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La gamme de G étude



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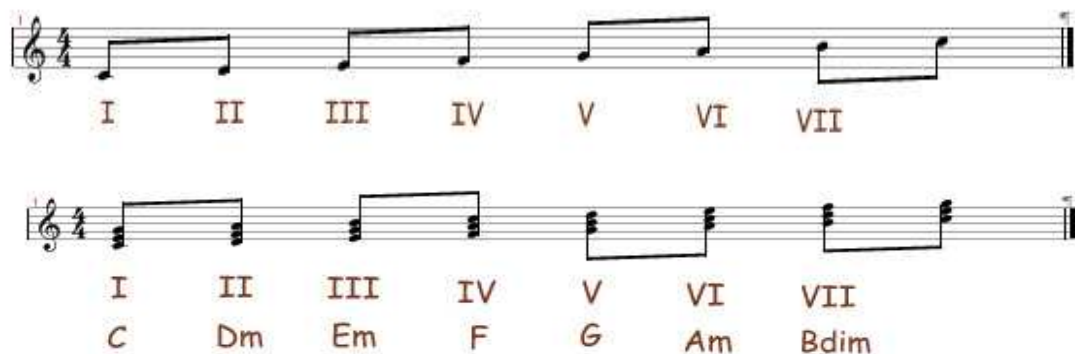
La gamme de G



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

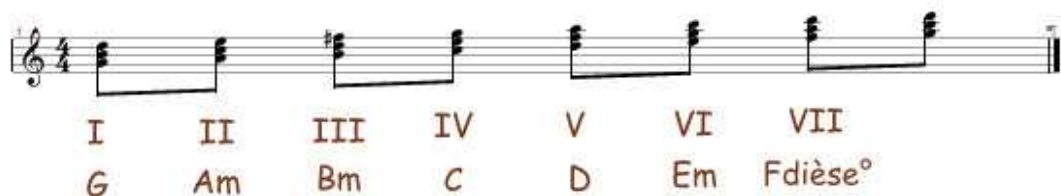
Accords mineurs

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 : médiate

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^e 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^e 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)

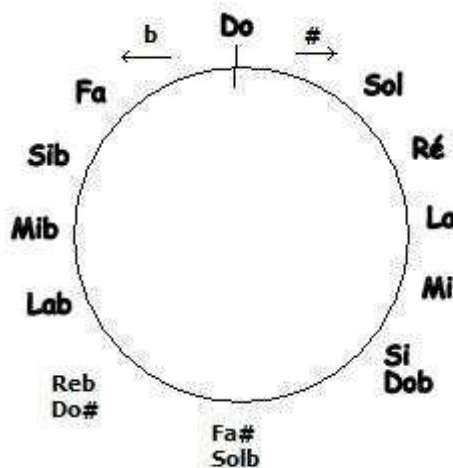
Les cycles des tonalités

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.

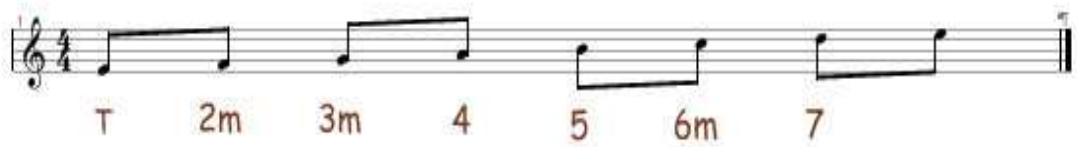


Là, on a une coloration mineure car La est devenue notre nouvelle tonique et on a un Do par rapport à La qui est une tierce mineure.

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

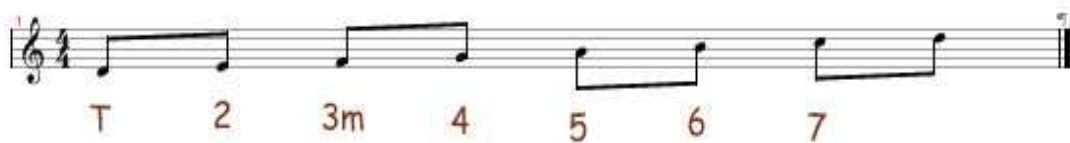


On obtient ci-dessus une couleur mineure, un peu hispanisante, orientale. C'est également la structure d'un nouveau mode: **le mode phrygien**.

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

Gamme pentatonique

G



Exercice pour délier les doigts

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

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

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

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

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

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

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)

Travailler les combinaisons suivantes

1234 - 4321

1243 - 3421

1324 - 4231

1342 - 2431

1423 - 3241

1432 - 2341

2134 - 4312

2143 - 3412

2314 - 4132

2341 - 1432

2413 - 3142

2431 - 1342

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 the same fret positions across different strings to create a vertical sound.

