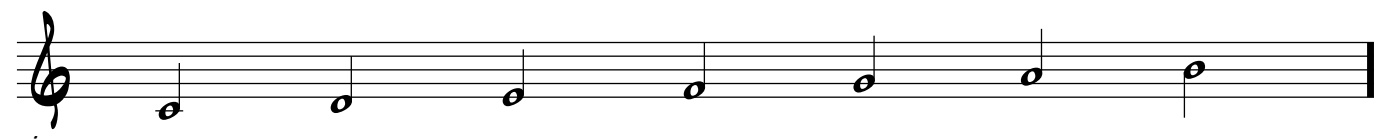
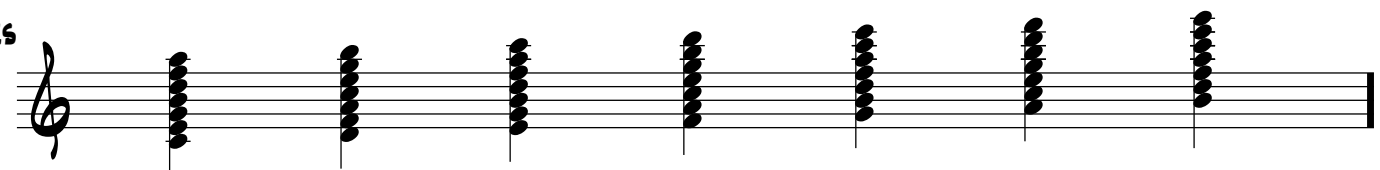


# GAMMES-ACCORDS-MODES-DEGRÉS

## I GAMME DE DO MAJEUR (GAMME MAJEURE INTÉGRALE)



COMPOSITION  
DE L'ACCORD EN  
NOTES

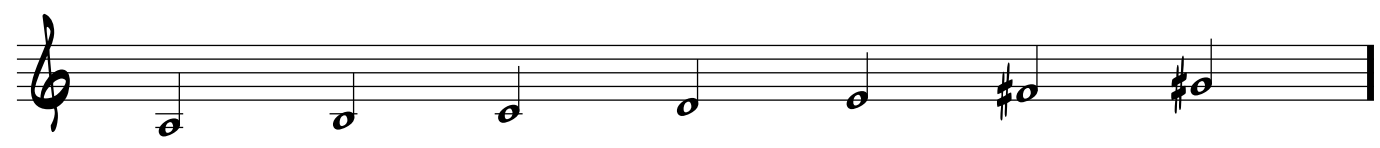


DEGRÉS I II III IV V VI VII

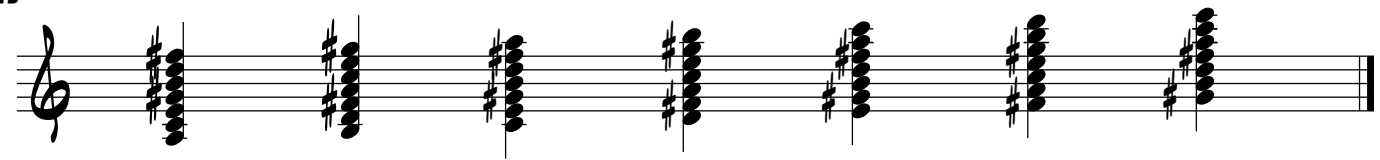
MODES IONIEN DORIEN PHRYGIEN LYDIEN MIXOLYDIEN AÉOLIEN LOCRIEN

CHIFFRAGE C $\Delta$ 9 11 13 D-7 9 11 13 E-7 9- 11 13- F $\Delta$ 9 11# 13 G 7 9 11 13 A-7 9 11 13-(6-) B-7 5<sup>b</sup> 9- 11 13-

## II GAMME DE LA MINEUR MÉLODIQUE ASCENDANT



COMPOSITION  
DE L'ACCORD EN  
NOTES



DEGRÉS I II III IV V VI VII

MODES LYDIEN AUGMENTÉ LYDIEN<sup>b</sup>7 MIXOLYDIEN 11# MODE BARTOK DEVIENT PAR CONVENTION LE MODE ALTÉRÉ DE G# OU A<sup>b</sup> (G# 7 ALT OU A<sup>b</sup> 7 ALT)

CHIFFRAGE A- $\Delta$ 9 11 13 B-7 9- 11 13 C $\Delta$ 5# 9 11# 13 D 7 9 11# 13 E 7 9 11 13- F#-7 5<sup>b</sup> 9 11 13- G#-7 5<sup>b</sup> 9- 11- 13-

# GAMMES-ACCORDS-MODES-DEGRÉS

## III GAMME DE LA MINEUR HARMONIQUE

COMPOSITION DE L'ACCORD EN NOTES

DEGRÉS I II III IV V VI VII

MODES

CHIFFRAGE A-Δ9 11 13<sup>-</sup> B-7 5b 9<sup>-</sup> 11 13 CΔ5# 9 11 13 D-7 9 11# 13 E 7 9<sup>-</sup> 11 13<sup>-</sup> FΔ9# 11# 13 G#- 5b 7b 9<sup>-</sup> 11<sup>-</sup> 13<sup>-</sup> (ACCORD DIMINUÉ DE G# OU G#0)

## IV DIVERSES GAMMES UTILES (HORS GAMMES DE BASE)

GAMME PAR TONS ACCORD CHIFFRAGE

C7 5# 9 11# 13 (IL N'Y EN A QUE DEUX 2 x 6 = 12)

GAMME DIMINUÉE (PARTANT PAR 1/2 TON-TON) ACCORDS CHIFFRAGE

C7 9<sup>-</sup> (9#) 11# 13 / C° ET C#°

GAMME DIMINUÉE (PARTANT PAR TON 1/2 TON) ACCORDS CHIFFRAGE

C° ET D° (IL N'Y EN A QUE TROIS 3 x 4 = 12)

GAMME ALTÉRÉE ACCORD CHIFFRAGE

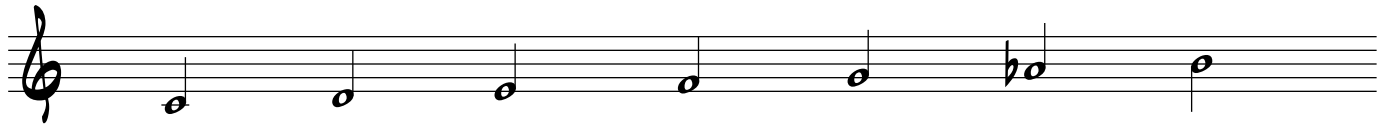
C7 9<sup>-</sup> 9# 11# 13<sup>-</sup> MAIS PLUTÔT C7 ALT (IL Y EN A DOUZE PUISQU'IL Y A 12 MINEURES MÉLODIQUES ASCENDANTES)

VII DEGRÉ D'UNE GAMME MINEURE MÉLODIQUE ASCENDANTE..

DANS CE CAS PRÉCIS C7 ALTÉRÉ EST LE VII DEGRÉ DE D<sup>b</sup> MINEUR MÉL ASCENDANT, ET AUSSI PAR NÉCESSITÉ ET PAR ENHARMONIE LE VII DEGRÉ DE C#- MÉL ASCENDANT.

