

Exercices Rythmiques

Rhythm Exercises / Rhythmus-Übungen

Volume 1

Bass Clarinet

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EMR 61540

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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

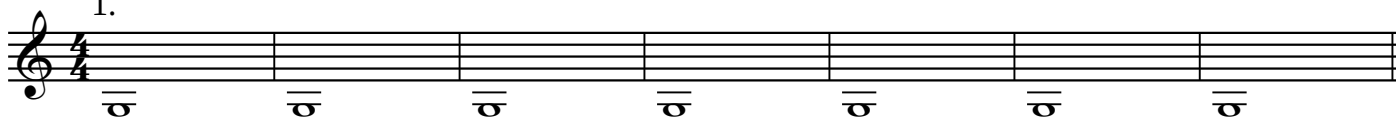
A. Mesures simples / Simple time / Binäre Taktarten

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.

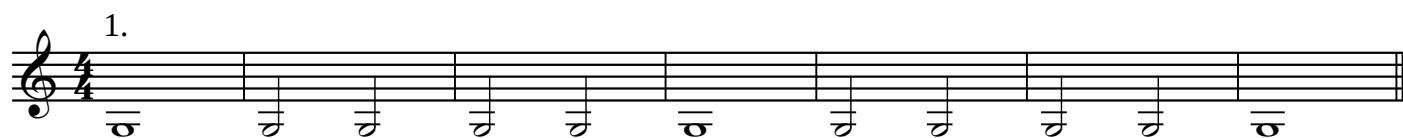


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2. Notes et silences de base mélangés / Mixed notes and rests / Gemischte Notenwerte



3. La liaison de durée / Ties / Der Haltebogen

1.

The first ending is written on a single staff in 4/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of the following notes: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The piece concludes with a double bar line.

2.

The second ending is written on a single staff in treble clef with a 3/4 time signature. It consists of 10 measures. The first measure has a half note G4. The second measure has a half note A4. The third measure has a half note B4. The fourth measure has a half note C5. The fifth measure has a half note B4. The sixth measure has a half note A4. The seventh measure has a half note G4. The eighth measure has a half note F#4. The ninth measure has a half note E4. The tenth measure has a half note D4. The piece ends with a double bar line.

3.



Musical notation for exercise 3, measures 1-8. The notation is on a single staff with a treble clef and a 2/4 time signature. The key signature has one flat (B-flat). The melody consists of eighth and quarter notes, with some measures containing rests. The exercise ends with a double bar line.

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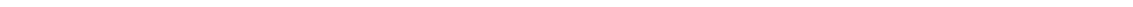
5.

Musical notation for exercise 5, a 4-measure piece in 4/4 time. The notation is written on a single staff with a treble clef. The first measure contains a quarter rest followed by a quarter note G4. The second measure contains a quarter note G4 followed by a quarter note F#4. The third measure contains a quarter note F#4 followed by a quarter note E4. The fourth measure contains a quarter note E4 followed by a quarter note D4. The piece concludes with a double bar line.

6.

Musical notation for exercise 6, a 3/4 time signature piece in treble clef. The melody consists of eighth and quarter notes with rests, ending with a double bar line.

7.



Exercise 7, measure 1: A whole note chord consisting of G4, B4, and D5 in the treble clef, 4/4 time.

8.

Musical notation for exercise 8, a 2/4 measure in treble clef. The notation consists of a single staff with a treble clef and a 2/4 time signature. The melody is as follows: a quarter rest, a half rest, a quarter note G4, a quarter note F4, a half rest, a quarter note E4, and a quarter note D4. The notes G4, F4, and E4 are beamed together, and the D4 note has a fermata.

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.

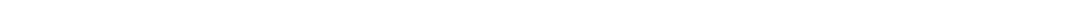


1.

The first system of the musical score is written on a single staff in treble clef, 2/4 time. It begins with a first ending bracket labeled '1.' above the staff. The melody consists of eighth and sixteenth notes, with some measures containing rests. The system ends with a double bar line.

The musical notation shows a single 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, with some measures containing rests. The piece concludes with a double bar line.

3.



4.

Musical notation for exercise 4, first ending. The key signature is one sharp (F#) and the time signature is 2/4. The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The piece ends with a double bar line.

