

Dixième édition

Solfège Pratique

Les Ecoles de Solfège
et Musique

Secrétariat de la Province
Q U E B E C



Prix: \$0.75

Editeur:

Ed. Archambault
INC

500-EST, RUE STE-CATHERINE
MONTREAL

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H)

fac-o-her Charbonnier

Dixième édition

Solfège Pratique

facq Blanc / facq / facq

professeur Jules Dubois
violoncelliste

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NOTE DE L'ÉDITEUR

Le présent solfège est le fruit d'une collaboration d'idées et de pensées de monsieur Guillaume Dupuis, directeur des Ecoles de Solfège et Musique de la province, Maître de chapelle à Notre-Dame de Montréal, et de monsieur Claude Champagne, compositeur.

Cette récente édition, *revue et augmentée*, fait l'objet des études d'une première et d'une deuxième année d'enseignement.

La première partie, comprise entre les numéros 1 à 244, aborde les tonalités de DO, de SOL, de FA, de LA mineur, de MI mineur et de RE mineur. Le mineur est un mineur naturel, c'est-à-dire sans note sensible. Le sentiment de la sensible étant suffisamment développé dans les exercices du mode majeur, l'auteur de ce solfège, monsieur Claude Champagne, a cru qu'il était d'un intérêt capital pour les élèves de la province d'éveiller en eux le sentiment du mineur naturel. Notre musique de folklore étant basée sur ce mode, les élèves en atteindront par ce moyen une plus facile compréhension.

Quelques mélodies d'essence grégorienne terminent cette première partie afin de familiariser les élèves avec les cordes modales.

La seconde partie, qui va du numéro 244 au numéro 337, embrasse tous les tons majeurs ainsi que les principaux tons mineurs, toutes les mesures simples et composées ainsi que la mesure à 5/4 et la mesure à 7/4. Dans cette deuxième partie, le mineur ancien est opposé aux différents types de mineurs modernes pour l'étude du demi-ton. L'habileté ainsi acquise à modifier le ton en demi-ton permettra à l'élève de sentir la modulation des exercices mineurs subséquents.

L'étude des mesures irrégulières est également abordée parce qu'il est utile à l'élève de connaître, dès le début de ses études, ces mesures si fréquemment employées dans la musique moderne.

SOLFÈGE PRATIQUE

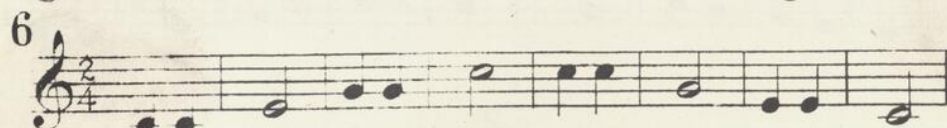
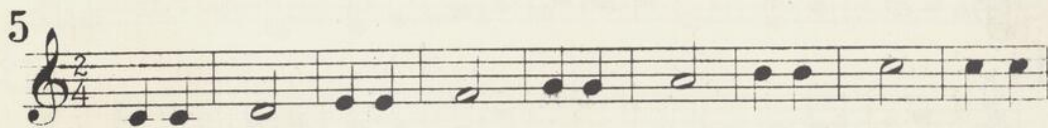
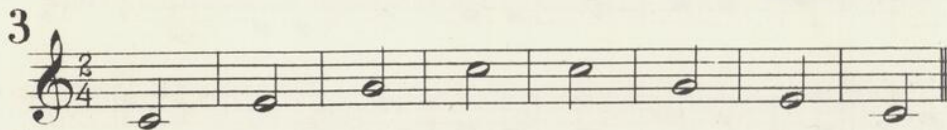
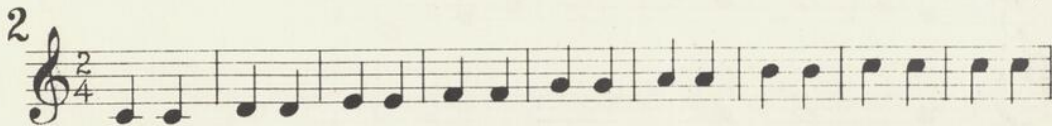
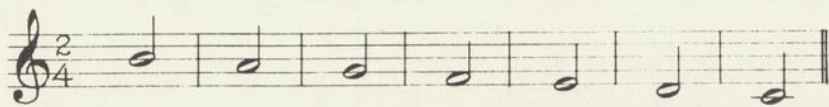
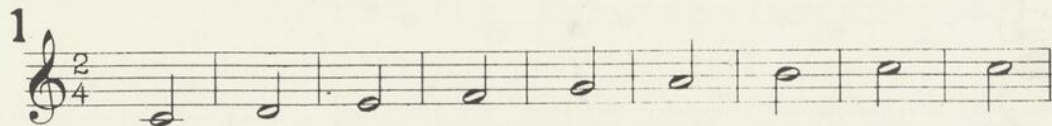
à l'usage des élèves des écoles
D'ARTS ET MÉTIERS



2
4



1 à 36



7

Musical staff 7: Treble clef, 2/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

8

Musical staff 8: Treble clef, 2/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Musical staff 8 continuation: Treble clef, 2/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

9

Musical staff 9: Treble clef, 2/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Musical staff 9 continuation: Treble clef, 2/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

10

Musical staff 10: Treble clef, 2/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

11

Musical staff 11: Treble clef, 2/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

12

Musical staff 12: Treble clef, 2/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

13

Musical staff 13: Treble clef, 2/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Musical staff 13 continuation: Treble clef, 2/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

14

Musical staff 14: Treble clef, 2/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

15

Musical staff 15: Treble clef, 2/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

22



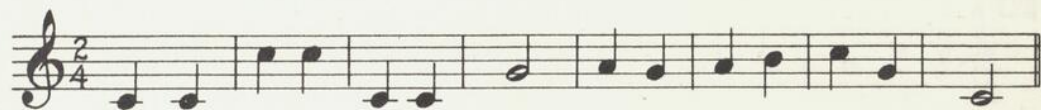
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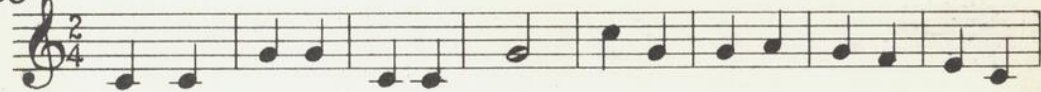
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25



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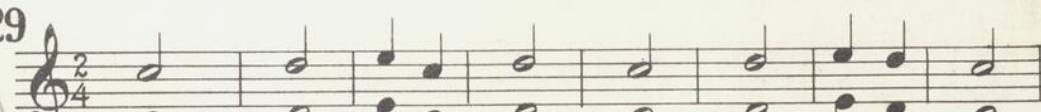
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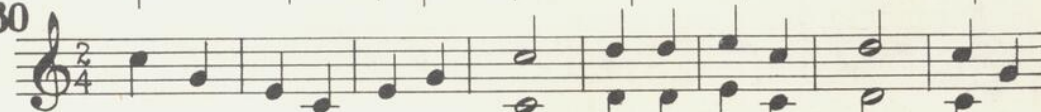
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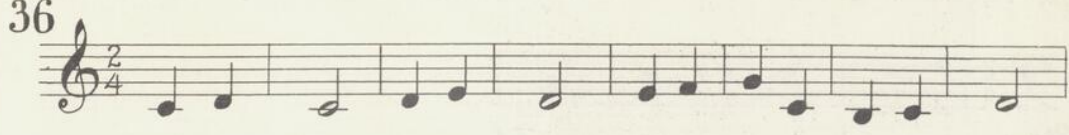
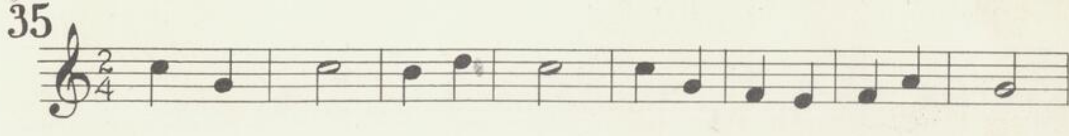
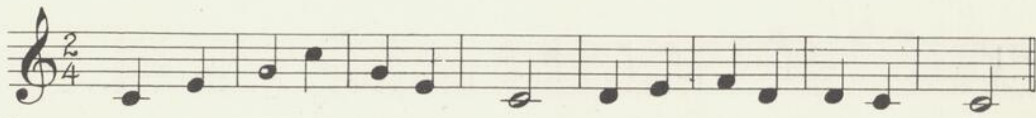
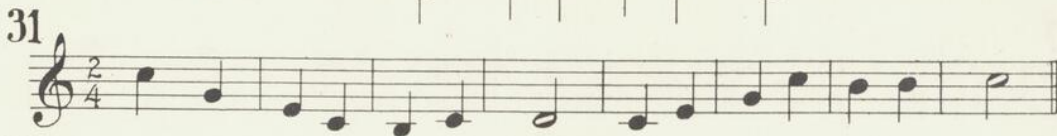


