

# INTONATION

## MÉTHODE PAUL SCHMELING

1. SECONDES MAJEURES & MINEURES
2. TIERCES MAJEURES
3. TIERCES MINEURES
4. TIERCES MINEURES & MAJEURES
5. QUARTES JUSTES
6. QUINTES JUSTES
7. QUARTES ET QUINTES JUSTES
8. SIXTES MAJEURES
9. SIXTES MINEURES
10. SEPTIÈMES MINEURES
11. SEPTIÈMES MAJEURES
12. TRITONS
13. TRITONS, TIERCES, QUARTES & QUINTES JUSTES
14. SIXTES & AUTRES INTERVALLES

# PAUL SCHMELING

*Paul Schmeling est un pianiste, improvisateur arrangeur et pédagogue américain.*

*Étudiant à Berklee School Of Music (Boston, Massachusetts, USA) à partir de 1959 il deviendra à son tour professeur à partir de 1961. Il sera ensuite président du département de piano (chairman) de cette prestigieuse école pendant de nombreuses années.*

*Paul Schmeling était considéré comme un maître de l'harmonie, très influencé par le jeu du pianiste Bill Evans. Son aptitude à jouer tous les standards dans n'importe quelle tonalité en avait fait l'un des pianistes les plus prisés des vocalistes. Il a ainsi pu accompagner de grands artistes de jazz comme Clark Terry, George Coleman, Frank Foster, Art Farmer, Slide Hampton... Il s'est également produit dans le groupe de Herb Pomeroy aux côtés du trombone Phil Wilson pendant de nombreuses années. Contrairement à beaucoup de gens de sa génération qui n'ont pas adopté la technologie, Schmeling s'épanouit à une époque où le PC est roi.*

*Paul Schmeling est l'auteur de plusieurs ouvrages pédagogiques (théorie, claviers...).*

*"Berklee Practice Method - Keyboard", l'un des quatre cours qu'il enseigne sur [Berkleemusic.com](http://Berkleemusic.com), est très populaire. Ce cours a été nommé meilleur cours universitaire en ligne d'Amérique en 2006 par l'Association de formation continue des universités.*

## MÉTHODOLOGIE

*Ces exercices écrits dans un ambitus adapté au chant. Contrairement à des schémas mélodiques courants telles que des arpèges, gammes, modes ou intervalles, ces lignes mélodiques n'ont pas vocation à être transposées systématiquement.*

*Certaines lignes mélodiques s'apparentent à des schémas ou "patterns" indiquant des accords, gammes ou modes. Dans ce cas, il peut être utile d'indiquer les symboles d'accords ou noms des modes ainsi repérés. Comprendre la logique et le sens d'une phrase musicale permet souvent de mieux entendre intérieurement la musique et donc de mieux chanter.*

*Certaines exemples s'apparentent à des séries mélodiques (phrases de huit à dix notes jouées sans répétitions). On pourrait penser que Schmeling s'est inspiré de la musique sérielle. Ce procédé typiquement "atonal" est un excellent exercice pour développer aussi bien son oreille intervallique ou "relative" (le lien entre chaque notes) que l'oreille absolue (la "couleur", la spécificité et la mémorisation des hauteurs des notes).*

*Il est conseillé de chanter ces exercices avec le nom des notes et à un tempo régulier en respectant le rythme indiqué.*

# SECONDES MAJ. & MIN.

METHODE D'INTONATION  
PAUL SCHEMLING

## ORNEMENTATION SIMPLE (+ 1TON)

①

Two staves of music. The first staff shows a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5. The second staff shows the same sequence with a sharp sign above the B4 note, indicating a one-tone ornamentation.

## ORNEMENTATION SIMPLE (+ 1/2 TON)

②

Two staves of music. The first staff shows a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5. The second staff shows the same sequence with a flat sign below the B4 note, indicating a half-tone ornamentation.

## ORNEMENTATION DOUBLE (+ 1/2 TON // -1/2 TON)

## ORNEMENTATION DOUBLE (+ 1 TON // - 1 TON)

③

Two staves of music. The first staff shows a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5. The second staff shows the same sequence with a flat sign below the B4 note, indicating a double ornamentation.

## ORNEMENTATION DOUBLE (+ 1/2 TON // - 1 TON)

## ORNEMENTATION DOUBLE (+ 1 TON // - 1/2 TON)

④

Two staves of music. The first staff shows a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5. The second staff shows the same sequence with a sharp sign above the B4 note, indicating a double ornamentation.

## GAMME PAR TONS (MESSIAEN "MODE I")

④

Two staves of music. The first staff shows a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5. The second staff shows the same sequence with a sharp sign above the B4 note, indicating a mode.

## GAMME TON/ DEMI-TON (MESSIAEN "MODE II")

⑤

Two staves of music. The first staff shows a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5. The second staff shows the same sequence with a flat sign below the B4 note, indicating a mode.

## GAMME DEMI-TON/ TON (MESSIAEN "MODE II")

⑥

Two staves of music. The first staff shows a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5. The second staff shows the same sequence with a flat sign below the B4 note, indicating a mode.

## (PHRYGIEN OU LOCRIEN)

## (DORIEN OU II MAJ HARMO)

⑦

Two staves of music. The first staff shows a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5. The second staff shows the same sequence with a flat sign below the B4 note, indicating a mode.

## (LYDIEN OU LYDIEN AUGMENTÉ)

## (AEOLIEN OU LOCRIEN #2)

⑧

Two staves of music. The first staff shows a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5. The second staff shows the same sequence with a sharp sign above the B4 note, indicating a mode.

SECONDES MAJ. & MIN - PAUL SCHMELING (2/3)

E $\flat$  (APP. N.A)

(MESSIAEN MODE II)

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(PATTERN 1 - 1 - 1/2)

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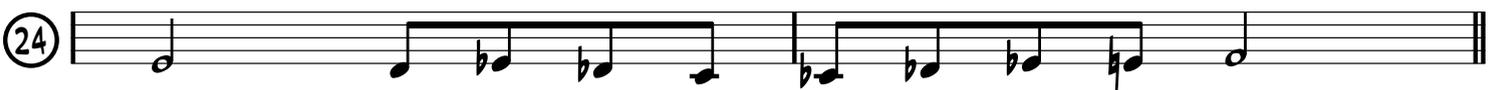
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SECONDES MAJ. & MIN - PAUL SCHMELING (3/3)



(GAMME PAR TONS - MESSIAEN MODE IV)



# TIERCES MAJ.

MÉTHODE D'INTONATION  
PAUL SCHMELING

## SUR GAMME MAJEURE

①

Two staves of music. The first staff shows a major scale in treble clef with notes G4, A4, B4, C5, B4, A4, G4. The second staff shows triads: G4-B4-D5, A4-C5-E5, B4-D5-G5, and a whole note G4.

## SUR GAMME PAR TONS

②

Two staves of music. The first staff shows a major scale in treble clef with notes G4, A4, B4, C5, B4, A4, G4. The second staff shows triads: G4-B4-D5, A4-C5-E5, B4-D5-G5, and a whole note G4.

## SUR GAMME CHROMATIQUE

③

Two staves of music. The first staff shows a chromatic scale in treble clef with notes G4, A4, B4, C5, B4, A4, G4. The second staff shows triads: G4-B4-D5, A4-C5-E5, B4-D5-G5, and a whole note G4.

## SUR GAMME PAR TONS (INVERSÉE)

④

Two staves of music. The first staff shows an inverted major scale in treble clef with notes G4, A4, B4, C5, B4, A4, G4. The second staff shows triads: G4-B4-D5, A4-C5-E5, B4-D5-G5, and a whole note G4.

## SUR GAMME CHROMATIQUE (INVERSIONS MÉLODIQUES)

⑤

Two staves of music. The first staff shows a chromatic scale in treble clef with notes G4, A4, B4, C5, B4, A4, G4. The second staff shows triads: G4-B4-D5, A4-C5-E5, B4-D5-G5, and a whole note G4.



