

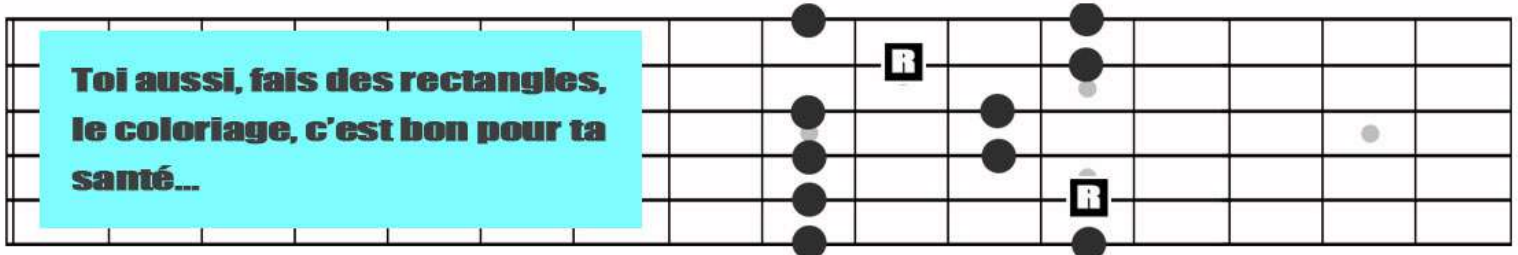
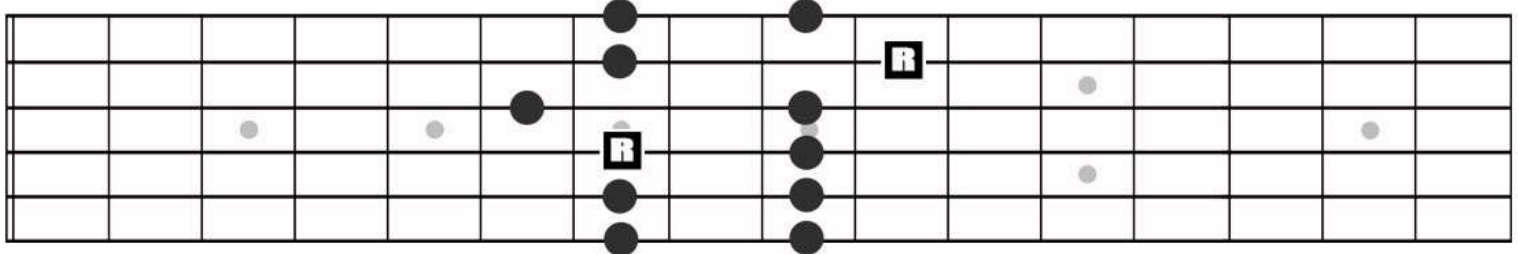
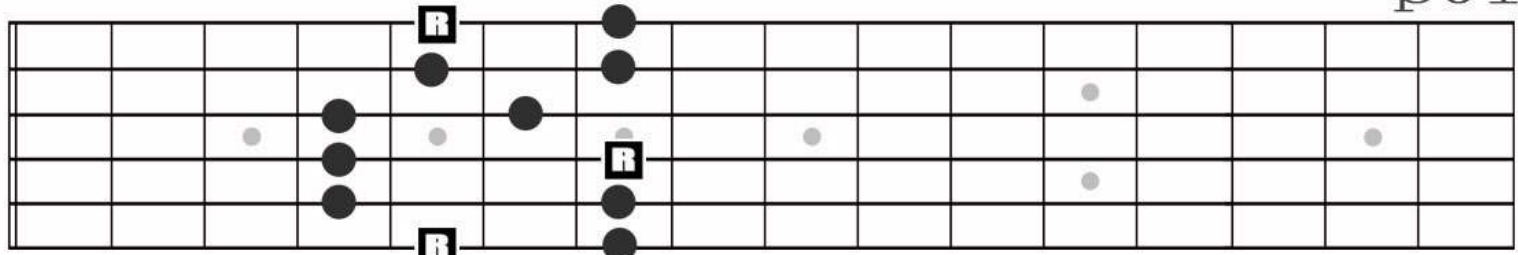
IMPROVISATION – BLUES #1

MODULE 04

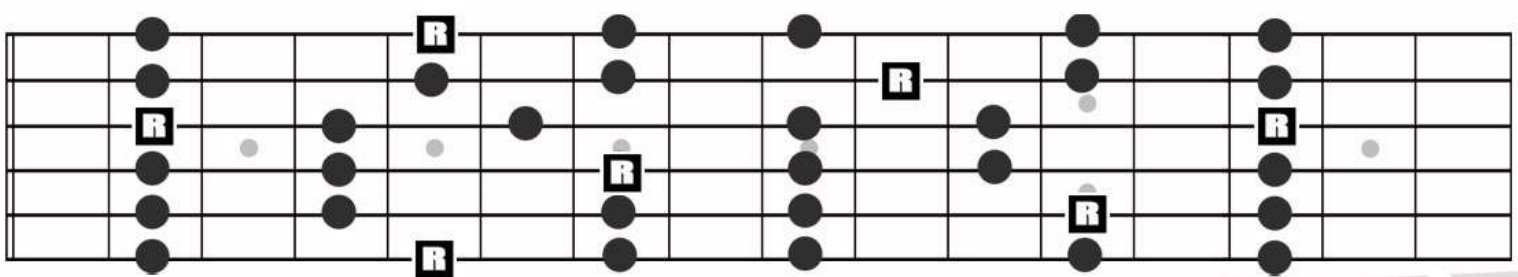
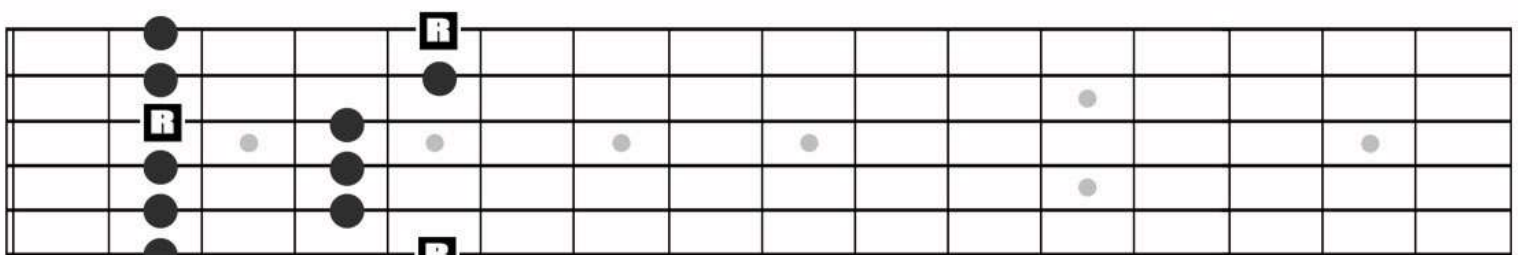
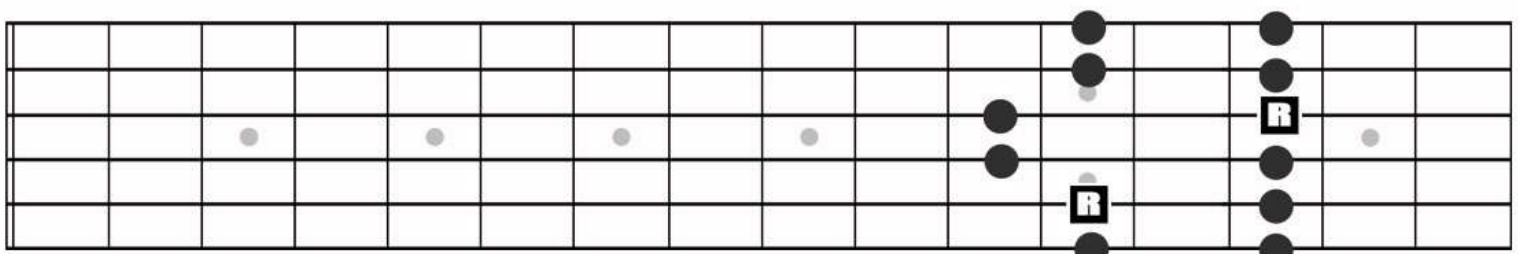
REPERER-1

PDF-A Vidéo à [2'47'']

