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 Martin, 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 Ingignoli, 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 lirica 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 saltear 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

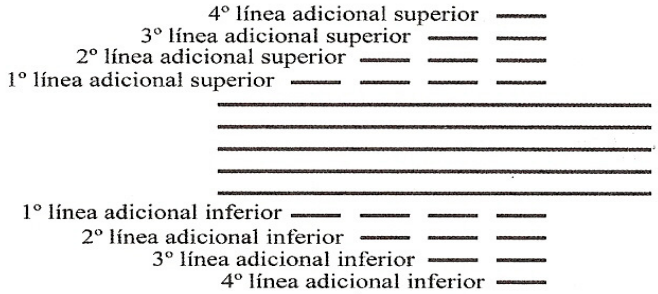
Los signos básicos de la música (llamados notas) son siete y se escriben en cinco líneas paralelas (llamadas "pentagrama o pauta").

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

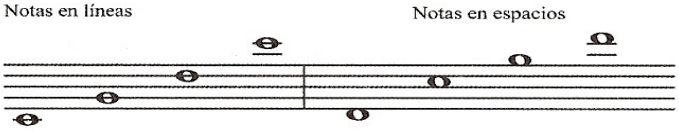
Las notas se escriben tanto entre líneas como sobre las mismas.

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.



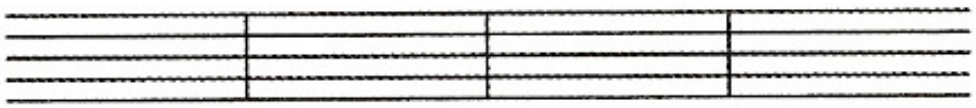
En estas pequeñas líneas adicionales se colocan las *notas* en la misma forma que en el *pentagrama*.



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.

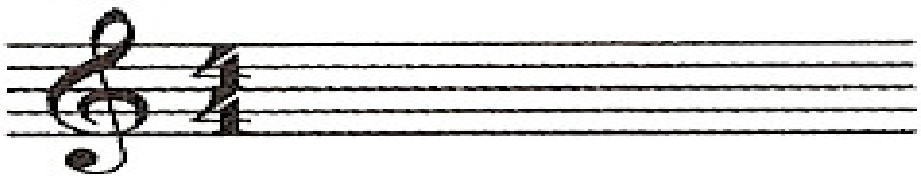


El conjunto de figuras y/o silencios entre dos líneas divisorias forma un compás.

"Cada compás debe tener igual suma de valores"

- El <u>compás se subdivide</u> 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.

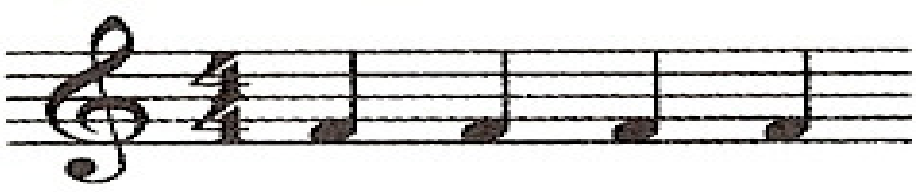
<u>Ej.:</u>



"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 ¼ de la redonda, o sea una negra; por lo tanto en ***cada compás entraran cuatro negras***.



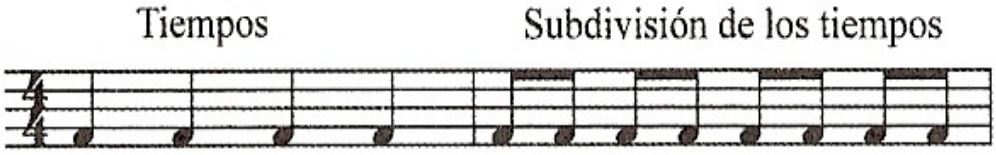
Compás simple (binario)

- 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 – ¾ - 4/4 (más utilizados)
- 2/8 – 3/8 – 4/8

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



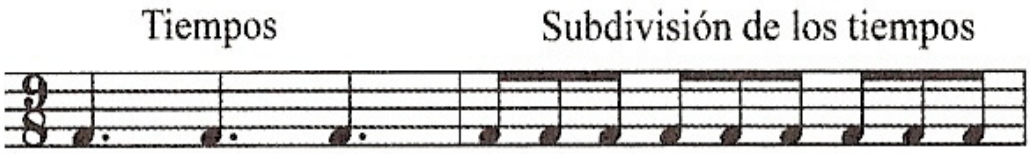
Compás compuesto (ternario)

- 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).



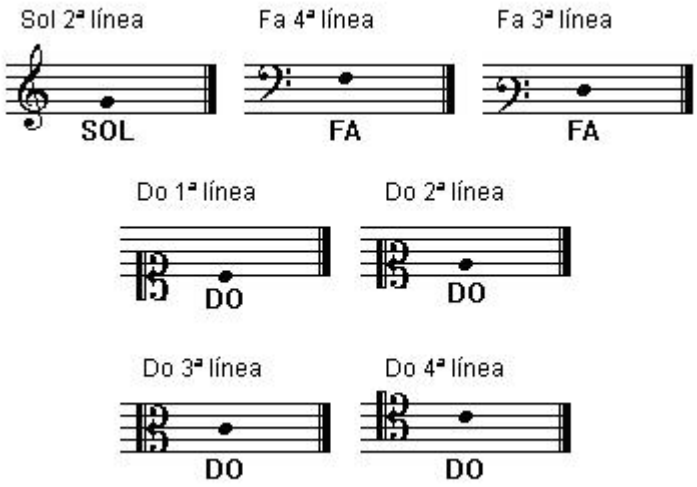
En los compases compuestos el numerador indica cuantos tercios del tiempo constituyen el compás.

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"

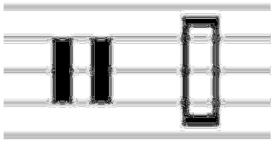
Las claves son siete, a saber:



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".

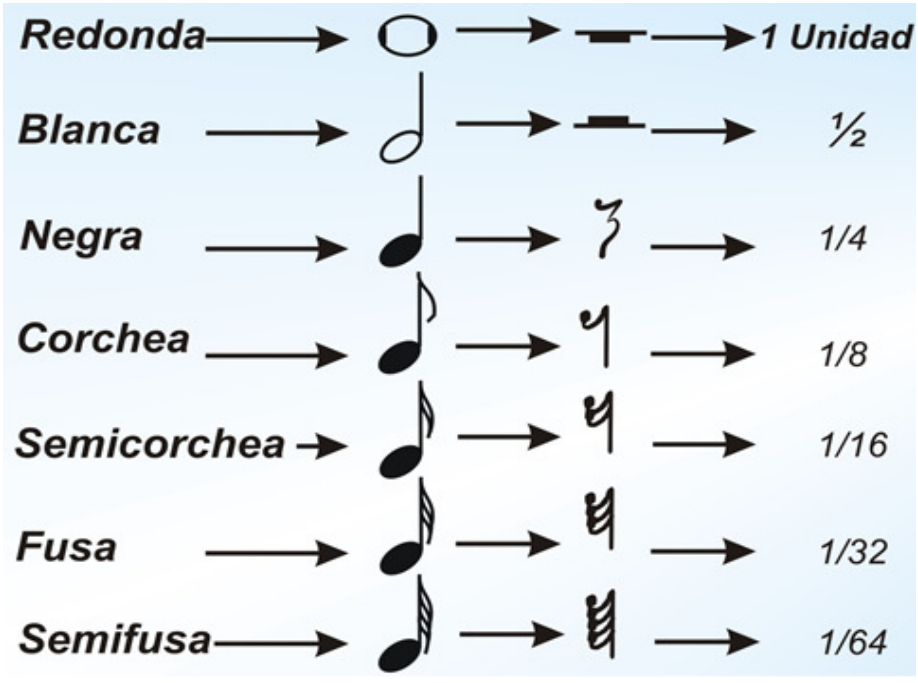
Para esto es necesario conocer las notas, las figuras y sus correspondientes silencios, a saber:

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:



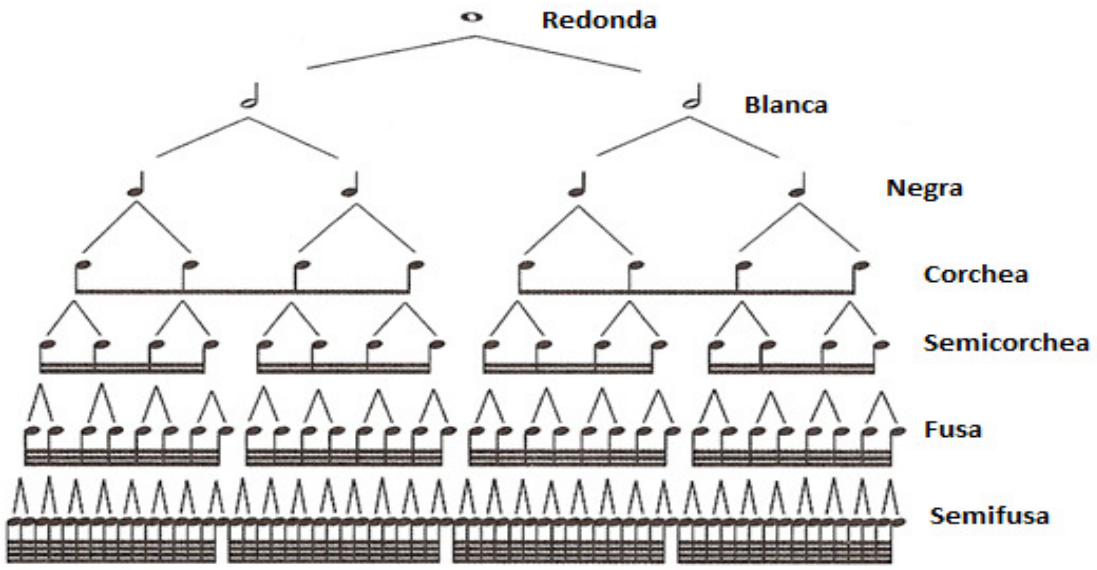
El valor de las figuras es relativo a la redonda, que es tomada como unidad.

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.

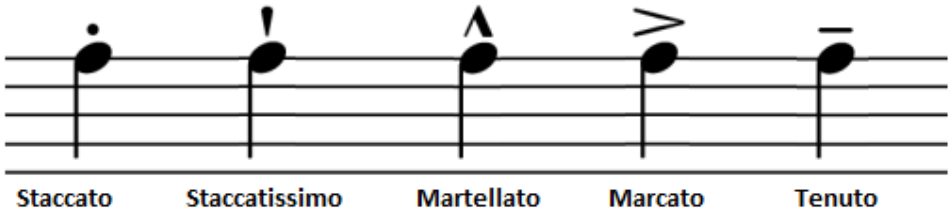
No obstante, la ejecución de los matices es totalmente subjetiva y, por tanto, depende enteramente de la condición emocional del músico y del estilo o periodo histórico correspondiente a la obra, además de la forma de consideración personal ante esta dinámica. No hay ninguna forma racional de medir la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

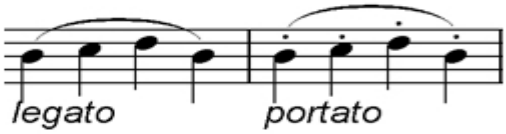
Para diferenciar el grado de intensidad sonora se usan los siguientes términos, los cuales son colocados bajo el pentagrama de forma abreviada (con letra cursiva y negrita), y precisamente bajo la nota donde empieza dicha dinámica.

- ***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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245. Combinación de bombo y tambor dentro de un mismo tiempo con el hi-hat en corcheas (silencio de semicorchea-semicorchea-semicorchea-semicorchea)
247. Combinación de bombo y tambor dentro de un mismo tiempo con el hi-hat en negras (silencio de semicorchea-semicorchea-semicorchea-semicorchea)
249. Combinación de bombo y tambor dentro de un mismo tiempo con el hi-hat en semicorcheas (silencio de semicorchea-semicorchea-semicorchea-semicorchea)
251. Combinación de bombo y tambor dentro de un mismo tiempo con el hi-hat en corcheas (corchea-semicorchea-semicorchea)
253. Combinación de bombo y tambor dentro de un mismo tiempo con el hi-hat en negras (corchea-semicorchea-semicorchea)
255. Combinación de bombo y tambor dentro de un mismo tiempo con el hi-hat en semicorcheas (corchea-semicorchea-semicorchea)

257. Combinación de bombo y tambor dentro de un mismo tiempo con el hi-hat en corcheas (semicorchea-corchea-semicorchea)
259. Combinación de bombo y tambor dentro de un mismo tiempo con el hi-hat en negras (semicorchea-corchea-semicorchea)
261. Combinación de bombo y tambor dentro de un mismo tiempo con el hi-hat en semicorcheas (semicorchea-corchea-semicorchea)
263. Combinación de bombo y tambor dentro de un mismo tiempo con el hi-hat en corcheas (semicorchea-semicorchea-semicorchea-semicorchea)
268. Combinación de bombo y tambor dentro de un mismo tiempo con el hi-hat en negras (semicorchea-semicorchea-semicorchea-semicorchea)
273. Combinación de bombo y tambor dentro de un mismo tiempo con el hi-hat en semicorcheas (semicorchea-semicorchea-semicorchea-semicorchea)
278. Ostinato de hi-hat en corcheas en 4/4 parte VIII
284. Estudio N°10
285. Ostinato de hi-hat en negras en 4/4 parte VIII
291. Estudio N°11
292. Ostinato de hi-hat en semicorcheas en 4/4 parte VIII
298. Estudio N°12
299. Ostinato de hi-hat en corcheas en ¾ parte VIII
305. Estudio N°13
306. Ostinato de hi-hat en negras en ¾ parte VIII
312. Estudio N°14
313. Ostinato de hi-hat en semicorcheas en ¾ parte VIII
319. Estudio N°15

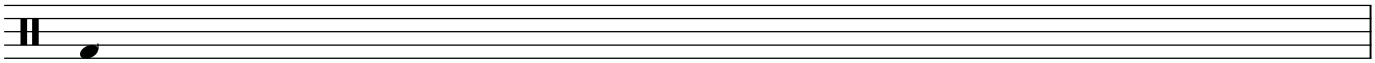
Aclaración:

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

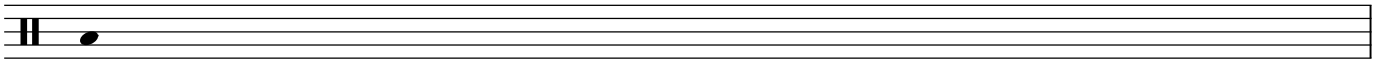
Key

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

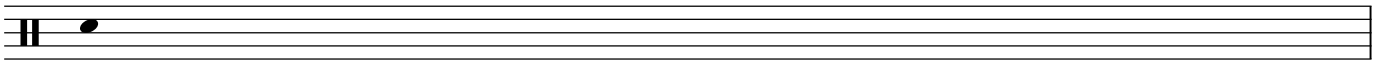
Bombo



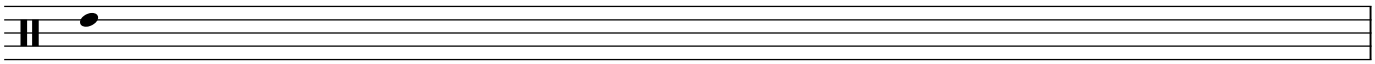
2 Tom de pie



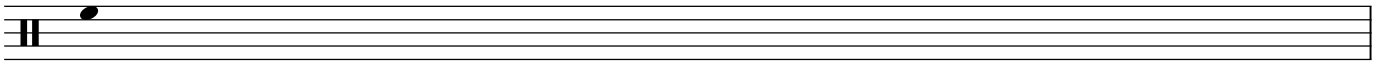
3 Tambor



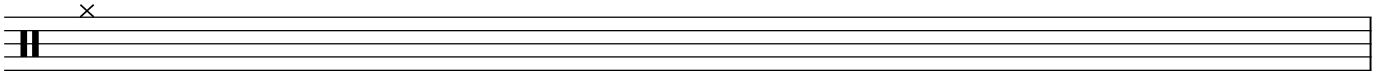
4 Tom medio



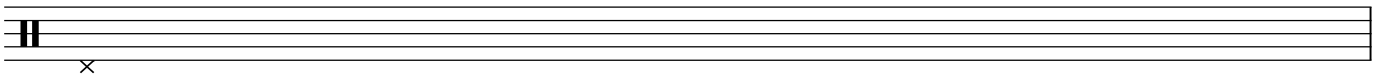
5 Tom chico



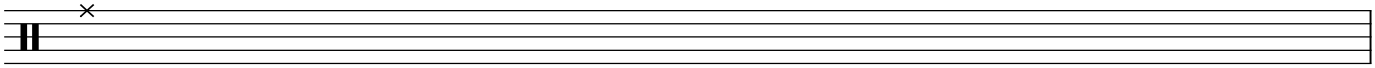
6 Hi-hat



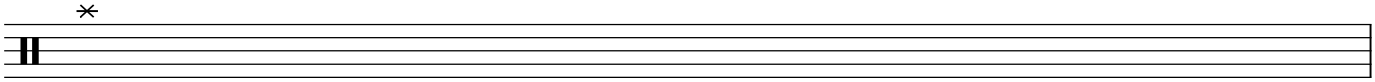
7 Hi-hat con el pie



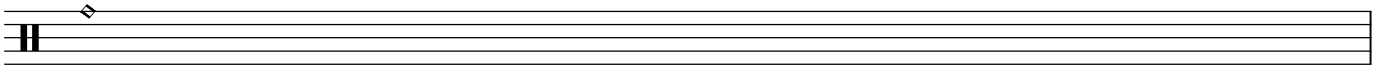
8 Ride



9 Crash



10 Campana del ride



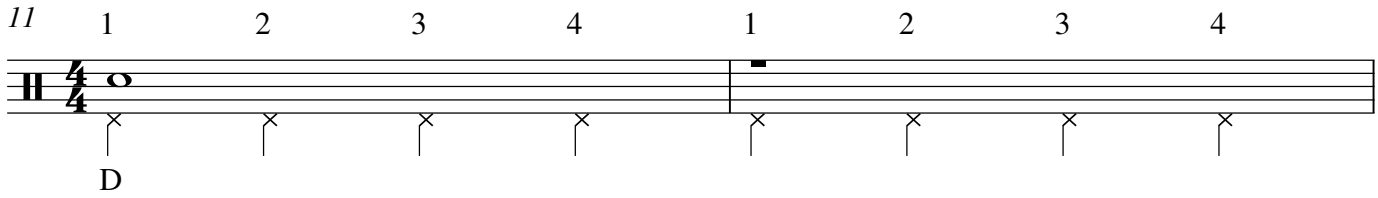
Principales figuras y silencios musicales

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 columnna de las 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.

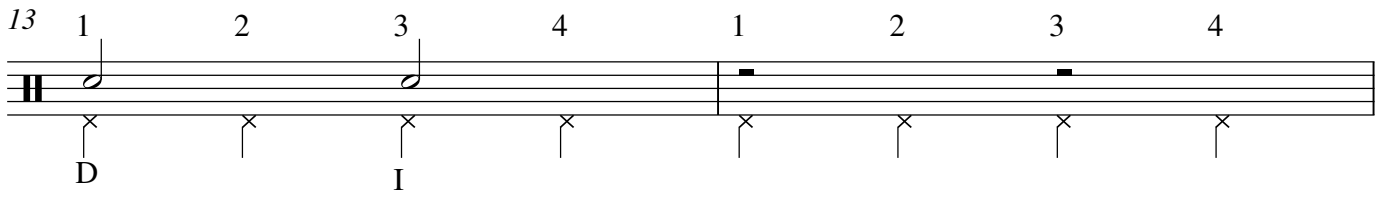
Redonda

Silencio de redonda



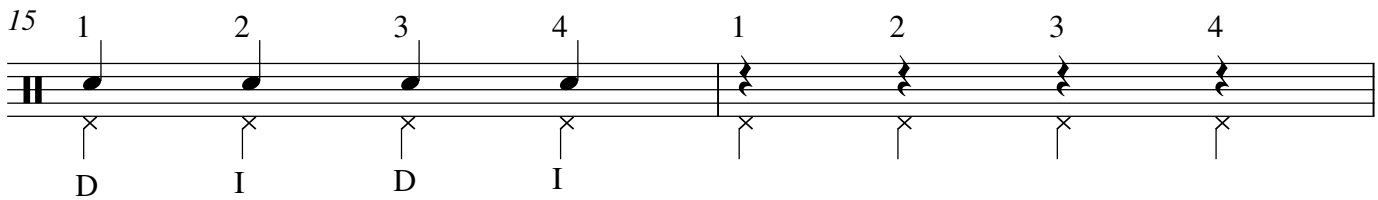
Blanca

Silencio de blanca



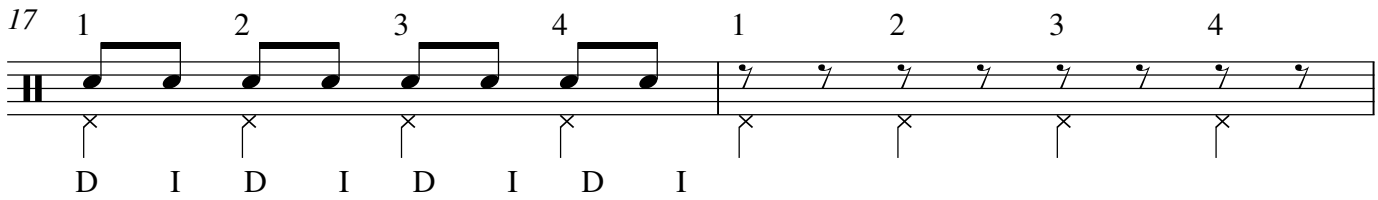
Negra

Silencio de negra



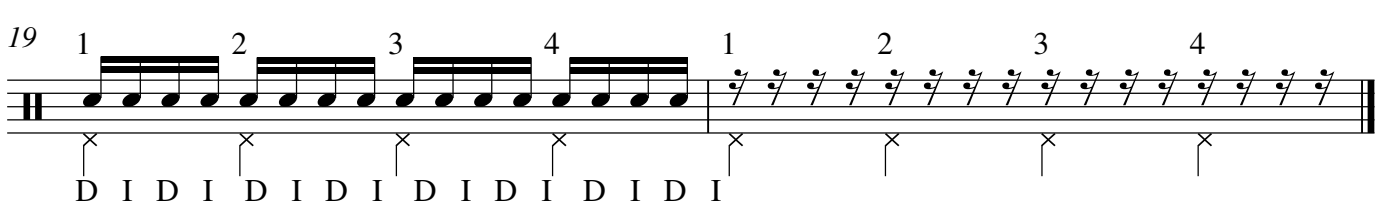
Corchea

Silencio de corchea



Semicorchea

Silencio de semicorchea



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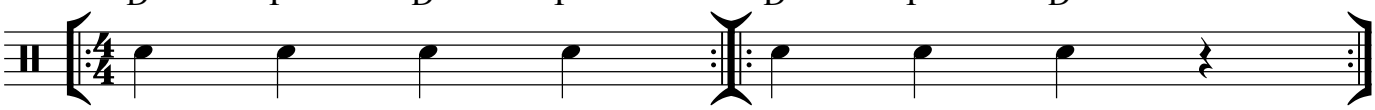
Negras y silencios de negra

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

21



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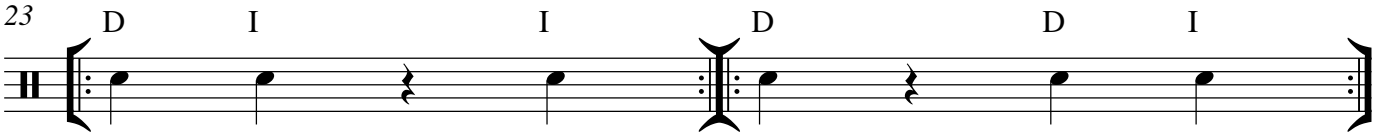

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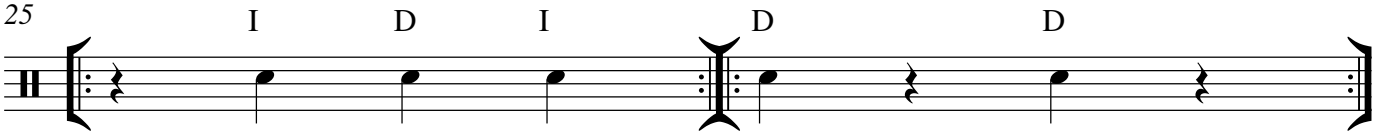

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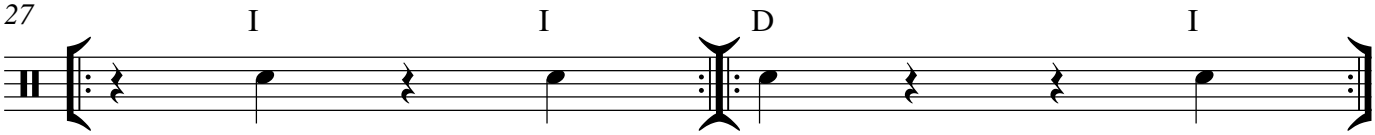

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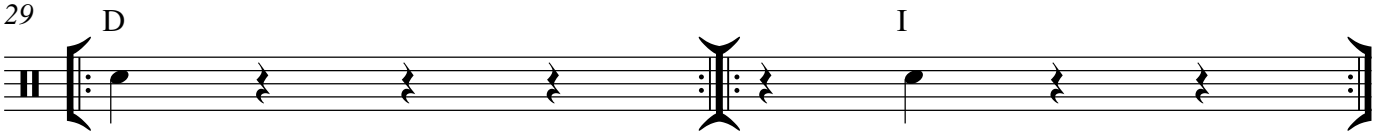

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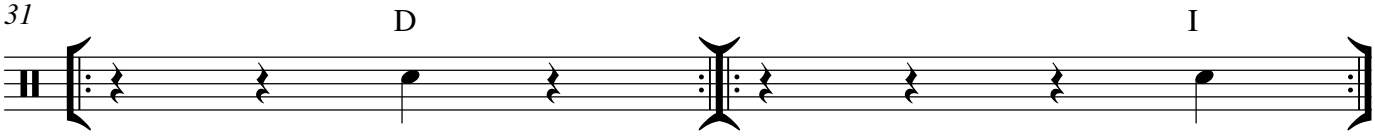

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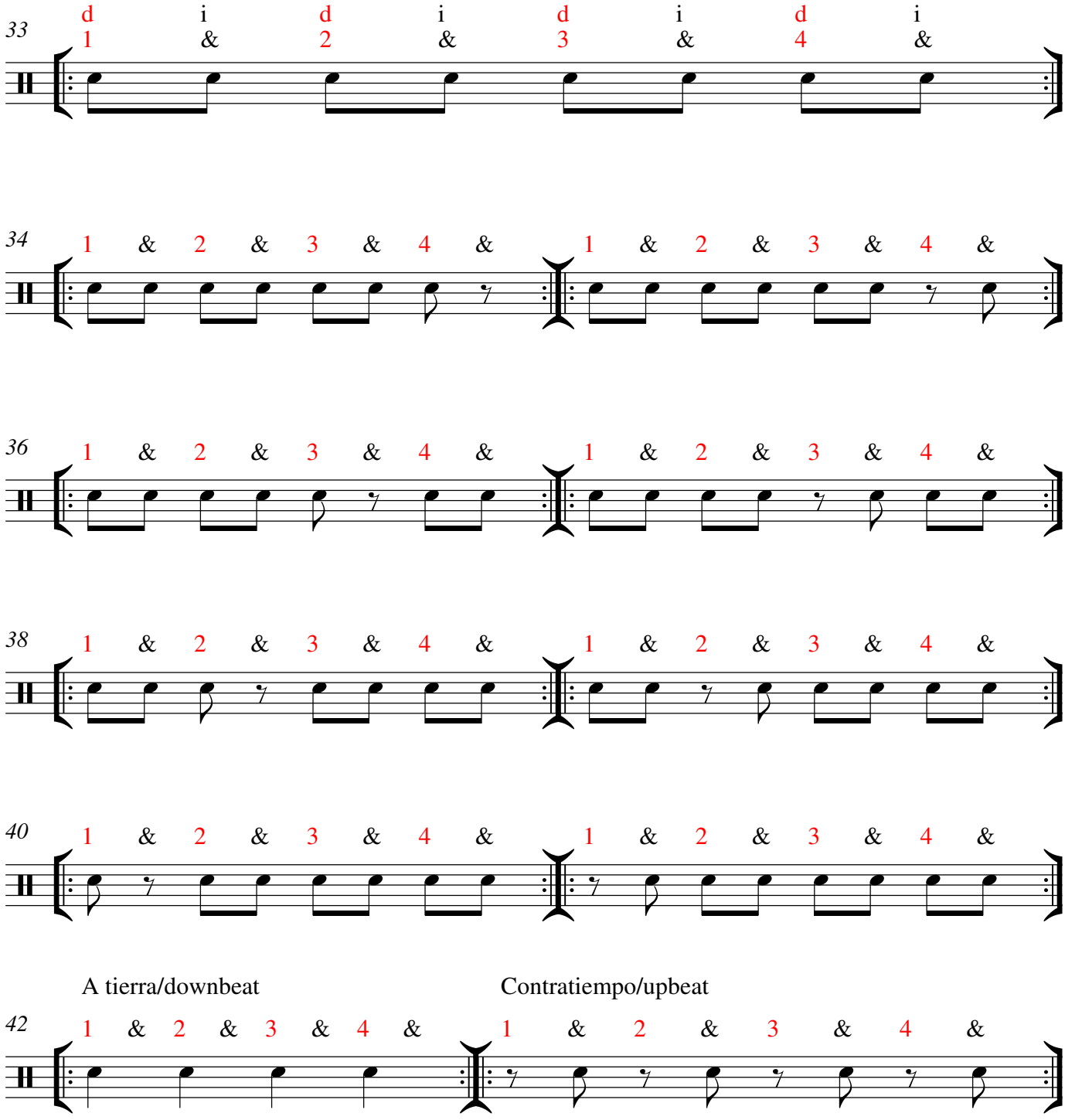
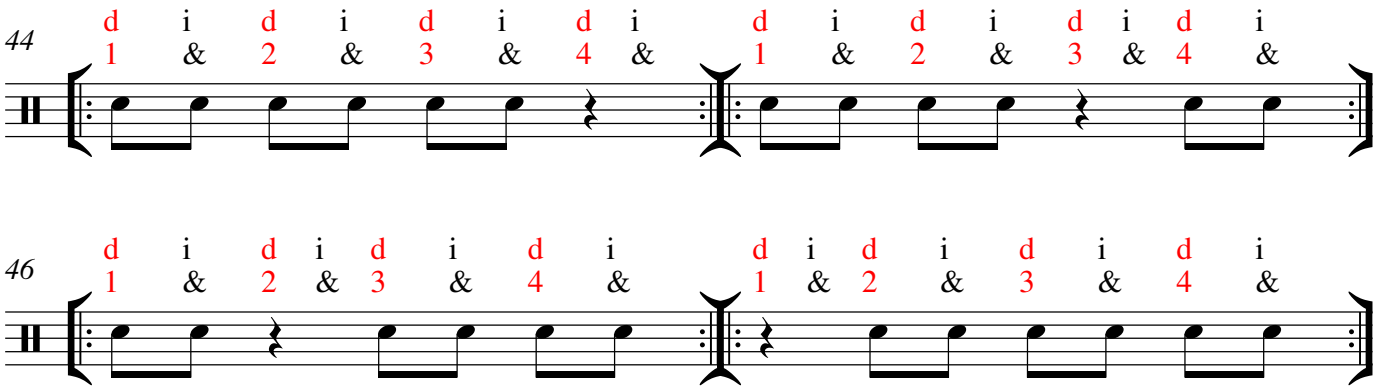
Corcheas y silencios de corchea

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".

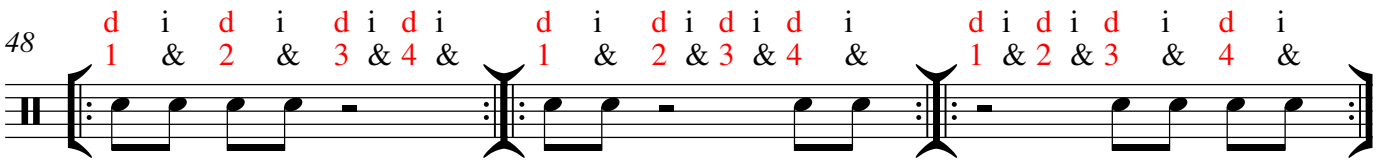
Tocar en el tambor contando en voz alta 1 & 2 & 3 & 4 & (respetando el sticking)



Corcheas y silencios de negra

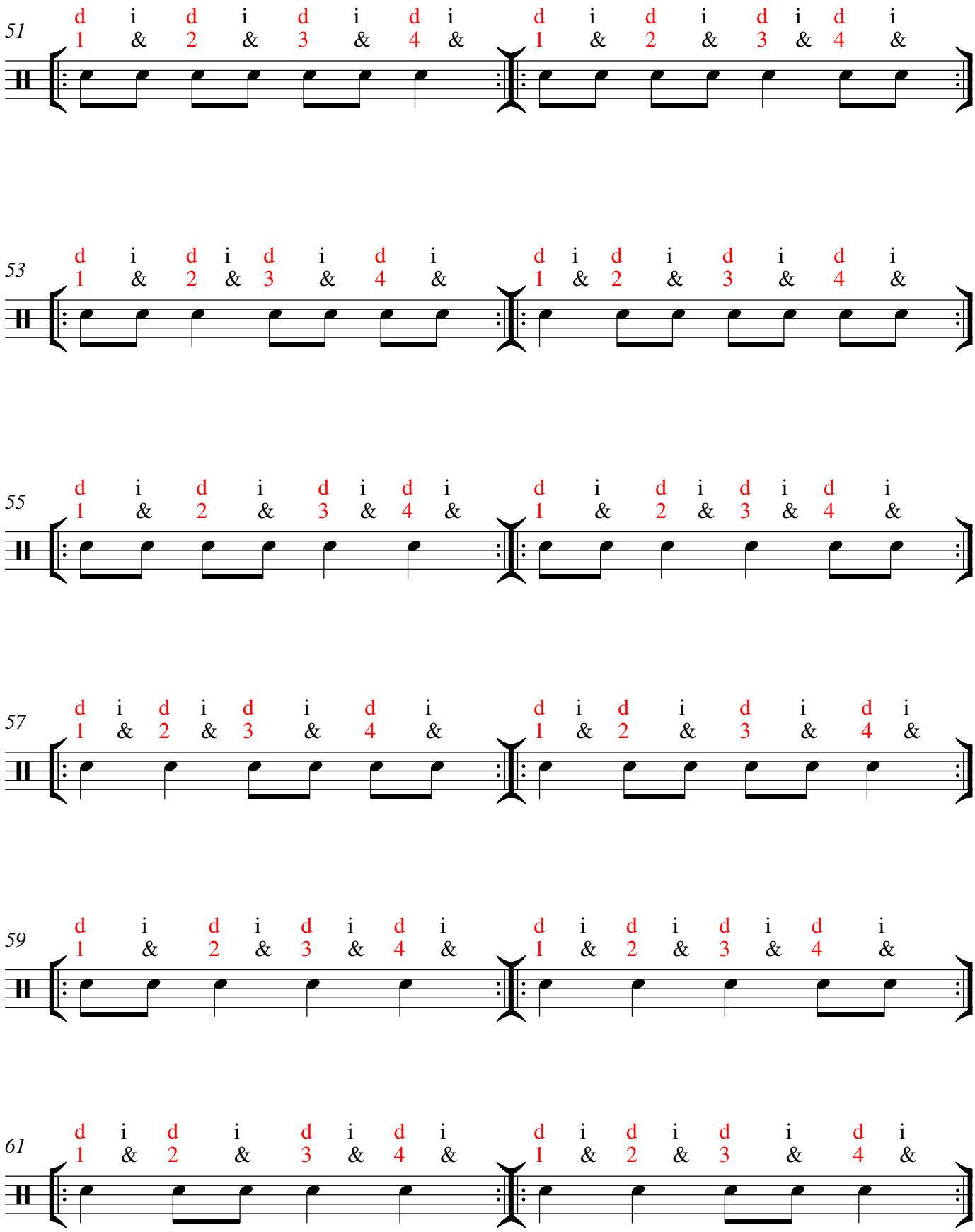


Corcheas y silencios de blanca



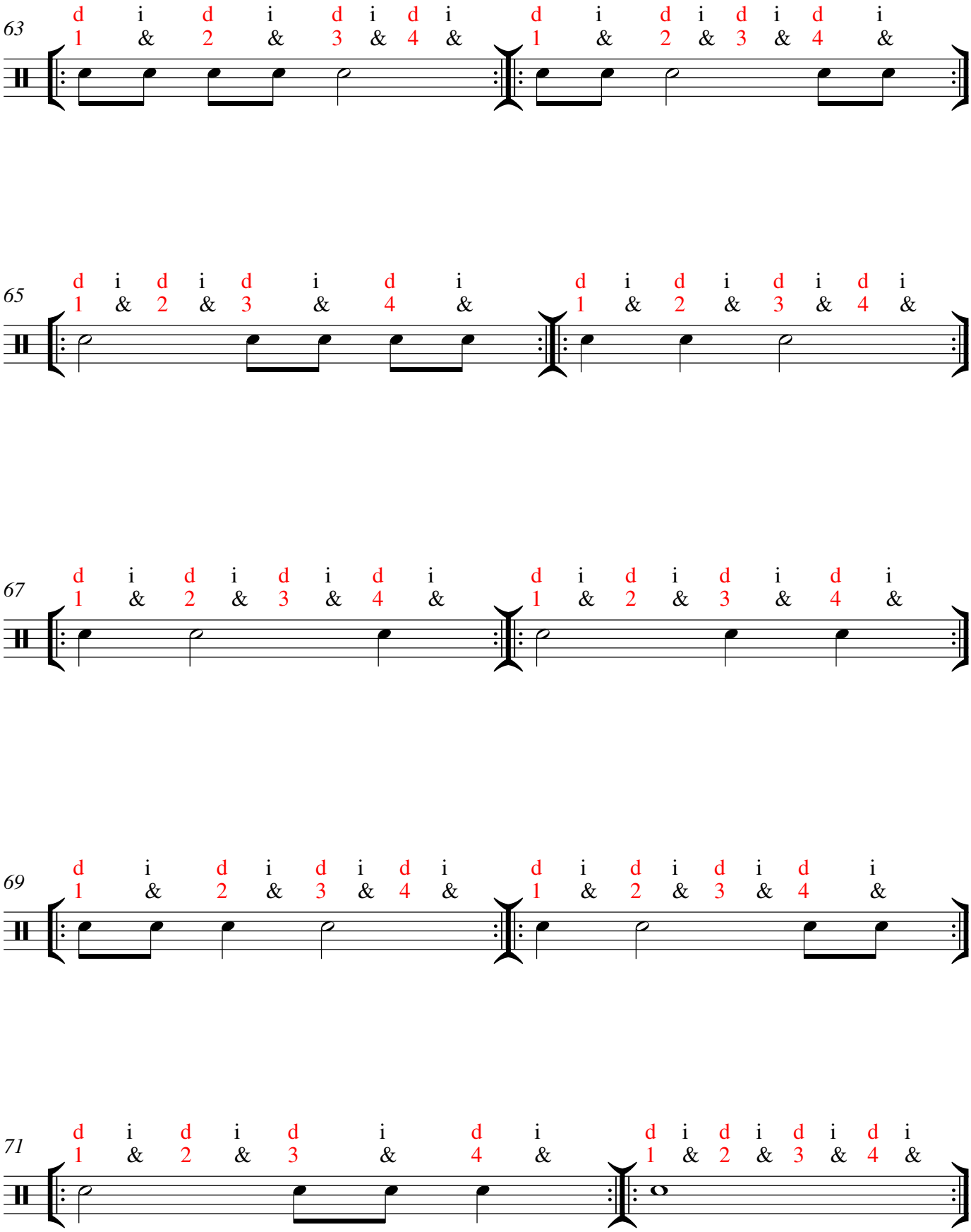
Utilizando negras y corcheas

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 &

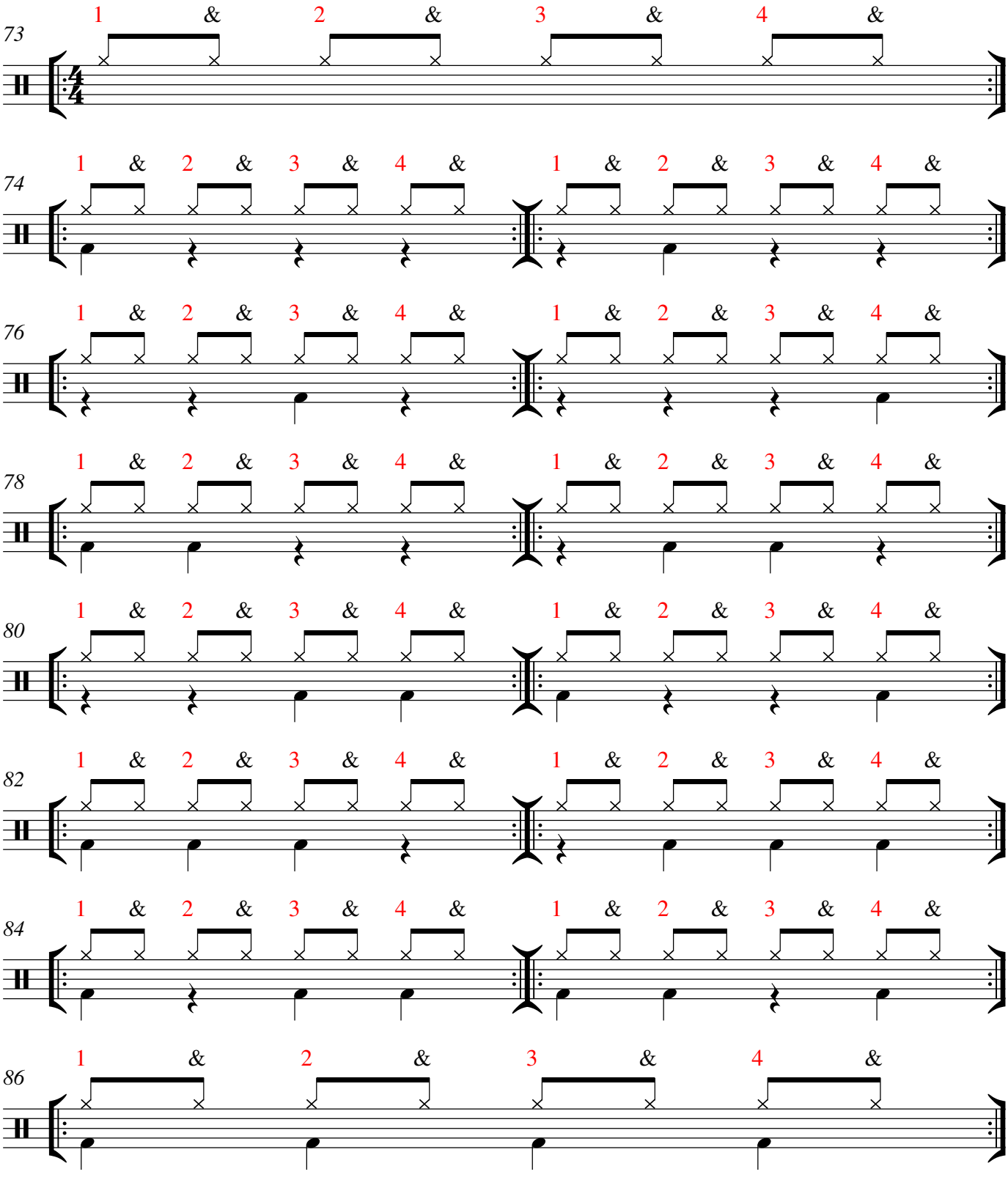


Ostinato de hi-hat en corcheas (parte I)

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 &



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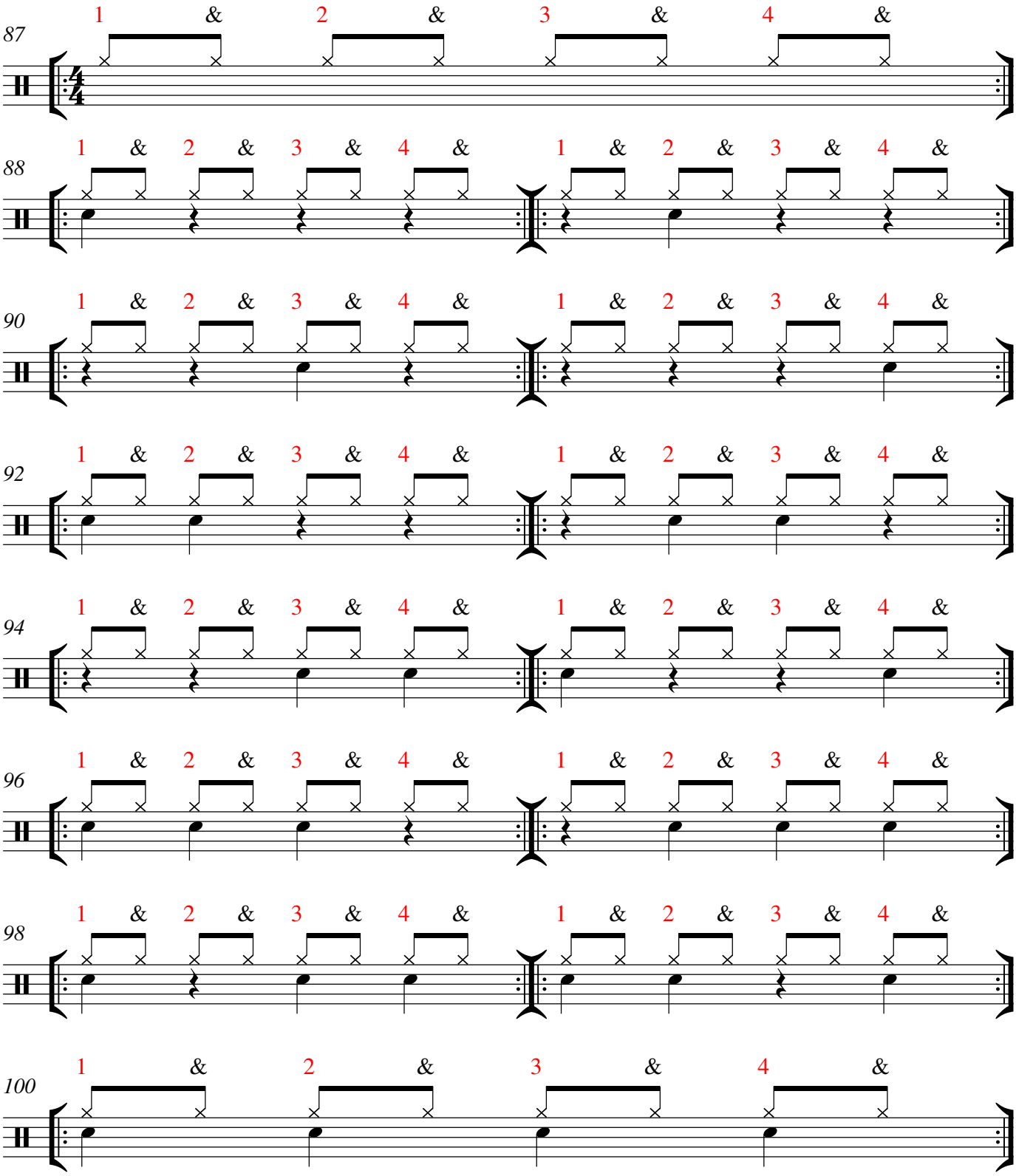
Ostinato de hi-hat en corcheas (parte II)

Manuel Enrique Bartholdy

Variaciones en tambor

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



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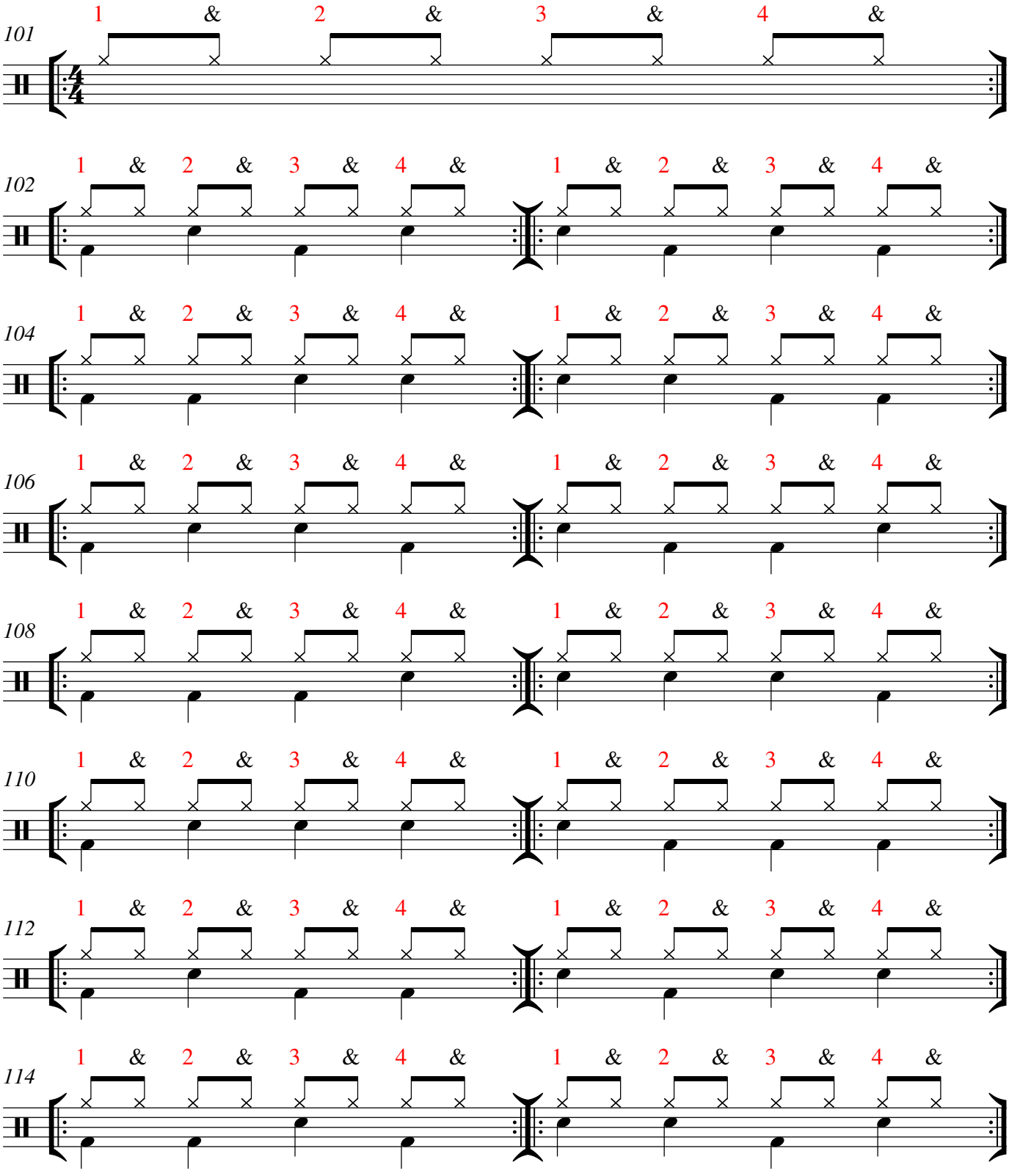
Ostinato de hi-hat en corcheas (parte III)

Manuel Enrique Bartholdy

Variaciones en bombo y tambor en negras

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



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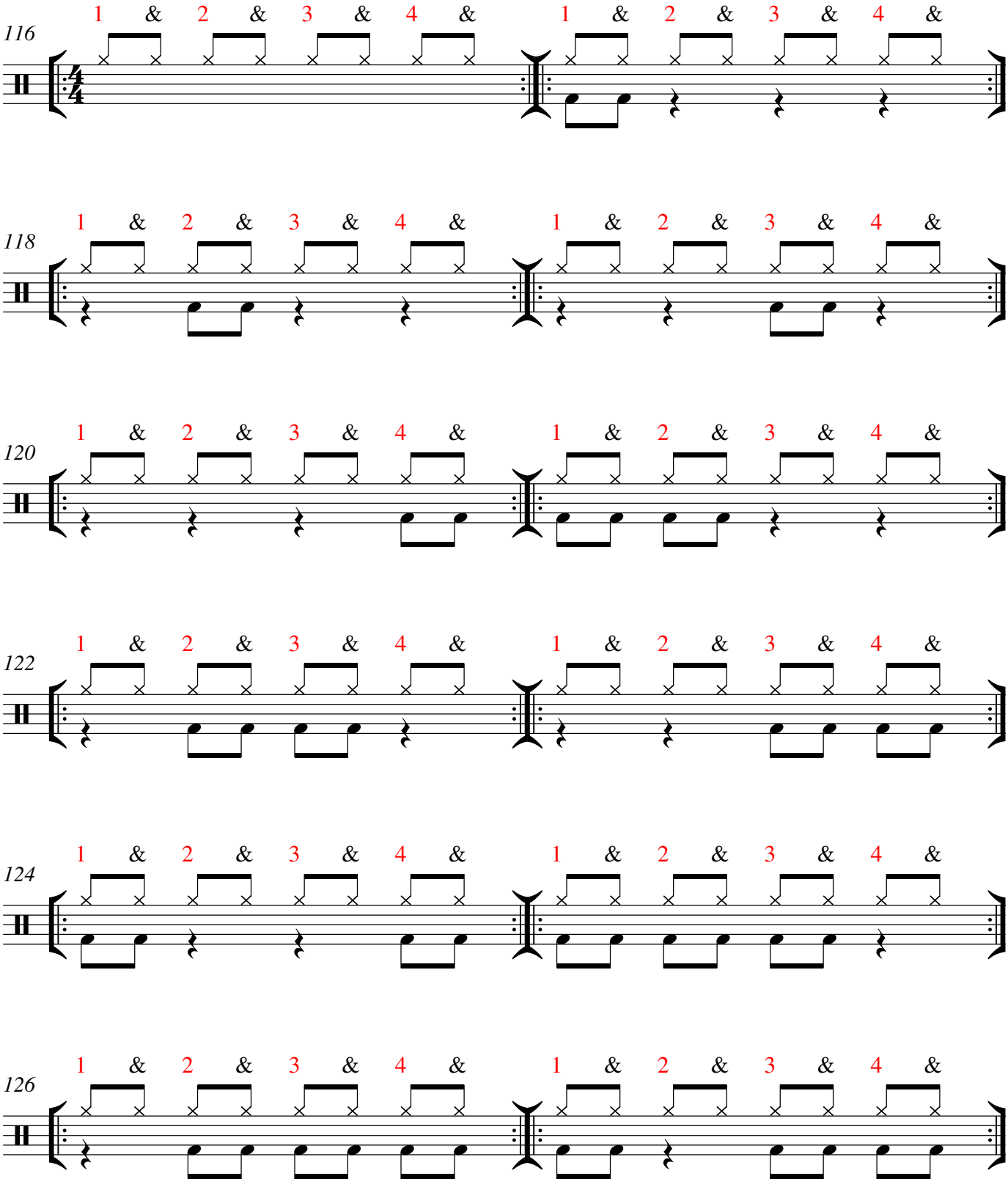
Ostinato de hi-hat en corcheas (parte IV)

Manuel Enrique Bartholdy

Variaciones de bombo en corcheas

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



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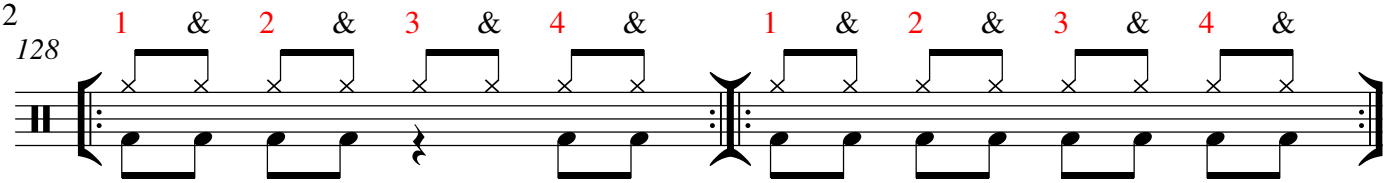

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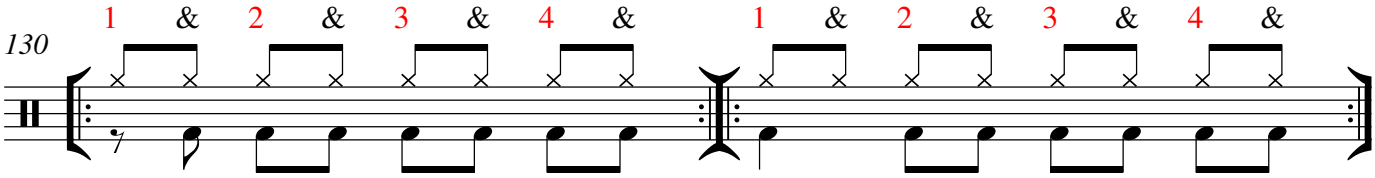

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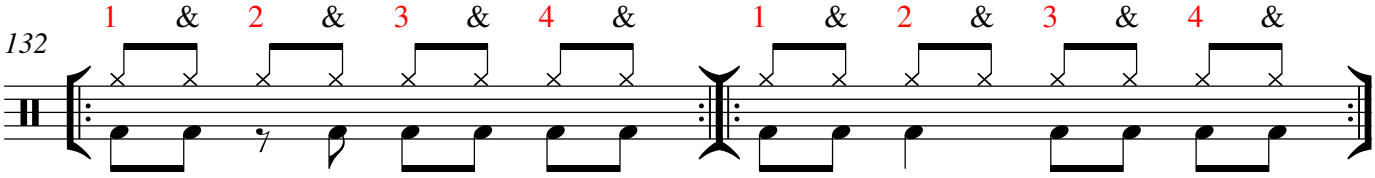

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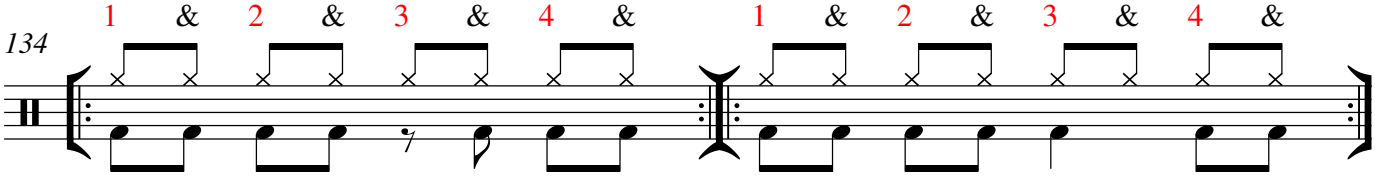

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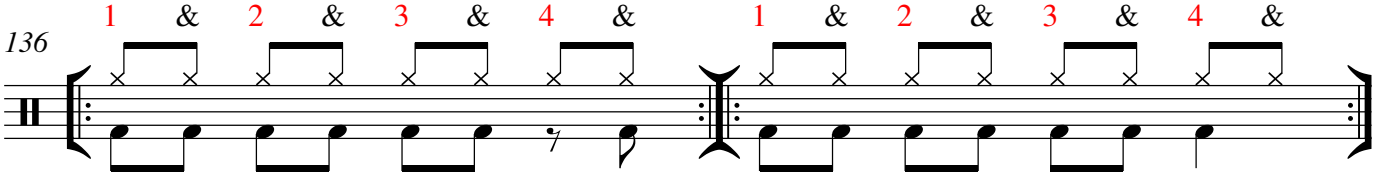

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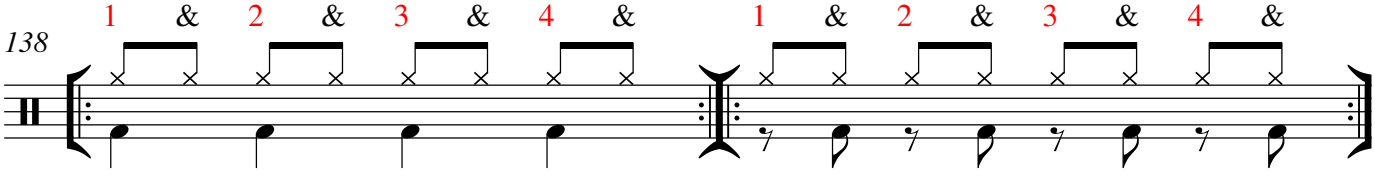
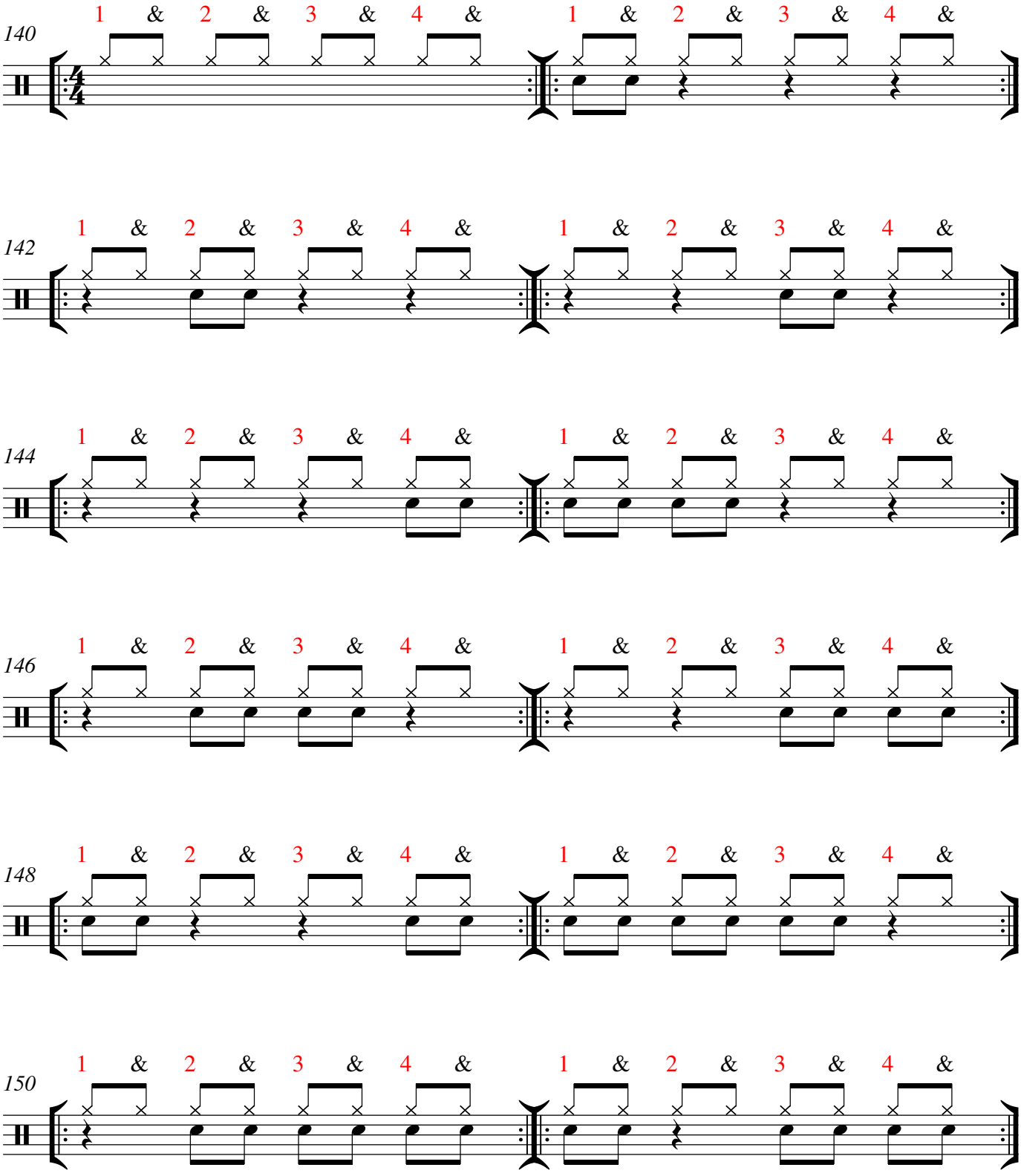


Ostinato de hi-hat en corcheas (parte V)

Manuel Enrique Bartholdy

Variaciones de tambor en corcheas

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



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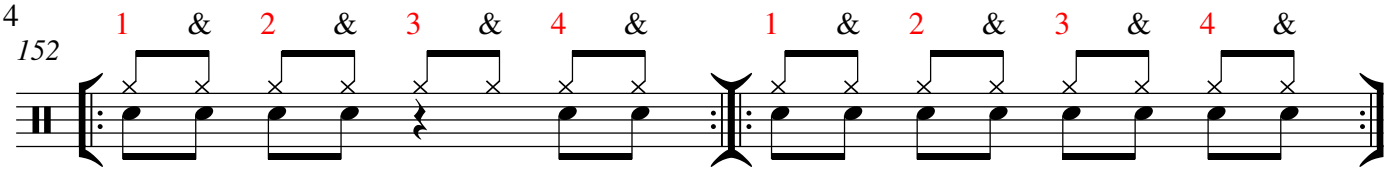
152



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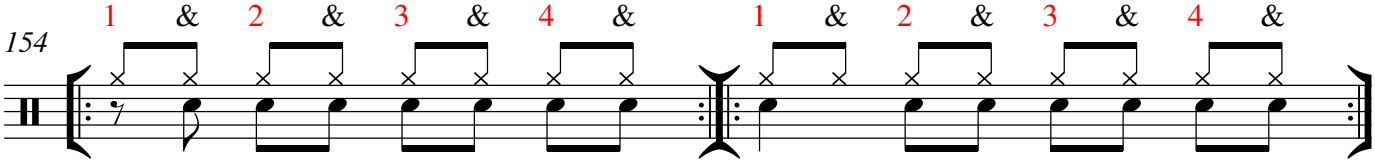

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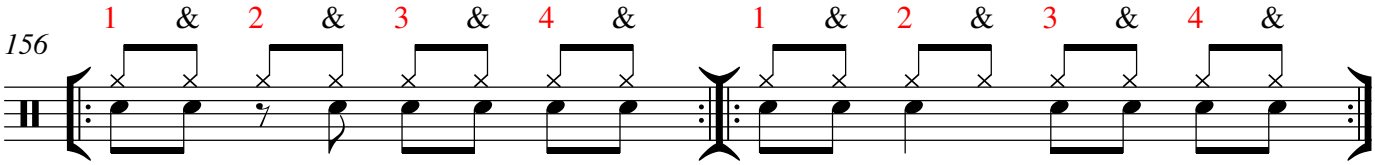

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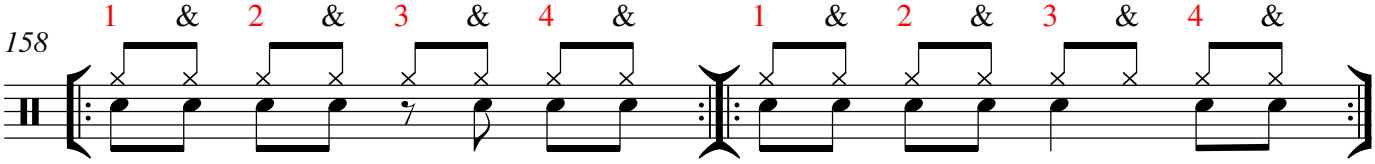

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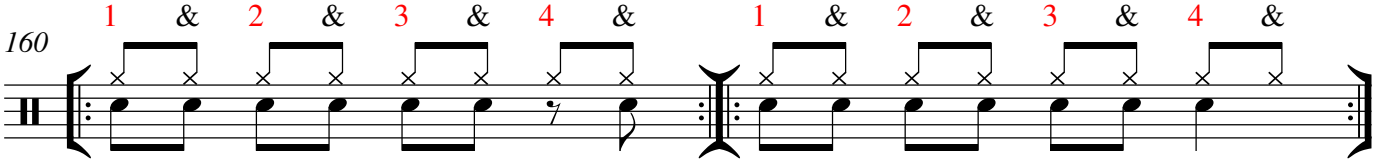

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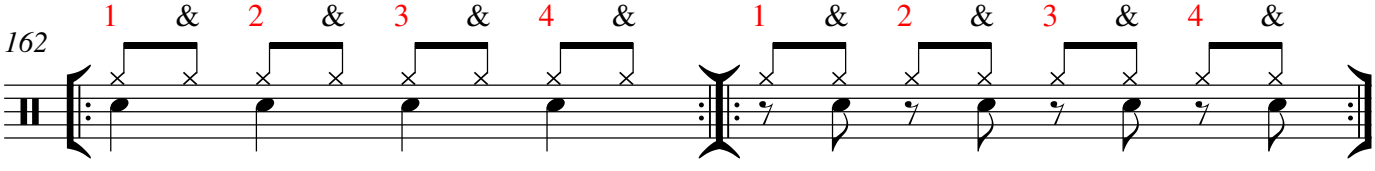
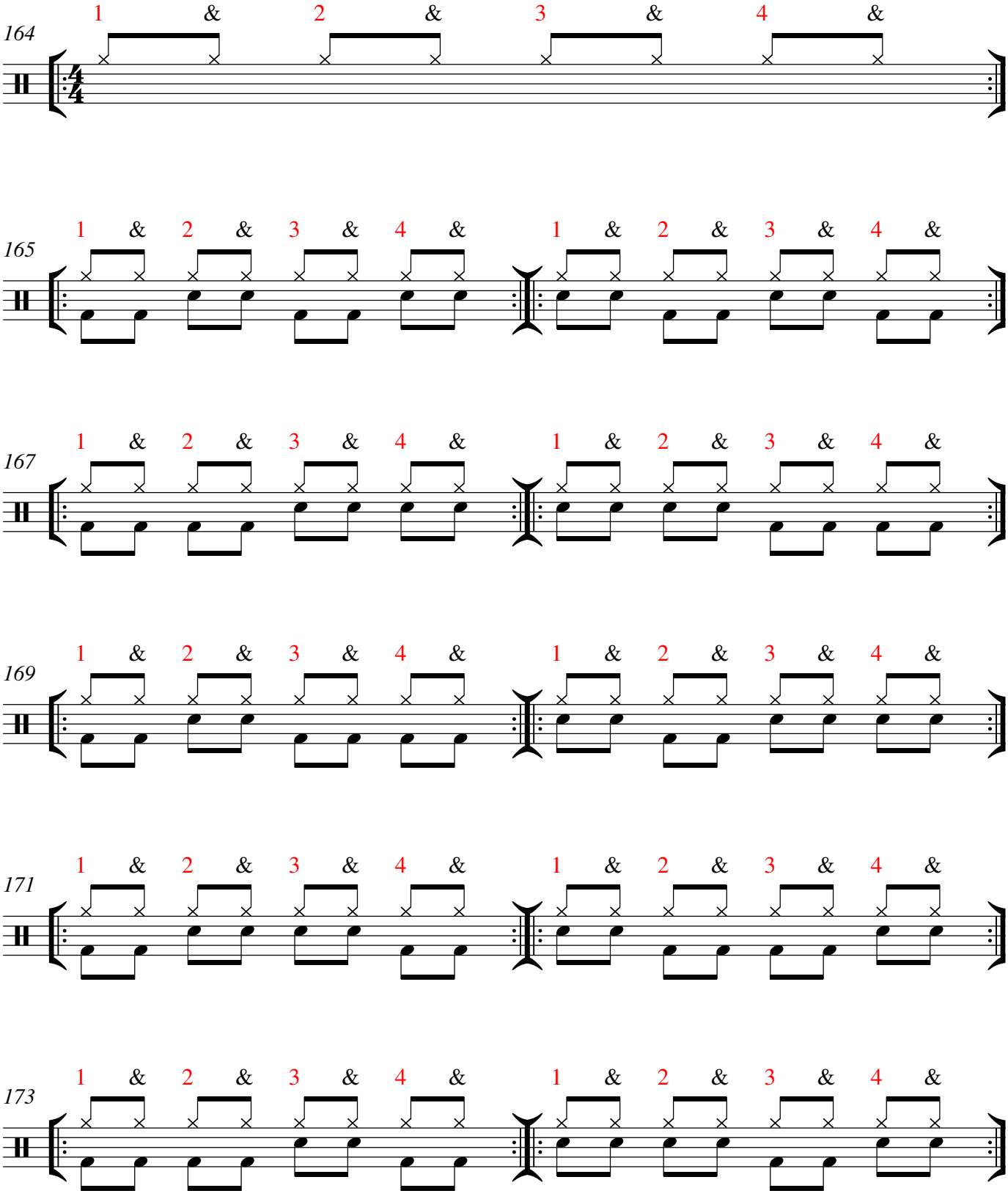


Ostinato de hi-hat en corcheas (parte VI-A)

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 &



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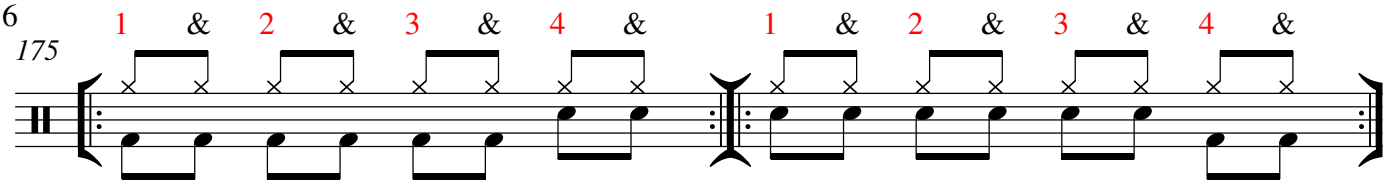
175



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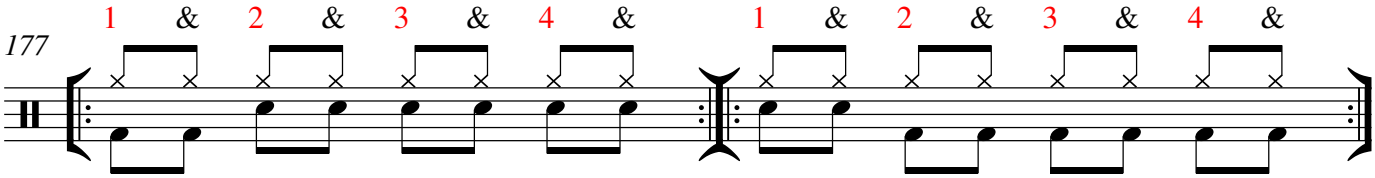

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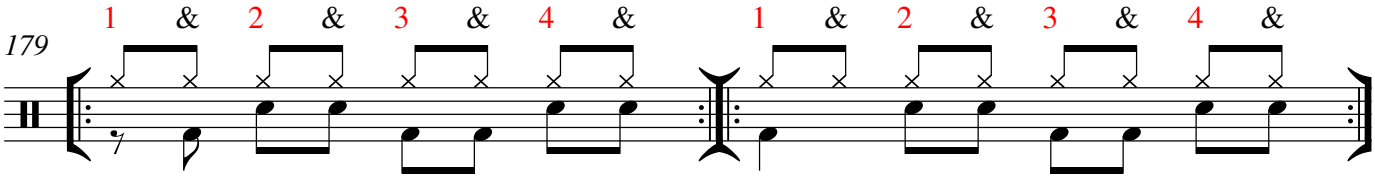

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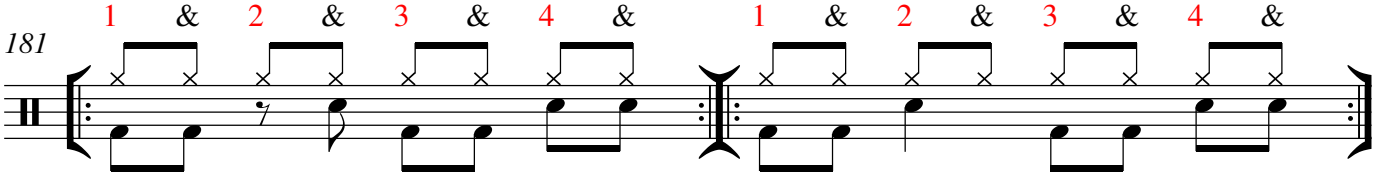

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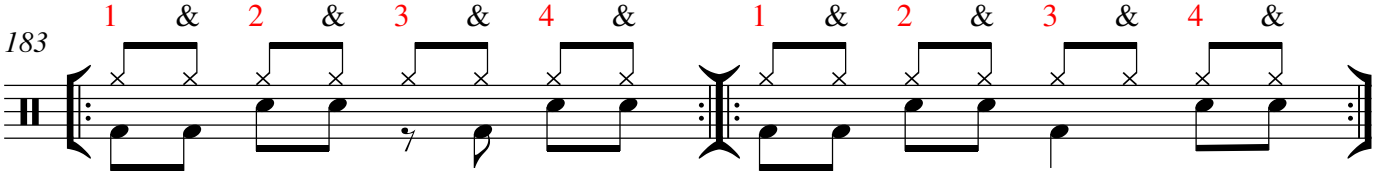

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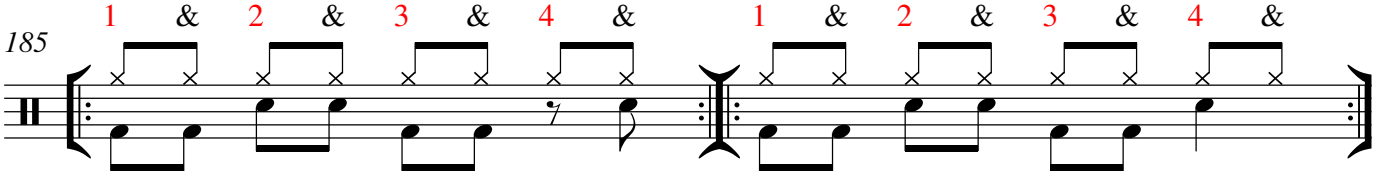
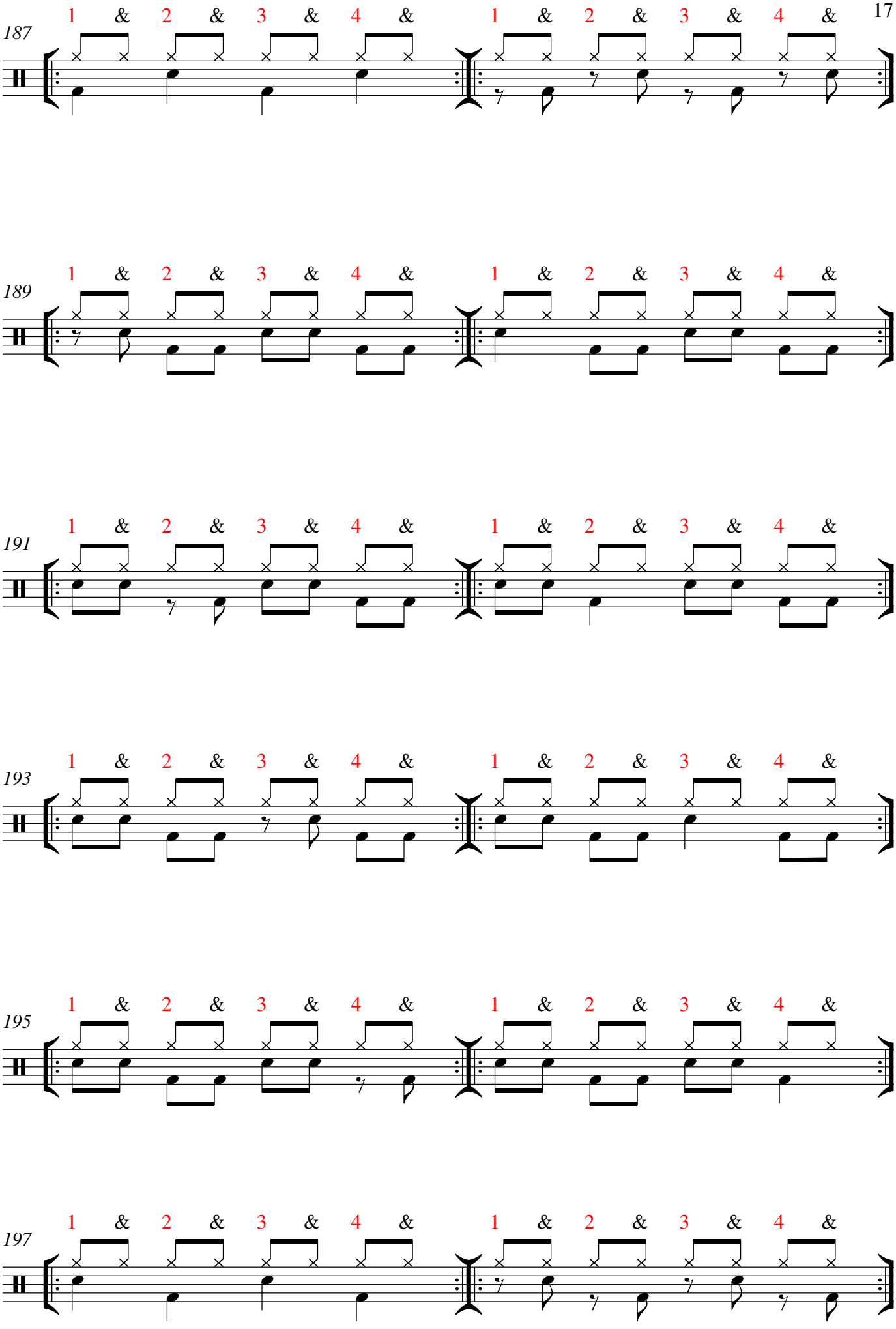


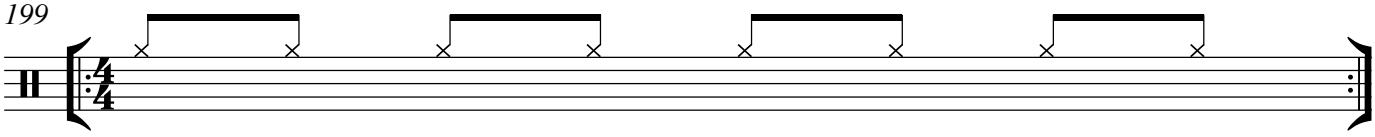

187
189
191
193
195
197
1 & 2 & 3 & 4 &

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 &

199



Tambor y bombo en el mismo tiempo

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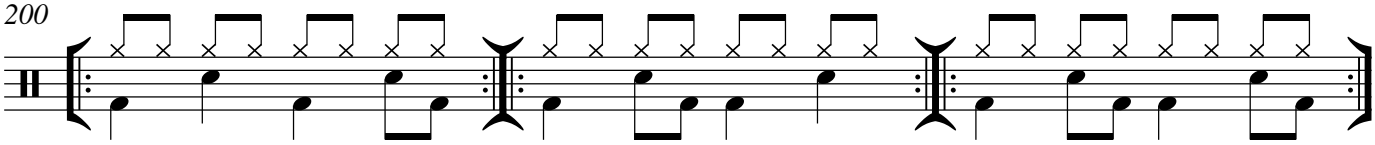

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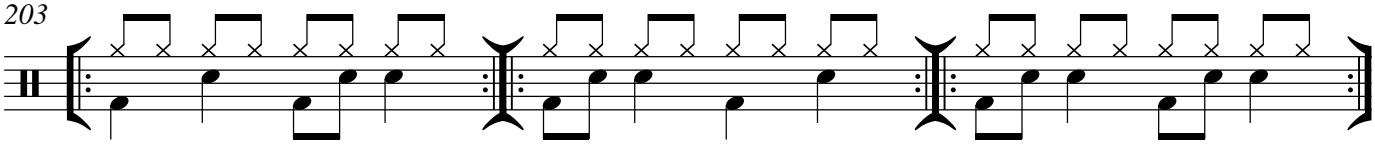

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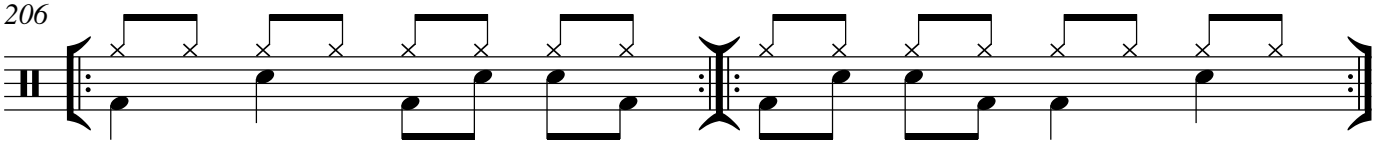

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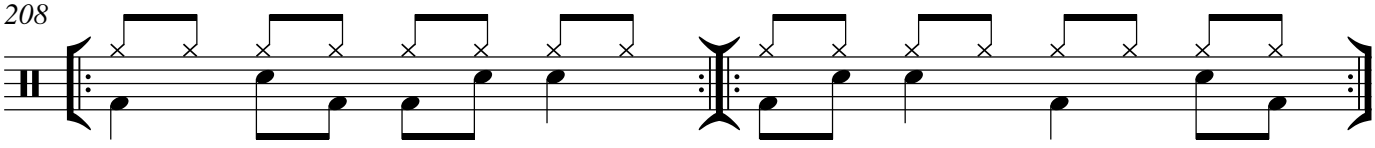

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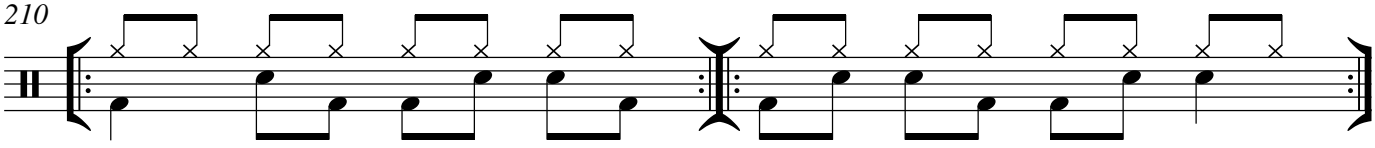

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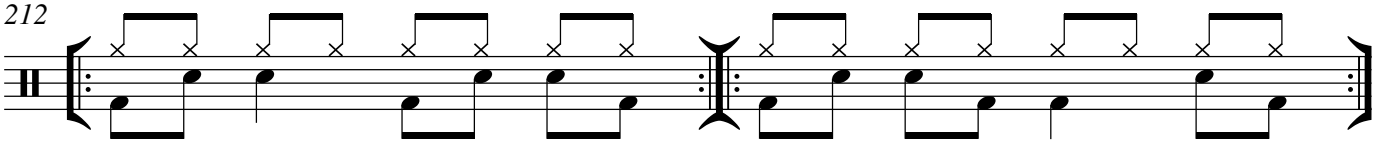

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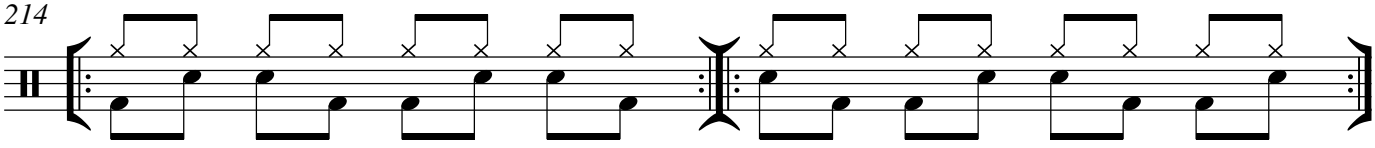

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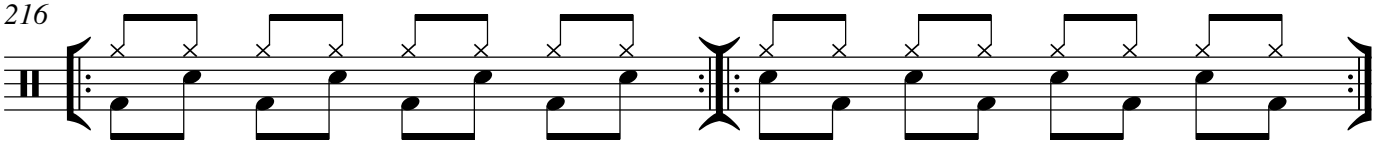

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Estudio N°1

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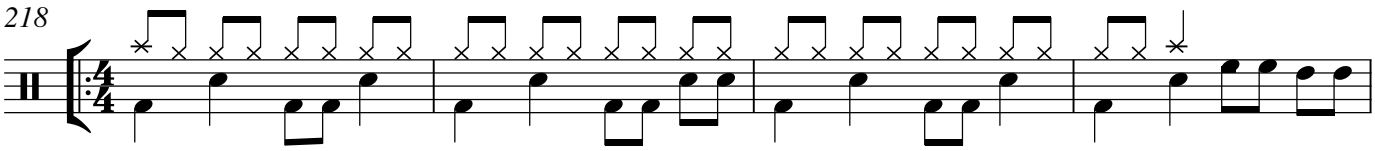

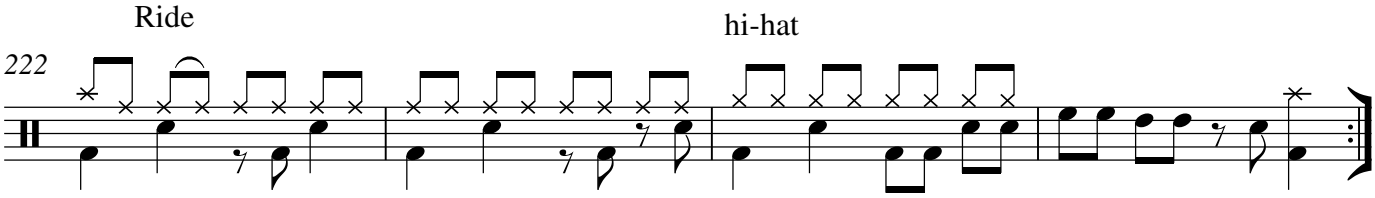

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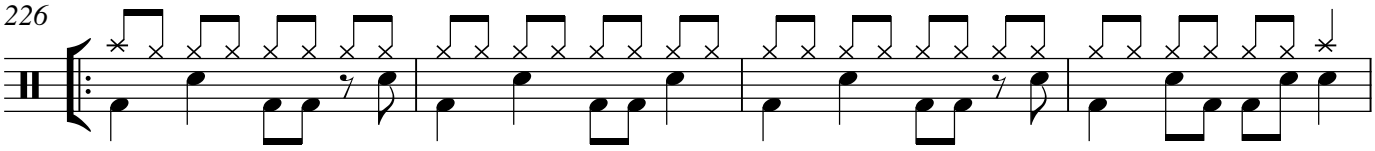

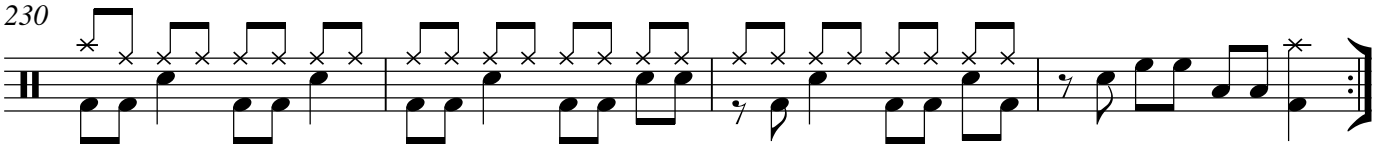

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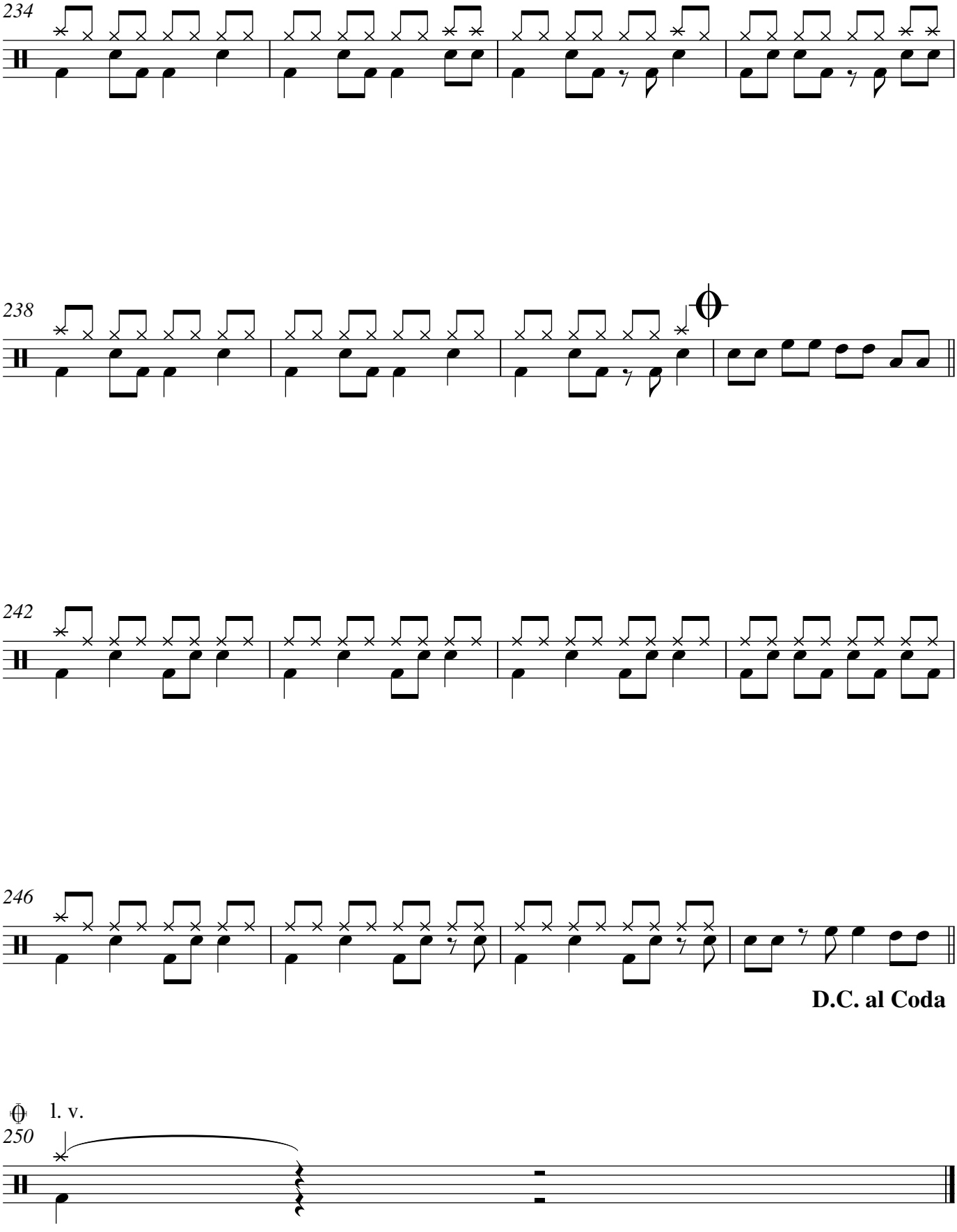
Estudio N°3

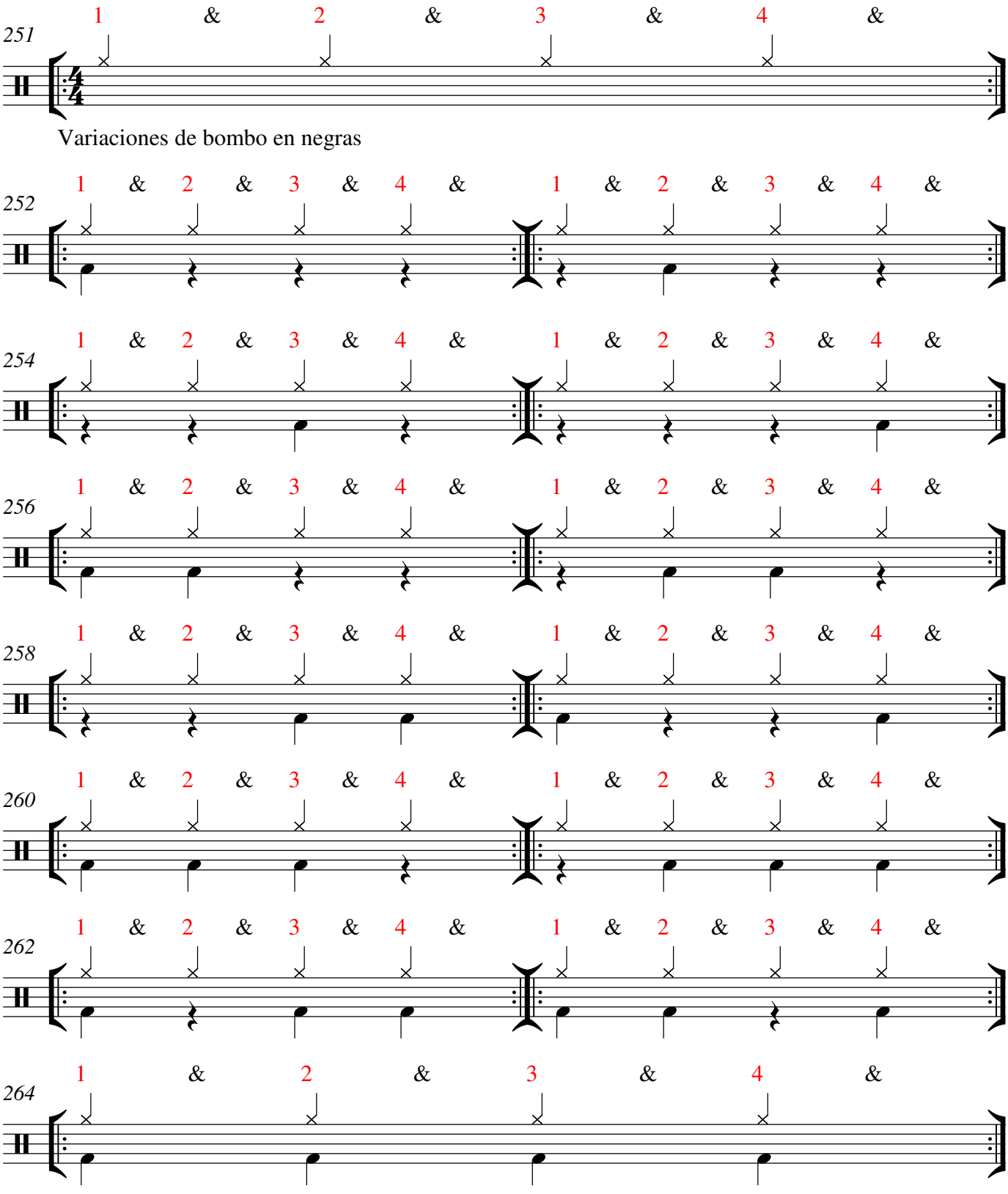


Ostinato de hi-hat de negras (parte I)

Manuel E. Bartholdy

Ostinato

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



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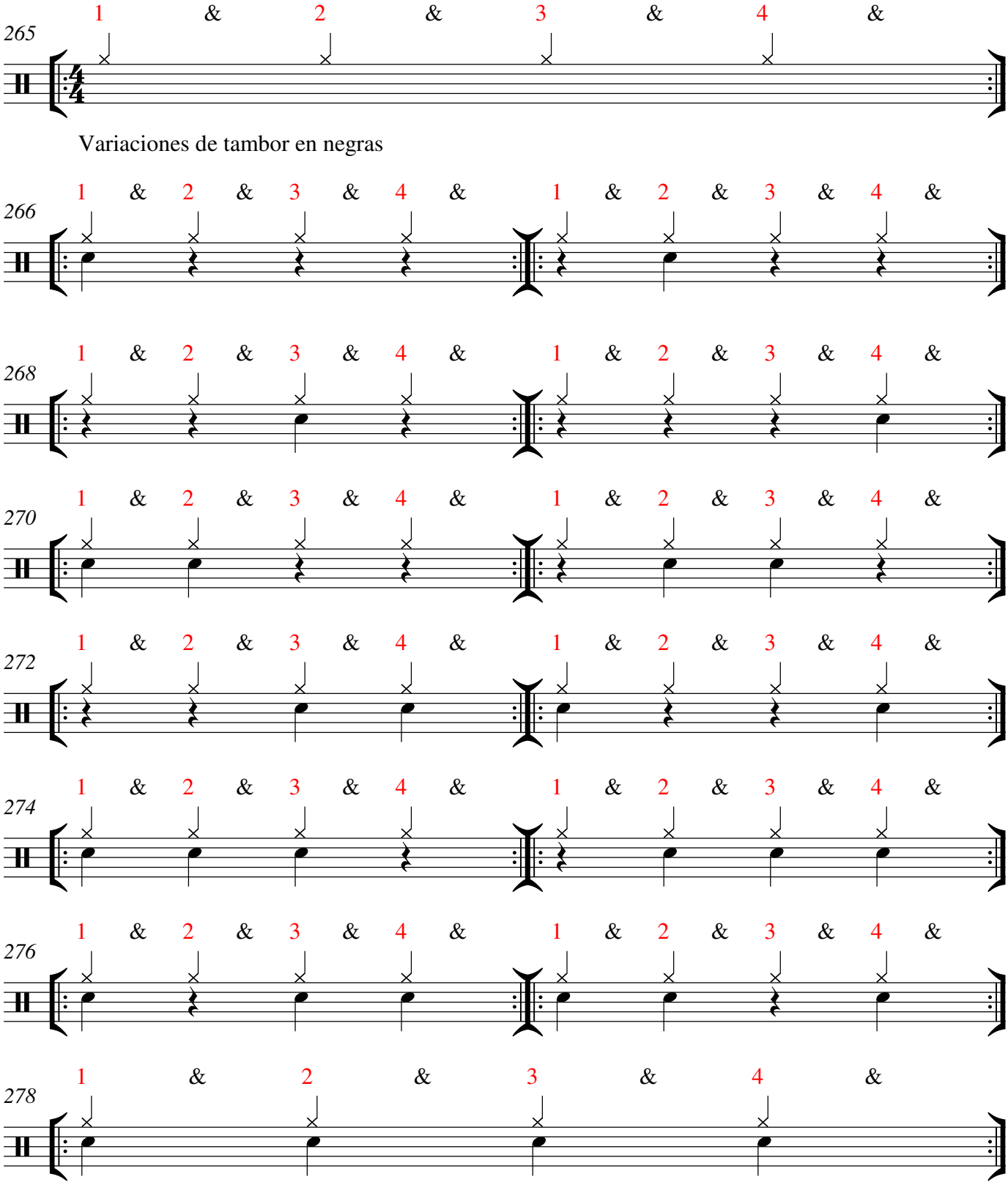
Ostinato de hi-hat en negras (parte II)

Manuel E. Bartholdy

Ostinato

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



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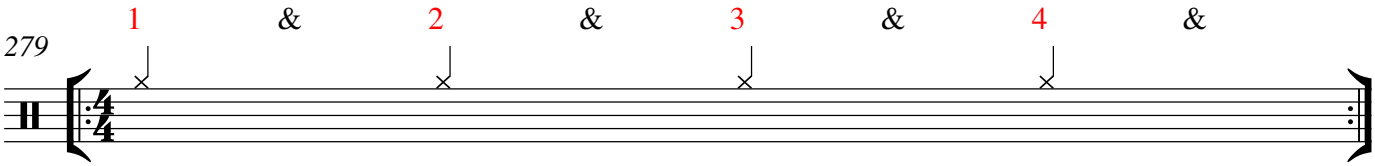
Ostinato de hi-hat en negras (parte III)

Manuel E. Bartholdy

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

279



Variaciones en bombo y tambor en negras

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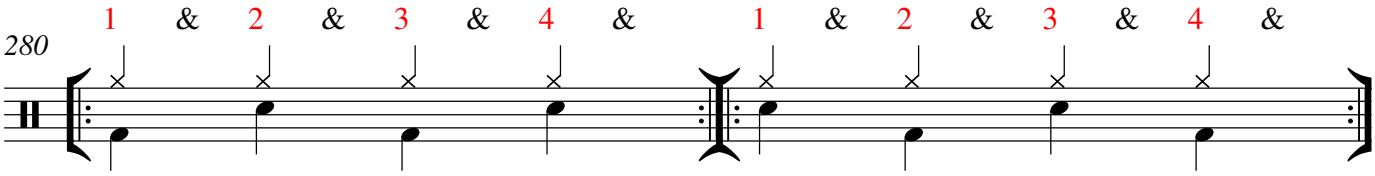

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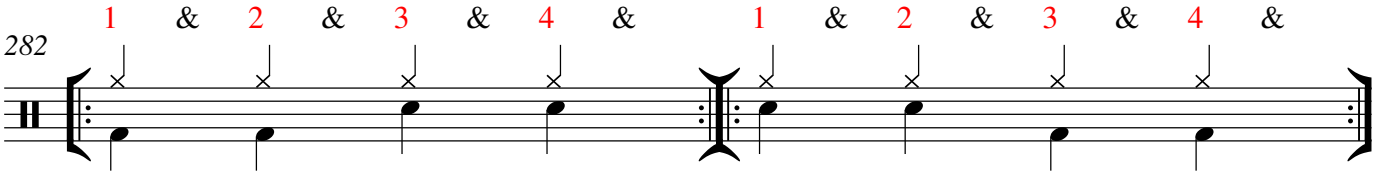

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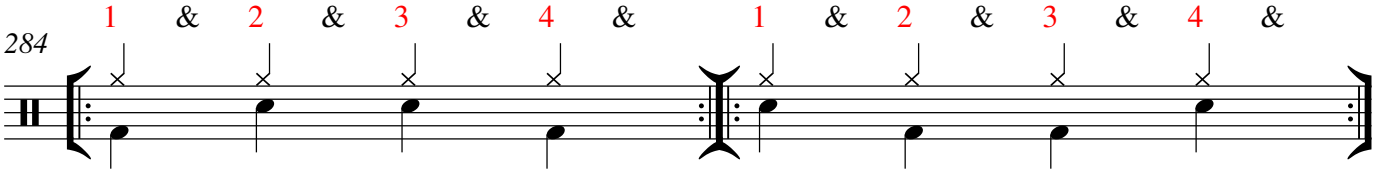

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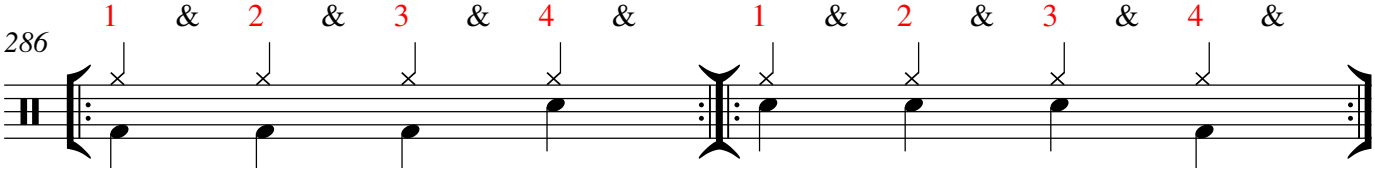

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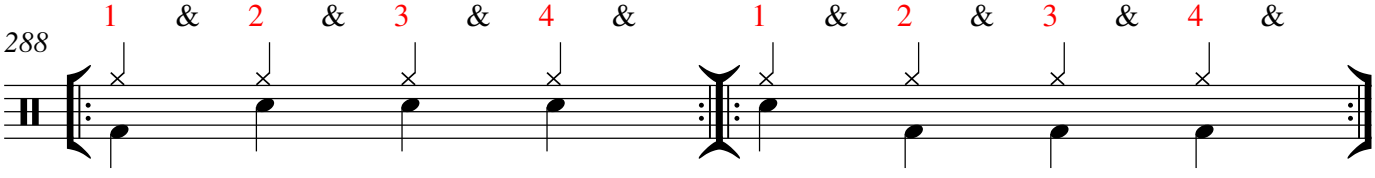

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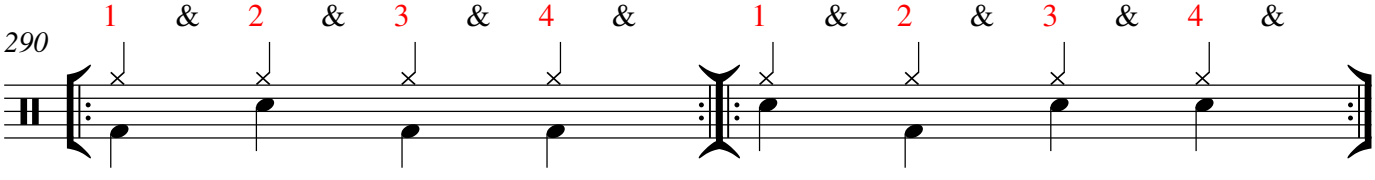

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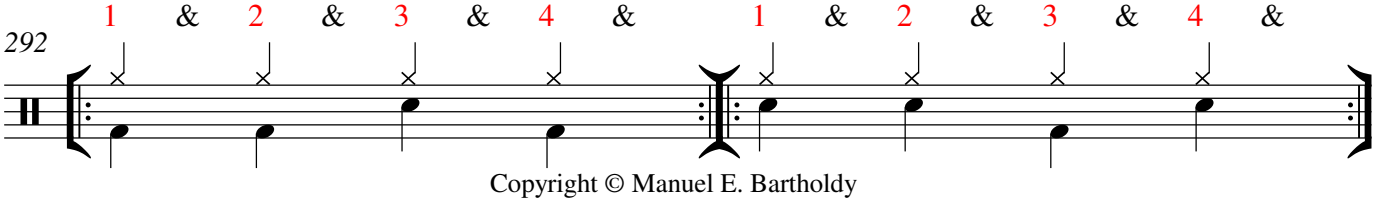

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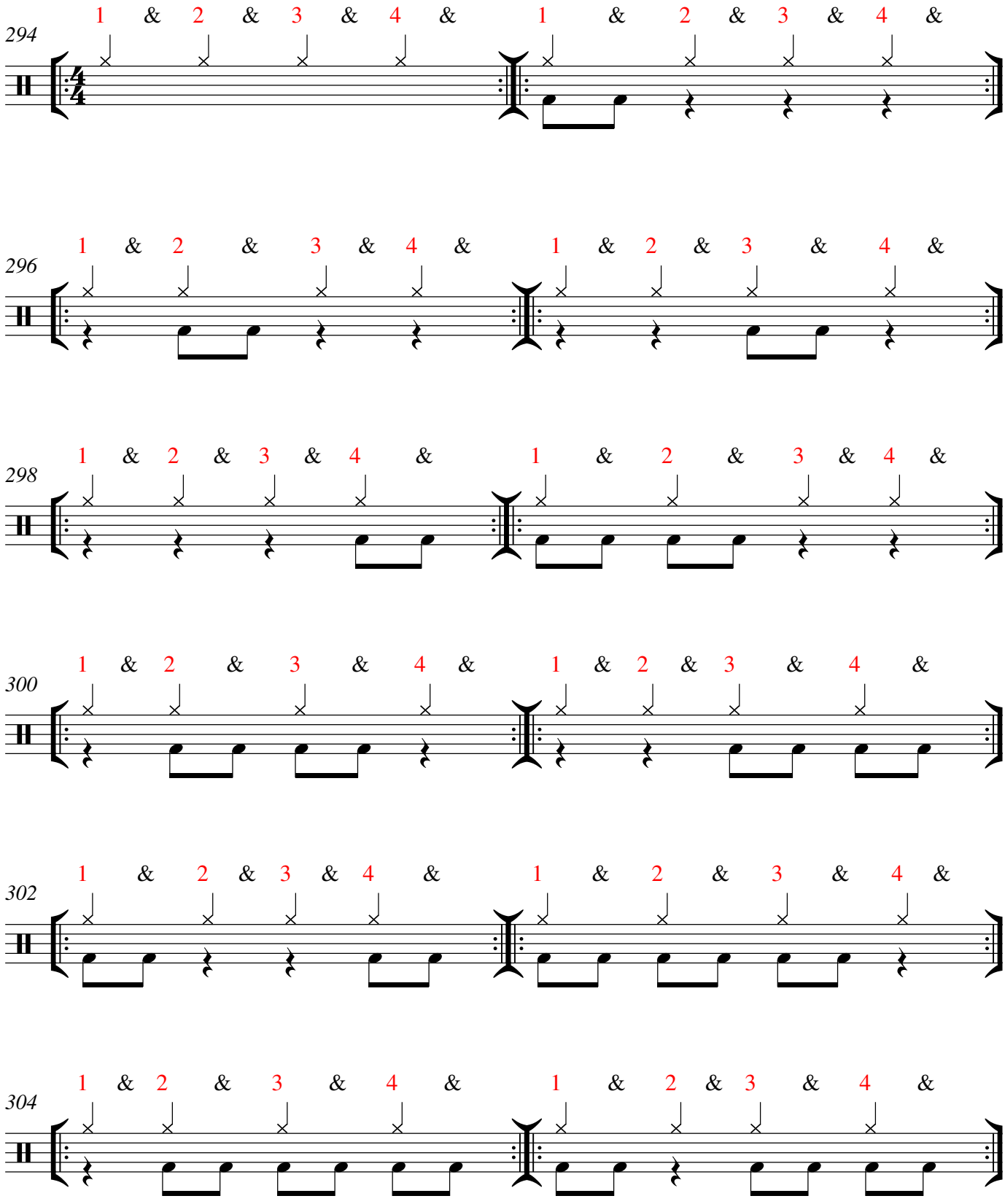
Ostinato de hi-hat en negras (parte IV)

Manuel E. Bartholdy

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



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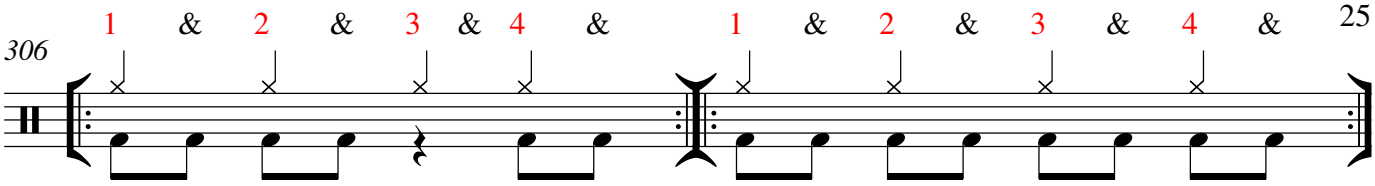
306



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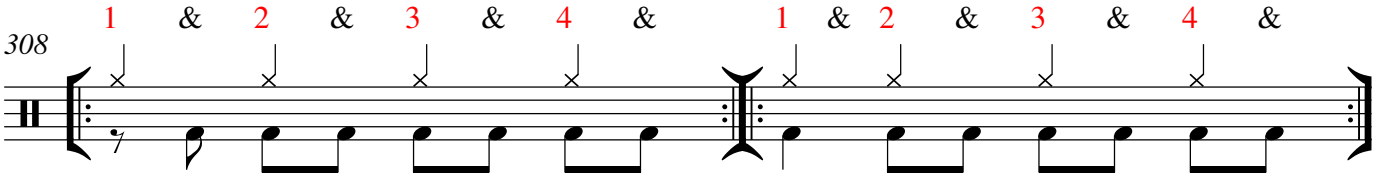

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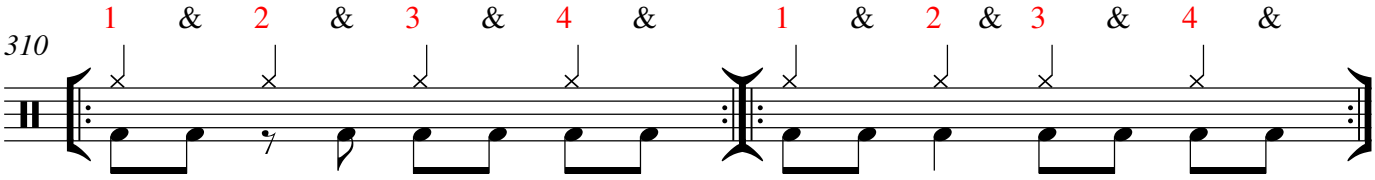

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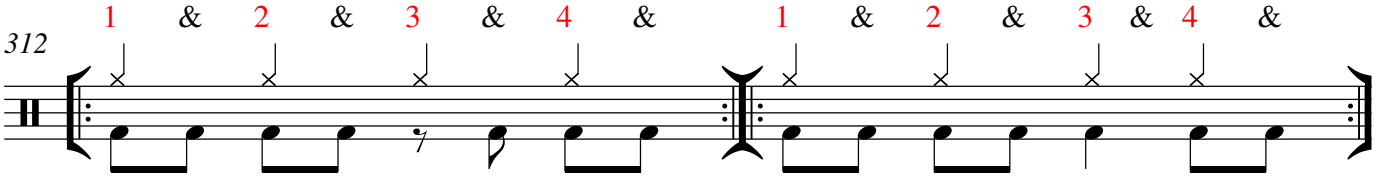

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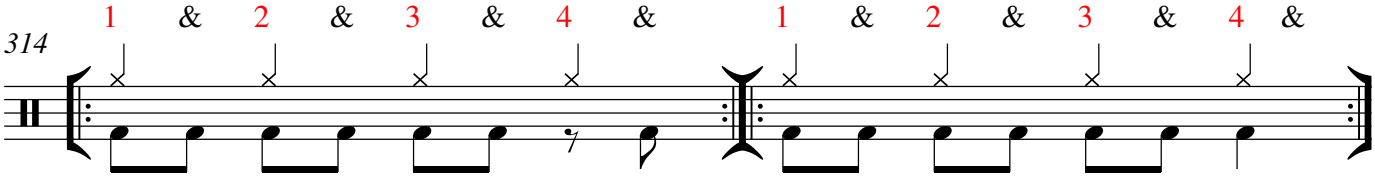

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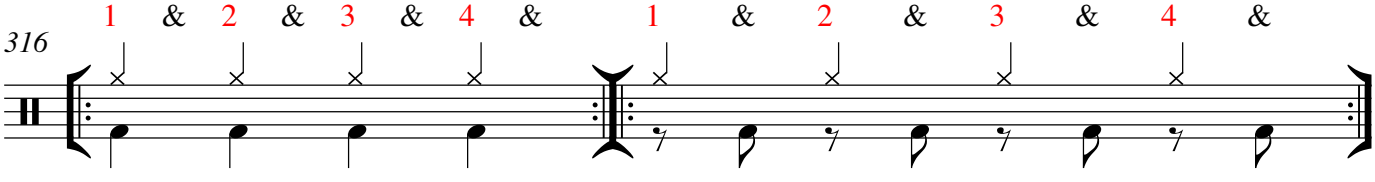
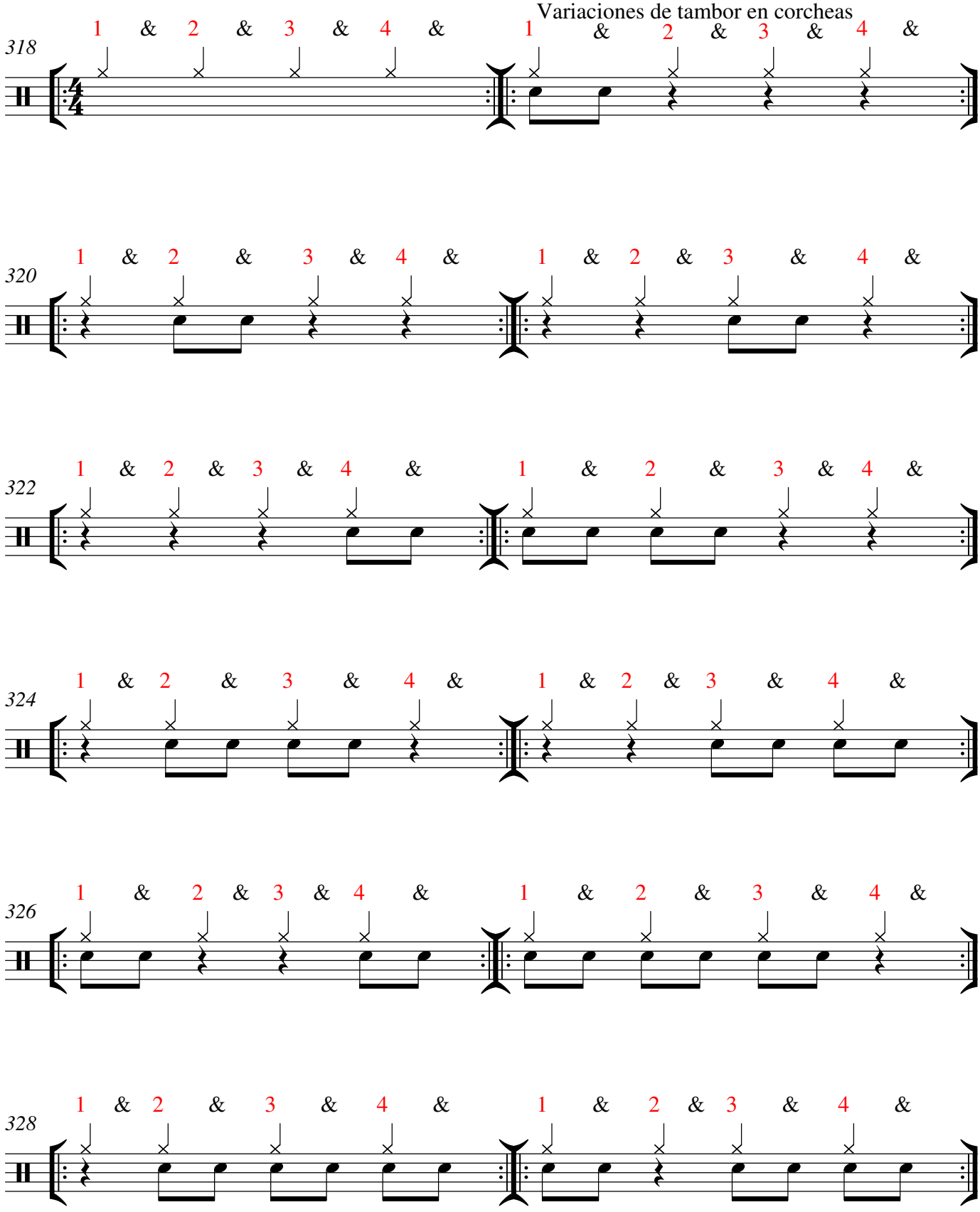


Ostinato de hi-hat en negras (parte V)

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

Variaciones de tambor en corcheas



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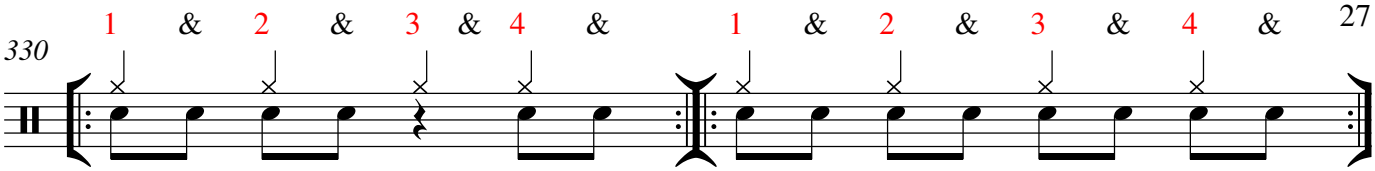
330



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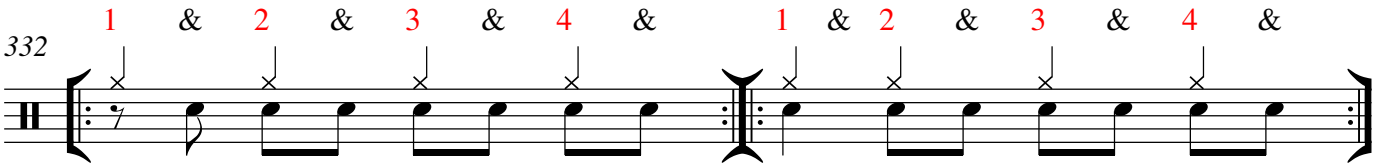

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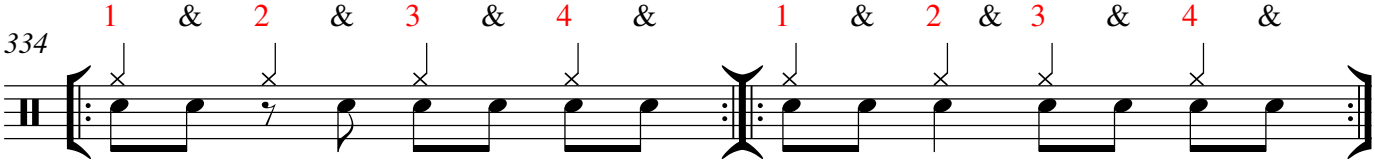

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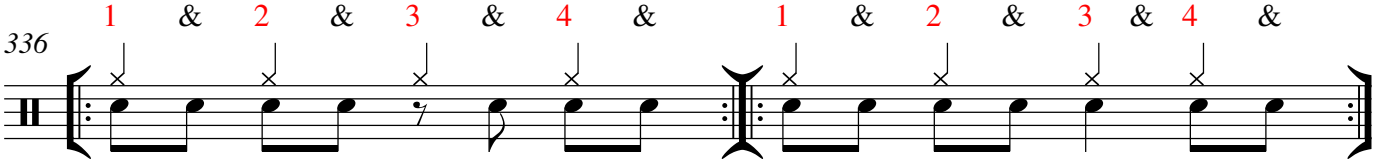

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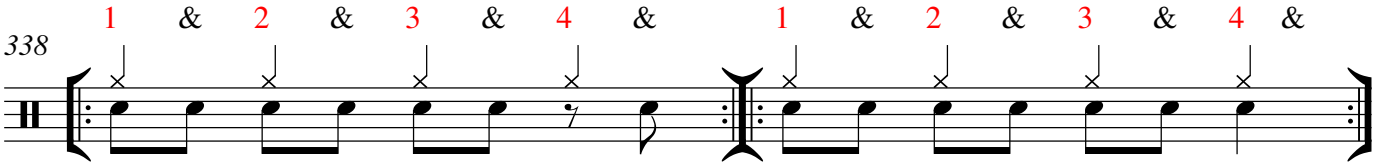

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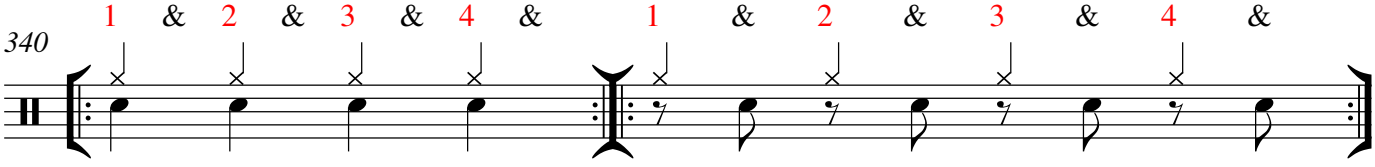
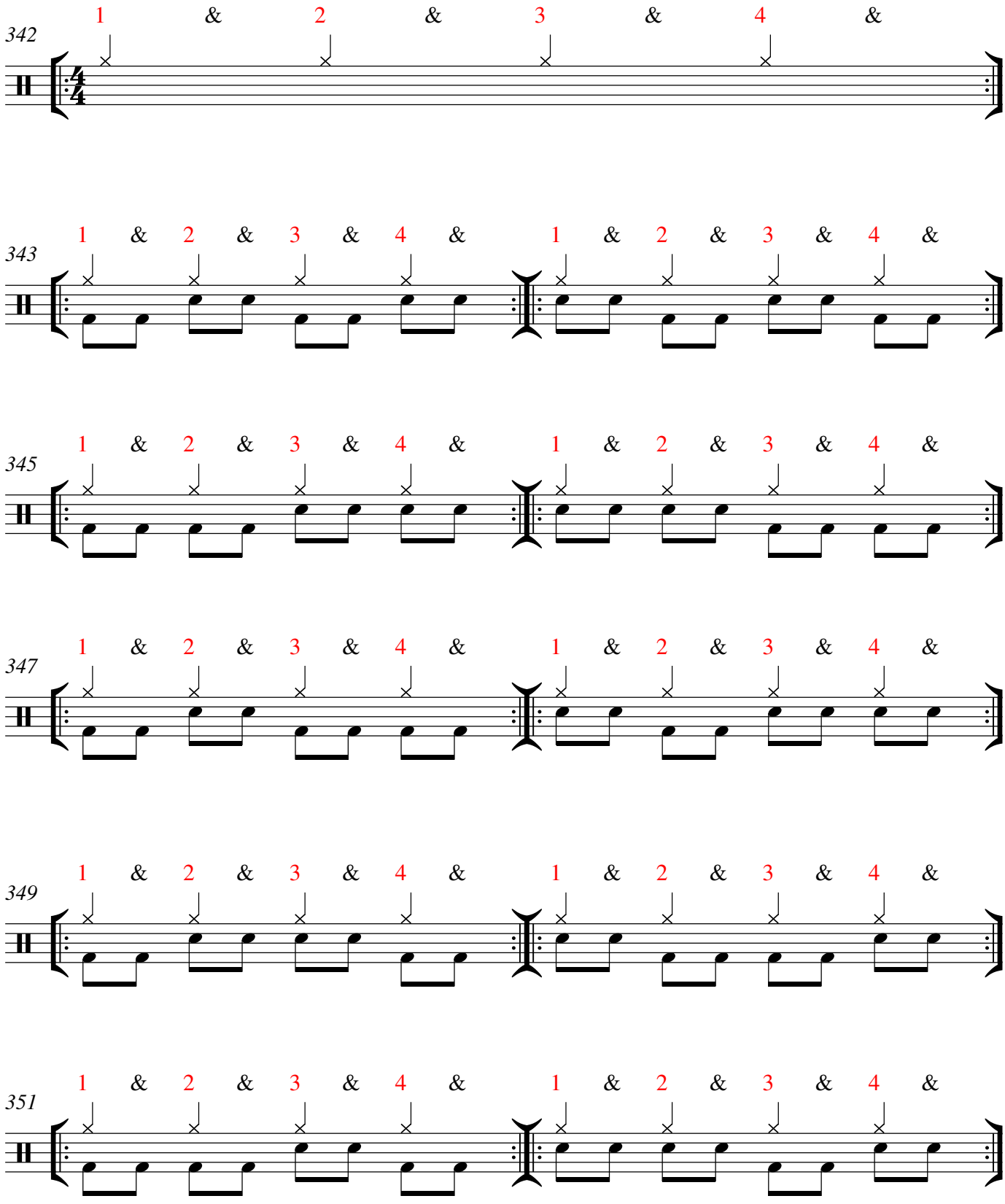


Ostinato de hi-hat en negras (parte VI-A)

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



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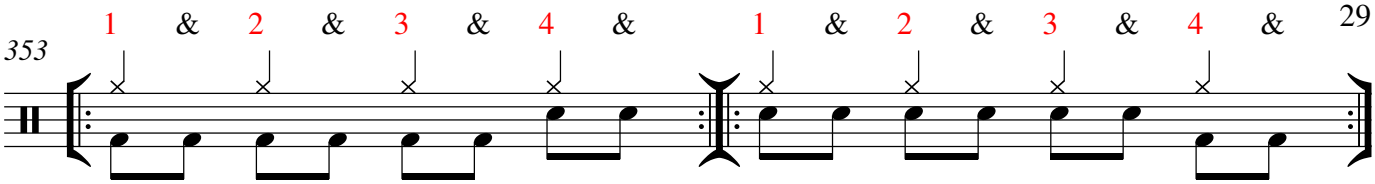
353



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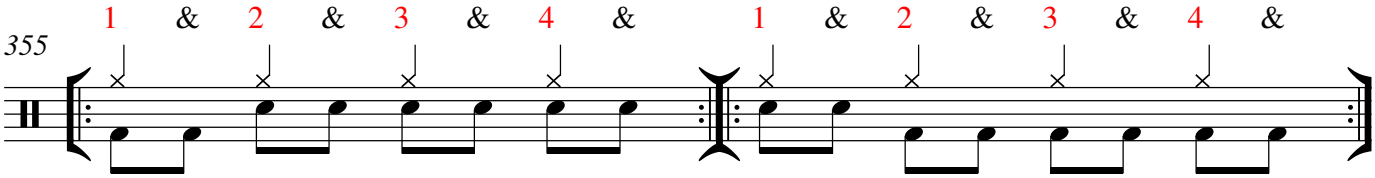

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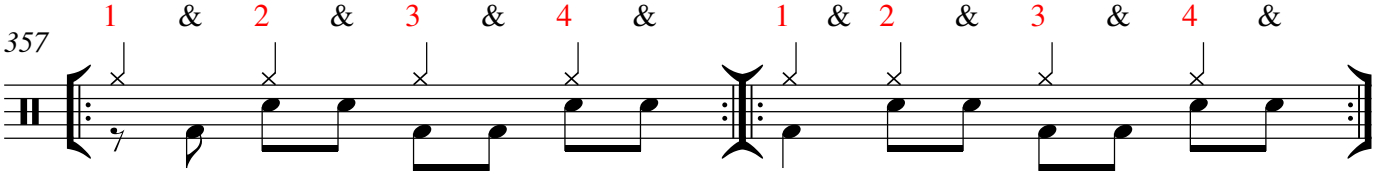

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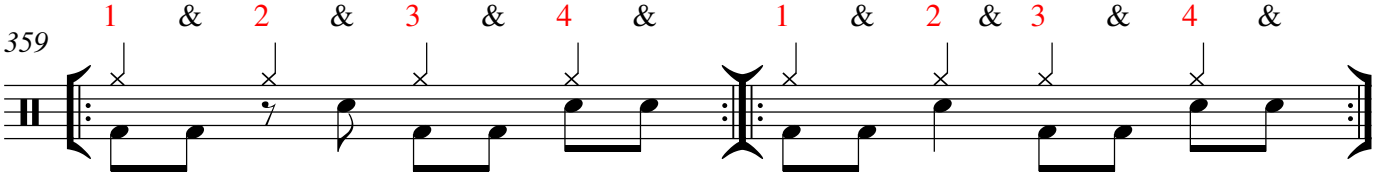

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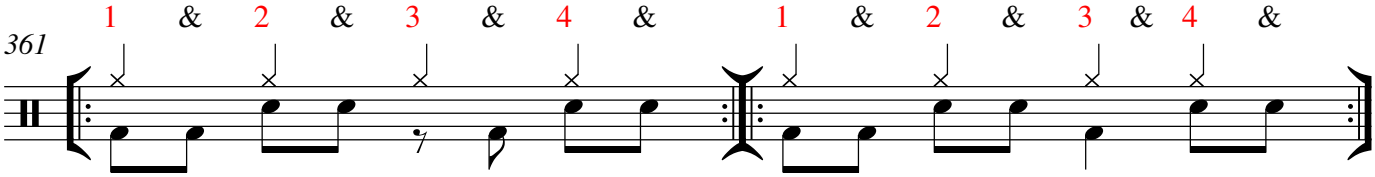

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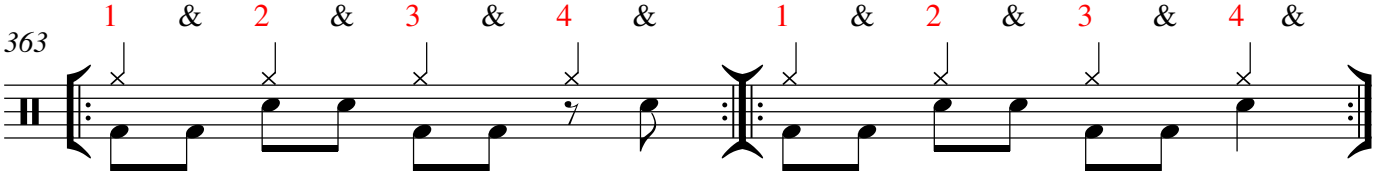

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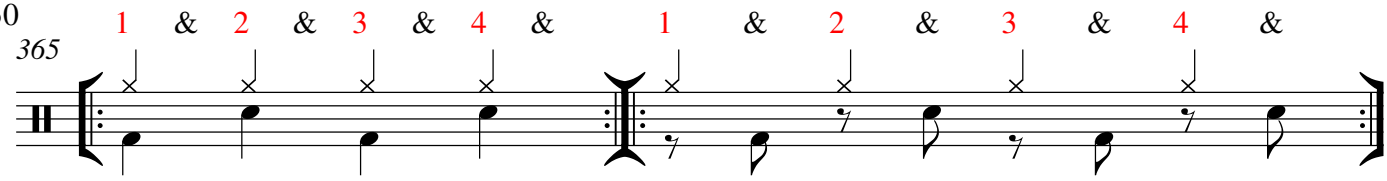

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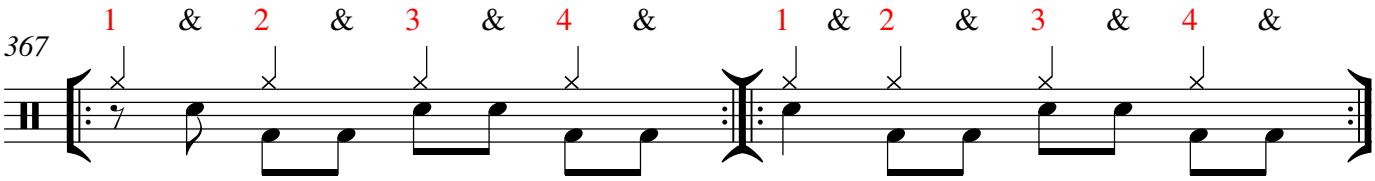

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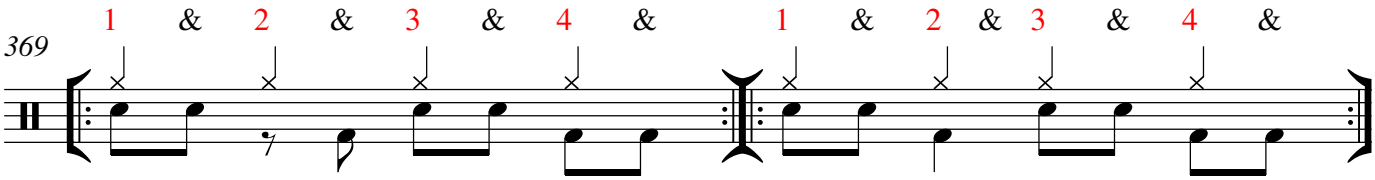

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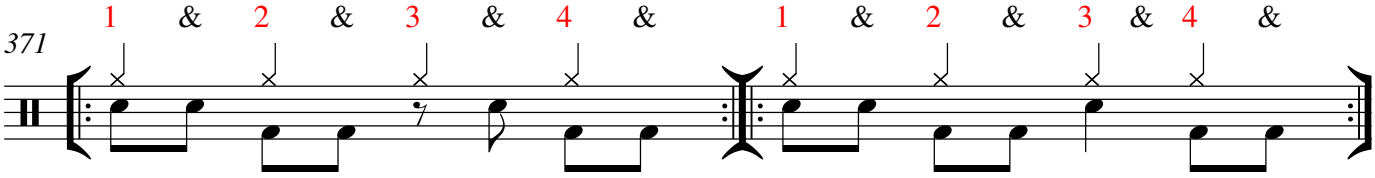

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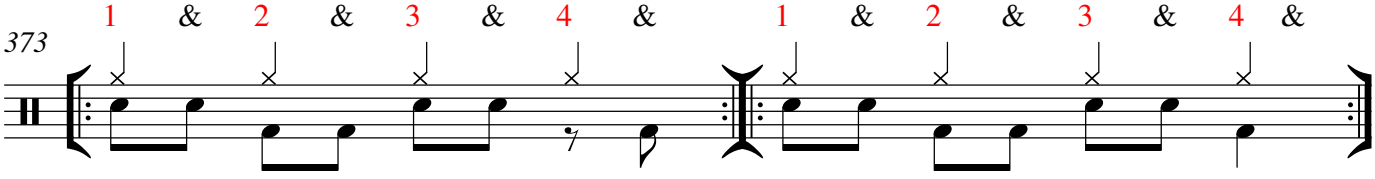

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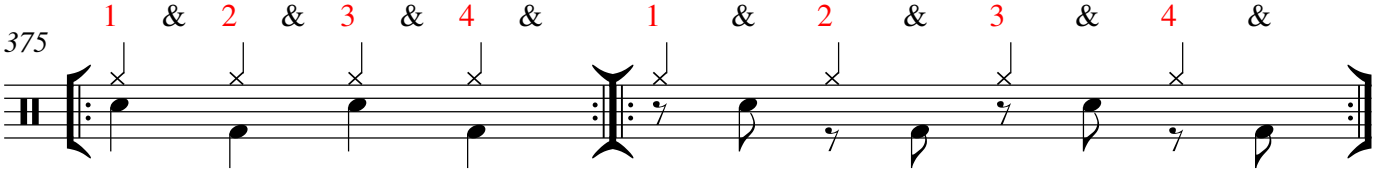
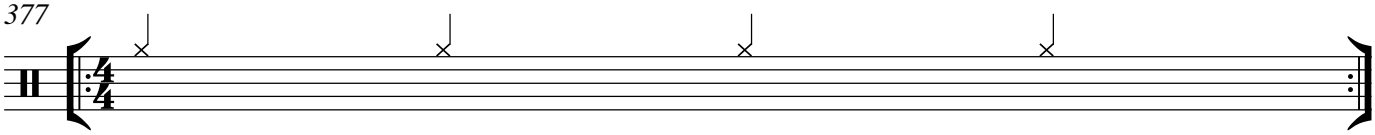


Ostinato de hi-hat en negras (parte VI-B)

Manuel E. Bartholdy

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

377



Tambor y bombo en el mismo tiempo

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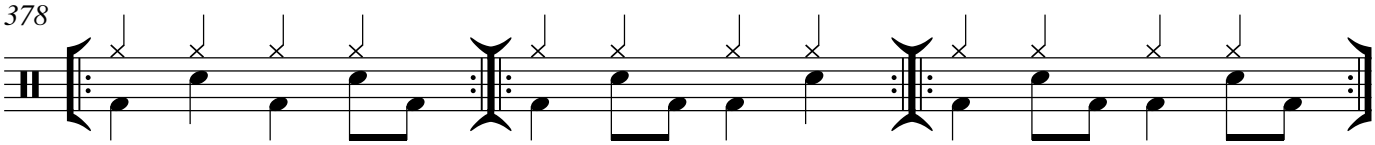

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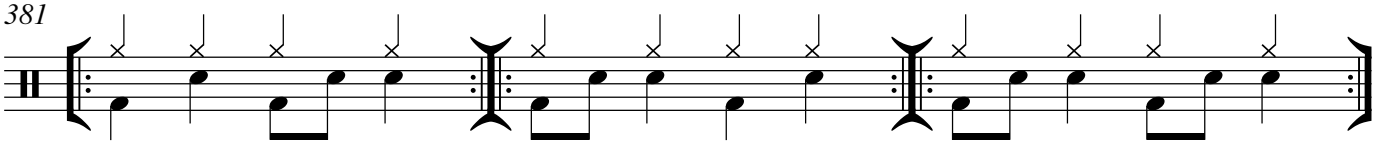

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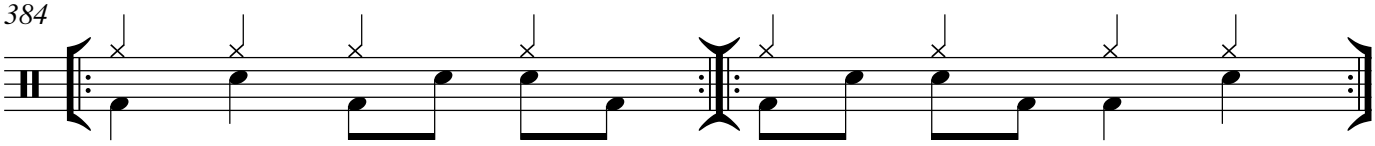

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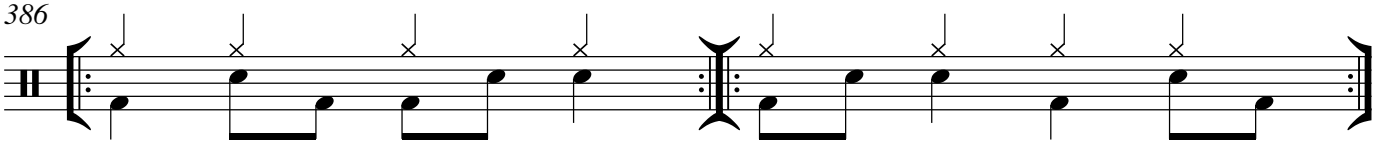

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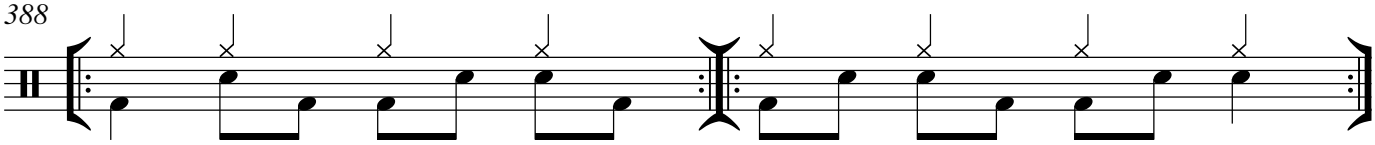

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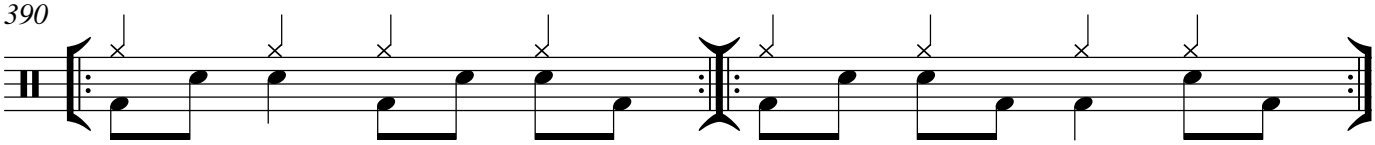

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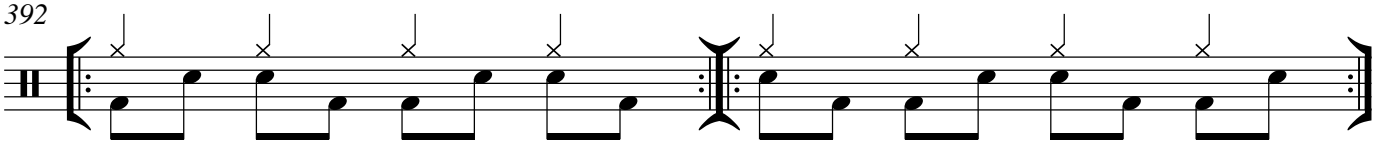

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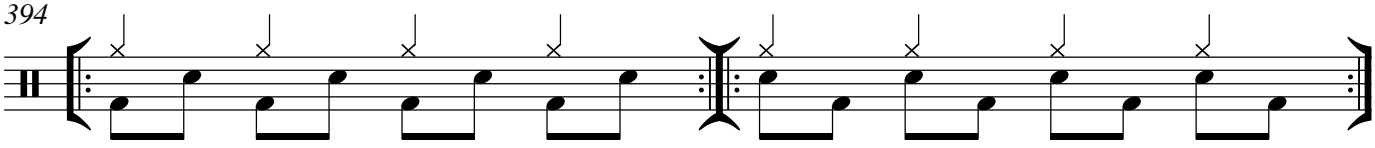

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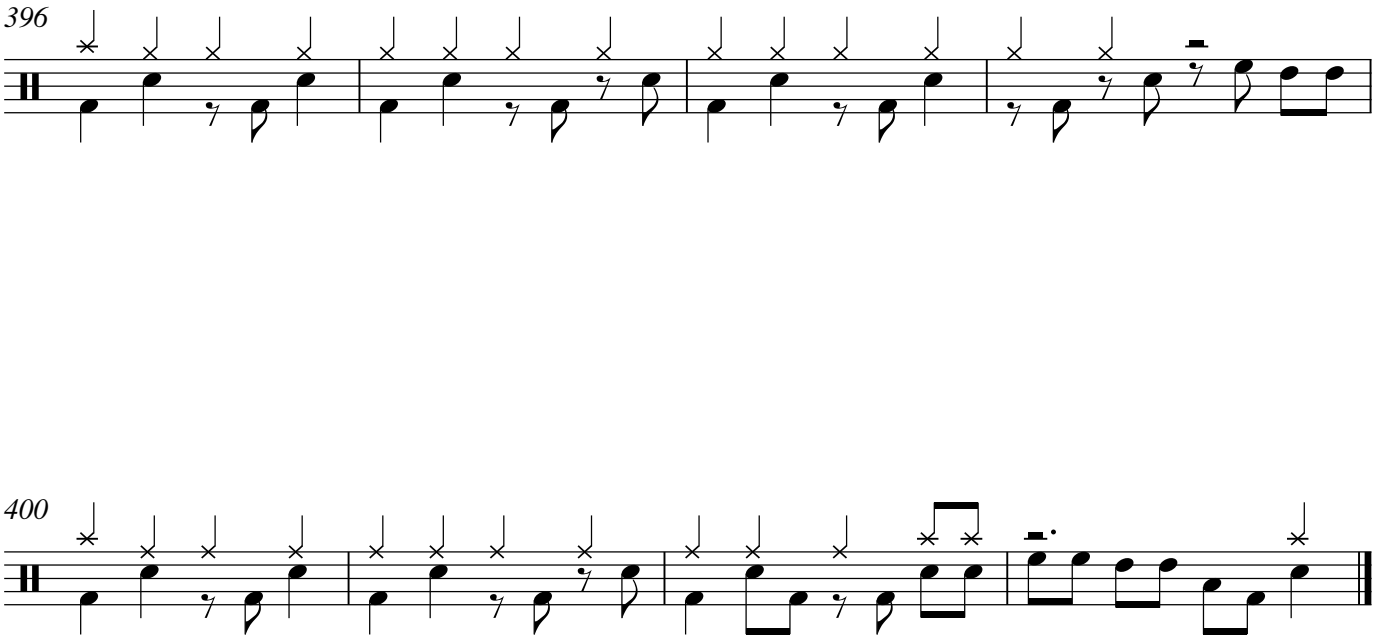
Estudio N°4



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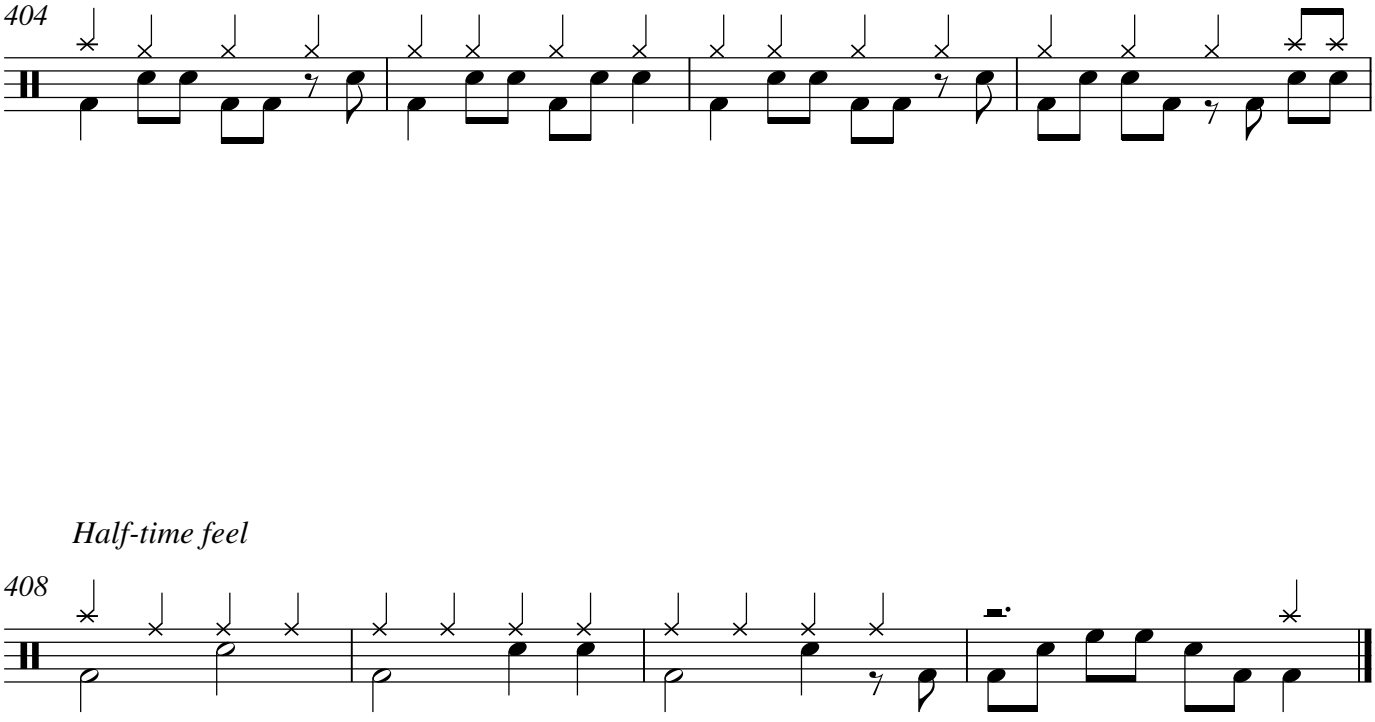

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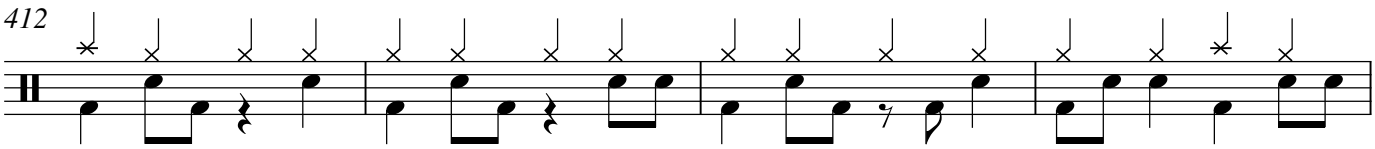

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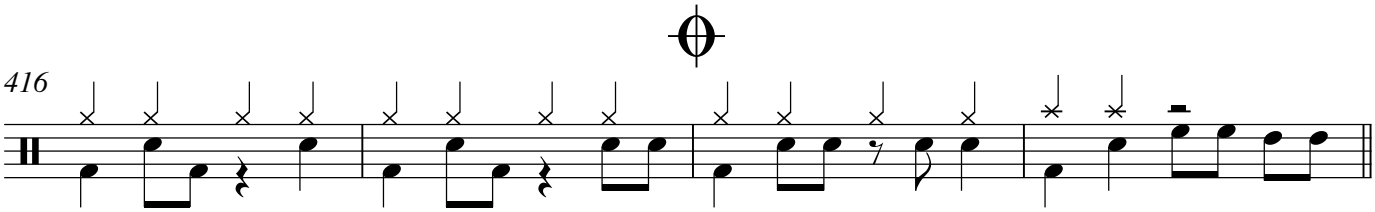

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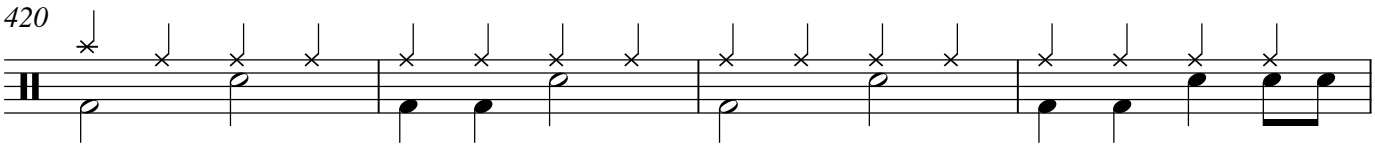

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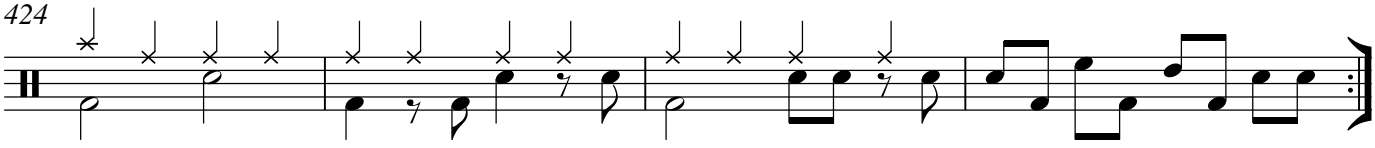
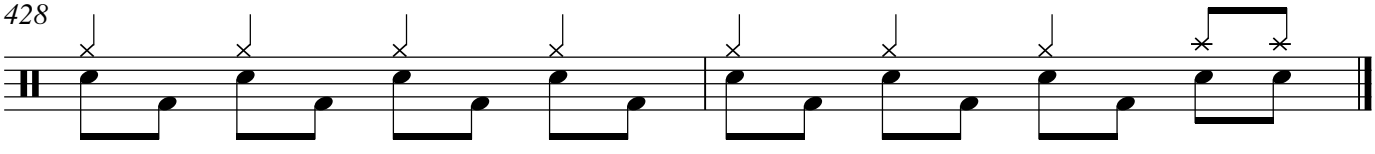


D.C. al Coda

Double-time feel

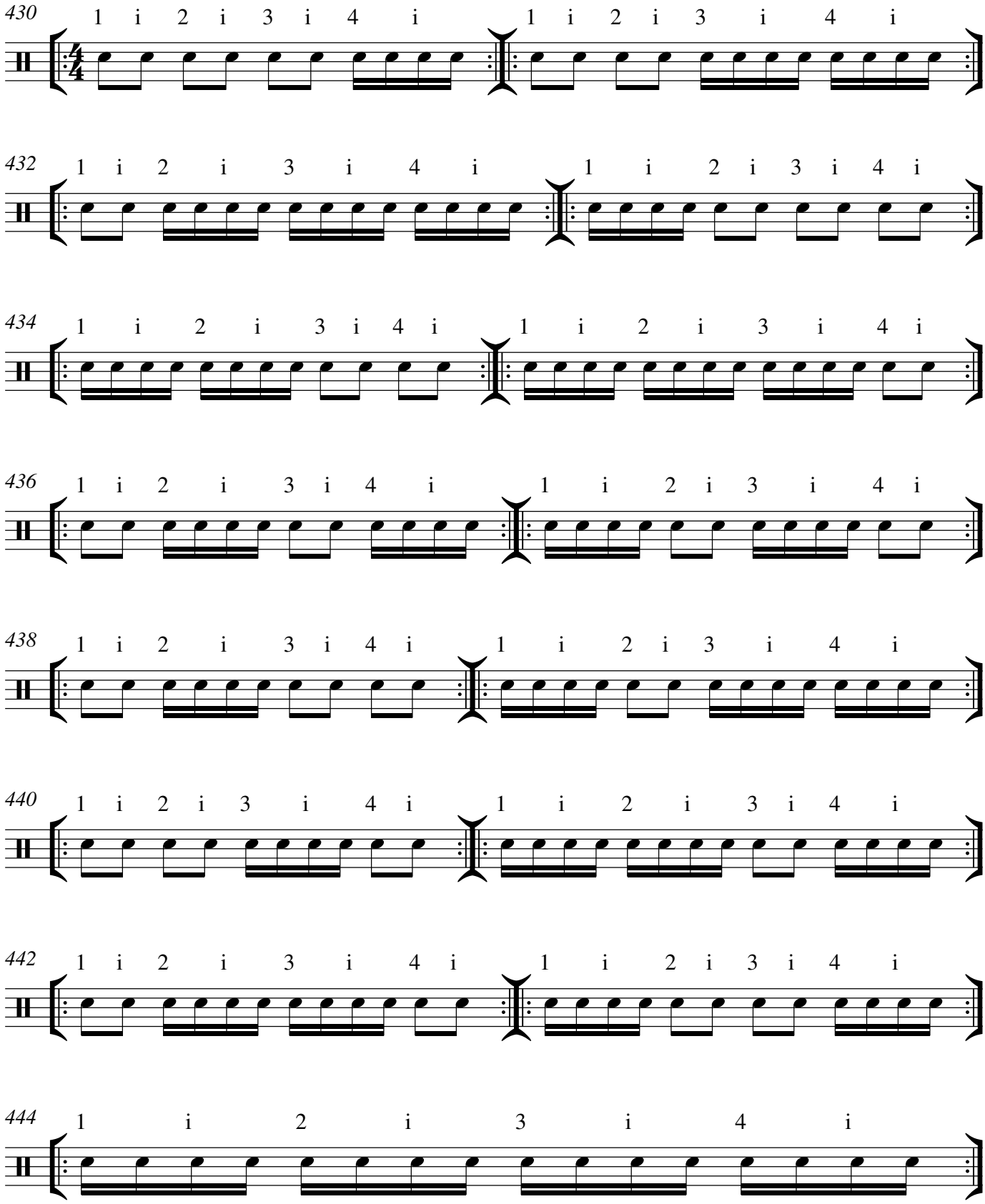
428



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.



