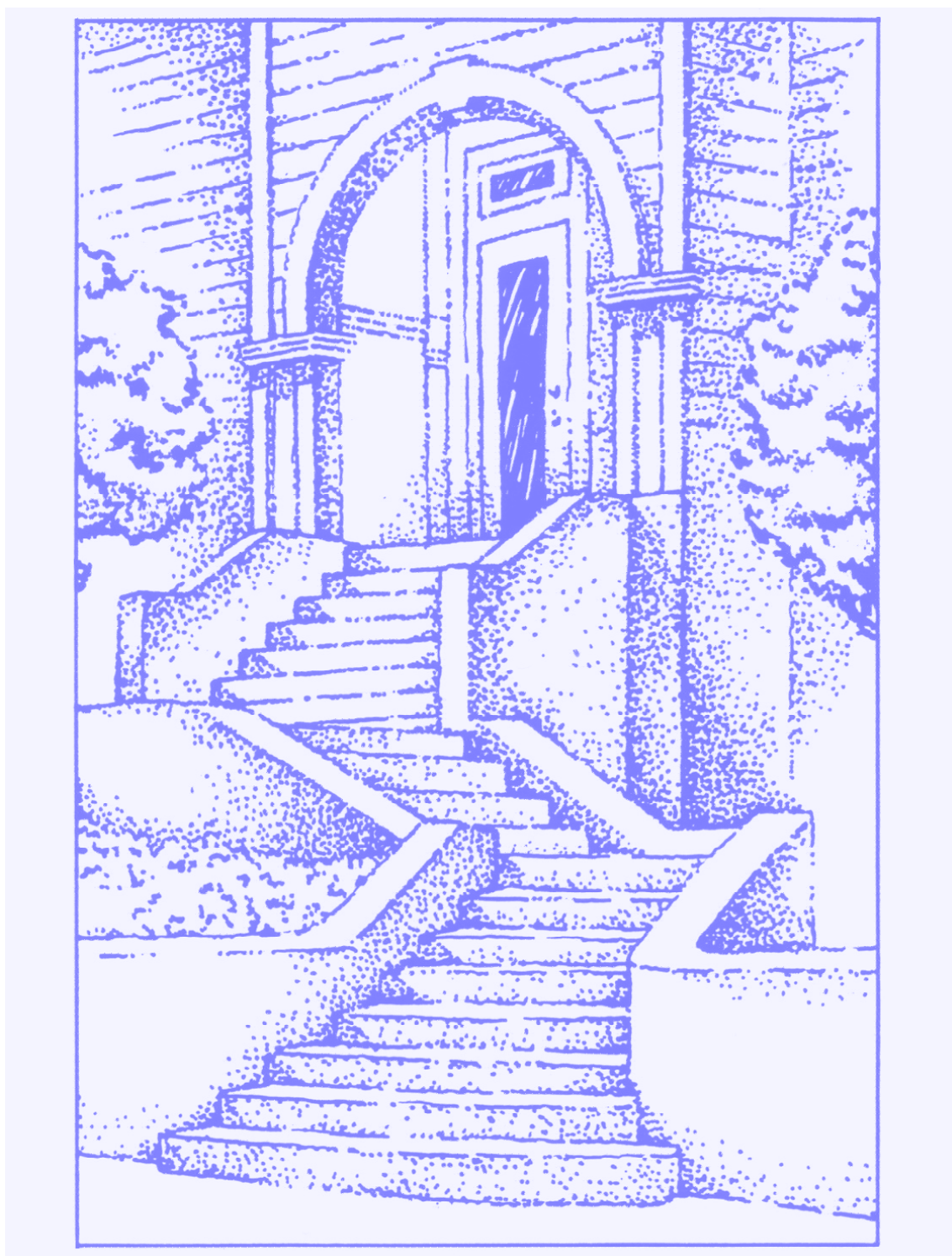


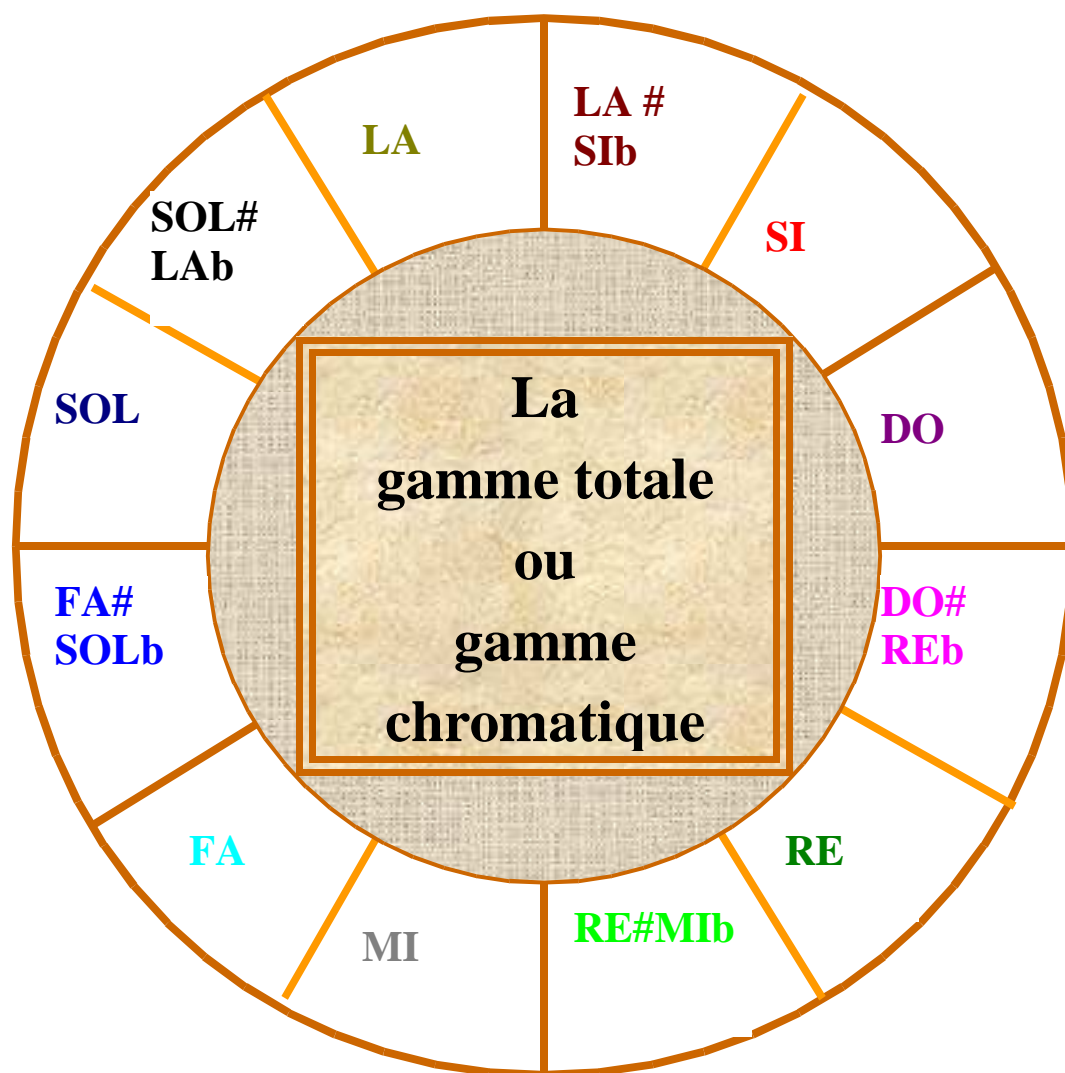
Etudions la construction des gammes Majeures et mineures avec un chavier



Le Jardin des Muses

Mary-Morant Avril 2012

CONSTRUCTION DES GAMMES MAJEURES



NOS GAMMES MAJEURES sont construites comme ceci :

1 ton - 1 ton – ½ ton – 1 ton – 1 ton – 1 ton – ½ ton

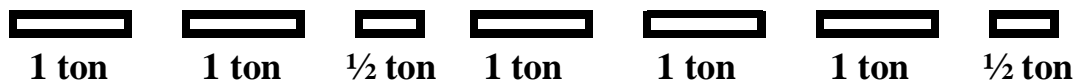
EXEMPLE la gamme de DO Majeur : Commençons par le DO sur le dessin ci-dessus et lisons dans le sens des aiguilles d'une montre :

DO RE MI FA SOL LA SI DO

Nous avons bien :

DO à RE	= 1 ton
RE à MI	= 1 ton
MI à FA	= ½ ton
FA à SOL	= 1 ton
SOL à LA	= 1 ton
LA à SI	= 1 ton
SI à DO	= ½ ton

Nous avons bien le schéma de construction des gammes majeures.



