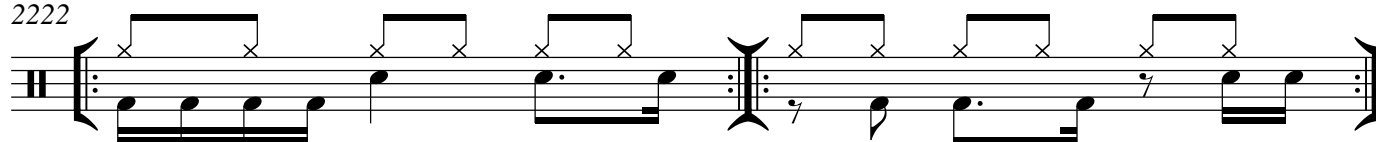
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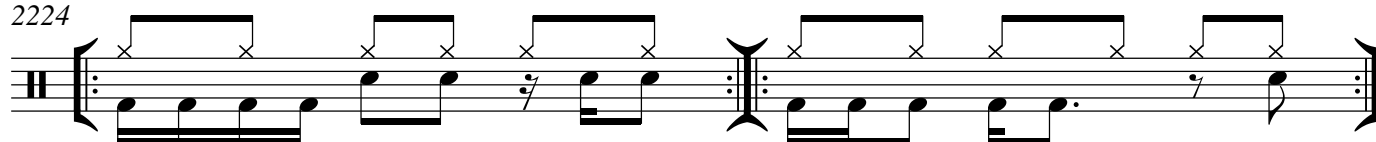
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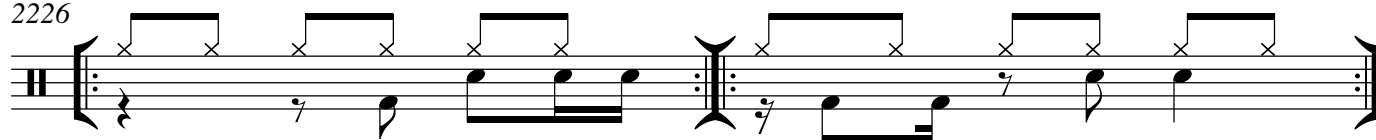
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2224

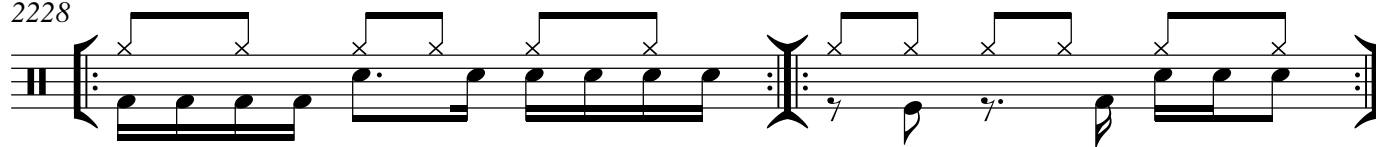


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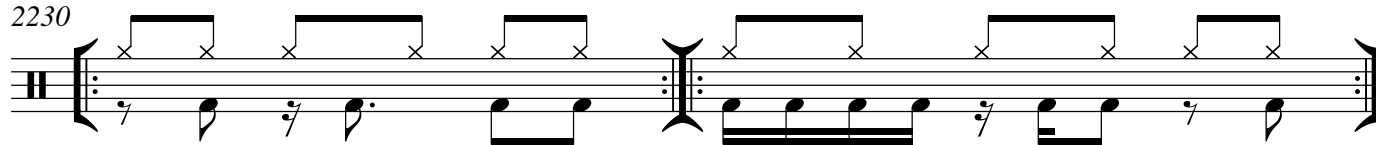


208

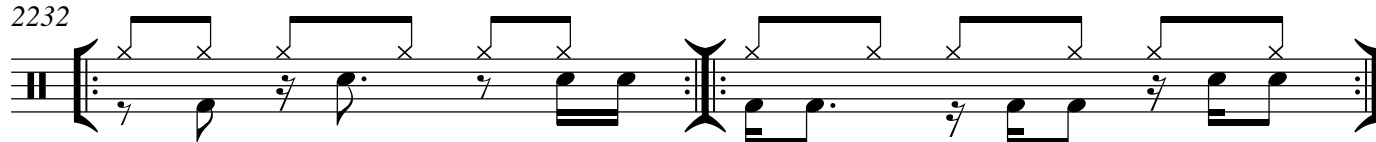
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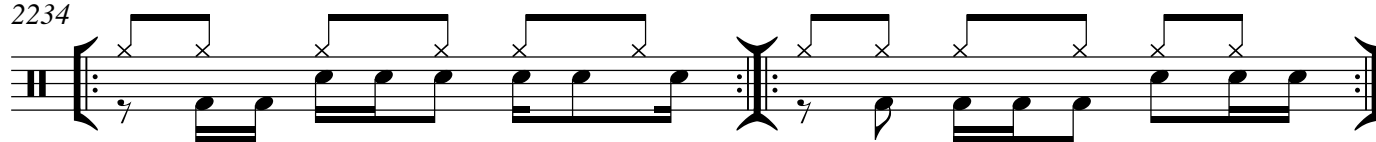
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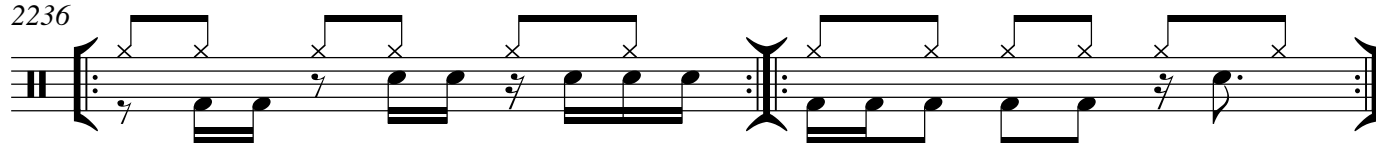
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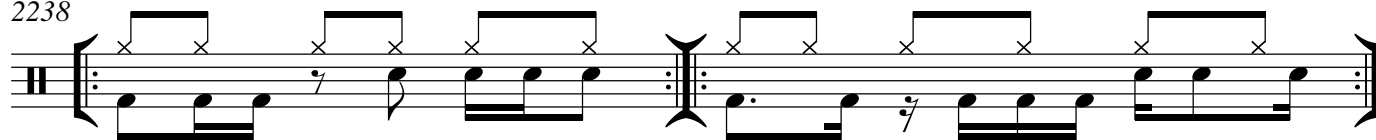
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2236



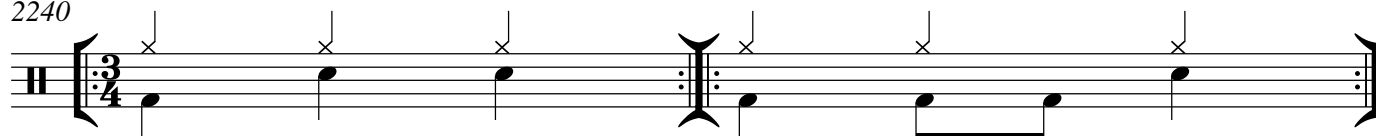
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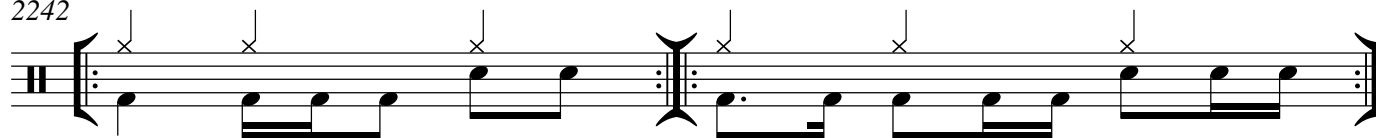
Ostinato de hi-hat en negras en 3/4 (parte VII)

Manuel E. Bartholdy

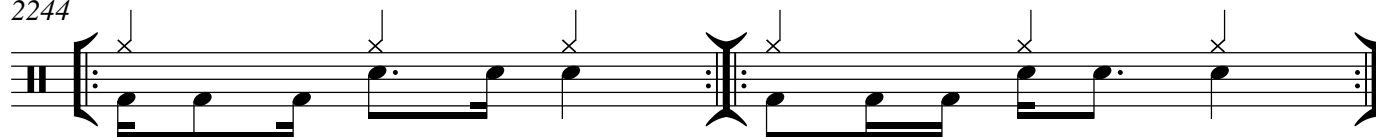
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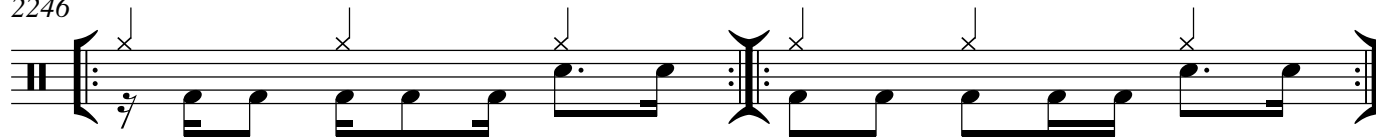
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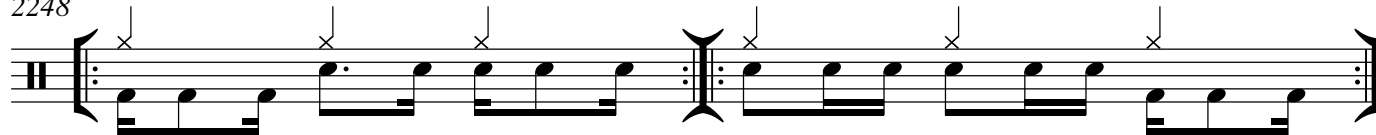
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2246

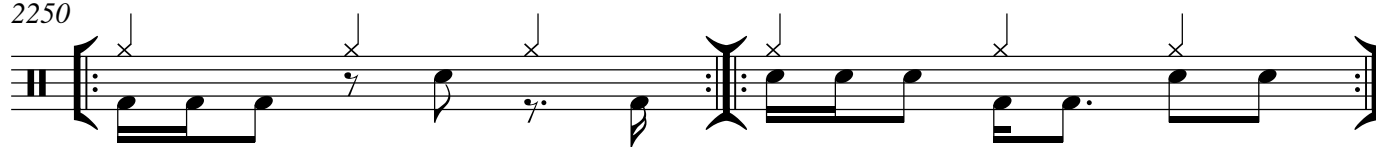


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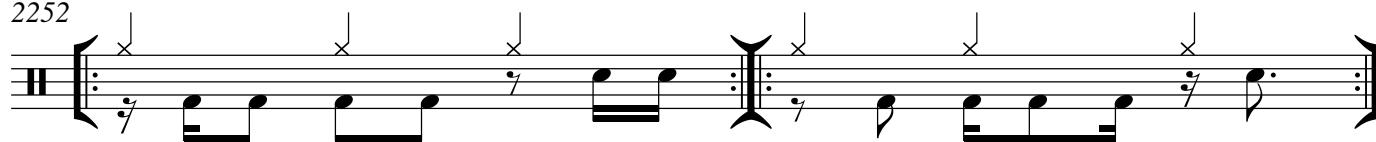


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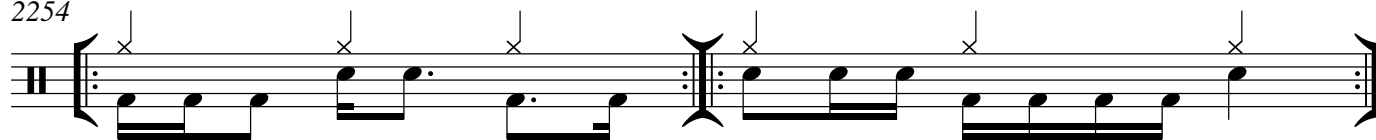
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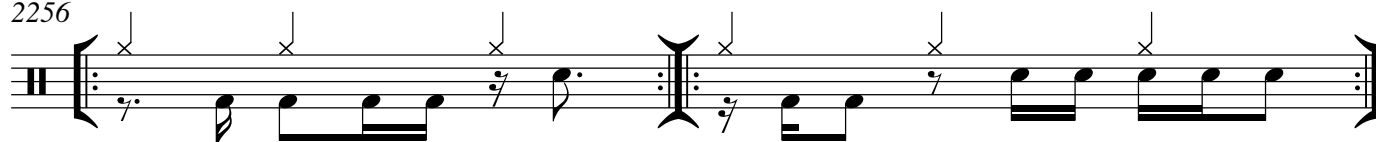
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2254



2256



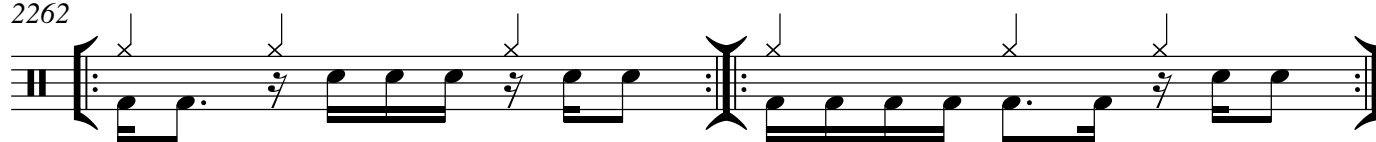
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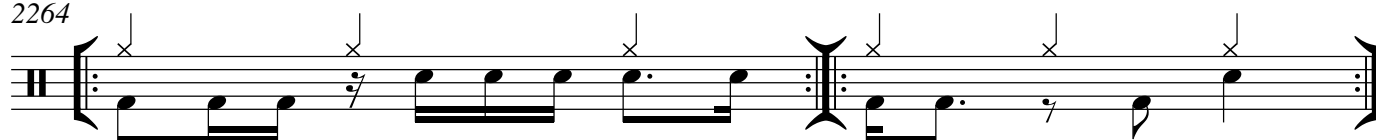
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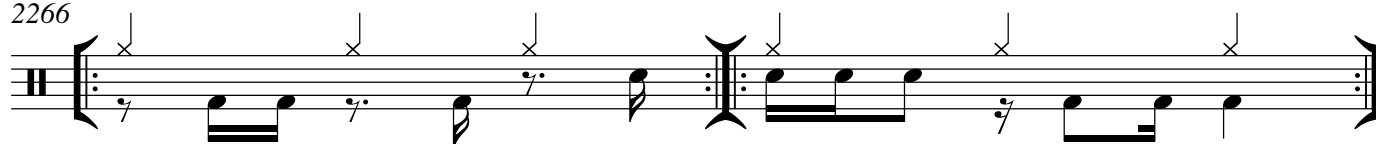
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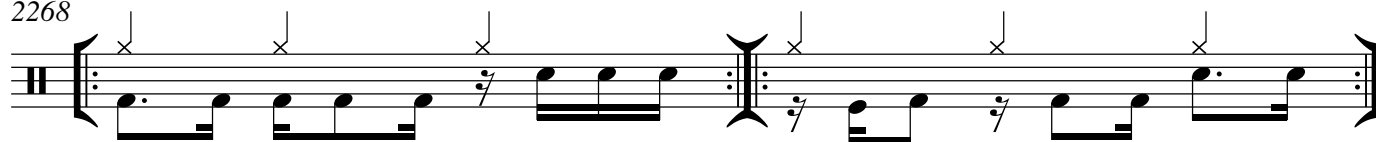
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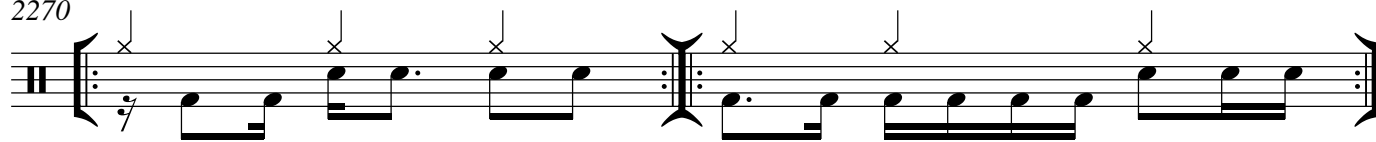
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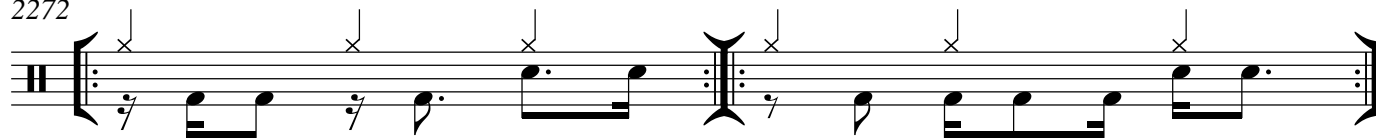
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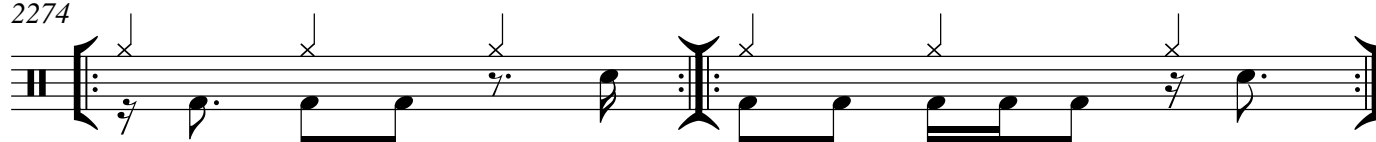


2272



212

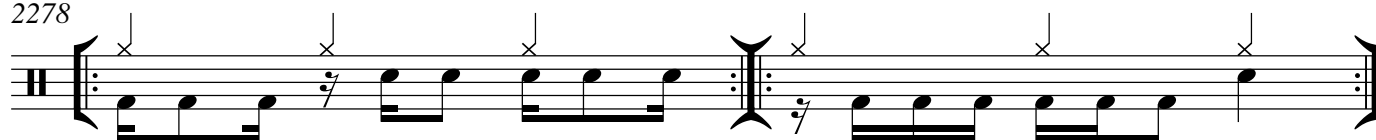
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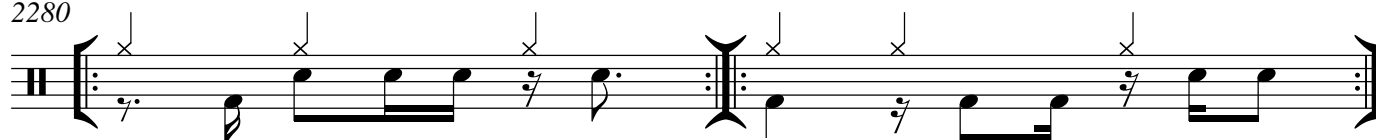
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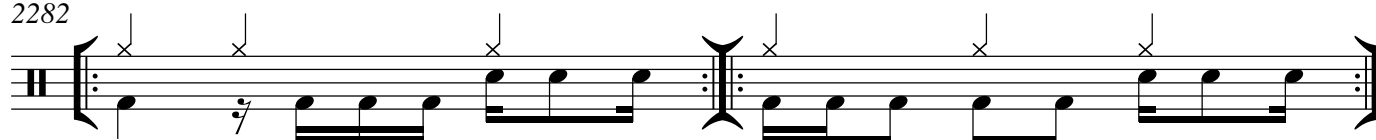
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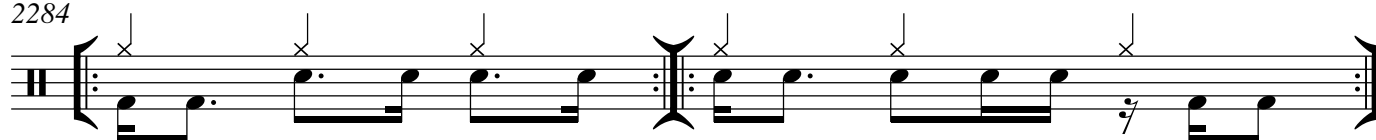
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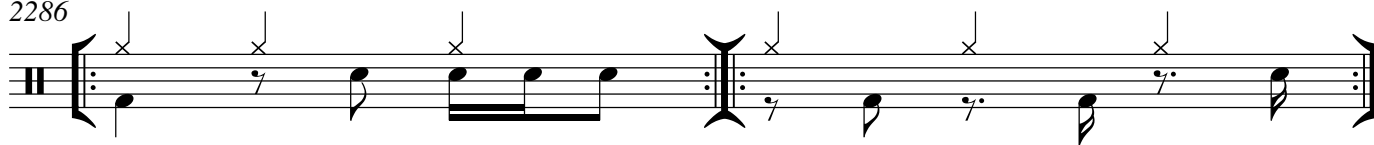
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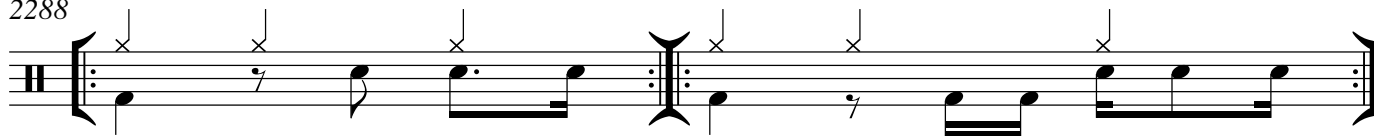
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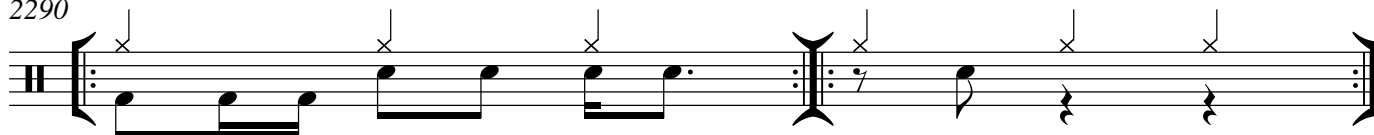
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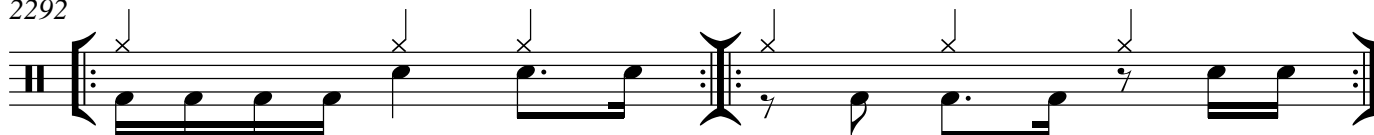
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2290



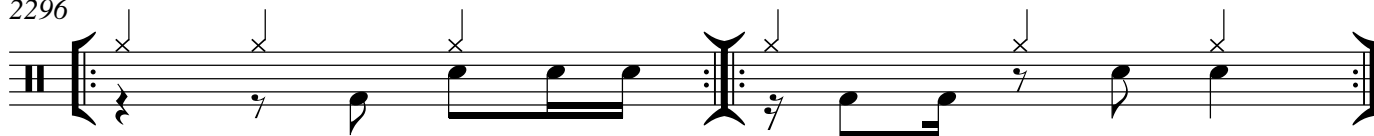
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2294



2296

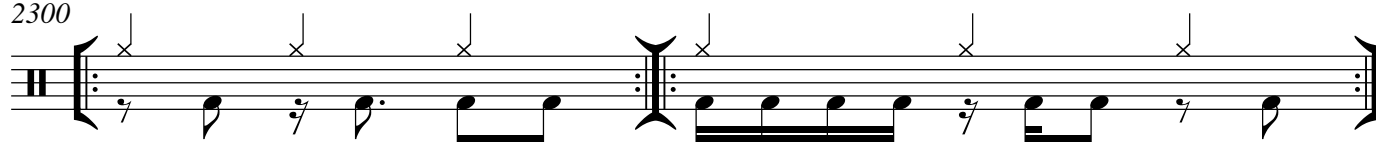


214

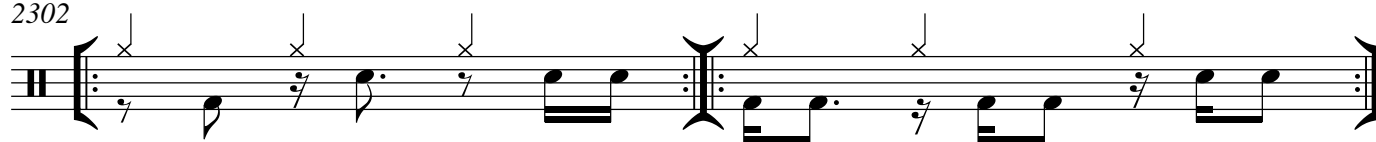
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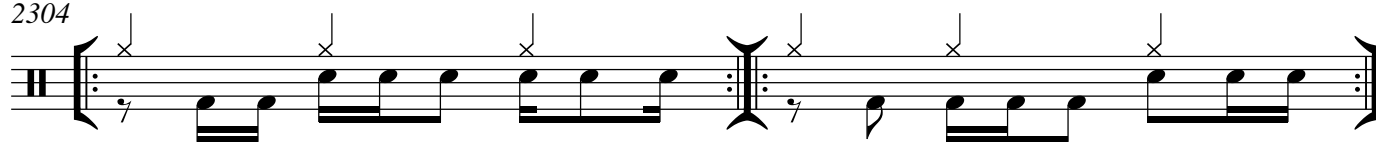
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2302



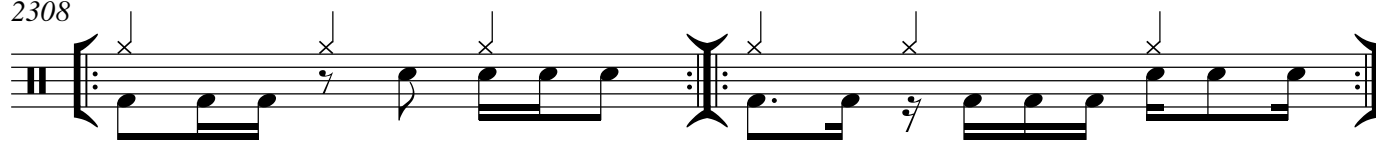
2304



2306

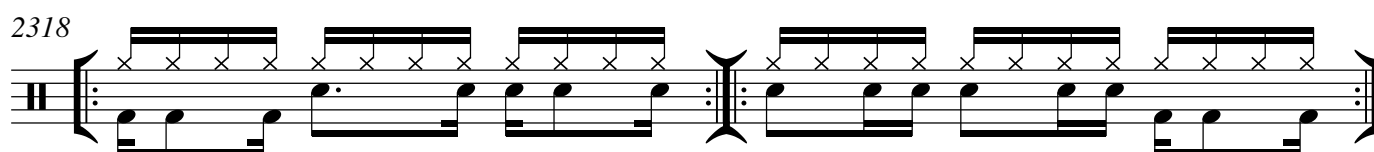
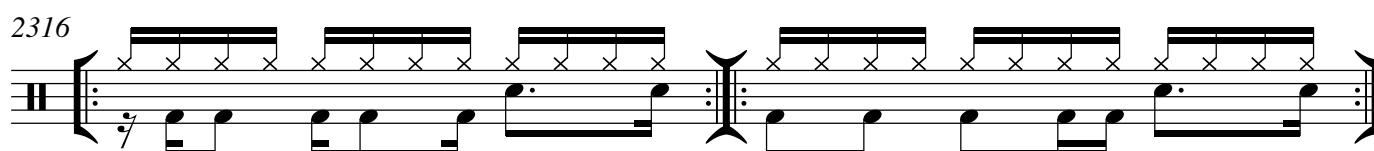
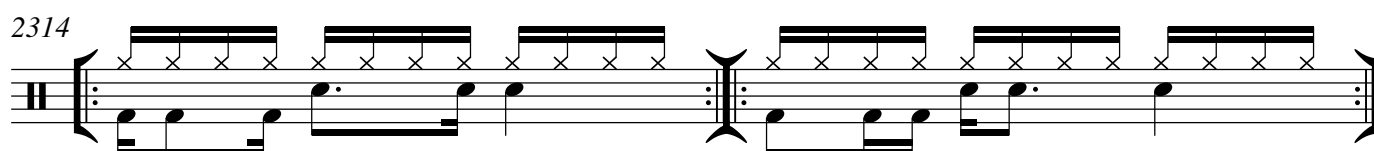
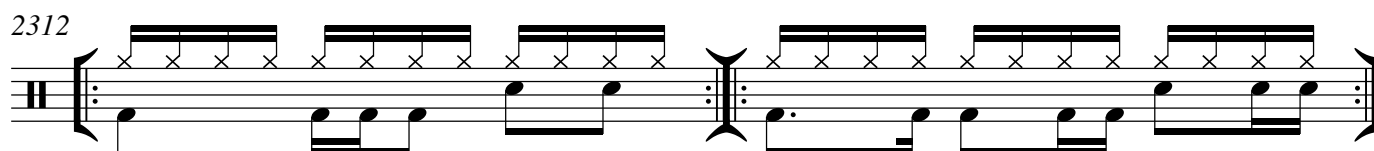
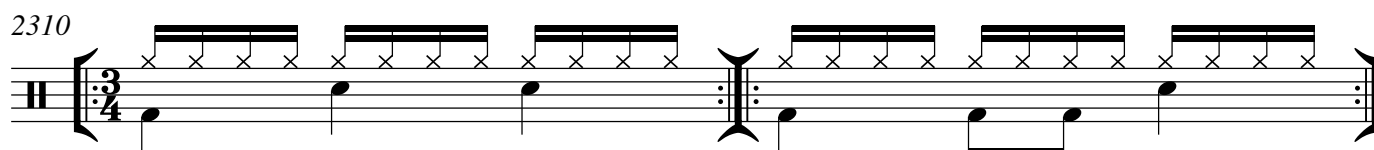


2308



Ostinato de hi-hat en semicorcheas en 3/4 (parte VII)

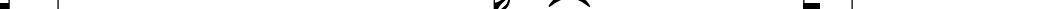
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216

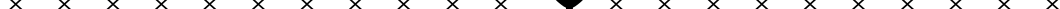
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2320



2322

2322



2324

2324

2324

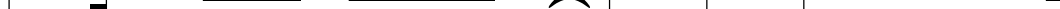
2326

2326

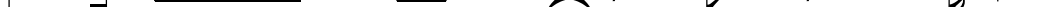
Example 2326 is a 12-measure piece in 3/4 time. The melody is on a single staff with a treble clef. It consists of two measures of a dotted quarter note followed by an eighth note, then two measures of a quarter note followed by an eighth note, and finally two measures of a quarter note followed by an eighth note. The piece is marked with repeat signs at the beginning and end.

2328

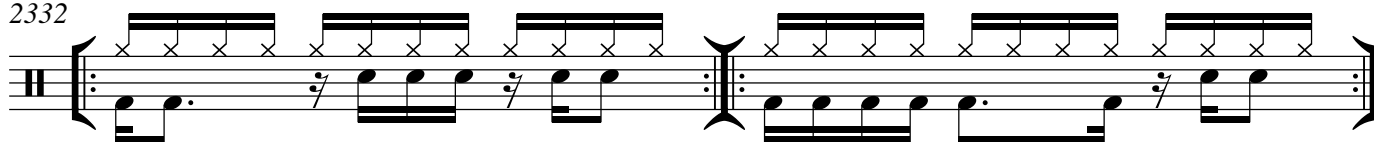
2328



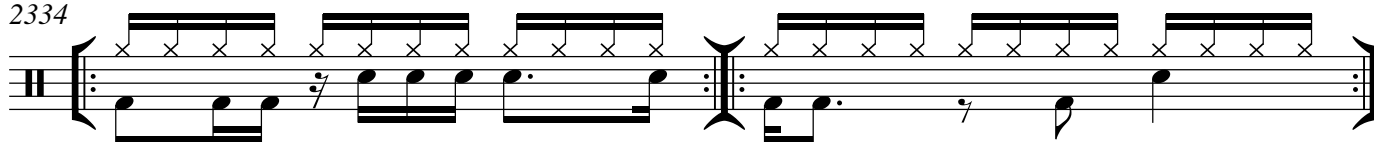
2330

2330 

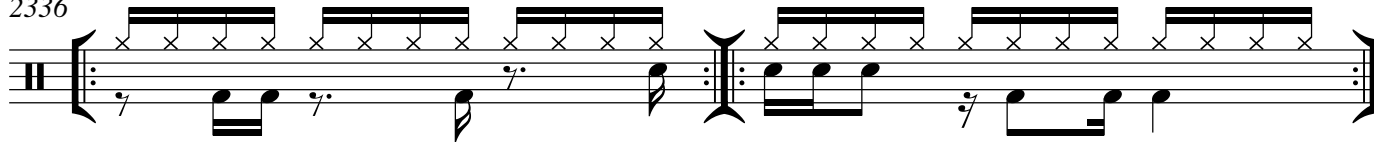
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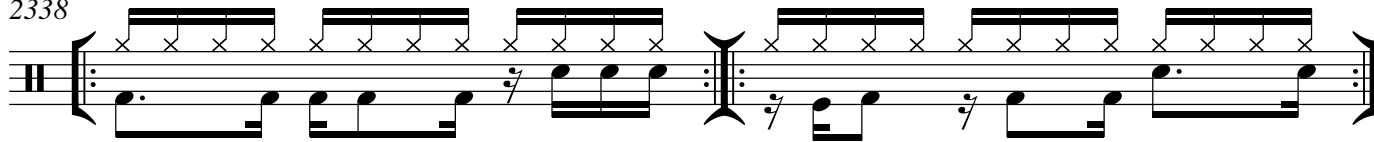
2334



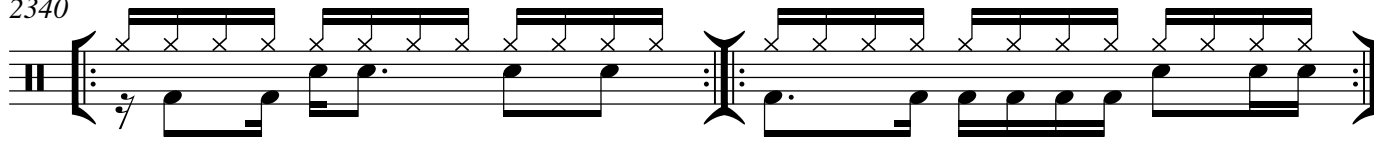
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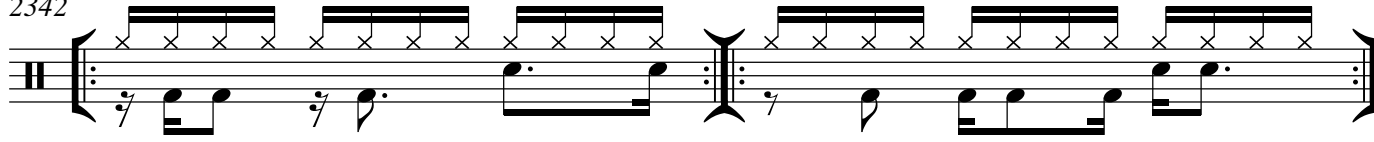
2338



2340

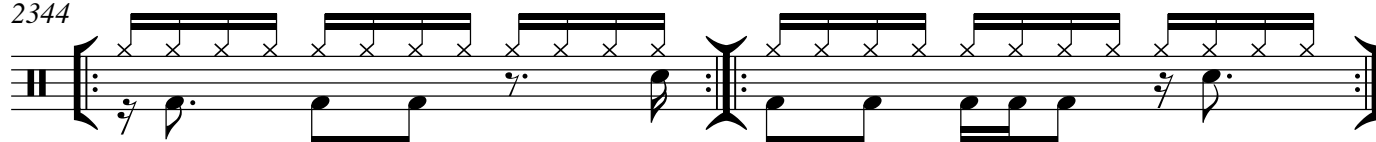


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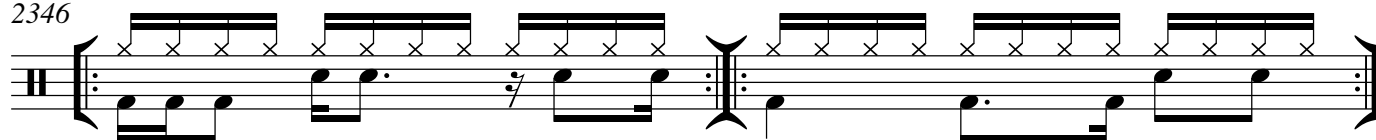


218

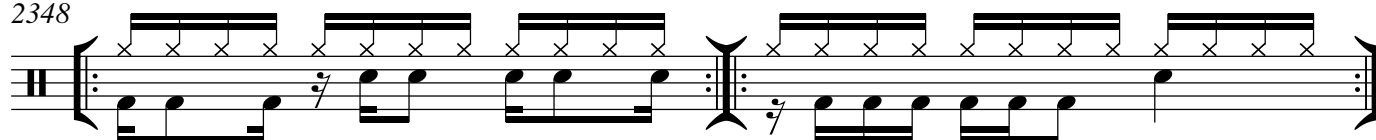
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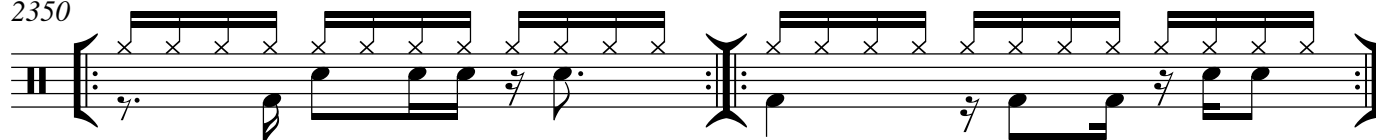
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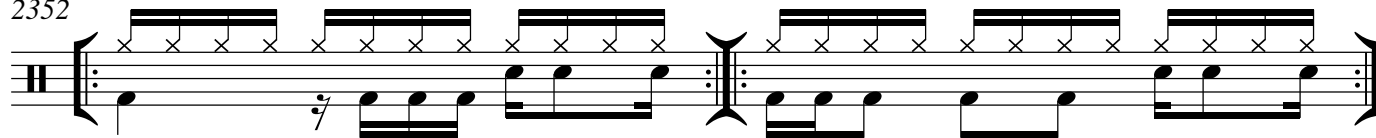
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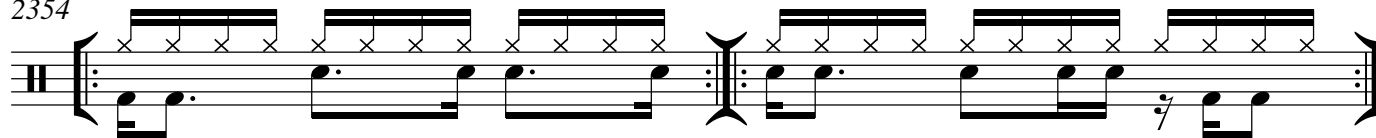
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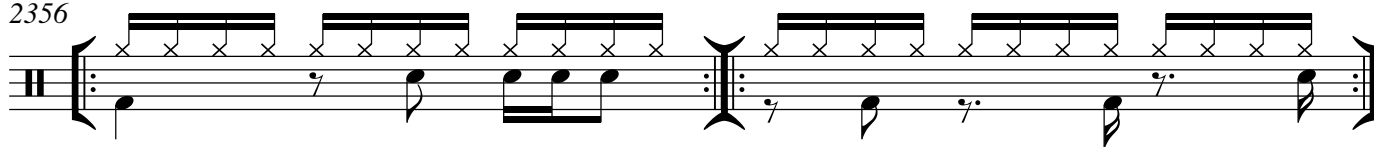
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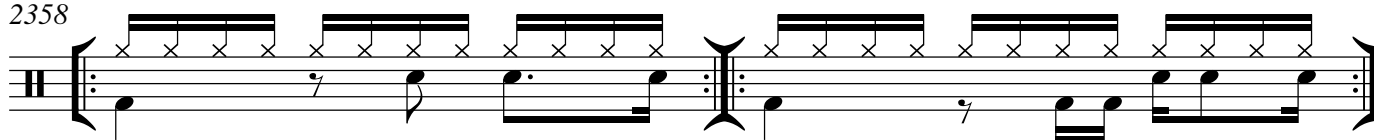
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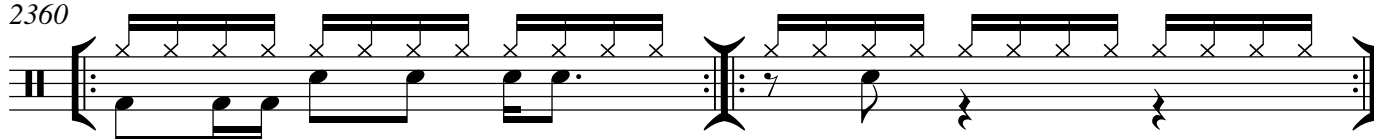
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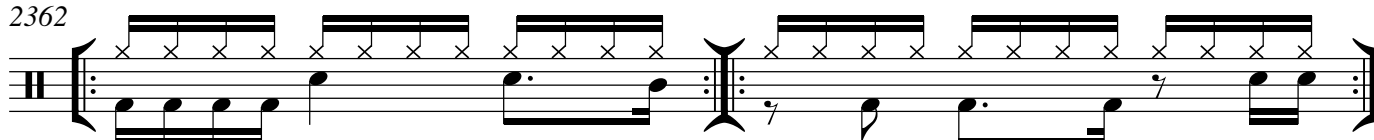
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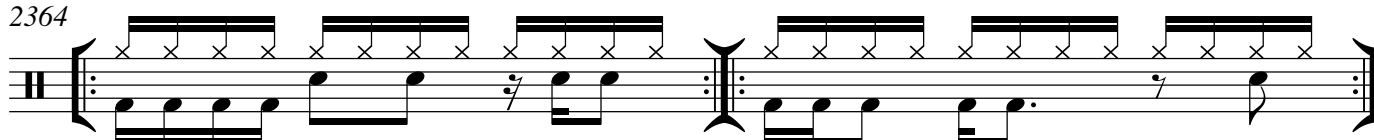
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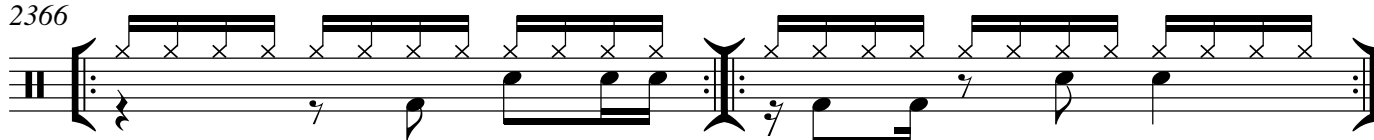
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2364

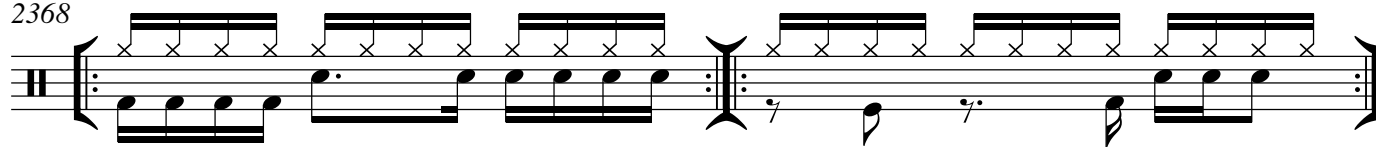


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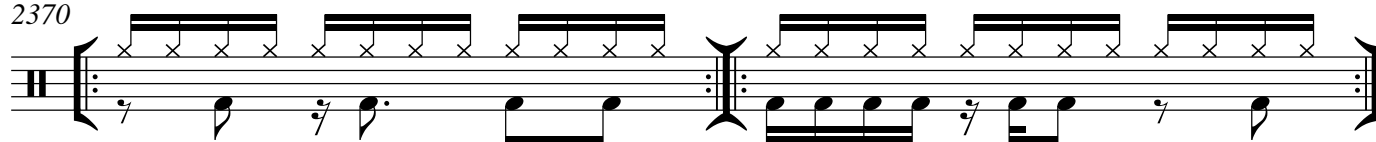