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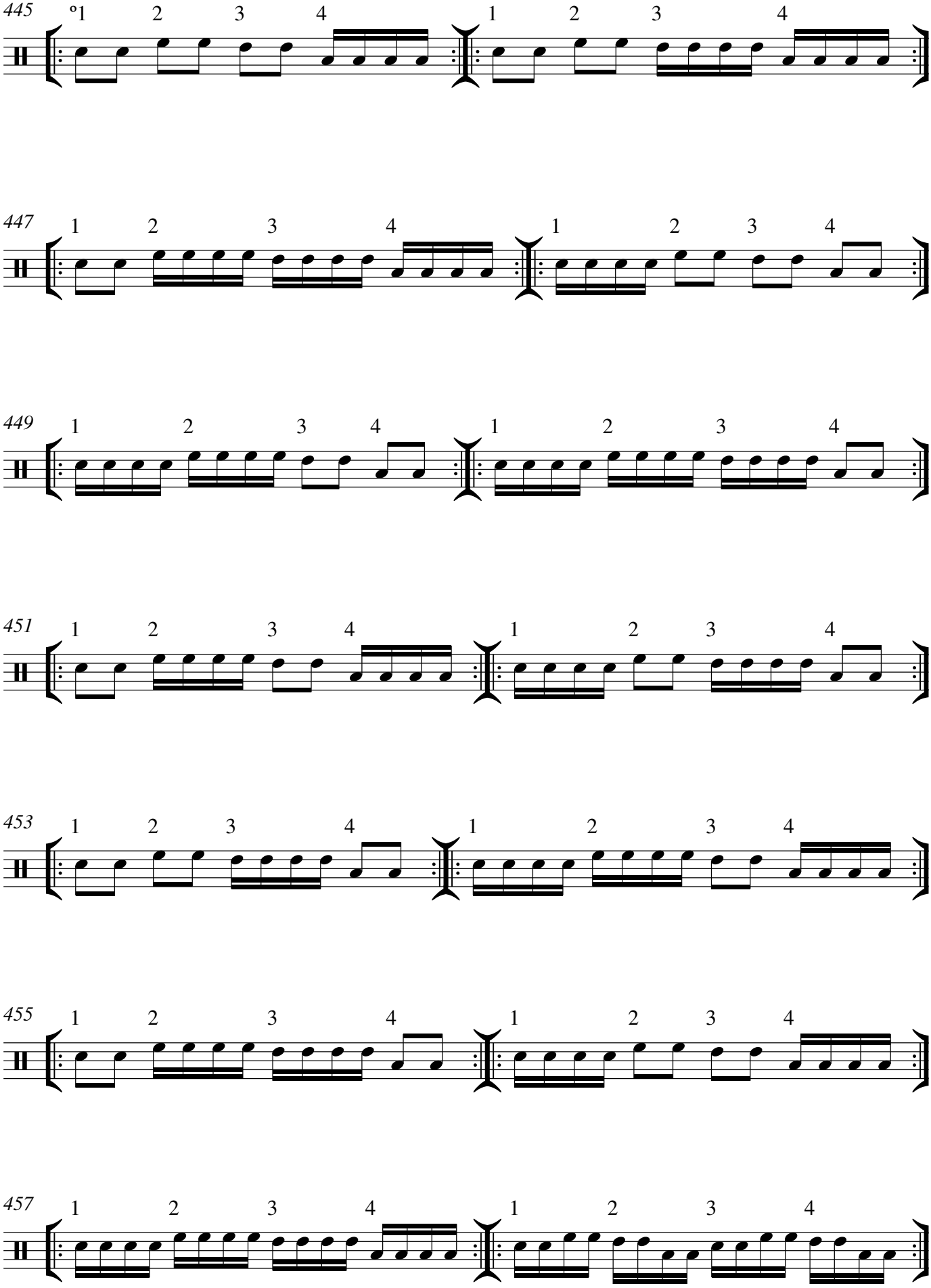
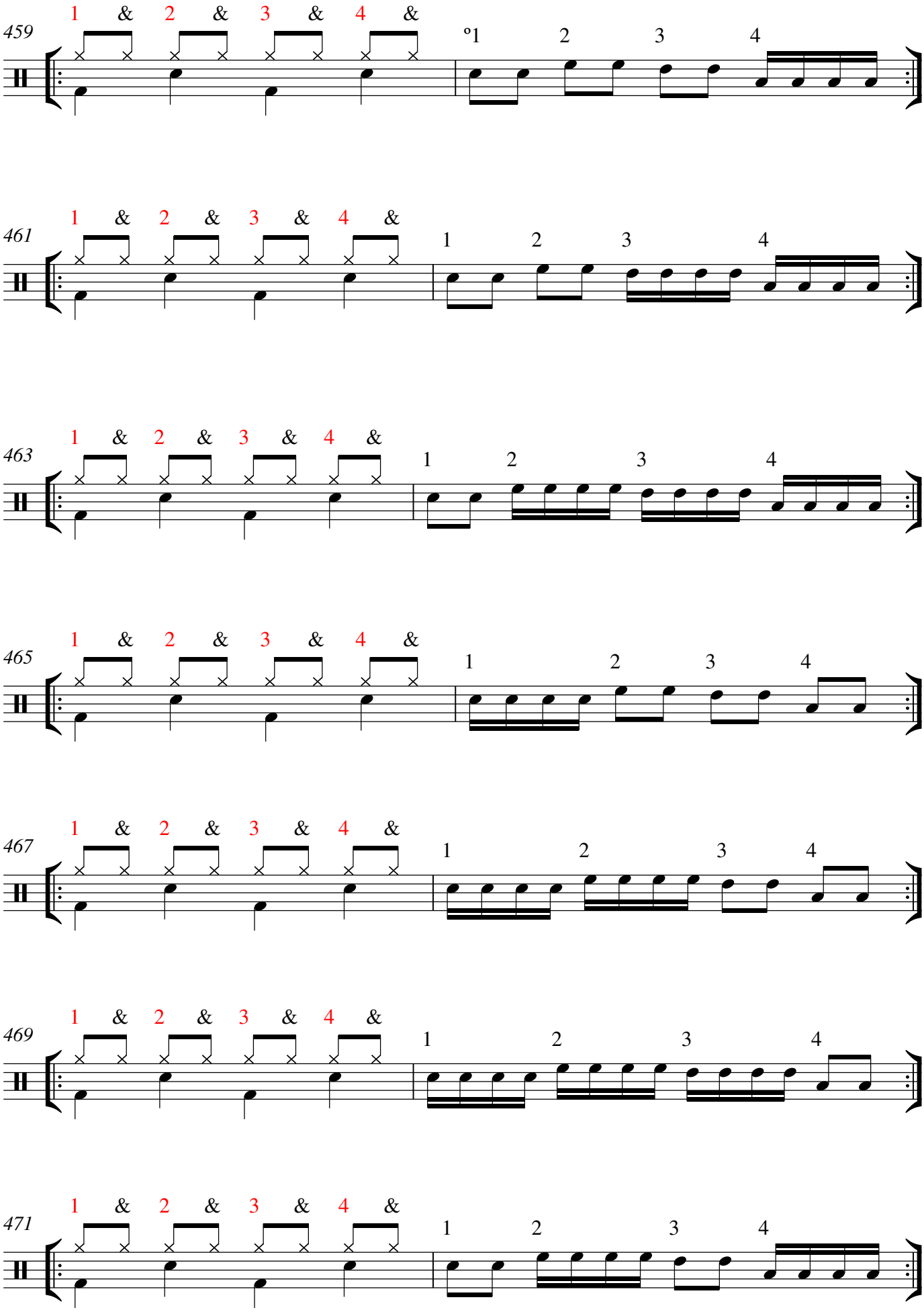
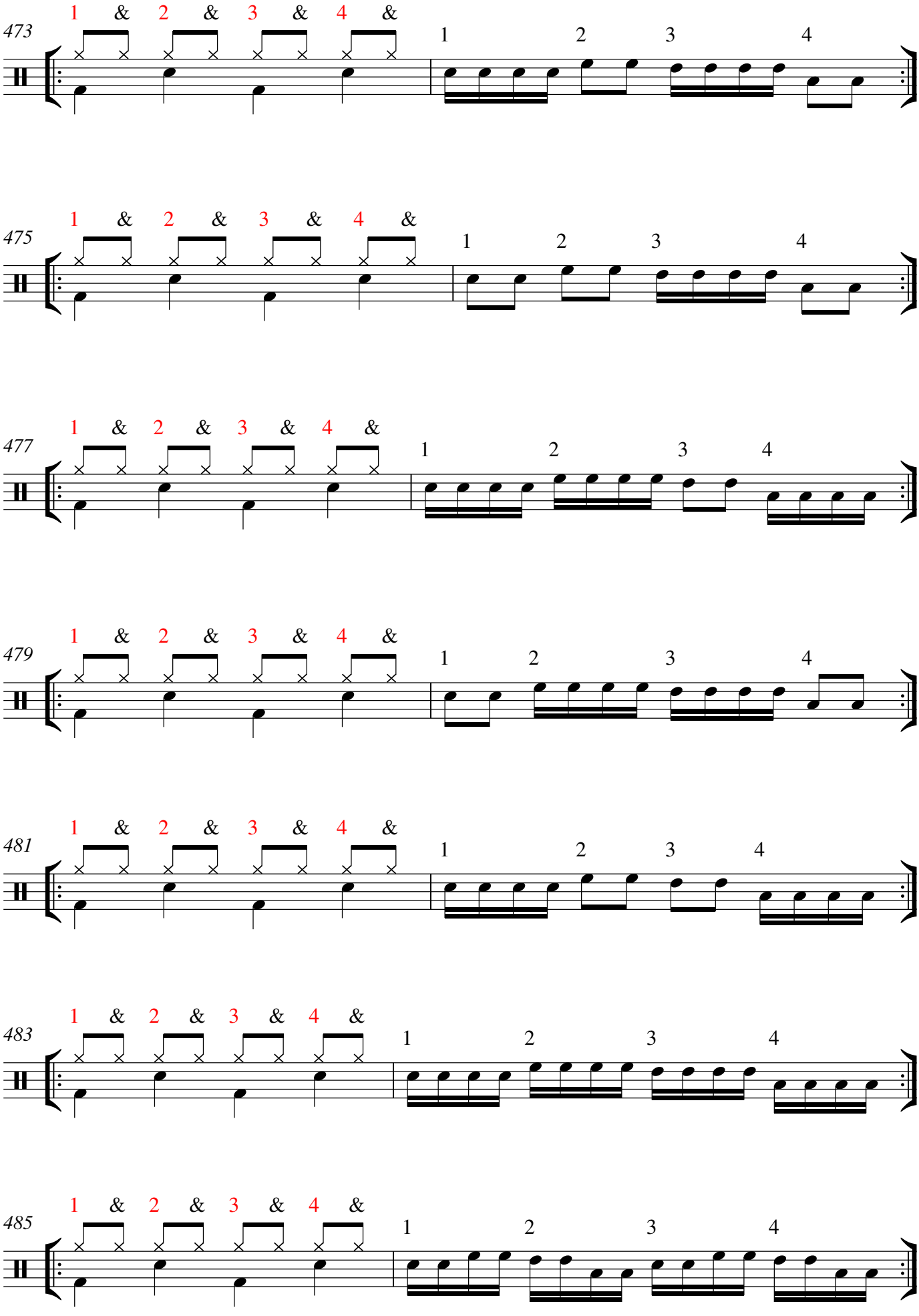
Tambor en el 1er tiempo, tom peque;o en el 2do tiempo, tom medio en el 3er tiempo y tom de pie en el 4to tiempo.



Anteponiendo un compas de acompañamiento al fill




473
1 & 2 & 3 & 4 &
1 2 3 4
475
1 & 2 & 3 & 4 &
1 2 3 4
477
1 & 2 & 3 & 4 &
1 2 3 4
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1 & 2 & 3 & 4 &
1 2 3 4
481
1 & 2 & 3 & 4 &
1 2 3 4
483
1 & 2 & 3 & 4 &
1 2 3 4
485
1 & 2 & 3 & 4 &
1 2 3 4

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

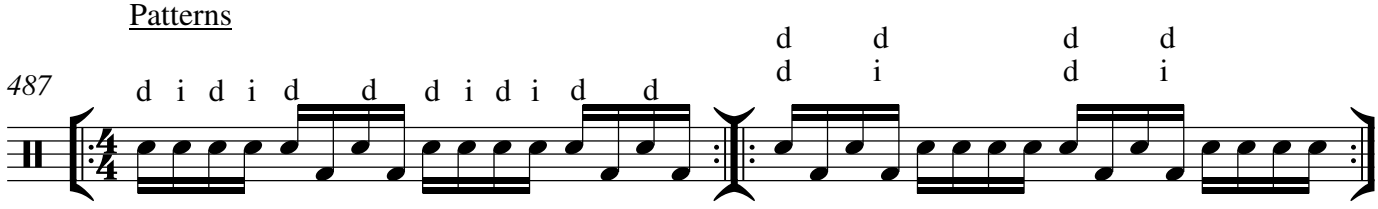
Manuel E. Bartholdy

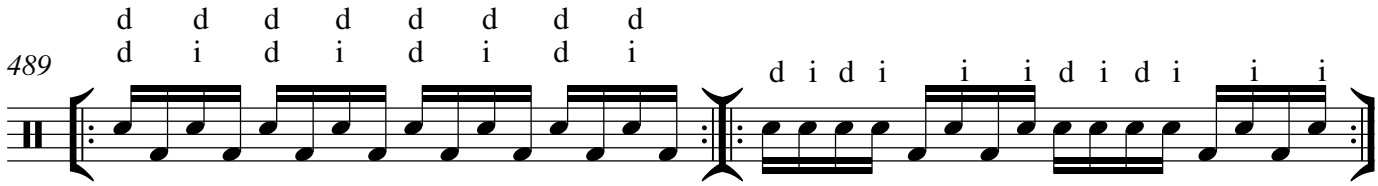
Los fraseos lineales son muy divertidos de ejecutar ya que podemos simular melodias utilizando todo el arsenal que tengamos disponible en nuestra bateria. Es fundamentalmente un ejercicio de coordinacion entra la parte superior e inferior de nustro cuerpo.

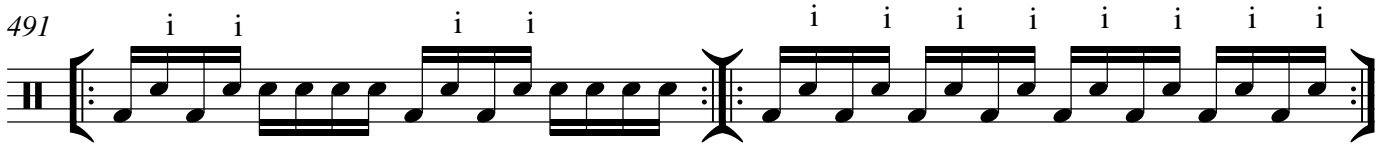
Forma de estudio:

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







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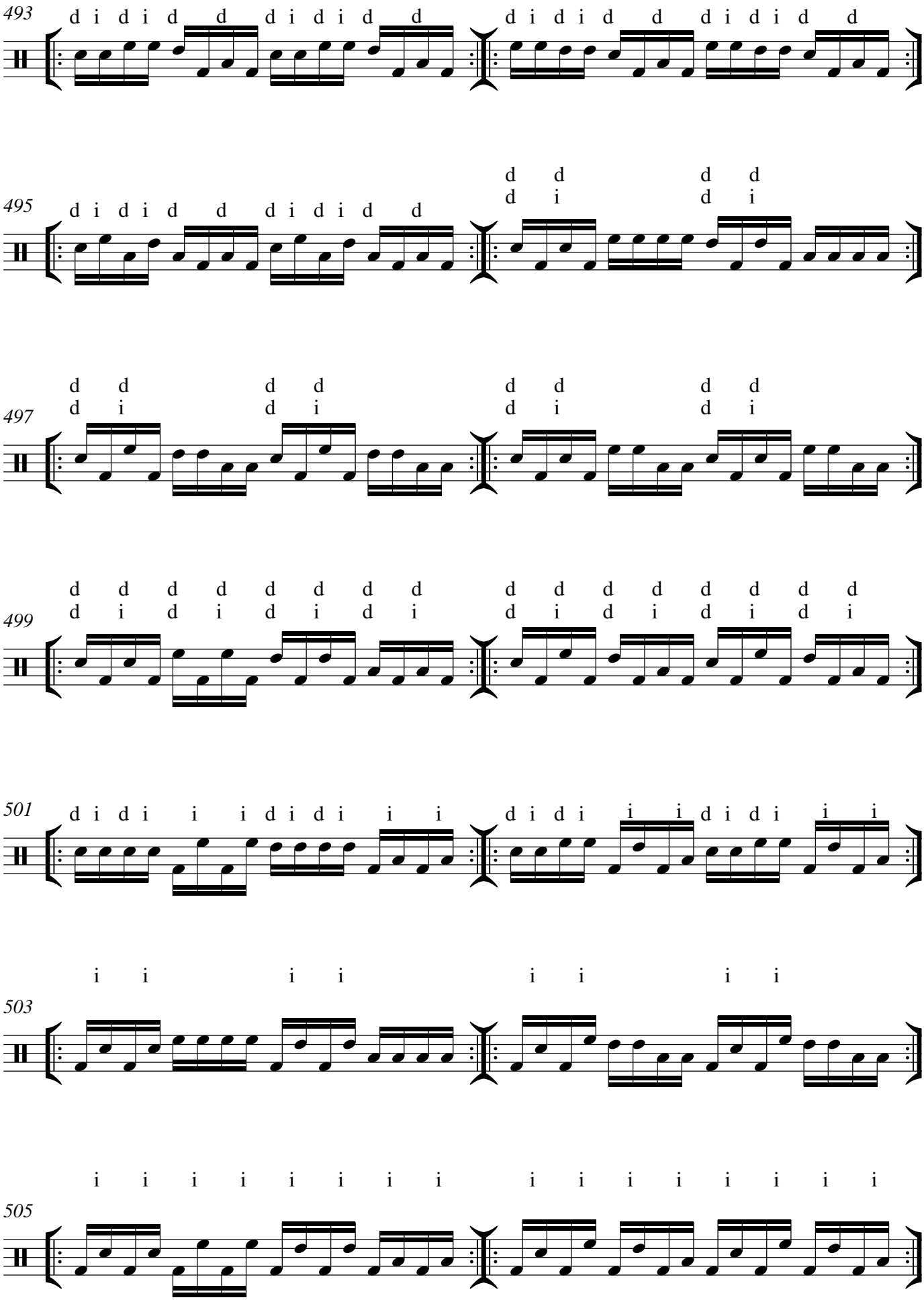
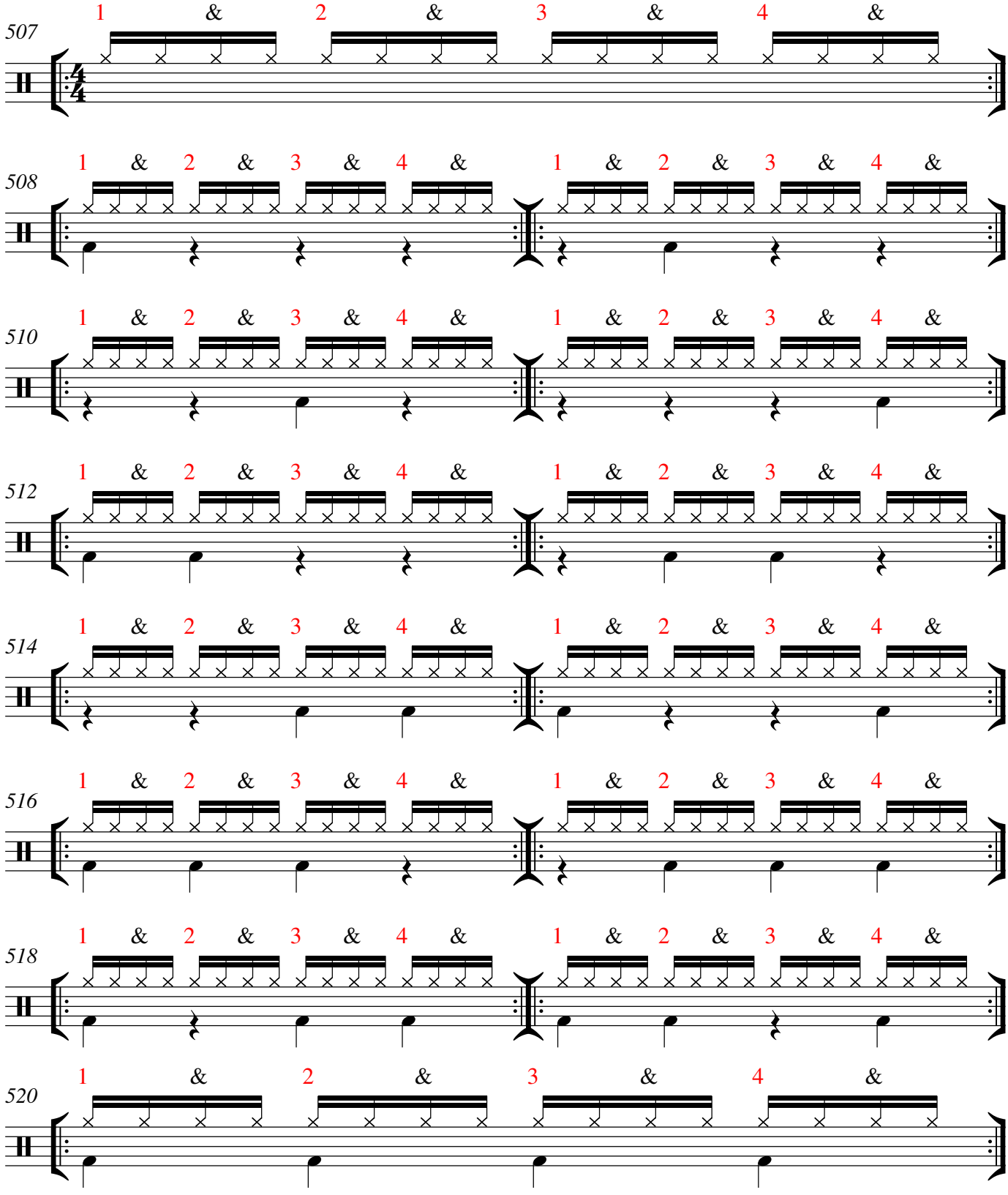
Distintas orquestaciones de los seis patterns anteriores



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 &



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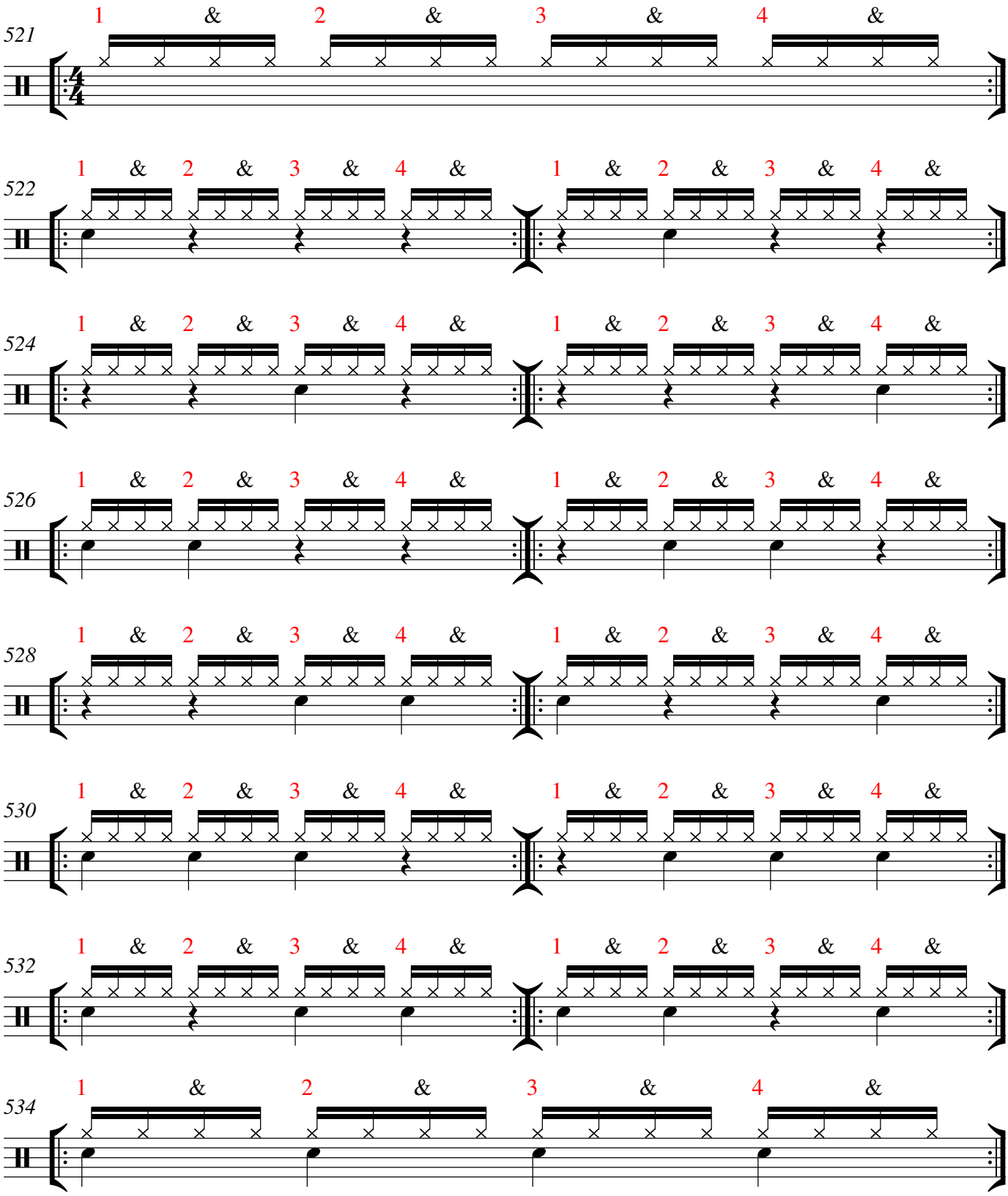
Ostinato de hi-hat en semicorcheas (parte II)

Variaciones en tambor

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



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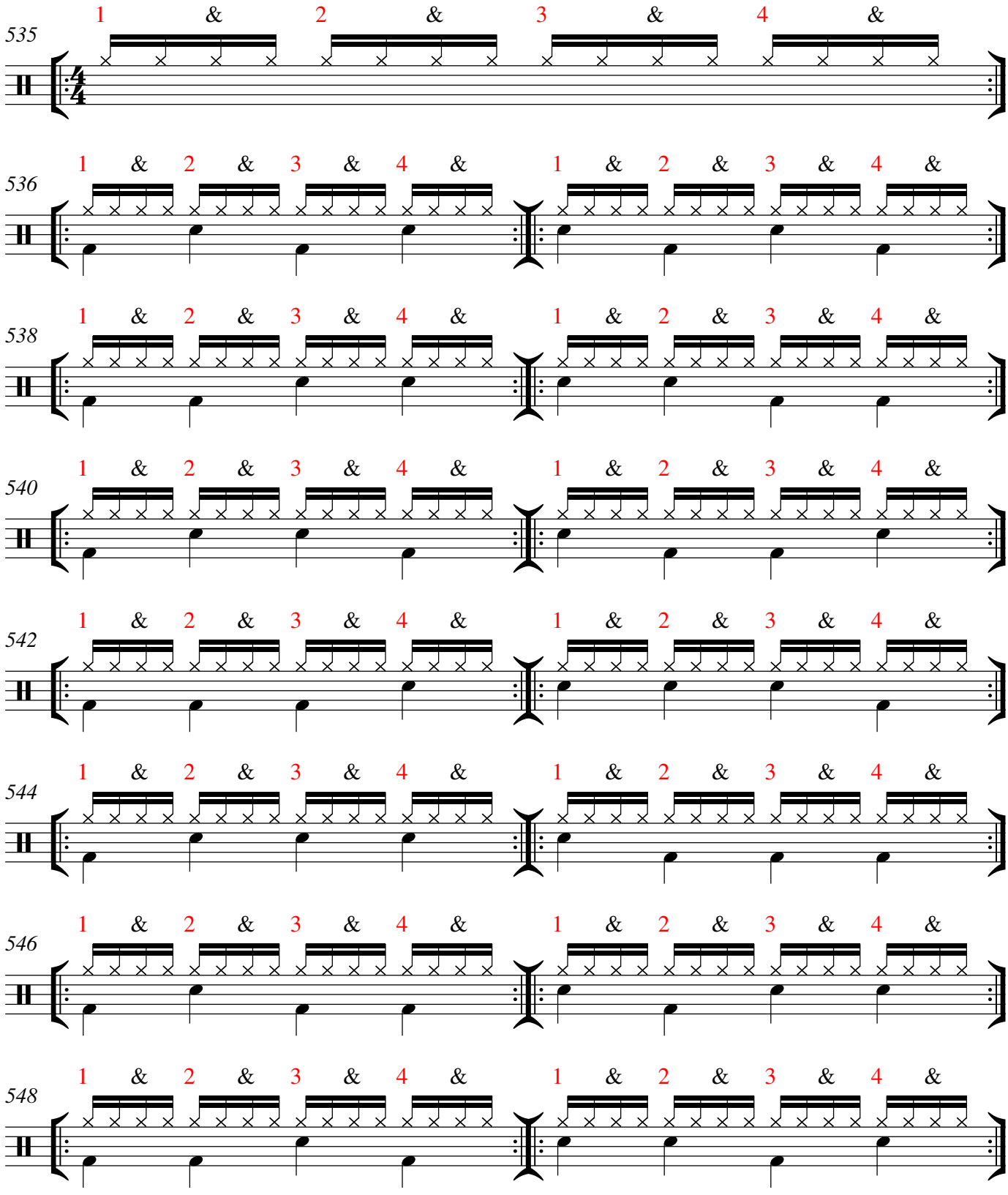
Ostinato de hi-hat en semicorcheas (parte III)

Variaciones en bombo y tambor en negras

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



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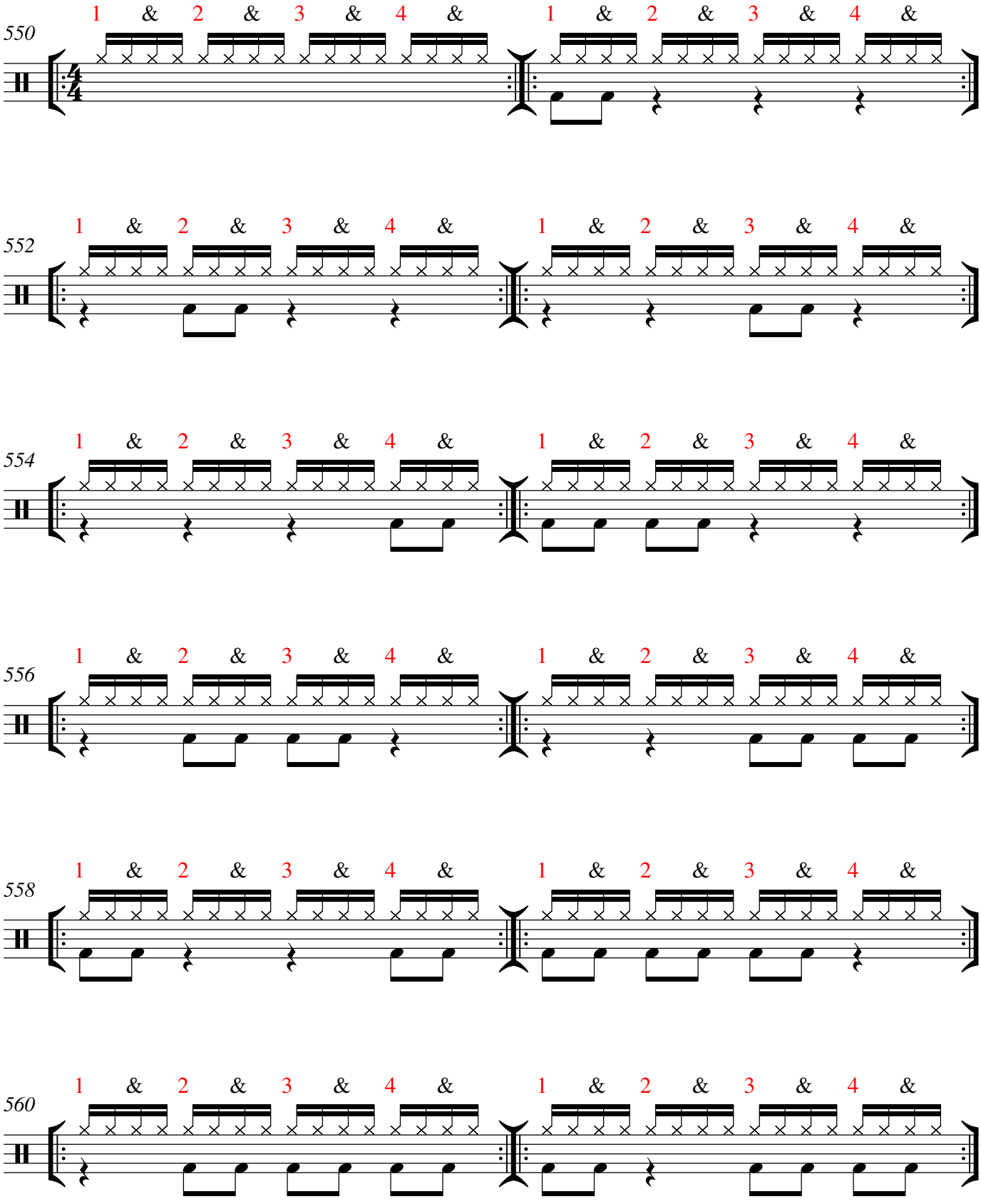
Ostinato de hi-hat en semicorcheas (parte IV)

Variaciones de bombo en corcheas

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



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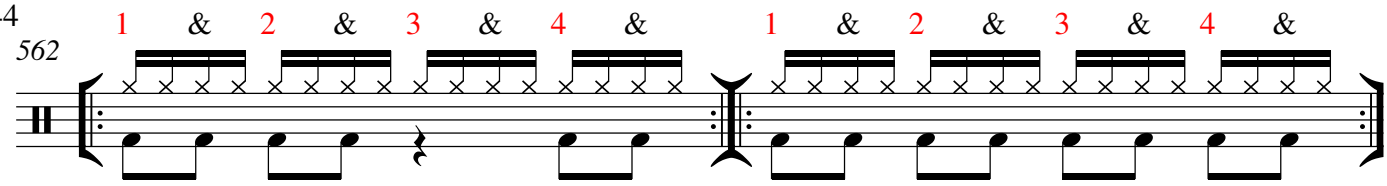
562



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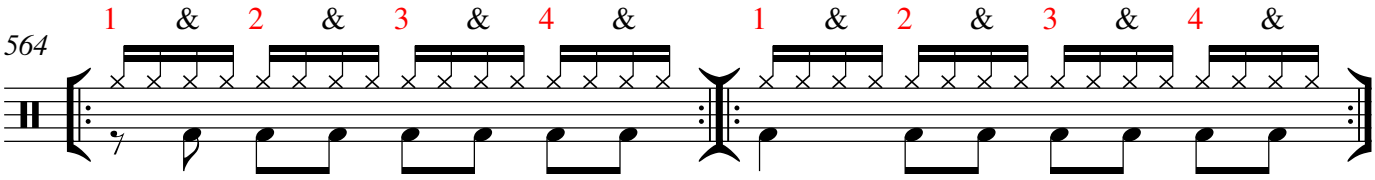

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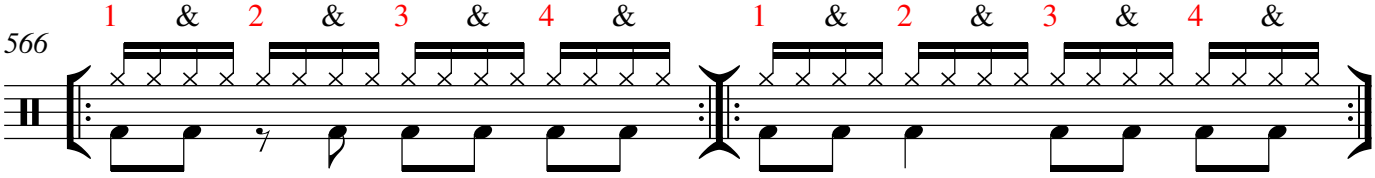

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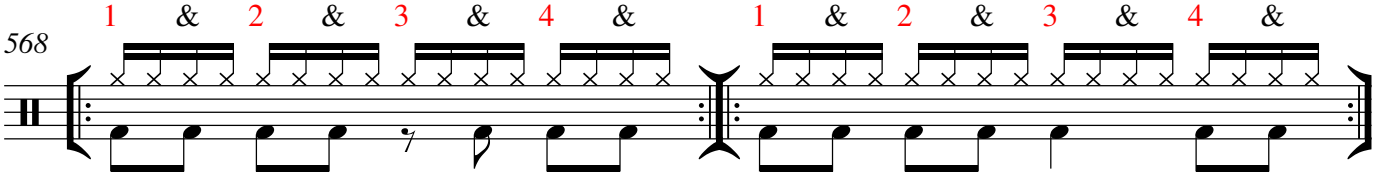

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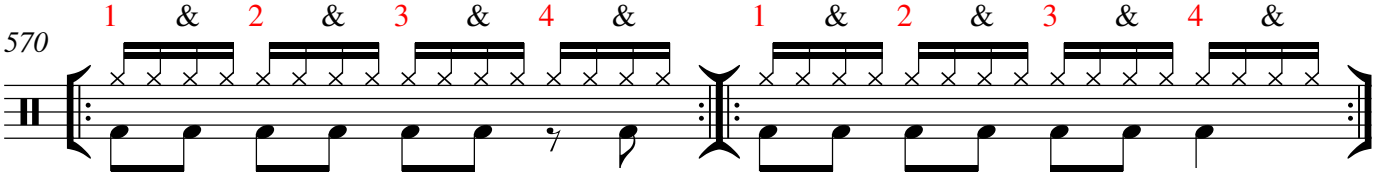

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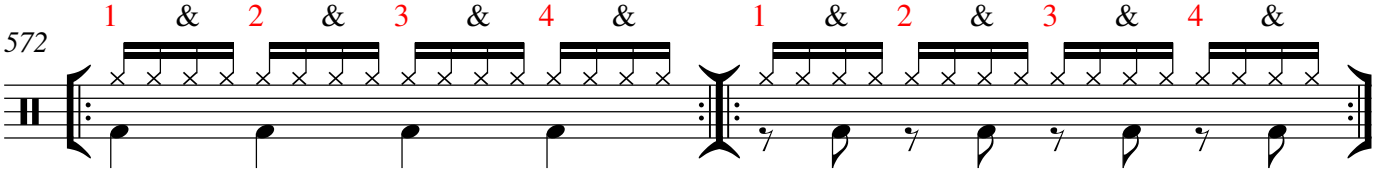
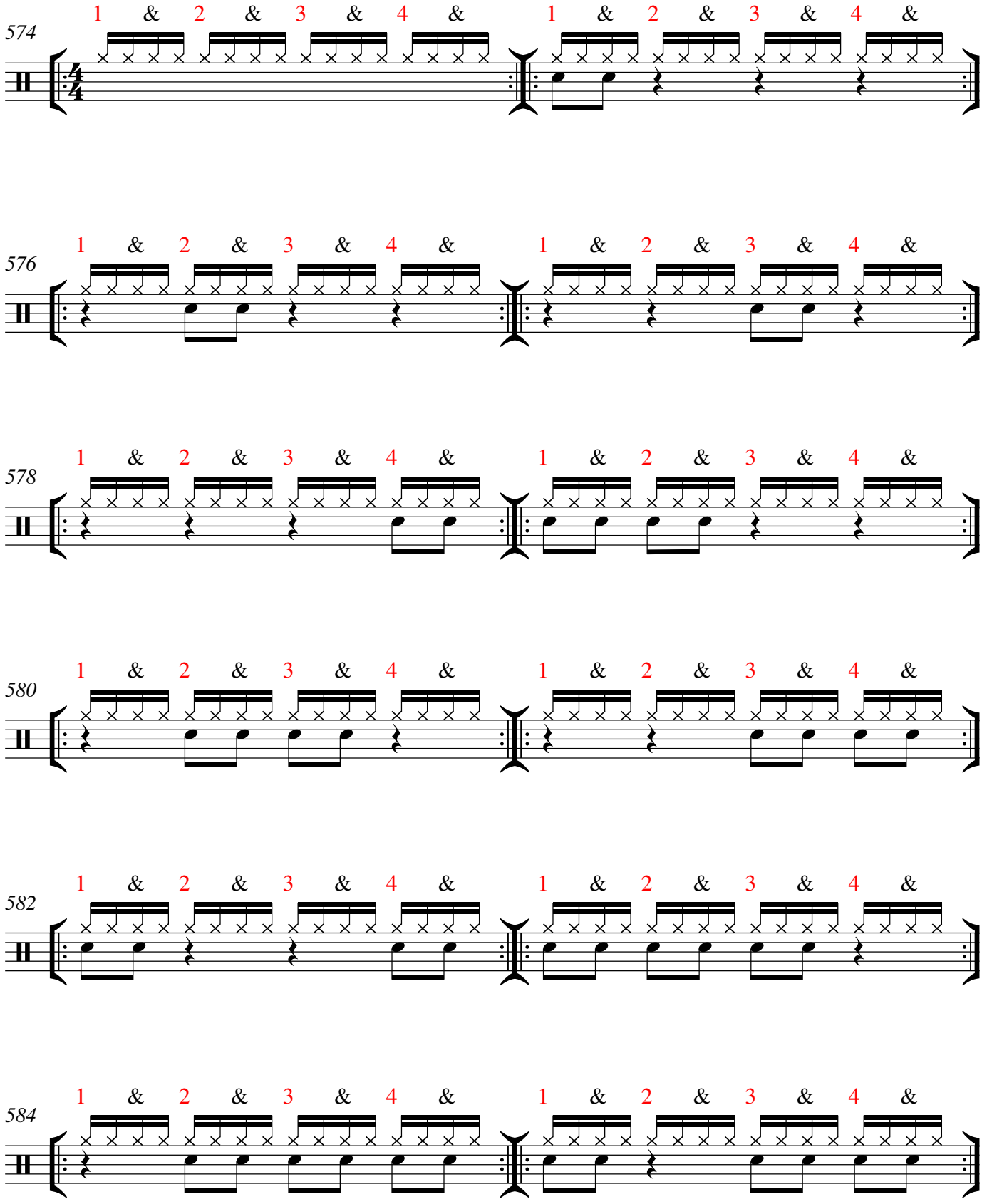


Ostinato de hi-hat en semicorcheas (parte V)

Variaciones de tambor en corcheas

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



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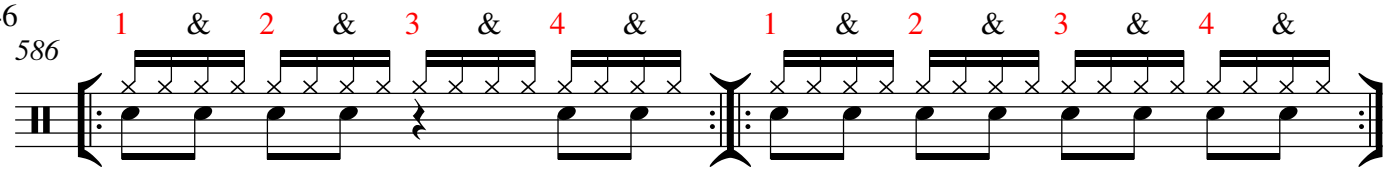
586



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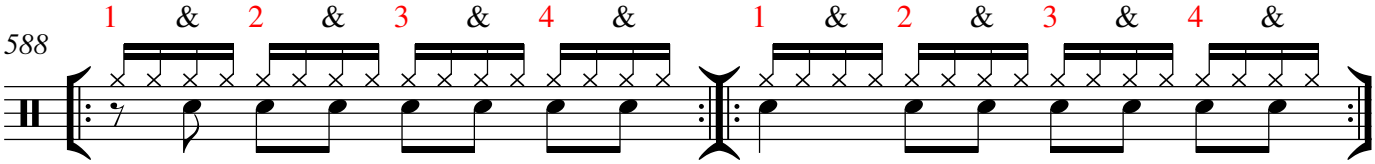

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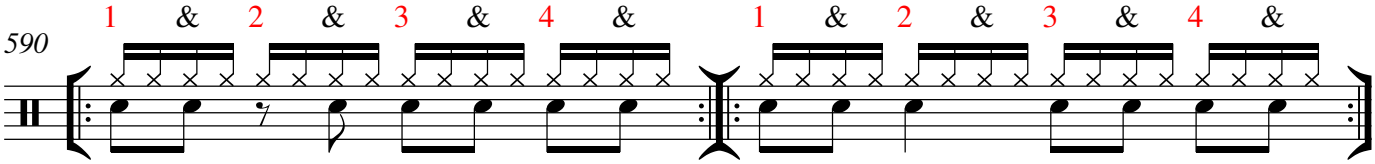

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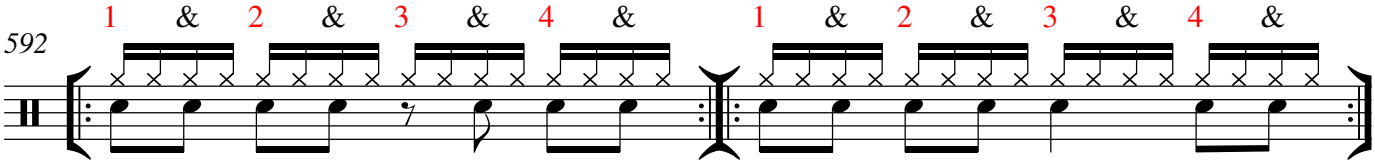

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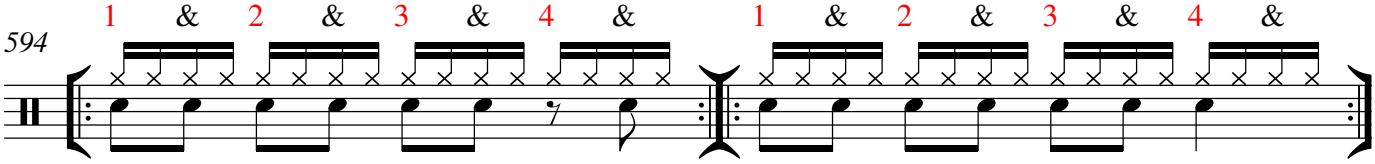

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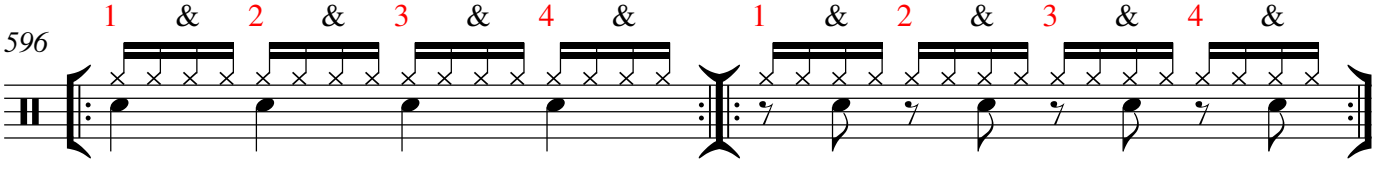
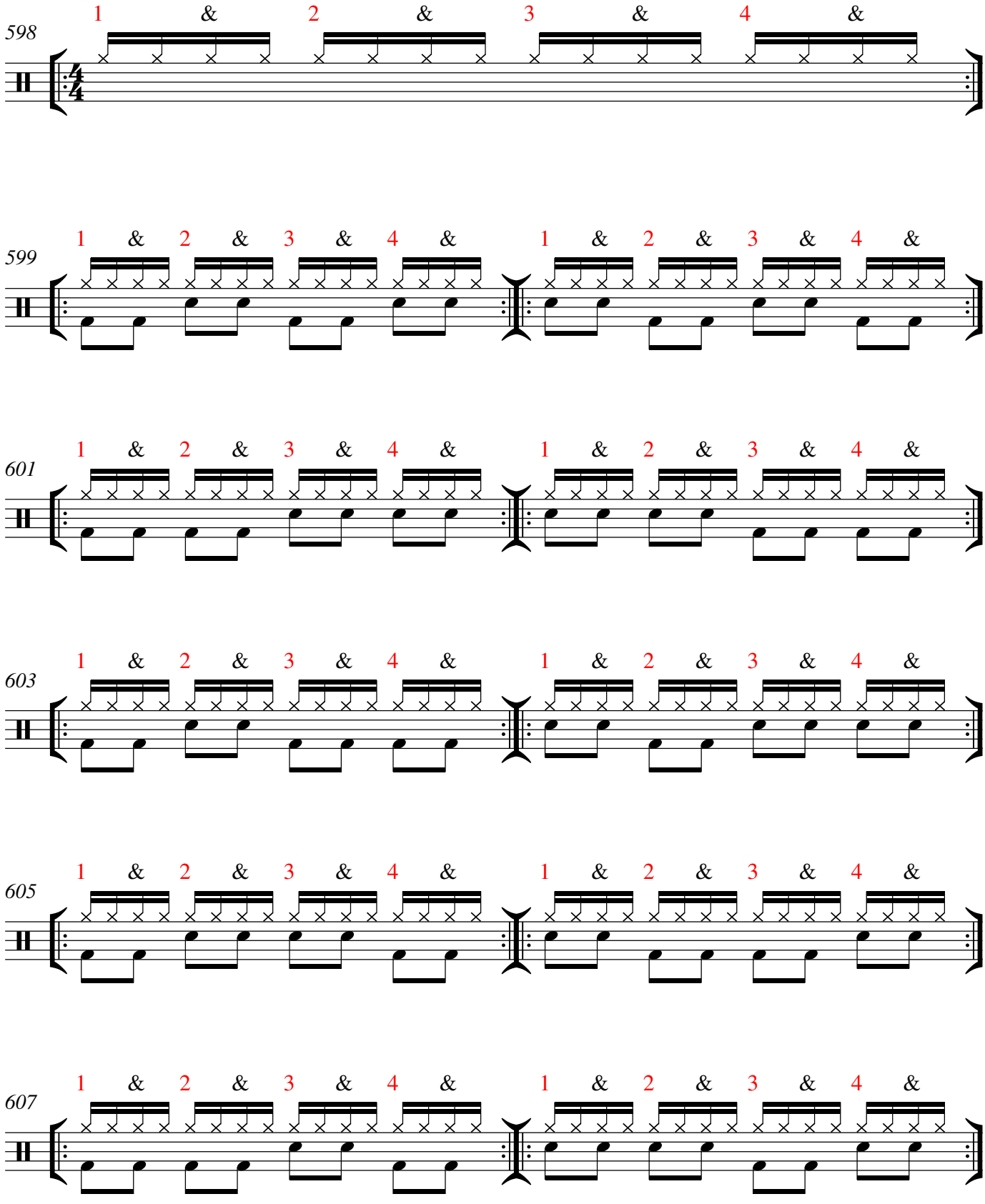


Ostinato de hi-hat en semicorcheas (parte VI-A)

Variaciones de bombo y tambor en corcheas

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



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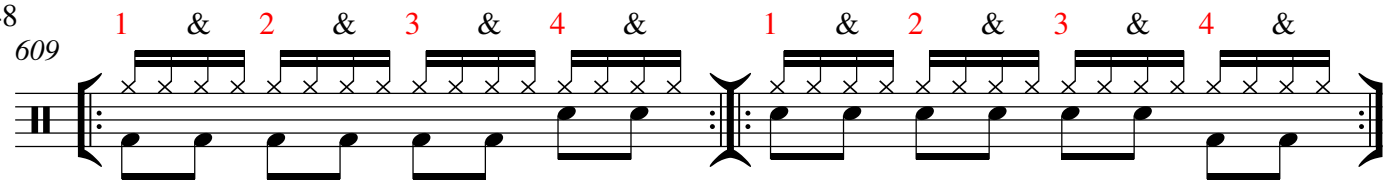

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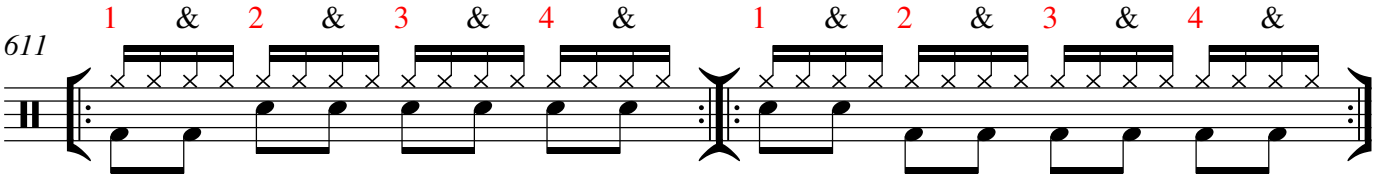

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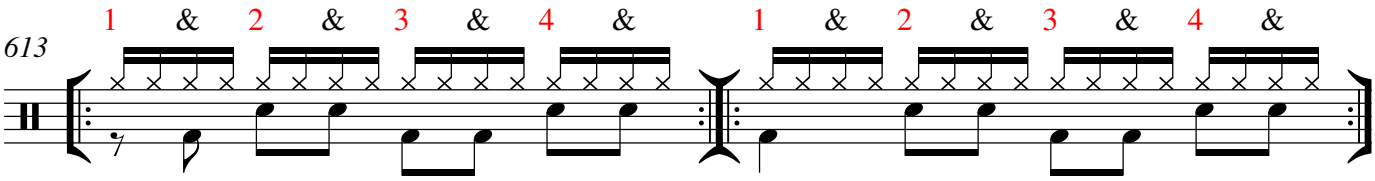

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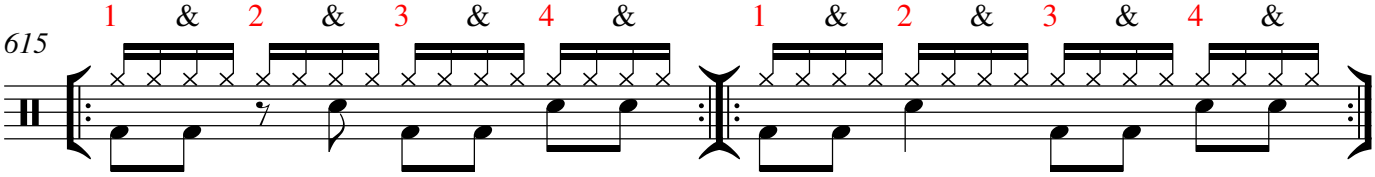

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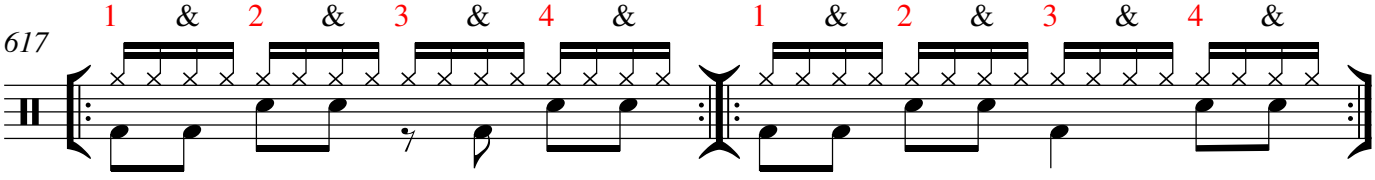

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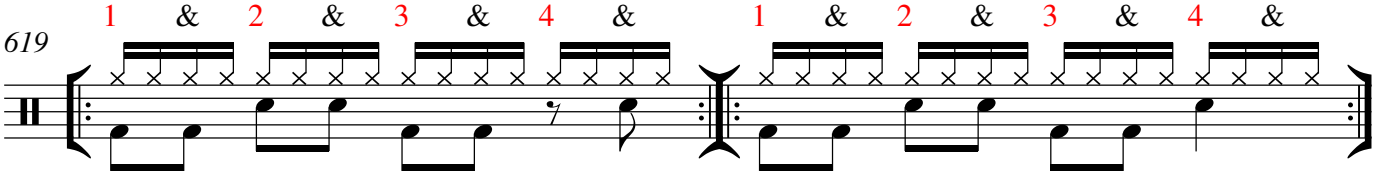

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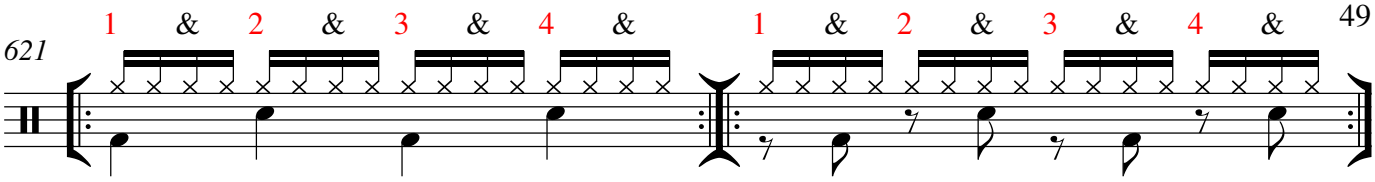

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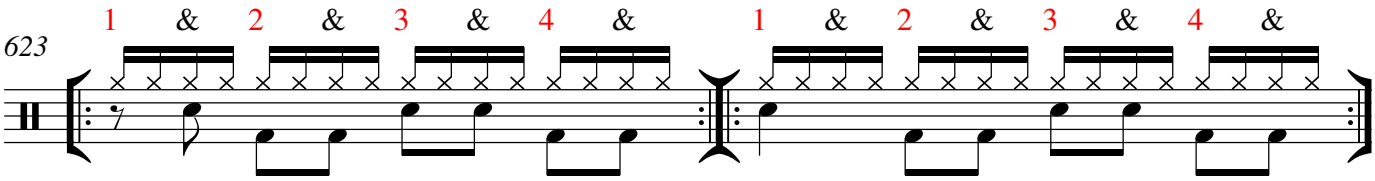

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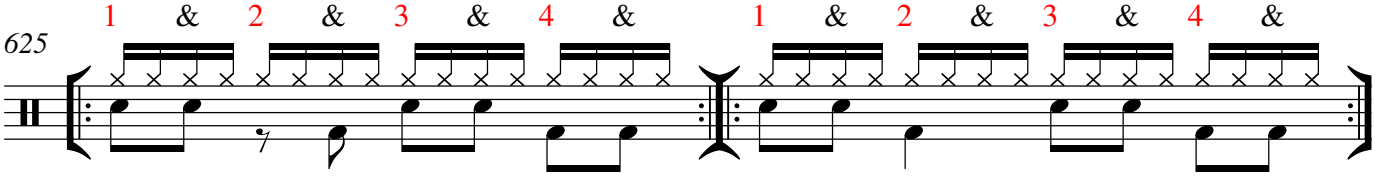

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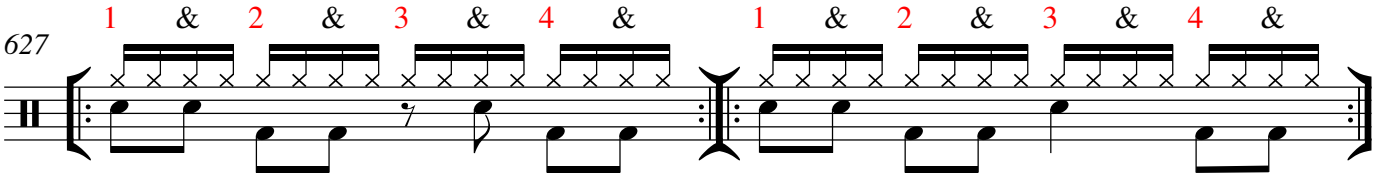

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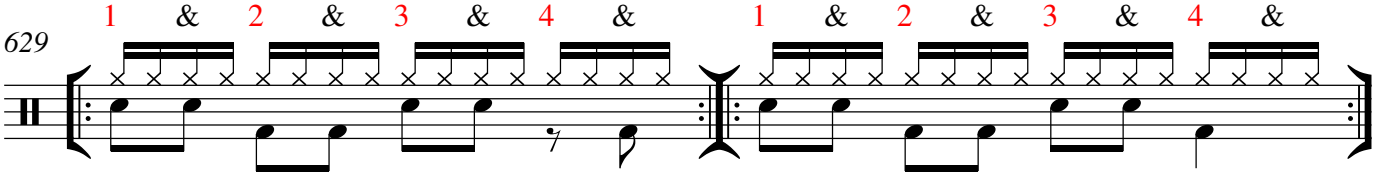

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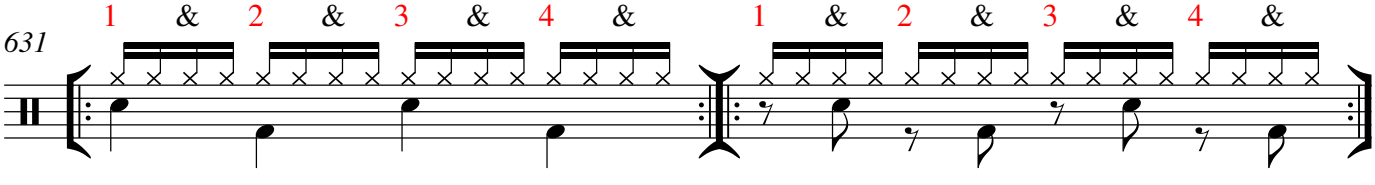
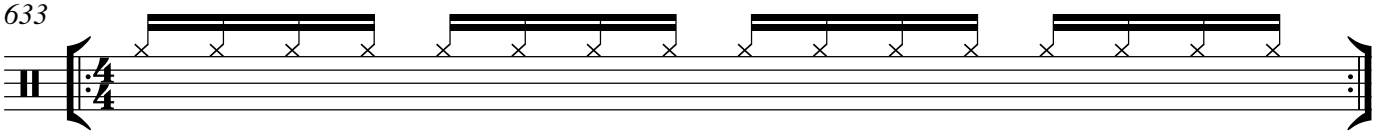


Ostinato de hi-hat en semicorcheas (parte VI-B)

Manuel E. Bartholdy

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

633



Tambor y bombo en el mismo tiempo

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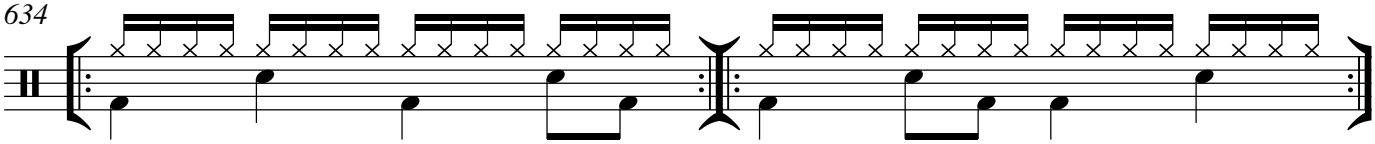

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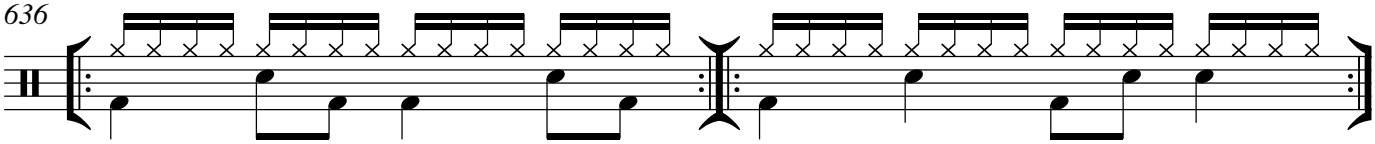

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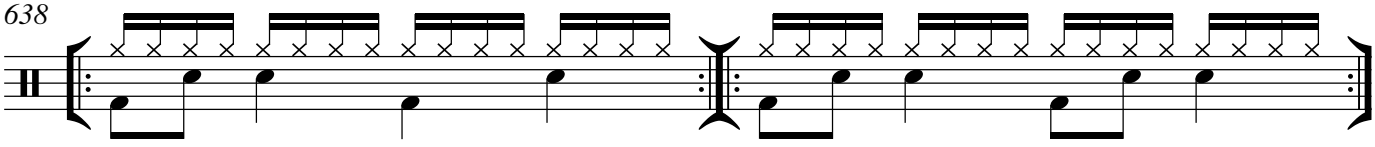

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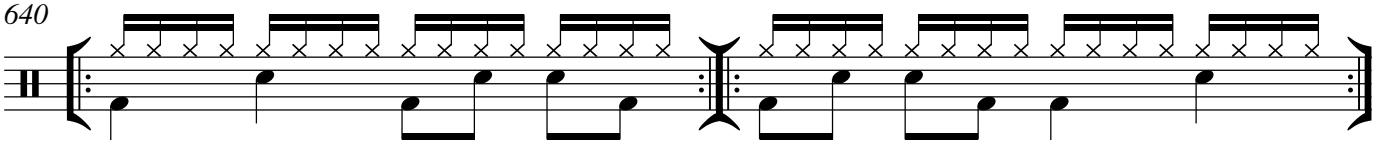

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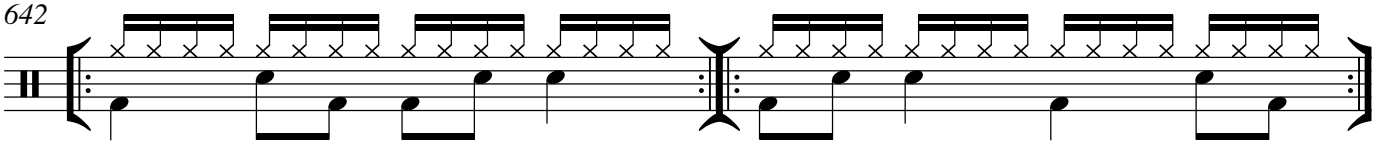

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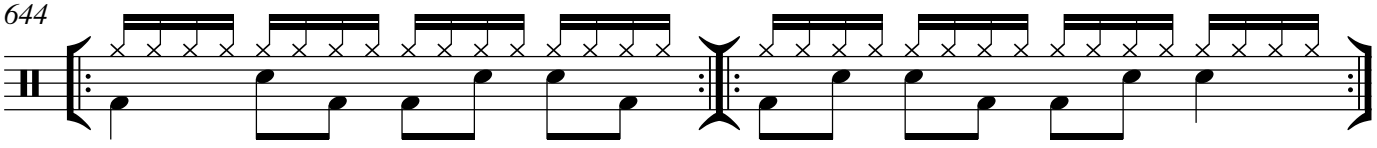

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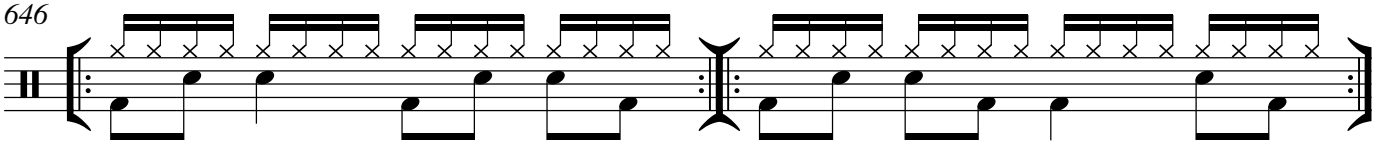

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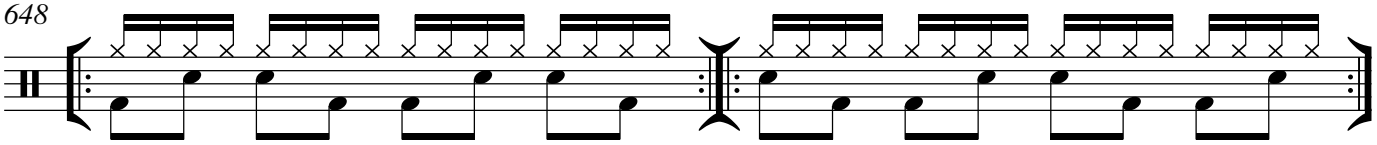

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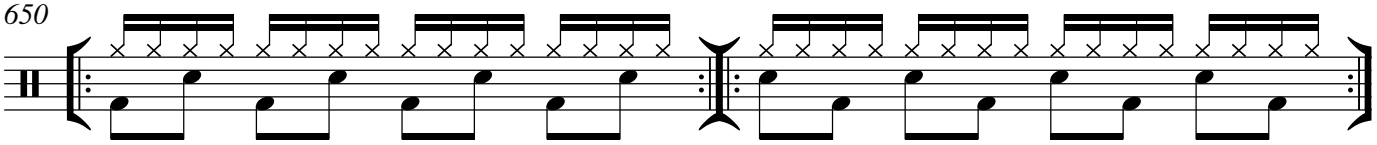
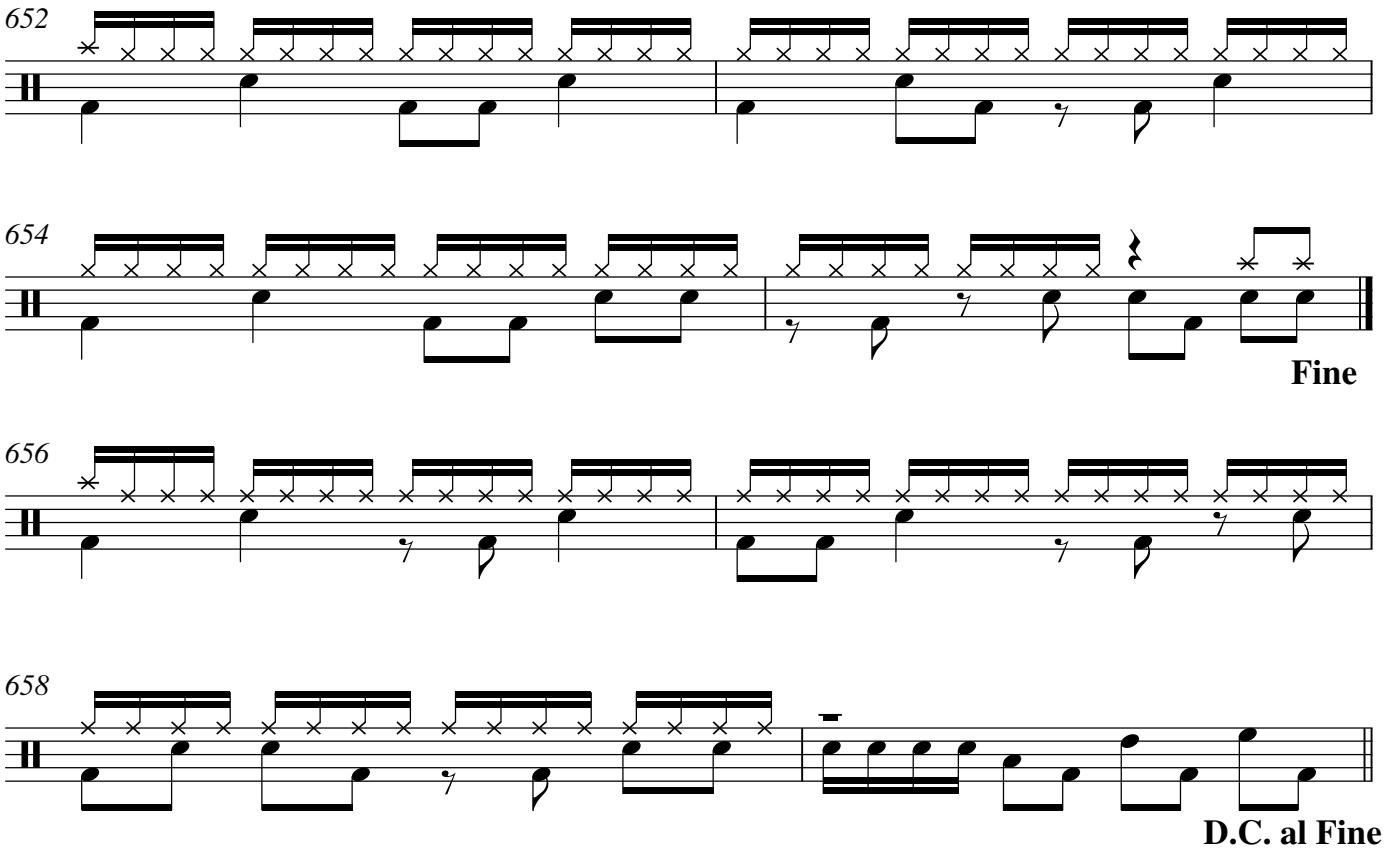


Estudio N°7



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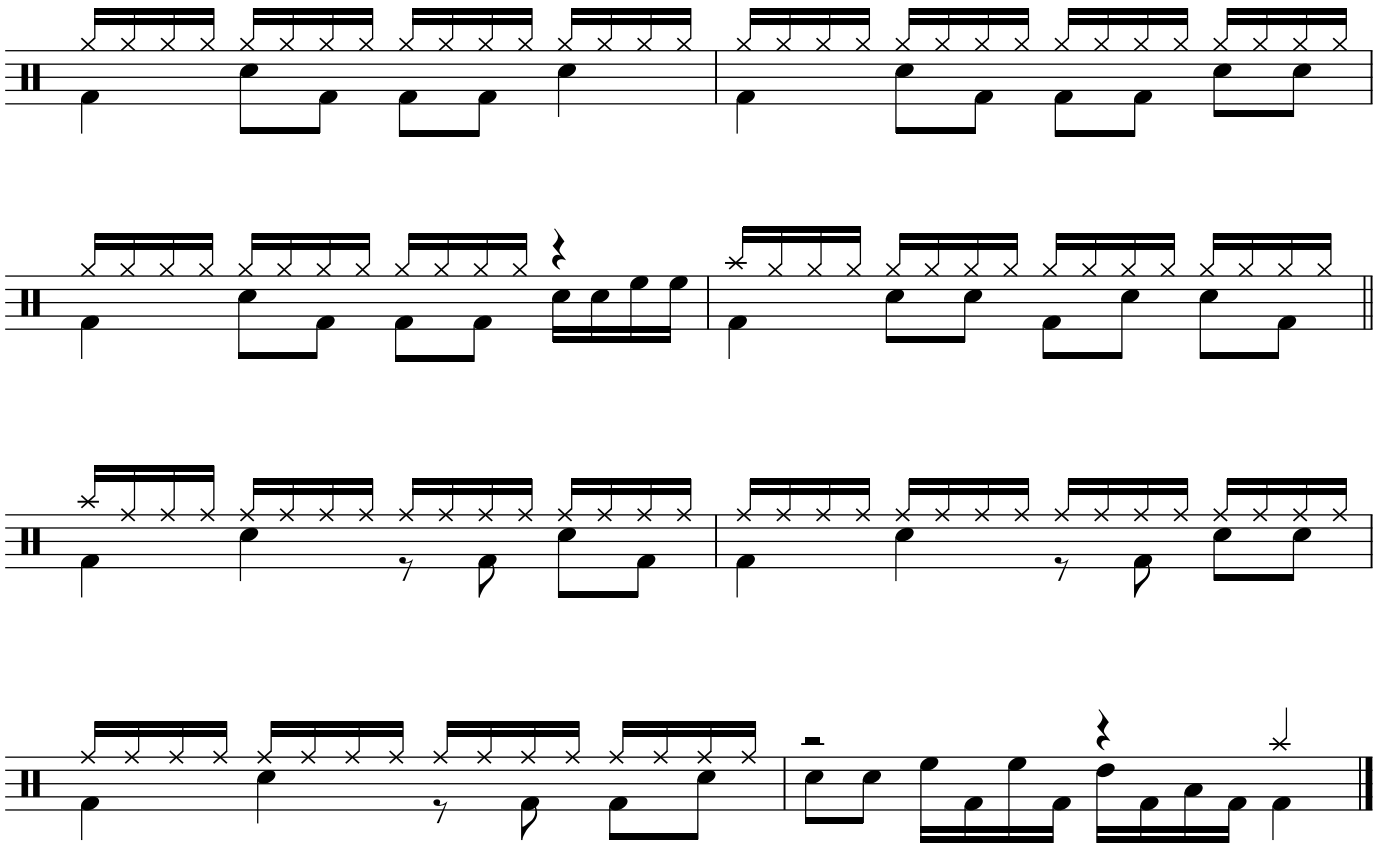

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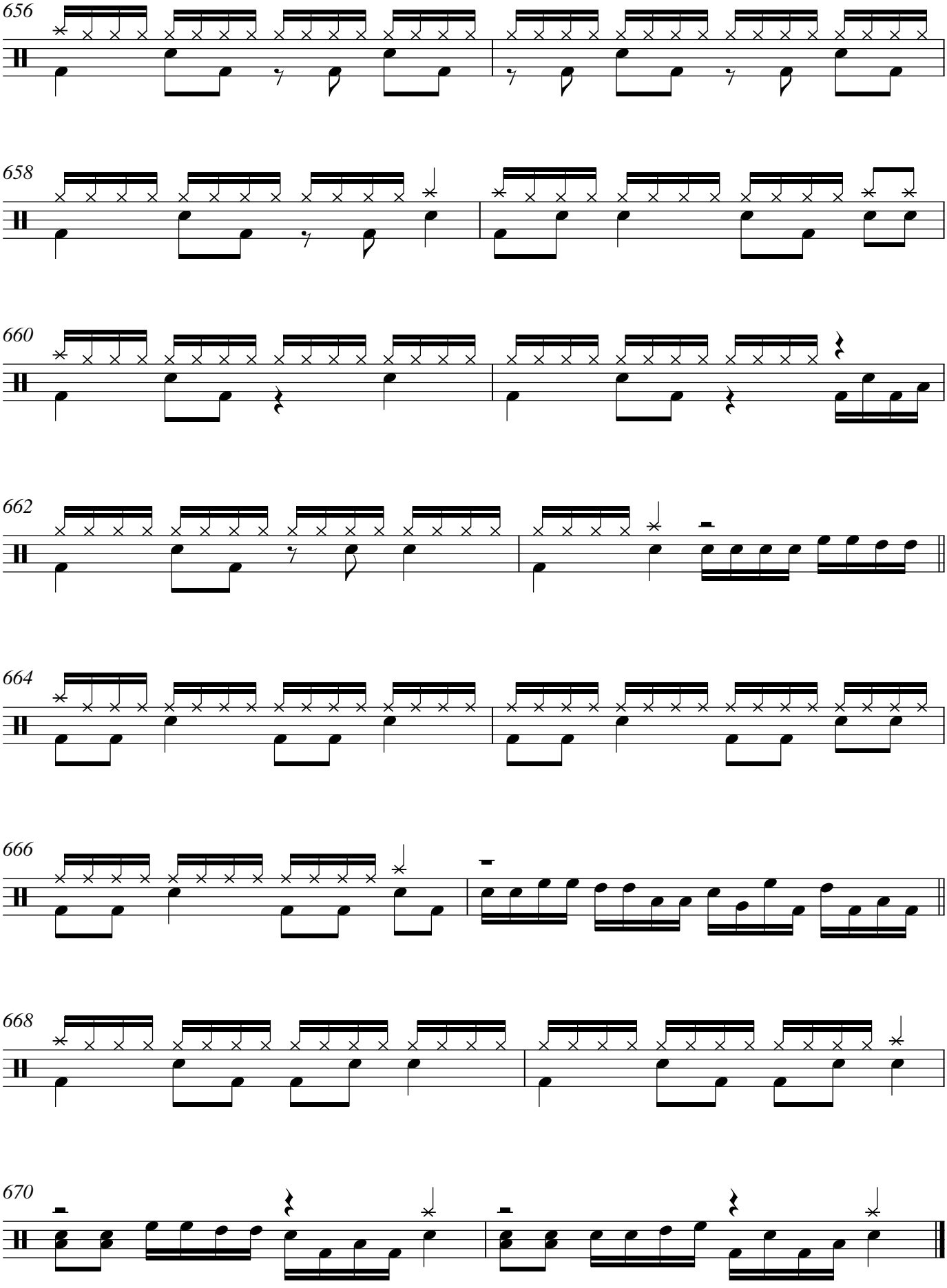
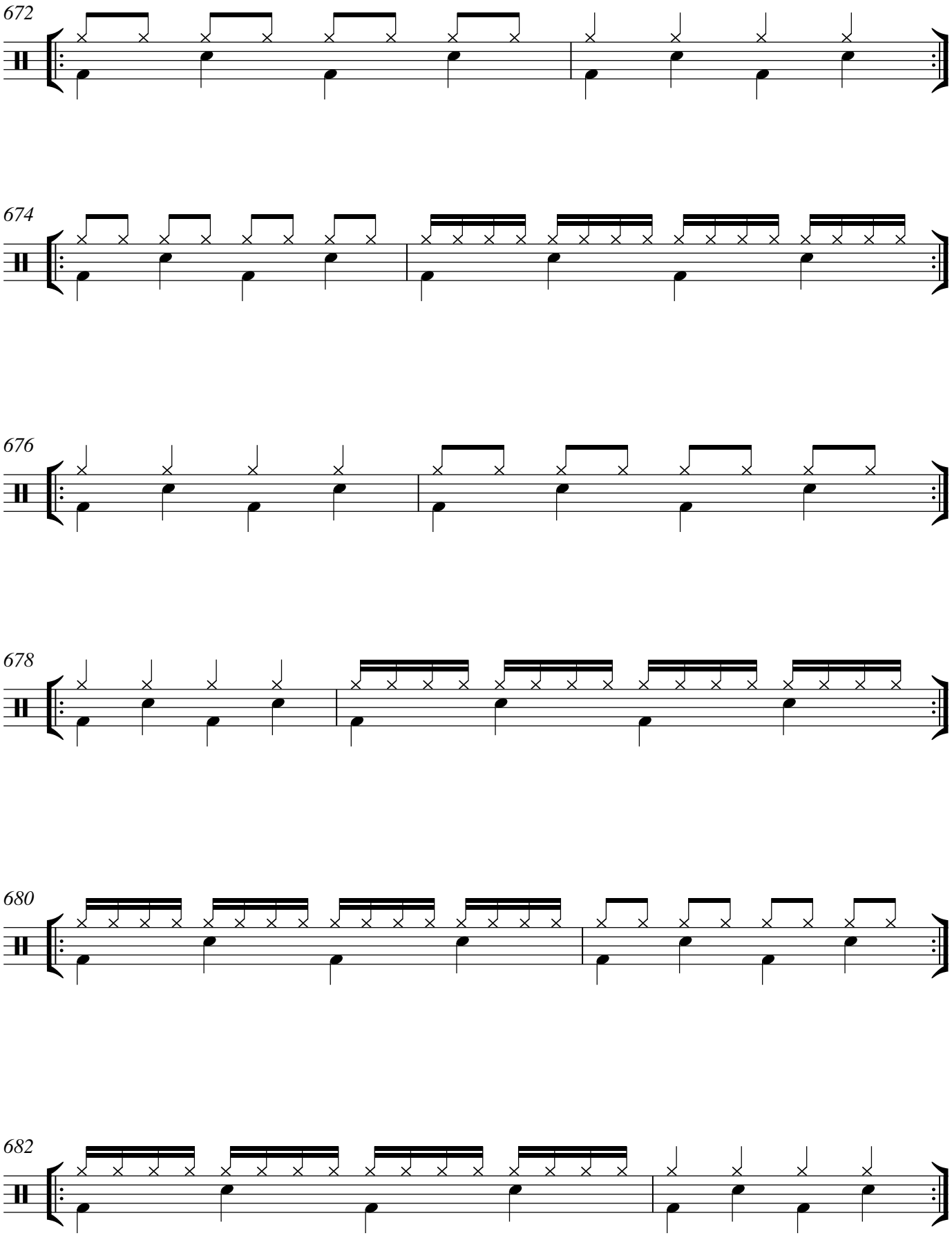
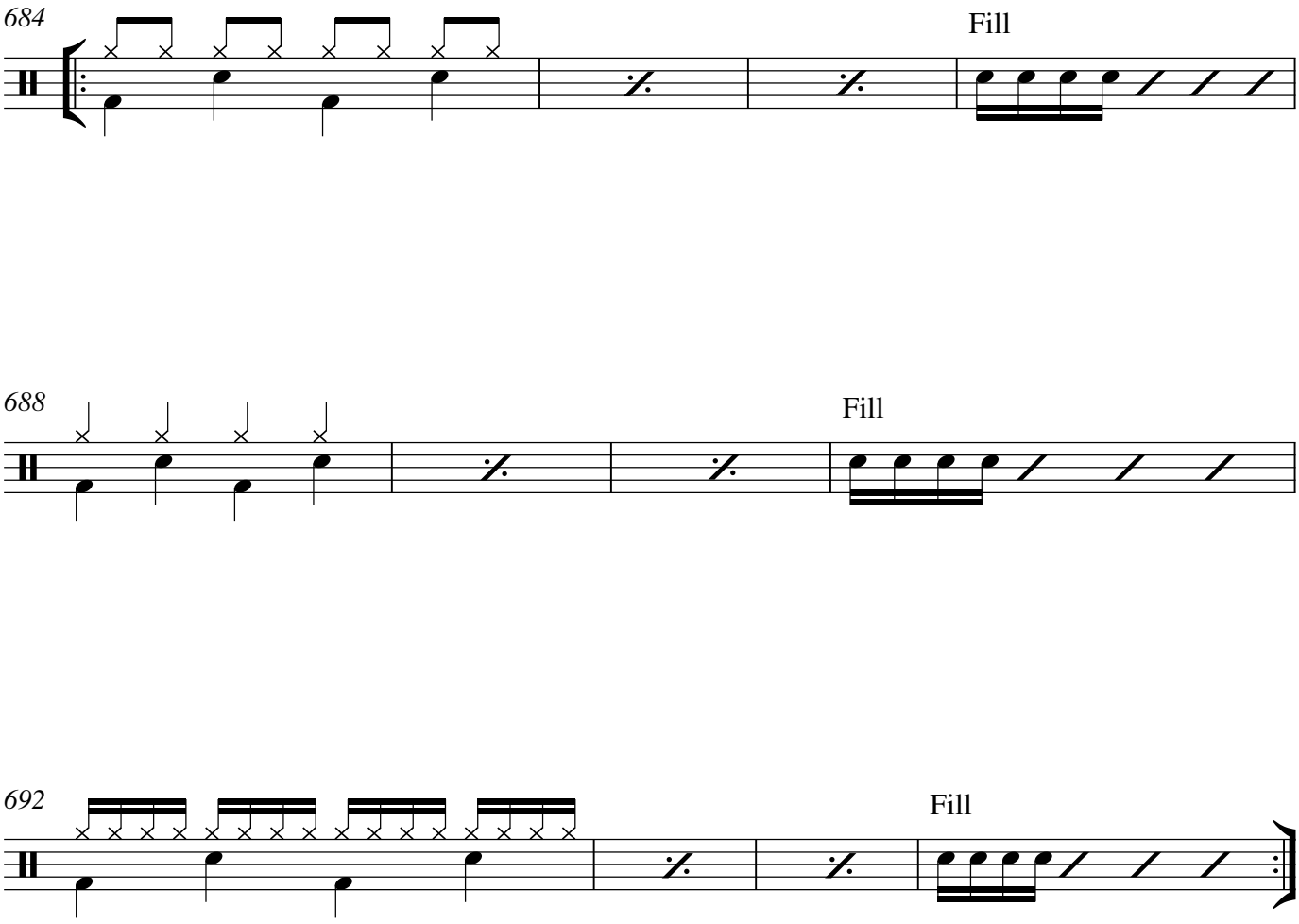


Cambio de ostinato con mano lider

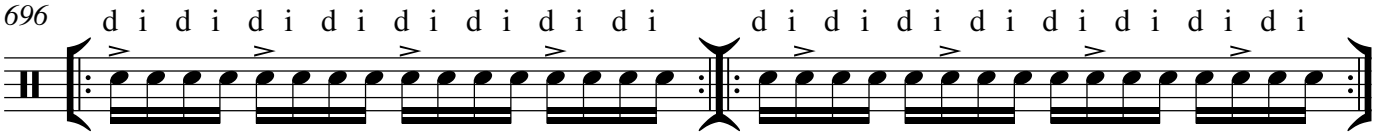



684
Fill
688
Fill
692
Fill

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).

696



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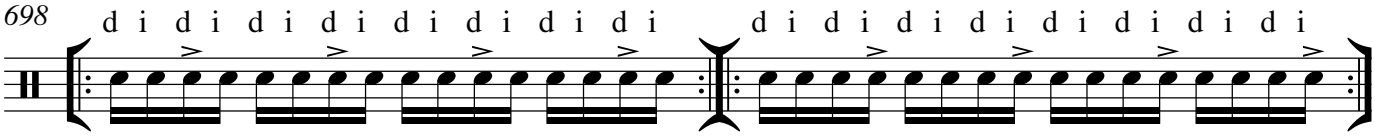

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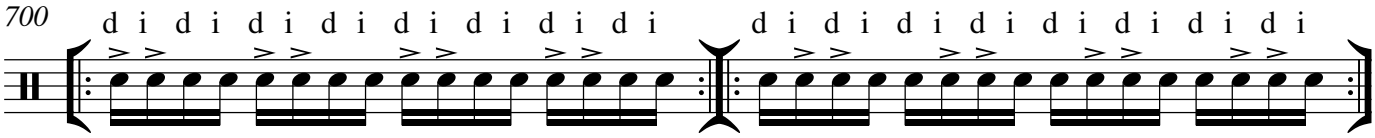

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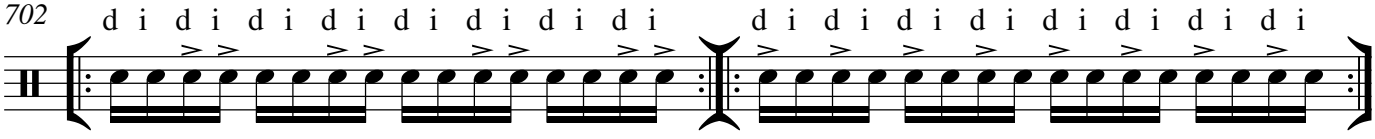

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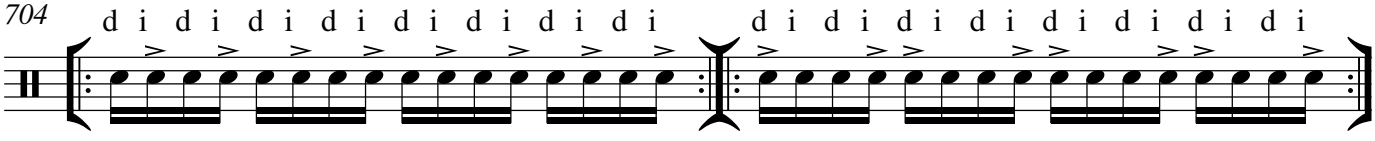

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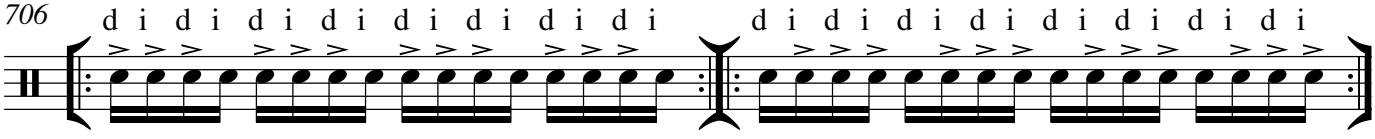

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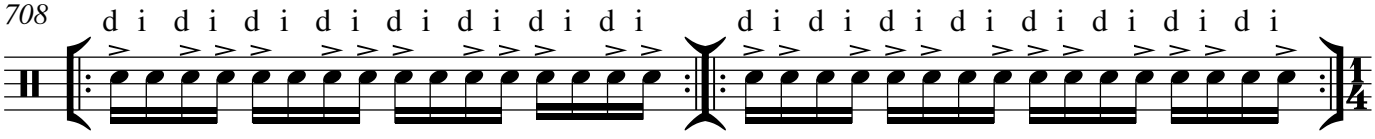


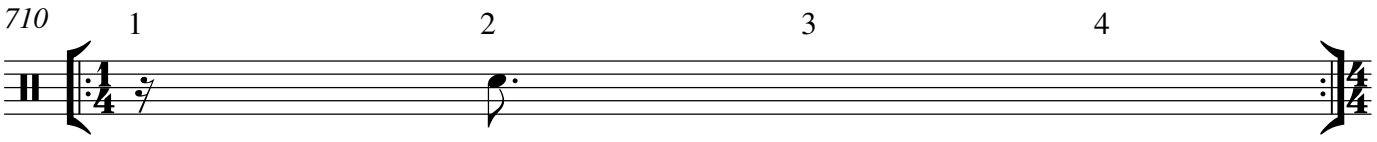
Manuel E. Bartholdy

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

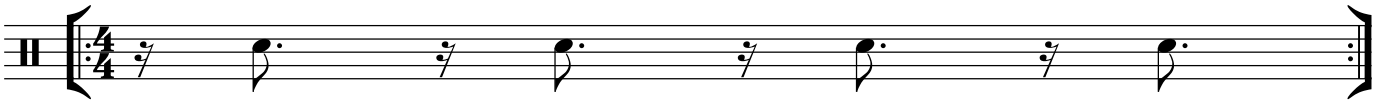
Si dividimos una negra en 4 semicorcheas, el silencio de semicorchea-corchea con puntillo, corresponderia a la segunda nota, la cual prolonga su sonido por tres semicorcheas.



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.

711



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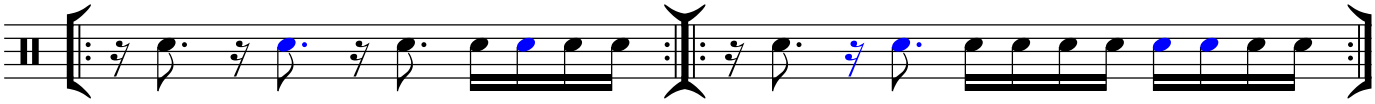

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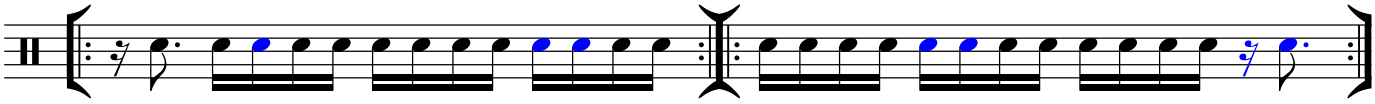

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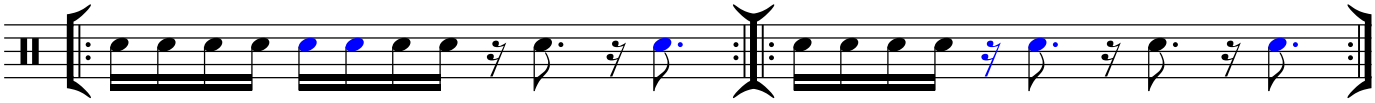

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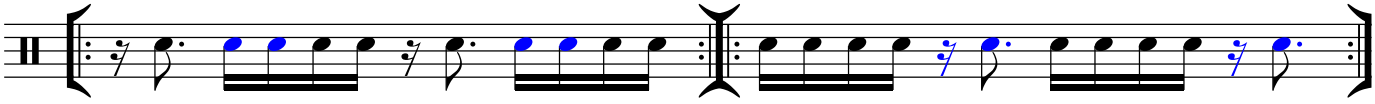

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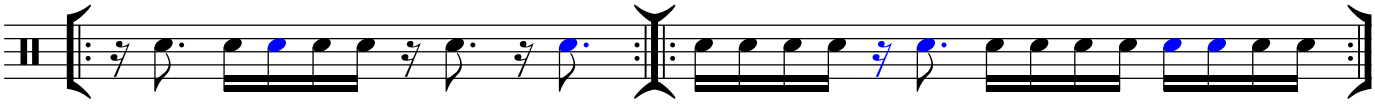

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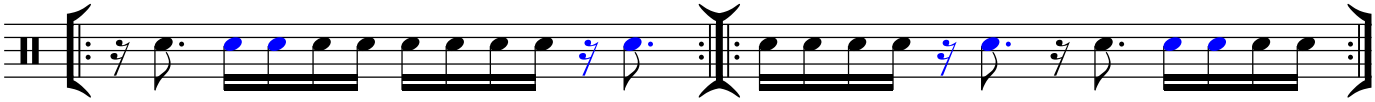

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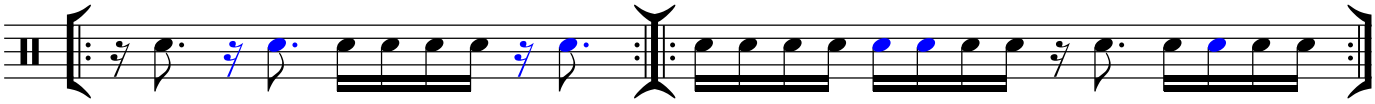

Tocar los siguientes ejercicios con el ostinato de hi hat en corcheas, contando en voz alta 1 & 2 & 3 & 4 &.

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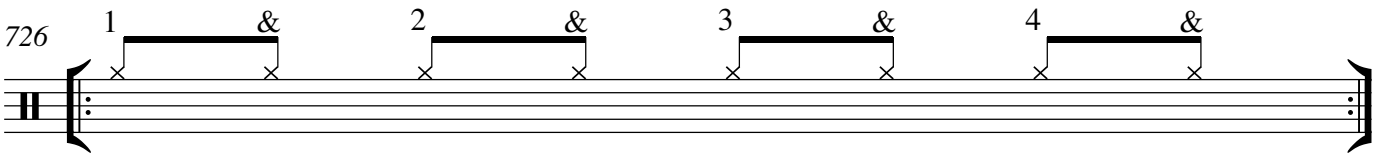

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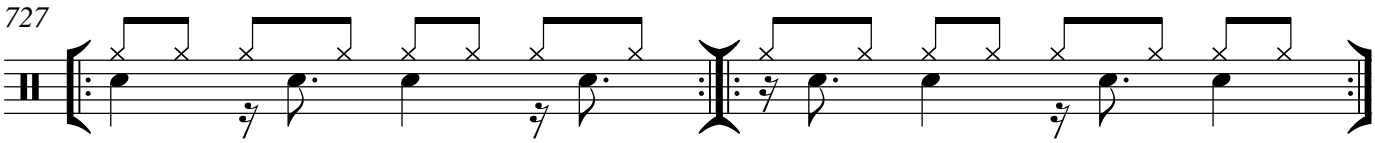

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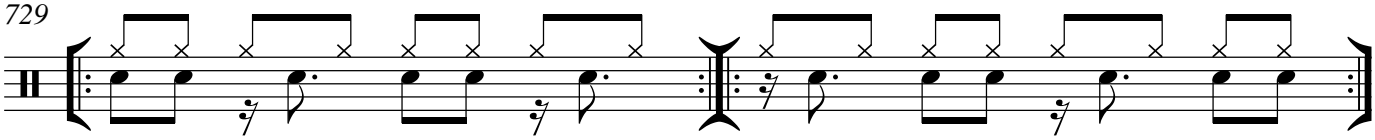

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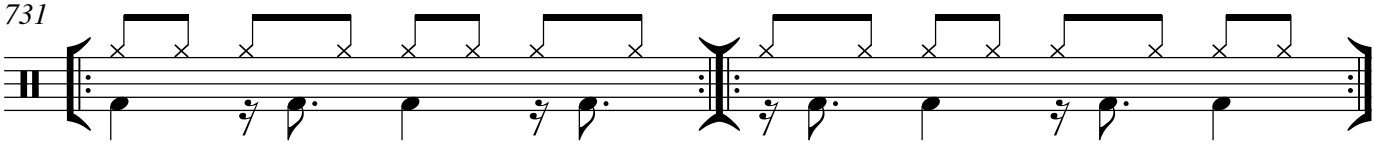

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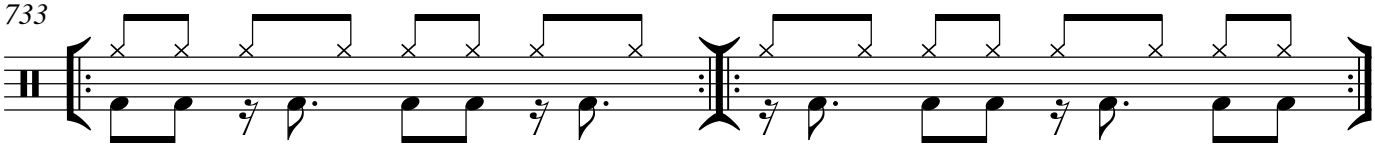

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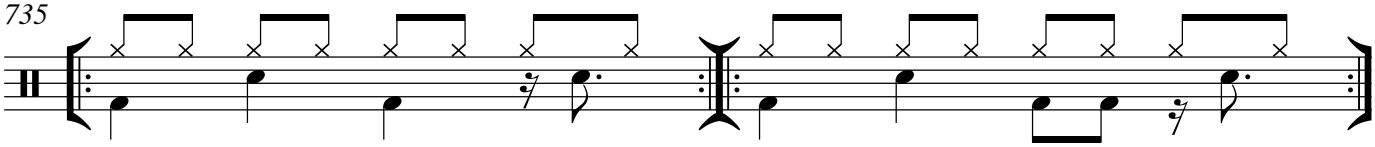

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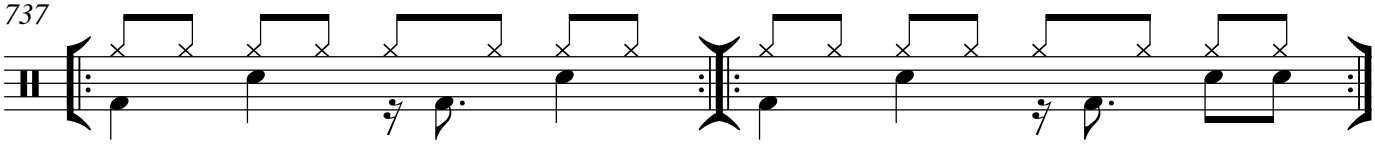

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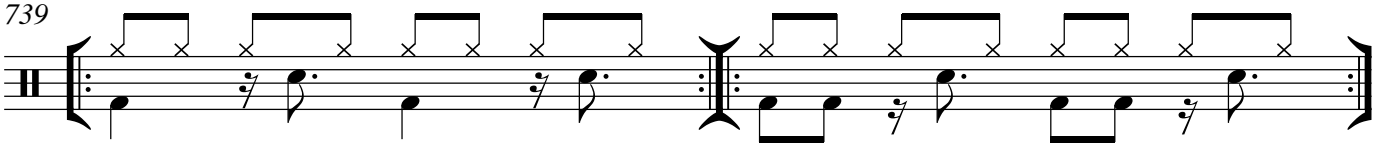

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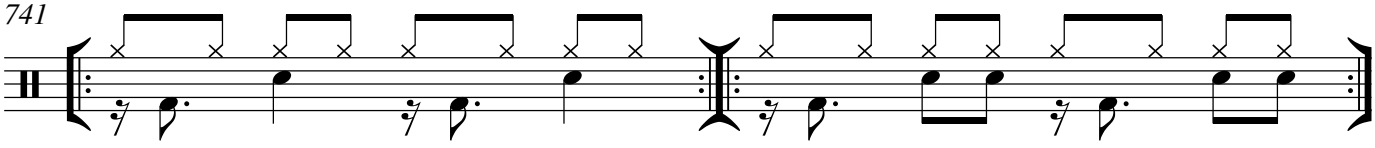

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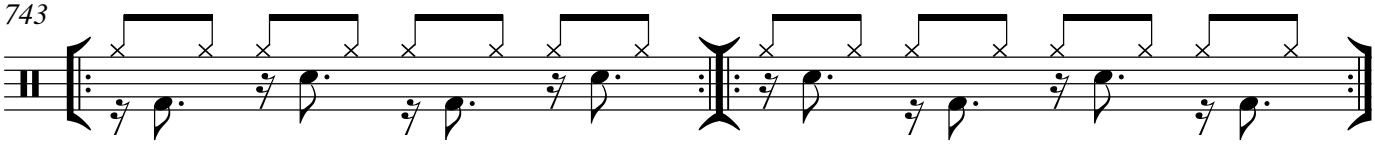
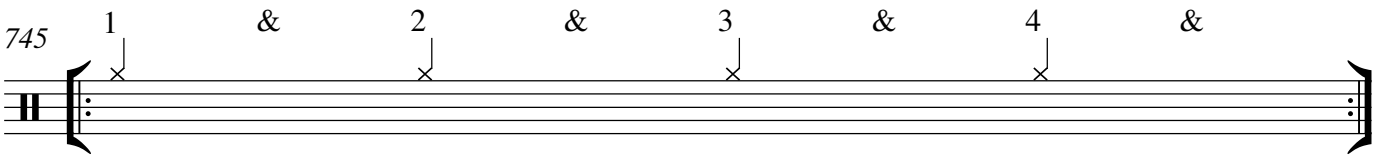


Tocar los siguientes ejercicios con el ostinato de hi hat en negras, contando en voz alta 1 & 2 & 3 & 4 &.

745



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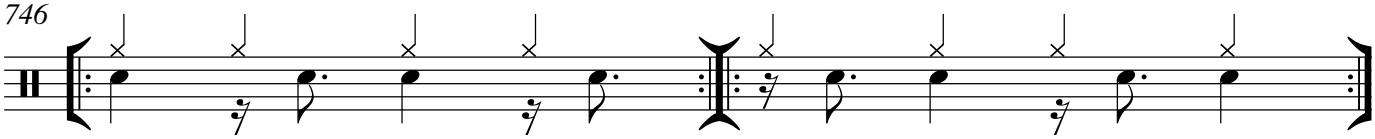

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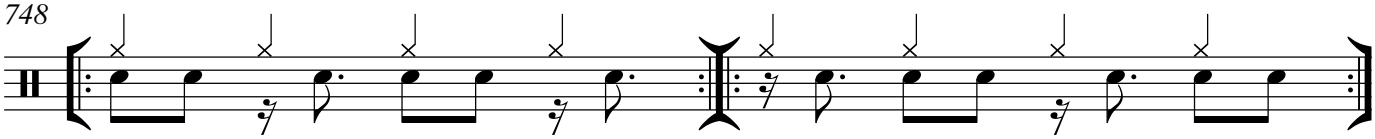

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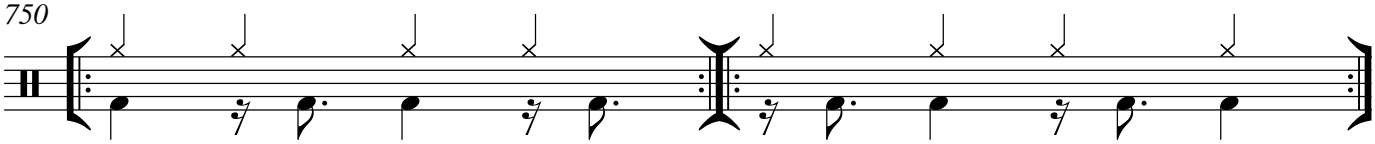

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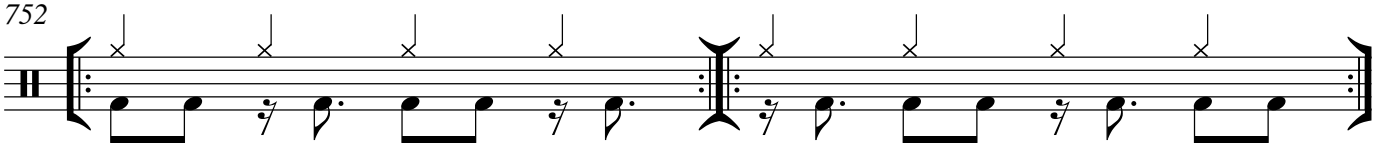

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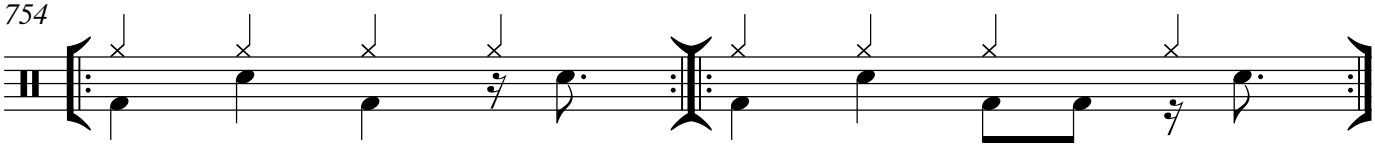

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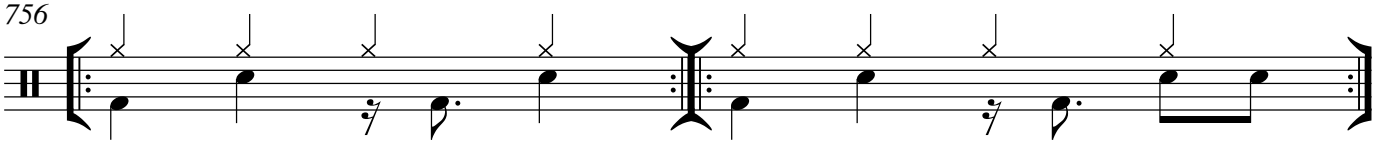

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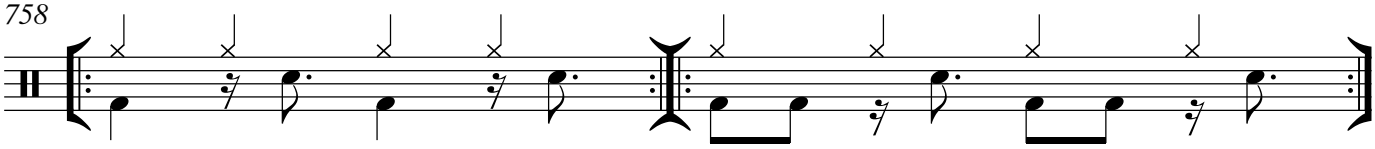

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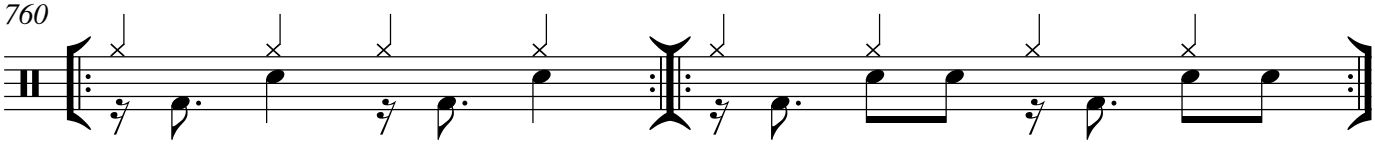

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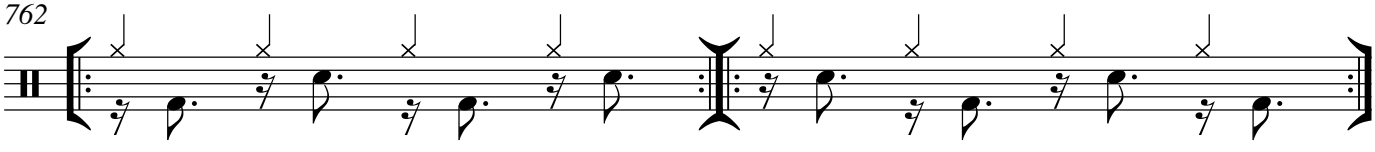

Tocar los siguientes ejercicios con el ostinato de hi hat en semicorcheas, contando en voz alta 1 & 2 & 3 & 4 &.

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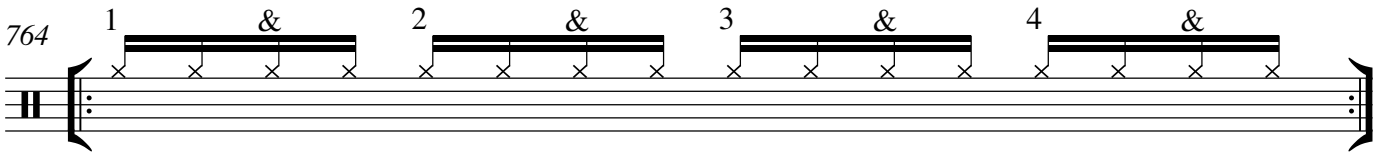

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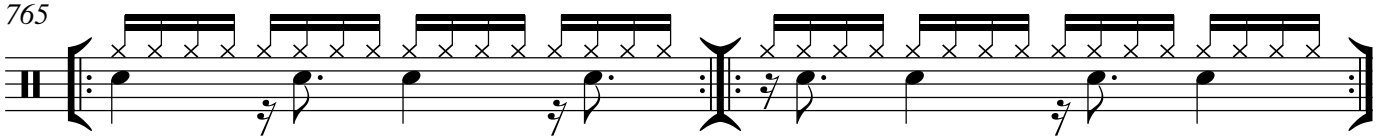

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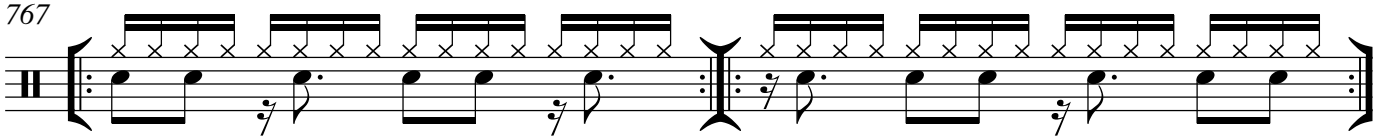

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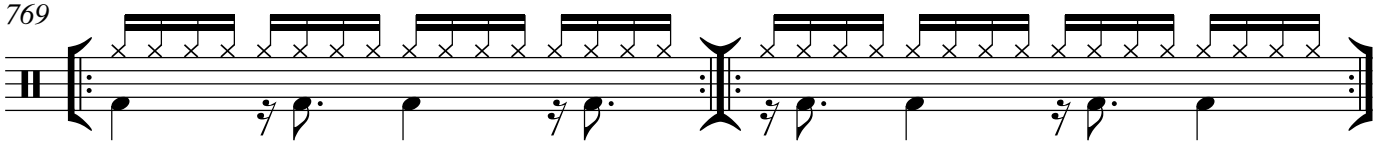

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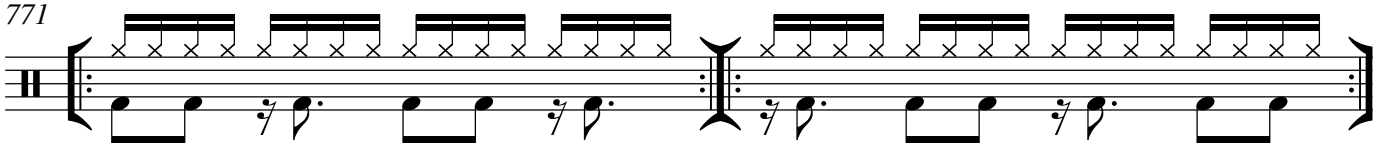

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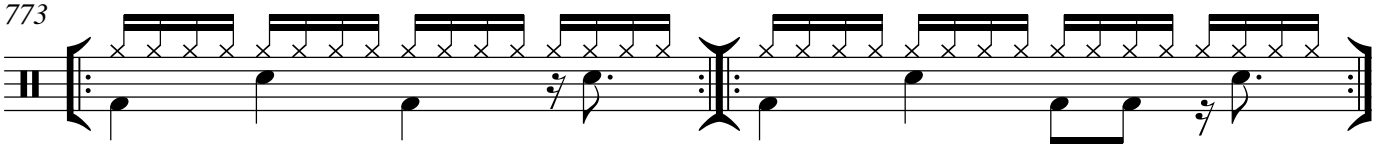

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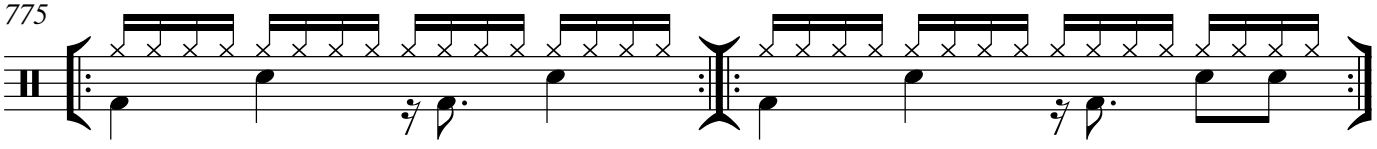

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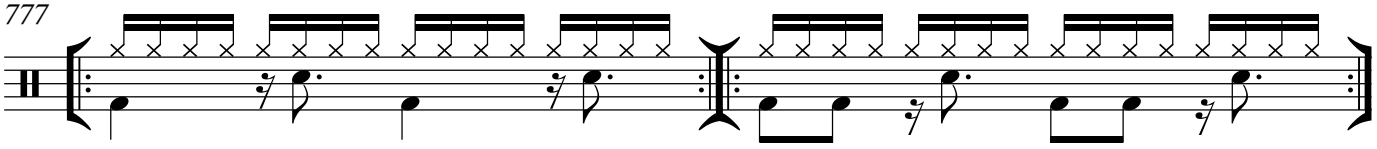

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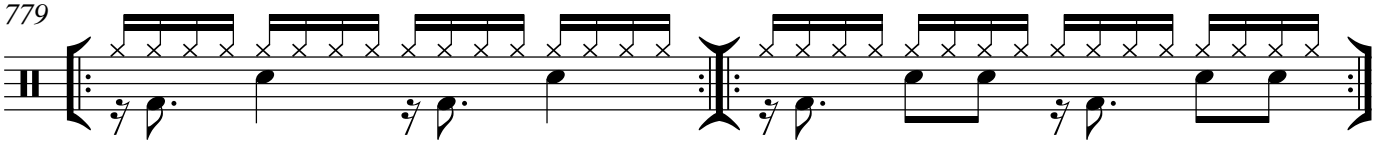

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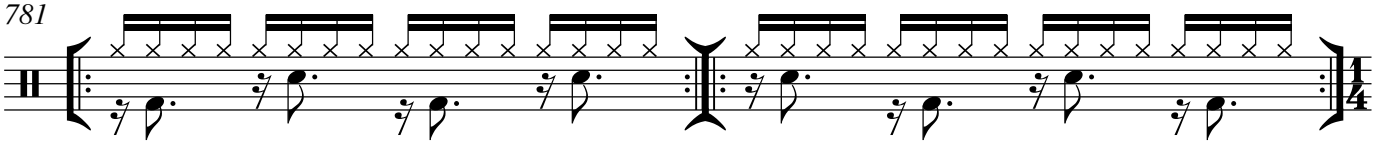
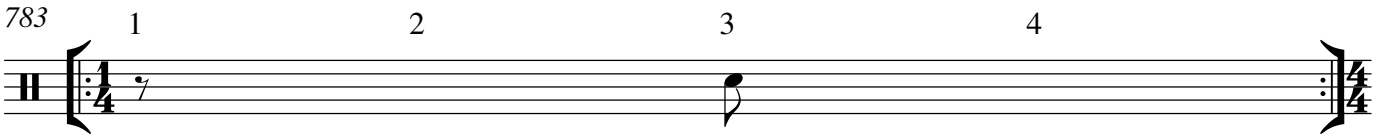


Silencio de corchea - corchea

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

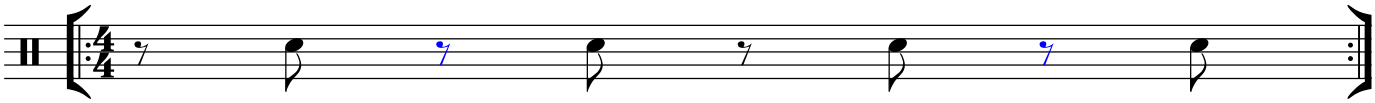
783



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.

784



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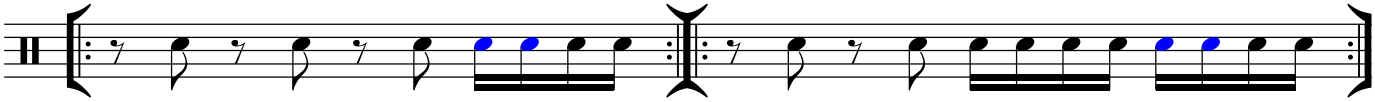

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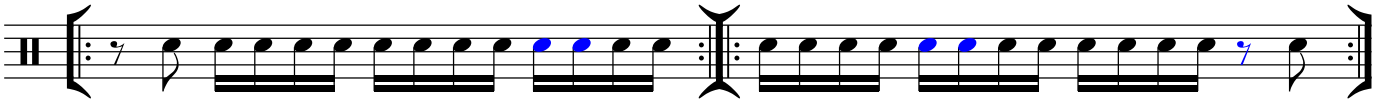

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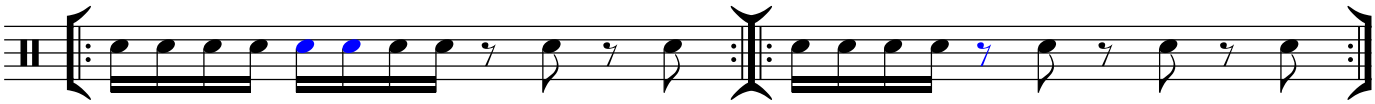

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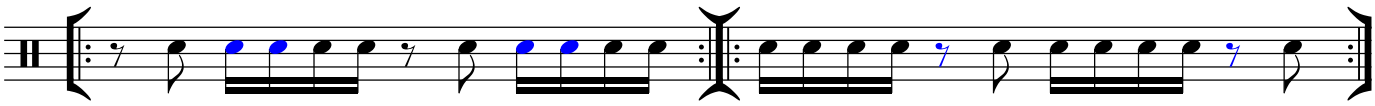

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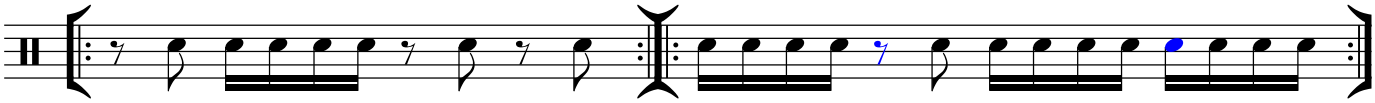

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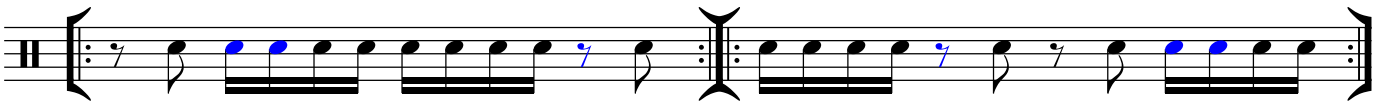

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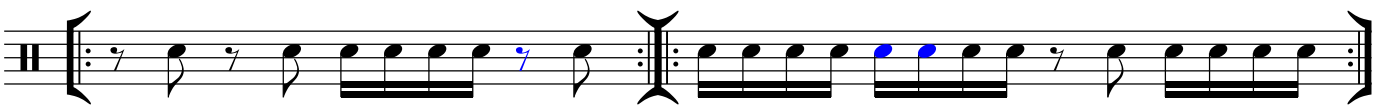
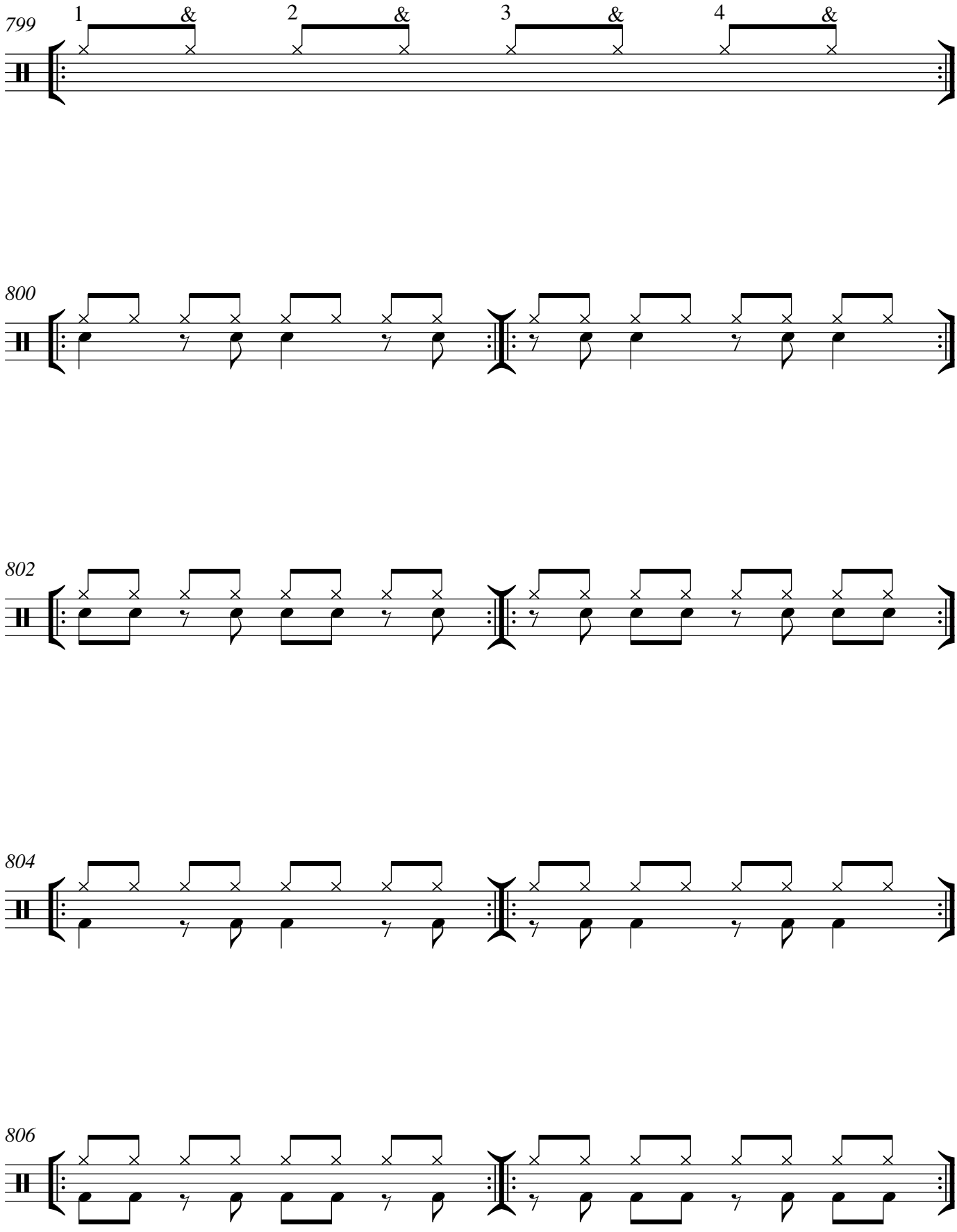


Tocar los siguientes ejercicios con el ostinato de hi hat en corcheas, contando en voz alta 1 & 2 & 3 & 4 &.



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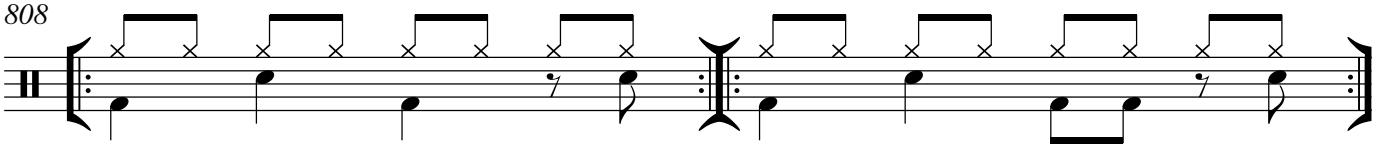

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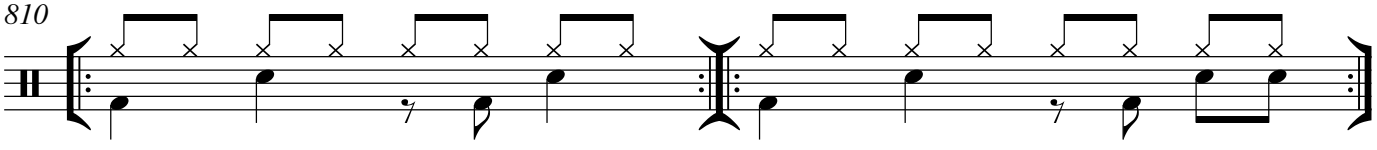

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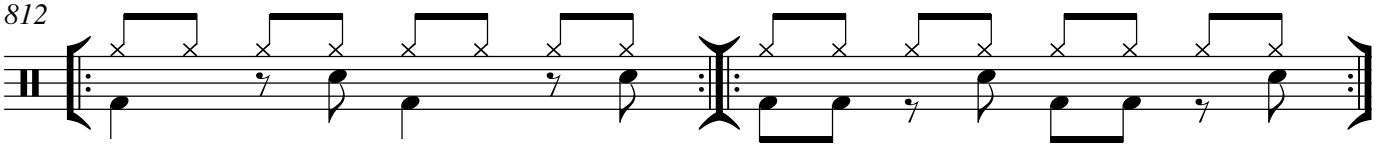

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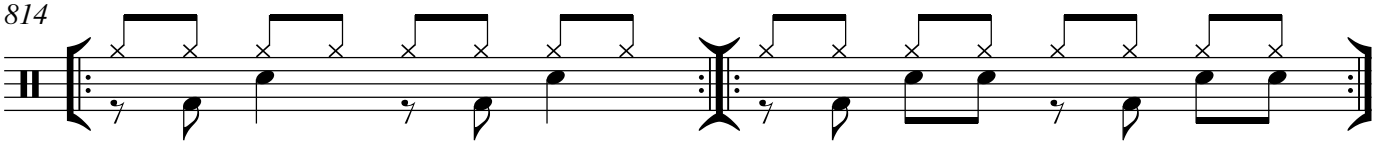

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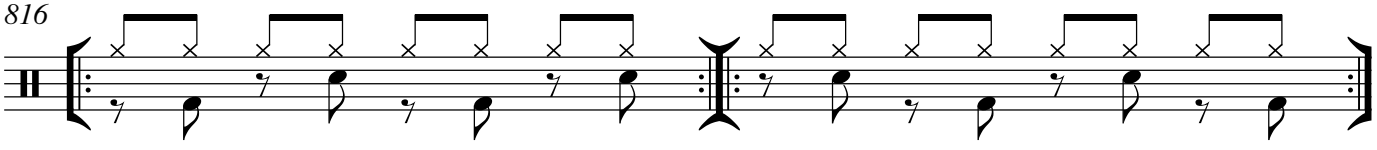

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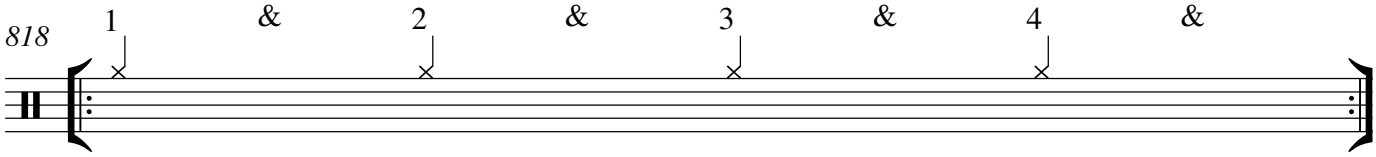

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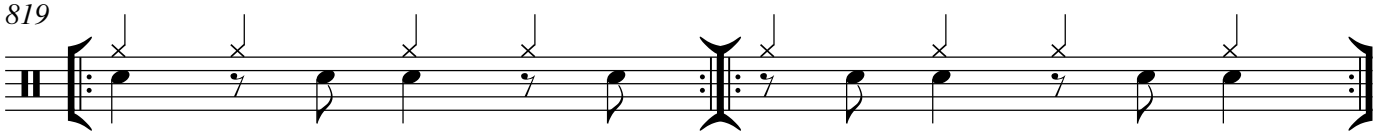

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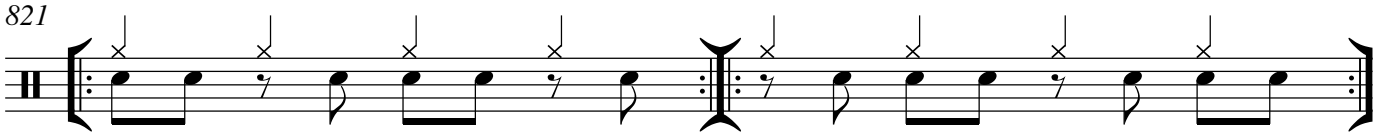

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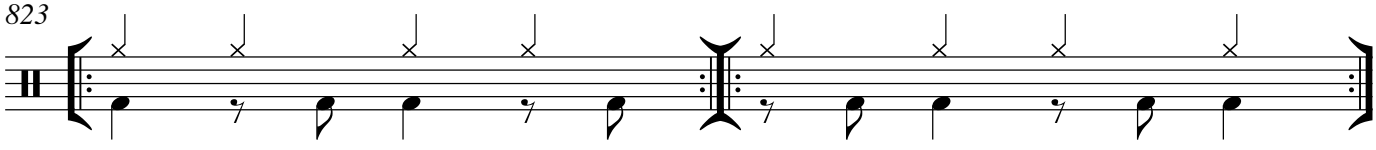

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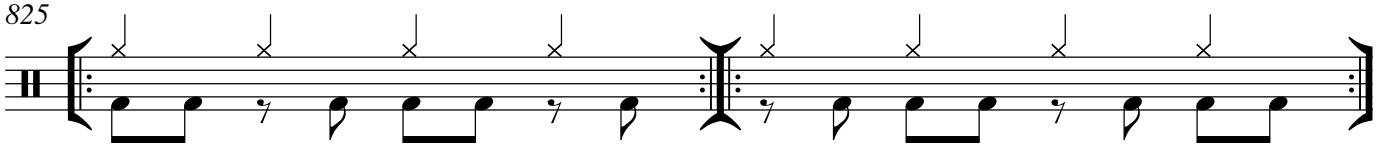

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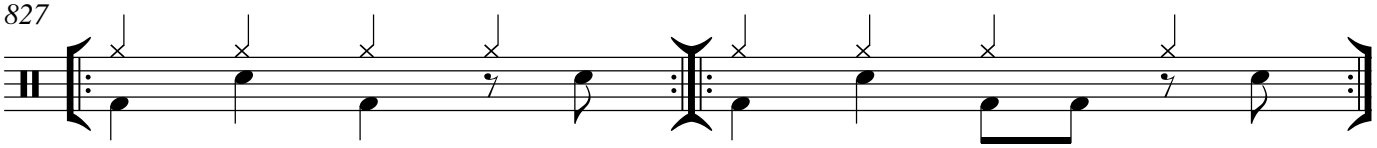

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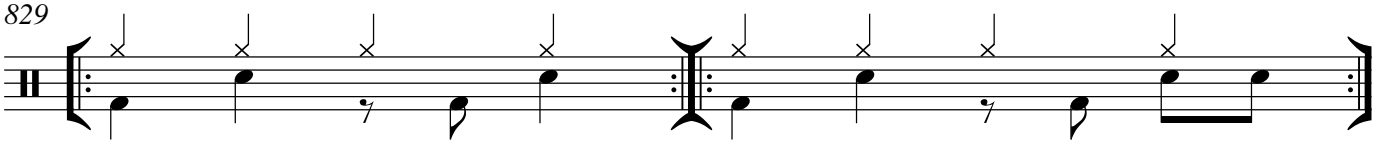

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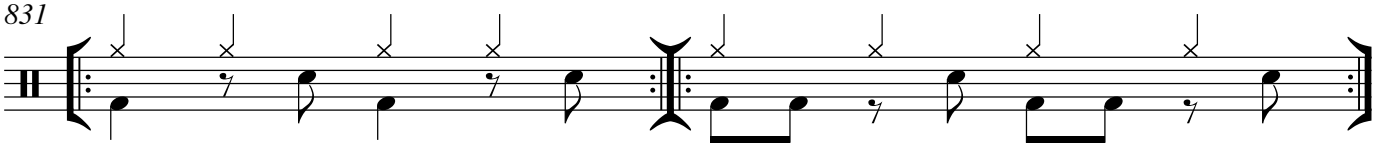

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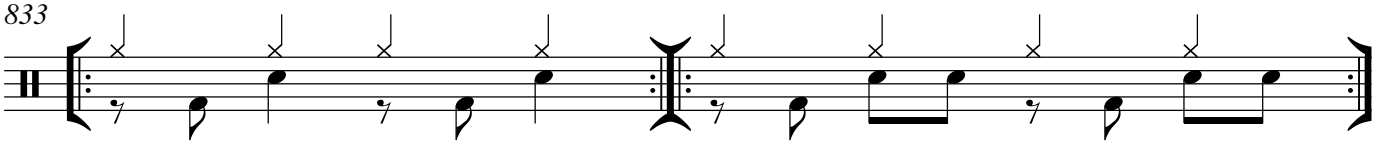

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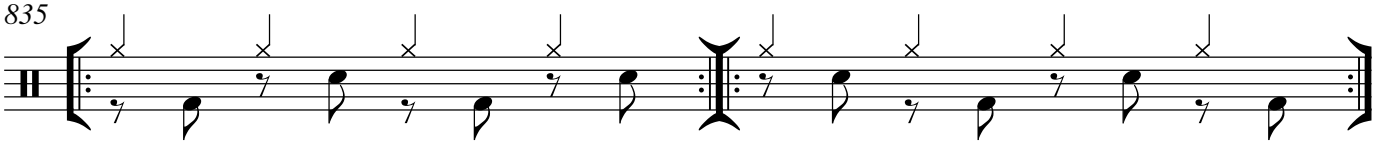

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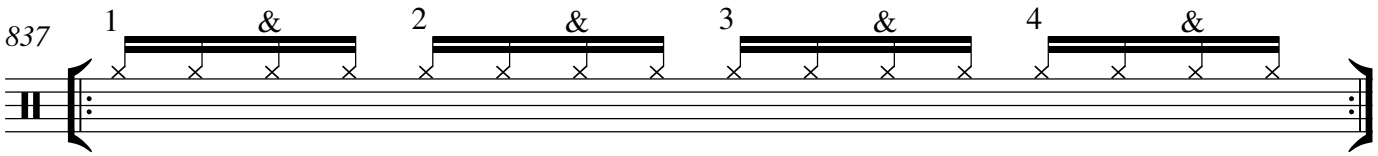

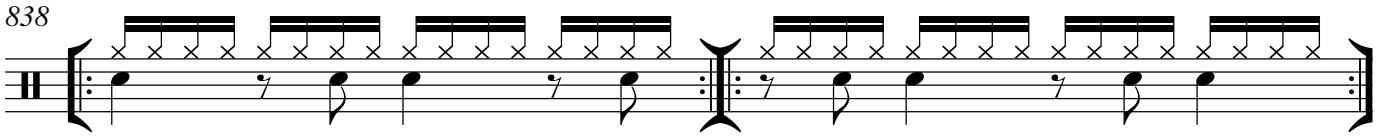

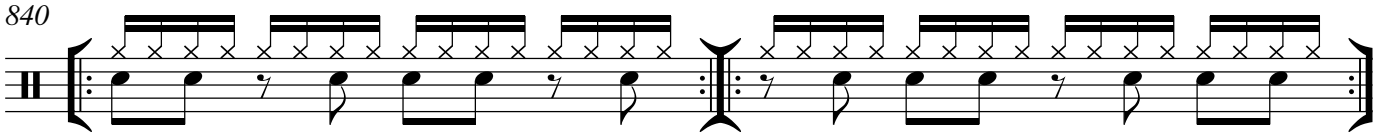

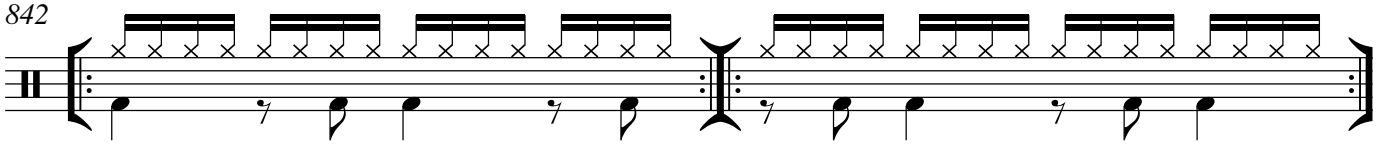

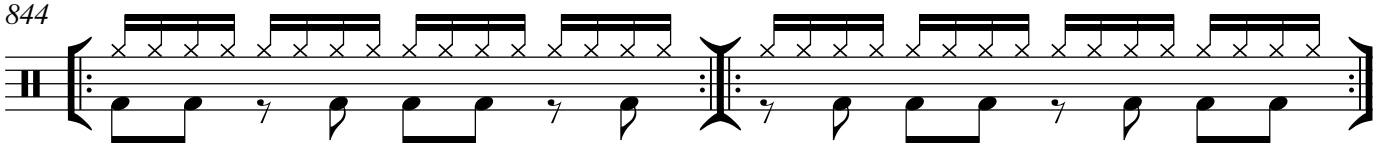

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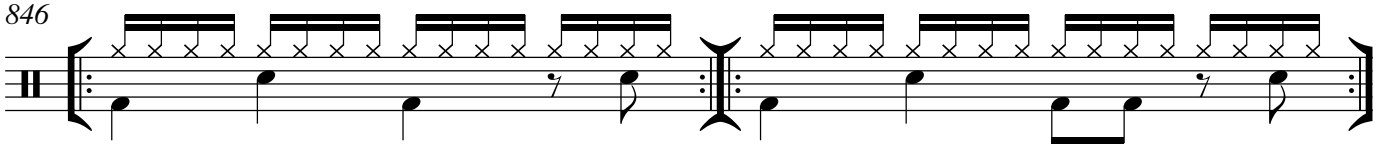

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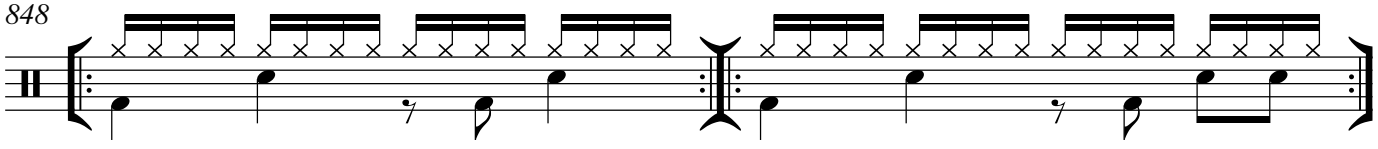

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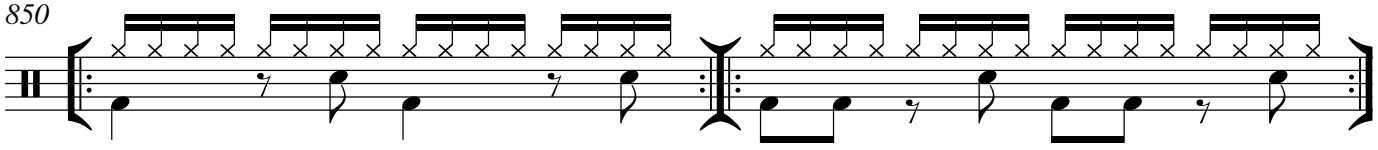

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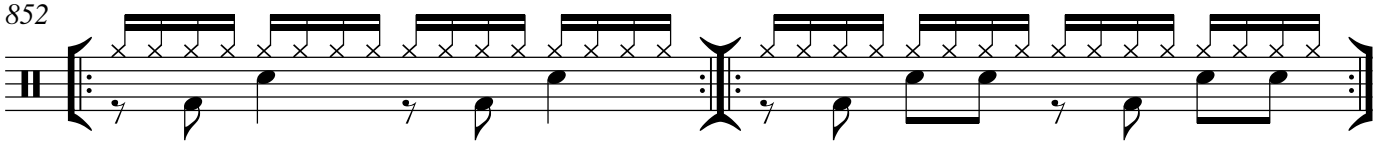

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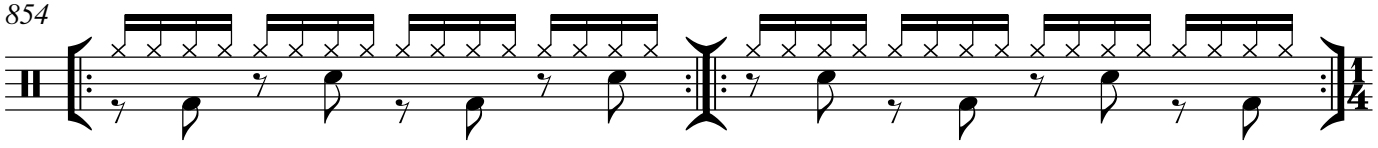
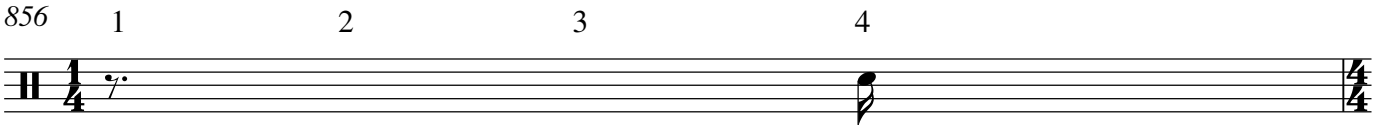


Silencio de corchea con puntillo - semicorchea

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

856



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.

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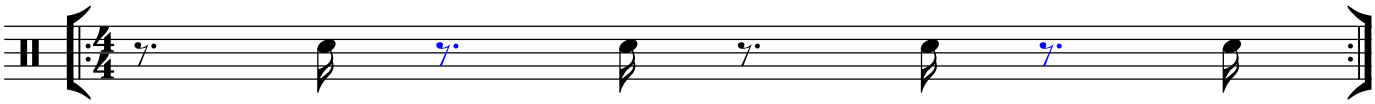

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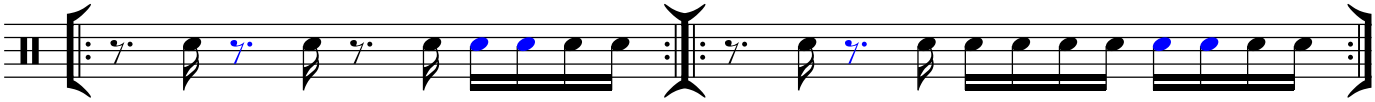

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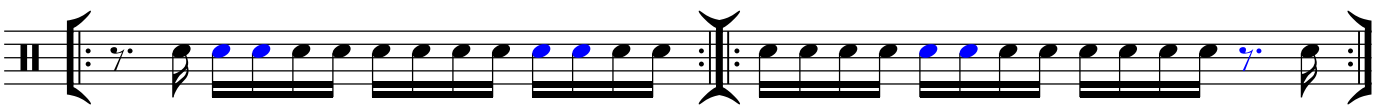

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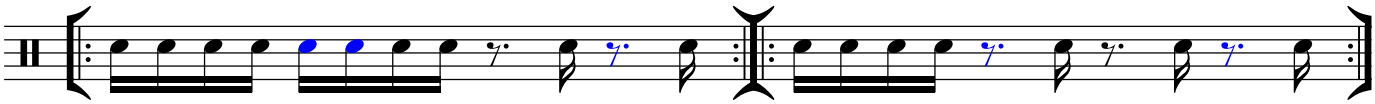

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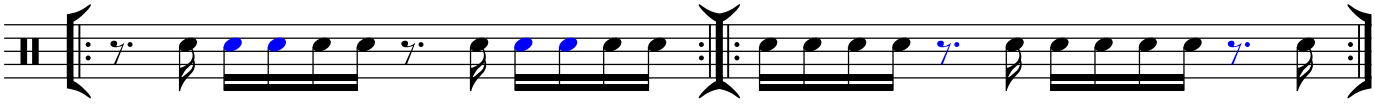

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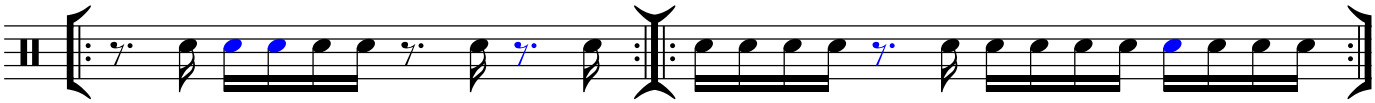

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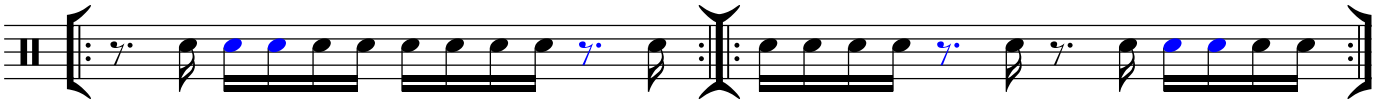

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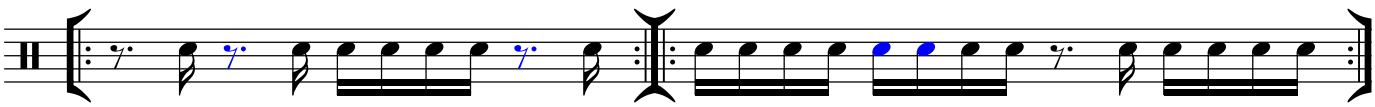

Tocar los siguientes ejercicios con el ostinato de hi hat en corcheas, contando en voz alta 1 & 2 & 3 & 4 &.

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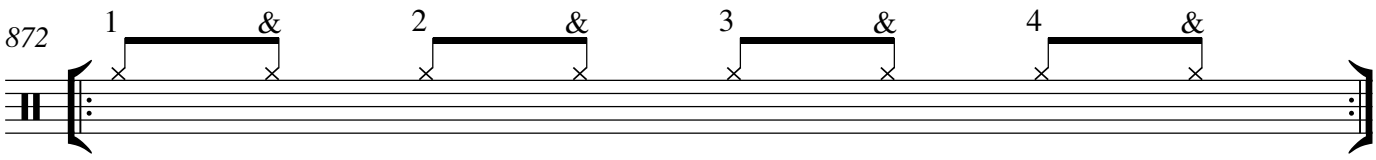

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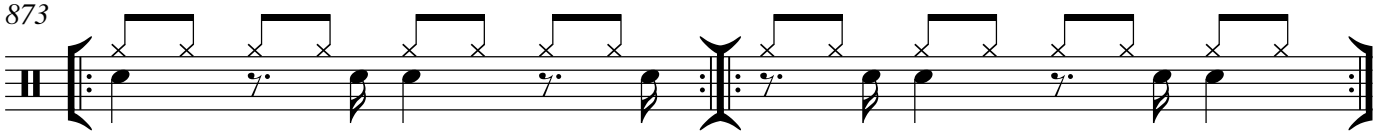

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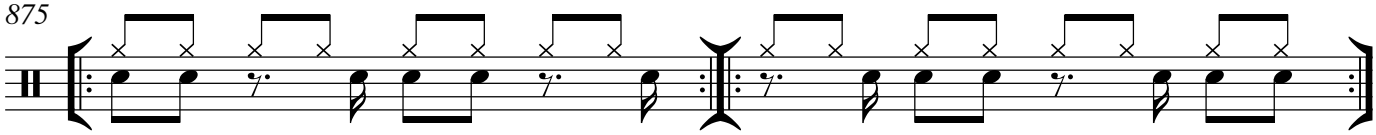

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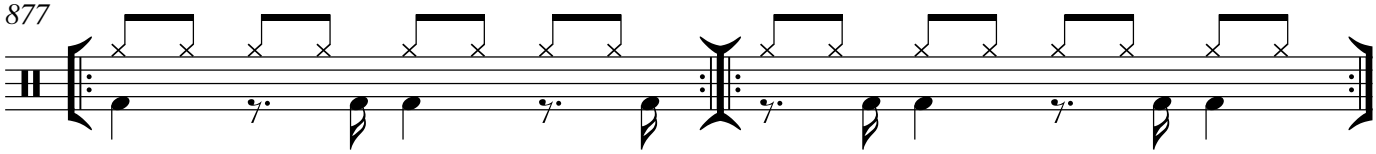

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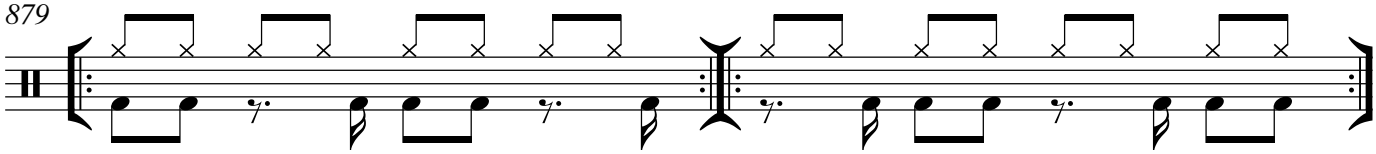

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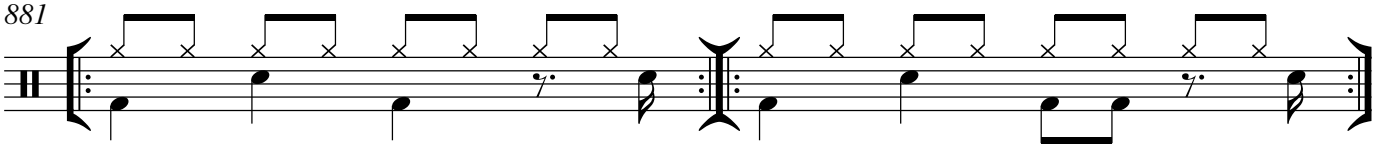

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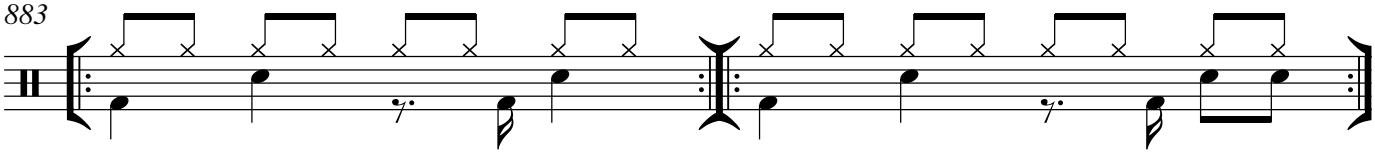

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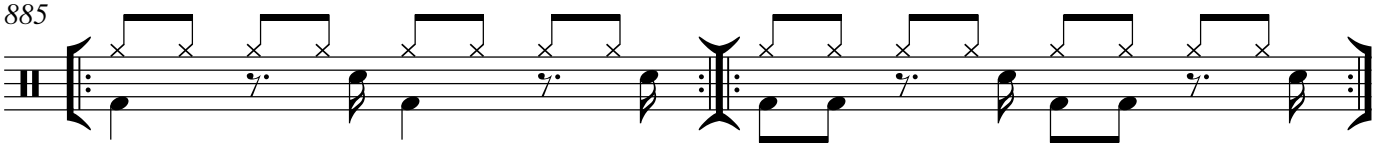

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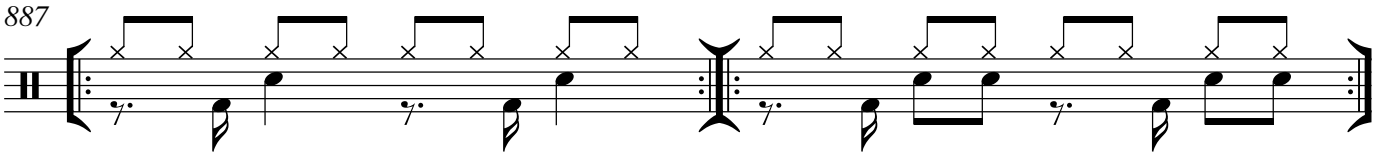

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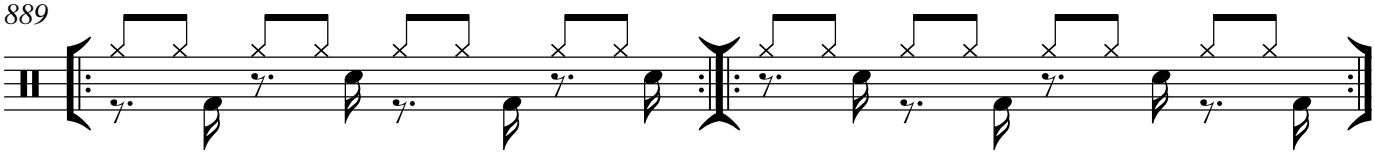

Tocar los siguientes ejercicios con el ostinato de hi hat en negras, contando en voz alta 1 & 2 & 3 & 4 &.

