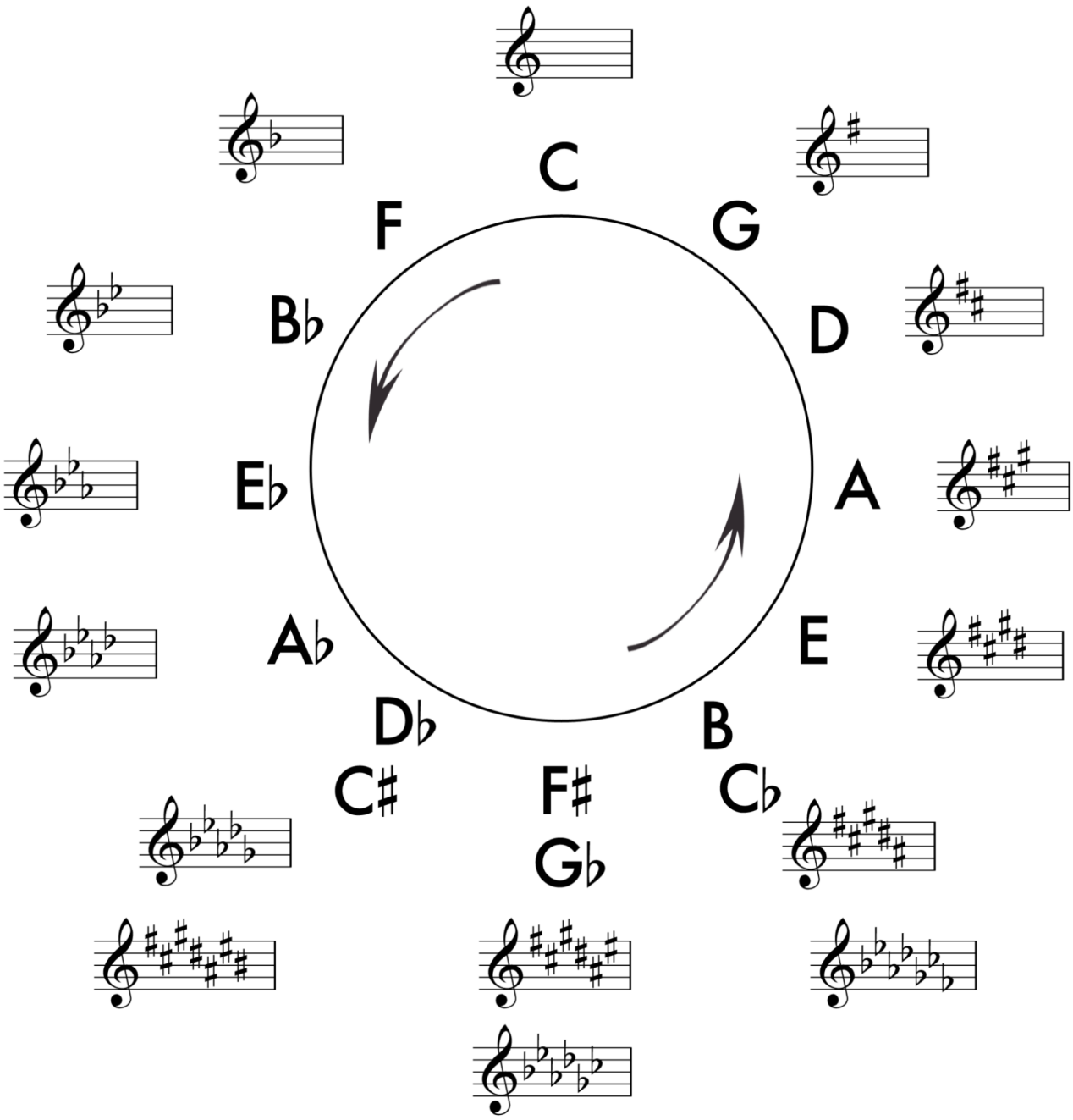
jazz scales patterns and phrases

4ème édition

docnaudprod © 2022

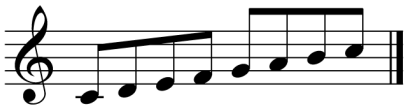
cycle des 5tes justes descendantes

armures des tonalités majeures

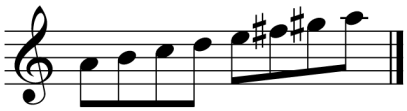


armures des gammes majeures et de leurs gammes relatives mineures

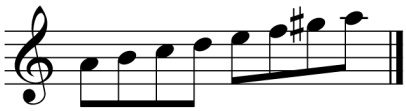
C Maj



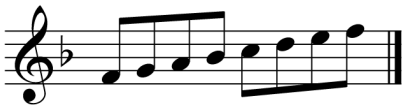
A min mélodique



A min harmonique



F Maj



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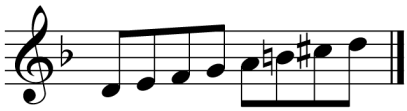
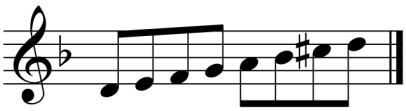
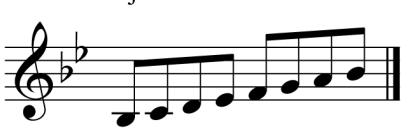


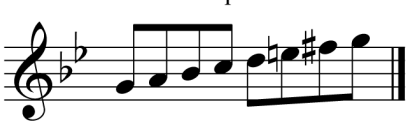
D min harmonique



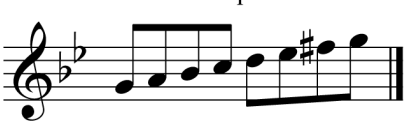
B♭ Major



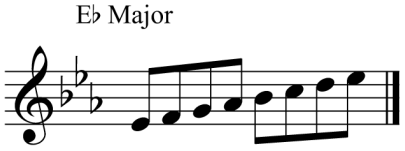
G min mélodique



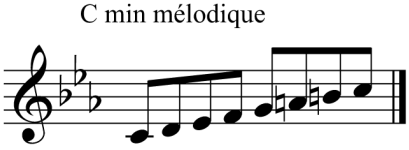
G min harmonique



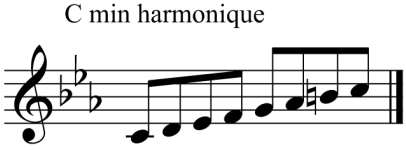
E♭ Major



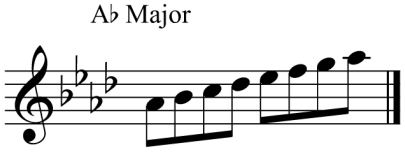
C min mélodique



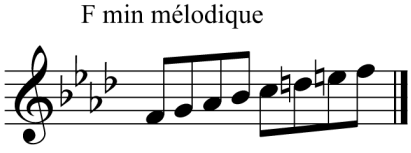
C min harmonique



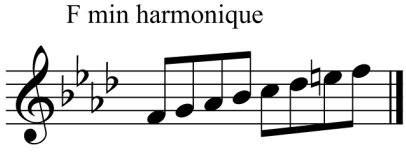
A♭ Major



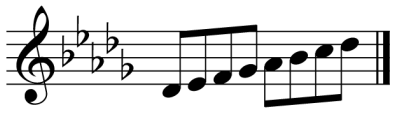
F min mélodique



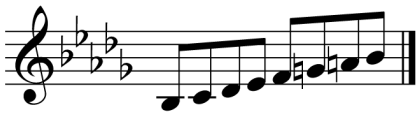
F min harmonique



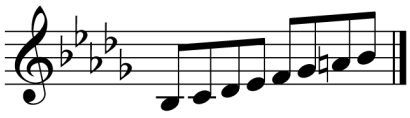
Db Maj



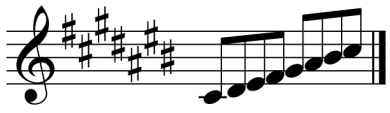
Bb min mélodique



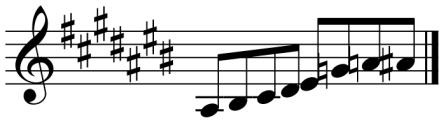
Bb min harmonique



C# Maj



A# min mélodique



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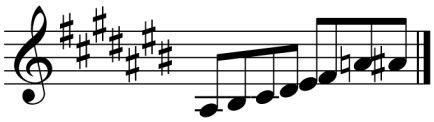
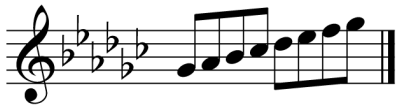
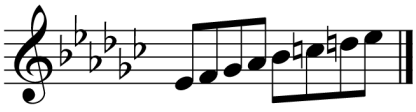


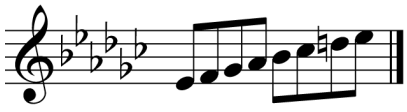
G♭ Maj



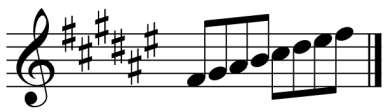
Eb min mélodique



Eb min harmonique



F# Maj



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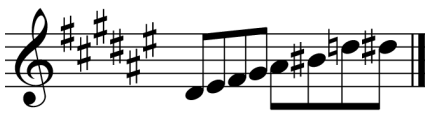

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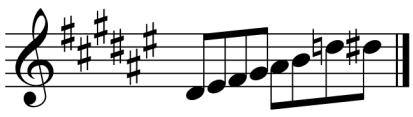
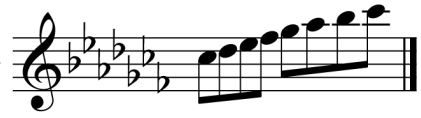
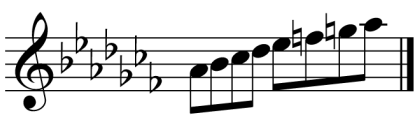


armures des gammes majeures et de leurs gammes relatives mineures

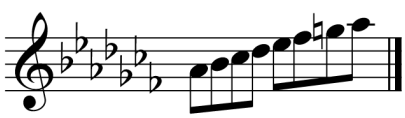
Cb Maj



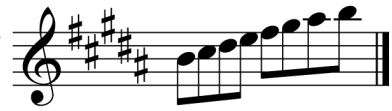
Ab min mélodique



Ab min harmonique



B Maj



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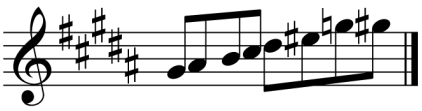

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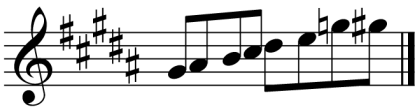
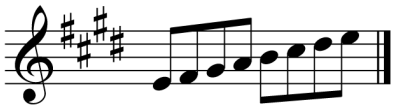


E Maj



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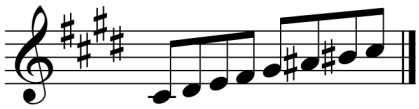

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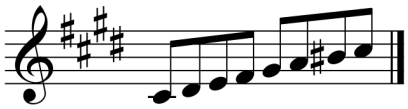
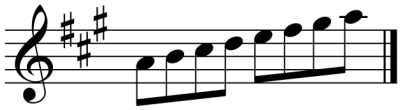


A Maj



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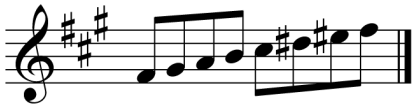

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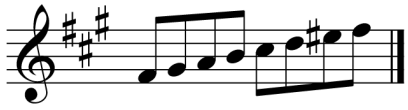
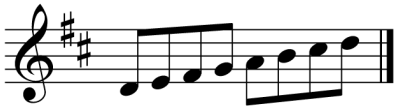
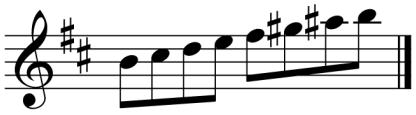


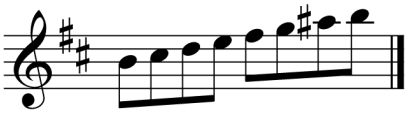
D Major



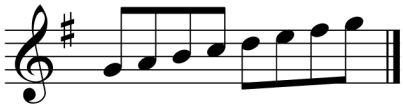
B min mélodique



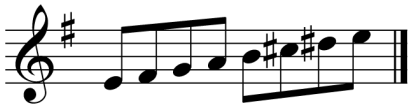
B min harmonique



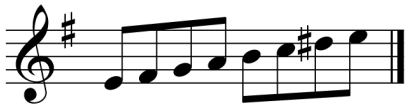
G Major



E min mélodique



E min harmonique



gammes et doigtés

gammes majeures, mineures harmoniques et mineures mélodiques

	main gauche 1ere oct asc - 2eme oct asc / 1ere oct desc - 2eme oct desc	**main droite** 1ere oct asc - 2eme oct asc / 1ere oct desc - 2eme oct desc
C majeur **C min harmonique** **C min mélodique**	5 4 3 2 1 3 2 1 4 3 2 1 3 2 1 2 3 1 2 3 4 1 2 3 1 2 3 4 5	1 2 3 1 2 3 4 1 2 3 1 2 3 4 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1
F majeur **F min harmonique** **F min mélodique**	5 4 3 2 1 3 2 1 4 3 2 1 3 2 1 2 3 1 2 3 4 1 2 3 1 2 3 4 5	1 2 3 4 1 2 3 1 2 3 4 1 2 3 1 2 4 3 2 1 4 3 2 1 3 2 1 4 3 2 1
Bb majeur	3 2 1 4 3 2 1 3 2 1 4 3 2 1 3 3 1 2 3 4 1 2 3 3 1 2 3 4 1 2 3	2 1 2 3 1 2 3 4 1 2 3 1 2 3 4 4 3 2 1 3 2 1 4 4 3 2 1 3 2 1 2
Bb/A# min harmonique **Bb/A# min mélodique**	2 1 3 2 1 4 3 2 1 3 2 1 4 3 2 3 4 1 2 3 1 2 3 4 1 2 3 1 2	même doigtés que Bb majeur
Eb majeur **Eb/D# min mélodique**	3 2 1 4 3 2 1 3 2 1 4 3 2 1 3 3 1 2 3 4 1 2 3 3 1 2 3 4 1 2 3	2 1 2 3 4 1 2 3 1 2 3 4 1 2 3 3 2 1 4 3 2 1 3 2 1 4 3 2 1 2
Eb/D# min harmonique	2 1 4 3 2 1 3 2 1 4 3 2 1 3 2 3 1 2 3 4 1 2 3 2 3 1 2 3 4 1 2	même doigtés que Eb majeur et Eb min mélodique
Ab majeur **G# (Ab) min harmonique** **G# (Ab) min mélodique**	3 2 1 4 3 2 1 3 2 1 4 3 2 1 3 3 1 2 3 4 1 2 3 3 1 2 3 4 1 2 3	2 3 1 2 3 1 2 3 4 1 2 3 1 2 3 2 1 3 2 1 4 3 2 1 3 2 1 4 3
Db/C# majeur **C# (Db) min mélodique**	3 2 1 4 3 2 1 3 2 1 4 3 2 1 3 2 1 2 3 4 1 2 3 3 1 2 3 4 1 2 3	2 3 1 2 3 4 1 2 3 1 2 3 4 1 2 3 2 1 4 3 2 1 3 2 1 4 3 2 1 2
C# (Db) min harmonique	même doigtés que Db majeur et Db min mélodique	2 3 1 2 3 1 2 3 4 1 2 3 1 2 3 2 1 3 2 1 4 3 2 1 3 2 1 4 3
Gb/F# majeur	4 3 2 1 3 2 1 4 3 2 1 3 2 1 2 1 2 3 1 2 3 4 1 2 3 1 2 3 4 4	2 3 4 1 2 3 1 2 3 4 1 2 3 1 2 2 1 3 2 1 4 3 2 1 3 2 1 4 3 2
F# (Gb) min harmonique	même doigtés que Gb majeur	2 3 1 2 3 1 2 3 4 1 2 3 1 2 3 2 1 3 2 1 4 3 2 1 3 2 1 4 3
F# (Gb) min mélodique	même doigtés que Gb majeur	2 3 1 2 3 4 1 2 3 1 2 3 4 1 2 3 2 1 4 3 2 1 3 2 1 4 3 2 1 2
B/Cb majeur **B min harmonique** **B min mélodique**	4 3 2 1 4 3 2 1 3 2 1 4 3 2 1 2 3 4 1 2 3 4 1 2 3 4 4	1 2 3 1 2 3 4 1 2 3 1 2 3 4 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1
E majeur **E min harmonique** **E min mélodique**	5 4 3 2 1 3 2 1 4 3 2 1 3 2 1 2 3 1 2 3 4 1 2 3 1 2 3 4 5	1 2 3 1 2 3 4 1 2 3 1 2 3 4 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1
A majeur **A min harmonique** **A min mélodique**	5 4 3 2 1 3 2 1 4 3 2 1 3 2 1 2 3 1 2 3 4 1 2 3 1 2 3 4 5	1 2 3 1 2 3 4 1 2 3 1 2 3 4 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1
D majeur **D min harmonique** **D min mélodique**	5 4 3 2 1 3 2 1 4 3 2 1 3 2 1 2 3 1 2 3 4 1 2 3 1 2 3 4 5	1 2 3 1 2 3 4 1 2 3 1 2 3 4 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1
G majeur **G min harmonique** **G min mélodique**	5 4 3 2 1 3 2 1 4 3 2 1 3 2 1 2 3 1 2 3 4 1 2 3 1 2 3 4 5	1 2 3 1 2 3 4 1 2 3 1 2 3 4 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1

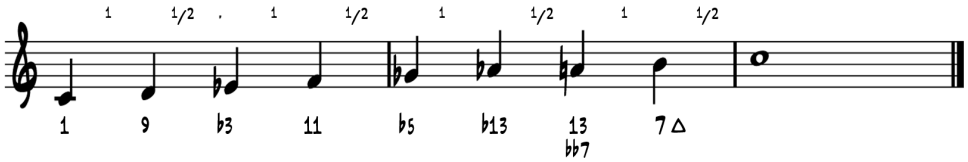
gammes et doigtés

gammes majeures, mineures harmoniques et mineures mélodiques

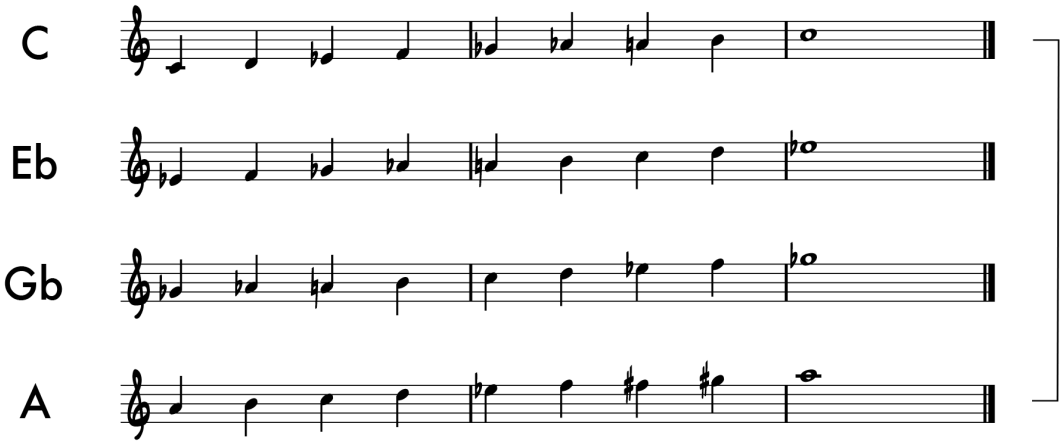
		1ere oct asc - 2eme oct asc / 1ere oct desc - 2eme oct desc
C majeur **C min harmonique** **C min mélodique**	**main droite**	1231234 1231234 5432132 1432132 1
	main gauche	5432132 1432132 1231234 1231234 5
F majeur **F min harmonique** **F min mélodique**	**main droite**	1234123 1234123 4321432 1321432 1
	main gauche	5432132 1432132 1231234 1231234 5
Bb majeur	**main droite**	2123123 4123123 4321321 4321321 2
	main gauche	3214321 3214321 3123412 3123412 3
Bb/A# min harmonique **Bb/A# min mélodique**	**main droite**	2123123 4123123 4321321 4321321 2
	main gauche	2132143 2132143 2341231 2341231 2
Eb majeur **Eb/D# min mélodique**	**main droite**	2123412 3123412 3214321 3214321 2
	main gauche	3214321 3214321 3123412 3123412 3
Eb/D# min harmonique	**main droite**	2123412 3123412 3214321 3214321 2
	main gauche	2143213 2143213 2312341 2312341 2
Ab majeur **G# (Ab) min harmonique** **G# (Ab) min mélodique**	**main droite**	2312312 3412312 3213214 3213214 3
	main gauche	3214321 3214321 3123412 3123412 3
Db/C# majeur **C# (Db) min mélodique**	**main droite**	2312341 2312341 2143213 2143213 2
	main gauche	3214321 3214321 2123412 3123412 3
C# (Db) min harmonique	**main droite**	2312312 3412312 3213214 3213214 3
	main gauche	3214321 3214321 2123412 3123412 3
Gb/F# majeur	**main droite**	2341231 2341231 2132143 2132143 2
	main gauche	4321321 4321321 2123123 4123123 4
F# (Gb) min harmonique	**main droite**	2312312 3412312 3213214 3213214 3
	main gauche	4321321 4321321 2123123 4123123 4
F# (Gb) min mélodique	**main droite**	2312341 2312341 2143213 2143213 2
	main gauche	4321321 4321321 2123123 4123123 4
B/Cb majeur **B min harmonique** **B min mélodique**	**main droite**	1231234 1231234 5432132 1432132 1
	main gauche	4321432 1321432 1234123 1234123 4
E majeur **E min harmonique** **E min mélodique**	**main droite**	1231234 1231234 5432132 1432132 1
	main gauche	5432132 1432132 1231234 1231234 5
A majeur **A min harmonique** **A min mélodique**	**main droite**	1231234 1231234 5432132 1432132 1
	main gauche	5432132 1432132 1231234 1231234 5
D majeur **D min harmonique** **D min mélodique**	**main droite**	1231234 1231234 5432132 1432132 1
	main gauche	5432132 1432132 1231234 1231234 5
G majeur **G min harmonique** **G min mélodique**	**main droite**	1231234 1231234 5432132 1432132 1
	main gauche	5432132 1432132 1231234 1231234 5

gammes diminuées ton - 1/2 ton

modèle

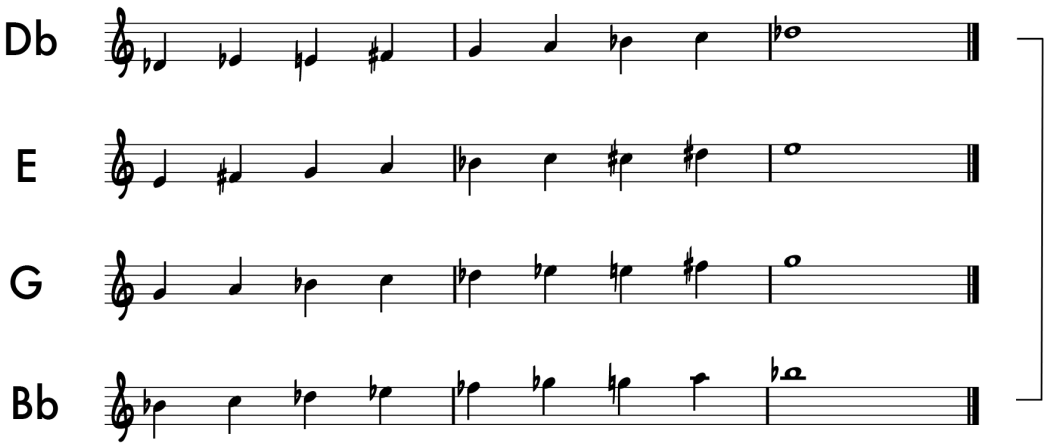


la gamme ton - 1/2 ton est une gamme symétrique à 8 notes. la cellule ton-1/2ton divise l'octave en 4parties égales.
la conséquence de cette symétrie est qu'une gamme en engendre 3 autres.
on peut donc considérer qu'il n' y a que 3 gammes ton-1/2ton différentes, et donc une gamme pour 4 fondamentales..



