MUNICÍPIO DE ITAJAÍ

Fundação Cultural de Itajaí

Conservatório de Música Popular de Itajaí Carlinhos Niehues

MATERIAL DIDÁTICO BATERIA II

Caderno de exercícios e atividades

Conservatório de Música Popular de Itajaí "Carlinhos Niehues"

PROF. MARIO C. NASCIMENTO JÚNIOR

Percussive Arts Society International Drum Rudiments

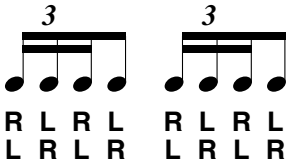
All rudiments should be practiced: open (slow) to close (fast) to open (slow) and/or at an even moderate march tempo.

I. ROLL RUDIMENTS

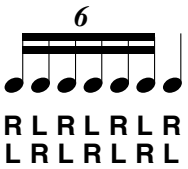
A. Single Stroke Roll Rudiments

1. Single Stroke Roll *

2. Single Stroke Four



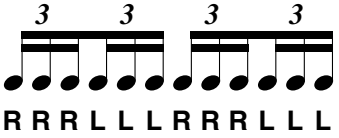
3. Single Stroke Seven



B. Multiple Bounce Roll Rudiments

4. Multiple Bounce Roll

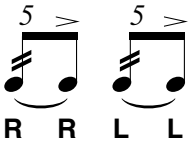
5. Triple Stroke Roll



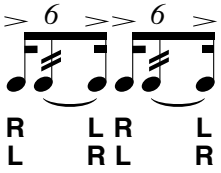
C. Double Stroke Open Roll Rudiments

6. Double Stroke Open Roll *

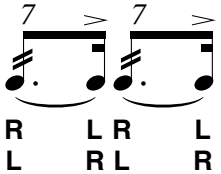
7. Five Stroke Roll *



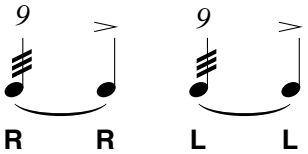
8. Six Stroke Roll



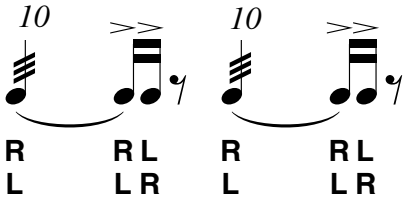
9. Seven Stroke Roll *



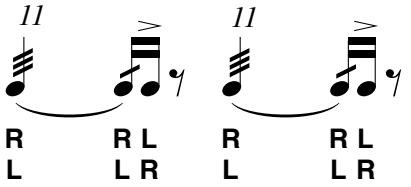
10. Nine Stroke Roll *



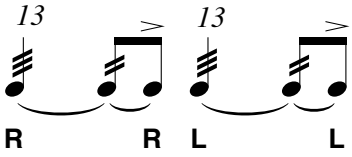
11. Ten Stroke Roll *



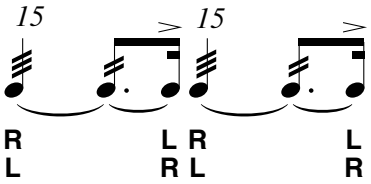
12. Eleven Stroke Roll *



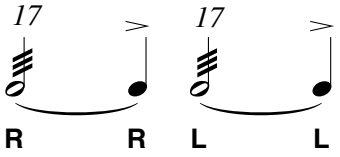
13. Thirteen Stroke Roll *



14. Fifteen Stroke Roll *



15. Seventeen Stroke Roll



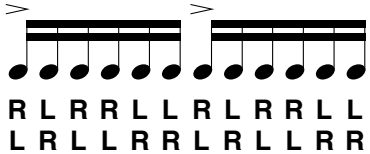
II. DIDDLE RUDIMENTS

16. Single Paradiddle *

17. Double Paradiddle *

18. Triple Paradiddle

19. Single Paradiddle-diddle



* These rudiments are also included in the original Standard 26 American Drum Rudiments.

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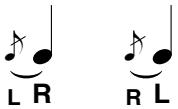
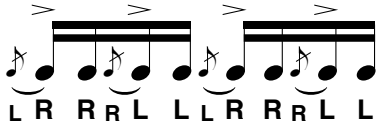
III. FLAM RUDIMENTS

20. Flam *

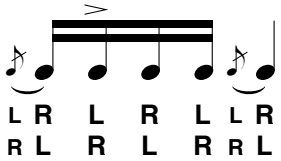


21. Flam Accent *

22. Flam Tap *



23. Flamacue *

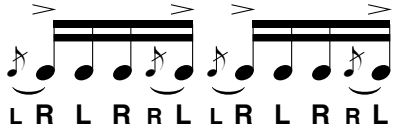


24. Flam Paradiddle *

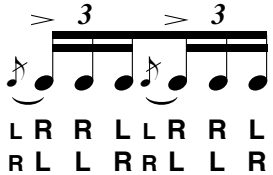
25. Single Flammed Mill

26. Flam Paradiddle-diddle *

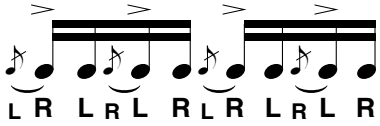
27. Pataflafla



28. Swiss Army Triplet



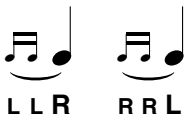
29. Inverted Flam Tap



30. Flam Drag

IV. DRAG RUDIMENTS

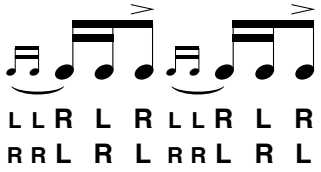
31. Drag *



32. Single Drag Tap *

33. Double Drag Tap *

34. Lesson 25 *



35. Single Dragadiddle

36. Drag Paradiddle #1 *

37. Drag Paradiddle #2 *

38. Single Ratamacue *

39. Double Ratamacue *

40. Triple Ratamacue *

BAIÃO

Pequeno histórico

Alguns autores dizem que o termo baião teria origem em bailão, já que em Portugal usa-se "balho" para enunciar baile. Mas há outra corrente que assevera que a palavra teria origem em "baiano", pela influência do lundu baiano, especialmente no aspecto da dança.

Apesar de supor-se que o baião já existia desde o século XIX, foi só a partir de 1944 que se tornou realmente conhecido do grande público.

O maior compositor de baião, Humberto Teixeira, em parceria com seu maior intérprete e também compositor, o cantor e sanfoneiro Luiz Gonzaga, foram os maiores responsáveis pela popularização desse gênero, que teve como marco a composição intitulada "Baião".

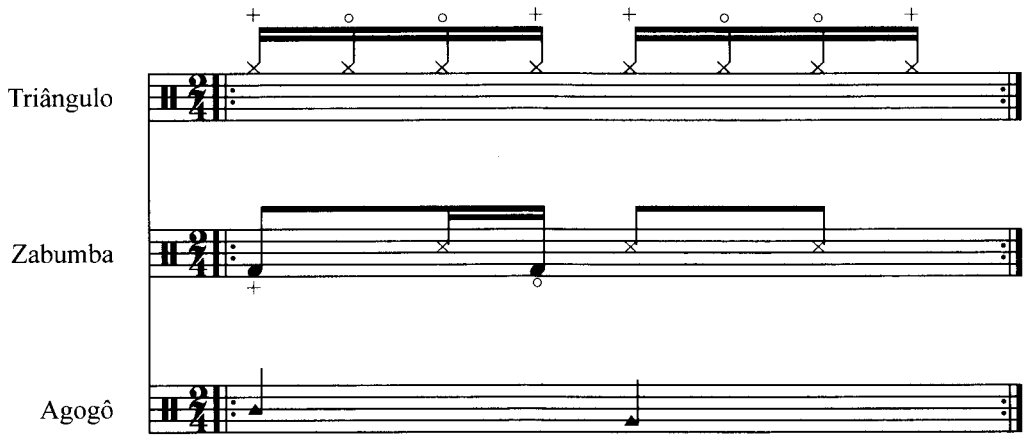
Característico da região Nordeste do Brasil, o baião usa uma seção rítmica formada pela zabumba, tambor grave percutido na pele de cima com uma baqueta macia e na pele de resposta com uma vareta de bambu chamada bacalhau, além do triângulo em subdivisão quaternária. O agogô e pandeiro podem ou não ser usados. Outros gêneros como o xaxado, a dança dos cangaceiros e o côco, que têm várias formas em diferentes regiões, são, junto com o baião, amplamente usados no forró, festa dançante originária da região Nordeste, mas difundida por todo Brasil.

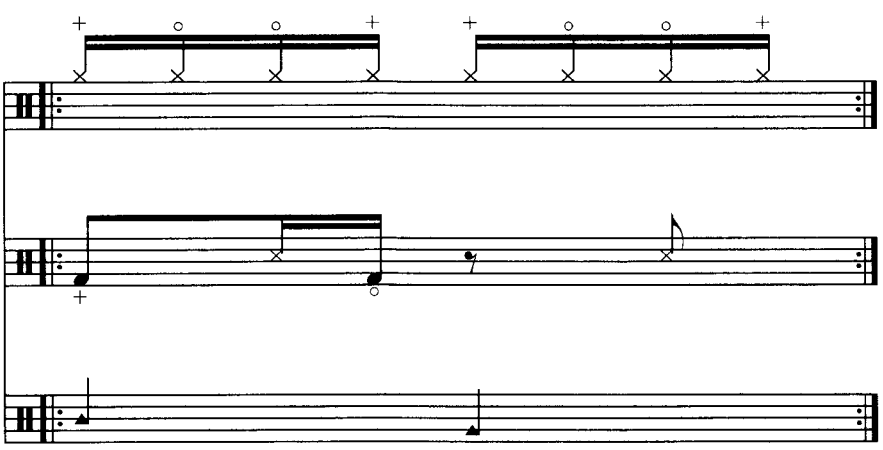
O baião e todo o seu universo rítmico musical são muito explorados na música instrumental brasileira por músicos excepcionais como Hermeto Pascoal e Egberto Gismonti, para citar dois exemplos.

