

Méthode pratique de Piano – Etape 1

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Les Altérations

Jusque là nous avons joué que sur les touches blanches du clavier, les altérations vont nous permettre maintenant de jouer sur les touches noires.

L'altération est un signe qui modifie la hauteur de son d'une note, elle se place devant la note.

Il existe 3 types d'altérations :

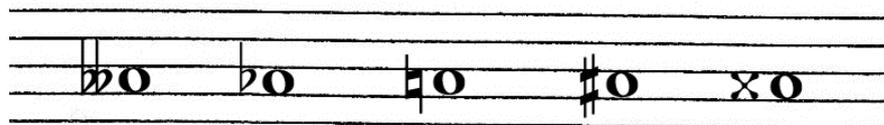
Le bémol <i>b</i>	Le bécarre <i>♮</i>	Le dièse <i>#</i>
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Le bémol : Abaisse la note d'un demi-ton, on jouera la touche à la gauche de cette note. Plus rarement, on rencontrera le **double bémol** qui abaisse la note d'un ton, ou 2 touches à gauche de cette note.

Le bécarre : Annule l'effet de l'altération, la note sera remise dans son état **naturel**, donc une touche blanche.

Le dièse : Elève la note d'un demi-ton, on jouera la touche à la droite de cette note. Plus rarement, on rencontrera le **double dièse** qui élève la note d'un ton, ou 2 touches à droite de cette note.

Pour récapituler, voici les altérations de gauche à droite, du grave vers l'aigu avec la note LA :



LA LA LA LA LA
double bémol bémol bécarre dièse double dièse

= SOL bLA LA #LA = SI

Une altération peut soit être « accidentelle » soit se trouver « à la clé »

1) L'altération accidentelle se place devant une note qu'elle modifie.

**Elle s'applique aux notes de même nom mais surtout de même hauteur.
L'effet ne durera le temps que d'une seule mesure.**

Par exemple :



#FA #FA FA FA DO

2) L'altération « à la clé », que l'on appelle « **armure** » se place immédiatement après une clé, sur la même ligne ou interligne que la note à modifier.

**Elle affecte toutes les notes de même nom sans exception.
L'effet durera tout le morceau de musique.**

Ceci permet de ne pas surcharger l'écriture musicale, en évitant de réécrire à chaque fois l'altération devant sa (ses) note (s).

Par exemple :

Ici nous avons dans la 1^{ère} mesure, trois bémols à l'armure, les notes Si, Mi et La seront jouées en bémols, c'est-à-dire sur les touches noires.

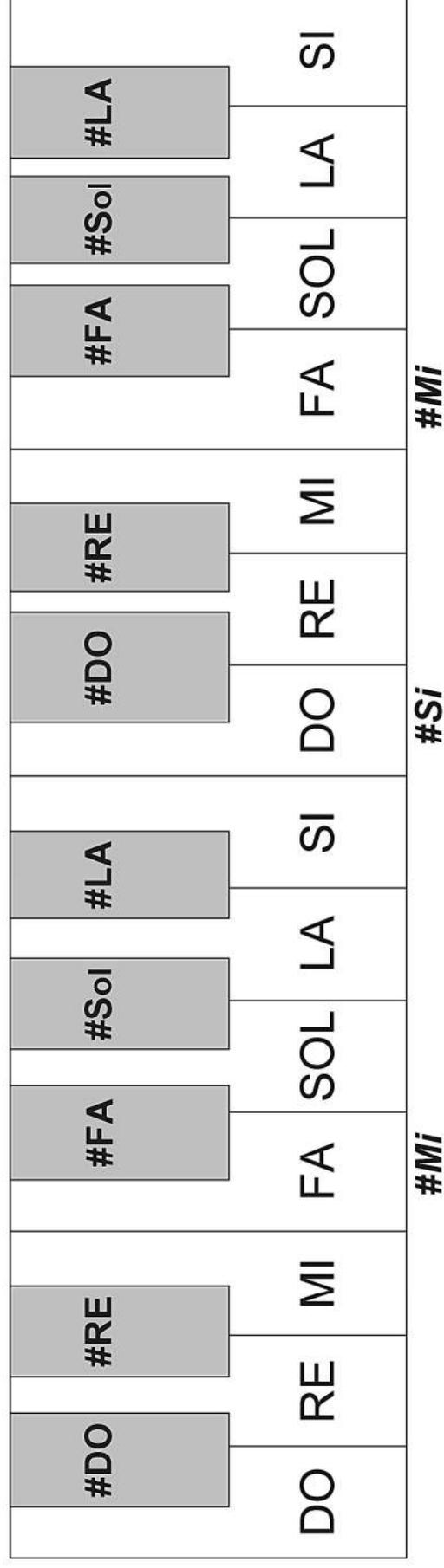
Dans la 2^{ème} mesure comme cela pourra arriver dans un morceau, les 3 bémols sont annulés par des bécarres, les notes Si, Mi et La seront jouées naturelles sur les touches blanches.