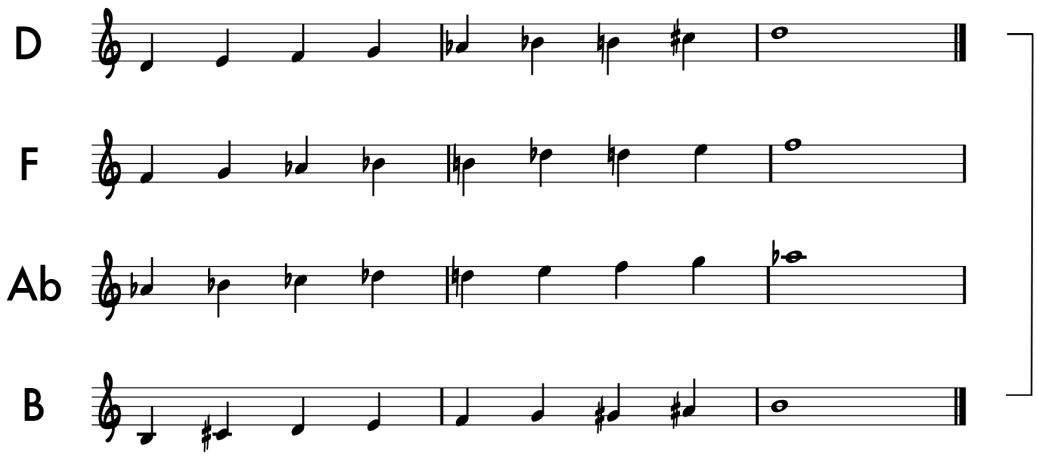
1er groupe

C°7
Eb°7
Gb°7
A°7



2eme groupe

Db°7
E°7
G°7
Bb°7



3eme groupe

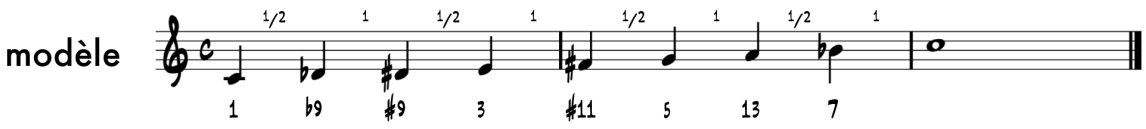
D°7
F°7
Ab°7
B°7

gammes et doigtés

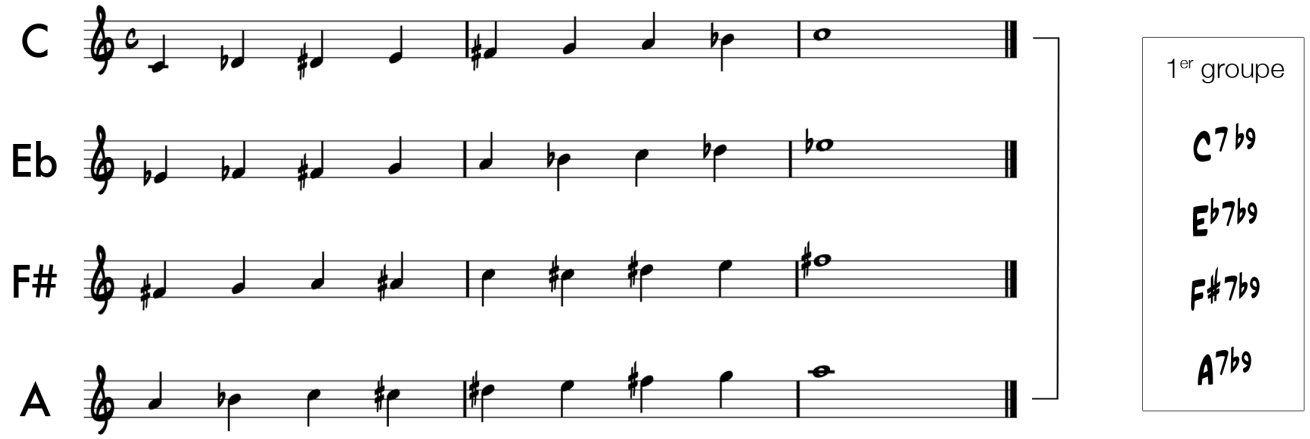
gammes diminuées ton - 1/2 ton

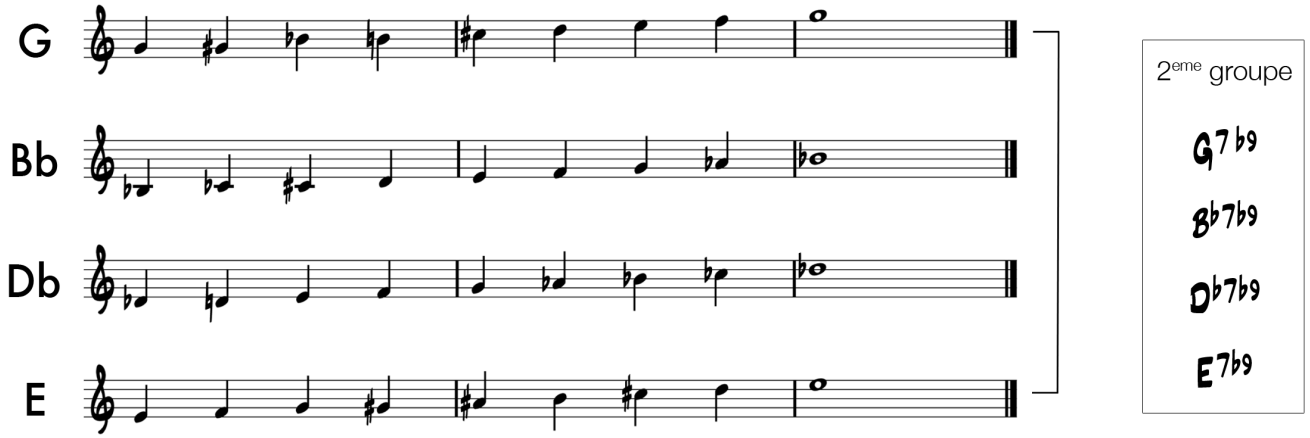
		1ere oct asc - 2eme oct asc / 1ere oct desc - 2eme oct desc
C ton - 1/2 ton	main droite	1231231 2 1231231 2 3213213 2 1213213 2 1
	main gauche	2131321 3 2131321 3 2312313 1 2312313 1 2
Eb ton - 1/2 ton	main droite	3123123 1 3123123 1 3132132 1 3132132 1 3
	main gauche	3132132 1 3132132 1 3123123 1 3123123 1 3
Gb ton - 1/2 ton	main droite	2312313 1 2312313 1 2131321 3 2131321 3 2
	main gauche	3213213 1 3213213 1 3131231 2 3131231 2 3
A ton - 1/2 ton	main droite	1212312 3 1212312 3 4321321 2 1321321 2 1
	main gauche	4321313 2 1321313 2 1231313 2 1231313 2 4
G ton - 1/2 ton	main droite	1231231 3 1231231 3 4313213 2 1313213 2 1
	main gauche	4321321 3 1321321 3 1312312 3 1312312 3 4
Bb ton - 1/2 ton	main droite	3123131 2 3123131 2 3213132 1 3213132 1 3
	main gauche	3132132 1 3132132 1 3123123 1 3123123 1 3
Db ton - 1/2 ton	main droite	2313123 1 2313123 1 2132131 3 2132131 3 2
	main gauche	3213213 1 3213213 1 3131231 2 3131231 2 3
E ton - 1/2 ton	main droite	1312312 3 1312312 3 4321321 3 1321321 3 1
	main gauche	4321313 2 1321313 2 1231313 2 1231313 2 4
F ton - 1/2 ton	main droite	2123131 2 3123131 2 3213132 1 3213132 1 2
	main gauche	2132131 3 2132131 3 2313123 1 2313123 1 3
Ab ton - 1/2 ton	main droite	2313123 1 2313123 1 2132131 3 2132131 3 2
	main gauche	3213132 1 3213132 1 3123131 2 3123131 2 3
B ton - 1/2 ton	main droite	1212312 3 1212312 3 4321321 2 1321321 2 1
	main gauche	1312312 1 3132132 1 2312313 1 2312313 1 1
D ton - 1/2 ton	main droite	1231231 3 1231231 3 4313213 2 1313213 2 1
	main gauche	4321321 3 1321321 3 1312312 3 1312312 3 4

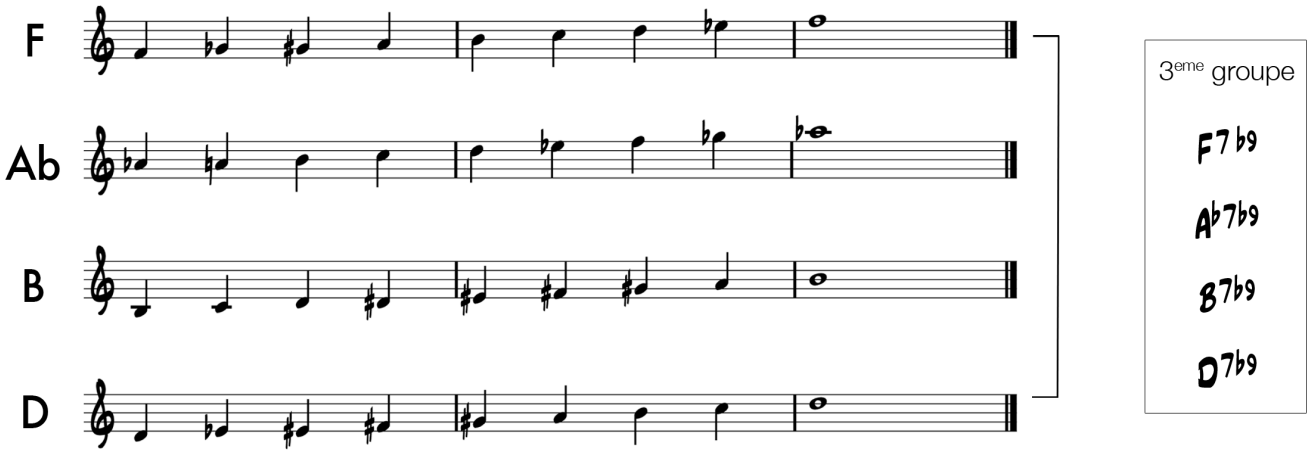
gammes diminuées 1/2 ton - ton



la gamme 1/2 ton - ton est une gamme symétrique à 8 notes. la cellule 1/2 ton-ton divise l'octave en 4parties égales.
la conséquence de cette symétrie est qu'une gamme en engendre 3 autres.
on peut donc considérer qu'il n' y a que 3 gammes 1/2 ton - ton différentes, et donc une gamme pour 4 fondamentales..







gammes et doigtés

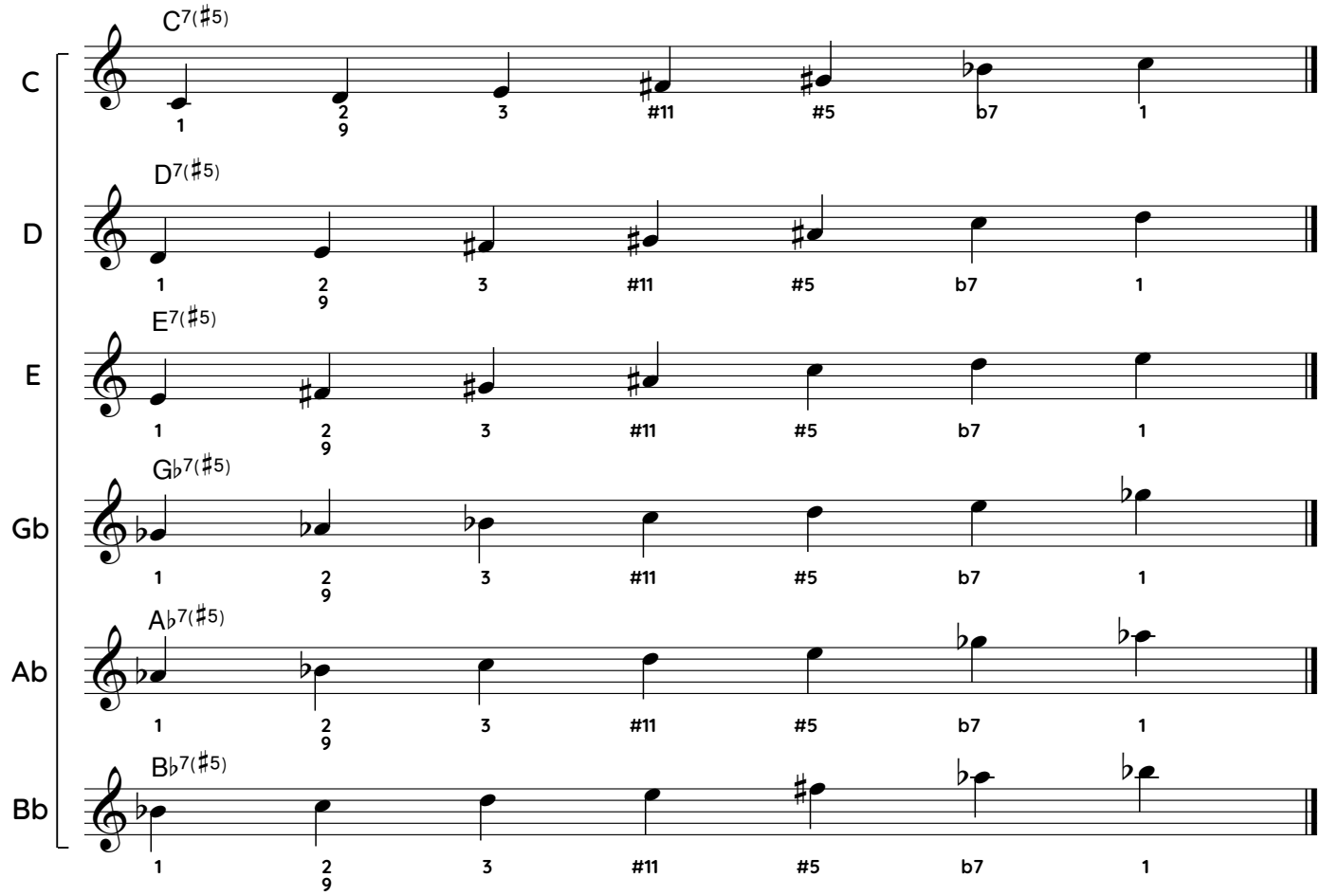
gammes diminuées 1/2 ton - ton

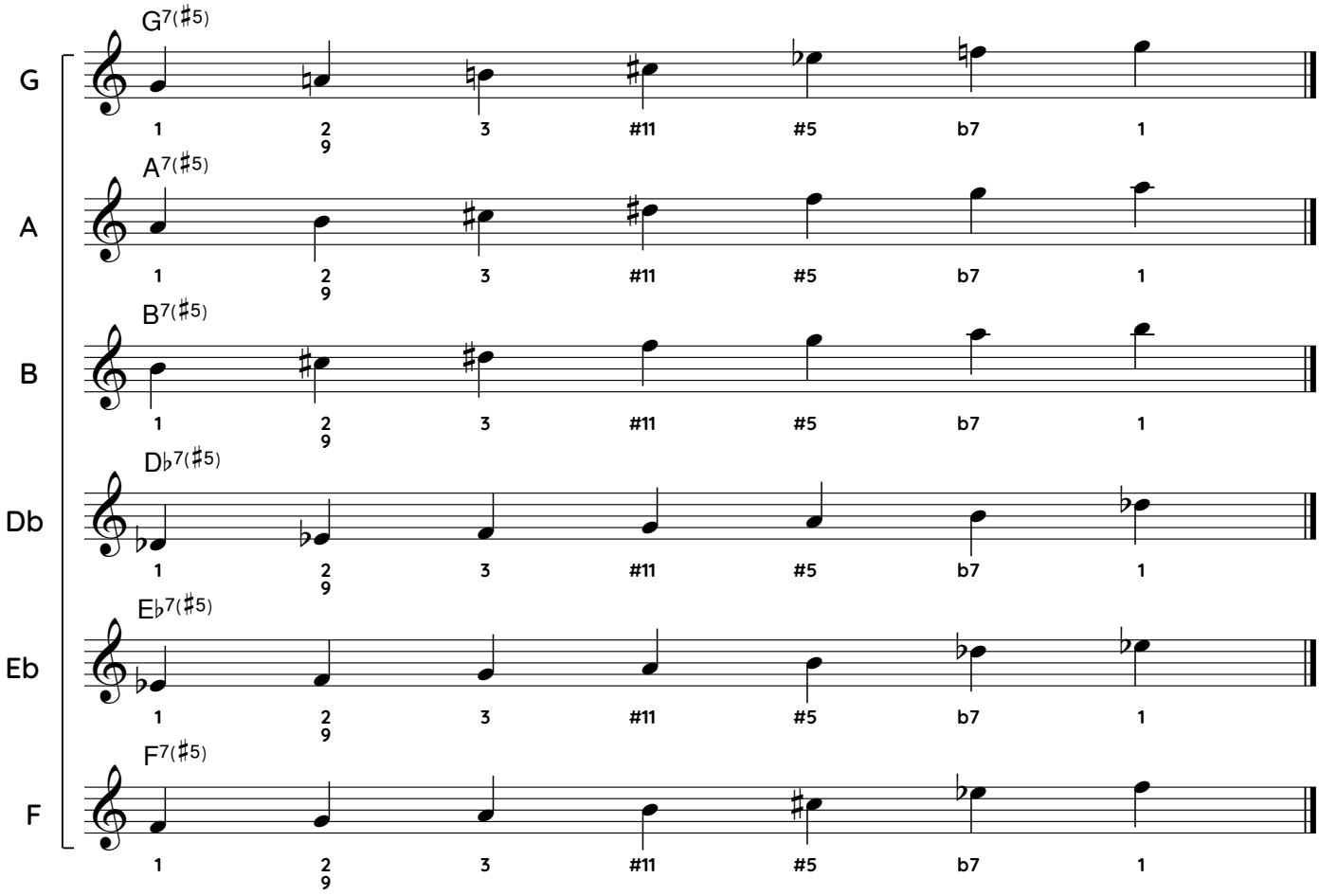
		1ere oct asc - 2eme oct asc / 1ere oct desc - 2eme oct desc
C 1/2 ton - ton	main droite	1 2 3 1 3 1 2 3 1 2 3 1 3 1 2 3 4 3 2 1 3 1 3 2 1 3 2 1 3 1 3 2 1
	main gauche	1 3 2 1 3 2 1 3 1 3 2 1 3 2 1 3 1 3 1 2 3 1 2 3 1 3 1 2 3 1 2 3 1
Eb 1/2 ton - ton	main droite	3 1 3 1 2 3 1 2 3 1 3 1 2 3 1 2 3 2 1 3 2 1 3 1 3 2 1 3 2 1 3 1 3
	main gauche	2 1 3 2 1 3 1 3 2 1 3 2 1 3 1 3 2 3 1 3 1 2 3 1 2 3 1 3 1 2 3 1 2
Gb 1/2 ton - ton	main droite	3 1 2 3 1 2 3 1 3 1 2 3 1 2 3 1 3 1 3 2 1 3 2 1 3 1 3 2 1 3 2 1 3
	main gauche	3 2 1 3 1 3 2 1 3 2 1 3 1 3 2 1 3 1 2 3 1 3 1 2 3 1 2 3 1 3 1 2 3
A 1/2 ton - ton	main droite	2 3 1 2 3 1 3 1 2 3 1 2 3 1 3 1 2 1 3 1 3 2 1 3 2 1 3 1 3 2 1 3 2
	main gauche	1 3 1 3 2 1 3 2 1 3 1 3 2 1 3 2 1 2 3 1 2 3 1 3 1 2 3 1 2 3 1 3 1

G 1/2 ton - ton	main droite	1 2 3 1 3 1 2 3 1 2 3 1 3 1 2 3 4 3 2 1 3 1 3 2 1 3 2 1 3 1 3 2 1
	main gauche	1 3 2 1 3 1 3 2 1 3 2 1 3 1 3 2 1 2 3 1 3 1 2 3 1 2 3 1 3 1 2 3 1
Bb 1/2 ton - ton	main droite	3 1 3 1 2 3 1 2 3 1 3 1 2 3 1 2 3 2 1 3 2 1 3 1 3 2 1 3 2 1 3 1 3
	main gauche	2 1 2 1 3 2 1 3 2 1 2 1 3 2 1 3 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 1
Db 1/2 ton - ton	main droite	3 1 2 3 1 2 3 1 3 1 2 3 1 2 3 1 3 1 3 2 1 3 2 1 3 1 3 2 1 3 2 1 3
	main gauche	3 1 3 2 1 3 2 1 3 1 3 2 1 3 2 1 3 1 2 3 1 2 3 1 3 1 2 3 1 2 3 1 3
E 1/2 ton - ton	main droite	2 3 1 2 3 1 3 1 2 3 1 2 3 1 3 1 2 1 3 1 3 2 1 3 2 1 3 1 3 2 1 3 2
	main gauche	3 2 1 3 2 1 3 1 3 2 1 3 2 1 3 1 3 1 2 3 1 3 1 2 3 1 2 3 1 3 1 2 3

