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## La gamme de G



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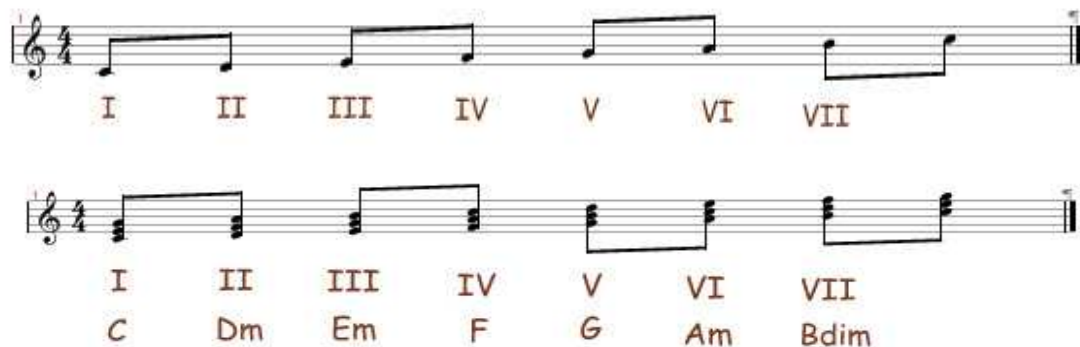
## La gamme de G



## Degrés et progressions harmoniques

### Relation entre gammes et accords

Construisons des accords de 3 sons à partir des notes de la gamme de C.



Quelque soit la gamme majeure, on trouvera toujours:

Accords majeurs

Degrés I IV V

Accords mineurs

Degrés II III VI

Accord diminué

Degré VII

Exemple avec G



L'étude des enchainements des accords et des degrés est appelée « **harmonie** ».

## Les degrés

Chaque note de la gamme diatonique est associée à un degré:

**I** : tonique

**II** : sus-tonique

**III** : médiane

**IV** : sous-dominante (si ce degré forme une quarte juste avec la I)

**V** : dominante (si ce degré forme une quinte juste avec la I)

**VI** : sus-dominante

**VII** : sensible si VII-I vaut 1/2 ton, sus-tonique sinon

## La tonique

La tonique est le degré le plus important. C'est le point de départ et d'arrivée de la gamme et c'est par rapport à lui que sont définis tous les autres degrés.

## La dominante

La dominante est le degré le plus important après la tonique. Il divise la gamme en deux parties inégales.

*La tonique et la dominante définissent à eux deux le ton de la gamme.*

. L'accord de dominante (degré V) est le degré le plus important après celui de tonique, car il contient la note sensible (qui est attirée par la tonique).

### La médiane

La médiane (III) est le 3<sup>e</sup> degré de la gamme. C'est elle qui définit le mode.

Le nom de médiane vient du fait que ce degré se situe à mi-chemin entre la tonique et la Dominante.

Si elle forme une tierce majeure avec la tonique, le mode est majeur.

Si elle forme une tierce mineure avec la tonique, le mode est mineur.

Comme la médiane, la sus-dominante différencie les deux modes selon que la sixte formée avec la tonique est mineure ou majeure.

### La sensible

C'est la 7<sup>e</sup> note de la gamme. La sensible (VII) est nommée ainsi à cause de sa tendance à évoluer vers la tonique.

Entre la sensible et la tonique se trouve un demi-ton.

### Notes modales

Les notes modales (**III-VI**) sont les notes qui définissent la nature (majeur ou mineur).

### Notes tonales

Dans une gamme, ce sont les notes tonales (**I-IV-V-VII**) qui indiquent la tonalité.

Contrairement aux notes modales, les notes tonales ne changent pas avec la nature du mode (mineur ou majeur).

### Tons voisins

On appelle tons voisins, les tonalités dont l'armure ne diffère pas de plus d'une altération par rapport à la tonalité principale.