System 1 (Measures 1-3):
Measure 1: 0-2-0-3-0-3-3-0
Measure 2: 3-0-2-0-2-0-2-0
Measure 3: 3-0-0-3-0-2-0-2

System 2 (Measures 4-6):
Measure 4: 2-4-3-5-3-5-5
Measure 5: 3-5-3-4-2-5-2-5
Measure 6: 2-5-3-3-5-2-5-2

System 3 (Measures 7-9):
Measure 7: 5-7-4-7-5-8-5-7
Measure 8: 7-5-8-5-7-4-7-5
Measure 9: 7-5-7-5-5-7-5-7

System 4 (Measures 10-12):
Measure 10: 7-9-7-9-8-10-7
Measure 11: 10-10-7-10-8-9-7-9
Measure 12: 7-10-7-10-7-10-7-10

System 5 (Measures 13-15):
Measure 13: 10-12-9-12-9-12-10-12
Measure 14: 10-12-12-10-12-10-12-9
Measure 15: 12-9-12-10-12-10-10-12

Gamme pentatonique de G
Enchaînement vertical
Groupe de 3

The image displays a musical score for a guitar exercise. It consists of five systems, each with a standard musical staff and a corresponding guitar tablature staff. The key signature is one sharp (F#), and the time signature is 3/8. The exercise is a vertical sequence of the G pentatonic scale, grouped in threes. The notes are G, A, B, C, D, and E. The tablature uses numbers 0-7 to represent frets. The sequence is as follows:

- System 1: Notes G, A, B, C, D, E. Tablature: 0-2-0-2-0-3-0-3-0.
- System 2: Notes A, B, C, D, E, F#. Tablature: 3-0-3-3-0-3-0-3-0.
- System 3: Notes B, C, D, E, F#, G. Tablature: 3-0-2-0-2-0-2-0-2.
- System 4: Notes C, D, E, F#, G, A. Tablature: 0-2-0-2-0-2-0-2-0.
- System 5: Notes D, E, F#, G, A, B. Tablature: 2-0-3-0-3-0-0-3-0.
- System 6: Notes E, F#, G, A, B, C. Tablature: 3-0-2-0-2-0-2-0-2.
- System 7: Notes F#, G, A, B, C, D. Tablature: 0-2-5-2-5-2-5-2-4.
- System 8: Notes G, A, B, C, D, E. Tablature: 2-4-3-4-3-5-3-5-3.
- System 9: Notes A, B, C, D, E, F#. Tablature: 5-3-5-5-3-5-3-5-3.
- System 10: Notes B, C, D, E, F#, G. Tablature: 0-2-5-2-5-2-5-2-4.
- System 11: Notes C, D, E, F#, G, A. Tablature: 2-4-3-4-3-5-3-5-3.
- System 12: Notes D, E, F#, G, A, B. Tablature: 5-3-4-3-4-2-4-2-5.
- System 13: Notes E, F#, G, A, B, C. Tablature: 2-5-2-5-2-5-2-5-2.
- System 14: Notes F#, G, A, B, C, D. Tablature: 5-2-5-2-5-3-3-5-2.
- System 15: Notes G, A, B, C, D, E. Tablature: 5-2-5-2-5-2-5-2-5.
- System 16: Notes A, B, C, D, E, F#. Tablature: 2-5-7-5-7-4-7-4-7.
- System 17: Notes B, C, D, E, F#, G. Tablature: 4-7-5-7-5-8-3-8-5.

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

Gamme pentatonique de G
Enchaînement vertical
Groupe de 4

The image displays a musical score for a guitar exercise. It consists of five systems, each with a standard musical staff and a corresponding guitar tablature staff. The key signature is one sharp (F#), and the time signature is 4/4. The exercise is a vertical sequence of the G pentatonic scale, grouped in sets of four notes. The notes are G, A, B, and C, with F# as the key signature. The sequence is as follows: 1. G (open), A (2), B (3), C (open). 2. G (open), A (2), B (3), C (open). 3. G (open), A (2), B (3), C (open). 4. G (open), A (2), B (3), C (open). 5. G (open), A (2), B (3), C (open). 6. G (open), A (2), B (3), C (open). 7. G (open), A (2), B (3), C (open). 8. G (open), A (2), B (3), C (open). 9. G (open), A (2), B (3), C (open). 10. G (open), A (2), B (3), C (open). 11. G (open), A (2), B (3), C (open). 12. G (open), A (2), B (3), C (open). 13. G (open), A (2), B (3), C (open). 14. G (open), A (2), B (3), C (open). 15. G (open), A (2), B (3), C (open). The tablature staff is labeled 'TAB' and shows the fret numbers for each note. The sequence is repeated five times, with the first system starting at measure 1 and the last system ending at measure 15.