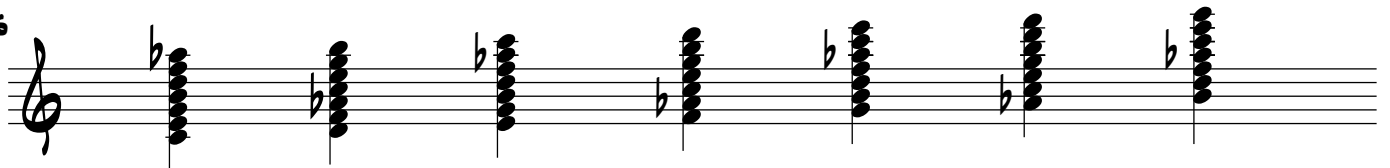
# GAMMES-ACCOROS-MODES-DEGRÉS

## V GAMME DE DO MATEUR HARMONIQUE ( SEMI- MATEUR)



COMPOSITION  
DE L'ACCORD EN

NOTES



DEGRÉS

I II III IV V VI VII

MODES

CHIFFRAGE C<sup>Δ</sup> 9 11 13<sup>-</sup> D-7 5<sup>b</sup> 9 11 13 E-7 9<sup>-</sup> 11<sup>-</sup> 13<sup>-</sup> F-Δ 9 11<sup>#</sup> 13 G7 9<sup>-</sup> 11 13 A<sup>b</sup>Δ 5<sup>#</sup> 9<sup>#</sup> 11<sup>#</sup> 13 B-5<sup>b</sup> 7 DIM 9- 11 13<sup>-</sup> (8<sup>0</sup>)

# GAMME DE DO MAJEUR

The image shows a musical score for the C major scale, titled "GAMME DE DO MAJEUR". The score is written in 4/4 time and consists of 14 staves of music. Each staff contains a sequence of notes for the scale, with guitar chords indicated above or below the notes. The chords are labeled with their letter names and Roman numerals in parentheses, indicating their position in the scale. The chords are: C Δ (I), D-7 (II), E-7 (III), F Δ 11# (IV), G 7 (V), A-7 (VI), B-7 5b (VII), and C Δ (I). The score is arranged in a way that allows for a continuous run of the scale across the staves.

# GAMME DE DO MAJEUR (SUITE)

Musical score for the D major scale in 4/4 time, consisting of four staves. The notes are: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chords are indicated above the notes: B-7b (VII) above F#4, A-7 (VI) above G4, G 7 (V) above A4, F# 11# (IV) above B4, E-7 (III) above C5, D-7 (II) above B4, C# (I) above A4, and C# (I) above G4.

## TIERCES EN DO MAJEUR

Musical score for triads in D major, consisting of two staves. The first staff shows the triads: D4-E4-F#4, E4-F#4-G4, F#4-G4-A4, G4-A4-B4, A4-B4-C5, B4-C5-B4, A4-G4-F#4, F#4-E4-D4. The second staff shows the inversions: F#4-G4-A4, G4-A4-B4, A4-B4-C5, B4-C5-B4, A4-G4-F#4, G4-F#4-E4, F#4-E4-D4, E4-D4-C5.

Musical score for a descending D major scale, consisting of one staff. The notes are: D4, C5, B4, A4, G4, F#4, E4, D4.

### VARIATIONS

Musical score for variation 1 of the D major scale, consisting of one staff. The notes are: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The staff ends with "ETC."

Musical score for variation 2 of the D major scale, consisting of one staff. The notes are: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The staff ends with "ETC."

Musical score for variations 3 and 4 of the D major scale, consisting of one staff. Variation 3 notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Variation 4 notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The staff ends with "ETC." for both variations.

# TRIADES EN DO MAJEUR

I C (I) D- (II) E- (III) F (IV) G (V) A- (VI) B-<sup>b</sup> (VII) C (I) ETC.

F (IV) E- (III) D- (II) C (I) B-<sup>b</sup> (VII) A- (VI) G (V) F (IV) ETC.

## VARIATIONS

1 2 3 4 ETC. ETC. ETC. ETC.

II

## VARIATIONS

1 2 3 4 ETC. ETC. ETC. ETC.

# ACCOROS DE SEPTIÈME

I C Δ D-7 E-7 F Δ G 7 A-7 B-7<sup>b</sup> C Δ ETC.

D-7 C Δ B-7<sup>b</sup> A-7 G 7 F Δ E-7 D-7 ETC.

II C Δ D-7 E-7 F Δ G 7 A-7 B-7<sup>b</sup> C Δ ETC.

D-7 C Δ B-7<sup>b</sup> A-7 G 7 F Δ E-7 D-7 ETC.

# VARIATIONS SUR ACCOROS DE SEPTIÈME

1

etc.

2

etc.

3

etc.

4

etc.

# VARIATIONS SUR ACCORDS DE SEPTIÈME

1 C Δ D-7 E-7 F Δ G 7 A-7 B-7 5<sup>b</sup> C Δ ETC.

2 D-7 E-7 F Δ G 7 A-7 B-7 5<sup>b</sup> C Δ

3 D-7 C Δ B-7 5<sup>b</sup> A-7 G 7 F Δ E-7 ETC.

4

5 C Δ D-7 E-7 F Δ

G 7 A-7 B-7 5<sup>b</sup> C Δ

D-7 E-7 F Δ G 7 ETC.

# ACCOROS DE NEUVIÈME

C Δ      D-7      E-7      FΔ 11#

G 7      A-7      B-7 5b      C Δ

D-7      E-7      FΔ 11#      G 7

A-7      B-7 5b      C Δ

B-7 5b      A-7      G 7      FΔ 11#

E-7      D-7      C Δ      B-7 5b

A-7      G 7      FΔ 11#      E-7

D-7      C Δ

# VARIATIONS SUR ACCORDS DE NEUVIÈME

A musical score for guitar in 4/4 time, featuring a sequence of chords and corresponding melodic lines. The chords are: C Δ, D-7, E-7, F Δ 11#, G 7, A-7, B-7 5b, C Δ, D-7, E-7, F Δ, G 7, A-7, B-7 5b, C Δ, B-7 5b, A-7, G 7, F Δ 11#, E-7, D-7, C Δ, B-7 5b, A-7, G 7, F Δ 11#, E-7, D-7, C Δ.

## VARIATIONS

Three variations of the main melody, each starting with a first finger (1) and featuring a '1 BIS' (first finger repeat) section. The variations are numbered 1, 2, and 4. Each variation includes fingerings (5) and accents (c) on the notes.

# ACCORDOS DE ONZIÈME

Musical notation for 'ACCORDOS DE ONZIÈME'. The piece is in 5/4 time. The first system includes chords: C Δ, D-7, E-7, and F Δ 11#. The second system includes: G 7, A-7, B-7 5b, C Δ, and ETC. The third system includes: G 7, F Δ 11#, E-7, and D-7 ETC. The notation consists of five staves with various melodic and harmonic lines.

## VARIATIONS

Musical notation for 'VARIATIONS', showing four variations of a melodic line. Each variation is numbered 1 through 4. Variation 1 is in treble clef with a 5/4 time signature and includes a '5' fingering. Variations 2, 3, and 4 are in treble clef. Each variation ends with 'ETC.'.

