**ÉCOLE PRÉPARATOIRE DE MUSIQUE**
**DE L'UNIVERSITÉ DE MONCTON**

# PROGRAMME DE DICTÉE MÉLODIQUE

## CAHIER DE MAÎTRE – 360 EXERCICES

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Université de Moncton

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# DICTÉES MÉLODIQUES

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# Préambule

Ce cahier de 360 exercices de dictée musicale est destiné aux enseignants et aux enseignantes de musique qui désirent préparer leurs élèves pour l'examen d'entrée en première année au Département de musique de l'Université de Moncton. À partir de mélodies simples en secondes majeures et en valeurs de rondes, les exercices deviennent progressivement plus difficiles, aboutissant à des mélodies modulantes dans toutes les tonalités majeures et mineures jusqu'à quatre bémols et quatre dièses. En principe, la maîtrise des numéros 1 à 300 devrait assurer la réussite à l'examen d'entrée. Les numéros 301 à 360 dépassent les exigences de cet examen mais ils pourraient servir comme exercices supplémentaires pour ceux et celles qui désirent approfondir leur développement musical.

**Mode d'emploi**

Les nouveaux concepts (la quarte juste, la clé de *fa*, le triolet, etc.) sont indiqués au-dessus de la portée des exercices en question. Il est d'importance primordiale que le professeur explique bien ces nouveautés avant de commencer la session de dictée. Ayant choisi un tempo *moderato*, le professeur doit jouer chaque exemple plusieurs fois, selon l'habilité et le niveau d'expertise de l'élève. Muni d'un cahier étudiant dans lequel on trouve les chiffres indicateurs, les tonalités, les premières notes et le nombre de mesures de chaque exemple, l'élève doit copier la mélodie telle que jouée par le professeur. Il est très important de faire tous les exercices en ordre consécutif étant donné que le compositeur a prévu un processus de révision dans différentes tonalités afin de mieux solidifier l'apprentissage musical.

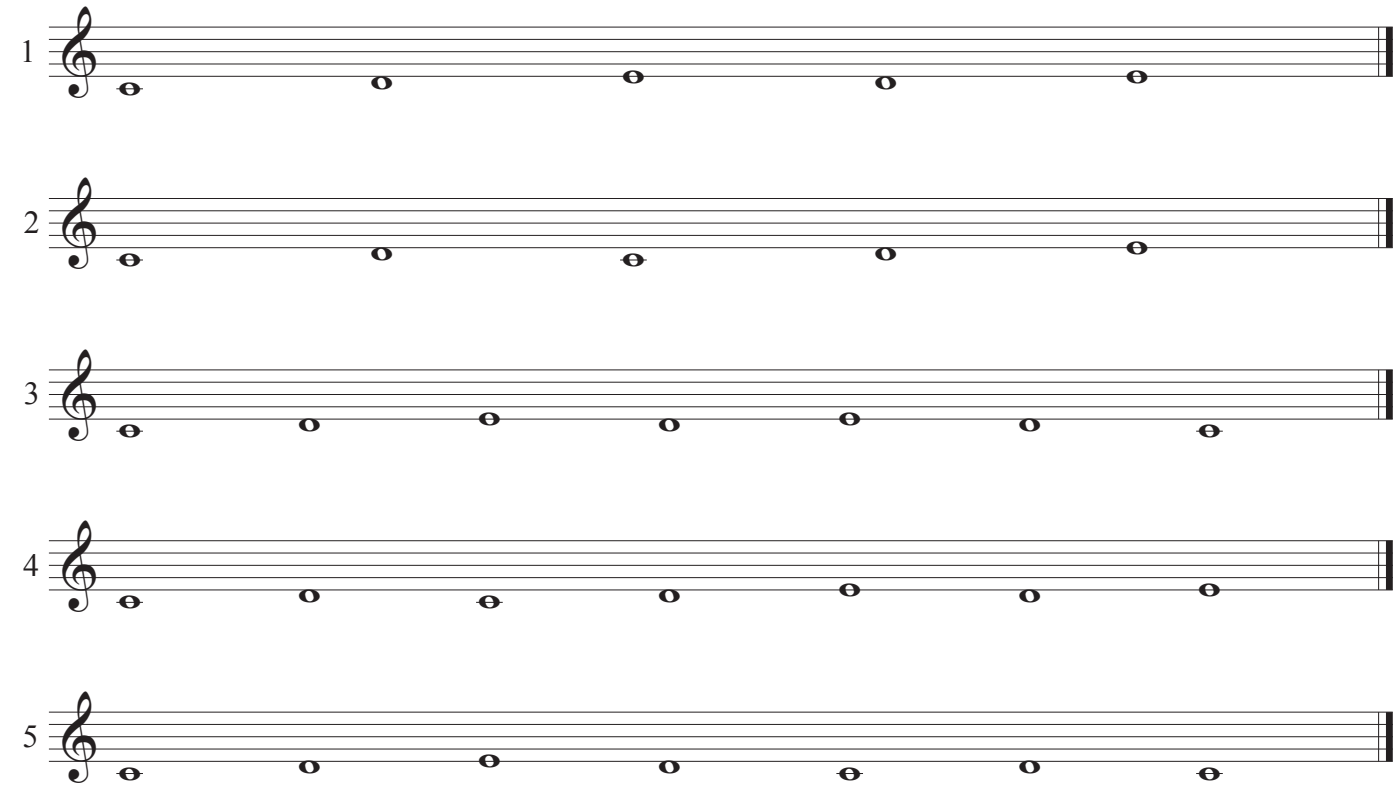
**Rythme d'apprentissage**

Pourquoi 360? Ce chiffre nous permet de diviser le nombre d'exercices en différentes tranches d'années. En prenant pour acquis 24 cours par année et cinq numéros par cours, l'auteur propose un rythme optimal de 120 exercices par année pour une période de trois ans. Cependant, il sera possible qu'un élève plus âgé, plus motivé, puisse apprendre le volume dans une seule année. À l'inverse, on peut envisager un rythme plus détendu tel que 72 exercices par année pendant cinq ans, ou même 45 numéros par année pendant huit ans!

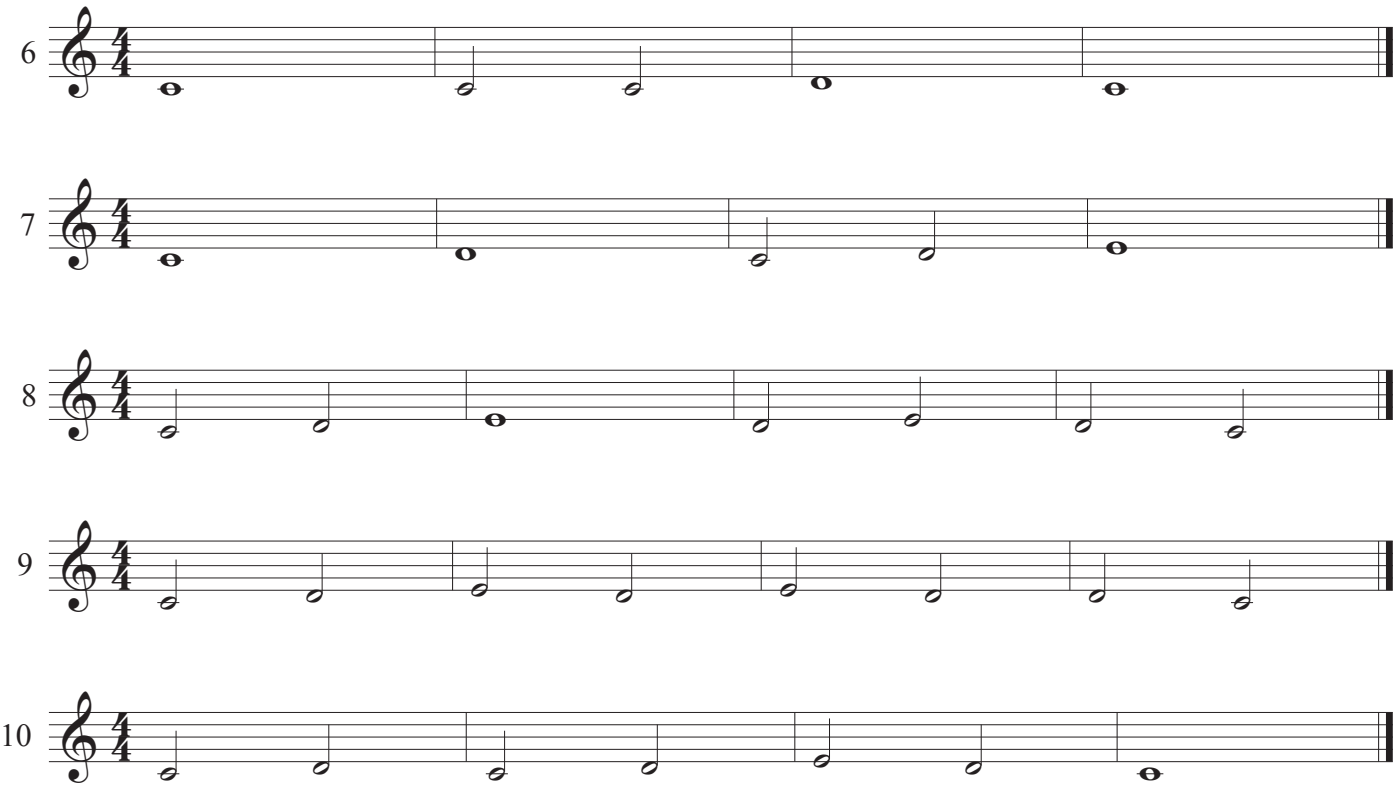
*Je tiens à remercier Sébastien Renault pour la rédaction numérique.*

# DICTÉES MÉLODIQUES

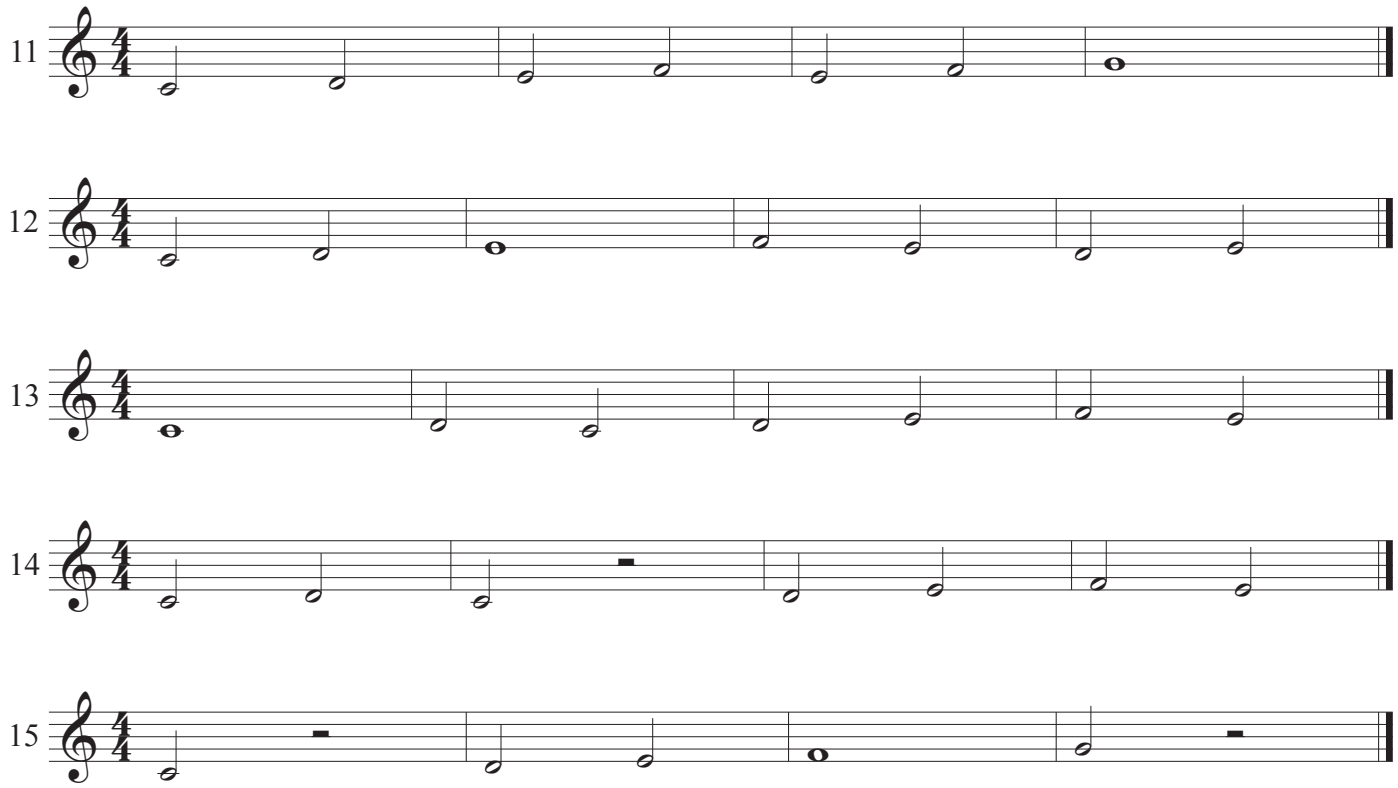
Nouveautés – La portée, la clé de *sol*, les secondes, la ronde, *do*, *ré*, *mi*



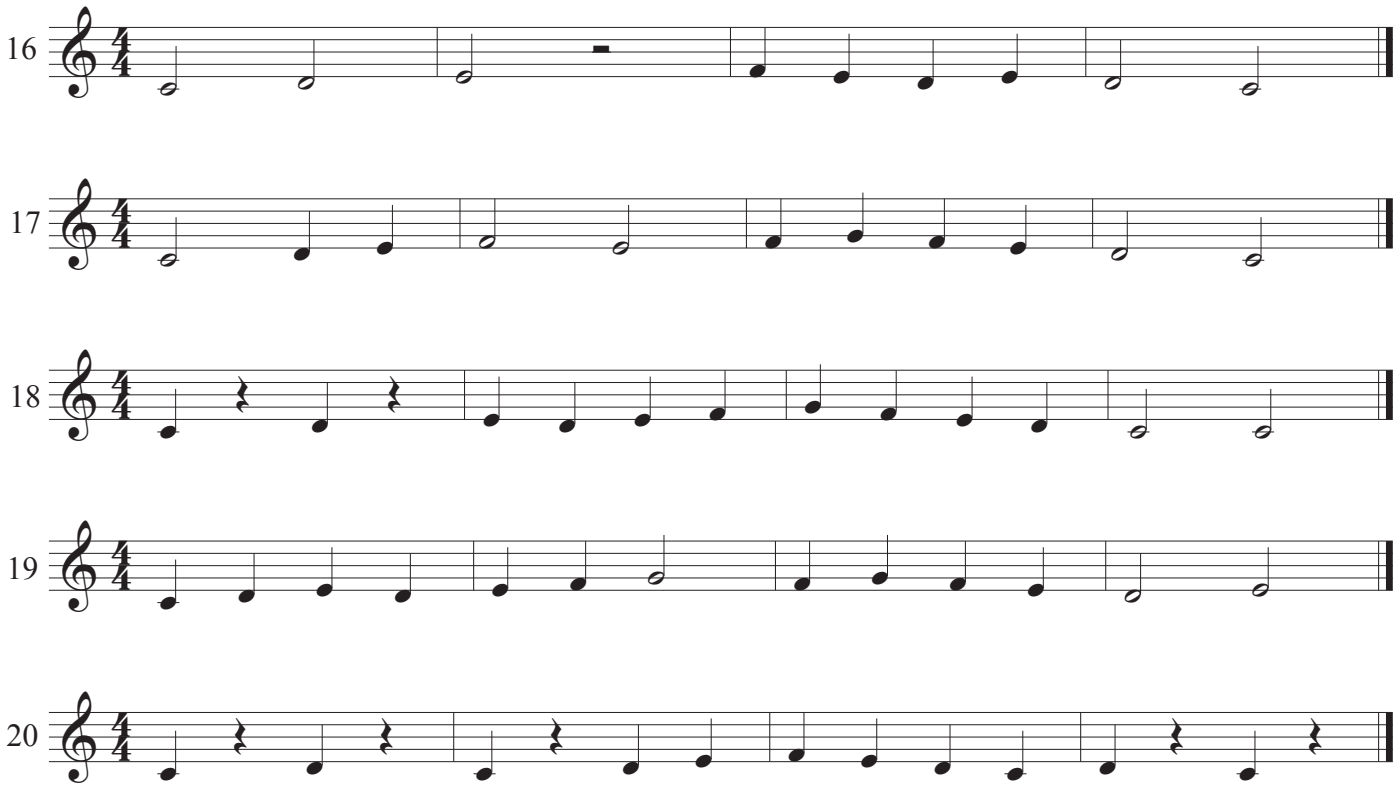

Nouveautés – Le chiffre indicateur 4/4, la blanche, la mesure



Nouveautés – La seconde mineure (*mi-fa*), les notes *fa* et *sol,* la demi-pause ▬




Nouveautés – La noire, le soupir



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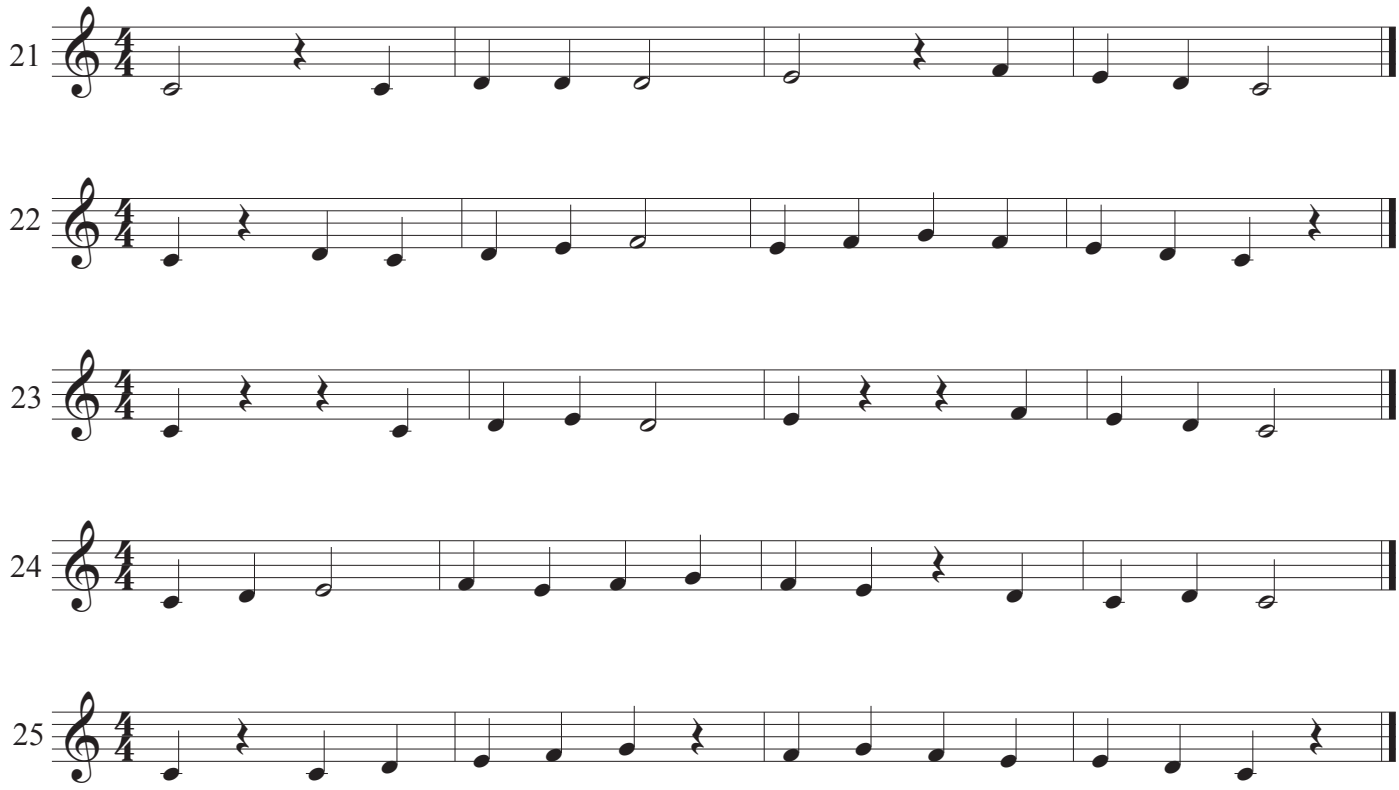
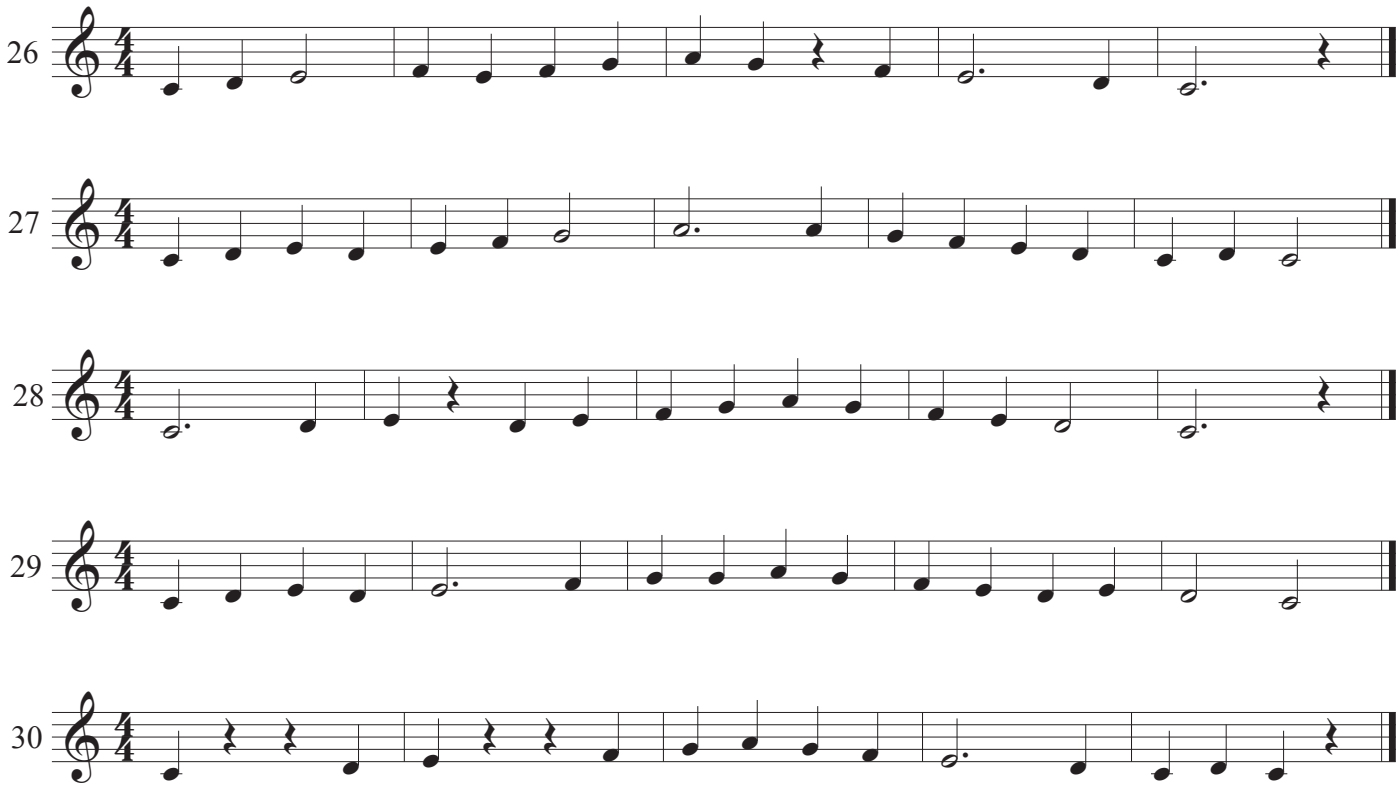



Nouveautés – La note *la*, la blanche pointée 𝅗𝅥.



Nouveautés – Le chiffre indicateur 3/4, la note *si*

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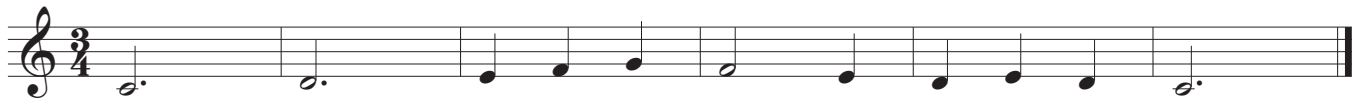

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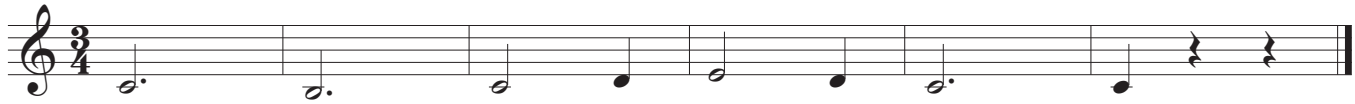

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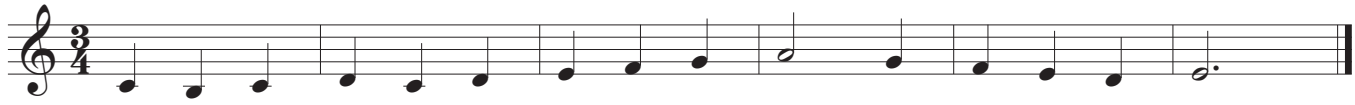

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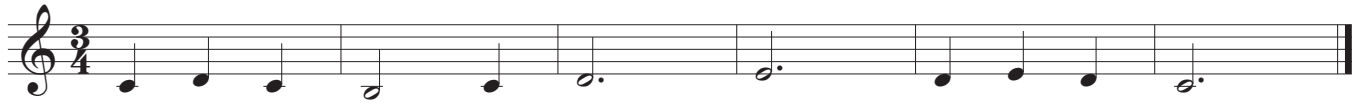

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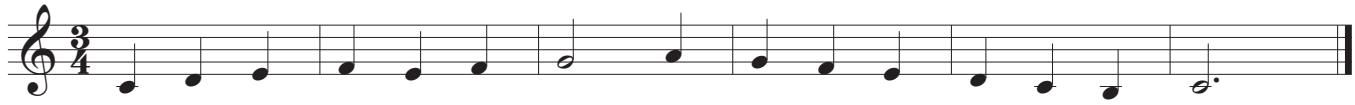

Nouveauté – La syncope ♩ 𝅗𝅥 ♩

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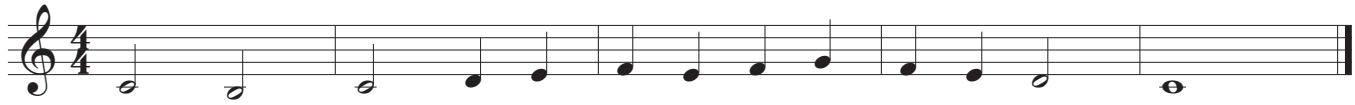

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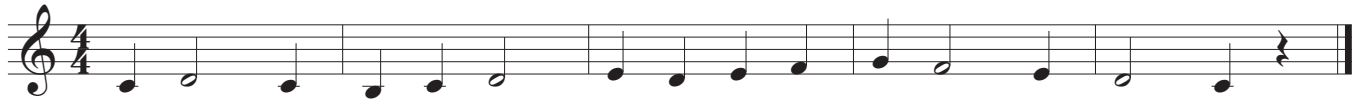

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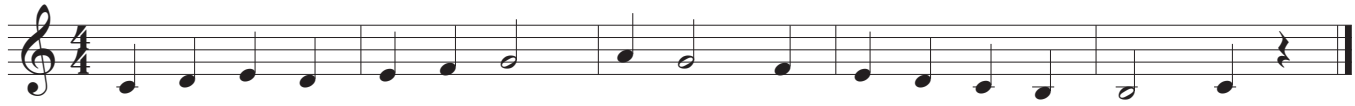

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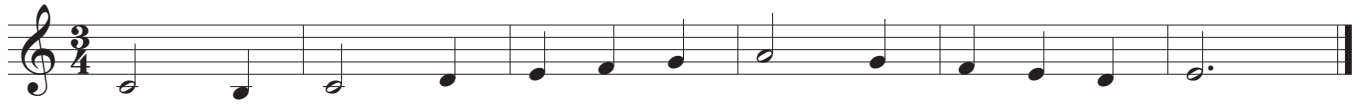

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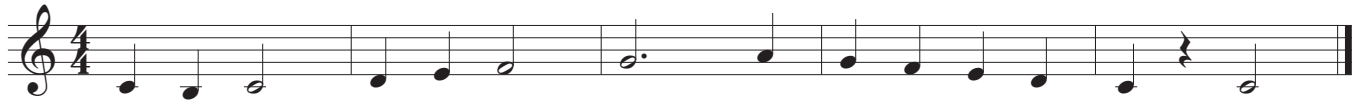
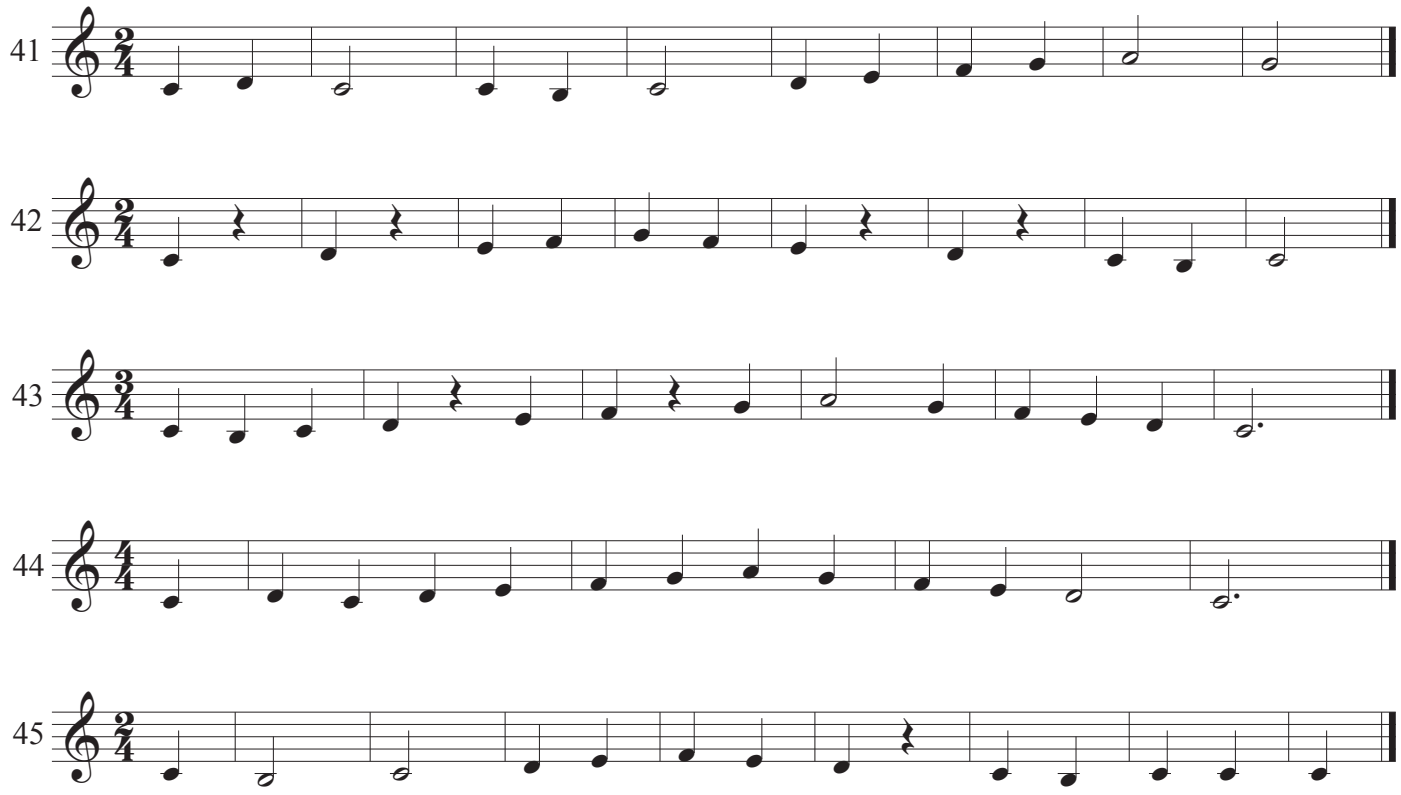


Nouveautés – Le chiffre indicateur 2/4, l'anacrouse (la mesure incomplète)

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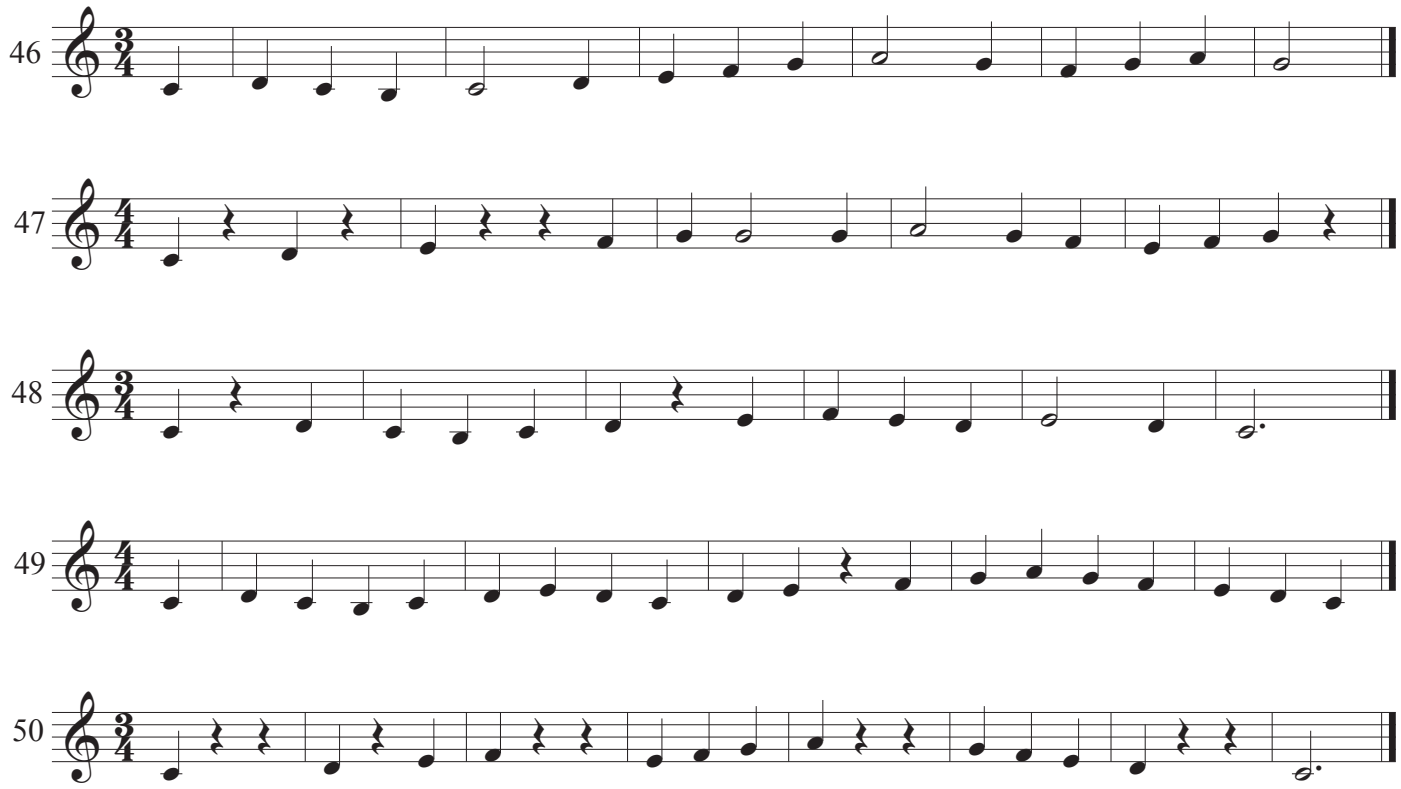

