

ALTITUDE DRUMMING

Volume 4 - Coordination & Independence

FREE EXCERPT

TAMA.
Zildjian



Eugenio Ventimiglia

CONFIDENT
DRUMMER

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Free Resources

Coordination & Independence

Altitude Drumming – Volume 4

- ESTRATTO GRATUITO -

Confident Drummer Series

di Eugenio Ventimiglia

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Advanced Drum Education Portal

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L'Arte Di Suonare La Batteria.**

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Coordination & Independence

La batteria ha questa caratteristica principale che la distingue dalla maggior parte degli altri strumenti musicali: si suona usando tutti e quattro gli arti simultaneamente.

Un classico errore che si commette nella propria formazione sulla batteria è quello di investire tempo sulla tecnica pura di mani e piedi, dando per scontato che poi i vari elementi funzioneranno insieme, semplicemente suonando.

Sfortunatamente trascurare l'interazione tra arti superiori e inferiori è una delle cause principali dei problemi di groove e di feeling che i batteristi incontrano.

I tipici sintomi sono: tensione, imprecisioni, flam, poco groove e feeling, sbilanciamento, poca fluidità.

Ci sono batteristi che a dispetto di un alto livello complessivo di preparazione sulla batteria, fanno fatica a suonare con fluidità e rotolamento.

Il motivo è che il lavoro necessario per far interagire efficacemente tutti gli elementi va fatto a parte.

E' qui che entra in gioco lo studio della coordinazione e dell'indipendenza.

Facciamo innanzitutto chiarezza riguardo le definizioni. Spesso i termini vengono usati in maniera intercambiabile, per via del fatto che si riferiscono a uno stesso territorio di studio e che sono ovviamente intimamente connessi.

Per coordinazione si intende quel reparto del bagaglio tecnico che riguarda l'interazione tra due o più arti, i quali devono coesistere in determinati movimenti, in successione o sovrapposti.

In pratica è il posto dove facciamo andare d'accordo i diversi elementi, combinandoli.

L'indipendenza invece riguarda le intersezioni tra i vari disegni, per cui ogni parte deve avere un grado di autonomia per poter funzionare adeguatamente.

Quindi la coordinazione mette a fuoco soprattutto la qualità delle interazioni tra gli arti, mentre l'indipendenza si riferisce alla possibilità di far funzionare diversi livelli simultaneamente.

Volevo scrivere un metodo dedicato a entrambi gli aspetti e che includesse tutte le tecniche e gli strumenti più potenti, per aiutare i batteristi a raggiungere la totale libertà dei 4 arti e fargli evitare gli errori descritti sopra.

Ho organizzato il libro in sezioni, una per ogni argomento principale, che ci permettono non solo di essere guidati passo passo attraverso il percorso più efficace possibile, ma soprattutto di evitare di bloccarci su qualcosa perché è troppo difficile:

- Basic Coordination e Rituali.
- Raggruppamenti Potenzianti.
- Simmetria Tecnica.
- Allineamenti.
- Balance ed Equilibrio.
- 4 Limbs Linear - Cellule e Combinazioni.
- 4 Limbs Unison - Cellule e Combinazioni.
- Indipendenza - Cellule e Combinazioni.

In totale sono oltre 130 pagine e 5 ore di video, e sono sicuro che dentro troverai tutto ciò che ti serve per mettere a posto i tuoi limiti di coordinazione e ripulire facilmente anche il minimo attrito tra i quattro arti.

E' comodo avere tutto il materiale organizzato, così da poterlo usare per lavorare su questo argomento partendo da zero, oppure per migliorare un'area specifica, per ripassare delle cose di tanto in tanto, o per smussare una certa combinazione.

In questo estratto gratuito vorrei condividere con te 55 esempi tra gli oltre 1500 esercizi inclusi nel metodo, che ti aiuteranno a compiere rapidamente un salto di qualità e ti daranno inoltre un'idea di quanto è efficace questo approccio.

Ogni esercizio è linkato al suo video dimostrativo su YouTube, a cui puoi accedere cliccando sulla trascrizione. Se vuoi dare un'occhiata all'intero video di 13 minuti puoi cliccare [QUI](#).

Il sommario di tutti i contenuti del libro è incluso in fondo a questo PDF di 15 pagine.

