

J. Rollez



La Contrebasse The Double Bass Der Kontrabass コントラバス

Collection dirigée par
Collection directed by
Sammlung herausgegeben von
コレクション監修
Jean-Marc ROLLEZ
ジャン・マルク・ロレ

J.M. Rollez
J.M. ロレ 著

Méthode de Contrebasse Double Bass method Lernmethode für Kontrabass コントラバス教則本

Cahier n°1 : Cours élémentaire
Book n°1 : Elementary course
Erstes Heft : Unterstufe
第1集 : 初級

Cahier n°2 : Cours moyen
Book n°2 : Intermediate course
Zweites Heft : Mittelstufe
第2集 : 中級

— Cahier n°3 : Cours supérieur
— Book n°3 : Advanced course
— Drittes Heft : Oberstufe
— 第3集 : 上級

Gérard Billaudot, Editeur

PREFACE

L'étude de la contrebasse est de plus en plus répandue de nos jours. Aujourd'hui, sur cet instrument, on ne souffre plus de médiocrité.

Cinq à six bonnes années d'étude sont nécessaires pour jouer convenablement de cet instrument particulièrement ingrat. Peu de personnes sont à même de consacrer tant d'années pour l'étudier. Il arrive donc souvent que faute d'un travail suffisant, on a un jeu inégal et peu correct sans parler d'une justesse plus ou moins douteuse. La main gauche accroche dans la plupart des traits un peu difficiles. Le troisième et le quatrième doigts sont presque inexistantes faute d'exercices particuliers pour ces doigts toujours plus faibles que les autres. Le pouce manque de sûreté dans l'aigu. Enfin, la main gauche mal placée entraîne forcément une justesse peu certaine. Pour remédier à toutes ces lacunes, j'ai donc cherché et expérimenté des exercices spéciaux.

Cet ouvrage «Le Contrebassiste Virtuose» comprend des exercices à partir de gammes à deux et à trois octaves. Très rapidement l'élève acquiert l'agilité, l'indépendance, la force et la plus parfaite égalité des doigts, qualités indispensables d'une main gauche habile. La main se place naturellement, la justesse devient impeccable. La sonorité s'améliore.

Il est à noter que la plupart des gammes ont deux doigtés différents, et que l'utilisation des cordes à vide est souvent exclue. Il y a deux raisons à cela : la première, elle oblige les doigts à travailler constamment, d'où l'augmentation plus rapide de la force ; la seconde, elle évite de casser le rythme de la marche des doigts par le passage d'une corde à vide et donne donc une meilleure synchronisation. Je conseille à l'élève de travailler d'abord très lentement pour bien posséder les doigtés, puis d'accélérer graduellement les mouvements en adaptant les différents coups d'archet. Il fournit ainsi un travail doublement efficace.

Cet ouvrage est destiné à tous les élèves contrebassistes. Après une bonne année d'étude, on peut commencer à travailler le deuxième cahier avec beaucoup de succès. Quant aux personnes plus avancées, elles étudieront le troisième en fort peu de temps, et n'élèveront plus ensuite la raideur qu'elles pouvaient ressentir dans les doigts lors des grandes difficultés du mécanisme. Les contrebassistes et les professeurs qui n'ont pas toujours le loisir de s'exercer suffisamment pour entretenir leur technique auront seulement à jouer le second cahier pendant quelques heures pour y retrouver toute l'agilité de leurs doigts.

Dès qu'on possède parfaitement le troisième cahier, si l'on répète ce travail tous les jours, toutes les difficultés disparaissent comme par enchantement et l'on arrive à obtenir une exécution nette, franche et juste qui est le secret des bons contrebassistes.

Jean-Marc ROLLEZ

PREFACE

The study of the double bass has become more and more wide spread in recent years. Today this instrument no longer suffers mediocrity.

At least four or five years of proper study are necessary to play this particularly difficult instrument well. Few students are willing to devote such a length of time.

Often it happens that for want of sufficient practice, the student's playing is irregular or incorrect, not to mention out of tune. The left hand is incapable of handling difficult runs. The third and fourth fingers are almost nonexistent for want of specific exercises for these fingers always weaker than the others. The thumb is unreliable in the high range. And last but not least, a badly positioned left hand leads to an uncertain intonation. To remediate all these weaknesses, I have searched for and tested some special exercises.

This method entitled «The Virtuoso Bassist» is composed of exercises based on two and three octaves scales. It permits the student to very rapidly acquire strength, independence and a more perfect equality of the fingers, all qualities necessary for an expert left hand. As a result the left hand falls into position naturally, intonation is perfected, sonority improves.

It must be noticed that most scales have two different fingerings and that the use of open strings is often excluded. There are two reasons for this : first, the fingers are obliged to work constantly, increasing their strength more rapidly ; second, it gives a better synchronization and avoids skipping over an open string which breaks the order and rhythm of the fingers. I advise the student to practice first very slowly to assimilate the fingerings, then to increase speed gradually adapting the different bowings. In this way his work is doubly effective.

This method is designed for all bass students. After a good year's study, the first volume can be practiced with much success. As for the more advanced students, the second will help them eliminate any finger stiffness in mechanical difficulties. Bass players and teachers without adequate practice time will need only to play the second volume for a few hours to recover all their fingers' agility.

As soon as the second volume is mastered and repeated as daily exercise, all difficulties disappear as if by magic and the result is the clean, clear and in tune playing which is the secret of good bass players.

Jean-Marc ROLLEZ

Heutzutage ist die Studie des Kontrabass immer verbreiteter. Man kann sich auf diesem Instrument keine Mittelmässigkeit mehr erlauben.

Fünf bis sechs gute Studienjahre sind nötig, um anständig auf diesem besonders undankbaren Instrument zu spielen. Nur wenige Personen sehen sich in der Lage diesem Studium so viele Jahre zu widmen. Es kommt also vor, dass man wegen ungenügender Arbeit ein ungleiches und wenig korrektes Spiel hat, ganz zu schweigen von einer mehr oder weniger fragwürdigen Richtigkeit. Die linke Hand bleibt in den etwas schwierigen Zügen hängen. Der dritte und der vierte Finger sind fast nicht vorhanden, aus Mangel an besonderen Uebungen für diese Finger, die immer schwächer als die anderen sind. Es fehlt dem Daumen an Sicherheit in den hohen Noten. Zuguterletzt führt die schlecht sitzende linke Hand zu einer wenig sicheren Richtigkeit. Um diesen Mängeln abzuweichen habe ich spezielle Uebungen gesucht und erprobt.

Dieses Werk » Der Virtuose Kontrabassist » enthält Uebungen, die von der zwei - oder dreioktavigen Tonleiter ausgehen. Der Schüler erarbeitet sich sehr schnell die Behendigkeit, die Unabhängigkeit, die Kraft und die perfekte Gleichmässigkeit der Finger, die die unentbehrlichen Eigenschaften einer geschickten linken Hand sind. Die Hand bekommt eine natürliche Stellung, die Richtigkeit wird tadellos. Der Klang wird besser.

Es ist zu bemerken, dass die meisten Tonarten zwei verschiedene Fingersätze haben und dass das Verwerten der leeren Saiten oft ausgeschlossen ist. Dafür gibt es zwei Gründe : erstens müssen die Finger ständig arbeiten, was eine Steigerung der Kraft zur Folge hat; zweitens gibt es eine bessere Synchronisierung und vermeidet den Sprung über eine leere Saite, der den Rythmus des Fingerganges bricht. Ich rate dem Schüler zuerst sehr langsam zu arbeiten, um die Fingersätze gut zu beherrschen und dann die Bewegungen nach und nach zu beschleunigen, indem er die verschiedenen Bogenstriche anpasst. Er leistet so eine doppelt wirksame Arbeit.

Dieses Werk ist für alle Kontrabassschüler gedacht. Nach einem guten Studienjahr kann man damit beginnen, das zweite Heft mit viel Erfolg durchzuarbeiten. Was die schon weiter fortgeschrittenen Schüler betrifft, so werden sie das dritte Heft in sehr kurzer Zeit studieren können; danach werden sie nicht mehr die Steifheit verspüren, die sie bei grossen Schwierigkeiten in der Fingerfertigkeit empfinden konnten. Die Kontrabassisten und die Lehrer, die nicht immer genügend Zeit haben um ihre Technik zu pflegen, brauchen nur das zweite Heft während einiger Stunden zu spielen, um die volle Behendigkeit ihrer Finger wiederzufinden.

Sobald man das dritte Heft perfekt beherrscht und diese Arbeit täglich wiederholt, verschwinden alle Schwierigkeiten wie durch einen Zauber und so erhält man eine reine, freie und genaue Ausführung, die das Geheimnis aller Kontrabassisten ist.

