

DANTE AGOSTINI

.PREPARATION FOR SIGHT-READING

Progressive reading of 600 written scores for drums

PRÉPARATION AUX DÉCHIFFRAGES

Lectures progressives de 600 partitions manuscrites pour batterie

STÜCKE ZUM BLATTSPIELEN

aus 600 handgeschriebenen, fortschreitenden Leseproben
fürs moderne Schlagzeug

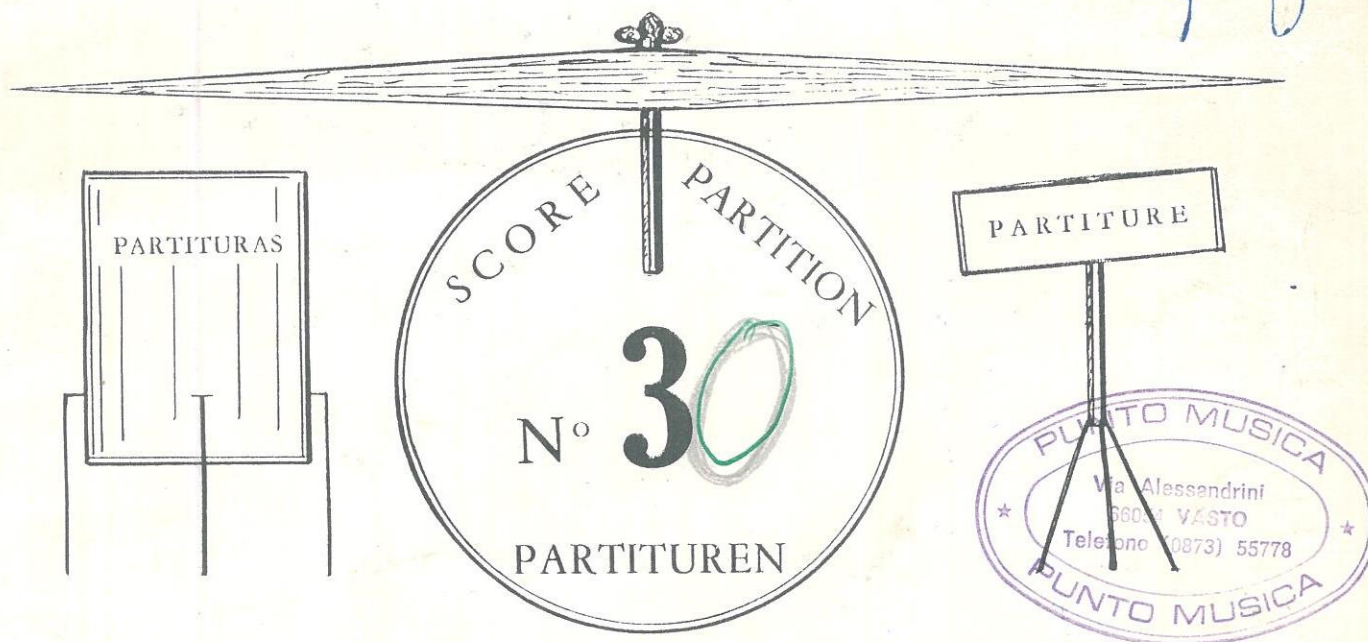
PREPARATION A LAS LECTURAS A PRIMERA VISTA

Lecturas progresivas de 600 partituras manuscritas para la bateria

PREPARAZIONE ALLE LETTURE A PRIMA VISTA

Lettura progressiva di 600 partiture manoscritte per batteria

For M. Jern



Pour tout envoi, écrire
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LEATO