Per scoprire di più e per acquistare il metodo puoi visitare la pagina dedicata, qui:

[**'Coordination & Independence' – Altitude Drumming – Volume 4**](#)

Coordination 1 + 1

♩ = 60-150 bpm

1) R R
2) L L
3) R L
4) L R

Sticking Number 3
p.15

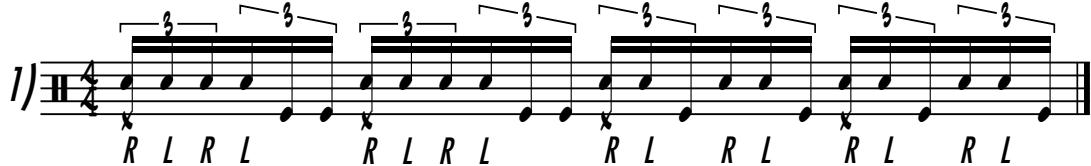
*Usare tutte le
diteggiature*

*Orchestrare
sulla batteria*

Coordination

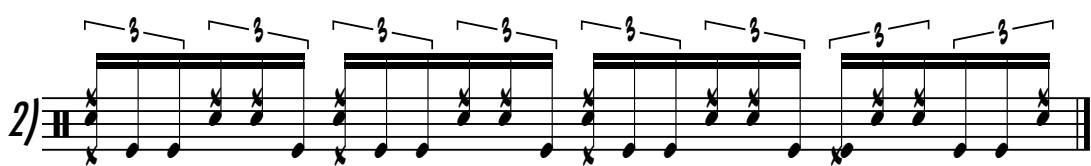
Linear

p.23 ex.5

1) 

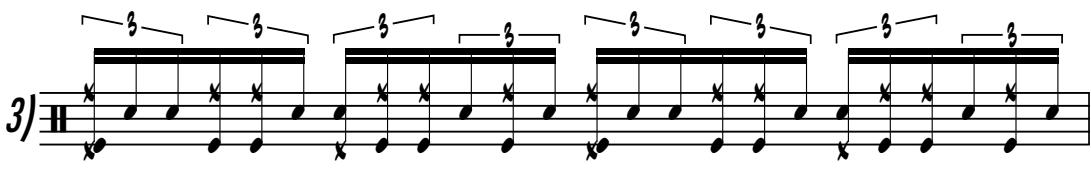
Unison

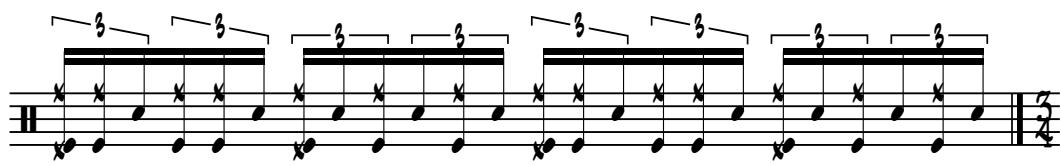
p.24 ex.8

2) 

Unison

p.25 ex.12

3) 



Technical Symmetry

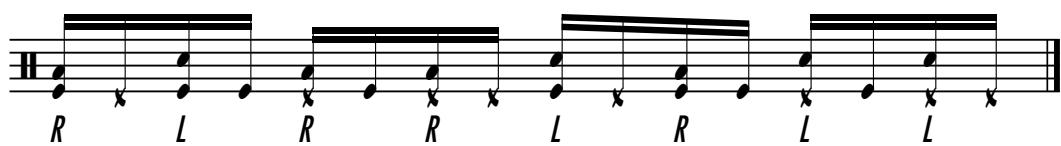
p.28 ex.3

4) 

Technical Symmetry

p.29 ex.4

5) 



Alignments

Unisons

p.33 ex.8

1) A single measure of sixteenth-note unisons on the snare drum. The measure consists of six groups of two notes each, with vertical stems pointing down. The time signature is common time (indicated by a '4'). The first note of each group is accented with a small triangle symbol.

Triplets

p.36 ex.4

2) A measure of sixteenth-note triplets on the snare drum. The measure consists of four groups of three notes each, with vertical stems pointing down. The first note of each group is accented with a small triangle symbol. The time signature is common time (indicated by a '4').

A continuation of the previous measure, showing the pattern of sixteenth-note triplets continuing across multiple measures. The time signature changes to 2/4. The first note of each triplet group is accented with a small triangle symbol.

