PREMIER VOLUME
Deuxième édition revue et augmentée

Solfège Pratique

Adopté par le
Secrétariat
de la
Province de Québec
à l'usage des Elèves des Ecoles
d'Arts et Métiers

Prix: $0.75

Editeur:
Ed. Archambault INC
500-EST, RUE STE-CATHERINE
MONTREAL
1939

Tous droits de reproduction et de traduction réservés en tous pays.

PREMIER VOLUME
Deuxième édition revue et augmentée

Solfège Pratique

Adopté par le
Secrétariat
de la
Province de Québec
à l'usage des Elèves des Ecoles
d'Arts et Métiers

Prix: $0.75

Editeur:
Ed. Archambault INC
500-EST, RUE STE-CATHERINE
MONTREAL
1939

Tous droits de reproduction et de traduction réservés en tous pays.

236933 CON

NOTE DE L'EDITEUR

Le présent solfège est le fruit d'une collaboration d'idées et de pensée de monsieur Guillaume Dupuis, directeur de l'enseignement du solfège dans la Province de Québec, maître de chapelle à l'église Notre-Dame de Montréal, et de Claude Champagne, compositeur.

Cette deuxième édition, *revue et augmentée*, adoptée par le Secrétariat de la Province de Québec, de qui relèvent les cours de solfège des écoles d'Arts et Métiers, 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.

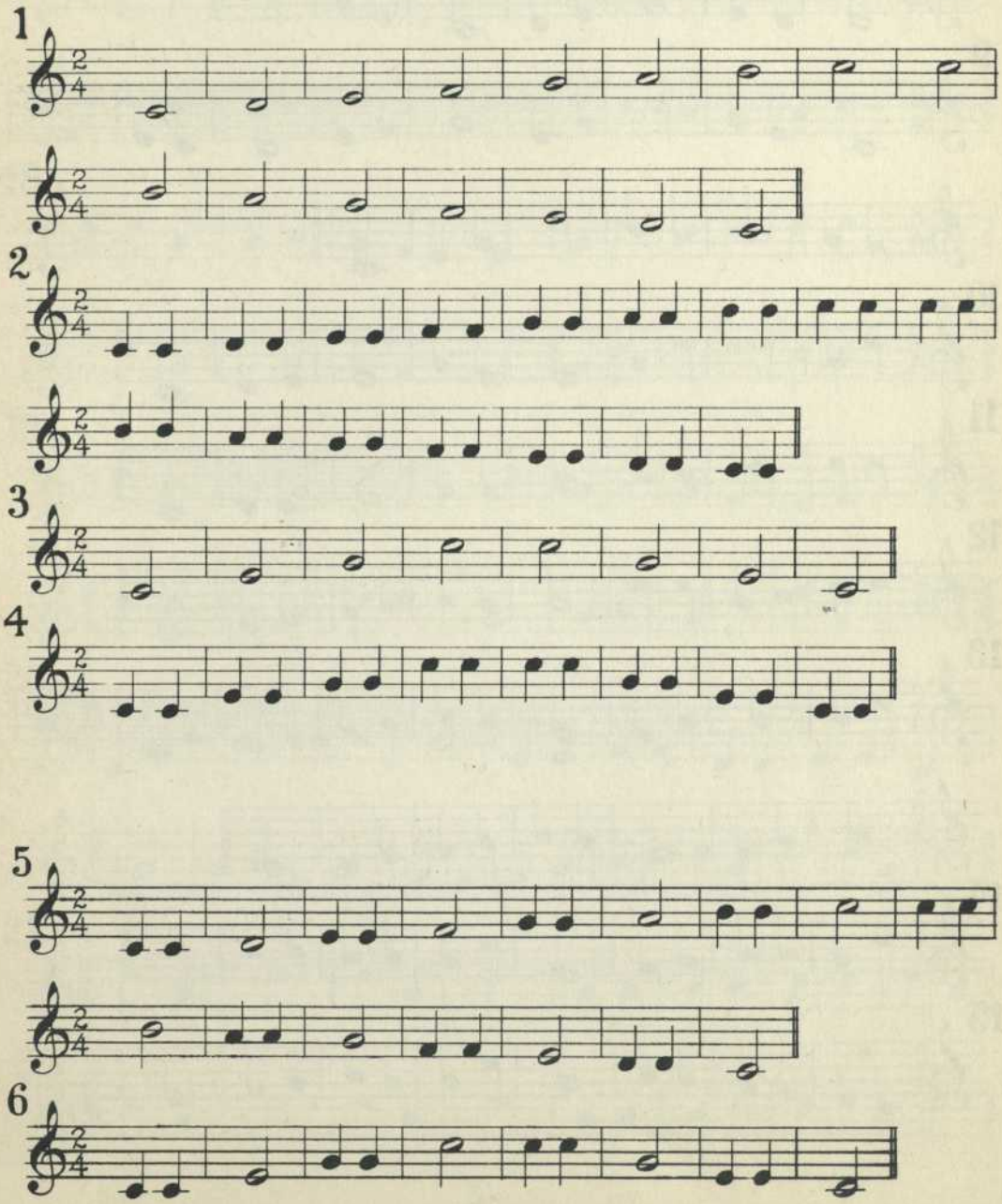
La seconde partie, qui va du numéro 244 au numéro 337, embrasse tous les tons majeurs ainsi que les principaux tons mineurs, toutes les mesures simples et composées ainsi que la mesure à 5/4 et la mesure à 7/4. Dans cette deuxième partie, le mineur ancien est opposé aux différents types de mineurs modernes 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.

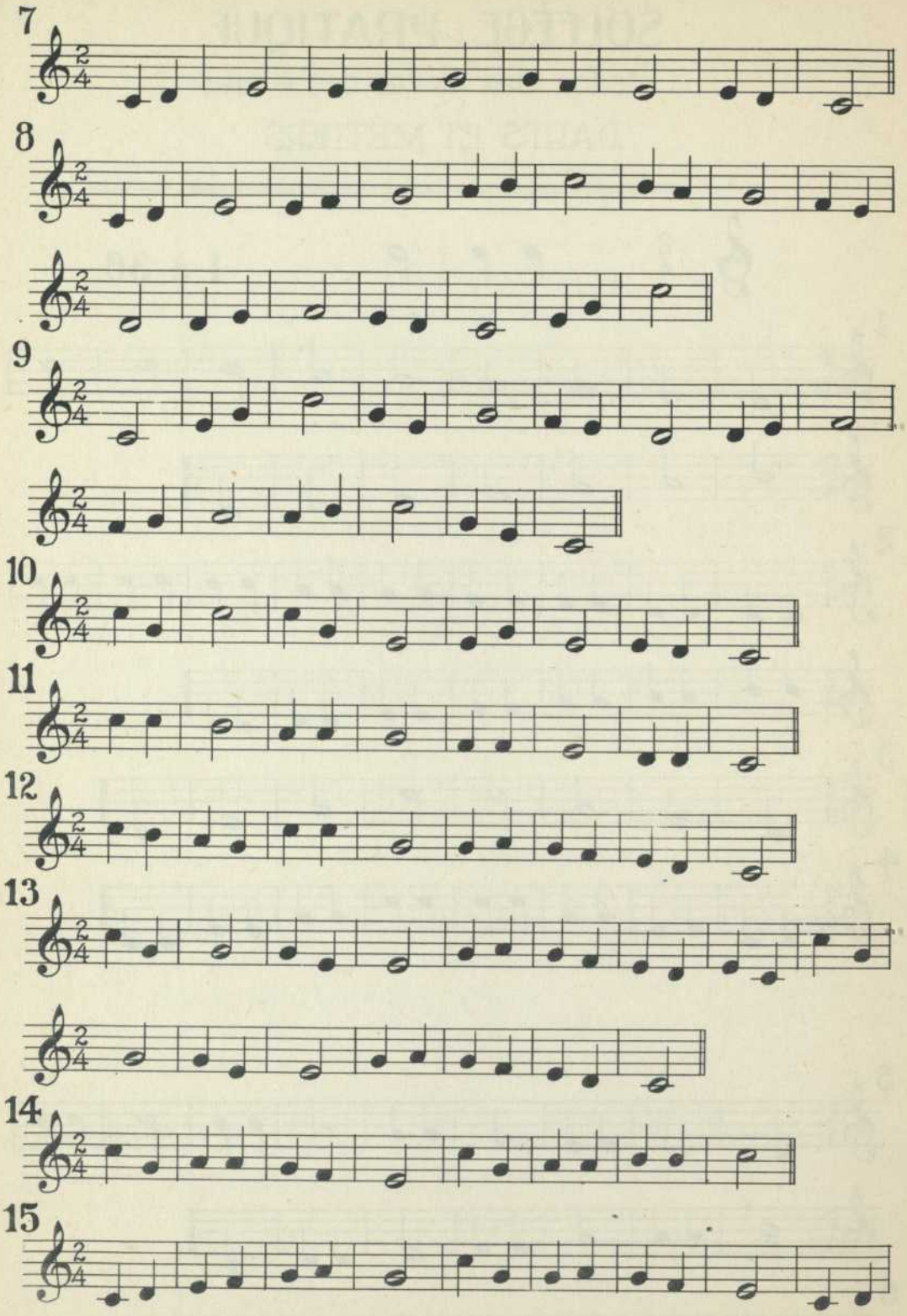
L'étude des mesures irrégulières est également abordée parce qu'il est utile à l'élève de connaître, dès le début de ses études, ces mesures si fréquemment employées dans la musique moderne.