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30



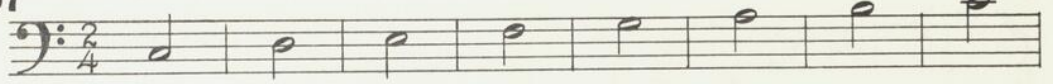


Bass clef, 2/4 time signature

Three notes: quarter, quarter, quarter with a bar line after the second

37 à 50

37



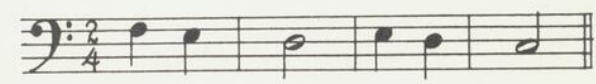
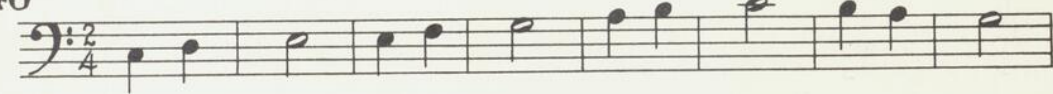
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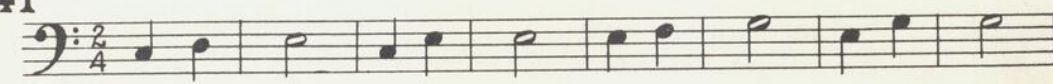
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40



41



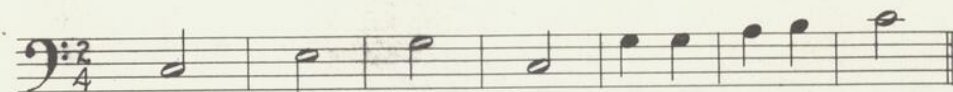
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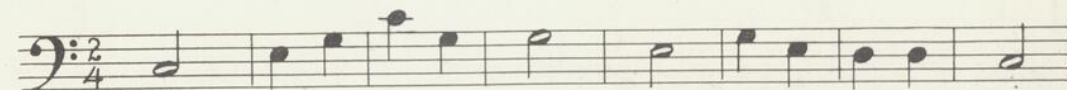
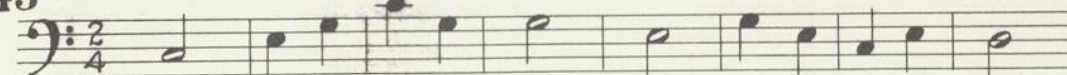
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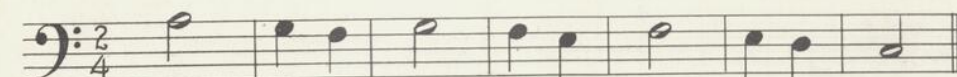
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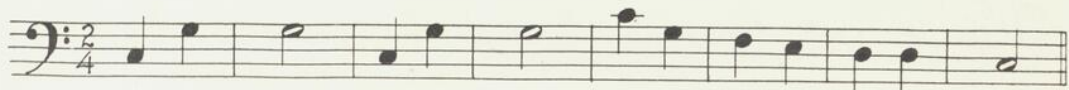
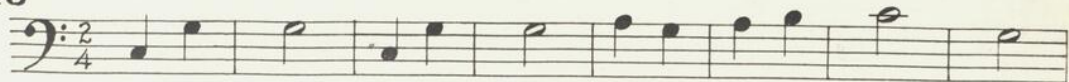
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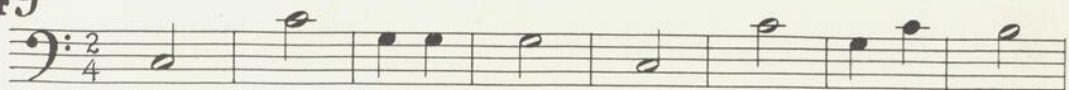
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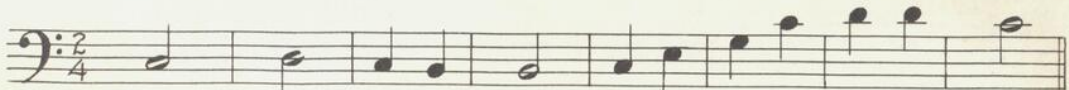
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49



50

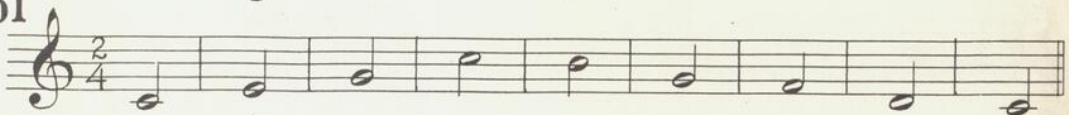


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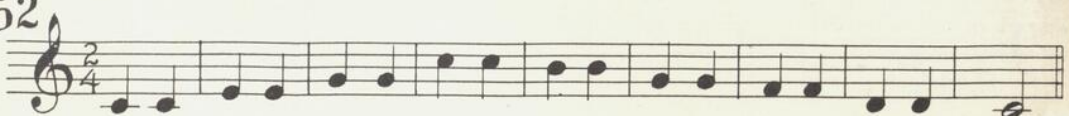


51 à 63

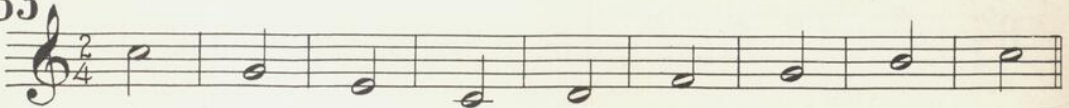
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52



53



54



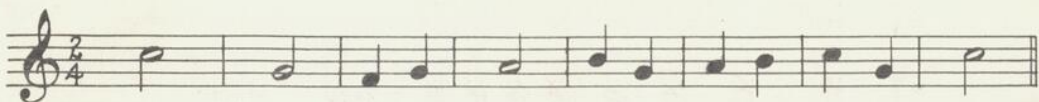
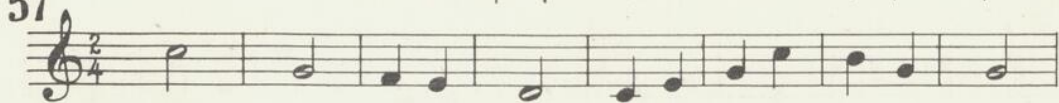
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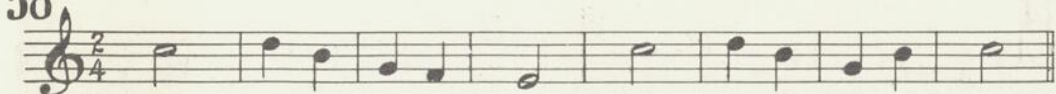
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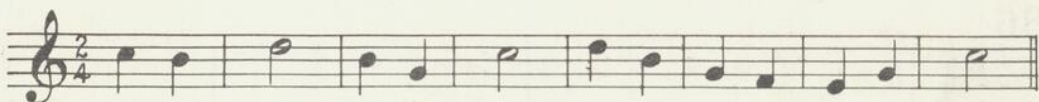
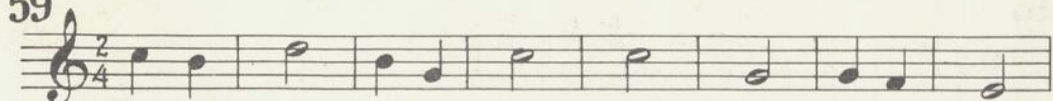
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58