Jean-Marc ROLLEZ

コントラバスのエチュードは最近とみに普及されてきており、今日もはや並の技術では許されなくなってきた。

とりわけ扱いにくいこの楽器を正しく演奏できるまでには数年の学習が必要である。それにもかかわらず、この年月を費すことが可能な学生は数限られている。この不十分な学習から、不正確な音程はもとより不均衡で正しくない演奏が行なわれていることが多い。少々難しいパッセージでは、しばしば左手がつかえてしまう。常に他の指より弱い3と4の指のための特別な練習が不足しているため、これらの指はほとんど無いも同然である。要するに左手の悪いポジションから必然的に不正確な音程が生じてくるのである。こうしたあらゆる欠陥を補うために私は特殊な練習を考案し、実際に教育の場でも使用してきた。

この著作「コントラバスのヴィルトゥオーソ」には2オクターヴと3オクターヴの音階を基にした練習が書かれている。指の敏速な動き、独立性、指の筋肉の力と完全な均等性、左手を巧みに使用するのに必要な技術等を学生達は早く身につけるであろう。指のポジションも自然になり、音程は完璧になると同時に音質が良くなるのである。

多くの音階練習は2種類の指使いが記されており、開放弦の使用はほとんど除外されている。それは次の2つの理由からである。第1に、指の力をより早く会得するために常に訓練をすることであり、第2には開放弦を使用することによって指の進行のリズムをそこなわないようにさせるため、つまりよりよい同調性を得させるためである。最初は指を充分にコントロールできるよう非常にゆっくりと、次に様々なボーイングを用いながら段階的に速度を速めてゆくという方法を学生には勧める。こうすることによって二重に効率の良い練習ができる。

この著作は、あらゆるコントラバスの学生を対象にしている。第1集において充分な練習を行なった後には、第2集に進むことができるがそれはさらに豊かな結果をもたらすであろう。さらに進んだ段階にある奏者は第3集を短時間で練習すべきである。その結果、非常に難しい技巧のなかで感じるぎこちない指使いが解消されるであろう。また充分な練習時間が得られないコントラバス奏者や教師達が、その技術を保持するために第2集のみを数時間練習することは効果的である。指の敏速性のすべてがよみがえってくるはずである。

第3集を完全に習得し、さらにこの練習を毎日続けるなら、魔法のごとくにあらゆる困難が消え去り、良いコントラバス奏者の秘訣である明快で、率直な正しい演奏が可能となるであろう。

ジャン・マルク・ロレ

NOTES DE L'AUTEUR

AUTHOR'S REMARKS

Page 1 musique

Quelques variantes proposées pour l'étude du rythme, de l'articulation des doigts et de l'archet qui pourront être appliquées aux exercices b. c. e. h. j.

Autres variantes pour les exercices a. d. f. i.

Il est conseillé aux élèves de travailler toutes ces variantes d'abord à la pointe de l'archet, ensuite au milieu, finalement au talon.

1st page music


Some variations proposed to develop rythm, articulation of the fingers and the bow which can be applied to exercises b. c. e. h. j.

Other variations for exercises a. d. f. i.

Students are advised to practice all these variations first at the tip of the bow, then in the middle, and finally at the frog.


Page 2 musique

Les cordes sont désignées par les chiffres I, II, III, IV

Les positions par le signe 

2nd page music

The strings are designated by the roman numbers I, II, III, IV.

The positions by the sign 

Tous exercices

Premier doigté

Second doigté

All exercises

First fingering

Second fingering

ANMERKUNG DES AUTORS

著 者 註

Seite 1 Musik


Es sind einige Varianten für das Studium des Rythmus, der Fingergliederung und des Bogens vorgeschalgen, die für die Uebungen b. c. e. h. j. verwendet werden können.

Andere Varianten für die Uebungen a. d. f. i.

Es wird den Schülern geraten alle diese Varianten zuerst mit der Spitze, dann mit der Mitte und Schliesslich mit dem Frosch des Bogens zu üben.

Seite 2 Musik

Die Saiten sind mit den Ziffern I, II, III, IV bezeichnet.

Die Lagen mit dem Zeichen 

Alle Uebungen

Erster Fingersatz

Zweiter Fingersatz

1 ページ楽譜について

6 段目までのリズム及び指使いとボーイングの様々なアーティキュレーションによる変奏は、各練習曲中 b. c. e. h. j. において実施される。

同様に 7 段目は a と f に、8 段目は d と i において実施される。

学生は全ての変奏を学習する場合、最初は弓の先端で、次に中間で、そして最後に元で練習するようにしてある。

2 ページ楽譜について

各弦についてはローマ数字によって次のように指示する。I-G線、II-D線、III-A線、IV-E線。

ポジションは  印によって示めす。

全ての練習について

2 種類の指使いによって書かれている。

J. M. ROLLEZ

Professeur au Conservatoire National Supérieur de Musique de Paris

OUVRAGE PROTEGE
PHOTOCOPIE
INTERDITE
MÊME PARTIELLE
(Loi du 11 Mars 1957)
constituerait CONTREFAÇON
(Code Pénal Art. 425)

Le Contrebassiste Virtuose

CAHIER N°3. COURS SUPERIEUR

Vingt quatre études de gammes et exercices
journaliers pour la contrebasse

Quelques variantes proposées pour l'étude du rythme, de l'articulation des doigts et de
l'archet qui pourront être appliquées aux exercices b. c. e. h. j.



Seven staves of musical notation in bass clef, 2/4 time. The notation features various rhythmic patterns including eighth and sixteenth notes, often grouped in triplets and marked with 'V' (accents). The staves are separated by double bar lines.

Autres variantes pour les exercices a. d. f. i.

a - f

d - i

*em versão
só de Atrá (b)
todas as tonalidades,
partir do Capo-Tasto, como
vem das Escalas.*

Les cordes sont désignées par les chiffres Sol Re La Mi
I II III IV
Les rapports entre les positions par l'entrefilet

Nº 1. DO Majeur

1er Doigté

2me Doigté

a

b

5

G.3081.B

Sandrino Santoro

7

c

d

e

f

g

h

i

j

Nº 3. FA Majeur

1er Doigté

The musical score for '1er Doigté' consists of two staves. The top staff is in bass clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a sequence of eighth and sixteenth notes with various fingerings (1, 4, 0, 1, 4, 0, 2, 4, 1, 4, 1, 4, +, 1) and articulations (IV, III, II). The bottom staff is in treble clef with the same key signature and time signature. It contains a sequence of eighth and sixteenth notes with fingerings (2, +, 1, 2, 3, 1, 2, 3, 2, 1, 3, 2, 1, +, 2, 1, +, 4, 1, 4, 1, 4, 2, 0, 4, 1, 0, 4, 1) and articulations (I, II, III, IV). The piece concludes with a double bar line and repeat dots.

2me Doigté

The musical score for 'The Rose Tree' is presented in three systems. The first system begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is written on a single staff. The second system continues the melody, and the third system concludes it with a double bar line. The score includes various musical notations such as eighth and sixteenth notes, rests, and bar lines. Fingerings are indicated by numbers 1-4 above the notes. The piece is identified as 'The Rose Tree' by the title at the bottom.

The musical score for 'The Merry Widow' waltz is presented in four staves. The first staff is in bass clef and 2/4 time, featuring a melodic line with fingerings 1 4 2 4, 1 4 1 4, 2 4 1 4, 1 4 1 4, 1 2 1 4, 1 4 2 4, 1 4 1 4, and 1 2 1 4. The second staff is in treble clef and 2/4 time, continuing the melody with fingerings 1 4 1 4, 1 4 2 4, 1 4 1 8, 2 4 1 8, 1 3 1 2, + 1 2 3, + 1 2 3, + 1 2 3, 3 3 2 1, and 3 3 2 1. The third staff is in treble clef and 2/4 time, featuring a melodic line with fingerings 3 3 2 1, 3 3 2 1, 3 3 2 1, 3 3 1 4, 4 2 4 1, 4 1 4 1, 4 1 4 1, 4 2 4 1, and 1. The fourth staff is in bass clef and 2/4 time, featuring a melodic line with fingerings 4 2 4 1, 4 1 4 3, 4 1 4 1, 4 2 4 1, 4 1 4 1, 4 2 4 1, and 1. The score includes various articulations such as slurs, accents, and dynamic markings like 'f' and 'p'.