# TIÈRCES MIN.

MÉTHODE D'INTONATION  
PAUL SCHMELING

## SUR GAMME MATEURE

①



## SUR GAMME PAR TONS

②



## SUR GAMME CHROMATIQUE

③



④



## SUR GAMME CHROMATIQUE (INVERSIONS MÉLODIQUES)

⑤



*TIERCES MIN. - PAUL SCHEMLING (2/3)*

⑥ *Fm Em Fm Ebm Fm Gm Fm F#m*

⑦ *Fm Em Fm Ebm Fm Em Fm Ebm*

⑧ *Fm Bbm Fm Am Am Fm Am7*

⑨ *D° C° D° Db°*

⑩ *D° E° D° D#°*

⑪ *Eb°7 D°7 Eb°7 Db°7*

⑫ *C°7 C#°7 C°7 D°7*

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⑰ *Am B°7 Bb°7 Abm*

TIÈRES MIN. - PAUL SCHMELING (3/3)

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Cm Dm E° Cm Dbm Eb°

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Am Fm C#° Am Fm C°

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Cm Dm F#° Cm Dbm F°

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Am Gm D° Am G#m Eb°

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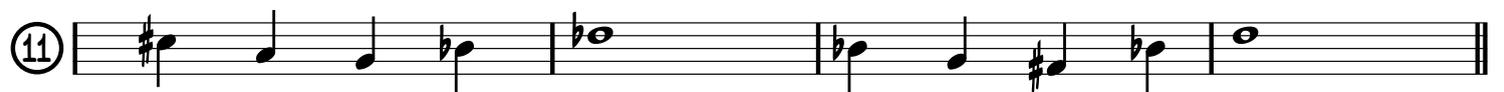
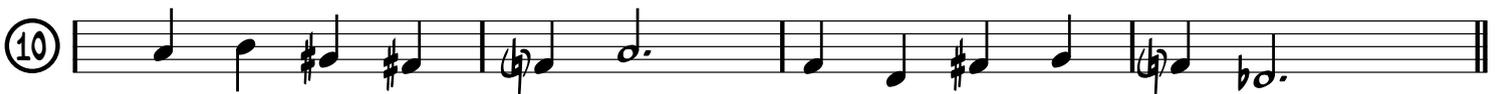
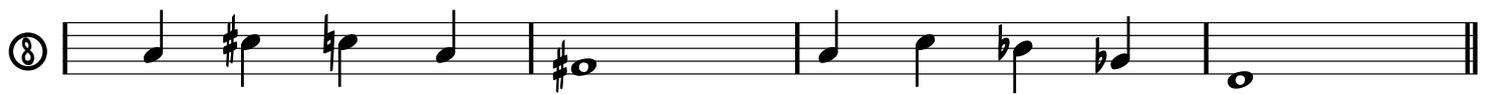
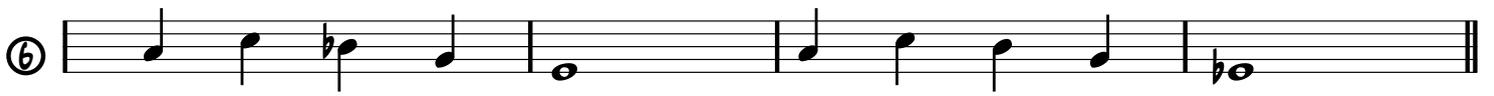
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# TIÈRCES MAJ. & MIN.

MÉTHODE D'INTONATION  
PAUL SCHMELING



*TIÈRCES MAJ. & MIN - PAUL SCHMELING (2/3)*



*TIÈRCES MAJ. & MIN - PAUL SCHEMLING (3/3)*

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# QUARTES JUSTES

MÉTHODE D'INTONATION  
PAUL SCHEMLING

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Musical notation for exercise 1, first system. Treble clef, 4/4 time. Notes: C4, D4, E4, F4, G4, A4, B4, C5. Bar 1: C4, D4, E4, F4. Bar 2: G4, A4, B4, C5. Bar 3: C5, B4, A4, G4. Bar 4: F4, E4, D4, C4.

②

Musical notation for exercise 2, first system. Treble clef, 4/4 time. Notes: C4, D4, E4, F4, G4, A4, B4, C5. Bar 1: C4, D4, E4, F4. Bar 2: G4, A4, B4, C5. Bar 3: C5, B4, A4, G4. Bar 4: F4, E4, D4, C4.

③

Musical notation for exercise 3, first system. Treble clef, 4/4 time. Notes: C4, D4, E4, F4, G4, A4, B4, C5. Bar 1: C4, D4, E4, F4. Bar 2: G4, A4, B4, C5. Bar 3: C5, B4, A4, G4. Bar 4: F4, E4, D4, C4.

④

Musical notation for exercise 4, first system. Treble clef, 4/4 time. Notes: C4, D4, E4, F4, G4, A4, B4, C5. Bar 1: C4, D4, E4, F4. Bar 2: G4, A4, B4, C5. Bar 3: C5, B4, A4, G4. Bar 4: F4, E4, D4, C4.

QUARTES JUSTES - PAUL SCHMELING (2/2)

⑤  Musical notation for exercise 5, first staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of quarter and eighth notes.

 Musical notation for exercise 5, second staff. It continues the melody from the first staff, ending with a double bar line.

⑥  Musical notation for exercise 6, first staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of quarter and eighth notes.

 Musical notation for exercise 6, second staff. It continues the melody from the first staff, ending with a double bar line.

⑦  Musical notation for exercise 7, first staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of quarter and eighth notes.

 Musical notation for exercise 7, second staff. It continues the melody from the first staff, ending with a double bar line.

⑧  Musical notation for exercise 8, first staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of quarter and eighth notes.

 Musical notation for exercise 8, second staff. It continues the melody from the first staff, ending with a double bar line.

⑨  Musical notation for exercise 9, first staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of quarter and eighth notes.

⑩  Musical notation for exercise 10, first staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of quarter and eighth notes.

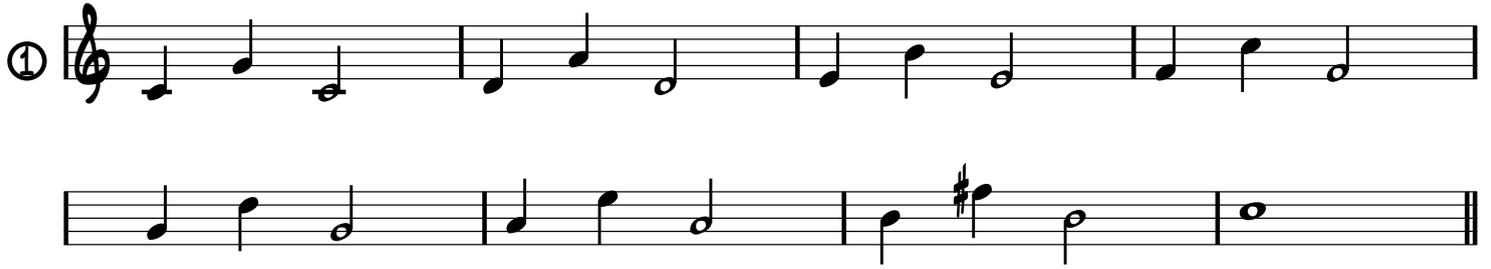
⑪  Musical notation for exercise 11, first staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of quarter and eighth notes.

⑫  Musical notation for exercise 12, first staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of quarter and eighth notes.

