



## Pautas de acreditación para acceder al Nivel I

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- Ejecutar la página 5 (ejercicios 1 al 12 c/u por separado en 2/2 ) y las páginas 6 y 7 del libro **Stick Control, de George L. Stone.**
- Ejecutar correctamente el ejercicio Timing Control.
- Lecturas: lecciones 1 al 5 del libro **Standard snare drum, Benjamin Podemski's.**
- Coordinación: Solos 1 y 2 (como están escritos) del libro: **Introducción al Rock, Oscar D'auria,** y/o las páginas 7 y 8 (con el ostinato de semicorcheas en el HH) del libro **Time functioning patterns, Gary Chafee.**

## Pautas de acreditación para acceder al Nivel II

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- Ejecutar las páginas 5, 6 y 7 (c/u por separado o enganchadas en 2/2) y las páginas 8, 9 y 10 del libro **Stick Control, George L. Stone.**
- Lecturas: Lecciones 6 al 9 del del libro **Standard snare drum, Benjamin Podemski's** (o similar).
- Coordinación:
  - Solos 1, 2 y 5 del libro **Introduccion al Rock, Oscar D'auria** con al menos 4 fórmulas aplicadas a cada solo y/o aplicadas al libro **New Breed.**
  - **Syncopation, Ted Reed** (fórmula con el ride en negras y el HH en 2 y 4).
    - a- MI lee
    - b- Bombo lee (tambor en 2y4)
    - c- Corcheas en tambor y negras y corcheas ligadas bombo.
- Interpretación: Tocar de manera correcta y fluida un tema (la pista no deberá tener la batería grabada).
  - Libros sugeridos: **Grooves Essential 1 y 2, Tommy Igoe.**

**Essentials Styles 1, Tom Warrington** (Pistas 1, 2 o 9)

## Pautas de acreditación para acceder al Nivel III

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- Rudimentos: 1 al 30.
- Lecturas:
  - Lecciones 22 a 25 **Standard snare drum, Benjamin Podemski's** ( o similares) y/o estudios del libro **Rudimental Remedies, John Wooton** propuestos para este nivel.
  - Una lectura con flams (**Goldemberg** u otro).
  - Lección 1 (con HH en 2 y 4) **Wrist & finger Stroke control, Charley Wilcoxon**
    - a- Tambor.
    - b- Acentos a toms.
    - c- Acentos a plato y bombo.



- Coordinación:
  - **Syncopation, Ted Reed** página 33 a 37.
    - a- Base samba 1 - a 2 voces
      - 2 - MD ride tocando 1ra,3ra y 4ta semicorcheas.
    - b- Base Baiao mismas formulas del Samba.
  - **Mc Kee**, lecciones 1,2,3,4,5 y7 con HH 2y4 y/o ostinatos propuestos por la catedra aplicables al **New Breed** desde la sección I A a la 5B.
- Interpretación: Tocar de manera correcta y fluida un tema (La pista no deberá tener la batería grabada).  
Libros sugeridos **Grooves Essential 1y2, Tommy Igoe.**

**Essentials Styles 1 y 2, Tom Warrington** (Pistas 6, 14, 18 o 22).

## Pautas de acreditación para acceder al Nivel I Superior

- Rudimentos: 1 al 40.
- Lectura: **The all-American Drummer 150 rudimental solos, Charley Wilcoxon** (1 al 20, 2 binarios y 2 ternarios como mínimo) o el solo "la Polka loca" del libro **Contemporary rudimental studies & solos, Lalo Davila.**  
Estudios propuestos para este nivel **Rudimental Remedies, John Wooton.**
- Press roll: lecciones 13, 14 y 15 **Standard snare drum, Benjamin Podemski's** a 2 velocidades (o similar).
- Coordinación:
  - **Syncopation, Ted Reed** - Páginas 33 a 37 (formula del tresillo con digitación en 1y1 HH 2y4).
    - a- Acentos en tambor.
    - b- Acentos a toms.
    - c- Acentos a plato y bombo.
  - **New Breed** series I A a 5 B aplicando las formulas del paradiddle y/o coordinación de swing aplicada al **Syncopation, Ted Reed** páginas 33 a 37. (MD ride y HH 2y4)
    - a- MI lee (bombo en negras).
    - b- Bombo lee (aro en el tiempo 4).
    - C- Corcheas tambor y corcheas ligadas y negras en bombo.
  - Tocar diferentes bases con los pies (Zamba, Chacarera, etc.) interpretando con las manos la lección Nro. 5 del libro **Standard snare drum, B. Podemski's** o similar y/o aplicando los rudimentos aprendidos.
- Tema: **Grooves essentials Vol. 1 y 2, de Tommy Igoe**

**Intermediate Jazz conception, Jim Snidero** (tracks 1 o 2).



- Es muy importante saber que el mero hecho de tocar los ejercicios no acredita la aprobación de los mismos. En todos los niveles el alumno deberá demostrar, a través de los diferentes ejercicios que ejecute, buena postura, desarrollo técnico, buen tempo y sonido relajado.
- El alumno deberá concurrir tanto a las clases como a las diferentes instancias de examen con sus palillos, material de estudio y en el caso de las pistas traerlas en formato CD o MP3.
- Todo el material bibliográfico y de audio utilizado por la Cátedra se encuentra a disposición del alumno en la biblioteca de la escuela.

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# Programa

(a modo de orientación)

ESCUELA DE MÚSICA POPULAR DE AVELLANEDA

# Programa de batería

## Fo.Ba.

Nivel Preparatorio

2021

# Preparatorio

Requisitos mínimos para promover al siguiente nivel

Los contenidos del nivel preparatorio son para ingresar a nivel 1

## Lectura y técnica

### Modulo 1

- Figuras rítmicas: redonda, blanca, negra, corchea y semicorchea; silencios de redonda, blanca, negra, corchea y semicorchea. Valores.
- Nociones básicas de la técnica de palillos. Postura correcta en el tambor y en la batería. Matched grip. Fulcrum point.
- Tocar con la técnica correcta las lecturas número 2, 3, 4 y 5 del libro ***Standard snare drum method de Benjamín Podemsky.***
- Tocar la página 5 del libro **Stick Control de George L. Stone.** Rebotes.

### Modulo 2

- Tocar correctamente los ejercicios de Timing control en 4/4.
- Tocar una lectura de tambor utilizando las figuras aprendidas en el timing control.
- Tocar la página 6 y 7 del libro **Stick Control de George L. Stone.** Rebotes.

## Coordinación

### **Modulo 1**

- Tocar correctamente y de manera fluida la serie de ritmos básicos que aparecen debajo en el pdf.

### **Modulo 2**

- Tocar correctamente y de manera fluida la página 7 y 8 del libro **Time Functioning patterns de Gary Chaffee** con el ostinato de semicorcheas en el hi-hat.

**Nota:** (valido para todos los niveles)

*-El alumno deberá demostrar a través de los ejercicios que tiene: lectura correcta, desarrollo técnico, buen tempo y sonido relajado. El solo hecho de tocar los ejercicios no es suficiente para aprobar el nivel.*

*-El alumno deberá concurrir al día del examen con: palillos, libros u hojas con el material que estudio y la pista a tocar en formato de CD o mp3.*

*-En la biblioteca de la escuela se encuentra a disposición el cuadernillo con todo el material citado anteriormente.*

## RHYTHMS

These are the basic rhythms. Beats are numbered below the staff.

### Percussion Clef

The image shows a musical staff with a percussion clef (two vertical lines) and a 4/4 time signature. The staff is divided into five measures, each representing a different rhythm. The beats are numbered 1 through 4 below the staff.

- Whole note:** A single whole note occupies the entire 4-beat measure.
- Half notes:** Two half notes, each occupying 2 beats.
- Quarter notes:** Four quarter notes, each occupying 1 beat.
- Eighth notes:** Eight eighth notes, grouped into four pairs, each occupying 1 beat.
- Sixteenth notes:** Sixteen sixteenth notes, grouped into four sets of four, each occupying 1 beat.



The numbers  with lines drawn across the staff separating the measures, denote whole measures of rest.

## No. 3

Exercise in quarter and eighth notes.

Count One (and) Two (and)



The exercise consists of ten staves of music, each containing a sequence of quarter and eighth notes with corresponding fingerings (1 and 2) and accents (&) above them. The notes are primarily on the first and second lines of the treble clef staff. The exercise is designed to practice rhythmic patterns and finger coordination.

No. 4

The image displays ten staves of musical notation, each containing rhythmic exercises. The notation is written on a five-line staff with a treble clef. The exercises consist of eighth and sixteenth notes, often beamed together. Above each note, a number (1 or 2) indicates the finger to be used. Below the notes, letters 'R' and 'L' indicate the right and left hands. The exercises are organized into pairs of staves, with the first staff of each pair starting with a '1' above the first note. The patterns vary across the staves, showing different rhythmic groupings and hand alternations.

No. 5

4 Time—Count One (and) Two (and) Three (and)  
Moderato

1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

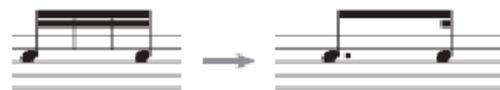
1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

Letters A-B-C-D-E-F-G denote the different sections of music. Sometimes numbers are used instead.

# Timing Control

2/4  
RLRLRLRL RLRLRLRL RLRLRLRL RLRLRLRL

Stroke & Note





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

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

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

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

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

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

# Ejercicio 2

The image displays a musical score for 'Ejercicio 2', consisting of nine staves of music. The notation is as follows:

- Staff 1:** A single melodic line with a treble clef and a common time signature. It contains two measures of quarter notes: G4, A4, B4, C5 in the first measure, and D5, E5, F5, G5 in the second measure.
- Staff 2:** A treble clef with a common time signature. The right hand plays a continuous eighth-note pattern: G4, A4, B4, C5, D5, E5, F5, G5. The left hand plays a steady bass line of quarter notes: G3, F3, E3, D3, C3, B2, A2, G2.
- Staff 3:** Similar to Staff 2, but the eighth-note pattern in the right hand includes some notes with accents (e.g., G4, A4, B4, C5, D5, E5, F5, G5).
- Staff 4:** Similar to Staff 3, with further rhythmic variations in the eighth-note pattern.
- Staff 5:** Similar to Staff 4, with more complex eighth-note patterns.
- Staff 6:** Similar to Staff 5, with continued eighth-note complexity.
- Staff 7:** Similar to Staff 6, with eighth-note patterns.
- Staff 8:** Similar to Staff 7, with eighth-note patterns.
- Staff 9:** Similar to Staff 8, with eighth-note patterns.

Ejercicio 3

The image displays a musical score for 'Ejercicio 3', consisting of eight staves of music. The notation is as follows:

- Staff 1:** A simple melody of quarter notes on a single line.
- Staff 2:** A more complex melody with eighth notes and rests.
- Staff 3:** Similar to Staff 2, but with some notes marked with a 'z' (accidental).
- Staff 4:** Similar to Staff 3, with more 'z' accidentals.
- Staff 5:** Similar to Staff 4, with 'z' accidentals.
- Staff 6:** Similar to Staff 5, with 'z' accidentals.
- Staff 7:** Similar to Staff 6, with 'z' accidentals.
- Staff 8:** Similar to Staff 7, with 'z' accidentals.



