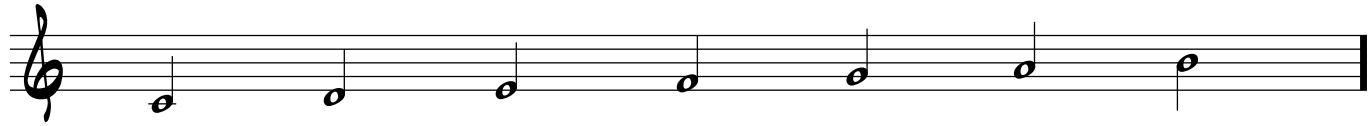
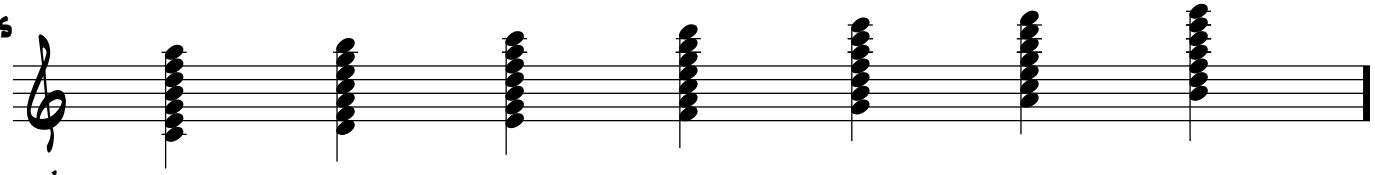
Gammes-Accords-Modes-Degrés

I Gamme de Do majeur (gamme majeure intégrale)

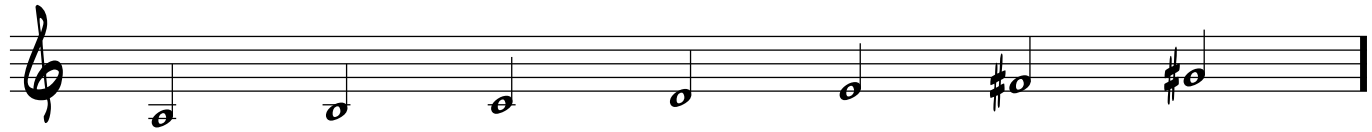


Composition de l'accord en notes

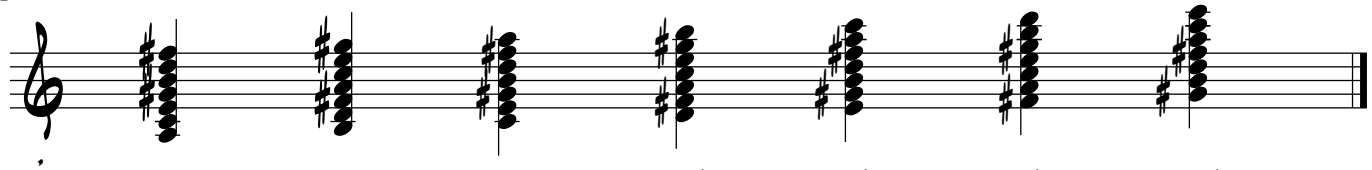


Degrés	I	II	III	IV	V	VI	VII
Modes	Ionien	Dorien	Phrygien	Lydien	Mixolydien	Aéolien	Locrien
Chiffrage	C Δ 9 11 13	D-7 9 11 13	E-7 9- 11 13-	F Δ 9 11♯ 13	G 7 9 11 13	A-7 9 11 13-(6-)	B-7 $5^{\flat}$ 9- 11 13-

II Gamme de La mineur mélodique ascendant



Composition de l'accord en notes



Degrés	I	II	III	IV	V	VI	VII
Modes			Lydien augmenté	Lydien $^{\flat}7$ Mixolydien 11♯ Mode Bartok			Devient par convention le mode altéré de G♯ ou $A^{\flat}$ (G♯ 7 alt ou $A^{\flat}$ 7 alt)
Chiffrage	A-Δ 9 11 13	B-7 9- 11 13	C Δ 5♯ 9 11♯ 13	D 7 9 11♯ 13	E 7 9 11 13-	F♯-7 5♭ 9 11 13-	G♯-7 $5^{\flat}$ 9- 11- 13-

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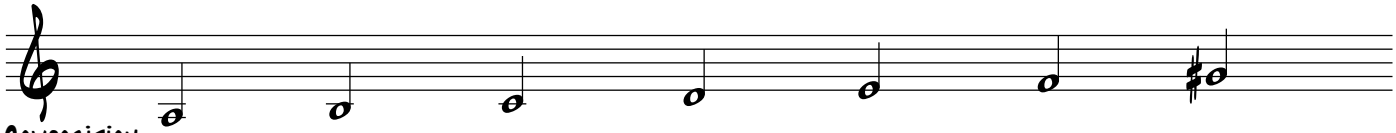
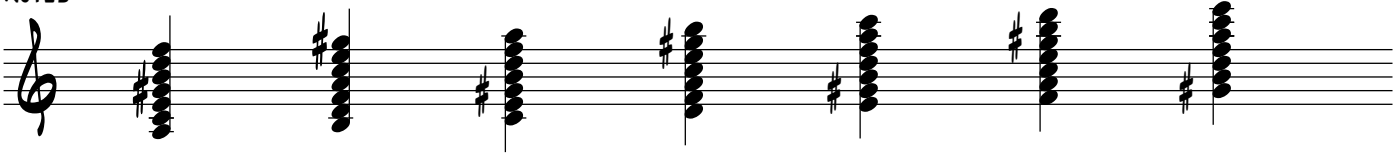
(gamme 1/2.1. 1/2.1.1.1.1)

Gammes-Accords-Modes-Degrés

III Gamme de La mineur harmonique



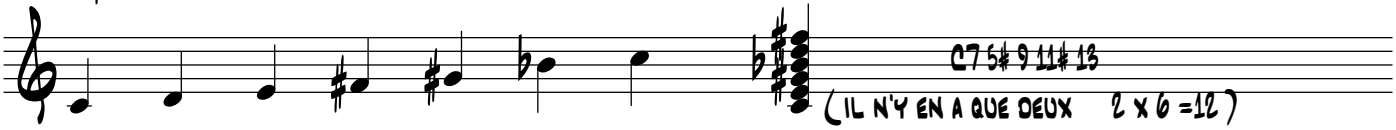
Composition de l'accord en notes



Degrés	I	II	III	IV	V	VI	VII
Modes							
Chiffrage	A-Δ9 11 13⁻	B-7 5♭ 9⁻ 11 13	CΔ5♯ 9 11 13	D-7 9 11♯ 13	E 7 9⁻ 11 13⁻	FΔ9♯ 11♯ 13	G♯- 5♭ 7♭ 9⁻ 11⁻ 13⁻ (Accord diminué de G♯ ou G♯0)

IV Diverses gammes utiles (hors gammes de base)

Gamme par tons

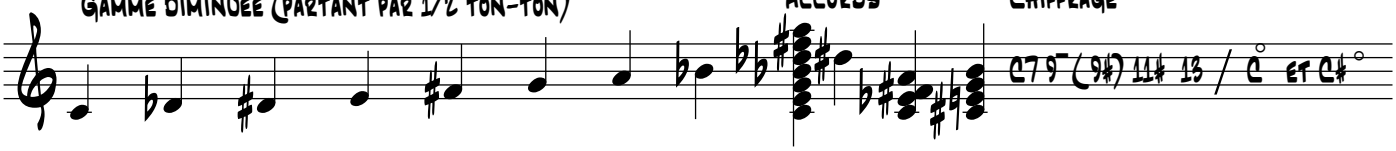


Accord Chiffrage

C7 5♯ 9 11♯ 13

(Il n'y en a que deux 2 x 6 =12)

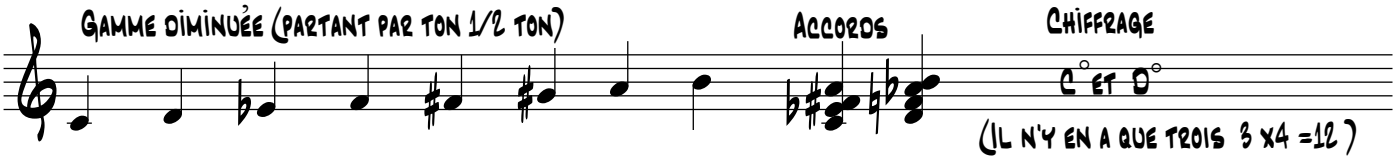
Gamme diminuée (partant par 1/2 ton-ton)



Accords Chiffrage

C7 9⁻ (9♯) 11♯ 13 / C° et C♯°

Gamme diminuée (partant par ton 1/2 ton)

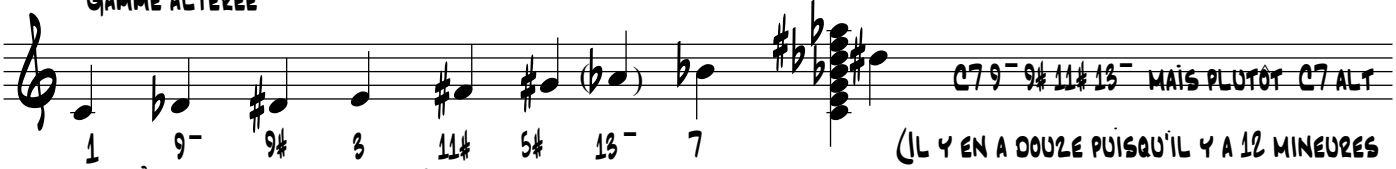


Accords Chiffrage

C° et D°

(Il n'y en a que trois 3 x4 =12)

Gamme altérée



Accord Chiffrage

C7 9⁻ 9♯ 11♯ 13⁻ mais plutôt C7 alt

1 9⁻ 9♯ 3 11♯ 5♯ 13⁻ 7

(Il y en a douze puisqu'il y a 12 mineures mélodiques ascendantes)

VII degré d'une gamme mineure mélodique ascendante..

Dans ce cas précis C7 altéré est le VII degré de D♭ mineur mél ascendant, et aussi par nécessité et par enharmonie le VII degré de C♯- mél ascendant.

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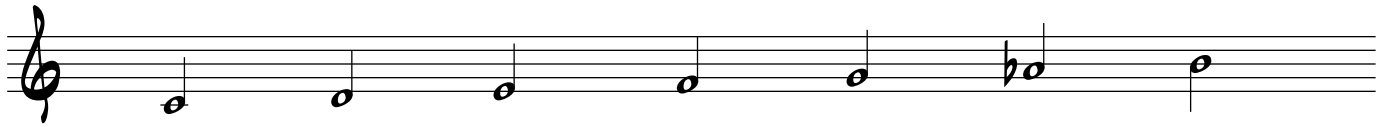
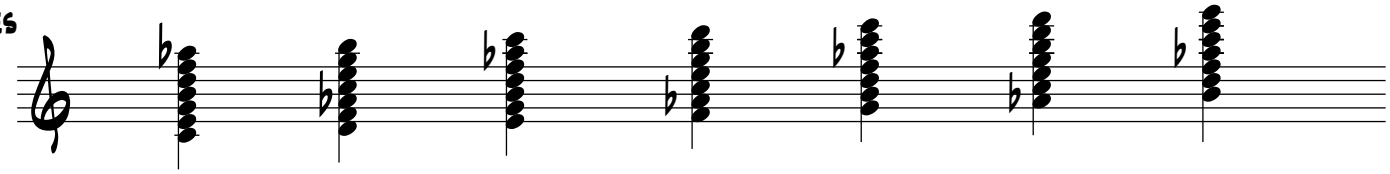
Gammes-Accords-Modes-Degrés

V Gamme de Do majeur harmonique (Semi- Majeur)



Composition de l'accord en notes



Degrés	I	II	III	IV	V	VI	VII
Modes							
Chiffrage	C Δ 9 11 13-	D-7 5♭ 9 11 13	E-7 9- 11- 13-	F- Δ 9 11♯ 13	G7 9- 11 13	A♭ Δ 5♯ 9♯ 11♯ 13	B- 5♭ 7 DIM 9- 11 13- (8°)

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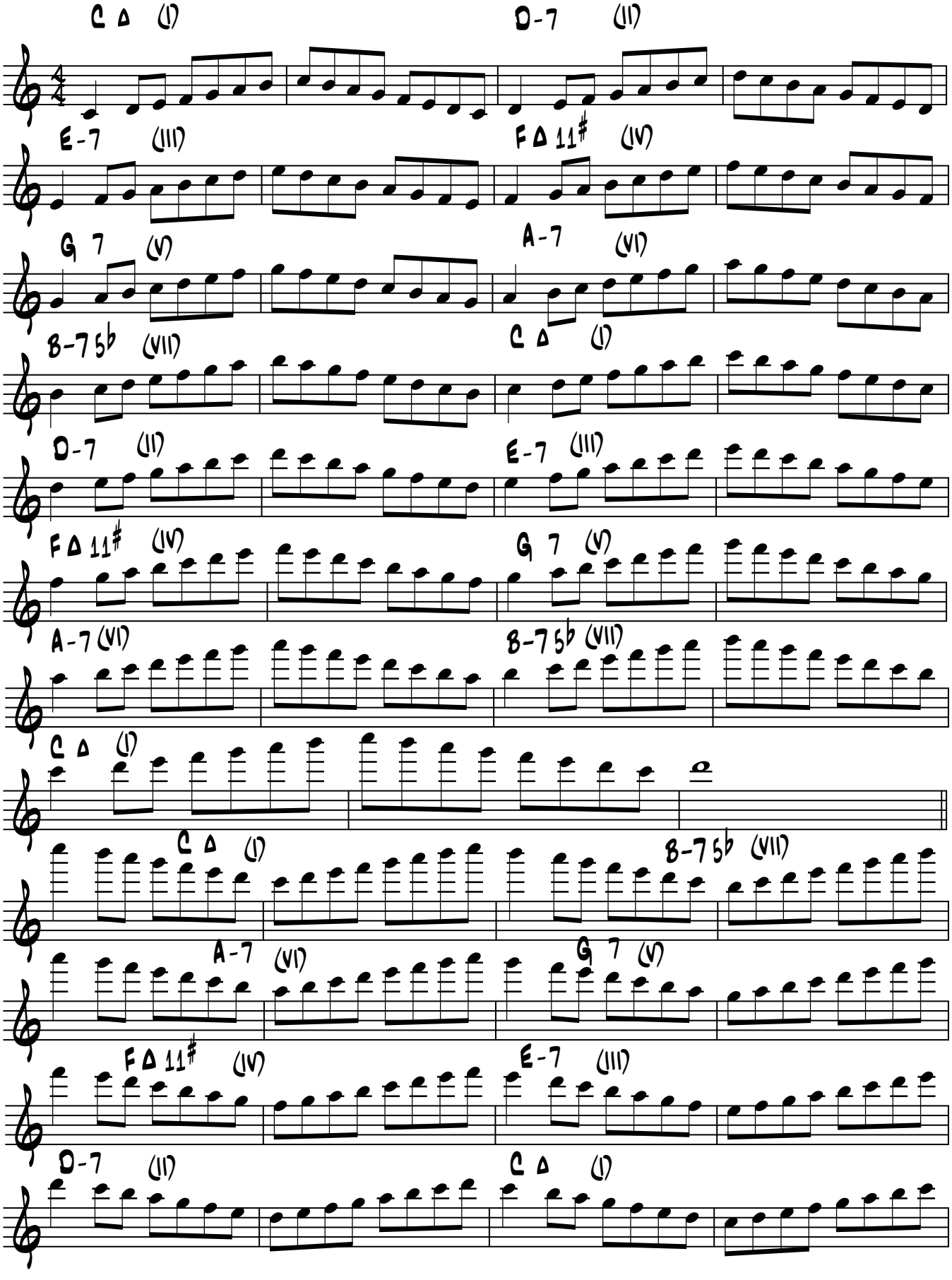
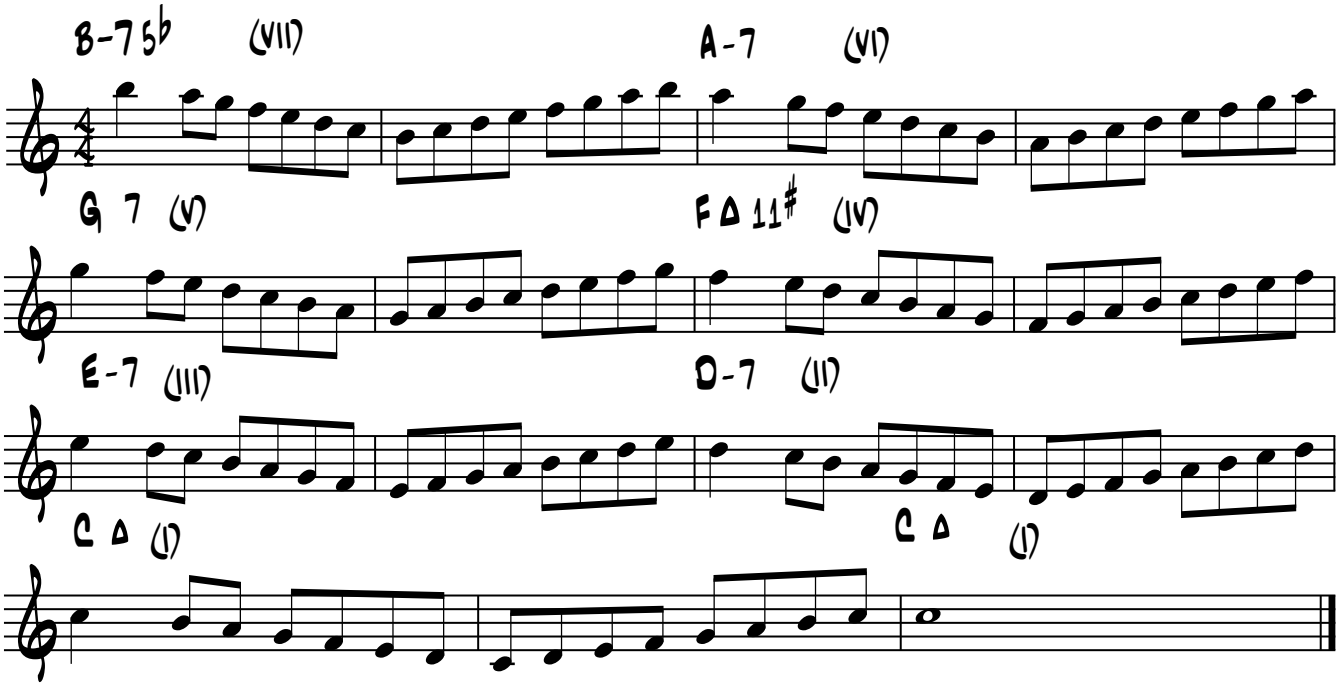
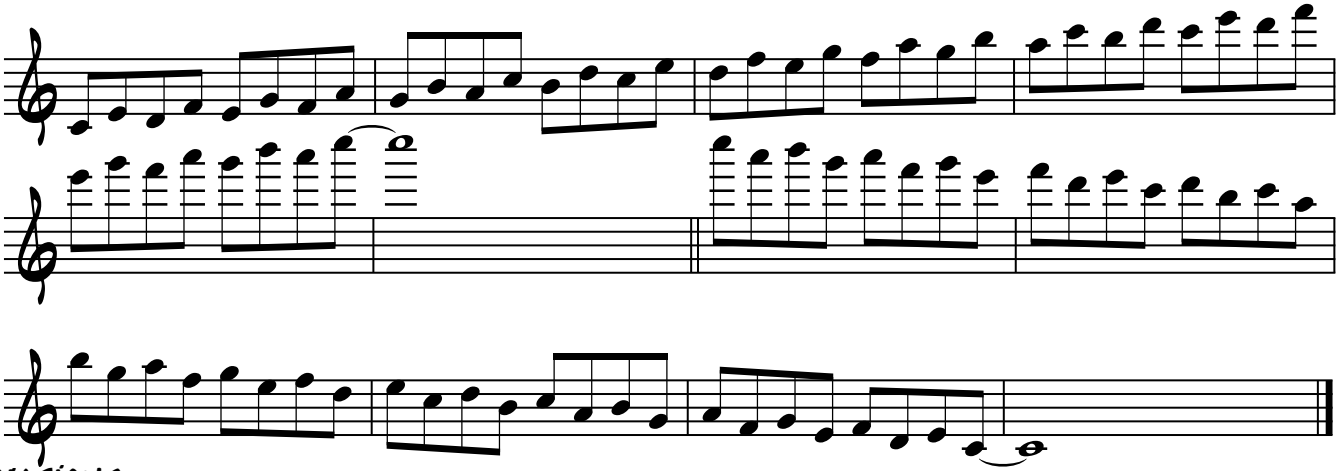
Gamme de Do majeur



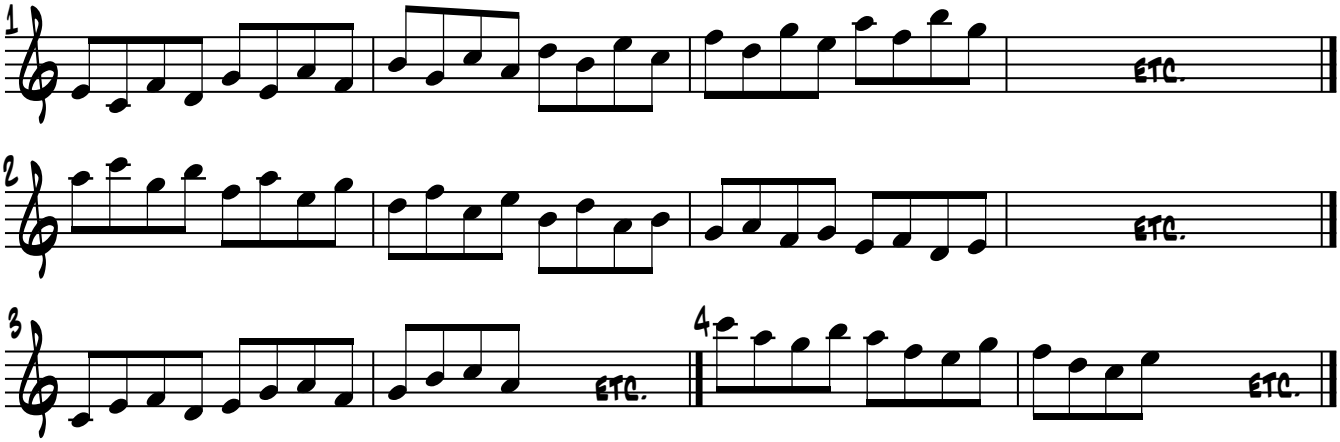
Gamme de DO majeur (suite)



Tierces en DO majeur



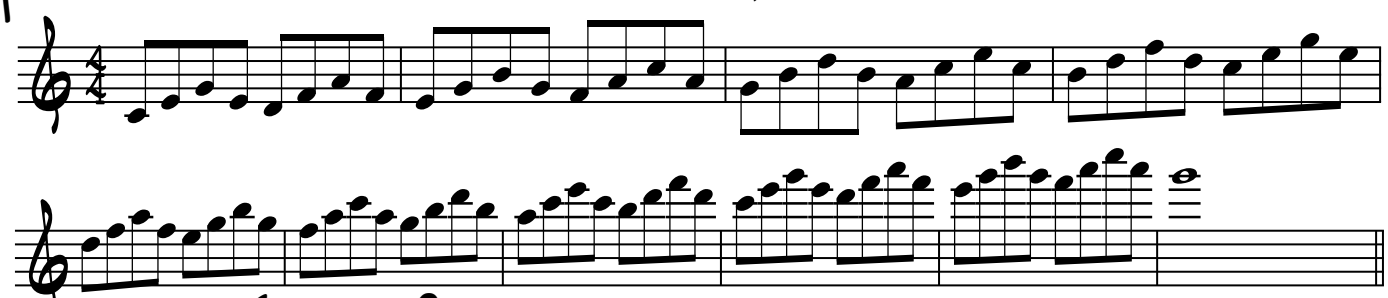
Variations



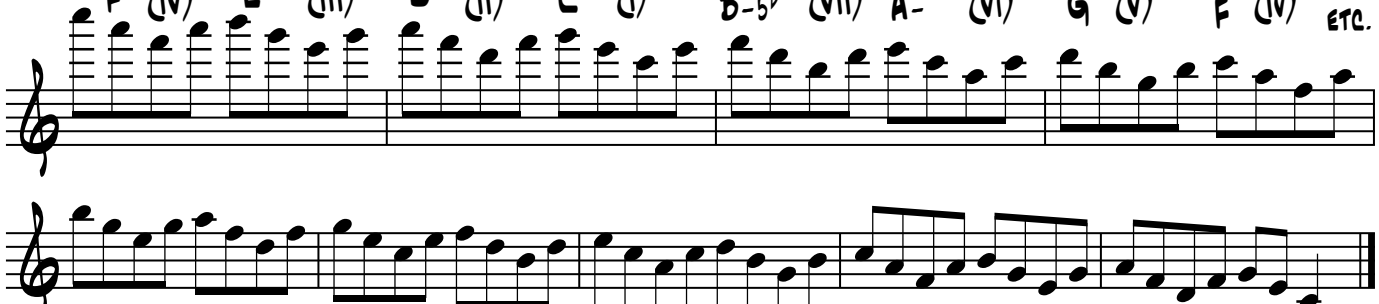
Triades en Do majeur

I

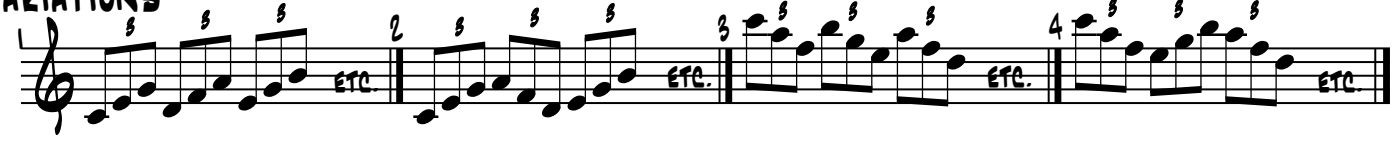
C (I) D- (II) E- (III) F (IV) G (V) A- (VI) B-5♭ (VII) C (I) etc.



F (IV) E- (III) D- (II) C (I) B-5♭ (VII) A- (VI) G (V) F (IV) etc.



Variations



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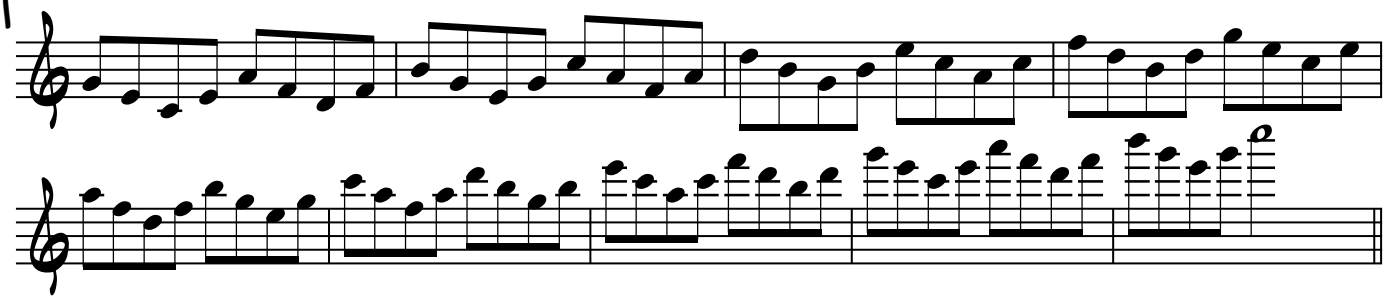
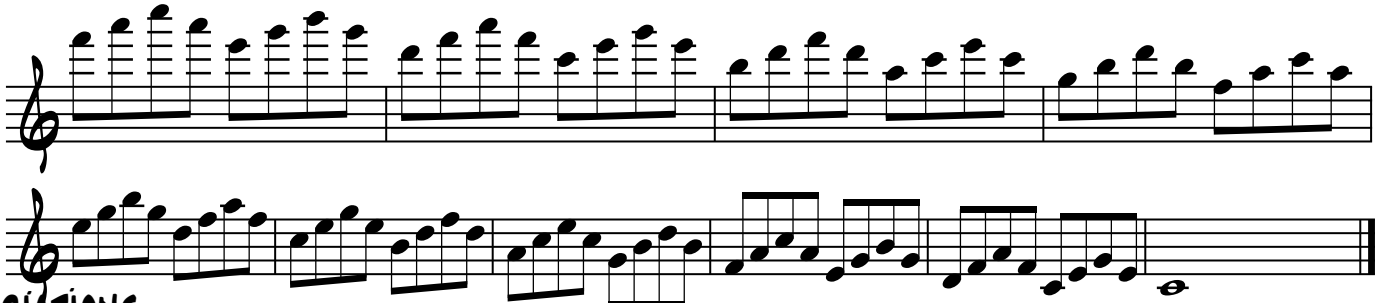
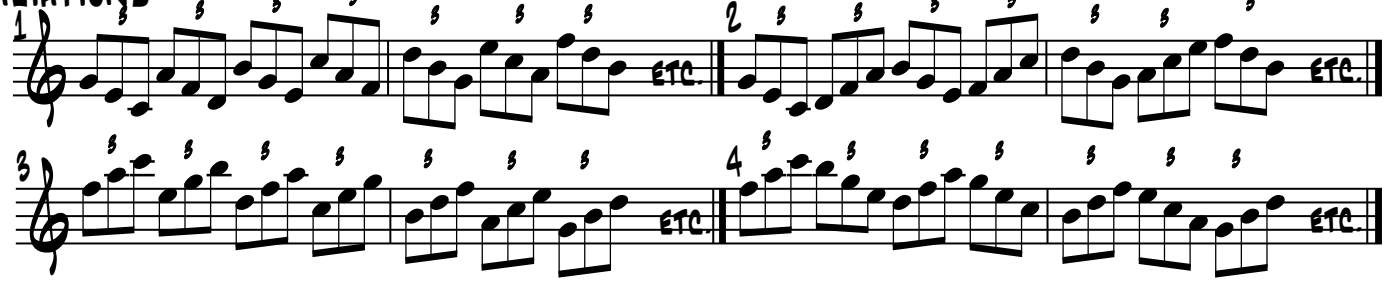
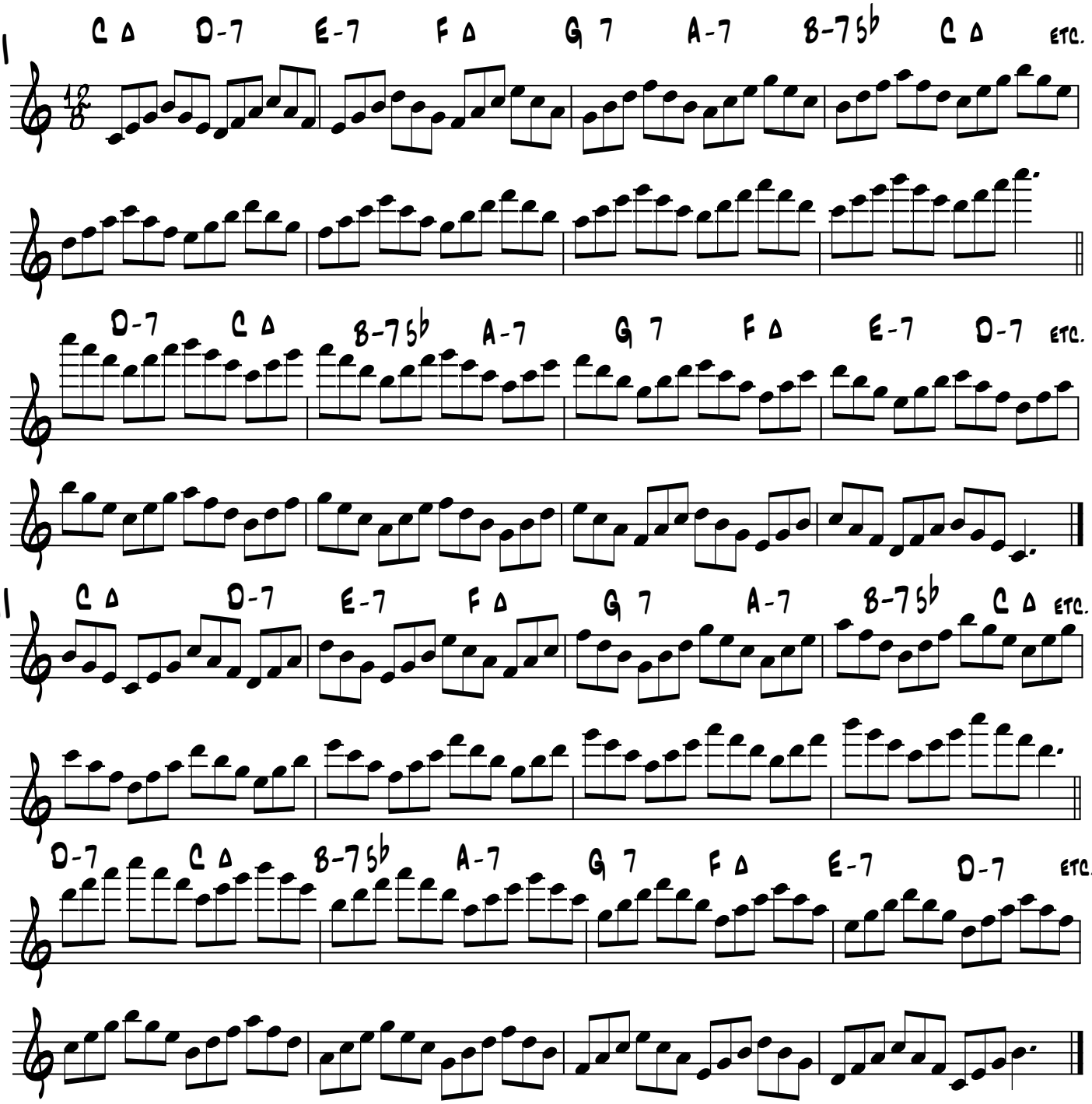