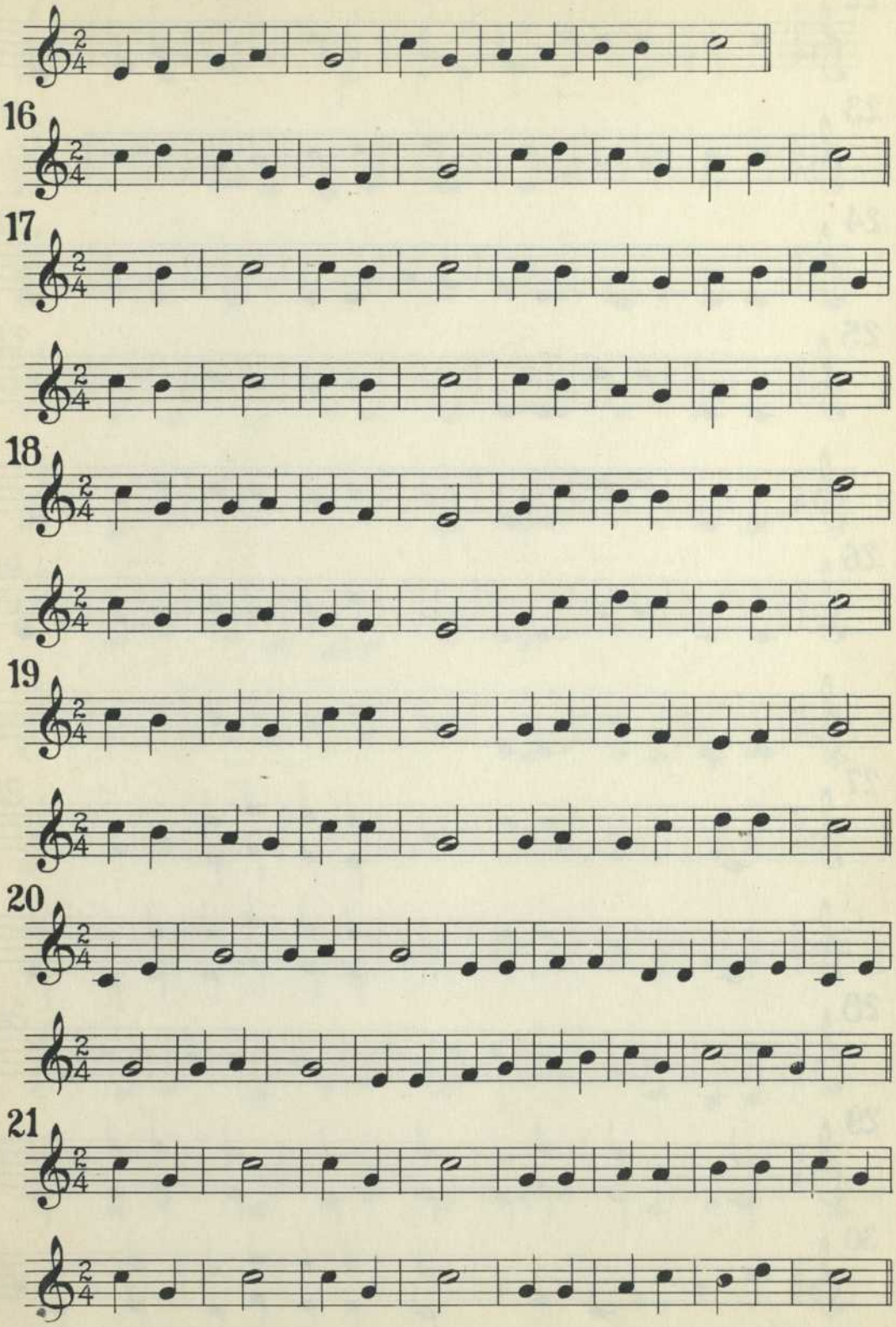
SOLFÈGE PRATIQUE

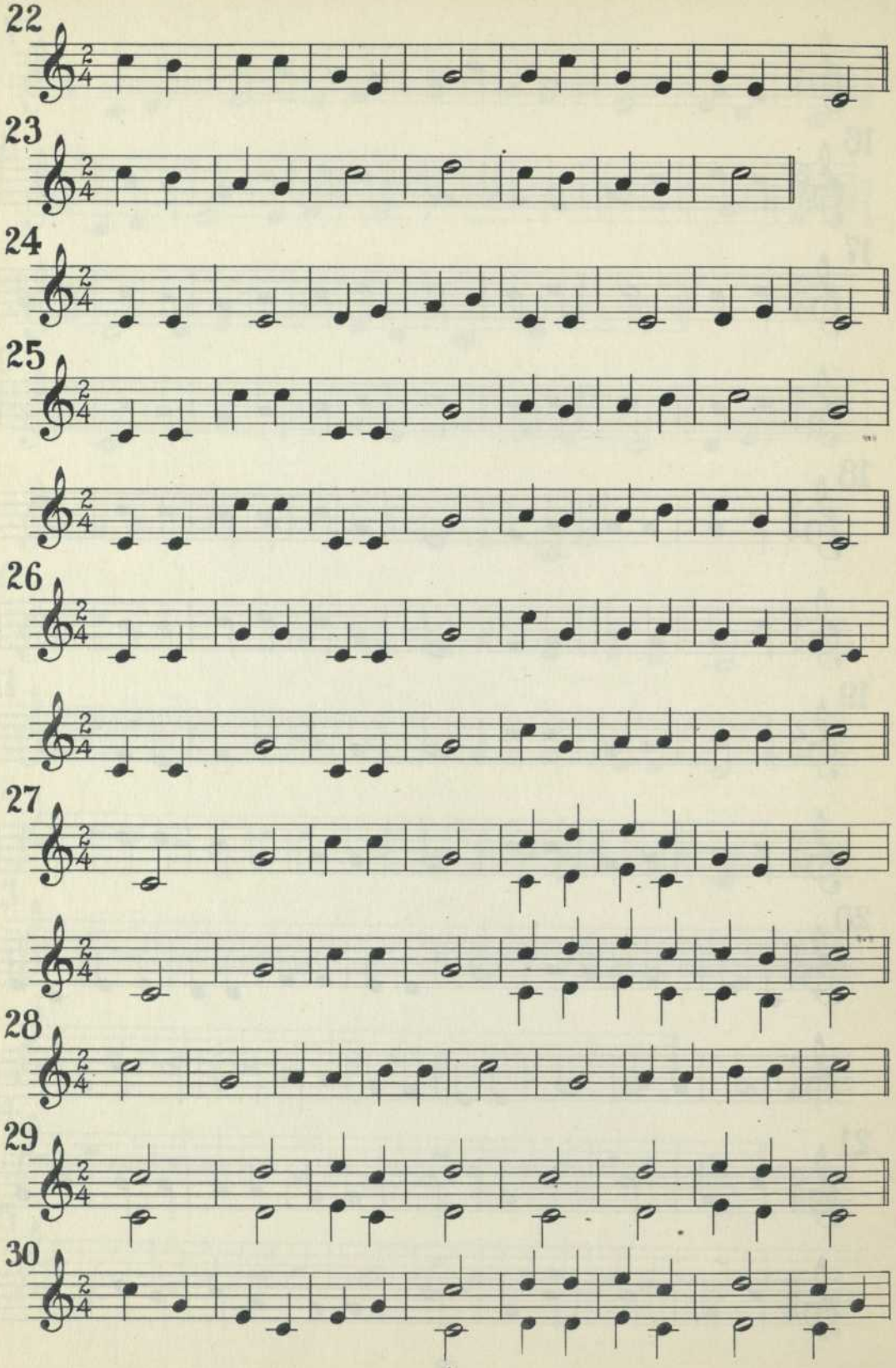
à l'usage des élèves des écoles

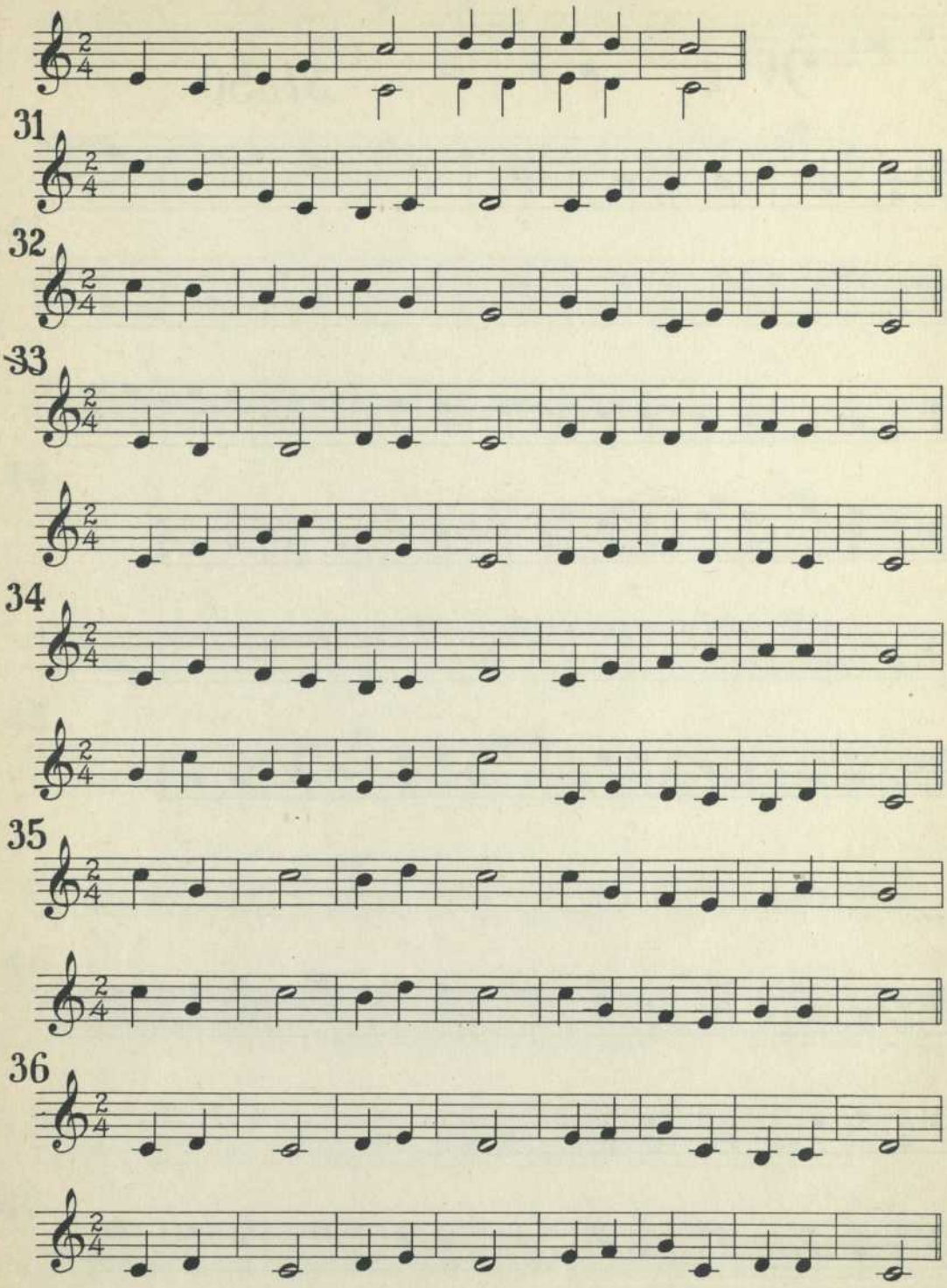
D'ARTS ET MÉTIERS

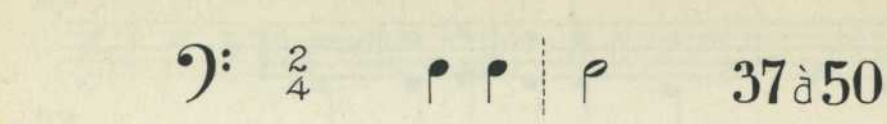



7
8
9
10
11
12
13
14
15

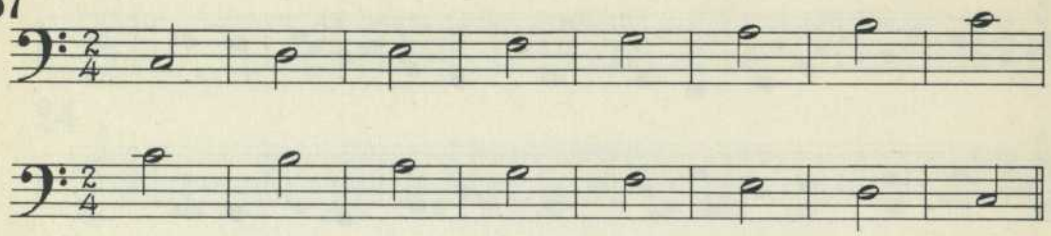

16
17
18
19
20
21


22
23
24
25
26
27
28
29
30

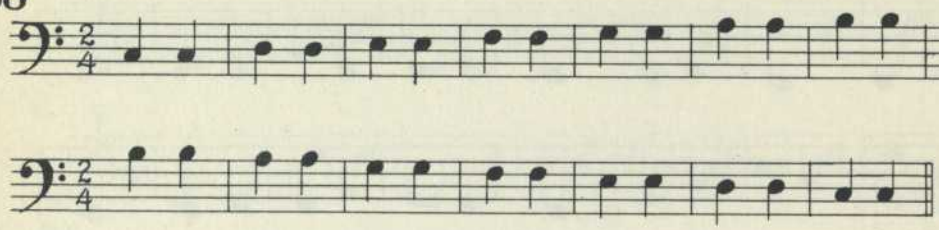

31
32
33
34
35
36



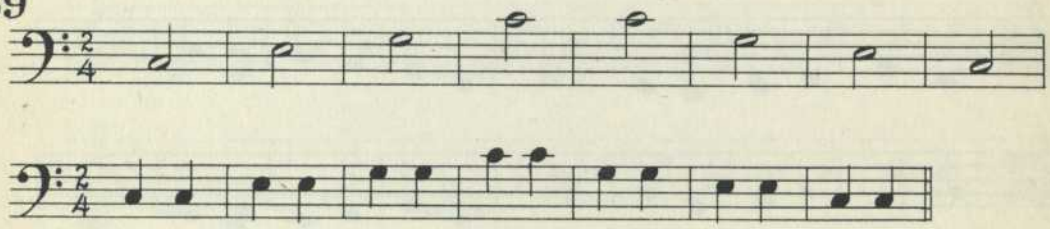
37



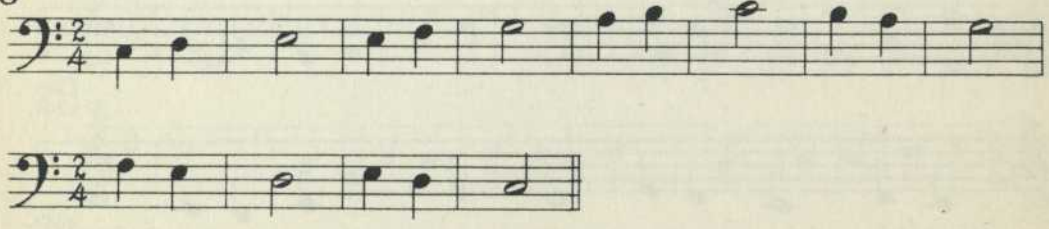
38



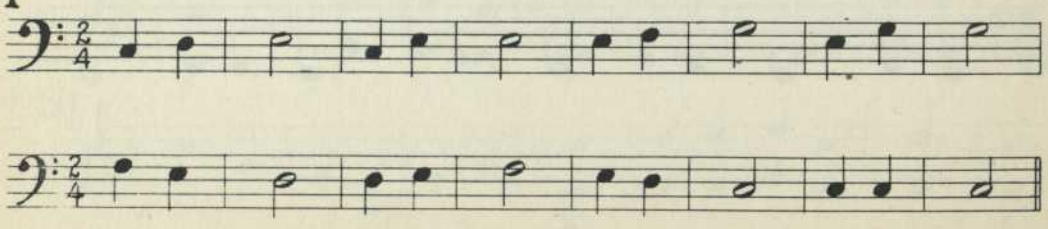
39

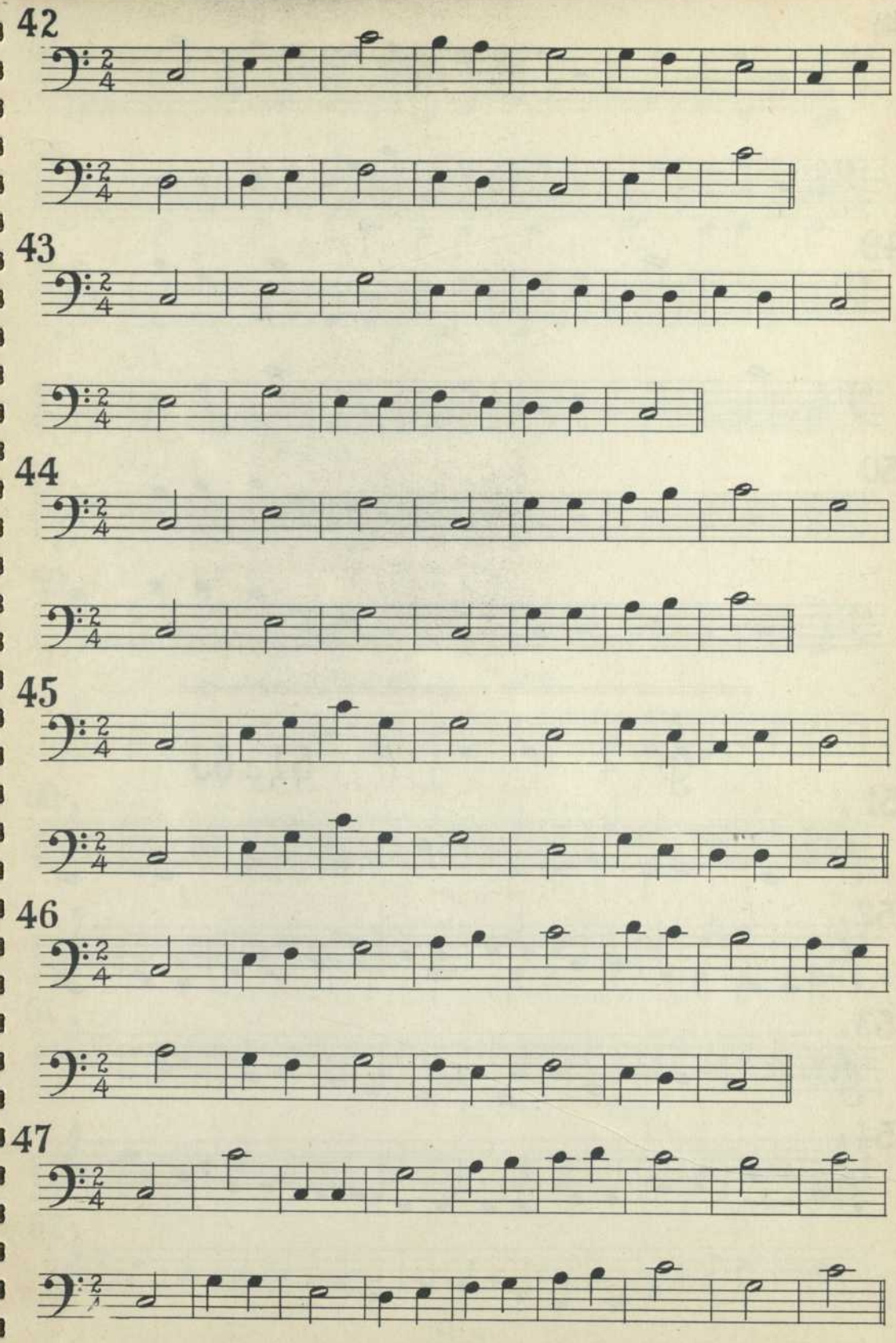


40

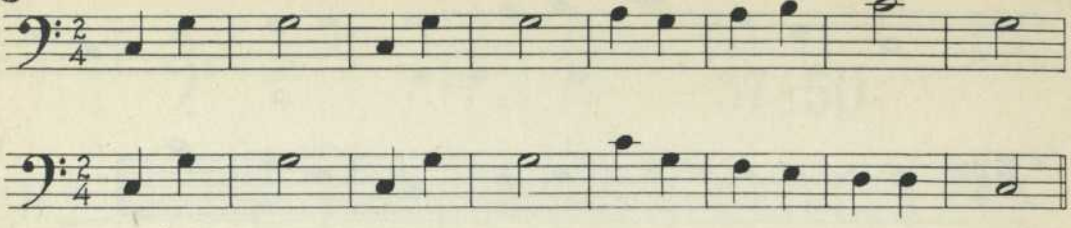


41

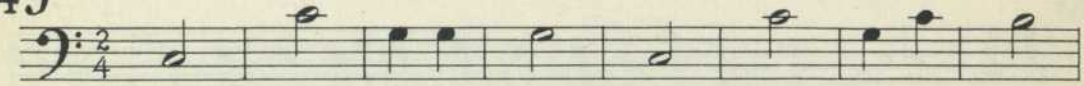


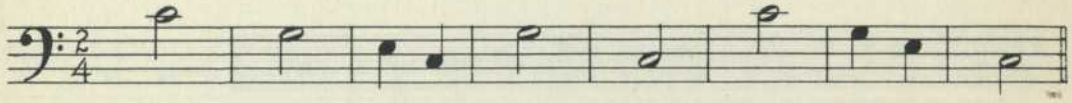

42
43
44
45
46
47

48

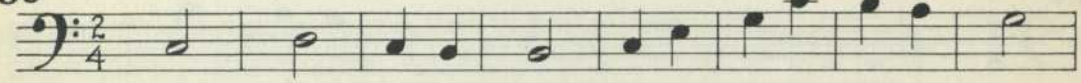


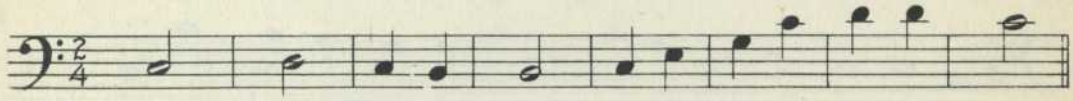
49





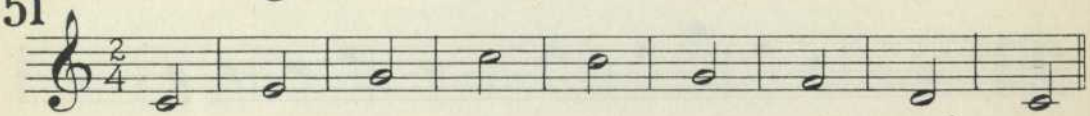
50



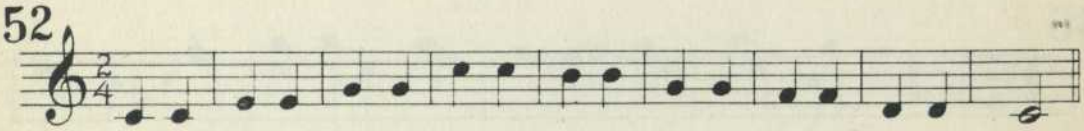


51 à 63

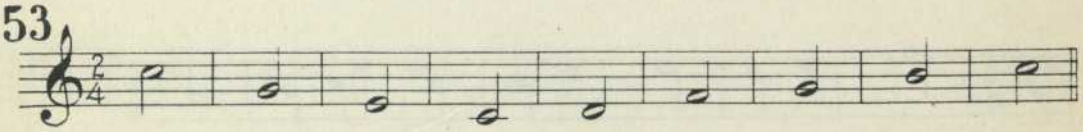
51



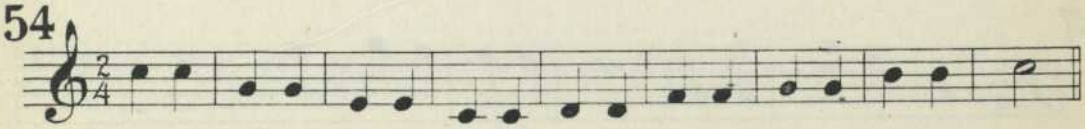
52

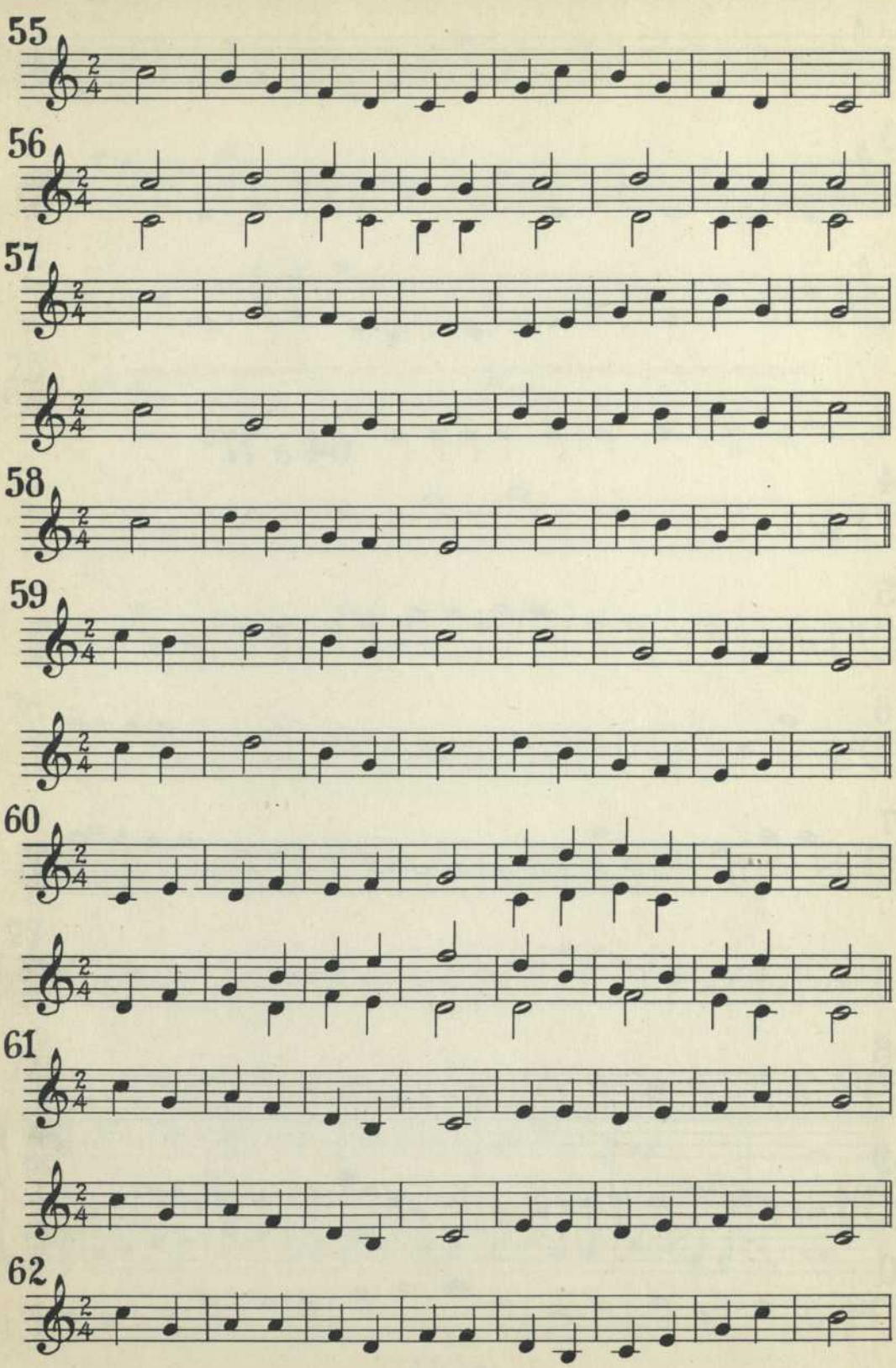


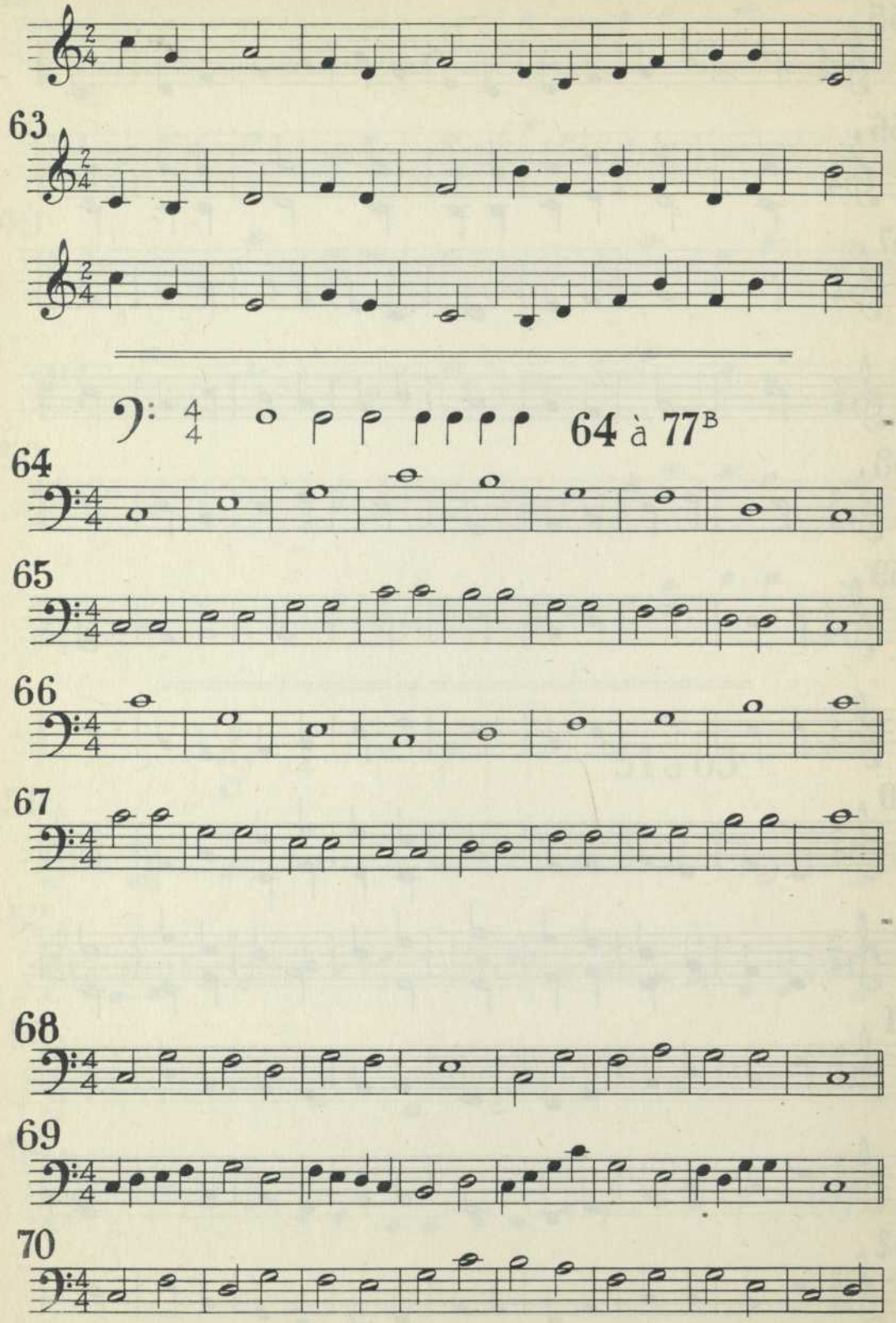
53

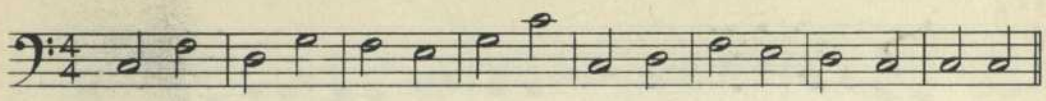


54

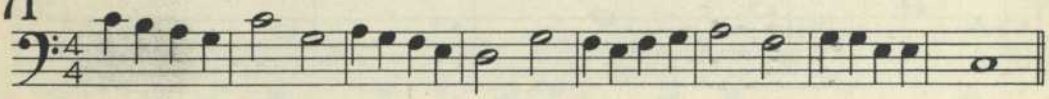



55
56
57
58
59
60
61
62

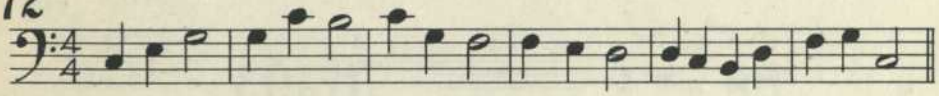

63
64 à 77B
64
65
66
67
68
69
70



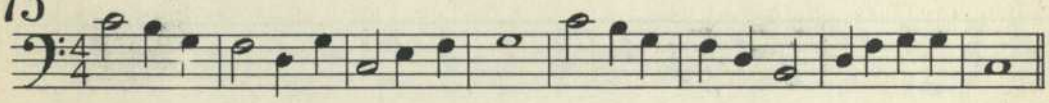
71



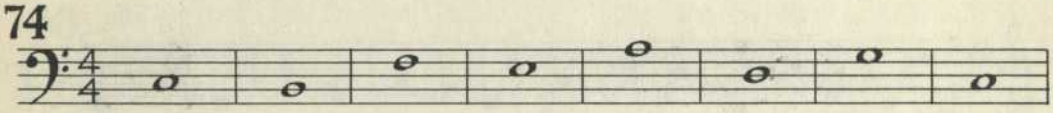
72



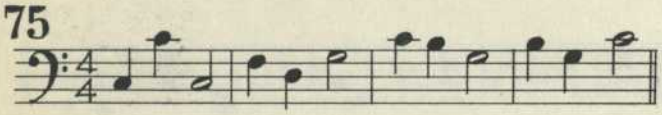
73



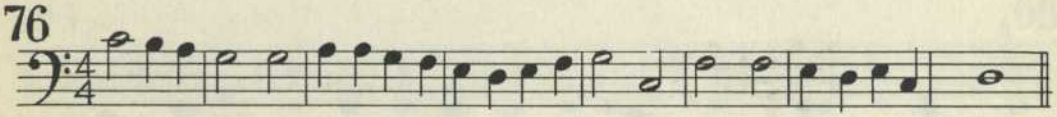
74

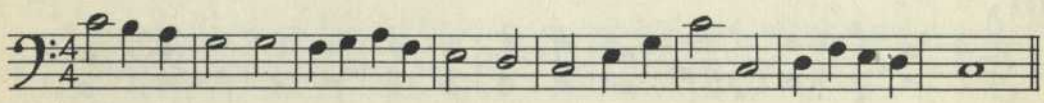


75

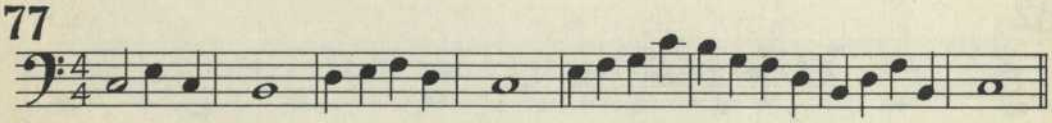


76

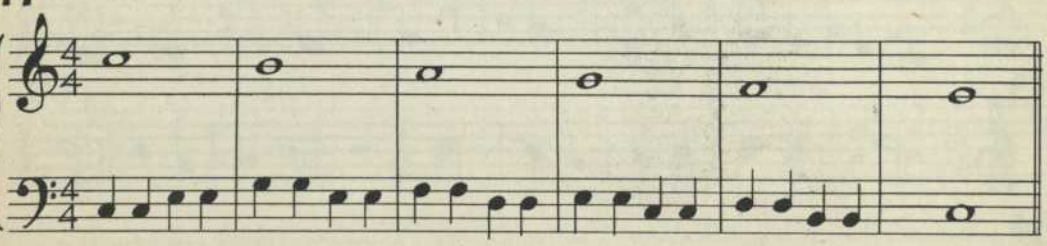




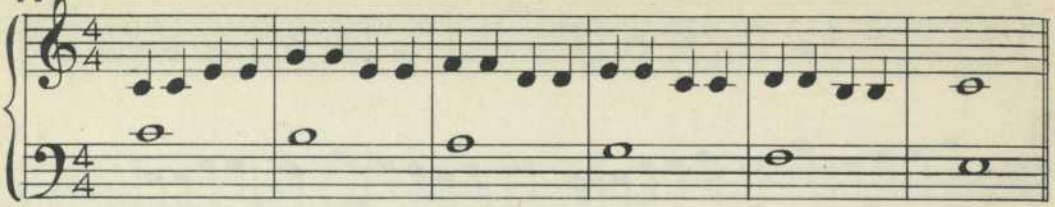
77

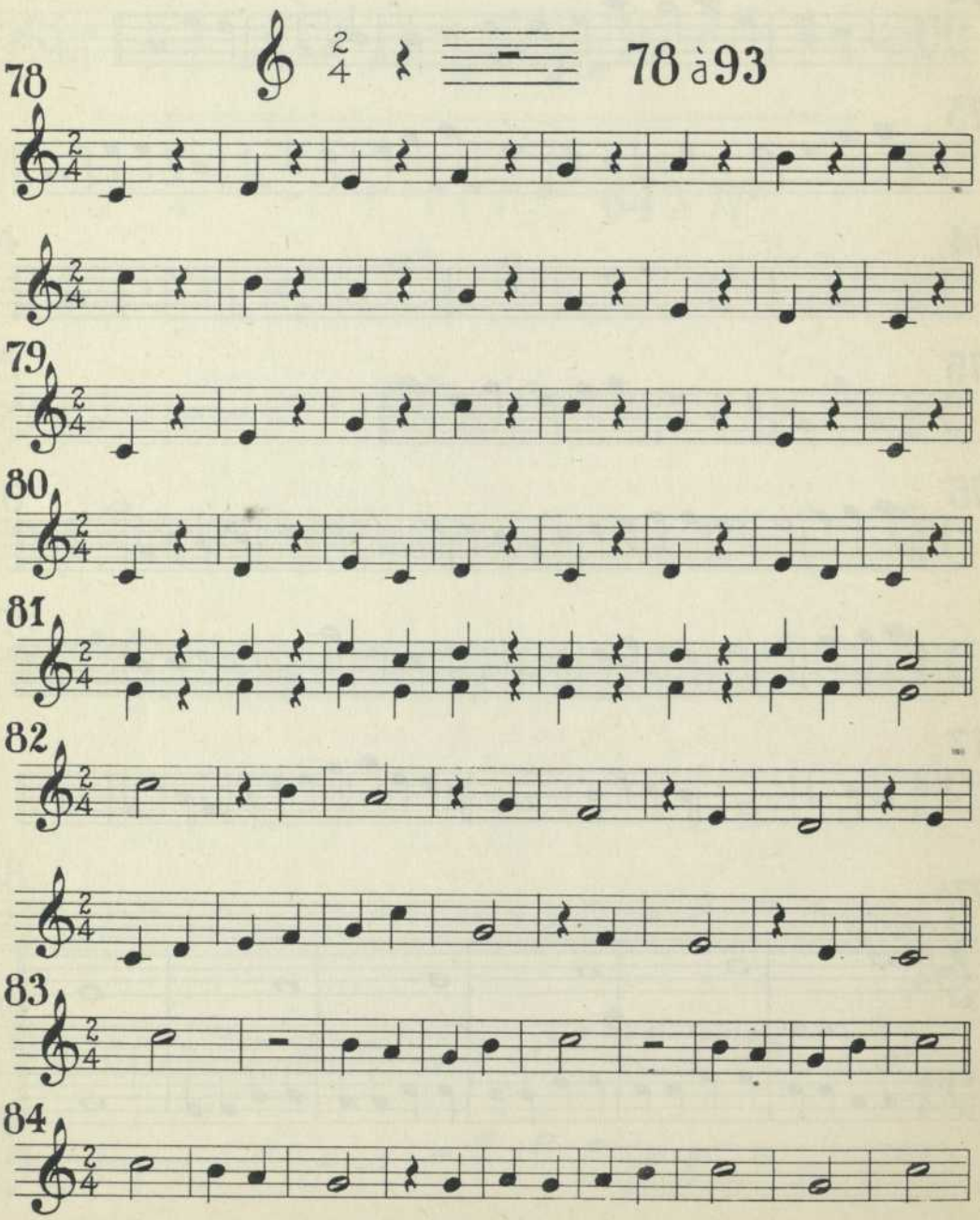