p01



**Toi aussi, fais des rectangles,
le coloriage, c'est bon pour ta
santé...**



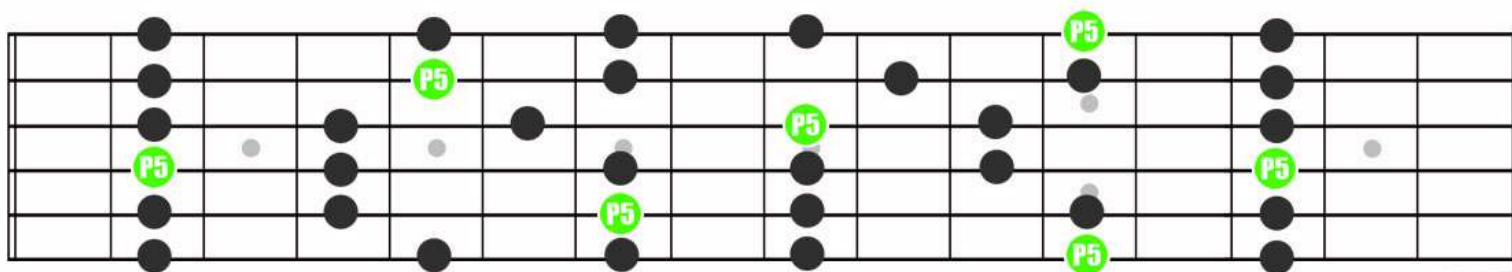
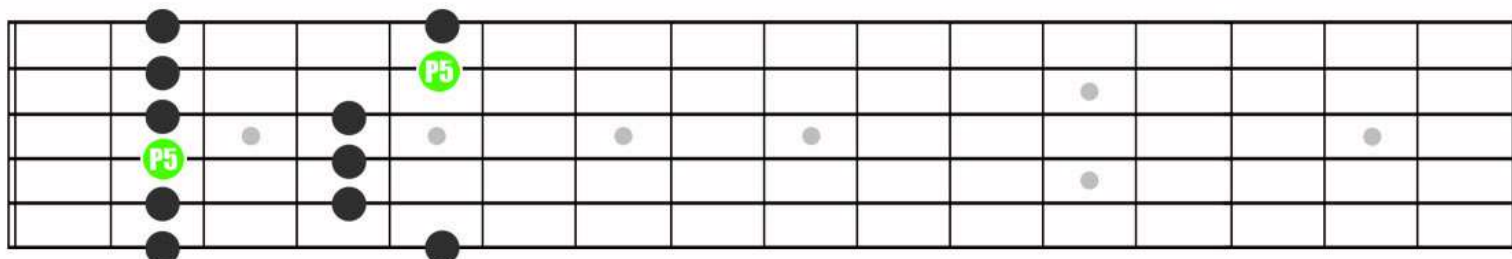
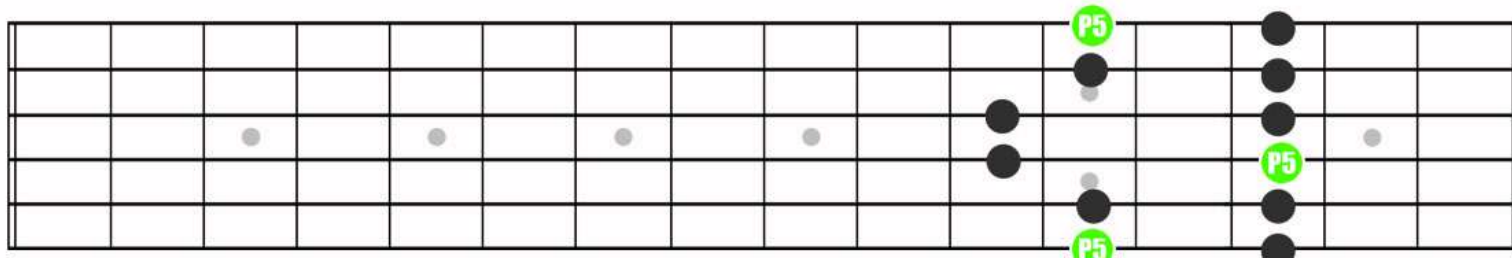
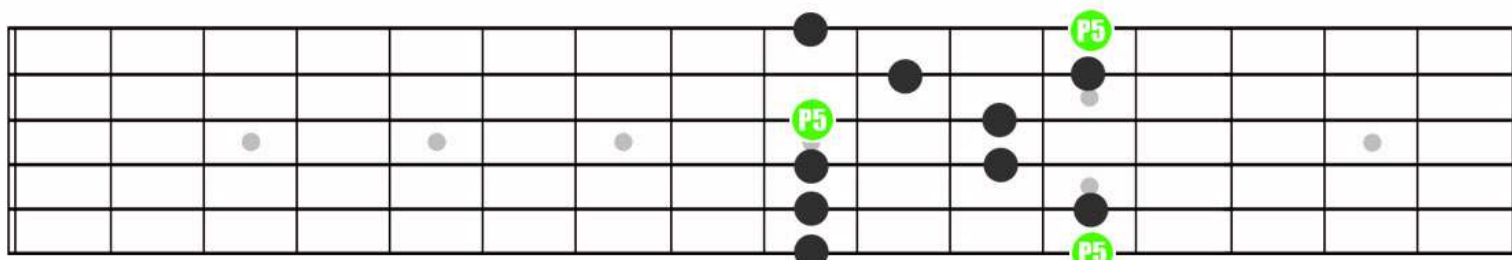
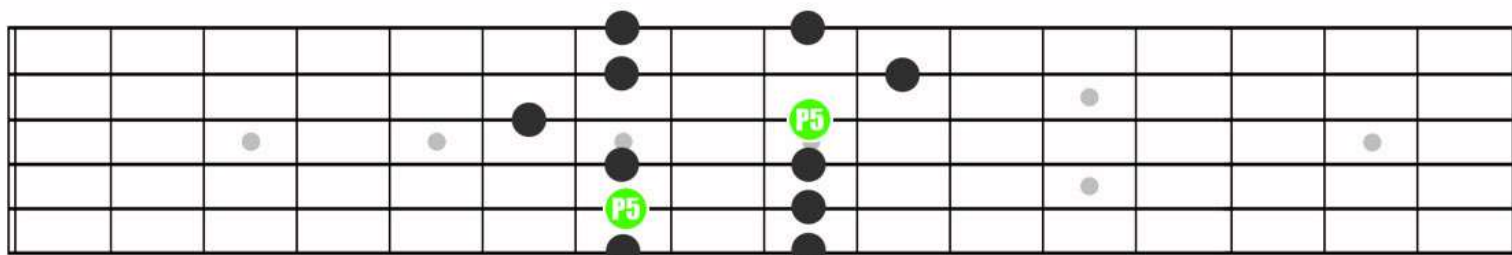
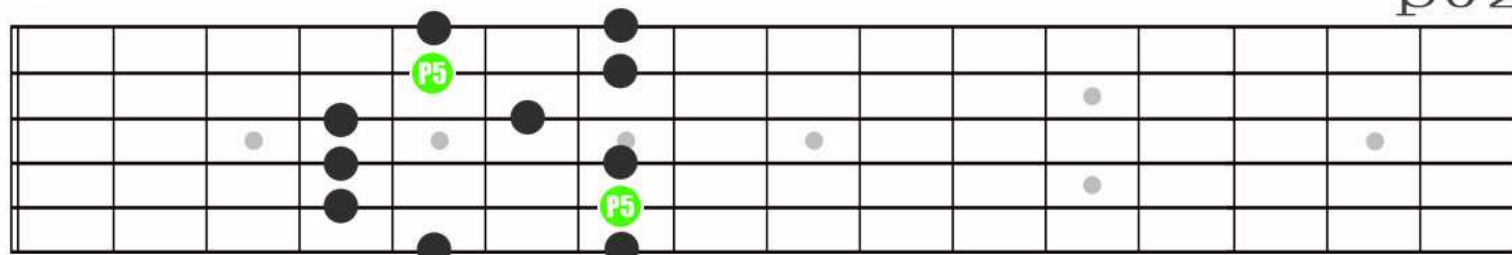
IMPROVISATION – BLUES #1

MODULE 04

REPERER-1

PDF-B Vidéo à [4'49'']

p02



IMPROVISATION - BLUES #1

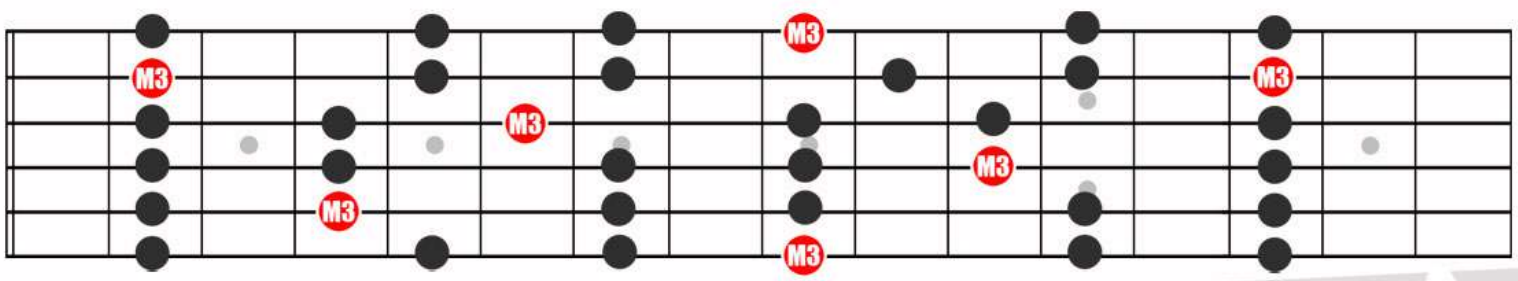
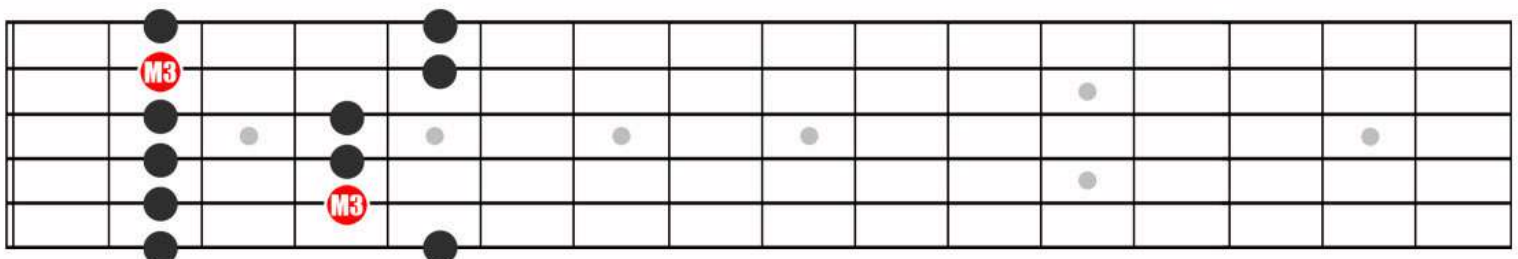
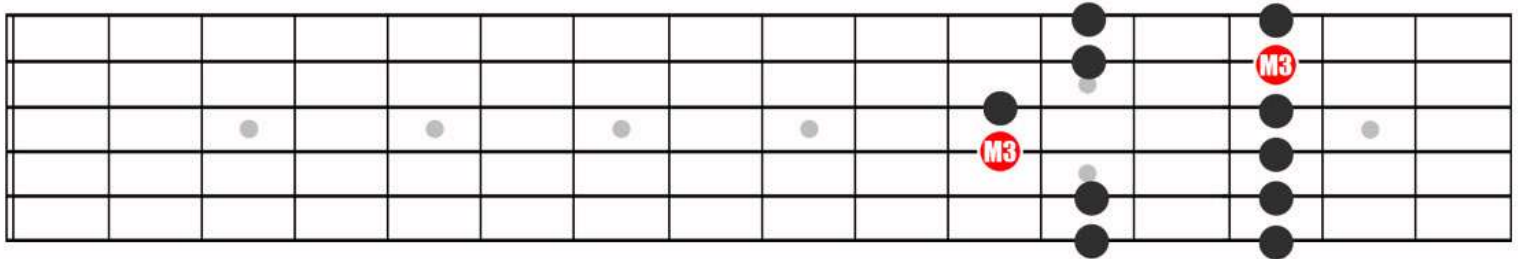
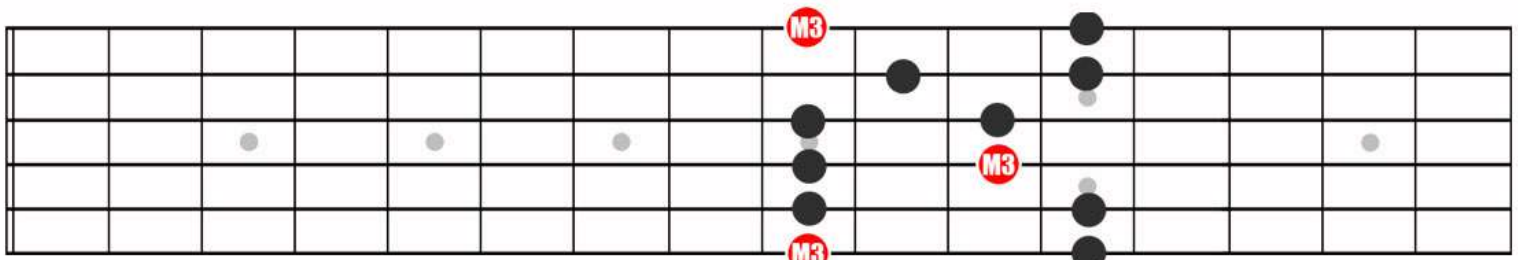
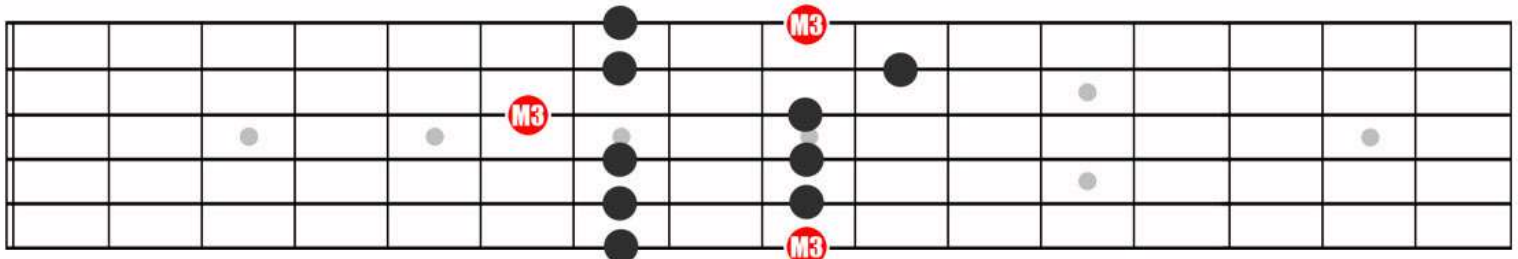
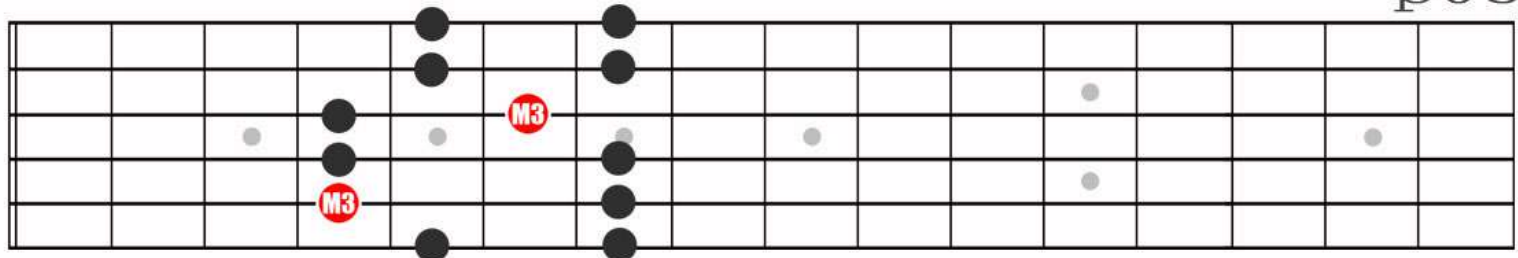
MODULE 04