220

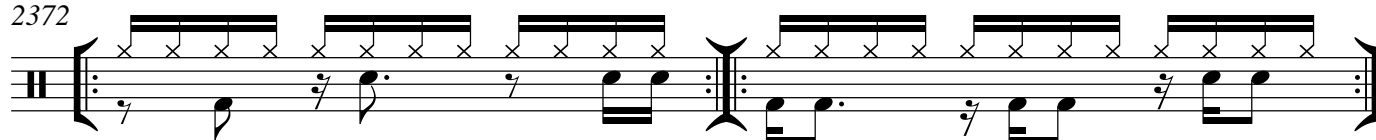
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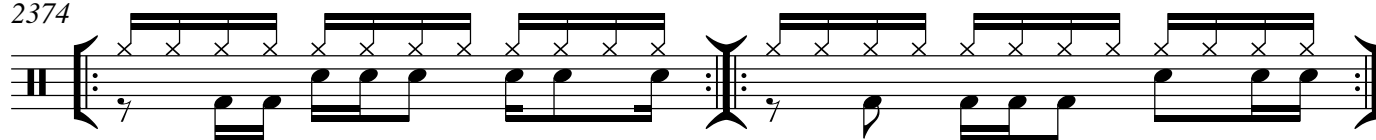
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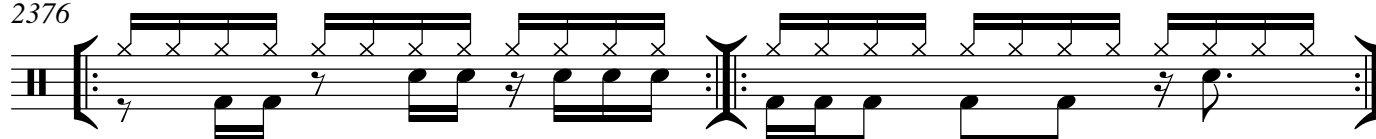
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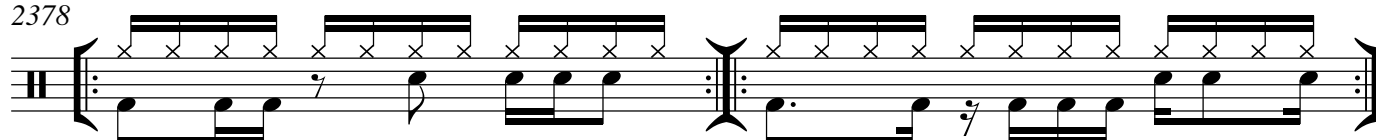
2374



2376

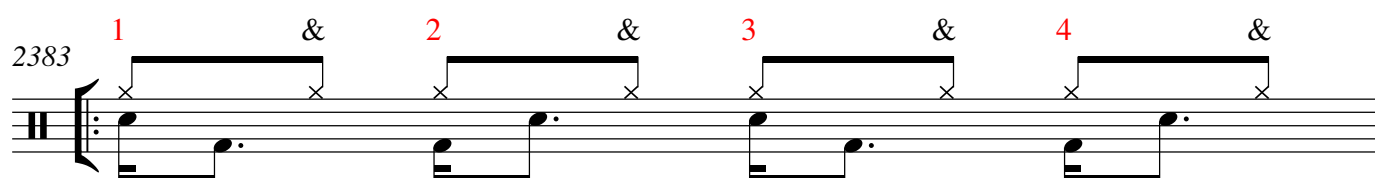
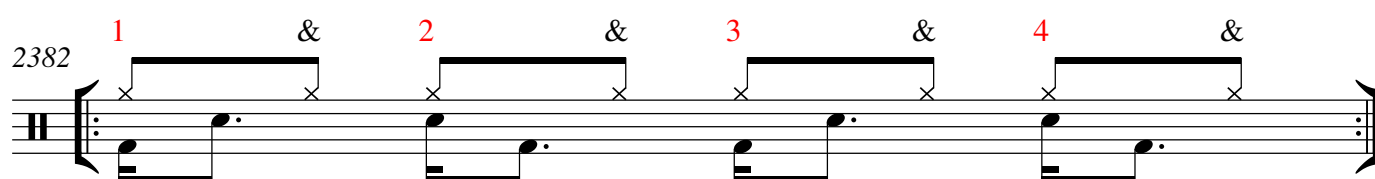
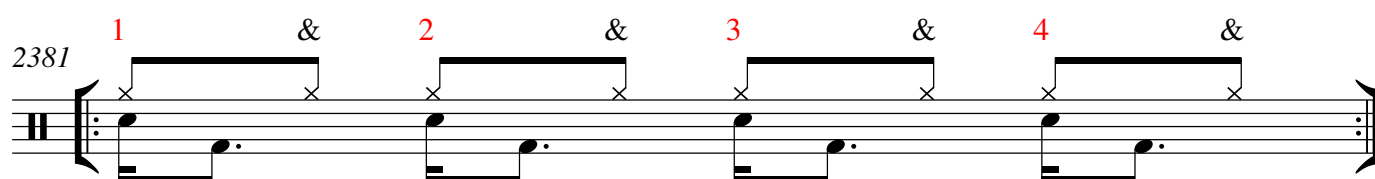
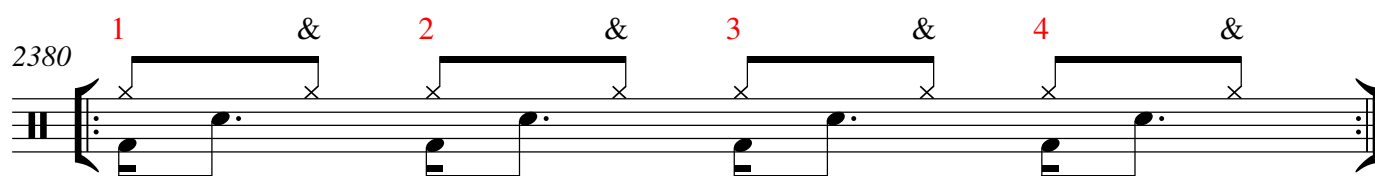


2378



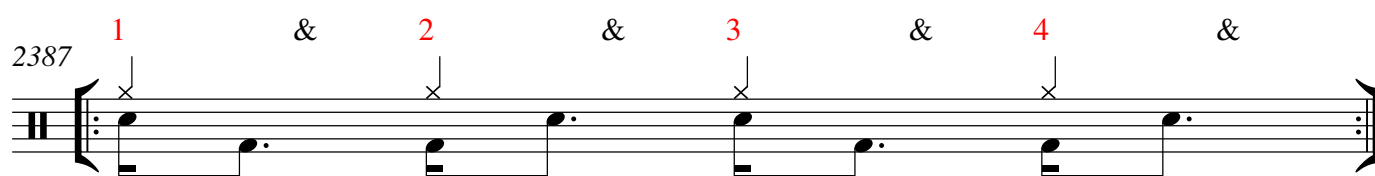
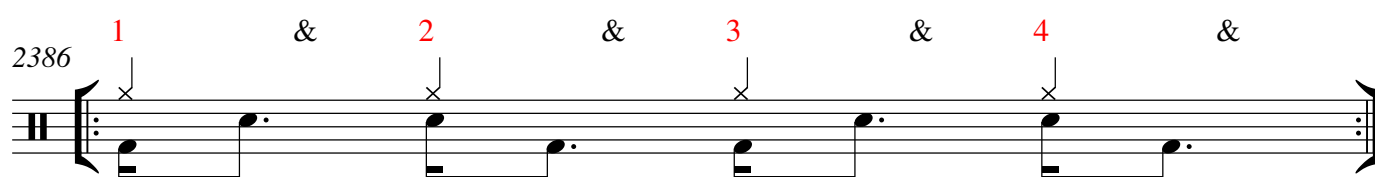
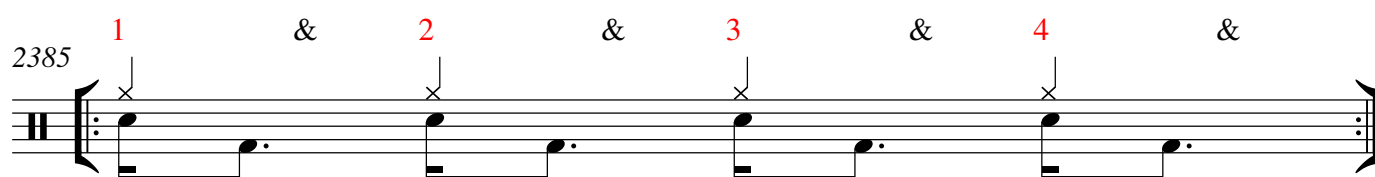
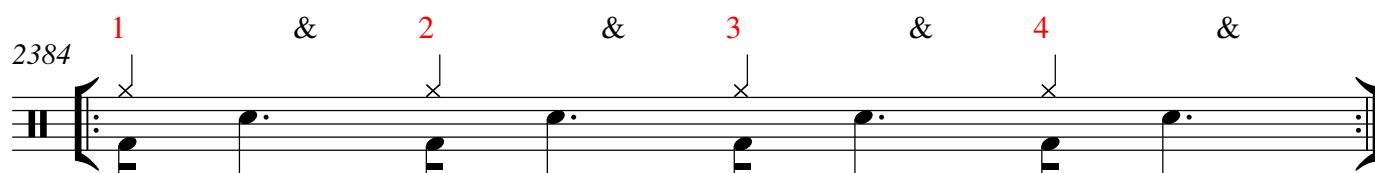
Combinacion de bombo y tambor dentro de un mismo tiempo con el hi-hat en corcheas

Semicorchea - corchea con puntillo



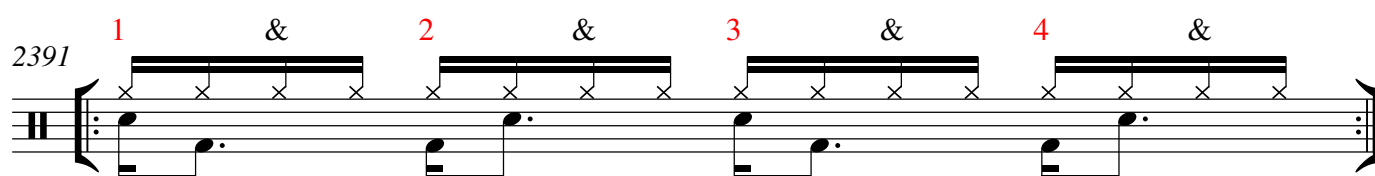
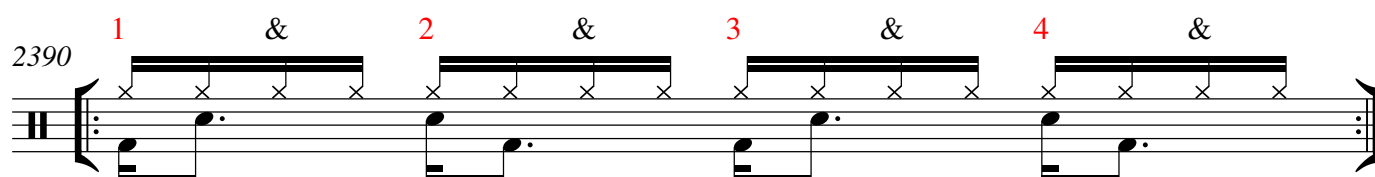
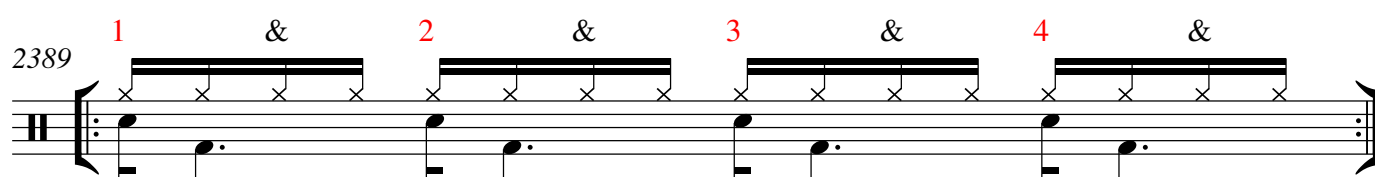
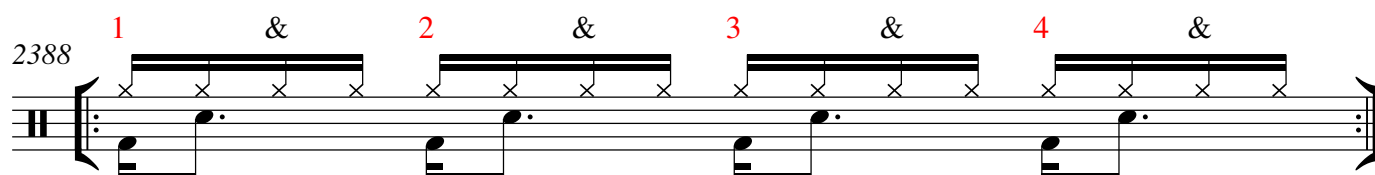
Combinacion de bombo y tambor dentro de un mismo tiempo con el hi-hat en negras

Semicorchea - corchea con puntillo



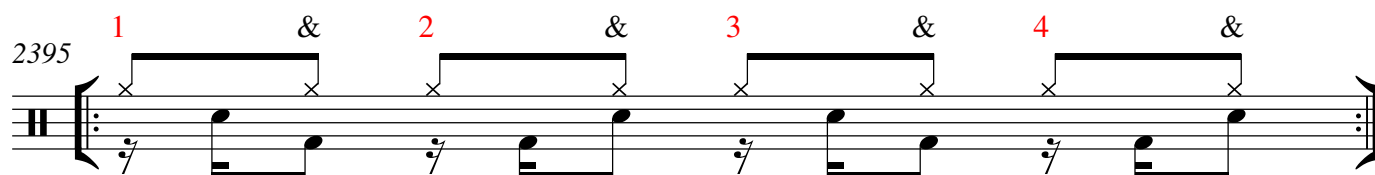
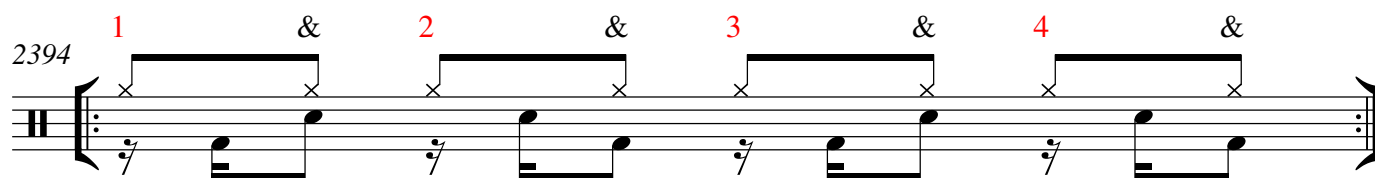
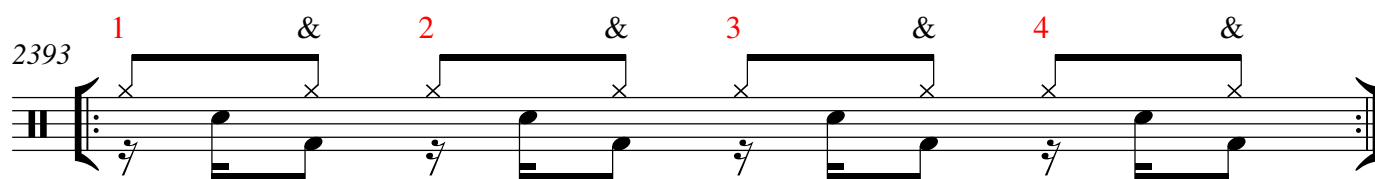
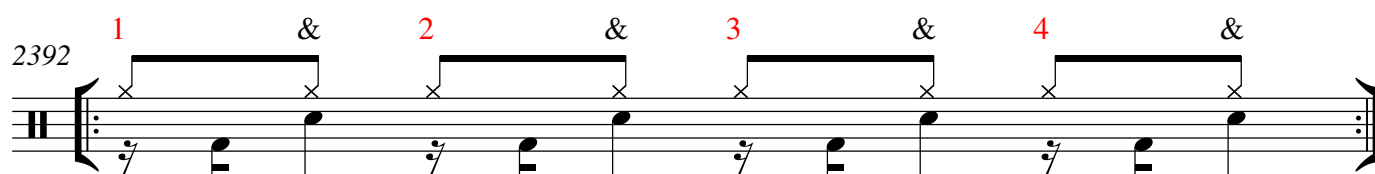
Combinacion de bombo y tambor dentro de un mismo tiempo con el hi-hat en semicorcheas

Semicorchea - corchea con puntillo



Combinacion de bombo y tambor dentro de un mismo tiempo con el hi-hat en corcheas

Silencio de semicorchea - semicorchea - corchea



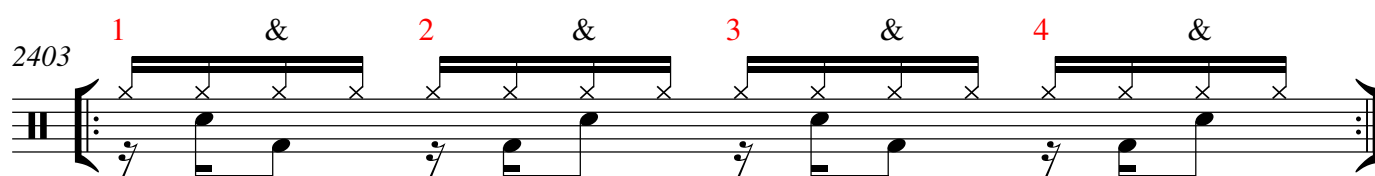
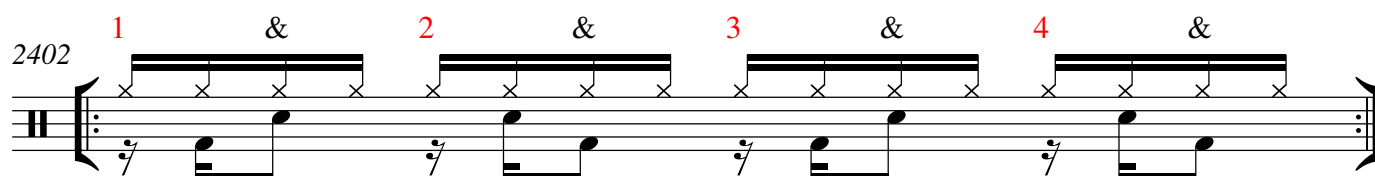
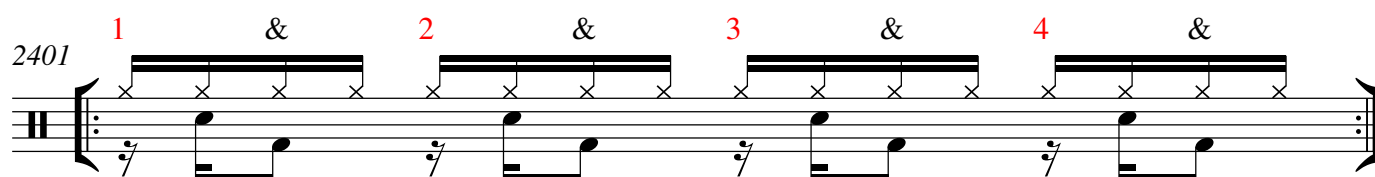
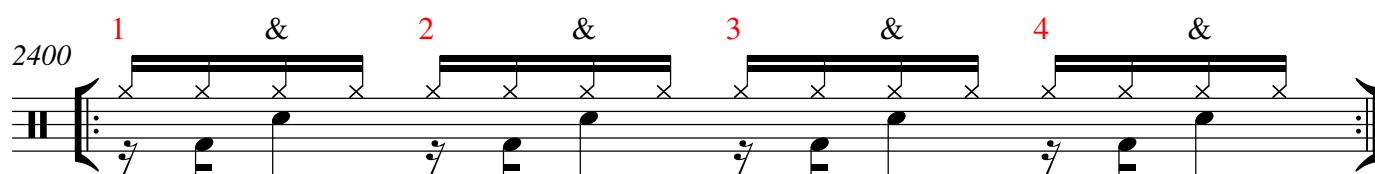
Combinacion de bombo y tambor dentro de un mismo tiempo con el hi-hat en negras

Silencio de semicorchea - semicorchea - corchea



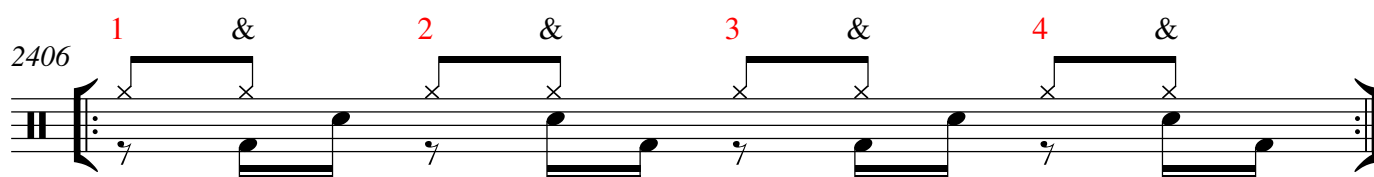
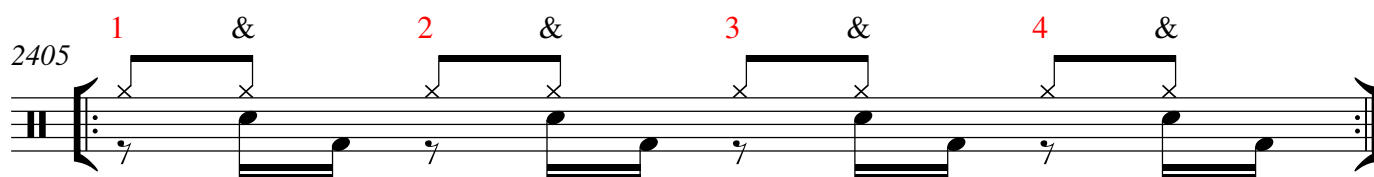
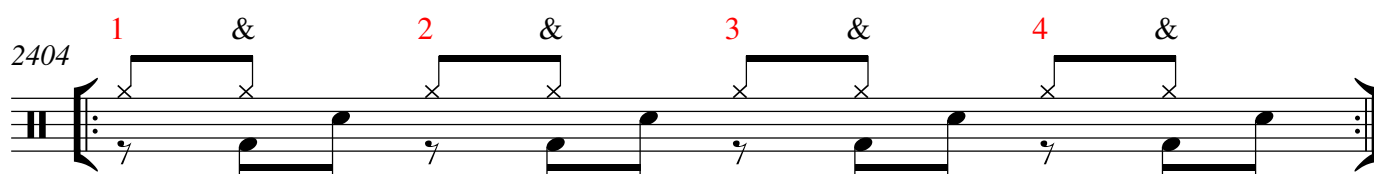
Combinacion de bombo y tambor dentro de un mismo tiempo con el hi-hat en semicorcheas

Silencio de semicorchea - semicorchea - corchea



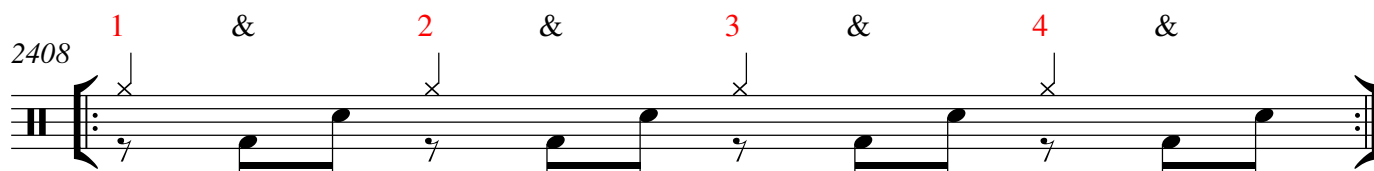
Combinacion de bombo y tambor dentro de un mismo tiempo con el hi-hat en corcheas

Silencio de corchea - semicorchea - semicorchea



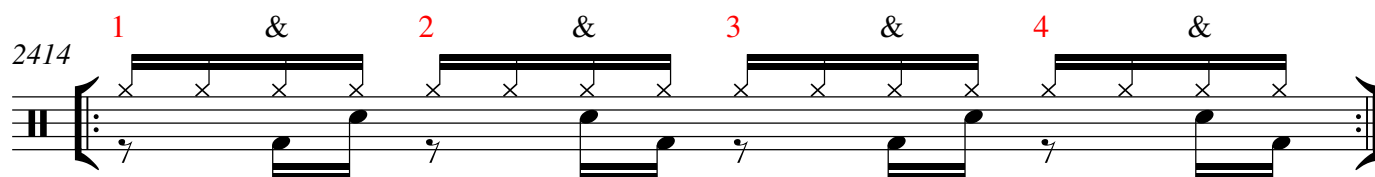
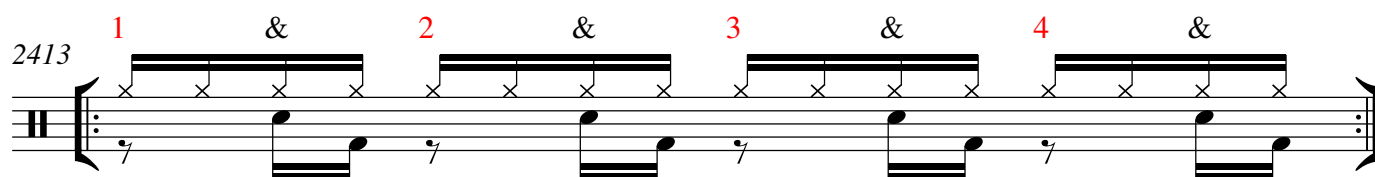
Combinacion de bombo y tambor dentro de un mismo tiempo con el hi-hat en negras

Silencio de corchea - semicorchea - semicorchea



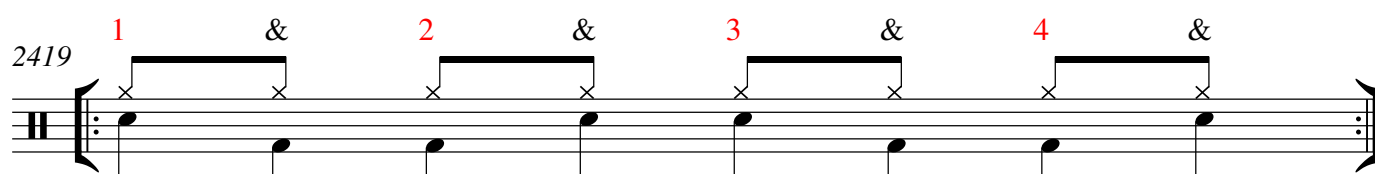
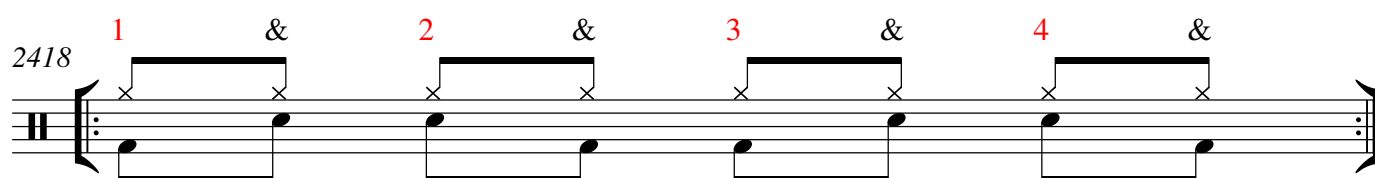
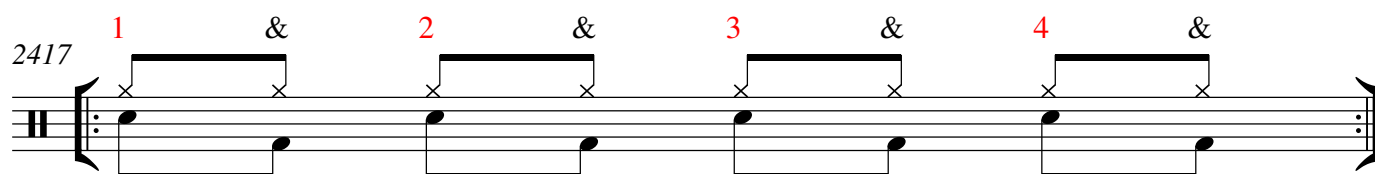
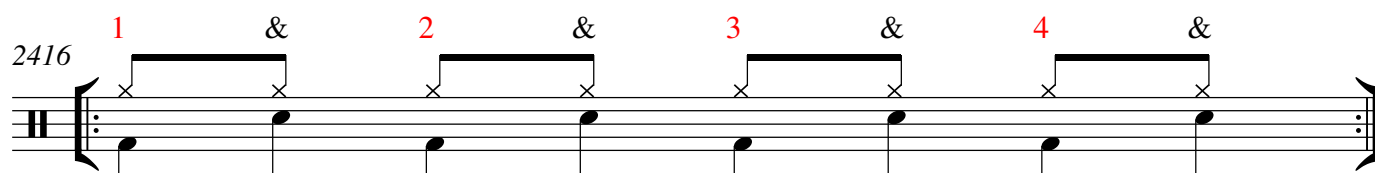
Combinacion de bombo y tambor dentro de un mismo tiempo con el hi-hat en semicorcheas

Silencio de corchea - semicorchea - semicorchea



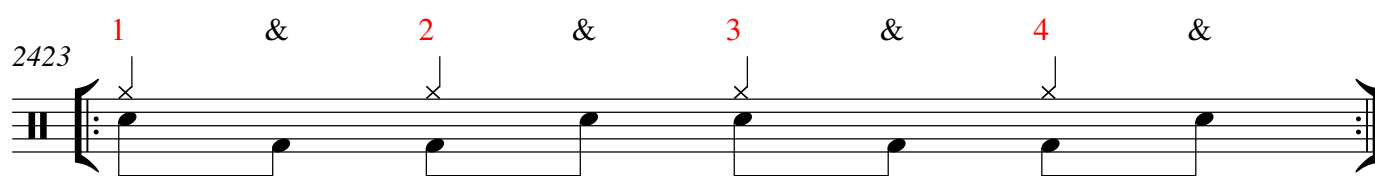
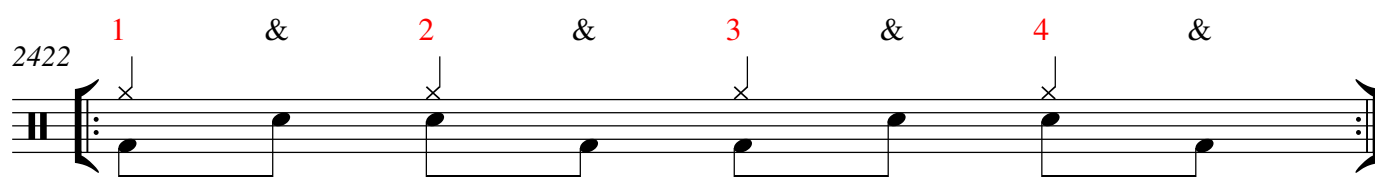
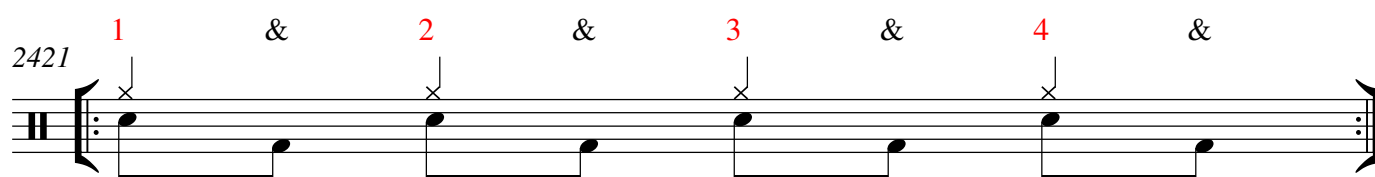
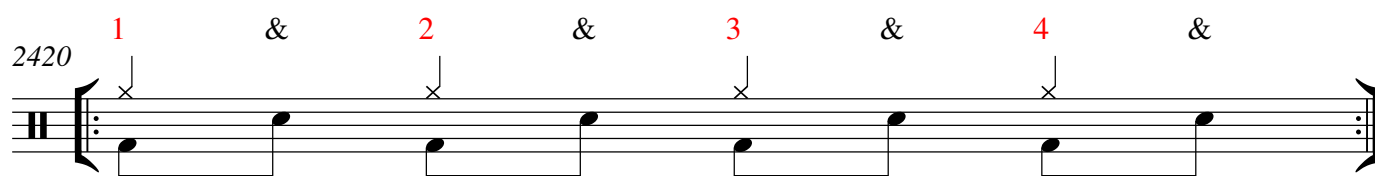
Combinacion de bombo y tambor dentro de un mismo tiempo con el hi-hat en corcheas

Corchea - corchea



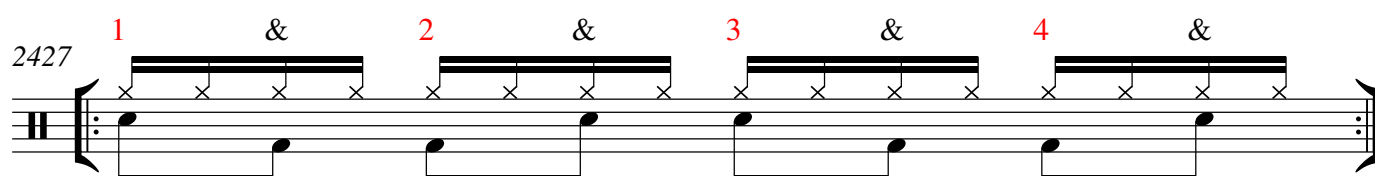
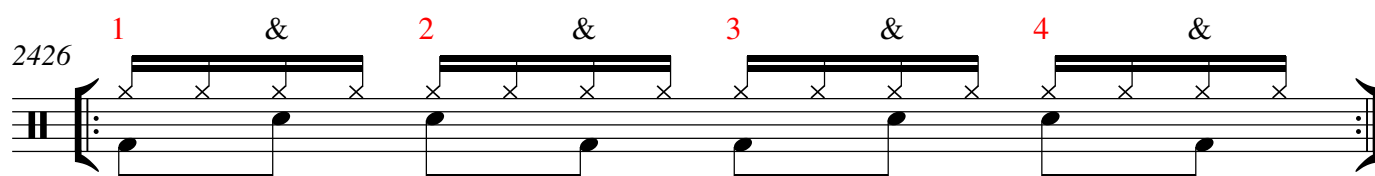
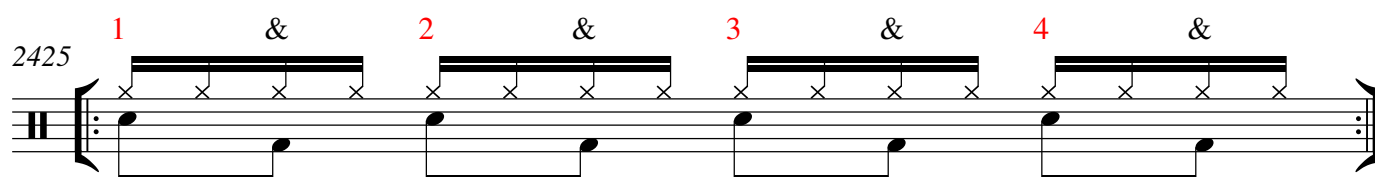
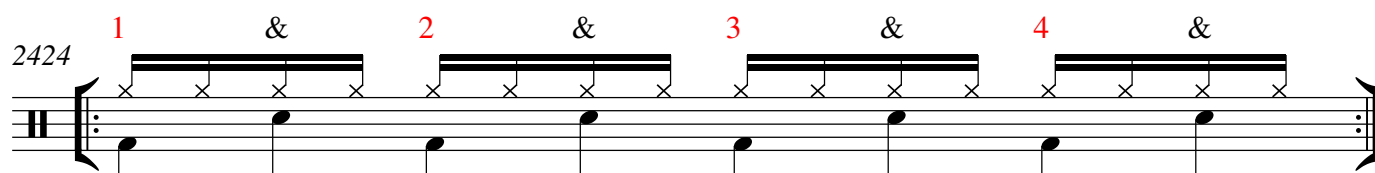
Combinacion de bombo y tambor dentro de un mismo tiempo con el hi-hat en negras

Corchea - corchea



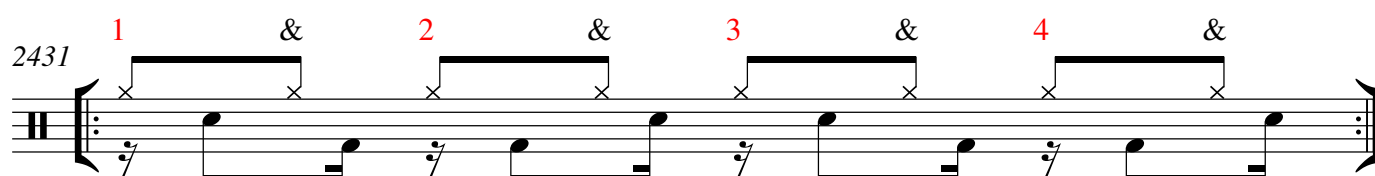
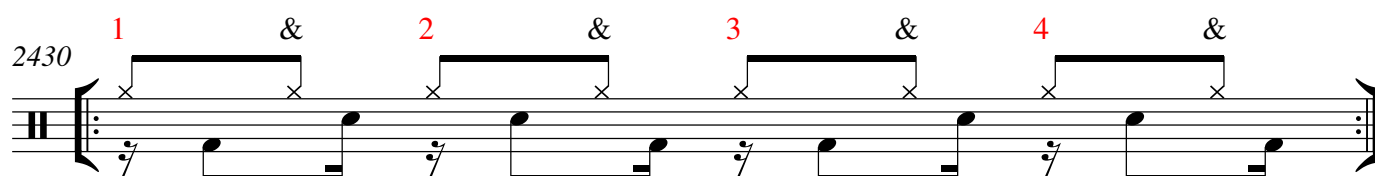
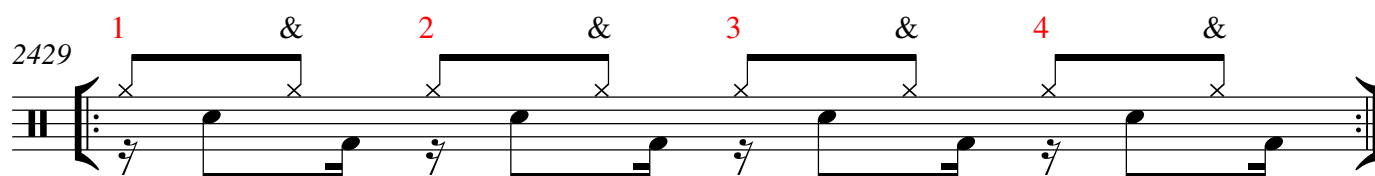
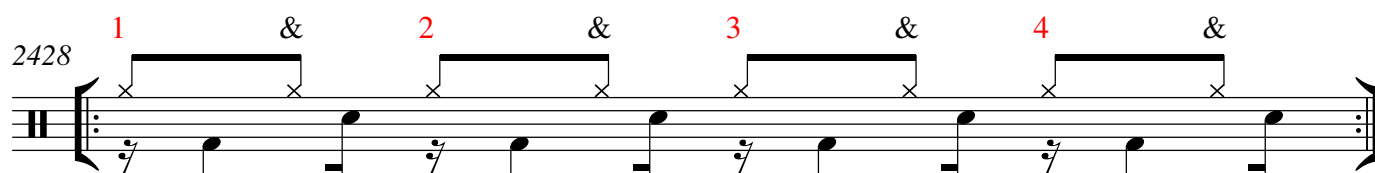
Combinacion de bombo y tambor dentro de un mismo tiempo con el hi-hat en semicorcheas

Corchea - corchea



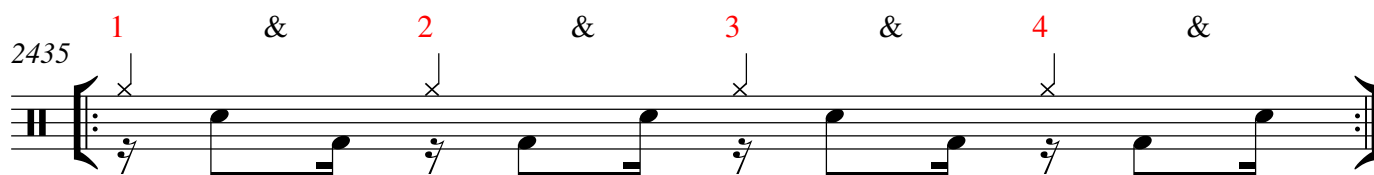
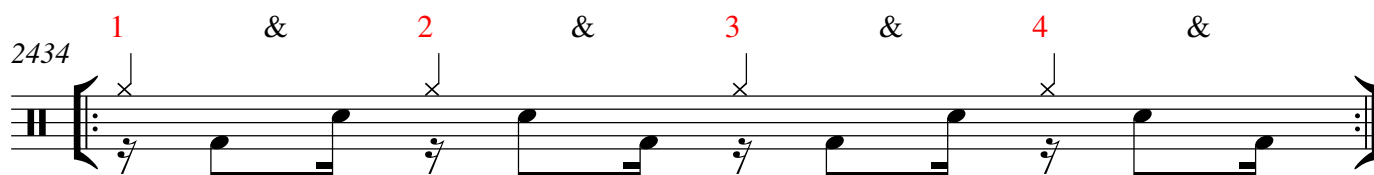
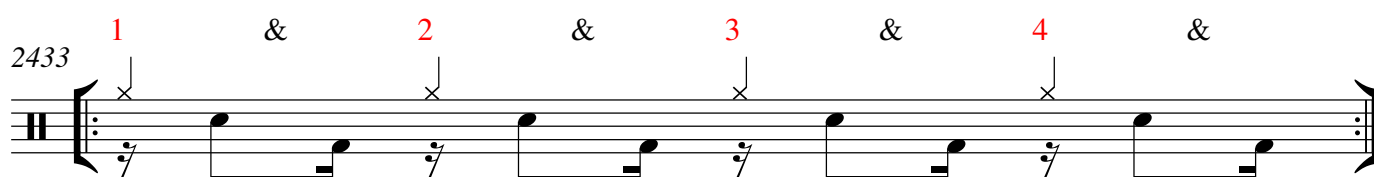
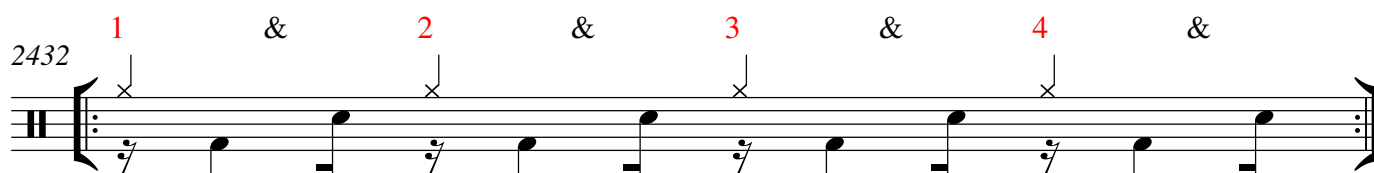
Combinacion de bombo y tambor dentro de un mismo tiempo con el hi-hat en corcheas

Silencio de semicorchea - corchea - semicorchea



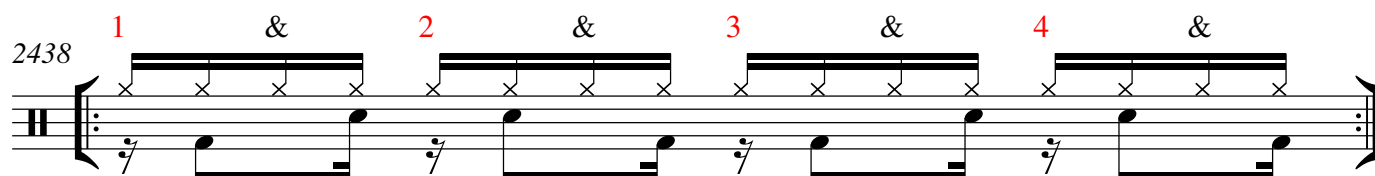
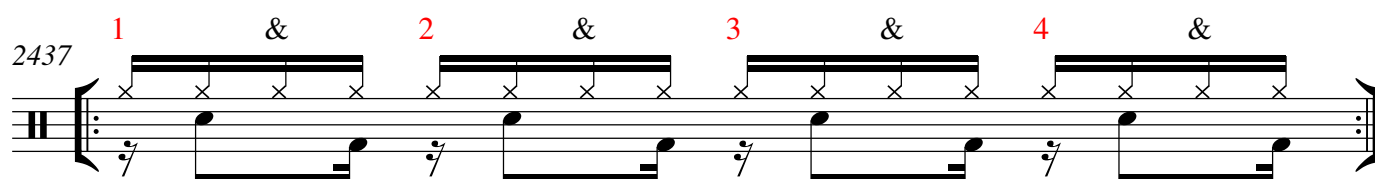
Combinacion de bombo y tambor dentro de un mismo tiempo con el hi-hat en negras