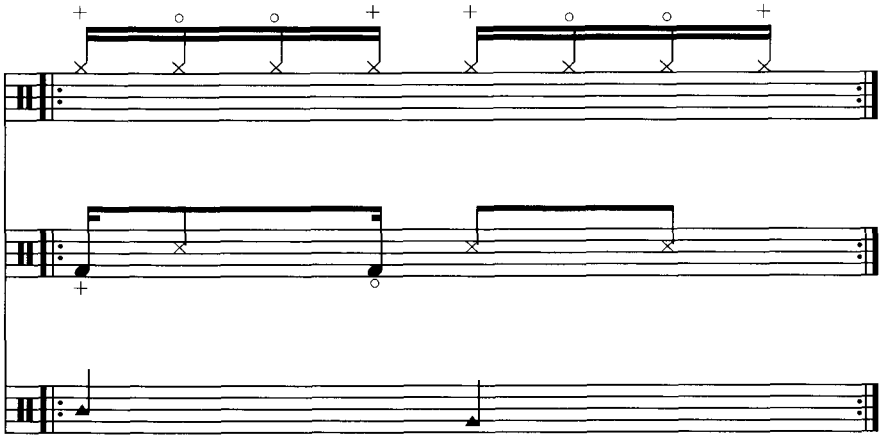
A seguir, grades desses ritmos com algumas variações, baseadas em material do percussionista Zezinho Pitoco, que foi influenciado por Jackson do Pandeiro, o mais completo e importante músico da tradição do forró

GRADES RÍTMICAS

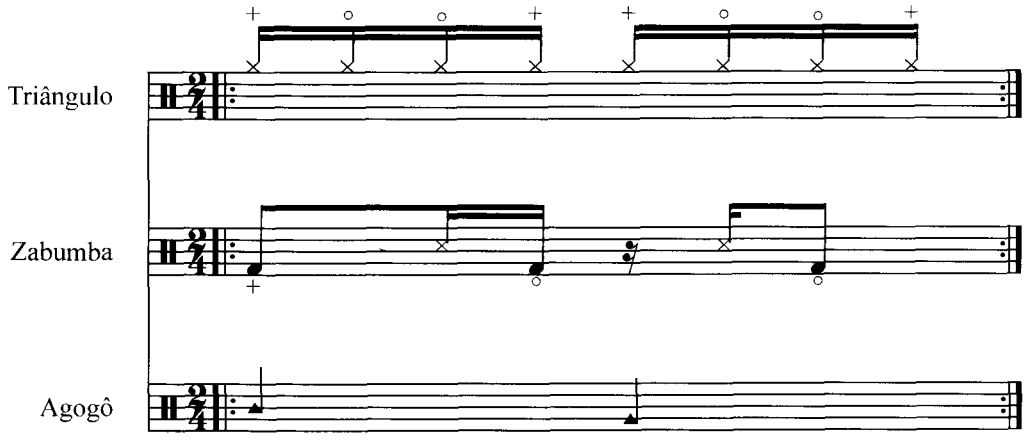
Baião

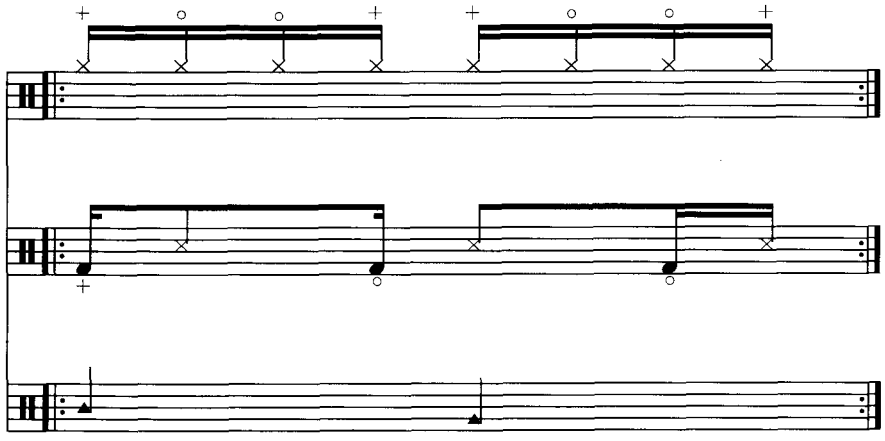


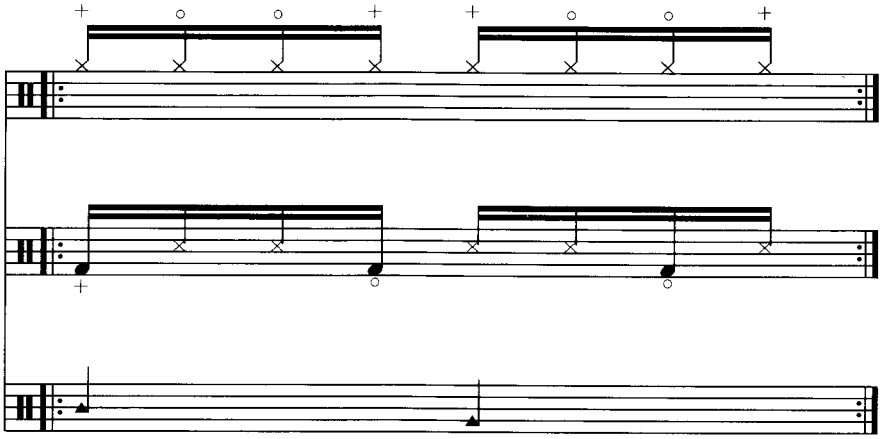




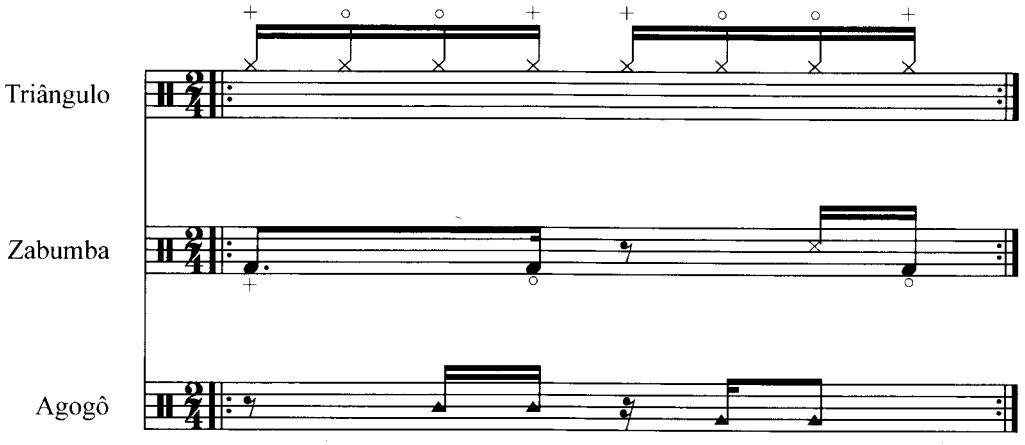
Xaxado

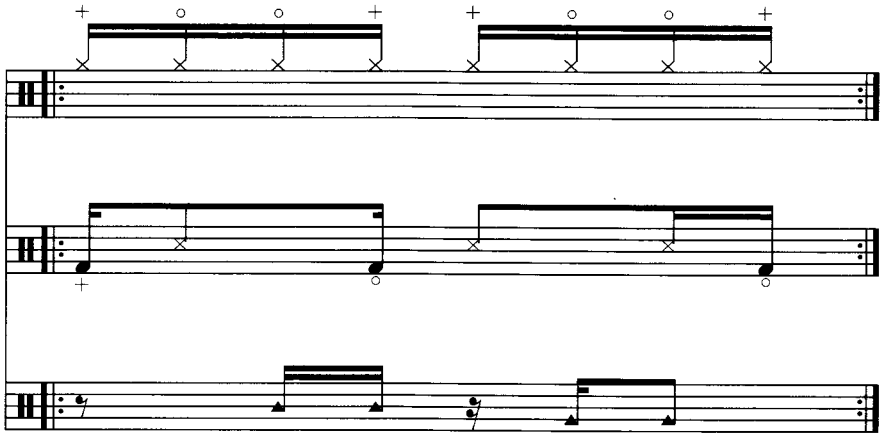


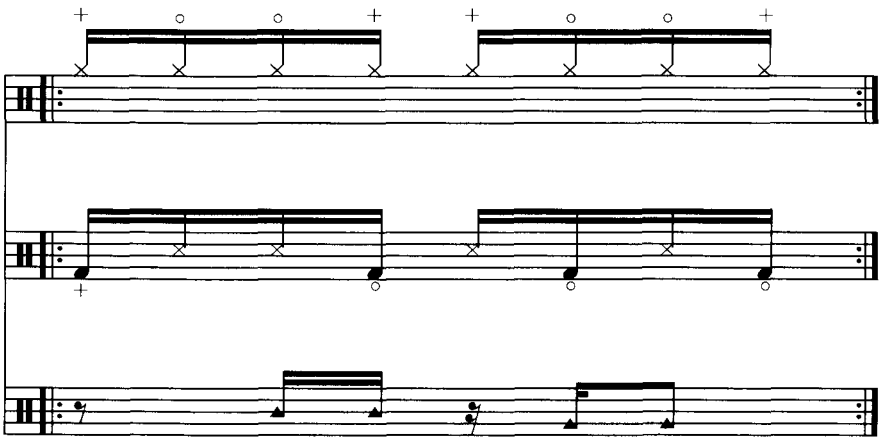




Côco







Para adquirir o sotaque brasileiro na bateria,
você deve escutar a música brasileira
e os bateristas da velha guarda.

Robertinho Silva

BAIÃO

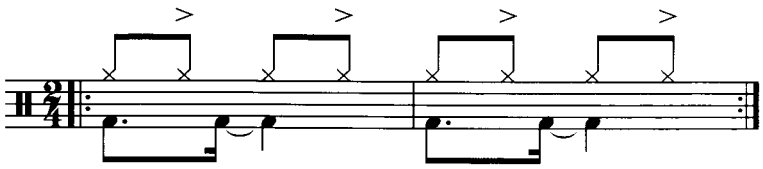
Sistemas de condução

Como visto no samba, os sistemas devem ser aplicados à série, às frases e às leituras. A diferença é que os sistemas estão organizados em baião e xaxado, através das variações de bumbo e chimbal. O côco será abordado na seção Outras levadas.

O primeiro sistema tem a colcheia como linha condutora, sempre com acento no contratempo característico da levada do triângulo. As colcheias são usadas no chimbal em andamentos médios e rápidos.

♩. = 100 a 132.

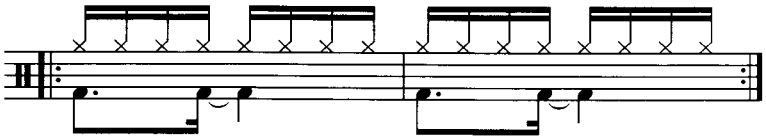
Sistema 1



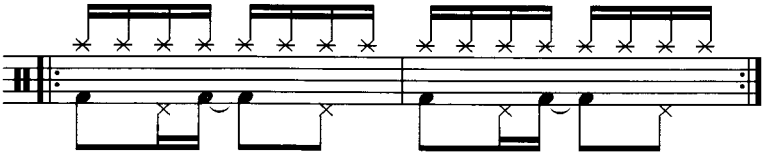
As semicolcheias tocam todas as notas do triângulo nos sistemas 2 e 3, cadenciando para o contratempo, mas não necessariamente acentuando. Andamentos lentos e médios.

♩. = 70 a 105.

Sistema 2

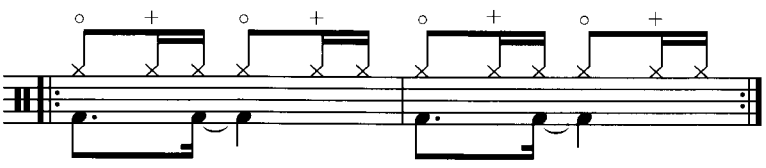


Sistema 3

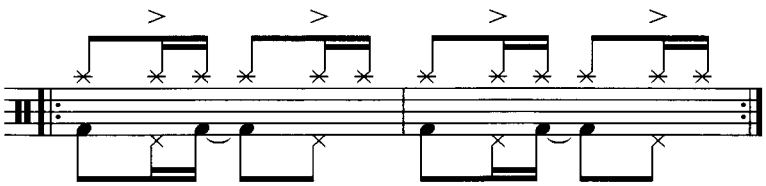


Os sistemas 4, 5, 6 e 7 são ótimos para andamentos médios, rápidos e bem rápidos, ♩. = 90 a 132.