METIL DA 80 A 100 = v

1

Le professeur est seul juge pour l'interprétation et tempo à adopter

The teacher is the only judge for interpretation and tempo

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OUVRAGE PROTÉGÉ
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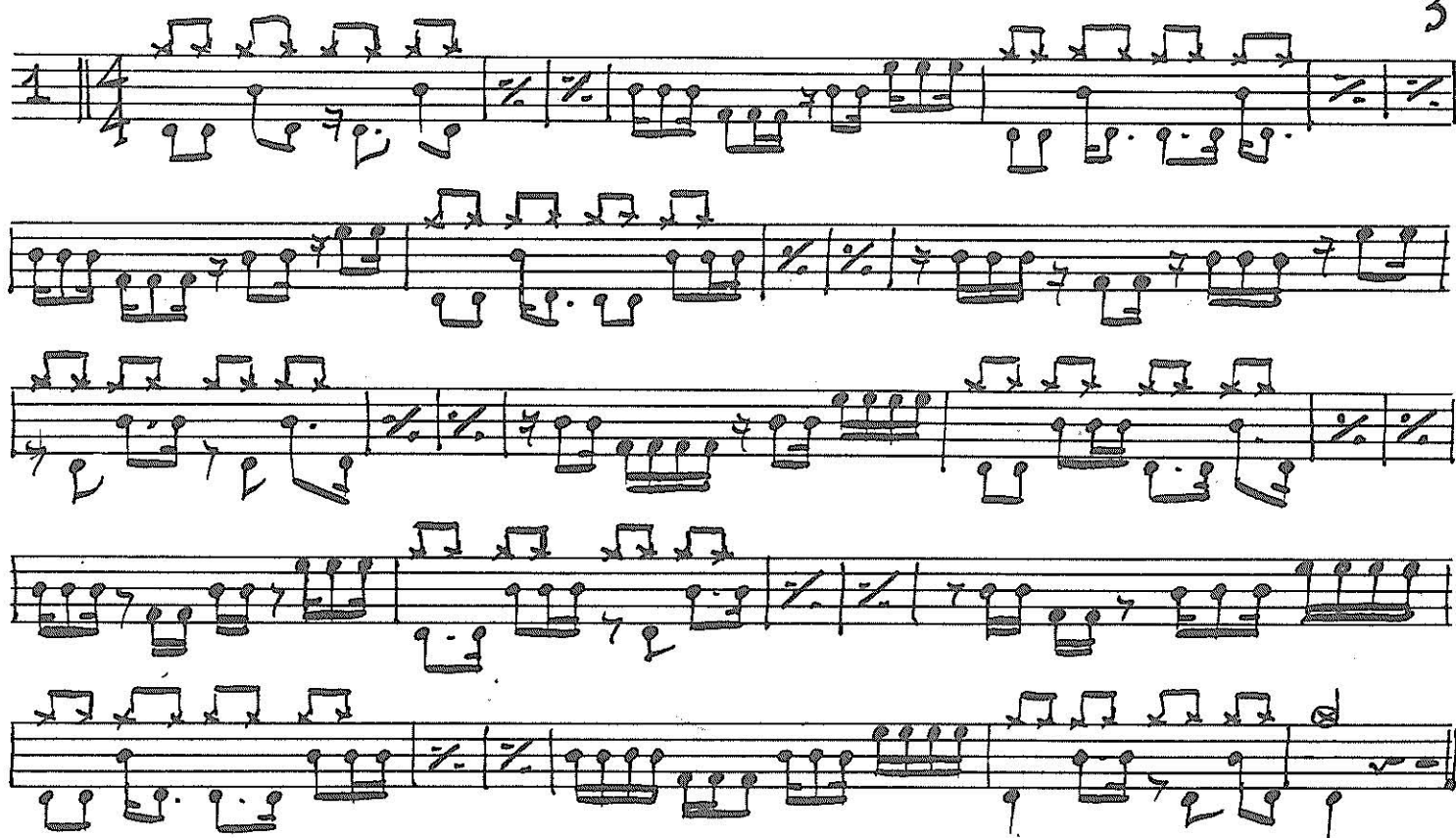
Tous droits réservés pour tous pays



Allein der Lehrer beurteilt den Vortrag und das richtige Tempo



El profesor es el unico juez para la interpretacion y tempo a adoptar



Il professore è solo giudice per l'interpretazione e il tempo a adottare



Les attaques de main droite ou main gauche pour jouer les partitions sont indiquées sur "Méthode de Batterie I"



Right or left hand attacks in playing the scores are given in drum
method vol. I



Los ataques con la mano derecha o la mano izquierda para
tocar los partituras, se indican en el metodo de Bateria Vol. I



Gli attacchi di mano destra o mano sinistra per sonare le partiture sono indicati nel Metodo per batteria, Volume I



Die Anschläge der rechten oder linken Hand beim Spiel der Partituren sind in der Methode des Schlagzeuges, Band I ersichtlich

6

Handwritten musical score for a study in 4/4 time. The score consists of five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It features a complex syncopated melody with many sixteenth notes, some marked with blue arrows indicating accents. The melody is often beamed in groups of sixteenth notes. The bass line consists of eighth and sixteenth notes. The second staff continues the melody with similar syncopation. The third staff shows a change in the bass line with more eighth notes. The fourth and fifth staves continue the complex rhythmic patterns, with the fifth staff ending with a double bar line and repeat signs.

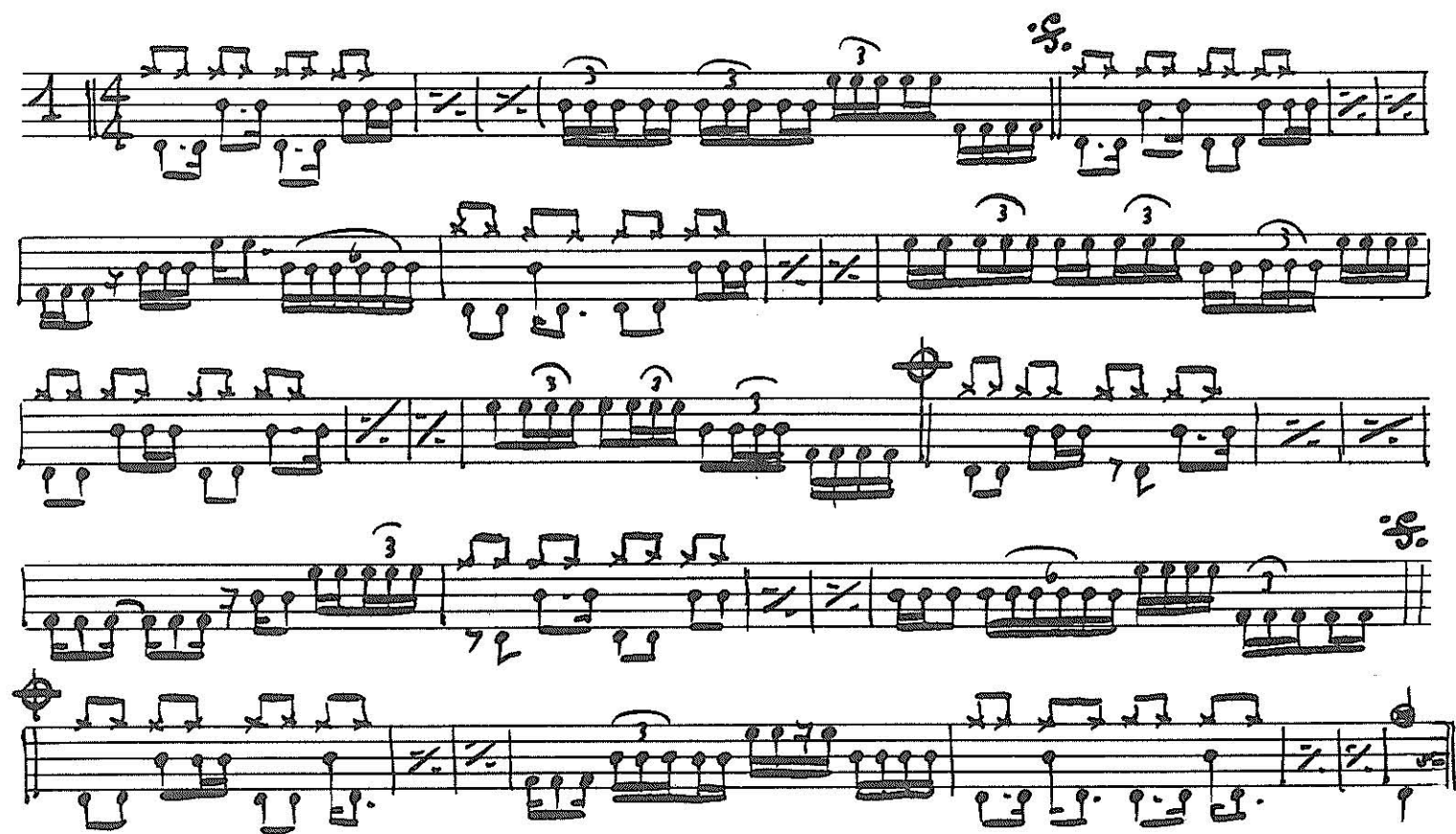
Etude complémentaire dans le solfège syncopé no. 2