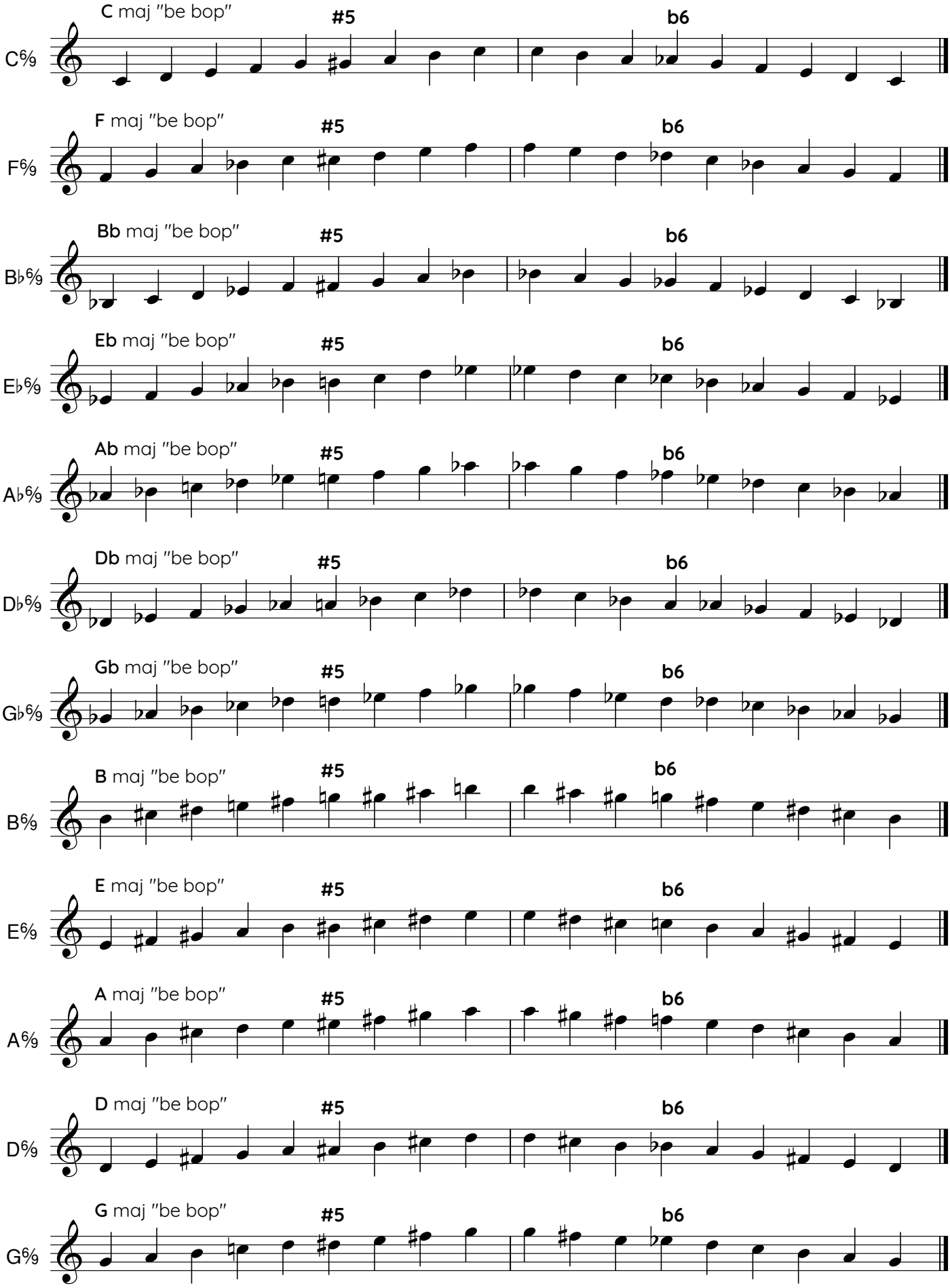
F 1/2 ton - ton	main droite	1 2 3 1 2 1 2 3 1 2 3 1 2 1 2 3 4 3 2 1 2 1 3 2 1 3 2 1 2 1 3 2 1
	main gauche	1 3 2 1 3 2 1 2 1 3 2 1 3 2 1 2 1 2 1 2 3 1 2 3 1 2 1 2 3 1 2 3 1
Ab 1/2 ton - ton	main droite	3 1 2 1 2 3 1 2 3 1 2 1 2 3 1 2 3 2 1 3 2 1 2 1 3 2 1 2 1 3 2 1 3
	main gauche	2 1 3 2 1 3 1 3 2 1 3 2 1 3 1 3 2 3 1 3 1 2 3 1 2 3 1 3 1 2 3 1 3
B 1/2 ton - ton	main droite	2 1 2 3 1 2 3 1 2 1 2 3 1 2 3 1 2 1 3 2 1 3 2 1 2 1 3 2 1 3 2 1 2
	main gauche	3 2 1 3 1 3 2 1 3 2 1 3 1 3 2 1 3 1 2 3 1 3 1 2 3 1 2 3 1 3 1 2 3
D 1/2 ton - ton	main droite	1 3 1 2 3 1 2 3 1 3 1 2 3 1 2 3 4 3 2 1 3 1 3 2 1 3 2 1 3 1 3 2 1
	main gauche	1 3 1 3 2 1 3 2 1 3 1 3 2 1 3 2 1 2 3 1 2 3 1 3 1 2 3 1 2 3 1 3 1

gammes par tons

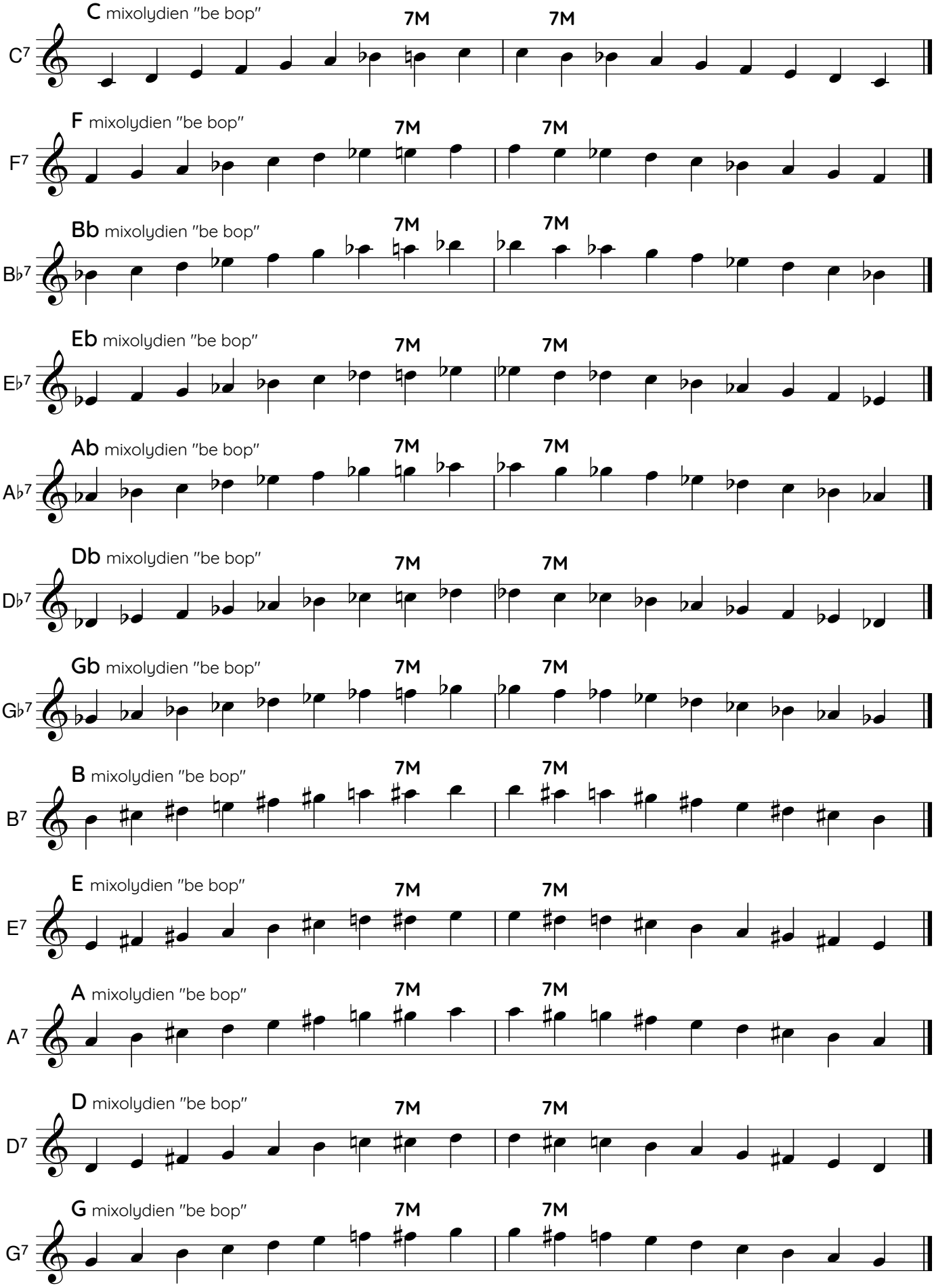




gammes avec chromatisme
gammes majeure "be bop"

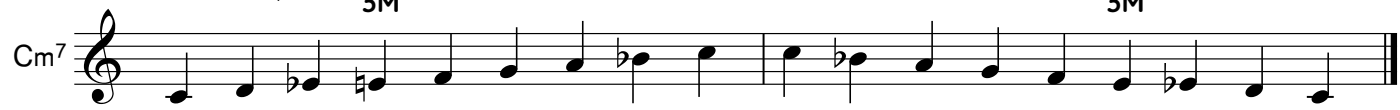


gammes avec chromatisme
mode mixolydien "be bop"

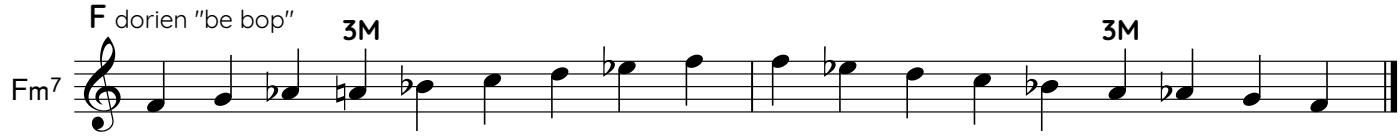


gammes avec chromatisme
mode dorien "be bop"

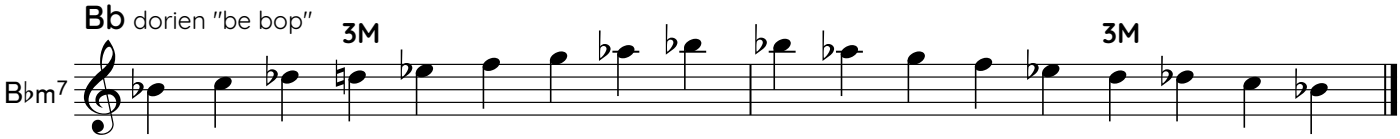
C dorien "be bop"



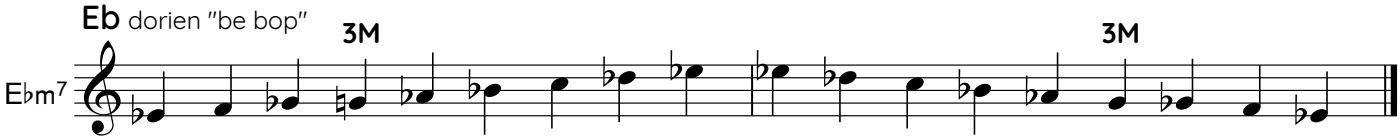
F dorien "be bop"



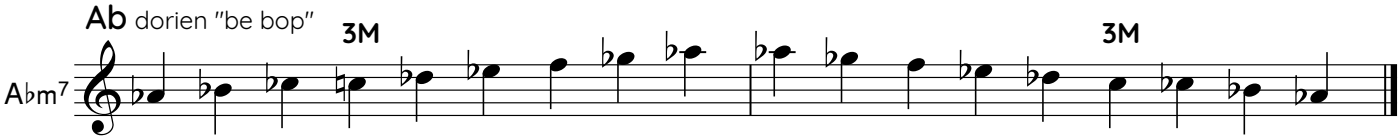
Bb dorien "be bop"



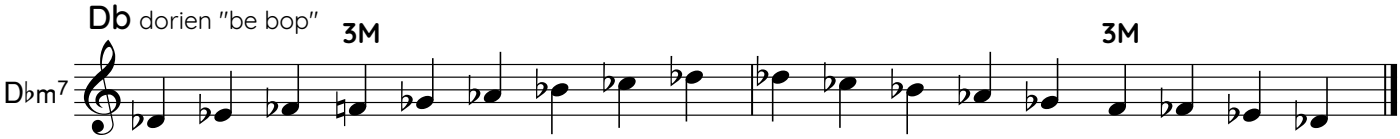
Eb dorien "be bop"



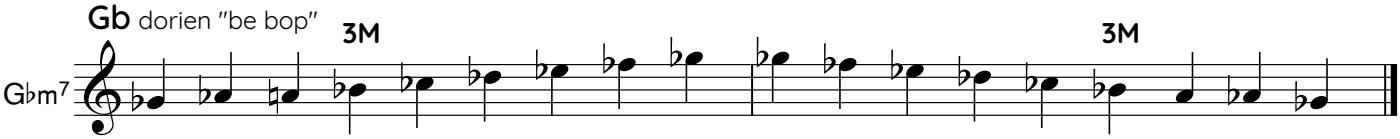
Ab dorien "be bop"



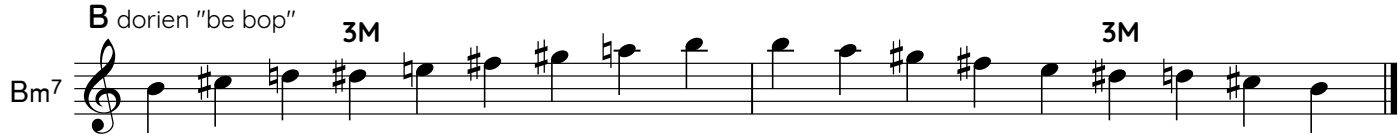
Db dorien "be bop"



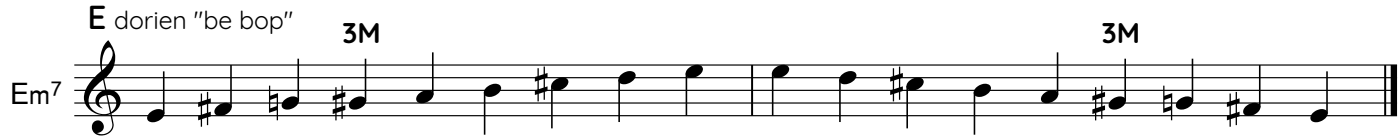
Gb dorien "be bop"



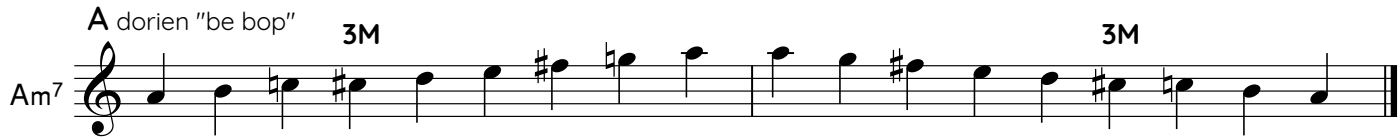
B dorien "be bop"



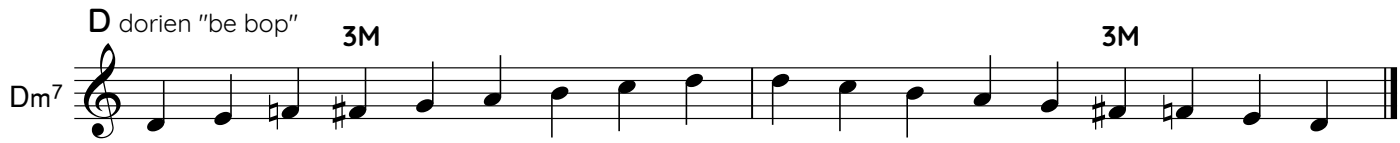
E dorien "be bop"



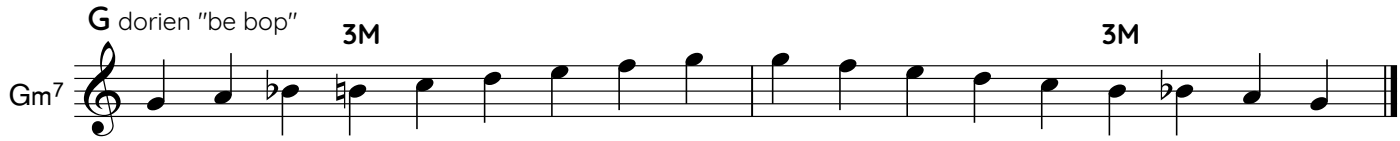
A dorien "be bop"



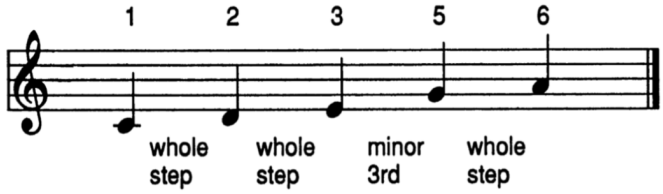
D dorien "be bop"



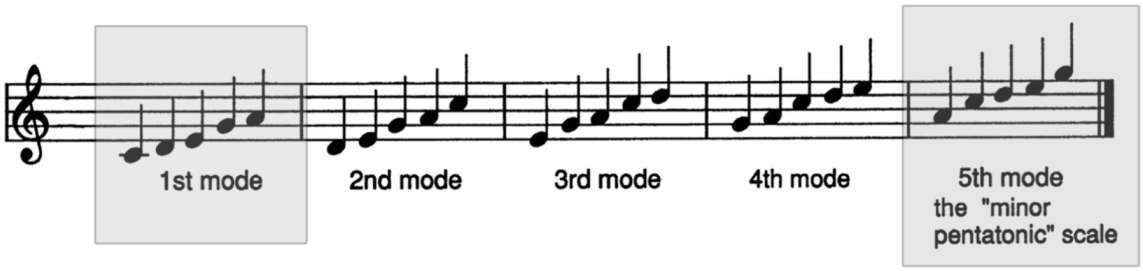
G dorien "be bop"



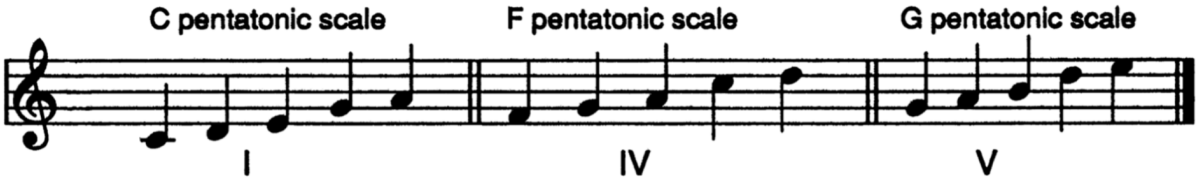
gamme pentatonique majeure



modes de la gamme pentatonique majeure

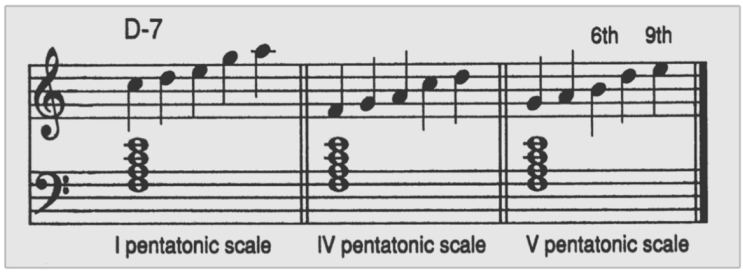


gammes pentatoniques issues de la gamme majeure

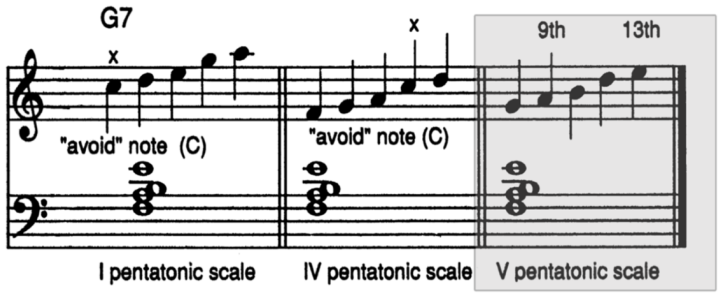


gammes pentatoniques & II V I

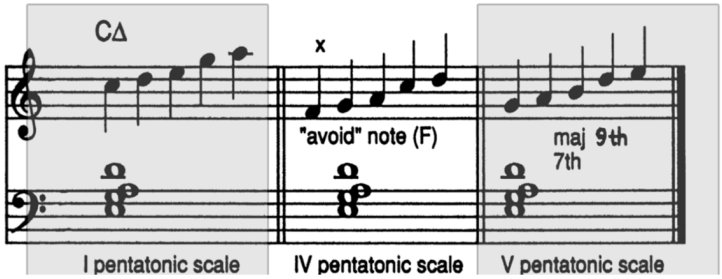
II



V

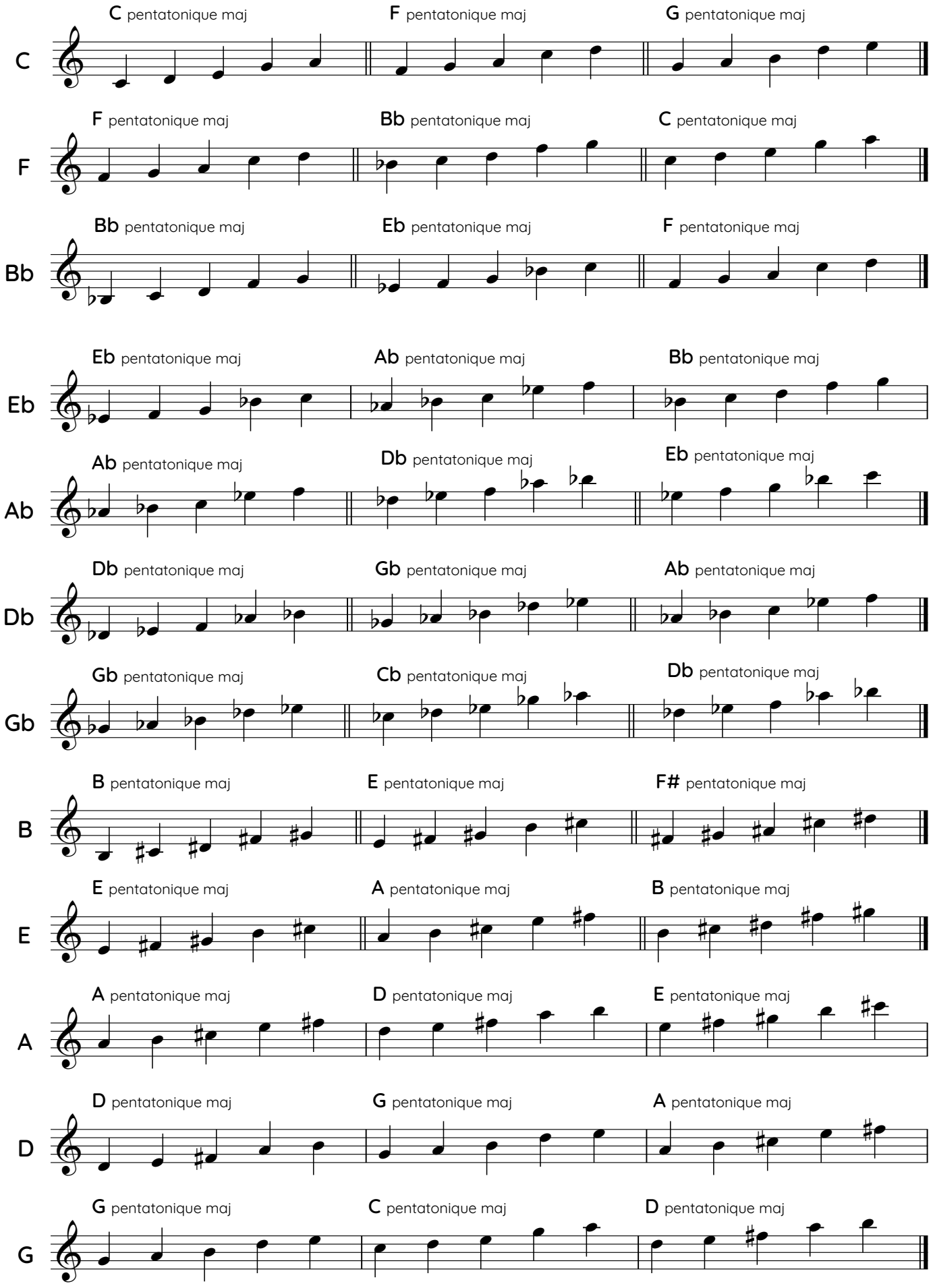


I



gammes pentatoniques majeures issues de la gamme majeure

degrés harmoniques I - IV - V



gammes pentatoniques majeures & II V I majeur

tonalité majeure	II -7	V 7	I maj7
C	C pentatonique maj F pentatonique maj G pentatonique maj	G pentatonique maj	C pentatonique maj G pentatonique maj
F	F pentatonique maj Bb pentatonique maj C pentatonique maj	C pentatonique maj	F pentatonique maj C pentatonique maj
Bb	Bb pentatonique maj Eb pentatonique maj F pentatonique maj	F pentatonique maj	Bb pentatonique maj F pentatonique maj
Eb	Eb pentatonique maj Ab pentatonique maj Bb pentatonique maj	Bb pentatonique maj	Eb pentatonique maj Bb pentatonique maj
Ab	Ab pentatonique maj Db pentatonique maj Eb pentatonique maj	Eb pentatonique maj	Ab pentatonique maj Eb pentatonique maj
Db	Db pentatonique maj Gb pentatonique maj Ab pentatonique maj	Ab pentatonique maj	Db pentatonique maj Ab pentatonique maj
Gb	Gb pentatonique maj Cb pentatonique maj Db pentatonique maj	Db pentatonique maj	Gb pentatonique maj Db pentatonique maj
B	B pentatonique maj E pentatonique maj F# pentatonique maj	F# pentatonique maj	B pentatonique maj F# pentatonique maj
E	E pentatonique maj A pentatonique maj B pentatonique maj	B pentatonique maj	E pentatonique maj B pentatonique maj
A	A pentatonique maj D pentatonique maj E pentatonique maj	E pentatonique maj	A pentatonique maj E pentatonique maj
D	D pentatonique maj G pentatonique maj A pentatonique maj	A pentatonique maj	D pentatonique maj A pentatonique maj
G	G pentatonique maj C pentatonique maj D pentatonique maj	D pentatonique maj	G pentatonique maj D pentatonique maj

