



# MATERIAL DIDÁTICO BATERIA II

*Caderno de exercícios e atividades*

Conservatório de Música Popular de Itajaí "Carlinhos Niehues"

**PROF. MARIO C. NASCIMENTO JÚNIOR**

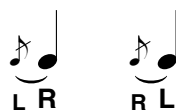


**ALL RUDIMENTS SHOULD BE PRACTICED: OPEN (SLOW) TO CLOSE (FAST) TO OPEN (SLOW) AND/OR AT AN EVEN MODERATE MARCH TEMPO.**

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## III. FLAM RUDIMENTS

## 20. FLAM \*



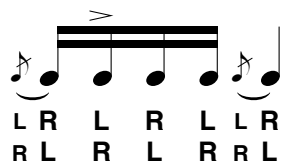
## 21. FLAM ACCENT \*



## 22. FLAM TAP \*



## 23. FLAMACUE \*



## 24. FLAM PARADIDDLE \*



## 25. SINGLE FLAMMED MILL



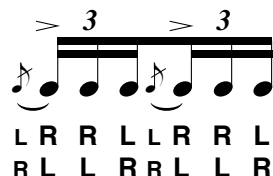
## 26. FLAM PARADIDDLE-DIDDLE \*



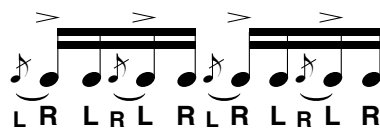
## 27. PATAFLAFLA



## 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 baillão, 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

The image displays two systems of musical notation for the Baião rhythm, each featuring three staves: Triângulo, Zabumba, and Agogô. The time signature is 2/4.

**System 1:**

- Triângulo:** Shows a sequence of eighth notes with accents (+) and circles (o) above them, indicating specific rhythmic patterns.
- Zabumba:** Shows a sequence of eighth notes with accents (+) and circles (o) above them, indicating specific rhythmic patterns.
- Agogô:** Shows a sequence of eighth notes with accents (+) and circles (o) above them, indicating specific rhythmic patterns.

**System 2:**

- Triângulo:** Shows a sequence of eighth notes with accents (+) and circles (o) above them, indicating specific rhythmic patterns.
- Zabumba:** Shows a sequence of eighth notes with accents (+) and circles (o) above them, indicating specific rhythmic patterns.
- Agogô:** Shows a sequence of eighth notes with accents (+) and circles (o) above them, indicating specific rhythmic patterns.

Three staves of musical notation for Baião. The top staff features a rhythmic pattern with four measures, each containing a half note with an 'x' and a quarter note with an 'o'. The second and third staves show corresponding rhythmic patterns with accidentals and rests.

# *Xaxado*

Triângulo

Zabumba

Agogô

Three staves of musical notation for Xaxado. The top staff is labeled 'Triângulo' and shows a rhythmic pattern with four measures, each containing a half note with an 'x' and a quarter note with an 'o'. The middle staff is labeled 'Zabumba' and shows a rhythmic pattern with four measures, each containing a half note with an 'x' and a quarter note with an 'o'. The bottom staff is labeled 'Agogô' and shows a rhythmic pattern with four measures, each containing a half note with an 'x' and a quarter note with an 'o'.

Three staves of musical notation for Xaxado, continuing the patterns from the previous section. The top staff shows a rhythmic pattern with four measures, each containing a half note with an 'x' and a quarter note with an 'o'. The middle and bottom staves show corresponding rhythmic patterns with accidentals and rests.

