

IMPROVISATION - BLUES #1

MODULE 03 COMPRENDRE

PDF - 01

Musical score for the first section:

1 A7

c $\begin{smallmatrix} \# \\ \otimes \end{smallmatrix}$
mf

T 6
A 5
B 4
5

2 AMA7

$\begin{smallmatrix} \# \\ \otimes \end{smallmatrix}$ 8
5

Vidéo à [1'34'']

Vidéo à [1'34'']

p01

PDF - 02 A7alt

Musical score for measures 3 and 4. The key signature changes from A major (no sharps or flats) to D major (one sharp). The time signature is common time (indicated by '8'). Measure 3 starts with a treble clef, a sharp sign, and a '3' above the staff. It contains a single note on the fourth line. Measure 4 starts with a bass clef, two sharp signs, and a '4' above the staff. It contains a single note on the fifth line. Below the staff, the notes are labeled T6, A6, B7, and B5 for measure 3, and 7, 6, 7, and 5 for measure 4.

Vidéo à [2'25'']

PDF - 03 A7 B7 E7 551662 1555

5 A7 6 D7 7 E7 Vidéo à [2' 54'']

T 6 5 7
A 5 4 6
B 4 5 7

Vidéo à [2'54'']

PDF - 04 ($\text{♪} \text{♪} = \text{♩} \text{♩}$)

8

T A B 2 0 2 0 4 0 4 0 2 0 2 0 3 4 2

Vidéo à [3'31'']

A musical score for guitar tablature. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a tablature grid with six columns. The first column has two 'T' and one 'A'. The second column has two 'B' and one '0'. The third column has four '0' and one '0'. The fourth column has four '0' and one '0'. The fifth column has five '0' and one '0'. The sixth column has five '0' and one '0'. Measures 11 through 17 are identical to measure 10.

PDF - 05 56 57 Vídeo 3 - [16344]

Guitar tablature showing two chords: E6 at the 12th fret and A7 at the 13th fret. The tab includes a treble clef, a key signature of one sharp, and a time signature of common time. The E6 chord has a 2 over 1 over 2 over 2 over 0 pattern. The A7 chord has a 2 over 0 over 2 over 0 pattern.

Vidéo à [4'24'']

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MODULE 03 COMPRENDRE

p02

PDF - 06

D MA7

Vidéo à [5' 05'']

Musical staff showing a D major 7th chord (D, F#, A, C) in 14/8 time. The staff includes a treble clef, a key signature of one sharp, and a common time signature (indicated by '14'). The notes are D, F#, A, and C, with the bass note D on the first beat.

PDF - 7

Vidéo à [6' 39'']

I7	E	F	F#	G	A b	A	B b	B	C	D b	D	E b
IV7	A	B b	B	C	D b	D	E b	E	F	G b	G	A b
V7	B	C	C#	D	E b	E	F	F#	G	A b	A	B b

PDF - 08

Vidéo à [8' 03'']

Musical staff showing three chords in 16/8 time: I7 (D major 7th), IV7 (G major 7th), and V7 (C major 7th). The staff includes a treble clef, a key signature of one sharp, and a common time signature (indicated by '16'). The chords are indicated by large gray shapes above the staff. Fingerings are shown below the staff: 5, 4, 5 for I7; 5, 4, 5 for IV7; and 7, 6, 7 for V7.

Musical staff showing three chords in 17/8 time: I7 (D major 7th), IV7 (G major 7th), and V7 (C major 7th). The staff includes a treble clef, a key signature of one sharp, and a common time signature (indicated by '17'). The chords are indicated by large gray shapes above the staff. Fingerings are shown below the staff: 5, 4, 5 for I7; 5, 4, 5 for IV7; and 7, 6, 7 for V7.

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p03

PDF-09 Vidéo à [10'52'']

PDF-10 Vidéo à [25'21'']

IMPROVISATION - BLUES #1

MODULE 03 COMPRENDRE

Vidéo à [28'31'']

PDF - 11

37 38 39 40

T A B
2 2 4 4 2 2 3 4 2 | 0 0 4 4 2 0 3 4 2 | 2 2 4 4 2 0 3 4 2 | 2 2 4 4 2 0 3 4 2 |

Sheet music for guitar and tablature for measures 45-48. The music is in common time and treble clef. The tablature shows the left hand fingering and the right hand strumming pattern.