Handwritten musical score for a study in 4/4 time, continuing the previous piece. It consists of six staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody continues with complex syncopated rhythms and many sixteenth notes, often beamed in groups. The bass line remains active with eighth and sixteenth notes. The second staff shows a change in the bass line with more eighth notes. The third staff continues the complex rhythmic patterns. The fourth and fifth staves continue the complex rhythmic patterns, with the fifth staff ending with a double bar line and repeat signs. The sixth staff continues the melody with similar syncopation.

Complementary studies in syncopated solfeggio no. 2

Estudio complementarias en los Sofo Sincopado no. 2

Studio complementari contenuto nel solfeggio sincopato no.2



Ergänzender Lehrgang in "Synkopische Notenlehre" Nr. 2.





Vous pouvez jouer toutes les partitions de ce cahier avec le disque n° 2 «RYTHMIQUE POP».





You can play all the scores in this book with record n° 2 «POP RHYTHM»





Sie können alle Partituren dieses Heftes mit der Platte Nr. 2 «RHYTHMIK POP MUSIK» spielen.





Usted puede tocar todas las partituras de este cuaderno con el disco n° 2 «RITMICO POP»

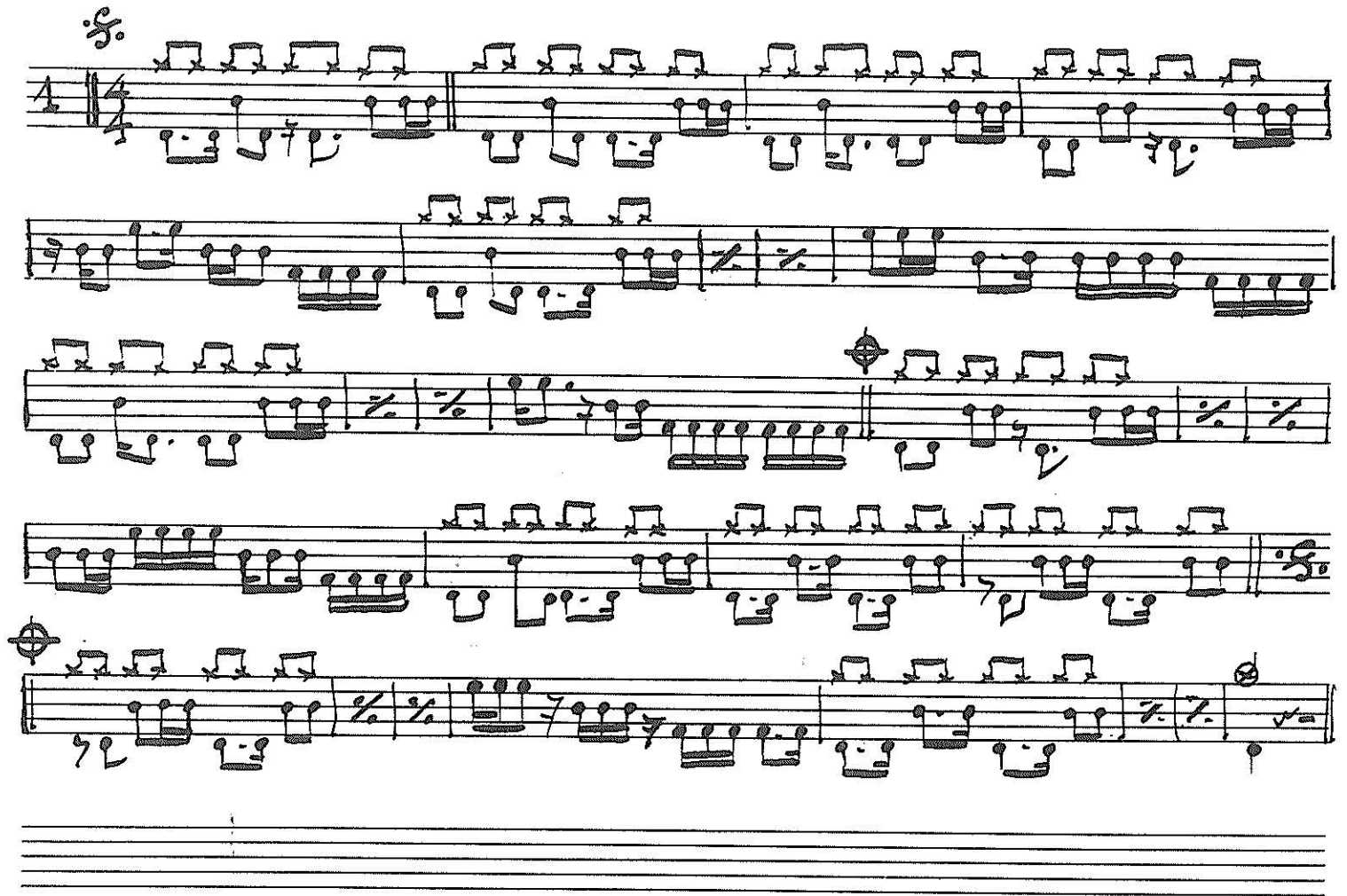




Potete suonare tutte le partiture di questo quaderno con il disco n° 2 "RYTHMIQUE POP"