## Snare Solo



# Single Beat Combinations

(Read downward)

1 2 3 4 1 2 3 4

1 R L R L R L R L R L R L R L  
2 L R L R L R L R L R L R L R  
3 R L L L R L L L R L L L R L L L  
4 L R R R L R R R L R R R L R R R  
5 R L R R L R L L R L R R L R L L  
6 R L L L L R R L R L L L L R R L  
7 R R L R L L R L R R L L R L R L  
8 R L R L L R L R R L R L R L R L  
9 R R R L R R R L R R R L R R R L  
10 L L L R L L L R L L L R L L L R  
11 R L L L R L L L R L L L R L L L  
12 L R R R L R R R L R R R L R R R  
13 R R R R L L L L R R R R L L L L  
14 R L R L R R L L R L R L R R L L  
15 L R L R L L R R L R L R L L R R  
16 R L R L R L R R L R L R L R L L  
17 R L R L R L L R L R L R L R R L  
18 R L R L R R R L L L R L L R L L R  
19 R L R L R R R L R L R L R R R L  
20 L R L R L L L R L R L R L L L R  
21 R L R L R L L L R L R L R L L L  
22 L R L R L R R R L R L R L R R R  
23 R L R L R R R R L R L R L L L L  
24 R R L L R L R R L R L R R L R L L

R = right stick  
L = left stick

Repeat each exercise 20 times

# Single Beat Combinations

25    
 R R L L R L R L L R R R L R R L

37    
 R L R R R L R R R L R R R R L R R

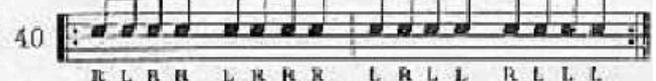
26    
 R R L L R R L R L L R R L L R L

38    
 L R L L L R L L L L R L L L L R L L L

27    
 R R L L L L R R R L L L L L R R

39    
 R L R R L L L R L R L L R R R L

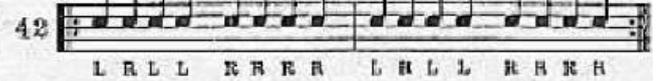
28    
 R R L L R R R L R R L L R R R L

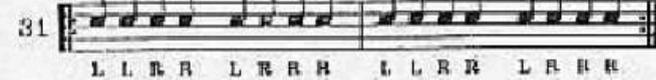
40    
 R L R R L R R R L R L L L R L L L

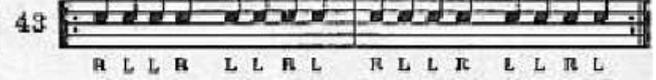
29    
 L L R R L L L R L L R R L L L R

41    
 R R R R L L L L R R R R L L L L

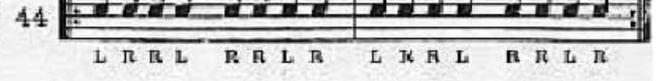
30    
 R R L L R L L L R R L L R L L L

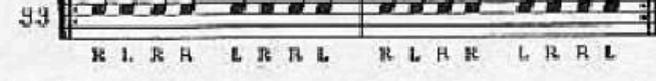
42    
 L R L L R R R R L R L L R R R R

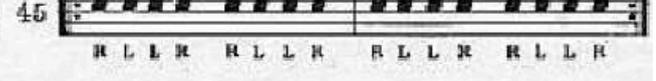
31    
 L L R R L R R R L L R R L R R R

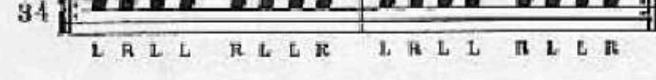
43    
 R L L R L L R L R L L R L L R L

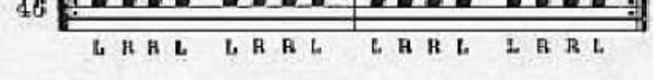
32    
 R R L L R R R R L L R R L L L L

44    
 L R R L R R L R L R R L R R L R

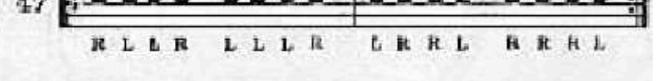
33    
 R L R R L R R L R L R R L R R L

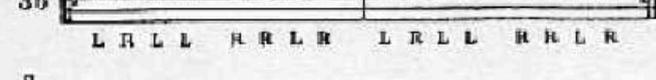
45    
 R L R R R L L R R L L R R L L R

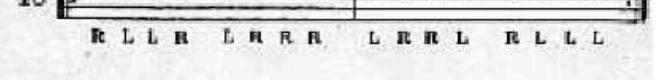
34    
 L R L L R L L R L R L L R L L R

46    
 L R R L L R R L L R R L L R R L

35    
 R L R R L L R L R L R R L L R L

47    
 R L R R L L L R L R R L R R R L

36    
 L R L L R R L R L R L L R R L R

48    
 R L L R L R R R L R R L R L L L

# Single Beat Combinations

49   
R L L R L L L L R L L R L L L L

61   
R L L L L R R R R R L L L L L R R R

50   
L R R L R R R R L R R L R R R R

62   
R L L L R R R R L R R R L L L L

51   
R R L R R R L R R R L R R R L R

63   
R R R L L L R R R L L L R R R L

52   
L L R L L L R L L R L L R L L R L

64   
L L L R R R L L L R R R L L L L

53   
R R L R L L L R L L R L R R R L

65   
R R L R R L R R L R R L R R L L

54   
R R L R L R R R L L R L R L L L L

66   
L L R L L L L L R L L R L R L L

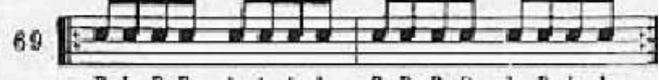
55   
R R L R L L L L R R L R L L L L

67   
R L L R L L R L L L L R L L R R R L

56   
L L R L R R R R L L R L R R R R

68   
L R R L R R R R R L R R L R L L R

57   
R R R L L L L R R R R L L L L R

69   
R L R R L L L L R R R R L L L L

58   
R R R L R L L L R R R L R L L L

70   
R R L L R L R R L L L L R R R R

59   
L L L R L R R R L L L R L R R R

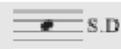
71   
L L R R L R L L R R R R L L L L

60   
R R R L R R R R L L L R L L L L

72   
R R R R L L R R L R R L R R R L



## The Basic 16 Beats ( 2/2 )



RLRL RRLL RLRL RRLL RLRL RRLL RLRL RRLL  
LRLR LLRR LRLR LLRR LRLR LLRR LRLR LLRR



RLRL RLRR RLRL RLRR RLRL RLRR RLRL RLRR  
LRLR LLLL LRLR LLLL LRLR LLLL LRLR LLLL



RLRL RLLR RLRL RLLR RLRL RLLR RLRL RLLR  
LRLR LRRL LRLR LRRL LRLR LRRL LRLR LRRL



RLRL RRLR RLRL RRLR RLRL RRLR RLRL RRLR  
LRLR LLRL LRLR LLRL LRLR LLRL LRLR LLRL



RLRL RRRL RLRL RRRL RLRL RRRL RLRL RRRL  
LRLR LLLR LRLR LLLR LRLR LLLR LRLR LLLR



RLRL RLLL RLRL RLLL RLRL RLLL RLRL RLLL  
LRLR LRRR LRLR LRRR LRLR LRRR LRLR LRRR





# The Basic 8 Beats ( 1/11 )

S.T. H.H.(Stick)  
 F.T. S.D.  
 B.D.  
 H.H.(Foot)

The image displays six staves of musical notation for a drum set exercise titled "The Basic 8 Beats ( 1/11 )". Each staff represents a different drum part. The notation is in common time (C) and consists of 8 beats per measure. The notes and rests are distributed across the staves to create a rhythmic pattern. The 'x' marks above the notes indicate the specific drum part for each beat. The first staff starts with a common time signature 'C'.



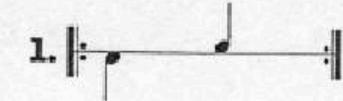
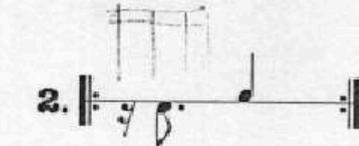
# The Basic 8 Beats ( 2/11 )

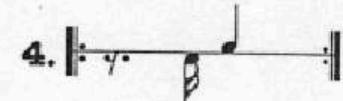
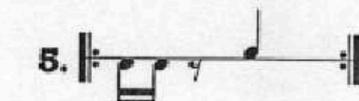
S.T. x H.H.(Stick)  
F.T. s D  
B.D  
H.H.(Foot)

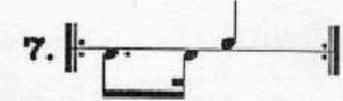
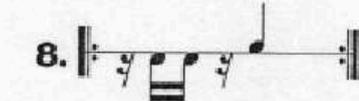
The image displays six staves of musical notation for a drum set piece titled "The Basic 8 Beats (2/11)". The first staff is in common time (C). Each staff contains a sequence of notes and rests, with rhythmic markings above. The notation includes eighth and sixteenth notes, rests, and various rhythmic symbols like 'x' and 's'. The staves are arranged vertically, and each staff ends with a double bar line and a repeat sign.

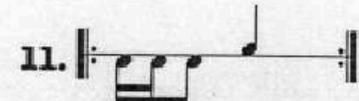
# Fat-Back Exercises

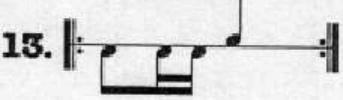
## Bass Drum On 1 And 3

1.  2.  3. 

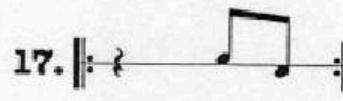
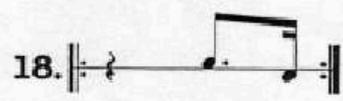
4.  5.  6. 

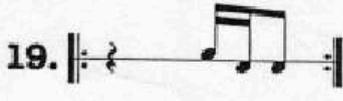
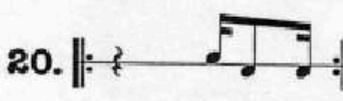
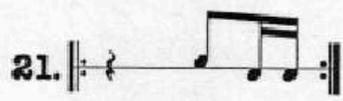
7.  8.  9. 

10.  11.  12. 

13.  14.  15. 

## Bass Drum On 2 And 4

16.  17.  18. 

19.  20.  21. 

22. 

### Combinations Of Bass Drum Figures

23.

The image shows two staves of musical notation. The top staff contains four measures, each starting with a double bar line and repeat dots. The notes are: 1) a quarter note, 2) a quarter note followed by an eighth note, 3) a quarter note followed by an eighth note, and 4) a quarter note followed by a dotted quarter note. The bottom staff contains four measures, each starting with a double bar line and repeat dots. The notes are: 1) a quarter note followed by an eighth note, 2) a quarter note followed by an eighth note, 3) a quarter note followed by an eighth note, and 4) a quarter note followed by an eighth note.