# QUINTES JUSTES

MÉTHODE D'INTONATION  
PAUL SCHMELING

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QUINTES JUSTES - PAUL SCHEMLING (2/2)

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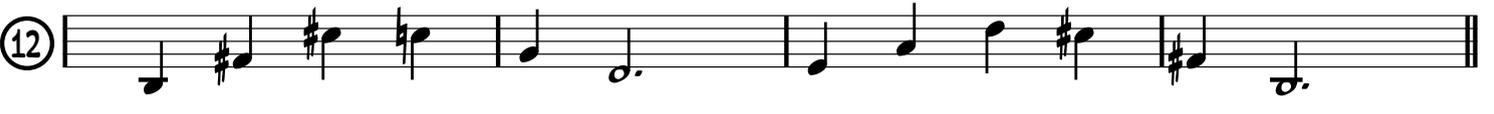
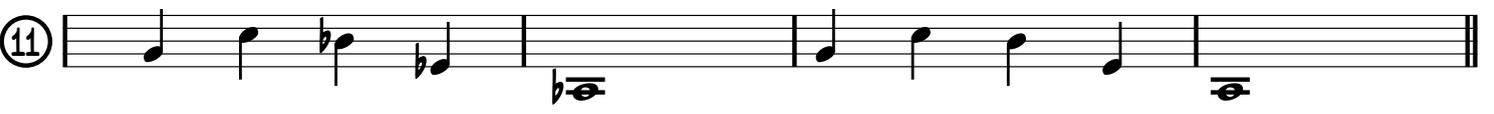
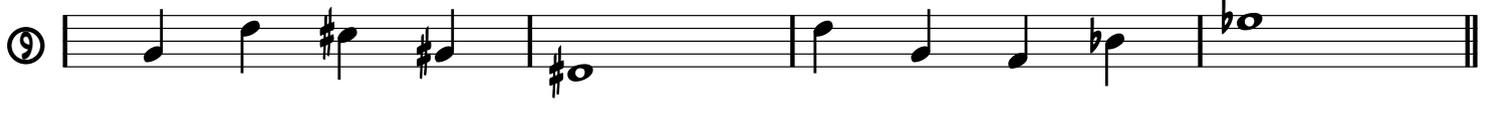
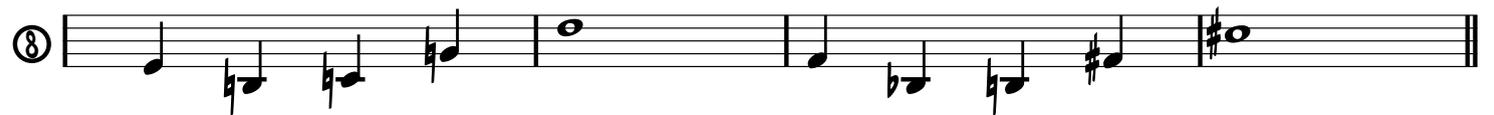
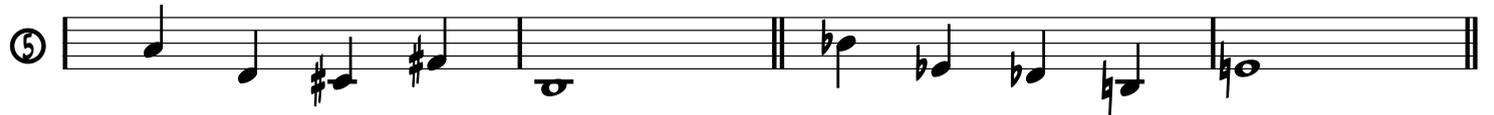
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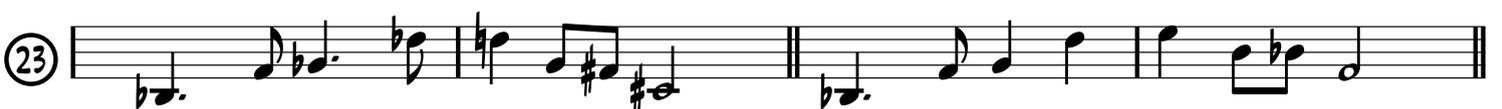
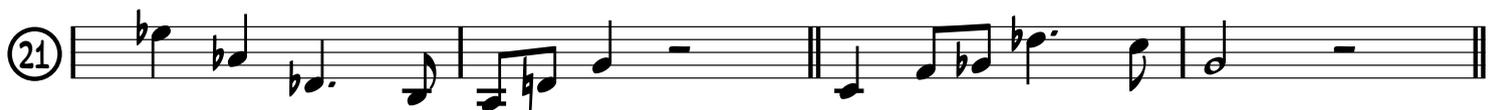
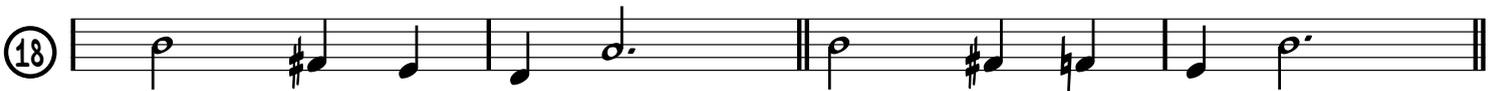
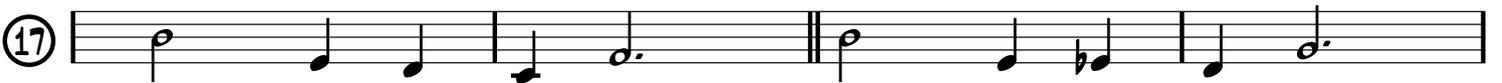
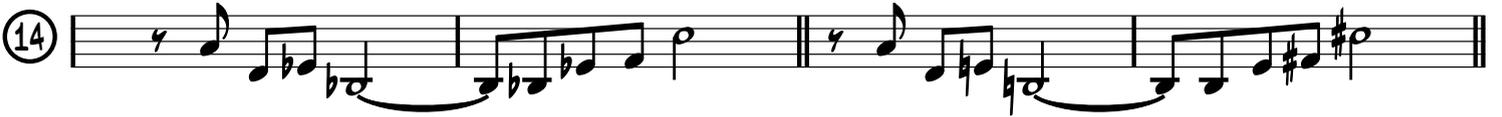
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# QUARTES & QUINTES JUSTES

METHODE D'INTONATION  
PAUL SCHEMLING



QUARTES & QUINTES JUSTES - PAUL SCHMELING (2/2)



# SIXTES MAJEURES

MÉTHODE D'INTONATION  
PAUL SCHMELING

①

①

Exercise 1 consists of two staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains four measures of music: the first measure has a quarter note G4 and a quarter note A4; the second has a quarter note B4 and a quarter note C5; the third has a quarter note D5 and a quarter note E5; the fourth has a quarter note F#5 and a quarter note G5. The second staff continues with four measures: the first has a quarter note A4 and a quarter note B4; the second has a quarter note C5 and a quarter note D5; the third has a quarter note E5 and a quarter note F#5; the fourth has a quarter note G5 and a quarter note A4.

②

②

Exercise 2 consists of two staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains four measures of music: the first measure has a quarter note G4 and a quarter note A4; the second has a quarter note B4 and a quarter note C5; the third has a quarter note D5 and a quarter note E5; the fourth has a quarter note F#5 and a quarter note G5. The second staff continues with four measures: the first has a quarter note A4 and a quarter note B4; the second has a quarter note C5 and a quarter note D5; the third has a quarter note E5 and a quarter note F#5; the fourth has a quarter note G5 and a quarter note A4.