16 17 18

2 3 3 3 2 5 5 | 2 5 2 2 5 2 5 5 | 2 5 7 2 5 7 4 5

19 20 21

7 4 7 7 4 7 5 4 | 7 5 8 7 5 8 5 5 | 8 5 7 7 5 8 5 5

22 23 24

8 5 7 8 5 7 4 5 | 7 4 7 7 4 7 5 4 | 7 5 7 7 5 7 5 5

25 26 27

7 5 7 7 5 7 5 5 | 7 5 7 7 5 7 10 5 | 7 10 7 7 10 7 9 10

28 29 30

7 9 7 7 9 7 9 9 | 7 9 8 7 9 8 10 9 | 8 10 7 8 10 7 10 10

31 32 33

7 10 6 7 10 6 9 10 | 8 9 7 8 9 7 9 9 | 7 9 7 9 7 10 9

34 35 36

37 38 39

40 41 42

43 44 45

Gamme pentatonique de G
Enchaînement vertical
Gammes en intervalles de 2 notes

The image displays a guitar exercise for the G pentatonic scale in 4/4 time, presented as a vertical sequence of six systems. Each system consists of a musical staff and a corresponding guitar tablature (TAB) line. The exercise is divided into six measures, each spanning two systems. The notes of the G pentatonic scale (G, A, B, D, E) are played in a sequence of intervals of two notes. The tablature uses numbers 1-5 for the first five frets and 7-10 for the seventh to tenth frets. The exercise starts on the first string (high E) and ends on the fifth string (low A). The first system includes a 'TAB' label on the left. The second system has a yellow highlight under the '2' in the first measure's tablature. The third system has a yellow highlight under the '6' in the first measure's tablature. The fourth system has a yellow highlight under the '10' in the first measure's tablature. The fifth system has a yellow highlight under the '7' in the first measure's tablature. The sixth system has a yellow highlight under the '10' in the first measure's tablature.



Exercice pour délier les doigts

Voir p. 13 (suite)

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

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)

Gamme pentatonique de Em
Enchaînement vertical

The image displays a musical score for the Em pentatonic scale in 4/4 time, presented as a vertical sequence of 15 notes. The score is organized into five systems, each containing a standard musical staff and a guitar tablature (TAB) staff. The key signature is one flat (Bb), and the time signature is 4/4. The sequence of notes is as follows:

- System 1: Notes 1-3. TAB: 2 5 2 4 3 5 3 5 | 5 3 5 3 4 2 5 2 | 5 2 5 3 3 5 2 5
- System 2: Notes 4-6. TAB: 4 5 4 7 5 6 5 | 7 7 5 6 5 7 4 7 | 5 7 5 7 5 6 7 5
- System 3: Notes 7-9. TAB: 7 10 7 9 7 8 10 | 7 10 10 7 10 8 6 7 | 9 7 10 7 10 7 7 10
- System 4: Notes 10-12. TAB: 9 12 10 12 10 12 10 | 12 10 12 9 12 9 12 10 | 12 10 10 12 10 12 9 12
- System 5: Notes 13-15. TAB: 2 0 2 0 3 0 3 3 | 0 3 0 2 0 2 0 2 | 0 3 0 0 3 0 2 0

The sequence concludes with a double bar line and a repeat sign.

Gamme pentatonique de Em
Enchainement vertical
Groupe de 3

The image displays a musical score for a guitar exercise. It consists of five systems, each with a standard musical staff and a corresponding TAB (Tuning) staff. The key signature is one flat (Bb), and the time signature is 3/8. The exercise is a vertical sequence of three groups of three notes each, forming the Em pentatonic scale. The notes are: E (2nd fret), G (3rd fret), Bb (4th fret), D (5th fret), F (7th fret), and A (9th fret). The TAB staff shows the fret numbers for each note, with some notes being repeated or tied across measures. The sequence is as follows:

- System 1: Measures 1-3. Notes: E (2), G (3), Bb (4), D (5), F (7), A (9).
- System 2: Measures 4-6. Notes: E (2), G (3), Bb (4), D (5), F (7), A (9).
- System 3: Measures 7-9. Notes: E (2), G (3), Bb (4), D (5), F (7), A (9).
- System 4: Measures 10-12. Notes: E (2), G (3), Bb (4), D (5), F (7), A (9).
- System 5: Measures 13-15. Notes: E (2), G (3), Bb (4), D (5), F (7), A (9).

