PART I - DAILY TECHNIQUE
1.4 - Combinations (alternated and repeated strokes)
1.5 - Odd Groups (tuplets)
1.6 - Repeated Accents
1.7 - Combinations (strokes repeated 3 or 4 times)

PART II - PROGRESSIVE EXERCISES
11.3 - Sixteenth Notes
11.4 - Odd Groups (tuplets)
11.5.a - Tied Notes

PART III - DUETS

PART I - TÉCNICA DIÁRIA
1.4 - Combinções (alternância e repetição de toques)
1.5 - Quáteras (progressão)
1.6 - Acentos Repetidos
1.7 - Combinações (toques repetidos 3 e 4 vezes)

PART II - EXERCÍCIOS
11.3 - Semicolcheia
11.4 - Quáteras
11.5.a - Ligadura

PART III - DUETOS

BOOK #2

Because the following exercises are from LEVEL II of the "COMPLETE METHOD FOR SNARE DRUM", it is therefore necessary that the student be familiar with the terms, concepts, and general material from Book 1, and be able to play all exercises from the previous level.

2º CADerno

Os exercícios que se seguem correspondem ao material do Nível II do "MÉTODO COMPLETO PARA CAIXA CLARA", que é apresentado em 4 cadernos.

Antes de começar o estudo deste caderno é necessário portanto que o estudante já conheça os conceitos e domine todo o material contido no caderno anterior (Nível I).
### LEVEL II

**PART I - DAILY TECHNIQUE** *(exs. 23-46)*

- I.4. Combinations (alternated and repeated strokes) ........................................ 4
- I.5. Odd Groups (tuplets) .................................................................................. 7
- I.6. Repeated Accents ...................................................................................... 12
- I.7. Combinations (strokes repeated 3 and 4 times) ....................................... 13

**PART II - PROGRESSIVE EXERCISES** *(exs. 26-49)*

- II.3. Sixteenth Notes ....................................................................................... 16
- II.4. Odd Groups (tuplets) .............................................................................. 21
- II.5.a Tied Notes ............................................................................................. 24

**PART III - DUETS** *(7-12)* ............................................................................. 26

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### NÍVEL II

**PARTE I - TÉCNICA DIÁRIA** *(exs. n° 23-46)*

- I.4 Combinações (alternância e repetição de toques) ...................................... 4
- I.5 Quáleras (progressão) ................................................................................ 7
- I.6 Acentos Repetidos ..................................................................................... 12
- I.7 Combinações (toques repetidos 3 e 4 vezes) ............................................. 13

**PARTE II - EXERCÍCIOS PROGRESSIVOS** *(exs. n° 26-49)*

- II.3 Semicolcheia ............................................................................................ 16
- II.4 Quáleras .................................................................................................. 21
- II.5.a Ligadura ................................................................................................ 24

**PARTE III - DUETOS** *(n° 7-12)* ................................................................. 26
The following exercises are very important for the development of technique and stick control. When playing repeated notes, play both strokes with a wrist movement and do not let the sticks bounce after the first stroke. To make the wrist muscles stronger, try to practice these exercises on surfaces that do not allow the sticks to bounce.

Be patient and allow several weeks for the wrist muscles to develop, making possible the speed of the tempos in these exercises.

Os exercícios que se seguem são muito importantes para o desenvolvimento do controle das baquetas. Quando repetidos faça os dois toques somente com o movimento do pulso (não aproveitando ainda o reboque da baqueta). Para fortalecer os músculos que irão executar o duplo movimento de pulso, treine os exercícios também em superfícies onde a baqueta não possa repicar.

 Algumas semanas de treino diário serão necessárias para que os músculos do pulso se desenvolvam e apresentem uma mudança sensível no andamento deste exercícios.
This exercise is a summary of the whole chapter. Repeat every pattern and every line several times until you feel that you are able to play the entire exercise.

(exercise no. 29)
For a complete understanding of the following exercises, the use of a metronome is very important. Even if it is difficult at first, always keep the metronome at a tempo of EIGHTH NOTE=120. Accenting the first beat of each quarter note helps to keep the basic pulse while playing various rhythmic figures.

Repeat every bar and pattern several times to be sure that the rhythmic transitions from one figure to another are correct.

Este capítulo a presença do metrônomo será indispensável para um real aproveitamento do estudo das quiáteras. Mesmo sendo difícil no começo, mantenha sempre o metrônomo marcando a pulsação de COLCHEIA=120. O acento a cada tempo de “seminima” dará a pulsação básica para a mudança entre as figuras.