Nouveauté – La tierce mineure (*mi-sol*)

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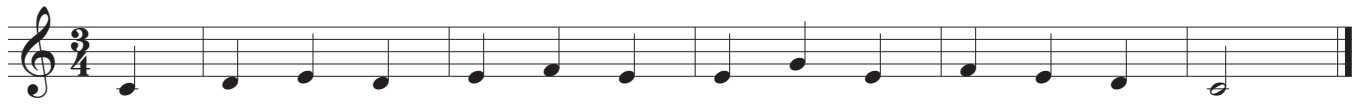

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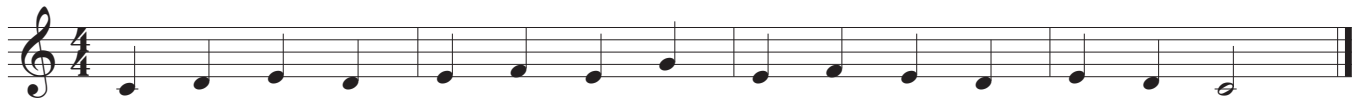

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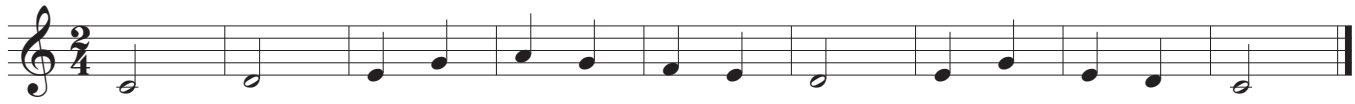

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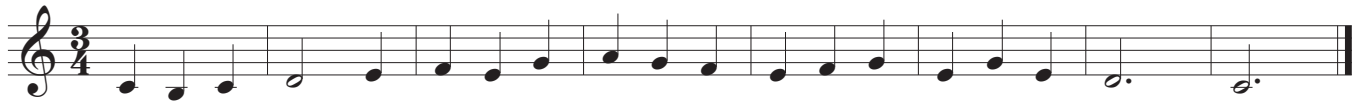

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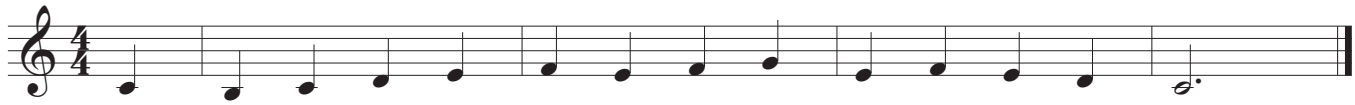

Nouveautés – Les tierces mineures *fa-ré* et *ré-si*

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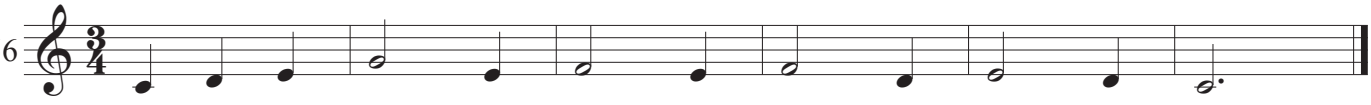

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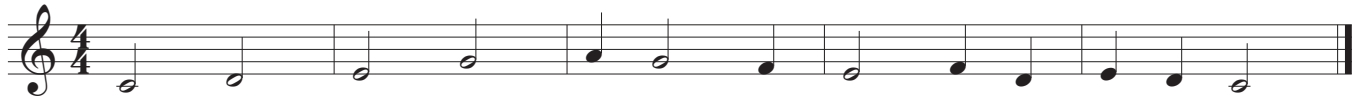

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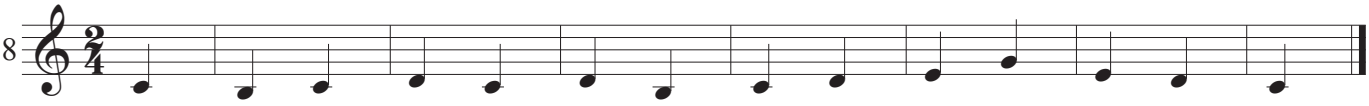

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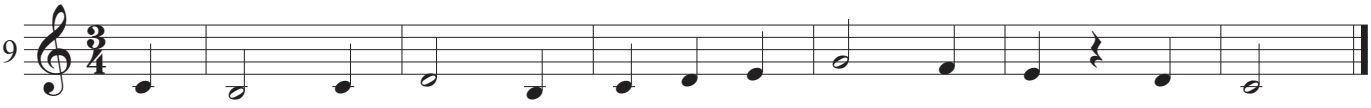

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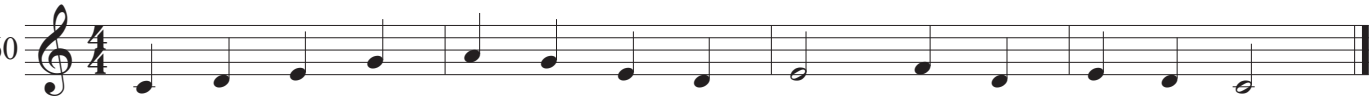

Nouveauté – La gamme de *do* majeur (les notes *si* et *do*)

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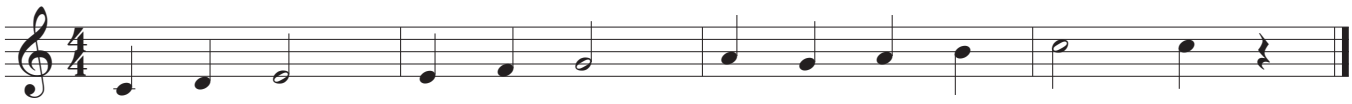

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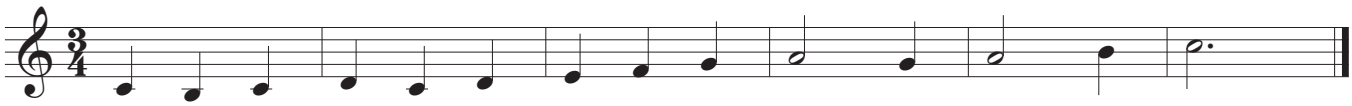

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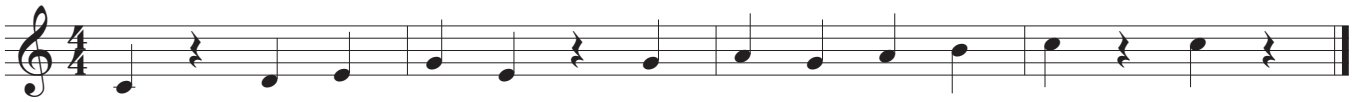

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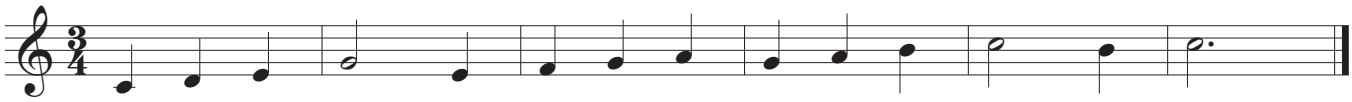

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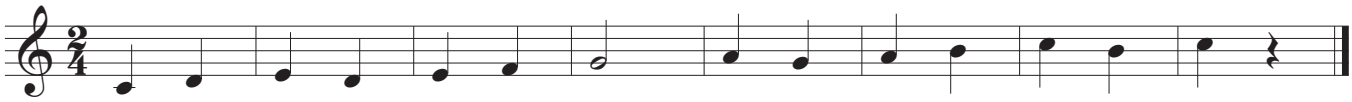

Nouveauté – La tierce mineure *do-la*

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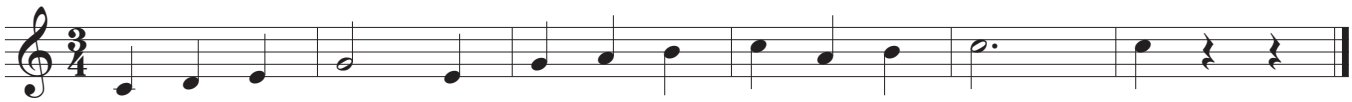

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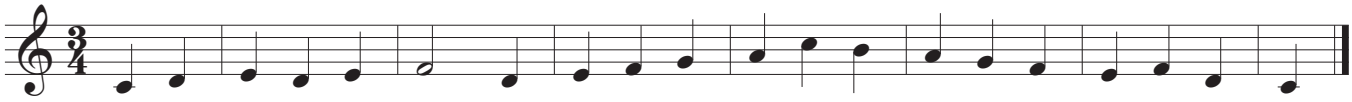

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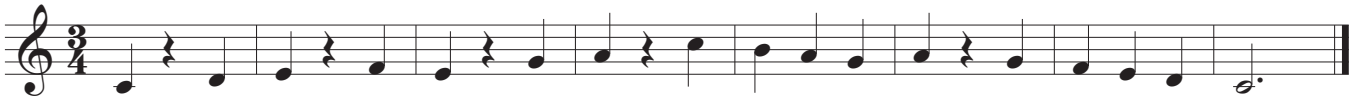

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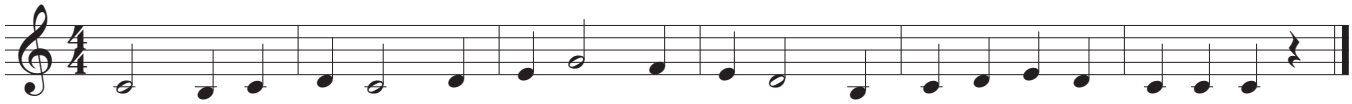

Nouveautés – La liaison, les mélodies qui commencent sur la médiante (*mi*)

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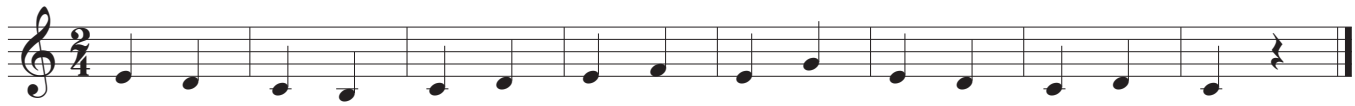

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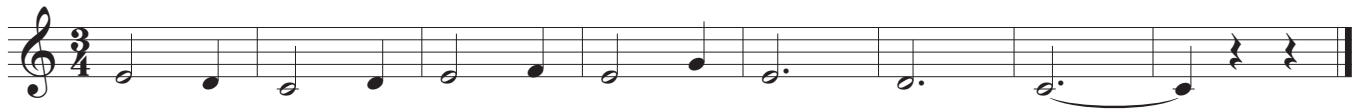

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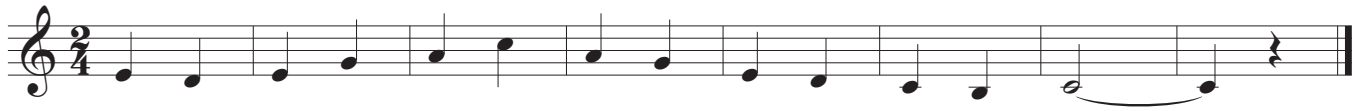

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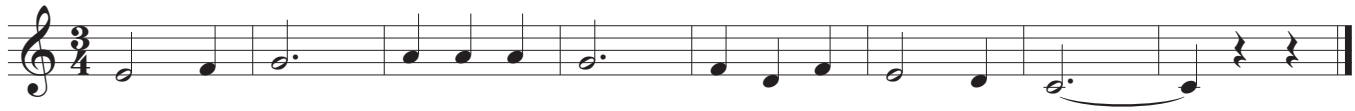

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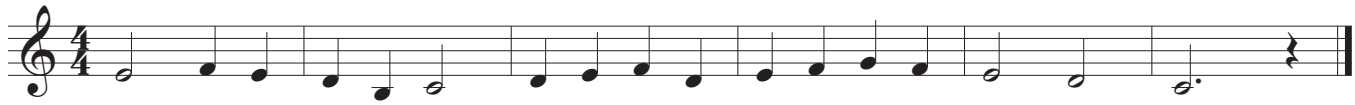

Nouveauté – Les croches sur la même note

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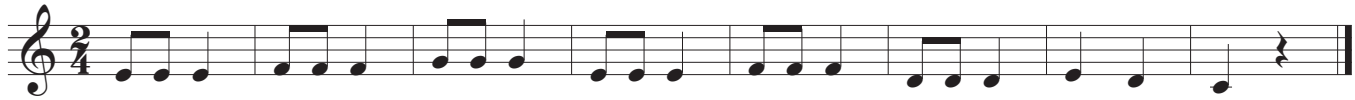

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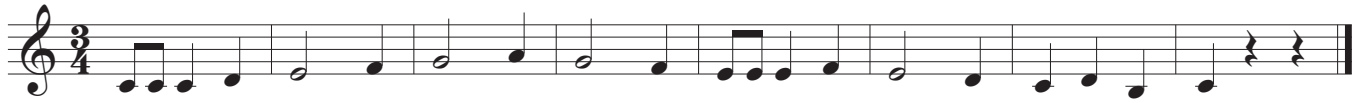

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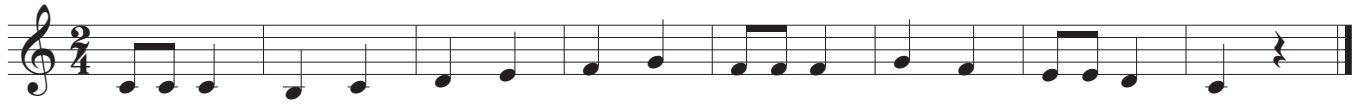

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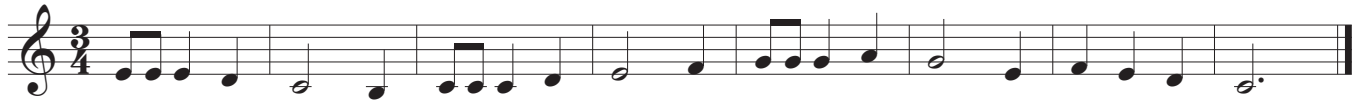

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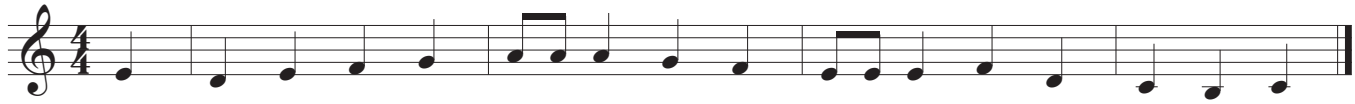
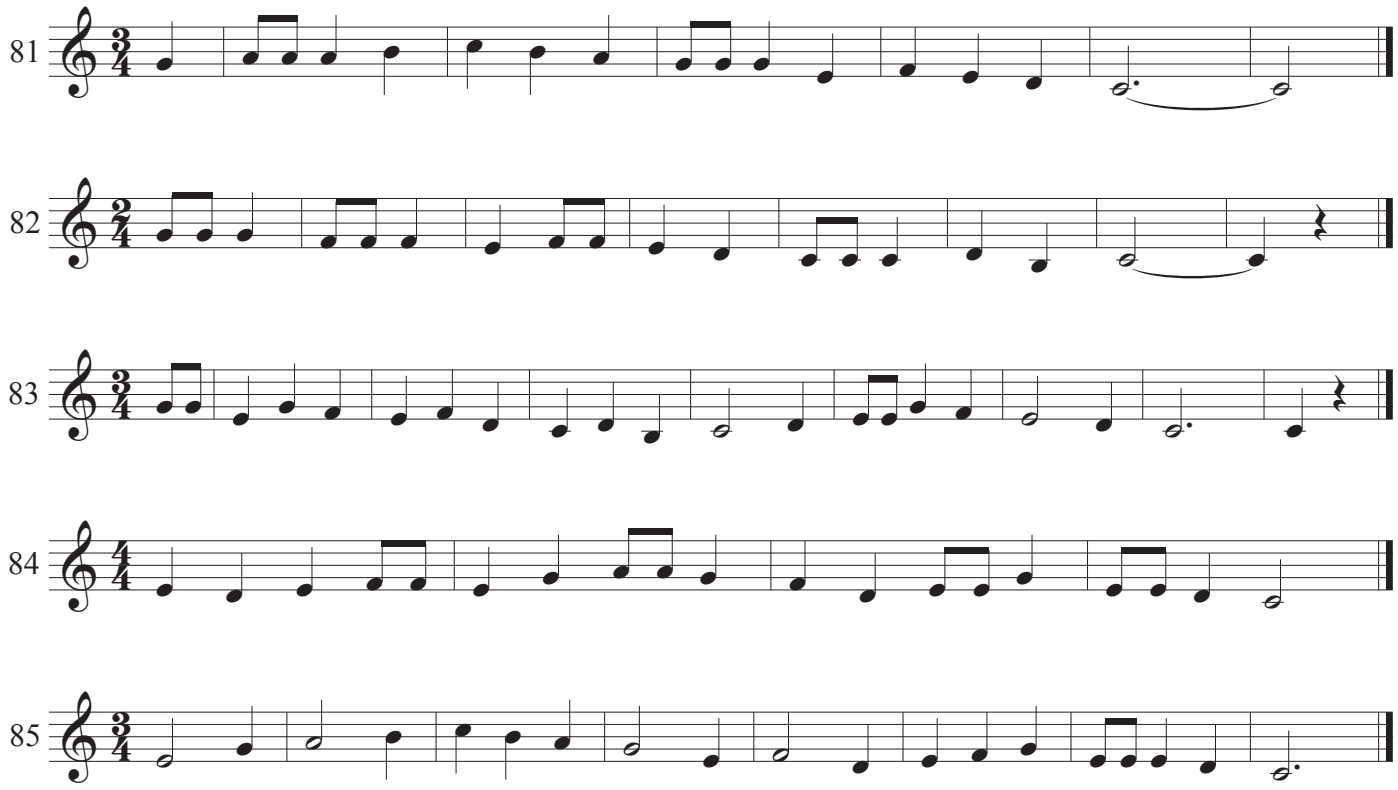
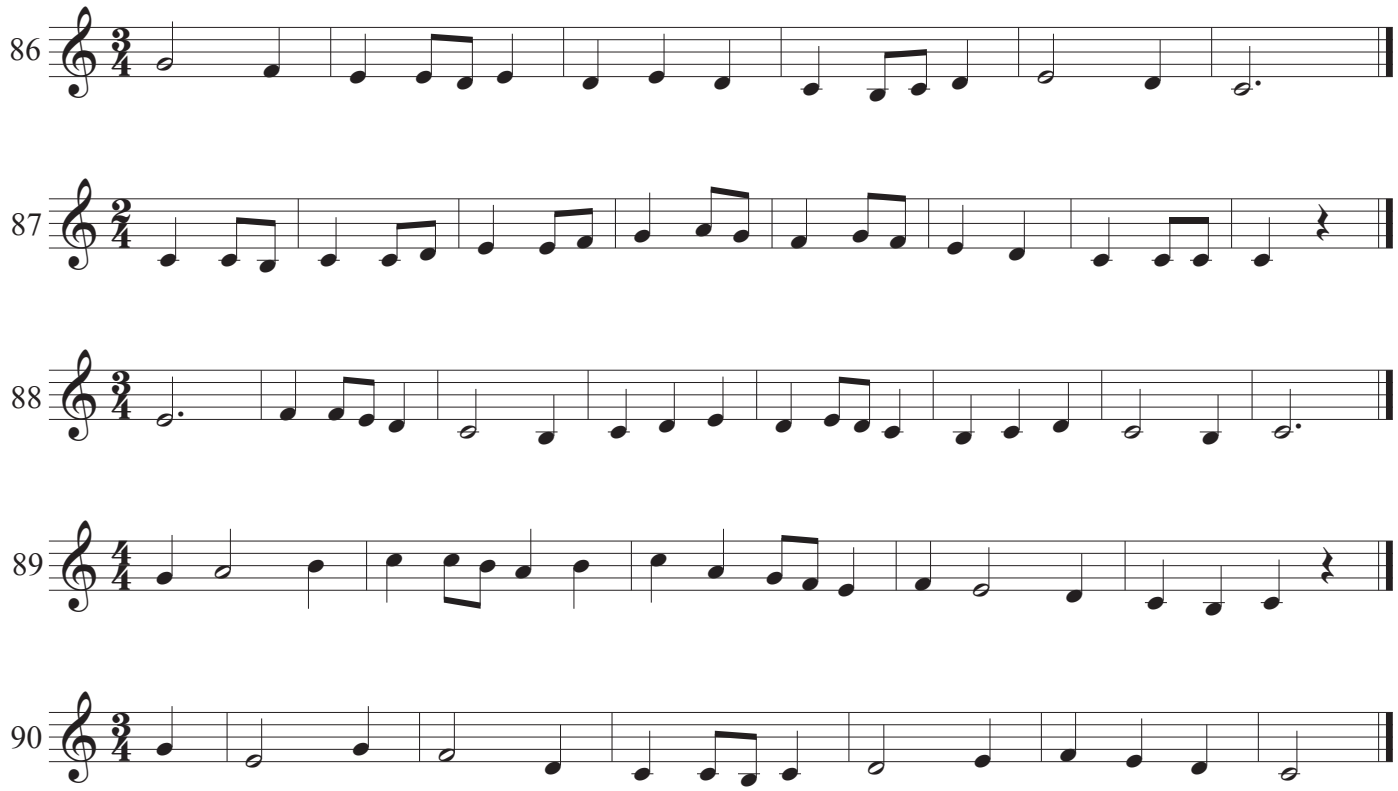


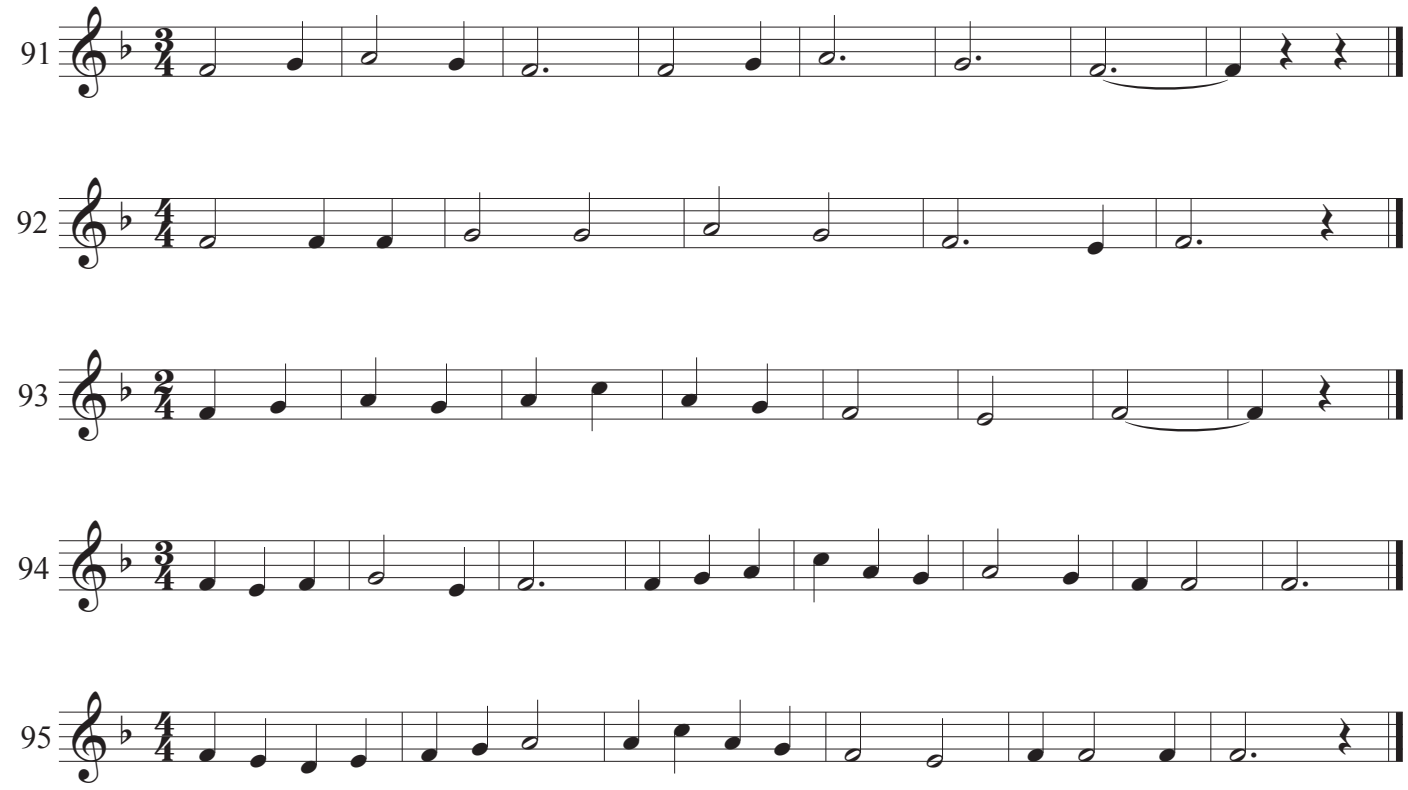
Nouveauté – Les mélodies qui commencent sur la dominante (*sol*)



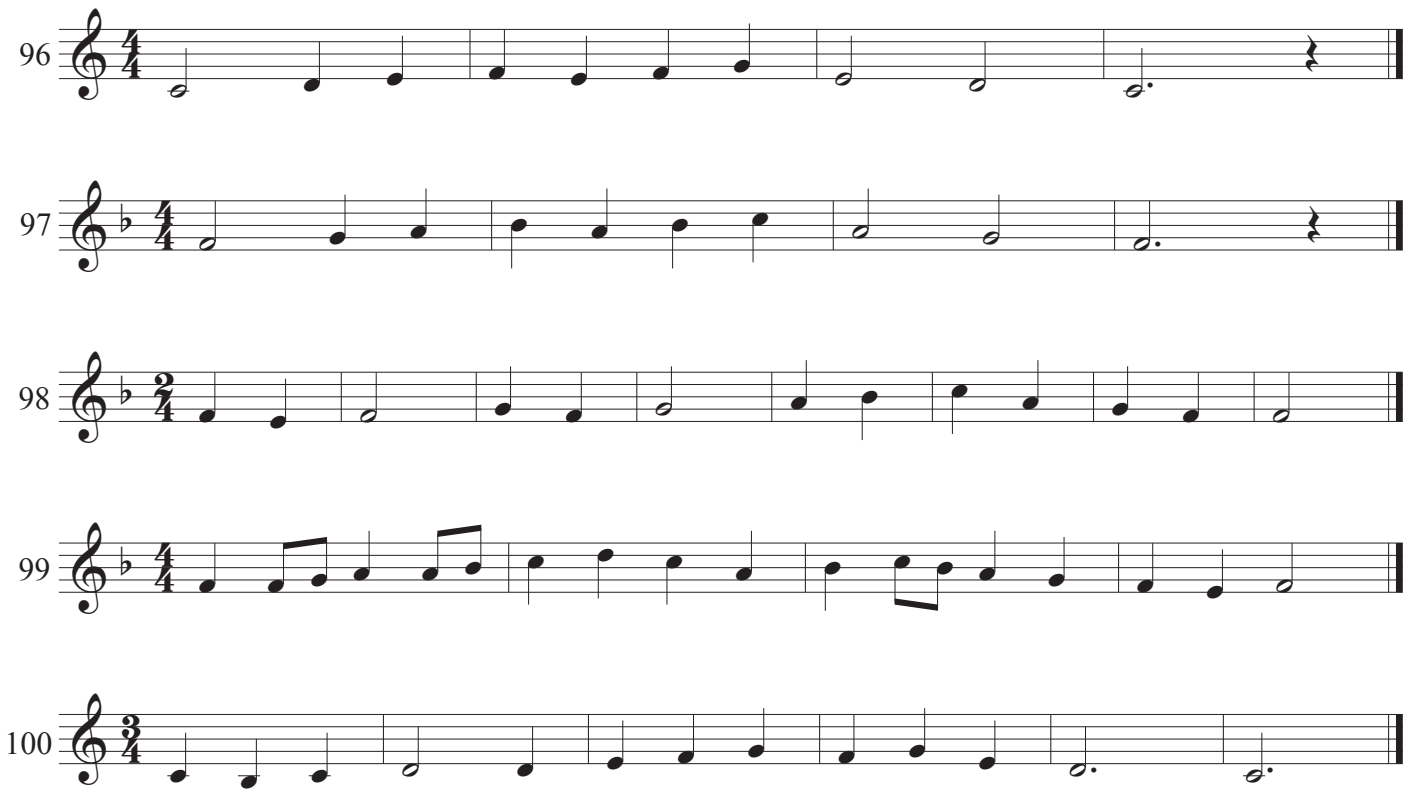

Nouveauté – Les croches sur des notes conjointes



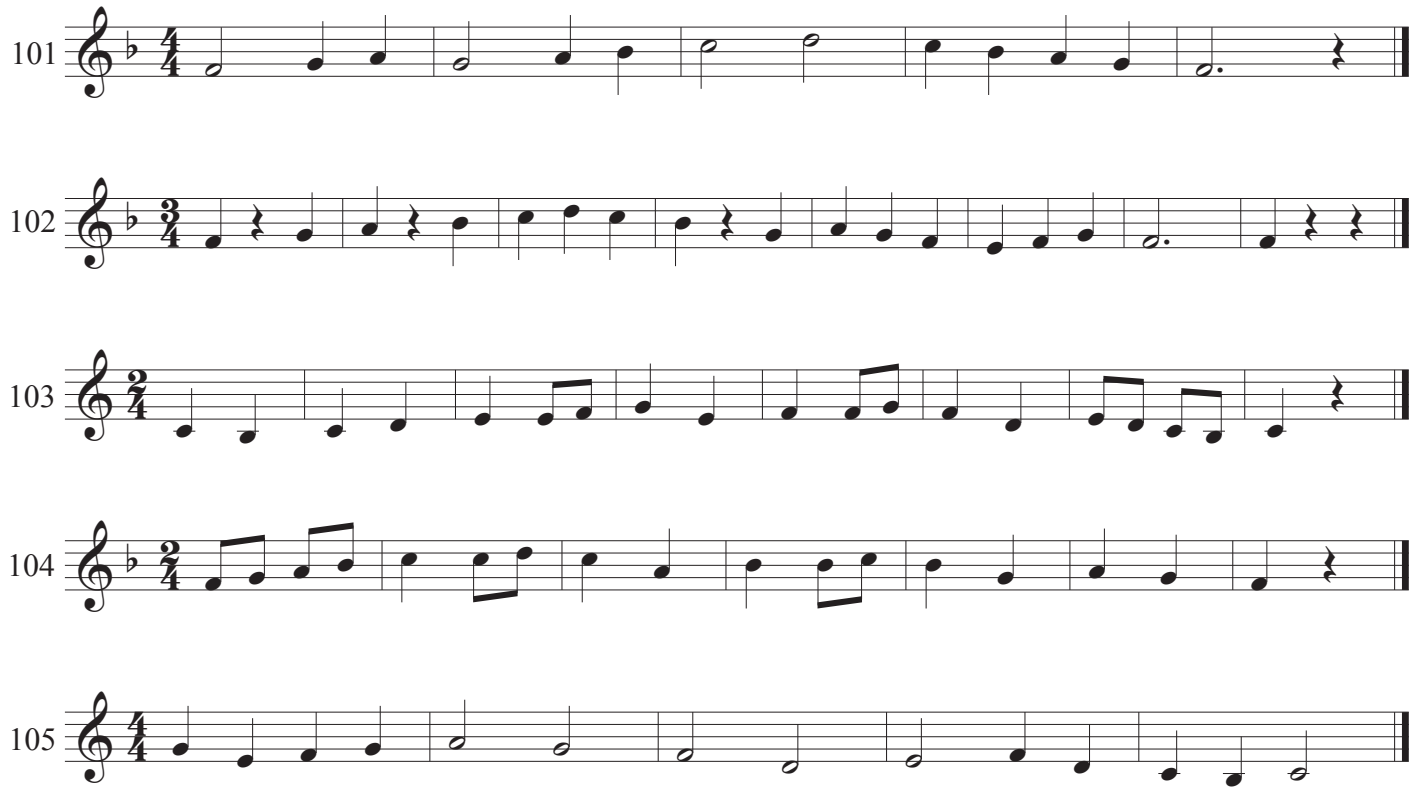
Nouveautés – La tonalité de *fa*, l'armure d'un bémol



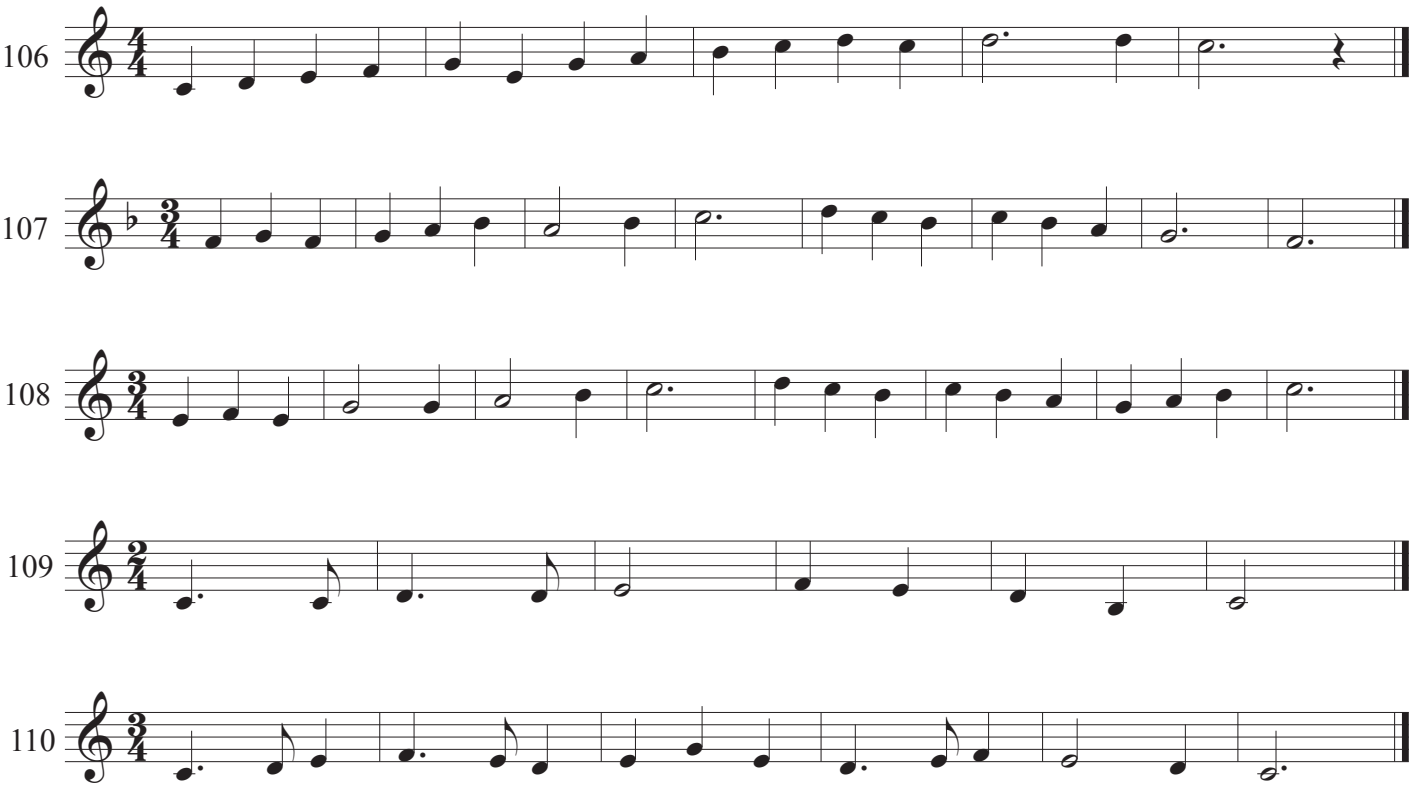

Nouveautés – Les notes *si*♭ , *ré*



Nouveauté – La tierce mineure (*si*♭-*sol*)