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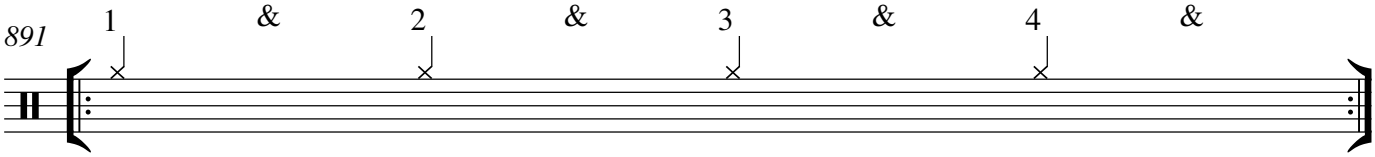

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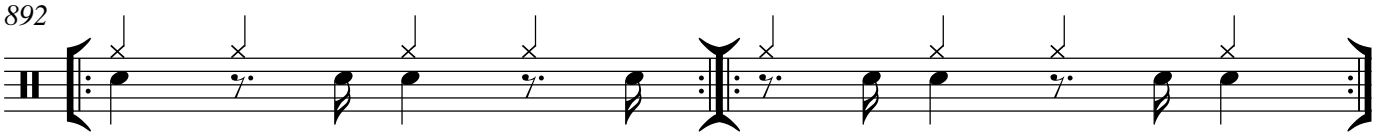

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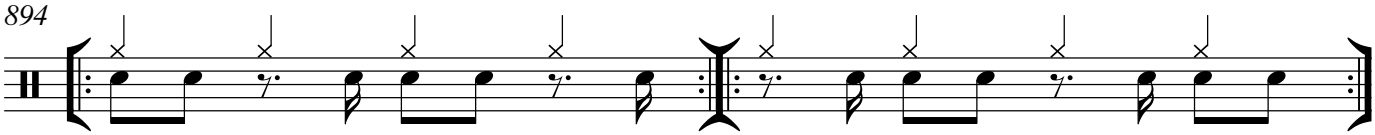

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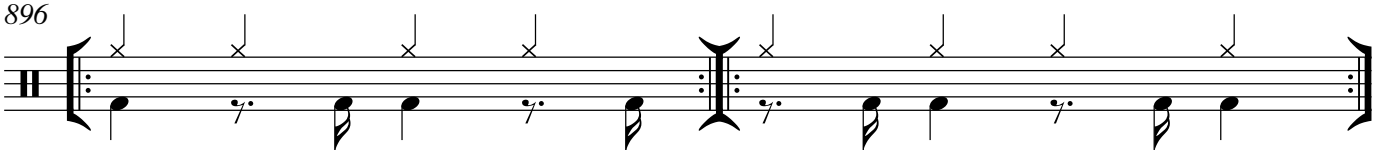

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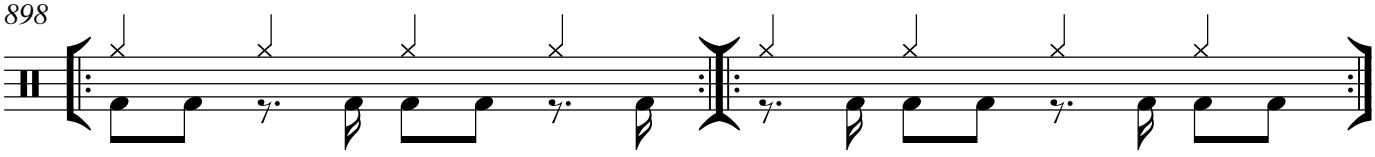

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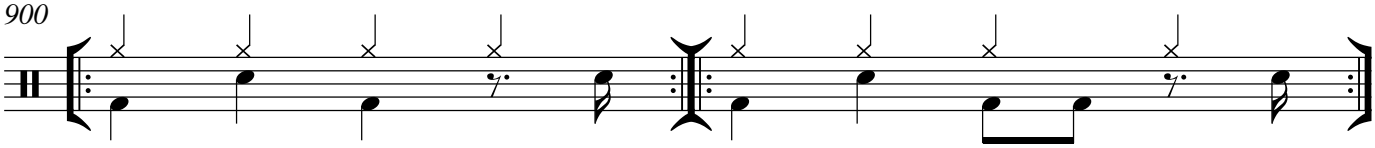

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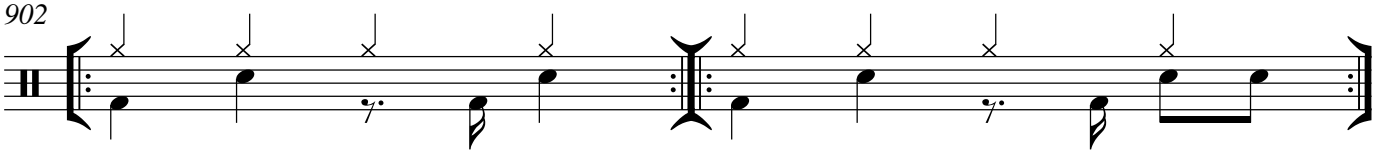

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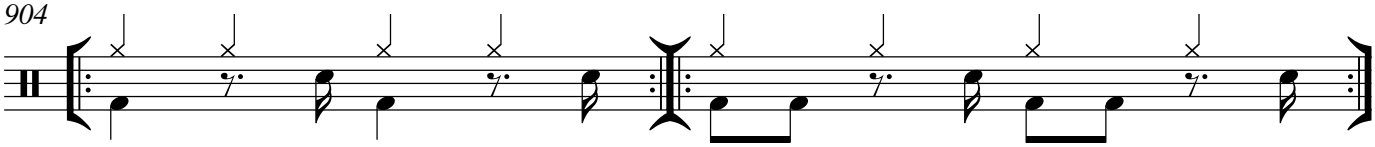

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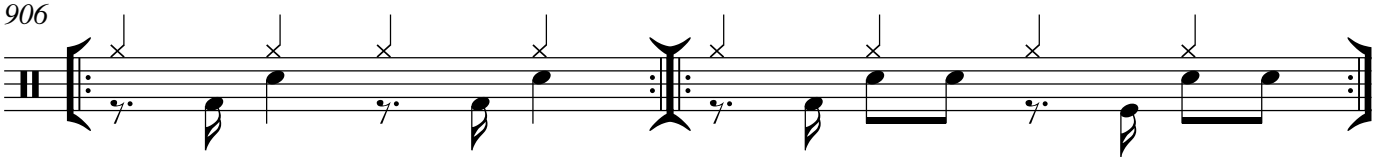

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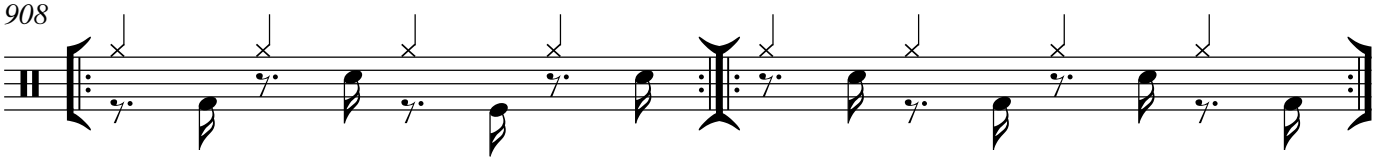

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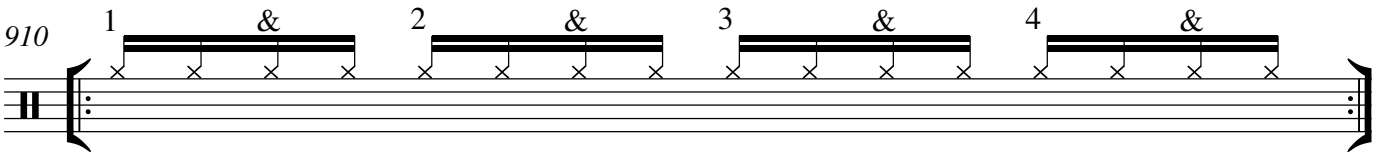

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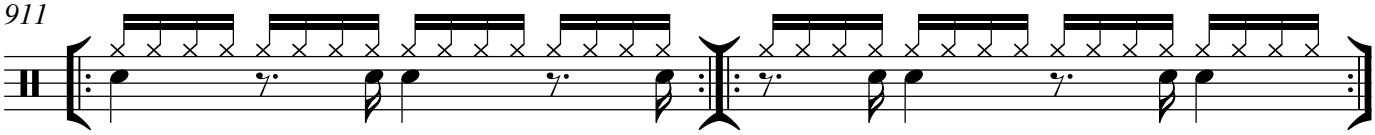

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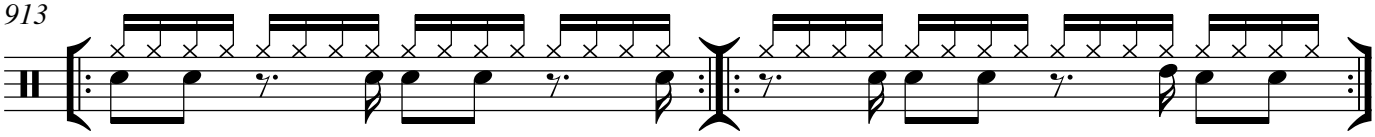

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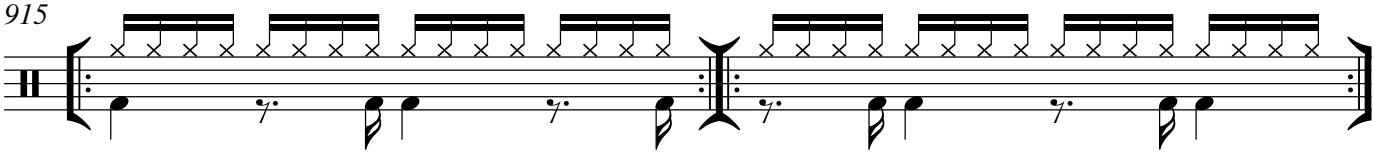

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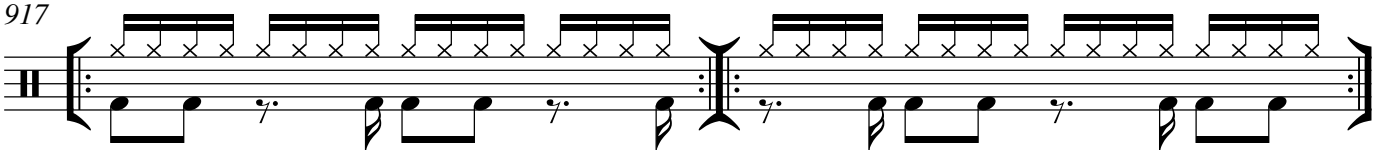

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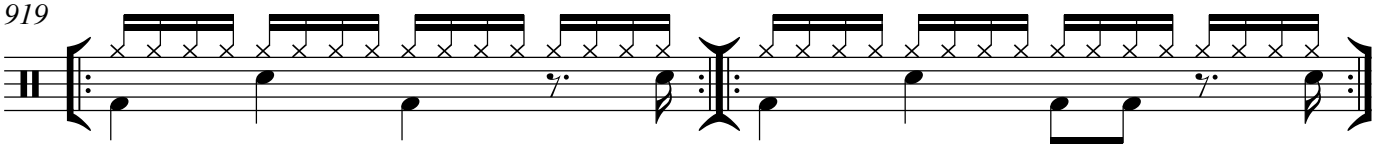

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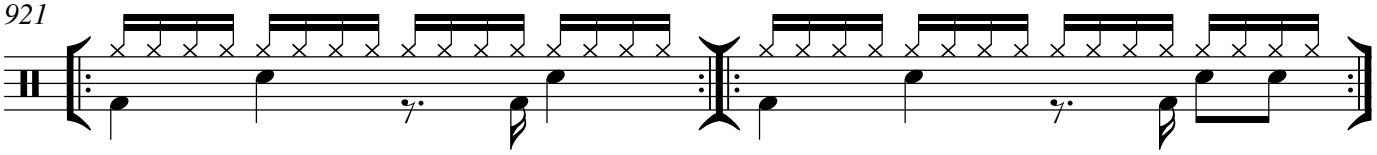

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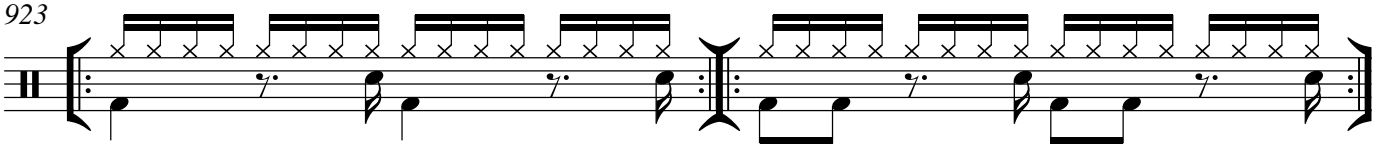

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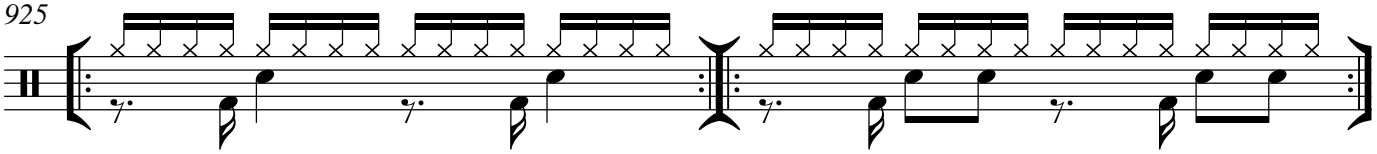

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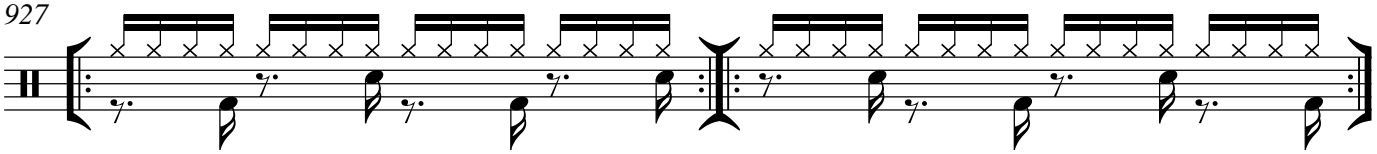

Breaks (parte II)

Manuel Enrique Bartholdy

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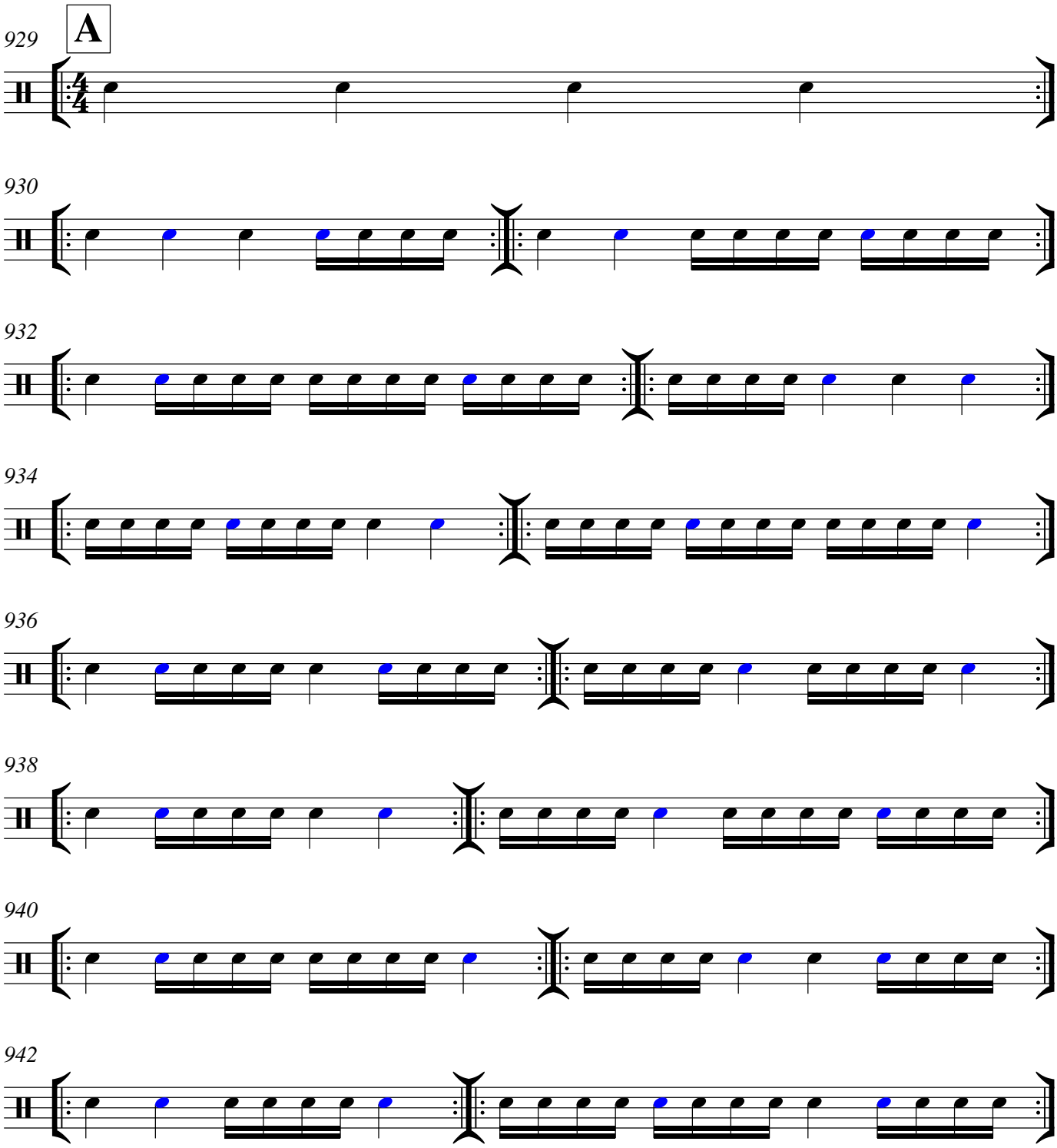
4-En lo posible marcar negras con hi-hat pisado.



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B

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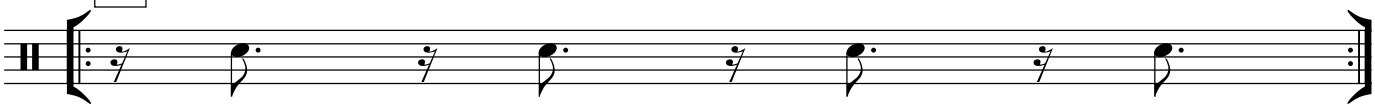

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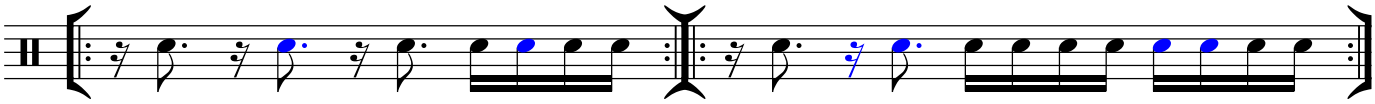

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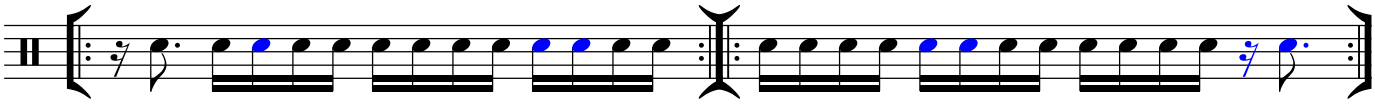

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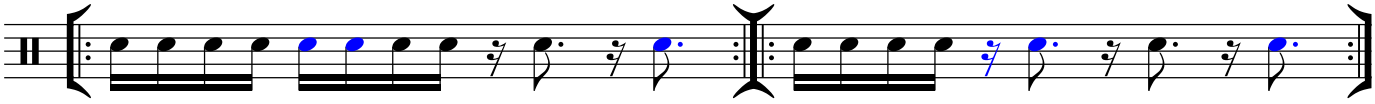

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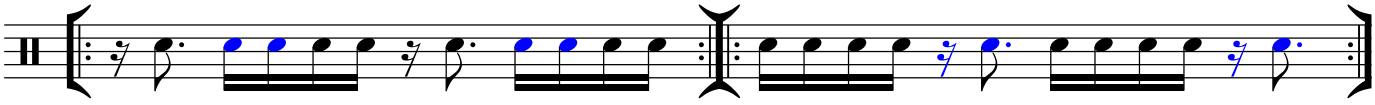

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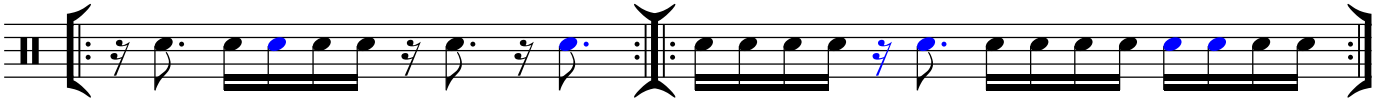

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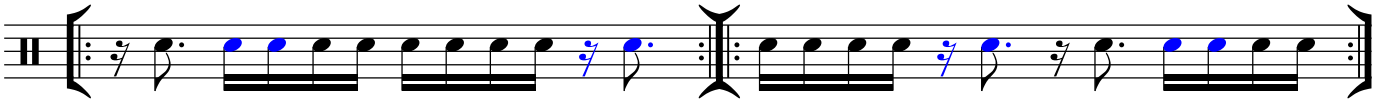

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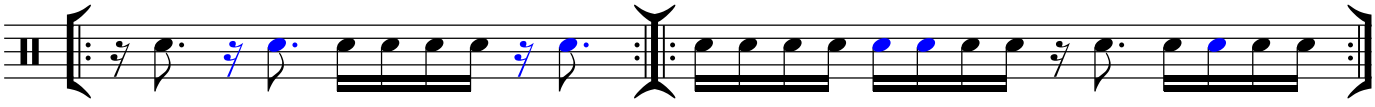

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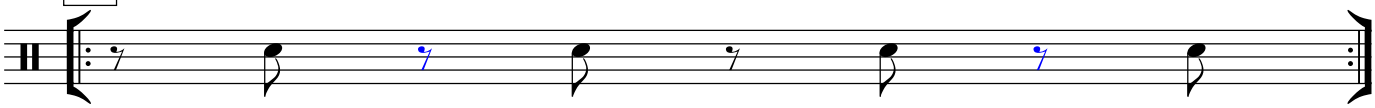

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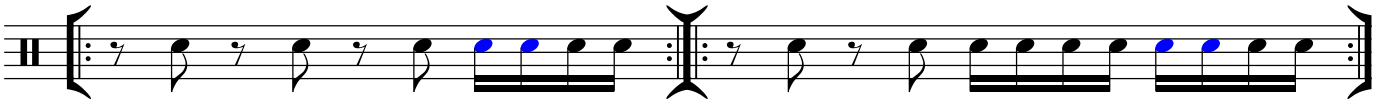

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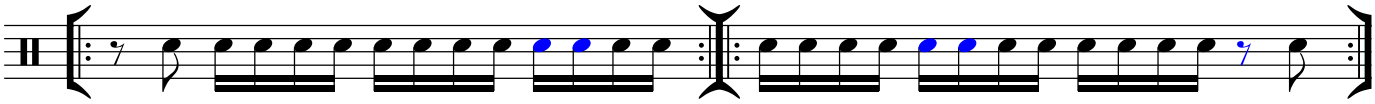

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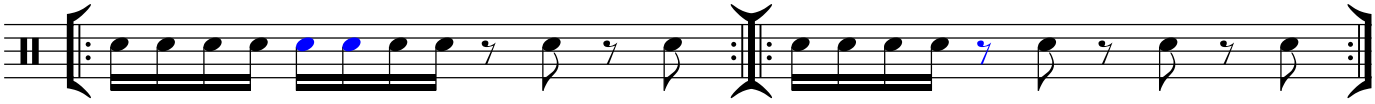

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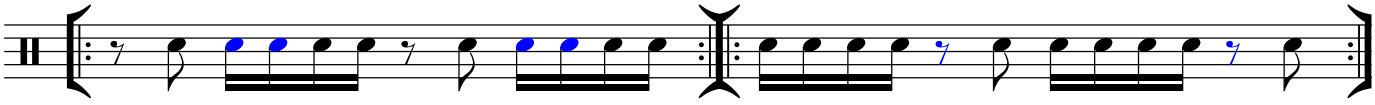

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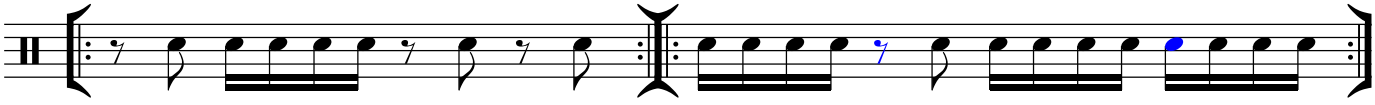

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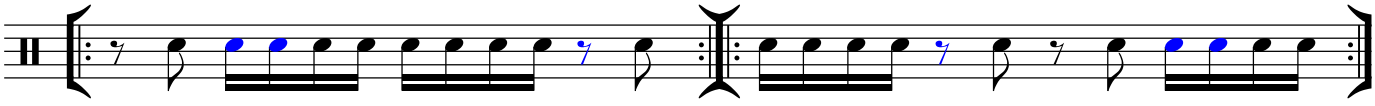

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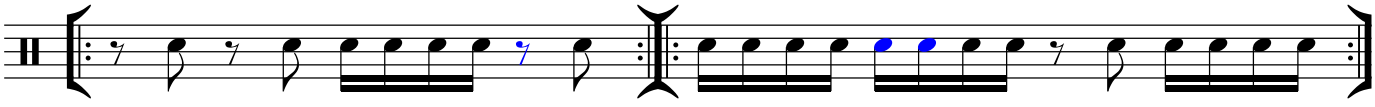

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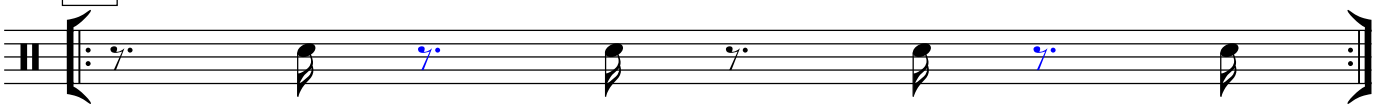

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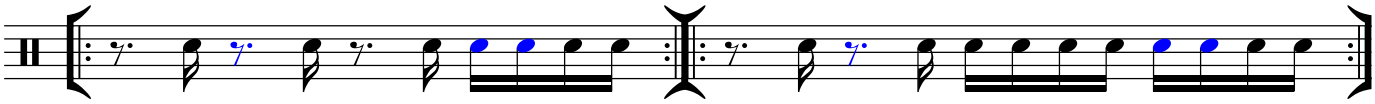

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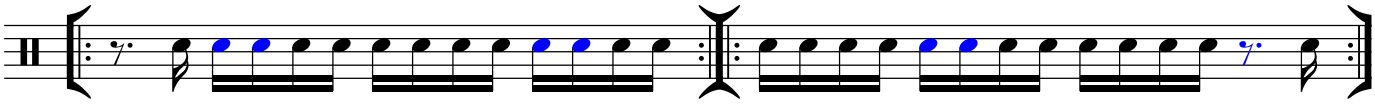

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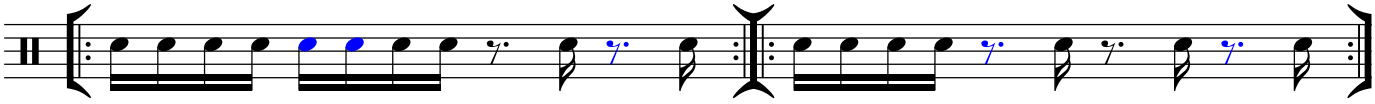

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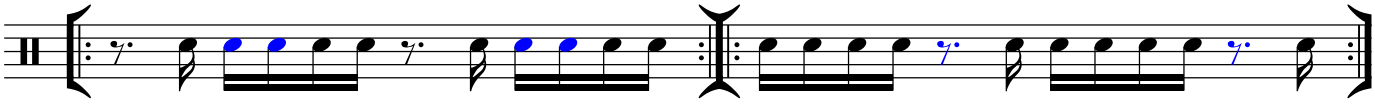

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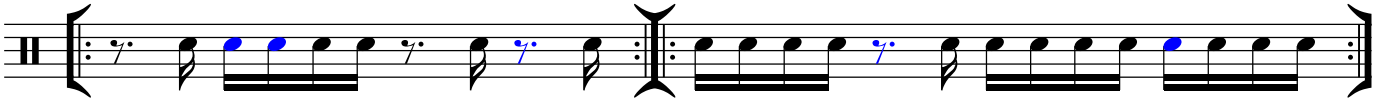

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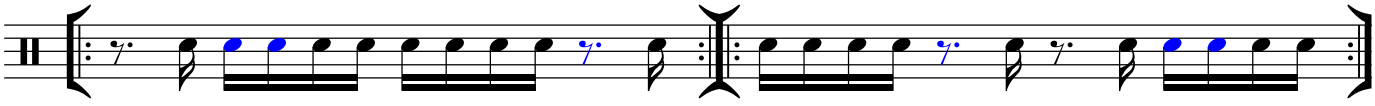

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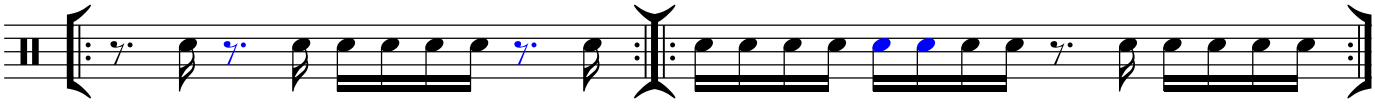
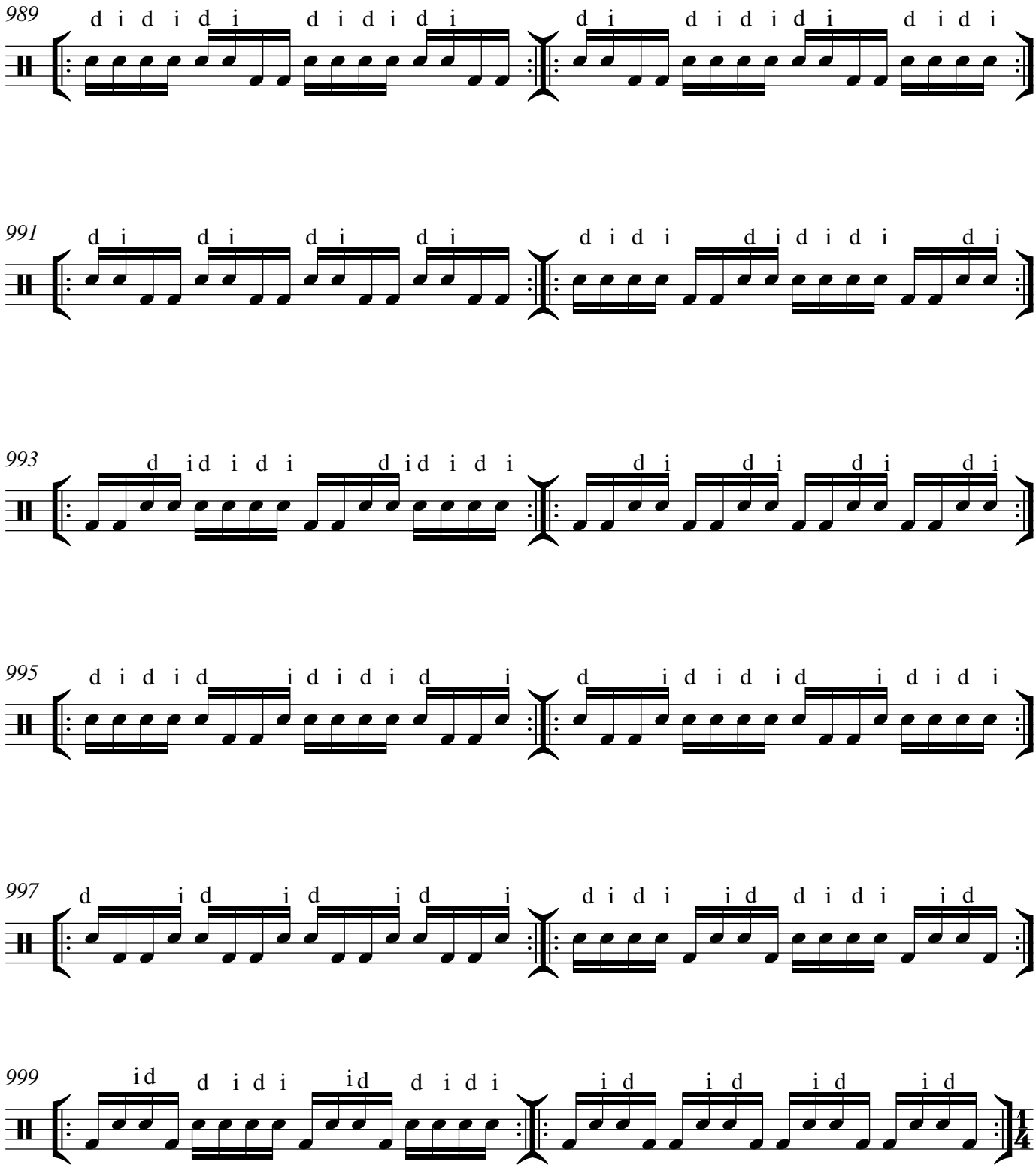


Fraseos lineales en semicorcheas (parte II: 2 y 2)

Forma de estudio:

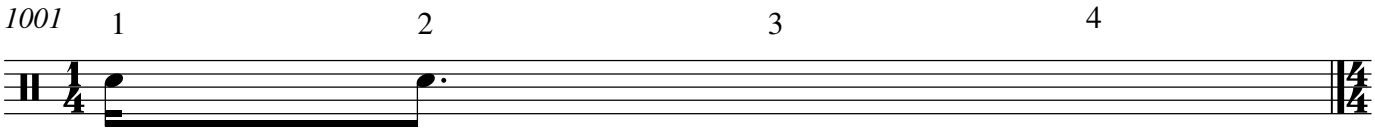
1) Tocar todo tal cual esta escrito.
2) Tocar el primer tiempo en el tambor, el segundo en el tom pequeño, el tercero en el tom medio y el cuarto en el tom de pie.
3) Tocar tres compases de ritmo previo al compas de break.
4) Utilizar nuestra imaginacion para orquestar los breaks en nuestro drumkit,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



Semicorchea - corchea con puntillo

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

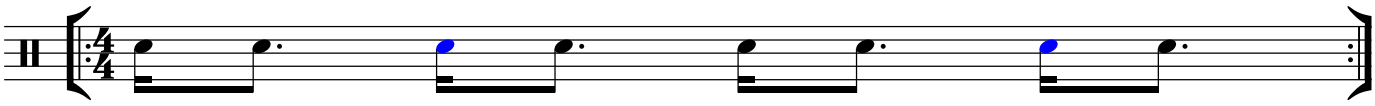
1001



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.

1002



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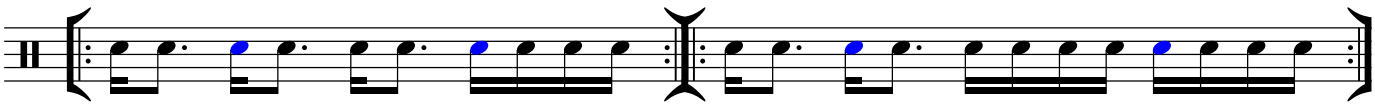

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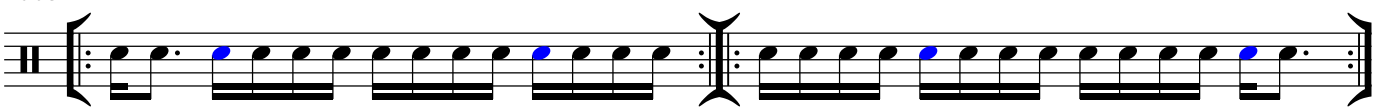

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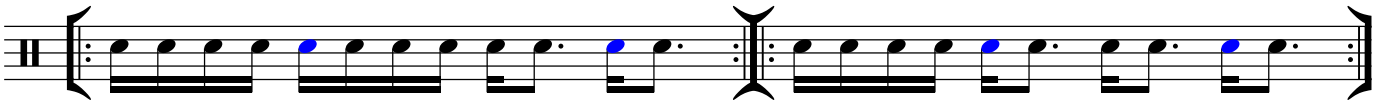

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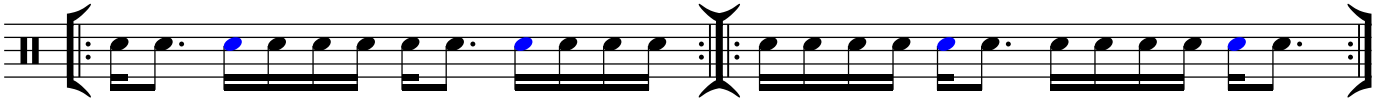

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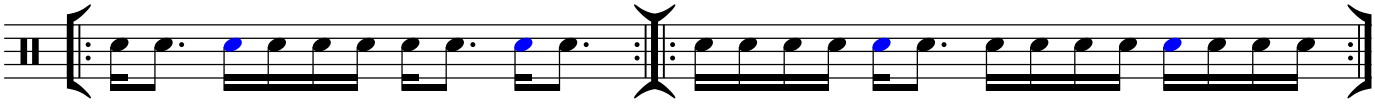

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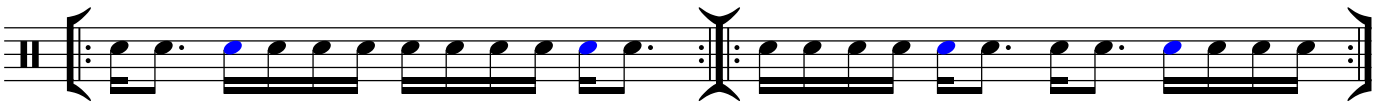

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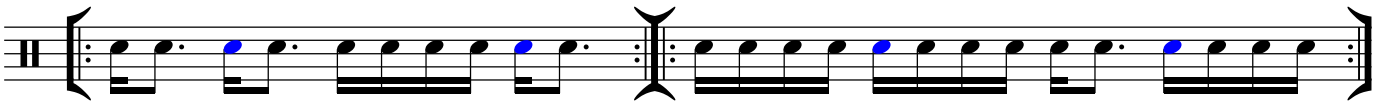

Tocar los siguientes ejercicios con el ostinato de hi hat en corcheas, contando en voz alta 1 & 2 & 3 & 4 &.

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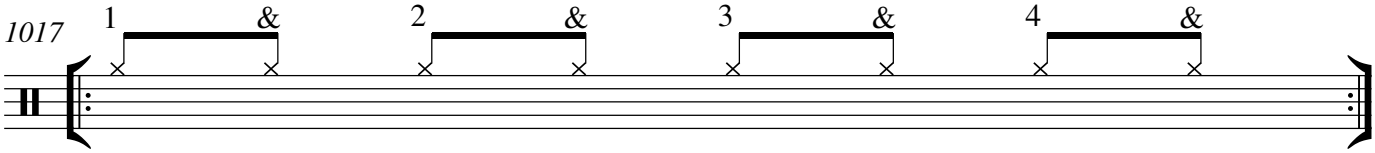

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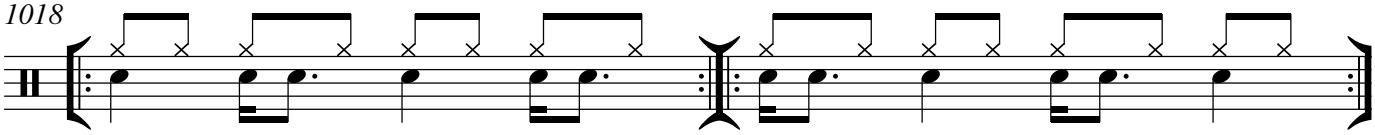

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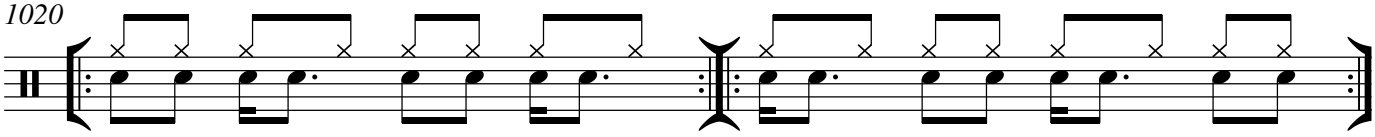

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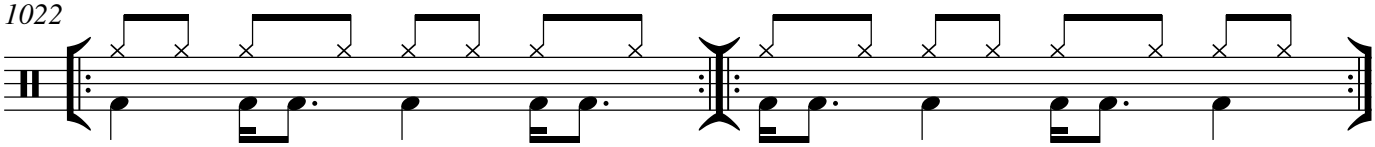

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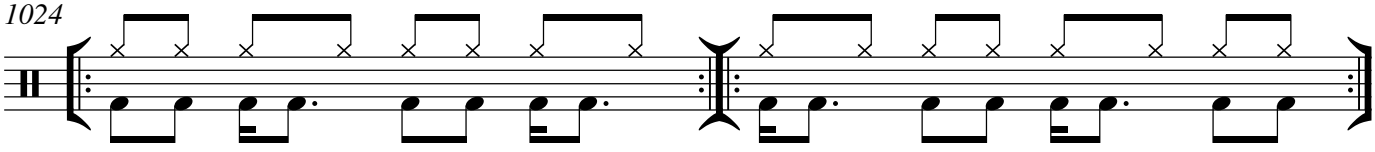

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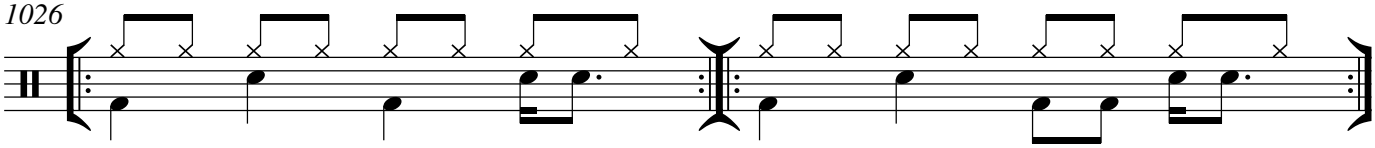

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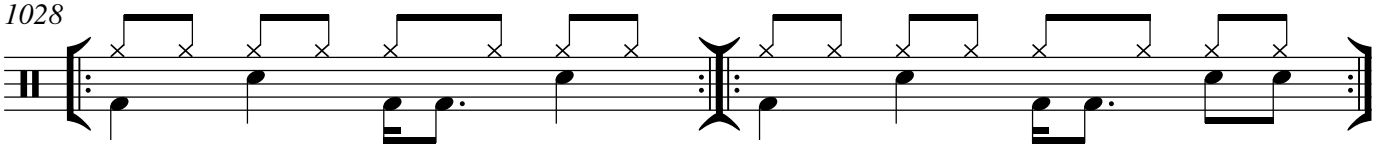

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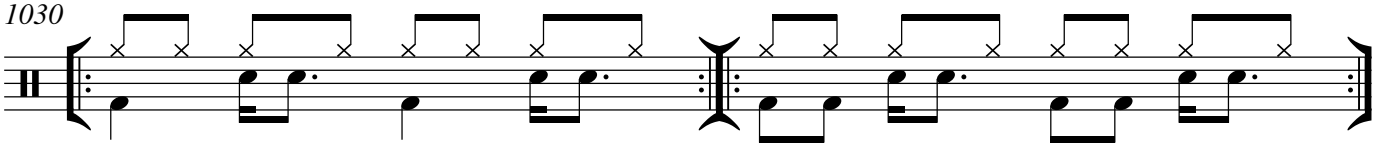

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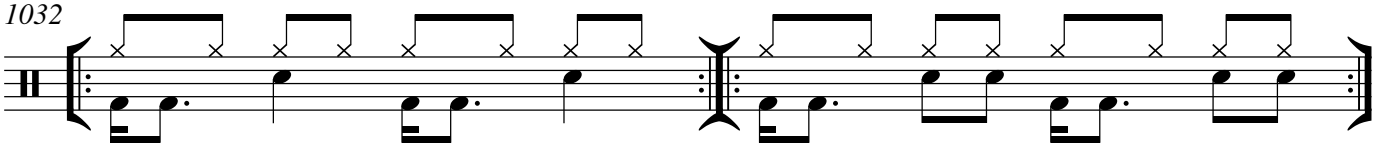

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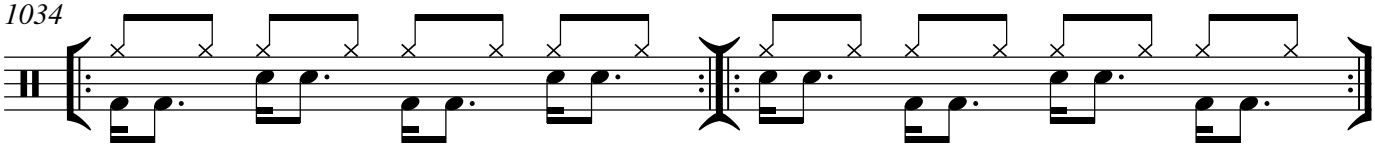

Tocar los siguientes ejercicios con el ostinato de hi hat en negras, contando en voz alta 1 & 2 & 3 & 4 &.

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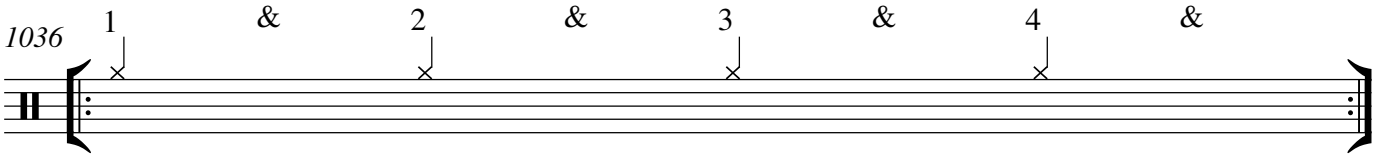

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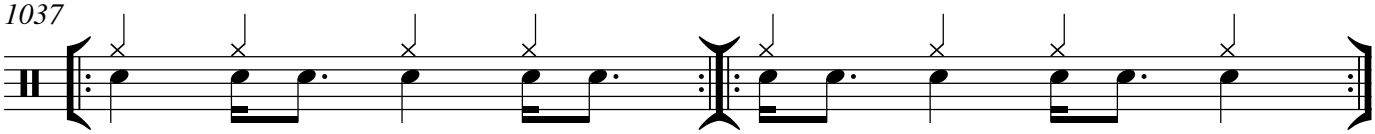

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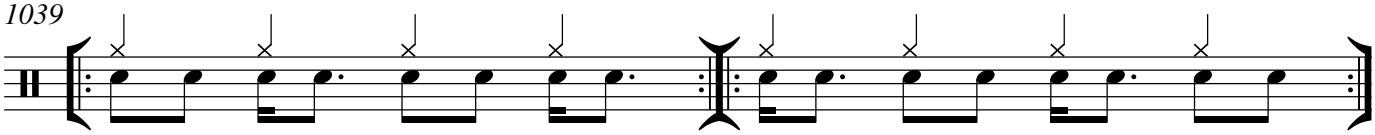

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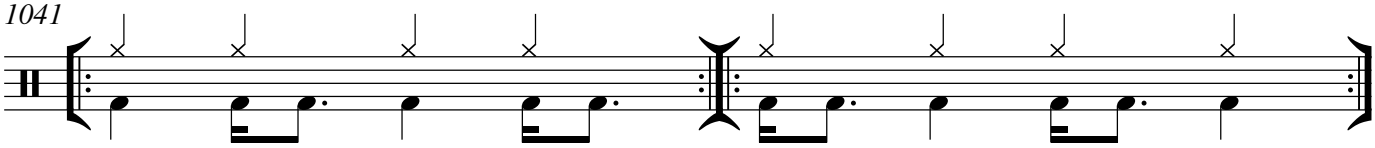

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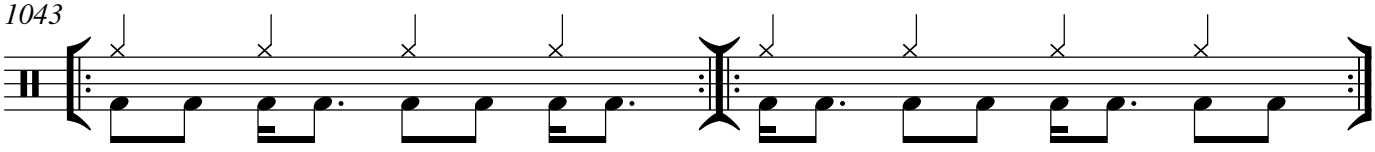

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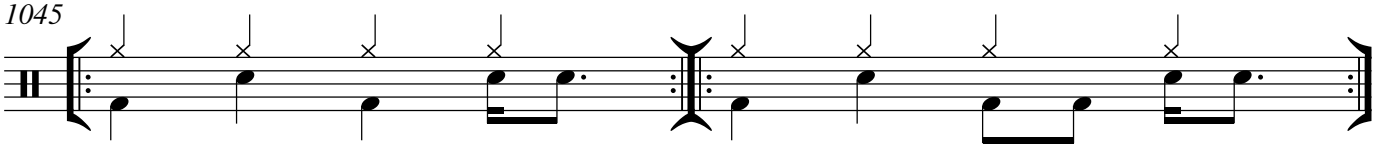

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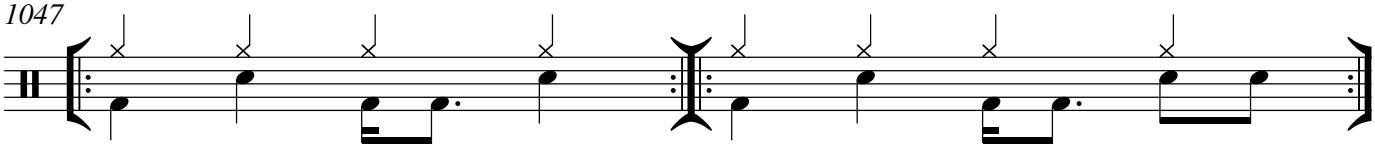

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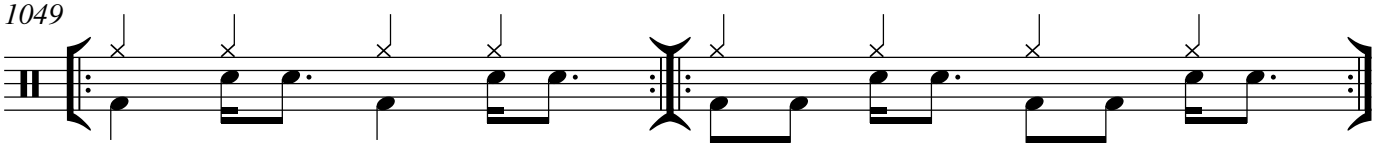

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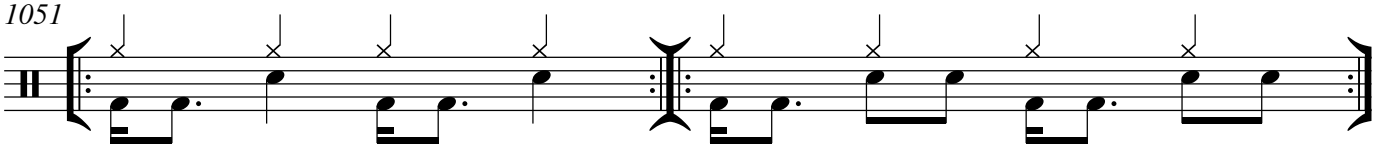

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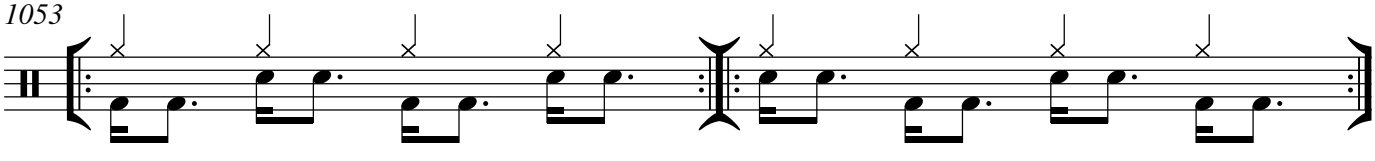

Tocar los siguientes ejercicios con el ostinato de hi hat en semicorcheas, contando en voz alta 1 & 2 & 3 & 4 &.

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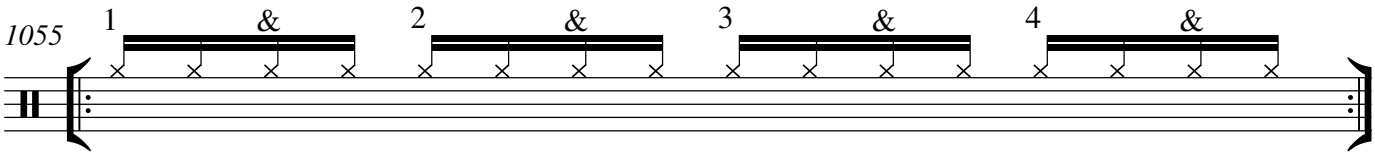

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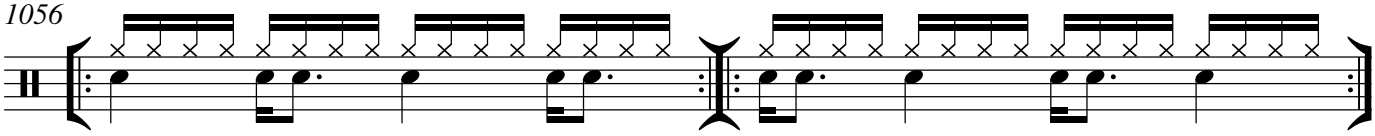

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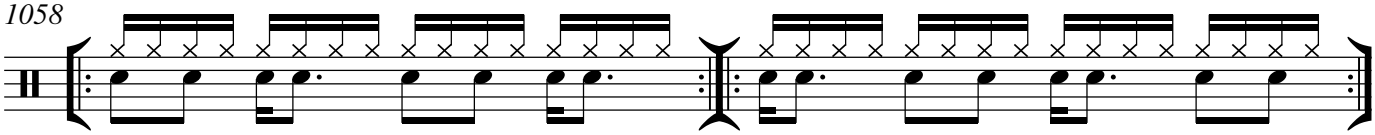

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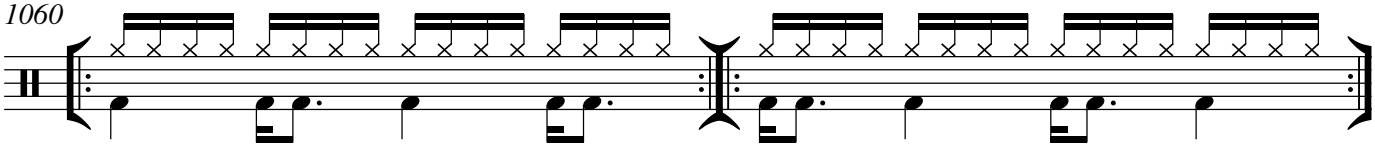

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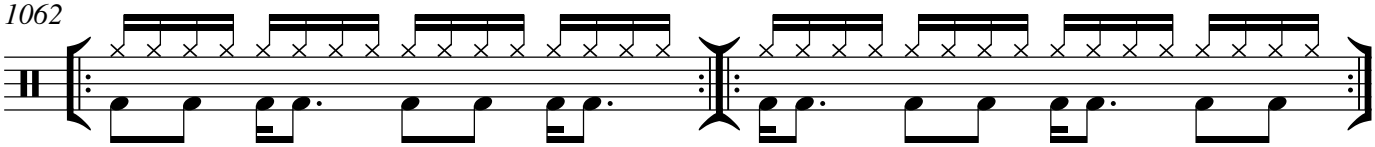

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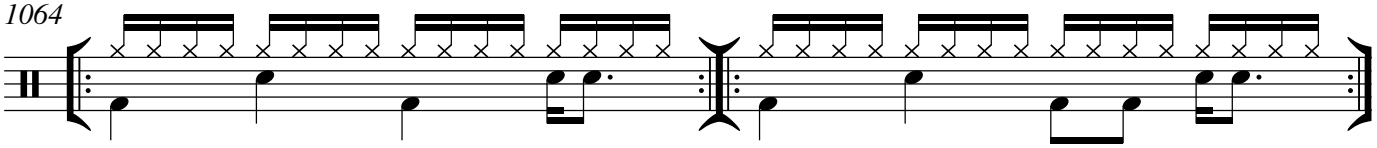

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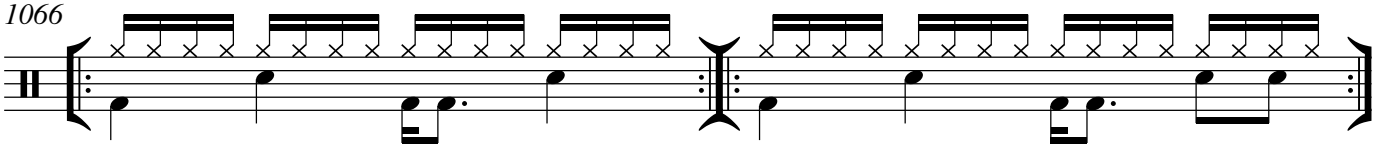

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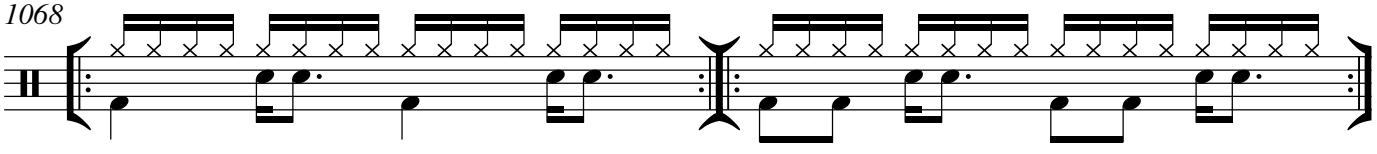

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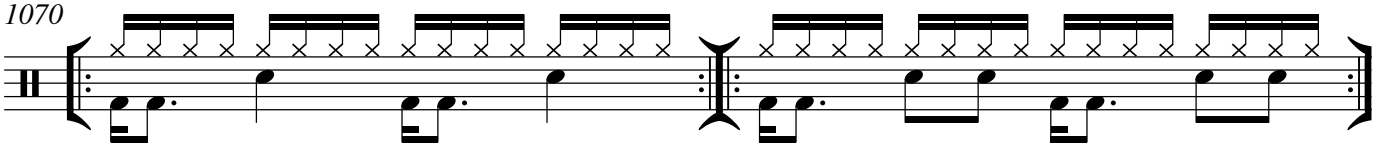

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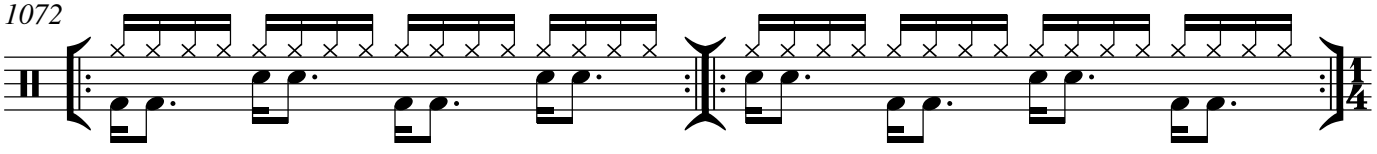
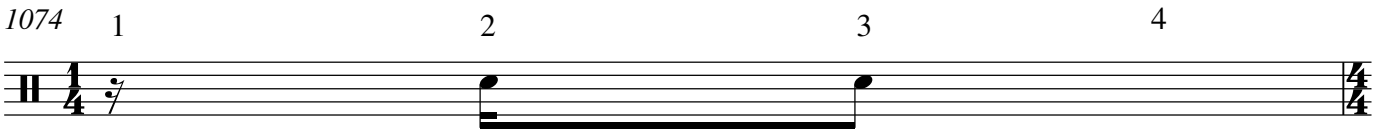


Silencio de semicorchea - semicorchea - corchea

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

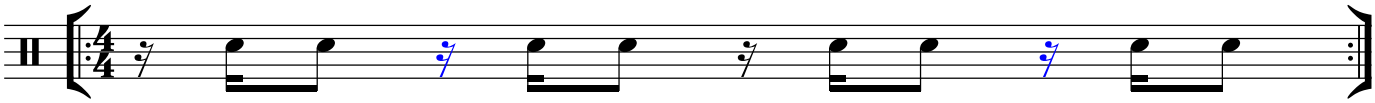
1074



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



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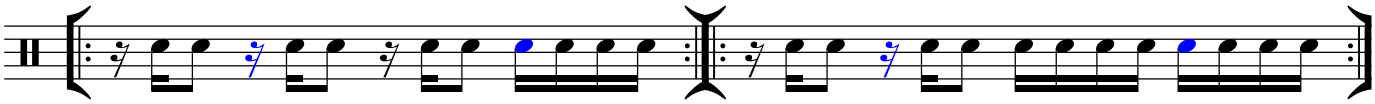

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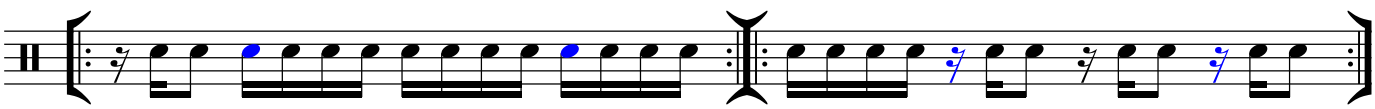

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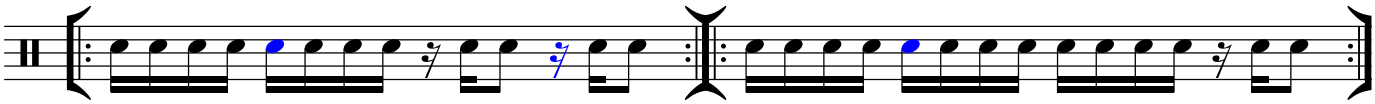

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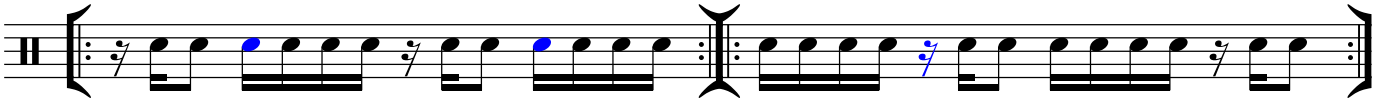

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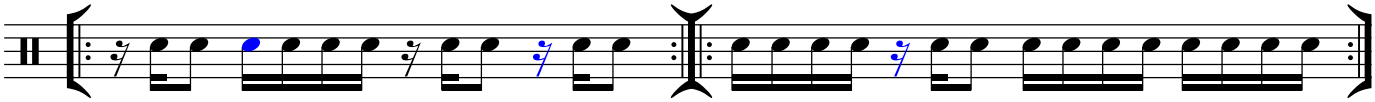

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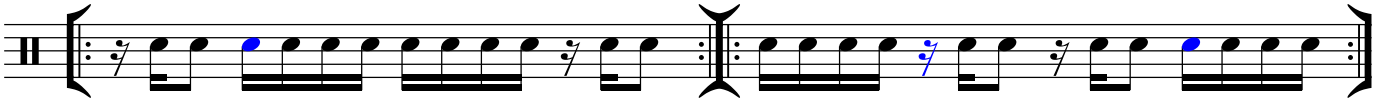

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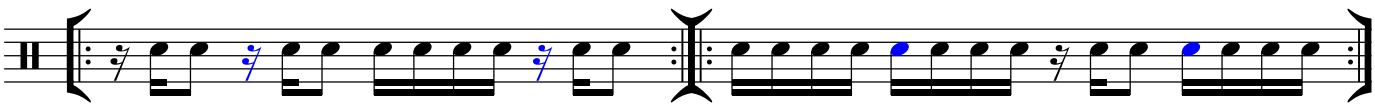

Tocar los siguientes ejercicios con el ostinato de hi hat en corcheas, contando en voz alta 1 & 2 & 3 & 4 &.

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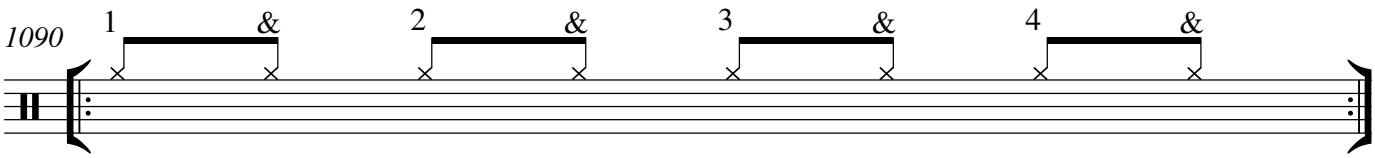

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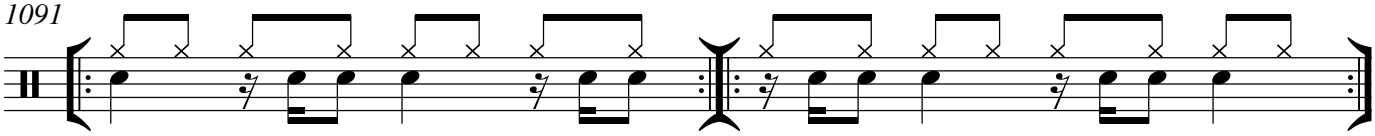

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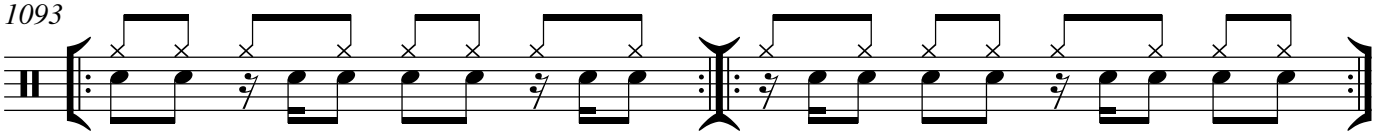

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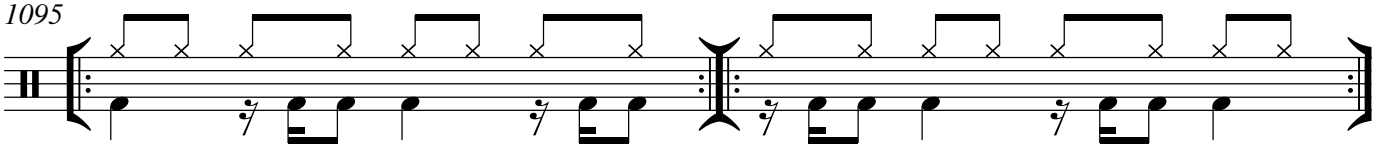

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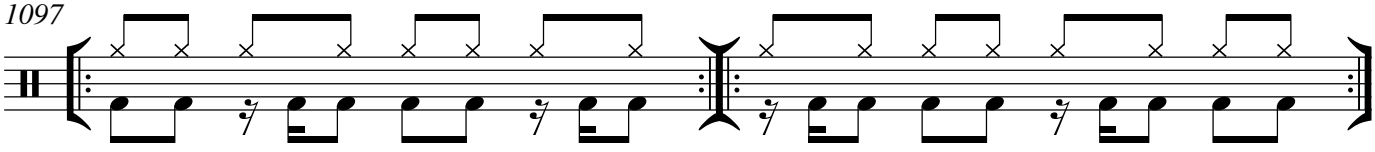

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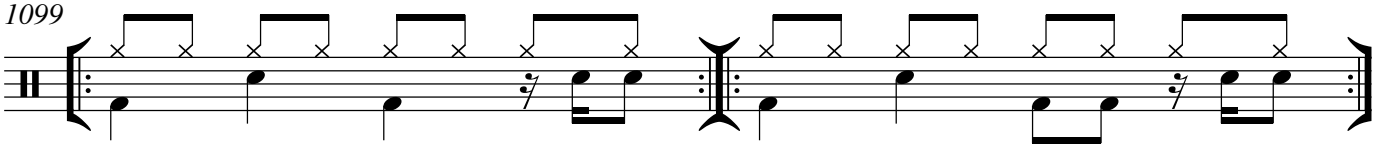

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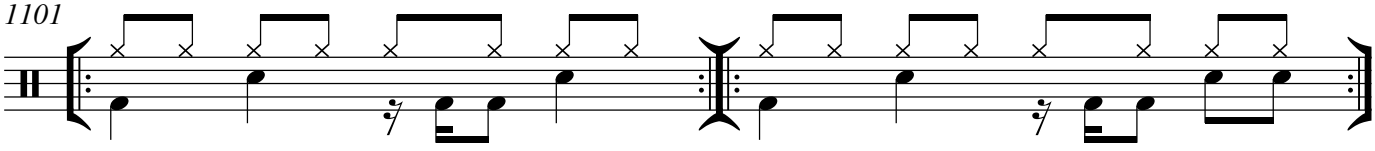

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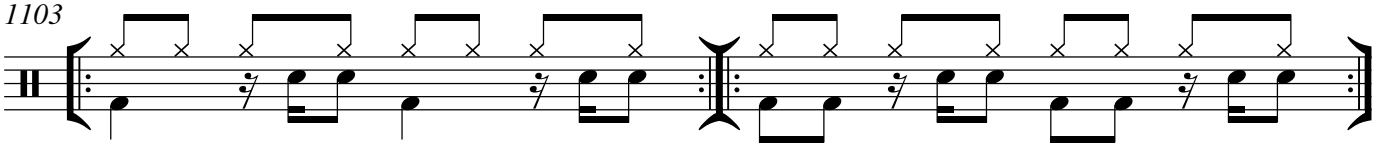

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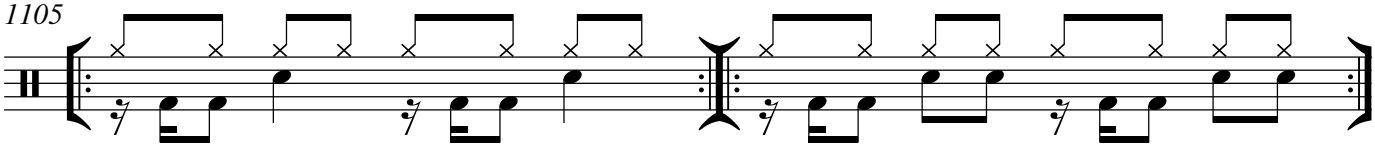

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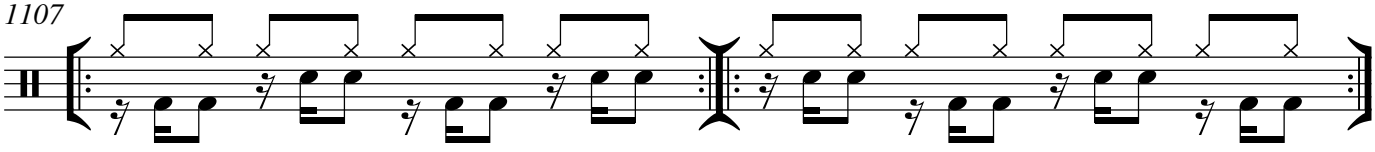

Tocar los siguientes ejercicios con el ostinato de hi hat en negras, contando en voz alta 1 & 2 & 3 & 4 &.

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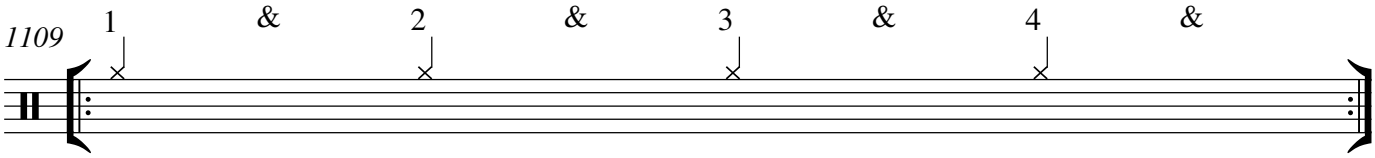

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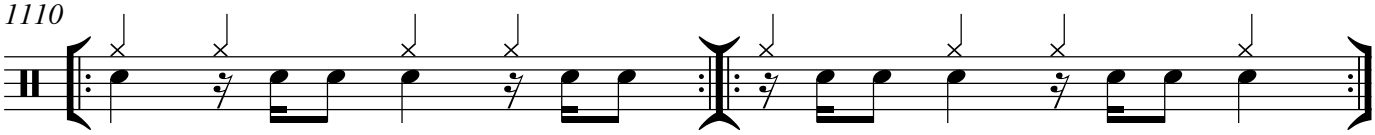

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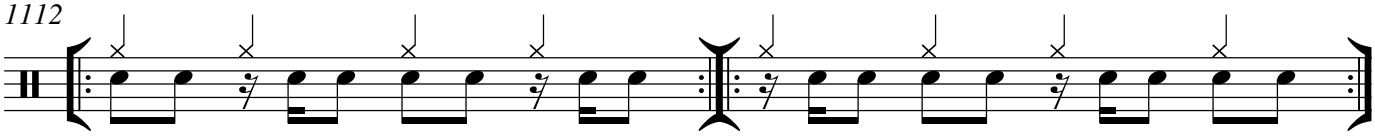

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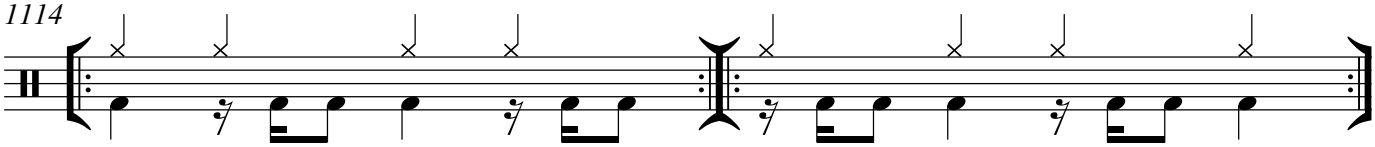

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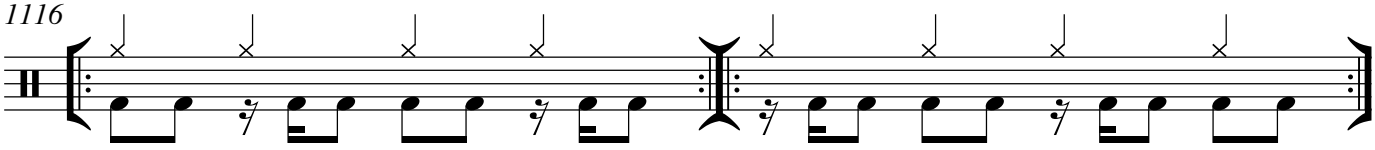

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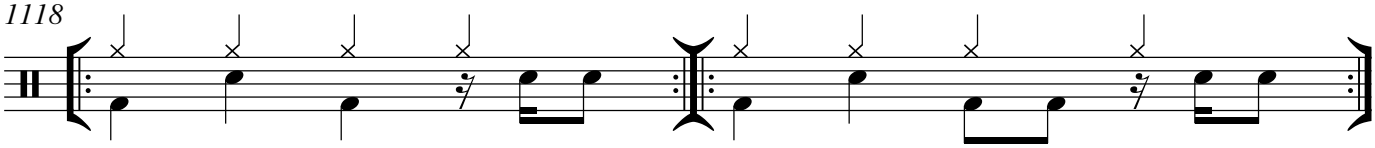

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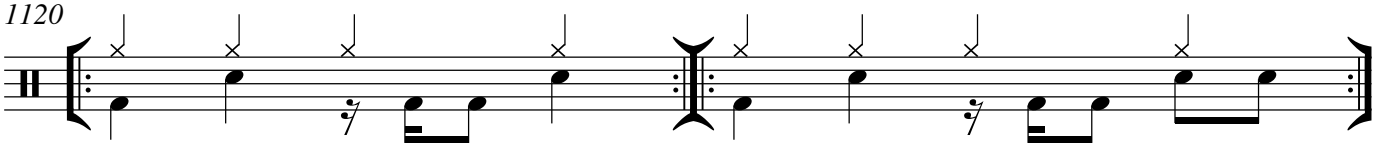

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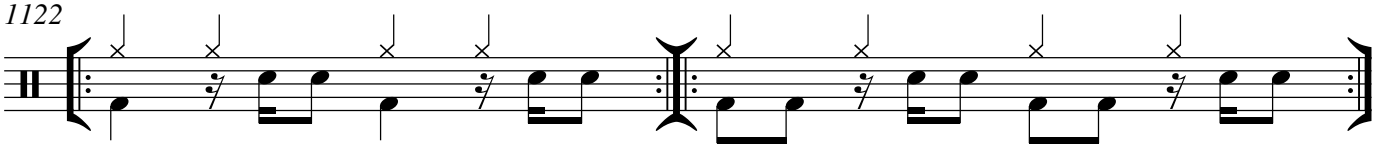

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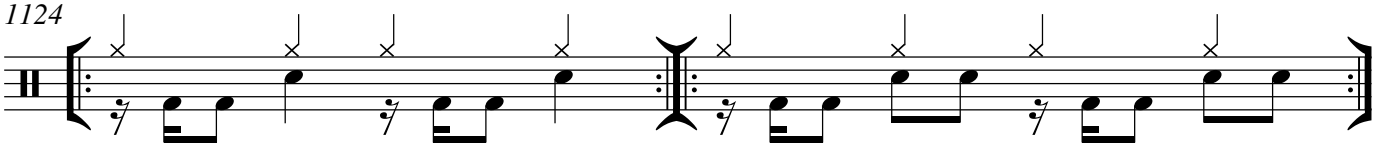

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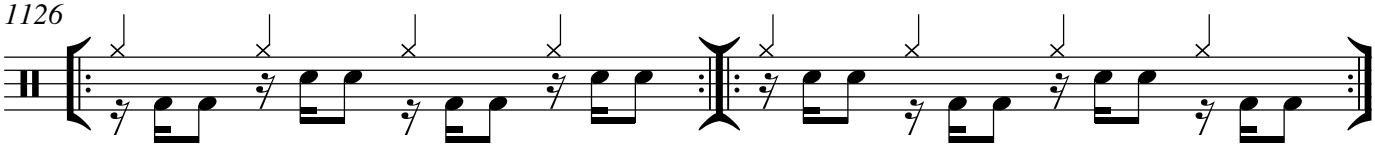

Tocar los siguientes ejercicios con el ostinato de hi hat en semicorcheas, contando en voz alta 1 & 2 & 3 & 4 &.

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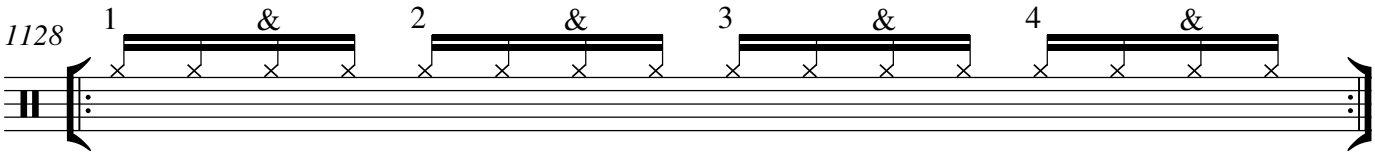

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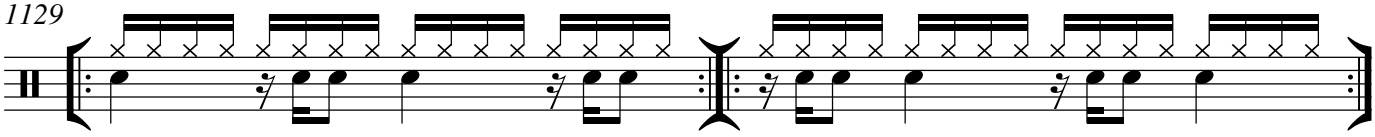

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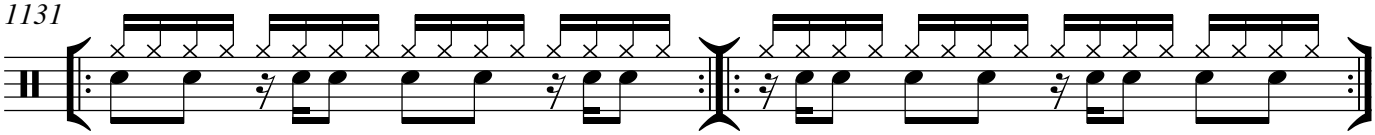

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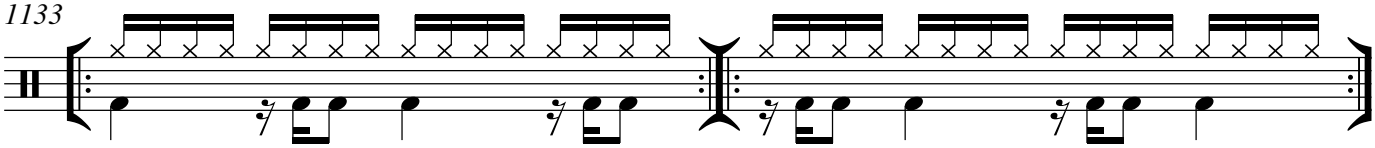

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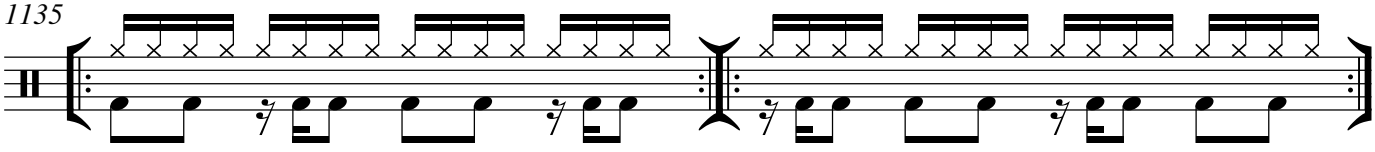

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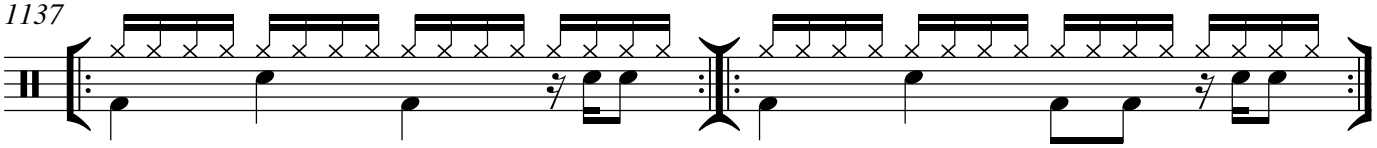

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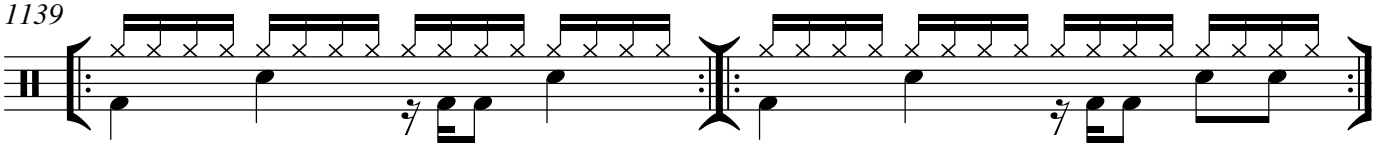

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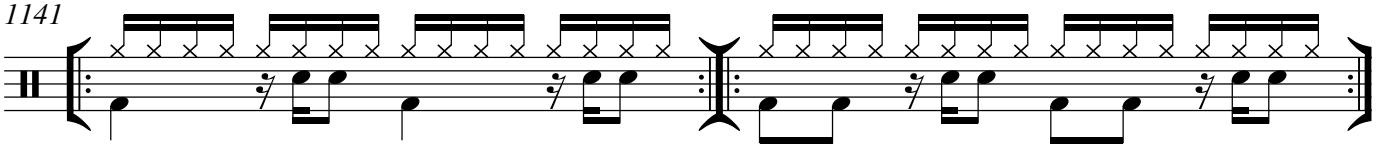

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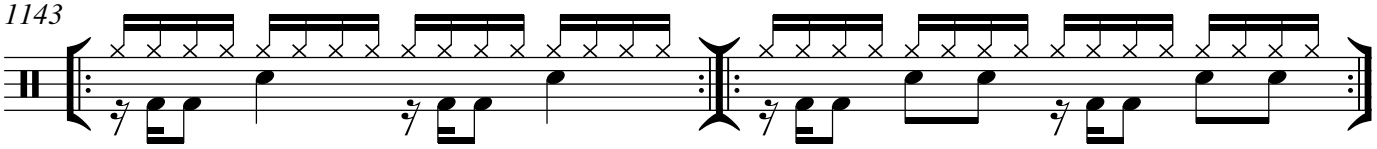

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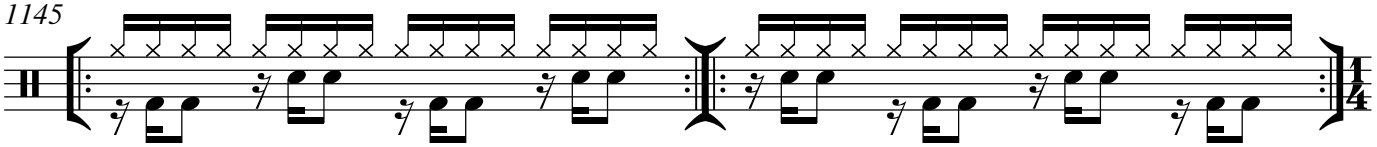
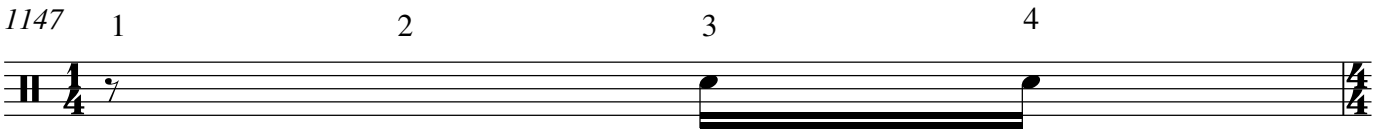


Silencio de corchea - semicorchea - semicorchea

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

1147



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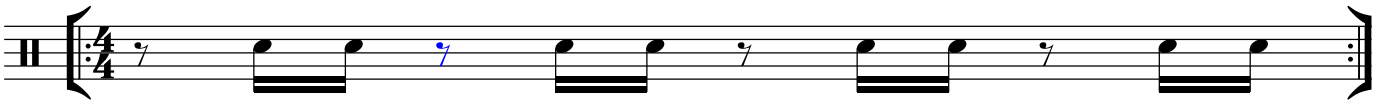
2-Tocar cada tiempo en un cuerpo distinto de la bateria; primer tiempo en el tambor, segundo en el tom chico, tercero en el tom medio y cuarto en el tom de pie.
3-Tocar tres compases de ritmo e intercalar con cada uno de estos compases de break.
4-En lo posible marcar negras con hi-hat pisado.

1148



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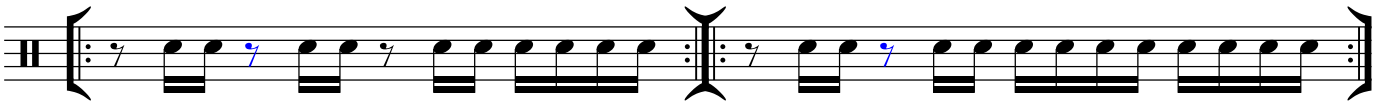

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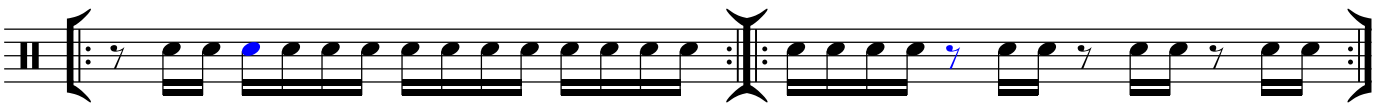

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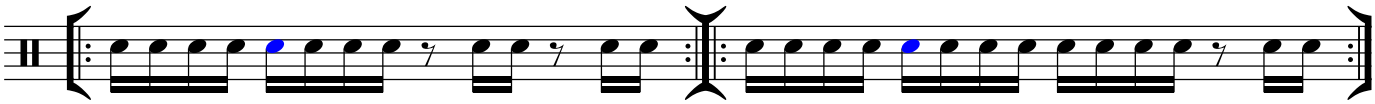

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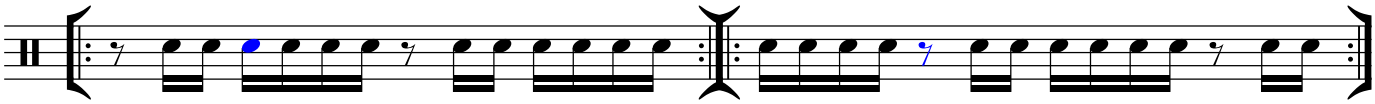

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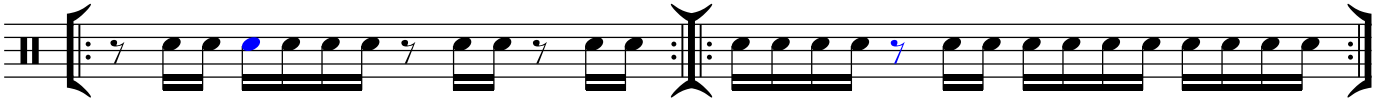

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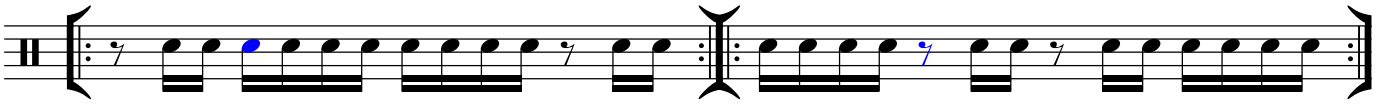

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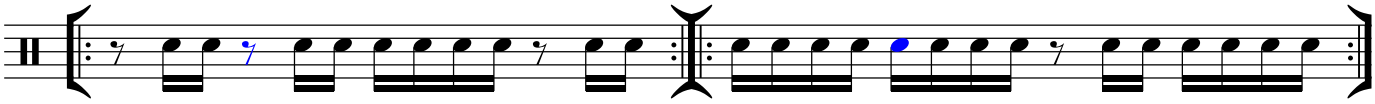
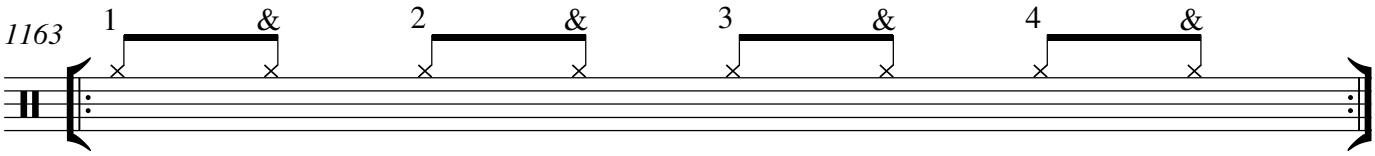


Tocar los siguientes ejercicios con el ostinato de hi hat en corcheas, contando en voz alta 1 & 2 & 3 & 4 &.

1163



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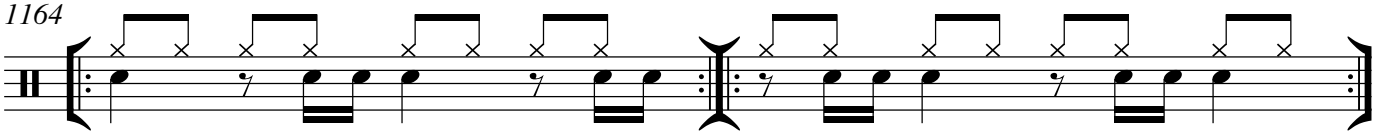

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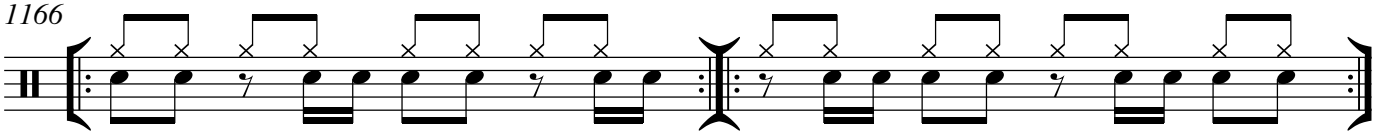

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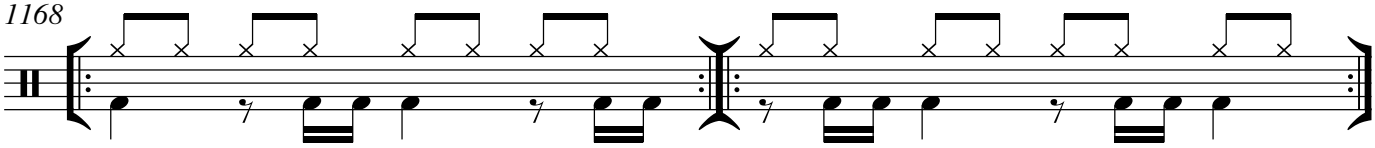

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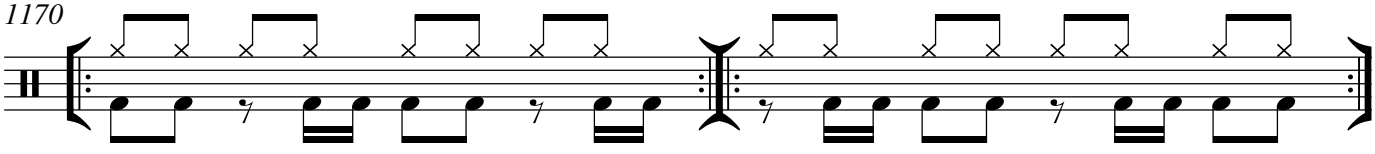

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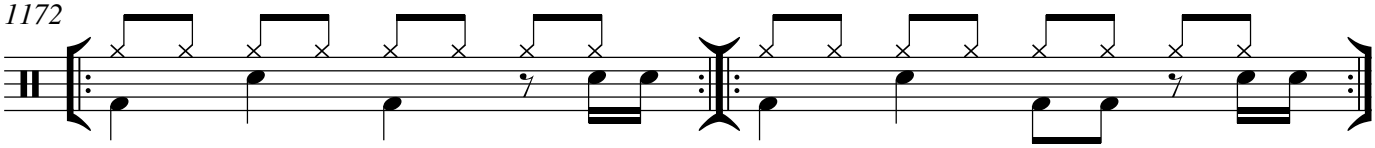

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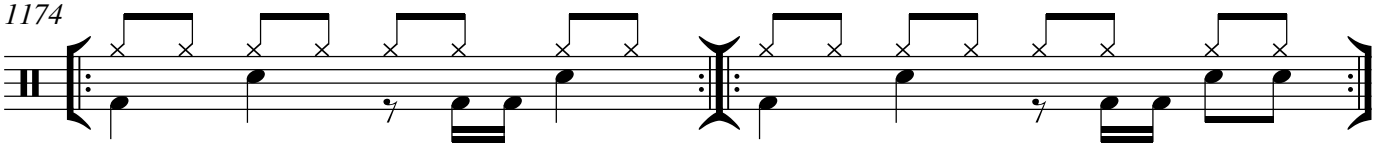

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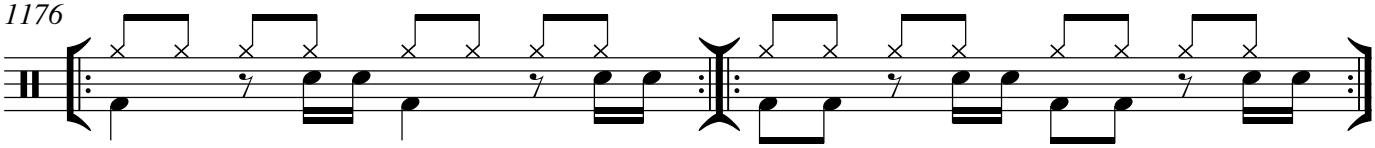

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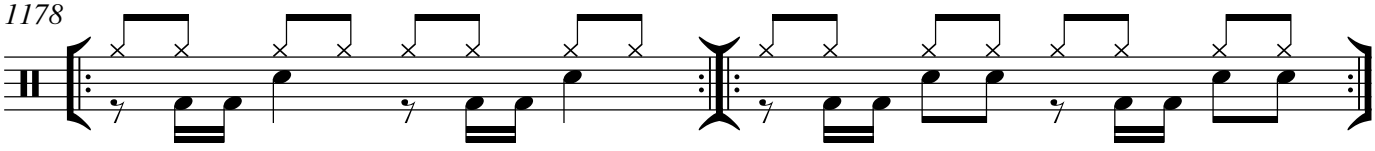

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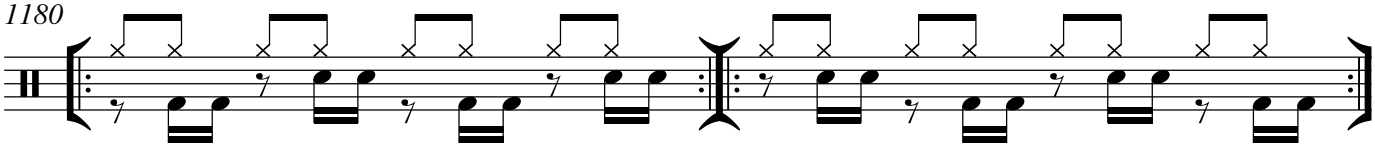

Tocar los siguientes ejercicios con el ostinato de hi hat en corcheas, contando en voz alta 1 & 2 & 3 & 4 &.

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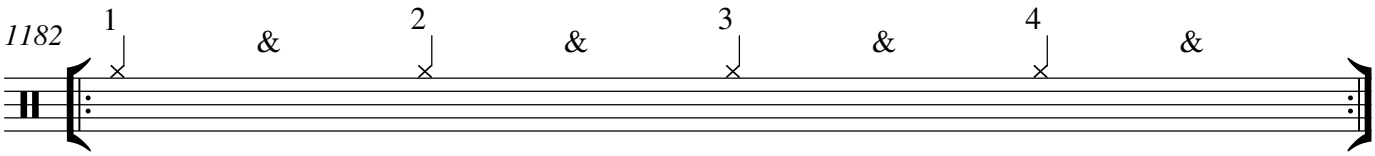

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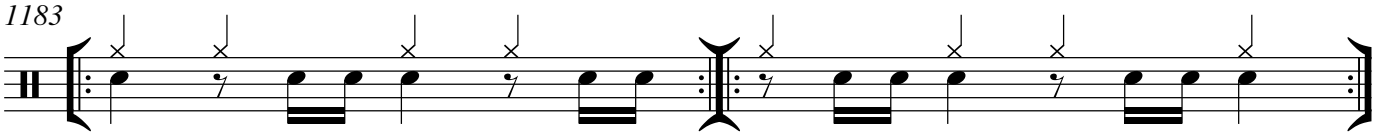

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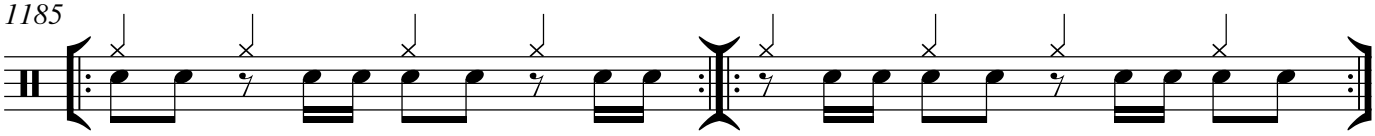

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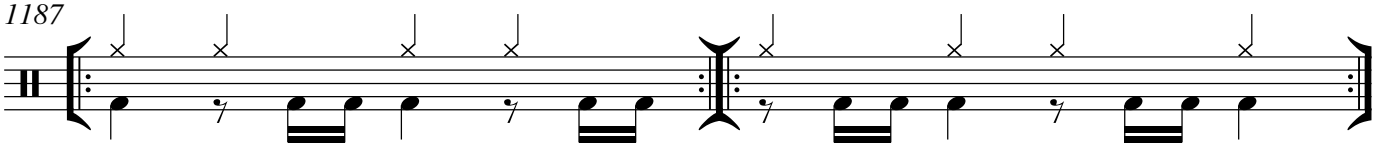

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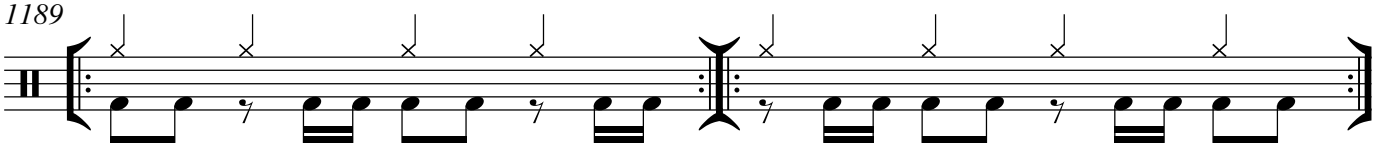

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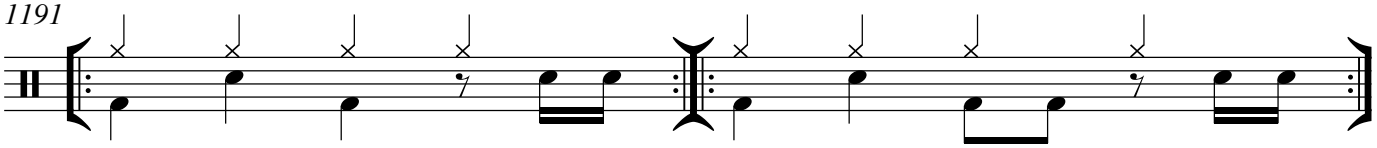

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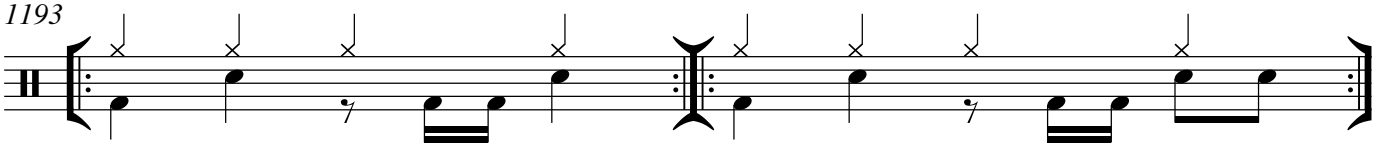

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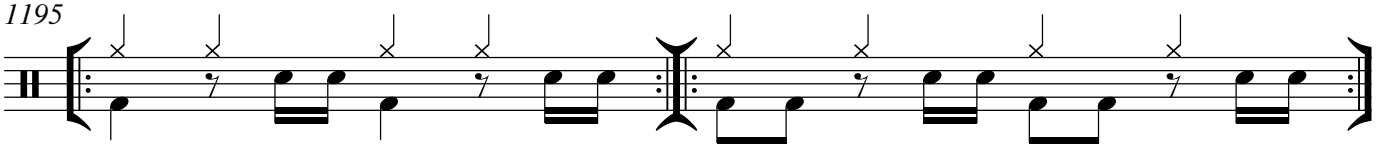

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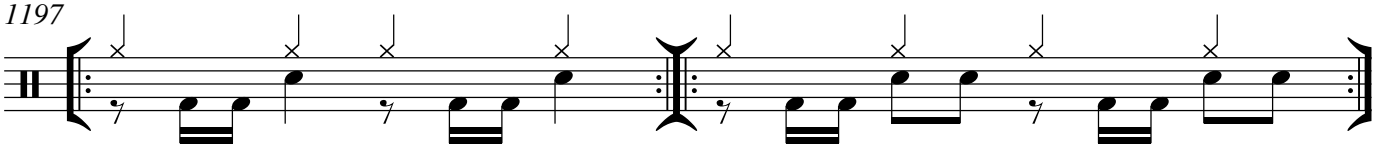

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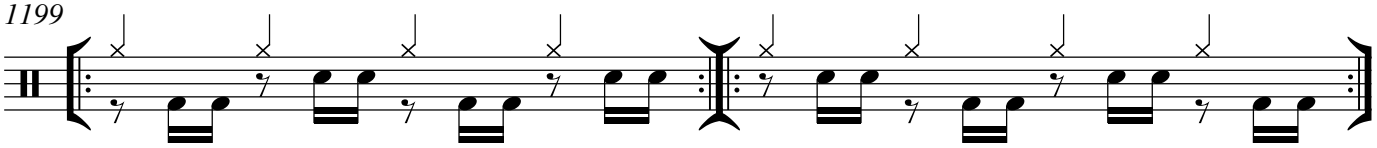

Tocar los siguientes ejercicios con el ostinato de hi hat en corcheas, contando en voz alta 1 & 2 & 3 & 4 &.

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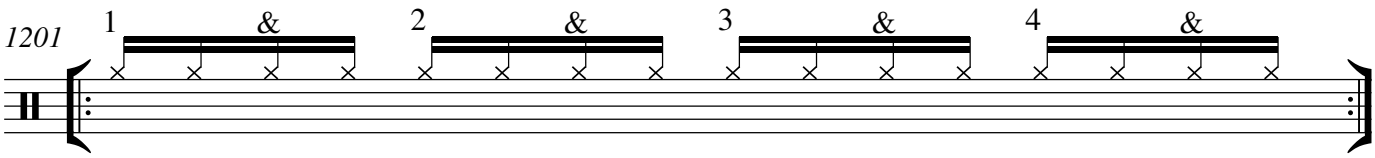

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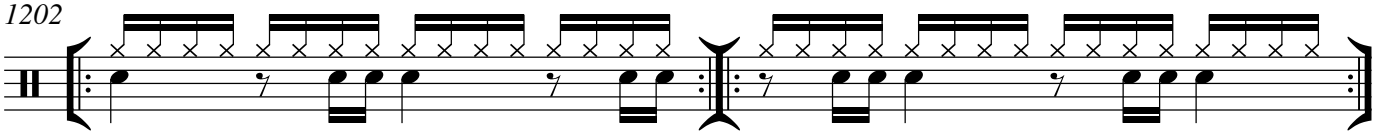

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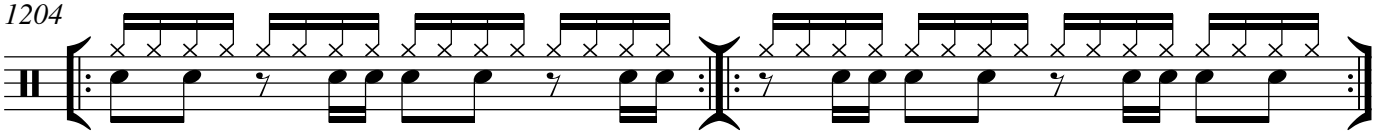

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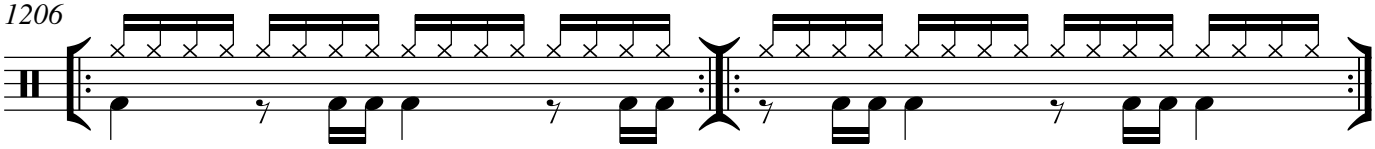

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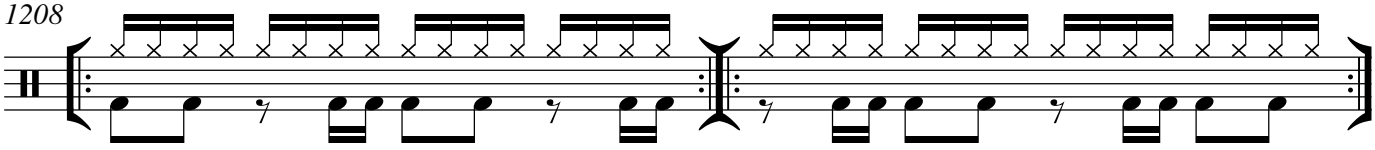

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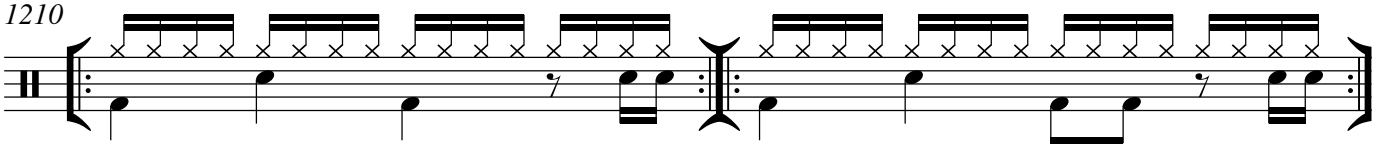

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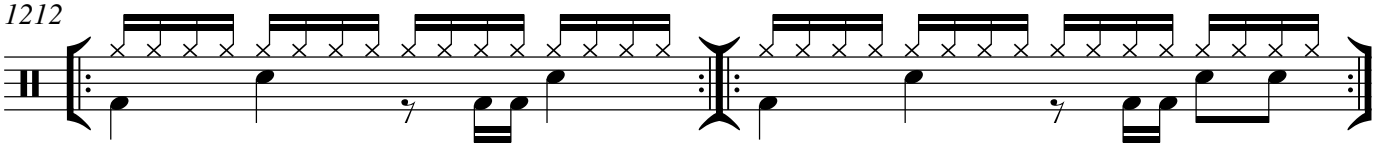

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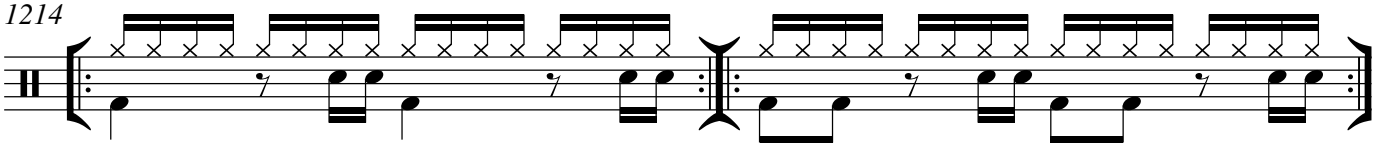

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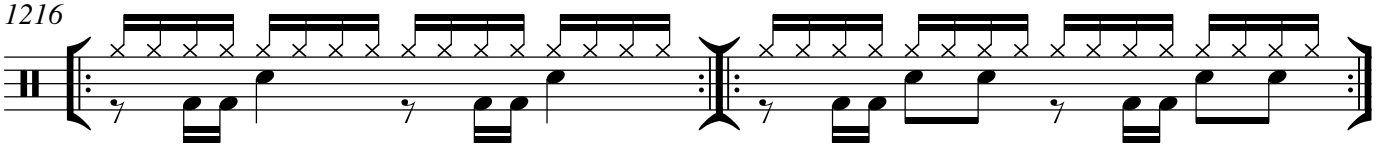

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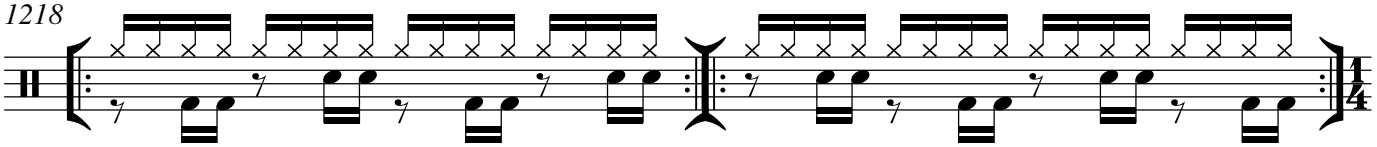
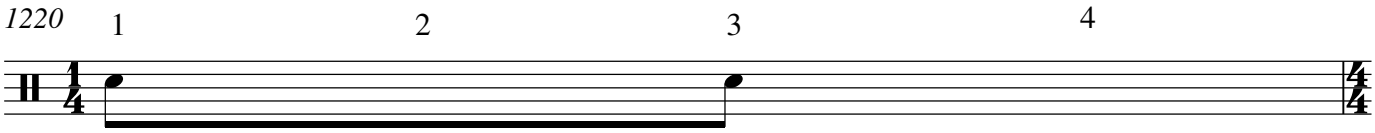


Corchea - corchea

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

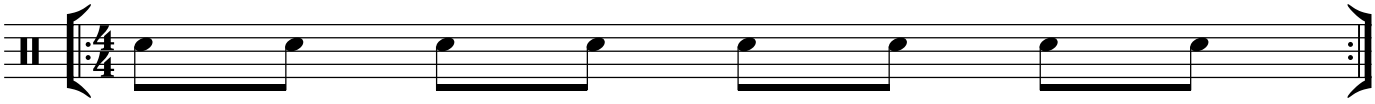
1220



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.

1221



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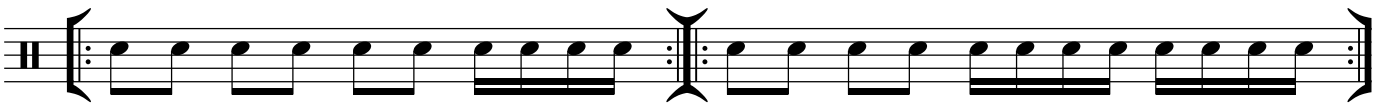

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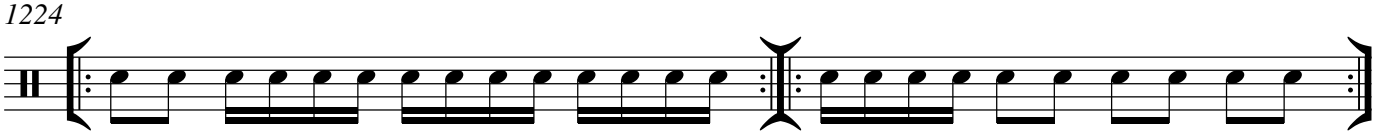

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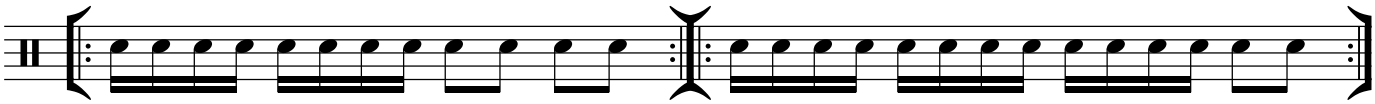

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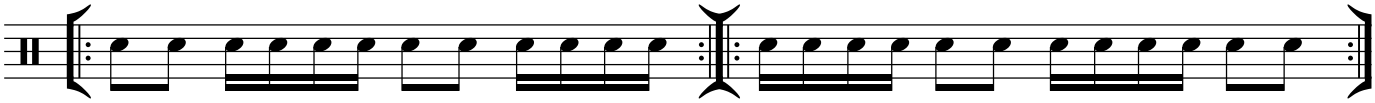

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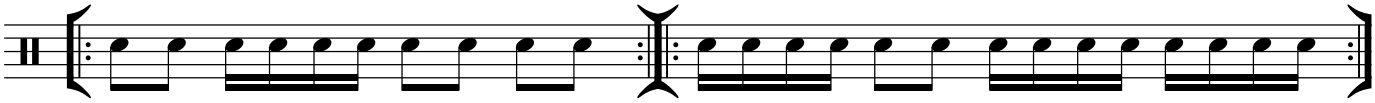

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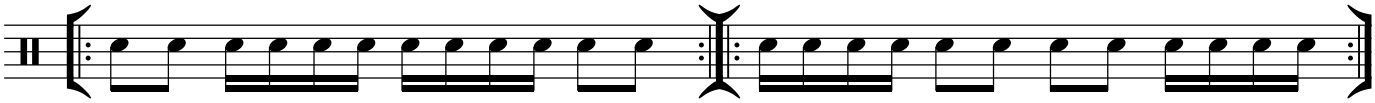

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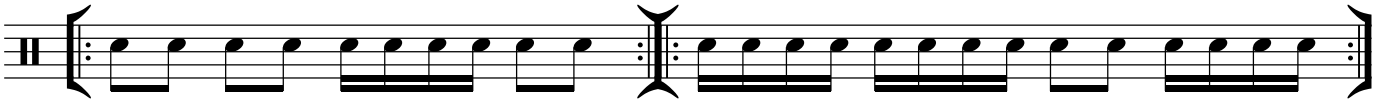

Tocar los siguientes ejercicios con el ostinato de hi hat en corcheas, contando en voz alta 1 & 2 & 3 & 4 &.

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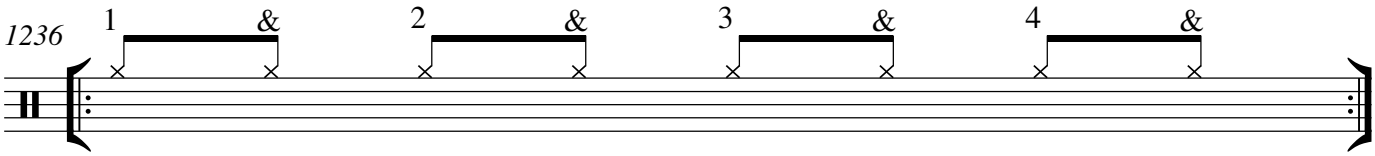

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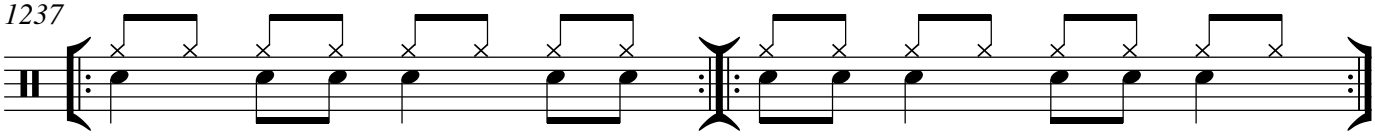

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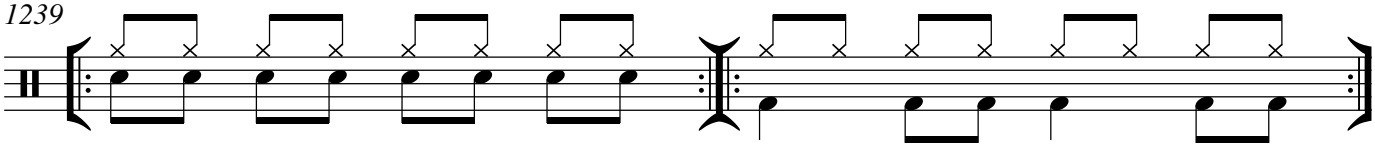

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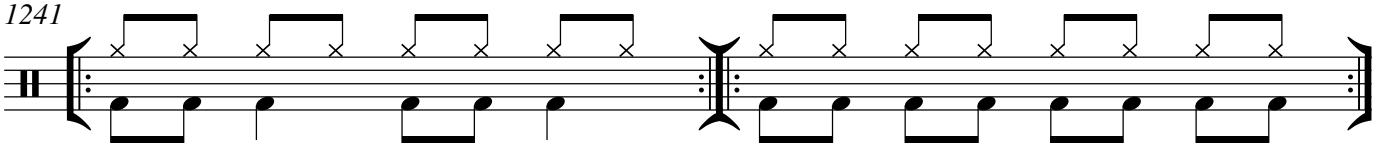

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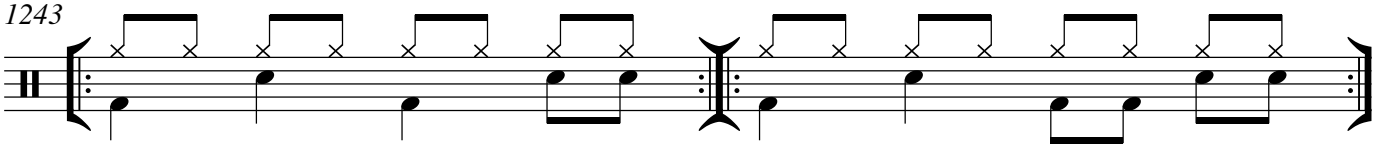

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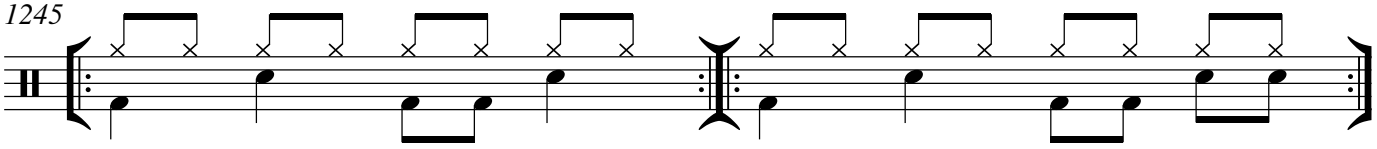

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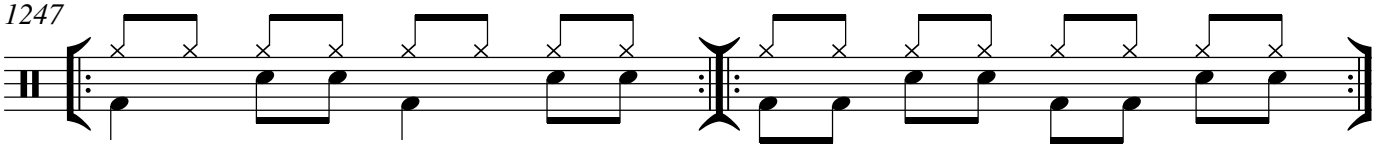

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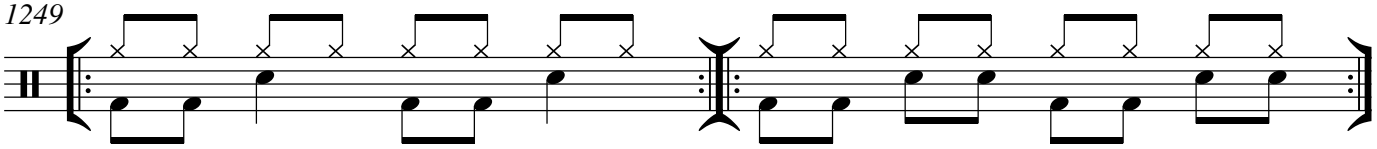

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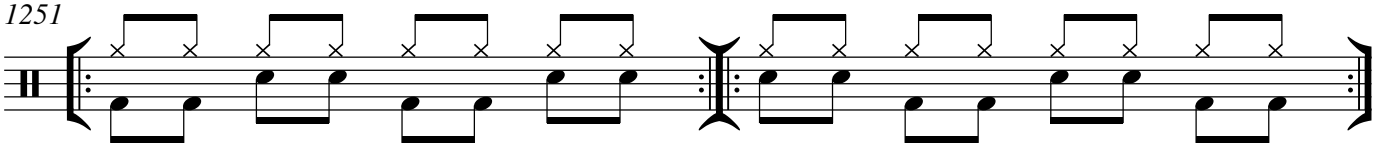

Tocar los siguientes ejercicios con el ostinato de hi hat en negras, contando en voz alta 1 & 2 & 3 & 4 &.

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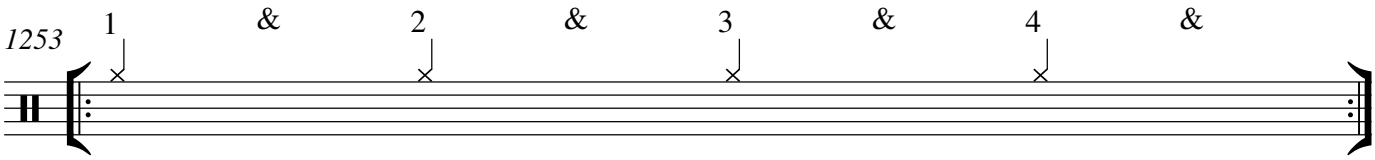

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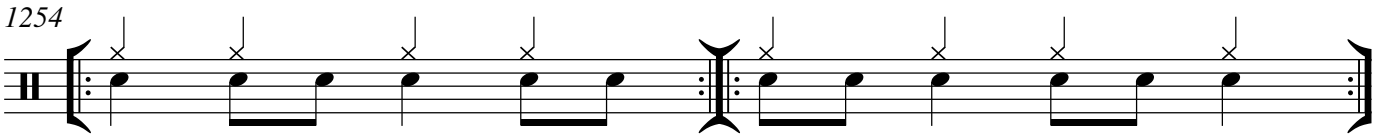

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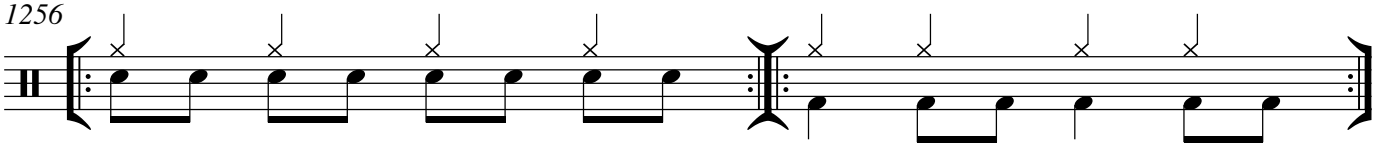

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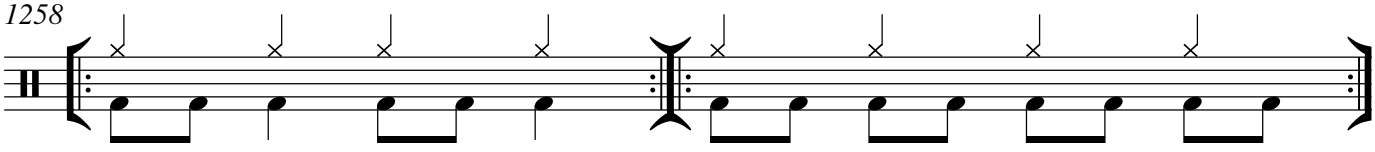

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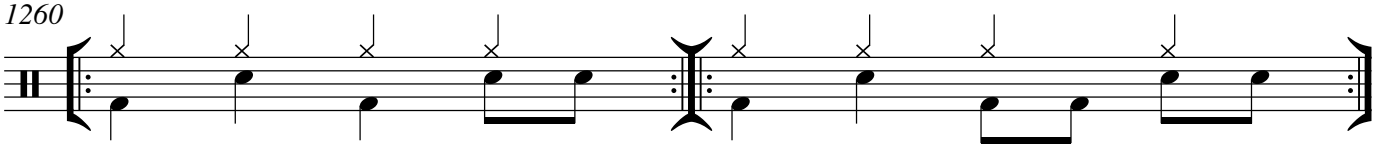

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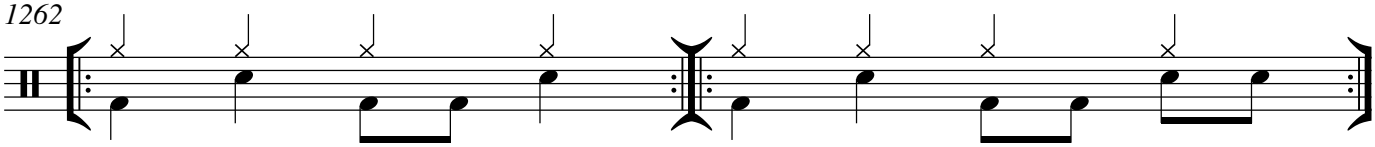

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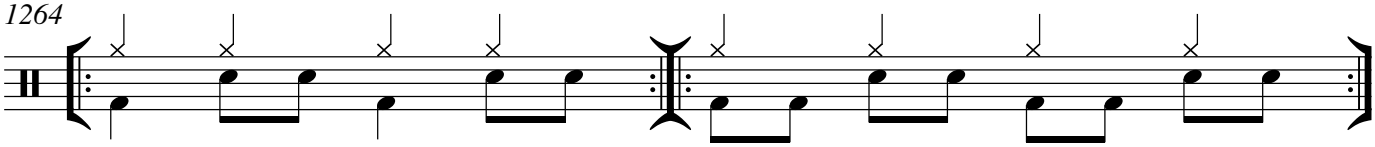

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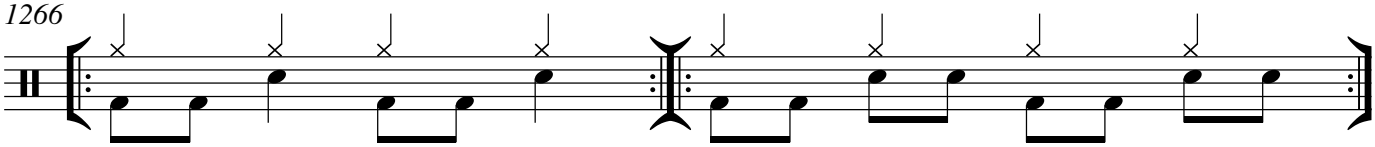

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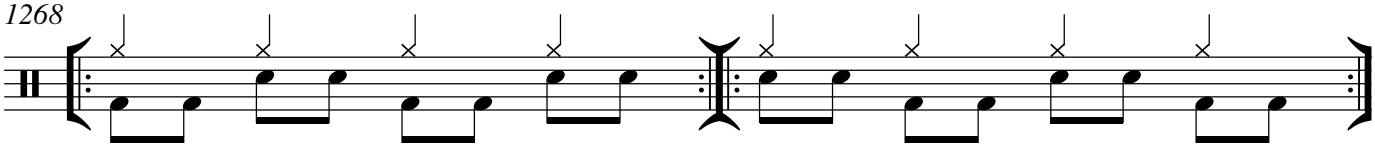
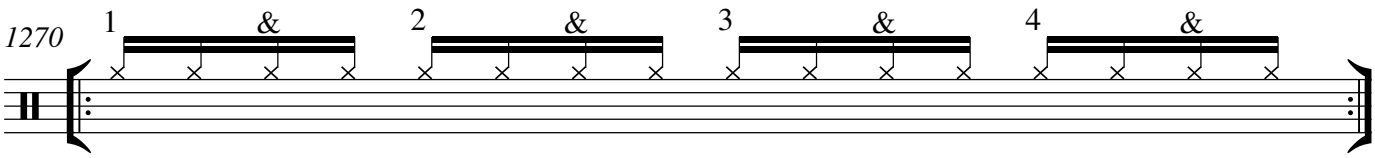


Tocar los siguientes ejercicios con el ostinato de hi hat en semicorcheas, contando en voz alta 1 & 2 & 3 & 4 &.

1270



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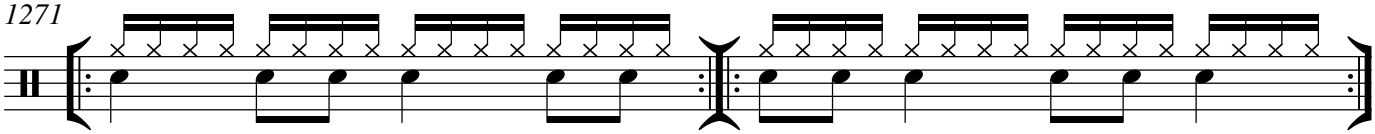

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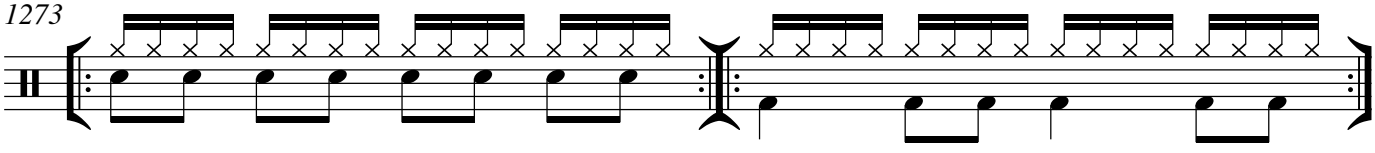

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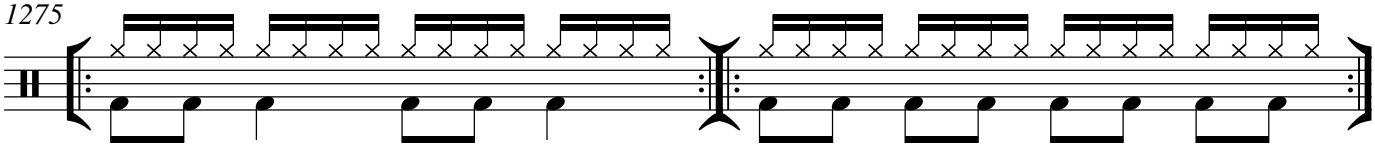

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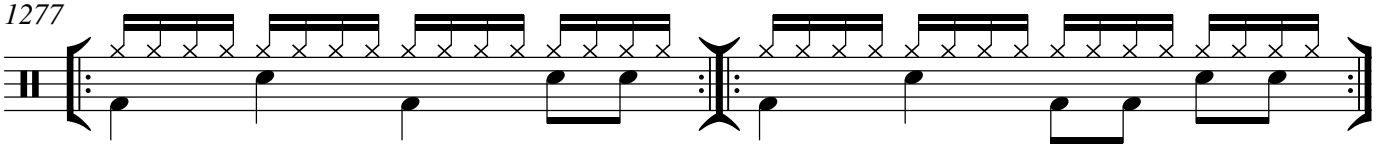

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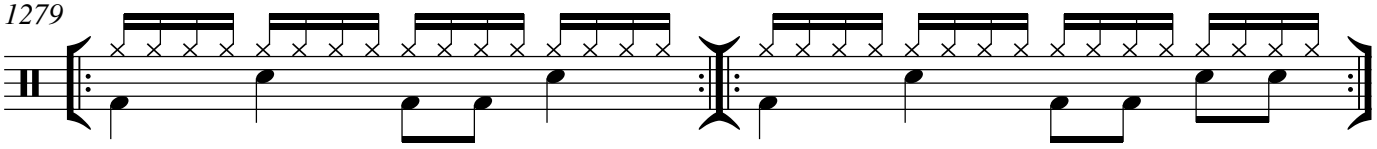

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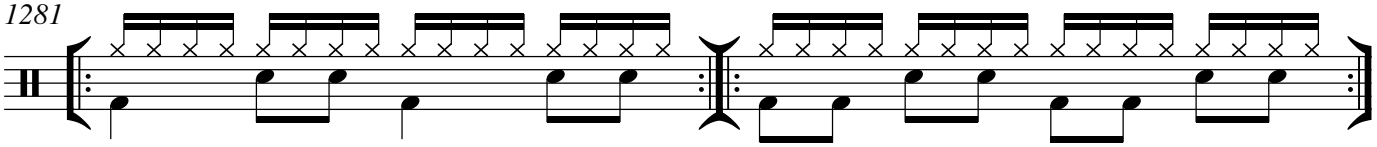

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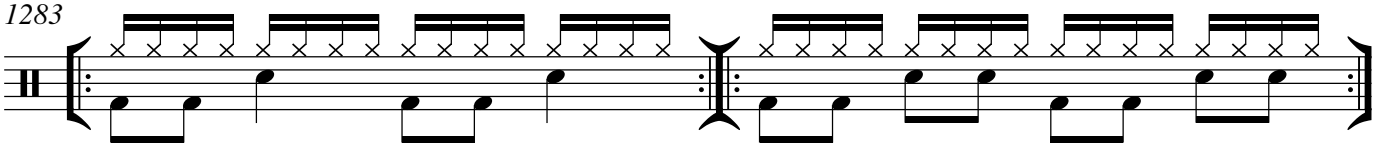

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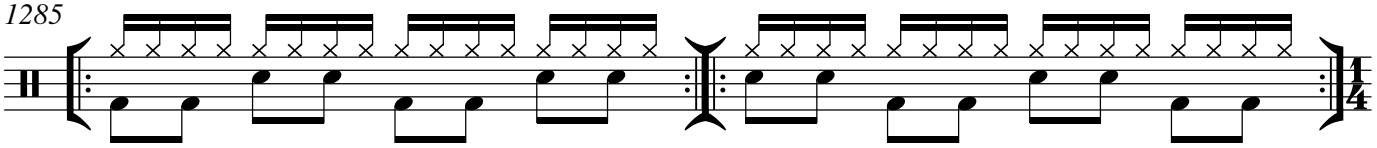
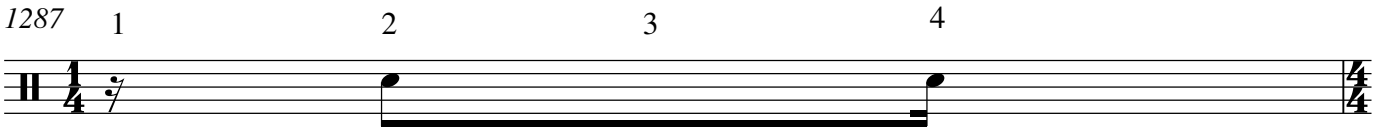


Silencio de semicorchea - corchea - semicorchea

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

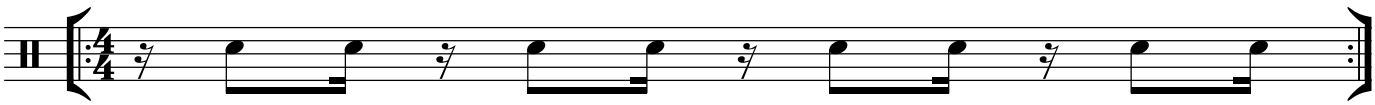
1287



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.

1288



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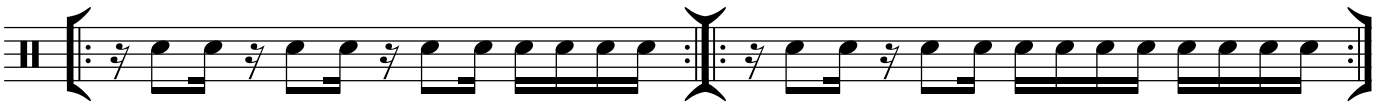

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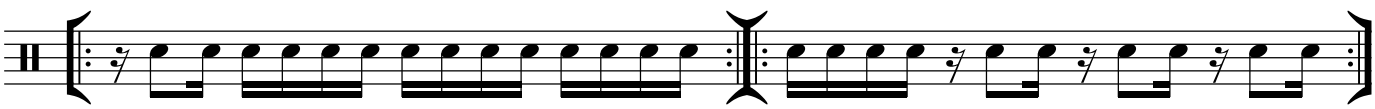

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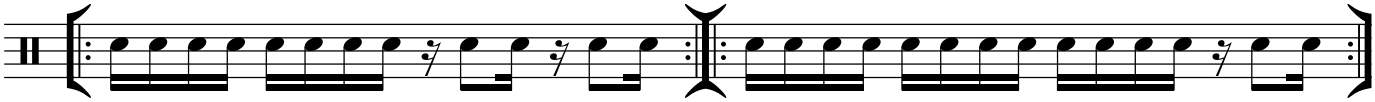

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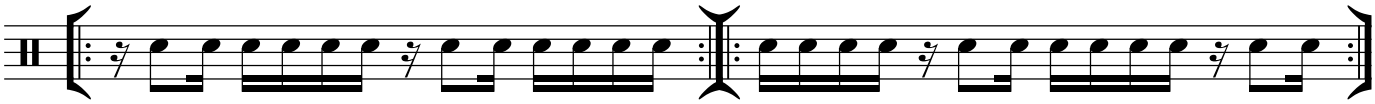

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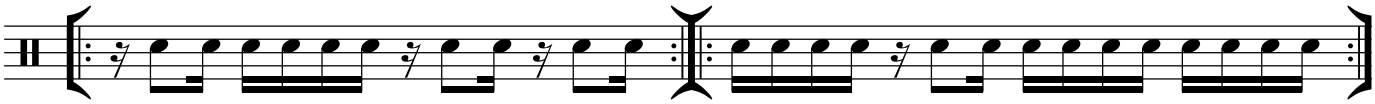

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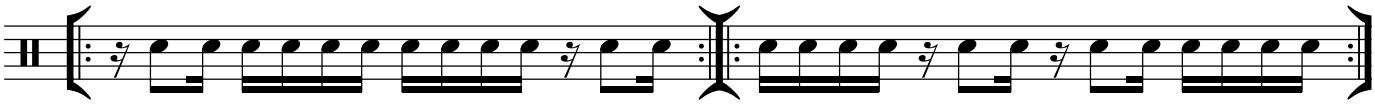

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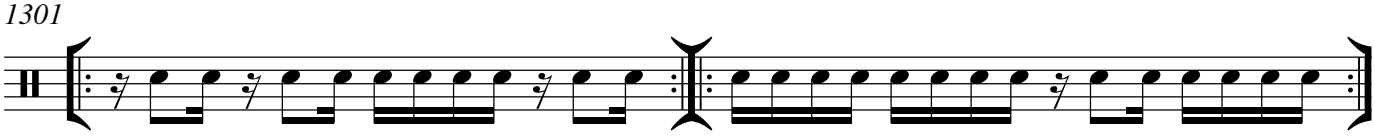

Tocar los siguientes ejercicios con el ostinato de hi hat en corcheas, contando en voz alta 1 & 2 & 3 & 4 &.

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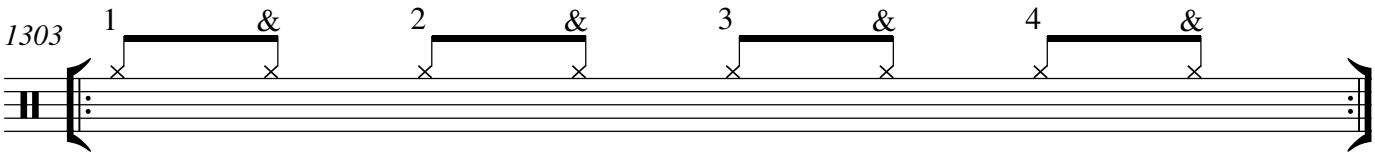

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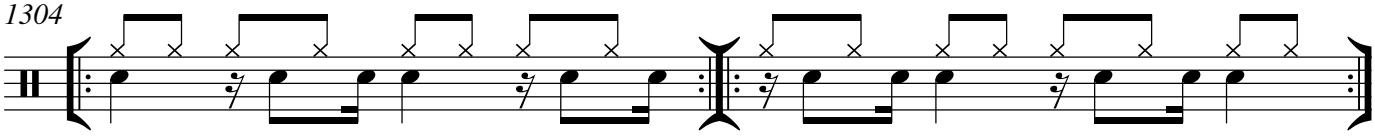

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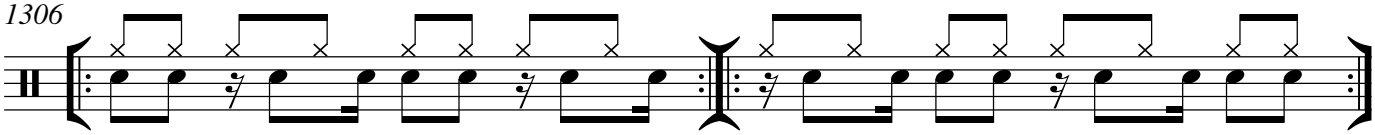

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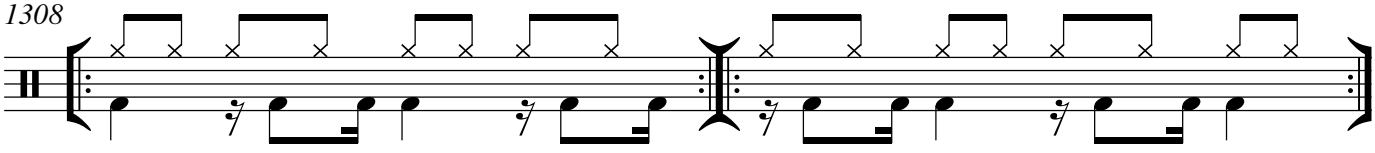

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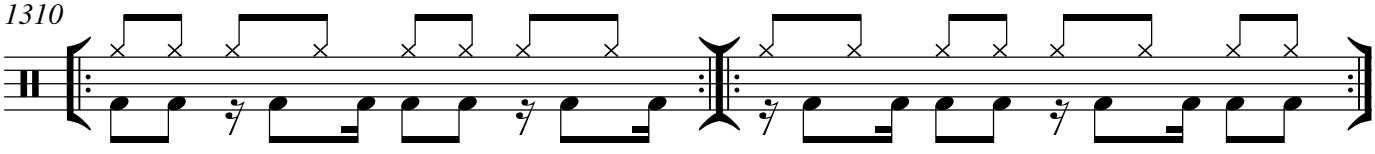

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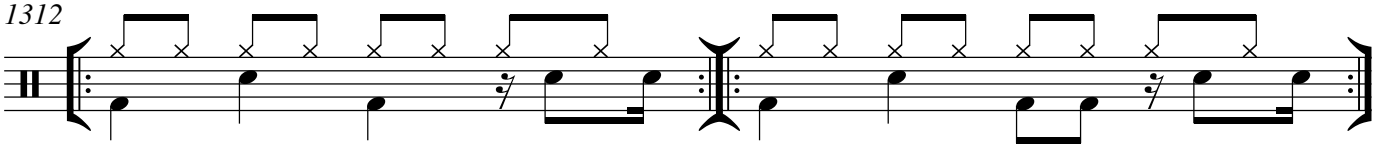

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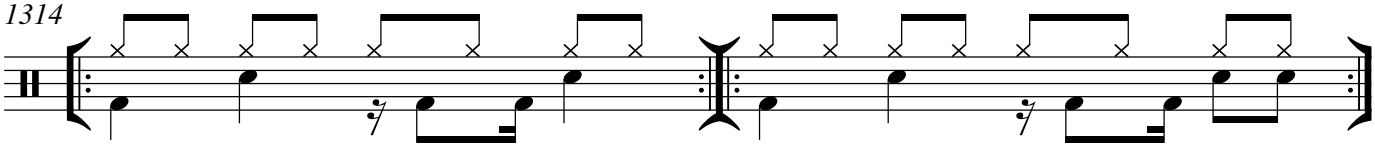

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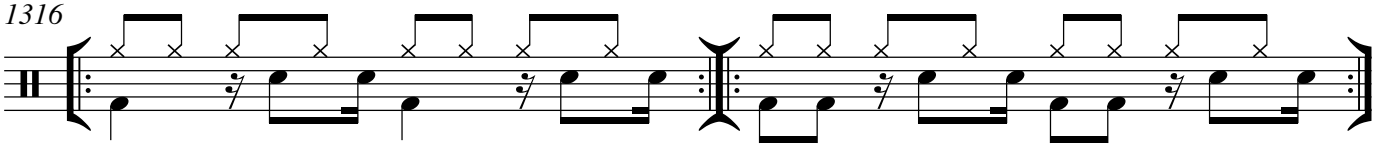

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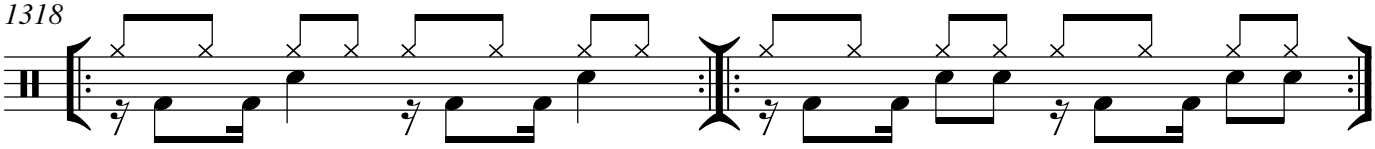

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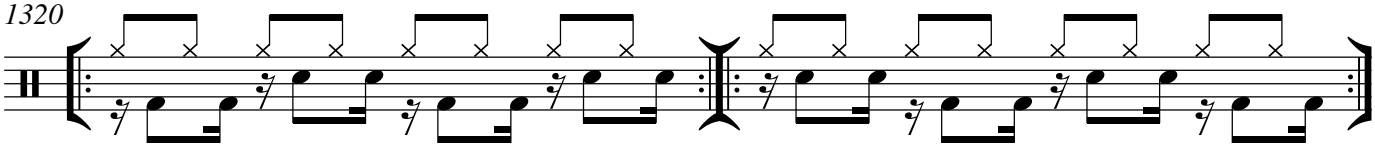
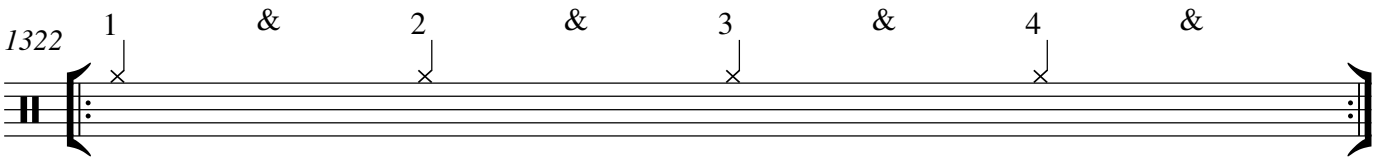


Tocar los siguientes ejercicios con el ostinato de hi hat en negras, contando en voz alta 1 & 2 & 3 & 4 &.

1322



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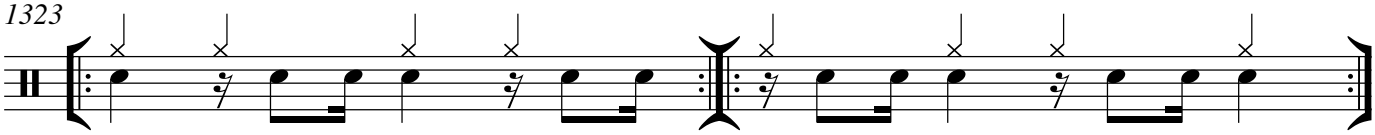

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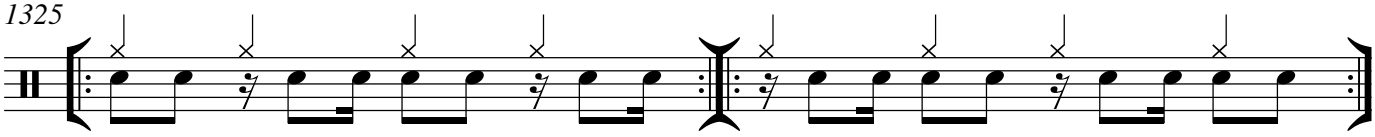

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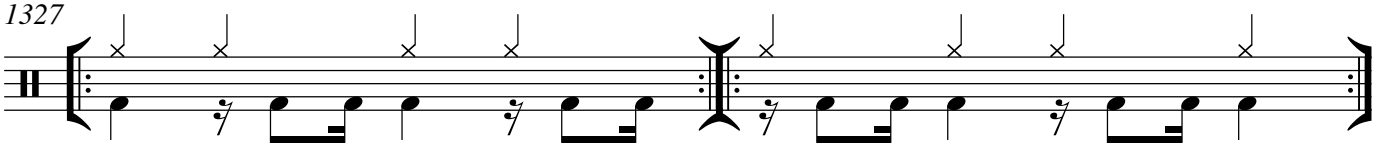

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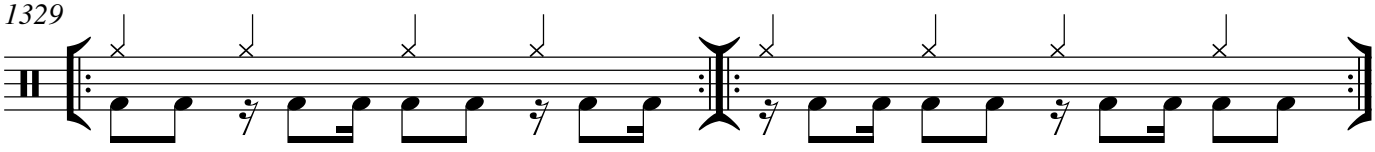

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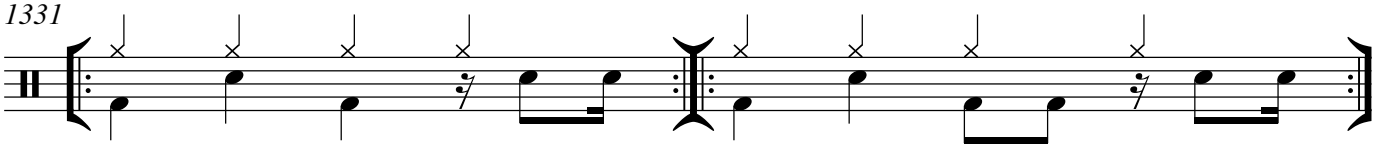

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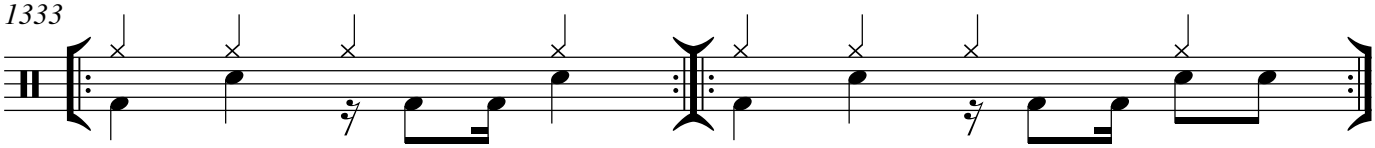

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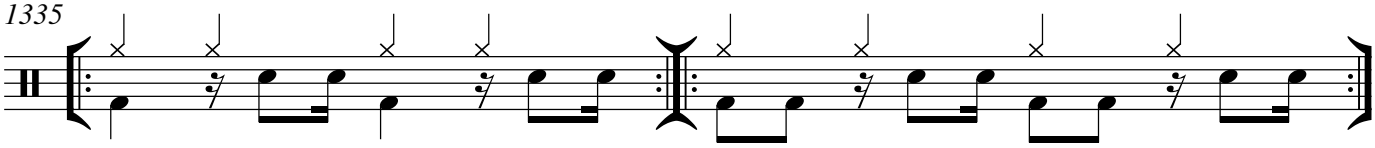

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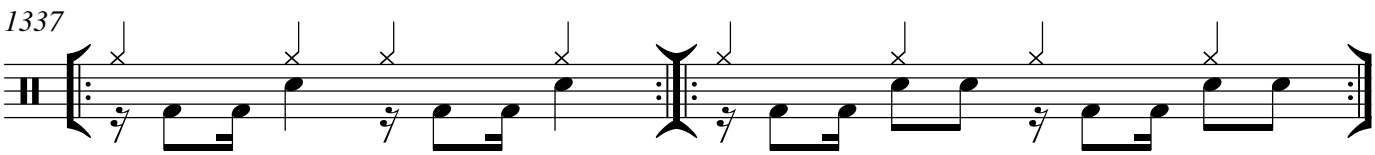

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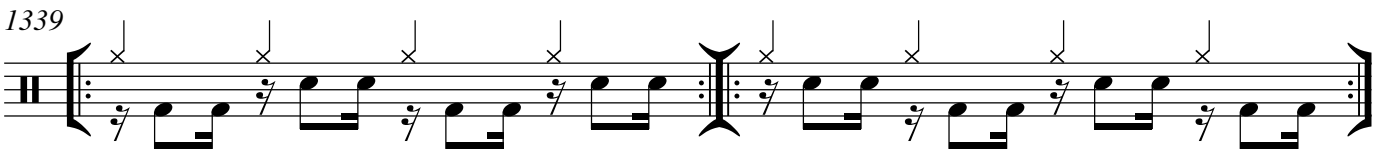
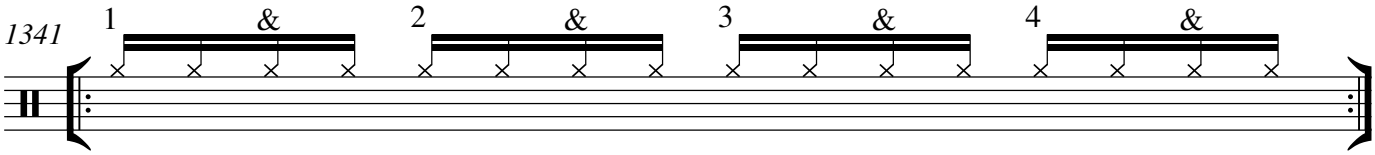


Tocar los siguientes ejercicios con el ostinato de hi hat en semicorcheas, contando en voz alta 1 & 2 & 3 & 4 &.