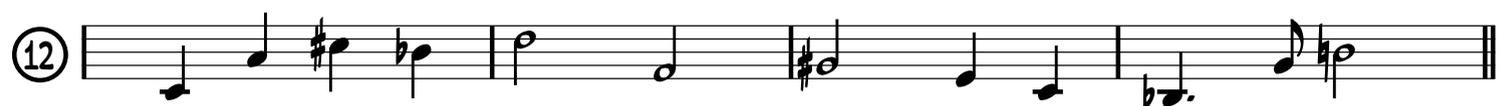
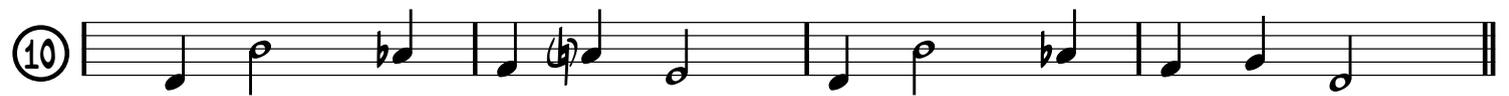
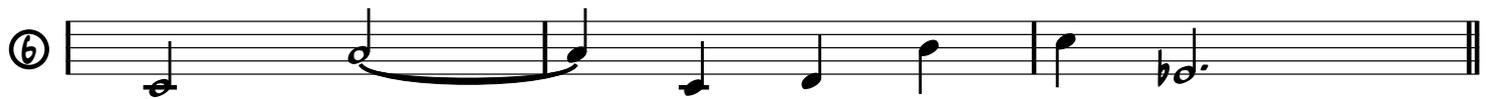
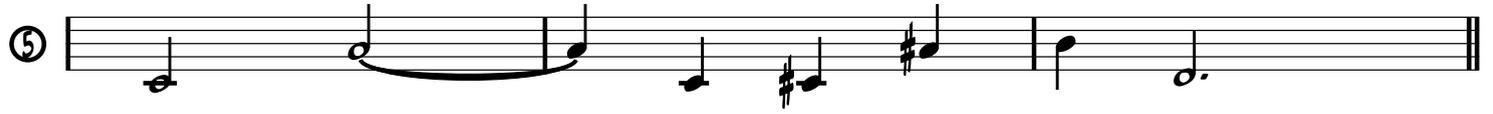
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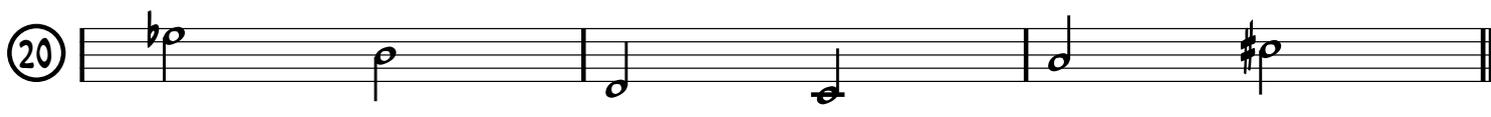
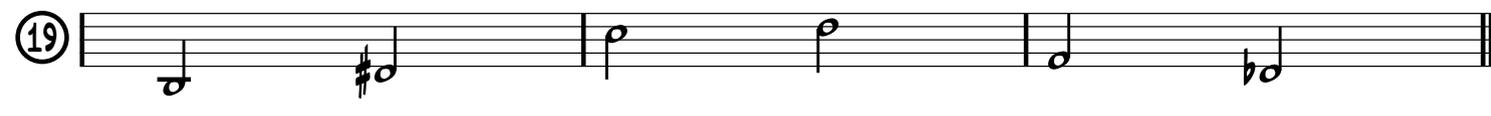
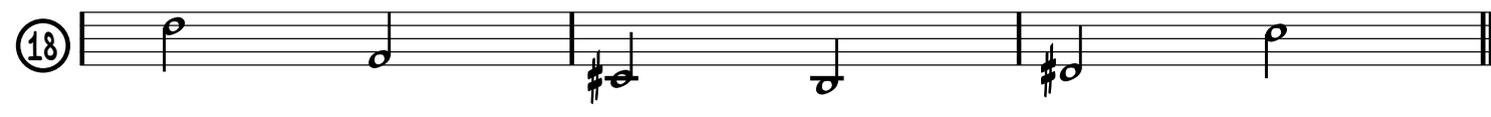
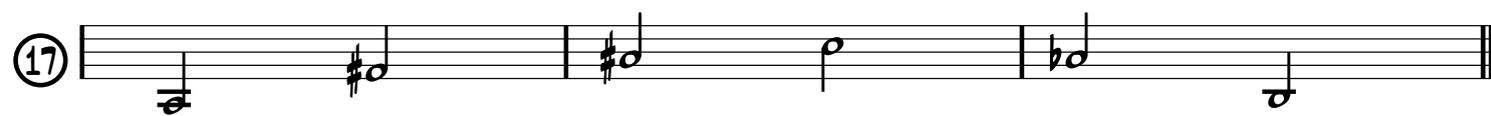
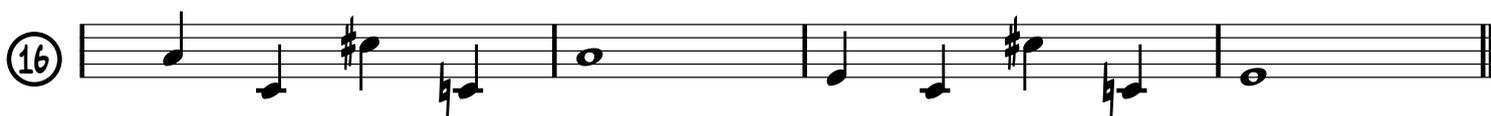
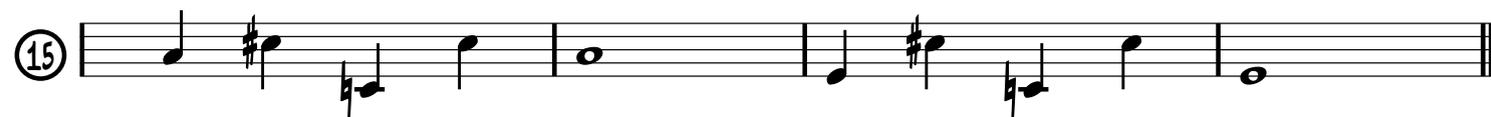
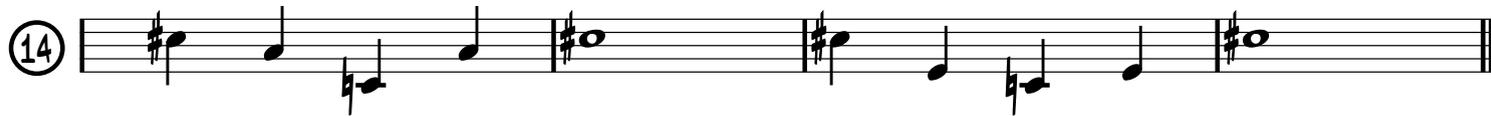
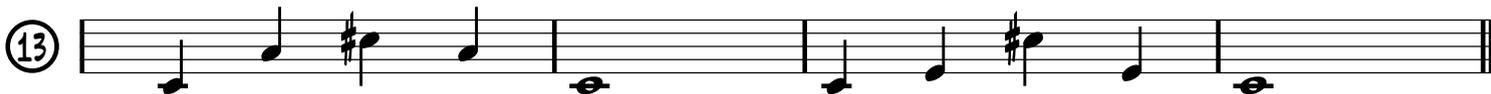
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Exercise 3 consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains four measures of music: the first measure has a quarter note G4 and a quarter note A4; the second has a quarter note B4 and a quarter note C5; the third has a quarter note D5 and a quarter note E5; the fourth has a quarter note F#5 and a quarter note G5. The second staff continues with four measures: the first has a quarter note A4 and a quarter note B4; the second has a quarter note C5 and a quarter note D5; the third has a quarter note E5 and a quarter note F#5; the fourth has a quarter note G5 and a quarter note A4. The third staff continues with four measures: the first has a quarter note B4 and a quarter note C5; the second has a quarter note D5 and a quarter note E5; the third has a quarter note F#5 and a quarter note G5; the fourth has a quarter note A4 and a quarter note B4.