# ACCORDS DE TREIZIÈME

C Δ      D-7      E-7      F Δ 11#  
 G 7      A-7      B-7 5b      C Δ  
 D-7      E-7  
 E-7      D-7      C Δ      B-7 5b  
 A-7      G 7      F Δ 11#      E-7  
 D-7      C Δ

## VARIATIONS

1  
 2

# INTERVALLES DE LA GAMME DE DO

I

## TONS-DEMIS TONS

Exercise I: Tons-Demis tons. This section contains four staves of music in 4/4 time, starting on middle C (C4).  
Staff 1: Ascending and descending eighth-note patterns. The ascending line consists of four measures of eighth notes: C4-D4-E4-F4, G4-A4-B4-C5, D5-E5-F5-G5, A5-B5-C6. The descending line consists of four measures: C6-B5-A5, G5-F5-E5, D5-C5-B4, A4-G4-F4, E4-D4, C4. The exercise ends with "ETC."  
Staff 2: Ascending and descending quarter-note patterns. The ascending line consists of four measures: C4-D4-E4-F4, G4-A4-B4-C5, D5-E5-F5-G5, A5-B5-C6. The descending line consists of four measures: C6-B5-A5, G5-F5-E5, D5-C5-B4, A4-G4-F4, E4-D4, C4. The exercise ends with "ETC."  
Staff 3: Ascending and descending eighth-note patterns. The ascending line consists of four measures of eighth notes: C4-D4-E4-F4, G4-A4-B4-C5, D5-E5-F5-G5, A5-B5-C6. The descending line consists of four measures: C6-B5-A5, G5-F5-E5, D5-C5-B4, A4-G4-F4, E4-D4, C4. The exercise ends with "ETC."  
Staff 4: Ascending and descending quarter-note patterns. The ascending line consists of four measures: C4-D4-E4-F4, G4-A4-B4-C5, D5-E5-F5-G5, A5-B5-C6. The descending line consists of four measures: C6-B5-A5, G5-F5-E5, D5-C5-B4, A4-G4-F4, E4-D4, C4. The exercise ends with "ETC."

II

## TIERCES

Exercise II: Tierces. This section contains four staves of music in 4/4 time, starting on middle C (C4).  
Staff 1: Ascending and descending quarter-note patterns. The ascending line consists of four measures: C4-E4-G4-B4, C5-E5-G5-B5, C6-E6-G6-B6. The descending line consists of four measures: C6-B6-A6-G6, F6-E6-D6-C6, B5-A5-G5-F5, E5-D5-C5, B4-A4-G4, F4, E4, D4, C4. The exercise ends with "ETC."  
Staff 2: Ascending and descending quarter-note patterns. The ascending line consists of four measures: C4-E4-G4-B4, C5-E5-G5-B5, C6-E6-G6-B6. The descending line consists of four measures: C6-B6-A6-G6, F6-E6-D6-C6, B5-A5-G5-F5, E5-D5-C5, B4-A4-G4, F4, E4, D4, C4. The exercise ends with "ETC."  
Staff 3: Ascending and descending eighth-note patterns. The ascending line consists of four measures of eighth notes: C4-E4-G4-B4, C5-E5-G5-B5, C6-E6-G6-B6. The descending line consists of four measures: C6-B6-A6-G6, F6-E6-D6-C6, B5-A5-G5-F5, E5-D5-C5, B4-A4-G4, F4, E4, D4, C4. The exercise ends with "ETC."  
Staff 4: Ascending and descending quarter-note patterns. The ascending line consists of four measures: C4-E4-G4-B4, C5-E5-G5-B5, C6-E6-G6-B6. The descending line consists of four measures: C6-B6-A6-G6, F6-E6-D6-C6, B5-A5-G5-F5, E5-D5-C5, B4-A4-G4, F4, E4, D4, C4. The exercise ends with "ETC."

# INTERVALLES EN DO MATEUR (SUITE)

## III QUARTES

1

2

3

4

ETC.

ETC.

ETC.

ETC.

## IV QUINTES

1

2

3

4

ETC.

ETC.

ETC.

ETC.

# INTERVALLES EN DO MAJEUR (SUITE)

## V SIXTES

Four staves of musical notation for sixths in C major. Each staff is numbered 1, 2, 3, and 4. The first staff is in treble clef with a 4/4 time signature. The second staff is also in treble clef. The third and fourth staves are in bass clef. Each staff contains a sequence of eighth notes and rests, illustrating the interval of a sixth. The sequence starts with a C4 quarter note, followed by a D4 quarter note, then a G4 quarter note, and continues with a pattern of eighth notes and rests. Each staff ends with "ETC.".

## VI SEPTIÈMES

Four staves of musical notation for sevenths in C major. Each staff is numbered 1, 2, 3, and 4. The first staff is in treble clef with a 4/4 time signature. The second staff is also in treble clef. The third and fourth staves are in bass clef. Each staff contains a sequence of eighth notes and rests, illustrating the interval of a seventh. The sequence starts with a C4 quarter note, followed by a D4 quarter note, then an F4 quarter note, and continues with a pattern of eighth notes and rests. Each staff ends with "ETC.".

# INTERVALLES EN DO MATEUR (SUITE)

VII

## OCTAVES

1

2

3

4

ETC.

## VARIATIONS RYTHMIQUES

1

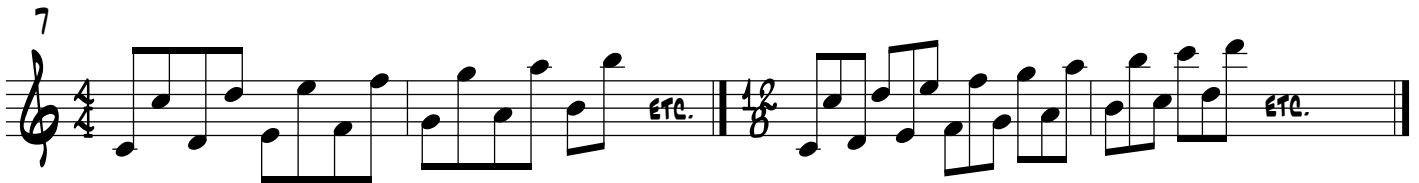
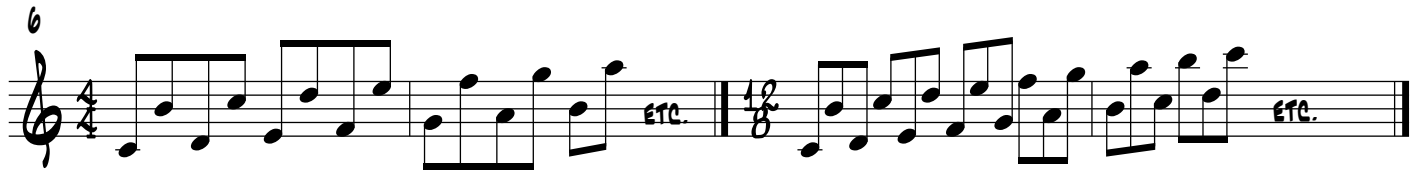
2

3

4

ETC.