Handwritten musical score for a single melodic line, likely for a guitar or piano. The notation is in treble clef with a key signature of one sharp (F#). The time signature is 1/4. The score consists of five staves of music, followed by a blank staff. The music features a mix of eighth and sixteenth notes, often beamed together. There are several measures with repeat signs (double slashes) and some measures with a '6' above a group of notes, possibly indicating a sixteenth-note run or a specific fingering. The piece ends with a double bar line and a repeat sign.

Handwritten musical score for a single melodic line, likely for a guitar or piano. The notation is in treble clef with a key signature of one sharp (F#). The time signature is 2/4. The score consists of six staves of music. The music features a mix of eighth and sixteenth notes, often beamed together. There are several measures with repeat signs (double slashes) and some measures with a '6' above a group of notes, possibly indicating a sixteenth-note run or a specific fingering. The piece ends with a double bar line and a repeat sign.

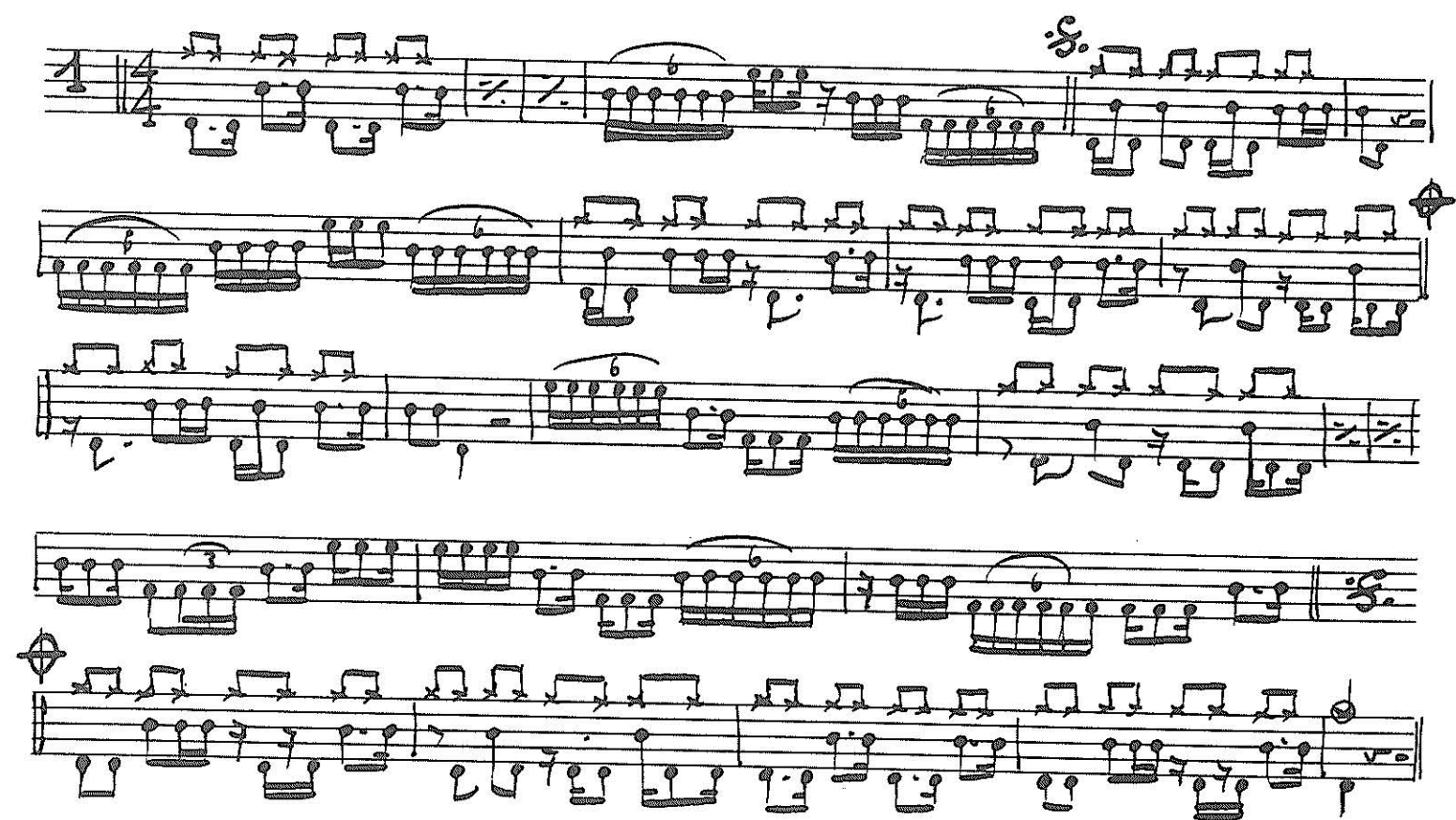


The first system of musical notation consists of five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains measures 1 through 10. Measures 1-4 are marked with a double bar line and repeat signs. Measures 5-10 include triplets and sixteenth-note runs. A fermata is placed over the final measure of the system. The second staff continues the melody with similar rhythmic patterns. The third staff features a key signature change to one flat (Bb) and contains measures 7 through 10. The fourth staff returns to the one-sharp key signature and contains measures 11 through 14. The fifth staff contains measures 15 through 18, ending with a fermata.