AUTRE EXEMPLE : gamme de SOL Majeur : même chose en commençant par le SOL :

SOL - LA = 1 ton
LA - SI = 1 ton
SI - DO = 1/2 ton (parfait ... ça marche !)
DO - RE = 1 ton
RE - MI = 1 ton

Ah ! ici, PROBLÈME : MI à FA j'ai 1/2 ton alors qu'il me faut 1 ton et
FA à SOL j'ai 1 ton pour 1/2 ton
SOLUTION : J'augmente le FA d'1/2 ton avec1 dièse et le
tour est joué :

MI - FA# = 1 ton
FA# - SOL = 1/2 ton.

Nous procéderons de la même façon avec toutes les gammes Majeures.

Je vous rappelle que pour trouver le nom d'une gamme à partir de l'armature à la clé (nombre de # ou de b) il faut :

Pour les #, prendre le dernier et monter d'1 degré.

Ex : 2# à la clé = FA- DO ; dernier # = DO + 1 degré = RE

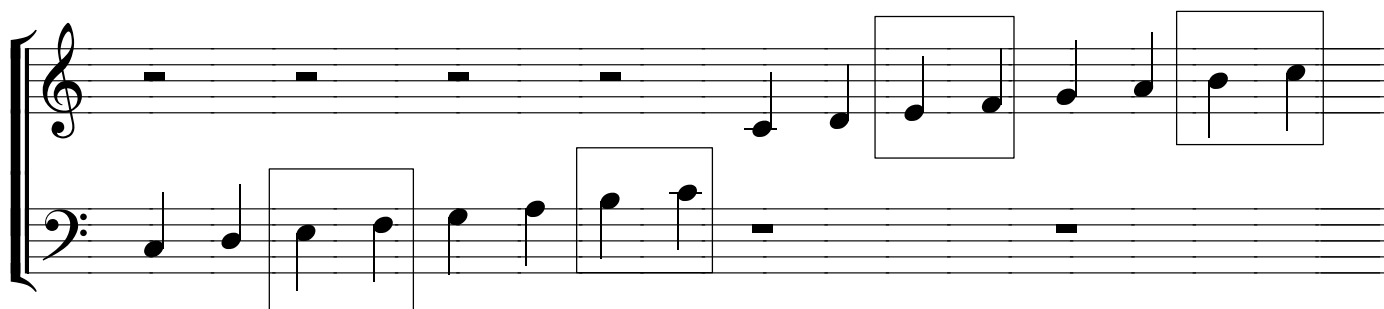
Pour les b c'est l'avant-dernier qui donne la tonalité .