The musical score is written for guitar and consists of ten systems, each with a bass staff and a treble staff. The notation includes various musical symbols such as notes, rests, and accidentals, along with extensive fingerings (numbers 1-4) and fret numbers (0-4). Roman numerals (I, II, III, IV) are used to denote chords. The key signature has one flat (B-flat), and the time signature is 3/4. The piece concludes with a double bar line and repeat dots.

Nº 4. RE Mineur

1er Doigté

2me Doigté

a

b

This page contains ten systems of musical notation for guitar, each consisting of a treble and bass staff. The notation is highly technical, featuring numerous fingerings (numbers 1-4), slurs, and specific fingering patterns labeled with Roman numerals (I, II, III) and letters (e, j). The music is written in a key with one sharp (F#) and a 2/4 time signature. The systems are as follows:

- System 1:** Treble staff with complex fingerings; Bass staff with Roman numerals III, II, I, II, III.
- System 2:** Treble staff with Roman numerals III, II; Bass staff with Roman numerals II, III.
- System 3:** Treble staff with Roman numerals III, II; Bass staff with Roman numeral III.
- System 4:** Treble staff with Roman numerals II, I; Bass staff with Roman numeral II.
- System 5:** Treble staff with Roman numerals III, II; Bass staff with Roman numerals III, II, I, III.
- System 6:** Treble staff with Roman numerals III, II; Bass staff with Roman numeral III.
- System 7:** Treble staff with Roman numerals III, II, I; Bass staff with Roman numerals III, II, I, III.
- System 8:** Treble staff with Roman numerals III, II, I; Bass staff with Roman numeral III.
- System 9:** Treble staff with Roman numerals III, II, I; Bass staff with Roman numeral III.
- System 10:** Treble staff with Roman numerals III, II, I; Bass staff with Roman numeral III.

N° 5. Sib Majeur

1er Doigté

1er Doigté

III II I

II III

2me Doigté

2me Doigté

III II I

III

2

The musical score is presented in three systems, each containing two staves (treble and bass clef). The key signature is one flat (B-flat), and the time signature is 3/4. The score includes various musical notations such as eighth notes, sixteenth notes, and triplets. Fingerings are indicated by numbers 1-4 above the notes. The piece is divided into three sections labeled I, II, and III. Section I is the first system, Section II is the second system, and Section III is the third system. The score concludes with a double bar line and a repeat sign.

b

[illegible]

c

d

e

f

g

h

i

j

N° 6 SOL Mineur

1er Doigté



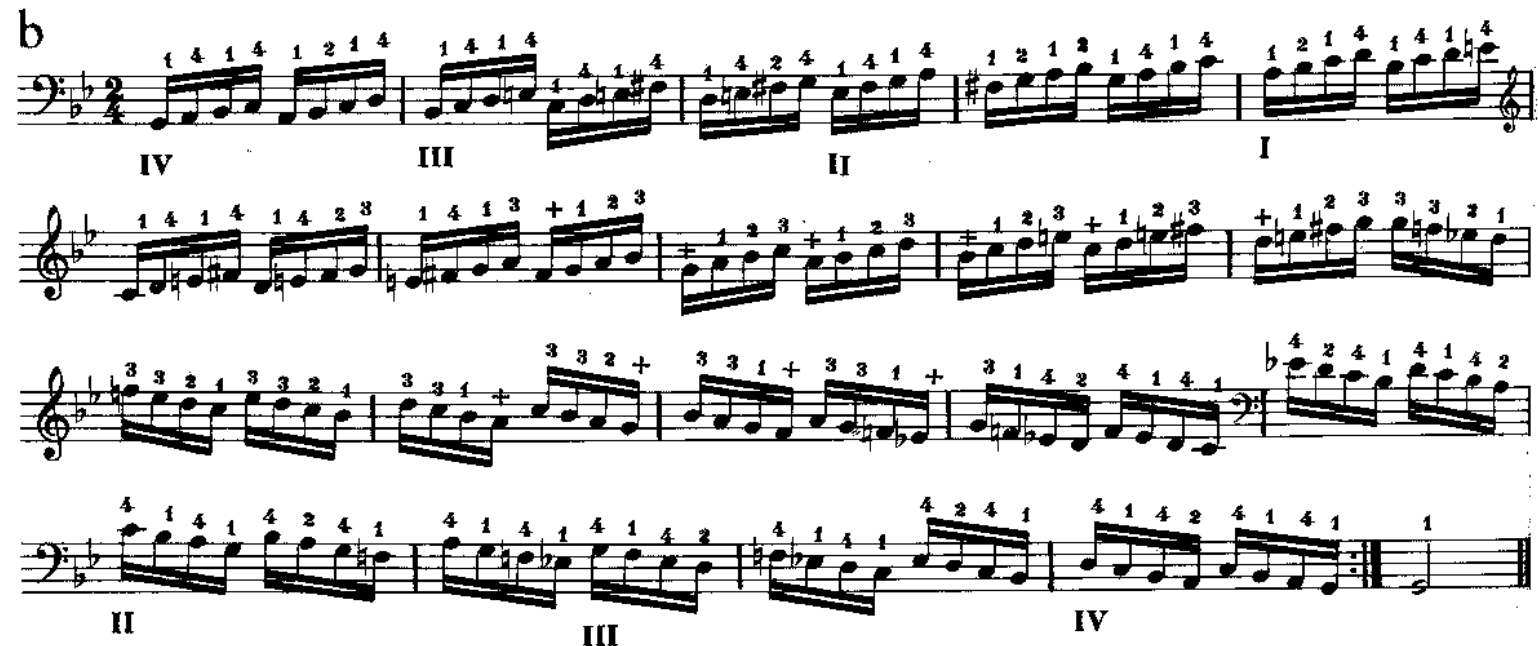
2me Doigté



a



b



c
 IV III II I
 II III IV
 d
 e
 f
 g
 h
 IV III II I II III IV
 i
 IV III II I
 II III IV
 j

N^o 7. Mib Majeur.

1er Doigté

1er Doigté

II I

2me Doigté

2me Doigté

III 7 II I 7 7 III

a

a

The musical score for 'a' is written in 2/4 time and consists of three staves. The first staff is in bass clef and contains measures 1 through 6, with a 'II' marking below the first measure. The second staff is in treble clef and contains measures 7 through 12. The third staff is in treble clef and contains measures 13 through 18, ending with a double bar line and a 'II' marking below the final measure. The notation includes numerous triplets, indicated by a '3' below the notes, and various fingerings, indicated by numbers 1-4 above the notes. The key signature has one flat (B-flat).

b

The musical score is for a piece in 2/4 time, featuring a bass line and three treble staves. The key signature has two flats (B-flat and E-flat). The bass line is marked with Roman numerals II, I, and II. The treble staves contain various musical notations, including eighth and sixteenth notes, rests, and fingerings. The piece concludes with a double bar line and a final note.