Les tons voisins d'une tonalité sont:

- \_ le ton relatif
- \_ le ton de la dominante
- \_ le ton de la sous-dominante
- \_ le ton relatif de la sous-dominante

Exemple: les tons voisins de Do sont:

- \_ La mineur (relatif, même armure que Do)
- \_ Sol (Dominante)
- \_ Mi mineur (relatif de la dominante)
- \_ Fa (sous-dominante)
- \_ Ré mineur (relatif de la sous-dominante)

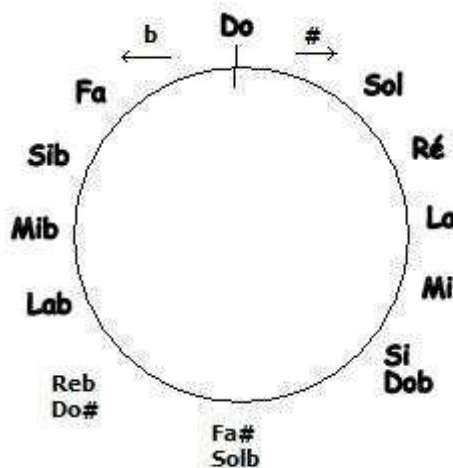
## Les cycles des tonalités

Les tonalités s'enchainent de quinte en quinte de façon logique:

\_ Dans le sens des bémols, chaque tonalité devient la dominante de la tonalité suivante, et chaque nouvelle tonalité possède un bémol de plus à la clé.

\_ Dans le sens des dièses, chaque tonique devient la sous-dominante de la tonalité suivante, et chaque nouvelle tonalité possède un dièse de plus à la clé.

Cet enchainement peut se représenter sur le cercle des tonalités:



## Enchaînement des gammes

Une gamme contient toujours deux tétracordes, un tétracorde inférieur et un tétracorde supérieur.

Un tétracorde est une suite de 4 sons conjoints.

Une gamme diatonique, étant une suite de 8 sons conjoints, contient 2 tétracorde.

Dans la musique tonale, une gamme majeure contient toujours 2 tétracorde identiques, dans lesquels les deux ton et le demi-ton sont disposés de la même manière:

T	2	3	4	5	6	7M	T
[ 1 ton	1 ton	1/2 ton ]	-	[ 1 ton	1 ton	1/2 ton ]	
tétracorde inférieur			-	tétracorde supérieur			

. A partir d'une gamme, on peut en former une nouvelle en transformant le tétracorde supérieur de la première en tétracorde inférieur de la nouvelle.

On peut ainsi créer une suite de gammes majeures qui est:  
Do, Sol, Ré, La, Mi, Si, Fa#, Do#

. De même, à partir d'une gamme, , on peut en former une nouvelle en transformant le tétracorde inférieur de la première en tétracorde supérieur de la nouvelle.

Rappel: le premier tétracorde de la gamme de Fa comporte un Sib car dans les gammes majeures, les deux tétracordes sont de nature identique (1t. 1t. 1/2 t.).

On peut ainsi créer une suite de gammes majeures qui est:  
Do, Fa, Sib, Mib, Lab, Réb, Solb, Dob



## La notion de mode

### Les modes anciens

Ils sont caractérisés par la répartition des intervalles, tons et demi-tons, entre les notes qui les composent (voir les modes). Des 6 premières notes, 3 sont majeures (Do, Fa, Sol) et 3 sont mineures (Ré, Mi, La). Le mode de Si n'est pas utilisé car sa quinte diminuée ne correspond à aucune réalité harmonique.

### Gamme de Do



Sa couleur est majeur puisqu'il y a une tierce majeure. Mi est la tierce majeure de Do.

On a déjà parlé des modes en définissant la gamme de La mineure naturelle.

On a joué les mêmes notes de Do en commençant par La.

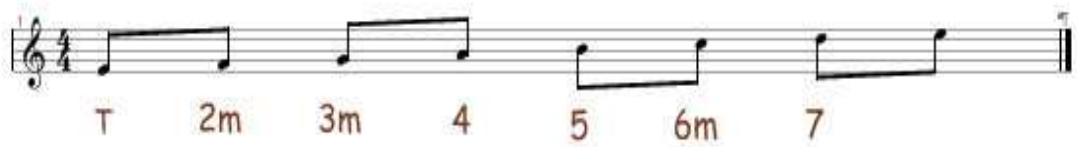


Là, on a une coloration mineure car La est devenue notre nouvelle tonique et on a un Do par rapport à La qui est une tierce mineure.

On a une tierce mineure, une quinte, une sixte mineure, une septième mineure et une seconde.

Voilà la structure de cette nouvelle gamme que nous allons appeler mode.

