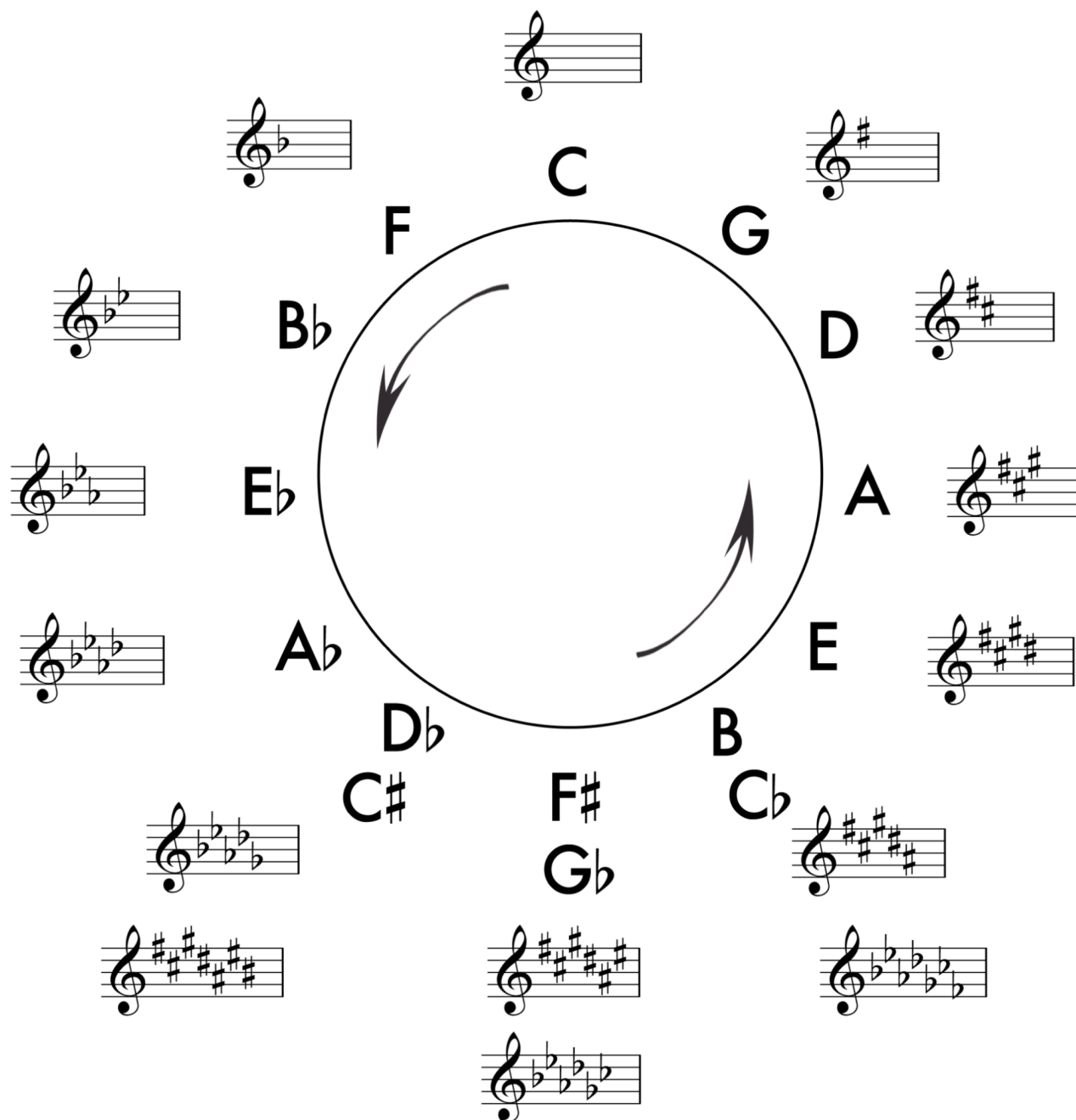


jazz scales patterns and phrases

4^{ème} édition

cycle des 5tes justes descendantes

armures des tonalités majeures



armures des gammes majeures et de leurs gammes relatives mineures

C Maj



A min mélodique



A min harmonique



F Maj



D min mélodique



D min harmonique



Bb Major



G min mélodique



G min harmonique



Eb Major



C min mélodique



C min harmonique



Ab Major



F min mélodique



F min harmonique



Db Maj



Bb min mélodique



Bb min harmonique



C# Maj



A# min mélodique



A# min harmonique



Gb Maj



Eb min mélodique



Eb min harmonique



F# Maj



D# min mélodique



D# min harmonique



armures des gammes majeures et de leurs gammes relatives mineures

Cb Maj



Ab min mélodique



Ab min harmonique



B Maj



G# min mélodique



G# min harmonique



E Maj



C# min mélodique



C# min harmonique



A Maj



F# min mélodique



F# min harmonique



D Major



B min mélodique



B min harmonique



G Major



E min mélodique



E min harmonique



gammes et doigtés

gammes majeures, mineures harmoniques et mineures mélodiques

	main gauche 1ere oct asc - 2eme oct asc / 1ere oct desc - 2eme oct desc	main droite 1ere oct asc - 2eme oct asc / 1ere oct desc - 2eme oct desc
C majeur C min harmonique C min mélodique	<u>5</u> 432132 <u>1</u> 432132 <u>1</u> 231234 <u>1</u> 231234 5	<u>1</u> 231234 <u>1</u> 231234 <u>5</u> 432132 <u>1</u> 432132 1
F majeur F min harmonique F min mélodique	<u>5</u> 432132 <u>1</u> 432132 <u>1</u> 231234 <u>1</u> 231234 5	<u>1</u> 234123 <u>1</u> 234123 <u>4</u> 321432 <u>1</u> 321432 1
Bb majeur	<u>3</u> 214321 <u>3</u> 214321 <u>3</u> 123412 <u>3</u> 123412 3	<u>2</u> 123123 <u>4</u> 123123 <u>4</u> 321321 <u>4</u> 321321 2
Bb/A# min harmonique Bb/A# min mélodique	<u>2</u> 132143 <u>2</u> 132143 <u>2</u> 341231 <u>2</u> 341231 2	même doigtés que Bb majeur
Eb majeur Eb/D# min mélodique	<u>3</u> 214321 <u>3</u> 214321 <u>3</u> 123412 <u>3</u> 123412 3	<u>2</u> 123412 <u>3</u> 123412 <u>3</u> 214321 <u>3</u> 214321 2
Eb/D# min harmonique	<u>2</u> 143213 <u>2</u> 143213 <u>2</u> 312341 <u>2</u> 312341 2	même doigtés que Eb majeur et Eb min mélodique
Ab majeur G# (Ab) min harmonique G# (Ab) min mélodique	<u>3</u> 214321 <u>3</u> 214321 <u>3</u> 123412 <u>3</u> 123412 3	<u>2</u> 312312 <u>3</u> 412312 <u>3</u> 213214 <u>3</u> 213214 3
Db/C# majeur C# (Db) min mélodique	<u>3</u> 214321 <u>3</u> 214321 <u>2</u> 123412 <u>3</u> 123412 3	<u>2</u> 312341 <u>2</u> 312341 <u>2</u> 143213 <u>2</u> 143213 2
C# (Db) min harmonique	même doigtés que Db majeur et Db min mélodique	<u>2</u> 312312 <u>3</u> 412312 <u>3</u> 213214 <u>3</u> 213214 3
Gb/F# majeur	<u>4</u> 321321 <u>4</u> 321321 <u>2</u> 123123 <u>4</u> 123123 4	<u>2</u> 341231 <u>2</u> 341231 <u>2</u> 132143 <u>2</u> 132143 2
F# (Gb) min harmonique	même doigtés que Gb majeur	<u>2</u> 312312 <u>3</u> 412312 <u>3</u> 213214 <u>3</u> 213214 3
F# (Gb) min mélodique	même doigtés que Gb majeur	<u>2</u> 312341 <u>2</u> 312341 <u>2</u> 143213 <u>2</u> 143213 2
B/Cb majeur B min harmonique B min mélodique	<u>4</u> 321432 <u>1</u> 321432 <u>1</u> 234123 <u>1</u> 234123 4	<u>1</u> 231234 <u>1</u> 231234 <u>5</u> 432132 <u>1</u> 432132 1
E majeur E min harmonique E min mélodique	<u>5</u> 432132 <u>1</u> 432132 <u>1</u> 231234 <u>1</u> 231234 5	<u>1</u> 231234 <u>1</u> 231234 <u>5</u> 432132 <u>1</u> 432132 1
A majeur A min harmonique A min mélodique	<u>5</u> 432132 <u>1</u> 432132 <u>1</u> 231234 <u>1</u> 231234 5	<u>1</u> 231234 <u>1</u> 231234 <u>5</u> 432132 <u>1</u> 432132 1
D majeur D min harmonique D min mélodique	<u>5</u> 432132 <u>1</u> 432132 <u>1</u> 231234 <u>1</u> 231234 5	<u>1</u> 231234 <u>1</u> 231234 <u>5</u> 432132 <u>1</u> 432132 1
G majeur G min harmonique G min mélodique	<u>5</u> 432132 <u>1</u> 432132 <u>1</u> 231234 <u>1</u> 231234 5	<u>1</u> 231234 <u>1</u> 231234 <u>5</u> 432132 <u>1</u> 432132 1

gammes et doigtés

gammes majeures, mineures harmoniques et mineures mélodiques

		1ere oct asc - 2eme oct asc / 1ere oct desc - 2eme oct desc
C majeur C min harmonique C min mélodique	main droite main gauche	1 2 3 1 2 3 4 1 2 3 1 2 3 4 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1 2 3 1 2 3 4 1 2 3 1 2 3 4 5
F majeur F min harmonique F min mélodique	main droite main gauche	1 2 3 4 1 2 3 1 2 3 4 1 2 3 4 3 2 1 4 3 2 1 3 2 1 4 3 2 1 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1 2 3 1 2 3 4 1 2 3 1 2 3 4 5
Bb majeur	main droite main gauche	2 1 2 3 1 2 3 4 1 2 3 1 2 3 4 3 2 1 3 2 1 4 3 2 1 3 2 1 2 3 2 1 4 3 2 1 3 2 1 4 3 2 1 3 1 2 3 4 1 2 3 1 2 3 4 1 2 3
Bb/A# min harmonique Bb/A# min mélodique	main droite main gauche	2 1 2 3 1 2 3 4 1 2 3 1 2 3 4 3 2 1 3 2 1 4 3 2 1 3 2 1 2 2 1 3 2 1 4 3 2 1 3 2 1 4 3 2 3 4 1 2 3 1 2 3 4 1 2 3 1 2
Eb majeur Eb/D# min mélodique	main droite main gauche	2 1 2 3 4 1 2 3 1 2 3 4 1 2 3 4 3 2 1 3 2 1 4 3 2 1 4 3 2 1 2 3 2 1 4 3 2 1 3 2 1 4 3 2 1 3 1 2 3 4 1 2 3 1 2 3 4 1 2 3
Eb/D# min harmonique	main droite main gauche	2 1 2 3 4 1 2 3 1 2 3 4 1 2 3 4 3 2 1 3 2 1 4 3 2 1 4 3 2 1 2 2 1 4 3 2 1 3 2 1 4 3 2 1 3 2 1 2 3 4 1 2 3 1 2 3 4 1 2 3
Ab majeur G# (Ab) min harmonique G# (Ab) min mélodique	main droite main gauche	2 3 1 2 3 1 2 3 4 1 2 3 1 2 3 4 3 2 1 3 2 1 4 3 2 1 4 3 2 1 3 3 2 1 4 3 2 1 3 2 1 4 3 2 1 3 1 2 3 4 1 2 3 1 2 3 4 1 2 3
Db/C# majeur C# (Db) min mélodique	main droite main gauche	2 3 1 2 3 4 1 2 3 1 2 3 4 1 2 3 4 3 2 1 3 2 1 4 3 2 1 4 3 2 1 2 3 2 1 4 3 2 1 3 2 1 4 3 2 1 2 1 2 3 4 1 2 3 1 2 3 4 1 2 3
C# (Db) min harmonique	main droite main gauche	2 3 1 2 3 1 2 3 4 1 2 3 1 2 3 4 3 2 1 3 2 1 4 3 2 1 4 3 2 1 3 3 2 1 4 3 2 1 3 2 1 4 3 2 1 2 1 2 3 4 1 2 3 1 2 3 4 1 2 3
Gb/F# majeur	main droite main gauche	2 3 4 1 2 3 1 2 3 4 1 2 3 1 2 3 4 3 2 1 3 2 1 4 3 2 1 4 3 2 1 2 4 3 2 1 3 2 1 4 3 2 1 3 2 1 2 1 2 3 1 2 3 4 1 2 3 1 2 3 4
F# (Gb) min harmonique	main droite main gauche	2 3 1 2 3 1 2 3 4 1 2 3 1 2 3 4 3 2 1 3 2 1 4 3 2 1 4 3 2 1 3 4 3 2 1 3 2 1 4 3 2 1 3 2 1 2 1 2 3 1 2 3 4 1 2 3 1 2 3 4
F# (Gb) min mélodique	main droite main gauche	2 3 1 2 3 4 1 2 3 1 2 3 4 1 2 3 4 3 2 1 3 2 1 4 3 2 1 4 3 2 1 2 4 3 2 1 3 2 1 4 3 2 1 3 2 1 2 1 2 3 1 2 3 4 1 2 3 1 2 3 4
B/Cb majeur B min harmonique B min mélodique	main droite main gauche	1 2 3 1 2 3 4 1 2 3 1 2 3 4 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1 4 3 2 1 4 3 2 1 3 2 1 4 3 2 1 2 3 4 1 2 3 1 2 3 4 1 2 3 4
E majeur E min harmonique E min mélodique	main droite main gauche	1 2 3 1 2 3 4 1 2 3 1 2 3 4 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1 2 3 1 2 3 4 1 2 3 1 2 3 4 5
A majeur A min harmonique A min mélodique	main droite main gauche	1 2 3 1 2 3 4 1 2 3 1 2 3 4 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1 2 3 1 2 3 4 1 2 3 1 2 3 4 5
D majeur D min harmonique D min mélodique	main droite main gauche	1 2 3 1 2 3 4 1 2 3 1 2 3 4 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1 2 3 1 2 3 4 1 2 3 1 2 3 4 5
G majeur G min harmonique G min mélodique	main droite main gauche	1 2 3 1 2 3 4 1 2 3 1 2 3 4 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1 2 3 1 2 3 4 1 2 3 1 2 3 4 5