Ex : 2b à la clé : SI – MI, l'avant-dernier est SI donc gamme de Sib Majeur.

A NOTER que toutes les gammes Majeures qui ont des bémols à la clé en comportent également 1 dans leur nom sauf la gamme de FA Majeur (avec 1 seul b à la clé).

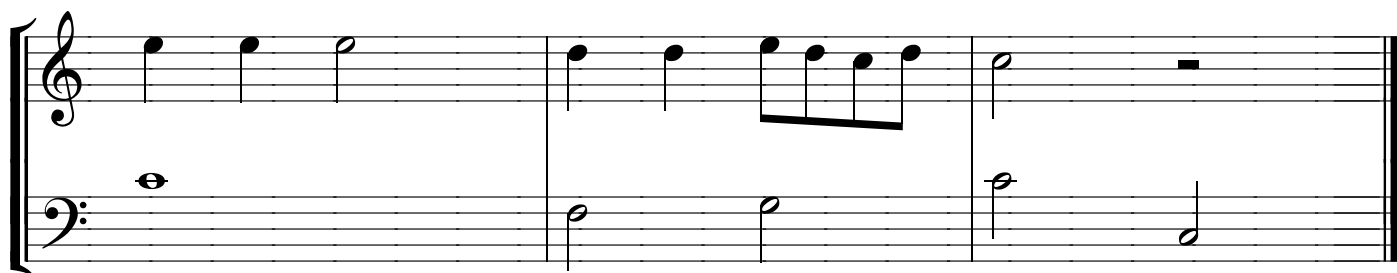
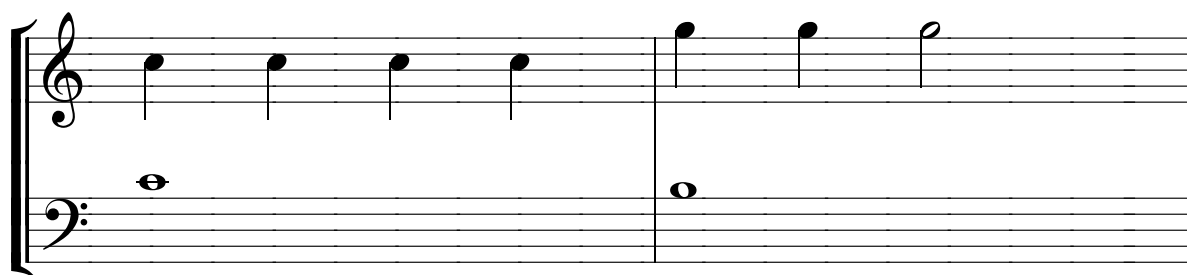
Inversement, pour celles qui ont des # à la clé, seule celle de FA (6# à la clé) s'appelle gamme de FA# Majeur)

Voici une gamme de DO. Elle commence et finit par do ; on pourrait la poursuivre à l'octave supérieure ou inférieure. Nous avons 1/2 ton entre MI et FA et entre SI et DO. Cette gamme sert de modèle à toutes les gammes majeures et nous allons en étudier quelques-unes



Jouons en DO Majeur un morceau de Daniel Türk (1750-1813)

Allegro



Reprenons le "modèle" de la gamme de DO Majeur

et transposons d'une quinte vers le haut :do, ré, mi, fa, sol; la nouvelle gamme commence par un sol c'est une gamme de SOL.

Je place les 1/2 tons ; la gamme de SOL Majeur nécessite un Fa# pour correspondre au modèle et je peux le mettre à la clé puisque tous les Fa seront #

et reprenons notre **Allegro** en SOL Majeur

On continue à jouer ? Partons de la gamme de SOL et montons encore d'une quinte : sol, la, si, do, ré ; la nouvelle gamme va commencer par ré et ce peut être le ré grave ou aigu

ah! ici j'ai besoin d'un # supplémentaire pour obtenir le même résultat
La gamme de Ré comporte donc 2# que je peux mettre à la clé : FA et DO . Celà ne vous rappelle rien ?