# INTERVALLES EN DO MAJEUR (SUITE)



# MÉCANISMES EN DO MAJEUR

1 **TIÈRCES**

2 **QUARTES**

3 **QUINTES**

4 **SIXTES**

5 **SEPTIÈMES**

1 BIS **TIÈRCES**

2 BIS **QUARTES**

3 BIS **QUINTES**

4 BIS **SIXTES**

# VARIATIONS SUR MÉCANISMES

## 1 TIERCES



## 2 QUARTES

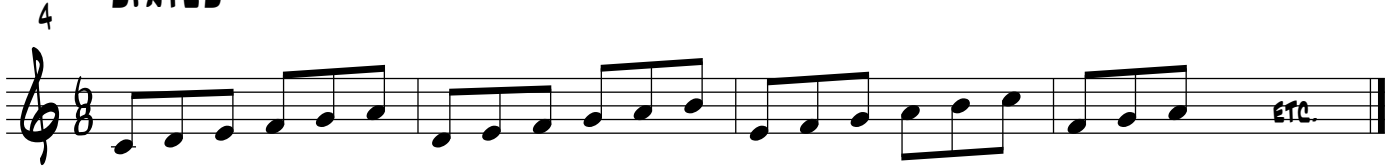


## 3 QUINTES

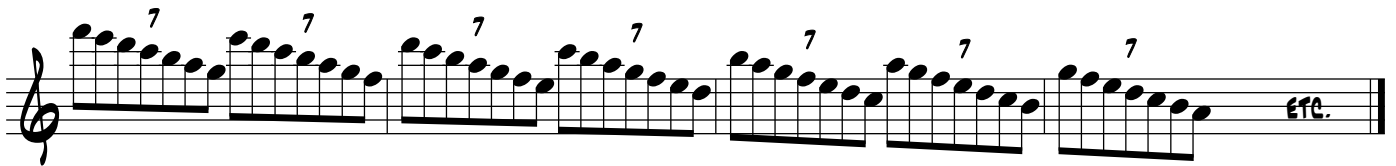
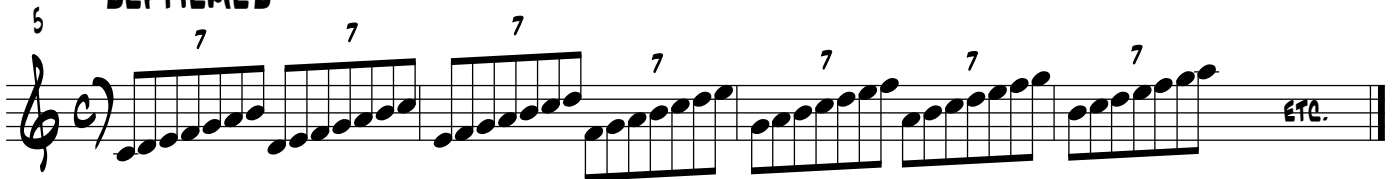


# VARIATIONS SUR MÉCANISMES (SUITE)

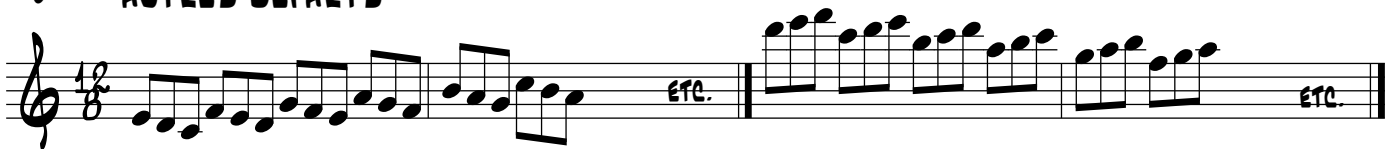
## 4 SIXTES



## 5 SEPTIÈMES



## 6 AUTRES DÉPARTS



# CYCLE DES QUINTES EN DO MAJEUR

I

1 F $\Delta$  B-7 $\flat$  E-7 A-7 D-7 G7 C $\Delta$

2 F $\Delta$  B-7 $\flat$  E-7 A-7 D-7 G7 C $\Delta$

II

1 IV VII III VI

2 II V I I

3 IV VII III VI VI I

4 IV VII III VI II V I

5 IV VII III VI II V I

# GAMME DE DO MINEUR MÉLODIQUE ASCENDANT

Handwritten musical score for the ascending melodic minor scale of D minor. The score is written in 4/4 time and consists of 12 staves. The melody is written in the treble clef, and the accompaniment is written in the bass clef. The key signature has two flats (Bb and Eb). The scale is: D, Eb, F, G, Ab, Bb, C.

The score is divided into two systems of six staves each. The first system covers measures 1 to 6, and the second system covers measures 7 to 12. The melody is written in the treble clef, and the accompaniment is written in the bass clef. The key signature has two flats (Bb and Eb). The scale is: D, Eb, F, G, Ab, Bb, C.

Chord symbols are provided for each measure of the accompaniment:

- Staff 1: C - Δ (I) (measures 1-2), D-7 (II) (measures 3-4)
- Staff 2: Eb Δ 5+ (III) (measures 1-2), F 7 11# (IV) (measures 3-4)
- Staff 3: G 7 b 13 (V) (measures 1-2), A-7 5b (VI) (measures 3-4)
- Staff 4: B-7 5b (VII) (measures 1-2), C - Δ (I) (measures 3-4)
- Staff 5: D-7 (II) (measures 1-2), Eb Δ 5+ (III) (measures 3-4)
- Staff 6: F 7 11# (IV) (measures 1-2), G 7 b 13 (V) (measures 3-4)
- Staff 7: A-7 5b (VI) (measures 1-2), B-7 5b (VII) (measures 3-4)
- Staff 8: C - Δ (I) (measures 1-2)
- Staff 9: C - Δ (I) (measures 1-2), B-7 5b (VII) (measures 3-4)
- Staff 10: A-7 5b (VI) (measures 1-2), G 7 b 13 (V) (measures 3-4)
- Staff 11: F 7 11# (IV) (measures 1-2), Eb Δ 5+ (III) (measures 3-4)
- Staff 12: D-7 (II) (measures 1-2), C - Δ (I) (measures 3-4)

# GAMME DE DO MINEUR MÉLODIQUE ASCENDANT

(SUITE)

B-7 5<sup>b</sup> (VII)      A-7 5<sup>b</sup> (VI)  
 G 7 <sup>b</sup> 13 (V)      F 7 11<sup>#</sup> (IV)  
 E<sup>b</sup> Δ 5<sup>+</sup> (III)      D-7 (II)  
 C - Δ (I)      C - Δ (I)

NOTE: PRATIQUER LA MÊME MÉTHODOLOGIE (EXERCICES SUR LES TIÈRCES, QUINTES, SEPTIÈMES, VARIATIONS, MÉCANISMES, ETC) QU'EN DO MAJEUR.

# GAMME DE LA MINEUR HARMONIQUE

The image displays a musical score for the harmonic minor scale of A minor, presented in two systems of ascending and descending lines. Each line is accompanied by specific chord voicings and Roman numerals. The chords are: A-Δ (I), B-7<sup>b</sup> (II), C Δ 5<sup>+</sup> (III), D-7 (IV), E 7<sup>b</sup>9 (V), F Δ 11<sup>#</sup> (VI), and G<sup>#</sup> ° (VII). The score is written in 4/4 time and uses a treble clef with a key signature of one sharp (F#).

# GAMME DE LA MINEUR HARMONIQUE (SUITE)

The musical score consists of four staves of music in 4/4 time, each with a treble clef and a key signature of one sharp (F#). The notes represent the harmonic minor scale: A2, B2, C#3, D3, E3, F#3, G#3, A3. The staves are annotated with chords and fingering numbers:

- Staff 1: Chords E7b9 (V) and D-7 (IV) are indicated above the first and second measures respectively.
- Staff 2: Chords CΔ5+ (III) and D-7 (IV) are indicated above the first and second measures respectively.
- Staff 3: Chords E7b9 (V) and FΔ11# (VI) are indicated above the first and second measures respectively.
- Staff 4: Chords G#° (VII) and A-Δ (I) are indicated above the first and second measures respectively.