SIXTES MATEURES - PAUL SCHMELING (2/3)



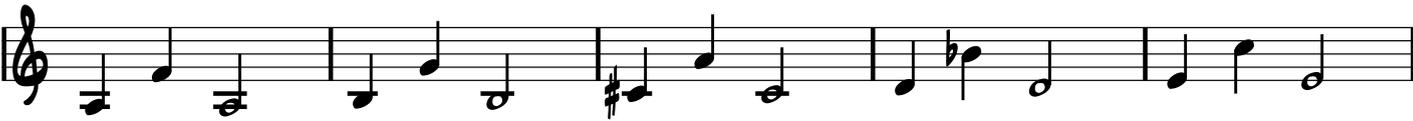
SIXTES MAJEURES - PAUL SCHMELING (3/3)



# SIXTES MINEURES

MÉTHODE D'INTONATION  
PAUL SCHMELING

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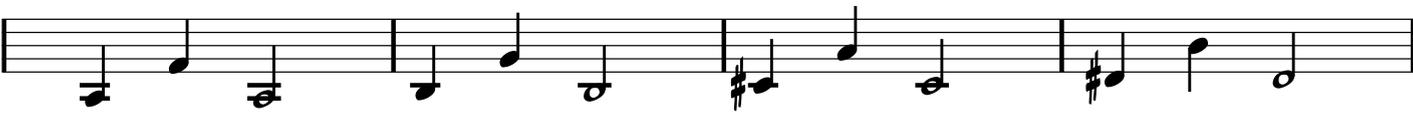


Musical notation for exercise 1, first system. Treble clef, 4/4 time. Notes: C4, E4, G4, B4, A4, G4, F4, E4, D4, C4.



Musical notation for exercise 1, second system. Treble clef, 4/4 time. Notes: C4, E4, G4, B4, A4, G4, F4, E4, D4, C4.

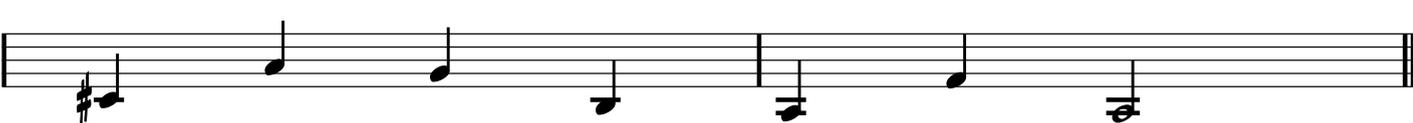
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Musical notation for exercise 2, first system. Treble clef, 4/4 time. Notes: C4, E4, G4, B4, A4, G4, F4, E4, D4, C4.



Musical notation for exercise 2, second system. Treble clef, 4/4 time. Notes: C4, E4, G4, B4, A4, G4, F4, E4, D4, C4.

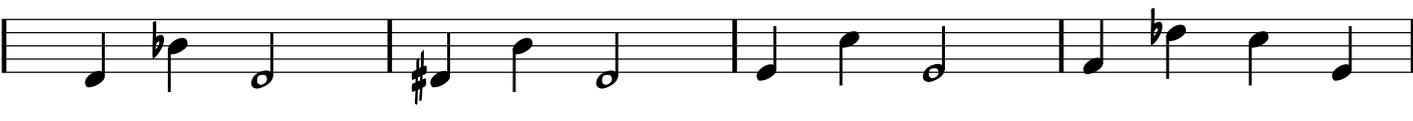


Musical notation for exercise 2, third system. Treble clef, 4/4 time. Notes: C4, E4, G4, B4, A4, G4, F4, E4, D4, C4.

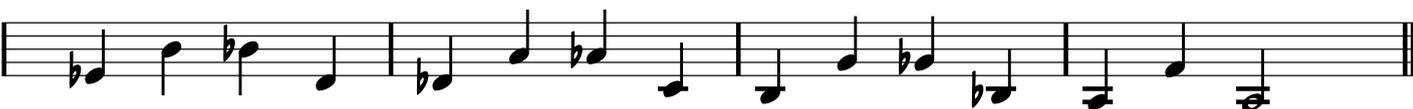
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Musical notation for exercise 3, first system. Treble clef, 4/4 time. Notes: C4, E4, G4, B4, A4, G4, F4, E4, D4, C4.

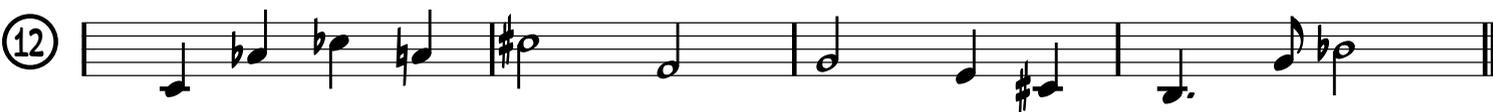
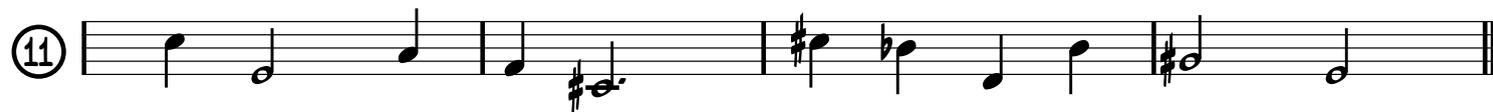
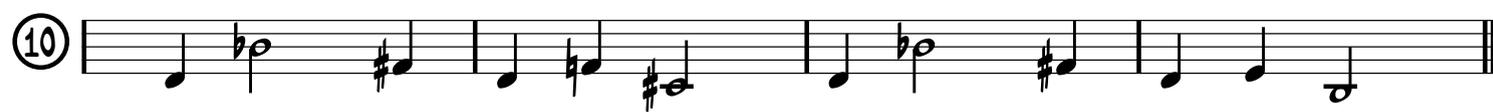
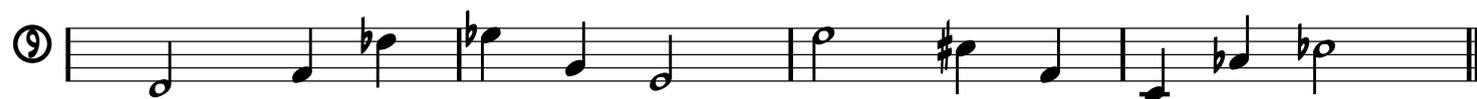
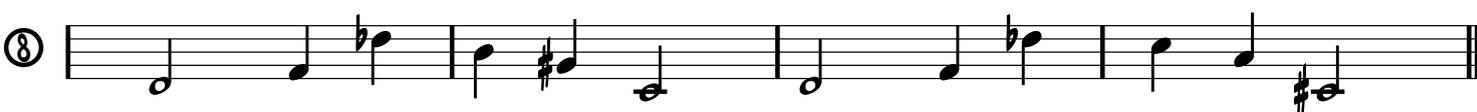


Musical notation for exercise 3, second system. Treble clef, 4/4 time. Notes: C4, E4, G4, B4, A4, G4, F4, E4, D4, C4.



Musical notation for exercise 3, third system. Treble clef, 4/4 time. Notes: C4, E4, G4, B4, A4, G4, F4, E4, D4, C4.

SIXTES MINEURES - PAUL SCHMELING (2/3)





# SEPTIÈMES MINEURES

MÉTHODE D'INTONATION  
PAUL SCHMELING

①

Exercise 1, first system: Treble clef, four measures. The first measure contains a whole note chord of G2 and D3. The second measure contains a whole note chord of A2 and E3. The third measure contains a whole note chord of B2 and F3. The fourth measure contains a whole note chord of C3 and G2, with a flat sign over the C3 note.

Exercise 1, second system: Treble clef, four measures. The first measure contains a whole note chord of D3 and A2. The second measure contains a whole note chord of E3 and B2. The third measure contains a whole note chord of F3 and C3, with a sharp sign over the F3 note. The fourth measure contains a whole note chord of G3 and D3.

②

Exercise 2, first system: Treble clef, four measures. The first measure contains a whole note chord of G2 and D3. The second measure contains a whole note chord of A2 and E3. The third measure contains a whole note chord of B2 and F3. The fourth measure contains a whole note chord of C3 and G2, with a sharp sign over the C3 note.

Exercise 2, second system: Treble clef, four measures. The first measure contains a whole note chord of D3 and A2, with a flat sign over the D3 note. The second measure contains a whole note chord of E3 and B2, with a flat sign over the E3 note. The third measure contains a whole note chord of F3 and C3. The fourth measure contains a whole note chord of G3 and D3.

③

Exercise 3, first system: Treble clef, four measures. The first measure contains a whole note chord of G2 and D3. The second measure contains a whole note chord of A2 and E3, with a sharp sign over the A2 note. The third measure contains a whole note chord of B2 and F3. The fourth measure contains a whole note chord of C3 and G2, with a sharp sign over the C3 note.