REPERER-1

PDF-C

Vidéo à [18'01'']

p03



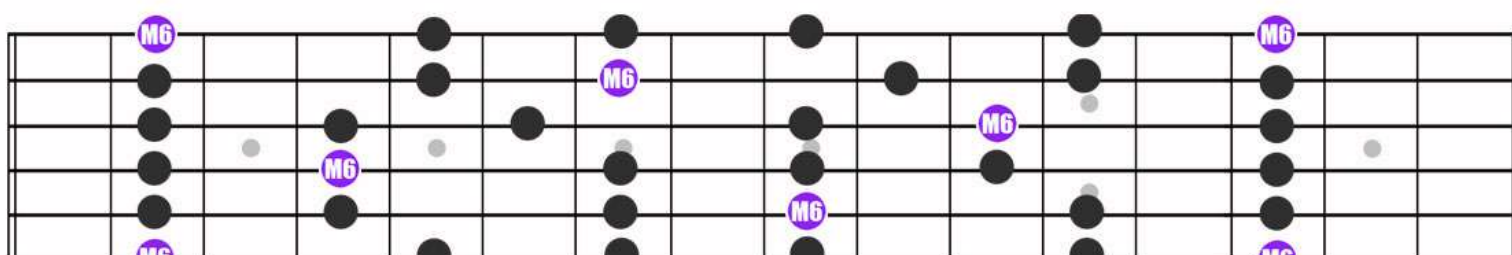
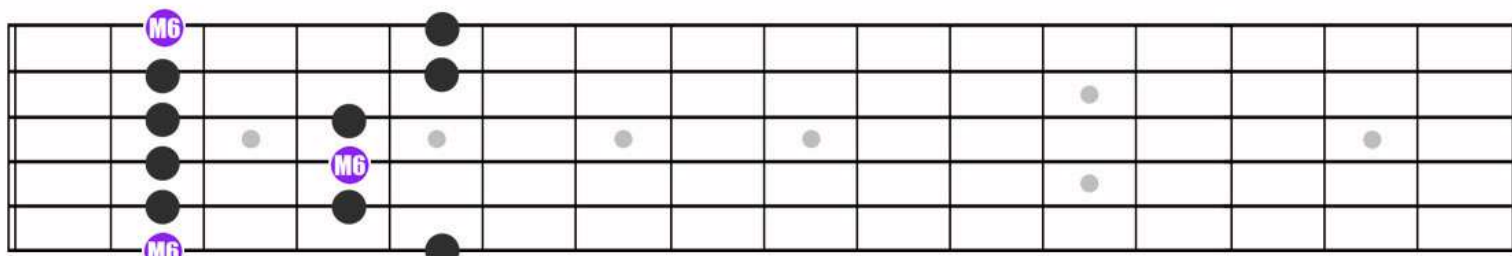
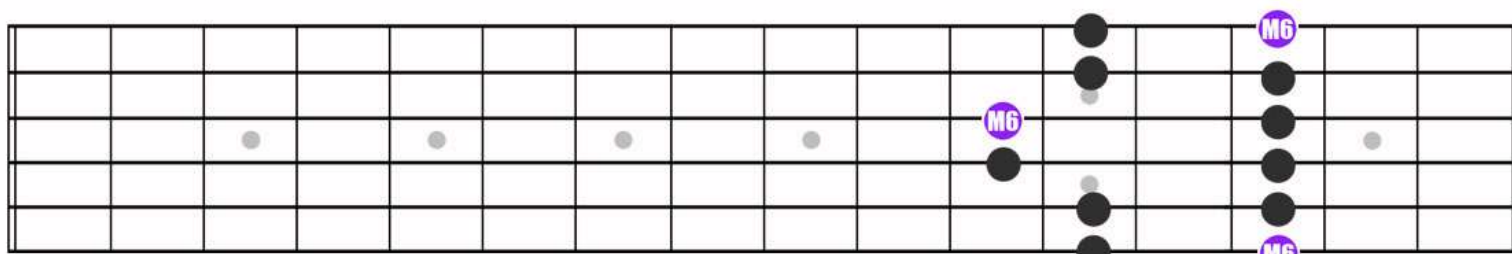
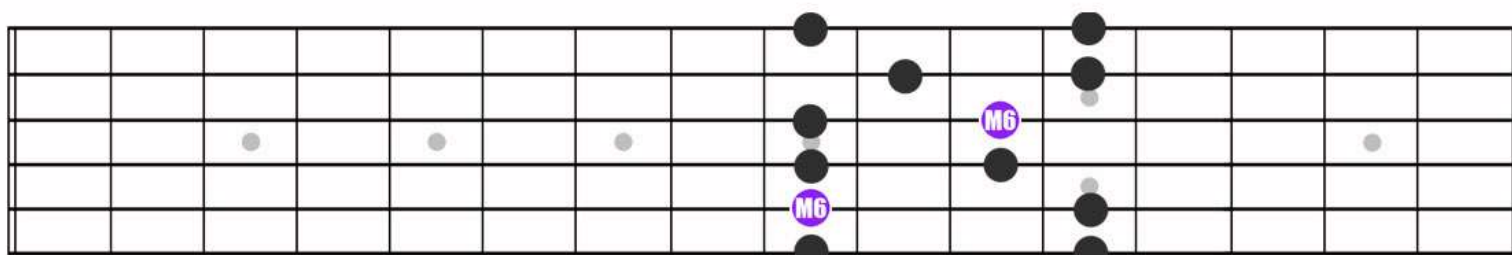
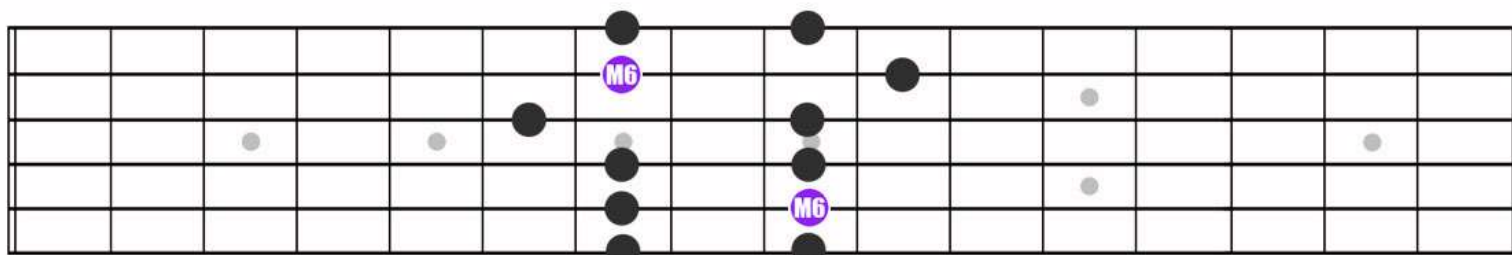
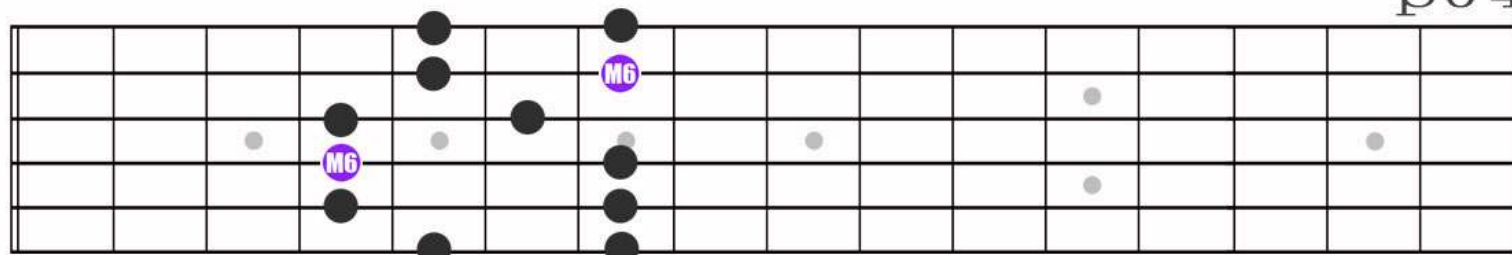
IMPROVISATION - BLUES #1