gammes diminuées ton - 1/2 ton

modèle

la gamme ton - 1/2 ton est une gamme symétrique à 8 notes. la cellule ton-1/2ton divise l'octave en 4 parties égales.
la conséquence de cette symétrie est qu'une gamme en engendre 3 autres.
on peut donc considérer qu'il n'y a que 3 gammes ton-1/2ton différentes, et donc une gamme pour 4 fondamentales..

C

Eb

Gb

A

1^{er} groupe

C^{o7}
Eb^{o7}
Gb^{o7}
A^{o7}

Db

E

G

Bb

2^{eme} groupe

Db^{o7}
E^{o7}
G^{o7}
Bb^{o7}

D

F

Ab

B

3^{eme} groupe

D^{o7}
F^{o7}
Ab^{o7}
B^{o7}

gammes et doigtés
gammes diminuées ton - 1/2 ton

		1ere oct asc - 2eme oct asc / 1ere oct desc - 2eme oct desc
C ton - 1/2 ton	main droite	1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 _____
	main gauche	2 1 3 1 3 2 1 3 2 1 3 2 1 3 2 1 3 2 1 3 2 1 _____
E^b ton - 1/2 ton	main droite	3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 _____
	main gauche	3 1 3 2 1 3 2 1 3 2 1 3 2 1 3 2 1 3 2 1 3 2 _____
G^b ton - 1/2 ton	main droite	2 3 1 2 3 1 3 2 1 2 3 1 3 2 1 2 3 1 3 2 1 2 _____
	main gauche	3 2 1 3 2 1 3 2 1 3 2 1 3 2 1 3 2 1 3 2 1 3 _____
A ton - 1/2 ton	main droite	1 2 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 _____
	main gauche	4 3 2 1 3 1 3 2 1 3 2 1 3 2 1 3 2 1 3 2 1 3 _____

G ton - 1/2 ton	main droite	1 2 3 1 2 3 1 3 2 1 2 3 1 3 2 1 2 3 1 3 2 1 _____
	main gauche	4 3 2 1 3 2 1 3 2 1 3 2 1 3 2 1 3 2 1 3 2 1 _____
B^b ton - 1/2 ton	main droite	3 1 2 3 1 3 2 1 2 3 1 3 2 1 2 3 1 3 2 1 2 3 _____
	main gauche	3 1 3 2 1 3 2 1 3 2 1 3 2 1 3 2 1 3 2 1 3 2 _____
D^b ton - 1/2 ton	main droite	2 3 1 3 1 2 3 1 2 3 1 3 2 1 2 3 1 3 2 1 2 3 _____
	main gauche	3 2 1 3 2 1 3 2 1 3 2 1 3 2 1 3 2 1 3 2 1 3 _____
E ton - 1/2 ton	main droite	1 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 _____
	main gauche	4 3 2 1 3 1 3 2 1 3 2 1 3 2 1 3 2 1 3 2 1 3 _____

F ton - 1/2 ton	main droite	2 1 2 3 1 3 1 2 3 1 3 2 1 2 3 1 3 2 1 2 3 1 _____
	main gauche	2 1 3 2 1 3 1 3 2 1 3 2 1 3 2 1 3 2 1 3 2 1 _____
A^b ton - 1/2 ton	main droite	2 3 1 3 1 2 3 1 2 3 1 3 2 1 2 3 1 3 2 1 2 3 _____
	main gauche	3 2 1 3 1 3 2 1 3 2 1 3 2 1 3 2 1 3 2 1 3 2 _____
B ton - 1/2 ton	main droite	1 2 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 _____
	main gauche	1 3 1 3 2 1 3 2 1 3 2 1 3 2 1 3 2 1 3 2 1 3 _____
D ton - 1/2 ton	main droite	1 2 3 1 2 3 1 3 2 1 2 3 1 3 2 1 2 3 1 3 2 1 _____
	main gauche	4 3 2 1 3 2 1 3 2 1 3 2 1 3 2 1 3 2 1 3 2 1 _____

gammes diminuées 1/2 ton - ton

modèle

1 $b9$ $\#9$ 3 $\#11$ 5 13 7

la gamme 1/2 ton - ton est une gamme symétrique à 8 notes. la cellule 1/2 ton-ton divise l'octave en 4 parties égales.
la conséquence de cette symétrie est qu'une gamme en engendre 3 autres.
on peut donc considérer qu'il n'y a que 3 gammes 1/2 ton - ton différentes, et donc une gamme pour 4 fondamentales..

C

E b

F $\#$

A

1^{er} groupe

C $7b9$

E $b7b9$

F $\#7b9$

A $7b9$

G

B b

D b

E

2^{eme} groupe

G $7b9$

B $b7b9$

D $b7b9$

E $7b9$

F

A b

B

D

3^{eme} groupe

F $7b9$

A $b7b9$

B $7b9$

D $7b9$

gammes et doigtés

gammes diminuées 1/2 ton - ton

		1ere oct asc - 2eme oct asc / 1ere oct desc - 2eme oct desc
C 1/2 ton - ton	main droite	1 2 3 1 3 1 2 3 1 2 3 1 3 2 1 3 2 1 3 _____
	main gauche	1 3 2 1 3 2 1 3 1 3 2 1 3 1 3 2 1 3 1 _____
E^b 1/2 ton - ton	main droite	3 1 3 1 2 3 1 2 3 1 2 3 1 3 2 1 3 1 3 _____
	main gauche	2 1 3 2 1 3 1 3 2 1 3 1 3 2 1 3 1 3 2 _____
G^b 1/2 ton - ton	main droite	3 1 2 3 1 2 3 1 3 1 2 3 1 3 2 1 3 1 3 _____
	main gauche	3 2 1 3 1 3 2 1 3 2 1 3 1 3 2 1 3 1 3 _____
A 1/2 ton - ton	main droite	2 3 1 2 3 1 3 1 2 3 1 3 1 2 3 1 3 2 1 _____
	main gauche	1 3 1 3 2 1 3 2 1 3 1 3 2 1 3 1 3 2 1 _____

G 1/2 ton - ton	main droite	1 2 3 1 3 1 2 3 1 2 3 1 3 2 1 3 2 1 3 _____
	main gauche	1 3 2 1 3 1 3 2 1 3 1 3 2 1 3 1 3 2 1 _____
B^b 1/2 ton - ton	main droite	3 1 3 1 2 3 1 2 3 1 2 3 1 3 2 1 3 1 3 _____
	main gauche	2 1 2 1 3 2 1 3 2 1 3 2 1 3 2 1 3 2 1 _____
D^b 1/2 ton - ton	main droite	3 1 2 3 1 2 3 1 3 1 2 3 1 3 2 1 3 1 3 _____
	main gauche	3 1 3 2 1 3 2 1 3 1 3 2 1 3 1 3 2 1 3 _____
E 1/2 ton - ton	main droite	2 3 1 2 3 1 3 1 2 3 1 3 1 2 3 1 3 2 1 _____
	main gauche	3 2 1 3 2 1 3 1 3 2 1 3 1 3 2 1 3 1 3 _____

F 1/2 ton - ton	main droite	1 2 3 1 2 1 2 3 1 2 3 1 3 2 1 3 2 1 3 _____
	main gauche	1 3 2 1 3 2 1 3 2 1 3 2 1 3 2 1 3 1 3 _____
A^b 1/2 ton - ton	main droite	3 1 2 1 2 3 1 2 3 1 2 3 1 3 2 1 3 1 3 _____
	main gauche	2 1 3 2 1 3 1 3 2 1 3 1 3 2 1 3 1 3 2 _____
B 1/2 ton - ton	main droite	2 1 2 3 1 2 3 1 2 1 3 2 1 3 2 1 3 2 1 _____
	main gauche	3 2 1 3 1 3 2 1 3 2 1 3 1 3 2 1 3 1 3 _____
D 1/2 ton - ton	main droite	1 3 1 2 3 1 2 3 1 2 3 1 3 2 1 3 1 3 1 _____
	main gauche	1 3 1 3 2 1 3 2 1 3 1 3 2 1 3 1 3 2 1 _____

gammes par tons

Sheet music for guitar scales in treble clef, showing 12 major 7th chords with their corresponding scale patterns. The scales are organized into two groups of six, each starting with a bracket on the left. The first group includes C, D, E, Gb, Ab, and Bb. The second group includes G, A, B, Db, Eb, and F. Each scale is labeled with the chord name and the notes 1, 2, 3, #11, #5, b7, and 1.

