

Exercices Rythmiques

Rhythm Exercises / Rhythmus-Übungen

Volume 1

E $\flat$ Cornet

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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.

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A. Mesures simples / Simple time / Binäre Taktarten

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

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♩ = 50–100

1.



2.



3.



4.



5.



6.



7.



8.



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



3. La liaison de durée / Ties / Der Haltebogen

1.

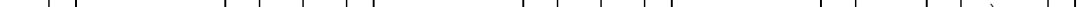
The first system of music is written on a single staff with a treble clef and a 4/4 time signature. It contains 12 measures. The notes are as follows:
Measure 1: Quarter note G4.
Measure 2: Quarter note A4.
Measure 3: Quarter note B4.
Measure 4: Quarter note C5.
Measure 5: Quarter note D5.
Measure 6: Quarter note E5.
Measure 7: Quarter rest.
Measure 8: Quarter note F#5.
Measure 9: Quarter note G5.
Measure 10: Quarter note A5.
Measure 11: Quarter note B5.
Measure 12: Quarter note C6.
There are slurs under measures 1-2, 3-4, and 8-9. Measure 7 has a fermata over it. Measure 12 also has a fermata over it.

2.

The second ending is written on a single staff in treble clef, 3/4 time. It begins with a repeat sign. The melody consists of eighth and quarter notes, with some notes beamed together. The ending concludes with a double bar line.

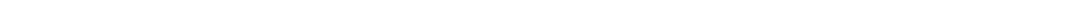
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6.



A single staff of music in 3/4 time. The melody consists of the following notes: quarter note G4, quarter rest, quarter note A4, quarter rest, eighth note G4, eighth note F4, quarter note E4, quarter rest, eighth note D4, eighth note C4, quarter note B3, quarter rest, half note A3, quarter note G3, quarter rest, eighth note F3, eighth note E3, quarter note D3. The piece ends with a double bar line.

7.



A single staff of music in 4/4 time, starting with a treble clef. The melody consists of eighth and quarter notes with rests, ending with a double bar line.

8.

8.

9.

Exercise 9 is a single staff in 4/4 time with a treble clef. The melody consists of eighth and quarter notes with rests.

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.

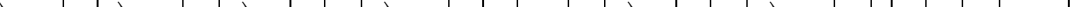


5. La croche – rythmes moyens / Eighth notes, moderate difficulty / Mittelschwere Achtelrhythmen

1.

Musical notation for the first staff of the exercise. It is in 2/4 time, treble clef, and contains 14 measures. The notes are: G4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3. There are rests in measures 2, 4, 6, 8, 10, 12, and 14. The piece ends with a double bar line.

2.



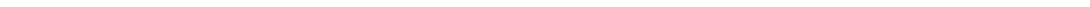
A single staff of music in 3/4 time. The melody consists of eighth and quarter notes, with some notes beamed together. The piece ends with a double bar line.

3.



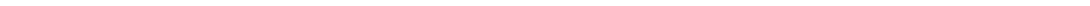
A single staff of music in 4/4 time, starting with a treble clef. The melody consists of eighth and quarter notes with rests, ending with a double bar line.

4.



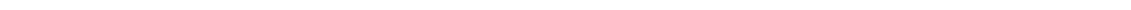
Exercise 4 is a single staff in 2/4 time. The melody consists of eighth and quarter notes, ending with a double bar line.

5.



A single staff of music in 3/4 time. The melody consists of eighth and sixteenth notes, with some beamed pairs. It ends with a double bar line.

6.



7.



Exercise 7 is a single staff in 2/4 time with a treble clef. The melody consists of eighth and quarter notes with various slurs and a final double bar line.

8.

The musical notation for exercise 8 is written on a single staff in treble clef. The key signature has one sharp (F#), and the time signature is 3/4. The melody begins with a quarter note G4, followed by two eighth notes A4 and B4. This pattern continues with various combinations of eighth and quarter notes, including some rests, across the staff.

9.



A single staff of music in 4/4 time. The melody consists of eighth and sixteenth notes, with some measures containing rests. The notes are mostly on the middle lines of the staff.

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



7. Le triolet de croches / Eighth note triplets / Achteltriolen



8. Les double croches / Semiquavers / Sechzehntel



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

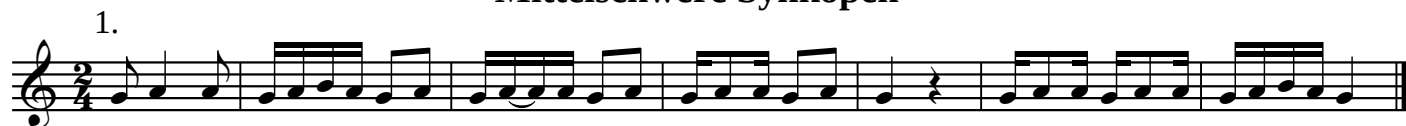
1.

4.

The eighth measure of the first staff contains the following notes and rests: an eighth note G4, an eighth note A4, a triplet of eighth notes B4, C5, B4, an eighth note A4, an eighth note G4, a dotted quarter note F#4, and a quarter rest.

8. $\frac{3}{4}$

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



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E^b CORNET SOLO

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