1341



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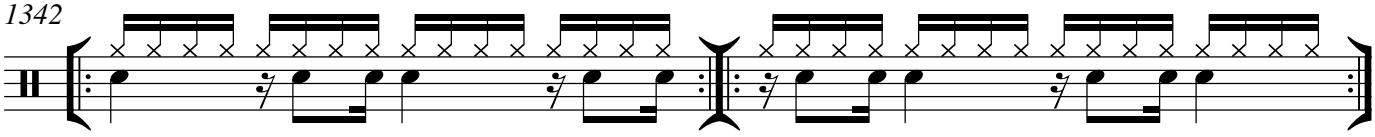

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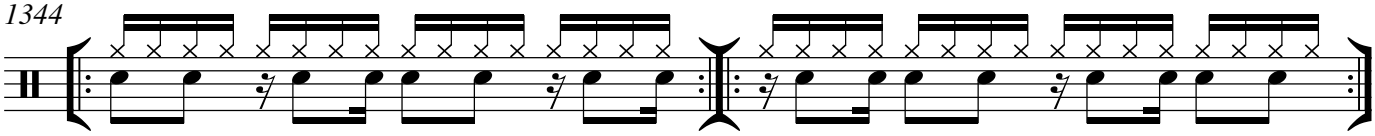

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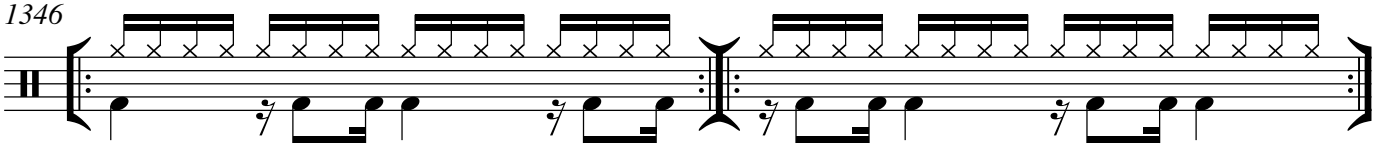

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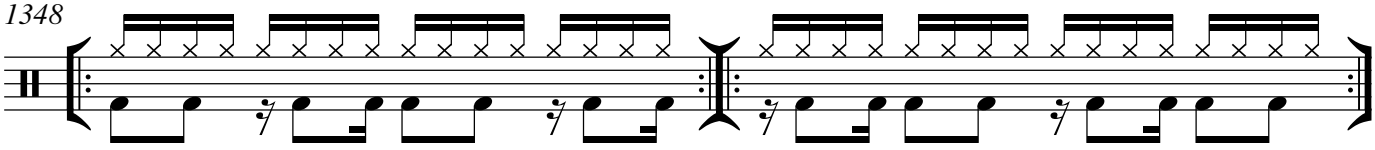

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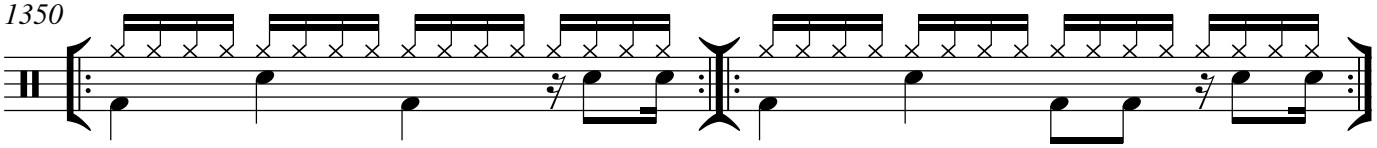

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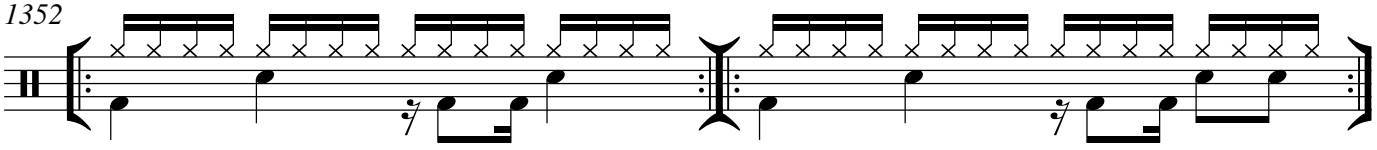

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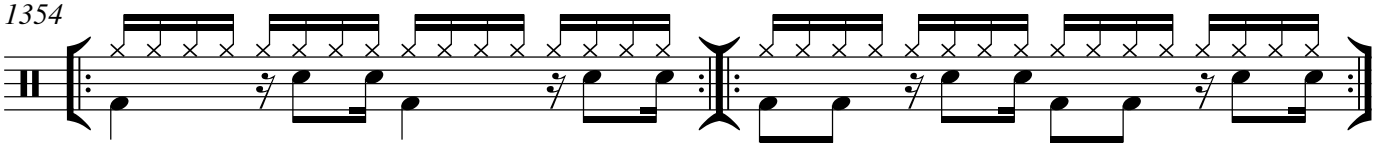

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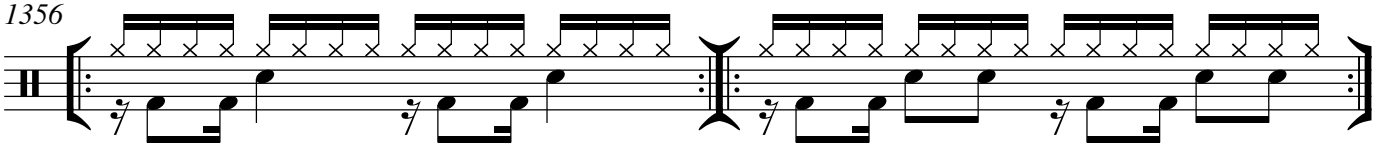

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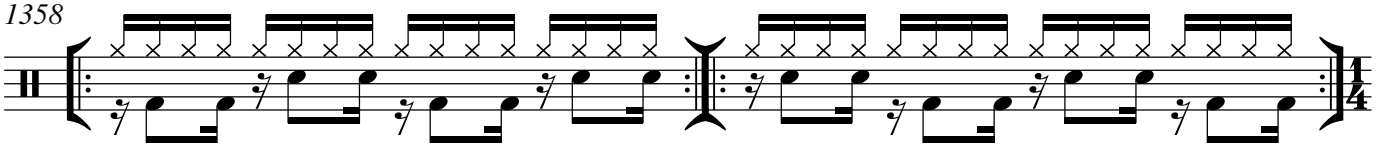
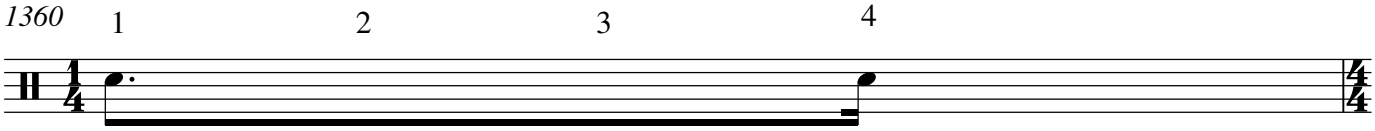


Corchea con puntillo - semicorchea

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

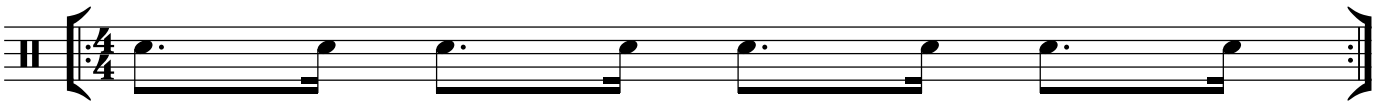
1360



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.

1361



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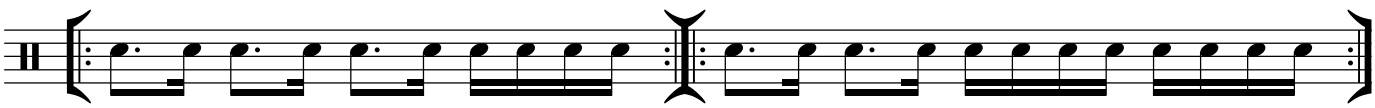

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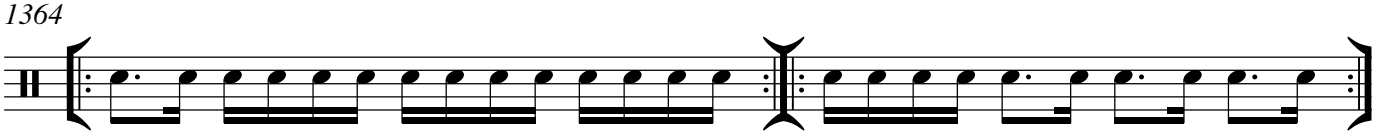

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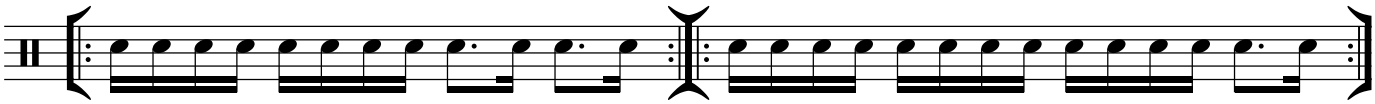

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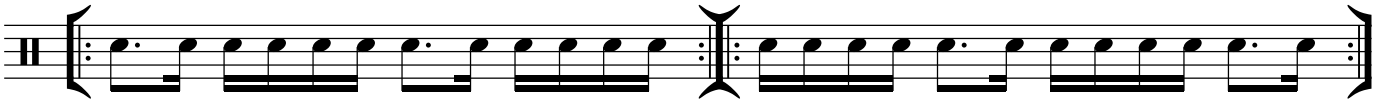

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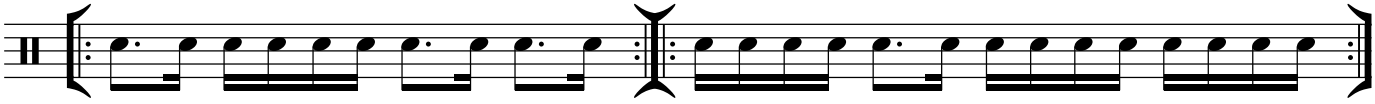

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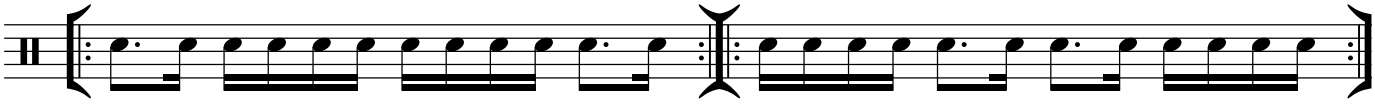

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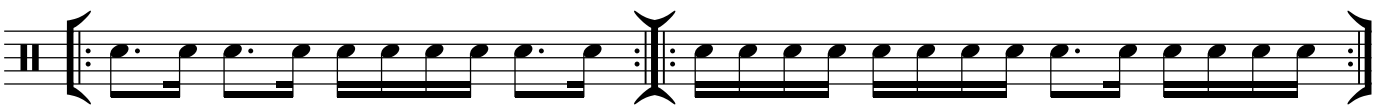

Tocar los siguientes ejercicios con el ostinato de hi hat en corcheas, contando en voz alta 1 & 2 & 3 & 4 &.

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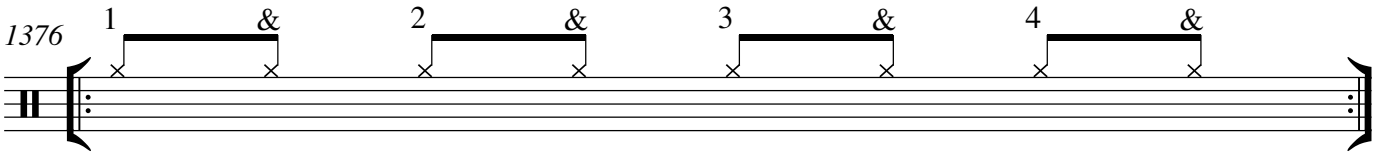

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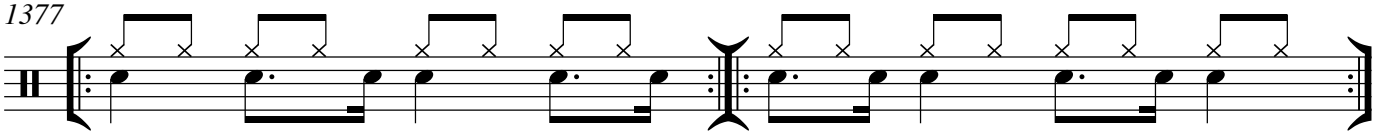

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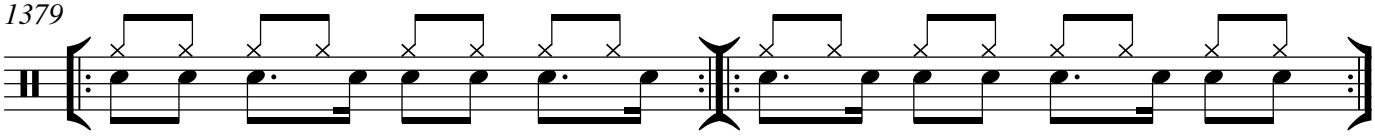

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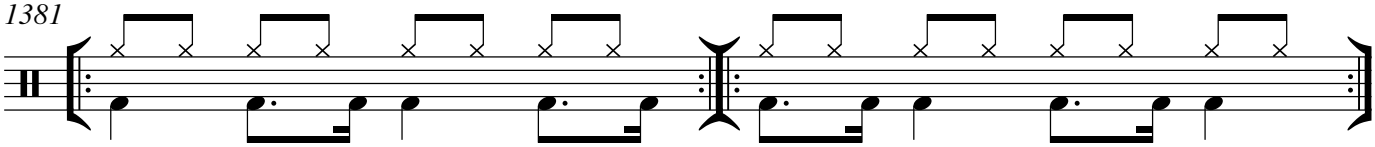

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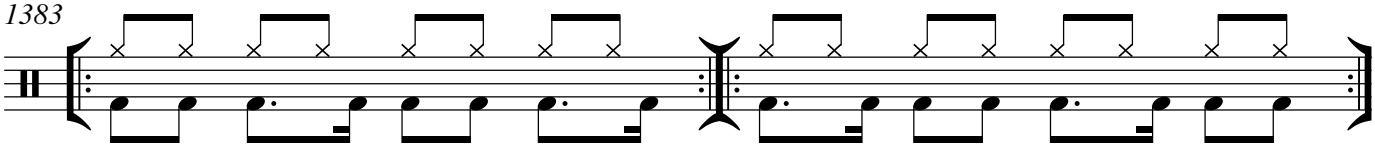

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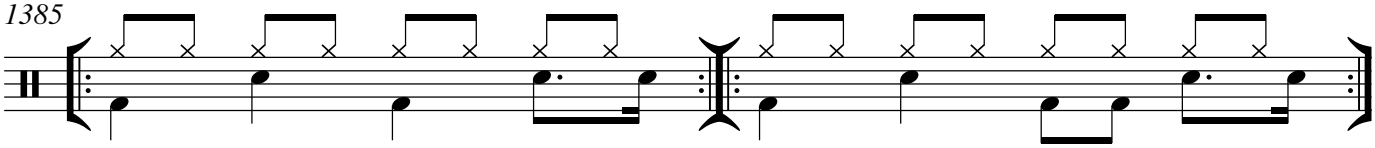

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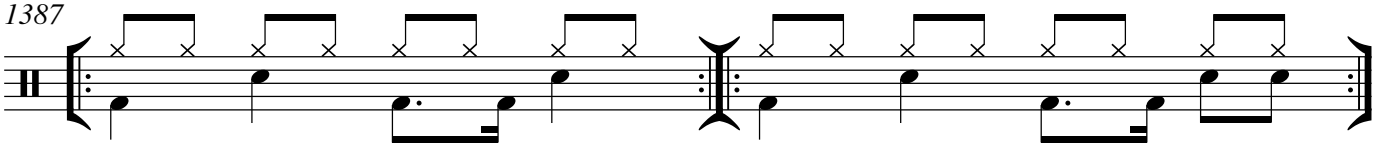

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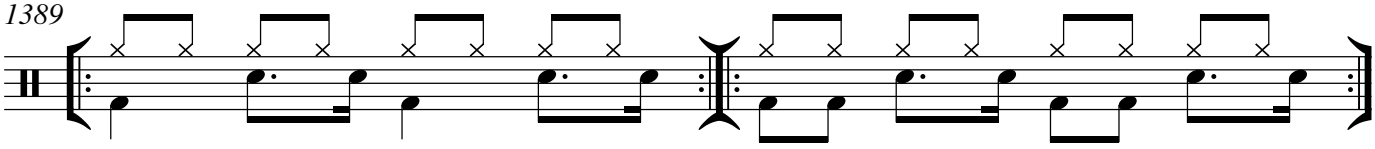

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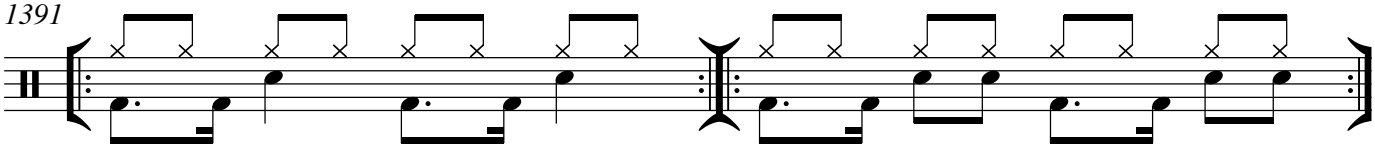

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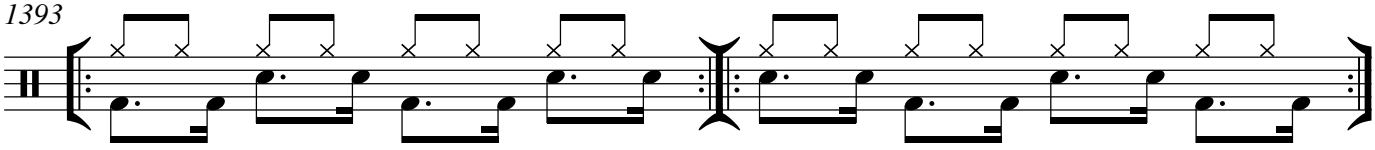

Tocar los siguientes ejercicios con el ostinato de hi hat en negras, contando en voz alta 1 & 2 & 3 & 4 &.

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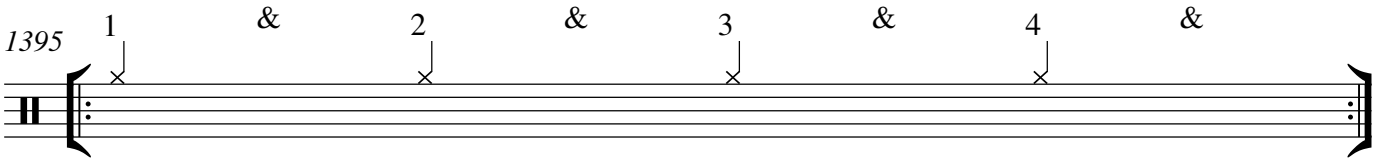

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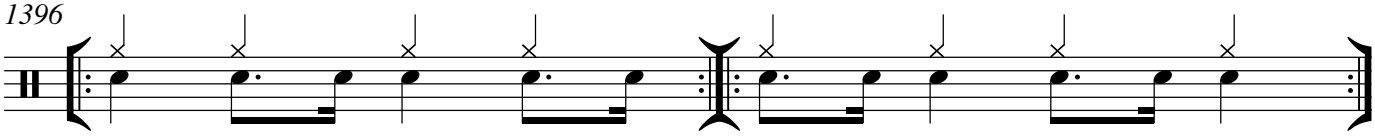

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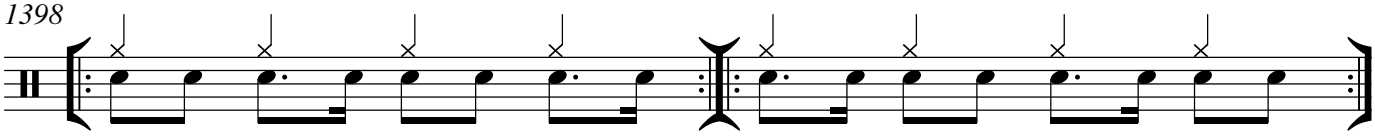

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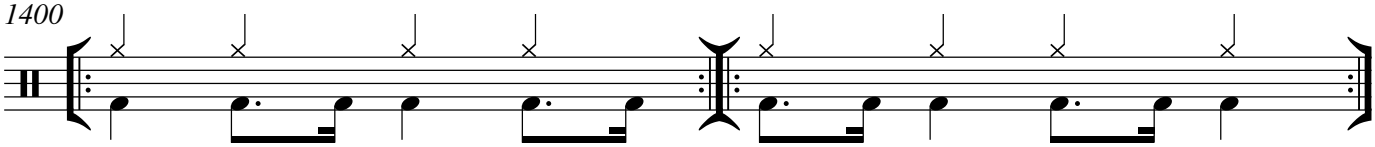

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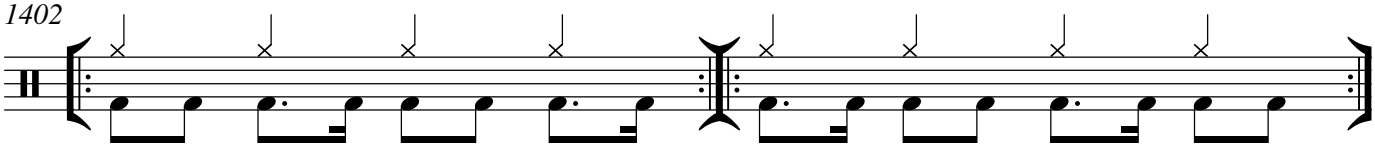

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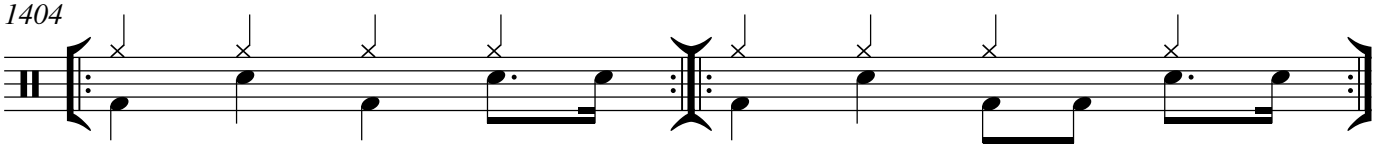

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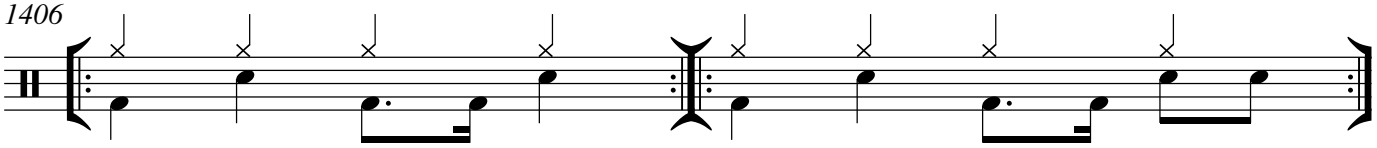

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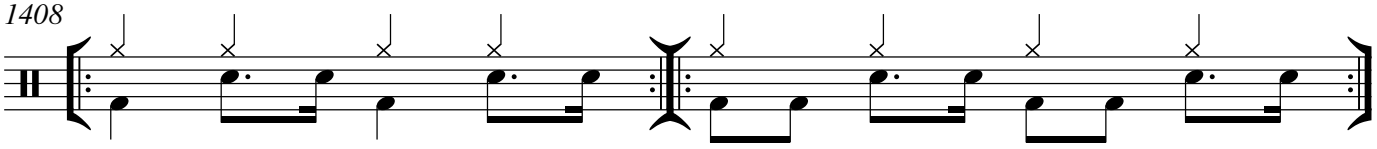

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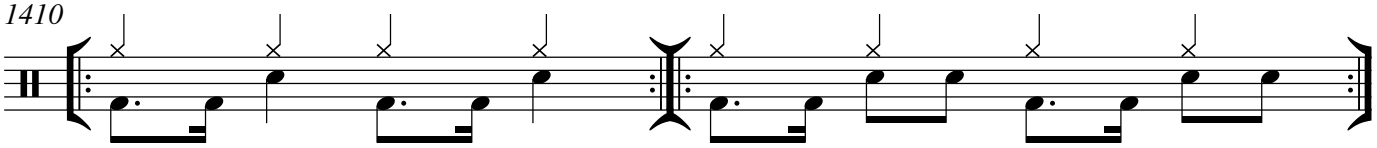

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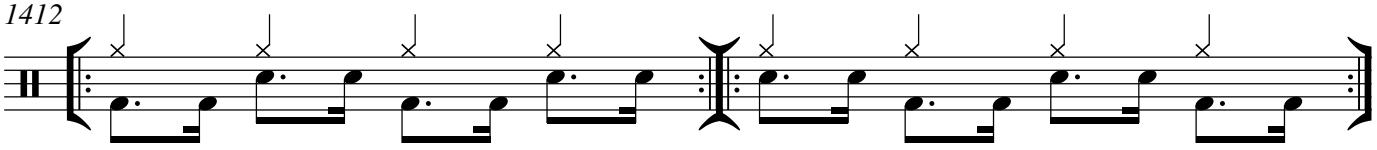

Tocar los siguientes ejercicios con el ostinato de hi hat en corcheas, contando en voz alta 1 & 2 & 3 & 4 &.

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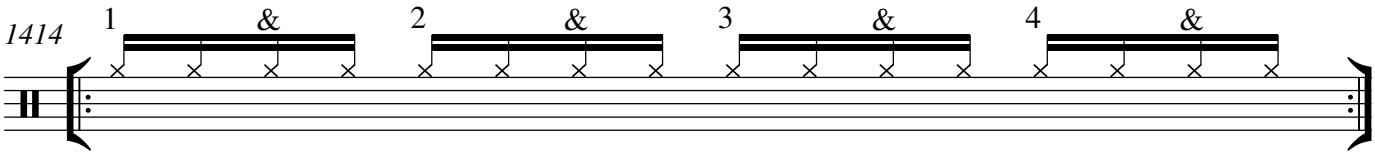

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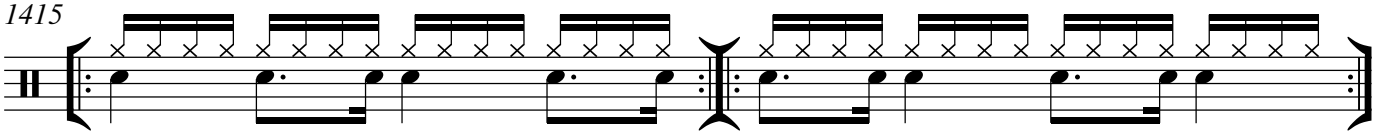

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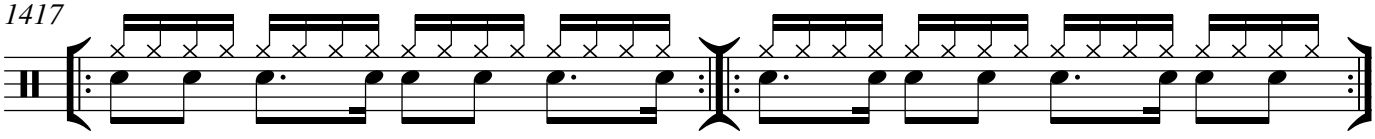

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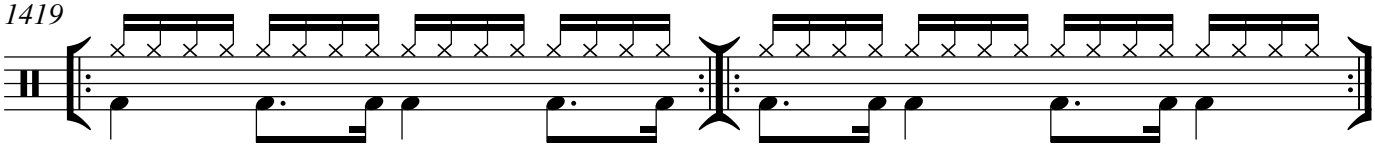

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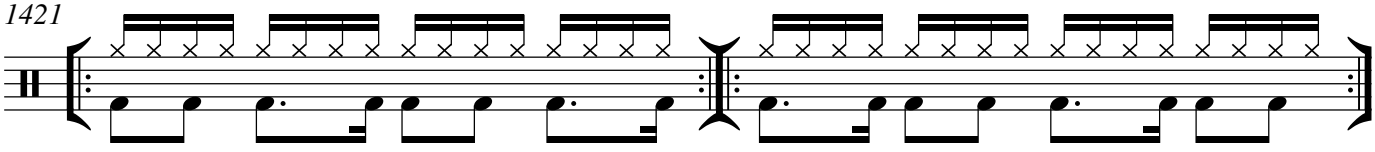

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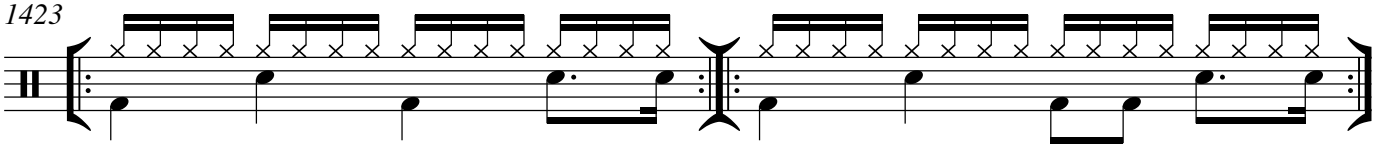

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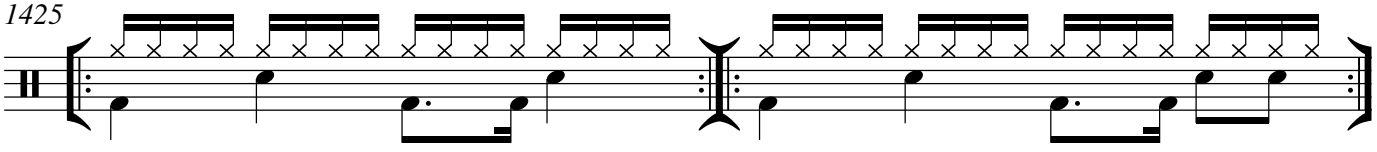

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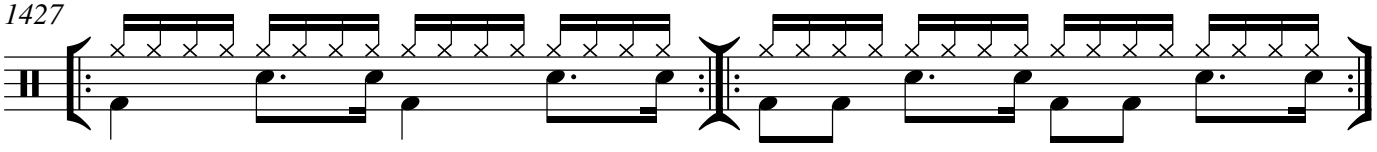

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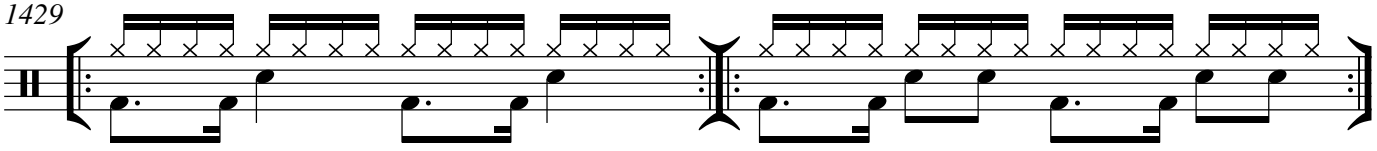

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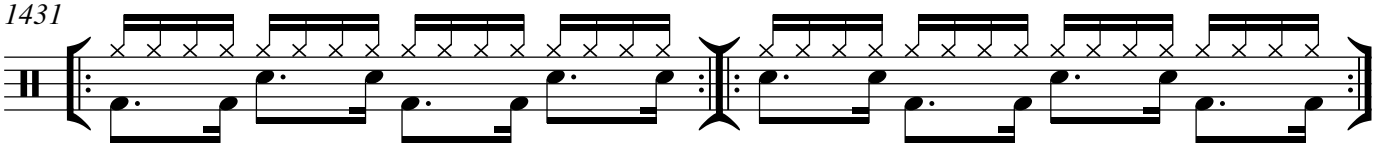


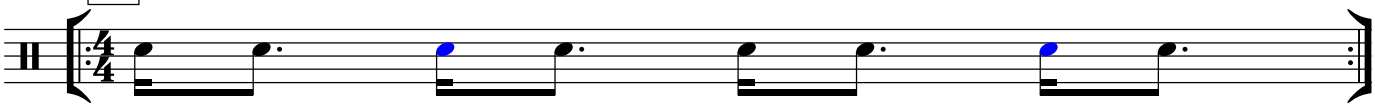
Breaks (parte III)

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**



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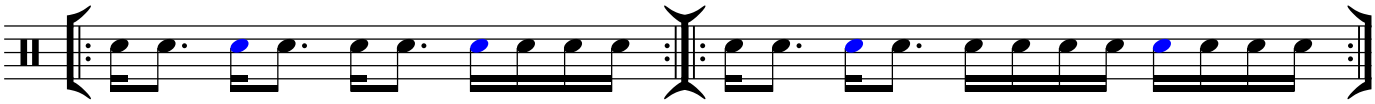

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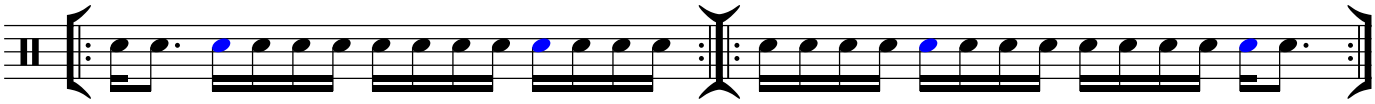

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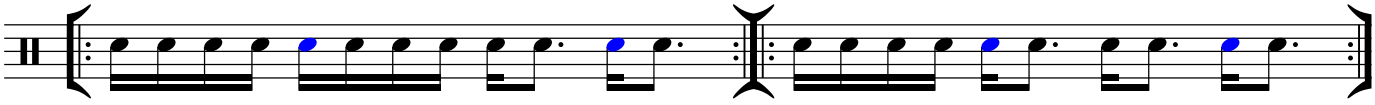

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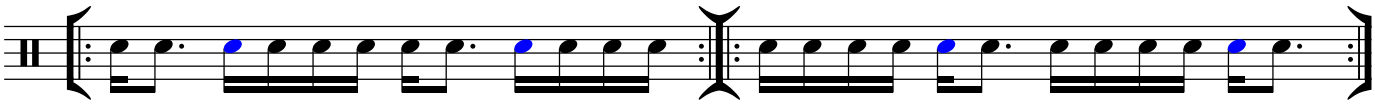

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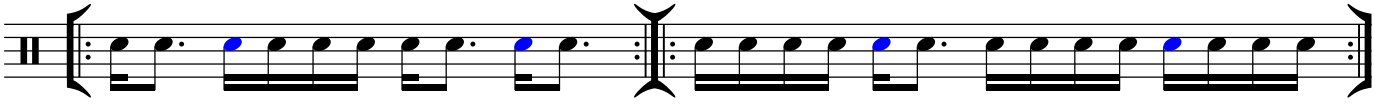

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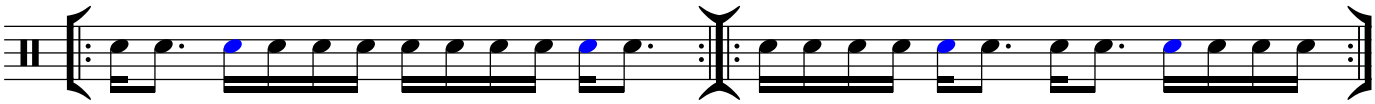

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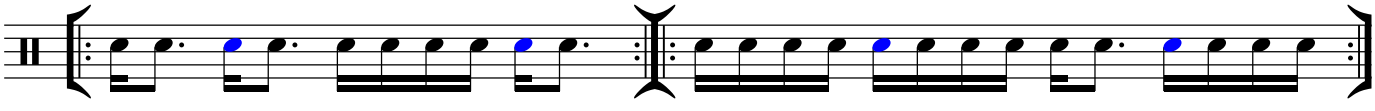

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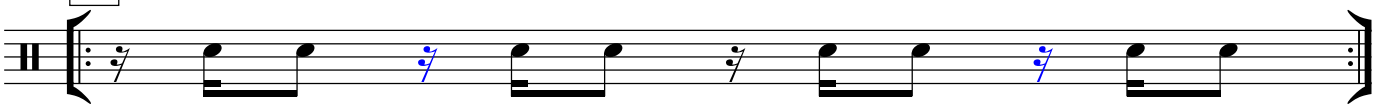

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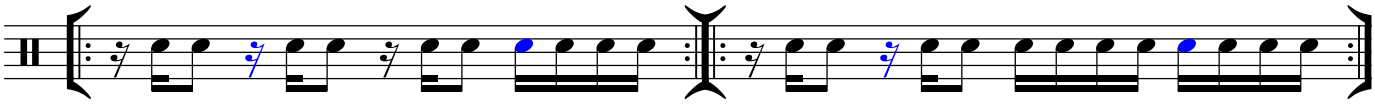

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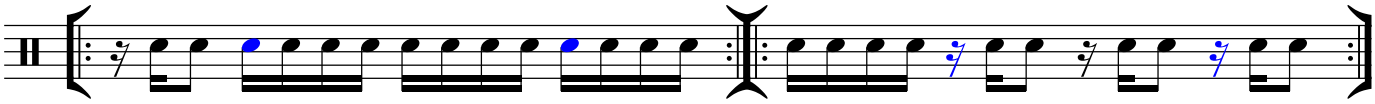

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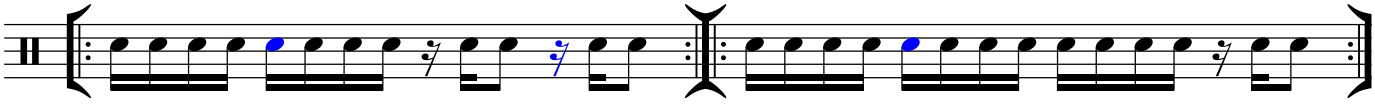

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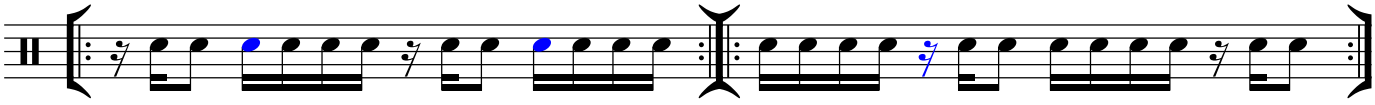

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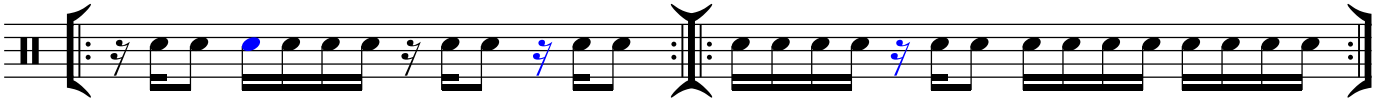

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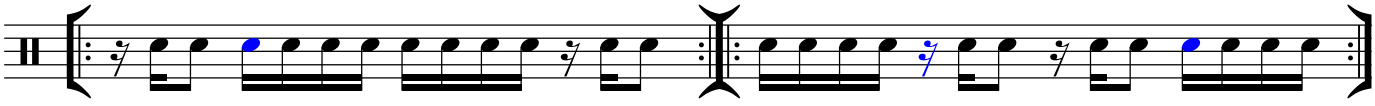

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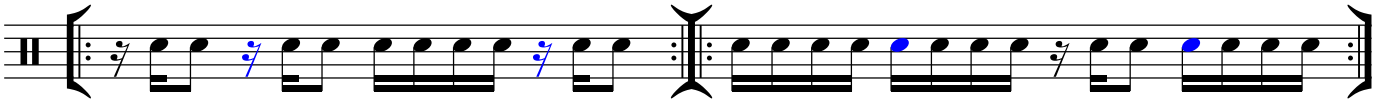

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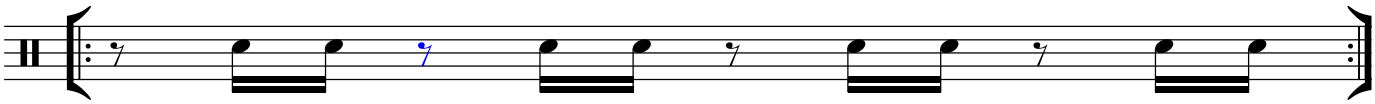

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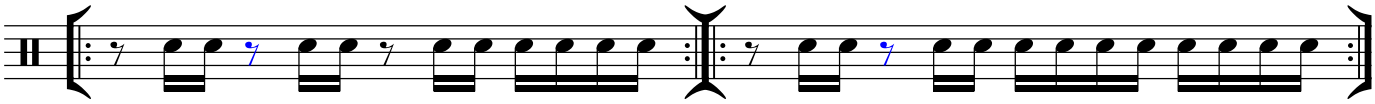

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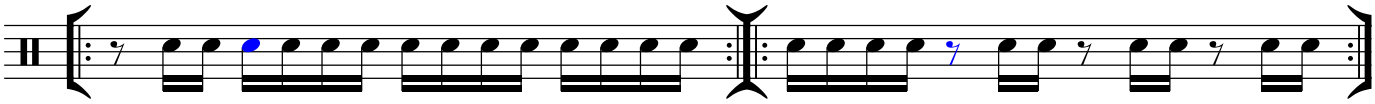

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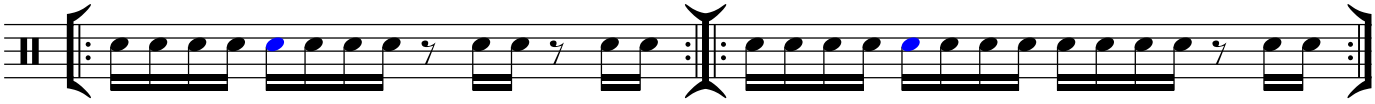

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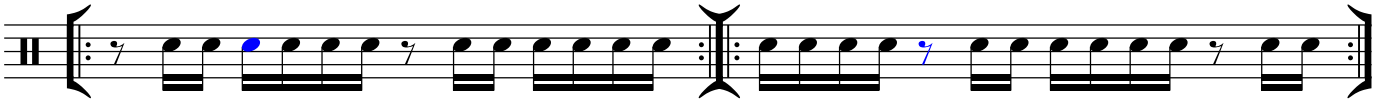

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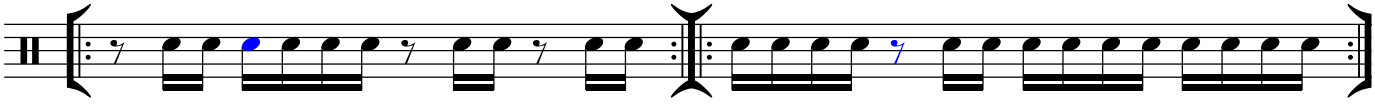

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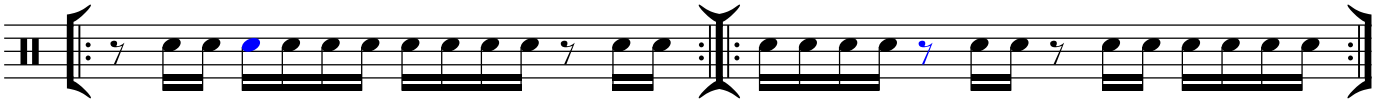

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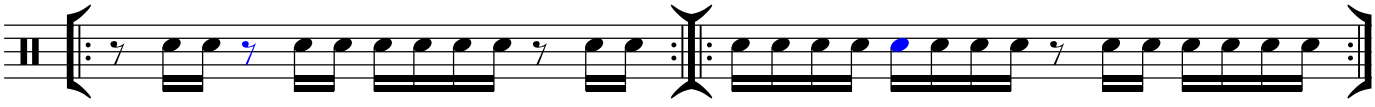

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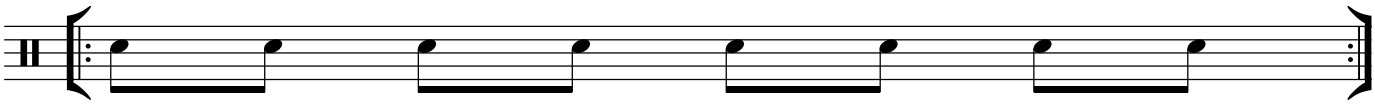

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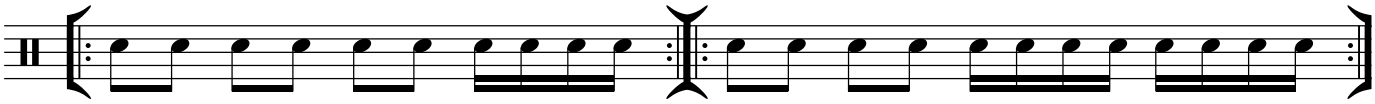

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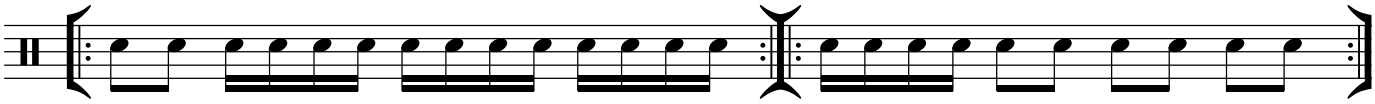

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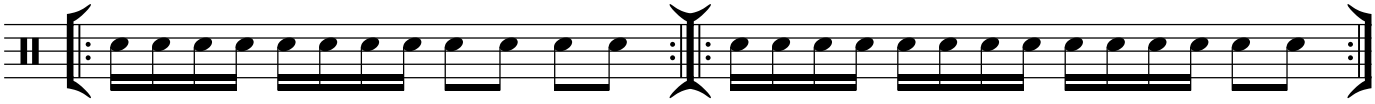

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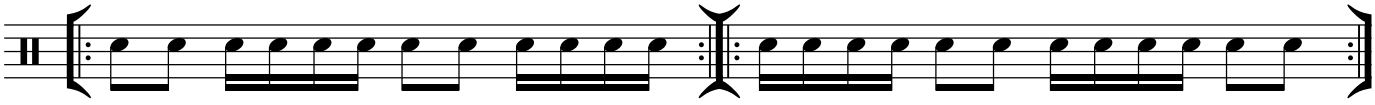

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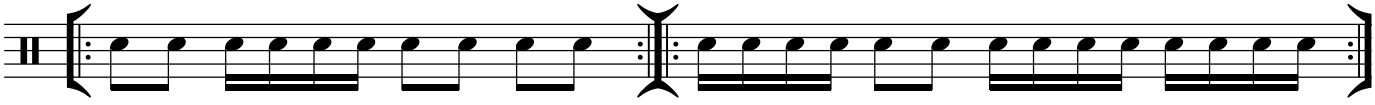

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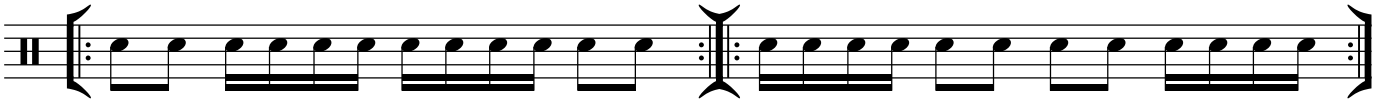

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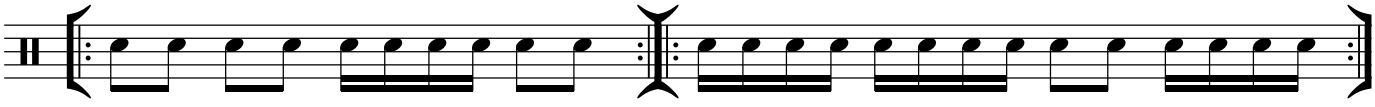

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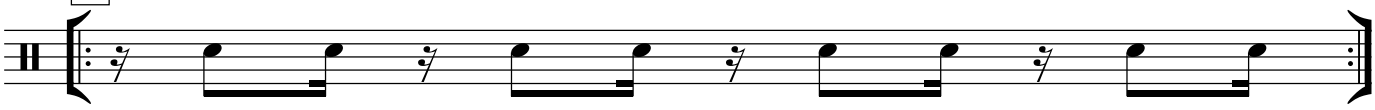

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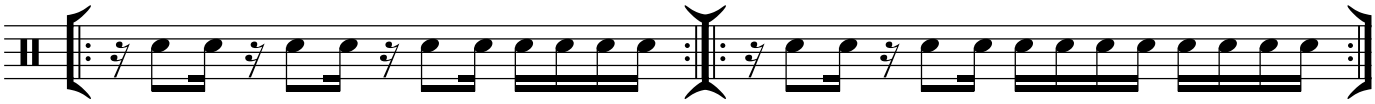

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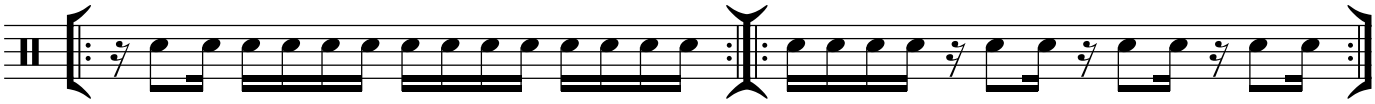

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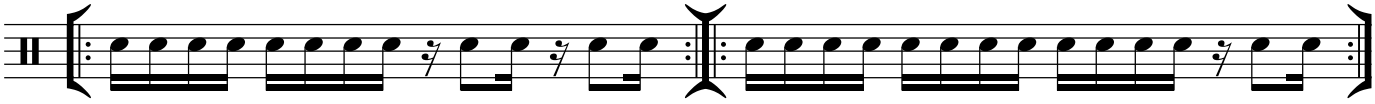

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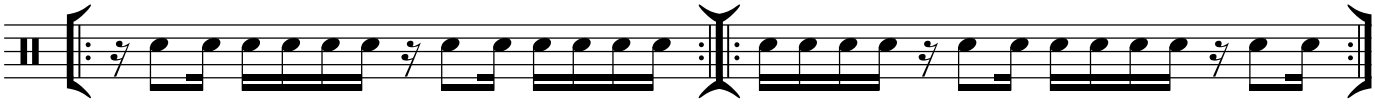

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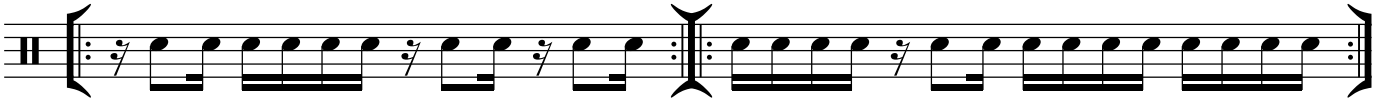

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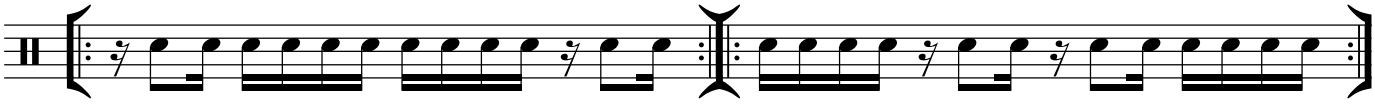

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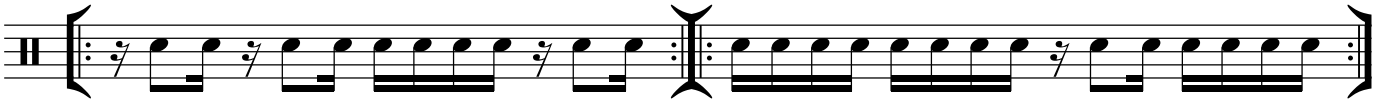

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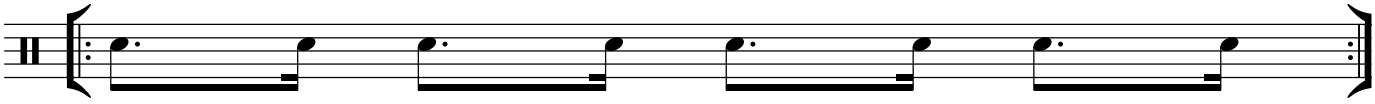

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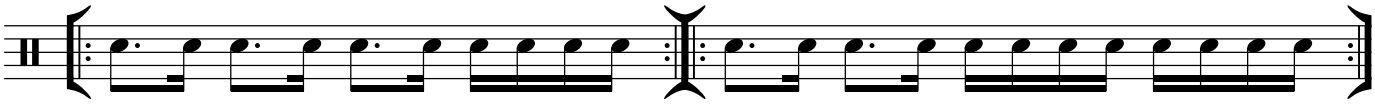

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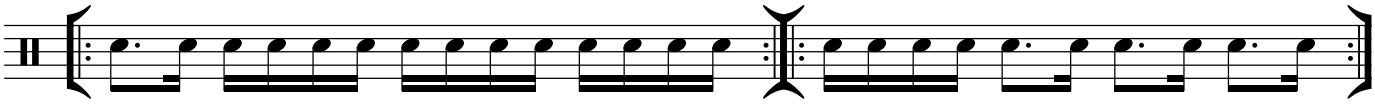

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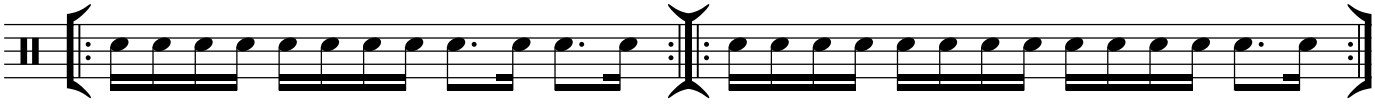

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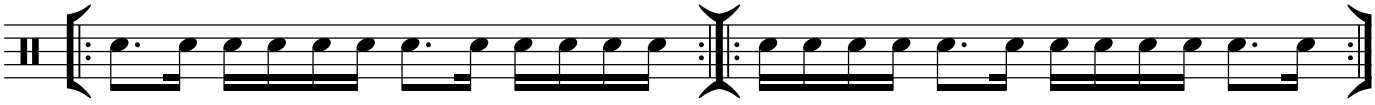

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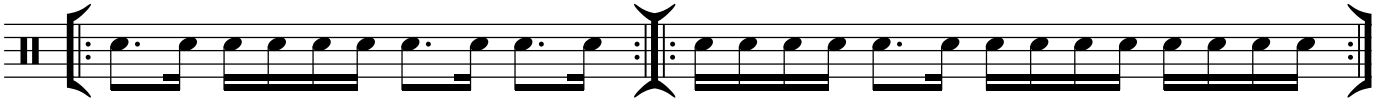

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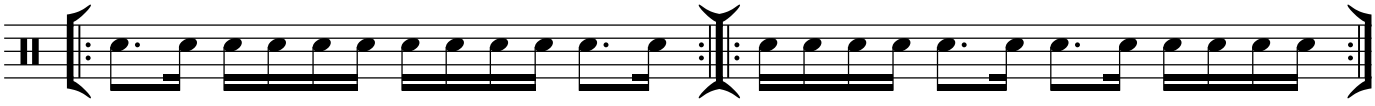

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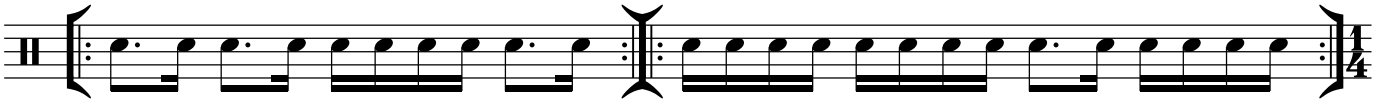

Semicorchea - semicorchea - corchea

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

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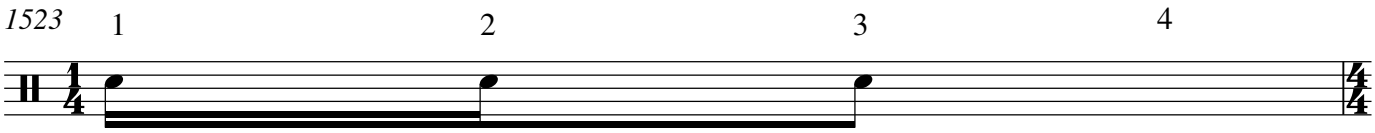

Forma de estudio:

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.

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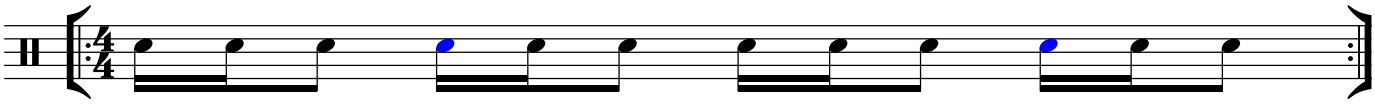

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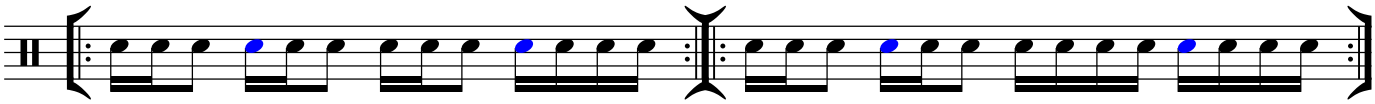

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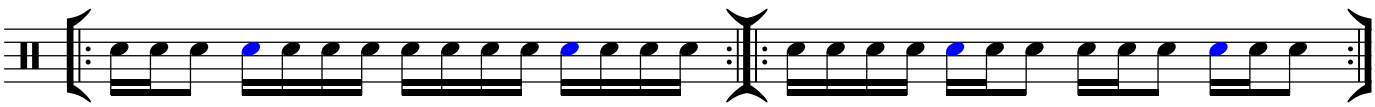

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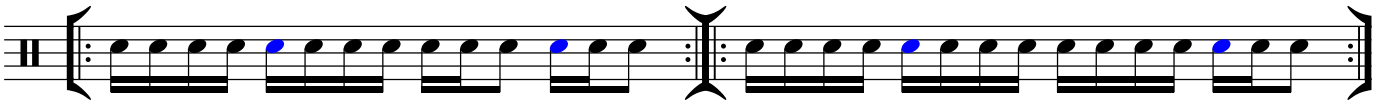

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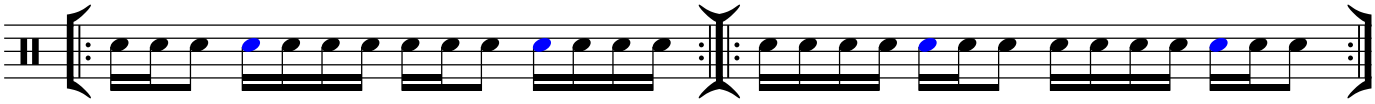

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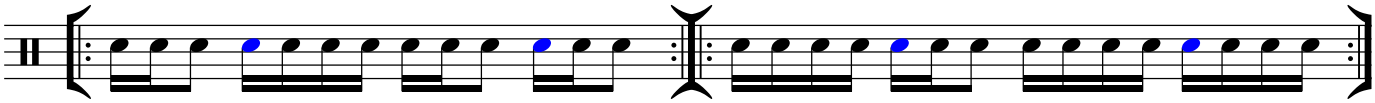

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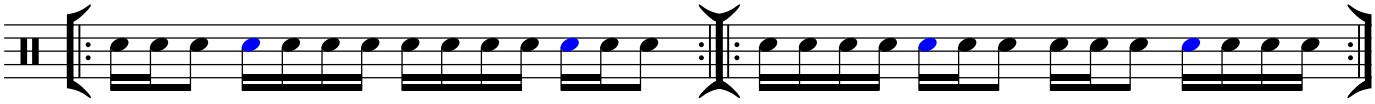

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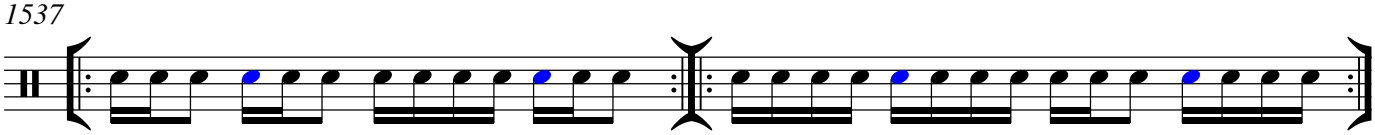

Tocar los siguientes ejercicios con el ostinato de hi hat en corcheas, contando en voz alta 1 & 2 & 3 & 4 &.

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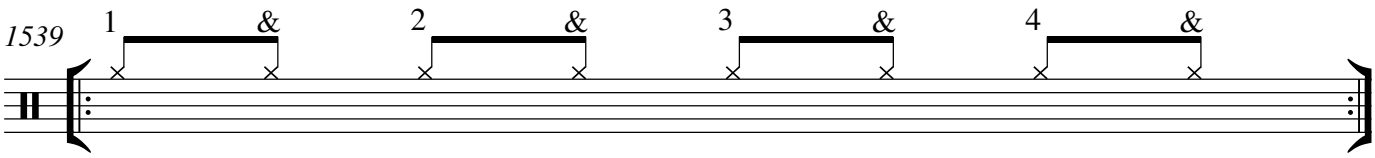

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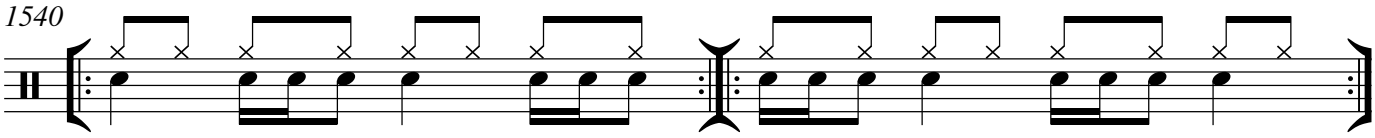

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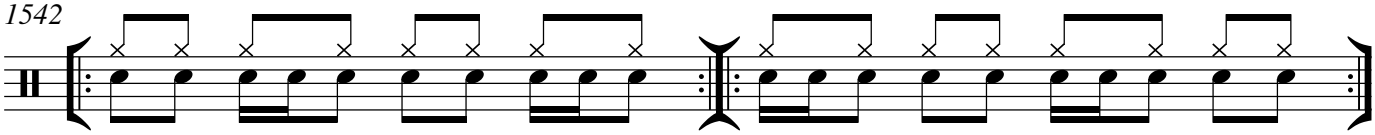

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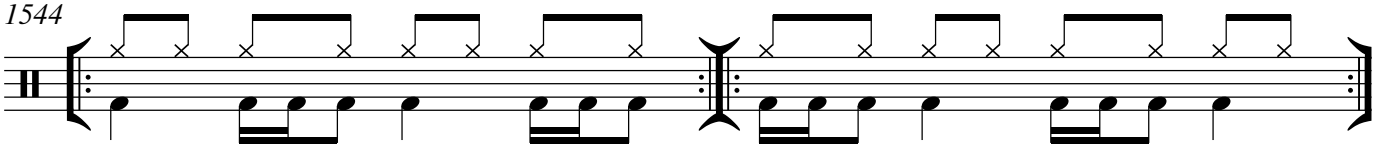

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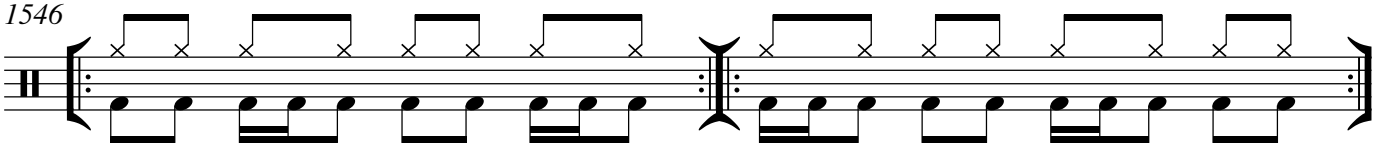

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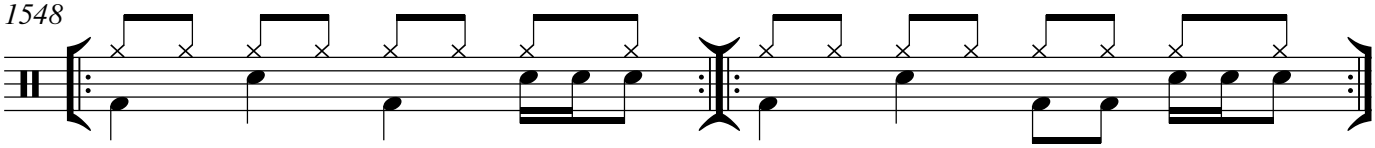

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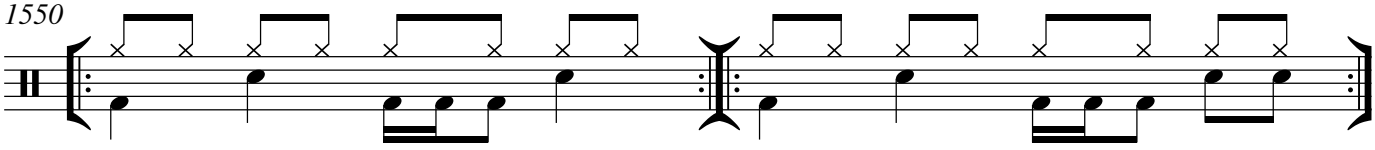

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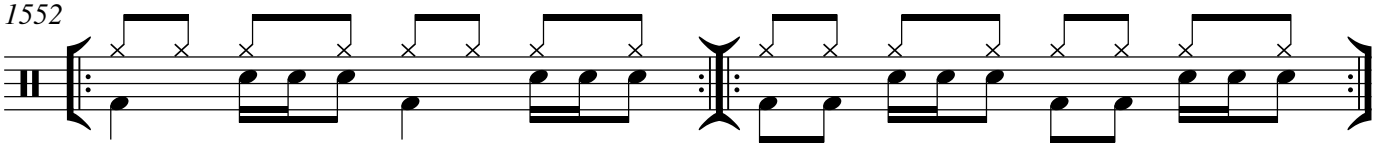

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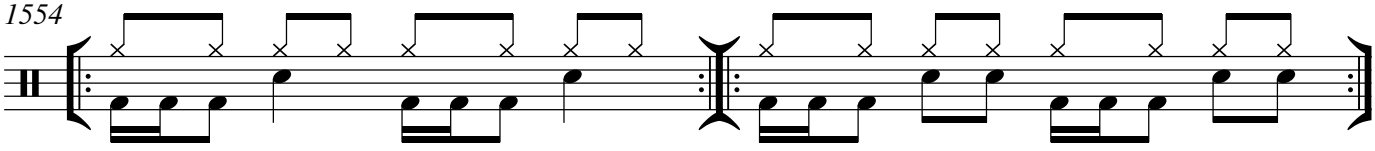

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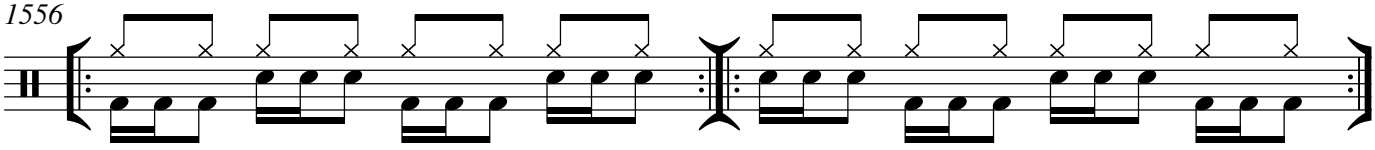

Tocar los siguientes ejercicios con el ostinato de hi hat en corcheas, contando en voz alta 1 & 2 & 3 & 4 &.

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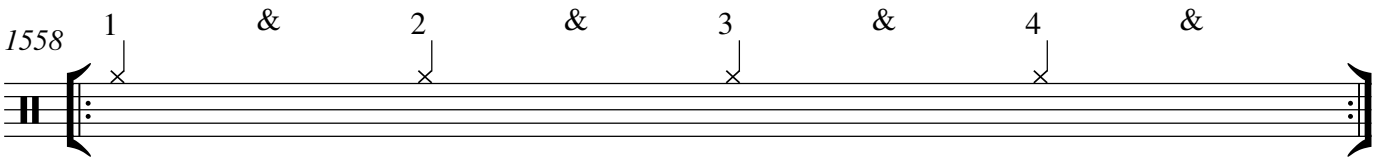

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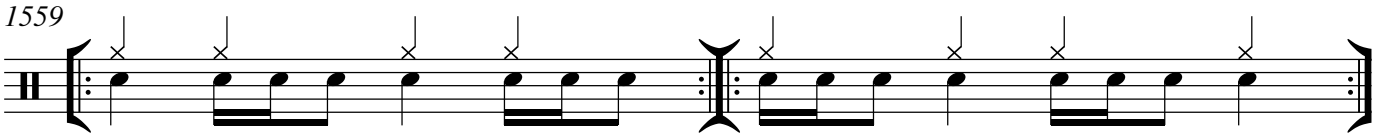

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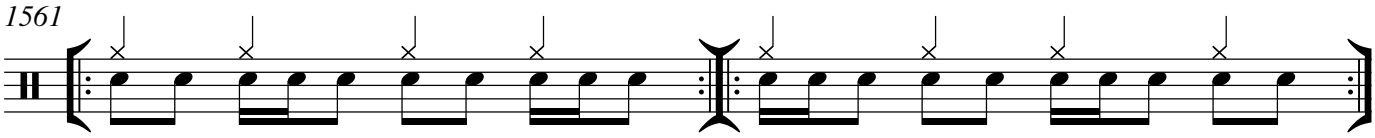

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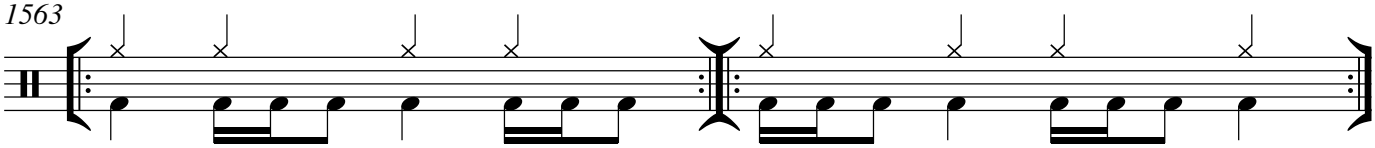

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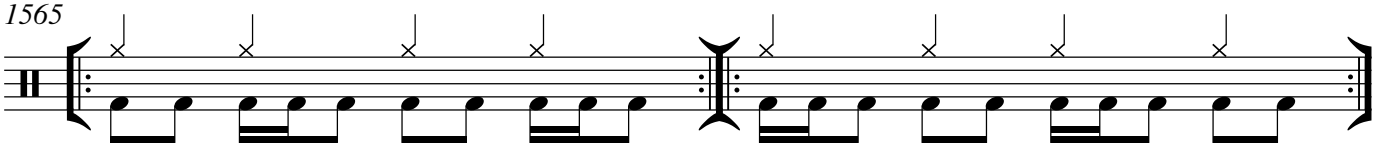

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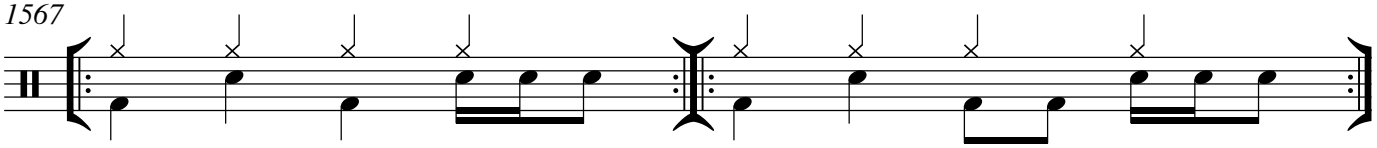

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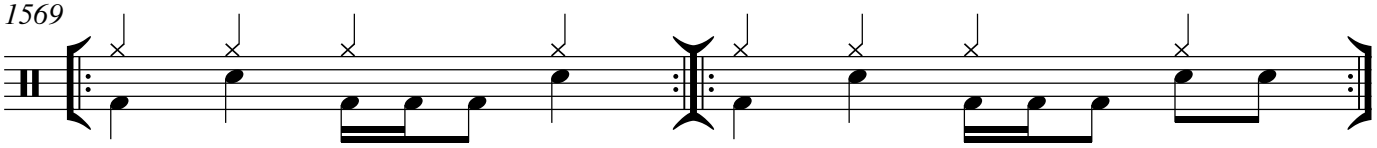

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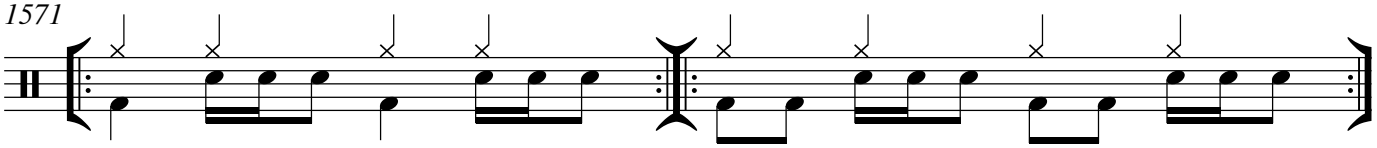

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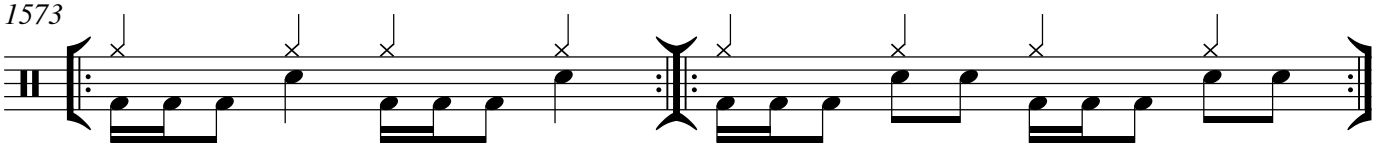

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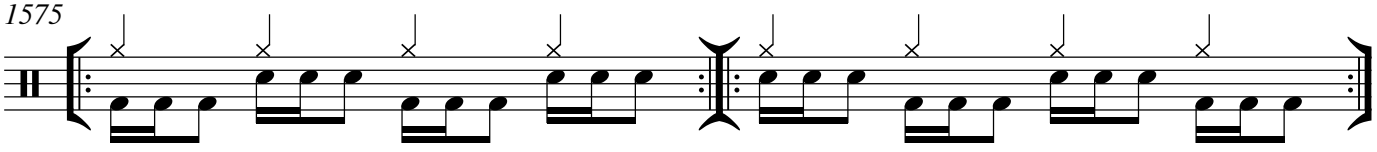

Tocar los siguientes ejercicios con el ostinato de hi hat en semicorcheas, contando en voz alta 1 & 2 & 3 & 4 &.

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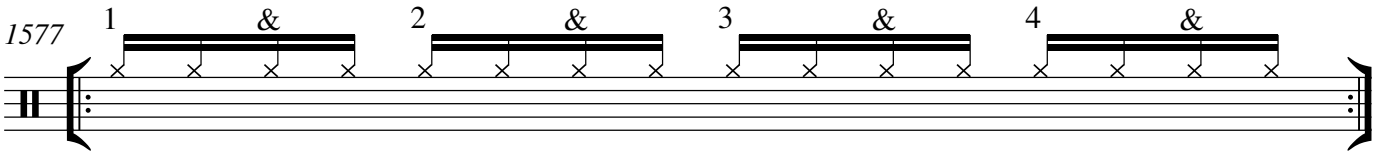

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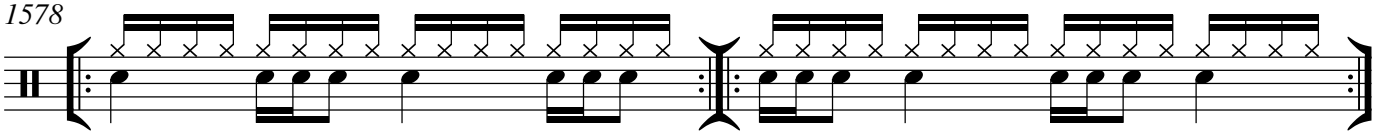

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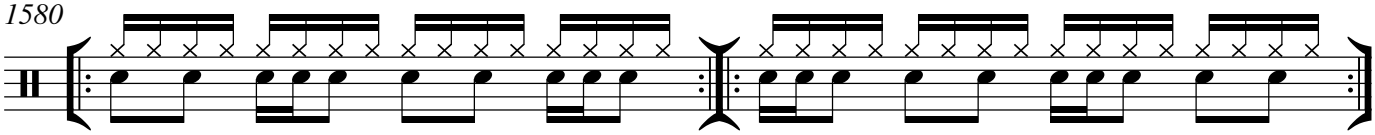

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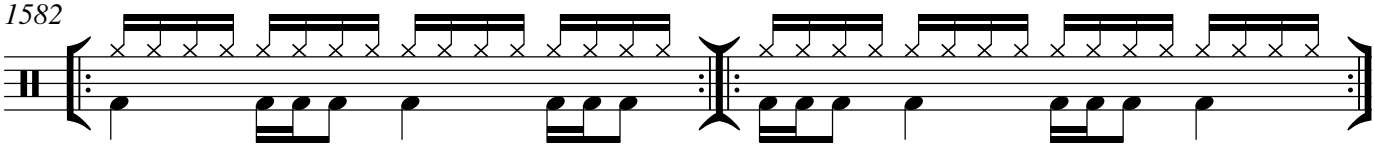

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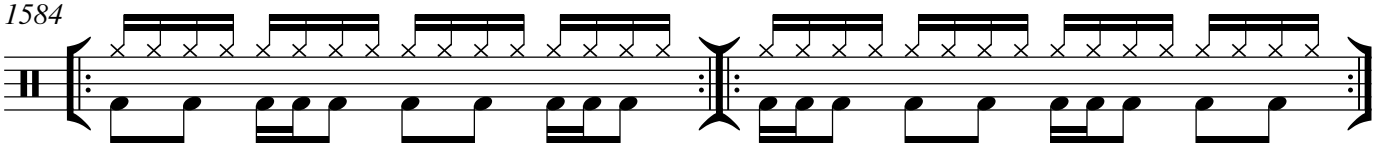

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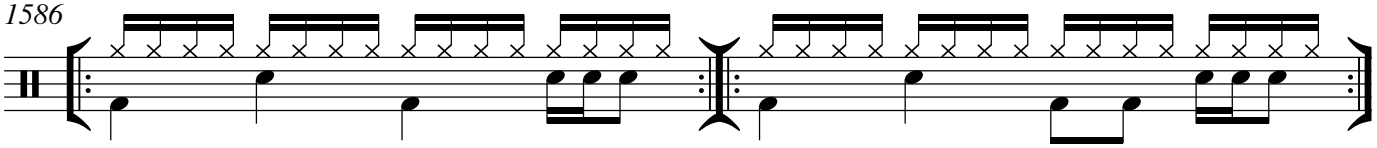

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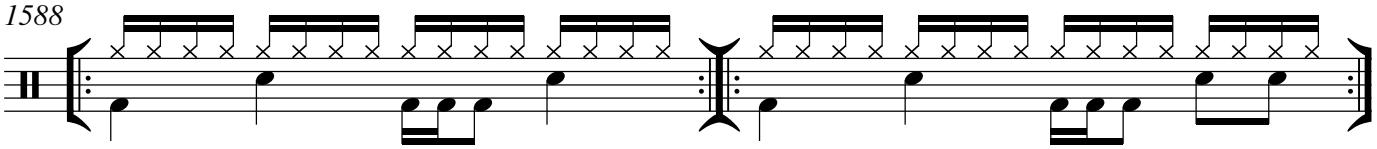

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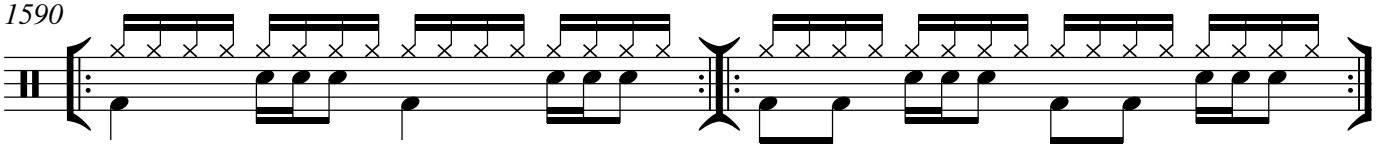

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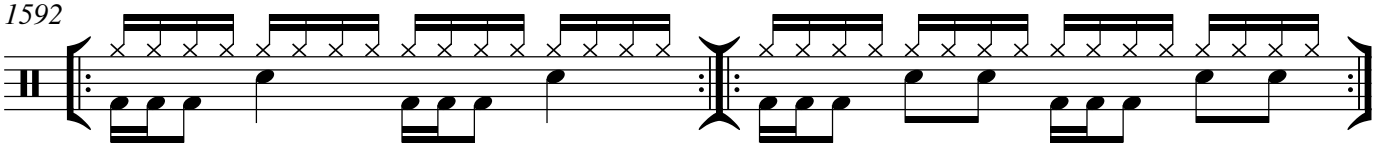

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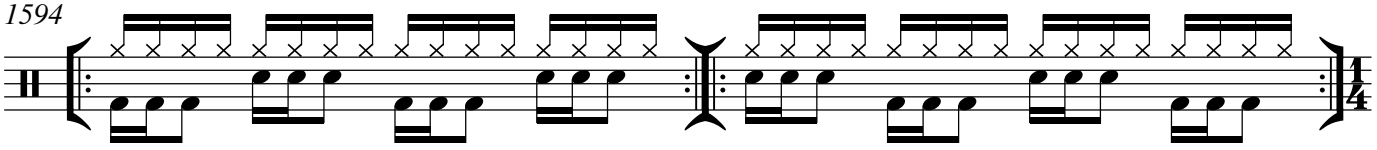
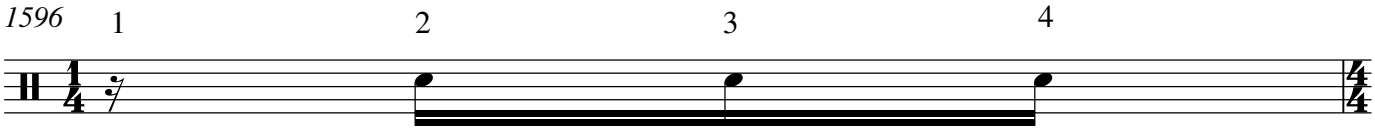


Silencio de semicorchea - semicorchea - semicorchea - semicorchea

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

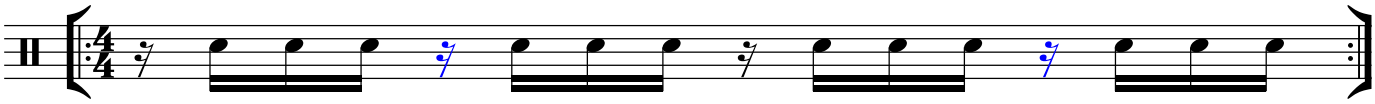
1596



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.

1597



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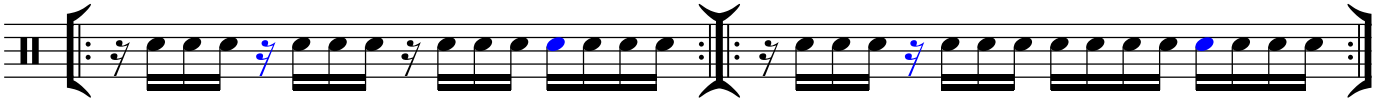

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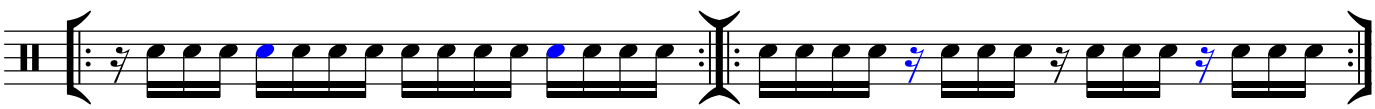

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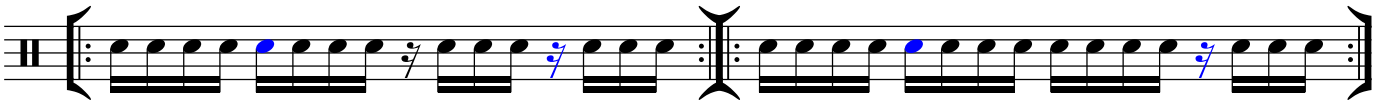

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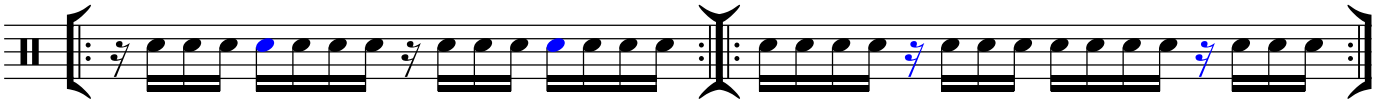

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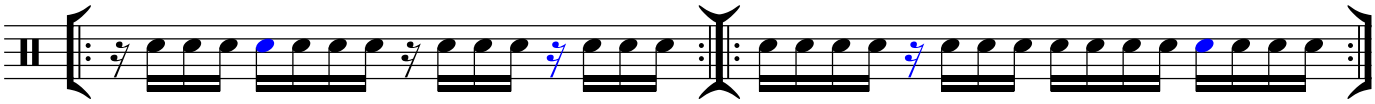

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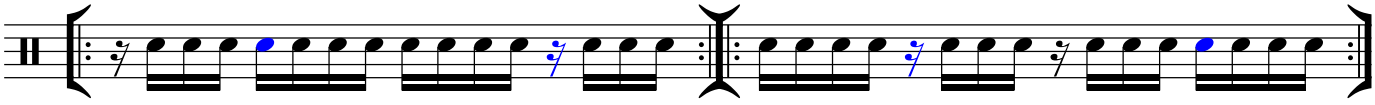

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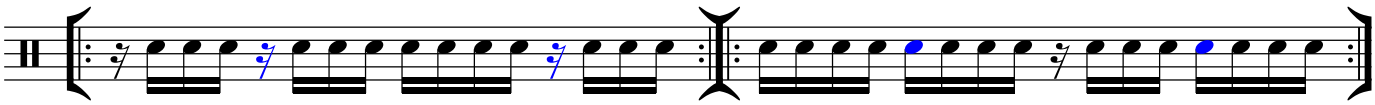

Tocar los siguientes ejercicios con el ostinato de hi hat en corcheas, contando en voz alta 1 & 2 & 3 & 4 &.

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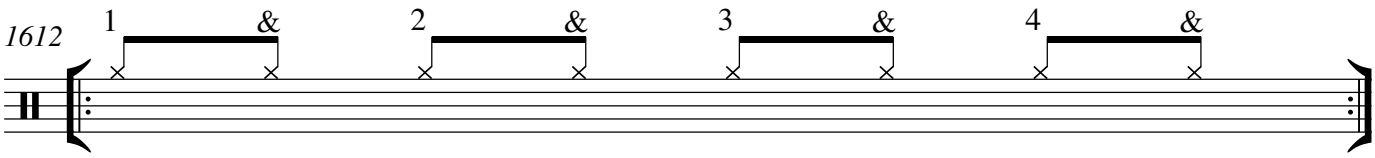

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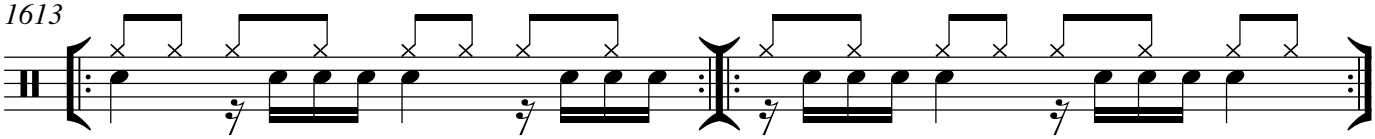

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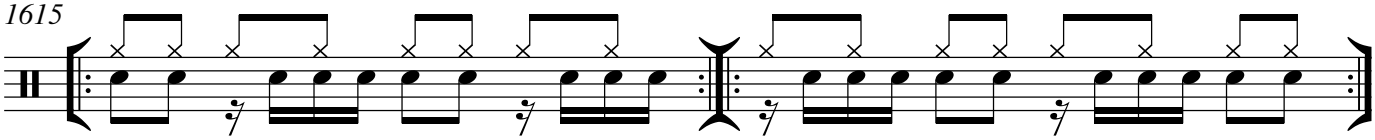

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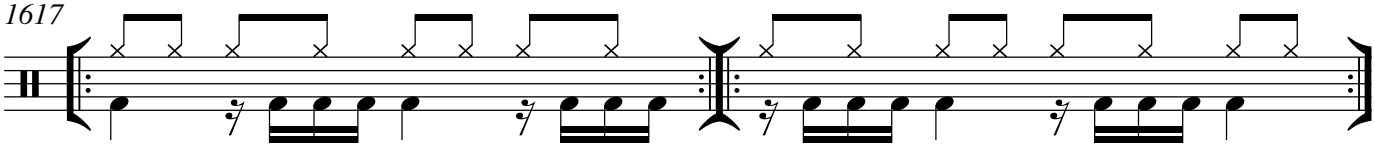

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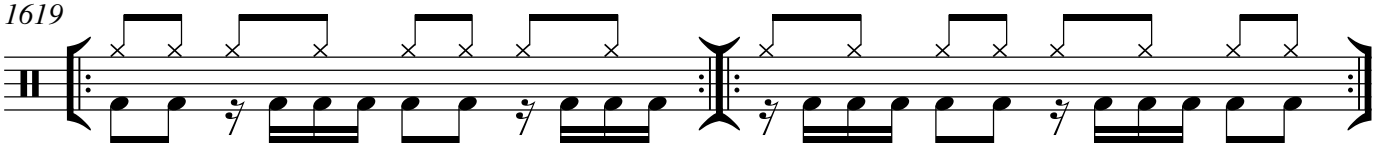

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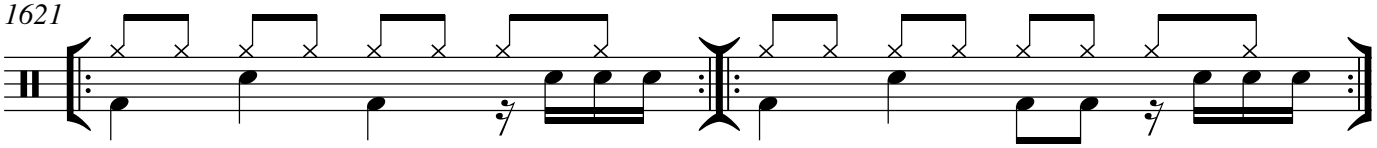

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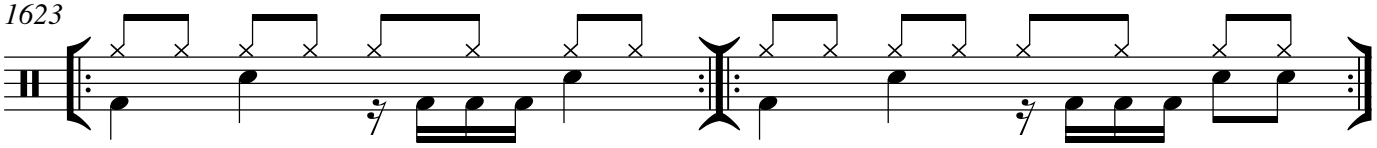

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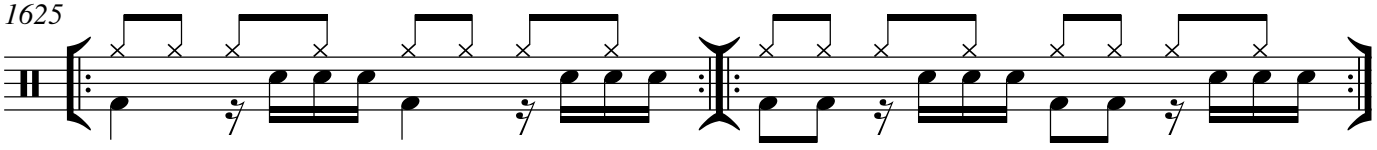

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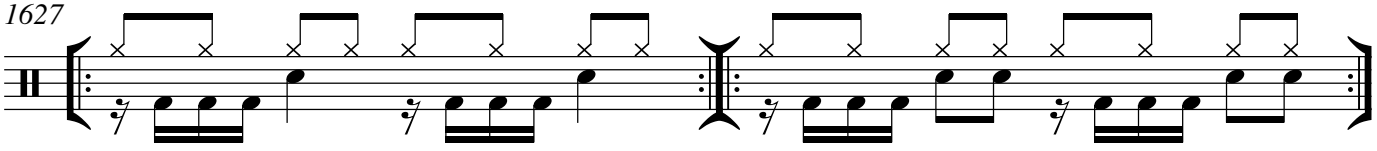

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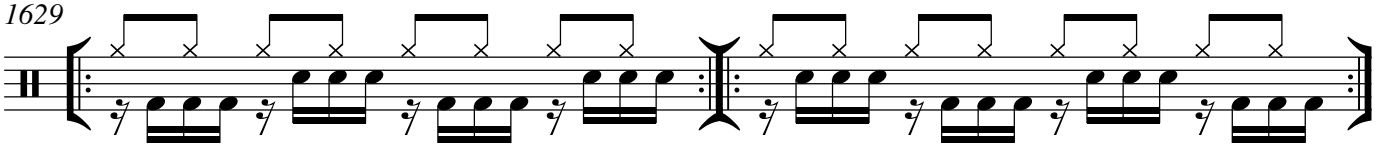

Tocar los siguientes ejercicios con el ostinato de hi hat en negras, contando en voz alta 1 & 2 & 3 & 4 &.

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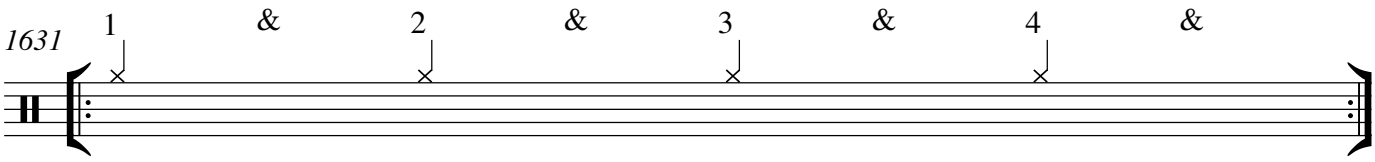

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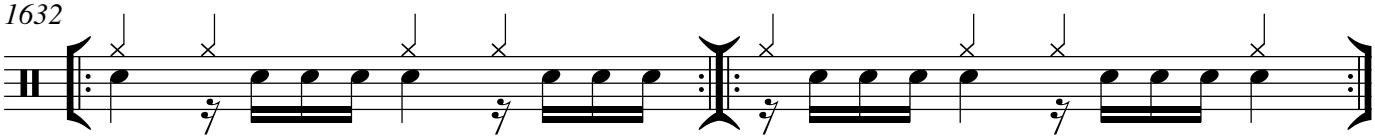

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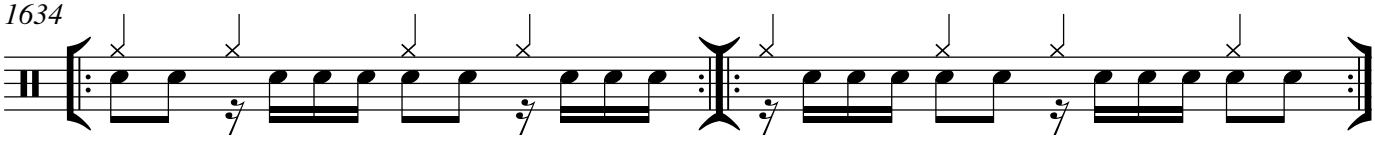

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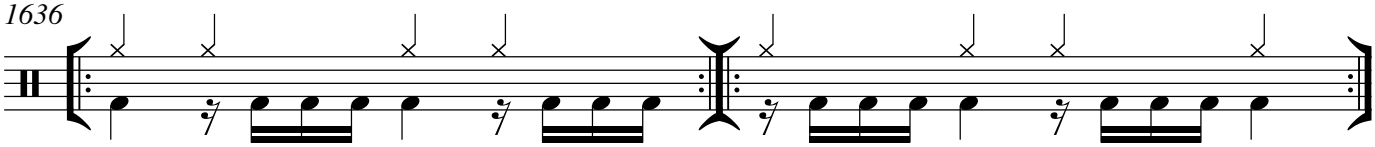

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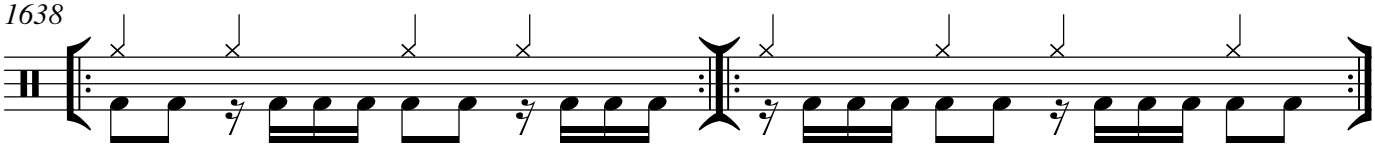

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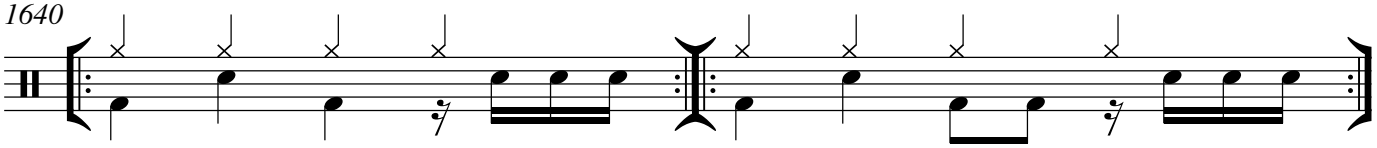

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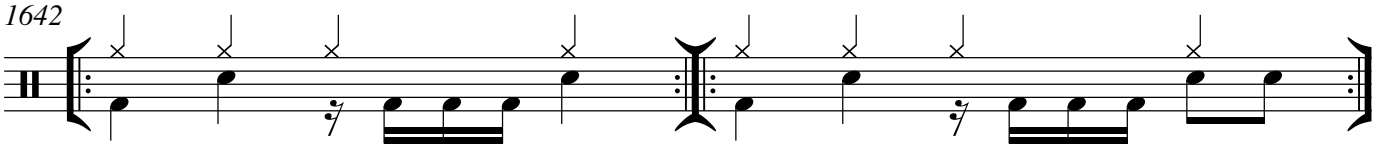

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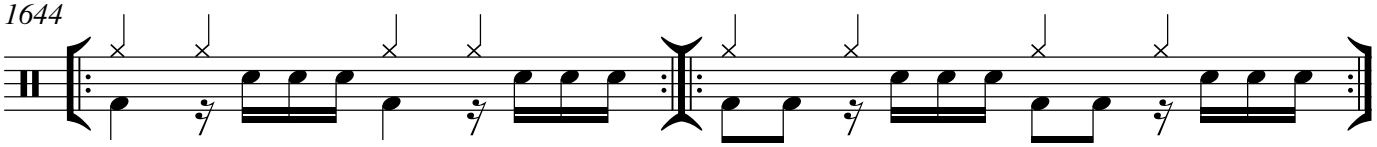

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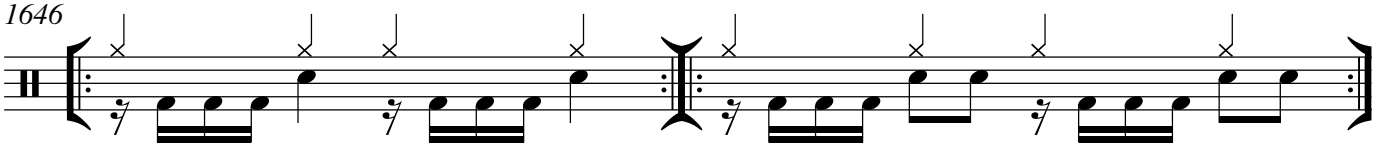

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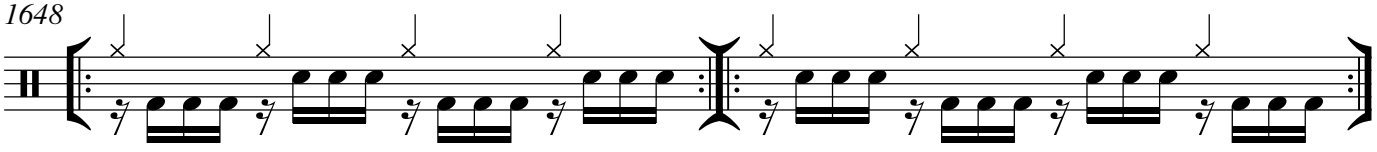

Tocar los siguientes ejercicios con el ostinato de hi hat en semicorcheas, contando en voz alta 1 & 2 & 3 & 4 &.

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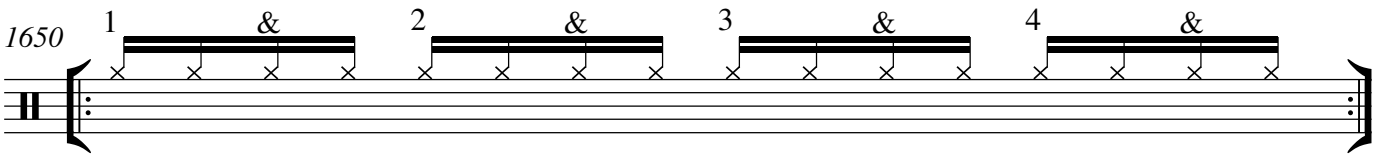

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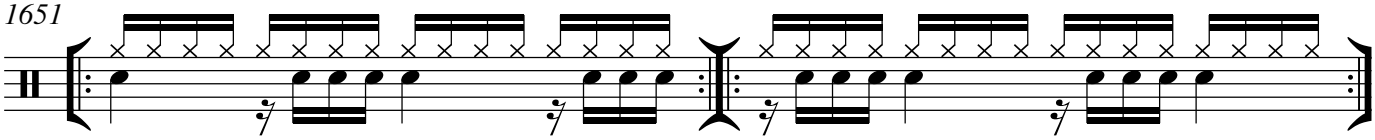

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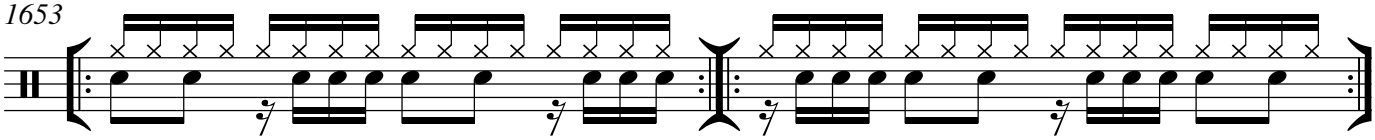

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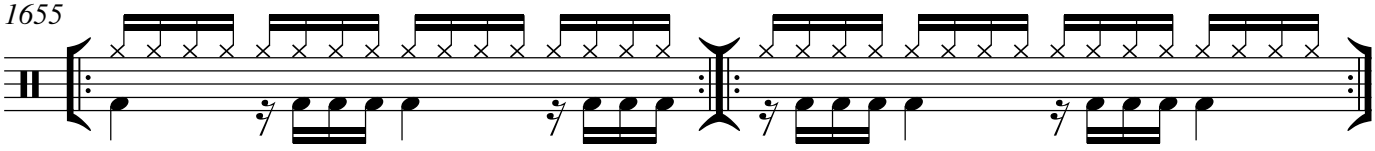

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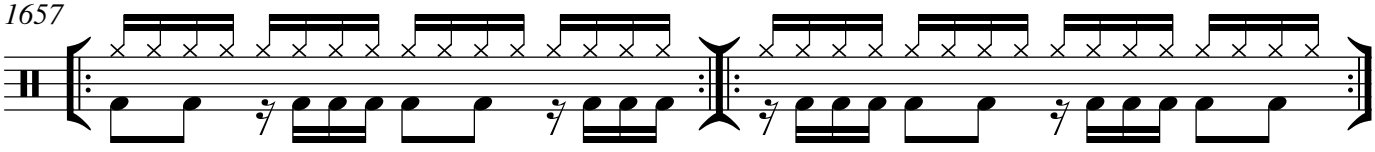

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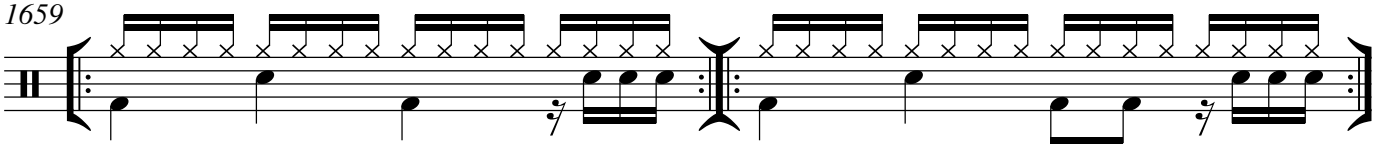

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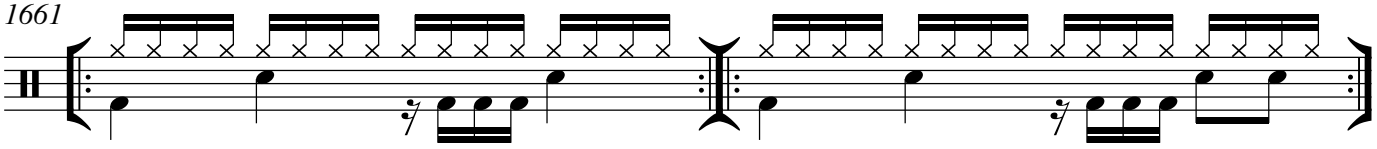

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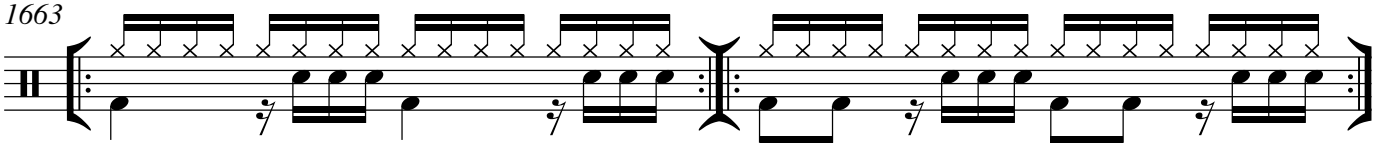

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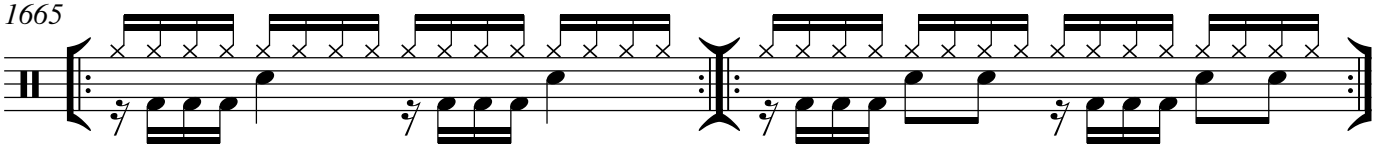

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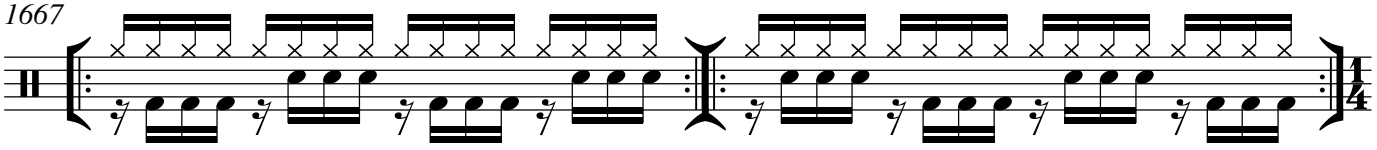
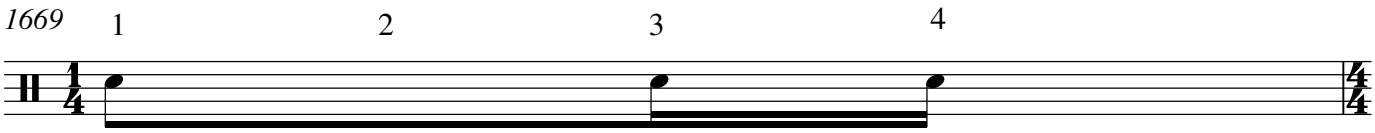


Corchea - semicorchea - semicorchea

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

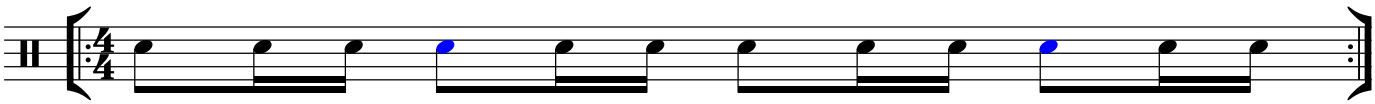
1669



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.

1670



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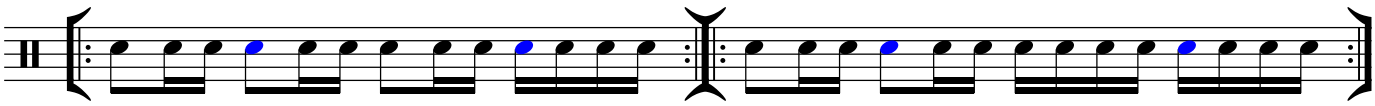

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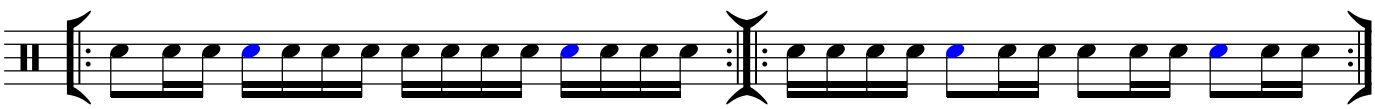

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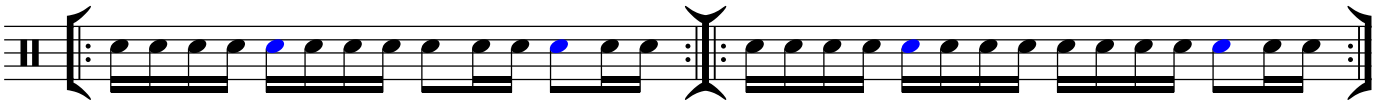

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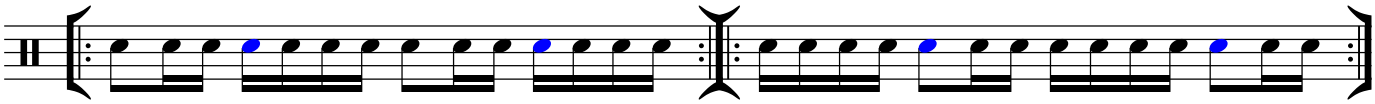

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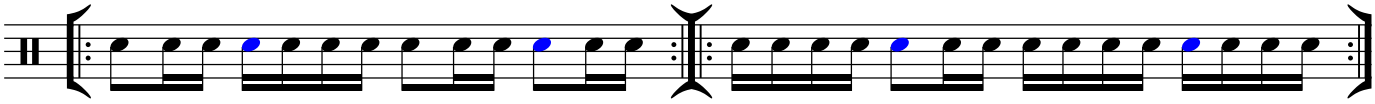

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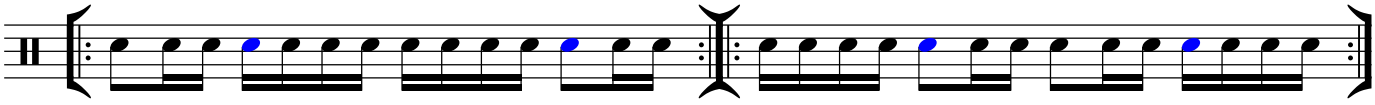

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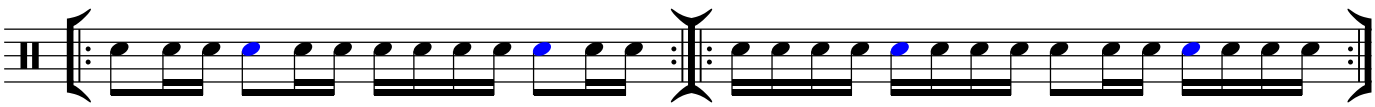
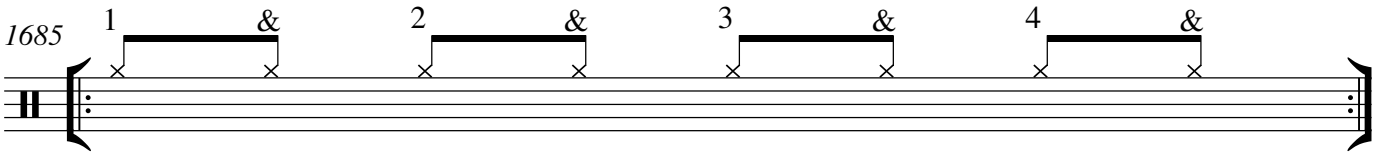


Tocar los siguientes ejercicios con el ostinato de hi hat en corcheas, contando en voz alta 1 & 2 & 3 & 4 &.

1685



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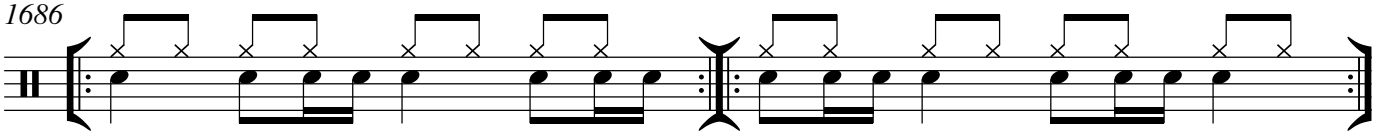

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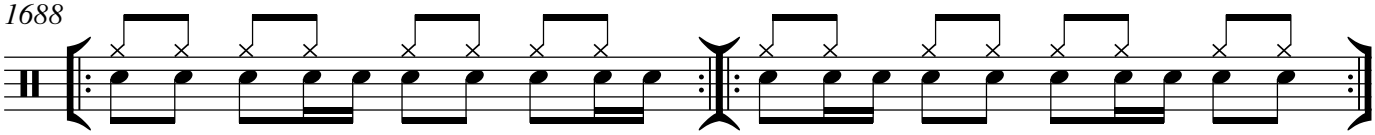

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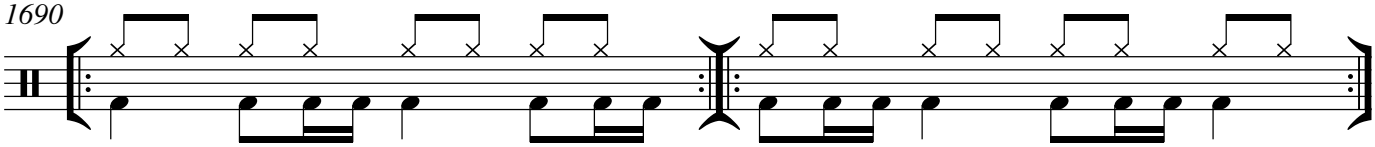

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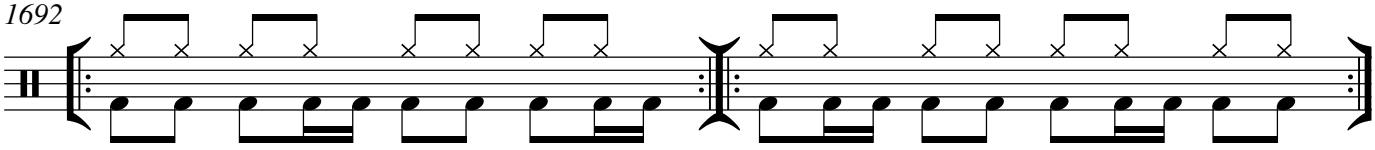

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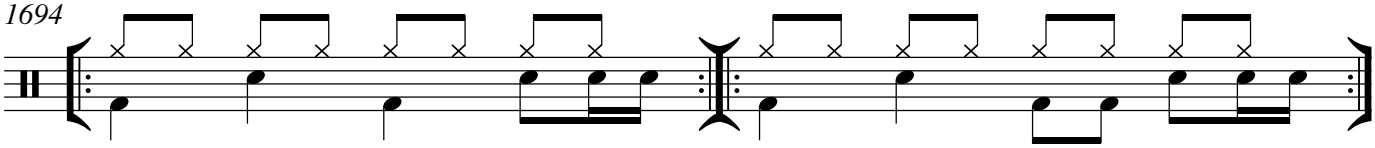

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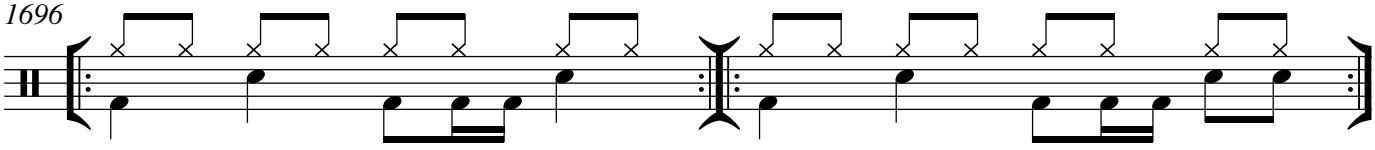

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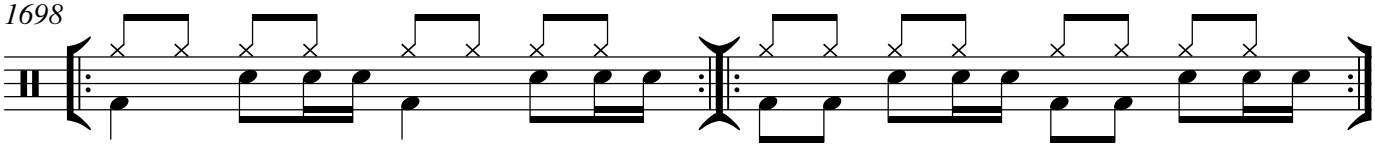

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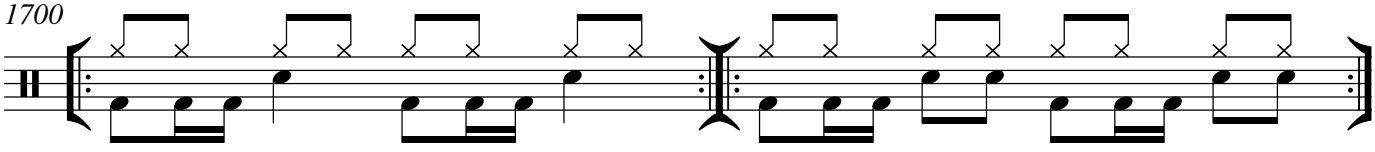

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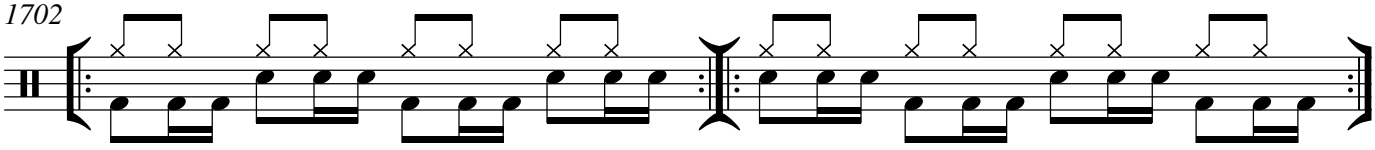

Tocar los siguientes ejercicios con el ostinato de hi hat en negras, contando en voz alta 1 & 2 & 3 & 4 &.

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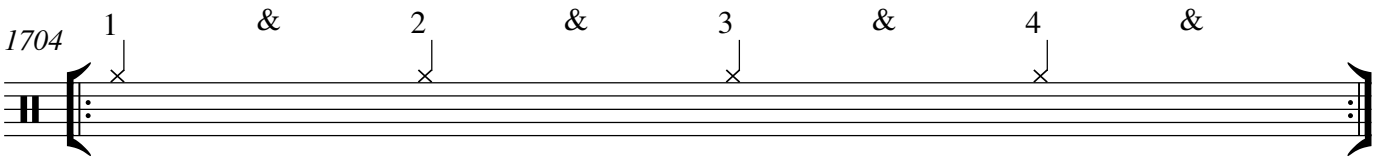

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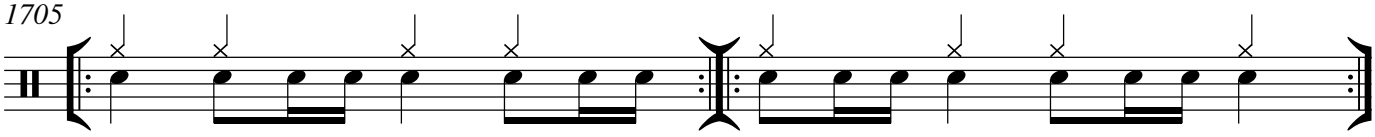

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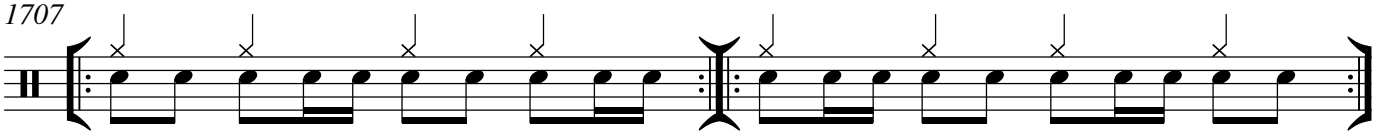

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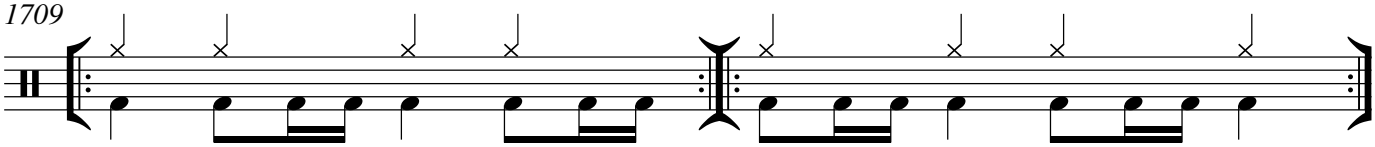

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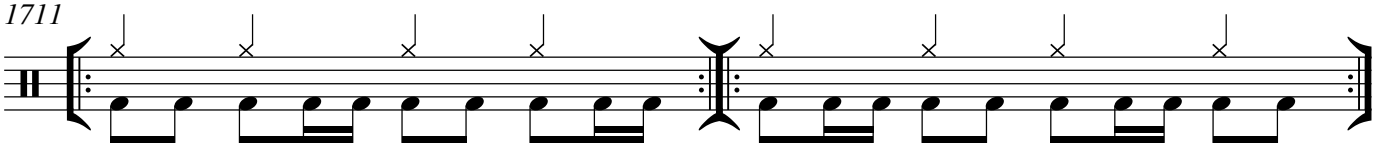

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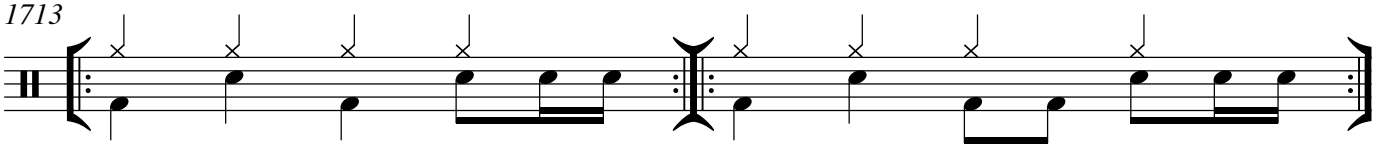

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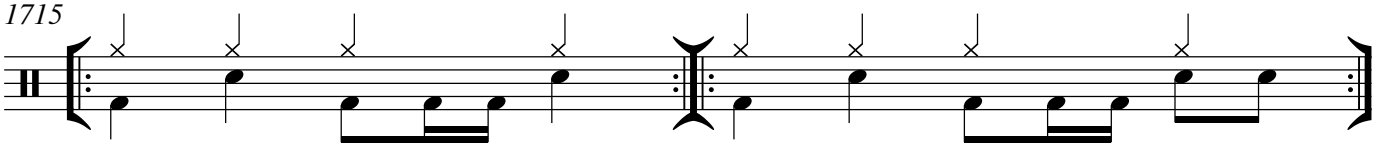

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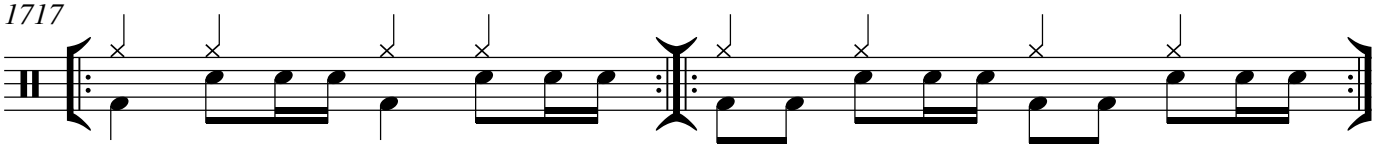

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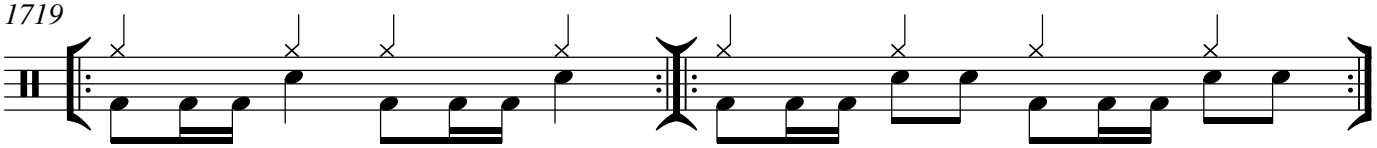

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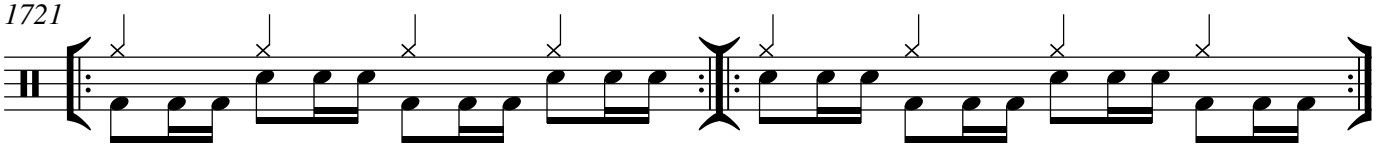

Tocar los siguientes ejercicios con el ostinato de hi hat en semicorcheas, contando en voz alta 1 & 2 & 3 & 4 &.

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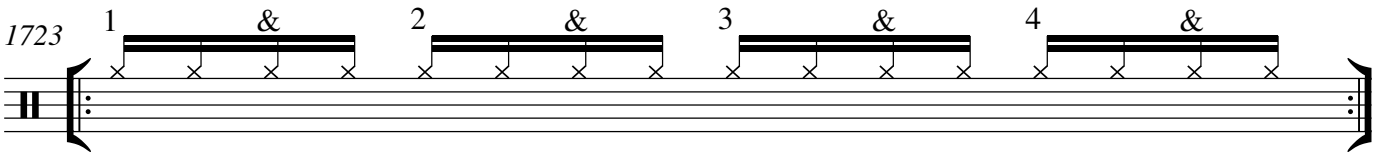

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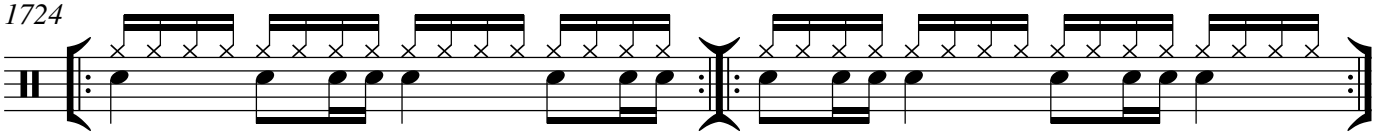

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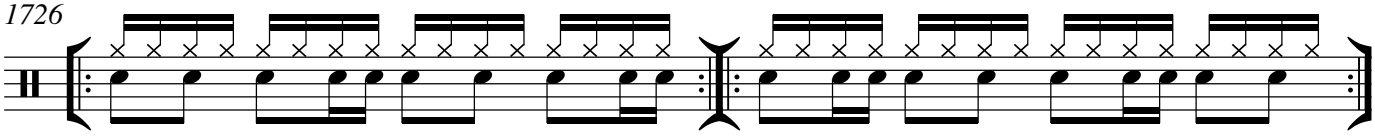

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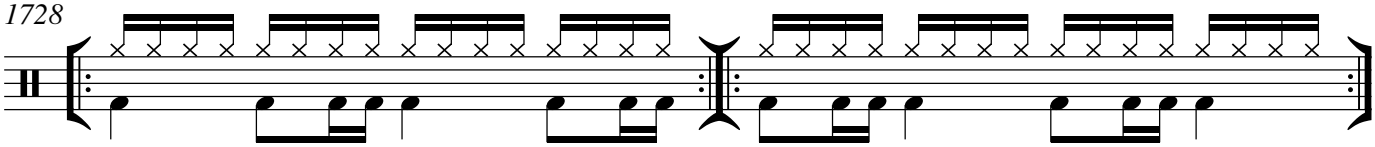

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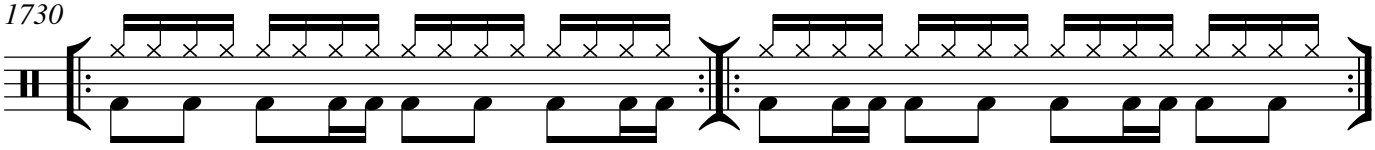

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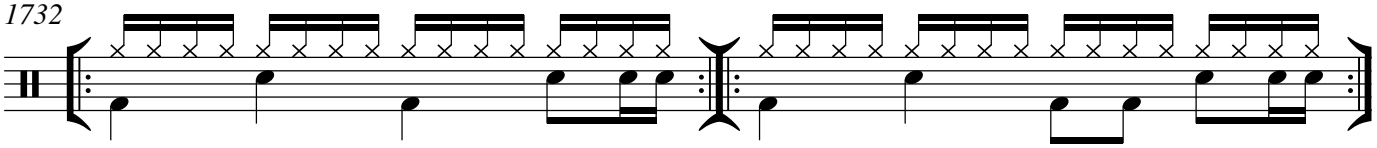

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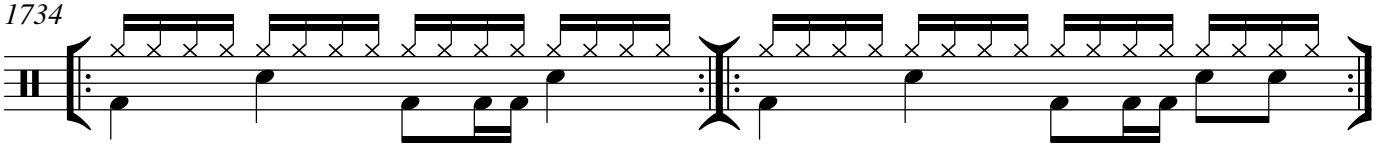

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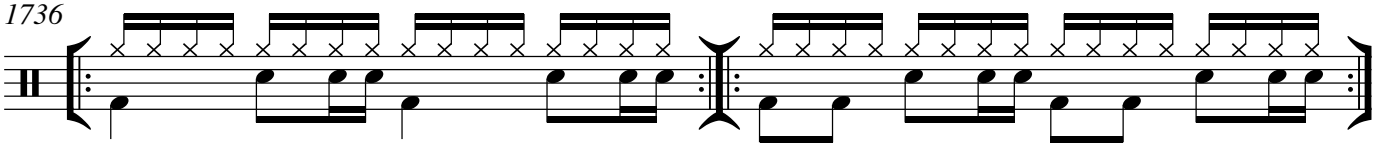

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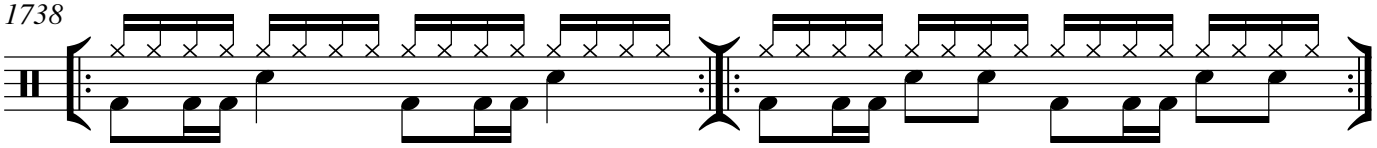

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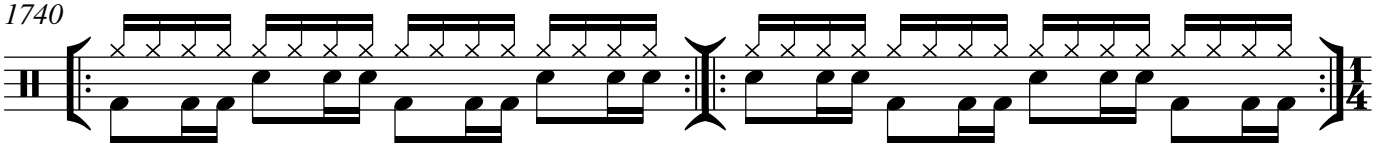
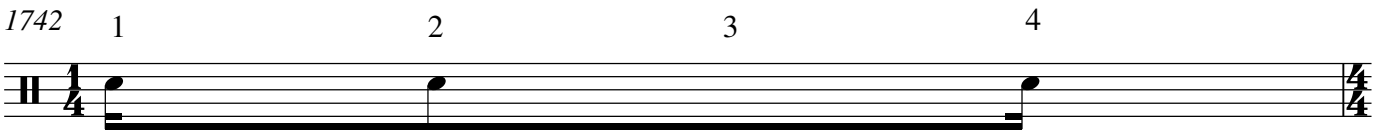


Semicorchea - corchea - semicorchea

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.

1742



Forma de estudio:

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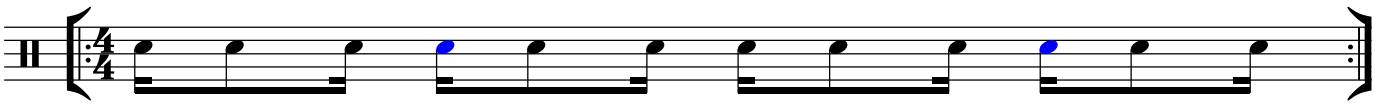
4-En lo posible marcar negras con hi-hat pisado.

1743



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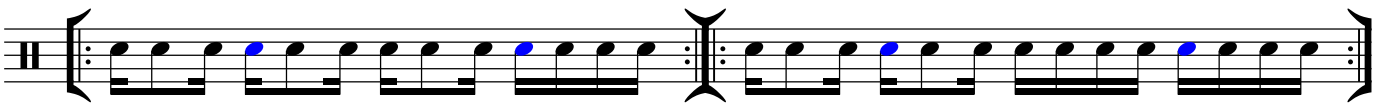

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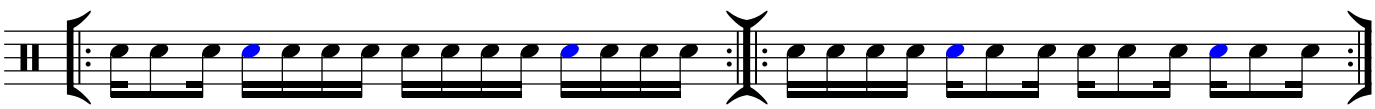

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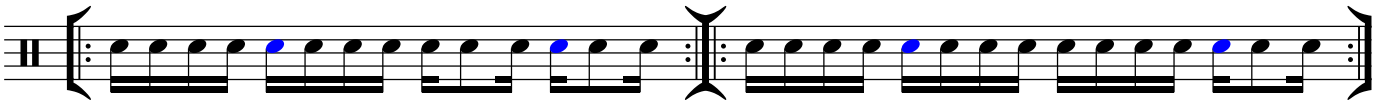

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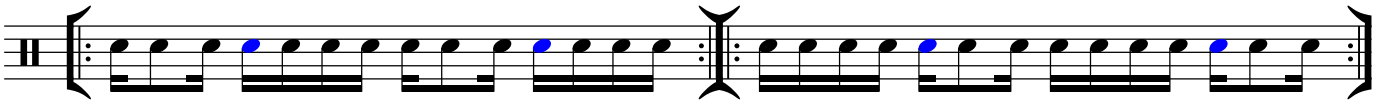

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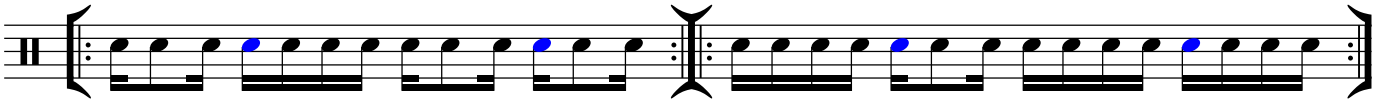

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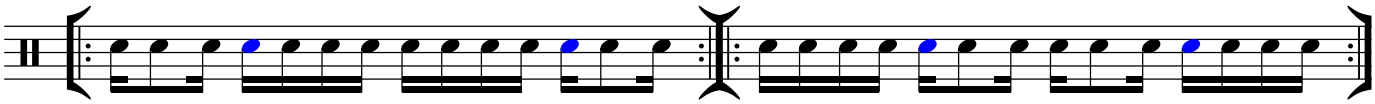

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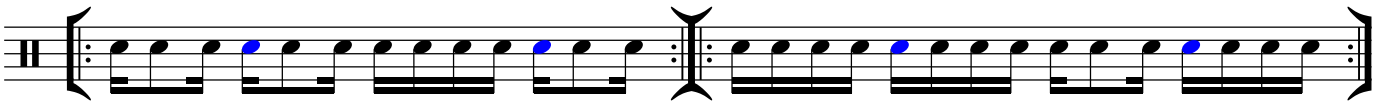
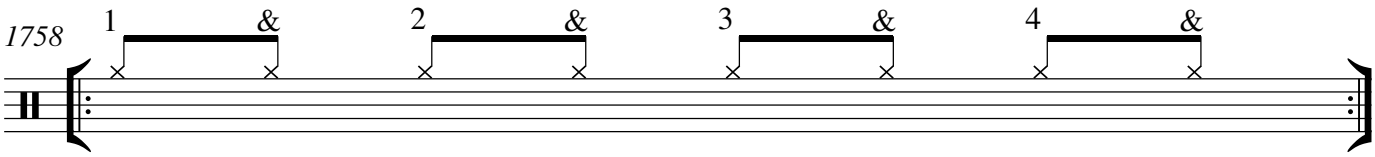


Tocar los siguientes ejercicios con el ostinato de hi hat en corcheas, contando en voz alta 1 & 2 & 3 & 4 &.

1758



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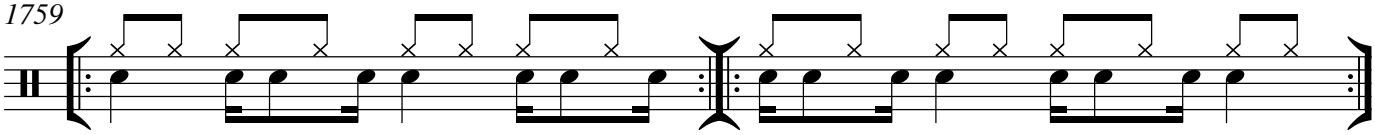

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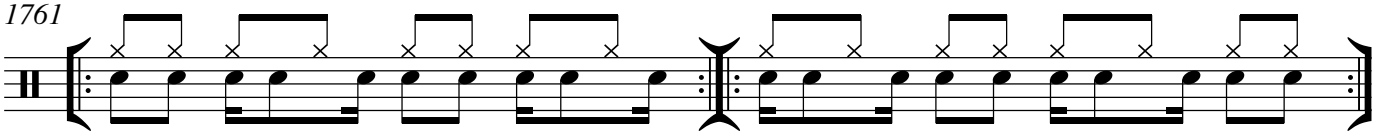

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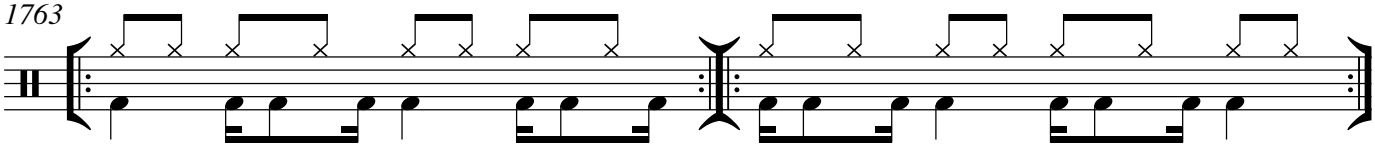

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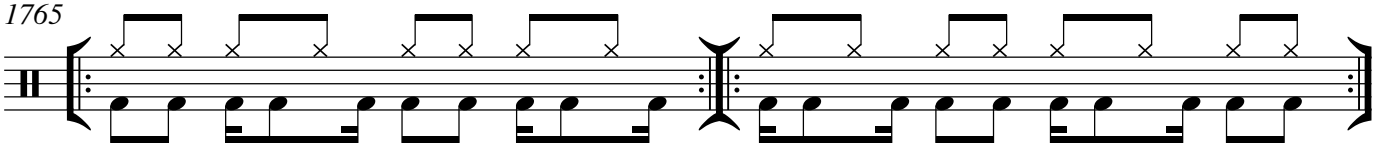

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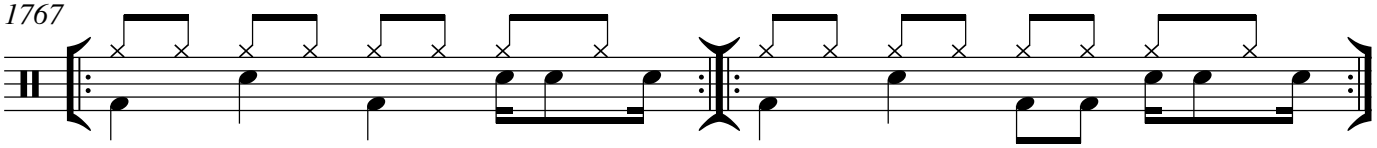

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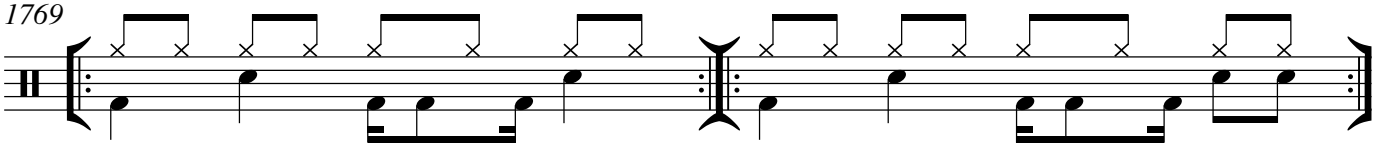

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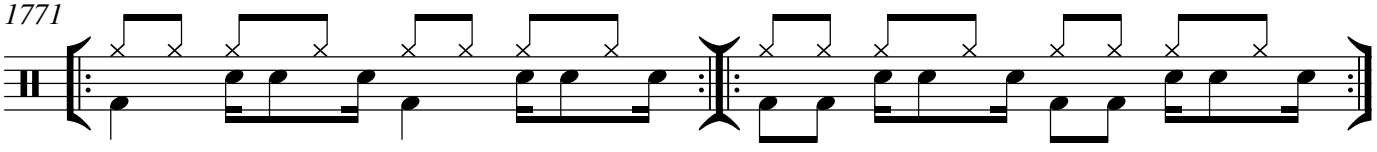

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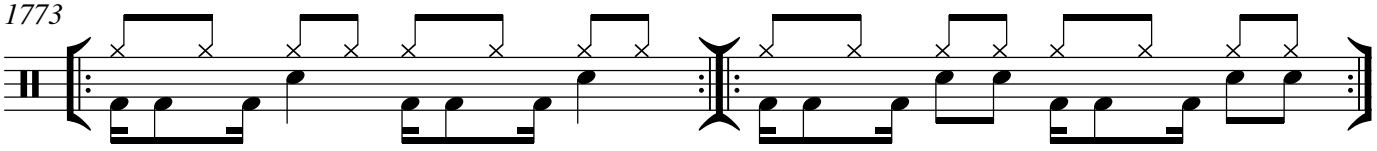

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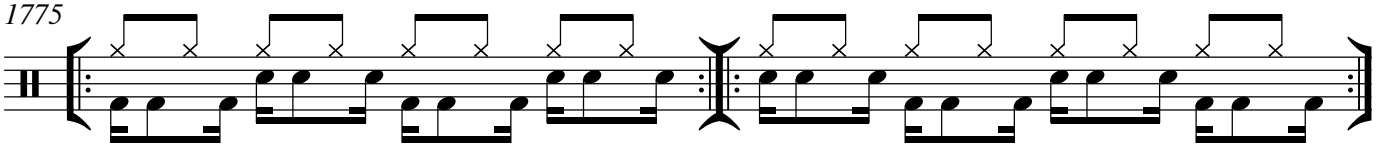

Tocar los siguientes ejercicios con el ostinato de hi hat en negras, contando en voz alta 1 & 2 & 3 & 4 &.

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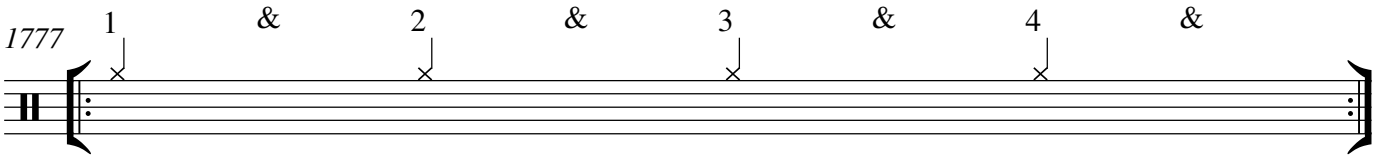

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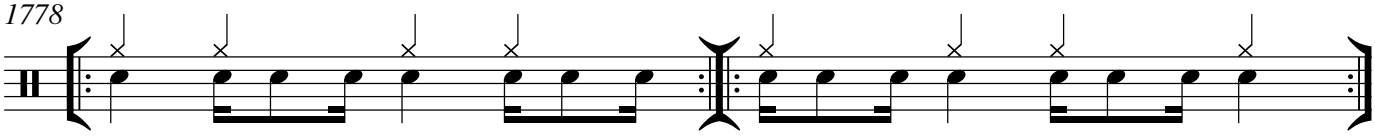

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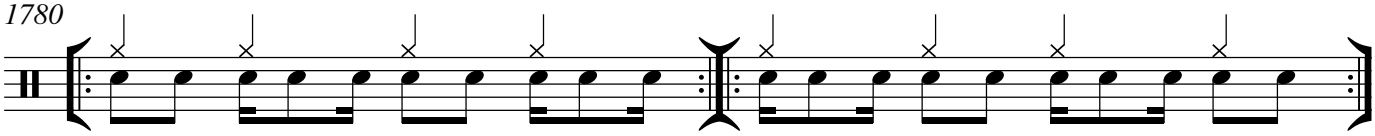

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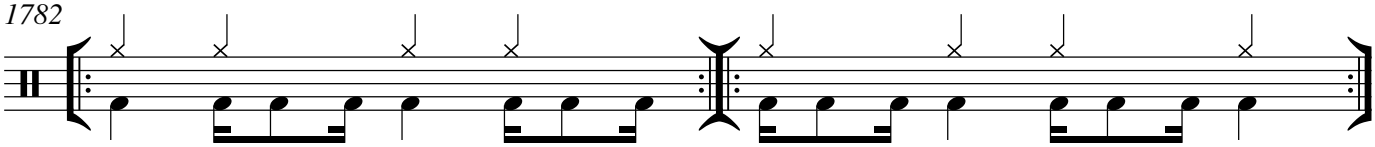

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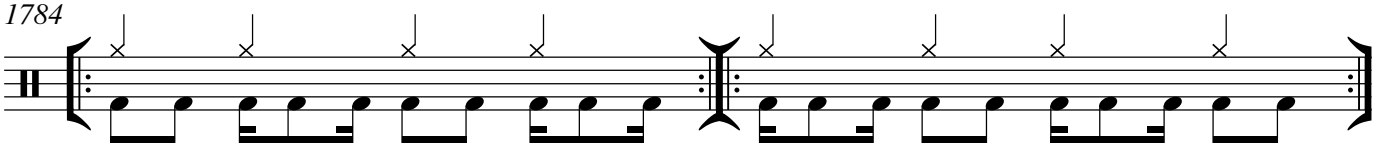

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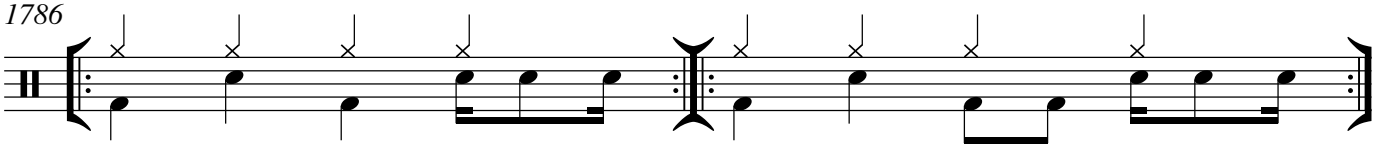

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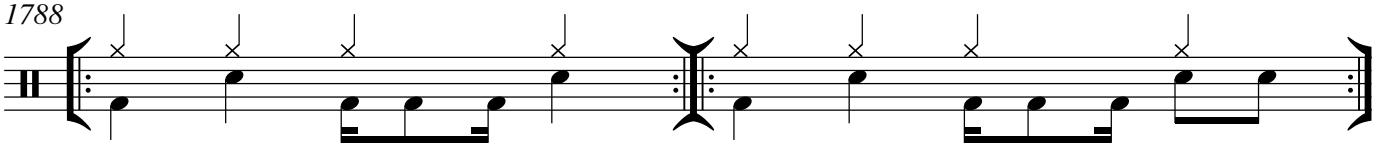

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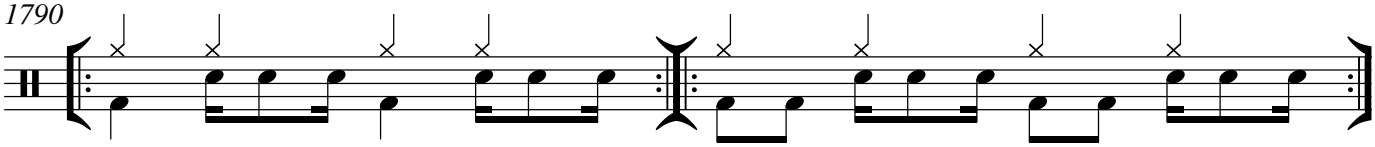

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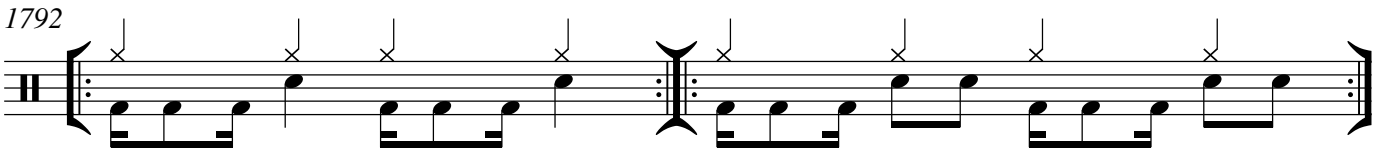

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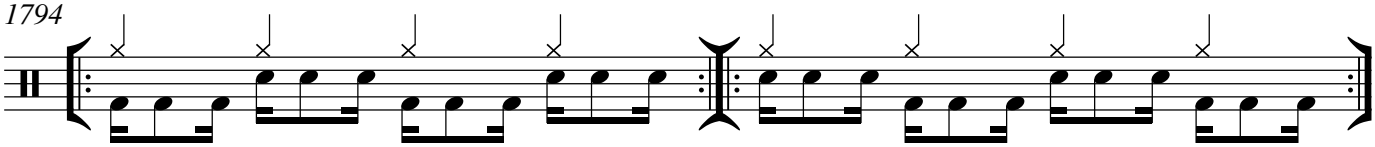

Tocar los siguientes ejercicios con el ostinato de hi hat en semicorcheas, contando en voz alta 1 & 2 & 3 & 4 &.