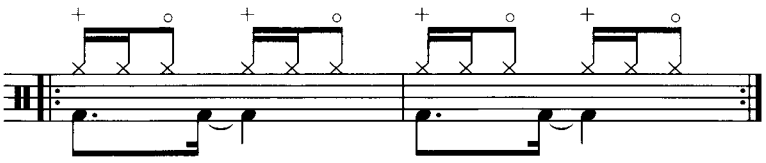
Sistema 4



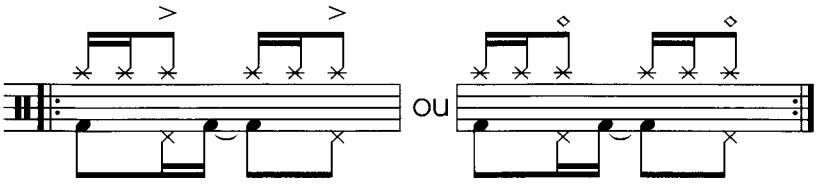
Sistema 5



Sistema 6



Sistema 7



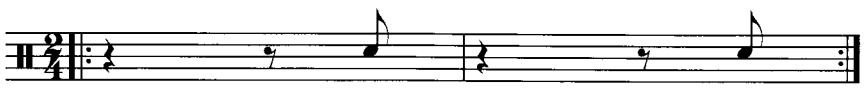
Um instrumento de percussão
deve vir sempre acompanhado
de uma idéia melódica ou harmônica.
Caso contrário, vira apenas um solo
e não uma música completa.

Hermeto Pascoal

Frases

Frases extraídas do bacalhau da zabumba, separadas em baião e xaxado, e que devem ser tocadas em dinâmica baixa, com acentos sutis. Pode-se praticar todos os sistemas com os dois grupos de frases, pois as combinações são, de maneira geral, coerentes.

1)



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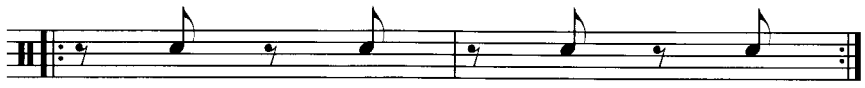

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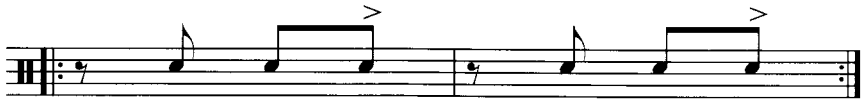

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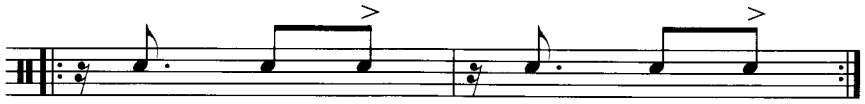

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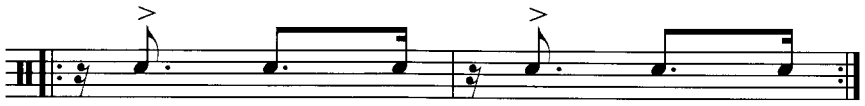

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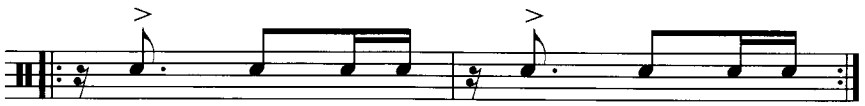

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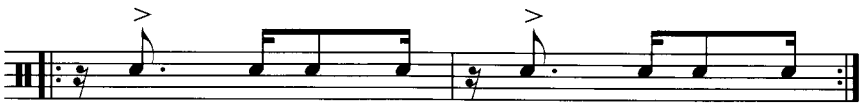

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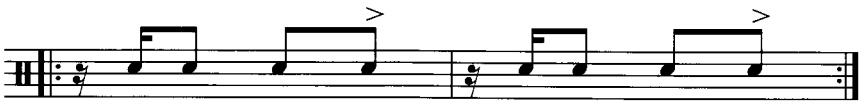
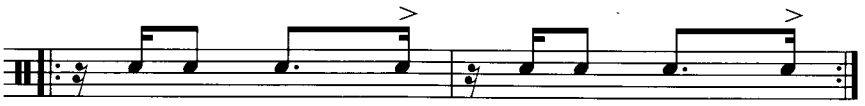


9)



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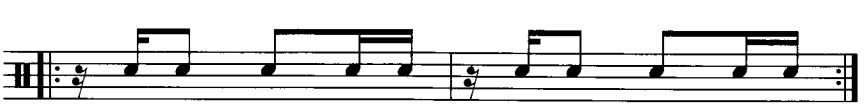

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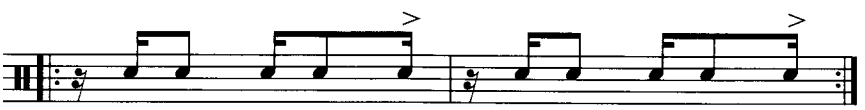
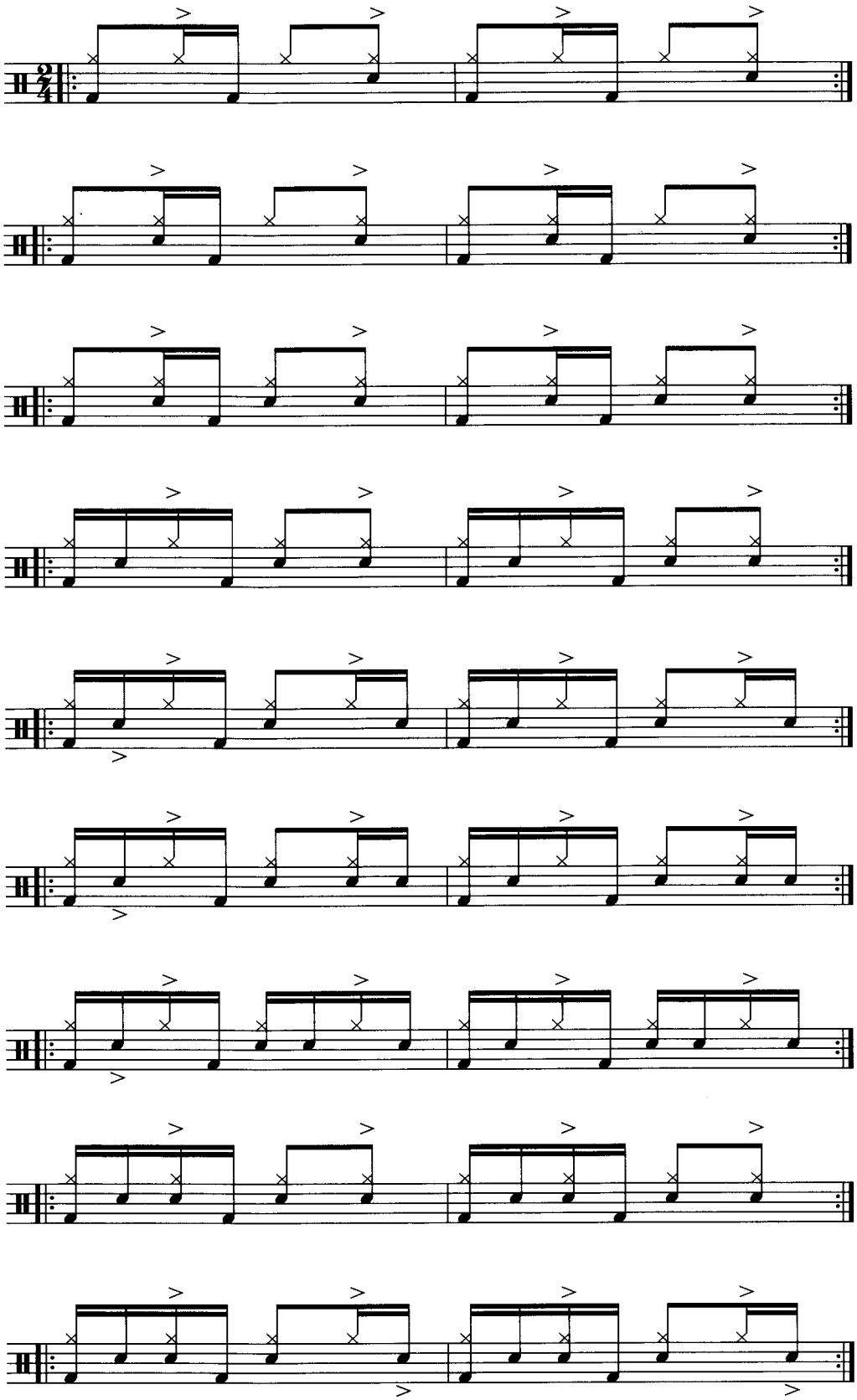
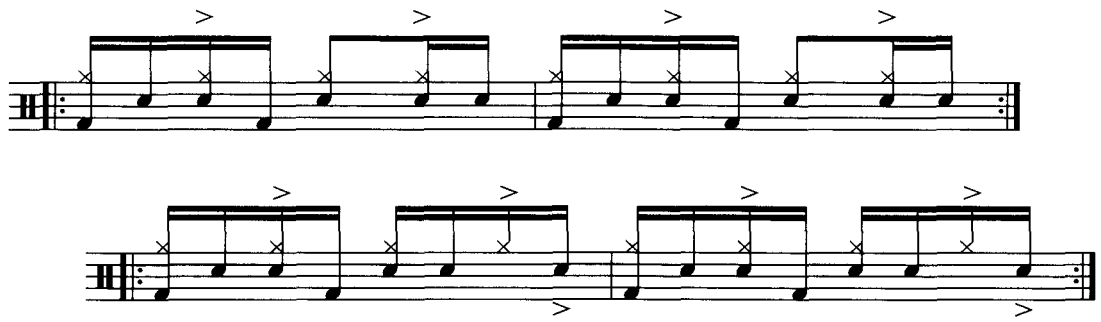


O primeiro sistema de condução de baião aplicado às frases de baião.

39



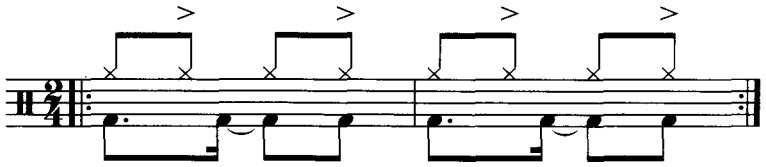


XAXADO

Sistemas de condução

♩. = 108.