Silencio de semicorchea - corchea - semicorchea



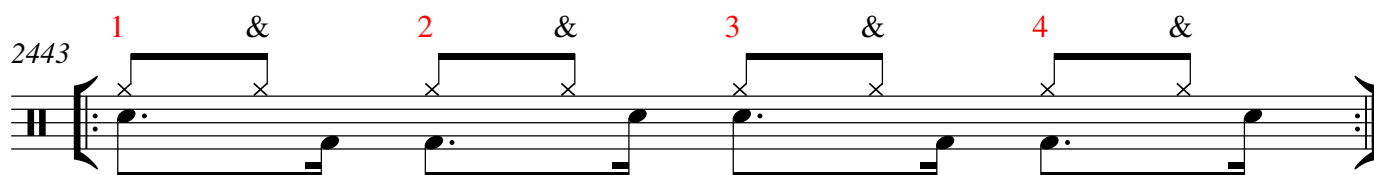
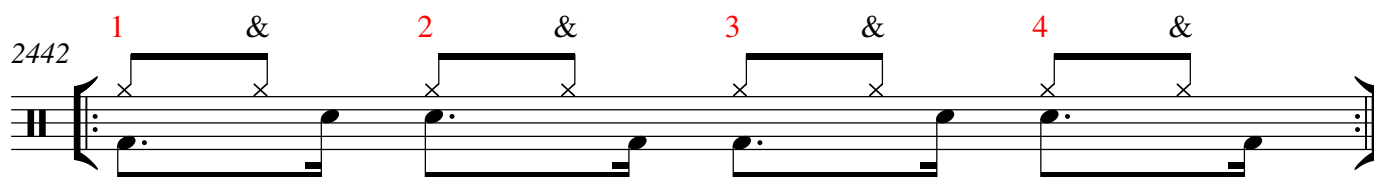
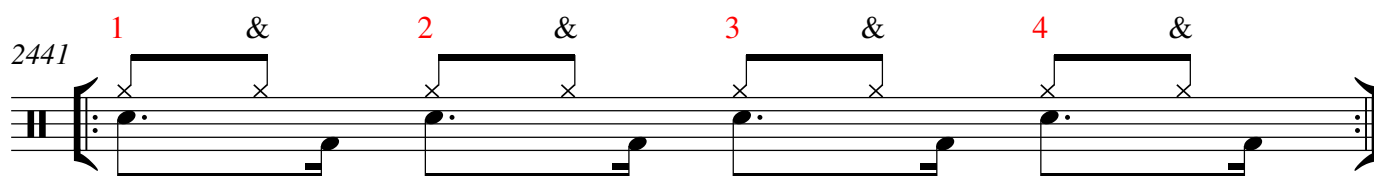
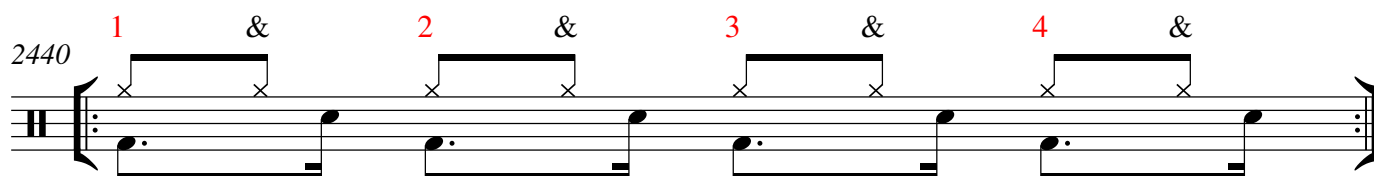
Combinacion de bombo y tambor dentro de un mismo tiempo con el hi-hat en semicorcheas

Silencio de semicorchea - corchea - semicorchea



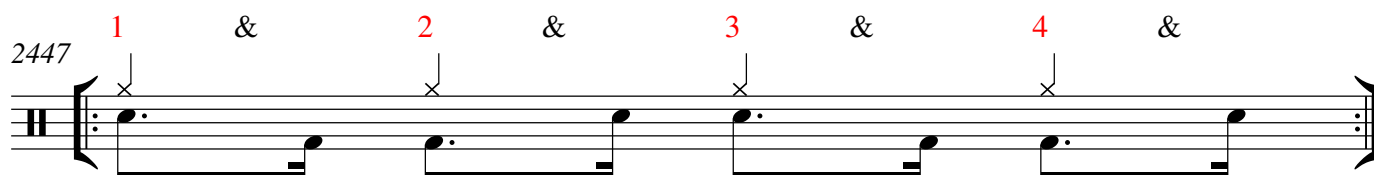
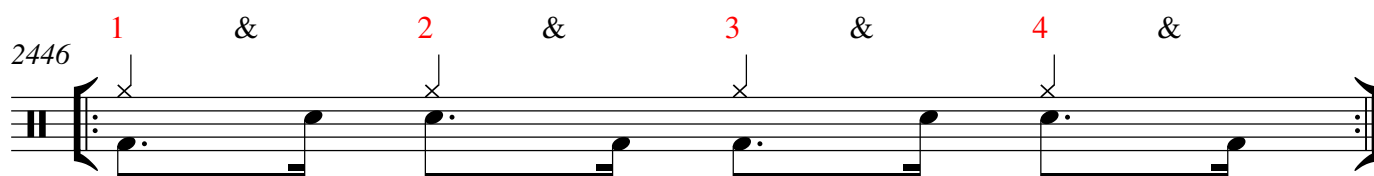
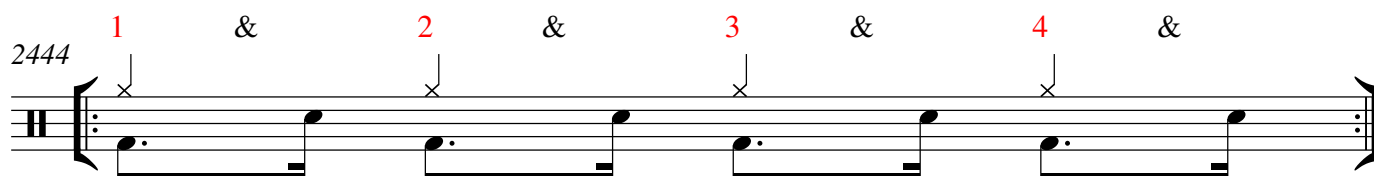
Combinacion de bombo y tambor dentro de un mismo tiempo con el hi-hat en corcheas

Corchea con puntillo - semicorchea



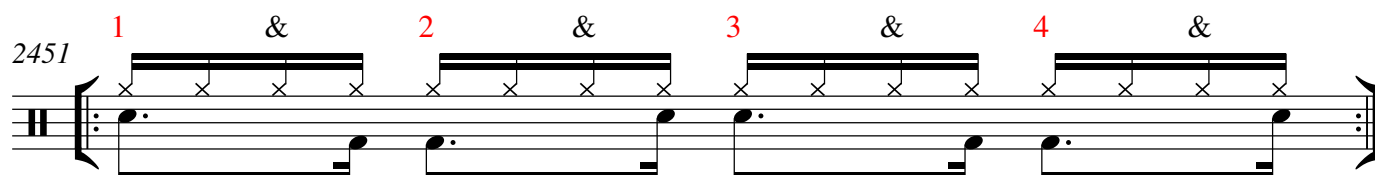
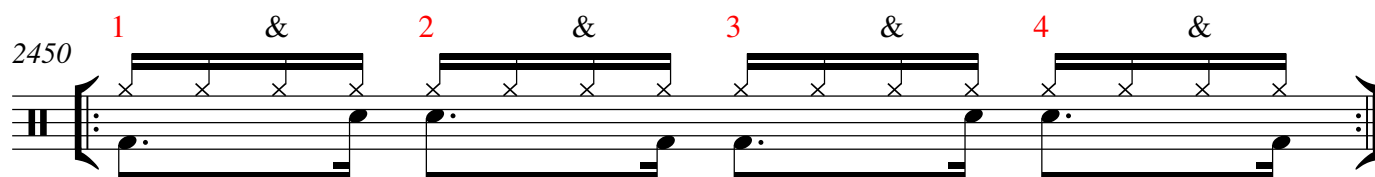
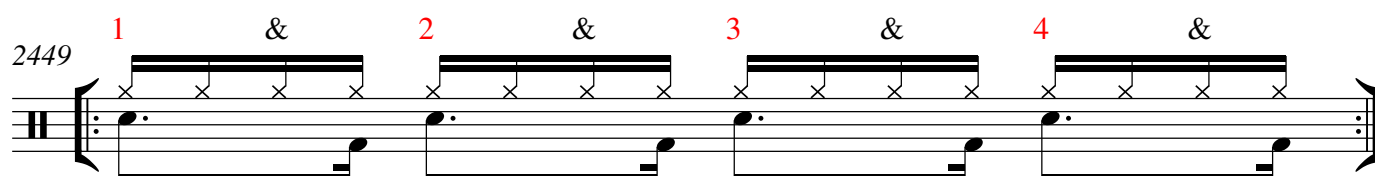
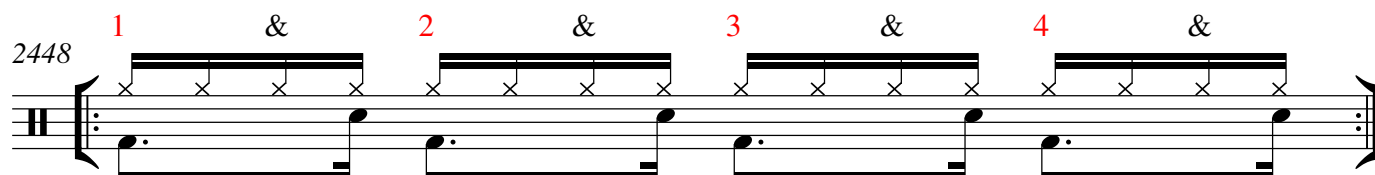
Combinacion de bombo y tambor dentro de un mismo tiempo con el hi-hat en negras

Corchea con puntillo - semicorchea



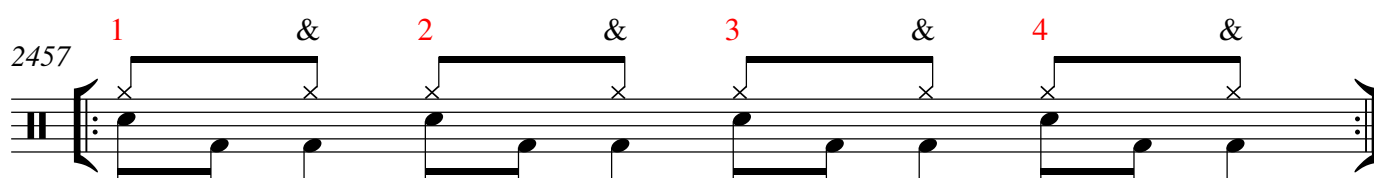
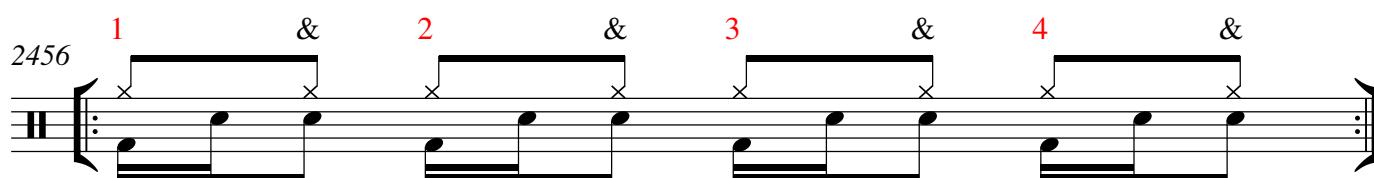
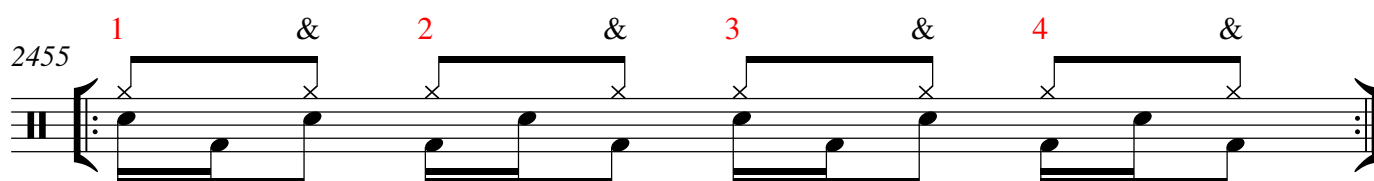
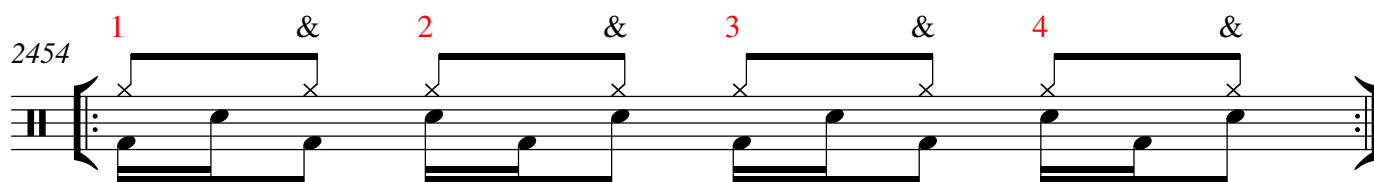
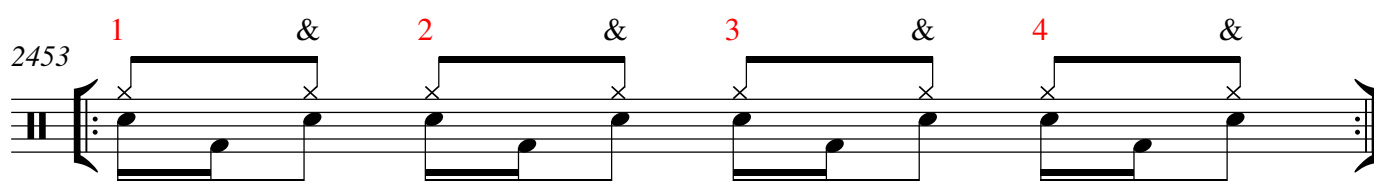
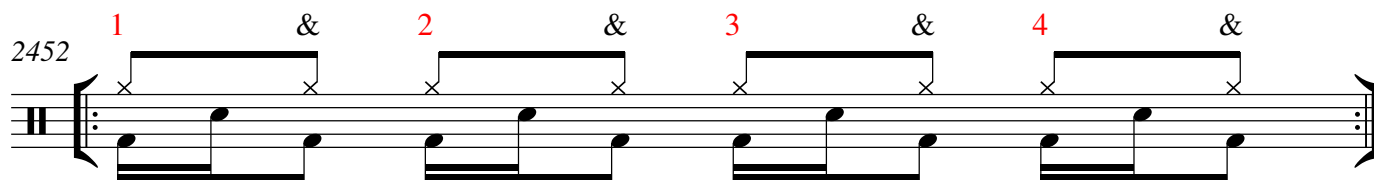
Combinacion de bombo y tambor dentro de un mismo tiempo con el hi-hat en semicorcheas

Corchea con puntillo - semicorchea



Combinacion de bombo y tambor dentro de un mismo tiempo con el hi-hat en corcheas

Semicorchea - semicorchea - corchea



240
2458

1 & 2 & 3 & 4 &

Musical staff showing measures 240 to 2458. The staff contains a sequence of notes and rests, grouped by brackets and labeled with red numbers 1, 2, 3, and 4, each followed by an ampersand (&).

2459

1 & 2 & 3 & 4 &

Musical staff showing measures 2459 to 2460. The staff contains a sequence of notes and rests, grouped by brackets and labeled with red numbers 1, 2, 3, and 4, each followed by an ampersand (&).

2460

1 & 2 & 3 & 4 &

Musical staff showing measures 2460 to 2461. The staff contains a sequence of notes and rests, grouped by brackets and labeled with red numbers 1, 2, 3, and 4, each followed by an ampersand (&).

2461

1 & 2 & 3 & 4 &

Musical staff showing measures 2461 to 2462. The staff contains a sequence of notes and rests, grouped by brackets and labeled with red numbers 1, 2, 3, and 4, each followed by an ampersand (&).

2462

1 & 2 & 3 & 4 &

Musical staff showing measures 2462 to 2463. The staff contains a sequence of notes and rests, grouped by brackets and labeled with red numbers 1, 2, 3, and 4, each followed by an ampersand (&).

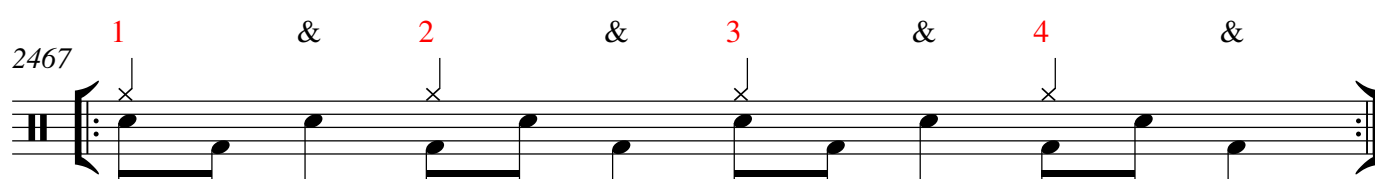
2463

1 & 2 & 3 & 4 &

Musical staff showing measures 2463 to 2464. The staff contains a sequence of notes and rests, grouped by brackets and labeled with red numbers 1, 2, 3, and 4, each followed by an ampersand (&).

Combinacion de bombo y tambor dentro de un mismo tiempo con el hi-hat en negras

Semicorchea - semicorchea - corchea



242
2470

1 & 2 & 3 & 4 &

2471

1 & 2 & 3 & 4 &

2472

1 & 2 & 3 & 4 &

2473

1 & 2 & 3 & 4 &

2474

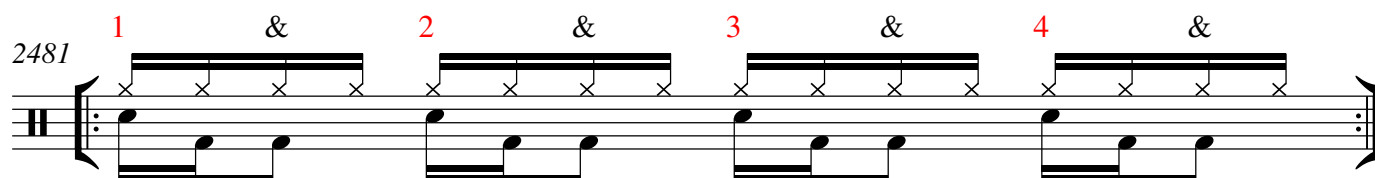
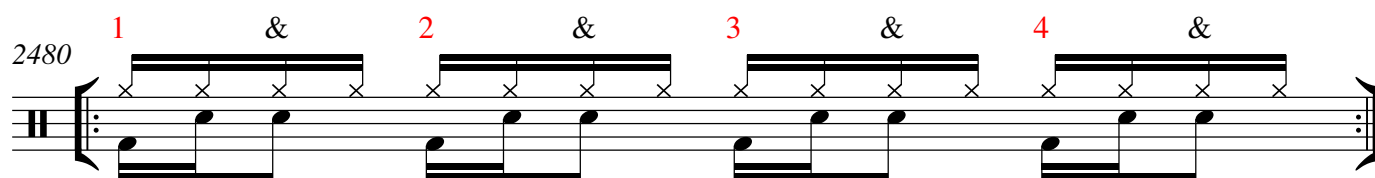
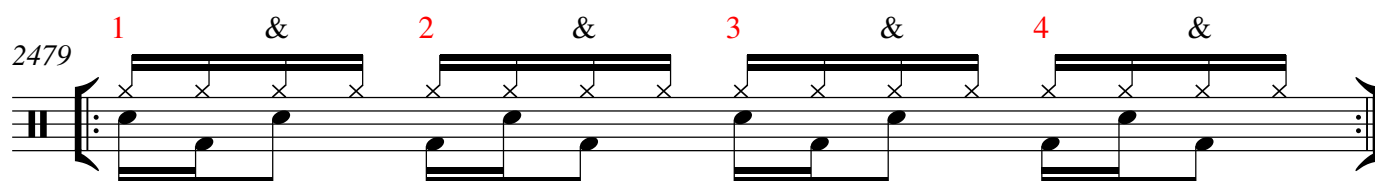
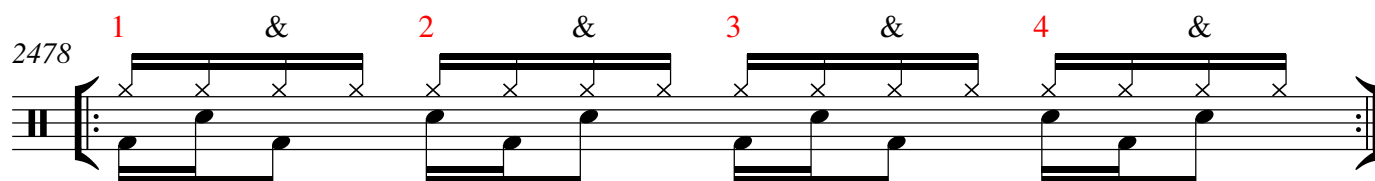
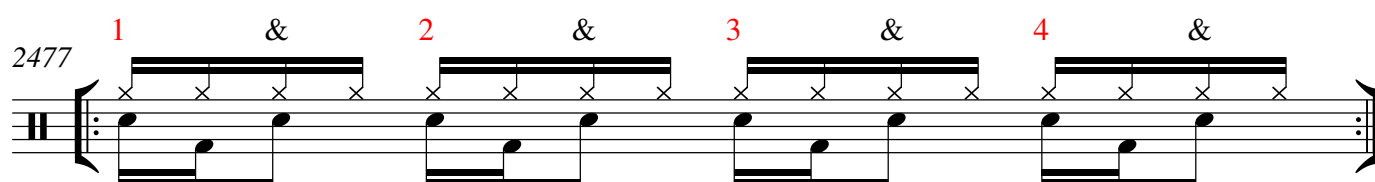
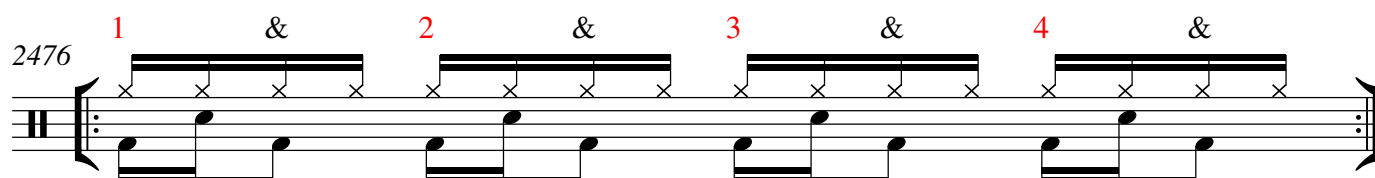
1 & 2 & 3 & 4 &

2475

1 & 2 & 3 & 4 &

Combinacion de bombo y tambor dentro de un mismo tiempo con el hi-hat en semicorcheas

Semicorchea - semicorchea - corchea



244
2482

1 & 2 & 3 & 4 &

Musical notation for measures 244-2482. The staff shows a sequence of notes with rests, marked with red numbers 1, 2, 3, and 4, and an ampersand (&) indicating a specific rhythmic pattern.

2483

1 & 2 & 3 & 4 &

Musical notation for measures 2483-2487. The staff shows a sequence of notes with rests, marked with red numbers 1, 2, 3, and 4, and an ampersand (&) indicating a specific rhythmic pattern.

2484

1 & 2 & 3 & 4 &

Musical notation for measures 2484-2488. The staff shows a sequence of notes with rests, marked with red numbers 1, 2, 3, and 4, and an ampersand (&) indicating a specific rhythmic pattern.

2485

1 & 2 & 3 & 4 &

Musical notation for measures 2485-2489. The staff shows a sequence of notes with rests, marked with red numbers 1, 2, 3, and 4, and an ampersand (&) indicating a specific rhythmic pattern.

2486

1 & 2 & 3 & 4 &

Musical notation for measures 2486-2490. The staff shows a sequence of notes with rests, marked with red numbers 1, 2, 3, and 4, and an ampersand (&) indicating a specific rhythmic pattern.

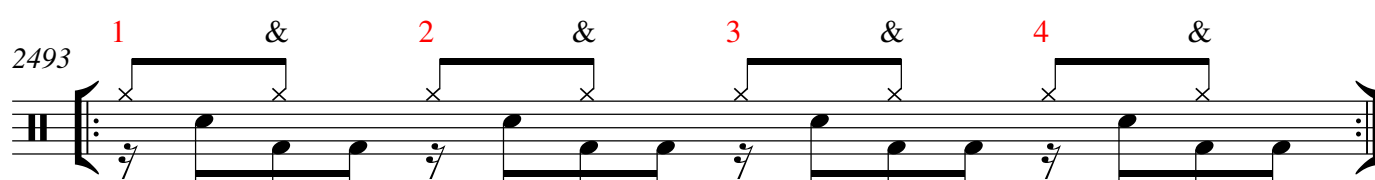
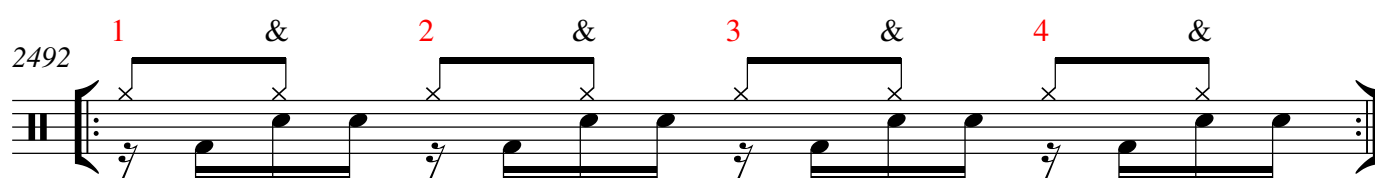
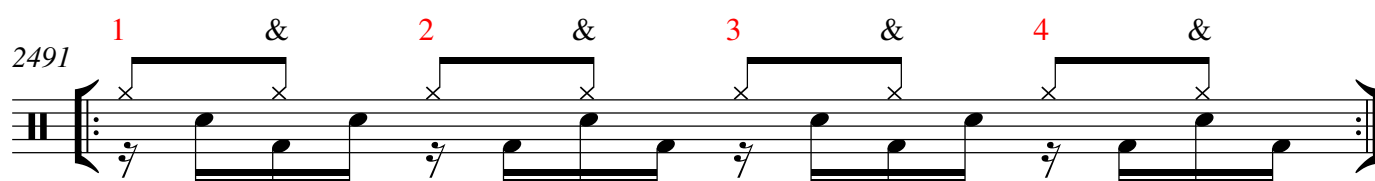
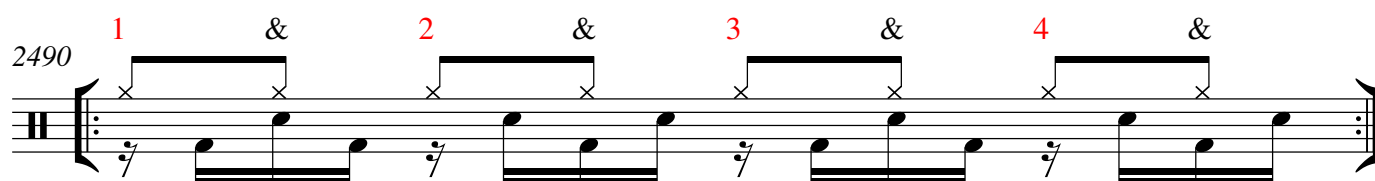
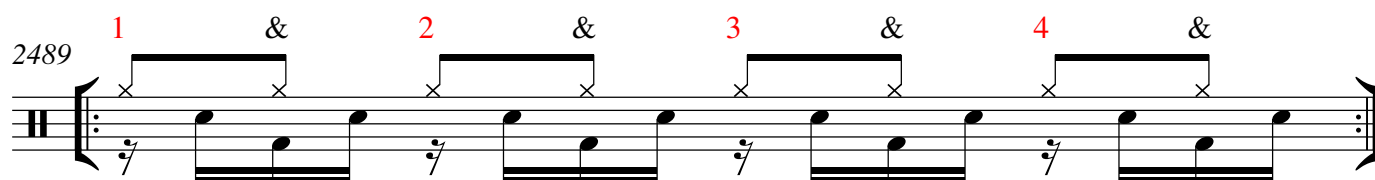
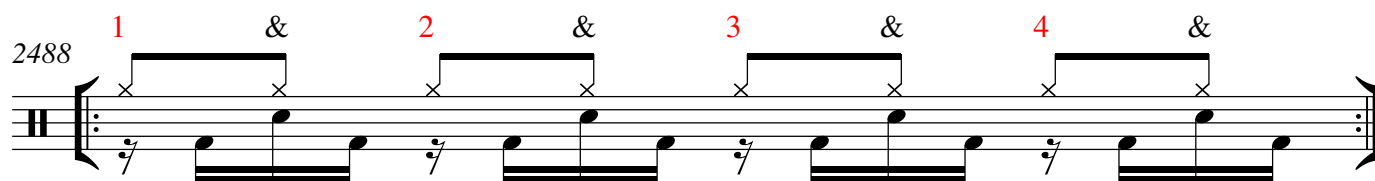
2487

1 & 2 & 3 & 4 &

Musical notation for measures 2487-2491. The staff shows a sequence of notes with rests, marked with red numbers 1, 2, 3, and 4, and an ampersand (&) indicating a specific rhythmic pattern.

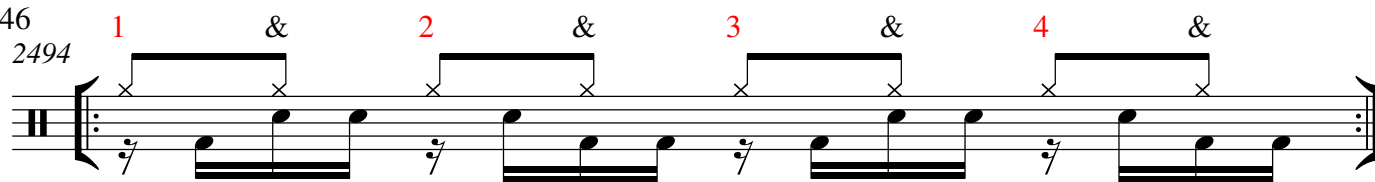
Combinacion de bombo y tambor dentro de un mismo tiempo con el hi-hat en corcheas

Silencio de semicorchea - semicorchea - semicorchea - semicorchea

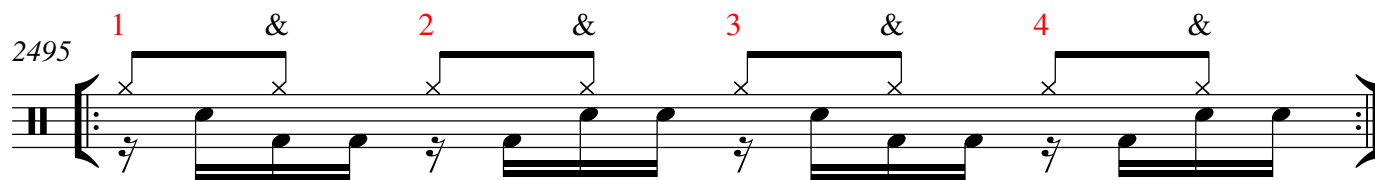


246

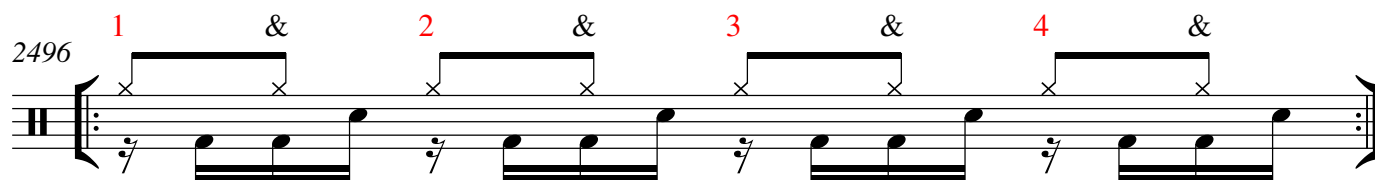
2494



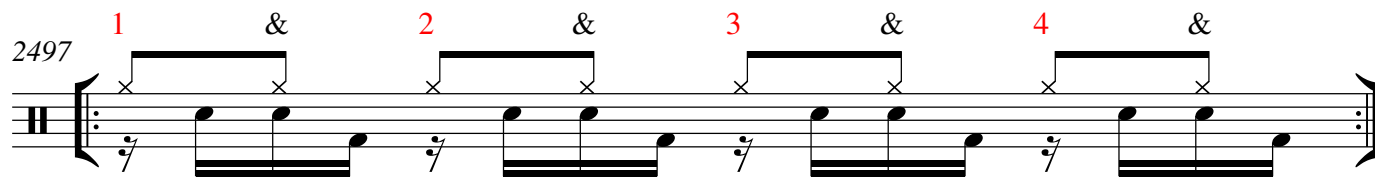
2495



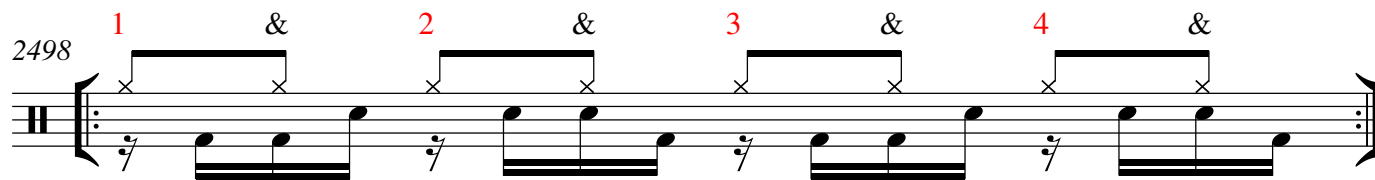
2496



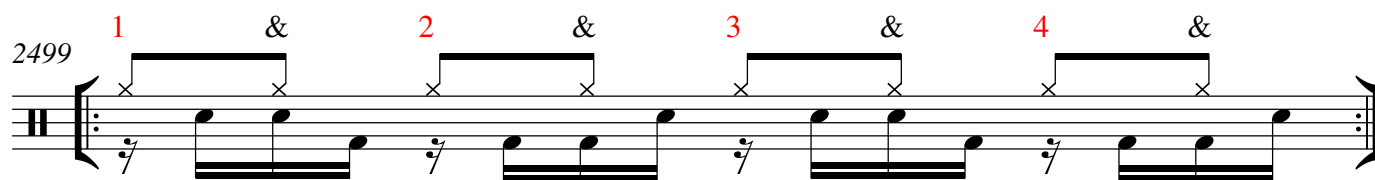
2497



2498

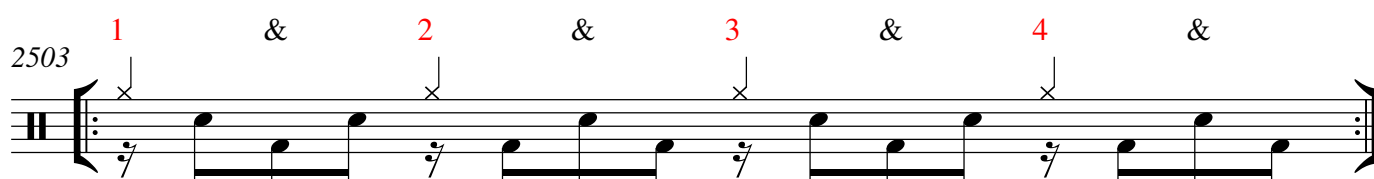
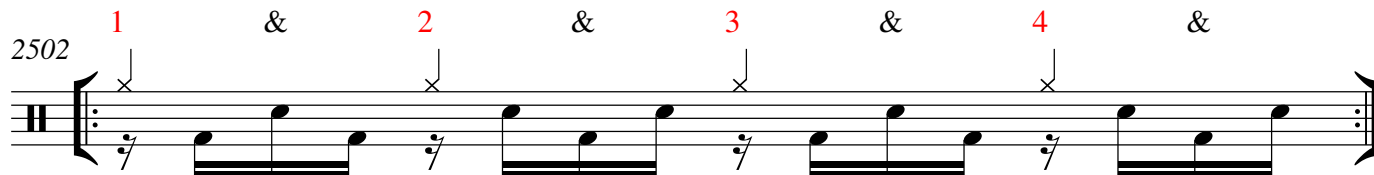
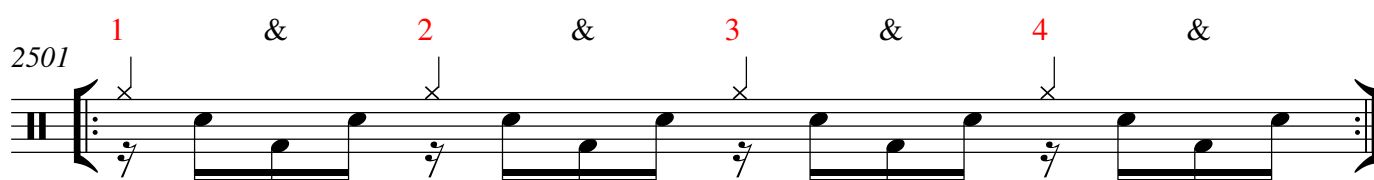
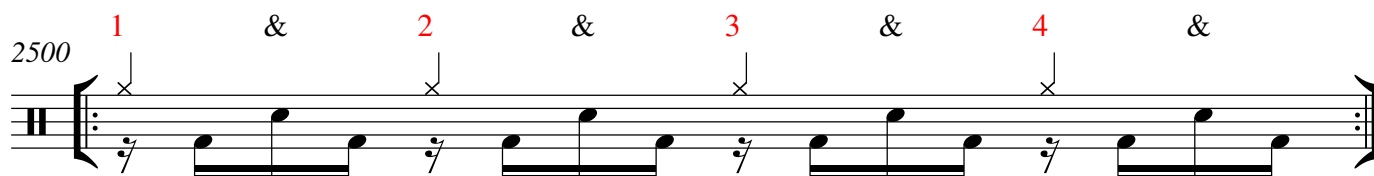


2499



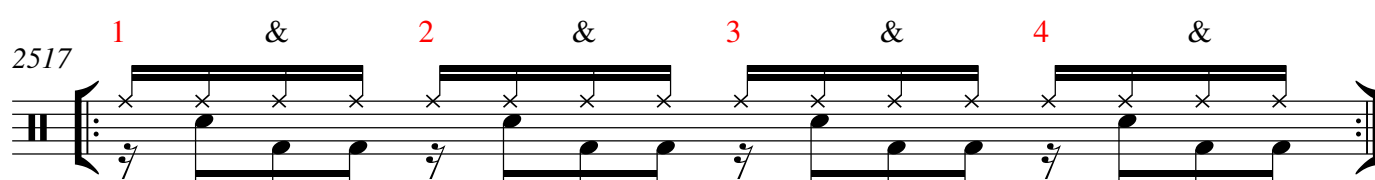
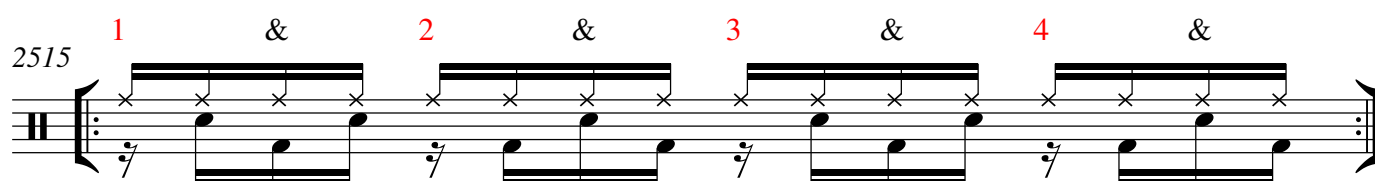
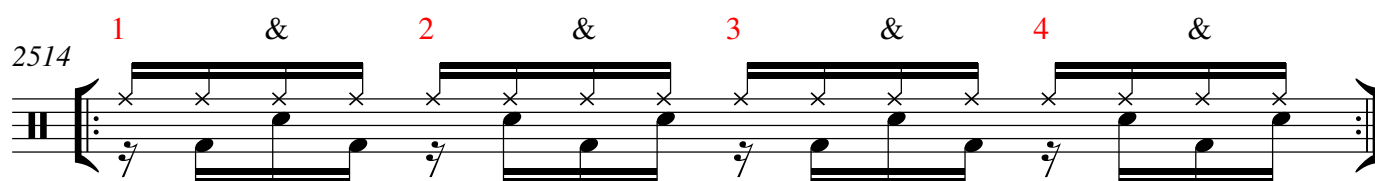
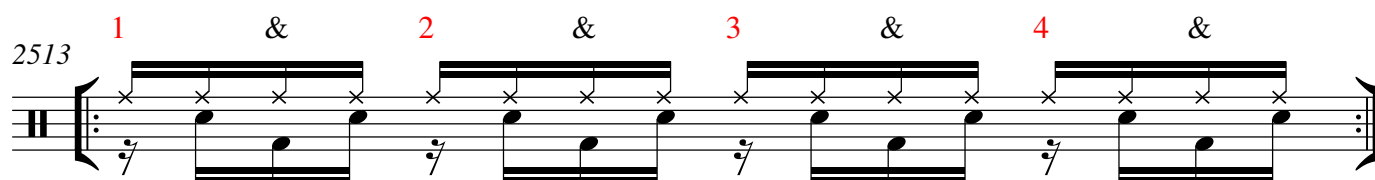
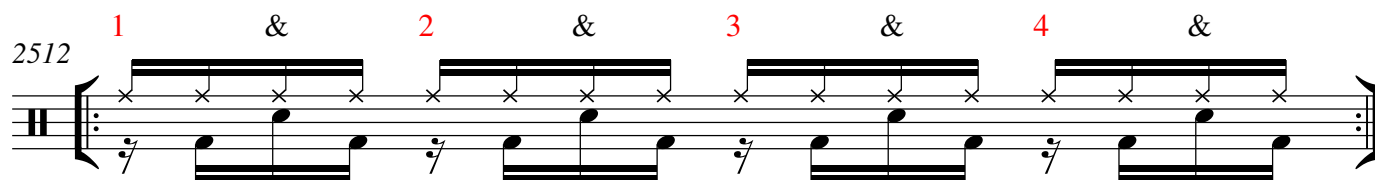
Combinacion de bombo y tambor dentro de un mismo tiempo con el hi-hat en negras

Silencio de semicorchea - semicorchea - semicorchea - semicorchea



Combinacion de bombo y tambor dentro de un mismo tiempo con el hi-hat en semicorcheas

Silencio de semicorchea - semicorchea - semicorchea - semicorchea



250
2518

1 & 2 & 3 & 4 &

2519

1 & 2 & 3 & 4 &

2520

1 & 2 & 3 & 4 &

2521

1 & 2 & 3 & 4 &

2522

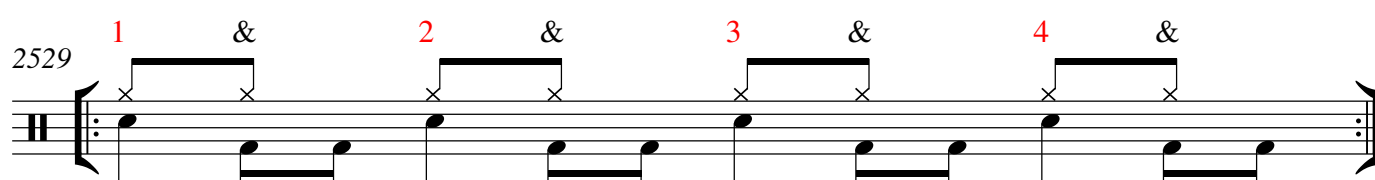
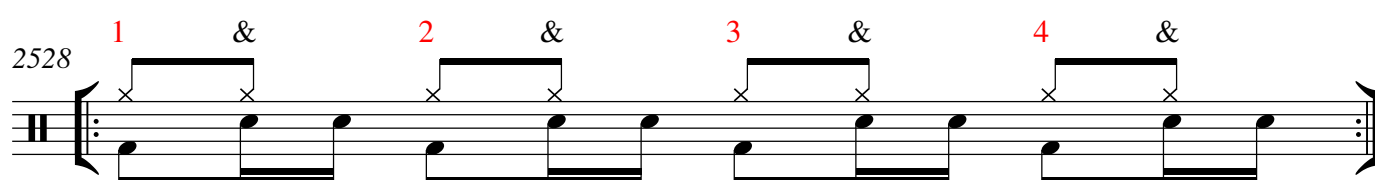
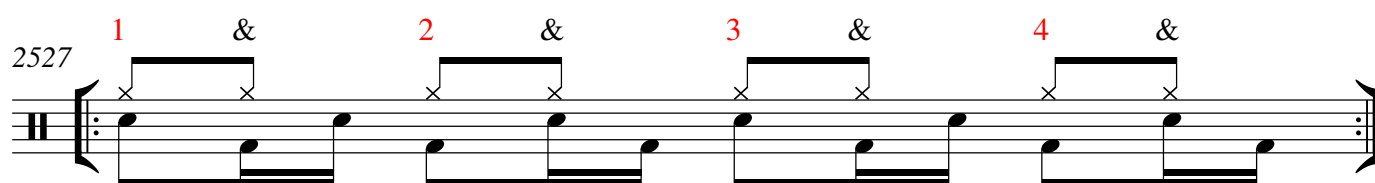
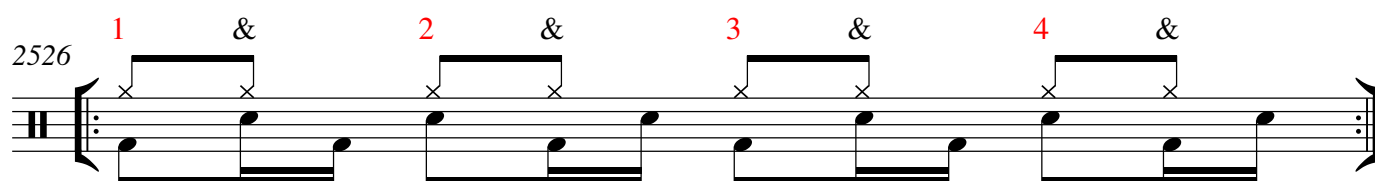
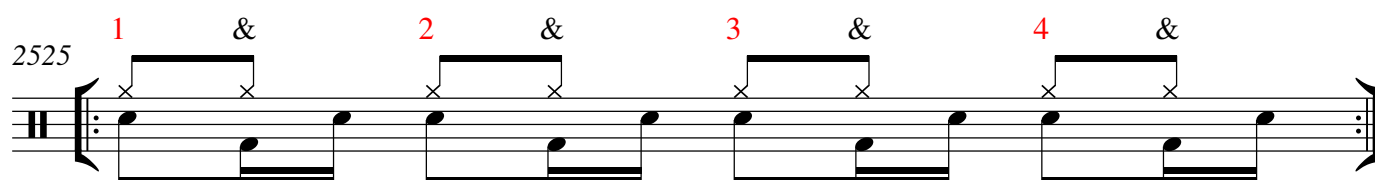
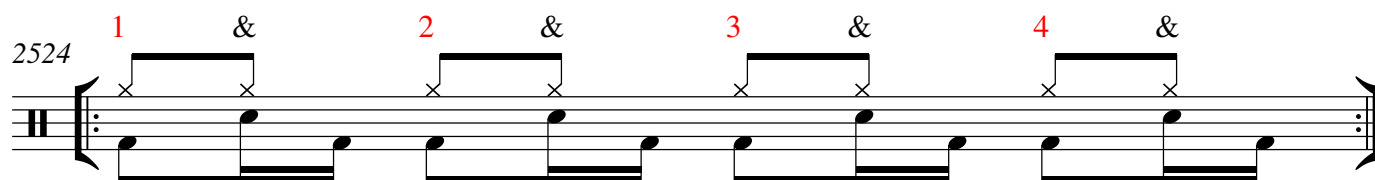
1 & 2 & 3 & 4 &

2523

1 & 2 & 3 & 4 &

Combinacion de bombo y tambor dentro de un mismo tiempo con el hi-hat en corcheas

Corchea - semicorchea - semicorchea



252
2530

1 & 2 & 3 & 4 &

Staff 1: Measure 252 (2530). Notes: G4, A4, B4, C5, D5, E5, F5, G5. Slurs and accents are present over pairs of notes. Red numbers 1, 2, 3, 4 and ampersands (&) are above the notes.