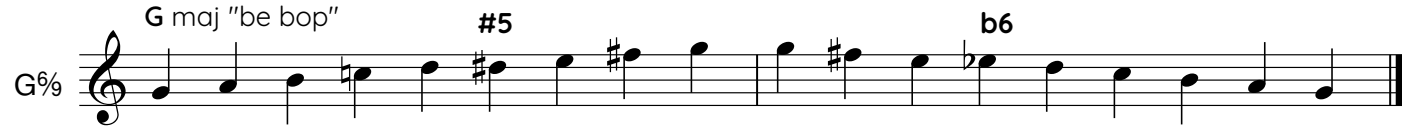
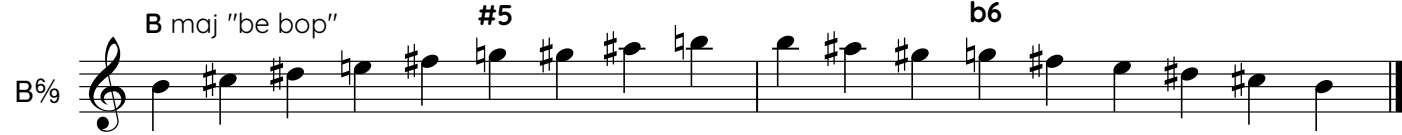
Group 1:

- C7(#5):** 1, 2, 3, #11, #5, b7, 1
- D7(#5):** 1, 2, 3, #11, #5, b7, 1
- E7(#5):** 1, 2, 3, #11, #5, b7, 1
- Gb7(#5):** 1, 2, 3, #11, #5, b7, 1
- Ab7(#5):** 1, 2, 3, #11, #5, b7, 1
- Bb7(#5):** 1, 2, 3, #11, #5, b7, 1

Group 2:

- G7(#5):** 1, 2, 3, #11, #5, b7, 1
- A7(#5):** 1, 2, 3, #11, #5, b7, 1
- B7(#5):** 1, 2, 3, #11, #5, b7, 1
- Db7(#5):** 1, 2, 3, #11, #5, b7, 1
- Eb7(#5):** 1, 2, 3, #11, #5, b7, 1
- F7(#5):** 1, 2, 3, #11, #5, b7, 1

gammes avec chromatisme
gammes majeure "be bop"



gammes avec chromatisme
mode mixolydien "be bop"

C mixolydien "be bop" 7M 7M

F mixolydien "be bop" 7M 7M

Bb mixolydien "be bop" 7M 7M

Eb mixolydien "be bop" 7M 7M

Ab mixolydien "be bop" 7M 7M

Db mixolydien "be bop" 7M 7M

Gb mixolydien "be bop" 7M 7M

B mixolydien "be bop" 7M 7M

E mixolydien "be bop" 7M 7M

A mixolydien "be bop" 7M 7M

D mixolydien "be bop" 7M 7M

G mixolydien "be bop" 7M 7M

gammes avec chromatisme
mode dorien "be bop"

C dorien "be bop" 3M 3M

Cm⁷

F dorien "be bop" 3M 3M

Fm⁷

Bb dorien "be bop" 3M 3M

Bbm⁷

Eb dorien "be bop" 3M 3M

Ebm⁷

Ab dorien "be bop" 3M 3M

Abm⁷

Db dorien "be bop" 3M 3M

Dbm⁷

Gb dorien "be bop" 3M 3M

Gbm⁷

B dorien "be bop" 3M 3M

Bm⁷

E dorien "be bop" 3M 3M

Em⁷

A dorien "be bop" 3M 3M

Am⁷

D dorien "be bop" 3M 3M

Dm⁷

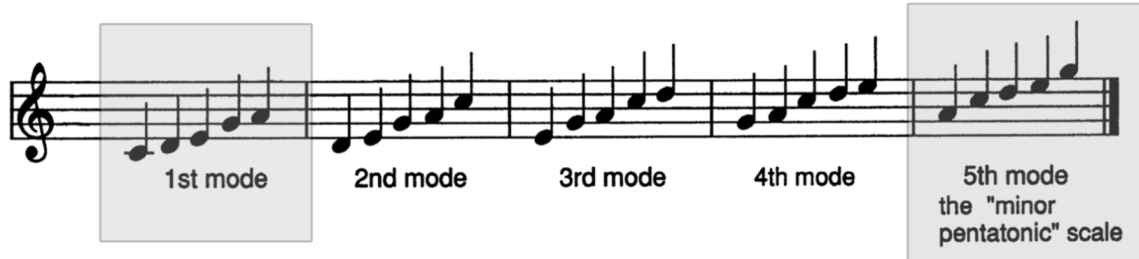
G dorien "be bop" 3M 3M

Gm⁷

gamme pentatonique majeure



modes de la gamme pentatonique majeure

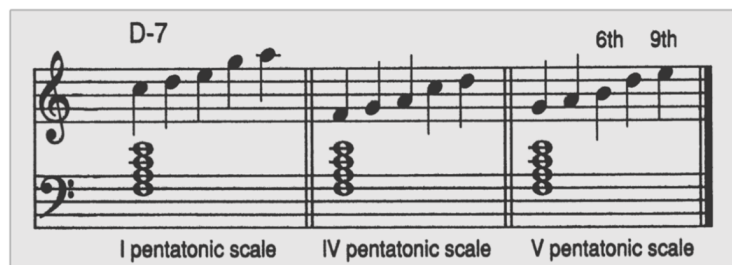


gammes pentatoniques issues de la gamme majeure

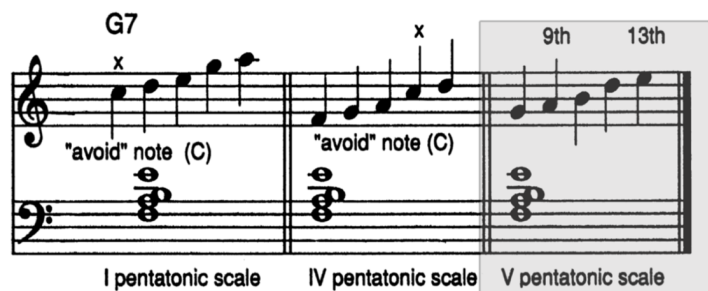


gammes pentatoniques & II V I

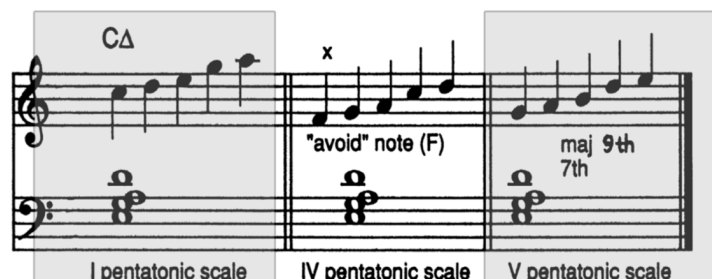
II



V



I



gammes pentatoniques majeures issues de la gamme majeure

degrés harmoniques I - IV - V

C pentatonique maj F pentatonique maj G pentatonique maj

C

F pentatonique maj Bb pentatonique maj C pentatonique maj

F

Bb pentatonique maj Eb pentatonique maj F pentatonique maj

Bb

Eb pentatonique maj Ab pentatonique maj Bb pentatonique maj

Eb

Ab pentatonique maj Db pentatonique maj Eb pentatonique maj

Ab

Db pentatonique maj Gb pentatonique maj Ab pentatonique maj

Db

Gb pentatonique maj Cb pentatonique maj Db pentatonique maj

Gb

B pentatonique maj E pentatonique maj F# pentatonique maj

B

E pentatonique maj A pentatonique maj B pentatonique maj

E

A pentatonique maj D pentatonique maj E pentatonique maj

A

D pentatonique maj G pentatonique maj A pentatonique maj

D

G pentatonique maj C pentatonique maj D pentatonique maj

G

gammes pentatoniques majeures & II V I majeur

tonalité majeure	II -7	V 7	I maj7
C	C pentatonique maj F pentatonique maj G pentatonique maj	G pentatonique maj	C pentatonique maj G pentatonique maj
F	F pentatonique maj Bb pentatonique maj C pentatonique maj	C pentatonique maj	F pentatonique maj C pentatonique maj
Bb	Bb pentatonique maj Eb pentatonique maj F pentatonique maj	F pentatonique maj	Bb pentatonique maj F pentatonique maj
Eb	Eb pentatonique maj Ab pentatonique maj Bb pentatonique maj	Bb pentatonique maj	Eb pentatonique maj Bb pentatonique maj
Ab	Ab pentatonique maj Db pentatonique maj Eb pentatonique maj	Eb pentatonique maj	Ab pentatonique maj Eb pentatonique maj
Db	Db pentatonique maj Gb pentatonique maj Ab pentatonique maj	Ab pentatonique maj	Db pentatonique maj Ab pentatonique maj
Gb	Gb pentatonique maj Cb pentatonique maj Db pentatonique maj	Db pentatonique maj	Gb pentatonique maj Db pentatonique maj
B	B pentatonique maj E pentatonique maj F# pentatonique maj	F# pentatonique maj	B pentatonique maj F# pentatonique maj
E	E pentatonique maj A pentatonique maj B pentatonique maj	B pentatonique maj	E pentatonique maj B pentatonique maj
A	A pentatonique maj D pentatonique maj E pentatonique maj	E pentatonique maj	A pentatonique maj E pentatonique maj
D	D pentatonique maj G pentatonique maj A pentatonique maj	A pentatonique maj	D pentatonique maj A pentatonique maj
G	G pentatonique maj C pentatonique maj D pentatonique maj	D pentatonique maj	G pentatonique maj D pentatonique maj

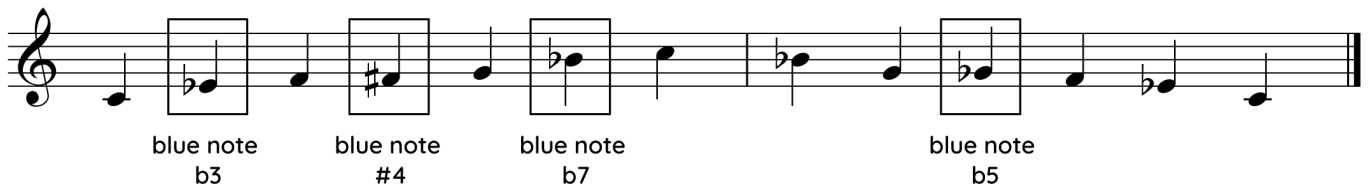
gammes pentatoniques majeures et leurs relatives mineures

la gamme pentatonique mineure
est le 5eme mode d'une gamme
pentatonique majeure

C pentatonique majeure	→	A pentatonique mineure
F pentatonique majeure	→	D pentatonique mineure
Bb pentatonique majeure	→	G pentatonique mineure
Eb pentatonique majeure	→	C pentatonique mineure
Ab pentatonique majeure	→	F pentatonique mineure
Db pentatonique majeure	→	Bb pentatonique mineure
Gb pentatonique majeure	→	Eb pentatonique mineure
B pentatonique majeure	G# pentatonique mineure	Ab pentatonique mineure
E pentatonique majeure	C# pentatonique mineure	Db pentatonique mineure
A pentatonique majeure	F# pentatonique mineure	Gb pentatonique mineure
D pentatonique majeure	→	B pentatonique mineure
G pentatonique majeure	→	E pentatonique mineure

gammes pentatoniques mineures & gammes blues

l'ajout de la blue note #4/b5 dans la gamme pentatonique mineure donne naissance à la gamme "blues" avec les "blue notes" b3 (b10), b7 et #4/b5



la gamme blues est utilisé sur les degrés I7, IV7 et V7 du blues.
attention ! ce n'est pas une gamme à fonction dominante

C pentatonic min



C blues



F pentatonic min



F blues



Bb pentatonic min



Bb blues



Eb pentatonic min



Eb blues



Ab pentatonic min



Ab blues



G# pentatonic min



G# blues



gammes pentatoniques mineures & gammes blues

Db pentatonic min

Db blues



C# pentatonic min

C# blues



Gb pentatonic min

Gb blues



F# pentatonic min

F# blues



B pentatonic min

B blues



E pentatonic min

E blues



A pentatonic min

A blues



D pentatonic min

D blues

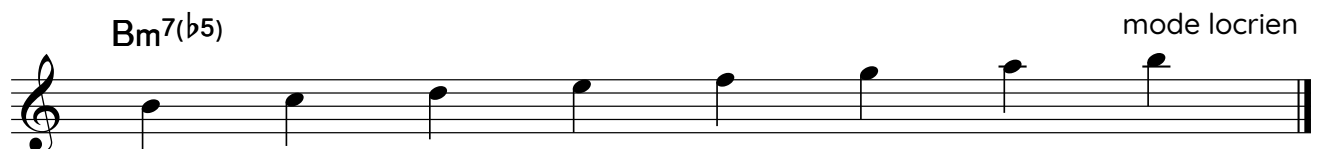
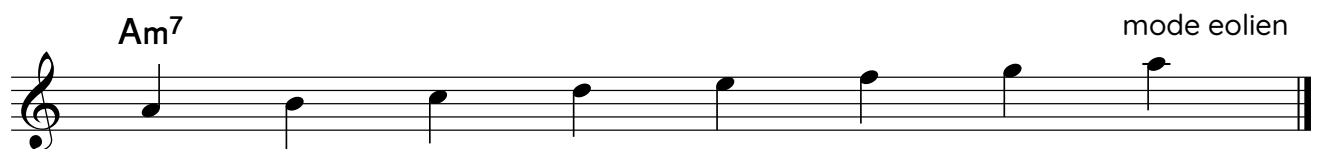
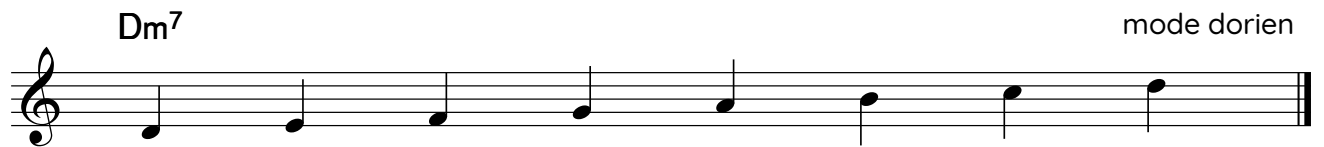
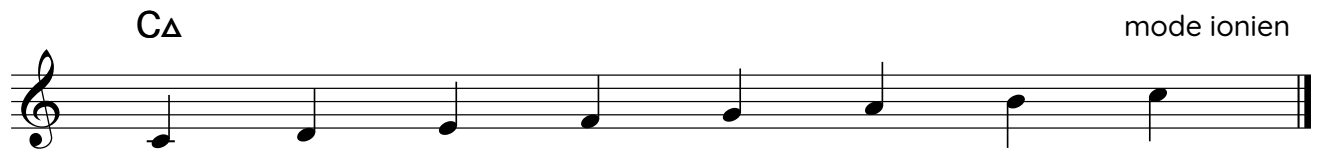