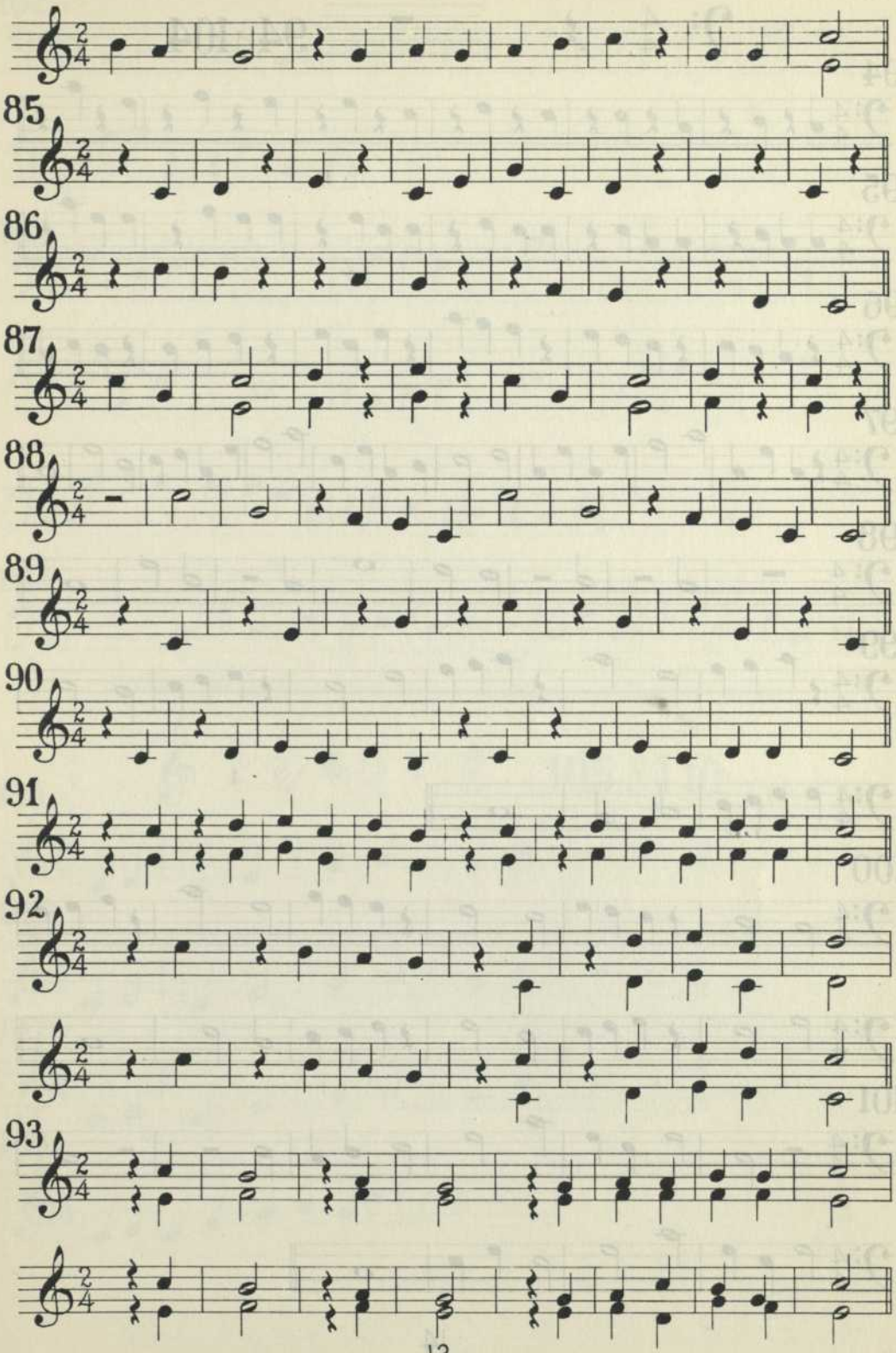
77A



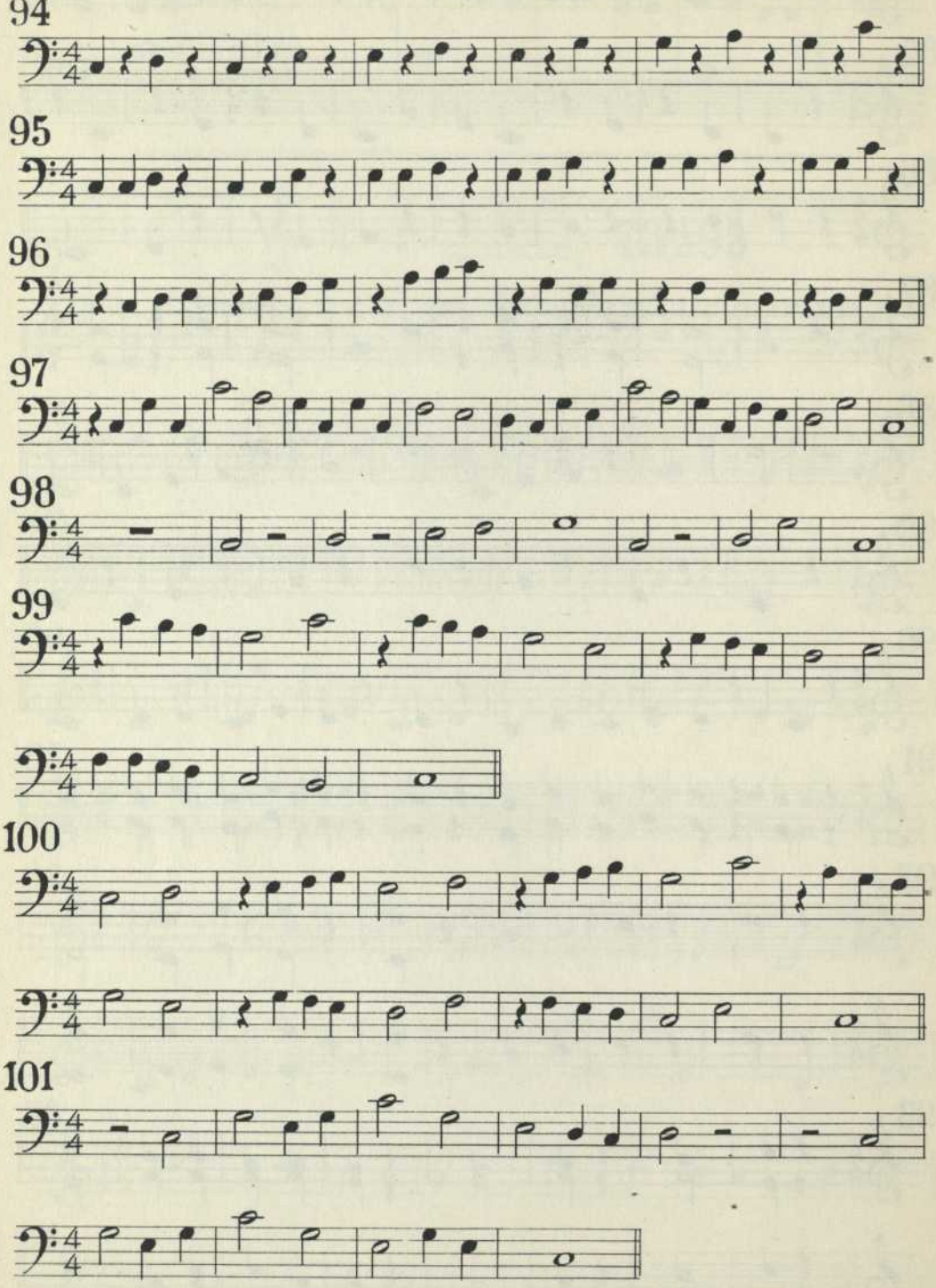
77B



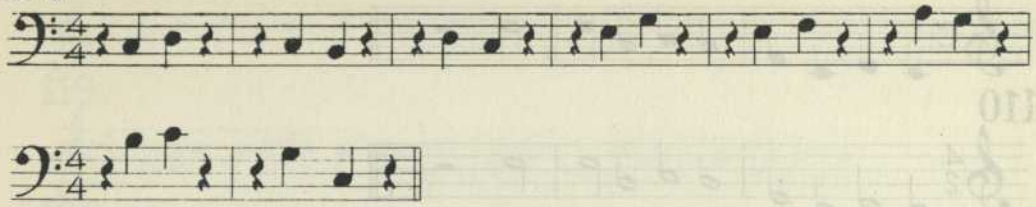



85
86
87
88
89
90
91
92
93

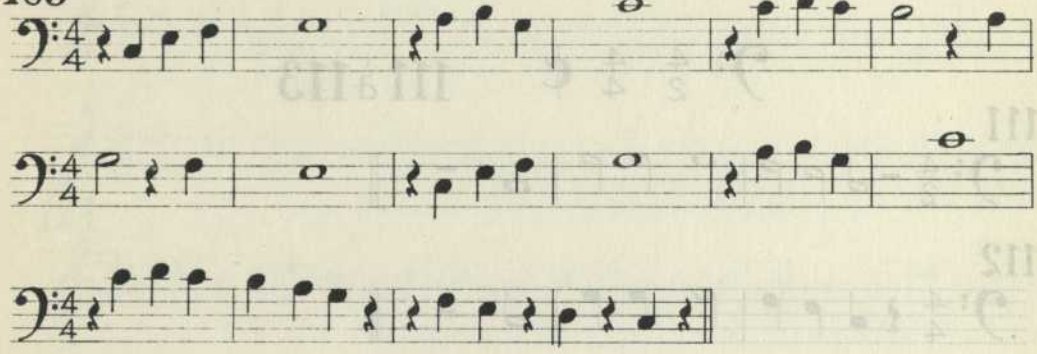
94à104


94
95
96
97
98
99
100
101

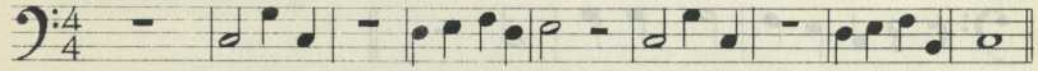
102



103

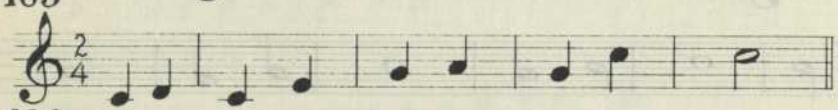


104

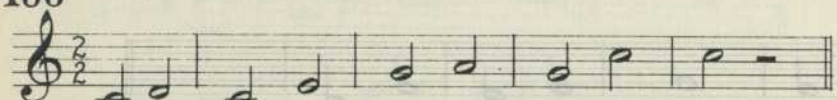


105 à 110

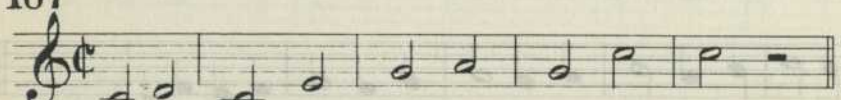
105



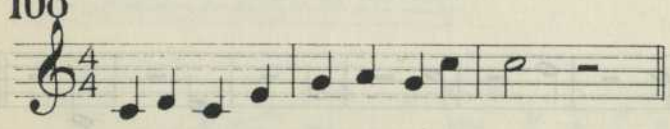
106



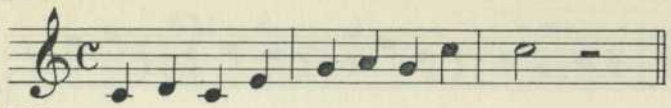
107



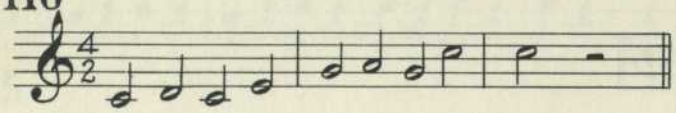
108



109

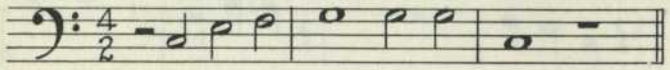


110

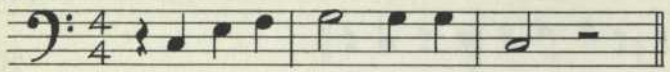


111 à 113

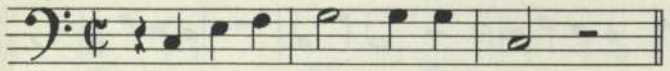
111



112

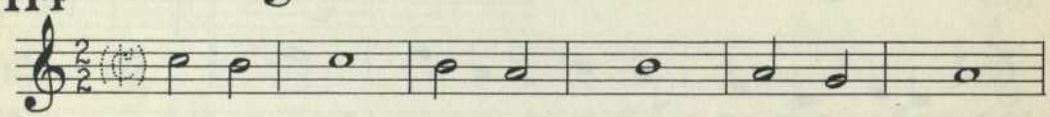


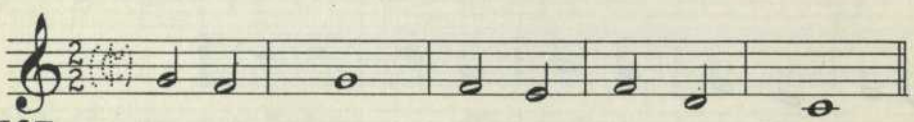
113



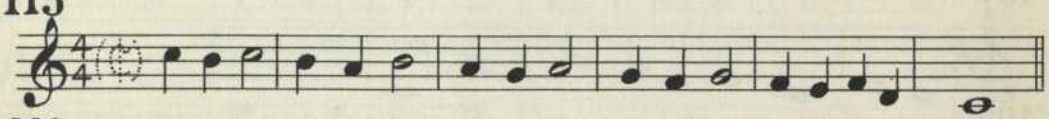
114 à 121

114

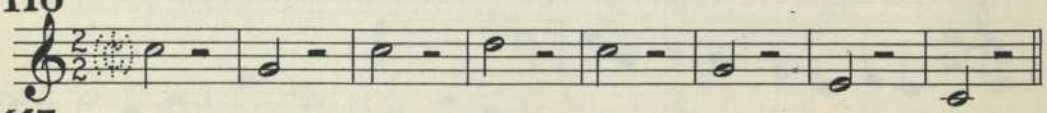




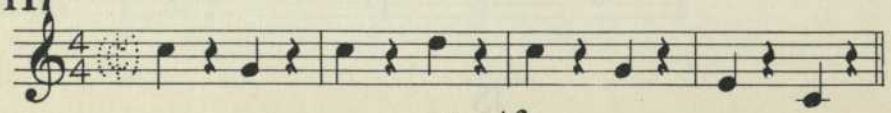
115



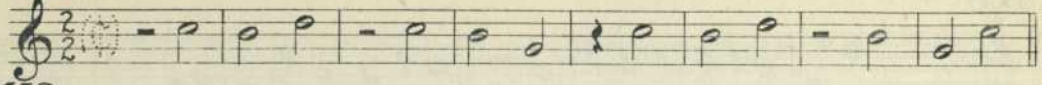
116



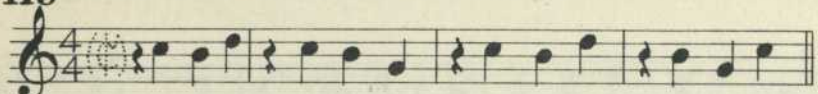
117



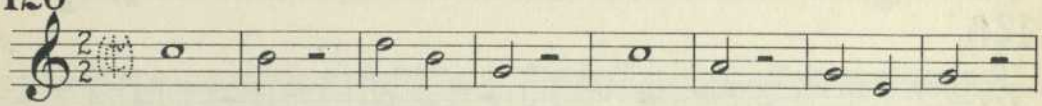
118

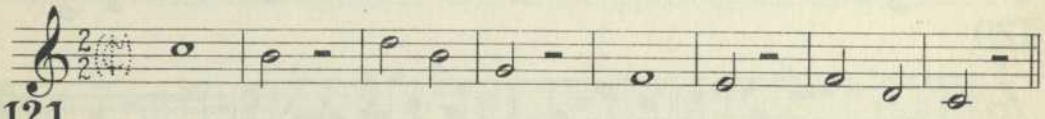


119

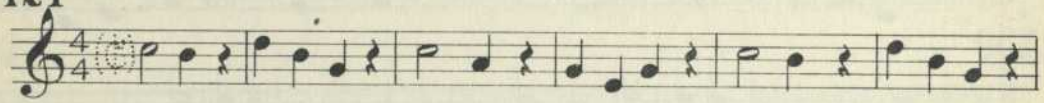


120



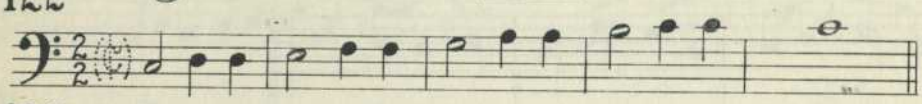


121

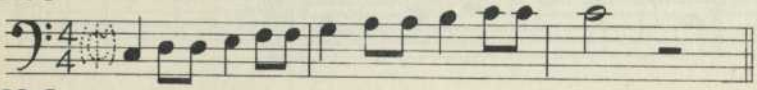


122 à 141

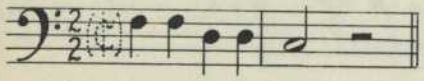
122



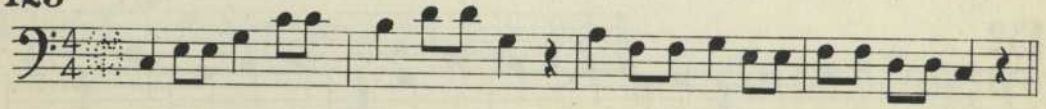
123



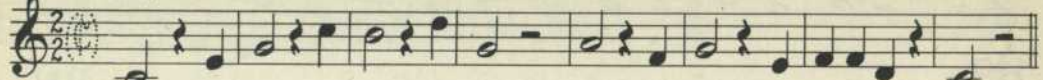
124



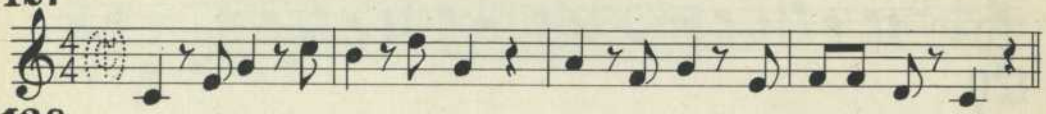
125



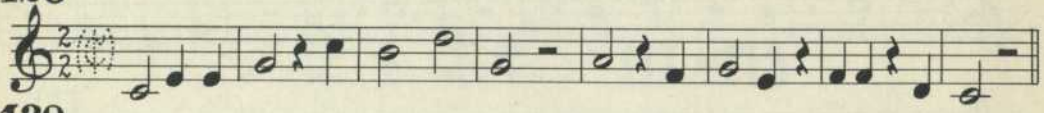
126



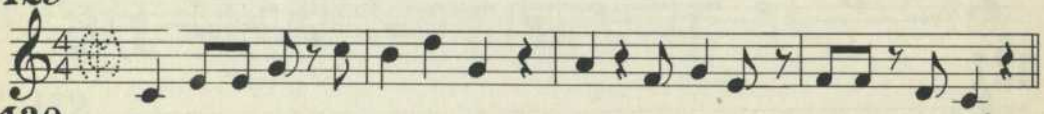
127



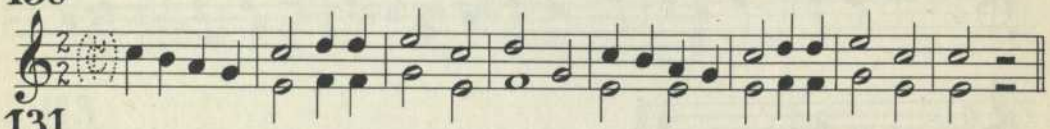
128



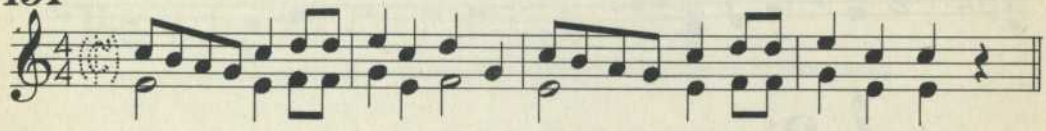