MODULE 04

REPERER-1

PDF-D Vidéo à [19'38'']

p04



IMPROVISATION - BLUES #1

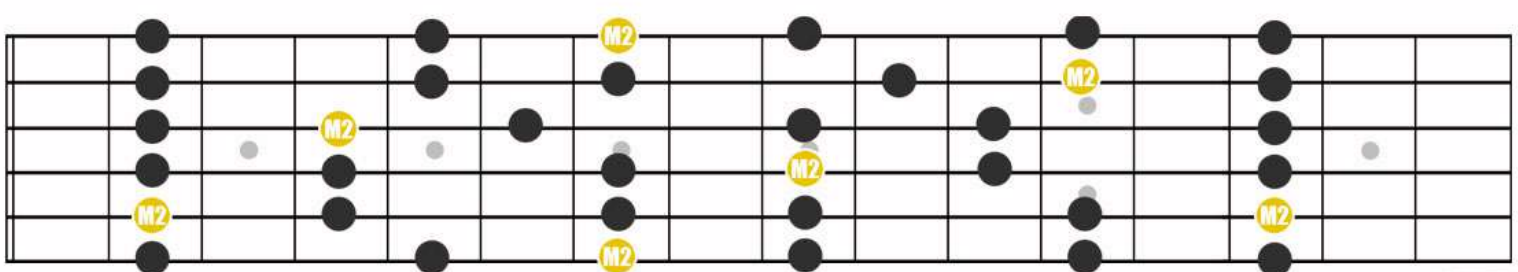
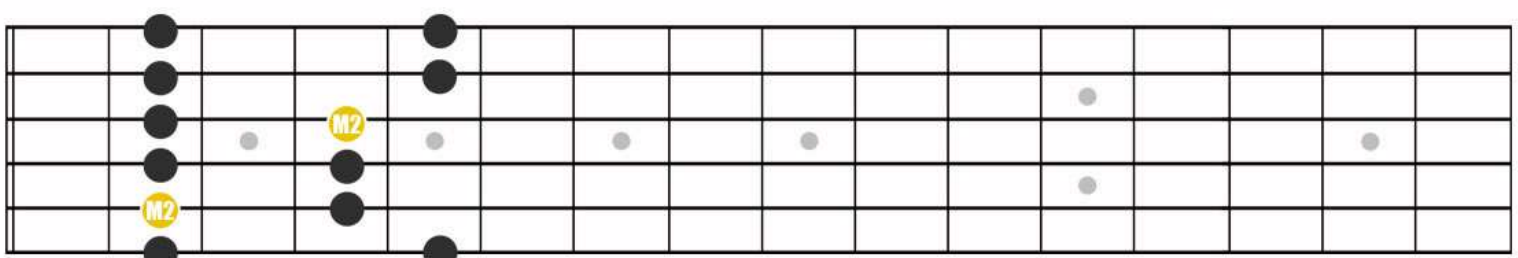
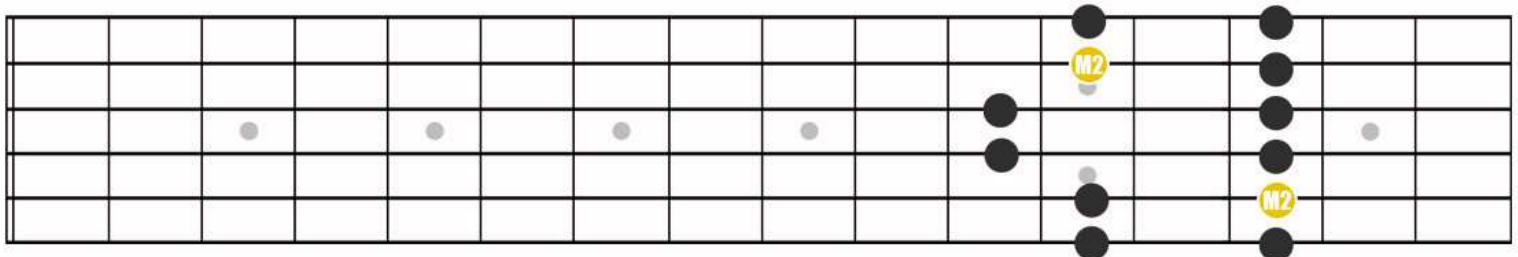
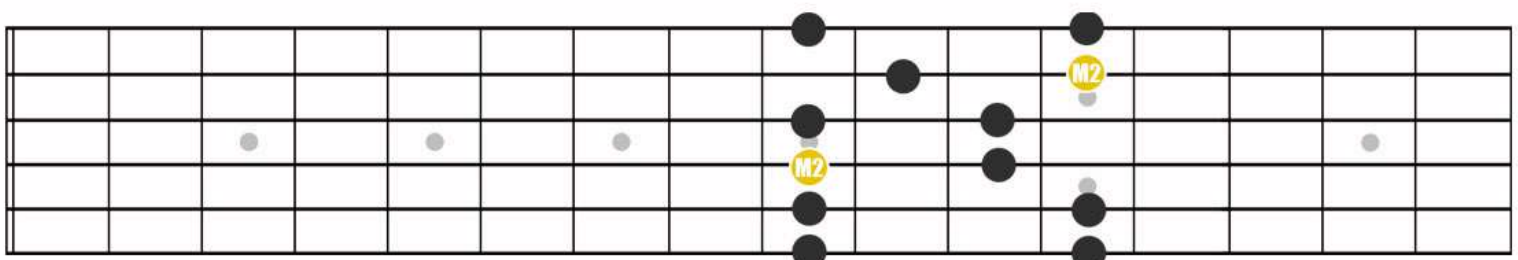
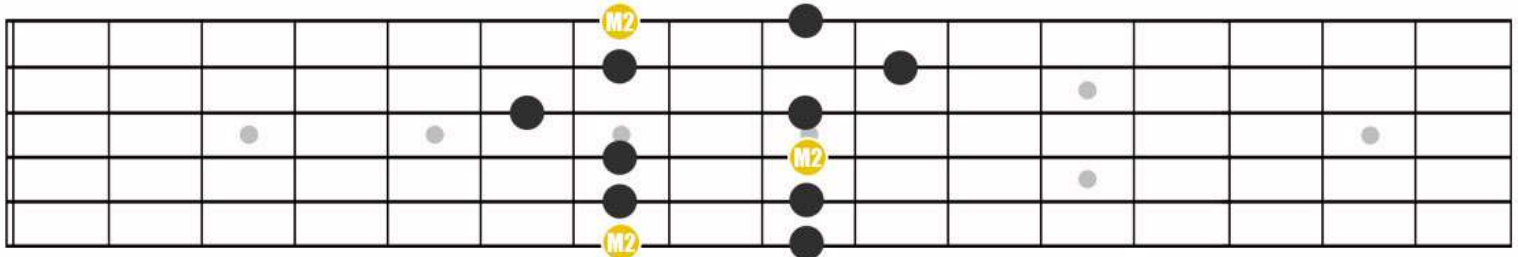
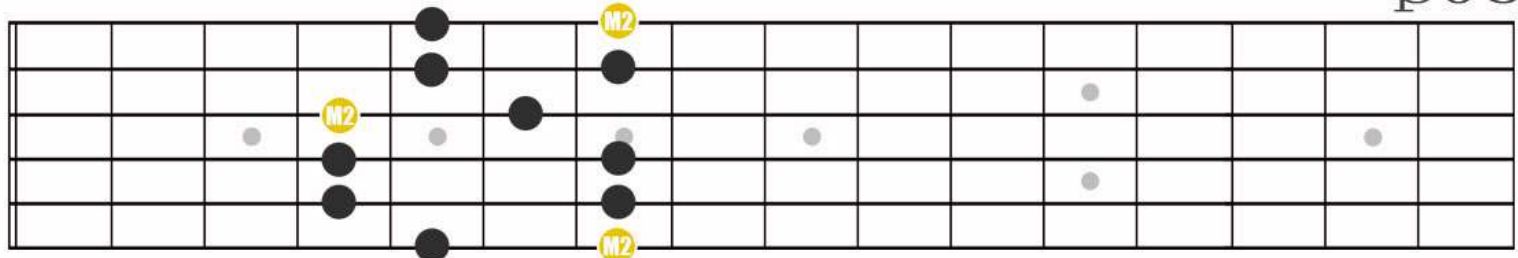
MODULE 04

REPERER-1

PDF-E

Vidéo à [20'45'']

p05



IMPROVISATION - BLUES #1

MODULE 04

REPERER-1

PDF-en plus

p06

Staff 1: A 4-measure staff with a 4/4 time signature. Measure 1: Rest (R). Measure 2: M2 (yellow), M6 (purple), M3 (red). Measure 3: P5 (green), M2 (yellow), M6 (purple), R (black). Measure 4: Rest (R).