59



60

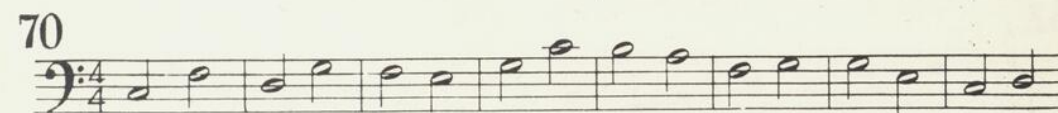
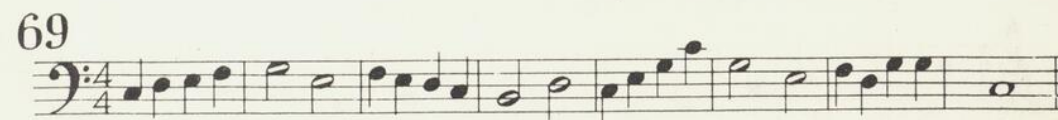
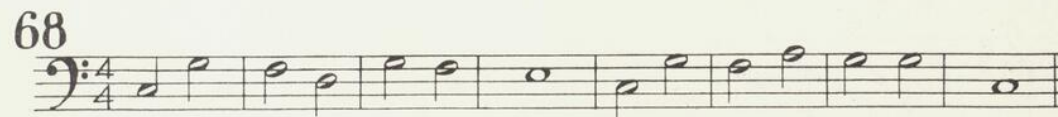
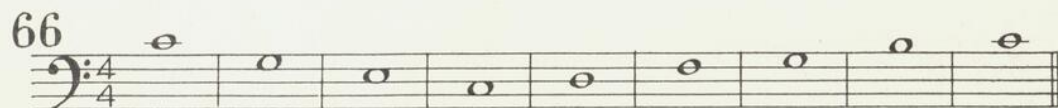
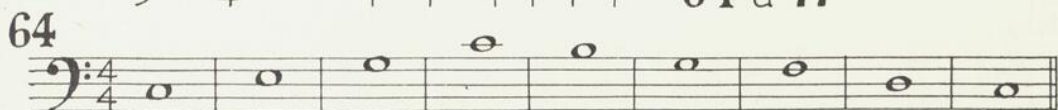


62





↓ Bass: 4/4 64 à 77^B



77^B

Musical notation for exercise 77^B, featuring a treble and bass clef with a 4/4 time signature. The treble staff contains a sequence of eighth notes, and the bass staff contains a sequence of half notes.

78

 78 à 93

Musical notation for exercise 78, first staff, treble clef, 2/4 time signature, eighth notes with stems.

Musical notation for exercise 78, second staff, treble clef, 2/4 time signature, eighth notes with stems.

79

Musical notation for exercise 79, treble clef, 2/4 time signature, eighth notes with stems.

80

Musical notation for exercise 80, treble clef, 2/4 time signature, eighth notes with stems.

81

Musical notation for exercise 81, treble clef, 2/4 time signature, eighth notes with stems.

82

Musical notation for exercise 82, treble clef, 2/4 time signature, eighth notes with stems.

Musical notation for exercise 82, second staff, treble clef, 2/4 time signature, eighth notes with stems.

83

Musical notation for exercise 83, treble clef, 2/4 time signature, eighth notes with stems.

84

Musical notation for exercise 84, treble clef, 2/4 time signature, eighth notes with stems.



85



86



87



88



89



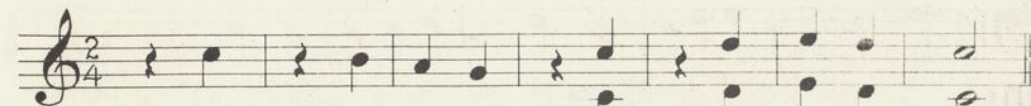
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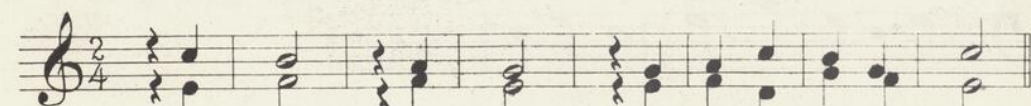
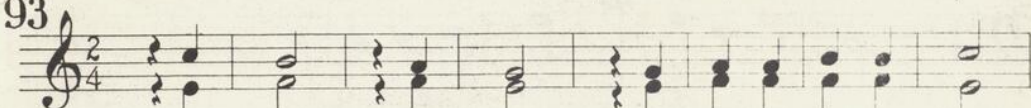
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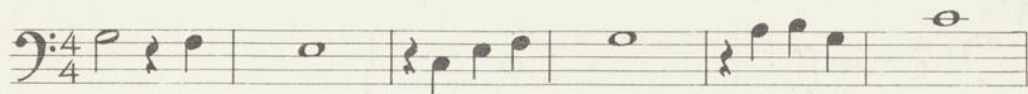
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102



103



104

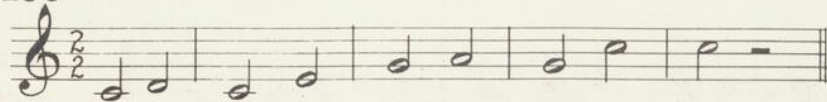


Musical staff 105-110, first line: Treble clef. Above the staff are time signatures: 2/4, 2/2, C, 4/4, C, 4/2. To the right of the staff is the text "105 à 110".

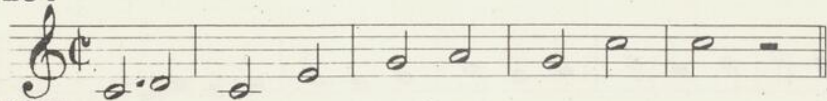
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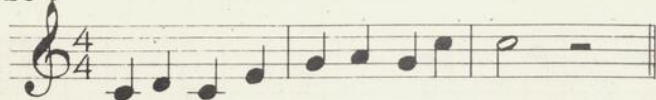
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107



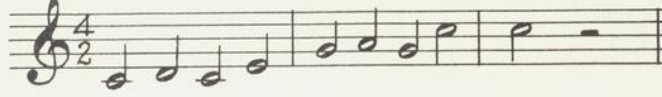
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109

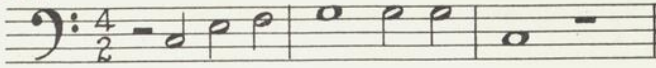


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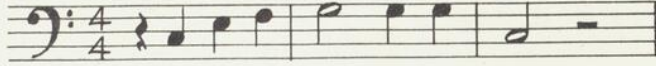


Bass clef: $\frac{4}{2}$ $\frac{4}{4}$ C 111 à 113

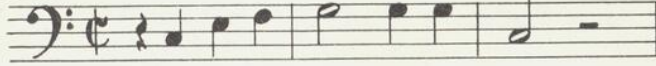
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112



113



114

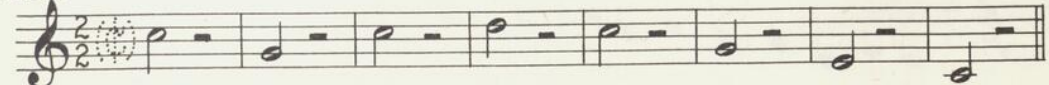
Treble clef: $\frac{2}{2}$ $\frac{4}{4}$ C 114 à 121



115



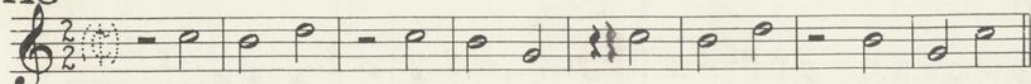
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117



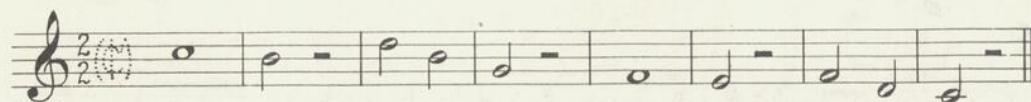
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119



120

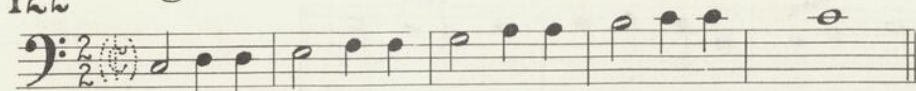


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122

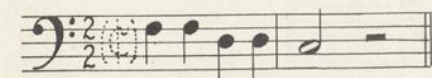
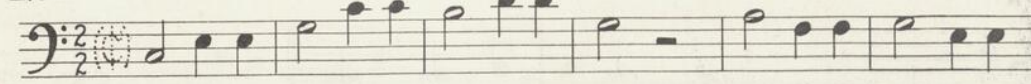
122 à 141



123



124



125



And.