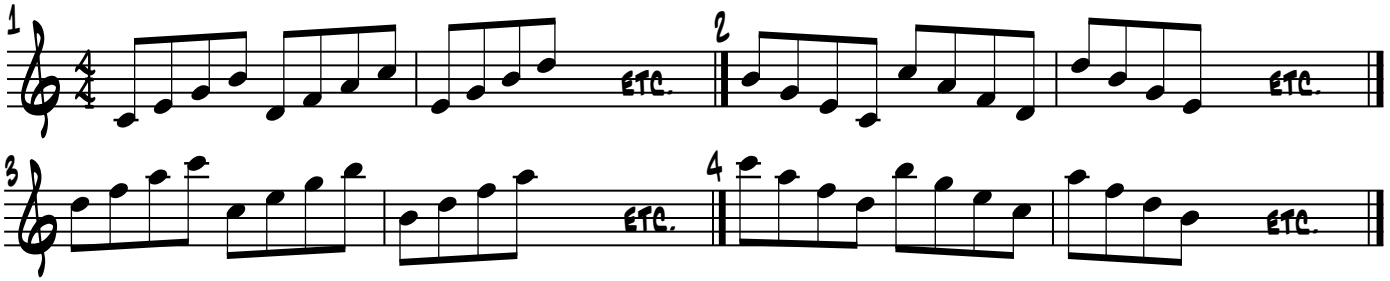
Variations



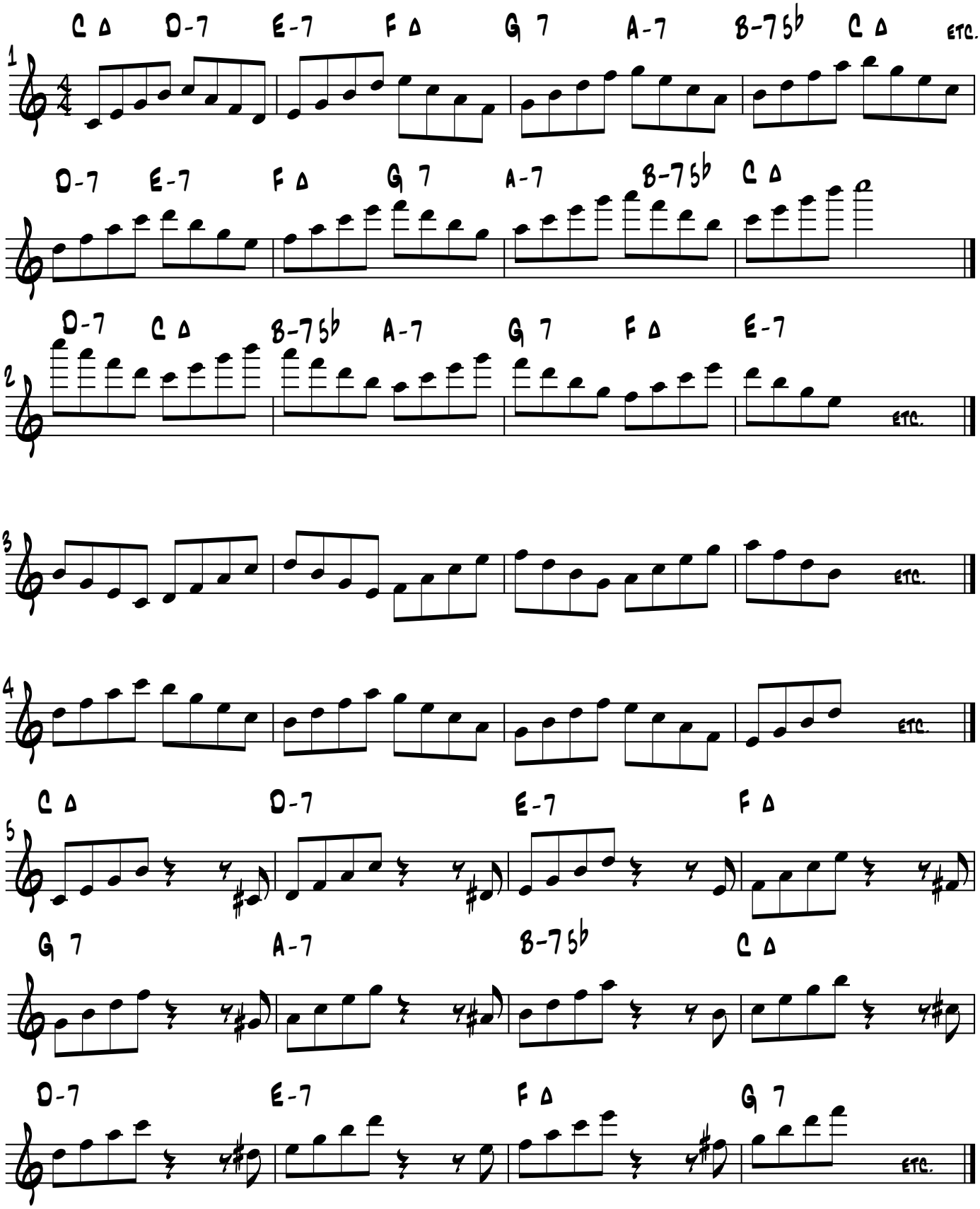
Accords de septième



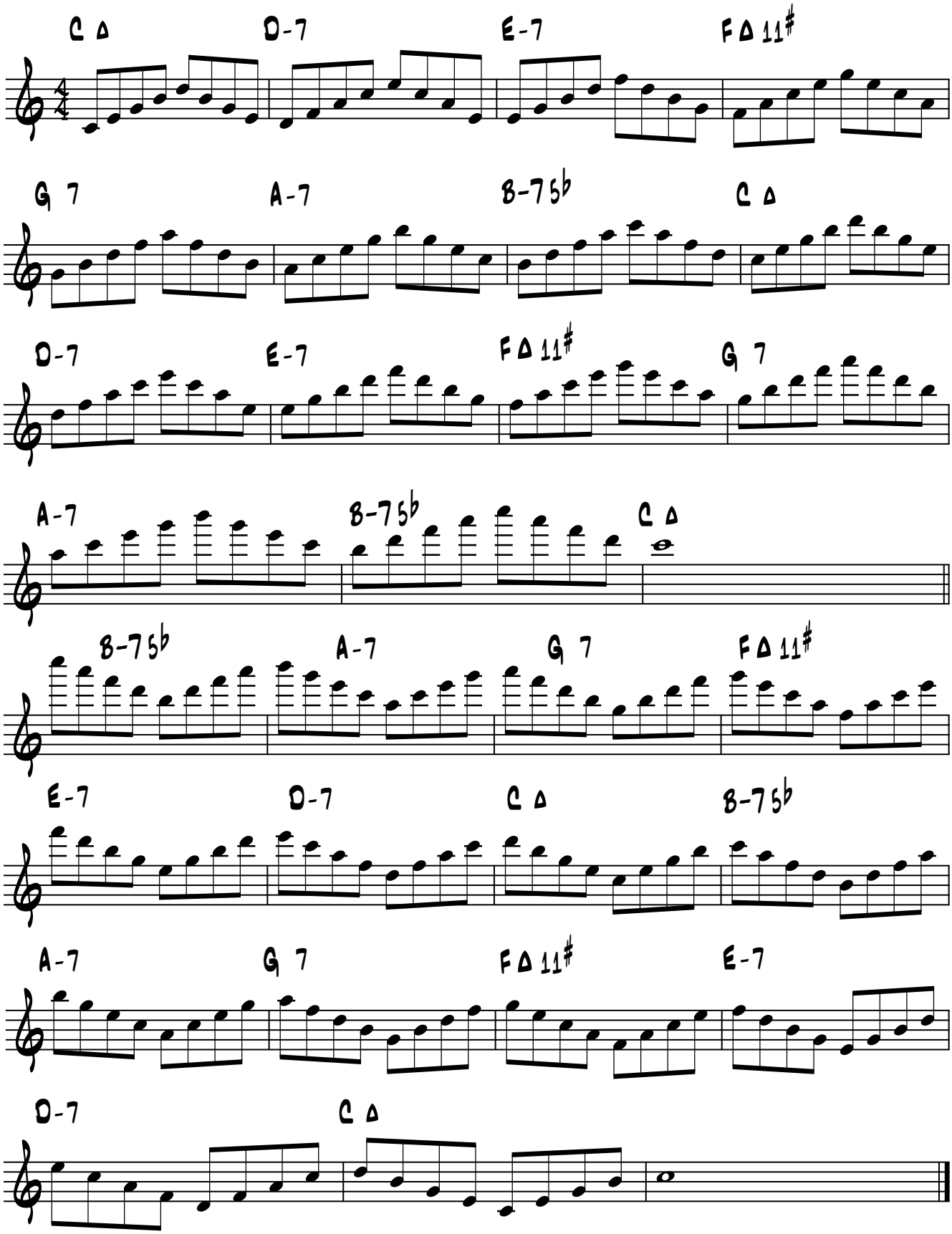
Variations sur accords de septième



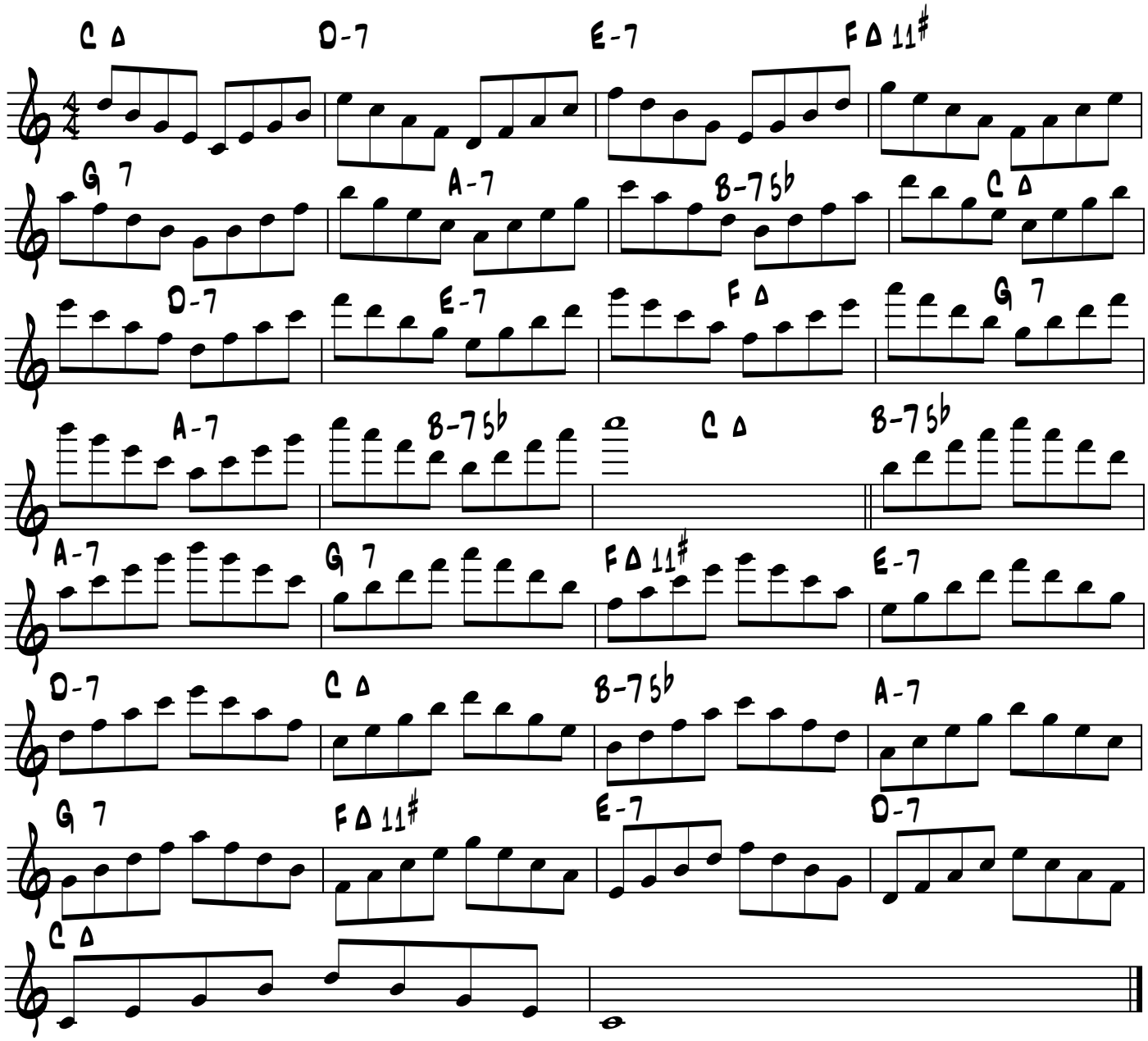
Variations sur accords de septième



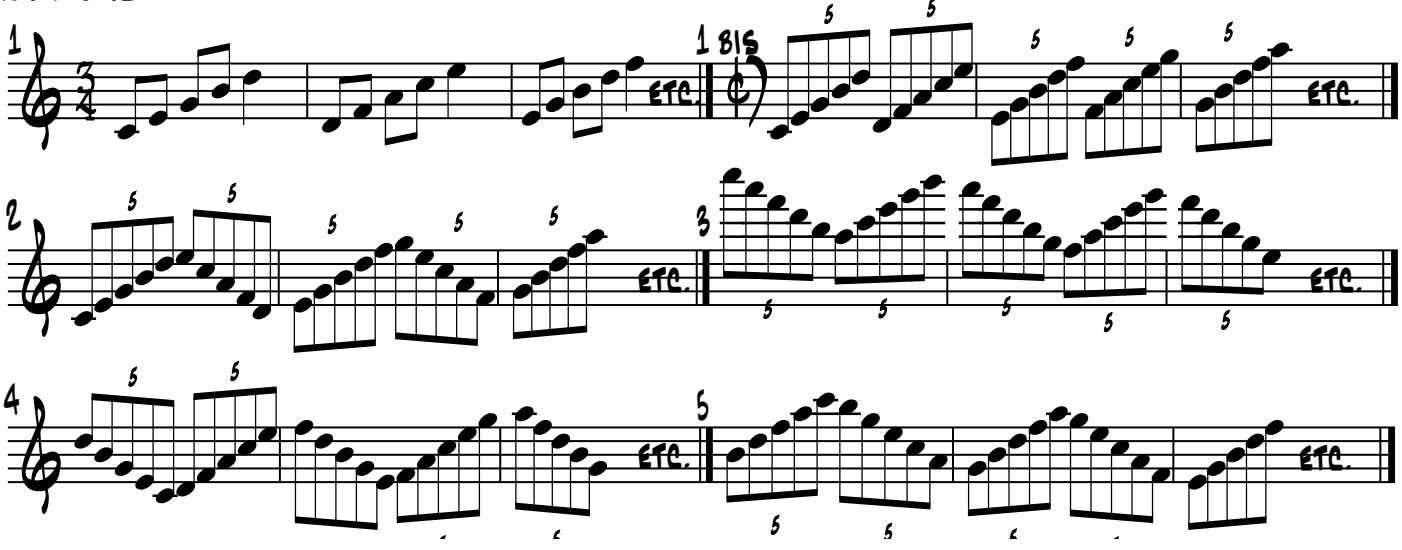
Accords de neuvième



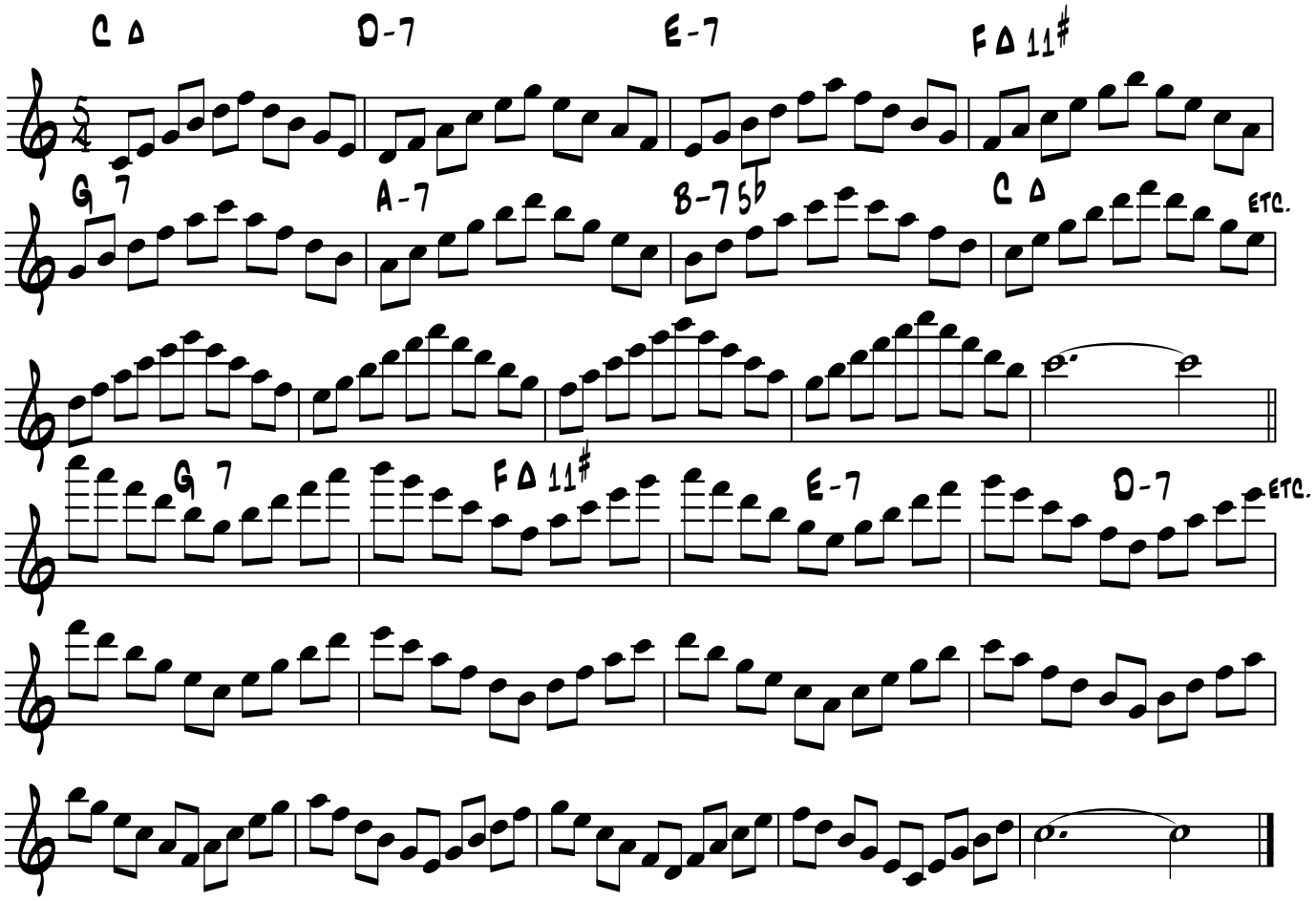
Variations sur accords de neuvième



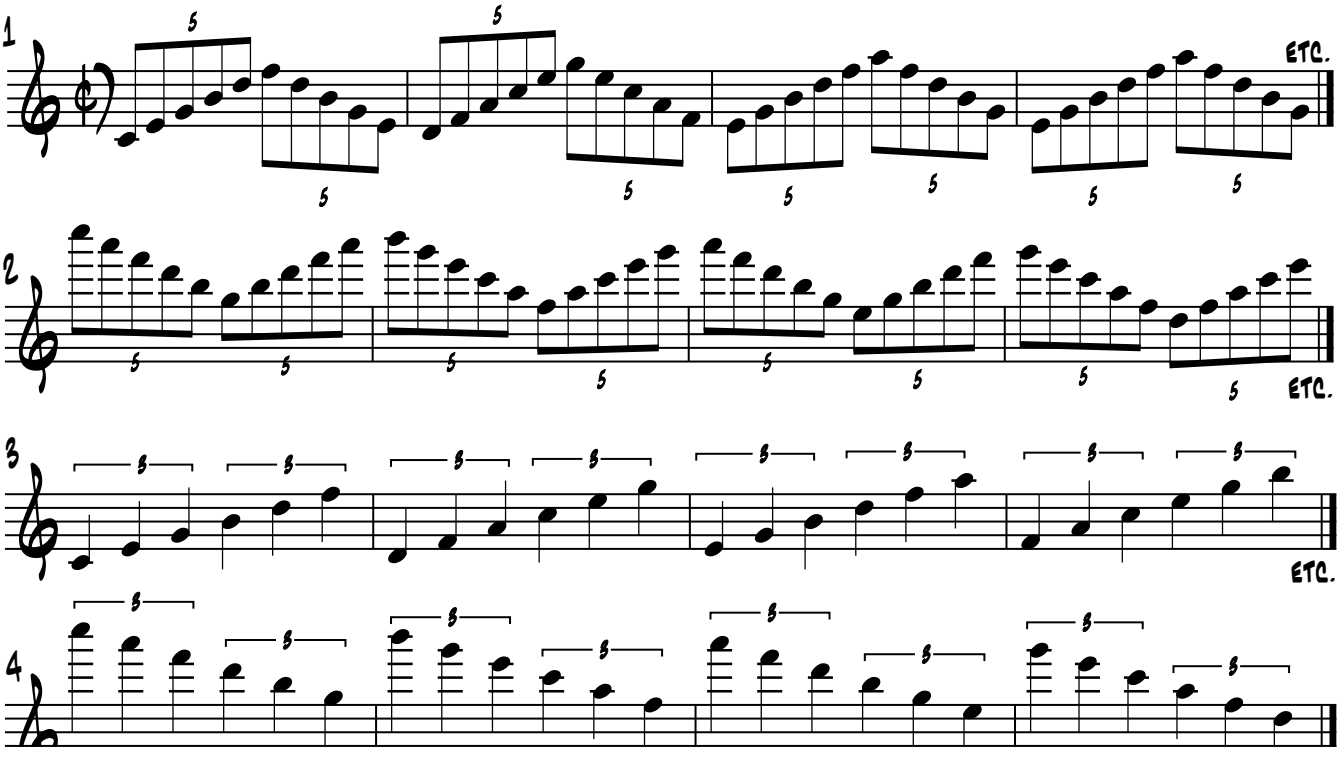
Variations



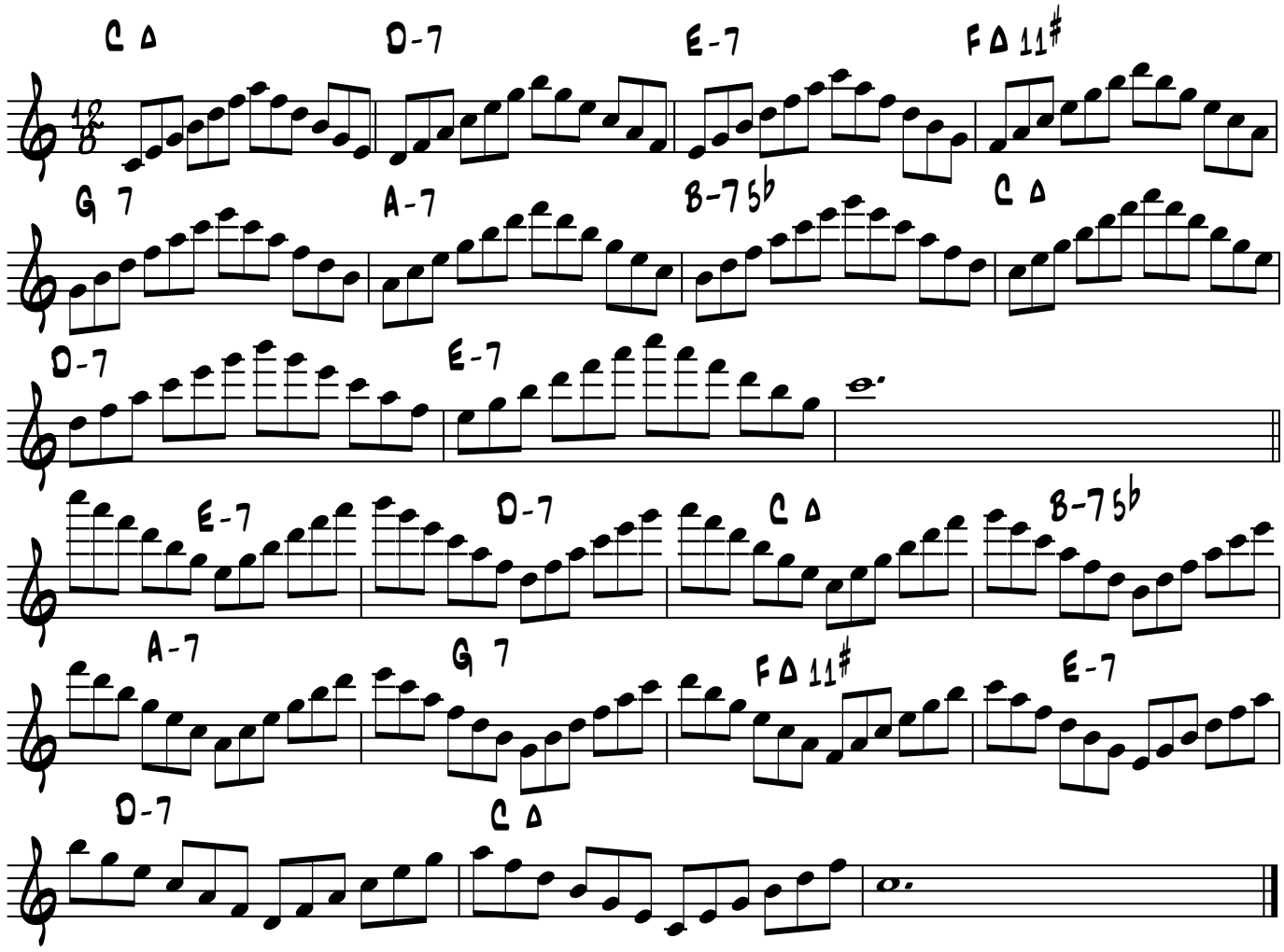
ACCORDS DE ONZIÉME



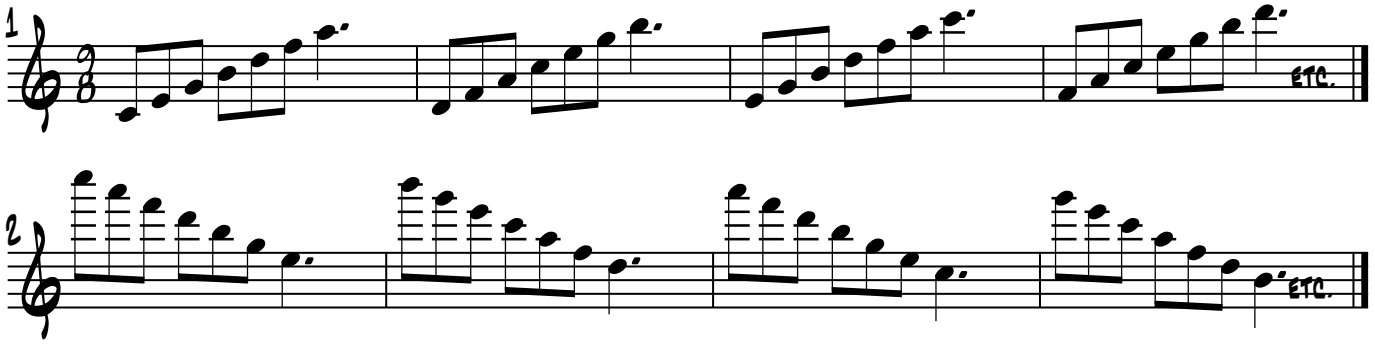
VARIATIONS



ACCORDS DE TREIZIÈME

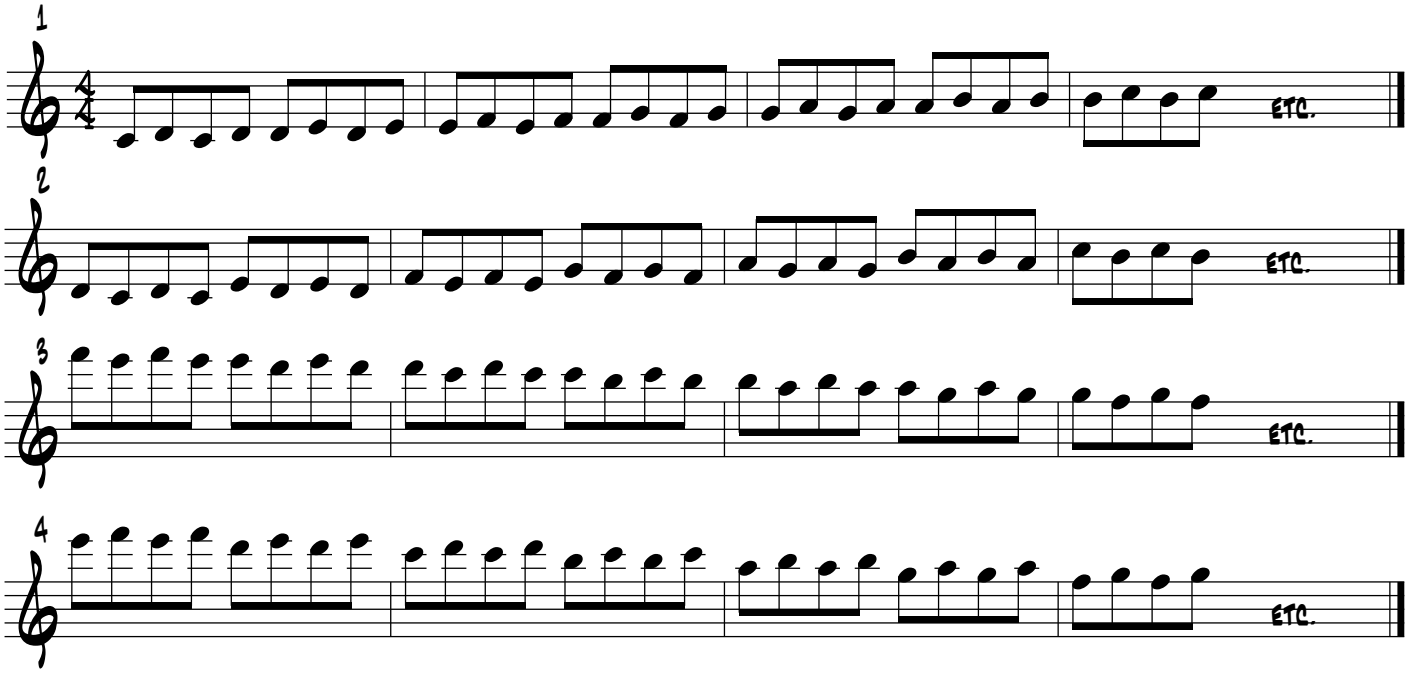


VARIATIONS

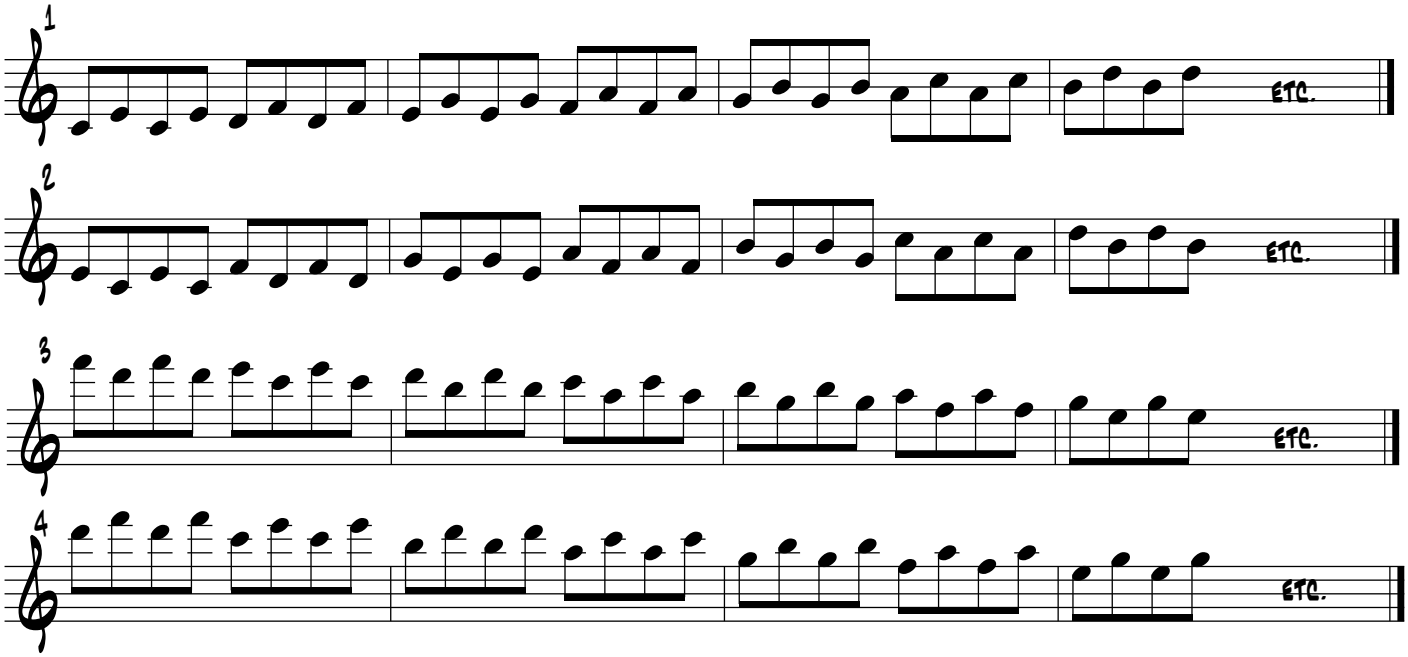


Intervalles de la gamme de Do

I Tons-demis tons



II Tierces



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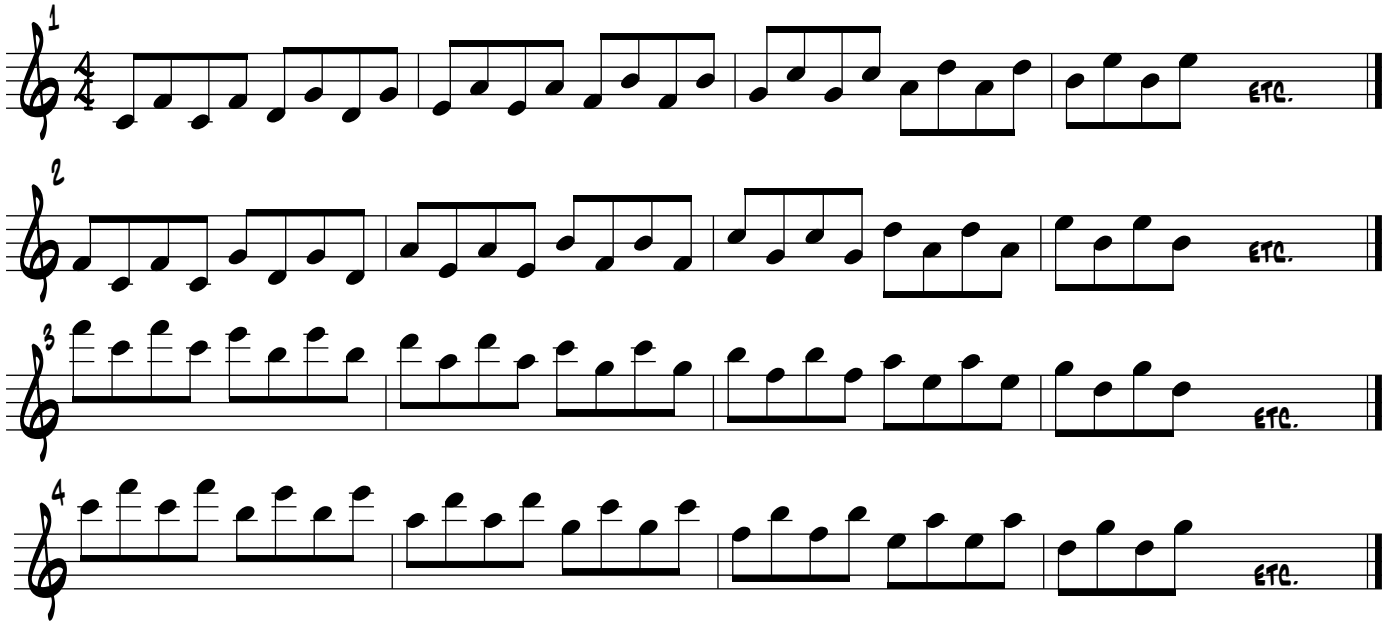
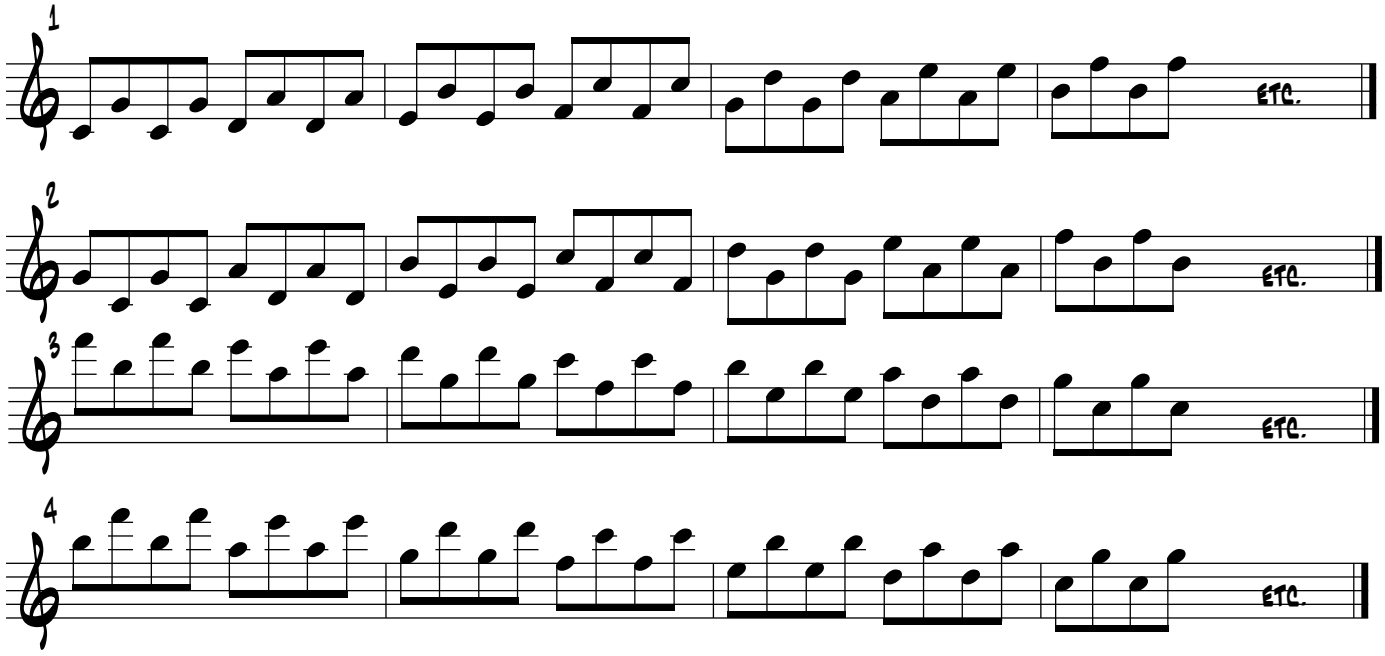
Intervalles en Do majeur (suite)