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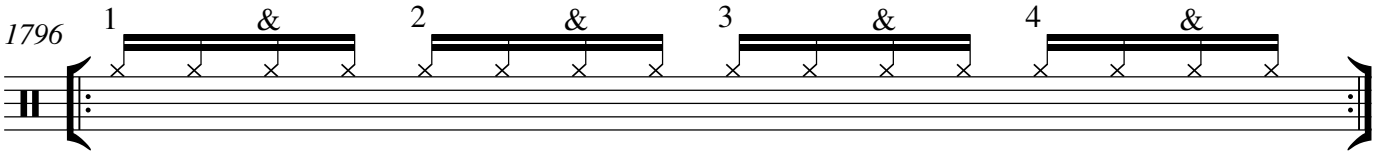

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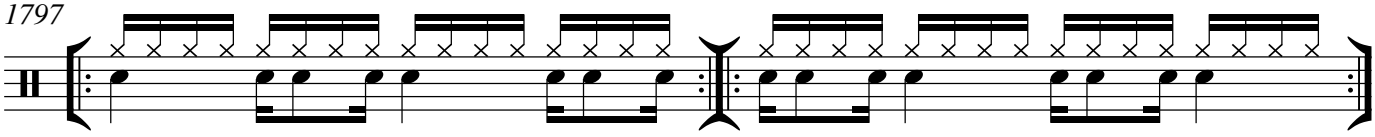

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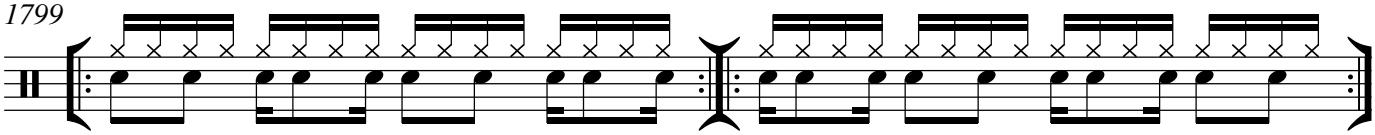

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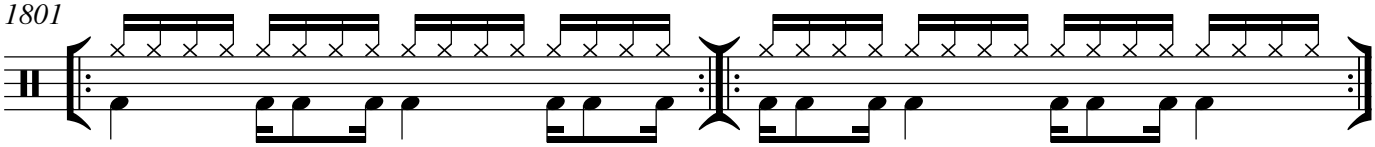

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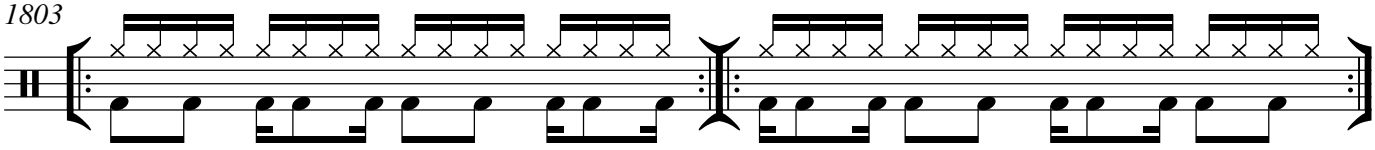

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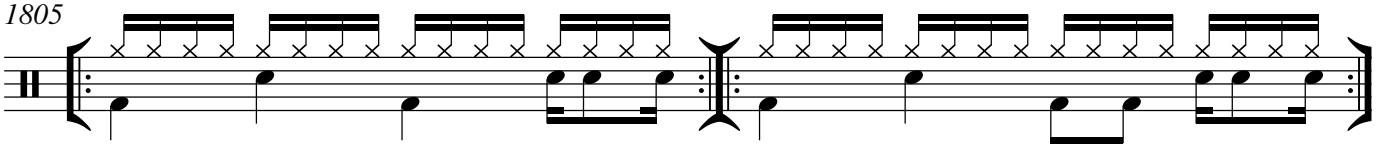

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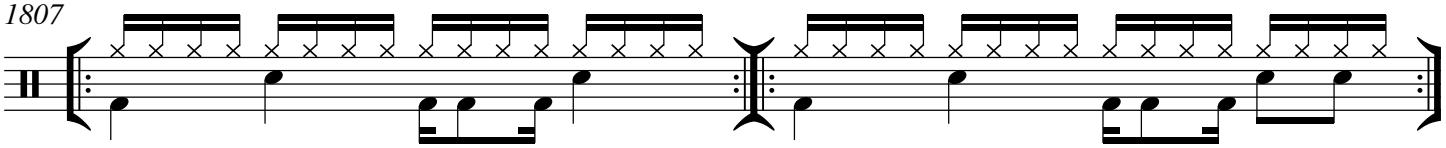

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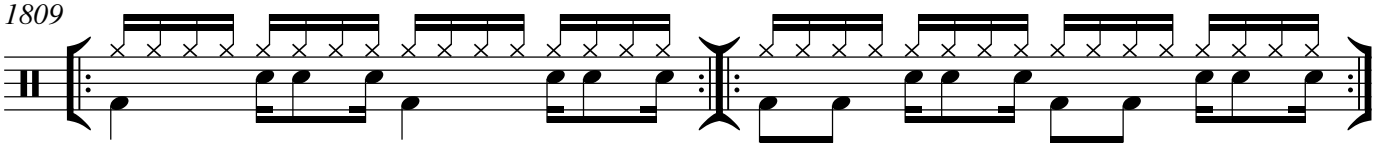

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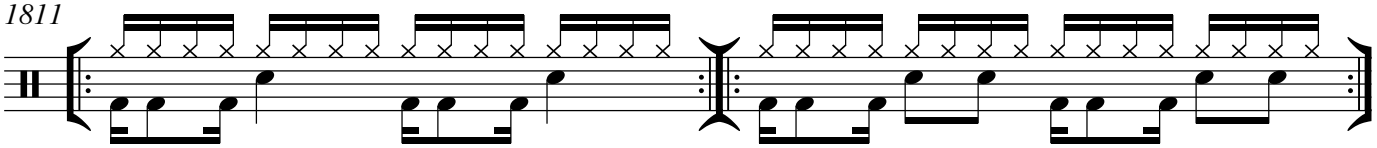

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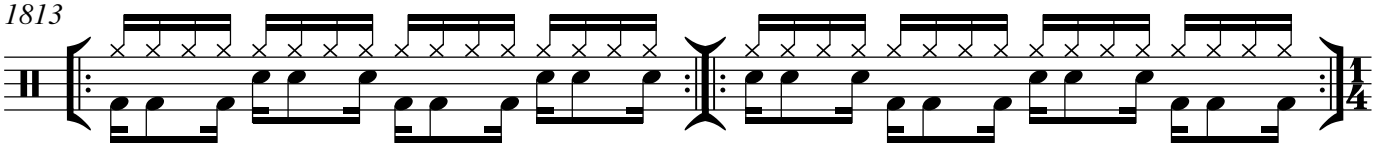
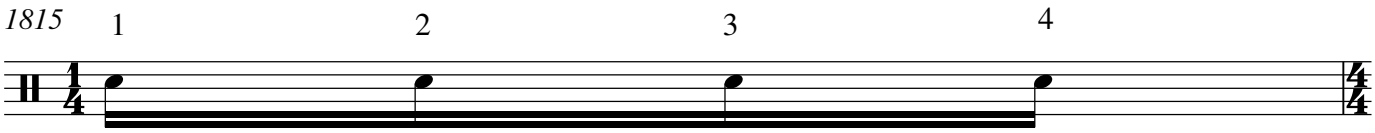


Semicorchea - semicorchea - semicorchea - semicorchea

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

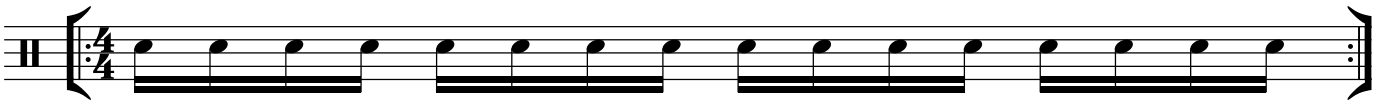
1815



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.

1816



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

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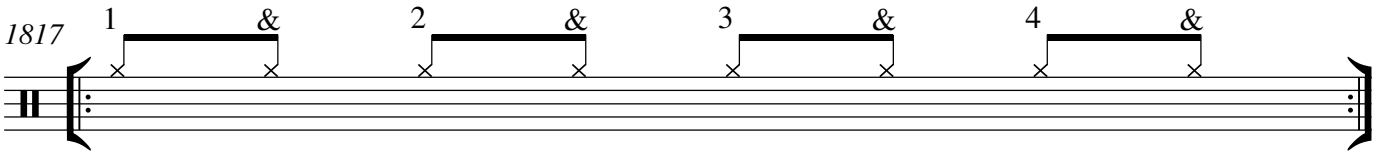

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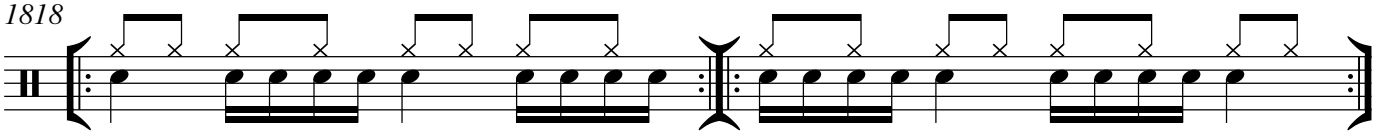

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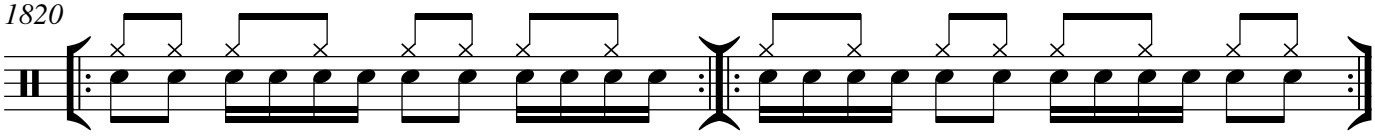

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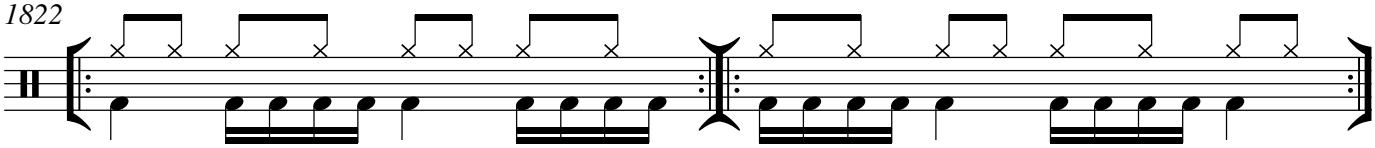

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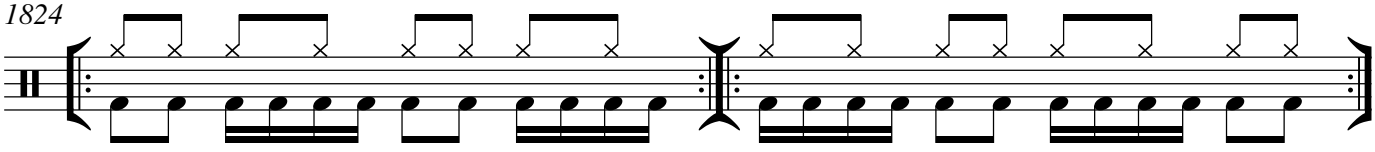

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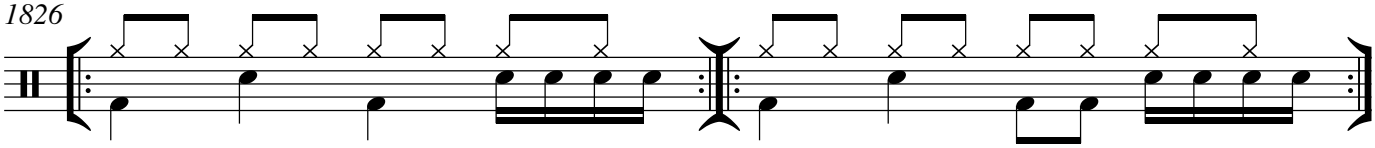

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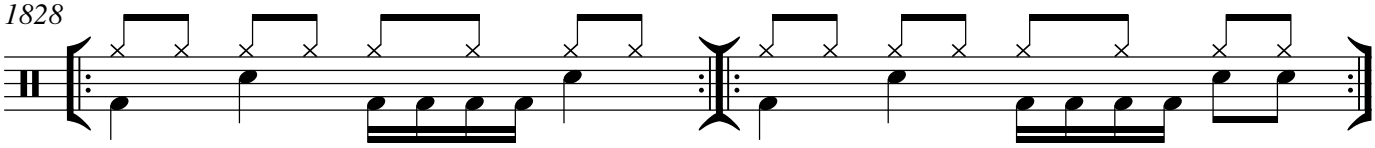

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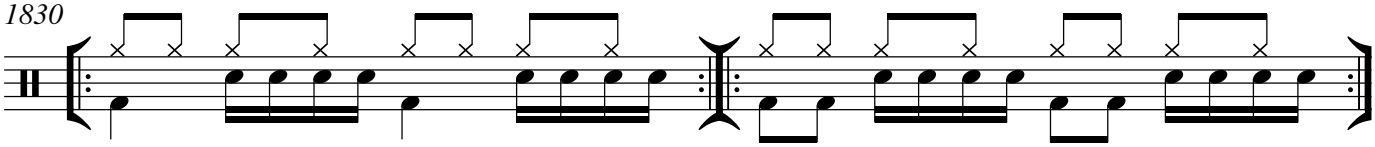

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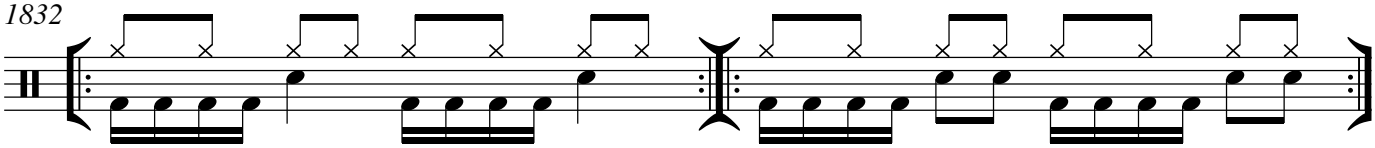

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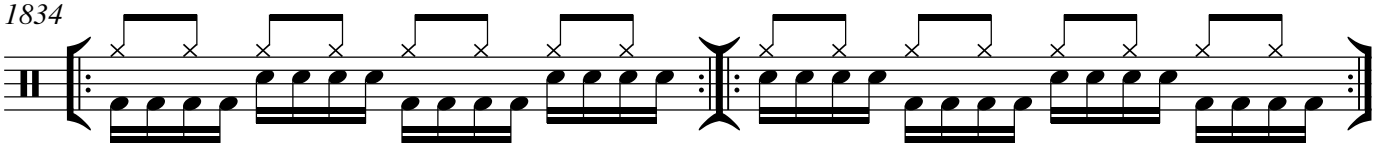

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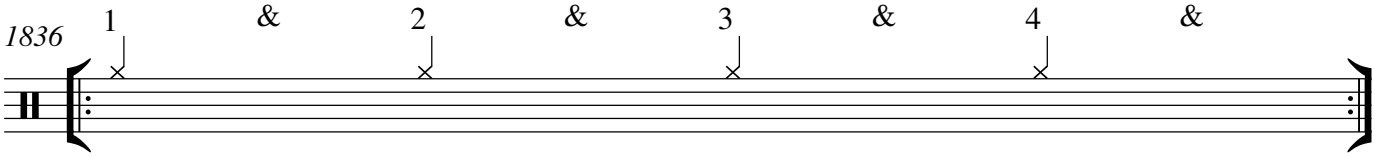

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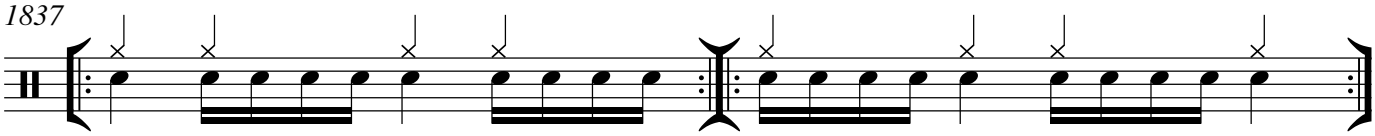

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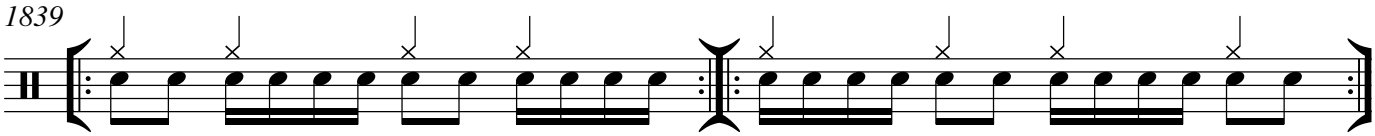

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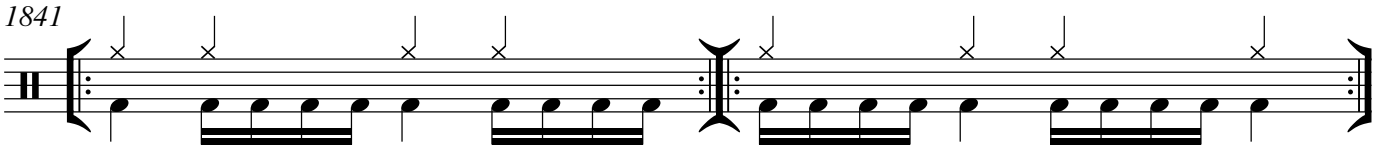

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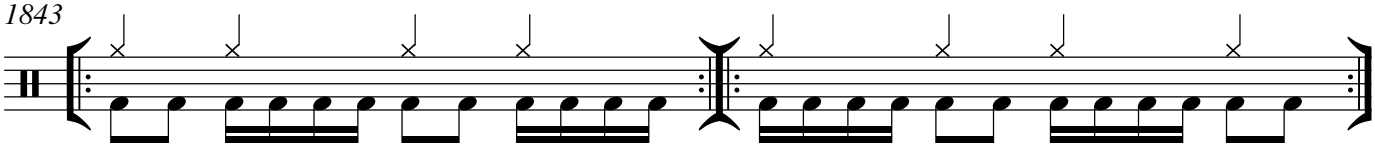

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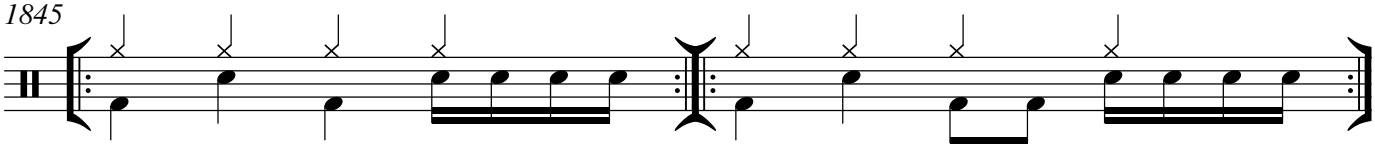

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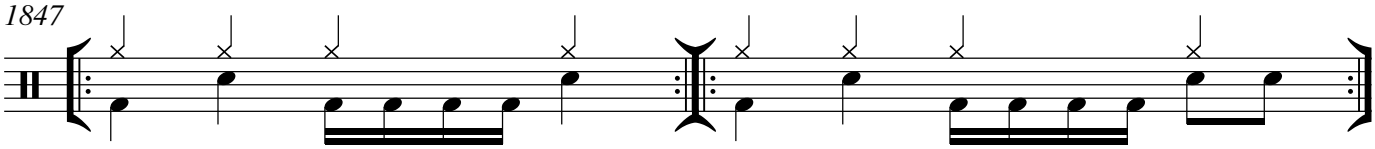

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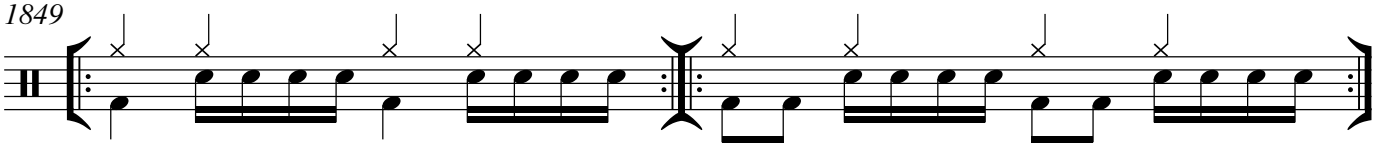

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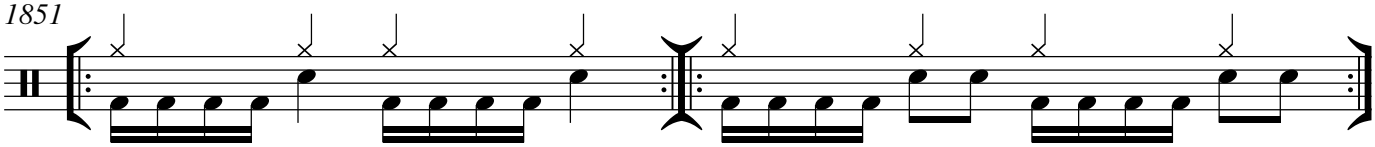

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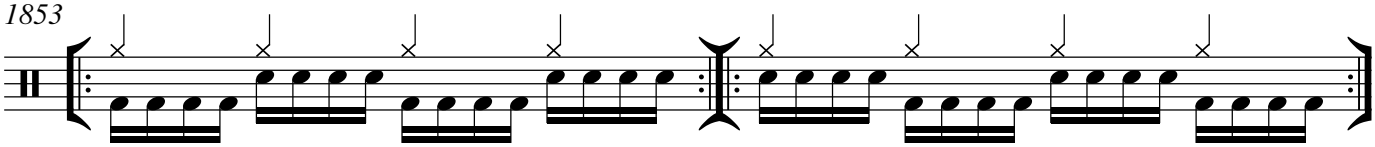

Tocar los siguientes ejercicios con el ostinato de hi hat en semicorcheas, contando en voz alta 1 & 2 & 3 & 4 &.

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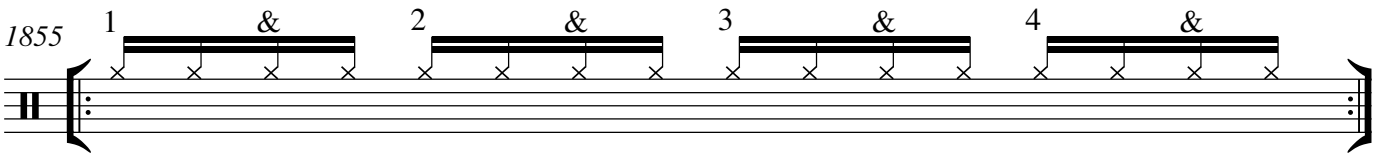

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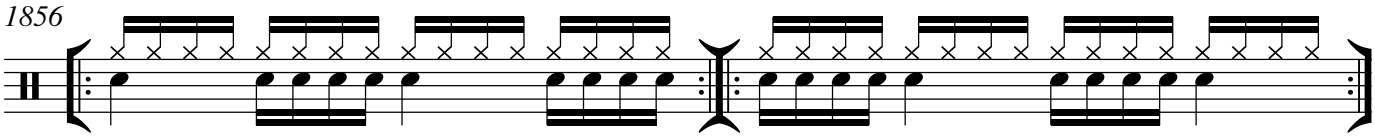

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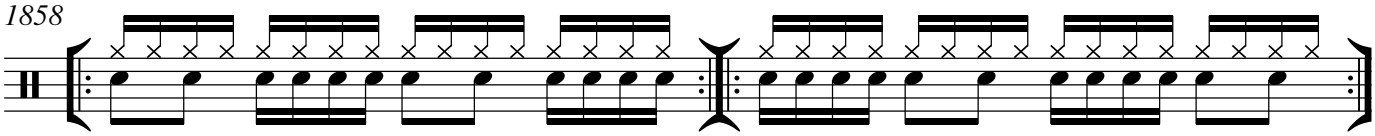

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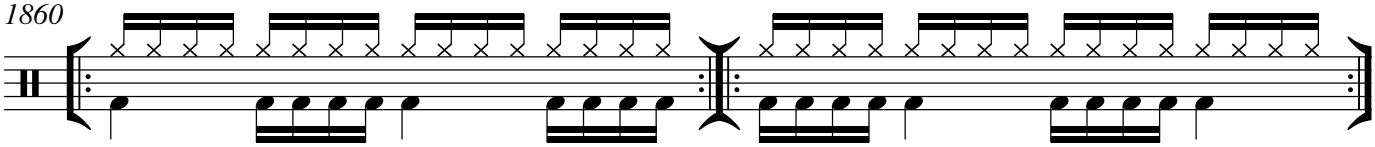

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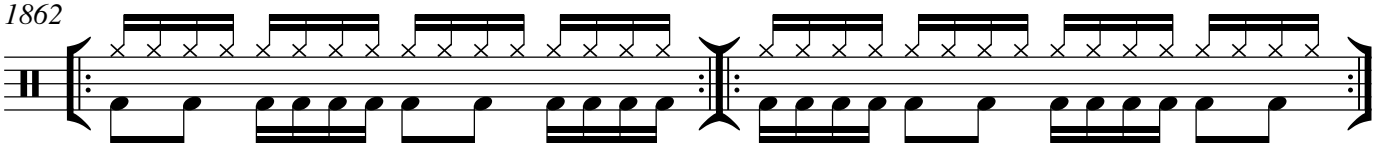

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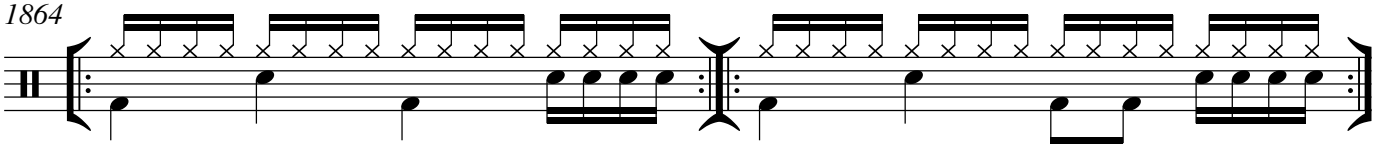

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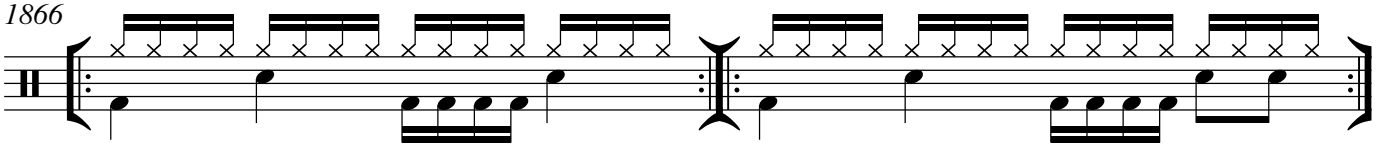

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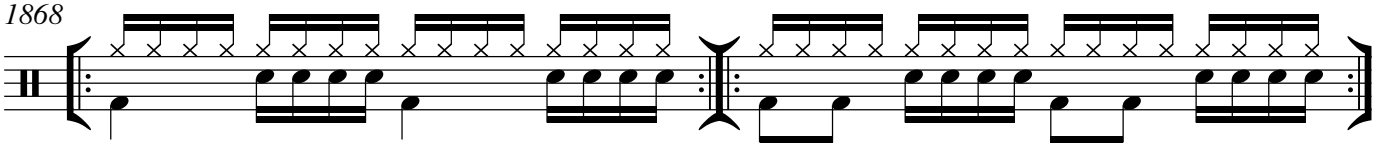

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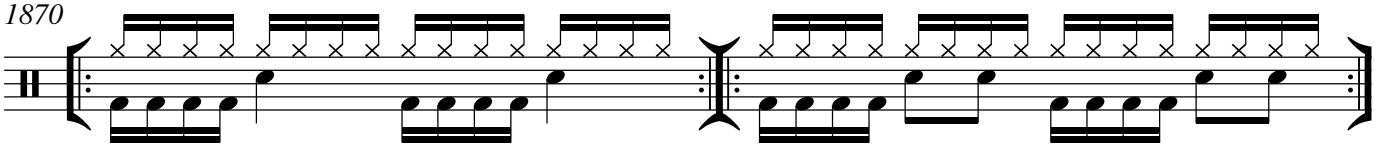

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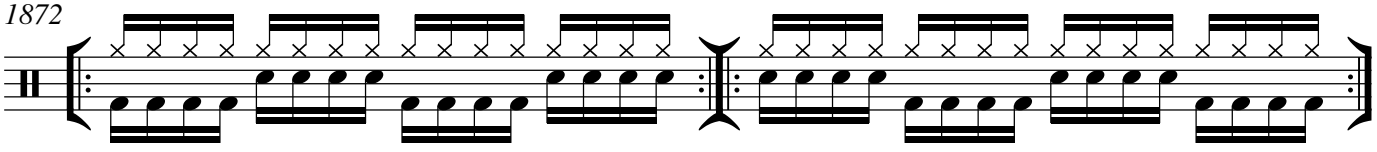


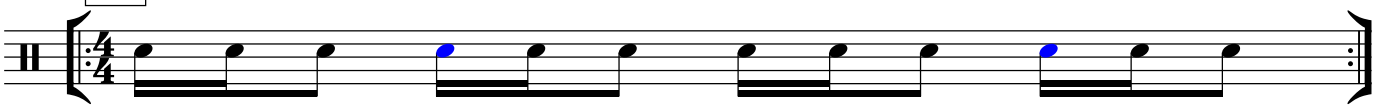
Breaks (parte IV)

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**



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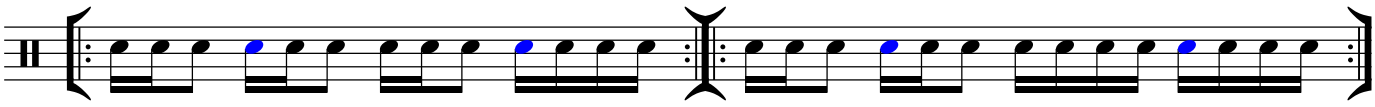

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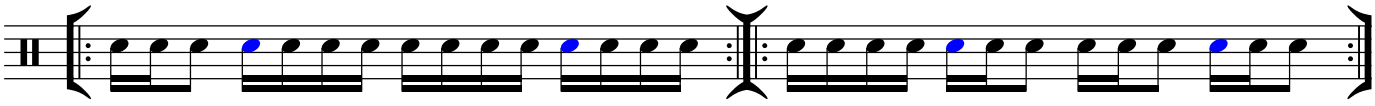

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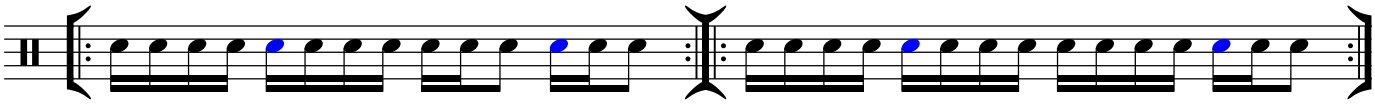

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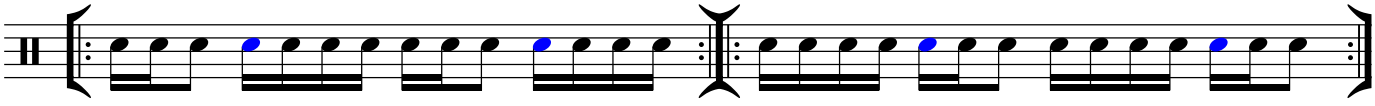

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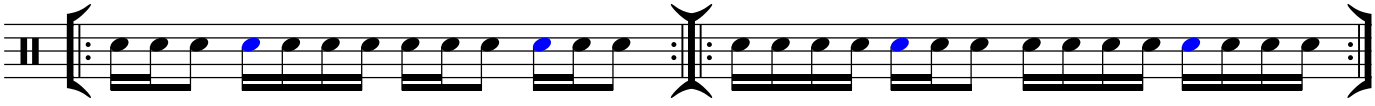

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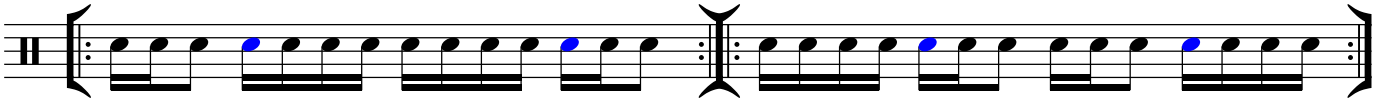

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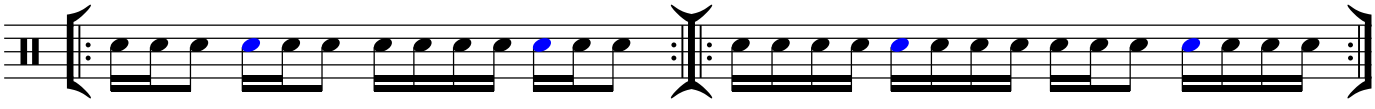

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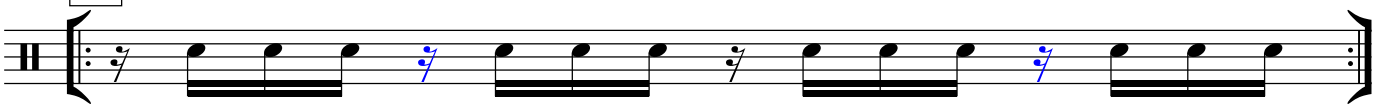

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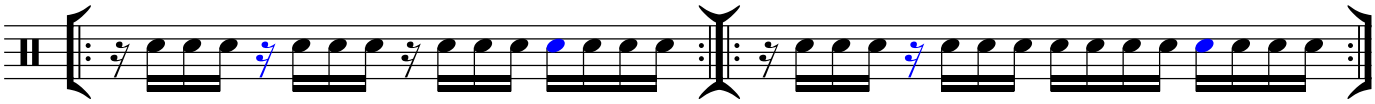

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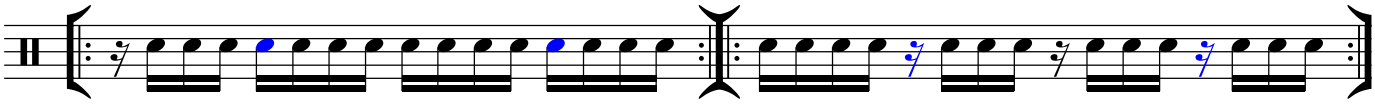

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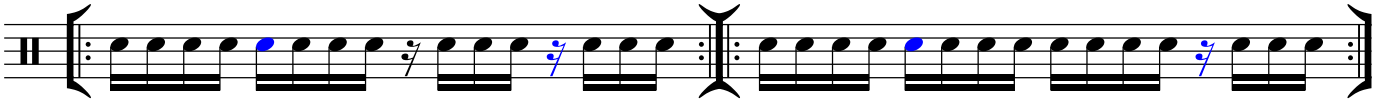

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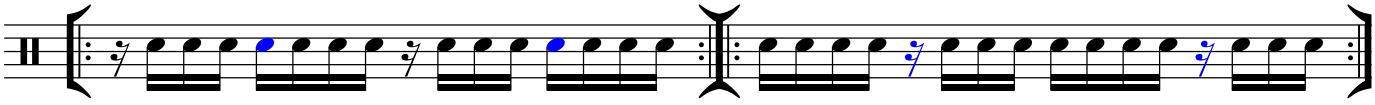

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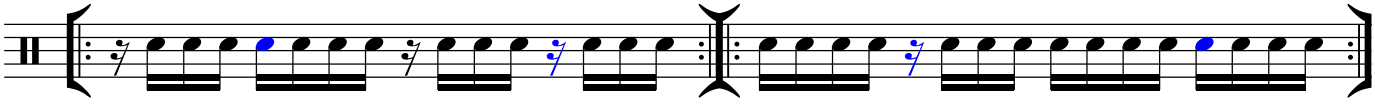

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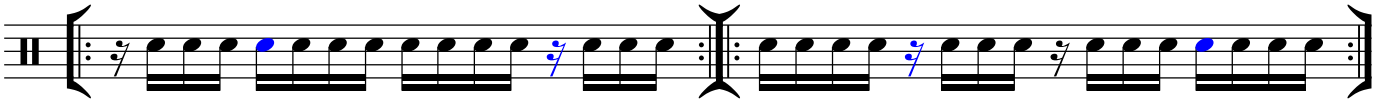

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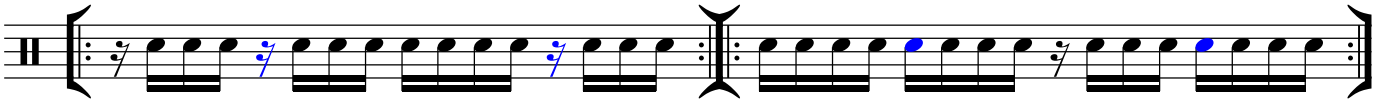

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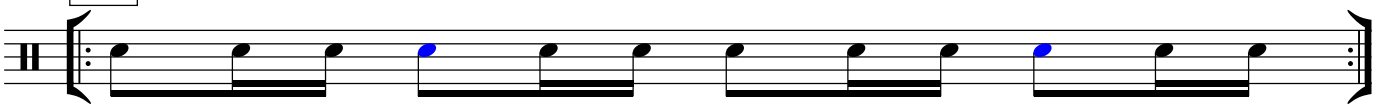

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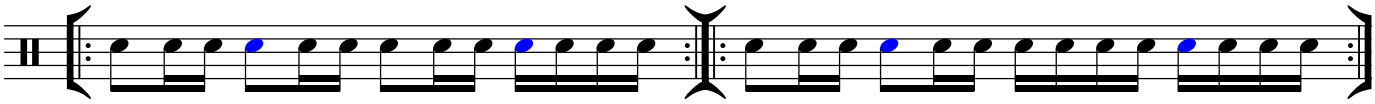

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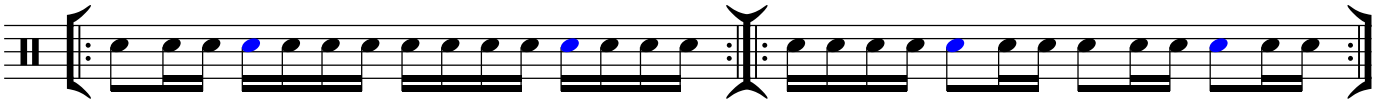

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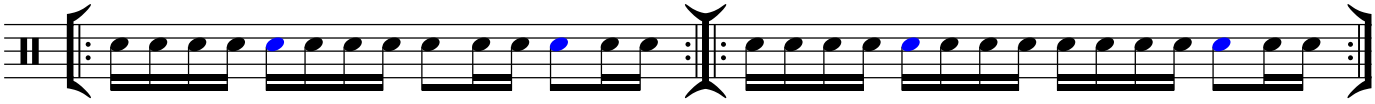

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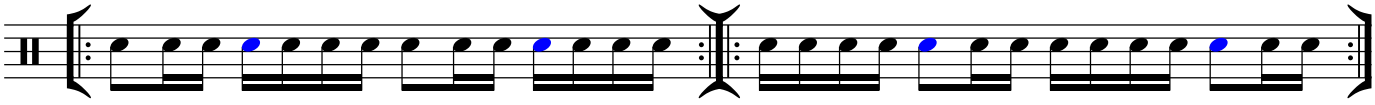

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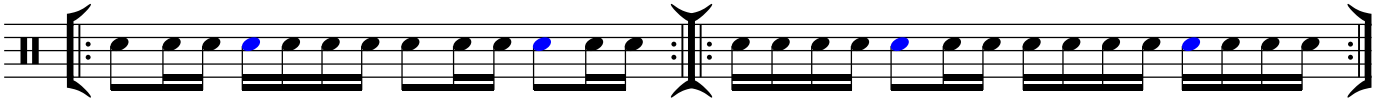

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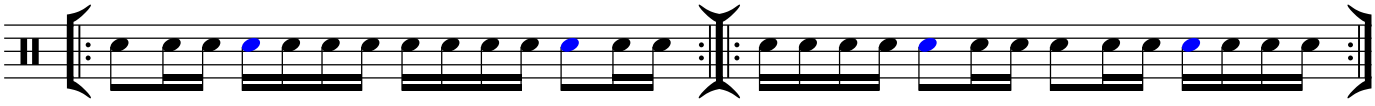

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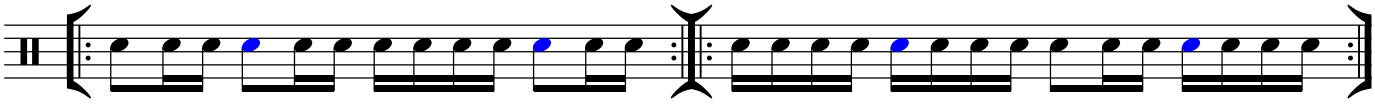

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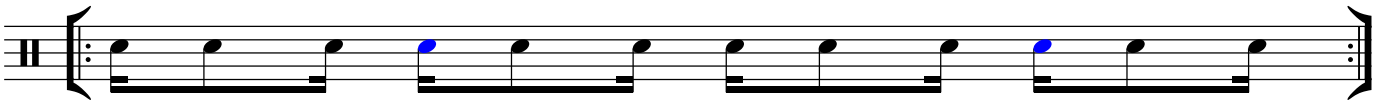

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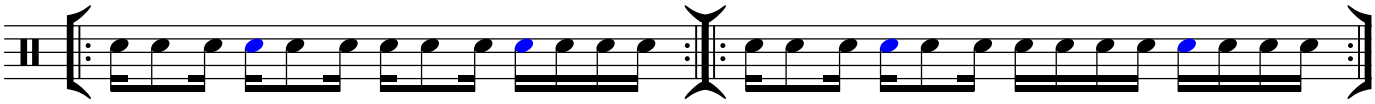

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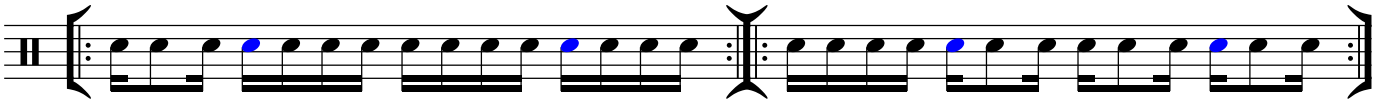

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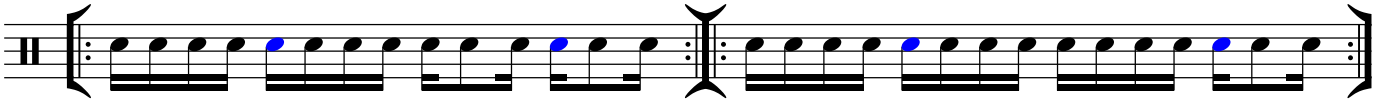

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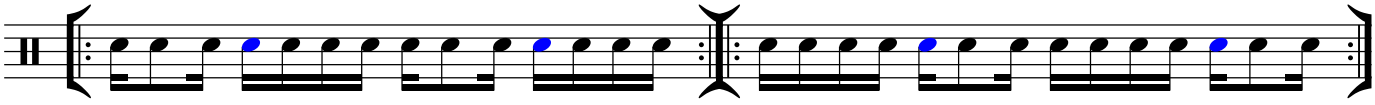

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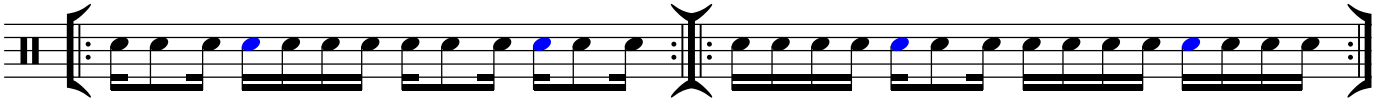

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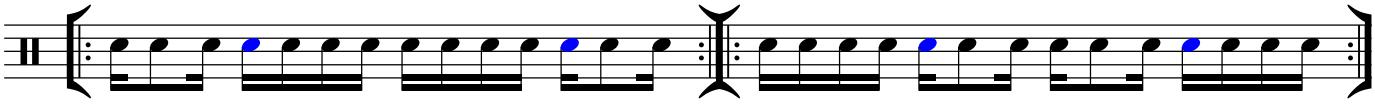

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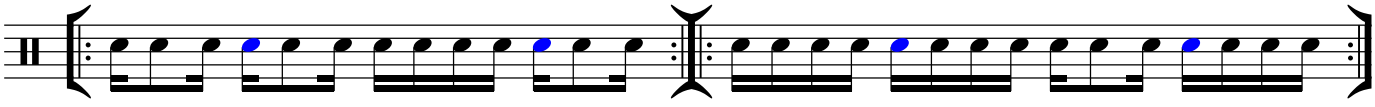
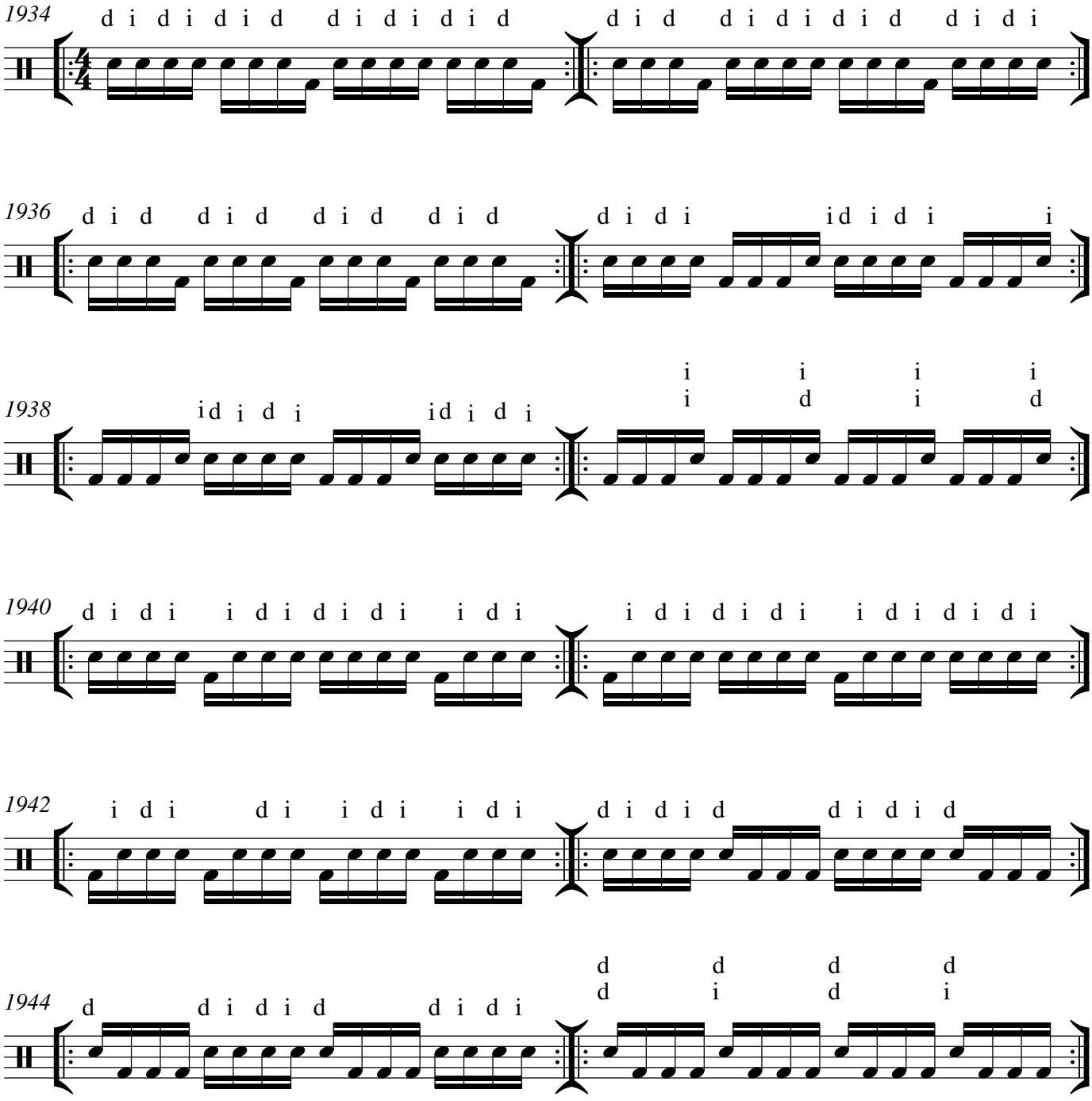


Fraseos lineales en semicorcheas (parte III: 3 y 1; 1 y 3; 1, 1 y 2; 2, 1 y 1; 4 y 4)

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!



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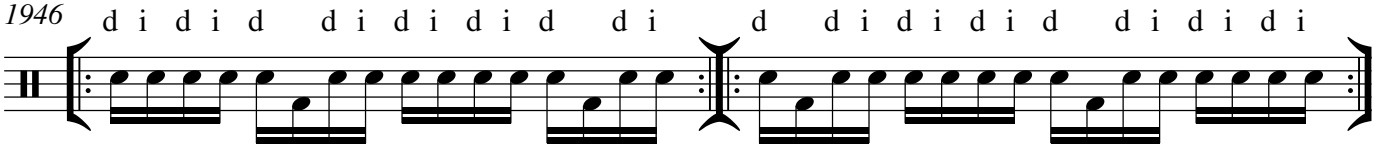

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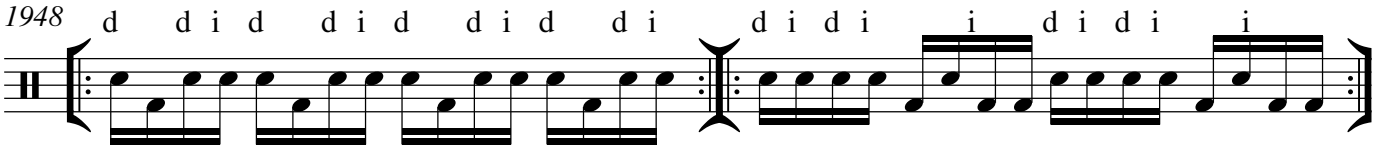

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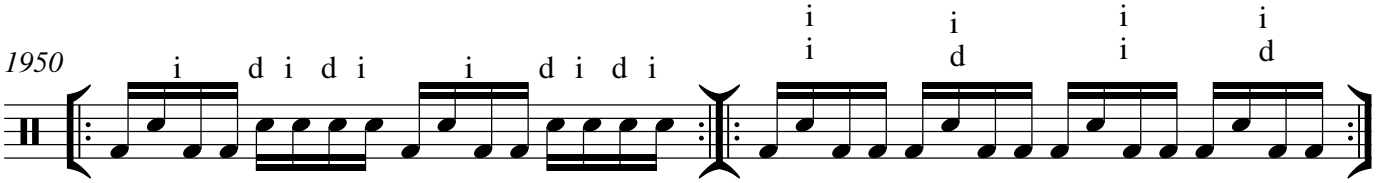

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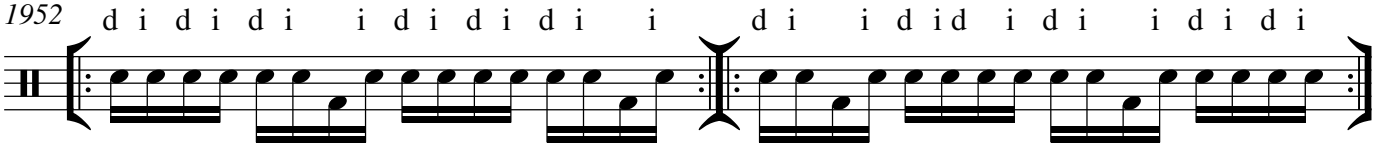

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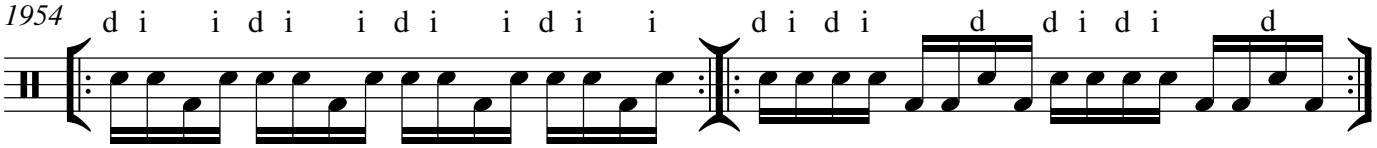

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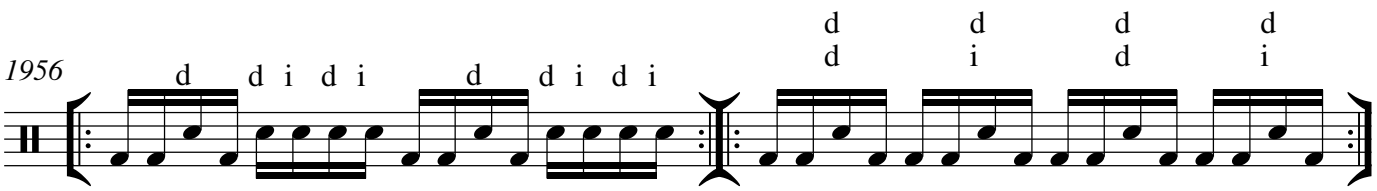

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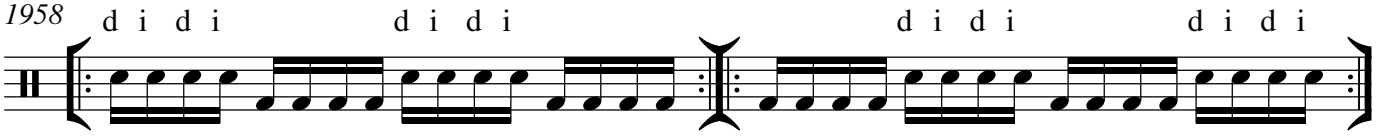
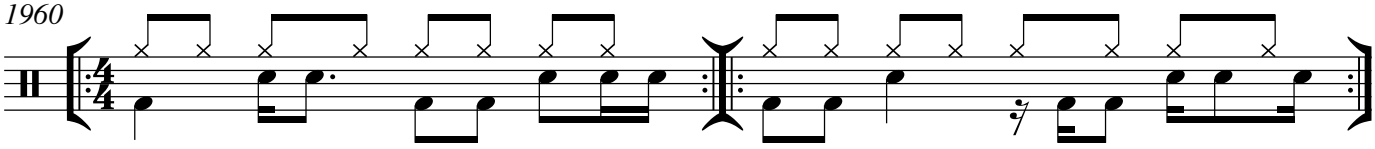


Ostinato de hi-hat en corcheas en 4/4 (parte VII)

Manuel E. Bartholdy

1960



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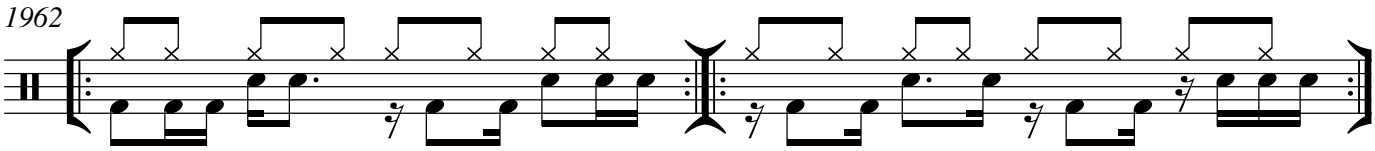

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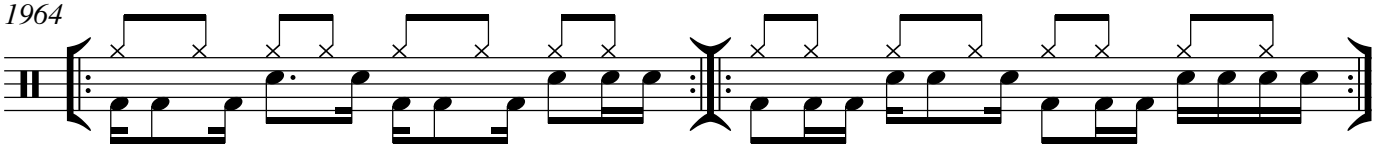

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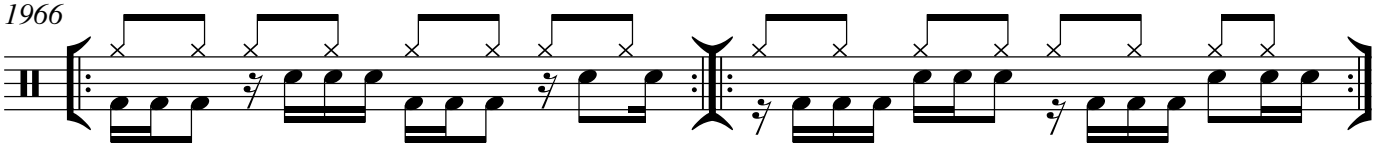

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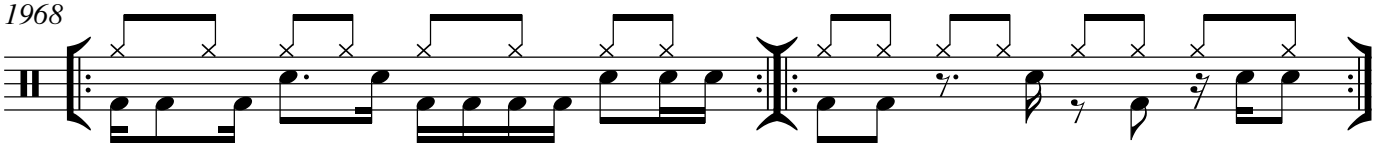

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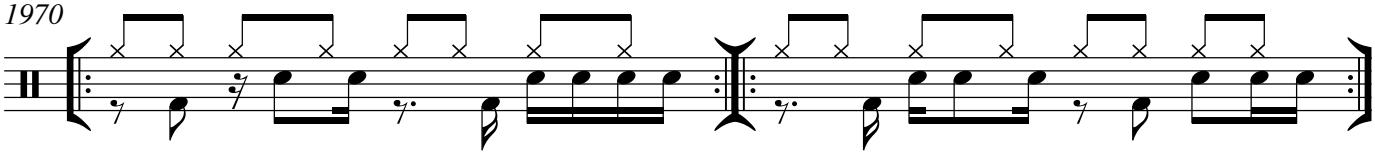

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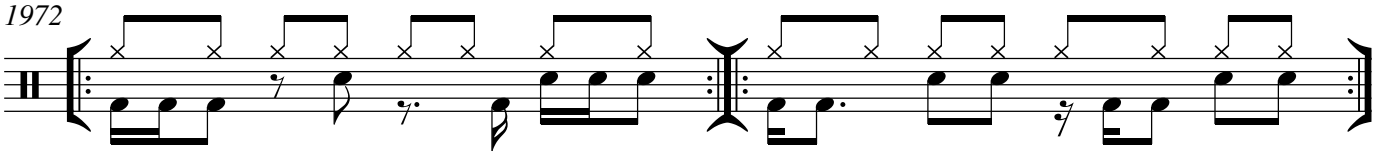

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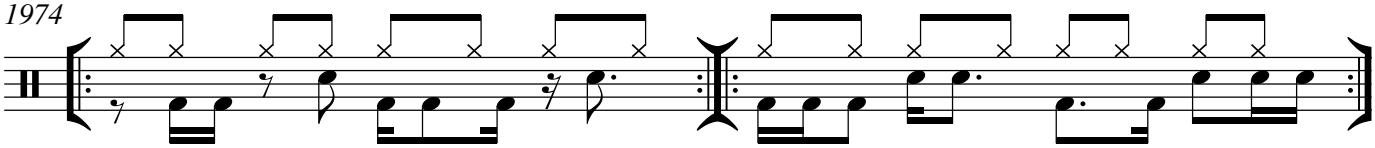

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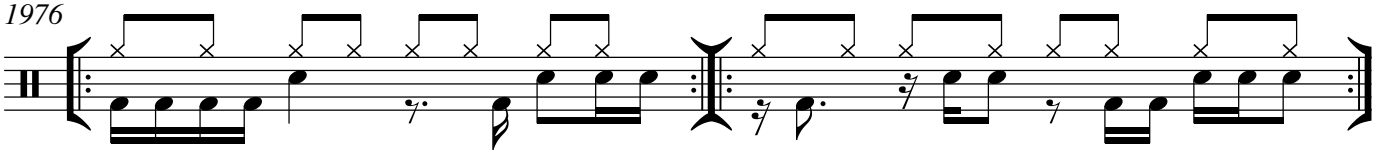

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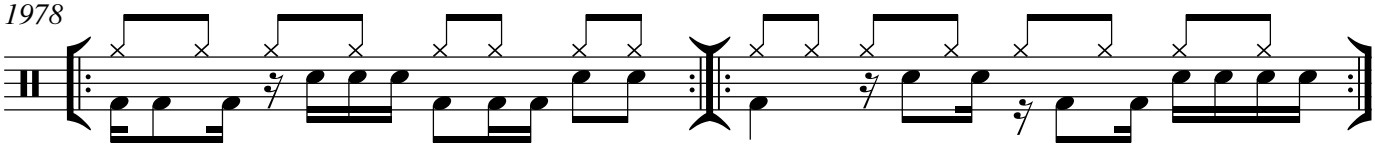

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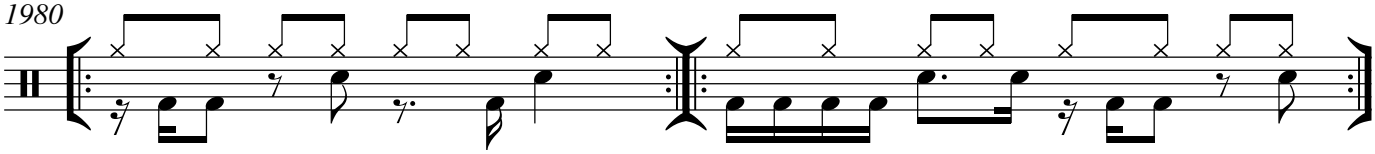

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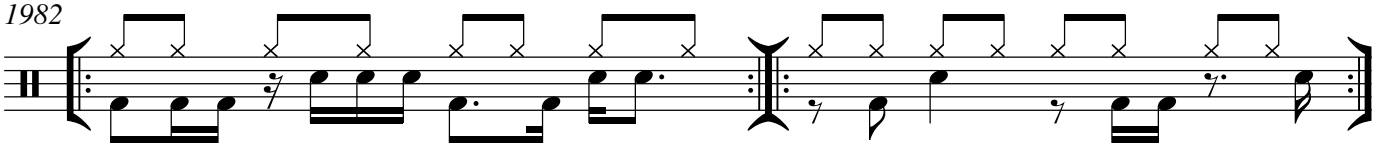

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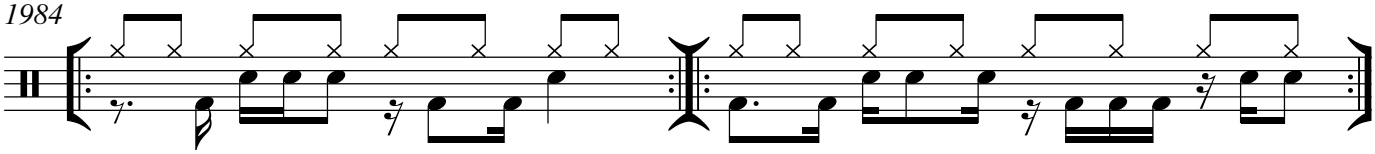

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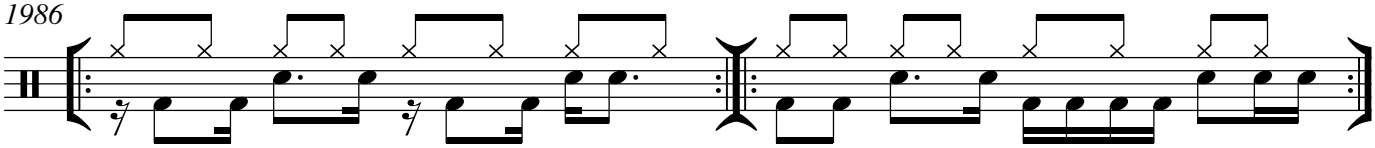

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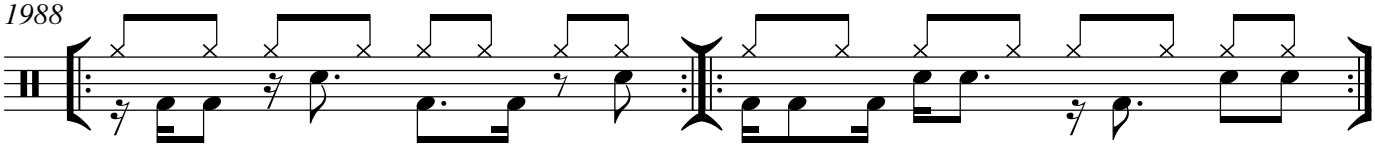

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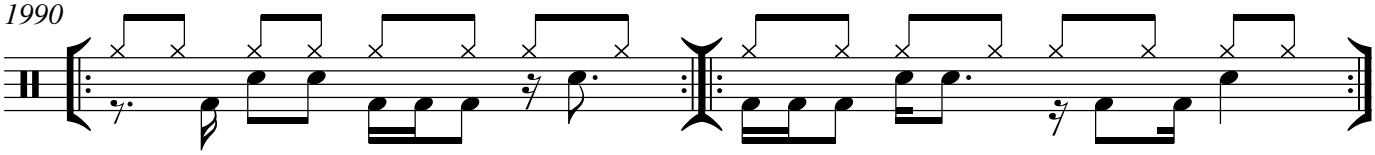

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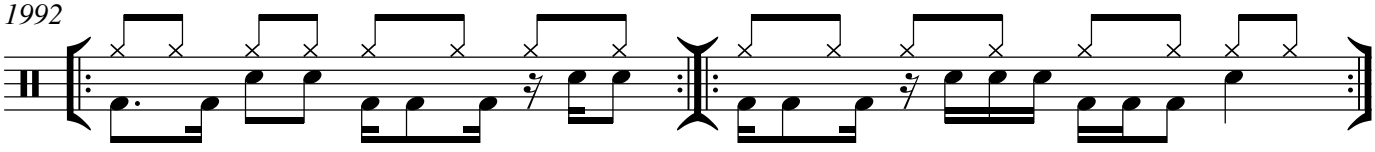

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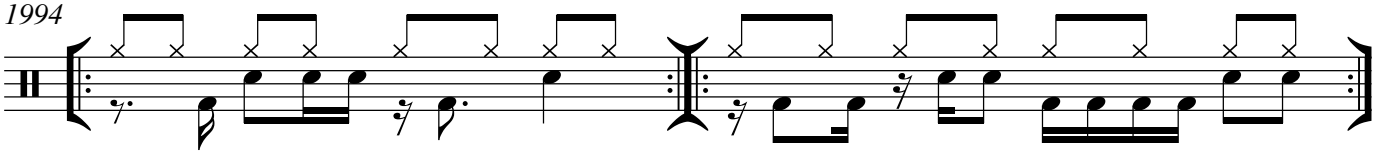

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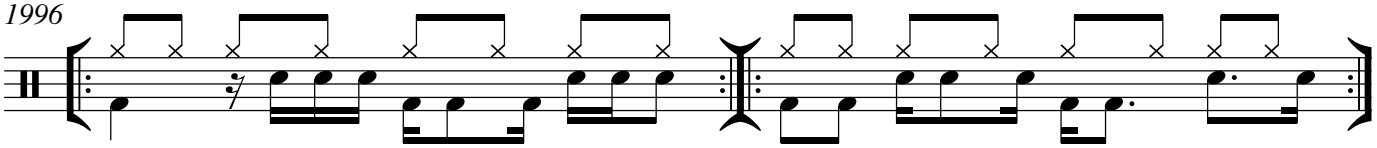

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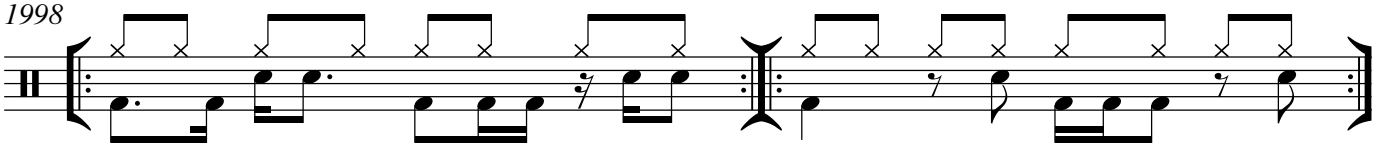

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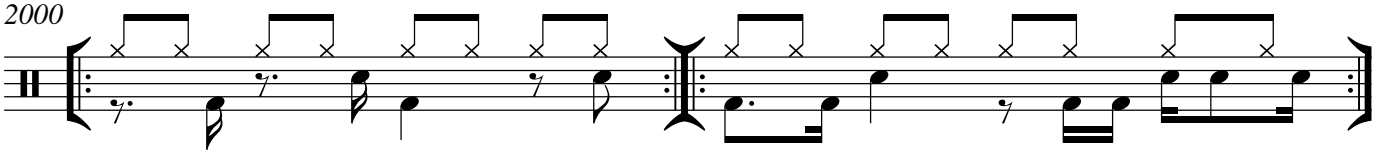

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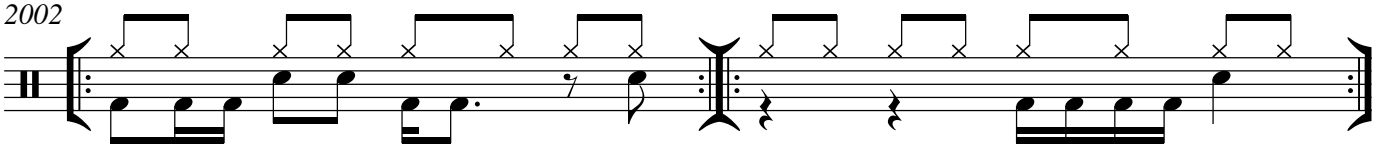

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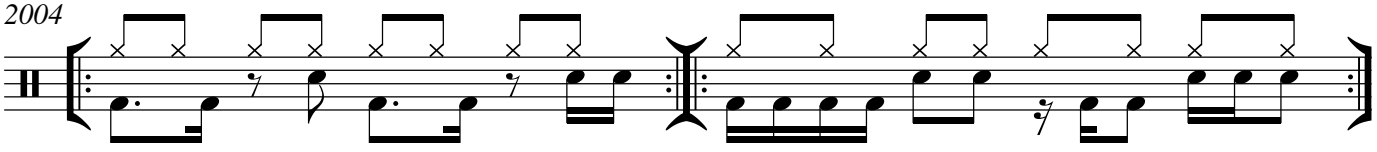

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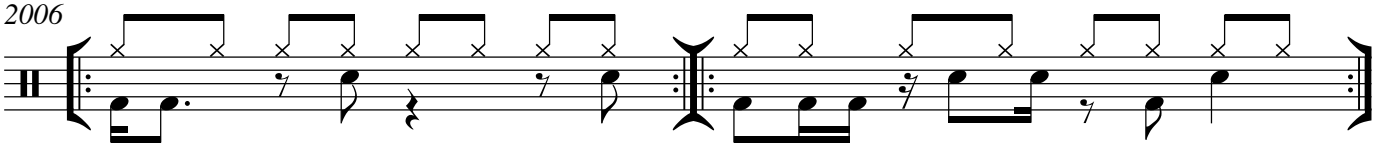

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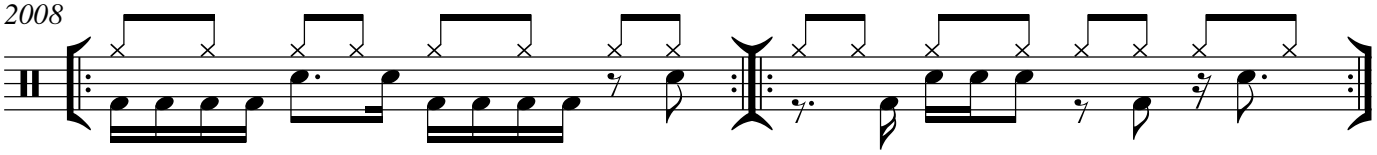

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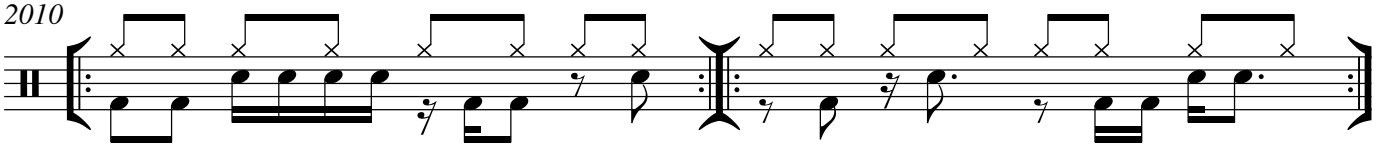

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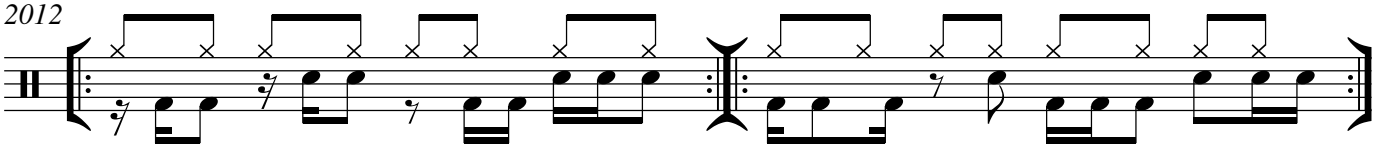

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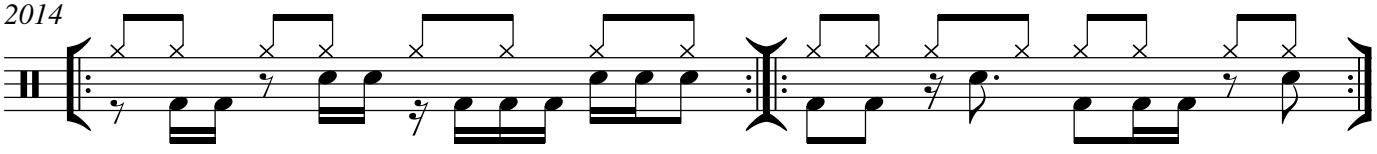

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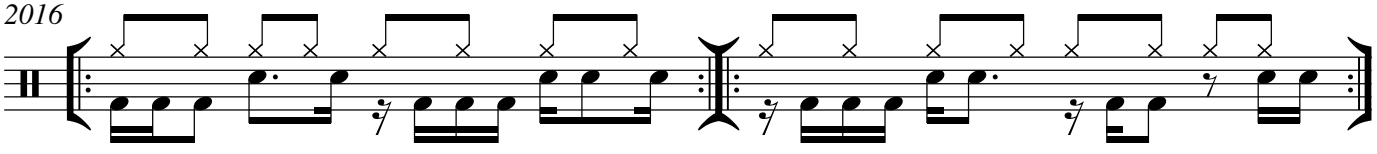

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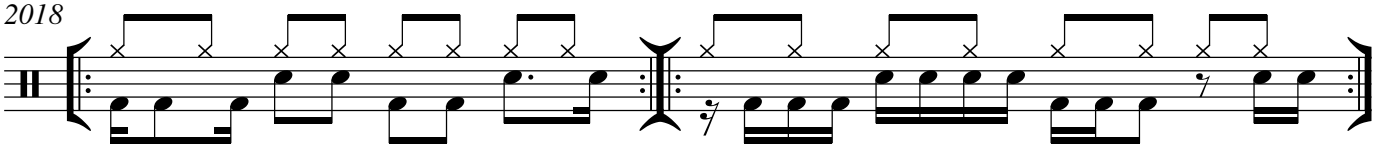

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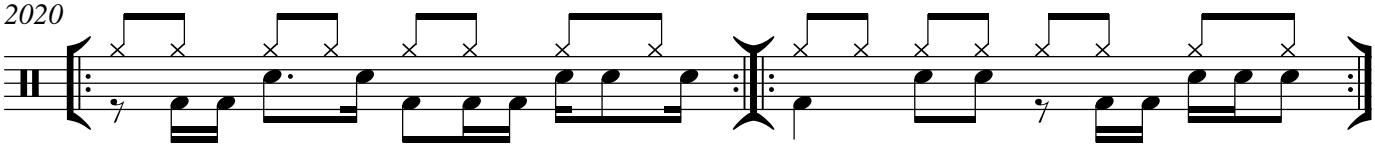

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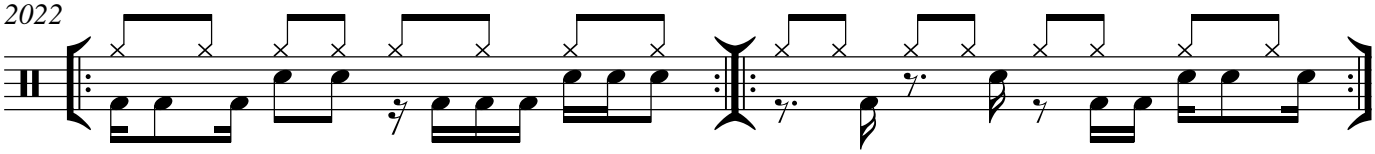

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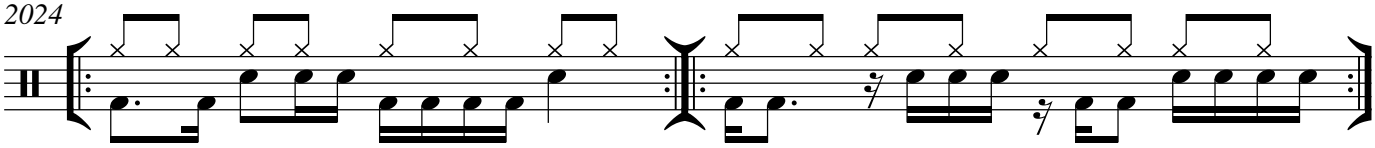

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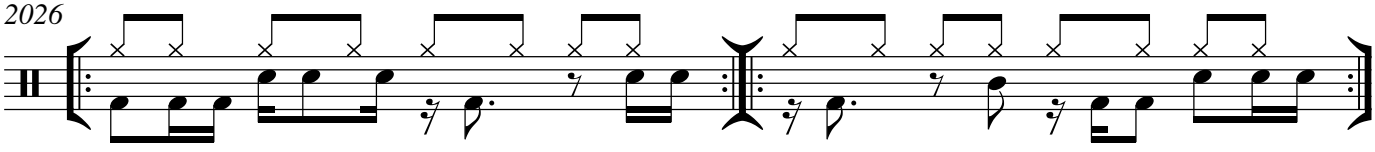

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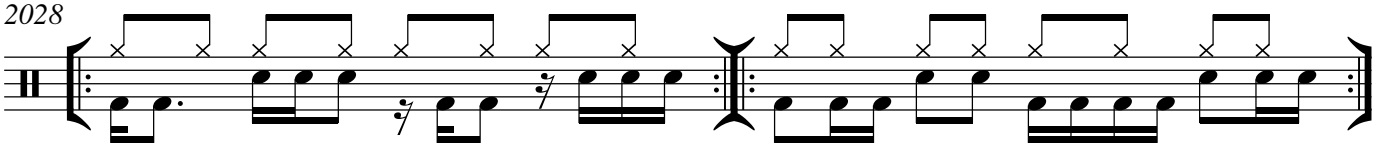

Ostinato de hi-hat en negras en 4/4 (parte VII)

Manuel E. Bartholdy

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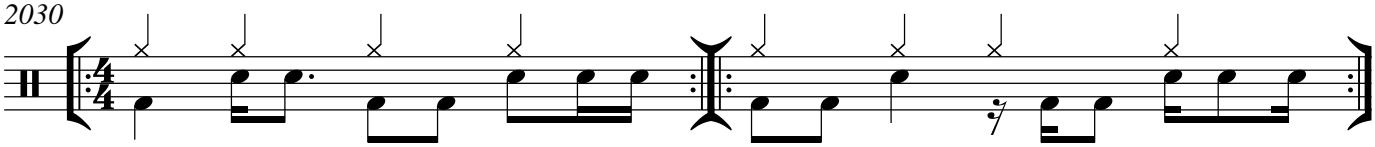

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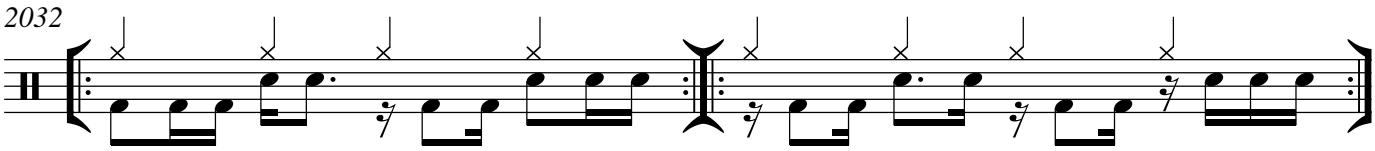

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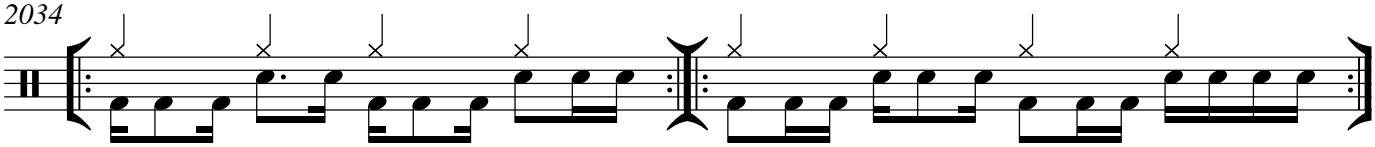

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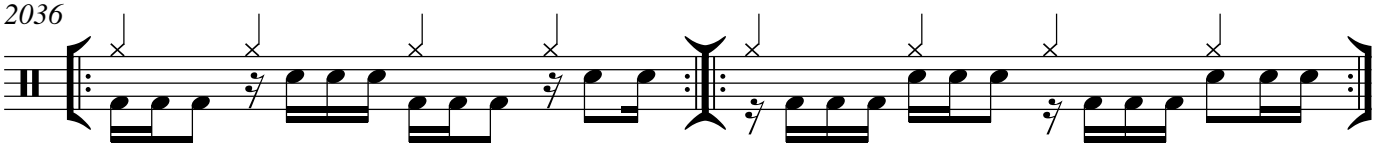

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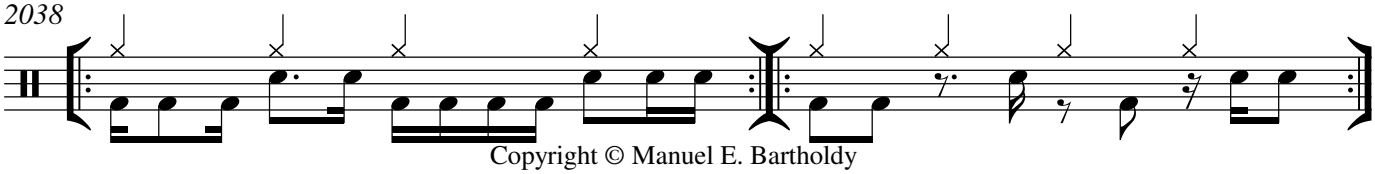

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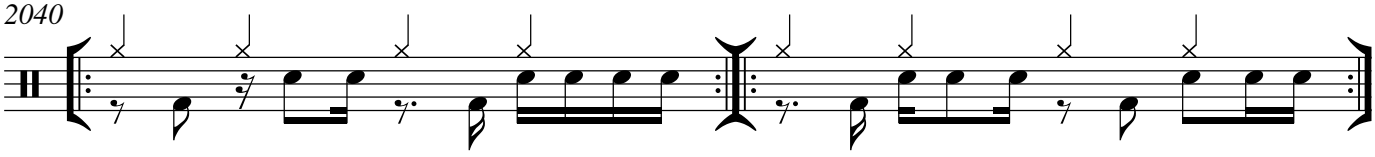

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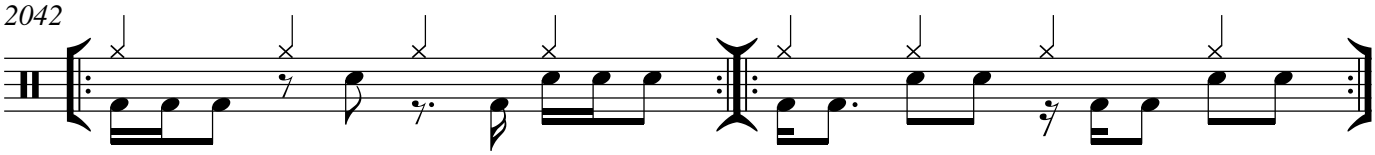

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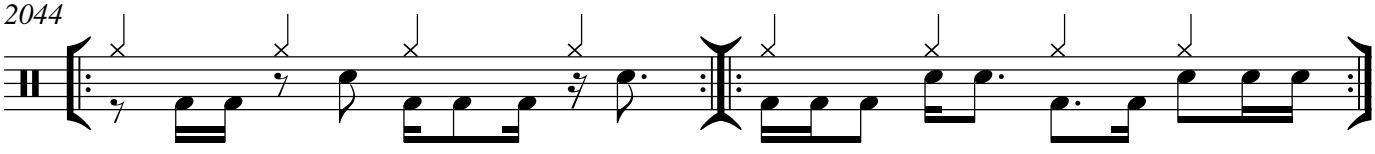

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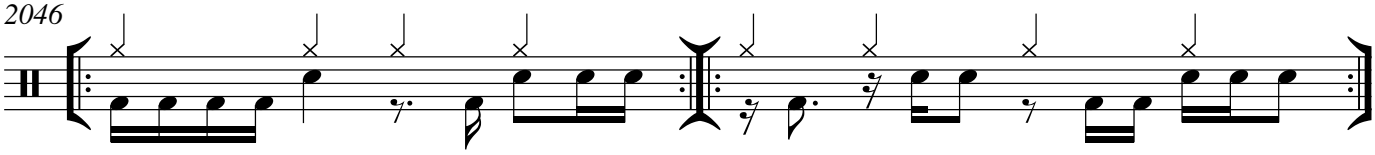

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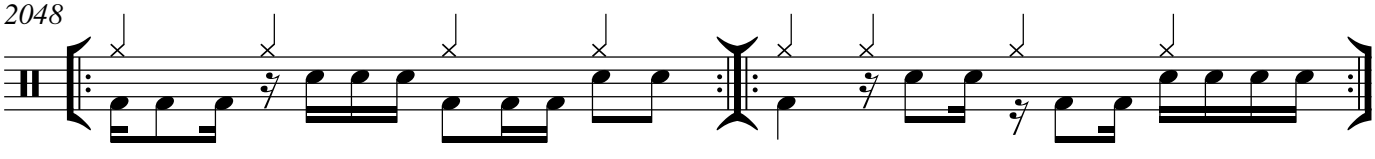

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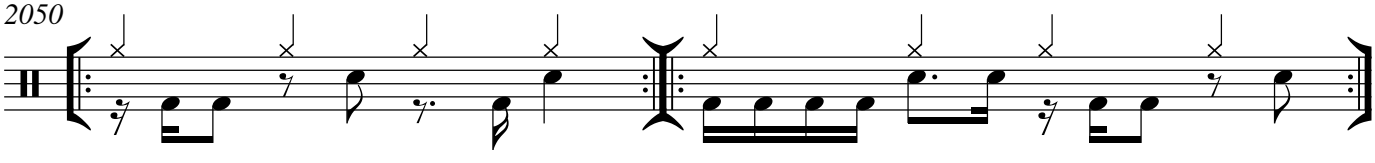

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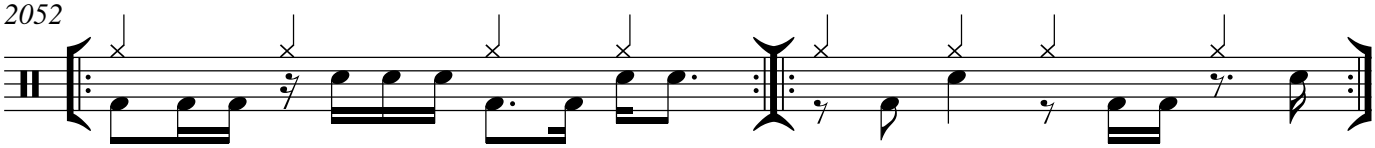

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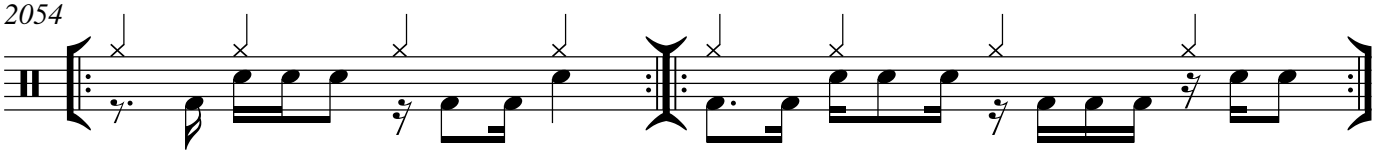

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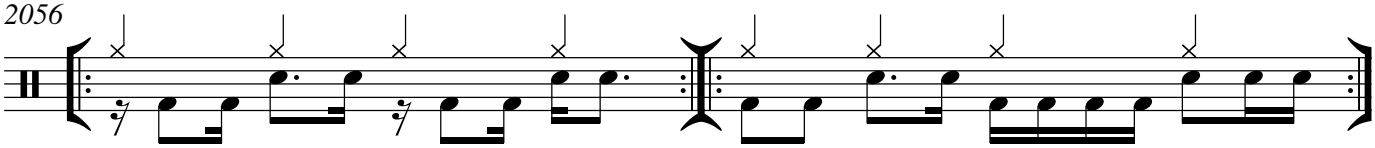

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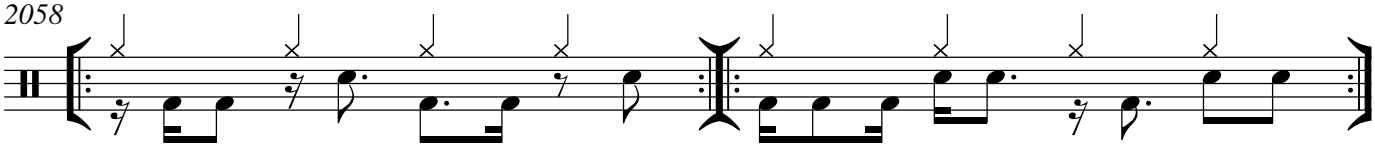

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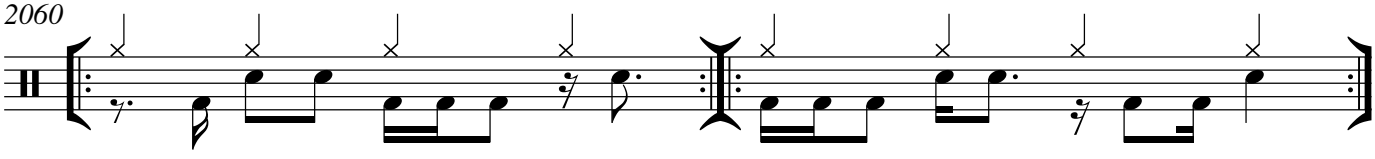

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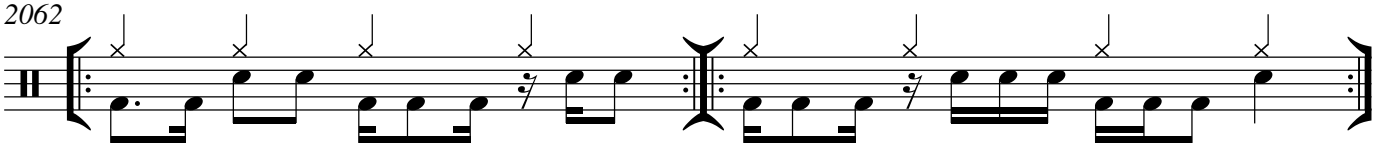

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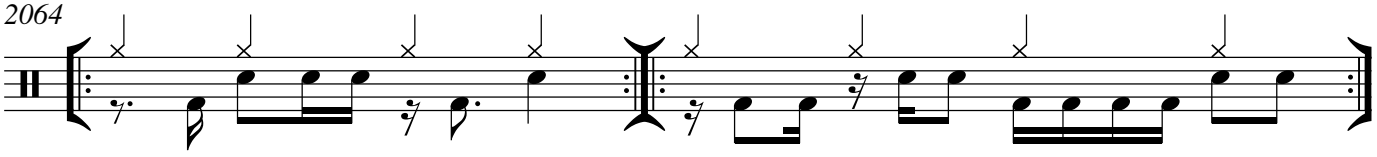

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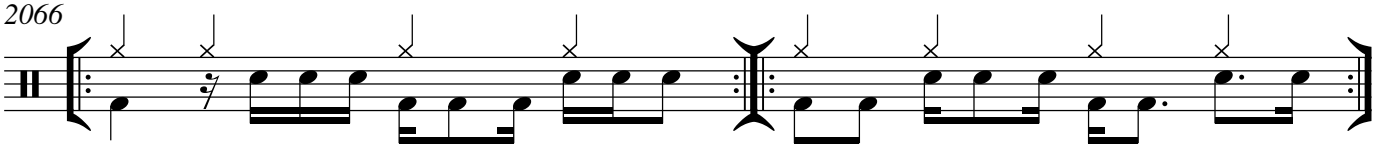

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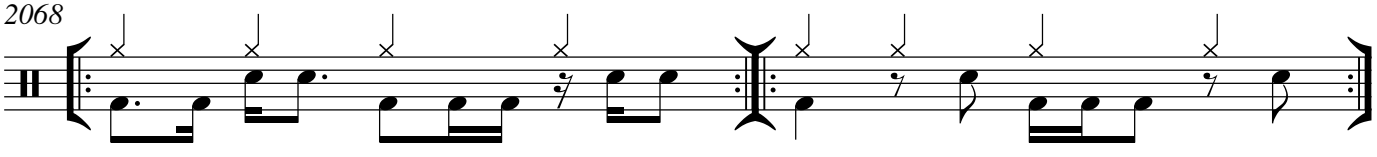

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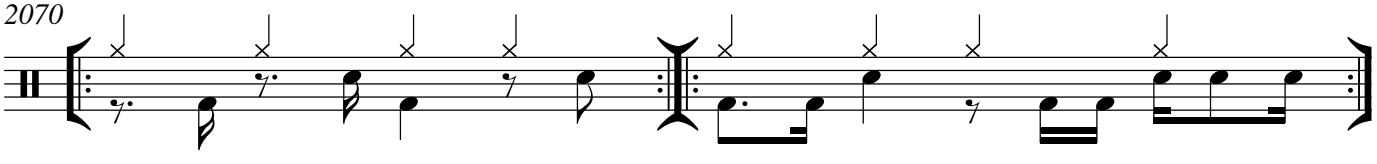

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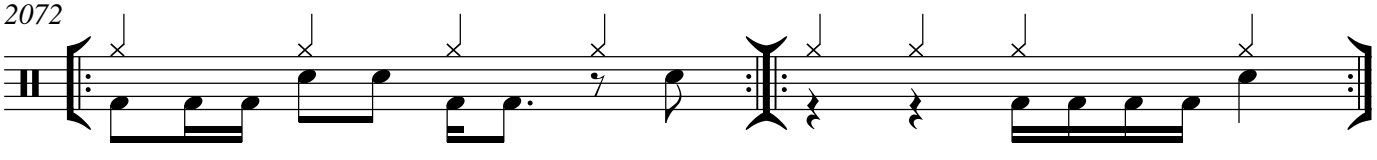

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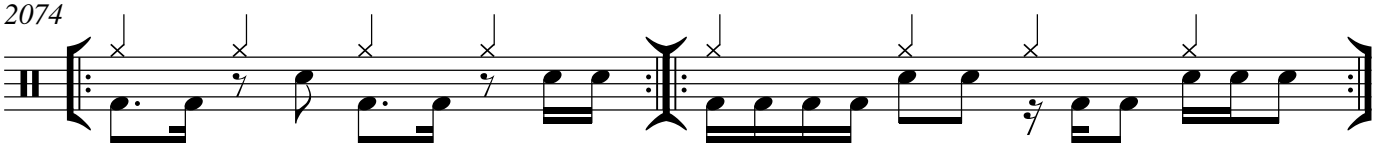

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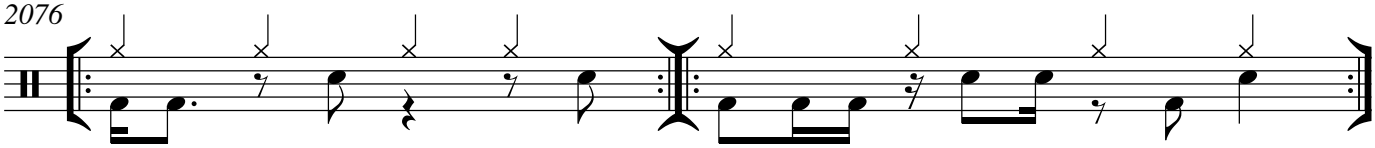

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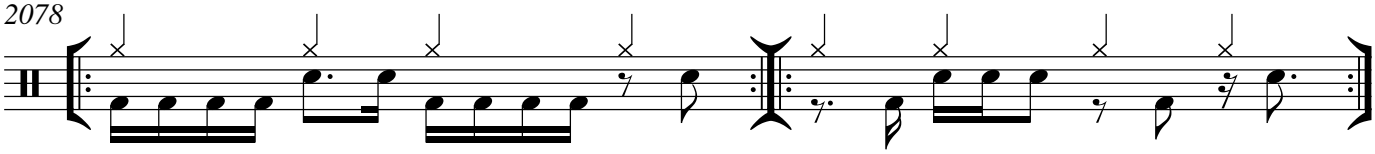

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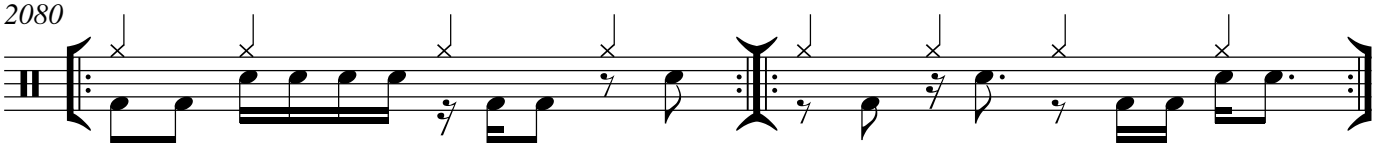

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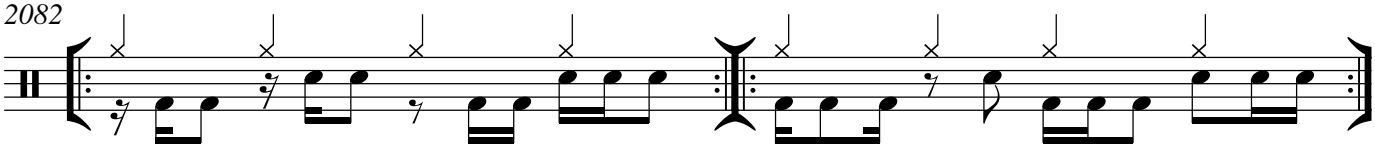

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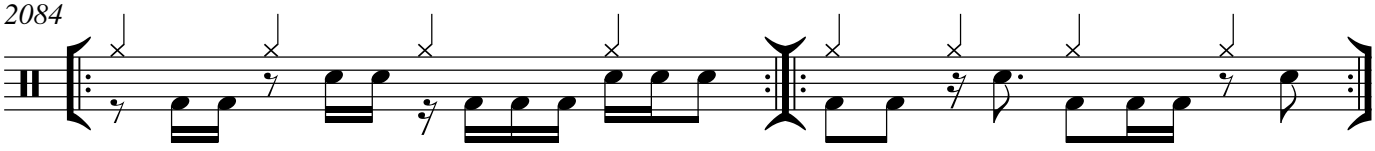

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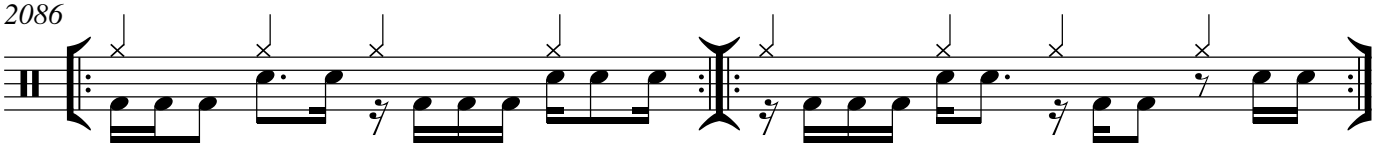

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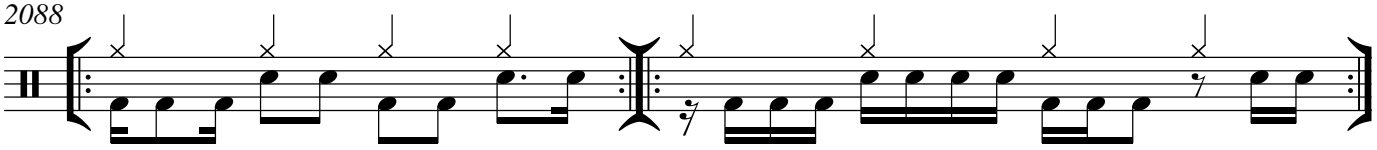

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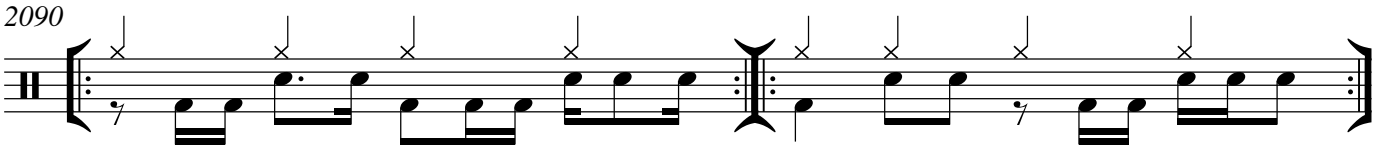

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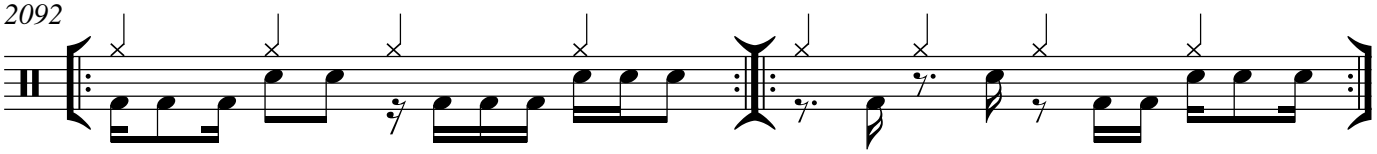

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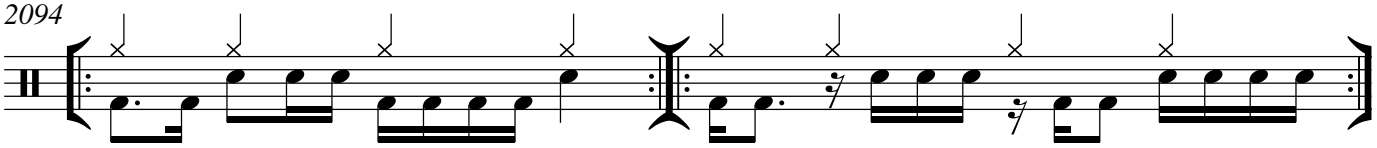

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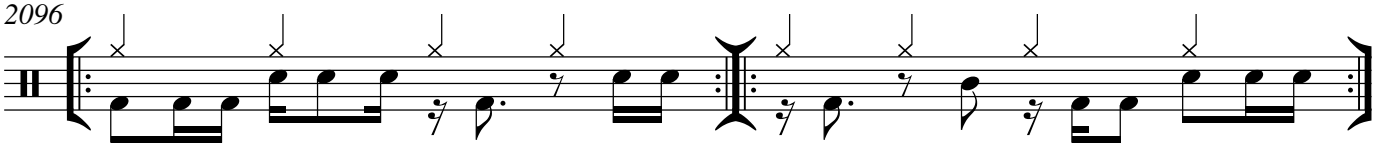

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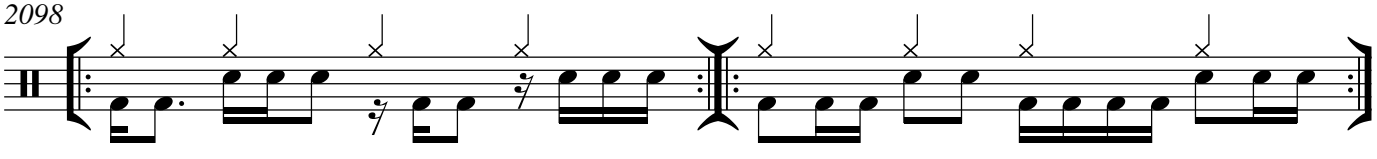

Ostinato de hi-hat en semicorcheas en 4/4 (parte VII)

Manuel E. Bartholdy

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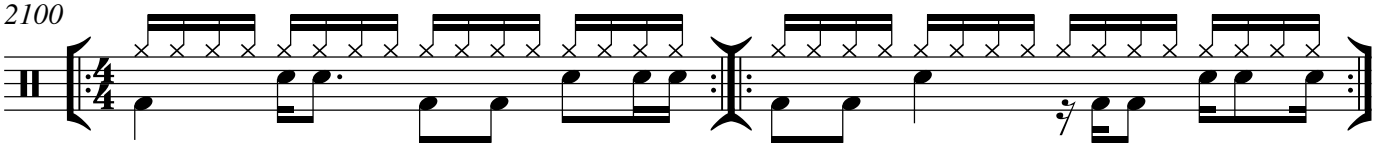

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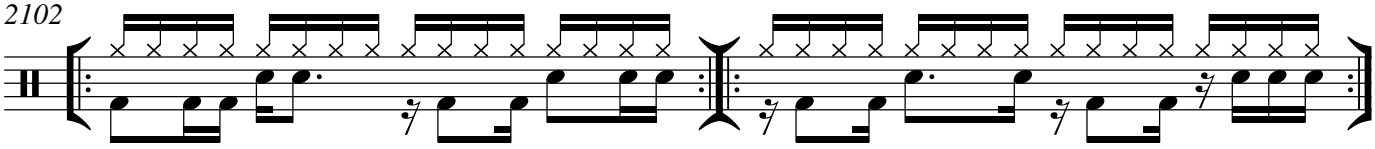

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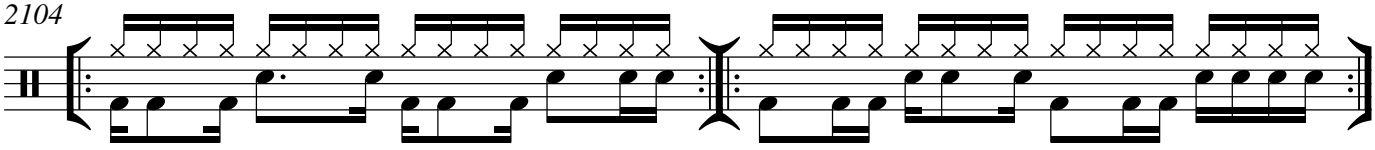

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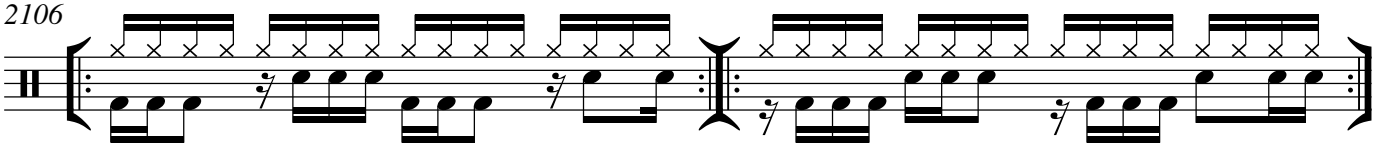

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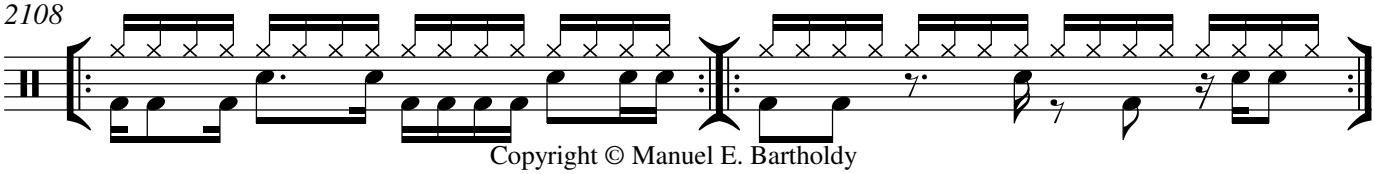

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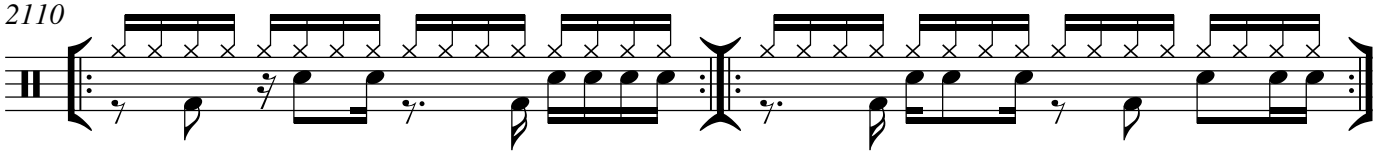

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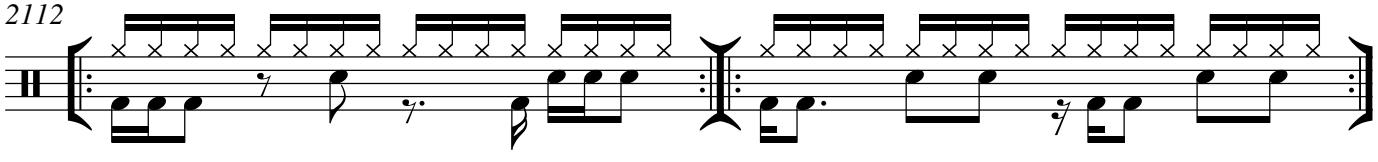

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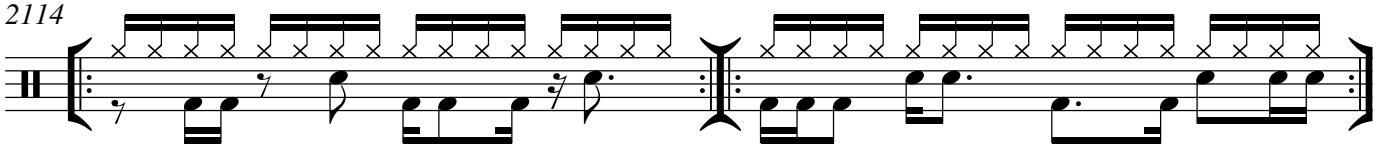

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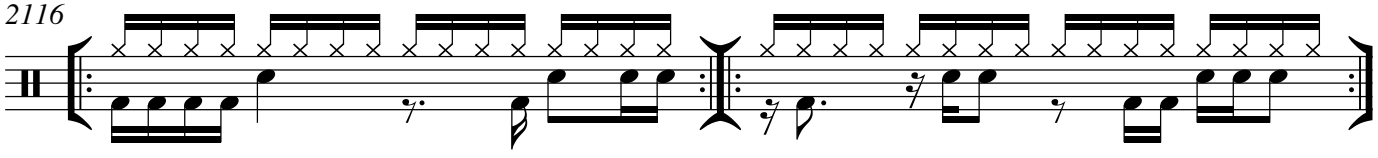

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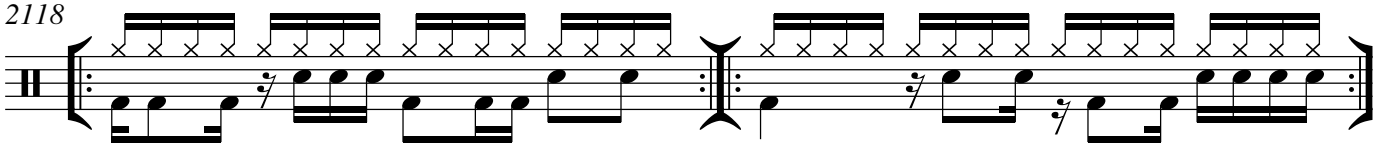

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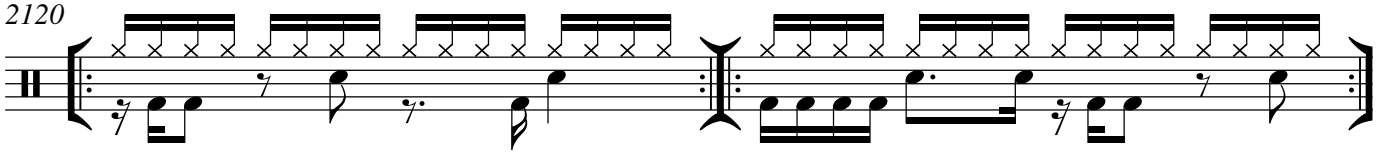

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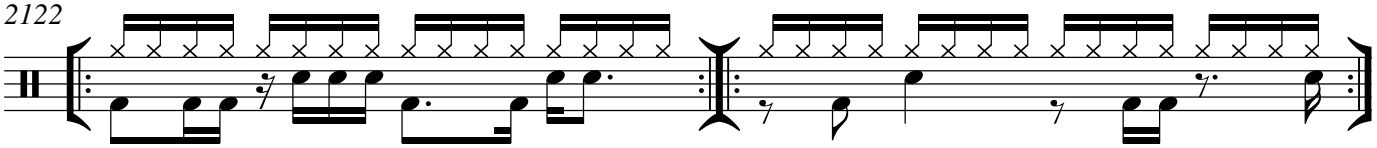

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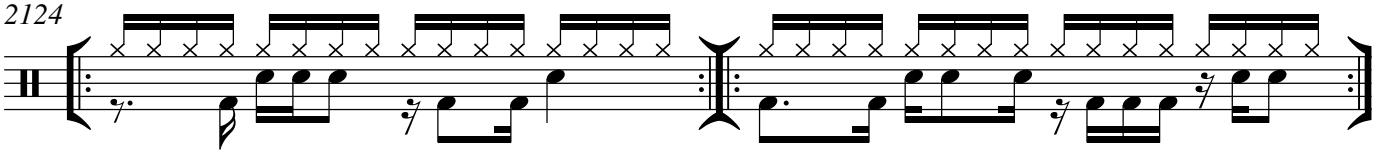

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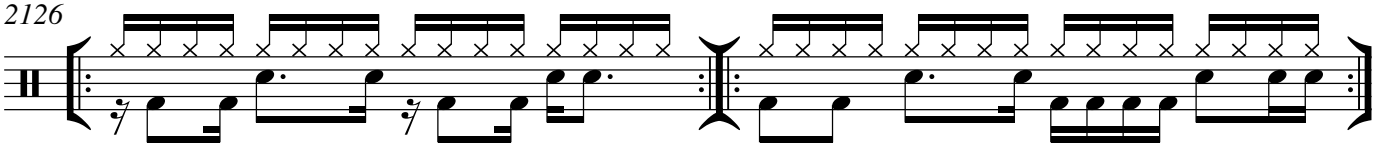

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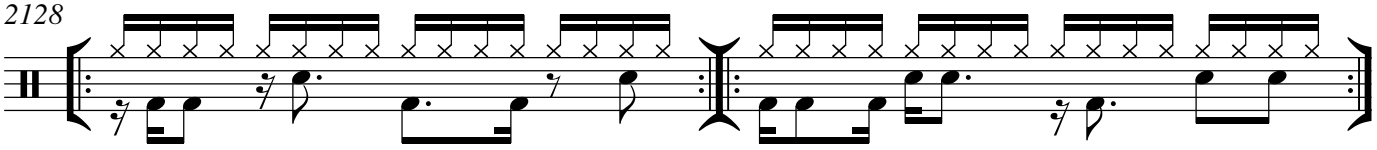

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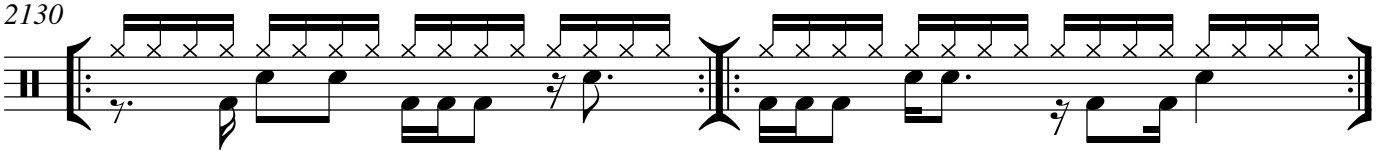

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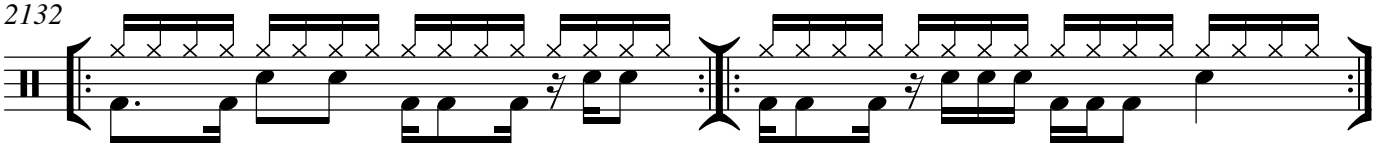

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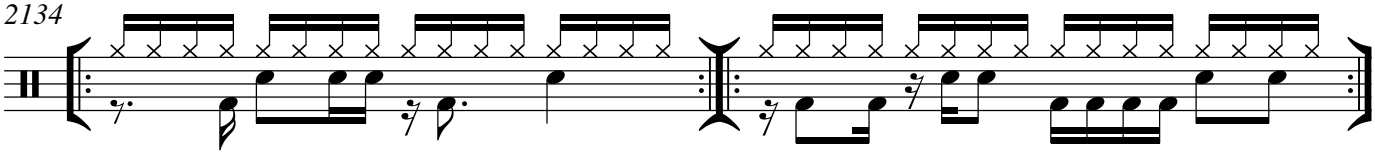

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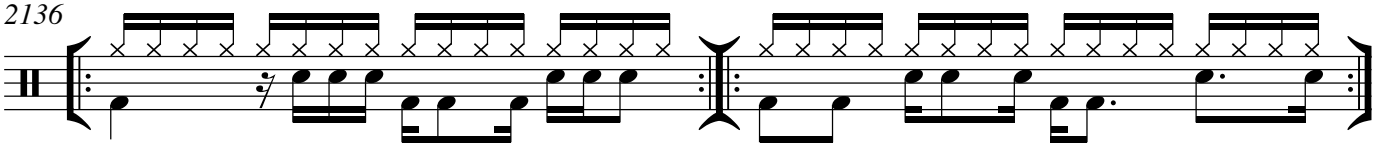

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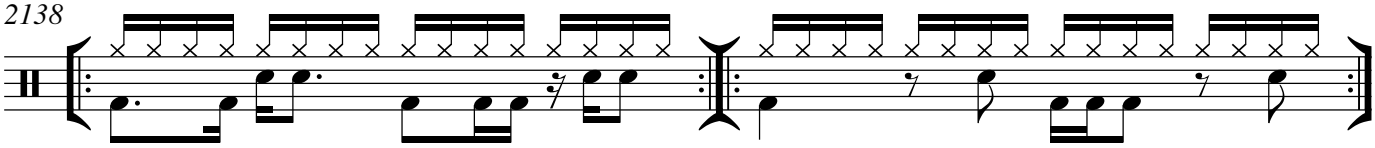

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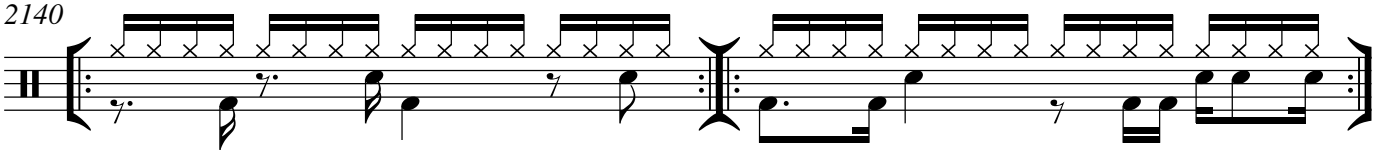

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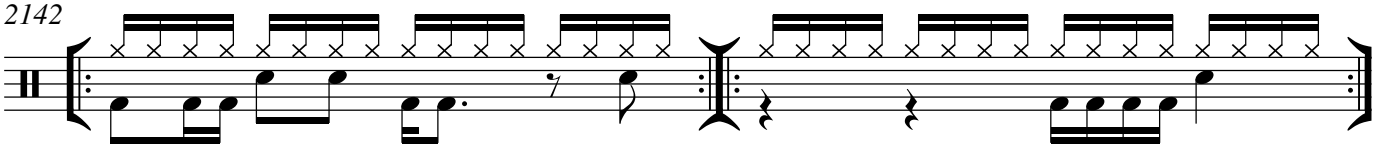

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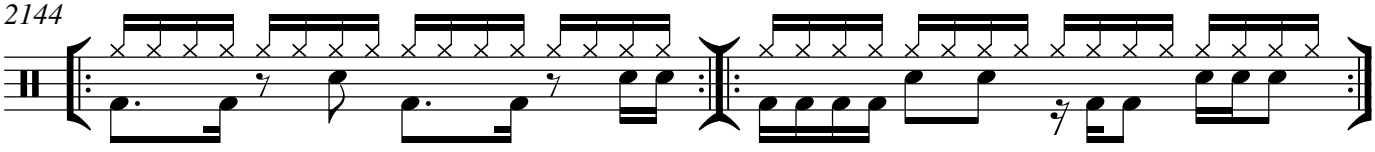

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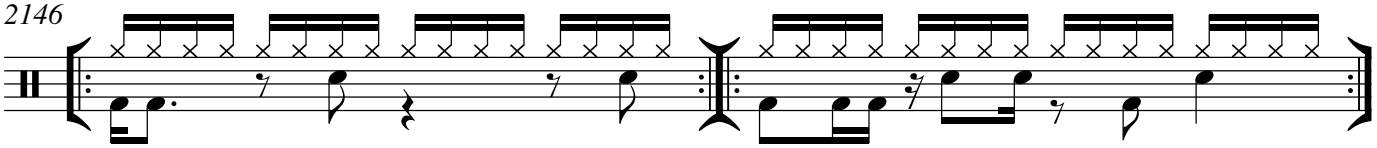

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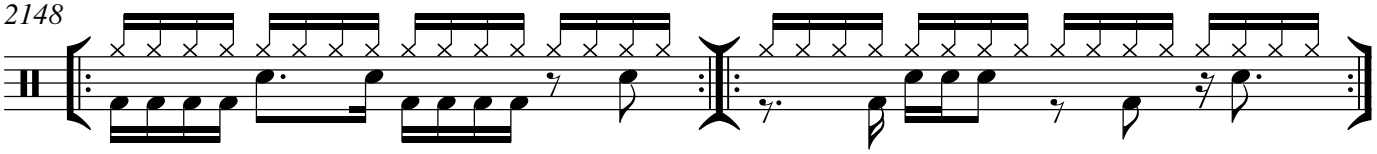

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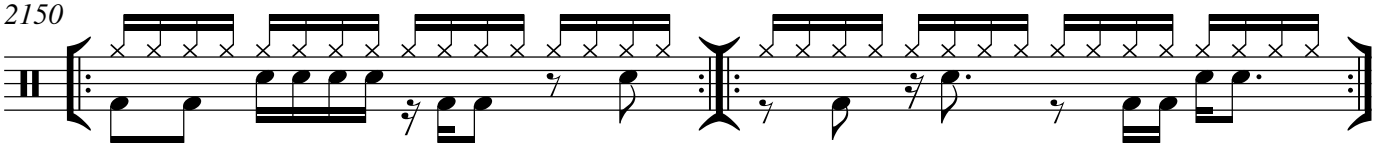

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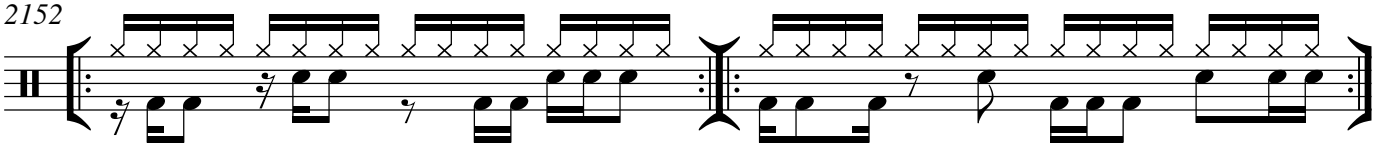

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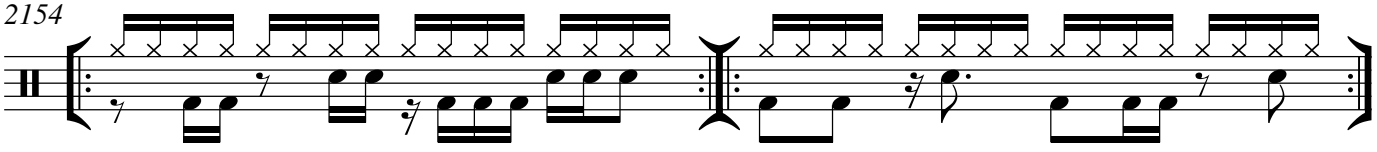

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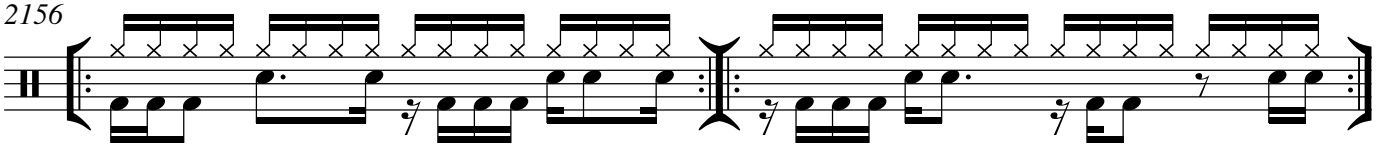

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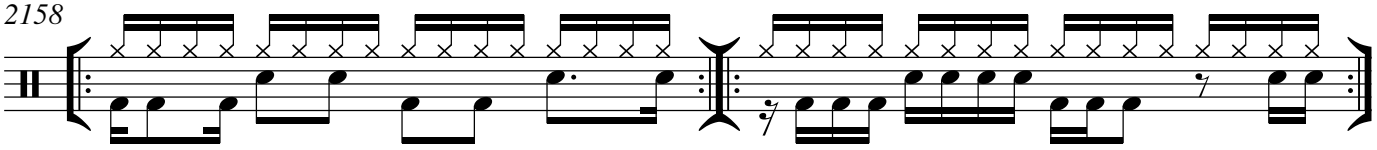

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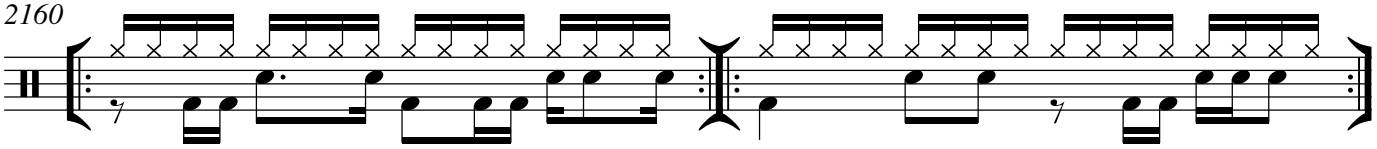

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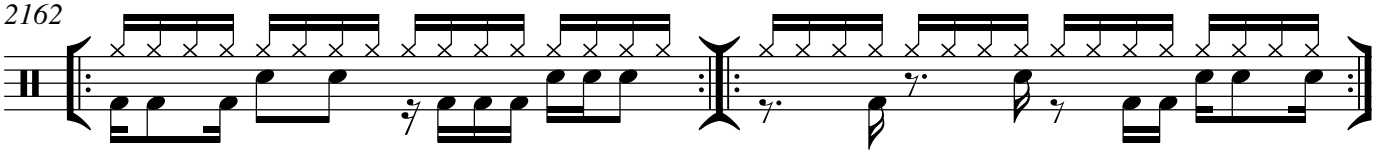

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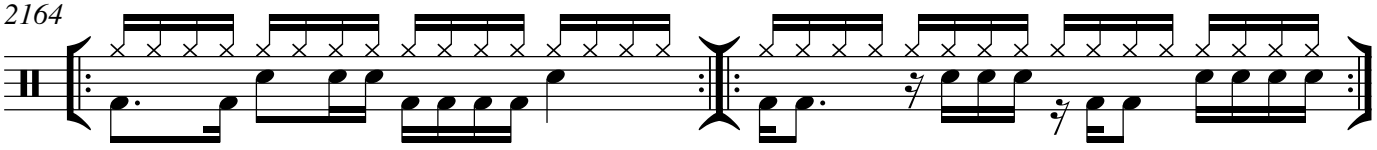

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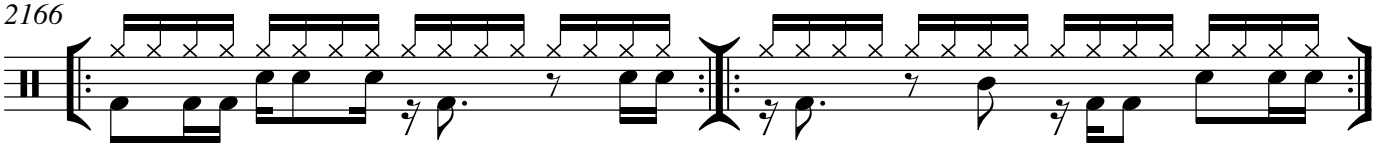

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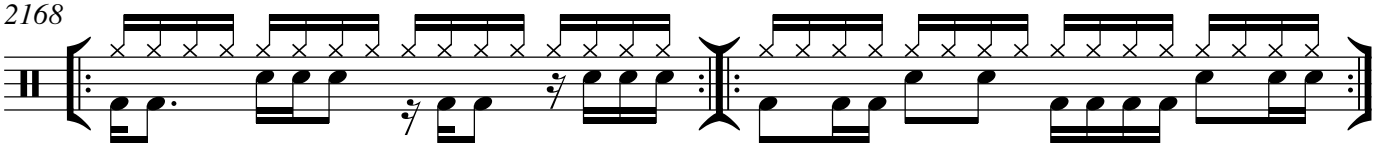

Ostinato de hi-hat en corcheas en 3/4 (parte VII)

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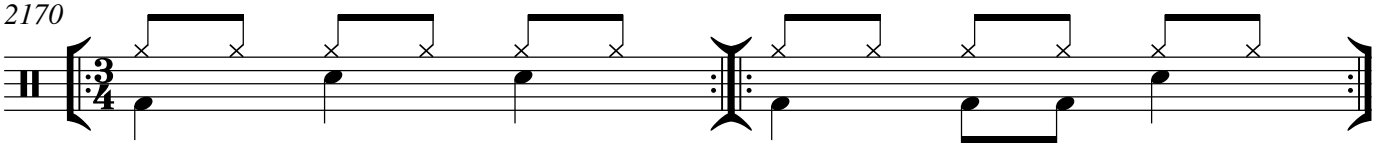
2170



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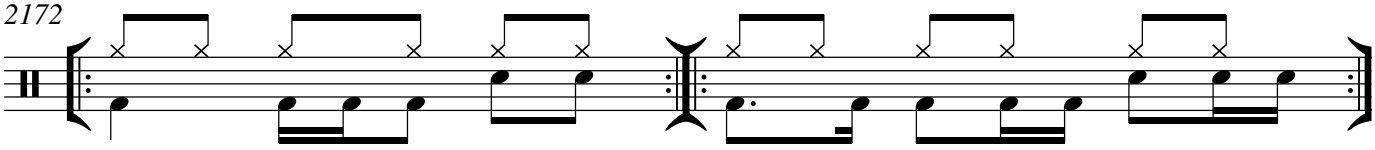

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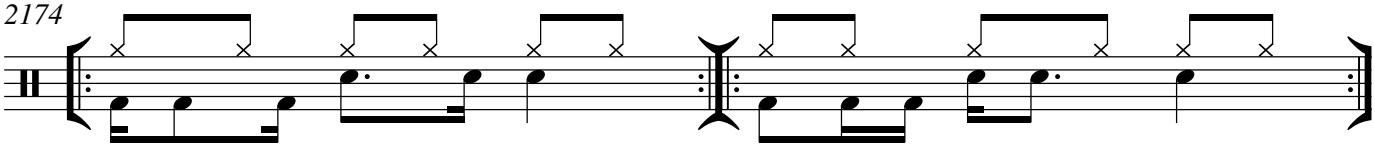

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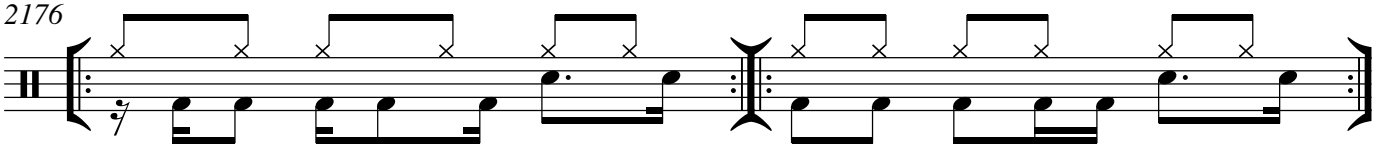

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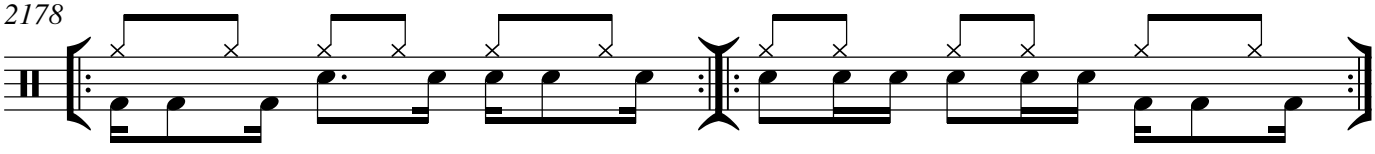

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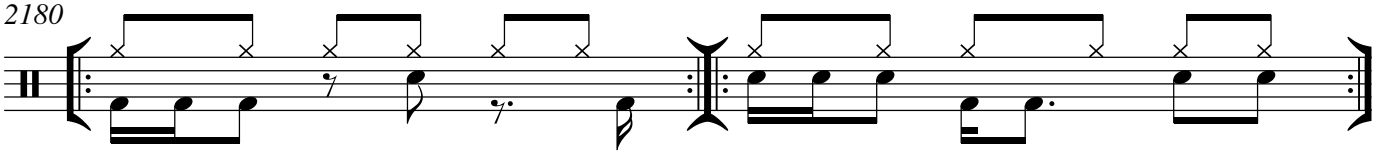

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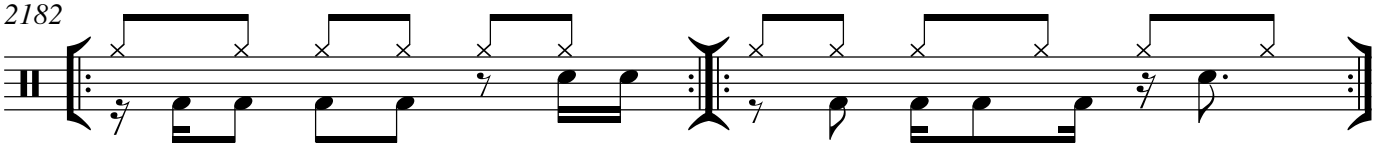

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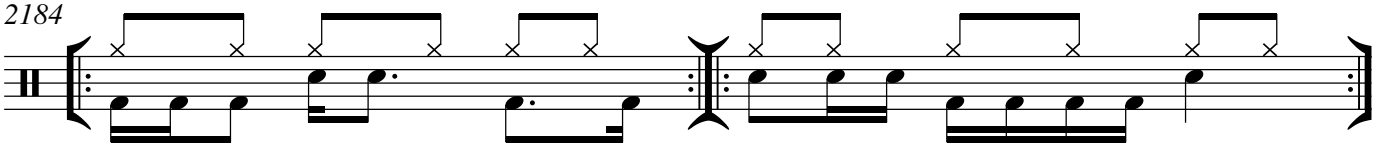

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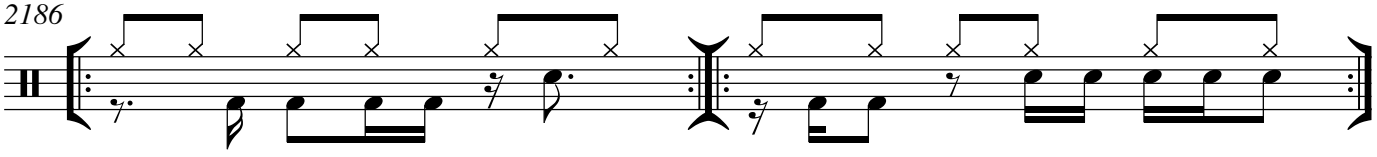

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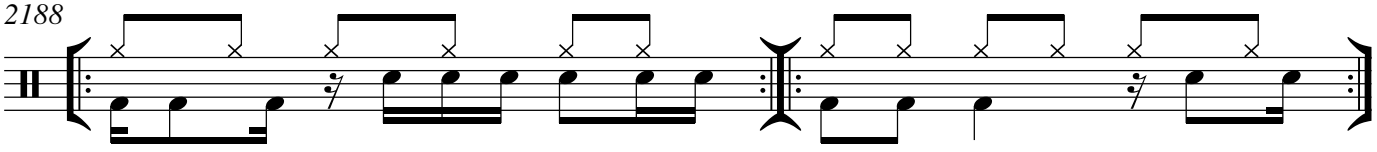

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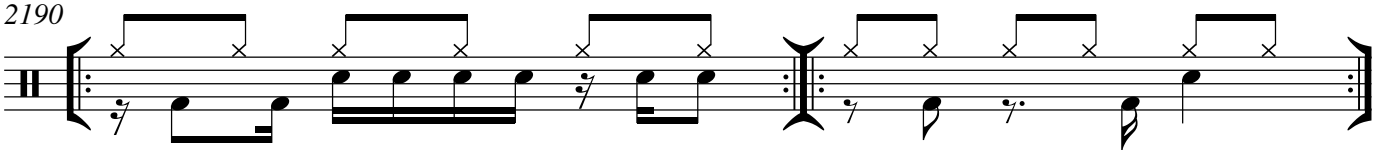

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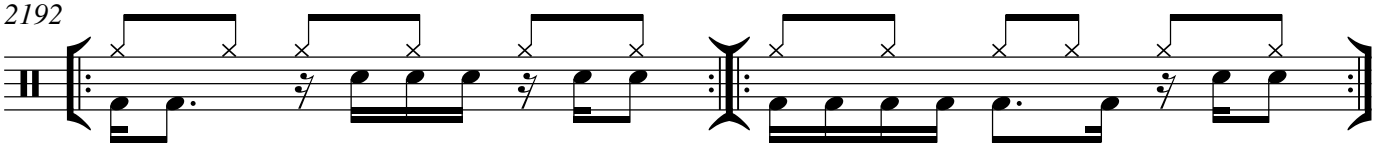

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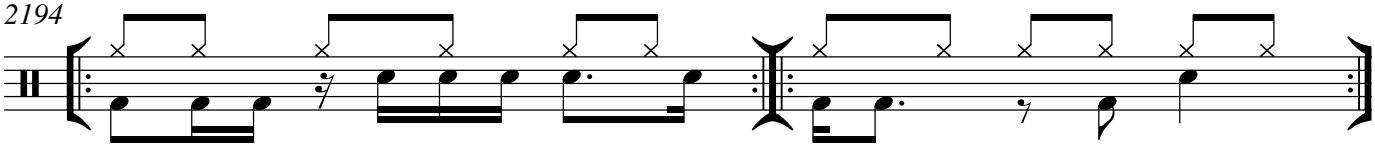

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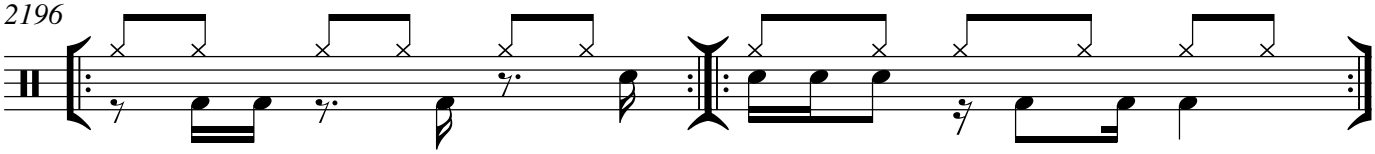

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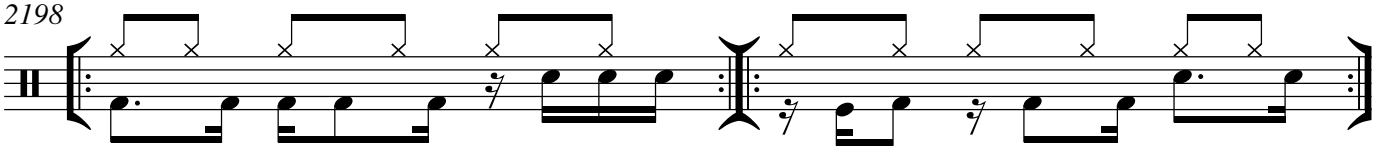

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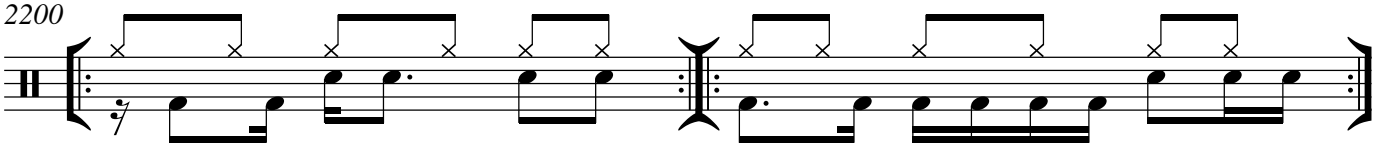

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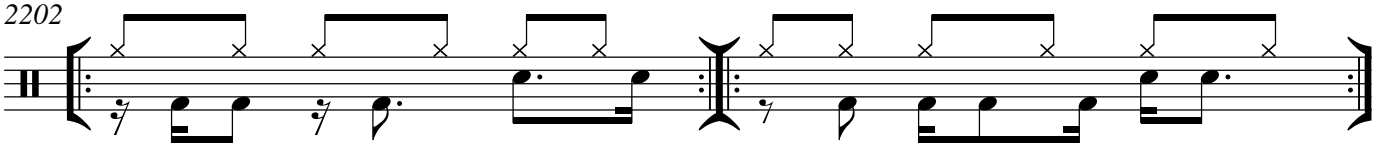

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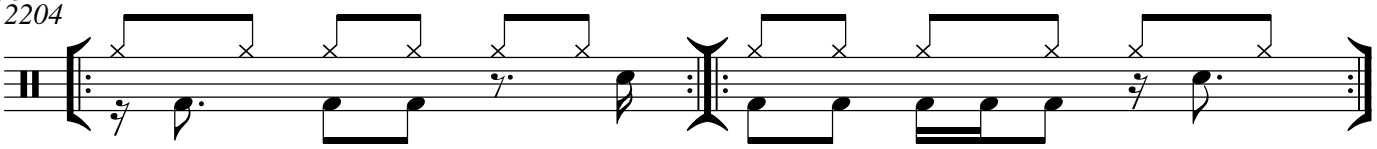

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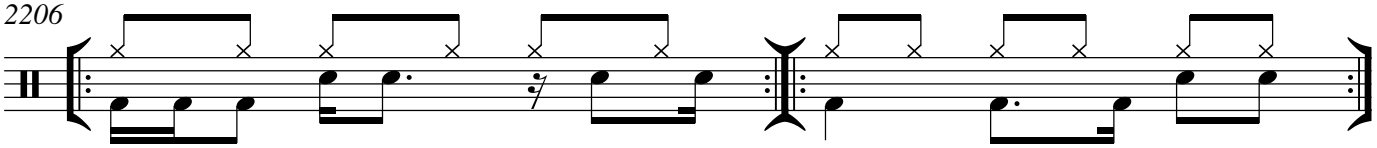

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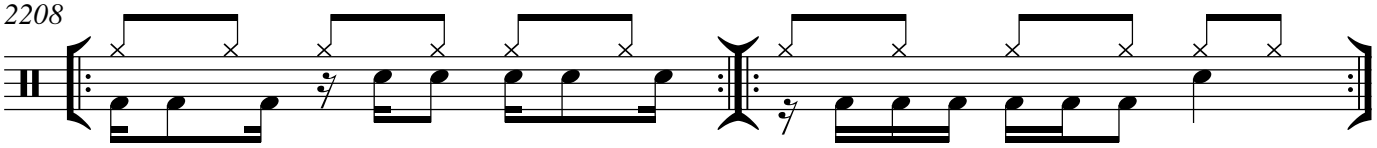

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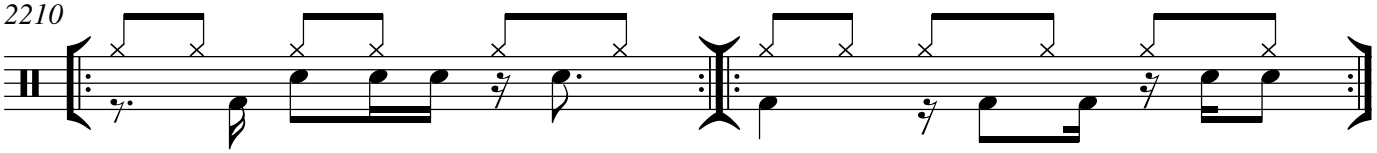

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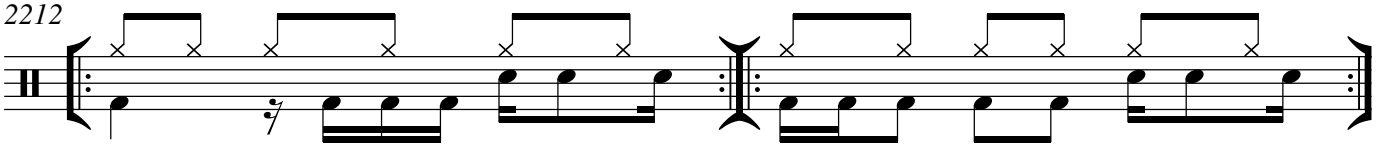

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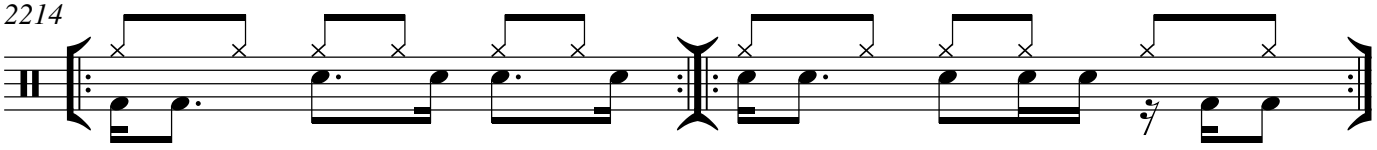

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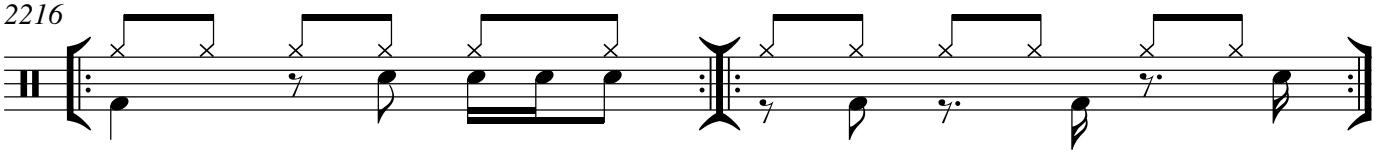

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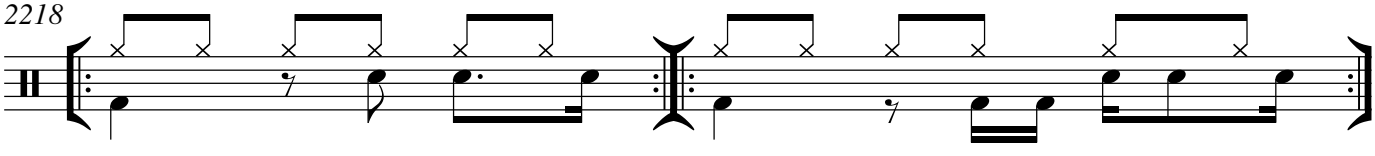

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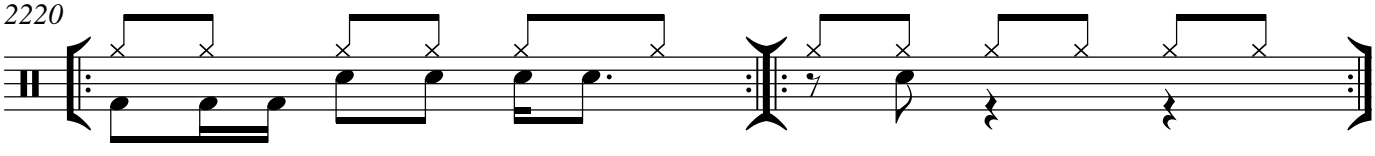

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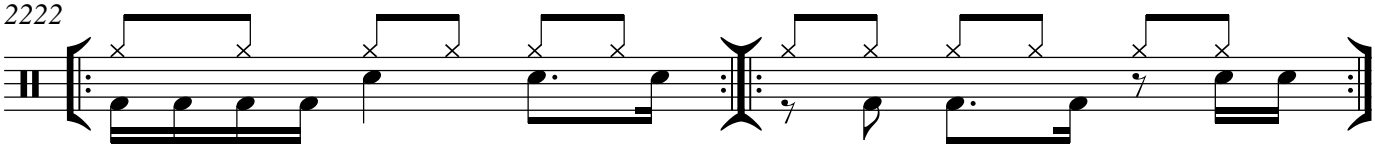

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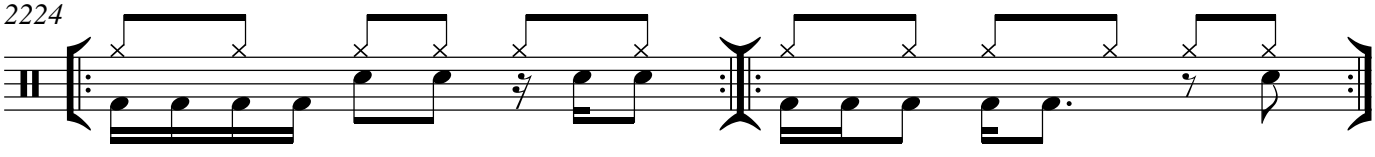

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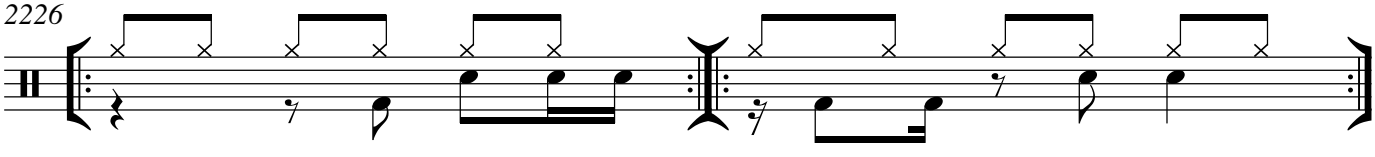

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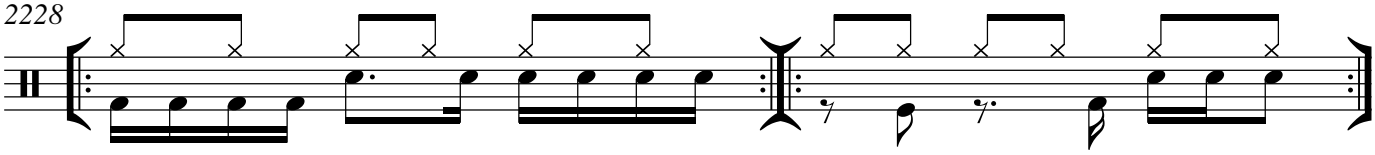

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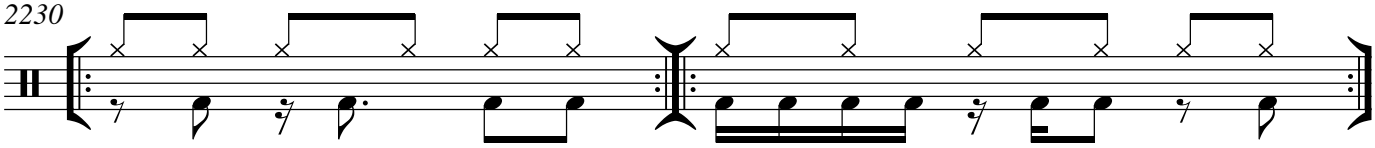

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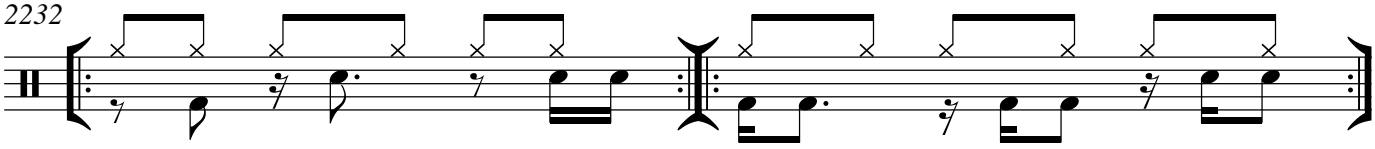

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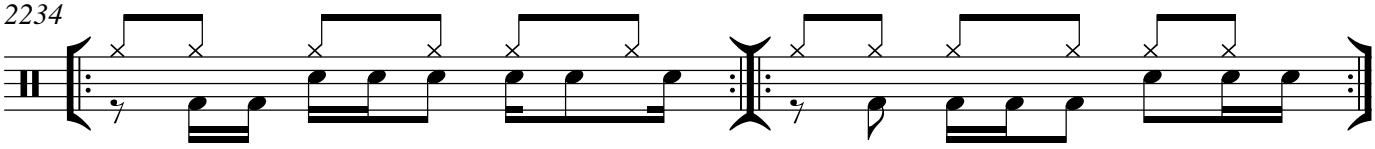

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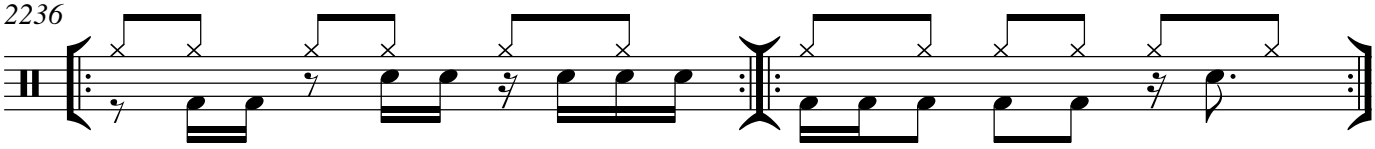

