

Rufus O'Callaghan

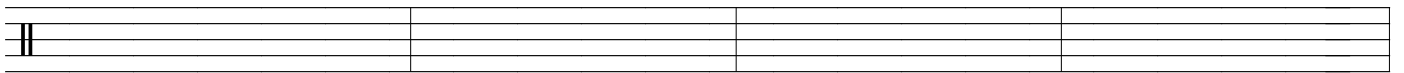
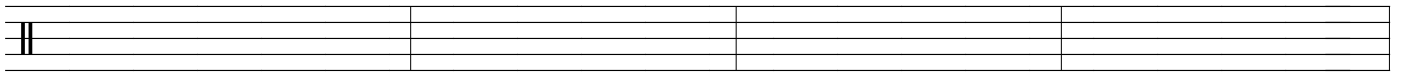
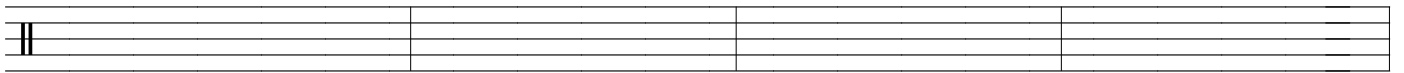
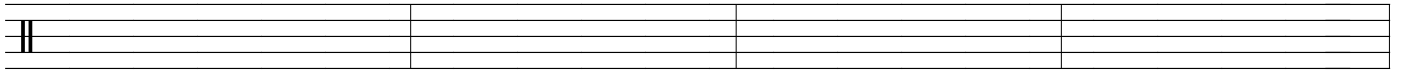
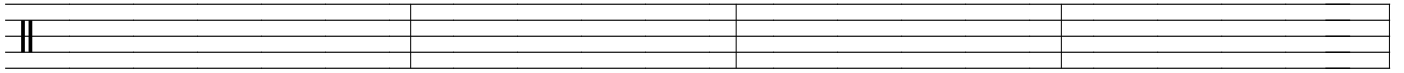
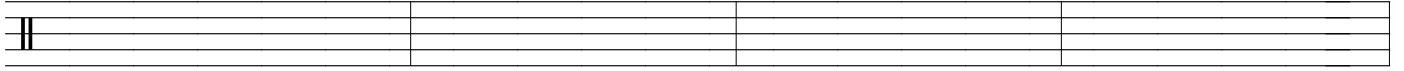
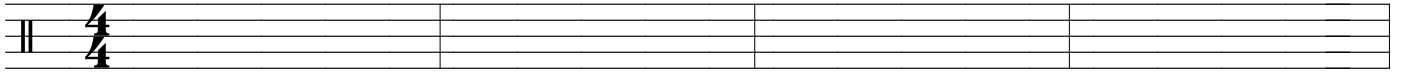
# Méthode de batterie



## Niveau 2

<http://rufusdrums.com>

# 2022

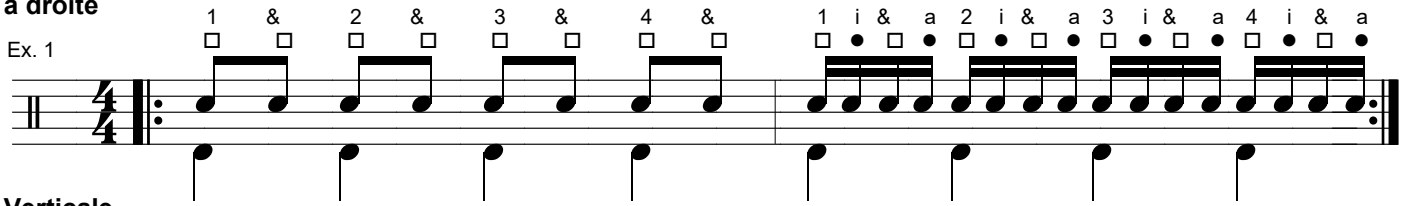


Note ton progrès. Tempo : 60 65 70 75 80 85 90 95 100 105 110 115 120.