Measure 45: 2 2 4 4 2 2 3 4

Measure 46: 2 2 0 0 0 0 0 0 3 4

Measure 47: 2 2 4 4 2 2 0 0 0 0 3 4

Measure 48: 2 2 4 4 2 2 3 4

Vidéo à [30'12'']

PDF - 12 A7alt D#dimZ_ (#IVdimZ) DmZ_(IVmZ) E7(#9)

49 A major (no sharps or flats)
50 D major (one sharp)
51 B major (two sharps)
52 E major (three sharps)

T	6	7	6	8
A	5	7	5	6
B	5	6	7	7
	5		5	0

IMPROVISATION - BLUES #1

MODULE 03

REPERER-1

p05

vidéo à [12'23'']

PDF-01

vidéo à [15'55'']

PDF-A

IMPROVISATION - BLUES #1

MODULE 03

REPERER-1

PDF-B Vidéo à [23' 37'']

p06

The image displays five horizontal guitar neck diagrams, each consisting of six strings and 12 frets. The diagrams illustrate various blues scale patterns with specific intervals marked by colored boxes:

- Diagram 1:** Shows a pattern starting at the 12th fret. Interval markers include: M3 (red) at the 12th fret, b7 (blue) at the 11th fret, P5 (green) at the 10th fret, R (black) at the 9th fret, M3 (red) at the 8th fret, b7 (blue) at the 7th fret, P5 (green) at the 6th fret, R (black) at the 5th fret, M3 (red) at the 4th fret, and b7 (blue) at the 3rd fret.
- Diagram 2:** Shows a pattern starting at the 12th fret. Interval markers include: R (black) at the 12th fret, M3 (red) at the 11th fret, b7 (blue) at the 10th fret, P5 (green) at the 9th fret, R (black) at the 8th fret, M3 (red) at the 7th fret, b7 (blue) at the 6th fret, P5 (green) at the 5th fret, R (black) at the 4th fret, M3 (red) at the 3rd fret, and b7 (blue) at the 2nd fret.
- Diagram 3:** Shows a pattern starting at the 12th fret. Interval markers include: P5 (green) at the 12th fret, M3 (red) at the 11th fret, R (black) at the 10th fret, P5 (green) at the 9th fret, M3 (red) at the 8th fret, b7 (blue) at the 7th fret, R (black) at the 6th fret, M3 (red) at the 5th fret, b7 (blue) at the 4th fret, P5 (green) at the 3rd fret, and R (black) at the 2nd fret.
- Diagram 4:** Shows a pattern starting at the 12th fret. Interval markers include: b7 (blue) at the 12th fret, M3 (red) at the 11th fret, R (black) at the 10th fret, P5 (green) at the 9th fret, R (black) at the 8th fret, M3 (red) at the 7th fret, b7 (blue) at the 6th fret, M3 (red) at the 5th fret, R (black) at the 4th fret, P5 (green) at the 3rd fret, and b7 (blue) at the 2nd fret.
- Diagram 5:** Shows a pattern starting at the 12th fret. Interval markers include: R (black) at the 12th fret, P5 (green) at the 11th fret, b7 (blue) at the 10th fret, R (black) at the 9th fret, M3 (red) at the 8th fret, b7 (blue) at the 7th fret, P5 (green) at the 6th fret, R (black) at the 5th fret, M3 (red) at the 4th fret, b7 (blue) at the 3rd fret, and R (black) at the 2nd fret.

IMPROVISATION - BLUES #1

MODULE 03 REPERER-1

vidéo à [27'25'']

PDF-C Il ne s'agit pas d'apprendre ces diagrammes mais de les laisser vous aider dans vos repérages et vos recherches...

p07

The image displays five horizontal fretboard diagrams, each consisting of six strings and 12 frets. The diagrams illustrate various blues scale patterns with specific intervals marked by colored boxes:

- Diagram 1:** Shows a pattern starting at the 1st fret. Interval markers include: b7 (blue) at the 5th fret, M3 (red) at the 6th fret, R (black) at the 7th fret, P5 (green) at the 8th fret, b7 (blue) at the 9th fret, M3 (red) at the 10th fret, R (black) at the 11th fret, and P5 (green) at the 12th fret.
- Diagram 2:** Shows a pattern starting at the 2nd fret. Interval markers include: R (black) at the 3rd fret, P5 (green) at the 4th fret, b7 (blue) at the 5th fret, M3 (red) at the 6th fret, R (black) at the 7th fret, P5 (green) at the 8th fret, b7 (blue) at the 9th fret, M3 (red) at the 10th fret, R (black) at the 11th fret, and b7 (blue) at the 12th fret.
- Diagram 3:** Shows a pattern starting at the 3rd fret. Interval markers include: b7 (blue) at the 4th fret, M3 (red) at the 5th fret, R (black) at the 6th fret, P5 (green) at the 7th fret, b7 (blue) at the 8th fret, M3 (red) at the 9th fret, R (black) at the 10th fret, and P5 (green) at the 11th fret.
- Diagram 4:** Shows a pattern starting at the 4th fret. Interval markers include: R (black) at the 5th fret, P5 (green) at the 6th fret, b7 (blue) at the 7th fret, M3 (red) at the 8th fret, R (black) at the 9th fret, P5 (green) at the 10th fret, b7 (blue) at the 11th fret, and M3 (red) at the 12th fret.
- Diagram 5:** Shows a pattern starting at the 5th fret. Interval markers include: M3 (red) at the 6th fret, b7 (blue) at the 7th fret, R (black) at the 8th fret, P5 (green) at the 9th fret, b7 (blue) at the 10th fret, M3 (red) at the 11th fret, R (black) at the 12th fret, and P5 (green) at the 1st fret (octave).