The second system of musical notation consists of six staves. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. It contains measures 19 through 22. Measures 19-22 are marked with a double bar line and repeat signs. The second staff contains measures 23 through 26, featuring a key signature change to one sharp (F#) and a fermata. The third staff contains measures 27 through 30, with a key signature change to one flat (Bb). The fourth staff contains measures 31 through 34, with a key signature change to one sharp (F#). The fifth staff contains measures 35 through 38, with a key signature change to one flat (Bb). The sixth staff contains measures 39 through 42, with a key signature change to one sharp (F#).

The first system of musical notation consists of five staves. The first staff begins with a treble clef and a 4/4 time signature. It contains measures 1 through 10. Measures 1-4 are in the first system, and measures 5-10 are in the second system. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several triplets and sixteenth-note runs. A double bar line with repeat dots appears after measure 6. The system ends with a double bar line and a repeat sign.

The second system of musical notation consists of six staves. The first staff begins with a treble clef and a 2/4 time signature. It contains measures 11 through 20. Measures 11-14 are in the first system, and measures 15-20 are in the second system. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several triplets and sixteenth-note runs. A double bar line with repeat dots appears after measure 14. The system ends with a double bar line and a repeat sign.



MEMO 80 = ↓

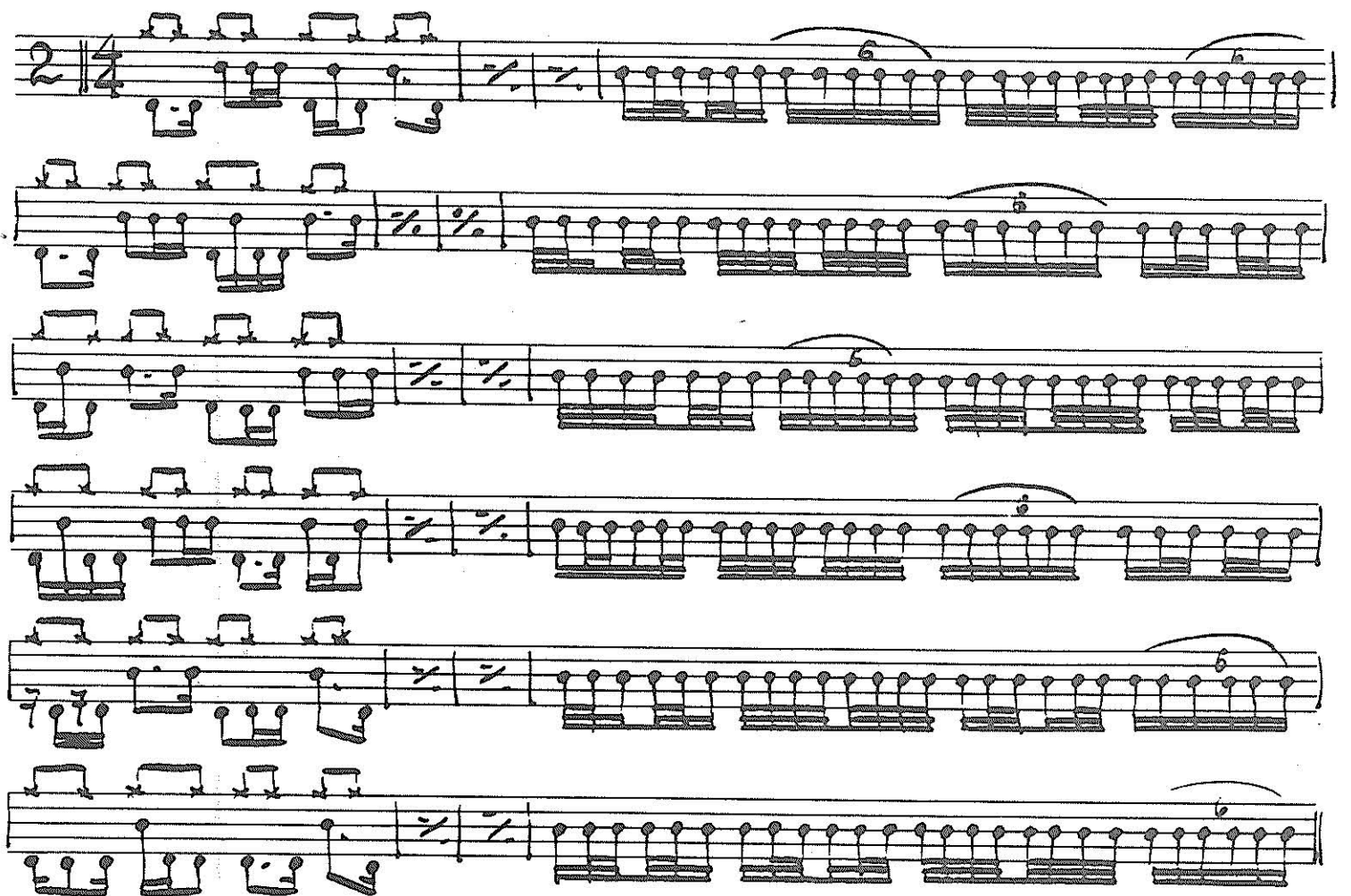
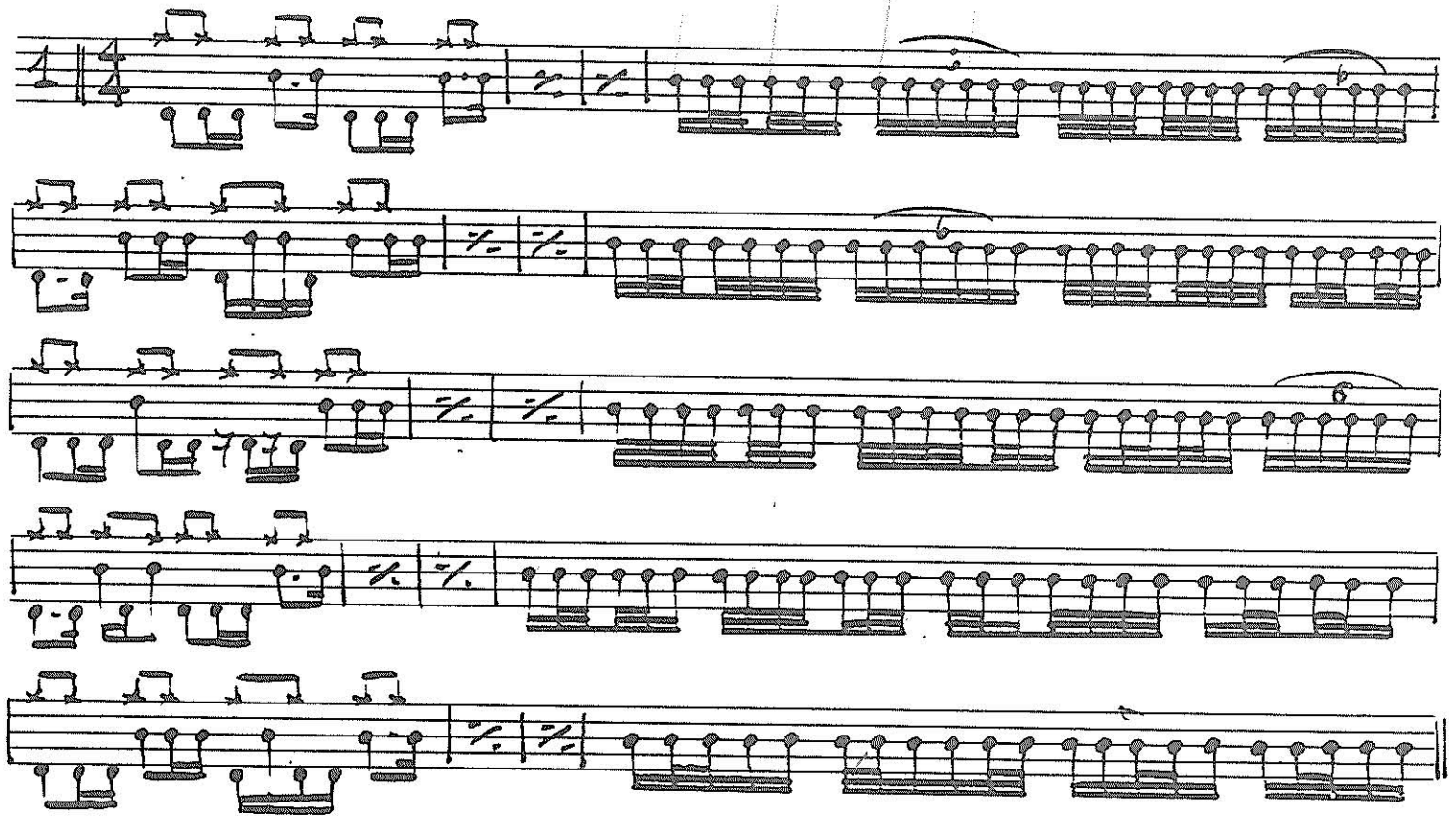
24