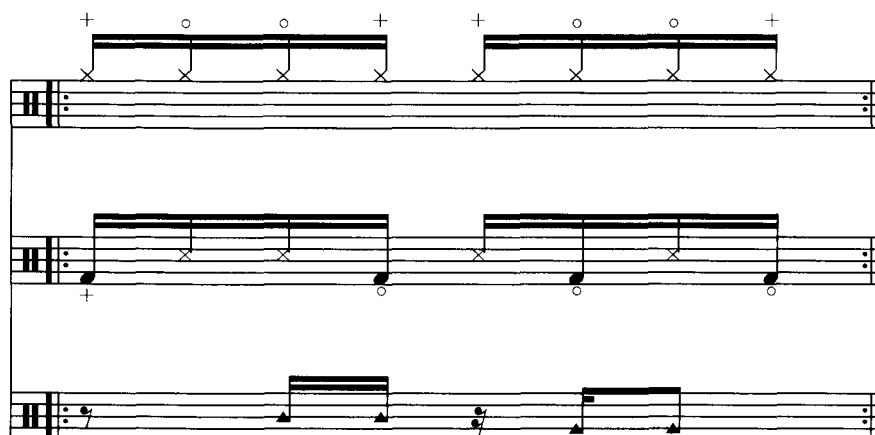
The musical notation for Baião consists of three staves. The top staff features a rhythmic pattern of eighth notes with '+' and 'o' symbols above them. The middle staff has a similar pattern with '+' and 'o' symbols. The bottom staff shows a simple rhythmic pattern with '+' and 'o' symbols.

# Côco

Triângulo

The musical notation for Côco features three staves. The top staff is labeled 'Triângulo' and shows a rhythmic pattern with '+' and 'o' symbols. The middle staff is labeled 'Zabumba' and shows a rhythmic pattern with '+' and 'o' symbols. The bottom staff is labeled 'Agogô' and shows a rhythmic pattern with '+' and 'o' symbols.

The musical notation for Côco continues with three staves. The top staff features a rhythmic pattern with '+' and 'o' symbols. The middle staff has a similar pattern with '+' and 'o' symbols. The bottom staff shows a simple rhythmic pattern with '+' and 'o' symbols.



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

*Robertinho Silva*

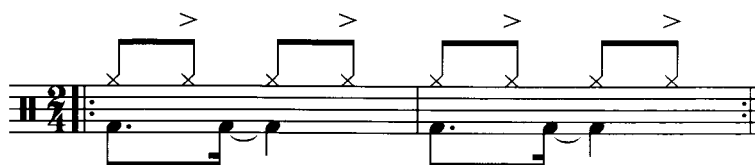
**BAIÃO****Sistemas de condução**

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.

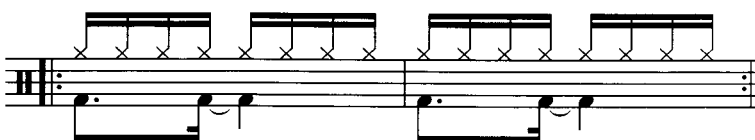
Sistema 1



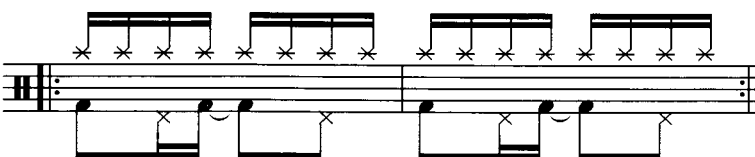
As semicolcheias tocam todas as notas do triângulo nos sistemas 2 e 3, cadenciando para o contratempo, mas não necessariamente acentuando. Andamentos lentos e médios.

♩ = 70 a 105.

Sistema 2

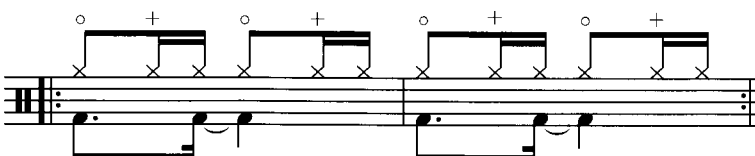


Sistema 3



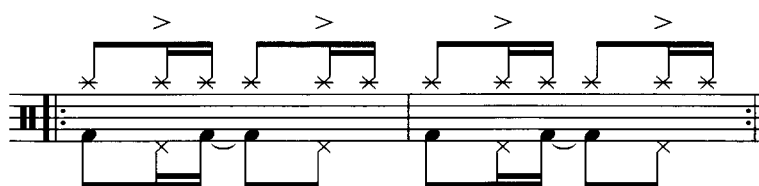
Os sistemas 4, 5, 6 e 7 são ótimos para andamentos médios, rápidos e bem rápidos, ♩ = 90 a 132.

