

Exercices Rythmiques

Rhythm Exercises / Rhythmus-Übungen

Volume 1

Trombone (b $\flat$)

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Rhythm Exercises Vol. 1

L'étude du rythme est un élément essentiel de l'apprentissage d'un instrument. Si de nombreux élèves étudient également le rythme par le biais des cours de solfège, il est primordial d'exercer également la pratique rythmique avec l'instrument.

Cette méthode est donc destinée à être jouée. Afin qu'elle soit compatible avec le plus d'instruments possible, la tessiture, médiane, est articulée autour du sol médium. Les premiers exercices peuvent également être joués sur do en bas si c'est trop aigu. Les exercices peuvent être également travaillés en chantant si nécessaire.

Il va sans dire que l'usage strict et régulier du métronome est primordial pour bien assimiler ces exercices.

Il est très important que, dès l'introduction de la croche, les élèves apprennent à diviser les temps en deux parties pour les mesures simples et trois parties pour les mesures composées.

Ce premier volume traite des rythmes de base dans les mesures simples (partie A) et dans les mesures composées (partie B). Il est destiné aux étudiants débutants et moyens.

Bertrand Moren

Rhythm Exercises Vol. 1

The study of rhythm is an essential part of learning an instrument. While many students also study rhythm through music theory lessons, it is important to practise rhythm with the instrument as well.

This method is therefore intended to be played. In order to be compatible with as many instruments as possible, the range is kept close to middle G. The first exercises can also be played on lower C if it is too high. The exercises can also be practised while singing if necessary.

It goes without saying that the strict and regular use of the metronome is essential for the proper assimilation of these exercises.

It is very important that, as soon as the eighth note is introduced, the students learn to divide the beats into two parts for simple measures and three parts for compound measures.

This first volume deals with the basic rhythms in simple time (part A) and in compound time (part B). It is intended for beginners and intermediate students.

Bertrand Moren

Rhythm Exercises Band 1

Das Studium des Rhythmus ist ein wesentlicher Bestandteil des Erlernens eines Instruments. Viele Schüler lernen den Rhythmus auch im Rahmen des Musiktheorieunterrichts, aber es ist wichtig, den Rhythmus auch mit dem Instrument zu üben.

Diese Methode ist also zum Spielen gedacht. Um mit möglichst vielen Instrumenten kompatibel zu sein, liegt der Tonumfang im mittleren Bereich, um die Note g' herum. Die ersten Übungen können auch auf c' gespielt werden, wenn das g' zu hoch ist. Die Übungen können auch, wenn nötig, singend geübt werden.

Es versteht sich von selbst, dass die strikte und regelmäßige Verwendung des Metronoms für die korrekte Umsetzung dieser Übungen unerlässlich ist.

Es ist sehr wichtig, dass die Schüler die Einteilung in binäre und ternäre Schläge lernen, sobald die Achtelnote eingeführt ist.

Dieser erste Band behandelt die Grundrhythmen in binären Takten (Teil A) und in ternären Takten (Teil B). Es ist für Anfänger und Schüler mittleren Niveaus gedacht.

Bertrand Moren

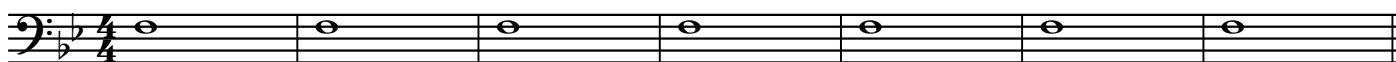
A. Mesures simples / Simple time / Binäre Taktarten

1. Notes et silences de base / Basic notes and rests / Grundnotenwerte und Pausen

Bertrand Moren

♩ = 50–100

1.



2.



3.