126



127



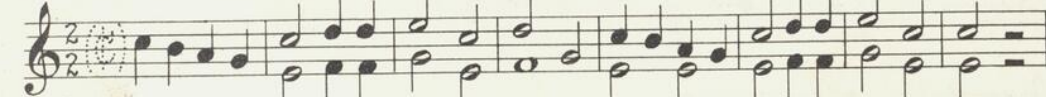
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129



130



131



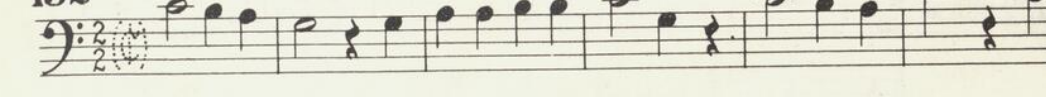
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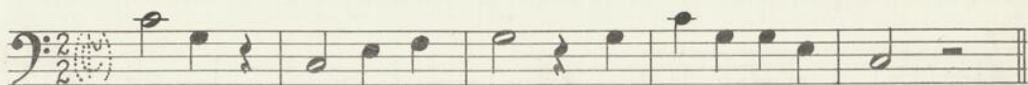
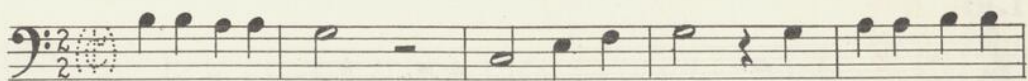


131^B

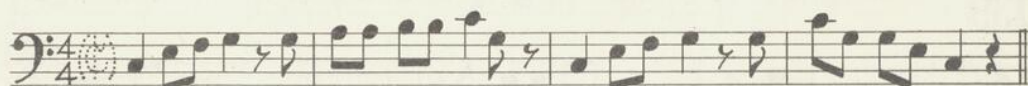
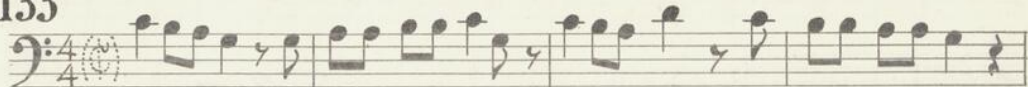


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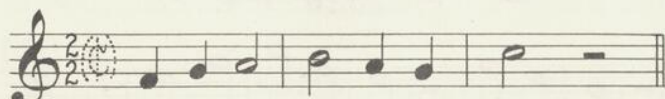
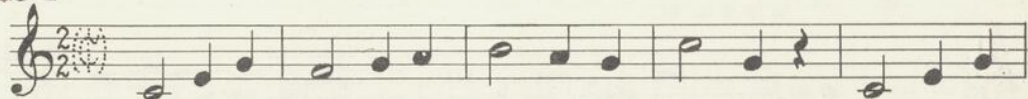




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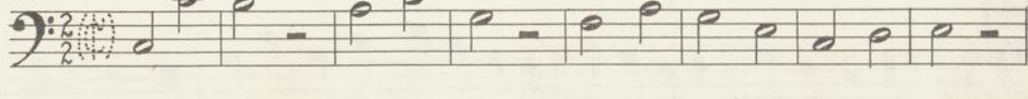
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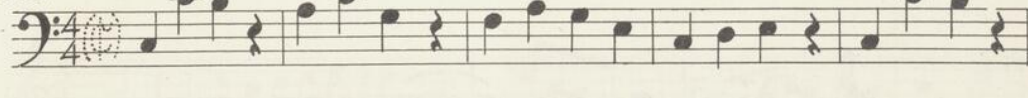
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136



137



138

139

140

141

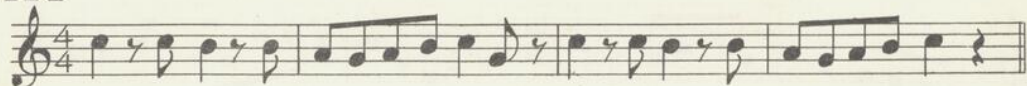
142 à 151

142

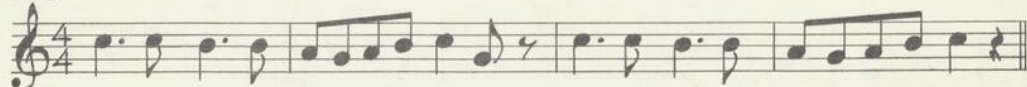
143



144



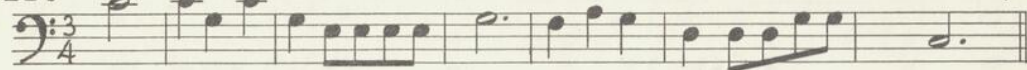
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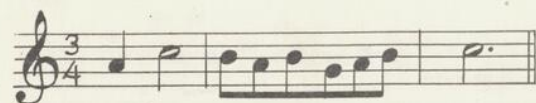
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150 ✓

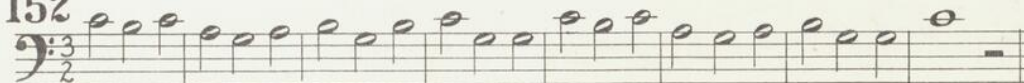


151 ✓



152 à 157

152



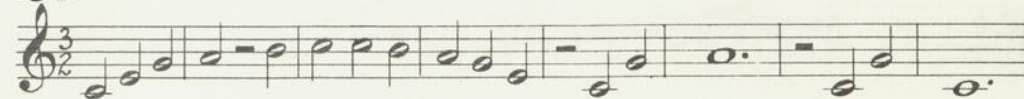
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169



170



171



171A



171^B

First system of musical notation for exercise 171^B. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat) and the time signature is 6/8. The treble staff contains eighth-note patterns in the first three measures, followed by dotted half notes in the fourth and fifth measures. The bass staff contains dotted half notes in the first three measures, followed by dotted half notes in the fourth and fifth measures.

Second system of musical notation for exercise 171^B. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat) and the time signature is 6/8. The treble staff contains eighth-note patterns in the first three measures, followed by dotted half notes in the fourth and fifth measures. The bass staff contains dotted half notes in the first three measures, followed by dotted half notes in the fourth and fifth measures.

172

First staff of musical notation for exercise 172. It is a single bass staff with a bass clef. The key signature has one flat (B-flat) and the time signature is 6/8. It contains eighth-note patterns in the first three measures, followed by dotted half notes in the fourth and fifth measures.

Second staff of musical notation for exercise 172. It is a single bass staff with a bass clef. The key signature has one flat (B-flat) and the time signature is 6/8. It contains eighth-note patterns in the first three measures, followed by dotted half notes in the fourth and fifth measures.

Third staff of musical notation for exercise 172. It is a single bass staff with a bass clef. The key signature has one flat (B-flat) and the time signature is 6/8. It contains eighth-note patterns in the first three measures, followed by dotted half notes in the fourth and fifth measures.

172A

First system of musical notation for exercise 172A. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat) and the time signature is 6/8. The treble staff contains dotted half notes in the first three measures, followed by eighth-note patterns in the fourth and fifth measures. The bass staff contains dotted half notes in the first three measures, followed by eighth-note patterns in the fourth and fifth measures.

Second system of musical notation for exercise 172A. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat) and the time signature is 6/8. The treble staff contains dotted half notes in the first three measures, followed by eighth-note patterns in the fourth and fifth measures. The bass staff contains dotted half notes in the first three measures, followed by eighth-note patterns in the fourth and fifth measures.

173



174



175



EXERCICES RÉCRÉATIFS

175A



175^B

The first system of exercise 175B consists of two staves. The treble staff begins with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The bass staff begins with a quarter rest, followed by a quarter note G3, an eighth note A3, and a quarter note B3. The piece continues with a rhythmic pattern of eighth and quarter notes.

The second system continues the piece with similar rhythmic patterns in both staves, maintaining the 2/4 time signature.

The third system concludes the exercise 175B with a final cadence in both staves.

175^C

The first system of exercise 175C consists of two staves in common time. The treble staff begins with a quarter note G4, followed by eighth notes A4 and B4. The bass staff begins with a quarter note G3, followed by eighth notes A3 and B3.

The second system continues exercise 175C with a steady eighth-note accompaniment in the bass and a melodic line in the treble.

The third system concludes exercise 175C with a final cadence in both staves.