NOTE: PRATIQUER LA MÊME MÉTHODOLOGIE (EXERCICES SUR LES TIERCES, QUINTES, SEPTIÈMES, VARIATIONS, MÉCANISMES, ETC) QU'EN DO MAJEUR.

# GAMME DE DO MAJEUR HARMONIQUE

The image displays a musical score for the harmonic major scale of C major, consisting of 14 staves. The score is divided into two main sections: an ascending line (top half) and a descending line (bottom half). Each staff contains a sequence of notes with corresponding chord symbols written above or below. The notes are written in a treble clef with a 4/4 time signature. The chord symbols are: C Δ (I), D-7 5b (II), E-7 (III), F-Δ (IV), G 7 (V), Ab Δ 5+ (VI), B ° (VII), and C Δ (I). The descending line follows the same sequence in reverse order. The notes are: C4, D4, E4, F4, G4, Ab4, Bb4, C5, Bb4, Ab4, G4, F4, E4, D4, C4.

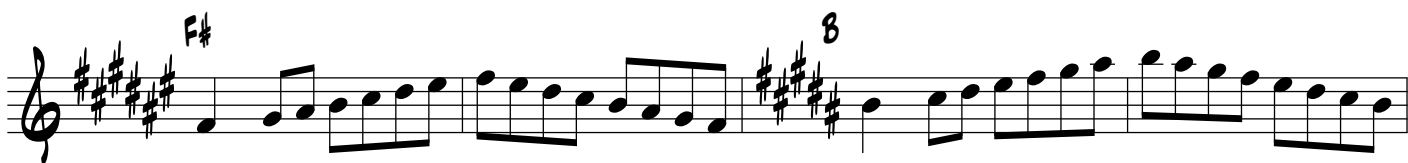
# GAMME DE DO Majeur Harmonique (SUITE)

The musical score consists of four staves of music, each representing a different voicing of the harmonic D major scale. The notes are: D, E, F#, G, A, B, A, G, F#, E, D.

- Staff 1:** Chords: B° (VII) and Ab Δ5+ (VI). Fingering: (VII) and (VI).
- Staff 2:** Chords: G7 (V) and F-Δ (IV). Fingering: (V) and (IV).
- Staff 3:** Chords: E-7 (III) and D-7 5b (II). Fingering: (III) and (II).
- Staff 4:** Chords: C Δ (I) and C Δ (I). Fingering: (I) and (I).

NOTE: PRATIQUER LA MÊME MÉTHODOLOGIE (EXERCICES SUR LES TIERCES, QUINTES, SEPTIÈMES, VARIATIONS, MÉCANISMES, ETC) QU'EN DO MAJEUR.

# GAMMES MATEURES DANS LE CYCLE DES QUINTES



# GAMMES MATEURES (1ERS DEGRÉS)

## DANS LE CYCLE DES QUINTES



# GAMMES MATEURES ENCHAÎNÉES CHROMATIQUEMENT



# GAMMES MAJEURES ENCHAINÉES CHROMATIQUEMENT (SUITE)



NOTE: PRATIQUER LA MÊME MÉTHODOLOGIE EN JOUANT LES GAMMES MINEURES MÉLODIQUES, HARMONIQUES, MAJEURES HARMONIQUES, LES GAMMES DU II, III, IV, V, VI, VII DE CHAQUE TONALITÉ.

# I ERS DEGRÉS ENCHAINÉS DANS LE CYCLE DES QUINTES

I

Chords: C<sup>Δ</sup>, F<sup>Δ</sup>, B<sup>b</sup>Δ, E<sup>b</sup>Δ, A<sup>b</sup>Δ, D<sup>b</sup>Δ, F<sup>#</sup>Δ, BΔ, EΔ, AΔ, DΔ, GΔ

# II EMES DEGRÉS DANS LE CYCLE DES QUINTES

II

Chords: D-7, G-7, C-7, F-7, B<sup>b</sup>-7, E<sup>b</sup>-7, G<sup>#</sup>-7, C<sup>#</sup>-7, F<sup>#</sup>-7, B-7, E-7, A-7

(II DE C M<sup>♯</sup>) (II DE F M<sup>♯</sup>) (II DE B<sup>b</sup> M<sup>♯</sup>) (II DE E<sup>b</sup> M<sup>♯</sup>)

# V EME DEGRÉS DANS LE CYCLE DES QUINTES

I

G7 (V DE C M<sup>7</sup>)    C7 (V DE F M<sup>7</sup>)    F7 (V DE B<sup>b</sup> M<sup>7</sup>)    B<sup>b</sup>7 (V DE E<sup>b</sup> M<sup>7</sup>)  
 E<sup>b</sup>7    A<sup>b</sup>7    C#7    F#7  
 B7    E7    A7    D7

## II-V-I DANS LE CYCLE DES QUINTES

II

D-7    G7    C<sup>Δ</sup>    G-7    C7    F<sup>Δ</sup>

C-7	F7	B <sup>b</sup> <sup>Δ</sup>	F-7	B <sup>b</sup> 7	E <sup>b</sup> <sup>Δ</sup>
II	V	I	II	V	I
B <sup>b</sup> -7	E <sup>b</sup> 7	A <sup>b</sup> <sup>Δ</sup>	E <sup>b</sup> -7	A <sup>b</sup> 7	D <sup>b</sup> <sup>Δ</sup>
II	V	I	II	V	I
G#-7	C#7	F# <sup>Δ</sup>	C#-7	F#7	B <sup>Δ</sup>
II	V	I	II	V	I
F#-7	B7	E <sup>Δ</sup>	B-7	E7	A <sup>Δ</sup>
II	V	I	II	V	I
E-7	A7	D <sup>Δ</sup>	A-7	D7	G <sup>Δ</sup>
II	V	I	II	V	I

# II-V-I PAR TONS DESCENDANTS

II

Handwritten musical notation for II-V-I progressions by descending tones. The notation is in 4/4 time and uses a treble clef. The chords are written across three staves:

Staff 1: D7 G7 CΔ | C7 F7 B<sup>b</sup>Δ | B<sup>b</sup>7 E<sup>b</sup>7 A<sup>b</sup>Δ | G<sup>#</sup>7 C<sup>#</sup>7 F<sup>#</sup>Δ

Staff 2: F<sup>#</sup>7 B7 EΔ | E7 A7 DΔ | C<sup>#</sup>7 F<sup>#</sup>7 BΔ | B7 E7 AΔ

Staff 3: A7 D7 GΔ | G7 C7 FΔ | F7 B7 E<sup>b</sup>Δ | E<sup>b</sup>7 A<sup>b</sup>7 D<sup>b</sup>Δ

Roman numerals II, V, and I are written below the chords in the first staff to indicate their function.

# II-V-I PAR TONS ASCENDANTS

III

Handwritten musical notation for II-V-I progressions by ascending tones. The notation is in 4/4 time and uses a treble clef. The chords are written across three staves:

Staff 1: D7 G7 CΔ | E7 A7 DΔ | F<sup>#</sup>7 B7 EΔ | G<sup>#</sup>7 C<sup>#</sup>7 F<sup>#</sup>Δ

Staff 2: B<sup>b</sup>7 E<sup>b</sup>7 A<sup>b</sup>Δ | C7 F7 B<sup>b</sup>Δ | E<sup>b</sup>7 A<sup>b</sup>7 D<sup>b</sup>Δ | F7 B<sup>b</sup>7 E<sup>b</sup>Δ

Staff 3: G7 C7 FΔ | A7 D7 GΔ | B7 E7 AΔ | C<sup>#</sup>7 F<sup>#</sup>7 BΔ

Roman numerals II, V, and I are written below the chords in the first staff to indicate their function.