## Solfège. Croches et doubles croches. Coordination avec les pieds.

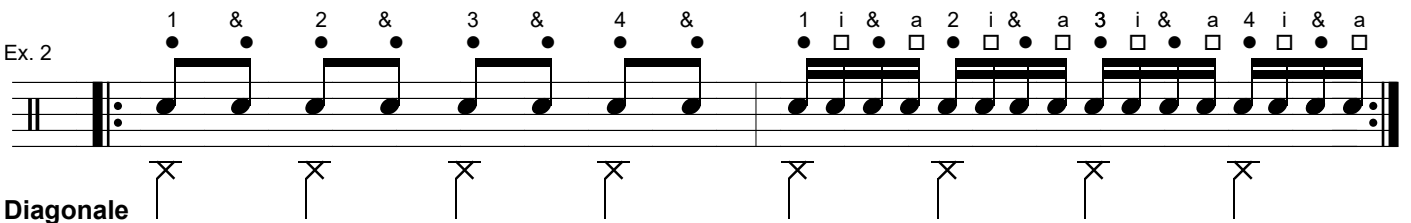
### Verticale à droite

Ex. 1



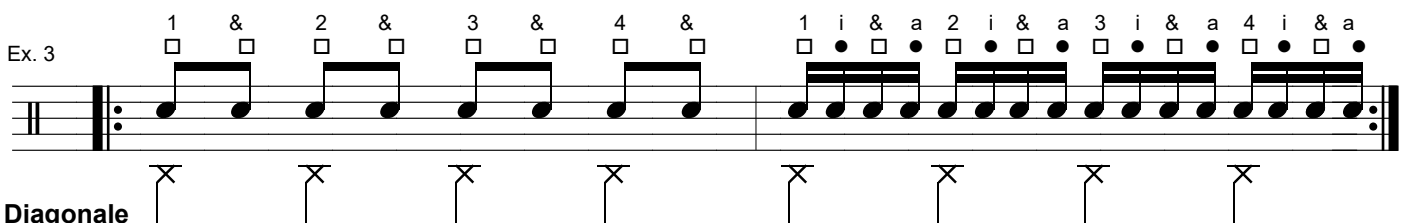
### Verticale à gauche

Ex. 2



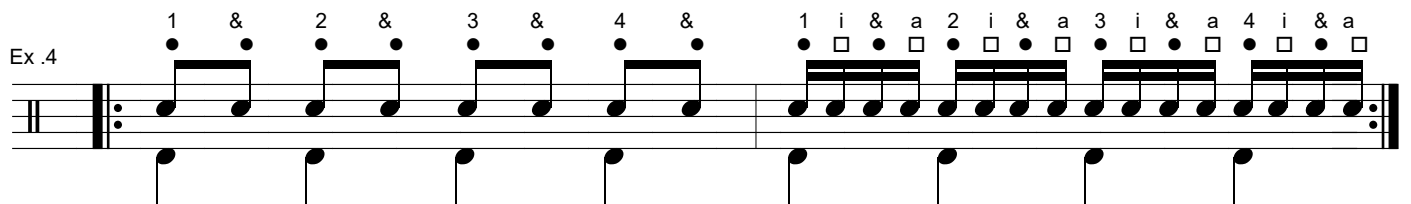
### Diagonale à droite

Ex. 3



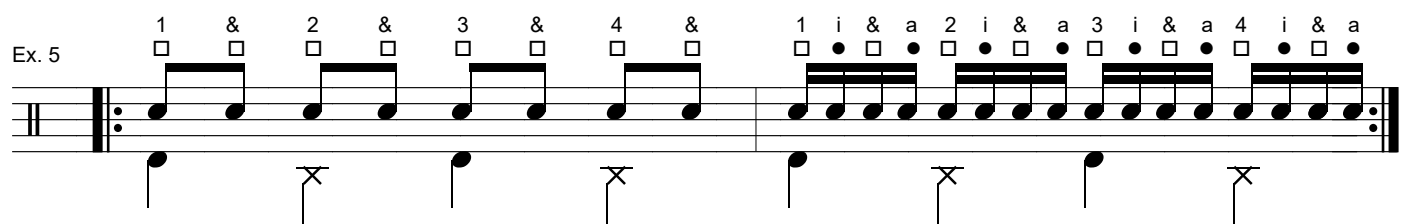
### Diagonale à gauche

Ex. 4

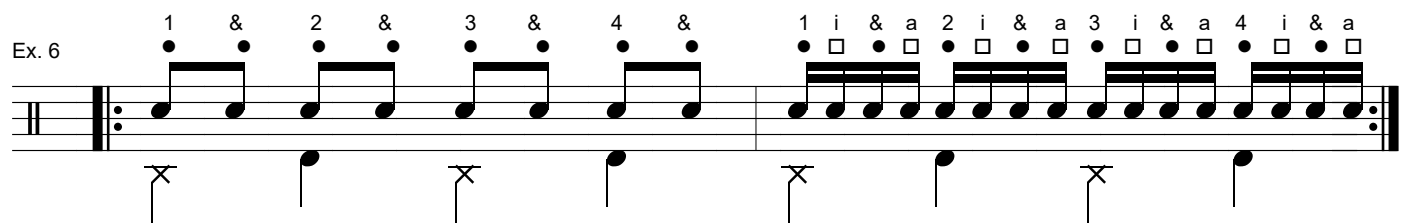


Note ton progrès. Tempo : 40 45 50 55 60 65 70 75 80 85 90

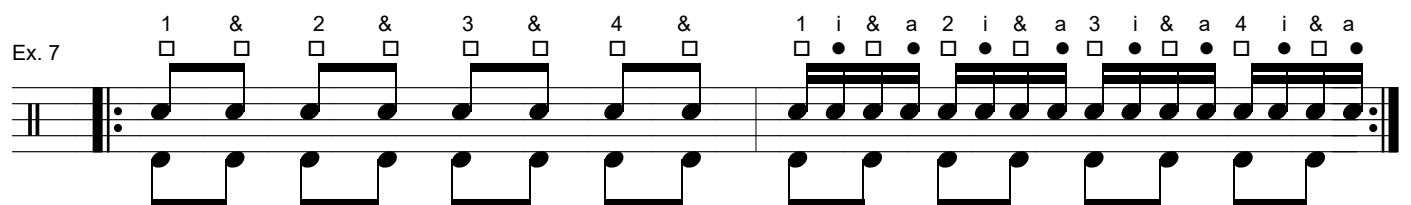
Ex. 5



Ex. 6



Ex. 7







# Solfège mixte. Noires, croches & doubles croches.

The image displays nine staves of musical notation for a solfège exercise in 4/4 time. The notation is as follows:

- Staff 1:** Starts with a 4/4 time signature. The first measure contains a quarter note followed by a group of eighth notes. The second measure contains a quarter note followed by a group of eighth notes. The third measure contains a quarter note followed by a group of eighth notes. The fourth measure contains a quarter note followed by a group of eighth notes.
- Staff 2:** The first measure contains a quarter note followed by a group of eighth notes. The second measure contains a quarter note followed by a group of eighth notes. The third measure contains a quarter note followed by a group of eighth notes. The fourth measure contains a quarter note followed by a group of eighth notes.
- Staff 3:** The first measure contains a quarter note followed by a group of eighth notes. The second measure contains a quarter note followed by a group of eighth notes. The third measure contains a quarter note followed by a group of eighth notes. The fourth measure contains a quarter note followed by a group of eighth notes.
- Staff 4:** The first measure contains a quarter note followed by a group of eighth notes. The second measure contains a quarter note followed by a group of eighth notes. The third measure contains a quarter note followed by a group of eighth notes. The fourth measure contains a quarter note followed by a group of eighth notes.
- Staff 5:** The first measure contains a quarter note followed by a group of eighth notes. The second measure contains a quarter note followed by a group of eighth notes. The third measure contains a quarter note followed by a group of eighth notes. The fourth measure contains a quarter note followed by a group of eighth notes.
- Staff 6:** The first measure contains a quarter note followed by a group of eighth notes. The second measure contains a quarter note followed by a group of eighth notes. The third measure contains a quarter note followed by a group of eighth notes. The fourth measure contains a quarter note followed by a group of eighth notes.
- Staff 7:** The first measure contains a quarter note followed by a group of eighth notes. The second measure contains a quarter note followed by a group of eighth notes. The third measure contains a quarter note followed by a group of eighth notes. The fourth measure contains a quarter note followed by a group of eighth notes.
- Staff 8:** The first measure contains a quarter note followed by a group of eighth notes. The second measure contains a quarter note followed by a group of eighth notes. The third measure contains a quarter note followed by a group of eighth notes. The fourth measure contains a quarter note followed by a group of eighth notes.
- Staff 9:** The first measure contains a quarter note followed by a group of eighth notes. The second measure contains a quarter note followed by a group of eighth notes. The third measure contains a quarter note followed by a group of eighth notes. The fourth measure contains a quarter note followed by a group of eighth notes.

Note ton progrès. Tempo : 60 65 70 75 80 85 90 95 100 105 110 115 120.

# Technique. Accents N°2. Croches & croches ternaires.

Exercices à refaire en inversant le doigté et le pied.

Exercices à refaire : accent MD = tom basse, accent MG = tom alto

Ex. 1      Ex. 2      Ex. 3      Ex. 4

Clave Son      Clave Rumba

Ex. 5      Ex. 6

Décalage

Ex. 7

Note ton progrès. Tempo : 40 45 50 55 60 65 70 75 80 85 90 95 100.

Ex. 8      Ex. 9      Ex. 10      Ex. 11

6/8 Rumba clave

Ex. 12      Ex. 13

Ex. 14      Ex. 15      Ex. 16

Note ton progrès. Tempo : 60 65 70 75 80 85 90 95 100 105 110 115 120.

## Technique. Flâs. Croches & croches ternaires.

Enchaîner exs 1 a 3, 4 a 6, 3 6 & 9, 7a 9, 10 & 12, et 13 à 15.

1 2 3

4/4

4 5 6

4/4

7 8 9

4/4

Note ton progrès. Tempo : 40 45 50 55 60 65 70 75 80 85 90 95 100.

10 11 12 Flagada

12/8

13 14 15 Patafla

4/4

16 17 18

4/4


# Technique. Nuances. Doubles croches.

NB. La gamme des nuances est plus étendue par rapport aux exercices présentés.

En effet la gamme va de ppp, pp, p, mp, mf, f, ff, et fff. Je l'ai volontairement réduite pour en garder que le strict minimum.

Enchaîner exs 1 a 3 dans le sens 1, 2, 3, et également dans le sens 1, 2, 3, 2, 1.

***p*** piano / faible. 15°/ 5cm / baguette à l'horizontale de la peau

Ex. 1  Etc. Inverser les doigtés après chaque reprise

***mf*** mezzo forté / moyennement fort. 45°/ 25cm / baguette à mi hauteur

Ex. 2

***ff*** fortissimo / très fort. 90°/ 45cm / baguette à la verticale de la peau

Ex. 3

Ex. 4 *cresc*

*decresc*

Ex. 5 *cresc*

*decresc*

*cresc*

*decresc*

Ex. 6

***p***

*cresc*

***ff***

*decresc*

Ex. 7 a refaire en décroscendo

Ex. 7

*cresc*

*cresc*

*cresc*

*cresc*

Ex. 7 a refaire également :

# Technique. Accents N°1. Doubles croches.

Enchaîner directement lignes 1 2 3 & 4.