Sistema 1



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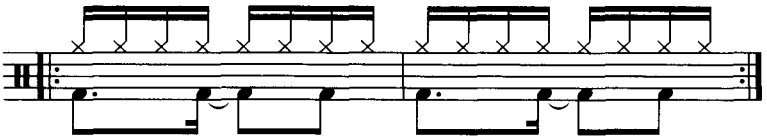

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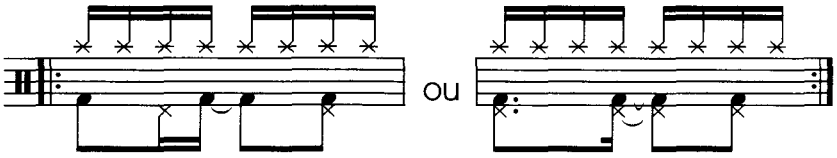

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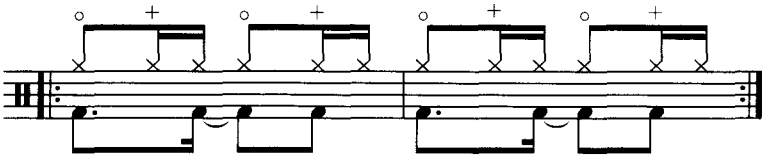

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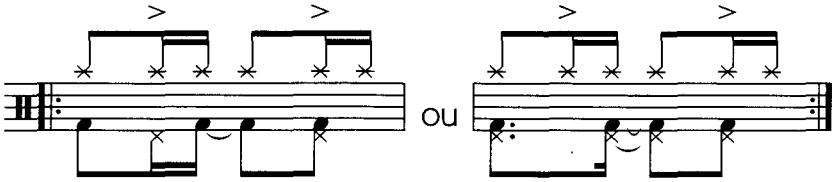

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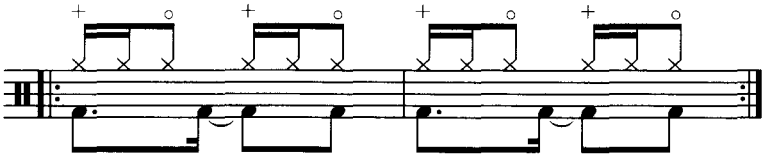
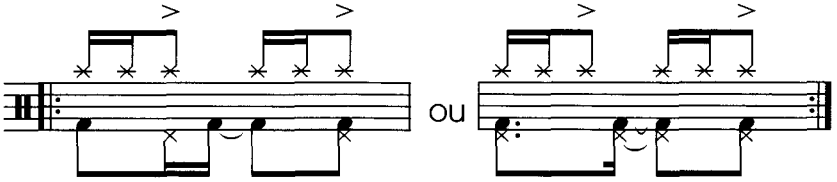
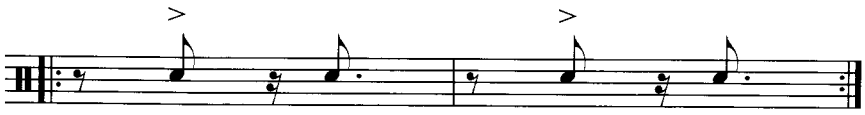


Sistema 7



Frases

1)



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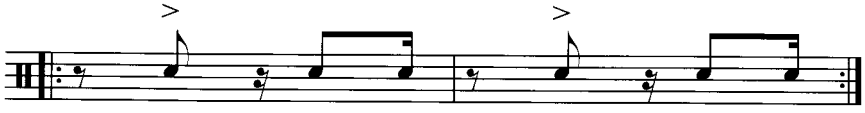

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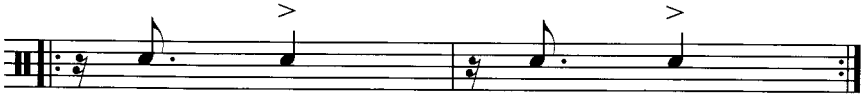

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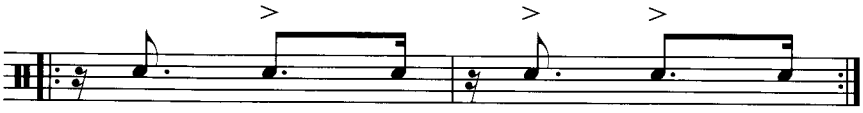

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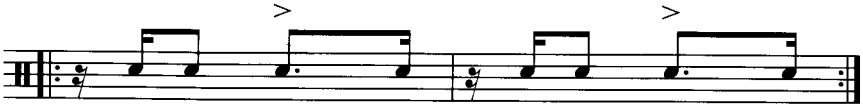

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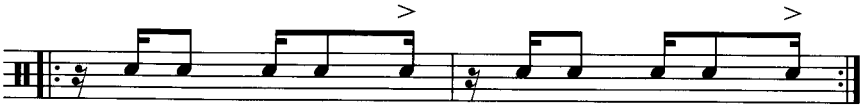
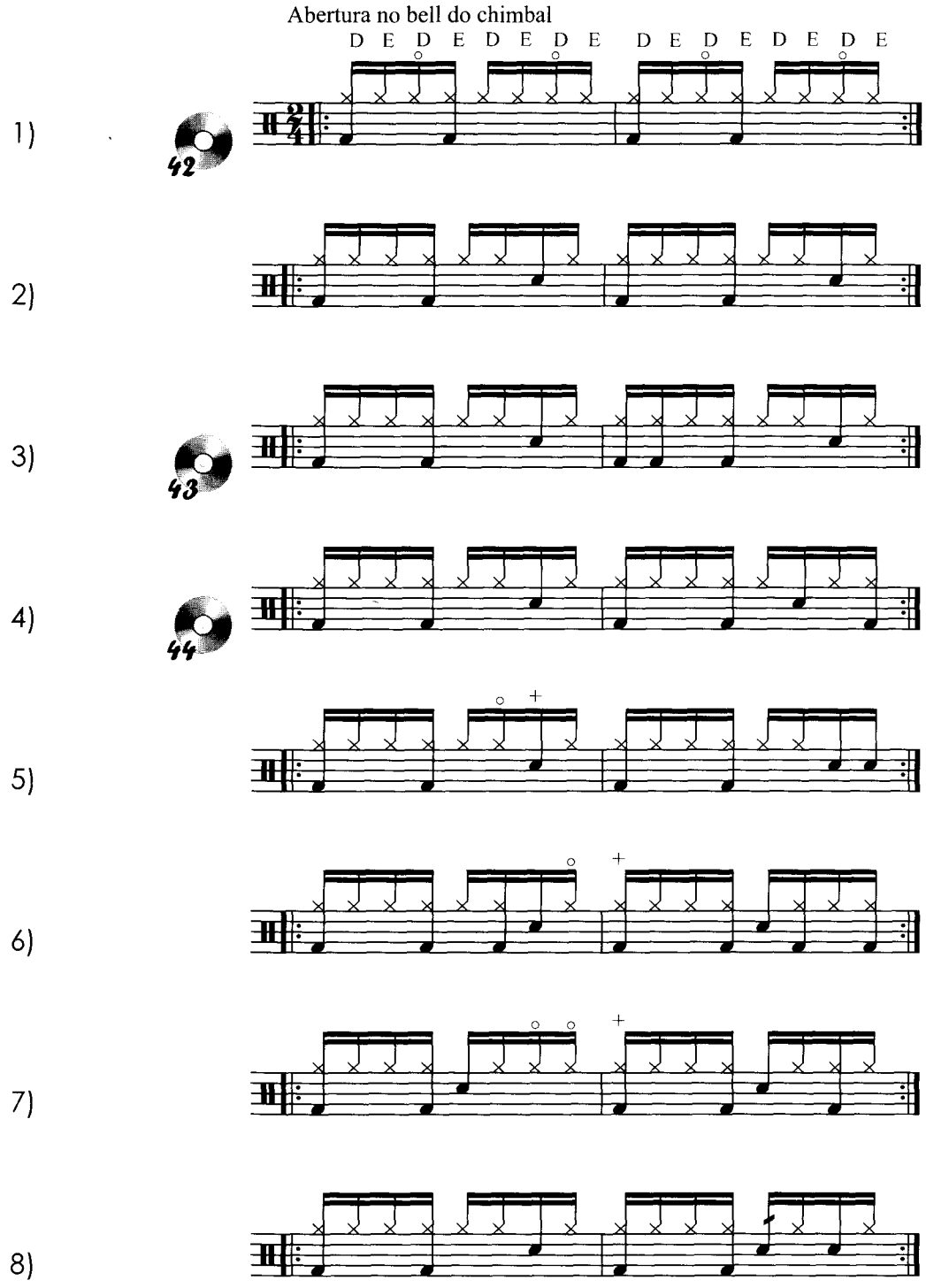


OUTRAS LEVADAS

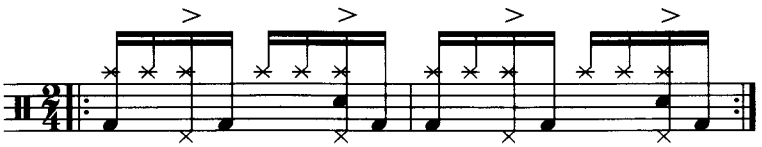
Baião, xaxado e côco

Usam-se as duas mãos no chimbal quando se quer um efeito muito próximo ao som do triângulo (exemplo 1), ou um baião com sabor mais rock ou funk (exemplo 3).

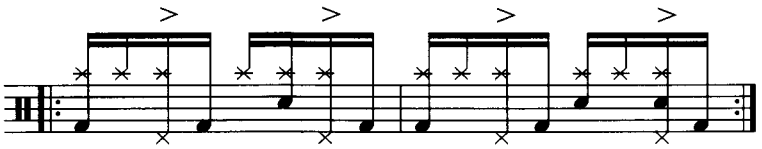


A primeira levada é um **côco** e a segunda, quarta, quinta e sexta, variações. A terceira levada é o chamado **rojão** (samba com baião), criada por Jackson do Pandeiro. Experimente estas levadas com qualquer um dos sistemas de condução.

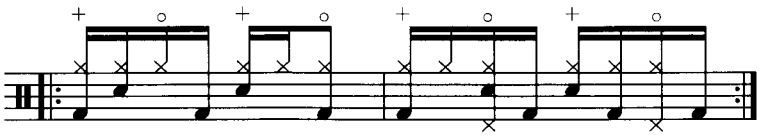
1) Côco



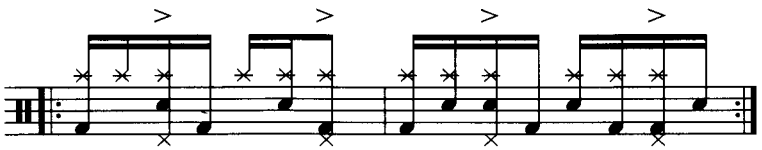
2) Côco variação



3) Rojão



4) Côco variação



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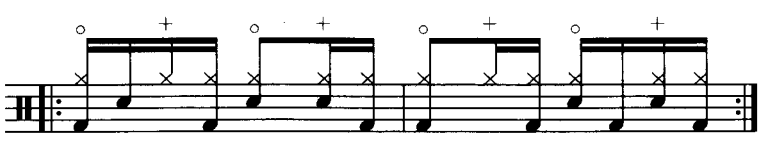
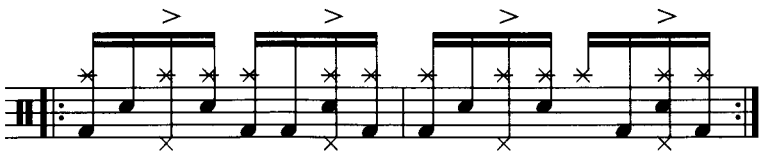
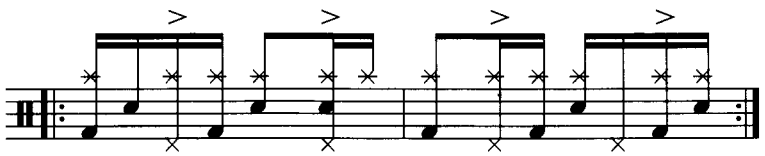


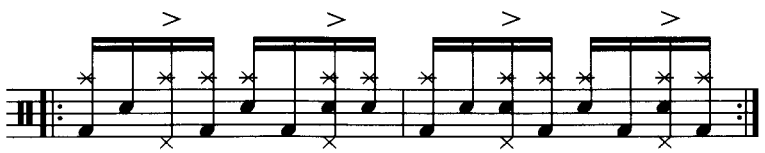
6) Côco variação



7) Xaxado variação

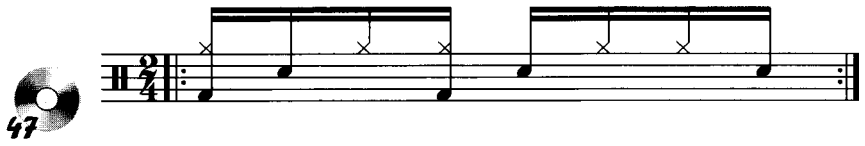


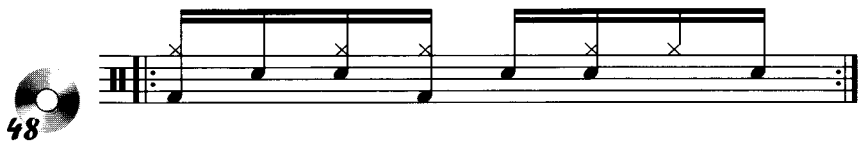
8) Baião variação

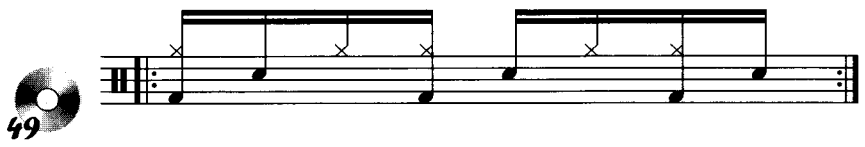


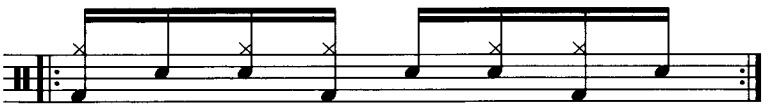
Baião do baterista Nenê

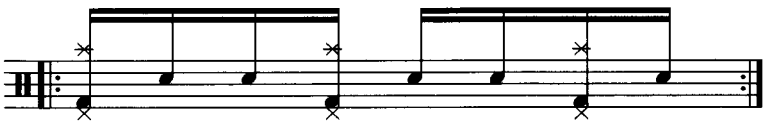
Esta seção trabalha com variações sobre uma condução clássica de baião do grande baterista e compositor Nenê. Soa como uma variação do *paradiddle* baseado na linha do xaxado.