Drum Set



***Puntos importantes a tener en cuenta para los alumnos y la buena práctica de sus instrumentos:***

**1 - Instrumento y tiempo:** a la hora de empezar una carrera de músico debemos tener en cuenta dos cosas importantes: Disponer de **instrumento y tiempo diario** para estudiar. Sin la combinación de estos dos elementos es imposible lograr un buen desarrollo en la carrera de músico. Recomendamos 2 horas diarias de práctica en el instrumento.

**2 – Material:** Llevar siempre a la clase: **palillos, un cuaderno** (rayado, cuadriculado y/o pentagramado, según indique el profesor) y los **libros** que cada profesor les pide.

**3 – Puntualidad:** es importante respetar el horario asignado para no perder la clase.

**4 - Ejercicios:** entender que los ejercicios son solo un medio para lograr objetivos es esencial para el abordaje correcto y sin apuro del material a trabajar. El hecho de tocar los ejercicios no representa ninguna garantía para aprobar el examen final.

**5 – Contenidos:** para llegar al examen final el alumno deberá ver durante el año todo el contenido del programa que el profesor ofrece. El examen final es obligatorio para promover la materia (salvo para nivel preparatorio) y el examen parcial queda a consideración del profesor.

**6 - Faltas:** Las faltas permitidas son 2 seguidas sin justificación o 3 en total por cuatrimestre. Si estas se superan el alumno automáticamente quedara libre. Es importante que ambas partes (alumno y profesor) avisen en caso de no poder asistir y así tener una relación de respeto hacia la otra persona. El alumno también deberá avisar al profesor en caso de no poder continuar la cursada para poder incorporar alumnos de la lista de espera.

**Firma conforme:**

ESCUELA DE MÚSICA POPULAR DE AVELLANEDA

# Programa de batería

## Fo.Ba.

Nivel 1

2021

[ESCRIBIR LA DIRECCIÓN DE LA COMPAÑÍA]

## Requisitos para promover al siguiente nivel:

### Lectura y técnica

#### Modulo 1

- Figuras rítmicas: redonda, blanca, negra, corchea y semicorchea; silencios de redonda, blanca, negra, corchea y semicorchea. Valores.
- Lecturas de tambor donde aplican las figuras vistas en el timing control en 4/4.
- Nociones básicas de la técnica de palillos. Postura correcta en el tambor y en la batería. Matched grip. Fulcrum point.
- Rebote. (Full stroke). Ejercicios con diferentes alturas. Desarrollo de un sonido parejo entre ambas manos.
- Utilización de las muñecas. Ejecución de ejercicios del libro **Stick Control de G. L. Stone** utilizando las digitaciones establecidas. (Pág. 8, 9, 10)

#### Modulo 2

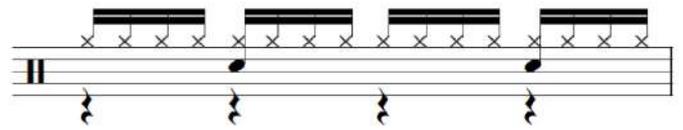
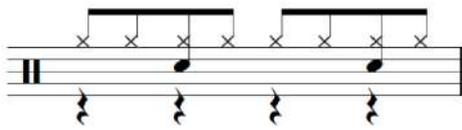
- Timing control en 6/8 (Subdivisiones)
- Lecturas de tambor donde aplican las figuras vistas en el timing control en 6/8.
- Ejecución de ejercicios del libro **Stick Control de G.L. Stone** utilizando los siguientes rudimentos: Single stroke roll y doublé stroke open roll. Pag 11, ,13, 14, 15)
- Utilización del metrónomo para alcanzar velocidades estipuladas.
- Golpes fundamentales: Full, Down, up y tap stroke. Su mecánica y aplicación. Ejercicios con manos separadas. Ejercicios con acentos.

# Coordinación

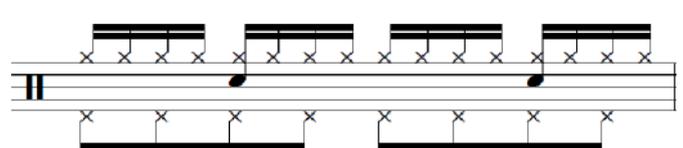
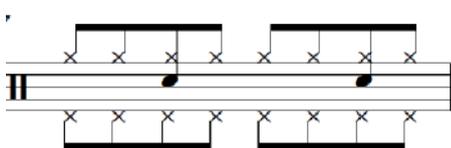
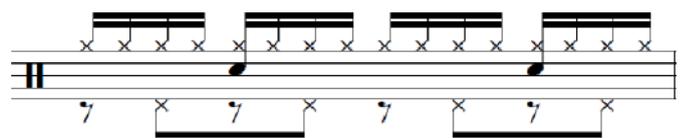
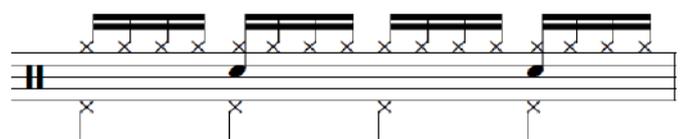
## Modulo 1

- Los siguientes ejercicios están diseñados para tocar los ostinatos tal cual están escritos mientras con el bombo ejecutamos una lectura del libro New Breed de Gary Chester

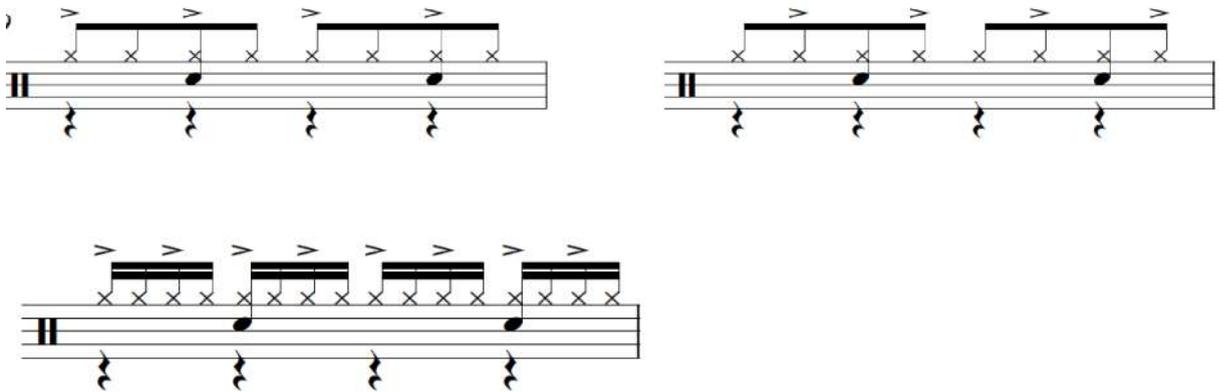
### Ostinatos en 4/4 en el hihat



### Ostinatos en 4/4 en el ride



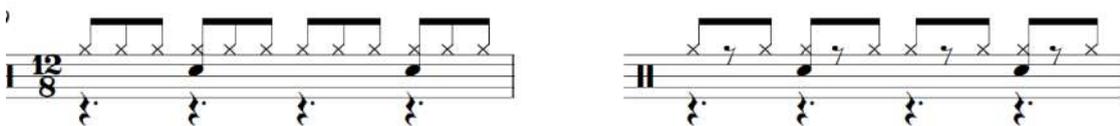
**Otras formas de tocar los ostinatos (obligatorios para alumnos regulares e ingresantes)**



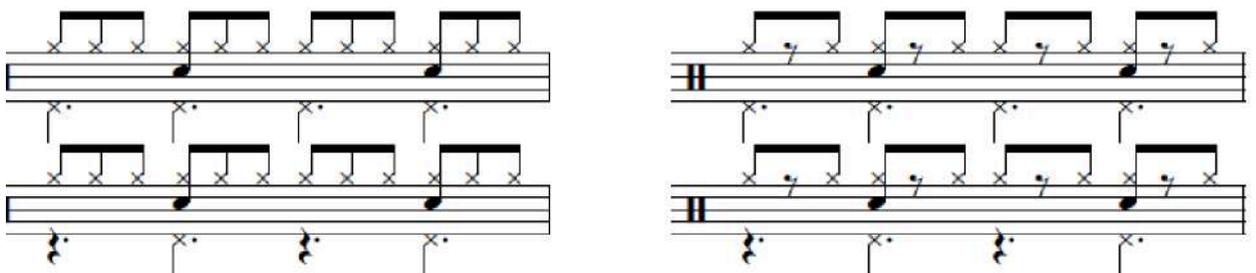
**Nota:** Tocar los acentos en el hihat, y cuando se tocan en el ride los acentos van a la campana.

**Modulo 2**

- Ostinatos en 12/8 en el hihat leyendo con el bombo lecturas del libro Syncopation de Ted Reed

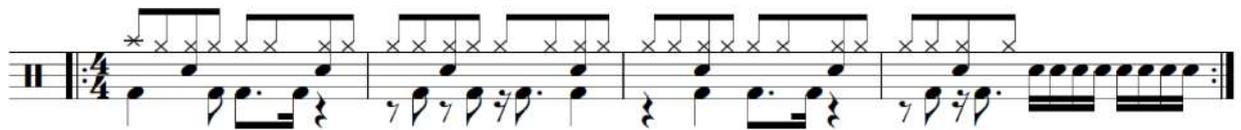
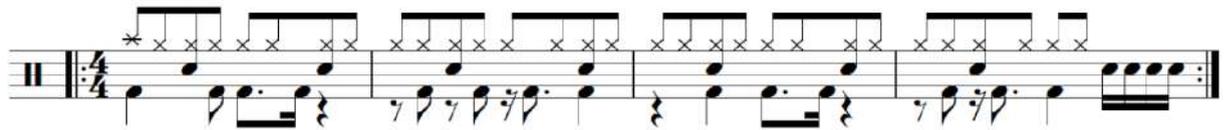


- Ostinatos en 12/8 en el ride leyendo con el bombo lecturas del libro Syncopation de Ted Reed



- Tocar fills de 1 y 2 tiempos dentro de una estructura de 4 compases utilizando los ostinatos y figuras aprendidas con diferentes orquestaciones.

Ejemplos utilizando la lectura IIA del libro New Breed:



*\*más ejemplos en pdf*

## **Interpretación**

- Tocar de manera correcta y fluida un tema (la pista no deberá tener la batería grabada)

*Libros sugeridos:*

1. **Grooves Essentials 1 y 2 de Tommy Igoe**
2. **Essential styles 1y 2 de Tom Warrington.**

**Importante:** Para el examen final de cada nivel se dispone de una planilla con los puntos detallados que el alumno deberá tocar para aprobar.