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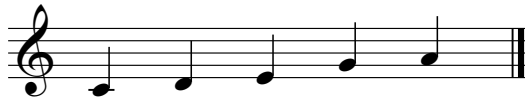
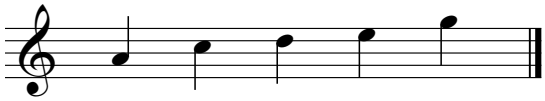
gammes pentatoniques majeures et leurs relatives mineures

la gamme pentatonique mineure
est le 5eme mode d'une gamme
pentatonique majeure

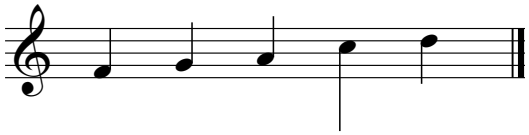
C pentatonique majeure



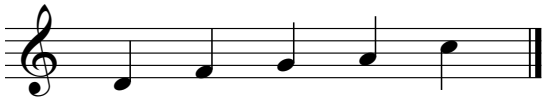
A pentatonique mineure



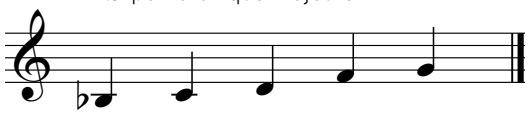
F pentatonique majeure



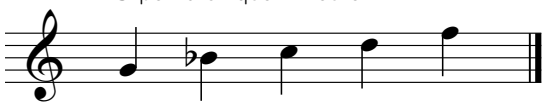
D pentatonique mineure



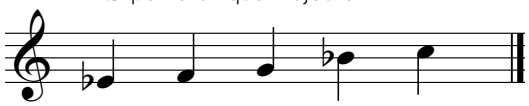
Bb pentatonique majeure



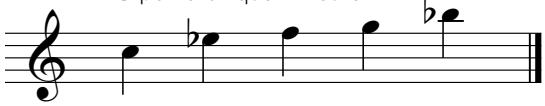
G pentatonique mineure



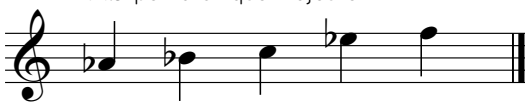
Eb pentatonique majeure



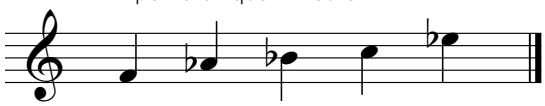
C pentatonique mineure



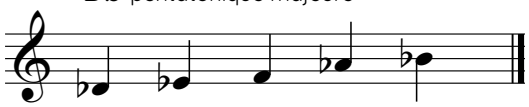
Ab pentatonique majeure



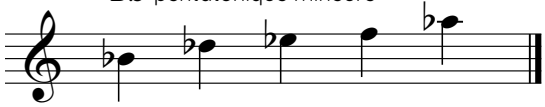
F pentatonique mineure



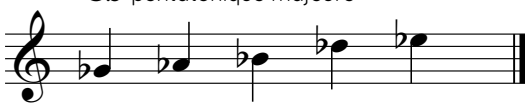
Db pentatonique majeure



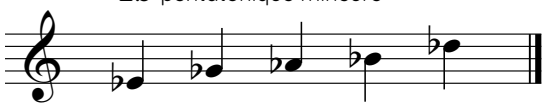
Bb pentatonique mineure



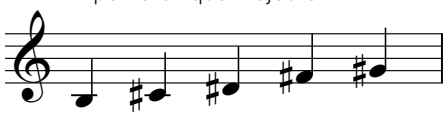
Gb pentatonique majeure



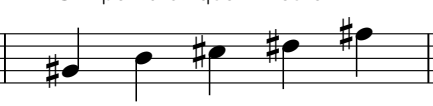
Eb pentatonique mineure



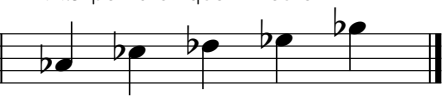
B pentatonique majeure



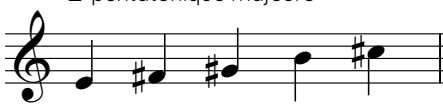
G# pentatonique mineure



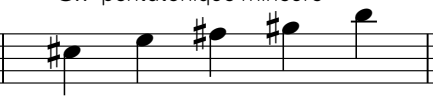
Ab pentatonique mineure



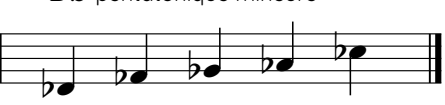
E pentatonique majeure



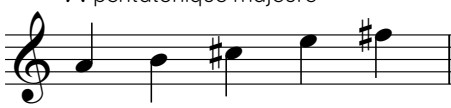
C# pentatonique mineure



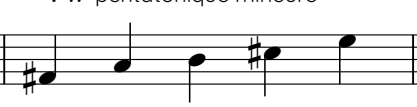
Db pentatonique mineure



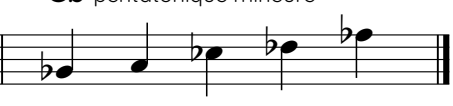
A pentatonique majeure



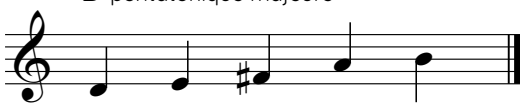
F# pentatonique mineure



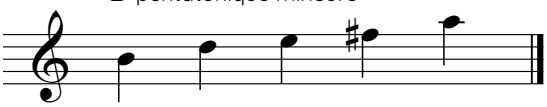
Gb pentatonique mineure



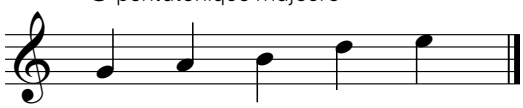
D pentatonique majeure



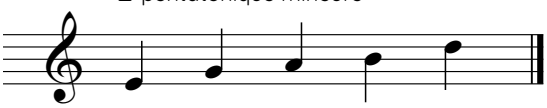
B pentatonique mineure



G pentatonique majeure

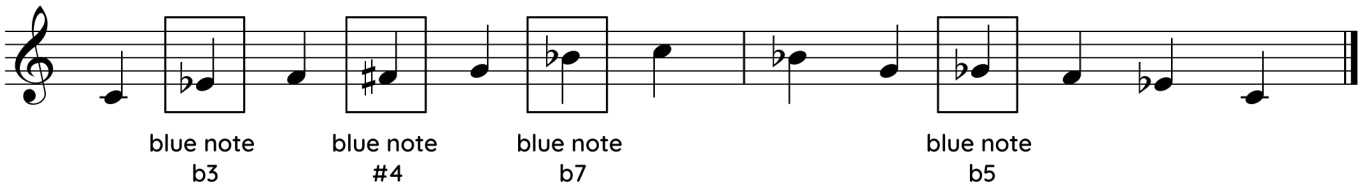


E pentatonique mineure

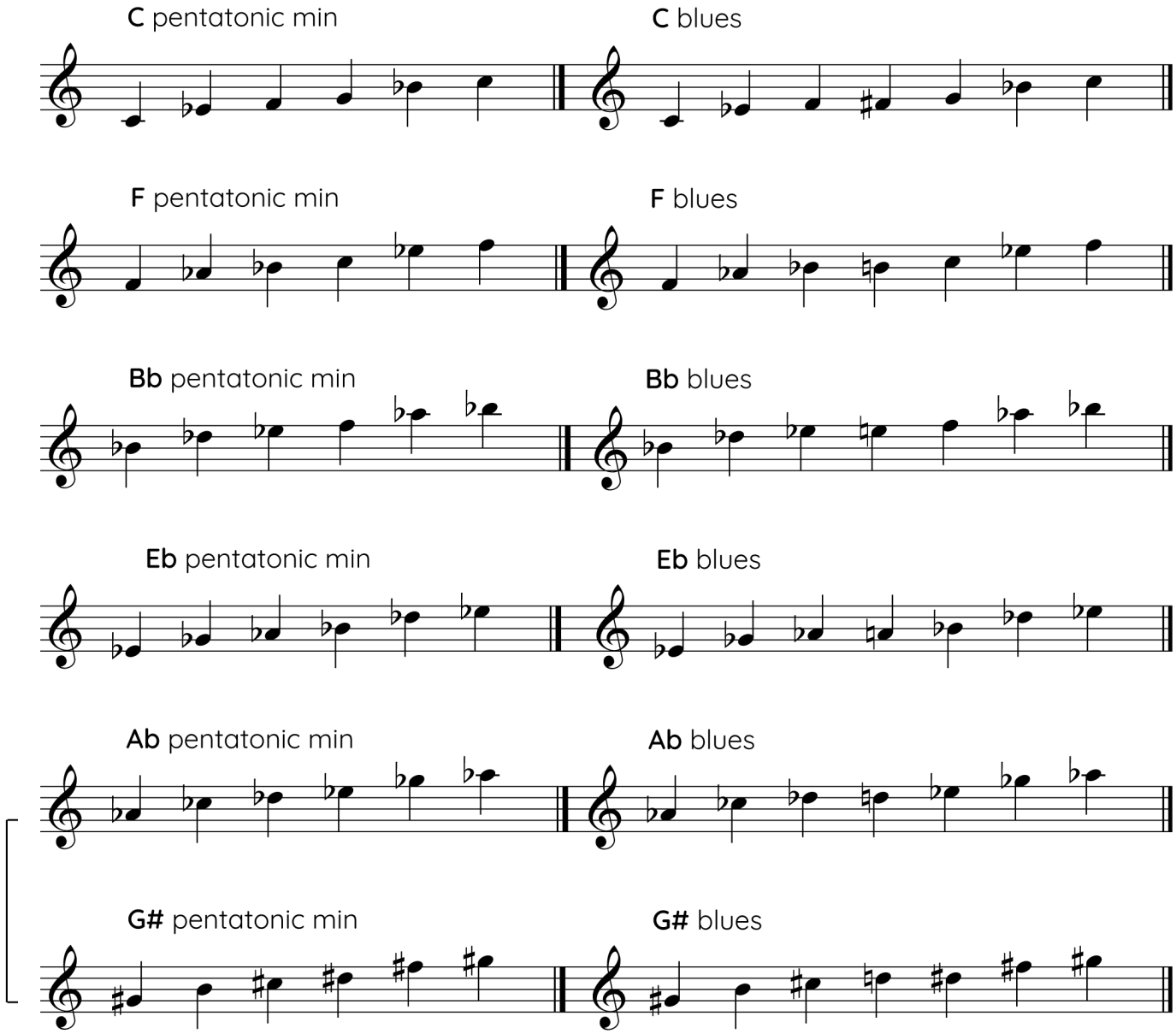


gammes pentatoniques mineures & gammes blues

l'ajout de la blue note #4/b5 dans la gamme pentatonique mineure
donne naissance à la gamme "blues" avec les "blue notes" b3 (b10) , b7 et #4/b5

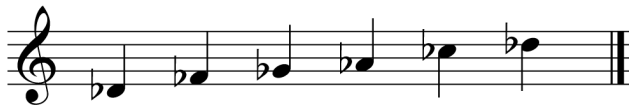


la gamme blues est utilisé sur les degrés I7, IV7 et V7 du blues.
attention ! ce n'est pas une gamme à fonction dominante

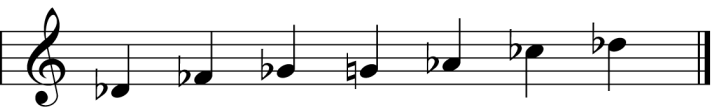


gammes pentatoniques mineures & gammes blues

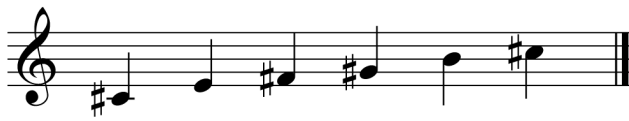
Db pentatonic min



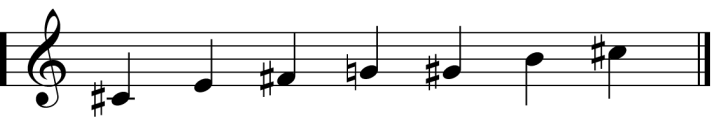
Db blues



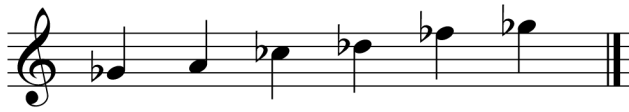
C# pentatonic min



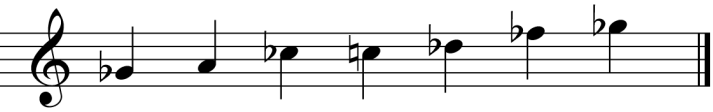
C# blues



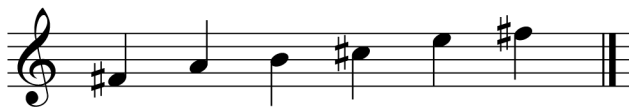
Gb pentatonic min



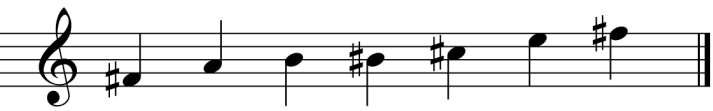
Gb blues



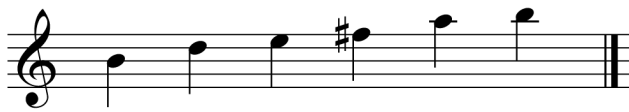
F# pentatonic min



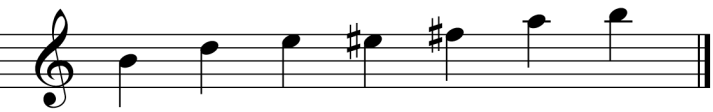
F# blues



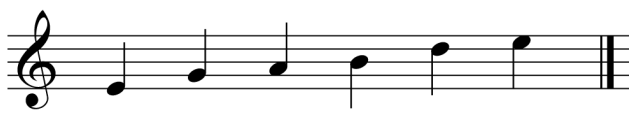
B pentatonic min



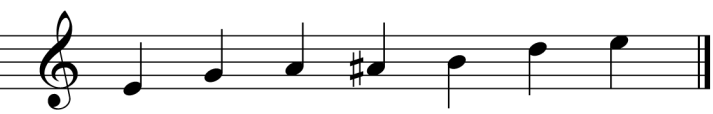
B blues



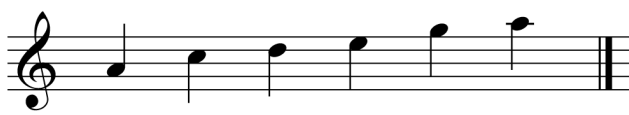
E pentatonic min



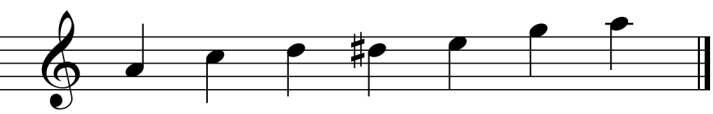
E blues



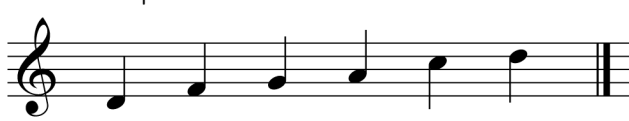
A pentatonic min



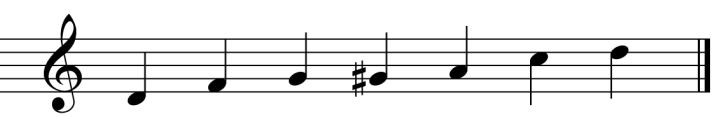
A blues



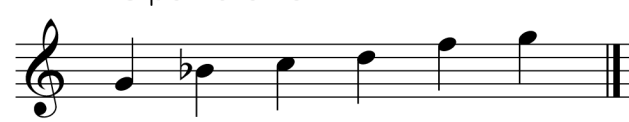
D pentatonic min



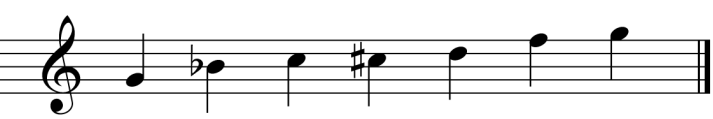
D blues



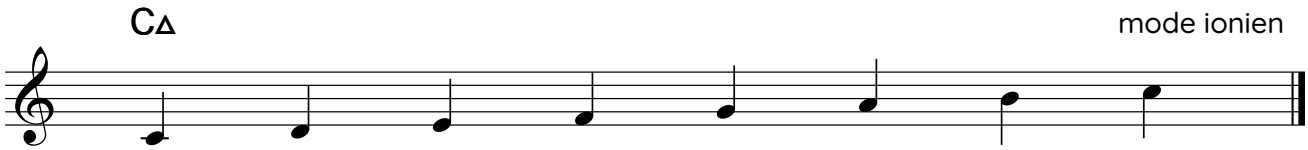
G pentatonic min

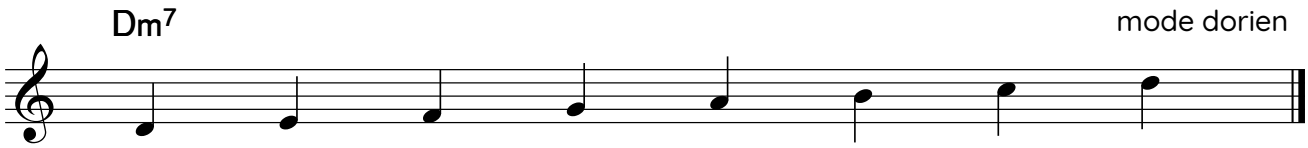


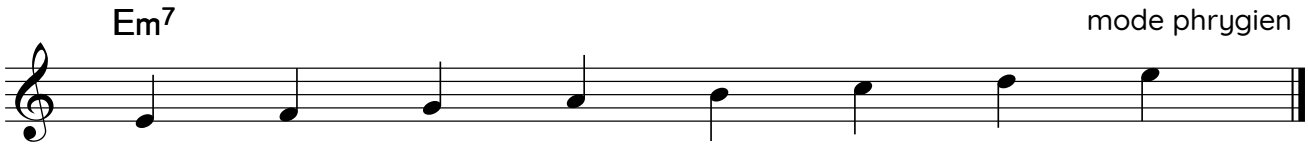
G blues

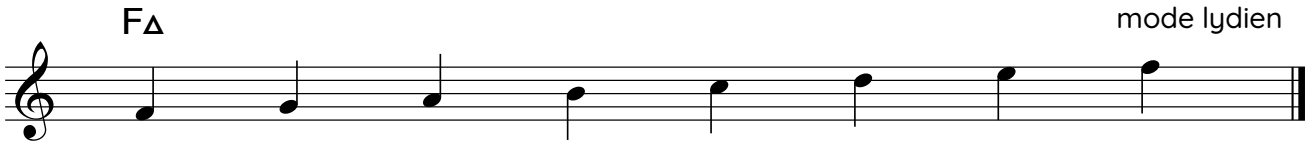


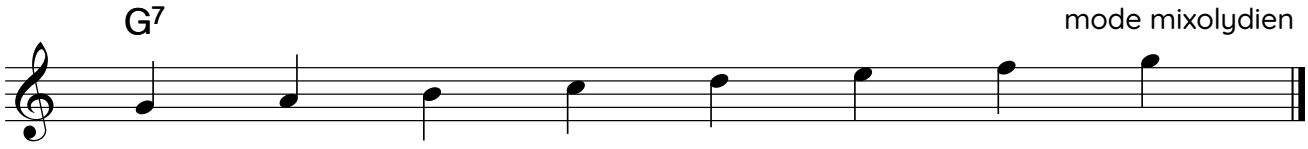
modes issus de la gamme majeure

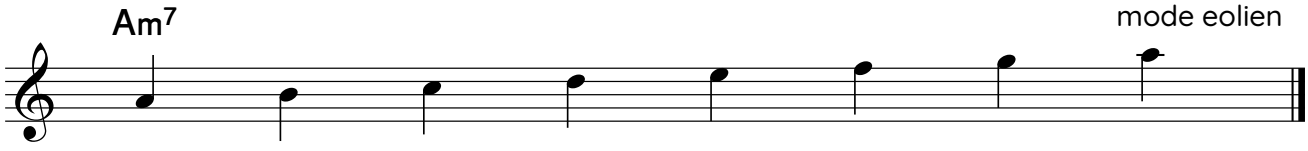


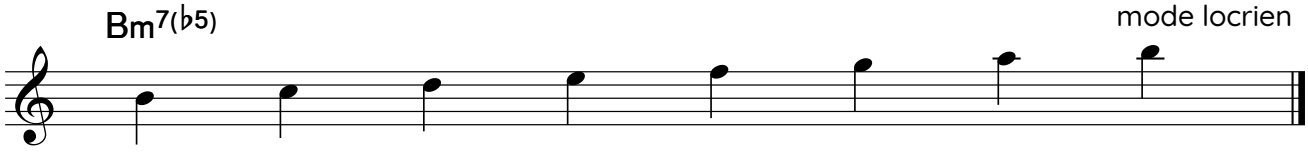




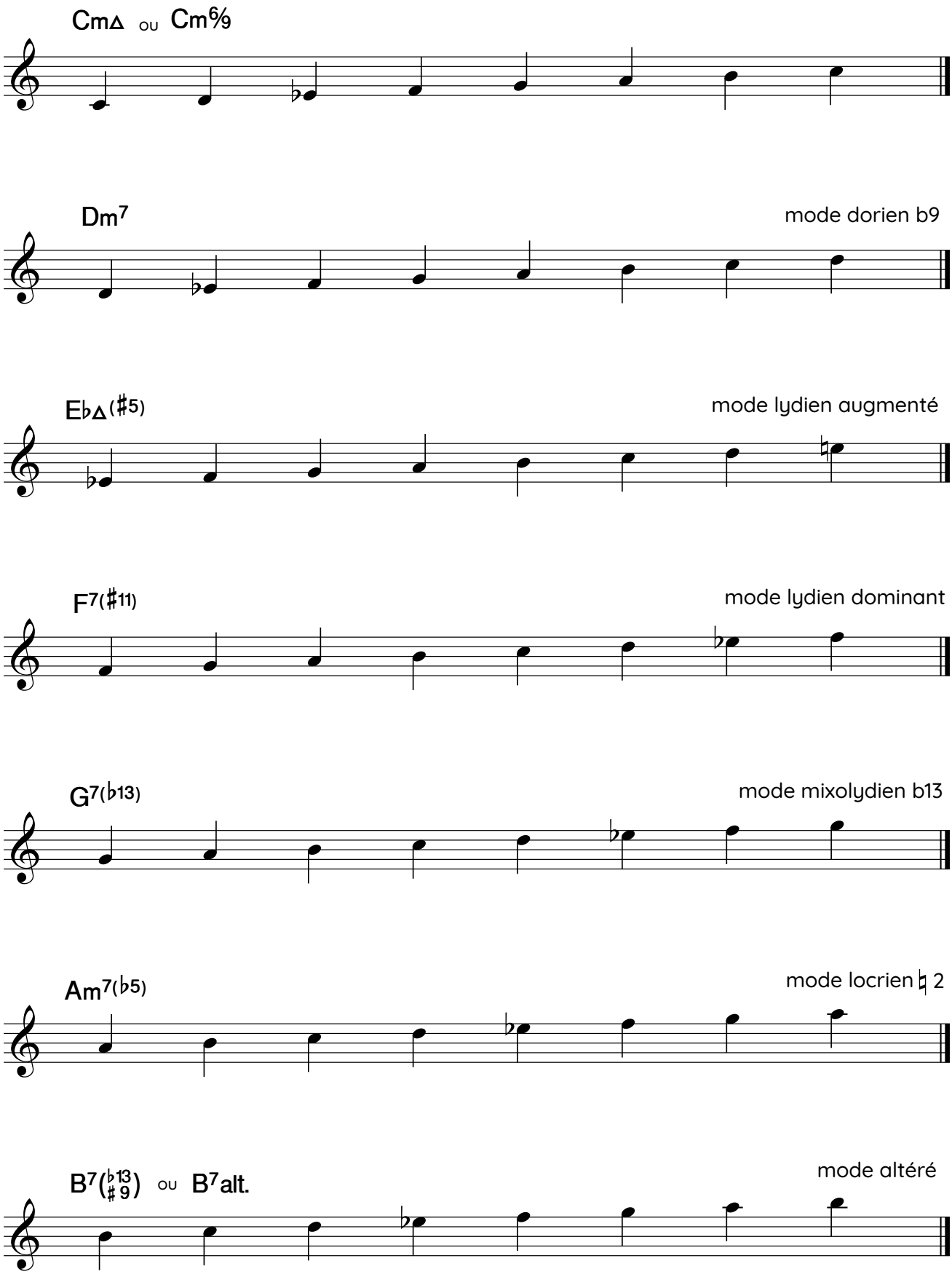








modes issus de la gamme mineure mélodique



gammes de cadence & gammes d'accord
horizontalité & verticalité

la «gamme de cadence» est un terme utilisé pour désigner une gamme unique que l'on peut jouer sur une cadence **II V I**.
la gamme de cadence permet de simplifier la trame harmonique et d'aborder l'improvisation de manière horizontale.