III Quartes



IV Quintes



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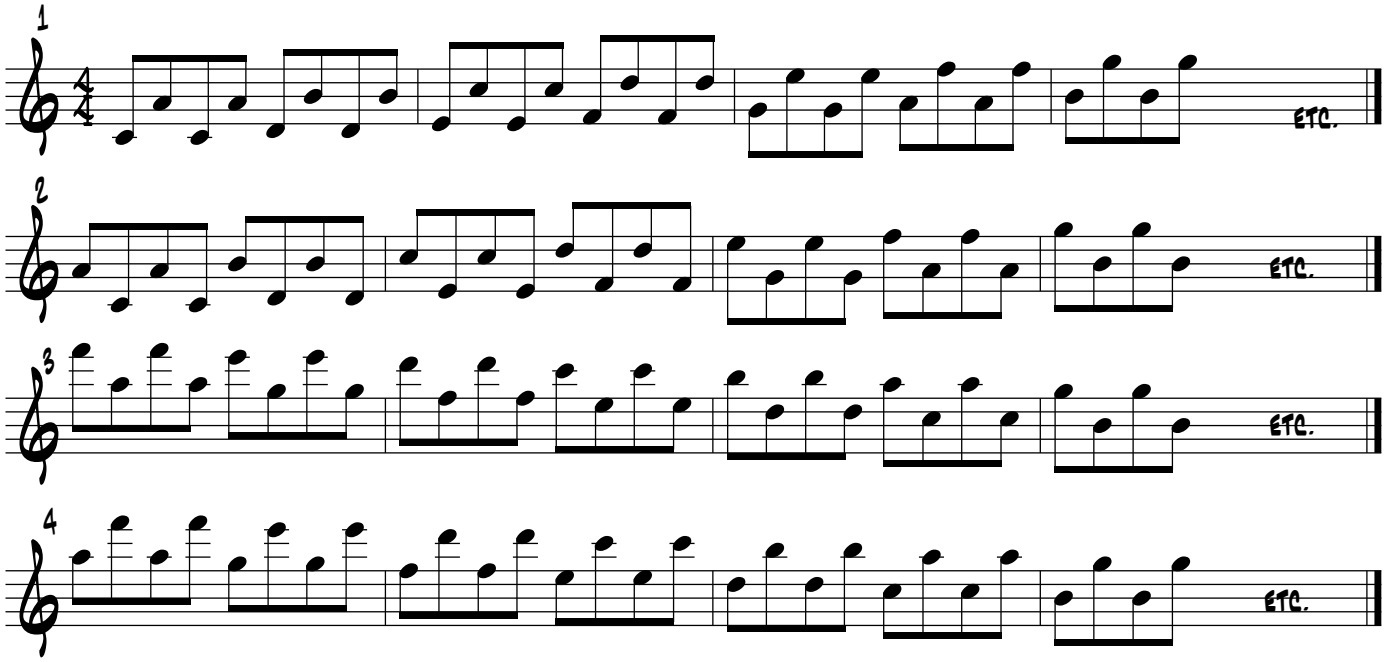
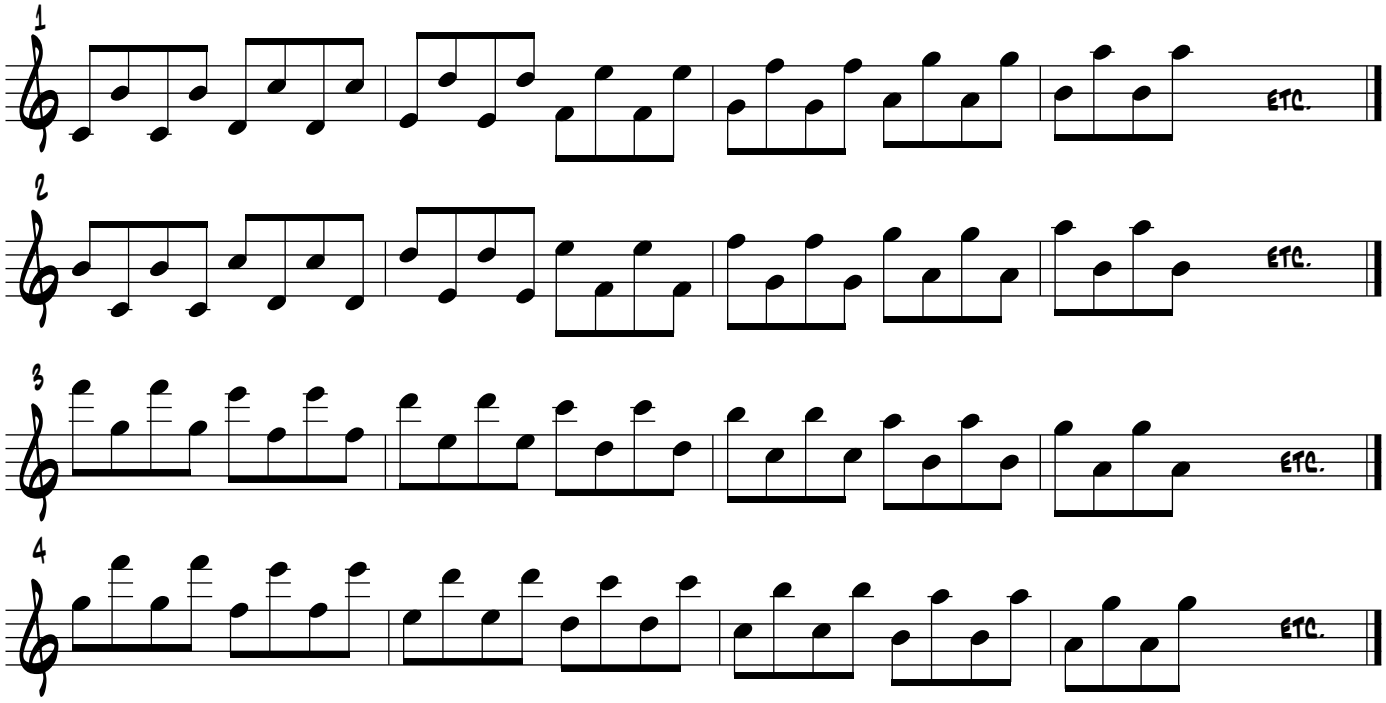
Intervalles en Do majeur (suite)

V Sixtes



VI Septièmes



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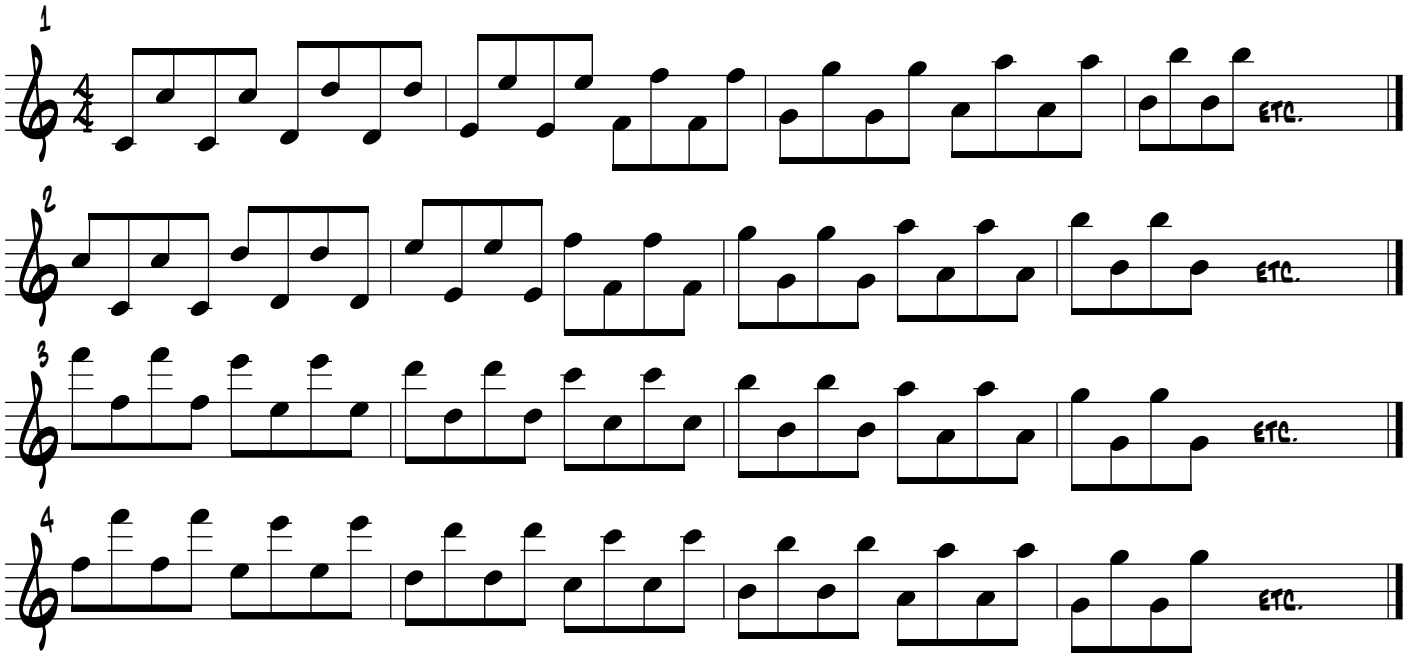
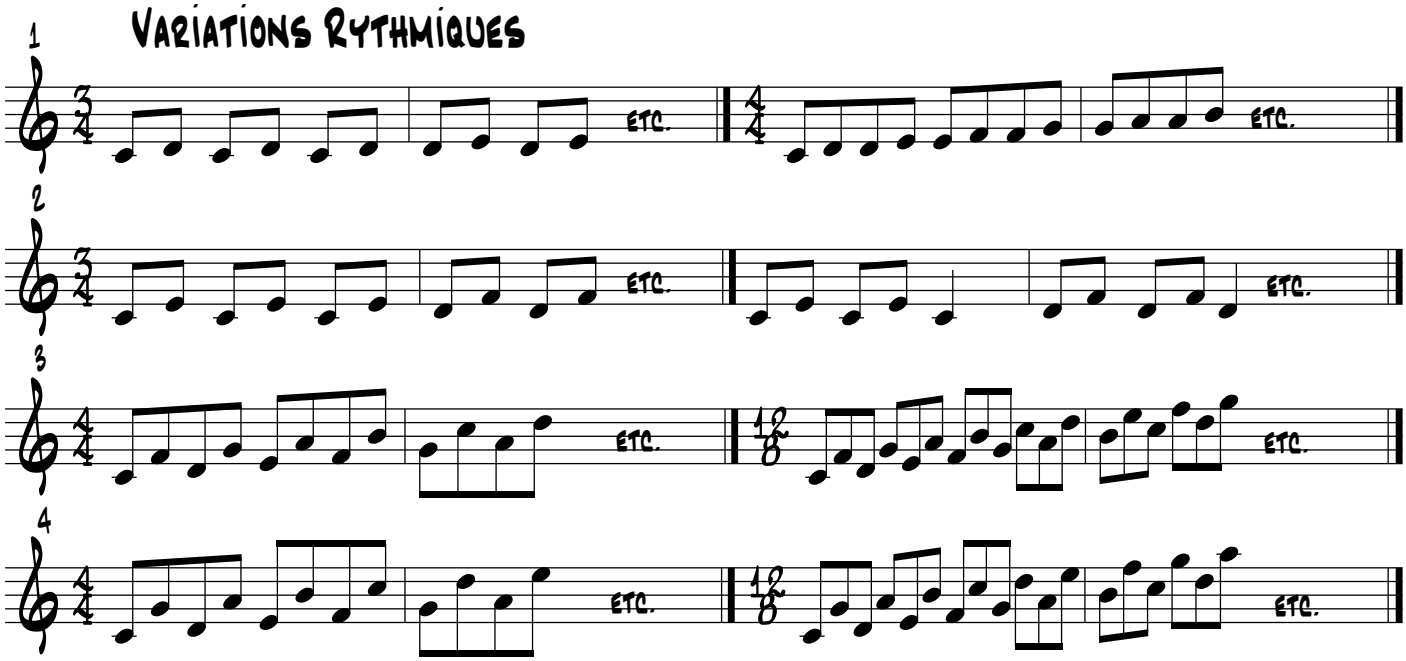
Intervalles en Do majeur (suite)

VII

Octaves



Variations Rythmiques



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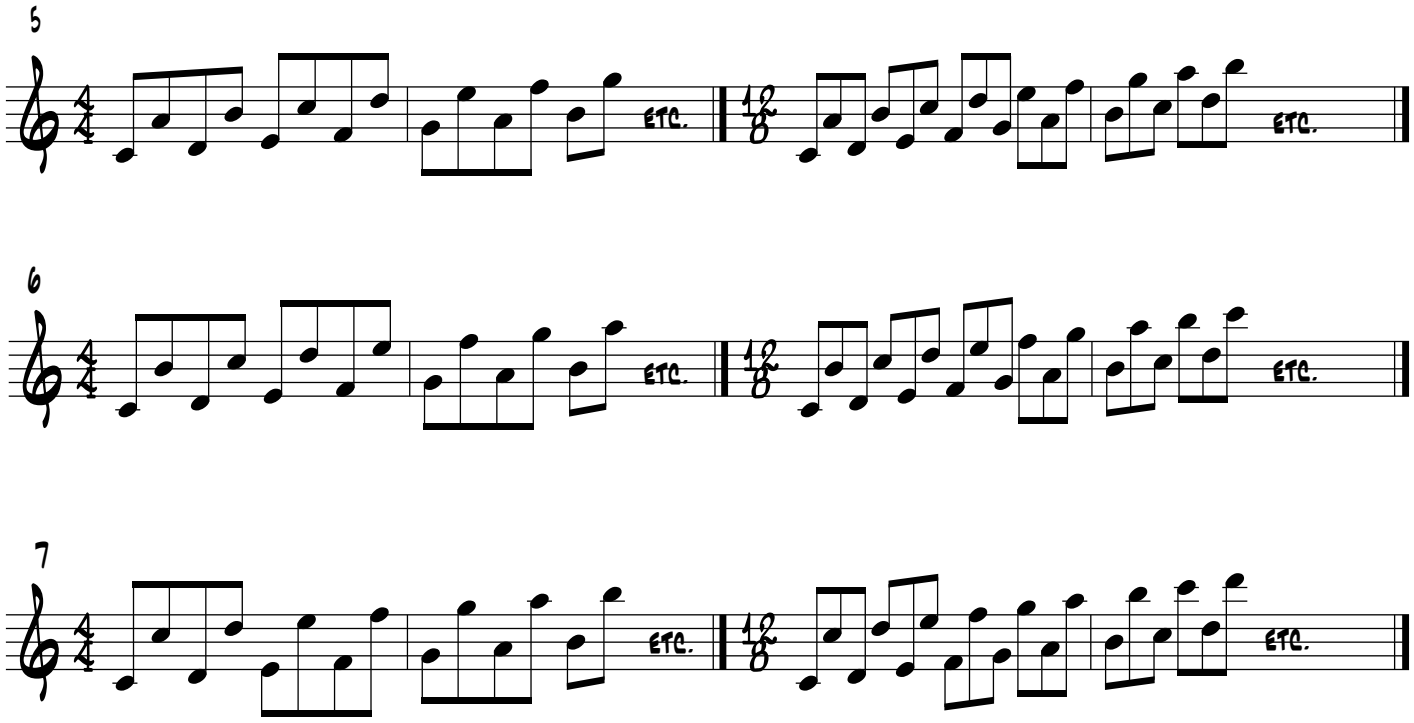
Intervalles en do majeur (suite)



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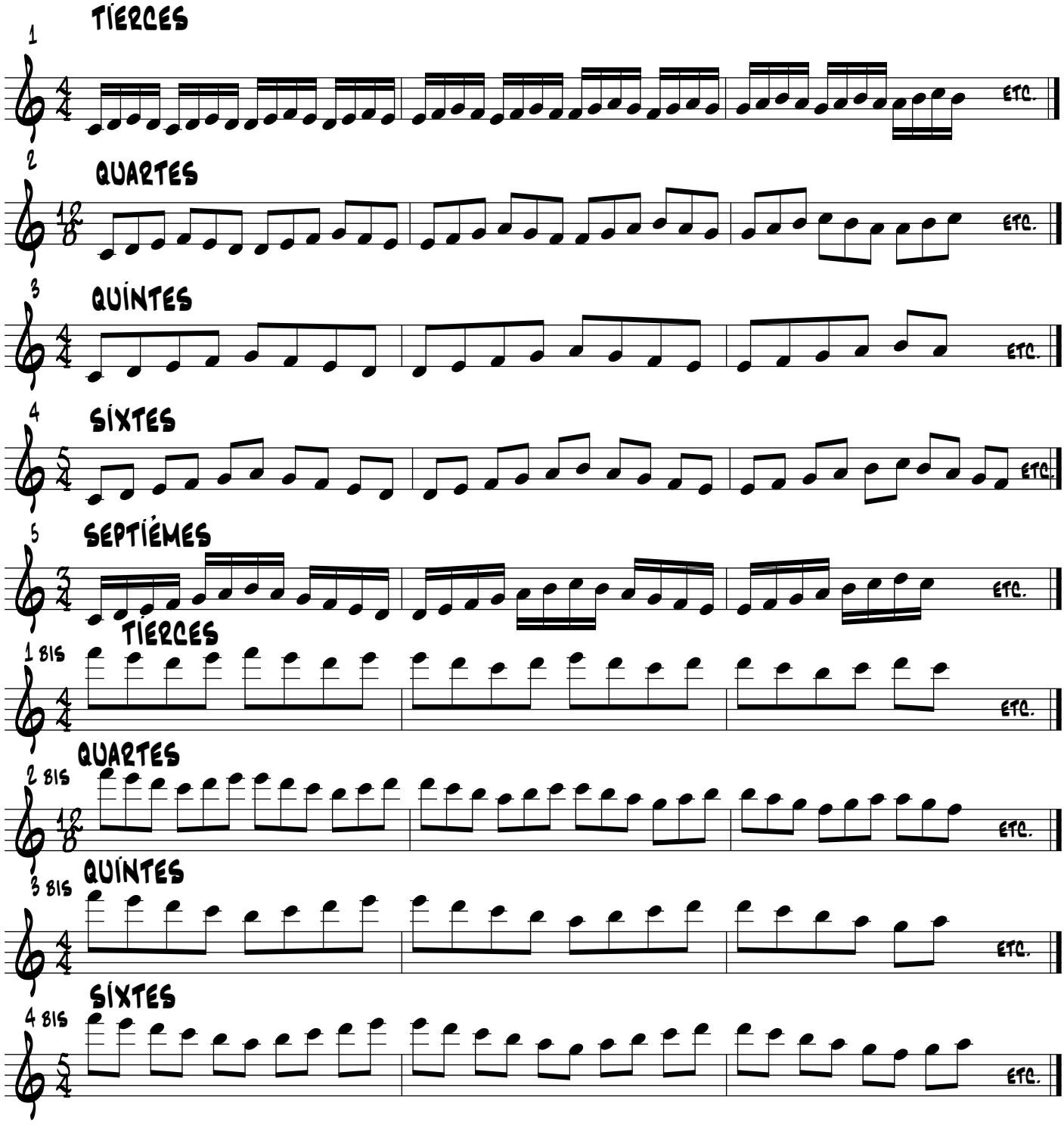
Mécanismes en Do majeur



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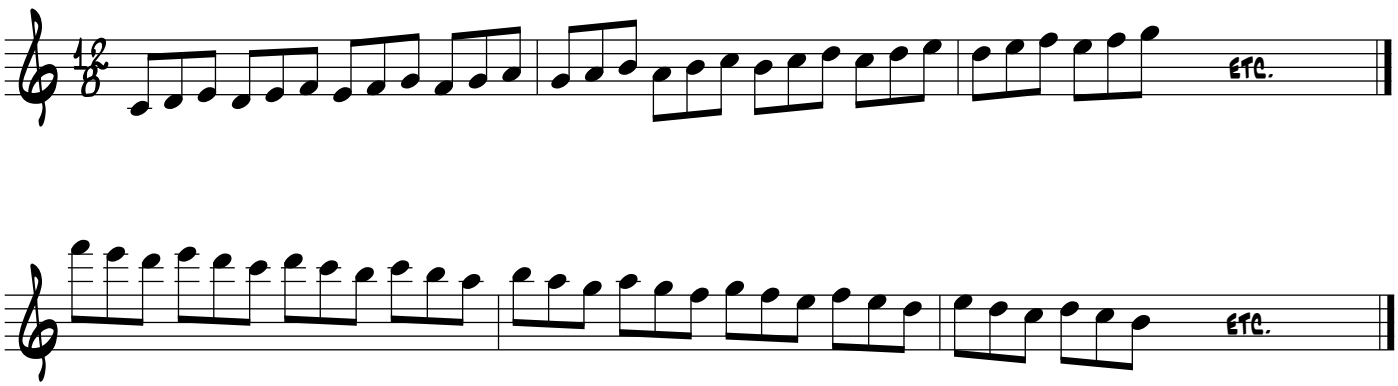
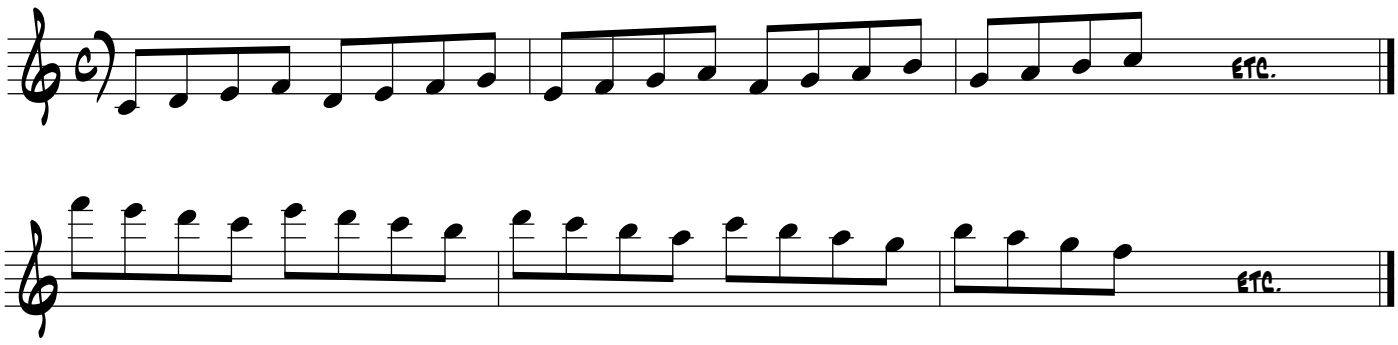
Variations sur mécanismes

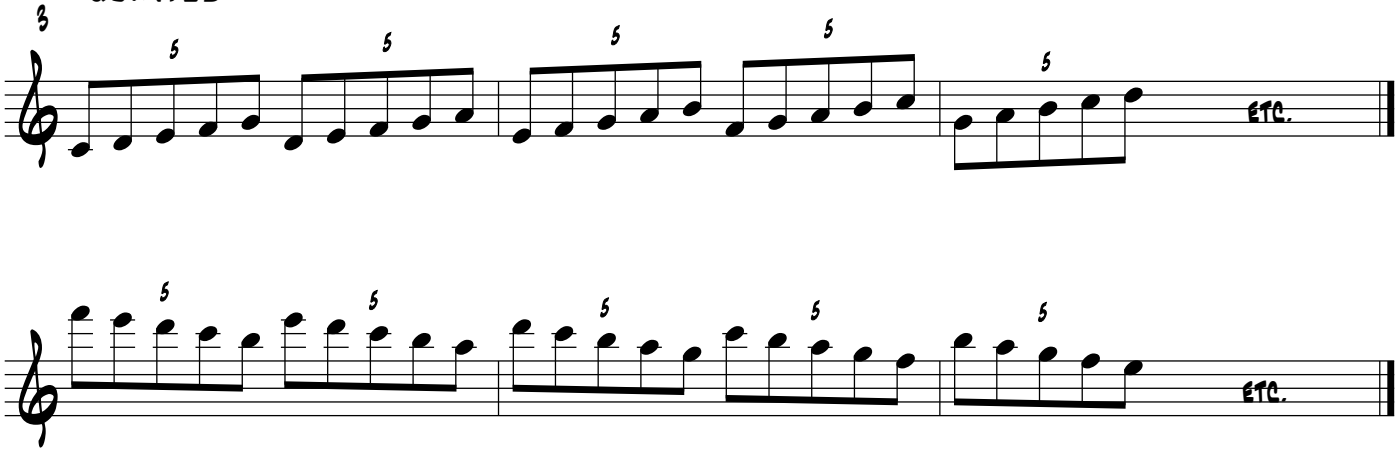
1 Tierces



2 Quartes



3 Quintes



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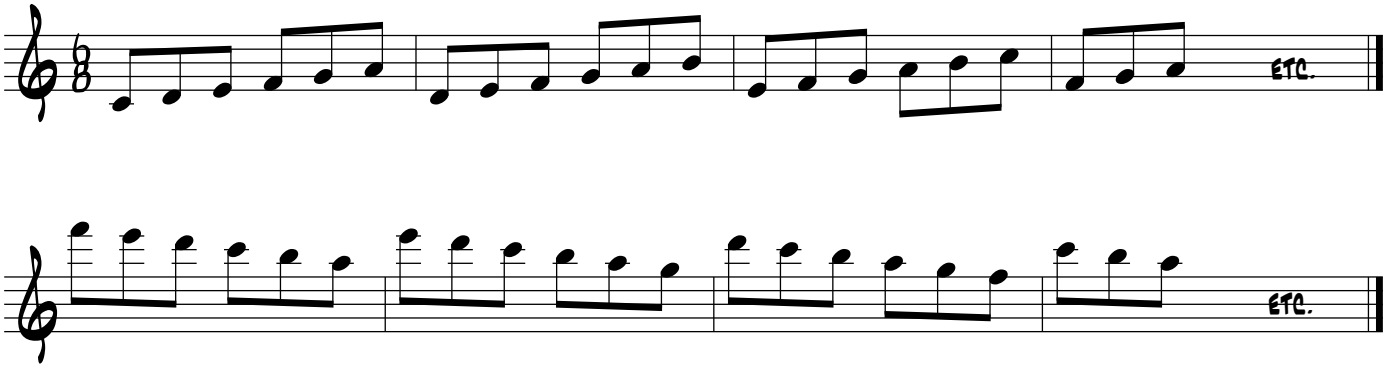
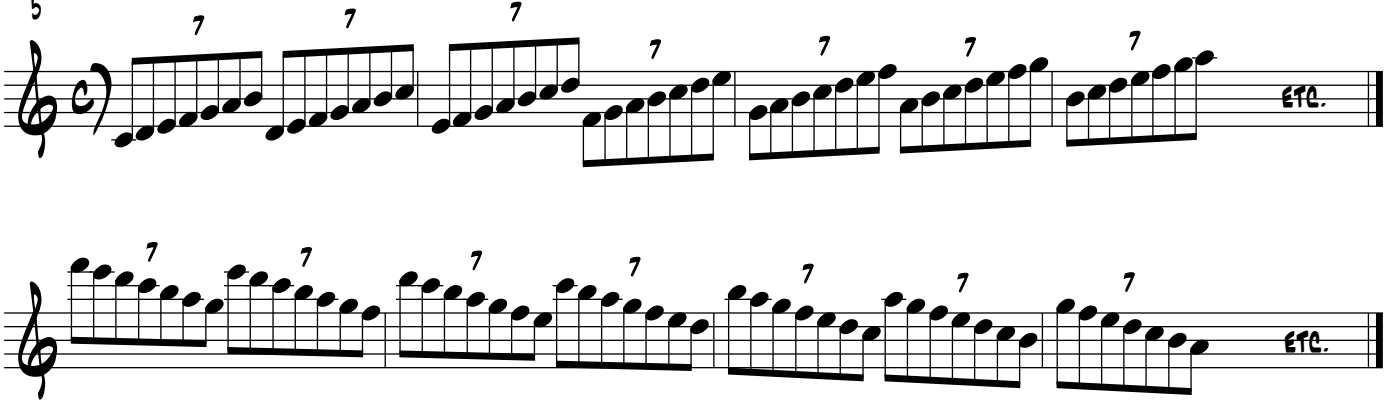
Variations sur mécanismes (suite)

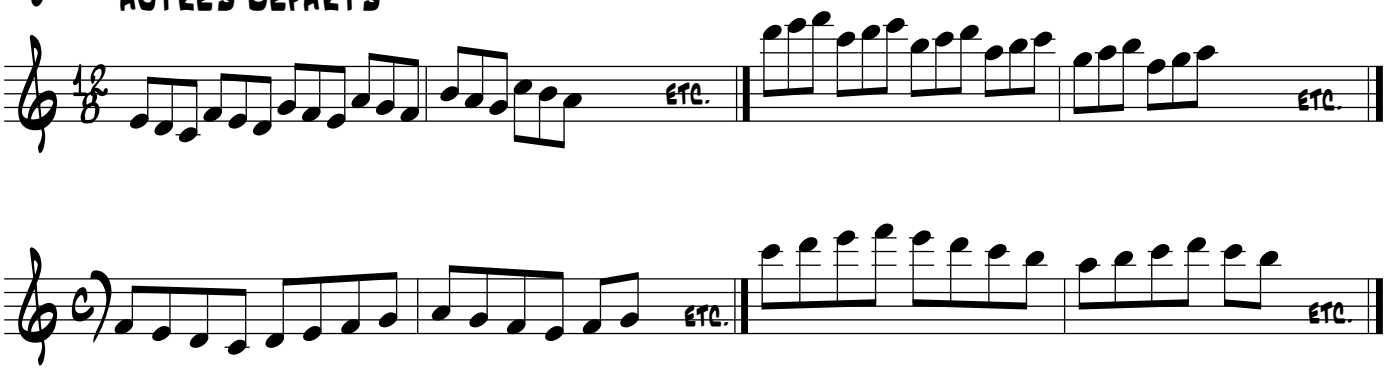
4 **Sixtes**



5 **Septièmes**



6 **Autres départs**



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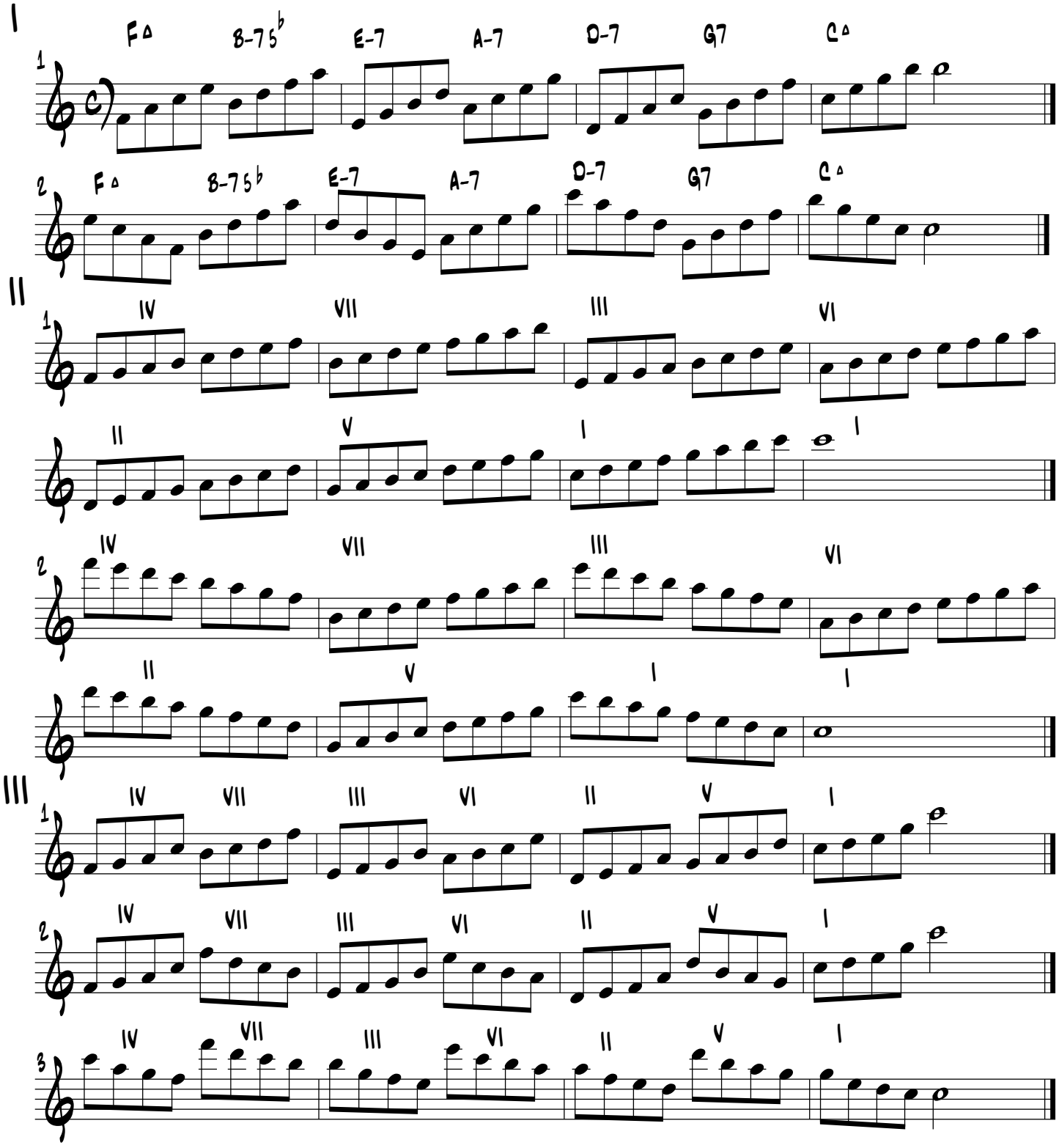
Cycle des quintes en Do majeur



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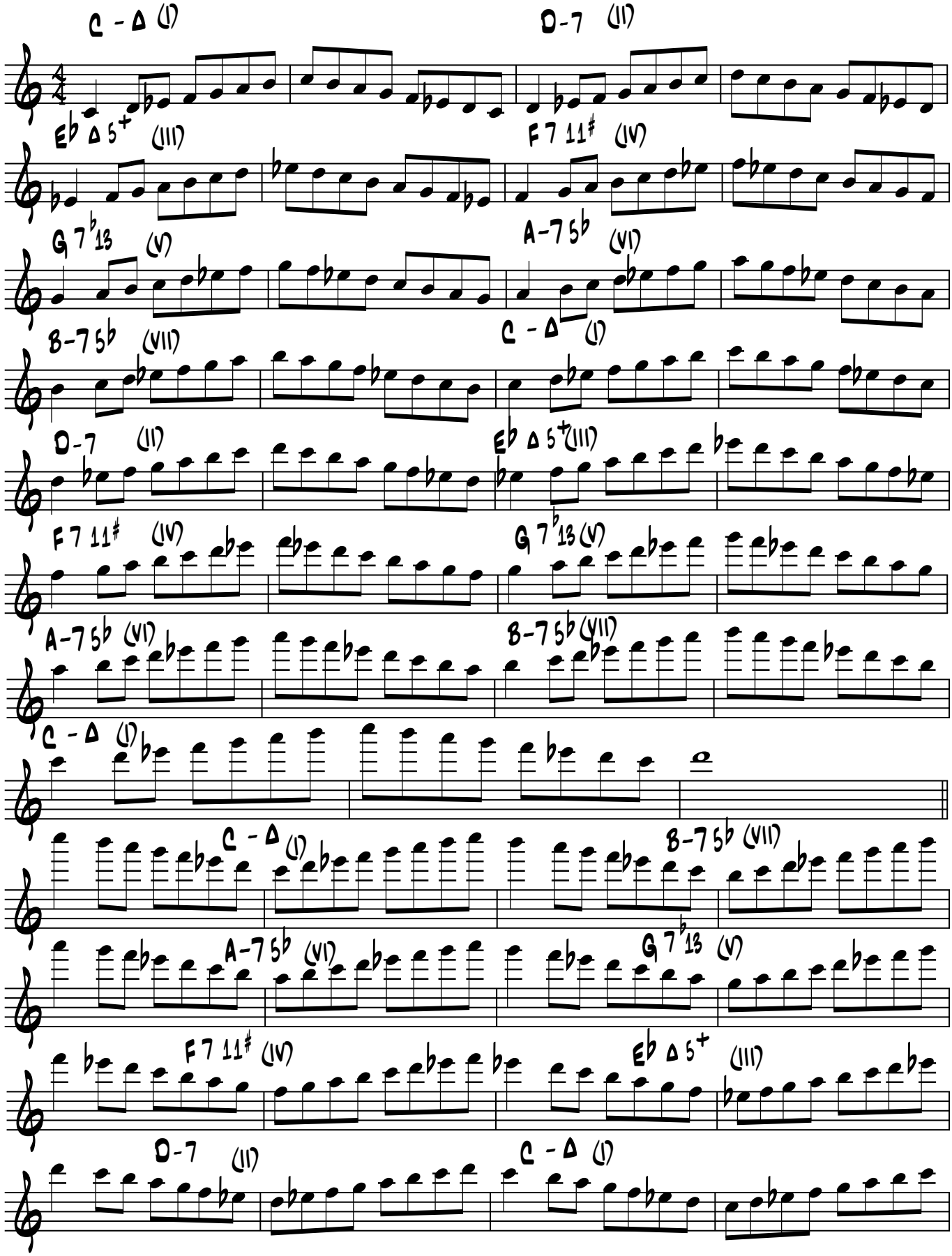
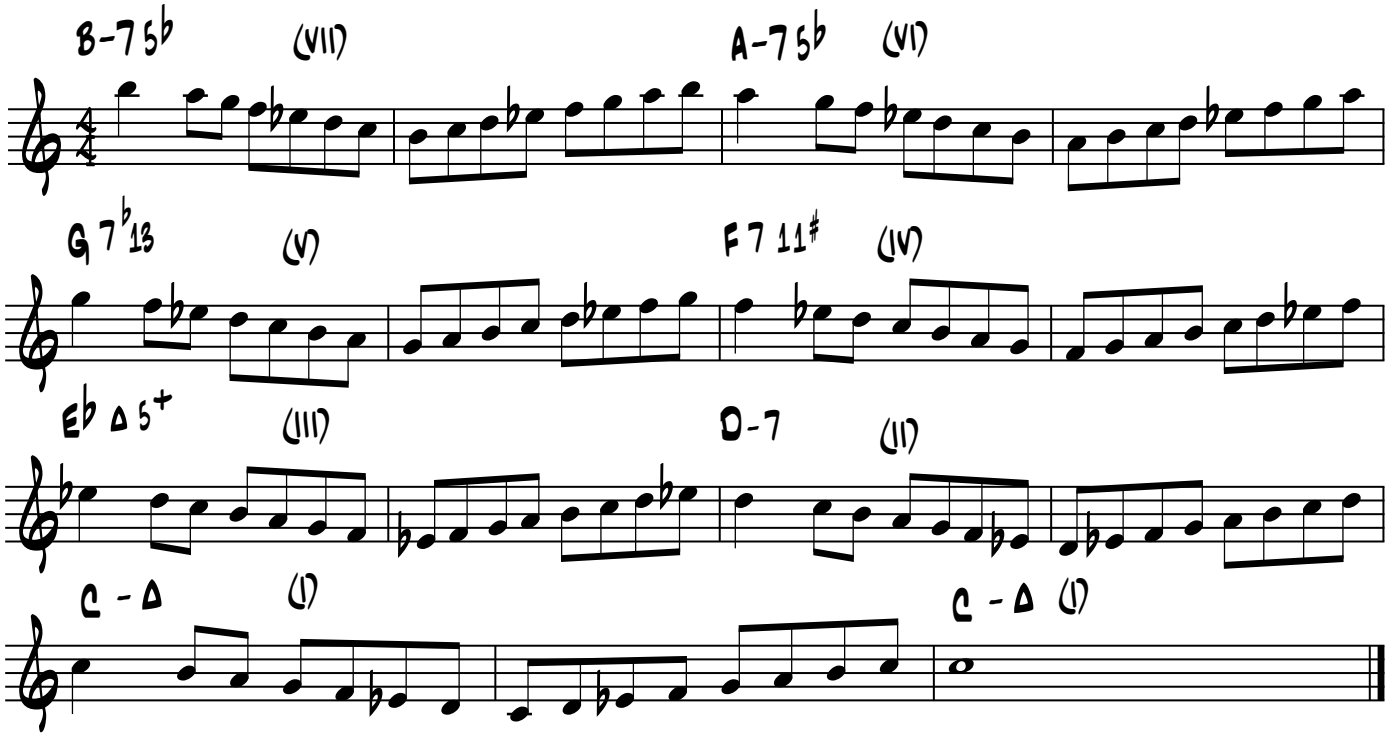
Gamme de Do mineur mélodique ascendant