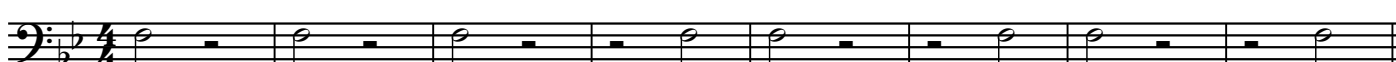
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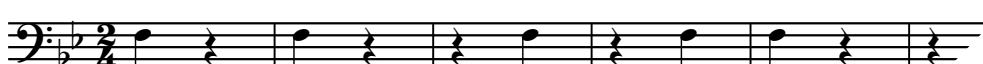
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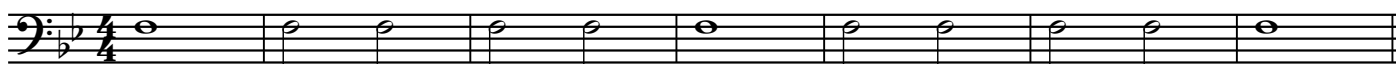


8.



2. Notes et silences de base mélangés / Mixed notes and rests / Gemischte Notenwerte

1.



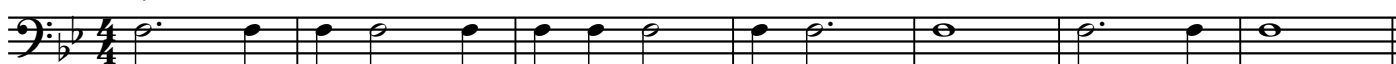
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3.



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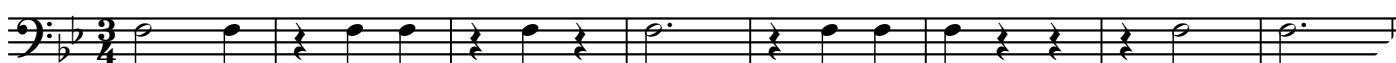
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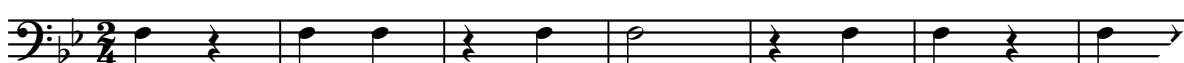
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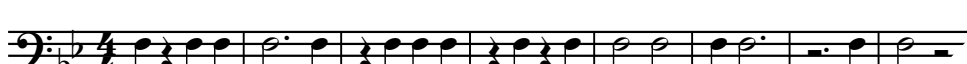
7.



8.



9.



3. La liaison de durée / Ties / Der Haltebogen



4. La croche – rythmes simples / Eighth notes in simple rhythms /

Einfache Achtelrhythmen

♩ = 80 – 120 /

♩ = 40 – 60

1.



2.



3.



4.



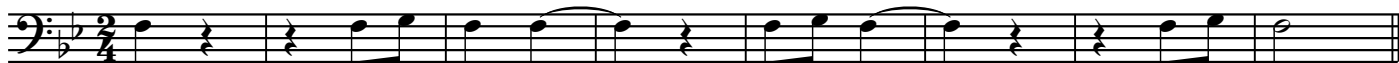
5.



6.



7.



8.



9.



5. La croche – rythmes moyens / Eighth notes, moderate difficulty /
Mittelschwere Achtelrhythmen

1.



2.



3.



4.



5.



6.



7.



8.



9.



6. Le demi-soupir et la noire pointée / Eighth rests and dotted quarters /
Achtelpausen und punktierte Viertel

1.



2.



3.



4.



5.



6.



7.



8.

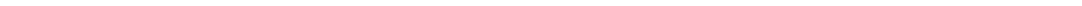


9.

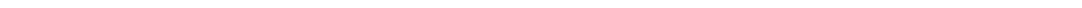


8. Les double croches / Semiquavers / Sechzehntel

1.



2.



Musical notation for exercise 2, bass clef, 3/4 time, key of B-flat major. The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The exercise ends with a double bar line.

3.

Musical notation for exercise 3, bass clef, 4/4 time, key of B-flat major. The exercise consists of 16 measures. It features a continuous eighth-note pattern in the left hand and a melody in the right hand. The melody starts with a half note B-flat, followed by quarter notes C, D, E, F, G, A, B-flat, and C. The exercise ends with a whole note C.