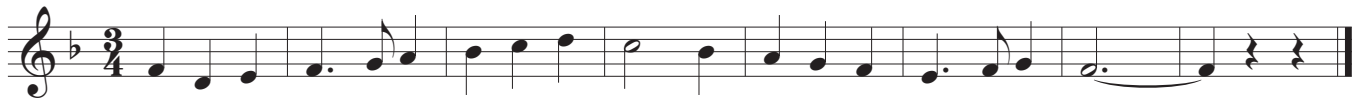



Nouveautés – La note *ré* dans la tonalité de *do*, le rythme de noire pointée - croche ♩. ♪

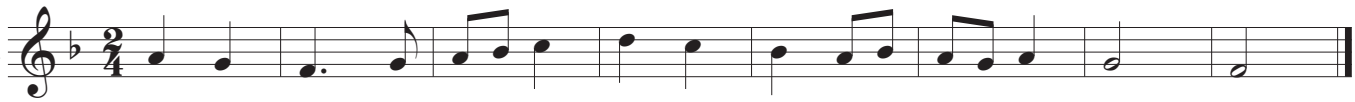


Révision – (en *fa*)

111



112



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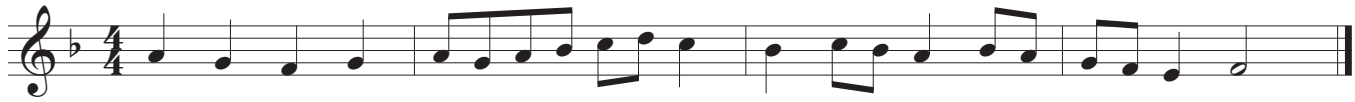

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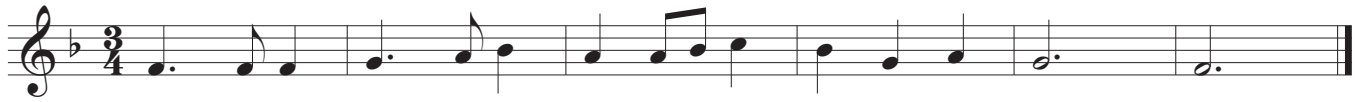

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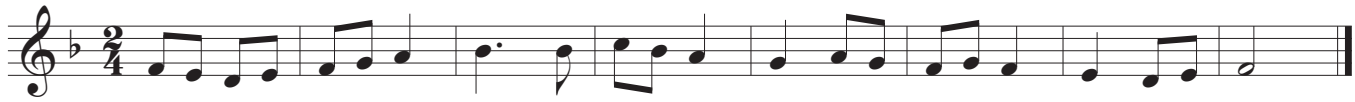
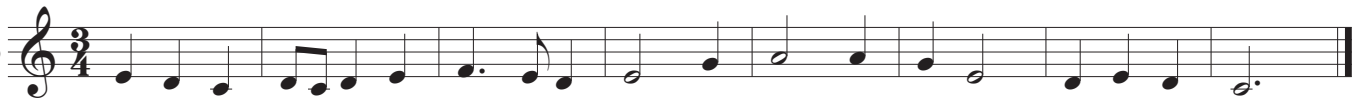


Révision – (en *do*)

116



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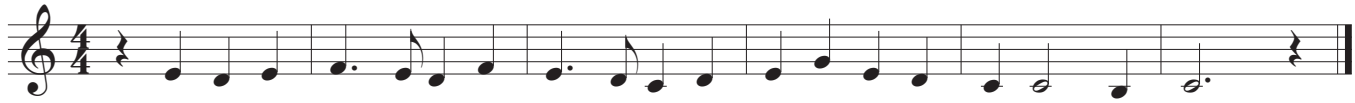

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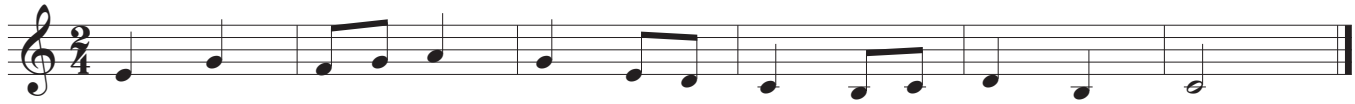

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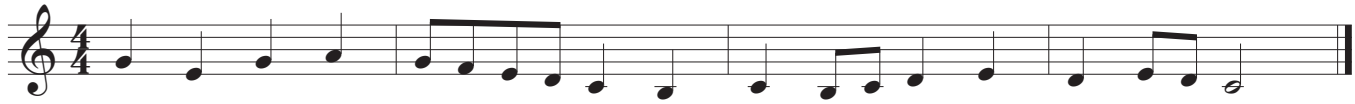

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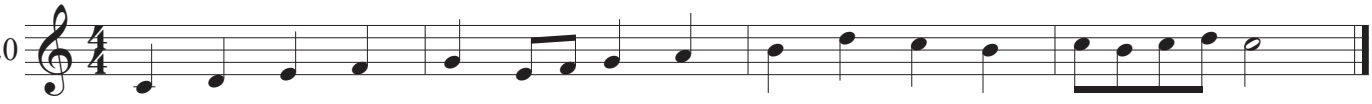
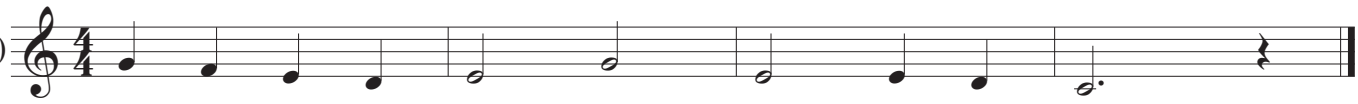


Nouveauté – La tonalité de *sol*

121 a)



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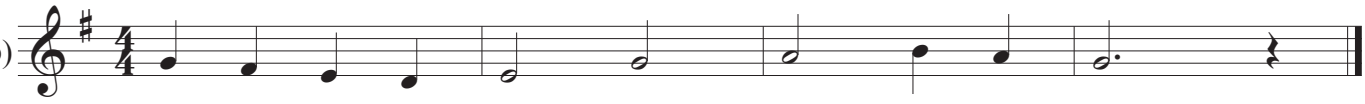

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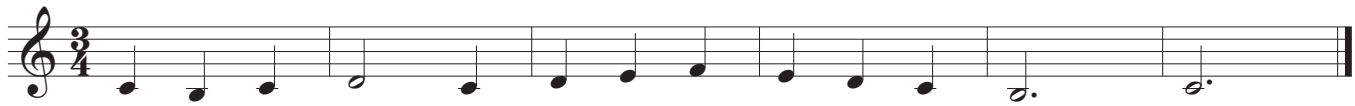

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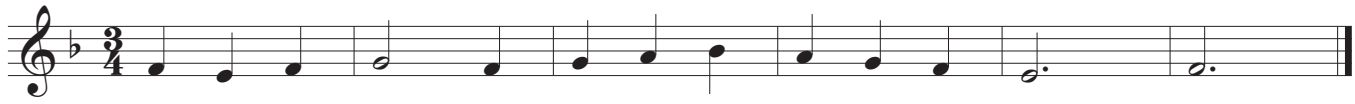

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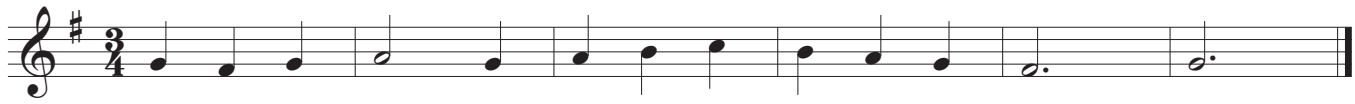

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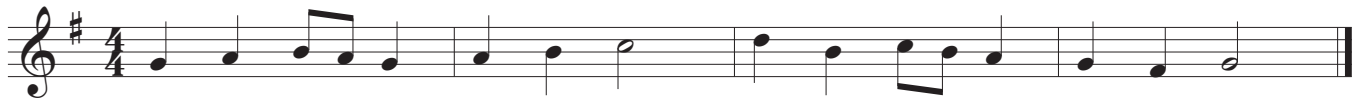
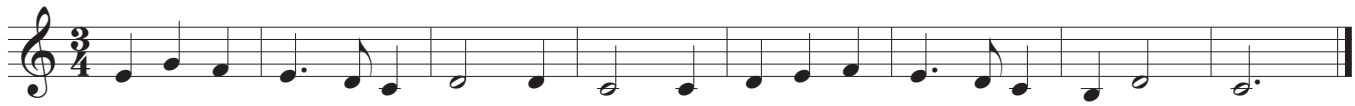
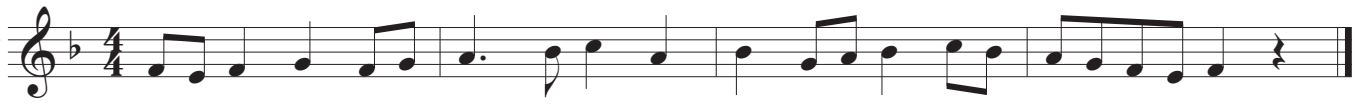


Révision – En *do*, *fa* et *sol*

126



127



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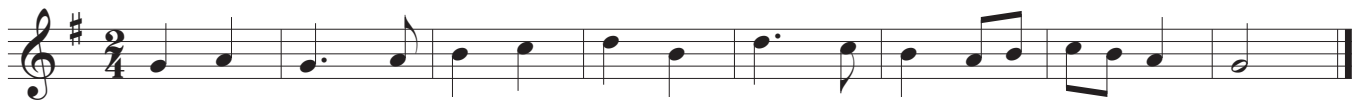

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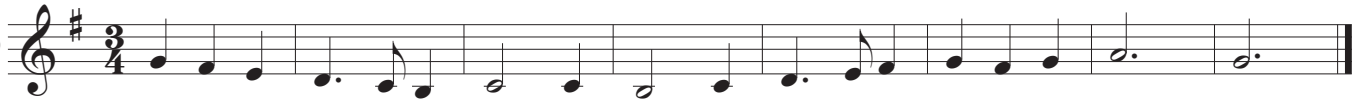

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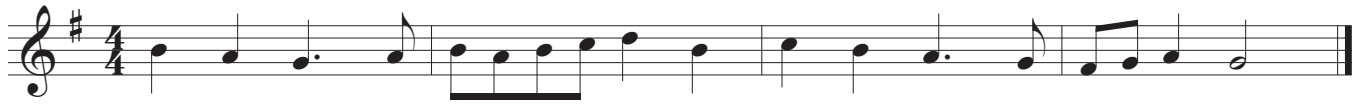
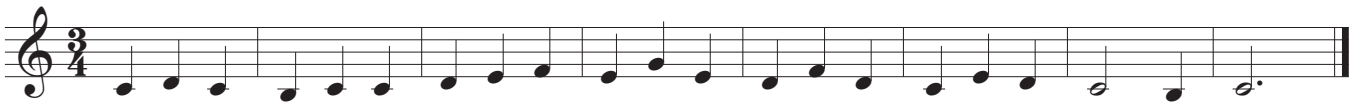


Nouveauté – La tierce majeure

131

132


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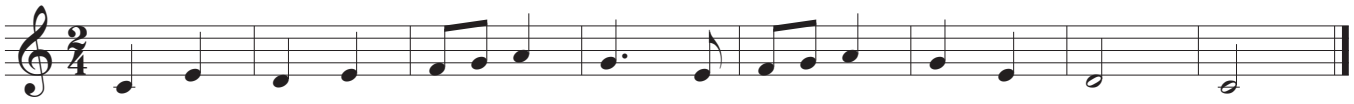

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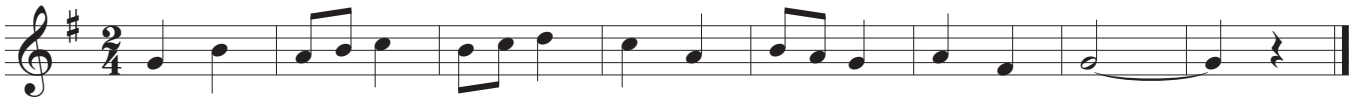

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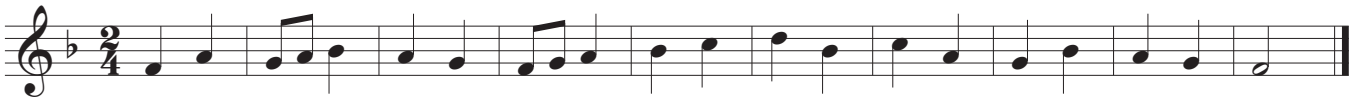
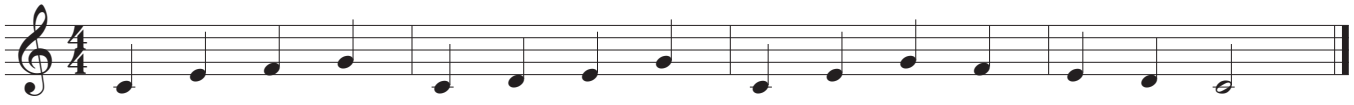


Nouveauté – L'arpège de tonique en majeur

136


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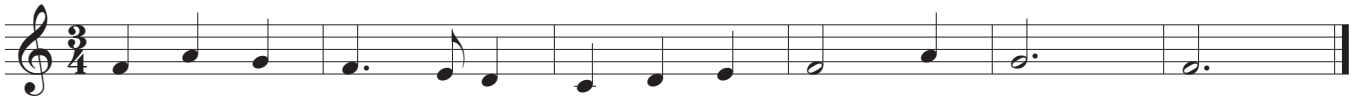

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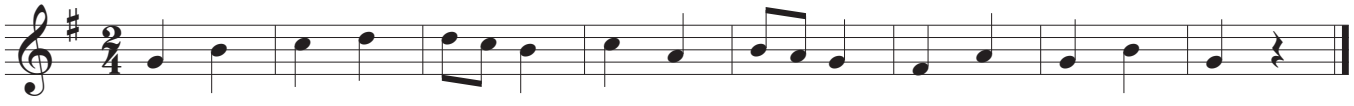

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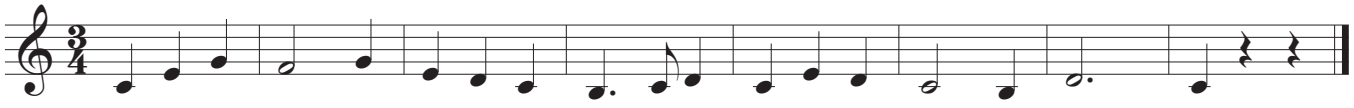

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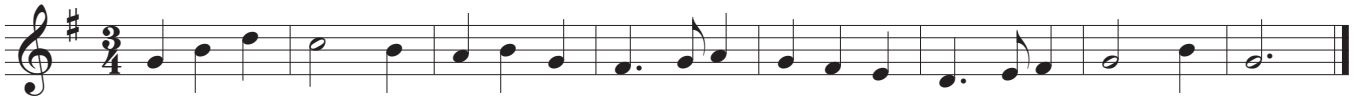
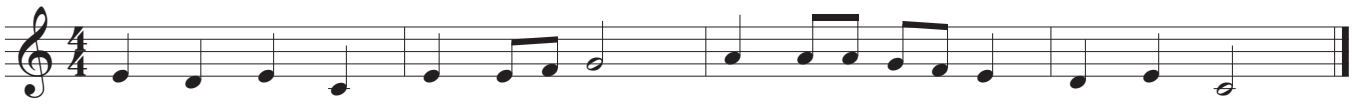
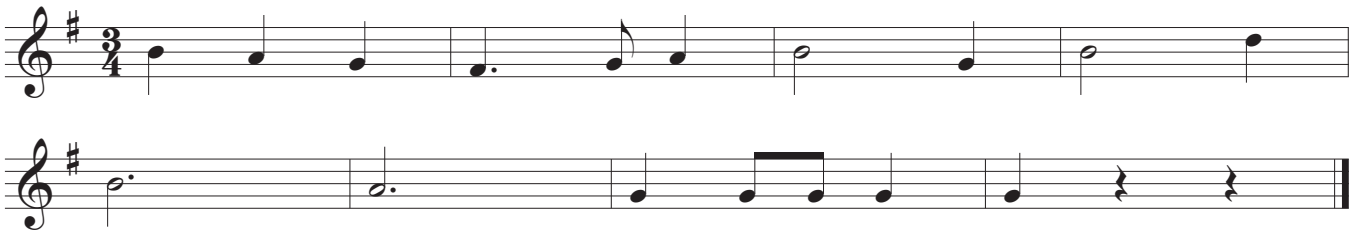
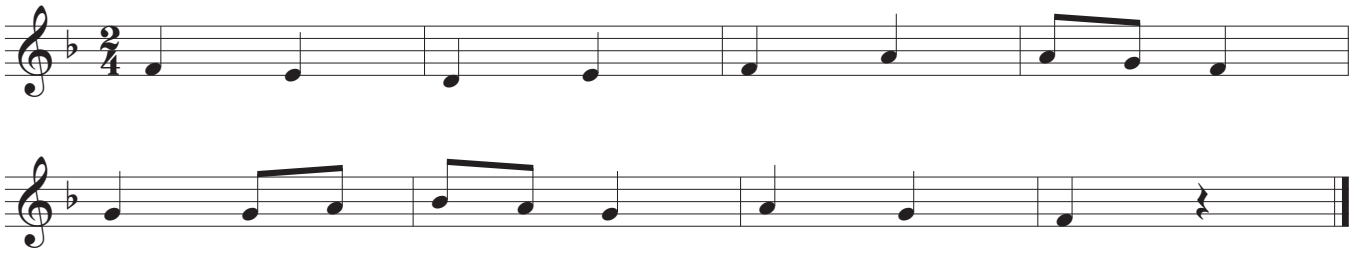
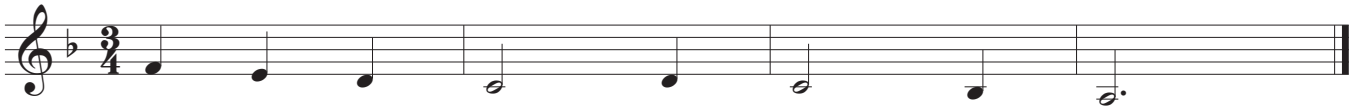


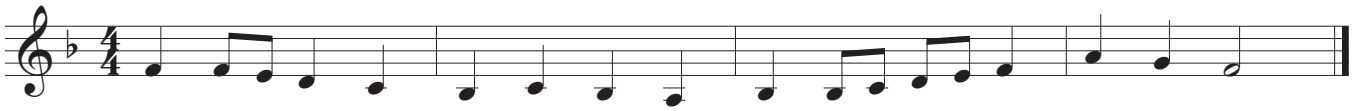
Nouveauté – La note *la*

141 

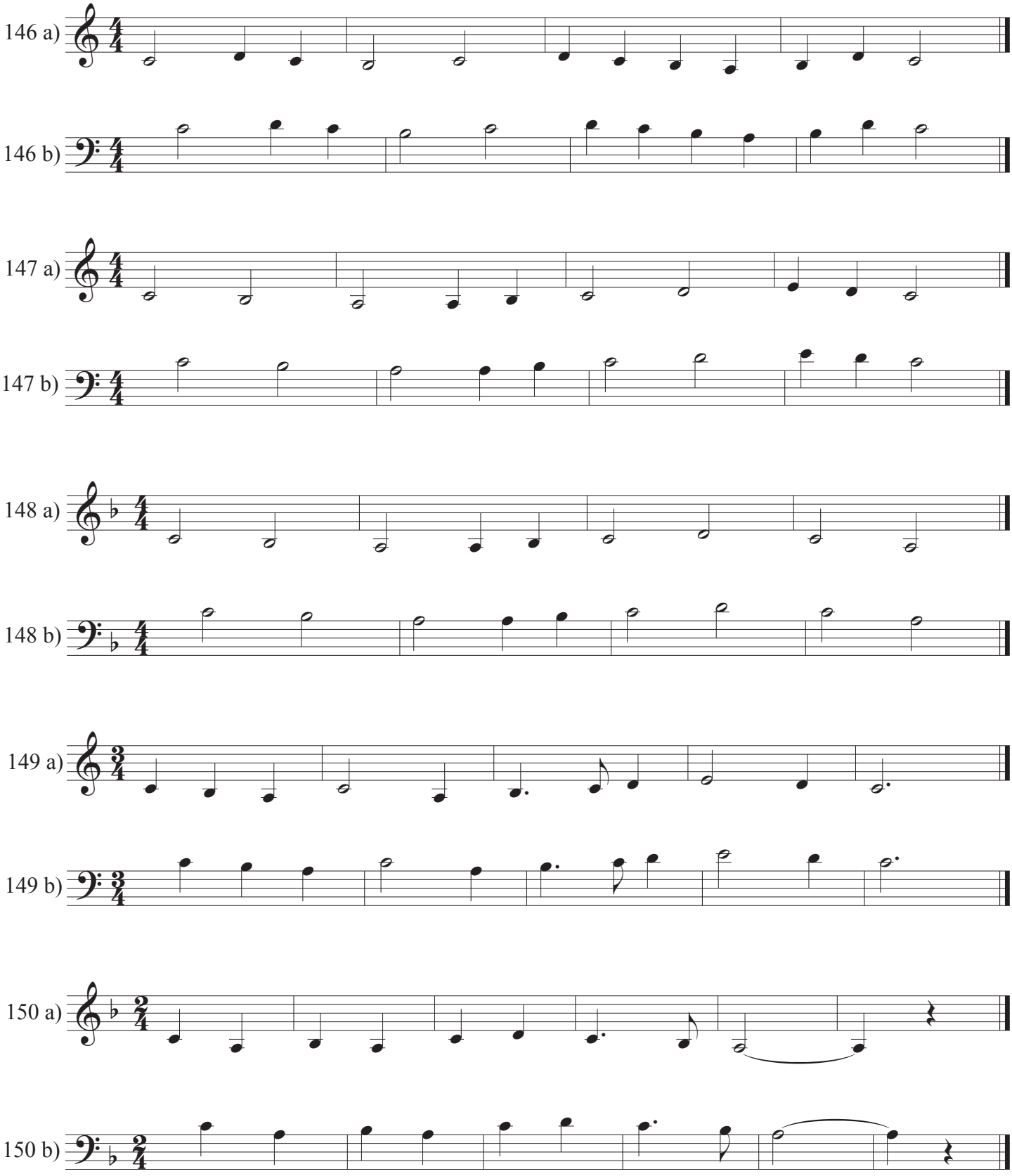
142 

143 

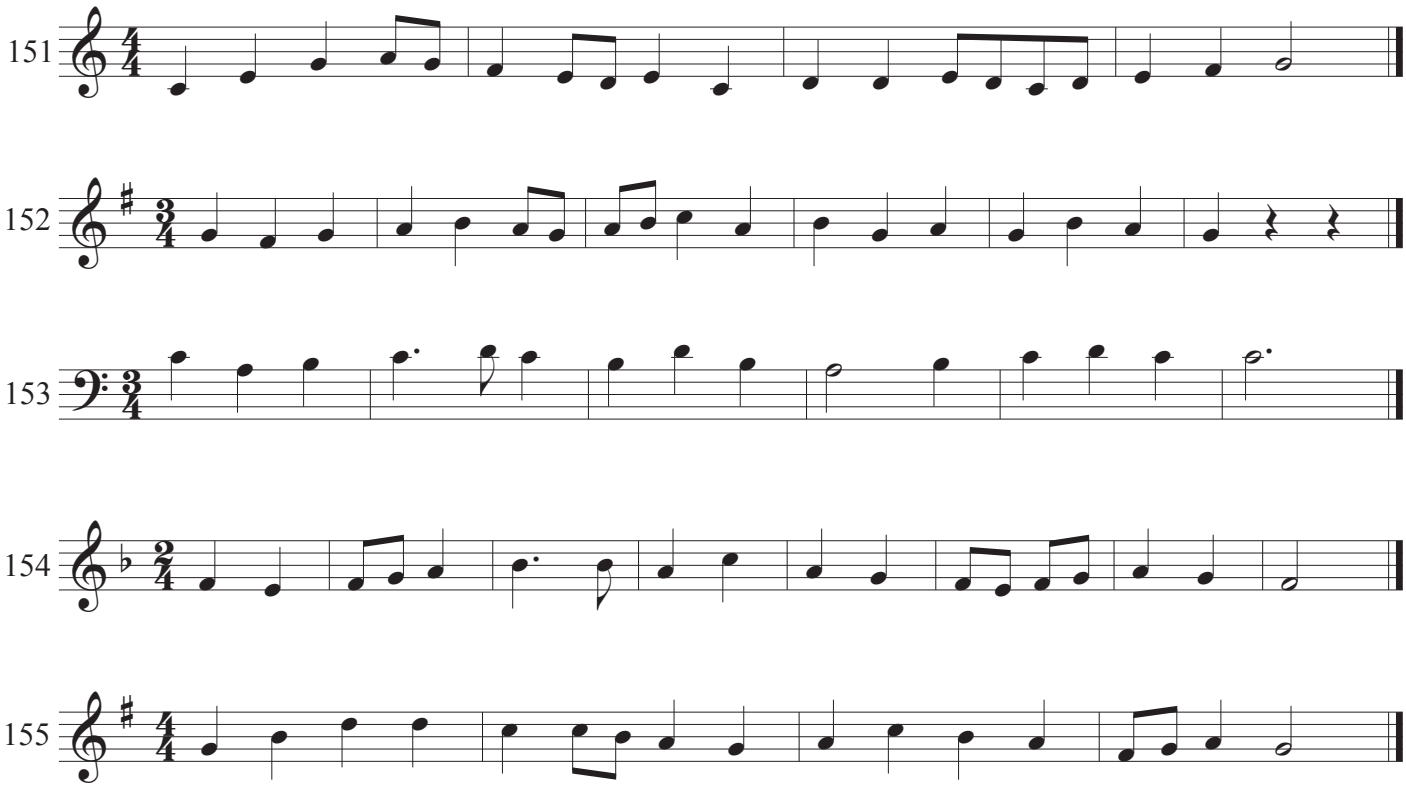
144 

145 

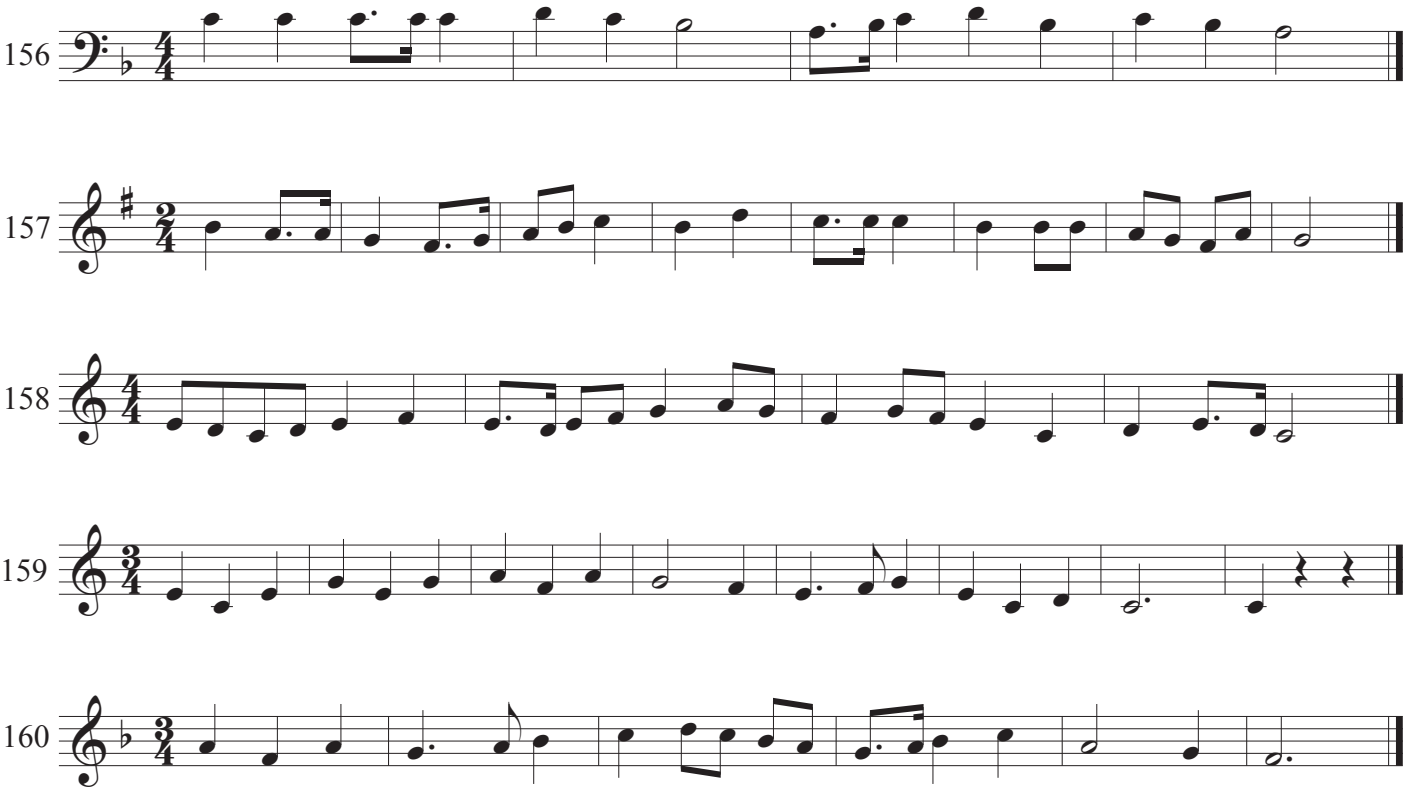
Nouveauté – La clé de *fa* 𝄢



Révision

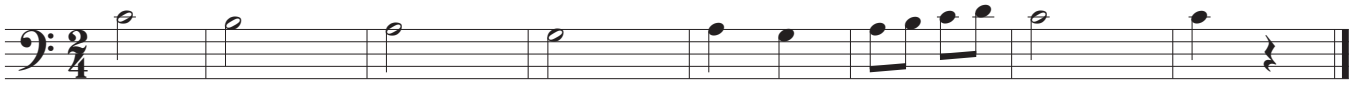



Nouveauté – Les rythmes ♩. ♪ ♩ et ♩. ♪ ♪ ♪

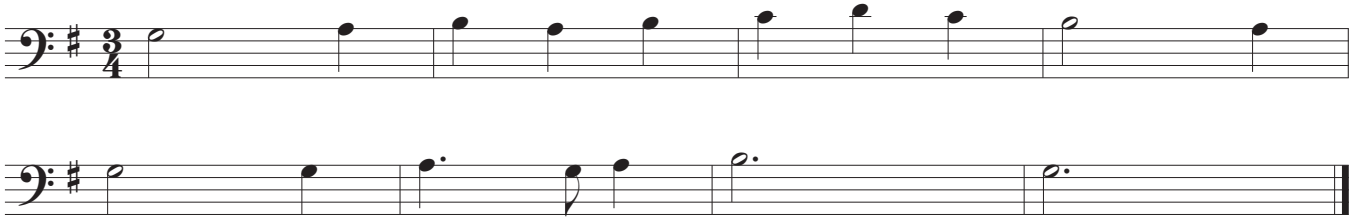


Nouveauté – Les notes *mi* et *sol* ( )

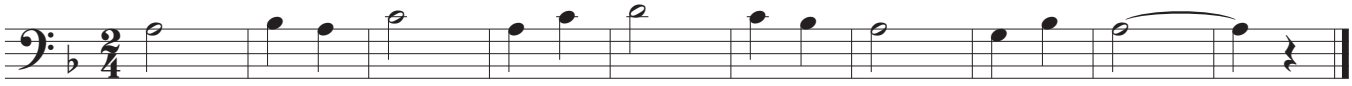
161



162



163



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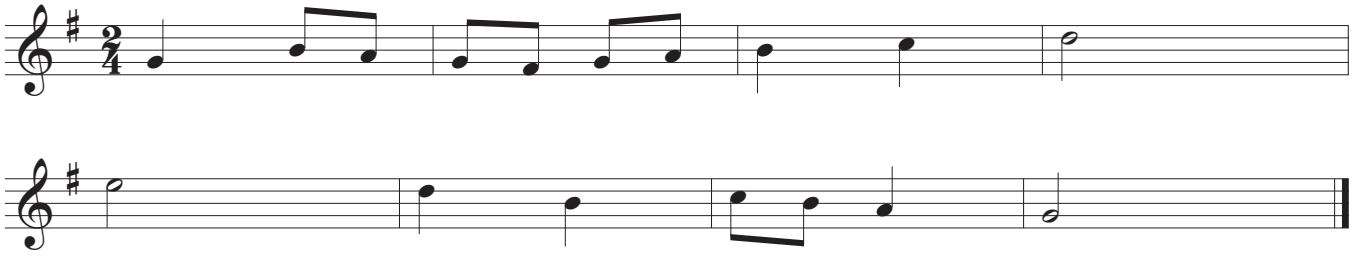
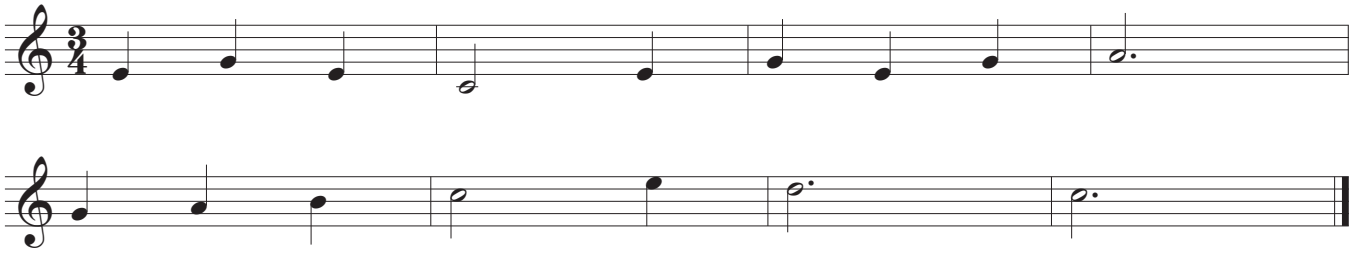


165

Révision

166



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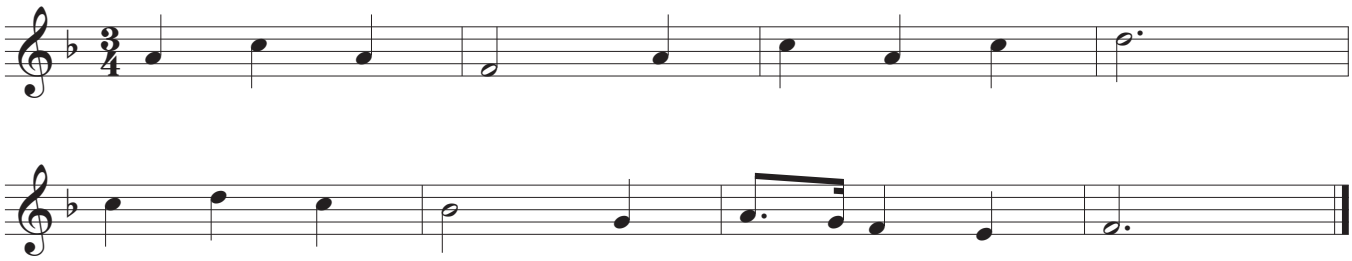

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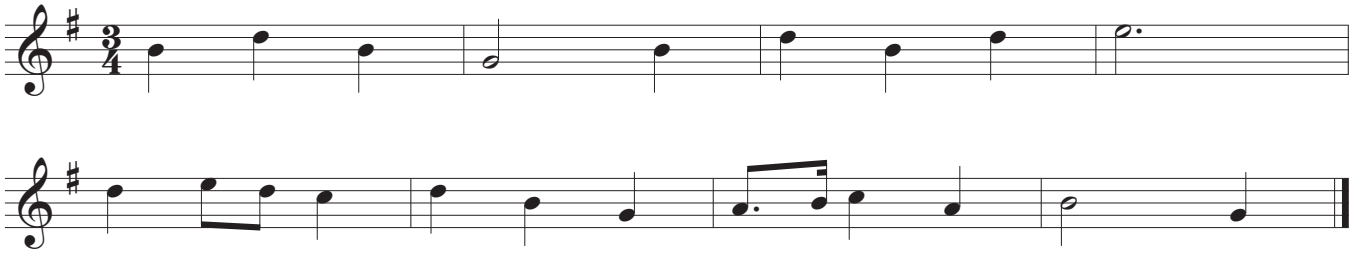