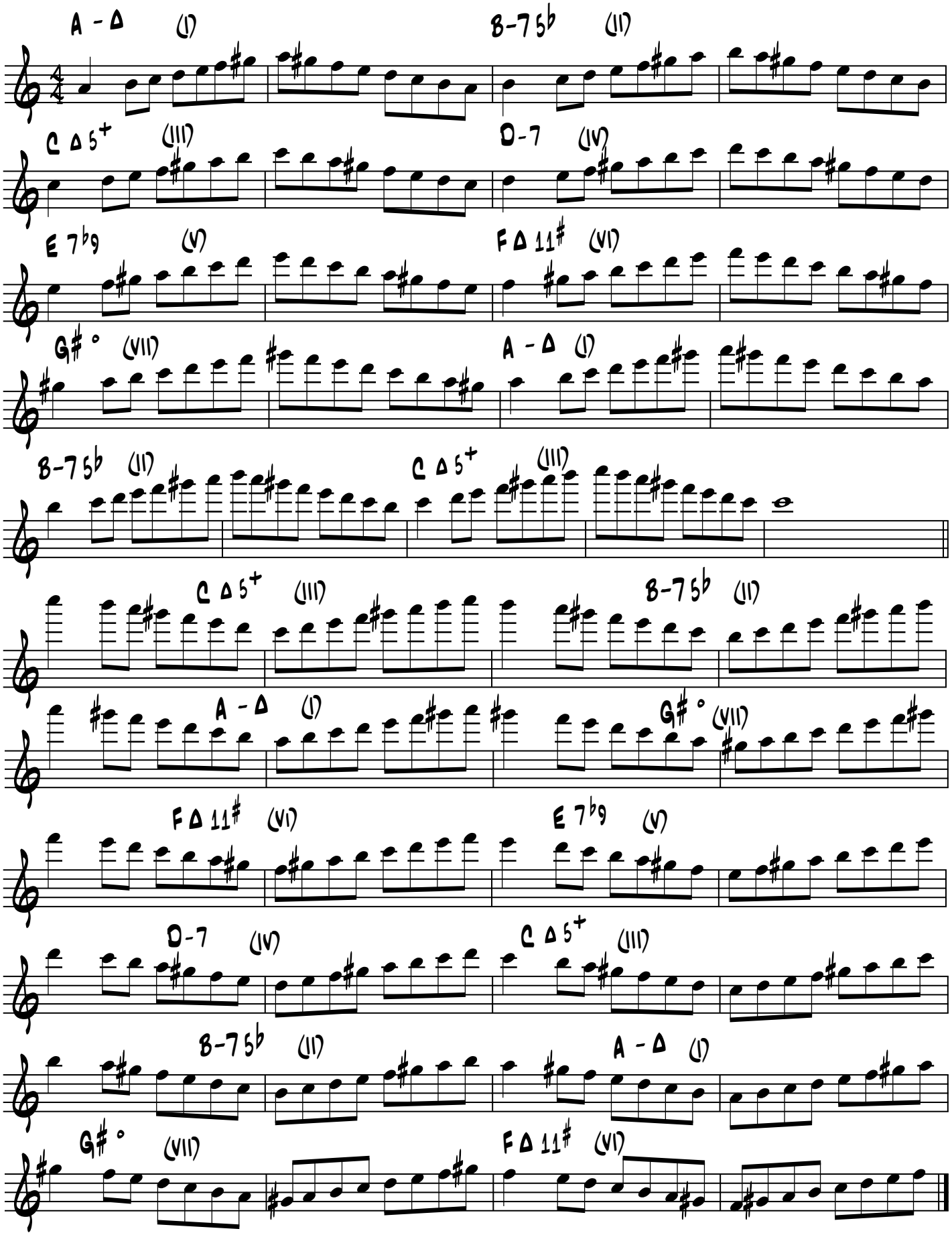
Gamme de DO mineur mélodique ascendant

(suite)

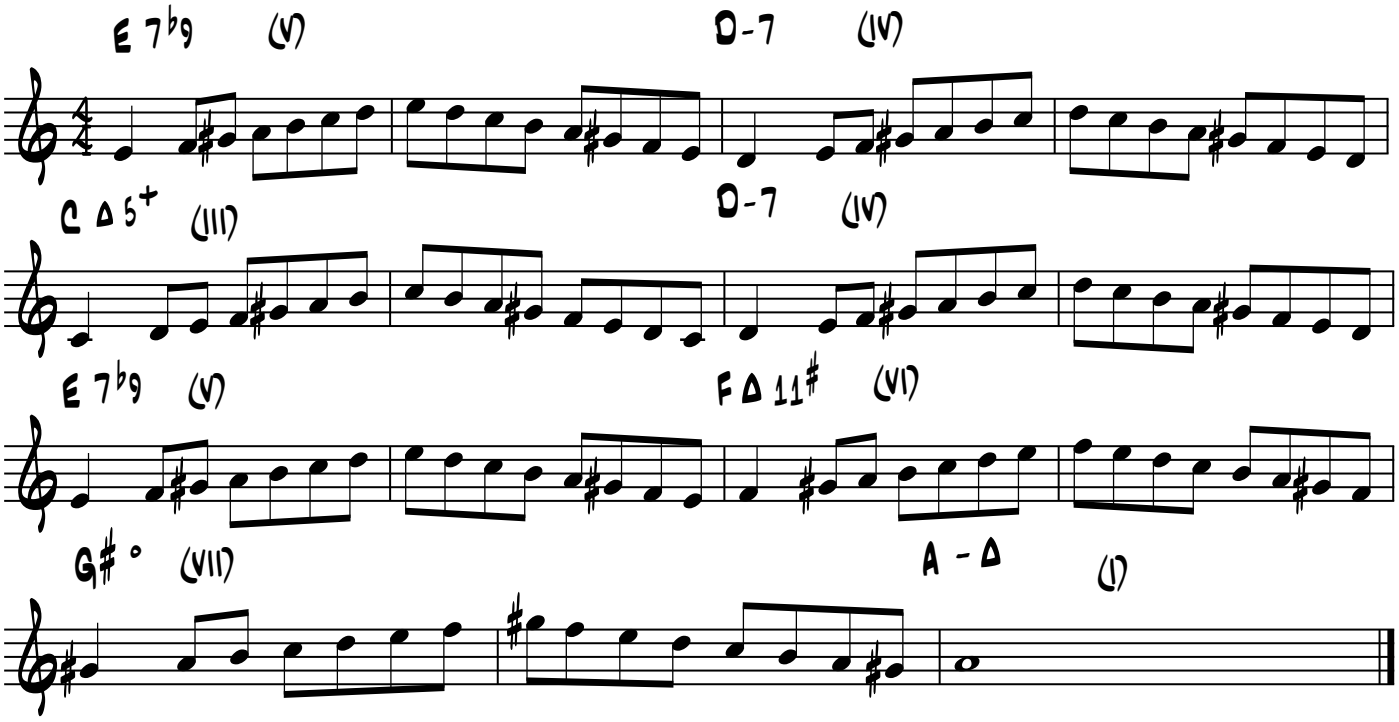


Note: pratiquer la même méthodologie (exercices sur les tierces, quintes, septièmes, variations, mécanismes, etc) qu'en DO majeur.

Gamme de La mineur harmonique



Gamme de La mineur harmonique (suite)



Note: pratiquer la même méthodologie (exercices sur les tierces, quintes, septièmes, variations, mécanismes, etc) qu'en Do majeur.

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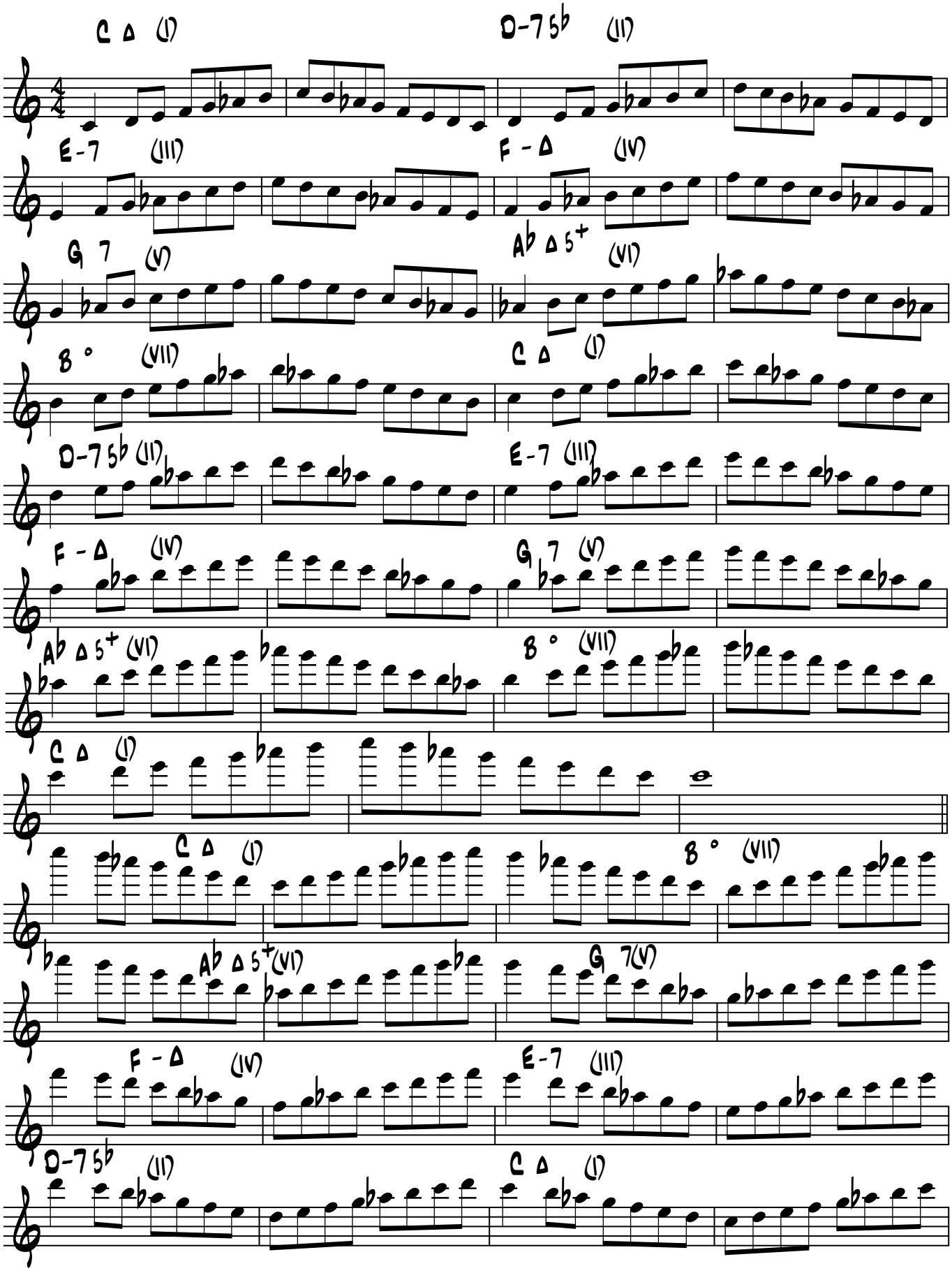
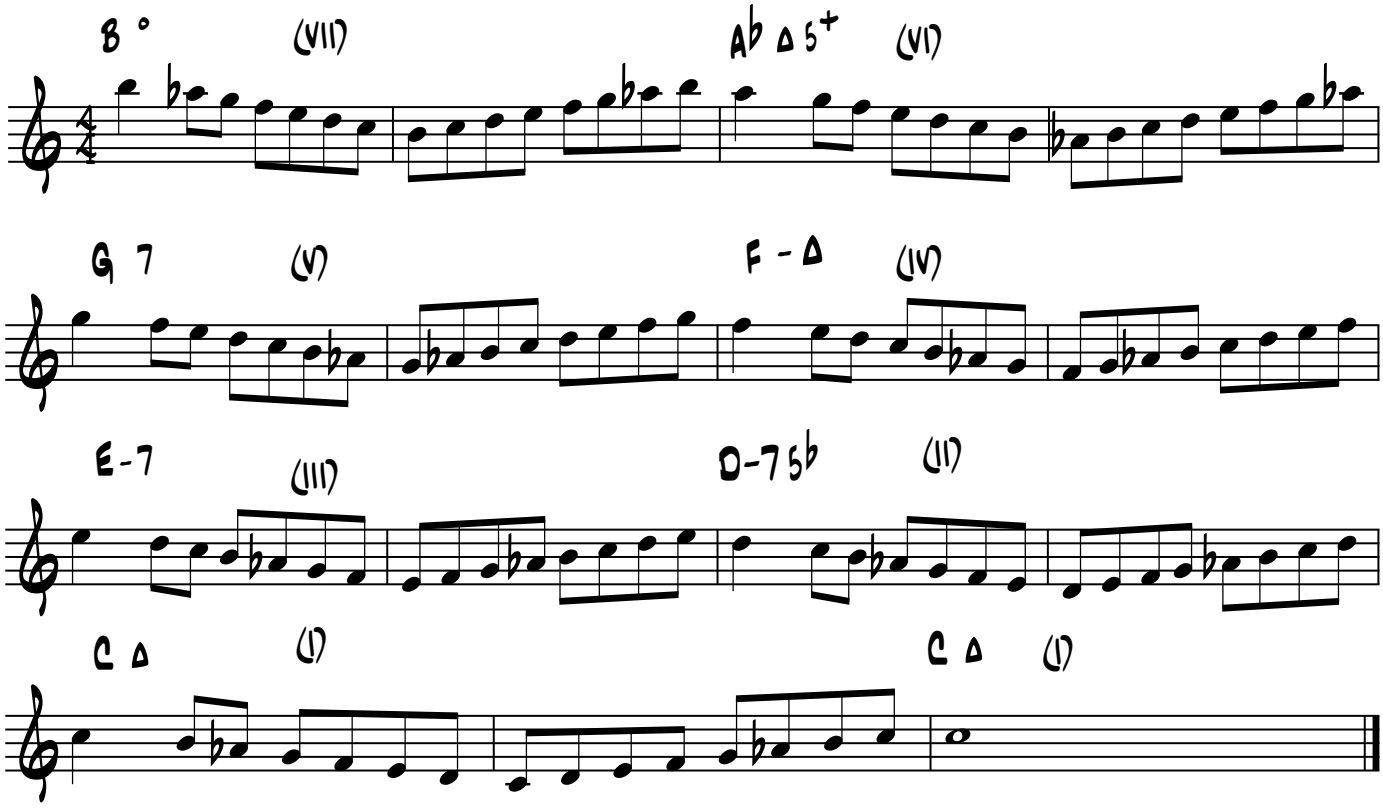
Gamme de Do majeur harmonique

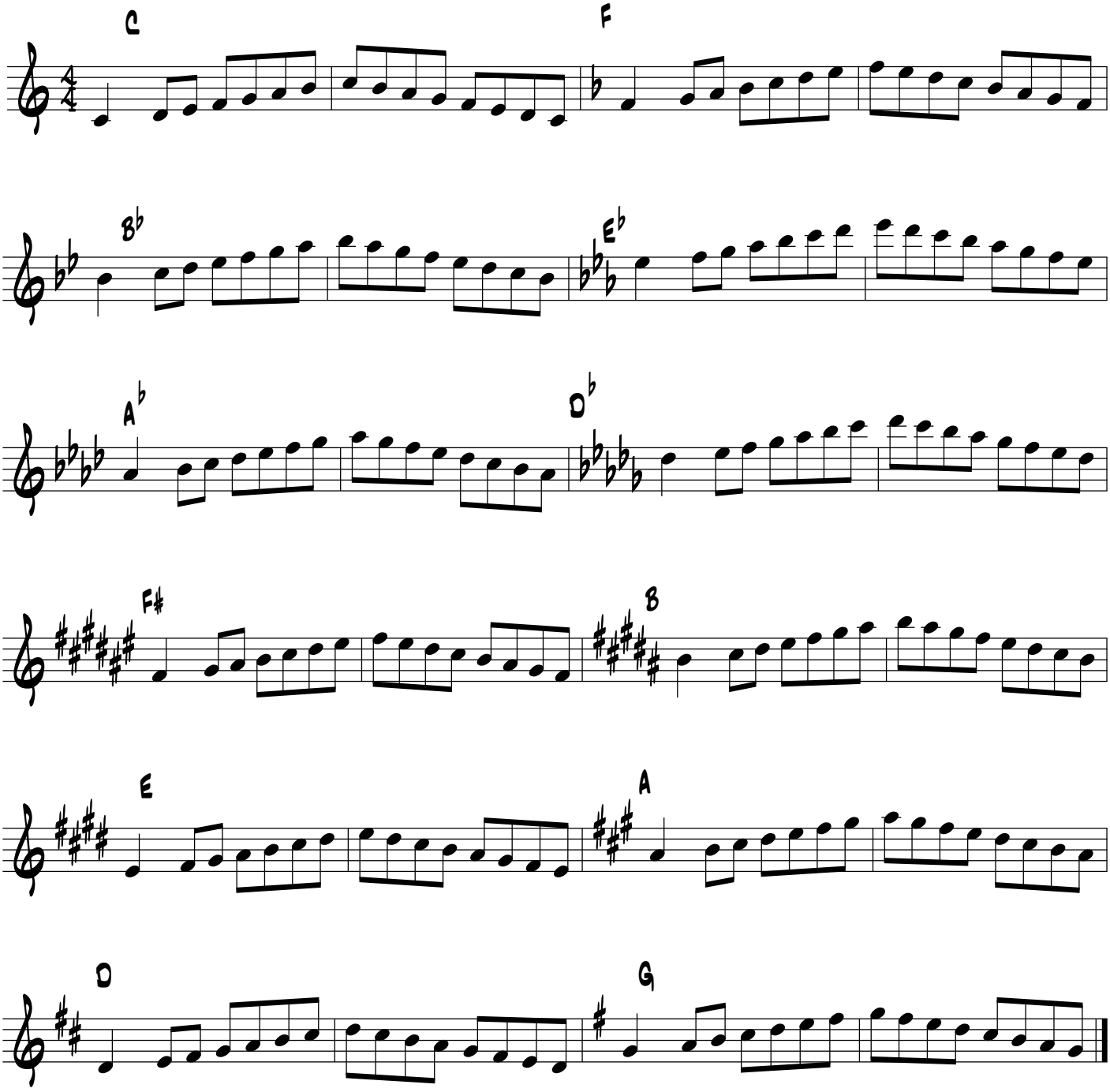


Gamme de Do majeur harmonique (suite)



Note: pratiquer la même méthodologie (exercices sur les tierces, quintes, septièmes, variations, mécanismes, etc) qu'en Do majeur.

Gammes majeures dans le cycle des quintes



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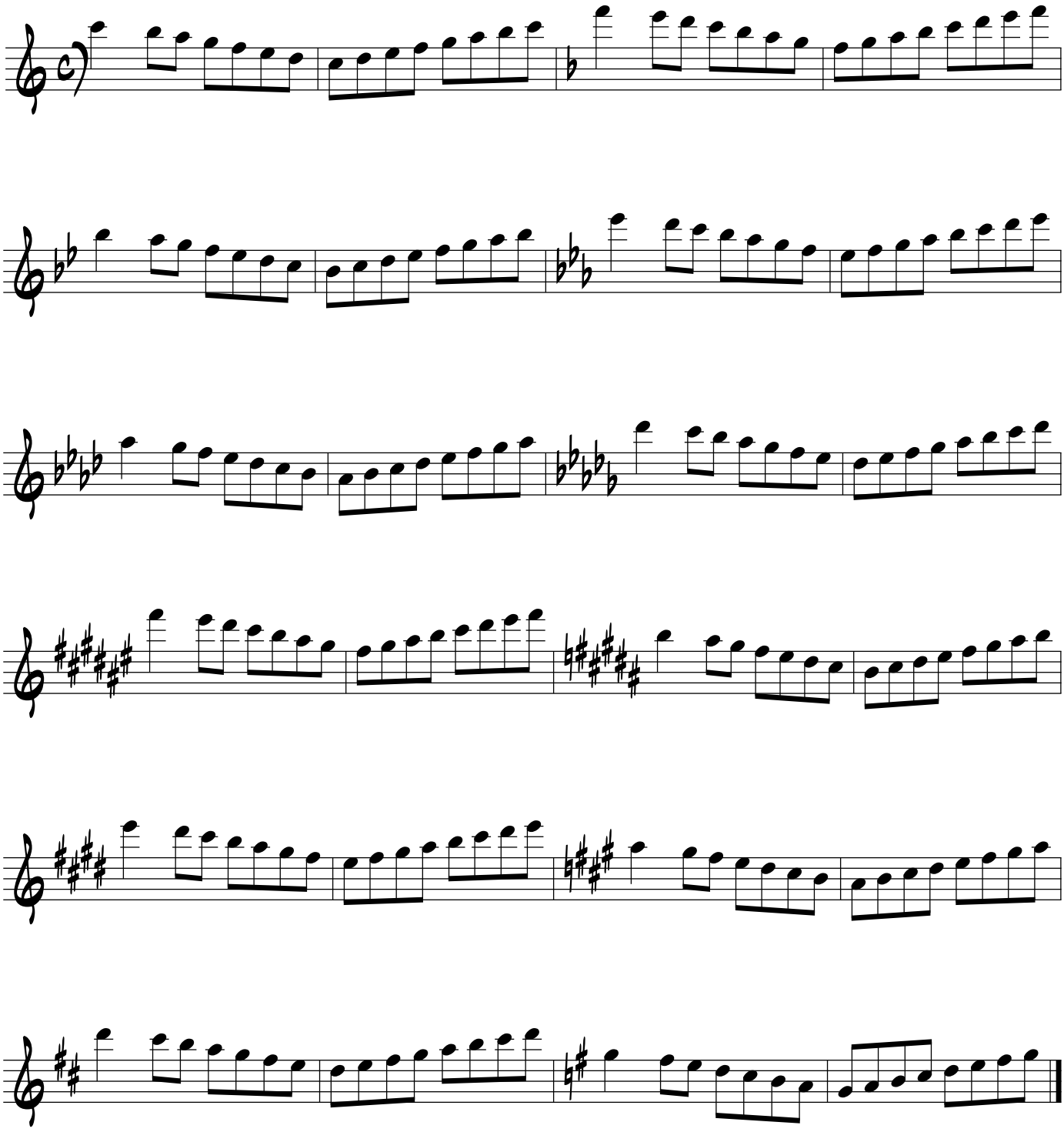
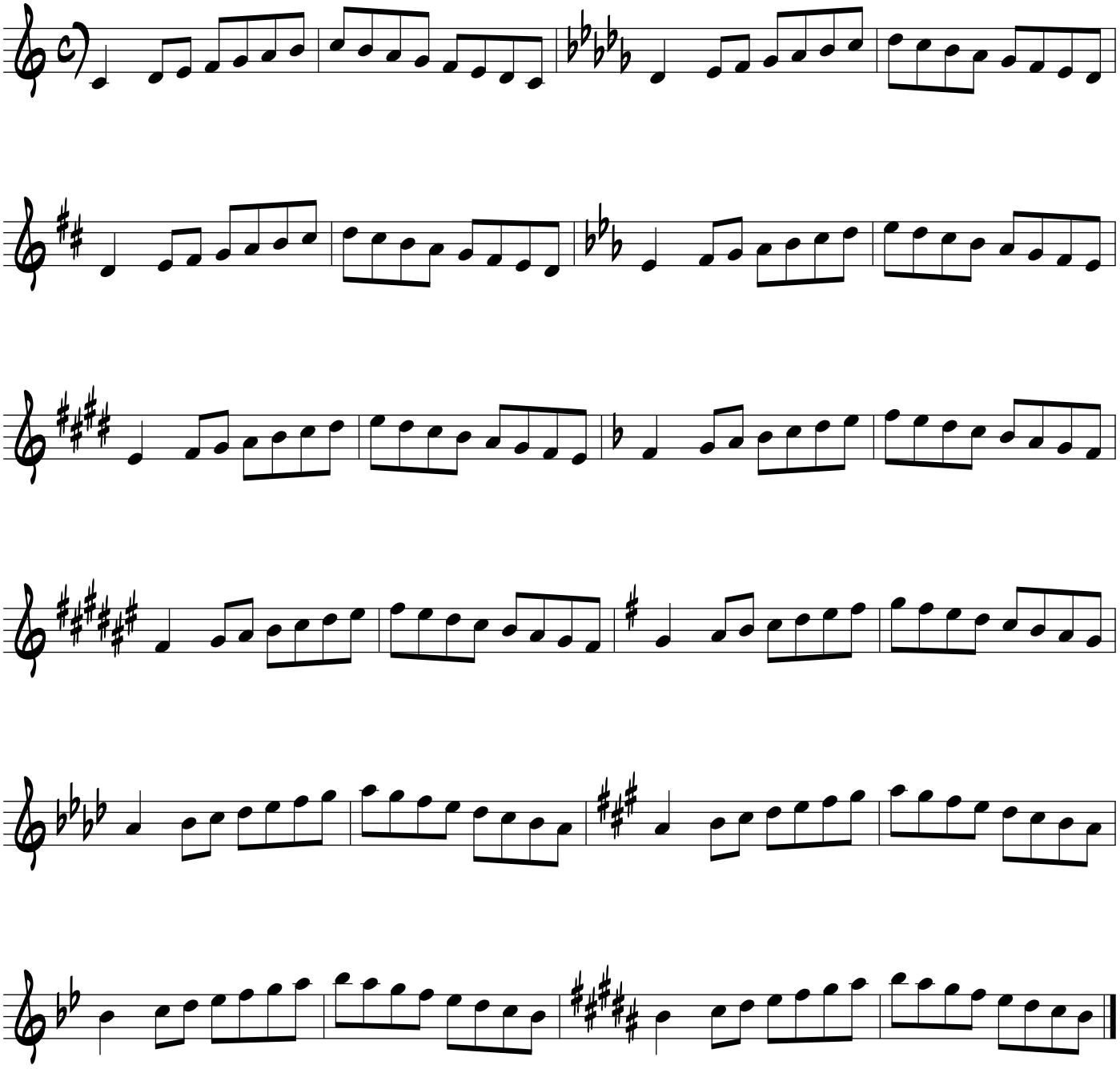
Gammes majeures (1 ers degrés)

dans le cycle des quintes



Gammes majeures enchaînées chromatiquement



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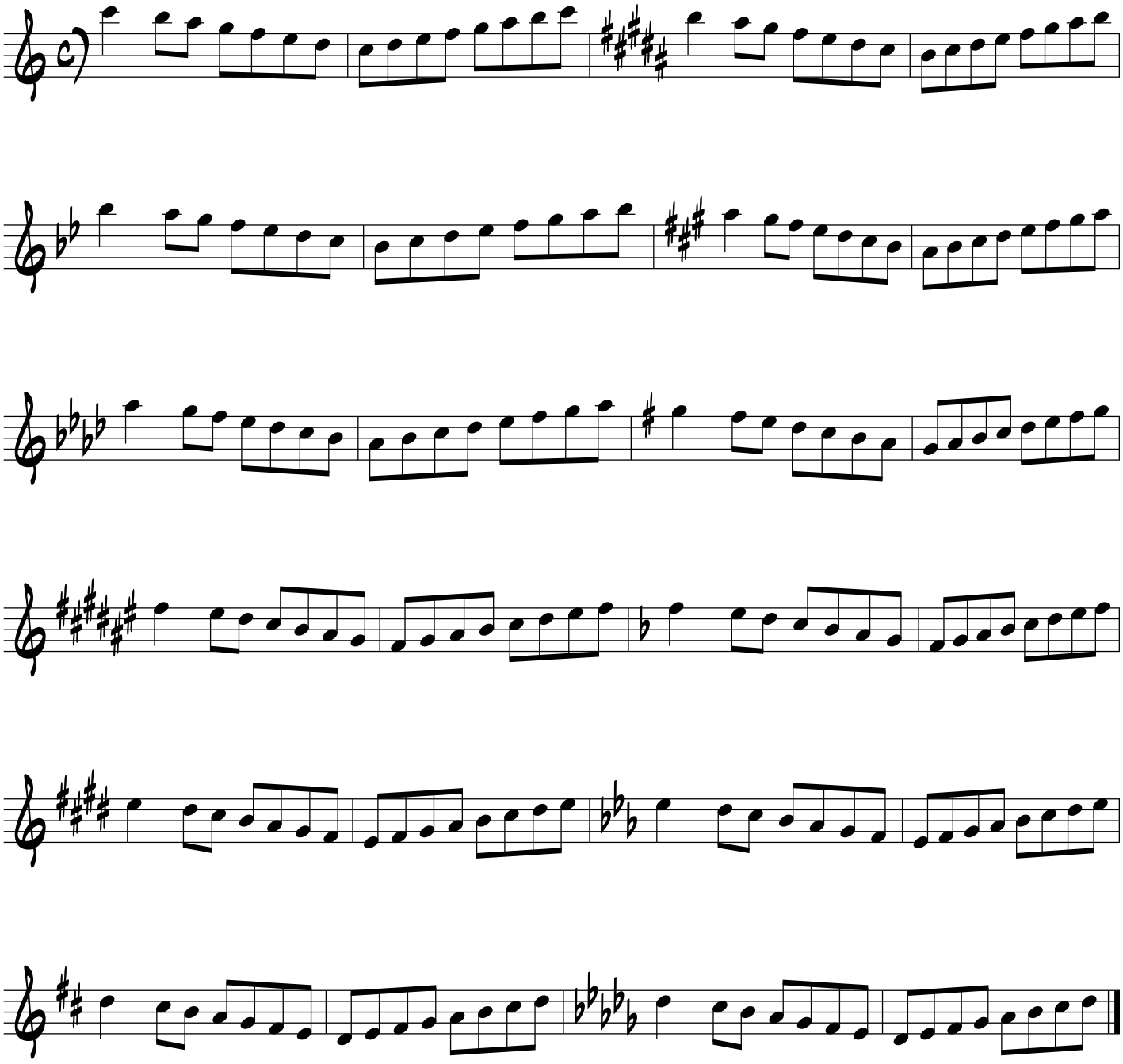
Gammes majeures enchainées chromatiquement (suite)



Note: pratiquer la même méthodologie en jouant les gammes mineures mélodiques, harmoniques, majeures harmoniques, les gammes du II, III, IV, V, VI, VII de chaque tonalité .