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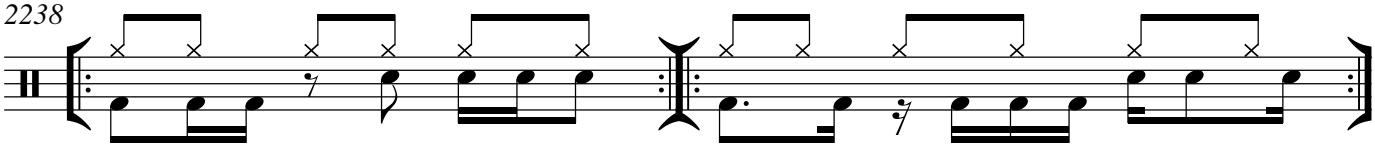
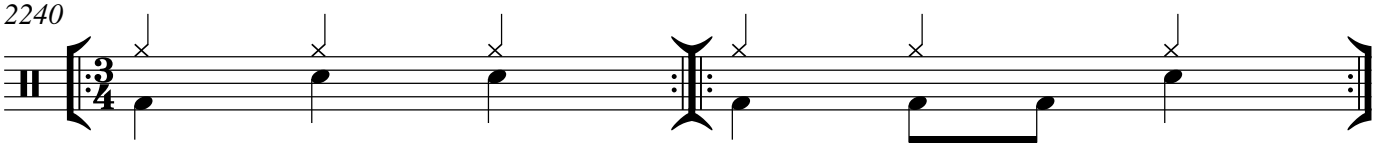


Ostinato de hi-hat en negras en 3/4 (parte VII)

Manuel E. Bartholdy

2240



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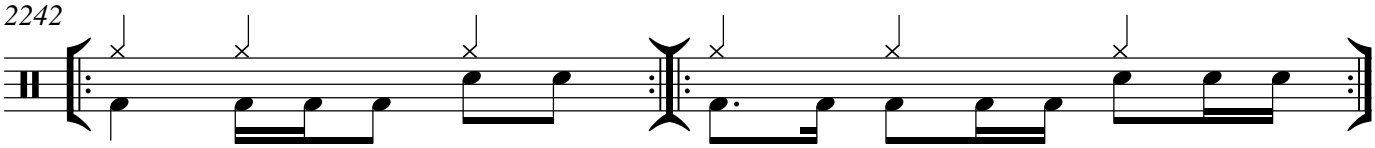

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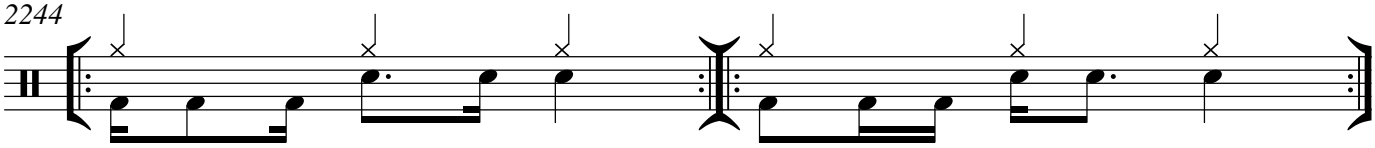

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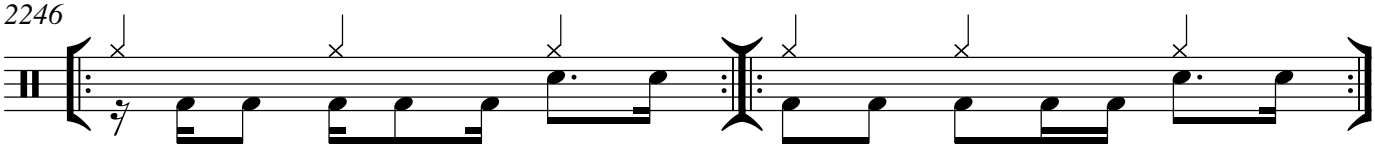

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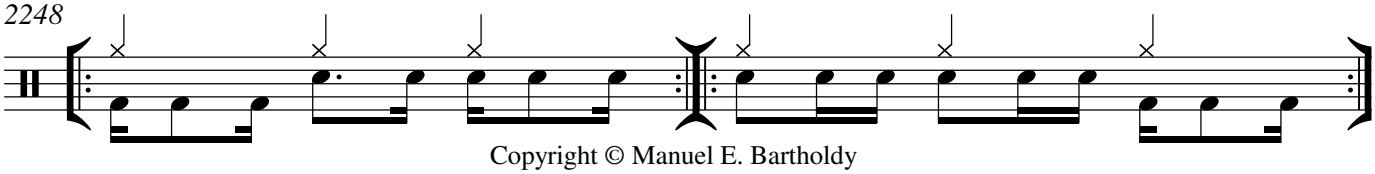

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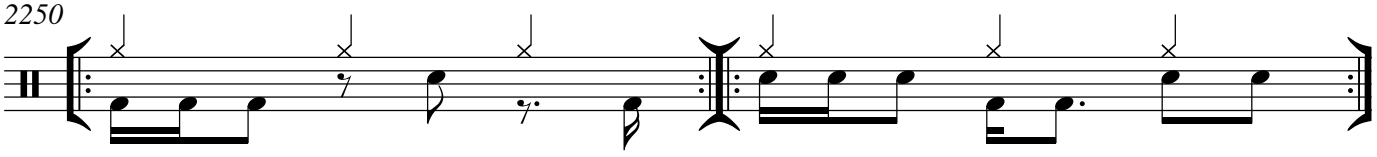

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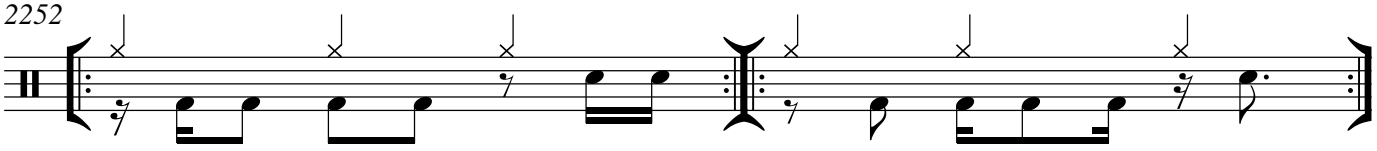

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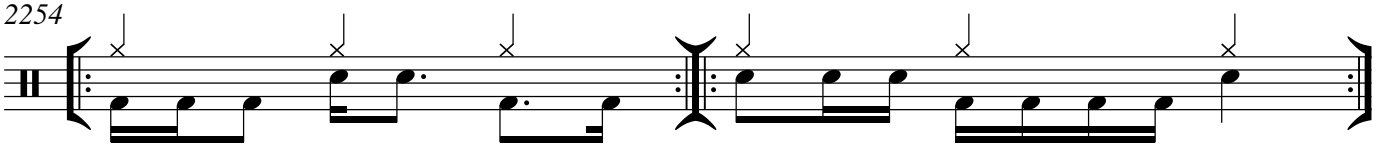

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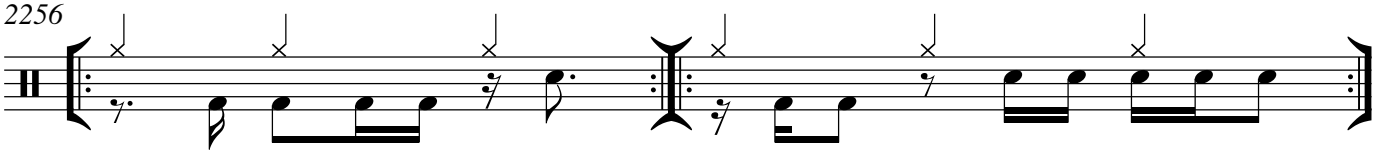

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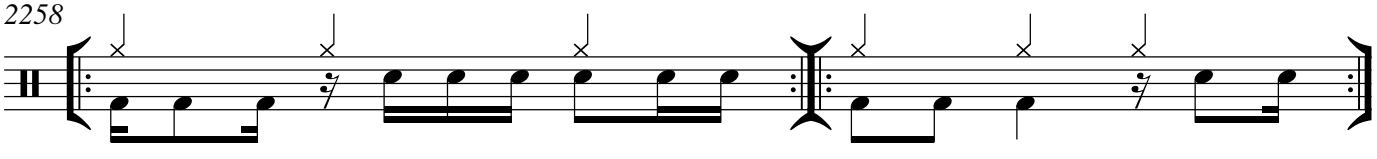

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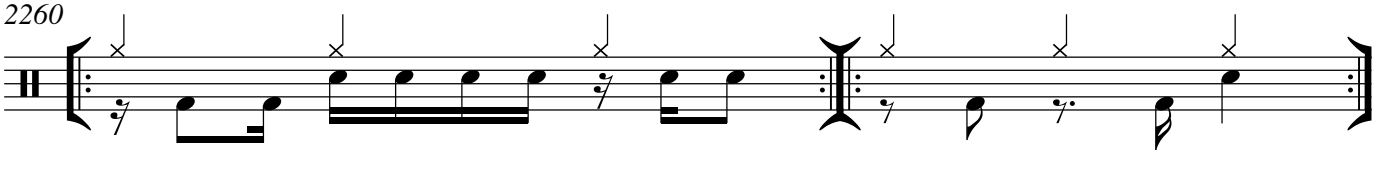

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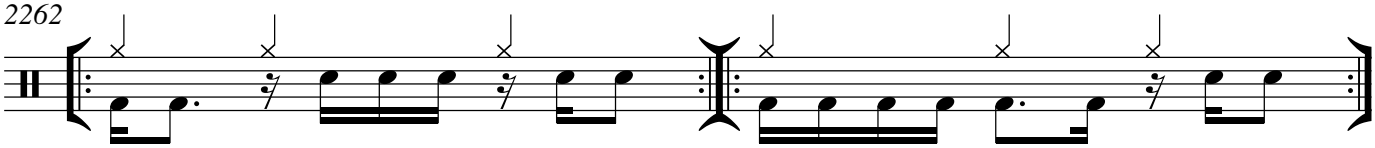

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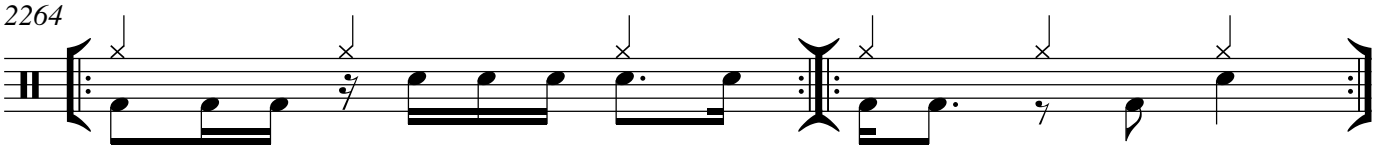

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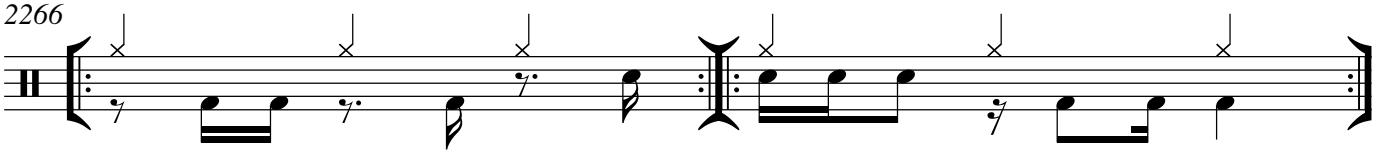

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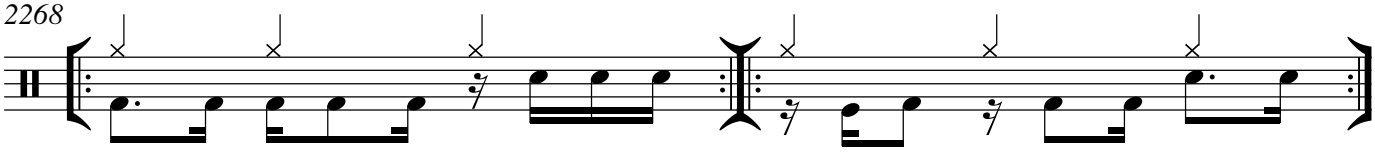

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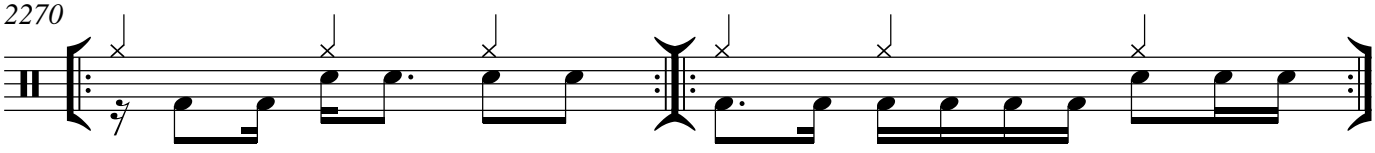

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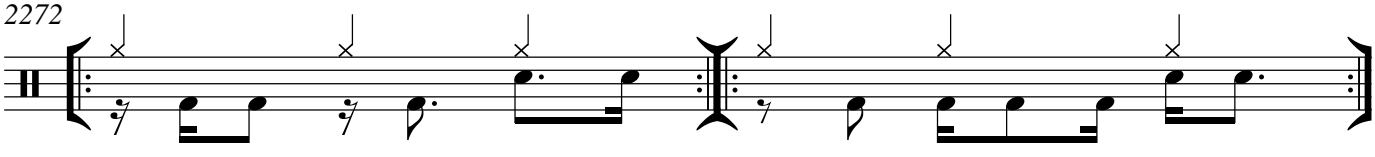

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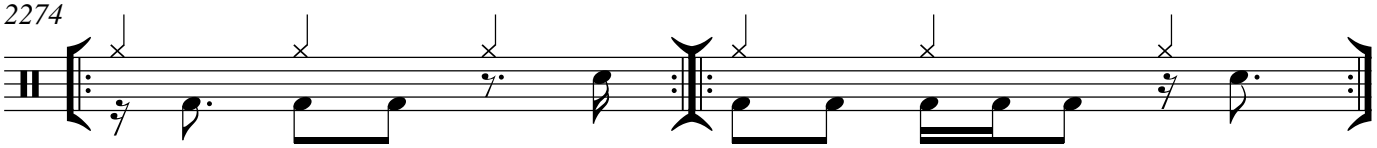

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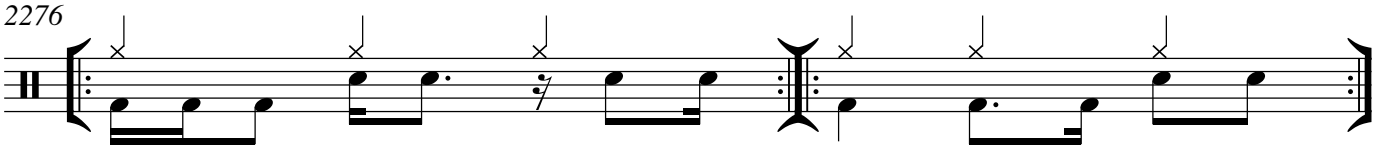

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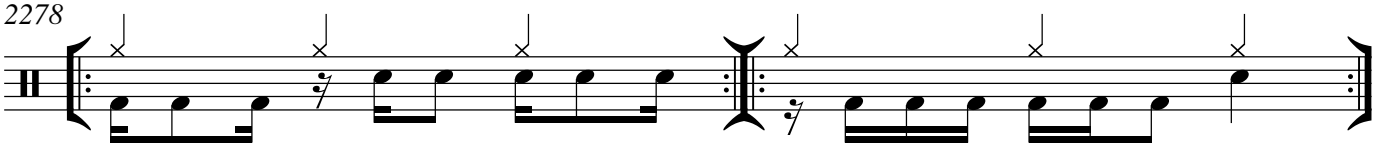

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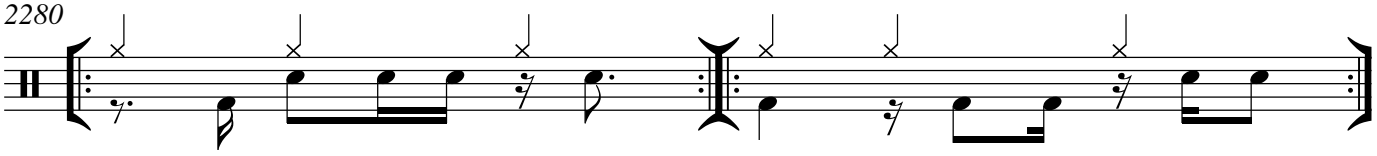

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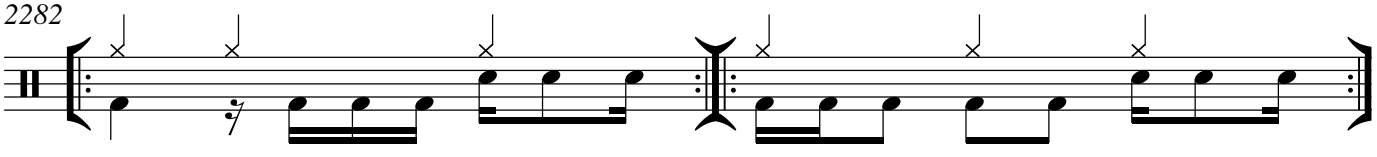

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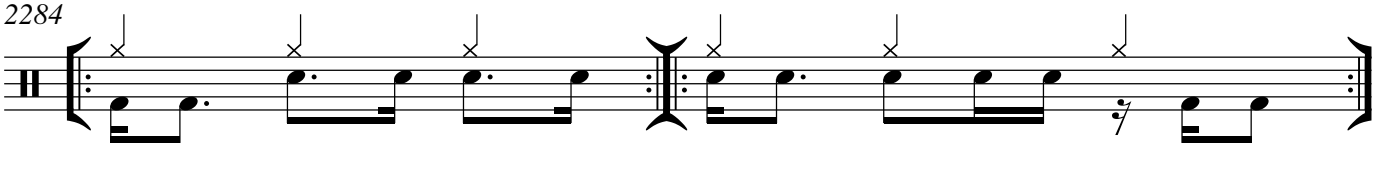

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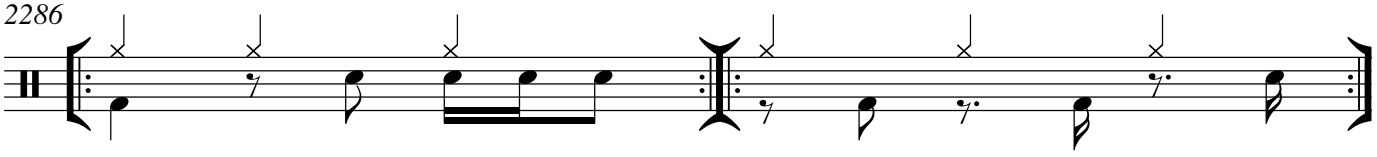

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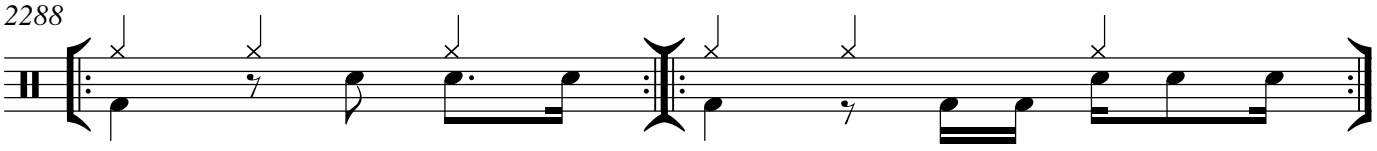

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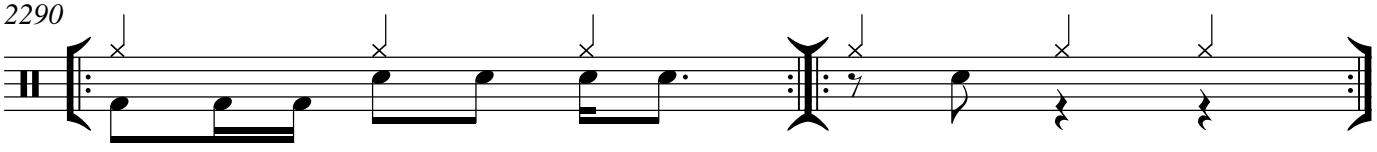

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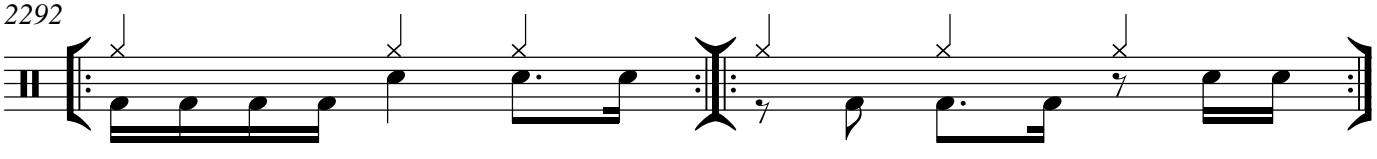

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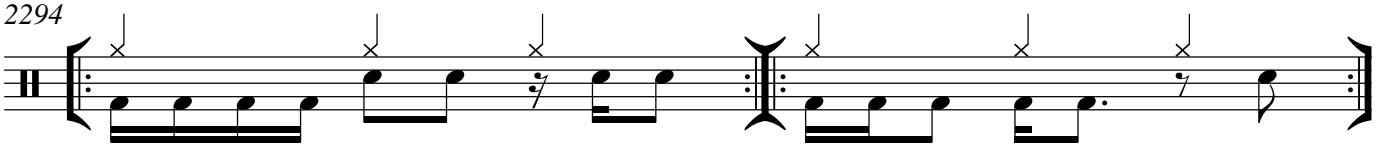

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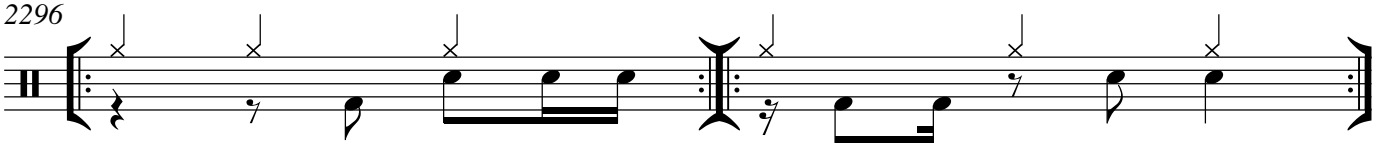

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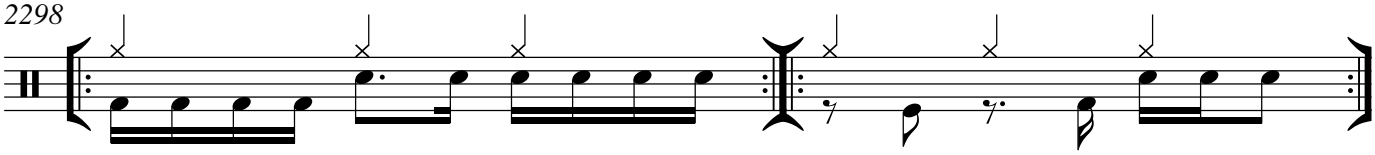

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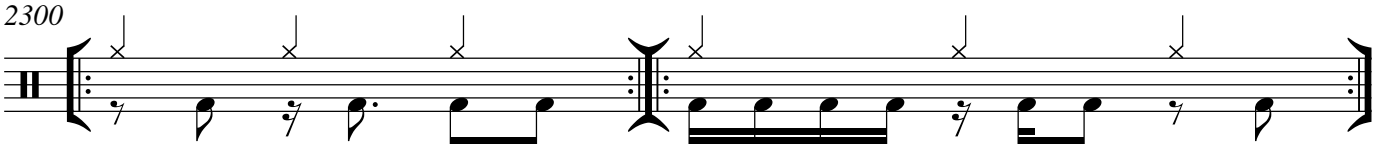

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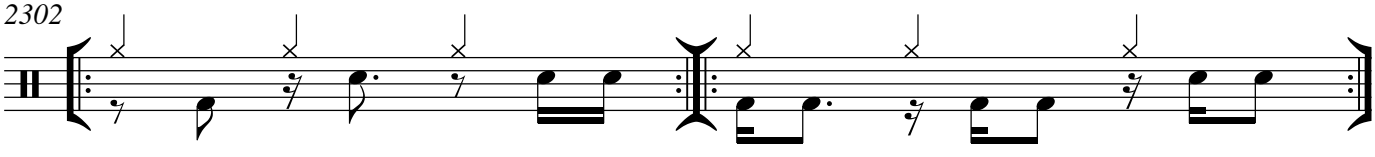

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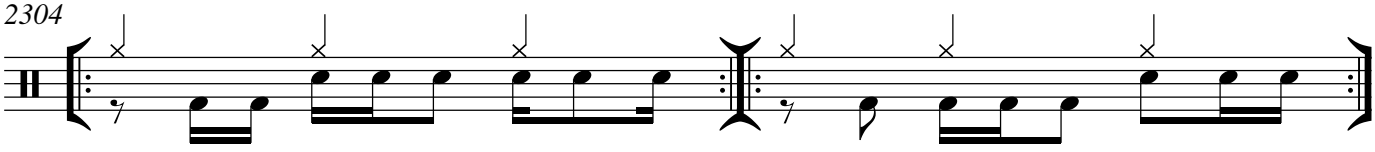

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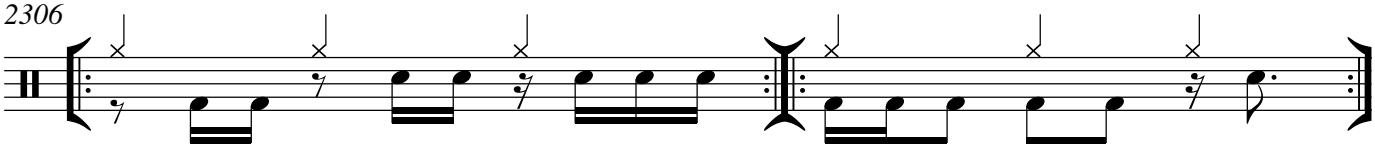

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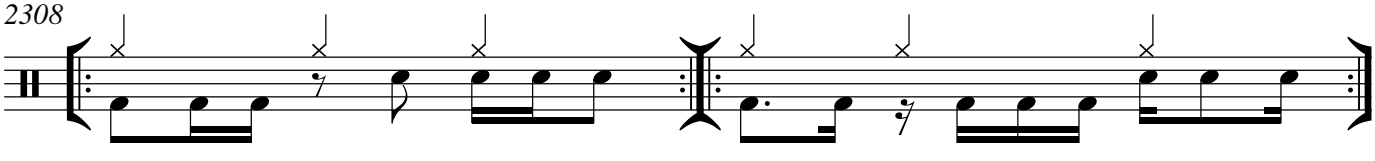
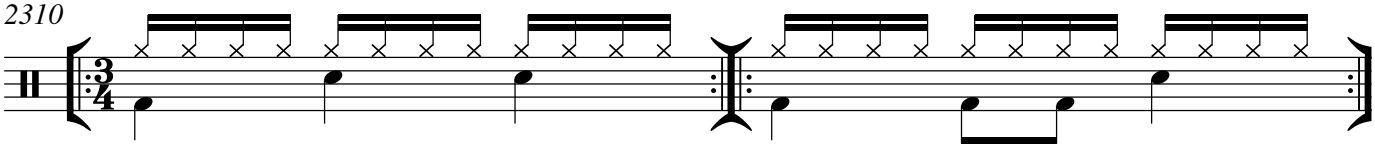


Ostinato de hi-hat en semicorcheas en 3/4 (parte VII)

Manuel E. Bartholdy

2310



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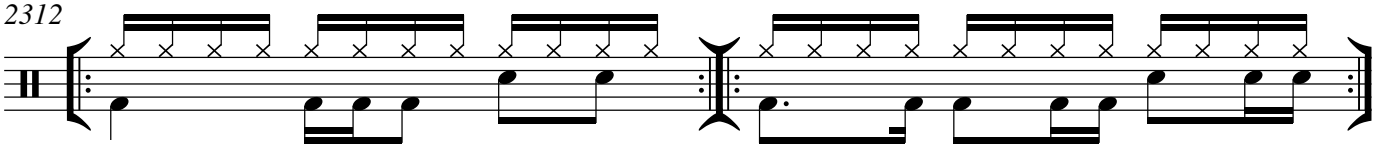

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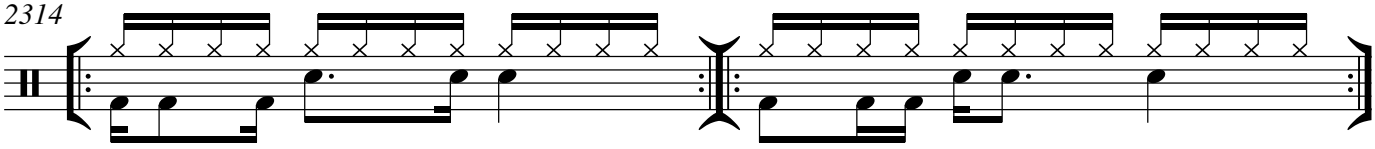

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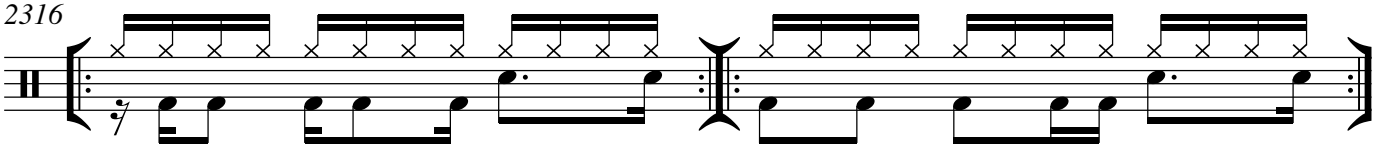

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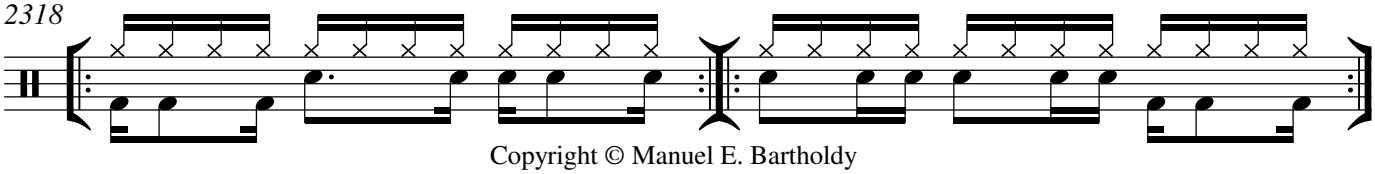

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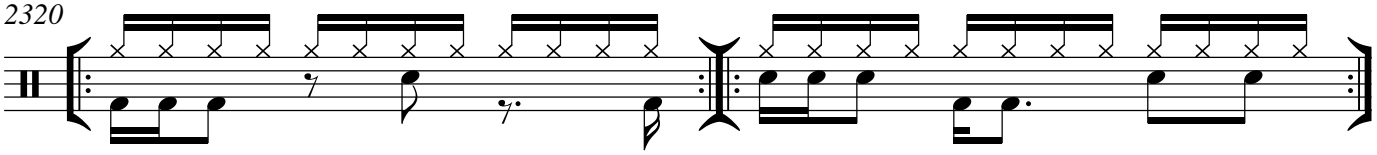

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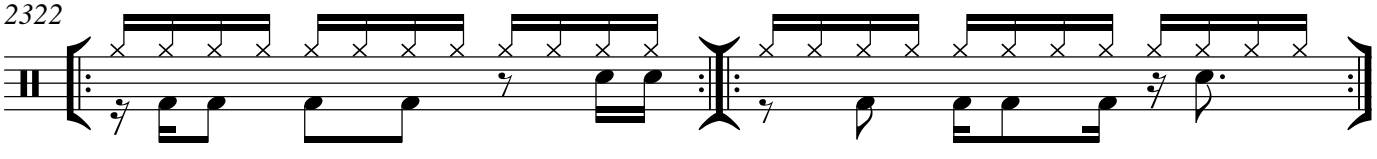

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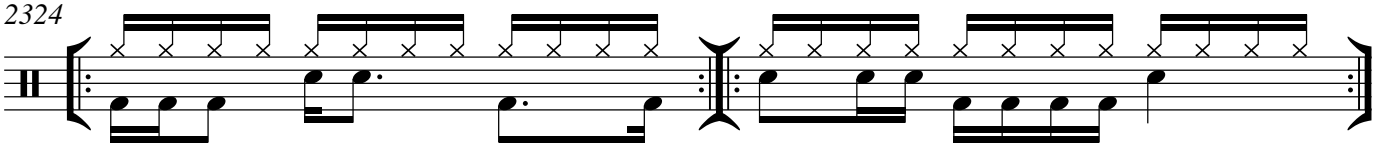

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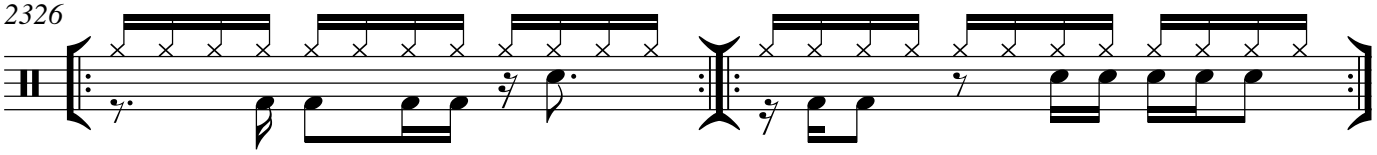

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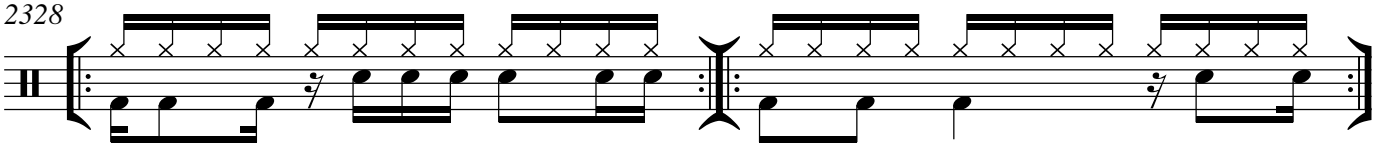

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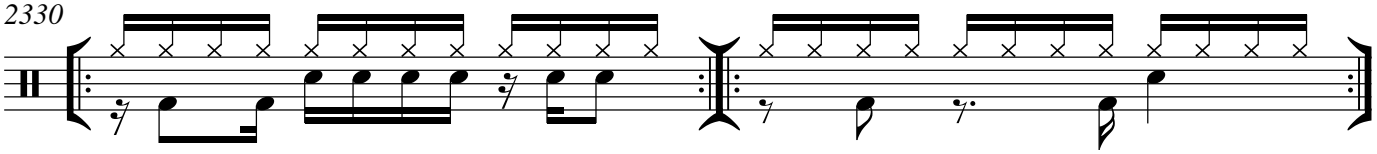

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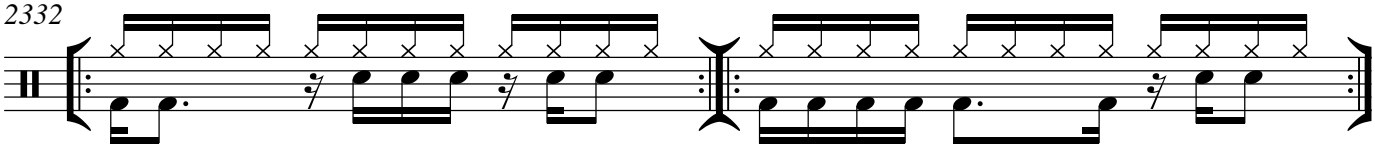

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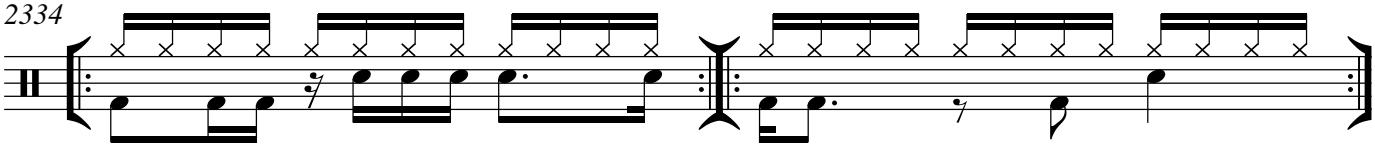

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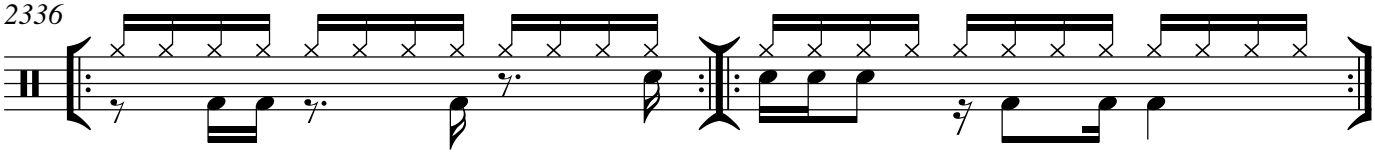

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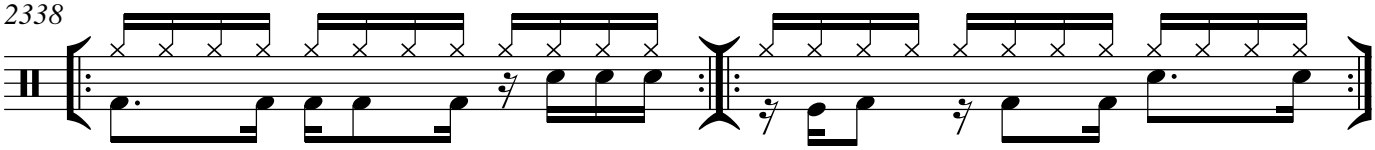

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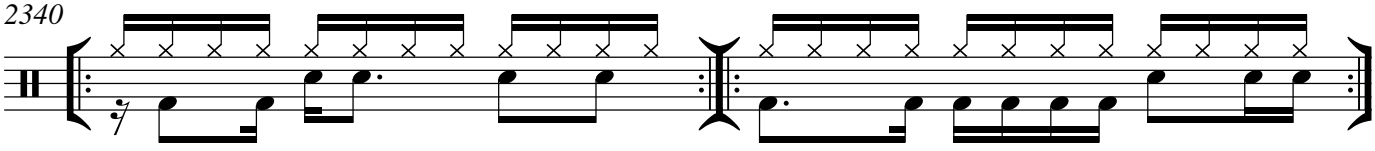

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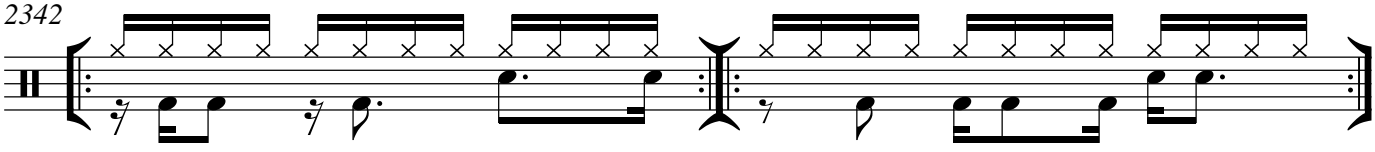

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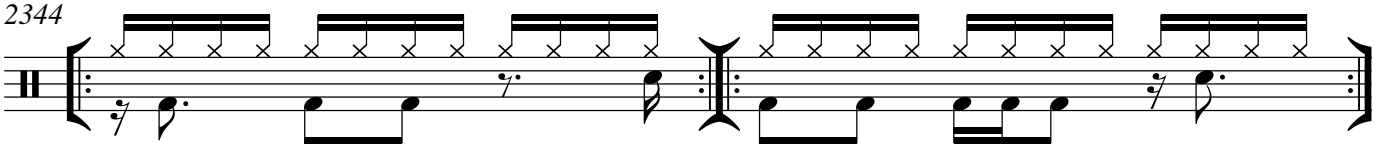

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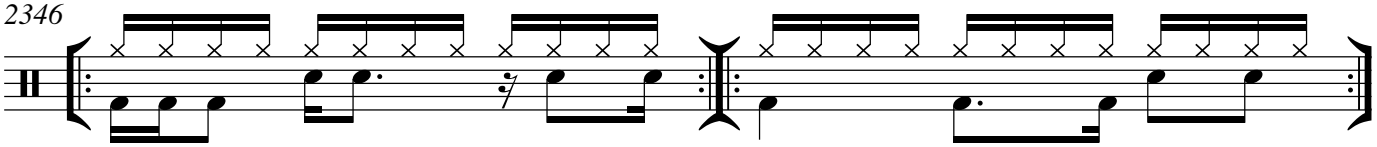

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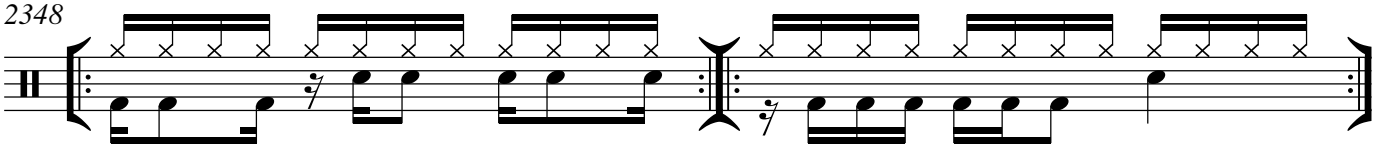

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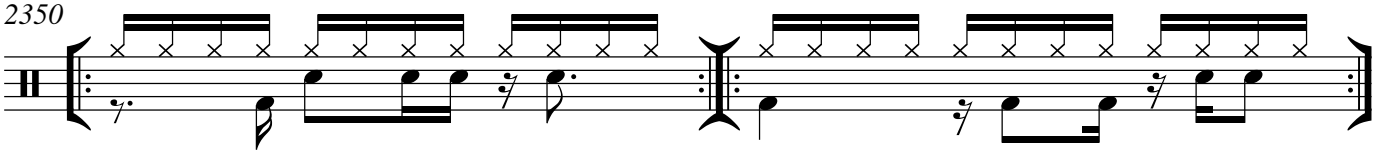

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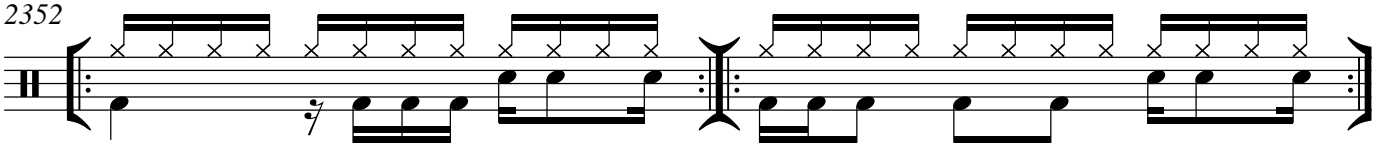

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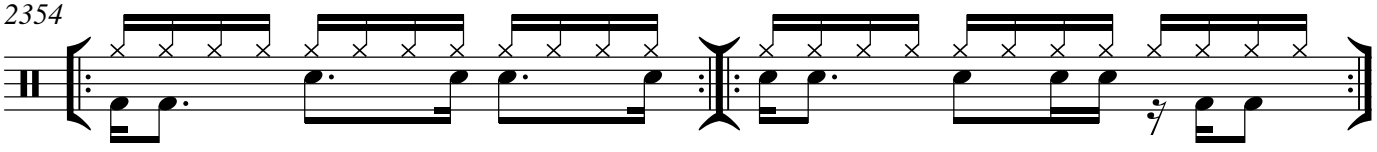

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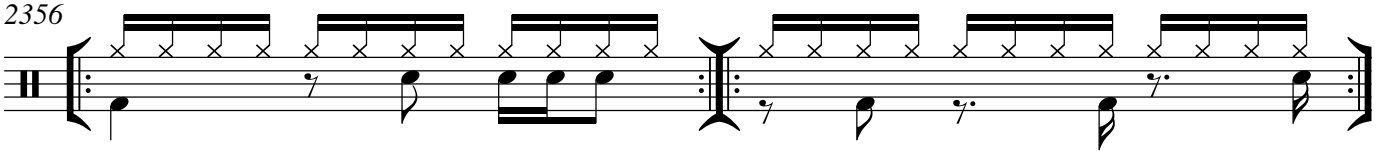

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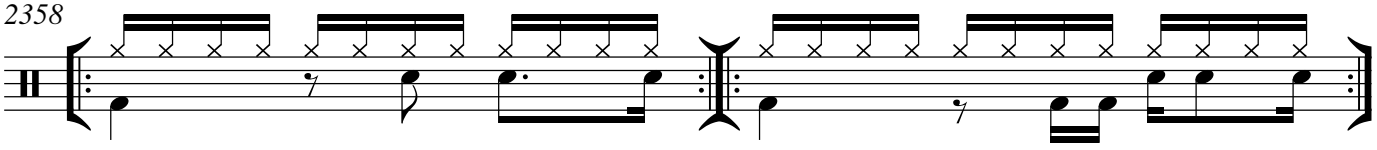

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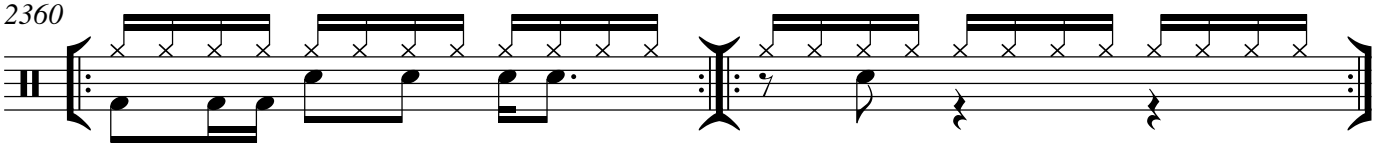

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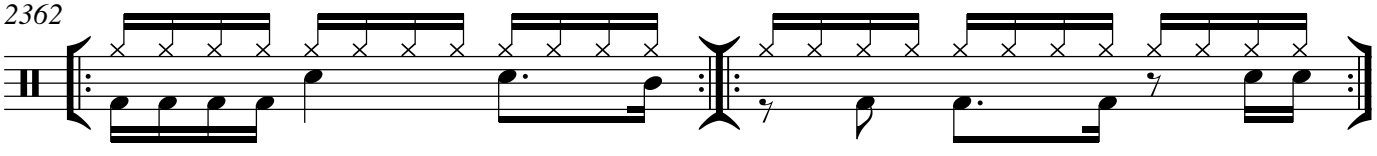

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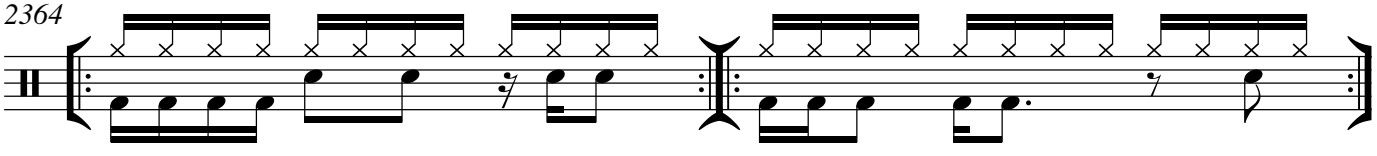

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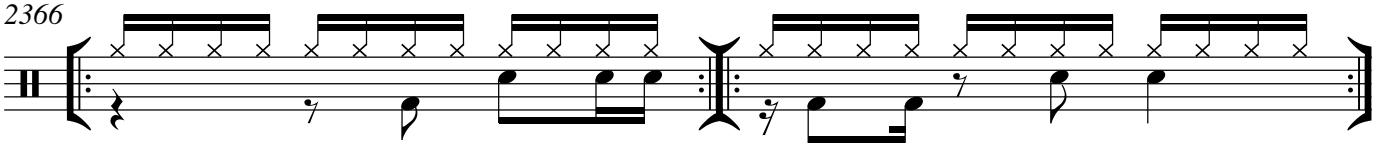

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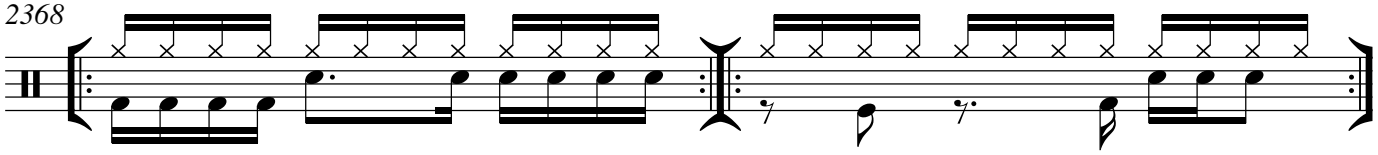

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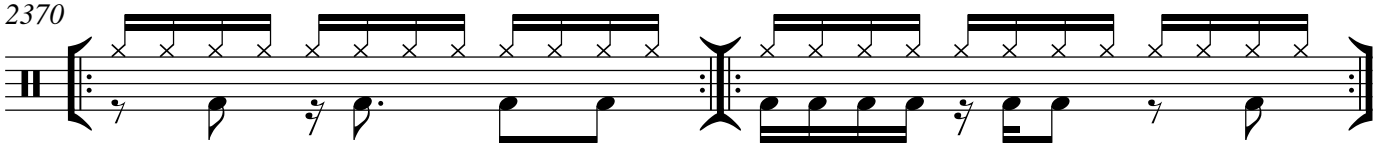

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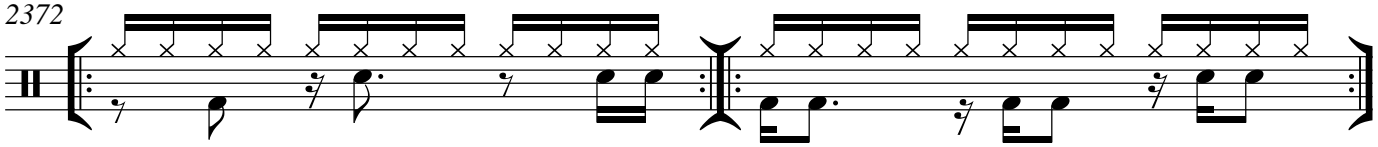

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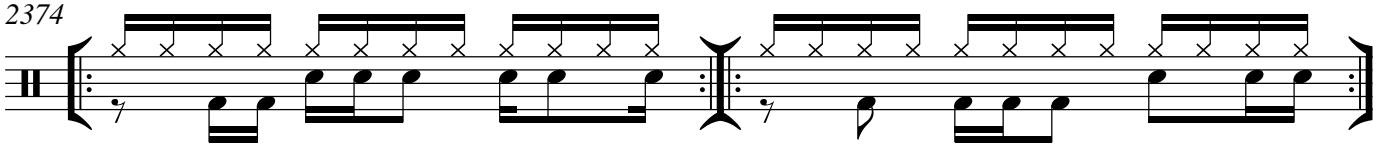

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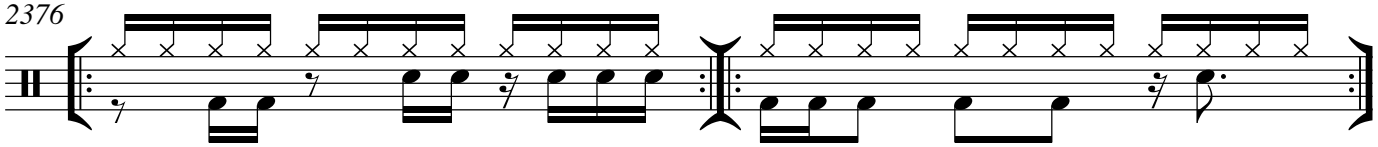

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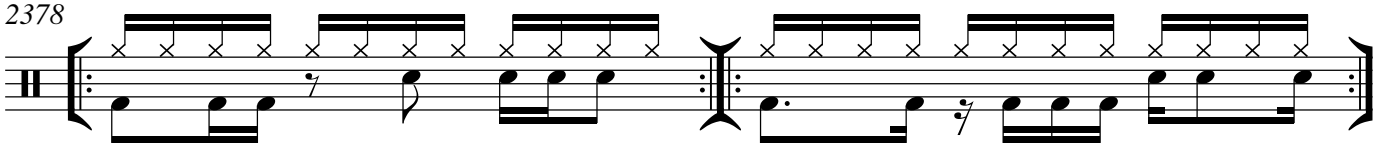
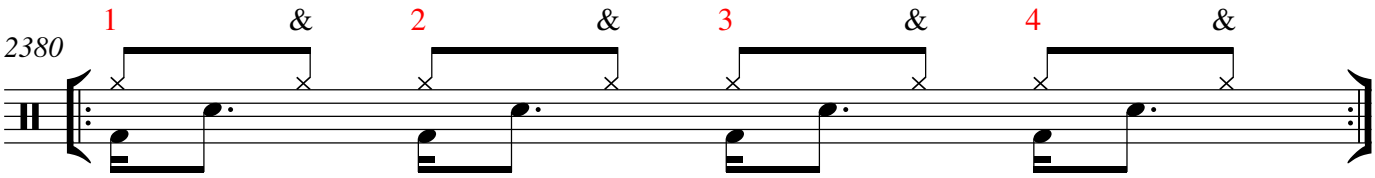
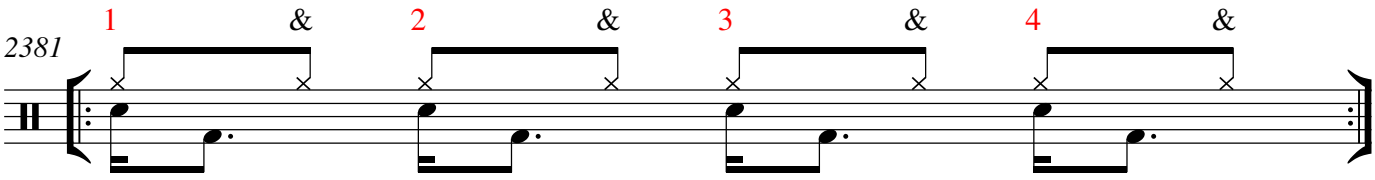
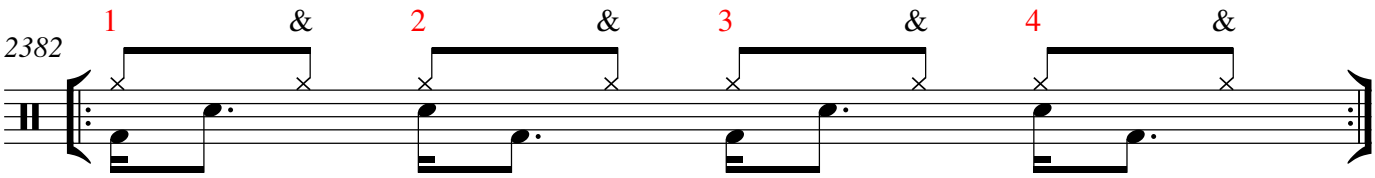


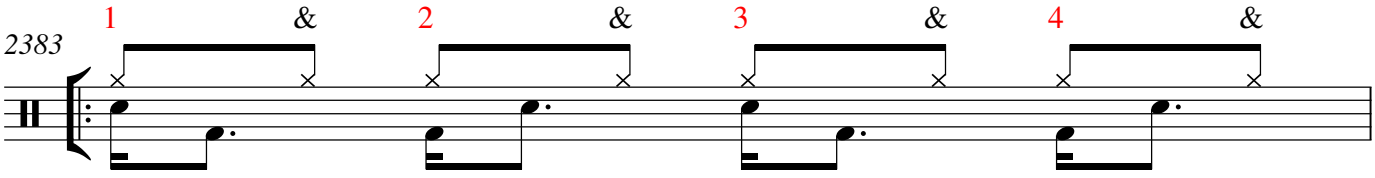
Combinacion de bombo y tambor dentro de un mismo tiempo con el hi-hat en corcheas

Semicorchea - corchea con puntillo



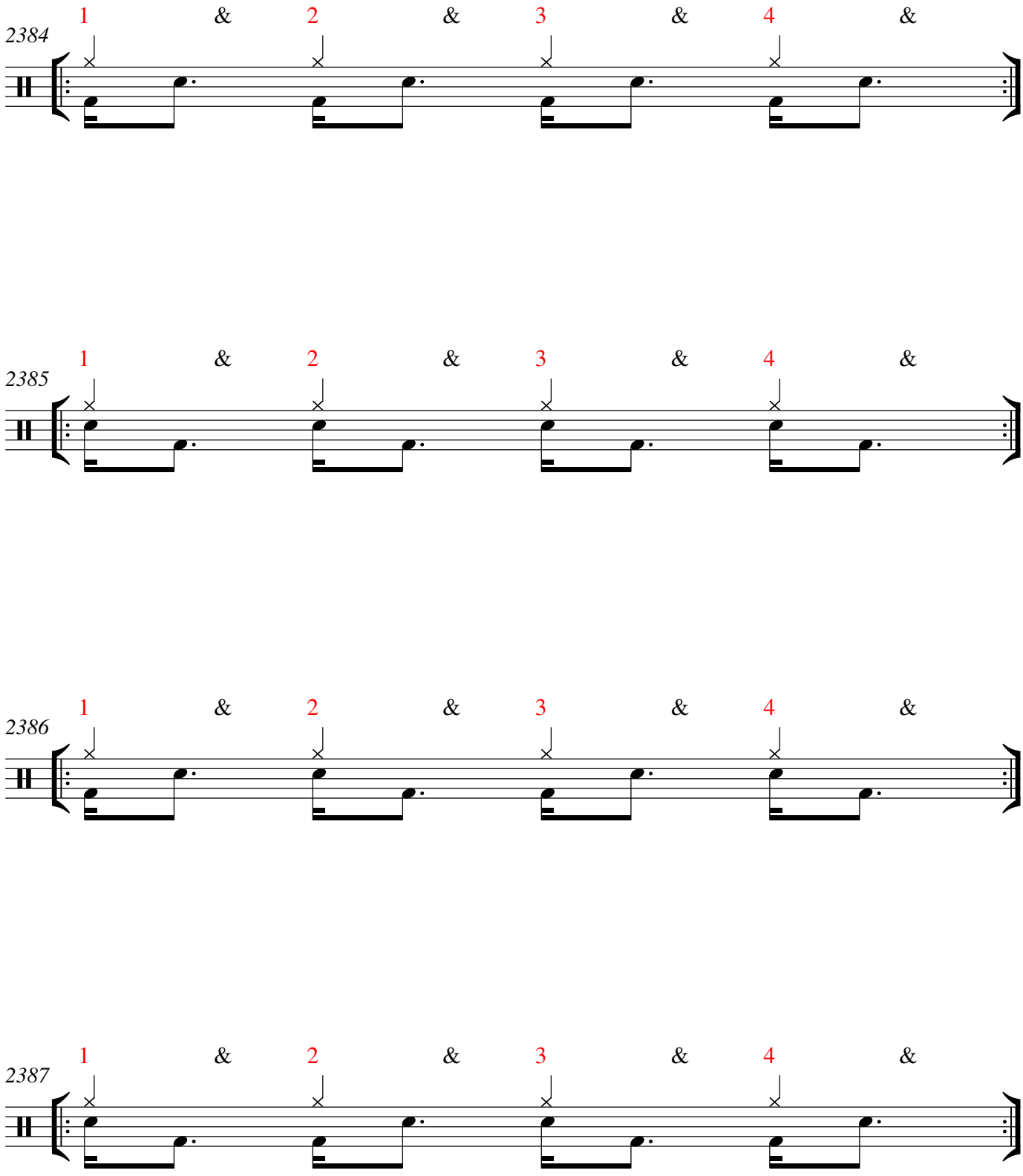






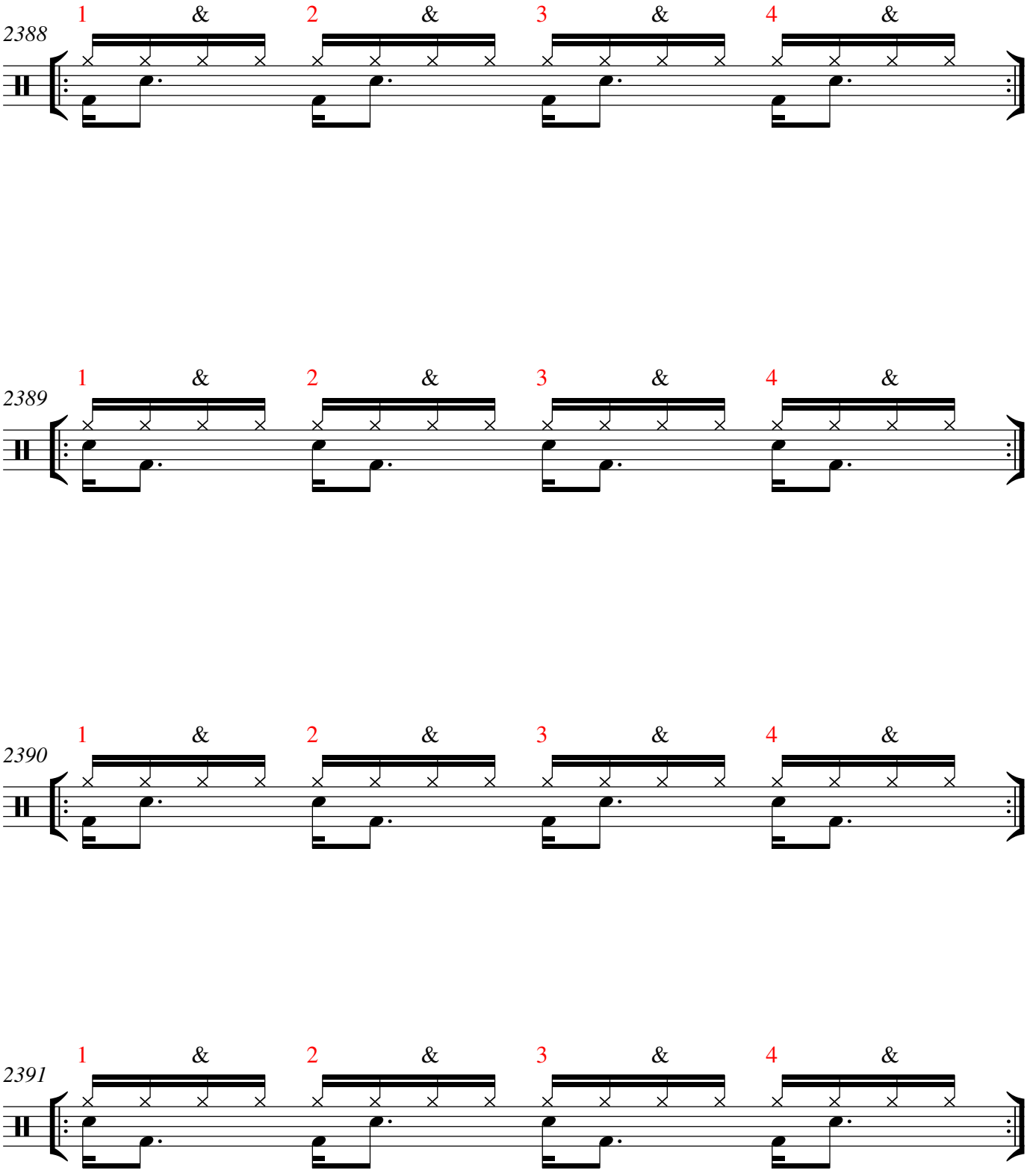
Combinacion de bombo y tambor dentro de un mismo tiempo con el hi-hat en negras

Semicorchea - corchea con puntillo



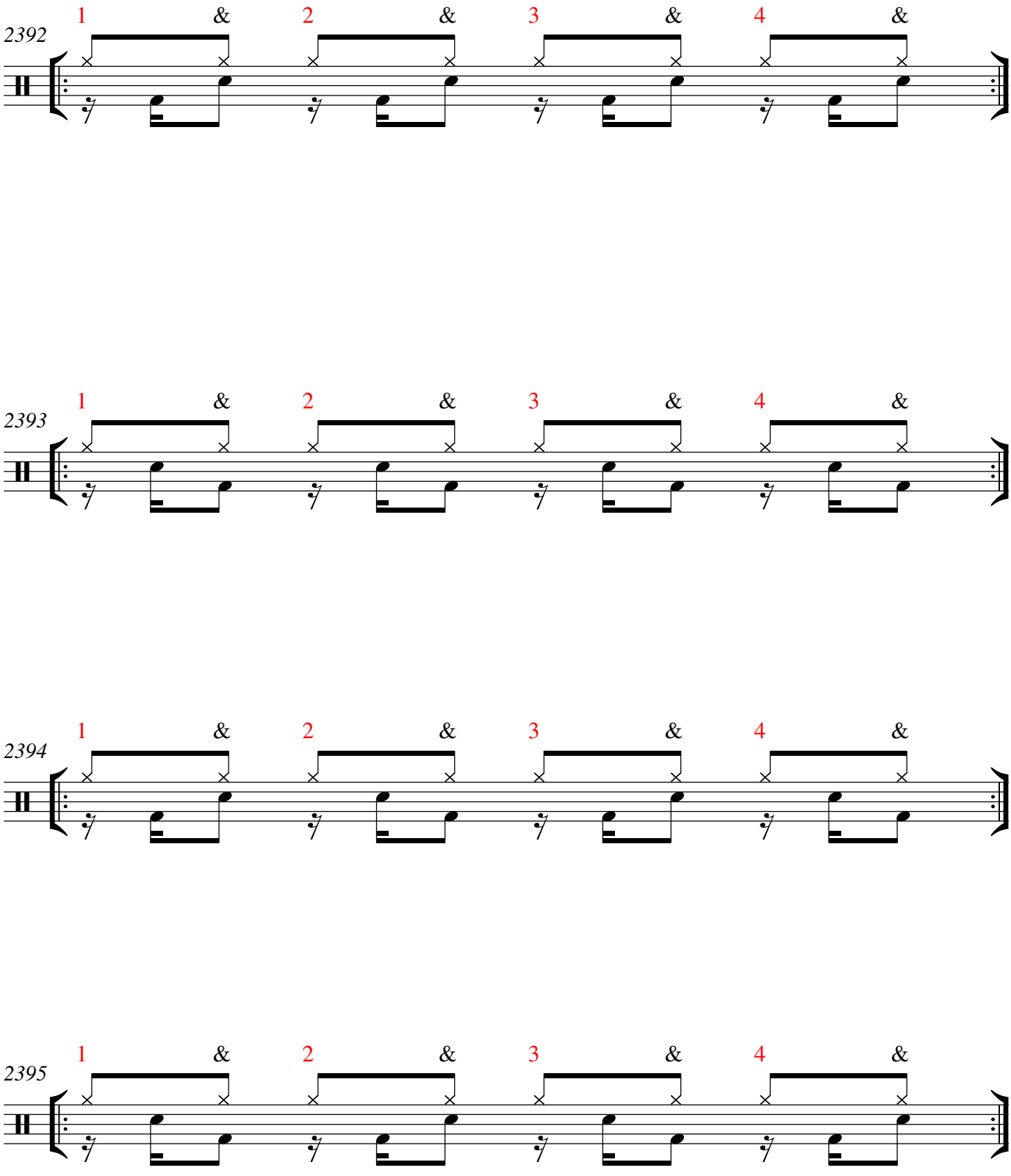
Combinacion de bombo y tambor dentro de un mismo tiempo con el hi-hat en semicorcheas

Semicorchea - corchea con puntillo



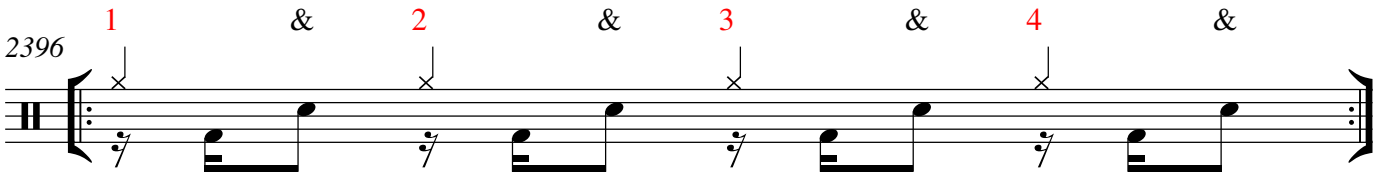
Combinacion de bombo y tambor dentro de un mismo tiempo con el hi-hat en corcheas

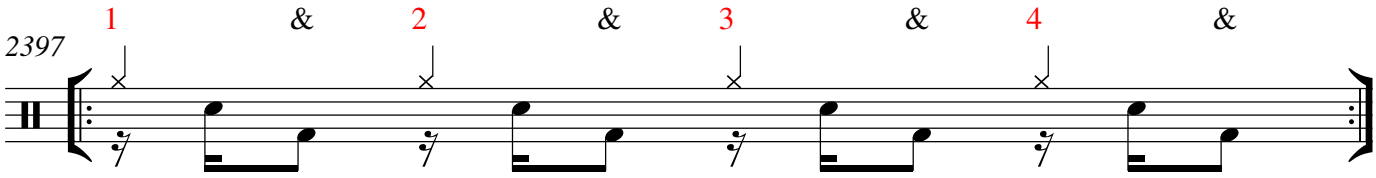
Silencio de semicorchea - semicorchea - corchea

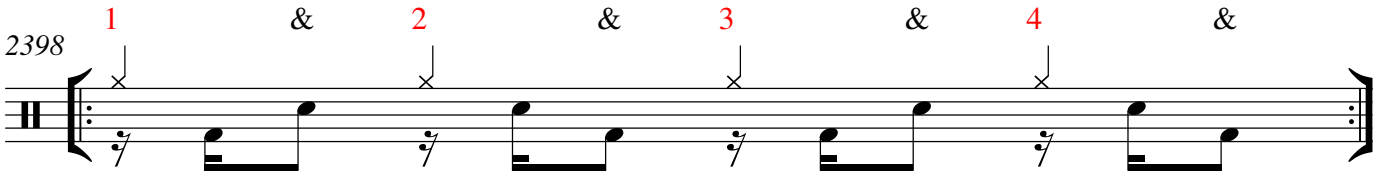


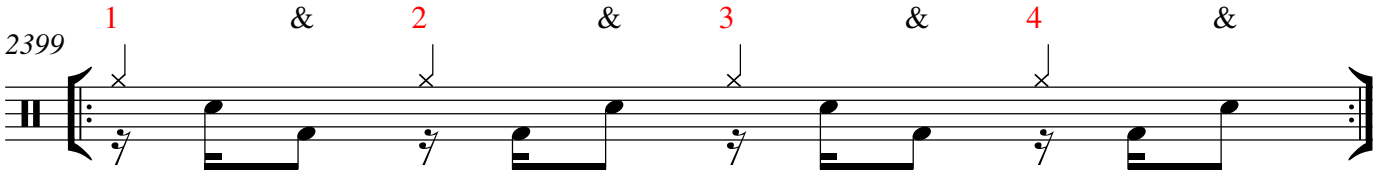
Combinacion de bombo y tambor dentro de un mismo tiempo con el hi-hat en negras

Silencio de semicorchea - semicorchea - corchea



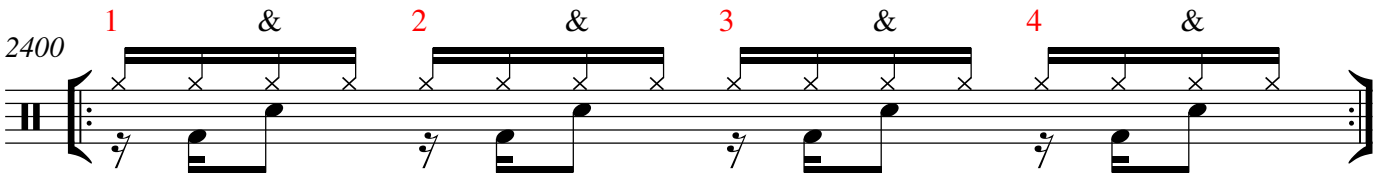


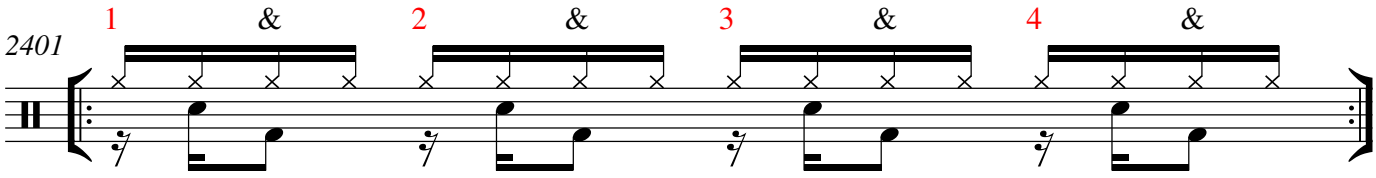


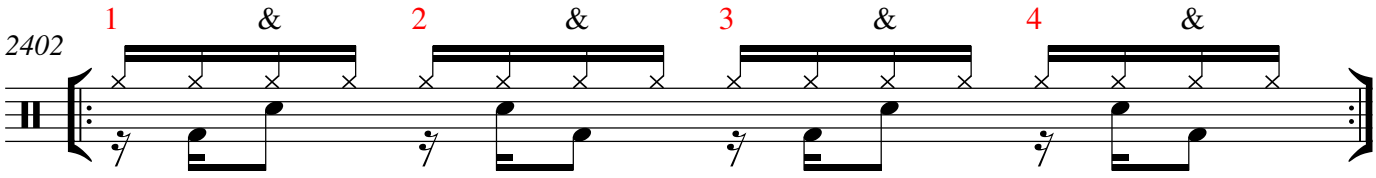


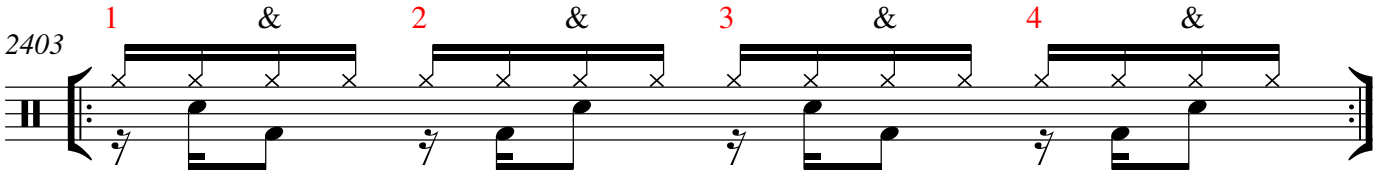
Combinacion de bombo y tambor dentro de un mismo tiempo con el hi-hat en semicorcheas

Silencio de semicorchea - semicorchea - corchea



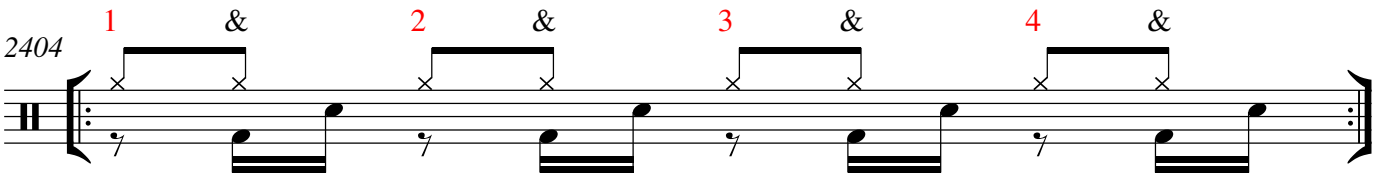


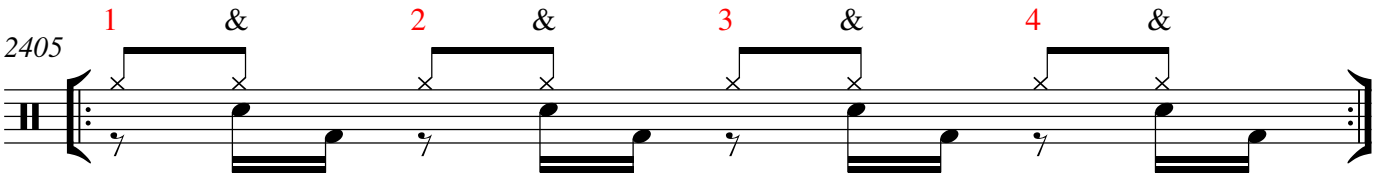


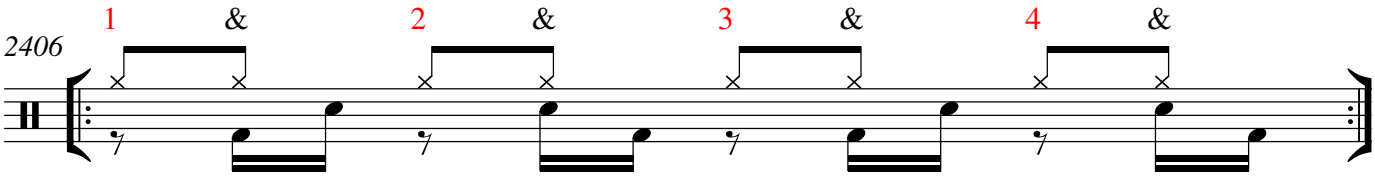


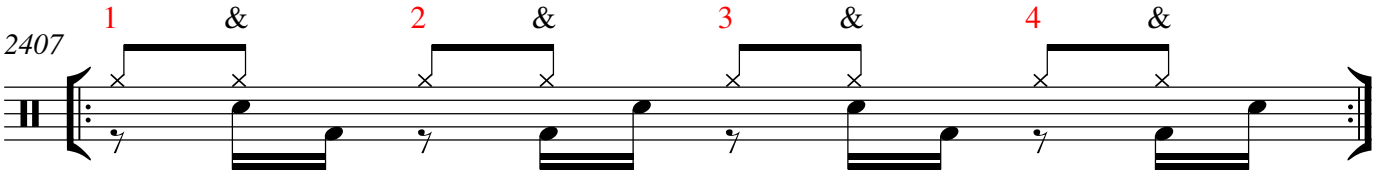
Combinacion de bombo y tambor dentro de un mismo tiempo con el hi-hat en corcheas

Silencio de corchea - semicorchea - semicorchea



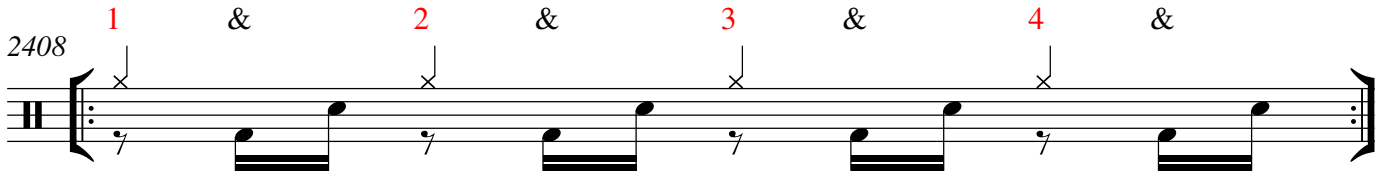


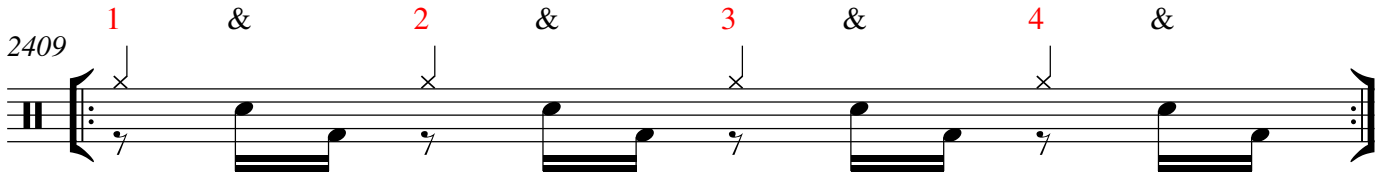


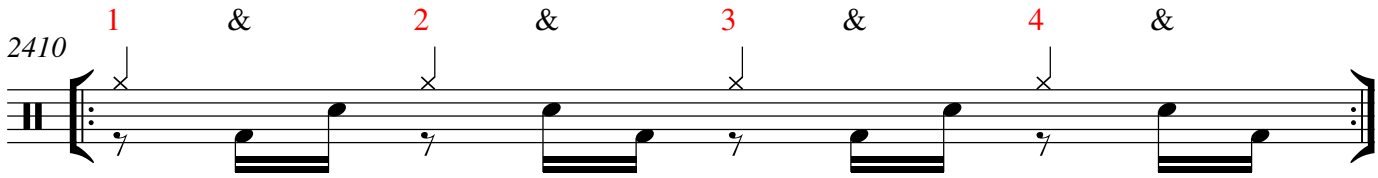


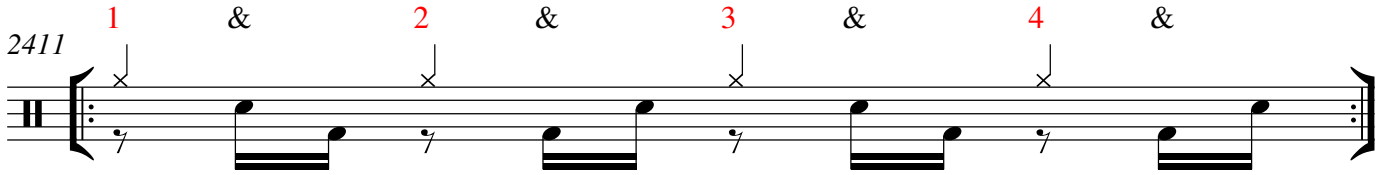
Combinacion de bombo y tambor dentro de un mismo tiempo con el hi-hat en negras

Silencio de corchea - semicorchea - semicorchea





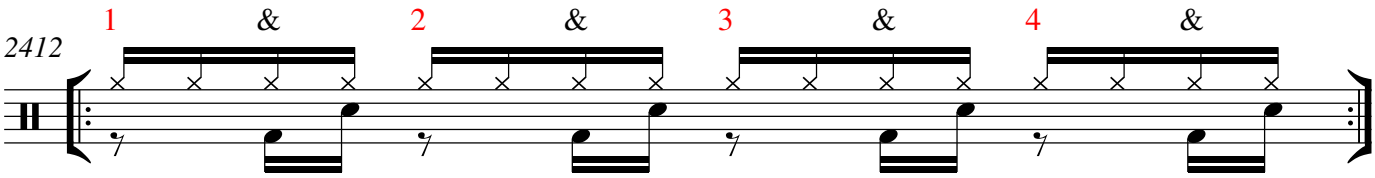




Combinacion de bombo y tambor dentro de un mismo tiempo con el hi-hat en semicorcheas

Silencio de corchea - semicorchea - semicorchea

2412



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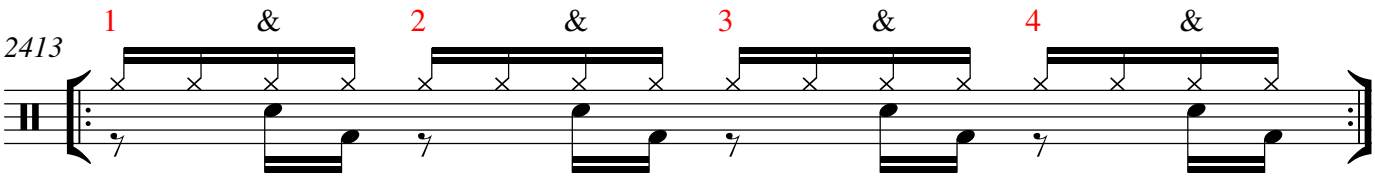

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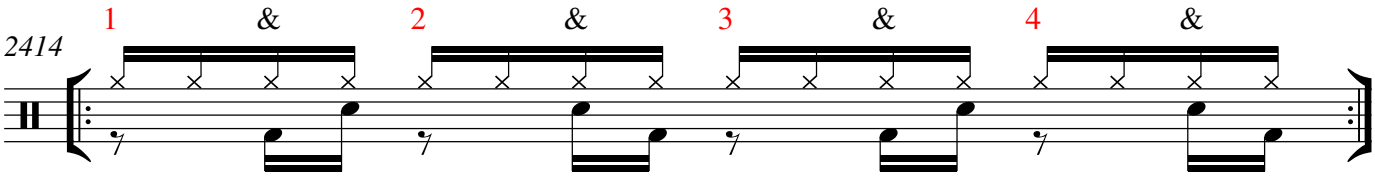

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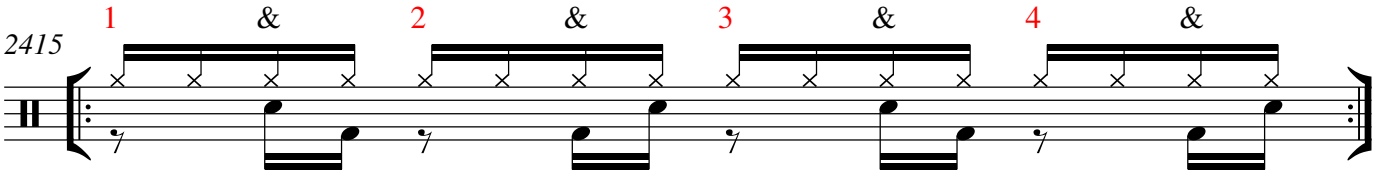
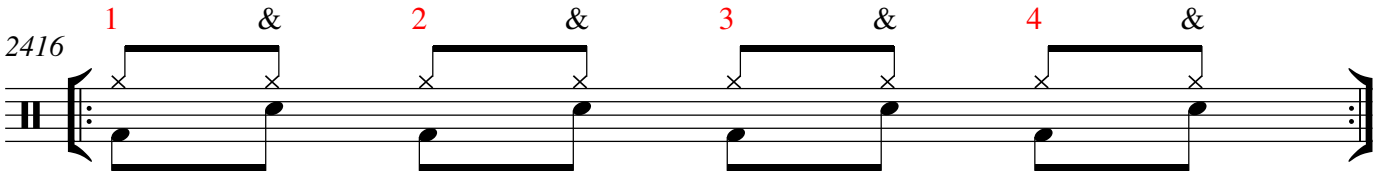
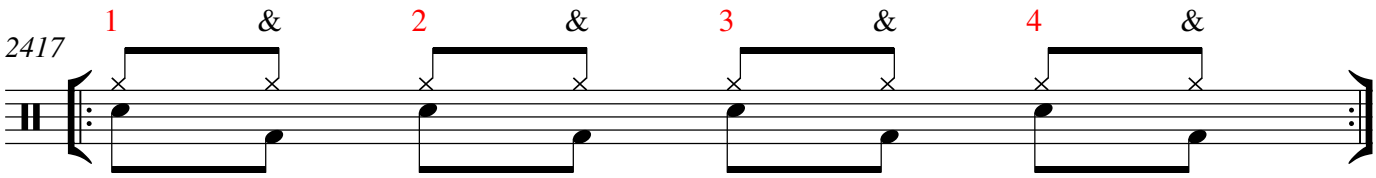
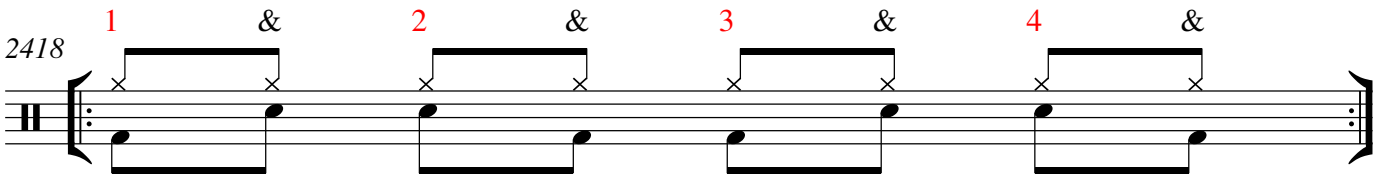


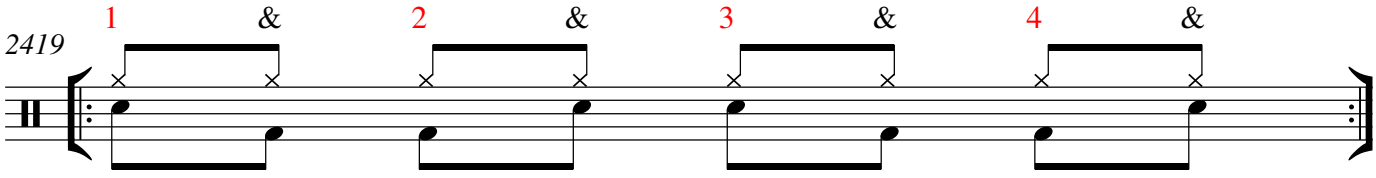
Combinacion de bombo y tambor dentro de un mismo tiempo con el hi-hat en corcheas

Corchea - corchea









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

Corchea - corchea

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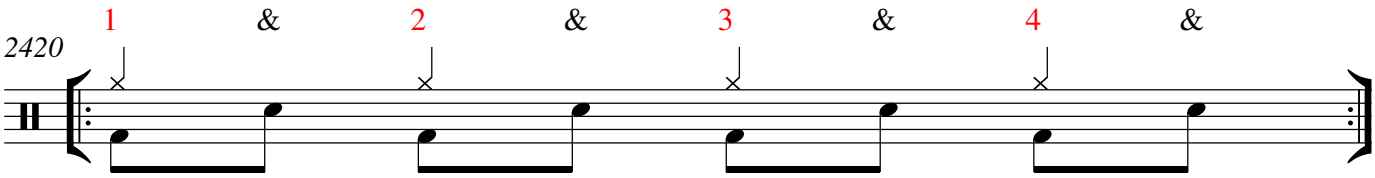

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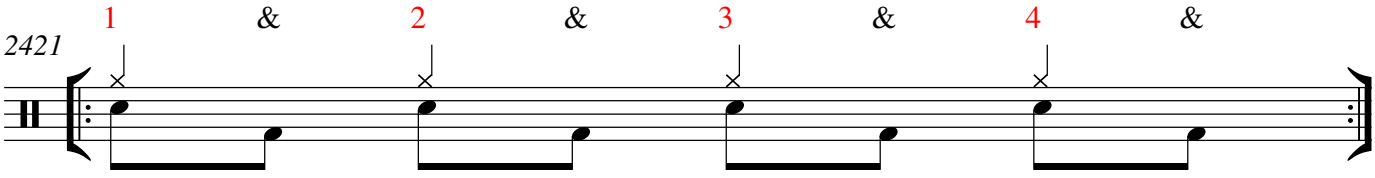

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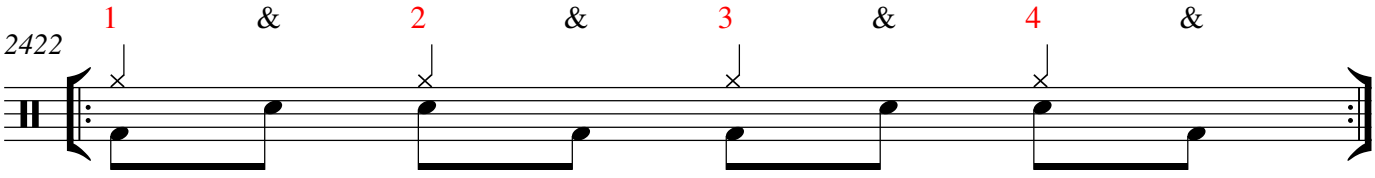

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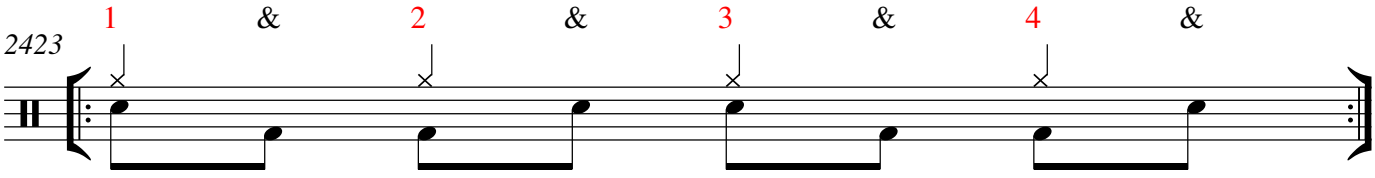
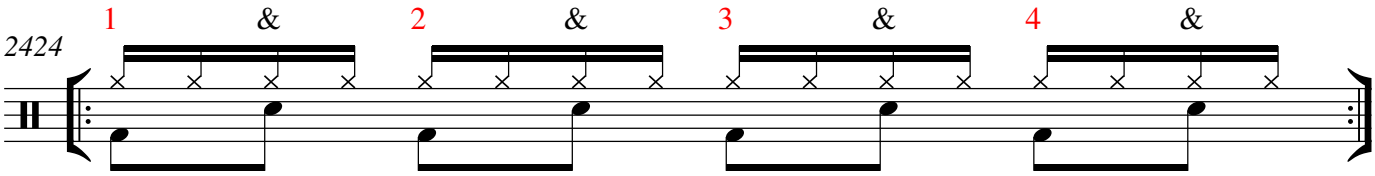
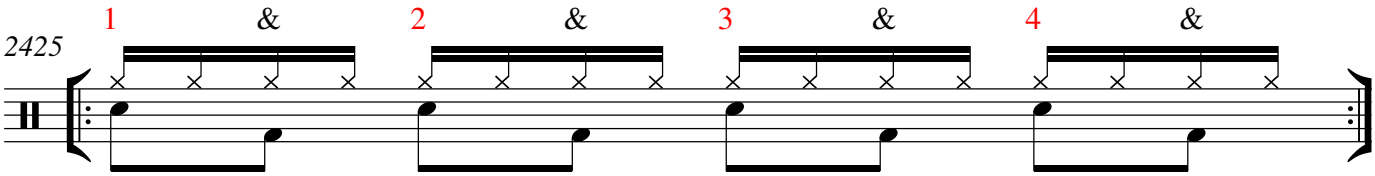
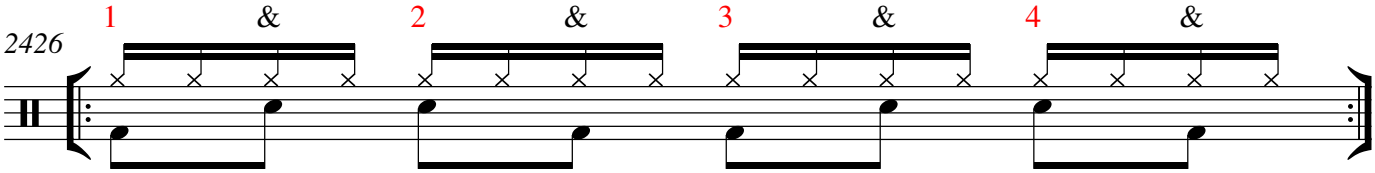


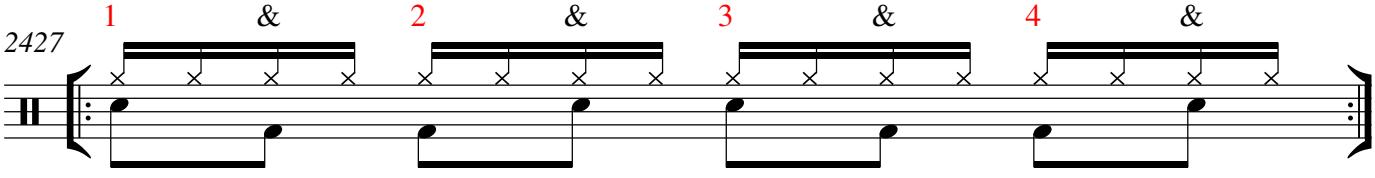
Combinacion de bombo y tambor dentro de un mismo tiempo con el hi-hat en semicorcheas

Corchea - corchea





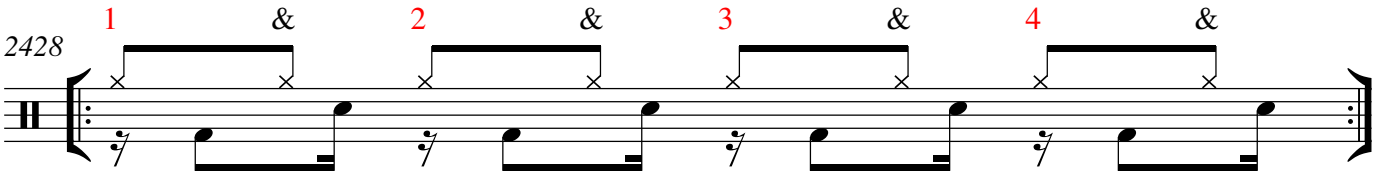




Combinacion de bombo y tambor dentro de un mismo tiempo con el hi-hat en corcheas

Silencio de semicorchea - corchea - semicorchea

2428



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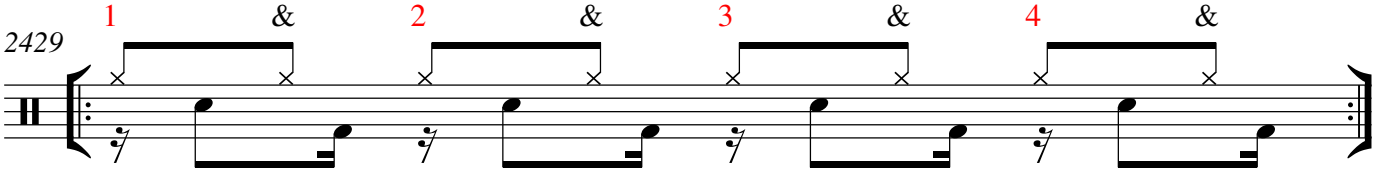

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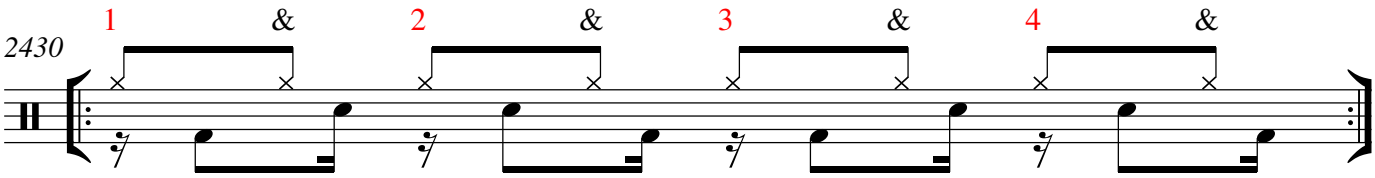

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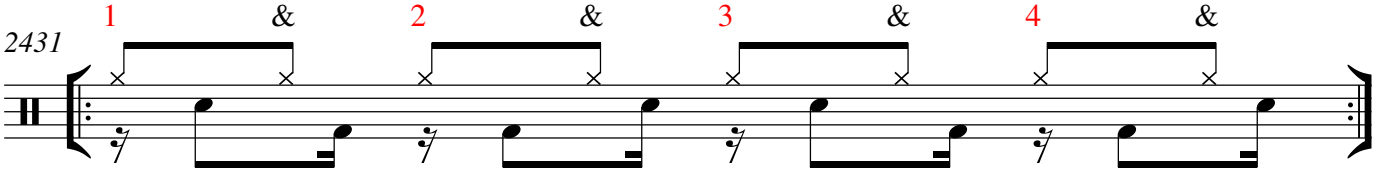
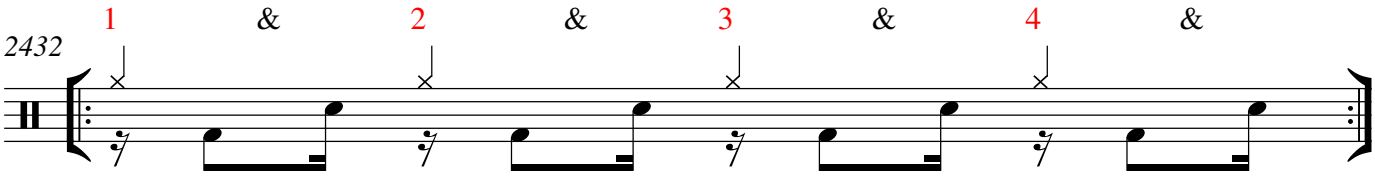


Combinacion de bombo y tambor dentro de un mismo tiempo con el hi-hat en negras

Silencio de semicorchea - corchea - semicorchea

2432



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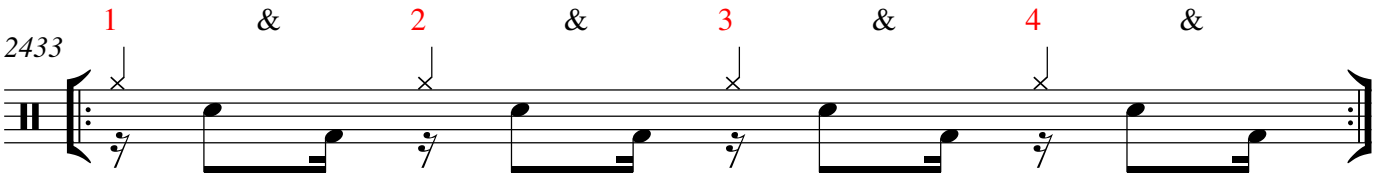

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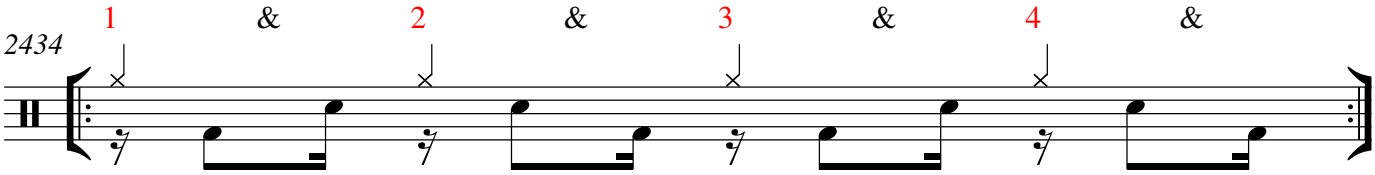

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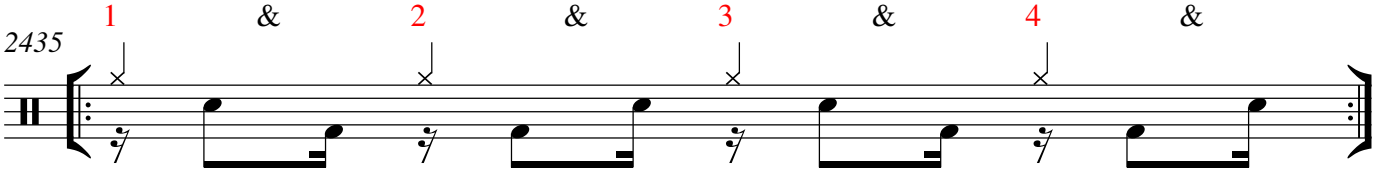
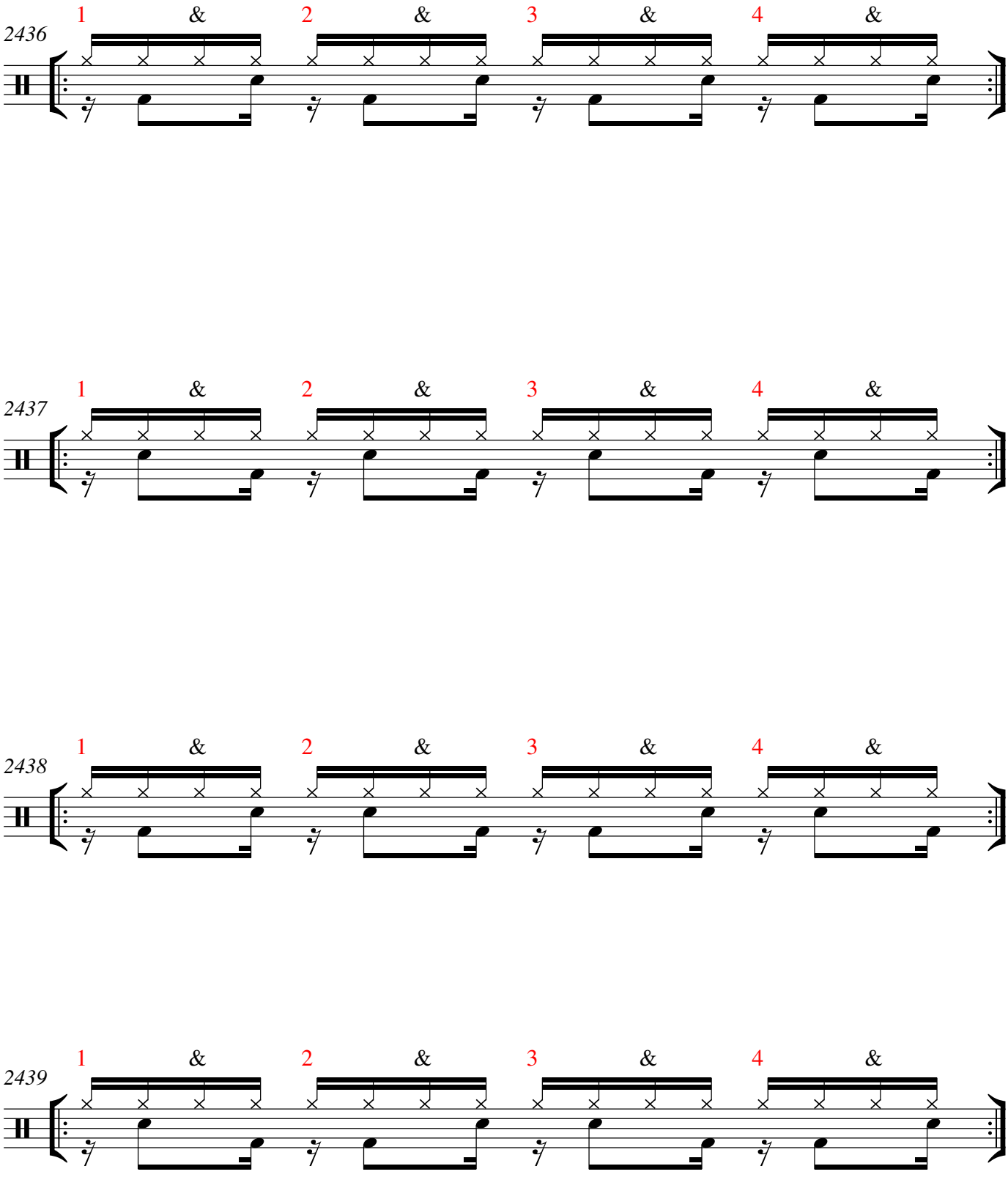


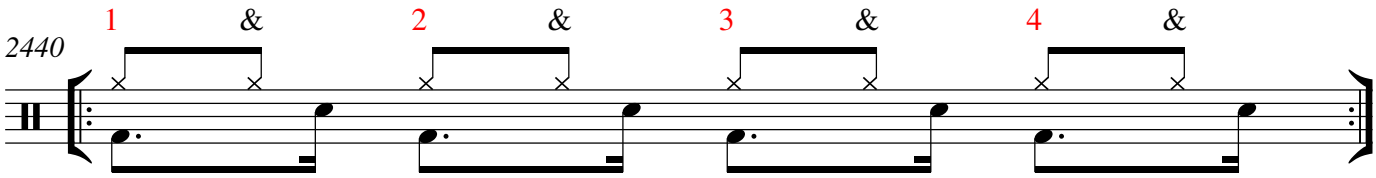
Combinacion de bombo y tambor dentro de un mismo tiempo con el hi-hat en semicorcheas

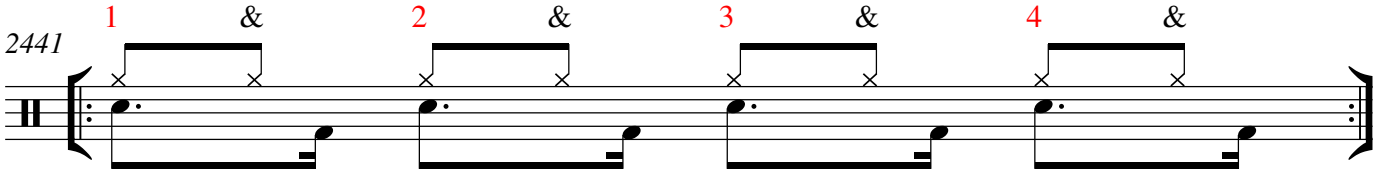
Silencio de semicorchea - corchea - semicorchea

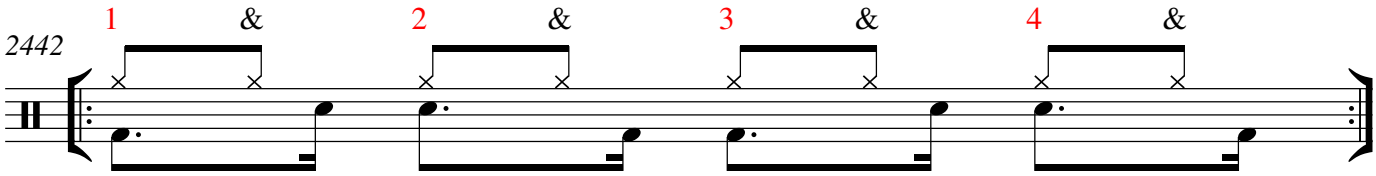


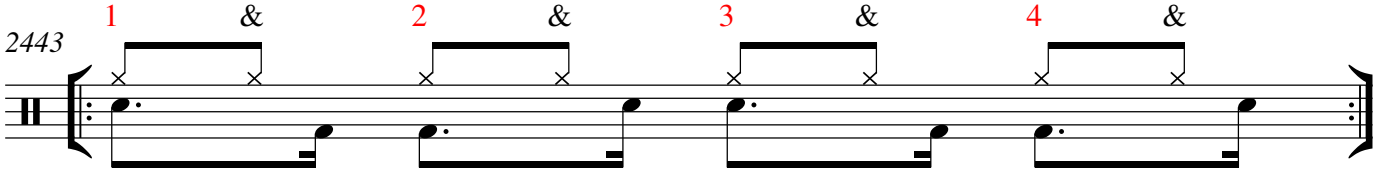
Combinacion de bombo y tambor dentro de un mismo tiempo con el hi-hat en corcheas

Corchea con puntillo - semicorchea





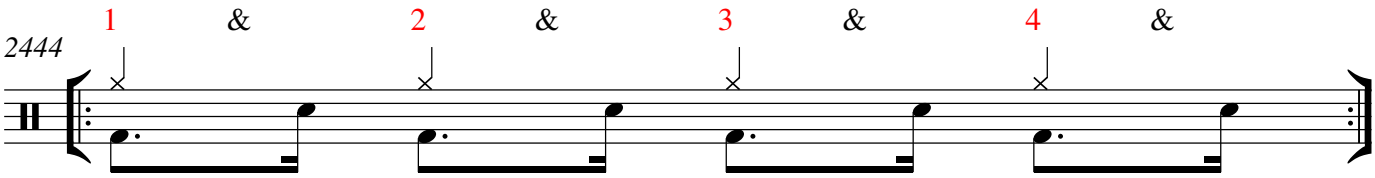




Combinacion de bombo y tambor dentro de un mismo tiempo con el hi-hat en negras

Corchea con puntillo - semicorchea

2444



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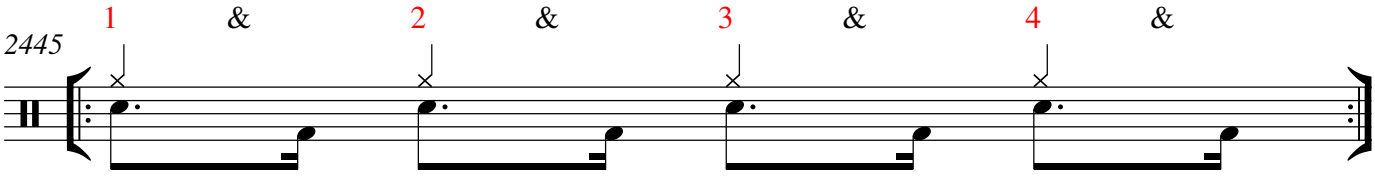

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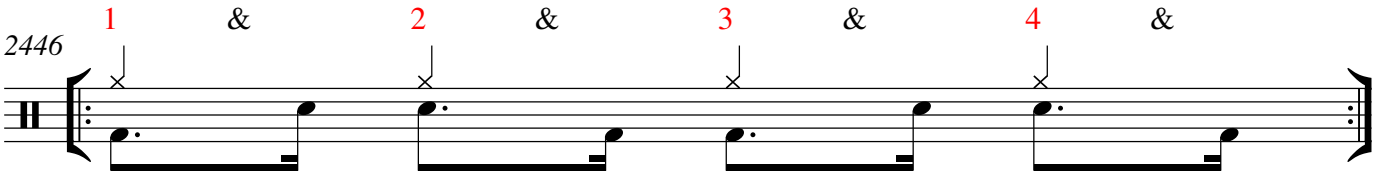

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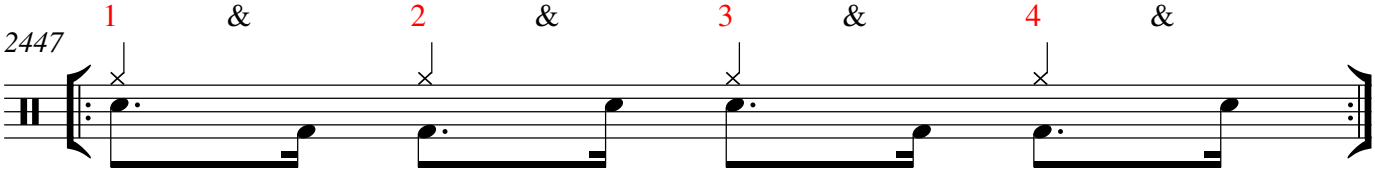
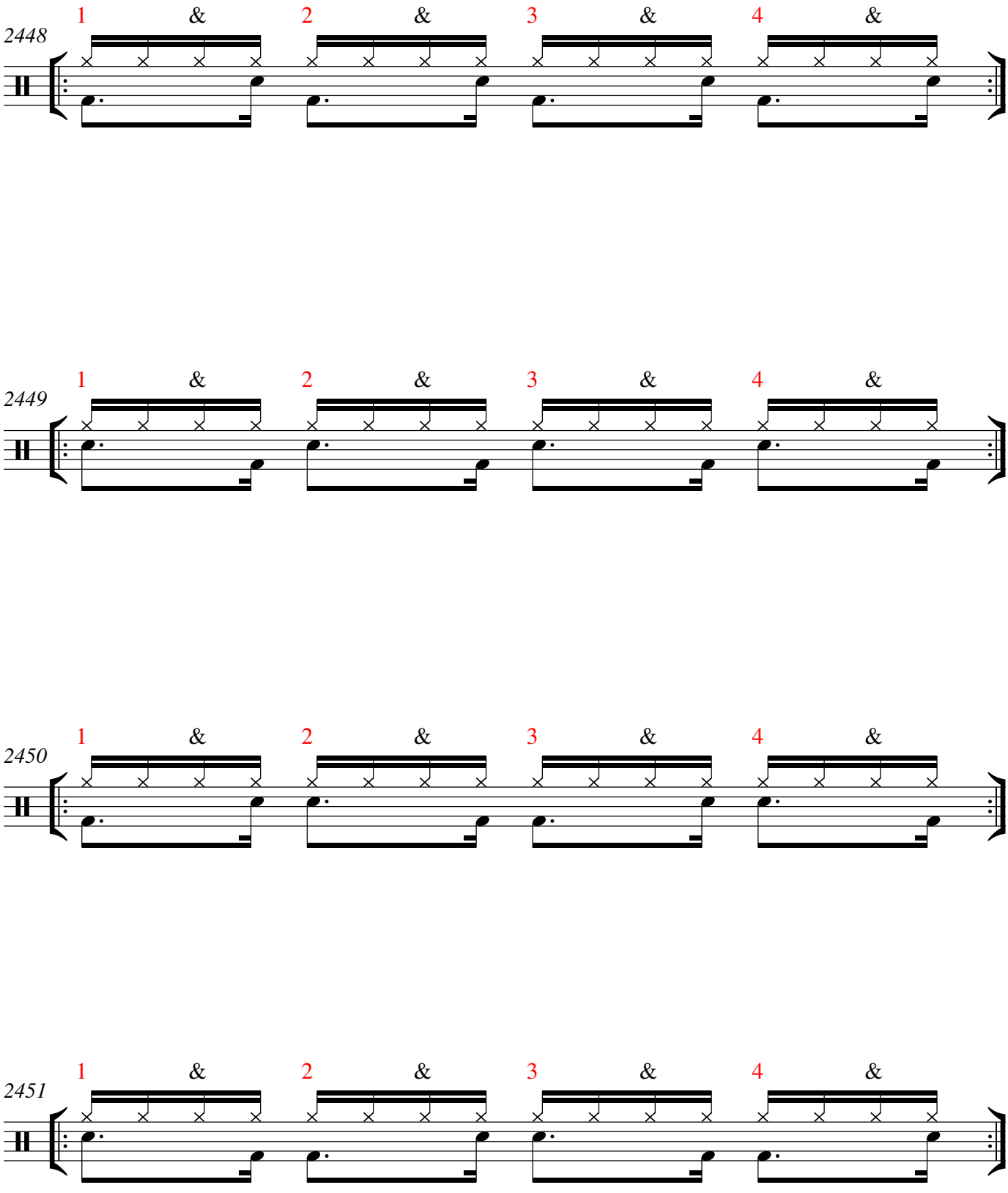


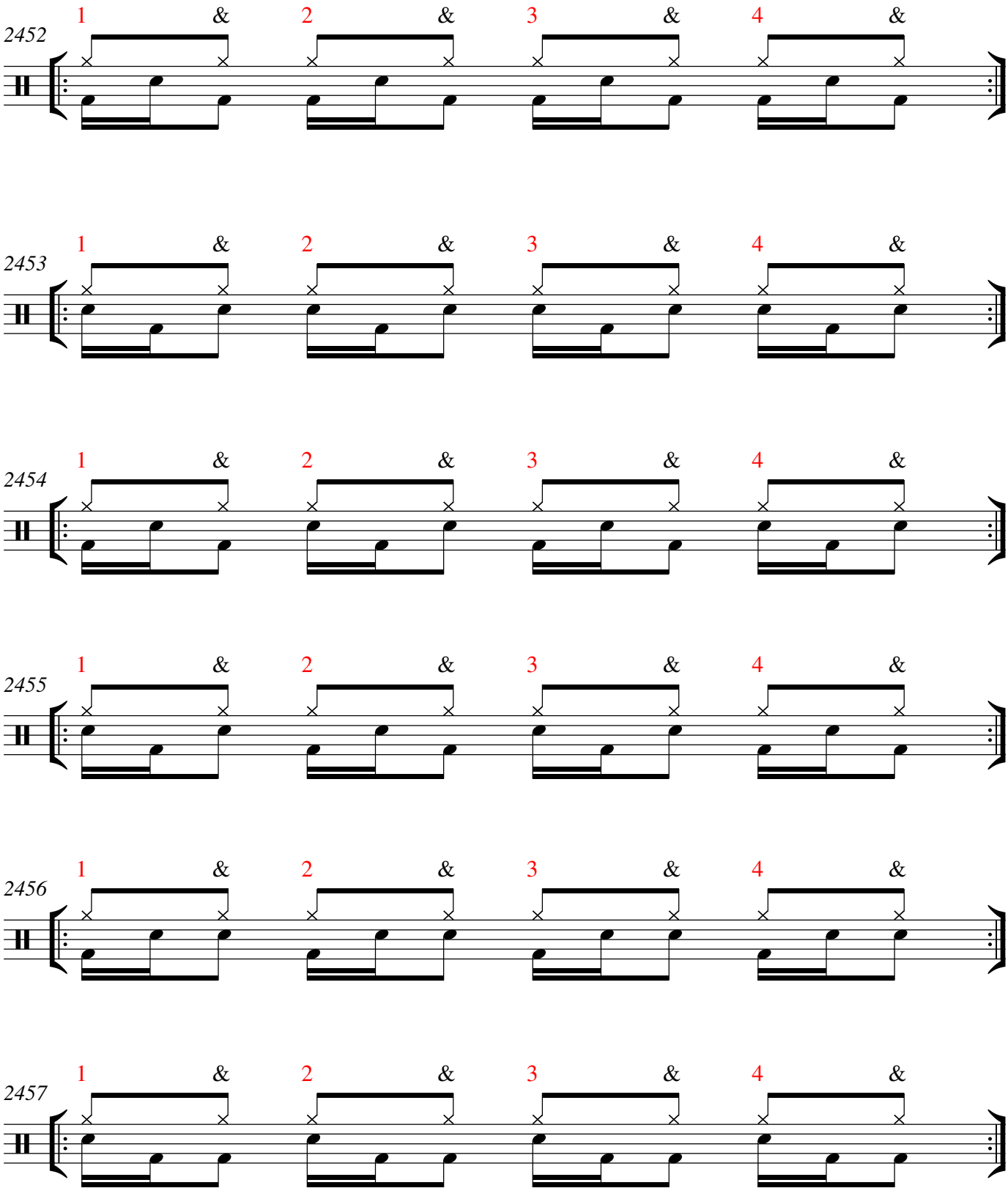
Combinacion de bombo y tambor dentro de un mismo tiempo con el hi-hat en semicorcheas

Corchea con puntillo - semicorchea



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

Semicorchea - semicorchea - corchea



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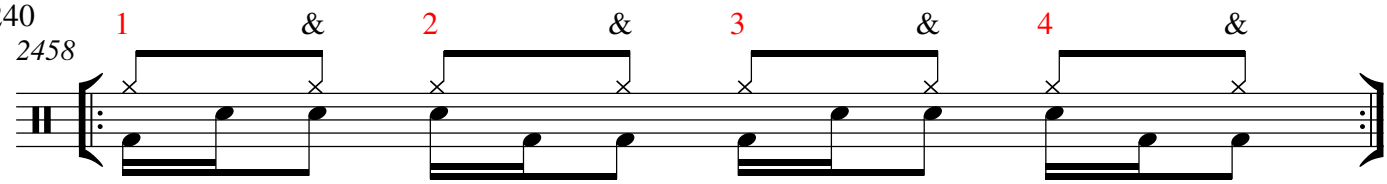

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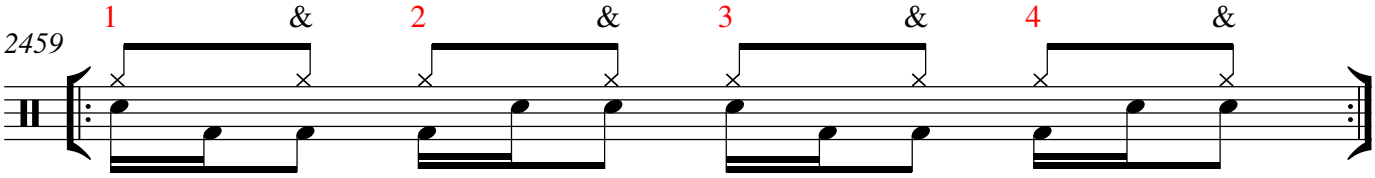

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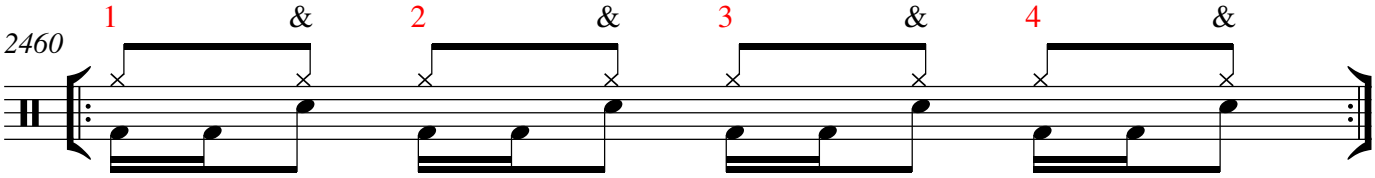

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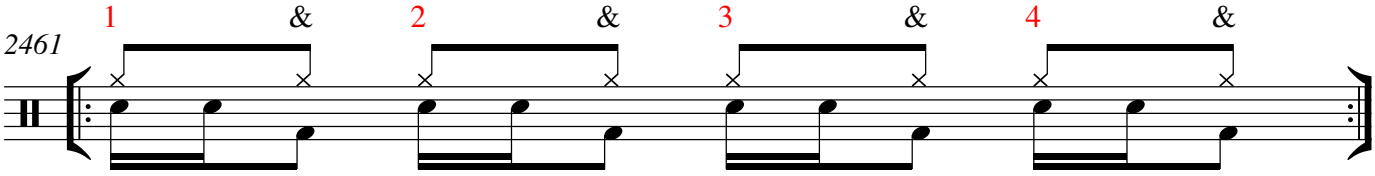

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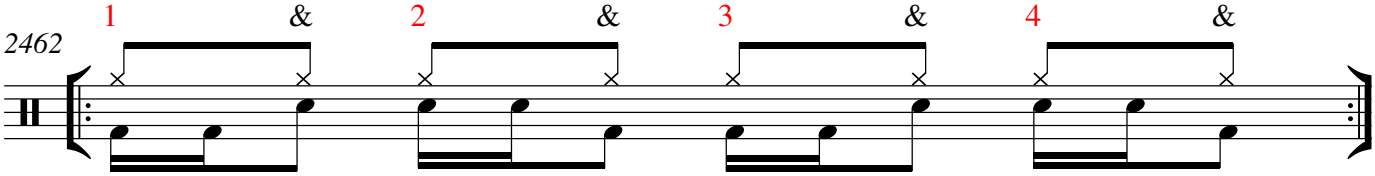

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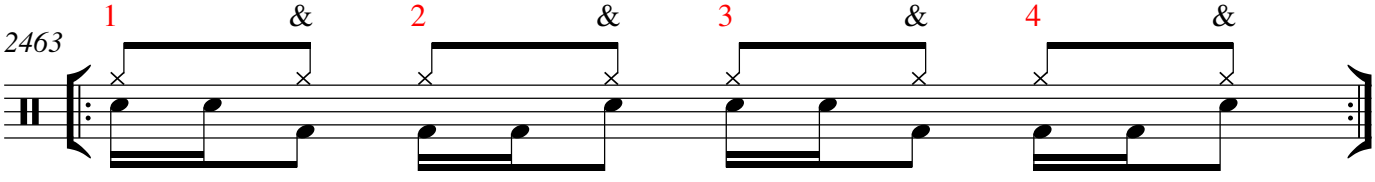
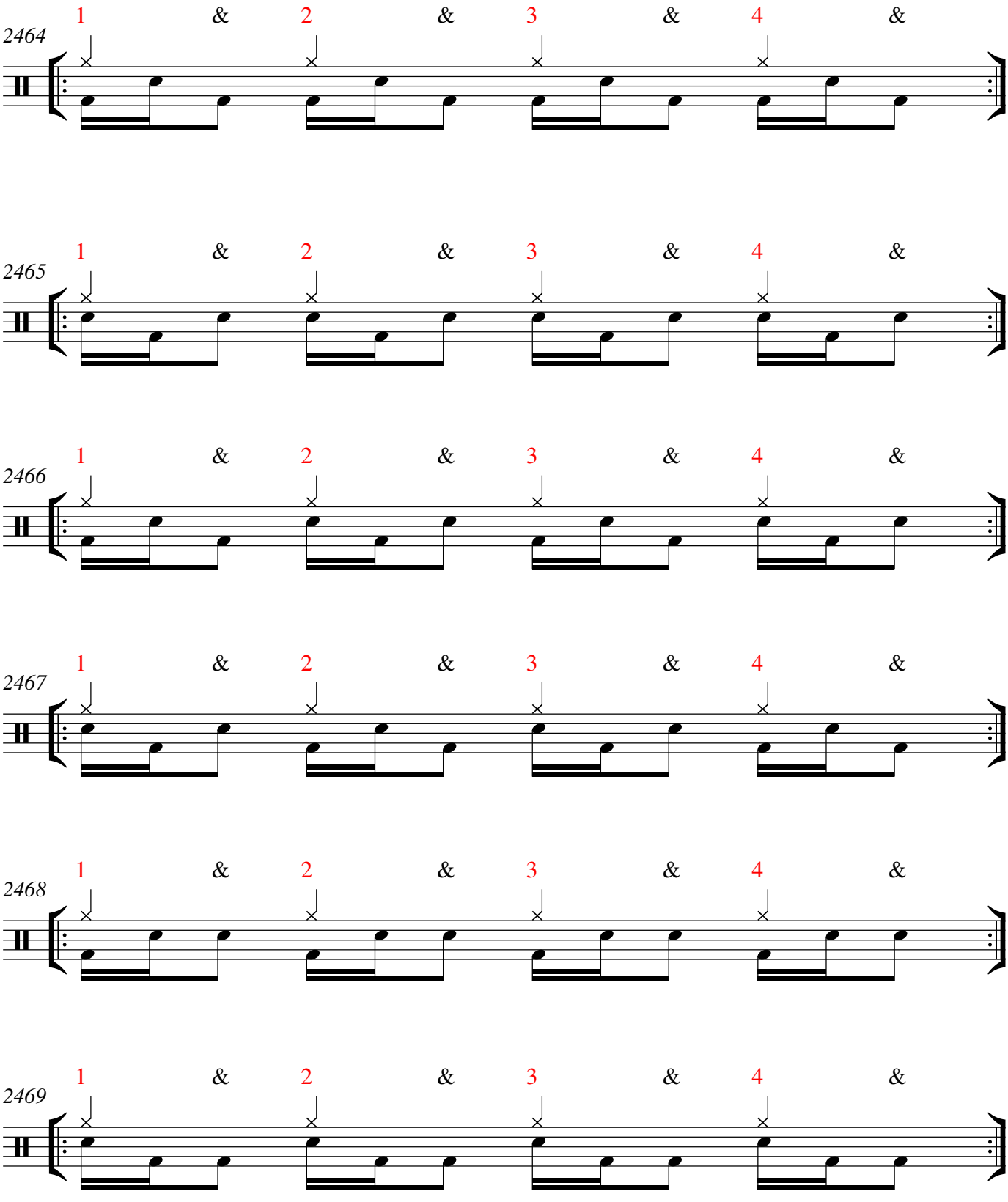


Combinacion de bombo y tambor dentro de un mismo tiempo con el hi-hat en negras

Semicorchea - semicorchea - corchea



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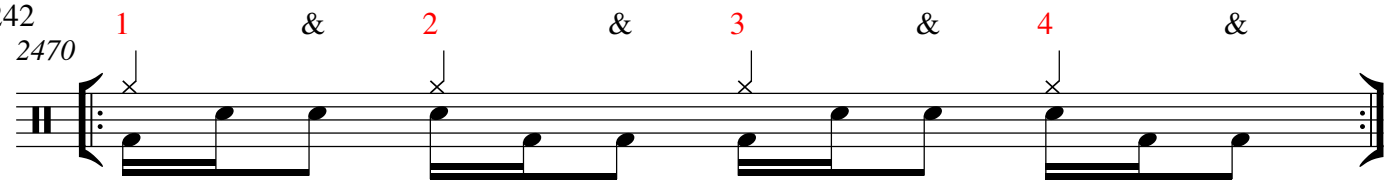

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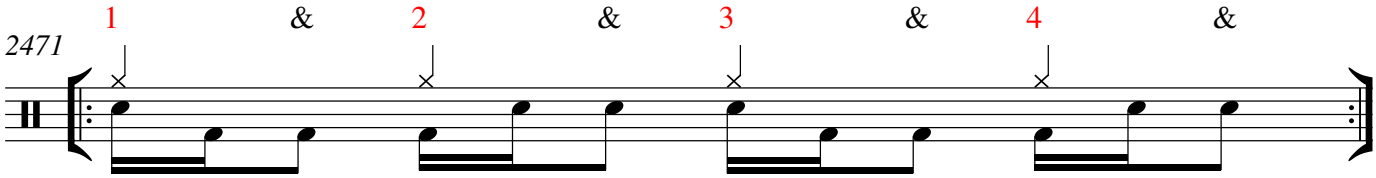

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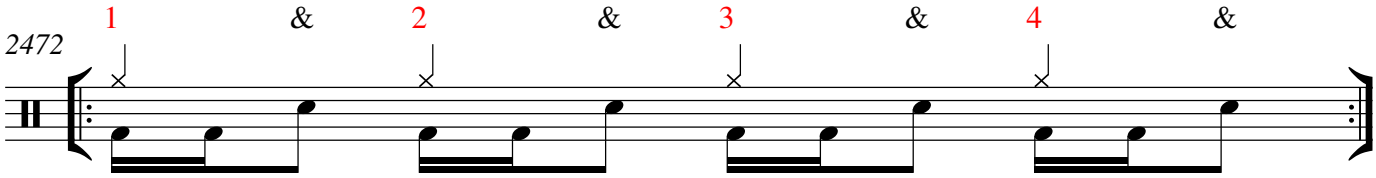

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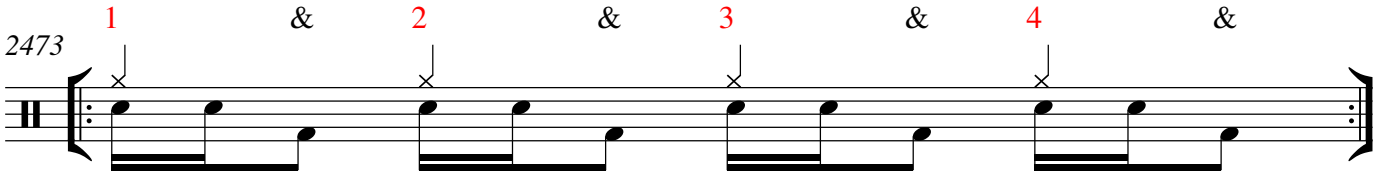

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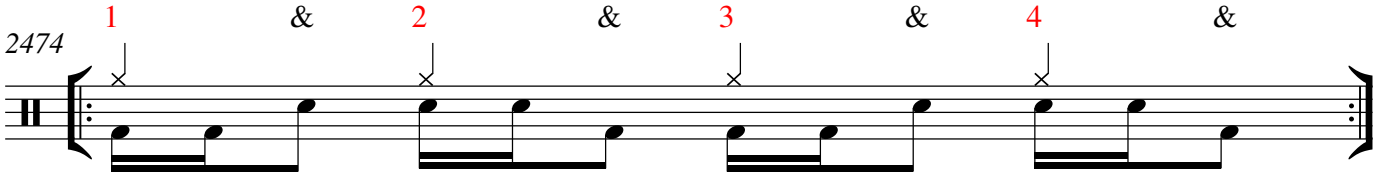

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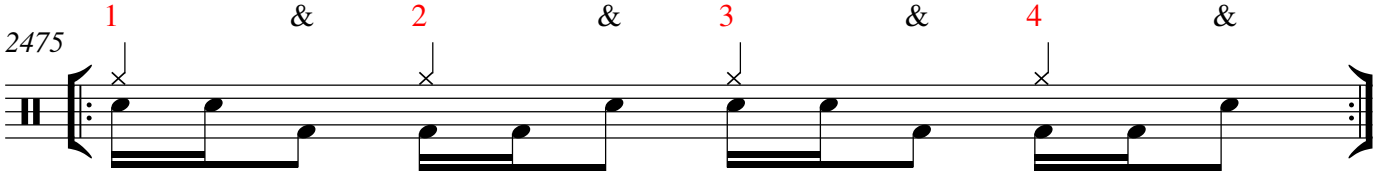
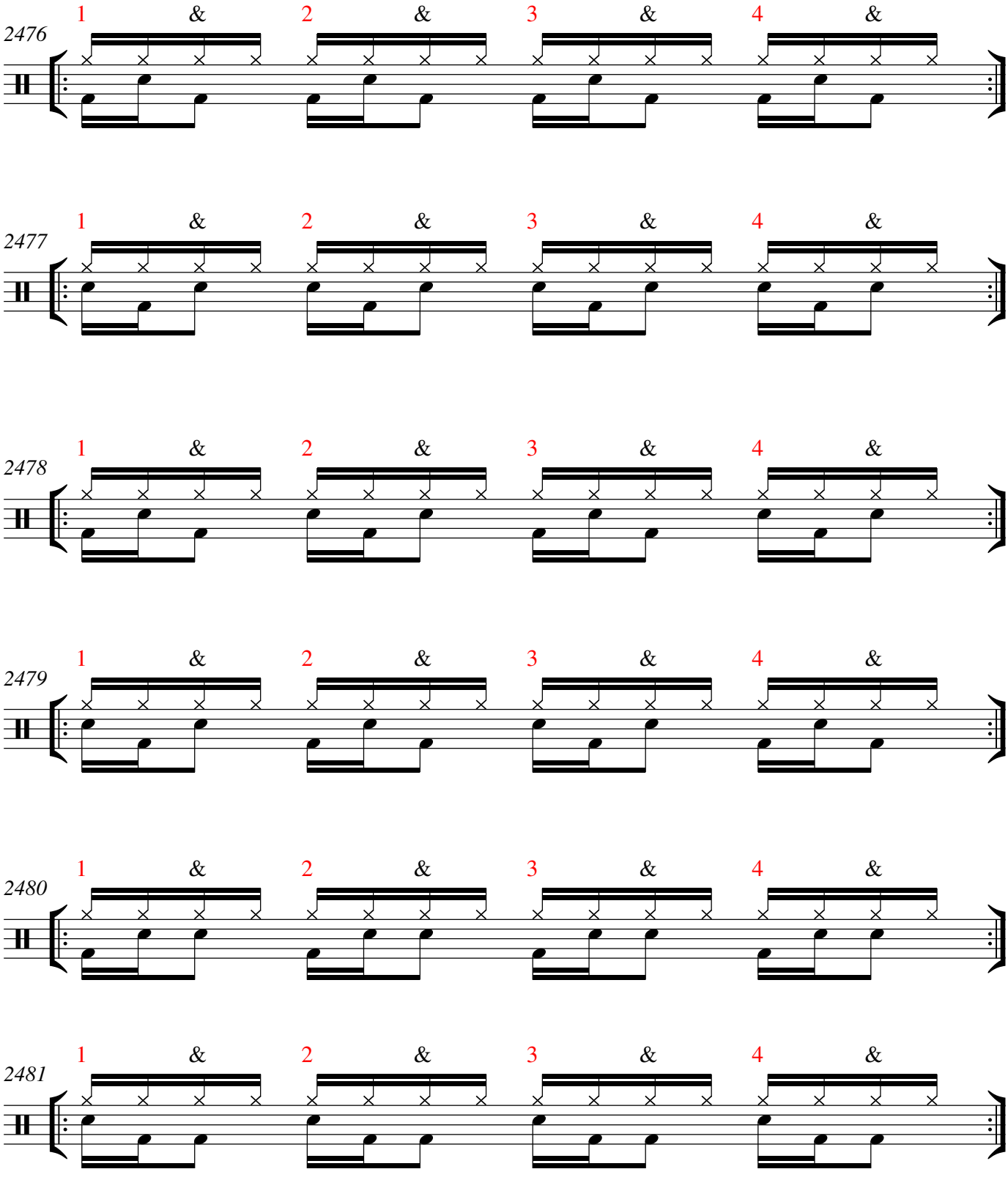


Combinacion de bombo y tambor dentro de un mismo tiempo con el hi-hat en semicorcheas

Semicorchea - semicorchea - corchea



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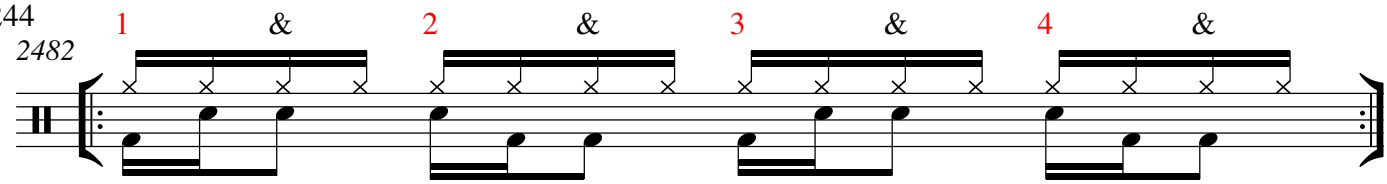

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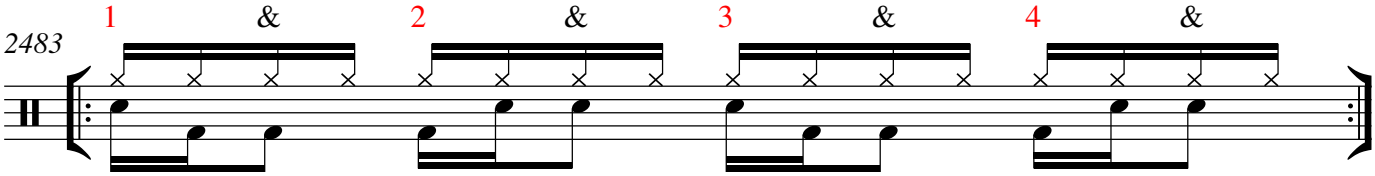

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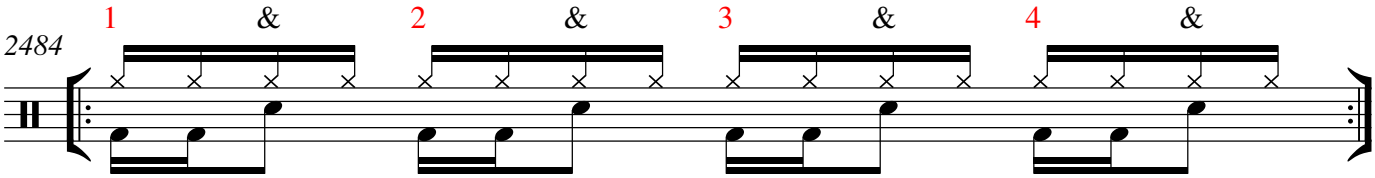

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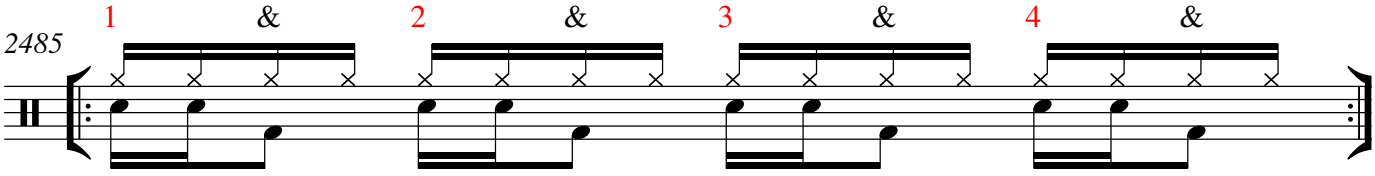

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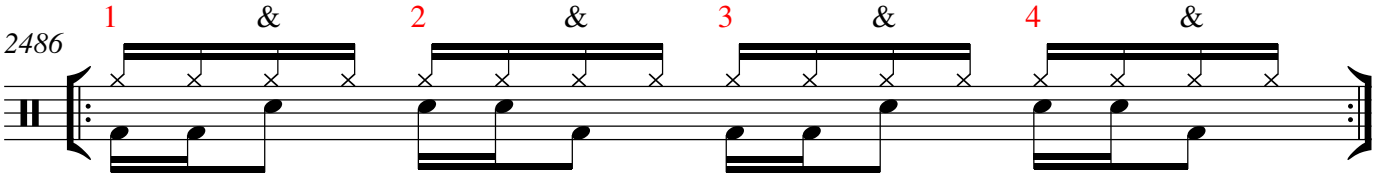

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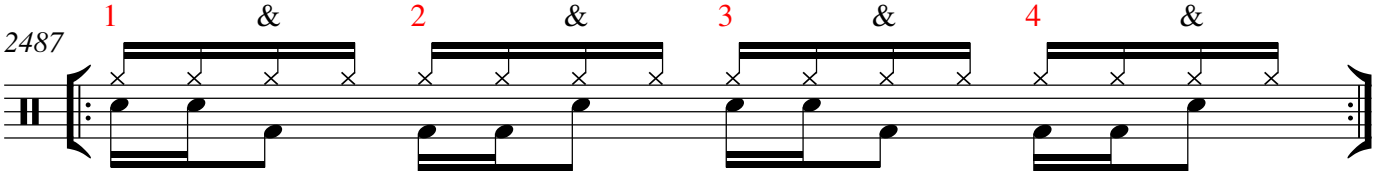
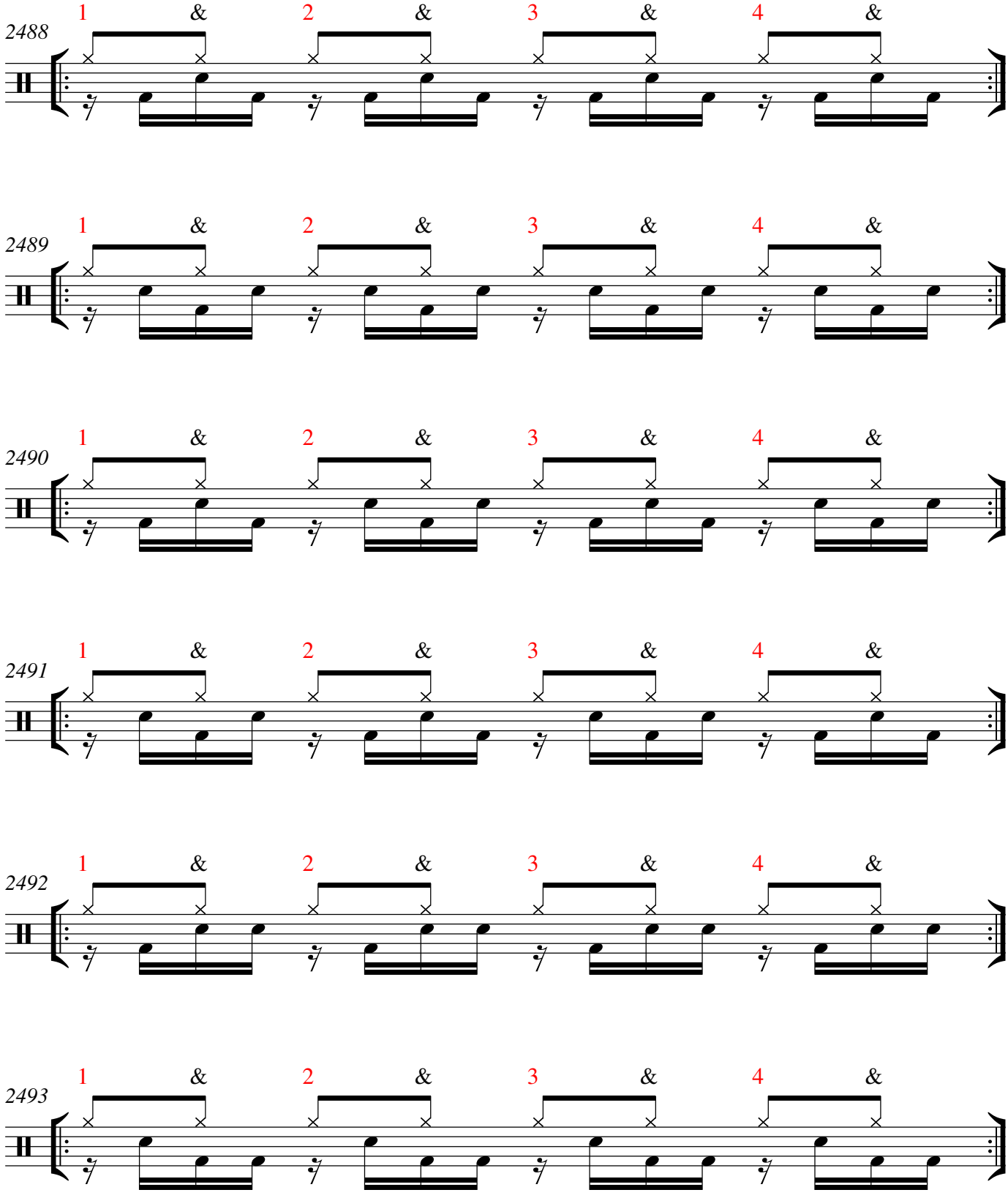


Combinacion de bombo y tambor dentro de un mismo tiempo con el hi-hat en corcheas

Silencio de semicorchea - semicorchea - semicorchea - semicorchea



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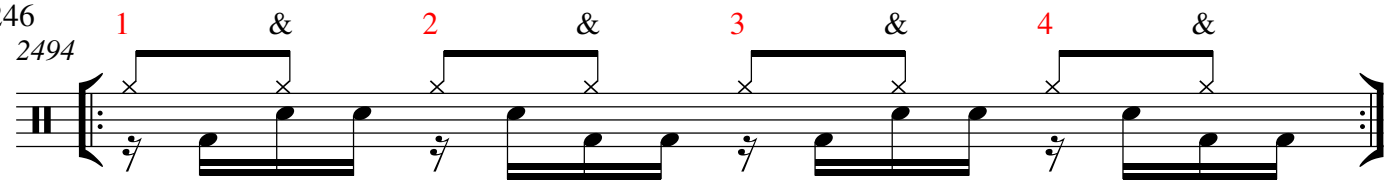

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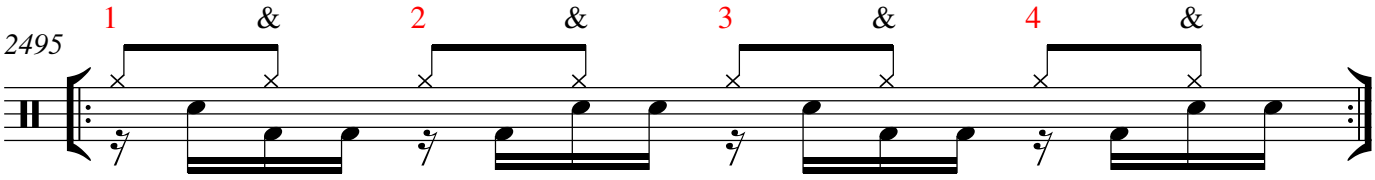

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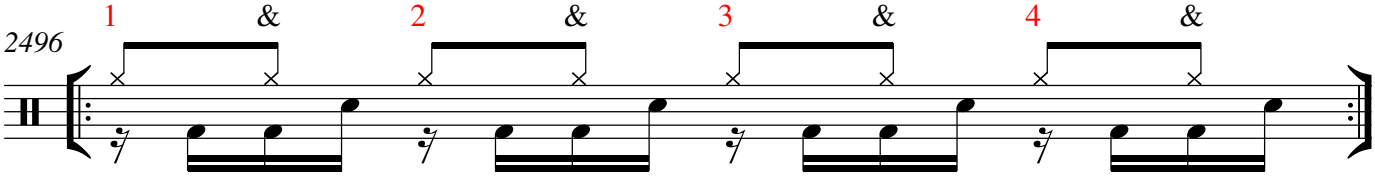

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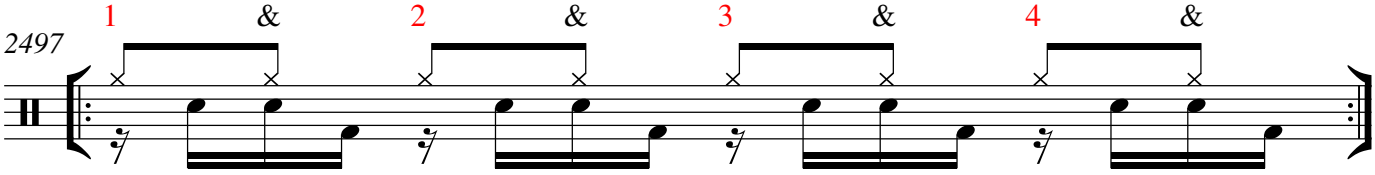

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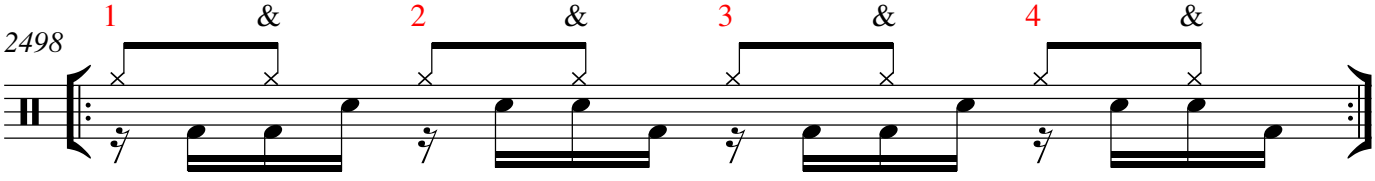

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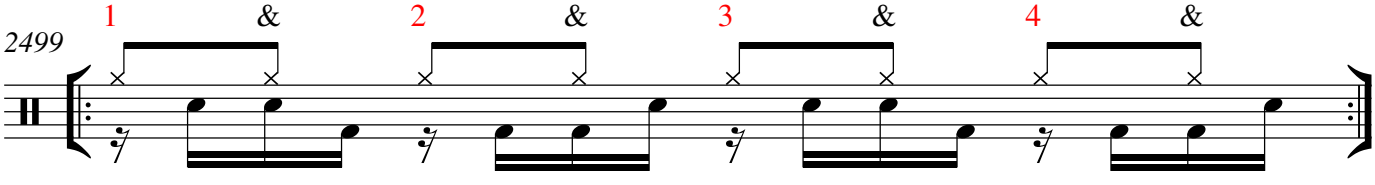
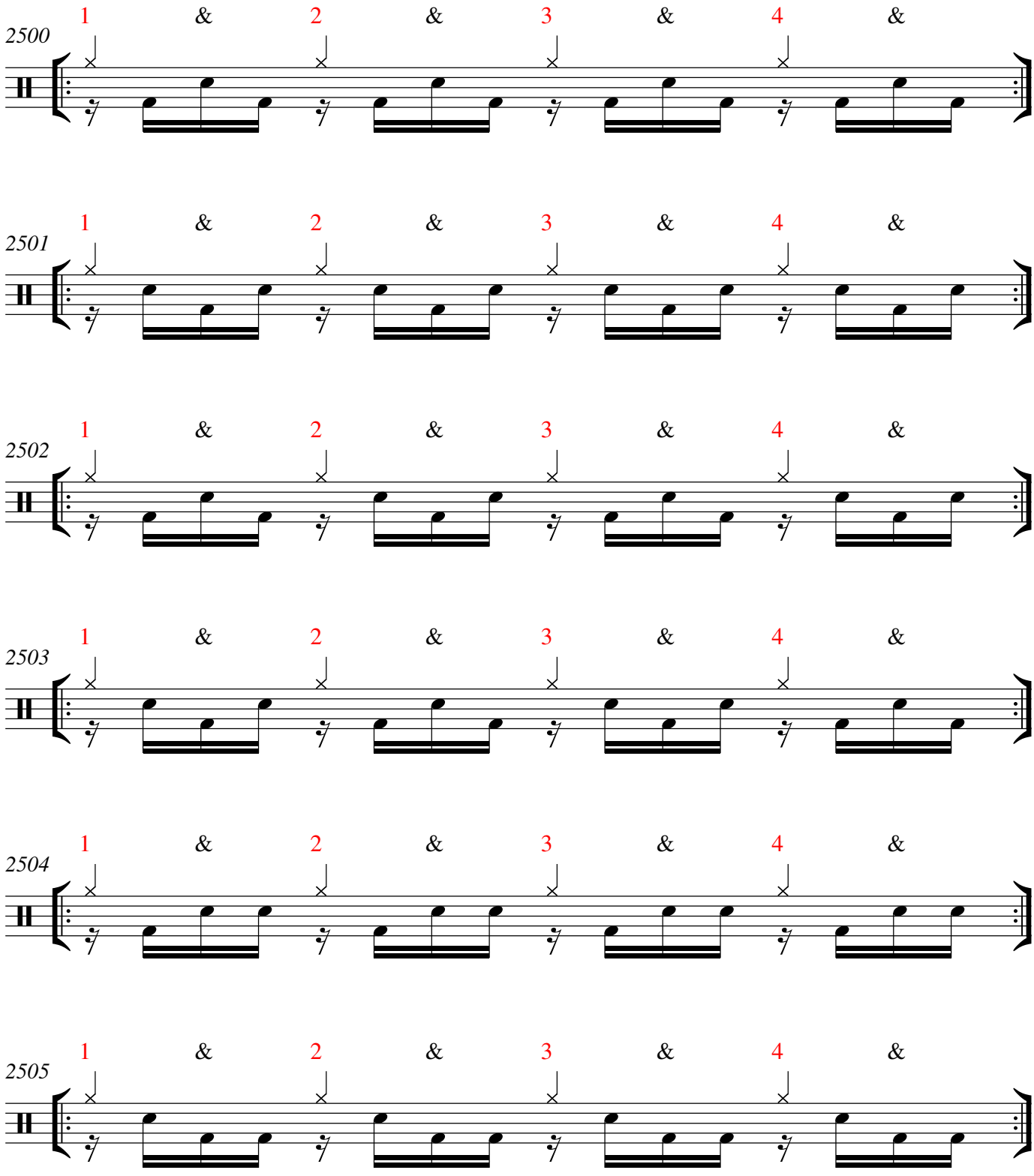