Sistema 4

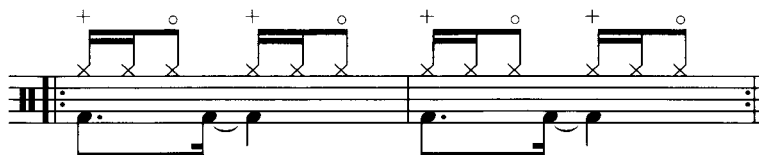




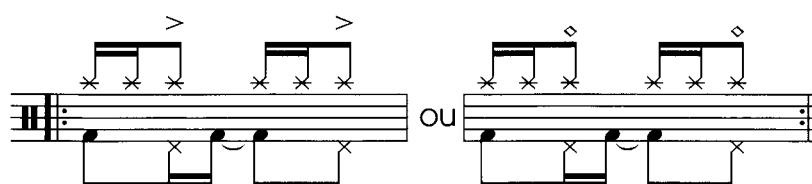
Sistema 5



Sistema 6



Sistema 7



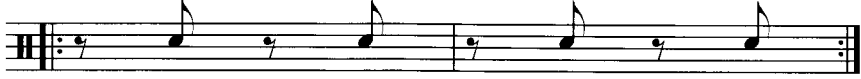
*Um instrumento de percussão  
deve vir sempre acompanhado  
de uma idéia melódica ou harmônica.  
Caso contrário, vira apenas um solo  
e não uma música completa.*

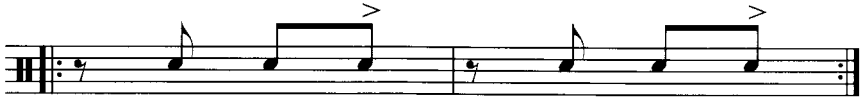
*Hermeto Pascoal*

**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) 

2) 


3) 


4) 

5) 


6) 

7) 

8) 

9) 

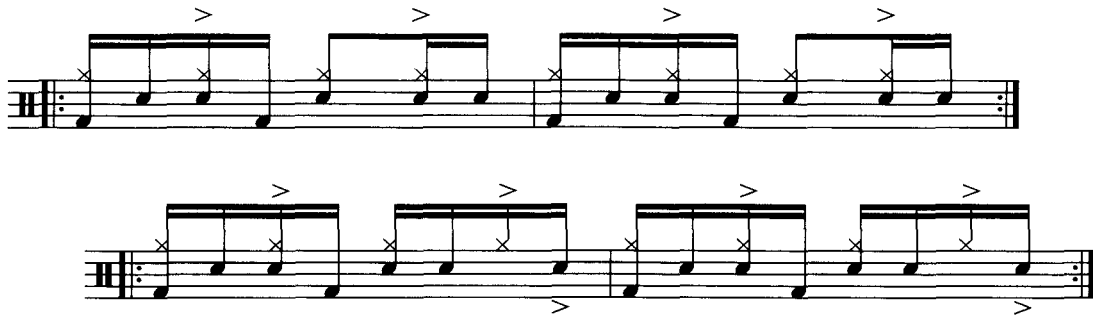
10) 

11) 

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



The image displays ten staves of musical notation for a Baião rhythm exercise. Each staff represents a measure of music in 2/4 time. The notation is written in a simplified manner, using 'x' marks to indicate specific rhythmic points or accents on the notes. The first staff has a '39' in a circle next to it. The notation includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The pattern consists of eighth and sixteenth notes with accents, repeated across the staves.