cadence	gamme de cadence	II	V	I
majeure	majeure	**IImi7** dorien	**V7** mixolydien	**IΔ** ionien
mineure	mineure harmonique	**IIø** min harm II	**V7♭9** min harm V	**Im6** min harm **ImΔ**
mineure-majeure	majeure harmonique	**IIø** maj harm II	**V7♭9** maj harm V	**IΔ** maj harm

une autre façon d'aborder l'improvisation sur les cadences, est d'avoir une approche verticale.
en effet, au lieu d'utiliser un gamme de cadence, on peut utiliser toutes les différentes gammes d'accord pour jouer sur un **II V I**.
cela permet de créer des contrastes harmoniques, ce qui est trés intéressant dans l'improvisation.

cadence	II	V	I
majeure (non altérée)	dorien	mixolydien lydien dominant	ionien lydien
mineure et majeure avec dominante altérée	mineur harmonique II locrien locrien ♮2	mineur harmonique V mixolydien ♭13 altéré (superlocrien) phrygien diminué 1/2ton-ton unitonique (par tons)	mineur harmonique mineur mélodique dorien eolien

pratiquer les gammes !

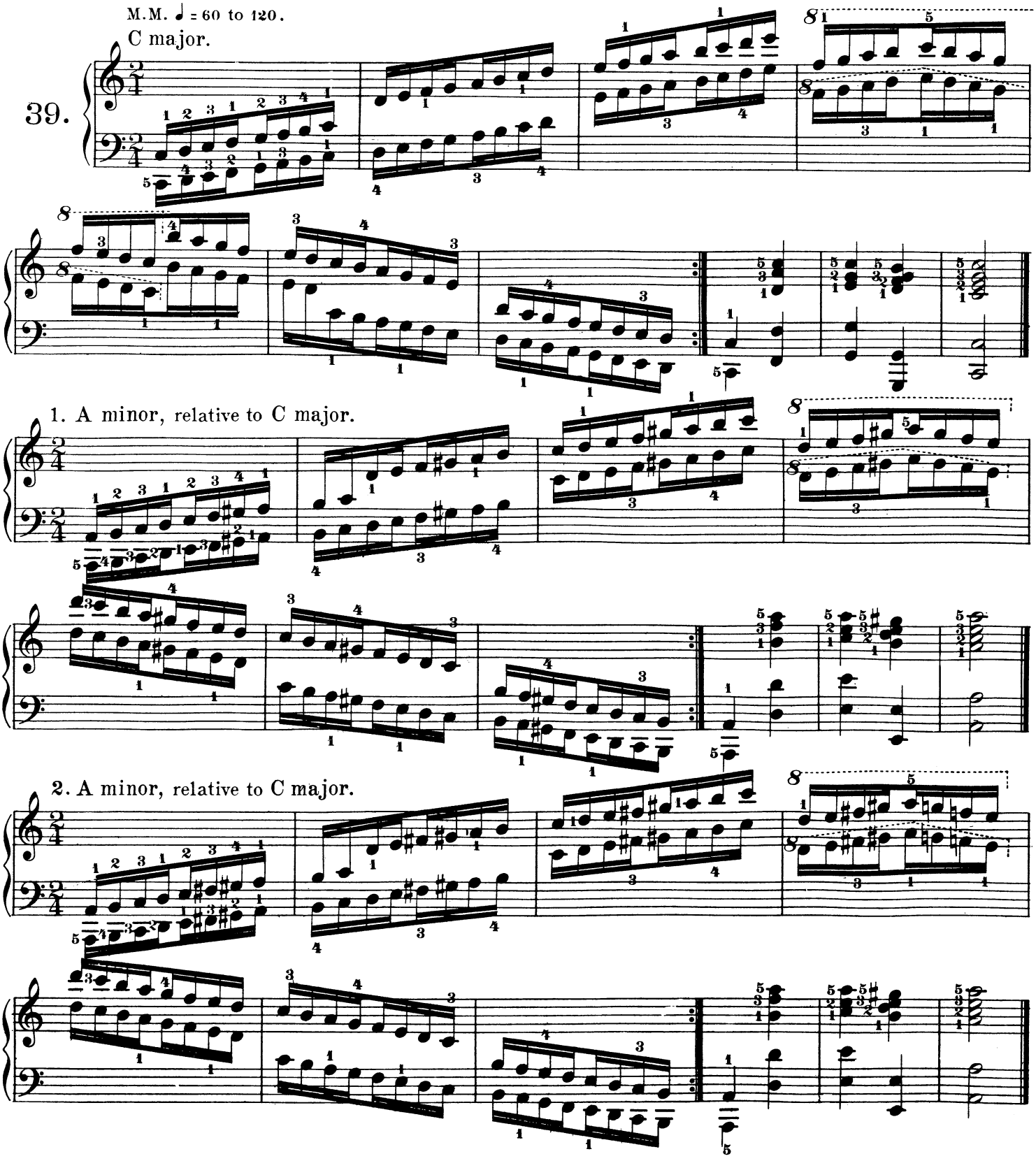
avec le métronome !

The 12 Major Scales, and the 12 Minor Scales.

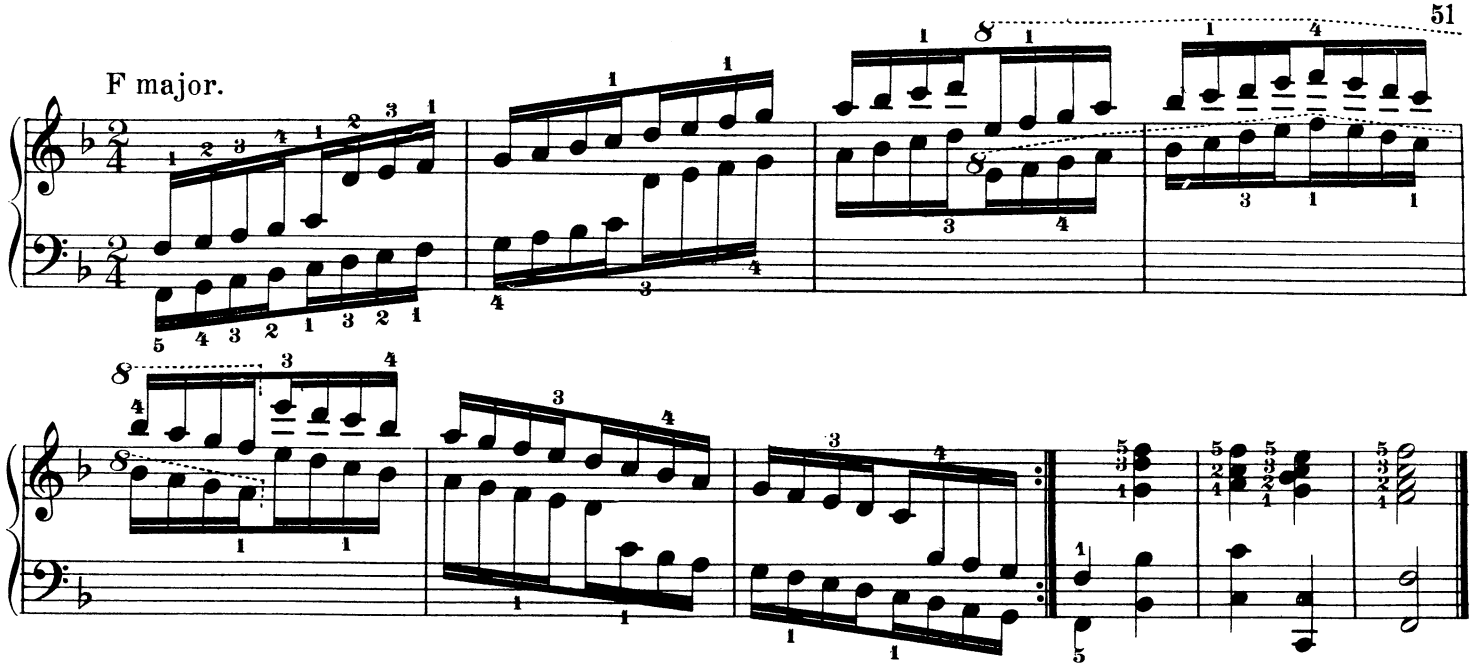
Each major scale is followed by its relative minor.

There are two ways of playing the minor scale; we thought it best to give them here after each major scale, leaving it to the instructor to teach them as he sees fit. We mark by a figure 1 the first (modern) minor scale, also termed the "harmonic minor scale;" and by a figure 2 the second (ancient) minor scale, also termed the "melodic minor scale."

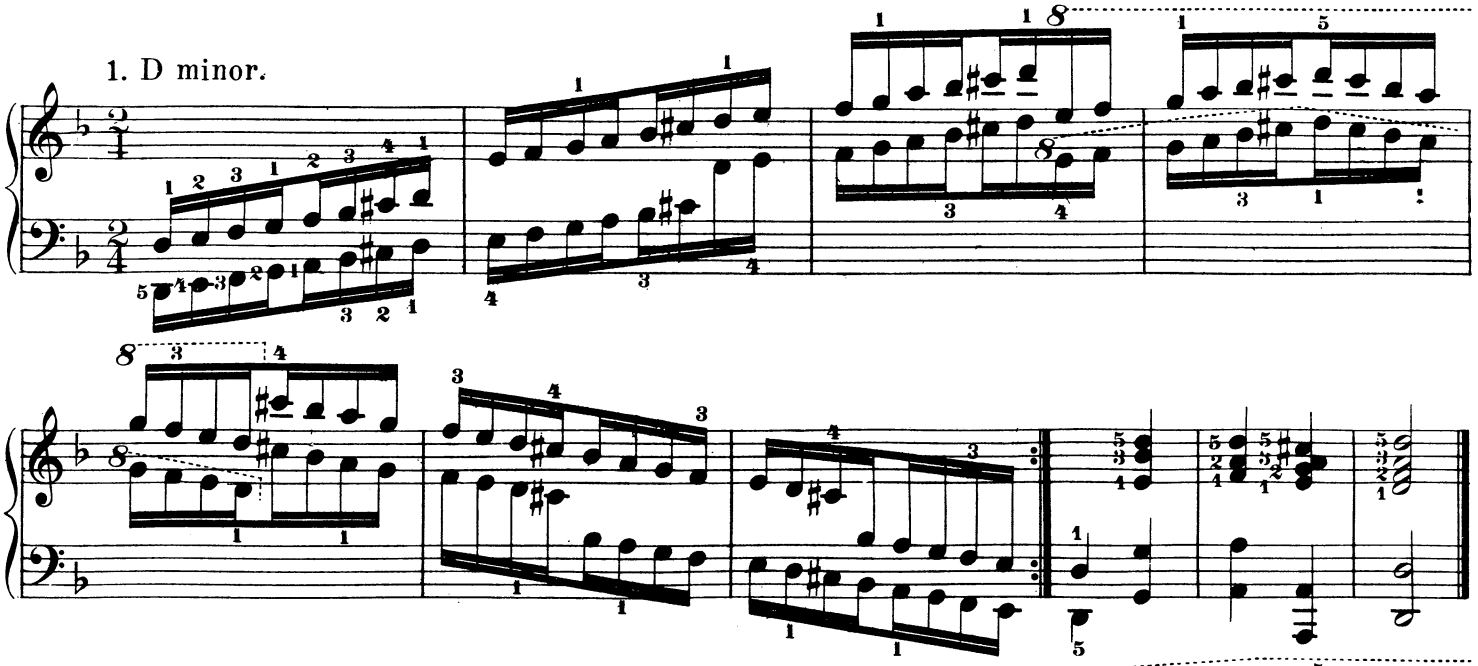
We know, that the modern or harmonic minor scale has a minor sixth and the leading-note both ascending and descending; whereas the ancient or melodic minor scale has a major sixth and the leading note is ascending, and a minor seventh and minor sixth in descending.



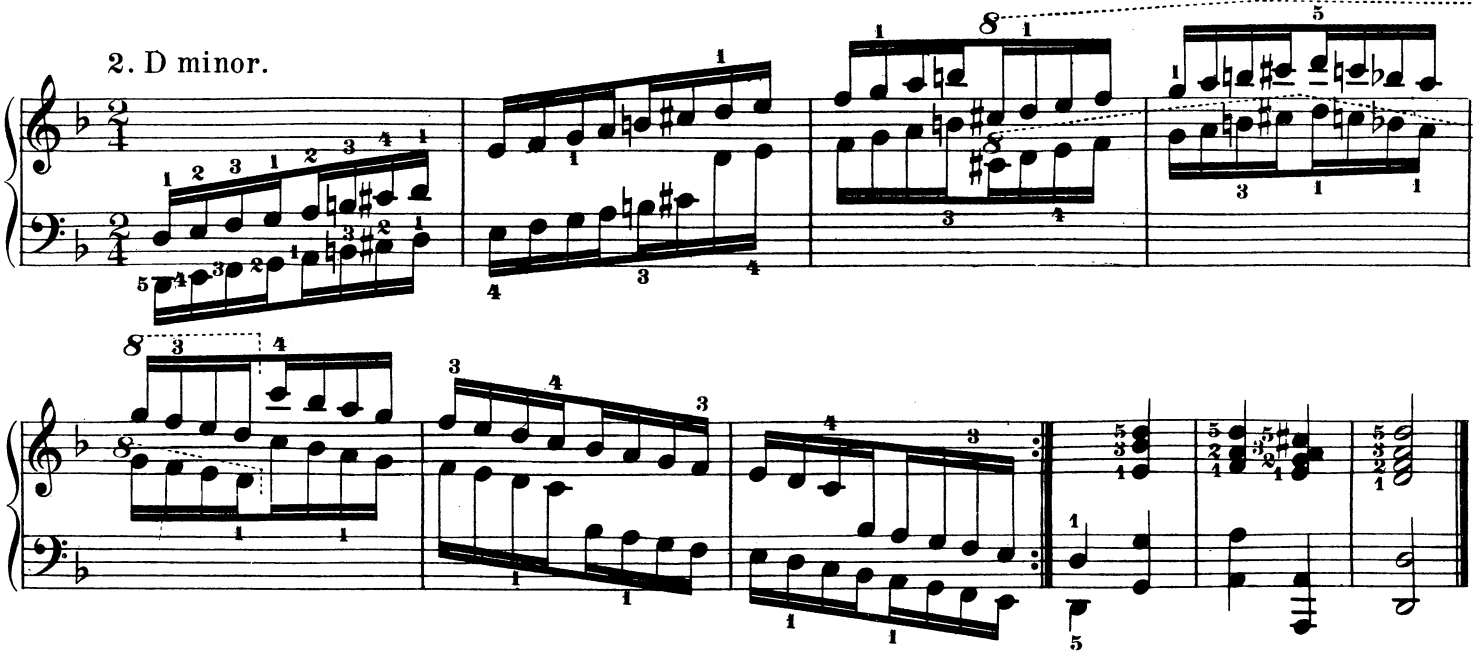
F major.