IMPROVISATION - BLUES #1

MODULE 03 REPERER-1

vidéo à [28'38'']

PDF-D Il ne s'agit pas d'apprendre ces diagrammes mais de les laisser vous aider dans vos repérages et vos recherches... p08

The image displays five horizontal fretboard diagrams, each consisting of six strings and 12 frets. The diagrams illustrate various blues scale patterns with specific intervals marked by colored boxes:

- Diagram 1:** Shows a pattern starting at the 1st fret. Interval markers include: P5 (Perfect 5th) at the 5th fret, M3 (Major 3rd) at the 7th fret, R (Root) at the 8th fret, b7 (B7th) at the 9th fret, P5 at the 10th fret, M3 at the 11th fret, R at the 12th fret, and b7 at the 13th fret.
- Diagram 2:** Shows a pattern starting at the 2nd fret. Interval markers include: b7 at the 6th fret, P5 at the 7th fret, M3 at the 8th fret, R at the 9th fret, P5 at the 10th fret, b7 at the 11th fret, M3 at the 12th fret, and R at the 13th fret.
- Diagram 3:** Shows a pattern starting at the 3rd fret. Interval markers include: R at the 4th fret, P5 at the 5th fret, b7 at the 6th fret, M3 at the 7th fret, R at the 8th fret, P5 at the 9th fret, M3 at the 10th fret, R at the 11th fret, and b7 at the 12th fret.
- Diagram 4:** Shows a pattern starting at the 4th fret. Interval markers include: M3 at the 5th fret, b7 at the 6th fret, R at the 7th fret, P5 at the 8th fret, M3 at the 9th fret, R at the 10th fret, P5 at the 11th fret, M3 at the 12th fret, and R at the 13th fret.
- Diagram 5:** Shows a pattern starting at the 5th fret. Interval markers include: R at the 6th fret, P5 at the 7th fret, M3 at the 8th fret, R at the 9th fret, b7 at the 10th fret, M3 at the 11th fret, R at the 12th fret, and P5 at the 13th fret.