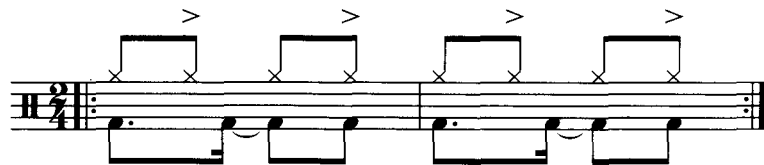


## XAXADO

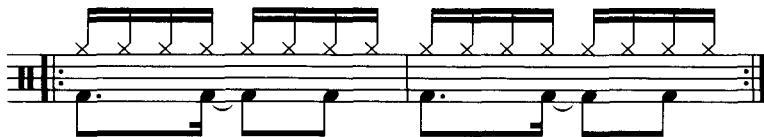
### Sistemas de condução

♩ = 108.

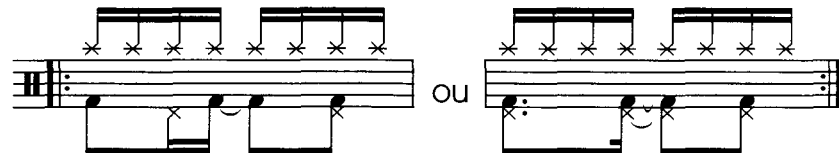
Sistema 1



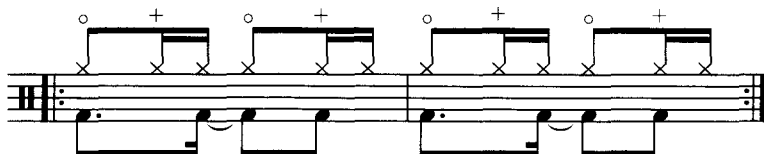
Sistema 2



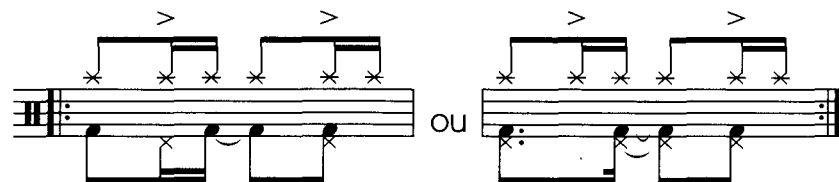
Sistema 3



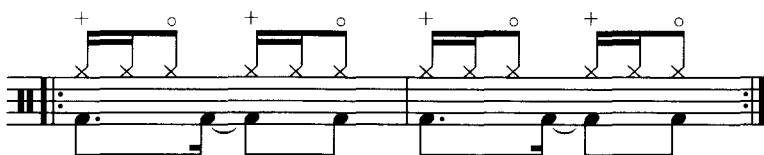
Sistema 4



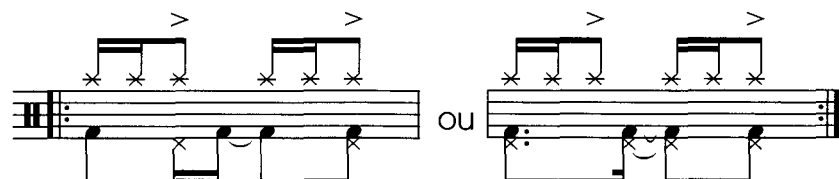
Sistema 5



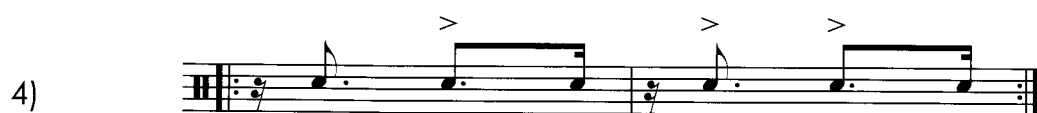
Sistema 6



Sistema 7



# Frases





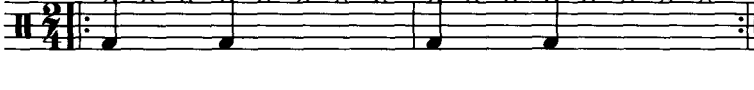
## OUTRAS LEVADAS

### 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).

Abertura no bell do chimbal

D E D E D E D E D E D E D E D E

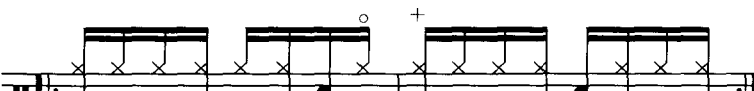
1)  