### Le mode phrygien

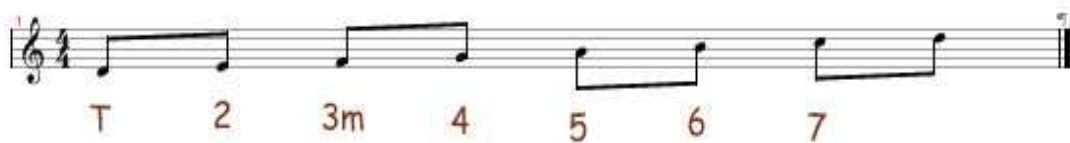


On obtient ci-dessus une couleur mineure, un peu hispanisante, orientale. C'est également la structure d'un nouveau mode: **le mode phrygien**.

Voilà comment on définit les mêmes notes mais en commençant par une note différente.

**Do majeur = Do ionien**

### Le mode dorien



Si on commence par Ré on appellera ce mode **Ré dorien**, avec une coloration mineure mais moins hispanisante que le mode phrygien.

### Le mode lydien



Si on commence par Fa on obtiendra un mode majeur avec une quarte augmentée qui va donner une coloration très moderne.

## Modes et intervalles

Ionien (mode majeur) : T 2 3 4 5 6 7M

Dorien (mode mineur) : T 2 3m 4 5 6 7

Phrygien (mode mineur) : T 2m 3m 4 5 6m 7

Lydien (mode majeur) : T 2 3 #4 5 6 7M

Mixolydien ( mode majeur) : T 2 3 4 5 6 7

Éolien (mode mineur) : T 2 3m 4 5 6m 7

Locrien (mode mineur) : T 2m 3m 4 b5 6m 7

On associe toujours un mode par rapport à un accord.

ionien



dorien



phrygien



Em est le Mi phrygien

Tableau des intervalles

Nom de la note	Chiffrage	Place par rapport à la tonique
seconde	2	1 ton au dessus
tierce mineure	3m ou b3	1,5 tons au dessus
tierce majeure	3	2 tons au dessus
quarte	4	2,5 tons au dessus
quinte	5	3,5 tons au dessus
sixte mineure	6m	2 tons en dessous
sixte	6	1,5 tons en dessous
septième	7 ou b7	1 ton en dessous
septième majeure	7M	1/2 ton en dessous

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## La gamme de G



## Exercice pour délier les doigts

The image shows a musical exercise for guitar finger dexterity. It consists of three systems of musical notation. Each system has a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. Below each staff is a TAB line with fret numbers. The first system contains measures 1-4, the second system measures 5-8, and the third system measures 9-12. The exercises involve ascending and descending scales using various fingerings, with some measures featuring double notes or specific fretting patterns.

Travailler ces exercices en rythme.

Travailler ces exercices à la main droite:

- . Au médiator: un coup vers le bas, un coup vers le haut
- . Avec les doigts: un doigt après l'autre (pouce/index ou index/majeur)

Se servir de toutes les combinaisons possibles.

## Tableau des combinaisons

1234 - 4321	2134 - 4312	3124 - 4213	4123 - 3214
1243 - 3421	2143 - 3412	3142 - 2413	4132 - 2314
1324 - 4231	2314 - 4132	3214 - 4123	4213 - 3124
1342 - 2431	2341 - 1432	3241 - 1423	4231 - 1324
1423 - 3241	2413 - 3142	3412 - 2143	4312 - 2134
1432 - 2341	2431 - 1342	3421 - 1243	4321 - 1234

Gamme pentatonique de G  
Enchainement vertical

The image displays a musical score for a guitar exercise titled "Gamme pentatonique de G" (G Pentatonic Scale) and "Enchainement vertical" (Vertical Sequencing). The score is written in 4/4 time and consists of five systems, each with a standard musical staff and a corresponding guitar tablature (TAB) staff below it. The exercise is divided into five measures, each starting with a measure number (1, 4, 7, 10, 13) and ending with a double bar line. The tablature uses numbers 0-12 to indicate fret positions. The exercise is a vertical sequencing exercise, meaning it moves up and down the scale in a stepwise fashion, often using triplets and slurs to indicate rapid movement between notes. The key signature is one sharp (F#), and the time signature is 4/4. The exercise is a continuous run of the G pentatonic scale, moving up and down in a stepwise fashion, often using triplets and slurs to indicate rapid movement between notes.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