c

d

e

f

g

h

i

j

Sandino Santoro
Nº 8. DO Mineur

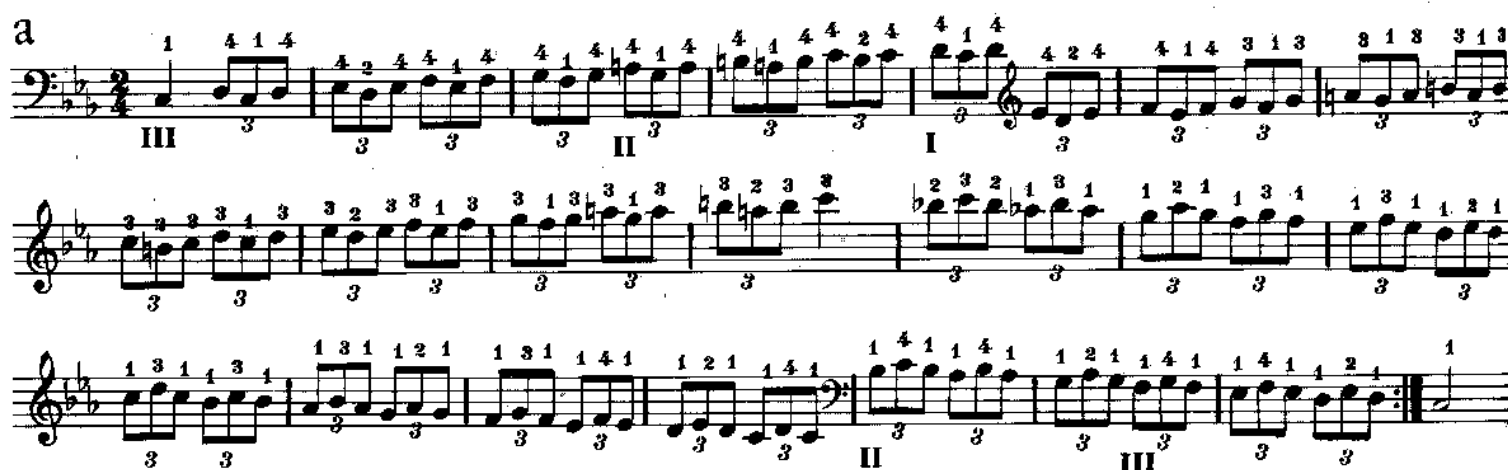
1^{er} Doigté



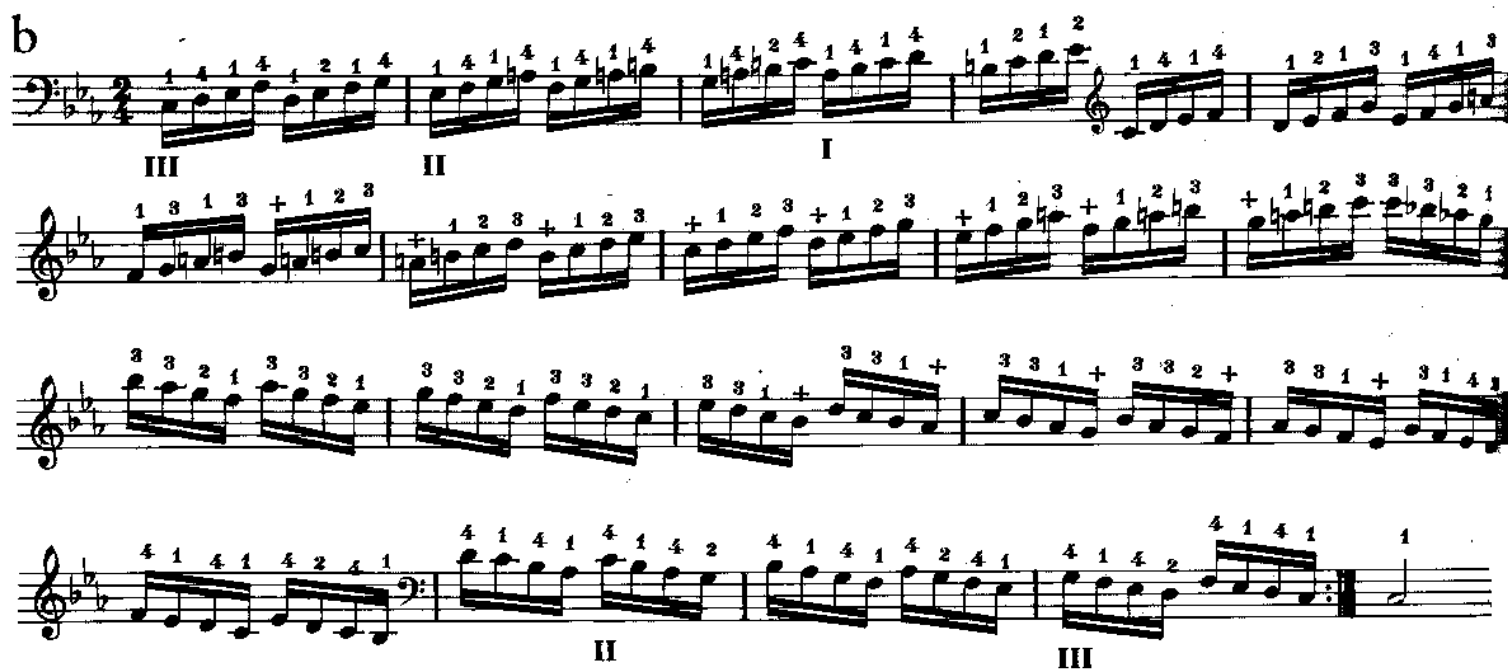
2^{me} Doigté



a



b



III II I

III II

c III

III I II

III I II III

III II I II III

III II I

III II I

j

No 9. LA^b Majeur

1er Doigté

IV III II I

2me Doigté

IV III II I

a

IV III II I

b

IV III II I

IV III II I e IV III IV III III II II IV III I IV III 6 II I 6 6 j 4

Sandino Santoro

Nº 10. FA Mineur

1er Doigté

Handwritten musical notation for the first finger exercise, starting with a bass clef and a key signature of three flats (F, C, G). The notation includes various fingerings (1, 2, 3, 4) and articulation marks (+).

Handwritten musical notation for the first finger exercise, continuing from the previous staff. It includes various fingerings (1, 2, 3, 4) and articulation marks (+).

2me Doigté

Handwritten musical notation for the second finger exercise, starting with a bass clef and a key signature of three flats (F, C, G). The notation includes various fingerings (1, 2, 3, 4) and articulation marks (+).

Handwritten musical notation for the second finger exercise, continuing from the previous staff. It includes various fingerings (1, 2, 3, 4) and articulation marks (+).

a

Handwritten musical notation for exercise 'a', featuring three staves with complex rhythmic patterns and fingerings (1, 2, 3, 4) across various positions (IV, III, II, I).

b

Handwritten musical notation for exercise 'b', featuring four staves with complex rhythmic patterns and fingerings (1, 2, 3, 4) across various positions (IV, III, II, I).

This page contains 12 staves of musical notation for guitar. The notation is written in a key signature of one flat (B-flat) and a 3/4 time signature. The staves are labeled with Roman numerals I, II, III, IV, and letters e, j, and r. The music includes various fingerings, slurs, and dynamic markings. The staves are arranged in a vertical sequence, with the first staff at the top and the last staff at the bottom. The notation is written in a style typical of classical guitar sheet music.

Andrino Santoto

Nº 13. SOL^b Majeur

1er Doigté

IV III II I

II III IV

2me Doigté

IV III II I

II III IV

IV III II I

IV III II I

II III IV

IV III II I

IV III II I

IV III II I

II III IV

c

d

e

f

g

h

i

j

Nº 14. Mi♭ Mineur

1er Doigté



2me Doigté



This page contains 12 systems of musical notation for guitar, primarily in 2/4 time. The notation includes various fingerings (1-4), slurs, and specific techniques marked with letters: **H**, **I**, **II**, **III**, **e**, **IV**, and **j**. The systems are arranged in two columns, with the right column starting at system 5. The notation is complex, featuring many triplets and rapid sixteenth-note passages.

System 1: Bass and Treble staves. Bass staff has fingerings 1 4 2 4 1 4 1 4 2 4 1 4 2 3 1 3 1 3 1 3. Treble staff has fingerings 1 3 2 3 1 3 2 3 1 3 1 3 1 3 2 3 2 1 2 1 2 1.

System 2: Bass staff has fingerings 2 1 3 1 2 1 3 1 3 1 3 1 4 1 4 1 2 1 4 0 1. Treble staff has fingerings 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 3.

System 3: Bass staff has fingerings 3. Treble staff has fingerings 3.

System 4: Bass staff has fingerings 3. Treble staff has fingerings 3.

System 5: Bass staff has fingerings 3. Treble staff has fingerings 3.

System 6: Bass staff has fingerings 3. Treble staff has fingerings 3.

System 7: Bass staff has fingerings 3. Treble staff has fingerings 3.

System 8: Bass staff has fingerings 3. Treble staff has fingerings 3.

System 9: Bass staff has fingerings 3. Treble staff has fingerings 3.

System 10: Bass staff has fingerings 3. Treble staff has fingerings 3.