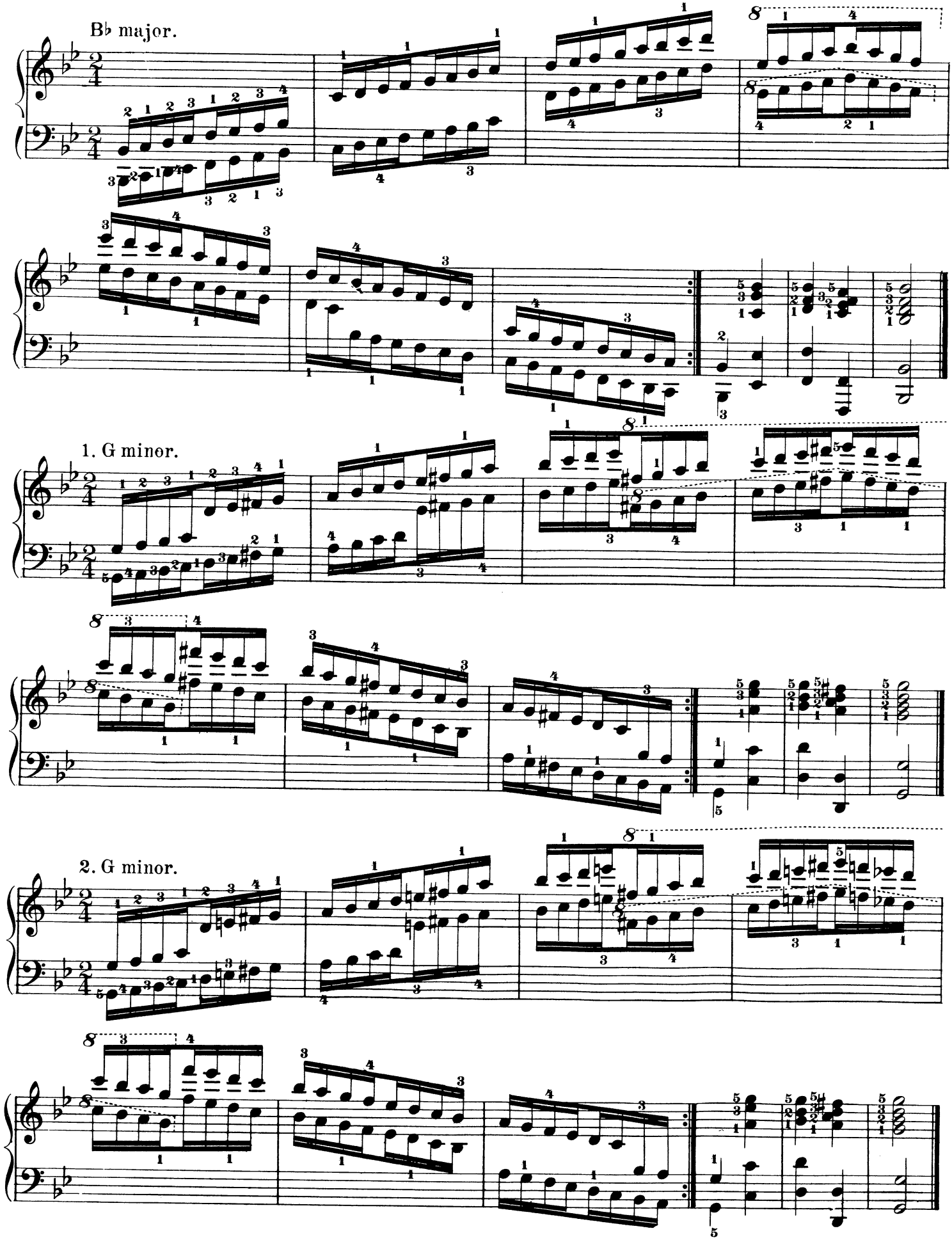


1. D minor.

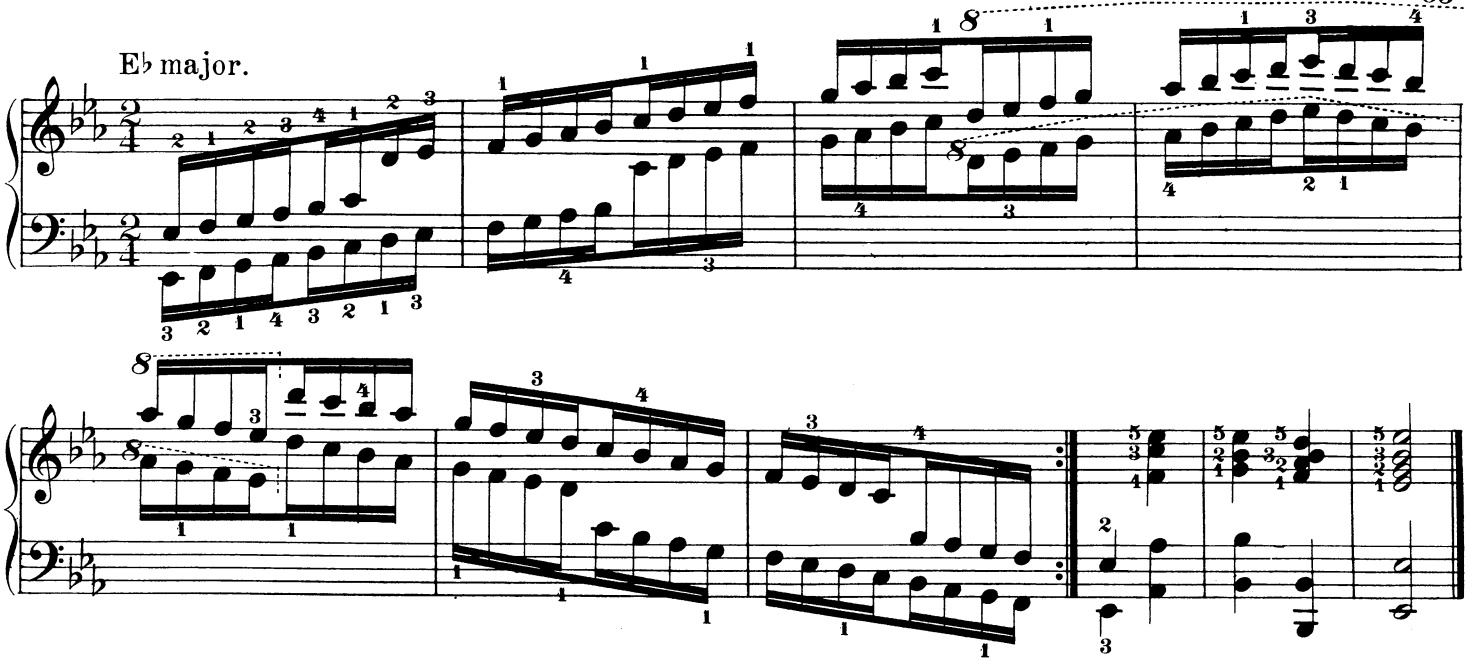


2. D minor.

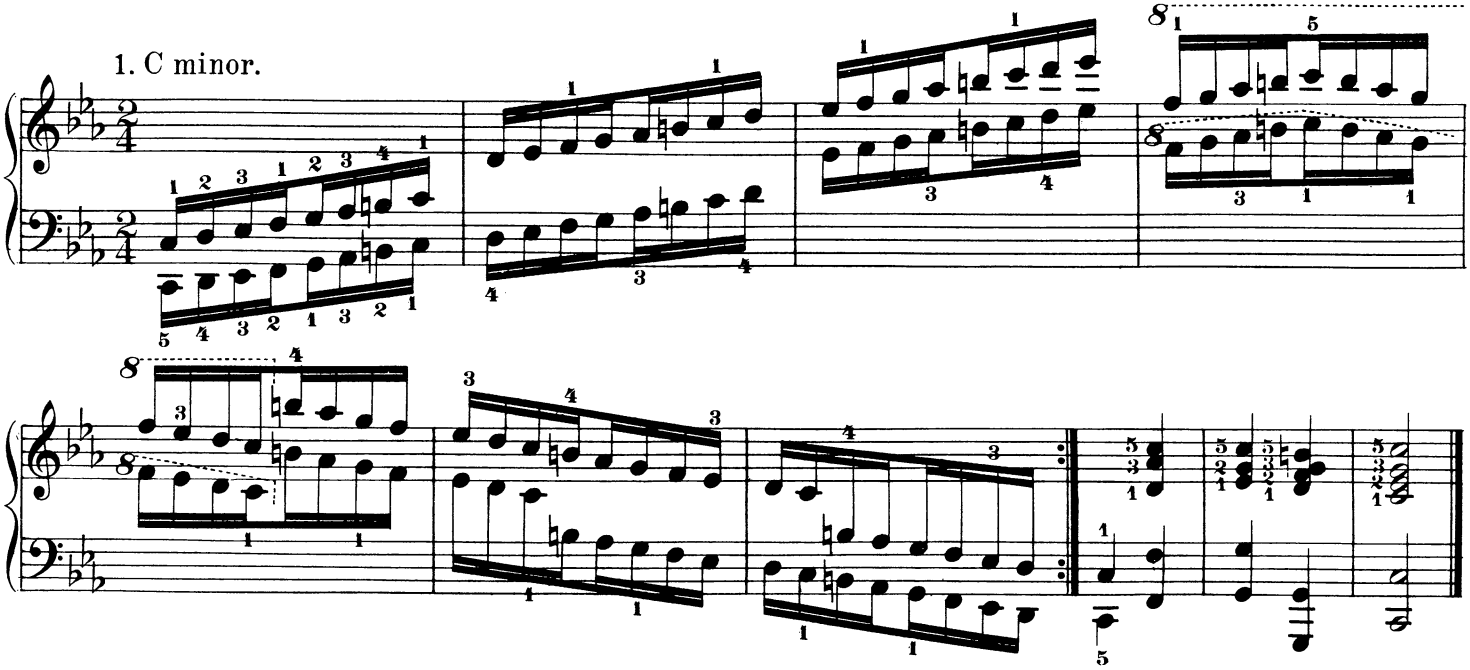



B♭ major.
1. G minor.
2. G minor.

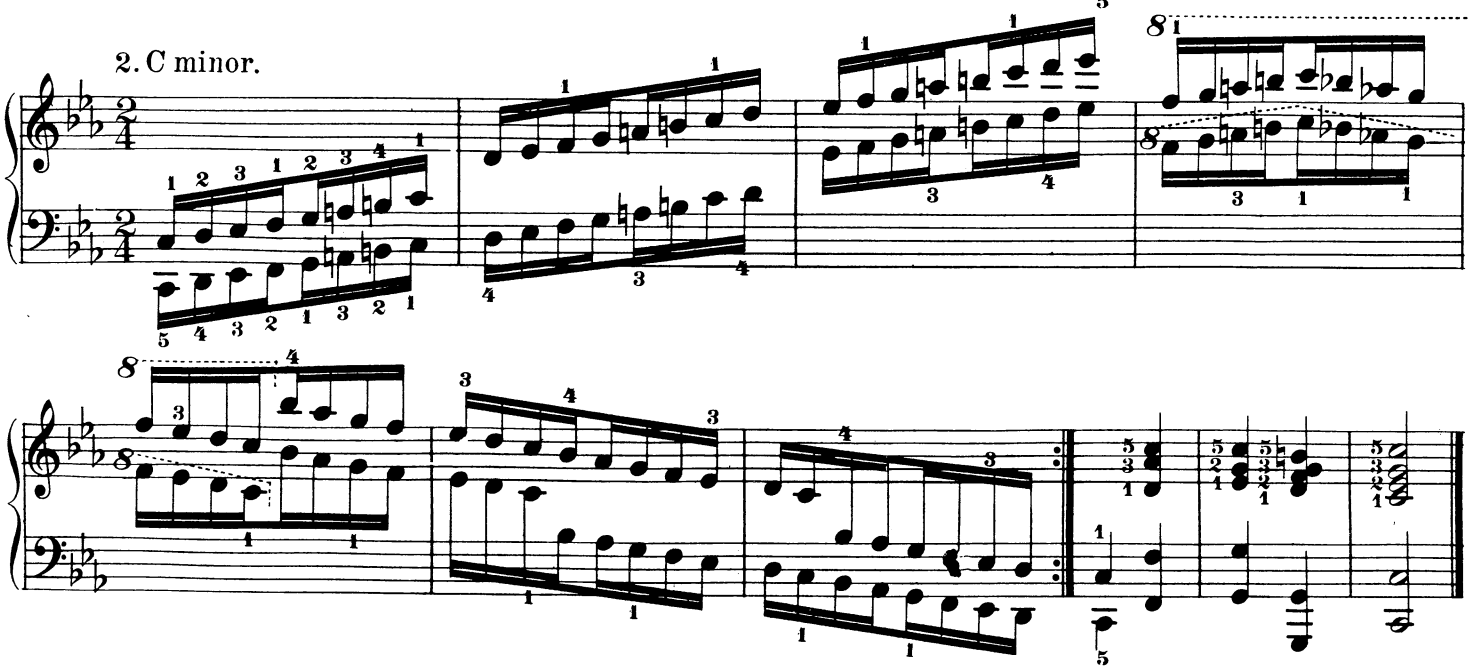
E♭ major.



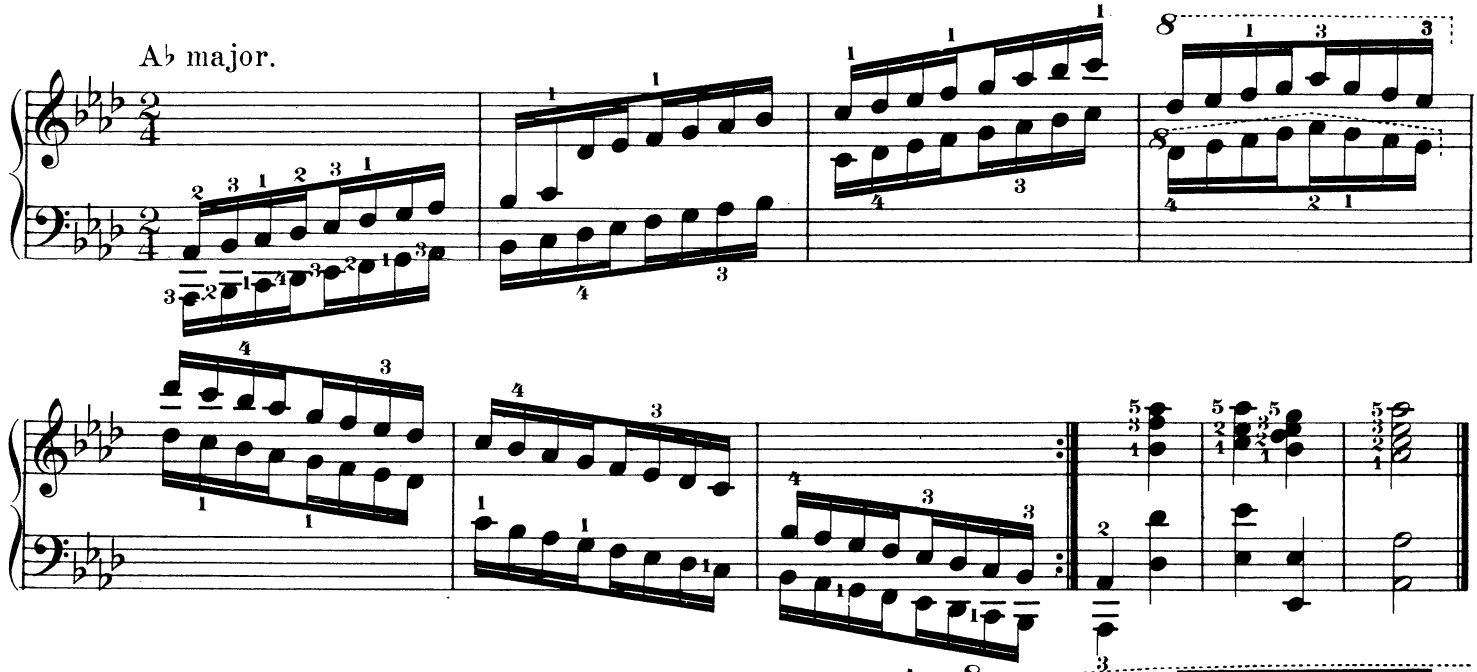
1. C minor.



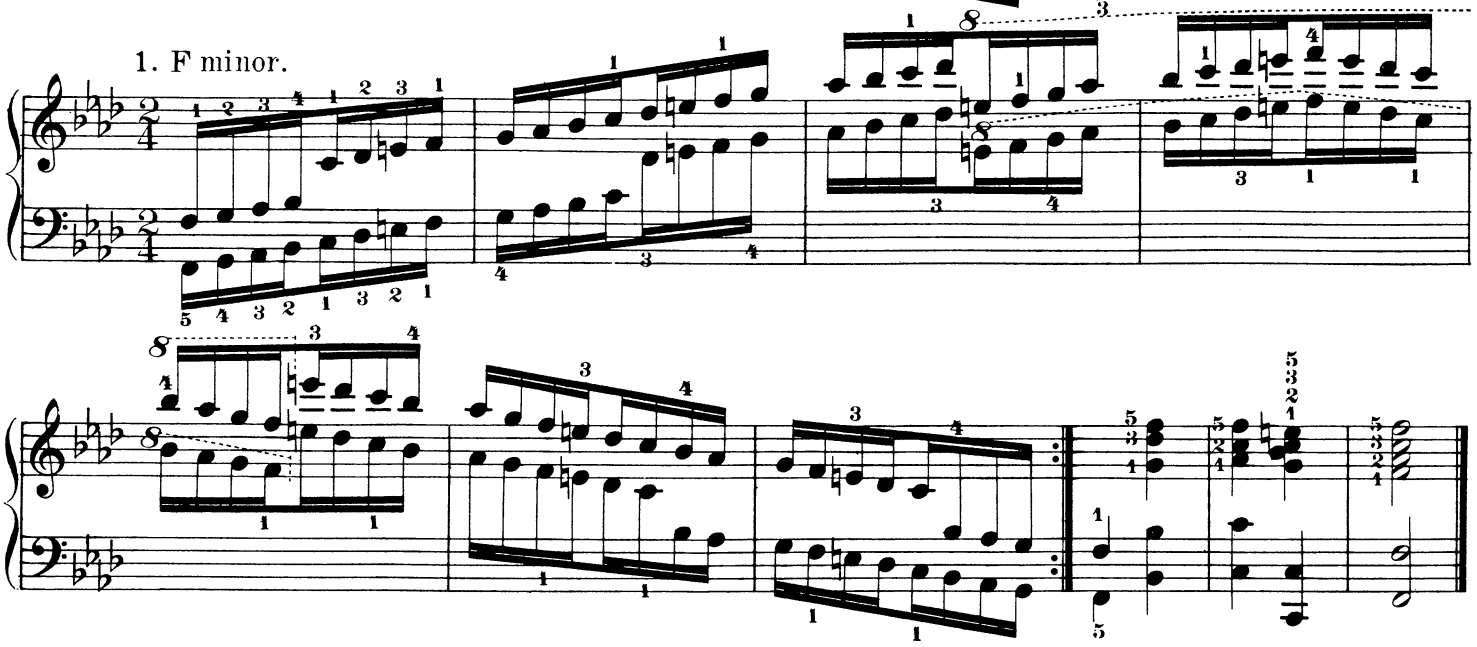
2. C minor.



A♭ major.



1. F minor.



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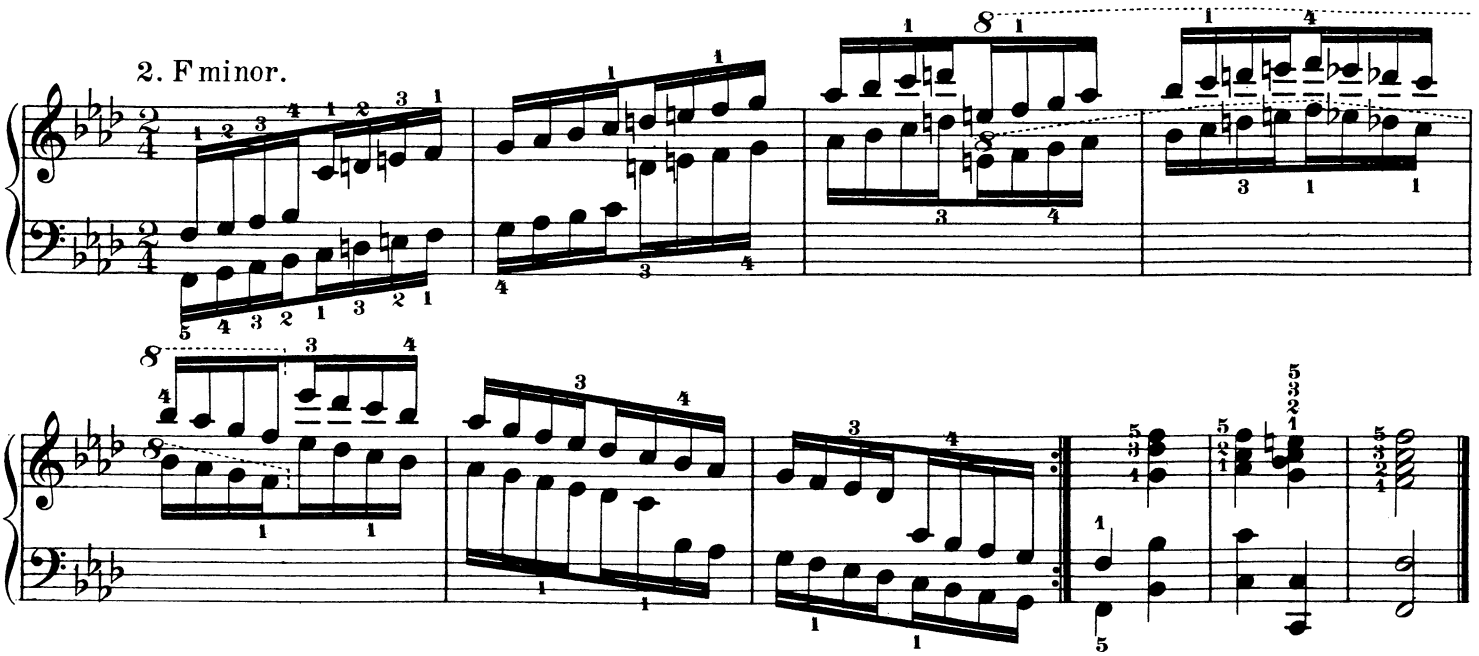
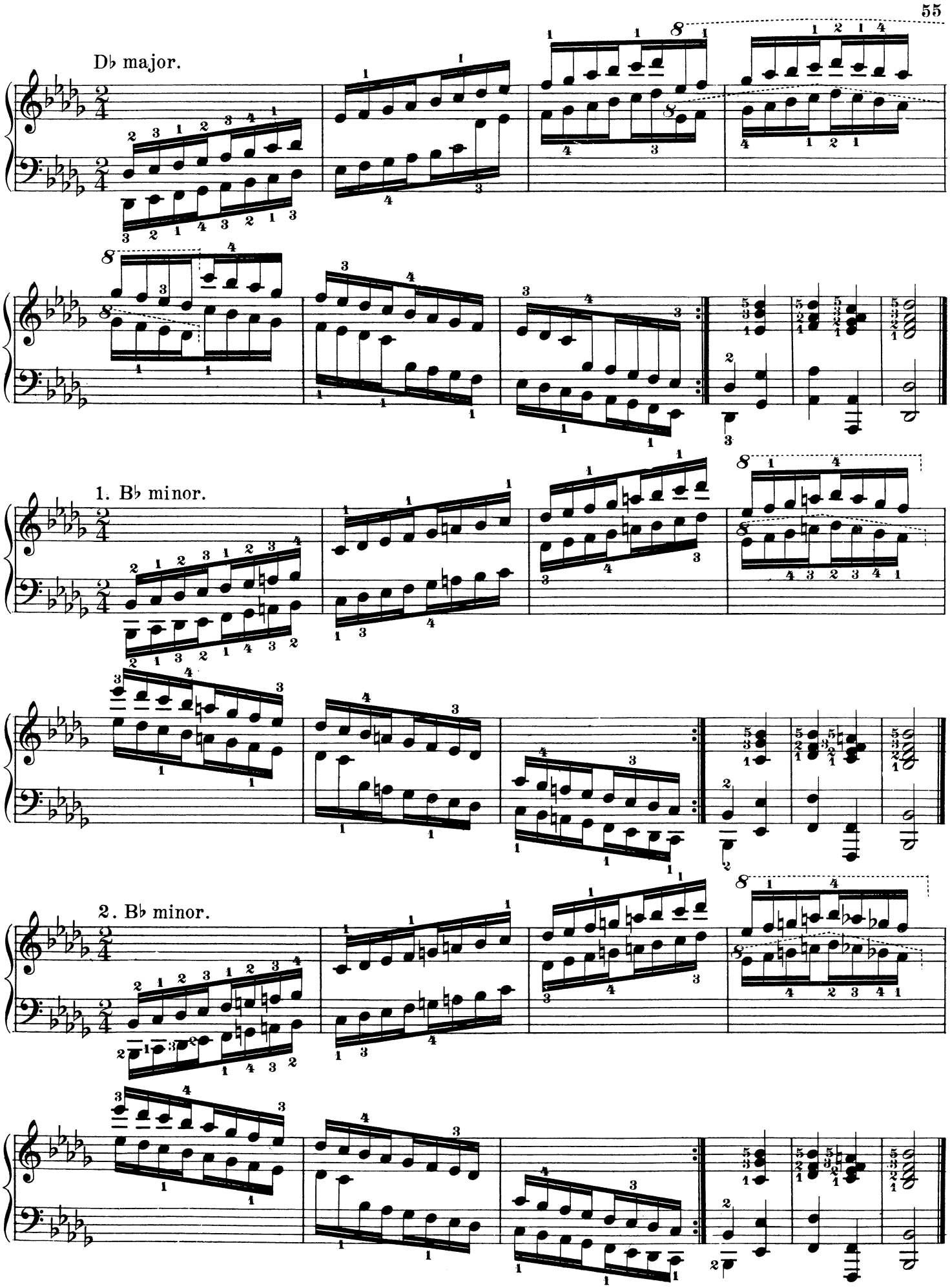
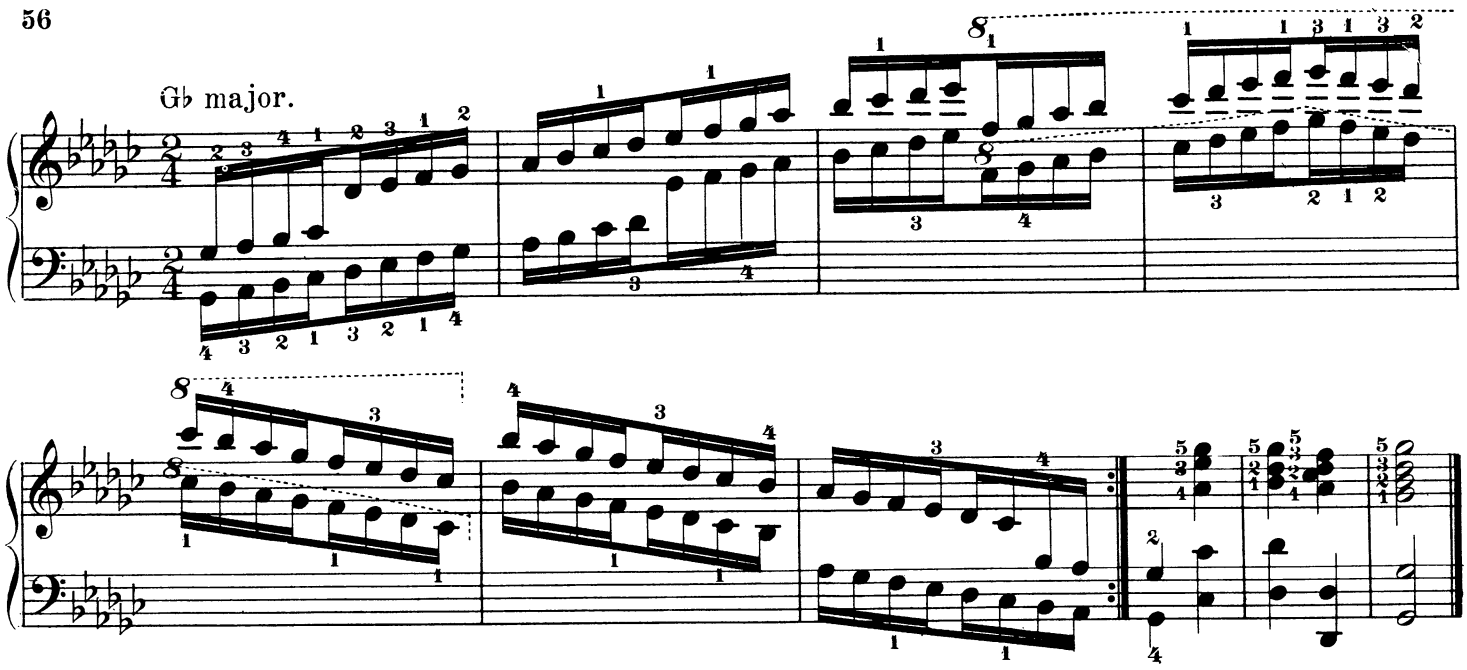
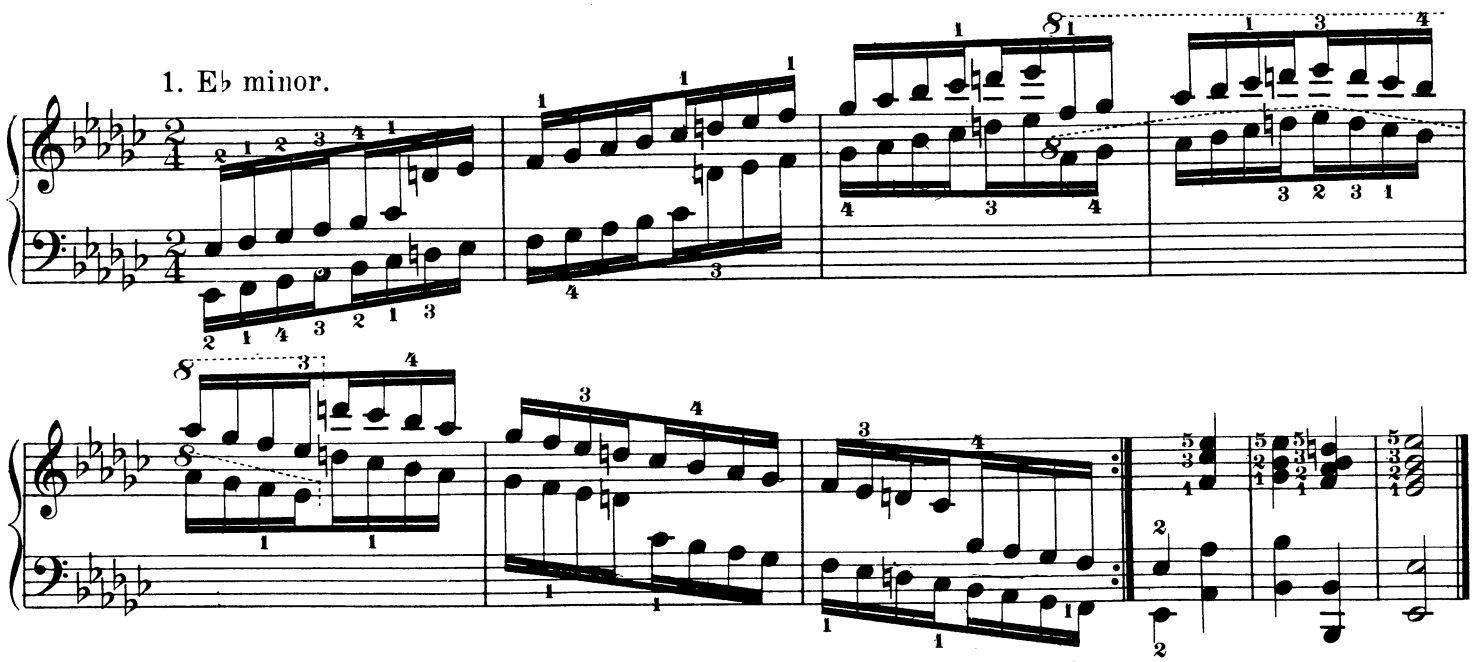



D♭ major.
1. B♭ minor.
2. B♭ minor.