129



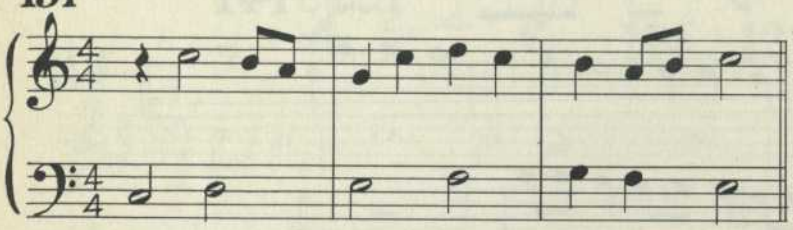
130



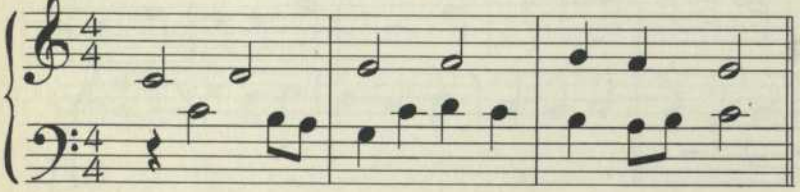
131



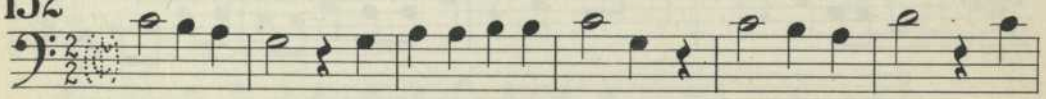
131A

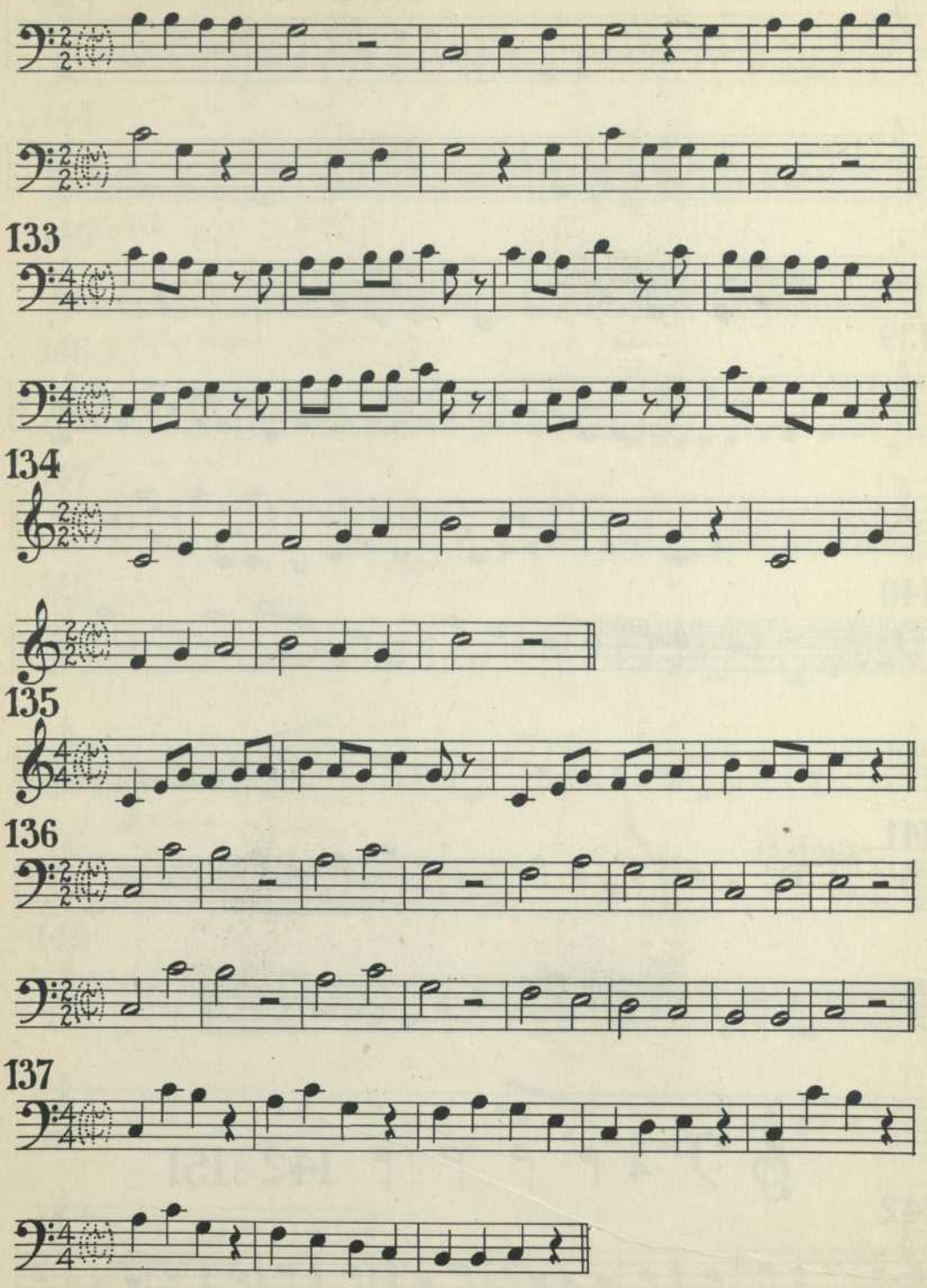


131B

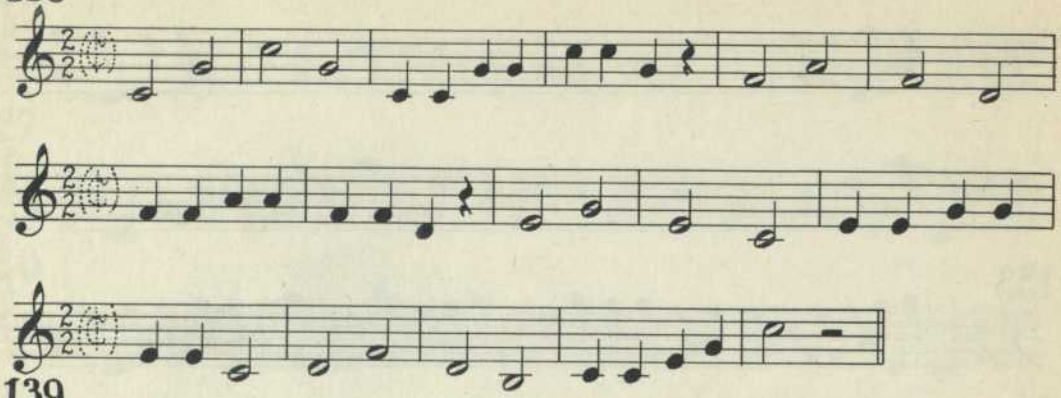


132

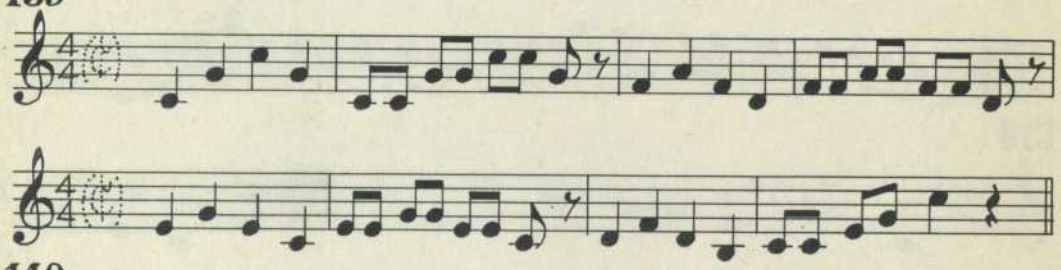



133
134
135
136
137

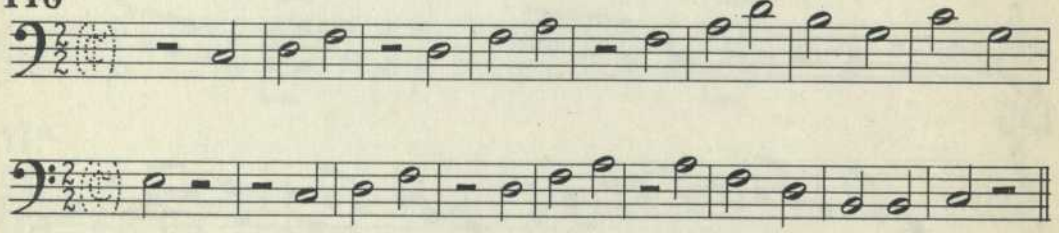
138



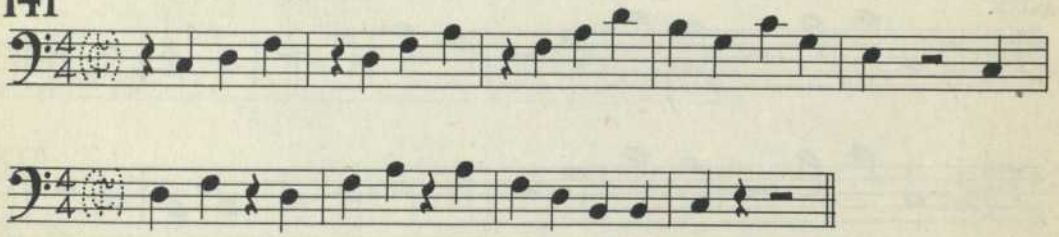
139

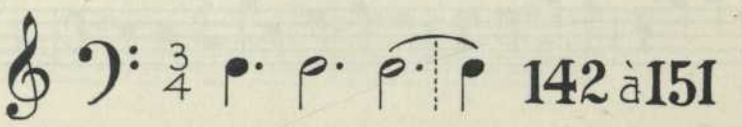


140

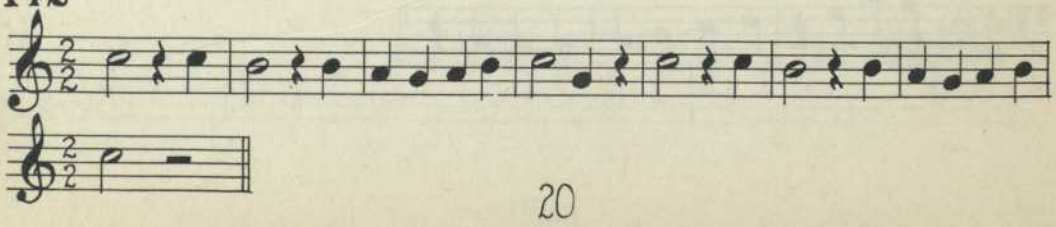


141

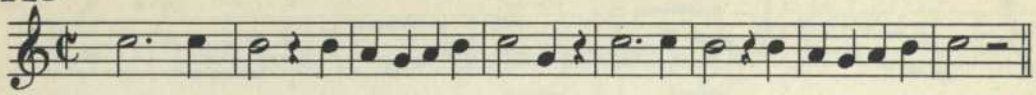




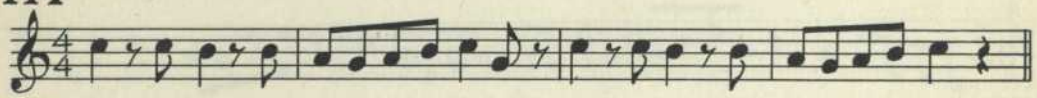
142



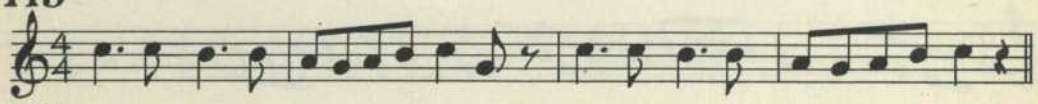
143



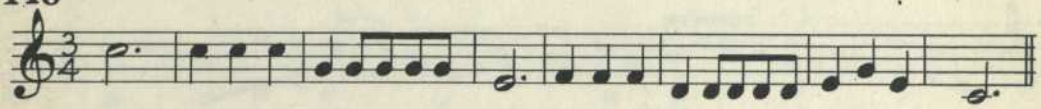
144



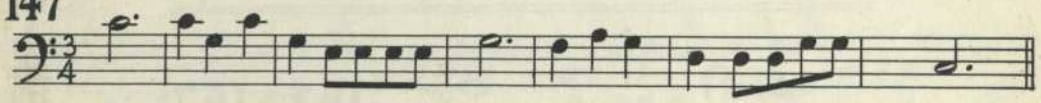
145



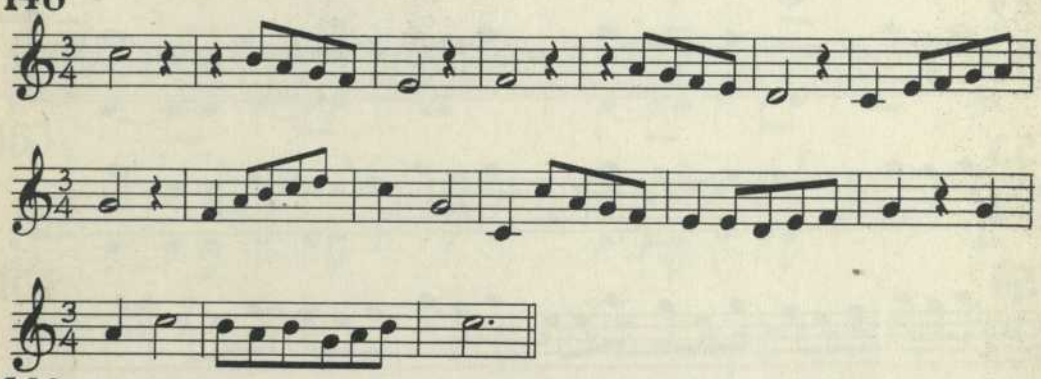
146



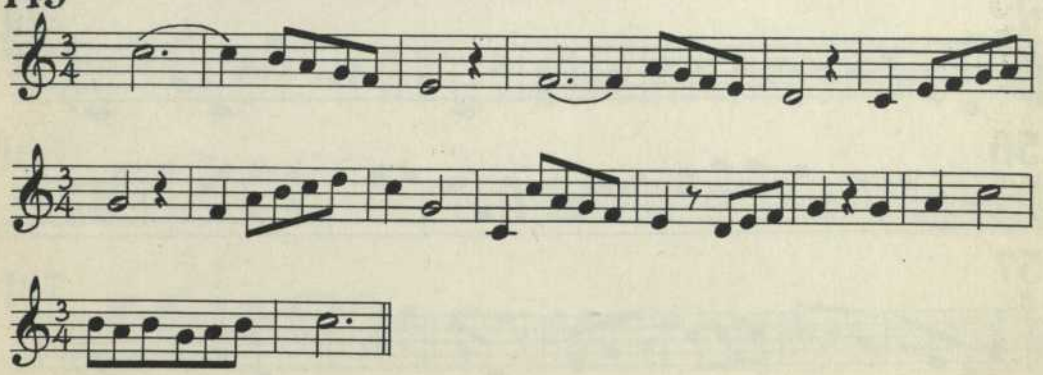
147



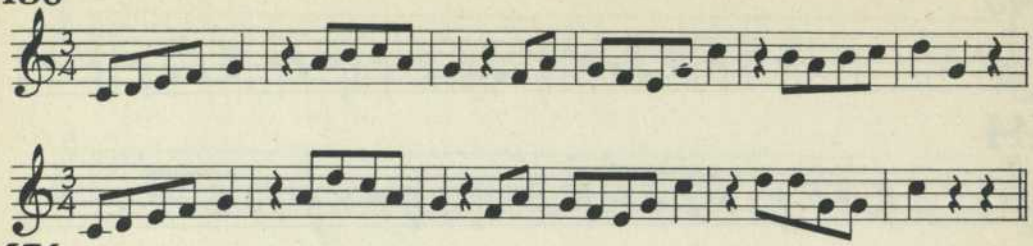
148



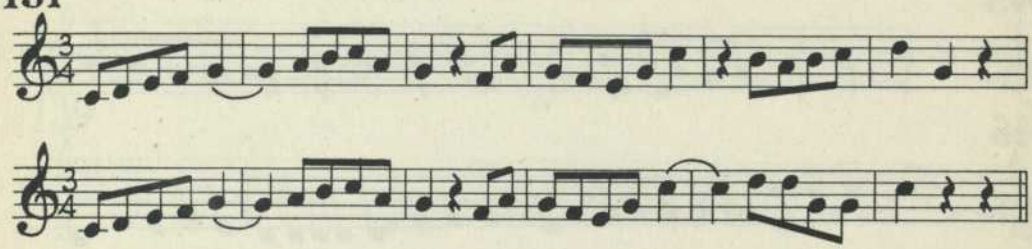
149

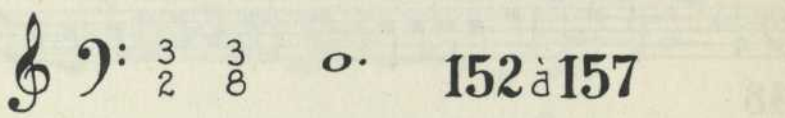


150

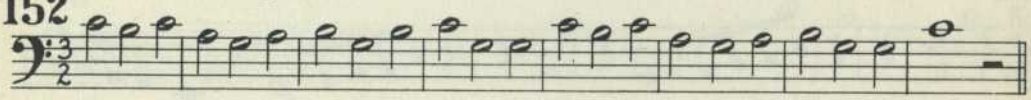


151

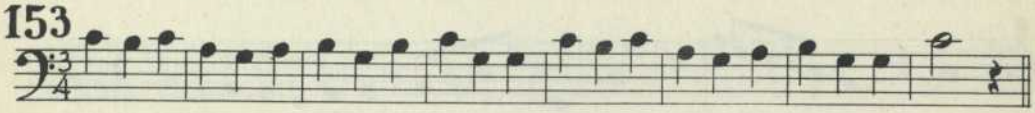




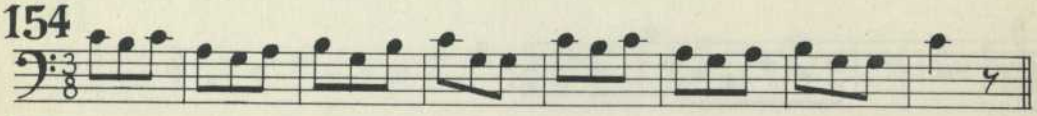
152



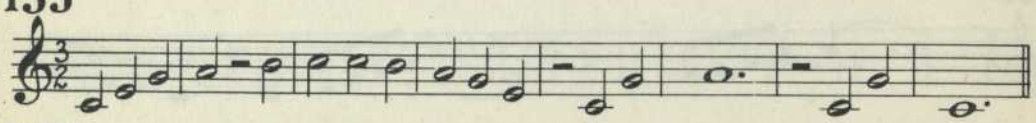
153



154

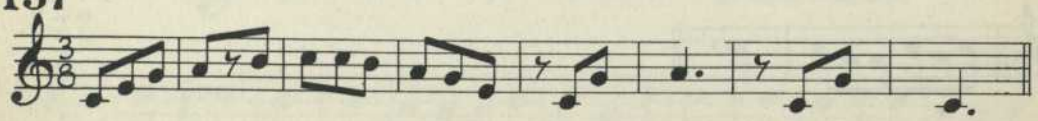


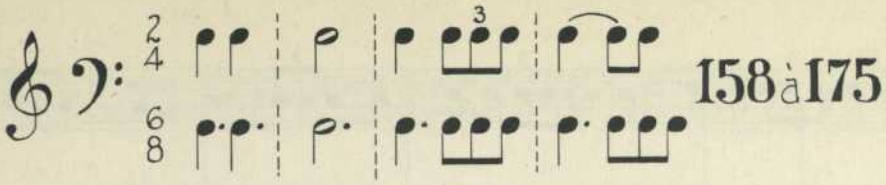
155

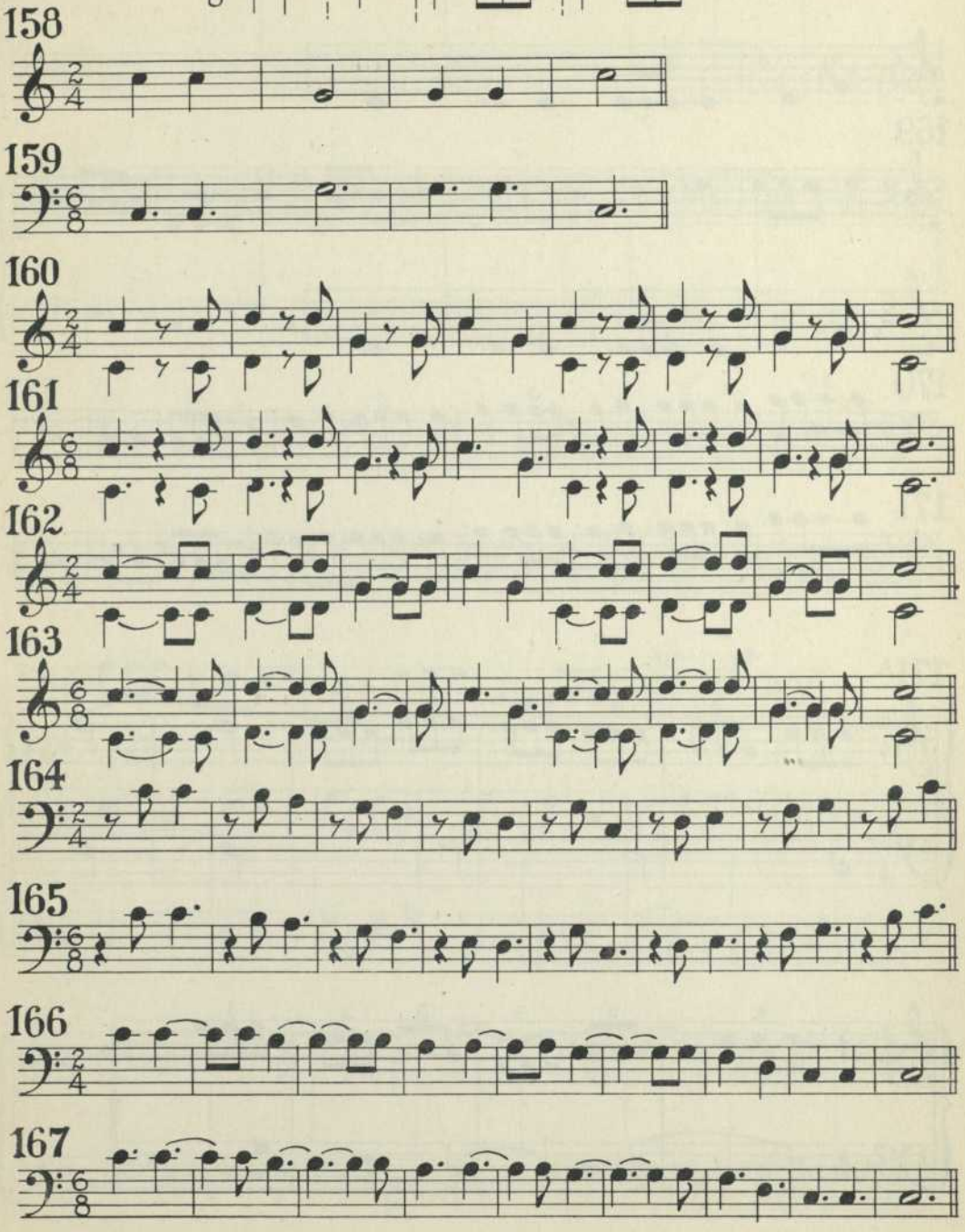


156

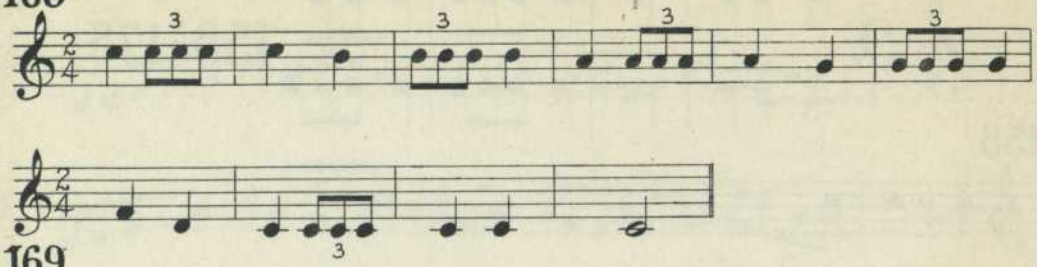
157



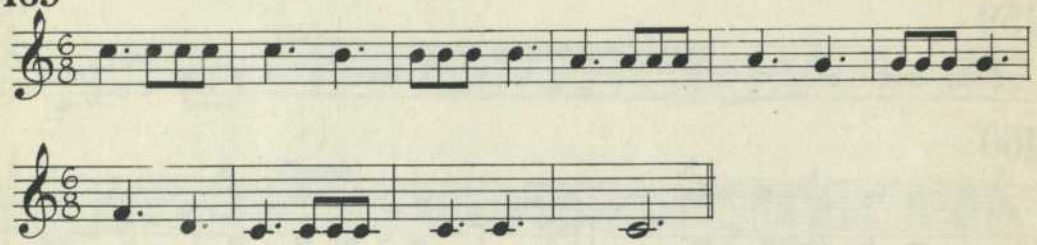

158 à 175


158
159
160
161
162
163
164
165
166
167

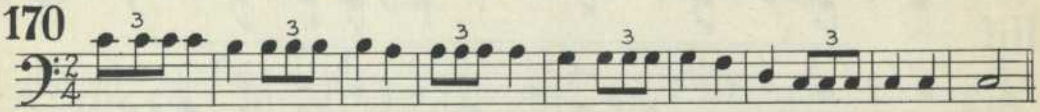
168



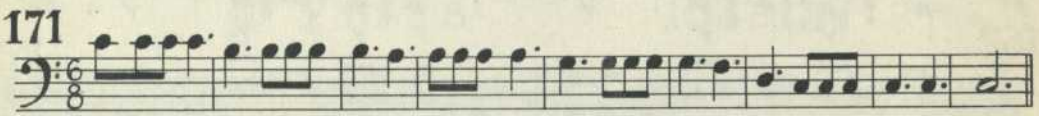
169



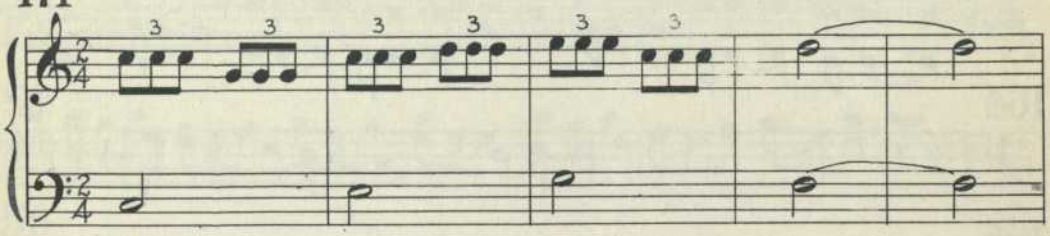
170

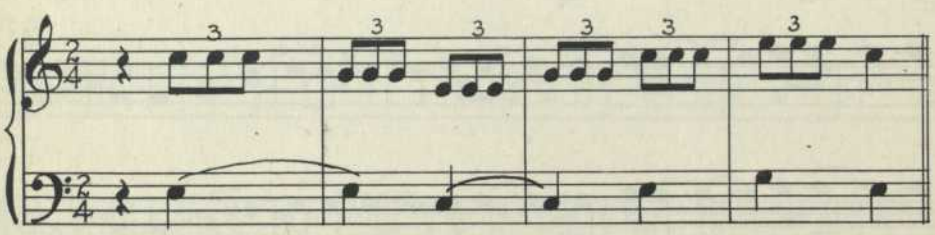


171

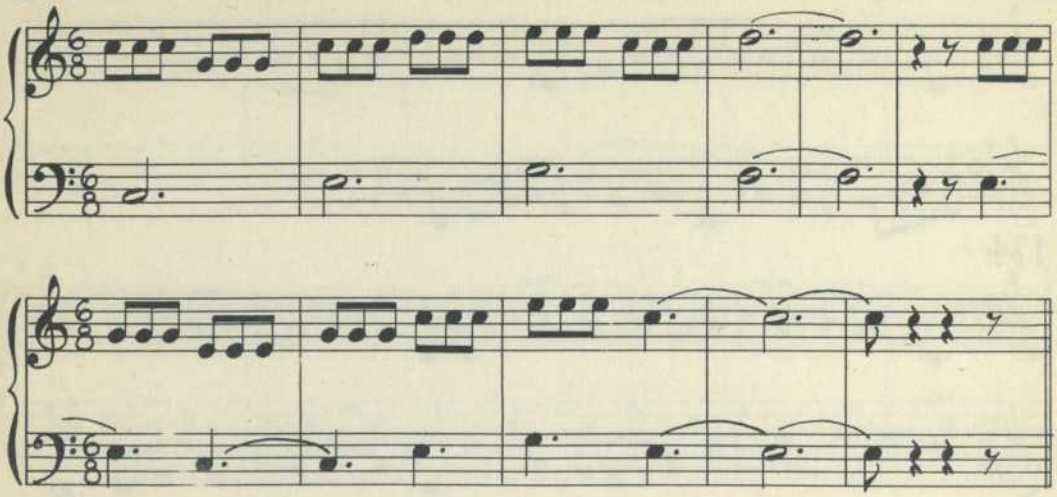


171A