2) 

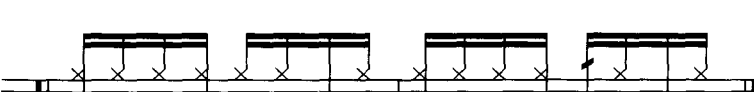
3)  

4)  

5) 

6) 

7) 

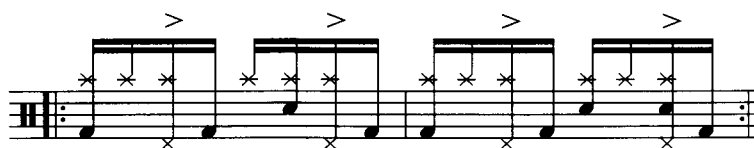
8) 

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.

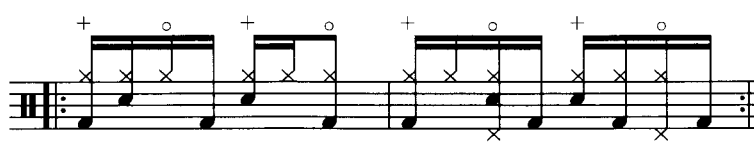
1) Côco



2) Côco variação



3) Rojão



4) Côco variação



5) Côco variação



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 semicolas.

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 formação 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

The image displays three systems of rhythmic notation for Triângulo, Zabumba, and Agogô in 2/4 time. Each system consists of three staves. The Triângulo staff uses a simplified notation with '+' for accents and 'o' for notes. The Zabumba and Agogô staves use standard musical notation with eighth and quarter notes. The first system shows a basic pattern, the second system shows a more complex pattern, and the third system shows a variation with a different Agogô pattern.

**System 1:**

- Triângulo:** Two measures of four eighth notes each, with accents on the first and third notes of each measure.
- Zabumba:** Two measures of two eighth notes each, with accents on the first and third notes of each measure.
- Agogô:** Two measures of two eighth notes each, with accents on the first and third notes of each measure.

**System 2:**

- Triângulo:** Two measures of four eighth notes each, with accents on the first and third notes of each measure.
- Zabumba:** Two measures of two eighth notes each, with accents on the first and third notes of each measure.
- Agogô:** Two measures of two eighth notes each, with accents on the first and third notes of each measure.

**System 3:**

- Triângulo:** Two measures of four eighth notes each, with accents on the first and third notes of each measure.
- Zabumba:** Two measures of two eighth notes each, with accents on the first and third notes of each measure.
- Agogô:** Two measures of two eighth notes each, with accents on the first and third notes of each measure.



## 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  $\text{♩} = 75$  a 90.

1)

2)

3)

4)

5)

6)


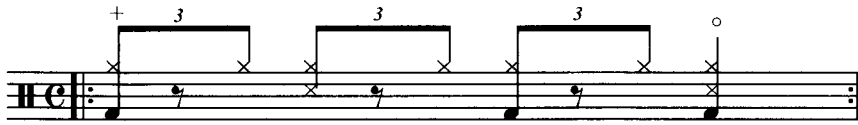
7)

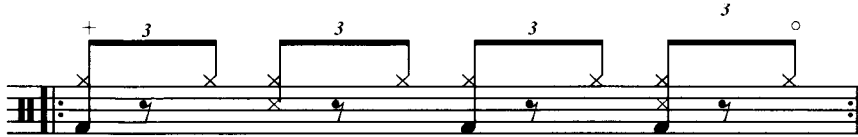
8)