4.

Exercise 4 is a single-line melody in bass clef, 2/4 time, and B-flat major. It consists of 16 measures. The notation includes eighth and sixteenth notes, rests, and slurs. The key signature has two flats (B-flat and E-flat).

5.

Exercise 5 is a single-staff piece in bass clef, 3/4 time, and B-flat major. The melody is written on a single staff and consists of eighth and quarter notes, with triplets indicated by a '3' over the notes. The piece ends with a double bar line.

6.

Musical notation for exercise 6, bass clef, 4/4 time, key of B-flat major. The exercise consists of 16 measures. It features eighth-note patterns, triplets, and rests. The notation includes a bass clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is written on a single staff. The exercise ends with a double bar line.

7.

Musical notation for exercise 7, bass clef, 2/4 time, key of B-flat major. The exercise consists of 16 measures. It features eighth-note patterns, rests, and a final whole note.

9.

Musical notation for exercise 9, bass clef, 4/4 time, key of B-flat major. The melody starts on G2, moves up stepwise to D3, then has a half rest. The next measure has an eighth rest followed by an eighth note D3. This pattern of eighth rest followed by an eighth note D3 continues for the next three measures. The final measure has an eighth rest followed by an eighth note G2.

9. Les syncopes – rythmes simples / Simple syncopations / Einfache Synkopen

11



10. Les syncopes – rythmes moyens / Syncopations, moderate difficulty / Mittelschwere Synkopen

1.



2.



3.



4.



5.



6.



7.



8.



9.



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EMR 1216	ARMITAGE, Dennis	Samba Tramba (Trombone Solo)
EMR 2585	ARMITAGE, Dennis	Happy-Hippo-Tuma
EMR 3184	ARMITAGE, Dennis	Romantic Blue
EMR 1366	ARMITAGE, Dennis	Way Down Blues
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EMR 2524	BECHET, Sydney	Petite Fleur
EMR 2569	BRAMER / CASUCCI	Just A Gigolo / I Ain't Got Nobody
EMR 9007	CACCINI, Giulio	Ave Maria
EMR 1226	DAETWYLER, Jean	Concertino
EMR 2536	DAMMICCO / BEMBO	Soleado
EMR 2536	DAMMICCO / BEMBO	Tränen lügen nicht
EMR 2588	DANKS, H.P.	Silberfäden
EMR 1404A	DAVID, Ferdinand	Concertino
EMR 3215	DEBONS, Eddy	Kirbo
EMR 2509	FRANCOIS, Claude	My Way
EMR 2589	GERSHWIN, George	Summertime
EMR 1706L	GUILMANT, A.	Morceau Symphonique
EMR 1281	HERMAN, Jerry	Hello, Dolly!
EMR 2956	HORNEZ / MISRAKI	Qu'est-ce qu'on attend
EMR 2502	KAEMPFERT, Bert	Strangers in the Night
EMR 3743	KOETSIER, Jan	Ludus Agonis
EMR 1179	MANCINI, Henry	The Pink Panther
EMR 1038	MARCELLO, B.	Suite
EMR 3764	MASSENET, Jules	Meditation from Thaïs
EMR 1052	MONTI, Vittorio	Csardas (in C minor)
EMR 2942	MONTI, Vittorio	Csardas (in D minor)
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EMR 3734	NAULAIS, Jérôme	It's Time
EMR 3738	NAULAIS, Jérôme	Just One
EMR 1159	NEWSOME, Roy	Concertino Olympique
EMR 3075	NORIS, Günter	Blue Trombone
EMR 1196	PREVERT / KOSMA	Les Feuilles Mortes
EMR 3195	PUCCINI, Giacomo	Lauretta
EMR 2543	REVAUX, Jacques	La Maladie d'Amour
EMR 2530	RICH / RANDOLPH	Benny Hill (Yackety Sax)
EMR 2590	RICHARDS, Scott	Gloryland
EMR 1398	RIMSKY-KORSAKOV	Concerto
EMR 1264	RIMSKY-KORSAKOV	Hummelflug
EMR 1264	RIMSKY-KORSAKOV	Le vol du bourdon
EMR 1264	RIMSKY-KORSAKOV	The Flight Of The Bumble Bee
EMR 3541	ROCHA, Gilles	Peaceful World
EMR 1882	SACHSE, Ernst	Concertino (B-Dur)
EMR 1392	SAINT-SAËNS, C.	Cavatine
EMR 3746	SARASATE, Pablo De	Chansons Tziganes
EMR 3746	SARASATE, Pablo De	Gipsy Airs
EMR 3746	SARASATE, Pablo De	Zigeunerweisen
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EMR 2947	TAILOR, Norman	Keep On Smiling
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EMR 2587	TRADITIONAL	Morning Has Broken
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EMR 1412	WEBER, C.M. von	Romance