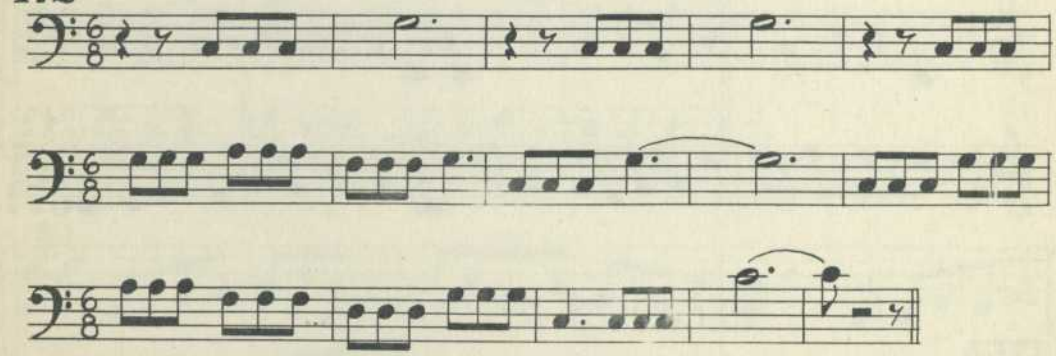




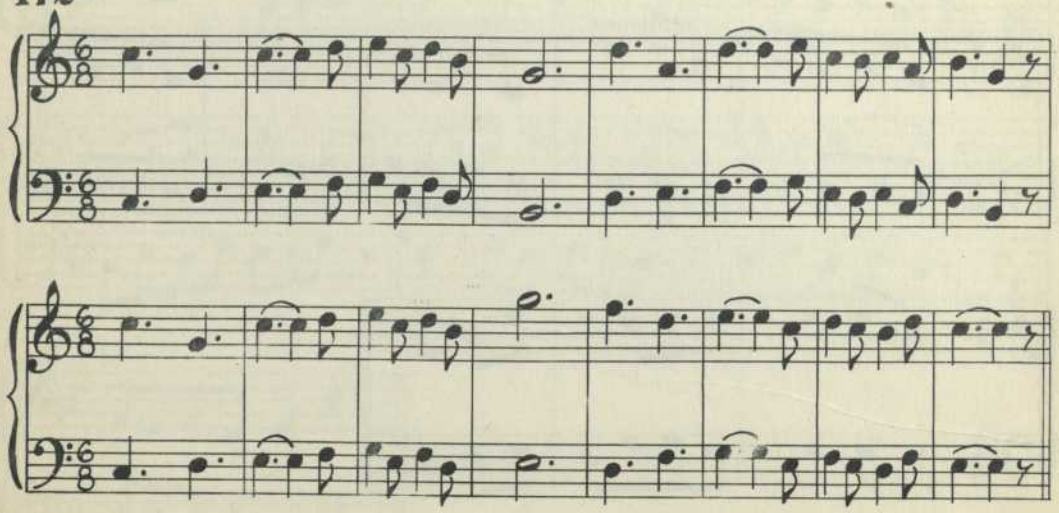
171B



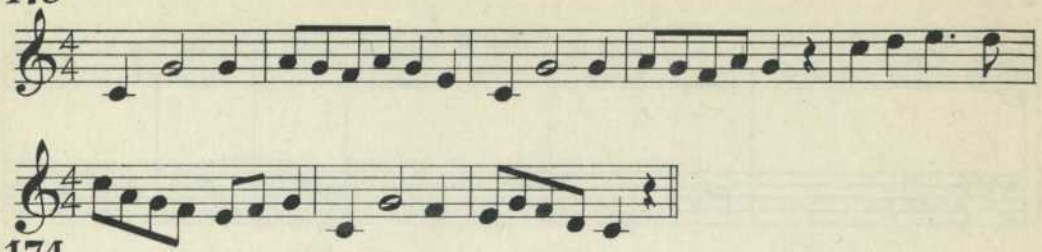
172



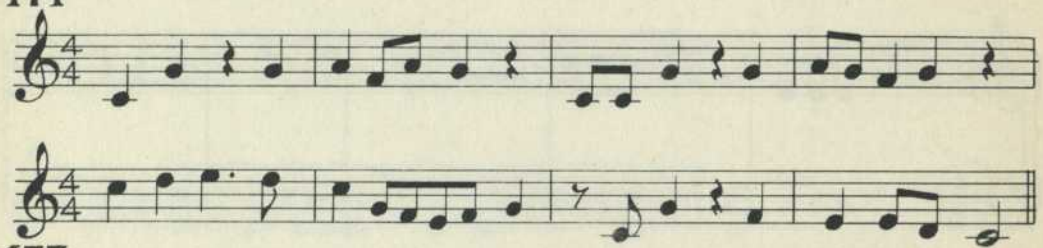
172A



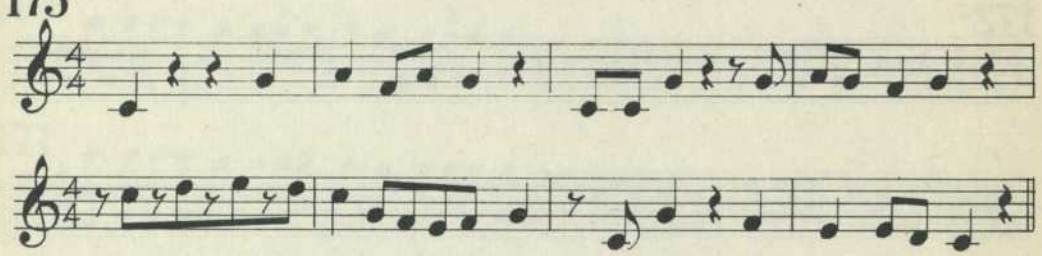
173



174

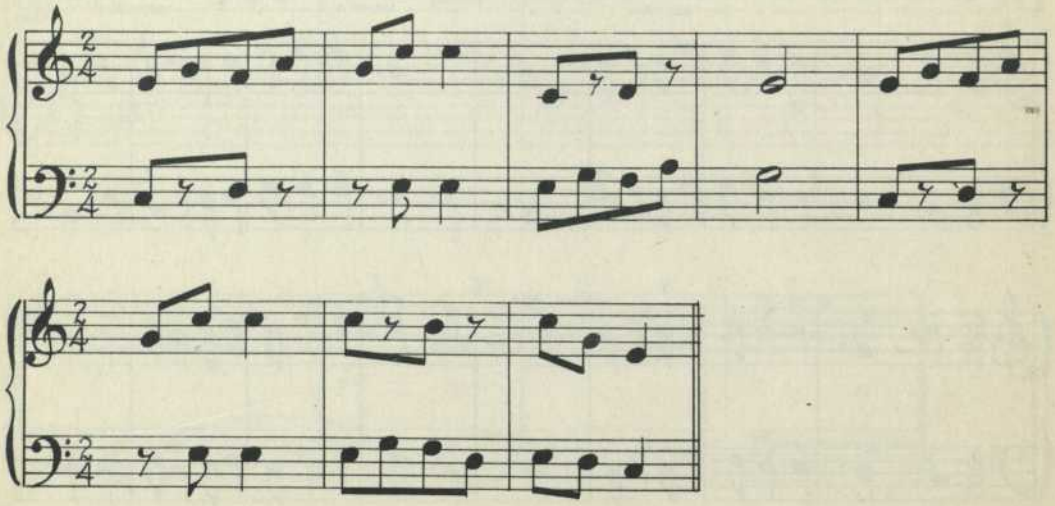


175

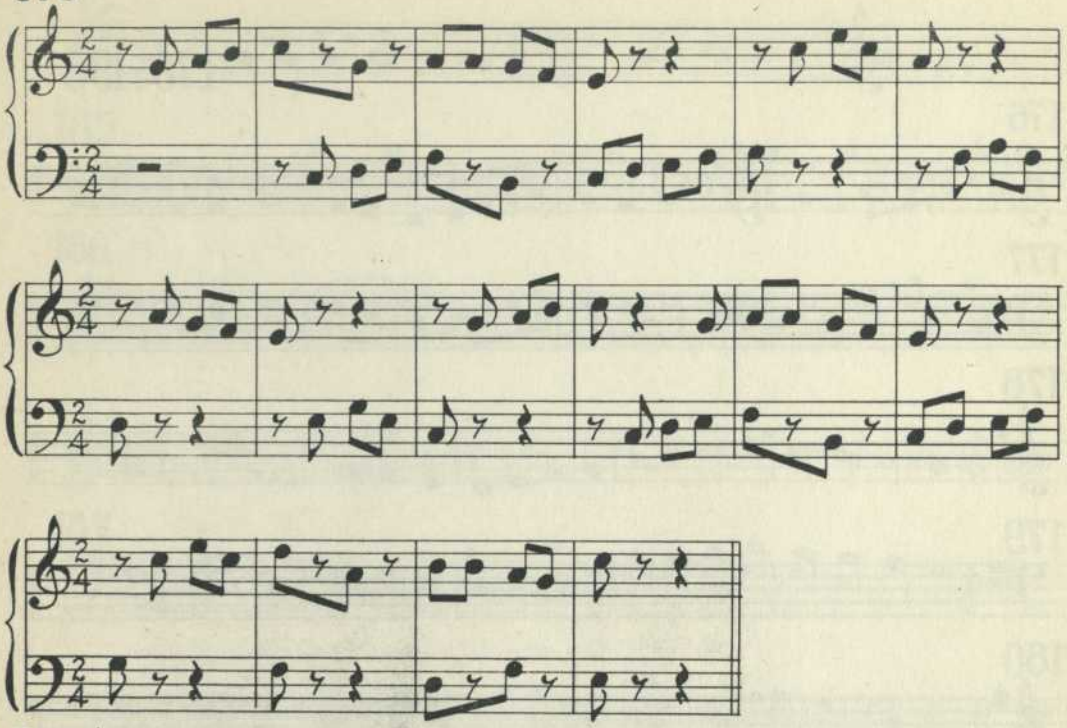


EXERCICES RÉCRÉATIFS

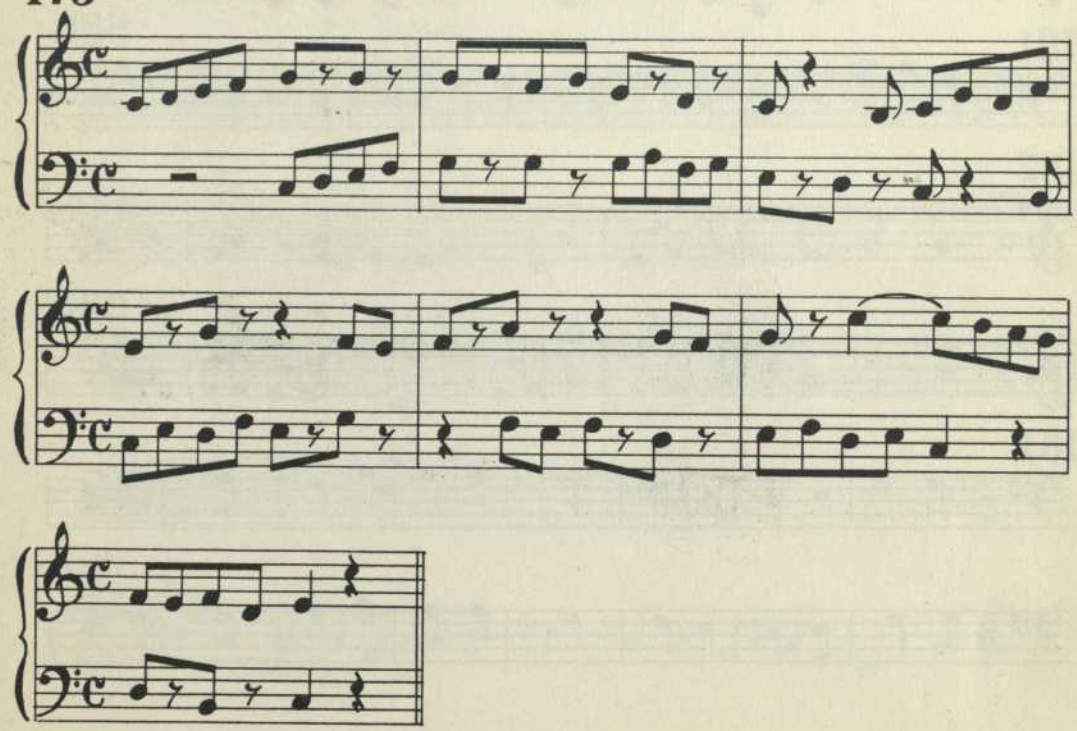
175A

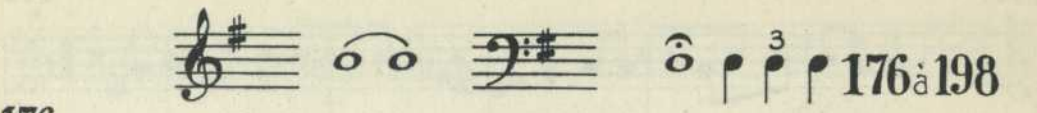


175B

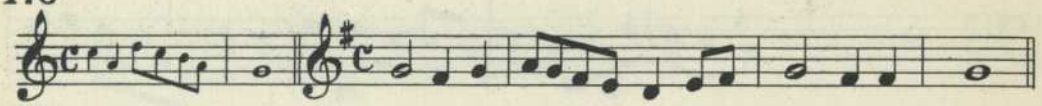


175C

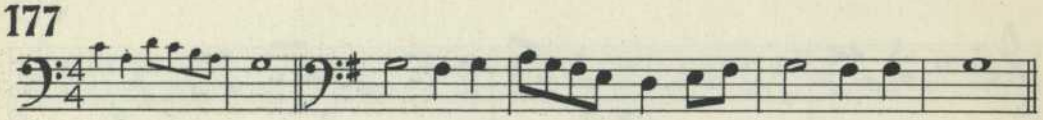




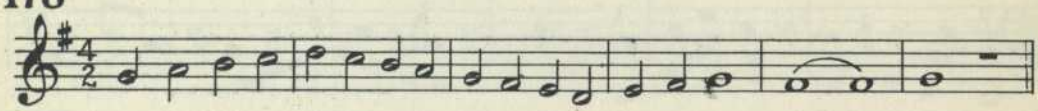
176



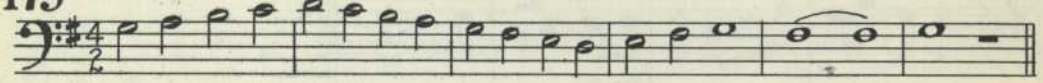
177



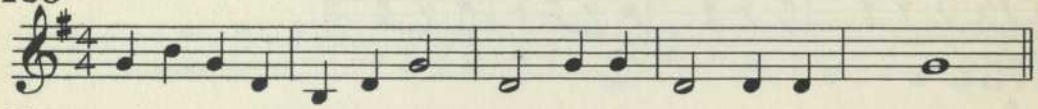
178



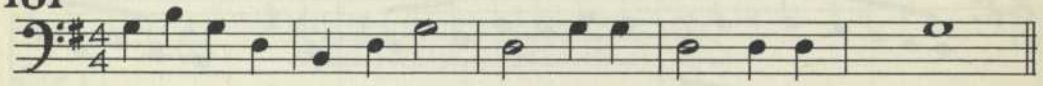
179



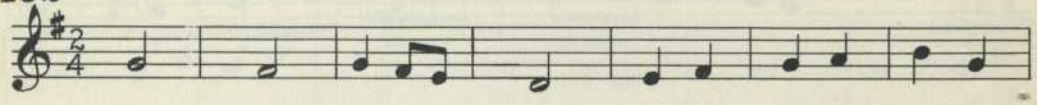
180

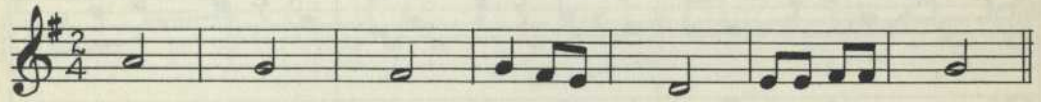


181

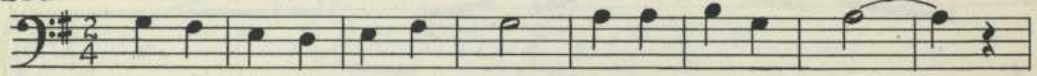


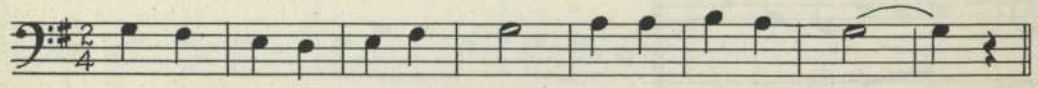
182



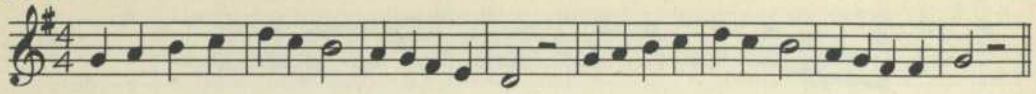


183

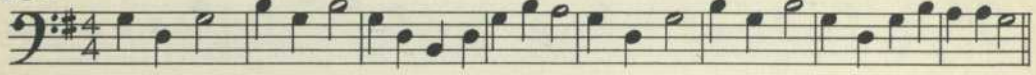




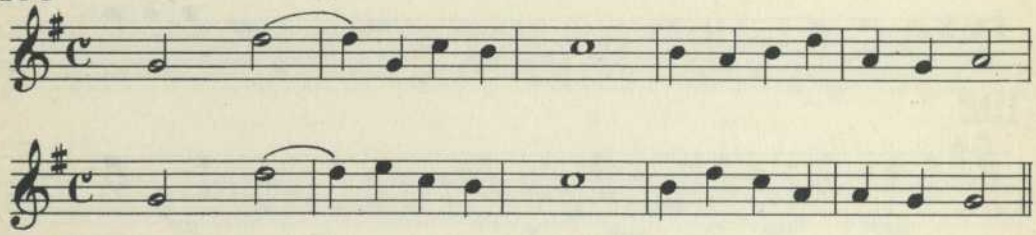
184



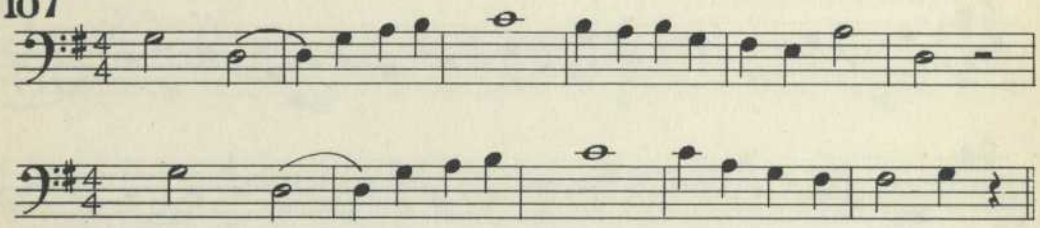
185



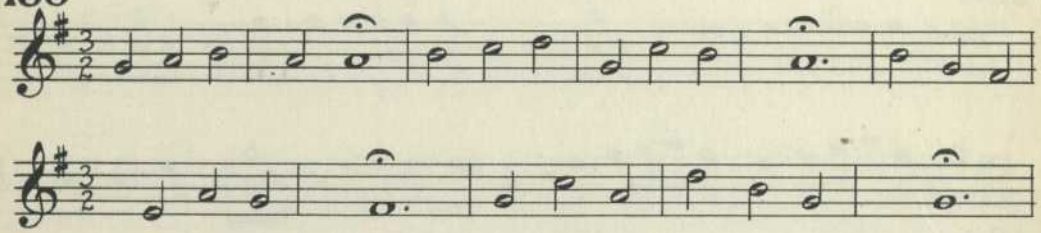
186



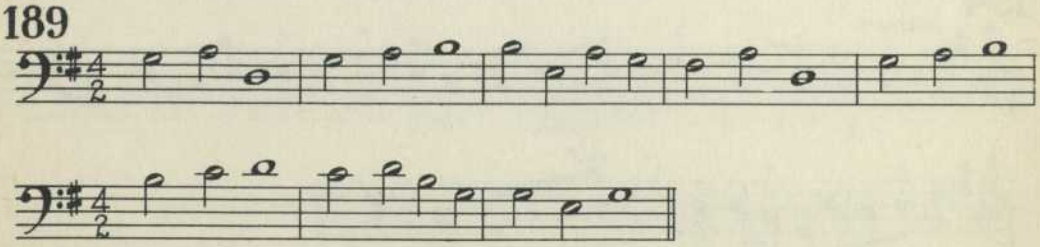
187



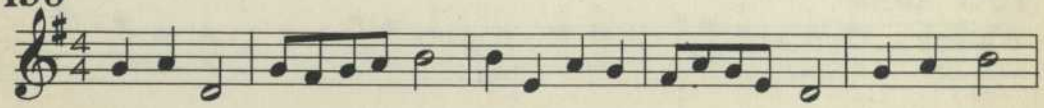
188

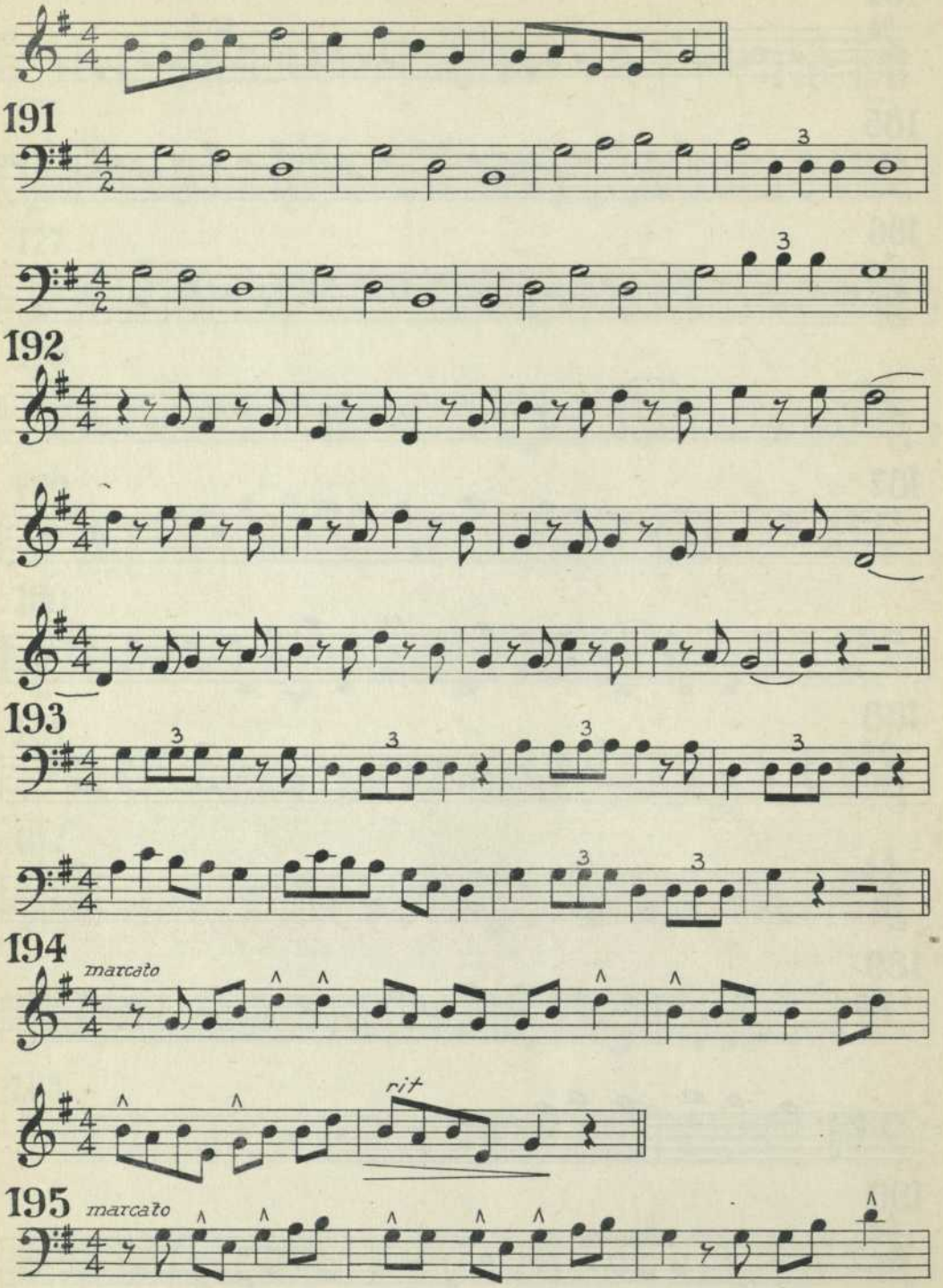


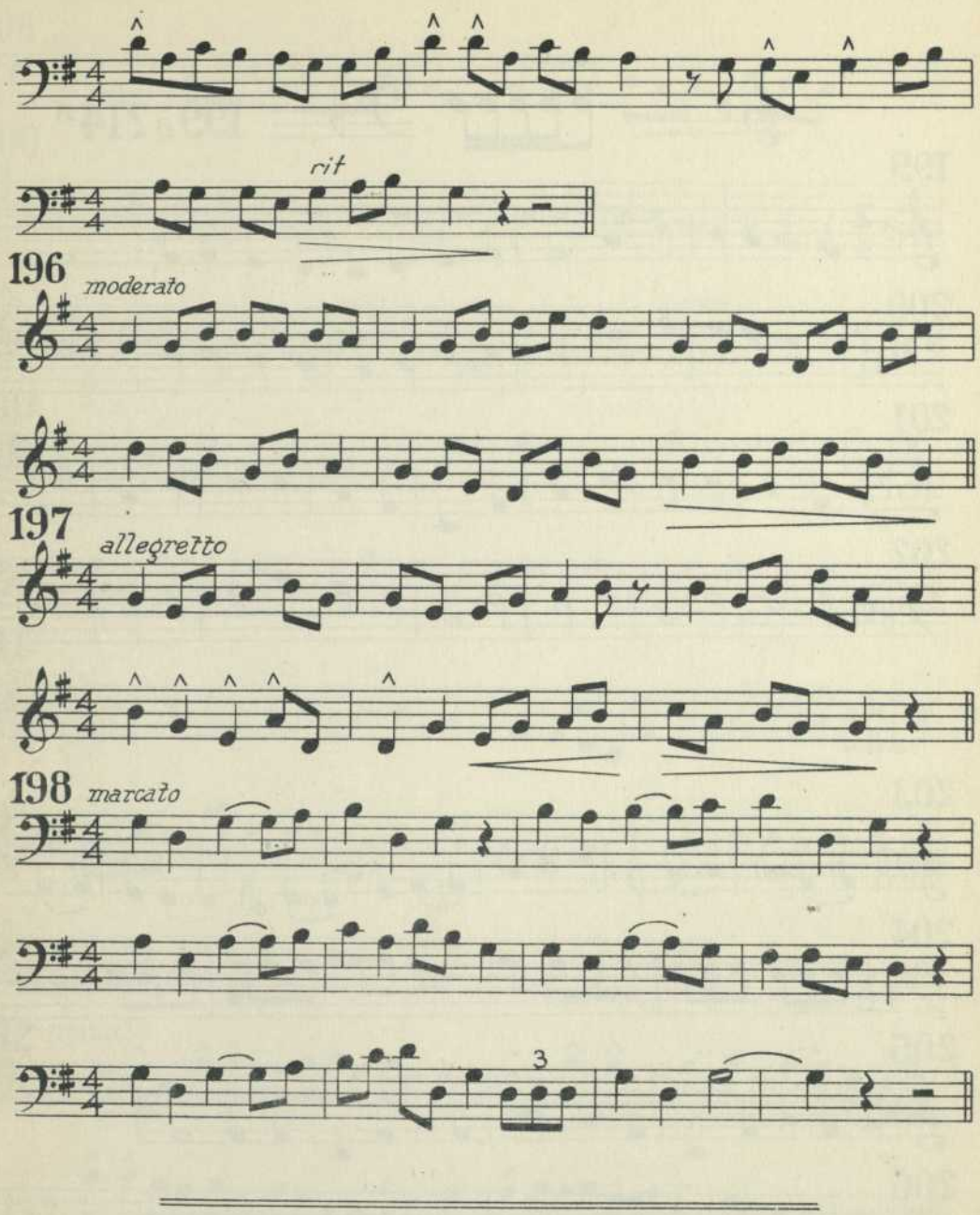
189

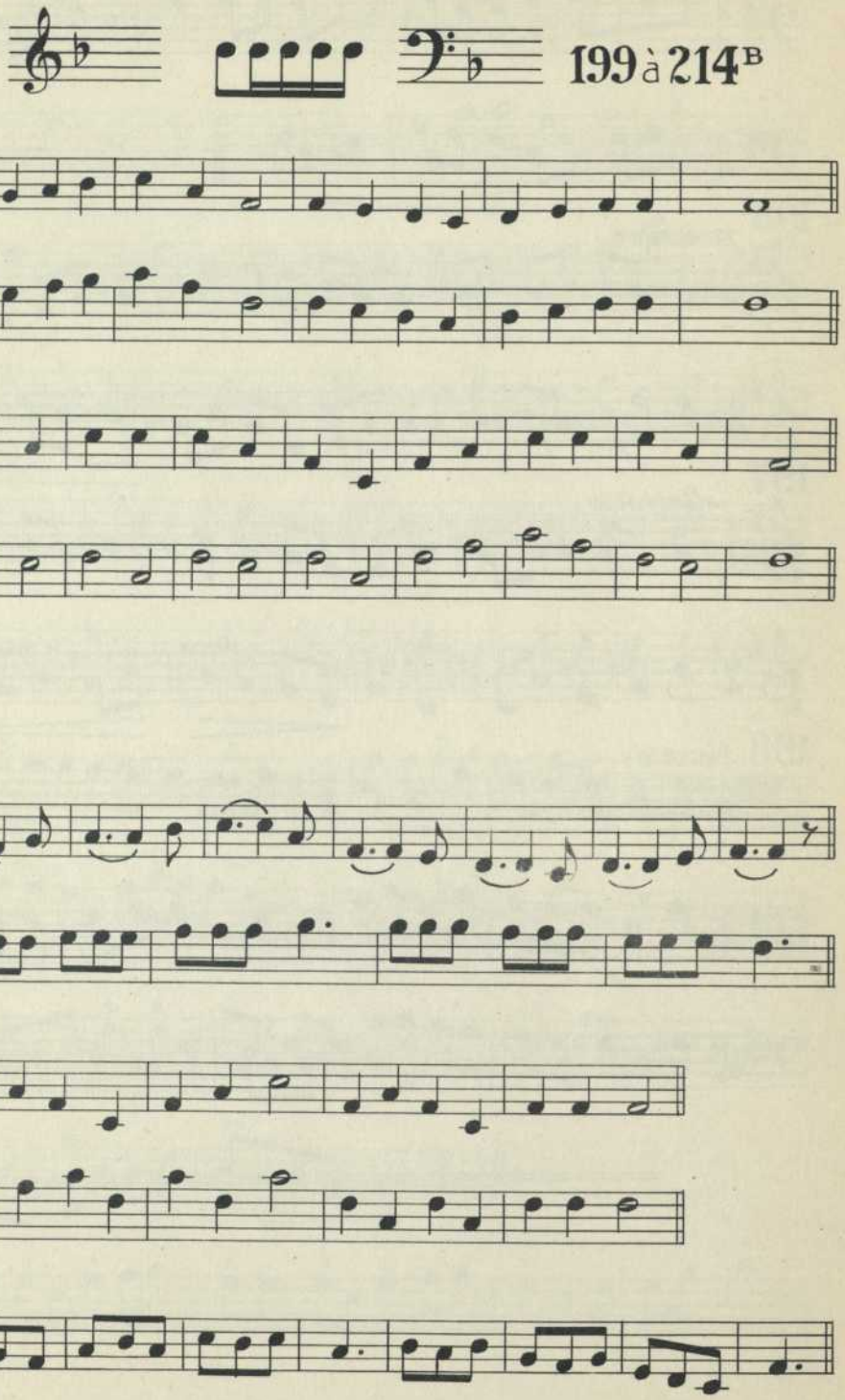


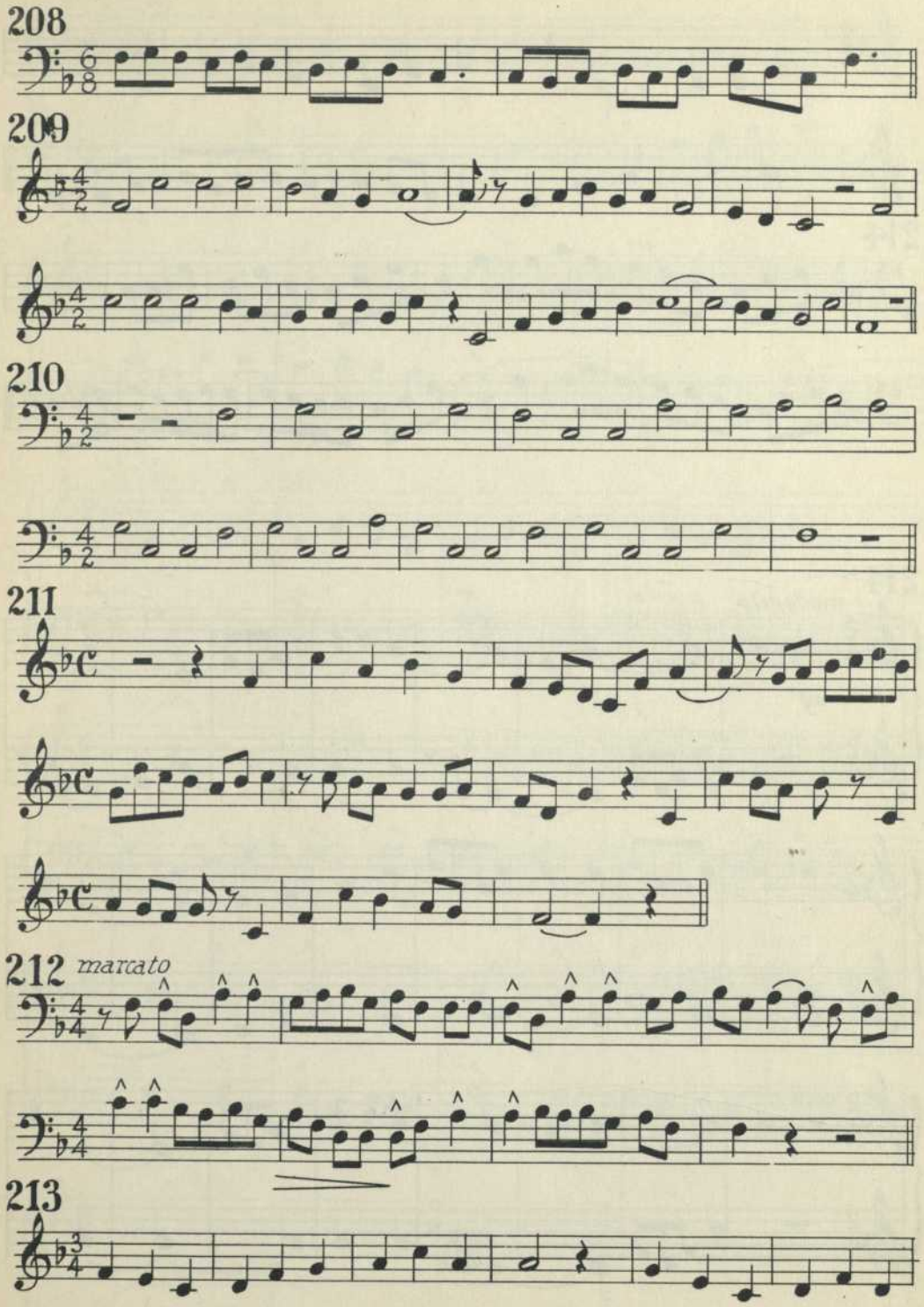
190

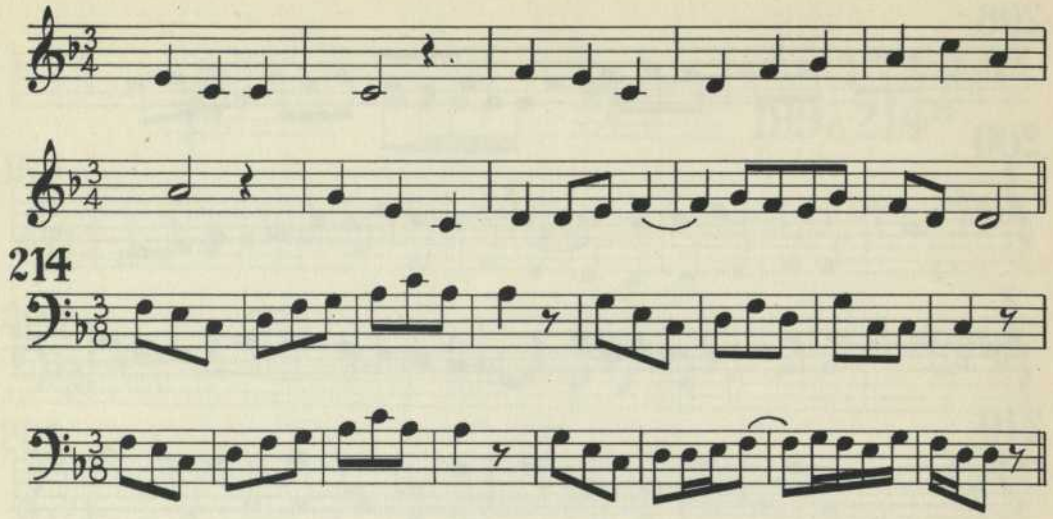



191
192
193
194
marcato
rit
195
marcato


rit
196
moderato
197
allegretto
198
marcato
3

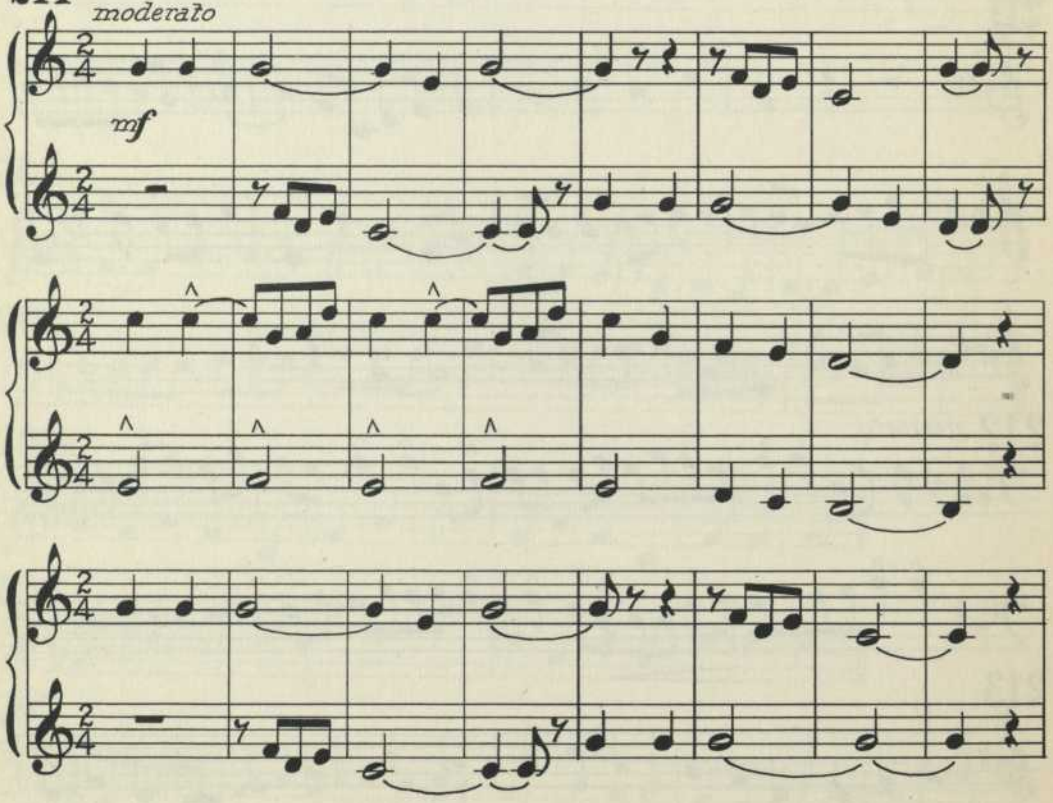

199 à 214B
199
200
201
202
203
204
205
206
207

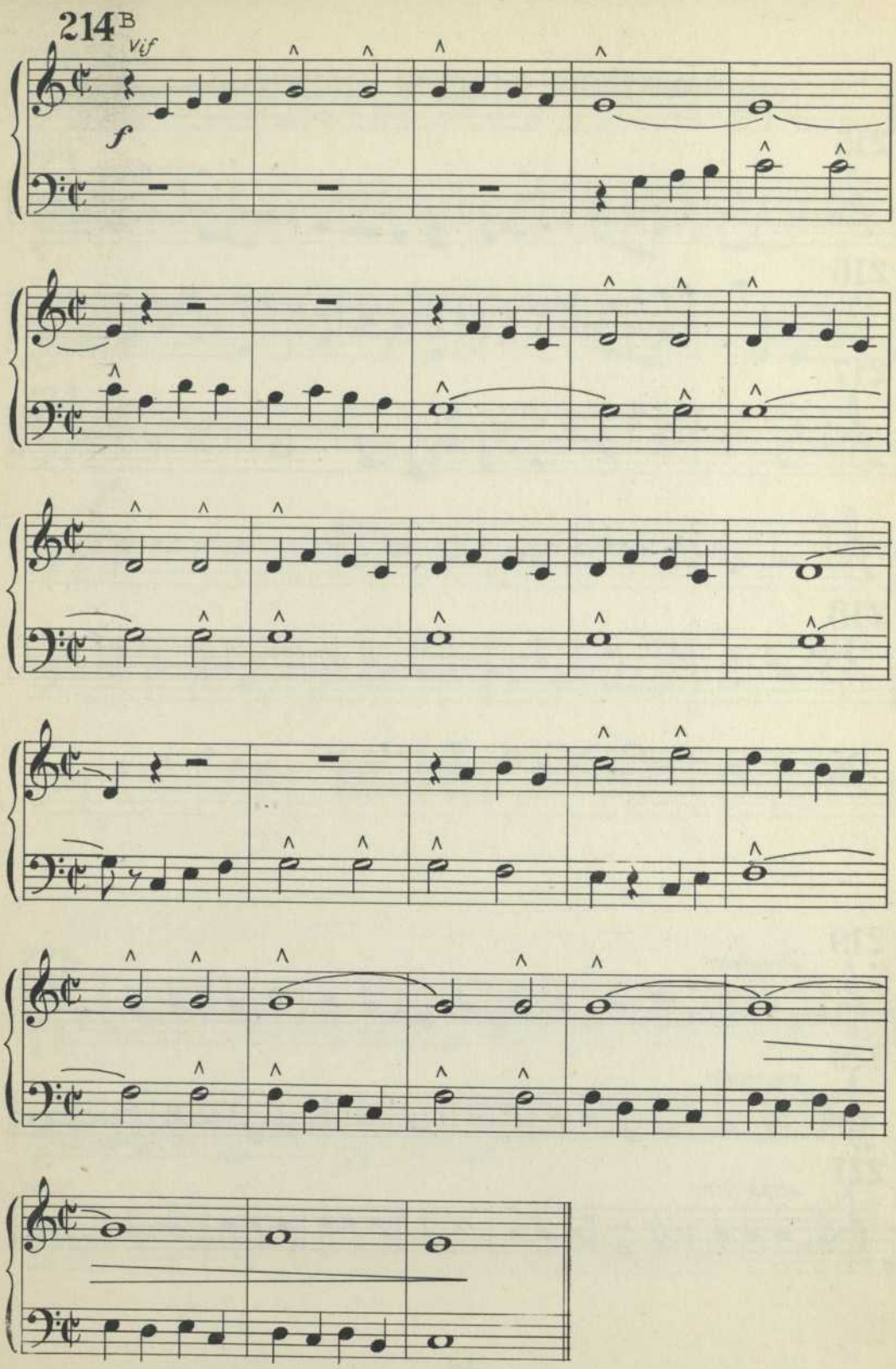

208
209
210
211
212 marcato