G pentatonic min

G blues



modes issus de la gamme majeure

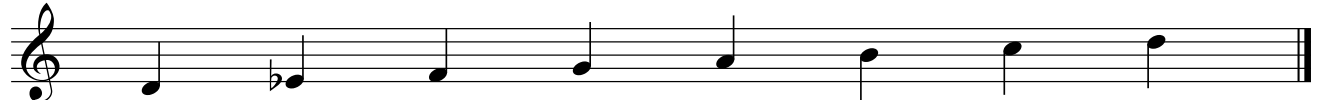


modes issus de la gamme mineure mélodique

Cm Δ ou Cm $\frac{6}{9}$



Dm 7 mode dorien b9



E $\flat\Delta$ (#5) mode lydien augmenté



F7(#11) mode lydien dominant




G7(b13) mode mixolydien b13



A m^7 (b5) mode locrien $\flat 2$



B7($\flat^{13}_{\sharp 9}$) ou B 7 alt. mode altéré



gammes de cadence & gammes d'accord

horizontalité & verticalité

la «gamme de cadence» est un terme utilisé pour désigner une gamme unique que l'on peut jouer sur une cadence **II V I**.

la gamme de cadence permet de simplifier la trame harmonique et d'aborder l'improvisation de manière horizontale.

cadence	gamme de cadence	II	V	I
majeure	majeure	II mi^7 dorien	V $7^{\flat 9}$ mixolydien	I Δ ionien
mineure	mineure harmonique	II \emptyset min harm II	V $7^{\flat 9}$ min harm V	I m^6 min harm I $\text{m}\Delta$
mineure-majeure	majeure harmonique	II \emptyset maj harm II	V $7^{\flat 9}$ maj harm V	I Δ maj harm

une autre façon d'aborder l'improvisation sur les cadences, est d'avoir une approche verticale. en effet, au lieu d'utiliser une gamme de cadence, on peut utiliser toutes les différentes gammes d'accord pour jouer sur un **II V I**.

cela permet de créer des contrastes harmoniques, ce qui est très intéressant dans l'improvisation.

cadence	II	V	I
majeure (non altérée)	dorien	mixolydien lydien dominant	ionien lydien
mineure et majeure avec dominante altérée	mineur harmonique II locrien locrien $\flat 2$	mineur harmonique V mixolydien $\flat 13$ altéré (superlocrien) phrygien diminué 1/2ton-ton unitonique (par tons)	mineur harmonique mineur mélodique dorien eolien

pratiquer les gammes !



avec le métronome !

The 12 Major Scales, and the 12 Minor Scales.

Each major scale is followed by its relative minor.

There are two ways of playing the minor scale; we thought it best to give them here after each major scale, leaving it to the instructor to teach them as he sees fit. We mark by a figure 1 the first (modern) minor scale, also termed the "harmonic minor scale;" and by a figure 2 the second (ancient) minor scale, also termed the "melodic minor scale."

We know, that the modern or harmonic minor scale has a minor sixth and the leading-note both ascending and descending; whereas the ancient or melodic minor scale has a major sixth and the leading-note is ascending, and a minor seventh and minor sixth in descending.

M.M. ♩ = 60 to 120.

C major.

39.

First system of C major scale (measures 1-4). Treble and bass staves. Treble: 1 2 3 4 5 6 7 8 (octave). Bass: 5 4 3 2 1 8 7 6 (octave). Fingerings: Treble (1-4), Bass (5-1). Measure numbers 1, 2, 3, 4 are indicated below the notes.

1. A minor, relative to C major.

First system of A minor scale (harmonic) (measures 1-4). Treble and bass staves. Treble: 1 2 3 4 5 6 7 8 (octave). Bass: 5 4 3 2 1 8 7 6 (octave). Fingerings: Treble (1-4), Bass (5-1). Measure numbers 1, 2, 3, 4 are indicated below the notes.

2. A minor, relative to C major.

Second system of A minor scale (melodic) (measures 1-4). Treble and bass staves. Treble: 1 2 3 4 5 6 7 8 (octave). Bass: 5 4 3 2 1 8 7 6 (octave). Fingerings: Treble (1-4), Bass (5-1). Measure numbers 1, 2, 3, 4 are indicated below the notes.

F major.

The musical score is written for piano in F major, 2/4 time. It consists of two systems of music. The first system has four measures, and the second system has five measures. The notation includes treble and bass staves with various fingerings indicated by numbers 1-5. There are also slurs, ties, and dynamic markings like 'f' (forte) and 'p' (piano). The piece ends with a double bar line and repeat signs.

1. D minor.

1. D minor.

The musical score is written for piano in D minor, 2/4 time. It consists of two systems of music, each with a treble and bass staff. The first system contains four measures, and the second system contains five measures. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1 through 5. The key signature has two flats (Bb and Eb), and the time signature is 2/4. The score concludes with a double bar line and repeat signs.

2. D minor.

2. D minor.

B \flat major.

First system of music for B \flat major, measures 1-4. The music is in 2/4 time. The right hand features a descending eighth-note scale (G \flat 4 to B \flat 3) and an ascending eighth-note scale (B \flat 3 to G \flat 4). The left hand features a descending eighth-note scale (F \flat 4 to B \flat 3) and an ascending eighth-note scale (B \flat 3 to F \flat 4). Fingerings are indicated by numbers 1-5. Measure 4 ends with a repeat sign.

1. G minor.

Second system of music for 1. G minor, measures 1-4. The music is in 2/4 time. The right hand features a descending eighth-note scale (F \sharp 4 to B \flat 3) and an ascending eighth-note scale (B \flat 3 to F \sharp 4). The left hand features a descending eighth-note scale (F \sharp 4 to B \flat 3) and an ascending eighth-note scale (B \flat 3 to F \sharp 4). Fingerings are indicated by numbers 1-5. Measure 4 ends with a repeat sign.

2. G minor.

Third system of music for 2. G minor, measures 1-4. The music is in 2/4 time. The right hand features a descending eighth-note scale (F \sharp 4 to B \flat 3) and an ascending eighth-note scale (B \flat 3 to F \sharp 4). The left hand features a descending eighth-note scale (F \sharp 4 to B \flat 3) and an ascending eighth-note scale (B \flat 3 to F \sharp 4). Fingerings are indicated by numbers 1-5. Measure 4 ends with a repeat sign.

E \flat major.

Two systems of piano exercises in E \flat major, 2/4 time. The first system contains four measures, and the second system contains four measures. The exercises feature various fingerings (1-5) and articulations (accents, slurs). The first system ends with a repeat sign, and the second system ends with a double bar line.

1. C minor.

Two systems of piano exercises in C minor, 2/4 time. The first system contains four measures, and the second system contains four measures. The exercises feature various fingerings (1-5) and articulations (accents, slurs). The first system ends with a repeat sign, and the second system ends with a double bar line.

2. C minor.

Two systems of piano exercises in C minor, 2/4 time. The first system contains four measures, and the second system contains four measures. The exercises feature various fingerings (1-5) and articulations (accents, slurs). The first system ends with a repeat sign, and the second system ends with a double bar line.

A \flat major.

First system (measures 1-4): Treble clef has a descending eighth-note scale from G \flat 4 to C \flat 4. Bass clef has an ascending eighth-note scale from C \flat 3 to G \flat 4. Measure 1 includes fingerings 2, 3, 1, 2, 3, 1 in the bass. Measure 2 includes fingerings 1, 1 in the treble and 4, 3 in the bass. Measure 3 includes fingerings 1, 1 in the treble and 4, 3 in the bass. Measure 4 includes fingerings 8, 1, 3, 3 in the treble and 4, 2, 1 in the bass.

Second system (measures 5-8): Treble clef has a descending eighth-note scale from F \flat 4 to C \flat 4. Bass clef has an ascending eighth-note scale from C \flat 3 to G \flat 4. Measure 5 includes fingerings 1, 1 in the treble and 1, 1 in the bass. Measure 6 includes fingerings 4, 3 in the treble and 1, 1 in the bass. Measure 7 includes fingerings 3, 3 in the treble and 1, 1 in the bass. Measure 8 includes fingerings 5, 3, 2, 1 in the treble and 2, 1 in the bass.

1. F minor.

First system (measures 1-4): Treble clef has a descending eighth-note scale from G \flat 4 to C \flat 4. Bass clef has an ascending eighth-note scale from C \flat 3 to G \flat 4. Measure 1 includes fingerings 1, 2, 3, 4, 1, 2, 3, 1 in the treble. Measure 2 includes fingerings 1, 1 in the treble and 4, 3 in the bass. Measure 3 includes fingerings 1, 1 in the treble and 3, 4 in the bass. Measure 4 includes fingerings 1, 4 in the treble and 3, 1, 1 in the bass.

Second system (measures 5-8): Treble clef has a descending eighth-note scale from F \flat 4 to C \flat 4. Bass clef has an ascending eighth-note scale from C \flat 3 to G \flat 4. Measure 5 includes fingerings 5, 4, 3, 2, 1, 3, 2, 1 in the treble and 1, 1 in the bass. Measure 6 includes fingerings 3, 4 in the treble and 1, 1 in the bass. Measure 7 includes fingerings 3, 4 in the treble and 1, 1 in the bass. Measure 8 includes fingerings 5, 3, 2, 1 in the treble and 1, 5 in the bass.

2. F minor.

First system (measures 1-4): Treble clef has a descending eighth-note scale from G \flat 4 to C \flat 4. Bass clef has an ascending eighth-note scale from C \flat 3 to G \flat 4. Measure 1 includes fingerings 1, 2, 3, 4, 1, 2, 3, 1 in the treble. Measure 2 includes fingerings 1, 1 in the treble and 4, 3 in the bass. Measure 3 includes fingerings 1, 1 in the treble and 3, 4 in the bass. Measure 4 includes fingerings 1, 4 in the treble and 3, 1, 1 in the bass.

Second system (measures 5-8): Treble clef has a descending eighth-note scale from F \flat 4 to C \flat 4. Bass clef has an ascending eighth-note scale from C \flat 3 to G \flat 4. Measure 5 includes fingerings 5, 4, 3, 2, 1, 3, 2, 1 in the treble and 1, 1 in the bass. Measure 6 includes fingerings 3, 4 in the treble and 1, 1 in the bass. Measure 7 includes fingerings 3, 4 in the treble and 1, 1 in the bass. Measure 8 includes fingerings 5, 3, 2, 1 in the treble and 1, 5 in the bass.

D \flat major.

First system of music for D \flat major, measures 1-4. The score is written for piano in 2/4 time. The right hand features a series of eighth-note runs with fingerings 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The left hand features a series of eighth-note runs with fingerings 2, 3, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The key signature has three flats (B \flat , E \flat , A \flat).

1. B \flat minor.

Second system of music for B \flat minor, measures 1-4. The score is written for piano in 2/4 time. The right hand features a series of eighth-note runs with fingerings 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The left hand features a series of eighth-note runs with fingerings 2, 3, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The key signature has three flats (B \flat , E \flat , A \flat).

2. B \flat minor.

Third system of music for B \flat minor, measures 5-8. The score is written for piano in 2/4 time. The right hand features a series of eighth-note runs with fingerings 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The left hand features a series of eighth-note runs with fingerings 2, 3, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The key signature has three flats (B \flat , E \flat , A \flat).