Exercise 3, second system: Treble clef, four measures. The first measure contains a whole note chord of D3 and A2. The second measure contains a whole note chord of E3 and B2, with a flat sign over the E3 note. The third measure contains a whole note chord of F3 and C3, with a sharp sign over the F3 note. The fourth measure contains a whole note chord of G3 and D3.

④

Exercise 4, first system: Treble clef, four measures. The first measure contains a whole note chord of G2 and D3. The second measure contains a whole note chord of A2 and E3, with a sharp sign over the A2 note. The third measure contains a whole note chord of B2 and F3, with a flat sign over the B2 note. The fourth measure contains a whole note chord of C3 and G2, with a flat sign over the C3 note.

Exercise 4, second system: Treble clef, four measures. The first measure contains a whole note chord of D3 and A2, with a flat sign over the D3 note. The second measure contains a whole note chord of E3 and B2, with a flat sign over the E3 note. The third measure contains a whole note chord of F3 and C3, with a flat sign over the F3 note. The fourth measure contains a whole note chord of G3 and D3.

⑤

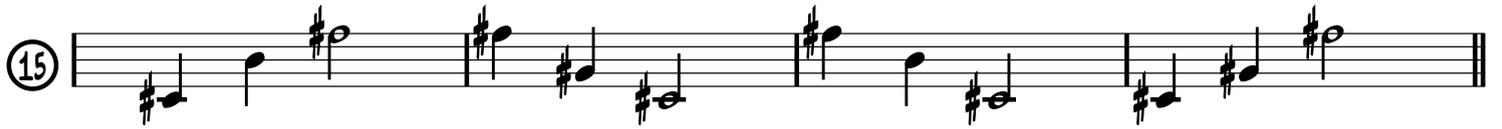
Exercise 5, first system: Treble clef, four measures. The first measure contains a whole note chord of G2 and D3, with a sharp sign over the G2 note. The second measure contains a whole note chord of A2 and E3, with a sharp sign over the A2 note. The third measure contains a whole note chord of B2 and F3, with a flat sign over the B2 note. The fourth measure contains a whole note chord of C3 and G2, with a sharp sign over the C3 note.

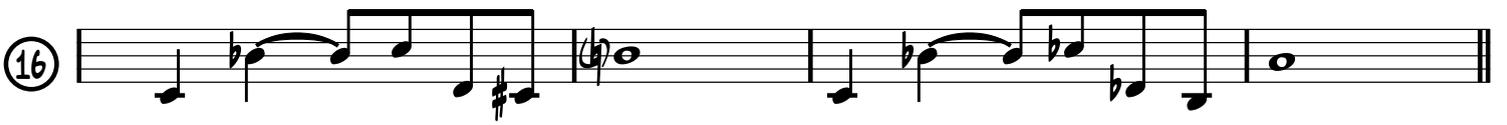
Exercise 5, second system: Treble clef, four measures. The first measure contains a whole note chord of D3 and A2, with a sharp sign over the D3 note. The second measure contains a whole note chord of E3 and B2, with a flat sign over the E3 note. The third measure contains a whole note chord of F3 and C3, with a sharp sign over the F3 note. The fourth measure contains a whole note chord of G3 and D3, with a flat sign over the G3 note.

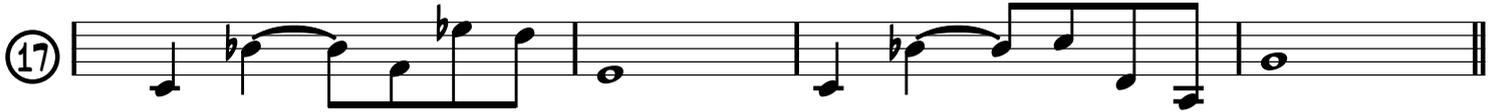
Exercise 5, third system: Treble clef, four measures. The first measure contains a whole note chord of D3 and A2, with a flat sign over the D3 note. The second measure contains a whole note chord of E3 and B2, with a flat sign over the E3 note. The third measure contains a whole note chord of F3 and C3, with a flat sign over the F3 note. The fourth measure contains a whole note chord of G3 and D3, with a sharp sign over the G3 note.

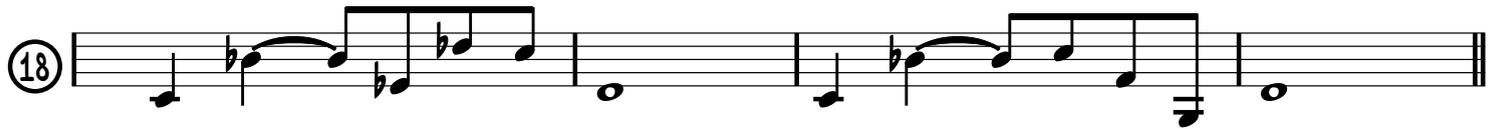


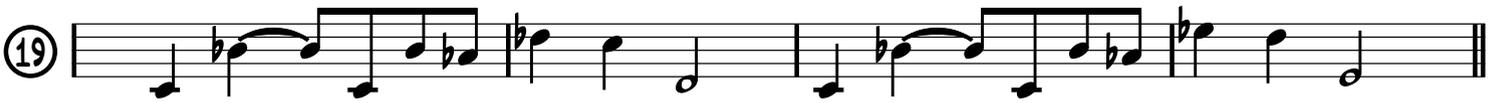
SEPTIEMES MINEURES - PAUL SCHMELING (3/3)

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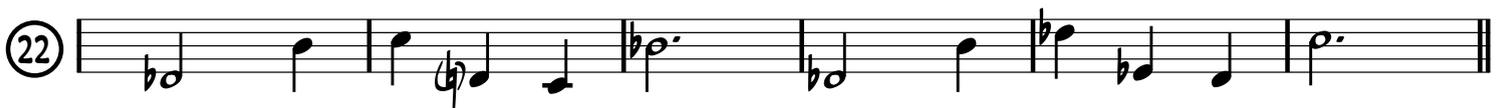
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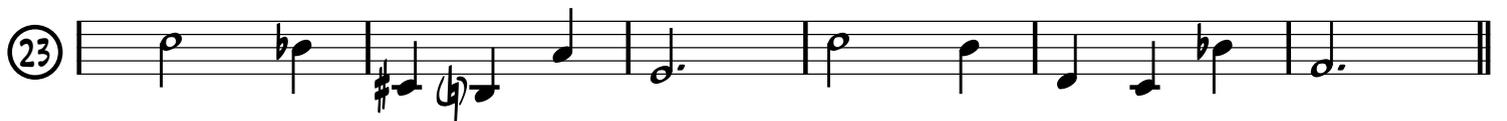
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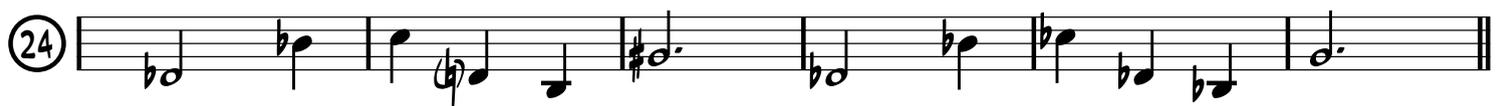
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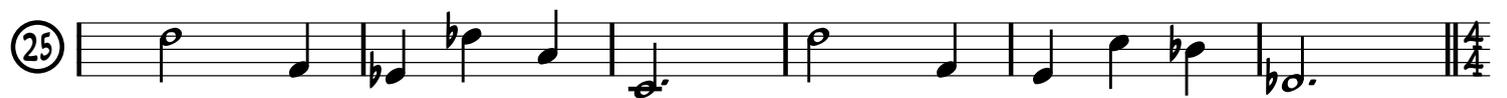
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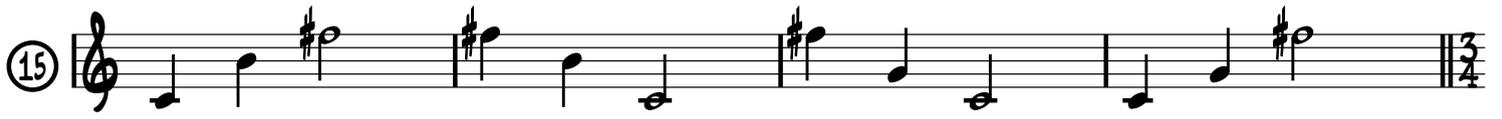
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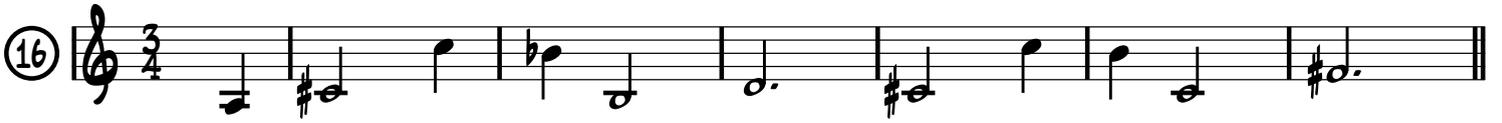
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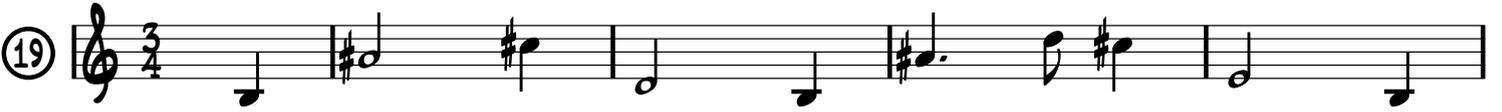
SEPTIEMES MAJEURES - PAUL SCHEMLING (3/3)