213



214

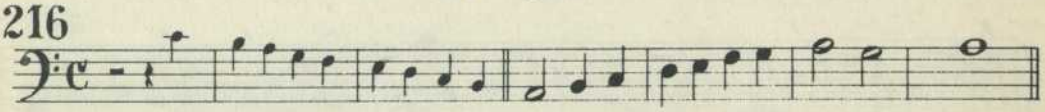
214A



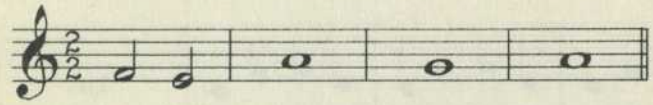

214B
Vif
f

215

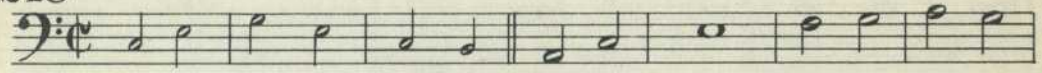
216

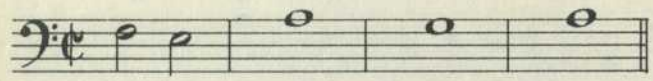


217



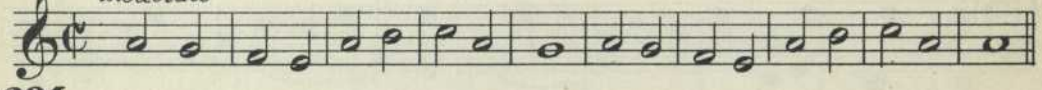
218



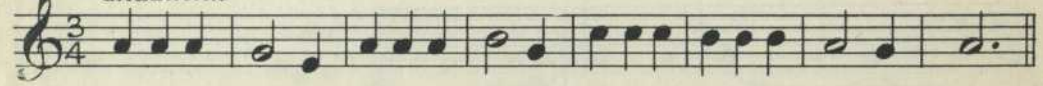


219 *allegretto*

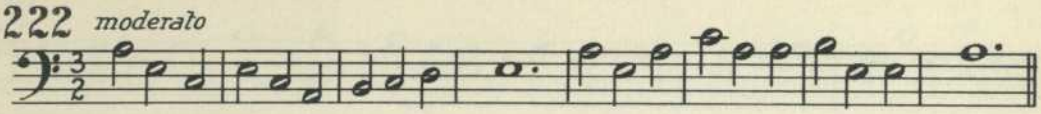
220 *moderato*



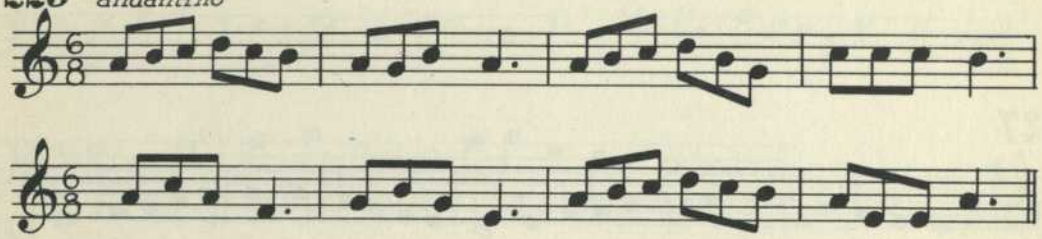
221 *andantino*



222 *moderato*

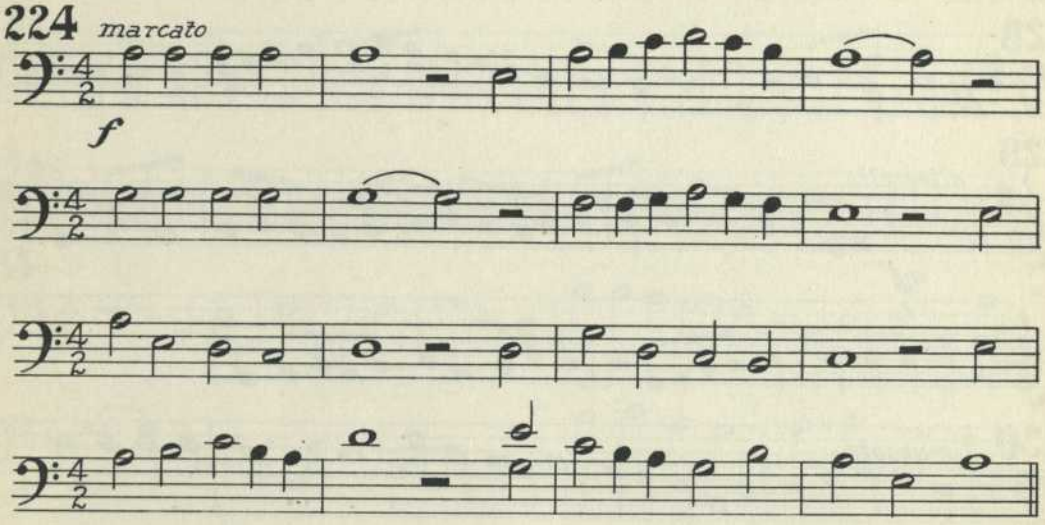


223 *andantino*

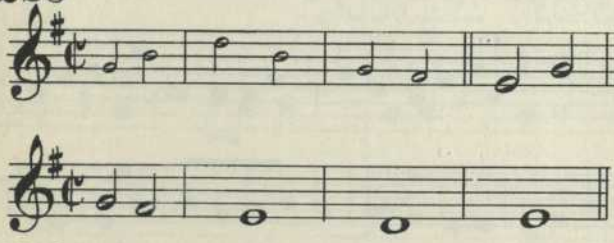


224 *marcato*

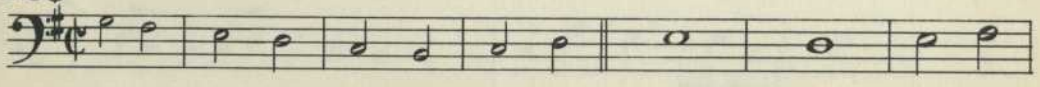
f

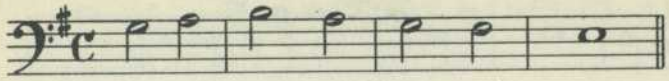


225

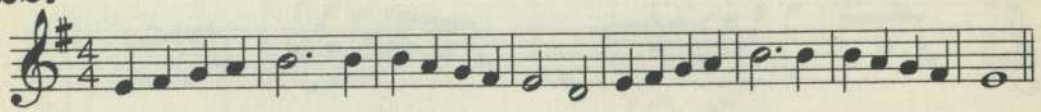


226

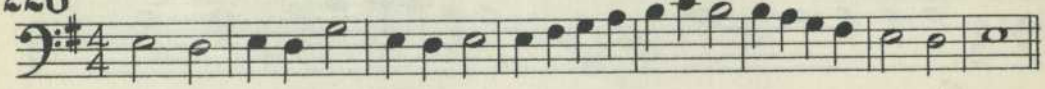




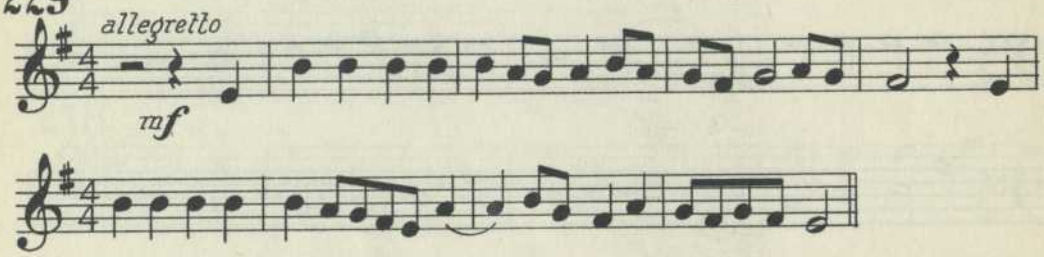
227



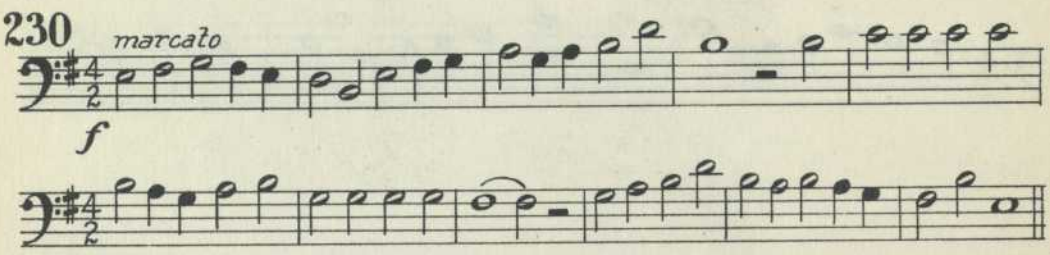
228



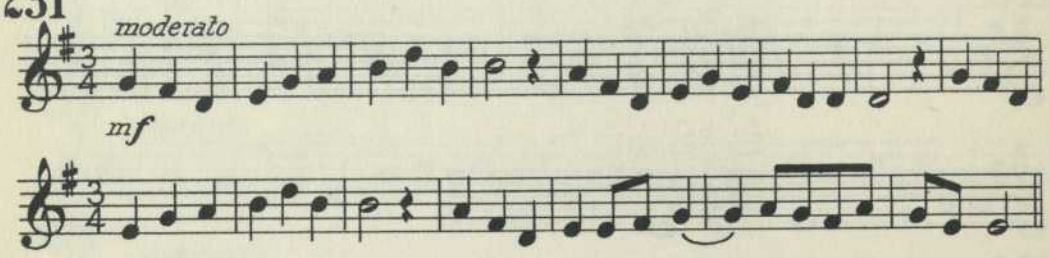
229



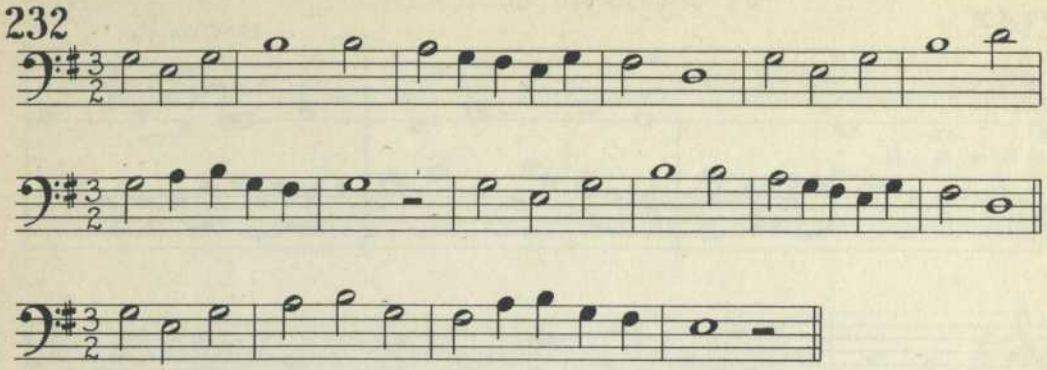
230



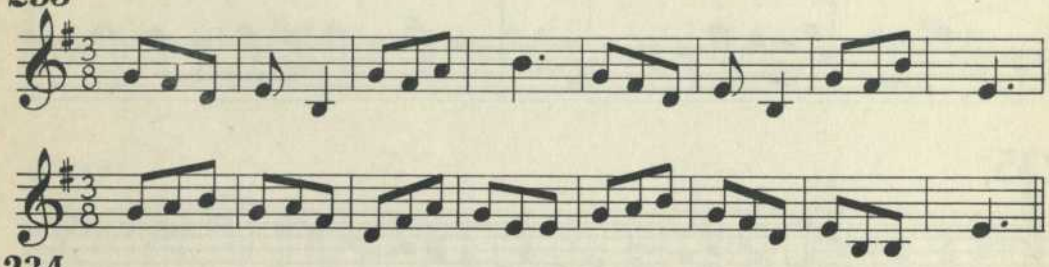
231



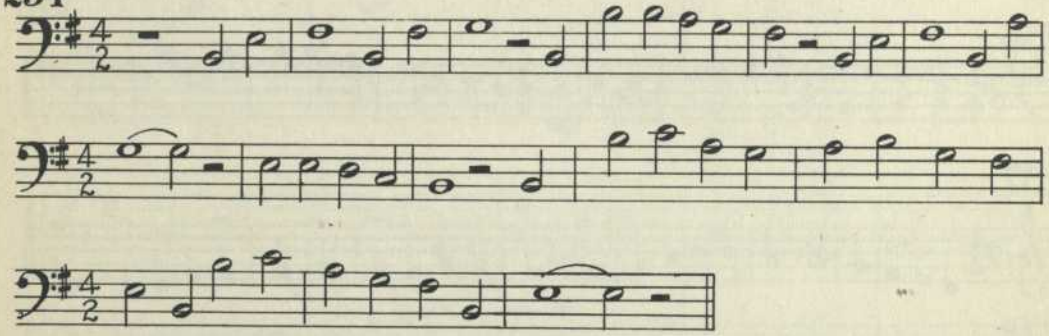
232



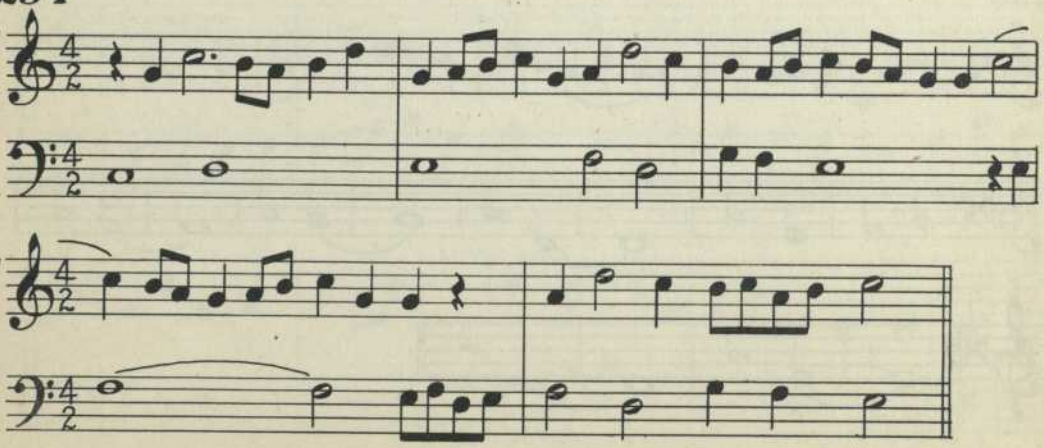
233

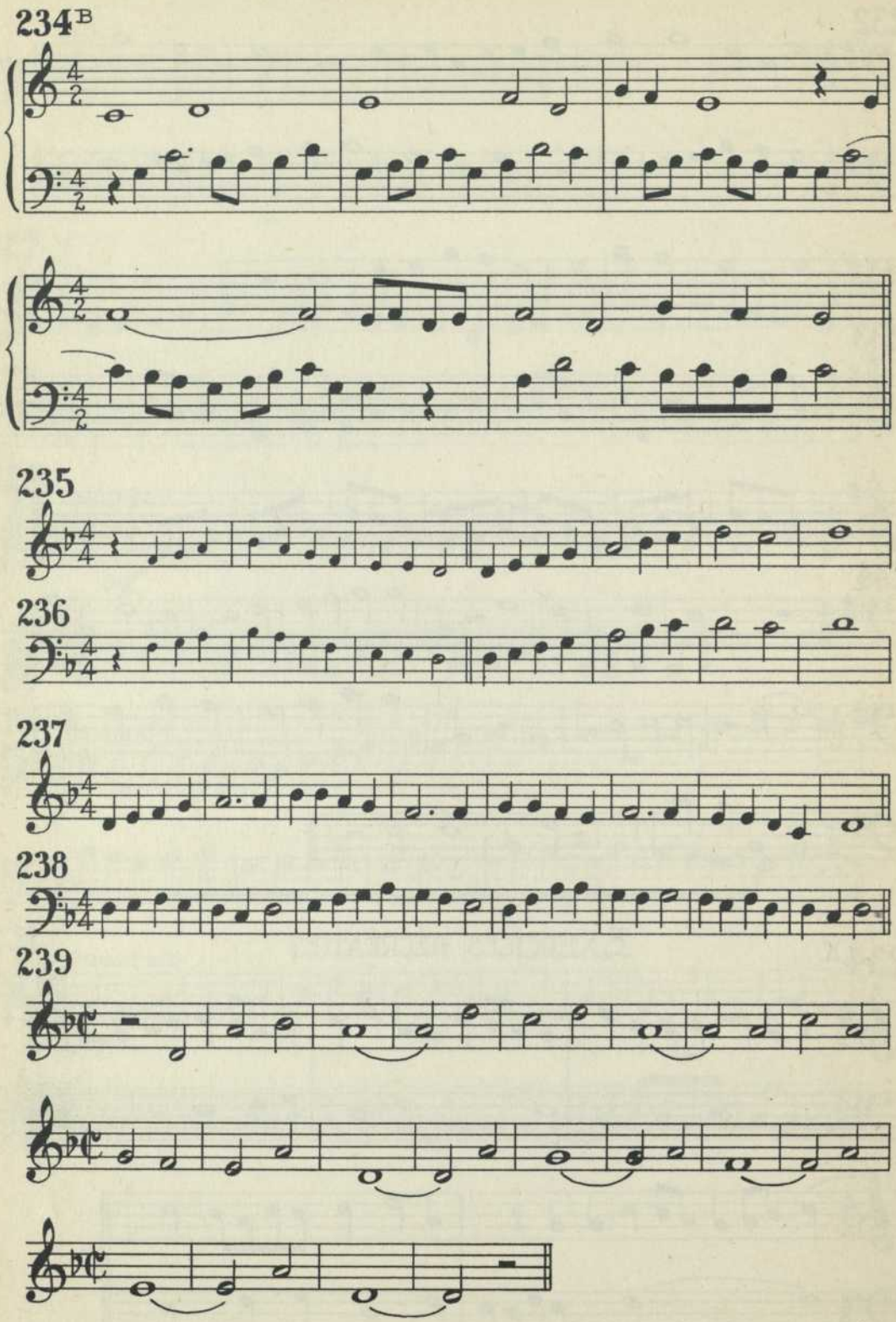


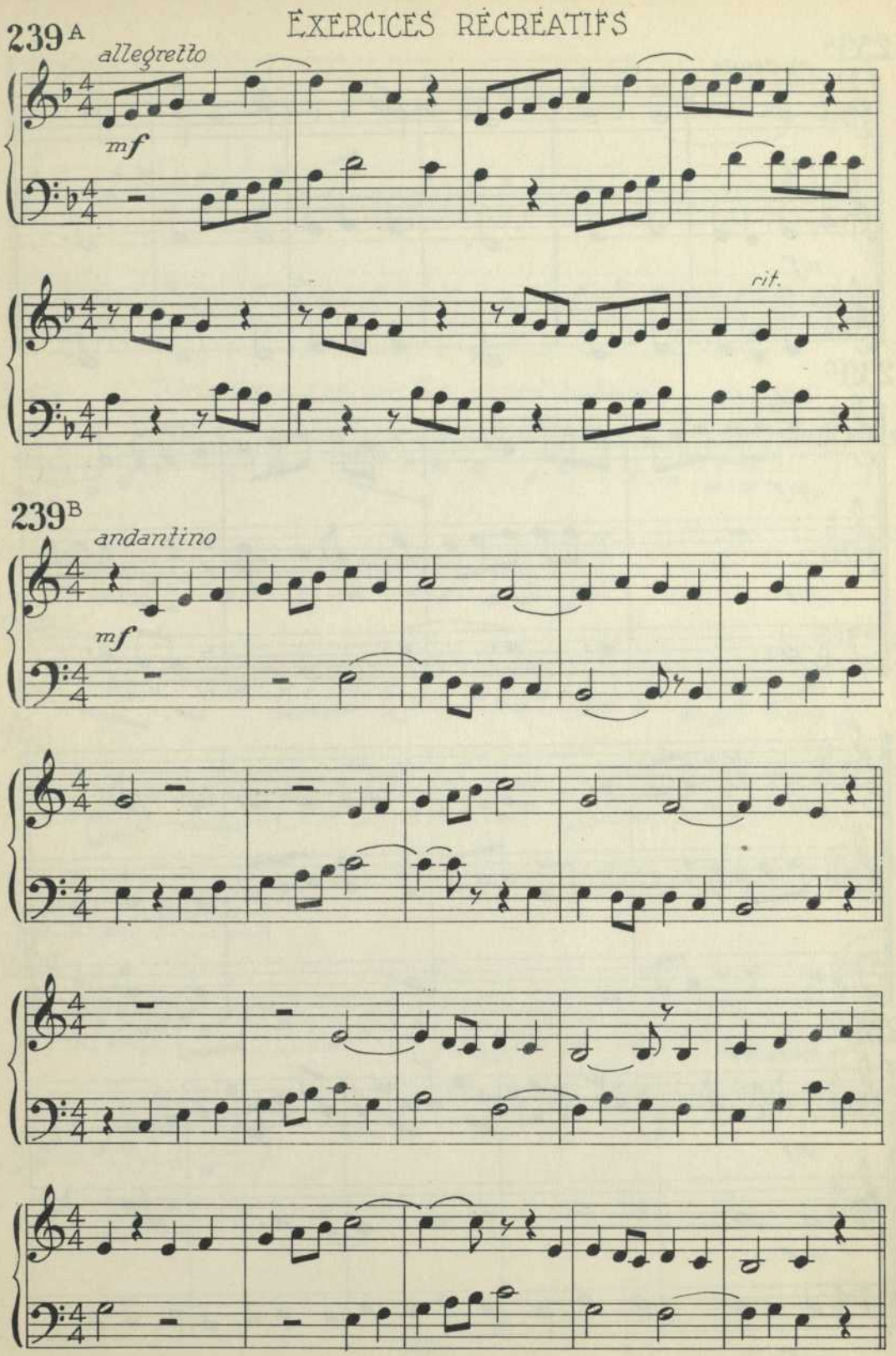
234

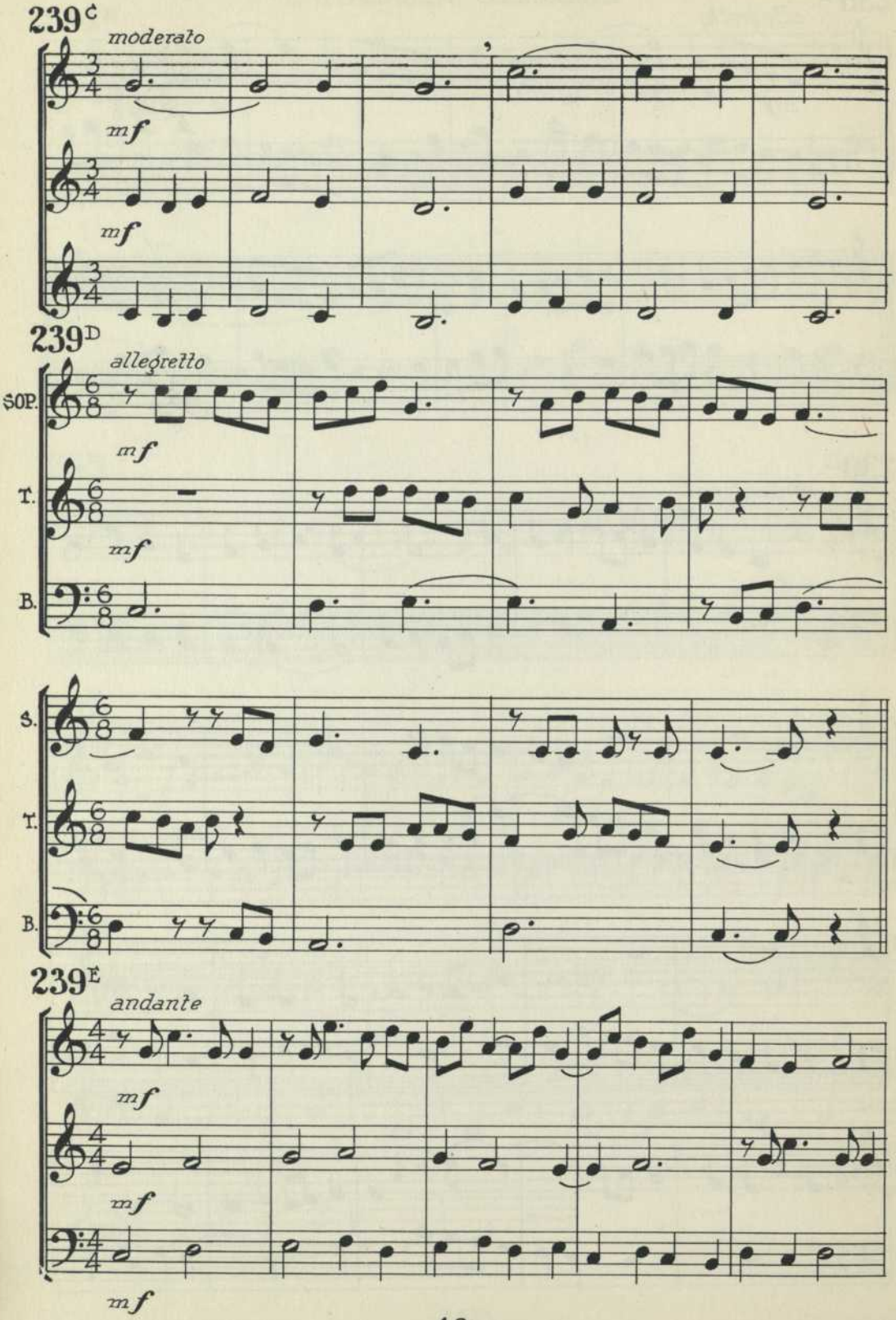


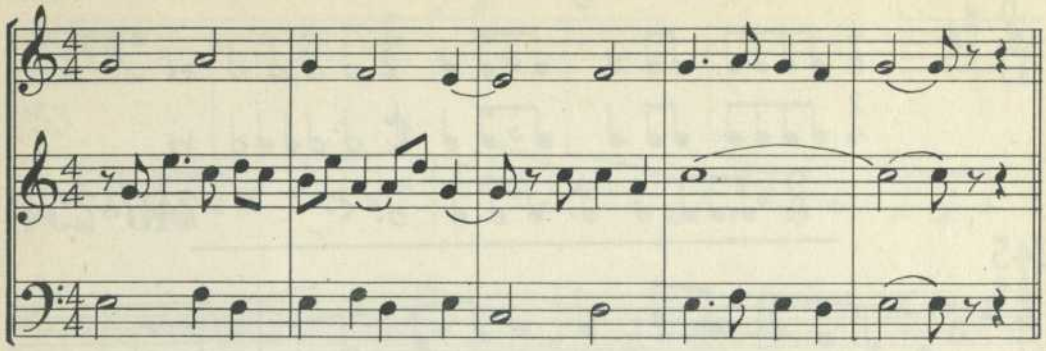
234A EXERCICES RÉCRÉATIFS



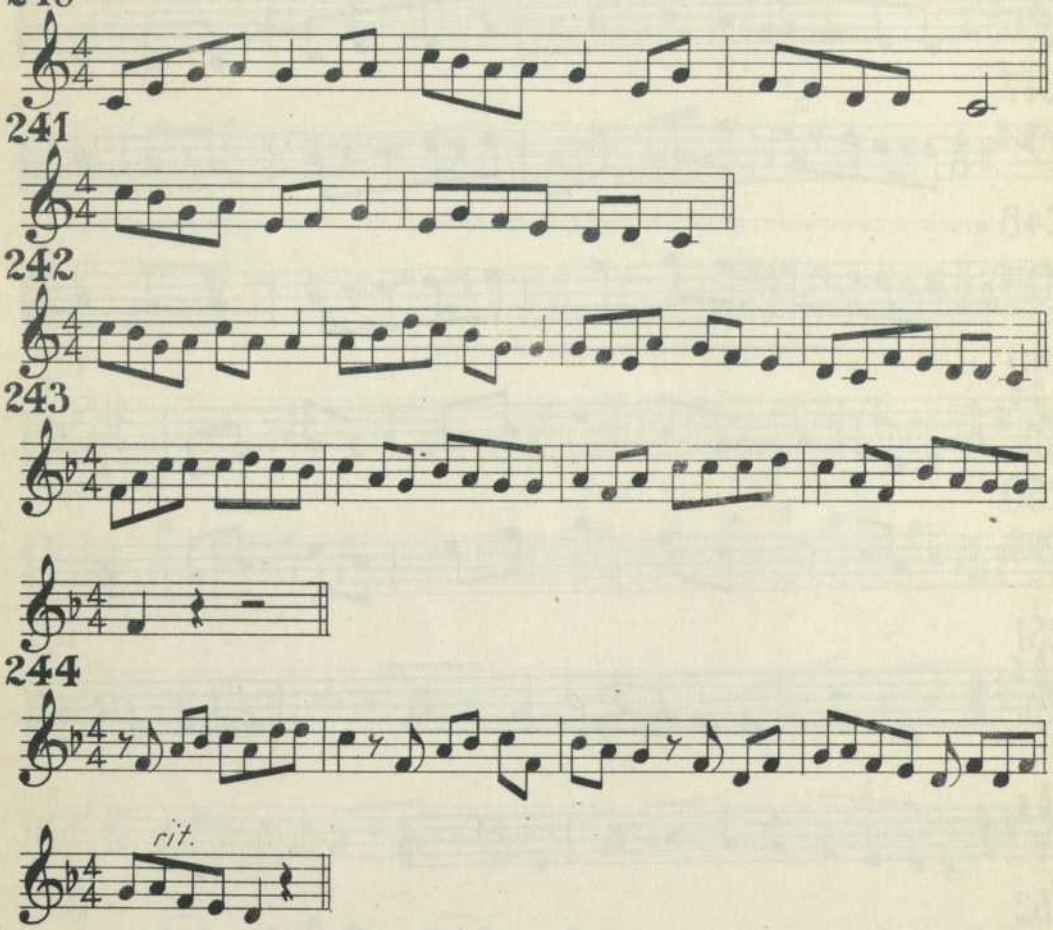

234B
235
236
237
238
239

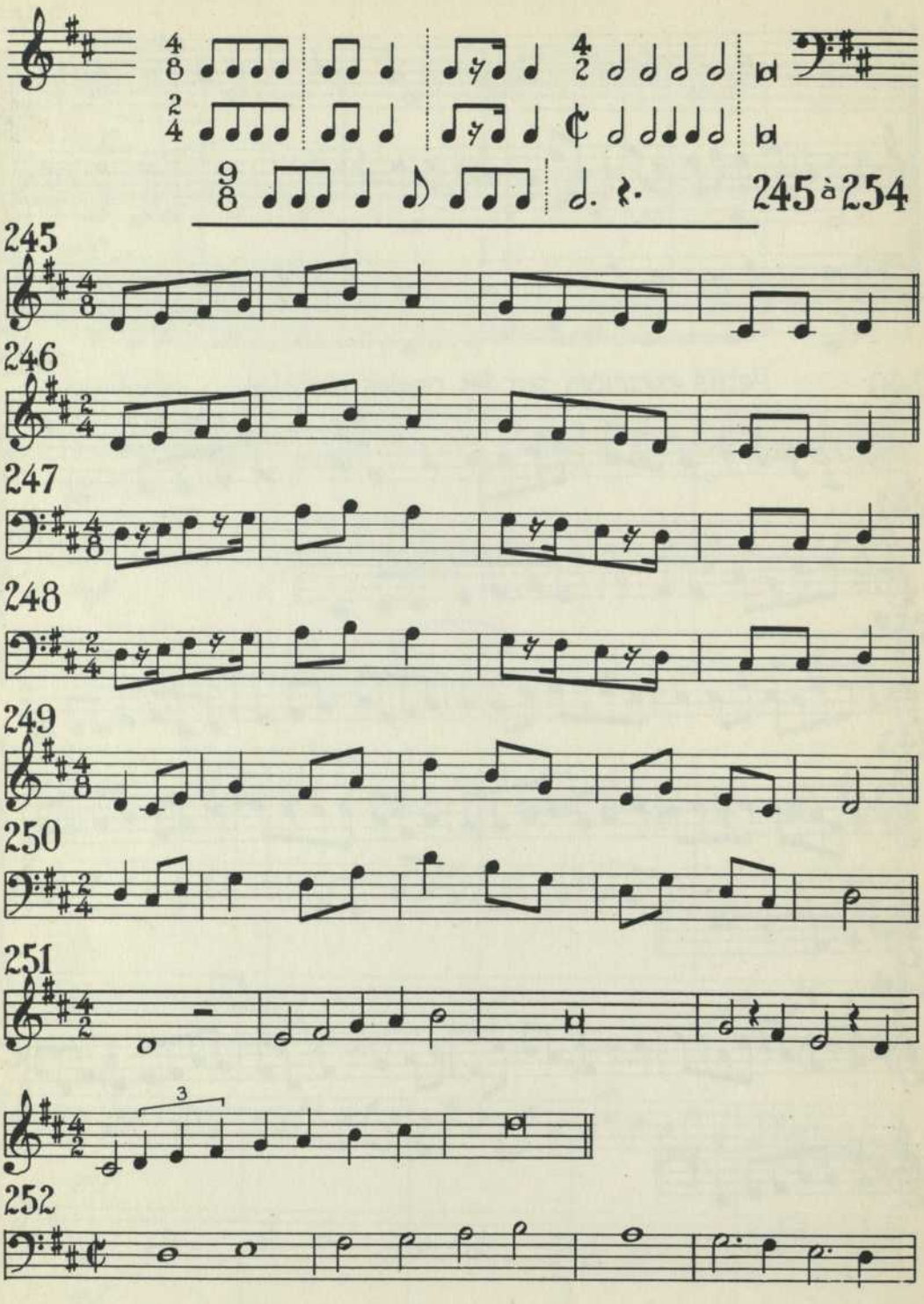

239A
allegretto
mf
rit.
239B
andantino
mf

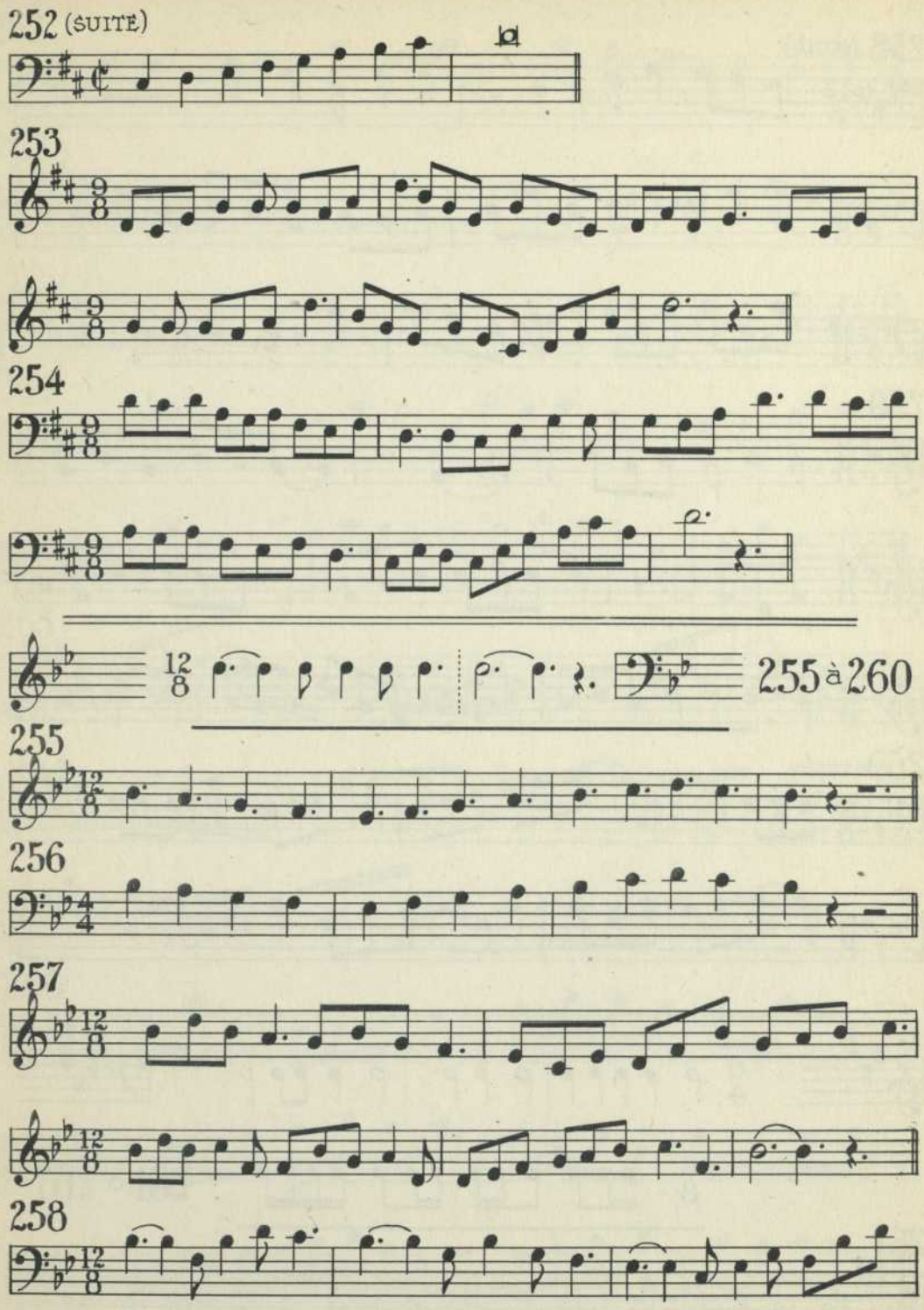

239C
moderato
mf
mf
239D
allegretto
SOP.
T.
B.
mf
mf
S.
T.
B.
239E
andante
mf
mf
mf

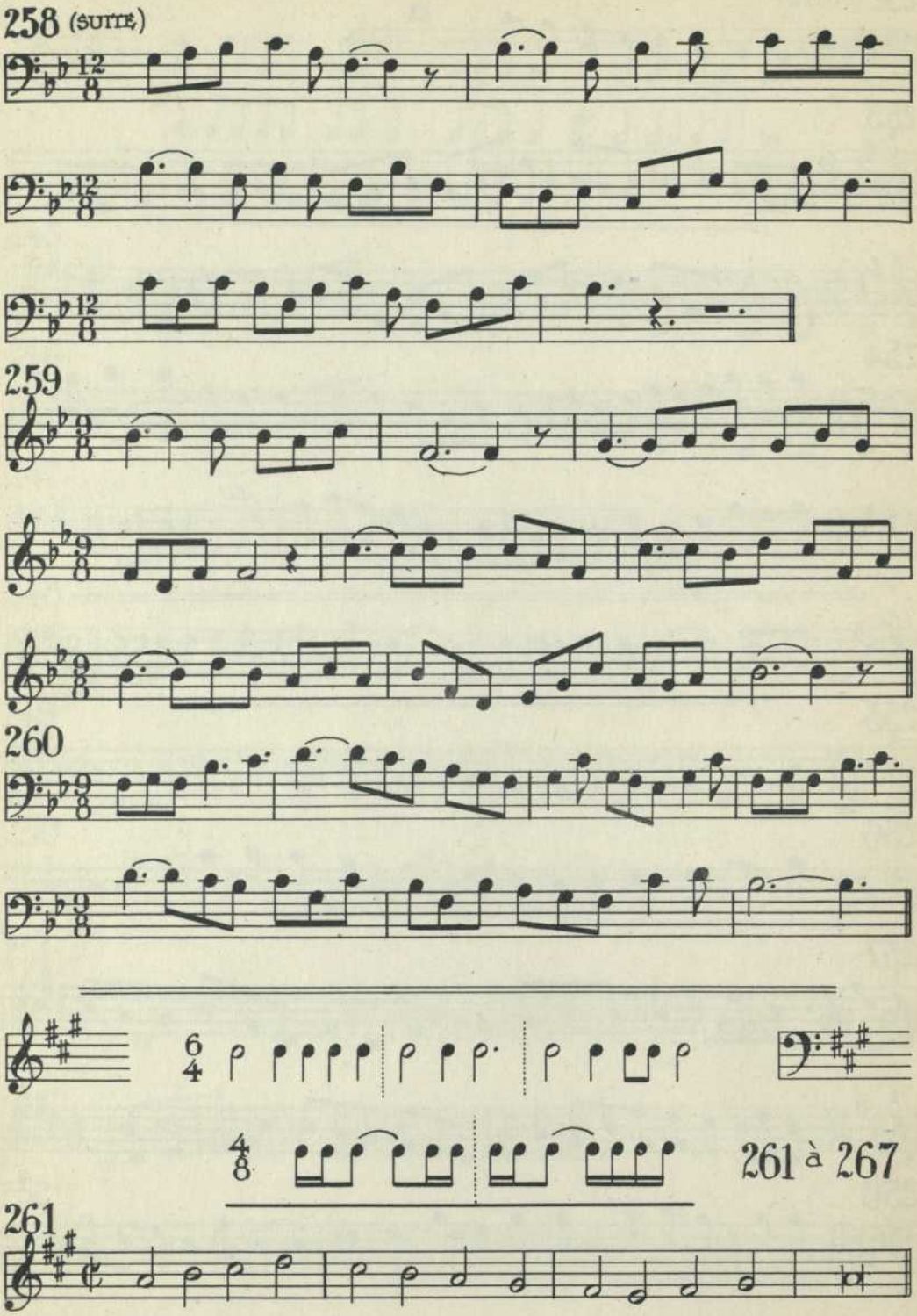


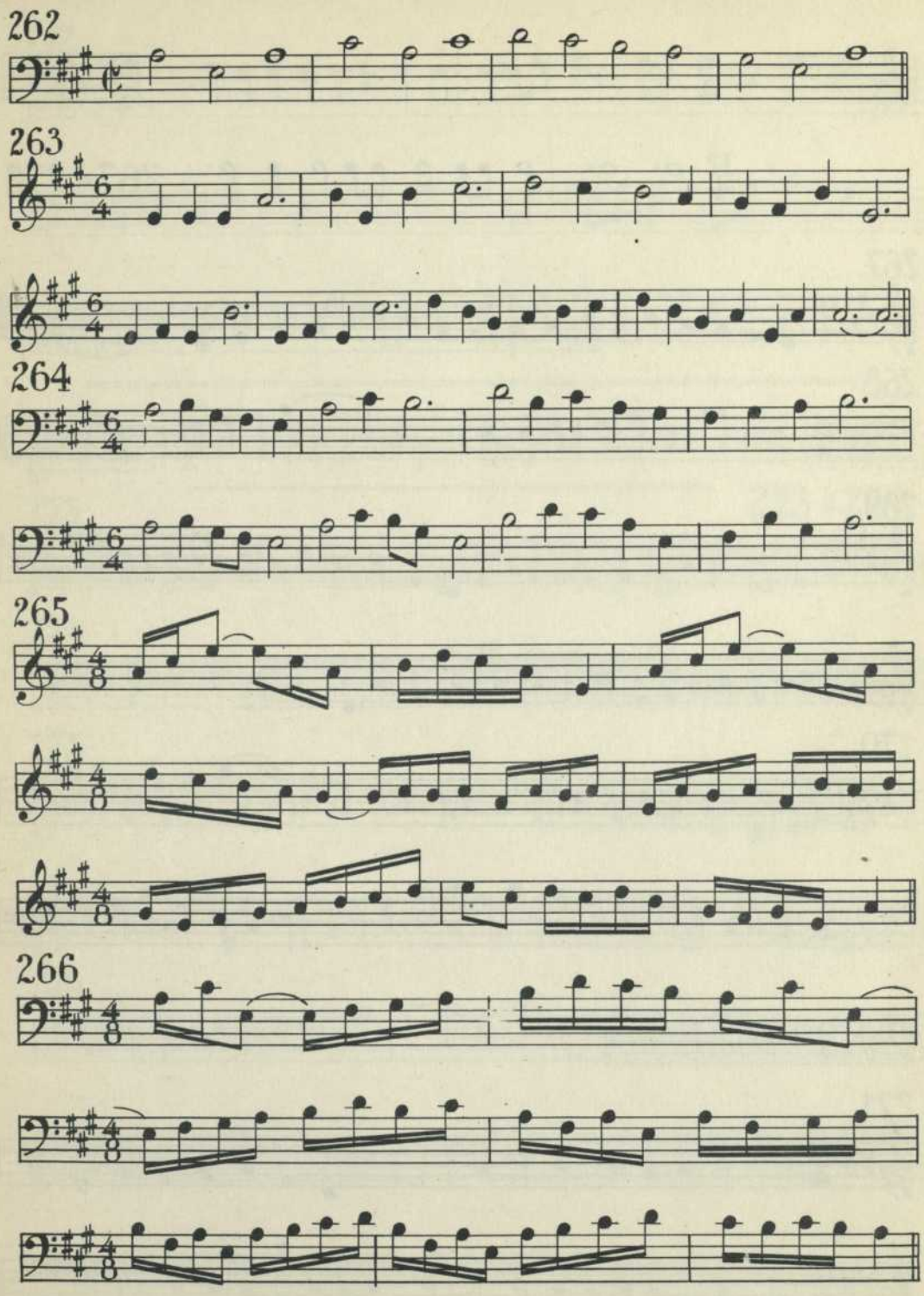
240 Petits exercices sur les cordes modales.