Exercices à refaire : accents temps = tom basse, accent contretemps = tom alto

1 2 3

4 5 6

7 8 9

## Décalage

10 11 12

13 14 15

# Technique. Doubles croches. Doigtés.

Ajouter des noires au pied : 1. Charleston. 2. Grosse caisse. 3. Pieds en noires alternées DGDG. 4. Croches DGDG.

Enchaîner les 2 frisés, les 4 roules et les 4 moulins en respectant les barres de reprises.

Puis enchaîner les mêmes séries d'exercices directement sans les reprises.

Exercices à refaire : main droite = ride, main gauche = caisse claire; main droite = tom basse, main gauche = tom alto.

1 Frisé. 2

3 Roulé droit 4 Roulé renversé droit

5 Roulé gauche 6 Roulé renversé gauche

7 Moulins (Paradiddles) 8

9 10

11 Batons mêlés 12

13 14

15 4 coups. 16 Débit droit 17 Débit gauche



**BOUM**  
+  
**TA**

# Croches. Coordination. Décalage & moulins.

Pour les exercices 7 à 12 et 17 à 20 orchestrer les croches jouées sur la caisse claire avec les variations suivantes :

1. Jouer les deux mains ensemble tom basse & caisse claire.
2. Jouer les deux mains ensemble cymbale crash & caisse claire.
3. Main droite = tom basse, main gauche = tom alto. 4. Flas.

1

Décalage

2

3

4

5

6

7

8

9

10

11

12

13

A base de moulins

14

15

16

17

18

19

20

**BOUM**  
+  
**TA**

# Croches. Rythmiques & coordination. Décalage.

Pour tous les "deuxième fins" orchestrer les croches jouées sur la caisse claire avec les variations suivantes :

1. Jouer les deux mains ensemble tom basse & caisse claire.
2. Main droite = tom basse, main gauche = tom alto. 3. Flats.

Ex. 1

Utiliser de préférence les onomatopées "BOUM" et "TA" à la place du comptage habituel.

"BOUM" = grosse caisse et "TA" = caisse claire. (Ex.1 = ta boum boum ta boum boum ta boum, ex.4 = boum ta ta boum ta ta boum ta, etc.)

Ex. 2

Ex. 3

Ex. 4

Ex. 5

Ex. 6

# Rythmiques & coordination. Croches.

## Grosse caisse & caisse claire en moulins.

Pour les exercices 5 à 8 orchestrer les croches jouées sur la caisse claire avec les variations suivantes :

1. Jouer les deux mains ensembles tom basse & caisse claire.
2. Jouer les deux mains ensembles cymbale crash & caisse claire.
3. Main droite = tom basse, main gauche = tom alto.
4. Flas.

Ex. 1

Ex. 3

Ex. 5

Ex. 7

# Coordination. Grosse caisse en croches.

Travailler chaque mesure séparément.

Ensuite, enchaîner exs 1 a 3, et 4 à 6 en respectant les barres de reprises.

Enchaîner directement exs 8 à 10.

Ex. 2

Ex. 3

Ex. 1

Ex. 1 consists of three measures of music. The first measure has a 4/4 time signature and a repeat sign. The top staff shows a sequence of eighth notes with accents, and the bottom staff shows a sequence of eighth notes with accents. The second measure has a repeat sign and a sequence of eighth notes with accents. The third measure has a repeat sign and a sequence of eighth notes with accents.

1 & 2 & 3 & 4 &      1 & 2 & 3 & 4 &      1 & 2 & 3 & 4 &

Ex. 4.

Ex. 5

Ex. 6

Ex. 4, 5, and 6 each consist of two measures of music. The top staff shows a sequence of eighth notes with accents. The bottom staff shows a sequence of eighth notes with accents.

1 & 2 & 3 & 4 &      1 & 2 & 3 & 4 &      1 & 2 & 3 & 4 &

Ex. 7

Ex. 7 consists of two measures of music. The top staff shows a sequence of eighth notes with accents. The bottom staff shows a sequence of eighth notes with accents.

1 & 2 & 3 & 4 &      1 & 2 & 3 & 4 &

Ex. 7 (continued) consists of two measures of music. The top staff shows a sequence of eighth notes with accents. The bottom staff shows a sequence of eighth notes with accents.

1 & 2 & 3 & 4 &      1 & 2 & 3 & 4 &

Ex. 8

Ex. 9

Ex. 10

Ex. 8, 9, and 10 each consist of two measures of music. The top staff shows a sequence of eighth notes with accents. The bottom staff shows a sequence of eighth notes with accents.

Décalage 1 & 2 & 3 & 4 &      1 & 2 & 3 & 4 &      1 & 2 & 3 & 4 &

Ex. 11

Clave Son 3:2

Ex. 11 consists of two measures of music. The top staff shows a sequence of eighth notes with accents. The bottom staff shows a sequence of eighth notes with accents.

