

Exercices Rythmiques

Rhythm Exercises / Rhythmus-Übungen

Volume 1

Piccolo

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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.

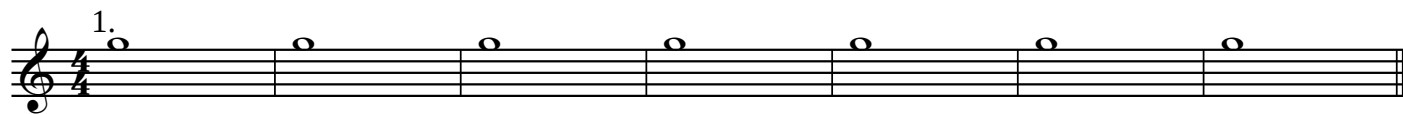
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A. Mesures simples / Simple time / Binäre Taktarten

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

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♩ = 50–100



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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



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



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

3.

Exercise 3 consists of eight measures in 4/4 time. The melody is written on a single staff. Measures 1 and 2: Four eighth notes (G4, A4, B4, C5) beamed in pairs, with a triplet bracket underneath. Measure 3: A quarter note (G4), a quarter rest, a quarter note (A4), and a quarter note (B4). Measure 4: A quarter note (C5), a quarter rest, a quarter note (B4), and a quarter note (A4). Measure 5: A quarter note (G4), a quarter rest, a quarter note (F#4), and a quarter note (E4). Measure 6: A quarter note (D4), a quarter rest, a quarter note (C4), and a quarter note (B3). Measure 7: A quarter note (A3), a quarter rest, a quarter note (G3), and a quarter note (F#3). Measure 8: A quarter note (E3), a quarter rest, a quarter note (D3), and a quarter note (C3). The piece ends with a double bar line.

5.



3 3 3 3 3

6.

3 3 3 3 3

[illegible]

8.

3

3

3

9.



8. Les double croches / Semiquavers / Sechzehntel



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



1. 

2.



3.



Exercise 3 consists of five measures in 4/4 time. The first measure contains eighth notes G4, A4, B4, C5, B4, A4, G4. The second measure contains eighth notes F#4, G4, A4, B4, A4, G4, F#4, followed by a quarter rest. The third measure contains eighth notes E4, F#4, G4, A4, G4, F#4, E4, followed by a quarter rest. The fourth measure contains eighth notes D4, E4, F#4, G4, F#4, E4, D4, followed by a quarter rest. The fifth measure contains eighth notes C4, D4, E4, F#4, E4, D4, C4, followed by a quarter rest.

7.

3

8.

Musical notation for exercise 8, measures 1 through 6. The key signature has one sharp (F#) and the time signature is 3/4. The melody consists of eighth notes and quarter notes, with slurs indicating phrasing. Measures 1 and 2 contain triplets of eighth notes. Measures 3 and 4 contain groups of three eighth notes followed by a quarter note. Measure 5 contains two groups of three eighth notes followed by a quarter note. Measure 6 contains a group of three eighth notes followed by a quarter note.

9.

3 3

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