Combinacion de bombo y tambor dentro de un mismo tiempo con el hi-hat en negras

Silencio de semicorchea - semicorchea - semicorchea - semicorchea



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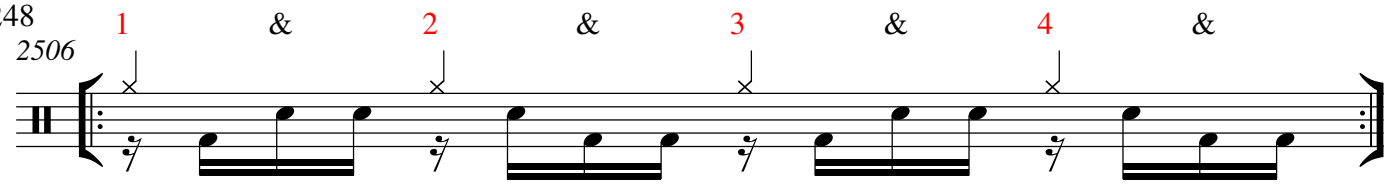

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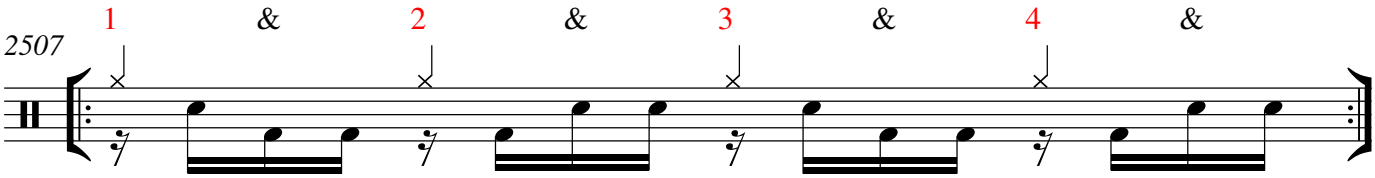

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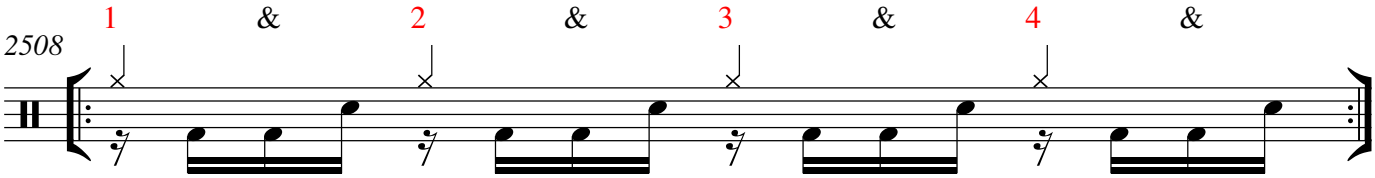

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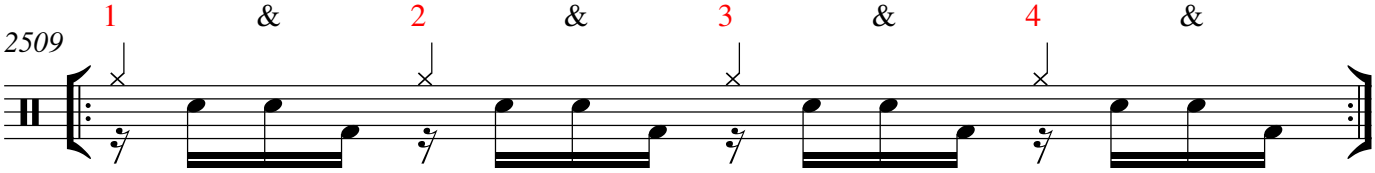

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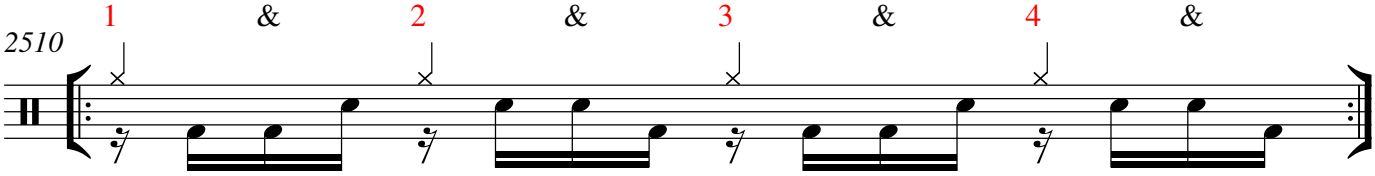

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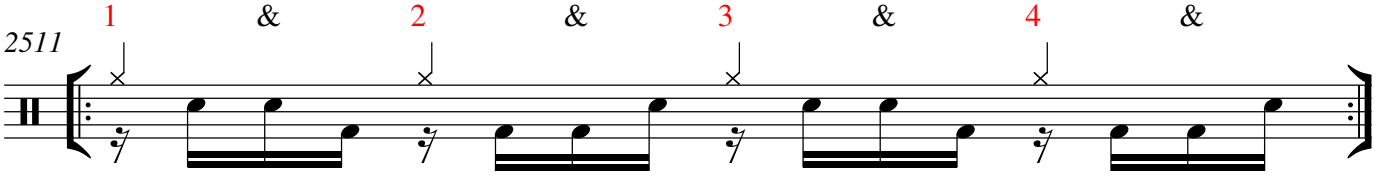
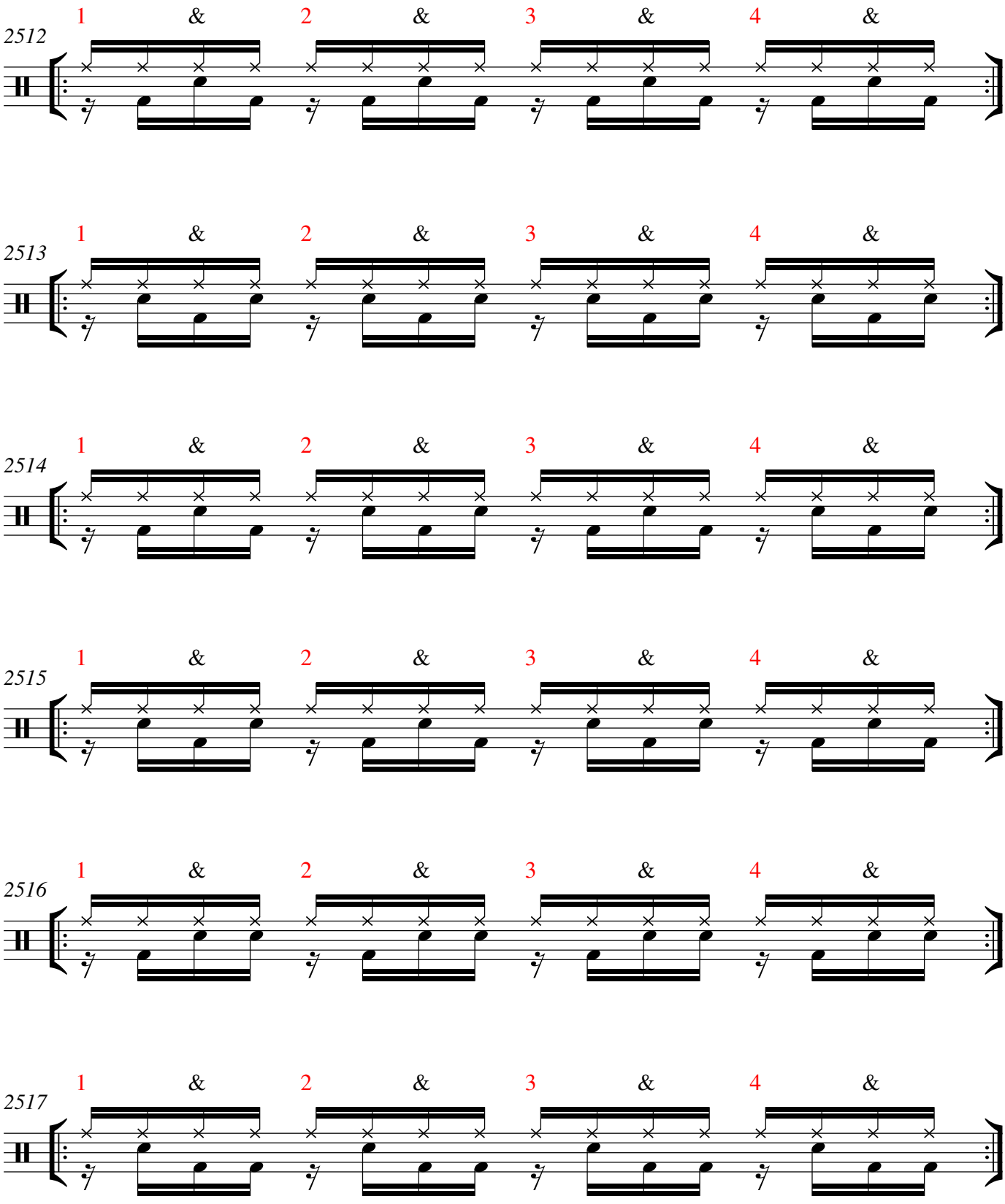


Combinacion de bombo y tambor dentro de un mismo tiempo con el hi-hat en semicorcheas

Silencio de semicorchea - semicorchea - semicorchea - semicorchea



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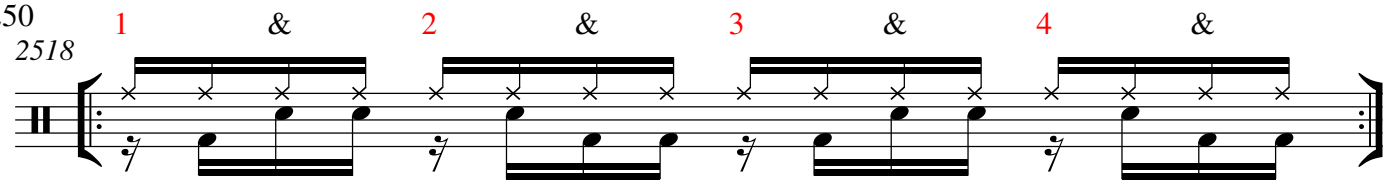

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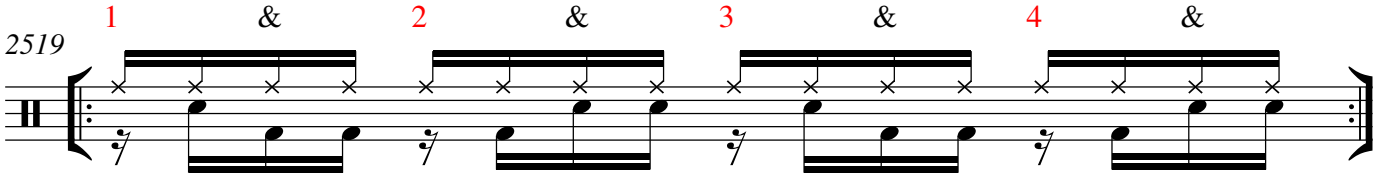

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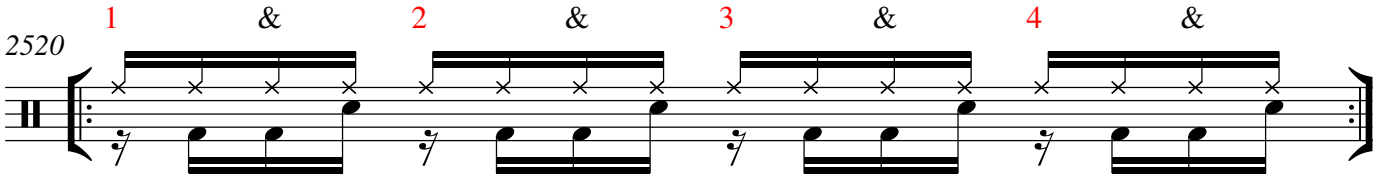

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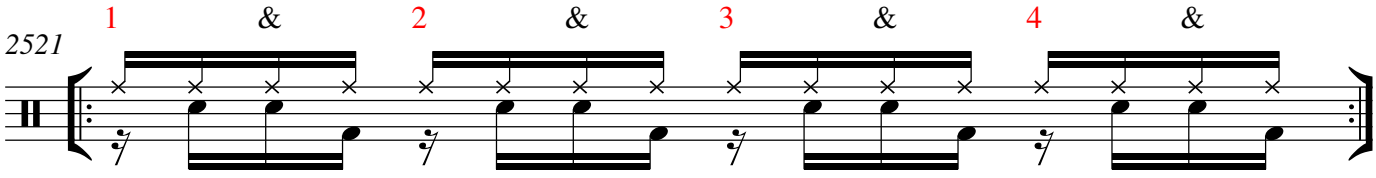

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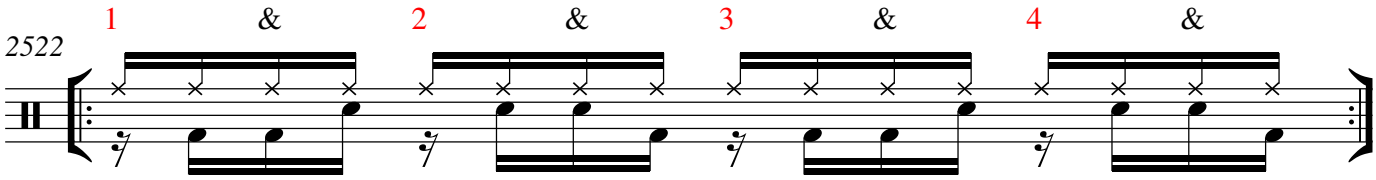

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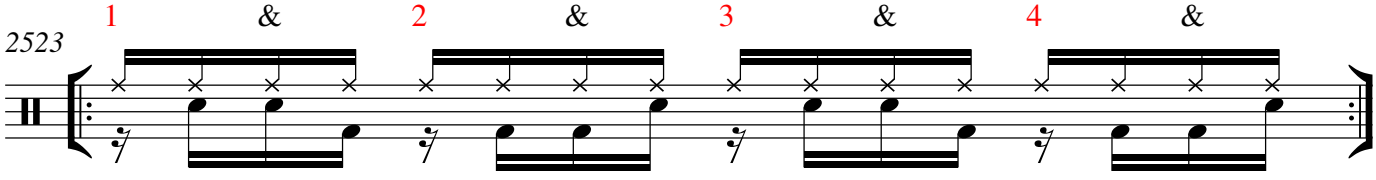
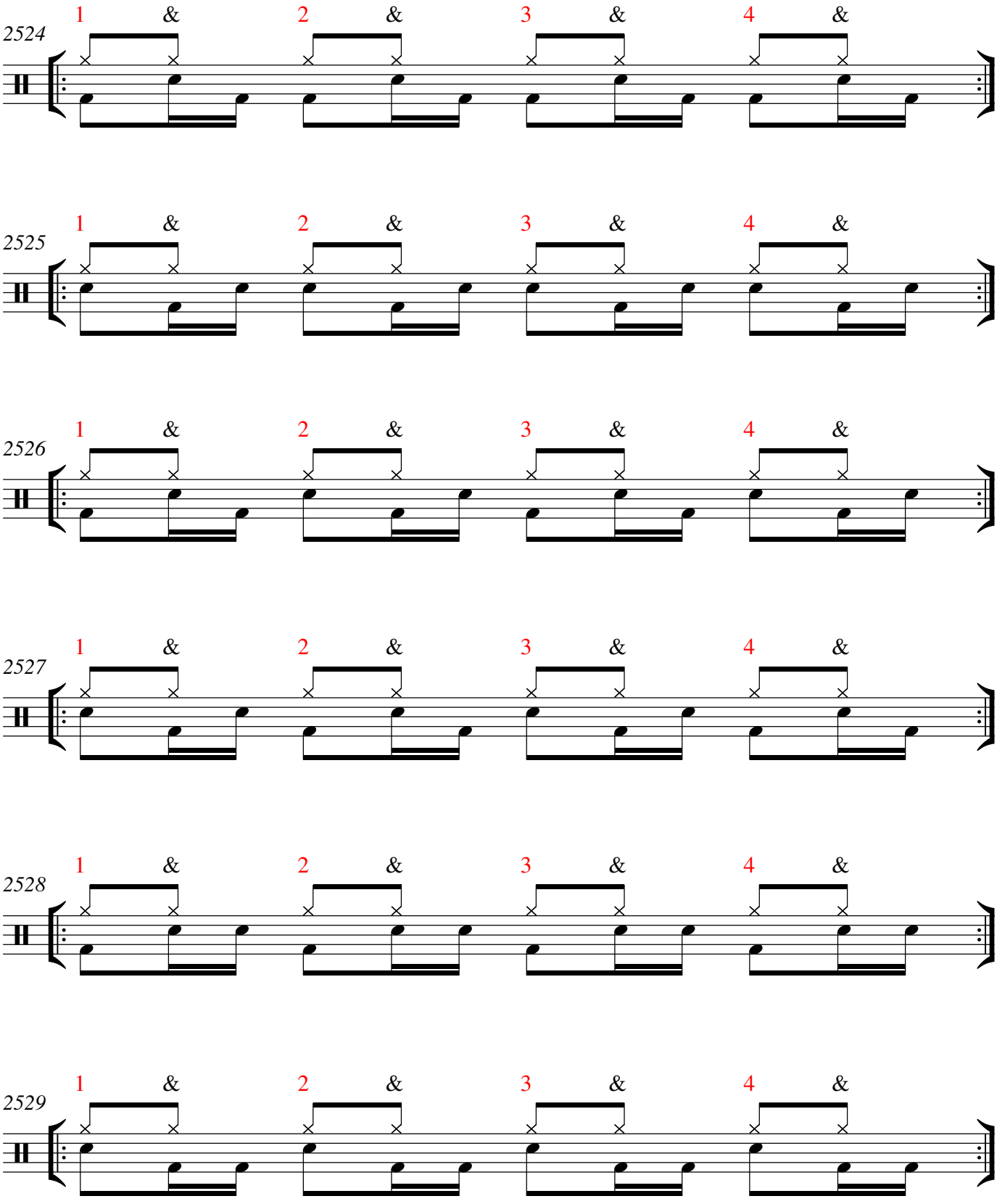


Combinacion de bombo y tambor dentro de un mismo tiempo con el hi-hat en corcheas

Corchea - semicorchea - semicorchea



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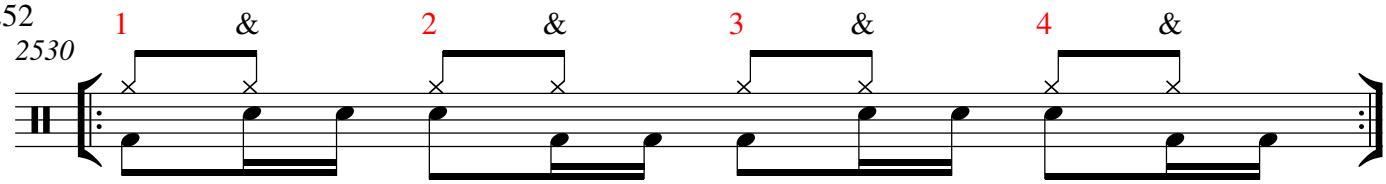

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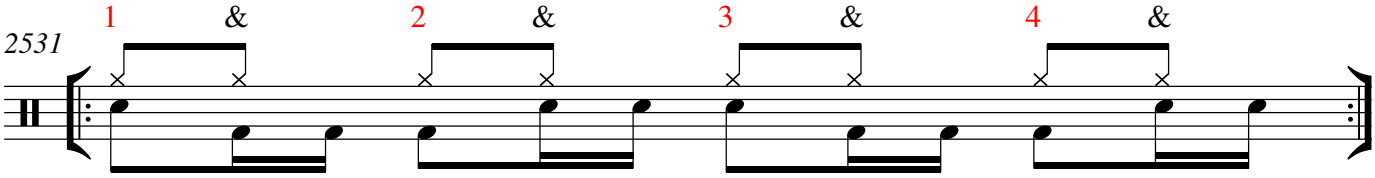

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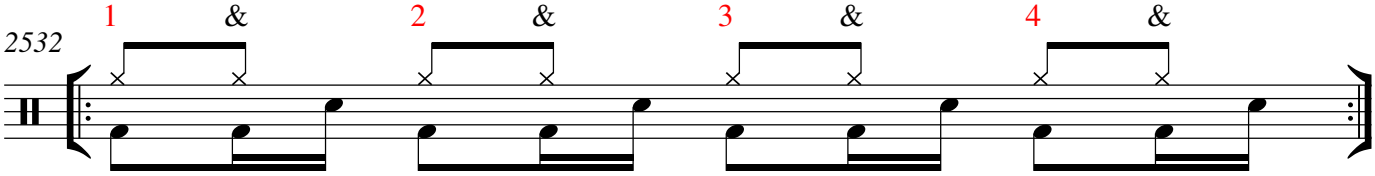

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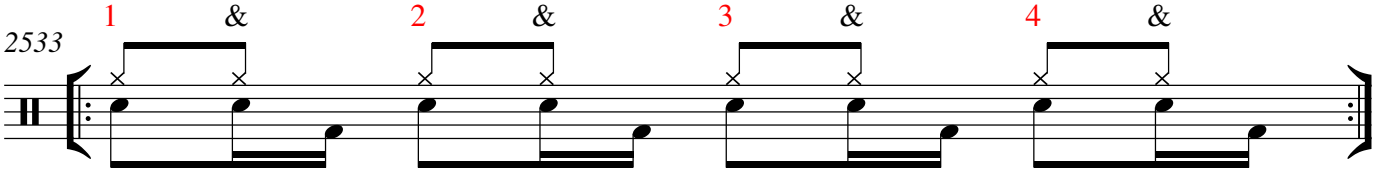

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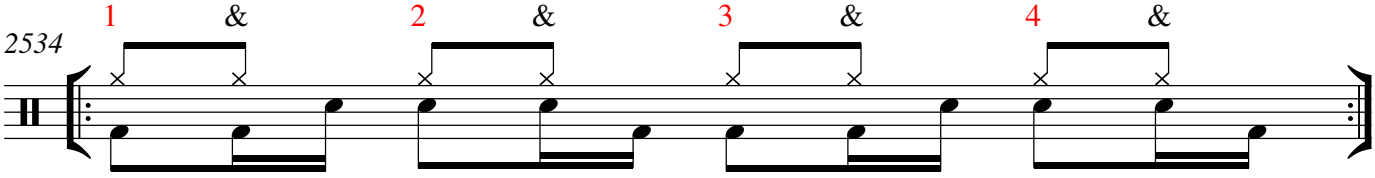

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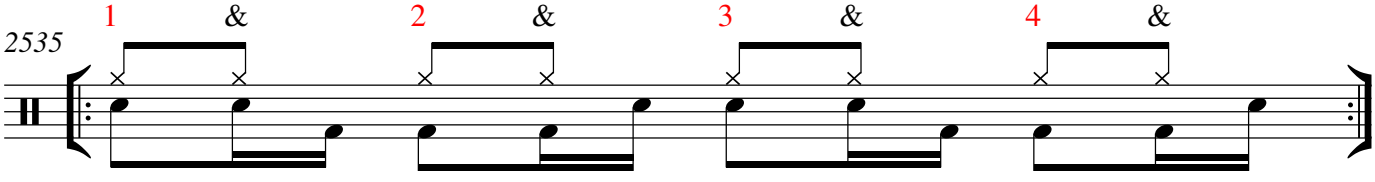
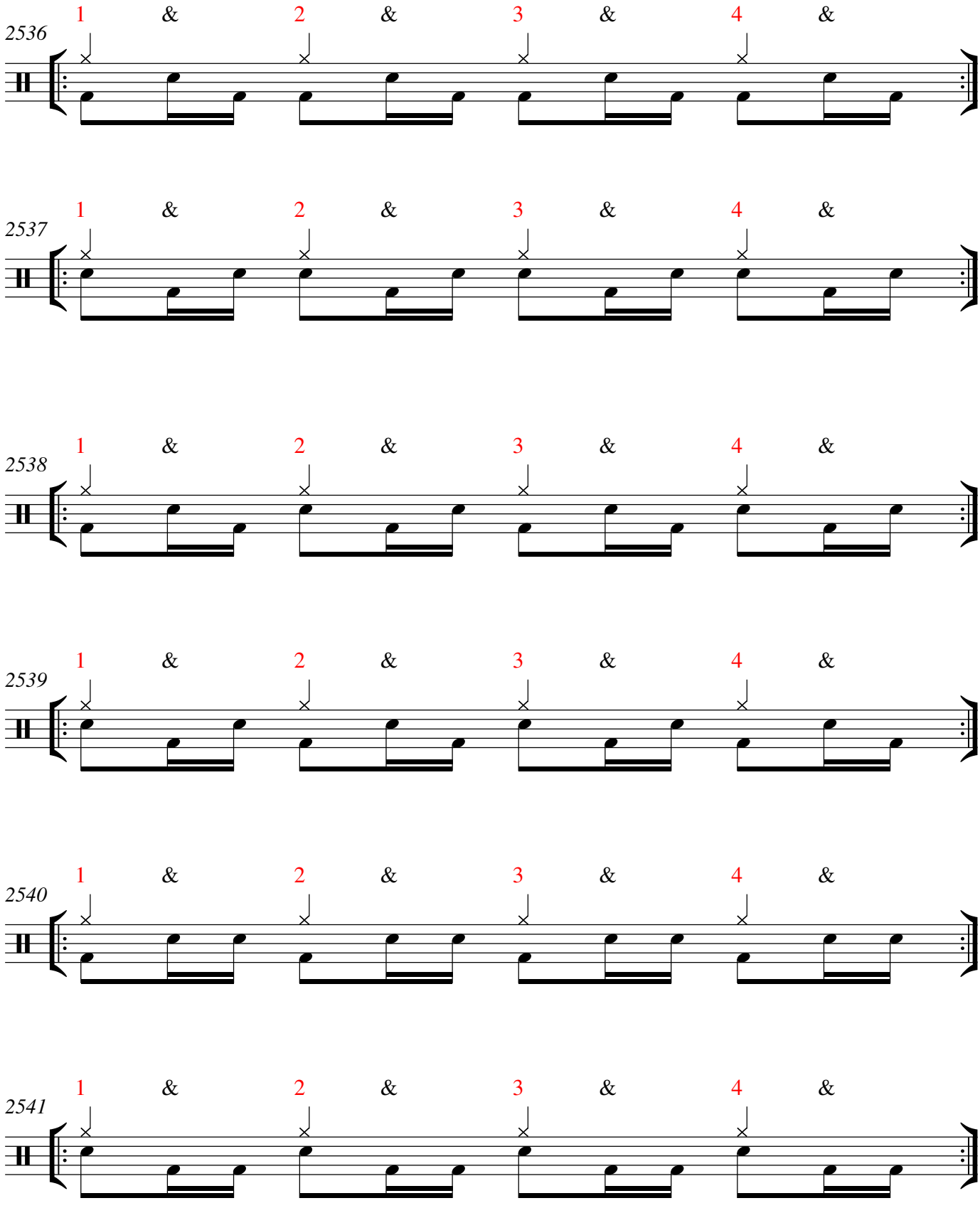


Combinacion de bombo y tambor dentro de un mismo tiempo con el hi-hat en negras

Corchea - semicorchea - semicorchea



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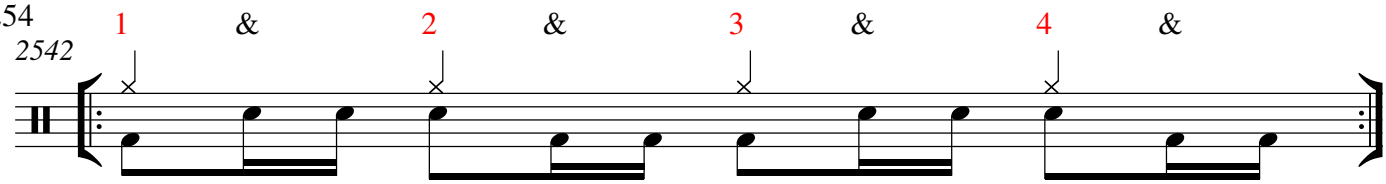

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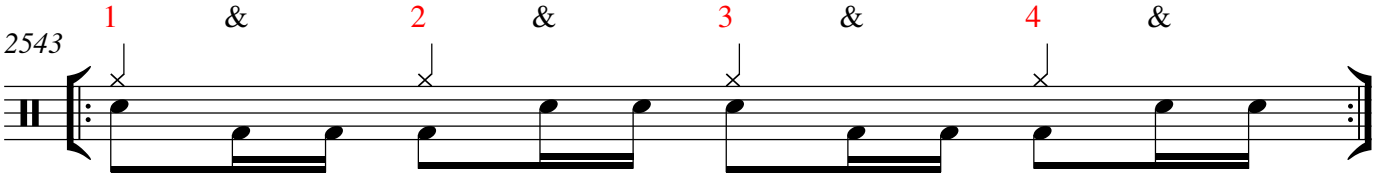

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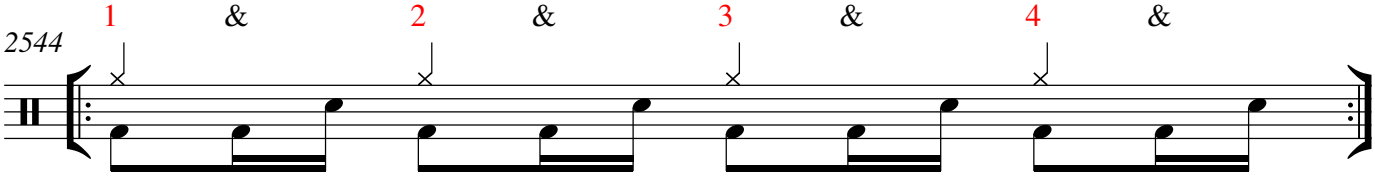

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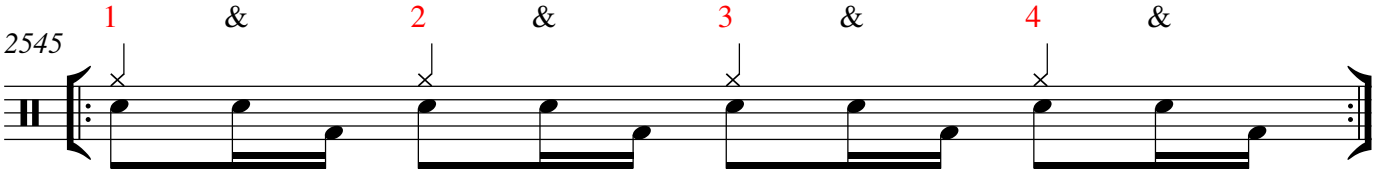

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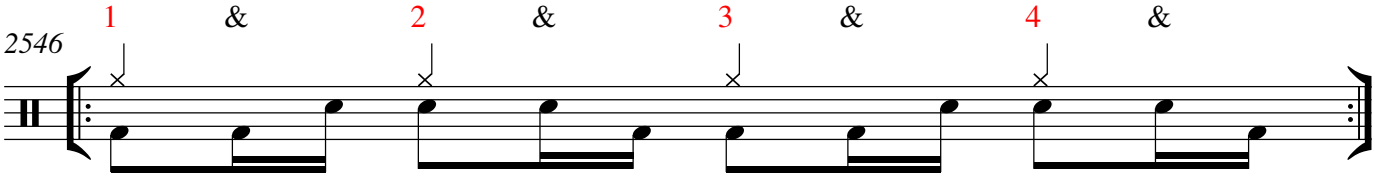

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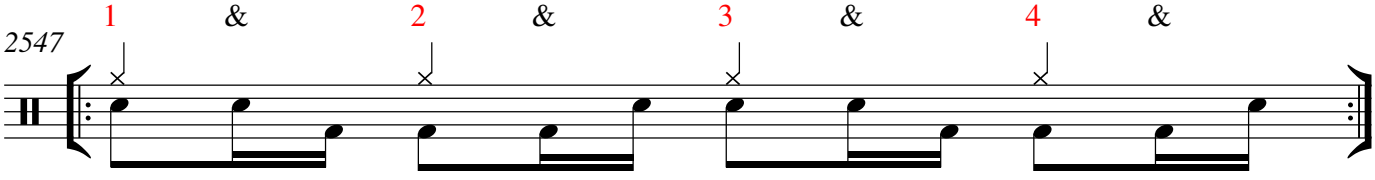
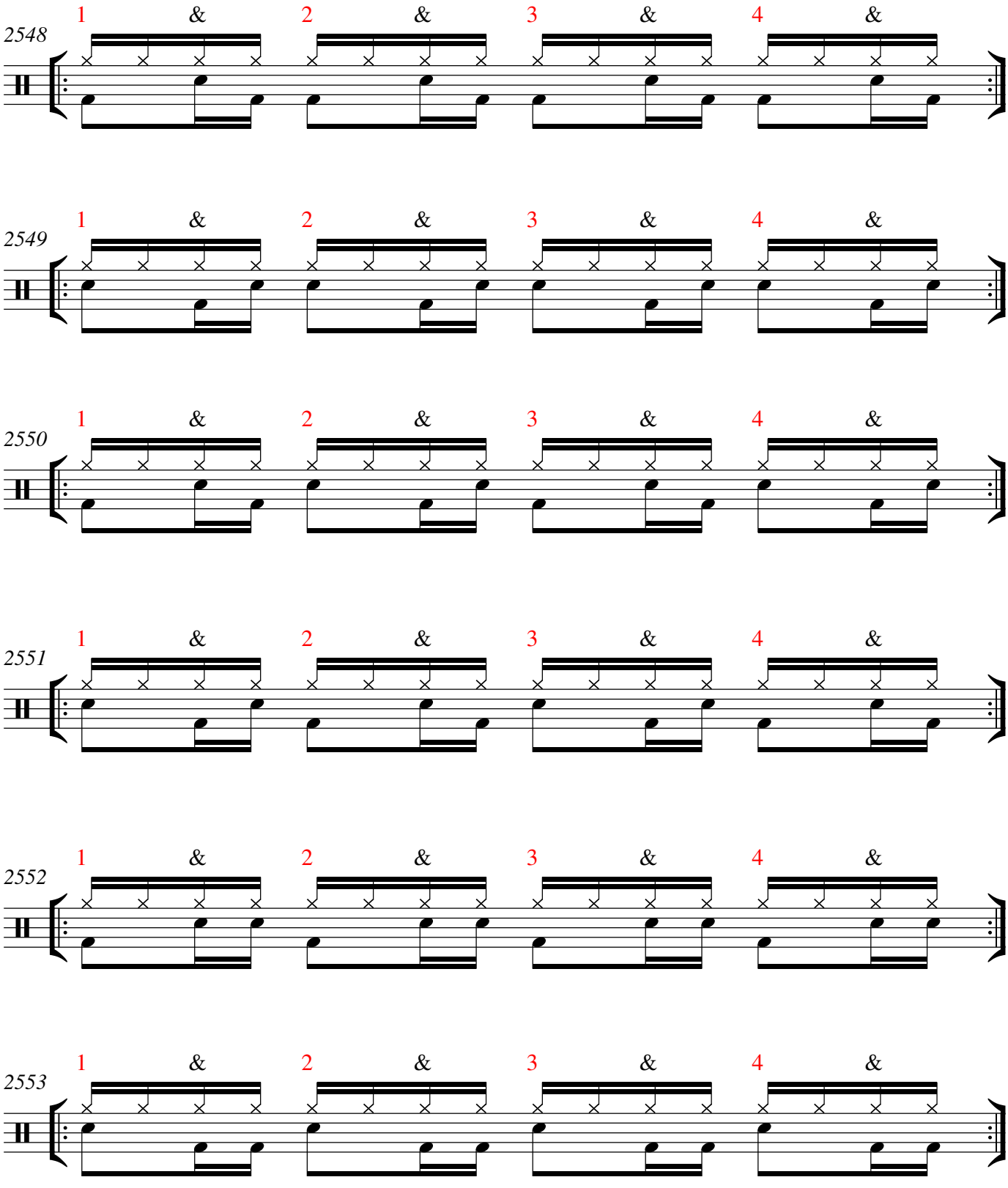


Combinacion de bombo y tambor dentro de un mismo tiempo con el hi-hat en semicorcheas

Corchea - semicorchea - semicorchea



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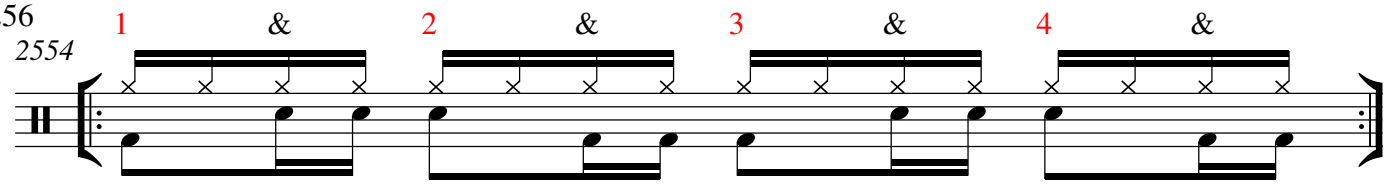

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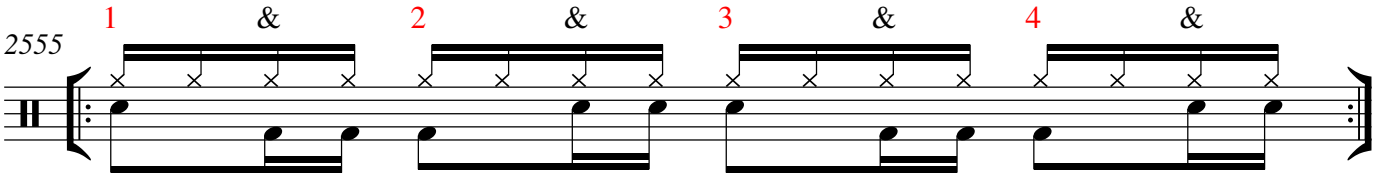

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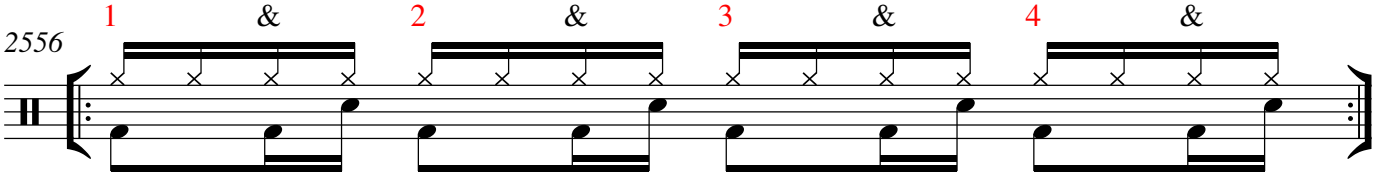

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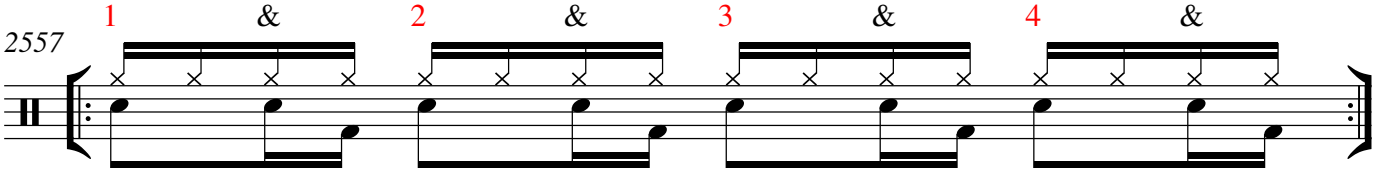

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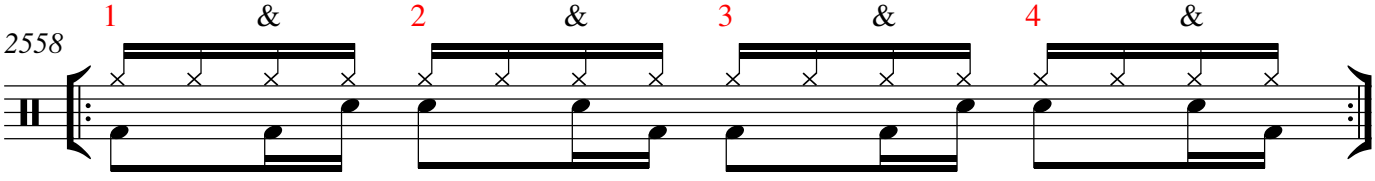

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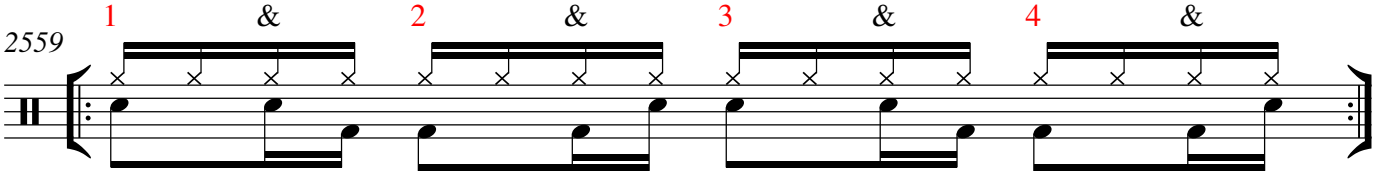
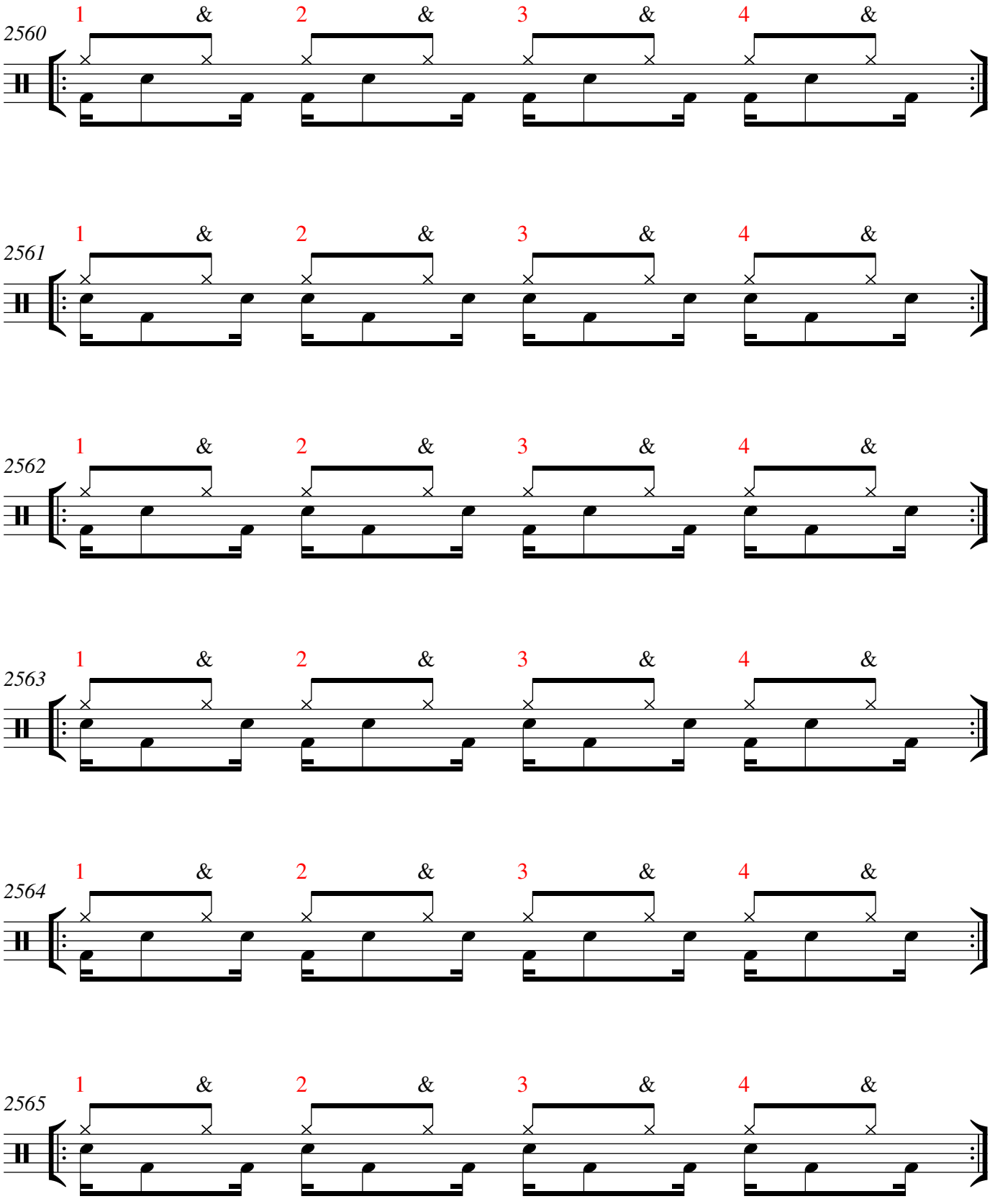


Combinacion de bombo y tambor dentro de un mismo tiempo con el hi-hat en corcheas

Semicorchea - corchea - semicorchea



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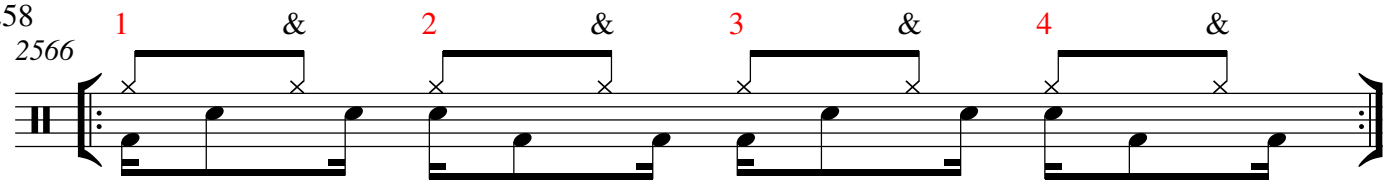

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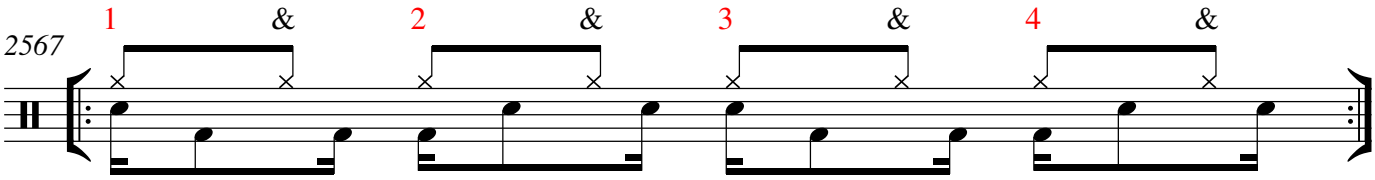

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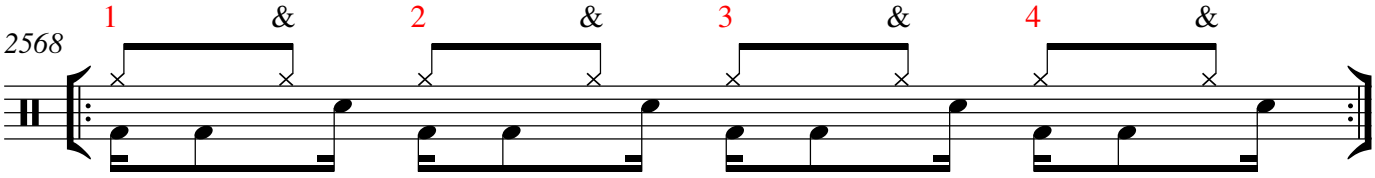

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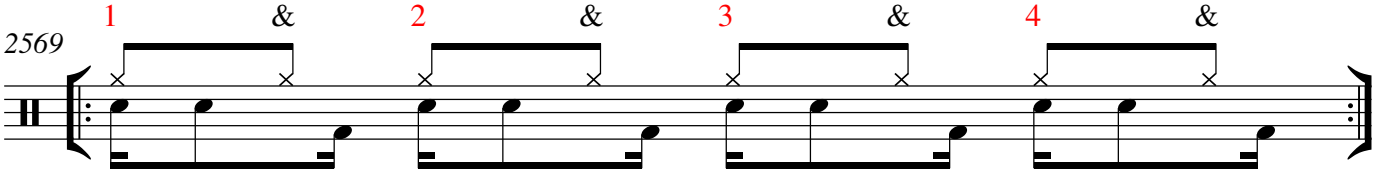

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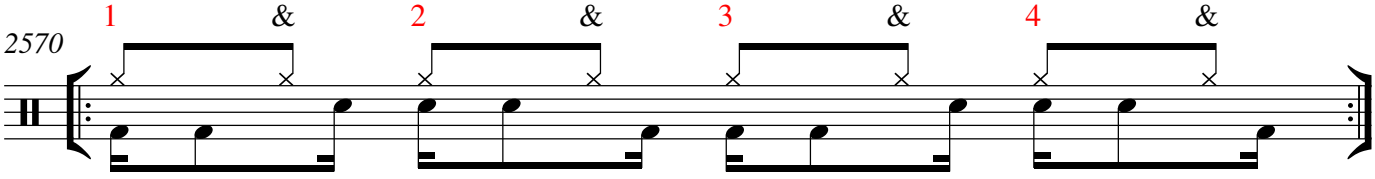

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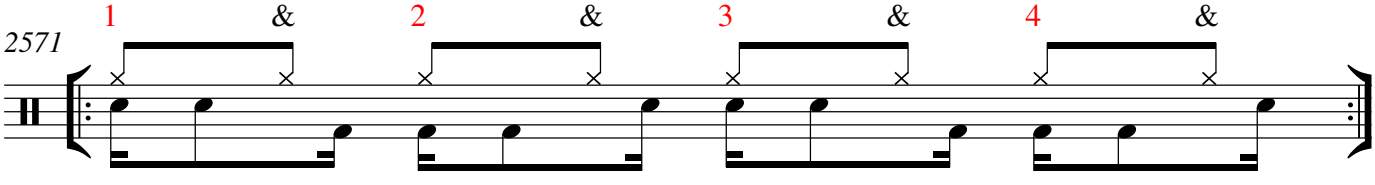
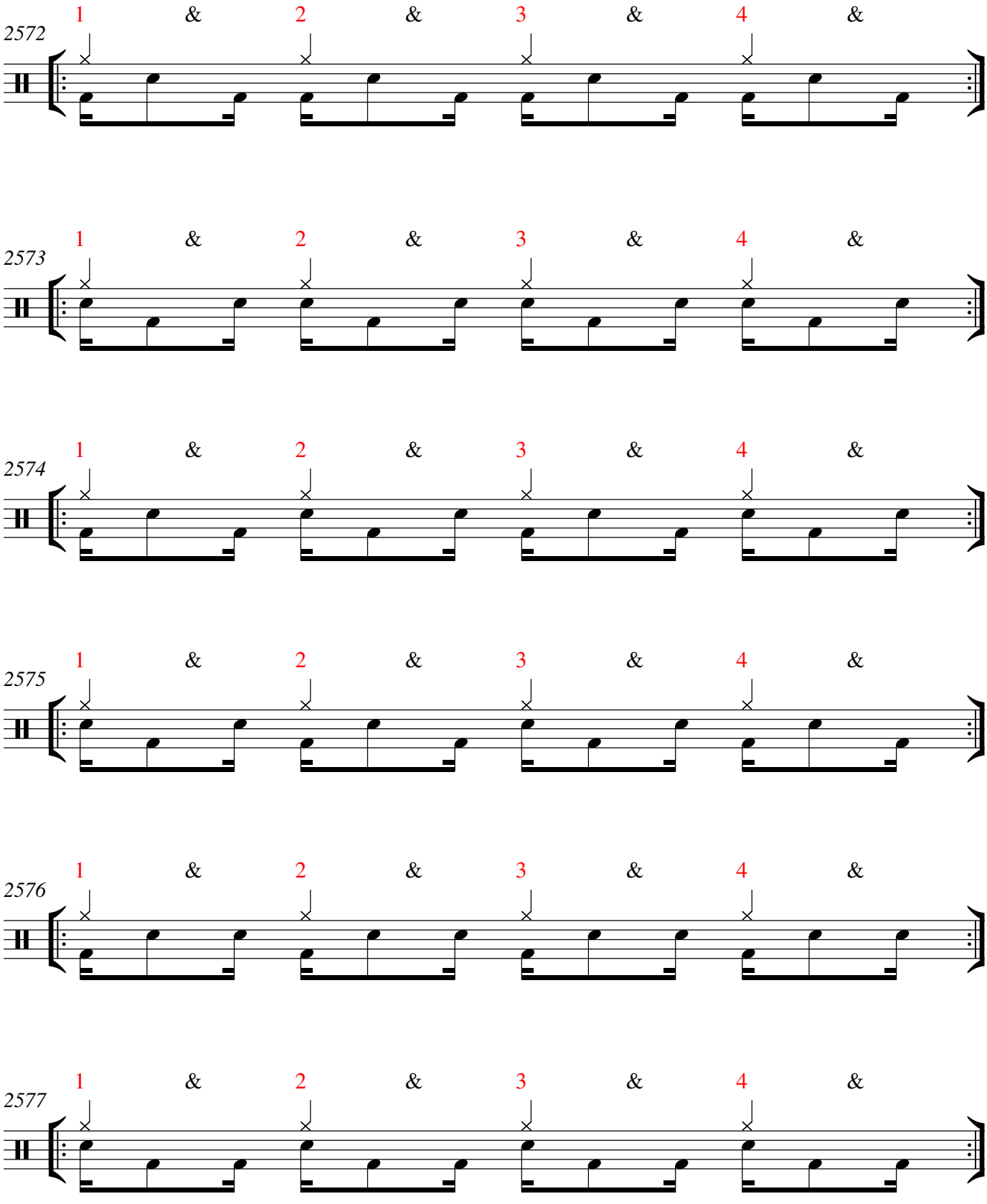


Combinacion de bombo y tambor dentro de un mismo tiempo con el hi-hat en negras

Semicorchea - corchea - semicorchea



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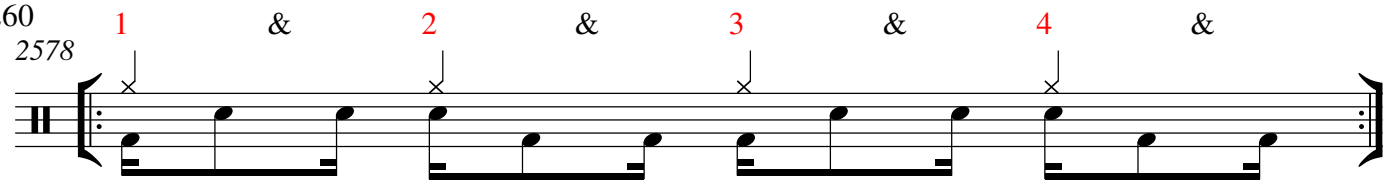

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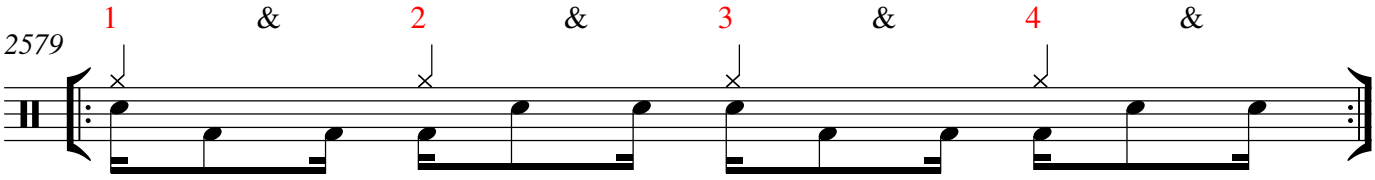

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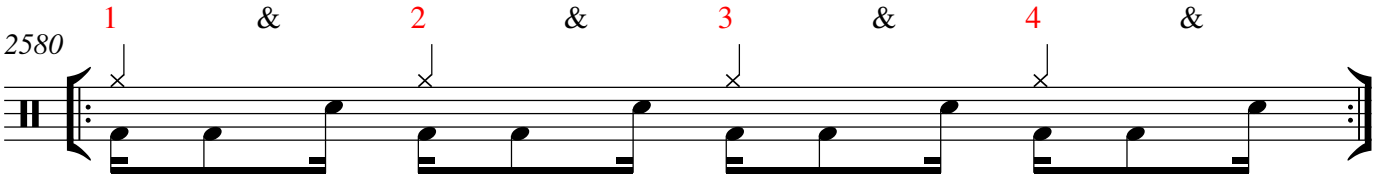

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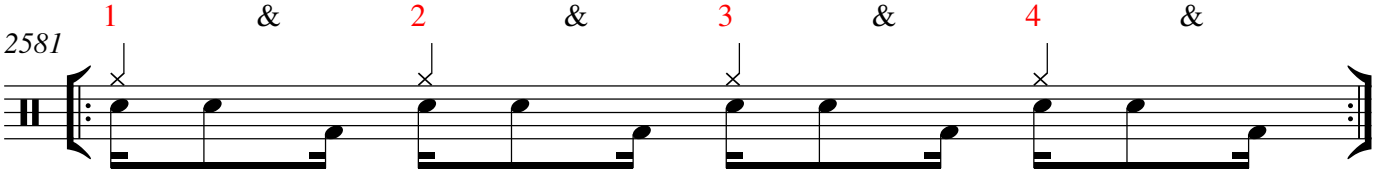

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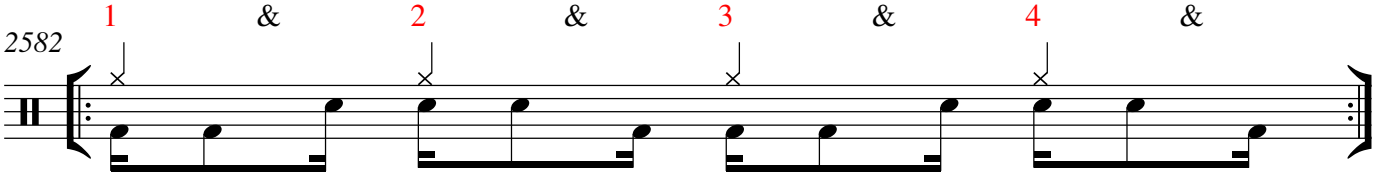

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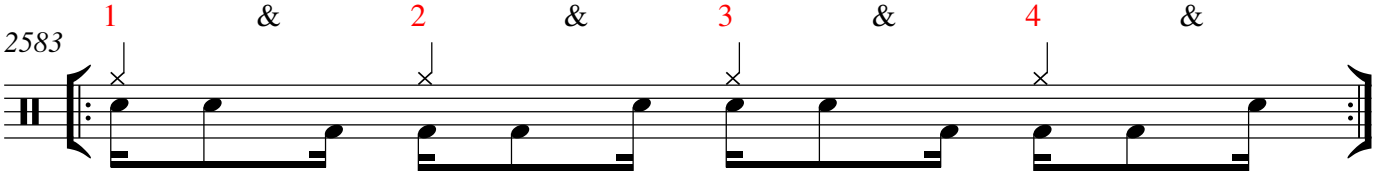
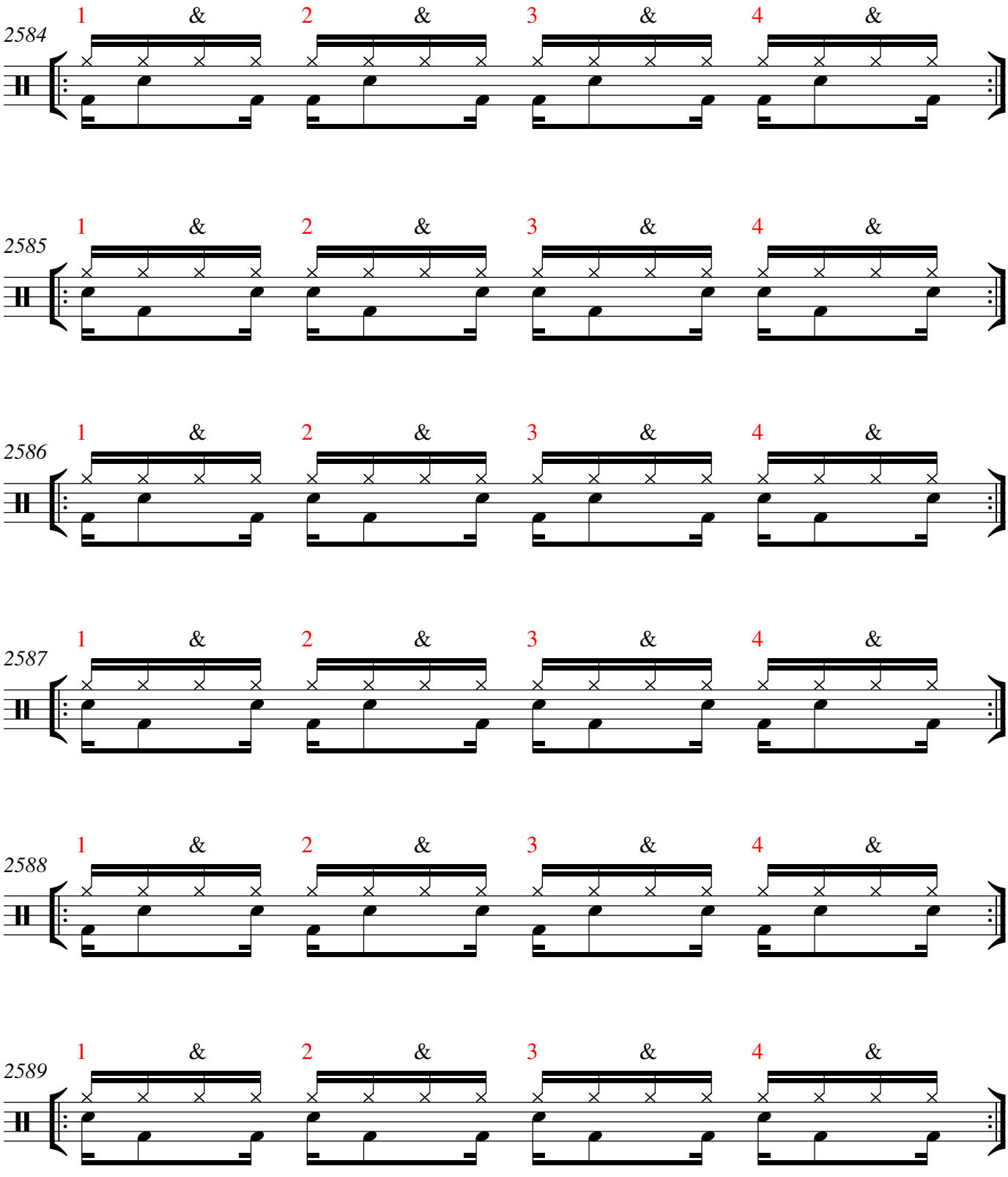


Combinacion de bombo y tambor dentro de un mismo tiempo con el hi-hat en semicorcheas

Semicorchea - corchea - semicorchea



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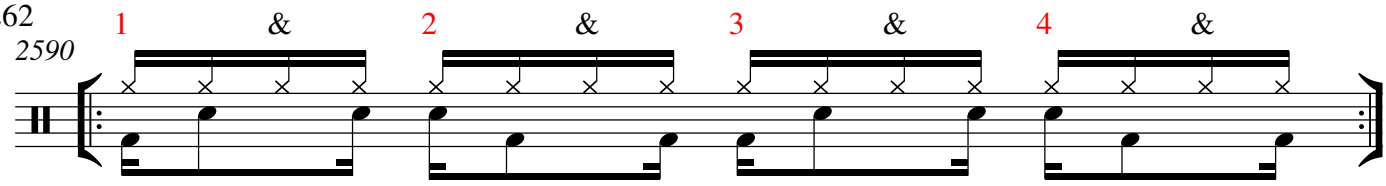

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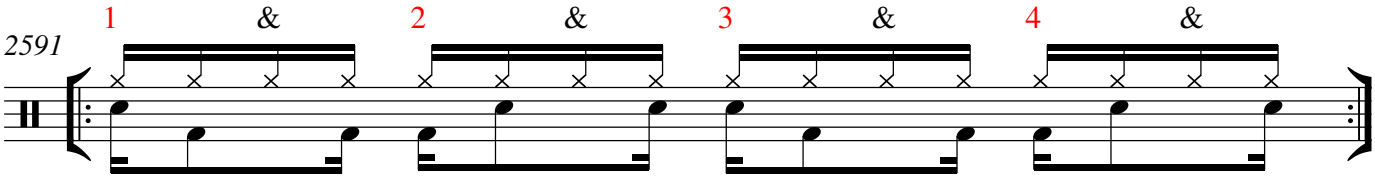

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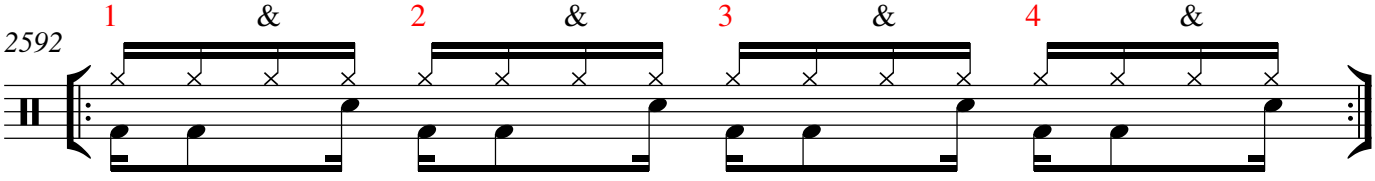

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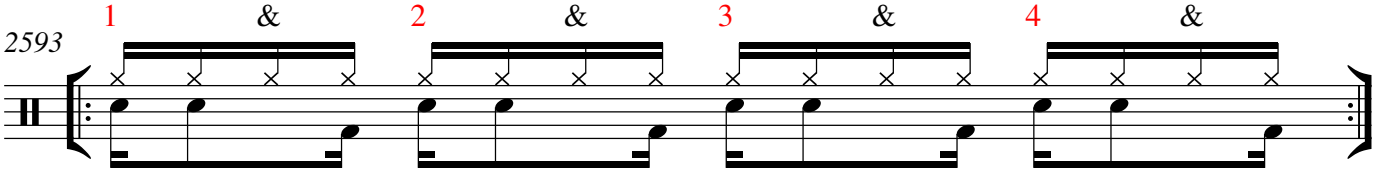

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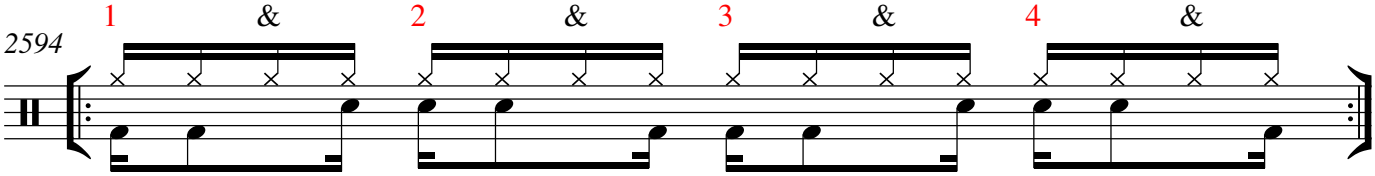

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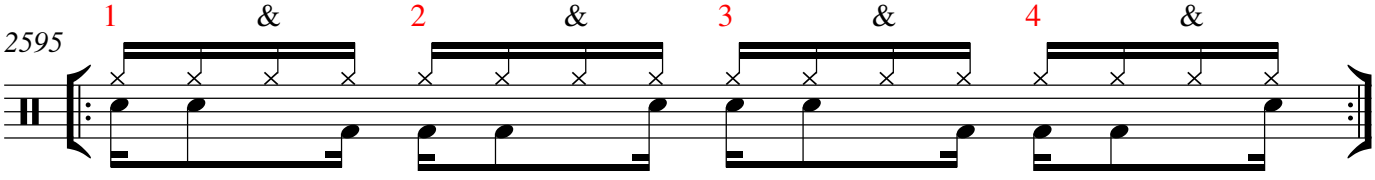
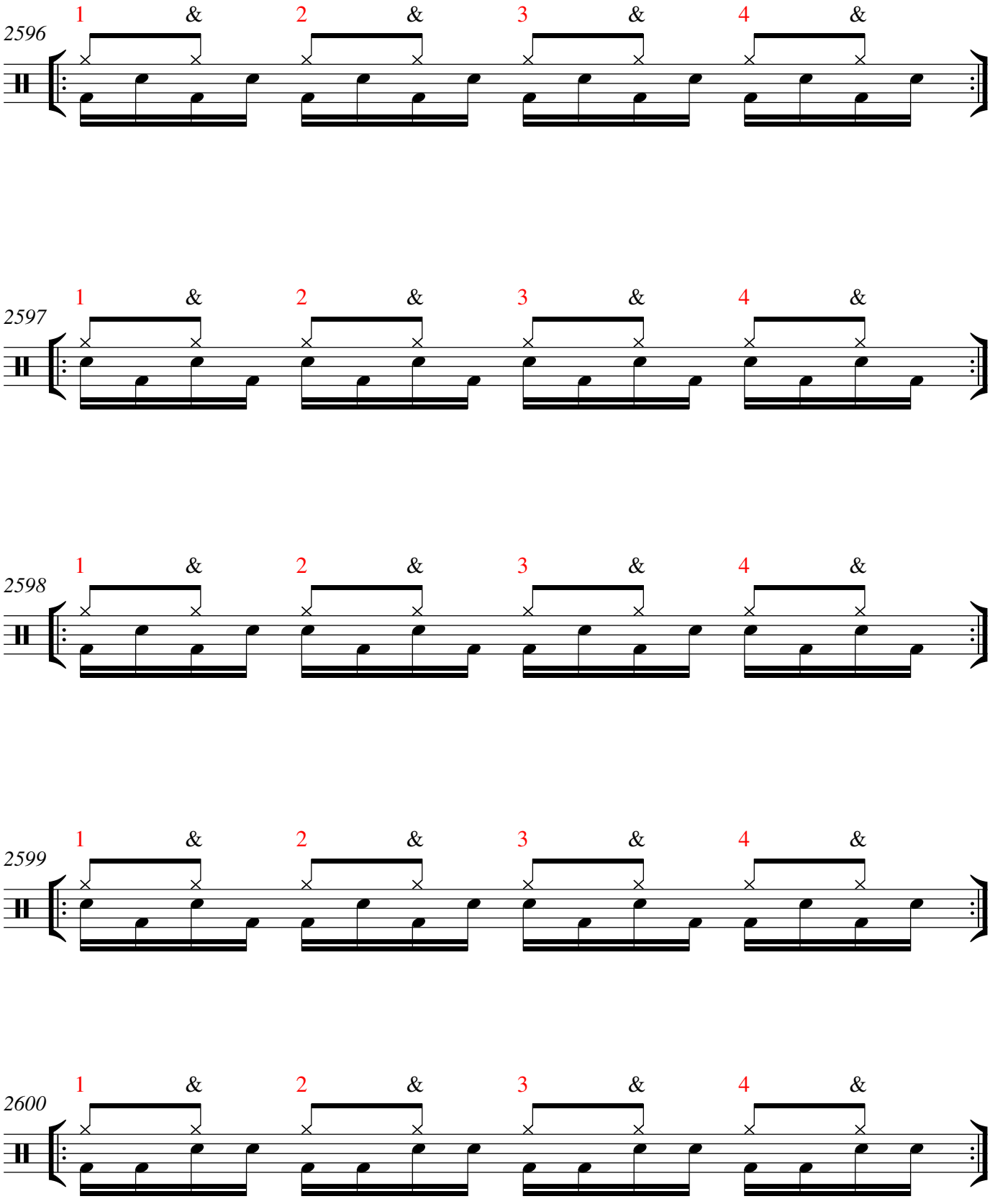


Combinacion de bombo y tambor dentro de un mismo tiempo con el hi-hat en corcheas

Semicorchea - semicorchea - semicorchea - semicorchea



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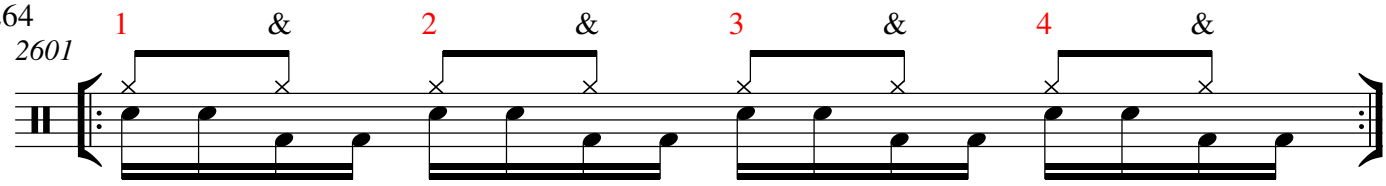

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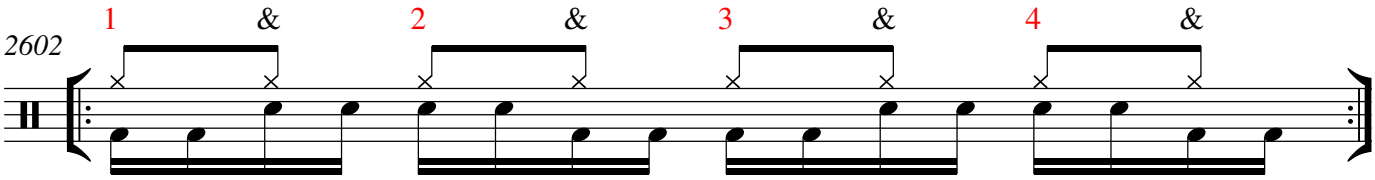

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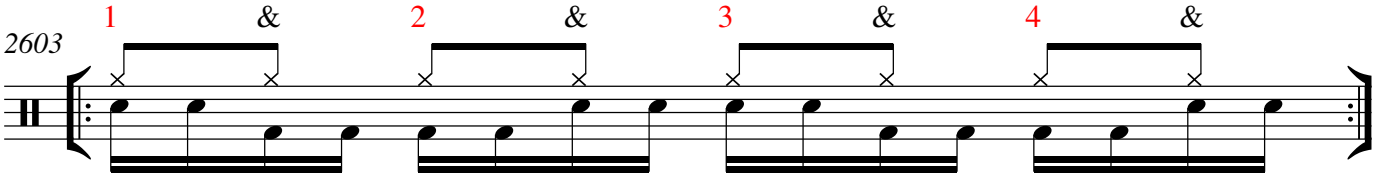

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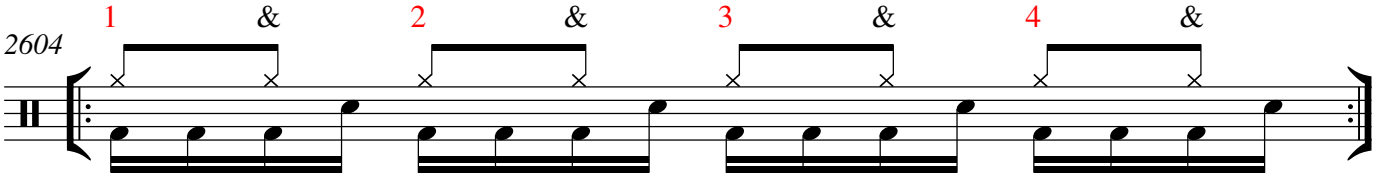

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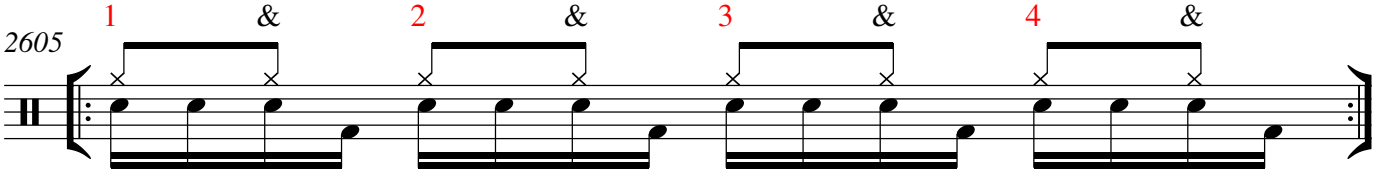

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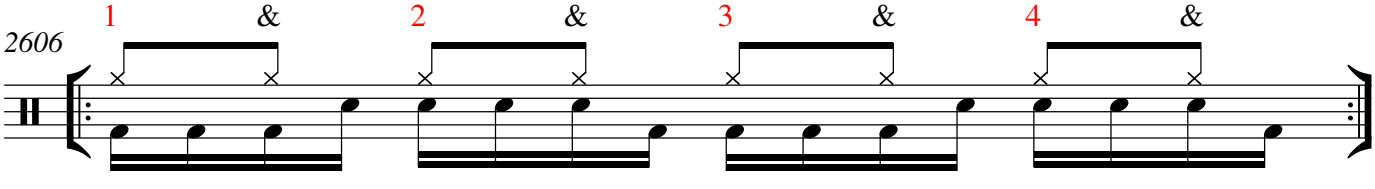

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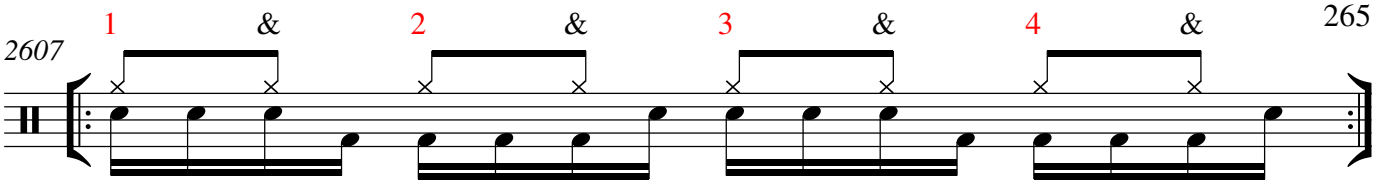

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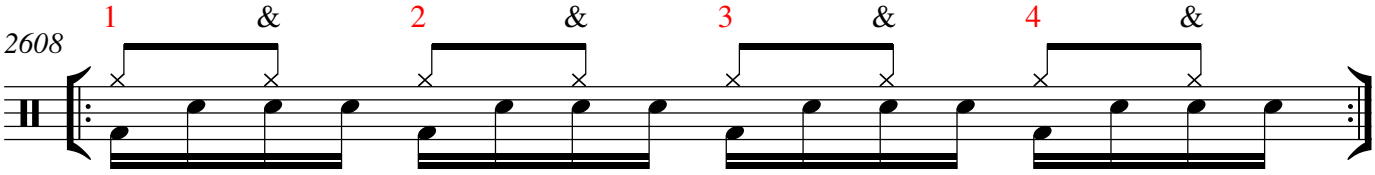

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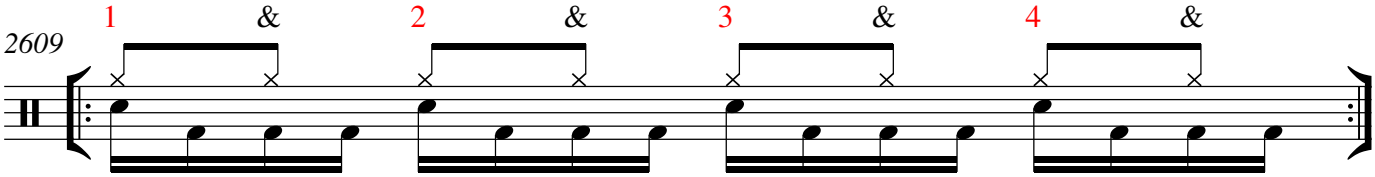

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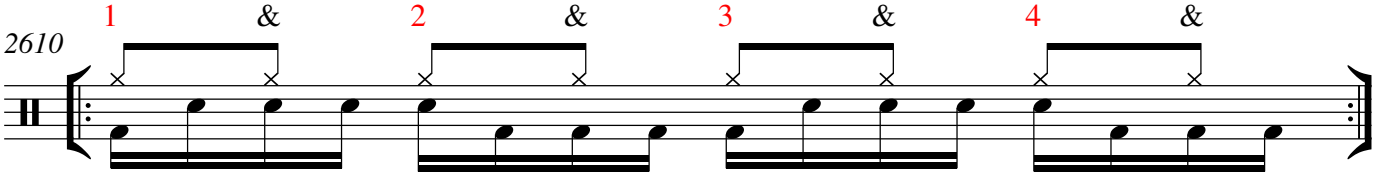

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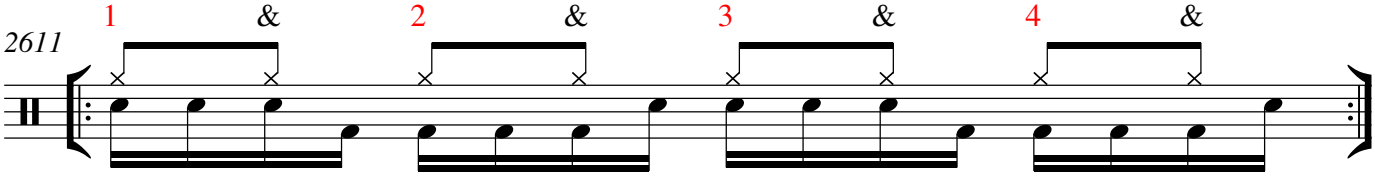

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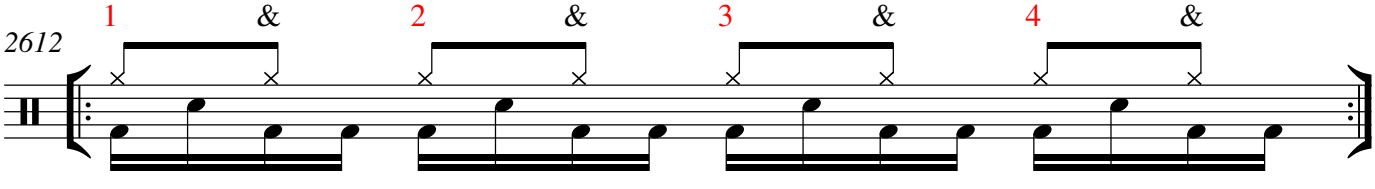

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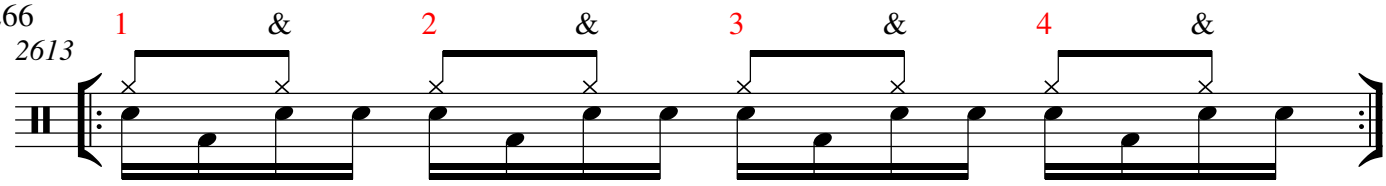

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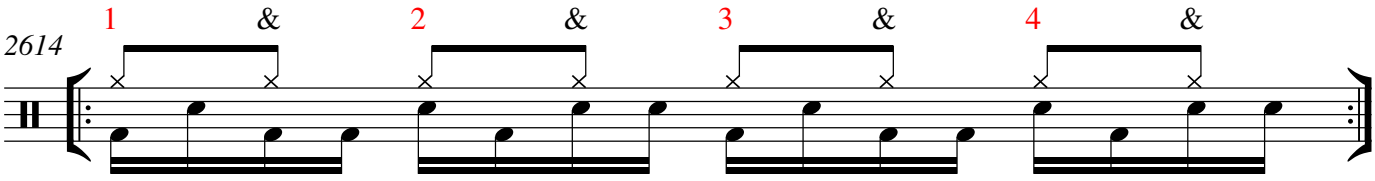

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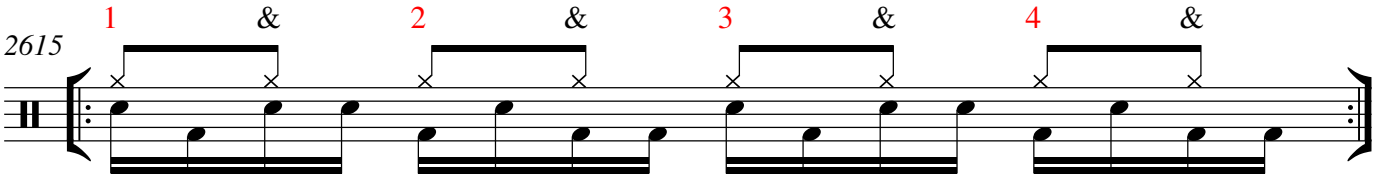

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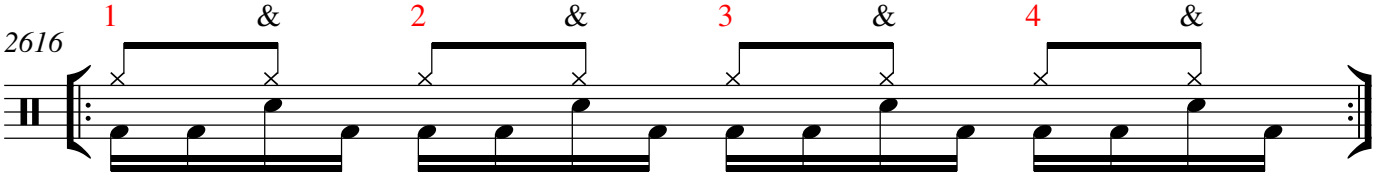

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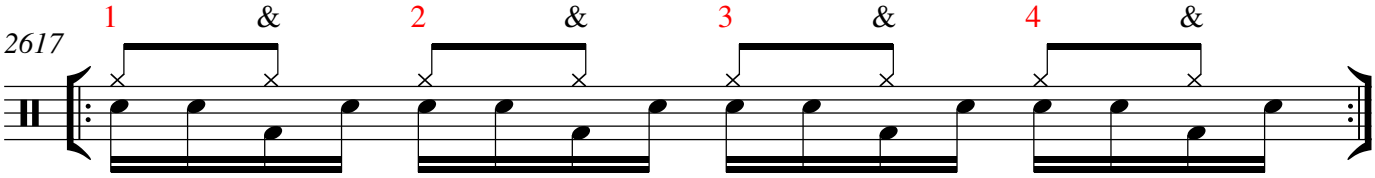

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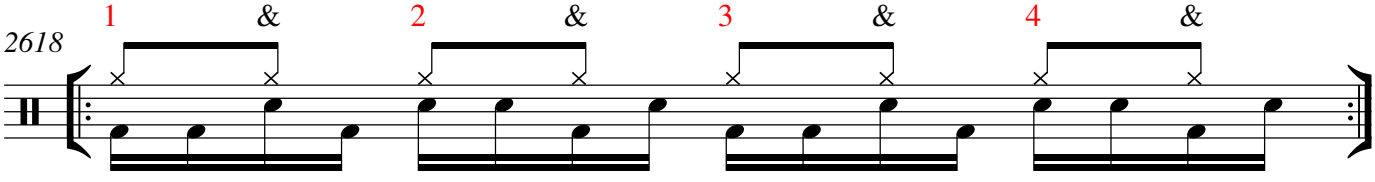

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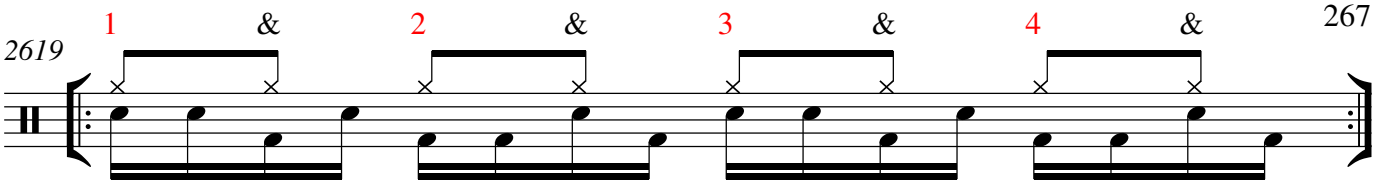

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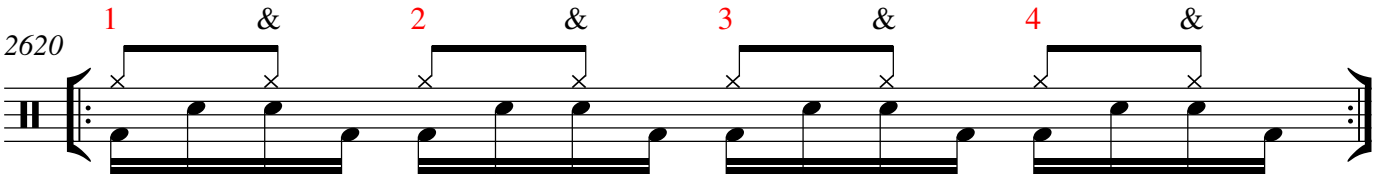

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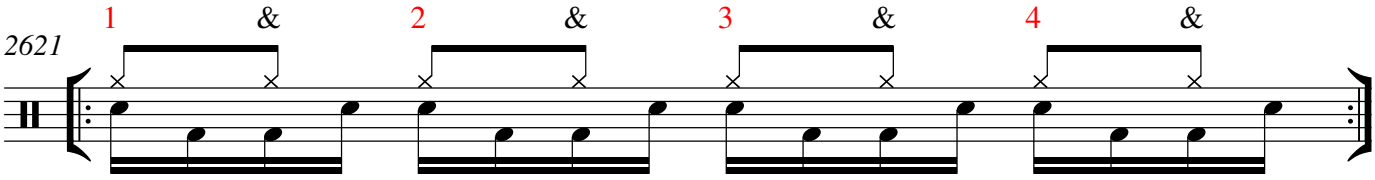

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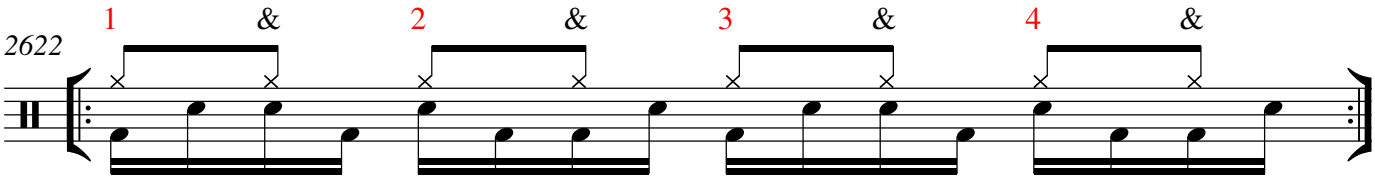

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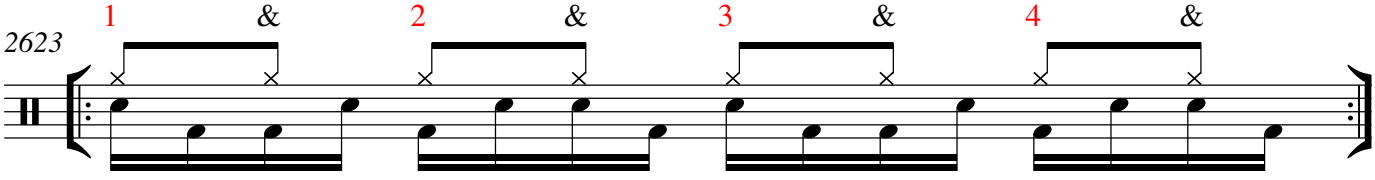
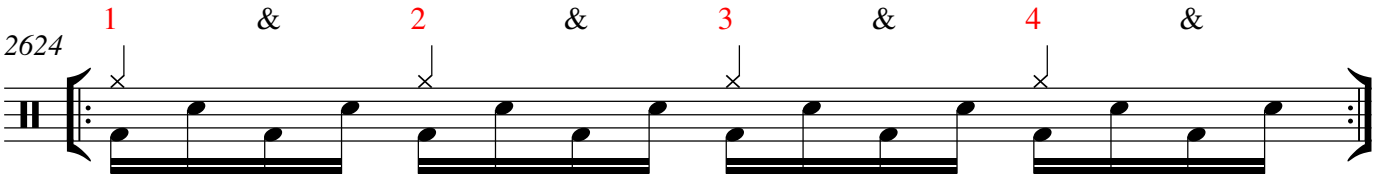


Combinacion de bombo y tambor dentro de un mismo tiempo con el hi-hat en negras

Semicorchea - semicorchea - semicorchea - semicorchea

2624



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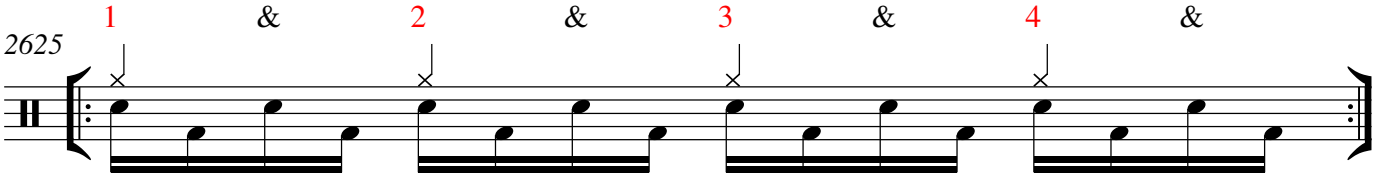

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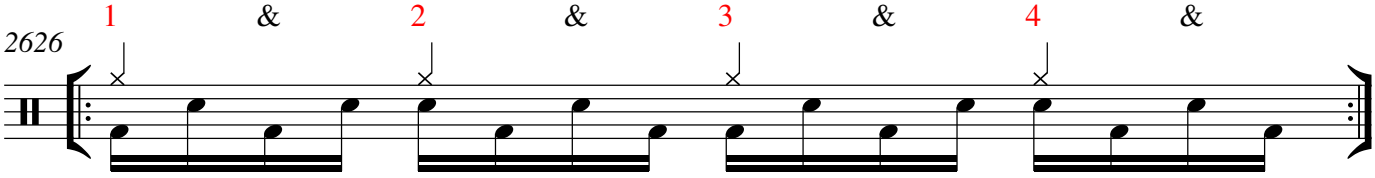

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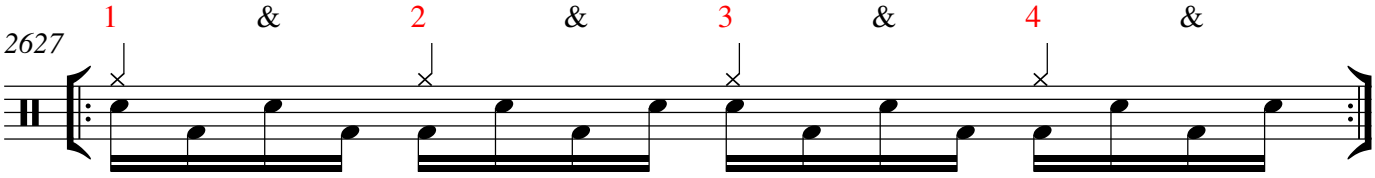

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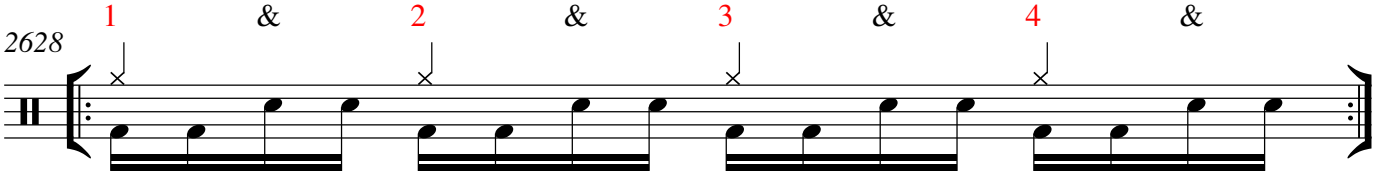

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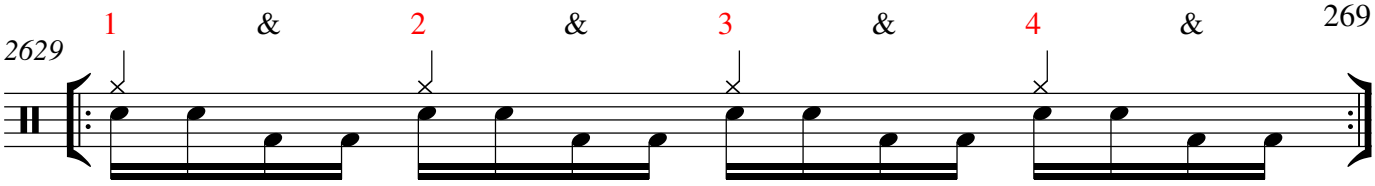

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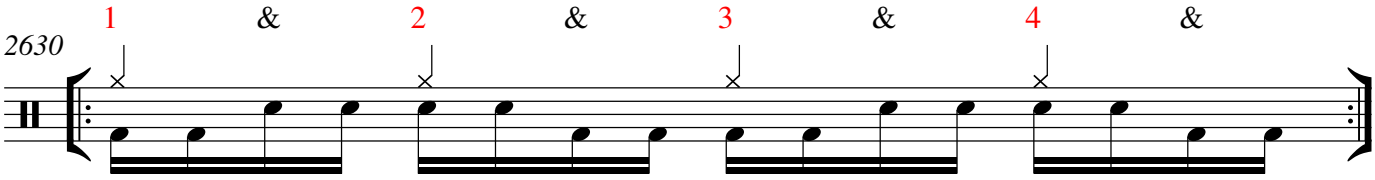

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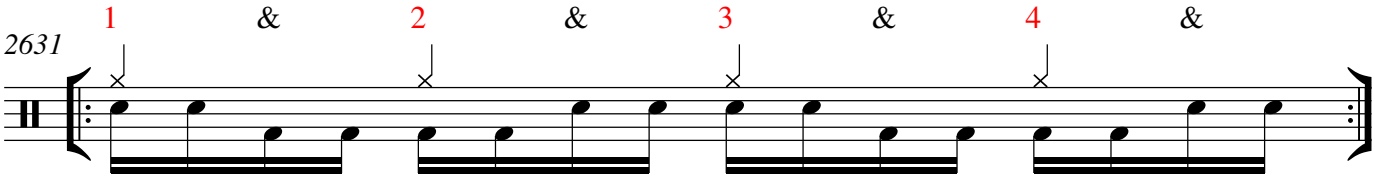

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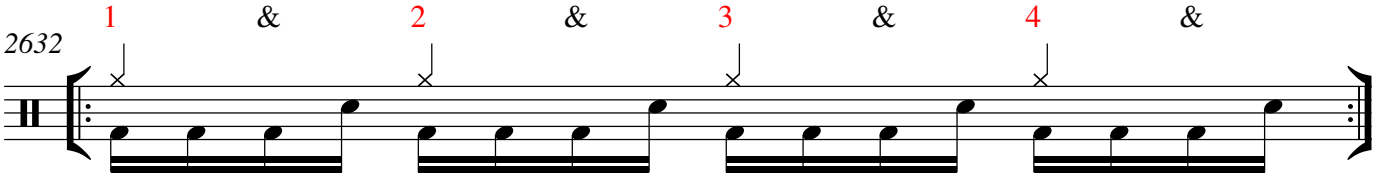

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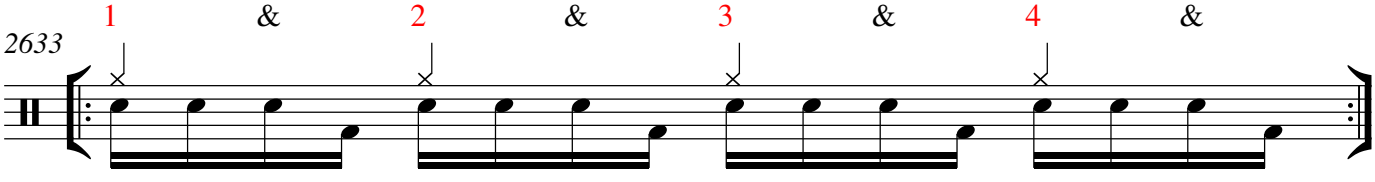

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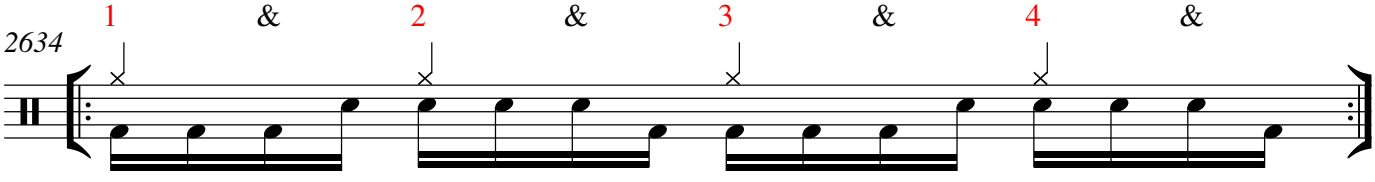

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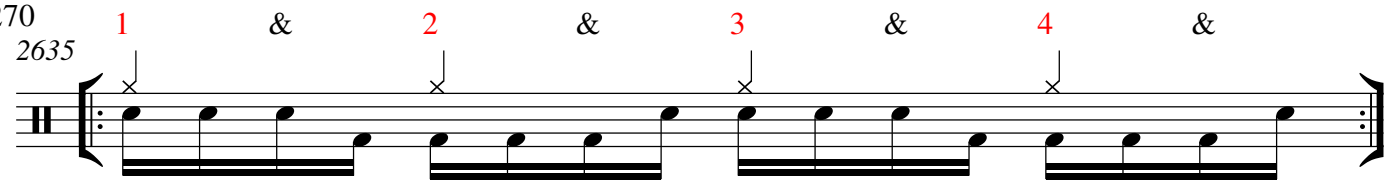

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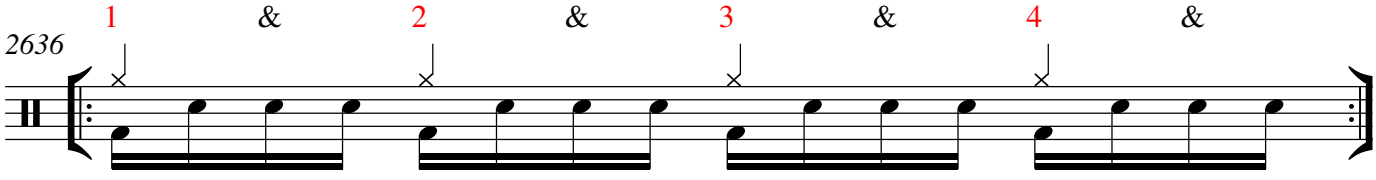

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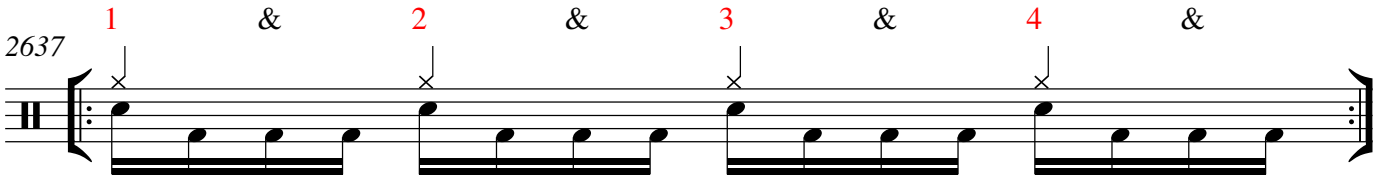

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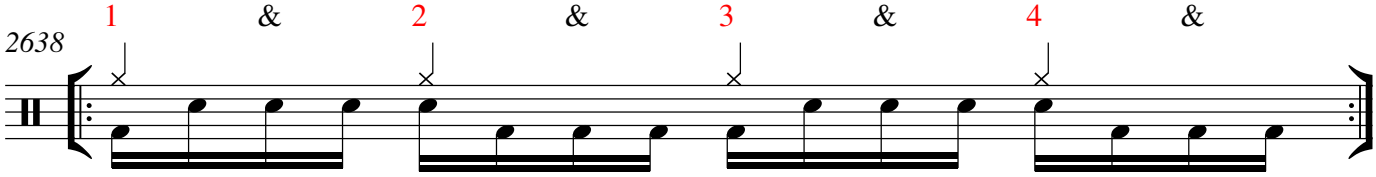

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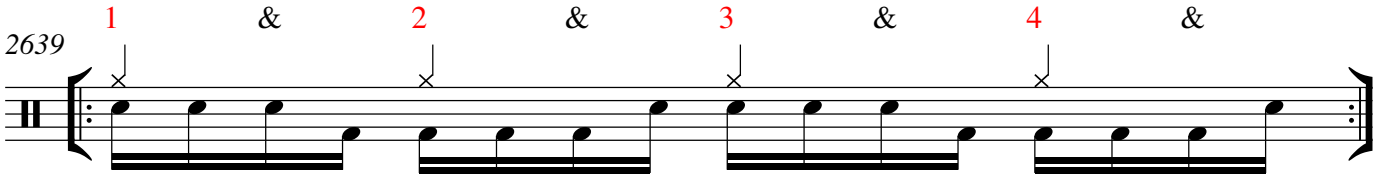

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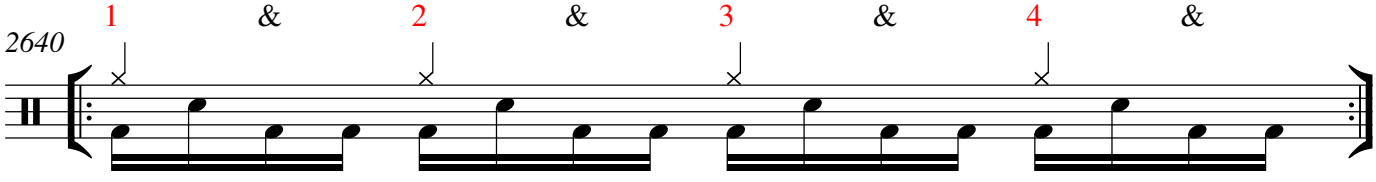

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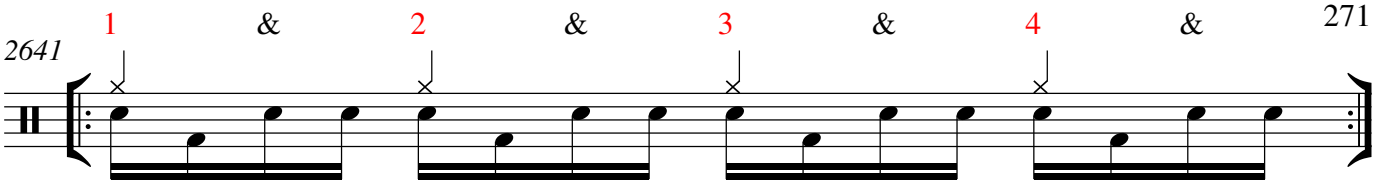

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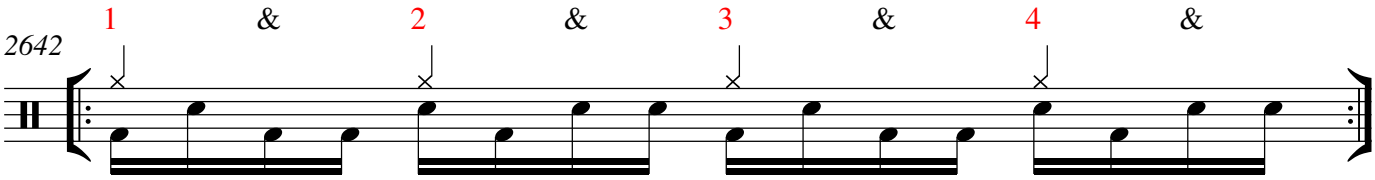

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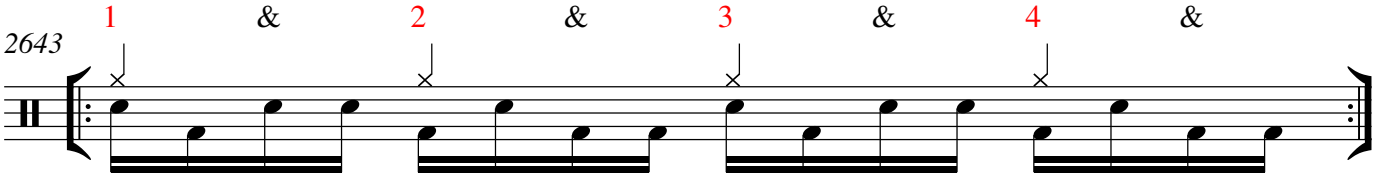

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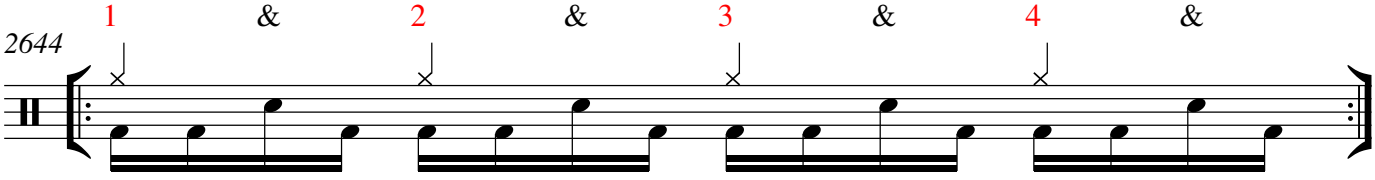

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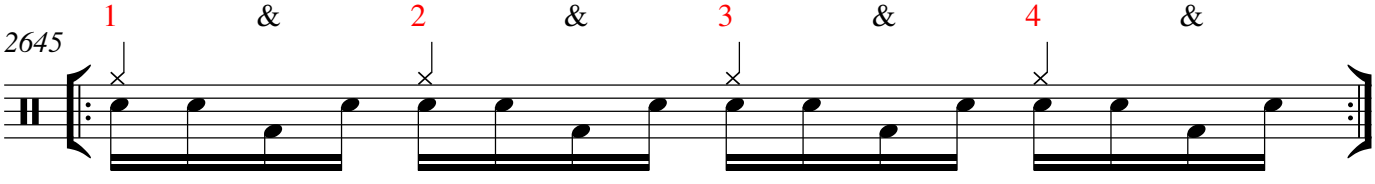

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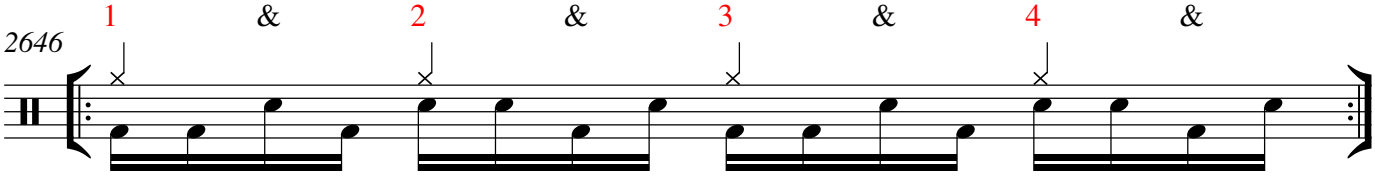

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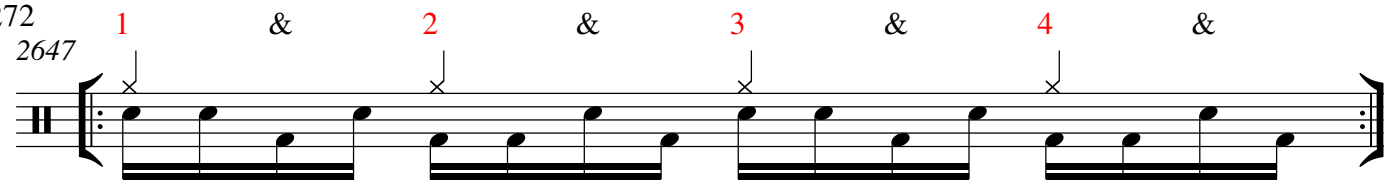

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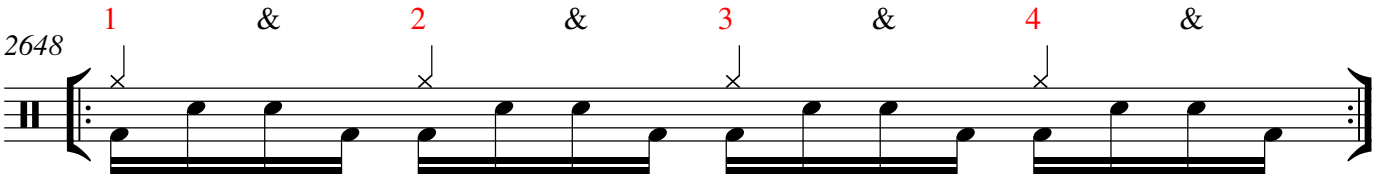

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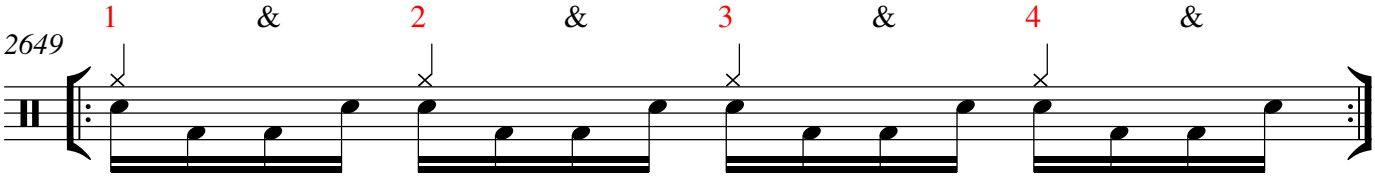

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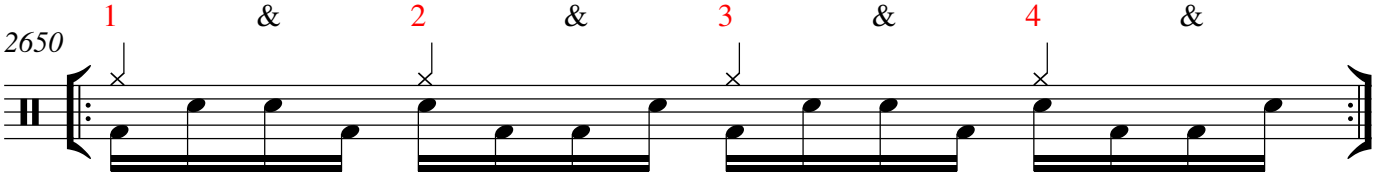

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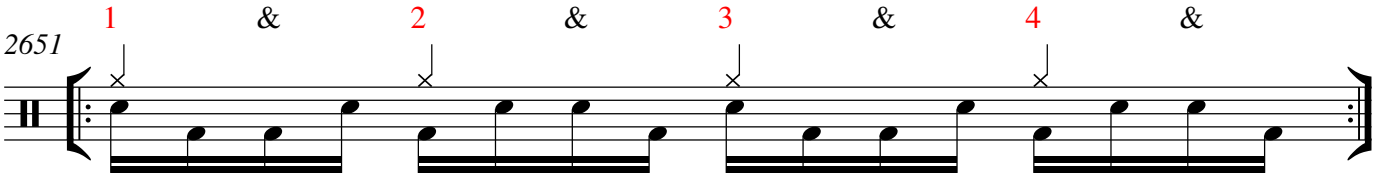
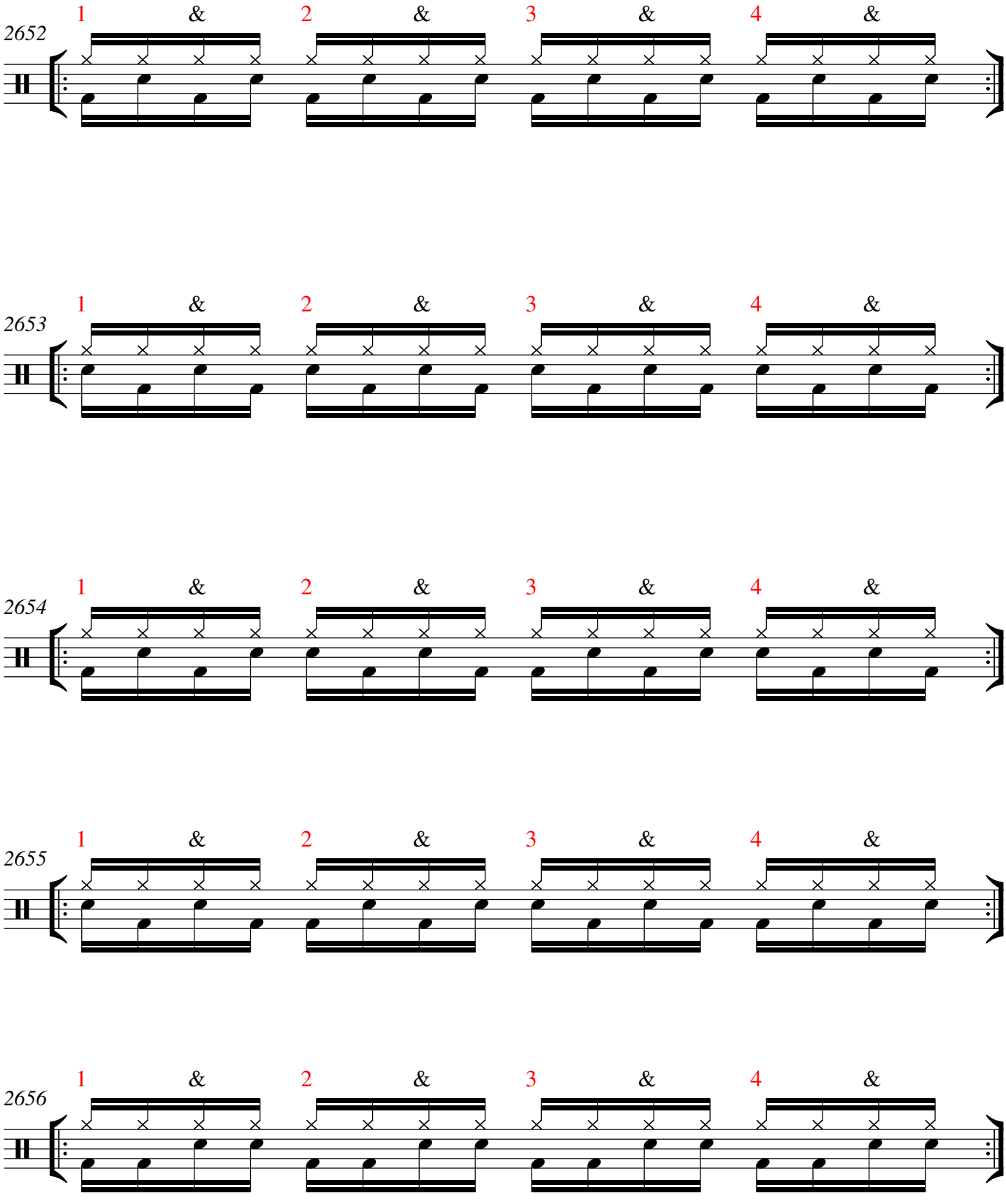


Combinacion de bombo y tambor dentro de un mismo tiempo con el hi-hat en semicorcheas

Semicorchea - semicorchea - semicorchea - semicorchea



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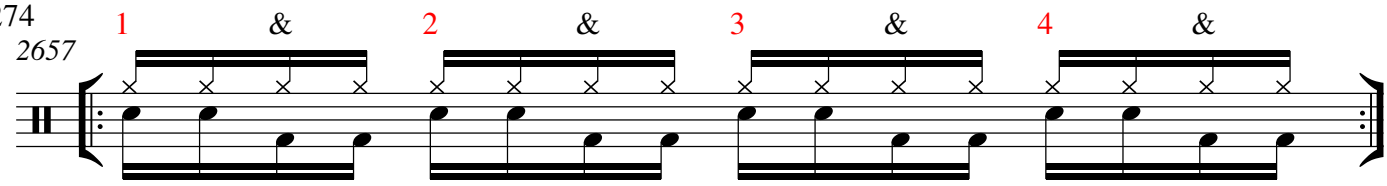

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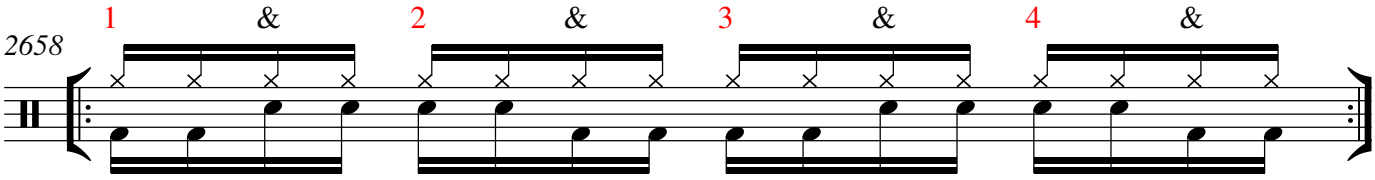

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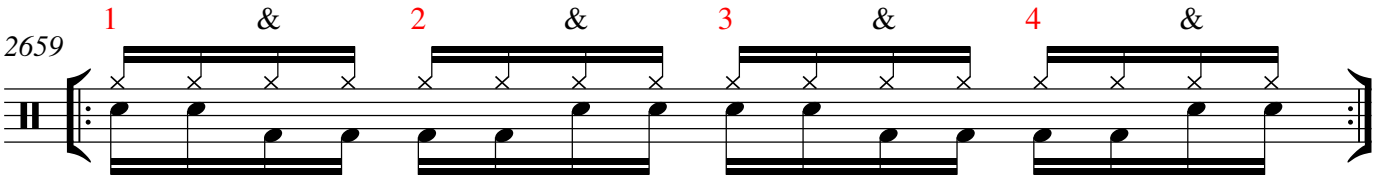

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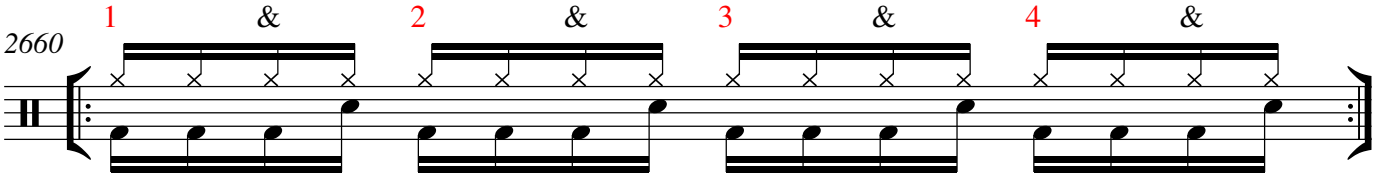

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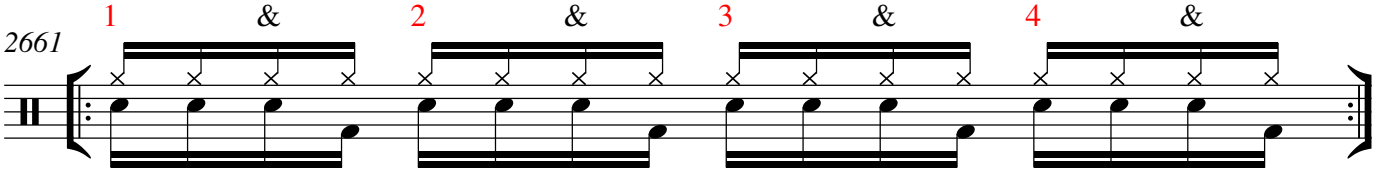

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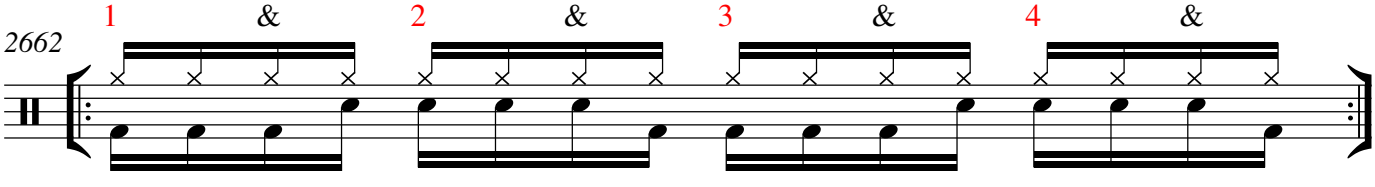

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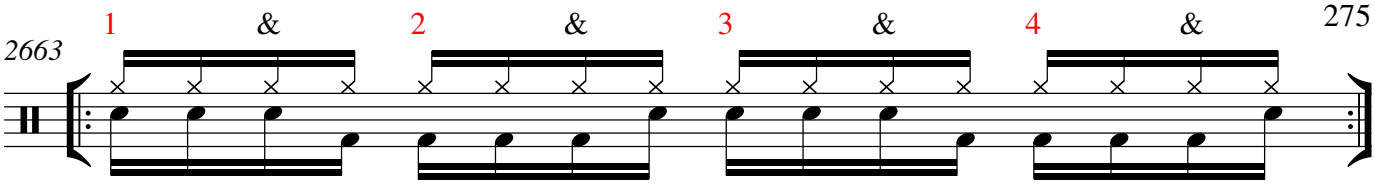

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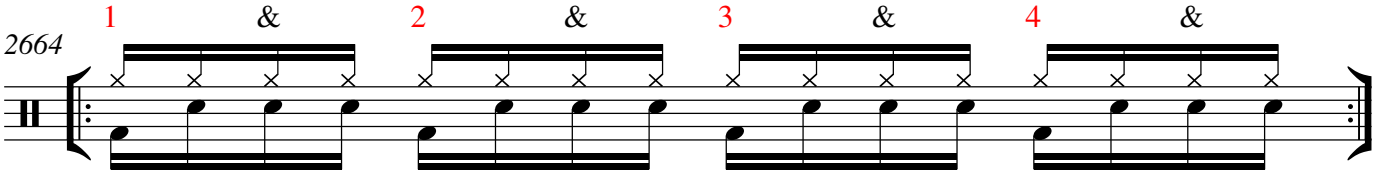

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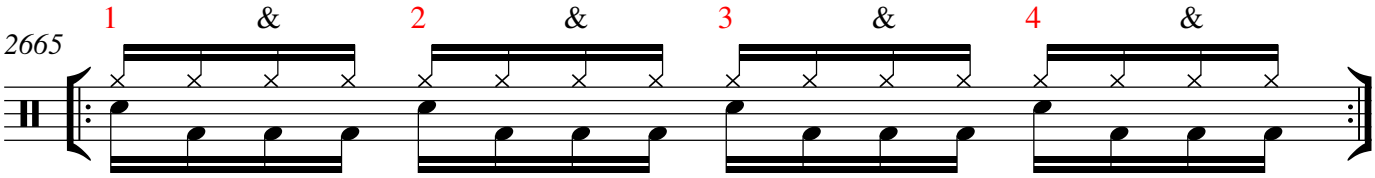

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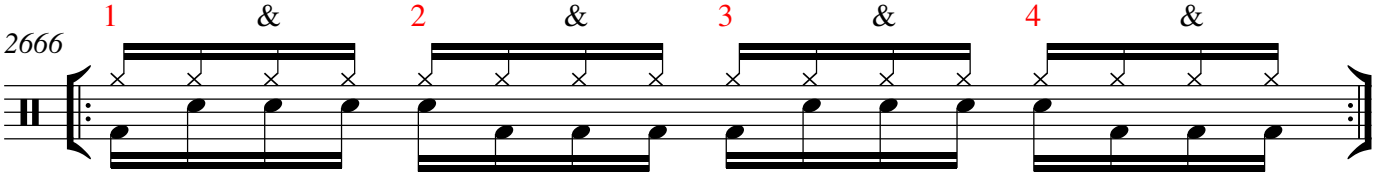

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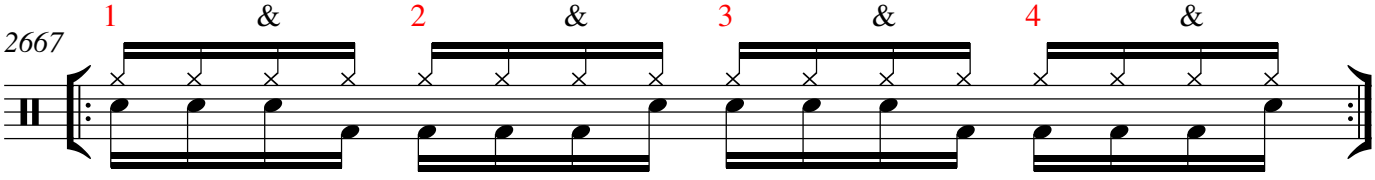

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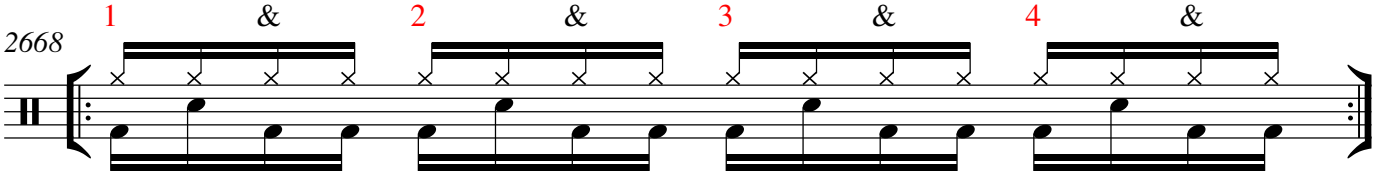

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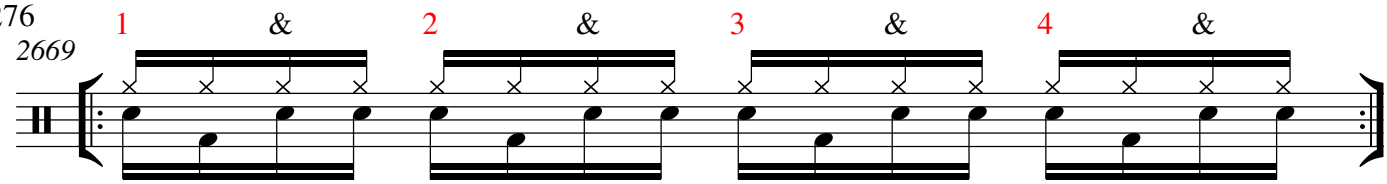

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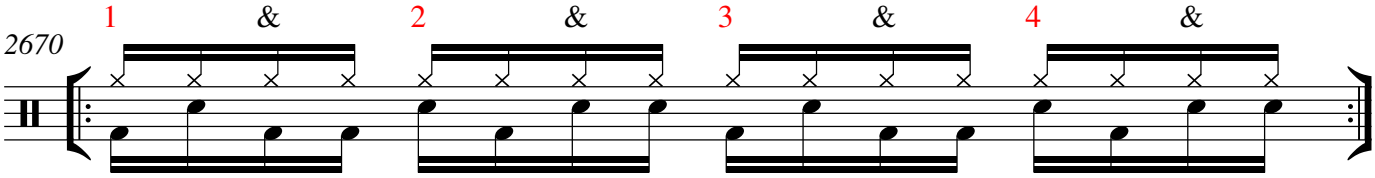

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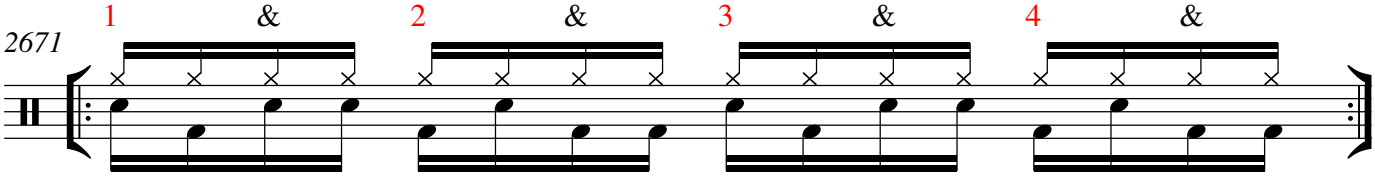

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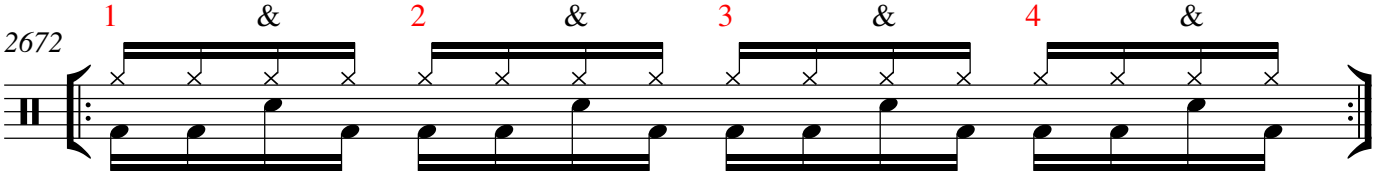

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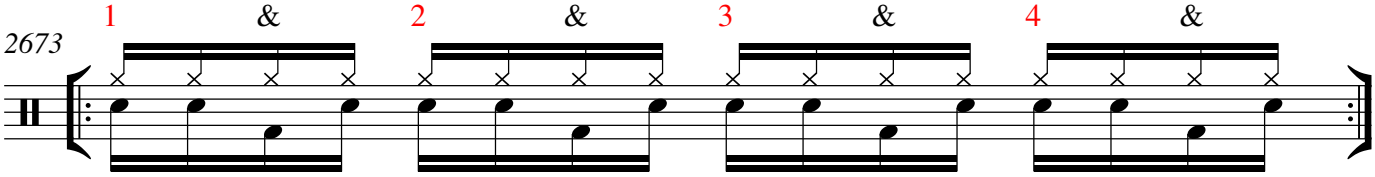

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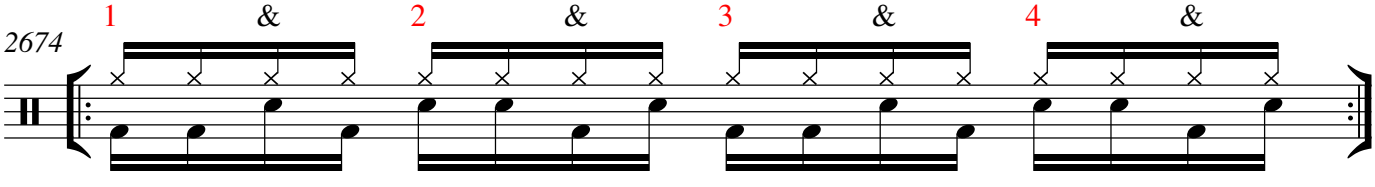

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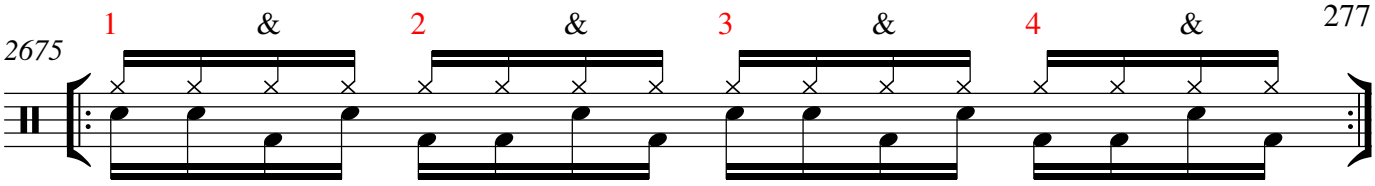

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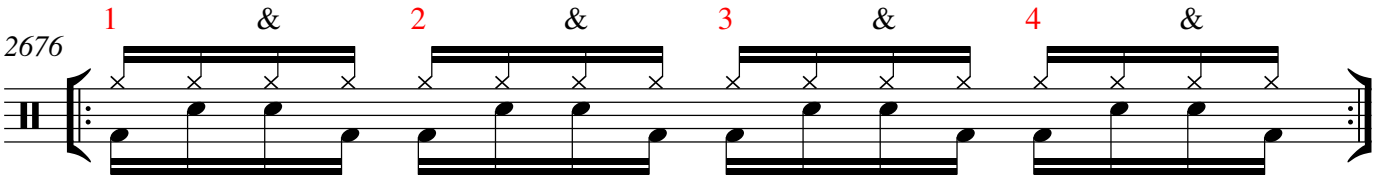

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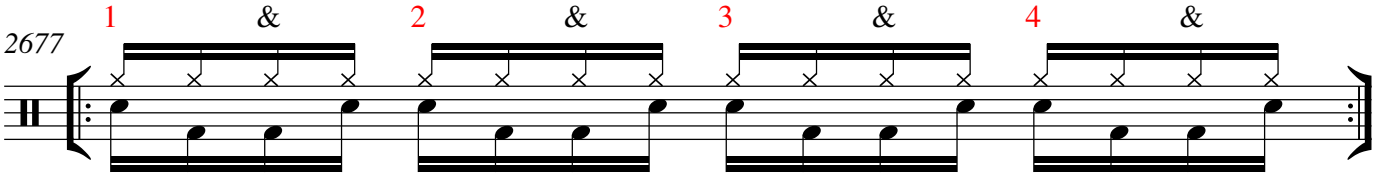

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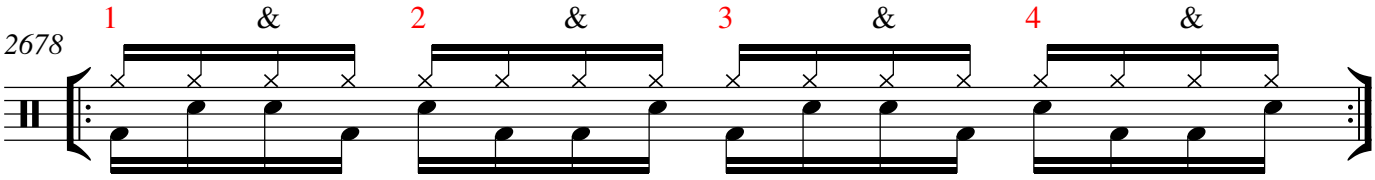

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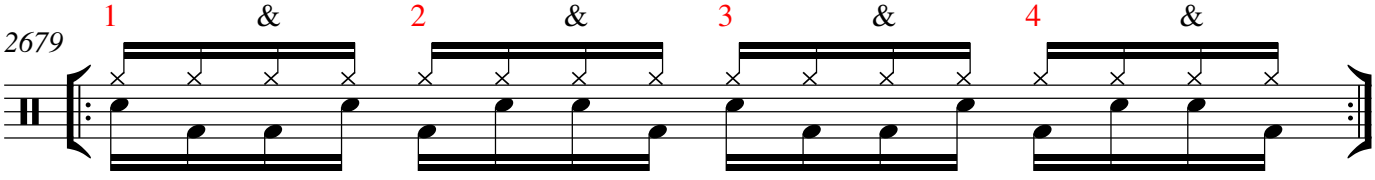
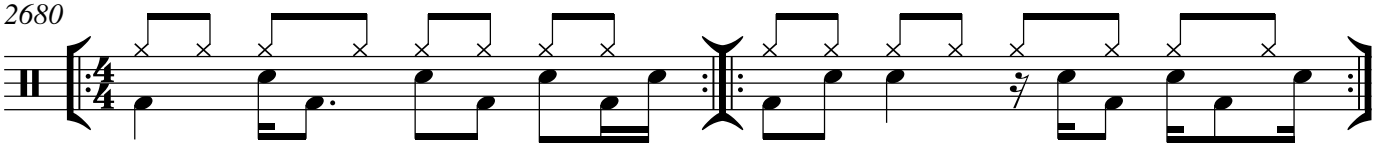


Ostinato de hi-hat en corcheas en 4/4 (parte VIII)

Manuel E. Bartholdy

Bombo y tambor en el mismo tiempo

2680



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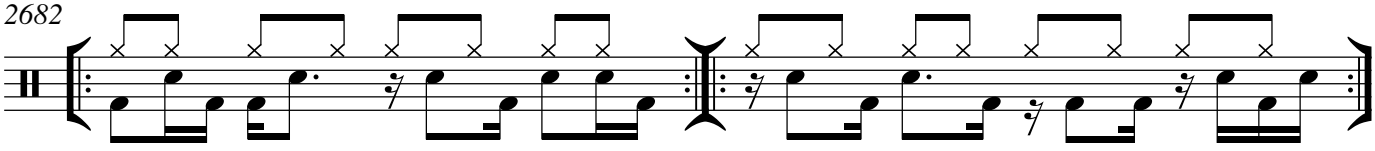

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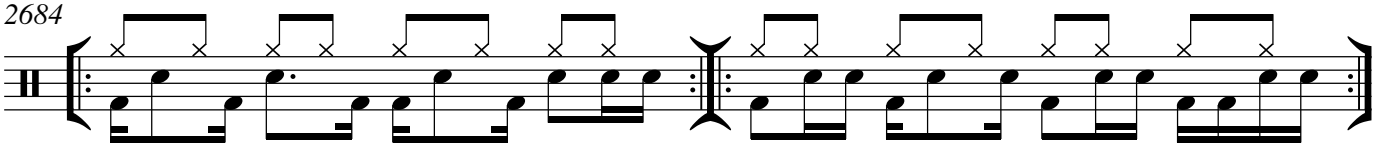

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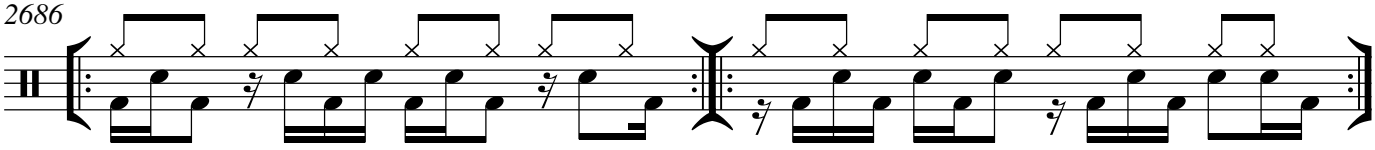

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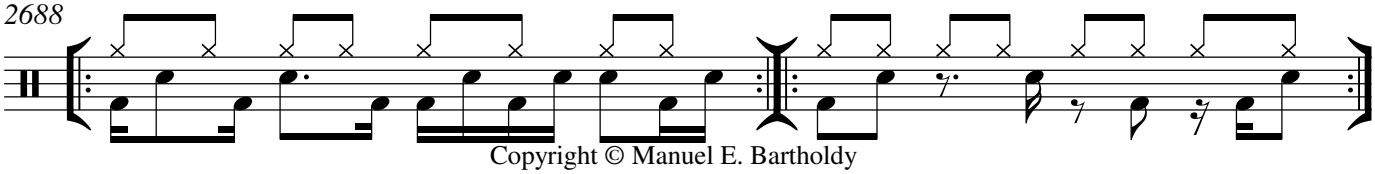

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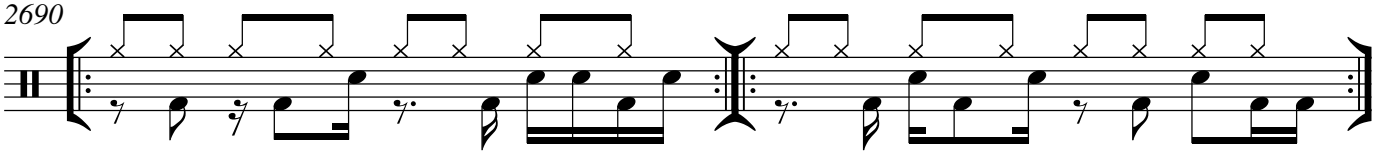

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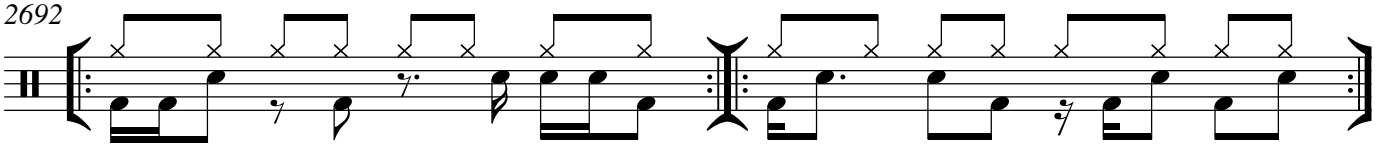

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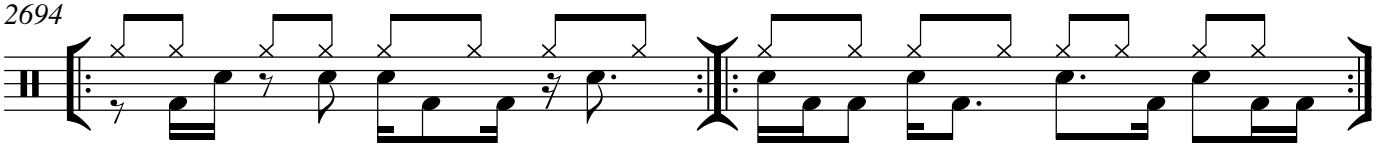

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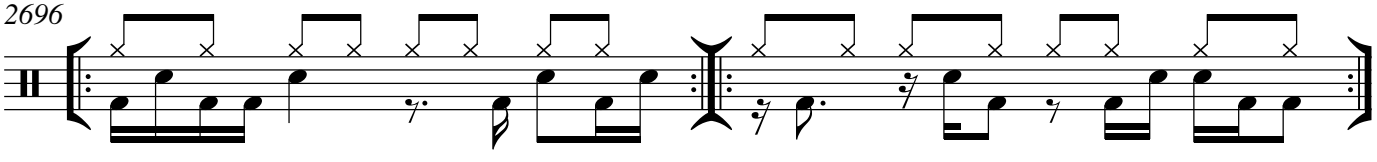

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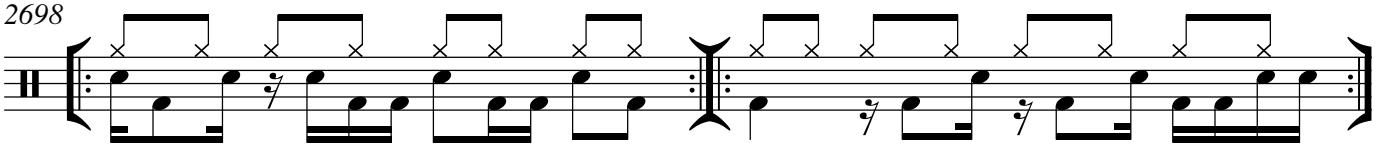

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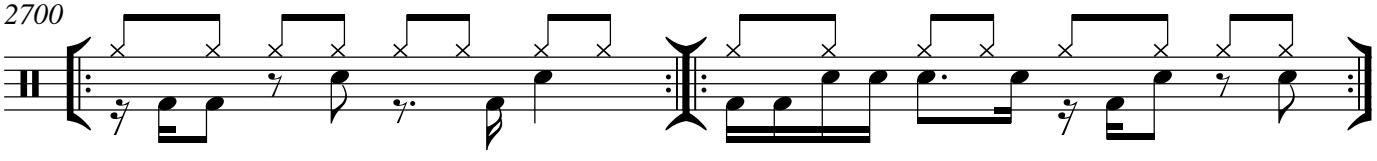

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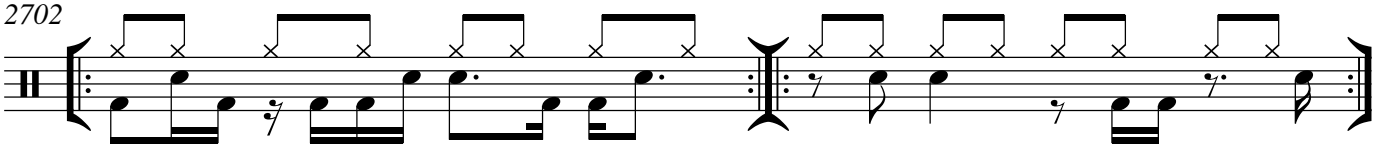

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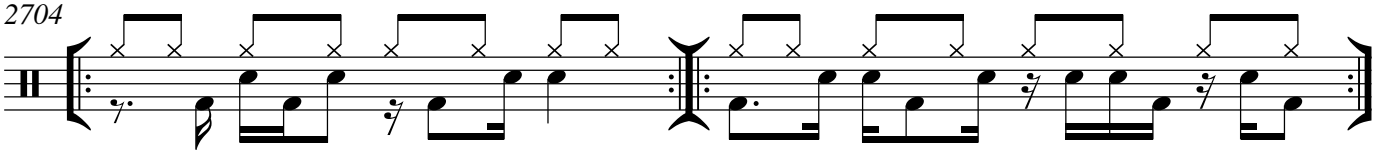

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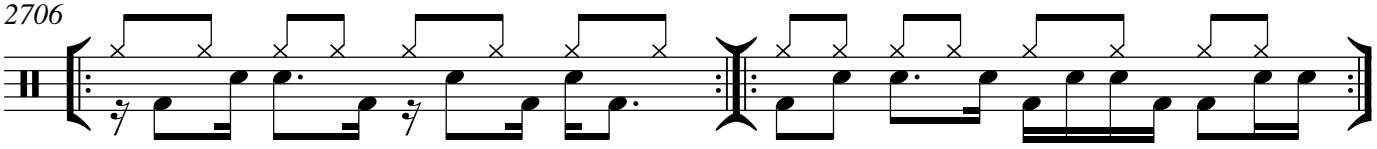

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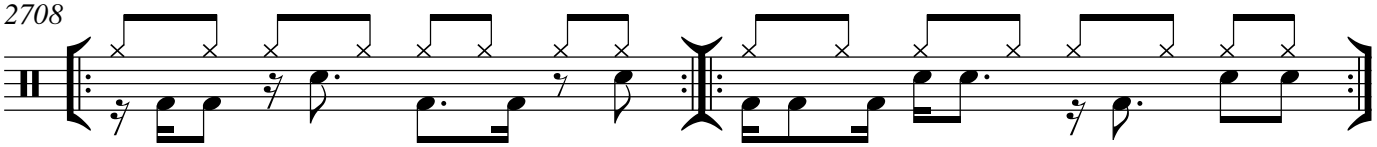

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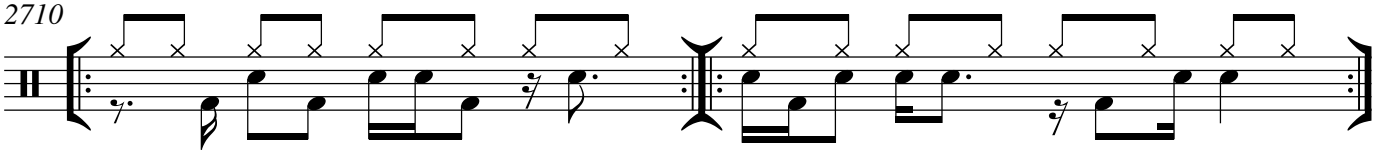

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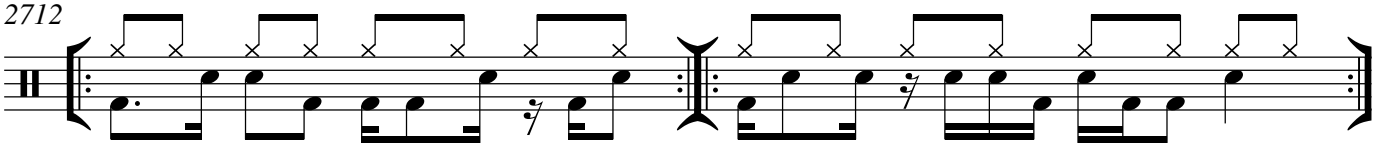

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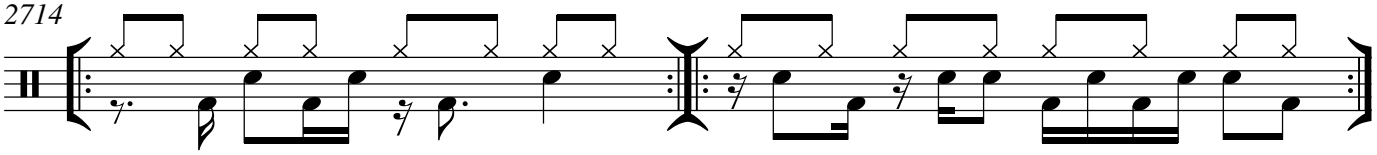

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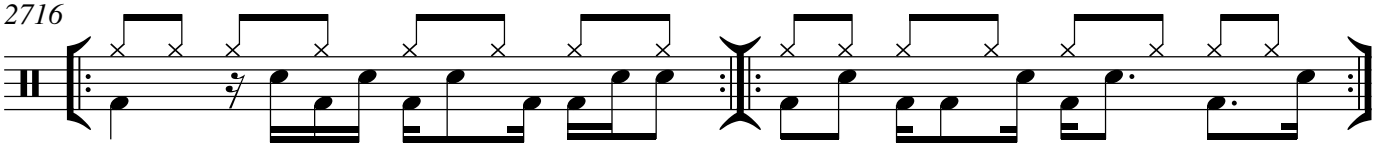

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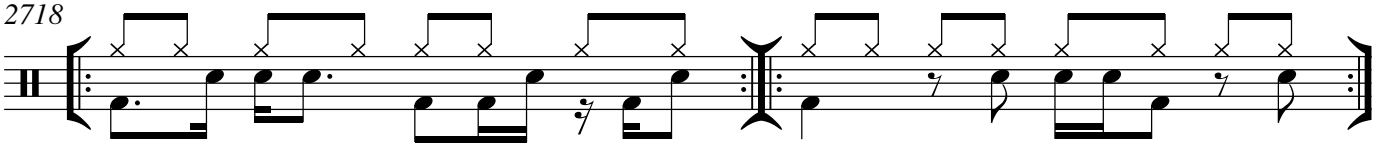

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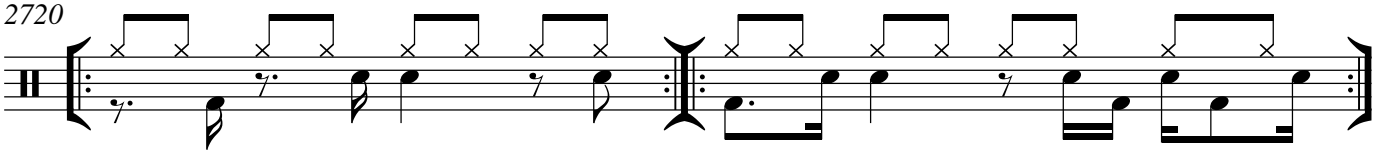

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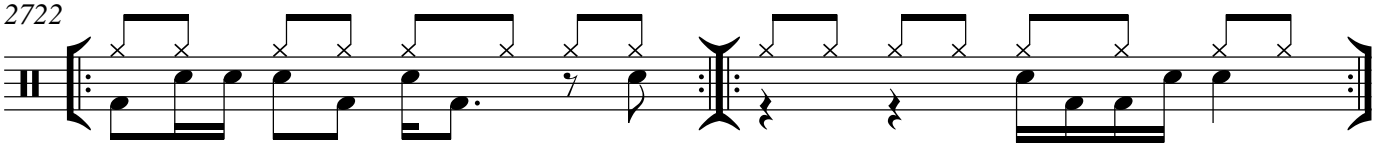

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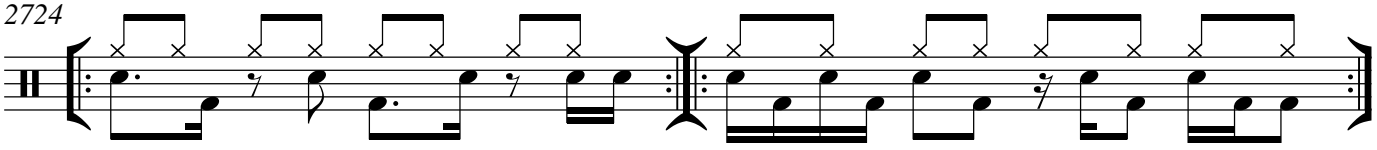

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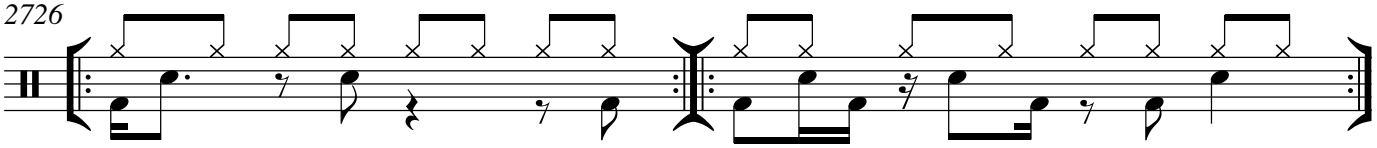