17 18 19

5 6 5 6 5 7 5 7 4 7 4 7 4 7 5 7 6 7 5 7 5 7 5

20 21 22

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

23 24 25

8 10 7 10 7 10 10 7 10 7 10 6 10 8 9 9 7 9 7 9 7 9 7 10

26 27 28

7 10 7 10 7 10 7 10 7 7 10 7 10 7 10 12 10 12 9 12 9 12 9 12 9

29 30 31

12 9 12 9 12 10 12 10 12 10 12 12 10 12 10 12 10 12 10 12 9

32 33

12 9 12 9 12 9 12 9 12 9 12 10 12 10 12 10 12 10

34 35 36

10 12 10 12 10 12 10 12 9 12 9 12 9 12 9 12

Gamme pentatonique de Em
Enchainement vertical
Groupe de 4

The image displays a musical score for the Em pentatonic scale, vertical sequence, group of 4. The score is written in 4/4 time and consists of 19 measures, grouped into six systems of three measures each, with the final measure of the sixth system being a single measure. The notation includes a treble clef, a key signature of one flat (Bb), and a common time signature (C). The first measure of each system is marked with a red number (1, 4, 7, 10, 13, 16). The second measure of each system is marked with a red number (2, 5, 8, 11, 14, 17). The third measure of each system is marked with a red number (3, 6, 9, 12, 15, 18). The final measure of the sixth system is marked with a red number (19). The score is written on a single staff, with the notes and fingerings (TAB) provided for each measure. The notes are: 1. Bb, 2. Bb, 3. Bb, 4. Bb, 5. Bb, 6. Bb, 7. Bb, 8. Bb, 9. Bb, 10. Bb, 11. Bb, 12. Bb, 13. Bb, 14. Bb, 15. Bb, 16. Bb, 17. Bb, 18. Bb, 19. Bb. The fingerings (TAB) are: 1. 2, 2. 0, 3. 0, 4. 2, 5. 0, 6. 2, 7. 0, 8. 3, 9. 0, 10. 3, 11. 0, 12. 3, 13. 0, 14. 3, 15. 0, 16. 3, 17. 0, 18. 3, 19. 0.



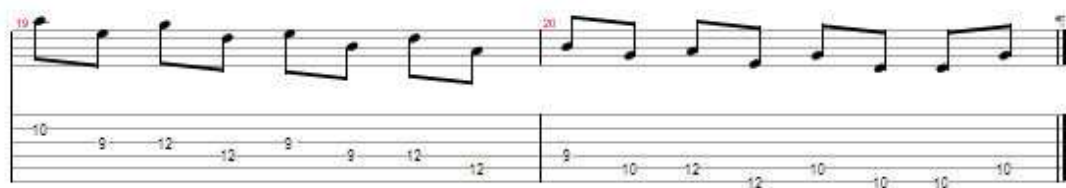


Gamme pentatonique de Em
Enchainement vertical
Gammes en intervalles de 2 notes

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

T
B

2 2 5 4 2 4 5 | 3 3 5 5 5 3 3 | 5 4 3 2 4 5 2 | 5 5 2 2 5 2 3 | 3 2 5 5 2 2 5 5 | 7 7 5 4 7 7 5 | 7 6 5 5 6 7 7 | 5 5 6 7 5 4 7 7 | 4 5 7 7 5 5 7 7 | 5 5 5 5 7 7 5 | 7 7 10 9 7 7 9 | 7 8 9 10 8 7 10 | 10 10 7 8 10 9 8 | 9 9 7 7 9 10 7 | 10 10 7 7 7 7 10 | 7 7 10 9 7 7 9 | 7 8 9 10 12 12 10 | 12 12 12 12 10 10 12



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Gamme diatonique de G



Gamme diatonique
Exercice pour délier les 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)

Travailler les combinaisons suivantes

1234 - 4321

1243 - 3421

1324 - 4231

1342 - 2431

1423 - 3241

1432 - 2341

2134 - 4312

2143 - 3412

2314 - 4132

2341 - 1432

2413 - 3142

2431 - 1342

Gamme diatonique
Exercice préparatoire

Exercice pour développer l'indépendance et la force des doigts.

1 2 4 4 2 1 1 2 4

1 2 4 4 2 1 1 2 4

1 2 4 4 2 1 1 2 4

4 2 1 1 2 4 4 2 1

4 2 1 1 2 4 4 2 1

4 2 1 1 2 4 4 2 1

4 2 1 1 2 4 4 2 1

1 3 5 5 3 1 1 3 5

1 3 5 5 3 1 1 3 5

1 3 5 5 3 1 1 3 5

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

Mode ionien
Enchaînement vertical



15

7 10 9 7 10 8 7 7 6 10 7 9

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

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

14 12 10 14 12 10 14 12 10 10 12 14 15 12 14 15 12 14 16 12 14 16 13 15

17 14 15 17 17 15 14 17 15 13 16 14 12 16 14 12 16 14 12 15 14 12 12 14

Mode ionien

Enchaînement vertical: groupe de 3



Enchaînement vertical: groupe de 4
(croches)



Enchaînement vertical: groupe de 4
(doubles - croches)



Mode ionien

Enchaînement vertical: intervalles de 2



Enchaînement vertical: intervalles de 3



Exercice pour délier les doigts

Voir p. 32 (suite)