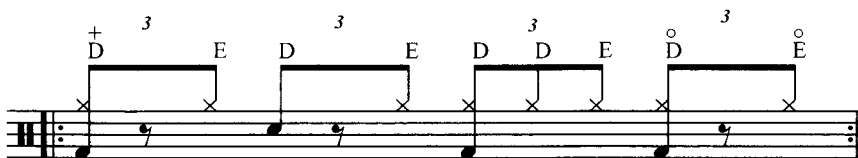
## Xote


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) 

3)  

4) 

Play a long - BAIÃO

# BEBÊ

Arnou De Melo -

Cb. Acústico

Mário Jr. - Bateria

Apostila de Estudos

Curso de Contrabaixo Acústico

Conservatório de Música Popular Carlinhos Niehues

Hermeto Paschoal

transc. Arnou De Melo

GM7<sup>(9)</sup>/A FM7<sup>(9)</sup>/A

5 **A** Am7<sup>(9)</sup> Am9<sup>(#5)</sup> Am7<sup>(9)</sup> Am(M7) (C#m7(9))

13 Dm7<sup>(9)</sup> G7<sup>(13)</sup> Cm7<sup>(9)</sup> F7<sup>(13)</sup>

17 Bb7<sup>(13)</sup> Bø7 E7<sup>(#11, b9)</sup> Bb7<sup>(13)</sup> Am7<sup>(9)</sup>

24 **B** Eø7 A7<sup>(#5)</sup> Dø7 G7<sup>(#5)</sup> Cø7 B7<sup>(#11)</sup>

30 BbM7 BM7 CM7 C#M7 DM7 EbM7 B7<sup>(#11)</sup> BbM7 B7<sup>(#11)</sup>

35 **C** Cm7<sup>(11)</sup> B7<sup>(#11)</sup> Bbm7<sup>(11)</sup> A7<sup>(#11)</sup> Abm7<sup>(11)</sup>

40 G7<sup>(#11)</sup> F#M7 GM7 G#M7 AM7 A#M7 BM7 G7<sup>(#11)</sup> F#M7 Bm7<sup>(11)</sup>

46 Bb7<sup>(#11)</sup> Am7<sup>(11)</sup> Ab7<sup>(#11)</sup> Gm7<sup>(11)</sup> Gb7<sup>(#11)</sup>

52 FM7 Bø7 E7<sup>(b5 b9)</sup>

# Bebê

Play Along:

Arnou de Melo (Contrabaixo Acústico)

Linha de Bateria

Mario Jr (Bateria)