<b>Planilla de examen</b>		
<b>Cátedra: Batería FOBA</b>		<b>Nivel I</b>
1	Estudio en 6/8	
2	Lectura VB del libro New Breed en 90 bpm	
3	Página 13 del libro Stick Control ej. 1 a 8 a 90 bpm	
4	Explicar y tocar los golpes fundamentales.	
5	Ostinato de corcheas con pista en 4/4 a 90 bpm.	
6	Ostinato de semicorcheas con pista en 4/4 a 75 bpm.	
7	Ostinato de corcheas en 12/8 con pista a 80 bpm.	
8	Tocar una pista (sin batería) Drumless	
<b>Observaciones:</b>		

**Nota:** (valido para todos los niveles)

- En el caso de alumnos ingresantes se deberá tocar el examen de nivel preparatorio para promover al nivel1.
- El alumno deberá demostrar a través de los ejercicios que tiene: lectura correcta, desarrollo técnico, buen tempo y sonido relajado. El solo hecho de tocar los ejercicios no es suficiente para aprobar el nivel.
- El alumno deberá concurrir a las clases y al día del examen con: palillos, libros u hojas con el material que estudio y la pista a tocar en formato de CD o mp3.
- En la biblioteca de la escuela se encuentra a disposición el programa de estudio de cada nivel en formato digital e impreso en cuadernillos.



# V-B

The musical score is written in bass clef with a 4/4 time signature. It consists of 12 staves of music. The notation includes a variety of rhythmic patterns, such as eighth-note runs, sixteenth-note passages, and triplet figures. The piece concludes with a double bar line at the end of the final staff.

# Timing Control en 6/8

## Ejercicio 1

Martín Vicente

The musical score is written in 6/8 time and consists of seven staves. The first staff shows the initial bass line with a treble clef and a 6/8 time signature. The subsequent six staves each contain a melody line with a treble clef and a bass line with a bass clef. Above the melody lines, guitar chord diagrams are indicated by 'D' and 'I' characters. The notation includes eighth notes, quarter notes, and rests, with some notes beamed together. The piece concludes with a double bar line and repeat dots at the end of the seventh staff.

### Ejercicio 2

The image displays a musical score for 'Ejercicio 2', consisting of seven staves of music. The notation is as follows:

- Staff 1:** A grand staff with two five-line staves. It contains four measures of music, each featuring a half note on the lower staff and a half note on the upper staff.
- Staff 2:** A grand staff with two five-line staves. It contains four measures of music. The upper staff has eighth notes, and the lower staff has half notes. There are rests in the second and fourth measures of both staves.
- Staff 3:** A grand staff with two five-line staves. It contains four measures of music. The upper staff has eighth notes, and the lower staff has half notes. There are rests in the second and fourth measures of both staves.
- Staff 4:** A grand staff with two five-line staves. It contains four measures of music. The upper staff has eighth notes, and the lower staff has half notes. There are rests in the second and fourth measures of both staves.
- Staff 5:** A grand staff with two five-line staves. It contains four measures of music. The upper staff has eighth notes, and the lower staff has half notes. There are rests in the second and fourth measures of both staves.
- Staff 6:** A grand staff with two five-line staves. It contains four measures of music. The upper staff has eighth notes, and the lower staff has half notes. There are rests in the second and fourth measures of both staves.
- Staff 7:** A grand staff with two five-line staves. It contains four measures of music. The upper staff has eighth notes, and the lower staff has half notes. There are rests in the second and fourth measures of both staves. The piece concludes with a double bar line and repeat dots.

# Estudio 1 en 6/8

Martín Vicente

1

5

9

13

17

21

25

29



# Triplets

1  
RLRL  
2  
LRLR  
3  
RRLR RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL  
4  
LRLR  
5  
RLRL  
6  
LRLR  
7  
RRLR RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL  
8  
LRLR  
9  
RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL











# Acentos 1

4/4

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

4/4

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

4/4

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

4/4

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

# Fills de 1 tiempo

Martín Vicente

Staff 1: Drum fill notation for measures 1-4. The notation includes various rhythmic patterns for different drum parts, with asterisks indicating specific accents or techniques.

5

Staff 2: Drum fill notation for measures 5-8. The notation includes various rhythmic patterns for different drum parts, with asterisks indicating specific accents or techniques.

9

Staff 3: Drum fill notation for measures 9-12. The notation includes various rhythmic patterns for different drum parts, with asterisks indicating specific accents or techniques.

13

Staff 4: Drum fill notation for measures 13-16. The notation includes various rhythmic patterns for different drum parts, with asterisks indicating specific accents or techniques.

17

Staff 5: Drum fill notation for measures 17-20. The notation includes various rhythmic patterns for different drum parts, with asterisks indicating specific accents or techniques.

21

Staff 6: Drum fill notation for measures 21-24. The notation includes various rhythmic patterns for different drum parts, with asterisks indicating specific accents or techniques.

25

Staff 7: Drum fill notation for measures 25-28. The notation includes various rhythmic patterns for different drum parts, with asterisks indicating specific accents or techniques.

29

Staff 8: Drum fill notation for measures 29-32. The notation includes various rhythmic patterns for different drum parts, with asterisks indicating specific accents or techniques.

Bombo    Tambor    Tom1    Tom2    Hihat    Crash    Hihatpie

# Fills de 2 tiempos

Martín Vicente

1

5

9

13

17

21

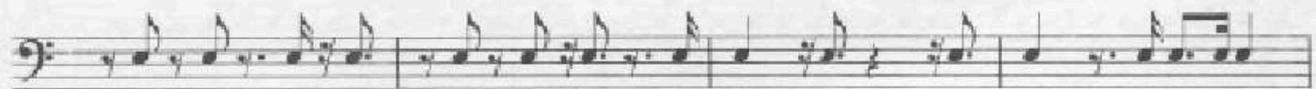
25

Bombo Tambor Tom1 Tom2 Hihat Crash Hihatpic

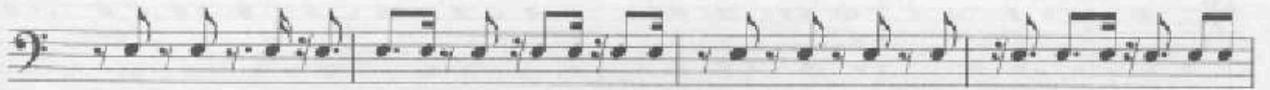
# II-A



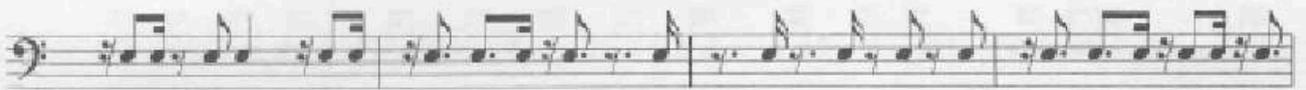
## II-B



### III-A

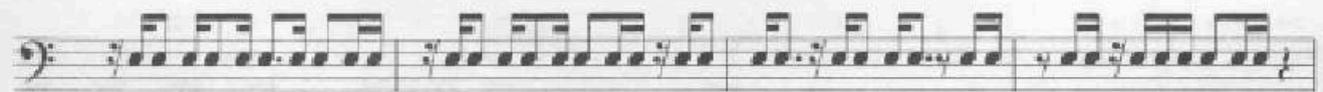
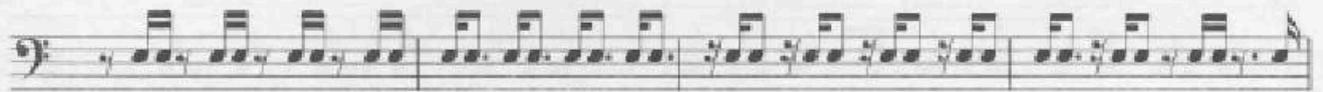
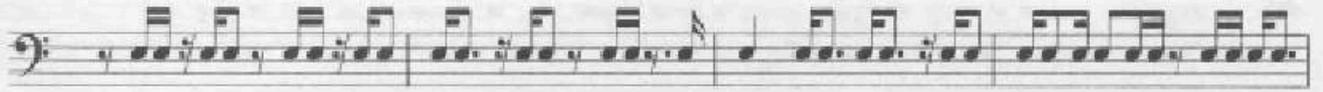


### III-B



# IV-A

22-12



# EXERCISE one

The image displays a musical score for an exercise, consisting of ten staves of music. The notation is written in a single system, with each staff containing a melodic line and a corresponding bass line. The music is written in a 4/4 time signature, indicated by the '4' over the first staff. The key signature is one flat, as shown by the single flat symbol (Bb) on the first staff. The melody is primarily composed of eighth and quarter notes, with some rests and ties. The bass line provides a steady accompaniment, often using a simple harmonic pattern. The exercise concludes with a double bar line and repeat dots at the end of the tenth staff.

## Exercise two

The image displays a musical score for an exercise, consisting of ten staves of music. The notation is written in bass clef with a 4/4 time signature. The music is organized into two systems of five staves each. The first system begins with a treble clef on the first staff, which then changes to a bass clef for the remaining staves. The second system also begins with a treble clef on the first staff, which then changes to a bass clef for the remaining staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The overall structure is that of a technical exercise for a bass instrument.

### Exercise ThRee

The image displays a musical score for an exercise titled "Exercise ThRee". The score is written in bass clef with a 4/4 time signature. It consists of ten staves of music. The first staff begins with a treble clef, which is then changed to a bass clef for the remainder of the piece. The music is characterized by a steady eighth-note accompaniment in the left hand and a more complex melodic line in the right hand, often featuring eighth-note patterns and occasional rests. The notation includes various note values, rests, and bar lines, all presented in a clear, black-and-white format.

### Exercise four

The image displays a musical score for 'Exercise four', consisting of ten staves of music. The score is written in 4/4 time, as indicated by the time signature at the beginning of the first staff. The notation is primarily in bass clef, with a few instances of treble clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together, and rests. The overall structure is a continuous sequence of notes and rests across the ten staves, with some measures containing multiple notes on a single staff. The final measure of the tenth staff ends with a double bar line and a repeat sign.

### Exercise five

The image displays a musical score for 'Exercise five', consisting of ten staves of music. The score is written in 4/4 time, as indicated by the time signature at the beginning of the first staff. The notation is primarily in bass clef, with a key signature of one flat (B-flat). The music is organized into four-measure phrases across the staves. The first staff begins with a treble clef and a key signature of one flat, followed by a bass clef. The melody is composed of eighth and quarter notes, often beamed together in groups. The accompaniment consists of a steady bass line of quarter notes. The exercise concludes with a double bar line at the end of the tenth staff.

***Puntos importantes a tener en cuenta para los alumnos y la buena práctica de sus instrumentos:***

**1 - Instrumento y tiempo:** a la hora de empezar una carrera de músico debemos tener en cuenta dos cosas importantes: Disponer de **instrumento y tiempo diario** para estudiar. Sin la combinación de estos dos elementos es imposible lograr un buen desarrollo en la carrera de músico. Recomendamos 2 horas diarias de práctica en el instrumento.

**2 – Material:** Llevar siempre a la clase: **palillos, un cuaderno** (rayado, cuadriculado y/o pentagramado, según indique el profesor) y los **libros** que cada profesor les pide.

**3 – Puntualidad:** es importante respetar el horario asignado para no perder la clase.

**4 - Ejercicios:** entender que los ejercicios son solo un medio para lograr objetivos es esencial para el abordaje correcto y sin apuro del material a trabajar. El hecho de tocar los ejercicios no representa ninguna garantía para aprobar el examen final.