2531

1 & 2 & 3 & 4 &

Staff 2: Measure 2531. Notes: G4, A4, B4, C5, D5, E5, F5, G5. Slurs and accents are present over pairs of notes. Red numbers 1, 2, 3, 4 and ampersands (&) are above the notes.

2532

1 & 2 & 3 & 4 &

Staff 3: Measure 2532. Notes: G4, A4, B4, C5, D5, E5, F5, G5. Slurs and accents are present over pairs of notes. Red numbers 1, 2, 3, 4 and ampersands (&) are above the notes.

2533

1 & 2 & 3 & 4 &

Staff 4: Measure 2533. Notes: G4, A4, B4, C5, D5, E5, F5, G5. Slurs and accents are present over pairs of notes. Red numbers 1, 2, 3, 4 and ampersands (&) are above the notes.

2534

1 & 2 & 3 & 4 &

Staff 5: Measure 2534. Notes: G4, A4, B4, C5, D5, E5, F5, G5. Slurs and accents are present over pairs of notes. Red numbers 1, 2, 3, 4 and ampersands (&) are above the notes.

2535

1 & 2 & 3 & 4 &

Staff 6: Measure 2535. Notes: G4, A4, B4, C5, D5, E5, F5, G5. Slurs and accents are present over pairs of notes. Red numbers 1, 2, 3, 4 and ampersands (&) are above the notes.

253

Corchea - semicorchea - semicorchea

2536 1 & 2 & 3 & 4 &

The first staff of music is in treble clef with a key signature of one flat (B-flat). It begins with a repeat sign. The melody consists of eighth and sixteenth notes. Above the staff, there are four red numbers (1, 2, 3, 4) and four ampersands (&) indicating a rhythmic pattern. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half).

254
2542

1 & 2 & 3 & 4 &

2543

1 & 2 & 3 & 4 &

2544

1 & 2 & 3 & 4 &

2545

1 & 2 & 3 & 4 &

2546

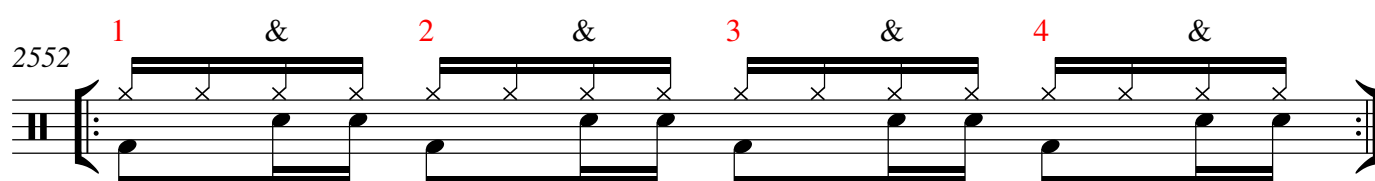
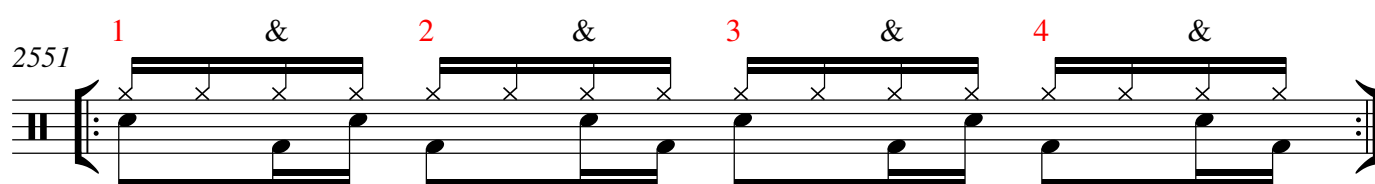
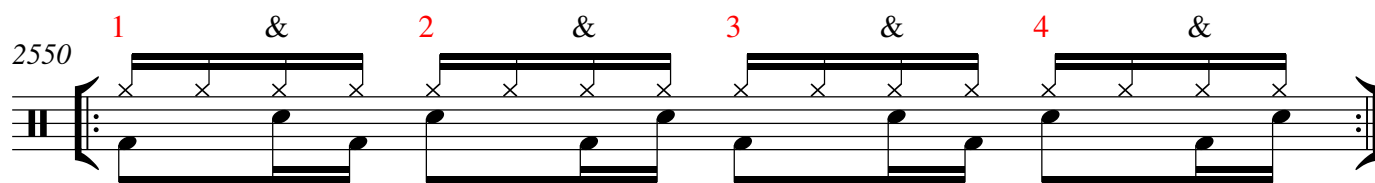
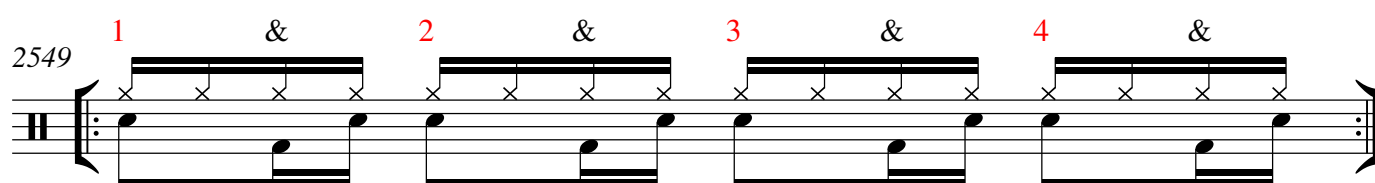
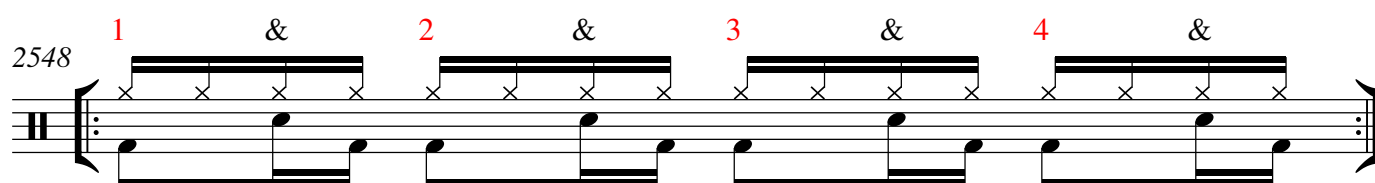
1 & 2 & 3 & 4 &

2547

1 & 2 & 3 & 4 &

Combinacion de bombo y tambor dentro de un mismo tiempo con el hi-hat en semicorcheas

Corchea - semicorchea - semicorchea



256
2554

1 & 2 & 3 & 4 &

2555

1 & 2 & 3 & 4 &

2556

1 & 2 & 3 & 4 &

2557

1 & 2 & 3 & 4 &

2558

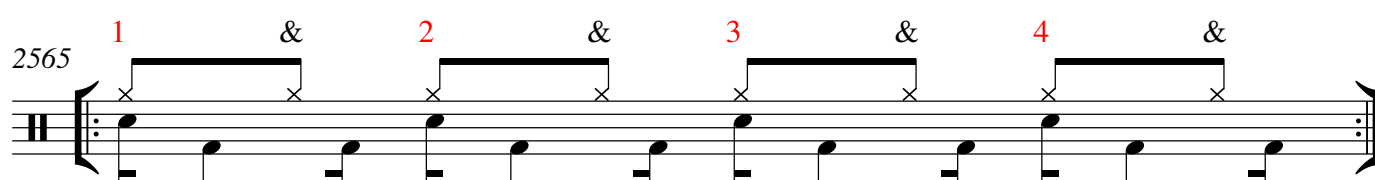
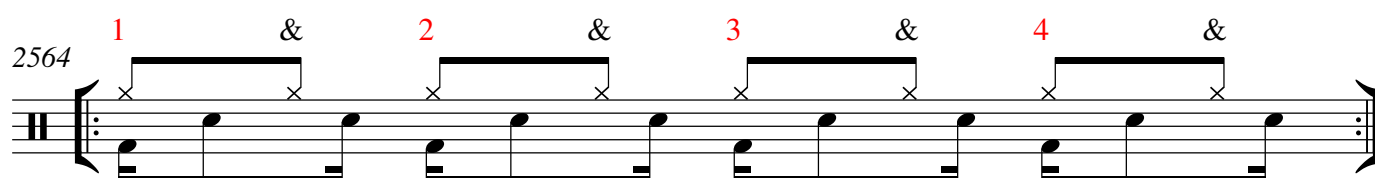
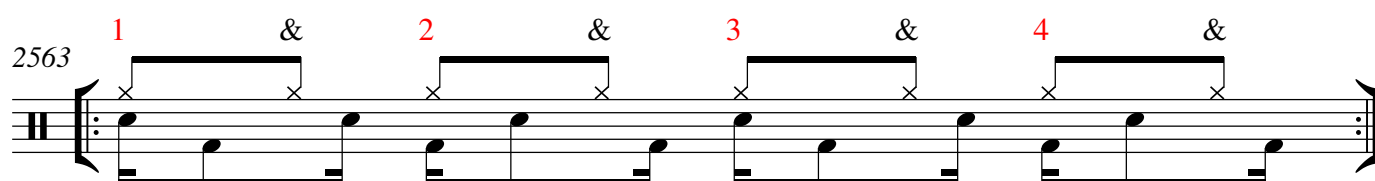
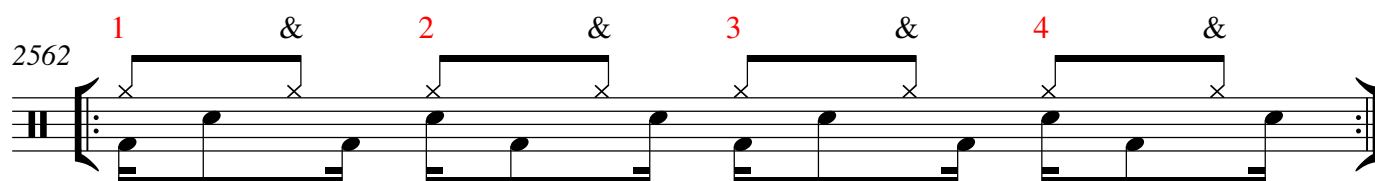
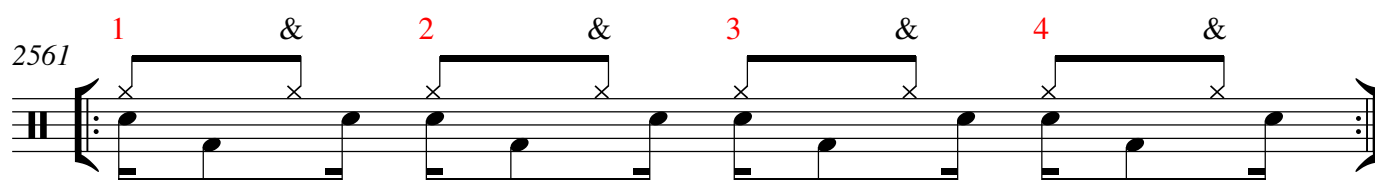
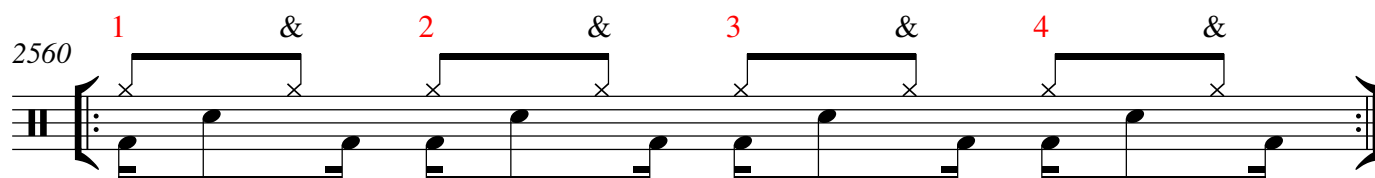
1 & 2 & 3 & 4 &

2559

1 & 2 & 3 & 4 &

Combinacion de bombo y tambor dentro de un mismo tiempo con el hi-hat en corcheas

Semicorchea - corchea - semicorchea



258
2566

1 & 2 & 3 & 4 &

Measure 258 (Rehearsal mark 2566) contains a four-measure phrase. Each measure consists of an eighth note followed by a quarter rest. The notes are G4, A4, B4, and C5. Above each rest is a red number (1, 2, 3, 4) and an accent (&). A bracket spans the first two measures, and another bracket spans the last two measures.

2567

1 & 2 & 3 & 4 &

Measure 2567 contains a four-measure phrase. Each measure consists of an eighth note followed by a quarter rest. The notes are G4, A4, B4, and C5. Above each rest is a red number (1, 2, 3, 4) and an accent (&). A bracket spans the first two measures, and another bracket spans the last two measures.

2568

1 & 2 & 3 & 4 &

Measure 2568 contains a four-measure phrase. Each measure consists of an eighth note followed by a quarter rest. The notes are G4, A4, B4, and C5. Above each rest is a red number (1, 2, 3, 4) and an accent (&). A bracket spans the first two measures, and another bracket spans the last two measures.

2569

1 & 2 & 3 & 4 &

Measure 2569 contains a four-measure phrase. Each measure consists of an eighth note followed by a quarter rest. The notes are G4, A4, B4, and C5. Above each rest is a red number (1, 2, 3, 4) and an accent (&). A bracket spans the first two measures, and another bracket spans the last two measures.

2570

1 & 2 & 3 & 4 &

Measure 2570 contains a four-measure phrase. Each measure consists of an eighth note followed by a quarter rest. The notes are G4, A4, B4, and C5. Above each rest is a red number (1, 2, 3, 4) and an accent (&). A bracket spans the first two measures, and another bracket spans the last two measures.

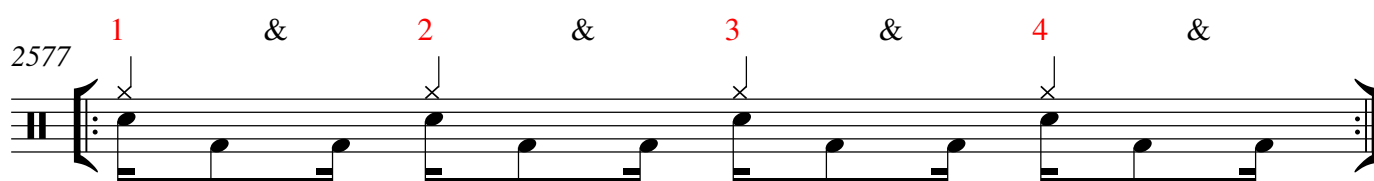
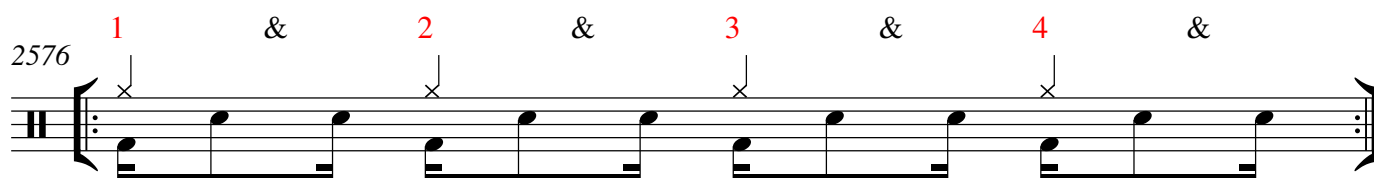
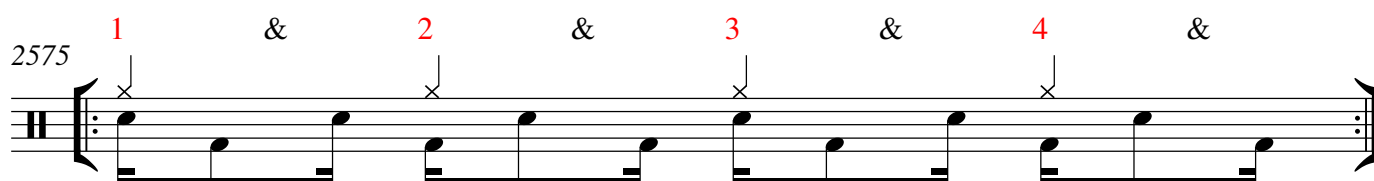
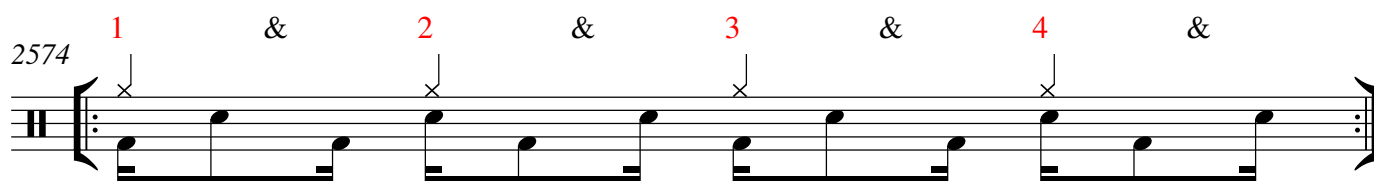
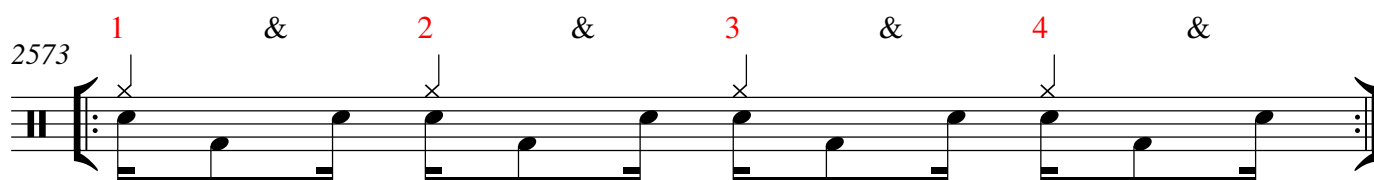
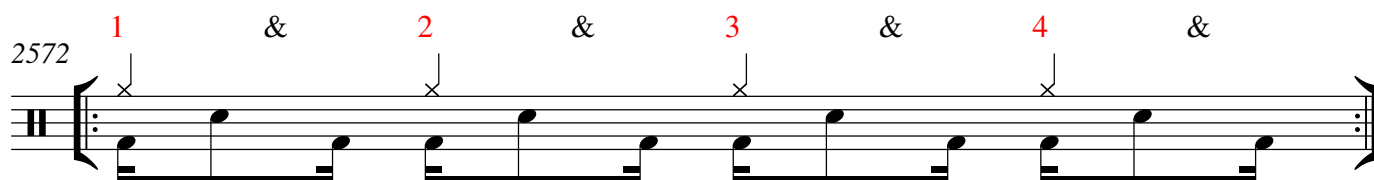
2571

1 & 2 & 3 & 4 &

Measure 2571 contains a four-measure phrase. Each measure consists of an eighth note followed by a quarter rest. The notes are G4, A4, B4, and C5. Above each rest is a red number (1, 2, 3, 4) and an accent (&). A bracket spans the first two measures, and another bracket spans the last two measures.

Combinacion de bombo y tambor dentro de un mismo tiempo con el hi-hat en negras

Semicorchea - corchea - semicorchea



260
2578

1 & 2 & 3 & 4 &

2579

1 & 2 & 3 & 4 &

2580

1 & 2 & 3 & 4 &

2581

1 & 2 & 3 & 4 &

2582

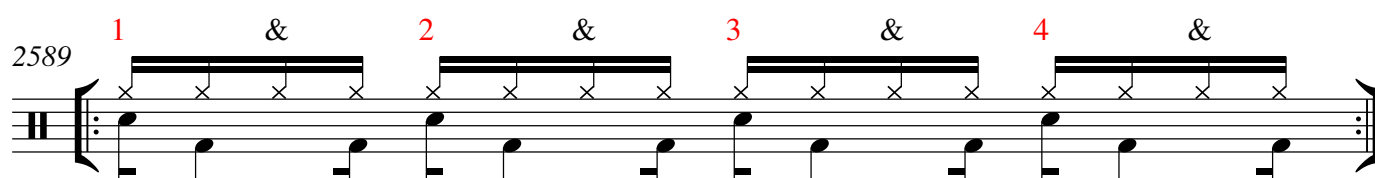
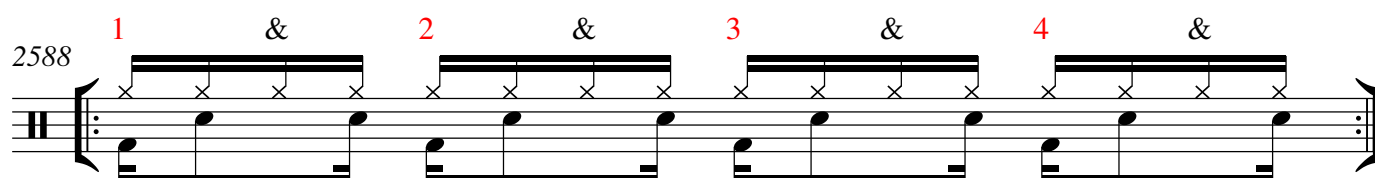
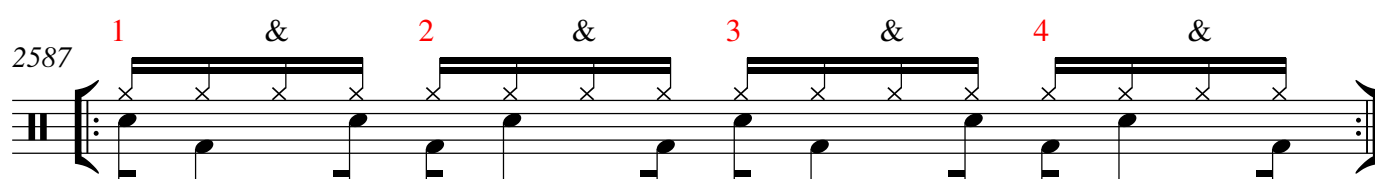
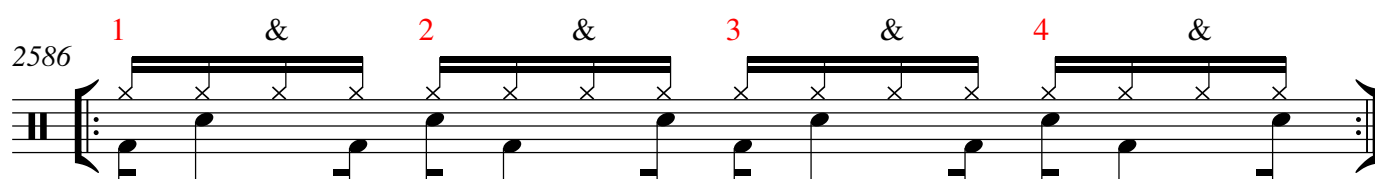
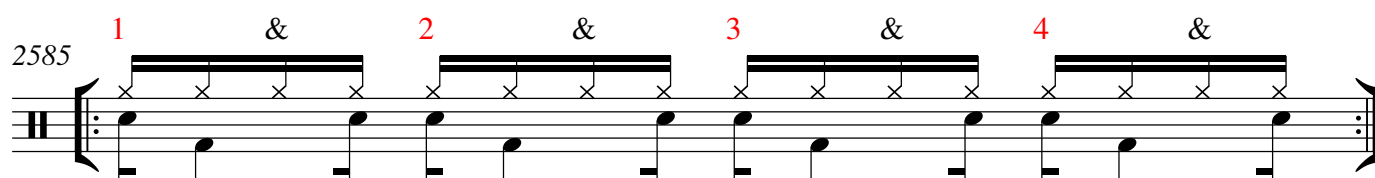
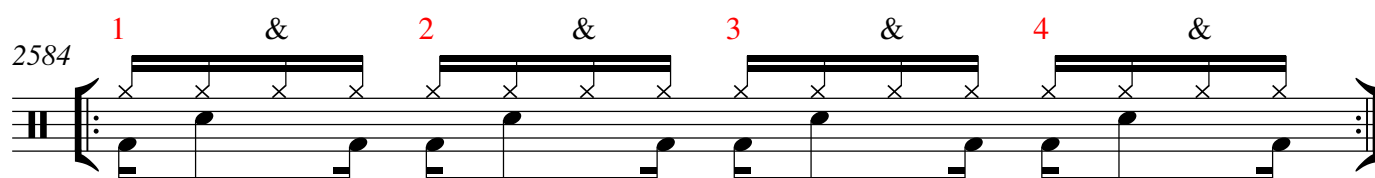
1 & 2 & 3 & 4 &

2583

1 & 2 & 3 & 4 &

Combinacion de bombo y tambor dentro de un mismo tiempo con el hi-hat en semicorcheas

Semicorchea - corchea - semicorchea



262
2590

1 & 2 & 3 & 4 &

This musical staff represents measure 2590. It features a treble clef and a key signature of one flat (B-flat). The staff contains four groups of notes, each preceded by a red number (1, 2, 3, 4) and an ampersand (&). Each group consists of a quarter note on the first line (F4) and a quarter note on the second line (G4). Above each group, there are four 'x' marks on the staff lines, indicating fingerings or accents.

2591

1 & 2 & 3 & 4 &

This musical staff represents measure 2591. It features a treble clef and a key signature of one flat (B-flat). The staff contains four groups of notes, each preceded by a red number (1, 2, 3, 4) and an ampersand (&). Each group consists of a quarter note on the first line (F4) and a quarter note on the second line (G4). Above each group, there are four 'x' marks on the staff lines, indicating fingerings or accents.

2592

1 & 2 & 3 & 4 &

This musical staff represents measure 2592. It features a treble clef and a key signature of one flat (B-flat). The staff contains four groups of notes, each preceded by a red number (1, 2, 3, 4) and an ampersand (&). Each group consists of a quarter note on the first line (F4) and a quarter note on the second line (G4). Above each group, there are four 'x' marks on the staff lines, indicating fingerings or accents.

2593

1 & 2 & 3 & 4 &

This musical staff represents measure 2593. It features a treble clef and a key signature of one flat (B-flat). The staff contains four groups of notes, each preceded by a red number (1, 2, 3, 4) and an ampersand (&). Each group consists of a quarter note on the first line (F4) and a quarter note on the second line (G4). Above each group, there are four 'x' marks on the staff lines, indicating fingerings or accents.

2594

1 & 2 & 3 & 4 &

This musical staff represents measure 2594. It features a treble clef and a key signature of one flat (B-flat). The staff contains four groups of notes, each preceded by a red number (1, 2, 3, 4) and an ampersand (&). Each group consists of a quarter note on the first line (F4) and a quarter note on the second line (G4). Above each group, there are four 'x' marks on the staff lines, indicating fingerings or accents.

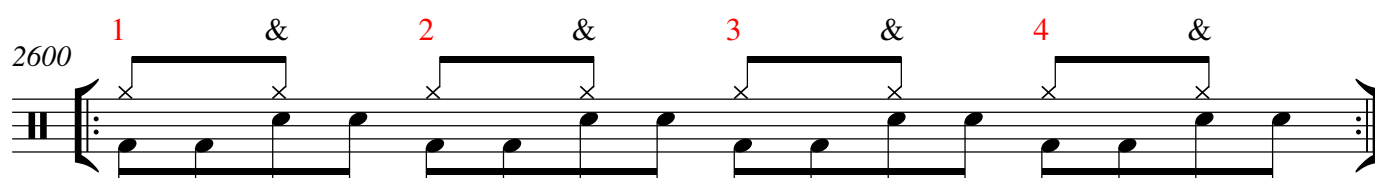
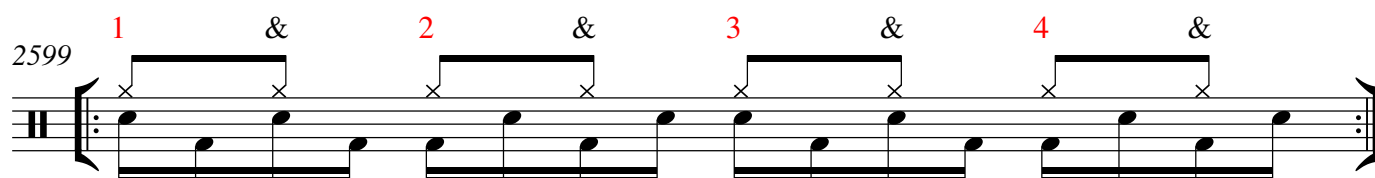
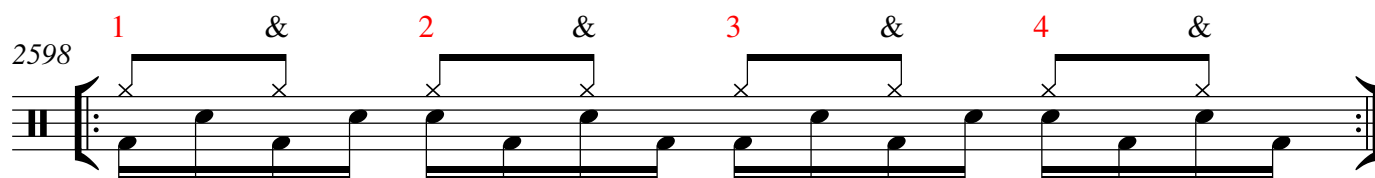
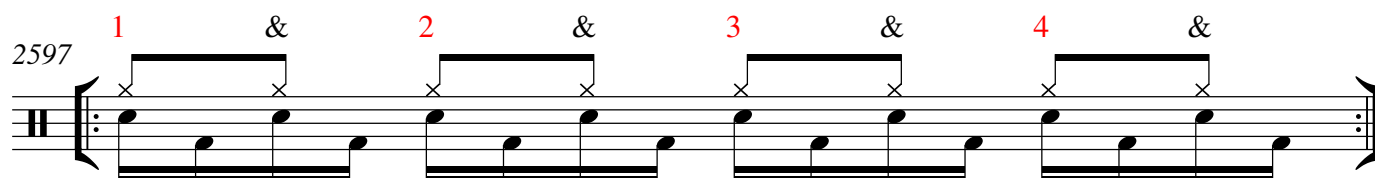
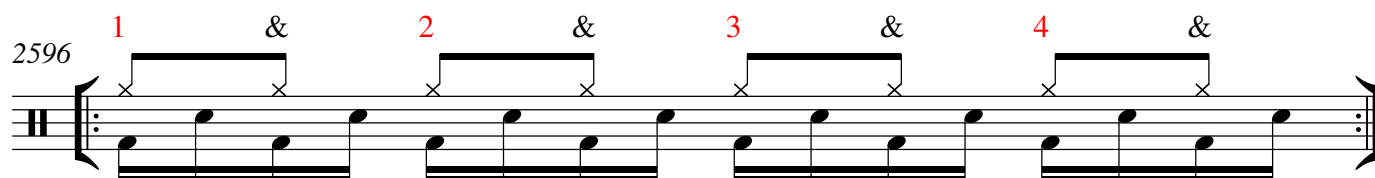
2595

1 & 2 & 3 & 4 &

This musical staff represents measure 2595. It features a treble clef and a key signature of one flat (B-flat). The staff contains four groups of notes, each preceded by a red number (1, 2, 3, 4) and an ampersand (&). Each group consists of a quarter note on the first line (F4) and a quarter note on the second line (G4). Above each group, there are four 'x' marks on the staff lines, indicating fingerings or accents.

Combinacion de bombo y tambor dentro de un mismo tiempo con el hi-hat en corcheas

Semicorchea - semicorchea - semicorchea - semicorchea



264
2601

1 & 2 & 3 & 4 &

Staff 1: Musical notation for measure 2601. It features a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The measure is divided into four eighth-note pairs, each with a red number (1, 2, 3, 4) above it and an ampersand (&) to its right. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter).

2602

1 & 2 & 3 & 4 &

Staff 2: Musical notation for measure 2602. It features a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The measure is divided into four eighth-note pairs, each with a red number (1, 2, 3, 4) above it and an ampersand (&) to its right. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter).

2603

1 & 2 & 3 & 4 &

Staff 3: Musical notation for measure 2603. It features a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The measure is divided into four eighth-note pairs, each with a red number (1, 2, 3, 4) above it and an ampersand (&) to its right. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter).

2604

1 & 2 & 3 & 4 &

Staff 4: Musical notation for measure 2604. It features a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The measure is divided into four eighth-note pairs, each with a red number (1, 2, 3, 4) above it and an ampersand (&) to its right. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter).

2605

1 & 2 & 3 & 4 &

Staff 5: Musical notation for measure 2605. It features a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The measure is divided into four eighth-note pairs, each with a red number (1, 2, 3, 4) above it and an ampersand (&) to its right. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter).

2606

1 & 2 & 3 & 4 &

Staff 6: Musical notation for measure 2606. It features a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The measure is divided into four eighth-note pairs, each with a red number (1, 2, 3, 4) above it and an ampersand (&) to its right. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter).

2607 1 & 2 & 3 & 4 & 265

2608 1 & 2 & 3 & 4 &

2609 1 & 2 & 3 & 4 &

2610 1 & 2 & 3 & 4 &

2611 1 & 2 & 3 & 4 &

2612 1 & 2 & 3 & 4 &

266
2613

1 & 2 & 3 & 4 &

This musical staff represents measure 266, with rehearsal mark 2613. It contains a four-measure phrase. Each measure begins with an eighth note on the second line, followed by an eighth rest, then an eighth note on the second space, and finally an eighth note on the second line. Above the staff, there are four groups of a bracket spanning two measures, each starting with a red number (1, 2, 3, 4) and an ampersand (&). The staff ends with a repeat sign.

2614

1 & 2 & 3 & 4 &

This musical staff represents measure 2614. It contains a four-measure phrase. Each measure begins with an eighth note on the second line, followed by an eighth rest, then an eighth note on the second space, and finally an eighth note on the second line. Above the staff, there are four groups of a bracket spanning two measures, each starting with a red number (1, 2, 3, 4) and an ampersand (&). The staff ends with a repeat sign.

2615

1 & 2 & 3 & 4 &

This musical staff represents measure 2615. It contains a four-measure phrase. Each measure begins with an eighth note on the second line, followed by an eighth rest, then an eighth note on the second space, and finally an eighth note on the second line. Above the staff, there are four groups of a bracket spanning two measures, each starting with a red number (1, 2, 3, 4) and an ampersand (&). The staff ends with a repeat sign.

2616

1 & 2 & 3 & 4 &

This musical staff represents measure 2616. It contains a four-measure phrase. Each measure begins with an eighth note on the second line, followed by an eighth rest, then an eighth note on the second space, and finally an eighth note on the second line. Above the staff, there are four groups of a bracket spanning two measures, each starting with a red number (1, 2, 3, 4) and an ampersand (&). The staff ends with a repeat sign.

2617

1 & 2 & 3 & 4 &

This musical staff represents measure 2617. It contains a four-measure phrase. Each measure begins with an eighth note on the second line, followed by an eighth rest, then an eighth note on the second space, and finally an eighth note on the second line. Above the staff, there are four groups of a bracket spanning two measures, each starting with a red number (1, 2, 3, 4) and an ampersand (&). The staff ends with a repeat sign.

2618

1 & 2 & 3 & 4 &

This musical staff represents measure 2618. It contains a four-measure phrase. Each measure begins with an eighth note on the second line, followed by an eighth rest, then an eighth note on the second space, and finally an eighth note on the second line. Above the staff, there are four groups of a bracket spanning two measures, each starting with a red number (1, 2, 3, 4) and an ampersand (&). The staff ends with a repeat sign.

2619 1 & 2 & 3 & 4 & 267

This musical staff contains measures 2619 through 2623. Each measure is marked with a red number (1, 2, 3, or 4) and an ampersand (&) above the staff. The notes are written on a five-line staff with a double bar line at the end of each measure. The notes are: 2619 (G4, A4, B4), 2620 (A4, B4, C5), 2621 (B4, A4, G4), 2622 (F4, E4, D4), and 2623 (C4, B3, A3).

2620 1 & 2 & 3 & 4 &

This musical staff contains measures 2620 through 2624. Each measure is marked with a red number (1, 2, 3, or 4) and an ampersand (&) above the staff. The notes are written on a five-line staff with a double bar line at the end of each measure. The notes are: 2620 (A4, B4, C5), 2621 (B4, A4, G4), 2622 (F4, E4, D4), 2623 (C4, B3, A3), and 2624 (G3, F3, E3).

2621 1 & 2 & 3 & 4 &

This musical staff contains measures 2621 through 2625. Each measure is marked with a red number (1, 2, 3, or 4) and an ampersand (&) above the staff. The notes are written on a five-line staff with a double bar line at the end of each measure. The notes are: 2621 (B4, A4, G4), 2622 (F4, E4, D4), 2623 (C4, B3, A3), 2624 (G3, F3, E3), and 2625 (D3, C3, B2).

2622 1 & 2 & 3 & 4 &

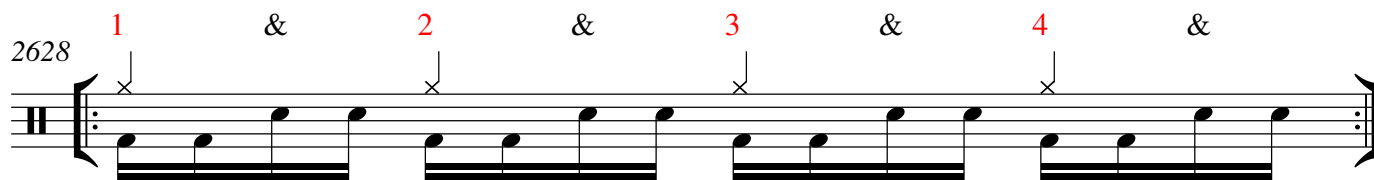
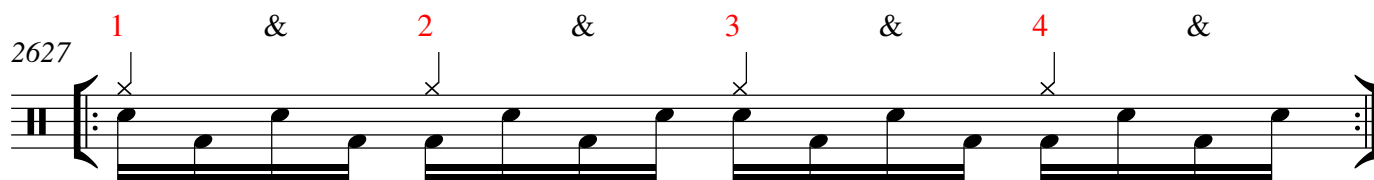
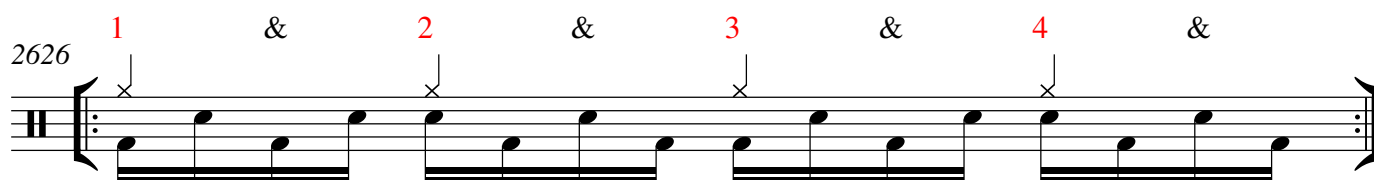
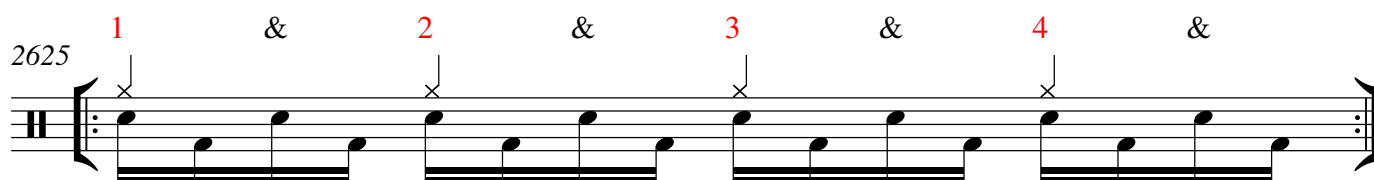
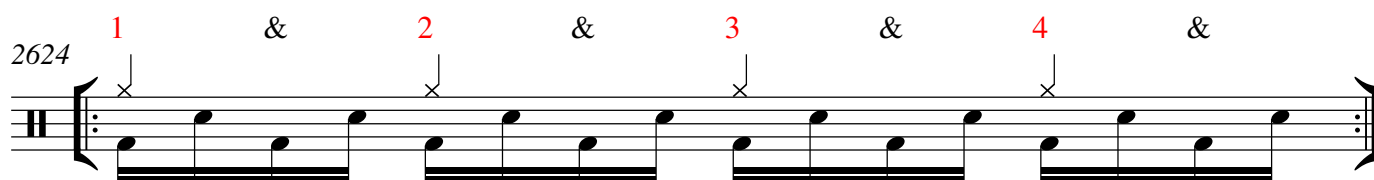
This musical staff contains measures 2622 through 2626. Each measure is marked with a red number (1, 2, 3, or 4) and an ampersand (&) above the staff. The notes are written on a five-line staff with a double bar line at the end of each measure. The notes are: 2622 (F4, E4, D4), 2623 (C4, B3, A3), 2624 (G3, F3, E3), 2625 (D3, C3, B2), and 2626 (A2, G2, F2).

2623 1 & 2 & 3 & 4 &

This musical staff contains measures 2623 through 2627. Each measure is marked with a red number (1, 2, 3, or 4) and an ampersand (&) above the staff. The notes are written on a five-line staff with a double bar line at the end of each measure. The notes are: 2623 (C4, B3, A3), 2624 (G3, F3, E3), 2625 (D3, C3, B2), 2626 (A2, G2, F2), and 2627 (E2, D2, C2).

Combinacion de bombo y tambor dentro de un mismo tiempo con el hi-hat en negras

Semicorchea - semicorchea - semicorchea - semicorchea



2629 1 & 2 & 3 & 4 & 269

Measure 2629: A single staff with a treble clef and a key signature of one sharp (F#). The measure contains four groups of eighth notes, each preceded by a red number (1, 2, 3, 4) and an ampersand (&). The notes are: 1. F#4, G#4, A4; 2. B4, C5, D5; 3. E5, F#5, G#5; 4. A5, B5, C6. The measure ends with a double bar line.