Handwritten musical score for five systems. The first system is marked with a checkmark and a 4/4 time signature. It features a melody line with sixteenth-note runs and a bass line with eighth-note accompaniment. The second system continues the melody and includes a measure with a double bar line and a slash. The third system features a measure with a double bar line and a slash, followed by a sixteenth-note run. The fourth system continues the melody and includes a measure with a double bar line and a slash. The fifth system continues the melody and includes a measure with a double bar line and a slash. The sixth system is empty.

Handwritten musical score for five systems. The first system is marked with a checkmark and a 2/4 time signature. It features a melody line with sixteenth-note runs and a bass line with eighth-note accompaniment. The second system continues the melody and includes a measure with a double bar line and a slash. The third system continues the melody and includes a measure with a double bar line and a slash. The fourth system continues the melody and includes a measure with a double bar line and a slash. The fifth system continues the melody and includes a measure with a double bar line and a slash.

Handwritten musical score for system 1, measures 1-10. The system consists of five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes eighth and sixteenth notes, rests, and a double bar line with repeat dots. A bracket with the number '6' indicates a sixteenth-note pattern. The subsequent staves continue the melodic and harmonic development with similar rhythmic patterns and a double bar line with repeat dots in the middle of the system.

Handwritten musical score for system 2, measures 11-20. The system consists of six staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes eighth and sixteenth notes, rests, and a double bar line with repeat dots. A bracket with the number '6' indicates a sixteenth-note pattern. The subsequent staves continue the melodic and harmonic development with similar rhythmic patterns and a double bar line with repeat dots in the middle of the system.