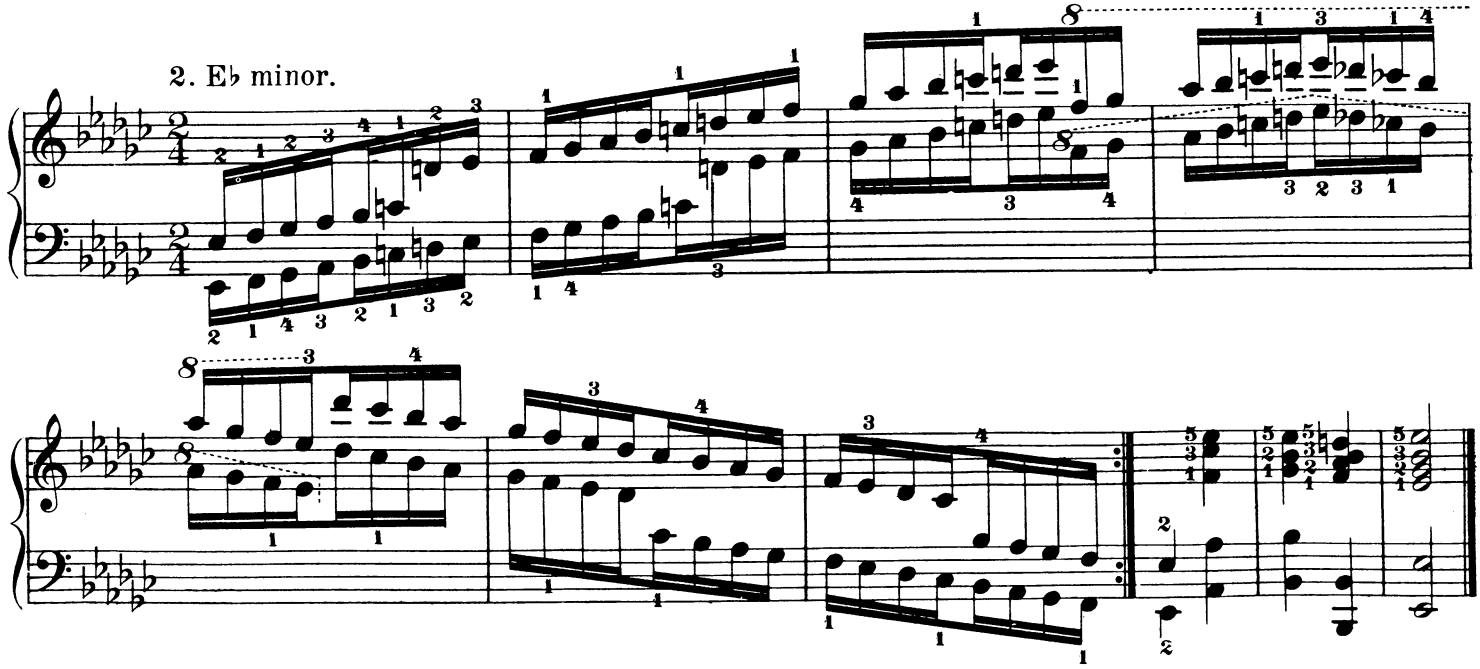
Gb major.



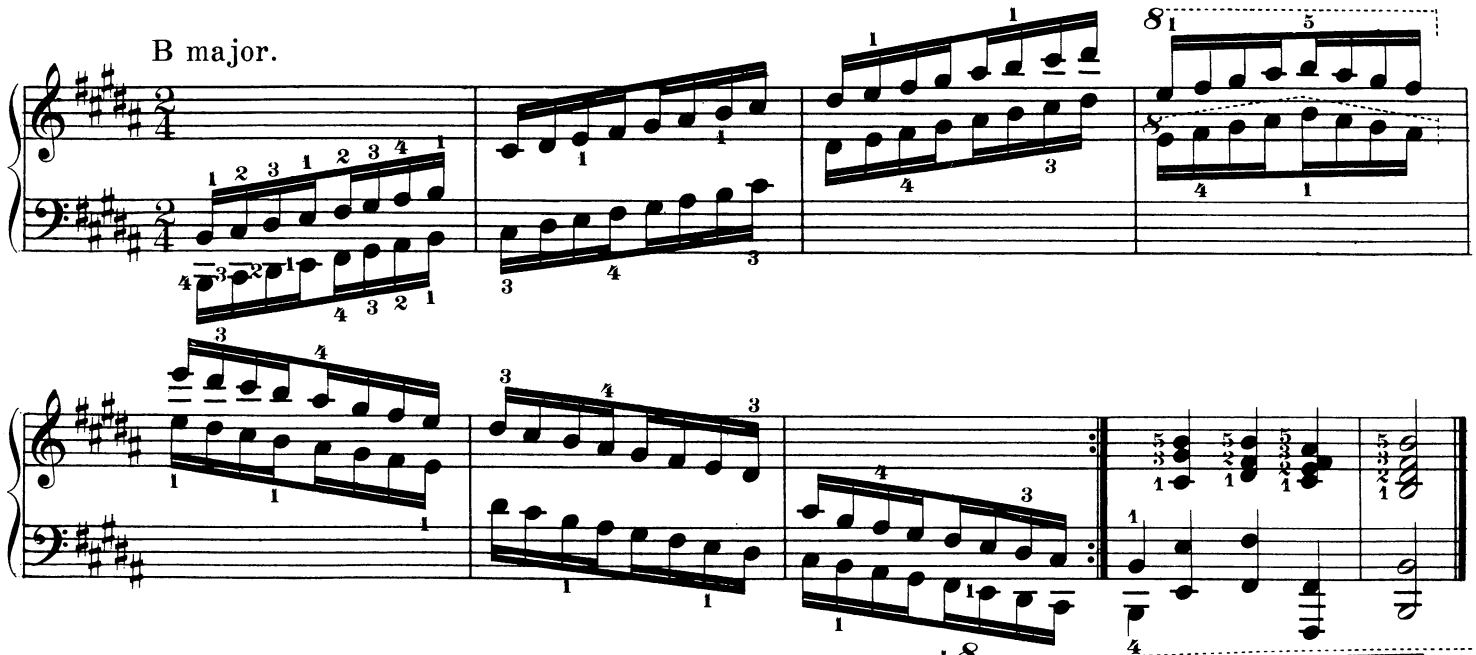
1. Eb minor.



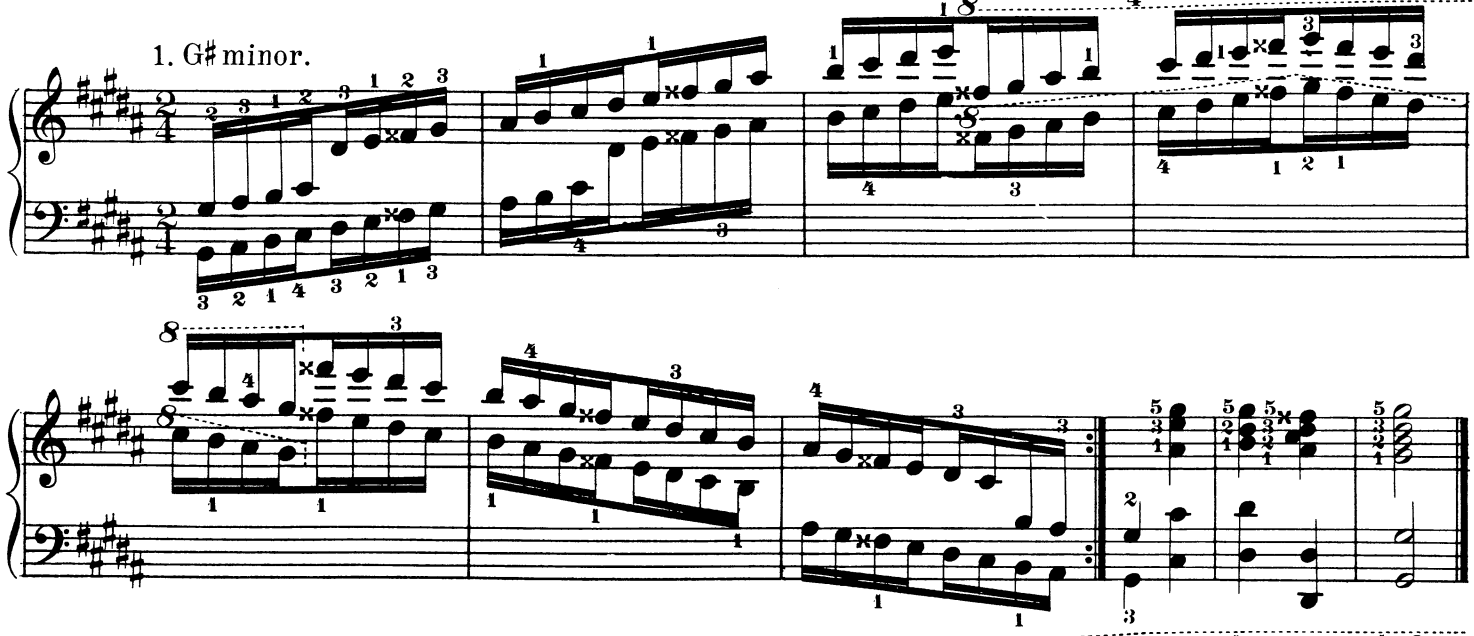
2. Eb minor.



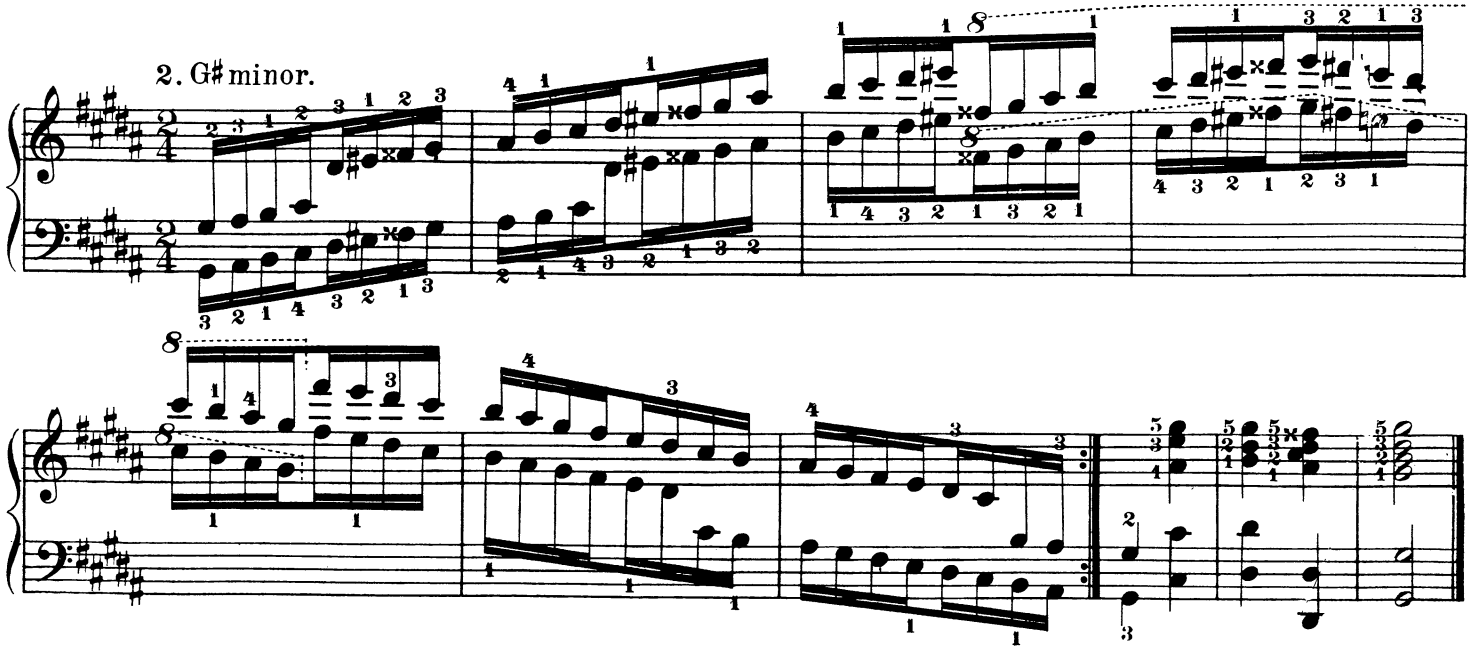
B major.



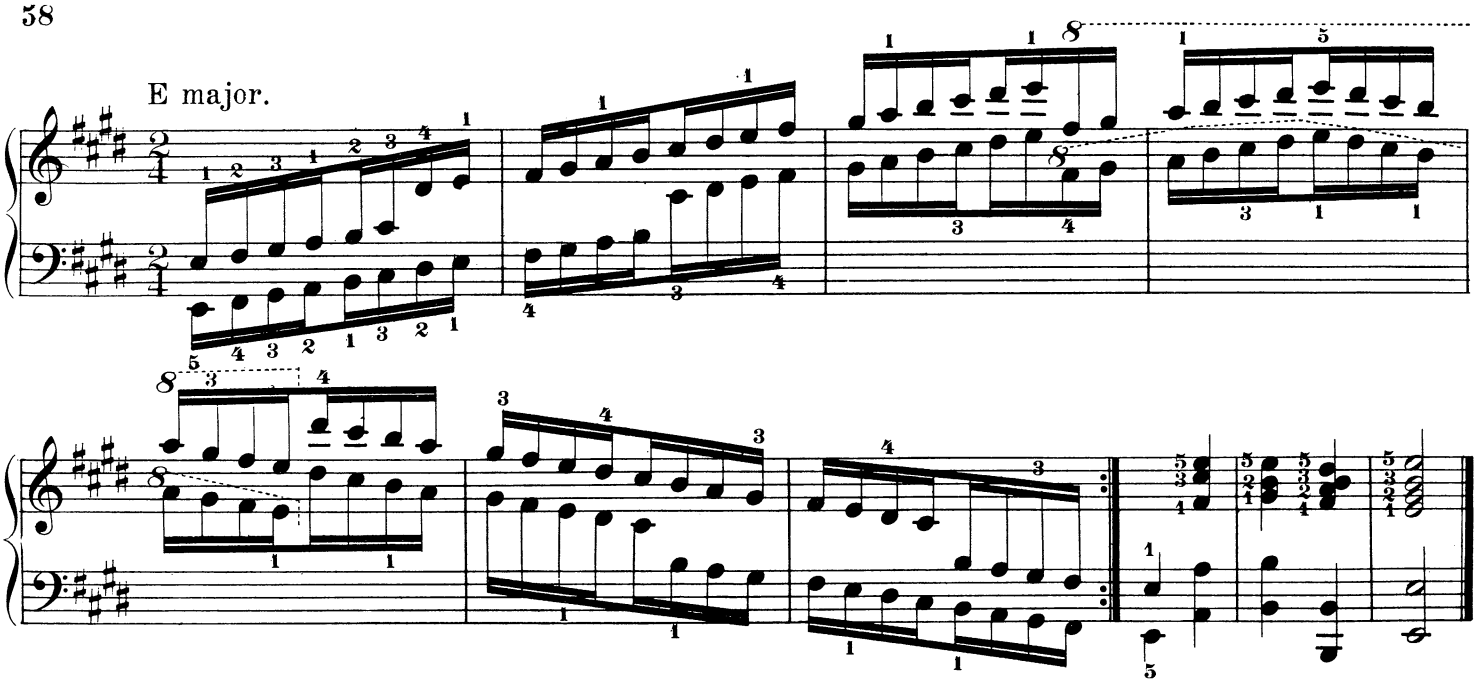
1. G♯ minor.



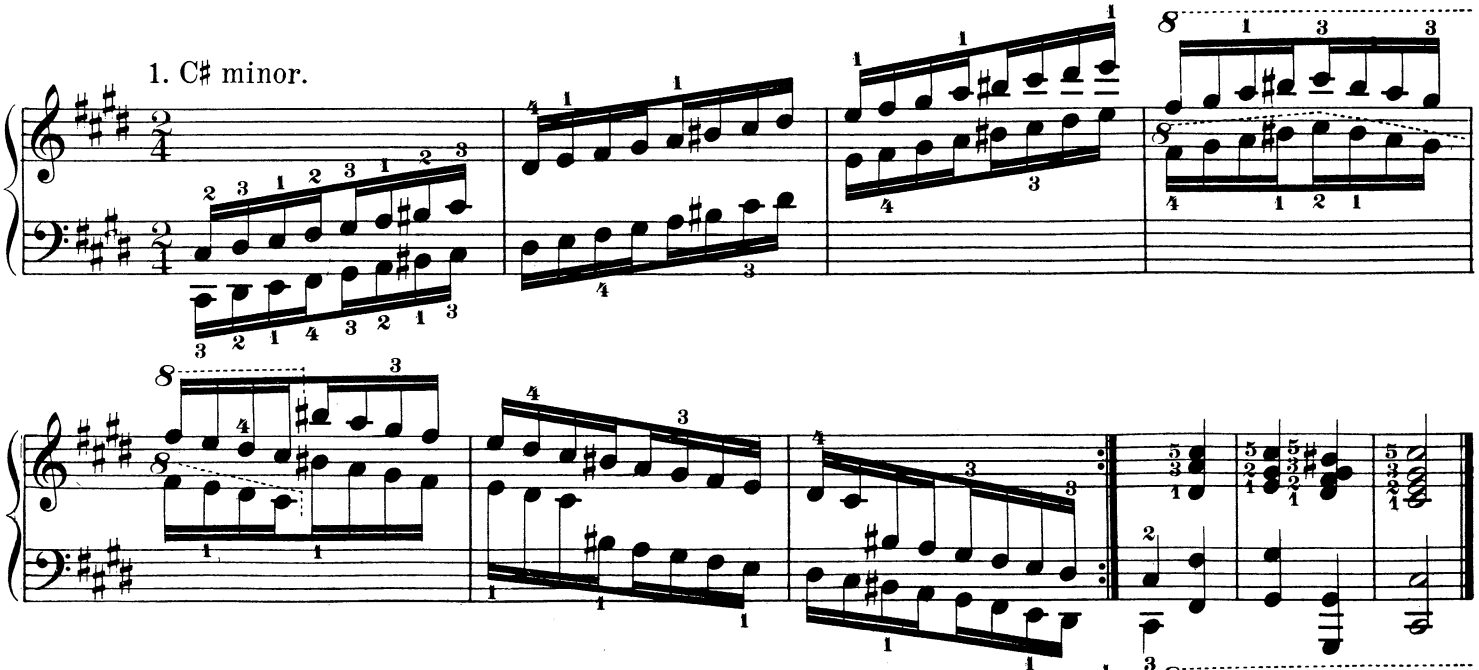
2. G♯ minor.



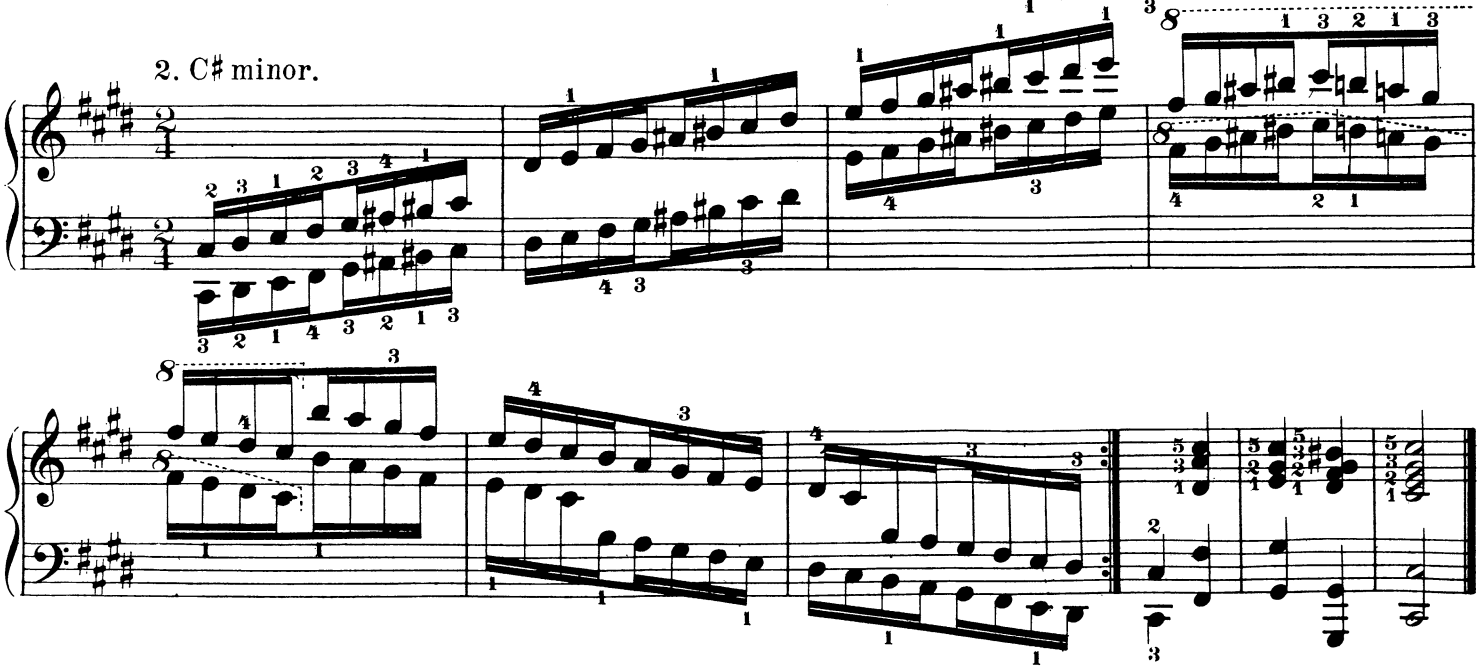
E major.