2630 1 & 2 & 3 & 4 &

Measure 2630: A single staff with a treble clef and a key signature of one sharp (F#). The measure contains four groups of eighth notes, each preceded by a red number (1, 2, 3, 4) and an ampersand (&). The notes are: 1. F#4, G#4, A4; 2. B4, C5, D5; 3. E5, F#5, G#5; 4. A5, B5, C6. The measure ends with a double bar line.

2631 1 & 2 & 3 & 4 &

Measure 2631: A single staff with a treble clef and a key signature of one sharp (F#). The measure contains four groups of eighth notes, each preceded by a red number (1, 2, 3, 4) and an ampersand (&). The notes are: 1. F#4, G#4, A4; 2. B4, C5, D5; 3. E5, F#5, G#5; 4. A5, B5, C6. The measure ends with a double bar line.

2632 1 & 2 & 3 & 4 &

Measure 2632: A single staff with a treble clef and a key signature of one sharp (F#). The measure contains four groups of eighth notes, each preceded by a red number (1, 2, 3, 4) and an ampersand (&). The notes are: 1. F#4, G#4, A4; 2. B4, C5, D5; 3. E5, F#5, G#5; 4. A5, B5, C6. The measure ends with a double bar line.

2633 1 & 2 & 3 & 4 &

Measure 2633: A single staff with a treble clef and a key signature of one sharp (F#). The measure contains four groups of eighth notes, each preceded by a red number (1, 2, 3, 4) and an ampersand (&). The notes are: 1. F#4, G#4, A4; 2. B4, C5, D5; 3. E5, F#5, G#5; 4. A5, B5, C6. The measure ends with a double bar line.

2634 1 & 2 & 3 & 4 &

Measure 2634: A single staff with a treble clef and a key signature of one sharp (F#). The measure contains four groups of eighth notes, each preceded by a red number (1, 2, 3, 4) and an ampersand (&). The notes are: 1. F#4, G#4, A4; 2. B4, C5, D5; 3. E5, F#5, G#5; 4. A5, B5, C6. The measure ends with a double bar line.

270
2635

1 & 2 & 3 & 4 &

A musical staff for a single measure, measure 2635. It begins with a double bar line and a repeat sign. The staff contains four groups of eighth notes, each preceded by a red number (1, 2, 3, 4) and an ampersand (&). Each group consists of two eighth notes beamed together. The staff ends with a double bar line and a repeat sign.

2636

1 & 2 & 3 & 4 &

A musical staff for a single measure, measure 2636. It begins with a double bar line and a repeat sign. The staff contains four groups of eighth notes, each preceded by a red number (1, 2, 3, 4) and an ampersand (&). Each group consists of two eighth notes beamed together. The staff ends with a double bar line and a repeat sign.

2637

1 & 2 & 3 & 4 &

A musical staff for a single measure, measure 2637. It begins with a double bar line and a repeat sign. The staff contains four groups of eighth notes, each preceded by a red number (1, 2, 3, 4) and an ampersand (&). Each group consists of two eighth notes beamed together. The staff ends with a double bar line and a repeat sign.

2638

1 & 2 & 3 & 4 &

A musical staff for a single measure, measure 2638. It begins with a double bar line and a repeat sign. The staff contains four groups of eighth notes, each preceded by a red number (1, 2, 3, 4) and an ampersand (&). Each group consists of two eighth notes beamed together. The staff ends with a double bar line and a repeat sign.

2639

1 & 2 & 3 & 4 &

A musical staff for a single measure, measure 2639. It begins with a double bar line and a repeat sign. The staff contains four groups of eighth notes, each preceded by a red number (1, 2, 3, 4) and an ampersand (&). Each group consists of two eighth notes beamed together. The staff ends with a double bar line and a repeat sign.

2640

1 & 2 & 3 & 4 &

A musical staff for a single measure, measure 2640. It begins with a double bar line and a repeat sign. The staff contains four groups of eighth notes, each preceded by a red number (1, 2, 3, 4) and an ampersand (&). Each group consists of two eighth notes beamed together. The staff ends with a double bar line and a repeat sign.

2641 1 & 2 & 3 & 4 & 271

2642 1 & 2 & 3 & 4 &

2643 1 & 2 & 3 & 4 &

2644 1 & 2 & 3 & 4 &

2645 1 & 2 & 3 & 4 &

2646 1 & 2 & 3 & 4 &

272
2647

1 & 2 & 3 & 4 &

This musical staff contains measures 2647 through 2650. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth notes, with a double bar line after the first measure. Above the staff, red numbers 1, 2, 3, and 4 are placed above the first, second, third, and fourth measures respectively, with an ampersand (&) between each number. A small 'x' mark is positioned above the first note of each measure.

2648

1 & 2 & 3 & 4 &

This musical staff contains measures 2648 through 2651. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth notes, with a double bar line after the first measure. Above the staff, red numbers 1, 2, 3, and 4 are placed above the first, second, third, and fourth measures respectively, with an ampersand (&) between each number. A small 'x' mark is positioned above the first note of each measure.

2649

1 & 2 & 3 & 4 &

This musical staff contains measures 2649 through 2652. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth notes, with a double bar line after the first measure. Above the staff, red numbers 1, 2, 3, and 4 are placed above the first, second, third, and fourth measures respectively, with an ampersand (&) between each number. A small 'x' mark is positioned above the first note of each measure.

2650

1 & 2 & 3 & 4 &

This musical staff contains measures 2650 through 2653. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth notes, with a double bar line after the first measure. Above the staff, red numbers 1, 2, 3, and 4 are placed above the first, second, third, and fourth measures respectively, with an ampersand (&) between each number. A small 'x' mark is positioned above the first note of each measure.

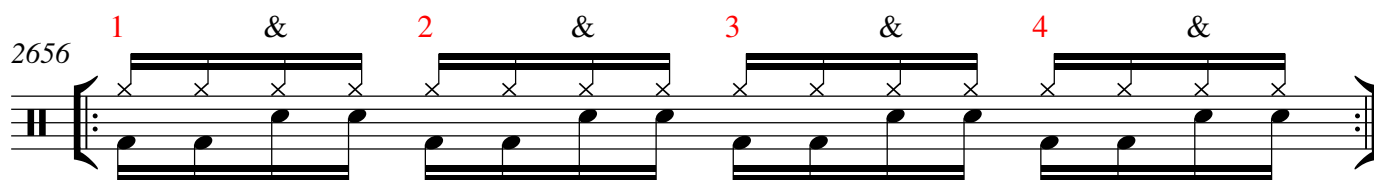
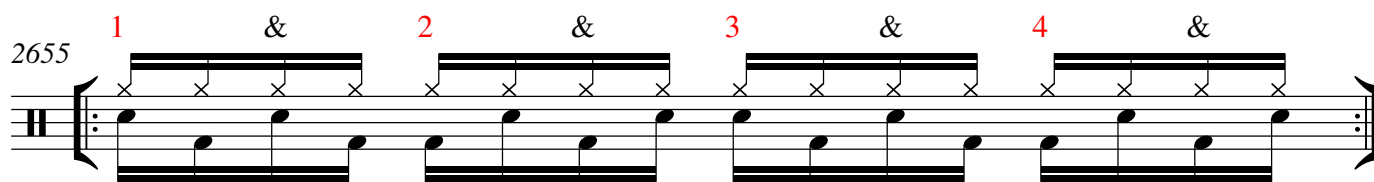
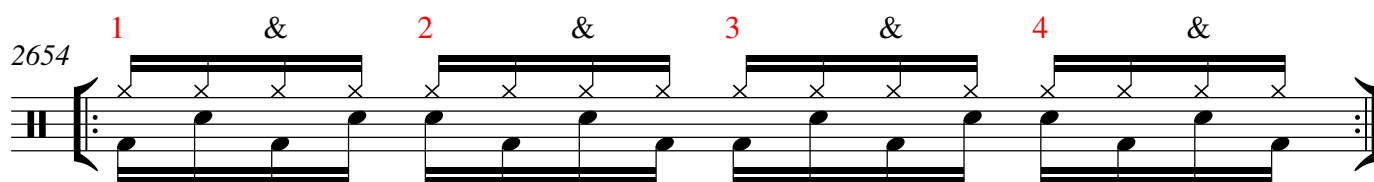
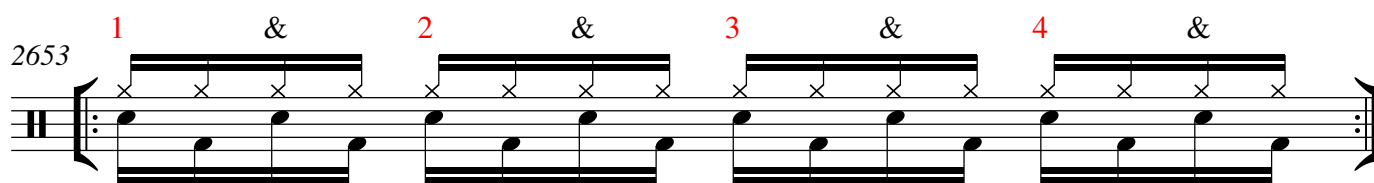
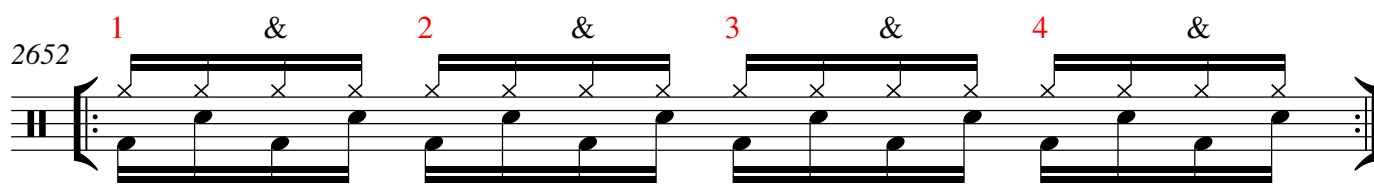
2651

1 & 2 & 3 & 4 &

This musical staff contains measures 2651 through 2654. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth notes, with a double bar line after the first measure. Above the staff, red numbers 1, 2, 3, and 4 are placed above the first, second, third, and fourth measures respectively, with an ampersand (&) between each number. A small 'x' mark is positioned above the first note of each measure.

Combinacion de bombo y tambor dentro de un mismo tiempo con el hi-hat en semicorcheas

Semicorchea - semicorchea - semicorchea - semicorchea



274
2657

1 & 2 & 3 & 4 &

Measure 2657: A musical staff with a treble clef and a key signature of one flat (B-flat). The staff contains four groups of notes, each preceded by a red number (1, 2, 3, 4) and an ampersand (&). Each group consists of a quarter note followed by an eighth note. The notes are: 1. B-flat, A, G; 2. F, E, D; 3. C, B, A; 4. G, F, E. The staff ends with a double bar line.

2658

1 & 2 & 3 & 4 &

Measure 2658: A musical staff with a treble clef and a key signature of one flat (B-flat). The staff contains four groups of notes, each preceded by a red number (1, 2, 3, 4) and an ampersand (&). Each group consists of a quarter note followed by an eighth note. The notes are: 1. B-flat, A, G; 2. F, E, D; 3. C, B, A; 4. G, F, E. The staff ends with a double bar line.

2659

1 & 2 & 3 & 4 &

Measure 2659: A musical staff with a treble clef and a key signature of one flat (B-flat). The staff contains four groups of notes, each preceded by a red number (1, 2, 3, 4) and an ampersand (&). Each group consists of a quarter note followed by an eighth note. The notes are: 1. B-flat, A, G; 2. F, E, D; 3. C, B, A; 4. G, F, E. The staff ends with a double bar line.

2660

1 & 2 & 3 & 4 &

Measure 2660: A musical staff with a treble clef and a key signature of one flat (B-flat). The staff contains four groups of notes, each preceded by a red number (1, 2, 3, 4) and an ampersand (&). Each group consists of a quarter note followed by an eighth note. The notes are: 1. B-flat, A, G; 2. F, E, D; 3. C, B, A; 4. G, F, E. The staff ends with a double bar line.

2661

1 & 2 & 3 & 4 &

Measure 2661: A musical staff with a treble clef and a key signature of one flat (B-flat). The staff contains four groups of notes, each preceded by a red number (1, 2, 3, 4) and an ampersand (&). Each group consists of a quarter note followed by an eighth note. The notes are: 1. B-flat, A, G; 2. F, E, D; 3. C, B, A; 4. G, F, E. The staff ends with a double bar line.

2662

1 & 2 & 3 & 4 &

Measure 2662: A musical staff with a treble clef and a key signature of one flat (B-flat). The staff contains four groups of notes, each preceded by a red number (1, 2, 3, 4) and an ampersand (&). Each group consists of a quarter note followed by an eighth note. The notes are: 1. B-flat, A, G; 2. F, E, D; 3. C, B, A; 4. G, F, E. The staff ends with a double bar line.

2663 1 & 2 & 3 & 4 & 275

Staff 2663: A musical staff with a treble clef and a key signature of one flat (B-flat). The staff contains four measures of music. Each measure begins with a red number (1, 2, 3, 4) and an ampersand (&). The notes are: Measure 1: B-flat4, A4, G4, F4; Measure 2: E4, D4, C4, B-flat3; Measure 3: A3, G3, F3, E3; Measure 4: D3, C3, B-flat2, A2. The staff ends with a double bar line and repeat dots.

2664 1 & 2 & 3 & 4 &

Staff 2664: A musical staff with a treble clef and a key signature of one flat (B-flat). The staff contains four measures of music. Each measure begins with a red number (1, 2, 3, 4) and an ampersand (&). The notes are: Measure 1: B-flat4, A4, G4, F4; Measure 2: E4, D4, C4, B-flat3; Measure 3: A3, G3, F3, E3; Measure 4: D3, C3, B-flat2, A2. The staff ends with a double bar line and repeat dots.

2665 1 & 2 & 3 & 4 &

Staff 2665: A musical staff with a treble clef and a key signature of one flat (B-flat). The staff contains four measures of music. Each measure begins with a red number (1, 2, 3, 4) and an ampersand (&). The notes are: Measure 1: B-flat4, A4, G4, F4; Measure 2: E4, D4, C4, B-flat3; Measure 3: A3, G3, F3, E3; Measure 4: D3, C3, B-flat2, A2. The staff ends with a double bar line and repeat dots.

2666 1 & 2 & 3 & 4 &

Staff 2666: A musical staff with a treble clef and a key signature of one flat (B-flat). The staff contains four measures of music. Each measure begins with a red number (1, 2, 3, 4) and an ampersand (&). The notes are: Measure 1: B-flat4, A4, G4, F4; Measure 2: E4, D4, C4, B-flat3; Measure 3: A3, G3, F3, E3; Measure 4: D3, C3, B-flat2, A2. The staff ends with a double bar line and repeat dots.

2667 1 & 2 & 3 & 4 &

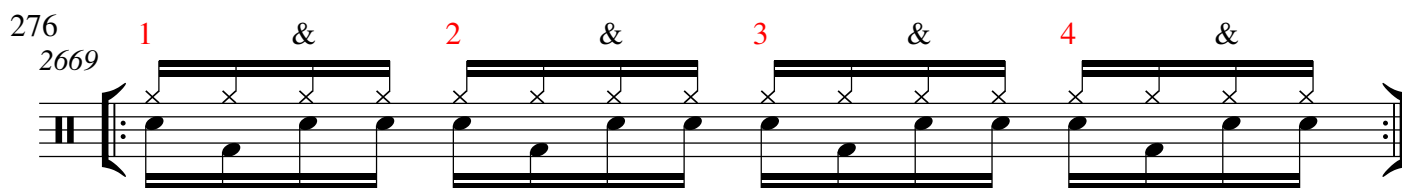
Staff 2667: A musical staff with a treble clef and a key signature of one flat (B-flat). The staff contains four measures of music. Each measure begins with a red number (1, 2, 3, 4) and an ampersand (&). The notes are: Measure 1: B-flat4, A4, G4, F4; Measure 2: E4, D4, C4, B-flat3; Measure 3: A3, G3, F3, E3; Measure 4: D3, C3, B-flat2, A2. The staff ends with a double bar line and repeat dots.

2668 1 & 2 & 3 & 4 &

Staff 2668: A musical staff with a treble clef and a key signature of one flat (B-flat). The staff contains four measures of music. Each measure begins with a red number (1, 2, 3, 4) and an ampersand (&). The notes are: Measure 1: B-flat4, A4, G4, F4; Measure 2: E4, D4, C4, B-flat3; Measure 3: A3, G3, F3, E3; Measure 4: D3, C3, B-flat2, A2. The staff ends with a double bar line and repeat dots.

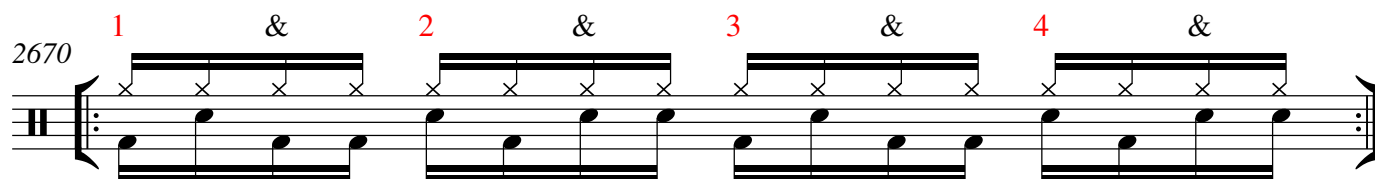
276
2669

1 & 2 & 3 & 4 &



2670

1 & 2 & 3 & 4 &



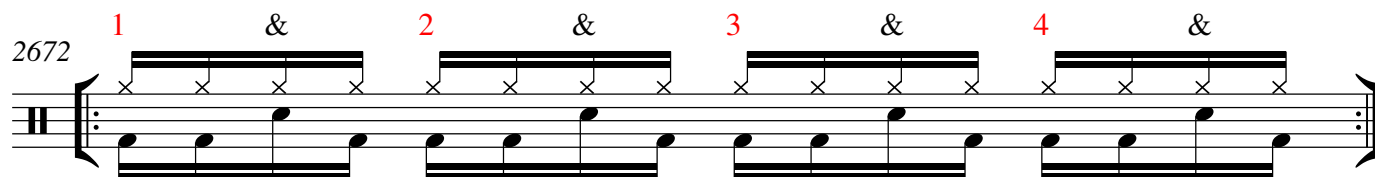
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1 & 2 & 3 & 4 &



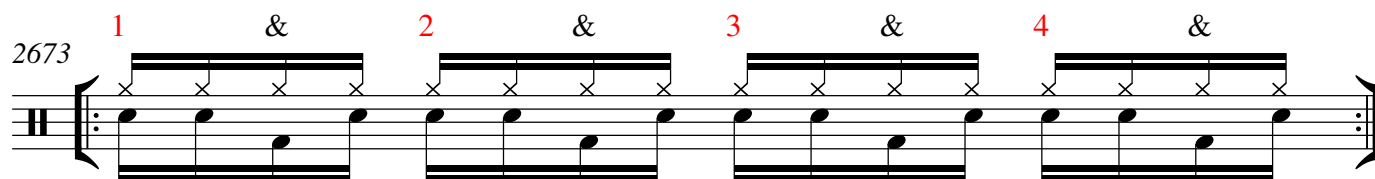
2672

1 & 2 & 3 & 4 &



2673

1 & 2 & 3 & 4 &



2674

1 & 2 & 3 & 4 &



2675 1 & 2 & 3 & 4 & 277

2676 1 & 2 & 3 & 4 &

2677 1 & 2 & 3 & 4 &

2678 1 & 2 & 3 & 4 &

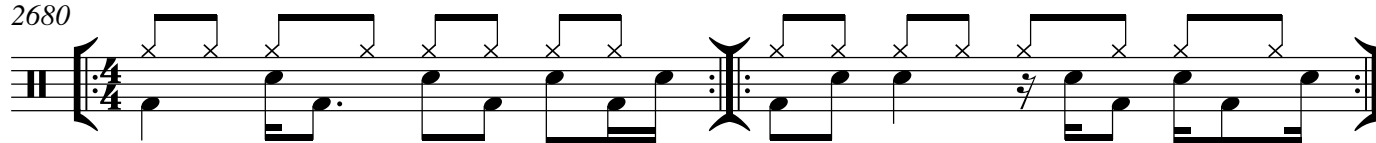
2679 1 & 2 & 3 & 4 &

Ostinato de hi-hat en corcheas en 4/4 (parte VIII)

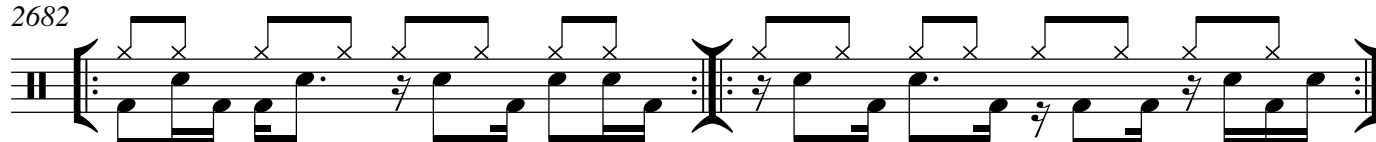
Manuel E. Bartholdy

Bombo y tambor en el mismo tiempo

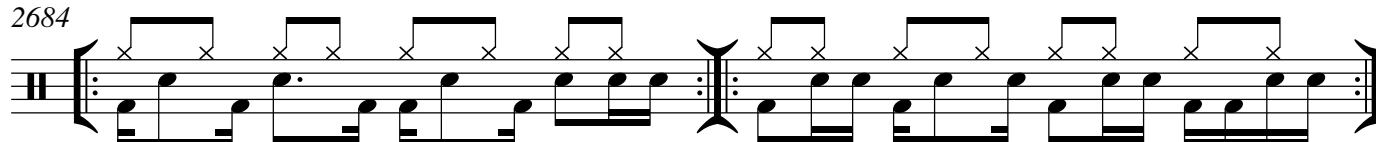
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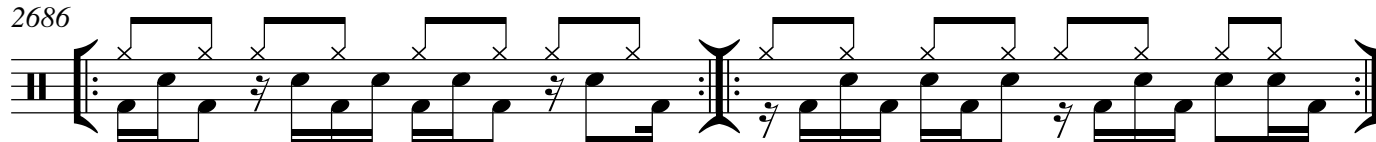
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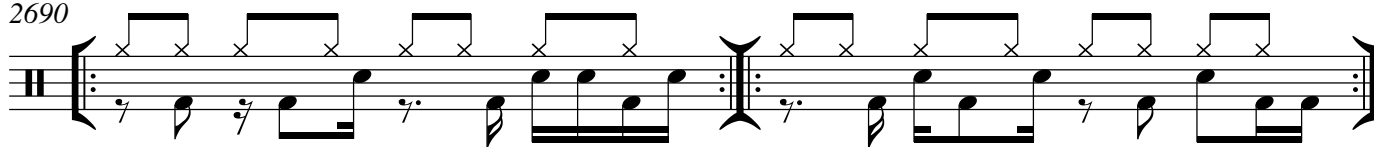
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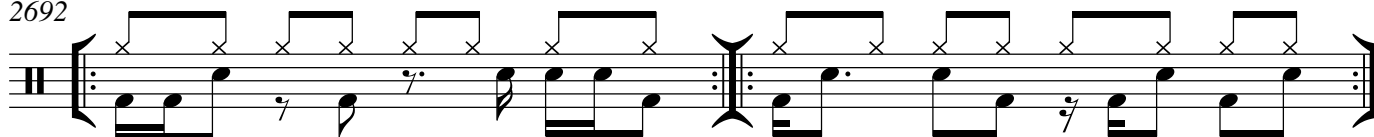
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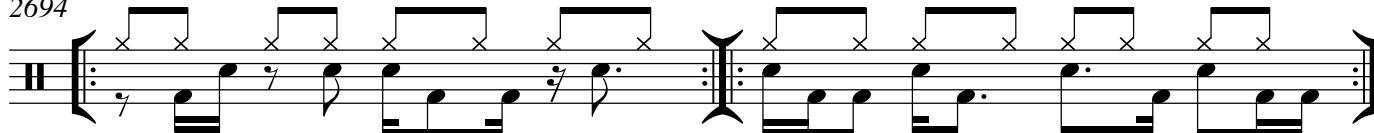
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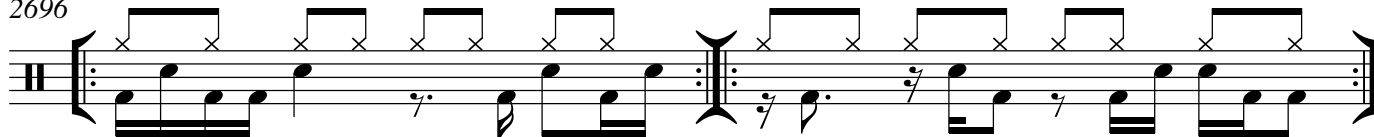
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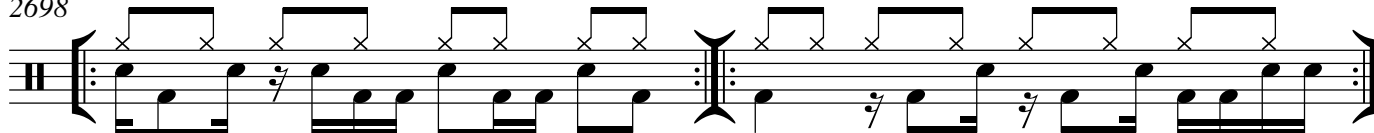
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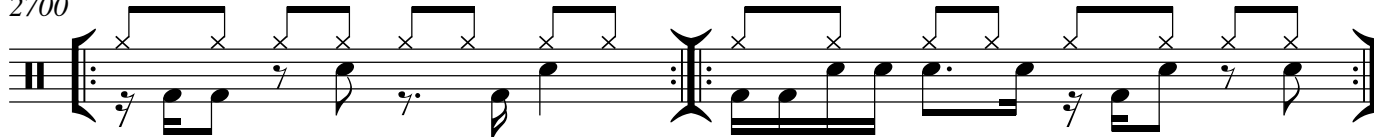
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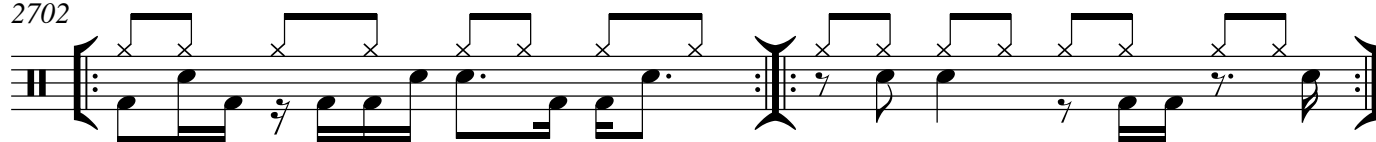


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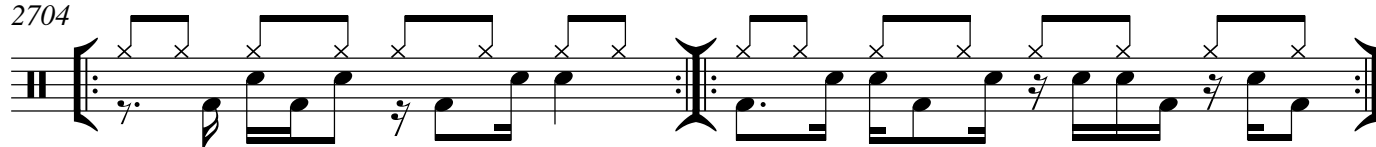


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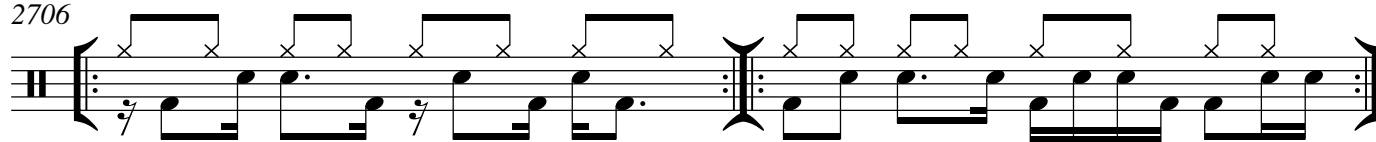
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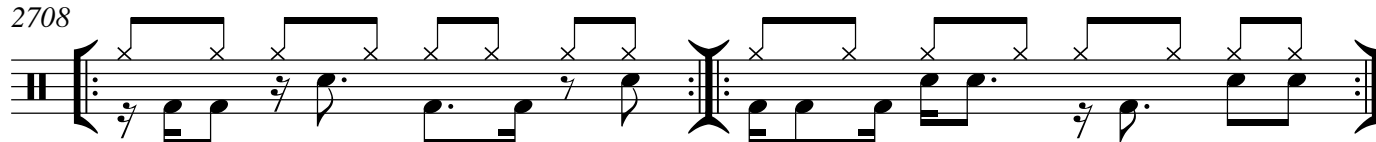
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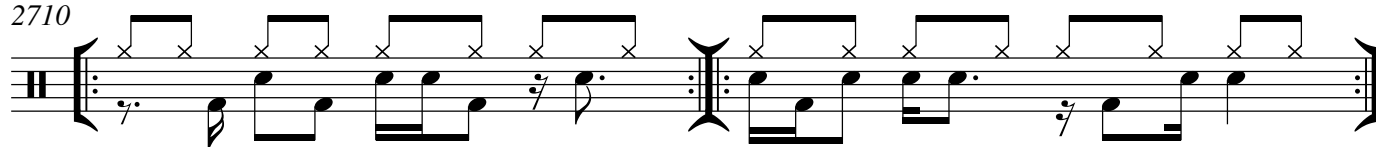
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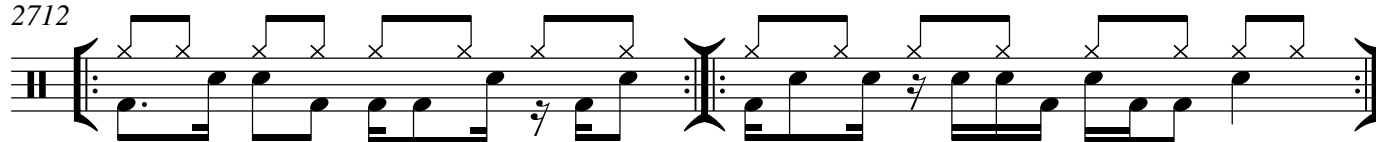
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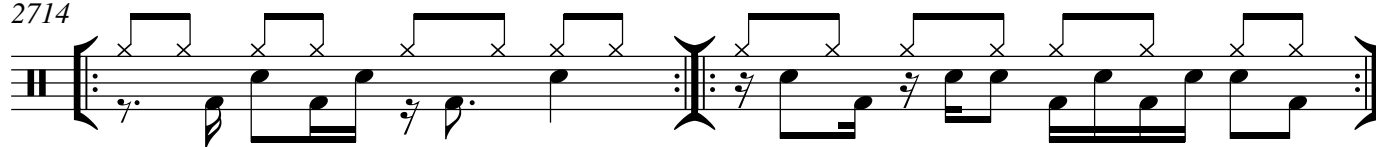
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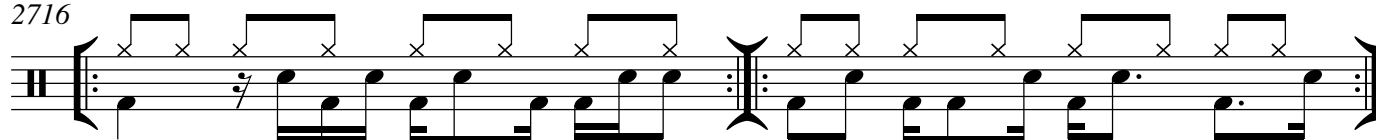
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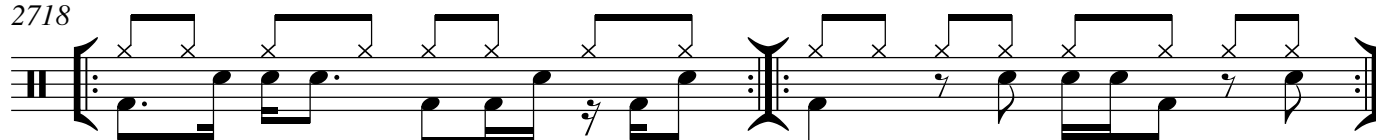
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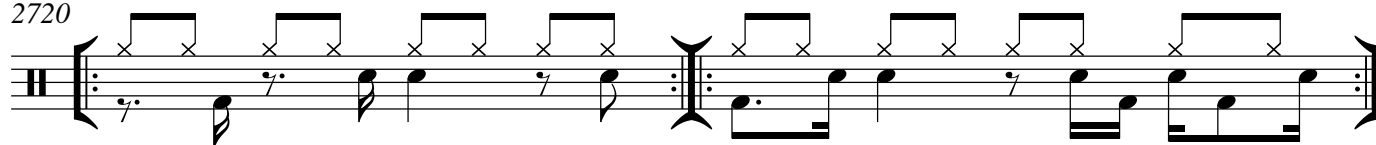
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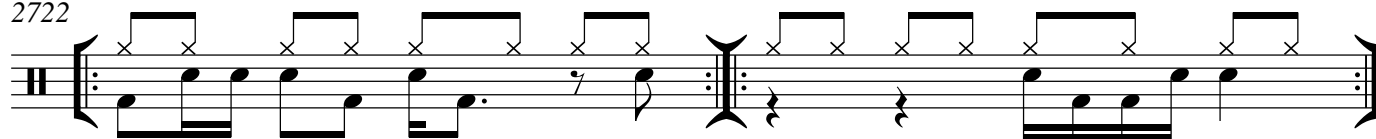
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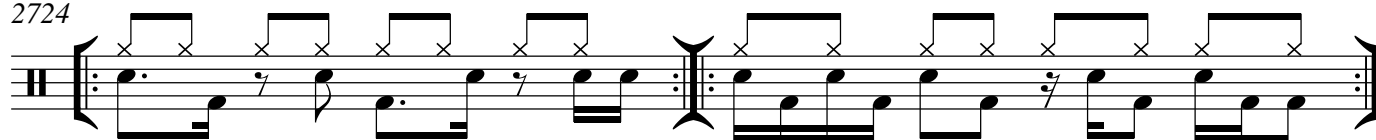
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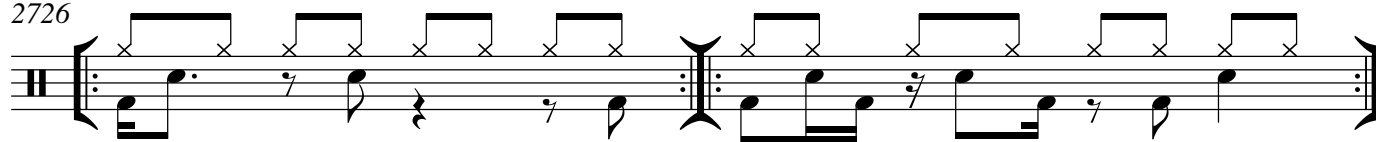


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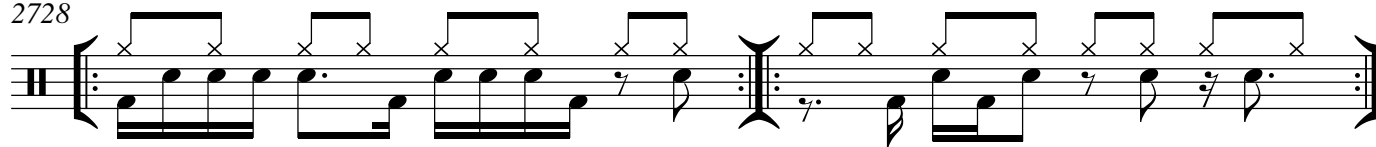


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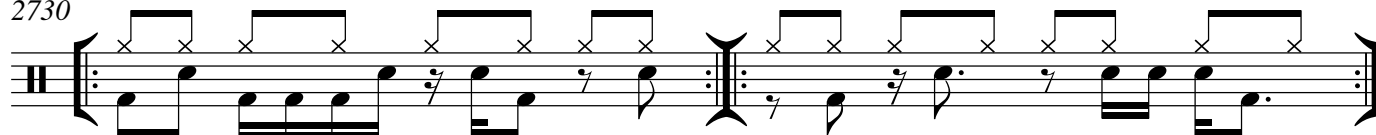
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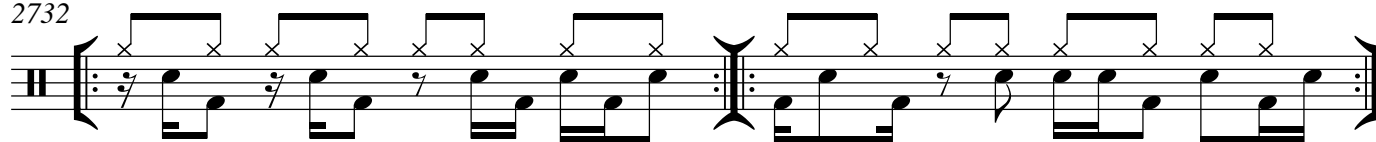
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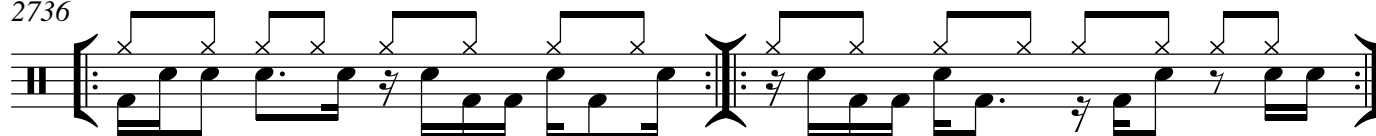
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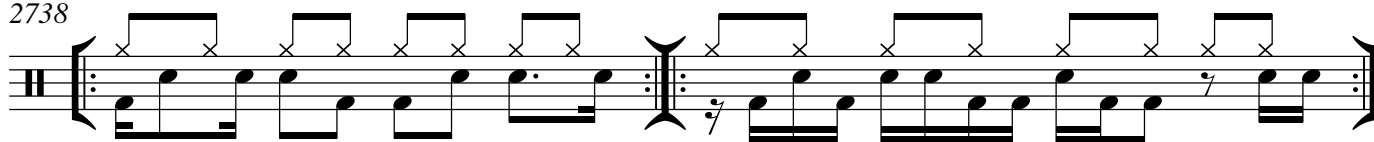
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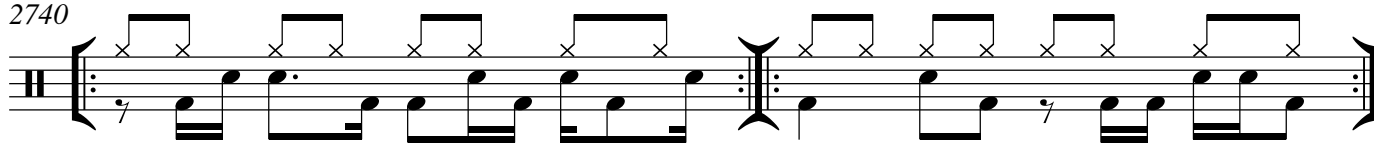
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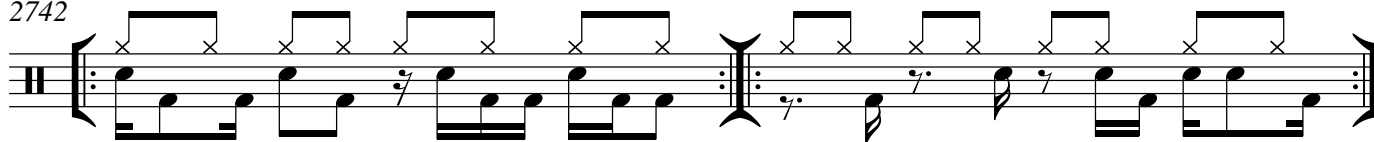
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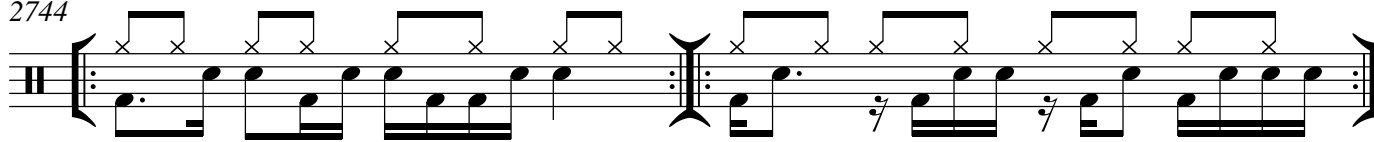
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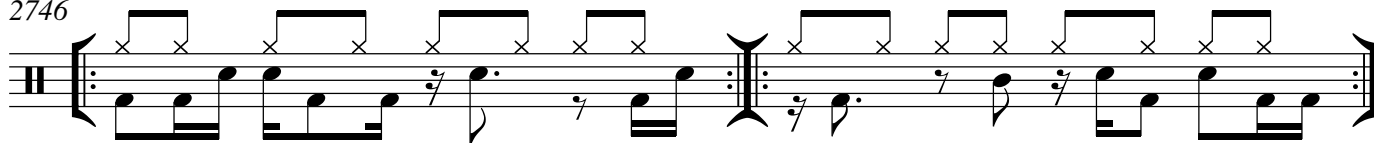
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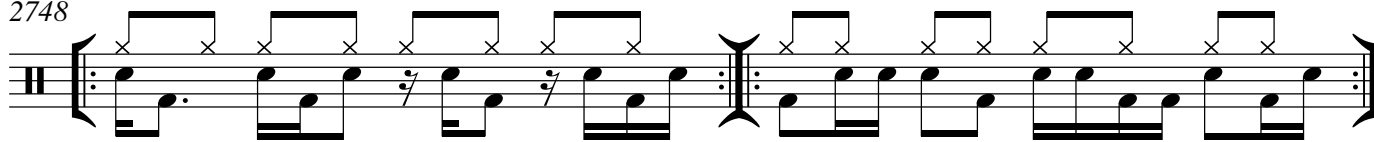
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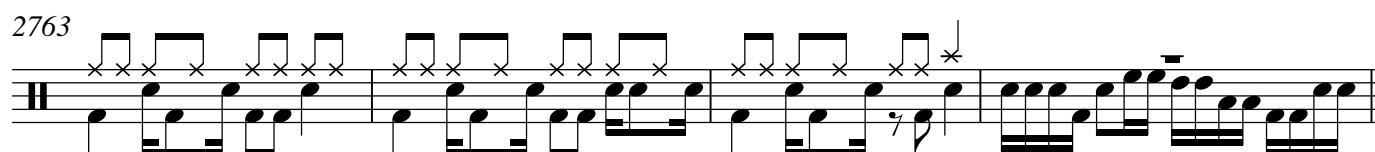
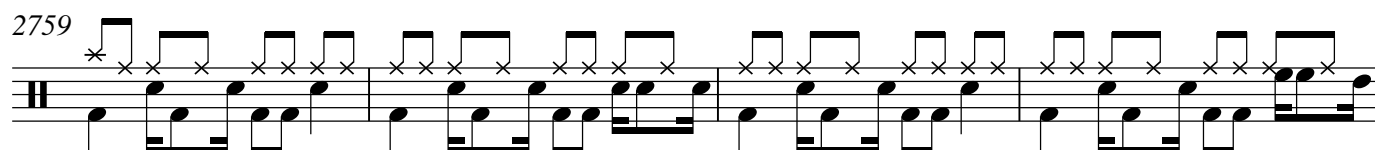
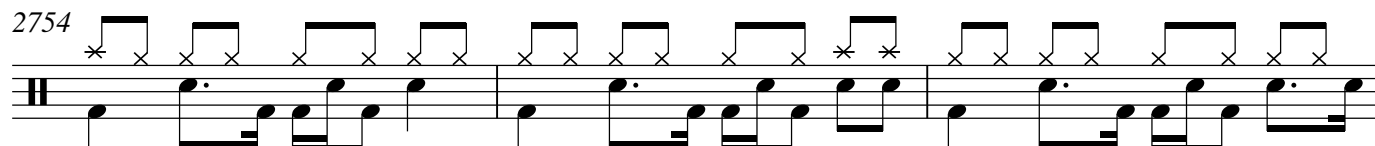
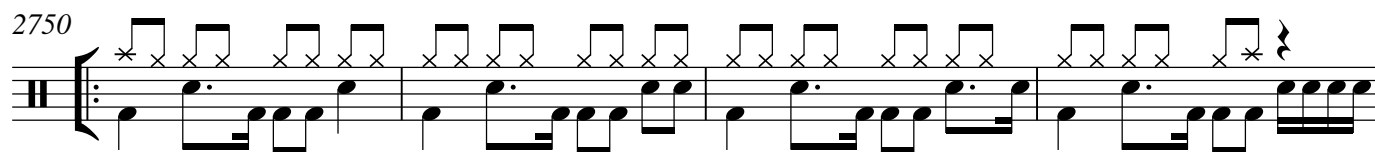