IMPROVISATION - BLUES #1

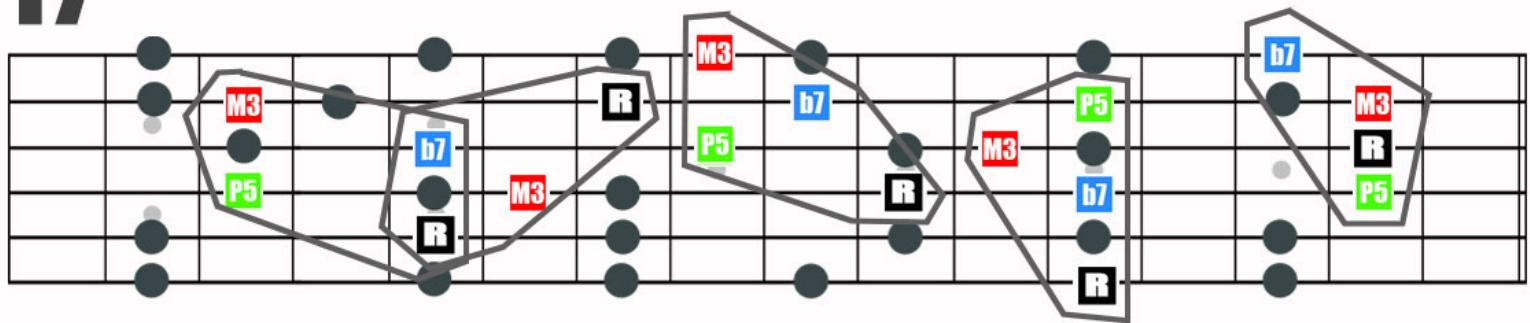
MODULE 03

REPERER-1

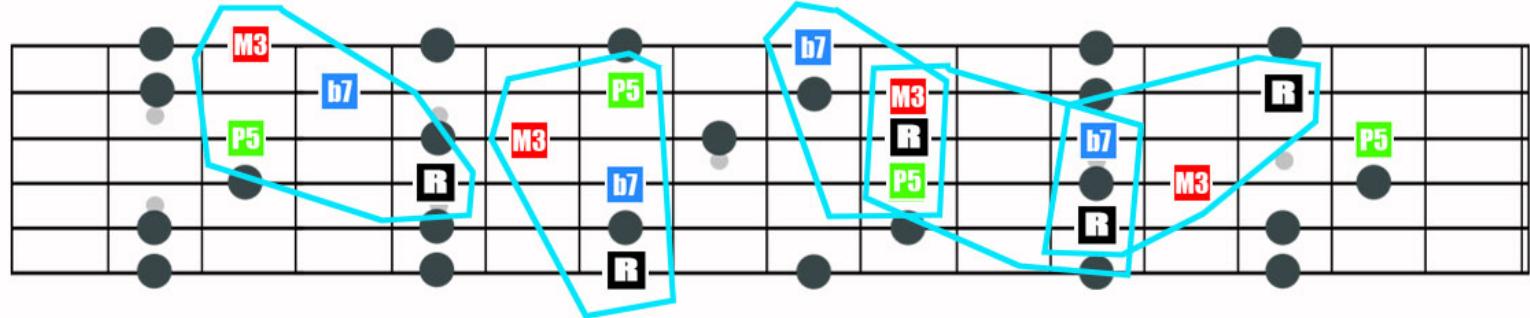
p09

PDF-E Vidéo à [30' 55'']

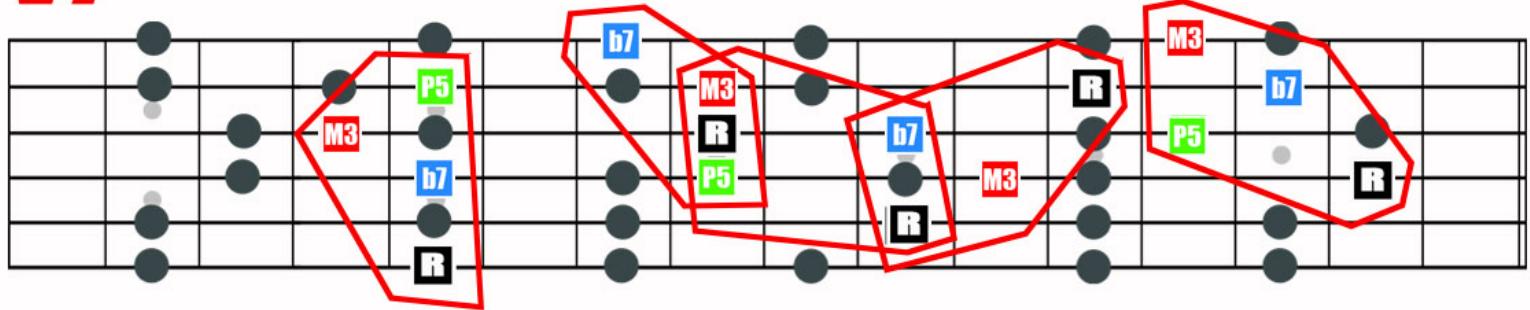
I7



IV7



V7



IMPROVISATION - BLUES #1

MODULE 03

REPERER-2

p10

PDF - 02

Vidéo à [5'56'']

PDF - 03

Vidéo à [6'40'']

PDF - 04 (♪ = ♩)

vidéo à [8'55'']

IMPROVISATION - BLUES #1

MODULE 03

REPERER-2

p11

Vidéo à [10'11'']

PDF-05

Vidéo à [10'45'']

PDF-06

Vidéo à [11'48'']

PDF-07

Vidéo à [12'25'']

PDF-08

IMPROVISATION – BLUES #1

MODULE 03

REPERER-2

Vidéo à [13'20'']

PDF - 09

Musical score and TAB for guitar part 2 at measure 27. The score shows a treble clef staff with a key signature of one sharp (F#) and a common time signature. The TAB shows a six-string guitar neck with fret numbers below each string. The first two strings are muted (x). The third string has a note at fret 0. The fourth string has a note at fret 3. The fifth string has a note at fret 0. The sixth string has a note at fret 3. The TAB also includes a 'T' above the first string, indicating a tremolo or trill.

Vidéo à [14'02'']

PDF - 10 (♩♩ = ♩ ♩)

Musical score and tablature for guitar. The score shows a treble clef staff with a key signature of one sharp (F#) and a time signature of common time (C). The tablature below shows the strings (T, A, B) and fret positions (8, 9, 9, 9, 7, 9, 9, 7, 9).