Allez, un petit **Allegro** de Türk en Ré Majeur

Conservons cette tonalité de Ré majeur pour jouer un

de Michel Corette (1707- 1796)

Menuet

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one sharp (F#) and a time signature of 3/4. The music begins with a half note D4 in the bass staff and a quarter note D5 in the treble staff. The first measure contains a half note D5 in the treble staff and a half note D4 in the bass staff. The second measure contains a quarter note E5, quarter note F#5, and quarter note G5 in the treble staff, with a half note D4 in the bass staff. The third measure contains a quarter note G5, quarter note F#5, and quarter note E5 in the treble staff, with a half note D4 in the bass staff. The system ends with a double bar line.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one sharp (F#) and a time signature of 3/4. The music begins with a half note D4 in the bass staff and a quarter note D5 in the treble staff. The first measure contains a half note D5 in the treble staff and a half note D4 in the bass staff. The second measure contains a quarter note E5, quarter note F#5, and quarter note G5 in the treble staff, with a half note D4 in the bass staff. The third measure contains a quarter note G5, quarter note F#5, and quarter note E5 in the treble staff, with a half note D4 in the bass staff. The system ends with a double bar line.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one sharp (F#) and a time signature of 3/4. The music begins with a half note D4 in the bass staff and a quarter note D5 in the treble staff. The first measure contains a half note D5 in the treble staff and a half note D4 in the bass staff. The second measure contains a quarter note E5, quarter note F#5, and quarter note G5 in the treble staff, with a half note D4 in the bass staff. The third measure contains a quarter note G5, quarter note F#5, and quarter note E5 in the treble staff, with a half note D4 in the bass staff. The system ends with a double bar line.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one sharp (F#) and a time signature of 3/4. The music begins with a half note D4 in the bass staff and a quarter note D5 in the treble staff. The first measure contains a half note D5 in the treble staff and a half note D4 in the bass staff. The second measure contains a quarter note E5, quarter note F#5, and quarter note G5 in the treble staff, with a half note D4 in the bass staff. The third measure contains a quarter note G5, quarter note F#5, and quarter note E5 in the treble staff, with a half note D4 in the bass staff. The system ends with a double bar line.

Repartons de la gamme de Ré M qui a 2 # et trouvons la gamme suivante qui en a 3
 1# FA = Sol M, 2# FA et DO = Ré M, donc 3# FA, DO, SOL = LA Majeur

Menuet

en LA Majeur

Cette fois, inversons le processus : en partant de la tonalité de LA Majeur revenons au DO Majeur ; Nous devons redescendre de 3 séries de quintes et éventuellement remonter de 1 ou 2 octaves si besoin

Menuet

en Do Majeur

Et les gammes avec des bémols me direz-vous, on les trouve comment ?

Reprenons notre gamme de DO Majeur et cette fois descendons d'une quinte : DO si la sol FA

Nous obtenons une gamme de Fa Majeur et devons mettre un Sib pour conserver les 1/2 tons à leur place

Jouons le **Menuet** de Corette en FA Majeur

Restons un peu en FA Majeur et profitons-en pour changer de morceau .
Nous allons prendre un petit air facile que vous connaissez peut-être

Petit papa

The first system of musical notation for 'Petit papa' consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in the key of F major (one flat) and common time (C). The melody in the treble clef starts with a quarter note F4, followed by quarter notes G4 and A4. The second measure has a dotted quarter note F4. The third measure has quarter notes G4, A4, and Bb4. The fourth measure has quarter notes A4 and G4. The bass line starts with a whole note F3 in the first measure, a whole note F3 in the second, and quarter notes G3 and A3 in the third. The fourth measure has a whole note F3.

The second system of musical notation continues the piece. It features the same two-staff structure. The melody in the treble clef has a quarter note Bb4, followed by quarter notes A4 and G4. The second measure has a dotted quarter note F4. The third measure has quarter notes G4, A4, and Bb4. The fourth measure has a whole note F4. The bass line has a whole note F3 in the first measure, a whole note F3 in the second, quarter notes G3 and A3 in the third, and a whole note F3 in the fourth. The system ends with a double bar line and the word "Fine" written above the staff.

The third system of musical notation continues the piece. It features the same two-staff structure. The melody in the treble clef has a quarter note Bb4, followed by quarter notes A4 and G4. The second measure has a dotted quarter note F4. The third measure has quarter notes G4, A4, and Bb4. The fourth measure has a whole note F4. The bass line has a whole note F3 in the first measure, a whole note F3 in the second, a whole note F3 in the third, and a whole note F3 in the fourth.

The fourth system of musical notation concludes the piece. It features the same two-staff structure. The melody in the treble clef has a quarter note Bb4, followed by quarter notes A4 and G4. The second measure has a dotted quarter note F4. The third measure has quarter notes G4, A4, and Bb4. The fourth measure has a whole note F4. The bass line has a whole note F3 in the first measure, a whole note F3 in the second, a whole note F3 in the third, and a whole note F3 in the fourth. The system ends with a double bar line and the word "D.C." written above the staff.

A partir de FA Majeur descendons d'une quinte : FA mi ré do si bémol et nous voici en SI bémol Majeur avec 2 bémols : SI et MI

Petit papa

SI bémol Majeur

Descendons encore d'une quinte : Sib, lab, sol, fa, Mib. Nous voici en MI bémol Majeur . Notez et vérifiez sur votre clavier sib=La#, Mib=Ré# etc...

Petit papa

MI bémol Majeur

Choisissez pour chacun des 3 morceaux la tonalité que vous préférez (3 tonalités différentes) et jouez-les comme une petite suite..

Nous n'irons pas au delà de 3 # et 3b mais celà fonctionne de la même façon avec 4, 5...etc

Descendons encore d'une quinte : Sib, lab, sol, fa, Mib. Nous voici en MI bémol Majeur . Notez et vérifiez sur votre clavier sib=La#, Mib=Ré# etc...