**5 – Contenidos:** para llegar al examen final el alumno deberá ver durante el año todo el contenido del programa que el profesor ofrece. El examen final es obligatorio para promover la materia (salvo para nivel preparatorio) y el examen parcial queda a consideración del profesor.

**6 - Faltas:** Las faltas permitidas son 2 seguidas sin justificación o 3 en total por cuatrimestre. Si estas se superan el alumno automáticamente quedara libre. Es importante que ambas partes (alumno y profesor) avisen en caso de no poder asistir y así tener una relación de respeto hacia la otra persona. El alumno también deberá avisar al profesor en caso de no poder continuar la cursada para poder incorporar alumnos de la lista de espera.

**Firma conforme:**

ESCUELA DE MÚSICA POPULAR DE AVELLANEDA

# Programa de batería

## Fo.Ba.

Nivel 2

2021

Requisitos para promover al siguiente nivel:

## Lectura y técnica

### Modulo 1

- Tocar los estudios en 6/8.
- Golpes fundamentales: Full, Down, up y tap stroke. Ejercicios alternando manos.
- Continuación del libro *Stick Control de G. L. Stone. (Pág. 16)*
- Progresiones: single stroke roll, double stroke roll, single paradiddle, double paradiddle.

### Modulo 2

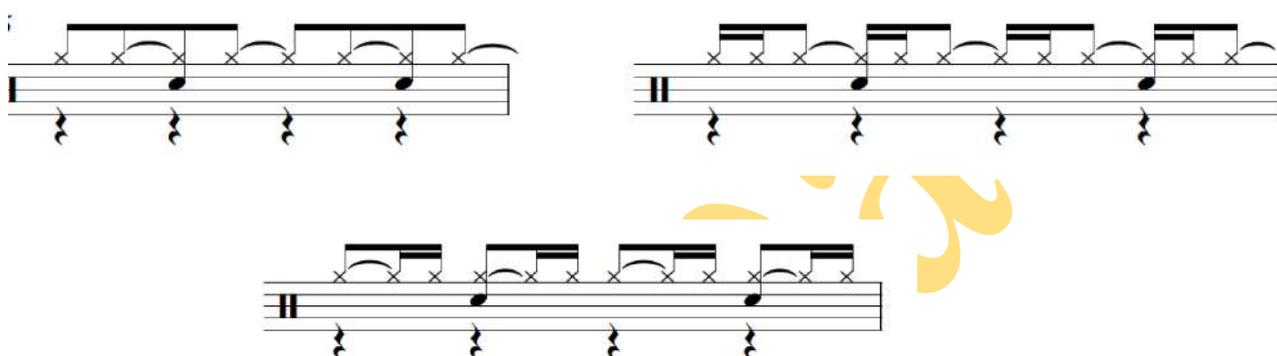
- Tocar los estudios en 3/4.
- Golpes fundamentales. Ejercicios de mayor dificultad alternando manos.
- Continuación del libro *Stick Control de G. L. Stone. (Pág. 24)*
- Utilización del metrónomo para alcanzar velocidades estipuladas.
- Manejo y práctica de dinámicas. Ejercicios.
- Progresiones: Triple paradiddle, Flam accent, Flam tap,

## Coordinación

### Modulo 1

- Los siguientes ejercicios están diseñados para tocar los ostinatos tal cual están escritos mientras con el bombo ejecutamos una lectura del libro New Breed de Gary Chester

#### Ostinatos en 4/4 en el hihat



#### Ostinatos en 12/8 en el ride



## Modulo 2

### Ostinatos en 4/4 en el ride

The image displays four rows of musical notation for ostinatos in 4/4 time on the ride cymbal. Each row consists of two staves: a top staff with rhythmic notation and a bottom staff with 'x' marks indicating the cymbal's position. The patterns are as follows:

- Row 1: Four groups of eighth notes, each starting with an accent (>). The bottom staff has 'x' marks on the first and third beats.
- Row 2: Four groups of eighth notes, each starting with an accent (>). The bottom staff has 'x' marks on the first and third beats, with a bracket under the second and fourth beats.
- Row 3: Four groups of eighth notes, each starting with an accent (>). The bottom staff has 'x' marks on the first and third beats, with a bracket under the second and fourth beats.
- Row 4: Four groups of eighth notes, each starting with an accent (>). The bottom staff has 'x' marks on the first and third beats, with a bracket under the second and fourth beats.

### Otras formas de tocar los ostinatos (obligatorios para alumnos regulares e ingresantes)

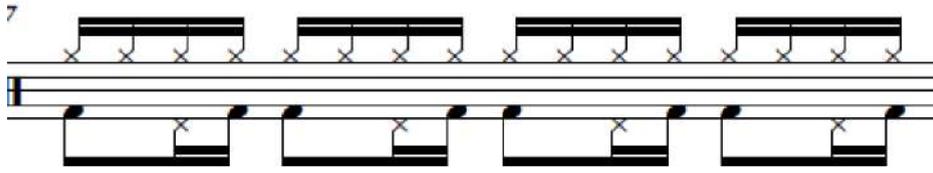
The image displays two rows of musical notation for alternative ostinatos in 4/4 time on the ride cymbal. Each row consists of two staves: a top staff with rhythmic notation and a bottom staff with 'x' marks indicating the cymbal's position. The patterns are as follows:

- Row 1: Four groups of eighth notes, each starting with an accent (>). The bottom staff has 'x' marks on the first and third beats.
- Row 2: Four groups of eighth notes, each starting with an accent (>). The bottom staff has 'x' marks on the first and third beats.

**Nota:** Tocar los acentos en el hihat, y cuando se tocan en el ride los acentos van a la campana.

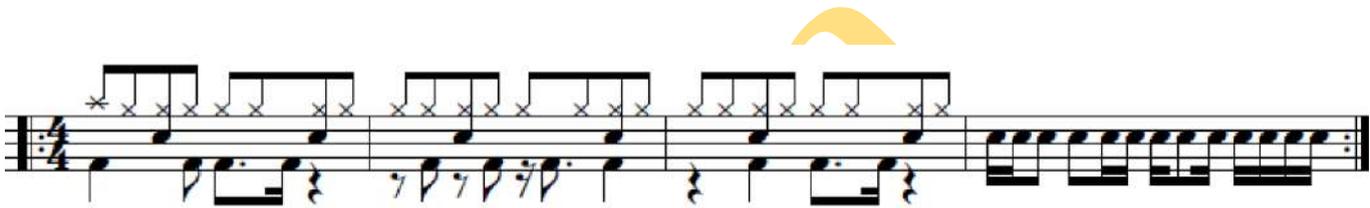
### Ostinato de samba

Tocar el ostinato de samba tal cual está escrito en el ejemplo mientras con la mano izquierda se lee una lectura. (New Breed o Syncopation)



- Tocar fills de 4 tiempos dentro de una estructura de 4 compases utilizando los ostinatos y figuras aprendidas con diferentes orquestaciones.

*Ejemplo utilizando la lectura IIA del libro New Breed*



*\*más ejemplos en pdf*

## **Interpretación**

- Tocar de manera correcta y fluida un tema (la pista no deberá tener la batería grabada)

*Libros sugeridos:*

1. ***Grooves Essentials 1 y 2 de Tommy Igoe***
2. ***Essential styles 1y 2 de Tom Warrington.***

**Importante:** Para el examen final de cada nivel se dispone de una planilla con los puntos detallados que el alumno deberá tocar para aprobar.

<b>Planilla de examen</b>		
Cátedra: Batería FOBA		Nivel II
1	Progresión con diferentes rudimentos	
2	Lectura en 6/8 con base.	
3		
4		
5		
6	Ostinato de 2 semicorcheas/corchea en 4/4 a 95 bpm.	
7	Ostinato de corchea/2 semicorcheas en 4/4 a 95 bpm.	
8	Tocar fills de 4 tiempos.	
9	Tocar una pista sin batería.	
<b>Observaciones:</b>		

**Nota:** (valido para todos los niveles)

- En el caso de alumnos ingresantes se deberá tocar el examen de primer año para promover al nivel 2.

- *El alumno deberá demostrar a través de los ejercicios que tiene: lectura correcta, desarrollo técnico, buen tempo y sonido relajado. El solo hecho de tocar los ejercicios no es suficiente para aprobar el nivel.*
- *El alumno deberá concurrir a las clases y al día del examen con: palillos, libros u hojas con el material que estudio y la pista a tocar en formato de CD o mp3.*
- *En la biblioteca de la escuela se encuentra a disposición el programa de estudio de cada nivel en formato digital e impreso en cuadernillos.*

*Empa*

Estudio 2 en 6/8

Martín Vicente

mf mf

5 p

9 f p f

13 p f p f p f p f p f p

17 f

21 f p

25 p f p f p

29 f p f p

33 2 2 2



### Flam Beats

1 F L L F L L F L L F L L

2 Ⓟ R R Ⓟ R R Ⓟ R R Ⓟ R R

3 P R R Ⓟ L L P R R Ⓟ L L

4 F L R Ⓟ R L F L R Ⓟ R L

5 P R L P R L P R L P R L

6 Ⓟ L R Ⓟ L R Ⓟ L R Ⓟ L R

7 F R L Ⓟ L R F R L Ⓟ L R

8 P R L P R L P R L P R L

9 Ⓟ R L R Ⓟ R L R Ⓟ R L R Ⓟ R L R

10 F L R R Ⓟ R L L F L R R Ⓟ R L L

11 P R Ⓟ L P R Ⓟ L P R Ⓟ L P R Ⓟ L

12 P L R L Ⓟ R L R F L R L Ⓟ R L R

13 P R L L P R L L P R L L P R L L

14 Ⓟ L R R Ⓟ L R R Ⓟ L R R Ⓟ L R R

15 P R L R Ⓟ L R L F R L R Ⓟ L R L

16 P R L L Ⓟ L R R P R L L Ⓟ L R R

17 P L R R Ⓟ R R L P L R R Ⓟ R R L

18 F R R R Ⓟ L L L P R R R Ⓟ L L L

19 F L L F L L F R R Ⓟ L L

20 P L L P L L P R L Ⓟ L R

21 F L L F L L P R L P R L

22 P L L P L L P R L Ⓟ L R

23 P L L P L L P R L L P R L L

24 F L L F L L F L R R Ⓟ R L L

F: right hand flam- (LR)  
 Ⓟ: left hand flam- (RL)

### Flam Triplets and Dotted Notes

19 *3* *3* *3* *3*  
*F L R* *R L* *F L R* *R L* *F L* *F L* *F L* *F L*  
*F L R* *R L* *F L R* *R L* *F L L* *F L L* *F L L* *F L L*