# II-V-I DANS LE CYCLE DES QUARTES

32

IV

II	V	I	II	V	I	II	V	I	II	V	I
D-7	G7	C Δ	A-7	D7	G Δ	E-7	A7	D Δ	B-7	E7	A Δ
F#-7	B7	E Δ	C#-7	F#7	B Δ	G#-7	C#7	F# Δ	E <sup>b</sup> -7	A <sup>b</sup> 7	D <sup>b</sup> Δ
B <sup>b</sup> -7	E <sup>b</sup> 7	A <sup>b</sup> Δ	F-7	B <sup>b</sup> 7	E <sup>b</sup> Δ	C-7	F7	B <sup>b</sup> Δ	G-7	C7	F Δ

## II.V.I DANS LE CYCLE DES TIERCES MINEURES

V

D-7	G7	C Δ	F-7	B <sup>b</sup> 7	E <sup>b</sup> Δ	G#-7	C#7	F# Δ	B-7	E7	A Δ
E <sup>b</sup> -7	A <sup>b</sup> 7	D <sup>b</sup> Δ	F#-7	B7	E Δ	A-7	D7	G Δ	C-7	F7	B <sup>b</sup> Δ
E-7	A7	D Δ	G-7	C7	F Δ	B <sup>b</sup> -7	E <sup>b</sup> 7	A <sup>b</sup> Δ	C#-7	F#7	B Δ

## II.V.I DANS LE CYCLE DES TIERCES MATURES

VI

D-7	G7	C Δ	F#-7	B7	E Δ	B <sup>b</sup> 7	E <sup>b</sup> 7	A <sup>b</sup> Δ	C#-7	F#7	B Δ
F-7	B <sup>b</sup> 7	E <sup>b</sup> Δ	A-7	D7	G Δ	C-7	F7	B <sup>b</sup> Δ	E-7	A7	D Δ
G#-7	C#7	F# Δ	B-7	E7	A Δ	E <sup>b</sup> -7	A <sup>b</sup> 7	D <sup>b</sup> Δ	G-7	C7	F Δ

# II.V.I DANS LE CYCLE DES QUARTES AUGMENTÉES

VII

II V I II V I II V I II V I

D-7 G7 C Δ G#-7 C#7 F# Δ E-7 A7 D Δ B<sup>b</sup>-7 E<sup>b</sup>7 A<sup>b</sup> Δ

F#-7 B7 E Δ C-7 F7 B<sup>b</sup> Δ E<sup>b</sup>-7 A<sup>b</sup>7 D<sup>b</sup> Δ A-7 D7 G Δ

F-7 B<sup>b</sup>7 E<sup>b</sup> Δ B-7 E7 A Δ G-7 C7 F Δ C#-7 F#7 B Δ

## II.V.I DANS LE CYCLE CHROMATIQUE ASCENDANT

VIII

D-7 G7 C Δ E<sup>b</sup>-7 A<sup>b</sup>7 D<sup>b</sup> Δ E-7 A7 D Δ F-7 B<sup>b</sup>7 E<sup>b</sup> Δ

F#-7 B7 E Δ G-7 C7 F Δ G#-7 C#7 F# Δ A-7 D7 G Δ

B<sup>b</sup>-7 E<sup>b</sup>7 A<sup>b</sup> Δ B-7 E7 A Δ C-7 F7 B<sup>b</sup> Δ C#-7 F#7 B Δ

## II.V.I DANS LE CYCLE CHROMATIQUE DESCENDANT

IX

D-7 G7 C Δ C#-7 F#7 B Δ C-7 F7 B<sup>b</sup> Δ B-7 E7 A Δ

B<sup>b</sup>-7 E<sup>b</sup>7 A<sup>b</sup> Δ A-7 D7 G Δ G#-7 C#7 F# Δ G-7 C7 F Δ

F#-7 B7 E Δ F-7 B<sup>b</sup>7 E<sup>b</sup> Δ E-7 A7 D Δ E<sup>b</sup>-7 A<sup>b</sup>7 D<sup>b</sup> Δ

# II-V-I MINEURS

## II-V-I MINEUR HARMONIQUE

X

ETC. DANS LE CYCLE CHOISI

XI

### II-V-I MINEUR MÉLODIQUE ASCENDANT

ETC. DANS LE CYCLE CHOISI

XII

### II-V-I MINEUR AVEC RÉSOLUTION -7

ETC.

XIII

### PATTERNS SUR II-V-I MAJEUR OU MINEUR

ETC.

ETC.

XIV

ETC.

ETC.

# II-V DANS TOUS LES TONS

## CYCLE DES TONS DESCENDANTS

I

D7 G7 C7 F7 B<sup>b</sup>7 E<sup>b</sup>7 G<sup>#</sup>7 C<sup>#</sup>7

|| V (EN C) || V (EN B<sup>b</sup>) || V (EN A<sup>b</sup>) || V (EN F<sup>#</sup>)

F<sup>#</sup>7 B7 E7 A7 E<sup>b</sup>7 A<sup>b</sup>7 C<sup>#</sup>7 F<sup>#</sup>7

B<sup>b</sup>7 E7 A7 D7 G7 C7 F7 B<sup>b</sup>7

## CYCLE DES QUINTES

II

D7 G7 G7 C7 C7 F7 F7 B<sup>b</sup>7

|| V (EN C) || V (EN F) || V (EN B<sup>b</sup>) || V (EN E<sup>b</sup>)

B<sup>b</sup>7 E<sup>b</sup>7 E<sup>b</sup>7 A<sup>b</sup>7 G<sup>#</sup>7 C<sup>#</sup>7 C<sup>#</sup>7 F<sup>#</sup>7

F<sup>#</sup>7 B7 B<sup>b</sup>7 E7 E7 A7 A7 D7

# VI-II-V-I

## I DANS LE CYCLE DES QUINTES

## II IV.VII.III.VI.II.V.I DANS TOUS LES TONS (CYCLE DES TONS DESCENDANTS)

## III I.VI.II.V

# RHYTHM CHANGES

I

C <sup>Δ</sup>	A7	D-7	G7	E-7	A7	D-7	G7
I	VI ALT (V EN D-)	II	V	III (=I)	VI ALT	II	V

F <sup>Δ</sup>	D7 ALT	G-7	C7	A-7	D7 ALT	G-7	C7
ETC.	VI ALT (V EN G-)						

## IV-VII-III-VI-II-V-I AVEC ACCORDS DE DOMINANTES PASSAGÈRES

II

F#-7 <sup>b</sup>	B7 ALT	E-7	A7 ALT	D-7	G7	C <sup>Δ</sup>
IV	VII	III	VI	II	V	I

B-7 <sup>b</sup>	E7 ALT	A-7	D7 ALT	G-7	C7	F <sup>Δ</sup>
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E-7 <sup>b</sup>	A7 ALT	D-7	G7 ALT	C-7	F7	B <sup>b</sup> Δ
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A-7 <sup>b</sup>	D7 ALT	G-7	C7 ALT	F-7	B7 <sup>b</sup>	E <sup>b</sup> Δ
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D-7 <sup>b</sup>	G7 ALT	C-7	F7 ALT	B <sup>b</sup> -7	E7 <sup>b</sup>	A <sup>b</sup> Δ
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G-7 <sup>b</sup>	C7 ALT	F-7	B <sup>b</sup> 7 ALT	E <sup>b</sup> -7	A <sup>b</sup> 7	D <sup>b</sup> Δ
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B#-7 <sup>b</sup>	E#7 ALT	A <sup>#</sup> -7	D#7 ALT	G#-7	C#7	F# <sup>Δ</sup>	ETC.
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# ARPÈGES CHROMATIQUES

## I ACCORDS MAJEURS

Two staves of musical notation for Major Arpeggios. The top staff shows a sequence of major triads: C major, D major, E major, F major, G major, A major, B major, and C major. The bottom staff shows the corresponding chromatic arpeggios. The sequence ends with 'ETC.' followed by a final C major triad.