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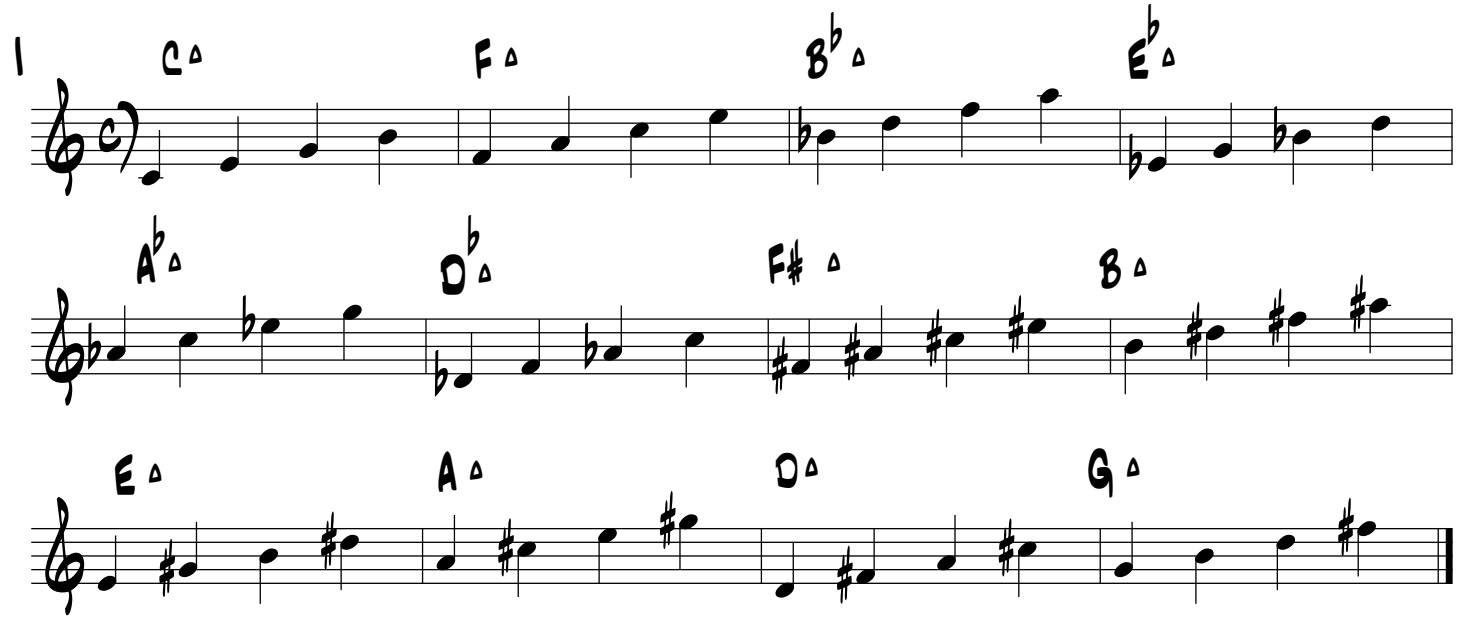
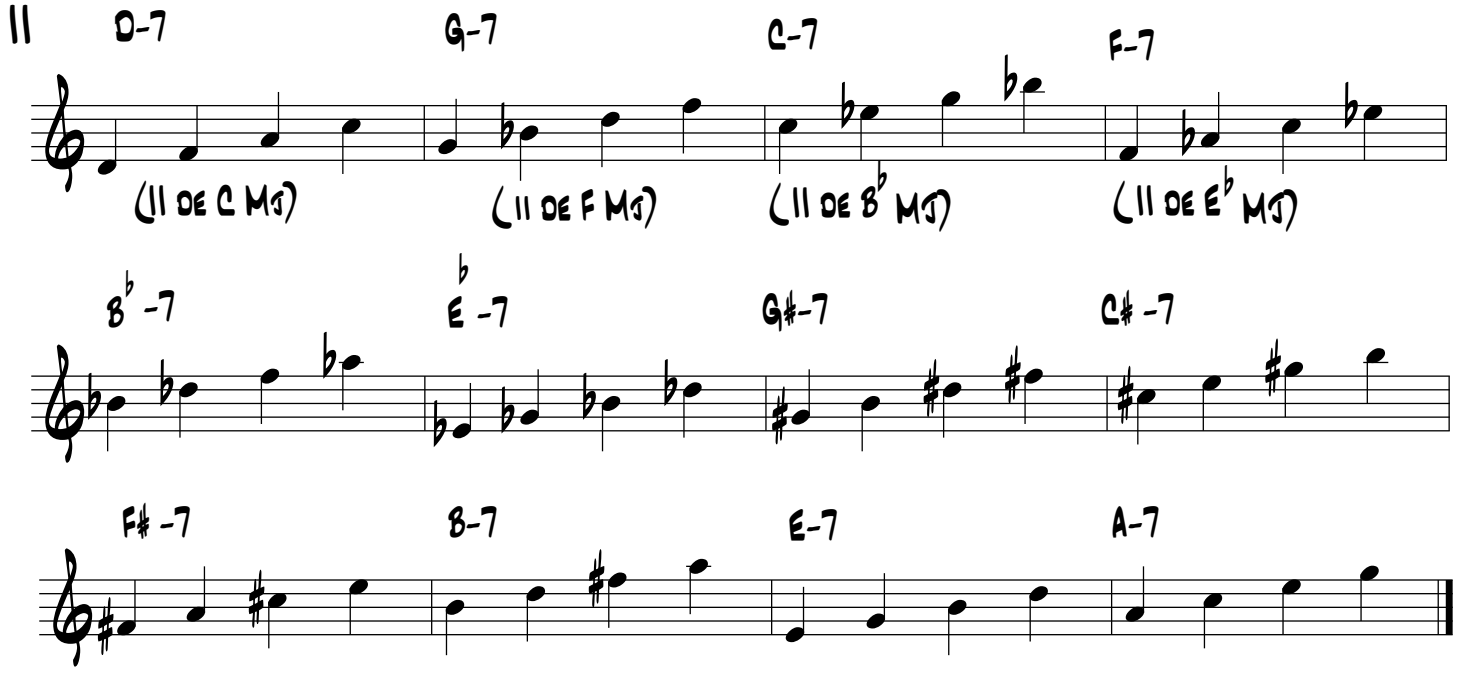
I ers degrés enchainés dans le cycle des quintes



II emes degrés dans le cycle des quintes



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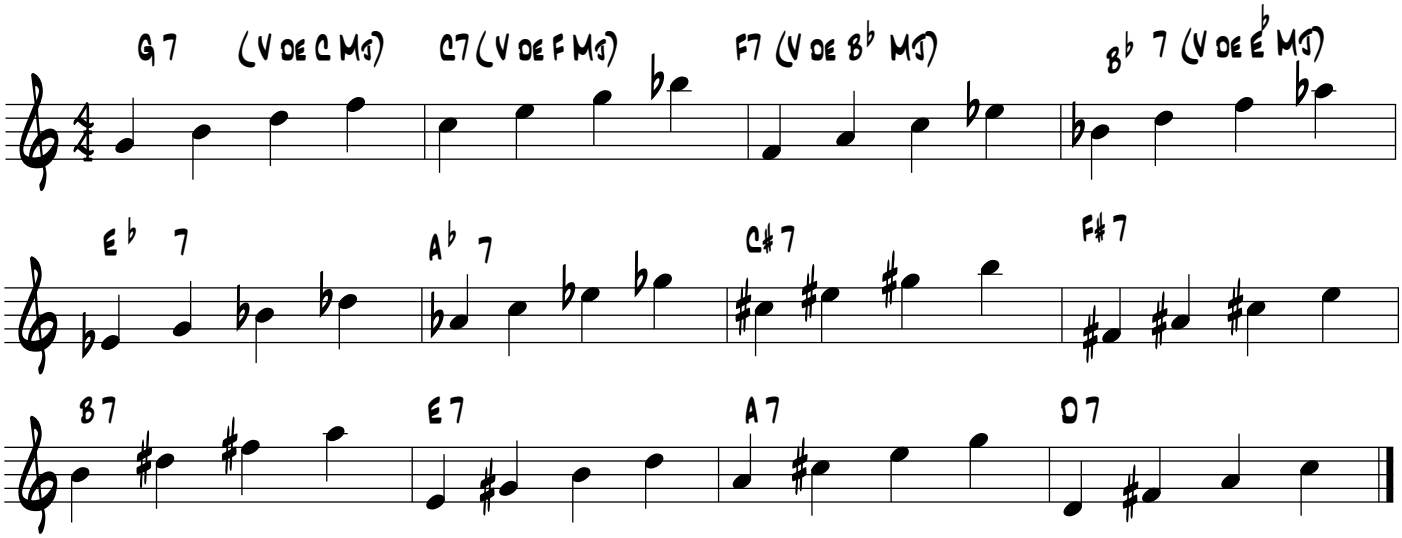
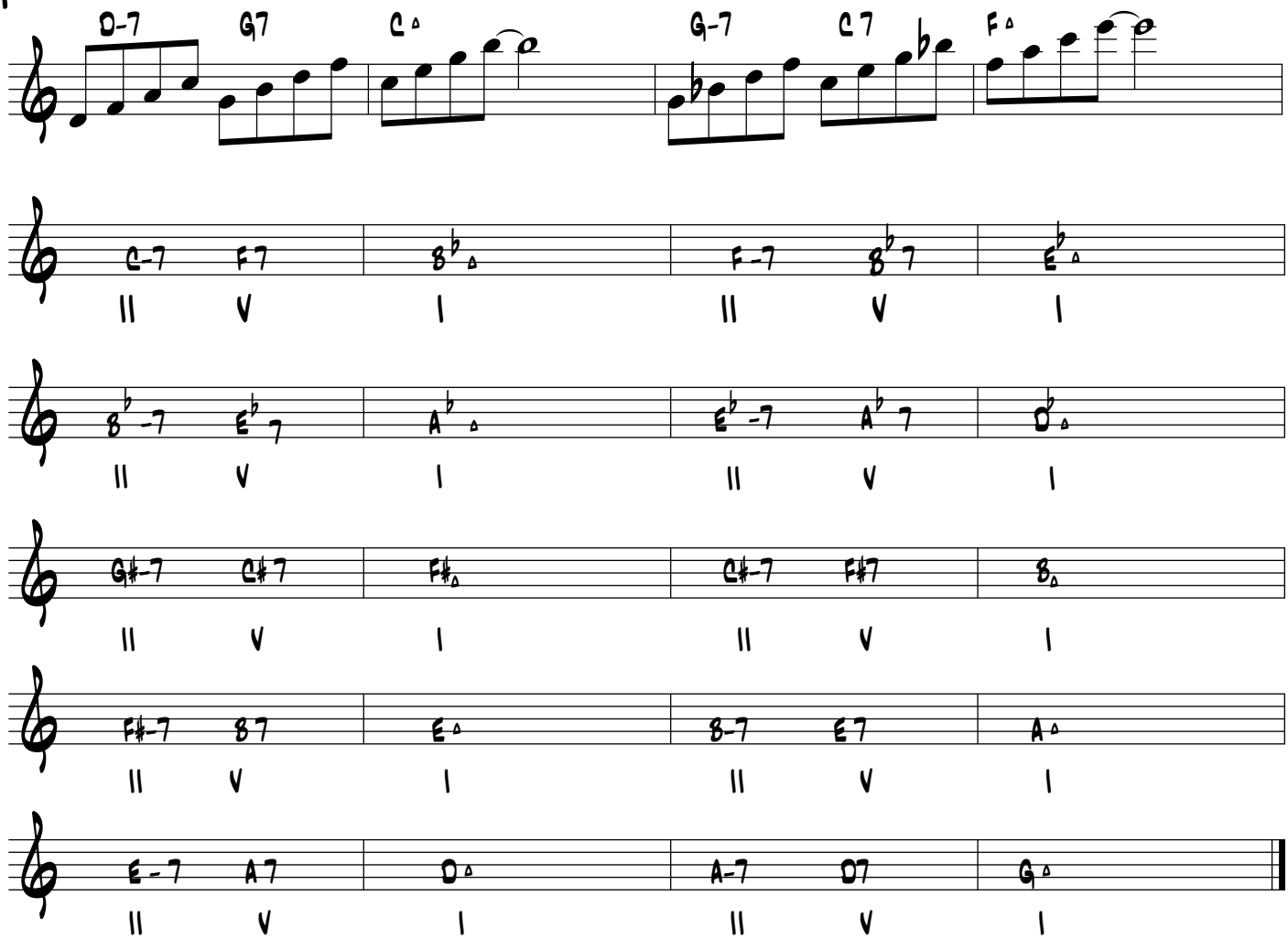
V eme degrés dans le cycle des quintes

I



II-V-I dans le cycle des quintes

II



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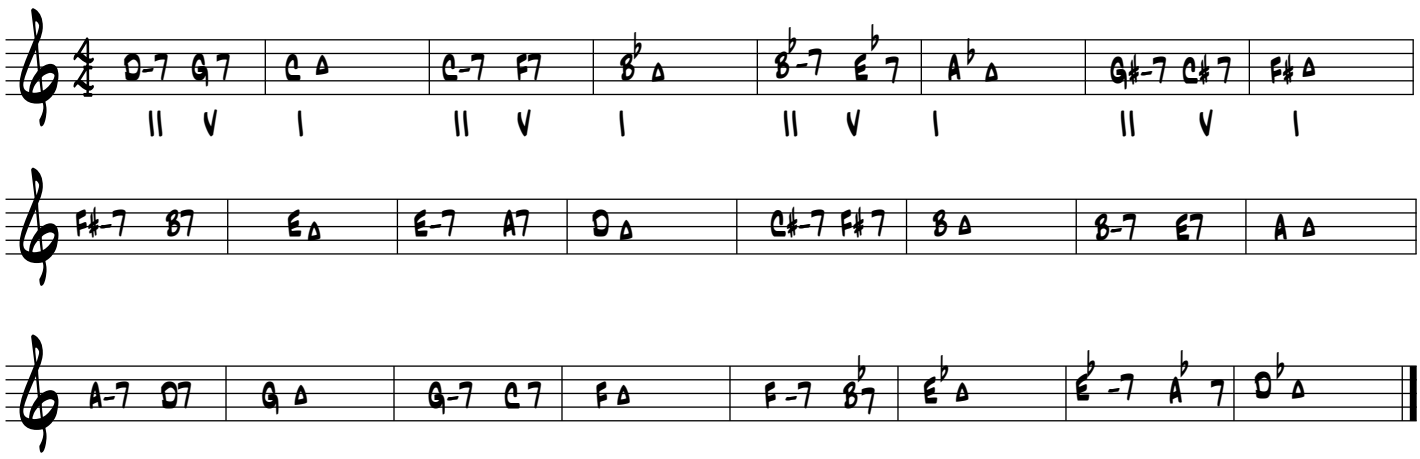
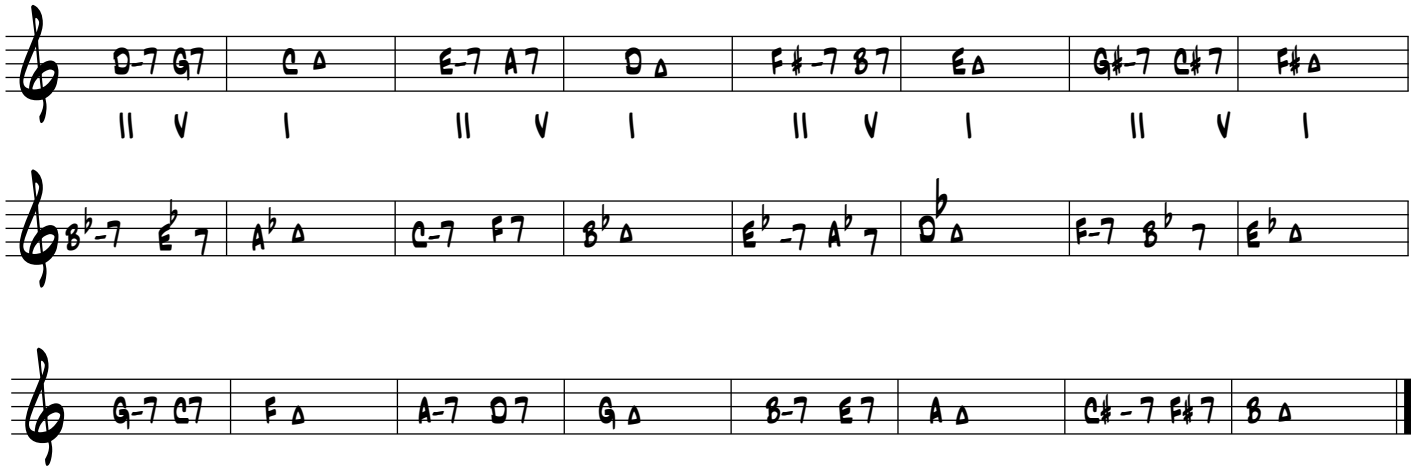
II-V-I PAR TONS DESCENDANTS

II



II-V-I PAR TONS ASCENDANTS

III



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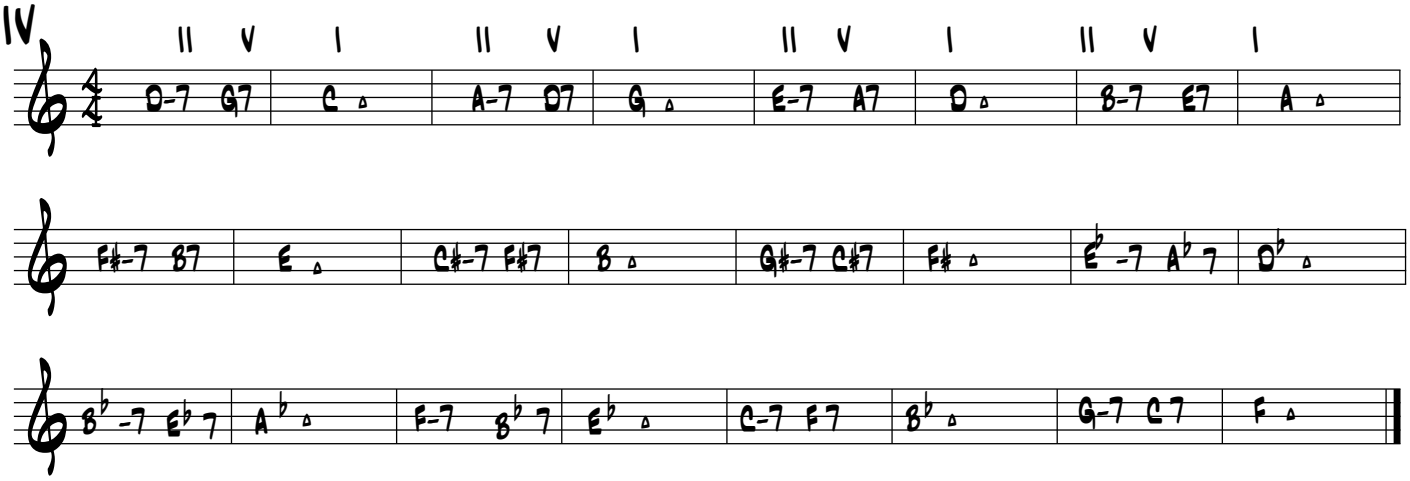
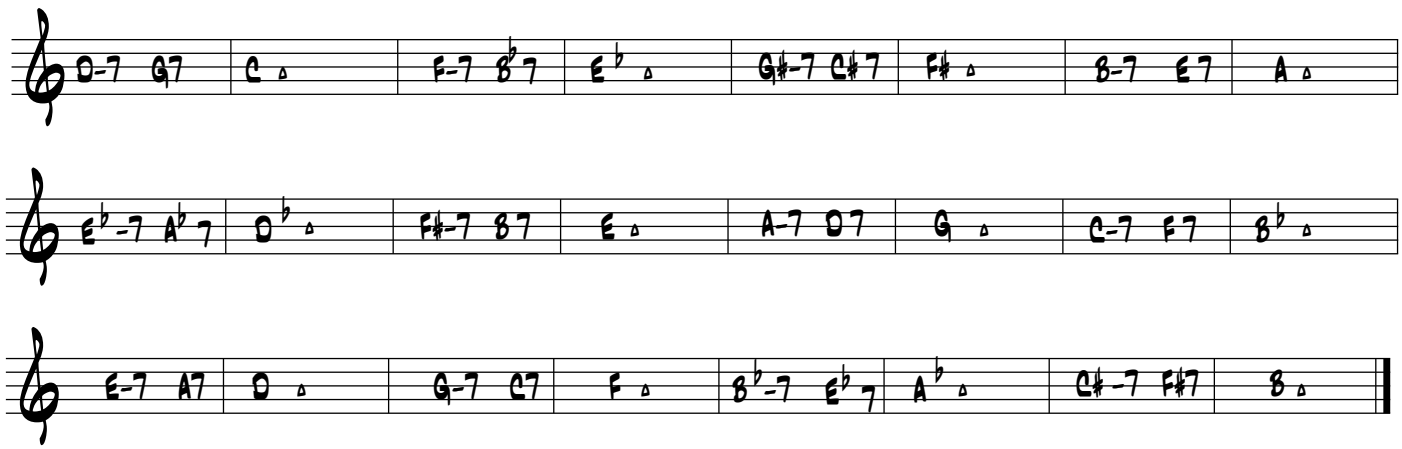
II-V-I DANS LE CYCLE DES QUARTES

IV



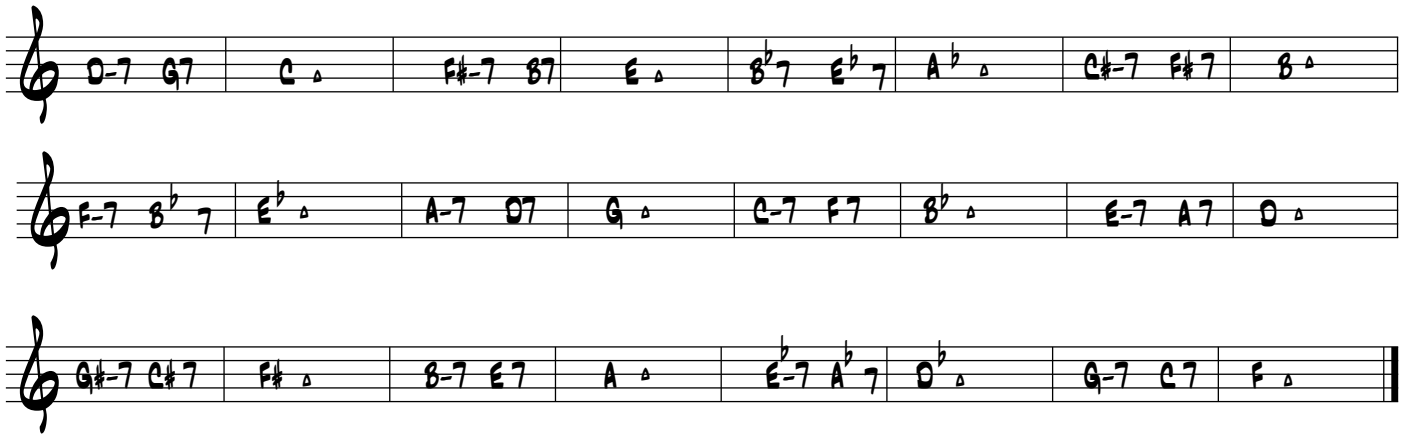
II.V.I DANS LE CYCLE DES TIERCES MINEURES

V



II.V.I DANS LE CYCLE DES TIERCES MAJEURES

VI



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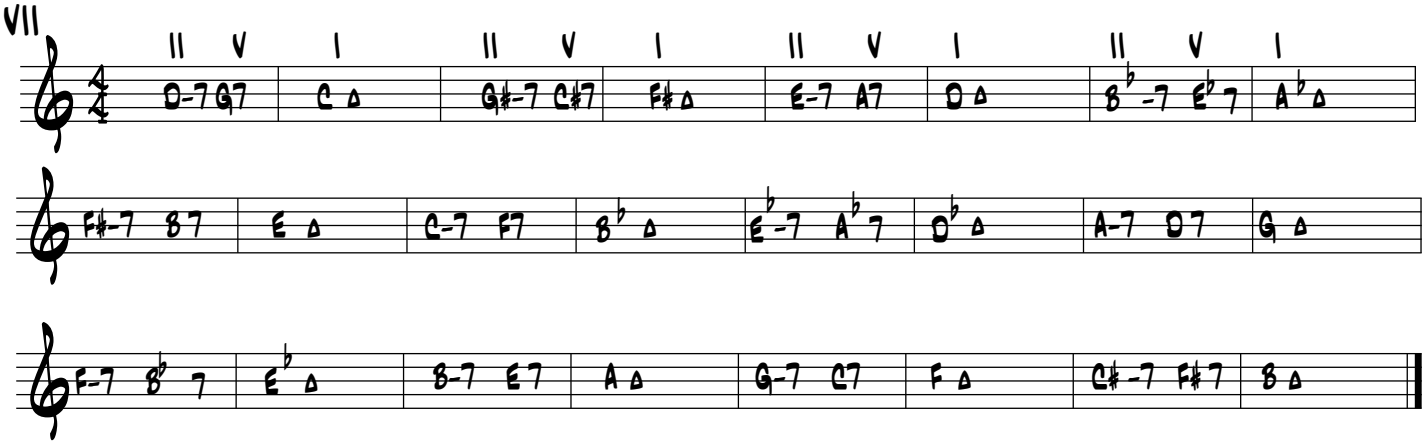
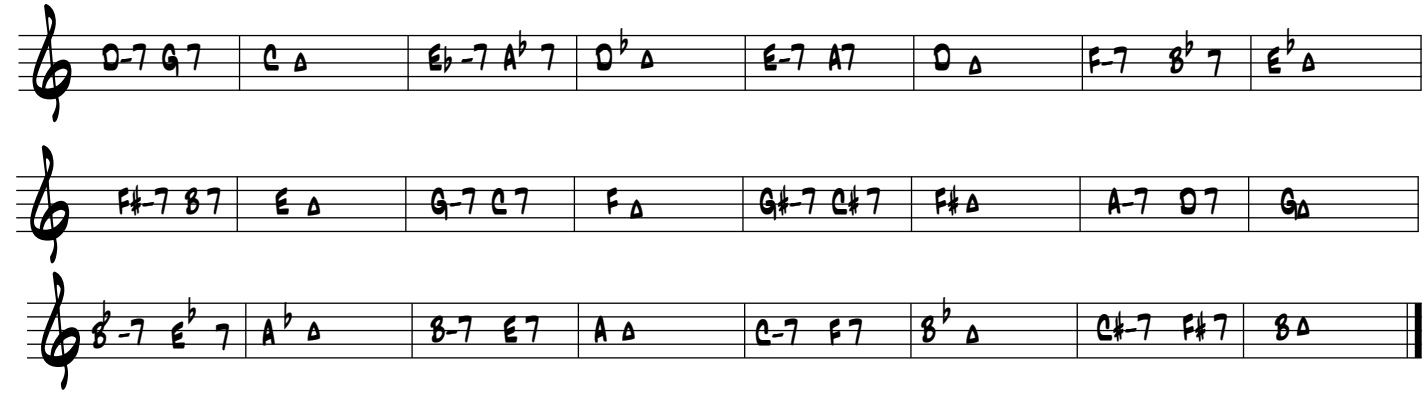
II.V.I DANS LE CYCLE DES QUARTES AUGMENTÉES

VII



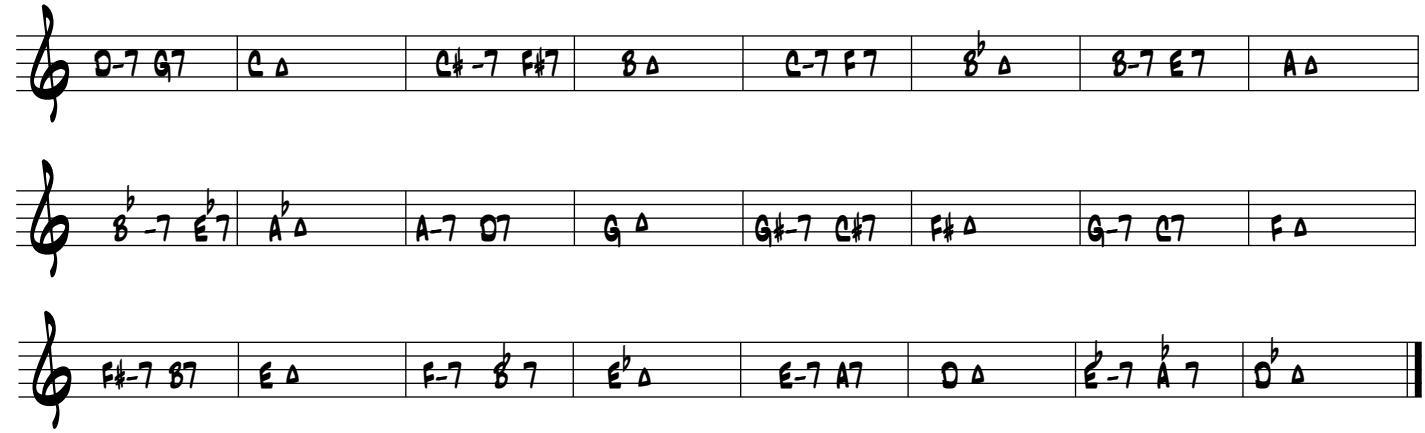
II.V.I DANS LE CYCLE CHROMATIQUE ASCENDANT

VIII



II . V . I DANS LE CYCLE CHROMATIQUE DESCENDANT

IX



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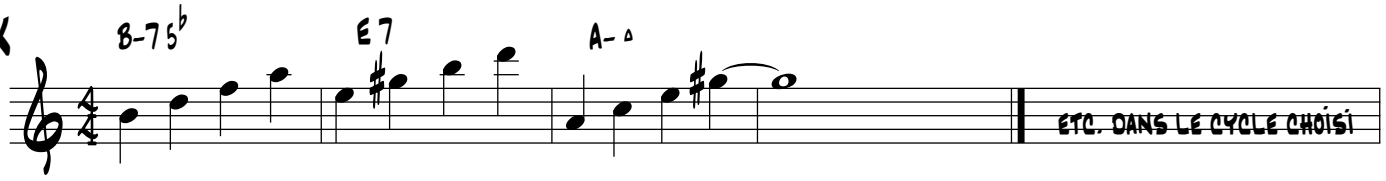
II-V-I Mineurs

II-V-I Mineur Harmonique

X

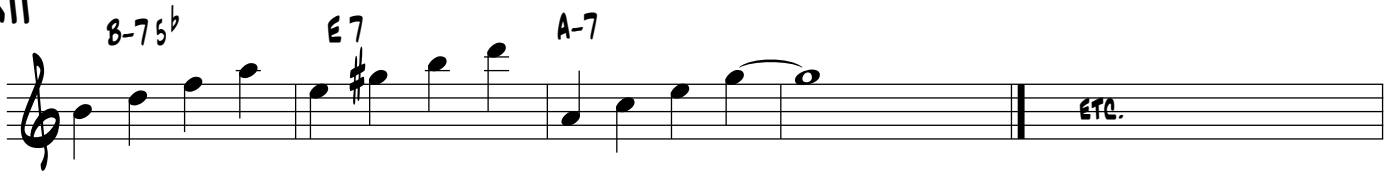


II-V-I Mineur Mélodique ascendant

XI

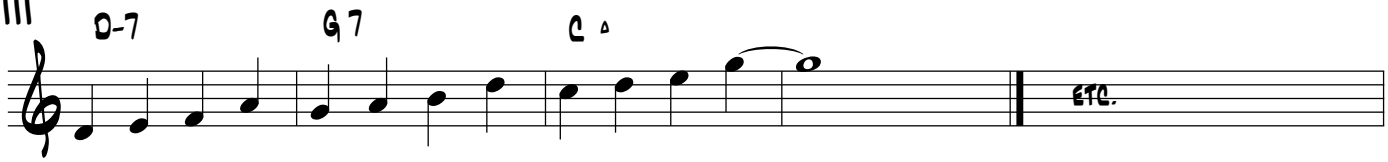
II-V-I Mineur avec résolution -7

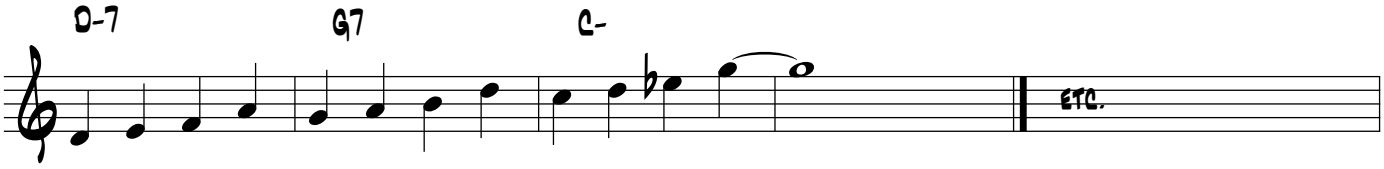
XII



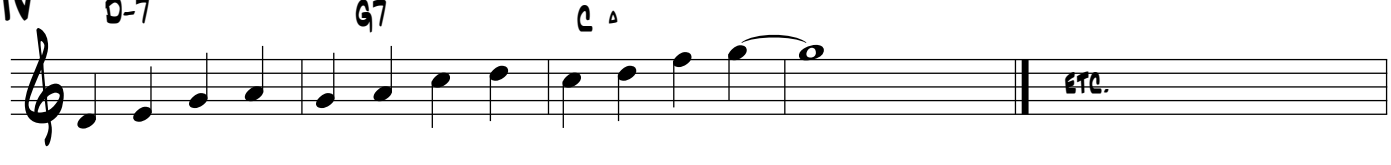
Patterns sur II-V-I majeur ou mineur

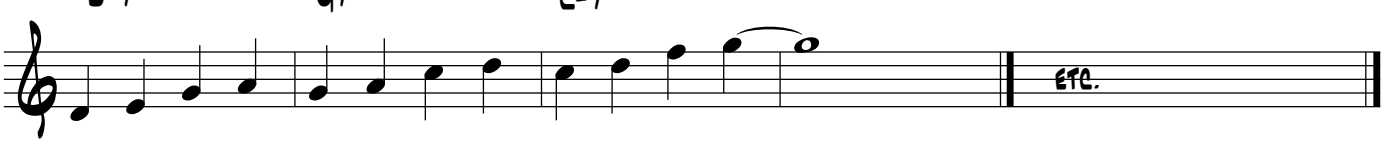
XIII





XIV





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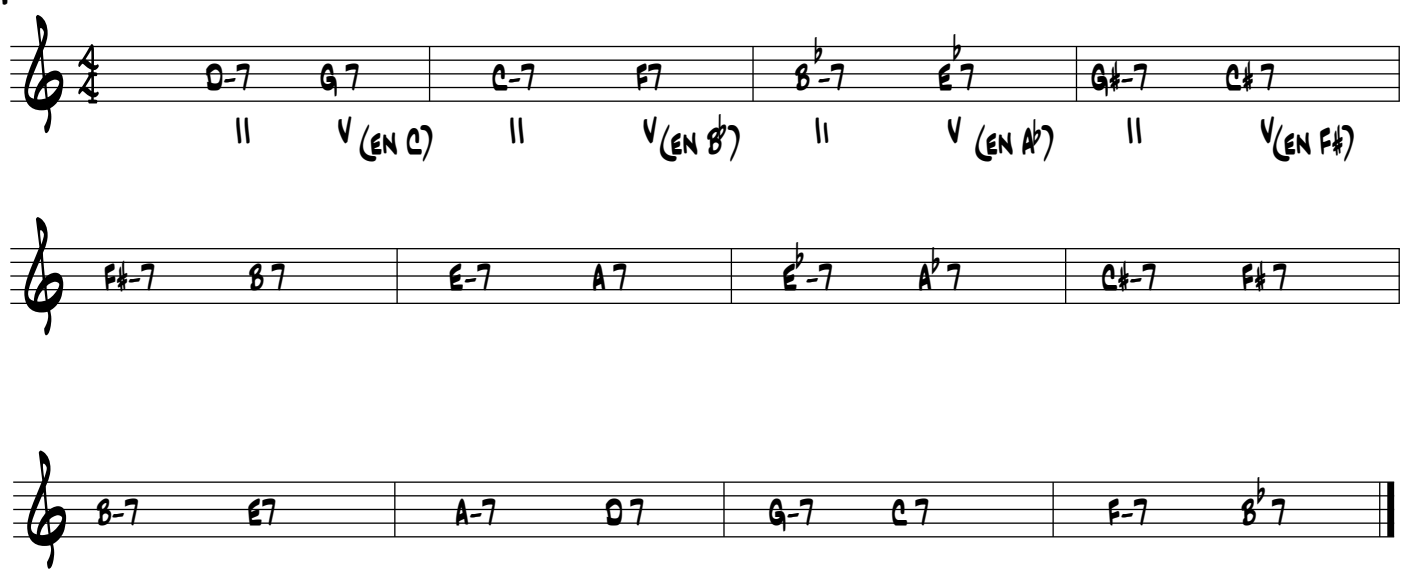
II-V DANS TOUS LES TONS