Staff 2: A 4-measure staff. Measure 1: Rest (R). Measure 2: M2 (yellow), M6 (purple), M3 (red). Measure 3: P5 (green), M2 (yellow), M6 (purple), M3 (red). Measure 4: Rest (R).

Staff 3: A 4-measure staff. Measure 1: Rest (R). Measure 2: M2 (yellow), M6 (purple), M3 (red). Measure 3: P5 (green), M2 (yellow), M6 (purple), M3 (red). Measure 4: Rest (R).

Staff 4: A 4-measure staff. Measure 1: Rest (R). Measure 2: M2 (yellow), M6 (purple), M3 (red). Measure 3: P5 (green), M2 (yellow), M6 (purple), M3 (red). Measure 4: Rest (R).

Staff 5: A 4-measure staff. Measure 1: M6 (purple), M3 (red), R (black), P5 (green), M2 (yellow), M6 (purple), M3 (red). Measure 2: Rest (R). Measure 3: M2 (yellow), M6 (purple), M3 (red). Measure 4: Rest (R).

Staff 6: A 4-measure staff. Measure 1: M6 (purple), M3 (red), R (black), P5 (green), M2 (yellow), M6 (purple), M3 (red). Measure 2: Rest (R). Measure 3: M2 (yellow), M6 (purple), M3 (red). Measure 4: Rest (R).

IMPROVISATION - BLUES #1

MODULE 04

REPERER-2

Vidéo à [0'17'']

PDF-F (Repérer I PENTA Maj et accord I7)

p07

The diagram illustrates the I Penta Major scale and the I7 chord across five lines of a guitar fretboard. The scale is marked with dots on the strings. Chords are indicated by colored boxes: R (Root), P5 (Perfect Fifth), M3 (Major Third), and b7 (Flat Seventh).

Line 1: R (black), P5 (green), M3 (red), b7 (blue), R (black), P5 (green).

Line 2: M3 (red), b7 (blue), P5 (green), R (black), P5 (green), M3 (red).

Line 3: R (black), P5 (green), M3 (red), b7 (blue), R (black), P5 (green).

Line 4: P5 (green), b7 (blue), R (black), P5 (green), M3 (red), P5 (green).

Line 5: b7 (blue), M3 (red), R (black), P5 (green), b7 (blue), M3 (red), R (black).

IMPROVISATION – BLUES #1

MODULE 04

REPERER-2

PDF-F (Repérer I-PENTA Maj et Accord IV7)

p08

Diagram illustrating a blues improvisation exercise on a 5-line staff. The staff is divided into five measures, each containing a set of notes (black dots) and a set of chord symbols (colored boxes).

Measure 1: Notes are on strings 1, 2, 3, 4, 5. Chord symbols: P5 (green), b7 (blue), R (black), P5 (green).

Measure 2: Notes are on strings 1, 2, 3, 4, 5. Chord symbols: M3 (red), P5 (green), b7 (blue), M3 (red), R (black).

Measure 3: Notes are on strings 1, 2, 3, 4, 5. Chord symbols: R (black), P5 (green), b7 (blue), M3 (red), P5 (green).

Measure 4: Notes are on strings 1, 2, 3, 4, 5. Chord symbols: b7 (blue), M3 (red), P5 (green), R (black), P5 (green).

Measure 5: Notes are on strings 1, 2, 3, 4, 5. Chord symbols: R (black), b7 (blue), M3 (red), R (black), P5 (green).

IMPROVISATION - BLUES #1

MODULE 04

REPERER-2

PDF-F (Repérer I-PENTA Maj et Accord V7)

p09

The diagram shows a 5x12 grid of musical notation for improvisation. Each row contains 12 measures. Notes are represented by black dots on a five-line staff. Chord symbols are placed in colored boxes: black for Root (R), red for Major 3rd (M3), blue for Minor 7th (b7), and green for Perfect 5th (P5).

Row 1: Measure 5 (R), Measure 6 (M3, b7, R, P5), Measure 11 (b7).

Row 2: Measure 6 (P5, b7, R, P5), Measure 7 (M3, P5), Measure 11 (b7).

Row 3: Measure 7 (M3, R, P5), Measure 8 (b7), Measure 9 (M3), Measure 11 (b7, R).

Row 4: Measure 11 (R, P5, b7, R), Measure 12 (M3, P5).

Row 5: Measure 2 (b7, M3), Measure 3 (P5), Measure 4 (R, P5), Measure 11 (b7).

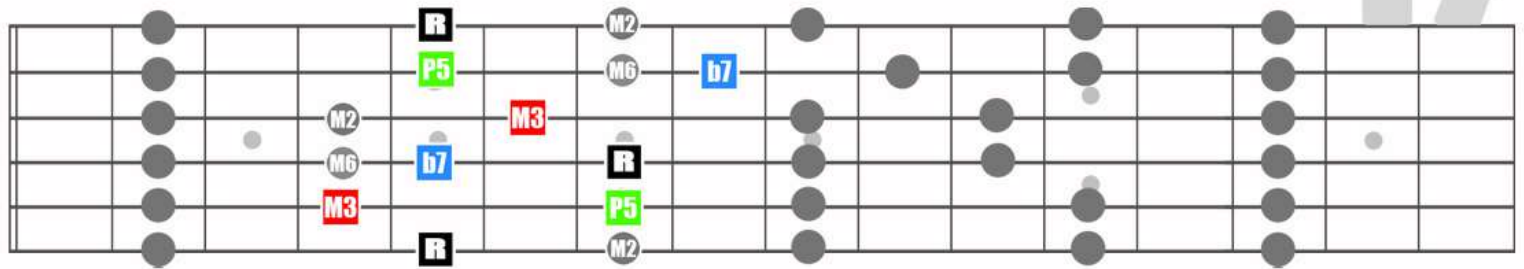
IMPROVISATION – BLUES #1

MODULE 04

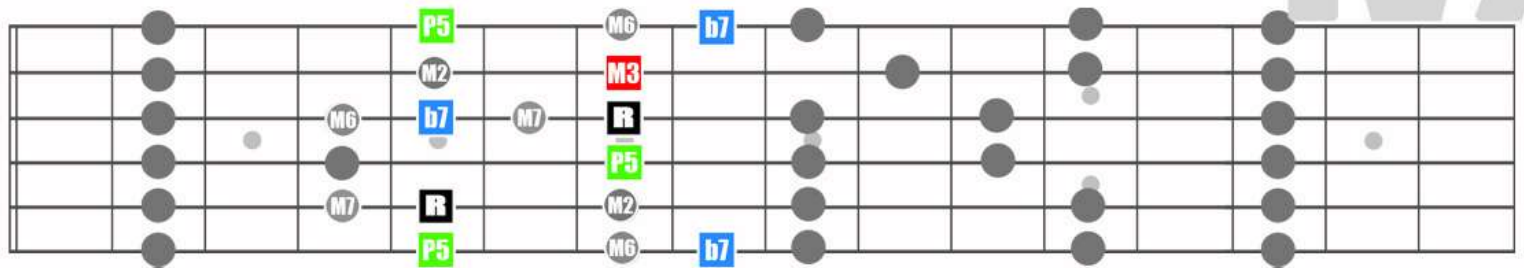
REPERER-2

Vidéo à [4'19'']

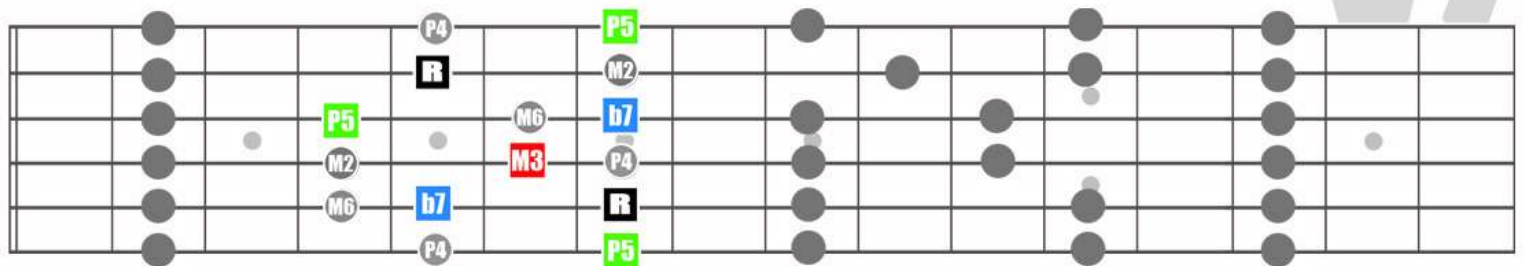
PDF-G



PDF-H



PDF-I



IMPROVISATION – BLUES #1

MODULE 04

REPERER

PDF - 01 Vidéo à [14'48'']

p11

PDF - 02 Vidéo à [15'48'']

PDF - 03 (LES MESURES SONT INDICATIVES - joué rubato dans la vidéo) (♩ = ♪) Vidéo 2 à [1'08'']

IMPROVISATION – BLUES #1

MODULE 04

REPERER

p12

Musical notation for measures 10 and 11. Measure 10 contains a triplet of eighth notes (F#, G, A) and a quarter note (B). Measure 11 contains a quarter note (B) and a half note (C). The TAB part shows fret numbers: 4, 6, 4, 0, 6, 0, 4, 6, 9, 0, 9, 11, 9, 9, 11.

Musical notation for measures 12 and 13. Measure 12 contains a triplet of eighth notes (F#, G, A) and a quarter note (B). Measure 13 contains a quarter note (B) and a half note (C). The TAB part shows fret numbers: 9, 11, 9, 11, 0, 2, 4, 6, 6, 0, 4, (4), (4), 2, 4, 2, 2.

Musical notation for measures 14 and 15. Measure 14 contains a quarter note (B) and a half note (C). Measure 15 contains a quarter note (B) and a half note (C). The TAB part shows fret numbers: 0, 4, (4), 2, 0, 10, 9, (9), 7, 9, 9, 7, 7, 9, 5, 6.

Musical notation for measures 16 and 17. Measure 16 contains a quarter note (B) and a half note (C). Measure 17 contains a quarter note (B) and a half note (C). The TAB part shows fret numbers: 7, 0, 2, 2, 2, 4, 2, 4, 2, 4, 2, 4, 6, 4, 4, 2.