56

G \flat major.

The musical score for page 56 is in G \flat major and 2/4 time. It features a piano accompaniment and a violin part. The piano part consists of two systems of four measures each. The first system includes measures 1-4, and the second system includes measures 5-8. The piano part is characterized by a steady eighth-note accompaniment in the right hand and a more complex bass line in the left hand. The violin part consists of two systems of four measures each. The first system includes measures 1-4, and the second system includes measures 5-8. The violin part features a melodic line with various intervals and fingerings. The score includes various musical notations such as notes, rests, and fingerings.

1. E \flat minor.

The first exercise is in E \flat minor, 2/4 time. It consists of two systems of grand staves. The first system contains four measures, and the second system contains four measures. The music is characterized by a mix of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1 through 4. The exercise ends with a double bar line and a repeat sign.

B major.

B major.

The musical score continues from measure 7. Measure 8 features a descending eighth-note scale in both hands, with fingerings 1-2-3-1-2-3-4-1 in the right hand and 4-3-2-1-4-3-2-1 in the left hand. Measure 9 shows a continuation of the descending scale, with fingerings 1-2-3-4-1 in the right hand and 3-4-3-2-1 in the left hand. Measure 10 contains a descending eighth-note scale, with fingerings 1-2-3-4-1 in the right hand and 3-4-3-2-1 in the left hand. Measure 11 concludes the section with a final chord in B major, featuring a double bar line and repeat dots.

1. G# minor.

1. G# minor.

The score is written for piano in G# minor (three sharps: F#, C#, G#) and 2/4 time. It consists of two systems of two staves each. The first system contains four measures, and the second system contains four measures. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5 above or below notes. Some notes are marked with an 'x', possibly indicating a specific articulation or a correction. The piece concludes with a double bar line and repeat dots.

2. G# minor.

2. G# minor.

The score is written for piano and violin in G# minor, 2/4 time. The piano part is in the lower register, and the violin part is in the upper register. The score includes various musical notations such as eighth notes, sixteenth notes, and slurs. Fingerings are indicated by numbers 1-4. The key signature has two sharps (F# and C#). The time signature is 2/4. The score is divided into two systems, each with four measures. The first system ends with a repeat sign, and the second system ends with a double bar line. The piano part features a descending eighth-note scale in the first measure of the first system, followed by a series of chords and single notes. The violin part features a series of eighth-note chords and single notes, with a descending eighth-note scale in the first measure of the second system. The score is written in a standard musical notation style with a treble clef for the violin and a bass clef for the piano.

E major.

E major.

The musical score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature is E major (three sharps: F#, C#, G#) and the time signature is 2/4. The piece consists of 16 measures. The notation includes eighth and sixteenth notes, often beamed together in groups. Fingerings are indicated by numbers 1-5 above or below notes. Slurs are used to group phrases. The piece concludes with a double bar line and repeat dots. The final four measures (13-16) show a descending scale in the right hand and a simple accompaniment in the left hand.

1. C# minor.

1. C# minor.

The musical score is written for piano in C# minor, 2/4 time. It consists of two systems of music, each with a treble and bass staff. The first system contains four measures, and the second system contains five measures. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5 above or below the notes. Dynamic markings include accents (^) and slurs. The piece concludes with a double bar line and repeat signs.

2. C# minor.

2. C# minor.

The musical score is written for piano in C# minor, 2/4 time. It consists of two systems of music, each with a treble and bass staff. The first system contains four measures, and the second system contains five measures. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 above or below the notes. Dynamic markings include accents (^) and a crescendo hairpin. The piece concludes with a double bar line and repeat dots.

A major.

First system (measures 1-4): Treble clef has a melodic line with eighth-note patterns and slurs. Bass clef has a supporting line with slurs and fingerings (1, 2, 3, 4, 1, 2, 3, 4, 1).
Second system (measures 5-8): Treble clef continues the melodic pattern. Bass clef includes a triplet of eighth notes (3, 4, 1) and a final measure with a triplet of eighth notes (3, 1, 1).

1. F# minor.

First system (measures 1-4): Treble clef has a melodic line with slurs and fingerings (2, 3, 1, 1). Bass clef has a supporting line with slurs and fingerings (4, 3, 2, 1, 3, 2, 1, 4).
Second system (measures 5-8): Treble clef continues the melodic pattern. Bass clef includes a triplet of eighth notes (3, 4, 1) and a final measure with a triplet of eighth notes (3, 2, 1).

2. F# minor.

First system (measures 1-4): Treble clef has a melodic line with slurs and fingerings (2, 3, 1, 2, 3, 4, 1). Bass clef has a supporting line with slurs and fingerings (4, 3, 2, 1, 3, 2, 1, 4).
Second system (measures 5-8): Treble clef continues the melodic pattern. Bass clef includes a triplet of eighth notes (3, 4, 1) and a final measure with a triplet of eighth notes (3, 2, 1).

D major.

First system of the D major exercise. The treble clef staff contains a sequence of eighth-note chords: D4-E4-F#4, E4-F#4-G#4, F#4-G#4-A4, G#4-A4-B4, A4-B4-C#5, B4-C#5-D5, C#5-D5-E5, D5-E5-F#5, E5-F#5-G#5, F#5-G#5-A5, G#5-A5-B5, A5-B5-C#6, B5-C#6-D6, C#6-D6-E6, D6-E6-F#6, E6-F#6-G#6, F#6-G#6-A6, G#6-A6-B6, A6-B6-C#7, B6-C#7-D7, C#7-D7-E7, D7-E7-F#7, E7-F#7-G#7, F#7-G#7-A7, G#7-A7-B7, A7-B7-C#8, B7-C#8-D8, C#8-D8-E8, D8-E8-F#8, E8-F#8-G#8, F#8-G#8-A8, G#8-A8-B8, A8-B8-C#9, B8-C#9-D9, C#9-D9-E9, D9-E9-F#9, E9-F#9-G#9, F#9-G#9-A9, G#9-A9-B9, A9-B9-C#10, B9-C#10-D10, C#10-D10-E10, D10-E10-F#10, E10-F#10-G#10, F#10-G#10-A10, G#10-A10-B10, A10-B10-C#11, B10-C#11-D11, C#11-D11-E11, D11-E11-F#11, E11-F#11-G#11, F#11-G#11-A11, G#11-A11-B11, A11-B11-C#12, B11-C#12-D12, C#12-D12-E12, D12-E12-F#12, E12-F#12-G#12, F#12-G#12-A12, G#12-A12-B12, A12-B12-C#13, B12-C#13-D13, C#13-D13-E13, D13-E13-F#13, E13-F#13-G#13, F#13-G#13-A13, G#13-A13-B13, A13-B13-C#14, B13-C#14-D14, C#14-D14-E14, D14-E14-F#14, E14-F#14-G#14, F#14-G#14-A14, G#14-A14-B14, A14-B14-C#15, B14-C#15-D15, C#15-D15-E15, D15-E15-F#15, E15-F#15-G#15, F#15-G#15-A15, G#15-A15-B15, A15-B15-C#16, B15-C#16-D16, C#16-D16-E16, D16-E16-F#16, E16-F#16-G#16, F#16-G#16-A16, G#16-A16-B16, A16-B16-C#17, B16-C#17-D17, C#17-D17-E17, D17-E17-F#17, E17-F#17-G#17, F#17-G#17-A17, G#17-A17-B17, A17-B17-C#18, B17-C#18-D18, C#18-D18-E18, D18-E18-F#18, E18-F#18-G#18, F#18-G#18-A18, G#18-A18-B18, A18-B18-C#19, B18-C#19-D19, C#19-D19-E19, D19-E19-F#19, E19-F#19-G#19, F#19-G#19-A19, G#19-A19-B19, A19-B19-C#20, B19-C#20-D20, C#20-D20-E20, D20-E20-F#20, E20-F#20-G#20, F#20-G#20-A20, G#20-A20-B20, A20-B20-C#21, B20-C#21-D21, C#21-D21-E21, D21-E21-F#21, E21-F#21-G#21, F#21-G#21-A21, G#21-A21-B21, A21-B21-C#22, B21-C#22-D22, C#22-D22-E22, D22-E22-F#22, E22-F#22-G#22, F#22-G#22-A22, G#22-A22-B22, A22-B22-C#23, B22-C#23-D23, C#23-D23-E23, D23-E23-F#23, E23-F#23-G#23, F#23-G#23-A23, G#23-A23-B23, A23-B23-C#24, B23-C#24-D24, C#24-D24-E24, D24-E24-F#24, E24-F#24-G#24, F#24-G#24-A24, G#24-A24-B24, A24-B24-C#25, B24-C#25-D25, C#25-D25-E25, D25-E25-F#25, E25-F#25-G#25, F#25-G#25-A25, G#25-A25-B25, A25-B25-C#26, B25-C#26-D26, C#26-D26-E26, D26-E26-F#26, E26-F#26-G#26, F#26-G#26-A26, G#26-A26-B26, A26-B26-C#27, B26-C#27-D27, C#27-D27-E27, D27-E27-F#27, E27-F#27-G#27, F#27-G#27-A27, G#27-A27-B27, A27-B27-C#28, B27-C#28-D28, C#28-D28-E28, D28-E28-F#28, E28-F#28-G#28, F#28-G#28-A28, G#28-A28-B28, A28-B28-C#29, B28-C#29-D29, C#29-D29-E29, D29-E29-F#29, E29-F#29-G#29, F#29-G#29-A29, G#29-A29-B29, A29-B29-C#30, B29-C#30-D30, C#30-D30-E30, D30-E30-F#30, E30-F#30-G#30, F#30-G#30-A30, G#30-A30-B30, A30-B30-C#31, B30-C#31-D31, C#31-D31-E31, D31-E31-F#31, E31-F#31-G#31, F#31-G#31-A31, G#31-A31-B31, A31-B31-C#32, B31-C#32-D32, C#32-D32-E32, D32-E32-F#32, E32-F#32-G#32, F#32-G#32-A32, G#32-A32-B32, A32-B32-C#33, B32-C#33-D33, C#33-D33-E33, D33-E33-F#33, E33-F#33-G#33, F#33-G#33-A33, G#33-A33-B33, A33-B33-C#34, B33-C#34-D34, C#34-D34-E34, D34-E34-F#34, E34-F#34-G#34, F#34-G#34-A34, 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E136-F#136-G#136, F#136-G#136-A136, G#136-A136-B136, A136-B136-C#137, B136-C#137-D137, C#137-D137-E137, D137-E137-F#137, E137-F#137-G#137, F#137-G#137-A137, G#137-A137-B137, A137-B137-C#138, B137-C#138-D138, C#138-D138-E138, D138-E138-F#138, E138-F#138-G#138, F#138-G#138-A138, G#138-A138-B138, A138-B138-C#139, B138-C#139-D139, C#139-D139-E139, D139-E139-F#139, E139-F#139-G#139, F#139-G#139-A139, G#139-A139-B139, A139-B139-C#140, B139-C#140-D140, C#140-D140-E140, D140-E140-F#140, E140-F#140-G#140, F#140-G#140-A140, G#140-A140-B140, A140-B140-C#141, B140-C#141-D141, C#141-D141-E141, D141-E141-F#141, E141-F#141-G#141, F#141-G#141-A141, G#141-A141-B141, A141-B141-C#142, B141-C#142-D142, C#142-D142-E142, D142-E142-F#142, E142-F#142-G#142, F#142-G#142-A142, G#142-A142-B142, A142-B142-C#143, B142-C#143-D143, C#143-D143-E143, D143-E143-F#143, E143-F#143-G#143, F#143-G#143-A143, G#143-A143-B143, A143-B143-C#144, B143-C#144-D144, C#144-D144-E144, D144-E144-F#144, E144-F#144-G#144, F#144-G#144-A144, G#144-A144-B144, A144-B144-C#145, B144-C#145-D145, C#145-D145-E145, D145-E145-F#145, E145-F#145-G#145, F#145-G#145-A145, G#145-A145-B145, A145-B145-C#146, B145-C#146-D146, C#146-D146-E146, D146-E146-F#146, E146-F#146-G#146, F#146-G#146-A146, G#146-A146-B146, A146-B146-C#147, B146-C#147-D147, C#147-D147-E147, D147-E147-F#147, E147-F#147-G#147, F#147-G#147-A147, G#147-A147-B147, A147-B147-C#148, B147-C#148-D148, C#148-D14

G major.