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

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)

Enchaînement latéral montant
Passages de formes

1

TAB

3

TAB

5

TAB

7

TAB

9

TAB

The image displays two systems of guitar sheet music. Each system consists of a treble staff and a bass staff. The first system contains measures 11 and 12. Measure 11 features eighth-note triplets on the treble staff and a sequence of fret numbers (0, 2, 4, 0, 3, 2, 0, 0, 4, 2, 4, 5) on the bass staff. Measure 12 continues the treble staff with eighth-note triplets and the bass staff with fret numbers (3, 5, 7, 3, 5, 7, 7, 5, 3, 7, 5, 3). The second system contains measures 13 and 14. Measure 13 features eighth-note triplets on the treble staff and a sequence of fret numbers (2, 3, 5, 2, 4, 5, 3, 2, 5, 5, 4, 7) on the bass staff. Measure 14 continues the treble staff with eighth-note triplets and the bass staff with fret numbers (4, 5, 7, 4, 5, 7, 5, 7, 8, 5, 7, 8). The music is written in a key with one sharp (F#) and a 2/4 time signature.

Etude enchainement latéral montant



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

5-7-9 7-10-8 5-9 7 8-7-10 8-10-12 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 7 8-12-10-12-13 10-12-14 14-12-10 13-12-10 12-11-9 12-10-9

12-10-9 12-10-8 6-10-12 9-10-12 9-10-12 9-11-12 12-11-14 11-12-14 12-13-15 12-14-15-16-14-12

15-13-12 14-12-11 14-12-10 14-12-10 14-12-10 14-12-10 10-12-14 10-12-14 11-14-12 12-11-14-12-14-16 10-14 12

13 16 17 14 15 17 17 15 14 17 15 13 16 14 12 16 14 12 15 14 12 15 14 12

12 14 15 12 14 15 12 14 16 12 14 15 12 12 16 14 16 17 15 17 19 16

Etude enchainement latéral montant

.Groupe de 3: mesure 9/8 en croches

.Groupe de 4: .mesure 4/4 en croches

.mesure 4/4 en doubles-croches

Enchaînement latéral descendant
Passages de formes

1 12 8

TAB

2 3 4 5

3 4 5 6 7 8 9 10 11 12 13 14 15 16 17

4 5 6 7 8 9 10 11 12 13 14 15 16 17

5 6 7 8 9 10 11 12 13 14 15 16 17

6 7 8 9 10 11 12 13 14 15 16 17

7 8 9 10 11 12 13 14 15 16 17

8 9 10 11 12 13 14 15 16 17

9 10 11 12 13 14 15 16 17

10 11 12 13 14 15 16 17

11 12 13 14 15 16 17

12 13 14 15 16 17

13 14 15 16 17

14 15 16 17

15 16 17

16 17

17

Measures 11-17 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 eighth and sixteenth notes, with some measures containing beamed sixteenth notes. Measure numbers 11, 12, 13, 14, 15, 16, and 17 are indicated at the start of their respective measures. The guitar tablature is provided below the staff, showing fret numbers (1-10) and string numbers (1-6). The piece concludes with a double bar line and repeat dots in measure 17.

Measures 11-17 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 eighth and sixteenth notes, with some measures containing beamed sixteenth notes. Measure numbers 11, 12, 13, 14, 15, 16, and 17 are indicated at the start of their respective measures. The guitar tablature is provided below the staff, showing fret numbers (1-10) and string numbers (1-6). The piece concludes with a double bar line and repeat dots in measure 17.

Etude enchainement latéral descendant

1

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

14 12 10 10 12 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

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

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

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

The image shows a guitar exercise sheet with four systems of music. Each system consists of a melodic line on a single staff and a corresponding fretboard diagram on a six-line staff below it. The diagrams use numbers 1-10 to indicate finger positions. The exercise is divided into measures, with measure numbers 15, 18, 21, 24, 26, and 29 marked at the beginning of their respective lines. The key signature has one sharp (F#). The exercise concludes with a double bar line at measure 29.

Etude enchainement latéral descendant

.Groupe de 3: mesure 9/8 en croches

.Groupe de 4: .mesure 4/4 en croches

.mesure 4/4 en doubles-croches

Enchaînement complet

1

2

TAB

0 2 4 1 3 6 2 3 5 5 3 2 | 6 3 1 4 2 0 4 2 0 3 2 0

Detailed description: This block contains the first system of the guitar exercise. It consists of a musical staff in treble clef with a key signature of one sharp (F#) and a 12/8 time signature. The first two measures are shown. Below the staff is a TAB line with fret numbers. Measure 1 has frets 0, 2, 4, 1, 3, 6. Measure 2 has frets 2, 3, 5, 5, 3, 2. The TAB line continues with frets 6, 3, 1, 4, 2, 0, 4, 2, 0, 3, 2, 0 for the next two measures.