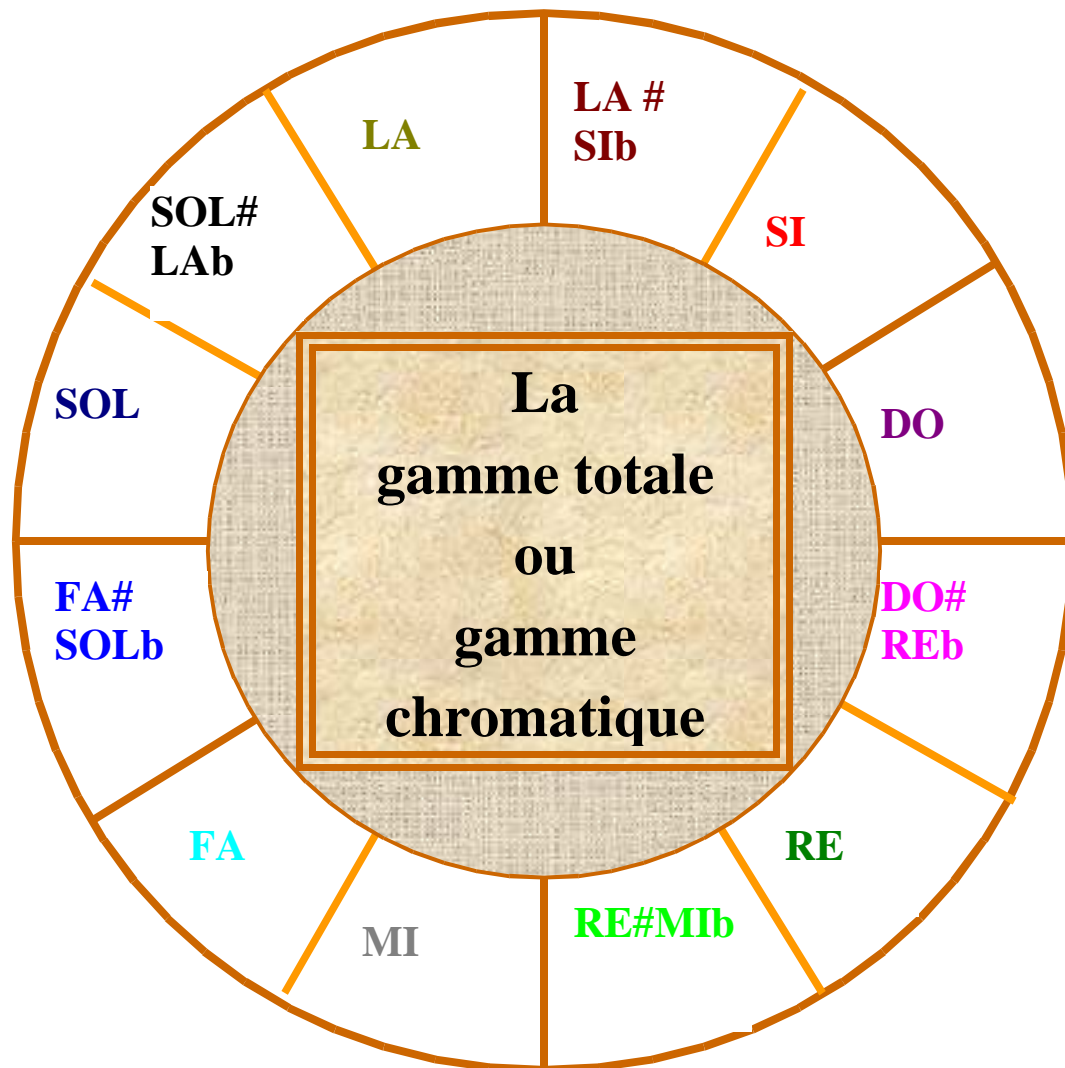
Petit papa

MI bémol Majeur

Choisissez pour chacun des 3 morceaux la tonalité que vous préférez (3 tonalités différentes) et jouez-les comme une petite suite..

Nous n'irons pas au delà de 3 # et 3b mais celà fonctionne de la même façon avec 4, 5...etc

CONSTRUCTION DES GAMMES MINEURES



NOS GAMMES MINEURES sont construites comme ceci :

1 ton – ½ ton – 1 ton – 1 ton – ½ ton – 1 ton ½ – ½ ton

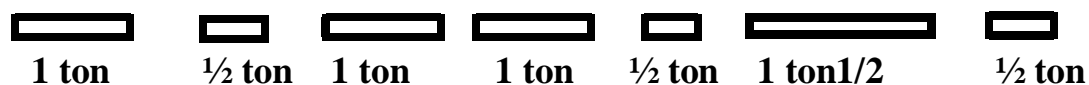
EXEMPLE la gamme de La mineur : Commençons par le LA sur le dessin ci-dessus et lisons dans le sens des aiguilles d'une montre :

LA SI DO RE MI FA SOL# LA

Nous avons bien :

LA à SI	= 1 ton
SI à DO	= ½ ton
DO à Ré	= 1 ton
Ré à MI	= 1 ton
MI à FA	= ½ ton
FA à SOL#	= 1ton1/2
SOL# à LA	= ½ ton

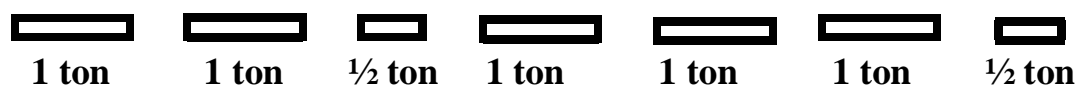
Nous avons bien le schéma de construction des gammes mineures



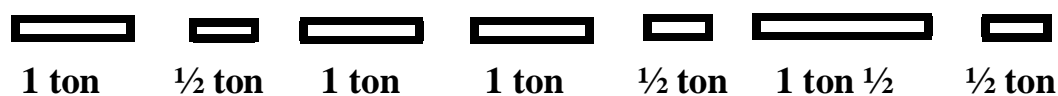
Nous procéderons de la même façon avec toutes les gammes Mineures harmoniques.