Repita cada fórmula, cada compasso várias vezes até certificar-se da exatidão rítmica das figuras.
The next exercise is called "Rhythmic Progression" and it is very important for internal rhythmic development. Always keep the metronome at Eighth Note=120.

O próximo exercício é chamado de "Progressão" e seu domínio é fundamental para o desenvolvimento musical do percusionista. Mantenha o metrônome sempre em Colcheia=120.
Make sure both accents have the same dynamic, and that accented and unaccented notes are played with different stroke heights.

Iguale a dinâmica dos dois acentos e faça sempre bastante diferença entre as notas acentuadas e as demais.
Stick control for strokes repeated 3 and 4 times will be the last stage of our work on general "single stroke" control.

Just like in chapter 1.4 (pg. 38), for better utilization of the wrists practice these exercises on surfaces that do not allow the sticks to bounce.

Controle das baquetas para toques repetidos 3 e 4 vezes será o último estágio do nosso trabalho visando o domínio do "toque simples".

Como no capítulo 1.4 (pág. 38), treine também estes exercícios em superfícies onde a baqueta não repique, assim você estará fortalecendo os músculos do pulso para a execução dos 3 e 4 toques.
## Tempo Markings Chart

### Slow

<table>
<thead>
<tr>
<th>Andamento</th>
<th>Tempo</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grave</td>
<td>40-46</td>
</tr>
<tr>
<td>Largo</td>
<td>46-60</td>
</tr>
<tr>
<td>Larghetto</td>
<td>60-66</td>
</tr>
<tr>
<td>Lento</td>
<td>63-69</td>
</tr>
<tr>
<td>Adagio</td>
<td>66-72</td>
</tr>
<tr>
<td>Adagietto</td>
<td>72-76</td>
</tr>
</tbody>
</table>

### Medium

<table>
<thead>
<tr>
<th>Andamento</th>
<th>Tempo</th>
</tr>
</thead>
<tbody>
<tr>
<td>Andante</td>
<td>76-92</td>
</tr>
<tr>
<td>Sostenuto</td>
<td>76-82</td>
</tr>
<tr>
<td>Commodo</td>
<td>80</td>
</tr>
<tr>
<td>Maestoso</td>
<td>84-92</td>
</tr>
<tr>
<td>Andantino</td>
<td>84-104</td>
</tr>
<tr>
<td>Moderato</td>
<td>92-116</td>
</tr>
<tr>
<td>Allegretto</td>
<td>96-120</td>
</tr>
<tr>
<td>Animato</td>
<td>108-126</td>
</tr>
</tbody>
</table>

### Fast

<table>
<thead>
<tr>
<th>Andamento</th>
<th>Tempo</th>
</tr>
</thead>
<tbody>
<tr>
<td>Allegro</td>
<td>120-168</td>
</tr>
<tr>
<td>Vivo</td>
<td>160-168</td>
</tr>
<tr>
<td>Vivace</td>
<td>160-176</td>
</tr>
<tr>
<td>Presto</td>
<td>168-200</td>
</tr>
<tr>
<td>Prestissimo</td>
<td>200-208</td>
</tr>
</tbody>
</table>
Adagio

26

\[ \frac{4}{4} \]

\[ mf \]

\[ R \quad R \quad L \quad R \]

\[ R \quad R \]

\[ R \quad R \quad L \quad R \]

\[ pp \]

\[ mf \]

\[ f \]

\[ p \]

Adagietto

27

\[ \frac{2}{4} \]

\[ pp \]

\[ R \quad R \quad L \quad R \]

\[ pp \]

\[ mf \]

\[ f \]

\[ p \]

\[ pp \]
**Progressive Exercises**

**Exercícios Progressivos**

*Allegro Moderato*

28

*Marcia*

29

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Allegretto

\[ \frac{2}{4} \]

\[ f \]

\[ mf \]

\[ p \]

Allegro

\[ \frac{3}{4} \]

\[ p \text{ sempre} \]

\[ R \]

\[ L \]

Vivo

\[ \frac{3}{2} \]

\[ mf \]

\[ f \]

\[ mf \]

\[ pp \]
Allegretto

Allegro Marcial
PROGRESSIVE EXERCISES

Largo

Adagio

Adagietto
**Sarabande**

\[
\begin{align*}
\text{mf} & \quad \text{ sempre}^3 \\
\text{ff} & \quad \text{cresc.}
\end{align*}
\]