Musical notation for measures 18 and 19. Measure 18 contains a quarter note (B) and a half note (C). Measure 19 contains a quarter note (B) and a half note (C). The TAB part shows fret numbers: 2, 4, 5, 2, 0, 0, 6, 3, 0, 0, 0, 5, 2, 0, 6, 3, 0, 6, 9, 6, 9, 6.

Musical notation for measures 20, 21, and 22. Measure 20 contains a quarter note (B) and a half note (C). Measure 21 contains a quarter note (B) and a half note (C). Measure 22 contains a quarter note (B) and a half note (C). The TAB part shows fret numbers: 5, 6, 6, 0, 4, 0, 2, 0, 3, 0, 3, 0, 3, 3, 3, 3.

PDF - 04 (♩=♩) Vidéo «repérer 2» à [2'48'']

IMPROVISATION – BLUES #1

MODULE 04

REPERER

p13

23 24

TAB 3 5 7 5 7 5 1 3 5 3 3 3 3 3 5 5 7 5 7 5 3 5 7

PDF - 05 Vidéo à [9'13'']

25

TAB 2 4 2 4 4 5 4 2 4 2 2 4 5 2 5 4 2 4 2

26

TAB 2 2 4 2 4 4 5 4 2 4 2 2 4 5 3 5 4 2 4 2

PDF - 06 (♩, ♪, ♫) Vidéo à [12'03'']

27 28

TAB 0 0 2 0 2 2 2 2 2 4 0 2 0 2

29 30 31

TAB 0 2 0 0 2 0 0 2 0 2 0 2 0 1 3 0 3 2 0 2 0 3 3 3 2 1 2

PDF - 07 Vidéo à [13'15'']

32 33

TAB 7 5 5 7 4 2 4 2 4 2

IMPROVISATION – BLUES #1

MODULE 04

REPERER

34

35

p14

PDF - 08 Vidéo à [14'07'']

36

37

38

39

40

41

PDF - 09 Vidéo à [14'58'']

42

43

44

PDF - 10 Vidéo à [15'28'']

45

46

IMPROVISATION – BLUES #1

MODULE 04

REPERER

p15

PDF - 11 (♩=♩) Vidéo à [16'05'']

47

TAB

5 X 5 X X X

48

full full full

4 2 4 4 2

49

1/2

4 2 4 2 4 4 4 2

50

51

1/2

4 2 4 2 4 4 4 2

52

5 4 3 2

(5)
(4)
(3)
(2)

PDF - 12 Vidéo à [17'10'']

53

3

7 7 9 6 9 9

0 0

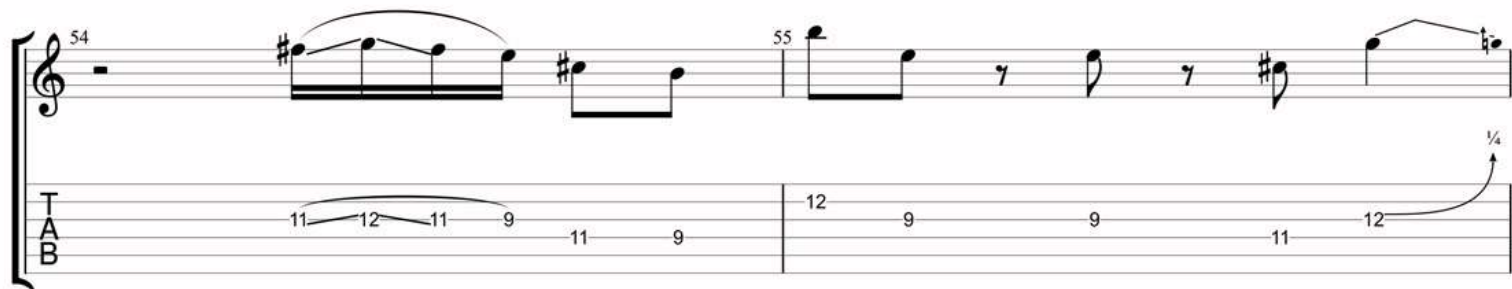
IMPROVISATION - BLUES #1

MODULE 04

REPERER

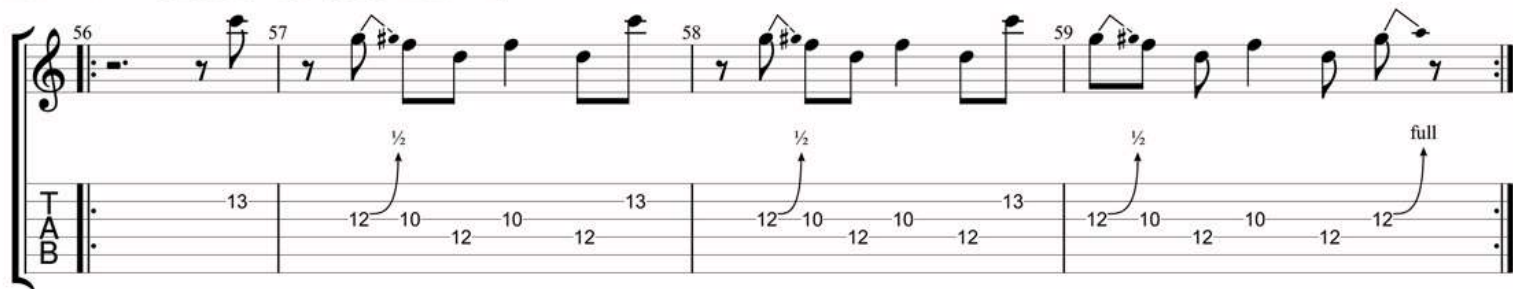
p16

PDF - 13  Vidéo à [17'39'']



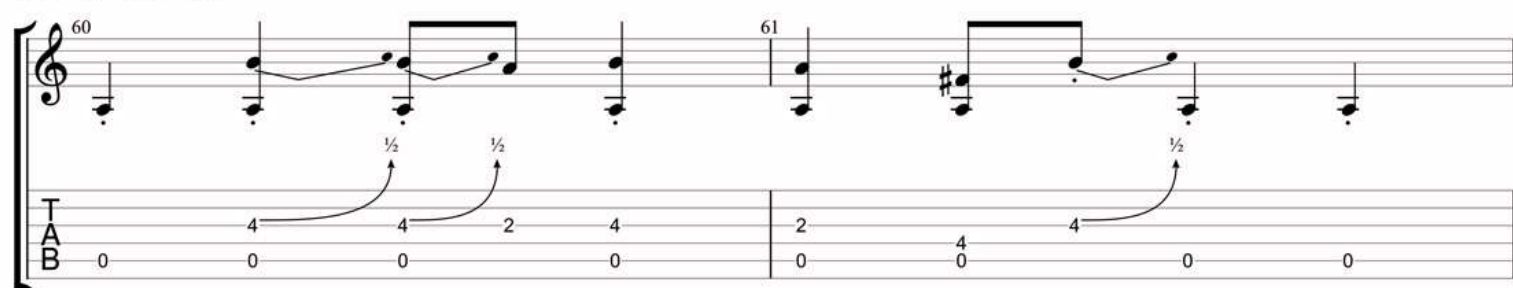
Musical notation for PDF 13, measures 54 to 55. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts with a whole note chord on F#4, followed by a quarter note G#4, a quarter note A4, and a quarter note B4. The bass line consists of a whole note chord on F#3, followed by a quarter note G#3, a quarter note A3, and a quarter note B3. The notation includes a slur over the first four notes of the melody and a slur over the first four notes of the bass line. The measure numbers 54 and 55 are indicated at the beginning of each line.

PDF - 14 Vidéo à [18'21'']



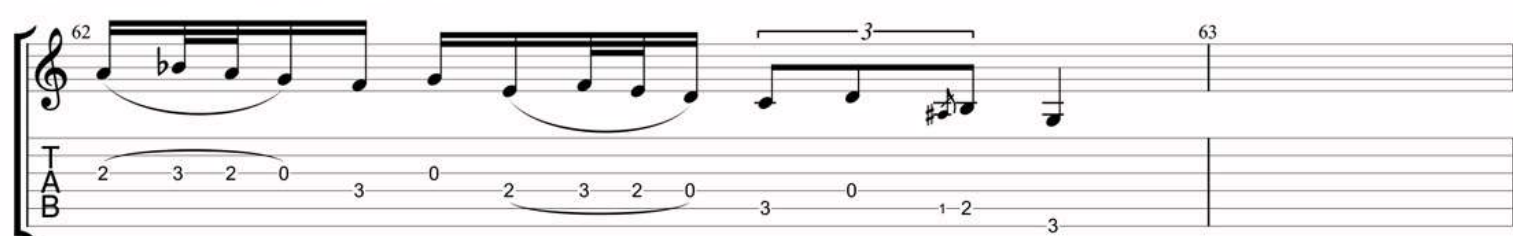
Musical notation for PDF 14, measures 56 to 59. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts with a whole note chord on F#4, followed by a quarter note G#4, a quarter note A4, and a quarter note B4. The bass line consists of a whole note chord on F#3, followed by a quarter note G#3, a quarter note A3, and a quarter note B3. The notation includes a slur over the first four notes of the melody and a slur over the first four notes of the bass line. The measure numbers 56, 57, 58, and 59 are indicated at the beginning of each line.

PDF - 15  Vidéo à [19'32'']



Musical notation for PDF 15, measures 60 to 61. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts with a whole note chord on F#4, followed by a quarter note G#4, a quarter note A4, and a quarter note B4. The bass line consists of a whole note chord on F#3, followed by a quarter note G#3, a quarter note A3, and a quarter note B3. The notation includes a slur over the first four notes of the melody and a slur over the first four notes of the bass line. The measure numbers 60 and 61 are indicated at the beginning of each line.

PDF - 16 Vidéo à [20'40'']



Musical notation for PDF 16, measures 62 to 63. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts with a whole note chord on F#4, followed by a quarter note G#4, a quarter note A4, and a quarter note B4. The bass line consists of a whole note chord on F#3, followed by a quarter note G#3, a quarter note A3, and a quarter note B3. The notation includes a slur over the first four notes of the melody and a slur over the first four notes of the bass line. The measure numbers 62 and 63 are indicated at the beginning of each line.