176 à 198



176



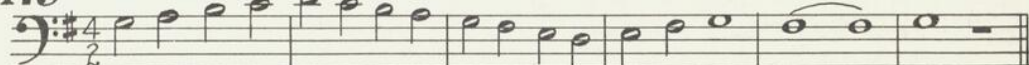
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178



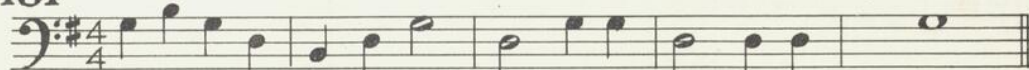
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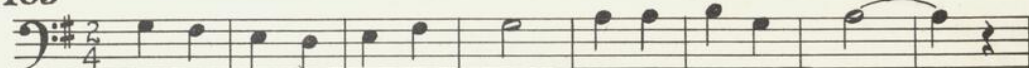
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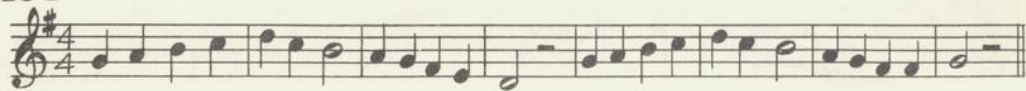
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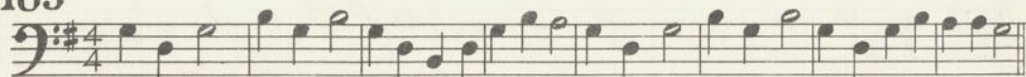
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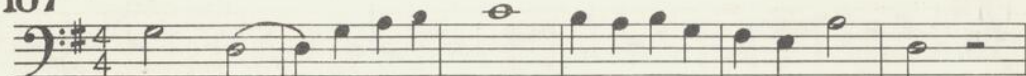
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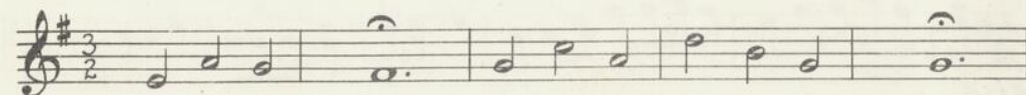
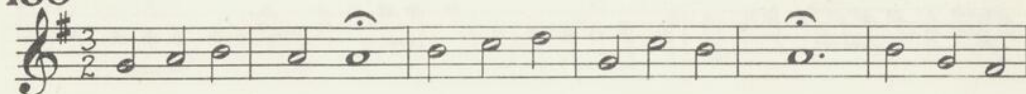
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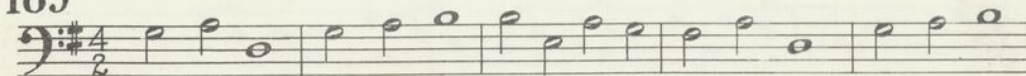
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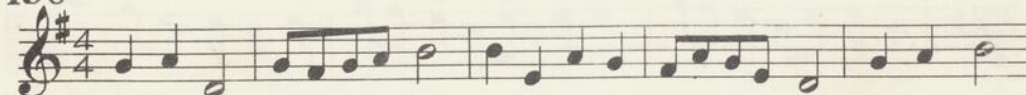
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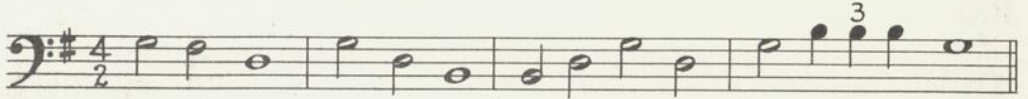
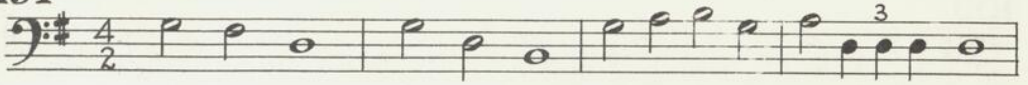


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195





196

moderato



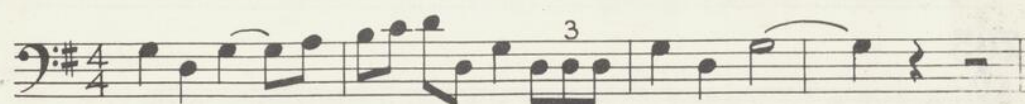
197


allegretto



198

marcato



 199 à 214^B

199



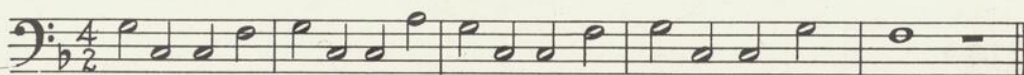
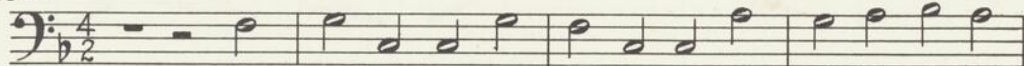
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209



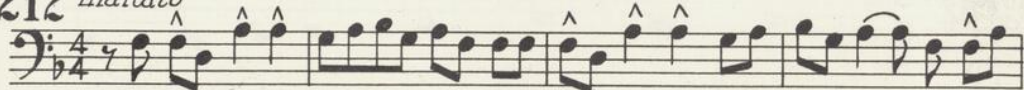
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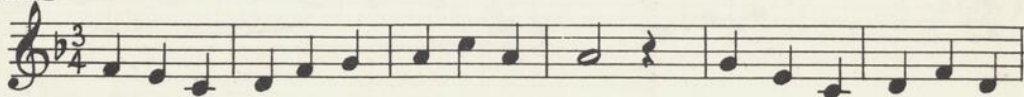
211



212 *marcato*



213



214

214^A

moderato

214^B
vif

The first system of music consists of two staves. The upper staff is in treble clef and begins with a forte (*f*) dynamic marking. It contains a sequence of notes: a quarter rest, followed by quarter notes G4, A4, B4, and C5, then a half note G4, and finally a whole note G4. The lower staff is in bass clef and contains a whole rest followed by quarter notes G3, F3, E3, and D3, then a half note G3, and finally a whole note G3. Accents (^) are placed above the notes G4, A4, B4, and C5 in the upper staff, and above the notes G3, F3, E3, and D3 in the lower staff.

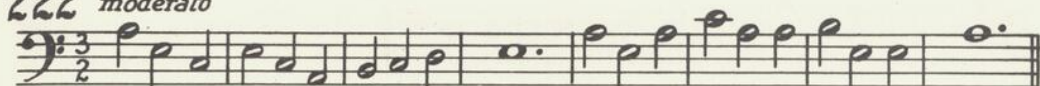
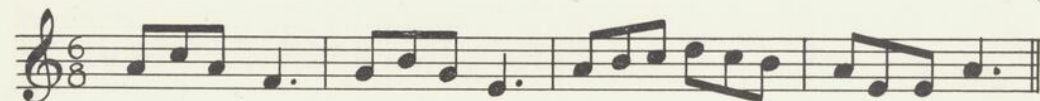
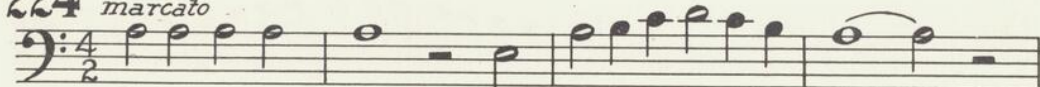
The second system of music consists of two staves. The upper staff begins with a quarter rest, followed by a half rest, then quarter notes G4, A4, B4, and C5, then a half note G4, and finally a whole note G4. The lower staff contains quarter notes G3, F3, E3, and D3, then a half note G3, and finally a whole note G3. Accents (^) are placed above the notes G4, A4, B4, and C5 in the upper staff, and above the notes G3, F3, E3, and D3 in the lower staff.

The third system of music consists of two staves. The upper staff contains quarter notes G4, A4, B4, and C5, then a half note G4, and finally a whole note G4. The lower staff contains quarter notes G3, F3, E3, and D3, then a half note G3, and finally a whole note G3. Accents (^) are placed above the notes G4, A4, B4, and C5 in the upper staff, and above the notes G3, F3, E3, and D3 in the lower staff.

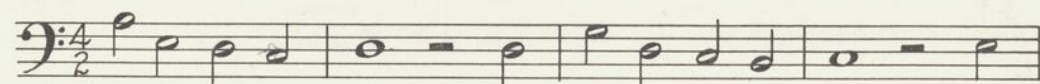
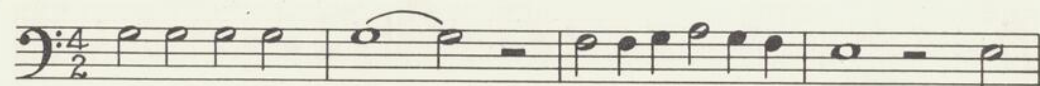
The fourth system of music consists of two staves. The upper staff begins with a quarter rest, followed by a half rest, then quarter notes G4, A4, B4, and C5, then a half note G4, and finally a whole note G4. The lower staff contains quarter notes G3, F3, E3, and D3, then a half note G3, and finally a whole note G3. Accents (^) are placed above the notes G4, A4, B4, and C5 in the upper staff, and above the notes G3, F3, E3, and D3 in the lower staff.