The first system of the musical score consists of four staves. The first staff is in 4/4 time and contains a complex melodic line with many sixteenth notes, including triplets. The second staff continues the melody with similar rhythmic patterns. The third and fourth staves provide a harmonic accompaniment with a steady eighth-note pattern. The system concludes with a double bar line and repeat signs.

The second system of the musical score also consists of four staves. It begins with a 2/4 time signature. The first staff features a melodic line with frequent sixteenth-note runs and triplets. The second staff continues this melodic development. The third and fourth staves maintain the accompaniment pattern from the first system. The system ends with a double bar line and repeat signs.

Five systems of musical notation in 1/4 time. Each system consists of two staves. The left staff of each system contains a series of eighth-note chords, while the right staff contains a single melodic line. The notation includes various musical symbols such as notes, rests, and bar lines. The first system begins with a treble clef and a key signature of one sharp (F#). The music is divided into measures by vertical bar lines, with some measures containing repeat signs. The notation is written in a standard musical font.

Five systems of musical notation in 2/4 time. Each system consists of two staves. The left staff of each system contains a series of eighth-note chords, while the right staff contains a single melodic line. The notation includes various musical symbols such as notes, rests, and bar lines. The first system begins with a treble clef and a key signature of one sharp (F#). The music is divided into measures by vertical bar lines, with some measures containing repeat signs. The notation is written in a standard musical font.

The first system of the musical score consists of five staves. The first staff is in 4/4 time and begins with a treble clef. It contains a series of eighth-note patterns, a repeat sign, and a sixteenth-note scale. The subsequent four staves are in bass clef and follow a similar pattern of eighth-note runs, repeat signs, and sixteenth-note scales. The system concludes with a double bar line.

The second system of the musical score consists of seven staves. The first staff is in 2/4 time and begins with a treble clef. It contains a series of eighth-note patterns, a repeat sign, and a sixteenth-note scale. The subsequent six staves are in bass clef and follow a similar pattern of eighth-note runs, repeat signs, and sixteenth-note scales. The system concludes with a double bar line.

INDÉPENDANCE

27

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11

12

12 numbered musical exercises for drums, each consisting of a single staff with a treble clef and a 4/4 time signature. The exercises are arranged in a vertical column, numbered 1 through 12. Each exercise features a sequence of notes and rests, with some measures containing multiple notes beamed together. Above each staff, there are 'x' marks indicating specific drum strokes or accents. The exercises are designed to be played on a drum set, with the notes corresponding to different drum parts.

12 numbered musical exercises for percussion, each consisting of two staves. The exercises are arranged in a vertical column. Each exercise features a complex rhythmic pattern with various note values, rests, and repeat signs. The notation is in a standard musical staff format with a treble clef and a key signature of one flat (B-flat).

12 numbered musical exercises for battery, each consisting of two staves (treble and bass clef) and a key signature of one flat (B-flat). The exercises are arranged in a vertical column, numbered 1 through 12. Each exercise is a 16-measure piece, divided into four 4-measure phrases. The notation includes various rhythmic patterns, including eighth and sixteenth notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). Some exercises feature triplets, indicated by a '3' over the notes. The exercises are designed to be played on a battery (drum set).

12 numbered musical staves, each containing two systems of notation. The notation includes notes, rests, and various musical symbols such as slurs and repeat signs. The staves are arranged vertically, numbered 1 through 12.



The musical notation is presented in a structured format, with each staff numbered from 1 to 12. Each staff consists of two systems of notation. The notation includes notes, rests, and various musical symbols such as slurs and repeat signs. The staves are arranged vertically, numbered 1 through 12.

12 staves of musical notation, numbered 1 to 12. Each staff contains a sequence of musical notes and rests, with some measures marked with a double slash (/) indicating a repeat or a specific rhythmic pattern. The notation is in a single system, with each staff representing a different part or voice.

12 numbered musical staves, each containing a sequence of notes and rests, likely representing a rhythmic exercise or a short composition. The notation is in a single system, with the number 12 indicating the total count of staves.

The musical notation consists of 12 staves, each numbered 1 through 12. Each staff contains a sequence of notes and rests, likely representing a rhythmic exercise or a short composition. The notation is in a single system, with the number 12 indicating the total count of staves.

This page contains 12 numbered staves of musical notation, each consisting of a treble and bass clef. The notation is written in a single system for each staff, with measures separated by bar lines. The notation includes various rhythmic values, accidentals, and repeat signs.

Staff 1: Treble clef, 4/4 time. Measures 1-4: Treble has eighth notes, bass has quarter notes. Measures 5-8: Treble has eighth notes, bass has quarter notes. Measures 9-12: Treble has eighth notes, bass has quarter notes. Ends with a repeat sign.

Staff 2: Treble clef, 4/4 time. Measures 1-4: Treble has eighth notes, bass has quarter notes. Measures 5-8: Treble has eighth notes, bass has quarter notes. Measures 9-12: Treble has eighth notes, bass has quarter notes. Ends with a repeat sign.

Staff 3: Treble clef, 4/4 time. Measures 1-4: Treble has eighth notes, bass has quarter notes. Measures 5-8: Treble has eighth notes, bass has quarter notes. Measures 9-12: Treble has eighth notes, bass has quarter notes. Ends with a repeat sign.

Staff 4: Treble clef, 4/4 time. Measures 1-4: Treble has eighth notes, bass has quarter notes. Measures 5-8: Treble has eighth notes, bass has quarter notes. Measures 9-12: Treble has eighth notes, bass has quarter notes. Ends with a repeat sign.