Gamme pentatonique de Em  
Enchainement vertical

The image displays a musical score for a guitar exercise titled "Gamme pentatonique de Em" (Em Pentatonic Scale) with the subtitle "Enchainement vertical" (Vertical Sequencing). The score is written in 4/4 time and consists of five systems, each containing a standard musical staff and a corresponding guitar tablature (TAB) staff. The exercise is a continuous scale run, starting on the low E string and ascending to the high E string, then descending back to the low E string. The scale notes are E, G, A, B, and D. The tablature uses numbers 0-12 to indicate fret positions. The exercise is divided into five measures, each containing a specific sequence of notes and frets. The first measure starts on the low E string (fret 0) and ends on the high E string (fret 12). The second measure starts on the high E string (fret 12) and ends on the high B string (fret 7). The third measure starts on the high B string (fret 7) and ends on the high A string (fret 10). The fourth measure starts on the high A string (fret 10) and ends on the high G string (fret 12). The fifth measure starts on the high G string (fret 12) and ends on the low E string (fret 0). The score is marked with a key signature of one flat (Bb) and a time signature of 4/4. The exercise is numbered 1 through 15, indicating the sequence of notes and frets.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15



[illegible]

16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36

The image displays a page of guitar sheet music, organized into five systems. Each system consists of a musical staff with notes and a corresponding numbered fretboard diagram below it. The music is written in a key with one sharp (F#) and a 2/4 time signature. The systems are numbered as follows:

- System 1:** Measures 34, 35, and 36. The fretboard diagrams show fingerings for measures 34 and 35, with measure 36 being empty.
- System 2:** Measures 37, 38, and 39. The fretboard diagrams show fingerings for measures 37 and 38, with measure 39 being empty.
- System 3:** Measures 40, 41, and 42. The fretboard diagrams show fingerings for measures 40 and 41, with measure 42 being empty.
- System 4:** Measures 43, 44, and 45. The fretboard diagrams show fingerings for measures 43 and 44, with measure 45 being empty.
- System 5:** Measures 46, 47, and 48. The fretboard diagrams show fingerings for measures 46 and 47, with measure 48 being empty.

The fretboard diagrams are numbered 1 through 5, indicating the fret position. The musical notation includes eighth and sixteenth notes, often beamed together, and rests. The page concludes with a double bar line at the end of measure 48.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 12 through 14. Measure 12 features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It includes a melody line with eighth-note triplets and a bass line with a simple eighth-note accompaniment. Measure 13 continues the melody and accompaniment. Measure 14 concludes the system with a double bar line. The second system contains measures 15 through 17. Measure 15 begins with a treble clef and a key signature of one sharp. The melody continues with eighth-note triplets, while the bass line features a more complex rhythmic pattern. Measure 16 and 17 complete the piece, with the melody ending on a half note and the bass line providing a final accompaniment. The score is written for a single melodic line and a bass line, typical of a piano or guitar arrangement.

The image displays four systems of guitar notation, each consisting of a standard musical staff and a corresponding guitar tablature line. The notation includes various musical symbols such as notes, rests, and bar lines, as well as fret numbers (e.g., 7, 9, 10, 12, 14, 15, 17) and fingerings (e.g., 1, 2, 3). The systems are numbered 16, 17, 18, and 19, indicating different measures or sections of a piece. The tablature line for each system shows the fret numbers for each string, with some systems also including a standard musical staff for reference.

System 16: Tablature line shows fret numbers 7, 10, 9, 7, 10, 8, 7, 7, 8, 10, 7, 9. Standard notation shows a sequence of notes with fingerings 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

System 17: Tablature line shows fret numbers 10, 9, 12, 10, 9, 12, 10, 8, 8, 10, 12, 9, 10, 12, 14, 11, 12, 14, 12, 13, 15, 12, 14, 15, 16, 14, 12, 15, 13, 12, 14, 12, 11. Standard notation shows a sequence of notes with fingerings 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

System 18: Tablature line shows fret numbers 14, 12, 10, 14, 12, 10, 14, 12, 10, 10, 12, 14, 15, 12, 14, 15, 12, 14, 16, 12, 14, 16, 13, 15. Standard notation shows a sequence of notes with fingerings 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

System 19: Tablature line shows fret numbers 17, 14, 15, 17, 17, 15, 14, 17, 15, 13, 16, 14, 12, 16, 14, 12, 15, 14, 12, 15, 14, 12, 12, 14. Standard notation shows a sequence of notes with fingerings 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Enchaînement latéral montant  
Passages de formes

1

TAB

3

TAB

5

TAB

7

TAB

9

TAB





## Etude enchainement latéral montant





The image displays a guitar score for a piece from Laguitare-facile.com. The score is organized into six systems, each consisting of a musical staff and a corresponding fretboard diagram. The fretboard diagrams use numbers to indicate the frets for each note, with some notes marked with a sharp (#) or a natural sign. The measure numbers are indicated in red at the beginning of each system.