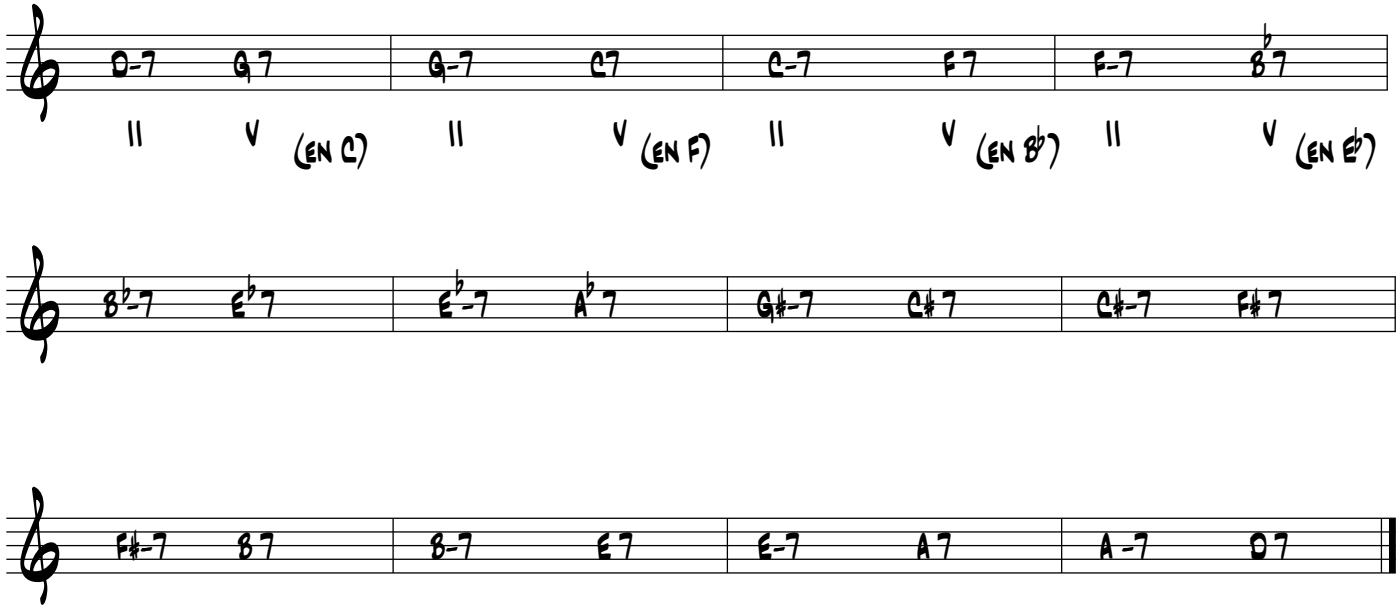
CYCLE DES TONS DESCENDANTS

I



CYCLE DES QUINTES

II



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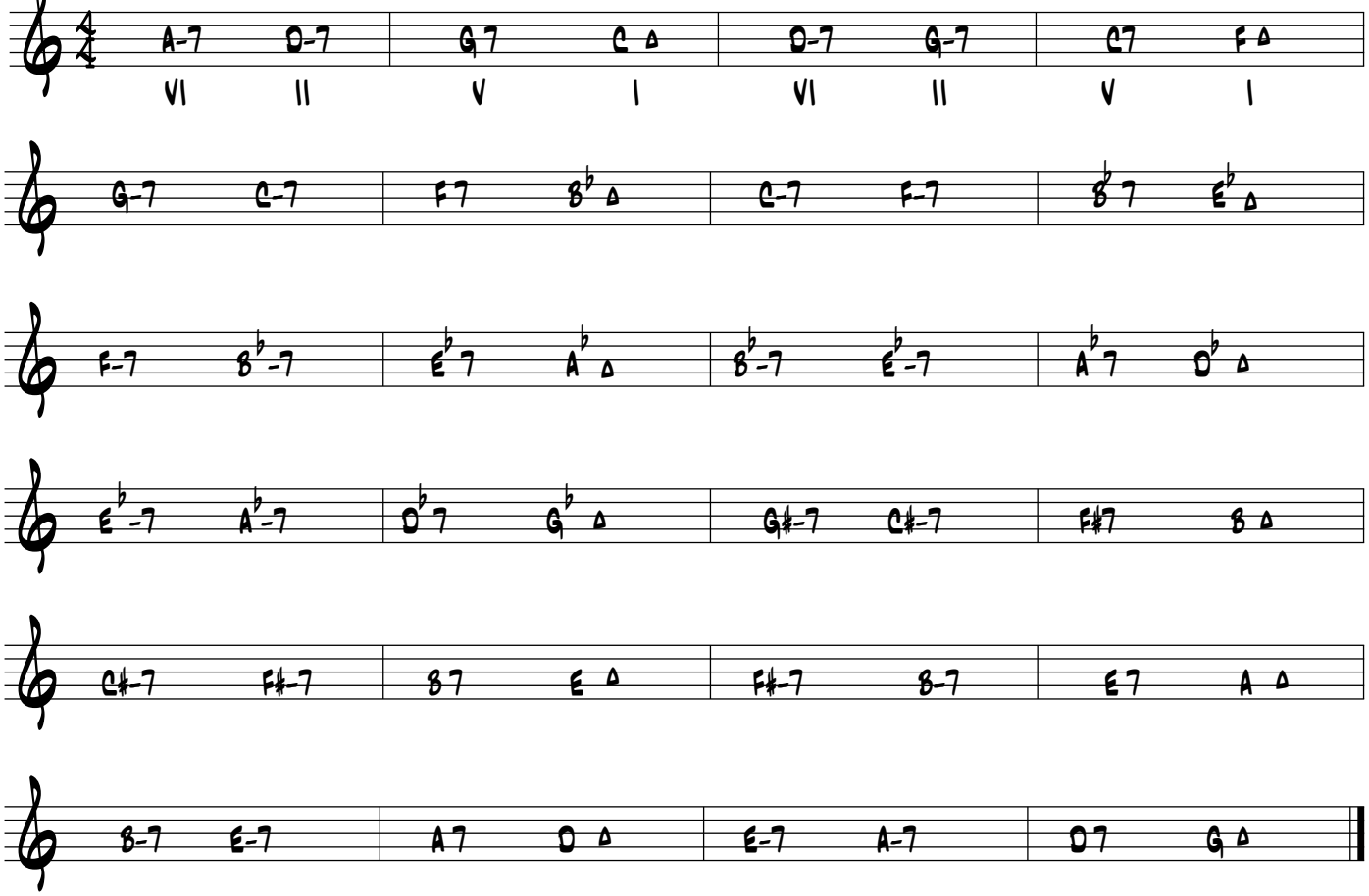
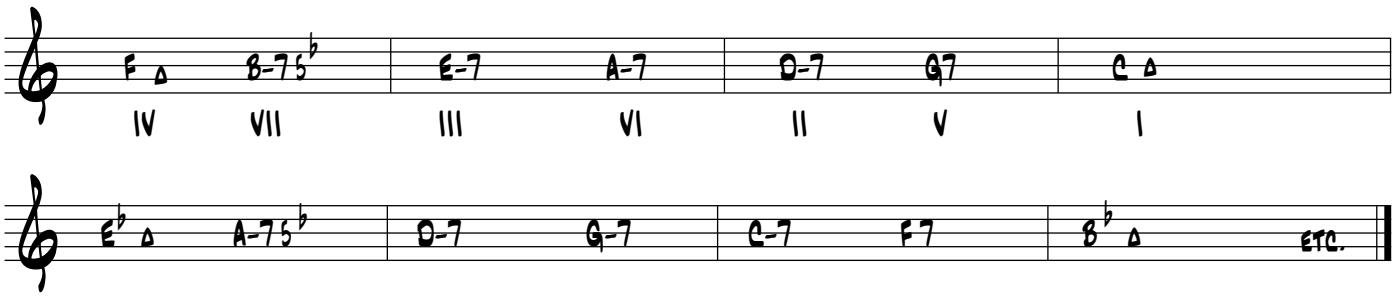
VI-II-V-I

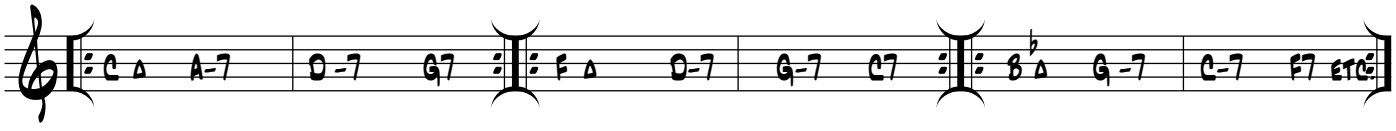
I Dans le cycle des quintes



II IV.VII.III.VI.II.V.I Dans tous les tons (cycle des tons descendants)



III I.VI.II.V



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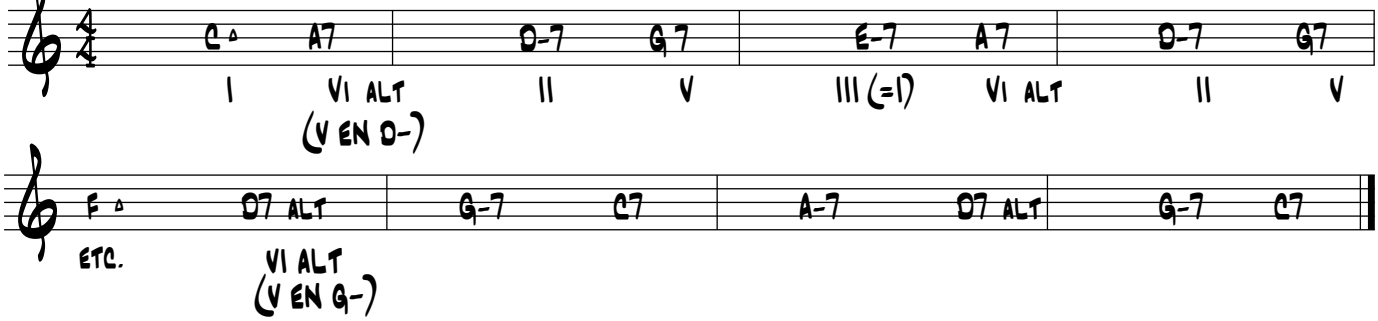
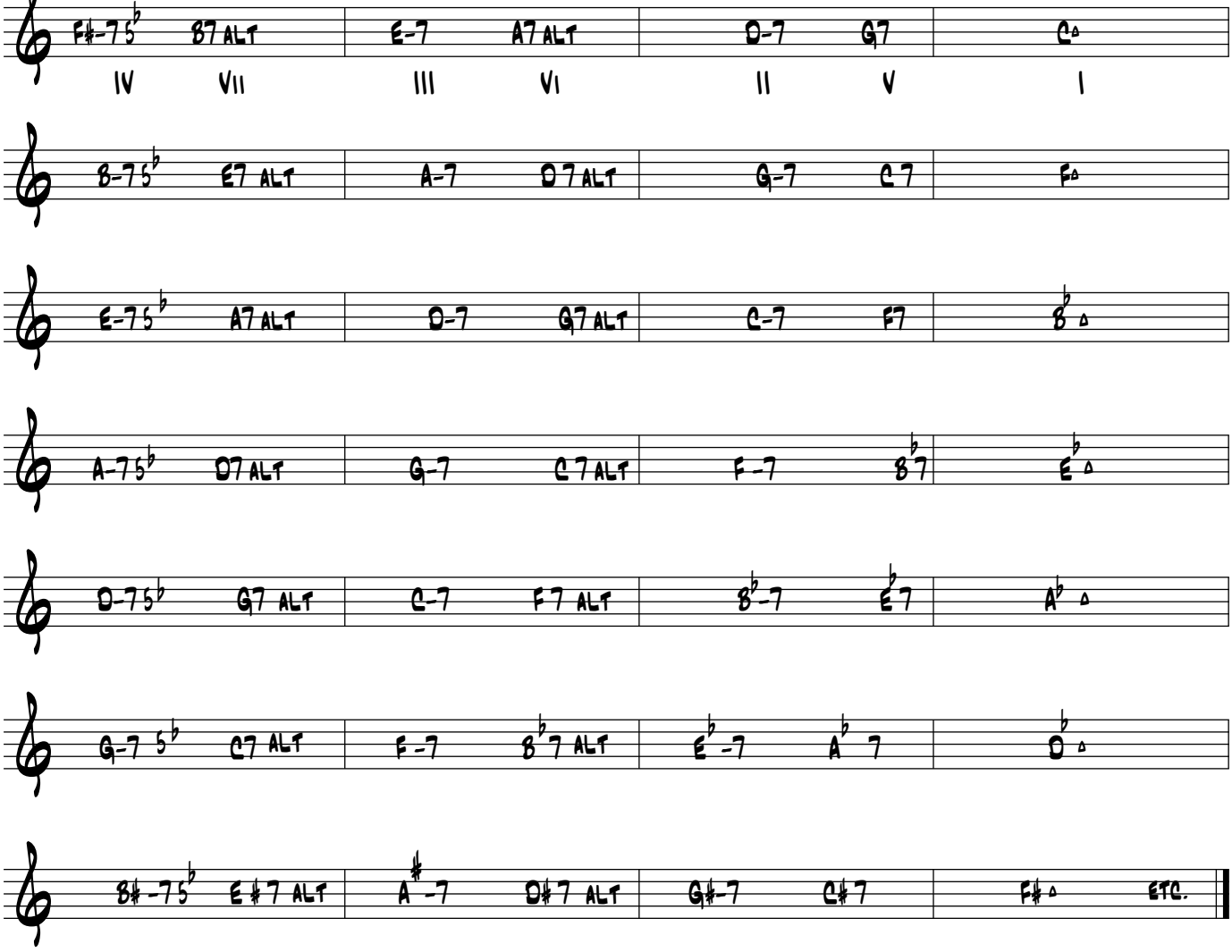
RHYTHM CHANGES

I



IV-VII-III-VI-II-V-I AVEC ACCORDS DE DOMINANTES PASSAGÈRES

II



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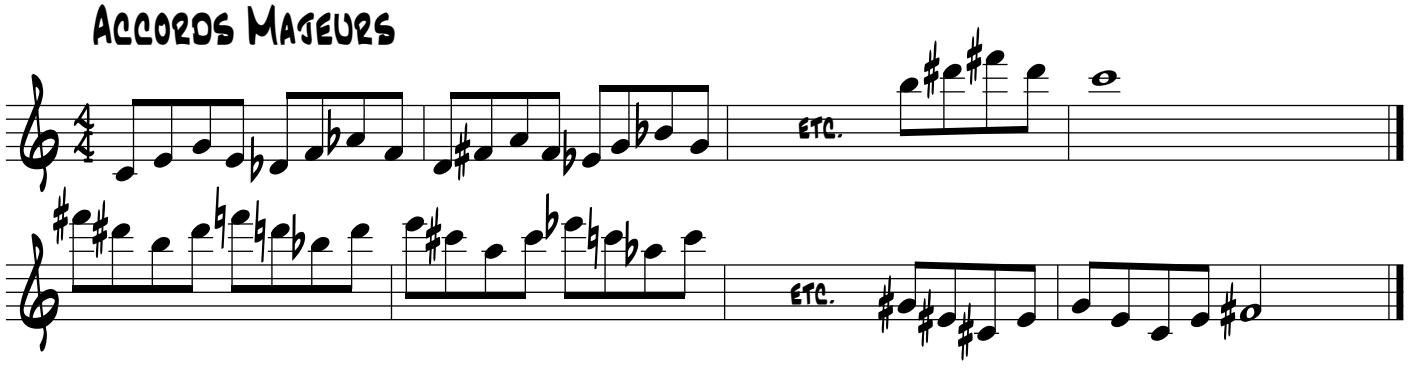
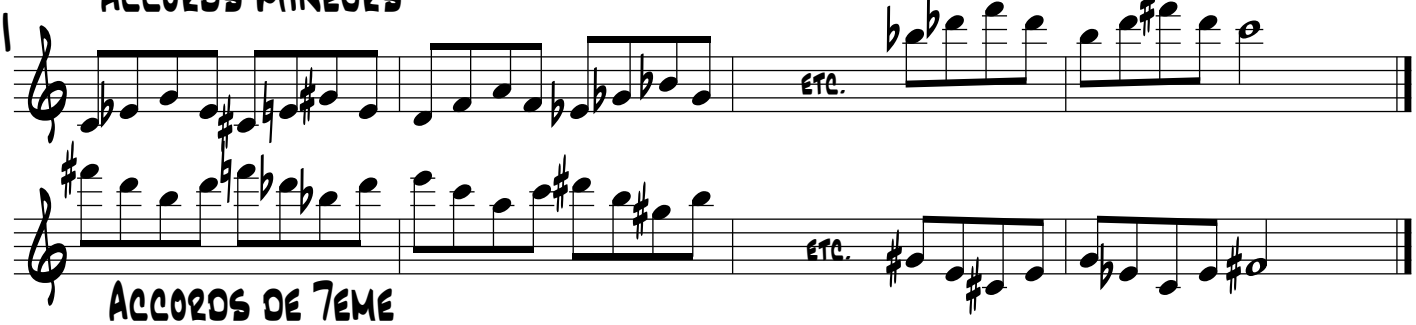
Arpéges Chromatiques

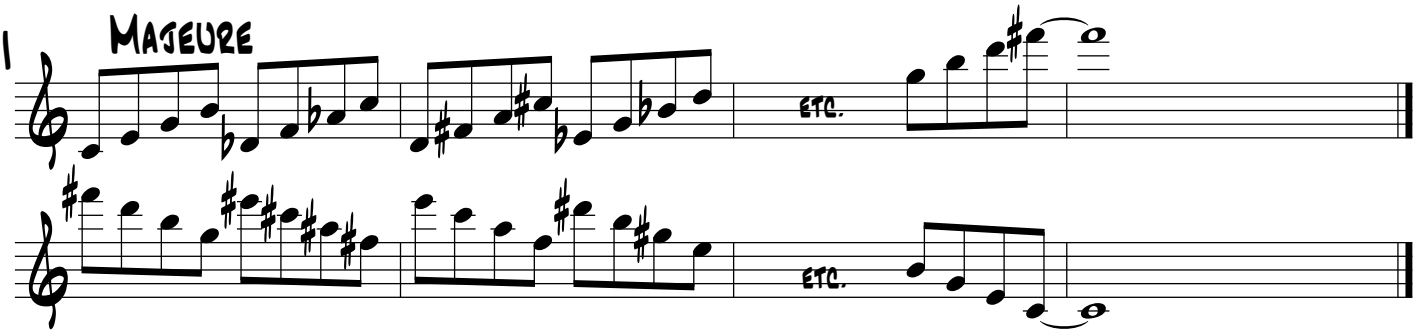
I Accords Majeurs



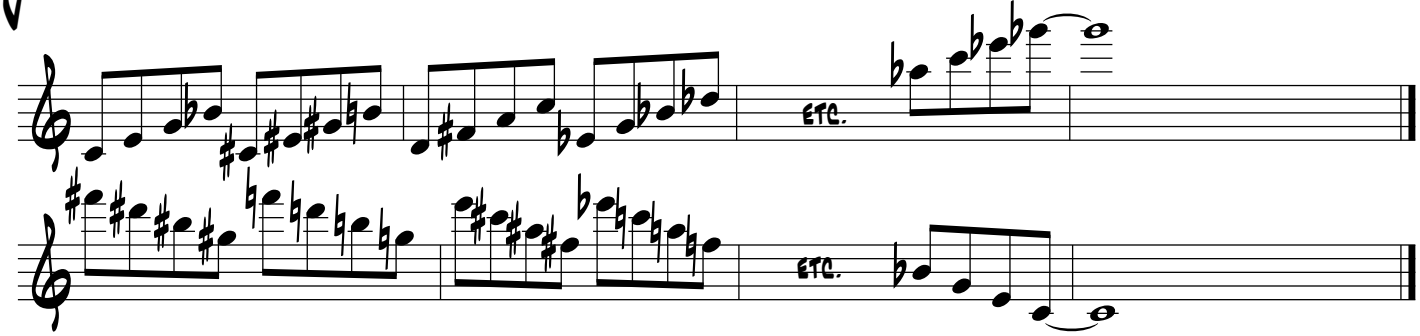
II Accords Mineurs



III Accords de 7eme Majeure



IV Accords de 7eme de dominante



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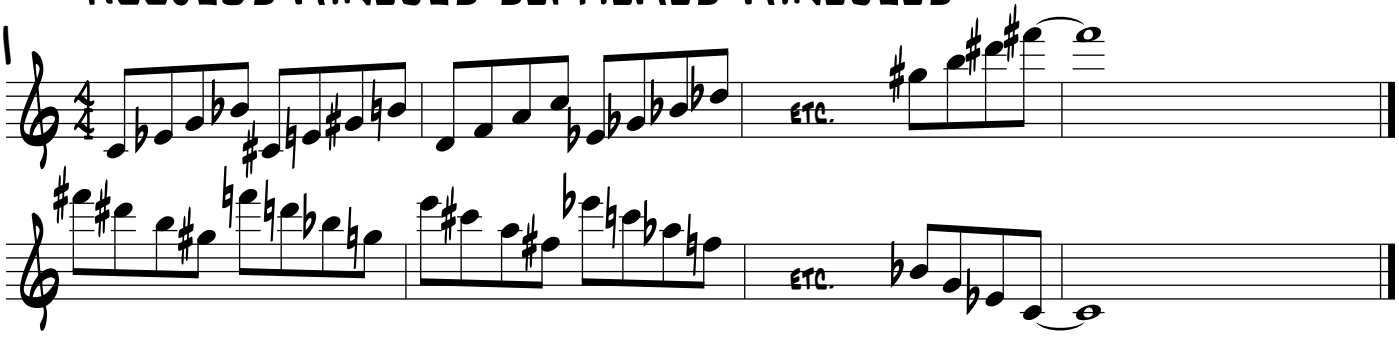
Arpéges chromatiques (suite)

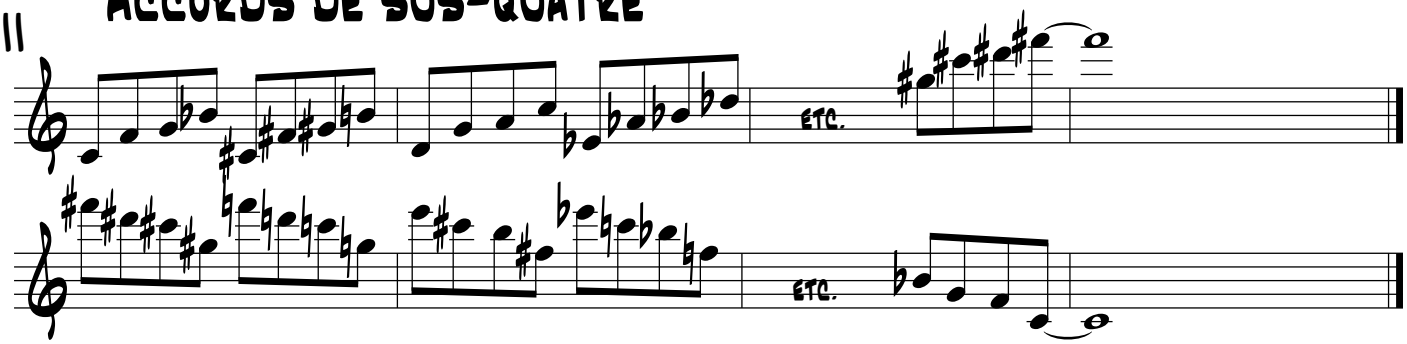
Accords mineurs septiémes mineures

I



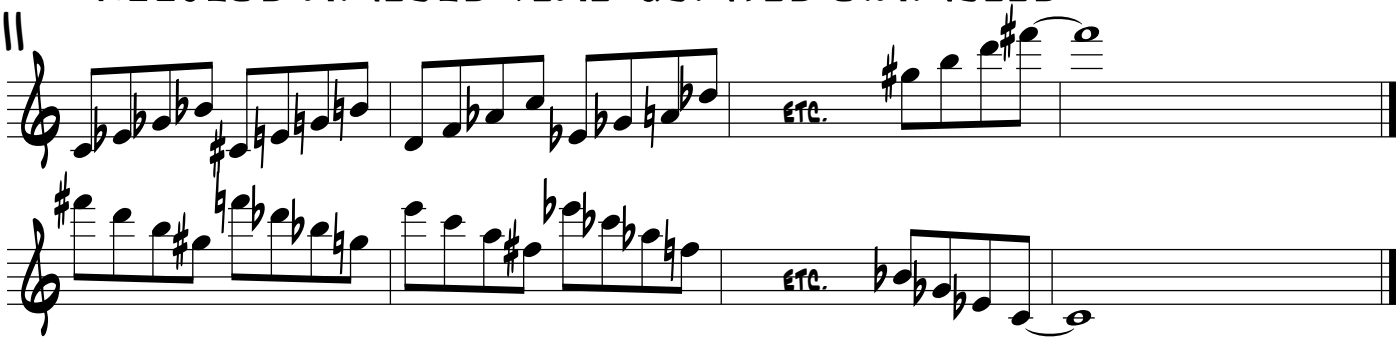
Accords de sus-quatre

II



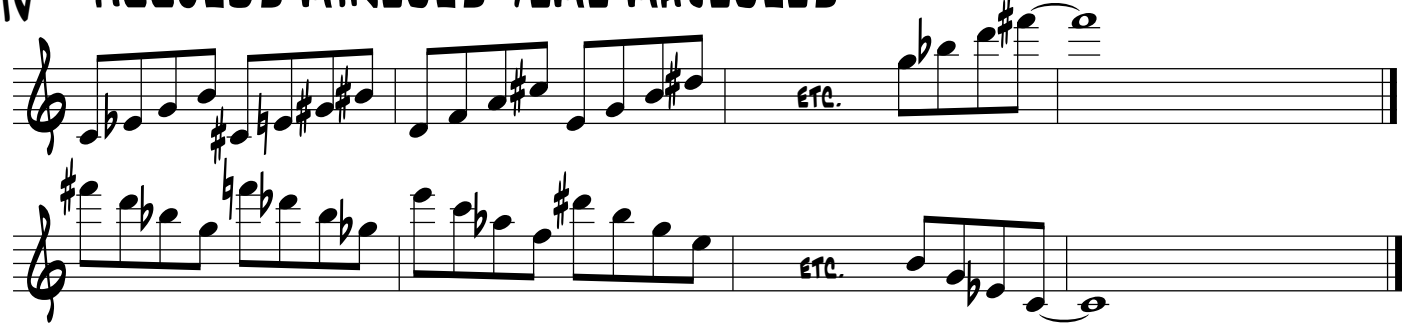
Accords mineurs 7eme quintes diminuées

III



Accords mineurs 7eme majeures

IV



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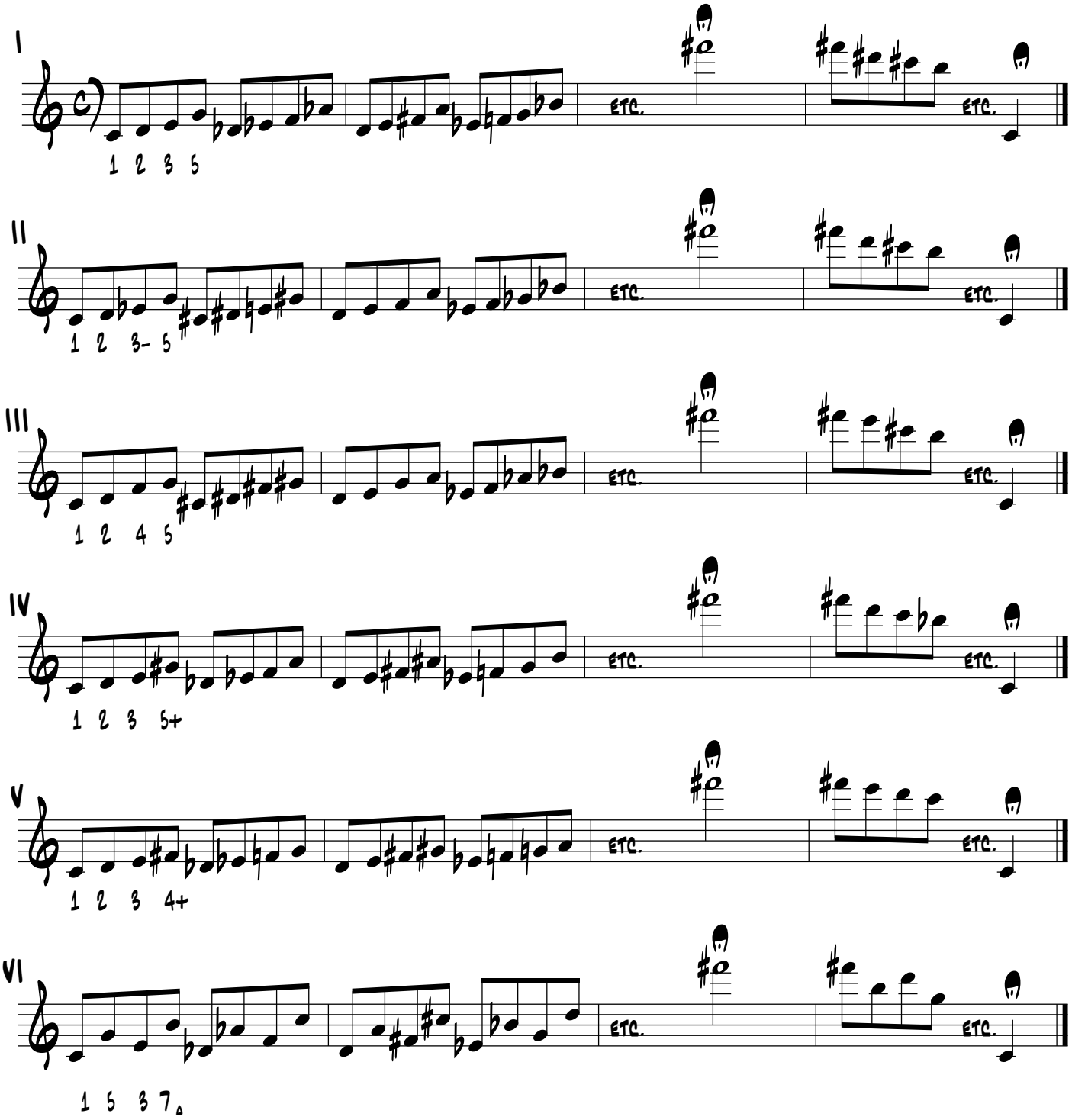
Exercices chromatiques



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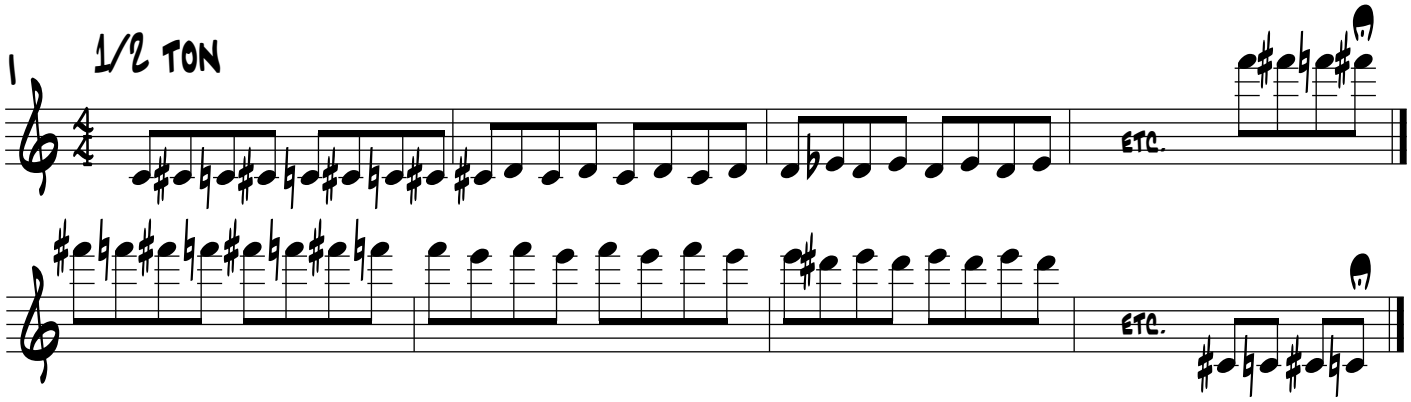
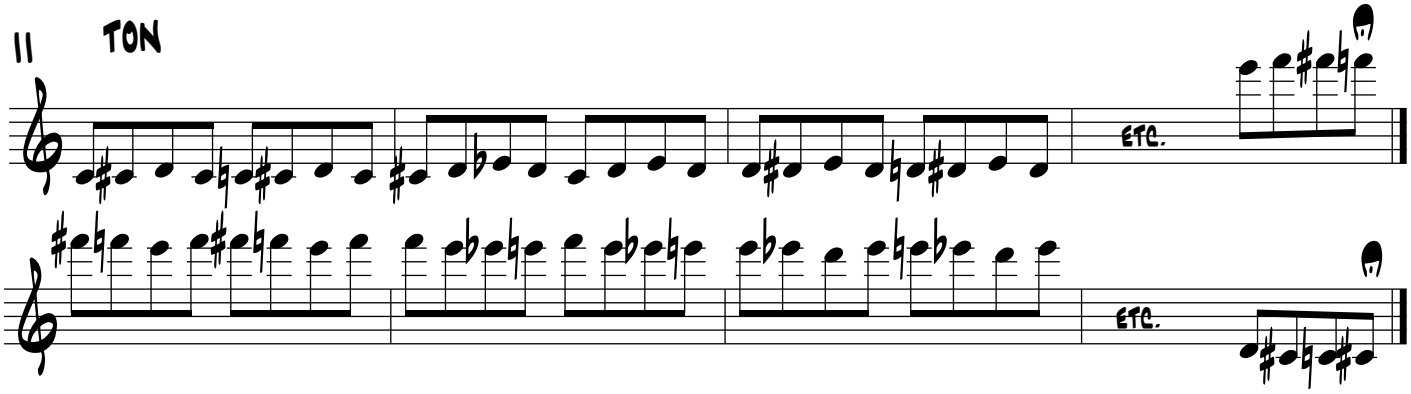
Exercices chromatiques sur la gamme chromatique

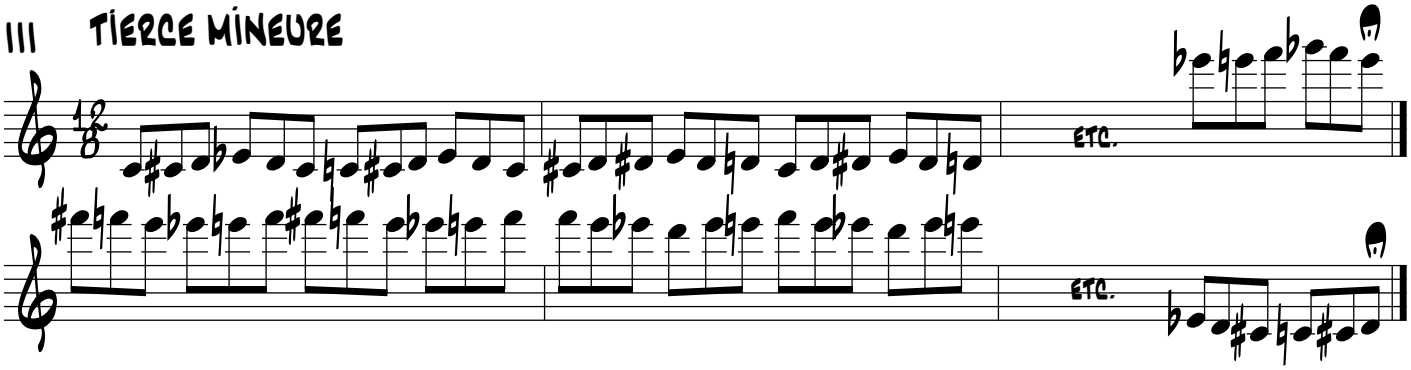
I 1/2 ton



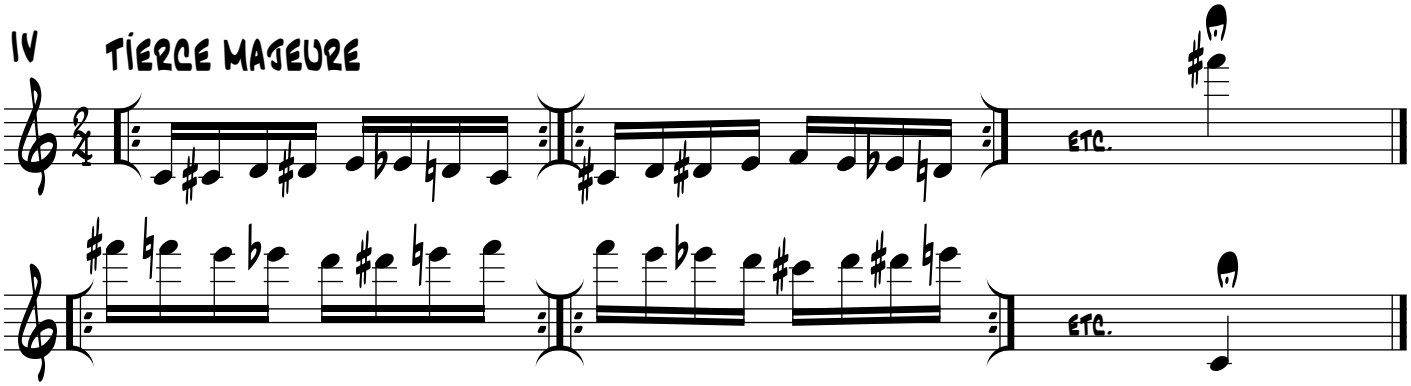
II Ton



III Tierce mineure



IV Tierce majeure



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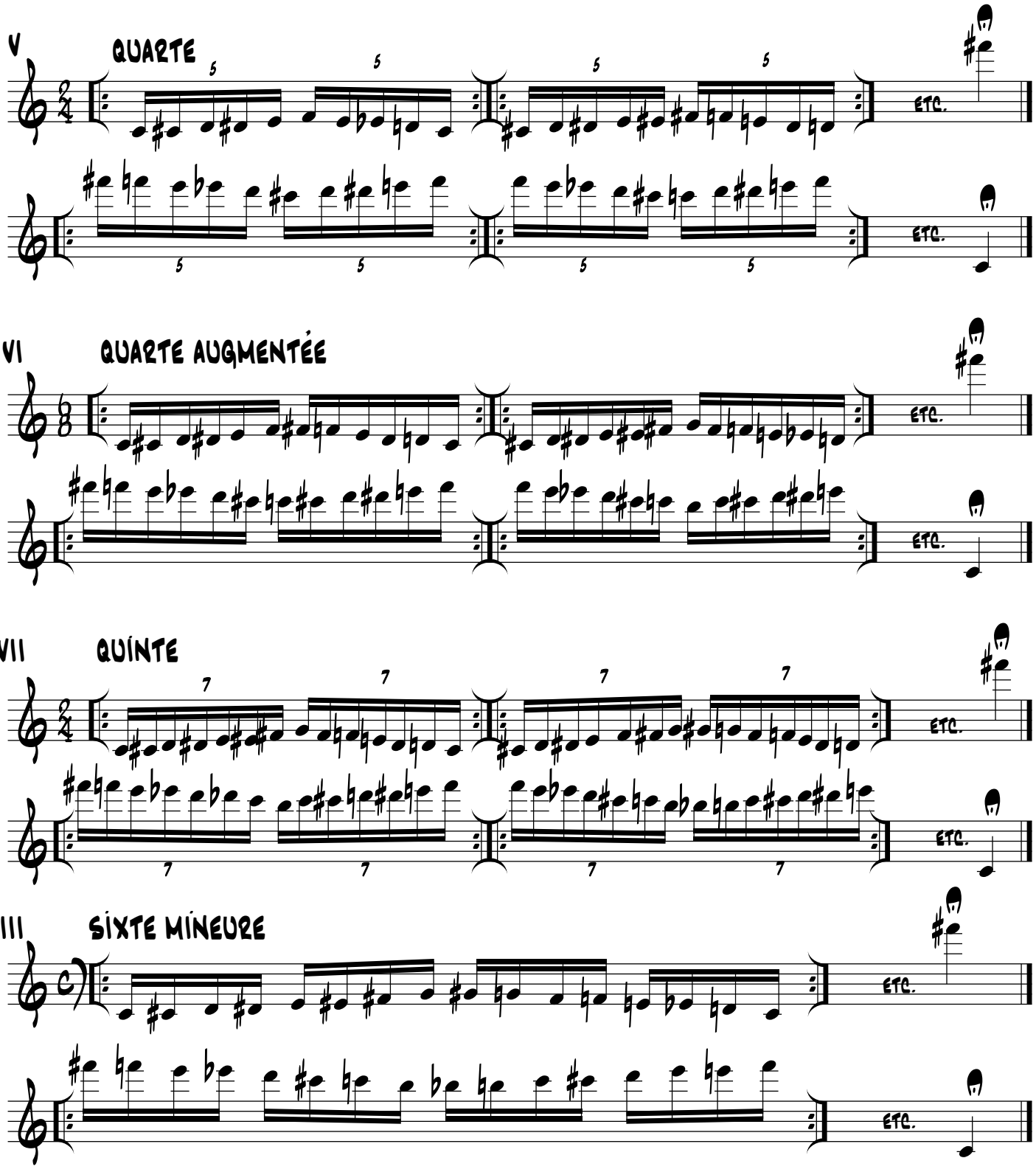
Exercices chromatiques sur la gamme chromatique (suite)