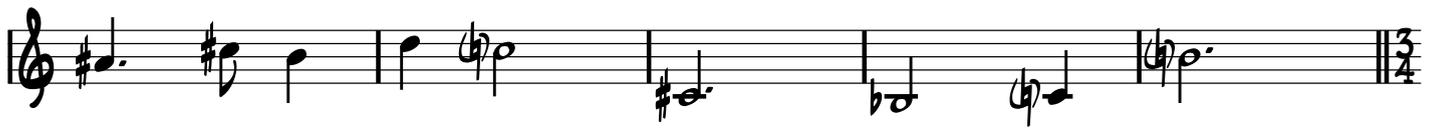
⑮ 

⑯ 

⑰ 

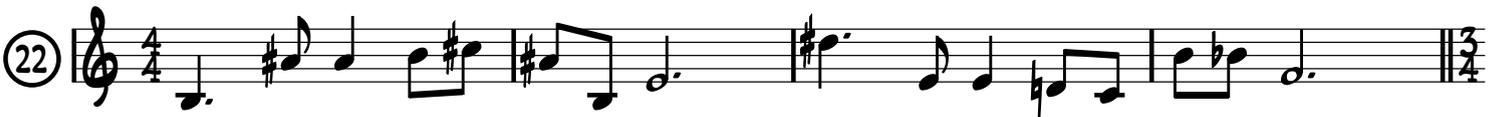
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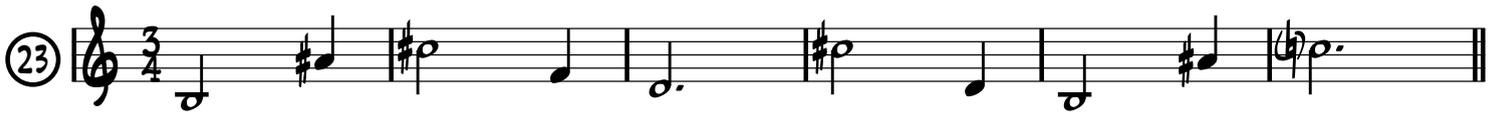
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# TRITONS

MÉTHODE D'INTONATION  
PAUL SCHMELING

①

Exercise 1 consists of three staves of music in treble clef. The first staff contains five measures of music: C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. The second staff contains four measures: C5, D5, E5, F#5, G5, A5, B5, C6. The third staff contains four measures: C6, B5, A5, G5, F#5, E5, D5, C5.

②

Exercise 2 consists of three staves of music in treble clef. The first staff contains four measures: C4, D4, E4, F#4, G4, A4, B4, C5. The second staff contains four measures: C5, D5, E5, F#5, G5, A5, B5, C6. The third staff contains four measures: C6, B5, A5, G5, F#5, E5, D5, C5.

③

Exercise 3 consists of three staves of music in treble clef. The first staff contains five measures: C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. The second staff contains four measures: C5, D5, E5, F#5, G5, A5, B5, C6. The third staff contains four measures: C6, B5, A5, G5, F#5, E5, D5, C5.

*TRITONS (& GAMME PAR TONS) - PAUL SCHMELING (2/3)*

④



First staff of exercise 4: Ascending scale starting on C4, notes: C4, D4, E4, F#4, G4, A4, B4, C5.



Second staff of exercise 4: Descending scale starting on C5, notes: C5, B4, A4, G4, F#4, E4, D4, C4.

⑤



First staff of exercise 5: Ascending scale starting on C4, notes: C4, D4, E4, F#4, G4, A4, B4, C5.



Second staff of exercise 5: Descending scale starting on C5, notes: C5, B4, A4, G4, F#4, E4, D4, C4.

⑥



First staff of exercise 6: Ascending scale starting on C4, notes: C4, D4, E4, F#4, G4, A4, B4, C5.

⑦



First staff of exercise 7: Ascending scale starting on C4, notes: C4, D4, E4, F#4, G4, A4, B4, C5.

⑧



First staff of exercise 8: Ascending scale starting on C4, notes: C4, D4, E4, F#4, G4, A4, B4, C5.



Second staff of exercise 8: Descending scale starting on C5, notes: C5, B4, A4, G4, F#4, E4, D4, C4.

⑨



First staff of exercise 9: Ascending scale starting on C4, notes: C4, D4, E4, F#4, G4, A4, B4, C5.



Second staff of exercise 9: Descending scale starting on C5, notes: C5, B4, A4, G4, F#4, E4, D4, C4.

⑩

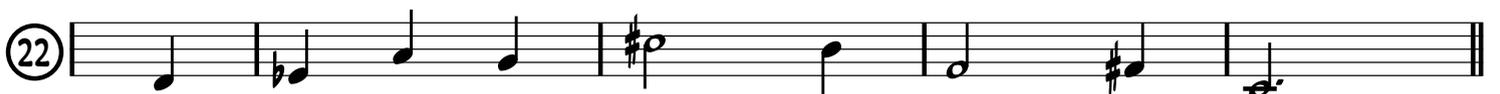
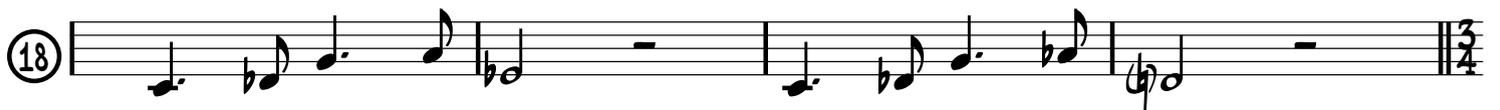
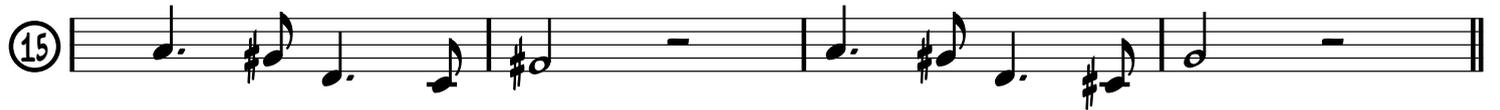
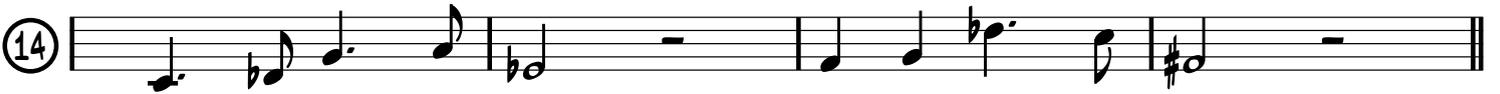
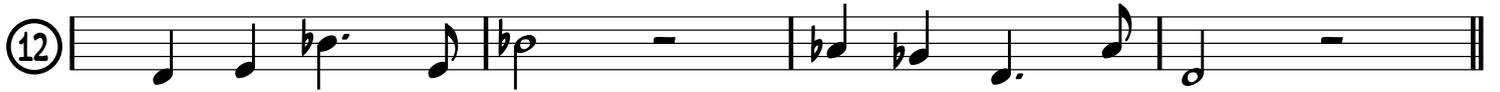
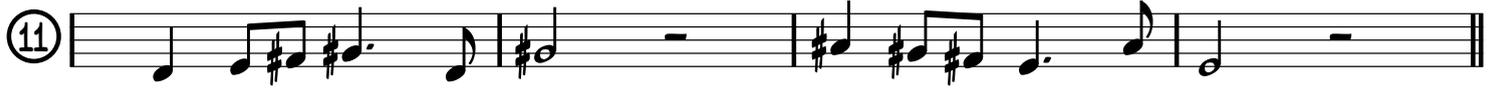