The fifth system of music consists of two staves. The upper staff contains quarter notes G4, A4, B4, and C5, then a half note G4, and finally a whole note G4. The lower staff contains quarter notes G3, F3, E3, and D3, then a half note G3, and finally a whole note G3. Accents (^) are placed above the notes G4, A4, B4, and C5 in the upper staff, and above the notes G3, F3, E3, and D3 in the lower staff.

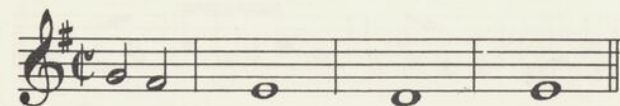
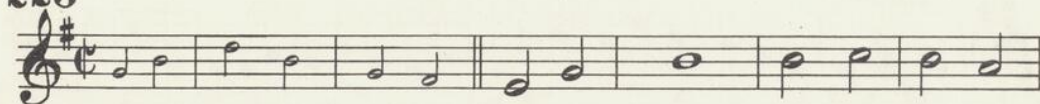
The sixth system of music consists of two staves. The upper staff contains a whole note G4. The lower staff contains quarter notes G3, F3, E3, and D3, then a half note G3, and finally a whole note G3.

222 *moderato*223 *andantino*224 *marcato*

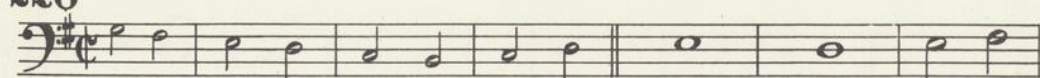
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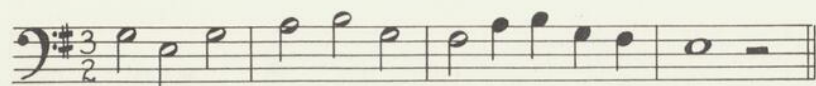
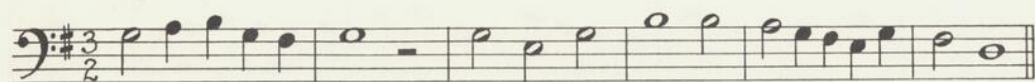
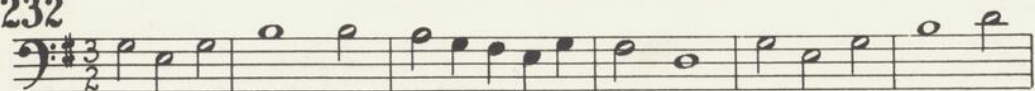




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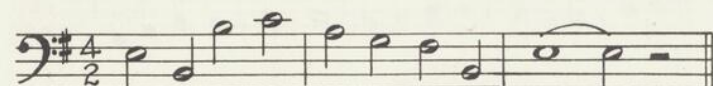
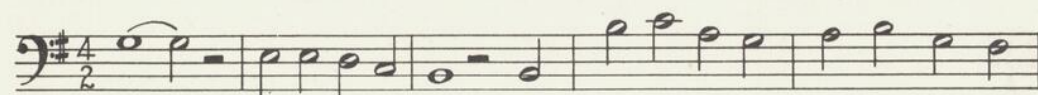
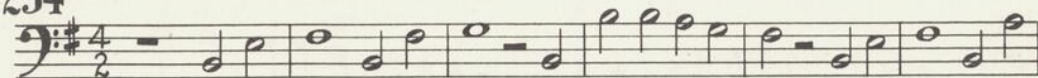
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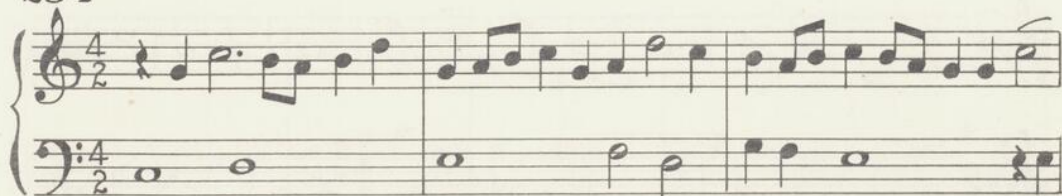
233



234

234^A

EXERCICES RÉCRÉATIFS



234^B

First system of musical notation for exercise 234^B. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is 4/2. The treble staff contains two measures of music, starting with a whole note G4 and followed by a half note G4. The bass staff contains two measures of music, starting with a quarter note G2 and followed by a half note G2.

Second system of musical notation for exercise 234^B. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is 4/2. The treble staff contains two measures of music, starting with a whole note G4 and followed by a half note G4. The bass staff contains two measures of music, starting with a quarter note G2 and followed by a half note G2.

235

Single staff of musical notation for exercise 235. It is in treble clef with a key signature of one flat (Bb) and a time signature of 4/4. The melody consists of a sequence of eighth notes: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb10, C11, D11, E11, F11, G11, A11, Bb11, C12, D12, E12, F12, G12, A12, Bb12, C13, D13, E13, F13, G13, A13, Bb13, C14, D14, E14, F14, G14, A14, Bb14, C15, D15, E15, F15, G15, A15, Bb15, C16, D16, E16, F16, G16, A16, Bb16, C17, D17, E17, F17, G17, A17, Bb17, C18, D18, E18, F18, G18, A18, Bb18, C19, D19, E19, F19, G19, A19, Bb19, C20, D20, E20, F20, G20, A20, Bb20, C21, D21, E21, F21, G21, A21, Bb21, C22, D22, E22, F22, G22, A22, Bb22, C23, D23, E23, F23, G23, A23, Bb23, C24, D24, E24, F24, G24, A24, Bb24, C25, D25, E25, F25, G25, A25, Bb25, C26, D26, E26, F26, G26, A26, Bb26, C27, D27, E27, F27, G27, A27, Bb27, C28, D28, E28, F28, G28, A28, Bb28, C29, D29, E29, F29, G29, A29, Bb29, C30, D30, E30, F30, G30, A30, Bb30, C31, D31, E31, F31, G31, A31, Bb31, 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239^A

EXERCICES RÉCRÉATIFS

allegretto

First system of exercise 239A. The music is in 4/4 time with a key signature of one flat (B-flat). The tempo is *allegretto*. The dynamic is *mf*. The right hand plays a melody with eighth and quarter notes, while the left hand provides a bass line with eighth and quarter notes.

Second system of exercise 239A. The music continues in 4/4 time. The right hand features a triplet of eighth notes. The tempo is marked *rit.* (ritardando) at the end of the system.

239^B*andantino*

First system of exercise 239B. The music is in 4/4 time with a key signature of one flat. The tempo is *andantino*. The dynamic is *mf*. The right hand plays a melody with quarter and eighth notes, and the left hand provides a bass line with quarter and eighth notes.

Second system of exercise 239B. The music continues in 4/4 time. The right hand has a melodic line with quarter notes and eighth notes, while the left hand has a bass line with quarter and eighth notes.

Third system of exercise 239B. The music continues in 4/4 time. The right hand has a melodic line with quarter notes and eighth notes, and the left hand has a bass line with quarter and eighth notes.

Fourth system of exercise 239B. The music continues in 4/4 time. The right hand has a melodic line with quarter notes and eighth notes, and the left hand has a bass line with quarter and eighth notes.

239^C*moderato*

mf

mf

239^D*allegretto*

SOP *mf*

T. *mf*

B.

S. *mf*

T. *mf*

B. *mf*

239^E*andante*

mf

mf

mf

240

Petits exercices sur les cordes modales.

241

242

243

244

245

246

247

248

249

250

251

252

258 (SUITE)

Exercise 258 consists of three staves of music in bass clef, 12/8 time signature, and key of B-flat major. The first staff contains two measures of music. The second staff contains two measures. The third staff contains two measures, ending with a double bar line.

259

Exercise 259 consists of three staves of music in treble clef, 9/8 time signature, and key of B-flat major. The first staff contains two measures. The second staff contains two measures. The third staff contains two measures, ending with a double bar line.

260

Exercise 260 consists of two staves of music in bass clef, 9/8 time signature, and key of B-flat major. The first staff contains two measures. The second staff contains two measures, ending with a double bar line.

Exercise 261 is presented in two parts. The first part is in treble clef, 6/4 time signature, and key of D major, showing a sequence of notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6. The second part is in bass clef, 4/8 time signature, and key of D major, showing a sequence of notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6. The text "261 à 267" is written to the right of the second staff.

261

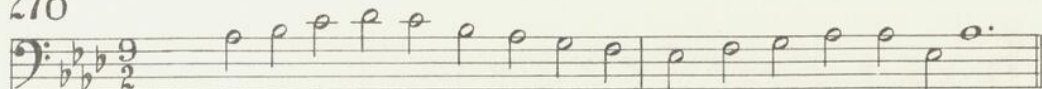
Exercise 261 continues with a single staff in treble clef, common time signature, and key of D major. The notes are: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6.

