Complete Method for Snare Drum

Método Completo para Caixa Clara

Volume 4

Level IV - Nível IV

Ney Rosauro
Complete Method for Snare Drum

Level IV

Nível IV

Ney Rosauro

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I.11 - Four-stroke Drags
I.12 - Five-stroke Drags
I.13 - Multiple Bounce Stroke - Symphonic Roll

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BOOK 4

Because the following exercises are from the Level IV 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 I, II, and III and be able to play all exercises from these previous levels.

In order to have more time to develop the techniques, the "symphonic roll" exercises should be started at the same time as the grace note (drags) exercises found in the beginning of this book.

4º CADERNO

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

Antes de começar o estudo deste caderno é necessário que o estudante já conheça os conceitos e domine todo o material contido nos cadernos anteriores (NÍVEIS I, II, III).

Para que o "rulo sinfônico" tenha mais tempo para amadurecer, é aconselhável que o estudante trabalhe simultaneamente desde o começo deste caderno, os exercícios de "apojuatra" e de "toque múltiplo".

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PROPERCUSSA Brasil
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1.12. Five-stroke Drags  
1.13. Multiple Bounce Stroke - Symphonic Roll

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## PART III - DUETS (18-21)  
SONATINA

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## PARTE III - DUETOS (nº 18-21)  
SONATINA

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There are two main ways (stickings) to play the “four-stroke drag”. The first is played with 3 wrist movements ("rIrR" or "IrRl"). The second is played by using just 2 wrist movements ("rrll" or "llrr") and is a great solution to use for faster-tempo passages.

It is important to practice and use both ways of playing, because they both might be needed for different musical situations.

Existem duas maneiras mais recomendáveis para se executar a “apojatura tripla” na caixa clara. A primeira é feita com 3 movimentos de pulso ("deeD ou eddE") e a segunda-usará somente 2 movimentos de pulso ("ddeE ou eded").

A primeira fórmula é geralmente mais usada, mas a segunda é mais ágil por ser feita apenas com 2 movimentos de pulso e para passagens rápidas ela será uma ótima solução.

Exercite as duas fórmulas até dominá-las perfeitamente pois ambas serão úteis.
The "five-stroke drag" is played with three wrist movements; it consists of two double strokes plus a single stroke.

Just like with other grace notes, the primary note should be played in tempo. That is to say, be certain not to lose the downbeat just because of the many notes played before it. Only make an accent if it is indicated.

"Apojatura quádrupla" is executed always with 3 movements of the pulse, i.e., 2 "pulses" more than the real note.

Como para as outras "notes de adorno" a nota real é a que deverá ser tocada na cabeça do tempo. Não atrasse a nota real por causa da complexidade das notas de adorno. Só acentue quando indicado.
**Multiple Bounce Stroke**

The "multiple bounce stroke" is an extension of the "single stroke" and is used for playing the "symphonic roll" (closed roll). All strokes after the "double stroke" (triple, quadruple, etc.) are considered to be "MULTIPLE BOUNCE STROKE".

Just as with the "double stroke", let the stick bounce several times after the first stroke. To begin, control the stick so that it makes just two rebounds after the main stroke, thus playing a triple stroke. Next, control the stick so that it rebounds three times after the main stroke in order to create a quadruple stroke.

Try to make the dynamic of every stroke as equal as possible. To help with this, try to make the attack as soft as possible and use the middle finger to strengthen the dynamic of the remaining bounced strokes.

Multiple bounce rolls are noted with a triple slash through the note stem. As in chapter 1.8 "double strokes", adapt the concepts used in the first "DAILY TECHNIQUE" exercises of the book as shown below.

---

**Symphonic Roll**

The roll is the process used to extend the duration of sound on some percussion instruments. With the snare drum, it is played with alternating multiple bounce strokes and is called the "SYMPHONIC ROLL" in order to make a distinction between the "open roll," which is played with alternating double strokes.

When notated, the "symphonic roll" has a slur that connects it to the first subsequent note, which should be played as a single stroke to finish the roll. Apply the "protection" concept studied in book two for a better final result, and avoid repeating figures based solely on even wrists movements that might make the roll sound too measured. A slightly uneven movement will make the roll sound better, so try to alternate uneven figures with even ones (but without accents) as shown below.

---

A quantity of movements of pulso a ser usada, será proporcional à dinâmica do "pulso" desejado. Para "pulso" em "piano" use poucos movimentos de pulso e para "pulso" fortes use muitos. Para "pulso" em "crescendo" ou "decrescendo", aumente ou diminua a quantidade de movimentos de pulso, conforme exemplo abaixo.
One needs to be completely relaxed and have a well developed technique to be able to sustain the roll for the entire length of this exercise.