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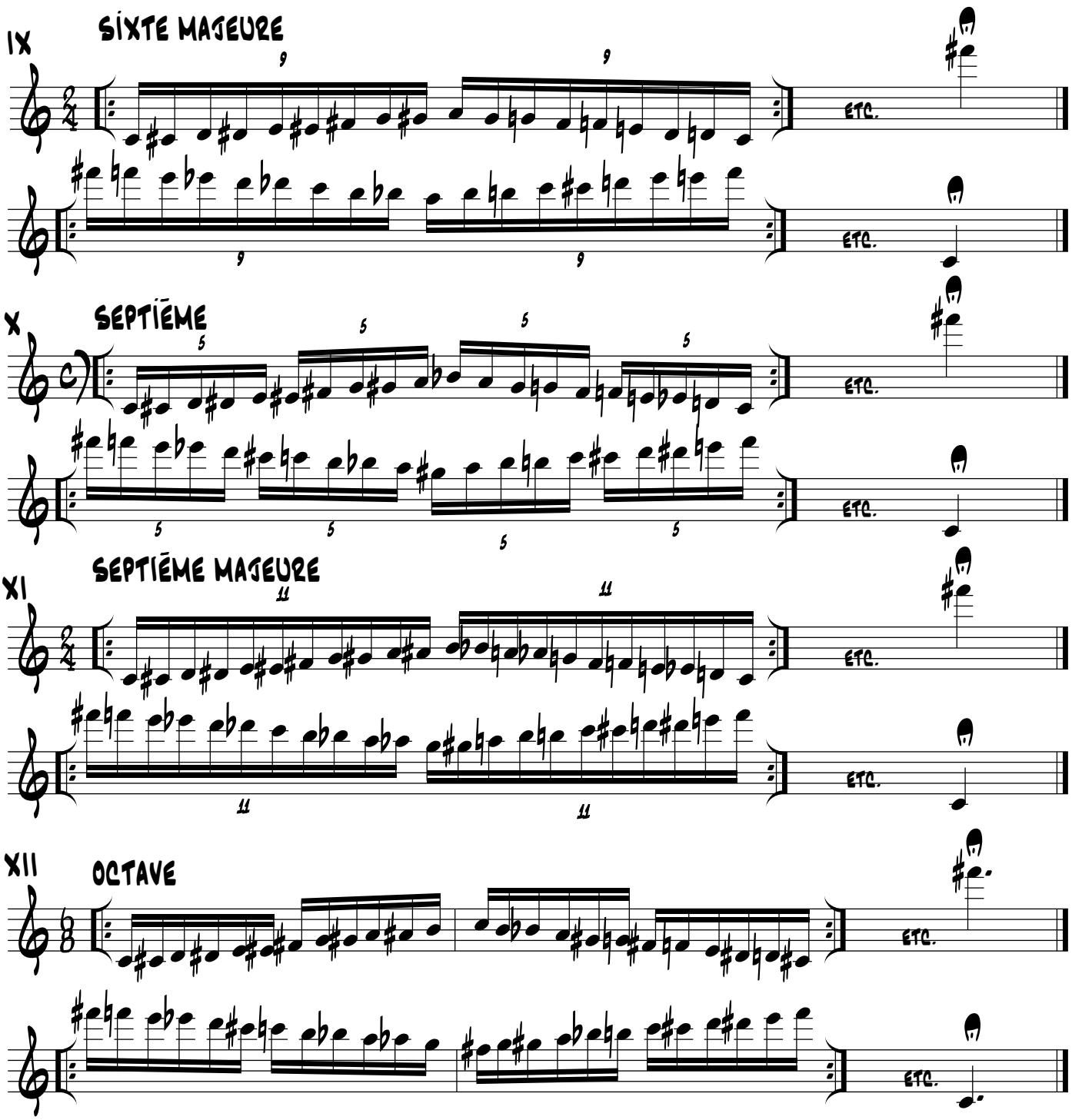
Exercices chromatiques sur la gamme chromatique (suite)



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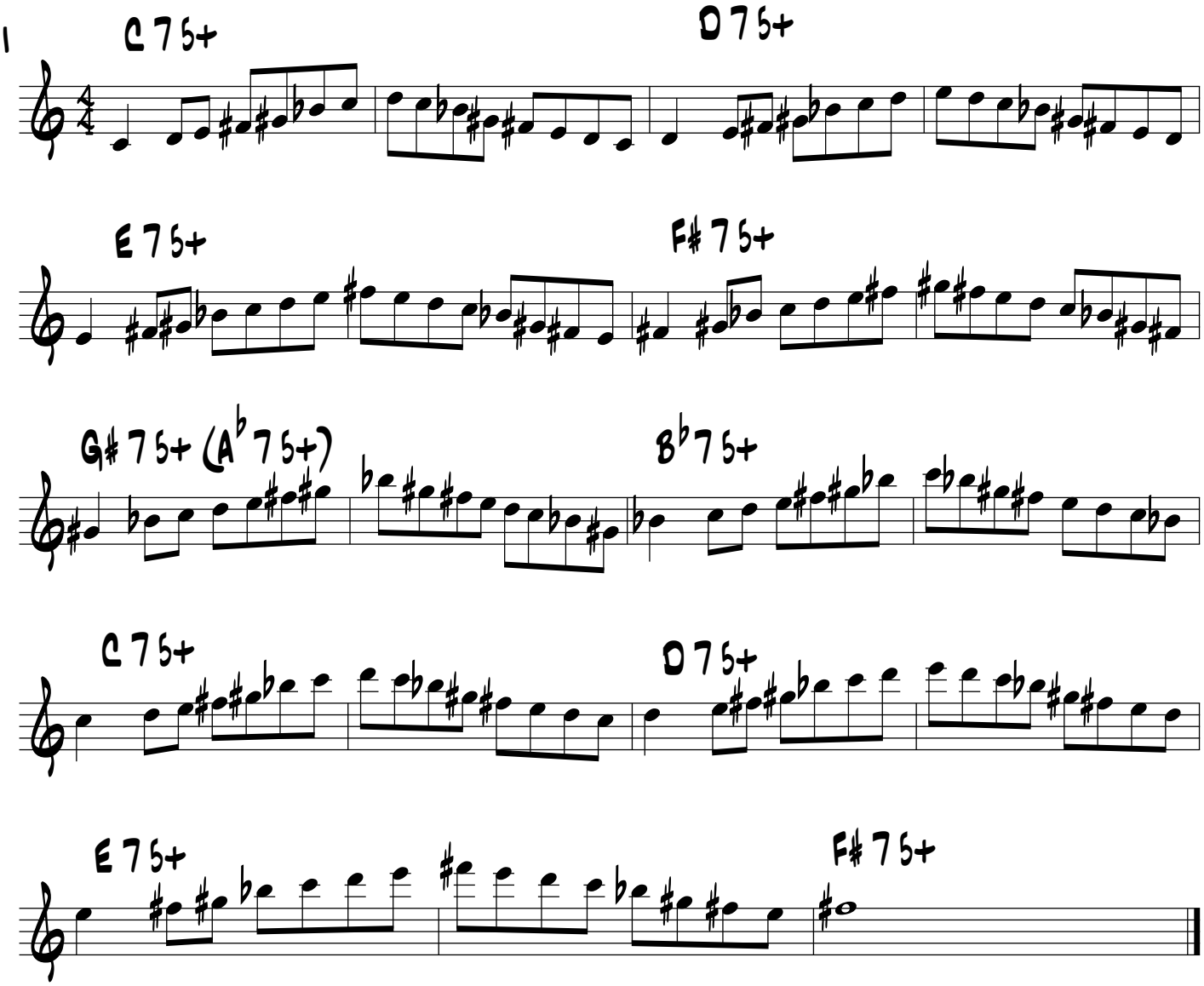
Gamme par tons I



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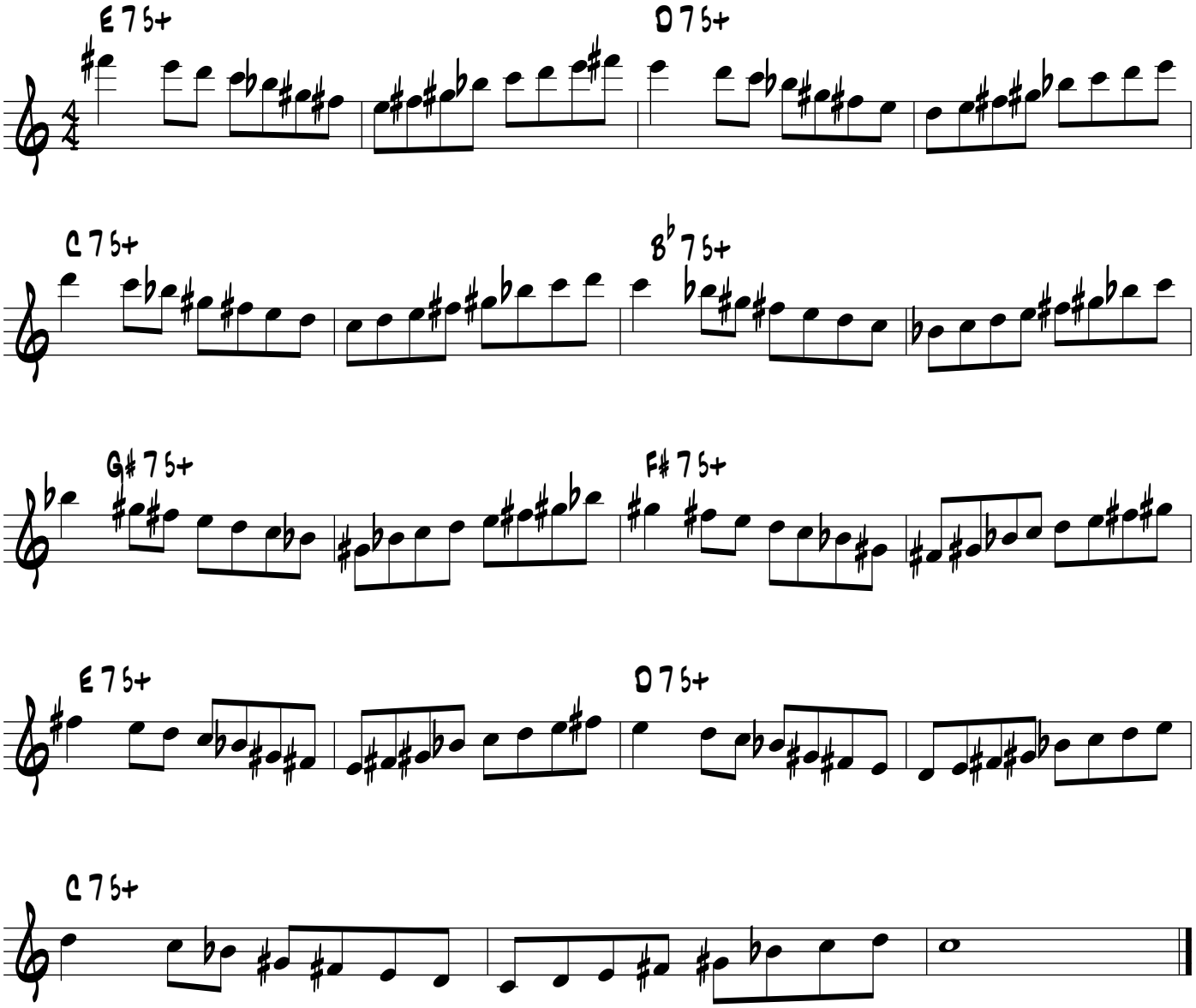
Gamme par tons I



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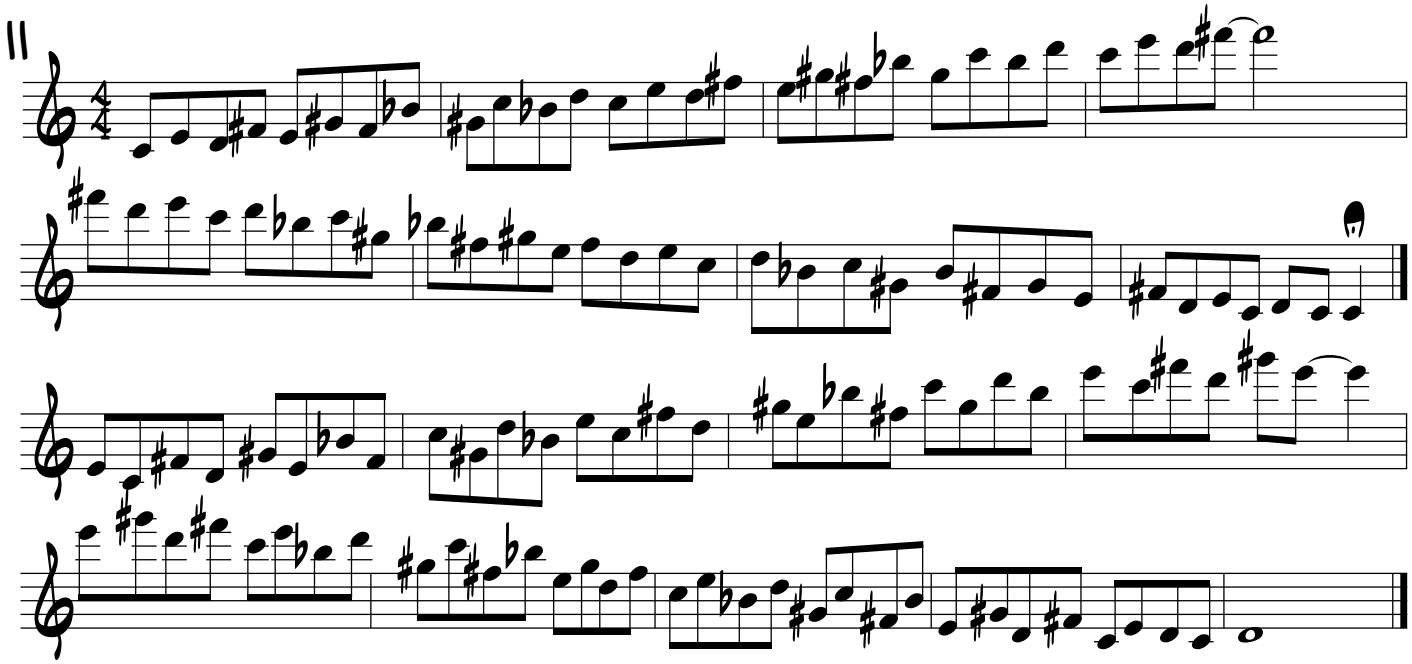

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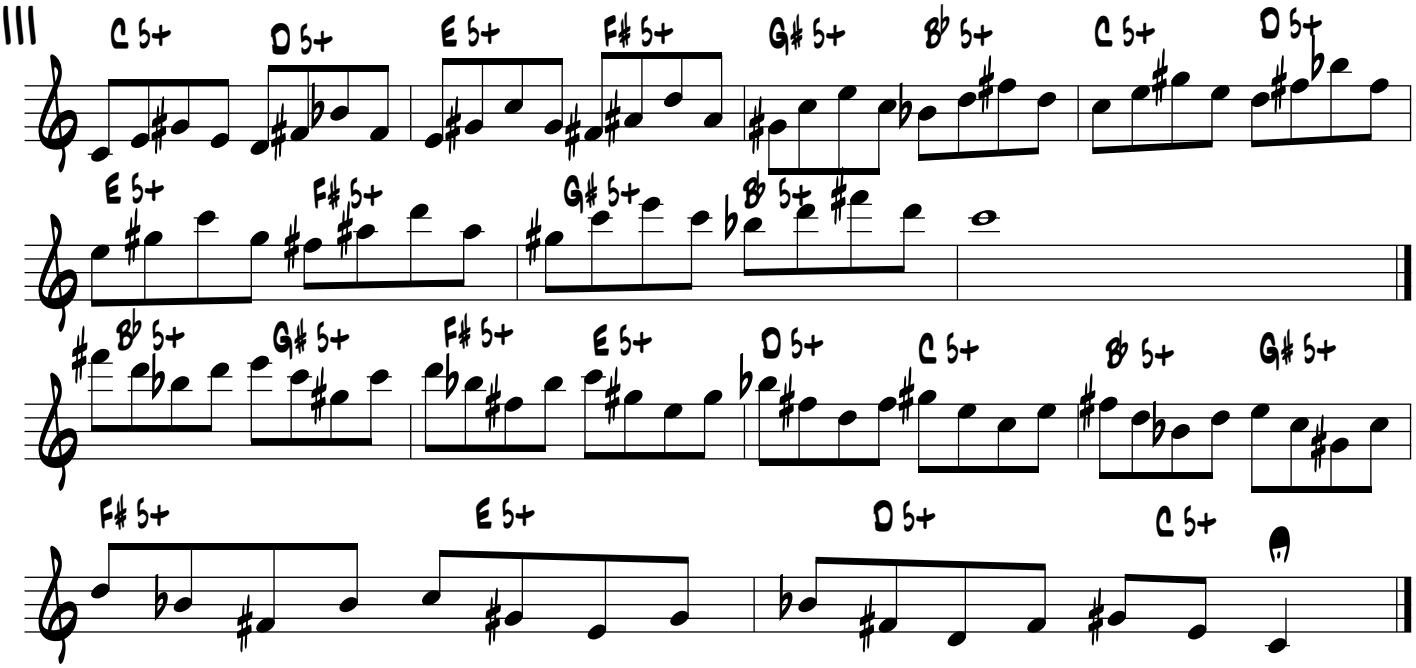

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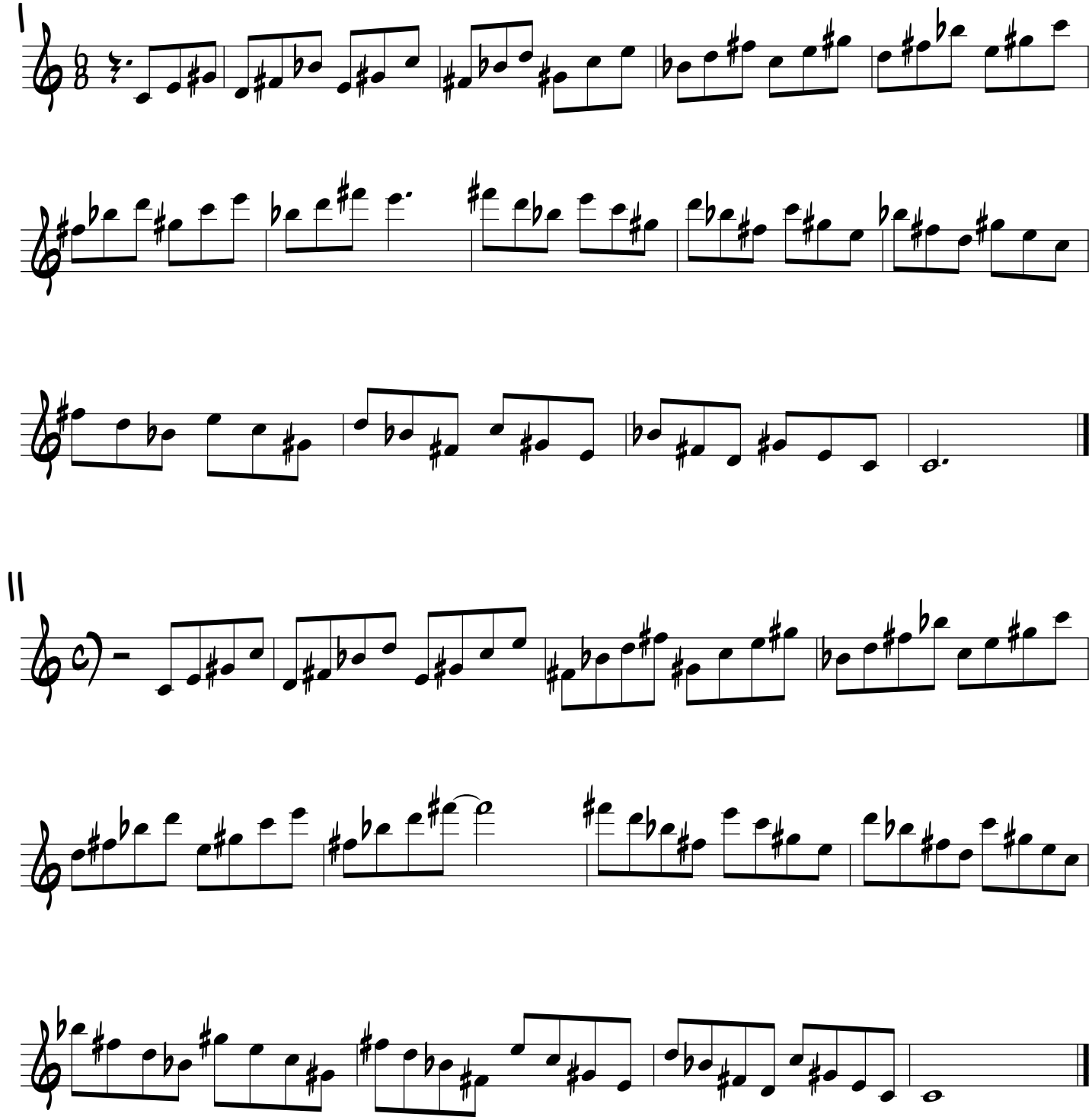

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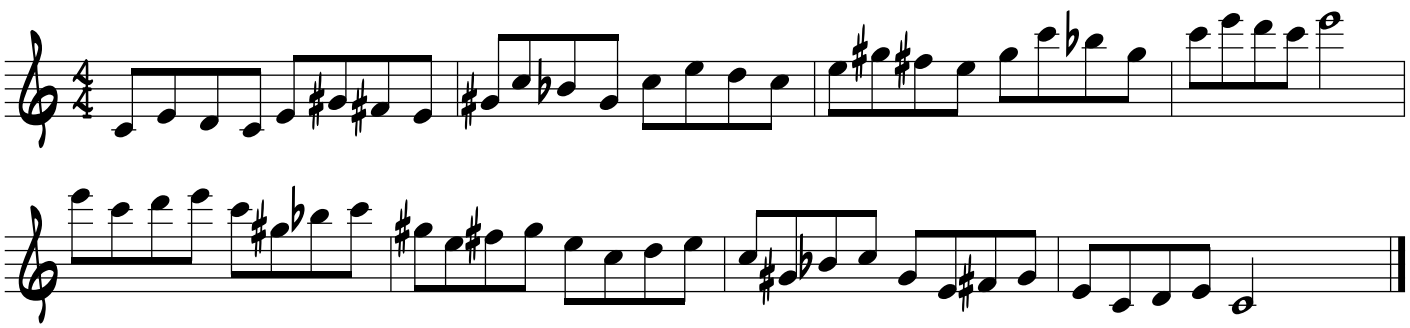
Gamme par tons I

I



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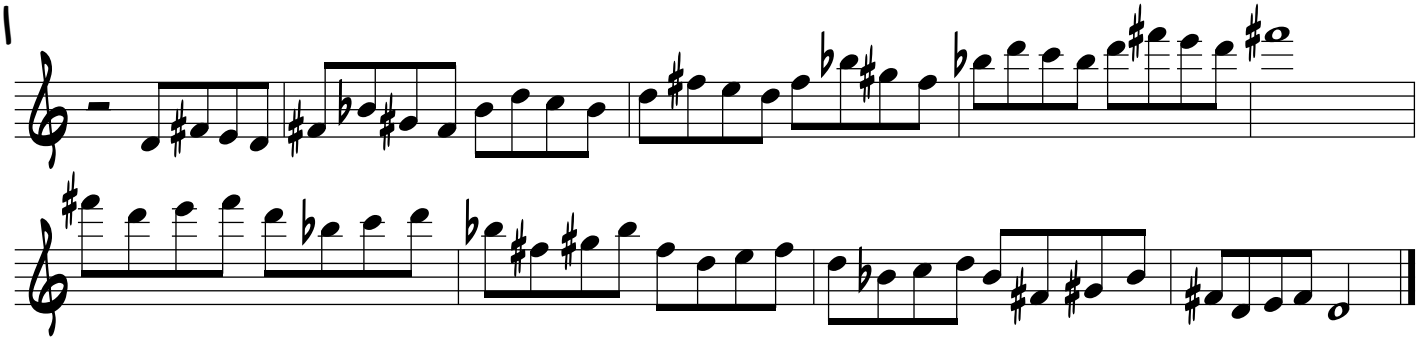

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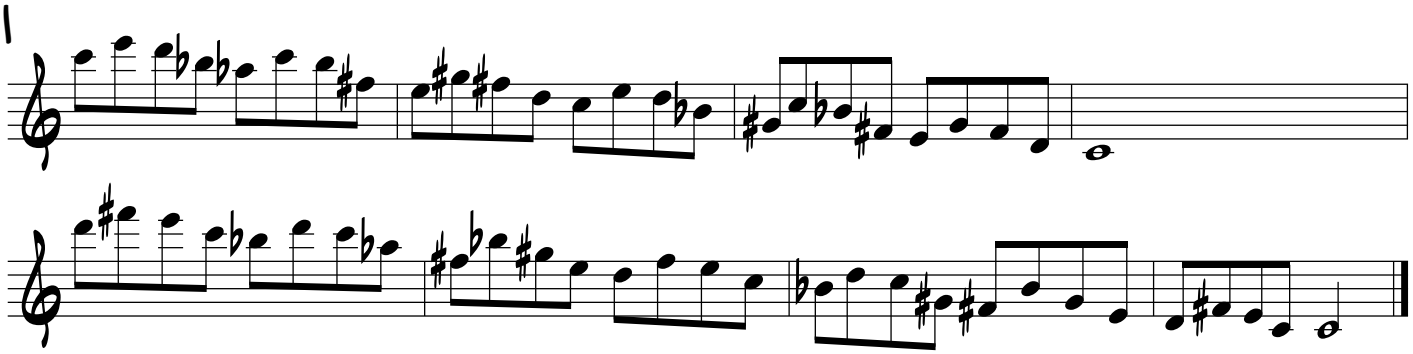

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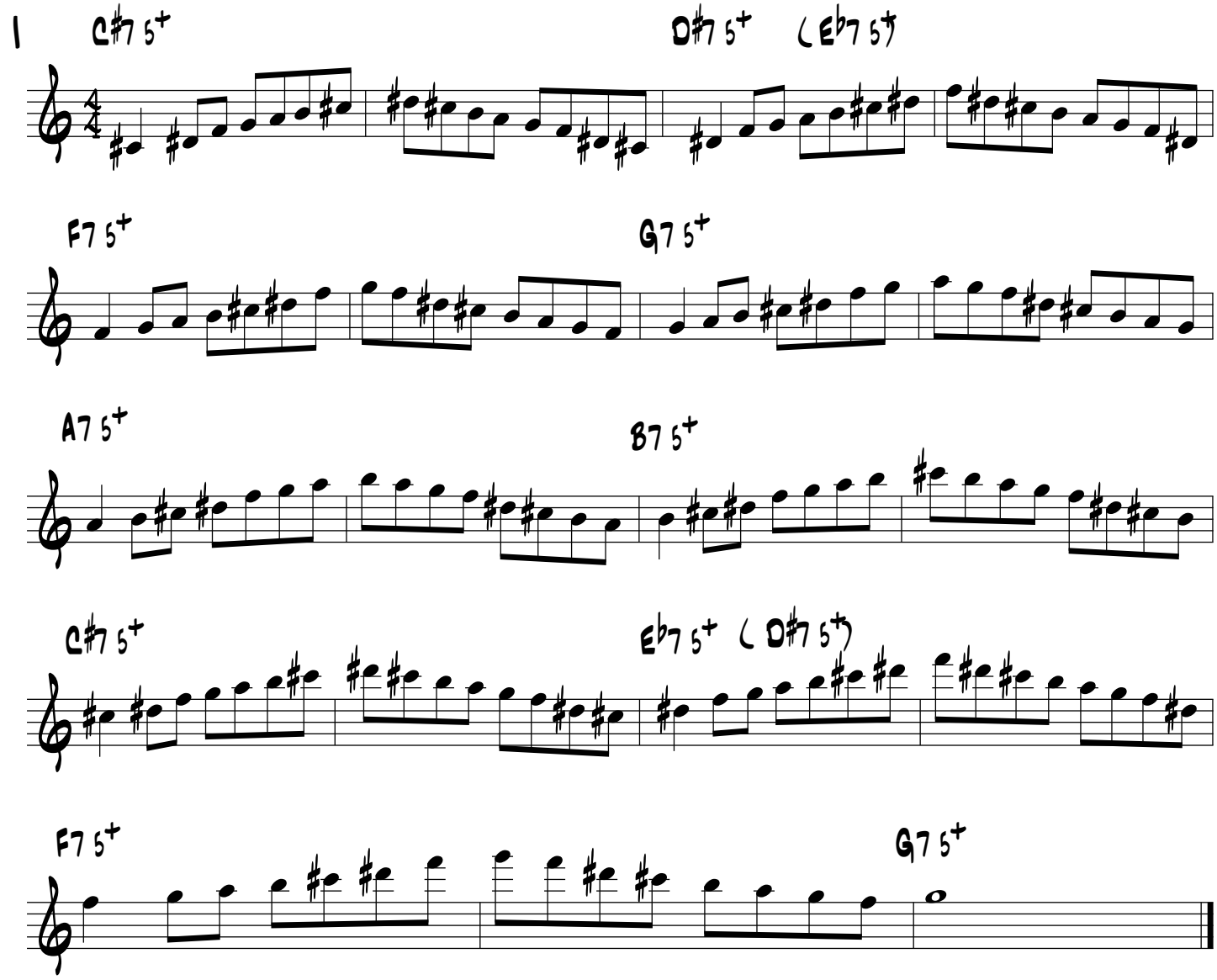
Gamme par tons II



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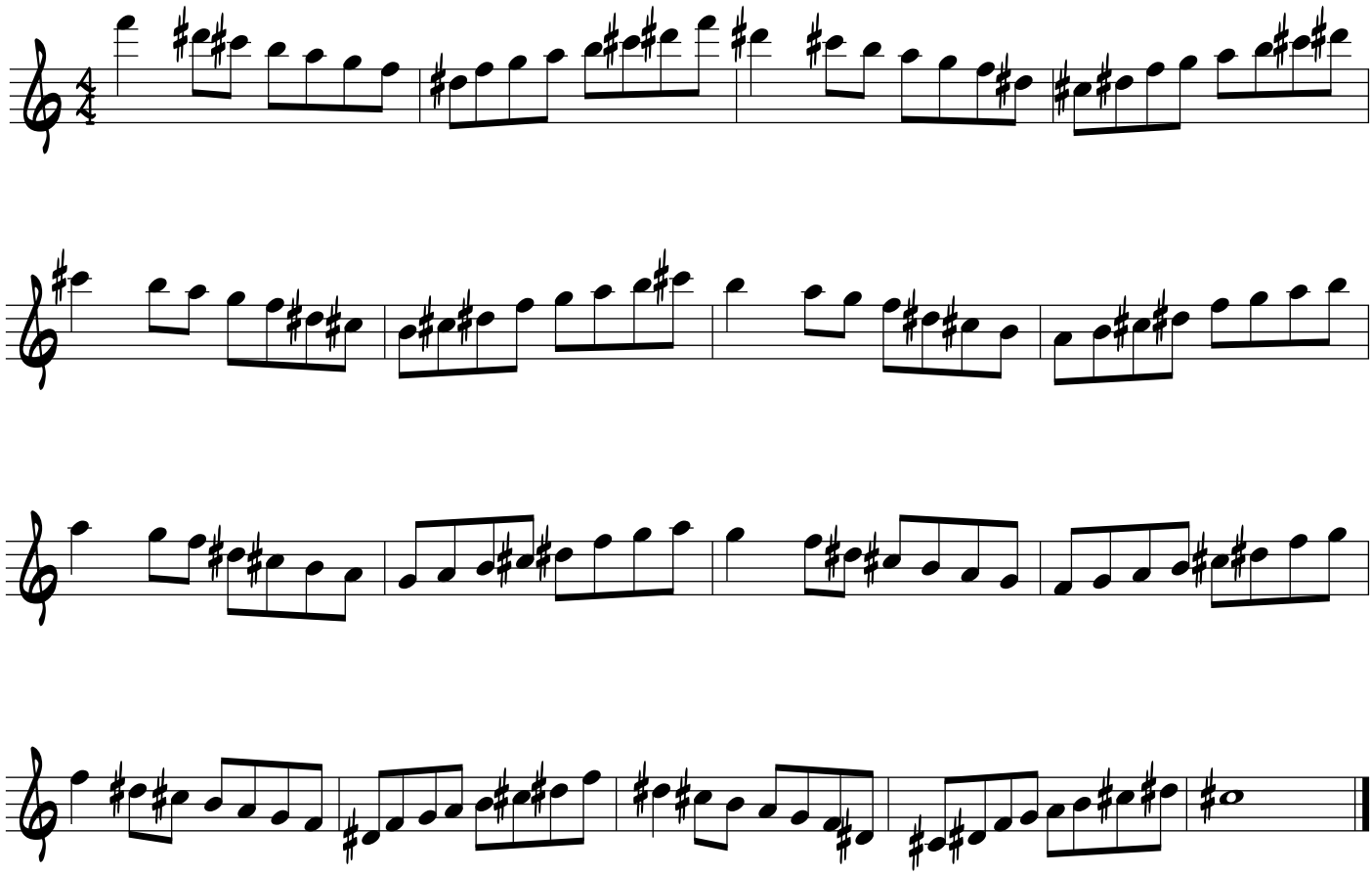
Gamme par tons II (suite)



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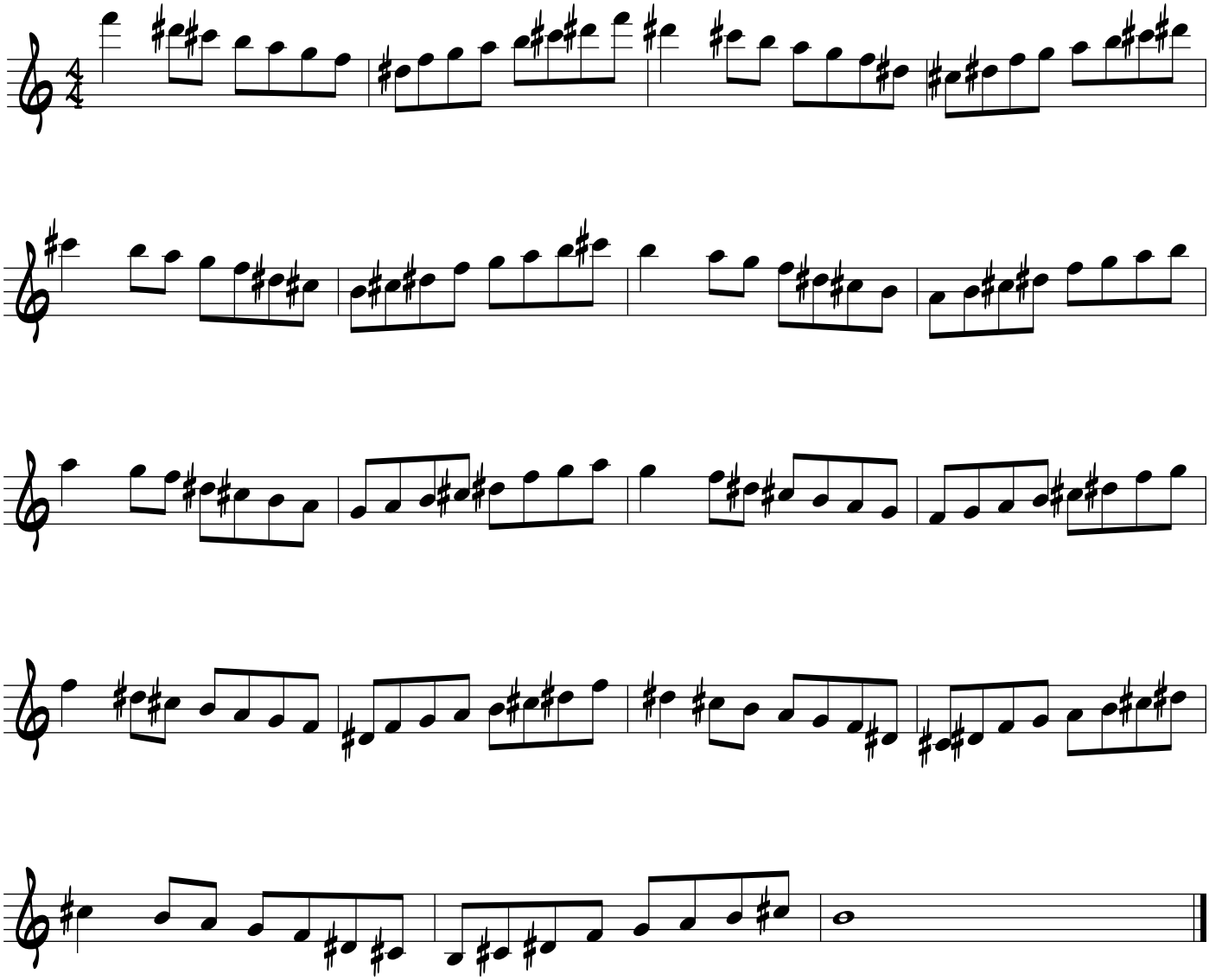
Gamme par tons II (suite)