Comparons les deux constructions :

MAJEUR :



MINEUR :



Pour trouver le nom d'une gamme mineure à partir de l'armature, il faut :
-Prendre le dernier # et descendre de 1/2 ton

Ex : 2# à la clé = FA, DO Je suis en SI mineur

3# à la clé = FA, DO, SOL : FA# mineur:

- Pour les b prendre le dernier monter de 3 degrés

Ex : 4b = Ré + 3 degrés : Ré, MI, FA . Je suis en FA mineur

Pour trouver la gamme relative d'une gamme Majeure, je descends d'une tierce mineure (qui comporte 1/2 ton)

DO Majeur

do, si, la : LA mineur est la gamme relative de DO Majeur

la mineur

Un petit morceau tout simple en LA mineur

Air Hébraïque

Toujours en LA mineur

Menuet

Henry Purcell 1659-1695

The first system of the Minuet consists of two staves. The upper staff is in treble clef with a 3/4 time signature. It begins with a quarter note G4 (with a sharp sign), followed by eighth notes A4, B4, and C5, and ends with a quarter note B4. The lower staff is in bass clef and contains four chords: G2-B2 (with a sharp sign), G2-B2, G2-B2, and G2-B2 (with a sharp sign).

The second system continues with two staves. The upper staff has eighth notes G4, A4, B4, and C5, followed by quarter notes B4, A4, and G4. The lower staff has quarter notes G2, B2, and A2, followed by a half note G2-B2 (with a sharp sign).

The third system features two staves. The upper staff starts with a quarter note G4 (with a sharp sign) and a fermata, followed by eighth notes A4, B4, and C5, and ends with a quarter note B4. The lower staff has quarter notes G2, B2 (with a sharp sign), and A2, followed by a half note G2-B2 (with a sharp sign).

The fourth system consists of two staves. The upper staff begins with a quarter note G4 (with a sharp sign), followed by eighth notes A4, B4, and C5, and ends with a quarter note B4. The lower staff contains four chords: G2-B2 (with a sharp sign), G2-B2, G2-B2, and G2-B2 (with a sharp sign).

The fifth system is the final system, consisting of two staves. The upper staff has eighth notes G4, A4, B4, and C5, followed by quarter notes B4, A4, and G4. The lower staff has quarter notes G2, B2, and A2, followed by a half note G2-B2 (with a sharp sign). The system concludes with a double bar line and a sharp sign on the treble staff.

Cherchons à présent la relative mineure de SOL Majeur

The first system of musical notation consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The music is in 4/4 time. The first four measures contain whole rests on both staves. In the fifth measure, the bass staff has a quarter note E4, and the treble staff has a quarter note G4. In the sixth measure, the bass staff has a quarter note F#4, and the treble staff has a quarter note A4. In the seventh measure, the bass staff has a quarter note G#4, and the treble staff has a quarter note B4. In the eighth measure, the bass staff has a quarter note A4, and the treble staff has a quarter note C#5. The final measure contains whole rests on both staves. Rectangles are drawn around the notes in the fifth and sixth measures of the bass staff, and the notes in the seventh and eighth measures of the treble staff.

Nous sommes en Mi mineur et devons ajouter un Ré #

The second system of musical notation consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). The bottom staff is in bass clef with a key signature of two sharps (F# and C#). The music is in 4/4 time. The first four measures contain whole rests on both staves. In the fifth measure, the bass staff has a quarter note E4, and the treble staff has a quarter note G4. In the sixth measure, the bass staff has a quarter note F#4, and the treble staff has a quarter note A4. In the seventh measure, the bass staff has a quarter note G#4, and the treble staff has a quarter note B4. In the eighth measure, the bass staff has a quarter note A4, and the treble staff has a quarter note C#5. The final measure contains whole rests on both staves. Rectangles are drawn around the notes in the fifth and sixth measures of the bass staff, and the notes in the seventh and eighth measures of the treble staff. A circle is drawn around the notes in the seventh measure of the bass staff.

Air Hébraïque

The first system of musical notation for 'Air Hébraïque' consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). The bottom staff is in bass clef with a key signature of two sharps (F# and C#). The music is in 4/4 time. The first measure contains a quarter note E4 in the treble staff and a whole rest in the bass staff. The second measure contains a quarter note F#4 in the treble staff and a half note chord (F#4 and C#5) in the bass staff. The third measure contains a quarter note G4 in the treble staff and a whole rest in the bass staff. The fourth measure contains a quarter note A4 in the treble staff and a half note chord (F#4 and C#5) in the bass staff. The fifth measure contains a quarter note B4 in the treble staff and a whole rest in the bass staff. The sixth measure contains a quarter note C#5 in the treble staff and a half note chord (F#4 and C#5) in the bass staff. The seventh measure contains a quarter note B4 in the treble staff and a whole rest in the bass staff. The eighth measure contains a quarter note A4 in the treble staff and a half note chord (F#4 and C#5) in the bass staff.

