

ALESSANDRO NAPOLITANO

THE ART OF SYNCOPATION

with inspirations and suggestions from:

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INTRODUCTION / INTRODUZIONE

Technique is really important in every drummer's life. Good technique gives you the ability to express everything you think in the right way.

This book especially helps you improve your hand technique through some ideas to apply to syncopated readings. If you do not have a wide variety of sticking, you will have difficulty developing ideas, solos or grooves that are not copied and not created by your drumming.

Frequent practice and knowledge of a variety of "sticking" will improve your performance. With this book I would like to offer you a hundred ideas to apply with different methods and ideas.

- Study and practice every day.
- Play with other musicians and find different obstacles in your drumming so that your brain is always active...
- Listen to all kinds of music.
- Play music as much as possible.
- Study the work of great drummers and musicians of the past.
- Copying classic ideas and solos will stimulate your musical vocabulary.
- Remember that you have to live the music.
- Drumming or any other instrument is a philosophy of life.
- Music is a passion that requires total and deep dedication.

This book is dedicated to **Mr. KIM PLAINFIELD**, my big Brother, my mentore, my great friend.

"It's an incredibly gifted privilege to be a musician. I really want my student to know that, and understand the positive beauty and force that the world of music is. Along with that, they have to understand the serious price that must be paid in terms of discipline: to practice and be diligent."

Kim Plainfield (1954-2017)

La tecnica è davvero importante nella vita di ogni batterista. Una buona tecnica ti dà la possibilità di esprimere tutto ciò che pensi nel modo giusto.

Questo libro ti aiuterà in particolare a migliorare la tecnica delle mani attraverso alcune idee da applicare alla lettura sincopata. Se non possiedi una vasta gamma di "sticking", avrai difficoltà a sviluppare idee, assoli o groove che non siano copiati, ma creati dal tuo drumming.

La pratica frequente e la conoscenza di una varietà di "sticking" miglioreranno la tua performance. Con questo libro, vorrei offrirti un centinaio di idee da applicare con diversi metodi e approcci.

- Studia e pratica ogni giorno.
- Suona con altri musicisti e affronta gli ostacoli nel tuo drumming, così il tuo cervello rimarrà sempre attivo...
- Ascolta ogni tipo di musica.
- Suona musica il più possibile.
- Studia il lavoro dei grandi batteristi e musicisti del passato.
- Copiare idee e assoli classici stimolerà il tuo vocabolario musicale.
- Ricorda che devi vivere la musica.
- La batteria o qualsiasi altro strumento è una filosofia di vita.
- La musica è una passione che richiede dedizione totale e profonda.

Questo libro è dedicato al **KIM PLAINFIELD**, mio grande fratello, il mio mentore, il mio grande amico.

"Essere musicisti è un dono incredibile e privilegiato. Voglio davvero che i miei studenti lo sappiano e comprendano la bellezza positiva e la forza che rappresenta il mondo della musica. Oltre a questo, devono capire il prezzo serio che bisogna pagare in termini di disciplina: praticare e essere diligenti."

Kim Plainfield (1954-2017)

ABOUT THE AUTHOR / L'AUTORE



Alex, originally from Taranto (Southern Italy), has lived in Rome and Milan. He began playing music seriously at the age of 20, touring extensively throughout Italy. Since then, he has performed in numerous concerts and has earned many recording credits throughout his professional career.

Alex has received international recognition and various scholarships, most notably from Berklee College of Music, along with honors in several competitions.

He has toured extensively across Italy, Belgium, Malta, Spain, Romania, Switzerland, the Netherlands, Russia, Germany, and France.

His recording credits include collaborations with artists such as **Eddy Palermo, Franco Cerri, Fabio Zeppetella, Rachel Gould, Lincoln Goines, Bill O'Connell, Jerry Bergonzi, Phil Palombi, Paolo Fresu, Fabrizio Bosso, Robben Ford, Eric**

Marienthal, Dominique Di Piazza, Gary Willis, and many others.

As an educator he teaches at the U. Giordano Conservatory of Music in Rodi Garganico (FG). He has also conducted numerous clinics across Italy and at various schools, collaborating with renowned artists such as **Horacio "El Negro" Hernandez, Virgil Donati, Dave Weckl, Mark Sherman, Mark Giuliana, Kim Plainfield**, and many others during his clinic tours. Alex plays Tamburo drums, ufi Cymbals, Fagus drumsticks

Alex, originario di Taranto (Sud Italia), ha vissuto a Roma e Milano. Ha iniziato a dedicarsi seriamente alla musica all'età di 20 anni, esibendosi in tournée in tutta Italia. Da allora, ha partecipato a numerosi concerti e ha ottenuto molte collaborazioni discografiche durante la sua carriera professionale.

Alex ha ricevuto riconoscimenti internazionali e diverse borse di studio, tra cui quella prestigiosa del Berklee College of Music, oltre a premi in numerose competizioni.

Ha effettuato tournée in Italia, Belgio, Malta, Spagna, Romania, Svizzera, Paesi Bassi, Russia, Germania e Francia.

*Le sue collaborazioni discografiche includono artisti come **Eddy Palermo, Franco Cerri, Fabio Zeppetella, Rachel Gould, Lincoln Goines, Bill O'Connell, Jerry Bergonzi, Phil Palombi, Paolo Fresu, Fabrizio Bosso, Robben Ford, Eric Marienthal, Dominique Di Piazza, Gary Willis** e molti altri.*

*In qualità di educatore insegna al Conservatorio di Musica U. Giordano di Rodi Garganico (FG). Ha inoltre tenuto numerose masterclass in Italia presso diverse scuole e ha collaborato con artisti di fama internazionale come **Horacio "El Negro" Hernandez, Virgil Donati, Dave Weckl, Mark Sherman, Mark Giuliana, Kim Plainfield** e molti altri durante i suoi tour didattici. Alex suona Tamburo drums, ufi Cymbals, Fagus drumsticks*

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Rolling in Triplet

1st step

While you are playing alternative 8th note triplet, the **Down beat** plays on the first note of triplet, the **Up beat** plays on the third note of triplet.

We have to insert a rhythmic carpet of eighth note triplets and read rhythmic dictations (melodies) as if they were accents.

*Mentre suoni le terzine di ottavi in alternanza, il **battere** cade sulla prima nota della terzina, mentre il **levare** cade sulla terza nota della terzina.*

Dobbiamo inserire un tappeto ritmico di terzine di ottavi e leggere le dettature ritmiche (melodie) come se fossero accenti.

Example:



Exercise:



Difficulty: *

After understanding and studying these examples, apply this same exercise to the melody pages written at the end of the chapter.

Dopo aver compreso e studiato questi esempi, applica lo stesso esercizio alle pagine con le melodie scritte alla fine del capitolo.