Sixteenths

p.39 ex.17

3) A measure of sixteenth-note triplets on the snare drum. The measure consists of four groups of three notes each, with vertical stems pointing down. The first note of each group is accented with a small triangle symbol. The time signature is common time (indicated by a '4').

Sixteenths

p.40 ex.24

4) A measure of sixteenth-note triplets on the snare drum. The measure consists of four groups of three notes each, with vertical stems pointing down. The first note of each group is accented with a small triangle symbol. The time signature is common time (indicated by a '4').

Balance

p.45 ex.7

5) A measure of sixteenth-note triplets on the snare drum. The measure consists of four groups of three notes each, with vertical stems pointing down. The first note of each group is accented with a small triangle symbol. The time signature is common time (indicated by a '4'). The notes are connected by horizontal beams, and some notes have small circles or crosses under them.

4 Limbs Coordination

Linear Cells

p.49 ex.8

p.55 ex.15

1) A 4/4 time signature drum notation. The top two lines show eighth-note patterns: the first line has a bass note followed by two eighth notes, and the second line has a bass note followed by one eighth note. The bottom two lines show eighth-note patterns: the first line has a bass note followed by two eighth notes, and the second line has a bass note followed by one eighth note.

Linear Cells

p.57 ex.11

p.58 ex.8

2) A 4/4 time signature drum notation. The top two lines show eighth-note patterns with grace notes: the first line has a bass note followed by a grace note and two eighth notes, and the second line has a bass note followed by a grace note and one eighth note. The bottom two lines show eighth-note patterns with grace notes: the first line has a bass note followed by a grace note and two eighth notes, and the second line has a bass note followed by a grace note and one eighth note.

Linear Combinations

p.59 ex.7

3) A 4/4 time signature drum notation. The top two lines show eighth-note patterns: the first line has a bass note followed by two eighth notes, and the second line has a bass note followed by one eighth note. The bottom two lines show eighth-note patterns: the first line has a bass note followed by two eighth notes, and the second line has a bass note followed by one eighth note.

Linear Combinations

p.60 ex.3

4) A 4/4 time signature drum notation. The top two lines show eighth-note patterns with grace notes: the first line has a bass note followed by a grace note and two eighth notes, and the second line has a bass note followed by a grace note and one eighth note. The bottom two lines show eighth-note patterns with grace notes: the first line has a bass note followed by a grace note and two eighth notes, and the second line has a bass note followed by a grace note and one eighth note.

Linear Combinations

p.61 ex.2

5) A 4/4 time signature drum notation. The top two lines show eighth-note patterns: the first line has a bass note followed by two eighth notes, and the second line has a bass note followed by one eighth note. The bottom two lines show eighth-note patterns: the first line has a bass note followed by two eighth notes, and the second line has a bass note followed by one eighth note.

Linear Combinations

p.62 ex.5

6) A 4/4 time signature drum notation. The top two lines show eighth-note patterns with grace notes: the first line has a bass note followed by a grace note and two eighth notes, and the second line has a bass note followed by a grace note and one eighth note. The bottom two lines show eighth-note patterns with grace notes: the first line has a bass note followed by a grace note and two eighth notes, and the second line has a bass note followed by a grace note and one eighth note.

4 Limbs Coordination

Unison Cells

p.68 ex.11

p.71 ex.13

1) This section shows two measures of unison drumming. The first measure consists of two pairs of eighth-note strokes on the hi-hat (marked with 'x') and two pairs of eighth-note strokes on the bass drum (marked with dots). The second measure is identical. Measures are separated by a double bar line.

Unison Cells

p.82 ex.5

p.83 ex.4

2) This section shows two measures of unison drumming. The first measure features a grace note (indicated by a diagonal line) preceding the first hi-hat stroke. The second measure is identical. Measures are separated by a double bar line.

Unison Combinations

p.85 ex.8

3) This section shows four measures of unison drumming. It consists of two pairs of eighth-note strokes on the hi-hat (marked with 'x') and two pairs of eighth-note strokes on the bass drum (marked with dots), alternating between the two limbs.

Unison Combinations

p.86 ex.5

4) This section shows four measures of unison drumming. It consists of two pairs of eighth-note strokes on the hi-hat (marked with 'x') and two pairs of eighth-note strokes on the bass drum (marked with dots), alternating between the two limbs.