First system of the G major exercise. The treble clef part features a series of eighth-note runs with fingerings 1-2-3-4-1 and 1-2-3-4-1. The bass clef part has a descending eighth-note scale with fingerings 5-4-3-2-1-3-2-1. The second system continues the runs with fingerings 1-2-3-4-1 and 1-2-3-4-1. The third system shows a change in the bass clef part with fingerings 3-4-1 and 3-4-1. The fourth system concludes with a final chord and fingerings 3-1-1 in the bass.

1. E minor.

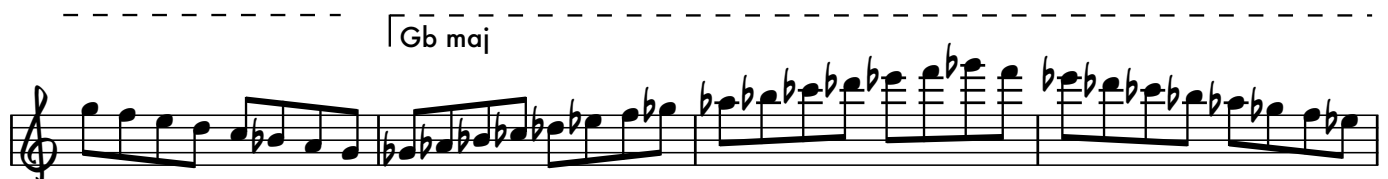
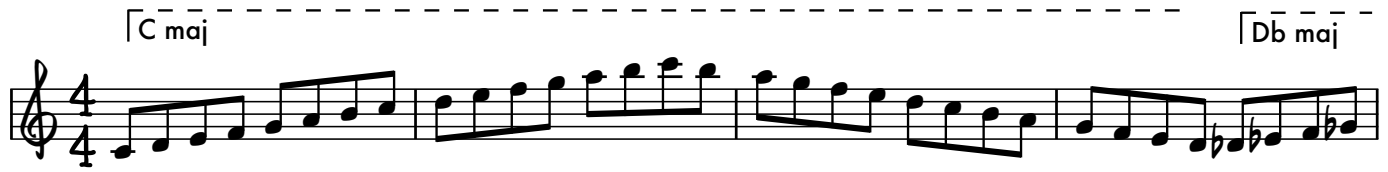
First system of the 1. E minor exercise. The treble clef part features a series of eighth-note runs with fingerings 1-2-3-4-1 and 1-2-3-4-1. The bass clef part has a descending eighth-note scale with fingerings 5-4-3-2-1-3-2-1. The second system continues the runs with fingerings 1-2-3-4-1 and 1-2-3-4-1. The third system shows a change in the bass clef part with fingerings 3-4-1 and 3-4-1. The fourth system concludes with a final chord and fingerings 3-1-1 in the bass.

2. E minor.

First system of the 2. E minor exercise. The treble clef part features a series of eighth-note runs with fingerings 1-2-3-4-1 and 1-2-3-4-1. The bass clef part has a descending eighth-note scale with fingerings 5-4-3-2-1-3-2-1. The second system continues the runs with fingerings 1-2-3-4-1 and 1-2-3-4-1. The third system shows a change in the bass clef part with fingerings 3-4-1 and 3-4-1. The fourth system concludes with a final chord and fingerings 3-1-1 in the bass.

travailler les gammes chromatiquement

effectuer ce travail avec la main gauche simultanément, et effectuer le même travail avec les gammes min mélodiques et min harmoniques



[illegible]

The first staff of the exercise is written on a single five-line staff. It begins with a treble clef. The first measure contains four eighth notes: D4 (natural), E4 (sharp), F4 (sharp), and G4 (natural). The second measure contains four eighth notes: A4 (natural), B4 (sharp), C5 (natural), and D5 (natural). The third measure contains four eighth notes: E5 (sharp), F5 (sharp), G5 (natural), and A5 (natural). The fourth measure contains four eighth notes: B5 (sharp), C6 (natural), D6 (natural), and E6 (sharp). The fifth measure contains four eighth notes: F6 (sharp), G6 (natural), A6 (natural), and B6 (sharp). The sixth measure contains four eighth notes: C7 (natural), D7 (natural), E7 (sharp), and F7 (sharp). The seventh measure contains four eighth notes: G7 (natural), A7 (natural), B7 (sharp), and C8 (natural). The eighth measure contains four eighth notes: D8 (natural), E8 (sharp), F8 (sharp), and G8 (natural). The ninth measure contains four eighth notes: A8 (natural), B8 (sharp), C9 (natural), and D9 (natural). The tenth measure contains four eighth notes: E9 (sharp), F9 (sharp), G9 (natural), and A9 (natural). The eleventh measure contains four eighth notes: B9 (sharp), C10 (natural), D10 (natural), and E10 (sharp). The twelfth measure contains four eighth notes: F10 (sharp), G10 (natural), A10 (natural), and B10 (sharp). The thirteenth measure contains four eighth notes: C11 (natural), D11 (natural), E11 (sharp), and F11 (sharp). The fourteenth measure contains four eighth notes: G11 (natural), A11 (natural), B11 (sharp), and C12 (natural). The fifteenth measure contains four eighth notes: D12 (natural), E12 (sharp), F12 (sharp), and G12 (natural). The sixteenth measure contains four eighth notes: A12 (natural), B12 (sharp), C13 (natural), and D13 (natural). The seventeenth measure contains four eighth notes: E13 (sharp), F13 (sharp), G13 (natural), and A13 (natural). The eighteenth measure contains four eighth notes: B13 (sharp), C14 (natural), D14 (natural), and E14 (sharp). The nineteenth measure contains four eighth notes: F14 (sharp), G14 (natural), A14 (natural), and B14 (sharp). The twentieth measure contains four eighth notes: C15 (natural), D15 (natural), E15 (sharp), and F15 (sharp). The key signature changes to B-flat major in the twenty-first measure, indicated by a B-flat symbol on the first line. The twenty-first measure contains four eighth notes: G15 (natural), A15 (natural), B15 (flat), and C16 (natural). The twenty-second measure contains four eighth notes: D16 (natural), E16 (sharp), F16 (flat), and G16 (natural). The twenty-third measure contains four eighth notes: A16 (natural), B16 (flat), C17 (natural), and D17 (natural). The twenty-fourth measure contains four eighth notes: E17 (sharp), F17 (flat), G17 (natural), and A17 (natural). The twenty-fifth measure contains four eighth notes: B17 (flat), C18 (natural), D18 (natural), and E18 (sharp). The twenty-sixth measure contains four eighth notes: F18 (flat), G18 (natural), A18 (natural), and B18 (flat). The twenty-seventh measure contains four eighth notes: C19 (natural), D19 (natural), E19 (sharp), and F19 (flat). The twenty-eighth measure contains four eighth notes: G19 (natural), A19 (natural), B19 (flat), and C20 (natural). The key signature returns to C major in the twenty-ninth measure, indicated by a natural sign on the first line. The twenty-ninth measure contains four eighth notes: D20 (natural), E20 (sharp), F20 (natural), and G20 (natural). The thirtieth measure contains four eighth notes: A20 (natural), B20 (sharp), C21 (natural), and D21 (natural). The thirty-first measure contains four eighth notes: E21 (sharp), F21 (natural), G21 (natural), and A21 (natural). The thirty-second measure contains four eighth notes: B21 (sharp), C22 (natural), D22 (natural), and E22 (sharp). The thirty-third measure contains four eighth notes: F22 (natural), G22 (natural), A22 (natural), and B22 (sharp). The thirty-fourth measure contains four eighth notes: C23 (natural), D23 (natural), E23 (sharp), and F23 (natural). The thirty-fifth measure contains four eighth notes: G23 (natural), A23 (natural), B23 (sharp), and C24 (natural). The thirty-sixth measure contains four eighth notes: D24 (natural), E24 (sharp), F24 (natural), and G24 (natural). The thirty-seventh measure contains four eighth notes: A24 (natural), B24 (sharp), C25 (natural), and D25 (natural). The thirty-eighth measure contains four eighth notes: E25 (sharp), F25 (natural), G25 (natural), and A25 (natural). The thirty-ninth measure contains four eighth notes: B25 (sharp), C26 (natural), D26 (natural), and E26 (sharp). The fortieth measure contains four eighth notes: F26 (natural), G26 (natural), A26 (natural), and B26 (sharp). The key signature changes to B-flat major in the forty-first measure, indicated by a B-flat symbol on the first line. The forty-first measure contains four eighth notes: C27 (natural), D27 (natural), E27 (sharp), and F27 (flat). The forty-second measure contains four eighth notes: G27 (natural), A27 (natural), B27 (flat), and C28 (natural). The forty-third measure contains four eighth notes: D28 (natural), E28 (sharp), F28 (flat), and G28 (natural). The forty-fourth measure contains four eighth notes: A28 (natural), B28 (flat), C29 (natural), and D29 (natural). The forty-fifth measure contains four eighth notes: E29 (sharp), F29 (flat), G29 (natural), and A29 (natural). The forty-sixth measure contains four eighth notes: B29 (flat), C30 (natural), D30 (natural), and E30 (sharp). The forty-seventh measure contains four eighth notes: F30 (flat), G30 (natural), A30 (natural), and B30 (flat). The forty-eighth measure contains four eighth notes: C31 (natural), D31 (natural), E31 (sharp), and F31 (flat). The forty-ninth measure contains four eighth notes: G31 (natural), A31 (natural), B31 (flat), and C32 (natural). The fiftieth measure contains four eighth notes: D32 (natural), E32 (sharp), F32 (flat), and G32 (natural). The fifty-first measure contains four eighth notes: A32 (natural), B32 (flat), C33 (natural), and D33 (natural). The fifty-second measure contains four eighth notes: E33 (sharp), F33 (flat), G33 (natural), and A33 (natural). The fifty-third measure contains four eighth notes: B33 (flat), C34 (natural), D34 (natural), and E34 (sharp). The fifty-fourth measure contains four eighth notes: F34 (flat), G34 (natural), A34 (natural), and B34 (flat). The fifty-fifth measure contains four eighth notes: C35 (natural), D35 (natural), E35 (sharp), and F35 (flat). The fifty-sixth measure contains four eighth notes: G35 (natural), A35 (natural), B35 (flat), and C36 (natural). The fifty-seventh measure contains four eighth notes: D36 (natural), E36 (sharp), F36 (flat), and G36 (natural). The fifty-eighth measure contains four eighth notes: A36 (natural), B36 (flat), C37 (natural), and D37 (natural). The fifty-ninth measure contains four eighth notes: E37 (sharp), F37 (flat), G37 (natural), and A37 (natural). The sixtieth measure contains four eighth notes: B37 (flat), C38 (natural), D38 (natural), and E38 (sharp). The sixty-first measure contains four eighth notes: F38 (flat), G38 (natural), A38 (natural), and B38 (flat). The sixty-second measure contains four eighth notes: C39 (natural), D39 (natural), E39 (sharp), and F39 (flat). The sixty-third measure contains four eighth notes: G39 (natural), A39 (natural), B39 (flat), and C40 (natural). The sixty-fourth measure contains four eighth notes: D40 (natural), E40 (sharp), F40 (flat), and G40 (natural). The sixty-fifth measure contains four eighth notes: A40 (natural), B40 (flat), C41 (natural), and D41 (natural). The sixty-sixth measure contains four eighth notes: E41 (sharp), F41 (flat), G41 (natural), and A41 (natural). The sixty-seventh measure contains four eighth notes: B41 (flat), C42 (natural), D42 (natural), and E42 (sharp). The sixty-eighth measure contains four eighth notes: F42 (flat), G42 (natural), A42 (natural), and B42 (flat). The sixty-ninth measure contains four eighth notes: C43 (natural), D43 (natural), E43 (sharp), and F43 (flat). The seventieth measure contains four eighth notes: G43 (natural), A43 (natural), B43 (flat), and C44 (natural). The key signature returns to C major in the seventy-first measure, indicated by a natural sign on the first line. The seventy-first measure contains four eighth notes: D44 (natural), E44 (sharp), F44 (natural), and G44 (natural). The seventy-second measure contains four eighth notes: A44 (natural), B44 (sharp), C45 (natural), and D45 (natural). The seventy-third measure contains four eighth notes: E45 (sharp), F45 (natural), G45 (natural), and A45 (natural). The seventy-fourth measure contains four eighth notes: B45 (sharp), C46 (natural), D46 (natural), and E46 (sharp). The seventy-fifth measure contains four eighth notes: F46 (natural), G46 (natural), A46 (natural), and B46 (sharp). The seventy-sixth measure contains four eighth notes: C47 (natural), D47 (natural), E47 (sharp), and F47 (natural). The seventy-seventh measure contains four eighth notes: G47 (natural), A47 (natural), B47 (sharp), and C48 (natural). The seventy-eighth measure contains four eighth notes: D48 (natural), E48 (sharp), F48 (natural), and G48 (natural). The seventy-ninth measure contains four eighth notes: A48 (natural), B48 (sharp), C49 (natural), and D49 (natural). The eightieth measure contains four eighth notes: E49 (sharp), F49 (natural), G49 (natural), and A49 (natural). The eighty-first measure contains four eighth notes: B49 (sharp), C50 (natural), D50 (natural), and E50 (sharp). The eighty-second measure contains four eighth notes: F50 (natural), G50 (natural), A50 (natural), and B50 (sharp). The eighty-third measure contains four eighth notes: C51 (natural), D51 (natural), E51 (sharp), and F51 (natural). The eighty-fourth measure contains four eighth notes: G51 (natural), A51 (natural), B51 (sharp), and C52 (natural). The eighty-fifth measure contains four eighth notes: D52 (natural), E52 (sharp), F52 (natural), and G52 (natural). The eighty-sixth measure contains four eighth notes: A52 (natural), B52 (sharp), C53 (natural), and D53 (natural). The eighty-seventh measure contains four eighth notes: E53 (sharp), F53 (natural), G53 (natural), and A53 (natural). The eighty-eighth measure contains four eighth notes: B53 (sharp), C54 (natural), D54 (natural), and E54 (sharp). The eighty-ninth measure contains four eighth notes: F54 (natural), G54 (natural), A54 (natural), and B54 (sharp). The ninetyth measure contains four eighth notes: C55 (natural), D55 (natural), E55 (sharp), and F55 (natural). The ninety-first measure contains four eighth notes: G55 (natural), A55 (natural), B55 (sharp), and C56 (natural). The ninety-second measure contains four eighth notes: D56 (natural), E56 (sharp), F56 (natural), and G56 (natural). The ninety-third measure contains four eighth notes: A56 (natural), B56 (sharp), C57 (natural), and D57 (natural). The ninety-fourth measure contains four eighth notes: E57 (sharp), F57 (natural), G57 (natural), and A57 (natural). The ninety-fifth measure contains four eighth notes: B57 (sharp), C58 (natural), D58 (natural), and E58 (sharp). The ninety-sixth measure contains four eighth notes: F58 (natural), G58 (natural), A58 (natural), and B58 (sharp). The ninety-seventh measure contains four eighth notes: C59 (natural), D59 (natural), E59 (sharp), and F59 (natural). The ninety-eighth measure contains four eighth notes: G59 (natural), A59 (natural), B59 (sharp), and C60 (natural). The ninety-ninth measure contains four eighth notes: D60 (natural), E60 (sharp), F60 (natural), and G60 (natural). The hundredth measure contains four eighth notes: A60 (natural), B60 (sharp), C61 (natural), and D61 (natural). The key signature returns to C major in the hundred-first measure, indicated by a natural sign on the first line. The hundred-first measure contains four eighth notes: E61 (sharp), F61 (natural), G61 (natural), and A61 (natural). The hundred-second measure contains four eighth notes: B61 (sharp), C62 (natural), D62 (natural), and E62 (sharp). The hundred-third measure contains four eighth notes: F62 (natural), G62 (natural), A62 (natural), and B62 (sharp). The hundred-fourth measure contains four eighth notes: C63 (natural), D63 (natural), E63 (sharp), and F63 (natural). The hundred-fifth measure contains four eighth notes: G63 (natural), A63 (natural), B63 (sharp), and C64 (natural). The hundred-sixth measure contains four eighth notes: D64 (natural), E64 (sharp), F64 (natural), and G64 (natural). The hundred-seventh measure contains four eighth notes: A64 (natural), B64 (sharp), C65 (natural), and D65 (natural). The hundred-eighth measure contains four eighth notes: E65 (sharp), F65 (natural), G65 (natural), and A65 (natural). The hundred-ninth measure contains four eighth notes: B65 (sharp), C66 (natural), D66 (natural), and E66 (sharp). The hundred-tieth measure contains four eighth notes: F66 (natural), G66 (natural), A66 (natural), and B66 (sharp). The key signature changes to B-flat major in the hundred-first measure, indicated by a B-flat symbol on the first line. The hundred-first measure contains four eighth notes: C67 (natural), D67 (natural), E67 (sharp), and F67 (flat). The hundred-second measure contains four eighth notes: G67 (natural), A67 (natural), B67 (flat), and C68 (natural). The hundred-third measure contains four eighth notes: D68 (natural), E68 (sharp), F68 (flat), and G68 (natural). The hundred-fourth measure contains four eighth notes: A68 (natural), B68 (flat), C69 (natural), and D69 (natural). The hundred-fifth measure contains four eighth