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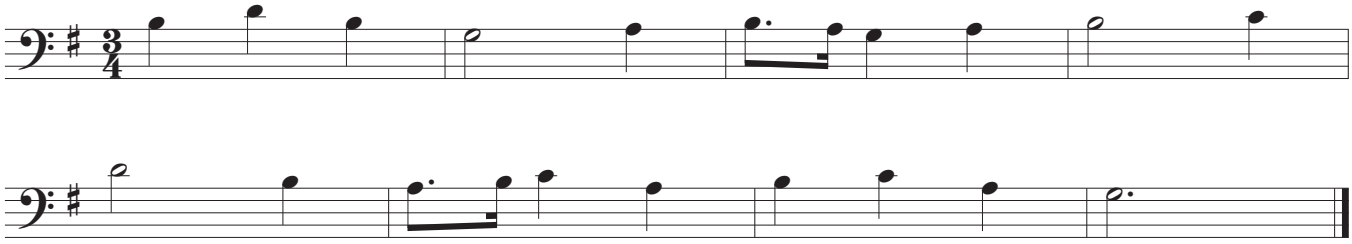

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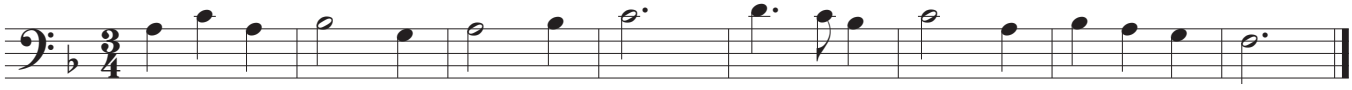
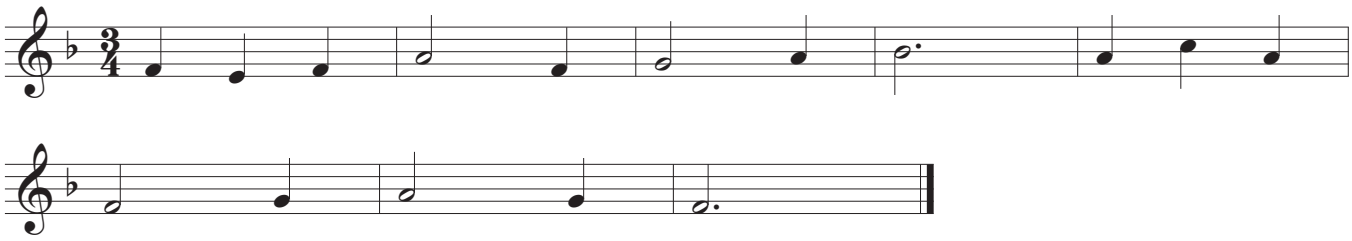


Nouveautés – Le chiffre indicateur 3/8, le rythme

171



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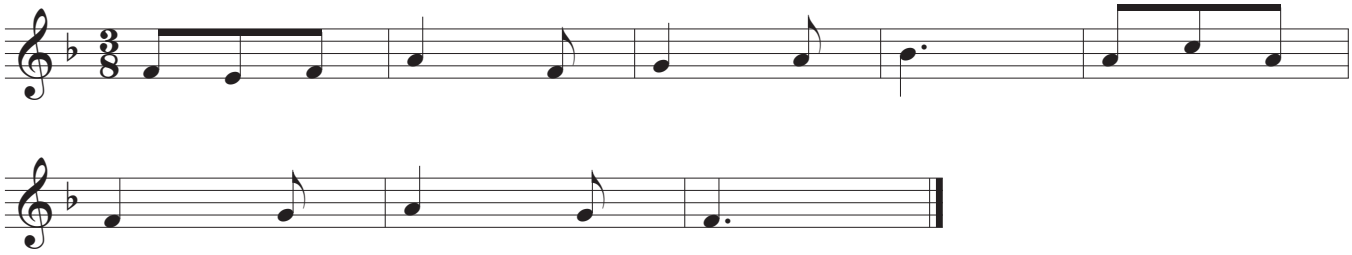

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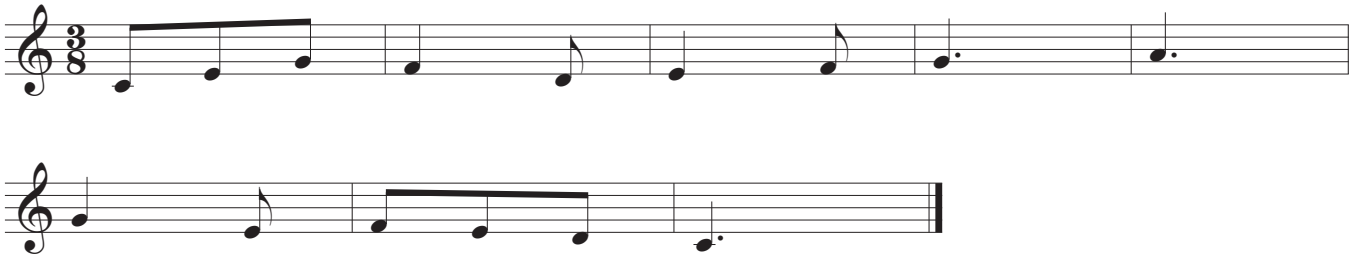

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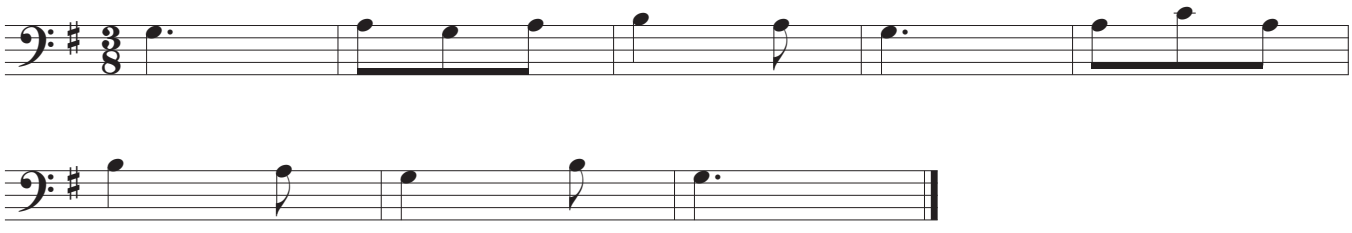

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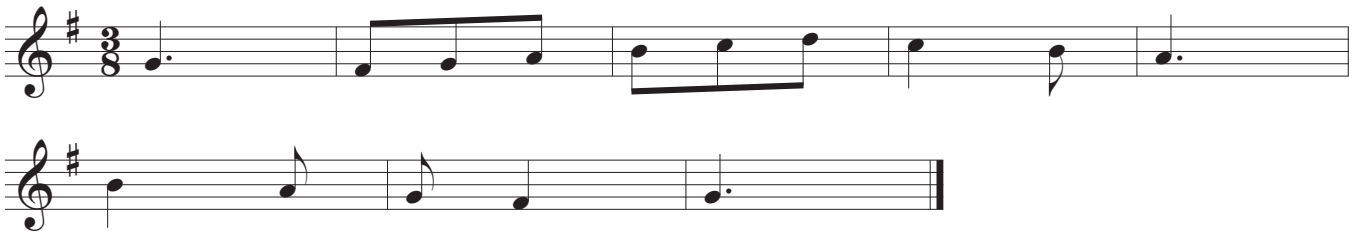

Révision

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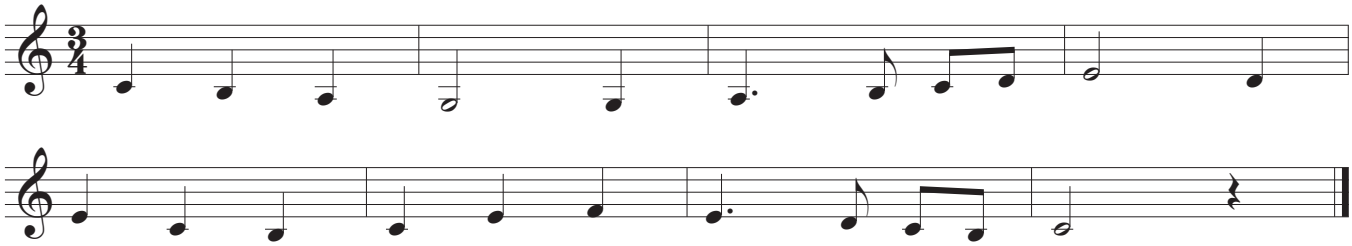

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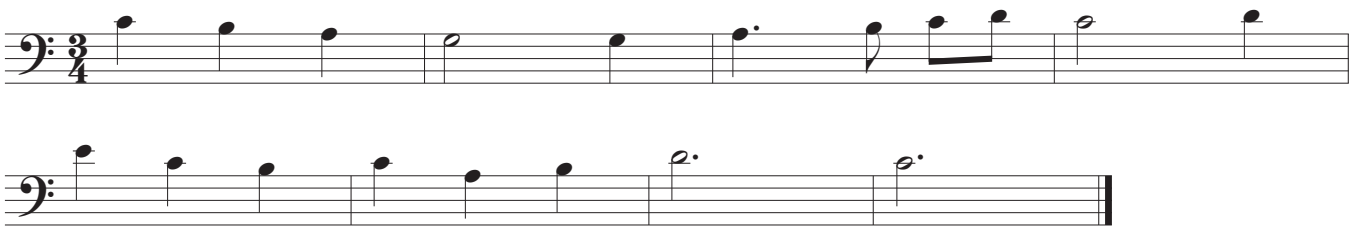

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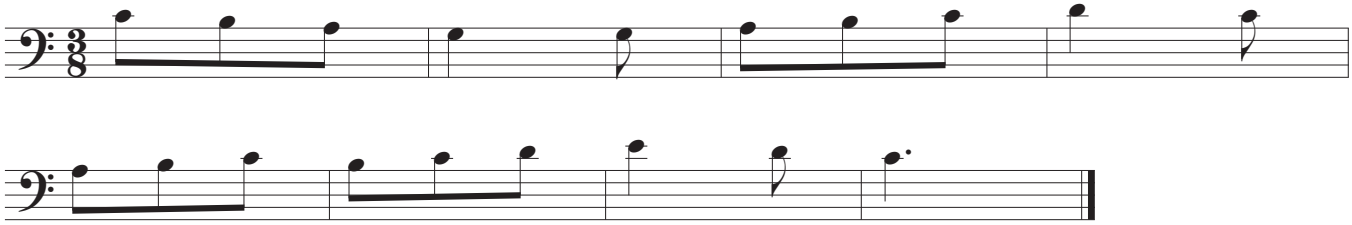

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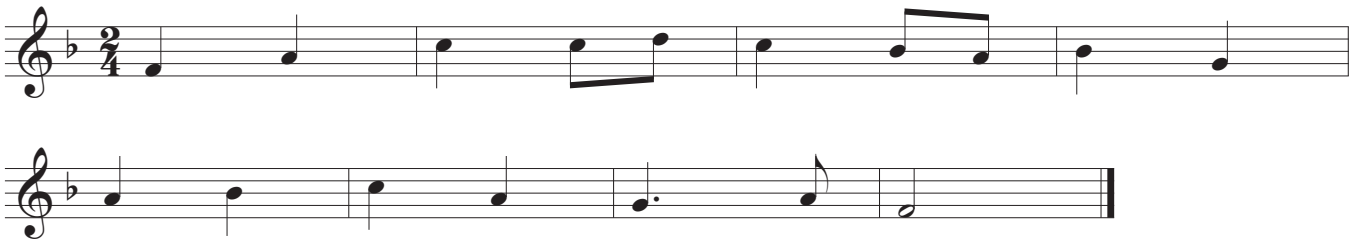

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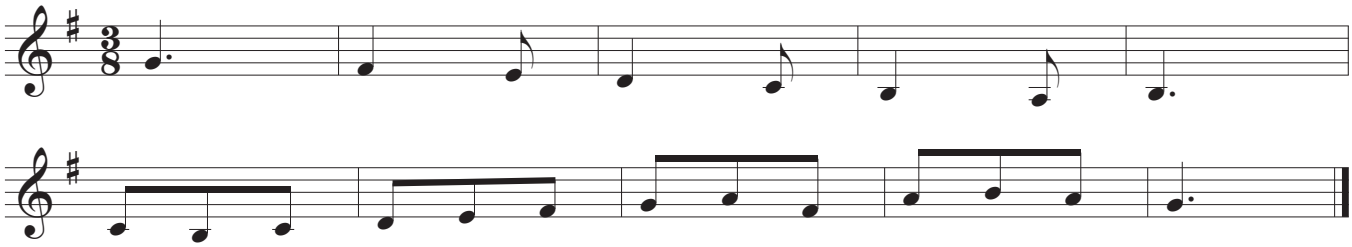
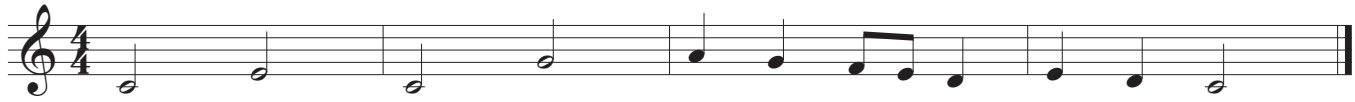


Nouveauté – La quinte juste

181



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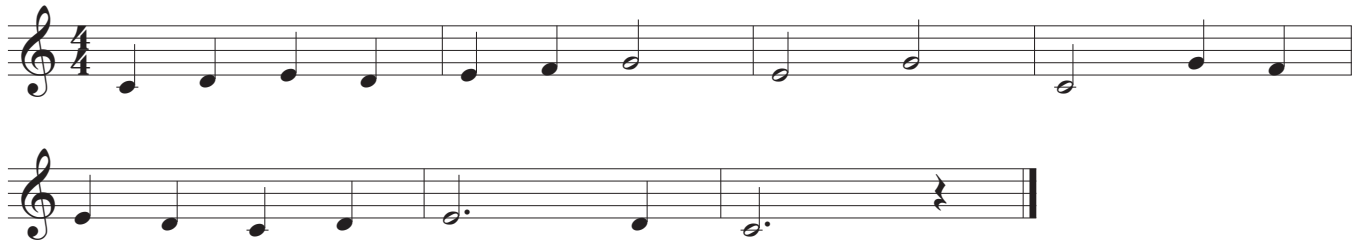

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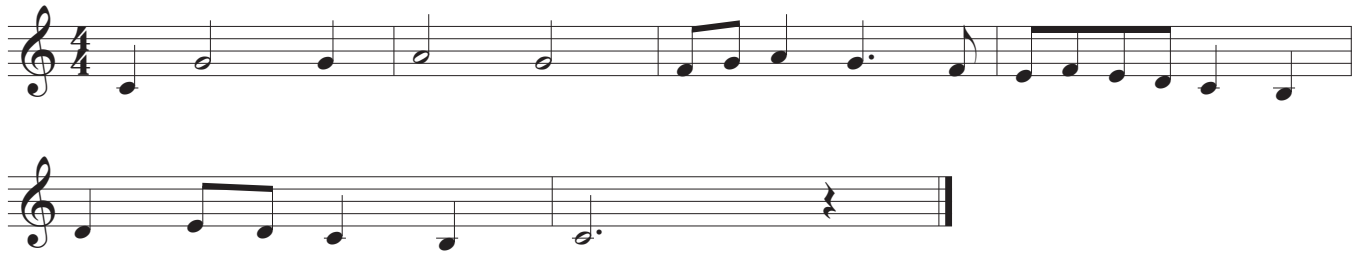

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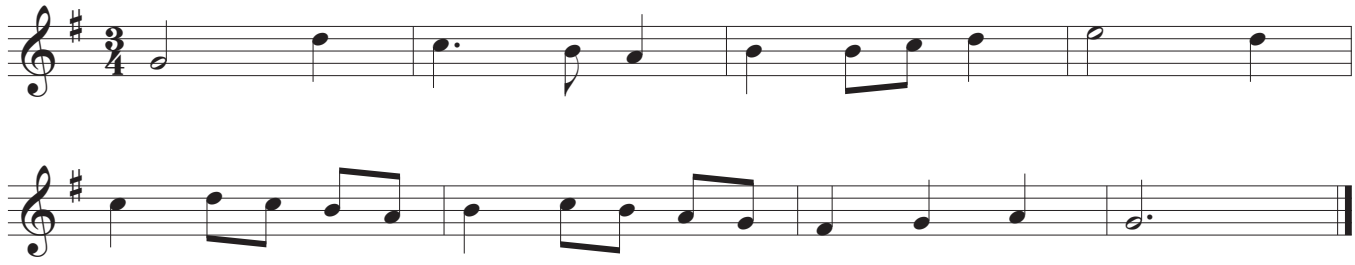

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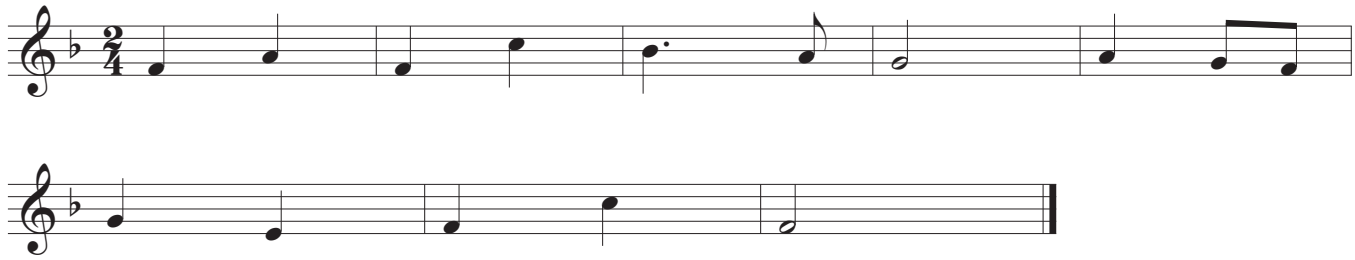
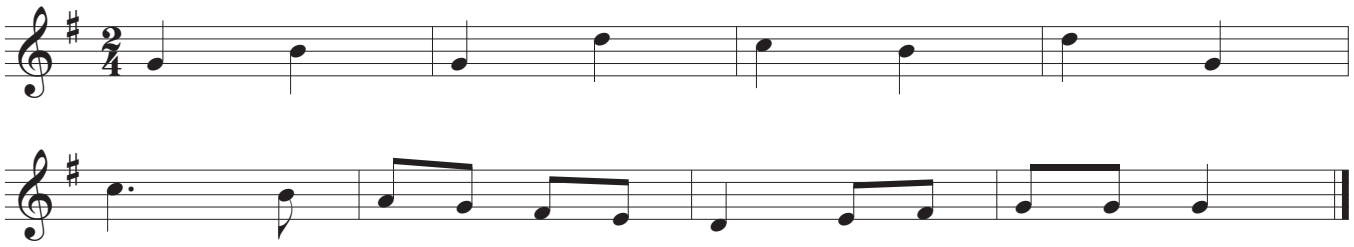


Nouveauté – La tonalité de *la* mineur

186



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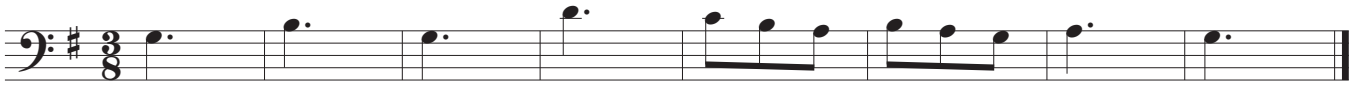

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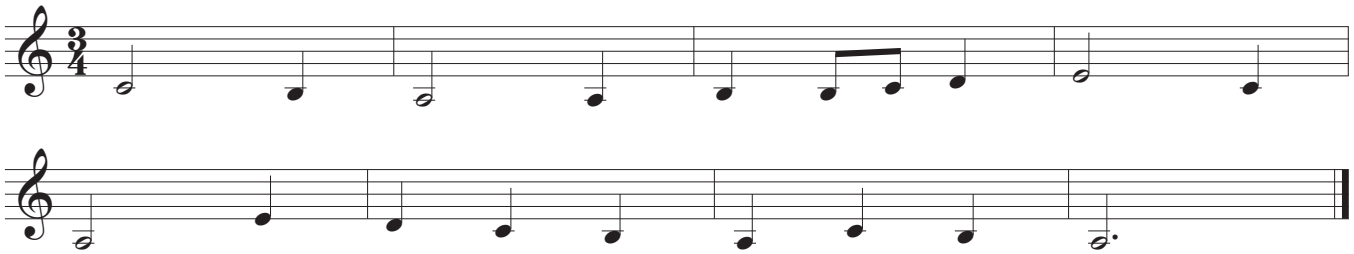

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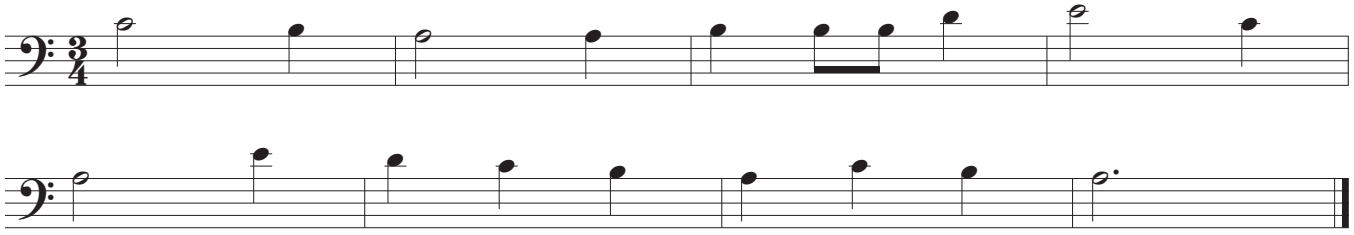

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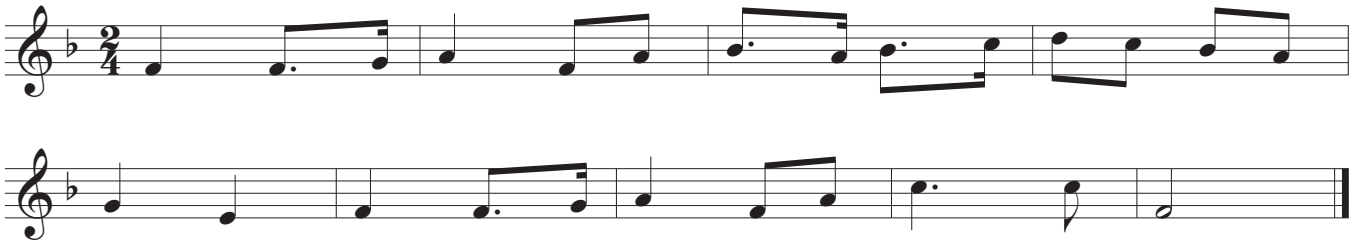
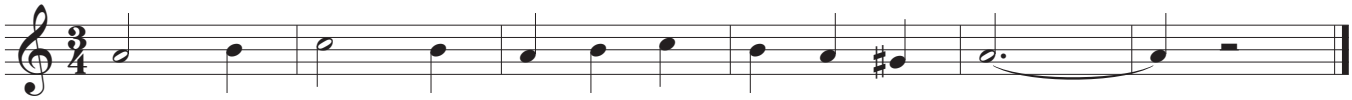


Nouveauté – La sensible en mineur (*sol*♯ en *la* mineur)

191



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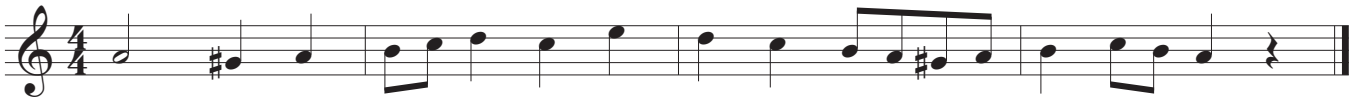

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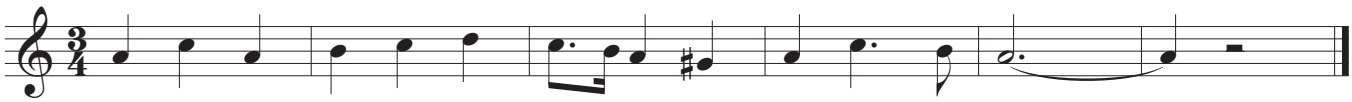

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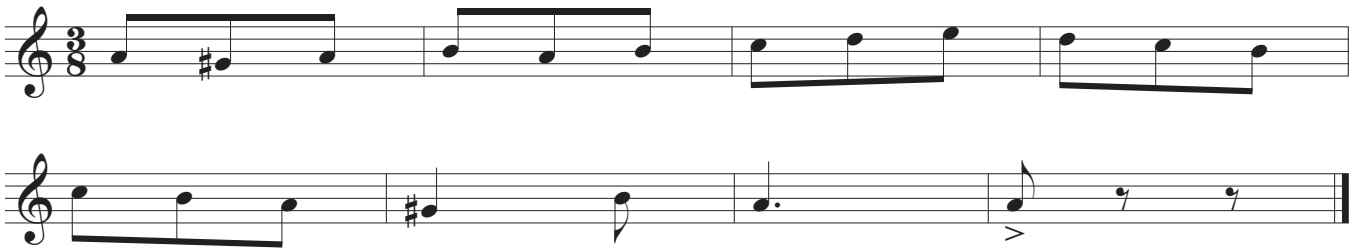

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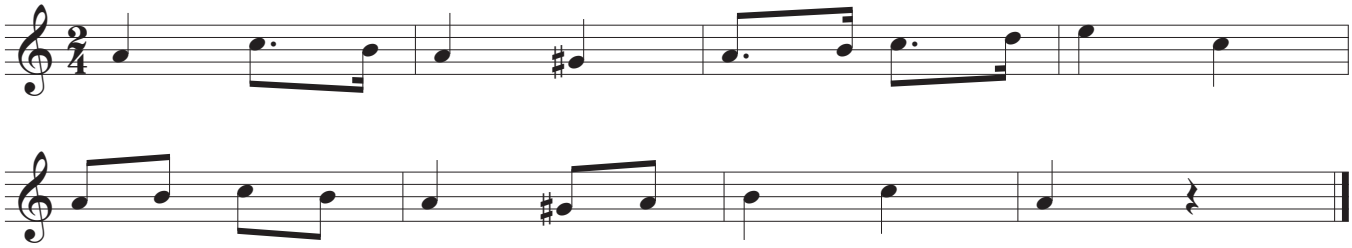
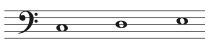
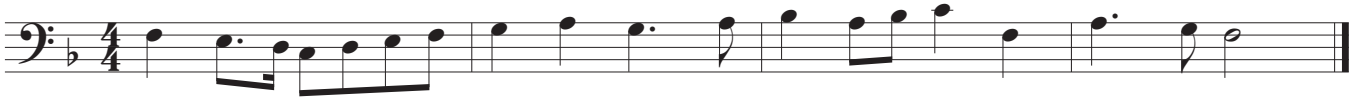
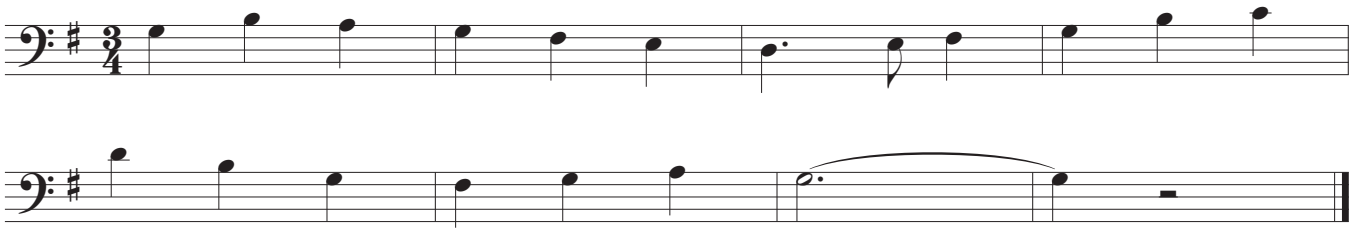
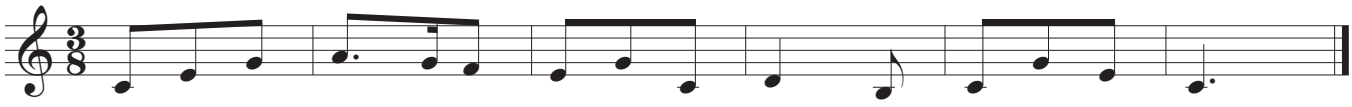
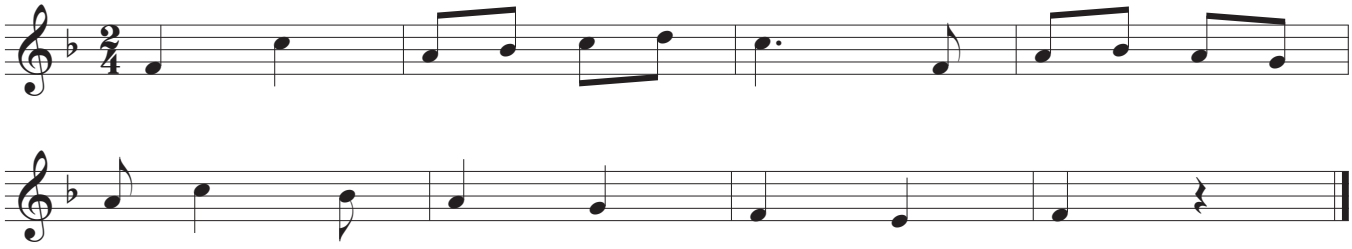


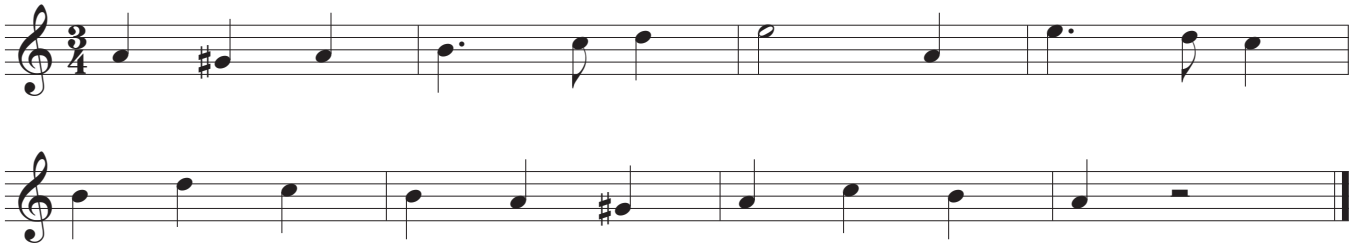
Nouveautés –Les rythmes et , les notes 

196 

197 

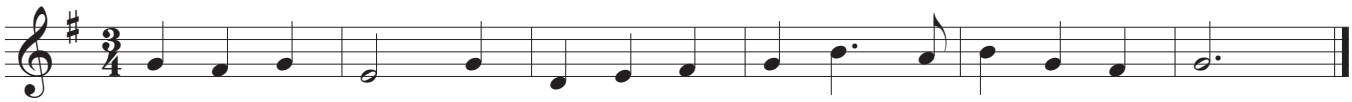
198 

199 

200 

Nouveautés – La gamme de *la* mineur mélodique, la quarte juste (en descendant)

201



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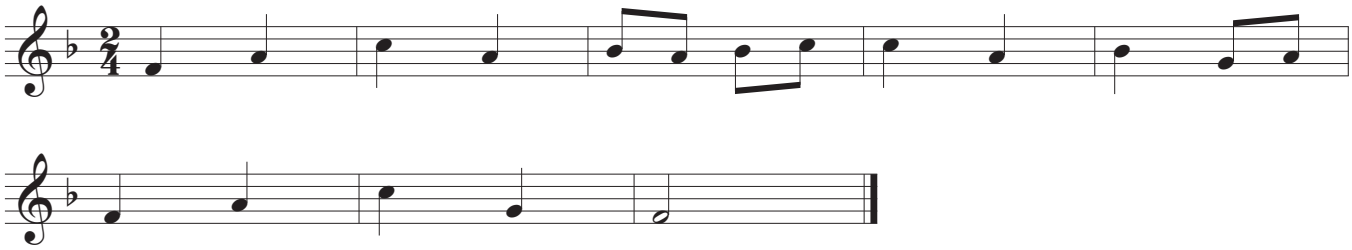

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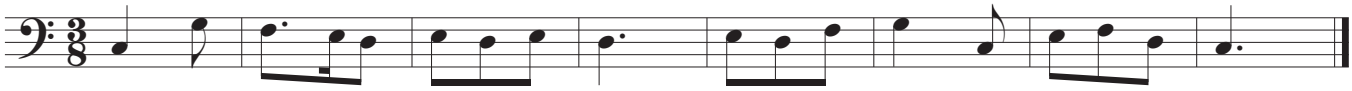

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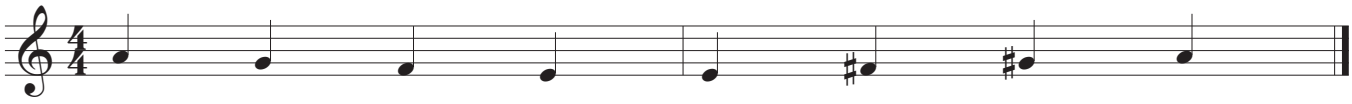

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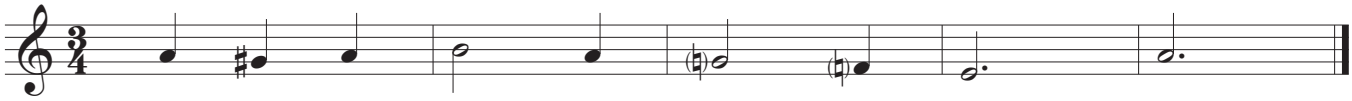

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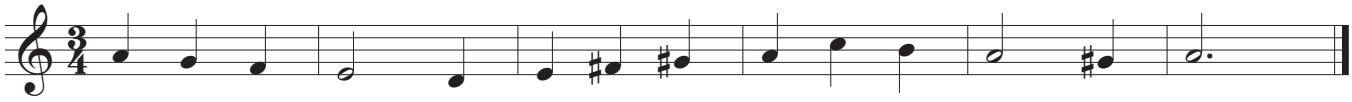

Nouveautés – Le rythme , la quarte ascendante

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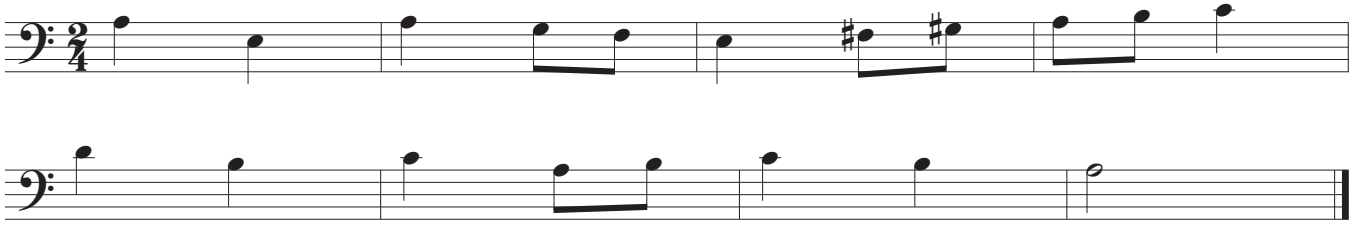