System 1 (Measures 15-17):  
Measure 15: 5-7-9, 7-10-8, 5-9, 7-8-10  
Measure 16: 8-10-12, 8-10-12-10-8, 12-10-8  
Measure 17: 11-9-7, 10-9-7, 10-9-7, 10-8-7

System 2 (Measures 18-20):  
Measure 18: 7-8-10, 7-9-10, 7-9-11  
Measure 19: 8-7-6-12-10-12-13, 10-12-14  
Measure 20: 14-12-10, 13-12-10, 12-11-9, 12-10-9

System 3 (Measures 21-23):  
Measure 21: 12-10-9, 12-10-8, 8-10-12, 9-10-12  
Measure 22: 9-10-12, 9-11-12, 10-9-12, 12-11-14  
Measure 23: 11-12-14, 12-13-15, 12-14-15, 15-14-12

System 4 (Measures 24-26):  
Measure 24: 15-13-12, 14-12-11, 14-12-10, 14-12-10  
Measure 25: 14-12-10, 10-12-14, 10-12-14  
Measure 26: 11-14-12, 12-11-14, 12-14-16, 10-14

System 5 (Measures 27-28):  
Measure 27: 13-15-17, 14-15-17, 17-15-14, 17-15-13  
Measure 28: 16-14-12, 16-14-12, 15-14-12, 15-14-12

System 6 (Measures 29-30):  
Measure 29: 12-14-15, 12-14-15, 12-14-16, 12-14  
Measure 30: 12-12-16-14-16-17, 15-17-19, 15

Enchaînement latéral descendant  
Passages de formes

1 17

2 17

3 17

4 17

5 17

Measures 11-16 of a guitar piece. The score is written for a single melodic line on a six-string guitar. The key signature has one sharp (F#), and the time signature is 4/4. The notation includes a treble clef, a key signature of one sharp, and a 4/4 time signature. The melody consists of eighth and quarter notes. The fretboard diagram below the staff shows the fingerings for each measure. Measure 11 starts with a red '11' and a key signature change to one sharp. Measure 12 starts with a red '12'. Measure 13 starts with a red '13'. Measure 14 starts with a red '14'. Measure 15 starts with a red '15'. Measure 16 starts with a red '16' and ends with a double bar line and repeat dots.

Measures 11-16 of a guitar piece. The score is written for a single melodic line on a six-string guitar. The key signature has one sharp (F#), and the time signature is 4/4. The notation includes a treble clef, a key signature of one sharp, and a 4/4 time signature. The melody consists of eighth and quarter notes. The fretboard diagram below the staff shows the fingerings for each measure. Measure 11 starts with a red '11' and a key signature change to one sharp. Measure 12 starts with a red '12'. Measure 13 starts with a red '13'. Measure 14 starts with a red '14'. Measure 15 starts with a red '15'. Measure 16 starts with a red '16' and ends with a double bar line and repeat dots.

## Etude enchainement latéral descendant

1 12/8

TAB

17 15 14 17 15 13 16 14 12 15 16 12 16 12 14 12 11 14 12 10 14 12 10

5 4 3 2 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

12 12 14 10 14 10 12 10 9 12 10 8 8 10 12 9 10 12 9 10 12 9 11 12 10 12 13 10 12 14 14 12 10 13 12 10

9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

12 11 9 12 10 9 12 10 12 9 10 9 12 9 10 9 7 10 8 7 7 6 10 7 9 10 7 9 10 7 9 11 8 10 12

12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

8 10 12 12 10 8 12 10 8 11 9 7 10 9 7 10 8 7 9 10 7 9 7 5 8 7 5 5 7 8 5 7 9 5 7 9

The image displays a guitar score for a piece from Laguitare-facile.com, consisting of four systems of music. Each system contains a melody line and a bass line with fret numbers.