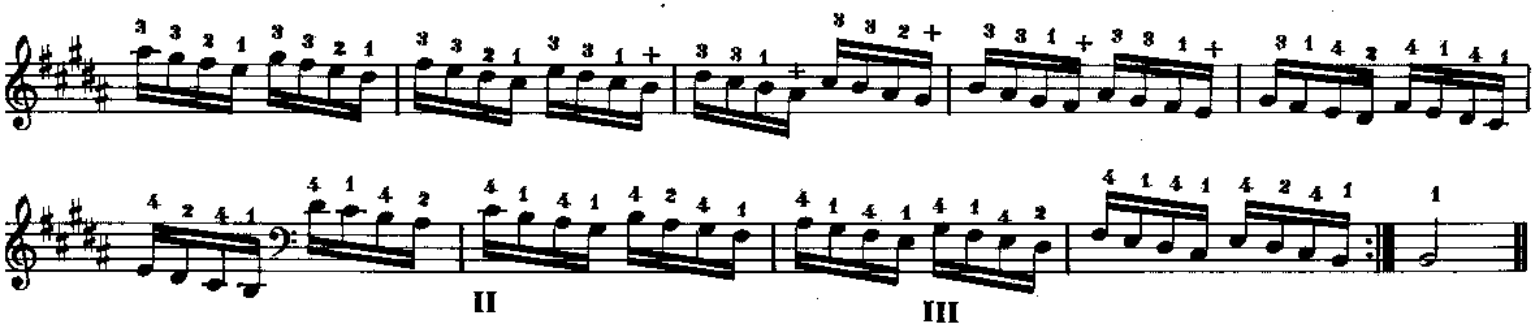
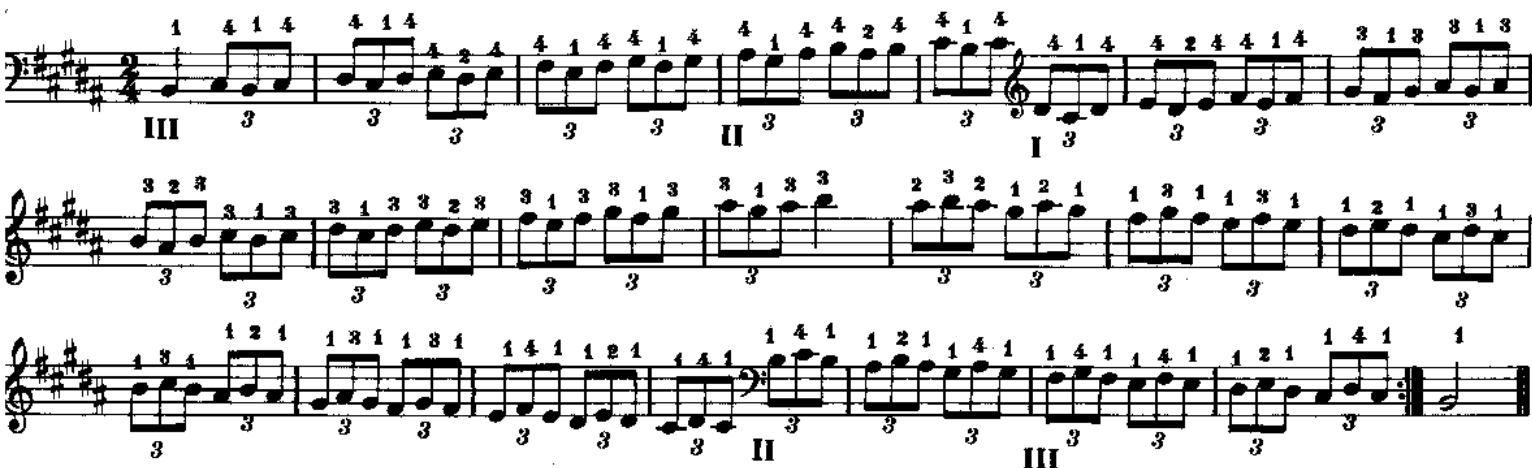
System 11: Bass staff has fingerings 3. Treble staff has fingerings 3.

System 12: Bass staff has fingerings 3. Treble staff has fingerings 3.

1er Doigté



2me Doigté

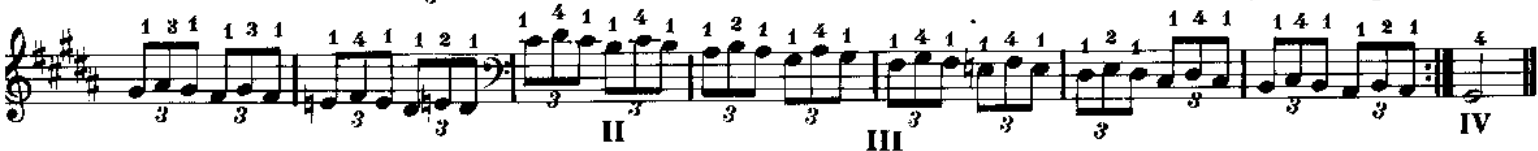


e

1er Doigté



2^{me} Doigté



c

IV III II I II III IV

d

IV III II I II

e

f

III IV II II III IV

g

III

h

IV III II I

i

IV III

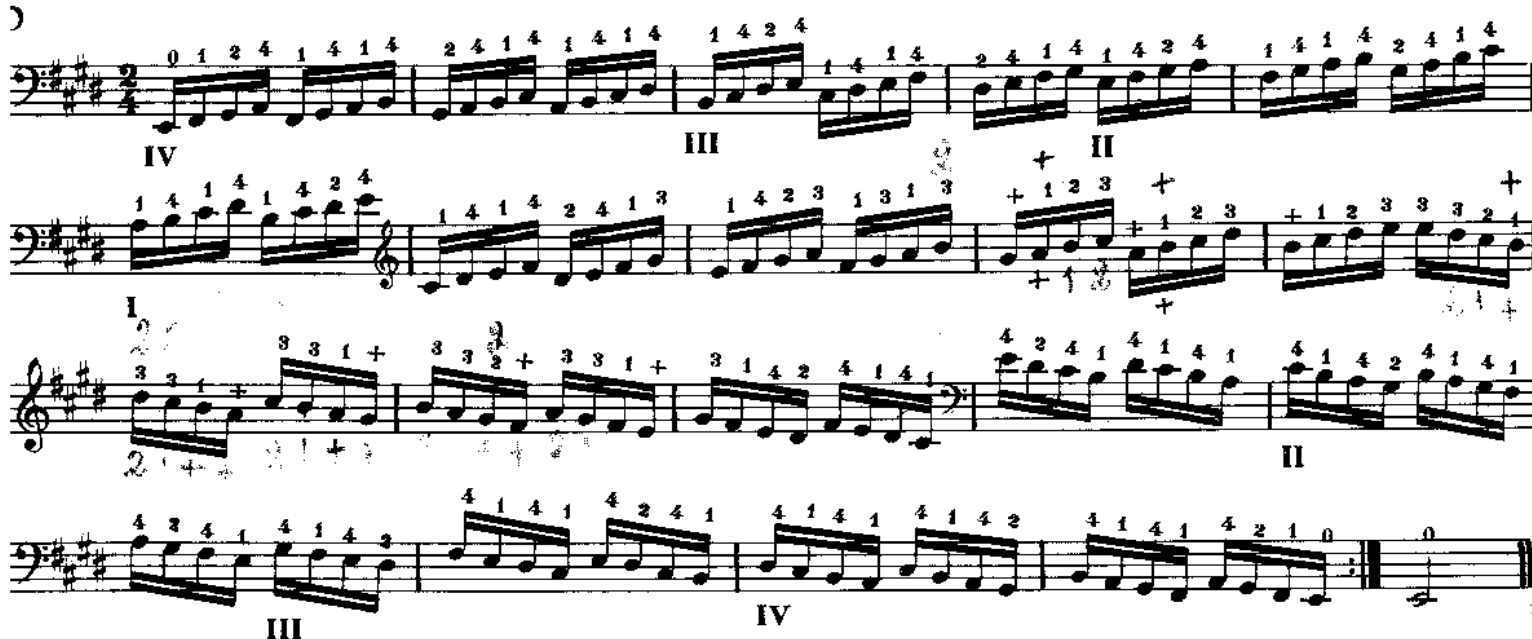
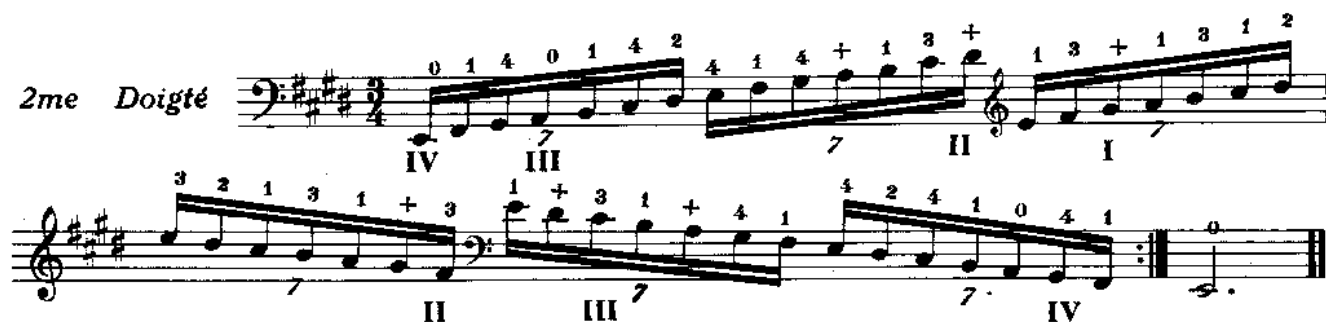
j