20 *3* *3* *3* *3* *3* *3* *3* *3*  
*F R L* *F R L* *F R L* *F R L* *F R R* *L L* *F R R* *L L*

21 *3* *3* *3* *3* *3* *3* *3* *3*  
*F R L* *F R L* *F R L* *F R L* *F R* *L* *F R* *L*

22 *3* *3* *3* *3* *3* *3* *3* *3*  
*F R L* *F R L* *F R L* *F R L* *F L* *F L* *F L* *F L*

23 *3* *3* *3* *3* *3* *3* *3* *3*  
*F R L* *F R L* *F R L* *F R L* *F R* *L* *F R* *L*

24 *3* *3* *3* *3* *3* *3* *3* *3*  
*F L L* *F L L* *F L L* *F L L* *F R R* *L L* *F R R* *L L*

25 *3* *3* *3* *3* *3* *3* *3* *3*  
*F L L* *F L L* *F L L* *F L L* *F R* *L* *F R* *L*

26 *3* *3* *3* *3* *3* *3* *3* *3*  
*F L L* *F L L* *F L L* *F L L* *F L* *F L* *F L* *F L*

27 *3* *3* *3* *3* *3* *3* *3* *3*  
*F L L* *F L L* *F L L* *F L L* *F R* *L* *F R* *L*

28 *3* *3* *3* *3* *3* *3* *3* *3*  
*F L L* *F L L* *F L L* *F L L* *F L* *F L* *F L* *F L*

29 *3* *3* *3* *3* *3* *3* *3* *3*  
*F L L* *F L L* *F L L* *F L L* *F R* *L* *F R* *L*

30 *3* *3* *3* *3* *3* *3* *3* *3*  
*F L L* *F L L* *F L L* *F L L* *F L* *F L* *F L* *F L*



## dynamics

These exercises are good for dynamic control, and they are also tremendous endurance builders. Within the crescendos and diminuendos, there should be no sudden changes in volume. They should be done smoothly so that with the crescendos, each note is louder than the one before, and with diminuendos, each note is softer than the one before. Take these slowly enough that you can control them.

Each exercise is written with a suggested dynamic range, but don't stop there. After mastering the range that is written, go back and apply a variety of dynamic ranges to the same exercises. For example, exercises 1 through 4 are written with a range from *pp* to *ff*. After practicing with that range, try the following suggestions: *ppp* to *fff*; *pp* to *mf*; *mp* to *ff*; *p* to *f*; and so on. The more ways you play these exercises, the more they will help you, and the more control you will gain.

1

2

3

4

5

Musical score for a piano piece, measures 6-21. The score is written in bass clef with a common time signature. It features various dynamic markings (p, ff, mf, pp, f, mp) and articulations (accents, slurs). Measures 10, 12, 14, 16, 18, and 20 contain triplet markings. Measure 13 has a 3/4 time signature. The piece concludes with a double bar line and repeat dots at the end of measure 21.

Measure 6: *p*  $\leftarrow$  *ff* *p*  
 Measure 7: *p*  $\leftarrow$  *ff*  
 Measure 8: *p*  $\leftarrow$  *ff* *p*  
 Measure 9: *ff*  
 Measure 10: *mf* *pp*  $\leftarrow$   
 Measure 11: *f* *p*  $\leftarrow$  *f*  
 Measure 12: *f*  $\leftarrow$  *p*  
 Measure 13: *ff*  $\leftarrow$  *mp*  
 Measure 14: *ff*  $\leftarrow$  *pp*  
 Measure 15: *ff*  $\leftarrow$  *pp*  
 Measure 16: *ff*  $\leftarrow$  *pp*  
 Measure 17: *ff* *p*  $\leftarrow$  *ff* *p*  $\leftarrow$   
 Measure 18: *ff*  $\leftarrow$  *pp*  
 Measure 19: *ff*  $\leftarrow$  *pp*  
 Measure 20: *ff*  $\leftarrow$  *pp*  
 Measure 21: *ff*  $\leftarrow$  *pp* *ff*  $\leftarrow$  *pp*



# Double stroke open roll

2

The image displays a drum notation exercise titled "Double stroke open roll". It consists of ten staves, each with a drum set icon on the left. Above each staff is a sequence of letters representing drum strokes: 'D' for a double stroke and 'I' for an open roll. The notation includes various rhythmic patterns such as eighth notes, quarter notes, and sixteenth notes, often grouped with beams and slurs. Some patterns are marked with a '3' (triplets) or a '6' (sixteenth notes). The exercise progresses from simple alternating strokes to more complex, continuous patterns.

D D I I D D I I

D D I I D D I I

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

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

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

DD I I DD I I DD I I DD I I

DD I I DD I I DD I I DD I I

DD I I DD I I DD I I DD I I

DD I I DD I I DD I I DD I I

DD I I DD I I DD I I DD I I



# Double paradiddle

4

The musical score for 'Double paradiddle' consists of ten staves of drum notation. Each staff begins with a double bar line and a key signature of one sharp (F#). The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Above the notes are letters 'D' and 'I' indicating fingerings. Some notes are marked with an accent (>). The patterns progress from simple eighth-note sequences to more complex sixteenth-note runs. The first staff has a pattern of D I D I D D I D. The second staff has I D I I D I D I. The third staff has D D I D I D I I. The fourth staff has D I D I D D I D I D I I. The fifth staff has D I D I D D I D I D I I. The sixth staff has D I D I D D I D I I D I D I. The seventh staff has D D I D I D I I D I D I D D I D. The eighth staff has I D I I D I D I D D I D I D I I. The ninth staff has D I D I D D I D I I D I D I D D I D I I. The tenth staff has D I D I D D I D I I D I D I D D I D I I. The patterns are:   
Staff 1: D I D I D D I D   
Staff 2: I D I I D I D I   
Staff 3: D D I D I D I I   
Staff 4: D I D I D D I D I D I I   
Staff 5: D I D I D D I D I D I I   
Staff 6: D I D I D D I D I I D I D I   
Staff 7: D D I D I D I I D I D I D D I D   
Staff 8: I D I I D I D I D D I D I D I I   
Staff 9: D I D I D D I D I I D I D I D D I D I I   
Staff 10: D I D I D D I D I I D I D I D D I D I I

I D I I D I D I D D I D I D I I D I D I D D I D I D I I D I D I 15



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



Empa



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

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

Empa



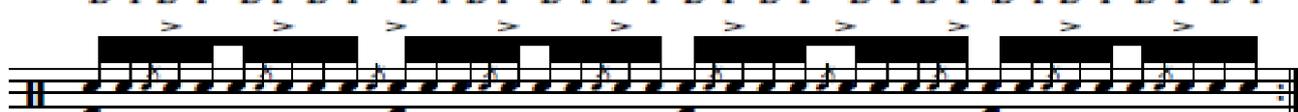
DID I D I D I D I D I D I D I D I D I D I D I D I D I D I D I D I



DIDI D I D I DIDI DIDI D I D I D I D I D I D I D I D I D I D I



DIDI DIDI DIDI D I D I D I D I D I D I D I D I D I D I D I D I D I



Empia

Flam tap

The image displays a drum notation exercise titled "Flam tap" on page 10. It consists of ten staves of music, each with a set of drum letters (D for downstroke, I for upstroke) written above the staff. The notation includes various rhythmic patterns such as eighth notes, sixteenth notes, and triplets. The first two staves use a simple D-I-D-I pattern. The third and fourth staves introduce triplets (indicated by a '3' and a bracket) and accents (indicated by a '>' symbol). The fifth and sixth staves continue with D-I-D-I patterns, some with accents. The seventh and eighth staves feature more complex patterns with accents and a '6' symbol, likely representing a sixteenth-note triplet. The ninth and tenth staves show a consistent DDII pattern with accents. The notation is presented in a clear, black-and-white format, typical of a music manuscript.

D D I I D D I I

D D I I D D I I

D D I I D D I I

D D I I D D I I

DDII DDII DDII DDII DDII DDII DDII DDII

DDII DDII DDII DDII DDII DDII DDII DDII

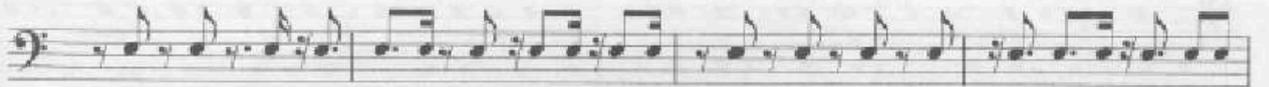
# II-A



# II-B



### III-A



### III-B





# EXERCISE ONE

The image displays a musical score for an exercise, consisting of ten staves of music. The notation is written in bass clef with a 4/4 time signature. The music is primarily composed of eighth and sixteenth notes, often beamed together in pairs or groups. The bass line is supported by a steady accompaniment of quarter notes in the lower register. The exercise concludes with a double bar line and a repeat sign at the end of the final staff.

## Exercise two

The image displays a musical score for an exercise, consisting of ten staves of music. The score is written in 4/4 time, as indicated by the time signature at the beginning of the first staff. The music is presented in a grand staff format, with a bass clef on the left and a treble clef on the right of each staff. The notation includes a variety of rhythmic values, such as eighth and sixteenth notes, and rests. The piece concludes with a double bar line at the end of the tenth staff.

### Exercise ThRee

The image displays a musical score for an exercise titled "Exercise ThRee". The score is written in 4/4 time and consists of ten staves of music. The notation is primarily in bass clef, with a key signature of one flat (B-flat). The music is characterized by a steady, rhythmic pattern of eighth and sixteenth notes, often grouped in pairs or fours. The first staff begins with a treble clef, while the subsequent staves use bass clefs. The piece concludes with a double bar line and a final chord in the tenth staff.

### Exercise four

The image displays a musical score for 'Exercise four' in 4/4 time. The score is written on ten staves, each consisting of a treble clef staff and a bass clef staff. The music is primarily composed of eighth and sixteenth notes, often beamed together in groups. The bass clef staves provide a steady harmonic accompaniment with chords and single notes, while the treble clef staves feature more complex melodic lines with frequent sixteenth-note patterns. The exercise concludes with a final chord in the bass clef staff on the tenth line.

### Exercise five

The image displays a musical score for "Exercise five" in 4/4 time. The score is written on ten staves, each with a treble clef and a key signature of one flat (B-flat). The music is a single melodic line with a steady accompaniment of quarter notes. The exercise begins with a treble clef and a 4/4 time signature. The melody consists of eighth and quarter notes, often beamed together in groups of four. The accompaniment is a simple, rhythmic pattern of quarter notes. The piece concludes with a double bar line and a final chord.

***Puntos importantes a tener en cuenta para los alumnos y la buena práctica de sus instrumentos:***

**1 - Instrumento y tiempo:** a la hora de empezar una carrera de músico debemos tener en cuenta dos cosas importantes: Disponer de **instrumento y tiempo diario** para estudiar. Sin la combinación de estos dos elementos es imposible lograr un buen desarrollo en la carrera de músico. Recomendamos 2 horas diarias de práctica en el instrumento.

**2 – Material:** Llevar siempre a la clase: **palillos, un cuaderno** (rayado, cuadriculado y/o pentagramado, según indique el profesor) y los **libros** que cada profesor les pide.

**3 – Puntualidad:** es importante respetar el horario asignado para no perder la clase.

**4 - Ejercicios:** entender que los ejercicios son solo un medio para lograr objetivos es esencial para el abordaje correcto y sin apuro del material a trabajar. El hecho de tocar los ejercicios no representa ninguna garantía para aprobar el examen final.