Staff 5: Treble clef, 4/4 time. Measures 1-4: Treble has eighth notes, bass has quarter notes. Measures 5-8: Treble has eighth notes, bass has quarter notes. Measures 9-12: Treble has eighth notes, bass has quarter notes. Ends with a repeat sign.

Staff 6: Treble clef, 4/4 time. Measures 1-4: Treble has eighth notes, bass has quarter notes. Measures 5-8: Treble has eighth notes, bass has quarter notes. Measures 9-12: Treble has eighth notes, bass has quarter notes. Ends with a repeat sign.

Staff 7: Treble clef, 4/4 time. Measures 1-4: Treble has eighth notes, bass has quarter notes. Measures 5-8: Treble has eighth notes, bass has quarter notes. Measures 9-12: Treble has eighth notes, bass has quarter notes. Ends with a repeat sign.

Staff 8: Treble clef, 4/4 time. Measures 1-4: Treble has eighth notes, bass has quarter notes. Measures 5-8: Treble has eighth notes, bass has quarter notes. Measures 9-12: Treble has eighth notes, bass has quarter notes. Ends with a repeat sign.

Staff 9: Treble clef, 4/4 time. Measures 1-4: Treble has eighth notes, bass has quarter notes. Measures 5-8: Treble has eighth notes, bass has quarter notes. Measures 9-12: Treble has eighth notes, bass has quarter notes. Ends with a repeat sign.

Staff 10: Treble clef, 4/4 time. Measures 1-4: Treble has eighth notes, bass has quarter notes. Measures 5-8: Treble has eighth notes, bass has quarter notes. Measures 9-12: Treble has eighth notes, bass has quarter notes. Ends with a repeat sign.

Staff 11: Treble clef, 4/4 time. Measures 1-4: Treble has eighth notes, bass has quarter notes. Measures 5-8: Treble has eighth notes, bass has quarter notes. Measures 9-12: Treble has eighth notes, bass has quarter notes. Ends with a repeat sign.

Staff 12: Treble clef, 4/4 time. Measures 1-4: Treble has eighth notes, bass has quarter notes. Measures 5-8: Treble has eighth notes, bass has quarter notes. Measures 9-12: Treble has eighth notes, bass has quarter notes. Ends with a repeat sign.

Exercices préparatoires pour l'ouverture de charleston

Preparatory exercises for Hi-Hat opening

Vorbereitende Übungen zum Öffnen der Hi-Hat

Exercizi preparatori per apertura di charleston

Cymbales

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

Hi-Hat

Charleston

1 2 3

Hi-Hat

Charleston

4 5 6

7 8 9

10 11 12

13 14 15

16 17 18

Charleston ouverte
Opened Hi-Hat
Geöffnete Hi-Hat
Hi-Hat aperta

Cymbale ① ② ③

Hi-Hat

Charleston 7 6 7 6 7 6 7 6 7 6 7 6 7 6 7 6 7 6

④ ⑤ ⑥

⑦ ⑧ ⑨

⑩ ⑪ ⑫

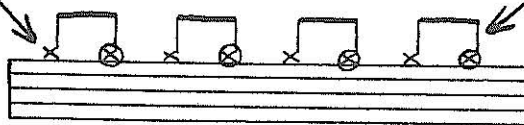
⑬ ⑭ ⑮

⑯ ⑰ ⑱

Charleston ouverte
Opened Hi-Hat
Geöffnete Hi-Hat
Hi-Hat aperta

EXERCISES for HI-HAT (charleston)

Charleston fermée
Hi-Hat closed
Hi-Hat chiusa
Geschlossene Hi-Hat



Charleston ouverte
Opened Hi-Hat
Geöffnete Hi-Hat
Hi-Hat abierta
Hi-Hat aperta

Hi-Hat

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40

This page contains a musical score for guitar, numbered 1 through 48. The notation is written on a single staff in 4/4 time. The key signature has one flat (B-flat). The score is organized into ten groups of four measures each, with measure numbers 1 through 48 circled at the beginning of each measure. The notation includes various rhythmic values such as eighth notes, quarter notes, and half notes, along with rests and accidentals. The piece concludes with a double bar line at the end of measure 48.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48

12 exercises for drumming, numbered 1 to 12, arranged in two columns. Each exercise consists of a single staff with a treble clef and a key signature of one flat (B-flat). The exercises are written in 4/4 time and feature various rhythmic patterns, including eighth notes, quarter notes, and rests. Exercise 1 includes a sequence of eighth notes and quarter notes, with a final measure containing a quarter rest. Exercise 2 features a sequence of eighth notes and quarter notes, with a final measure containing a quarter rest. Exercise 3 includes a sequence of eighth notes and quarter notes, with a final measure containing a quarter rest. Exercise 4 features a sequence of eighth notes and quarter notes, with a final measure containing a quarter rest. Exercise 5 includes a sequence of eighth notes and quarter notes, with a final measure containing a quarter rest. Exercise 6 features a sequence of eighth notes and quarter notes, with a final measure containing a quarter rest. Exercise 7 includes a sequence of eighth notes and quarter notes, with a final measure containing a quarter rest. Exercise 8 features a sequence of eighth notes and quarter notes, with a final measure containing a quarter rest. Exercise 9 includes a sequence of eighth notes and quarter notes, with a final measure containing a quarter rest. Exercise 10 features a sequence of eighth notes and quarter notes, with a final measure containing a quarter rest. Exercise 11 includes a sequence of eighth notes and quarter notes, with a final measure containing a quarter rest. Exercise 12 features a sequence of eighth notes and quarter notes, with a final measure containing a quarter rest.

Lezioni complementari continuate nel "Studi per batteria" Volume IV,