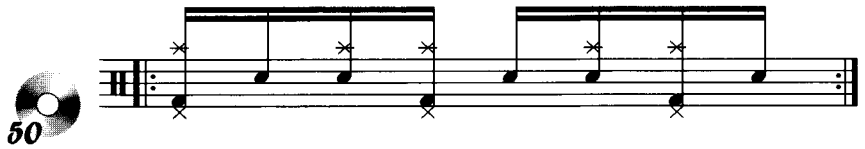
1) 

2) 

3) 

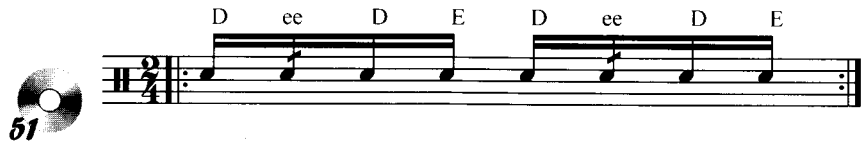
4) 

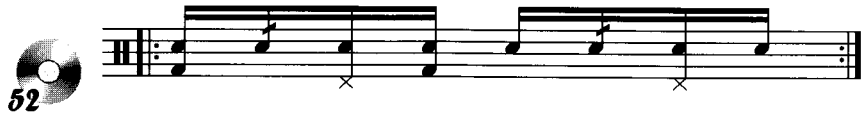
5) 

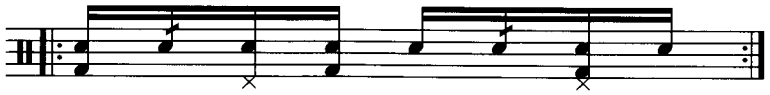
6) 

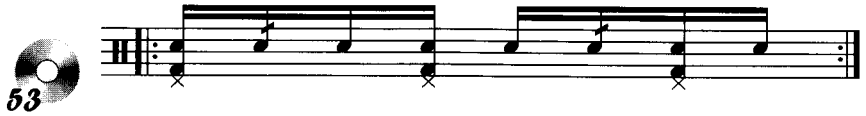
Baião-maxixe

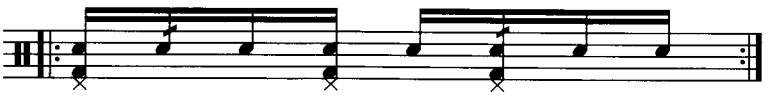
A caixa do maxixe, gênero musical popular do século XIX, tornou-se uma das marcas registradas da percussão brasileira, conectando o maxixe ao maracatu. A mão deve estar sempre no "ar", não exatamente acentuando, mas "cutucando" as 2ª e 4ª semicolcheias.

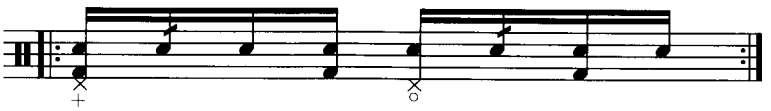
1) 

2) 

3) 

4) 

5) 

6) 

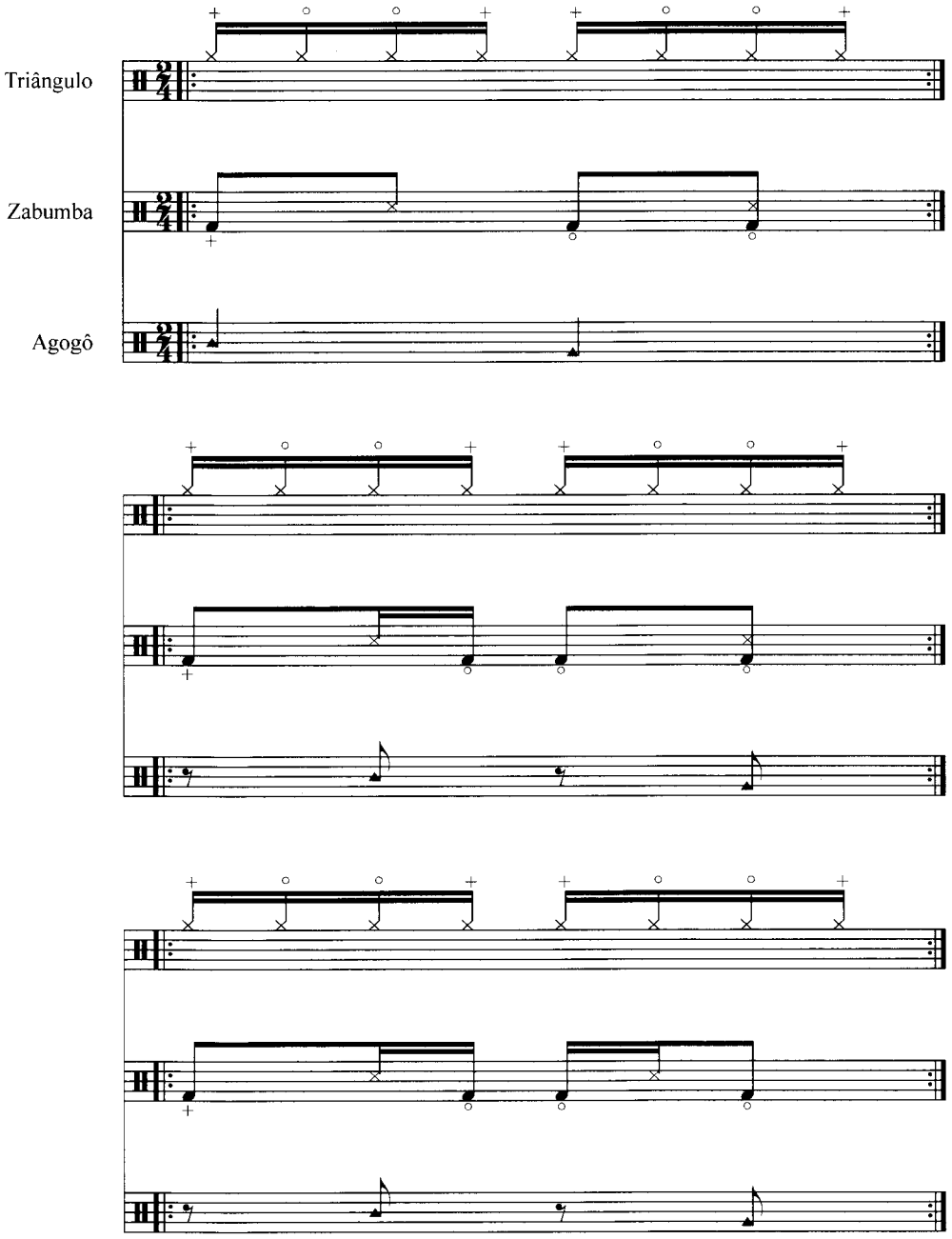
XOTE

Pequeno histórico

A origem do termo vem de *schottische,* uma dança de origem alemã praticada no século XIX. Trazida ao Brasil pelo professor de dança José Maria Toussaint, logo se popularizou sendo adaptada pelos "chorões" (músicos que tocavam nas festas da elite, bem como nas populares, estabelecendo conexões musicais responsáveis pela formatação de muitos dos gêneros da música popular brasileira) para pequenas formações instrumentais. Na região Sul usou-se a gaita e, no Nordeste, a sanfona. Mais tarde, com a popularização do baião, o xote tornou-se um dos gêneros tradicionais do forró, o clássico baile nordestino. A instrumentação é a mesma do baião, sendo que o ritmo base da zabumba pode ser pronunciado como colcheias regulares ou como colcheias tercinadas, ganhando um acento que lembra o reggae.

A seguir, grades de xote para percussão baseadas em material de Zezinho Pitoco.

GRADE RÍTMICA

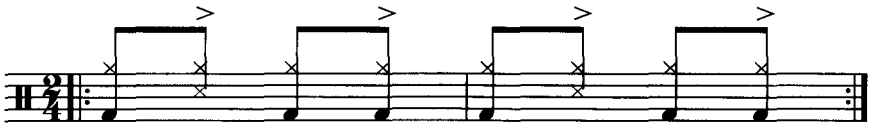


O XOTE NA BATERIA

Agora, diversas levadas de xote, com diferentes conduções de prato e chimbal, variando também entre caixa e aro. O xote é um ritmo lento e cadenciado e, quando tocado rápido, chama-se arrasta-pé.

Andamento sugerido com ♩ = 75 a 90.

1)



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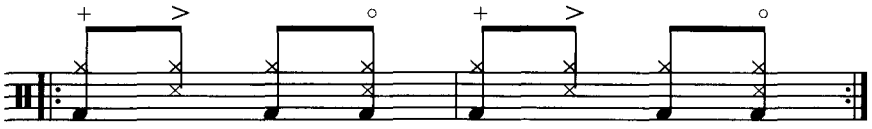

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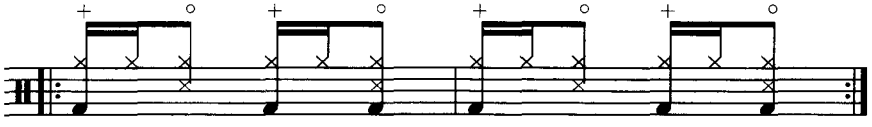

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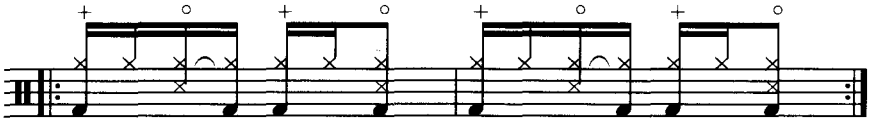

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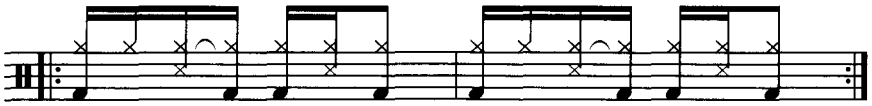