First staff of musical notation, showing a treble clef and a key signature of one flat (B-flat). The notation includes a series of eighth and quarter notes with various accidentals (flats and naturals) and a final measure with a sharp sign.

[illegible]

travailler les gammes par tétrades descendantes

conseil de travail : essayer de nommer chaque accord
(degré diatonique de la gamme) avant de jouer la tétrade





GAMMES "BE-BOP" & "BUD POWELL" VOICINGS

À TRAVAILLER DANS TOUS LES TONS !

GAMME MATEURE "BE-BOP"



UTILISATION DE LA GAMME MATEURE "BE-BOP" SUR LE II V I

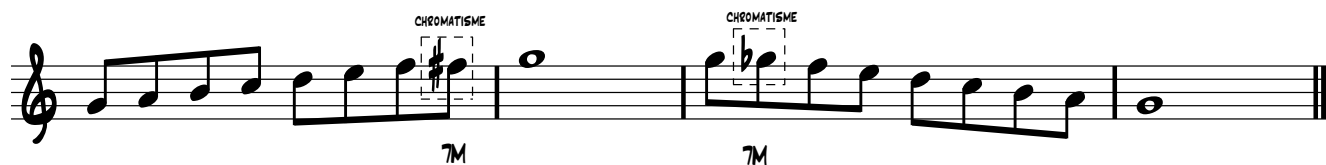
8va-----

Options pour le voicing main gauche :

- Dm7: D, F, A, B
- G7: G, B, D, F
- CΔ: C, E, G

MODE MIXOLYDIEN "BE-BOP"

G MIXOLYDIEN (V DEGRÉ DE LA GAMME DE C MATEUR)



UTILISATION DU MODE MIXOLYDIEN "BE-BOP" SUR LE II V I

Options pour le voicing main gauche :

- Dm7: D, F, A, B
- G7: G, B, D, F
- CΔ: C, E, G

UTILISATION DE LA GAMME MATEURE "BE-BOP" ET DU MIXOLYDIEN "BE-BOP" SUR LE II V I

MIXOLYDIEN "BE-BOP" → GAMME MAT "BE-BOP" →

The first example shows a musical score for a II-V-I progression. The top staff is in treble clef, and the bottom two staves are in bass clef. The key signature has one sharp (F#). The progression consists of three measures: Dm7, G7, and CΔ. Above the first measure, a dashed arrow labeled "MIXOLYDIEN 'BE-BOP'" points to the scale: D, E, F#, G, A, B, C, D. Above the second measure, a dashed arrow labeled "GAMME MAT 'BE-BOP'" points to the scale: G, A, B, C, D, E, F, G. The notes for the scales are written in the treble staff. The bass staff shows the chord voicings for Dm7, G7, and CΔ. Below the bass staff, there are three staves labeled "OPTIONS POUR LE VOICING MAIN GAUCHE" showing different voicings for the same chords.

AUTRE EXEMPLE

MIXOLYDIEN "BE-BOP" → MIXOLYDIEN → GAMME MAT "BE-BOP" →

The second example shows a musical score for a II-V-I progression. The top staff is in treble clef, and the bottom two staves are in bass clef. The key signature has one sharp (F#). The progression consists of three measures: Dm7, G7, and CΔ. Above the first measure, a dashed arrow labeled "MIXOLYDIEN 'BE-BOP'" points to the scale: D, E, F#, G, A, B, C, D. Above the second measure, a dashed arrow labeled "MIXOLYDIEN" points to the scale: D, E, F, G, A, B, C, D. Above the third measure, a dashed arrow labeled "GAMME MAT 'BE-BOP'" points to the scale: G, A, B, C, D, E, F, G. The notes for the scales are written in the treble staff. The bass staff shows the chord voicings for Dm7, G7, and CΔ. Below the bass staff, there are three staves labeled "OPTIONS POUR LE VOICING MAIN GAUCHE" showing different voicings for the same chords.

patterns & phrases

à travailler dans tous les tons !

patterns sur la gamme 1/2 ton - ton



Pattern 1: G7(b9) Bb7(b9) Db7(b9) E7(b9) G7(b9) etc...



Pattern 2: F7(b9) Ab7(b9) B7(b9) Db7(b9) F7(b9) etc...



Pattern 3: C7(b9) F#7(b9) C7(b9) F#7(b9) C7(b9) etc...



Pattern 4: C7(b9) A7(b9) F#7(b9) Eb7(b9) C7(b9) etc...

ces patterns sont à travailler sur les 3 gammes 1/2 ton - ton

phrases sur la gamme diminuée 1/2 ton - ton

II V I majeur

1

Dm^7 G^{7b9} $C\Delta$

3m b9

GAMME DIM 1/2 TON- TON

PHRASE AVEC APPROCHE

Dm^7 G^{7b9} $C\Delta$

II V I mineur

2

$Dm^{7(b5)}$ G^{7b9} $Cm\Delta$ ou $Cm^{\flat 9}$

3m b9

GAMME DIM 1/2 TON- TON

3

$Dm^{7(b5)}$ G^{7b9} $Cm\Delta$ ou $Cm^{\flat 9}$

b5 3M

GAMME DIM 1/2 TON- TON

accords V7 - patterns sur le cycle des 5tes

1

Staff 1: C7 F7 Bb7 Eb7 Ab7 Db7 F#7 B7 E7 A7 D7 G7

Staff 1 shows the first pattern of V7 chords on the circle of fifths. The first staff contains six measures with chords C7, F7, Bb7, Eb7, Ab7, and Db7. The second staff contains six measures with chords F#7, B7, E7, A7, D7, and G7. The notes are written in a way that shows the relationship between the chords, with some notes being repeated or omitted to fit the staff.

2

Staff 2: C7 F7 Bb7 Eb7 Ab7 Db7 F#7 B7 E7 A7 D7 G7

Staff 2 shows the second pattern of V7 chords on the circle of fifths. The first staff contains six measures with chords C7, F7, Bb7, Eb7, Ab7, and Db7. The second staff contains six measures with chords F#7, B7, E7, A7, D7, and G7. The notes are written in a way that shows the relationship between the chords, with some notes being repeated or omitted to fit the staff.

3

Staff 3: C7 F7 Bb7 Eb7 Ab7 Db7 F#7 B7 E7 A7 D7 G7

Staff 3 shows the third pattern of V7 chords on the circle of fifths. The first staff contains six measures with chords C7, F7, Bb7, Eb7, Ab7, and Db7. The second staff contains six measures with chords F#7, B7, E7, A7, D7, and G7. The notes are written in a way that shows the relationship between the chords, with some notes being repeated or omitted to fit the staff.

4

Staff 4: C7 F7 Bb7 Eb7 Ab7 Db7 F#7 B7 E7 A7 D7 G7

Staff 4 shows the fourth pattern of V7 chords on the circle of fifths. The first staff contains six measures with chords C7, F7, Bb7, Eb7, Ab7, and Db7. The second staff contains six measures with chords F#7, B7, E7, A7, D7, and G7. The notes are written in a way that shows the relationship between the chords, with some notes being repeated or omitted to fit the staff.