Dans la 3^{ème} mesure, il y a un dièse, tous les Fa sans exception seront joués en dièse.

Dans la 4^{ème} mesure, le Fa devient bécarre, cela n'empêche pas d'avoir des altérations accidentelles en même temps, dans ce cas précis ceux sont des Si bémols.

Dans la 5^{ème} mesure, il y a 7 dièses : Fa, Do, Sol, Ré, La qui se jouent sur des touches noires et Mi, Si sur des touches blanches.

LE DIESE



Exemple :

The example shows a musical staff with a treble clef and a key signature of one sharp (F#). The notes are: F# (first space), G# (second space), A (third space), and B (fourth space). Brackets above the notes indicate intervals: a bracket between F# and G# is labeled '1/2 ton', a bracket between G# and A is labeled '1/2 ton', and a bracket between A and B is labeled '1 ton'.

On élève la note Fa d'un demi-ton cela donne la note #Fa, Fa dièse.

On élève la note #Fa encore d'un demi-ton cela donne la note Sol.

Entre la note Fa et Sol il y a donc 1 Ton.

ÉLÈVE

Le signe # hausse la note à la note immédiatement plus aiguë; vous jouez donc la touche la plus proche vers la droite, noire ou blanche.

On the Merry-Go-Round

5 4 5 3 2

f FA dièse

1 4

Detailed description: This system contains the first four measures of the piece. The treble clef staff has a 3/4 time signature. The first measure contains a half note G5 (finger 5), a quarter note F#5 (finger 4), and a quarter note E5 (finger 5). The second measure has a half note D5 (finger 3). The third measure has a half rest. The fourth measure has a half note C5 (finger 2). The bass clef staff has a 3/4 time signature. The first measure has a half rest. The second measure has a half note G4 (finger 1). The third measure has a quarter note F#4 (finger 4) and a quarter note E4 (finger 4). The fourth measure has a half note D4 (finger 4).

1 3 5 5 3

4 3 2 1

Detailed description: This system contains measures 5 through 8. The treble clef staff: measure 5 has a half note D5 (finger 1), a quarter note C5 (finger 3), and a quarter note B4 (finger 5); measure 6 has a half note A4 (finger 5), a quarter note G#4 (finger 5), and a quarter note F#4 (finger 3); measure 7 has a half note E4 (finger 3). The bass clef staff: measure 5 has a quarter note D4 (finger 4), a quarter note C4 (finger 3), and a quarter note B3 (finger 2); measure 6 has a half rest; measure 7 has a half rest; measure 8 has a quarter note D4 (finger 1) and a quarter note C4 (finger 1).

2 1 3 5

4 4

Detailed description: This system contains measures 9 through 12. The treble clef staff: measure 9 has a half note D5 (finger 2), a quarter note C5 (finger 2), and a quarter note B4 (finger 2); measure 10 has a half rest; measure 11 has a quarter note D5 (finger 1), a quarter note C5 (finger 3), and a quarter note B4 (finger 5); measure 12 has a half rest. The bass clef staff: measure 9 has a half note D4 (finger 4); measure 10 has a half note G4 (finger 4); measure 11 has a half rest; measure 12 has a quarter note D4 (finger 4) and a quarter note C4 (finger 4).

rtie optionnelle
à 2 voix

Detailed description: This section provides an optional two-voice accompaniment in the bass clef staff, 3/4 time. It consists of two staves. The first staff has a half note D4 (finger 4) in the first measure, followed by quarter notes E4 (finger 4), F#4 (finger 4), G4 (finger 4), A4 (finger 4), B4 (finger 4), and C5 (finger 4) in the second measure. The second staff has a half note D4 (finger 4) in the first measure, followed by quarter notes E4 (finger 4), F#4 (finger 4), G4 (finger 4), A4 (finger 4), B4 (finger 4), and C5 (finger 4) in the second measure. The piece ends with a double bar line and a final chord of D4 and C4.

Une mélodie peut commencer sur n'importe quel temps de la mesure. Celle-ci commence sur le 4^e temps.