The second system of musical notation for 'Air Hébraïque' consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). The bottom staff is in bass clef with a key signature of two sharps (F# and C#). The music is in 4/4 time. The first measure contains a quarter note E4 in the treble staff and a whole rest in the bass staff. The second measure contains a quarter note F#4 in the treble staff and a half note chord (F#4 and C#5) in the bass staff. The third measure contains a quarter note G4 in the treble staff and a whole rest in the bass staff. The fourth measure contains a quarter note A4 in the treble staff and a half note chord (F#4 and C#5) in the bass staff. The fifth measure contains a quarter note B4 in the treble staff and a whole rest in the bass staff. The sixth measure contains a quarter note C#5 in the treble staff and a half note chord (F#4 and C#5) in the bass staff. The seventh measure contains a quarter note B4 in the treble staff and a whole rest in the bass staff. The eighth measure contains a quarter note A4 in the treble staff and a half note chord (F#4 and C#5) in the bass staff. The system ends with a double bar line and a key signature change to one sharp (F#).

J'utilise à nouveau le cycle des quintes pour transcrire le Menuet de Purcell en mi mineur et je le descends d'une octave

The first system of the Minuet in G minor by Henry Purcell. The music is in 3/4 time and G minor. The treble clef part begins with a quarter note G4, followed by eighth notes A4, Bb4, and C5. The bass clef part consists of a single half note G3. The system concludes with a double bar line and a sharp sign indicating the end of the piece.

The second system of the Minuet in G minor. The treble clef part continues with eighth notes D5, E5, and F5, followed by a quarter note G5. The bass clef part has a half note G3. The system ends with a double bar line and a sharp sign.

The third system of the Minuet in G minor. The treble clef part features eighth notes G5, A5, and Bb5, followed by a quarter note C6. The bass clef part has a half note G3. The system ends with a double bar line and a sharp sign.

The fourth system of the Minuet in G minor. The treble clef part continues with eighth notes D6, E6, and F6, followed by a quarter note G6. The bass clef part has a half note G3. The system ends with a double bar line and a sharp sign.

The fifth system of the Minuet in G minor. The treble clef part has eighth notes G6, A6, and Bb6, followed by a quarter note C7. The bass clef part has a half note G3. The system concludes with a double bar line and a sharp sign.

Un nouveau morceau en MI mineur

Bourrée

Christophe. Graupner 1683- 1760

The first system of the Bourrée in E minor by Christian Graupner. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The melody in the treble staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass staff provides a simple accompaniment with half notes G3 and B3.

The second system of the Bourrée. The treble staff continues the melody with quarter notes D5, E5, and F#5. The bass staff continues with half notes D3 and E3.

The third system of the Bourrée. The treble staff continues with quarter notes G5, A5, and B5. The bass staff continues with half notes F#3 and G3.

The fourth system of the Bourrée, which concludes the piece. The treble staff continues with quarter notes A5, B5, and C6. The bass staff continues with half notes A3 and B3. The system ends with a double bar line and a key signature change to three sharps (F#, C#, G#).

Si je veux jouer cette même **Bourrée**

en FA# mineur je dois monter 2 fois d'une quinte et éventuellement descendre d'une octave

The first system of the Bourrée in F# minor. The treble clef part starts with a quarter note F#4, followed by quarter notes G#4, A4, B4, C#5, D5, E5, F#5, G#5, A5, B5, C#6, D6, E6, F#6, G#6, A6, B6, C#7, D7, E7, F#7, G#7, A7, B7, C#8, D8, E8, F#8, G#8, A8, B8, C#9, D9, E9, F#9, G#9, A9, B9, C#10, D10, E10, F#10, G#10, A10, B10, C#11, D11, E11, F#11, G#11, A11, B11, C#12, D12, E12, F#12, G#12, A12, B12, C#13, D13, E13, F#13, G#13, A13, B13, C#14, D14, E14, F#14, G#14, A14, B14, C#15, D15, E15, F#15, G#15, A15, B15, C#16, D16, E16, F#16, G#16, A16, B16, C#17, D17, E17, F#17, G#17, A17, B17, C#18, D18, E18, F#18, G#18, A18, B18, C#19, D19, E19, F#19, G#19, A19, B19, C#20, D20, E20, F#20, G#20, A20, B20, C#21, D21, E21, F#21, G#21, A21, B21, C#22, D22, E22, F#22, G#22, A22, B22, C#23, D23, E23, F#23, G#23, A23, B23, C#24, D24, E24, F#24, G#24, A24, B24, C#25, D25, E25, F#25, G#25, A25, B25, C#26, D26, E26, F#26, G#26, A26, B26, C#27, D27, E27, F#27, G#27, A27, B27, C#28, D28, E28, F#28, G#28, A28, B28, C#29, D29, E29, F#29, G#29, A29, B29, C#30, D30, E30, F#30, G#30, A30, B30, C#31, D31, E31, F#31, G#31, A31, B31, C#32, D32, E32, F#32, G#32, A32, B32, C#33, D33, E33, F#33, G#33, A33, B33, C#34, D34, E34, F#34, G#34, A34, B34, C#35, D35, E35, F#35, G#35, A35, B35, C#36, D36, E36, F#36, G#36, A36, B36, C#37, D37, E37, F#37, G#37, A37, B37, C#38, D38, E38, F#38, G#38, A38, B38, C#39, D39, E39, F#39, G#39, A39, B39, C#40, D40, E40, F#40, G#40, A40, B40, C#41, D41, E41, F#41, G#41, A41, B41, C#42, D42, E42, F#42, G#42, A42, B42, C#43, D43, E43, F#43, G#43, A43, B43, C#44, D44, E44, F#44, G#44, A44, B44, C#45, D45, E45, F#45, G#45, A45, B45, C#46, D46, E46, F#46, G#46, A46, B46, C#47, D47, E47, F#47, G#47, A47, B47, C#48, D48, E48, F#48, G#48, A48, B48, C#49, D49, E49, F#49, G#49, A49, B49, C#50, D50, E50, F#50, G#50, A50, B50, C#51, D51, E51, F#51, G#51, A51, B51, C#52, D52, E52, F#52, G#52, A52, B52, C#53, D53, E53, F#53, G#53, A53, B53, C#54, D54, E54, F#54, G#54, A54, B54, C#55, D55, E55, F#55, G#55, A55, B55, 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G#334, A334, B80, C#335, D335, E335, F#335, G#335, A335, B80, C#336, D336, E336, F#336, G#336, A336, B80, C#337, D337, E337, F#337, G#337, A337, B80, C#338, D338, E338, F#338, G#338, A338, B80, C#339, D339, E339, F#339, G#339, A339, B80, C#340, D340, E340, F#340, G#340, A340, B80, C#341, D341, E341, F#341, G#341, A341, B80, C#342, D342, E342, F#342, G#342, A342, B80, C#343, D343, E343, F#343, G#343, A343, B80, C#344, D344, E344, F#344, G#344, A344, B80, C#345, D345, E345, F#345, G#345, A345, B80, C#346, D346, E346, F#346, G#346, A346, B80, C#347, D347, E347, F#347, G#347, A347, B80, C#348, D348, E348, F#348, G#348, A348, B80, C#349, D349, E349, F#349, G#349, A349, B80, C#350, D350, E350, F#350, G#350, A350