1 & 2 & 3 & 4 &      1 & 2 & 3 & 4 &

# Rythmiques. Caisse claire entre la charleston.

## Exercices préparatoires pour les notes fantômes.

Ex. 1

1 2 3 4 & 1 2 3 4 &

Exs 1 & 2. Garder les mains à la même vitesse. La seule chose qui change est le comptage.  
Le tempo pour ex. 2 est alors dédoublé. Idem pour les exercices 3 & 4 et 5 & 6.

Ex. 2

1 & 2 & a 3 & 4 & a

Ex. 3

1 2 3 4 & 1 2 3 4 &

Ex. 4

1 & 2 & a 3 & 4 & a

Ex. 5

1 2 3 4 & 1 2 3 4 &

Ex. 6

1 & 2 & a 3 & 4 & a

# Rythmiques. Ouvertures de charleston simples.

## Ouverture en contretemps

1 Lever les 2 pieds sur le "et" de 4 2

1 2 3 4 & 1 2 3 4

3 4

1 2 3 4 1 & 2 3 & 4

5 6

1 2 & 3 4 & 1 2 3 4

## Ouverture sur le temps

7 Lever les 2 pieds sur le 4ème temps 8

1 2 3 4 1 2 3 4

9 10

1 2 3 4 1 & 2 3 & 4

11 12

1 2 & 3 4 & 1 2 3 4

# Fills basiques en doubles croches frisés.

Exercices à refaire en ajoutant les temps au pied ; grosse caisse ou charleston.

1 2

1 i & a 2 i & a 3 i & a 4 i & a      1 i & a 2 i & a 3 i & a 4 i & a

3 4

1 i & a 2 i & a 3 i & a 4 i & a      1 i & a 2 i & a 3 i & a 4 i & a

2 mains ensemble.

5 6

1 i & a 2 i & a 3 i & a 4 i & a      1 i & a 2 i & a 3 i & a 4 i & a

Coordination. Plus lentement

7 8

1 i & a 2 i & a 3 i & a 4 i & a      1 i & a 2 i & a 3 i & a 4 i & a

Exercices de déplacement des mains

Haut-bas

9

1 i & a 2 i & a 3 i & a 4 i & a

Bas-haut

10

1 i & a 2 i & a 3 i & a 4 i & a

Gauche-droite

11

1 i & a 2 i & a 3 i & a 4 i & a

Droite-gauche

12

1 i & a 2 i & a 3 i & a 4 i & a

# Rythmiques & fills basiques en doubles croches.

Exercices à refaire sur la cymbale ride.

SIGNE DE REPETITION  
REJOUER LA MESURE  
PRECEDENTE

Ex. 1

1 & 2 3 & 4 2 & 2 3 & 4 3&2 3&4 4 i & a 2 i & a 3 i & a 4 i & a

Ex. 2

1 2 & 3 4 & 2 2 & 3 4 & 3 2 & 3 4 & 4 i & a 2 i & a 3 i & a 4 i & a

Ex. 3

1 & 2 & 3 4 2 & 2 & 3 4 3&2 & 3 4 4 i & a 2 i & a 3 i & a 4 i & a

Ex. 4

1 2 & 3 & 4 2 2 & 3 & 4 3 2 & 3 & 4 4 i & a 2 i & a 3 i & a 4 i & a

Ex. 5

1 2 3 & 4 & 2 2 3 & 4 & 3 2 3&4& 4 i & a 2 i & a 3 i & a 4 i & a

Plus lentement

Ex. 6

1 & 2 3 4 & 2 & 2 3 4 & 3&2 3 4& 4 i & a 2 i & a 3 i & a 4 i & a

# Rythmiques & fills en doubles croches frisées & roulés.

## 1, 2 & 3 temps.

Exercices à refaire sur la cymbale ride.

Ex. 1

Ex. 2

Ex. 3

Ex. 4

Ex. 5

Ex. 6

Ex. 7

Ex. 8

Ex. 9

Frisés

Roulés

# Rythmiques & fills. Croches & doubles croches. Frisés & roulés.

Exercices à refaire sur la cymbale ride.