IMPROVISATION - BLUES #1

MODULE 04

PRATIQUER

p17

PDF - 01 (♩ = ♪)

Vidéo à [9'40'']

1

mf

TAB

Vidéo à [10'06'']

PDF - 02

3

4

TAB

Vidéo à [10'36'']

PDF - 03

5

7

TAB

Vidéo à [10'51'']

PDF - 04

6

7

TAB

IMPROVISATION – BLUES #1

MODULE 04

PRATIQUER

PDF-A Vidéo à [11'59'']

p17B

Je ne vous fais pas l'affront de vous signifier les toniques, hein...

The image displays five staves of musical notation, each representing a measure of a blues improvisation exercise. The notation is presented on a six-string guitar grid. Chords are indicated by black dots for finger positions. Some chords are highlighted with green circles, and others with red circles. The exercises are as follows:

- Staff 1:** Measure 1 contains a D7 chord (root on 2nd string, 1st fret) and a G7 chord (root on 3rd string, 2nd fret). Measure 2 contains a D7 chord and a G7 chord. Measure 3 contains a D7 chord and a G7 chord. Measure 4 contains a D7 chord and a G7 chord. Measure 5 contains a D7 chord and a G7 chord. Measure 6 contains a D7 chord and a G7 chord. Measure 7 contains a D7 chord and a G7 chord. Measure 8 contains a D7 chord and a G7 chord. Measure 9 contains a D7 chord and a G7 chord. Measure 10 contains a D7 chord and a G7 chord. Measure 11 contains a D7 chord and a G7 chord. Measure 12 contains a D7 chord and a G7 chord.
- Staff 2:** Measure 1 contains a D7 chord and a G7 chord. Measure 2 contains a D7 chord and a G7 chord. Measure 3 contains a D7 chord and a G7 chord. Measure 4 contains a D7 chord and a G7 chord. Measure 5 contains a D7 chord and a G7 chord. Measure 6 contains a D7 chord and a G7 chord. Measure 7 contains a D7 chord and a G7 chord. Measure 8 contains a D7 chord and a G7 chord. Measure 9 contains a D7 chord and a G7 chord. Measure 10 contains a D7 chord and a G7 chord. Measure 11 contains a D7 chord and a G7 chord. Measure 12 contains a D7 chord and a G7 chord.
- Staff 3:** Measure 1 contains a D7 chord and a G7 chord. Measure 2 contains a D7 chord and a G7 chord. Measure 3 contains a D7 chord and a G7 chord. Measure 4 contains a D7 chord and a G7 chord. Measure 5 contains a D7 chord and a G7 chord. Measure 6 contains a D7 chord and a G7 chord. Measure 7 contains a D7 chord and a G7 chord. Measure 8 contains a D7 chord and a G7 chord. Measure 9 contains a D7 chord and a G7 chord. Measure 10 contains a D7 chord and a G7 chord. Measure 11 contains a D7 chord and a G7 chord. Measure 12 contains a D7 chord and a G7 chord.
- Staff 4:** Measure 1 contains a D7 chord and a G7 chord. Measure 2 contains a D7 chord and a G7 chord. Measure 3 contains a D7 chord and a G7 chord. Measure 4 contains a D7 chord and a G7 chord. Measure 5 contains a D7 chord and a G7 chord. Measure 6 contains a D7 chord and a G7 chord. Measure 7 contains a D7 chord and a G7 chord. Measure 8 contains a D7 chord and a G7 chord. Measure 9 contains a D7 chord and a G7 chord. Measure 10 contains a D7 chord and a G7 chord. Measure 11 contains a D7 chord and a G7 chord. Measure 12 contains a D7 chord and a G7 chord.
- Staff 5:** Measure 1 contains a D7 chord and a G7 chord. Measure 2 contains a D7 chord and a G7 chord. Measure 3 contains a D7 chord and a G7 chord. Measure 4 contains a D7 chord and a G7 chord. Measure 5 contains a D7 chord and a G7 chord. Measure 6 contains a D7 chord and a G7 chord. Measure 7 contains a D7 chord and a G7 chord. Measure 8 contains a D7 chord and a G7 chord. Measure 9 contains a D7 chord and a G7 chord. Measure 10 contains a D7 chord and a G7 chord. Measure 11 contains a D7 chord and a G7 chord. Measure 12 contains a D7 chord and a G7 chord.

PRATIQUER

p18

PDF - 05 Vidéo à [17'02'']

The first system of the musical score for 'The Wind' consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). It begins with a 7-measure rest, followed by a triplet of eighth notes (G4, A4, B4), a quarter note (C5), a quarter note (D5), and a half note (E5). The bottom staff is a bass clef with a key signature of one sharp (F#). It begins with a 4-measure rest, followed by a triplet of eighth notes (G3, A3, B3), a quarter note (C4), a quarter note (D4), and a half note (E4). The system is marked with a 7-measure rest at the beginning and a 4-measure rest at the end.

PDF-06 Vidéo à [18'00'']

[illegible]

PDF - 07 Vidéo à [19'40'']

Measures 10-12 of the musical score for 'The Wind'. Measure 10 features a treble clef with a triplet of eighth notes (G4, A4, B4) and a triplet of eighth notes (G4, F#4, E4). The bass line shows a half note (D3), a quarter note (E3), and a quarter note (F3). Measure 11 continues with a treble clef showing a quarter note (G4), a quarter note (A4), and a quarter note (B4). The bass line shows a quarter note (D3), a quarter note (E3), and a quarter note (F3). Measure 12 features a treble clef with a quarter note (G4), a quarter note (A4), and a quarter note (B4). The bass line shows a quarter note (D3), a quarter note (E3), and a quarter note (F3).

PDF - 08 Vidéo à [21'07'']

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TAB

IMPROVISATION - BLUES #1

MODULE 04

PRATIQUER

p19

PDF - 09 Vidéo à [22'13'']

PDF-09 shows measures 18, 19, and 20. Measure 18 starts with a treble clef and a key signature of one sharp (F#). It contains a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. Measure 19 contains a quarter note D5, an eighth note E5, a quarter note F#5, and a quarter note G5. Measure 20 contains a quarter note A5, an eighth note B5, a quarter note C6, and a quarter note B5. A triplet of eighth notes (A5, B5, C6) is marked with a '3' and a bracket. The TAB part below shows fret numbers: 7, 9, 8, 9, 7, 5, 7, 5 for measure 18; 6, 5, 7, 5, 5, 10, 7, 9 for measure 19; and 10, 10, 11, 12, 12, 10 for measure 20. A half-step bend (1/2) is indicated on the 12th fret in measure 20.

PDF - 10 Vidéo à [22'42'']

PDF-10 shows measures 21, 22, and 23. Measure 21 contains a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. Measure 22 contains a quarter note D5, an eighth note E5, a quarter note F#5, and a quarter note G5. Measure 23 contains a quarter note A5, an eighth note B5, a quarter note C6, and a quarter note B5. A triplet of eighth notes (A5, B5, C6) is marked with a '3' and a bracket. The TAB part below shows fret numbers: 7, 5, 7 for measure 21; 7, 5, 7 for measure 22; and 6, 5 for measure 23. A half-step bend (1/2) is indicated on the 5th fret in measure 21 and the 7th fret in measure 22.

PDF - 11 Vidéo à [23'14'']

PDF-11 shows measures 22 and 23. Measure 22 contains a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. Measure 23 contains a quarter note D5, an eighth note E5, a quarter note F#5, and a quarter note G5. A triplet of eighth notes (A5, B5, C6) is marked with a '3' and a bracket. The TAB part below shows fret numbers: 4, (4), 2 for measure 22; 4, 2, 2, 4, 5, 5, 7 for measure 23. A half-step bend (1/2) is indicated on the 4th fret in measure 22. A quarter-step bend (1/4) is indicated on the 5th fret in measure 23.

PDF - 12 Vidéo à [24'49'']

PDF-12 shows measures 24 and 25. Measure 24 contains a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. Measure 25 contains a quarter note D5, an eighth note E5, a quarter note F#5, and a quarter note G5. A triplet of eighth notes (A5, B5, C6) is marked with a '3' and a bracket. The TAB part below shows fret numbers: 4, (4), 2 for measure 24; 4, 2, 2 for measure 25. A full bend (full) is indicated on the 4th fret in measure 24. A half-step bend (1/2) is indicated on the 4th fret in measure 25.

PDF - 13 Vidéo à [25'33'']

PDF-13 shows measures 26, 27, and 28. Measure 26 contains a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. Measure 27 contains a quarter note D5, an eighth note E5, a quarter note F#5, and a quarter note G5. Measure 28 contains a quarter note A5, an eighth note B5, a quarter note C6, and a quarter note B5. A triplet of eighth notes (A5, B5, C6) is marked with a '3' and a bracket. The TAB part below shows fret numbers: 5, 6, 5, 7, 5, 5 for measure 26; 9, 7, 10 for measure 27; and 9 for measure 28. A full bend (full) is indicated on the 9th fret in measure 28.

p20

IMPROVISATION – BLUES #1

MODULE 04 VOCABULAIRE

p21

Bon vous connaissez le principe, de la musique, du phrasé à apprendre par coeur, pour que tout rentre, le placement, les accents, le contour... Attention les numéros de mesures sont décalés par rapport au blues... La mesure 1 est une anacrouse ! Parfois je joue Laid Back, parfois je mélange binaire et ternaire, tout ça apporte à la vitalité du parlé, de la vocalité, à sa vie et à son indomptabilité par l'écriture... J'aime. Le début est simple et Plus on avance dans les grilles, plus ça se complique (pas trop). Je pense que ce serait bien de repérer, d'analyser pour retrouver ce qu'on a raconté dans le cours. J'ai essayé de rester simple pour que ça reste visible. Amusez-vous. amitiés lo

(♩ = ♪♪)

Measures 1-3 of the blues improvisation. Measure 1 is an anacrusis. The key signature has one sharp (F#). The tempo is marked *mf*. The guitar part features a triplet of eighth notes in measure 1, followed by eighth notes in measures 2 and 3. The bass part shows fret numbers: 5, 7, 5, 5, 5, 5, 5, 5, 5, 5, 7, 5, 7, 5, 7, 2.

Measures 4-5 of the blues improvisation. Measure 4 starts with a half note (1/2). Measure 5 has a full note (full). The guitar part shows fret numbers: 2, 4, 2, 4, 4, (4), 4, 4, 2.

Measures 6-7 of the blues improvisation. Measure 6 has a half note (1/2). Measure 7 has a half note (1/2). The guitar part shows fret numbers: 4, (4), 4, 2, 4, 4, 4, 2, 4, (4), 2, 4, 6, 5, 7.