Vous avez envie de jouer un peu avec des bémols ? Facile Reprenons notre Bourrée et comme elle est en Fa# mineur je vais la descendre 4 fois d'une quinte pour passer en si mineur, mi mineur, la mineur et enfin arriver en ré mineur avec un b et 1 do# en accident. Pour bien suivre et comprendre ce long cheminement vous pouvez le suivre sur le tableau des gammes qui se trouve à la fin du cahier.

Bourrée

The image displays a musical score for a piece titled "Bourrée". The score is written in Ré mineur (D minor) and consists of four systems, each with a treble and bass staff. The key signature is one flat (Bb) and one sharp (F#). The melody in the treble staff is primarily composed of quarter notes, with some eighth notes and rests. The bass line is mostly composed of half notes and quarter notes, providing a steady accompaniment. The piece concludes with a double bar line and a final cadence in the bass staff.

Bien sûr, je l'ai ensuite remonté d'une octave pour que vous puissiez le lire et le jouer

Vous dites ?... 2b, sol mineur...

Alors là, trop facile, je descends d'une quinte et je remonte éventuellement d'une octave

Bourrée

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (two flats). The music is written in 3/4 time. The upper staff begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The lower staff begins with a quarter rest, followed by a half note G3, a half note F3, and a quarter note E3. The system concludes with a double bar line.

The second system of musical notation consists of two staves. The upper staff continues from the first system with a quarter note C5, a quarter note Bb4, a quarter note A4, and a quarter note G4. The lower staff continues with a half note D3, a half note C3, and a quarter note B2. The system concludes with a double bar line.

The third system of musical notation consists of two staves. The upper staff begins with a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The lower staff begins with a half note G3, a half note F3, and a quarter note E3. The system concludes with a double bar line.

The fourth system of musical notation consists of two staves. The upper staff begins with a quarter note C5, a quarter note Bb4, a quarter note A4, and a quarter note G4. The lower staff begins with a half note D3, a half note C3, and a quarter note B2. The system concludes with a double bar line.

TABLEAU DES GAMMES RELATIVES

MAJEURES et MINEURES

Gammes sans altération à la clé

Gamme de ut maj. 

Gamme de la min. 

Gammes ayant des bémols à la clé

Gamme de fa maj. 

Gamme de ré min. 

Gamme de si \flat maj. 

Gamme de sol min. 

Gamme de mi \flat maj. 

Gamme de ut min. 

Gamme de la \flat maj. 


Gamme de fa min. 

Gamme de ré \flat maj. 

Gamme de si \flat min. 

Gamme de sol \flat maj. 

Gamme de mi \flat min. 

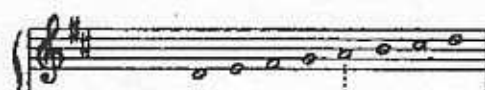
Gamme de ut \flat maj. 

Gamme de la \flat min. 

Gammes ayant des dièses à la clé

Gamme de sol maj. 

Gamme de mi min. 

Gamme de ré maj. 

Gamme de si min. 

Gamme de la maj. 

Gamme de fa \sharp min. 

Gamme de mi maj. 

Gamme de ut \sharp min. 

Gamme de si maj. 

Gamme de sol \sharp min. 

Gamme de fa \sharp maj. 

Gamme de ré \sharp min. 

Gamme de ut \sharp maj. 

Gamme de la \sharp min. 