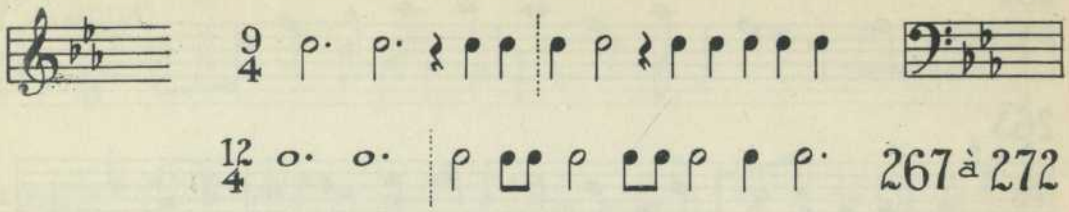



245 à 254
245
246
247
248
249
250
251
252

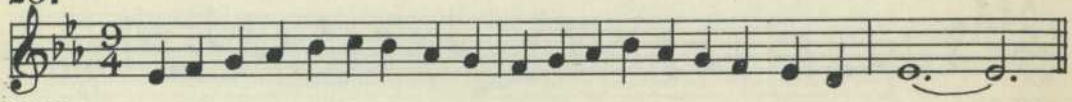

252 (SUITE)
253
254
255 à 260
255
256
257
258


258 (SUITE)
259
260
261 à 267
261

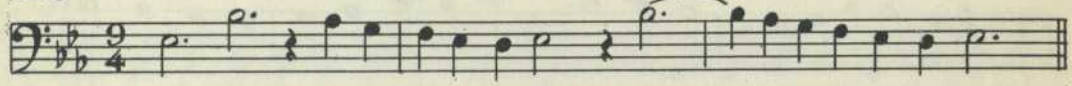

262
263
264
265
266



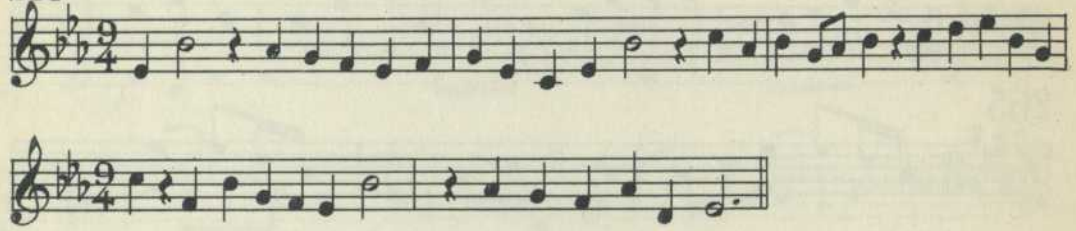
267



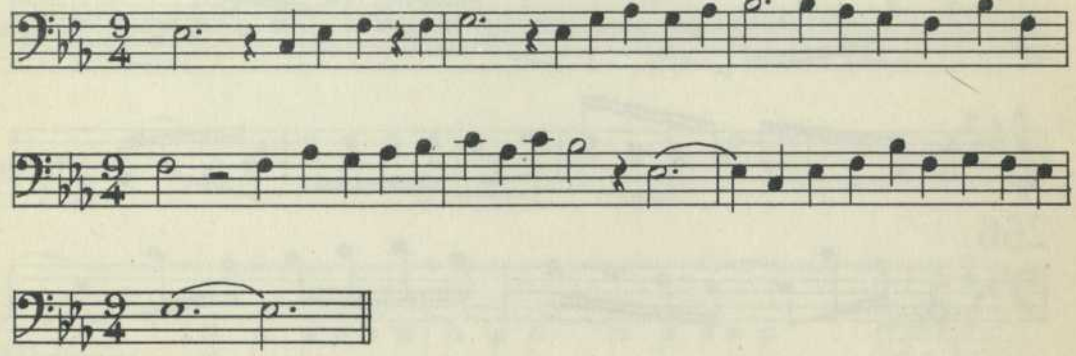
268



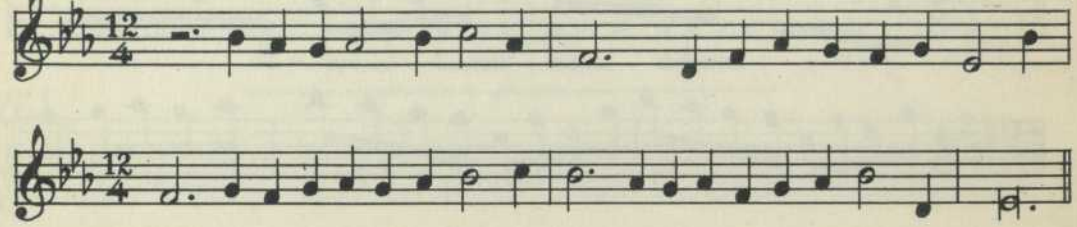
269



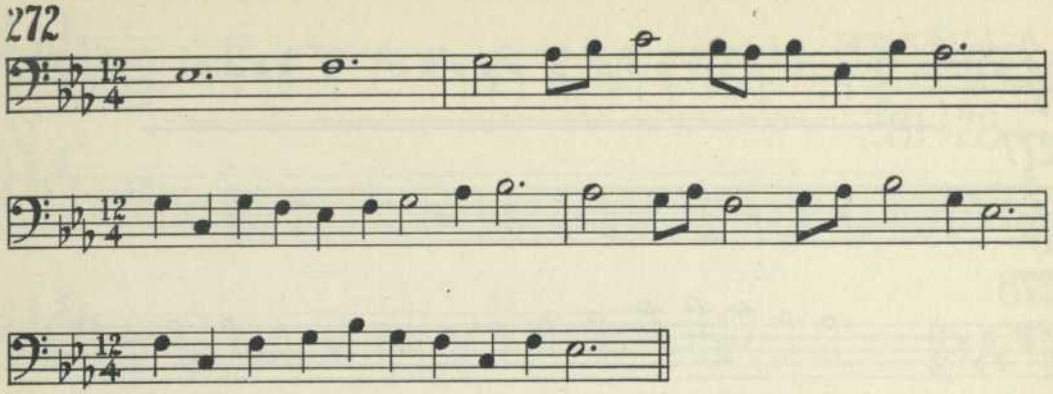
270



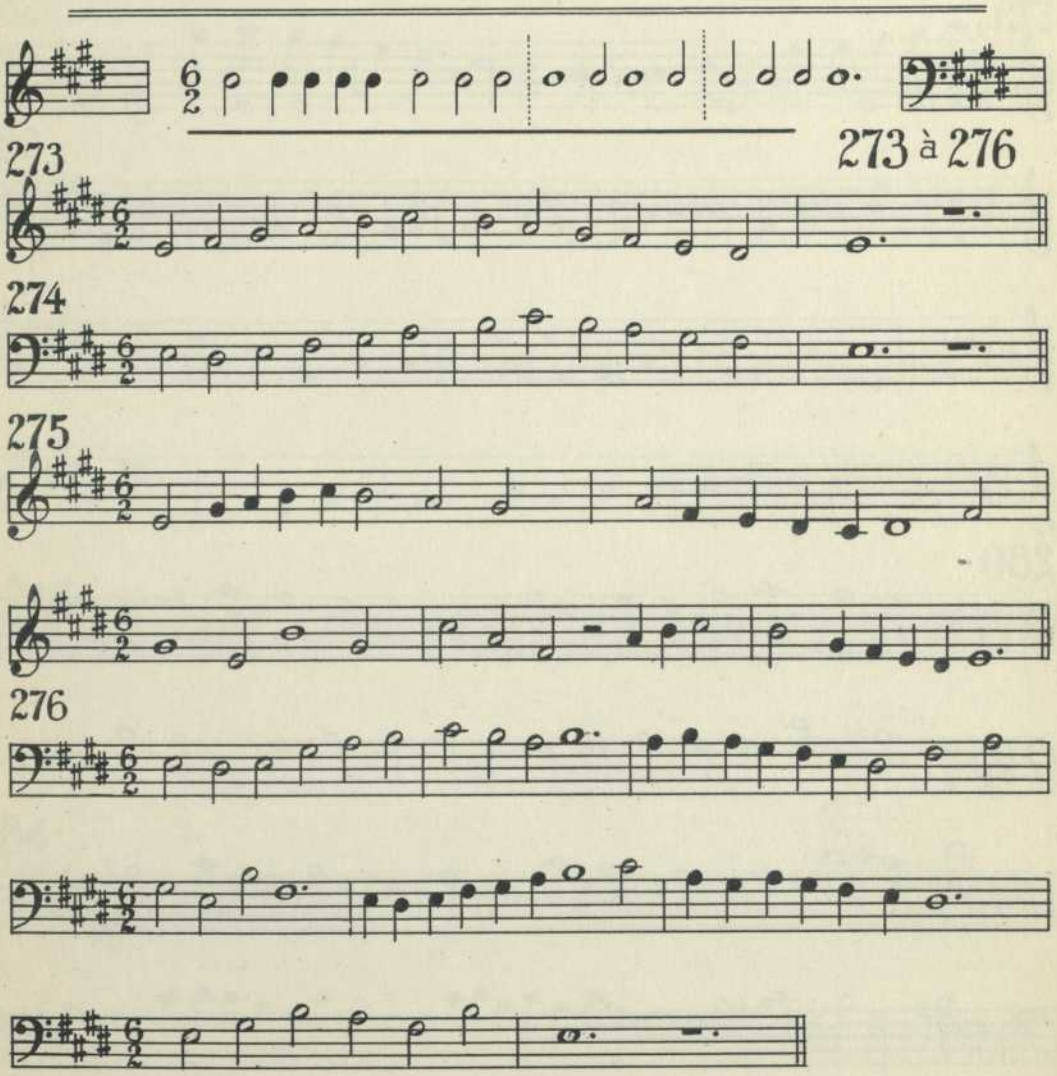
271

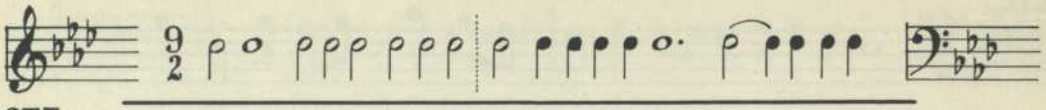


272

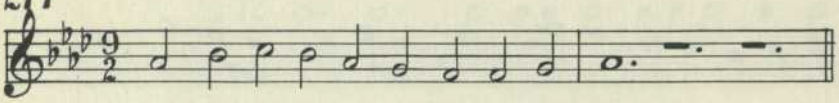


273 à 276

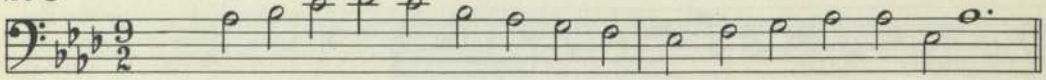




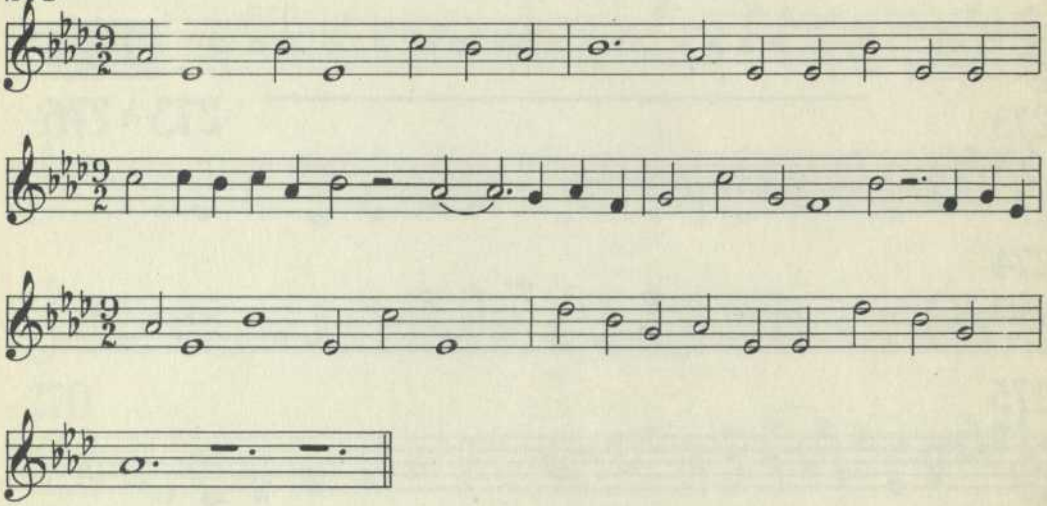
277



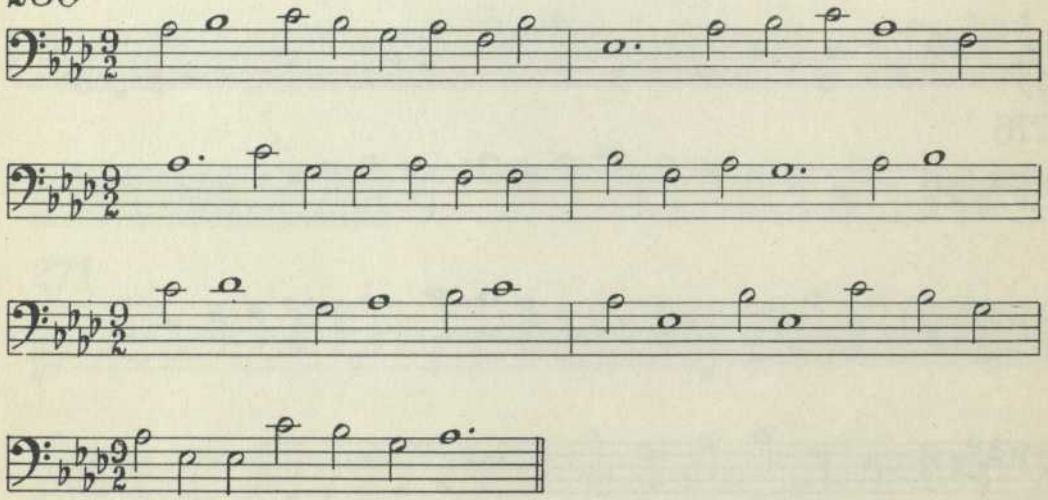
278

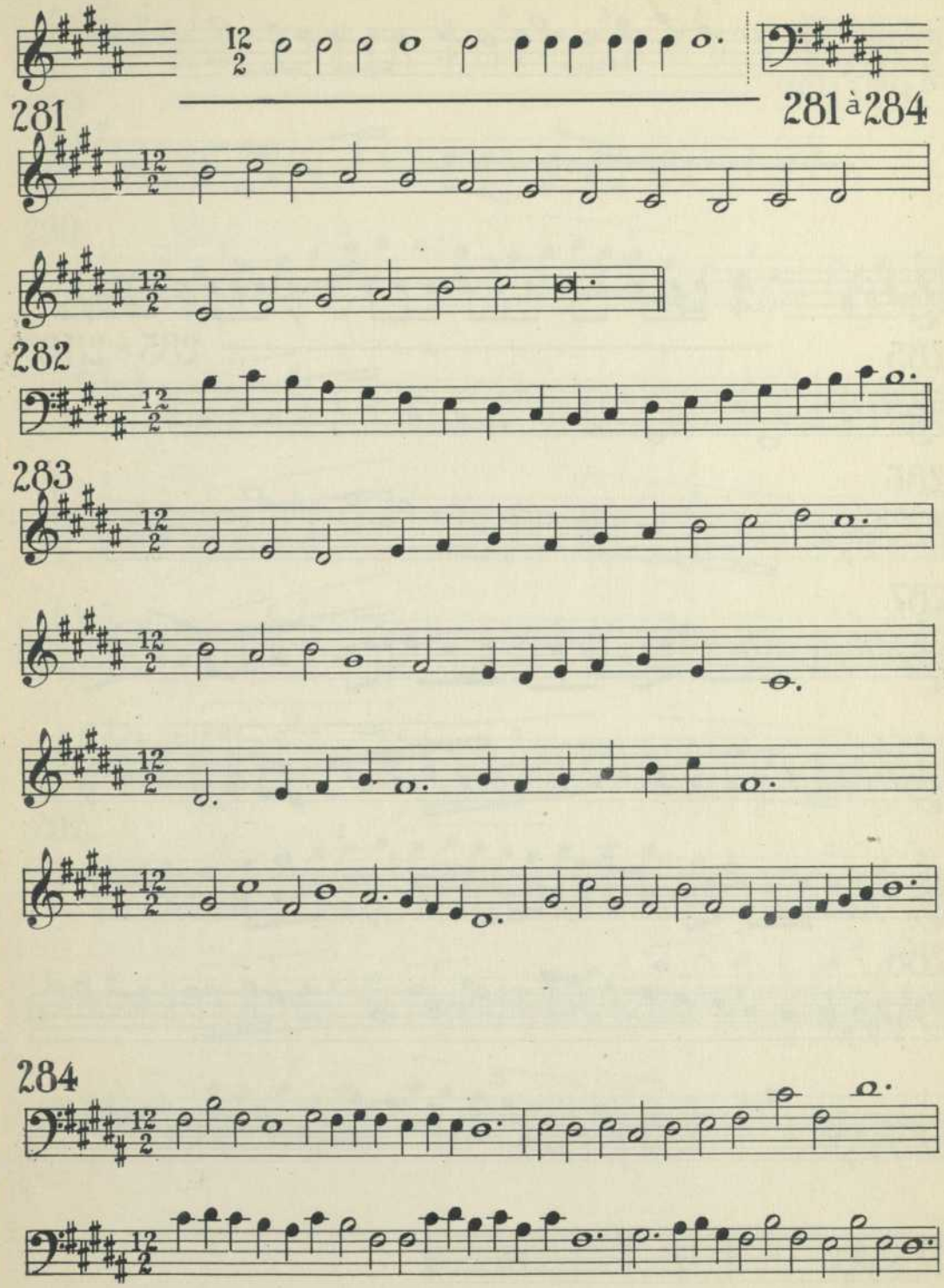


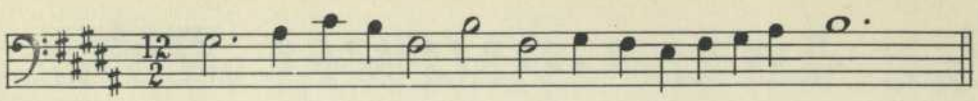
279

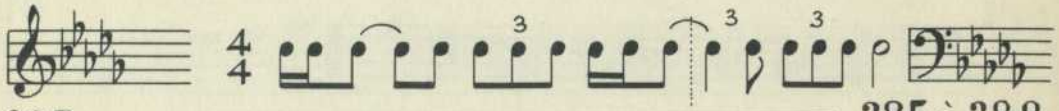


280

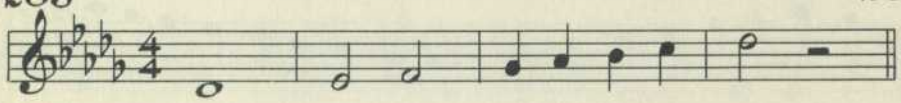



281
281 à 284
282
283
284

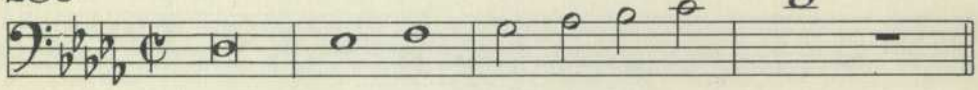




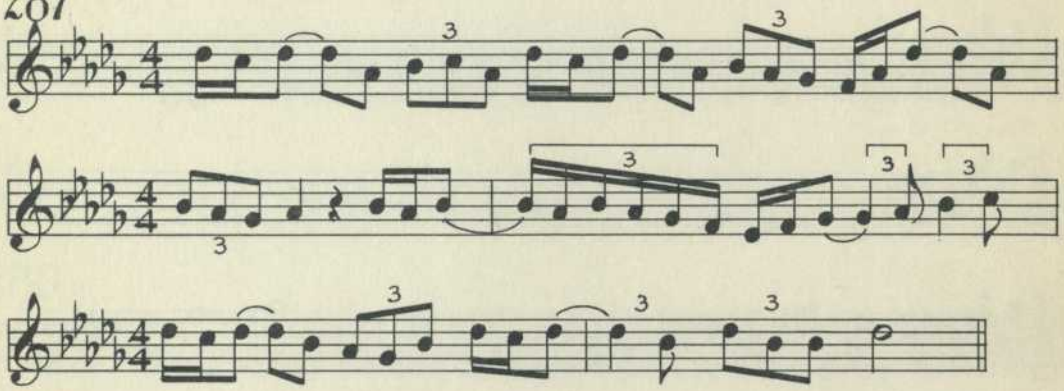
285



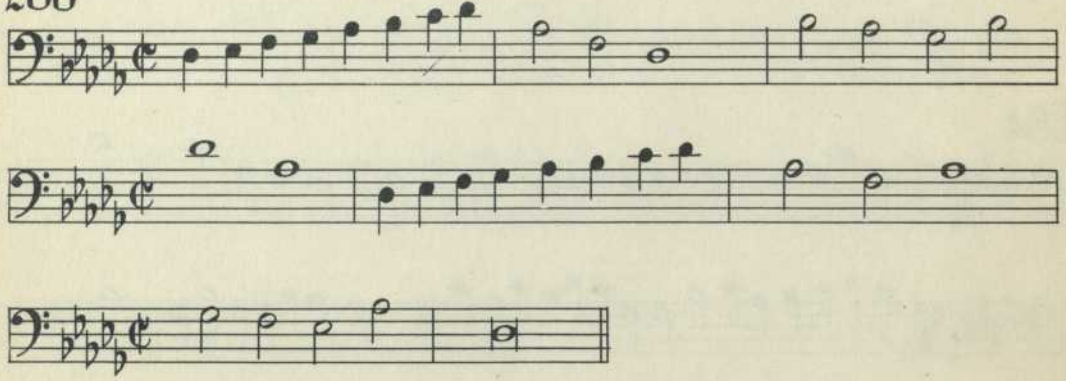
286

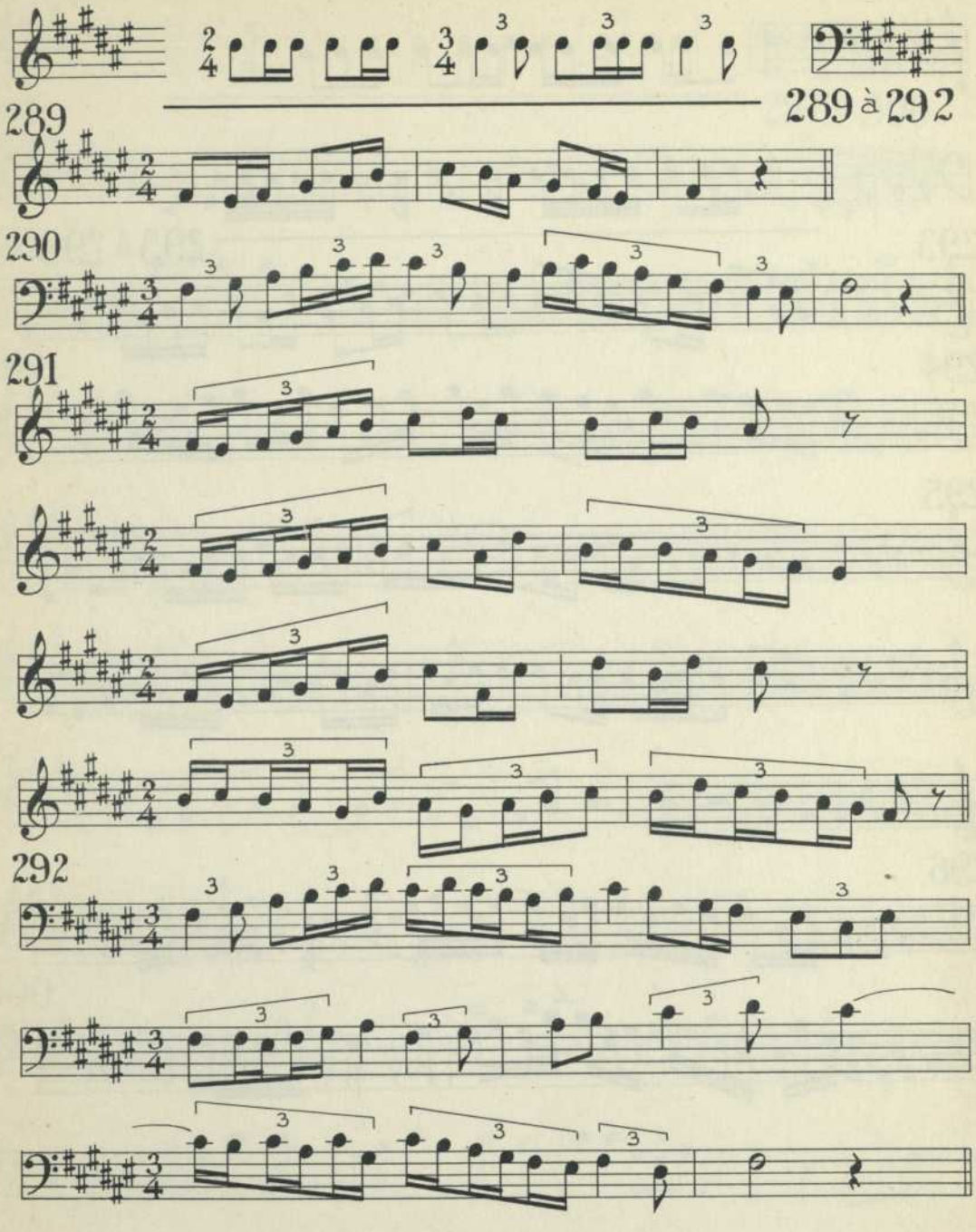


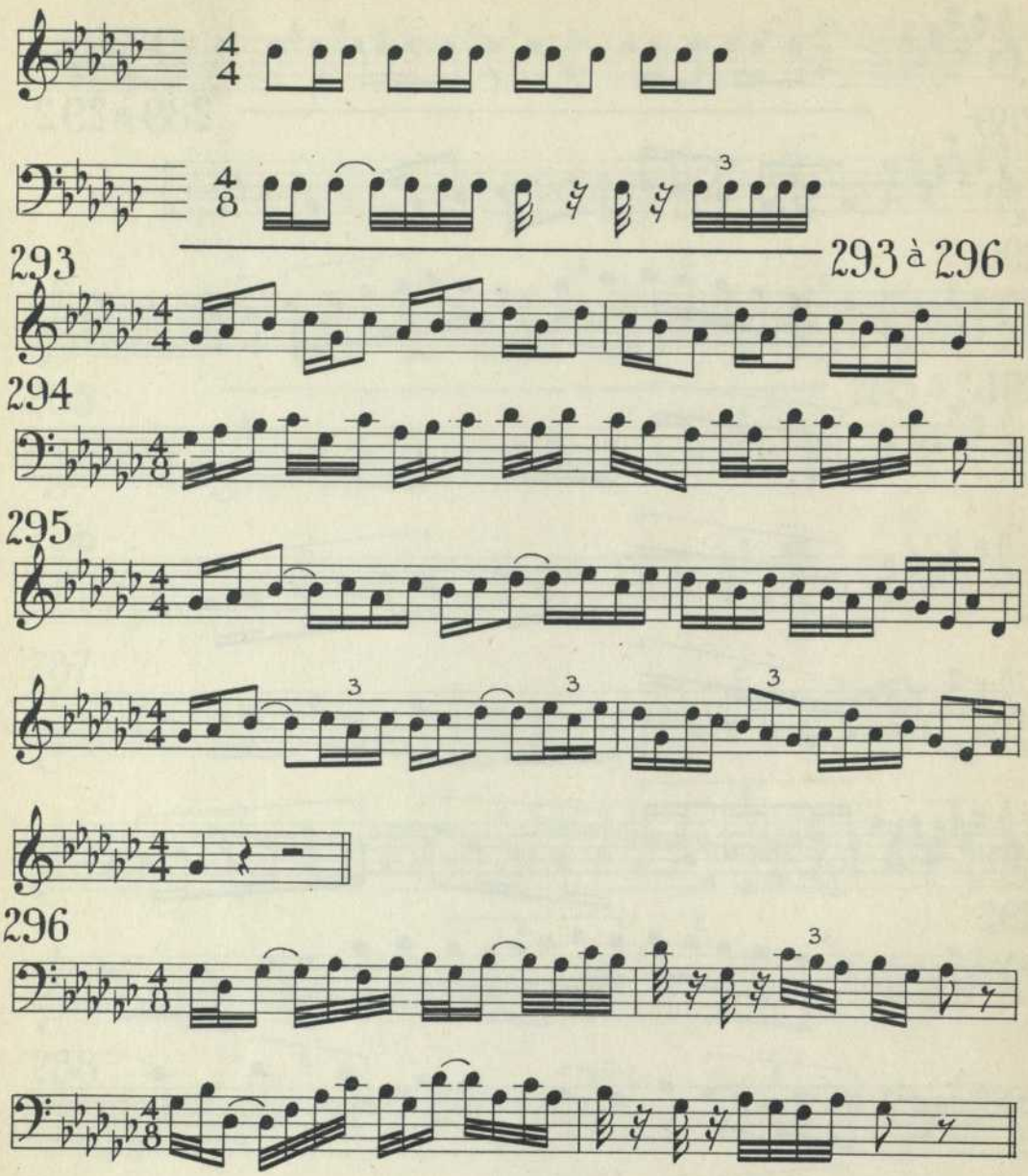
287

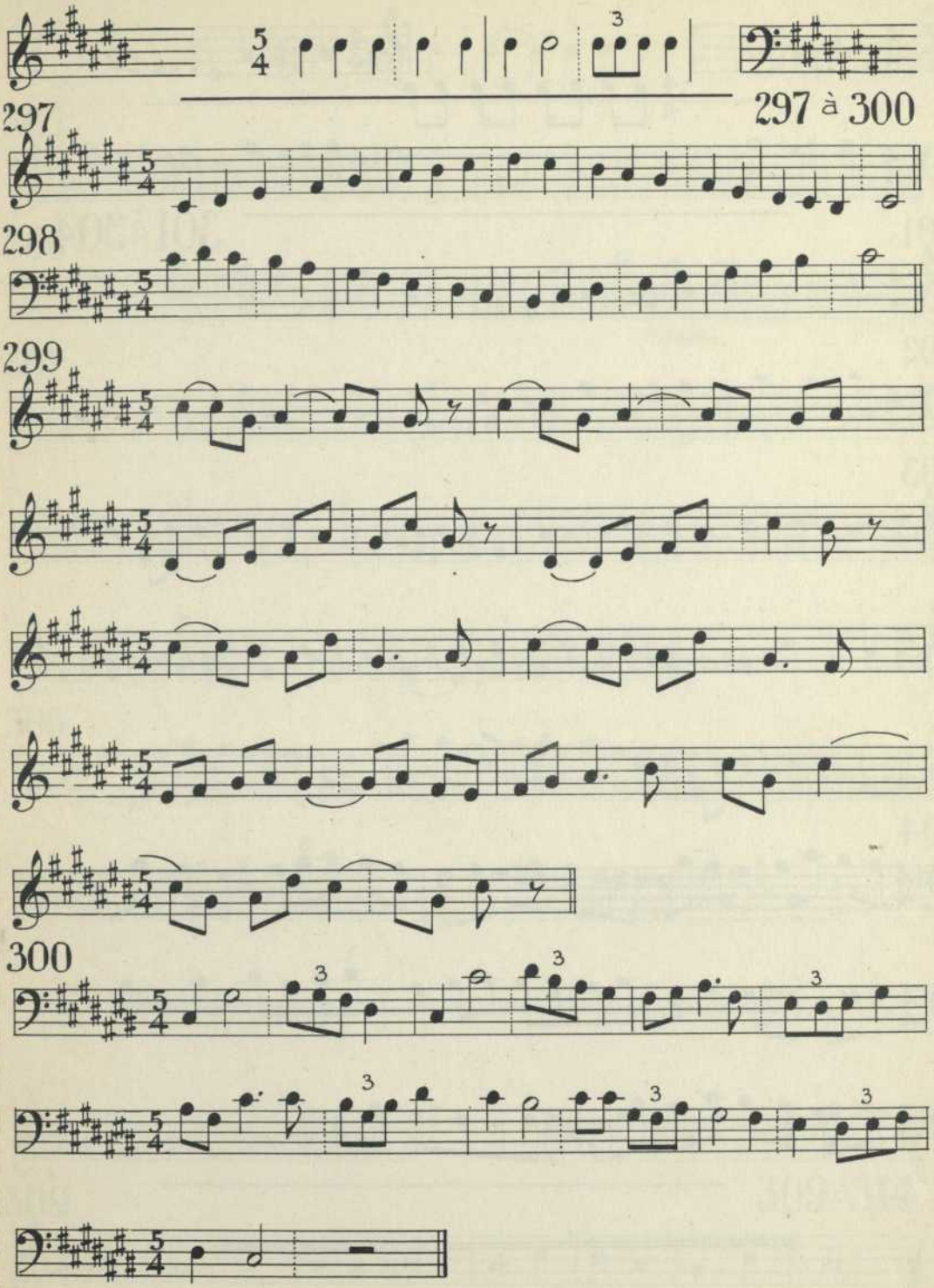


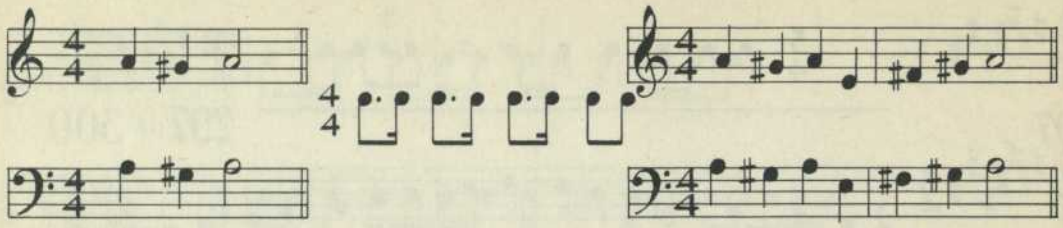
288




289 à 292
289
290
291
292

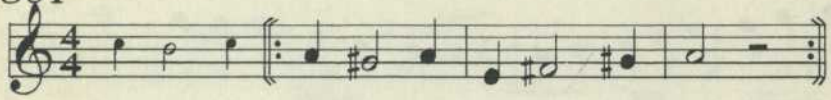

293 à 296
293
294
295
296


297 à 300
297
298
299
300

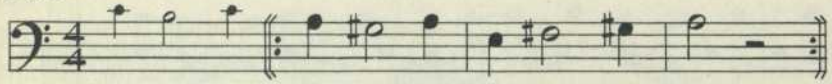


301 à 304

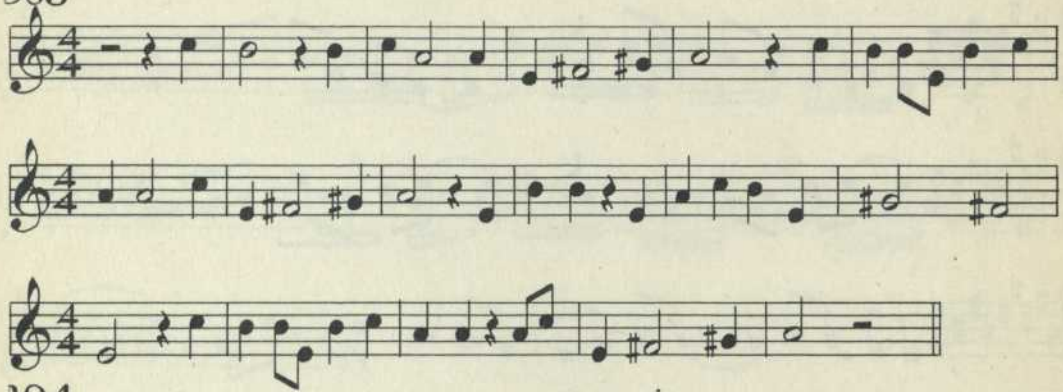
301



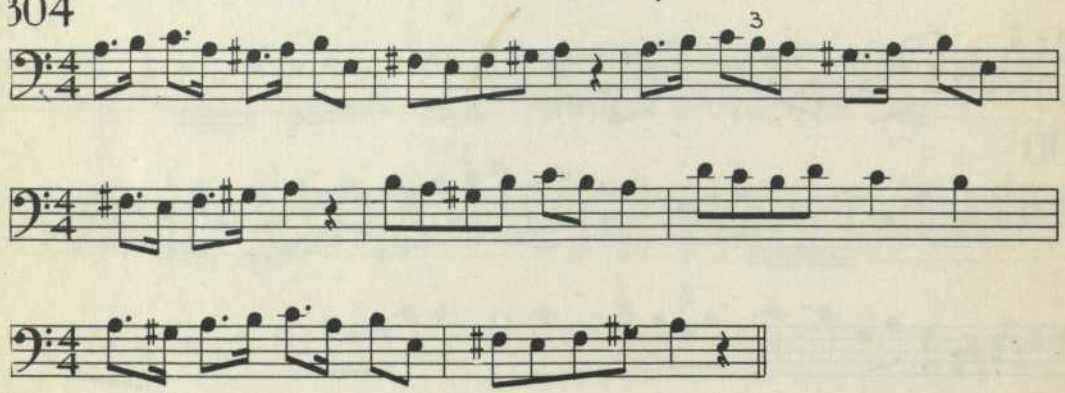
302

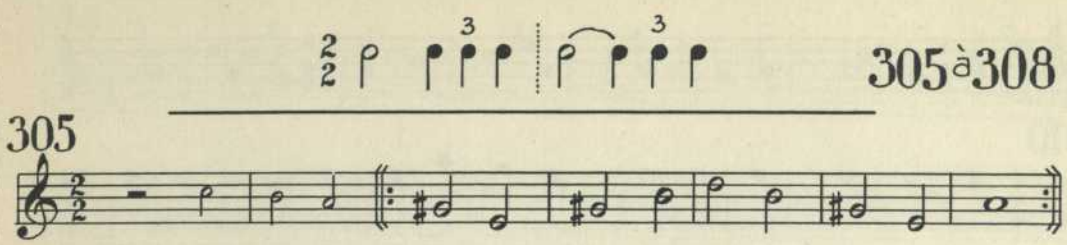


303

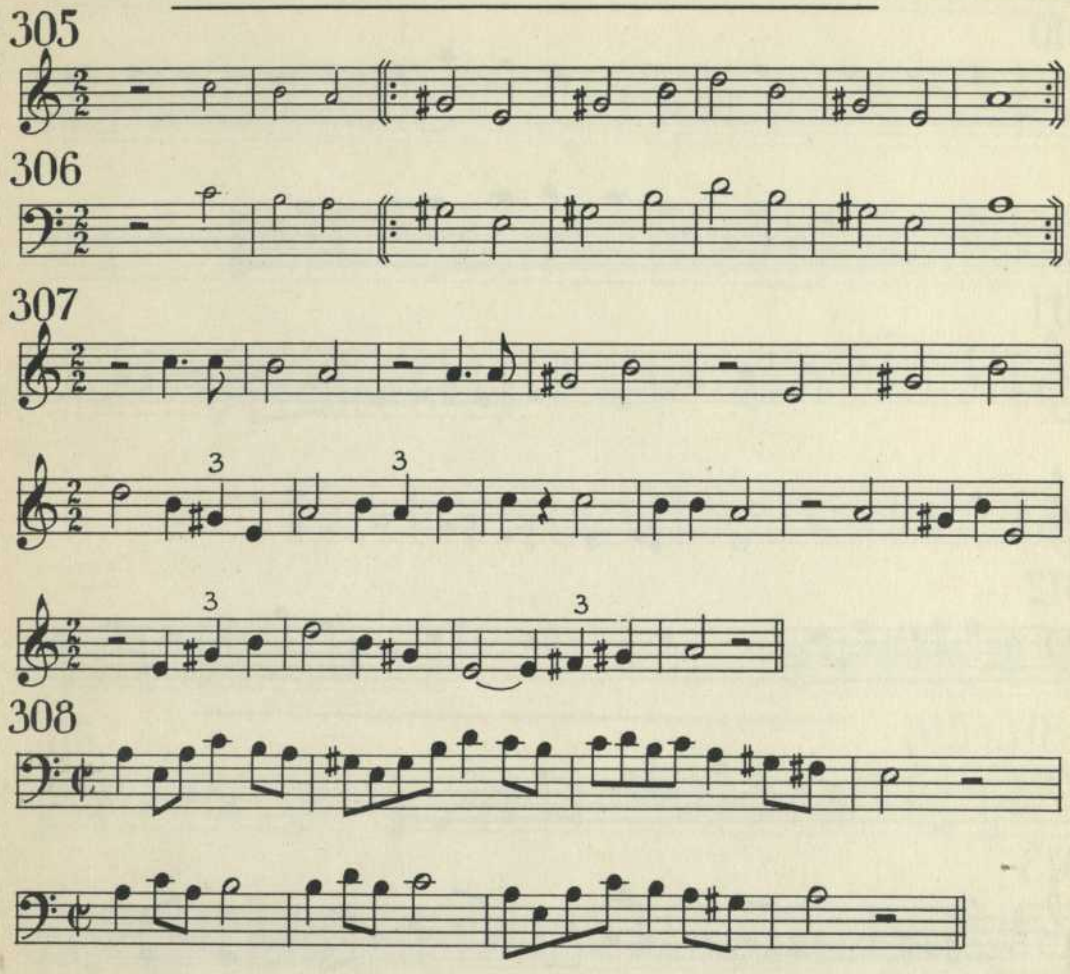


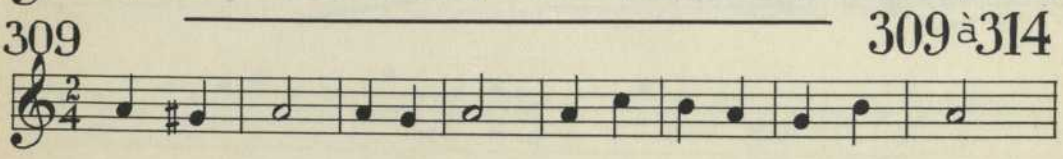
304