N° 17. Mi Majeur

1er Doigté



2me Doigté



c

d

e

f

g

h

i

j

N° 18. DO# Mineur

1er Doigté

2me Doigté

c

d

e

f

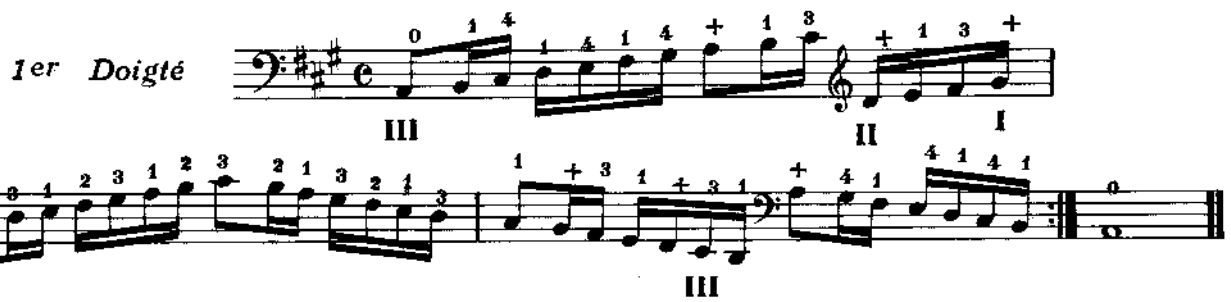
g

h

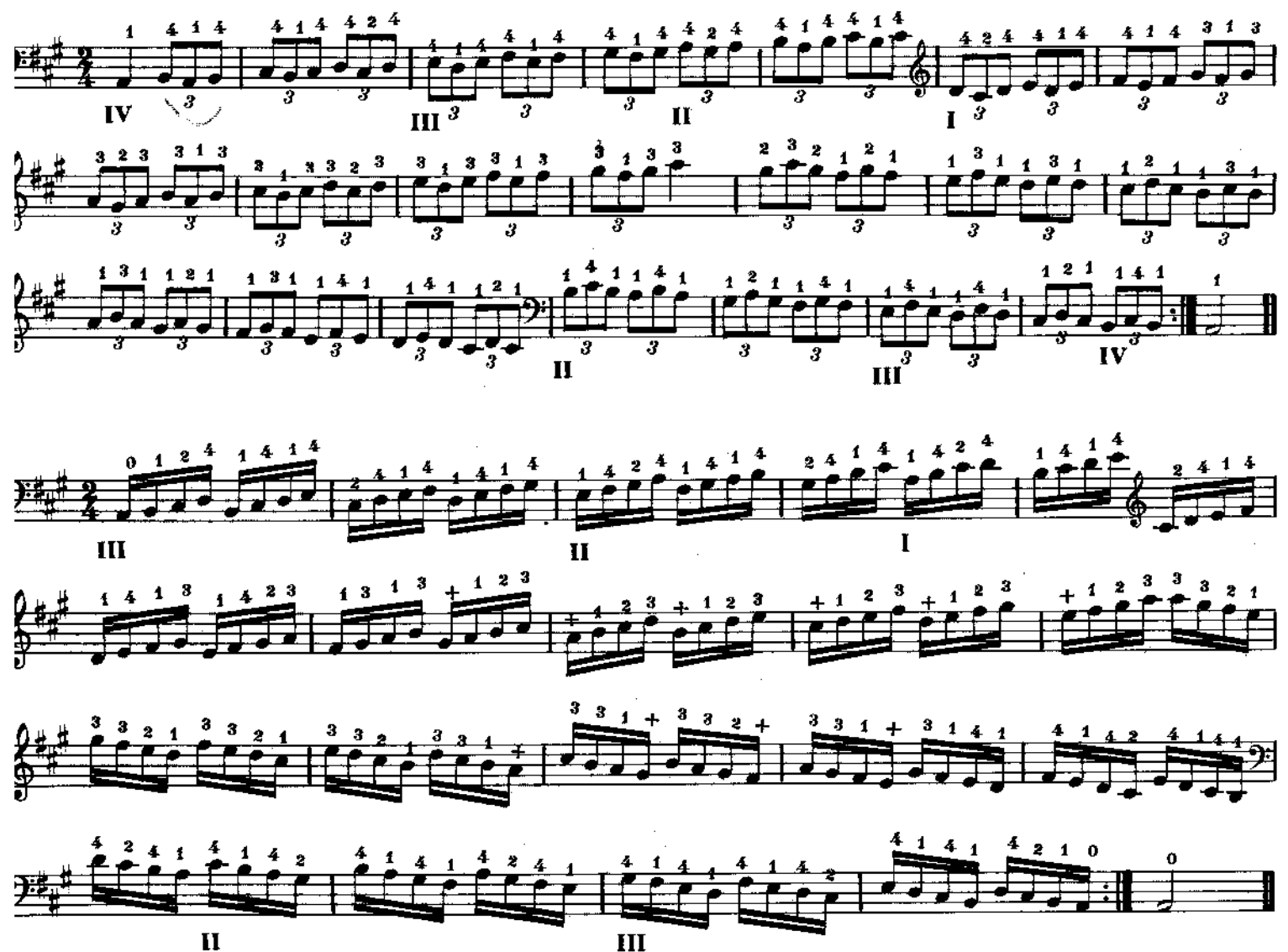
i

j

1^{er} Doigté



2^{me} Doigté



c

III II I II III

d

IV III II IV

e

III IV

f

IV

g

h

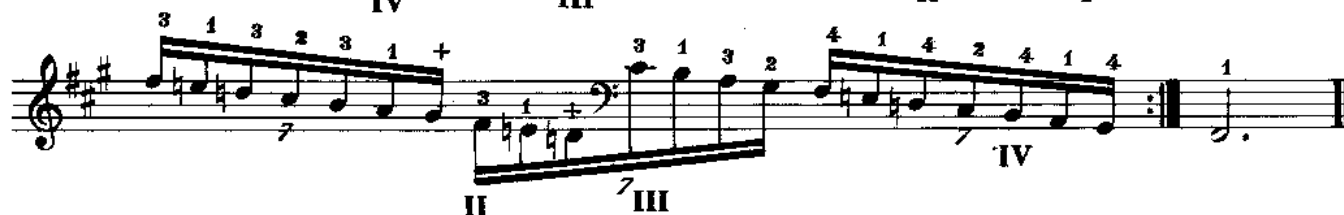
IV III II I

i

IV 6 III 6 II I 6

j