3

4

5

3 2 0 0 2 3 0 2 3 0 2 4 | 0 0 4 2 4 5 3 6 7 | 3 5 7 7 5 3 7 6 3 5 4 2

Detailed description: This block contains the second system of the guitar exercise, measures 3 through 5. Measure 3 has frets 3, 2, 0, 0, 2, 3. Measure 4 has frets 0, 2, 3, 0, 2, 4. Measure 5 has frets 0, 0, 4, 2, 4, 5. The TAB line continues with frets 3, 6, 7, 3, 5, 7, 7, 5, 3, 7, 6, 3, 5, 4, 2 for the next two measures.

6

7

8

5 4 2 5 3 2 5 3 2 2 3 5 | 2 3 5 2 4 5 3 2 5 5 4 7 | 4 6 7 4 5 7 5 7 8 5 7 8

Detailed description: This block contains the third system of the guitar exercise, measures 6 through 8. Measure 6 has frets 5, 4, 2, 5, 3, 2. Measure 7 has frets 5, 3, 2, 2, 3, 5. Measure 8 has frets 2, 3, 5, 2, 4, 5. The TAB line continues with frets 3, 2, 5, 5, 4, 7, 4, 6, 7, 4, 5, 7, 5, 7, 8, 5, 7, 8 for the next two measures.

9

10

11

6 7 5 6 7 5 7 5 4 7 5 4 | 7 5 3 7 5 3 3 5 7 3 5 7 | 4 5 7 4 5 7 5 7 8 4 7 5

Detailed description: This block contains the fourth system of the guitar exercise, measures 9 through 11. Measure 9 has frets 6, 7, 5, 6, 7, 5. Measure 10 has frets 7, 5, 4, 7, 5, 4. Measure 11 has frets 7, 5, 3, 7, 5, 3. The TAB line continues with frets 3, 3, 5, 7, 3, 5, 7, 4, 5, 7, 5, 7, 8, 4, 7, 5 for the next two measures.

12

13

14

6 7 10 7 8 10 7 6 10 10 8 7 | 10 6 7 9 7 5 9 7 5 9 7 5 | 6 7 6 6 7 8 5 7 9 5 7 9

Detailed description: This block contains the fifth system of the guitar exercise, measures 12 through 14. Measure 12 has frets 6, 7, 10, 7, 8, 10. Measure 13 has frets 7, 6, 10, 10, 8, 7. Measure 14 has frets 10, 6, 7, 9, 7, 5. The TAB line continues with frets 9, 7, 5, 9, 7, 5, 6, 7, 6, 6, 7, 8, 5, 7, 9, 5, 7, 9 for the next two measures.



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 12-10-8 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 a key signature of one sharp (F#). The musical notation includes eighth and sixteenth notes, with some notes beamed together. The fretboard diagram below it shows fingerings for the first system, with fret numbers 10, 12, 14, 11, 14, 12, 12, 11, 14, 12, 14, 16, 13, 15, and 17. The second system begins with a red measure number '52' and a key signature of one sharp (F#). The musical notation continues with eighth and sixteenth notes. The fretboard diagram shows fingerings for the second system, with fret numbers 14, 16, 17, 17, 15, 14, 17, 15, 13, 16, 14, 12, 15, and 15. The tablature is presented in a clear, black-and-white format with red measure numbers.

Le mode dorien
Exercice préparatoire

Exercice pour développer l'indépendance et la force des doigts.

The exercise is presented in five systems, each with a musical staff and a tablature staff. The measures are numbered 1, 4, 7, 10, and 13 in red. The musical notation is in treble clef with a key signature of one sharp (F#). The tablature is in standard six-line format. The exercise consists of a sequence of notes and rests, with slurs indicating groups of notes to be played together. The tablature numbers correspond to the fret positions of the notes.

The page contains six systems of guitar notation, each with a staff and a fretboard diagram below it. The systems are numbered 16 through 33. The fretboard diagrams use numbers 1-5 to indicate finger positions. The key signature has one sharp (F#).