Somente com total descontração (e muita prática) será possível tocar este último exercício.
# Tempo Markings Chart

## Tabela de Andamentos

### Slow

<table>
<thead>
<tr>
<th>Andamento</th>
<th>Tempo (bpm)</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 (bpm)</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 (bpm)</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>
Progressive Exercises
Exercícios Progressivos

Adagietto

Moderato
Animato

Piu Mosso

Andantino

idem
**Progressive Exercises**

**Exercícios Progressivos**

**Commodo**

```
99
```

```
\[ \text{mf} \]
```

```
\[ f \]
```

```
\[ p \]
```

**Adagietto**

```
100
```

```
\[ f \]
```

```
\[ mf \]
```

```
\[ p \]
```

```
\[ \frac{1}{2} \]
```

```
\[ f \]
```

```
\[ mf \]
```

```
\[ p \]
```
Progressive Exercises
Exercícios Progressivos

Moderato

\[ \begin{align*}
\text{ff} & \quad p \\
\text{mf} & \quad \text{sf} \\
\end{align*} \]

Meno Mosso

\[ \begin{align*}
f & \quad \text{sf} \\
\end{align*} \]

Tempo I

\[ \begin{align*}
\text{mf} & \\
\text{sf} \\
\end{align*} \]

Andante

\[ \begin{align*}
\text{mp} & \\
p & \\
\text{pp} & \quad \text{Fine} \\
\text{mf} & \\
\text{mp} & \quad \text{D.C. al Fine} \\
\end{align*} \]
Largo

\( \frac{104}{8} \)

\( pp \)

\( p \)

\( mp \)

\( mf \)

\( f \)
**Lento**

105


**Andante**

106


Maestoso

Animato

Alegro Gracioso
Andante

Allegro
Andante

\[ \text{mf} \]

\[ \text{mf} \]

\[ \text{cresc.} \]

\[ \text{decrsc.} \]

\[ \text{p} \]

\[ \text{D.C. al Coda} \]

\[ \text{sfz} \]

\[ \text{sfz} \]
Allegro
Molto Vivace

Molto vivace

\( \text{snare on} \)

\( \text{snare off} \)

\( \text{cresc.} \)

\( \text{decres.} \)

Free Improvisation

D.C. al Coda

\( \text{Stick over drum head hitting the rim.} \)

\( \text{Baqueta deltada sobre a pele percutindo o aro.} \)

\( \text{Rim shot} \)

\( \text{Rim shot} \)
This exercise introduces some written concepts found in avant-garde music. Although it appears to be quite indeterminate, the exercise has precise instructions about what has to be played. Be creative, but remember that it is important to stay with the parameters of the given material for a more accurate performance.

Este exercício tem por finalidade treinar alguns aspectos da grafia musical da música contemporânea. Repare que apesar de bastante aleatório, ele apresenta elementos totalmente definidos.

Seja criativo quanto à escolha do material a ser usado, mas não se afaste dos elementos indicados na partitura.
II

Cantabile \( \frac{\underline{\text{III}}}{\text{III}} \)

\( \text{mf} \)  \( \text{p} \)

*Left hand takes brush

\( \text{pp} \)  \( \text{mp} \)

*Left hand takes s.d. stick

\( \text{p} \)

1'40”

ATTACA

III

Rondó \( \frac{\text{III}}{\text{III}} \)

\( \text{f} \)

\( \text{p} \) sub.

decresc.

\( \text{pp} \)
O = Play on the edge
O = Tocar na borda

X = Play on rim
X = Tocar no aro

|=With a brush playing in a circular motion across the drum head.
|=Com uma vassourinha descrever movimento circular na pele.
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 Anunciation 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 Orquesta 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 UFMS”.

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, Colombia, 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.
Complete Method for Snare Drum

Complete Method for Snare Drum is a refreshing and comprehensive new approach to teaching the snare drum. Presented in a step-by-step approach, the method gives a complete overview of the rhythmical and musical aspects of the instrument while focusing on both hands with equal emphasis.

Featuring:
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- Texts in English and Portuguese

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"Modern Drummer Magazine"

"Complete Method for Snare Drum is the result of many years of teaching students at different levels from elementary to college. It is a unique method concept for snare drum. It is well organized and if practiced in the manner suggested by Ney Rosauro, excellent snare drumming will be the result".  
"Percussive Notes" Magazine from the Percussive Arts Society.

Ney Rosauro

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 become 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.

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