5

Staff 5: C7 F7 Bb7 Eb7 Ab7 Db7 F#7 B7 E7 A7 D7 G7

Staff 5 shows the fifth pattern of V7 chords on the circle of fifths. The first staff contains six measures with chords C7, F7, Bb7, Eb7, Ab7, and Db7. The second staff contains six measures with chords F#7, B7, E7, A7, D7, and G7. The notes are written in a way that shows the relationship between the chords, with some notes being repeated or omitted to fit the staff.

6

C⁷ F⁷ B^{b7} E^{b7} A^{b7} D^{b7}

F^{#7} B⁷ E⁷ A⁷ D⁷ G⁷

7

C⁷ F⁷ B^{b7} E^{b7} A^{b7} D^{b7}

F^{#7} B⁷ E⁷ A⁷ D⁷ G⁷

8

C⁷ F⁷ B^{b7} E^{b7} A^{b7} D^{b7}

F^{#7} B⁷ E⁷ A⁷ D⁷ G⁷

9

C⁷ F⁷ B^{b7} E^{b7} A^{b7} D^{b7}

F^{#7} B⁷ E⁷ A⁷ D⁷ G⁷

accords V7 - patterns sur le cycle des 5tes

10

C7 F7 Bb7 Eb7 Ab7 Db7

F#7 B7 E7 A7 D7 G7

11

C7 F7 Bb7 Eb7 Ab7 Db7

F#7 B7 E7 A7 D7 G7

12

C7 F7 Bb7 Eb7 Ab7 Db7

F#7 B7 E7 A7 D7 G7

13

C7 F7 Bb7 Eb7 Ab7 Db7

F#7 B7 E7 A7 D7 G7

II V I MATEUR

PHRASES BEBOP À TRAVAILLER DANS TOUS LES TONS

CONSEIL DE TRAVAIL : ANALYSER ET CHIFFRER CHAQUE PHRASES (CF EXEMPLES 1&2) POUR LES MEMORISER ET LES TRANSPOSER PLUS FACILEMENT

1 9 #7 1 9 3 4 5 7 13 7 13 5 b5 3 #9 b9 5

2 1 #7 1 9 3 9 3 4 9 11 9 #9 3 9 1 7 3

3 1 #7 1 9 3 9 3 4 9 11 9 #9 3 9 1 7 3

4 1 #7 1 9 3 9 3 4 9 11 9 #9 3 9 1 7 3

5 1 #7 1 9 3 9 3 4 9 11 9 #9 3 9 1 7 3

6 1 #7 1 9 3 9 3 4 9 11 9 #9 3 9 1 7 3

7 1 #7 1 9 3 9 3 4 9 11 9 #9 3 9 1 7 3

8 1 #7 1 9 3 9 3 4 9 11 9 #9 3 9 1 7 3

9 



11 

12 

13 

14 

15 

16 

17 

18 

[illegible]

transcribed from Sonny Clark 's solo on "you stepped out of a dream" -
Dexter Gordon's "A Swingin' Affair" blue note 1962 - g.naud 2013

The image displays three staves of musical notation, each representing a different musical part. The notation is in treble clef and 4/4 time. The first staff begins with a Gm7 chord, followed by a C7(b9) chord, and then an F#9 chord. The second staff starts with a Dm7 chord, followed by a G7 chord, and then a CΔ chord. The third staff begins with a Gm7 chord, followed by a C7ALT. chord, and then an F#9 chord. The notation includes various musical symbols such as notes, rests, and accidentals, and is presented in a clean, black-and-white format.

transcribed from Red Garland's solo on "bye bye blackbird" -
Miles Davis "Round About Midnight" columbia 1956 - g.naud 2013

transcribed from Dizzy Gillespie's tune "Be Bop" 1944 - g.naud 2013

II V I MINEUR

PHRASES BEBOP À TRAVAILLER DANS TOUS LES TONS

CONSEIL DE TRAVAIL : ANALYSER ET CHIFFRER CHAQUE PHRASES POUR LES MEMORISER ET LES TRANSPOSER PLUS FACILEMENT

[illegible]

9 $D\emptyset$ $G7(b9)$ Cm^6

10 $D\emptyset$ $G7(b9)$ Cm^6

11 $D\emptyset$ $G7(b9)$ Cm^6

12 $D\emptyset$ $G7(b9)$ Cm^6

13 $D\emptyset$ $G7(b9)$ Cm^6

14 $D\emptyset$ $G7(b9)$ Cm^6

15 $D\emptyset$ $G7(b9)$ Cm^6

16 $D\emptyset$ $G7(b9)$ Cm^6

17 $D\emptyset$ $G7(b9)$ Cm^6

18 $D\emptyset$ $G7(b9)$ Cm^6

phrases "bop" sur le II V mineur
par tons descendants





phrases sur les rhythm changes

Bb^6
 Gm^7
 Cm^7
 $C\sharp^{\circ 7}$
 Dm^7
 $G^7(b^9)$
 Cm^7
 F^7

Bb7 Bb7/D Eb7 Eo7 Bb6/F G7(b9) Cm7 F7

stop chorus de bud powell sur "celia"

Bb^6
 Gm^7
 Cm^7
 F^7
 Dm^7
 $G^7(b9)$
 Cm^7
 $F^7_{ALT.}$

Fm7 Bb7(b9) Eb6 Ebm7 Dm7 Dbm7 Cm7 F7

8b6

A musical staff in treble clef with a key signature of one flat (Bb). The notation consists of a quarter note G4, followed by a quarter rest, and then four measures of whole rests. The piece ends with a double bar line.

Bb^6 $G7(b9)$ Cm^7 F^7 Dm^7 $G7(b13)$ Cm^7 $F^7_{ALT.}$

4

Bb^7 Bb^7/D Eb^7 Ebm^7 Dm^7 $G7(b9)$ Cm^7 $F7(b9)$

Bb^6

Bb^6 $B^{\circ 7}$ Cm^7 $C^{\# \circ 7}$ Dm^7 $G7(b13)$ Cm^7 F^7

5

Bb^7

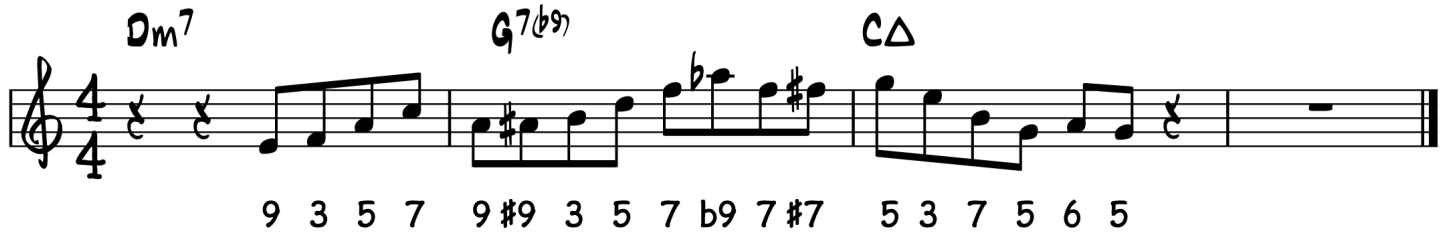
$F^{\# 7}$ B^7 E^7 A^7 D^7 G^7 C^7 F^7

6

Bb^7 Eb^7 $D^7_{ALT.}$ $G^7_{ALT.}$ $C^7_{ALT.}$ $F^7_{ALT.}$

phrase sur II-7 V7b9 I M7

michel petrucciani - "there'll never be another you" - Flamingo - Dreyfus Jazz 1995



fill stop chorus sur I M7

kenny drew "moment's notice" - blue train / john coltrane - blue note 1957



phrase sur II V I majeur

utilisation de la gamme diminuée 1/2 ton-ton et de chromatisme



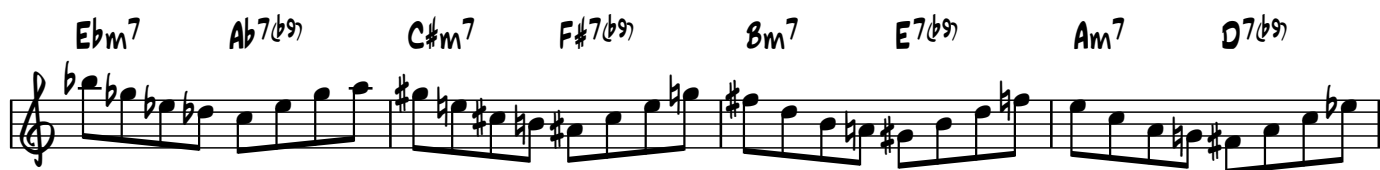
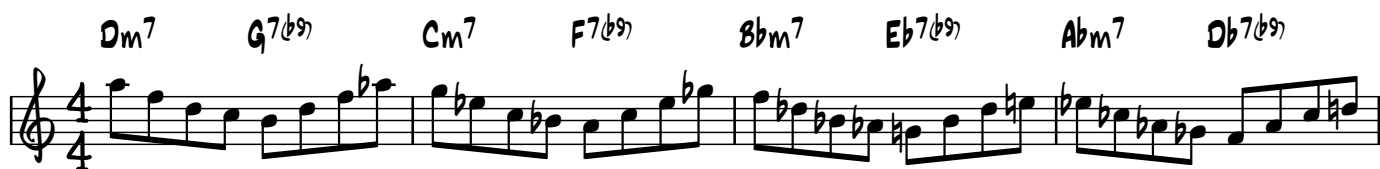
phrase sur II V7b9



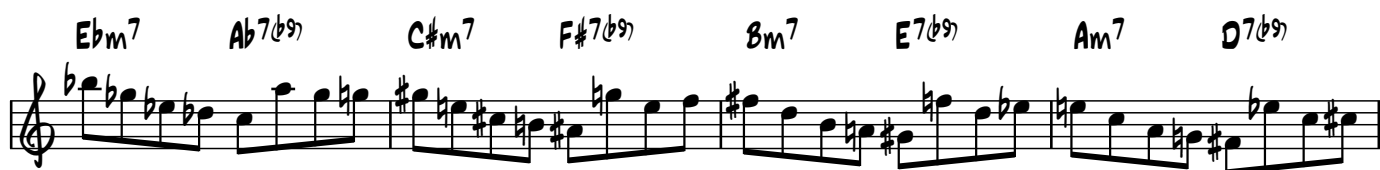
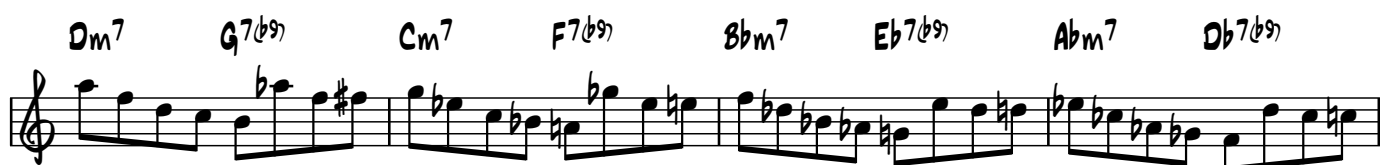
application sur la cadence III VI II V I



phrase sur II-7 V7b9 par tons descendants



phrase sur II-7 V7b9 par tons descendants



phrase sur V 7alt

$C7^{ALT}$ gamme 1/2 ton-ton $F\Delta$ ou $F-7$

1 7 13 5 #11 3 #9 b9 5

$G7^{ALT}$ gamme altérée $C\Delta$ ou $C-7$

#9 b9 1 7 b13 3 #9 b9 5

phrase sur II-7 V 7alt

$F-7$ $Bb7^{ALT}$ $Eb\Delta$

5 7 9 11 b13 3 #9 b9 5

phrase sur II-7 V 7alt par tons descendants

$Am7$ $D7^{ALT.}$ $Gm7$ $C7^{ALT.}$ $Fm7$ $Bb7^{ALT.}$

$Ebm7$ $Ab7^{ALT.}$ $C\#m7$ $F\#7^{ALT.}$ $Bm7$ $E7^{ALT.}$

$Bbm7$ $Eb7^{ALT.}$ $Abm7$ $Db7^{ALT.}$ $F\#m7$ $B7^{ALT.}$

$Em7$ $A7^{ALT.}$ $Dm7$ $G7^{ALT.}$ $Cm7$ $F7^{ALT.}$