- System 16:** Melody line with eighth notes. Fretboard diagram: 1-3-5-5-3-1-1-3-5.
- System 17:** Melody line with eighth notes. Fretboard diagram: 1-3-5-5-3-1-1-3-5.
- System 18:** Melody line with eighth notes. Fretboard diagram: 1-3-5-5-3-1-1-3-5.
- System 19:** Melody line with eighth notes. Fretboard diagram: 5-3-1-1-3-5-5-3-1.
- System 20:** Melody line with eighth notes. Fretboard diagram: 5-3-1-1-3-5-5-3-1.
- System 21:** Melody line with eighth notes. Fretboard diagram: 5-3-1-1-3-5-5-3-1.
- System 22:** Melody line with eighth notes. Fretboard diagram: 5-3-1-1-3-5-5-3-1.
- System 23:** Melody line with eighth notes. Fretboard diagram: 5-3-1-1-3-5-5-3-1.
- System 24:** Melody line with eighth notes. Fretboard diagram: 5-3-1-1-3-5-5-3-1.
- System 25:** Melody line with eighth notes. Fretboard diagram: 1-3-4-4-3-1-1-3-4.
- System 26:** Melody line with eighth notes. Fretboard diagram: 1-3-4-4-3-1-1-3-4.
- System 27:** Melody line with eighth notes. Fretboard diagram: 1-3-4-4-3-1-1-3-4.
- System 28:** Melody line with eighth notes. Fretboard diagram: 1-3-4-4-3-1-1-3-4.
- System 29:** Melody line with eighth notes. Fretboard diagram: 1-3-4-4-3-1-1-3-4.
- System 30:** Melody line with eighth notes. Fretboard diagram: 1-3-4-4-3-1-1-3-4.
- System 31:** Melody line with eighth notes. Fretboard diagram: 4-3-1-1-3-4-4-3-1.
- System 32:** Melody line with eighth notes. Fretboard diagram: 4-3-1-1-3-4-4-3-1.
- System 33:** Melody line with eighth notes. Fretboard diagram: 4-3-1-1-3-4-4-3-1.

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 use numbers 1-5 to indicate fingerings. Some diagrams include a yellow highlight on a specific fret (e.g., fret 1 in measure 34, fret 1 in measure 39, fret 1 in measure 40, fret 1 in measure 43, and fret 1 in measure 46).

Exercice pour délier les 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)

Travailler les combinaisons suivantes

1234 - 4321

1243 - 3421

1324 - 4231

1342 - 2431

1423 - 3241

1432 - 2341

2134 - 4312

2143 - 3412

2314 - 4132

2341 - 1432

2413 - 3142

2431 - 1342

Passages de formes montants

1 12/8

TAB

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

3 4

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

5 6

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

7 8

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

9 10

0 2 3 0 2 4 0 2 4 0 3 2 2 0 4 2 4 5 1 3 5 2 3 5



Etude passages de formes montants dorien:

.Normal

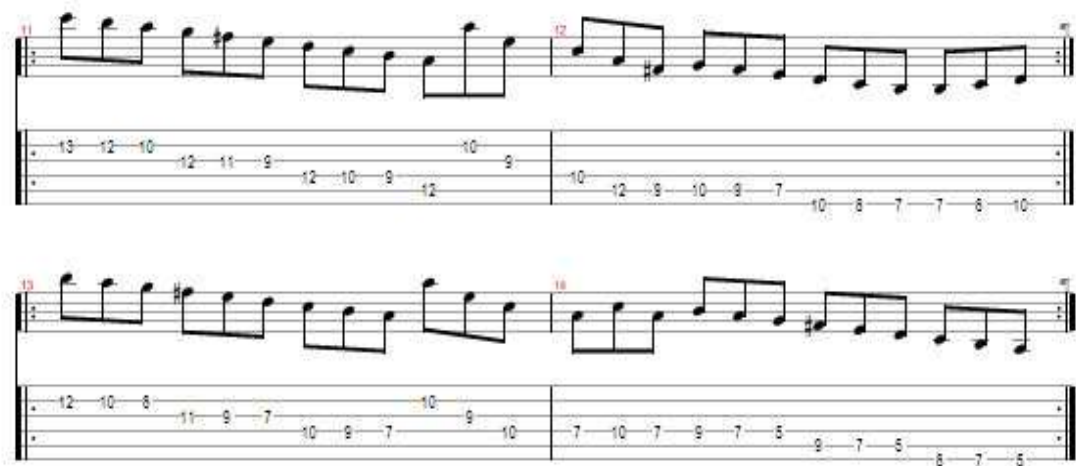
.Groupe de 3: mesure 9/8 en croches

.Groupe de 4: .mesure 4/4 en croches

.mesure 4/4 en doubles-croches

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 labeled 'TAB' and includes a double bar line. The second system has a red '2' above the first measure. The third system has a red '3' above the first measure. The fourth system has a red '4' above the first measure. The fifth system has a red '5' above the first measure. Each system ends with a double bar line and a repeat sign.



Etude passages de formes montants dorien:

.Normal

.Groupe de 3: mesure 9/8 en croches

.Groupe de 4: .mesure 4/4 en croches
.mesure 4/4 en doubles-croches

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Gamme dominante de G



16 17 18

19 20 21

22 23 24

25 26 27

28 29 30

31 32 33

This page contains five systems of guitar sheet music, each consisting of a musical staff and a corresponding numbered fretboard diagram. The systems are numbered 34 through 48. The musical notation includes eighth and sixteenth notes, often beamed together in groups of three, with some notes marked with a 'z' for a grace note. The fretboard diagrams are numbered 1 through 5, with some numbers appearing in different colors (e.g., green for 1, yellow for 3) to indicate specific fret positions. The systems are arranged in a 5x3 grid, with the last system (48) ending with a double bar line.