**System 1 (Measures 15-17):**

- Measure 15: Melody (F#4, G4, A4, B4, C5, B4, A4, G4), Bass (5-7-9, 7-6-10, 7-8-10-10-8-7)
- Measure 16: Melody (A4, G4, F#4, E4, D4, C4, B3, A3), Bass (10-8-7, 9-7-5, 9-7-5, 6-7-9)
- Measure 17: Melody (A4, G4, F#4, E4, D4, C4, B3, A3), Bass (5-9-6-7-5-4, 7-5-3, 7-5-3)

**System 2 (Measures 18-20):**

- Measure 18: Melody (A4, G4, F#4, E4, D4, C4, B3, A3), Bass (3-5-7, 3-5-7, 4-5-7, 4-5-7)
- Measure 19: Melody (A4, G4, F#4, E4, D4, C4, B3, A3), Bass (5-7-8, 5-7-6-6-7-5, 6-7-5)
- Measure 20: Melody (A4, G4, F#4, E4, D4, C4, B3, A3), Bass (7-5-4, 7-5, 6-7-4, 5-4-7-4)

**System 3 (Measures 21-23):**

- Measure 21: Melody (A4, G4, F#4, E4, D4, C4, B3, A3), Bass (5-4-2, 5-3-2, 5-3-2-2-3-5)
- Measure 22: Melody (A4, G4, F#4, E4, D4, C4, B3, A3), Bass (2-3-5, 2-4-5, 2-4-5, 3-5-7)
- Measure 23: Melody (A4, G4, F#4, E4, D4, C4, B3, A3), Bass (3-5-7-7-5-3, 7-5-3, 5-4-2)

**System 4 (Measures 24-28):**

- Measure 24: Melody (A4, G4, F#4, E4, D4, C4, B3, A3), Bass (3-3, 4-5-2-4-2-0, 3-2-0)
- Measure 25: Melody (A4, G4, F#4, E4, D4, C4, B3, A3), Bass (3-2-0-0-2-3, 0-2-3, 0-2-4)
- Measure 26: Melody (A4, G4, F#4, E4, D4, C4, B3, A3), Bass (0)
- Measure 27: Melody (A4, G4, F#4, E4, D4, C4, B3, A3), Bass (0)
- Measure 28: Melody (A4, G4, F#4, E4, D4, C4, B3, A3), Bass (0)

Exercice technique: groupe de 4  
Puissance et indépendance des doigts.



Travailler ces exercices en rythme.

Travailler ces exercices à la main droite:

- . Au médiator: un coup vers le bas, un coup vers le haut
- . Avec les doigts: un doigt après l'autre (pouce/index ou index/majeur)

Se servir de toutes les combinaisons possibles.

Tableau des combinaisons

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1342 - 2431	2341 - 1432	3241 - 1423	4231 - 1324
1423 - 3241	2413 - 3142	3412 - 2143	4312 - 2134
1432 - 2341	2431 - 1342	3421 - 1243	4321 - 1234

## Enchaînement complet









33 34 35

10-9-7 10-6-7-7-6-10 7-9-10 7-9-10 7-9-11 8-10-12 8-10-12 12-10-8 12-10-6 11-9-7 10-9-7

36 37 38

8 7 9 10-7-9-7-5 8-7-5 5-7-6 5-7-9 5-7-9 7-8-10 7-8-10-10-6-7 10-8-7

39 40 41

9-7-5 9-7-5 9-7-5 8-7-5 5-7-6 5-7-9 5-7-9 5-7-9 7-10-8 8-7-10-8-10-12 5-9-7

42 43 44

8-10-12-12-10-8 12-10-8 11-9-7 10-9-7 10-9-7 10-8-7-7-8-10 7-9-10 7-9-10 7-9-11 8 9

45 46 47

7 8-12-10-12-13 10-12-14-14-12-10 13-12-10 12-11-9 12-10-8 12-10-9 12-10-8-8-10-12 9-10-12 9-10-12

48 49 50

9-11-12 10 9-12 12-11-14-11-12-14 12-13-15 12-14-15-15-14-12 15-13-12 14-12-11 14-12-10 14-12-10 14-12-10

The image displays two systems of guitar tablature, each consisting of a musical staff and a corresponding six-line fretboard diagram. The first system begins with a red measure number '51' and ends with a red measure number '52'. The second system begins with a red measure number '53' and ends with a red measure number '54'. The tablature uses numbers 10 through 17 to indicate fret positions. The musical notation includes eighth and sixteenth notes, some beamed together, and a final whole note in the second system. The fretboard diagrams show the specific fret numbers for each string in every measure.