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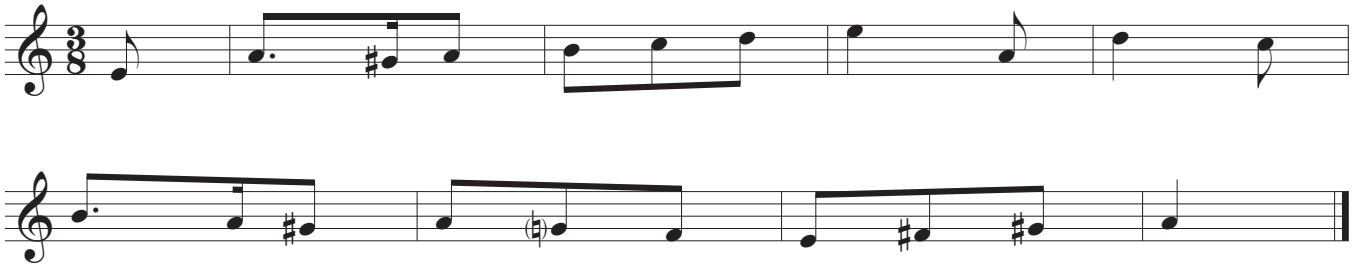

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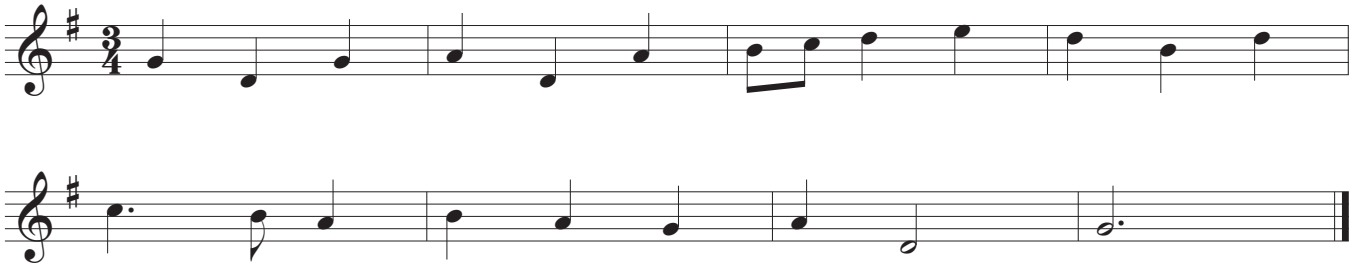

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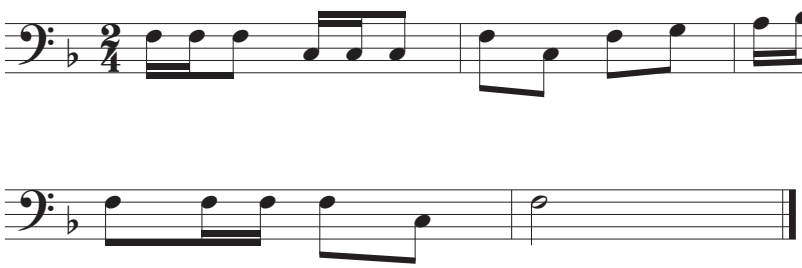

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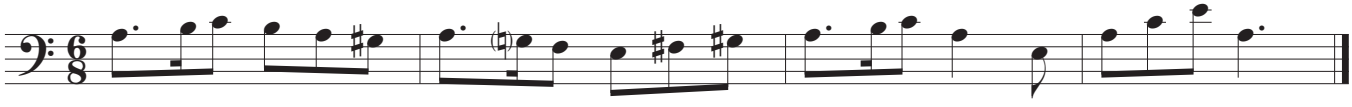
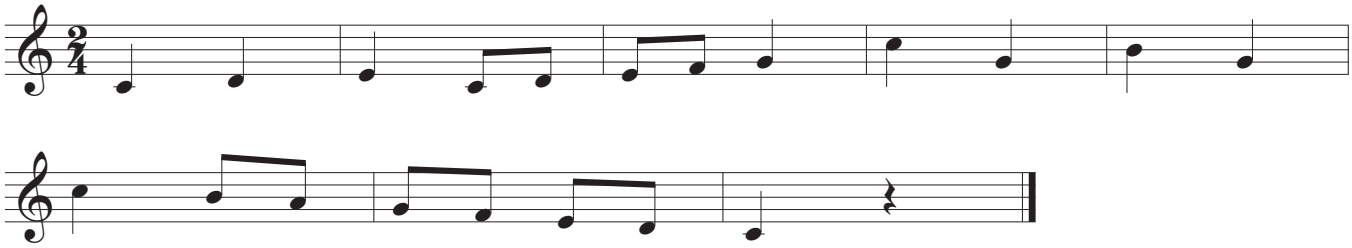


Nouveautés – La tierce majeure (descendante), la tonalité de *ré* (avec *fa*♯ et *do*♯)

211



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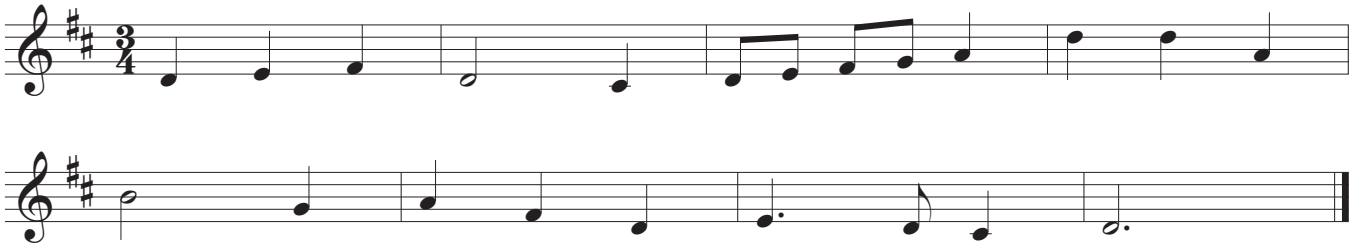

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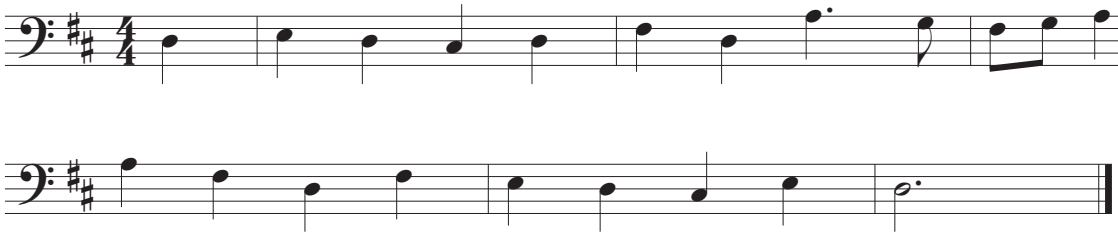

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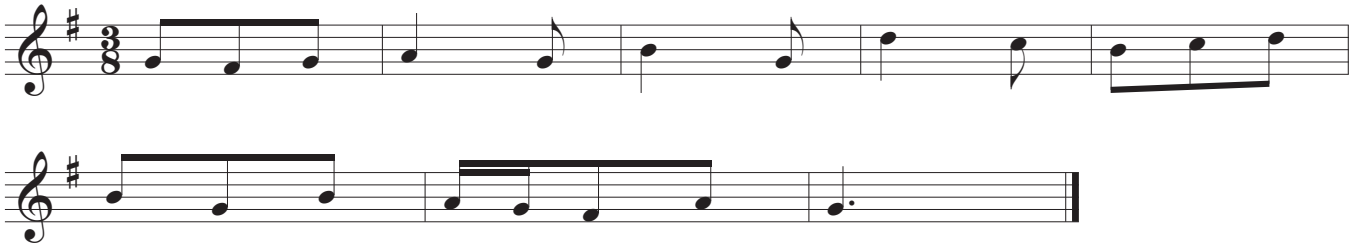

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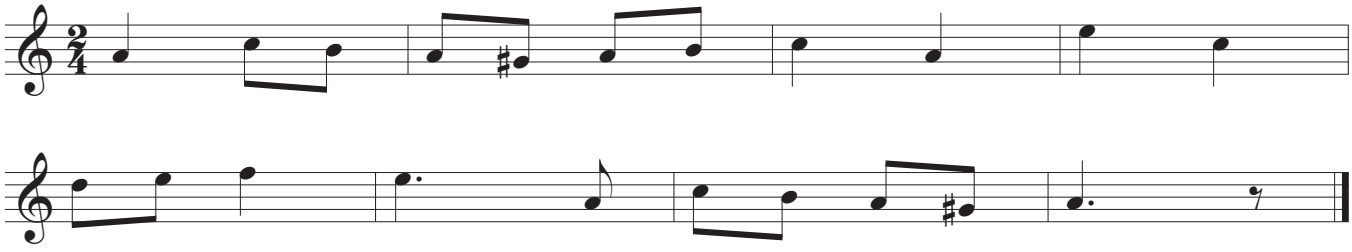
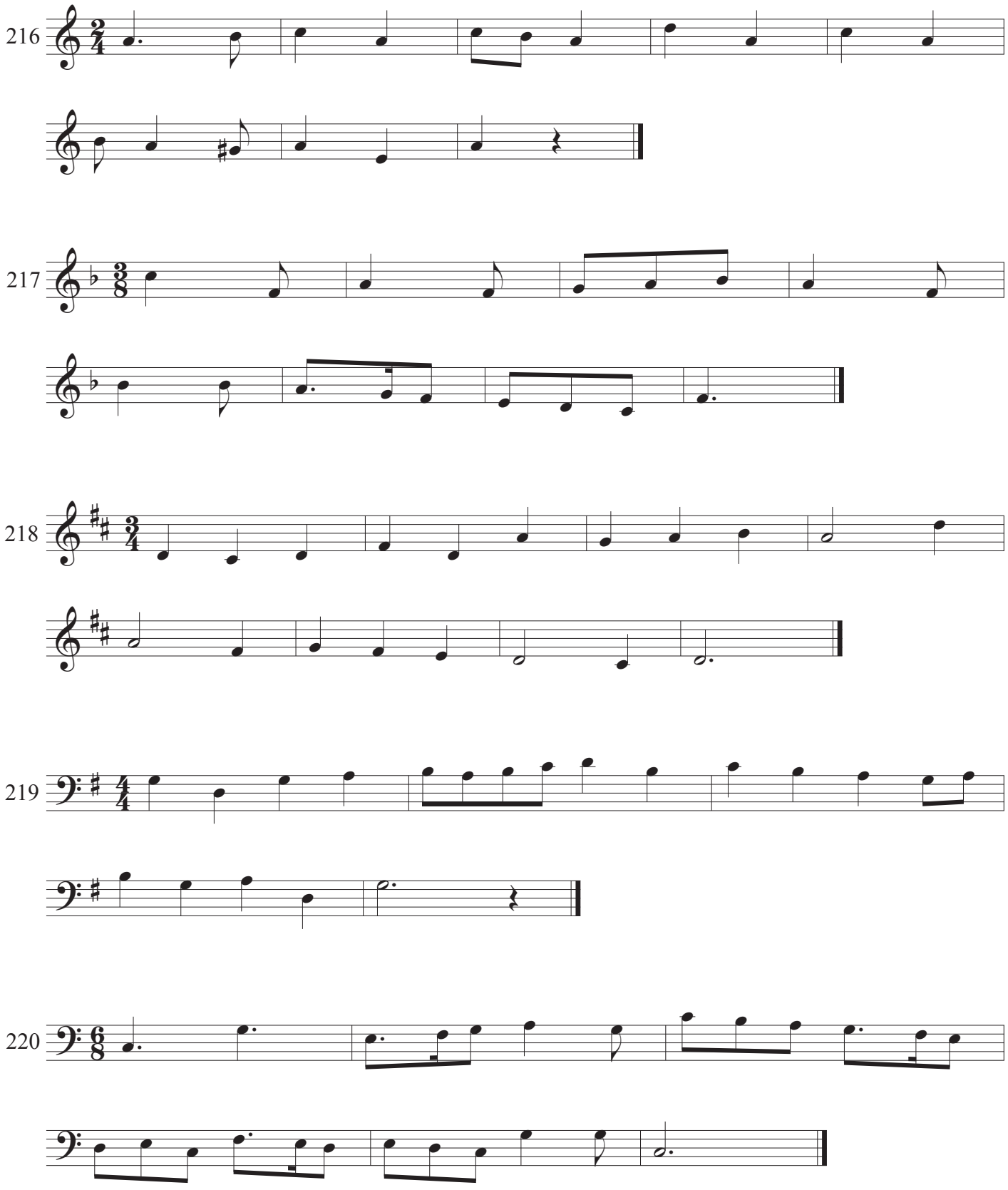
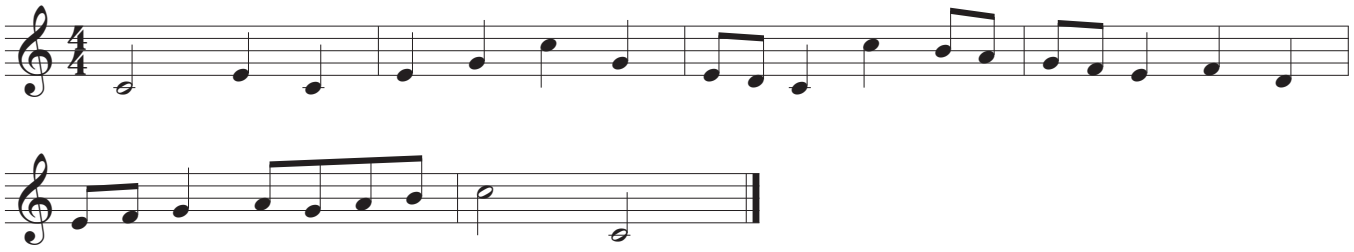


Révision



Nouveautés – L'octave, la tonalité de *ré* mineur

221



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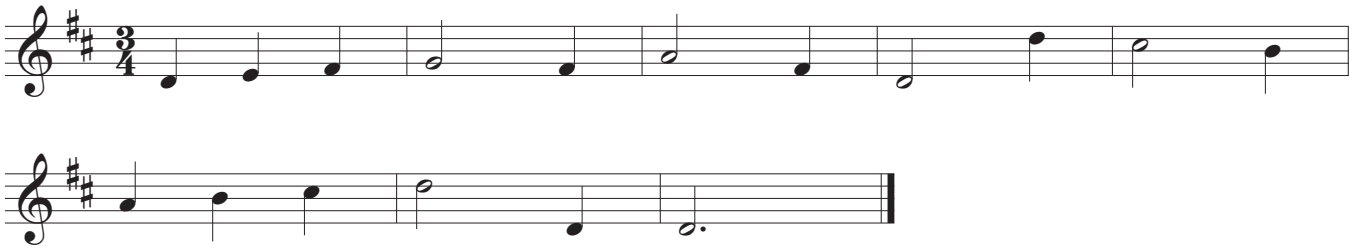

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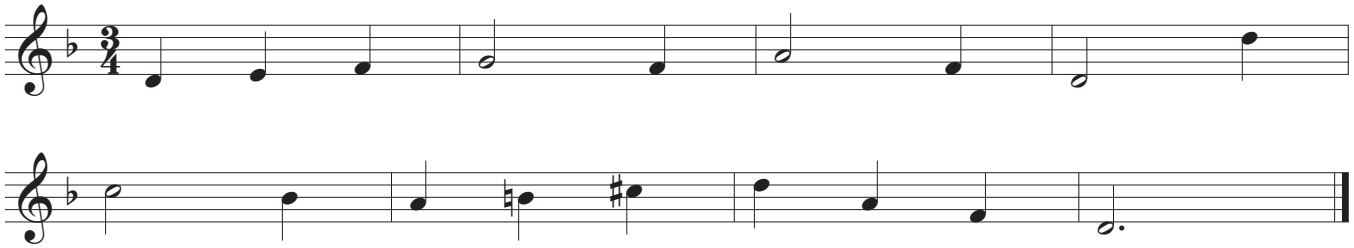

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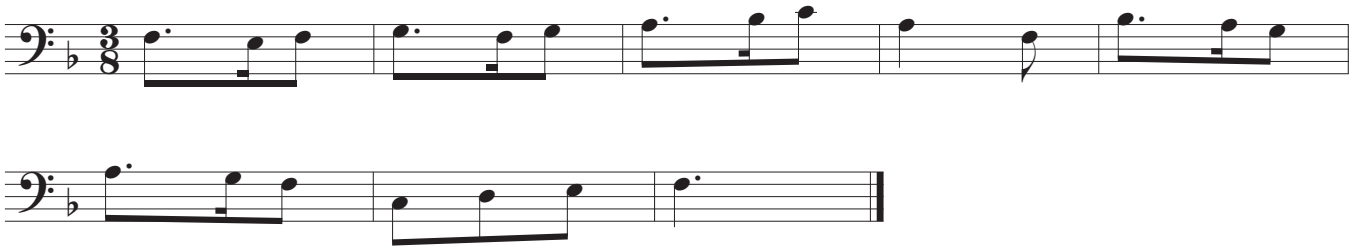

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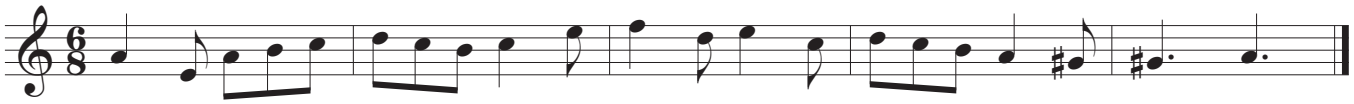
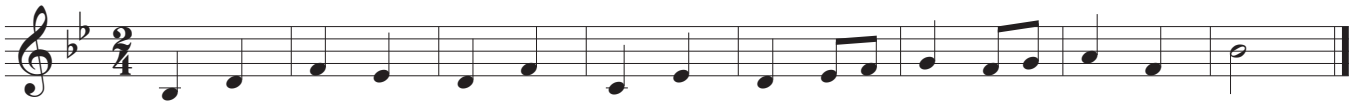


Nouveautés – Le rythme , la tonalité de *si*♭

226



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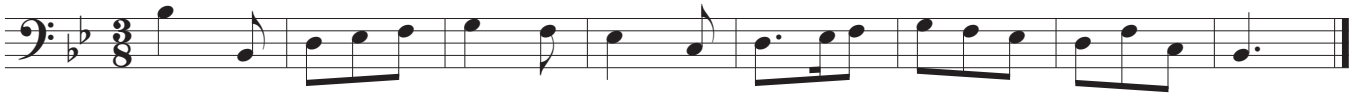

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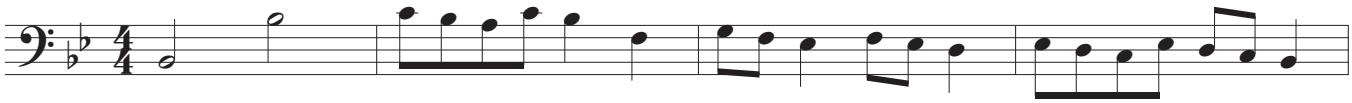

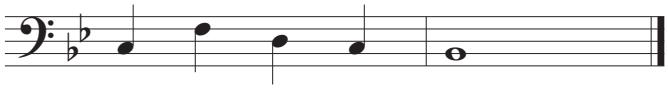

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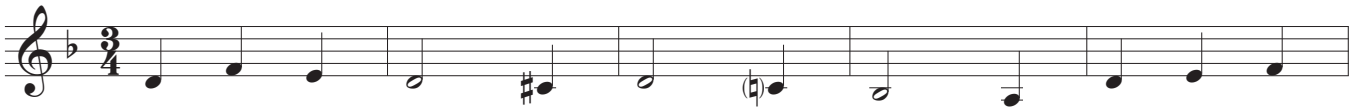

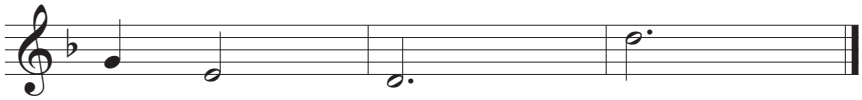

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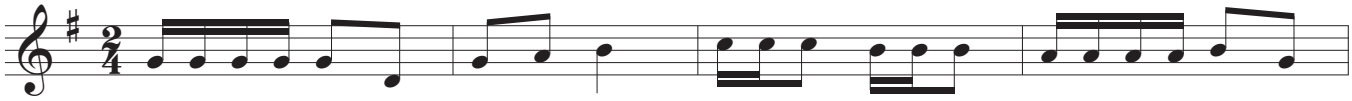
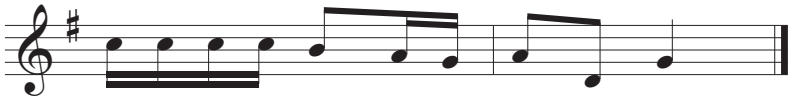
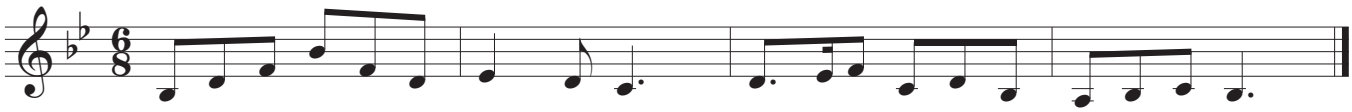




Nouveauté – La tonalité de *mi* mineur

231



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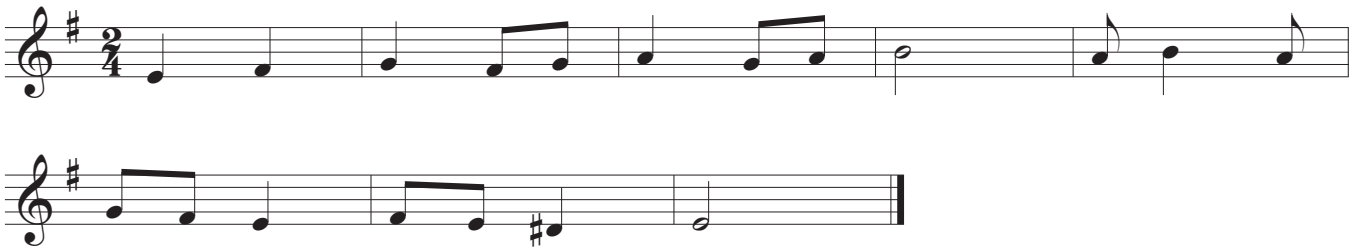

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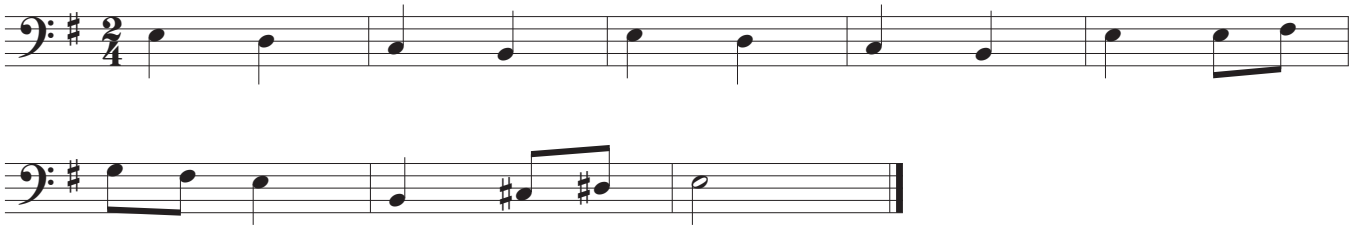

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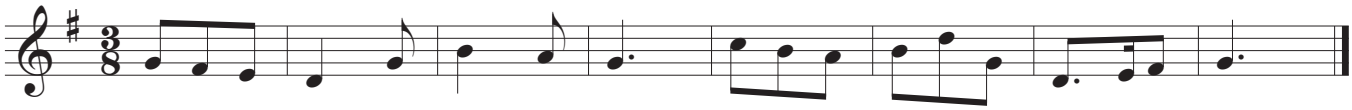

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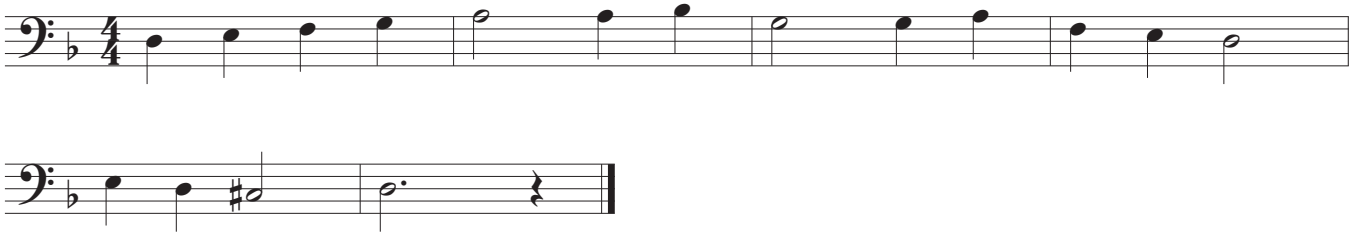
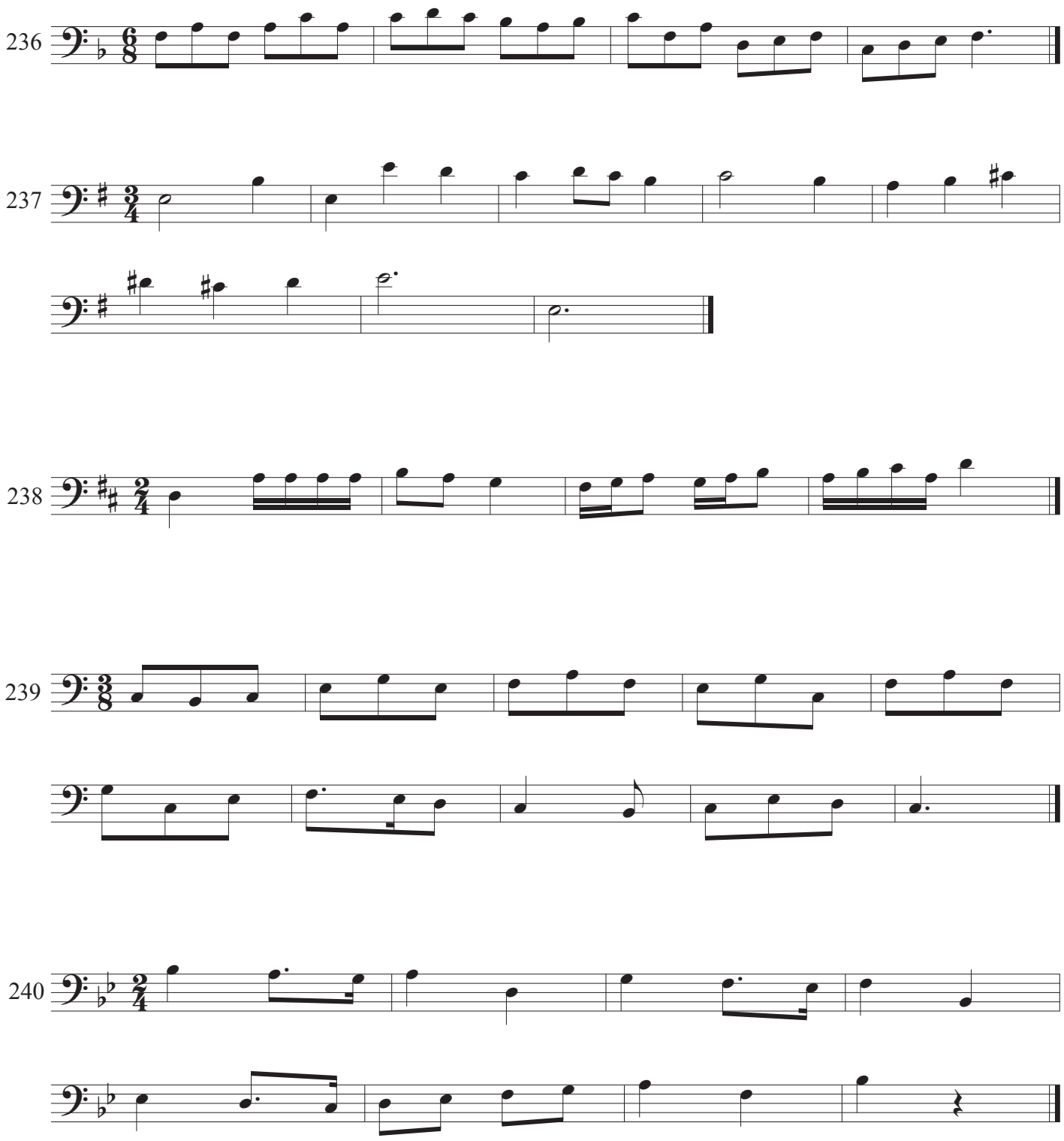
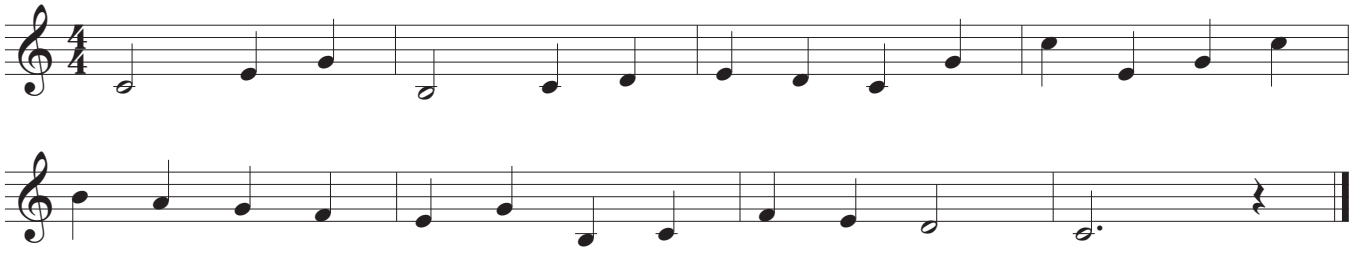


Révision



Nouveauté – Les sixtes (majeures et mineures, ascendantes et descendantes)

241



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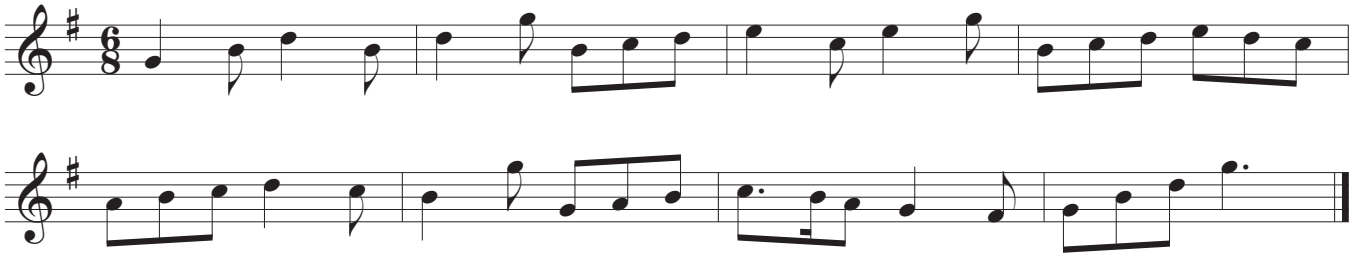

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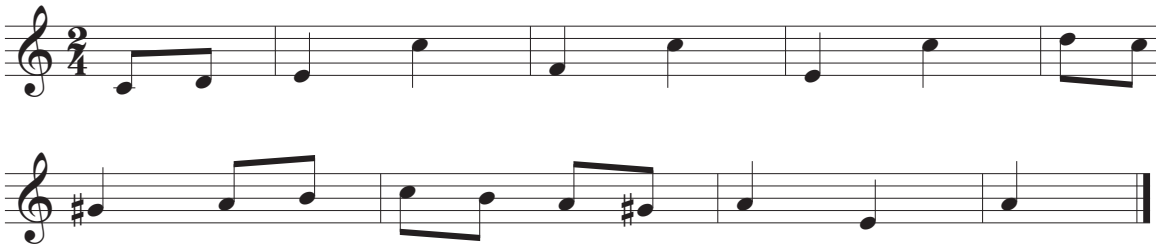

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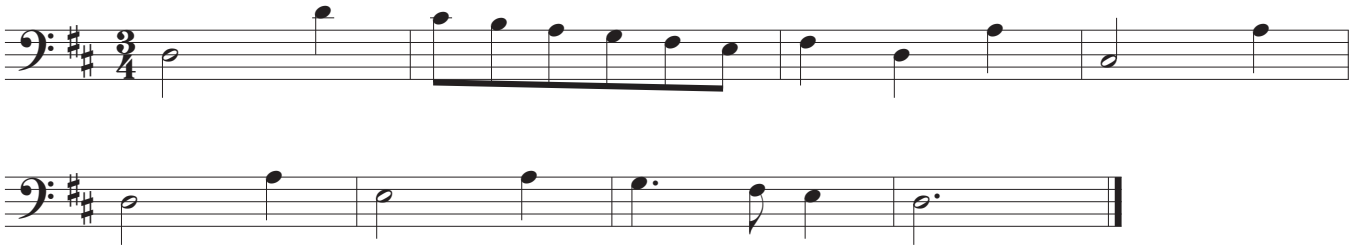

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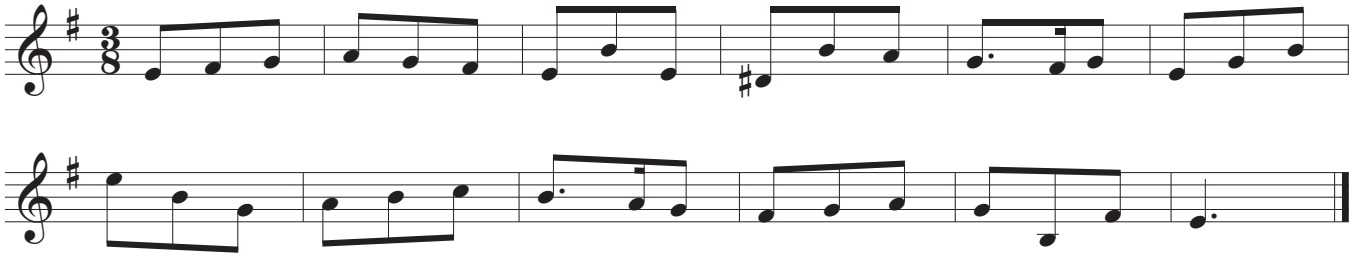
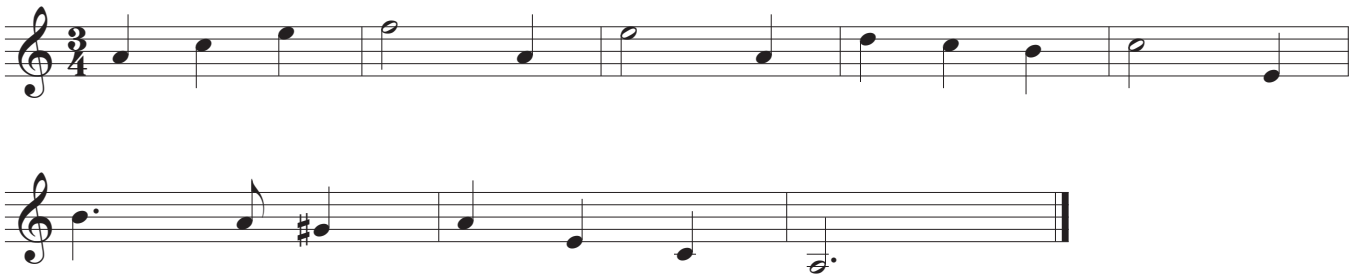


Nouveauté – La tonalité de *la* majeur

246



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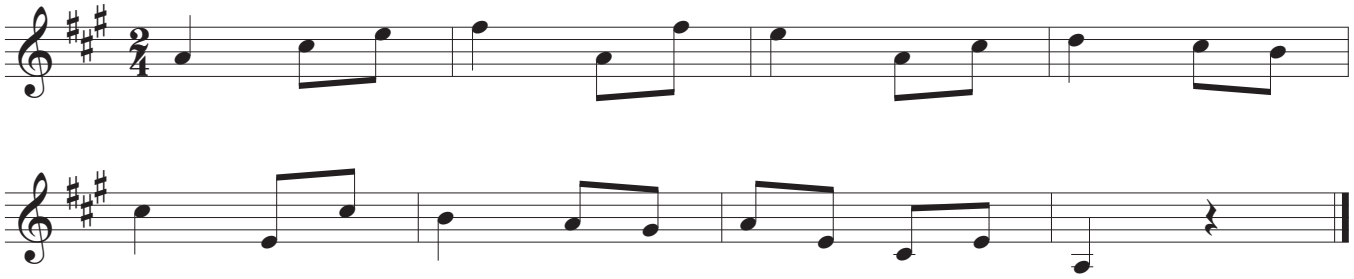

