

Exercices Rythmiques

Rhythm Exercises / Rhythmus-Übungen

Volume 1

B $\flat$ Bass

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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.



4.



5.



6.



7.



8.



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

3.

Exercise 3 is a single staff in 2/4 time with a treble clef. The melody consists of quarter and eighth notes.

4.

4/4

G⁴ A⁴ B⁴ C⁵ D⁵ E⁵ F^{#5} G⁵ G⁴ F^{#4} E⁴

5.

Exercise 5 is a single staff in 4/4 time with a treble clef. The melody consists of quarter notes G4, A4, B4, C5, B4, A4, G4, and a half note F#4.

[illegible][illegible]

8.

Exercise 8 is a single staff in 2/4 time with a treble clef. The melody consists of eighth and quarter notes with rests.

[illegible]

3. La liaison de durée / Ties / Der Haltebogen

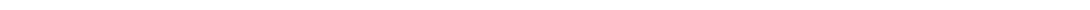
1.

Musical notation for the first staff of the exercise. It is in 4/4 time, treble clef, and contains 12 measures. The notes are: G4 (half), A4 (half), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (half), F#4 (half), E4 (half), D4 (half), C4 (half), B3 (half). There are rests in measures 7 and 11.

2.

The second ending is written on a single staff in treble clef with a 3/4 time signature. It consists of 12 measures. The melody is: G4 (half note), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (half). This is followed by a repeat sign. The second time through, the melody is: G4 (half note), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (half). The piece ends with a double bar line.

4.



Musical notation for exercise 4 in 3/4 time. The melody consists of eighth and quarter notes with rests, ending with a double bar line.

5.

Musical notation for exercise 5, a 4-measure piece in 4/4 time. The melody starts on G4, moves to A4, then B4, and ends on A4. The rhythm consists of quarter notes in measures 1 and 2, and half notes in measures 3 and 4.

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 quarter and eighth notes with rests, ending with a double bar line.

8.



9.



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

Einfache Achtelrhythmen

♪ = 80 – 120 /

♩ = 40 - 60

1.



2.



3.



4.



5.



6.



7.



8.

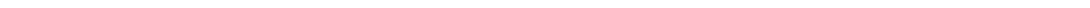


9.



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

1.



2.

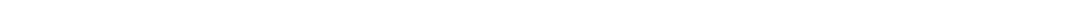
A musical staff in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The melody consists of eighth notes and quarter notes, ending with a double bar line. The notes are: G4 (quarter), A4-G4 (beamed eighth pair), B4-A4 (beamed eighth pair), C5-B4 (beamed eighth pair), D5-C5 (beamed eighth pair), E5-D5 (beamed eighth pair), F#5-E5 (beamed eighth pair), D5-C5 (beamed eighth pair), B4-A4 (beamed eighth pair), G4 (half).

3.



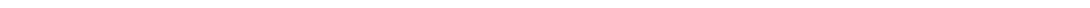
A single staff of music in 4/4 time, starting with a treble clef. The melody consists of eighth and sixteenth notes with rests, ending with a double bar line.

4.



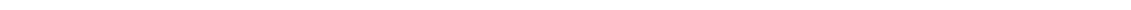
Musical notation for exercise 4, a single staff in 2/4 time. The melody consists of eighth and quarter notes, ending with a double bar line.

5.



Exercise 5 is a single staff in 3/4 time. The melody consists of eighth and sixteenth notes, with a repeat sign at the end.

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 rests and slurs.

8.

Exercise 8 is a short melody in 3/4 time, written in treble clef. It consists of 12 measures. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter). There are rests in measures 4, 5, and 6.

9.

Exercise 9 is a 4-measure piece in 4/4 time. The melody is written on a single staff. The notes are: Measure 1: quarter note G4, eighth note A4, quarter note B4, eighth note A4. Measure 2: quarter note G4, quarter rest, eighth note F4, quarter note E4. Measure 3: quarter note D4, eighth note C4, quarter note B3, eighth note A3. Measure 4: quarter note G3, quarter rest, eighth note F3, quarter note E3. The piece ends with a double bar line.

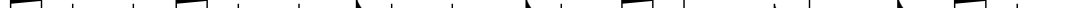
1.

Musical notation for the first staff of the piece, marked '1.' and in 2/4 time. The melody consists of eighth and quarter notes with rests.

4.

Musical notation for exercise 4, measures 1 through 8. The key signature has one sharp (F#) and the time signature is 2/4. The melody consists of eighth and quarter notes, ending with a whole note G4.

5.



Exercise 5 is a short melody in 3/4 time. It begins with a quarter note, followed by two eighth notes, then a quarter note, and continues with a series of eighth and quarter notes, ending with a double bar line.

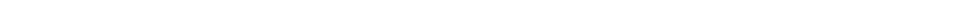
6.



A single staff of music in 4/4 time. The melody consists of eighth and quarter notes with some rests. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half), C4 (half), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (half), D3 (half), C3 (half), B2 (half).

[illegible]

8.



9.



4/4

9.



4/4

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.

2.

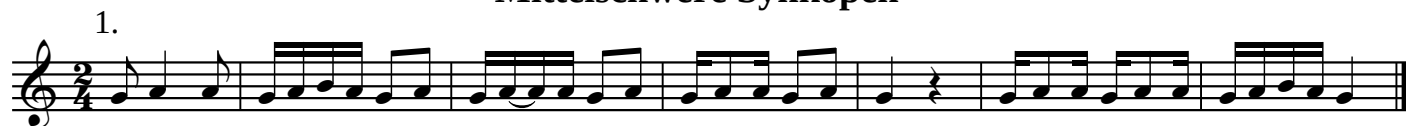
3.

4/4

The musical notation for the third variation is written on a single staff in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The piece concludes with a double bar line.

The eighth measure of the first staff is in 7/4 time. It begins with a quarter note G4, followed by a triplet of eighth notes (A4, B4, C5), another triplet of eighth notes (B4, A4, G4), a quarter note F#4, a quarter note E4, a quarter note D4, and a half note C4.

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



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B^b BASS TUTORS

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