28 -

29

T 8 9 | 9 9 7 9 9 7 9

A

B

Musical score for guitar, measures 30-32. The score consists of two staves. The top staff is a treble clef staff with six horizontal lines. The bottom staff is a bass clef staff with four horizontal lines. Measures 30 and 31 are separated by a vertical bar line. Measure 30 starts with a note on the 6th line, followed by a note on the 5th line, a rest, a note on the 5th line with a sharp sign, and a rest. Measure 31 starts with a note on the 5th line, followed by notes on the 6th and 5th lines, a note on the 7th line, and a note on the 6th line with a sharp sign. Measure 32 starts with a note on the 5th line, followed by notes on the 6th and 5th lines, and a rest. The bass staff below shows fingerings: measure 30 has 5-6-7; measure 31 has 7-7-5-7; measure 32 has 3-4-5.

Vidéo à [15'12'']

PDF - 11

Vidéo à [16'11'']

PDF - 12

Guitar tablature for measures 36-39. The top staff shows a treble clef, a key signature of one sharp, and a time signature of $\frac{1}{4}$. The bottom staff is a tablature with strings A, D, G, B, E, and low E. Measure 36: Fret 12 on A, D, G, B, E; Fret 10 on low E. Measure 37: Fret 12 on A, D, G, B, E; Fret 10 on low E. Measure 38: Fret 13 on A, D, G, B, E; Fret 10 on low E. Measure 39: Fret 10 on A, D, G, B, E; Fret 13 on low E. Measures 40-41: Fret 12 on A, D, G, B, E; Fret 10 on low E.

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MODULE 03
REPERER-2
 p13

Vidéo à [17'09'']
 PDF - 13

Vidéo à [25'42'']
 PDF - 14

IMPROVISATION - BLUES #1
MODULE 03
REPERER-2
p13B

D7

45#

T A B

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

A7

47#

T A B

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

E7

49#

T A B

6 6 7 | 6 7 x 5 7 5 7

A7

51#

T A B

5 | - | 6 7 x 5 7

IMPROVISATION - BLUES #1

MODULE 03

REPERER-2

PDF-F Vidéo à [19'12'']

p14

The image displays five horizontal guitar neck diagrams, each consisting of six strings and 12 frets. The diagrams illustrate various blues scale patterns with specific intervals marked by colored boxes:

- Diagram 1:** Shows a pattern starting at the 12th fret. Interval markers include: R (Root) at the 12th fret, P5 (Perfect 5th) at the 10th fret, M3 (Major 3rd) at the 11th fret, b7 (B7) at the 12th fret, P5 (Perfect 5th) at the 10th fret, and R (Root) at the 12th fret.
- Diagram 2:** Shows a pattern starting at the 12th fret. Interval markers include: M3 (Major 3rd) at the 11th fret, b7 (B7) at the 12th fret, P5 (Perfect 5th) at the 10th fret, R (Root) at the 12th fret, P5 (Perfect 5th) at the 10th fret, and R (Root) at the 12th fret.
- Diagram 3:** Shows a pattern starting at the 12th fret. Interval markers include: R (Root) at the 12th fret, b7 (B7) at the 11th fret, M3 (Major 3rd) at the 12th fret, R (Root) at the 12th fret, R (Root) at the 12th fret, and P5 (Perfect 5th) at the 10th fret.
- Diagram 4:** Shows a pattern starting at the 12th fret. Interval markers include: M3 (Major 3rd) at the 11th fret, P5 (Perfect 5th) at the 10th fret, b7 (B7) at the 12th fret, P5 (Perfect 5th) at the 10th fret, R (Root) at the 12th fret, and P5 (Perfect 5th) at the 10th fret.
- Diagram 5:** Shows a pattern starting at the 12th fret. Interval markers include: R (Root) at the 12th fret, b7 (B7) at the 11th fret, M3 (Major 3rd) at the 12th fret, R (Root) at the 12th fret, P5 (Perfect 5th) at the 10th fret, b7 (B7) at the 12th fret, M3 (Major 3rd) at the 12th fret, R (Root) at the 12th fret, and P5 (Perfect 5th) at the 10th fret.

IMPROVISATION - BLUES #1

MODULE 03

REPERER-2

PDF-G vidéo à [23' 37'']

p15

The image displays five horizontal guitar neck diagrams, each consisting of six strings and 12 frets. The diagrams illustrate various blues scale patterns. Colored boxes highlight specific intervals: blue for major thirds (M3) and red for minor thirds (b3). In the first four diagrams, the M3 and b3 intervals are highlighted in a repeating sequence across the neck. In the fifth diagram, the M3 and b3 intervals are highlighted at different positions, specifically on the 10th, 11th, and 12th frets.