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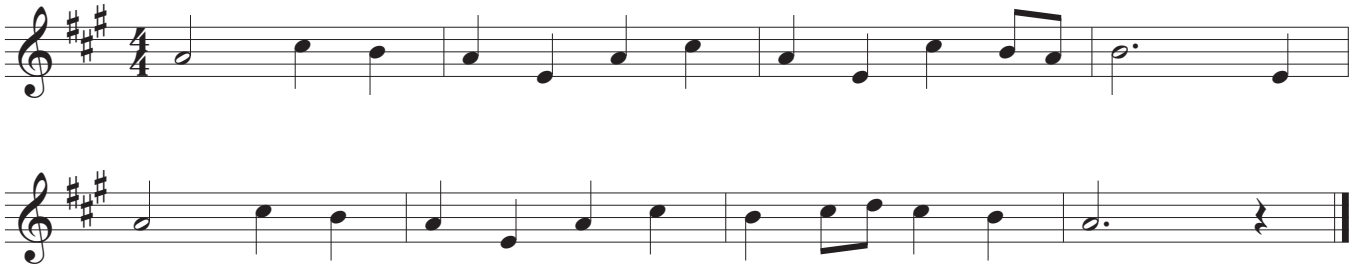

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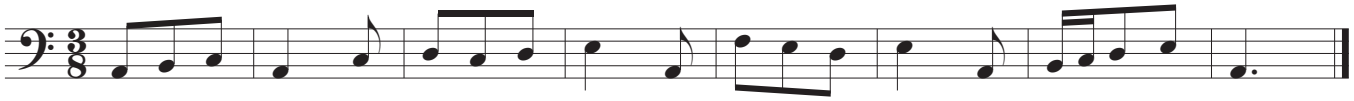

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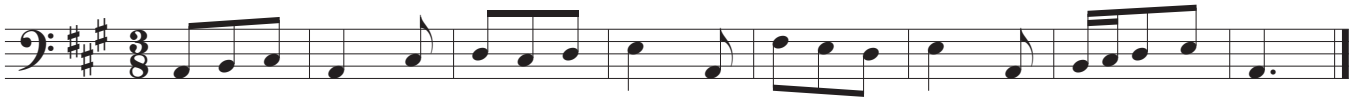
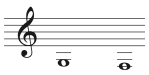
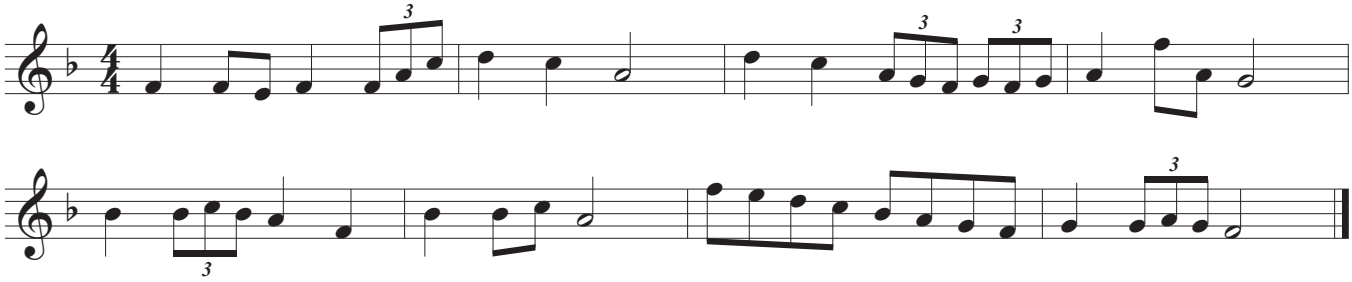


Nouveautés – Le triolet , les notes *sol* et *fa*  , la septième mineure ascendante

251



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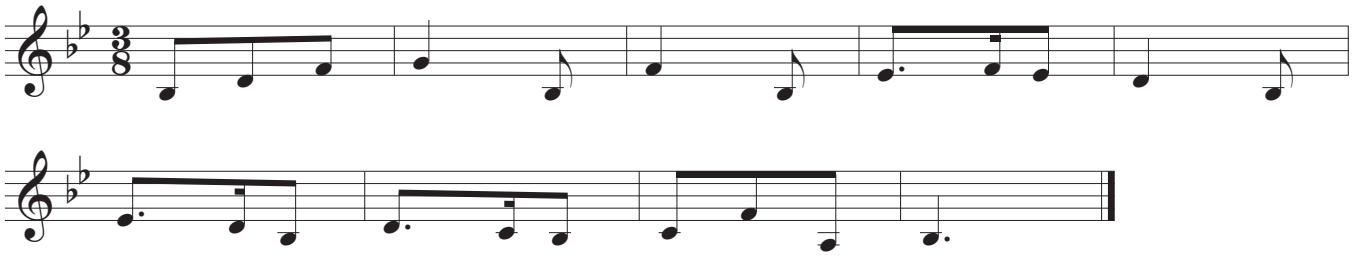

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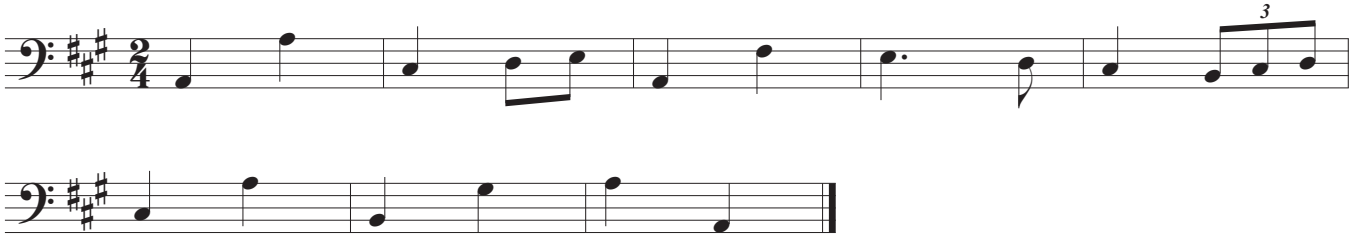

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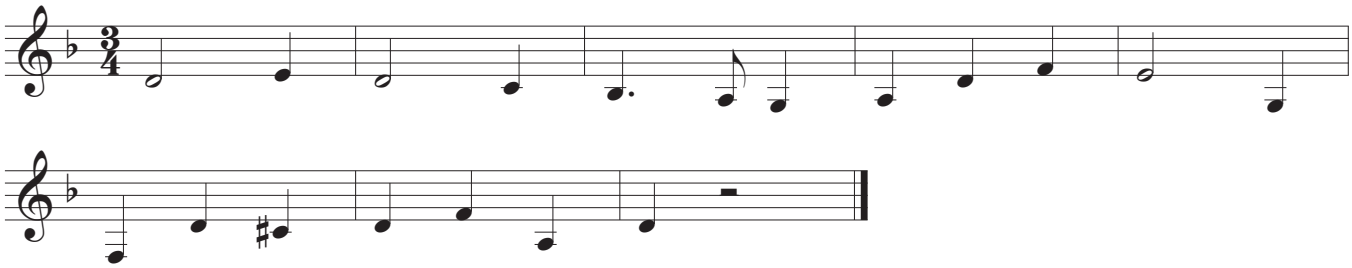

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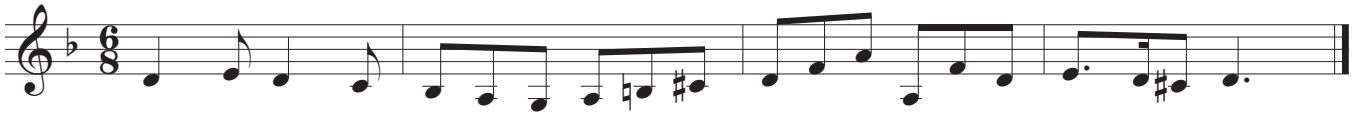
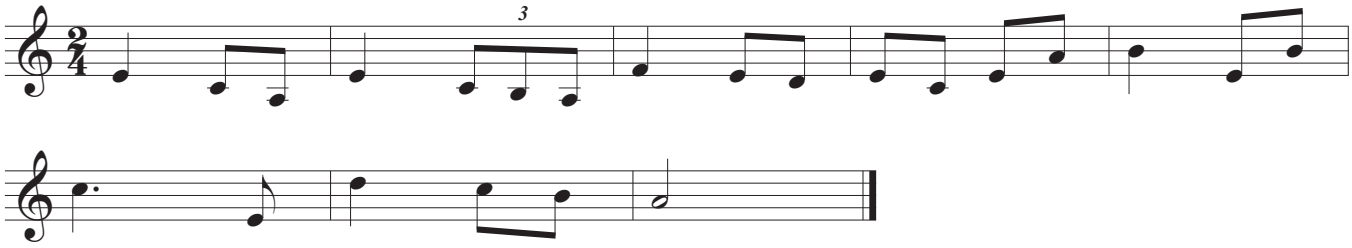


Nouveauté – La tonalité de *sol* mineur

256



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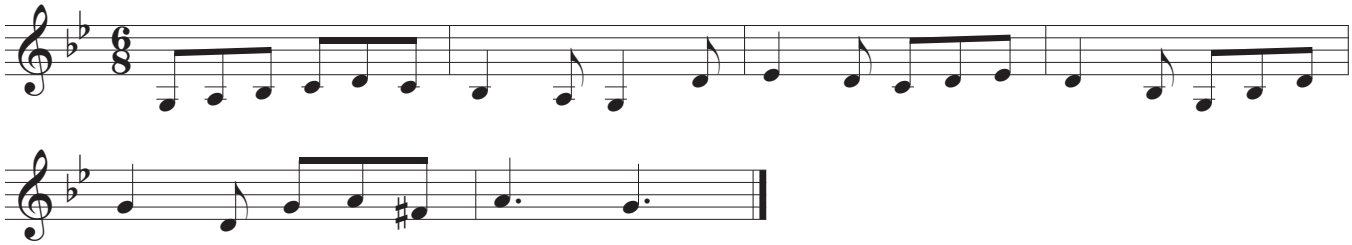

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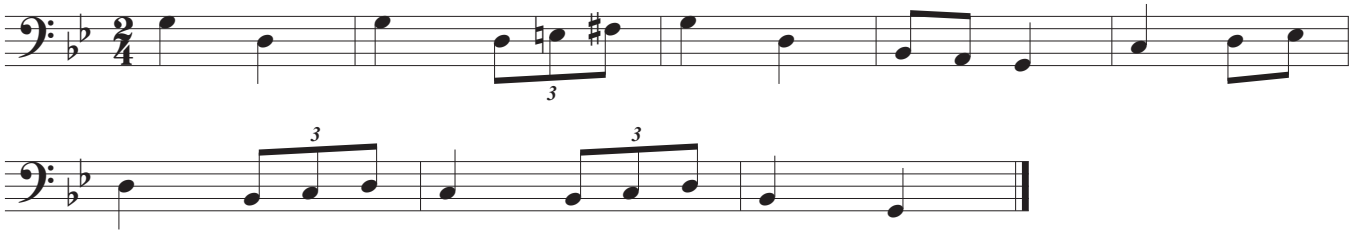

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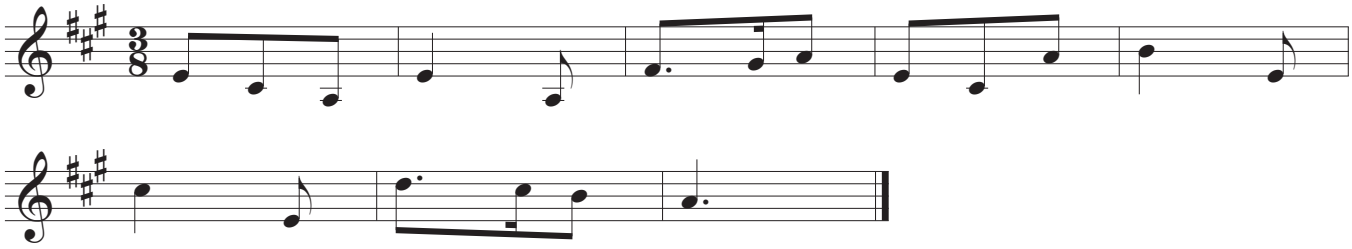

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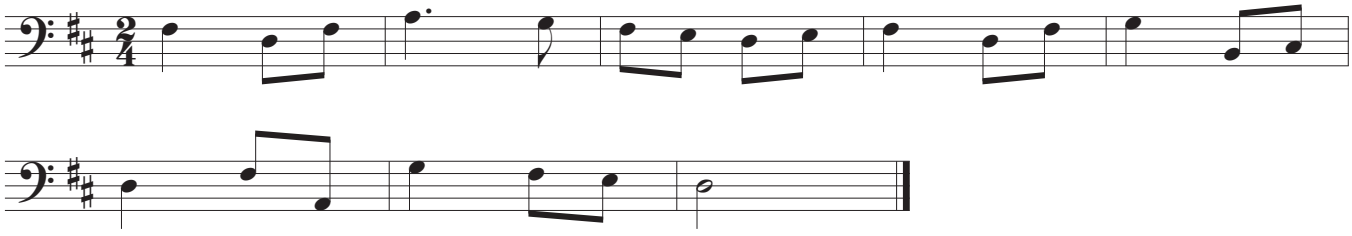
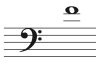


Nouveautés – Les doubles-croches en mouvement conjoint, la note *fa* 

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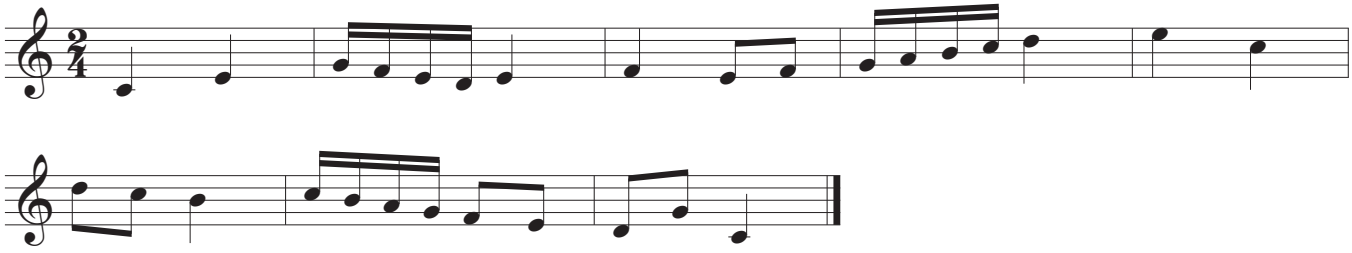

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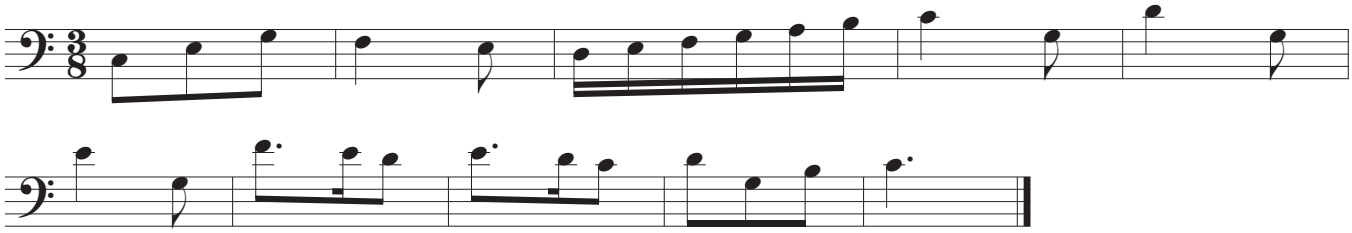

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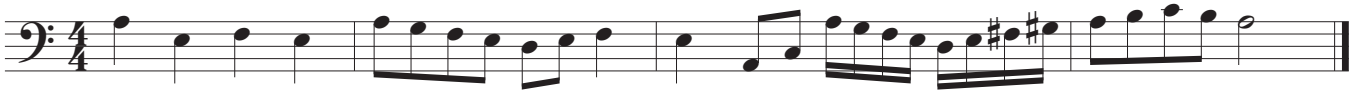

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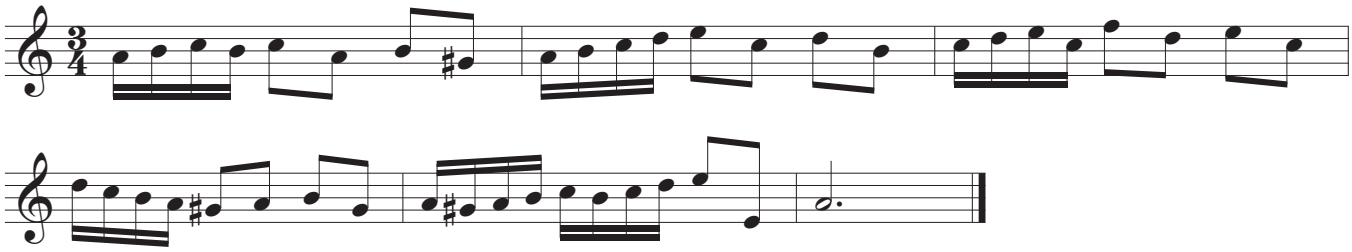

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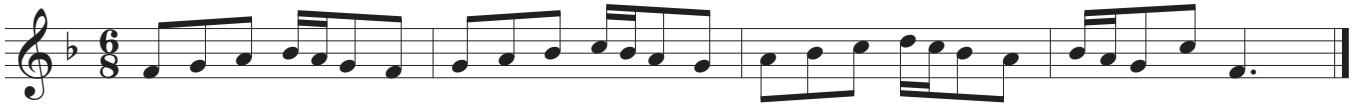
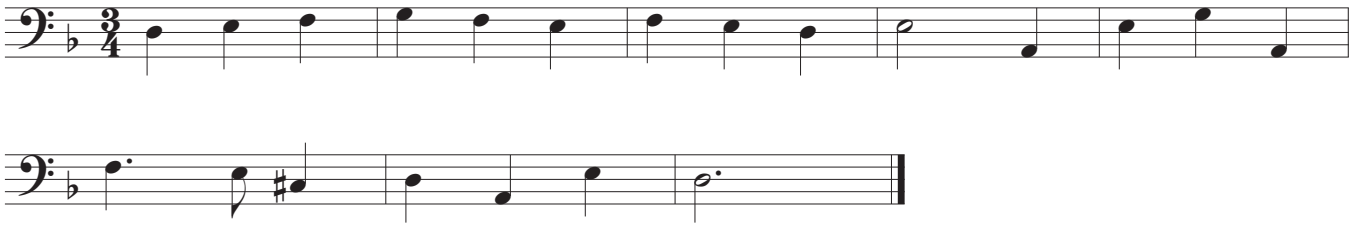


Nouveauté – La septième mineure descendante

266



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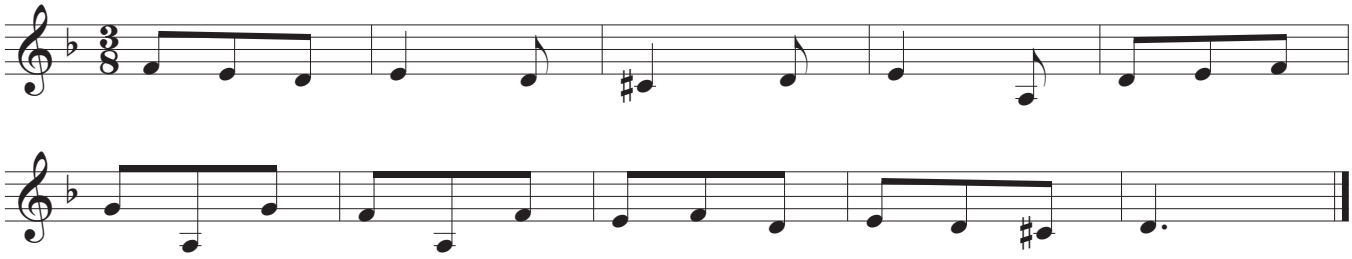

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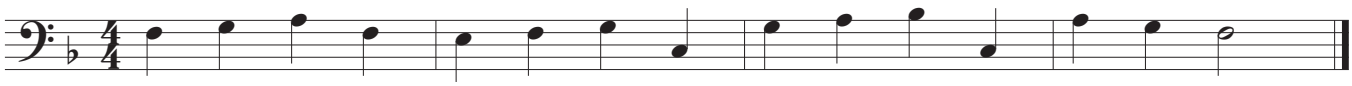

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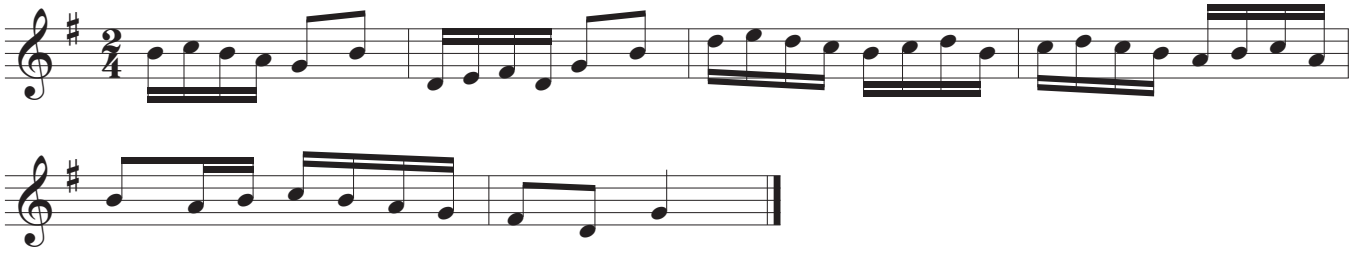

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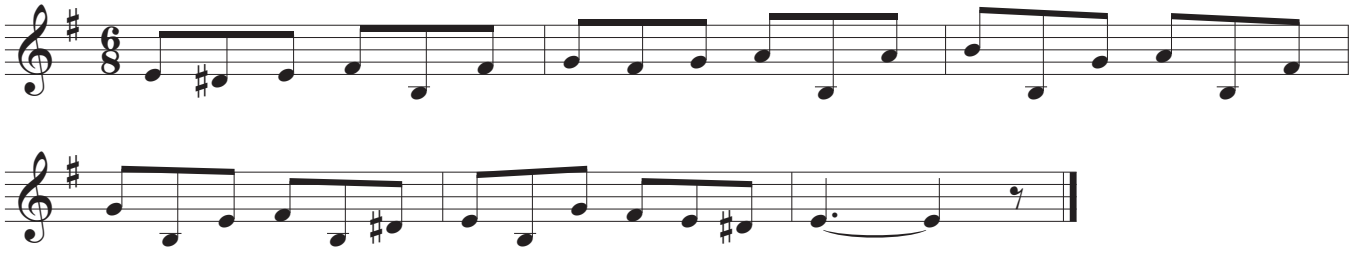
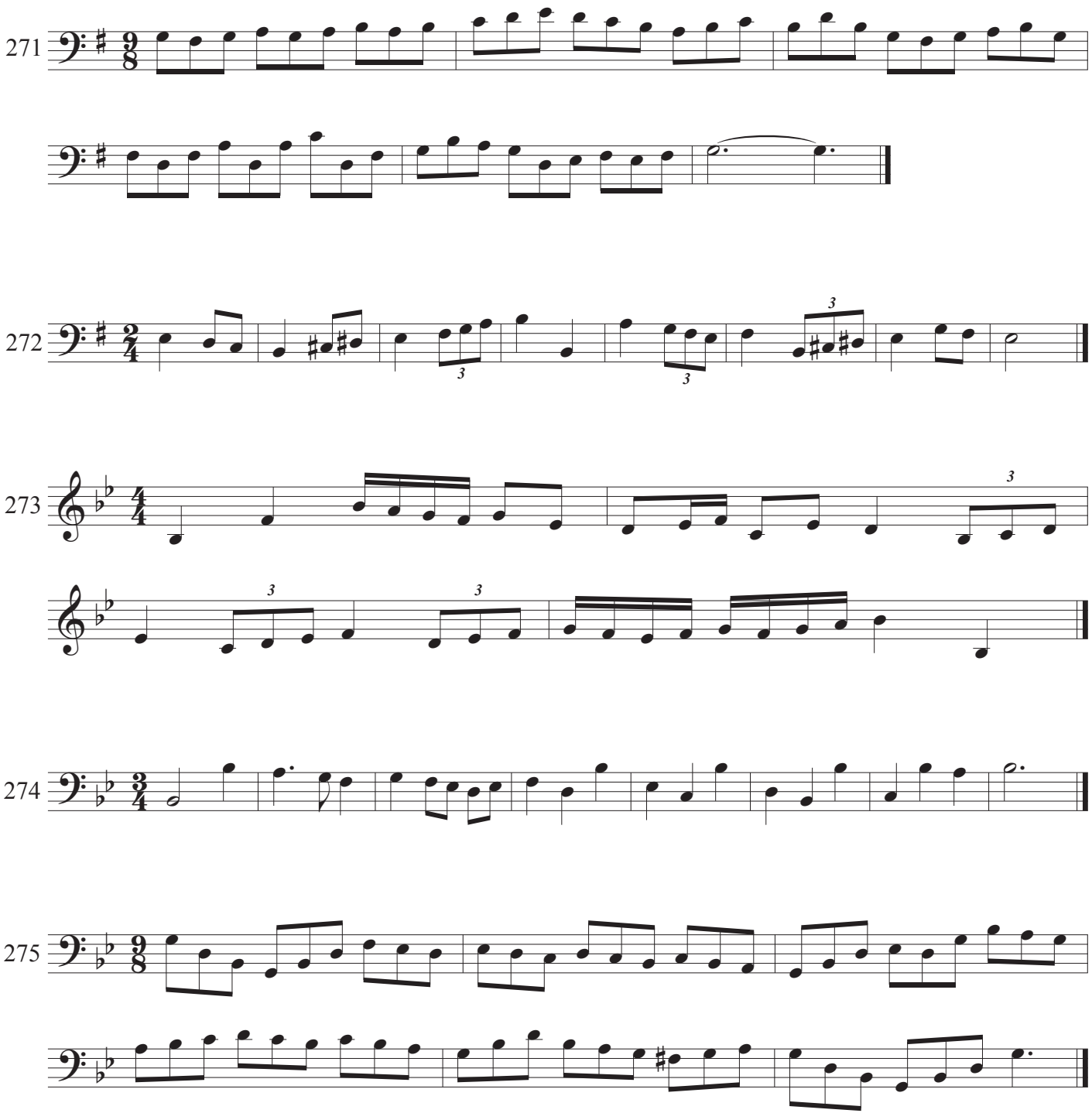
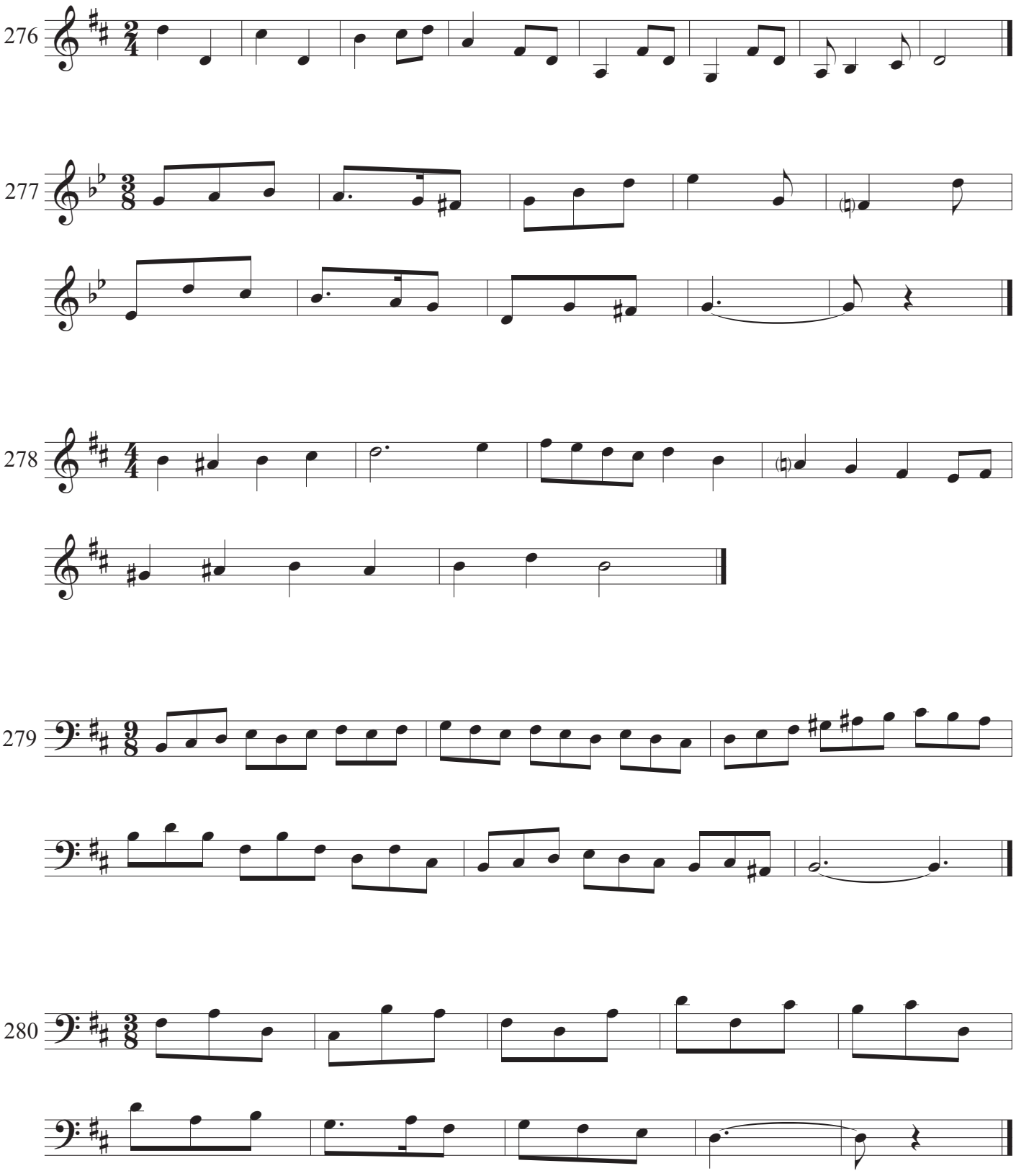


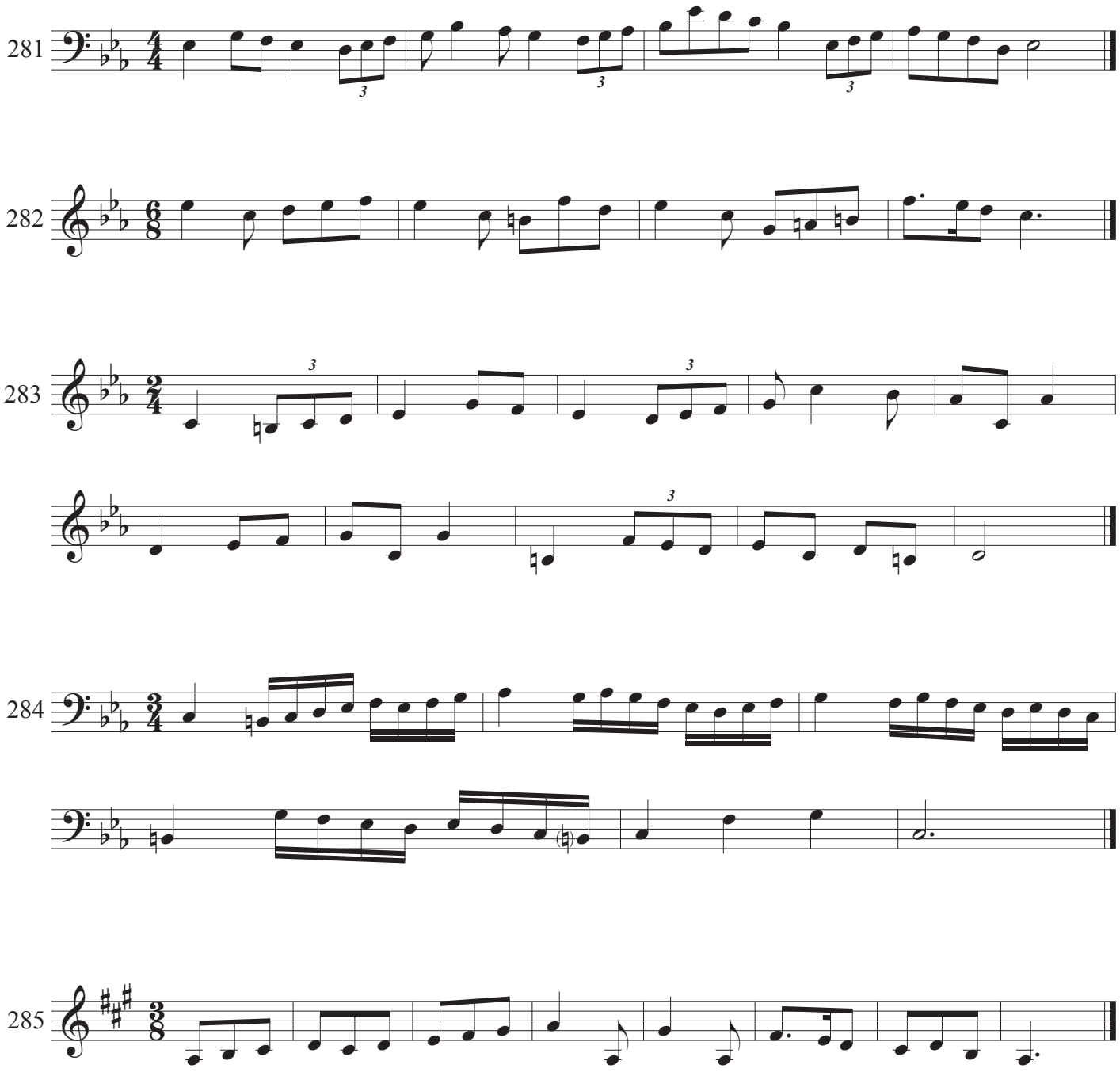
Nouveauté –Le chiffre indicateur 9/8



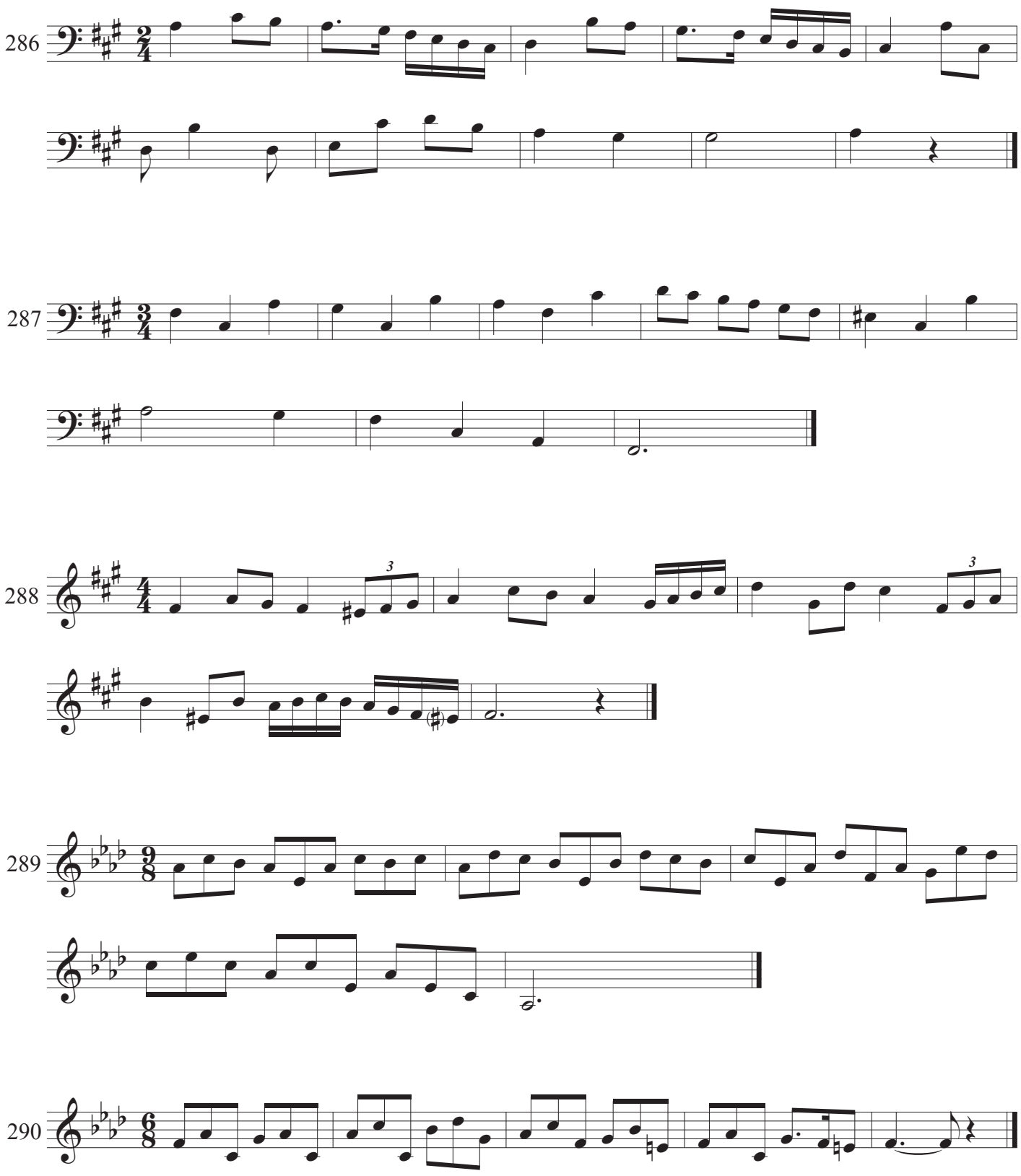
Nouveautés – L'intervalle de septième majeure, la tonalité de *si* mineur