9/2 

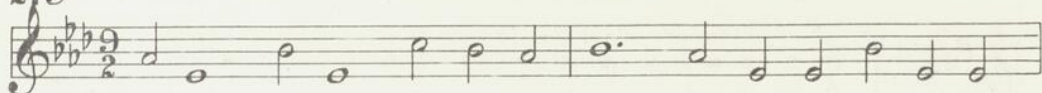
277

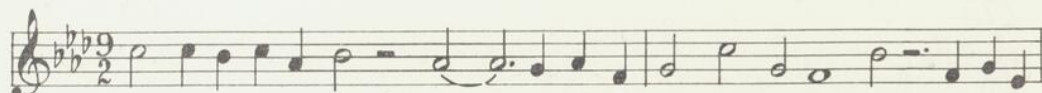


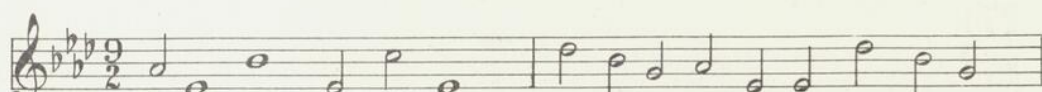
278

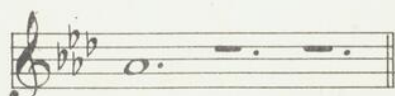


279




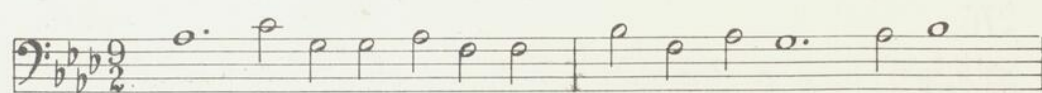




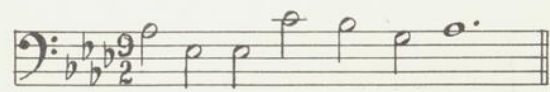


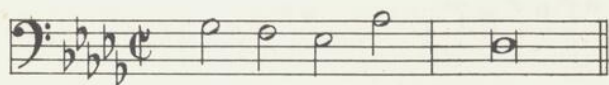
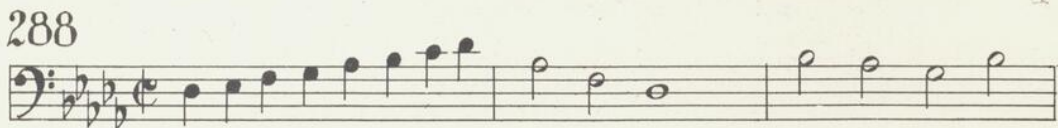
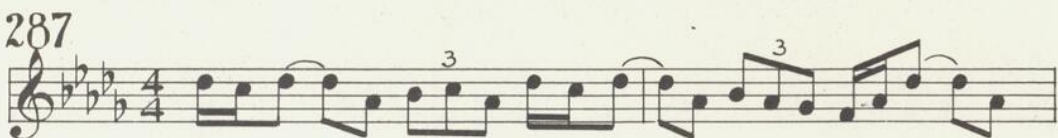
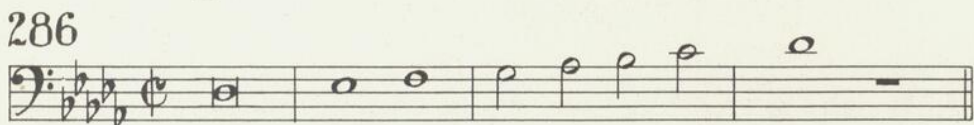
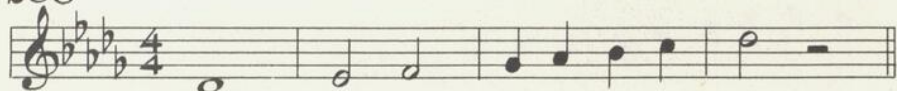
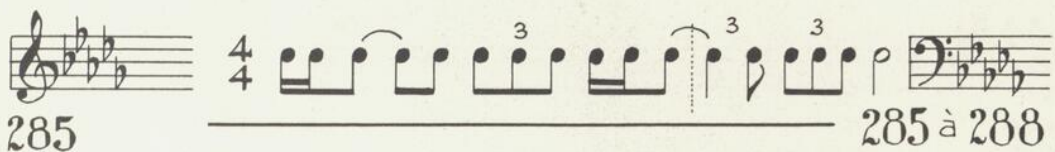
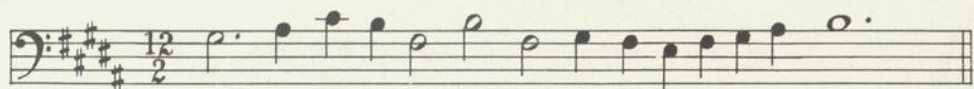
280











Musical notation for measures 289-292. Treble clef, 2/4 time signature, key signature of four sharps (F#, C#, G#, D#). Bass clef, 3/4 time signature, key signature of four sharps. The notation includes triplets and slurs.

289 289 à 292

Musical notation for measure 289. Treble clef, 2/4 time signature, key signature of four sharps. The notation includes slurs and accents.

Musical notation for measure 290. Bass clef, 3/4 time signature, key signature of four sharps. The notation includes triplets and slurs.

Musical notation for measure 291. Treble clef, 2/4 time signature, key signature of four sharps. The notation includes triplets and slurs.

Musical notation for measure 291. Treble clef, 2/4 time signature, key signature of four sharps. The notation includes triplets and slurs.

Musical notation for measure 291. Treble clef, 2/4 time signature, key signature of four sharps. The notation includes triplets and slurs.

Musical notation for measure 291. Treble clef, 2/4 time signature, key signature of four sharps. The notation includes triplets and slurs.

Musical notation for measure 292. Bass clef, 3/4 time signature, key signature of four sharps. The notation includes triplets and slurs.

Musical notation for measure 292. Bass clef, 3/4 time signature, key signature of four sharps. The notation includes triplets and slurs.

Musical notation for measure 292. Bass clef, 3/4 time signature, key signature of four sharps. The notation includes triplets and slurs.



293

293 à 296



294



295



296



5/4 3

297 297 à 300

298

299

300

The first system of music consists of two staves. The top staff is in treble clef with a 4/4 time signature, containing a sequence of notes: G4, A4, B4, C5, D5, E5, F5, G5. The bottom staff is in bass clef with a 4/4 time signature, containing notes: G2, A2, B2, C3, D3, E3, F3, G3. In the center, between the two staves, there is a rhythmic pattern of four eighth notes: G4, A4, B4, C5, with a 4/4 time signature above it.

301

301 à 304

Exercise 301, treble clef, 4/4 time. The notation shows a sequence of notes: G4, A4, B4, C5, D5, E5, F5, G5, followed by a repeat sign and a sequence of notes: G4, A4, B4, C5, D5, E5, F5, G5, ending with a double bar line.

302

Exercise 302, bass clef, 4/4 time. The notation shows a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, followed by a repeat sign and a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, ending with a double bar line.

303

Exercise 303, treble clef, 4/4 time. The notation shows a sequence of notes: G4, A4, B4, C5, D5, E5, F5, G5, followed by a sequence of notes: G4, A4, B4, C5, D5, E5, F5, G5, ending with a double bar line.

Exercise 303, treble clef, 4/4 time. The notation shows a sequence of notes: G4, A4, B4, C5, D5, E5, F5, G5, followed by a sequence of notes: G4, A4, B4, C5, D5, E5, F5, G5, ending with a double bar line.

Exercise 303, treble clef, 4/4 time. The notation shows a sequence of notes: G4, A4, B4, C5, D5, E5, F5, G5, followed by a sequence of notes: G4, A4, B4, C5, D5, E5, F5, G5, ending with a double bar line.

304

Exercise 304, bass clef, 4/4 time. The notation shows a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, followed by a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, ending with a double bar line.

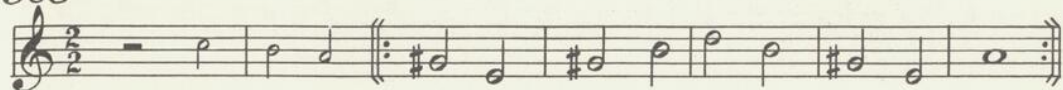
Exercise 304, bass clef, 4/4 time. The notation shows a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, followed by a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, ending with a double bar line.