Nº 20. FA# Mineur

1^{er} Doigté2^{me} Doigté

c

IV III II I

II III IV

d

IV III II III IV

e

IV IV IV

f

g

h

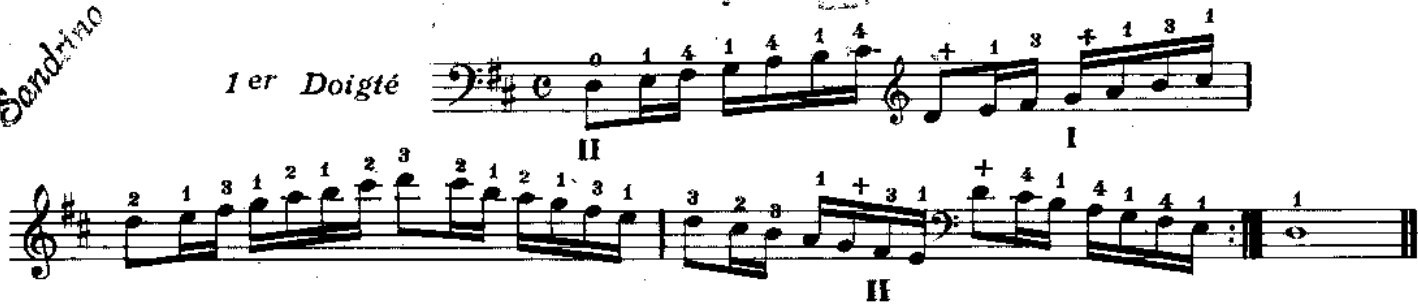
IV III II I

i

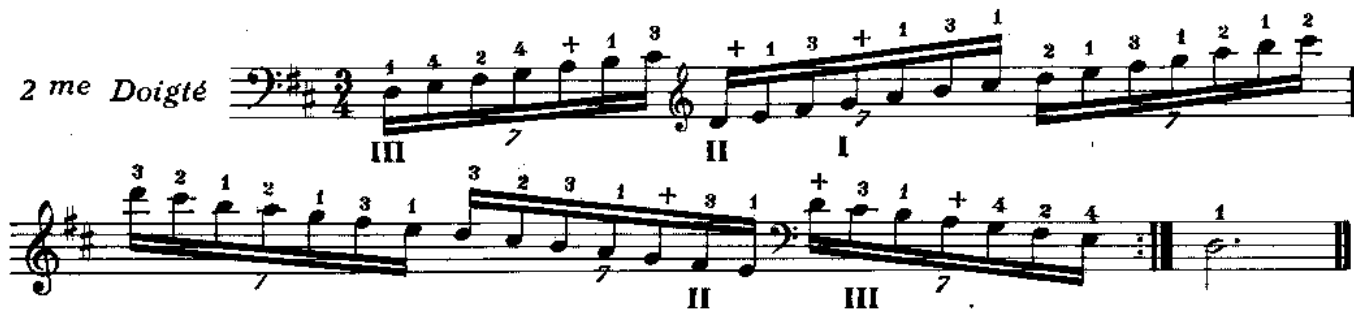
j

Nº 21. RE Majeur

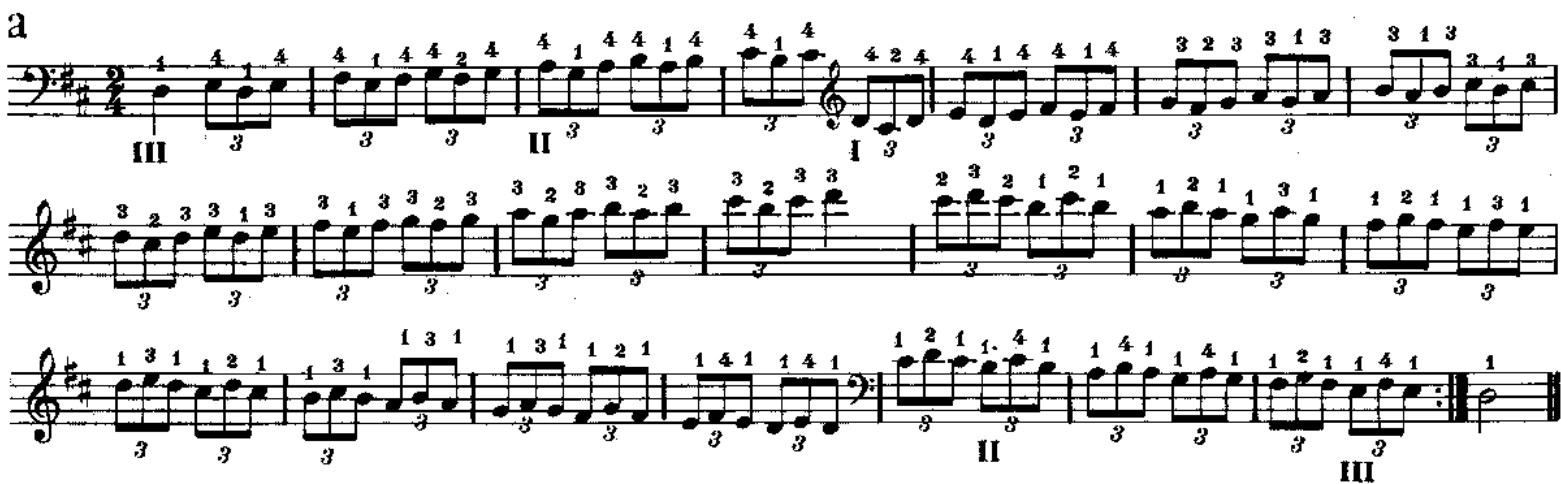
1^{er} Doigté



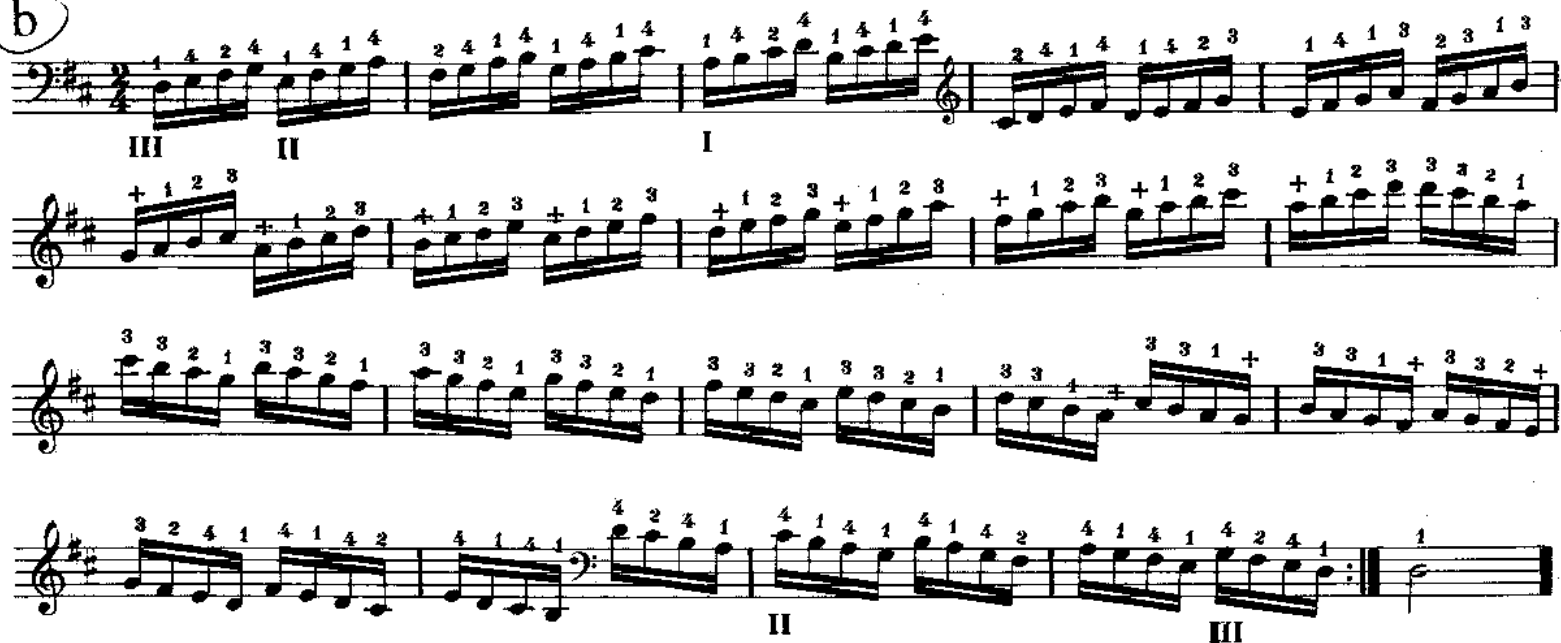
2 me Doigté



2



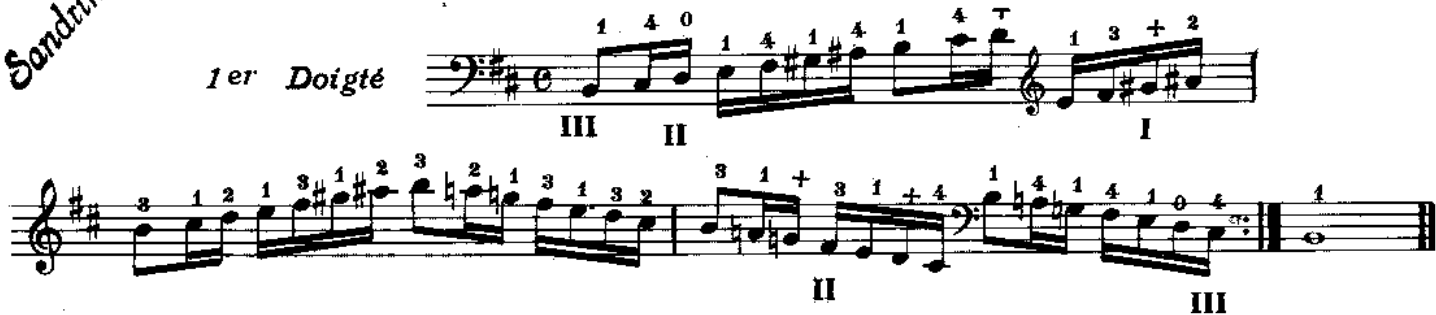
(b)