## II ACCORDS MINEURS

Two staves of musical notation for Minor Arpeggios. The top staff shows a sequence of minor triads: C minor, D minor, E minor, F minor, G minor, A minor, B minor, and C minor. The bottom staff shows the corresponding chromatic arpeggios. The sequence ends with 'ETC.' followed by a final C minor triad.

## III ACCORDS DE 7<sup>ME</sup>

### MAJEURE

Two staves of musical notation for Major 7th Arpeggios. The top staff shows a sequence of major 7th chords: C major 7, D major 7, E major 7, F major 7, G major 7, A major 7, B major 7, and C major 7. The bottom staff shows the corresponding chromatic arpeggios. The sequence ends with 'ETC.' followed by a final C major 7 chord.

## IV ACCORDS DE 7<sup>ME</sup> DE DOMINANTE

Two staves of musical notation for Dominant 7th Arpeggios. The top staff shows a sequence of dominant 7th chords: C dominant 7, D dominant 7, E dominant 7, F dominant 7, G dominant 7, A dominant 7, B dominant 7, and C dominant 7. The bottom staff shows the corresponding chromatic arpeggios. The sequence ends with 'ETC.' followed by a final C dominant 7 chord.

# ARPÈGES CHROMATIQUES (SUITE)

## I ACCORDS MINEURS SEPTIÈMES MINEURES

ETC.

## II ACCORDS DE SUS-QUATRE

ETC.

## III ACCORDS MINEURS 7EME QUINTES DIMINUÉES

ETC.

## IV ACCORDS MINEURS 7EME MAJEURES

ETC.

# EXERCICES CHROMATIQUES

I

1 2 3 5

ETC.

II

1 2 3-5

ETC.

III

1 2 4 5

ETC.

IV

1 2 3 5+

ETC.

V

1 2 3 4+

ETC.

VI

1 5 3 7

ETC.

# EXERCICES CHROMATIQUES SUR LA GAMME CHROMATIQUE

I 1/2 TON

ETC.

II TON

ETC.

III TIERCE MINEURE

ETC.

IV TIERCE MAJEURE

ETC.

# EXERCICES CHROMATIQUES SUR LA GAMME CHROMATIQUE (SUITE)

V QUARTE

5 5 5 5

5 5 5 5

ETC. ETC.

VI QUARTE AUGMENTÉE

5 5 5 5

5 5 5 5

ETC. ETC.

VII QUINTE

7 7 7 7

7 7 7 7

ETC. ETC.

VIII SIXTE MINEURE

5 5 5 5

5 5 5 5

ETC. ETC.

# EXERCICES CHROMATIQUES SUR LA GAMME CHROMATIQUE (SUITE)

**IX SIXTE MAJEURE**

9 9

ETC.

ETC.

**X SEPTIÈME**

5 5 5 5

ETC.

ETC.

**XI SEPTIÈME MAJEURE**

|| ||

ETC.

ETC.

**XII OCTAVE**

|| ||

ETC.

ETC.