Exercise 304, bass clef, 4/4 time. The notation shows a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, followed by a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, ending with a double bar line.

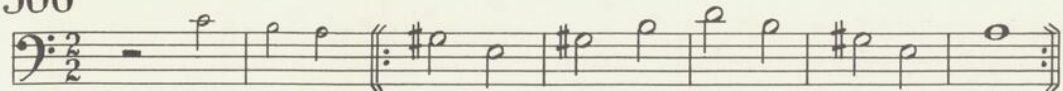
$\frac{2}{2}$ ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩

305 à 308

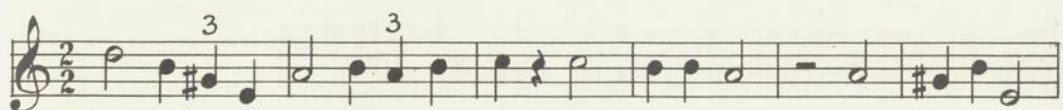
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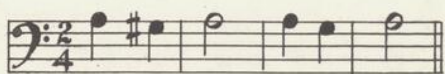
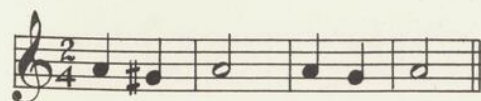
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307



308

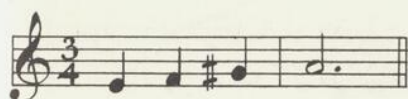
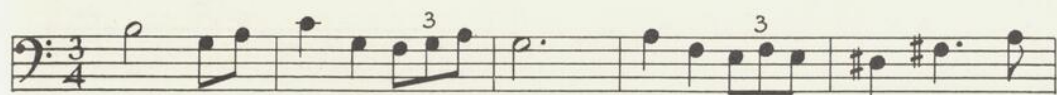


309

309 à 314

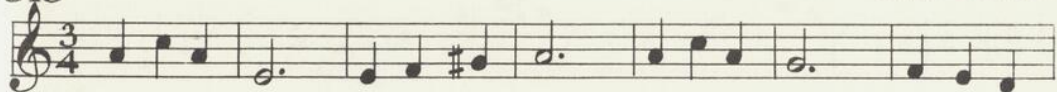


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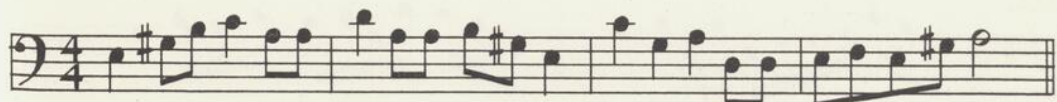


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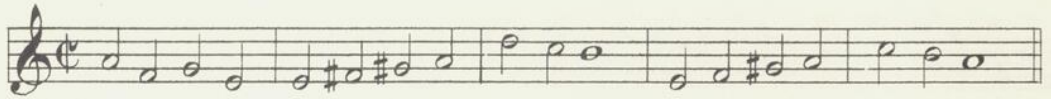
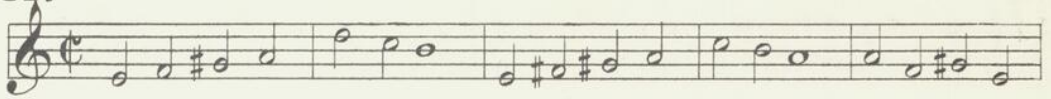
315 à 318



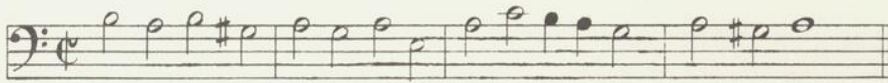
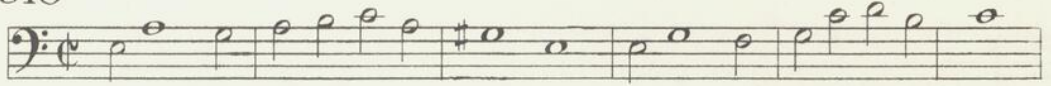
316



317



318



319 à 322

319



320



321



322





323 à 326

323



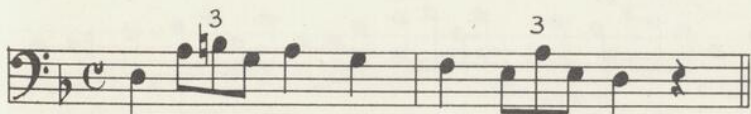
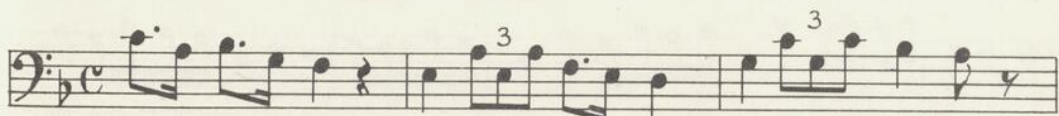
324



325



326



327



328



329



330



331

331 à 333

Musical score for exercise 331, consisting of five staves of music in treble clef, 3/4 time, with a key signature of two sharps (F# and C#). The score includes various rhythmic patterns, including eighth and sixteenth notes, and features three triplet markings.

332

Musical score for exercise 332, consisting of two staves of music in bass clef, 6/8 time, with a key signature of three flats (Bb, Eb, and Ab). The score features a continuous eighth-note pattern.

333

Musical score for exercise 333, consisting of four staves of music in bass clef, 6/8 time, with a key signature of three flats (Bb, Eb, and Ab). The score features a continuous eighth-note pattern with various rhythmic variations.



334 à 337

334



335



336



337



Les exercices sans indication de nuances doivent être chantés
MEZZO-FORTE.

CLAUDE CHAMPAGNE

MESURES

— Simples —

ou Binaires

1/2

2/2

2/4

2/8

Musical notation for simple measures in 1/2, 2/2, 2/4, and 2/8 time signatures. Each measure contains a single note: a half note in 1/2, a whole note in 2/2, a quarter note in 2/4, and an eighth note in 2/8.

3/4

3/2

3/4

3/8

Musical notation for simple measures in 3/4, 3/2, 3/4, and 3/8 time signatures. Each measure contains a single note: a dotted half note in 3/4, a dotted whole note in 3/2, a dotted quarter note in 3/4, and a dotted eighth note in 3/8.

4/4

4/4

4/8

Musical notation for simple measures in 4/4 and 4/8 time signatures. Each measure contains a single note: a whole note in 4/4 and a half note in 4/8.

— Composées —

6/2

6/4

6/8

Musical notation for compound measures in 6/2, 6/4, and 6/8 time signatures. Each measure contains three notes: a dotted half note in 6/2, a dotted whole note in 6/4, and a dotted half note in 6/8.

9/2

9/4

9/8

9/16

Musical notation for compound measures in 9/2, 9/4, 9/8, and 9/16 time signatures. Each measure contains three notes: a dotted half note in 9/2, a dotted whole note in 9/4, a dotted half note in 9/8, and a dotted eighth note in 9/16.

12/2

12/4

12/8

Musical notation for compound measures in 12/2, 12/4, and 12/8 time signatures. Each measure contains three notes: a dotted half note in 12/2, a dotted whole note in 12/4, and a dotted half note in 12/8.

— Irrégulières —

6/16

5/4

7/16

7/4

12/16

Musical notation for irregular measures in 5/4, 7/16, 7/4, and 12/16 time signatures. Each measure contains a single note: a dotted half note in 5/4, a dotted eighth note in 7/16, a dotted quarter note in 7/4, and a dotted half note in 12/16.

DÉSIGNATIONS SYNONYMES

$$\text{C} \quad \circ \quad \text{♩} \quad \circ = \frac{2}{1} \quad \circ \quad \text{♩} \quad \circ$$

$$\text{C} \quad \rho \quad \circ \quad \rho = \frac{2}{2} \quad \rho \quad \circ \quad \rho$$

$$\text{C} \quad \rho \quad \rho \quad \rho \quad \rho \quad \circ = \frac{4}{4} \quad \rho \quad \rho \quad \rho \quad \rho \quad \circ$$

Alla breve

$$\frac{4}{2} \quad \rho \quad \rho \quad \rho \quad \rho \quad \circ = \text{C} \quad \circ \quad \text{♩} \quad \circ \quad \text{ou} \quad \frac{2}{1} \quad \circ \quad \text{♩} \quad \circ$$

Alla breve

$$\frac{4}{4} \quad \rho \quad \rho \quad \rho \quad \rho \quad \circ = \text{C} \quad \rho \quad \circ \quad \rho \quad \text{ou} \quad \frac{2}{2} \quad \rho \quad \circ \quad \rho$$

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