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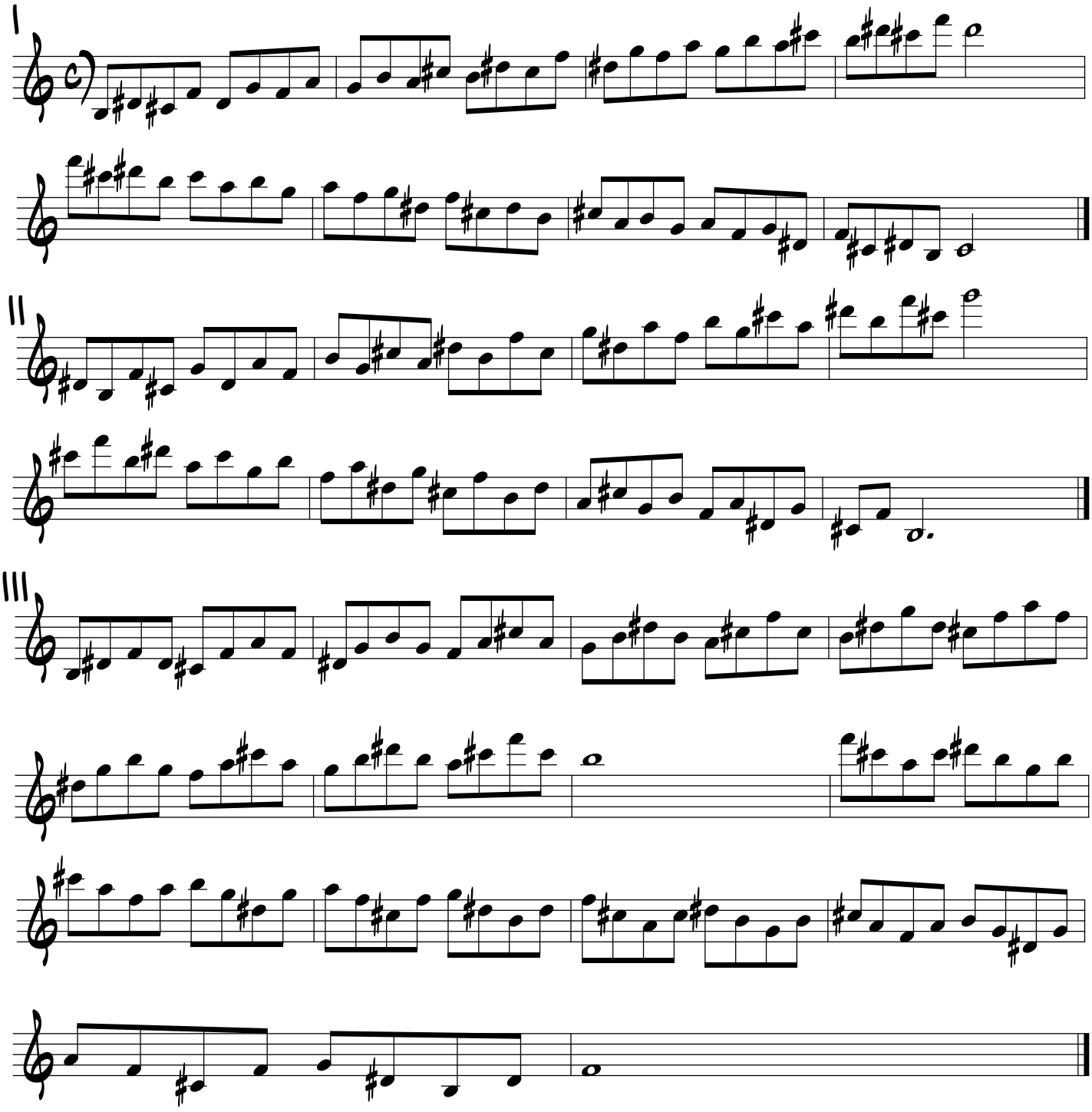

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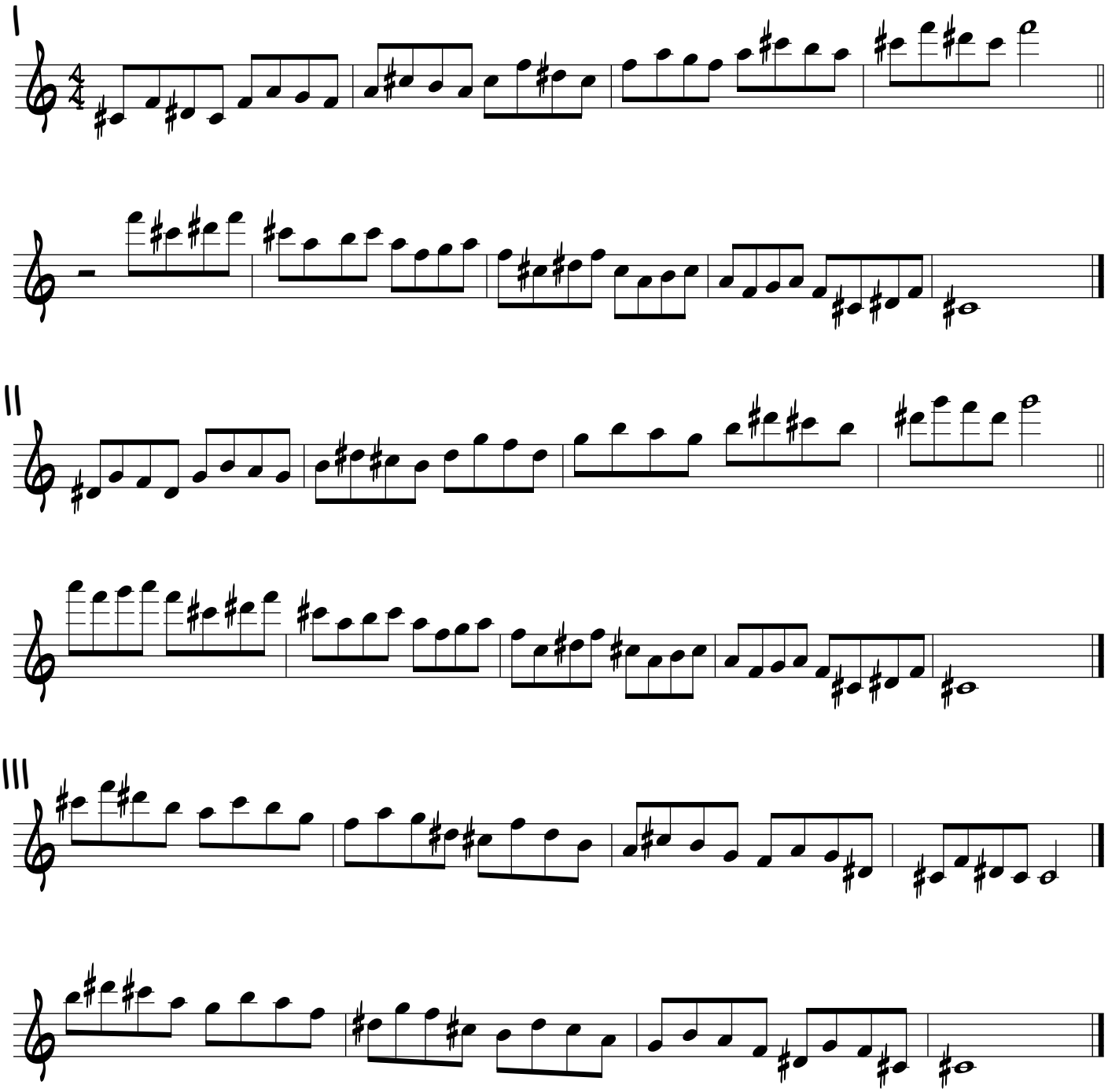

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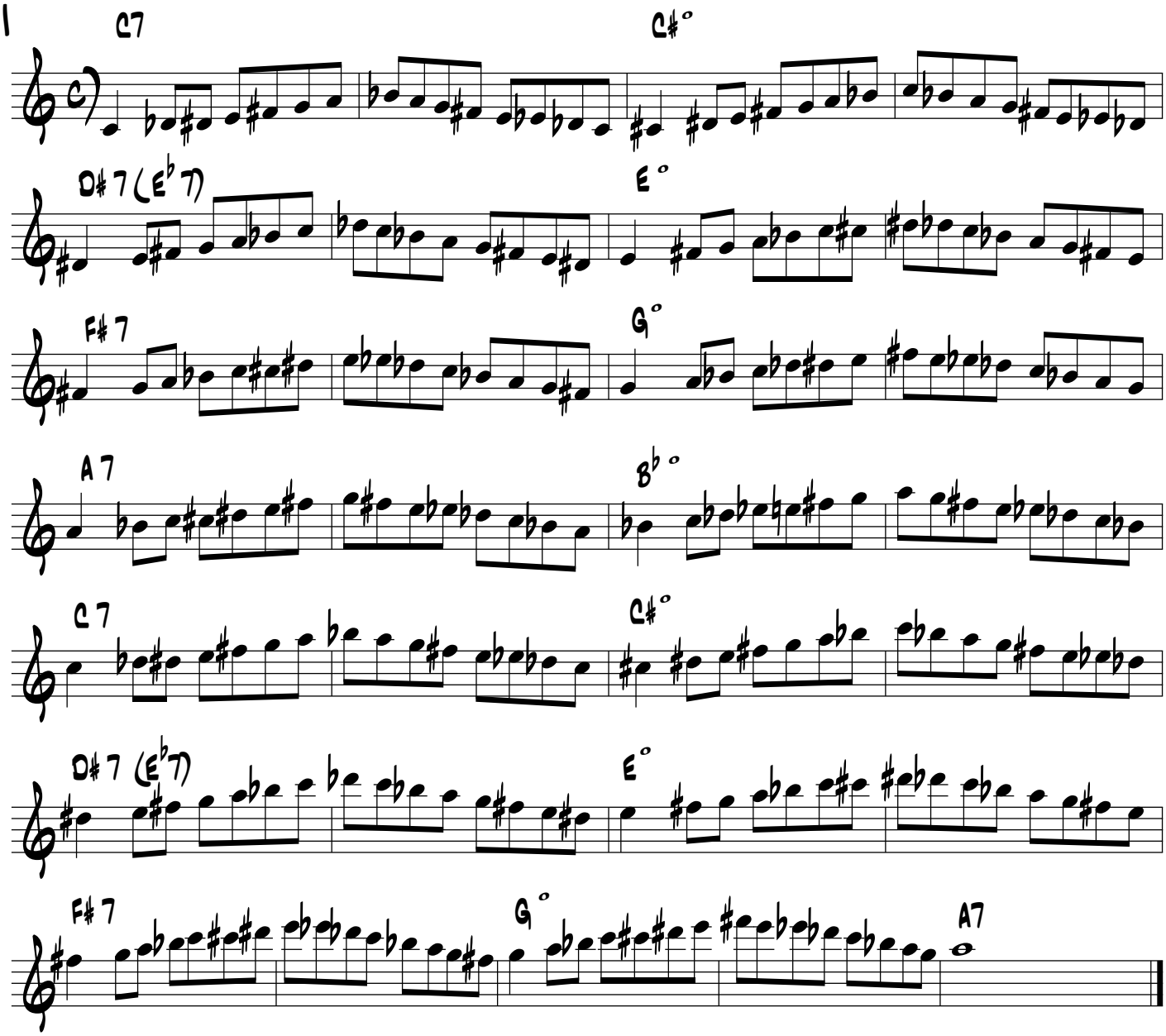
Gamme diminuée 1 (1/2 ton-ton)



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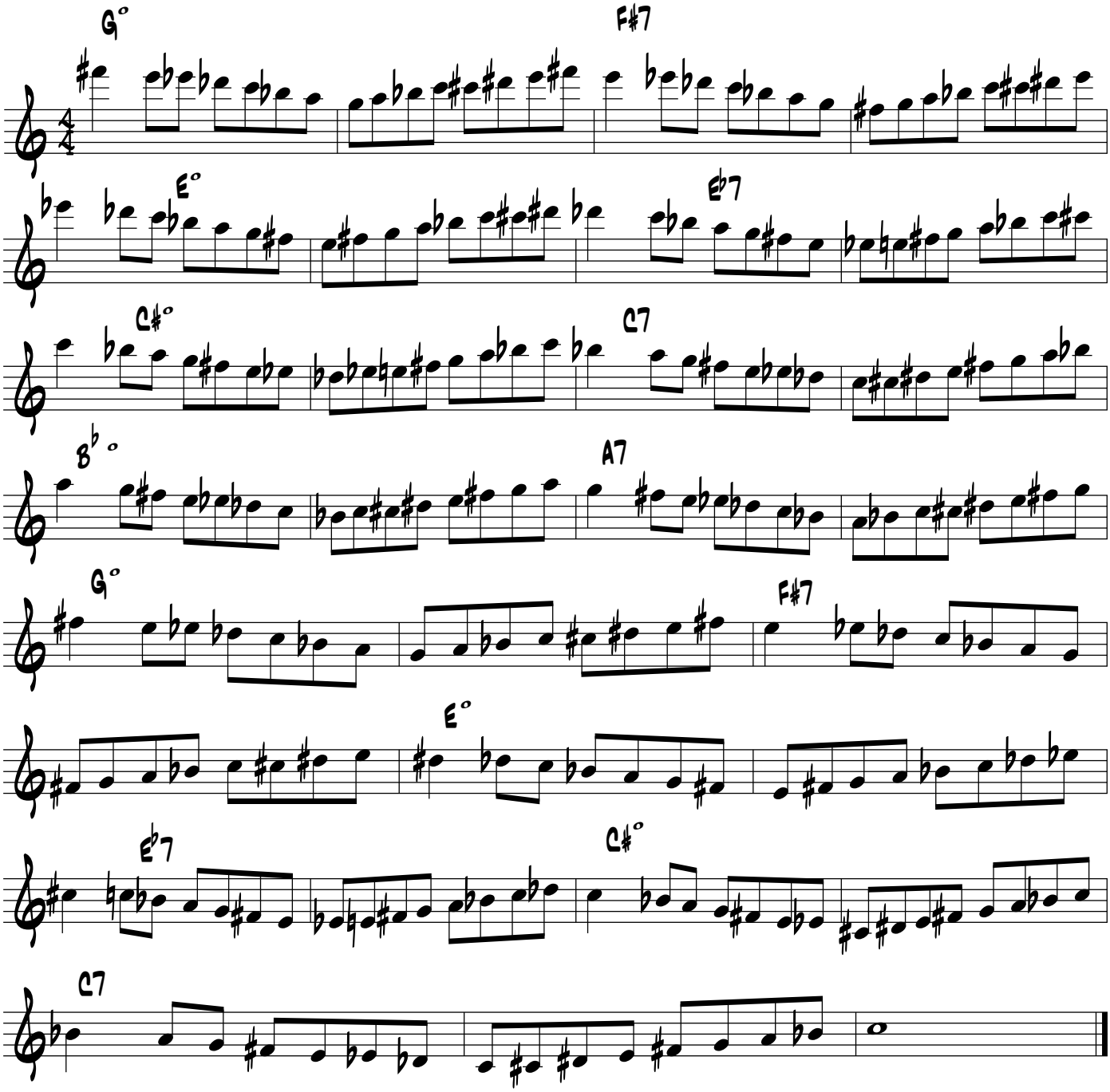
Gamme diminuée I (suite)



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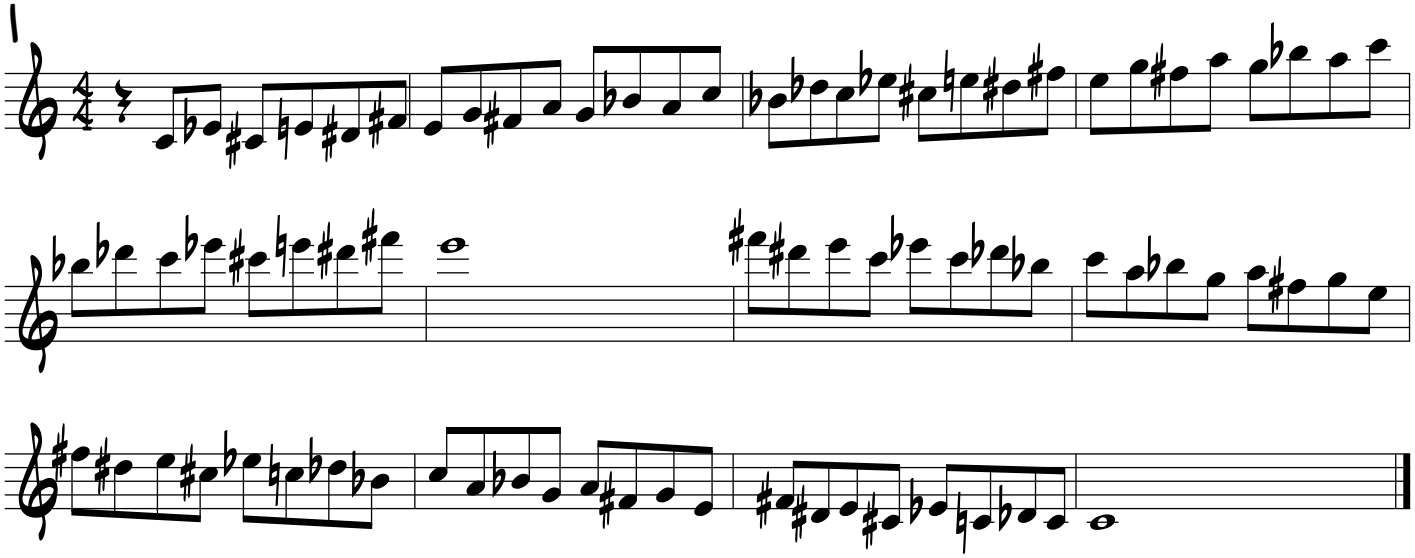
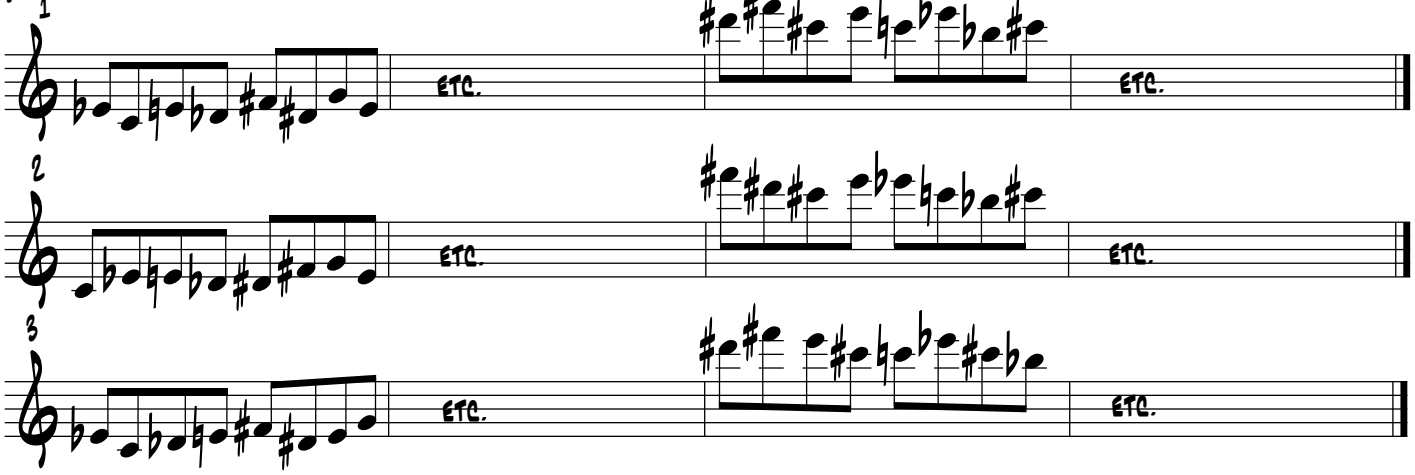
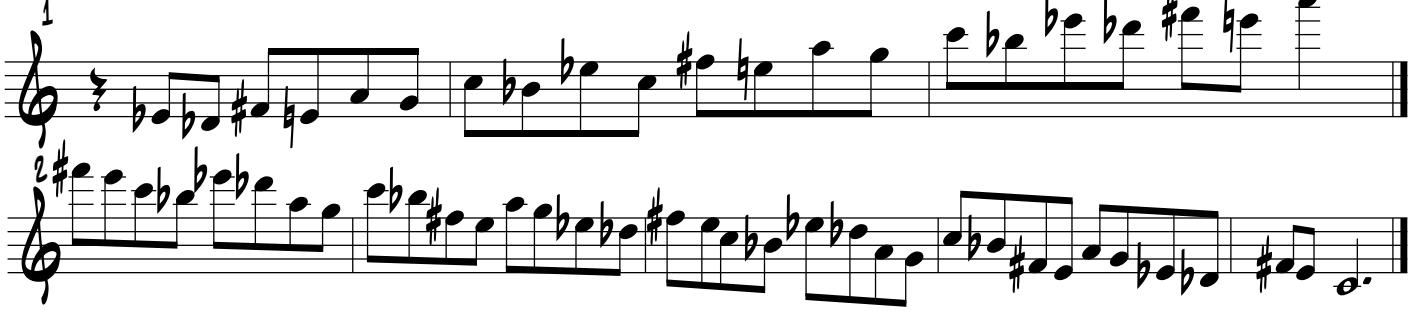
Tierces mineures de la gamme diminuée



II Variations



III Patterns utilisés dans le jazz



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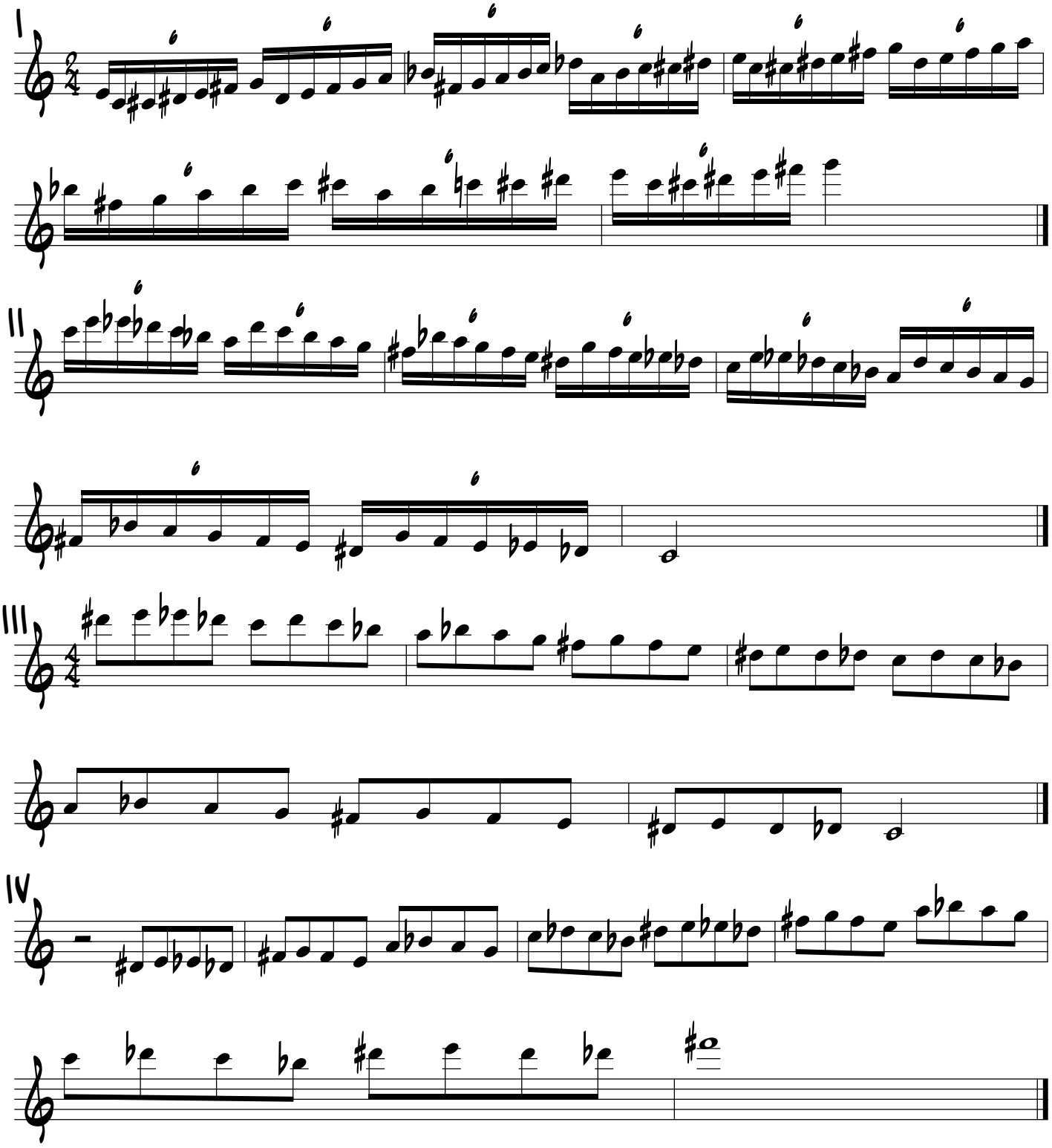
Patterns sur la gamme diminuée utilisés dans le jazz (suite)



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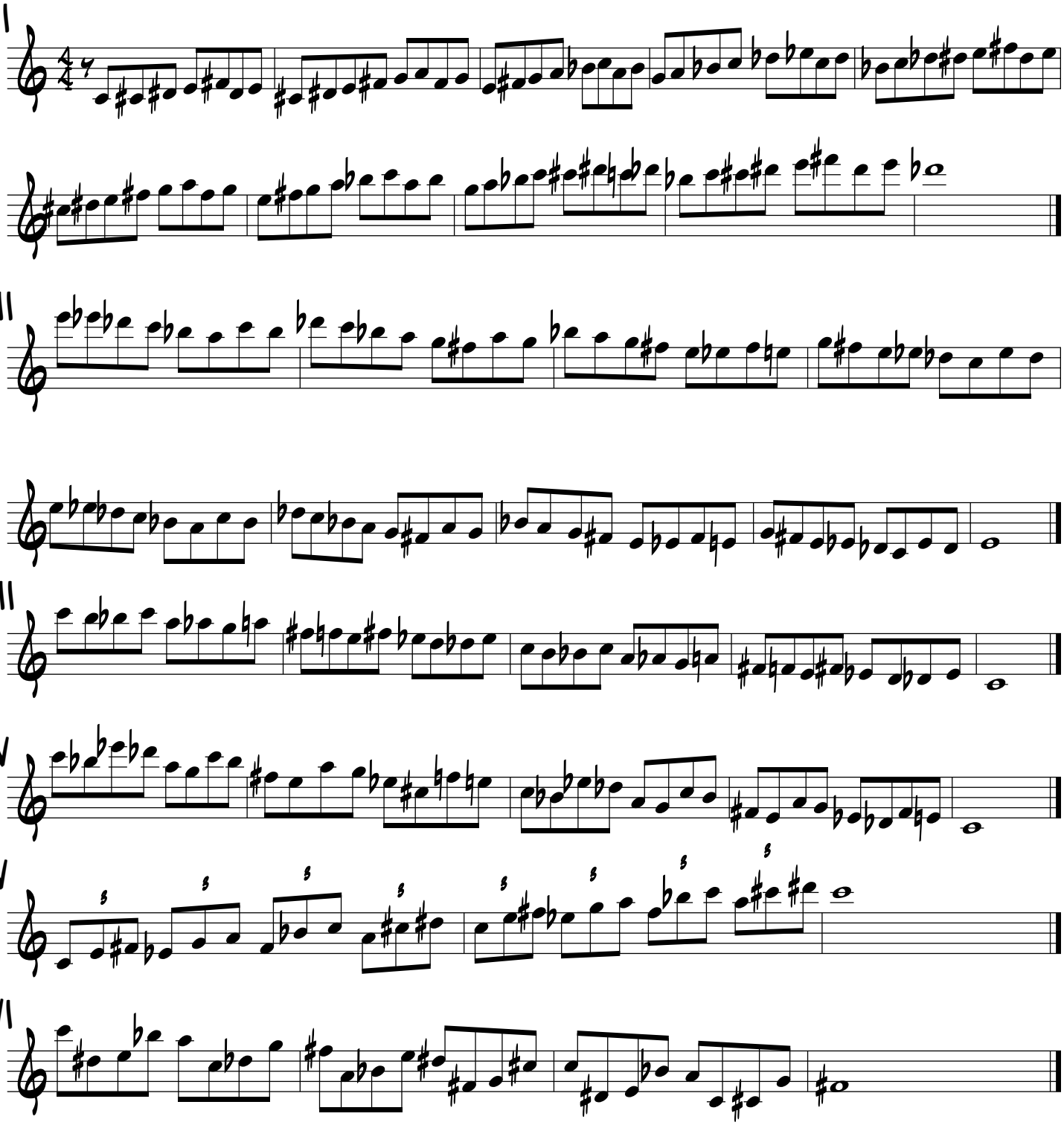
Patterns sur la gamme diminuée (suite)



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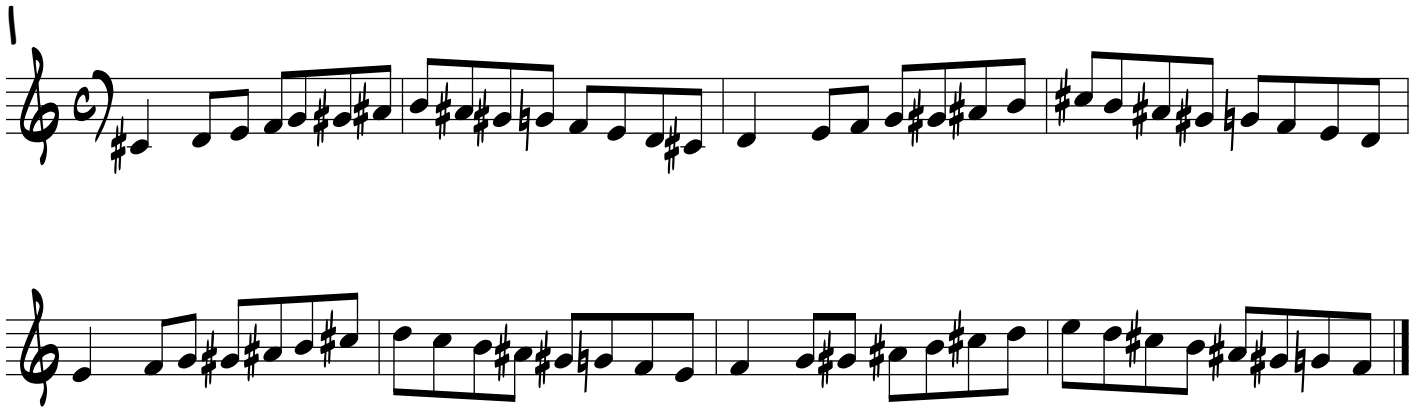
Gamme diminuée II

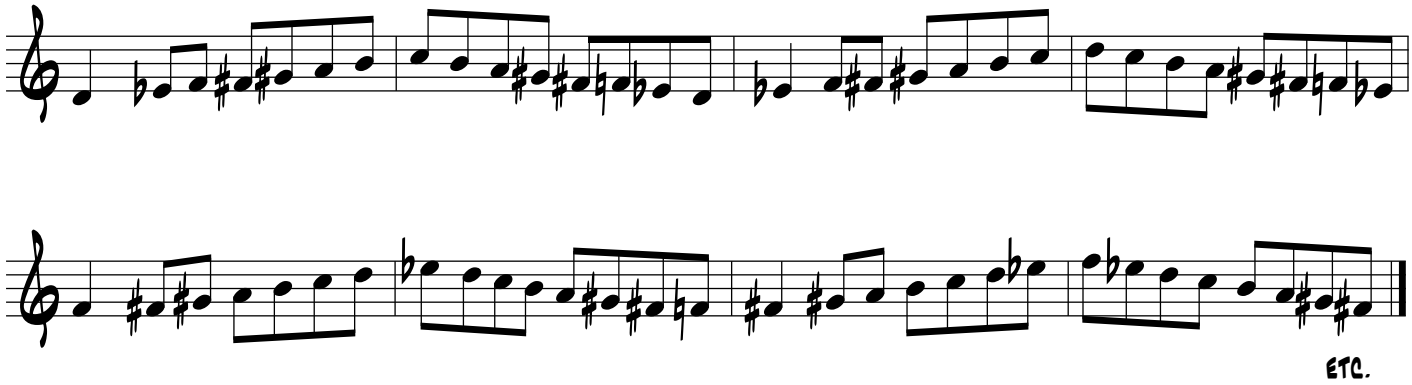
I



etc.

Gamme diminuée III

II



etc.

Note: Faire les mêmes exercices, patterns que sur la gamme diminuée I .

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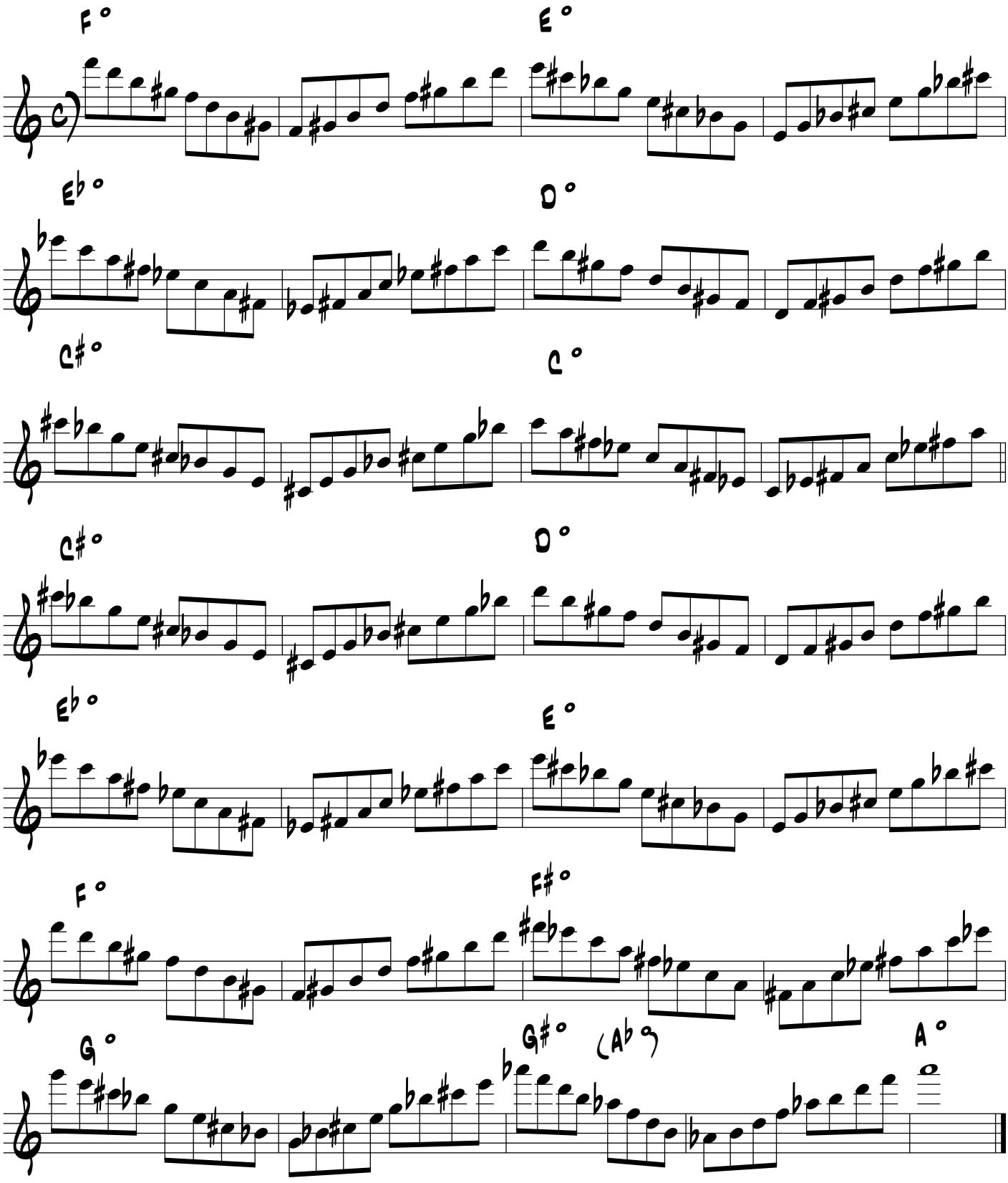
Exercices chromatiques sur les accords diminués



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