Measures 8-9 of the blues improvisation. Measure 8 has a half note (1/2). Measure 9 has a half note (1/2). The guitar part shows fret numbers: 5, 7, 5, 7, 5, 5, 6, (5), (6), 11, 9, 11, 11, (11), 9.

IMPROVISATION — BLUES #1

MODULE 04

VOCABULAIRE

p22

The image displays a series of musical staves and guitar tablature for a blues improvisation exercise, covering measures 10 through 19. The notation includes chord symbols (E7, A7, D7), fret numbers, and various musical notations such as slurs, ties, and accidentals. The tablature is written on a six-line staff, with fret numbers indicating finger positions. The musical staff shows the corresponding notes and rhythms. The exercise is divided into five systems, each containing two measures. The first system (measures 10-11) features an E7 chord. The second system (measures 12-13) features an A7 chord. The third system (measures 14-15) features an A7 and D7 chord. The fourth system (measures 16-17) features an A7 chord. The fifth system (measures 18-19) features a D7 chord. The notation includes various musical symbols such as slurs, ties, and accidentals, and the tablature includes fret numbers and fingerings.

Measure 10: E7 chord. Musical staff: G#4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G#4 (quarter). Tablature: 11 (full), 10, 11 (3/4), 11 (3/4).

Measure 11: E7 chord. Musical staff: G#4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G#4 (quarter). Tablature: 9, 5 (5), 7 (5), 5 (5), 7 (1/4).

Measure 12: A7 chord. Musical staff: G#4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G#4 (quarter). Tablature: (7), 6 (5), 3 (3/4), 13 (1/4).

Measure 13: E7 chord. Musical staff: G#4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G#4 (quarter). Tablature: /4, 2, 4 (3).

Measure 14: A7 chord. Musical staff: G#4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G#4 (quarter). Tablature: 4, 4 (1/2), 4 (4), 2.

Measure 15: D7 chord. Musical staff: G#4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G#4 (quarter). Tablature: 4, /6, 5, 5 (1/4).

Measure 16: A7 chord. Musical staff: G#4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G#4 (quarter). Tablature: 7, 7 (7), 7 (7), 5 (1/2).

Measure 17: A7 chord. Musical staff: G#4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G#4 (quarter). Tablature: 7, 5, 6, 7, 7 (7), 7 (7), 5 (1/2).

Measure 18: D7 chord. Musical staff: G#4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G#4 (quarter). Tablature: (5), 7, 4, 7, 5 (5), 6, 5.

Measure 19: D7 chord. Musical staff: G#4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G#4 (quarter). Tablature: 4 (1/2), 4, 2, 4 (1/2), 4, 2 (1/4).

IMPROVISATION — BLUES #1

MODULE 04

VOCABULAIRE

p23

Musical notation for measures 20 and 21. Measure 20 is marked with A7 and contains a triplet of eighth notes (F#, G, A) and a quarter note (B). Measure 21 is marked with A7 and contains a triplet of eighth notes (F#, G, A) and a quarter note (B). The TAB section shows the fret numbers for each measure.

TAB (2) 2 4 2 2 4 2 4 6 | 5 5 7 5 7 5 6 7 5 7 11

Musical notation for measures 22 and 23. Measure 22 is marked with E7 and contains a triplet of eighth notes (F#, G, A) and a quarter note (B). Measure 23 is marked with E7 and contains a triplet of eighth notes (F#, G, A) and a quarter note (B). The TAB section shows the fret numbers for each measure.

TAB 9 11 9 11 full | 7 7 5 7 7 5 1/2 1/2

Musical notation for measures 24 and 25. Measure 24 is marked with A7 and contains a triplet of eighth notes (F#, G, A) and a quarter note (B). Measure 25 is marked with E7 and contains a triplet of eighth notes (F#, G, A) and a quarter note (B). The TAB section shows the fret numbers for each measure.

TAB (5) 7 5 5 5 6 | 5 6 5 7 7 7 7 7

Musical notation for measures 26 and 27. Measure 26 is marked with A7 and contains a triplet of eighth notes (F#, G, A) and a quarter note (B). Measure 27 is marked with D7 and contains a triplet of eighth notes (F#, G, A) and a quarter note (B). The TAB section shows the fret numbers for each measure.

TAB 5 3 5 1 2 2 2 4 | 4 3 4 (4) 2 4 2 1/2 1/2

Musical notation for measures 28 and 29. Measure 28 is marked with A7 and contains a triplet of eighth notes (F#, G, A) and a quarter note (B). Measure 29 is marked with A7 and contains a triplet of eighth notes (F#, G, A) and a quarter note (B). The TAB section shows the fret numbers for each measure.

TAB 2 4 2 4 6 | 5 7 5

IMPROVISATION – BLUES #1
MODULE 04 VOCABULAIRE
p24

[illegible]

IMPROVISATION — BLUES #1

MODULE 04

VOCABULAIRE

p25

40 A7

41 A7

TAB (14) 17 17 14 17

42 D7

43 D7

TAB (5) 8 8 8 5 7 5

44 A7

45 A7

TAB 7 4 2 2 2 4 2 4 3

46 E7

47 E7

TAB 1 2 2 4 2 4 4 X 2 2 4 2 4 5 4 2 4 2 5 7 5 5 7 X 5 7 5 5 3 5

48 A7

49 E7

TAB (5) 5 5 5 2 2 2 2 2 4 2 4 4 2 2

IMPROVISATION – BLUES #1

MODULE 04

EXOS B-TRAKS

p26

Si on résume un peu... On a utilisé la **PENTA mineure en indifférence harmonique totale**, juste sans se soucier des accords, en mettant l'accent sur autre chose... Puis on a commencé à utiliser cette penta **en fonction des accords**, on a vu qu'on pouvait suivre les accords avec chacun leur Penta mineure, à condition de faire **attention sur le degré IV**. Maintenant il est temps de **faire sonner cette penta majeure**! Souvenez-vous que la couleur Penta majeure sera surtout intéressante pour **créer un couple avec la penta mineure**... Soyez patient... Ouvrez vos oreilles ! Amitiés lo

EX-01

Improvissez **librement sur la PENTA Majeure** sur tous les BT à **un seul accord**. Il y en a un paquet, faites-vous plaisir. Le début du travail est déjà d'**entendre et intégrer** la couleur de cette gamme de façon parallèle directe, stricte. **Je joue sur un truc en A7,... alors je joue A PENTA Maj !** Point barre. C'est la base pour maîtriser cette couleur. Et je peux vous dire d'expérience (longue) que peu de guitaristes maîtrisent cette couleur parfaitement, la font sonner de façon naturelle. Si vous suivez bien tout ça, vous y arriverez. Ce qui suffira à vous faire sonner mieux que la plupart des guitaristes que vous connaissez.

EX-02

Mettez en valeur **les inflexions vues dans le cours, tirez la M2** pour viser la M3, c'est déjà cool, mais si vous **visez la b3** ou un peu moins, ou un peu plus, alors ça y est cette penta majeure sonne BLUES !

EX-03

Même exercice avec la **M6 qu'on tire** pour viser la b7 (cela peut être une b7 «juste» si vous êtes très sage, un peu à la Le QUESNOY. Mais vous pouvez aussi **viser b7- ou b7+** si vous êtes aventurier(e).

EX-04

Prenez bien soin dans ces premiers exos de ne pas tordre la T ni la P5 ! **ON NE TORD PAS LES PARENTS !!!!**

EX-05

Maintenant, commencez à improviser sur **les BT de BINOMES**, avec cette gamme **PENTA Majeure du I**, pour le moment on mesure la capacité de cette gamme à être jouée **en indifférence harmonique**. Comme on l'a vu dans le cours, **attention sur le IV !!!!!** Prenez les précautions qui s'imposent en **évitant la M3 de la gamme (M7 du IV)** dans un premier temps (il vous en reste quand-même 4 hein)...

EX-06

Puis, au lieu d'éviter la note maintenant, **partez de la b3** (qui n'est pas dans la gamme, mais on s'en fout, on fait ce qu'on veut) et glissez sur la M3 avant de partir ailleurs. **Ici ne jouez jamais l'une sans l'autre...**

IMPROVISATION – BLUES #1

MODULE 04

EXOS B-TRAKS

p27

EX-07

Reprenez le même exercice, et sur le IV, remplacez vos petits glissés b3-M3 par une **inflexion bien marquée de la b3**.

EX-08

Maintenant, **ne jouez plus cette M3 du I sur le IV**, et remplacez la par la note située **un demi-ton plus haut**. OUI, c'est la R de notre accord IV! **Le fait d'avoir changé cette note induit il quelque chose?** Analysez le nouvel ensemble par rapport à cet accord IV... Vous voyez où va nous conduire le module suivant.

EX-09

Jouez cette gamme sur vos **BT de LIGNES** pour être certain de bien entendre **les changements harmoniques**. Mêmes exercices...

EX-10

Jouez maintenant sur les **BLUES 12 mesures** en prenant garde au IV hein...

EX-11

Reprenez le travail sur les **BT à un seul accord**, en travaillant les **couples de positions** vus dans les diagrammes (PRATIQUER PDF-A), pour chaque gamme, continuez de mettre en valeur ce qui doit l'être... Commencez par faire **une phrase en mineur**, en alternant avec **une phrase en majeur**. On bossera ça dans le module suivant de façon plus approfondie. **Il y a 5 couples**, mais vous pouvez commencer par en bosser 1 ou 2...

EX-12

Maintenant, si vous vous sentez d'attaque, travaillez les **exercices de «portes»**. Jouez en Penta min, puis au coup de sifflet (c'est une expression hein), **passez de la b3, vers M3** et changez de gamme à partir de là (on passe en penta majeure). **Même chose dans l'autre sens** bien sûr, mais à l'envers). En gros je me sers des tierces pour switcher (permuter, pour les vieux).

EX-13

Même chose **avec la porte M6-b7**. Elle est pas belle la vie ?

EX-14

Commencez à **composer librement des phrases bimodales**, (qui commencent par Penta mineure avant de passer sur Penta maj, ou l'inverse)... Quand je dis composez, écrivez les, enregistrez-les, faites des choix, hésitez, refaites des choix, ré-enregistrez... **C'est le job. Hésiter... Et finir par choisir.** **Composer c'est construire une expression pour qu'elle aille au coeur... tout droit...**

Prenez soin de vous, amitiés lo

laurent rousseau

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