	Caisse claire	Frisé	Roulé	
Ex. 1	<p>1 &amp; 2 3 4</p>	<p>1.</p> <p>1 i &amp; a 2 &amp; 3 &amp; 4 &amp;</p>	<p>2.</p> <p>1 i &amp; a 2 &amp; 3 &amp; 4 &amp;</p>	<p>3.</p> <p>1 i &amp; a 2 &amp; 3 &amp; 4 &amp;</p>
Ex. 2	<p>1 2 &amp; 3 4</p>	<p>1.</p> <p>1 &amp; 2 i &amp; a 3 &amp; 4 &amp;</p>	<p>2.</p> <p>1 &amp; 2 i &amp; a 3 &amp; 4 &amp;</p>	<p>3.</p> <p>1 &amp; 2 i &amp; a 3 &amp; 4 &amp;</p>
Ex. 3	<p>1 2 3 &amp; 4</p>	<p>1.</p> <p>1 &amp; 2 &amp; 3 i &amp; a 4 &amp;</p>	<p>2.</p> <p>1 &amp; 2 &amp; 3 i &amp; a 4 &amp;</p>	<p>3.</p> <p>1 &amp; 2 &amp; 3 i &amp; a 4 &amp;</p>
Ex. 4	<p>1 2 3 4 &amp;</p>	<p>1.</p> <p>1 &amp; 2 &amp; 3 &amp; 4 i &amp; a</p>	<p>2.</p> <p>1 &amp; 2 &amp; 3 &amp; 4 i &amp; a</p>	<p>3.</p> <p>1 &amp; 2 &amp; 3 &amp; 4 i &amp; a</p>
Ex. 5	<p>1 &amp; 2 3 &amp; 4</p>	<p>1.</p> <p>1 i &amp; a 2 &amp; 3 i &amp; a 4 &amp;</p>	<p>2.</p> <p>1 i &amp; a 2 &amp; 3 i &amp; a 4 &amp;</p>	<p>3.</p> <p>1 i &amp; a 2 &amp; 3 i &amp; a 4 &amp;</p>
Ex. 6	<p>1 2 &amp; 3 4 &amp;</p>	<p>1.</p> <p>1 &amp; 2 i &amp; a 3 &amp; 4 i &amp; a</p>	<p>2.</p> <p>1 &amp; 2 i &amp; a 3 &amp; 4 i &amp; a</p>	<p>3.</p> <p>1 &amp; 2 i &amp; a 3 &amp; 4 i &amp; a</p>
Ex. 7	<p>1 &amp; 2 &amp; 3 4</p>	<p>1.</p> <p>1 i &amp; a 2 i &amp; a 3 &amp; 4 &amp;</p>	<p>2.</p> <p>1 i &amp; a 2 i &amp; a 3 &amp; 4 &amp;</p>	<p>3.</p> <p>1 i &amp; a 2 i &amp; a 3 &amp; 4 &amp;</p>
Ex. 8	<p>1 2 3 &amp; 4 &amp;</p>	<p>1.</p> <p>1 &amp; 2 &amp; 3 i &amp; a 4 i &amp; a</p>	<p>2.</p> <p>1 &amp; 2 &amp; 3 i &amp; a 4 i &amp; a</p>	<p>3.</p> <p>1 &amp; 2 &amp; 3 i &amp; a 4 i &amp; a</p>

# Rythmiques en croches. Charleston en doubles croches.

Enchaîner directement sans les barres de reprises un boucle de 8 mesures avec  
exs 1 & 2, 1 & 3, 1 & 8, 1 & 9, 1 & 10, 1 & 15 et 1 & 16.

□ □ □ □ □ □ □ □ □ □ □ □ □ □ □ □ Etc.

1 2 3 4 1 & 2 3 & 4

1 2 & 3 4 & 1 & 2 & 3 4

1 2 & 3 & 4 1 2 3 & 4 &

1 & 2 3 4 & 1 & 2 & 3 & 4 &

1 & 2 3 & 4 1 2 & 3 4 &

1 & 2 & 3 & 4 1 & 2 & 3 & 4

1 2 3 & 4 & 1 & 2 & 3 4 &

1 & 2 & 3 & 4 1 2 & 3 & 4

1 & 2 & 3 & 4 & 1 & 2 & 3 4 &

1 & 2 & 3 & 4 & 1 2 3 4

# Croches. Solo. Roulé & moulin N°1.

Roulé

Moulin

The image displays a musical score for a drum solo. It is divided into two main sections: 'Roulé' and 'Moulin'. Each section consists of four staves of music. Above each staff is a rhythmic notation consisting of squares and dots, representing different drum sounds. The 'Roulé' section starts with a 4/4 time signature. The 'Moulin' section follows. The score includes various rhythmic patterns and accents, with some notes marked with an 'X' in a circle. The overall structure is a continuous sequence of rhythmic exercises.



# Solfège. Croches & doubles croches ternaires.

## Coordination des pieds.

Verticale  
à droite

Ex. 1

1 2 3 2 2 3 3 2 3 4 2 3

1 & 2 & 3 & 2 & 2 & 3 & 3 & 2 & 3 & 4 & 2 & 3 & &

Verticale  
à gauche

Ex. 2

1 2 3 2 2 3 3 2 3 4 2 3

1 & 2 & 3 & 2 & 3 & 2 & 3 & 2 & 3 & 4 & 2 & 3 & &

Diagonale  
à droite

Ex. 3

1 2 3 2 2 3 3 2 3 4 2 3

1 & 2 & 3 & 2 & 2 & 3 & 3 & 2 & 3 & 4 & 2 & 3 & &

Diagonale  
à gauche

Ex. 4

1 2 3 2 2 3 3 2 3 4 2 3

1 & 2 & 3 & 2 & 2 & 3 & 3 & 2 & 3 & 4 & 2 & 3 & &

Ex. 5

1 2 3 2 2 3 3 2 3 4 2 3

1 & 2 & 3 & 2 & 2 & 3 & 3 & 2 & 3 & 4 & 2 & 3 & &

Ex. 6

1 2 3 2 2 3 3 2 3 4 2 3

1 & 2 & 3 & 2 & 3 & 2 & 3 & 2 & 3 & 4 & 2 & 3 & &

Ex. 7

1 2 3 2 2 3 3 2 3 4 2 3

1 & 2 & 3 & 2 & 2 & 3 & 3 & 2 & 3 & 4 & 2 & 3 & &







# Solfège Noires pointées, croches & doubles croches ternaires.

The image displays ten musical staves, each containing a rhythmic exercise in 12/8 time. The exercises are as follows:

- Staff 1: A sequence of eighth-note triplets, starting with a dotted eighth note followed by a triplet of eighth notes, then a dotted eighth note followed by a triplet of eighth notes, and so on.
- Staff 2: A sequence of eighth-note triplets, starting with a dotted eighth note followed by a triplet of eighth notes, then a dotted eighth note followed by a triplet of eighth notes, and so on.
- Staff 3: A sequence of eighth-note triplets, starting with a dotted eighth note followed by a triplet of eighth notes, then a dotted eighth note followed by a triplet of eighth notes, and so on.
- Staff 4: A sequence of eighth-note triplets, starting with a dotted eighth note followed by a triplet of eighth notes, then a dotted eighth note followed by a triplet of eighth notes, and so on.
- Staff 5: A sequence of eighth-note triplets, starting with a dotted eighth note followed by a triplet of eighth notes, then a dotted eighth note followed by a triplet of eighth notes, and so on.
- Staff 6: A sequence of eighth-note triplets, starting with a dotted eighth note followed by a triplet of eighth notes, then a dotted eighth note followed by a triplet of eighth notes, and so on.
- Staff 7: A sequence of eighth-note triplets, starting with a dotted eighth note followed by a triplet of eighth notes, then a dotted eighth note followed by a triplet of eighth notes, and so on.
- Staff 8: A sequence of eighth-note triplets, starting with a dotted eighth note followed by a triplet of eighth notes, then a dotted eighth note followed by a triplet of eighth notes, and so on.
- Staff 9: A sequence of eighth-note triplets, starting with a dotted eighth note followed by a triplet of eighth notes, then a dotted eighth note followed by a triplet of eighth notes, and so on.
- Staff 10: A sequence of eighth-note triplets, starting with a dotted eighth note followed by a triplet of eighth notes, then a dotted eighth note followed by a triplet of eighth notes, and so on.





# Technique. Doubles croches ternaires. Doigtés.

Ajouter des noires au pied : 1. Charleston. 2. Grosse caisse. 3. Pieds en noires alternées DGDG.  
Enchaîner les 2 frisés, les 2 rouleaux et les 6 bâtons mêlés en respectant les barres de reprises.  
Puis enchaîner les mêmes séries d'exercices directement sans les reprises.

Exercices à refaire : main droite = ride, main gauche = caisse claire; main droite = tom basse, main gauche = tom alto.

1 Frisé

2

3 Roulé

4

5 Bâtons mêlés

6

7

8

9

10

11 Volants (Double paradiddles)

12

13

14

15

16

17

18 Paradiddle-diddle

19 3 coups

20 Débit droit

21 Débit gauche

## Coordination. Ternaire.

### Charleston, caisse claire et grosse caisse. Décalage.

Pour les exercices 7 à 12 et 17 à 20 orchestrer les croches jouées sur la caisse claire avec les variations suivantes

1. Jouer les deux mains ensembles tom basse & caisse claire.
2. Jouer les deux mains ensembles cymbale crash & caisse claire.
3. Main droite = tom basse, main gauche = tom alto.

1 2 3

4 5 6

7 8 9

1er doigté □ ●    □ ●    □ ●    □ ●    □ ●    □ ●    □ ●    □ ●  
2ème doigté ● □    ● □    ● □    ● □    ● □    ● □    ● □    ● □

10 11 12

13 14 15 16

Décalage

17 18 19 20

# Rythmiques & coordination. Ternaire.

## Charleston, caisse claire et grosse caisse. Décalage.

Pour les exercices 2 et 4, orchestrer les croches jouées sur la caisse claire avec les variations suivantes :

1. Jouer les deux mains ensemble tom basse & caisse claire.
2. Jouer les deux mains ensemble cymbale crash & caisse claire.
3. Main droite = tom basse, main gauche = tom alto.

Ex. 1

Ex. 2

Ex. 3

Ex. 4

# Coordination. Grosse caisse en croches ternaires.

Travailler chaque mesure séparément.

Ensuite, enchaîner exs 1 à 3, et 4 à 6 en respectant les barres de reprises.