**5 – Contenidos:** para llegar al examen final el alumno deberá ver durante el año todo el contenido del programa que el profesor ofrece. El examen final es obligatorio para promover la materia (salvo para nivel preparatorio) y el examen parcial queda a consideración del profesor.

**6 - Faltas:** Las faltas permitidas son 2 seguidas sin justificación o 3 en total por cuatrimestre. Si estas se superan el alumno automáticamente quedara libre. Es importante que ambas partes (alumno y profesor) avisen en caso de no poder asistir y así tener una relación de respeto hacia la otra persona. El alumno también deberá avisar al profesor en caso de no poder continuar la cursada para poder incorporar alumnos de la lista de espera.

**Firma conforme:**

ESCUELA DE MÚSICA POPULAR DE AVELLANEDA

# Programa de batería

## Fo.Ba.

Nivel 3

2021

Requisitos para promover al siguiente nivel:

## Lectura y técnica

### Modulo 1

- Rudimentos: Single stroke roll, doublé stroke open roll, single, doublé, triple paradiddle, flam accent, flam tap, flamacue, flam paradiddle, flam drag, drag, drag paradiddle, single ratamacue, press roll. Ejercicios.
- El alumno deberá tocar con la técnica correcta los estudios del libro de John Wooton propuestas para este nivel.

### Modulo 2

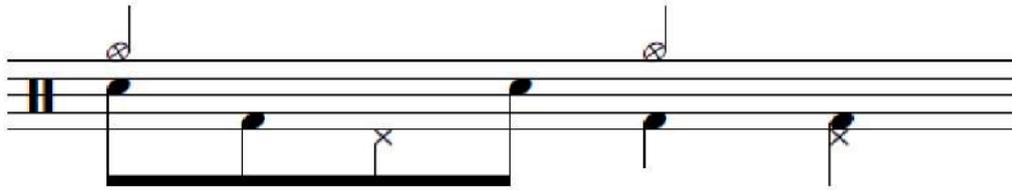
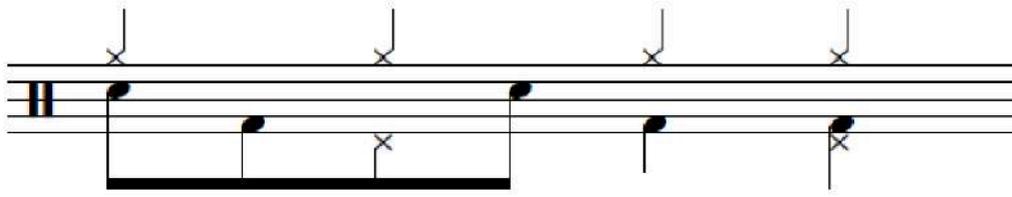
- Rudimentos: Single stroke roll, doublé stroke open roll, single, doublé, triple paradiddle, flam accent, flam tap, flamacue, flam paradiddle, flam drag, drag, single drag tap, drag paradiddle, single ratamacue, Press roll. Ejercicios.
- El alumno deberá tocar con la técnica correcta los estudios del libro de John Wooton propuestas para este nivel.
- Solo “La polka loca” del libro ***Contemporary rudimental studies & solos de Lalo Davila.***

## Coordinación

### Modulo 1

- Los siguientes ejercicios están diseñados para tocar los ostinatos tal cual están escritos mientras con el bombo ejecutamos una lectura (Syncopation, new breed, etc).

The image displays four systems of musical notation for a drum exercise in 4/4 time. Each system consists of two staves: a top staff for a melodic line and a bottom staff for a bass drum line. The melodic lines are written in a treble clef and feature eighth-note patterns with accents (>) and ties. The bass drum lines are written in a bass clef and feature a syncopated pattern of eighth notes and rests. The first system includes a 4/4 time signature. The exercise is divided into four measures, each with a melodic phrase and a corresponding bass drum pattern. A yellow diamond symbol is located below the fourth system.

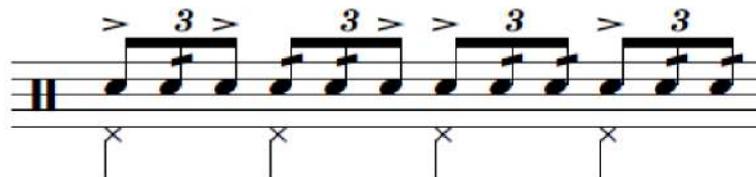
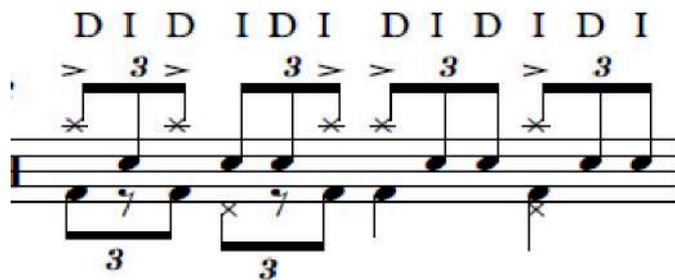


\*Ejemplo escrito con el primer compas del Exercise One del libro ***Syncopation for the modern drummer*** de **Ted Reed**

Empada

## Modulo 2

- Tocar la página 38 del libro *Syncopation for the modern drummer de Ted Reed* en forma de tresillos acentuados. (ejemplos del primer compa)



## **Interpretación**

- Tocar de manera correcta y fluida un tema (la pista no deberá tener la batería grabada)

*Libros sugeridos:*

- 1. *Grooves Essentials 1 y 2 de Tommy Igoe***
- 2. *Essential styles 1y 2 de Tom Warrington***

**Empa**

**Importante:** Para el examen final de cada nivel se dispone de una planilla con los puntos detallados que el alumno deberá tocar para aprobar.

<b>Planilla de examen</b>		
<b>Catedra: Batería FOBA</b>		<b>Nivel III</b>
1	Tocar el estudio 1 de Cirone.	
2	Tocar solo de tambor con pista (la polka loca)	
3	Tocar un estudio de press roll	
4	Tocar ostinato de paradiddle simple en las 4 formas.	
5	Tocar las diferentes formas con tresillos.	
6	Tocar una pista sin batería.	
<b>Observaciones:</b>		

**Nota:** (valido para todos los niveles)

- En el caso de alumnos ingresantes se deberá tocar el examen de primero y segundo año para promover al nivel 3.
- El alumno deberá demostrar a través de los ejercicios que tiene: lectura correcta, desarrollo técnico, buen tempo y sonido relajado. El solo hecho de tocar los ejercicios no es suficiente para aprobar el nivel.
- El alumno deberá concurrir a las clases y al día del examen con: palillos, libros u hojas con el material que estudio y la pista a tocar en formato de CD o mp3.
- En la biblioteca de la escuela se encuentra a disposición el programa de estudio de cada nivel en formato digital e impreso en cuadernillos.

6

♩ = 120 à 144

Musical score for exercise 6, consisting of seven staves of music. The tempo is marked as ♩ = 120 à 144. The score includes various dynamics such as *f*, *p*, *pp*, *mf*, and *ff*, along with trills (*tr*) and accents (*acc.*). The music is written in a single melodic line on a five-line staff.

7

♩ = 100 - 120

Musical score for exercise 7, consisting of three staves of music. The tempo is marked as ♩ = 100 - 120. The score includes dynamics such as *f*, *p*, and *pp*, along with trills (*tr*) and accents (*acc.*). The first staff includes the instruction *cresc.* and the second staff includes the instruction *poco*. The music is written in a single melodic line on a five-line staff.

# Exercise IX

Count out loud. ① 2 3 4 ② 2 3 4 ③ 2 3 4 ④ 2 3 4

LINE 1

1 2 3 4 5

2

3

4

5

6

7

8

9

10

11

12

# Exercise X

Count  
out loud. ① an 2 an 3 an 4 an ② an 2 an 3 an 4 an ③ an 2 an 3 an 4 an ④ an 2 an 3 an 4 an

5

LINE

The musical score for Exercise X consists of 12 lines of bass clef notation in 4/4 time. The first line includes a dynamic marking 'f' and a slur over the first four notes. The second line has a slur over the first four notes. The third line has a slur over the first four notes. The fourth line has a slur over the first four notes. The fifth line has a slur over the first four notes and a '7' marking above the first note. The sixth line has a slur over the first four notes and a '7' marking above the first note. The seventh line has a slur over the first four notes. The eighth line has a slur over the first four notes. The ninth line has a slur over the first four notes. The tenth line has a slur over the first four notes. The eleventh line has a slur over the first four notes. The twelfth line has a slur over the first four notes.

$\tau = 132$

# Exercise XI

$\tau = 126$

Count  
out loud.

① an 2 an 3 an 4 an ② an 2 an 3 an 4 an ③ an 2 an 3 an 4 an ④ an 2 an 3 an 4 an

LINE

1

8

2

3

4

5

6

7

8

9

10

11

12

Exercise XII

Count out loud.

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

LINE 1

1

2

3

4

5

6

7

8

9

10

11

12

# Exercise XIII

Count  
out loud.

LINE

1

2

3

4

5

6

7

8

9

10

11

12

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

The musical score for Exercise XIII consists of 12 lines of music, each beginning with a bass clef and a key signature of one sharp (F#). The first line includes a tempo marking 'Count out loud.' and four groups of fingerings: ① 2 3 4, ② 2 3 4, ③ 2 3 4, and ④ 2 3 4. The exercise is composed of various rhythmic patterns, including eighth and sixteenth notes, often beamed together in groups. The patterns progress from simple eighth-note runs in the first line to more complex sixteenth-note runs and triplets in the later lines. The notation includes stems, beams, and slurs to indicate phrasing and articulation.

Allegro assai ♩ = 132

1

1. *ff* *mf* *cresc.*

2. *ff* *pp sub.*

3. *f* *mf*

4. *p* *ppp*

5. *cresc.*

6. *ff* *mf*

7.

8. *f* *dim.*

9. *ff* *pp*

10. *f p f p pp*

11. *ff* *mf*

Detailed description: This is a musical score for 11 staves, likely for a piano. The tempo is marked 'Allegro assai' with a quarter note equal to 132 beats per minute. The score is numbered '1' at the top. Each staff contains rhythmic patterns, primarily eighth and sixteenth notes, with various dynamic markings and performance instructions. Staff 1 starts with *ff*, transitions to *mf*, and ends with *cresc.*. Staff 2 starts with *ff* and includes *pp sub.*. Staff 3 has *f* and *mf*. Staff 4 has *p* and *ppp*. Staff 5 has *cresc.*. Staff 6 has *ff* and *mf*. Staff 7 is blank. Staff 8 has *f* and *dim.*. Staff 9 has *ff* and *pp*. Staff 10 has *f p f p pp*. Staff 11 has *ff* and *mf*. The score uses various dynamic markings including *ff*, *f*, *mf*, *pp*, *ppp*, *pp sub.*, and *dim.*, along with performance directions like *cresc.* and *ppp*.