# GAMME PAR TONS I

II

III

C5+ D5+ E5+ F#5+ G#5+ Bb5+ C5+ D5+  
E5+ F#5+ G#5+ Bb5+ C5+  
Bb5+ G#5+ F#5+ E5+ D5+ C5+ Bb5+ G#5+  
F#5+ E5+ D5+ C5+

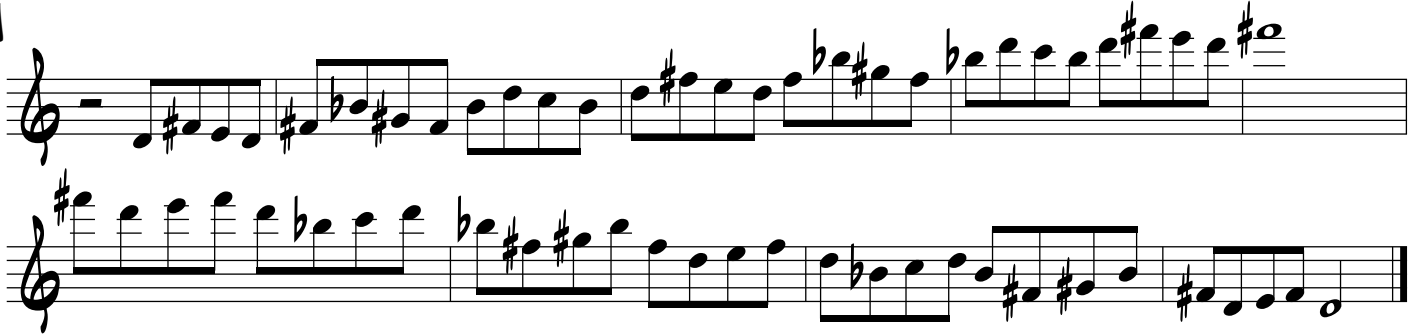


# GAMME PAR TONS I

I



II



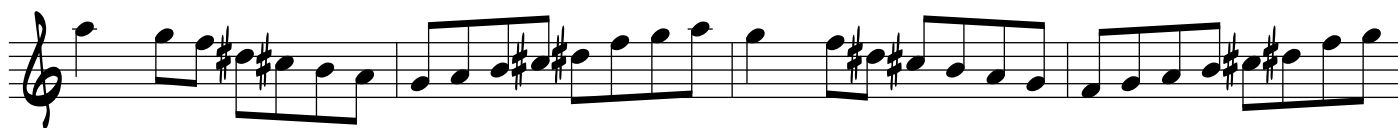
III



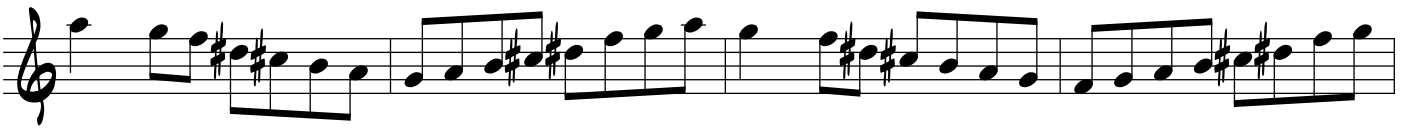
# GAMME PAR TONS II

1 C#7 5+ D#7 5+ (E#7 5+)

# GAMME PAR TONS II (SUITE)



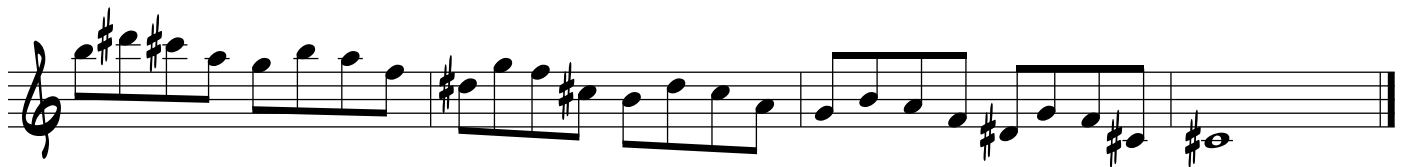
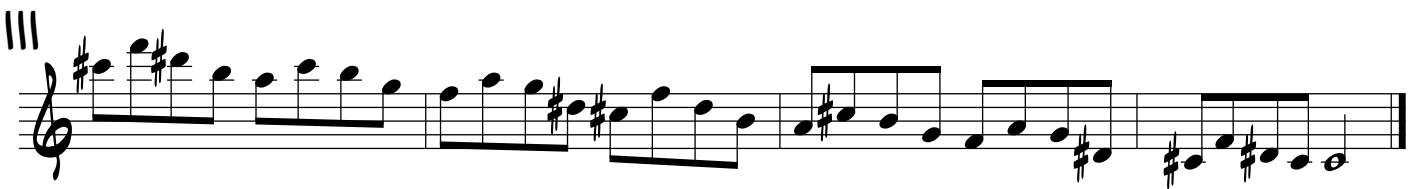
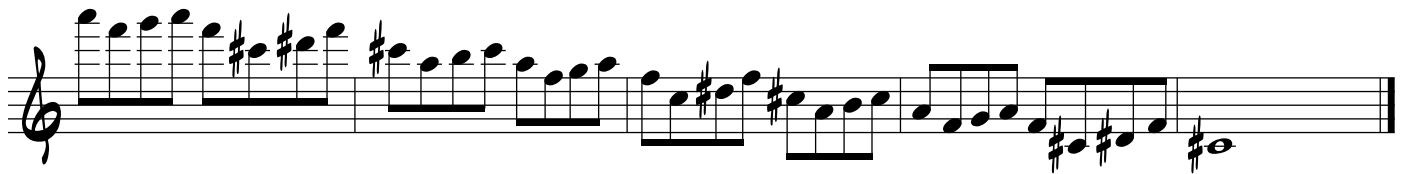
# GAMME PAR TONS II (SUITE)



# GAMME PAR TONS II

The image displays a musical score for a piece titled "GAMME PAR TONS II". The score is written in treble clef with a common time signature (C). It consists of eight staves of music. The first staff begins with a first-measure repeat sign (a vertical line with a flag) and contains a sequence of notes: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The second staff continues the sequence: C#4, D#4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The third staff starts with a second-measure repeat sign (two vertical lines with a flag) and contains: C#4, D#4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The fourth staff continues: C#4, D#4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The fifth staff begins with a third-measure repeat sign (three vertical lines with a flag) and contains: C#4, D#4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The sixth staff continues: C#4, D#4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The seventh staff continues: C#4, D#4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The eighth and final staff contains: C#4, D#4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

# GAMME PAR TONS II



# GAMME DIMINUÉE I (1/2 TON-TON)

1

Chord symbols: C7, C<sup>♯</sup>°, D<sup>♯</sup>7 (E<sup>♭</sup>7), E°, F<sup>♯</sup>7, G°, A7, B<sup>♭</sup>°, C7, C<sup>♯</sup>°, D<sup>♯</sup>7 (E<sup>♭</sup>7), E°, F<sup>♯</sup>7, G°, A7

# GAMME DIMINUÉE I (SUITE)

The image shows a musical score for a piece titled "GAMME DIMINUÉE I (SUITE)". The score is written in 4/4 time and consists of eight staves of music. The key signature is one sharp (F#), and the time signature is 4/4. The music is a diminished scale, which is a sequence of eight notes: G, A, Bb, C, D, Eb, F, G. The notes are written in a sequence that moves up and then down, with some notes being repeated. The score is annotated with various chord symbols: G°, F#7, E°, Eb7, C#°, C7, Bb°, A7, G°, F#7, E°, C#°, and C7. The notes are written in a sequence that moves up and then down, with some notes being repeated. The score is annotated with various chord symbols: G°, F#7, E°, Eb7, C#°, C7, Bb°, A7, G°, F#7, E°, C#°, and C7.

# TIERCES MINEURES DE LA GAMME DIMINUÉE

1

## II VARIATIONS

1 ETC. ETC.

2 ETC. ETC.

3 ETC. ETC.

## III PATTERNS UTILISÉS DANS LE JAZZ

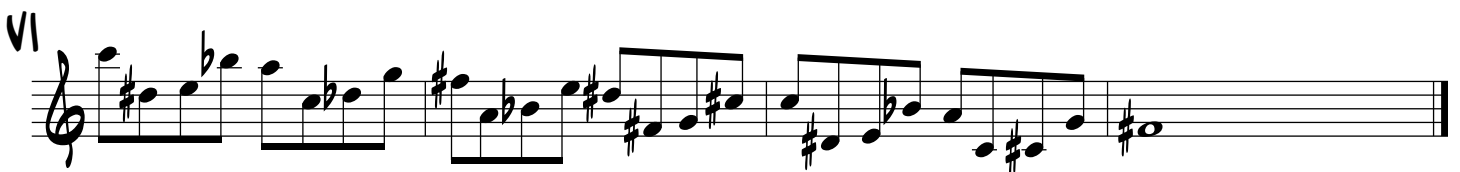
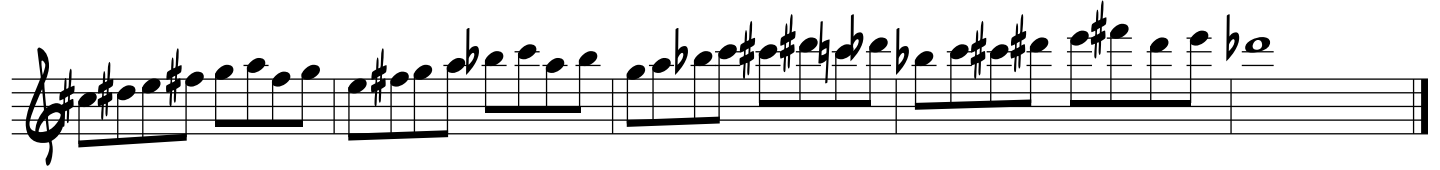
1

2

# PATTERNS SUR LA GAMME DIMINUÉE UTILISÉS DANS LE JAZZ (SUITE)

The image displays four systems of musical notation, each consisting of two staves. The notation is in treble clef and 4/4 time. The first system is marked with a '1' and contains two staves of music. The second system is marked with a '11' and contains two staves. The third system is marked with a '111' and contains two staves. The fourth system is marked with a '1111' and contains two staves. The music features various rhythmic patterns and accidentals, including sharps, flats, and naturals, characteristic of jazz improvisation on the diminished scale.

# PATTERNS SUR LA GAMME DIMINUÉE (SUITE)



# GAMME DIMINUÉE II



ETC.

# GAMME DIMINUÉE III



ETC.

NOTE: FAIRE LES MÊMES EXERCICES, PATTERNS QUE SUR LA GAMME DIMINUÉE I.

# EXERCICES CHROMATIQUES SUR LES ACCORDS DIMINUÉS

The image displays a musical score for chromatic exercises on diminished chords. It consists of eight staves of music, each with a specific chord indicated above it. The chords are: F°, E°, Eb°, D°, C#°, C°, C#°, D°, Eb°, E°, F°, F#°, G°, G#° (Ab 9), and A°. The music is written in treble clef with a common time signature (C). Each staff contains a sequence of notes that move chromatically across the chord's structure, typically starting from the root and moving up or down by half-steps.