IMPROVISATION - BLUES #1

MODULE 03

PRATIQUER

p16

vidéo à [9'07'']
PDF - 01

Musical score for exercise 1. It consists of two staves. The top staff is in treble clef and shows a sequence of notes and rests. The bottom staff is in bass clef (T, A, B) and shows corresponding fingerings (14, 12, 12, 10) and a tablature. The score is divided into measures 1 and 2, each ending with a wavy line indicating a continuation.

vidéo à [9'55'']
PDF - 02

Musical score for exercise 2. It consists of two staves. The top staff is in treble clef and shows a sequence of notes and rests. The bottom staff is in bass clef (T, A, B) and shows corresponding fingerings (7, 5, 7, 5) and a tablature. The score is divided into measures 1 and 2, each ending with a wavy line indicating a continuation.

vidéo à [10'44'']
PDF - 03

Musical score for exercise 3. It consists of two staves. The top staff is in treble clef and shows a sequence of notes and rests. The bottom staff is in bass clef (T, A, B) and shows corresponding fingerings (8, 10, 12, 10, 12) and a tablature. The score is divided into measures 3 and 4, each ending with a wavy line indicating a continuation.

vidéo à [11'18'']
PDF - 04

Musical score for exercise 4. It consists of two staves. The top staff is in treble clef and shows a sequence of notes and rests. The bottom staff is in bass clef (T, A, B) and shows corresponding fingerings (7, 5, 7) and a tablature. The score is divided into measures 4 and 5, each ending with a wavy line indicating a continuation.

vidéo à [11'58'']
PDF - 05

Musical score for exercise 5. It consists of two staves. The top staff is in treble clef and shows a sequence of notes and rests. The bottom staff is in bass clef (T, A, B) and shows corresponding fingerings (7, 5, 7, 5, 7) and a tablature. The score is divided into measures 5 and 6, each ending with a wavy line indicating a continuation.

vidéo à [12'31'']
PDF - 06

Musical score for exercise 6. It consists of two staves. The top staff is in treble clef and shows a sequence of notes and rests. The bottom staff is in bass clef (T, A, B) and shows corresponding fingerings (9, 12, 10, 13, 13) and a tablature. The score is divided into measures 6 and 7, each ending with a wavy line indicating a continuation. The tablature shows 'full' strokes at the 10th and 13th frets.

vidéo à [13'55'']
PDF - 07

Musical score for exercise 7. It consists of two staves. The top staff is in treble clef and shows a sequence of notes and rests. The bottom staff is in bass clef (T, A, B) and shows corresponding fingerings (7, 8, 7, 5, 7, 5, 7, 5, 7, 5, 5, 3, 5) and a tablature. The score is divided into measures 7 and 8, each ending with a wavy line indicating a continuation.

vidéo à [19'14'']
PDF - 08

Musical score for exercise 8. It consists of two staves. The top staff is in treble clef and shows a sequence of notes and rests. The bottom staff is in bass clef (T, A, B) and shows corresponding fingerings (10, 8, 10, 7, 8, 8, 10) and a tablature. The score is divided into measures 8 and 9, each ending with a wavy line indicating a continuation. The tablature shows a '1/2' stroke at the 8th fret.

IMPROVISATION — BLUES #1

MODULE 03

PRATIQUER

Vidéo à [19'27'']

PDF - 09

Vidéo à [19'50'']

PDF - 10

Vidéo à [20'33'']

PDF - 11

Vidéo à [21'09'']

PDF - 23 ????? FORMIDABLE

Vidéo à [22'02'']

PDF - 12

IMPROVISATION — BLUES #1

MODULE 03 PRATIQUER

vidéo à [22' 48'']
PDF - 13

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Vidéo à [23' 44'']
PDF - 14

22

23

Vidéo à [24' 34'']
PDF - 15

24

25

Vidéo à [25' 15'']
PDF - 16

25

26

Vidéo à [25' 39'']
PDF - 17

26

27

Vidéo à [26' 23'']
PDF - 18

28

29

IMPROVISATION — BLUES #1

MODULE 03 PRATIQUER

p19

PDF - 19 Vidéo à [26' 58'']

TAB: 8 10 8 10 8 10 8 5

PDF - 20 Vidéo à [27' 16'']

TAB: 15 12 12 14 12 9

PDF - 21 Vidéo à [28' 19'']

TAB: 7 5 7 7 5 (7)

PDF - 22 Vidéo à [29' 10'']

TAB: 6 6

PDF - 24 / oui je sais, y'a pas de 23 ! Vidéo à [31' 06'']

TAB: x x 7 x x x 7 5

PDF - 25 Vidéo à [31' 51'']

TAB: x x - 7

IMPROVISATION – BLUES #1

MODULE 03 VOCABULAIRE

p20

The page contains six staves of blues guitar improvisation notation. The first staff starts in A7 (G major) and transitions to D7 (D major). The second staff continues in A7. The third staff starts in D7. The fourth staff starts in A7 and transitions to D7. The fifth staff starts in A7. The sixth staff starts in E7 (C# major) and transitions to D7.