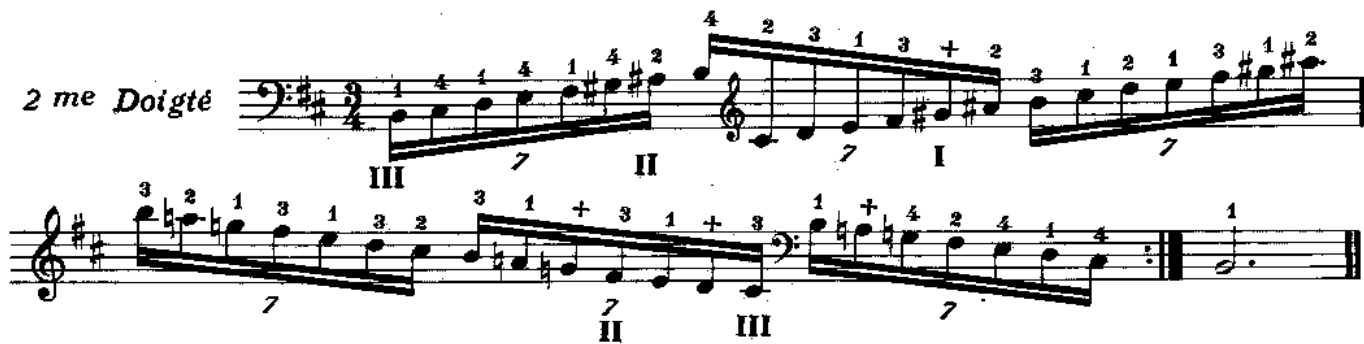
This page contains 12 systems of musical notation for guitar, arranged in two columns. Each system typically consists of a bass staff and a treble staff, with some systems including a single staff or a different configuration. The notation includes various musical symbols such as notes, rests, and fingerings (indicated by numbers 1-4). Some systems also include specific guitar techniques or effects, such as 'III' (triplets), 'II' (doublets), 'I' (single notes), 'e' (natural harmonics), 'j' (jazz style), and '6' (sixteenth notes). The key signature is G major (one sharp, F#) and the time signature is 2/4. The notation is written in a clear, legible style, with fingerings and other markings placed above or below the notes as appropriate.

Nº 22. SI Mineur

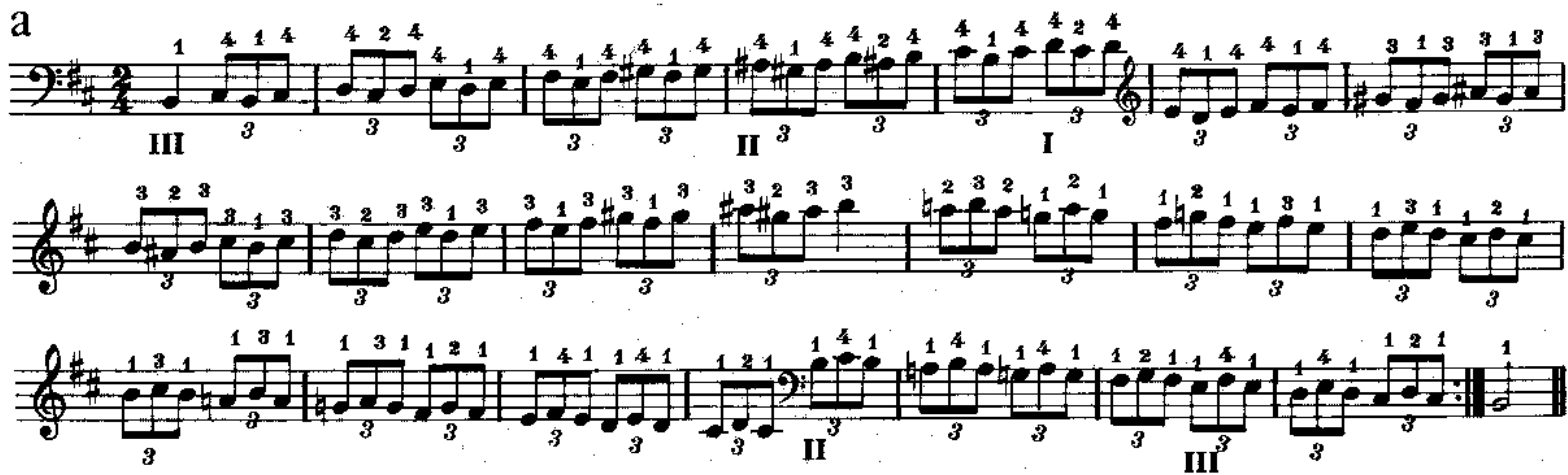
1^{er} Doigté



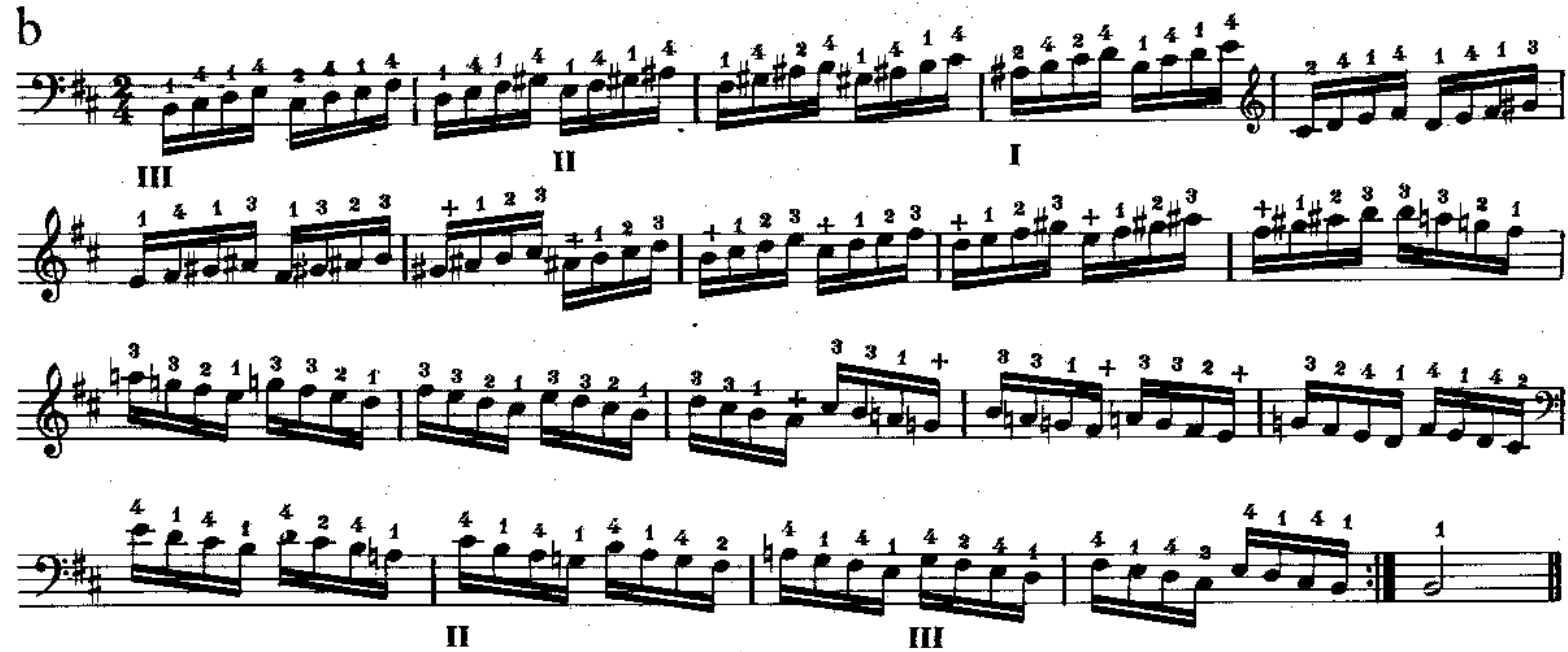
2 me Doigté



a



b



N° 23. SOL Majeur

1er Doigté

2me Doigté

[illegible]

Nº 24. MI Mineur

1er Doigté

First exercise, first fingering. The piece is in E minor (one sharp, F#) and 2/4 time. It consists of two staves. The first staff is in bass clef and the second in treble clef. The notation includes various fingerings (0, 1, 2, 3, 4) and slurs. Roman numerals IV, III, II, I, III, IV are placed below the notes to indicate fingerings.

2me Doigté

First exercise, second fingering. Similar to the first, it consists of two staves in E minor. Fingerings are indicated by numbers and slurs. Roman numerals IV, III, II, I, III, IV are placed below the notes.

a

Exercise 'a'. It consists of three staves in E minor. The notation is more complex, featuring many triplets and slurs. Roman numerals IV, III, II, I, III, IV are placed below the notes.

b

Exercise 'b'. It consists of four staves in E minor. The notation includes many triplets, slurs, and some accidentals. Roman numerals IV, III, II, I, III, IV are placed below the notes.

c

d

e

f

g

h

i

j