First staff of exercise 10: Ascending scale starting on C4, notes: C4, D4, E4, F#4, G4, A4, B4, C5.



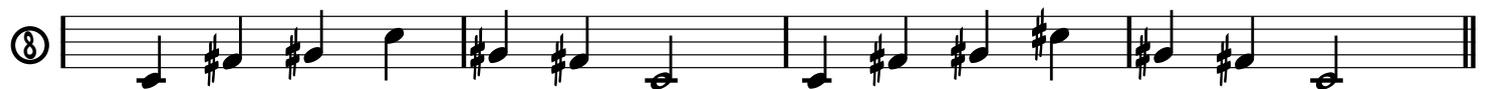
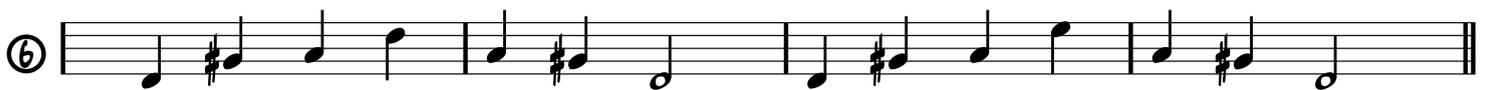
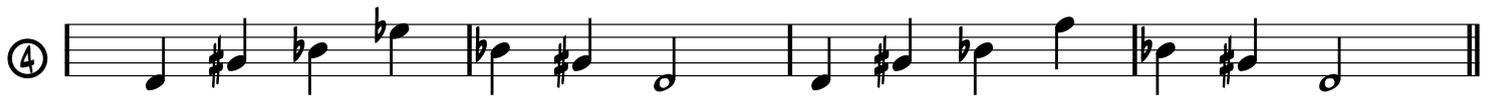
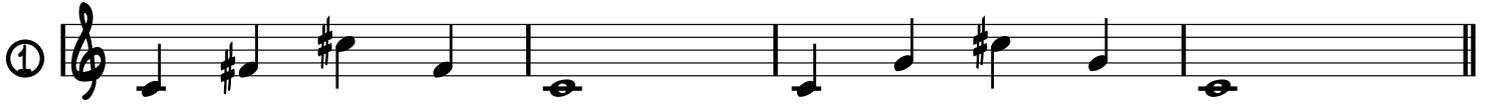
Second staff of exercise 10: Descending scale starting on C5, notes: C5, B4, A4, G4, F#4, E4, D4, C4.

*TRITONS (& GAMME PAR TONS) - PAUL SCHEMLING (3/3)*

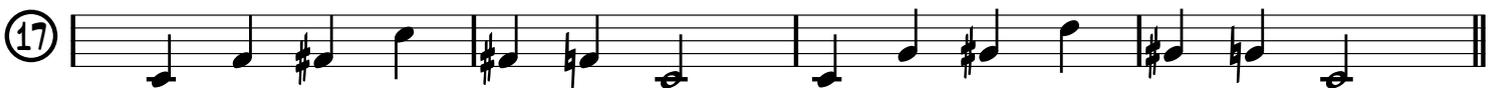
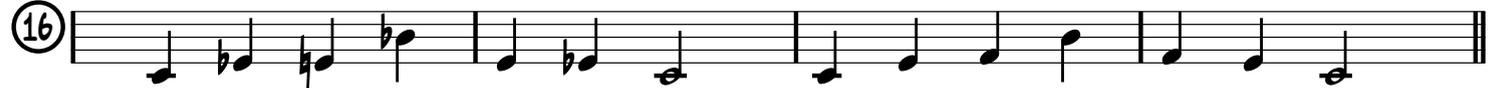
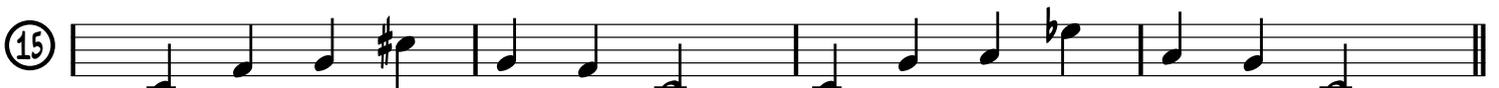
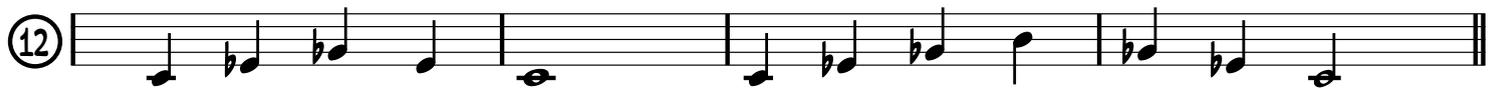
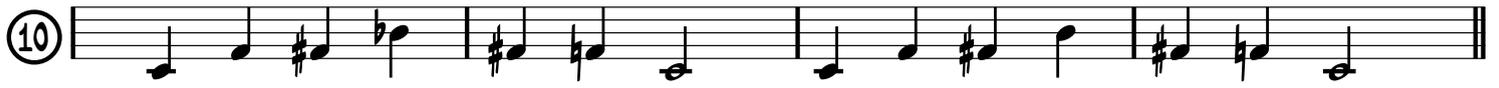


# TRITONS, TIÈRCES, QUARTES & QUINTES JUSTES

MÉTHODE D'INTONATION  
PAUL SCHMELING



*TRITONS, TIÈRCES, QUARTES & QUINTES JUSTES - PAUL SCHMELING (2/2)*



# SIXTES & AUTRES INTERVALLES

MÉTHODE D'INTONATION  
PAUL SCHMELING

① *A<sup>b9</sup>* *A(add9sus4)*

*A* *A<sup>o</sup>*

②

*Fm*

③ *F#m* *F#<sup>o</sup>*

④ *Gmaj7* *E<sup>b</sup>maj7*

⑤

⑥

⑦ *E<sup>b</sup>(b9)* *D(add9sus4)*

*C* *C#<sup>o</sup>*

SIXTES ET AUTRES INTERVALLES - PAUL SCHEMLING (2/4)

⑧

⑨

⑩

⑪

*Ab(b9)*

⑫

⑬

*G°7* *Gm7*

*Fm6* *Em6*  
⑭

⑮

SIXTES ET AUTRES INTERVALLES - PAUL SCHMELING (3/4)

16

F

C#m maj7

17

Am

Bbmaj7

18

19

20

SIXTES ET AUTRES INTERVALLES - PAUL SCHMELING (4/4)

A<sub>m</sub> maj7

21

22

23

24

25

26

27

28

29