Unison Combinations

p.87 ex.6

5) This section shows four measures of unison drumming. It consists of two pairs of eighth-note strokes on the hi-hat (marked with 'x') and two pairs of eighth-note strokes on the bass drum (marked with dots), alternating between the two limbs.

Unison Combinations

p.88 ex.7

6) This section shows four measures of unison drumming. It consists of two pairs of eighth-note strokes on the hi-hat (marked with 'x') and two pairs of eighth-note strokes on the bass drum (marked with dots), alternating between the two limbs.

Independence Cells

2 and 3 Note Cells

p.94 ex.12

p.95 ex.12

Drum notation for 2 and 3 Note Cells, example 12. The notation shows two measures of drum strokes on a single staff. Measure 1 consists of a bass note followed by two strokes (x) on the snare and hi-hat. Measure 2 consists of a bass note followed by a stroke on the snare, a bass note, and another stroke on the snare.

4 and 2 Note Cells

p.96 ex.4

p.104 ex.20

Drum notation for 4 and 2 Note Cells, example 4. The notation shows two measures of drum strokes. Measure 1 has four strokes: a bass note, a stroke on the snare, a bass note, and a stroke on the snare. Measure 2 has four strokes: a bass note, a stroke on the snare, a bass note, and a stroke on the snare.

3 and 4 Note Cells

p.106 ex.20

p.107 ex.7

Drum notation for 3 and 4 Note Cells, example 20. The notation shows two measures of drum strokes. Measure 1 has three strokes: a bass note, a stroke on the snare, and a bass note. Measure 2 has four strokes: a bass note, a stroke on the snare, a bass note, and a stroke on the snare.

Triplet Cell

p.112 ex.9

Shuffle Cell

p.117 ex.19

Drum notation for Triplet Cell and Shuffle Cell examples. The notation shows two measures. The first measure is in 3/8 time and contains three strokes: a bass note, a stroke on the snare, and a bass note. The second measure is in 4/4 time and contains four strokes: a bass note, a stroke on the snare, a bass note, and a stroke on the snare. A bracket above the second measure indicates a triplet feel.

Independence Cells - Left Foot

♩ = 50-130 bpm

4 Note Cells

p.111



- Una misura per volta
- Una riga per volta
- Tutto di seguito

1)

2)

3)

4)

5)

6)

7)

8)

9)

10)

11)

12)

13)

14)

Independence Combinations

3/4 Symmetry

p.120 ex.7

1) 3/4 time signature. The pattern consists of three groups of four strokes each. Each group contains two vertical strokes (x) and two horizontal strokes (dot). The first group starts with a vertical stroke, the second with a horizontal stroke, and the third with a vertical stroke.

3/4 Symmetry

with Left Foot

p.122 ex.6

2) 3/4 time signature. The pattern consists of three groups of four strokes each. Each group contains two vertical strokes (x) and two horizontal strokes (dot). The first group starts with a vertical stroke, the second with a horizontal stroke, and the third with a vertical stroke. The left foot is used to play the vertical strokes.

16ths Symmetry

p.124 ex.5

3) 4/4 time signature. The pattern consists of four groups of four strokes each. Each group contains two vertical strokes (x) and two horizontal strokes (dot). The first group starts with a vertical stroke, the second with a horizontal stroke, the third with a vertical stroke, and the fourth with a horizontal stroke.

16ths Symmetry

with Left Foot

p.125 ex.6

4) 4/4 time signature. The pattern consists of four groups of four strokes each. Each group contains two vertical strokes (x) and two horizontal strokes (dot). The first group starts with a vertical stroke, the second with a horizontal stroke, the third with a vertical stroke, and the fourth with a horizontal stroke. The left foot is used to play the vertical strokes.

Shuffle

p.128 ex.3

5) 3/4 time signature. The pattern consists of four groups of three strokes each. Each group contains one vertical stroke (x) and two horizontal strokes (dot). The first group starts with a vertical stroke, the second with a horizontal stroke, the third with a vertical stroke, and the fourth with a horizontal stroke.

Shuffle with Left Foot

p.129 ex.4

6) 3/4 time signature. The pattern consists of four groups of three strokes each. Each group contains one vertical stroke (x) and two horizontal strokes (dot). The first group starts with a vertical stroke, the second with a horizontal stroke, the third with a vertical stroke, and the fourth with a horizontal stroke. The left foot is used to play the vertical strokes.

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