34 35 36 37 38 39 40 41 42 43 44 45 46 47 48

Exercice pour délier les doigts

Voir p. 32 (suite)

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

Travailler ces exercices en rythme.

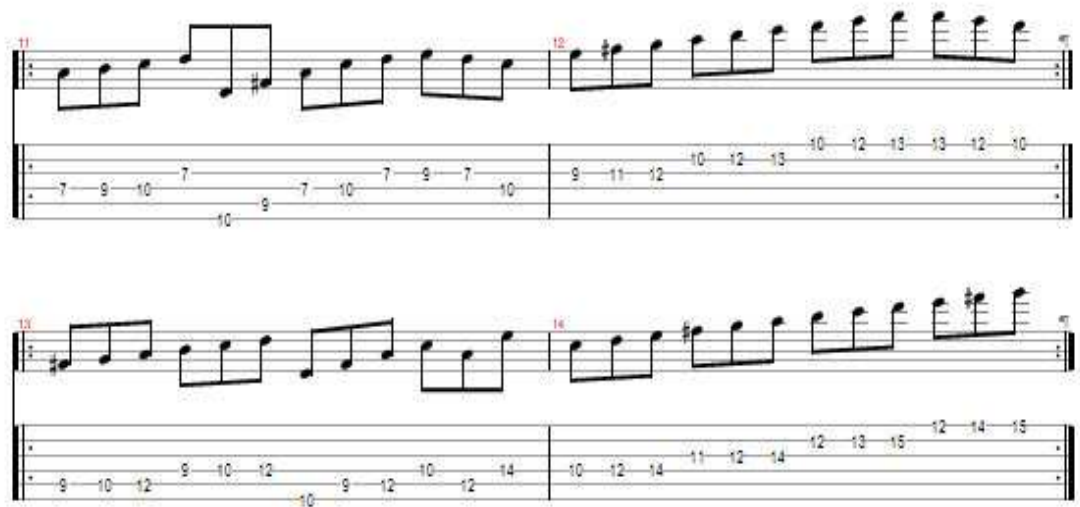
Travailler ces exercices à la main droite:

. 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)

Le mode mixolydien
Passages de formes en montant





Etude passages de formes montants mixolydien:

.Normal

.Groupe de 3: mesure 9/8 en croches

.Groupe de 4: .mesure 4/4 en croches

.mesure 4/4 en doubles-croches

Le mode mixolydien
Passages de formes en descendant

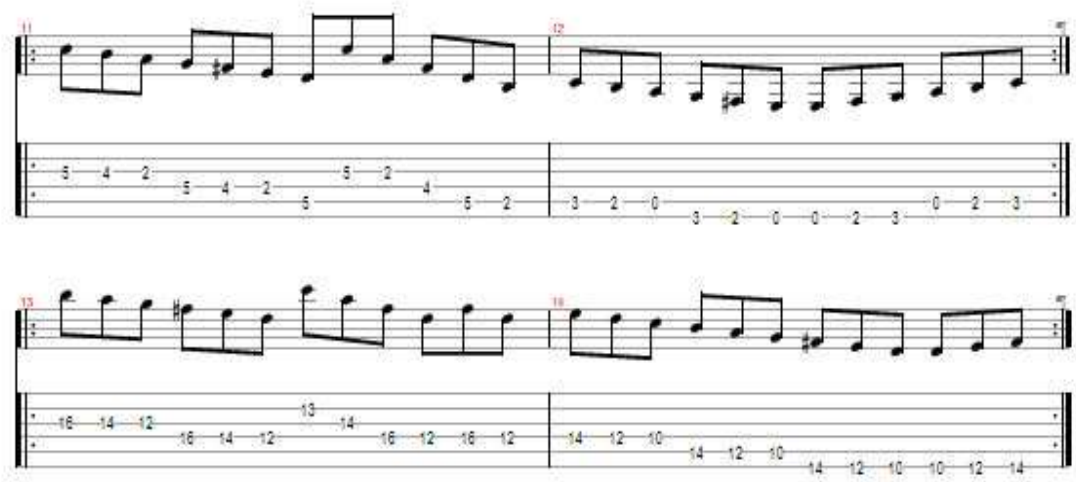
1 19 13 12 14 12 11 14 12 13 14 11 12 10 14 10 12 10 9 12 10 9 12 10 8

3 13 12 10 12 11 9 12 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



Etude passages de formes descendant mixolydien

.Normal

.Groupe de 3: mesure 9/8 en croches

.Groupe de 4: .mesure 4/4 en croches

.mesure 4/4 en doubles-croches