Staff 1: Key signature: A7. Measures 1-2. Fingerings: 3, 3/4, 3/4. TAPB: 5 8 5 7 (7).

Staff 2: Key signature: A7. Measures 3-4. Fingerings: 3/4, 3/4. TAPB: 5 5 7.

Staff 3: Key signature: A7. Measures 5-6. Fingerings: 5/4. TAPB: 5 3 4.

Staff 4: Key signature: D7. Measures 5-6. Fingerings: 6. TAPB: (4) 5 6-7 5 7 5 7 5.

Staff 5: Key signature: D7. Measures 7-8. Fingerings: 3/4. TAPB: 7 5 7.

Staff 6: Key signature: E7. Measures 9-10. Fingerings: 3. TAPB: 5 6.

Staff 7: Key signature: D7. Measures 10-11. Fingerings: 3/4, 3/4. TAPB: 6 7 5 8-5 8.

Staff 8: Key signature: A7. Measures 11-12. Fingerings: 3. TAPB: 5 8-5 5 10 12 10 12.

IMPROVISATION – BLUES #1

MODULE 03 VOCABULAIRE p21

The sheet music consists of six staves of musical notation for guitar, arranged vertically. Each staff includes a treble clef, a key signature of one sharp, and a time signature of common time (indicated by a 'C'). The staves are numbered 13 through 25. Chords shown include A7, D7, and E7. Fingerings are indicated by numbers above or below the notes, and some notes have arrows pointing to them. The staves are numbered 13 through 25.

Staff 13: A7 chord. Fingerings: 10, 11, 12, 9, 14. Arrows: 12 to 10, 10 to 11, 13 to 12, 10 to 11, 13 to 10.

Staff 14: D7 chord. Fingerings: 10, 11, 12, 13, 12, 10, 11, 10, 13. Arrows: 12 to 10, 10 to 11, 13 to 12, 10 to 11, 13 to 10.

Staff 15: A7 chord. Fingerings: (13), 10, 10, 11. Arrows: 10 to 11.

Staff 16: A7 chord. Fingerings: 10, 11. Arrows: 10 to 11.

Staff 17: D7 chord. Fingerings: 13, 13, 10, 10, 12, 12, 12, 12. Arrows: 13 to 10, 10 to 12, 12 to 10, 10 to 11, 12 to 12.

Staff 18: D7 chord. Fingerings: 13, 10, 12, 10, 10, 11, 12, 12. Arrows: 13 to 10, 10 to 12, 12 to 10, 10 to 11, 12 to 12.

Staff 19: A7 chord. Fingerings: 10, 11, 12, 10, 12, 10, 12, 12. Arrows: 10 to 11, 12 to 10, 10 to 12, 12 to 12.

Staff 20: A7 chord. Fingerings: (12). Arrows: 12 to 10.

Staff 21: E7 chord. Fingerings: 10, 11. Arrows: 10 to 11.

Staff 22: D7 chord. Fingerings: 12, 10, 11, 10. Arrows: 12 to 10, 10 to 11.

Staff 23: A7 chord. Fingerings: 11, 11. Arrows: 11 to 11.

Staff 24: E7 chord. Fingerings: 7, 5, 7. Arrows: 7 to 5, 5 to 7.

Staff 25: A7 chord. Fingerings: 5, 6. Arrows: 5 to 6.

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Comme vous le voyez, ce module demandera **beaucoup de temps** de **repérage et d'écoute** pour se mettre en place de façon la plus naturelle possible dans votre jeu. La plupart des guitaristes ne maîtrisent pas ces aspects de l'improvisation blues, donc **pas de panique** ! Mais puisque vous êtes là pour donner du sens à vos phrases, pour trouver de **l'évidence**, du poids, alors ce sont les éléments à intégrer... Bien sûr pour être tout à fait efficace, il vous faudra maîtriser, avant cela, le contenu des modules précédents (Impro sur un accord). Prenez soin de bien suivre les **consignes de restrictions** qu'on a vues dans le cours. Toute **b3 jouée sur le IV doit être tordue** clairement, **ou suivie de la M3** de l'accord. Ici, on commence à se soucier des **changements harmoniques**, donc des contextes successifs qu'on s'efforcera de mettre en valeur. C'est dit ! Allez y cool, et n'hésitez pas à vous faire des **BT plus lents si besoin**. Amitiés lo

EX-01

Pour commencer, vous devez travailler avec les **BT de BINÔMES** qui sont là pour juxtaposer deux accords et s'entraîner à passer de l'un à l'autre. Alors commencez par ça. Cela peut demander du temps pour d'une part **bien entendre la grille** qui change pendant que vous jouez, et d'autre part **faire entendre ces changements dans votre jeu**.