Nouveautés – Les tonalités de *mi*♭ et *do* mineur, le triton

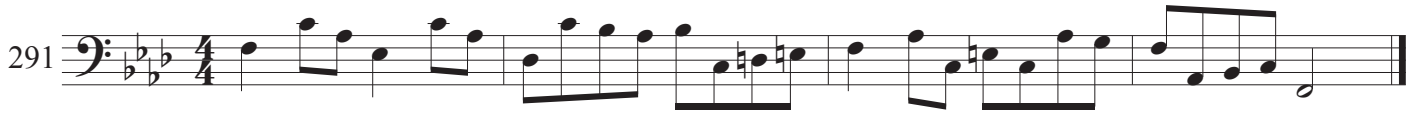


Nouveautés – Les tonalités de *fa*♯ mineur, *la*♭ majeur et *fa* mineur, le triton (#288)



Nouveautés – Le rythme , la tonalité de *mi* majeur, la note *fa*

291



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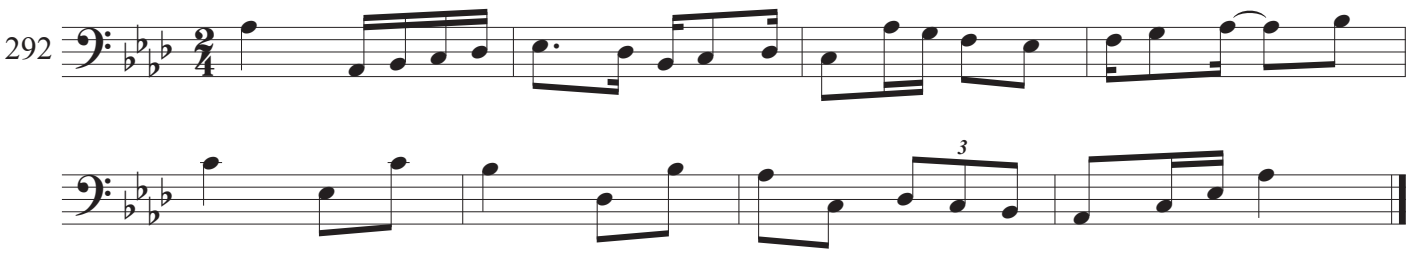
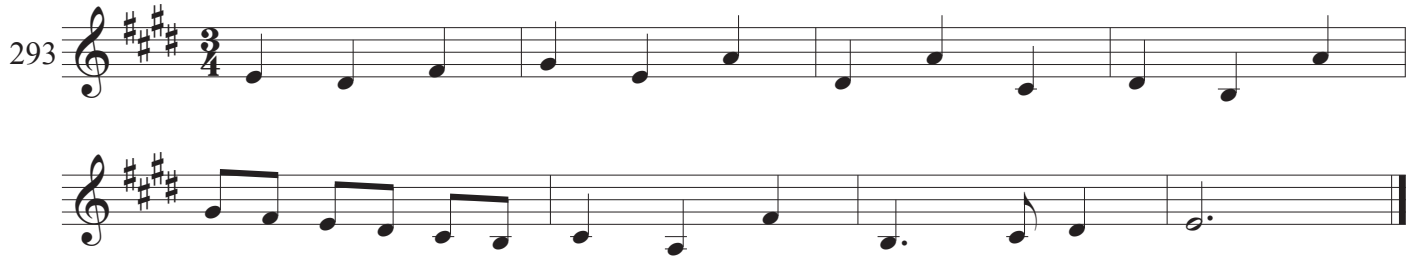
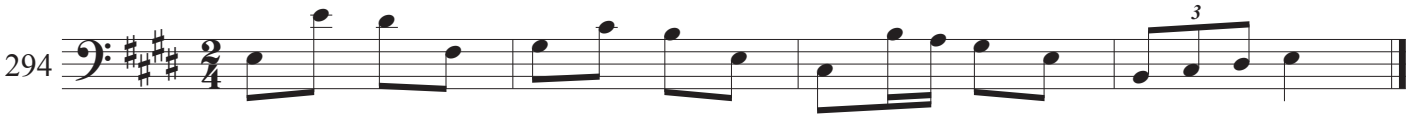


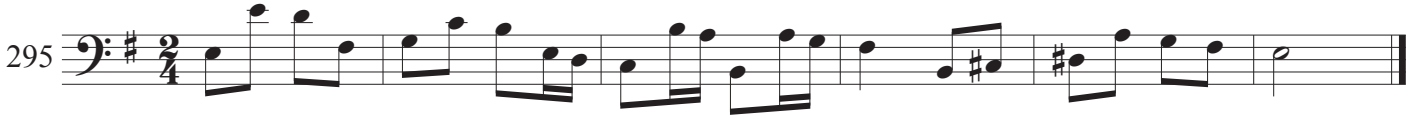
293



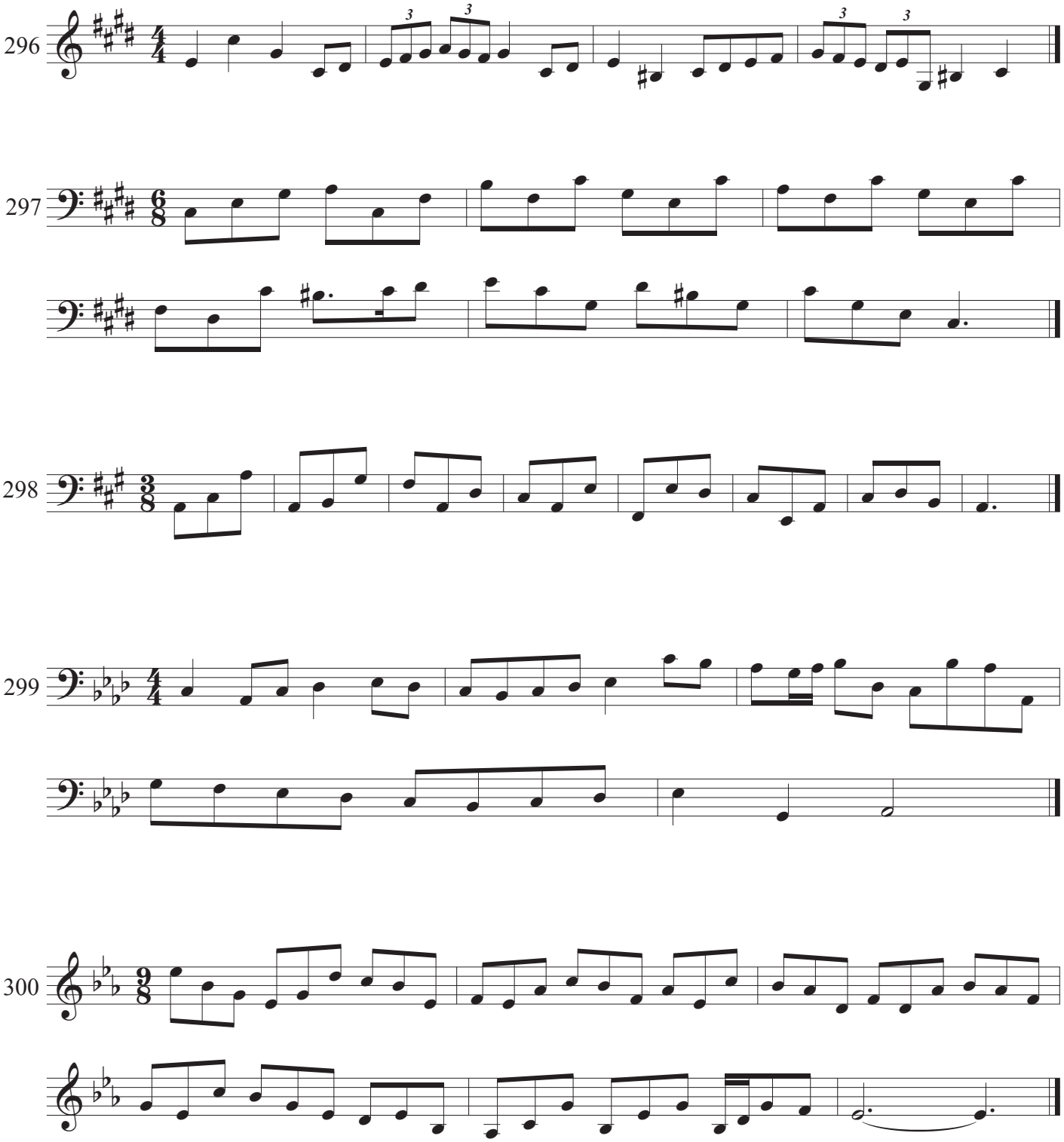
294



295

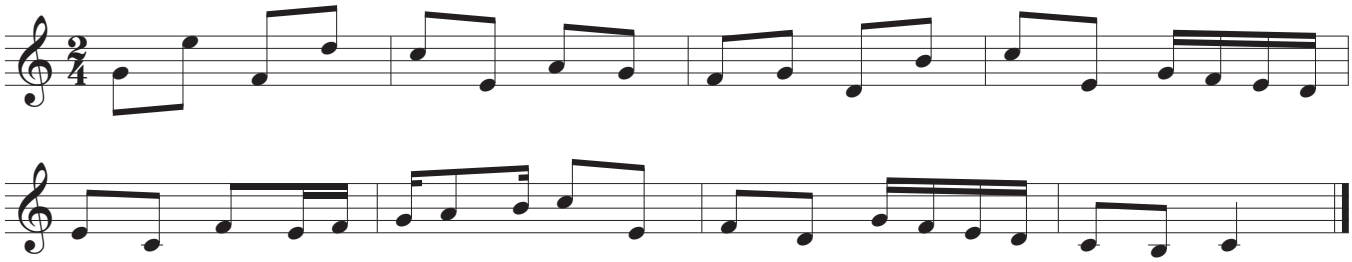


Nouveautés – La tonalité de *do*♯ mineur, la note *mi*



Nouveautés – L'anacrouse, la modulation (tonalités mineures à leurs gammes relatives majeures)

301



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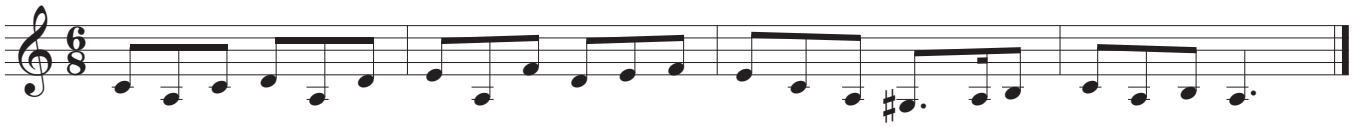

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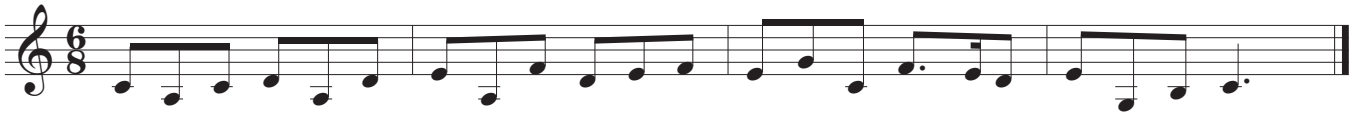

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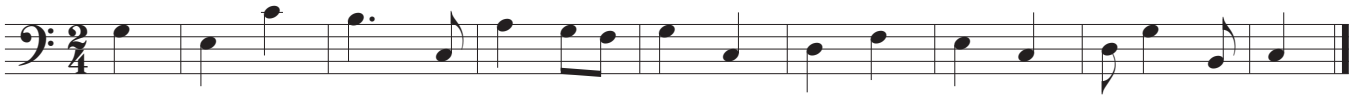

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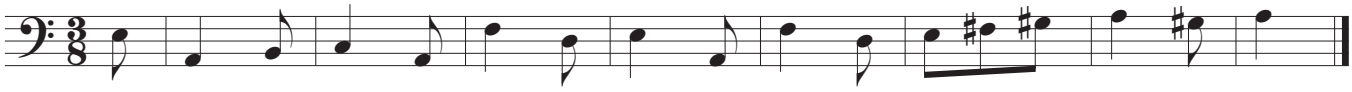

Nouveauté – La clé de *do* (*ut*)

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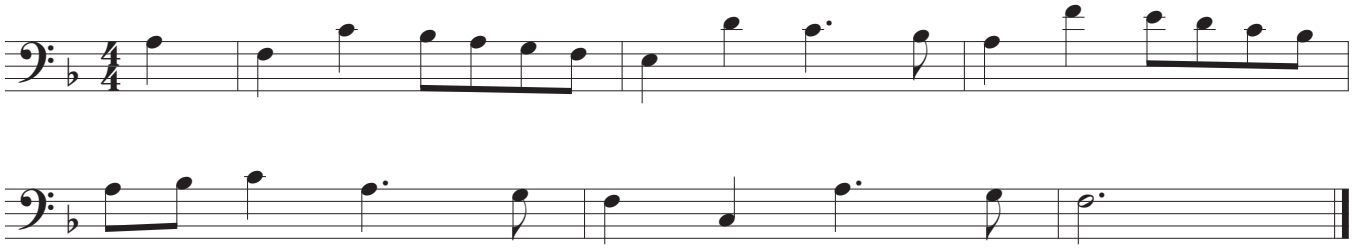

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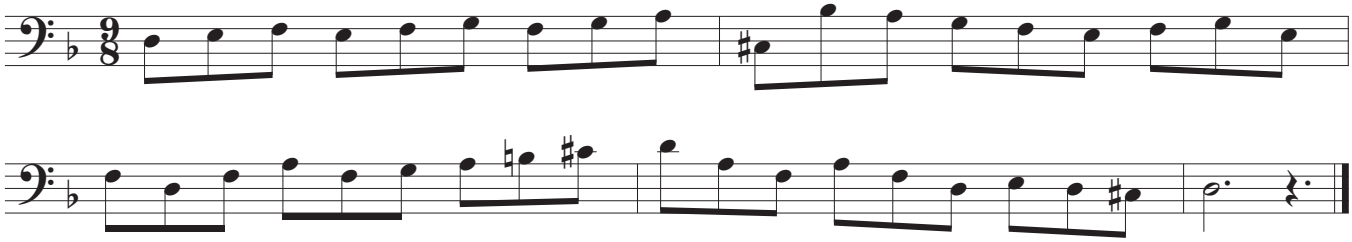

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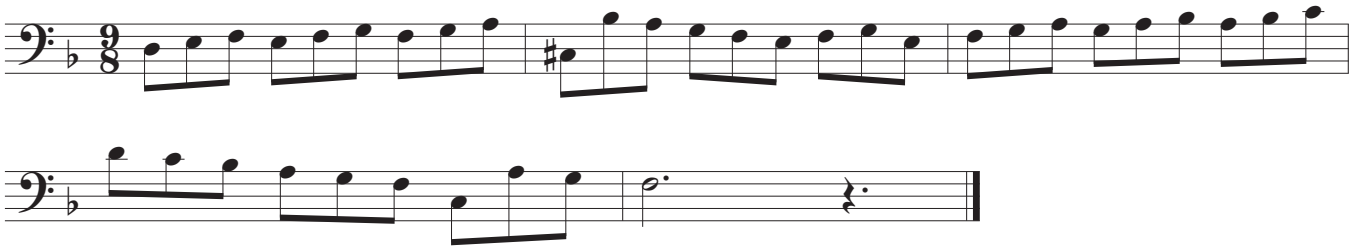

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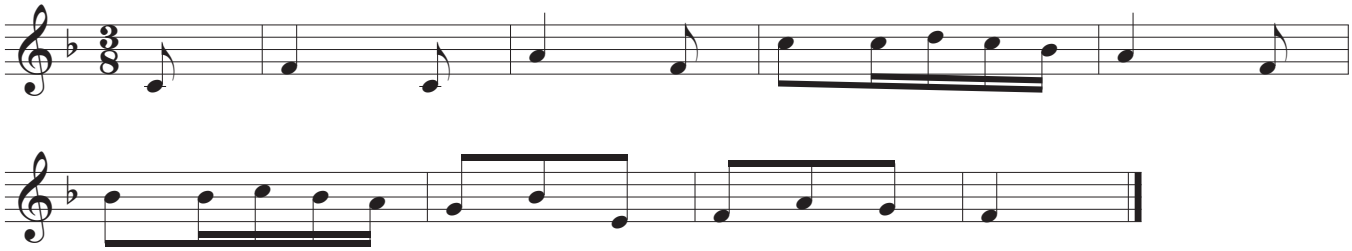

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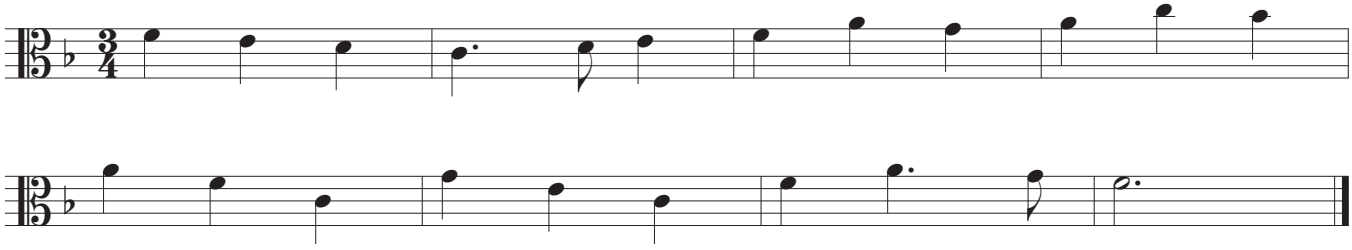
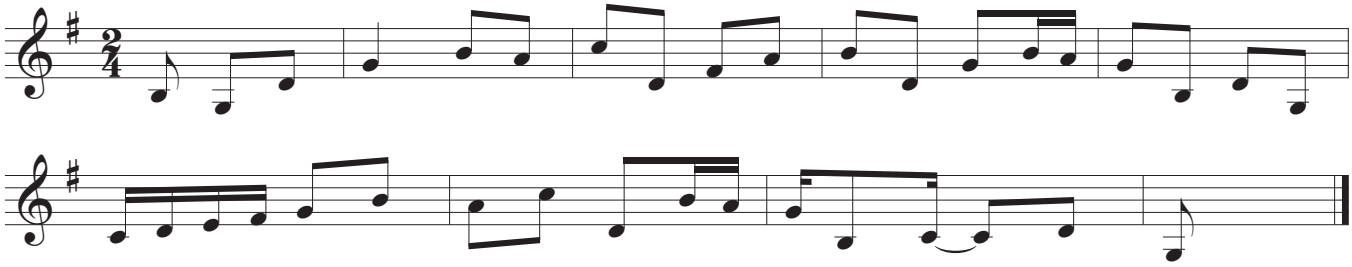


Nouveauté – Le rythme

311



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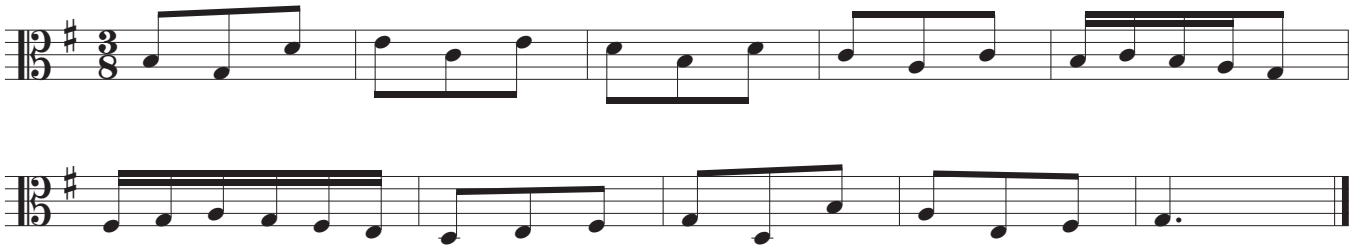

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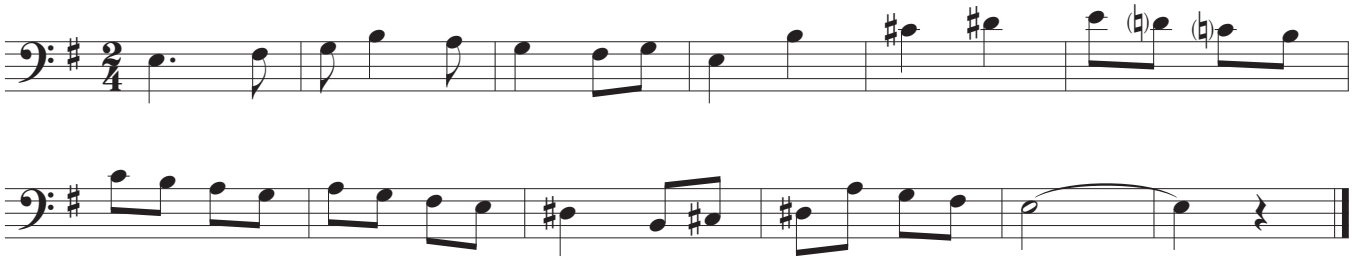

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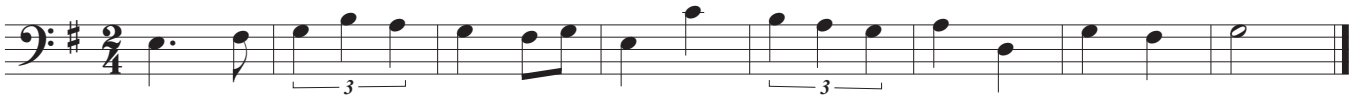

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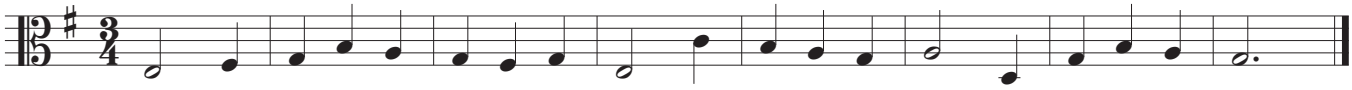
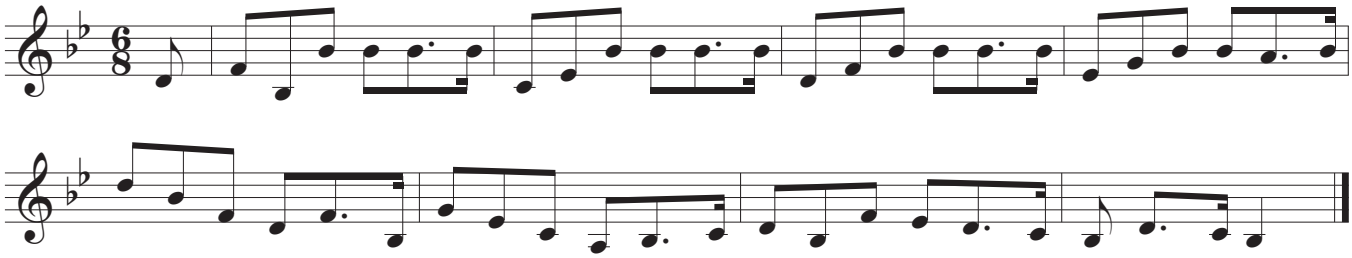


Nouveautés – Le rythme , l'intervalle de la dixième

316



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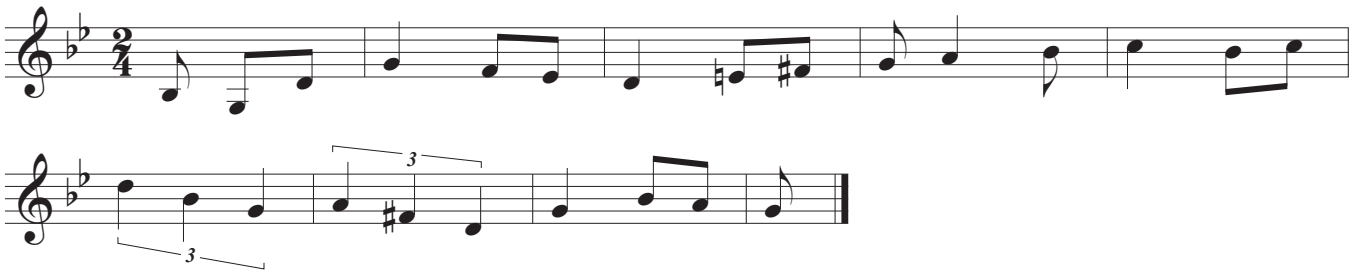

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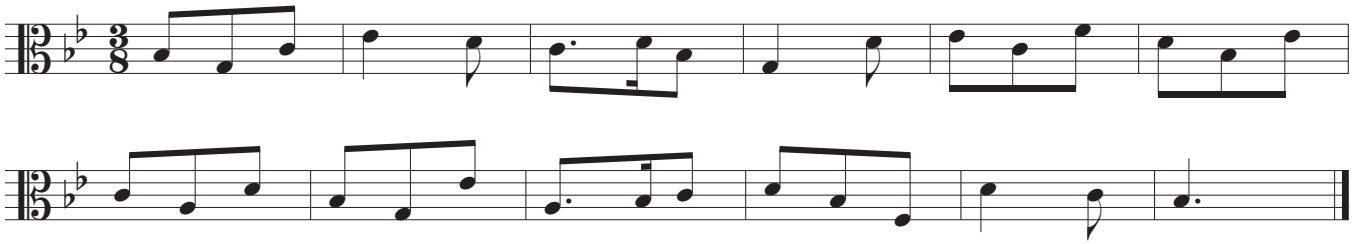

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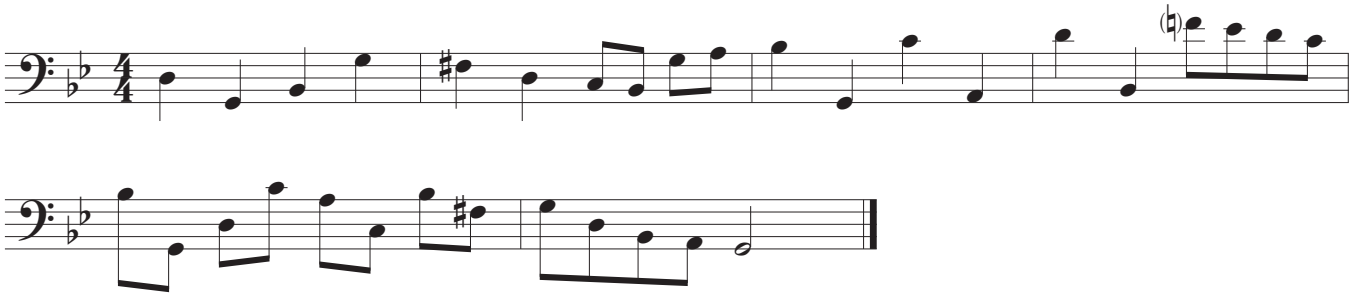

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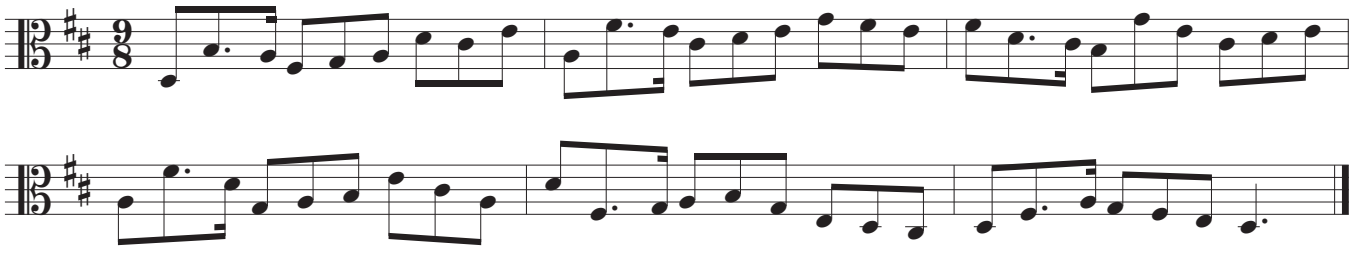

Nouveauté – Les rythmes et

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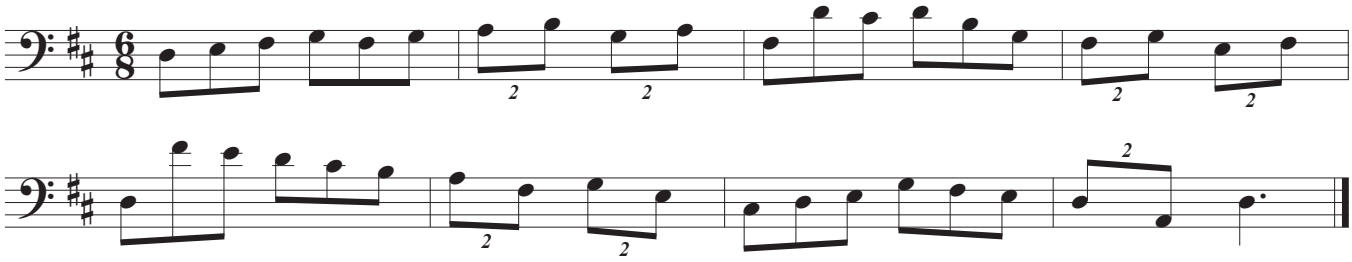

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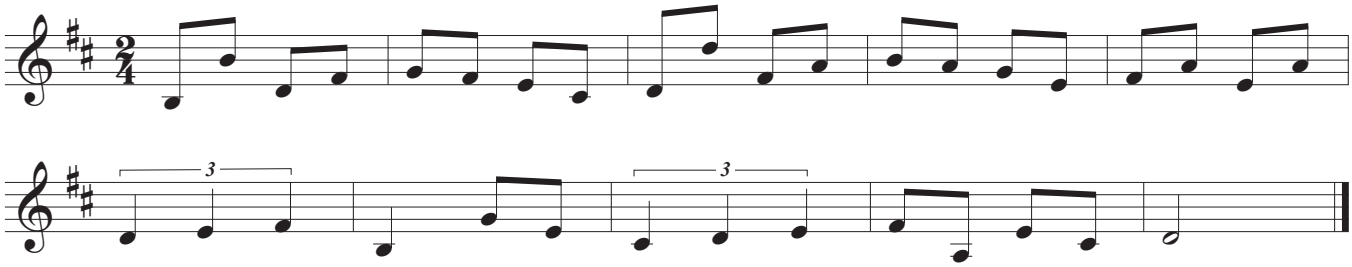

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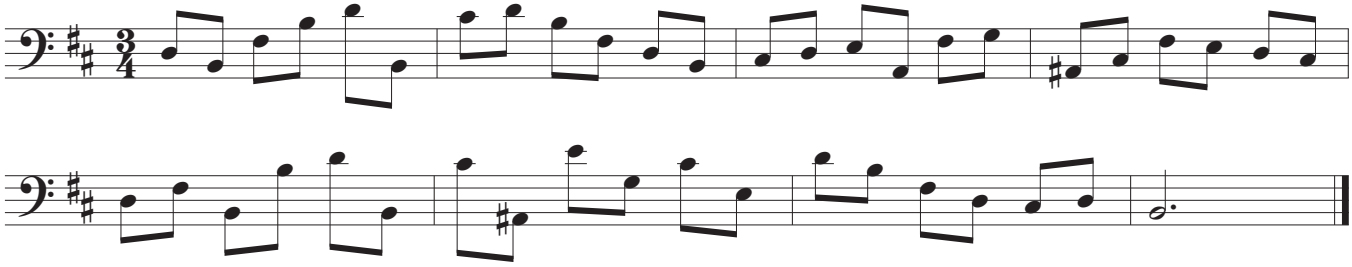

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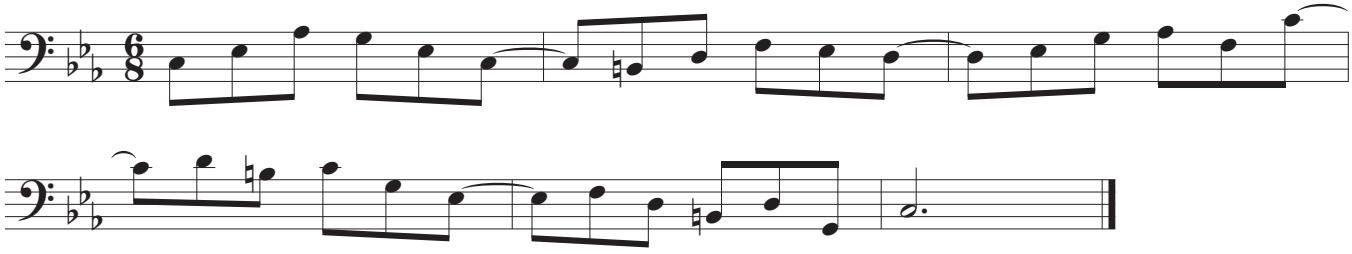