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2748



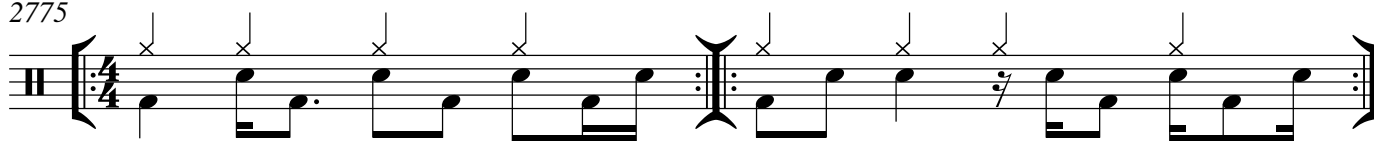
Estudio N°10

Ostinato de hi-hat en negras en 4/4 (parte VIII)

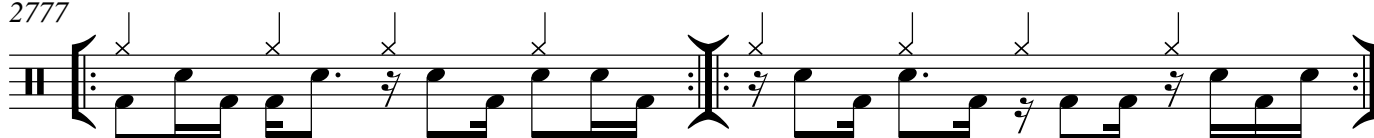
Manuel E. Bartholdy

Bombo y tambor en el mismo tiempo

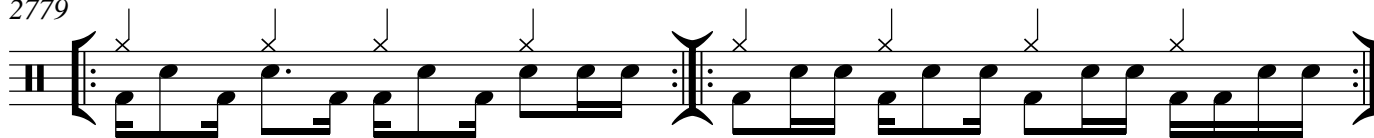
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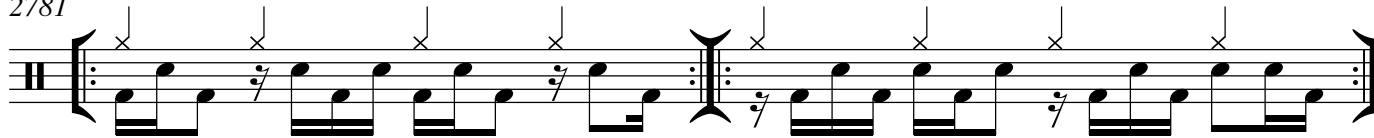
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2779



2781

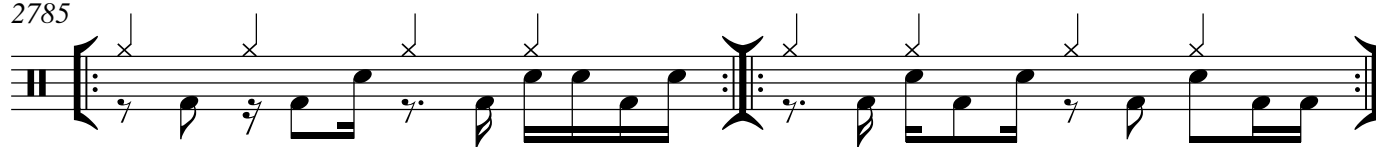


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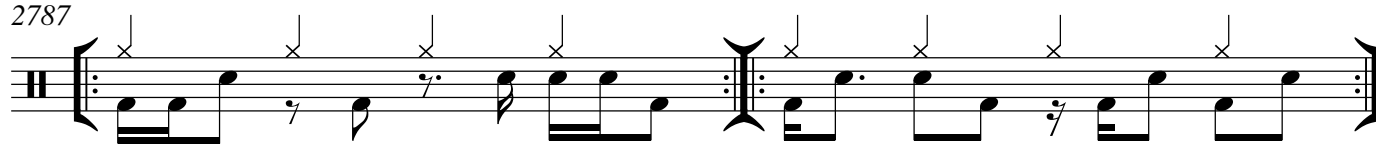


286

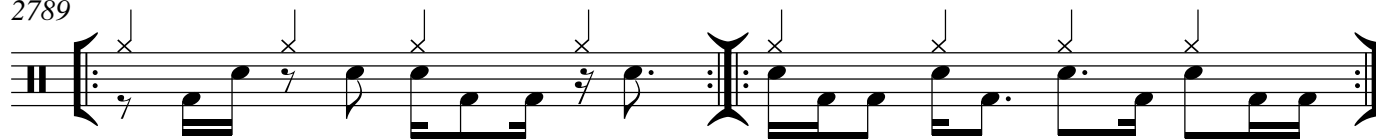
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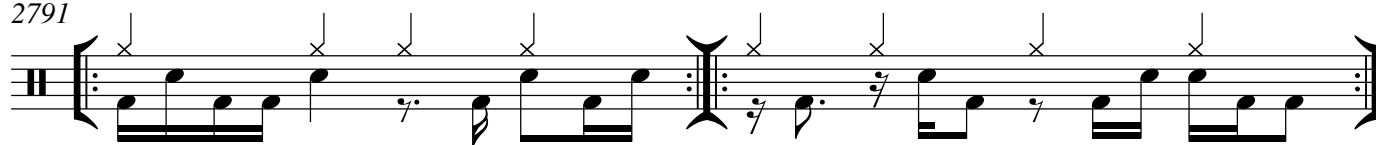
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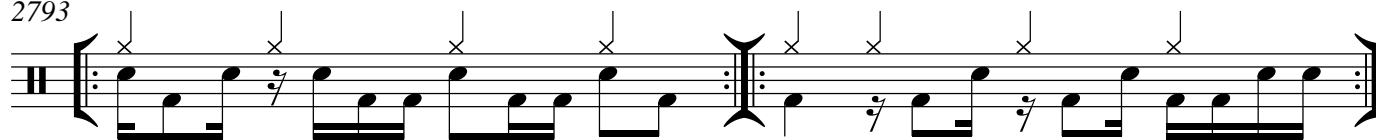
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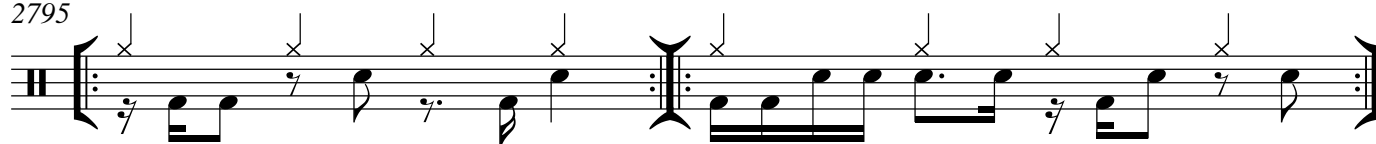
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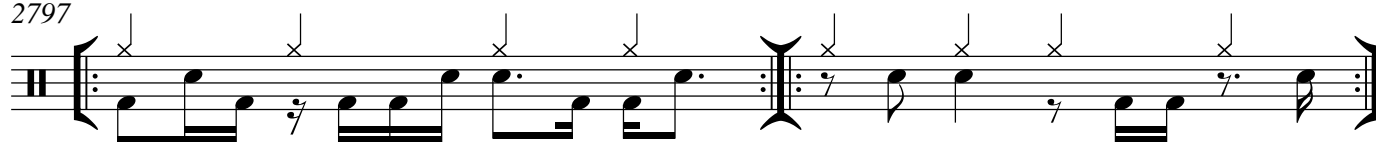
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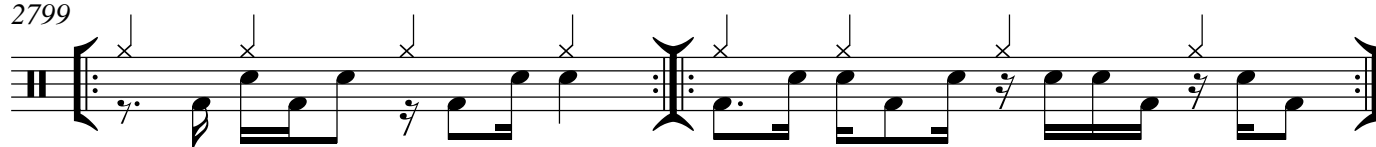
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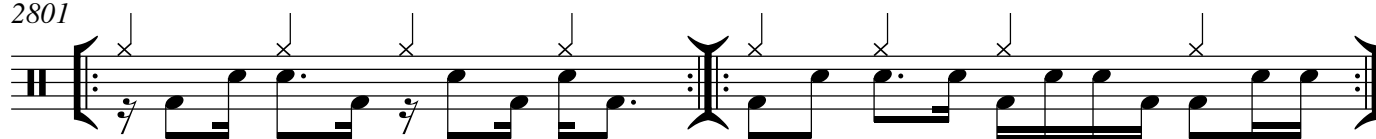
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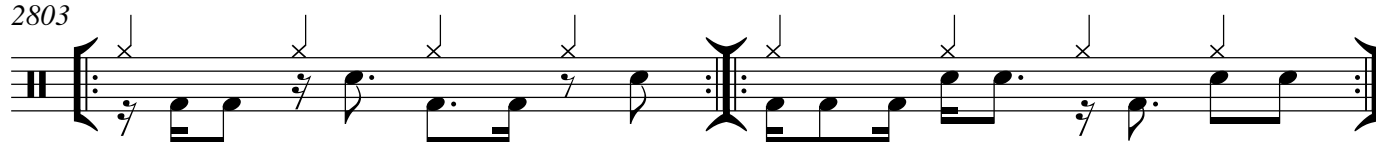
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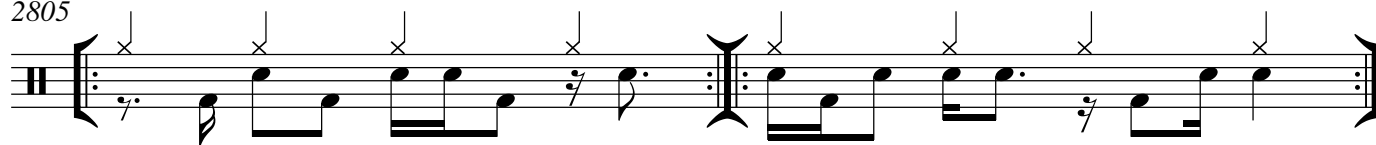
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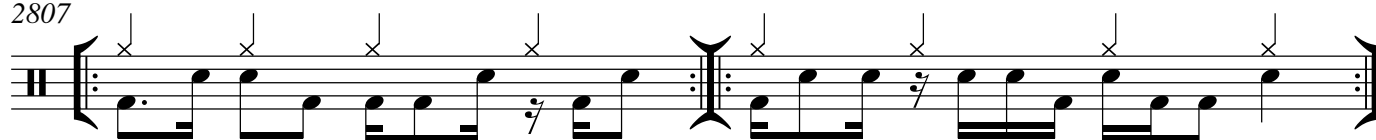
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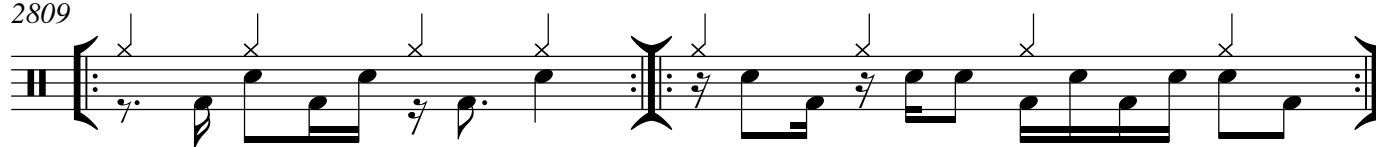


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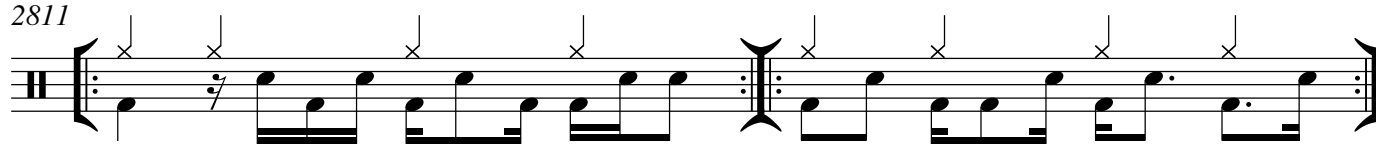


288

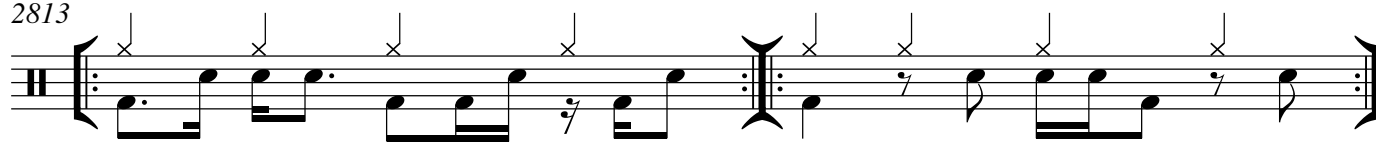
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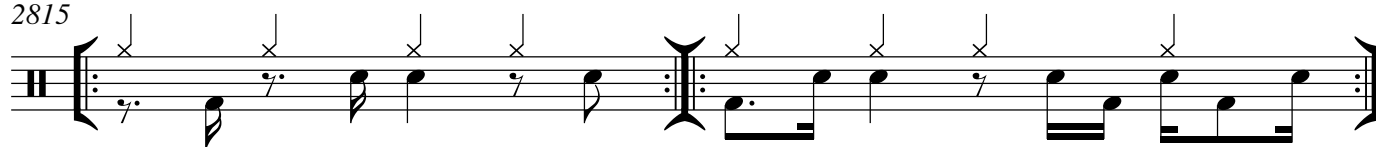
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2813



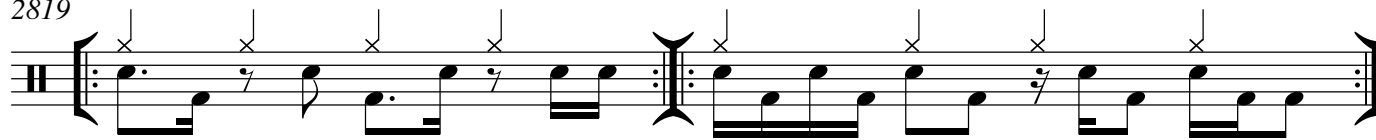
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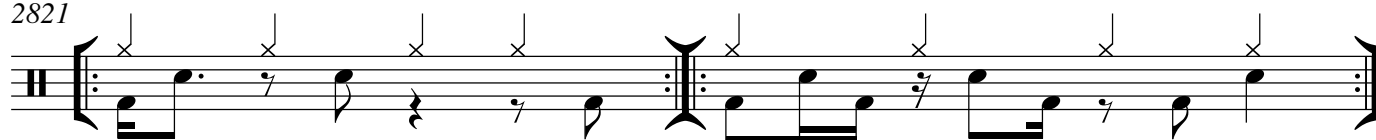
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2819



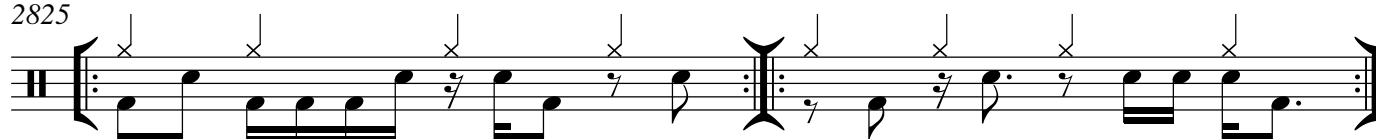
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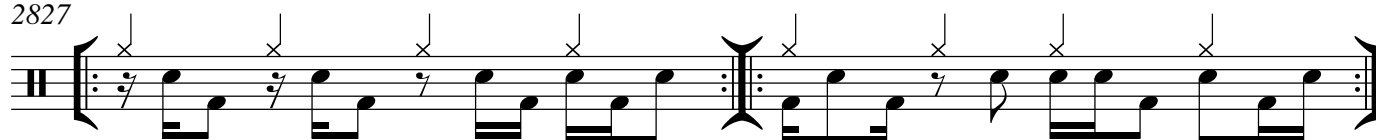
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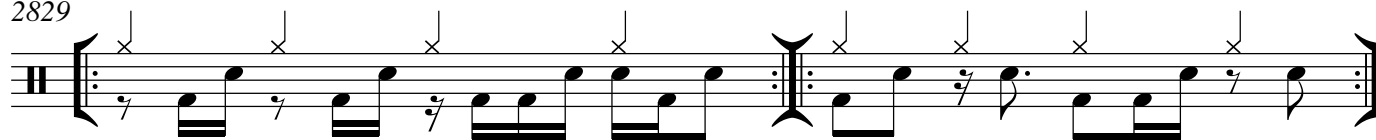
2825



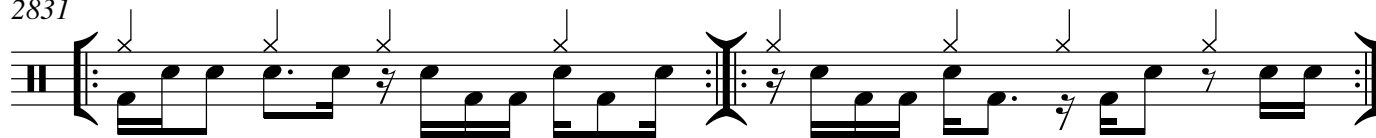
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2829

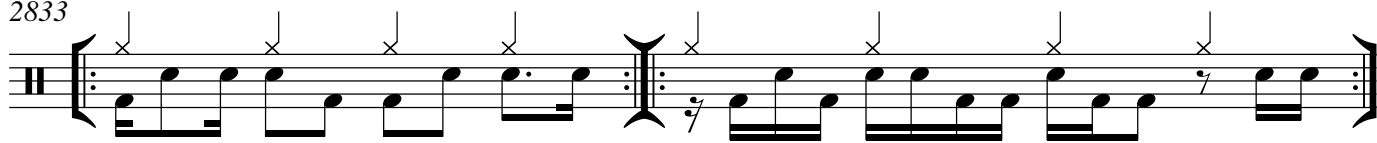


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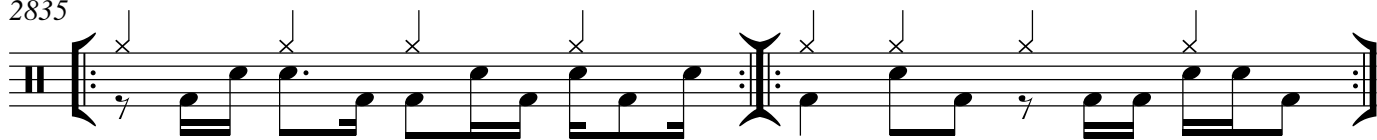


290

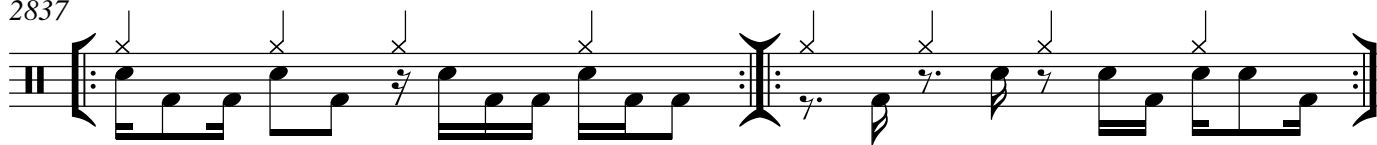
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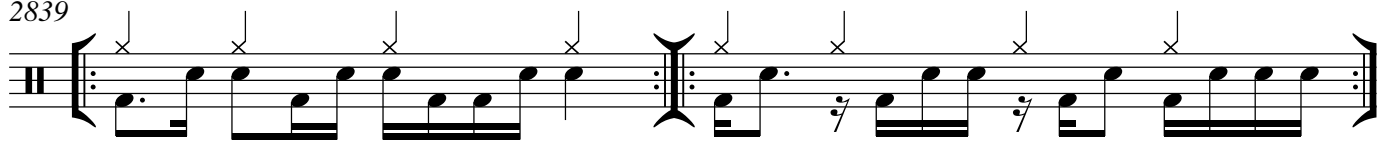
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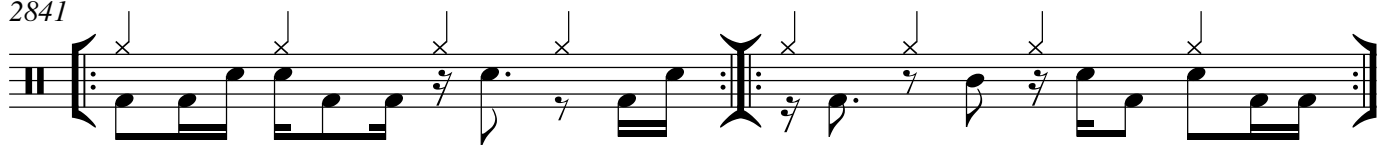
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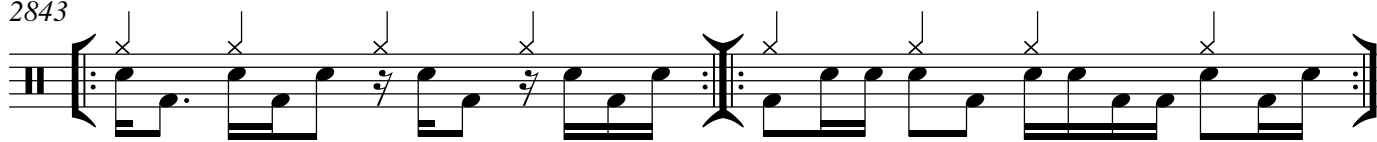
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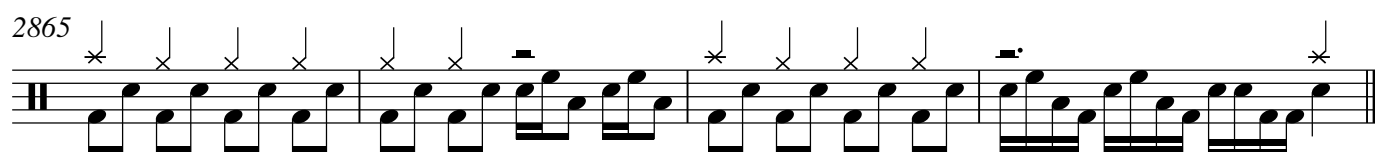
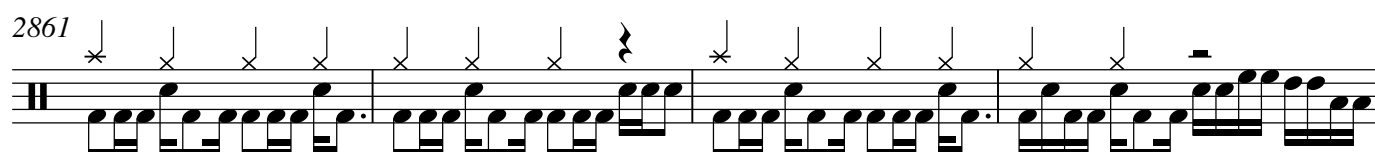
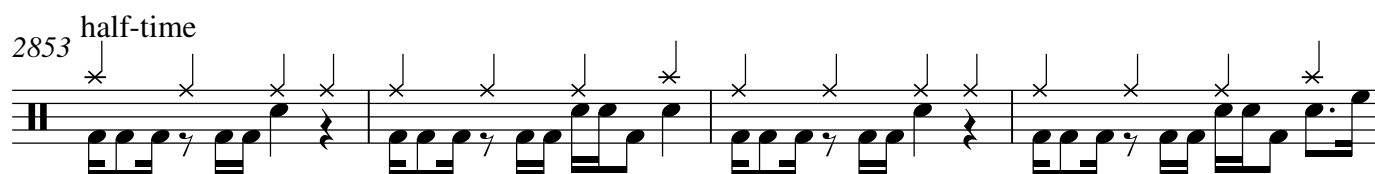
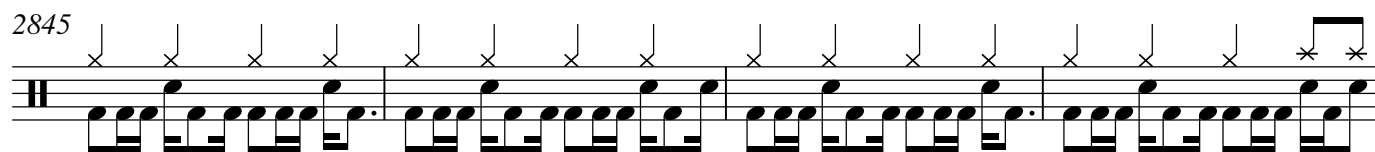
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2843



Estudio N°11

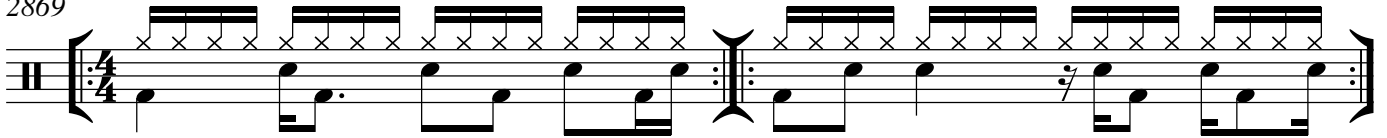


Ostinato de hi-hat en semicorcheas en 4/4 (parte VIII)

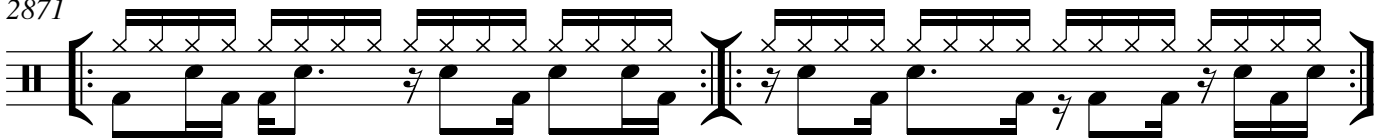
Manuel E. Bartholdy

Bombo y tambor en el mismo tiempo

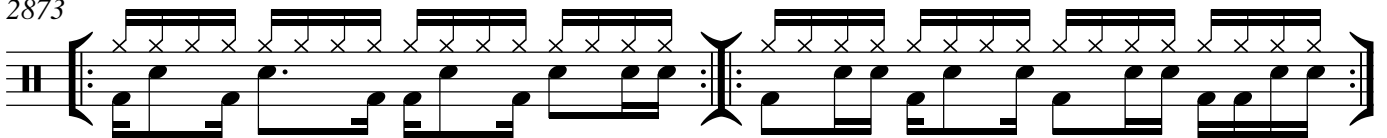
2869



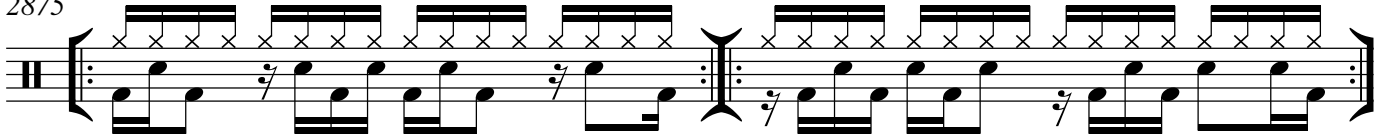
2871



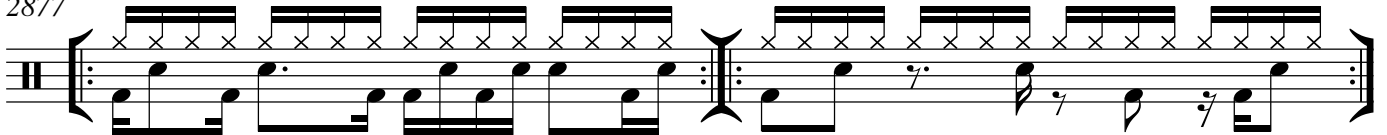
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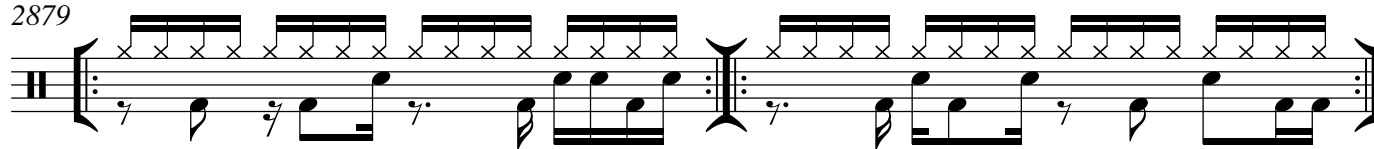
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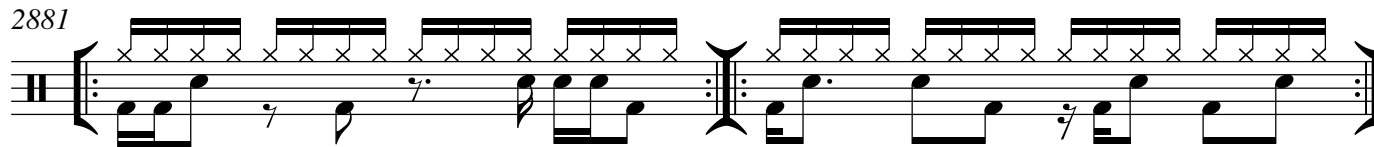
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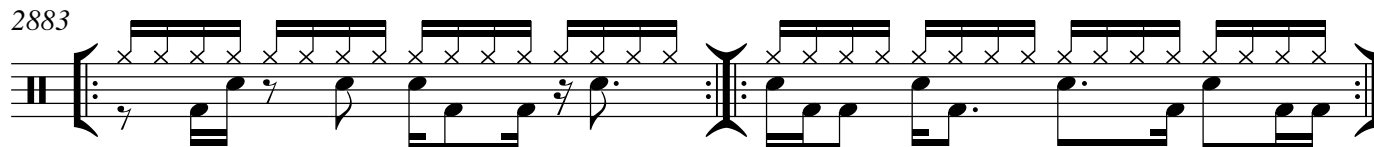
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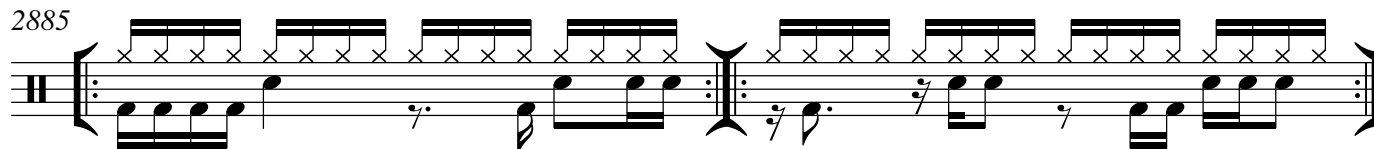
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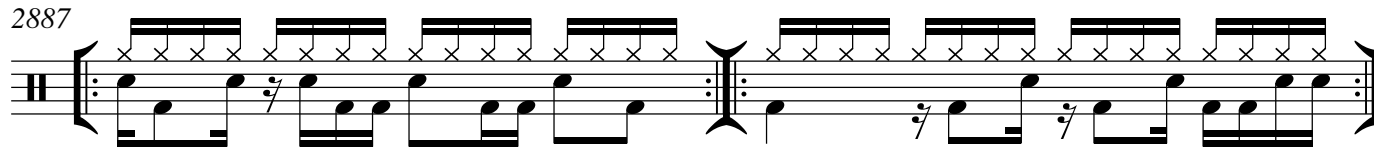
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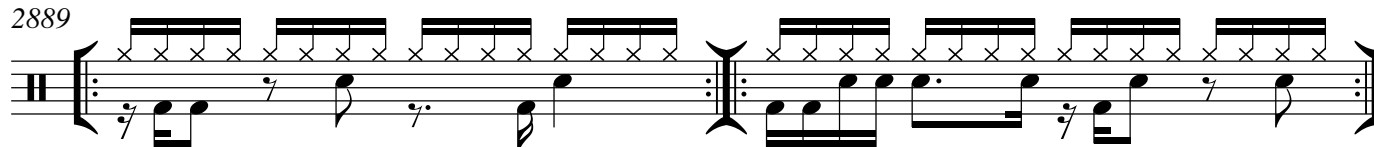
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2887

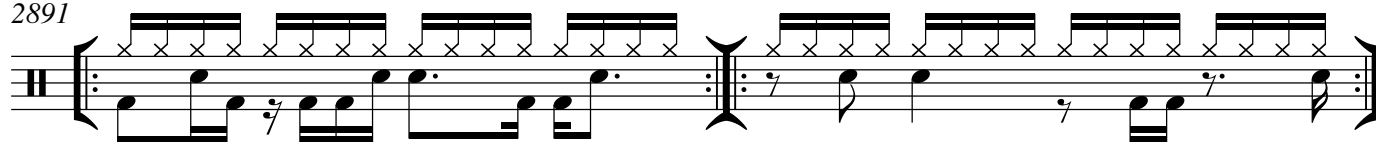


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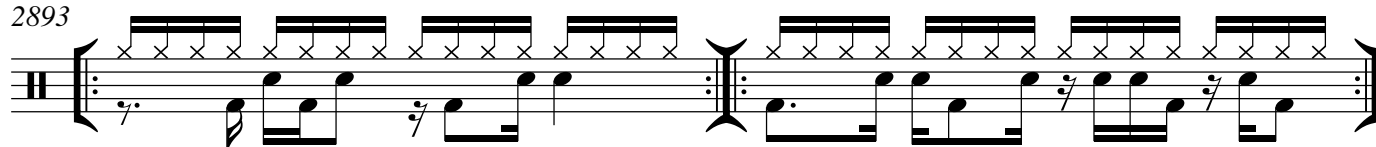


294

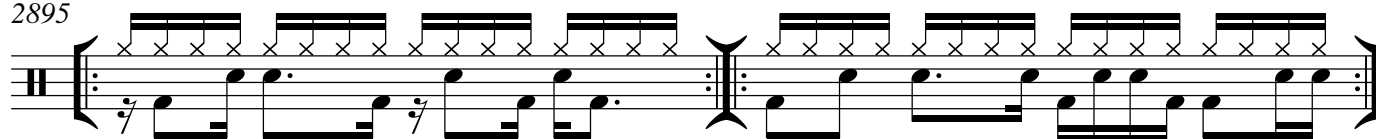
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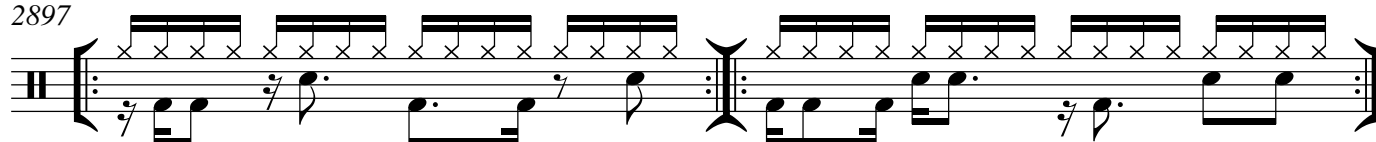
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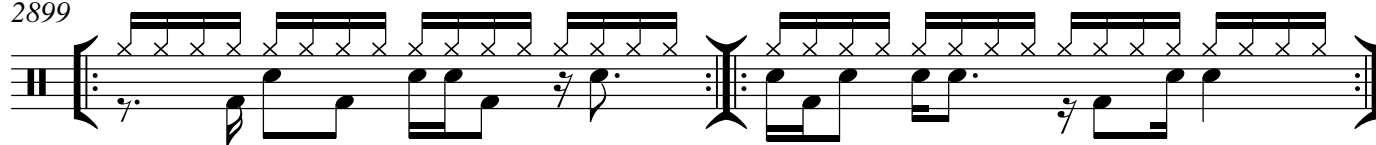
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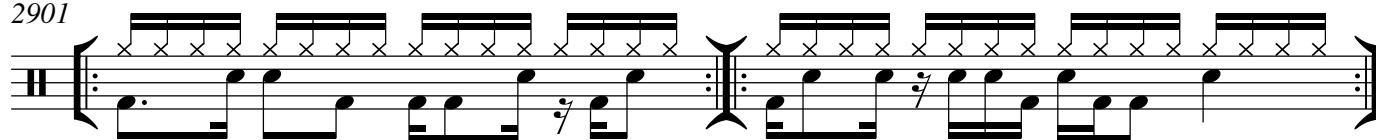
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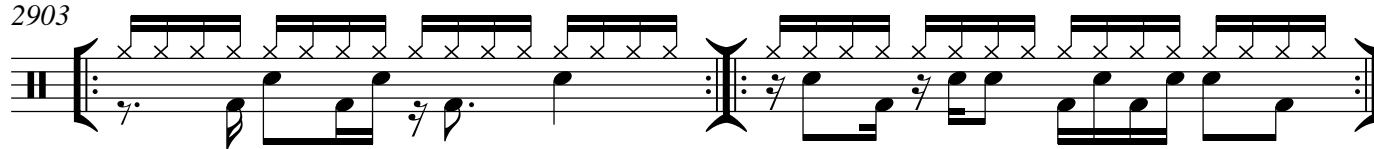
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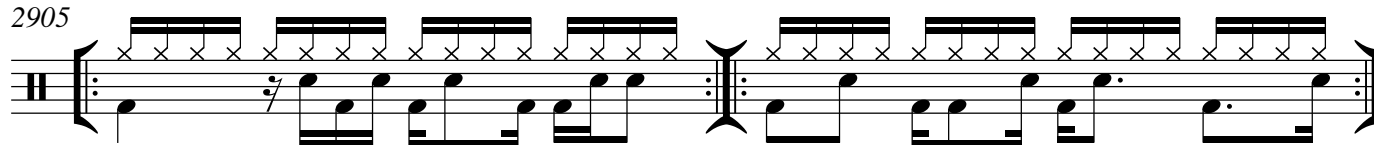
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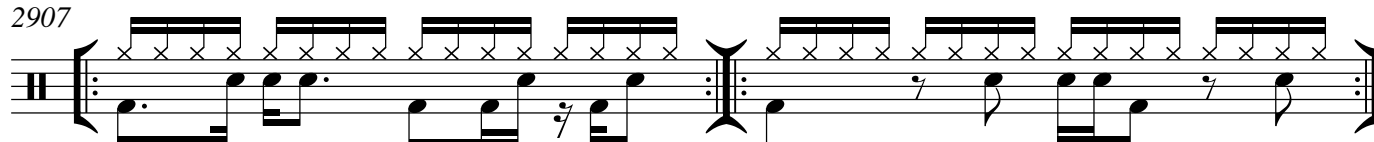
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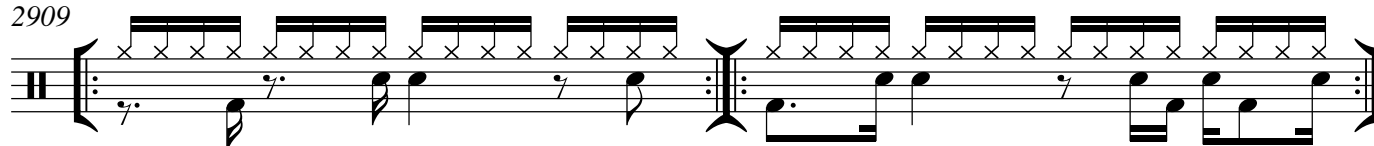
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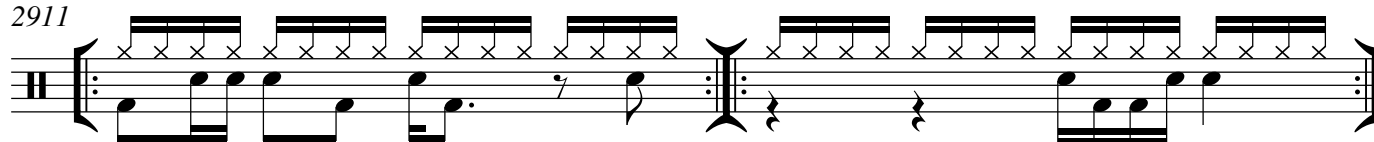
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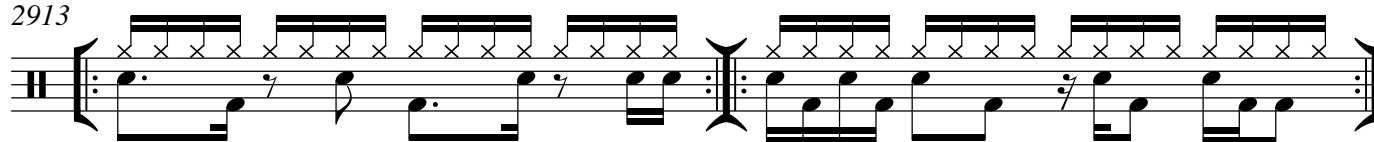
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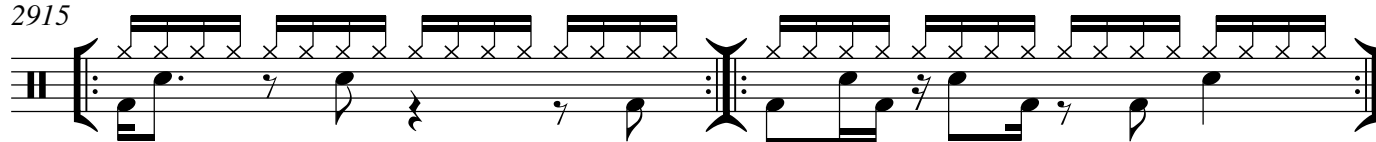