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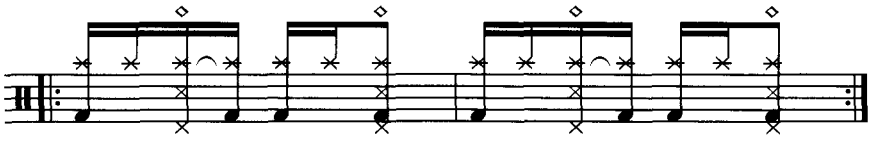

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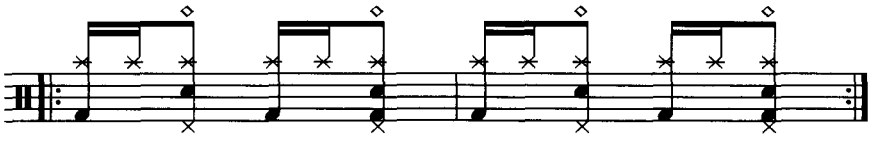

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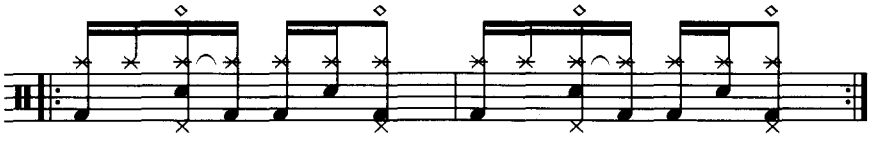
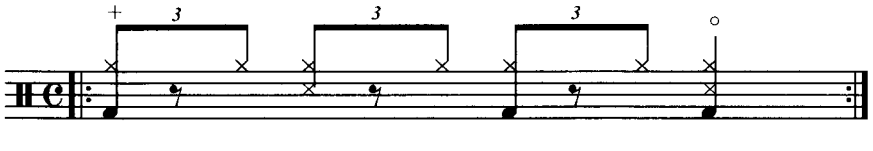


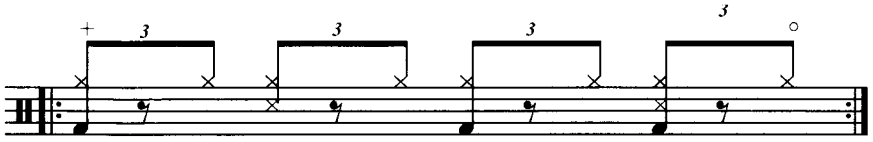
Xote

O xote em sua forma com pronúncia tercinada está escrito em 4/4 para melhor compreensão. O pulso segue sendo binário, como num compasso em 2/2.

Andamento: ♩ = 75 a 90.

1)



2) 

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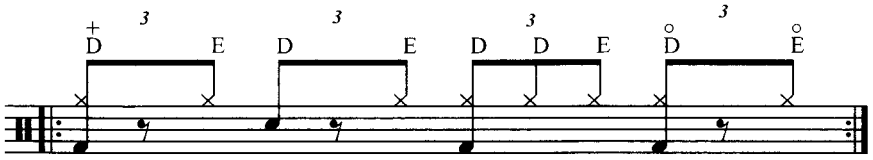
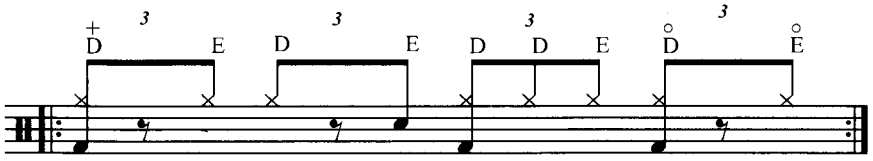


4) 

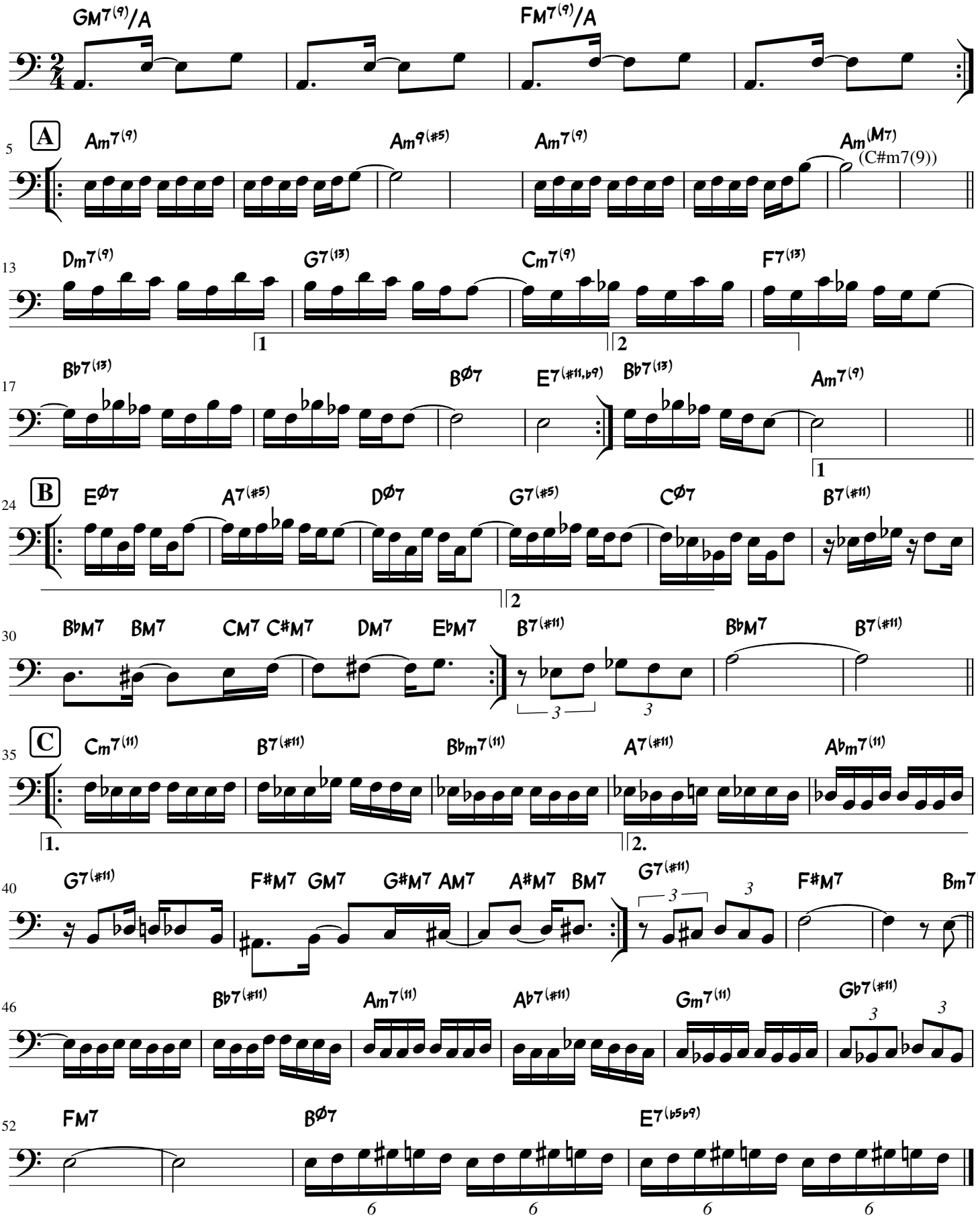
Play a long - BAIÃO

Arnou De Melo -
Cb. Acústico
Mário Jr. - Bateria

BEBÊ

Apostila de Estudos
Curso de Contrabaixo Acústico
Conservatório de Música Popular Carlinhos Niehues