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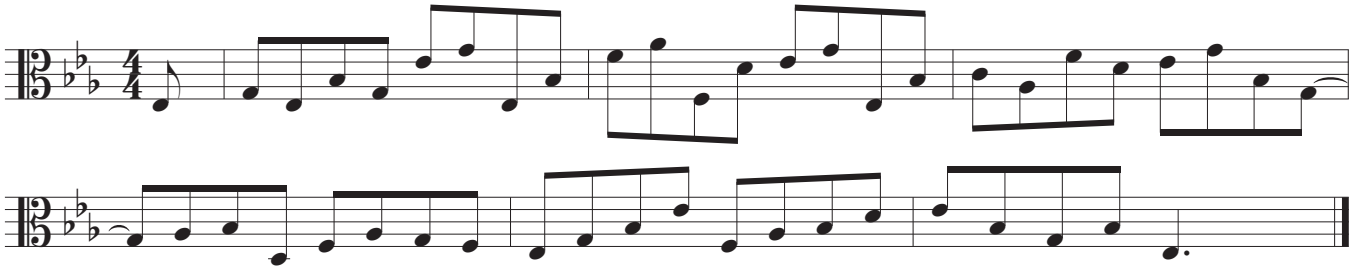
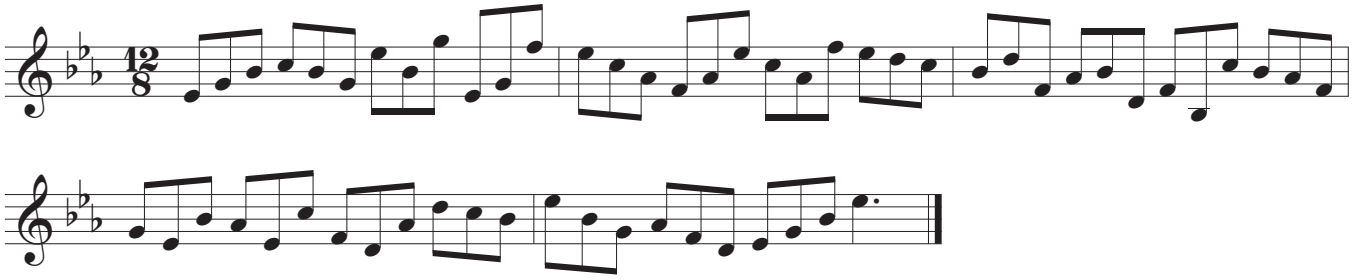


Nouveautés – Le chiffre indicateur 12/8, le rythme

326



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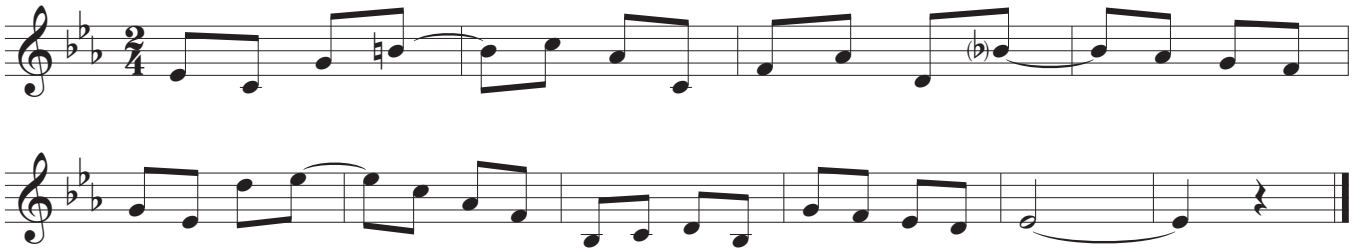

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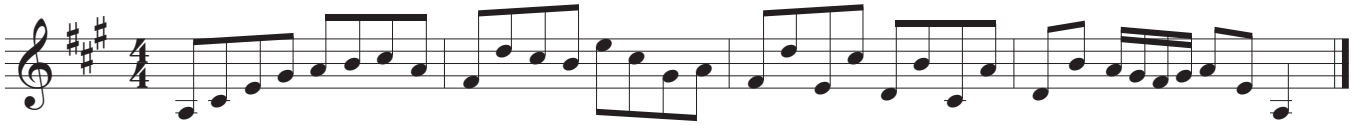

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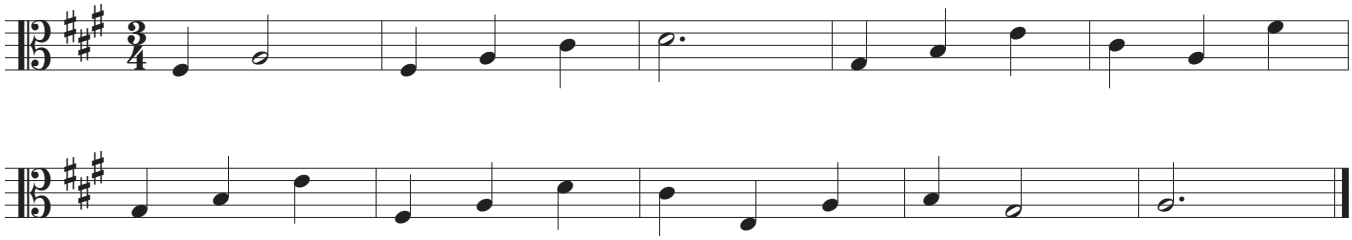

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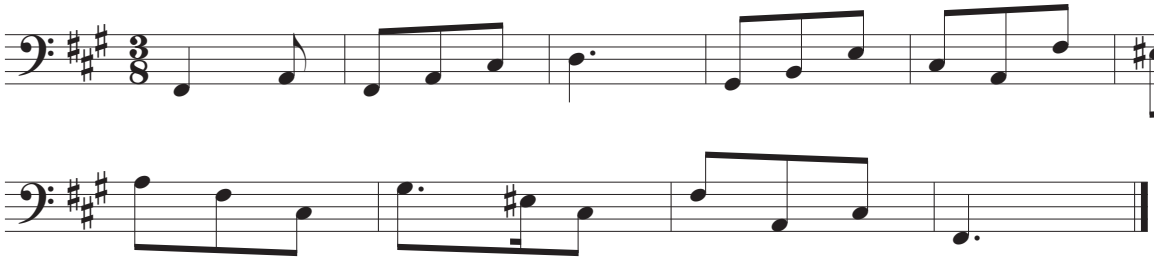

Nouveauté – La modulation des tonalités majeures à leurs gammes relatives mineures

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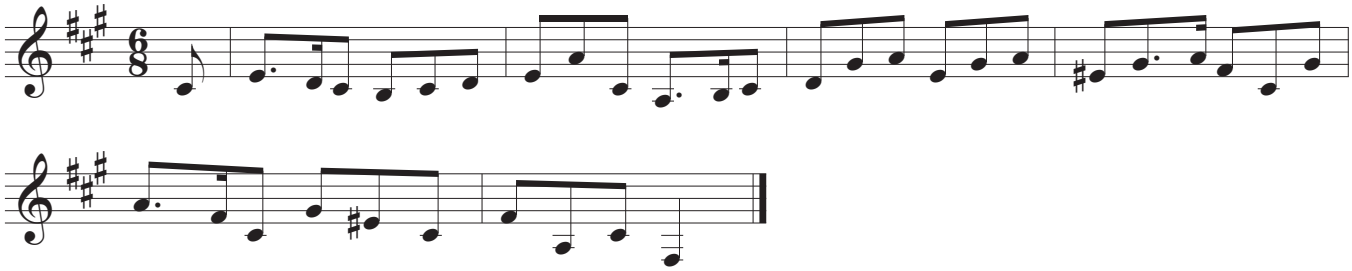

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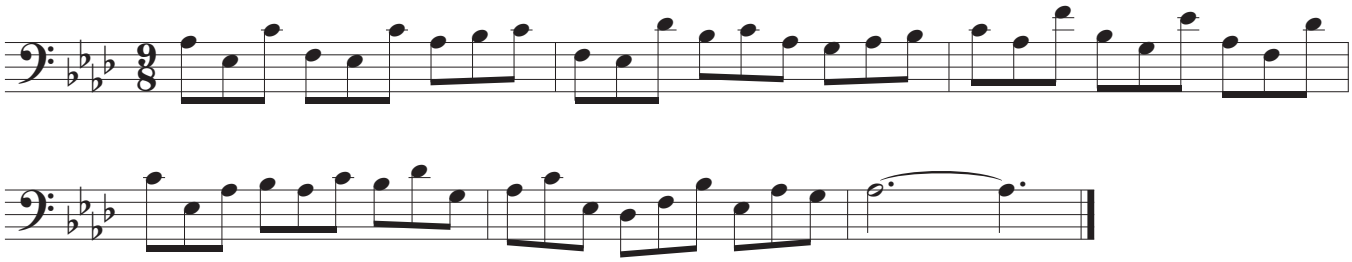

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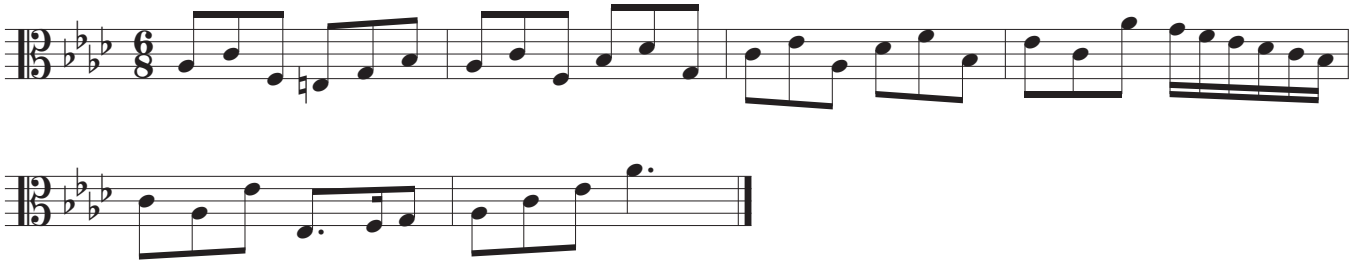

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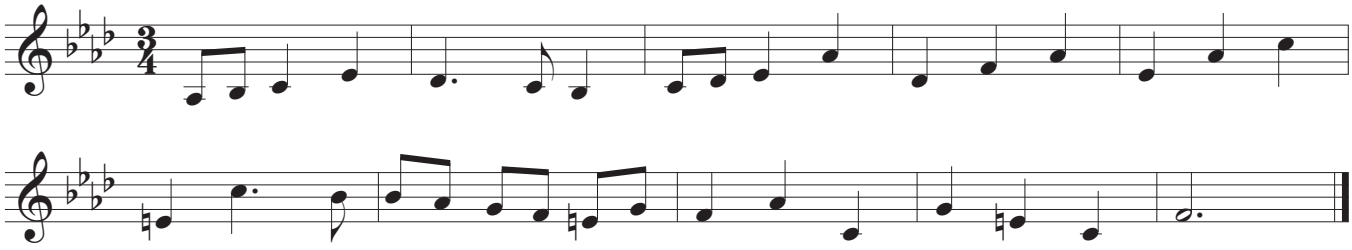

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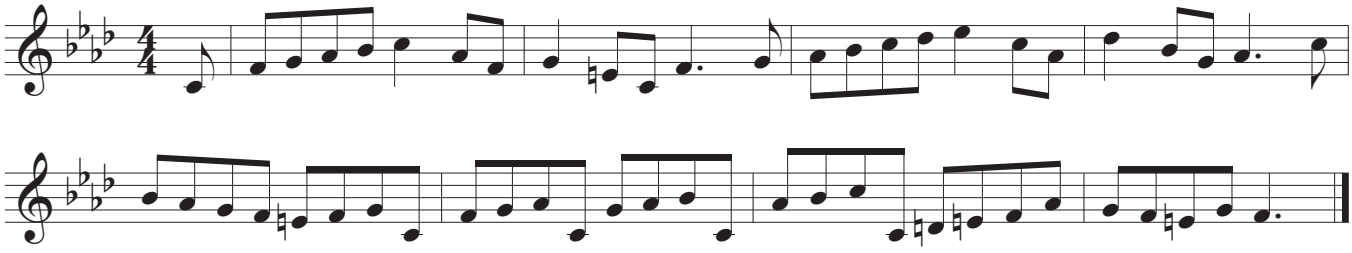
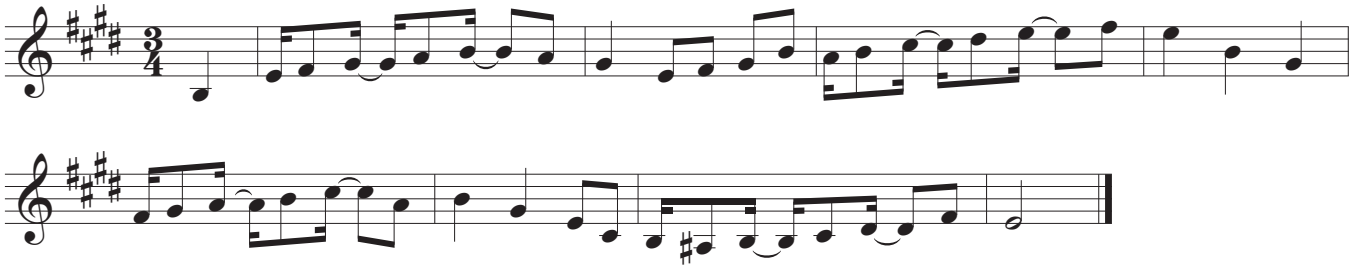


Nouveautés – Les rythmes , ( ) , le chromatisme décoratif (non-modulant)

336



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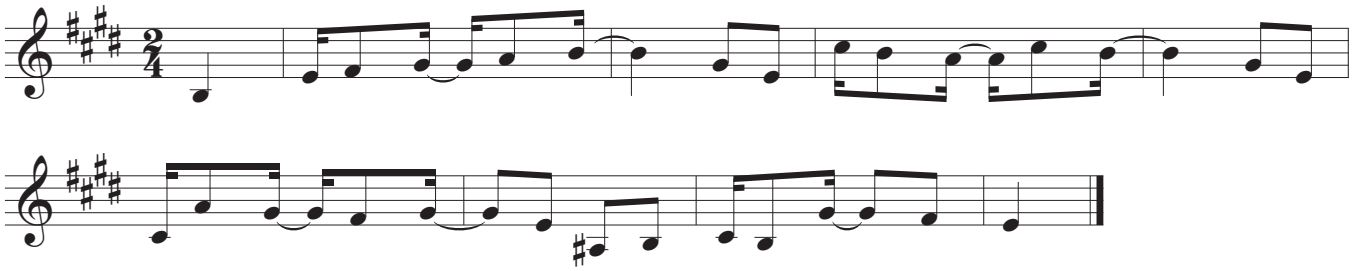

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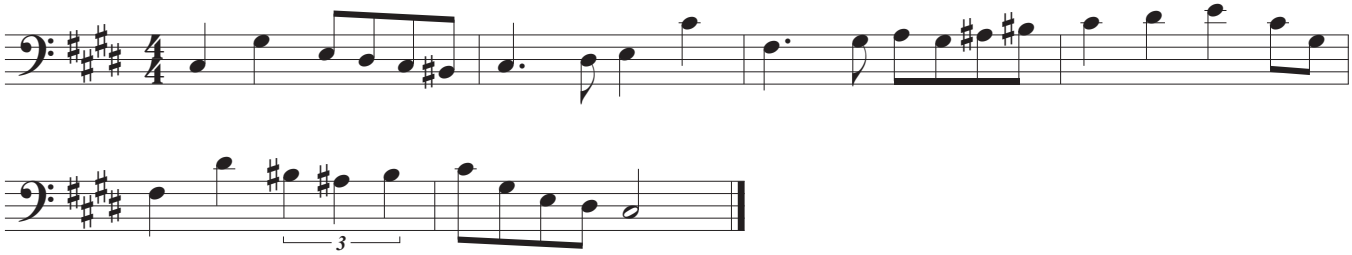

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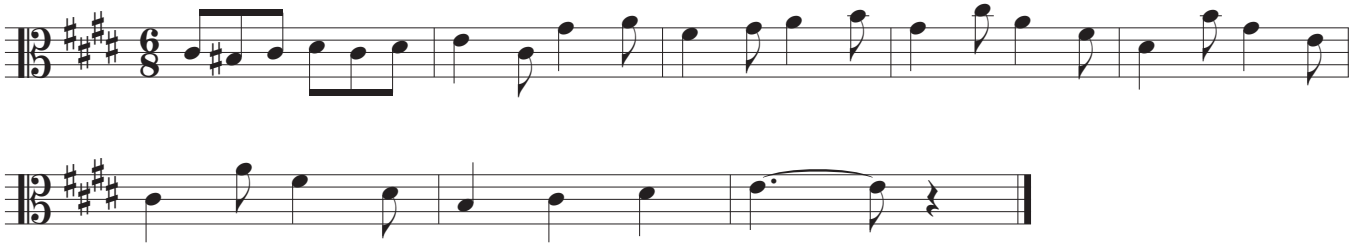

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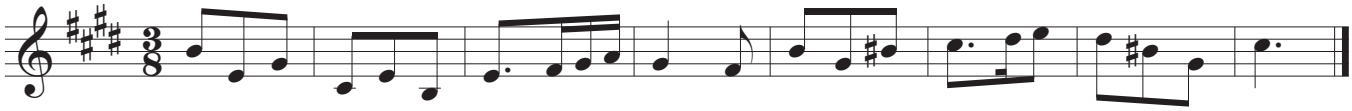
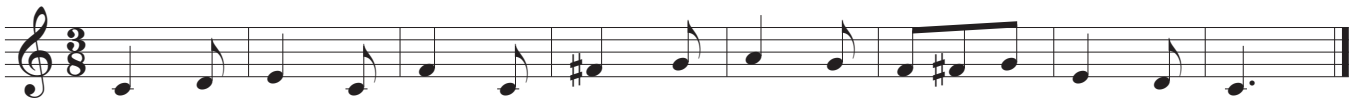


Nouveauté – Modulation à la tonalité de la dominante ( I - V )

341



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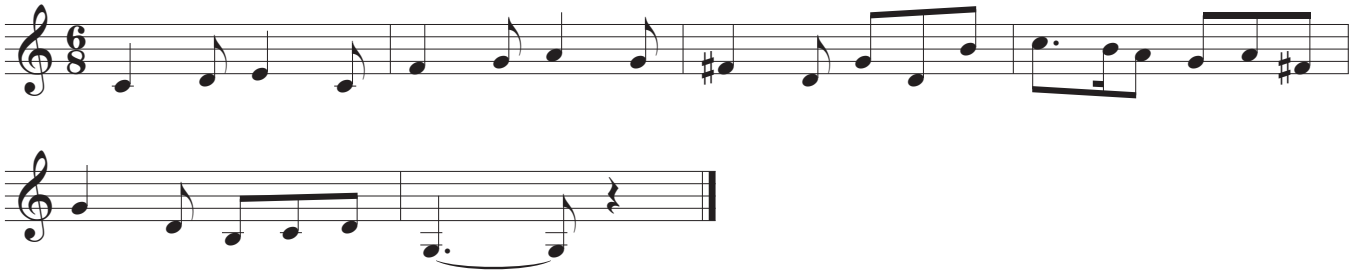

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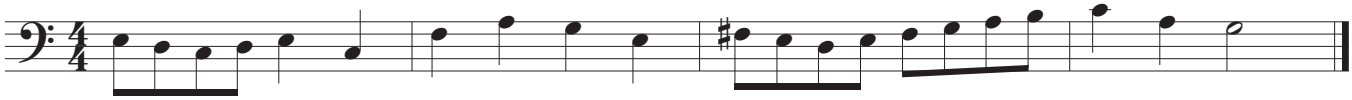

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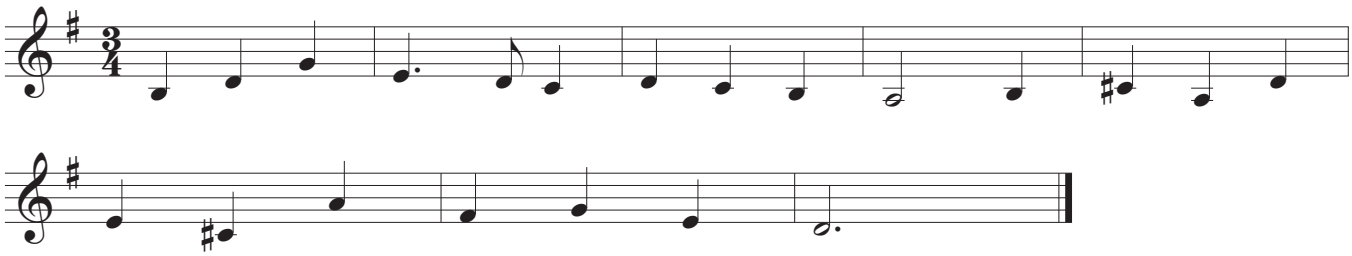

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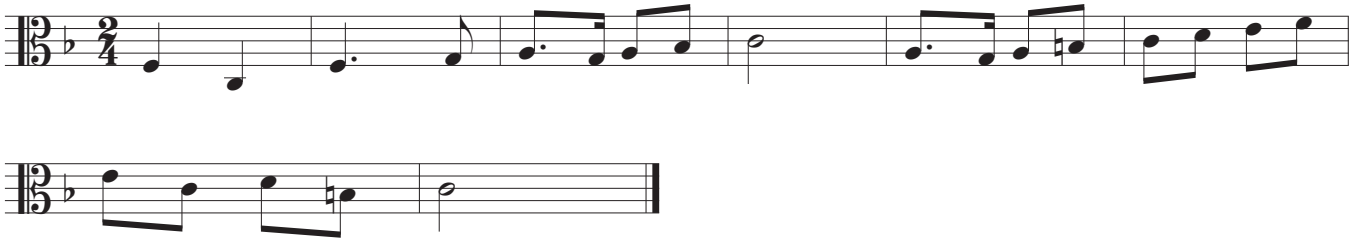

Révision

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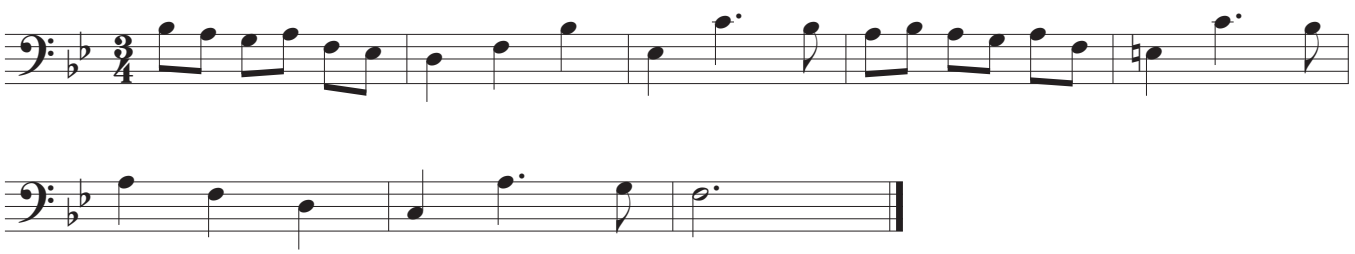

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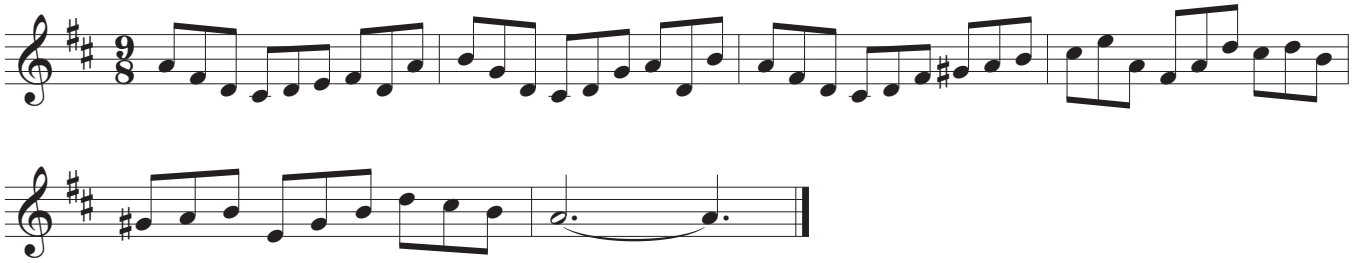

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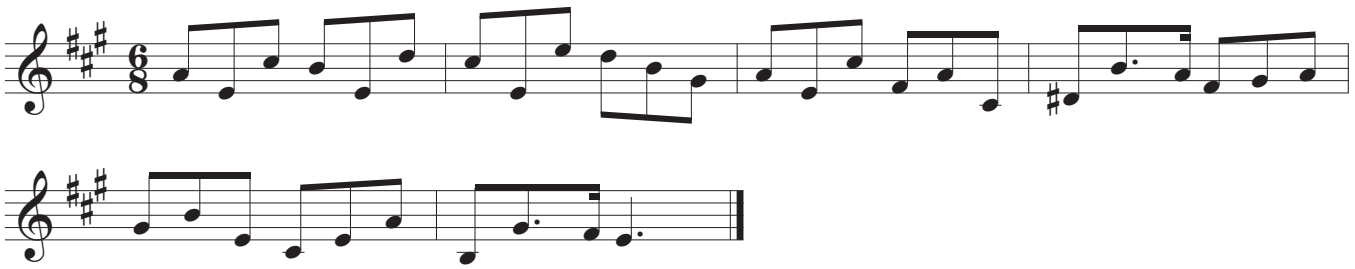

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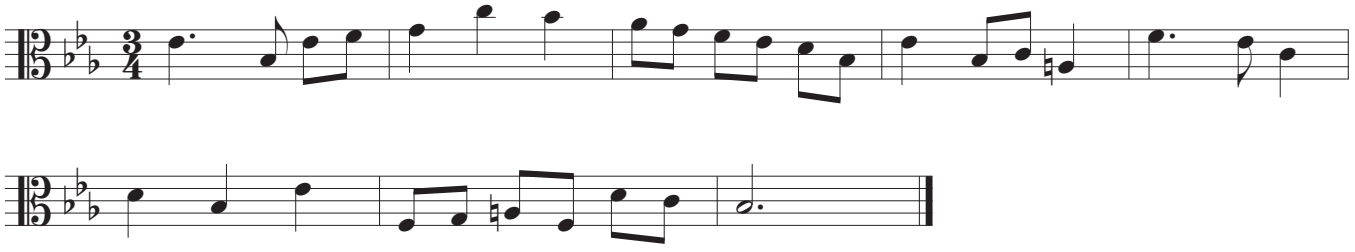

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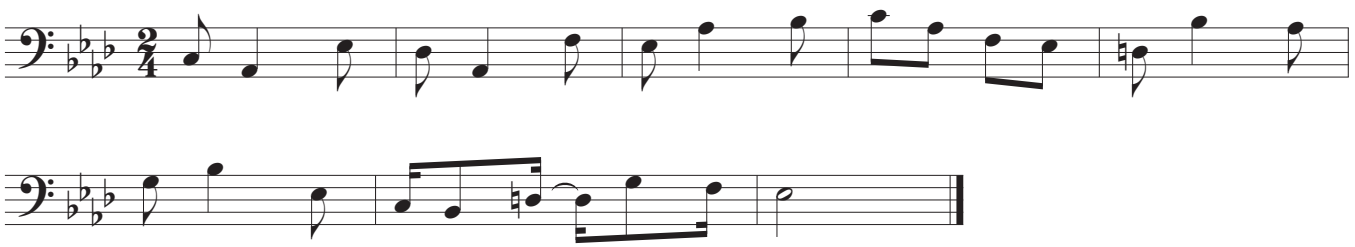

Révision

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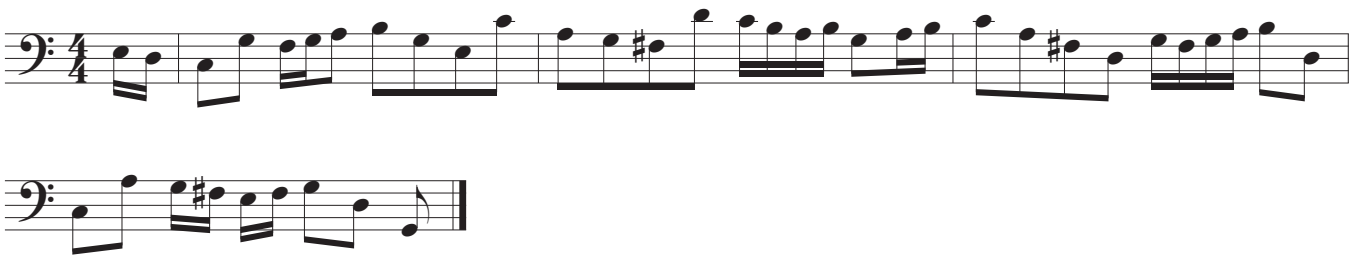

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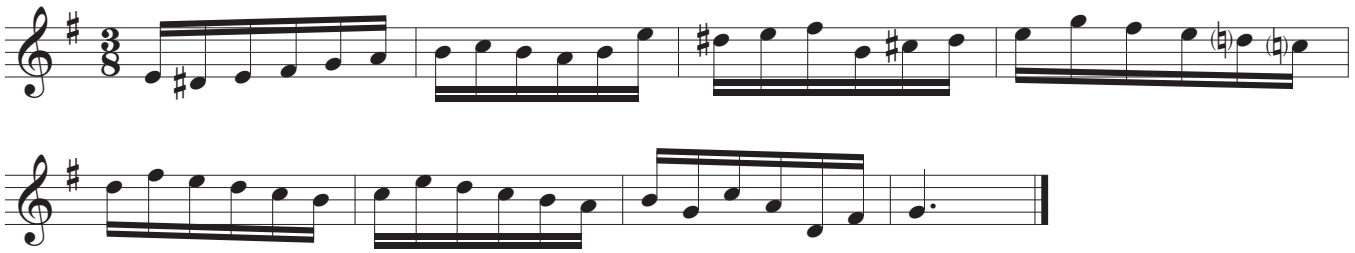

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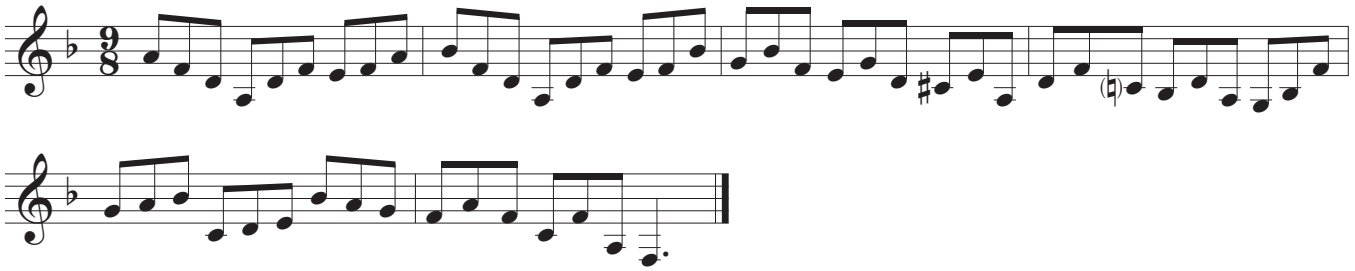

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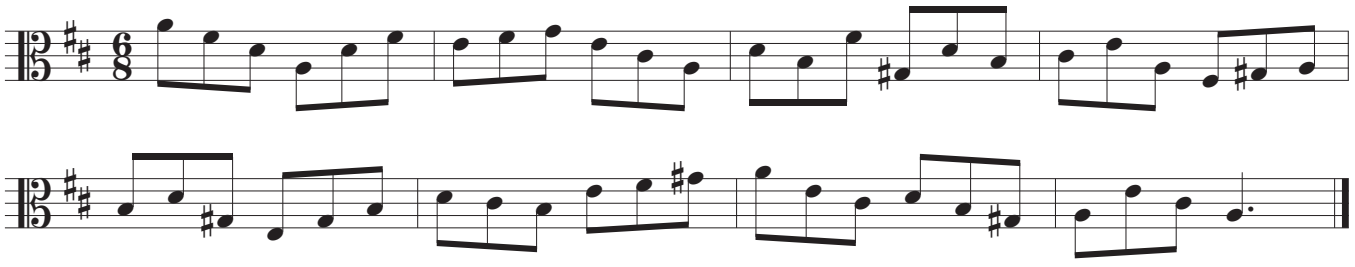

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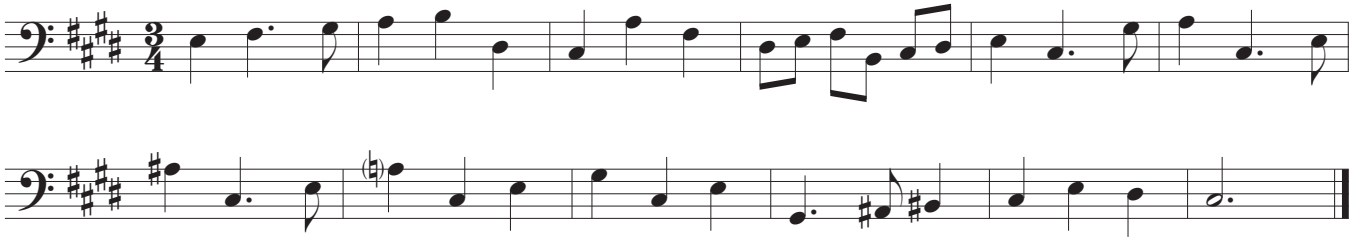
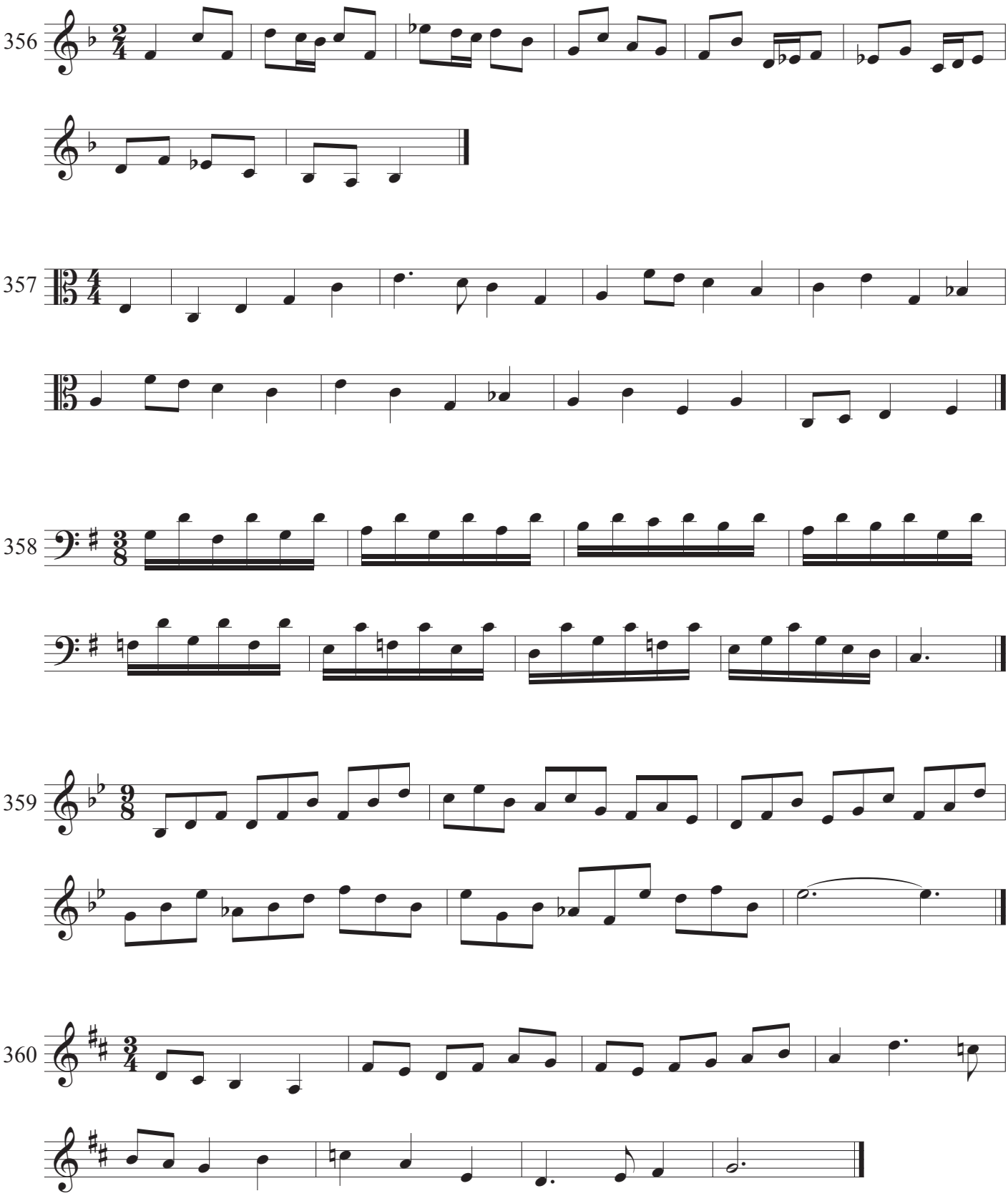
Nouveauté – Modulation à la tonalité de la sous-dominante ( I - IV )