Commencez par ne travailler que sur la séquence IV - I. jouez
- (IV) Penta min sur le IV (attention à la b3 du IV, on tord !!!!!!)
- (I) Penta min sur le I

Pour le moment, ne jouez que des **premières positions** (P1 de (I) Penta min et P1 de (IV) Penta min)

Repérez les **tierces par couples** (b3-M3 de IV et b3-M3 de I), et placez-les **dès l'arrivée du nouvel accord**. Dans l'idéal (ça peut aussi prendre du temps) jouez ces tierces sur le premier temps de l'accord pour montrer que vous suivez. Vous pouvez aussi étendre le motif à b3-M3-T. Prenez soin de vos **fins de phrases** ! Ayez conscience des intervalles sur lesquels vous vous arrêtez.

EX-02

Même exercice avec les couples **b7-T de chaque accord**.

EX-03

Même exercice en tordant la **P4 de chaque accord** et visant différentes qualités de **b5...**

EX-04-05-06

Reprenez les EX-01/02/03 en «régionalisant» sur votre **position 1** de (I) Penta min. Trouvez donc (vous les avez dans ce PDF!!!) à quoi ressemble la (IV) Penta min dans la même région, **en calque**, juste au dessous, sans aller chercher à perpette les oies.

EX-07

Reproduisez ces exercices sur **toutes les régions** (il y en a 5), dessinez ces **couples de Pentas mineures**, prenez le temps... Il en faudra. Mais prenez aussi **du plaisir**. Ne commencez l'EX-07 que lorsque que vous vous sentez à l'aise avec les EX précédents. Vous pouvez aussi laisser ce chantier pour continuer votre formation, les choses prendront place peu à peu **au fil des relectures...**

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EX-08

Reprenez les EX-01 à 07 avec les **deux autres binômes** (vous avez les BT pour vous entraîner), je sais, ça fait flipper ! Mais ce qui vous attend est **fabuleux**, au début vous devrez réfléchir, puis vous allez entendre tout à l'avance, **anticiper**, jouer vraiment ce que vous avez à l'intérieur (cette formation va aussi faire aussi grandir l'intérieur) !

EX-09

Maintenant vous pouvez aussi jouer en «**indifférence harmonique**» avec la (I) Penta mineure sur tout, mais en mettant en valeur **les notes réelles des accords**, (vous avez aussi ça dans votre PDF). Vous verrez que certains sons vont vous plaire particulièrement selon votre culture et vos goûts, prêtez-y attention. Essayez de placer ces notes réelles dès l'arrivée du nouvel accord. Pour viser un accord, Préférez **les notes réelles qui ne sont pas aussi des notes réelles de l'accord d'où vous venez...**

EX-10

Pensez à faire mon petit exercice de jouer un **motif simple** complètement indifférent à l'harmonie, et écoutez-le se mettre en relief en **fonction de l'accord** qui est derrière. Essayez de comprendre ce que vous entendez.

EX-11

Pensez aussi à **transposer un motif simple** ou une phrase entière sur chaque accord, donc jouez une phrase, puis rejouez là à +2,5tons sur le IV, puis à +3,5tons sur le V.

EX-12

Vous devez aussi essayer maintenant de suivre les accords sur la véritable grille harmonique du Blues. pour cela je vous ai préparé des **travaux de «LIGNES»**, c'est à dire que vous travaillez chaque ligne à part avant de recoller les morceaux. Cela vous fera prendre conscience de votre capacité à «**tourner aux carrefours**»... C'est pourquoi après chaque ligne, je m'arrête sur le premier temps de la mesure suivante, pour vous permettre d'évaluer un peu. **Cela peut encore prendre du temps...**

EX-13

Ensuite on improvise sur des **Blues entiers...** Sauve qui peut ! On se lance, et on revient avec les morts et les blessés... **Enregistrez-vous** pour voir ce qui cloche, **et aussi pour voir ce qui est bien** ! Soyez exigeant et indulgent. (Oui je sais, c'est bizarre). Cela peut se traduire par «**je suis exigeant, mais j'ai le temps**».

EX-14

Ah oui, n'hésitez pas à **inventer vos propres exercices...** Et amusez-vous! Ayez confiance, bientôt vous ne réfléchirez plus, vous jouerez simplement sur une guitare ce qui se passe à l'intérieur... amitiés lo