Hermeto Pascoal

Introdução

♩ = 90

The musical score is written for a drum kit, with a play-along line. The time signature is 2/4, and the tempo is 90 BPM. The score begins with an introduction marked 'Introdução'. The first measure shows a drum pattern with a bass drum (H) and a snare (x). The second measure is a rest. The third measure is a repeat sign. The fourth measure is a rest. The fifth measure is a rest. The sixth measure is a rest. The seventh measure is a rest. The eighth measure is a rest. The ninth measure is a rest. The tenth measure is a rest. The eleventh measure is a rest. The twelfth measure is a rest. The thirteenth measure is a rest. The fourteenth measure is a rest. The fifteenth measure is a rest. The sixteenth measure is a rest. The seventeenth measure is a rest. The eighteenth measure is a rest. The nineteenth measure is a rest. The twentieth measure is a rest. The twenty-first measure is a rest. The twenty-second measure is a rest. The twenty-third measure is a rest. The twenty-fourth measure is a rest. The twenty-fifth measure is a rest. The twenty-sixth measure is a rest. The twenty-seventh measure is a rest. The twenty-eighth measure is a rest. The twenty-ninth measure is a rest. The thirtieth measure is a rest. The thirty-first measure is a rest. The thirty-second measure is a rest. The thirty-third measure is a rest. The thirty-fourth measure is a rest. The thirty-fifth measure is a rest. The thirty-sixth measure is a rest. The thirty-seventh measure is a rest. The thirty-eighth measure is a rest. The thirty-ninth measure is a rest. The fortieth measure is a rest. The forty-first measure is a rest. The forty-second measure is a rest. The forty-third measure is a rest. The forty-fourth measure is a rest. The forty-fifth measure is a rest. The forty-sixth measure is a rest. The forty-seventh measure is a rest. The forty-eighth measure is a rest. The forty-ninth measure is a rest. The fiftieth measure is a rest. The fifty-first measure is a rest. The fifty-second measure is a rest. The fifty-third measure is a rest. The fifty-fourth measure is a rest. The fifty-fifth measure is a rest. The fifty-sixth measure is a rest. The fifty-seventh measure is a rest. The fifty-eighth measure is a rest. The fifty-ninth measure is a rest. The sixtieth measure is a rest. The sixty-first measure is a rest. The sixty-second measure is a rest. The sixty-third measure is a rest. The sixty-fourth measure is a rest. The sixty-fifth measure is a rest. The sixty-sixth measure is a rest. The sixty-seventh measure is a rest. The sixty-eighth measure is a rest. The sixty-ninth measure is a rest. The seventieth measure is a rest. The seventy-first measure is a rest. The seventy-second measure is a rest. The seventy-third measure is a rest. The seventy-fourth measure is a rest. The seventy-fifth measure is a rest. The seventy-sixth measure is a rest. The seventy-seventh measure is a rest. The seventy-eighth measure is a rest. The seventy-ninth measure is a rest. The eightieth measure is a rest. The eighty-first measure is a rest. The eighty-second measure is a rest. The eighty-third measure is a rest. The eighty-fourth measure is a rest. The eighty-fifth measure is a rest. The eighty-sixth measure is a rest. The eighty-seventh measure is a rest. The eighty-eighth measure is a rest. The eighty-ninth measure is a rest. The ninetieth measure is a rest. The ninety-first measure is a rest. The ninety-second measure is a rest. The ninety-third measure is a rest. The ninety-fourth measure is a rest. The ninety-fifth measure is a rest. The ninety-sixth measure is a rest. The ninety-seventh measure is a rest. The ninety-eighth measure is a rest. The ninety-ninth measure is a rest. The hundredth measure is a rest.