Hermeto Paschoal
transc. Arnou De Melo

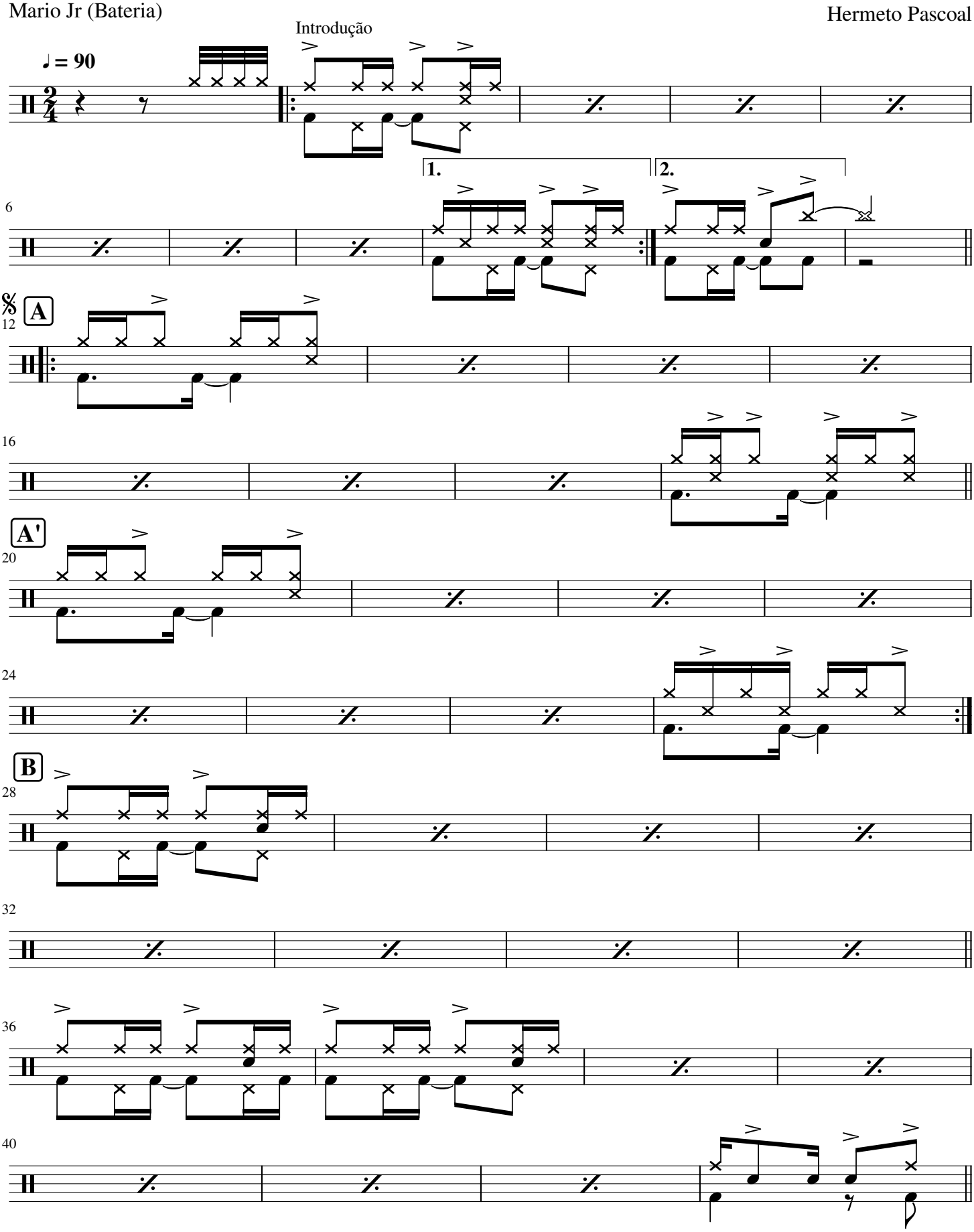


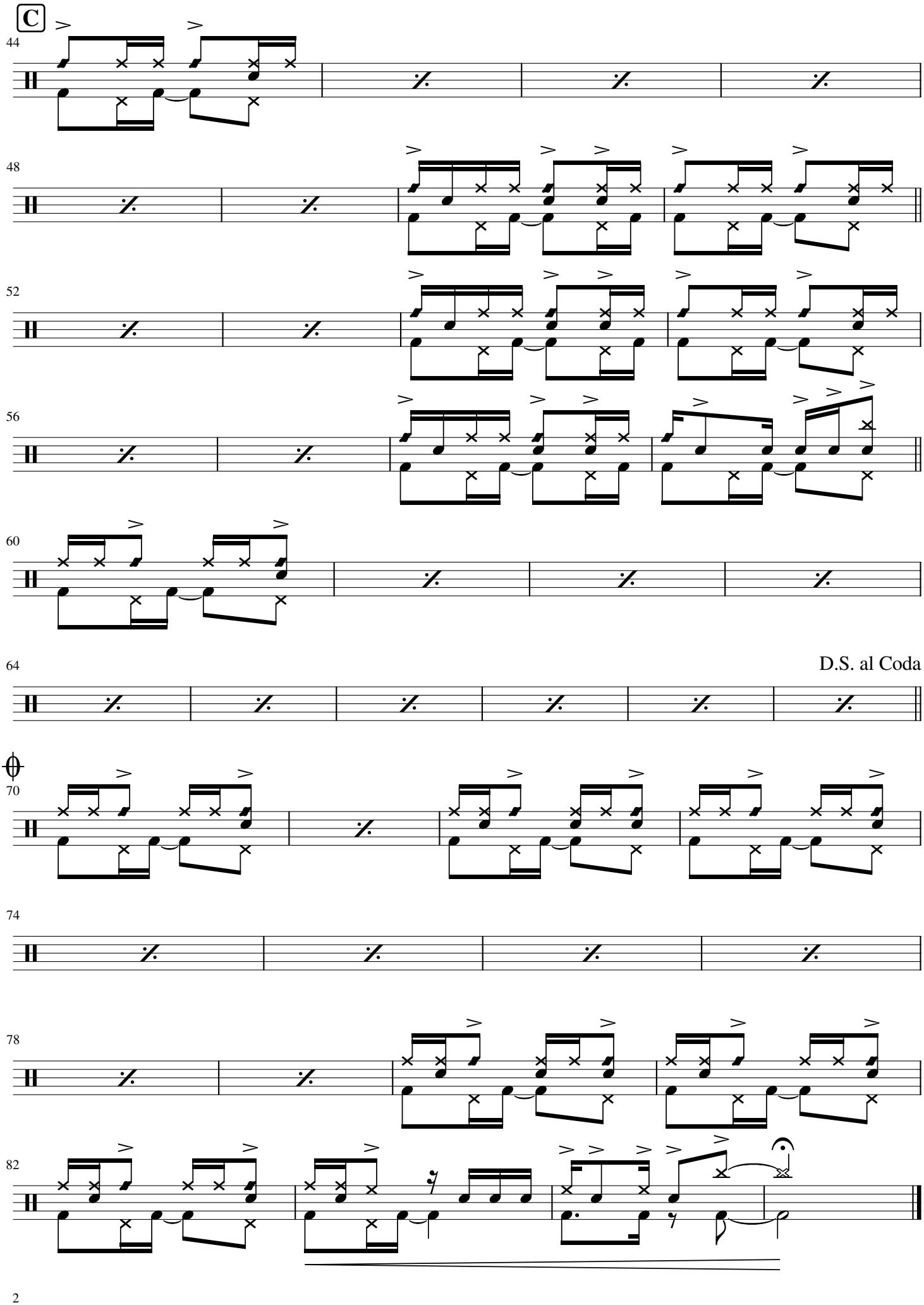
Bebê

Play Along:
Arnou de Melo (Contrabaixo Acústico)
Mario Jr (Bateria)

Linha de Bateria

Hermeto Pascoal

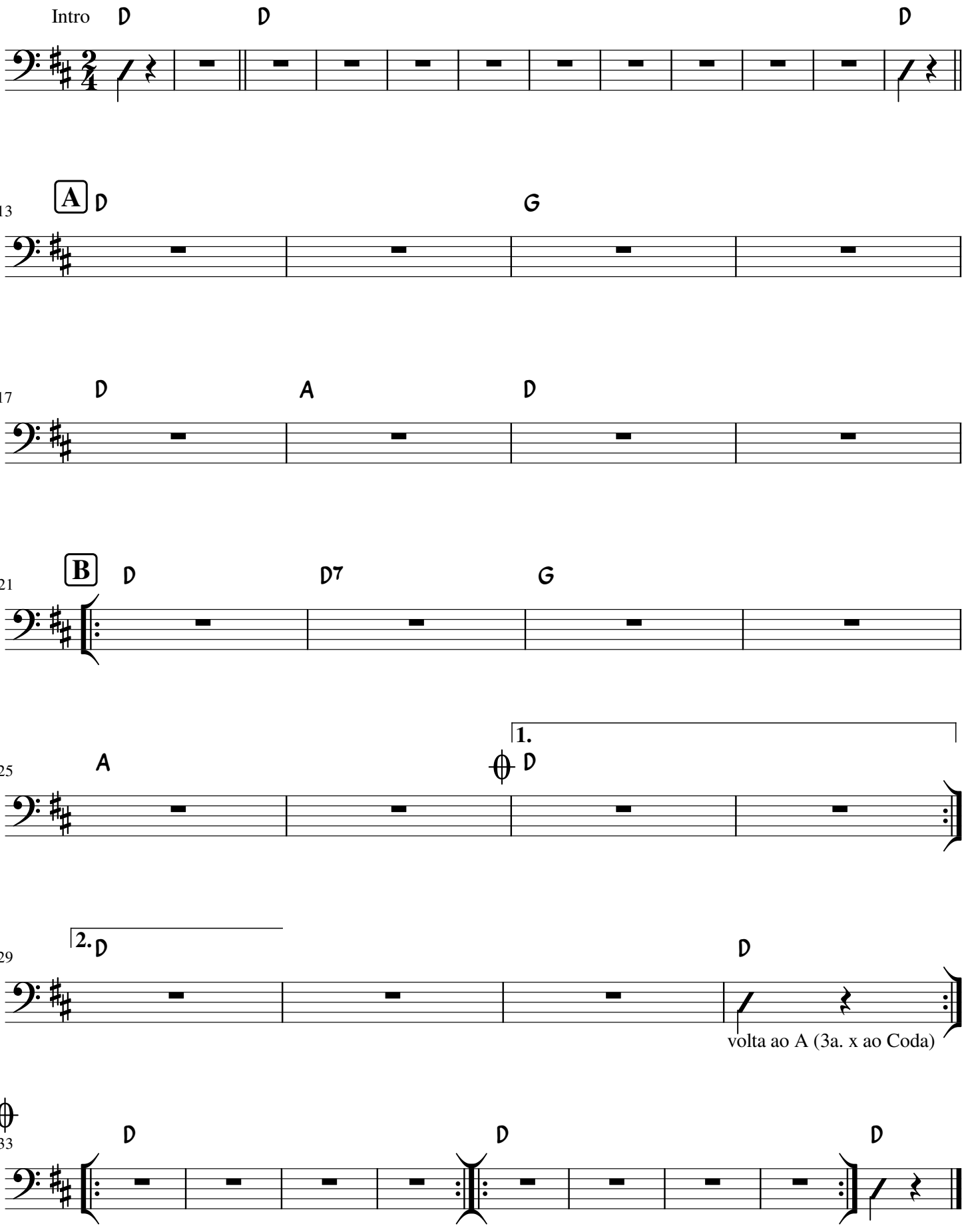



C
44
48
52
56
60
64
D.S. al Coda
70
74
78
82

ASA BRANCA

arr. Arnou De Melo e Mário Jr.