2913

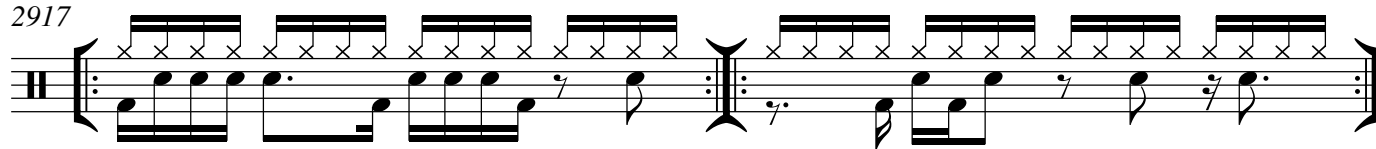


296

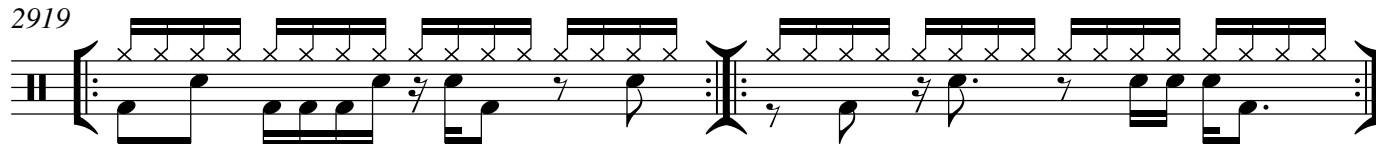
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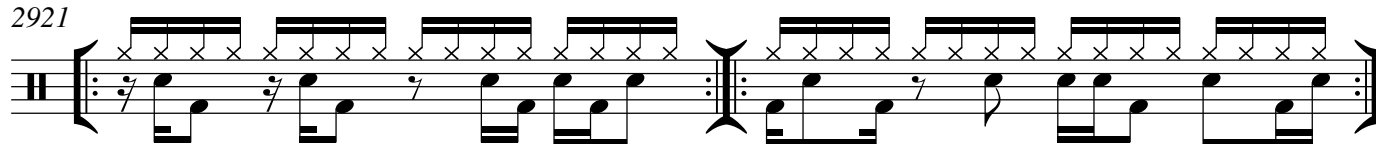
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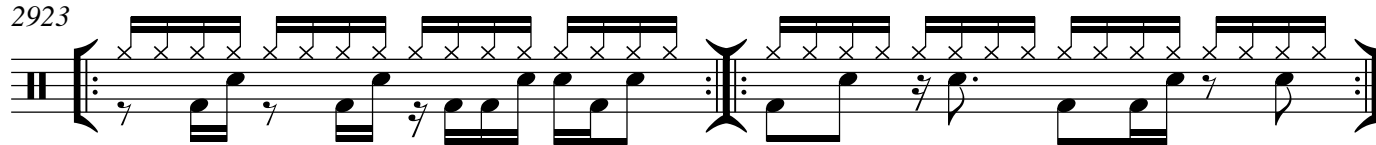
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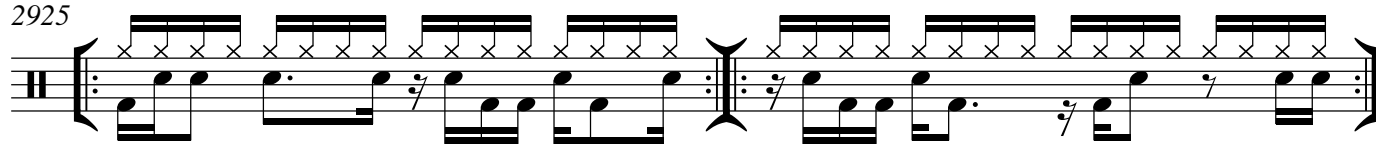
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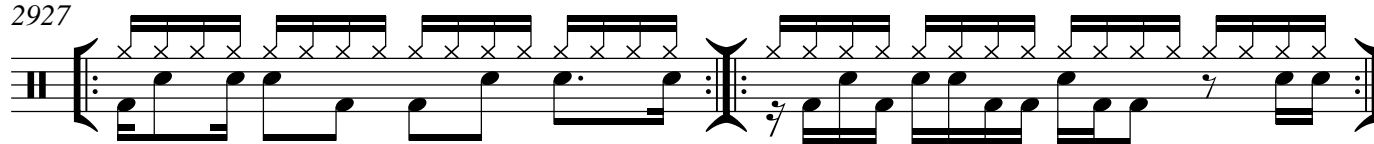
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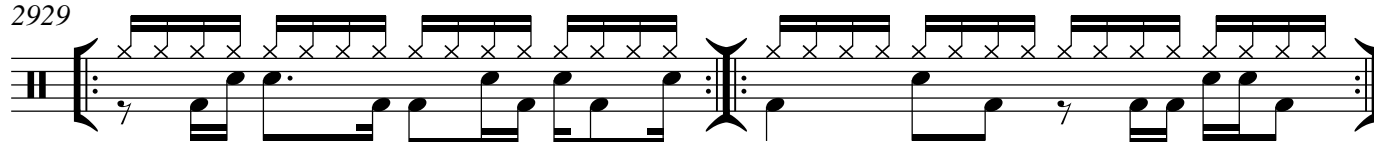
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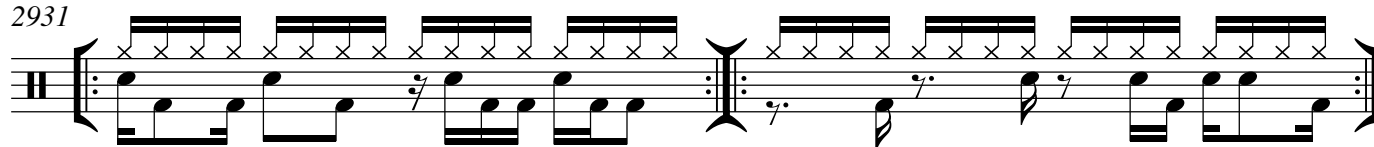
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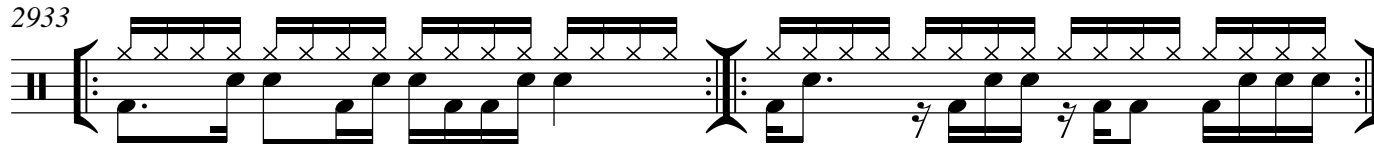
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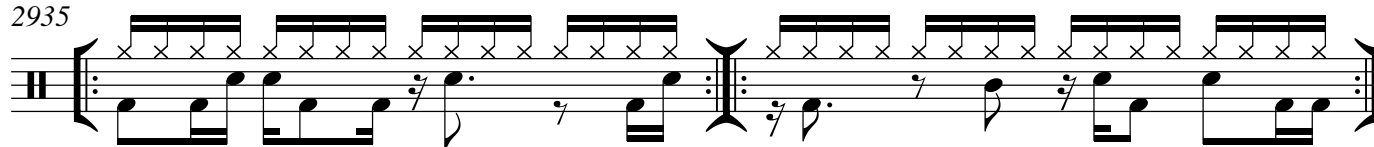
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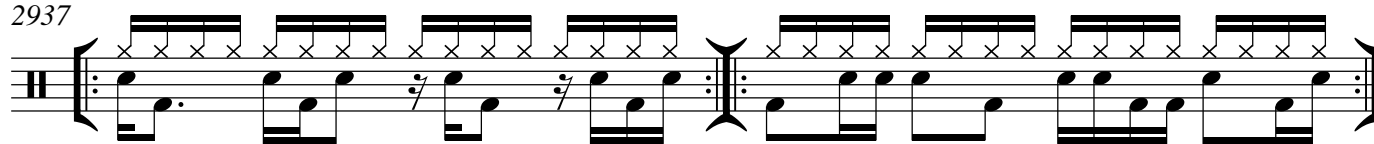
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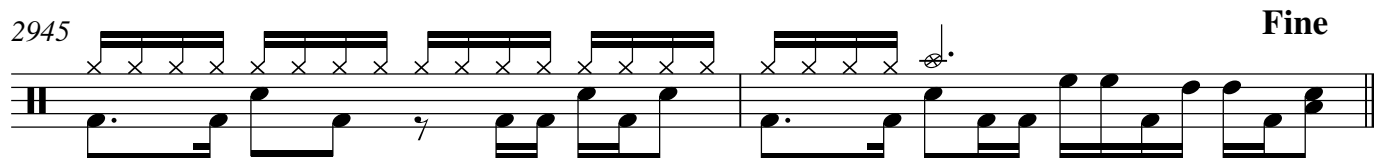
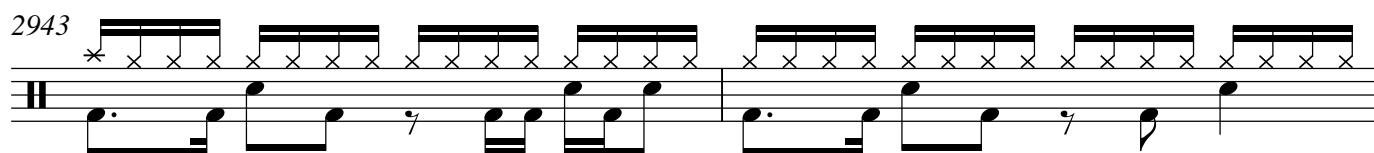
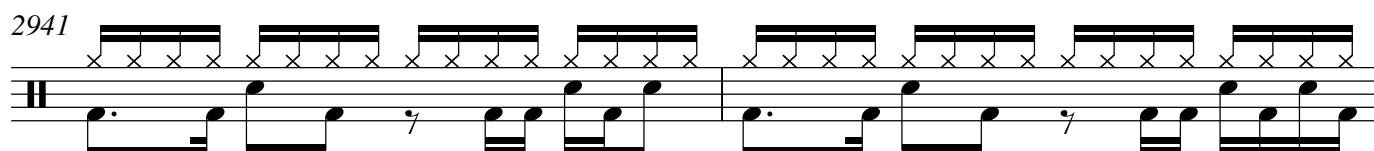
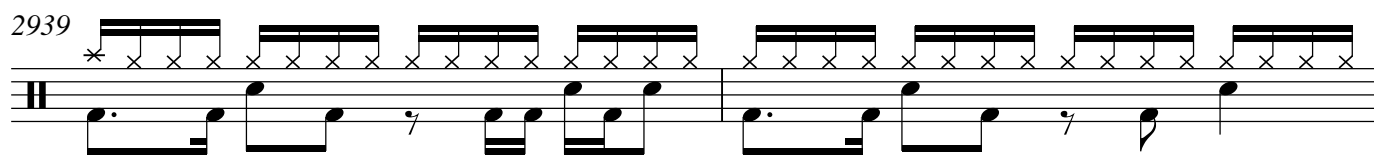
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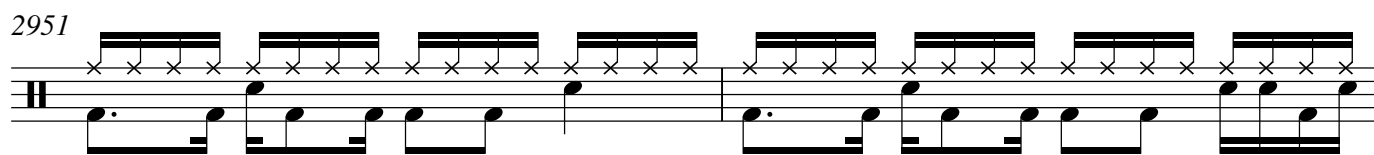
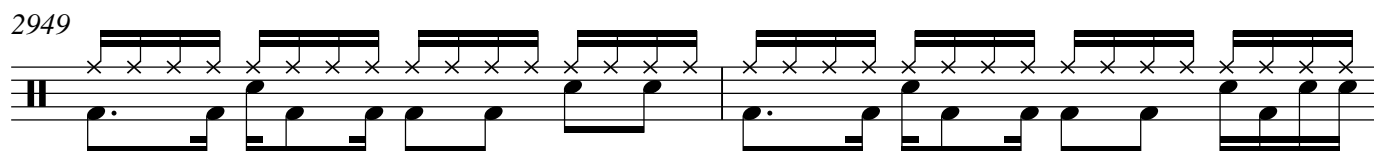
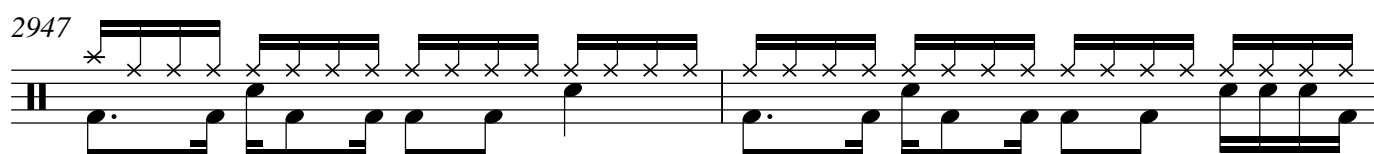
2937



Estudio N°12



Fine



D.C. al Fine

Ostinato de hi-hat en corcheas en 3/4 (parte VIII)

Manuel E. Bartholdy

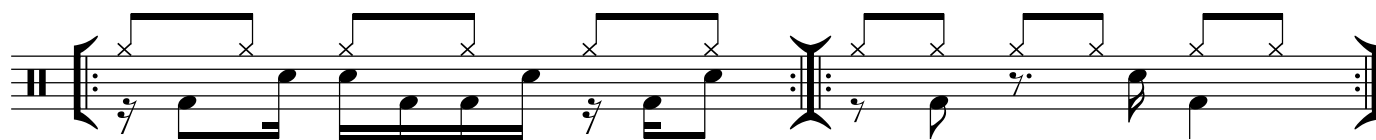
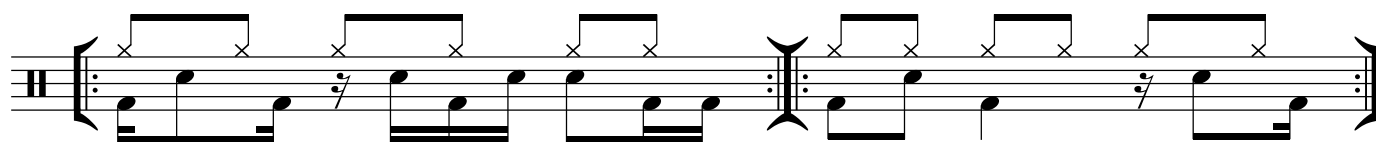
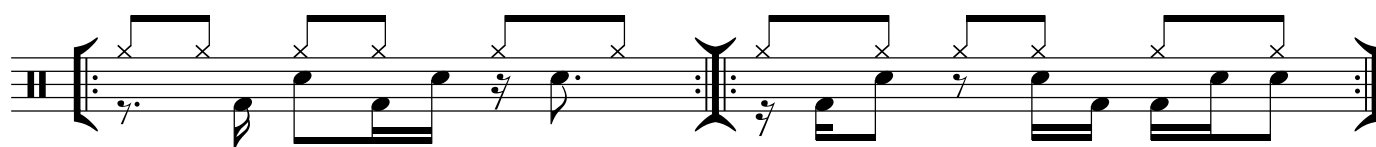
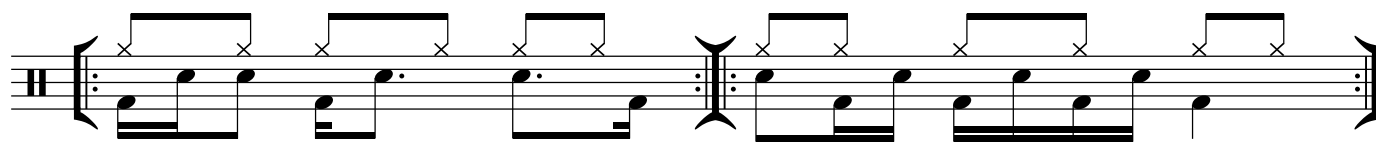
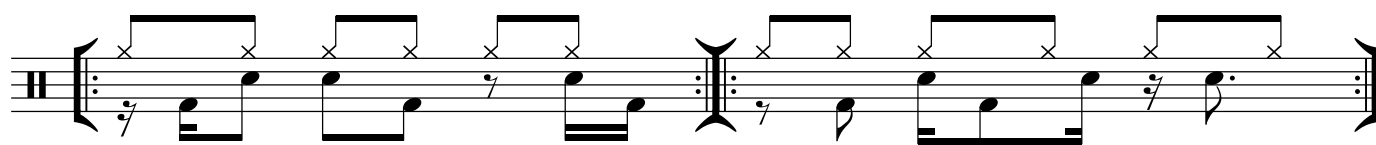
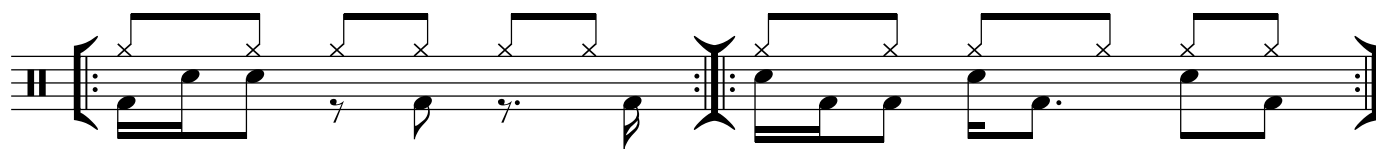
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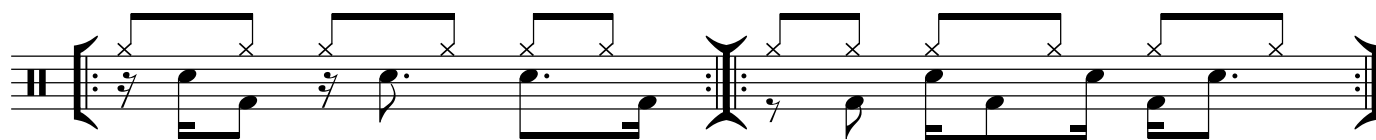
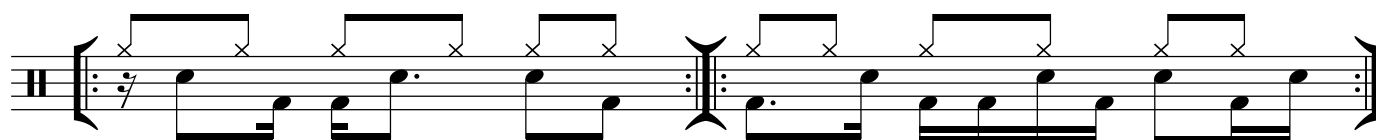
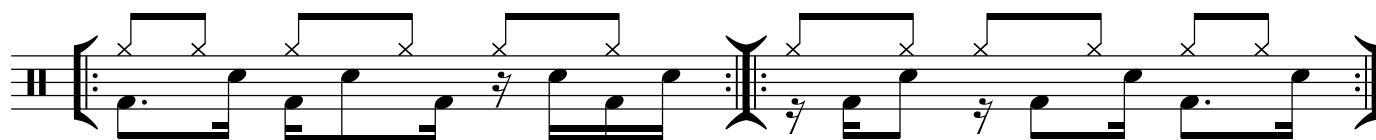
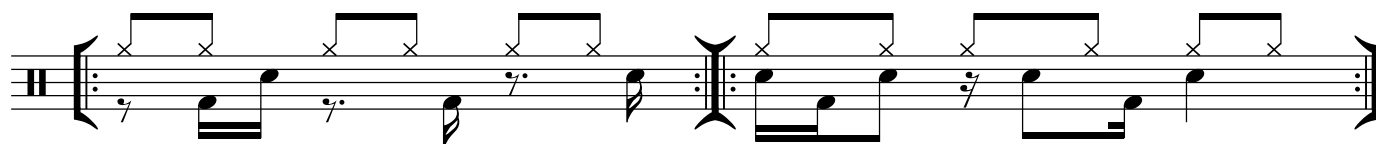
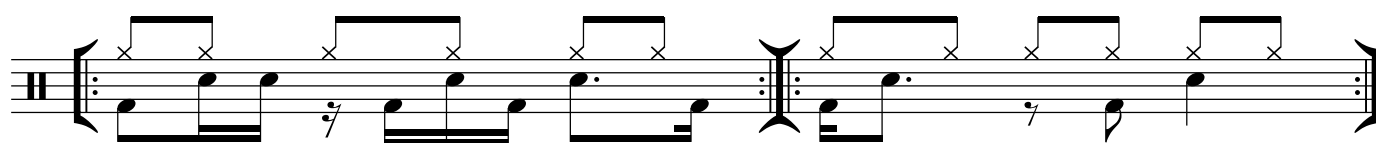
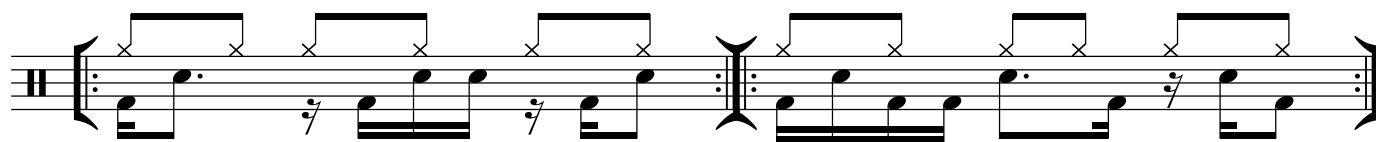
The first system of the musical score for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody is composed of eighth and sixteenth notes, with some notes beamed together. There are three measures in the first half and three measures in the second half, separated by a repeat sign. The first half ends with a double bar line and repeat dots. The second half begins with a repeat sign and ends with a double bar line and repeat dots. The notes are: G4, A4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3, Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0, A0, G0, F0, E0, D0, C0, Bb-1, A-1, G-1, F-1, E-1, D-1, C-1, Bb-2, A-2, G-2, F-2, E-2, D-2, C-2, Bb-3, A-3, G-3, F-3, E-3, D-3, C-3, Bb-4, A-4, G-4, F-4, E-4, D-4, C-4, Bb-5, A-5, G-5, F-5, E-5, D-5, C-5, Bb-6, A-6, G-6, F-6, E-6, D-6, C-6, Bb-7, A-7, G-7, F-7, E-7, D-7, C-7, Bb-8, A-8, G-8, F-8, E-8, D-8, C-8, Bb-9, A-9, G-9, F-9, E-9, D-9, C-9, Bb-10, A-10, G-10, F-10, E-10, D-10, C-10, Bb-11, A-11, G-11, F-11, E-11, D-11, C-11, Bb-12, A-12, G-12, F-12, E-12, D-12, C-12, Bb-13, A-13, G-13, F-13, E-13, D-13, C-13, Bb-14, A-14, G-14, F-14, E-14, D-14, C-14, Bb-15, A-15, G-15, F-15, E-15, D-15, C-15, Bb-16, A-16, G-16, F-16, E-16, D-16, C-16, Bb-17, A-17, G-17, F-17, E-17, D-17, C-17, Bb-18, A-18, G-18, F-18, E-18, D-18, C-18, Bb-19, A-19, G-19, F-19, E-19, D-19, C-19, Bb-20, A-20, G-20, F-20, E-20, D-20, C-20, Bb-21, A-21, G-21, F-21, E-21, D-21, C-21, Bb-22, A-22, G-22, F-22, E-22, D-22, C-22, Bb-23, A-23, G-23, F-23, E-23, D-23, C-23, Bb-24, A-24, G-24, F-24, E-24, D-24, C-24, Bb-25, A-25, G-25, F-25, E-25, D-25, C-25, Bb-26, A-26, G-26, F-26, E-26, D-26, C-26, Bb-27, A-27, G-27, F-27, E-27, D-27, C-27, Bb-28, A-28, G-28, F-28, E-28, D-28, C-28, Bb-29, A-29, G-29, F-29, E-29, D-29, C-29, Bb-30, A-30, G-30, F-30, E-30, D-30, C-30, Bb-31, A-31, G-31, F-31, E-31, D-31, C-31, Bb-32, A-32, G-32, F-32, E-32, D-32, C-32, Bb-33, A-33, G-33, F-33, E-33, D-33, C-33, Bb-34, A-34, G-34, F-34, E-34, D-34, C-34, Bb-35, A-35, G-35, F-35, E-35, D-35, C-35, Bb-36, A-36, G-36, F-36, E-36, D-36, C-36, Bb-37, A-37, G-37, F-37, E-37, D-37, C-37, Bb-38, A-38, G-38, F-38, E-38, D-38, C-38, Bb-39, A-39, G-39, F-39, E-39, D-39, C-39, Bb-40, A-40, G-40, F-40, E-40, D-40, C-40, Bb-41, A-41, G-41, F-41, E-41, D-41, C-41, Bb-42, A-42, G-42, F-42, E-42, D-42, C-42, Bb-43, A-43, G-43, F-43, E-43, D-43, C-43, Bb-44, A-44, G-44, F-44, E-44, D-44, C-44, Bb-45, A-45, G-45, F-45, E-45, D-45, C-45, Bb-46, A-46, G-46, F-46, E-46, D-46, C-46, Bb-47, A-47, G-47, F-47, E-47, D-47, C-47, Bb-48, A-48, G-48, F-48, E-48, D-48, C-48, Bb-49, A-49, G-49, F-49, E-49, D-49, C-49, Bb-50, A-50, G-50, F-50, E-50, D-50, C-50, Bb-51, A-51, G-51, F-51, E-51, D-51, C-51, Bb-52, A-52, G-52, F-52, E-52, D-52, C-52, Bb-53, A-53, G-53, F-53, E-53, D-53, C-53, Bb-54, A-54, G-54, F-54, E-54, D-54, C-54, Bb-55, A-55, G-55, F-55, E-55, D-55, C-55, Bb-56, A-56, G-56, F-56, E-56, D-56, C-56, Bb-57, A-57, G-57, F-57, E-57, D-57, C-57, Bb-58, A-58, G-58, F-58, E-58, D-58, C-58, Bb-59, A-59, G-59, F-59, E-59, D-59, C-59, Bb-60, A-60, G-60, F-60, E-60, D-60, C-60, Bb-61, A-61, G-61, F-61, E-61, D-61, C-61, Bb-62, A-62, G-62, F-62, E-62, D-62, C-62, Bb-63, A-63, G-63, F-63, E-63, D-63, C-63, Bb-64, A-64, G-64, F-64, E-64, D-64, C-64, Bb-65, A-65, G-65, F-65, E-65, D-65, C-65, Bb-66, A-66, G-66, F-66, E-66, D-66, C-66, Bb-67, A-67, G-67, F-67, E-67, D-67, C-67, Bb-68, A-68, G-68, F-68, E-68, D-68, C-68, Bb-69, A-69, G-69, F-69, E-69, D-69, C-69, Bb-70, A-70, G-70, F-70, E-70, D-70, C-70, Bb-71, A-71, G-71, F-71, E-71, D-71, C-71, Bb-72, A-72, G-72, F-72, E-72, D-72, C-72, Bb-73, A-73, G-73, F-73, E-73, D-73, C-73, Bb-74, A-74, G-74, F-74, E-74, D-74, C-74, Bb-75, A-75, G-75, F-75, E-75, D-75, C-75, Bb-76, A-76, G-76, F-76, E-76, D-76, C-76, Bb-77, A-77, G-77, F-77, E-77, D-77, C-77, Bb-78, A-78, G-78, F-78, E-78, D-78, C-78, Bb-79, A-79, G-79, F-79, E-79, D-79, C-79, Bb-80, A-80, G-80, F-80, E-80, D-80, C-80, Bb-81, A-81, G-81, F-81, E-81, D-81, C-81, Bb-82, A-82, G-82, F-82, E-82, D-82, C-82, Bb-83, A-83, G-83, F-83, E-83, D-83, C-83, Bb-84, A-84, G-84, F-84, E-84, D-84, C-84, Bb-85, A-85, G-85, F-85, E-85, D-85, C-85, Bb-86, A-86, G-86, F-86, E-86, D-86, C-86, Bb-87, A-87, G-87, F-87, E-87, D-87, C-87, Bb-88, A-88, G-88, F-88, E-88, D-88, C-88, Bb-89, A-89, G-89, F-89, E-89, D-89, C-89, Bb-90, A-90, G-90, F-90, E-90, D-90, C-90, Bb-91, A-91, G-91, F-91, E-91, D-91, C-91, Bb-92, A-92, G-92, F-92, E-92, D-92, C-92, Bb-93, A-93, G-93, F-93, E-93, D-93, C-93, Bb-94, A-94, G-94, F-94, E-94, D-94, C-94, Bb-95, A-95, G-95, F-95, E-95, D-95, C-95, Bb-96, A-96, G-96, F-96, E-96, D-96, C-96, Bb-97, A-97, G-97, F-97, E-97, D-97, C-97, Bb-98, A-98, G-98, F-98, E-98, D-98, C-98, Bb-99, A-99, G-99, F-99, E-99, D-99, C-99, Bb-100, A-100, G-100, F-100, E-100, D-100, C-100, Bb-101, A-101, G-101, F-101, E-101, D-101, C-101, Bb-102, A-102, G-102, F-102, E-102, D-102, C-102, Bb-103, A-103, G-103, F-103, E-103, D-103, C-103, Bb-104, A-104, G-104, F-104, E-104, D-104, C-104, Bb-105, A-105, G-105, F-105, E-105, D-105, C-105, Bb-106, A-106, G-106, F-106, E-106, D-106, C-106, Bb-107, A-107, G-107, F-107, E-107, D-107, C-10

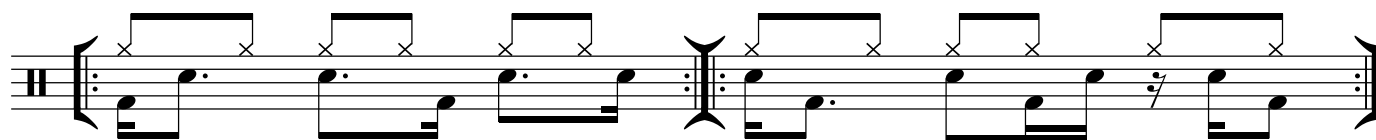
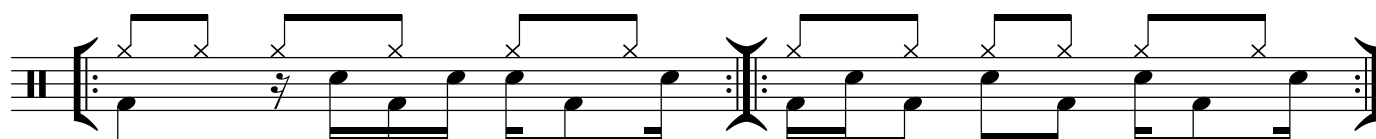
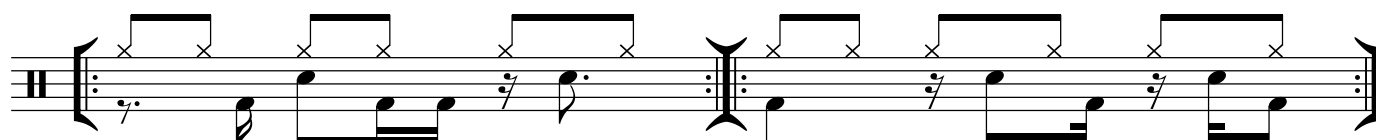
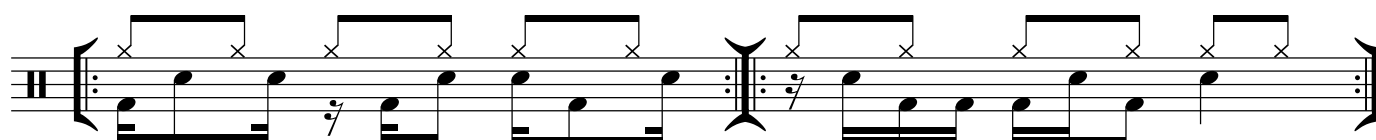
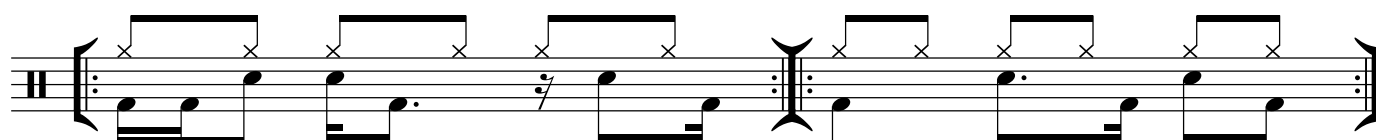
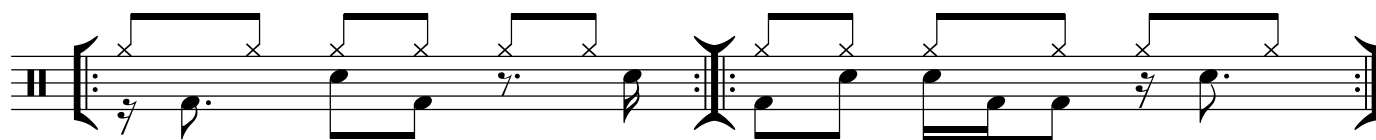
The first system of the musical score for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes, with some notes beamed together. Above the staff, there are six pairs of 'x' marks, each pair connected by a horizontal line, indicating where to place the notes for the first six letters of the alphabet: A, B, C, D, E, F. The system ends with a double bar line.

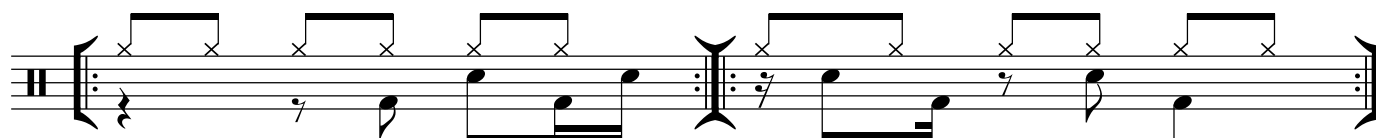
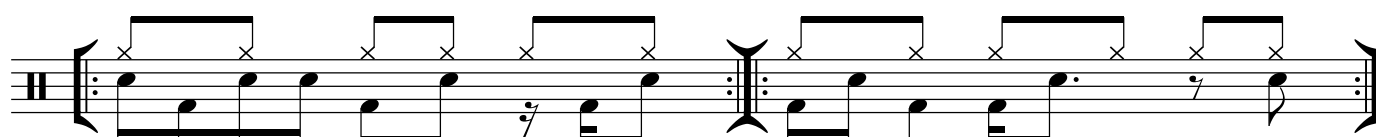
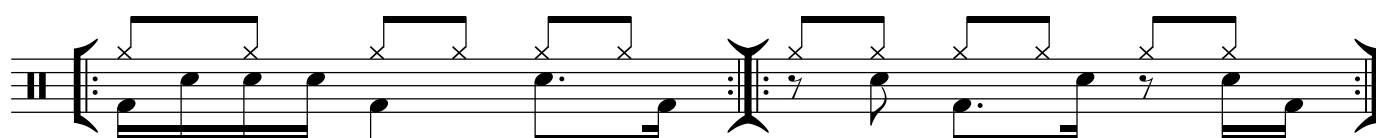
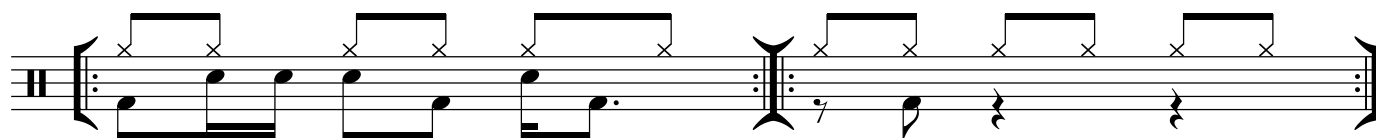
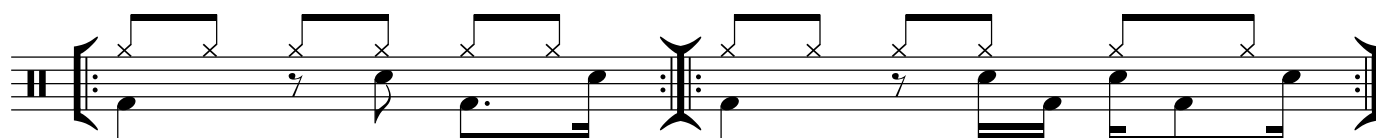
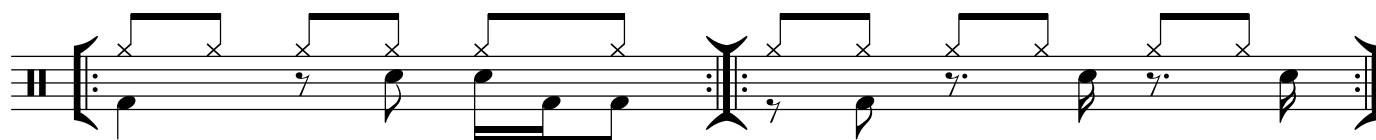
The first system of the musical score for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The time signature is 3/4. The melody consists of six measures. The first measure has a repeat sign. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The melody is written on a single staff, and the lyrics are written below it.

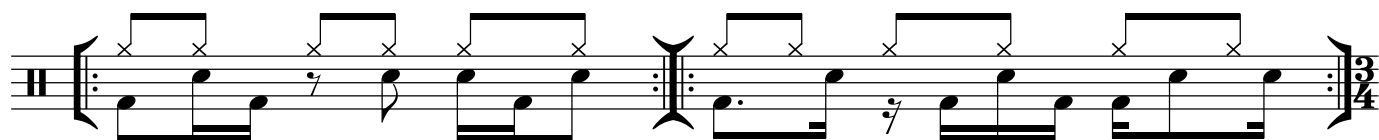
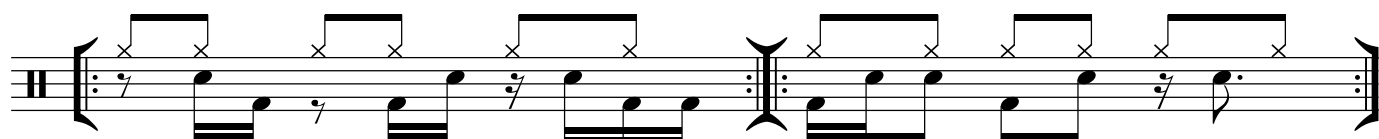
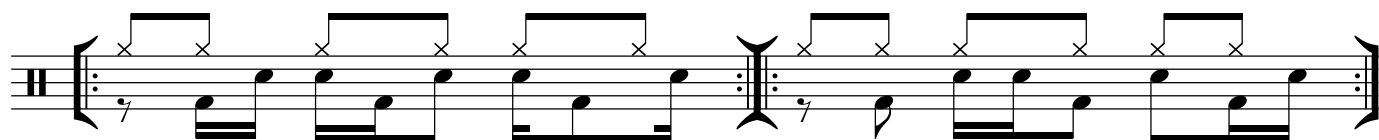
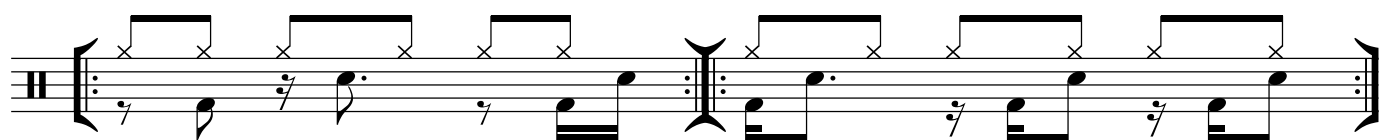
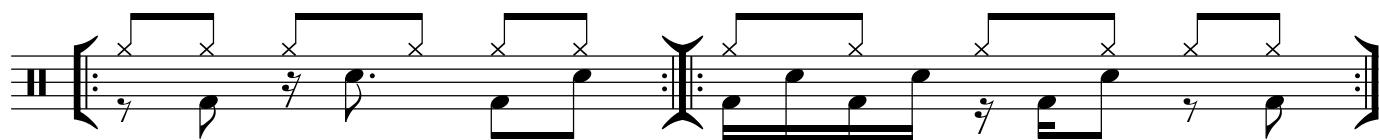
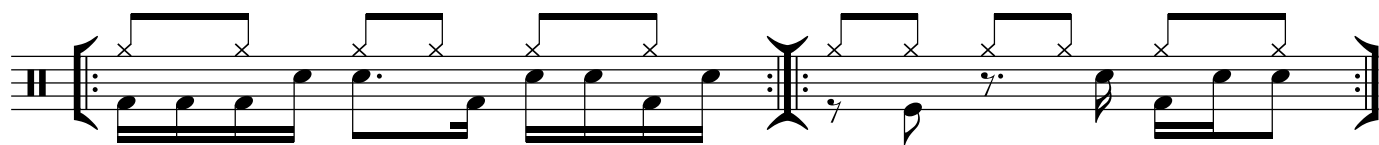
The first system of the musical score for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody is composed of eighth and quarter notes, with a repeat sign at the beginning. Above the staff, there are six 'x' marks, each positioned above a pair of notes, indicating where the lyrics 'The rose tree, the rose tree' should be placed. The system ends with a double bar line and repeat dots.