5.

Exercise 5 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), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half), and B3 (half). There are rests in measures 4, 6, 8, and 10.

6.

Exercise 6 is a 4-measure piece in 4/4 time, written on a single staff. The melody consists of eighth and quarter notes, with a final half note. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half).

7.

Exercise 7 is a short melody in 2/4 time, written in treble clef. It consists of 10 measures. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). There are rests in measures 2, 3, 4, 6, 7, 8, and 9.

8.

Musical notation for exercise 8, measures 1-6. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is written on a single staff. Measure 1: Quarter note G4, quarter note A4, quarter note Bb4. Measure 2: Quarter note C5, quarter note Bb4, quarter note A4. Measure 3: Quarter note G4, quarter note F4, quarter note E4. Measure 4: Quarter note D4, quarter note C4, quarter note Bb3. Measure 5: Quarter note A3, quarter note G3, quarter note F3. Measure 6: Quarter note E3, quarter note D3, quarter note C3.

9.

Musical notation for exercise 9, a 4-measure piece in 4/4 time. The melody is written on a single staff. Measure 1: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 2: Quarter note B4, quarter note A4, quarter note G4, quarter note F#4. Measure 3: Quarter note E4, quarter note D4, quarter note C4, quarter note B3. Measure 4: Quarter note A3, quarter note G3, quarter note F#3, quarter note E3. The piece ends with a double bar line.

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

This page contains nine numbered musical exercises for guitar, each presented on a single staff. The exercises are as follows:

- Exercise 1:** 2/4 time signature. Features a sequence of eighth notes with triplets indicated by a '3' over the notes.
- Exercise 2:** 3/4 time signature. Features a sequence of eighth notes with triplets indicated by a '3' over the notes.
- Exercise 3:** 4/4 time signature. Features a sequence of eighth notes with triplets indicated by a '3' over the notes.
- Exercise 4:** 2/4 time signature. Features a sequence of eighth notes with triplets indicated by a '3' over the notes.
- Exercise 5:** 3/4 time signature. Features a sequence of eighth notes with triplets indicated by a '3' over the notes.
- Exercise 6:** 4/4 time signature. Features a sequence of eighth notes with triplets indicated by a '3' over the notes.
- Exercise 7:** 2/4 time signature. Features a sequence of eighth notes with triplets indicated by a '3' over the notes.
- Exercise 8:** 3/4 time signature. Features a sequence of eighth notes with triplets indicated by a '3' over the notes.
- Exercise 9:** 4/4 time signature. Features a sequence of eighth notes with triplets indicated by a '3' over the notes.

8. Les double croches / Semiquavers / Sechzehntel



3.

4.

Exercise 4 is a single staff in 2/4 time. The melody begins with a quarter note G4, followed by an eighth note A4, a quarter note B4, and an eighth note C5. This is followed by a quarter note D5, an eighth note E5, a quarter note F5, and an eighth note G5. The next measure contains a quarter note A5, an eighth note B5, a quarter note C6, and an eighth note B5. The final measure of the exercise consists of a quarter note A5, an eighth note G5, a quarter note F5, and an eighth note E5. The piece concludes with a double bar line.

6. Musical notation for exercise 6, measures 1-4. The notation is in 4/4 time, treble clef. Measure 1: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 2: quarter note D5, quarter note E5, quarter note F5, quarter note G5. Measure 3: quarter note A5, quarter note B5, quarter note C6, quarter note D6. Measure 4: quarter note E6, quarter note F6, quarter note G6, quarter note A6. There are triplets indicated above measures 2, 3, and 4.

9. *3 3 3 3 3 3 3 3*

Exercise 9 consists of four measures in 4/4 time. The first measure contains a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5) and a quarter rest. The second measure contains a quarter rest followed by a quarter note (G4) and a triplet of eighth notes (A4, B4, C5). The third measure contains a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5) and a quarter rest. The fourth measure contains a quarter rest followed by a quarter note (G4) and a triplet of eighth notes (A4, B4, C5). The key signature has one sharp (F#4).

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

1.



2.



3.



4.



5.



6.



7.



8.



9.



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