Le mode dorien  
Passages de formes montants

1 12

TAB

5 7 8 5 7 9 8 7 9 5 6 7 7 5 9 7 9 10 7 9 11 8 10 12

2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

The image displays a guitar sheet music page with two systems of music. Each system consists of a standard musical staff and a corresponding fretboard diagram below it. The first system covers measures 11 and 12, with measure numbers 11 and 12 written in red above the staff. The second system covers measures 13 and 14, with measure numbers 13 and 14 written in red above the staff. The fretboard diagrams use numbers 1 through 10 to indicate finger positions on the strings. The music is written in a key with one sharp (F#) and a 2/4 time signature.

Le mode dorien  
Passages de formes en descendant

The image displays five systems of musical notation for a guitar lesson. Each system includes a standard musical staff with a treble clef and a 12/8 time signature, and a corresponding guitar tablature staff below it. The tablature uses numbers 0-15 to represent frets. The first system is marked with a red '1' and a red '2'. The second system is marked with a red '3' and a red '4'. The third system is marked with a red '5' and a red '6'. The fourth system is marked with a red '7' and a red '8'. The fifth system is marked with a red '9' and a red '10'. The sheet is divided into two main sections by a double bar line, with the first section containing the first three systems and the second section containing the last two systems.

The image displays two systems of guitar notation. Each system consists of a standard musical staff and a corresponding guitar tablature line. The first system begins at measure 11, marked with a red '11'. The second system begins at measure 13, marked with a red '13'. The tablature lines use numbers 1-12 to indicate fret positions. The first system's tablature includes measures with sequences like 13-12-10, 12-11-9, 12-10-9, and 10-9. The second system's tablature includes measures with sequences like 12-10-8, 11-9-7, 10-9-7, 10-9, 7-10, 7-9-7-5, 9-7-5, 6-7-5, and 6-7-5. The notation includes various musical symbols such as eighth notes, sixteenth notes, and accidentals (sharps and naturals).

La gamme dominante: le mode mixolydien  
Passages de formes en montant







La gamme dominante: le mode mixolydien  
Passages de formes en descendant

The image displays a musical score for the Mixolydian mode descending scale on guitar, presented in five systems. Each system consists of a standard musical staff and a corresponding guitar tablature (TAB) line. The key signature has one flat (B-flat), and the time signature is 12/8. The scale is played in a descending fashion, starting from the 1st fret and ending at the 12th fret. The tablature uses numbers 1-12 to indicate fret positions, with asterisks (\*) marking the start of each system. The scale is divided into five measures, each containing two lines of music. The first measure starts with a 1st fret, and the second measure starts with a 2nd fret. The third measure starts with a 3rd fret, the fourth with a 4th fret, and the fifth with a 5th fret. The scale ends with a double bar line and a repeat sign.

1 15 13 12 14 12 11 13 14 11 12 10 14 10 12 10 9 12 10 9 12 10 8

3 13 12 10 12 11 9 13 10 11 12 9 10 9 7 10 9 7 10 8 7 7 6 10

5 12 10 8 11 9 7 8 10 11 7 11 7 9 7 5 9 7 5 9 7 5 8 7 5

7 9 7 5 9 7 5 7 5 7 9 7 5 7 6 3 7 5 3 3 5 7 3 5 7

9 7 5 4 7 5 4 7 5 5 7 4 5 3 7 3 5 3 2 5 3 2 2 3 5

The image displays two systems of guitar notation. Each system consists of a melody line on a five-line staff and a corresponding fretboard diagram below it. The fretboard diagrams use numbers to indicate finger positions on the strings.

**System 1:**

- Melody Line:** Starts at measure 11, marked with a red '11'. It contains two measures of music, ending with a double bar line and a repeat sign. Measure 12 is marked with a red '12'.
- Fretboard Diagram:** Shows the fret positions for the melody. The first measure (11) has frets 5, 4, 2, 5, 4, 2, 5, 2, 4, 5, 2. The second measure (12) has frets 3, 2, 0, 3, 2, 0, 0, 2, 3, 0, 2, 3.

**System 2:**

- Melody Line:** Starts at measure 13, marked with a red '13'. It contains two measures of music, ending with a double bar line and a repeat sign. Measure 14 is marked with a red '14'.
- Fretboard Diagram:** Shows the fret positions for the melody. The first measure (13) has frets 16, 14, 12, 16, 14, 12, 13, 14, 16, 12, 16, 12. The second measure (14) has frets 14, 12, 10, 14, 12, 10, 14, 12, 10, 10, 12, 14.