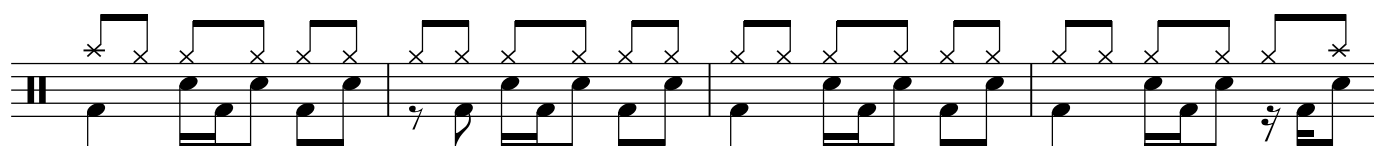
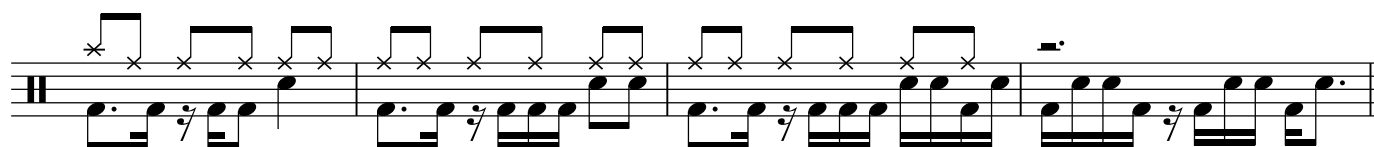
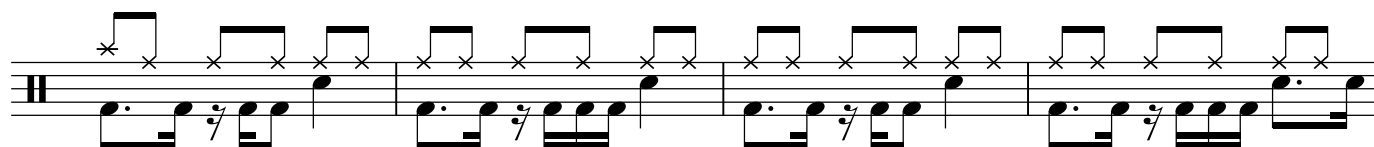
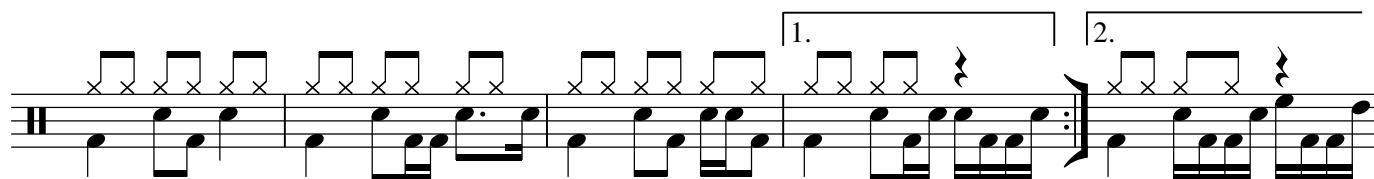
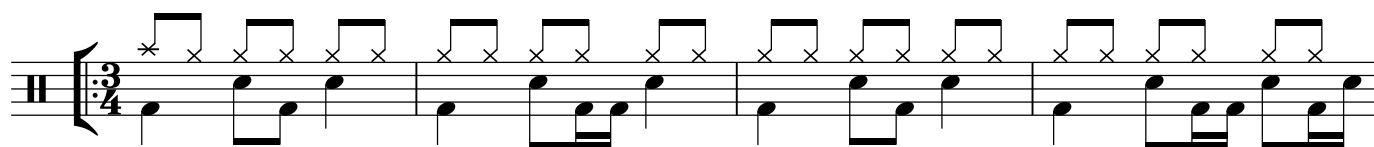






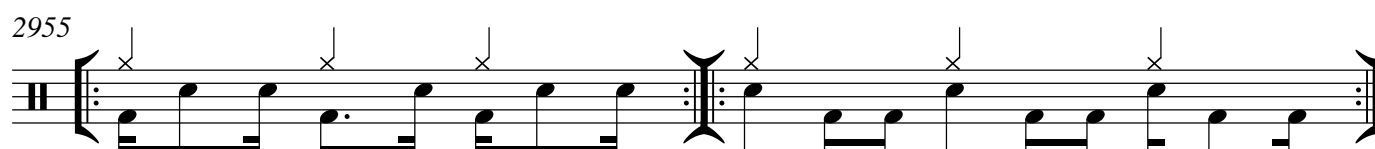
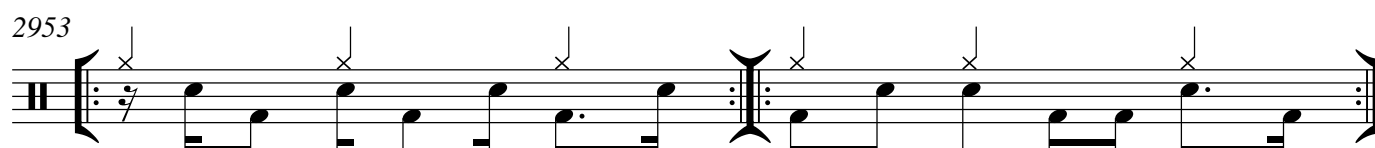
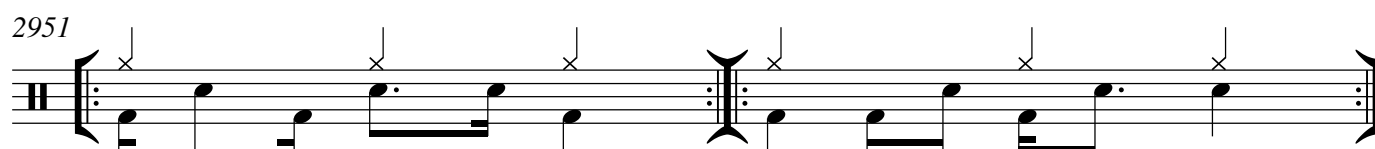
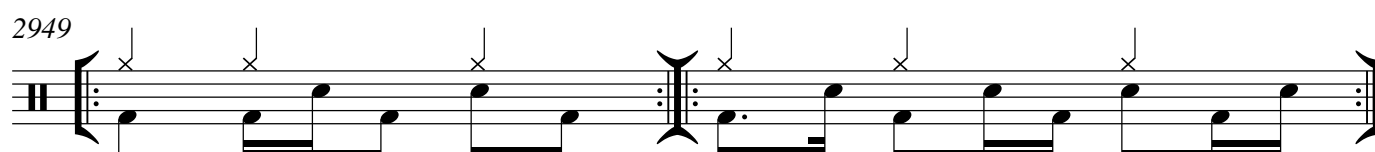
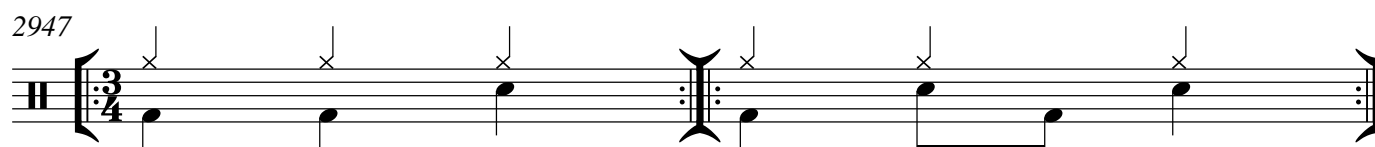


Estudio N°13

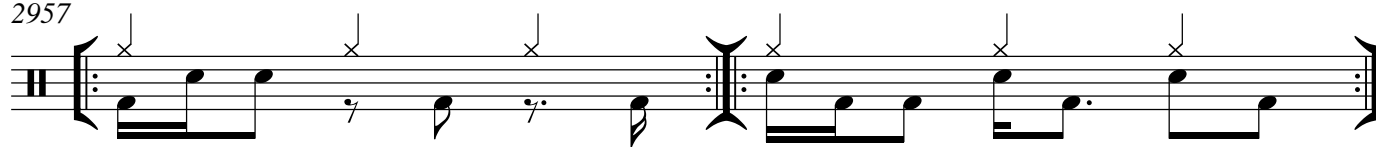


Ostinato de hi-hat en negras en 3/4 (parte VIII)

Manuel E. Bartholdy



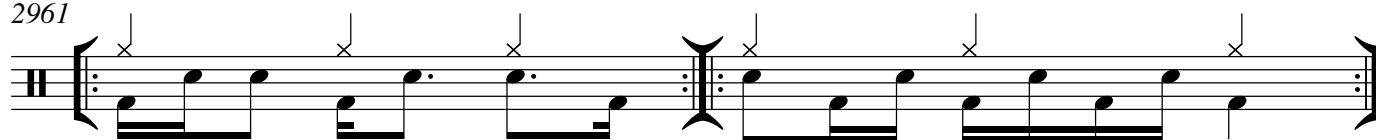
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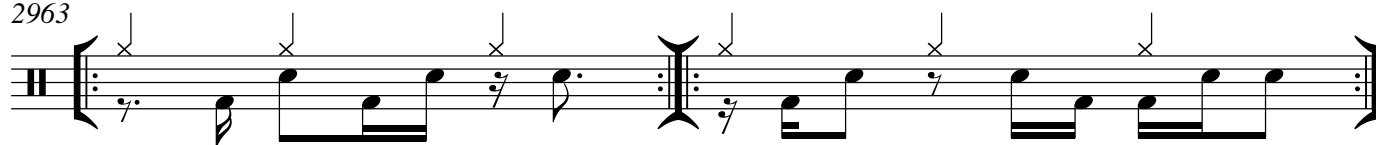
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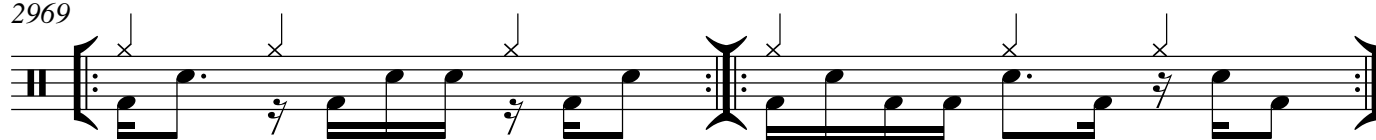
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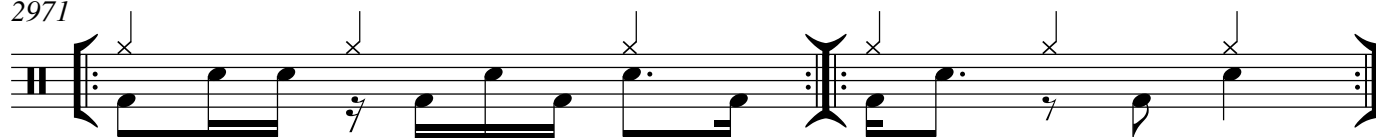
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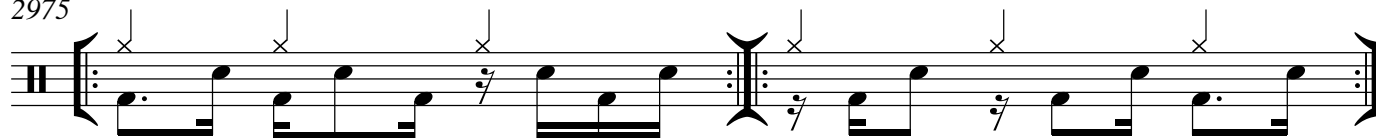
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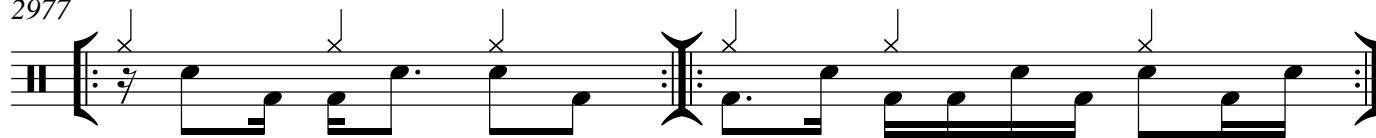
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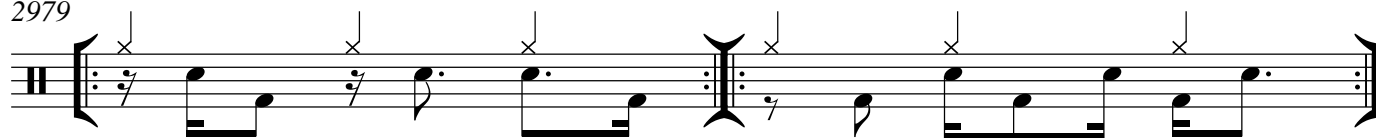
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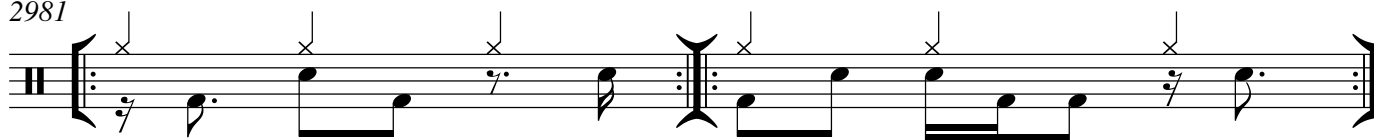
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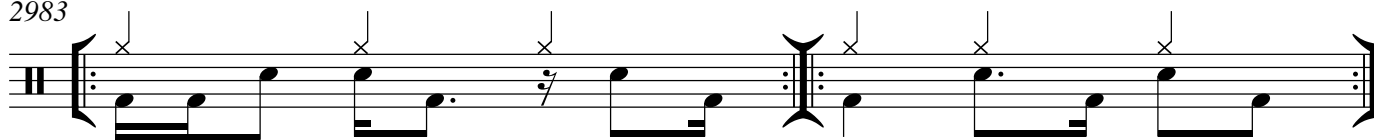
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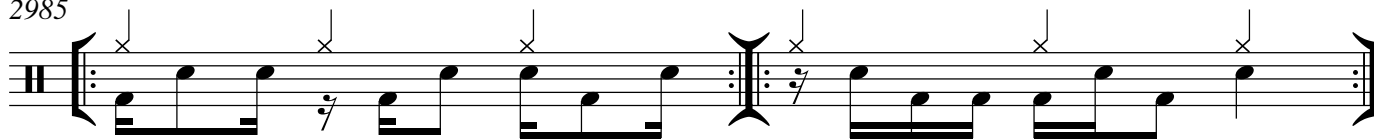
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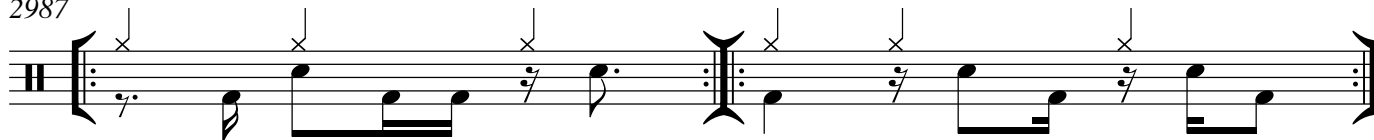
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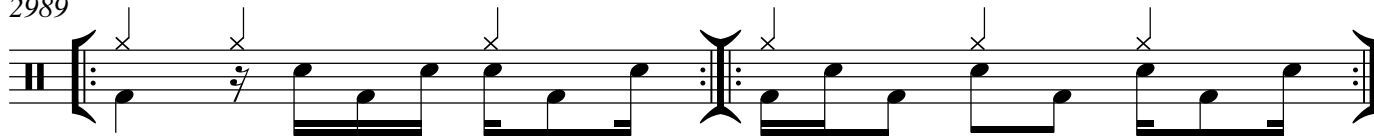
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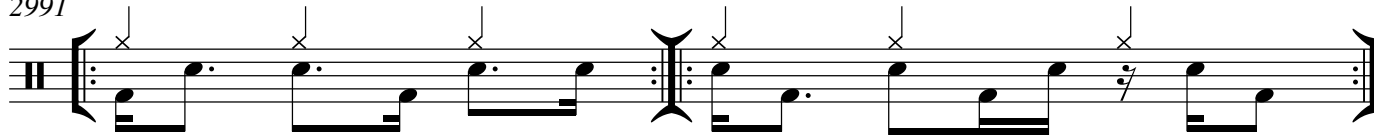
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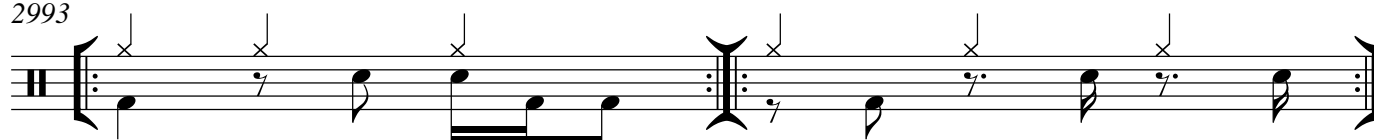


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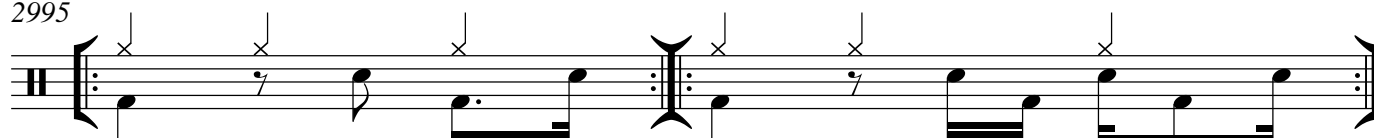


310

2993



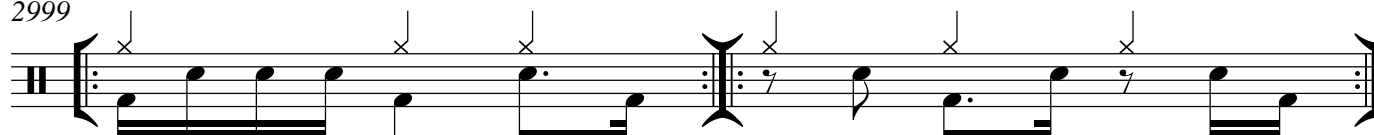
2995



2997



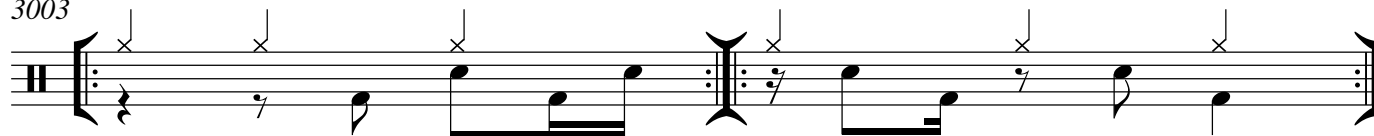
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3001



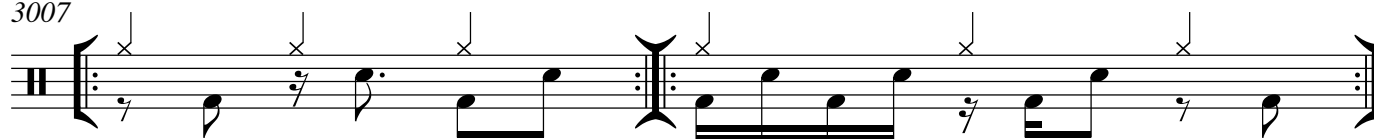
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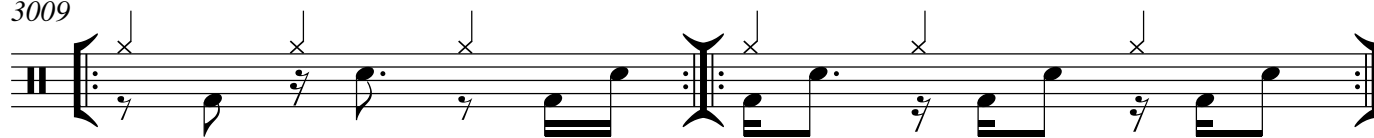
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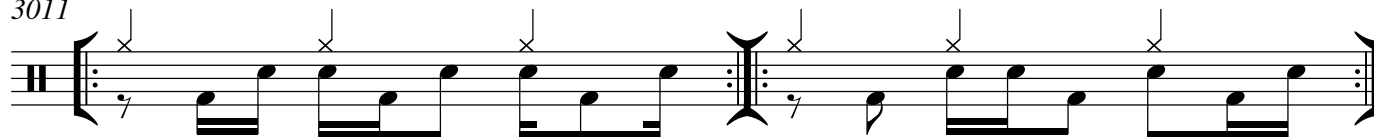
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3009



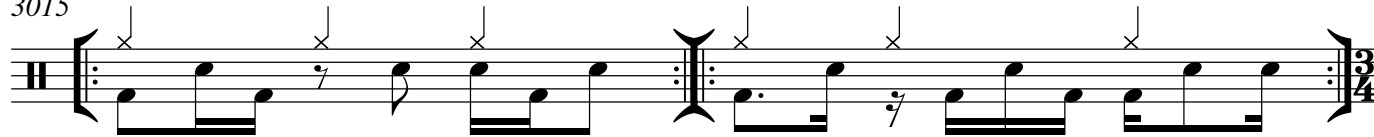
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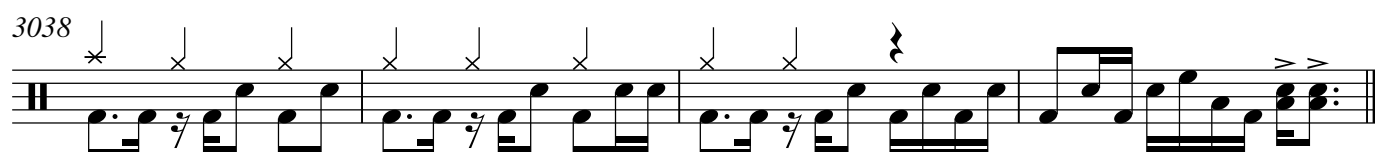
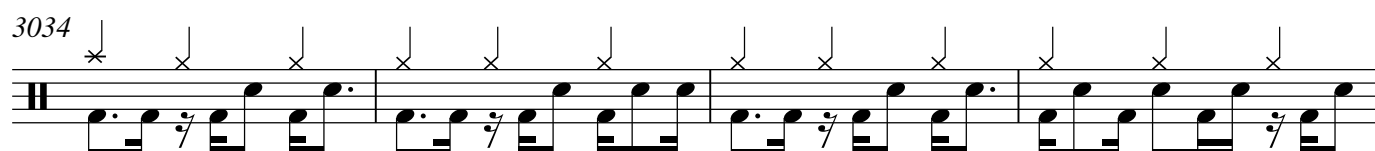
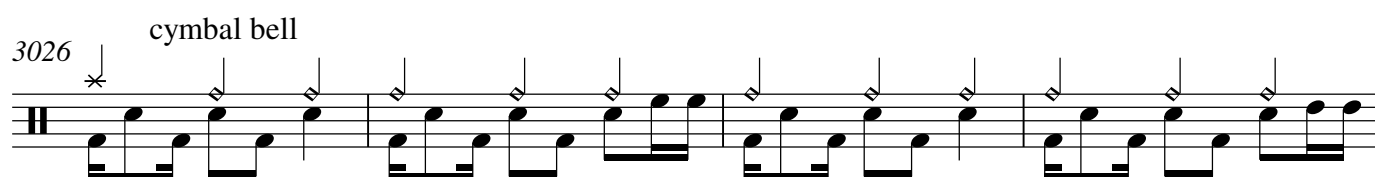
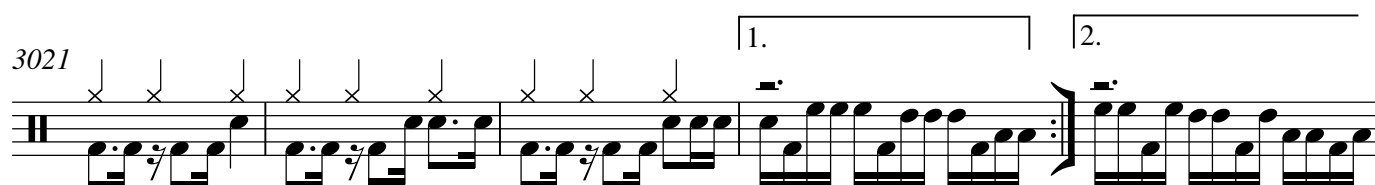
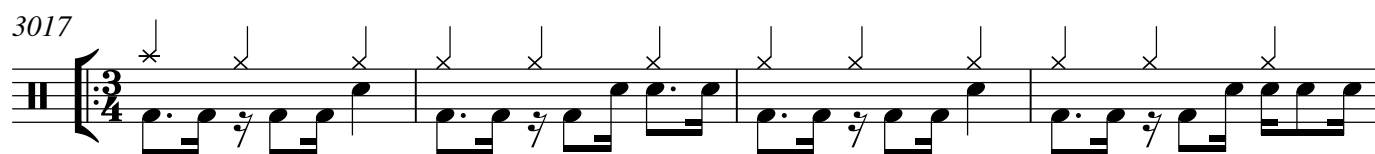
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3015

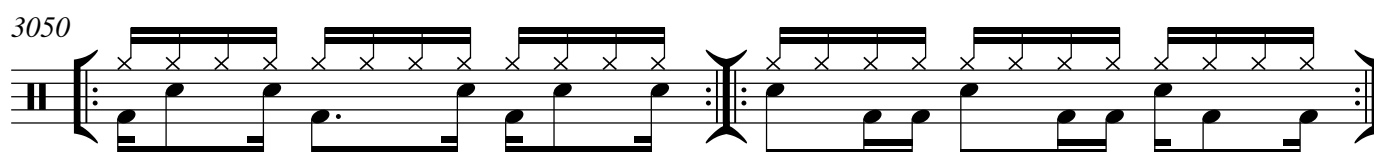
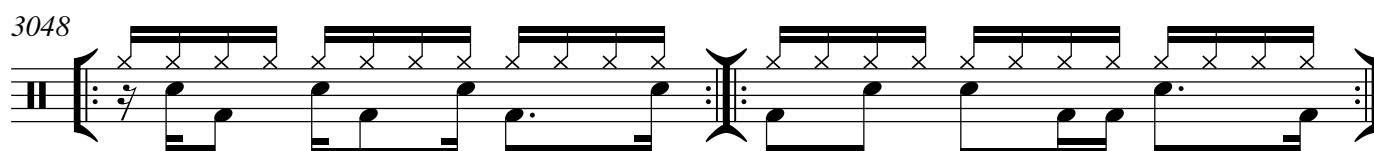
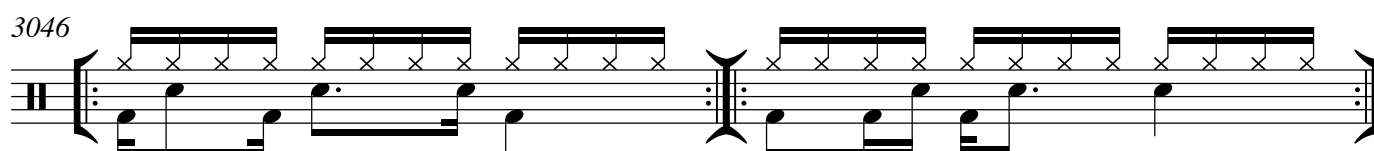
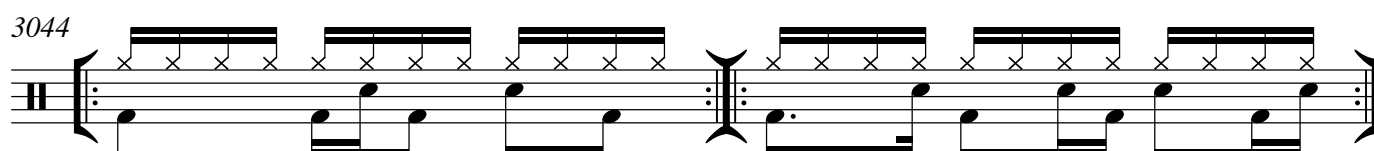
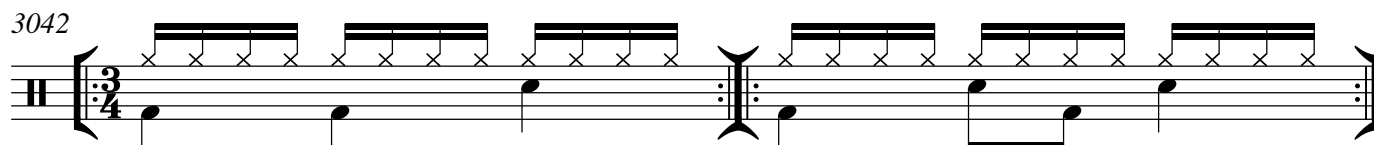


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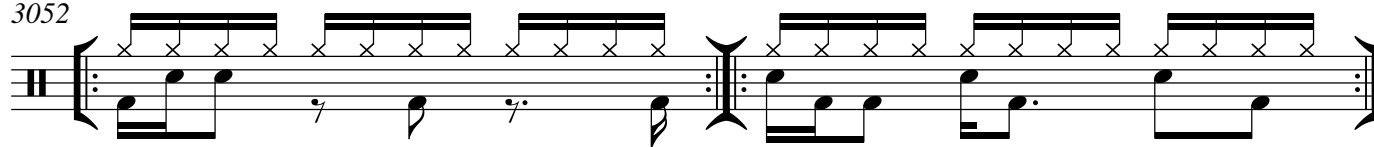


Ostinato de hi-hat en semicorcheas en 3/4 (parte VIII)

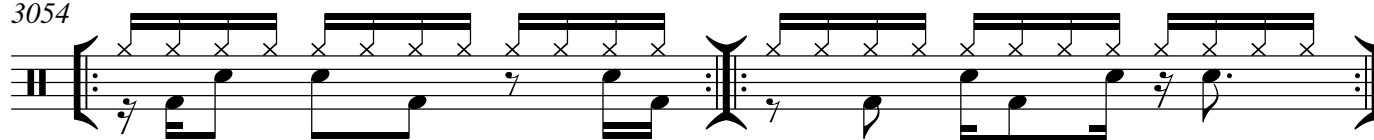
Manuel E. Bartholdy



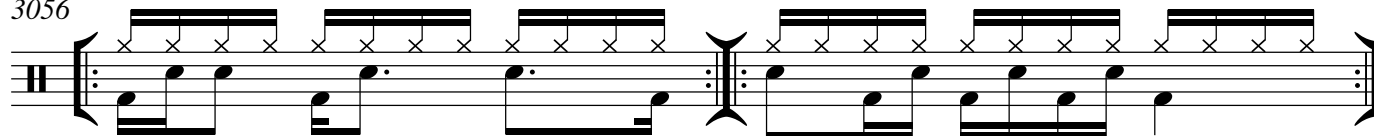
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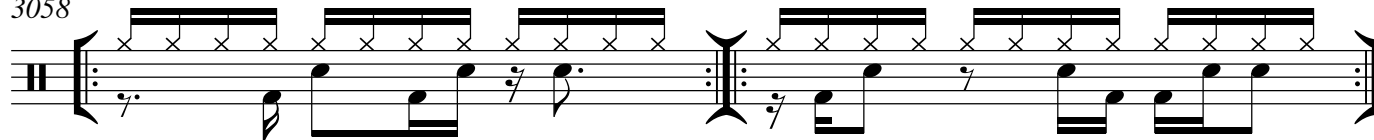
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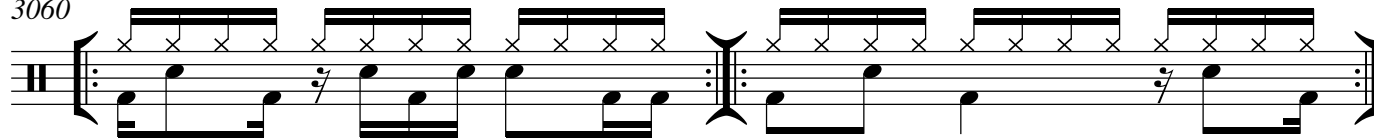
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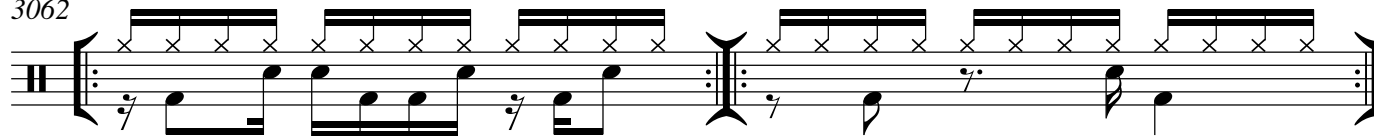
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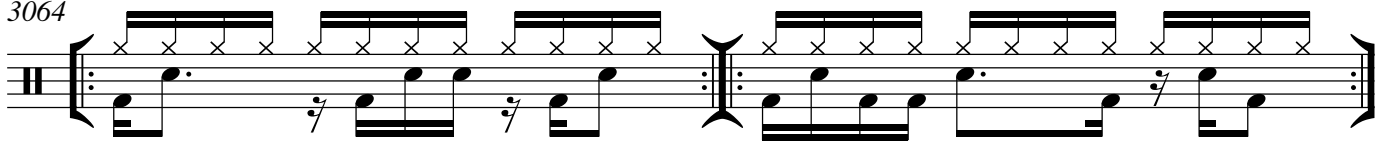
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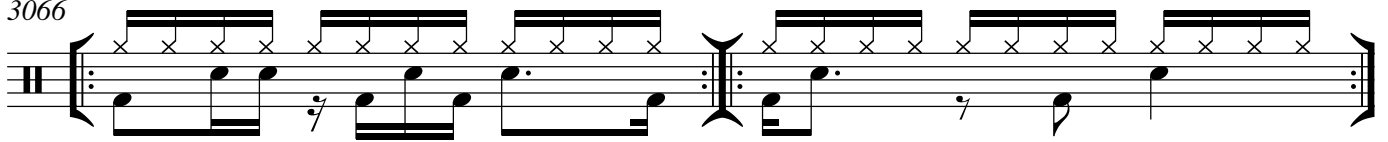
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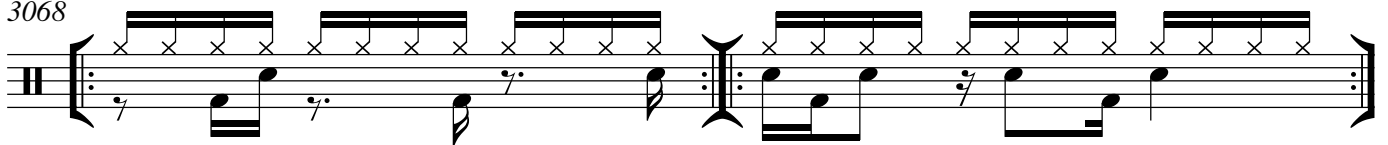
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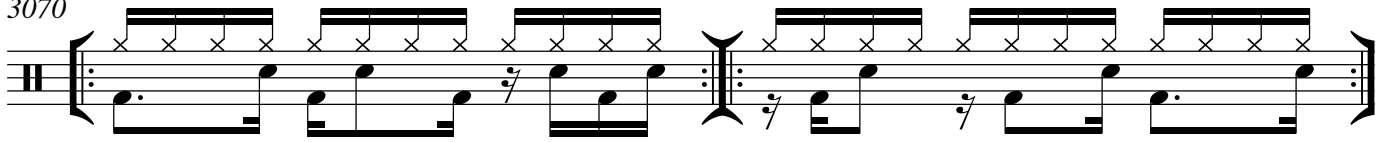
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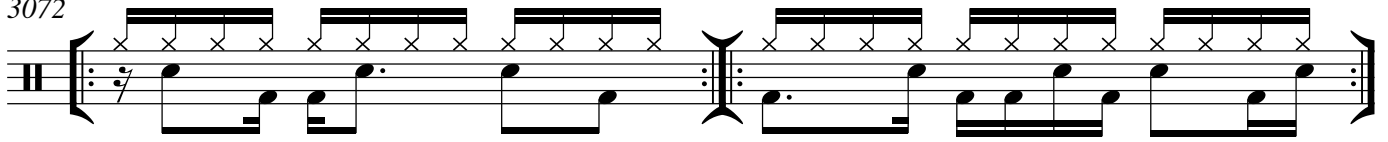
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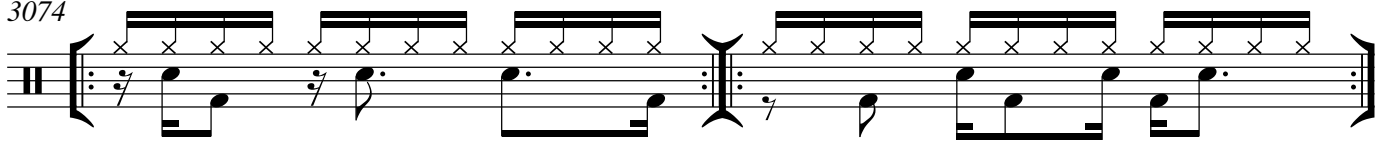
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3072

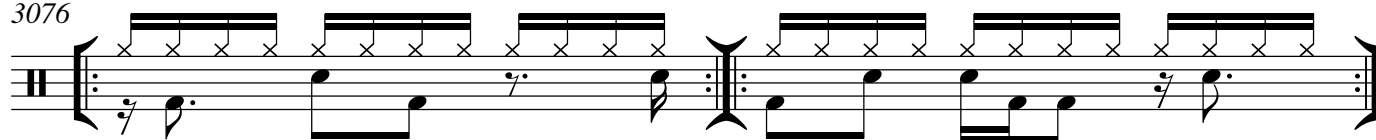


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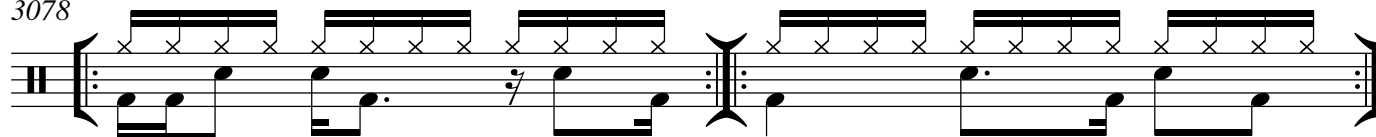


316

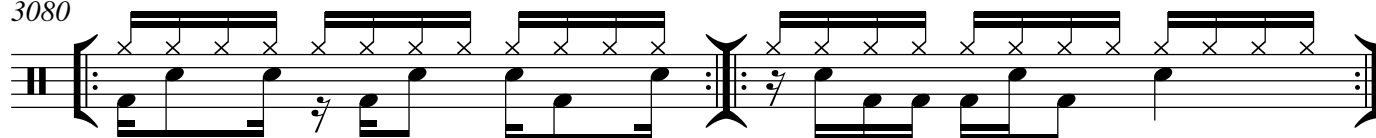
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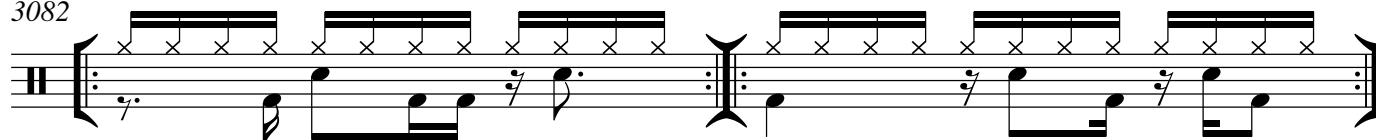
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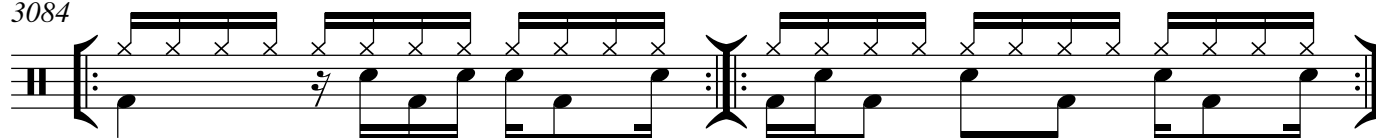
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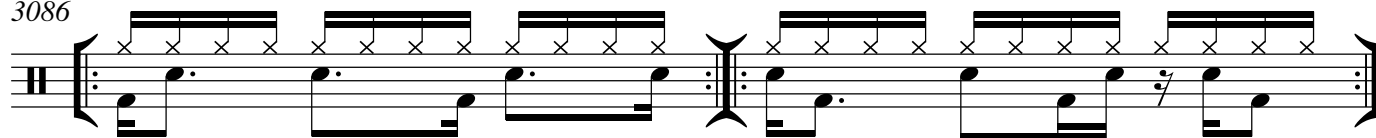
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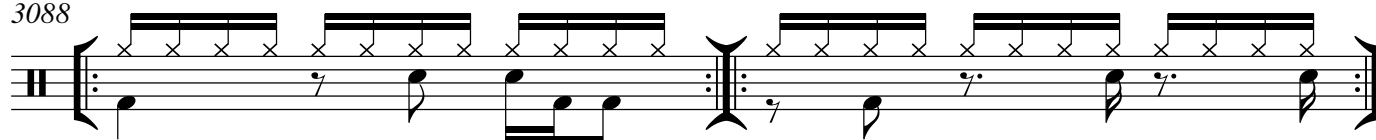
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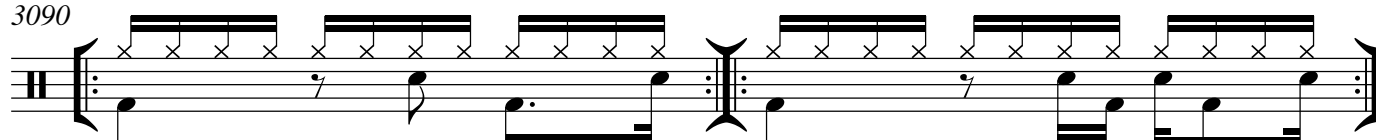
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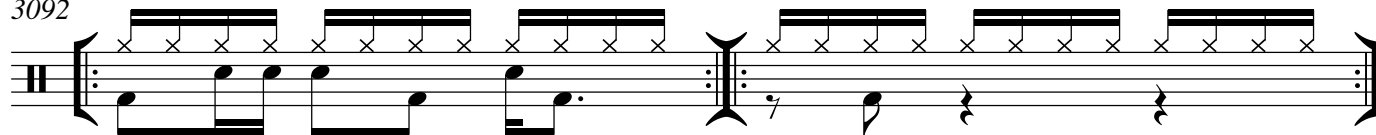
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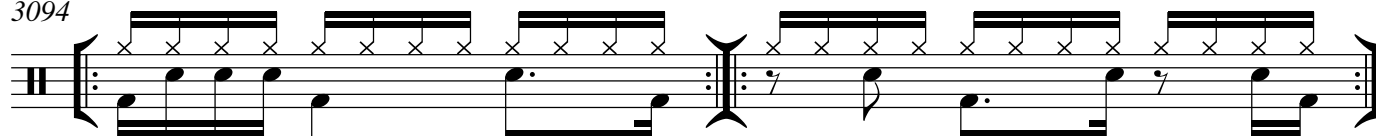
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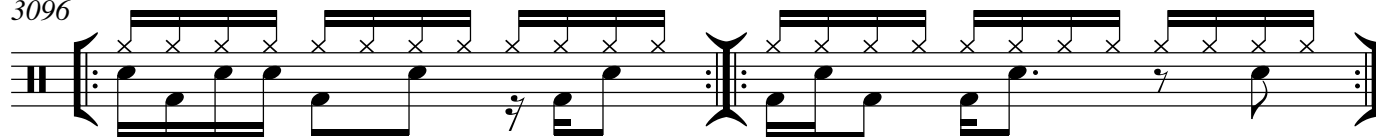
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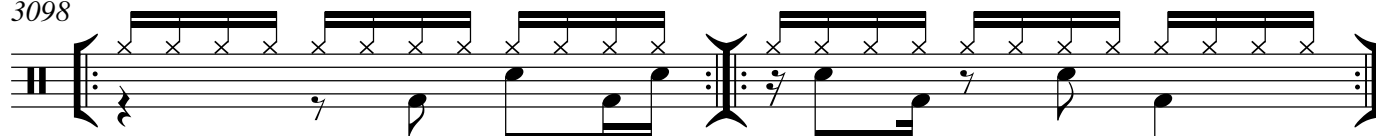
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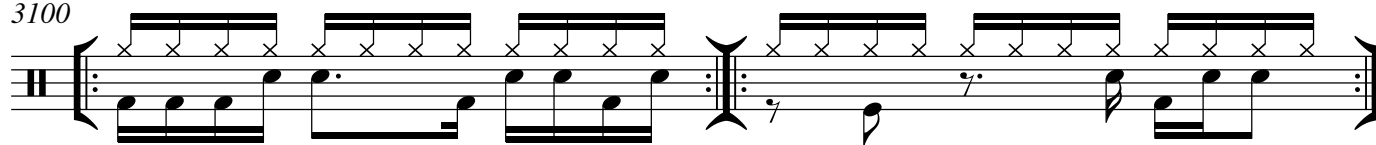


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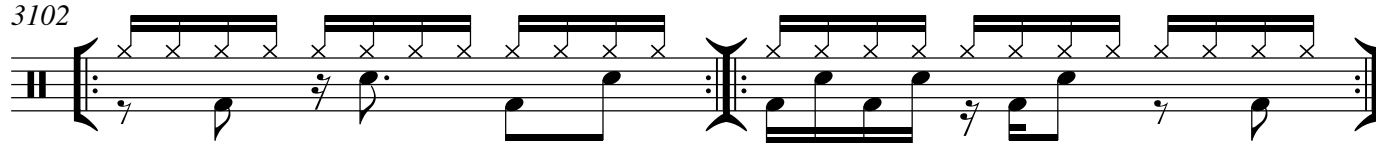


318

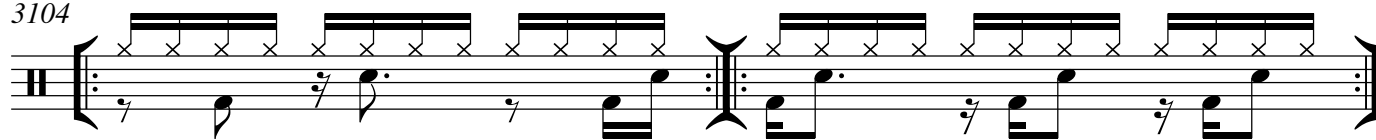
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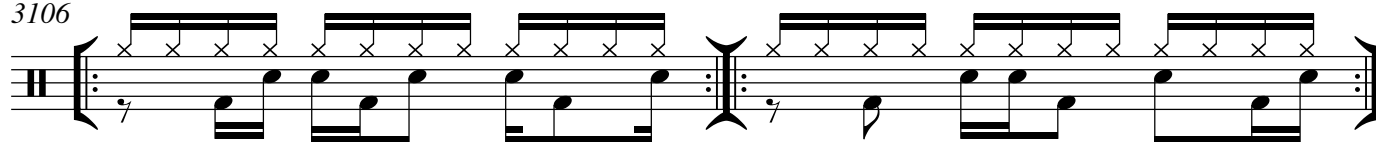
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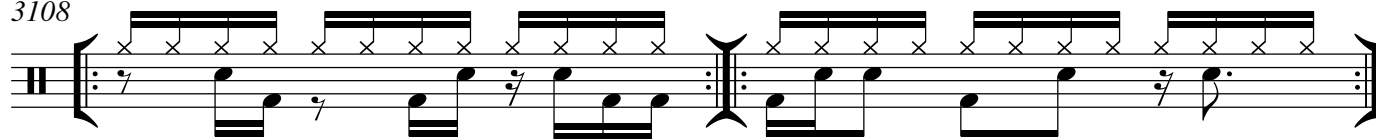
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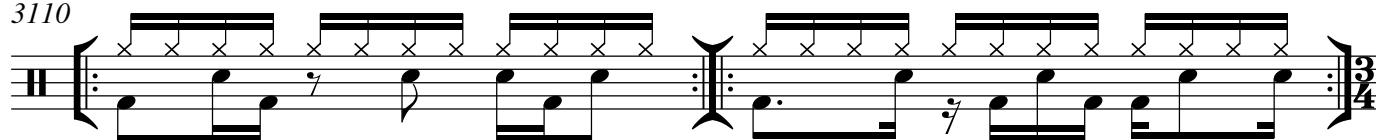
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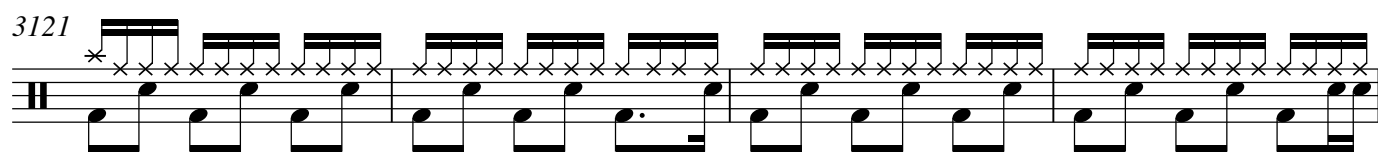
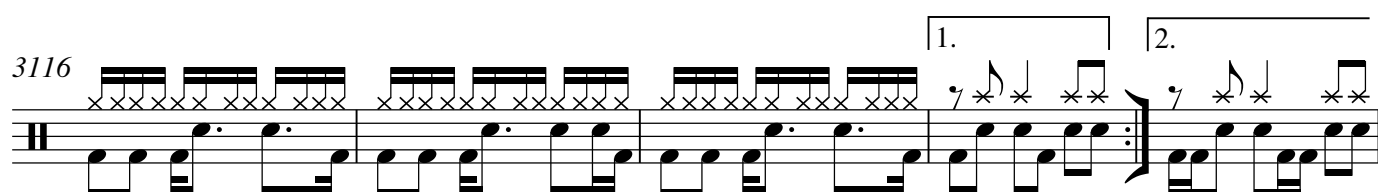
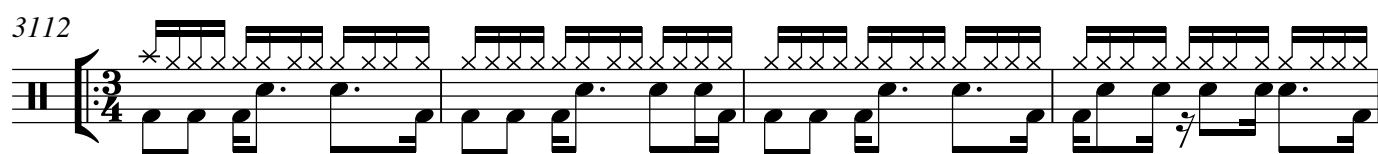
3108



3110



Estudio N°15



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3137

