

Exercices sur la gamme de Fa M

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Exercice 1

Exercise 1 is written in 4/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is a scale starting on F4, moving up and then down. The second and third staves continue the scale with more complex rhythmic patterns, including eighth and sixteenth notes. The piece concludes with a double bar line and a repeat sign.

Exercice 2

Exercise 2 is written in 4/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is a scale starting on F4, moving up and then down. The second and third staves continue the scale with more complex rhythmic patterns, including eighth and sixteenth notes. The piece concludes with a double bar line and a repeat sign.

Exercice 3

Exercise 3 is written in 3/4 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is a scale starting on F4, moving up and then down. The second staff continues the scale with more complex rhythmic patterns, including eighth and sixteenth notes. The piece concludes with a double bar line and a repeat sign.

Exercice 4

Exercise 4 is written in 3/4 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is a scale starting on F4, moving up and then down. The second staff continues the scale with more complex rhythmic patterns, including eighth and sixteenth notes. The piece concludes with a double bar line and a repeat sign.

Exercice 5

Exercise 5 is written in 4/4 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is a scale starting on F4, moving up and then down. The second staff continues the scale with more complex rhythmic patterns, including eighth and sixteenth notes. The piece concludes with a double bar line and a repeat sign.