**C** 44

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

Intro

D

D

D

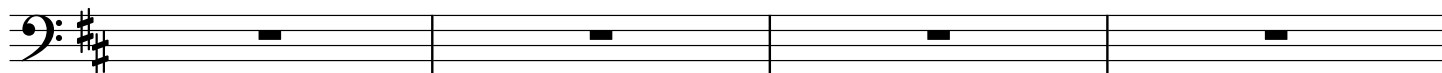


13

A

D

G

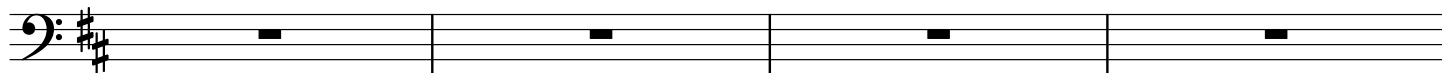


17

D

A

D



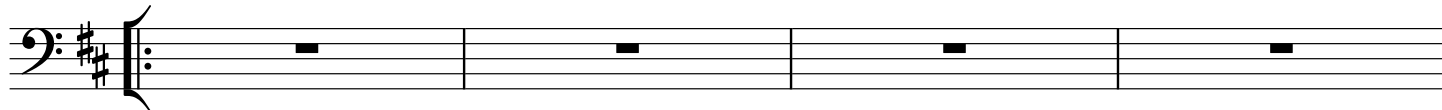
21

B

D

D7

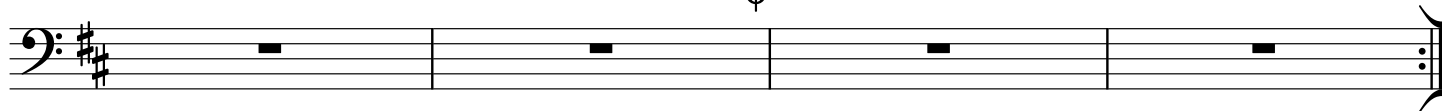
G



25

A

1.  
D



29

2. D

D



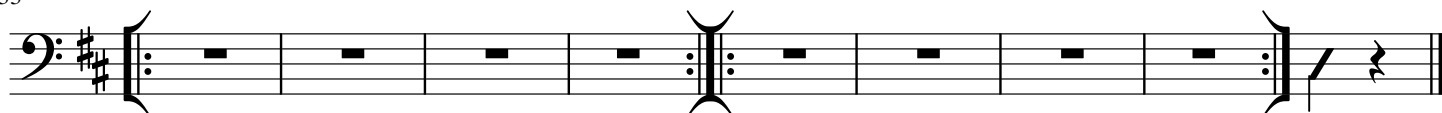
volta ao A (3a. x ao Coda)

33

D

D

D



Play-a-long:

BAIÃO

Arnou De Melo -

Contrabaixo Acústico

Mário Jr. -

Bateria

# PONTEIO

Apostila de Estudos

Edu Lobo / Capinan

Curso de Contrabaixo Acústico

Conservatório de Música Popular de Itajaí Carlinhos Niehues

Em7(9) F7M

9 Em7(9) F7M

17 Em7(9) F7M

25 Em7(9)

29 F7M

33 Am7 Am/Ab C/G F#07

37 C7M G/B Am Am/G F#m7 B7

43 4X E D E D

D.S. al Coda

47 A B A B A B A B A B

51 C D C D C D C D G F

57 6X G F

Track 13

# PLAYGROUND

♩ = 116

(baião)

Nelson Faria

**A**  $\text{C}/\text{D}$   $\text{C}/\text{D}$   $\text{C}/\text{D}$   $\text{C}/\text{D}$

**B**  $\text{C}_{\text{sus}4}$   $\text{F}_{\text{maj}7}/\text{C}$

$\text{C}_{\text{sus}4}$   $\text{F}_{\text{maj}7}/\text{C}$

$\text{B}^{\flat}_{\text{sus}4}$   $\text{E}^{\flat}_{\text{maj}7}/\text{B}^{\flat}$

$\text{B}^{\flat}_{\text{sus}4}$   $\text{D}_{\text{mi}9}$   $\text{G}_{13}$

**C**  $\text{C}_{\text{maj}7}$   $\text{B}^{\flat}_{\text{maj}7}$   $\text{C}_{\text{maj}7}$   $\text{B}^{\flat}_{\text{maj}7}$

$\text{C}_{\text{maj}7}$   $\text{B}^{\flat}_{\text{maj}7}$   $\text{A}_{\text{mi}7}$   $\text{D}9$

**D**  $\text{C}/\text{D}$   $\text{C}/\text{D}$   $\text{C}/\text{D}$   $\text{C}/\text{D}$

Playground 2/2

The musical score is written for a 2/2 time signature. It consists of several staves, each beginning with a letter in a box (E, F, G, H, I, J, K, L, M) and a measure number. The notation includes eighth and sixteenth notes, often beamed together, and rests. Chord symbols (C/D, D, C/D, D) are placed above the staves. A 'SOLOS' section is indicated above the F staff. A 'DRUM SOLO - 8 BARS' section is indicated above the I staff. The score ends with a double bar line and repeat dots.

Measures: 47, 59, 107, 111, 131, 135

Section markers: SOLOS, DRUM SOLO - 8 BARS, 8 TIMES

Drums  
♩ = 116

# PLAYGROUND

(baião)

Nelson Faria

**A**

**B**

**C**

**D** **E**

**F** (SOLOS) **G** 8 TIMES

**H** **I** (DRUM SOLO - 8 BARS -)

**J** **K**

**L** **M**