Cathedral Bells

Chanson folk anglaise

The score consists of three systems of piano accompaniment in 4/4 time. The key signature has one sharp (F#). The melody begins on the fourth beat of the first measure.

System 1: Treble clef starts with a whole note F#4 on the 4th beat. Bass clef has a whole rest on the 1st beat, then a quarter note G3 on the 2nd beat, quarter note F#3 on the 3rd beat, and quarter note E3 on the 4th beat. Fingerings: 5 (treble), 4 3 2 1 (treble), 2 3 4 (bass), 1 3 (bass), 2 4 (bass).

System 2: Treble clef has a quarter note F#4 on the 1st beat, quarter note G4 on the 2nd beat, quarter note A4 on the 3rd beat, and quarter note B4 on the 4th beat. Bass clef has a whole rest on the 1st beat, quarter note G3 on the 2nd beat, quarter note F#3 on the 3rd beat, and quarter note E3 on the 4th beat. Fingerings: 4 (treble), 2 3 4 2 1 (bass), 3 (bass), 4 (treble), 2 (bass). Articulation: up-bow/brush (↑) on the 3rd beat treble, down-bow/brush (↓) on the 3rd beat bass.

System 3: Treble clef has a quarter note A4 on the 1st beat, quarter note B4 on the 2nd beat, quarter note C5 on the 3rd beat, and quarter note B4 on the 4th beat. Bass clef has a whole rest on the 1st beat, quarter note G3 on the 2nd beat, quarter note F#3 on the 3rd beat, and quarter note E3 on the 4th beat. Fingerings: 5 4 3 (treble), 4 (treble), 5 (treble), 4 3 (bass), 2 (bass). Articulation: up-bow/brush (↑) on the 1st beat treble.

Partie optionnelle
à 2 voix

The optional two-voice part is written in bass clef, 4/4 time, with a key signature of one sharp (F#). It consists of two staves of music. The first staff has a whole note F#3 on the 1st beat, quarter note G3 on the 2nd beat, quarter note A3 on the 3rd beat, and quarter note B3 on the 4th beat. The second staff has a whole note F#3 on the 1st beat, quarter note G3 on the 2nd beat, quarter note A3 on the 3rd beat, and quarter note B3 on the 4th beat. The music concludes with a double bar line.

Melody

Antonio Diabelli

The image shows two systems of musical notation for a piano piece. The first system consists of two staves (treble and bass clef) with a 4/4 time signature. The melody is written in the treble clef, starting with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a quarter note G3, followed by quarter notes F3, E3, and D3. There are several accidentals (sharps and naturals) throughout the piece. The second system continues the melody and bass line for another four measures, ending with a double bar line.

Les dièses et les bémols n'altèrent pas seulement la note devant laquelle ils sont placés, mais également toutes les autres mêmes notes dans une même mesure.

Hebrew Melody

The image shows a musical score for a piece titled 'Hebrew Melody'. It features two systems of piano accompaniment in 4/4 time. The first system starts with a piano (*p*) dynamic marking. The melody is written in the treble clef, and the bass line is mostly rests with some notes in the second and third measures. Handwritten annotations include numbers 2, 5, 1, 3, 5, 2, 1, 2, 1 above the treble staff and 2, 1, 2, 1 below the bass staff. The second system continues the melody and bass line, with a circled sharp sign and a '1' below the bass staff in the final measure. The piece ends with a double bar line.

Blue interlude

avec swing

Gerald Martin (Denes Agay)
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Musical notation for measures 1-4. The piece is in 4/4 time. The bass clef part starts with a melody of quarter notes: G2, A2, B2, C3, with a flat under the B. The treble clef part has whole rests in measures 1 and 3, and chords in measures 2 and 4. The dynamic marking *mf* is present.

Musical notation for measures 5-8. The bass clef part continues the melody with quarter notes: D3, E3, F3, G3, with a flat under the F. The treble clef part has whole rests in measures 5 and 7, and chords in measures 6 and 8.

Musical notation for measures 9-12. The bass clef part continues the melody with quarter notes: A2, B2, C3, D3, with a flat under the C. The treble clef part has whole rests in measures 9 and 11, and chords in measures 10 and 12. The final measure (12) features a long slur over the bass line.

Musical notation for measures 13-16. The time signature changes to 8/8. The bass clef part continues the melody with quarter notes: E3, F3, G3, A3, with a flat under the F. The treble clef part has whole rests in measures 13 and 15, and chords in measures 14 and 16. The piece ends with a double bar line.