Luiz Gonzaga



Play-a-long:
BAIÃO
Arnou De Melo -
Contrabaixo Acústico

Mário Jr. -
Bateria

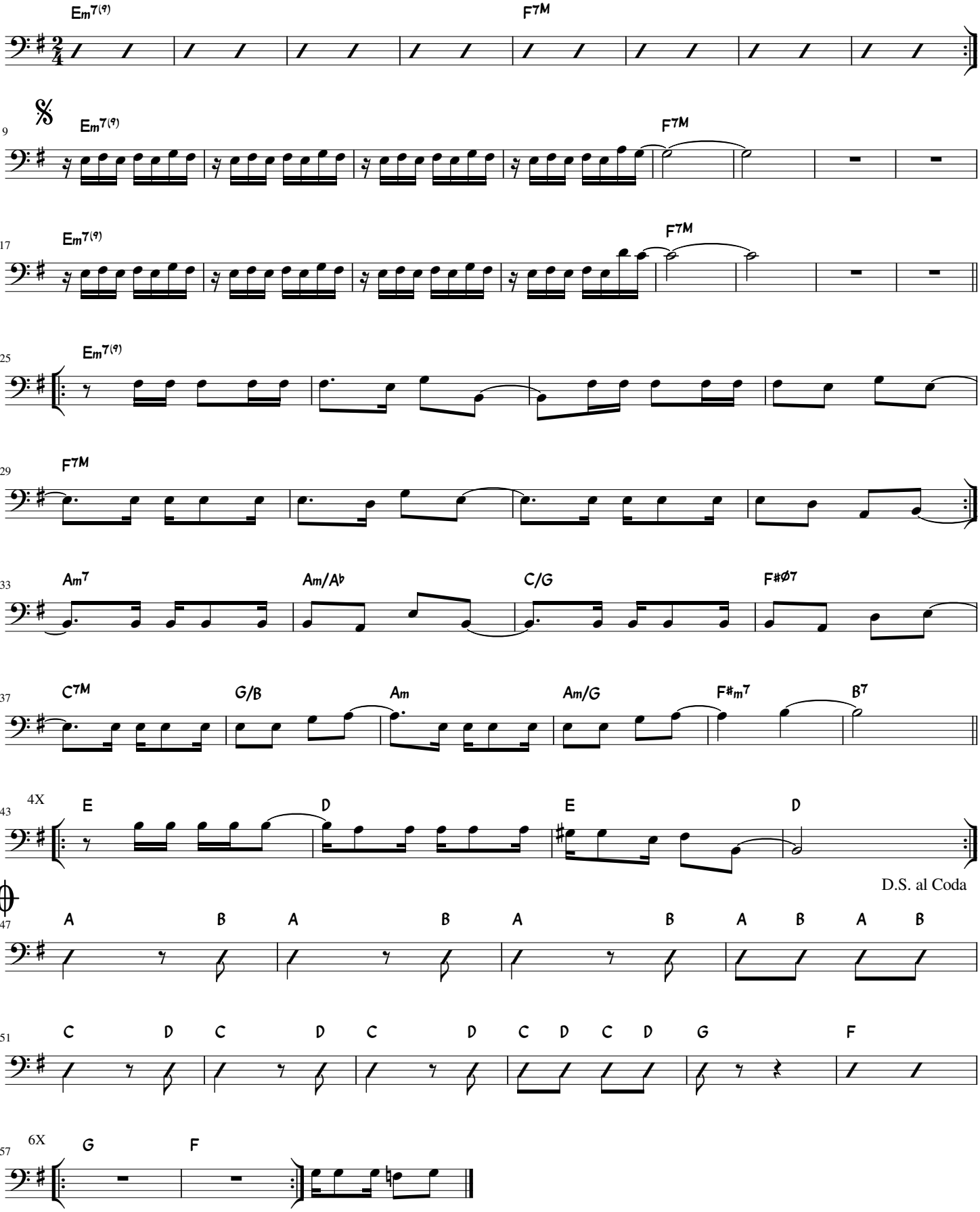
PONTEIO

Apostila de Estudos

Curso de Contrabaixo Acústico

Conservatório de Música Popular de Itajaí Carlinhos Niehues

Edu Lobo / Capinan

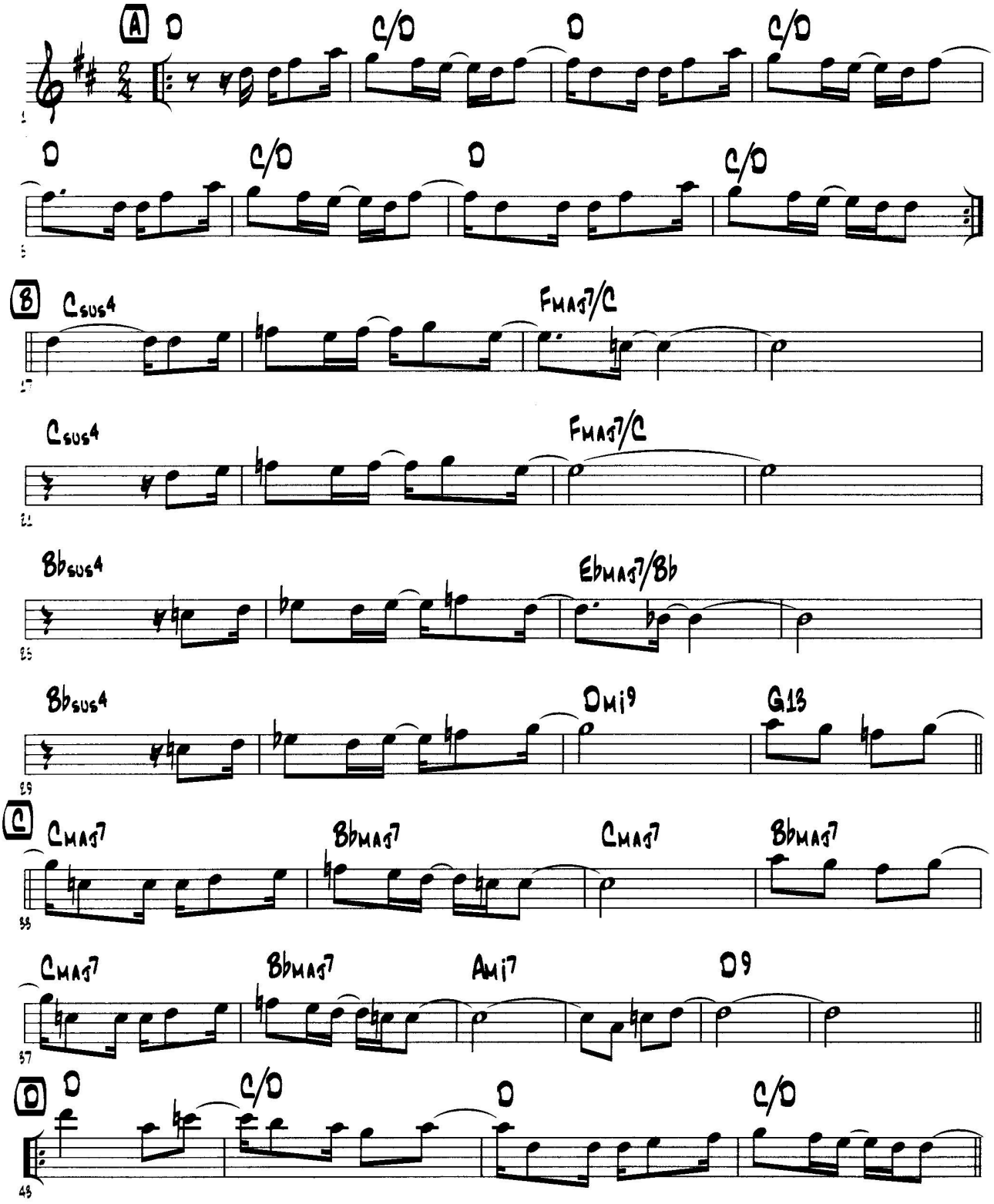


Track 13
♩ = 116

PLAYGROUND

(baião)

Nelson Faria



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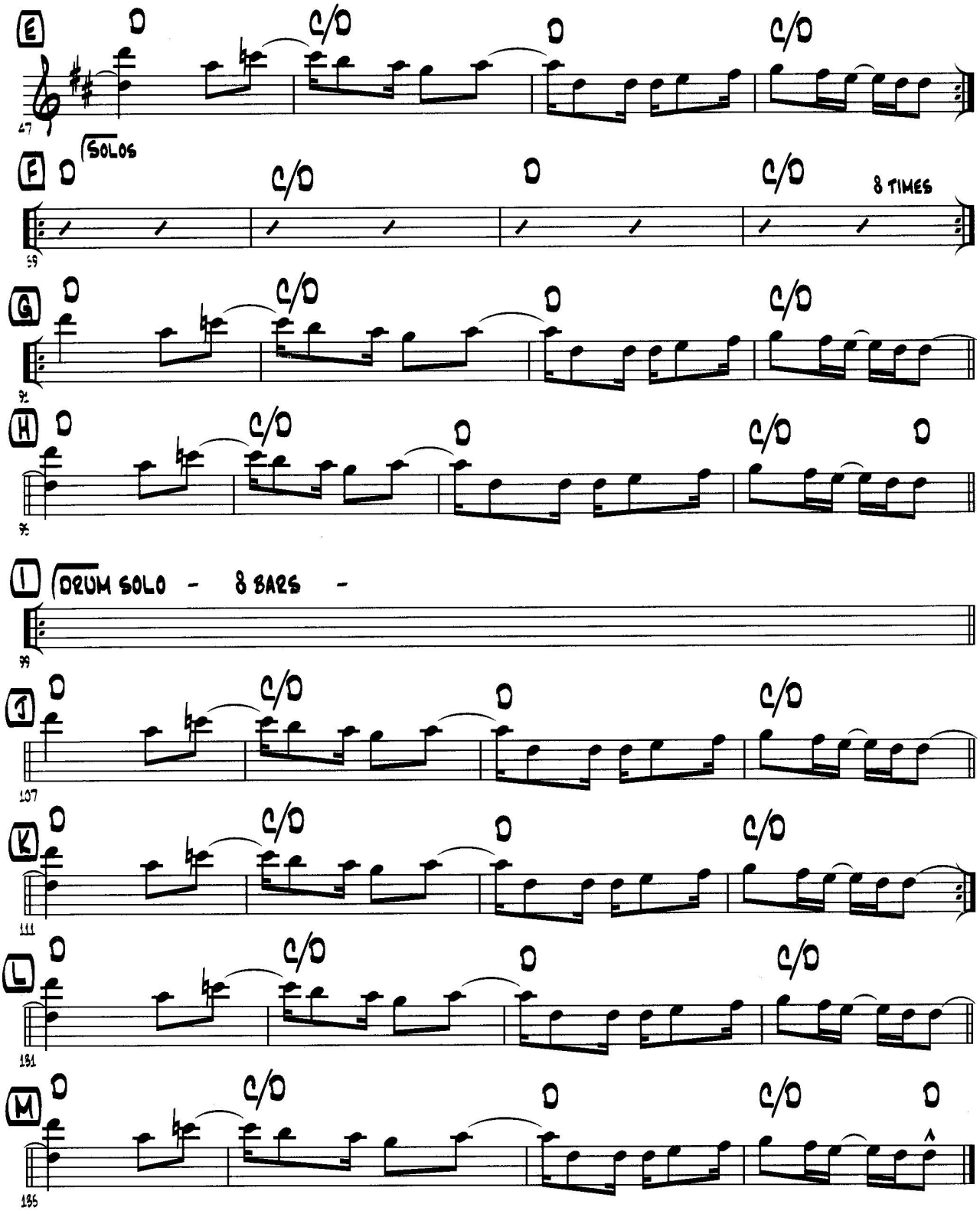
Playground 2/2



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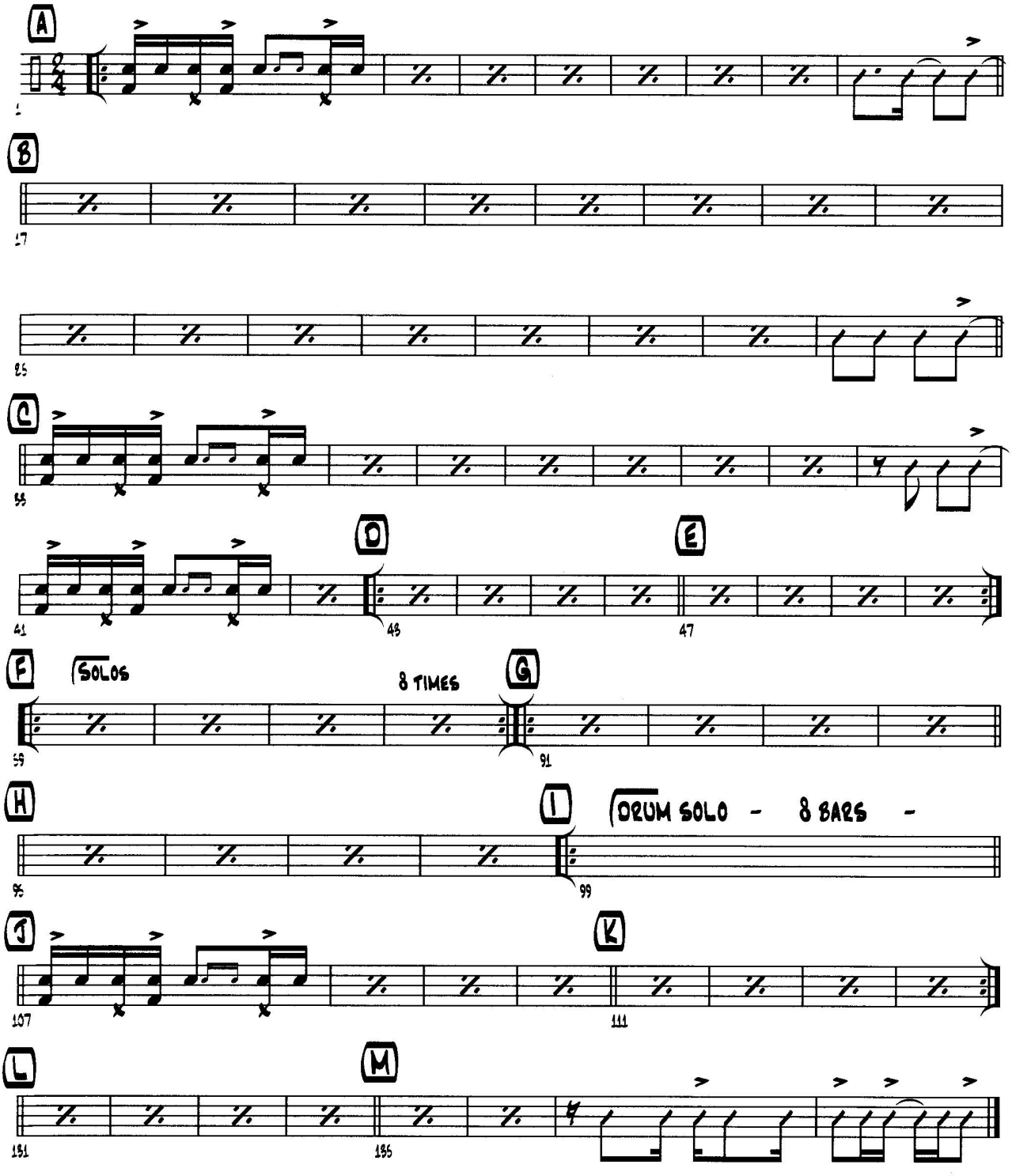
Drums

♩ = 116

PLAYGROUND

(baião)

Nelson Faria



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