**Andantino**

\[
\begin{align*}
\text{mf} & \quad \text{ sempre}^4 \\
\text{Fine} & \quad \text{D.C. al Fine}
\end{align*}
\]

**Marcia**

\[
\begin{align*}
\text{mp} & \quad \text{rall.}
\end{align*}
\]
Andante

Moderato

Allegretto
**Tempo di Valsas**

46

| mf sempre |

Presto

47

| ff decresc. |

| pp |

| p |

### Progressive Exercises

**Exercícios Progressivos**
**Andantino**

\[\text{\textbf{48}}\]

\[\frac{8}{4}\]

\[mf\]

\[\text{\textbf{Andante}}\]

\[\text{\textbf{49}}\]

\[\frac{8}{4}\]

\[f\]

\[mf\]
Allegro

\[
\begin{align*}
\frac{4}{4} & \quad f' \quad f' \\
\frac{4}{4} & \quad f' \\
& \quad f \\
& \quad p \\
\end{align*}
\]
Andantino

II Solo

mf

I

mf

II

mp

§

f

| f

| p

| p

| D.S. al Coda

f
Moderato
Allegretto

Fino

D.S. al Fine
Animato
Ney Gabriel Rosauro was born in Rio de Janeiro, Brazil on October 24, 1952. From 1972 to 1978, he studied Composition and Conducting at the Universidade de Brasília, Brazil and began attending percussion classes from Luiz Anunciacao from the Orquestra Sinfônica Brasileira in Rio de Janeiro. From 1980 to 1982, Ney specialized in Percussion and Pedagogy at the Hochschule für Musik Würzburg, Germany with Professor Siegfried Fink and in 1987 he finished his Master’s Degree at the same school.

From 1990 to 1992, he completed his Doctorate Degree in Percussion (DMA) at the University of Miami, USA, under the supervision of Professor Fred Wickstrom.

From 1976 to 1987, he was the percussion instructor at the Escola de Música de Brasília and during this period was timpanist and head of the percussion section with the Orquestra Sinfônica do Teatro Nacional de Brasília.

From 1987 to 2000 he was the director of the percussion studies at the Universidade Federal de Santa Maria in South Brazil, where he also conducted the "Grupo de Percussão da UFSM".

Since 2000 he has been the director of percussion studies at the University of Miami in Coral Gables, FL, USA, where he also conducts the percussion ensemble.

As composer, Ney Rosauro has written several methods and pieces for percussion instruments, many of them published in Germany, the USA and Brazil. His compositions have been recorded in both audio and visual formats by internationally acclaimed artists, performed by major orchestras and percussion ensembles, and broadcast by radio and television all over the world. As a soloist and pedagogue, he has been the Brazilian representative at many prestigious percussion events around the world where his performances, lectures and recordings have received acclaim from critics and the public alike.

He has established a solid musical presence through his concerts and workshops in Brazil, Argentina, Uruguay, Chile, Columbia, Venezuela, Guatemala, Mexico, Cuba, Poland, Germany, Austria, Switzerland, Belgium, France, Sweden, Denmark, Holland, Croatia, Spain, Italy, England, Scotland, Japan, New Zealand, Australia, Taiwan, China and USA where he presented concerts and clinics in over fifty different universities.

Ney Rosauro is a Yamaha, Sabian and Contemporanea artist and plays exclusively with NR sticks and mallets by Vic Firth.
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"Percussive Notes" Magazine from the Percussive Arts Society.

NEY ROSAUDO

A native from Rio de Janeiro, Brazil, Ney Rosauro has developed a successful international career as a percussionist, composer and pedagogue. He has a Doctoral degree from the University of Miami, FL, Masters degree from the Hochschule für Musik Würzburg in Germany and Bachelors degree from the Universidade de Brasília in Brazil. Many of his more than 40 compositions have became standards in the percussion repertoire and have been recorded by artists like Evelyn Glennie and the London Symphony Orchestra. His five solo recordings have received critical acclaim and have been hailed by percussionists and general music-lovers alike. Ney Rosauro has appeared in innumerous solo concerts and as a soloist with orchestras in more than 30 different countries, including the most prestigious International Percussion Festivals. Currently he is the Director of Percussion Studies at the University of Miami in Coral Gables, FL, USA

Ney Rosauro is a Yamaha, Sabian and Contemporanea artist and plays exclusively with NR sticks and mallets by Vic Firth.

Visit Ney Rosauro website www.neyrosauro.com