

o	= ganze Note	la ronde	semibreve (whole note)
∩	= halbe Note	la blanche	minim (half note)
∪	= viertel Note	la noire	crotchet (quarter note)

Rhythmus-Schule Méthode de Rythme School of Rhythm

Marc Reift

EMR 109

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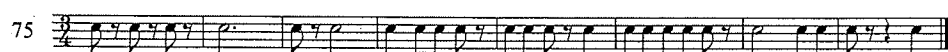
Komposition / Composition

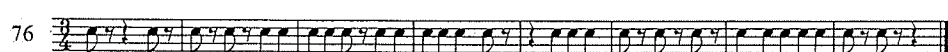
EMR 109

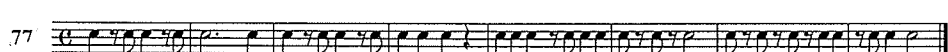
7 = achtel Pause le 1/2 soupir quaver rest

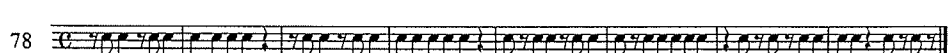
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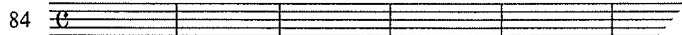
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
81 

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Komposition / Composition

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 = die achtel Triole le triolet de croche quaver triplet

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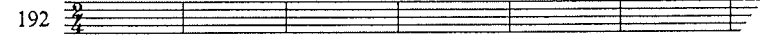
188 


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Komposition / Composition

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 = die viertel Triole le triolet de noire crotchet triplet

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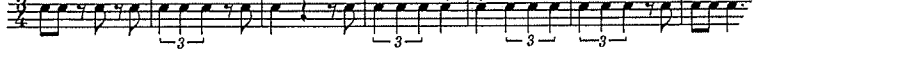
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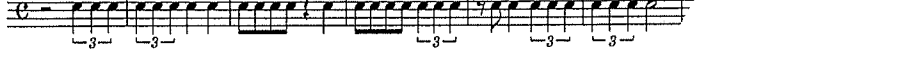
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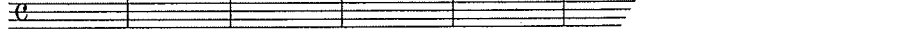
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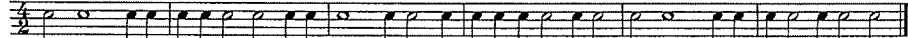
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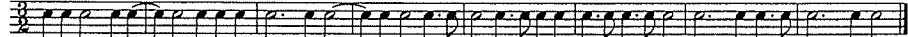
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Komposition / Composition

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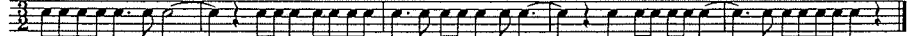
= ♩ =


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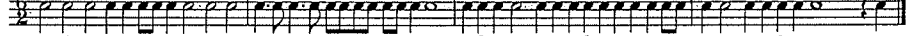
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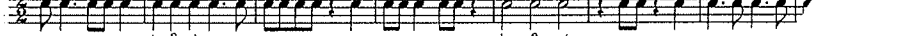
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Komposition / Composition

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349 $(\frac{3}{8} + \frac{3}{8} + \frac{3}{8})$

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351

352 $(\frac{3}{8} + \frac{3}{8} + \frac{3}{8})$

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354

355 $(\frac{3}{8} + \frac{3}{8} + \frac{3}{8})$

356

357

358 $(\frac{3}{8} + \frac{3}{8} + \frac{3}{8})$

359 $(\frac{3}{8} + \frac{3}{8} + \frac{3}{8})$

Komposition / Composition

360

“Swing”

Beim Swing werden nie genaue Notenwerte angegeben. Der Musiker höre sich viele Werke an, welche auf diesem besonderen Rhythmus basiert sind, damit er mit dem Swing vertraut wird. Er kann seine intuitiven Vorstellungen dem vorliegenden Stück entsprechend auszudrücken versuchen. In diesen Übungen entspricht die erste Zeile der traditionellen Swing-Notation. Die zweite Linie versucht seine Besonderheiten hervorzuheben.

Les valeurs exactes du swing ne sont jamais notées. Le musicien écouter beaucoup d'œuvres réalisées sur la base de ce rythme particulier, se pénétrera de son balancement et cherchera à confirmer ses intuitions d'exécution en s'appuyant sur la transcription que nous avons réalisée. Dans ces exercices, la première ligne correspond à la notation traditionnelle du swing tandis que la deuxième tente d'en restituer les subtilités.

Exact values in swing are never written down. The musician will listen to many works based on this particular rhythm, will become imbued with its swing and will try to confirm his intuitive ideas of performance, relying for support on the transcription we have produced. In these exercises the first line corresponds to traditional swing notation while the second tries to recreate its subtleties.

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