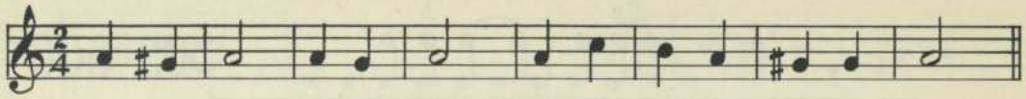




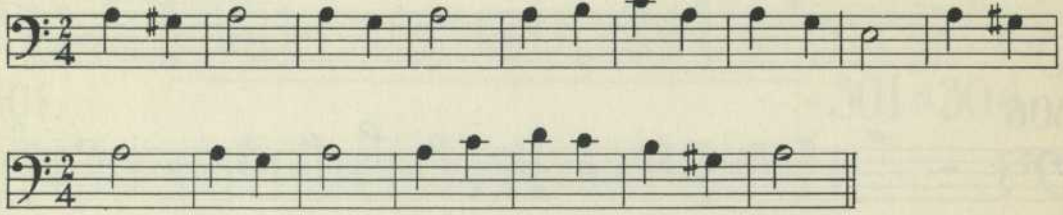
305 à 308



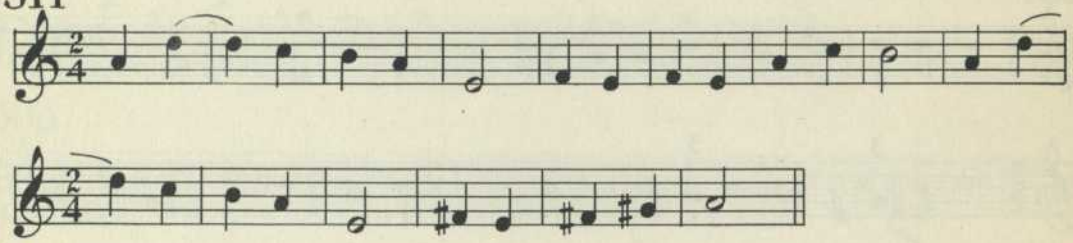




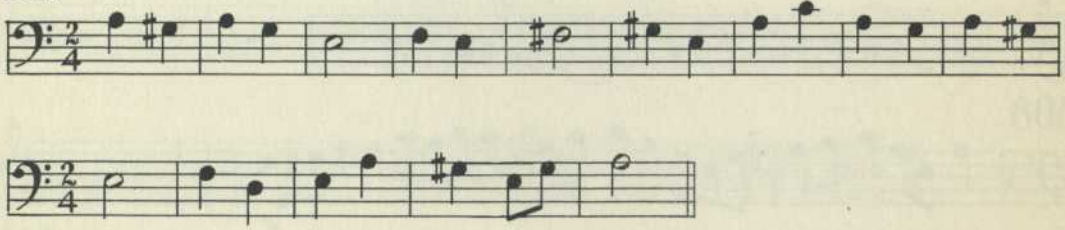
310



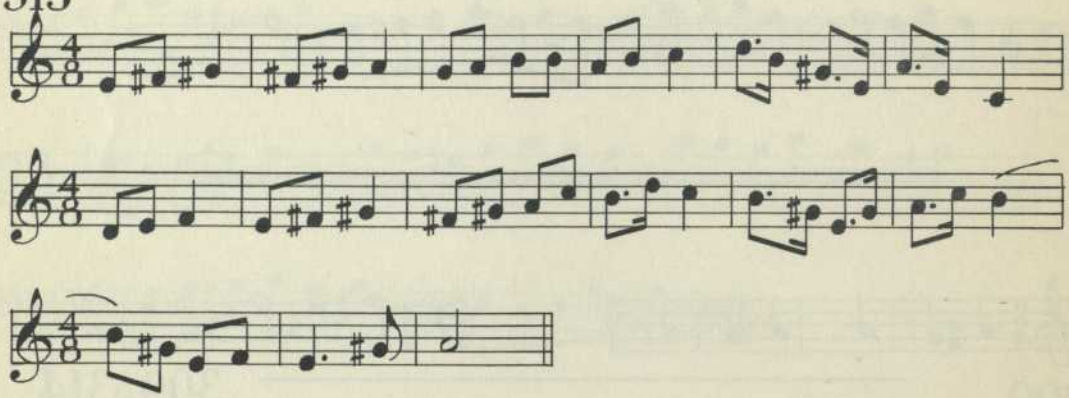
311

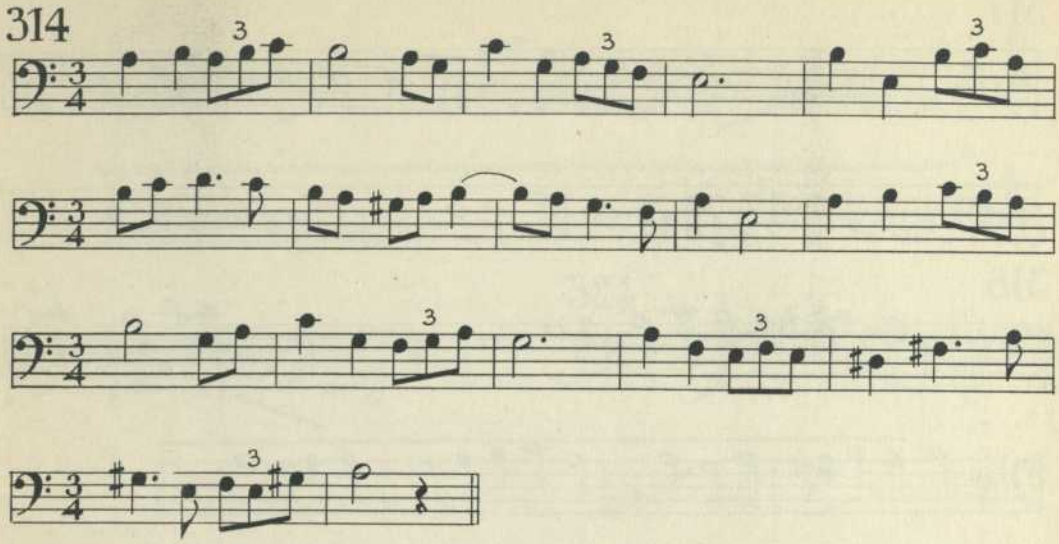


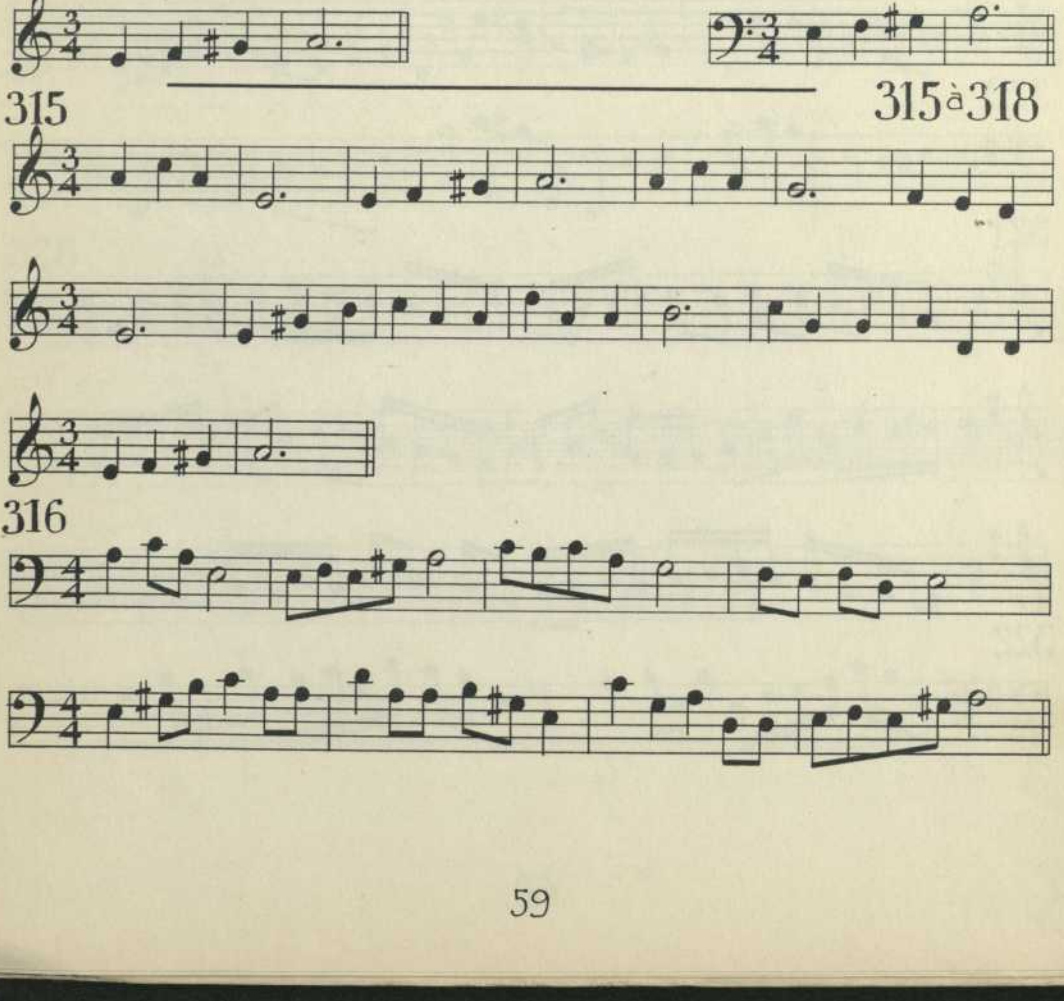
312



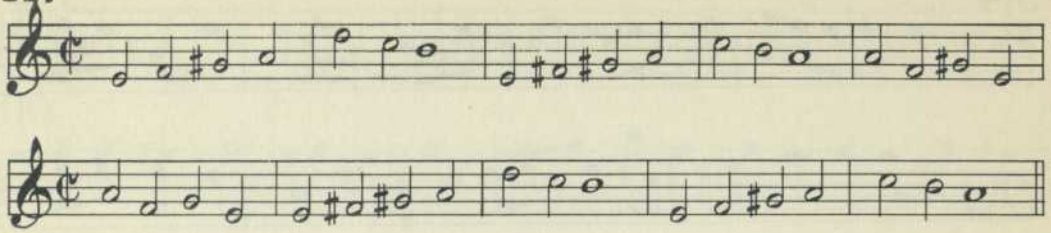
313



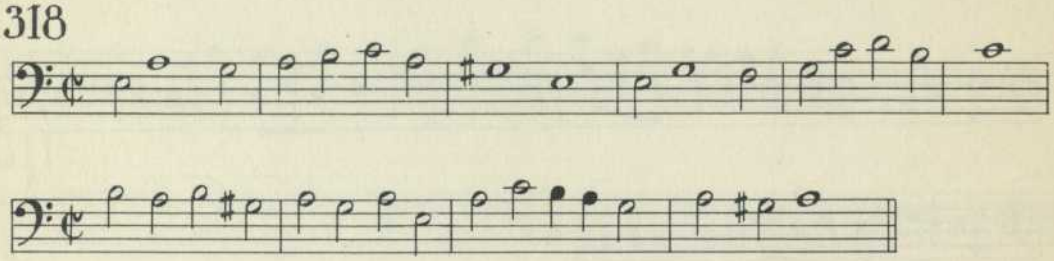

314


315
315 à 318
316

317

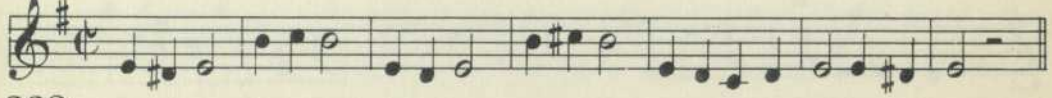


318

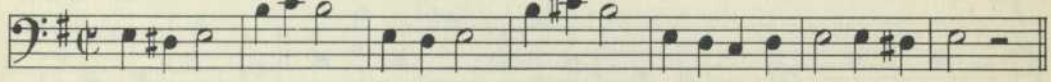


319 à 322

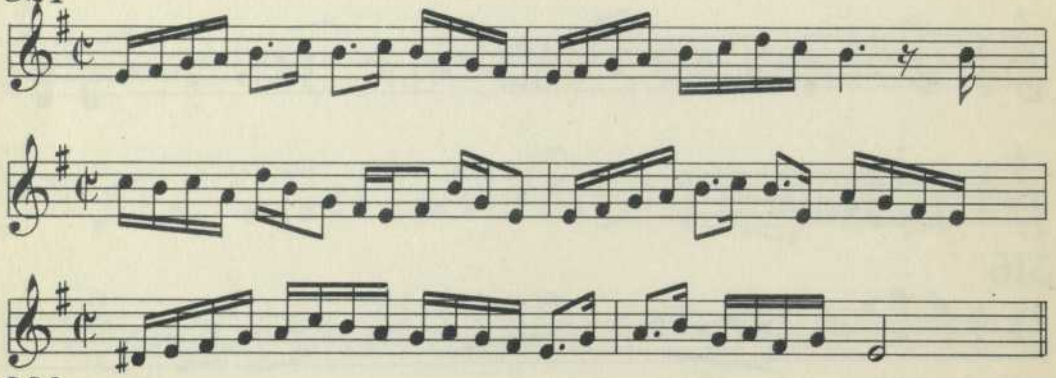
319



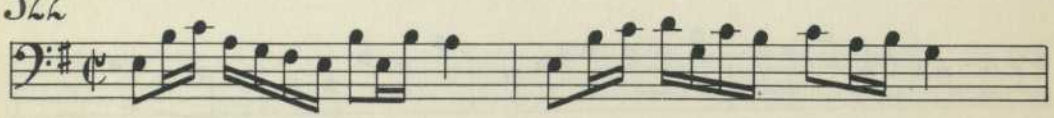
320

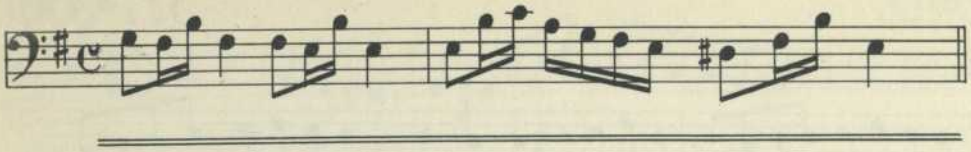


321



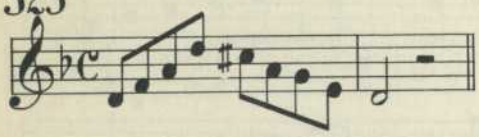
322





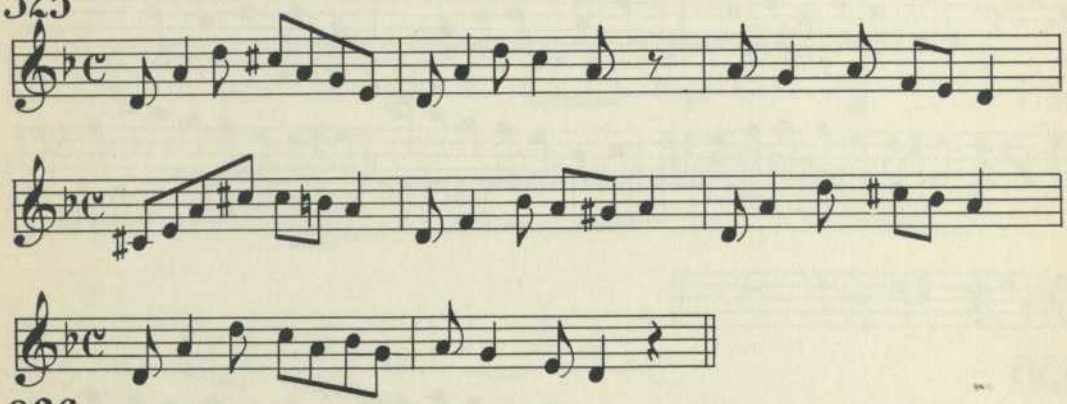
323 à 326

323

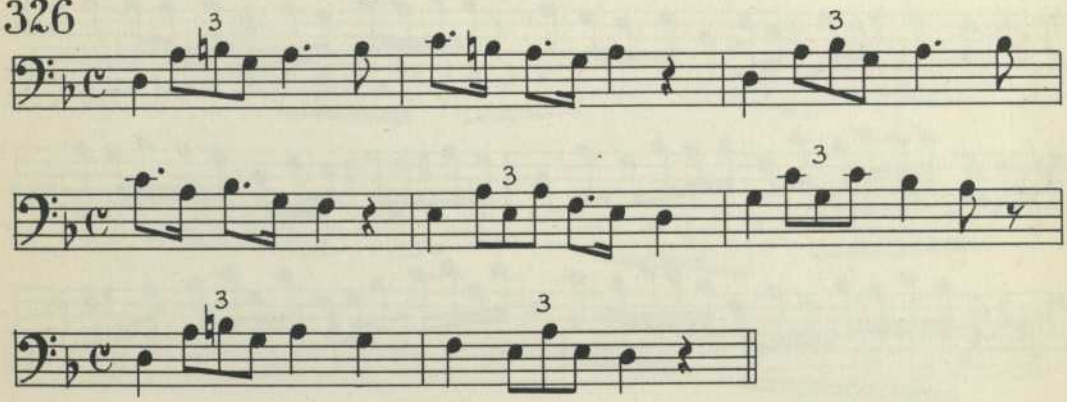


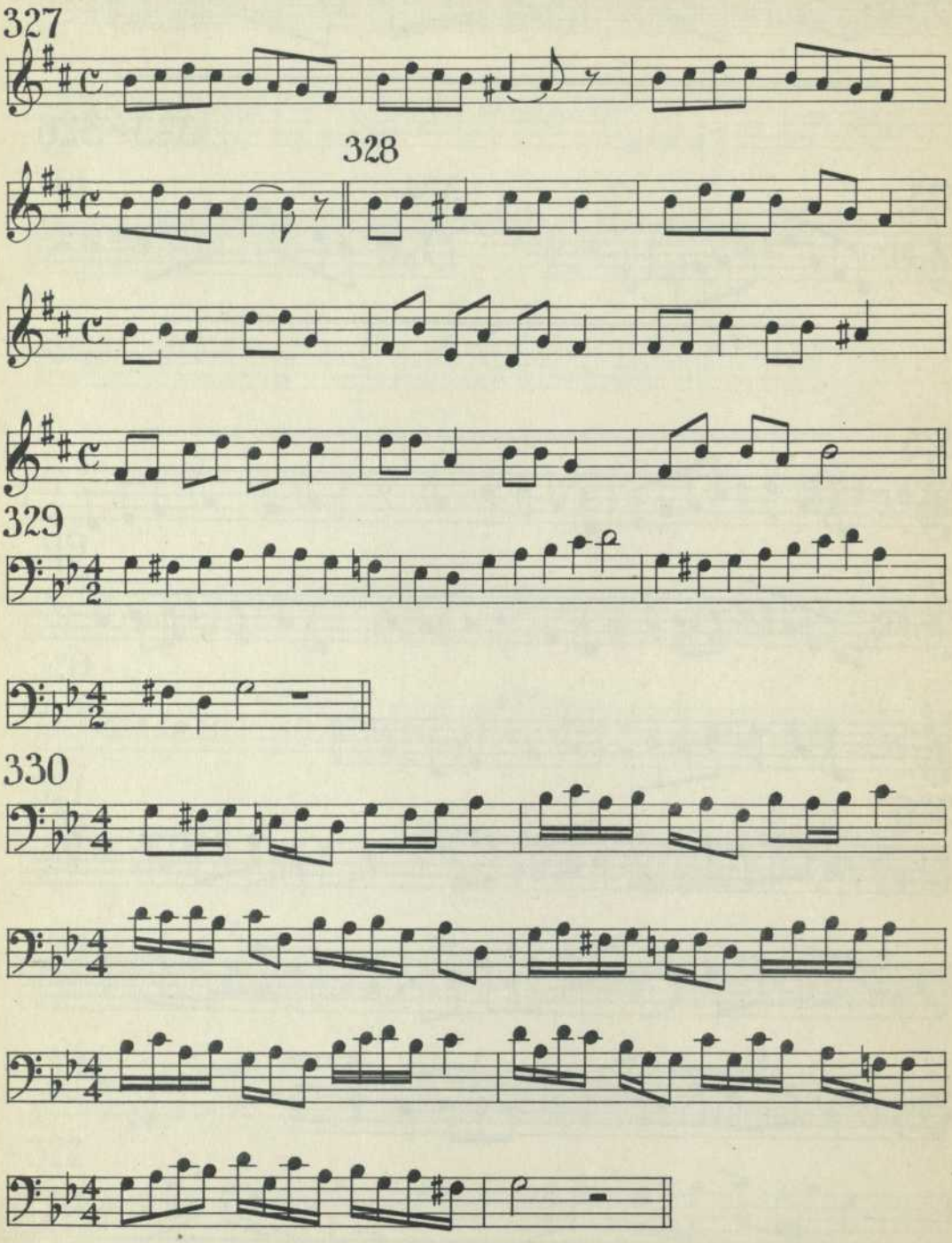
324

325

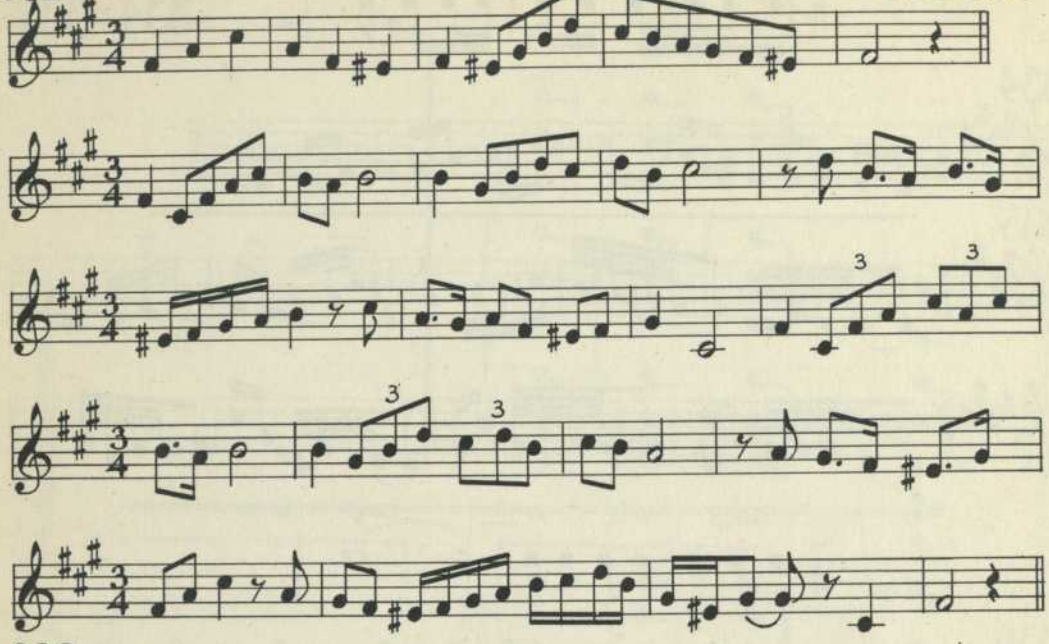


326

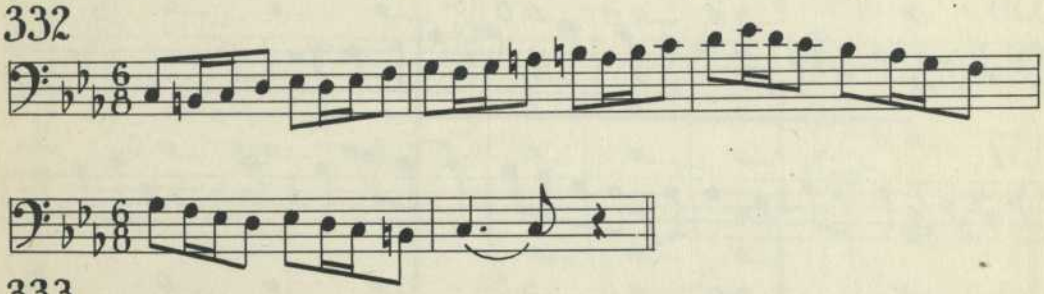



327
328
329
330

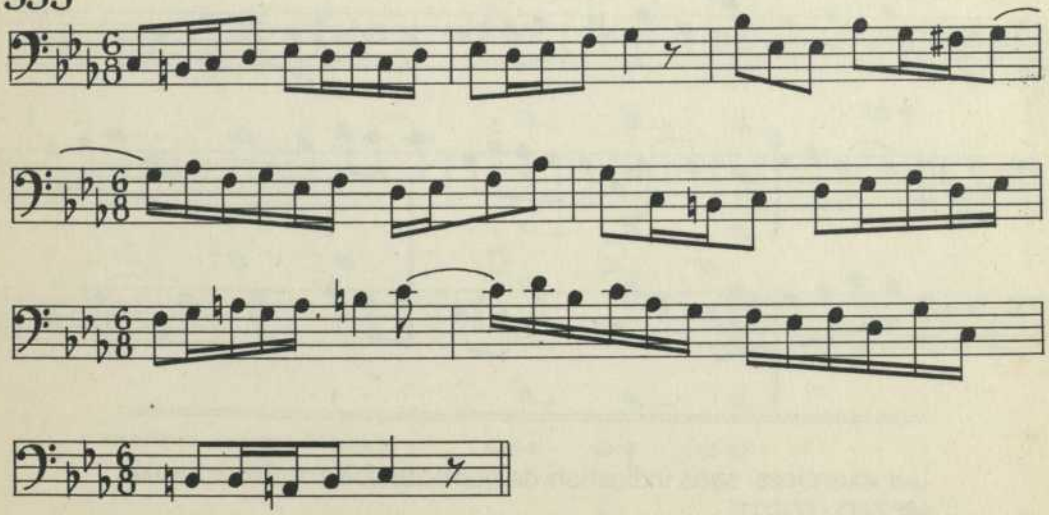
331

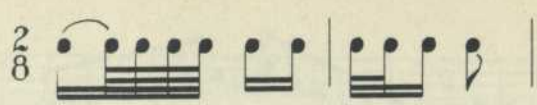


332



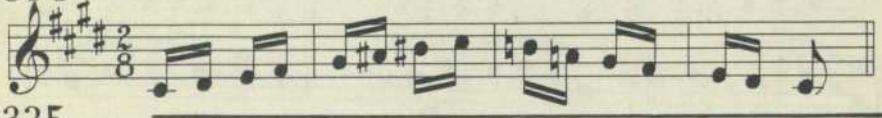
333



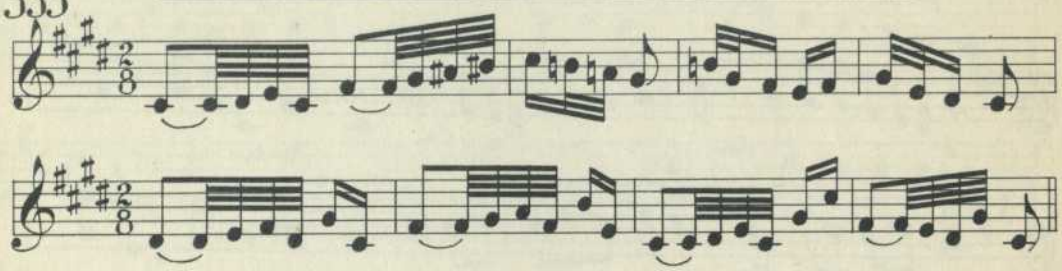


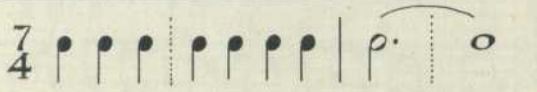
334 à 337

334

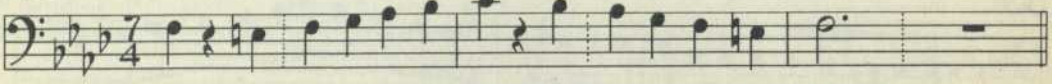


335

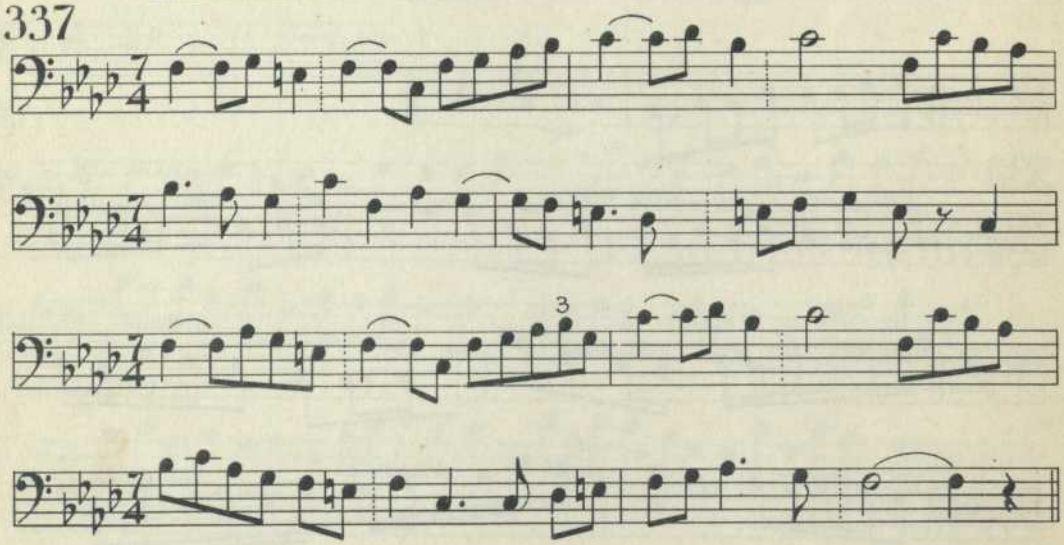




336



337

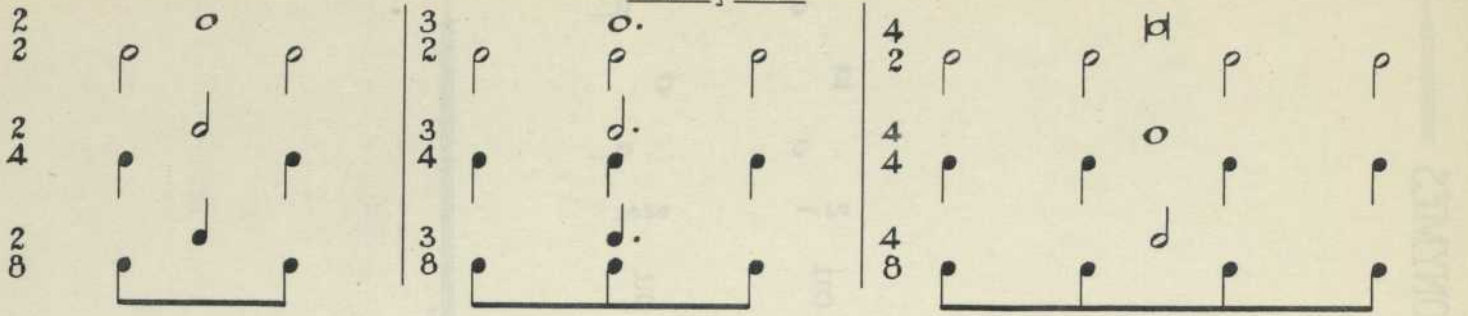


Les exercices sans indication de nuances doivent être chantés MEZZO-FORTE.

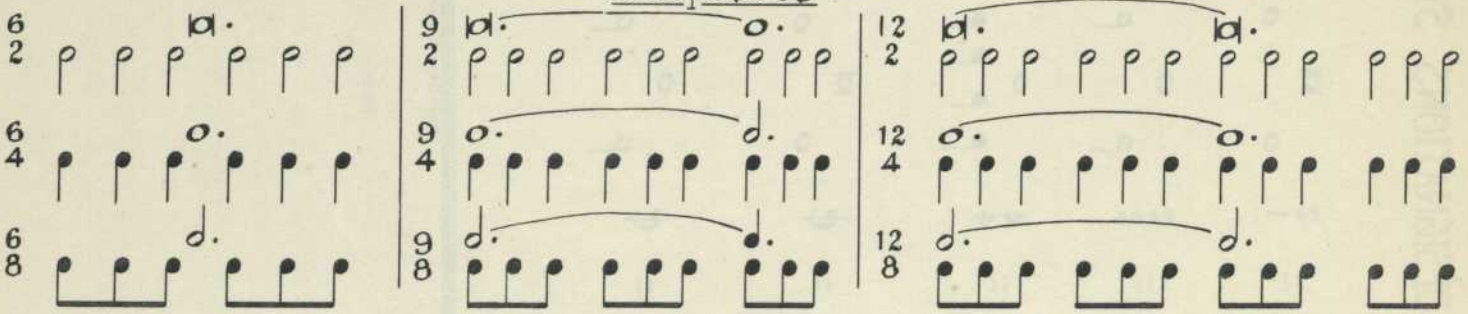
CLAUDE CHAMPAGNE

MESURES

Simples

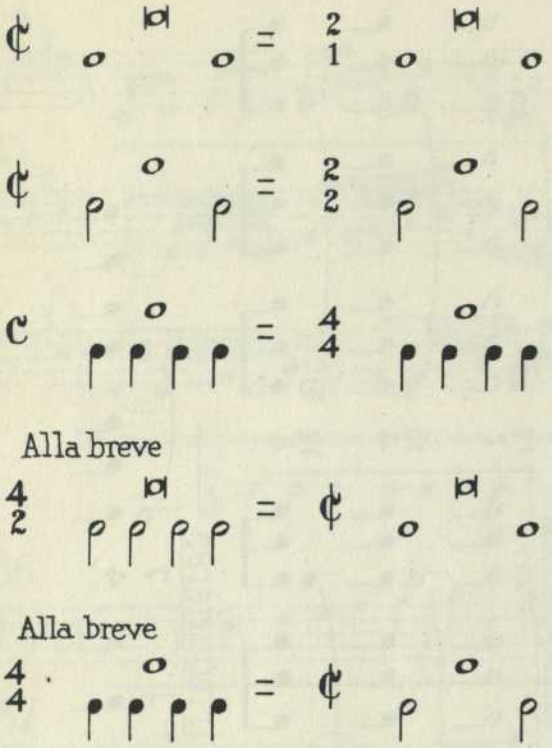


Composées



Irrégulières

DÉSIGNATIONS SYNONYMES



Albert Garand. Dessinateur .39

BNQ
C 000 236 933