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EMR 10973	BACH, Johann S.	Aria
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EMR 11522	BACH, Johann S.	Badinerie
EMR 1157	BASSMAN / MILLER	I'm Getting Sentimental Over You
EMR 1741	BECHET, Sydney	Petite Fleur
EMR 1108	BENZ, Albert	Ballade
EMR 11553	BIZET, Georges	The Pearl-Fishers
EMR 11382	BOWMAN, Euday L.	12th Street Rag
EMR 1745	BRAMER / CASUCCI	Just A Gigolo / I Ain't Got Nobody
EMR 10199	BUTTALL, Philip R.	Tutti Frutti
EMR 11576	CACCINI, Giulio	Ave Maria
EMR 1739	DAMMICCO / BEMBO	Soleado

Trombone & Wind Band (Fortsetzung - Continued - Suite)

EMR 1739	DAMMICCO / BEMBO	Tränen lügen nicht
EMR 1805	DANKS, H.P.	Silberfäden
EMR 1403A	DAVID, Ferdinand	Concertino
EMR 11113	FRANCK, César	Panis Angelicus
EMR 1153	FRANCOIS, Claude	My Way
EMR 1803	GERSHWIN, George	Summertime
EMR 11039	GOUNOD, Charles	Ave Maria
EMR 1705L	GUILMANT, A.	Morceau Symphonique
EMR 1280	HERMAN, Jerry	Hello, Dolly!
EMR 1554	HORNEZ / MISRAKI	Qu'est-ce qu'on attend
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EMR 10635	MASSENET, Jules	Meditation from Thaïs
EMR 10795	MONTANA, Carlos	Santa Barbara
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EMR 10147	MONTI, Vittorio	Csardas (in D minor)
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EMR 11531S	MORRICONE, Ennio	La Califfa
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EMR 10446	RICHARDS, Scott	Morning Has Broken
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EMR 1263	RIMSKY-KORSAKOV	Hummelflug
EMR 1263	RIMSKY-KORSAKOV	Le vol du bourdon
EMR 1263	RIMSKY-KORSAKOV	The Flight Of The Bumble Bee
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EMR 10368	SAINT-PREUX	Concerto Pour Une Voix
EMR 11065	SCHUBERT, Franz	Ave Maria
EMR 11405	SEDAKA / CODY	Solitaire
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EMR 1958	TAILOR, Norman	Keep On Smiling
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EMR 10040	TRADITIONAL	Londonderry Air
EMR 1801	TRADITIONAL	Morning Has Broken
EMR 10465	TRADITIONAL	Swing Low
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EMR 10307	VERDI, Giuseppe	Chorus Of Hebrew Slaves
EMR 10307	VERDI, Giuseppe	Coro di schiavi ebrei
EMR 10307	VERDI, Giuseppe	Hebräischer Sklavenchor
EMR 1035	VOEGELIN, Fritz	Burlesque
EMR 1411	WEBER, C.M. von	Romance