Ex. 1

Ex. 2

Ex. 3

1 2 3 2 2 3 3 2 3 4 2 3      1 2 3 2 2 3 3 2 3 4 2 3      1 2 3 2 2 3 3 2 3 4 2 3

Ex. 4

Ex. 5

Ex. 6

1 2 3 2 2 3 3 2 3 4 2 3      1 2 3 2 2 3 3 2 3 4 2 3      1 2 3 2 2 3 3 2 3 4 2 3

Ex. 7

1 2 3 2 2 3 3 2 3 4 2 3      1 2 3 2 2 3 3 2 3 4 2 3

1 2 3 2 2 3 3 2 3 4 2 3      1 2 3 2 2 3 3 2 3 4 2 3

Exs. 8 & 9. Grosse caisse en triolets de noires.

Ex. 8

Ex. 9

1 2 3 2 2 3 3 2 3 4 2 3      1 2 3 2 2 3 3 2 3 4 2 3

Exs. 10 & 11. Grosse caisse en pattern "Bembé" ou "cloche africaine".

Ex. 10

Ex. 11

1 2 3 2 2 3 3 2 3 4 2 3      1 2 3 2 2 3 3 2 3 4 2 3

# Rythmiques. Ternaire N°1.

Enchaîner 4 fois la mesure puis 4 fois la ligne.  
Exercices à refaire sur la cymbale ride.

1 2 3 4 1 3 2 3 4

3 4 1 2 3 3 4 1 2 3 3 4

5 6 1 2 3 4 3 1 3 2 3 3 4

7 8 1 2 3 3 4 3 1 3 2 3 3 4

9 10 1 2 3 3 3 4 1 2 3 3 4 3

11 12 1 3 2 3 4 3 1 3 2 3 3 3 4 3

13 14 1 2 3 4 1 3 2 3 3 3 4 3

# Rythmiques. Ternaire N°s 2 & 2 bis.

Enchaîner 4 fois la mesure puis 4 fois la ligne.  
Exercices à refaire sur la cymbale ride.

The image displays 16 rhythmic exercises, numbered 1 through 16, arranged in two columns. Exercises 1-8 are labeled 'N°2' and exercises 9-16 are labeled 'N°2 bis'. Each exercise is presented on a single staff with a 12/8 time signature. The first four measures of each exercise are marked with 'x' to indicate cymbal hits. The last four measures of each exercise are marked with a 'y' to indicate a cymbal ride. Fingerings (1-4) are indicated below the notes. The exercises are designed to be performed in pairs: 4 measures of the first exercise followed by 4 measures of the second, and so on.



## Fills basiques en doubles croches ternaires.

Exercices à refaire en ajoutant les temps au pied ; grosse caisse ou charleston.

1 2  
□ ● □ ● □ ● □ ● □ ● □ ● □ ● □ ● □ ● □ ● □ ● □ ● □ ● □ ●  
1 & 2 & 3 & 2 & 2 & 3 & 3 & 2 & 3 & 4 & 2 & 3 & Etc.

3 4

5 6 Plus lentement.

7 8

9 Exercices de déplacement des mains  
Haut-bas 10 Bas-haut

11 Gauche-droite 12 Droite-gauche

# Rythmiques & fills basiques en doubles croches ternaires.

Exercices à refaire sur la cymbale ride.

Ex. 1

1 3 2 3 3 4

4 & 2 & 3 & 2 & 2 & 3 & 3 & 2 & 3 & 4 & 2 & 3 & &

Ex. 2

1 2 3 3 4 3

4 & 2 & 3 & 2 & 2 & 3 & 4 & 3 & 2 & 3 & 4 & 2 & 3 & &

Ex. 3

1 3 2 3 3 4

4 & 2 & 3 & 2 & 2 & 3 & 3 & 2 & 3 & 4 & 2 & 3 & &

Ex. 4

1 2 3 3 3 4

4 & 2 & 3 & 2 & 2 & 3 & 3 & 2 & 3 & 4 & 2 & 3 & &

Ex. 5

1 2 3 3 4 3

4 & 2 & 3 & 2 & 2 & 3 & 3 & 2 & 3 & 4 & 2 & 3 & &

Ex. 6

Plus lentement

1 3 2 3 4 3

4 & 2 & 3 & 2 & 2 & 3 & 3 & 2 & 3 & 4 & 2 & 3 & &

# Rythmiques & fills en doubles croches ternaires

## Frisées & roulées. 1, 2 & 3 temps.

Exercices à refaire sur la cymbale ride.

The exercises are organized as follows:

- Ex. 1:** Frisé (1. 12 eighth notes), Roulé (2. 12 eighth notes).
- Ex. 2:** Frisé (1. 12 eighth notes), Roulé (2. 12 eighth notes).
- Ex. 3:** Frisé (1. 12 eighth notes), Roulé (2. 12 eighth notes).
- Ex. 4:** Frisé (1. 12 eighth notes), Roulé (2. 12 eighth notes).
- Ex. 5:** Frisé (1. 12 eighth notes), Roulé (2. 12 eighth notes).
- Ex. 6:** Frisé (1. 12 eighth notes), Roulé (2. 12 eighth notes).
- Ex. 7:** Frisé (1. 12 eighth notes), Roulé (2. 12 eighth notes).
- Ex. 8:** Frisé (1. 12 eighth notes), Roulé (2. 12 eighth notes).
- Ex. 9:** Frisé (1. 12 eighth notes), Roulé (2. 12 eighth notes).