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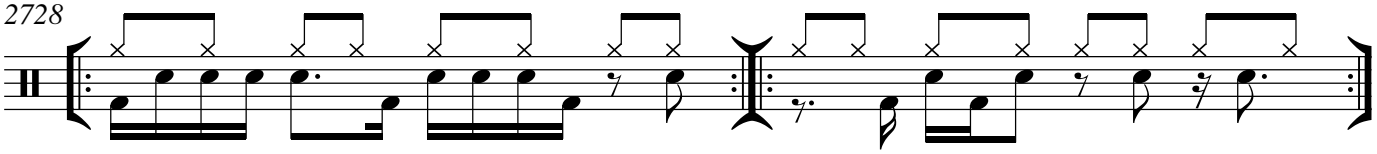

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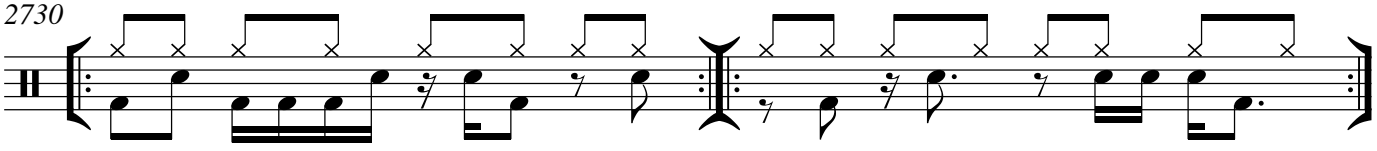

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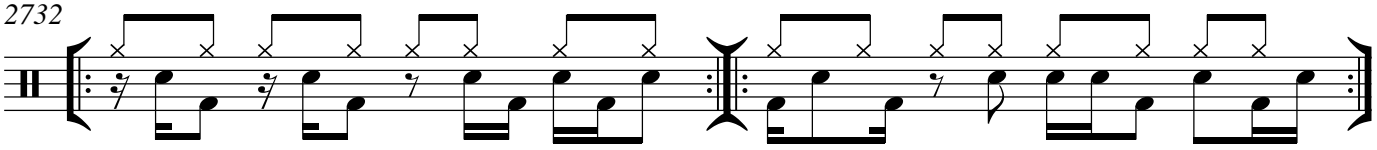

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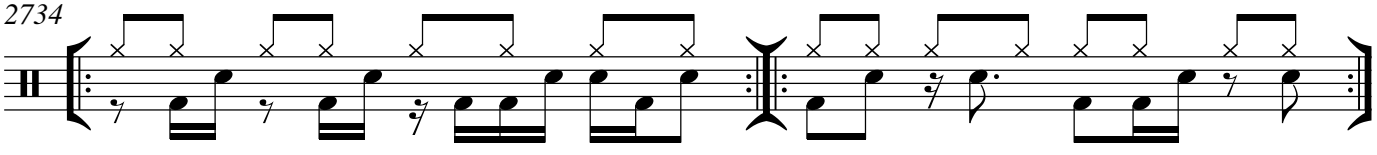

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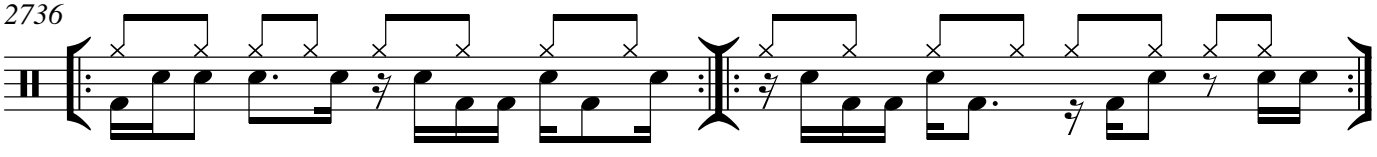

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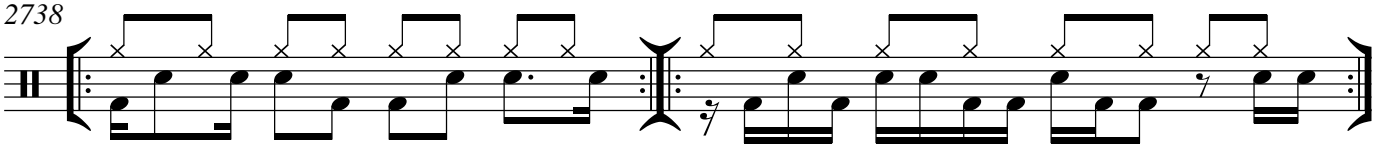

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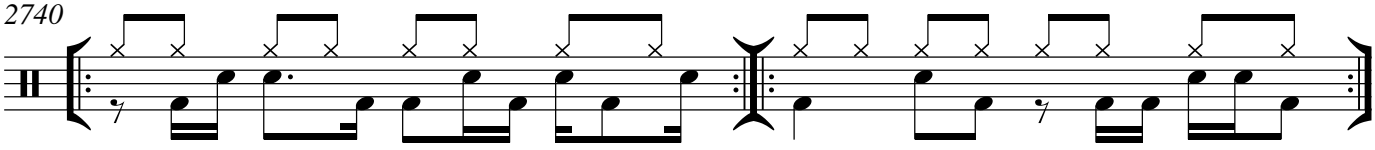

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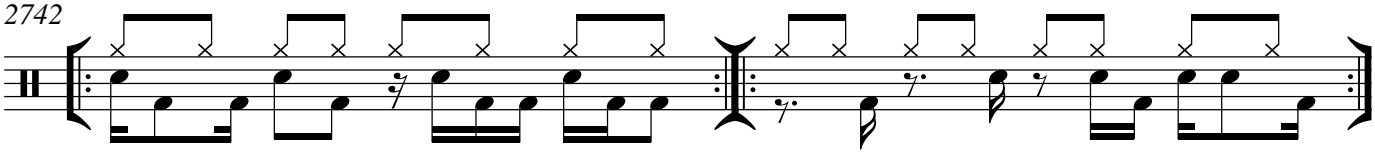

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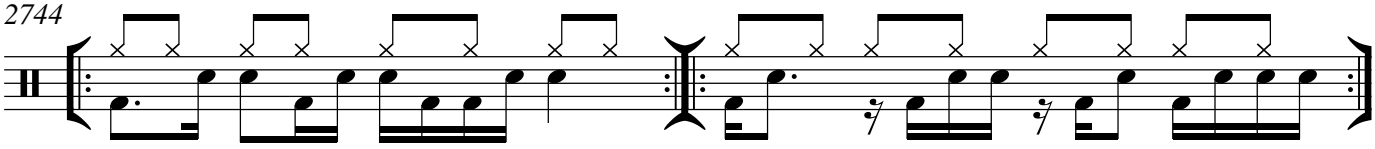

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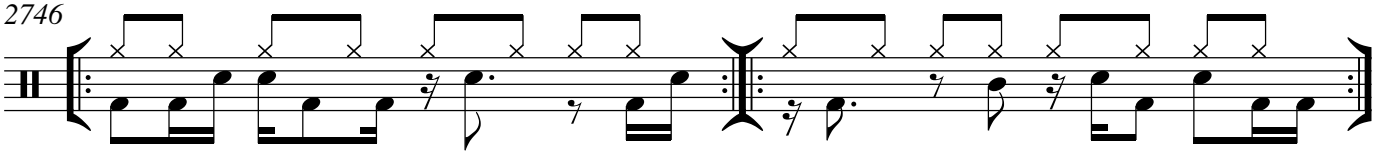

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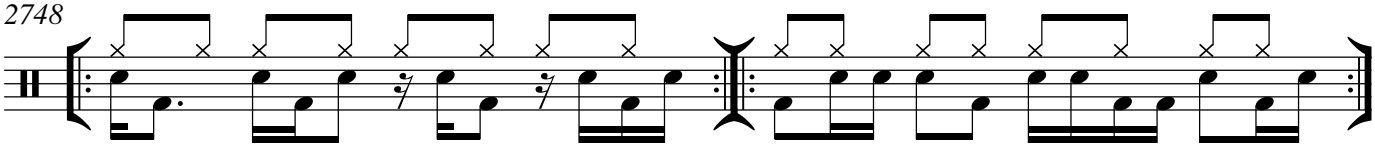
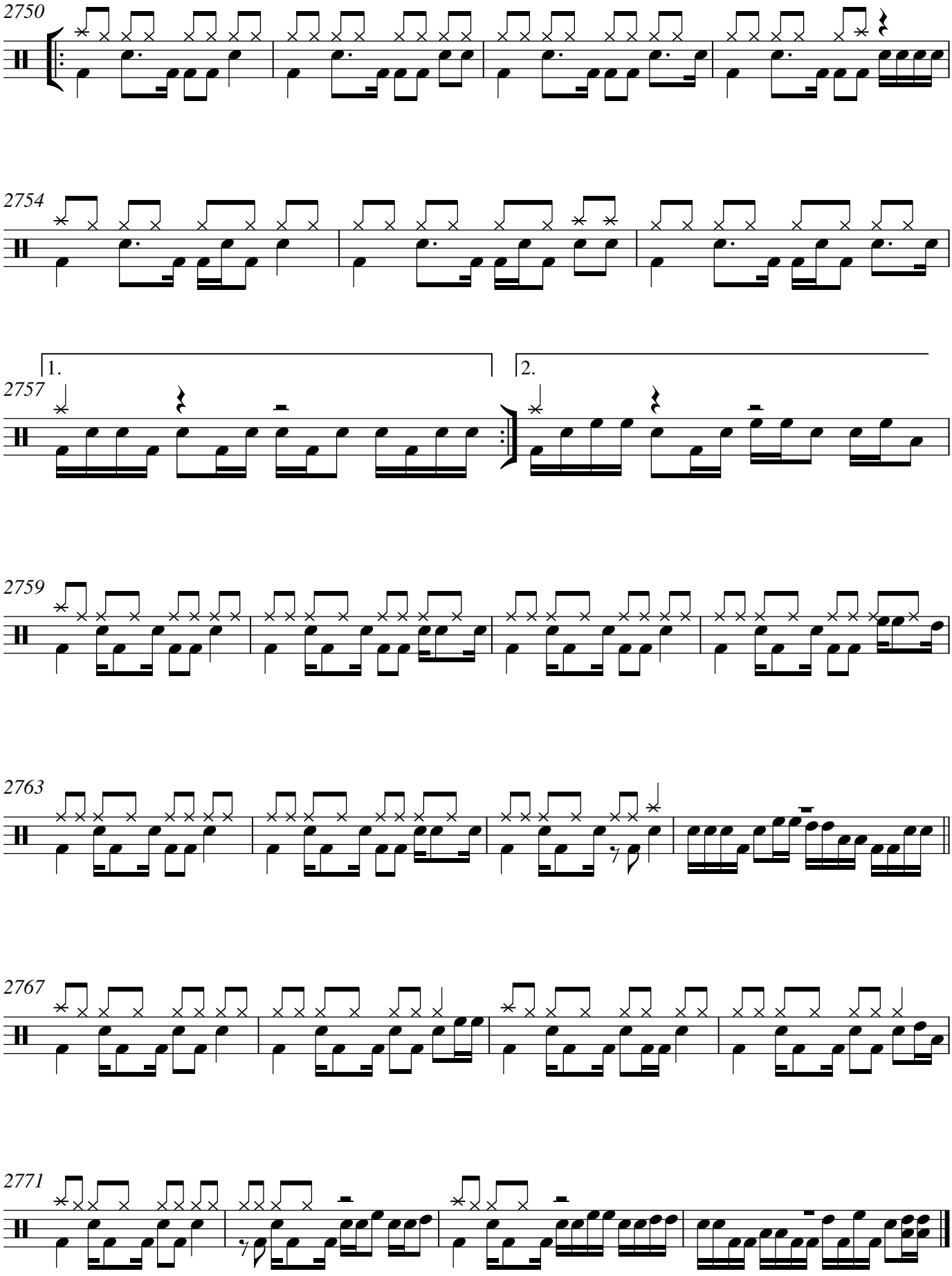


Estudio N°10

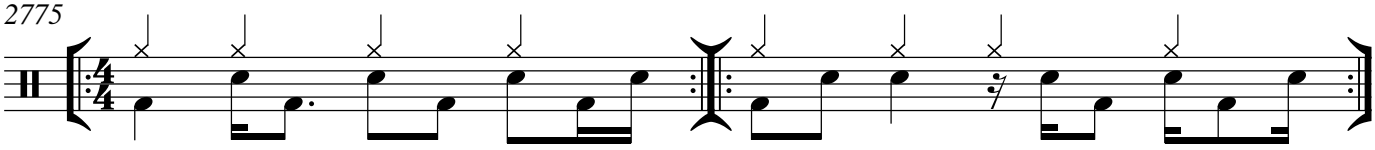


Ostinato de hi-hat en negras en 4/4 (parte VIII)

Manuel E. Bartholdy

Bombo y tambor en el mismo tiempo

2775



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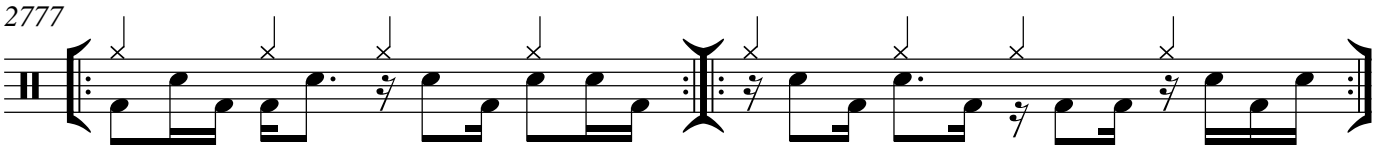

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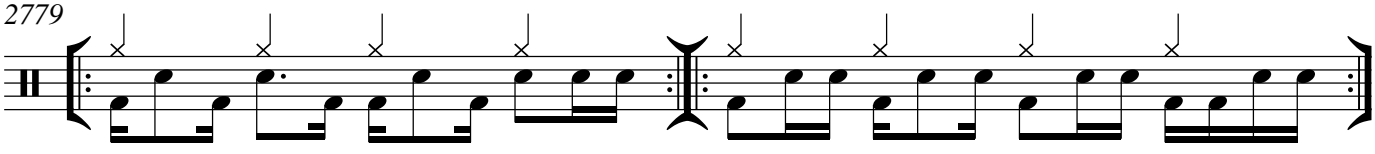

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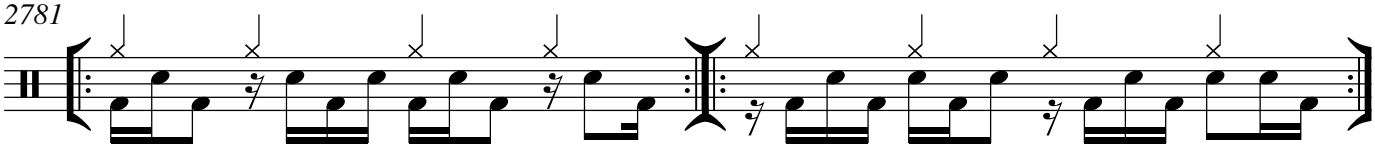

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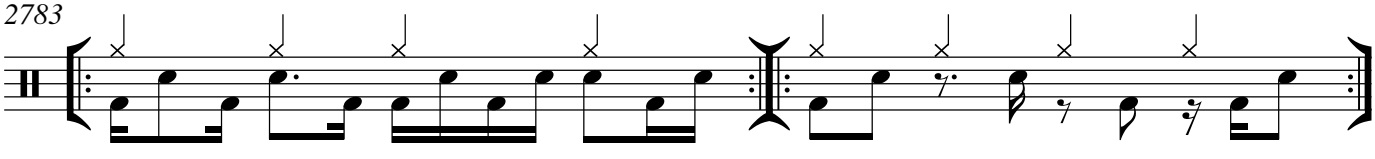

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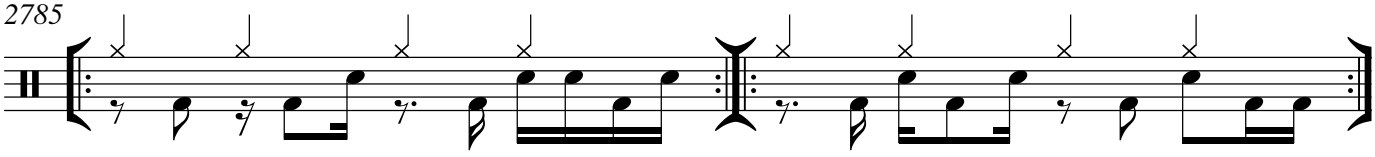

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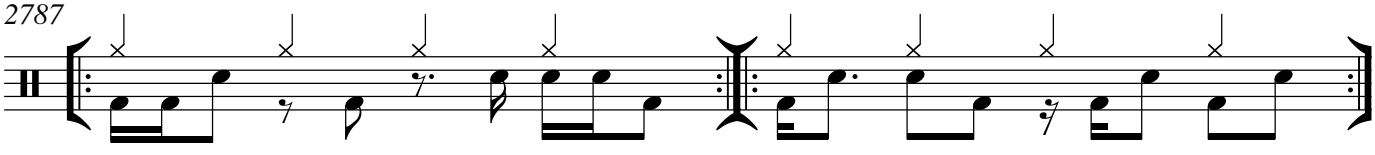

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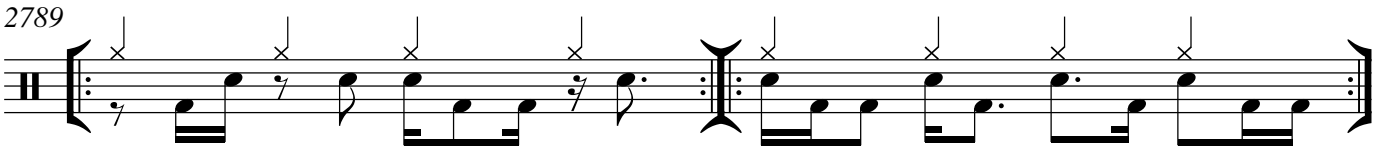

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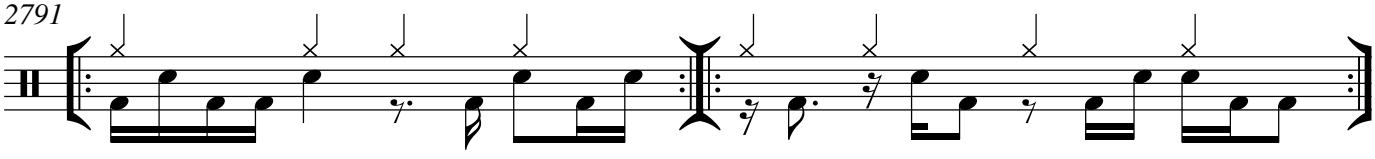

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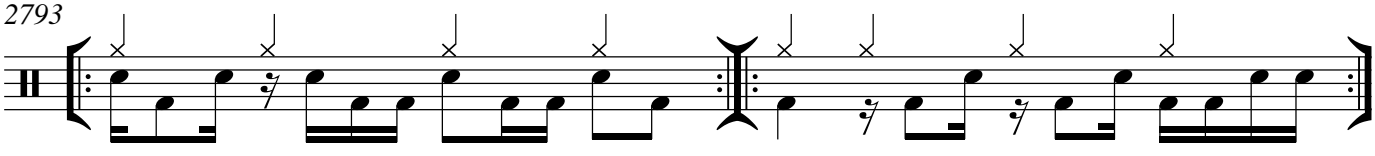

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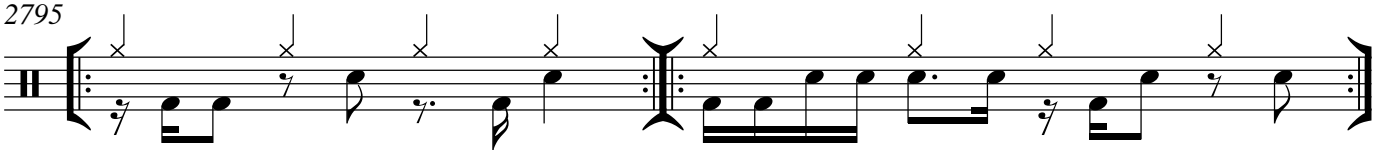

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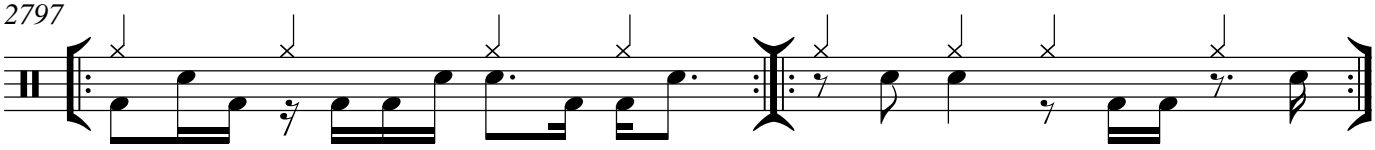

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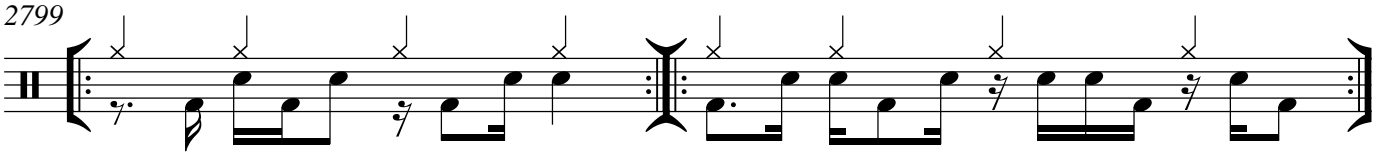

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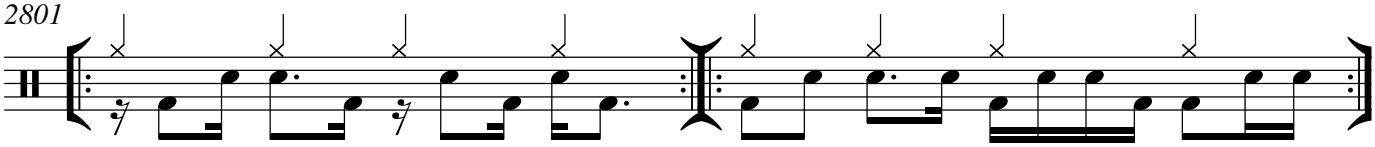

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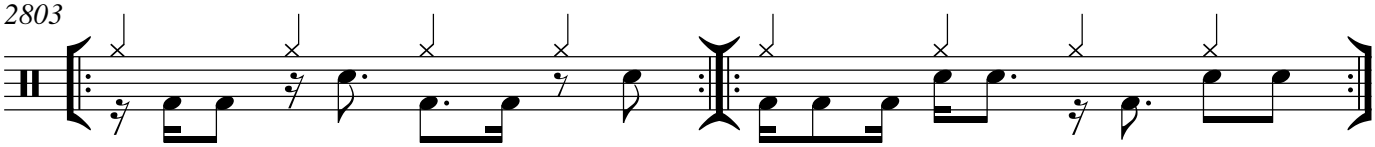

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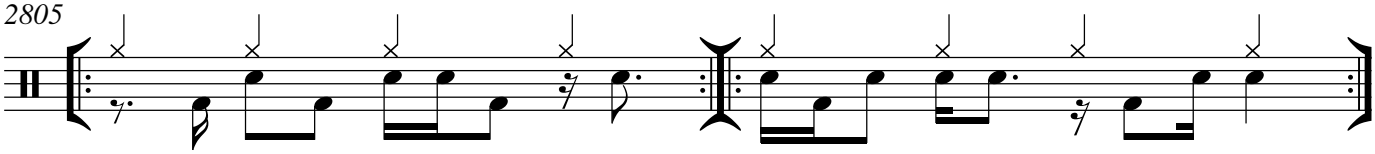

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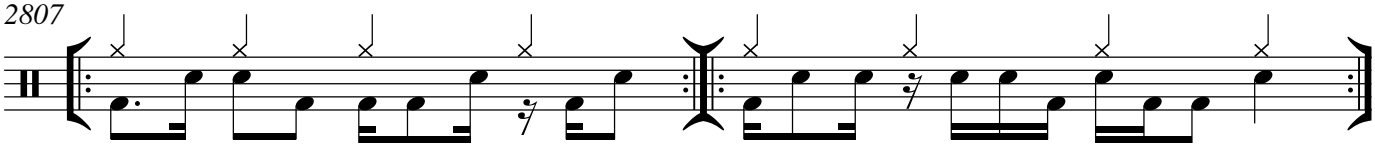

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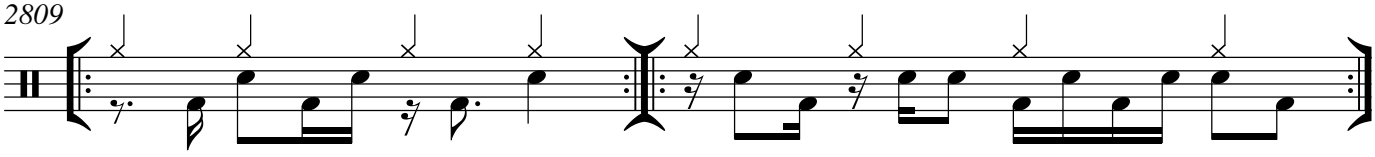

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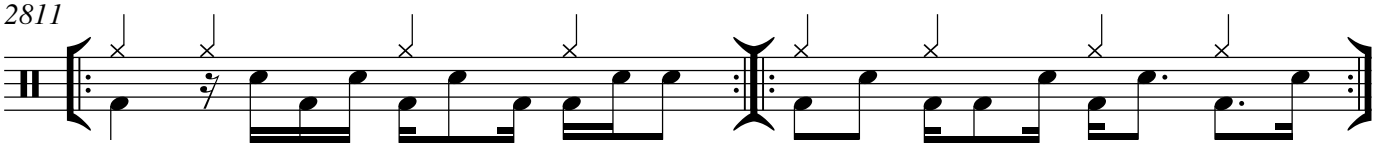

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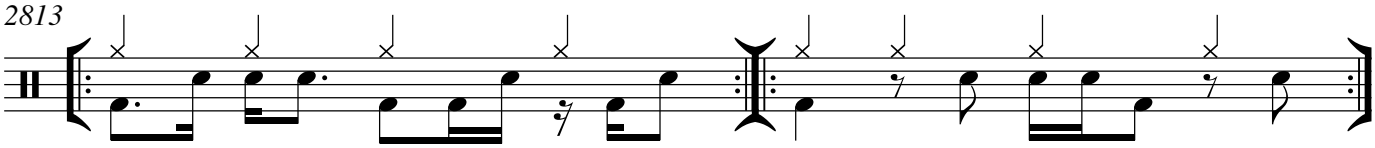

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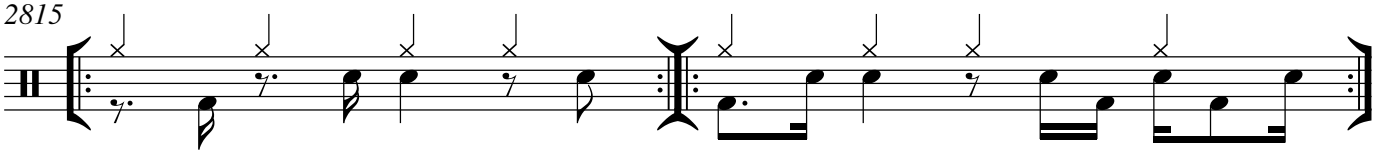

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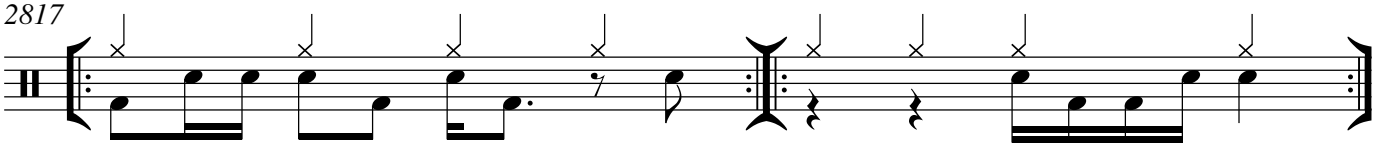

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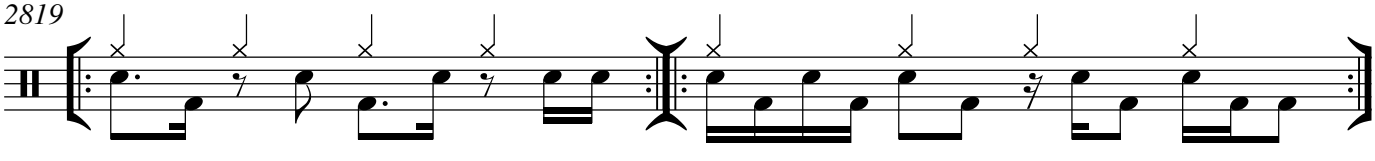

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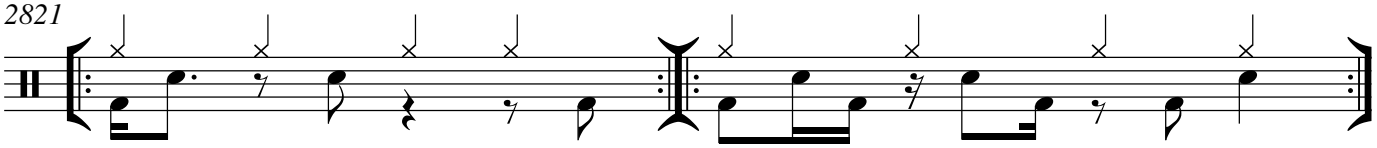

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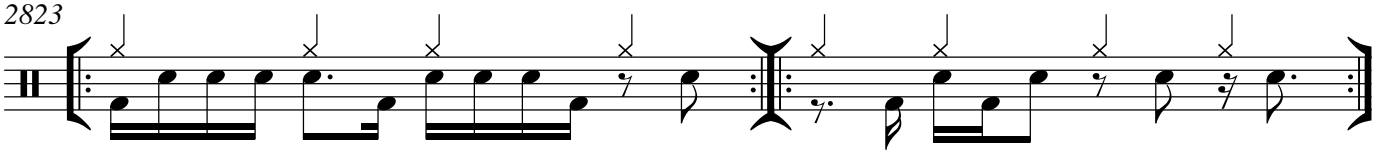

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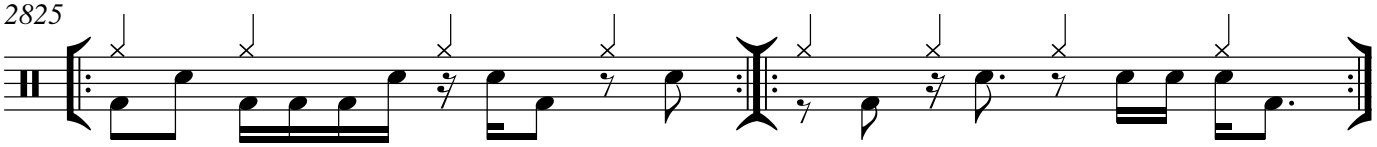

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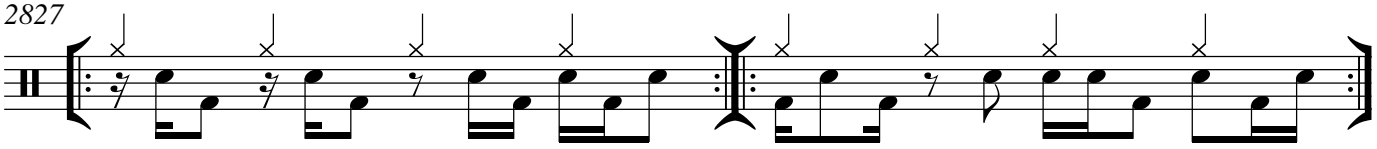

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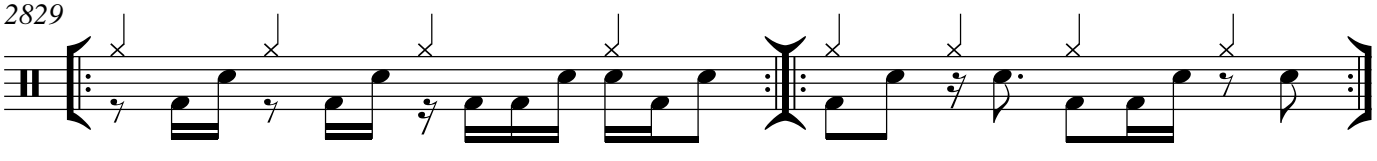

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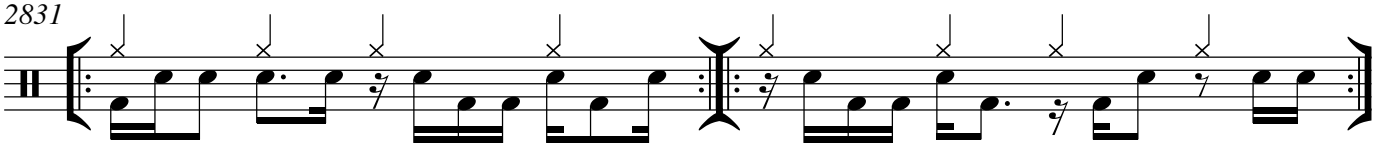

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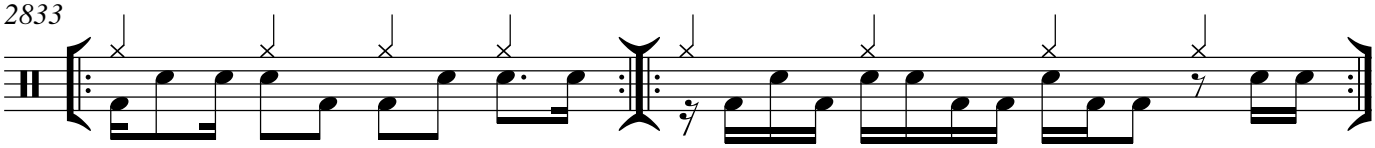

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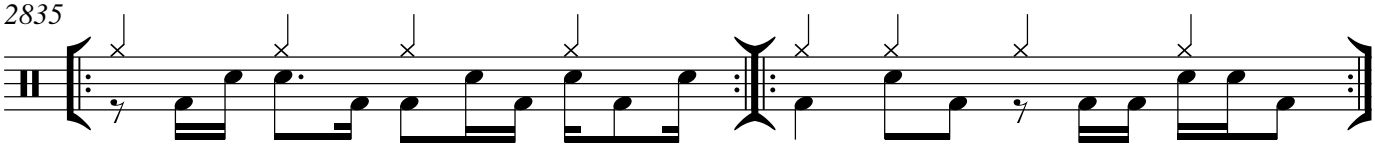

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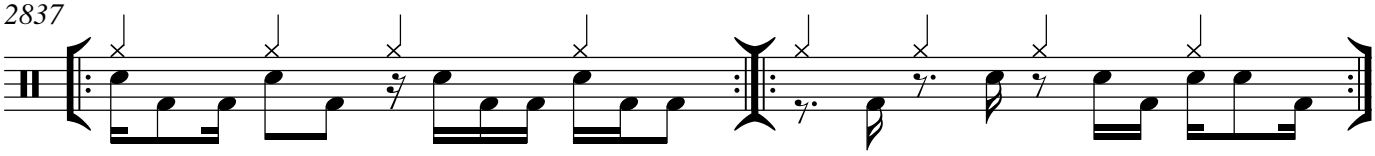

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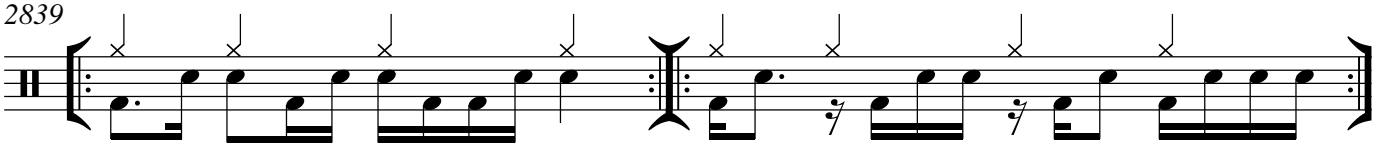

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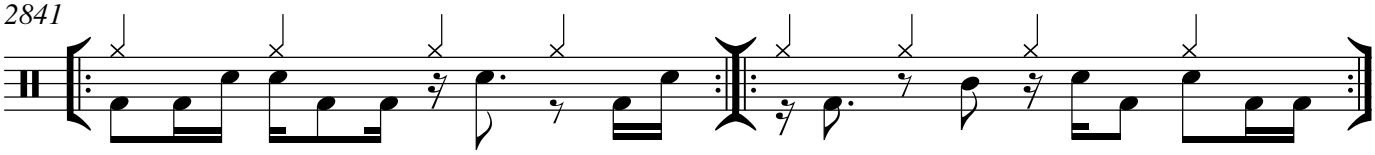

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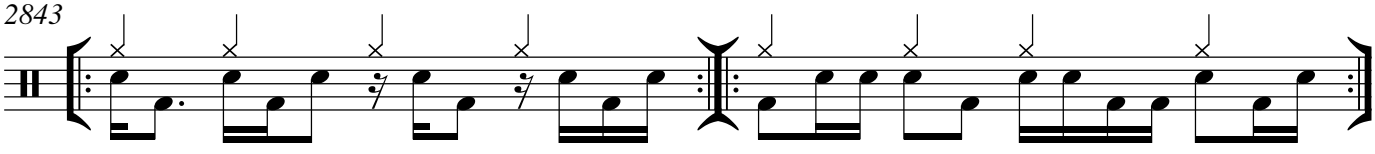

Estudio N°11

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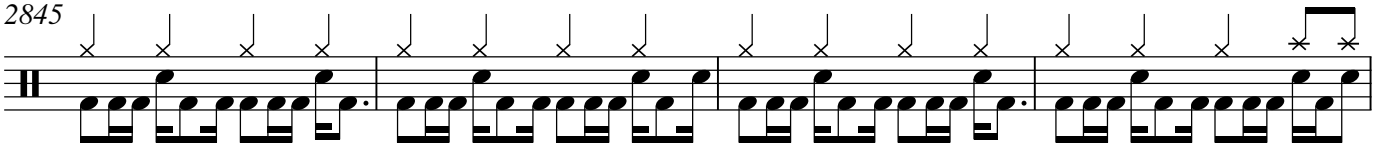

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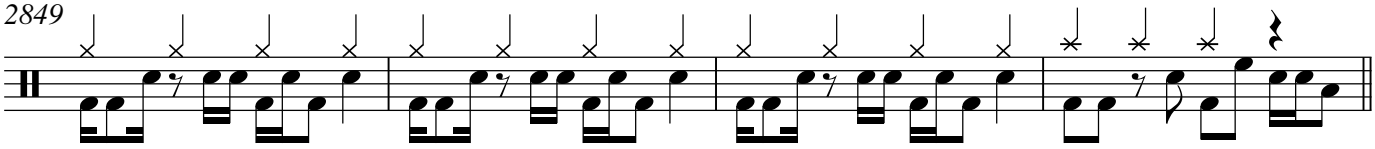

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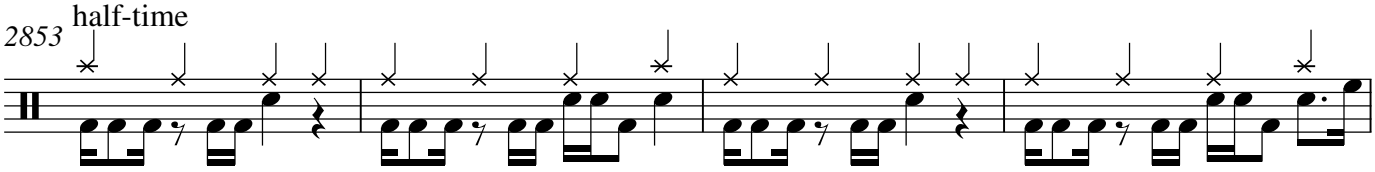

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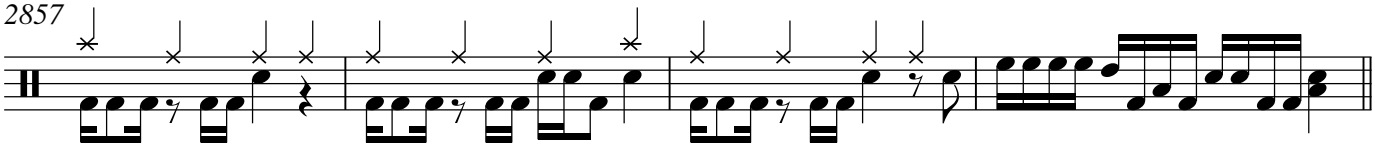

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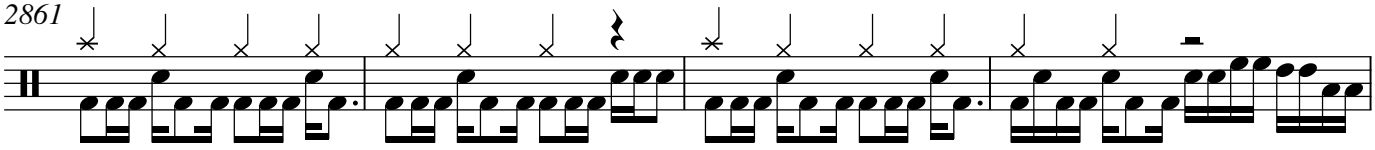

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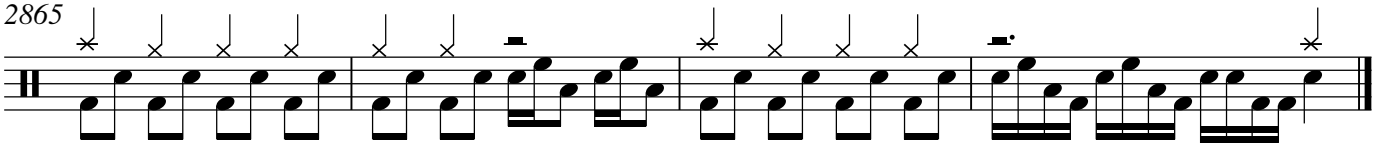

Ostinato de hi-hat en semicorcheas en 4/4 (parte VIII)

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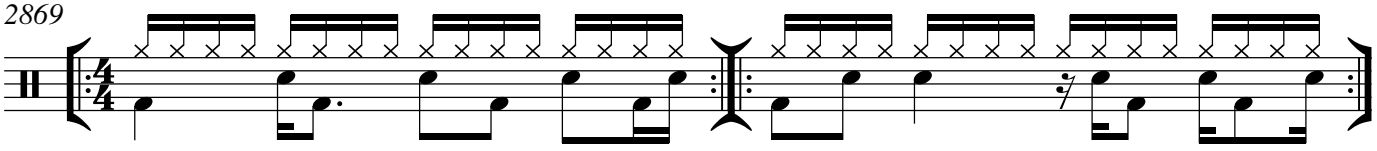
Bombo y tambor en el mismo tiempo

2869



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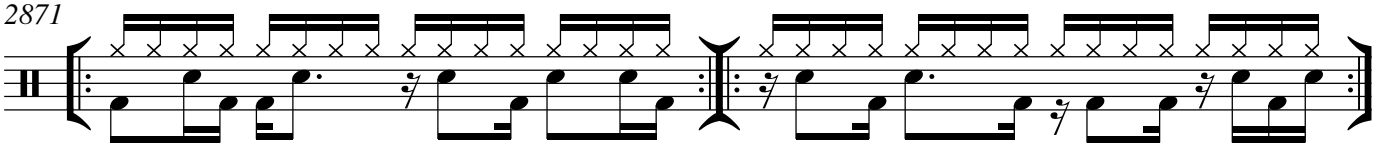

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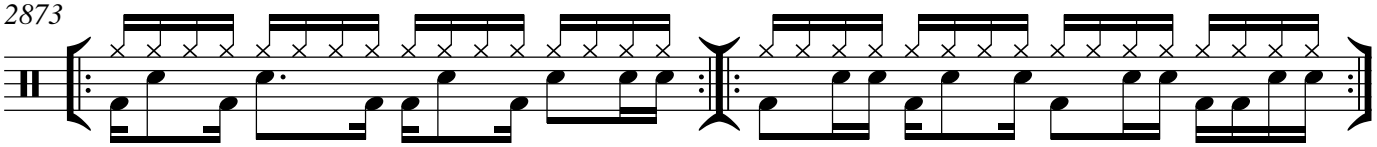

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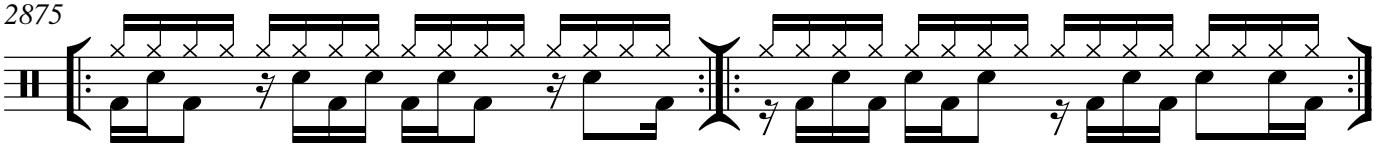

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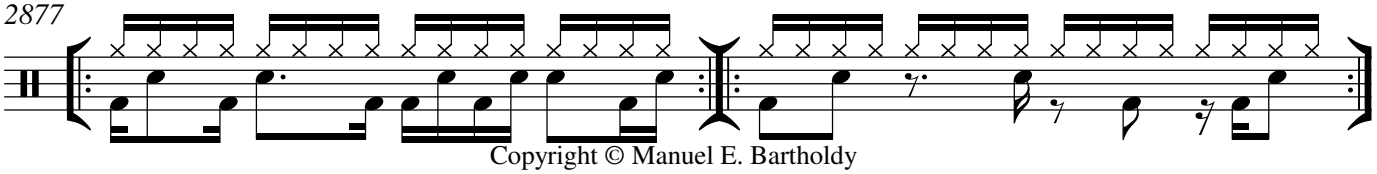

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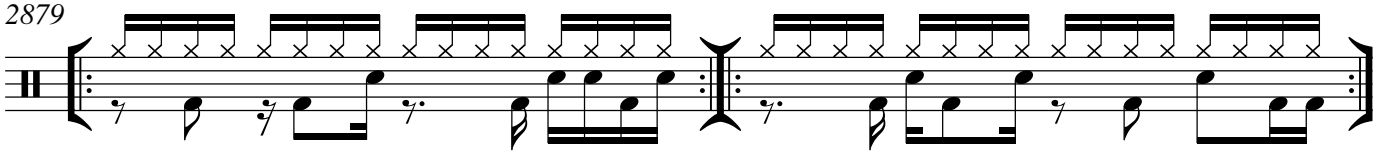

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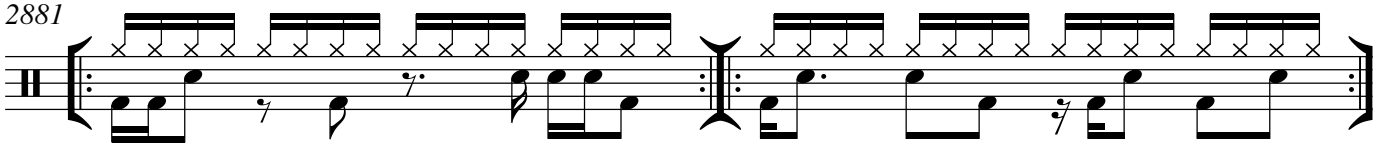

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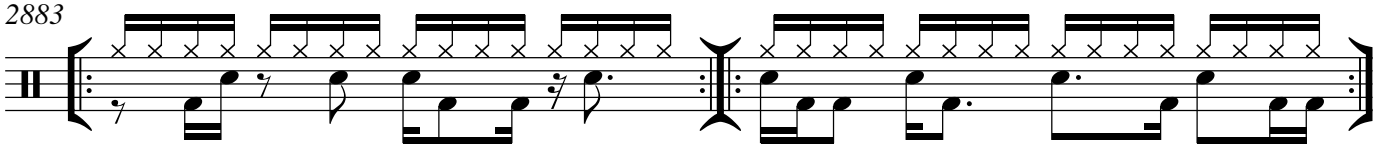

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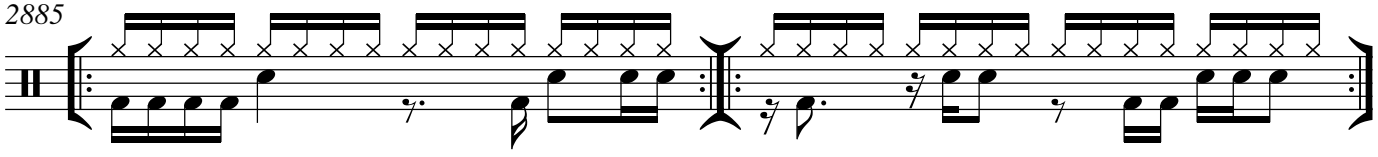

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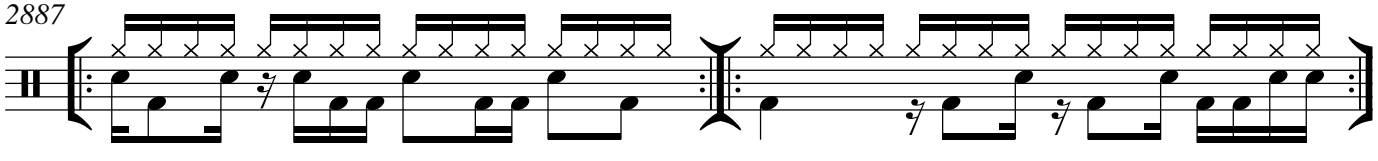

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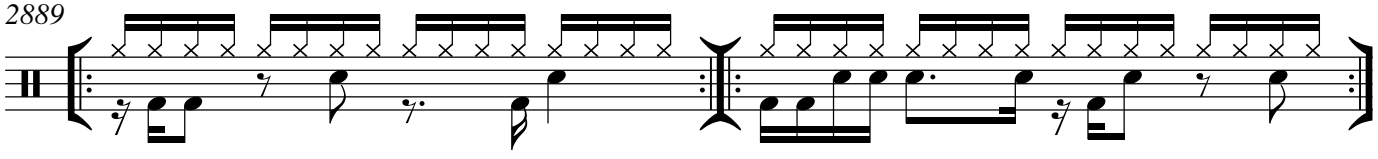

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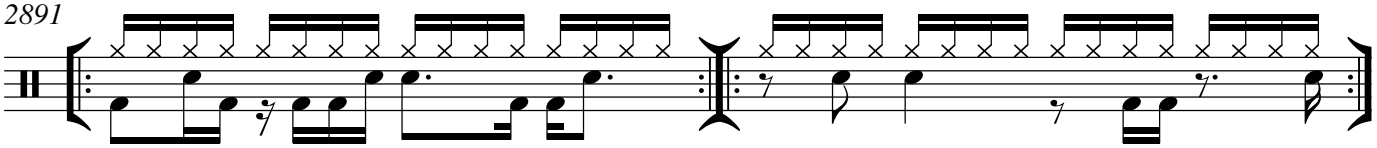

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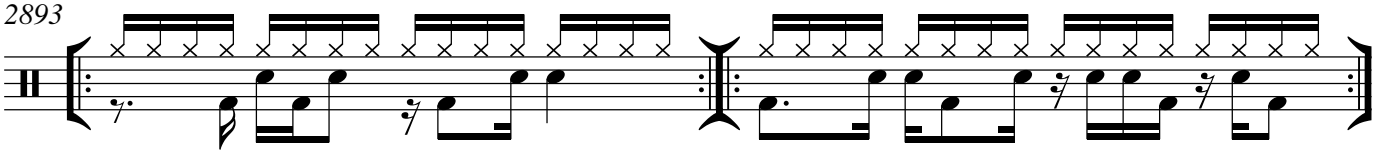

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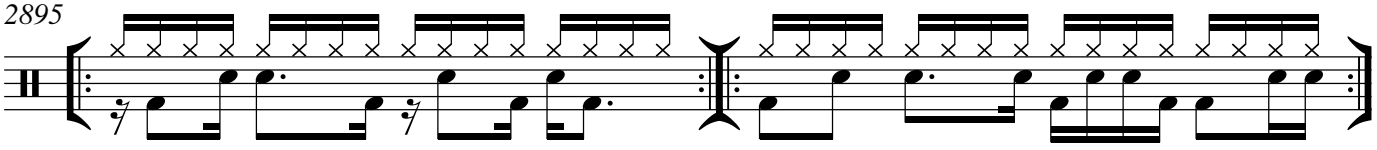

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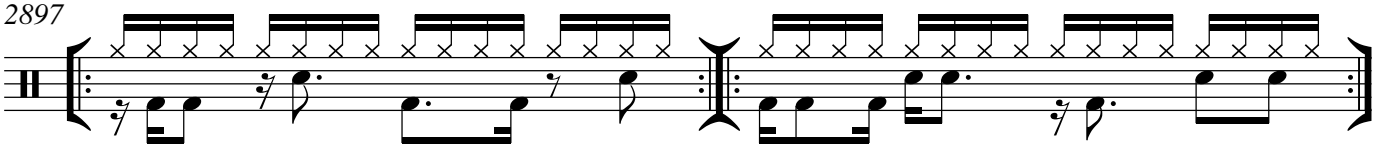

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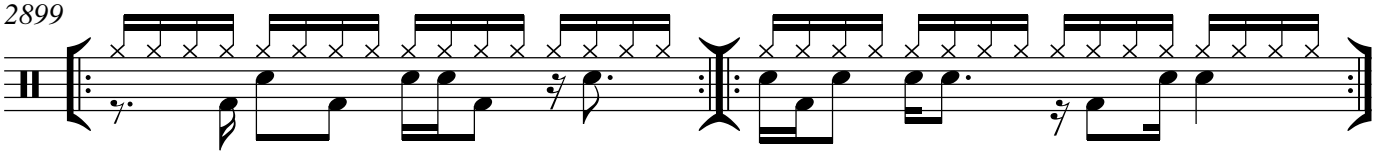

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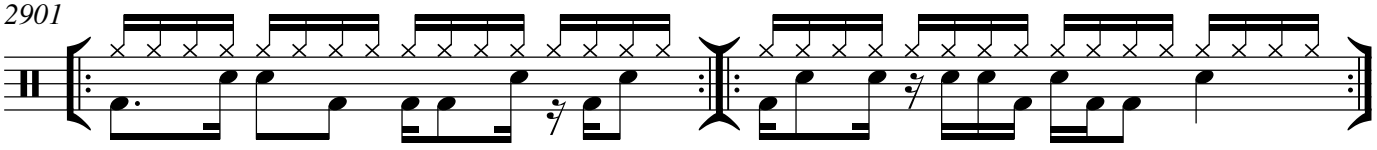

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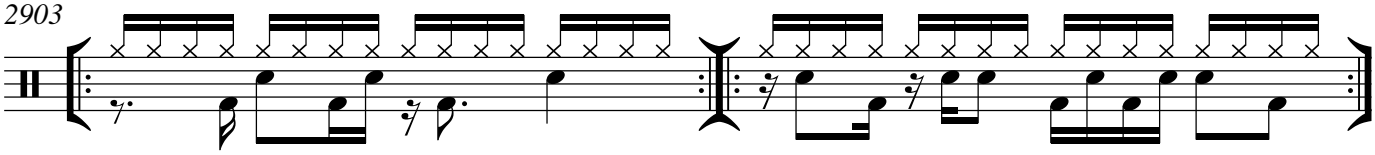

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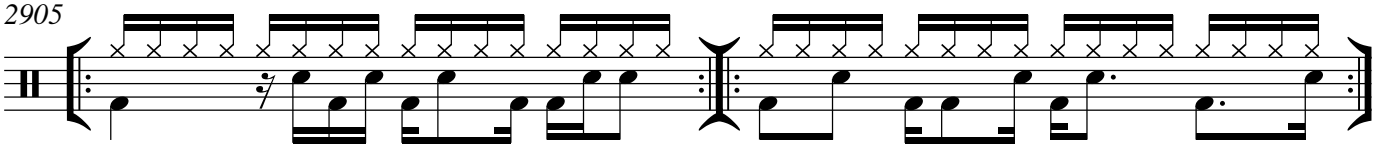

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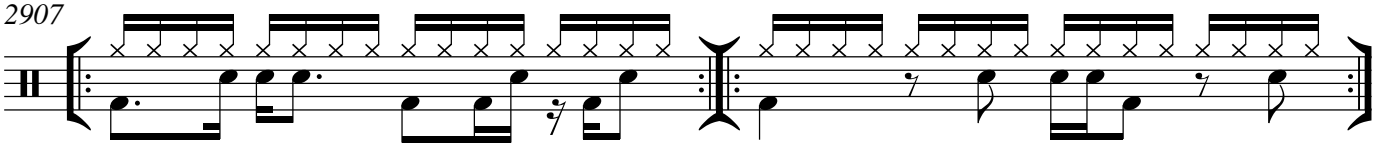

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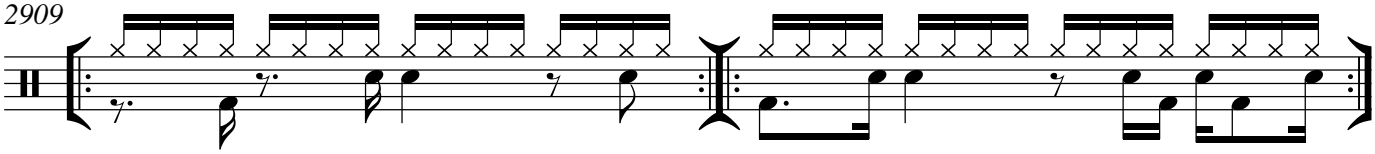

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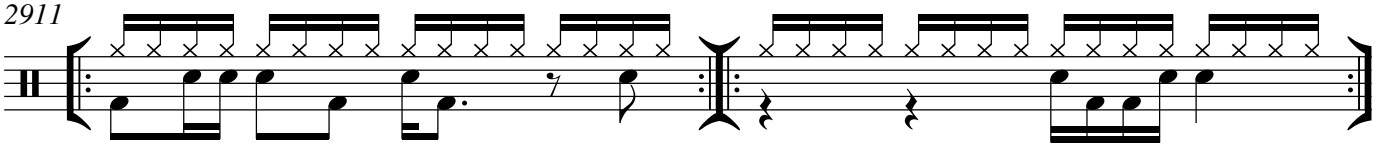

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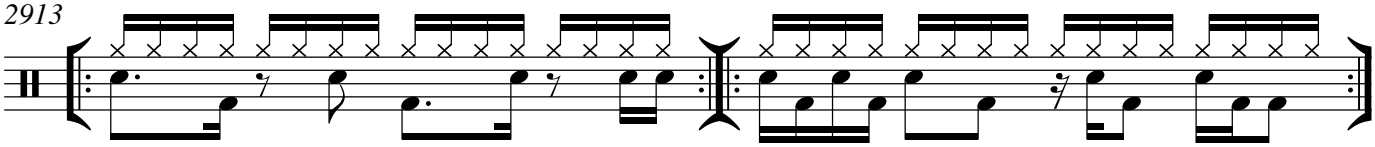

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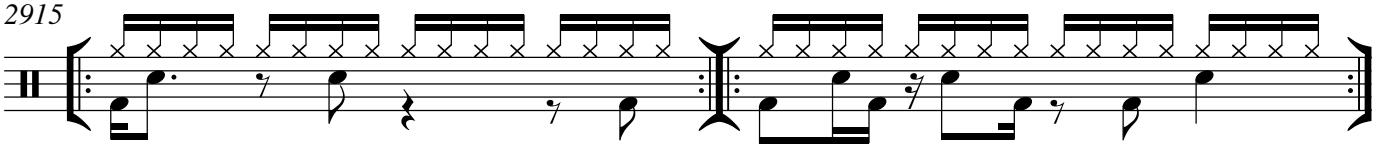

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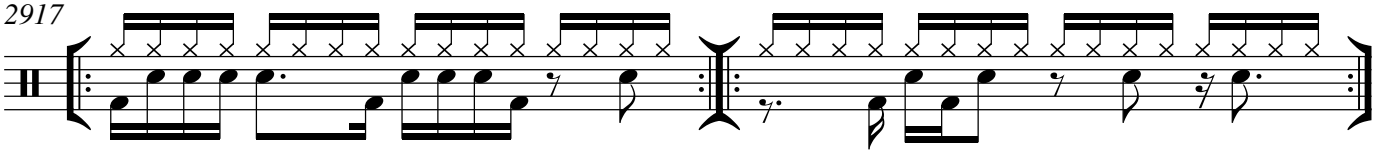

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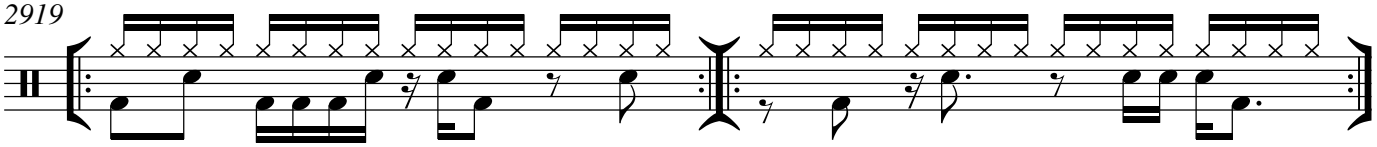

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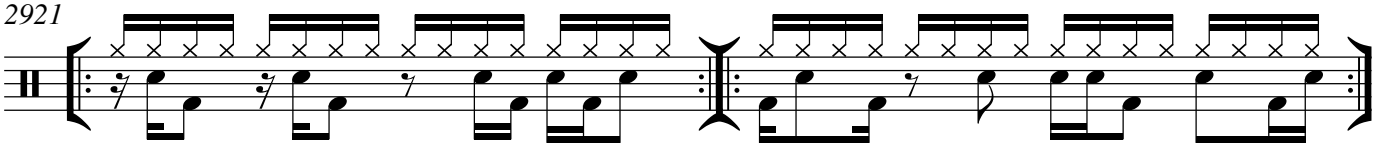

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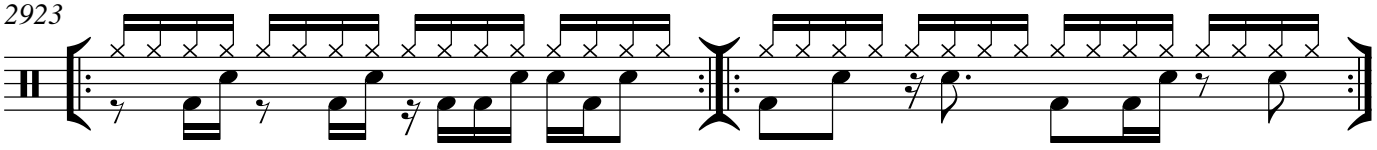

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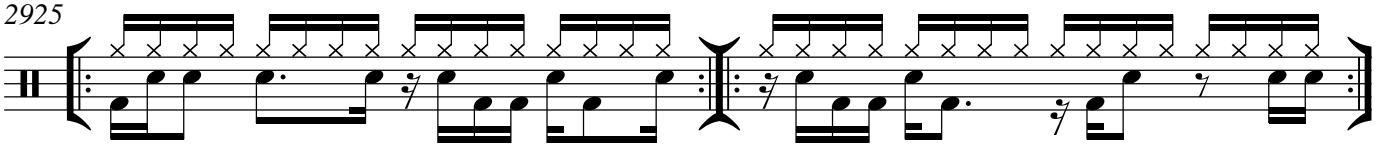

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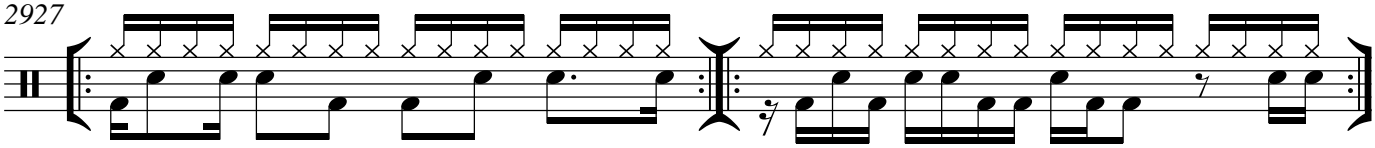

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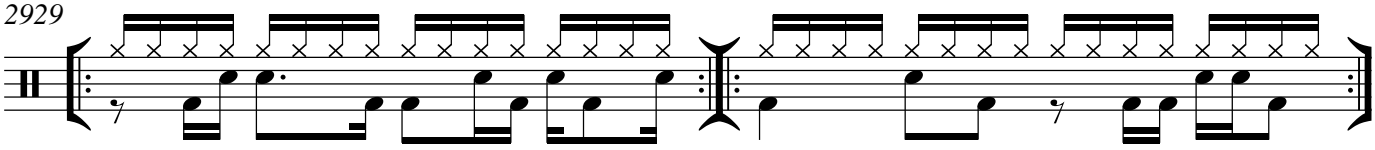

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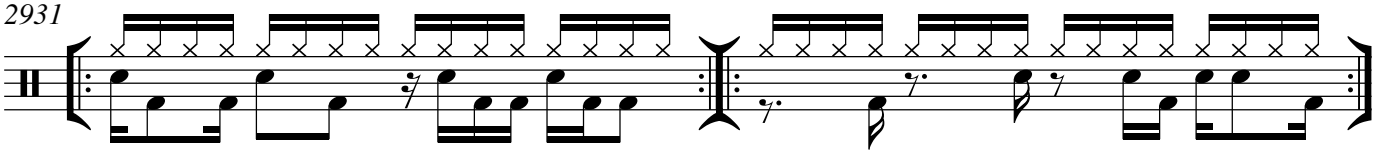

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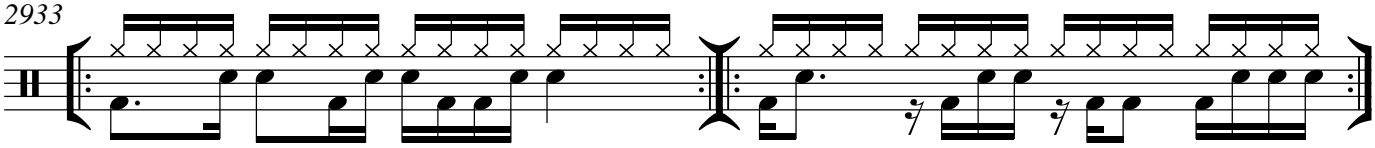

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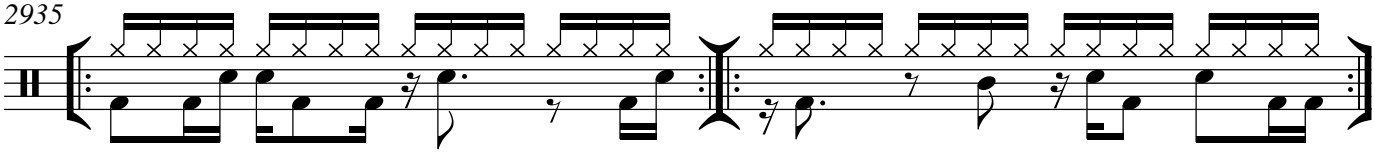

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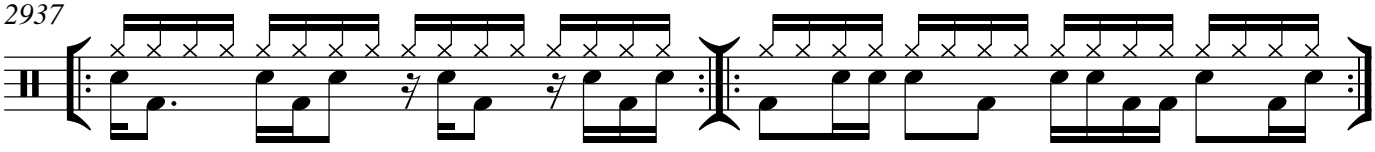
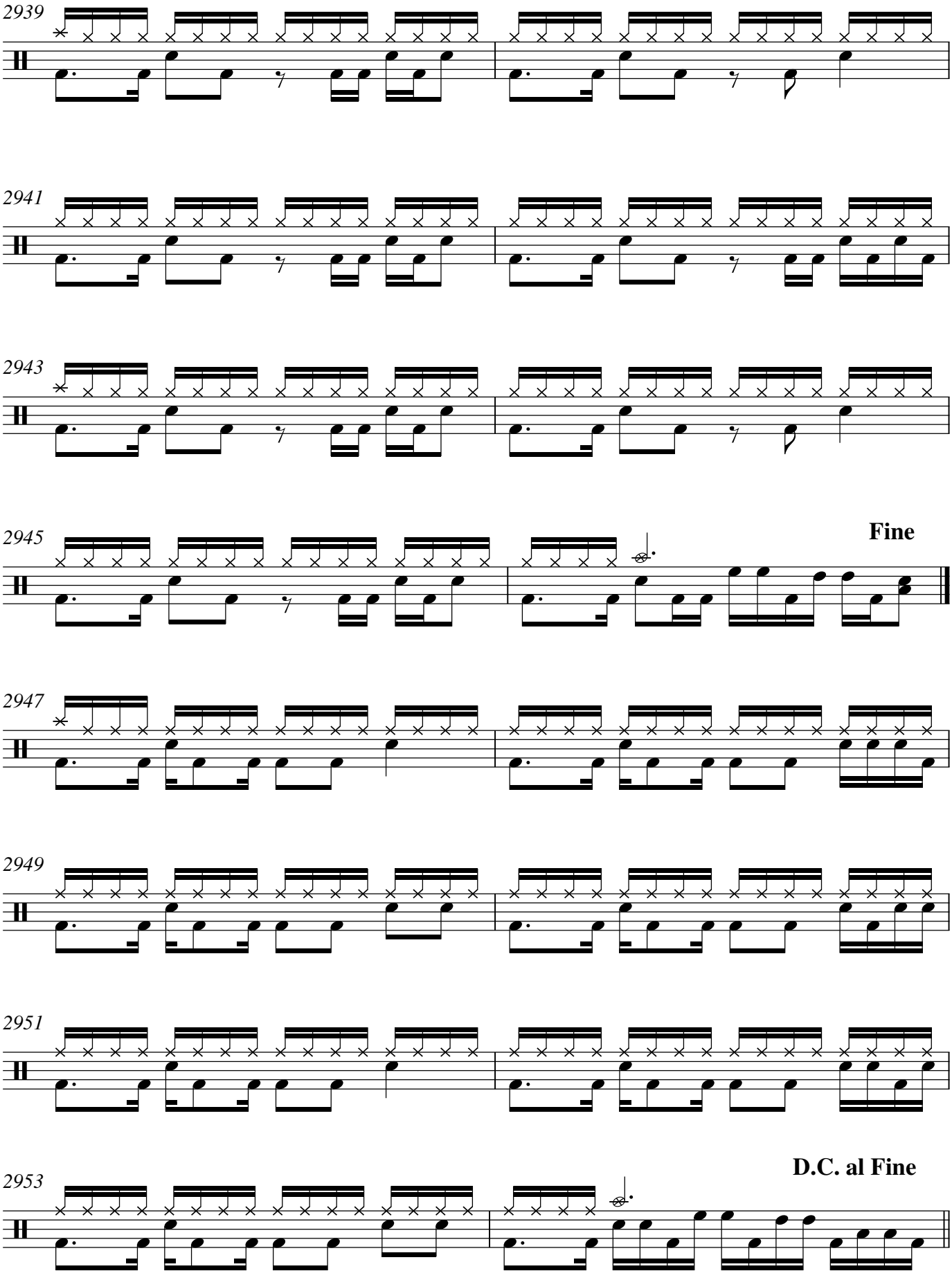


Estudio N°12



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

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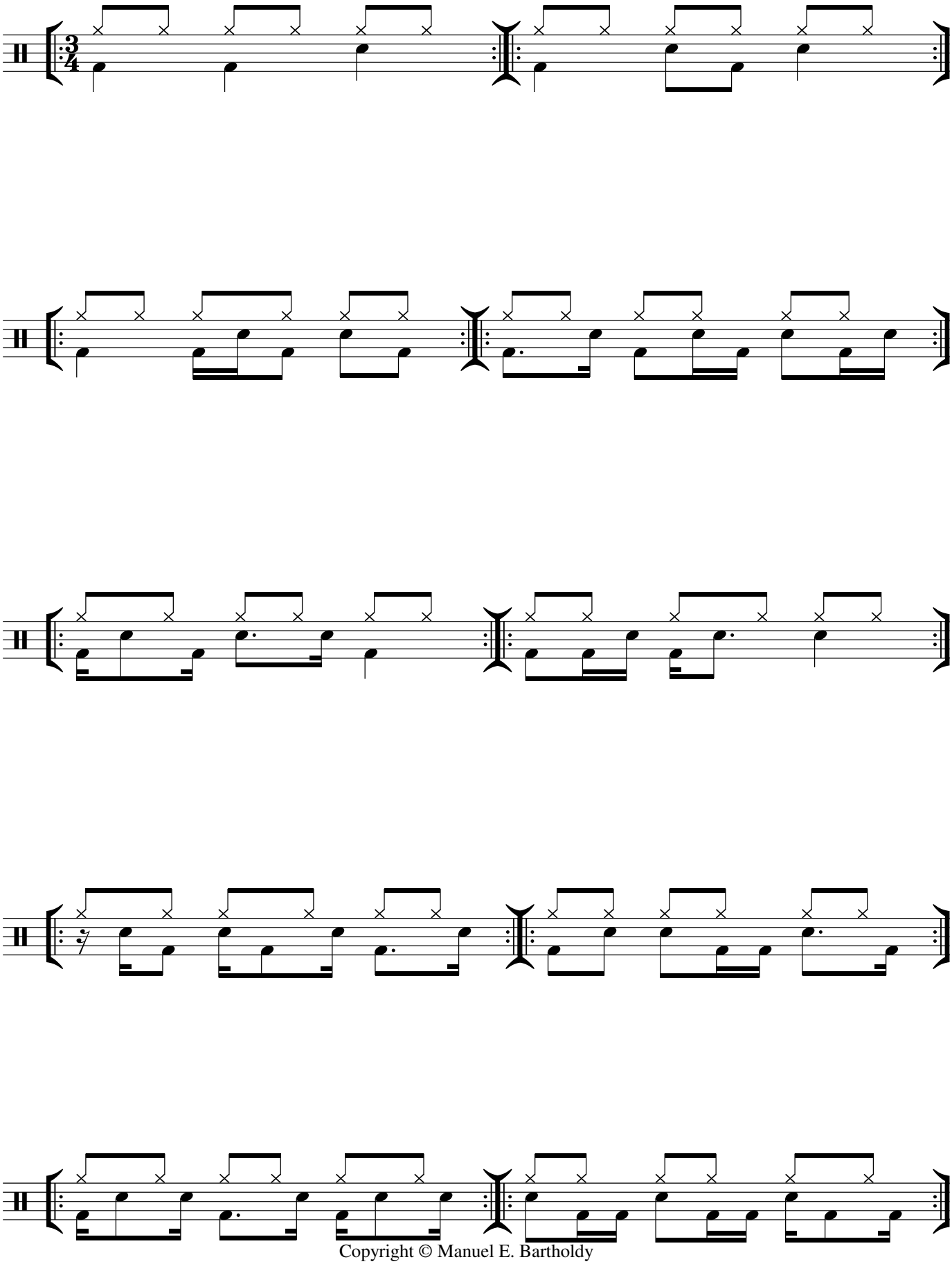

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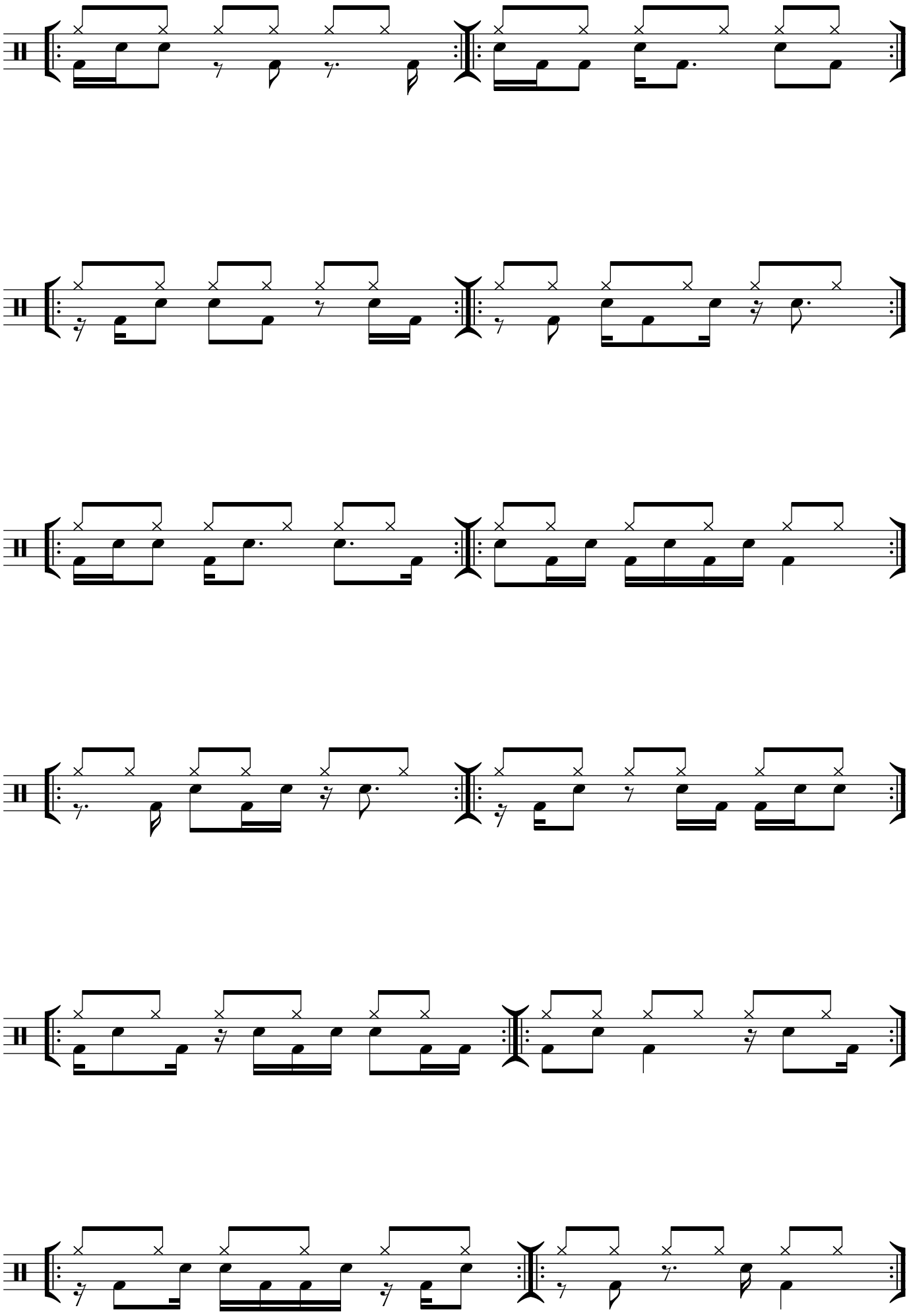
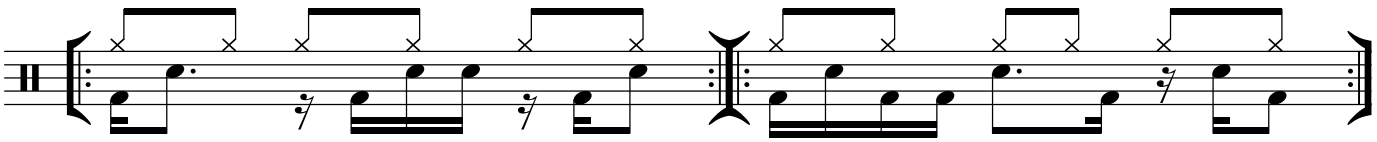
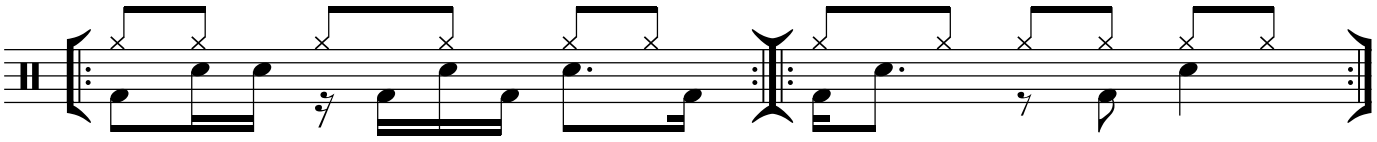
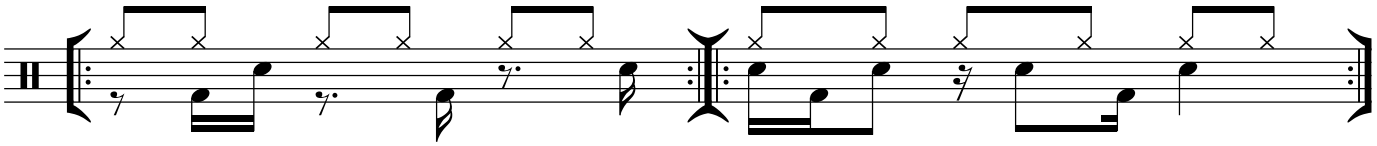
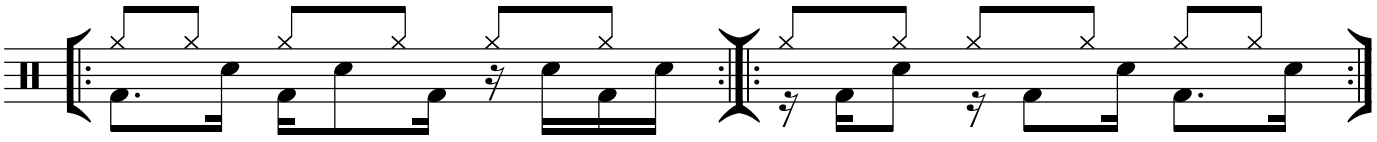
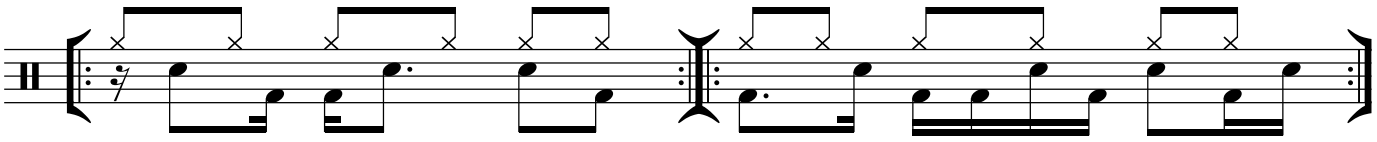


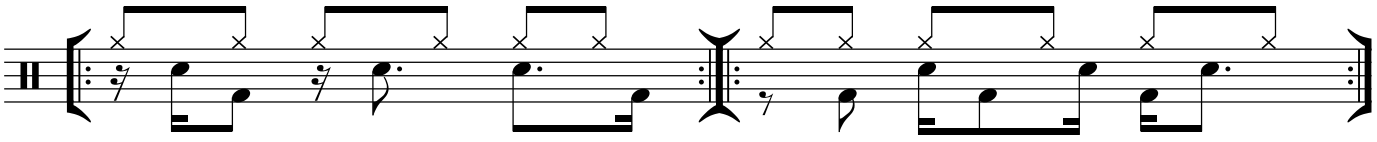


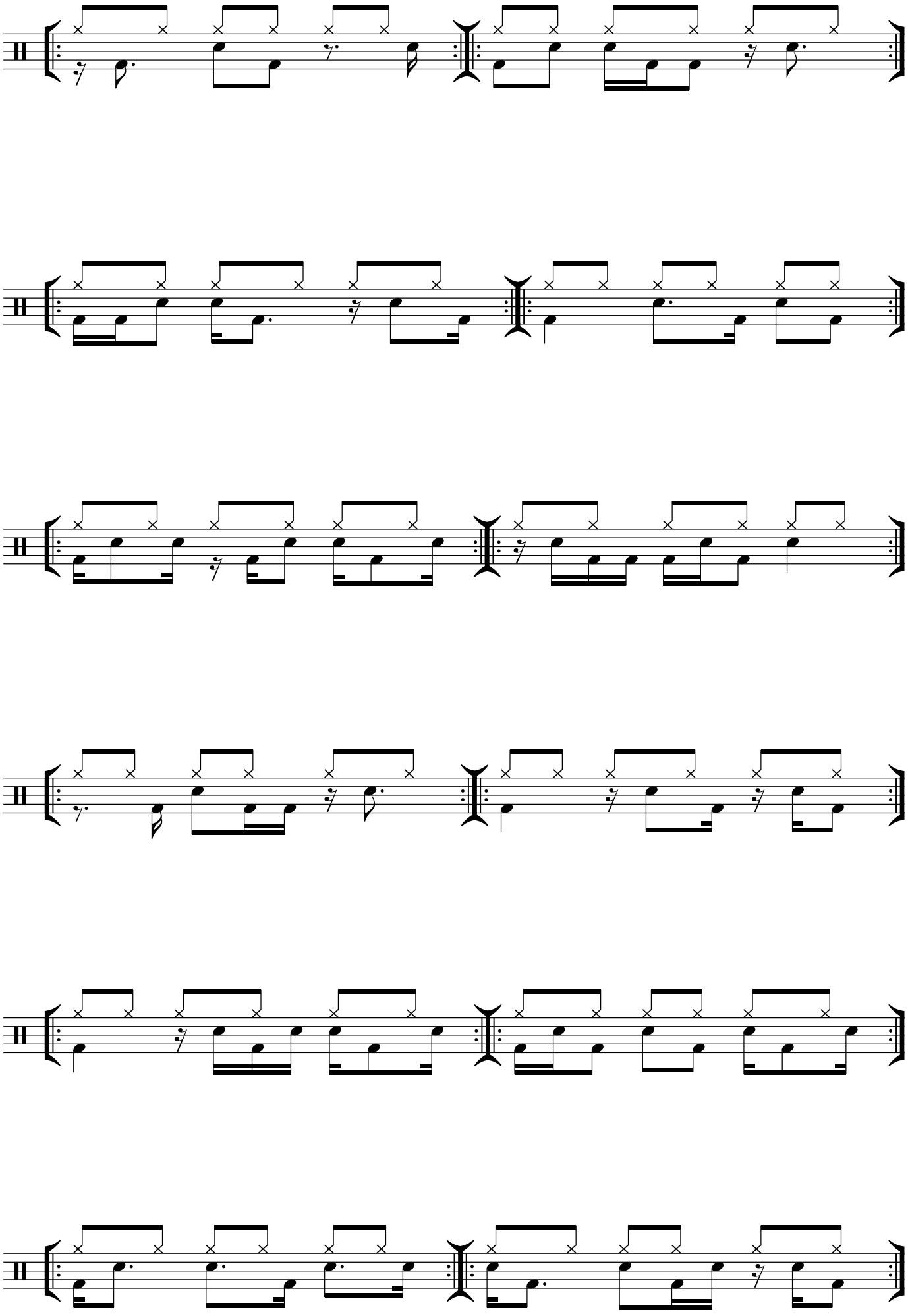


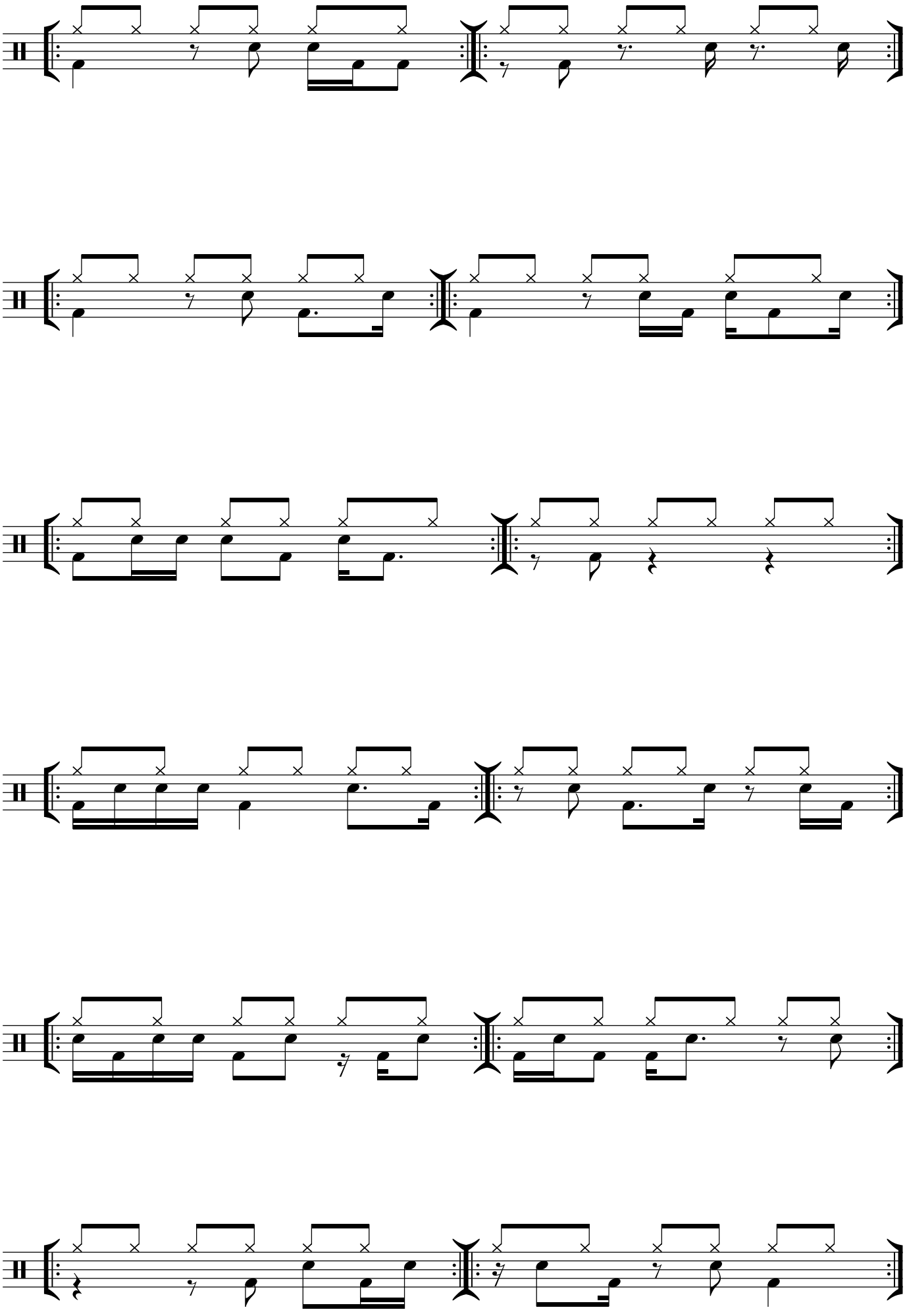


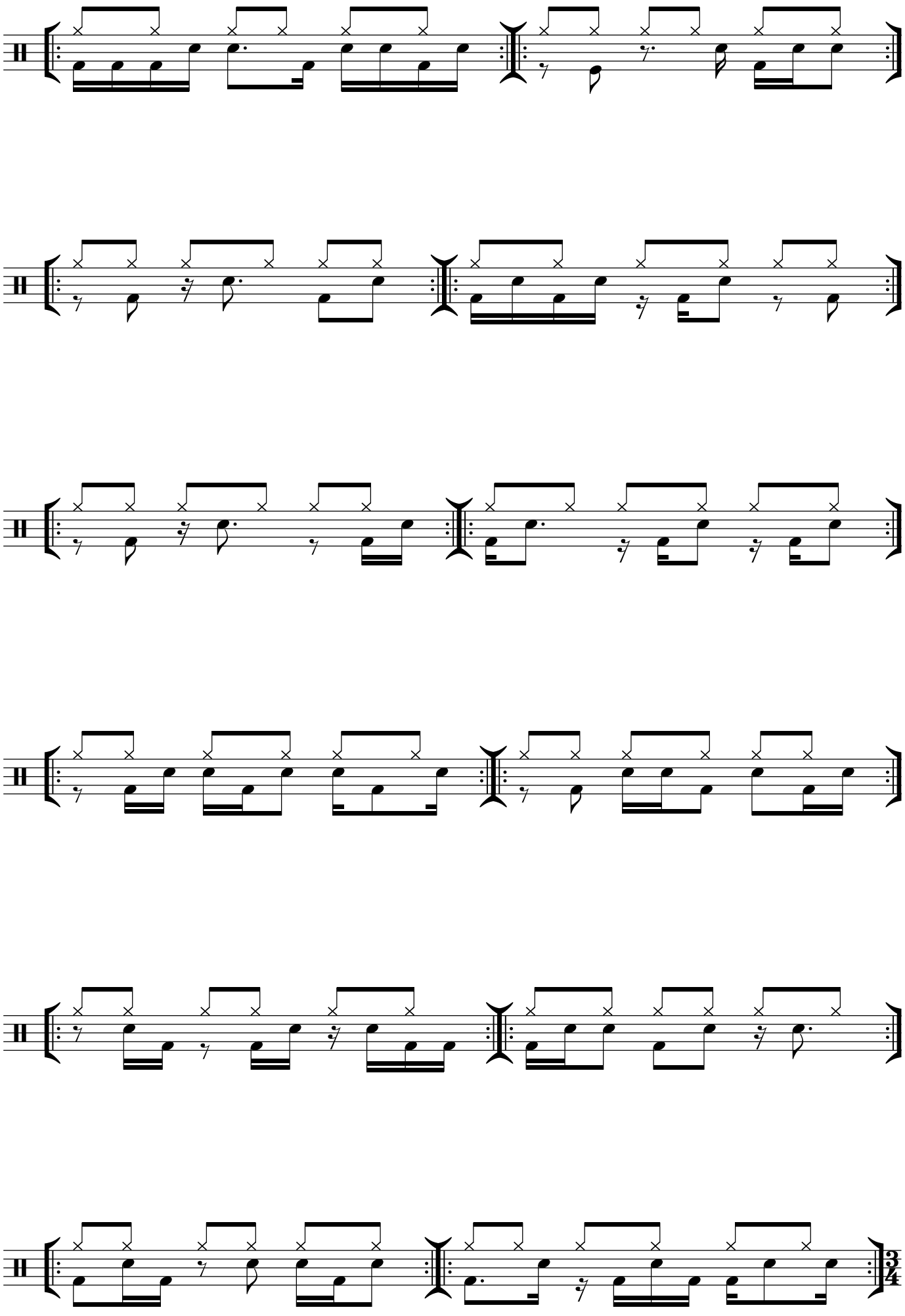




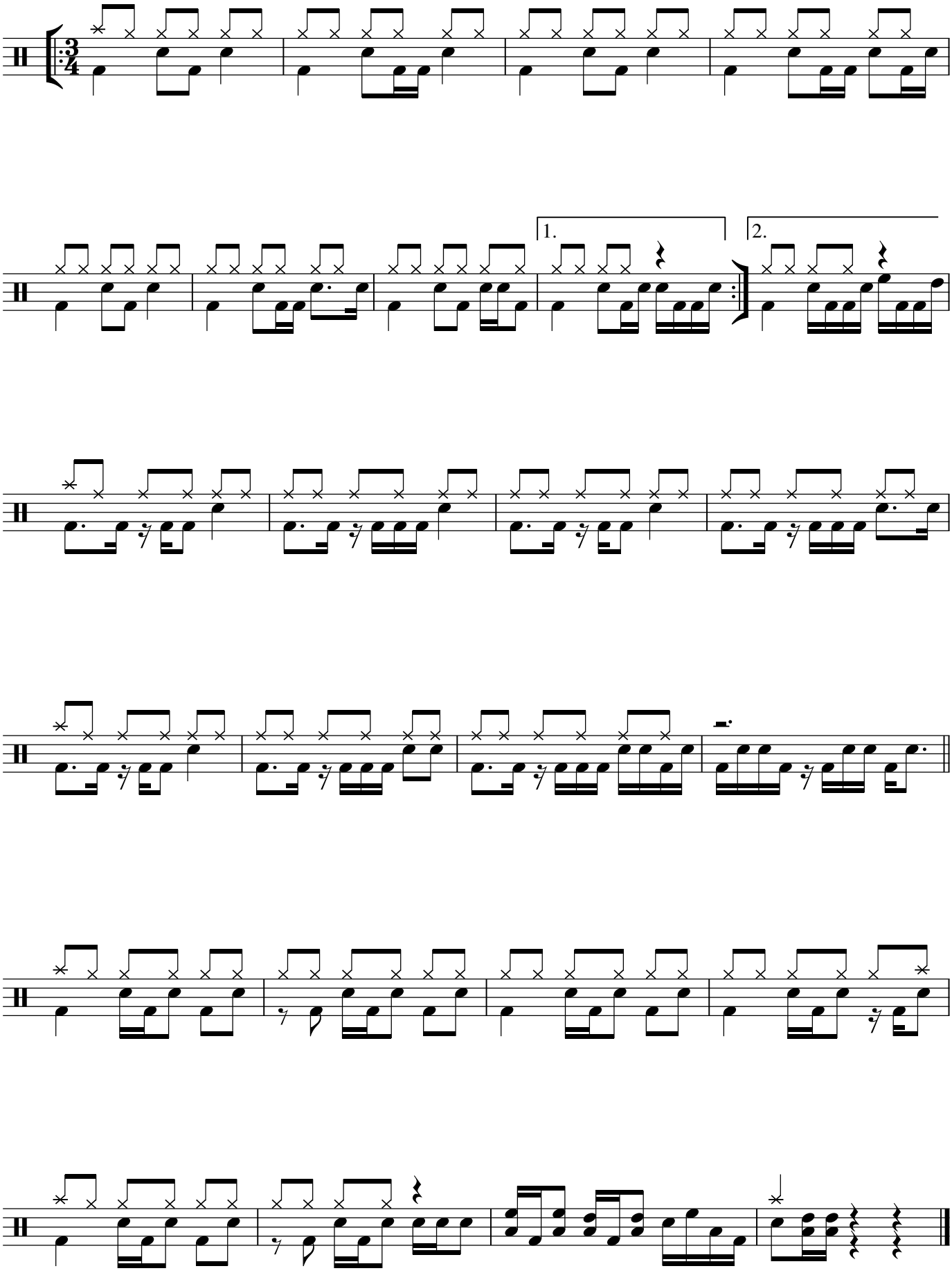








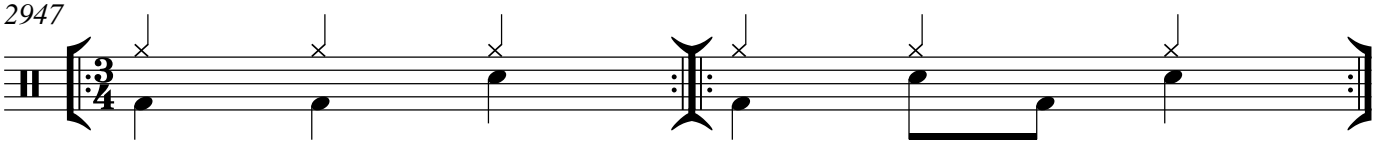
Estudio N°13



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

Manuel E. Bartholdy

2947



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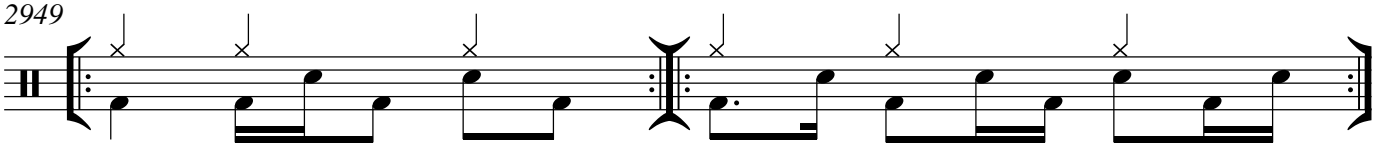

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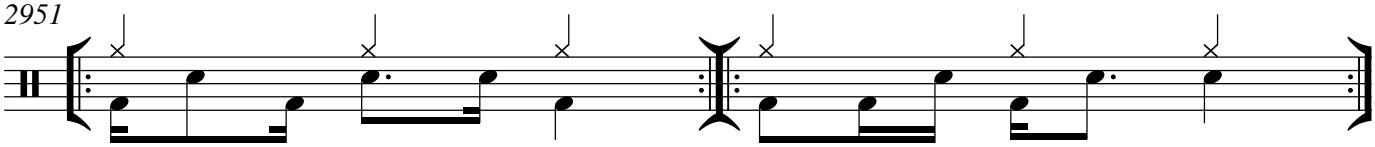

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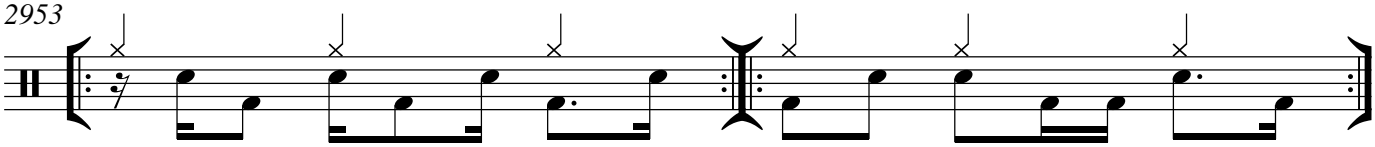

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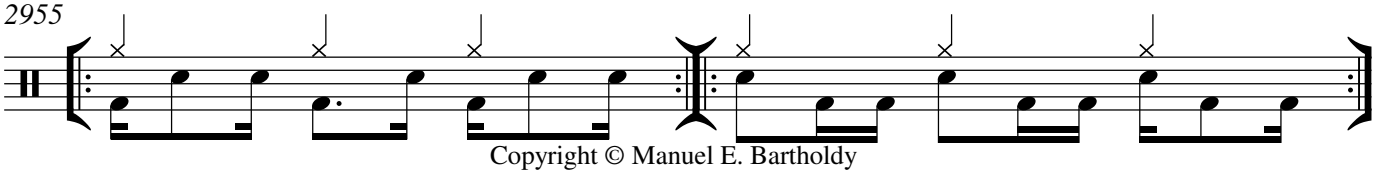

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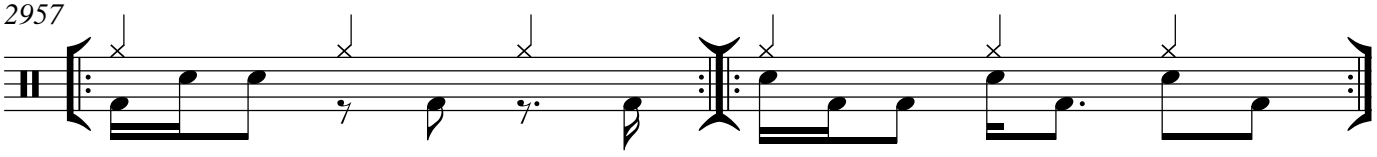

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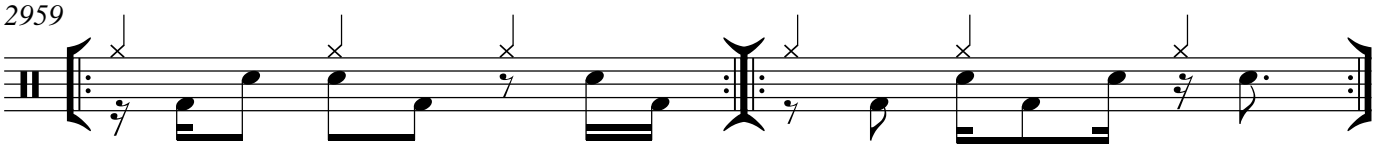

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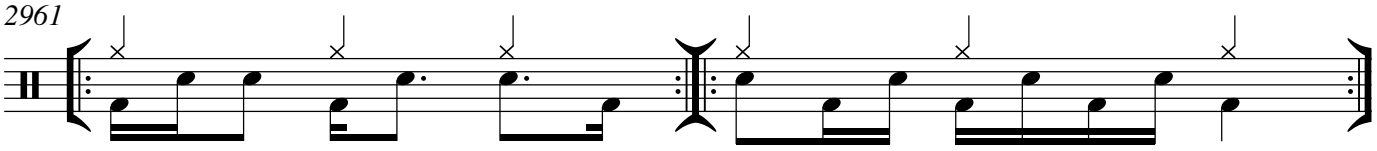

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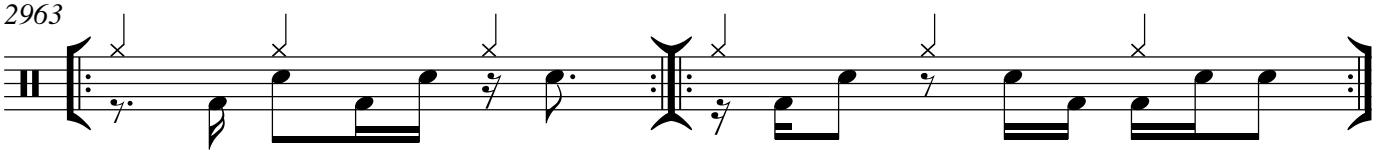

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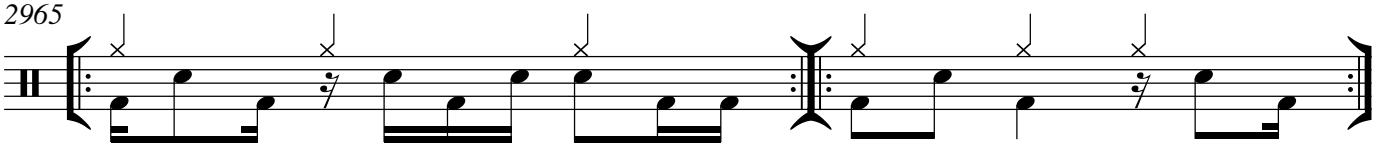

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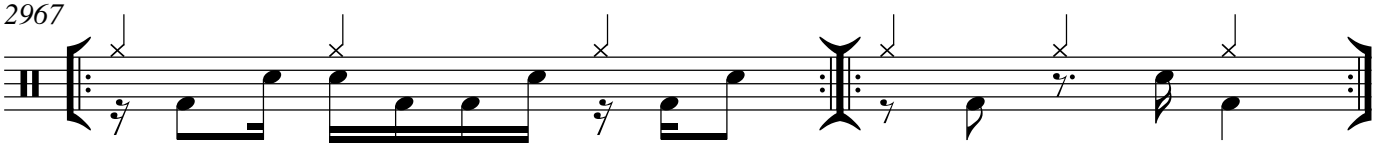

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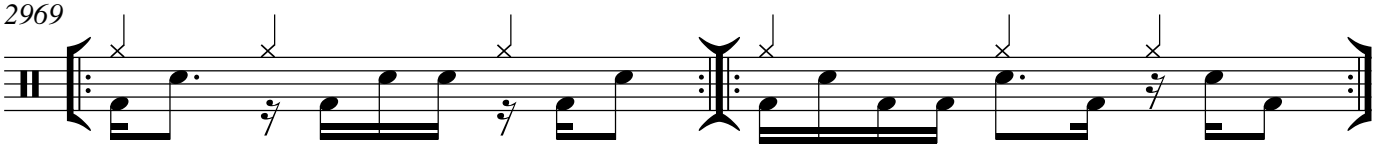

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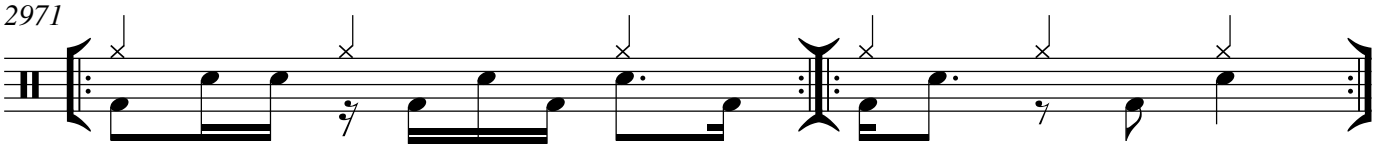

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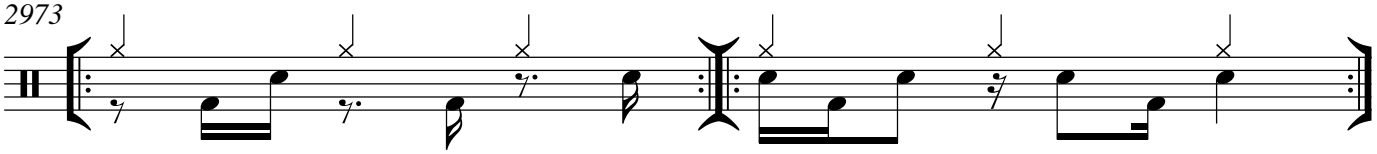

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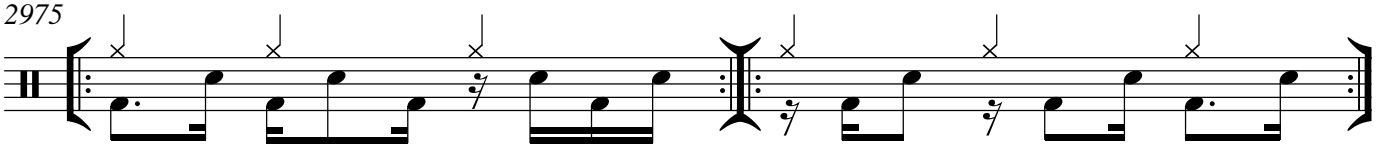

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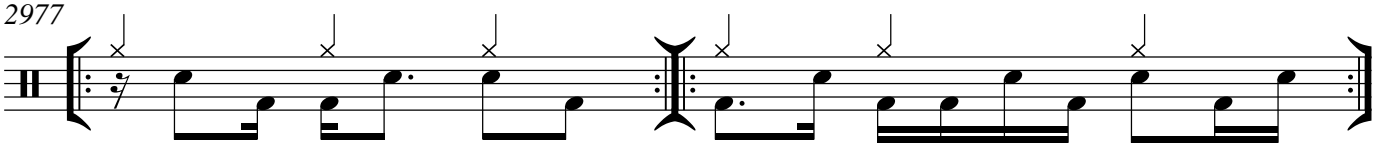

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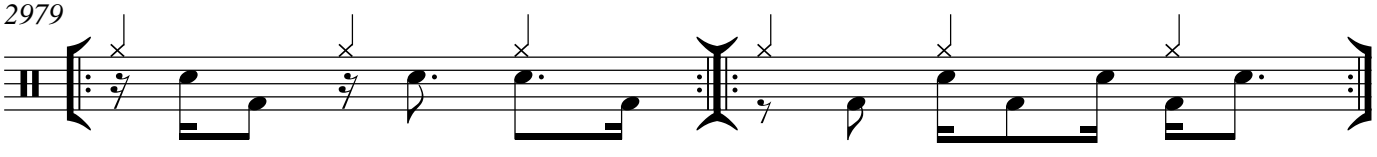

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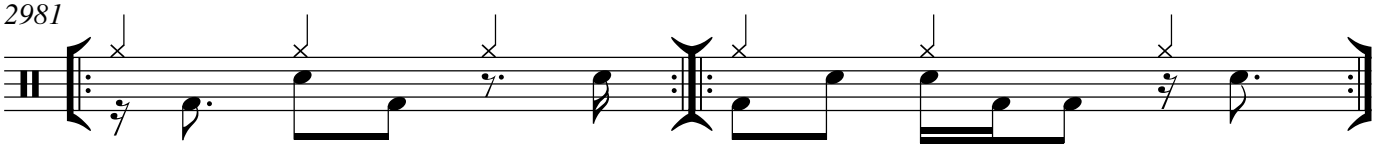

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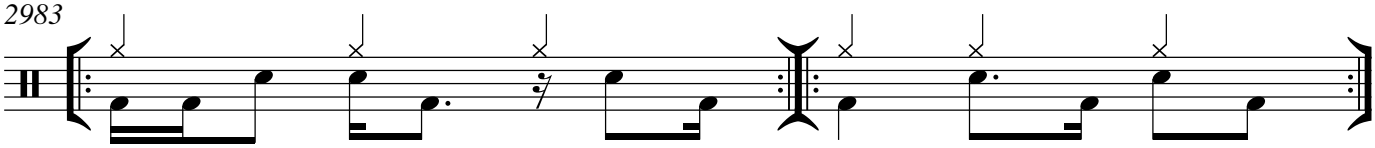

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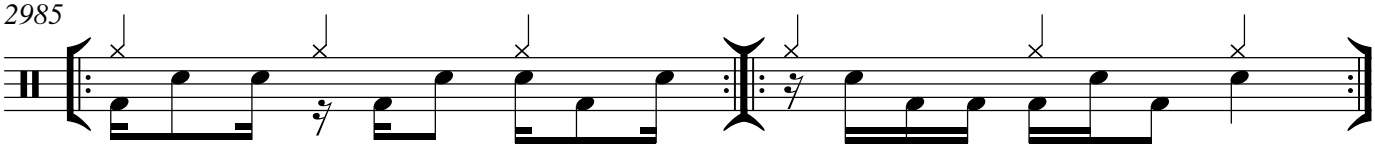

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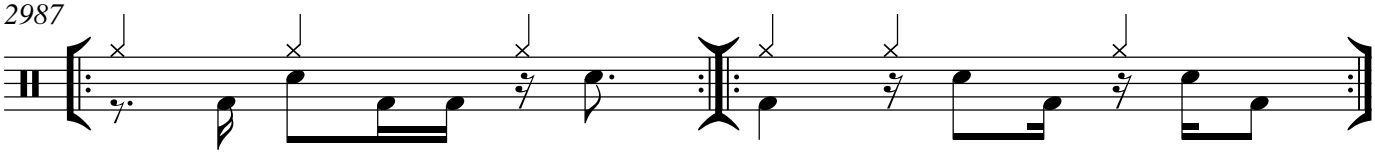

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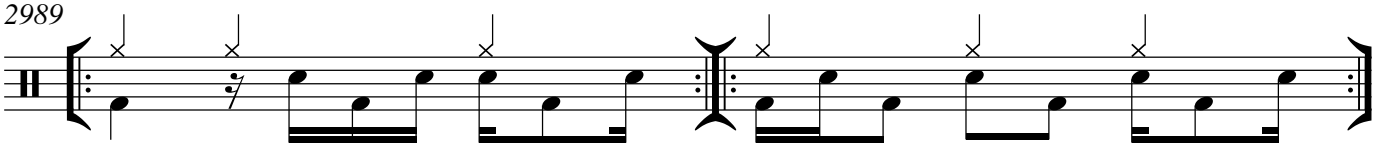

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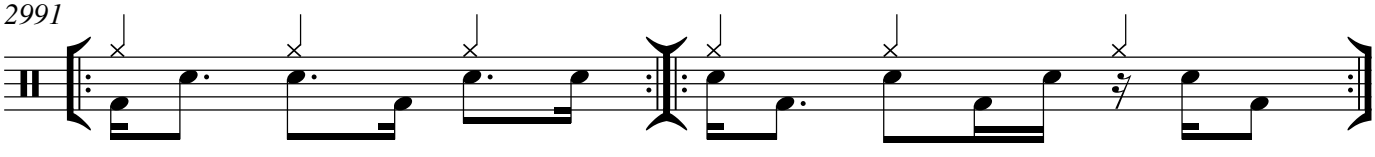

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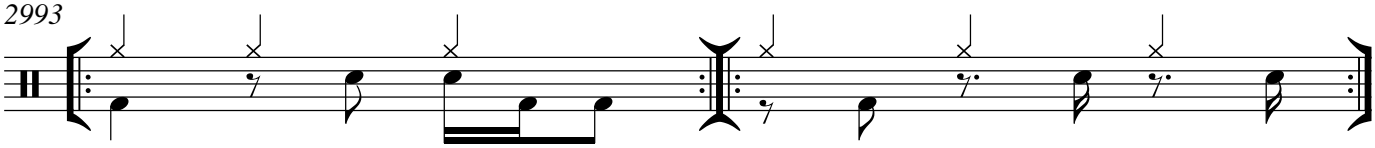

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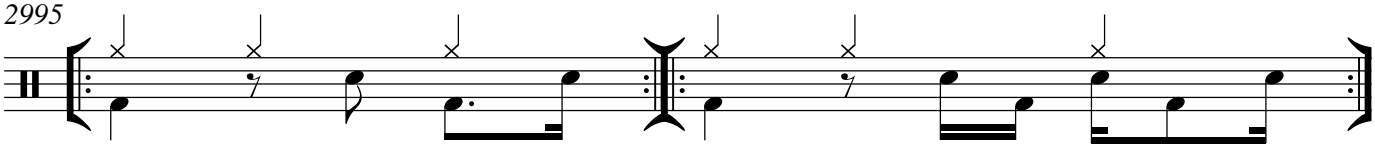

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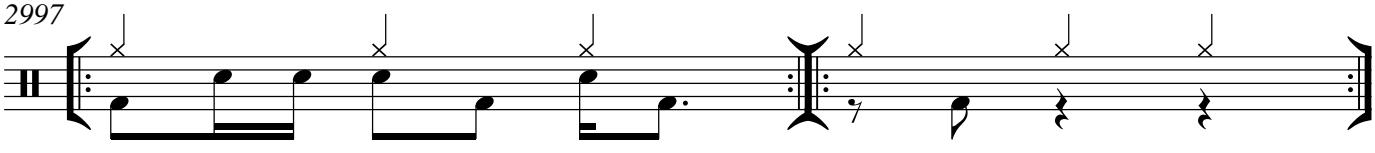

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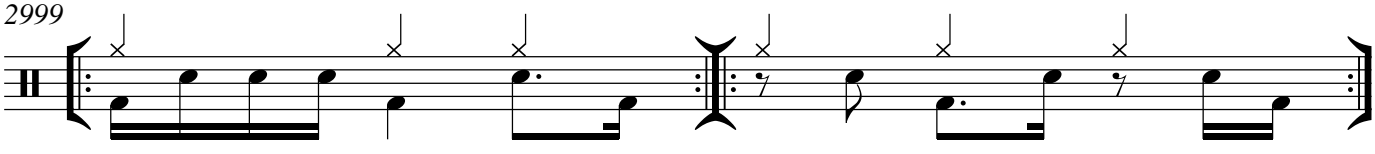

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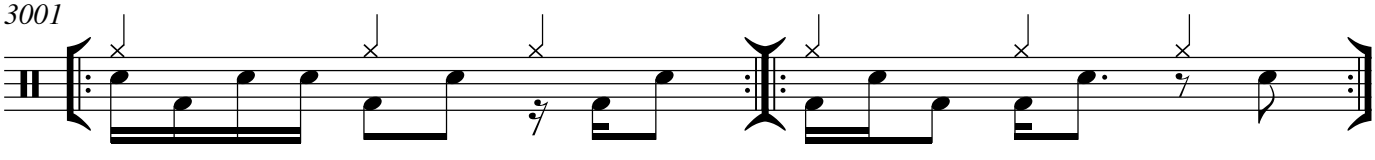

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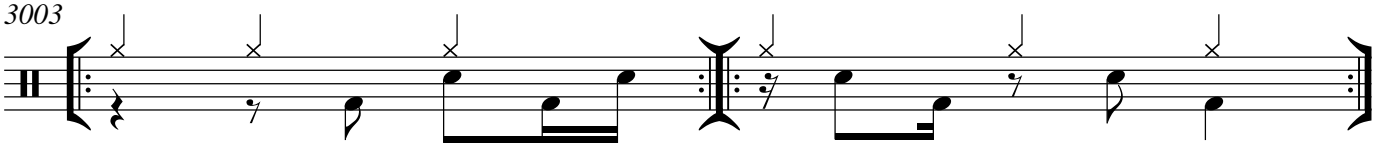

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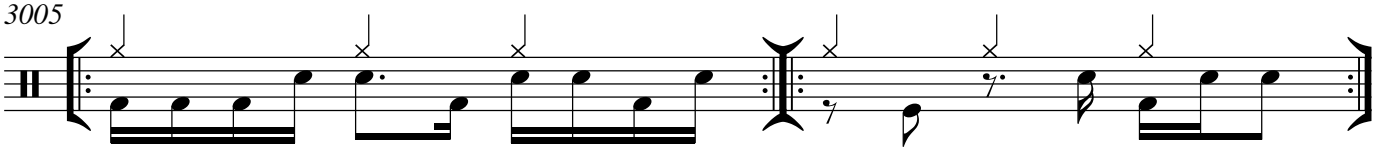

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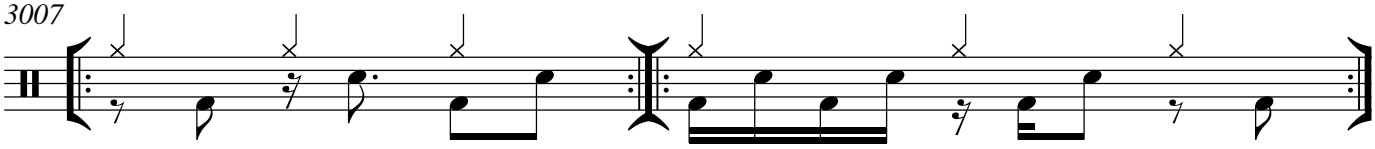

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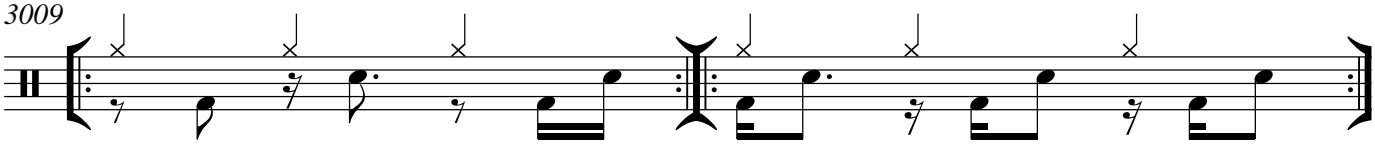

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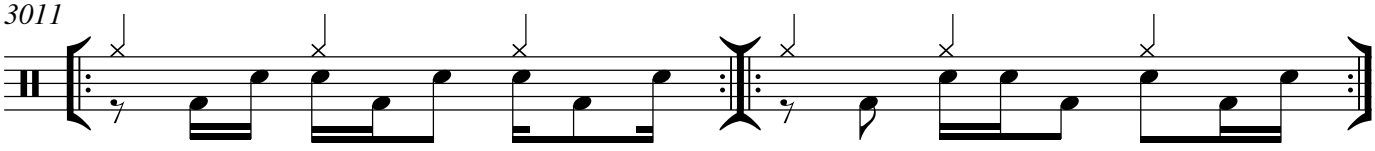

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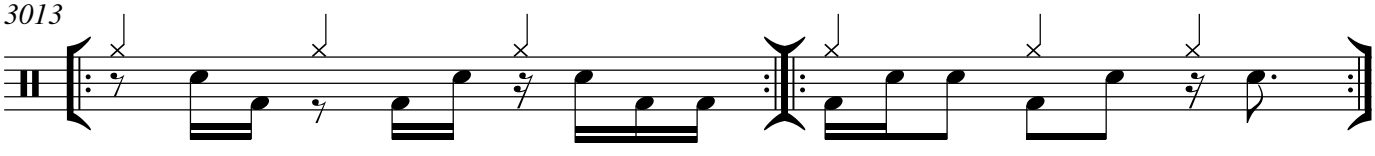

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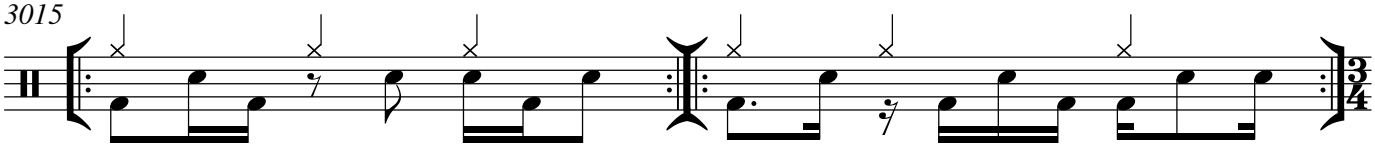
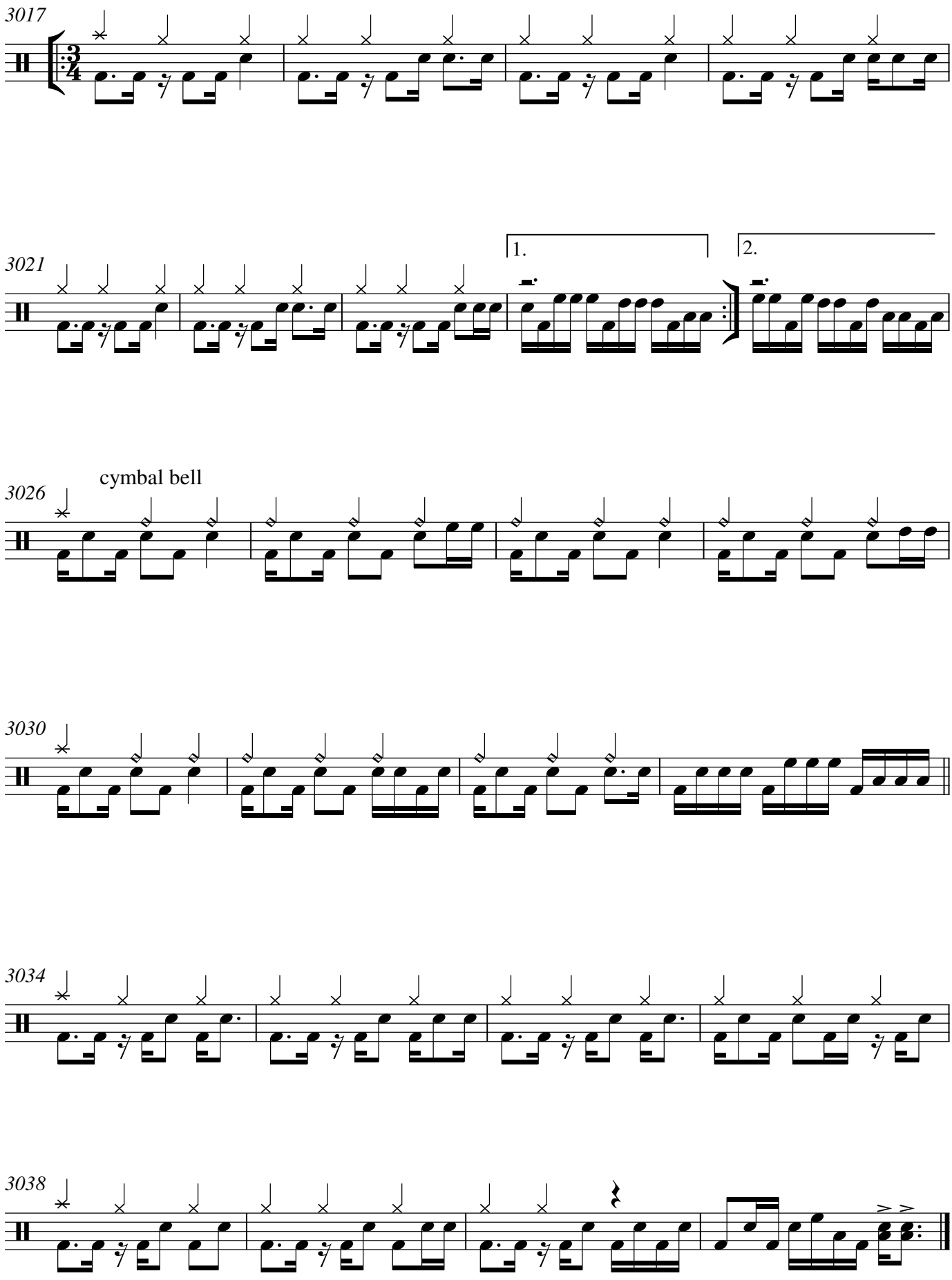


Estudio N°14



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

Manuel E. Bartholdy

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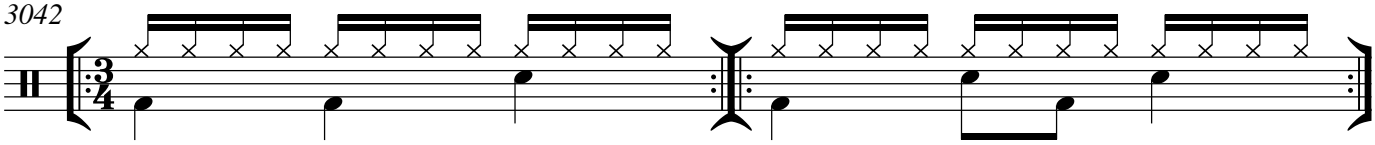

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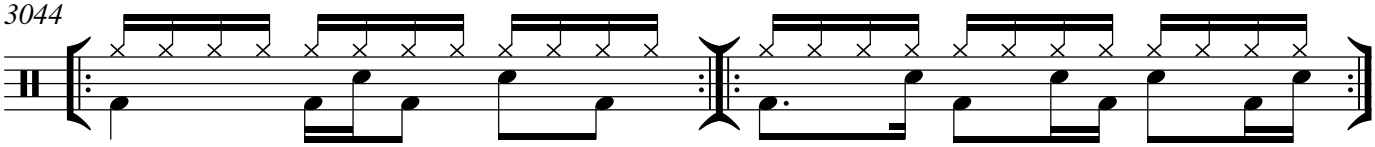

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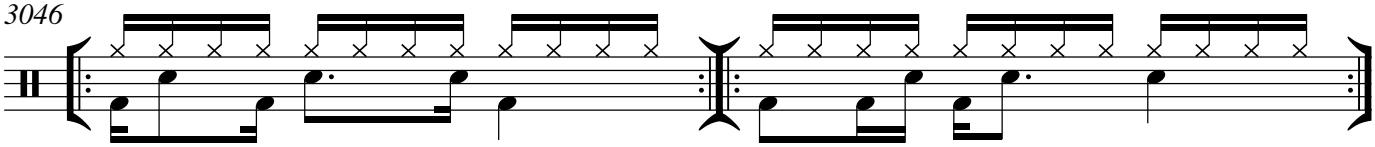

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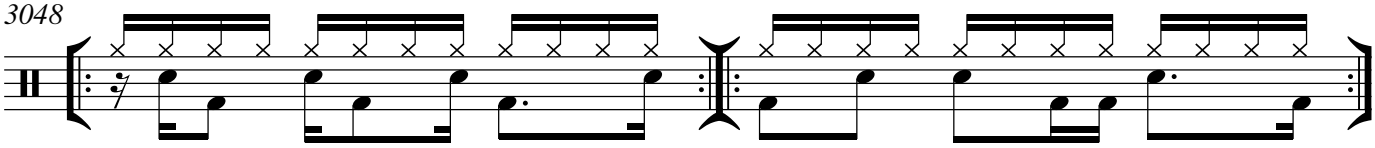

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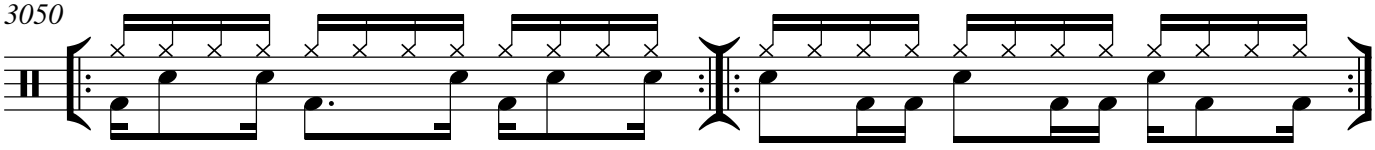

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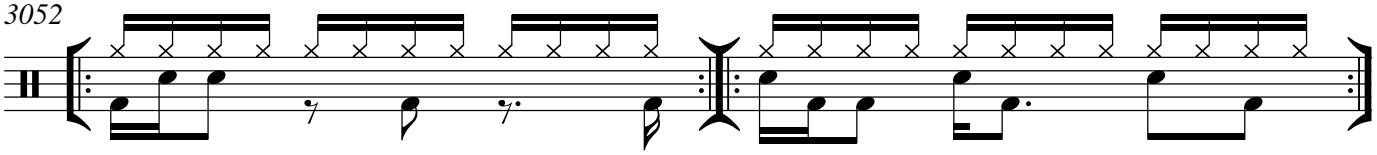

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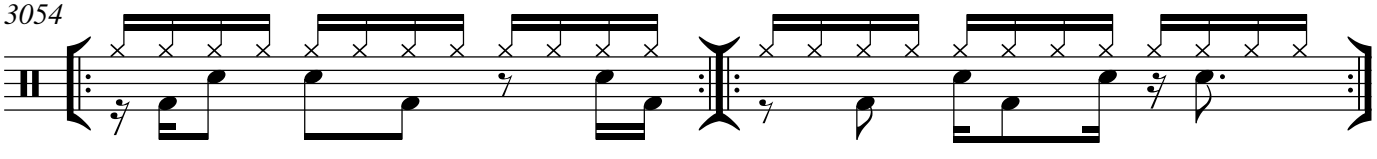

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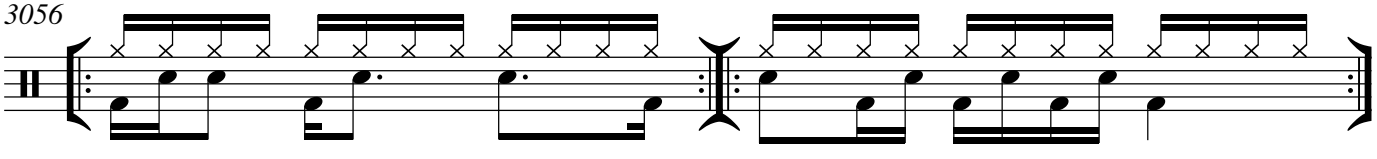

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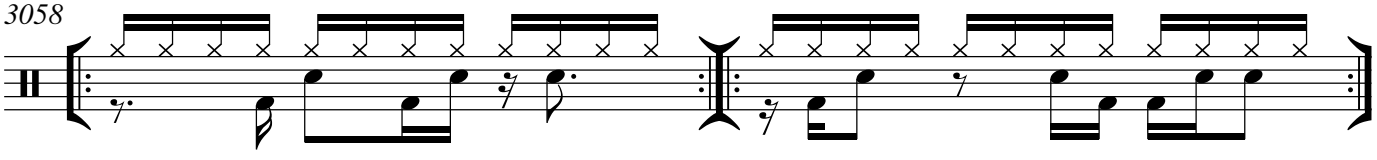

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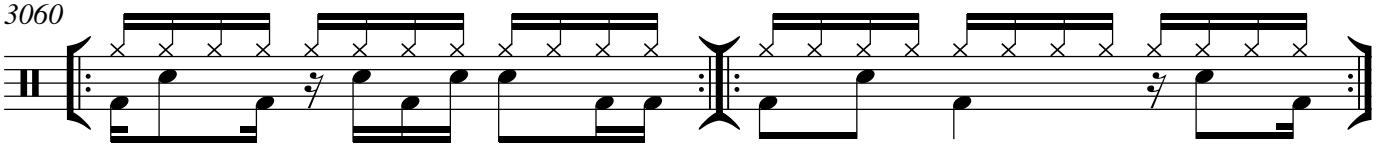

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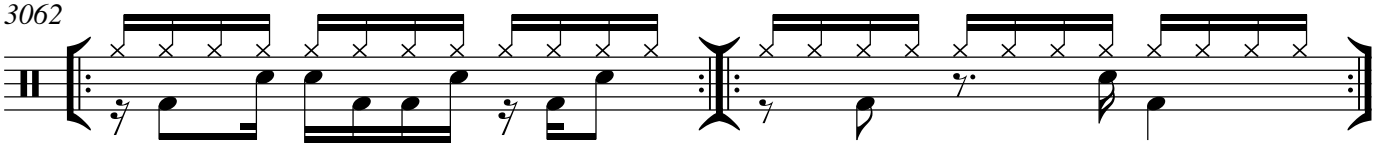

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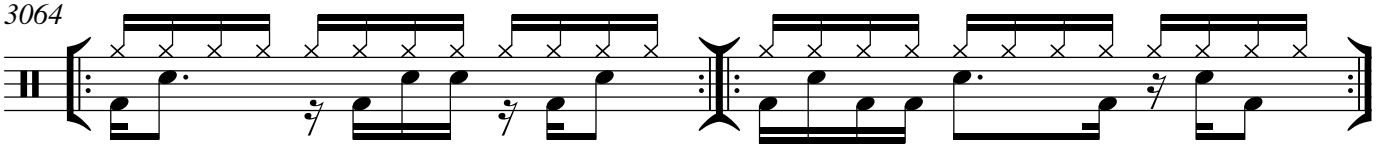

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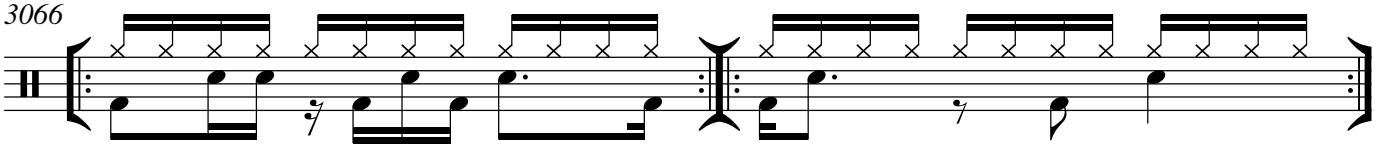

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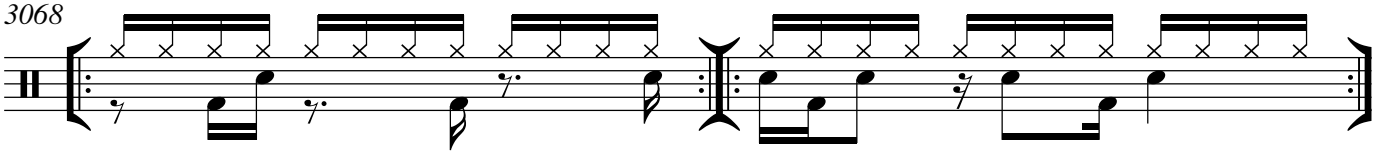

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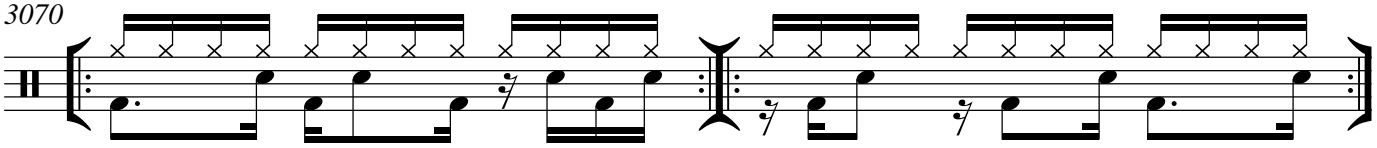

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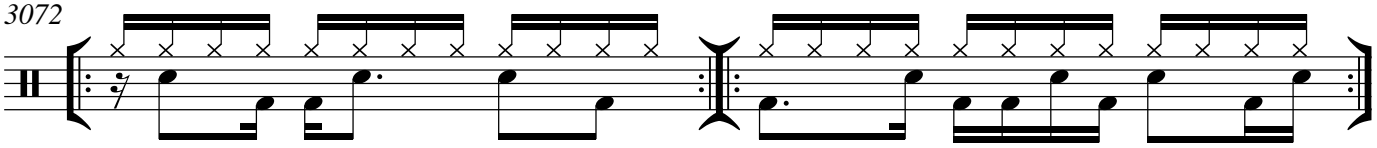

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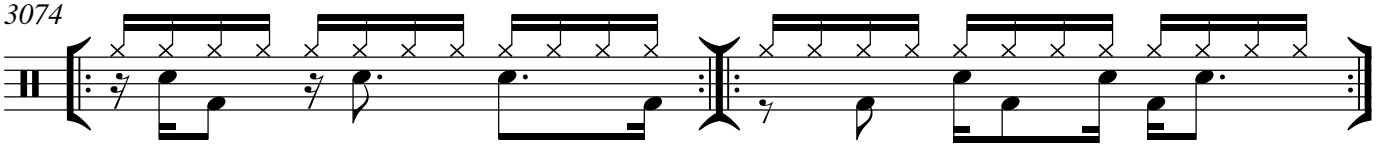

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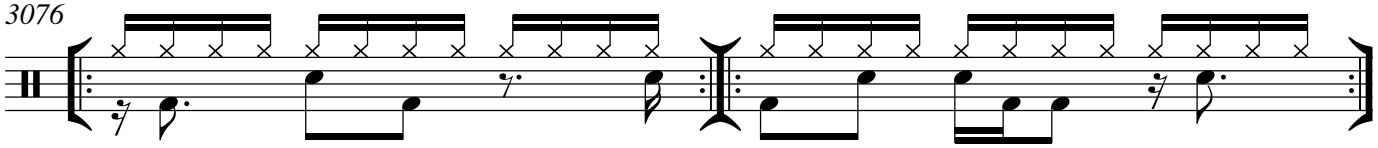

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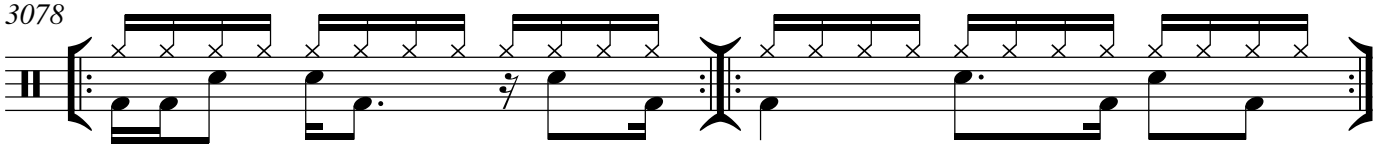

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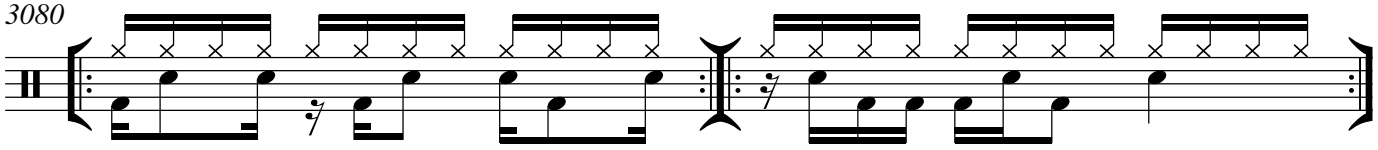

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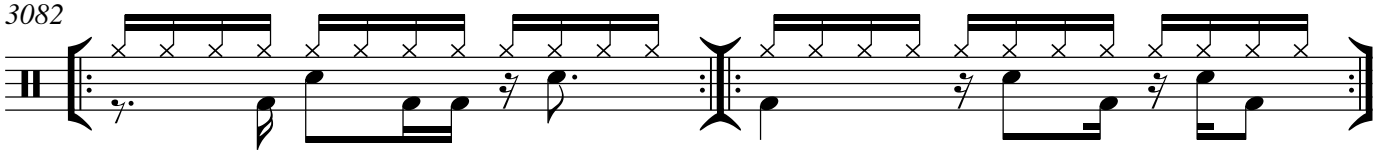

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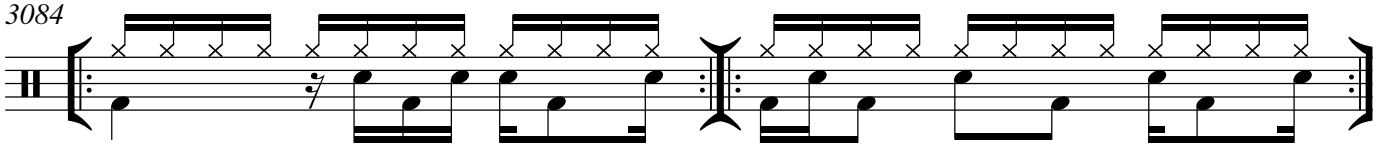

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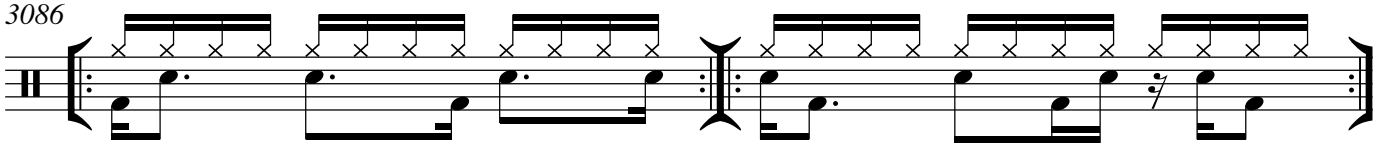

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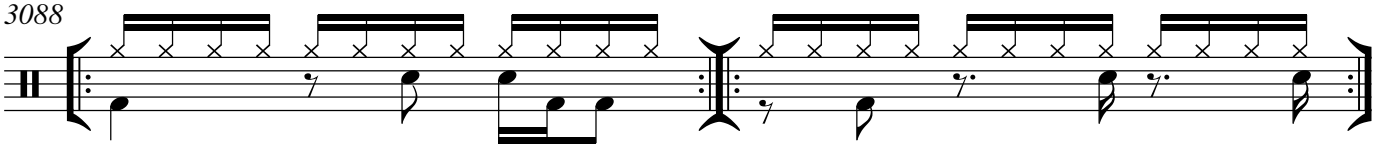

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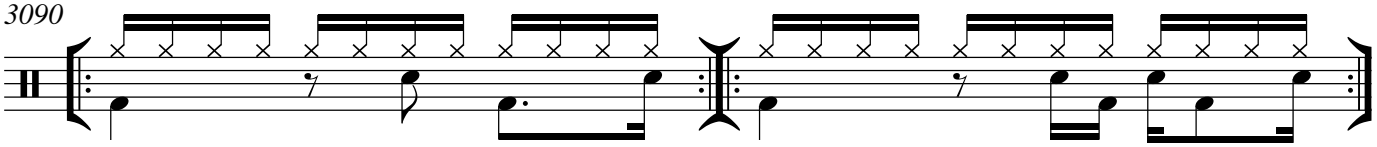

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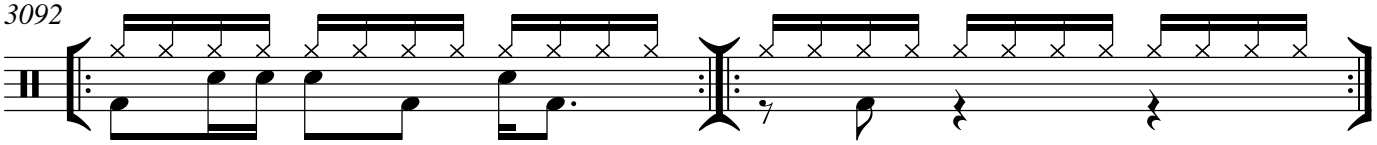

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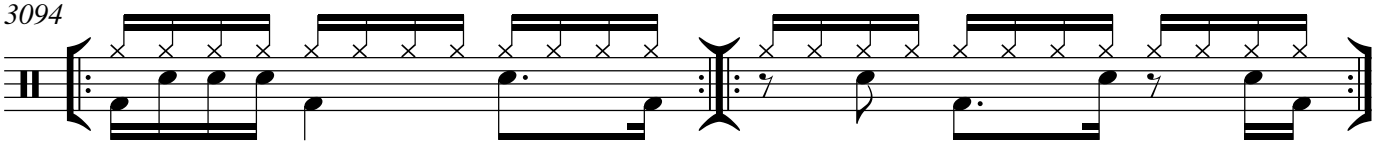

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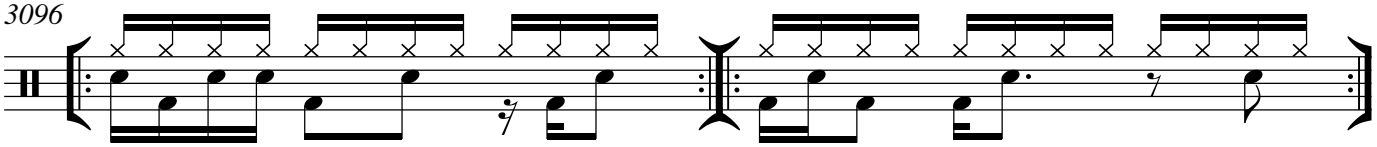

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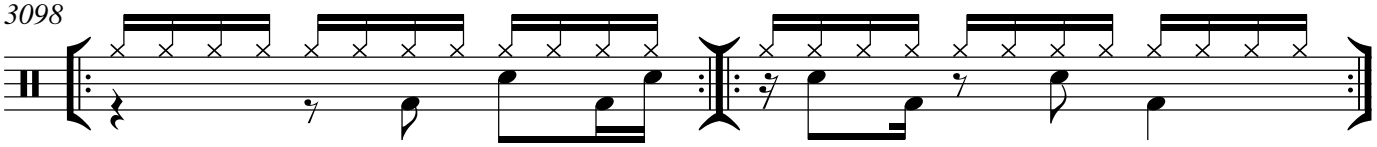

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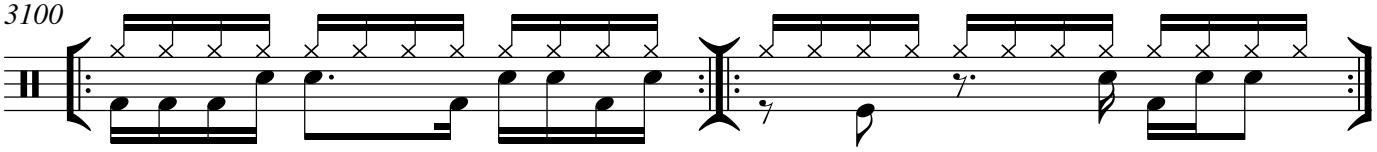

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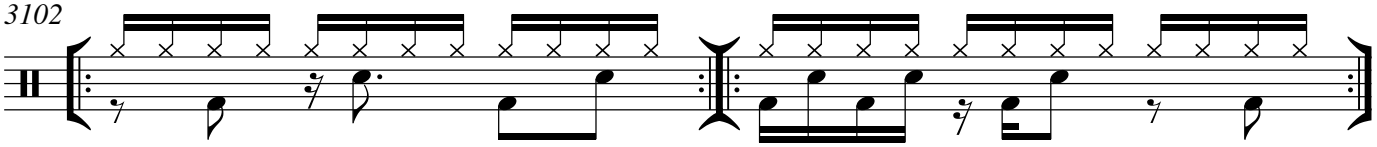

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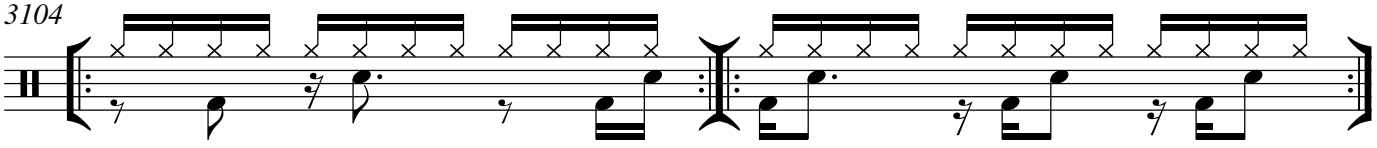

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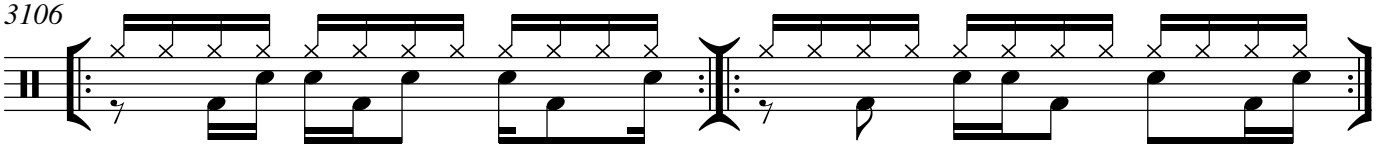

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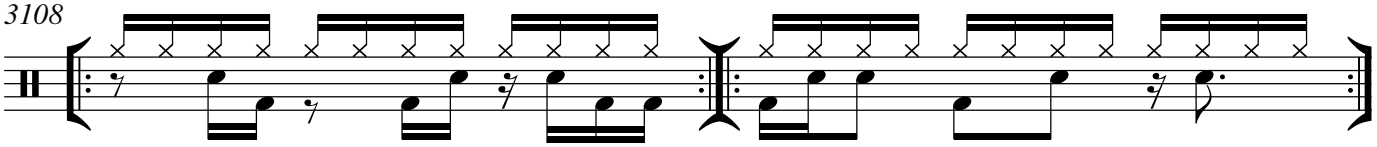

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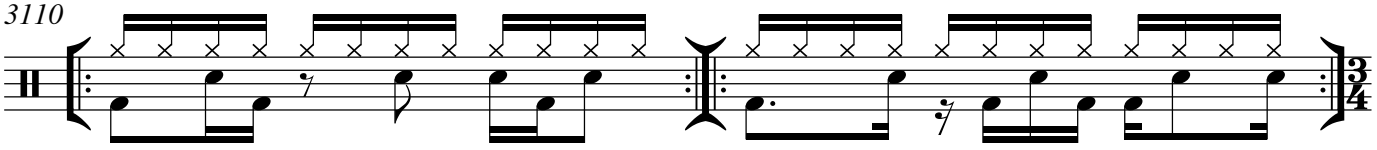

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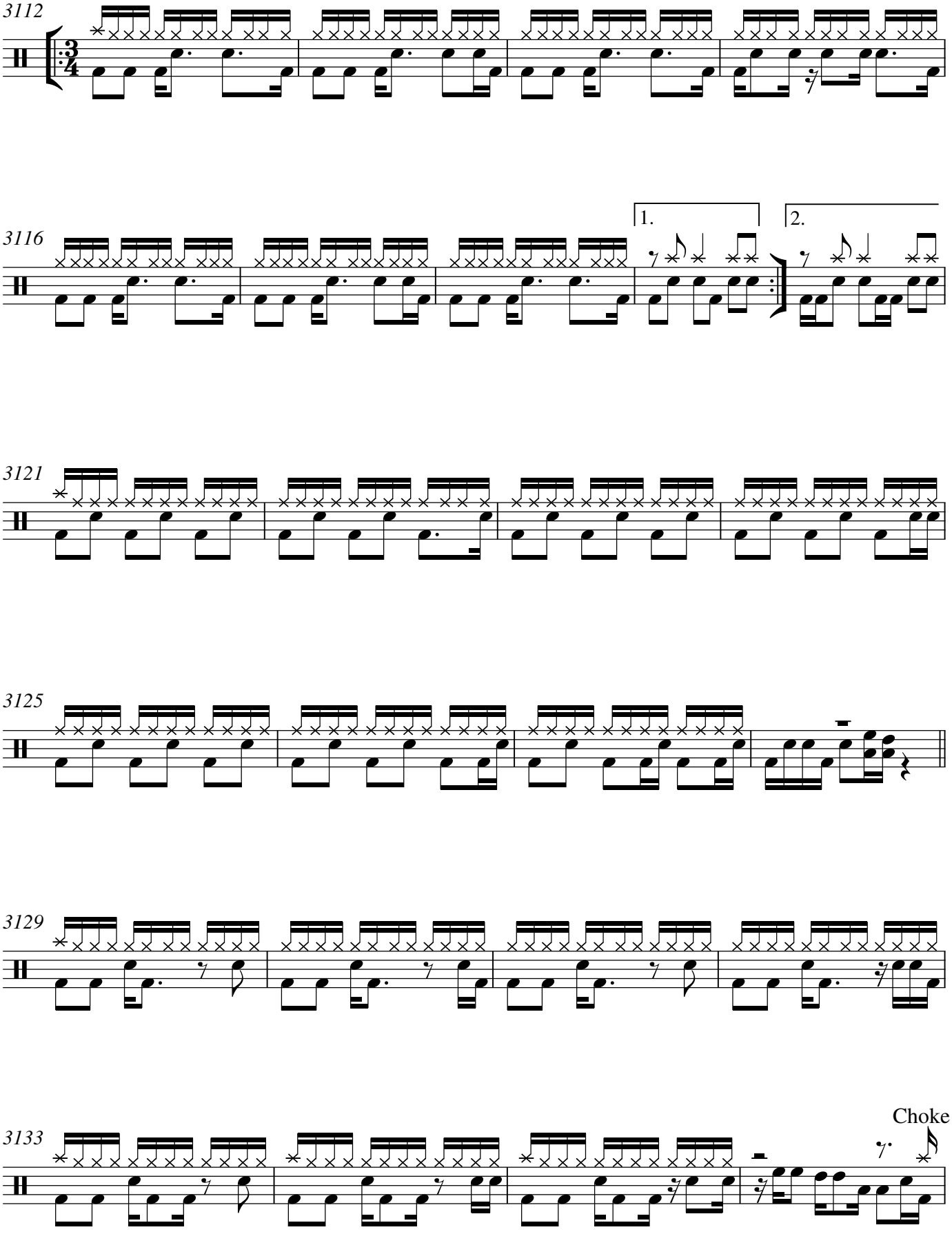

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