



Pascal Millon

France, Puy Saint Guilmer

Tendance modale (Livre 01)

About the artist

Since 1974, I'm a composer for classical gtr, instrumental music & songs.

I'm also a gtr teacher (classical, acoustic & electric + bass) and my compositions are used by my students during their musical studies.

For my job, I've written my own musical theory adapted for the gtr, my own gtr method and I've made different arrangements for gtr from classical, modern & songs themes.

For my own compositions, I asked to my "luthier" to modified my gtr with a 7th string : a low D with a possibility to have the D# and the Eb.

I've quit my job 'cause I'm aged and now, I can work for making more compositions for gtr...

I'm interested to know guitarists wanting making concerts with my music and I hope that guitarists will be interested by my Heptacorde and his music and plesa, tell me about my music.

For my compositions, it's hard for me to m... (more online)

Qualification: conservary attestations

Associate: SACEM

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-musicalits.htm>

About the piece



Title: Tendance modale [Livre 01]
Composer: Millon, Pascal
Arranger: Millon, Pascal
Copyright: Copyright © Pascal Millon
Publisher: Millon, Pascal
Instrumentation: Guitar solo (standard notation)
Style: Ethnic

Pascal Millon on [free-scores.com](https://www.free-scores.com)

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Compositions issues d'« Opus Ultimum » pièces pour Guitare solo : « Tendance modale » (Livre 01)



PAR PASCAL MILLON,

Les pièces réunies sous le chapitre « Tendance modale » sont des pièces qui font référence aux anciens modes issus des notes dites « naturelles »...

Par contre, je n'ai pas forcément utilisé les modes au sens strict du terme mais plutôt en y incorporant les idées nouvelles apportées par les musiciens de jazz comme J.Coltrane, E. Dolphy, M. Davis, pour en citer quelques uns...

C'est à dire que l'on peut prendre un mode ex : mi - fa - sol - la - si - do - ré -mi
1/2 † 1 † 1 † 1 † 1/2 † 1 † 1 †

ce qui donnerait par tétracorde :

- 1er tétracorde : 1/2 † + 2 †
- 2ème tétracorde : 1/2 † + 2 † ainsi on pourrait re-créeer de nouvelles gammes à partir de ces bases : ex : sol, lab, sib et do puis ré, mib, fa et sol...

On peut rajouter aussi des chromatismes...

Les possibilités sont donc très nombreuses... et permettent de rajouter de nouvelles couleurs à notre palette musicale...

Mes musicales salutations...

Ephémère ride

Pascal Millon

♩ = 52

En rêvant ... peut-être ... mais avec

distinction ... ce qui n'empêche pas une certaine délicatesse ...

et beaucoup de tendresse ...

largo et calme

Wouster, janvier 1994 - Musicalités - Sacem

Minimale modale

6ème corde en Do

Pascal Millon

The score is written for a single six-string guitar in D major. It consists of three systems of music. The first system starts with a tempo marking of $\text{♩} = 46$ and includes the instruction "calme et serein". The second system begins with the instruction "rallentis". The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4, and some notes are marked with red "X" symbols. There are also red handwritten annotations such as "1/2 B X" and "VI". The piece concludes with a double bar line.

Vagabondage archaïque

6ème en Ré

Pascal Millon

♩ = 40

Guitar

bien chanté

IX

VIII

VII

VI

V

IV

III

II

I

XII

XIII

XIV

XV

XVI

XVII

XVIII

XIX

XX

2
22

25

28

31

35

38

41

45

En tarisat
H.7

calme

Entre déchirure et souffrance

Pascal Millon

6ème en Ré
ou
Harpicorde

♩ = 46

Measures 1-6 of the piece. The score is in treble clef with a 2/4 time signature. The melody is written on a single staff, and the accompaniment is on a grand staff (treble and bass clefs). Red handwritten annotations include Roman numerals (XII, VII, VI, V, IV, III, II, I) and circled numbers (2, 3, 4, 5) indicating fingerings or specific notes.

calmement, bien balancé

Measures 7-12. The notation continues with similar melodic and accompaniment patterns. Red annotations include Roman numerals (VII, VI, V, IV, III, II, I) and circled numbers (2, 3, 4, 5).

Measures 13-17. The notation continues with similar melodic and accompaniment patterns. Red annotations include Roman numerals (XII, VII, VI, V, IV, III, II, I) and circled numbers (2, 3, 4, 5).

Measures 18-23. The notation continues with similar melodic and accompaniment patterns. Red annotations include Roman numerals (VII, VI, V, IV, III, II, I) and circled numbers (2, 3, 4, 5).

Measures 24-28. The notation continues with similar melodic and accompaniment patterns. Red annotations include Roman numerals (VII, VI, V, IV, III, II, I) and circled numbers (2, 3, 4, 5).

Measures 29-32. The notation concludes with similar melodic and accompaniment patterns. Red annotations include Roman numerals (VII, VI, V, IV, III, II, I) and circled numbers (2, 3, 4, 5). The word "laissez" is written below the bass line.

ralentir

Woustviller, novembre 1995 - Musicalités - Sacem

La mélodie du coeur inquiet

Imaginez le bruit du vent, une légère brise, c'est le souffle de la vie...

Pascal Millon

♩ = 48

calme
et Bien deante

5
9
13
17
21
25

29

33

37

et calme

calme

H. 12

En confiant au vent...

Eternel thème à court terme

Pièce n° 270

Pascal Millon

♩ = 66

1 2 3 4 1 2 3

selon la modalité

4 1 2 3 1 4 1 4 1 2 3

sans se lasser...

1 3 4 2 1 2 4 1 2 4 3

1. 2. 3. etc...

1 4 1 2 3 1 2 3 4

fin

Dans la foulée...

En partant
vers l'infini...

Tonalité : La aëolien.

Une excroissance ou l'essentiel, c'est selon...

Pascal Millon

♩ = 50

gracieux

long

La ballade des vrais berbères

Tom Heftacorde

Pascal Millon

$\text{♩} = 76$ II

Dieu chante

4

7

10

13

16

19

22

24

En élargissant

lointain

relutis

Une phrygienne mélodie

Pascal Millon

♩ = 86

1 4 1 2 2 2

3 2 1 4 1 4

3 2 1 2 1 4

2 3 2 3 1

2 3 2 3 1 3

M. 12. M. 5.

Une Lydienne mélodie

Pour Heptacorde

Pascal Millon

♩ = 76

4

7

10

13

BII

VII

VIII

1/2 BIII

11.13