*Empa*

# La Polka Loca

C.D. 1 track no. 25 with snare drum C.D. 2 track no. 26 without snare drum

Lalo Davila

$\text{♩} = 115$

rim click, ciao on tape

Musical staff 1: First line of music, starting with a dynamic marking of *f*. The staff contains a series of rhythmic patterns. Below the staff, the drum notation *R L R L R L* is written.

Musical staff 2: Second line of music, starting with a dynamic marking of *p* that transitions to *mf*. A section marker **[A]** is placed above the staff. The staff contains a series of rhythmic patterns.

Musical staff 3: Third line of music, containing a series of rhythmic patterns. Below the staff, the drum notation *R L R L R L R L* is written.

Musical staff 4: Fourth line of music, starting with a section marker **[B]** above the staff. The staff contains a series of rhythmic patterns. Below the staff, the drum notation *R L R L R L R L R L R L* is written.

Musical staff 5: Fifth line of music, containing a series of rhythmic patterns. Below the staff, the drum notation *R R L L R R R L R L R L R L* is written.

Musical staff 6: Sixth line of music, starting with a dynamic marking of *f* and a section marker **[C]** with a double bar line symbol above the staff. The staff contains a series of rhythmic patterns. Below the staff, the drum notation *R L R R L R L R L* is written.

Musical staff 7: Seventh line of music, containing a series of rhythmic patterns, including triplets. Below the staff, the drum notation *R L R L R L R L R L* is written.

Musical staff 8: Eighth line of music, starting with a section marker **[D]** above the staff. The staff contains a series of rhythmic patterns, including a sextuplet and triplets. Below the staff, the drum notation *R L L R L R L R L* is written.

La Polka Laca p. 2

Musical staff with rhythmic notation and fingerings. The notation consists of eighth and sixteenth notes with stems pointing up. Below the staff is the rhythmic pattern: R R R R L L R L R L R L R L.

Musical staff with dynamics and a key signature change. It starts with a dynamic marking of  $mf$  (mezzo-forte) and  $p$  (piano), which then changes to  $f$  (forte). A key signature change to E major is indicated by  $\Phi[E]$ . The notation includes triplets and stems pointing up. Below the staff is the rhythmic pattern: R R R L L R L R L R R R L R L R L L.

Musical staff with triplets and rhythmic notation. The notation includes triplets of eighth notes and stems pointing up. Below the staff is the rhythmic pattern: R R R L L R L R L R R R L R L R L L.

Musical staff with triplets and rhythmic notation. The notation includes triplets of eighth notes and stems pointing up. Below the staff is the rhythmic pattern: R L R L R L R L R L L R R L R L L.

Musical staff with a *D.S. al Coda* instruction. The notation shows a few notes followed by a double bar line and a Coda symbol. Below the staff is the rhythmic pattern: R L R L R L R L R L L R R L R L L.

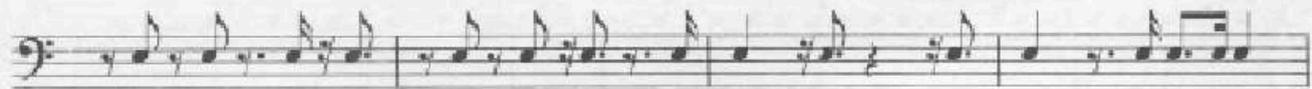
Musical staff with a *Coda* section. The notation consists of eighth and sixteenth notes with stems pointing up. Below the staff is the rhythmic pattern: R L R L R L R L R L L R R L R L L.

Musical staff with dynamics and a key signature change. It starts with a dynamic marking of  $f$  (forte) and a key signature change to E major, indicated by  $\Phi[E]$ . The notation includes eighth and sixteenth notes with stems pointing up. Below the staff is the rhythmic pattern: R L R R R L R L R L L.

# II-A



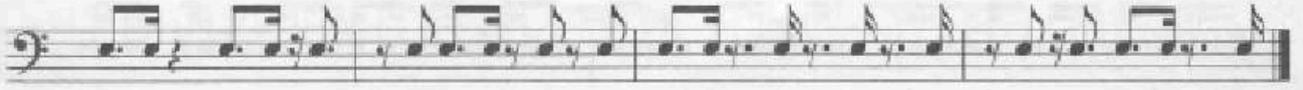
## II-B



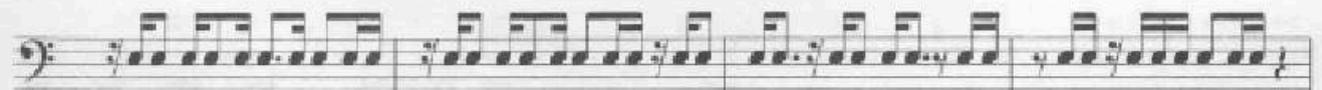
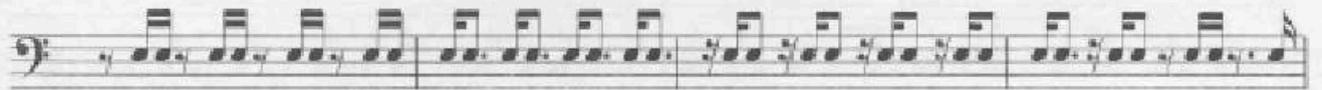
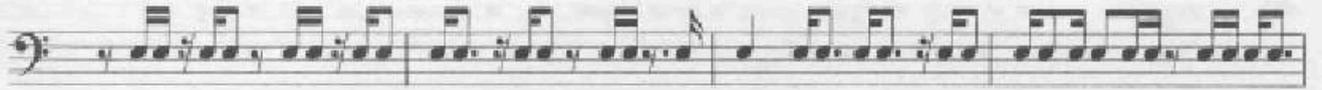
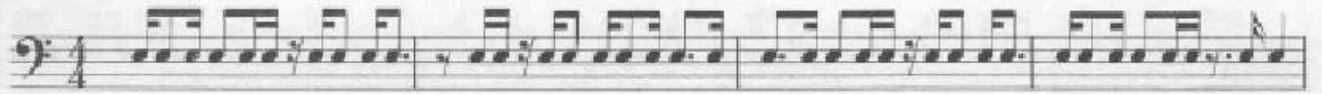
### III-A



### III-B



# IV-A



## Syncopation Set 2

The following 48 exercises begin with the 12 rhythms found in Set 1 with new rhythms gradually introduced.

12 numbered musical exercises in 7/4 time, each consisting of a four-measure phrase. The exercises are arranged in a vertical column, numbered 1 through 12. Each exercise is written on a single staff with a treble clef and a 7/4 time signature. The exercises show a progression of rhythmic patterns, starting with simple eighth-note and quarter-note rhythms and gradually introducing more complex syncopated rhythms, including dotted notes, eighth-note pairs, and sixteenth-note patterns. The exercises are designed to be played with a steady accompaniment of quarter notes in the bass line.

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This image shows a page of musical notation for measures 37 through 48. The music is written on ten staves, each with a measure number on the left. The notation includes a treble clef, a 4/4 time signature, and various rhythmic values such as eighth and sixteenth notes, often beamed together. The piece concludes with a double bar line and repeat dots at the end of measure 48.

# EXERCISE ONE

The image displays a musical score for an exercise, consisting of ten staves of music. The music is written in 4/4 time, indicated by the '4' over the '4' in the first staff. The notation is primarily in bass clef, with a few instances of treble clef. The score features a variety of rhythmic patterns, including quarter notes, eighth notes, and sixteenth notes, often grouped together. There are also rests and dynamic markings such as 'p' (piano) and 'f' (forte). The piece concludes with a double bar line and repeat dots at the end of the tenth staff.

## Exercise two

The image displays a musical score for an exercise, consisting of ten staves of music. The music is written in bass clef and 4/4 time. The first staff begins with a treble clef and a 4/4 time signature. The score is composed of ten staves, each containing four measures of music. The notation includes eighth and sixteenth notes, rests, and bar lines. The music is a single melodic line with a steady eighth-note rhythm. The first staff starts with a treble clef and a 4/4 time signature. The subsequent staves continue the melodic line. The final staff ends with a double bar line.

### Exercise Three

The image displays a musical score for an exercise, consisting of ten staves of music. The score is written in a bass clef and a 4/4 time signature. The music is a single melodic line with a steady accompaniment of quarter notes in the lower register. The melody is composed of eighth and quarter notes, often beamed together in groups of four. The exercise is divided into ten measures, each containing four beats. The first measure is highlighted with a light blue background. The notation includes various rhythmic patterns, such as eighth-note runs and quarter-note sequences, providing a technical challenge for the student.

### Exercise four

The image displays a musical score for 'Exercise four', consisting of ten staves of music. The score is written in a bass clef with a 4/4 time signature. The music is a single melodic line with a steady accompaniment of quarter notes. The melody begins on a middle C (C4) and moves through various intervals, including eighth and sixteenth notes, and rests. The accompaniment consists of a constant pattern of quarter notes: C4, E4, G4, and A4. The exercise concludes with a final chord of C4, E4, and G4.

### Exercise five

The image displays a musical score for "Exercise five" in 4/4 time. The score is written on ten staves, each with a treble clef and a key signature of one flat (B-flat). The music is a single melodic line with a steady accompaniment of quarter notes. The exercise consists of ten measures, each containing a sequence of eighth and quarter notes. The first measure begins with a treble clef and a 4/4 time signature. The notation includes various rhythmic patterns such as eighth-note runs, quarter-note pairs, and rests, all set against a consistent accompaniment of quarter notes. The piece concludes with a double bar line at the end of the tenth measure.

***Puntos importantes a tener en cuenta para los alumnos y la buena práctica de sus instrumentos:***

**1 - Instrumento y tiempo:** a la hora de empezar una carrera de músico debemos tener en cuenta dos cosas importantes: Disponer de **instrumento y tiempo diario** para estudiar. Sin la combinación de estos dos elementos es imposible lograr un buen desarrollo en la carrera de músico. Recomendamos 2 horas diarias de práctica en el instrumento.

**2 – Material:** Llevar siempre a la clase: **palillos, un cuaderno** (rayado, cuadriculado y/o pentagramado, según indique el profesor) y los **libros** que cada profesor les pide.

**3 – Puntualidad:** es importante respetar el horario asignado para no perder la clase.

**4 - Ejercicios:** entender que los ejercicios son solo un medio para lograr objetivos es esencial para el abordaje correcto y sin apuro del material a trabajar. El hecho de tocar los ejercicios no representa ninguna garantía para aprobar el examen final.

**5 – Contenidos:** para llegar al examen final el alumno deberá ver durante el año todo el contenido del programa que el profesor ofrece. El examen final es obligatorio para promover la materia (salvo para nivel preparatorio) y el examen parcial queda a consideración del profesor.

**6 - Faltas:** Las faltas permitidas son 2 seguidas sin justificación o 3 en total por cuatrimestre. Si estas se superan el alumno automáticamente quedara libre. Es importante que ambas partes (alumno y profesor) avisen en caso de no poder asistir y así tener una relación de respeto hacia la otra persona. El alumno también deberá avisar al profesor en caso de no poder continuar la cursada para poder incorporar alumnos de la lista de espera.

**Firma conforme:**