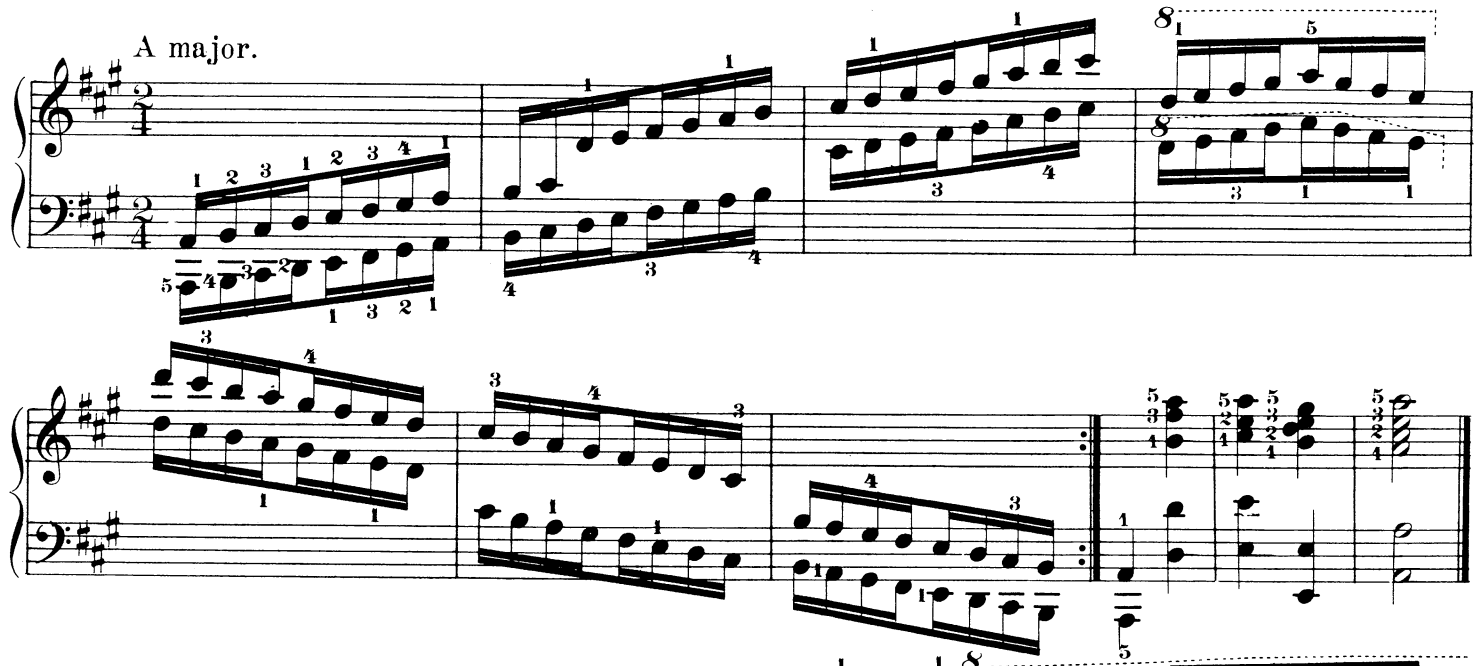
1. C♯ minor.



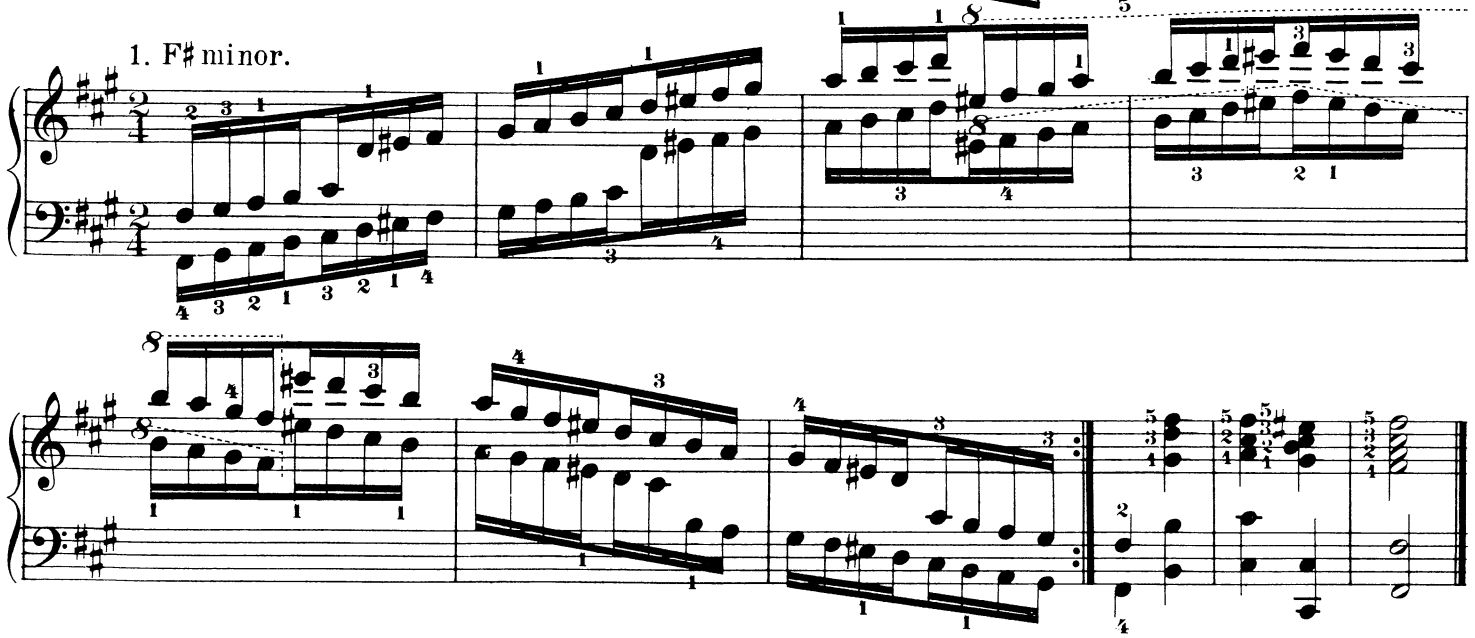
2. C♯ minor.



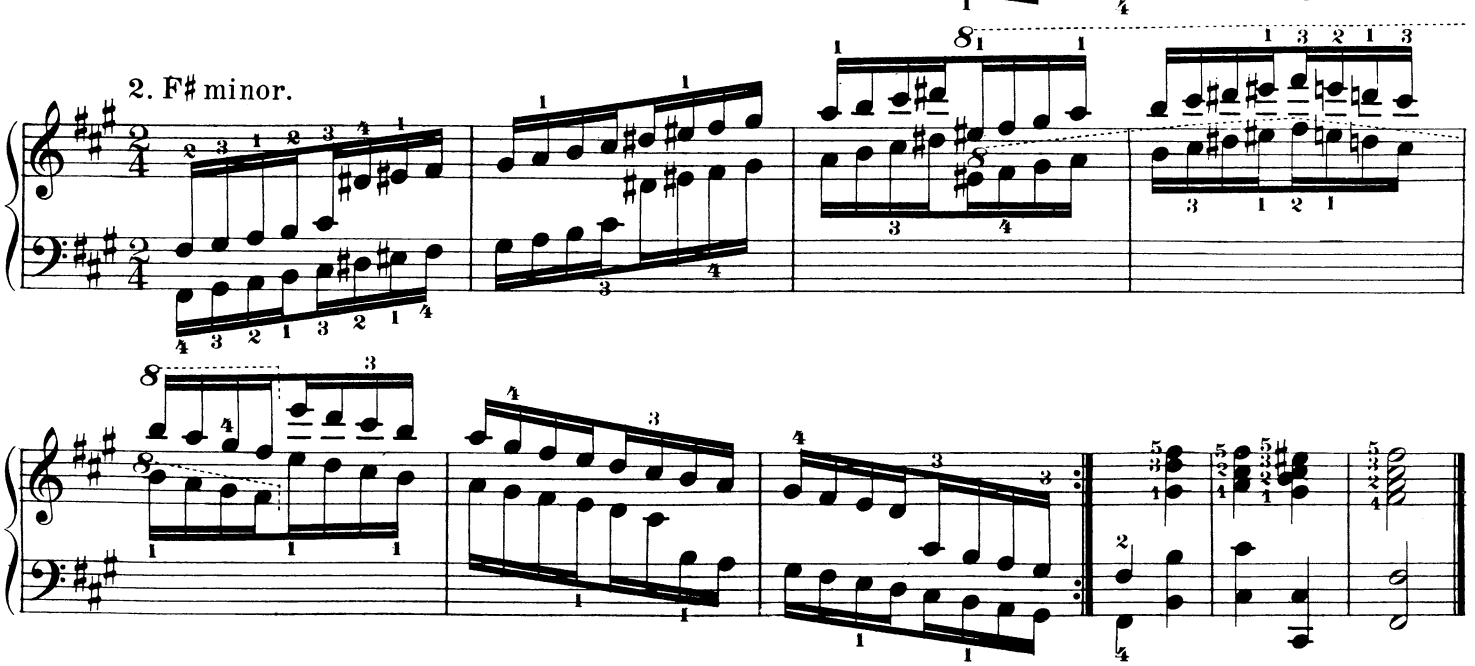
A major.

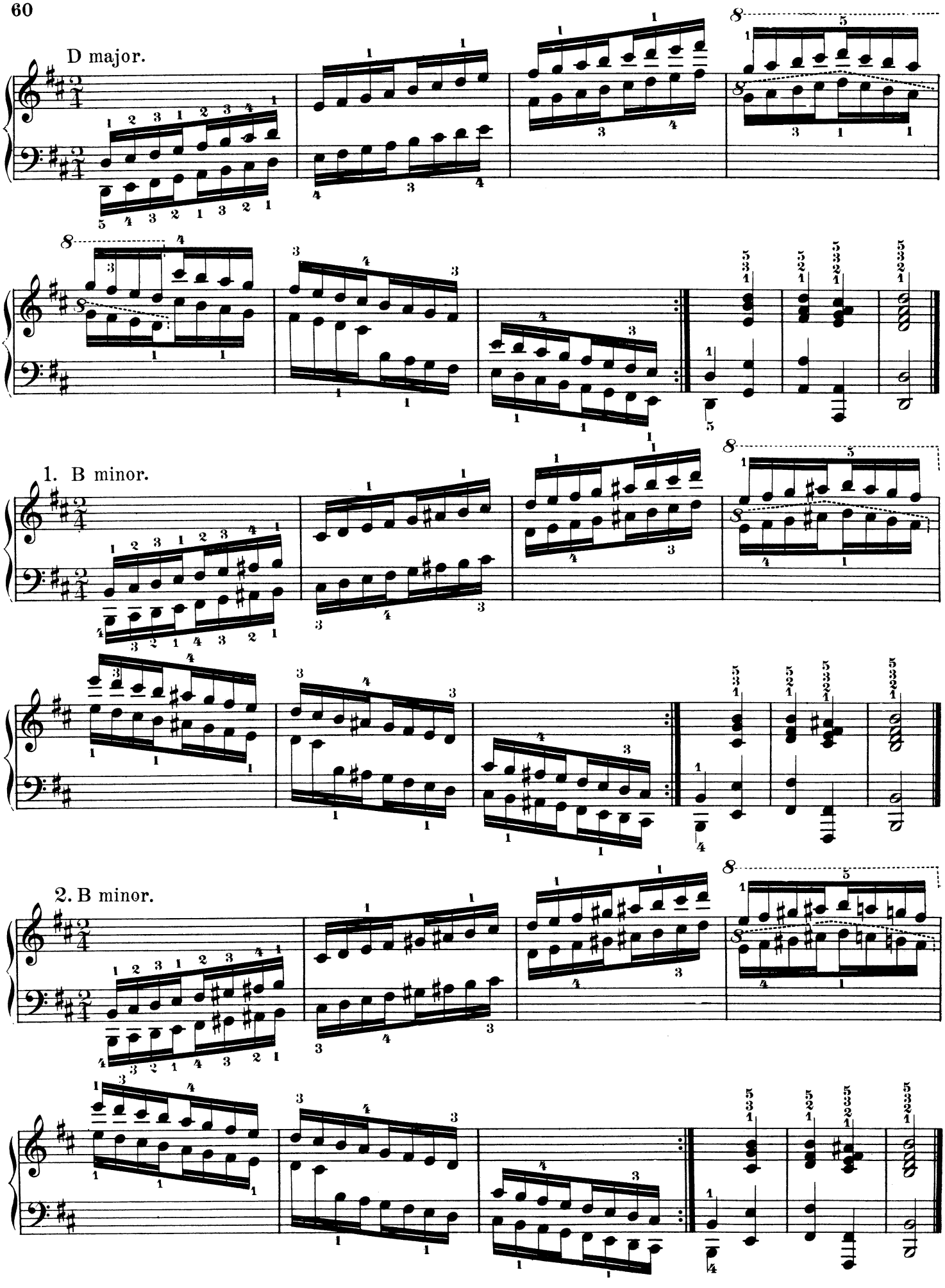


1. F♯ minor.

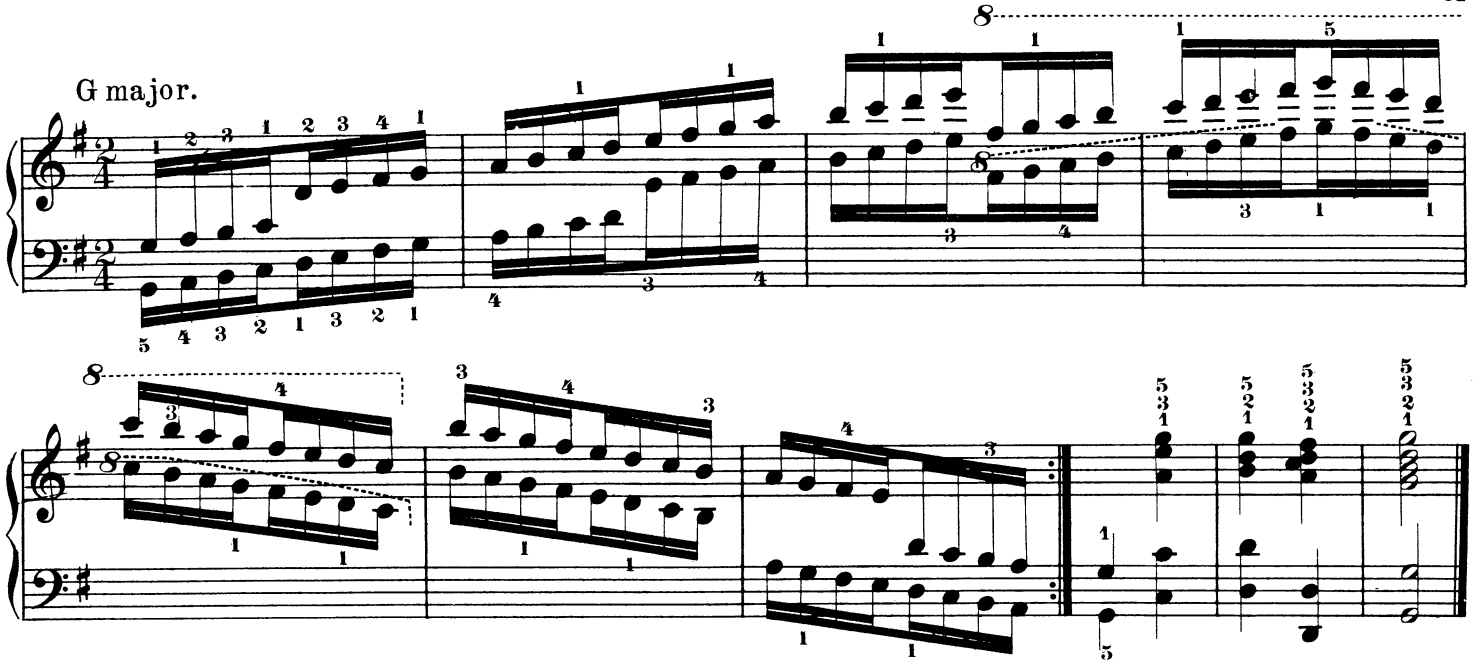


2. F♯ minor.

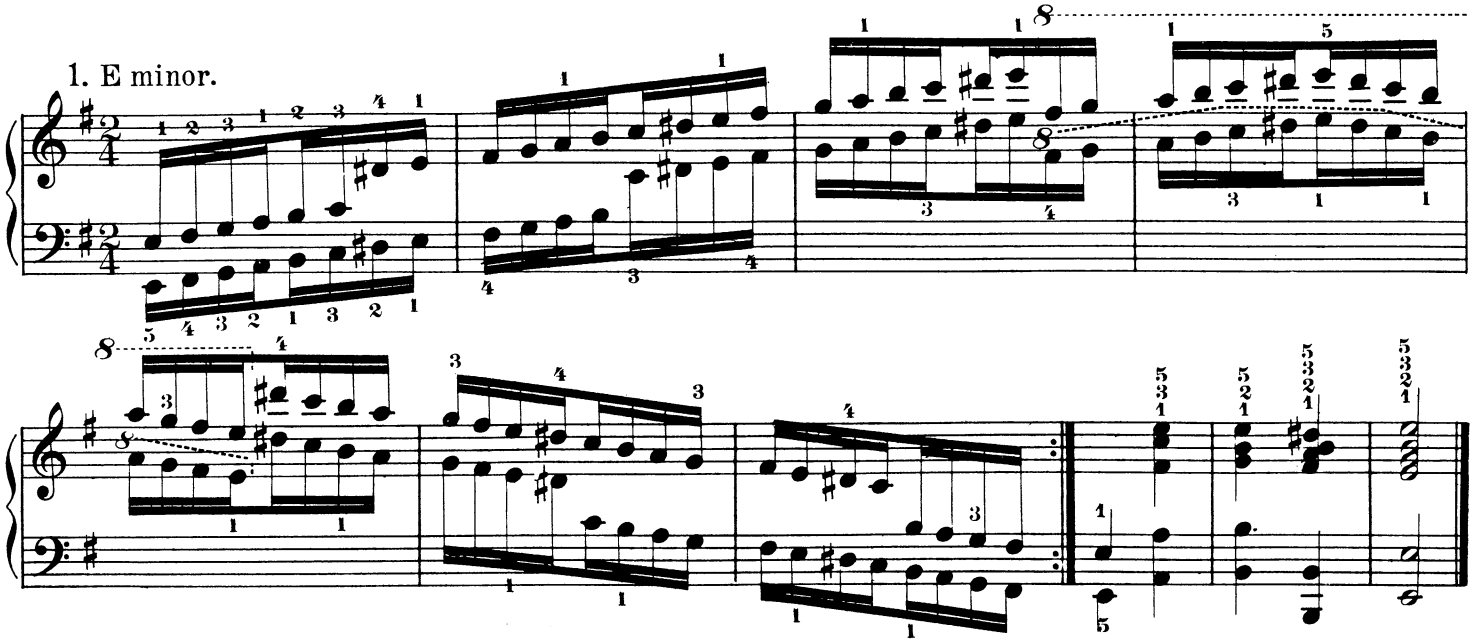



D major.
1. B minor.
2. B minor.

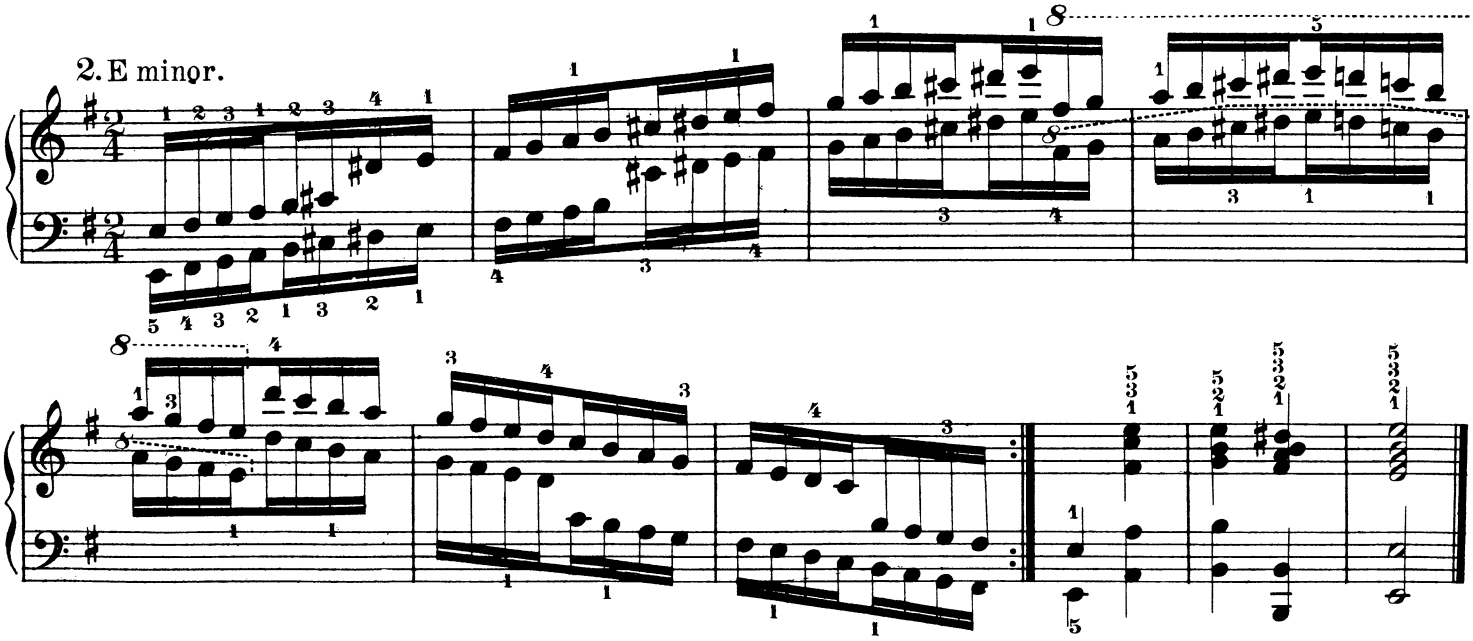
G major.



1. E minor.

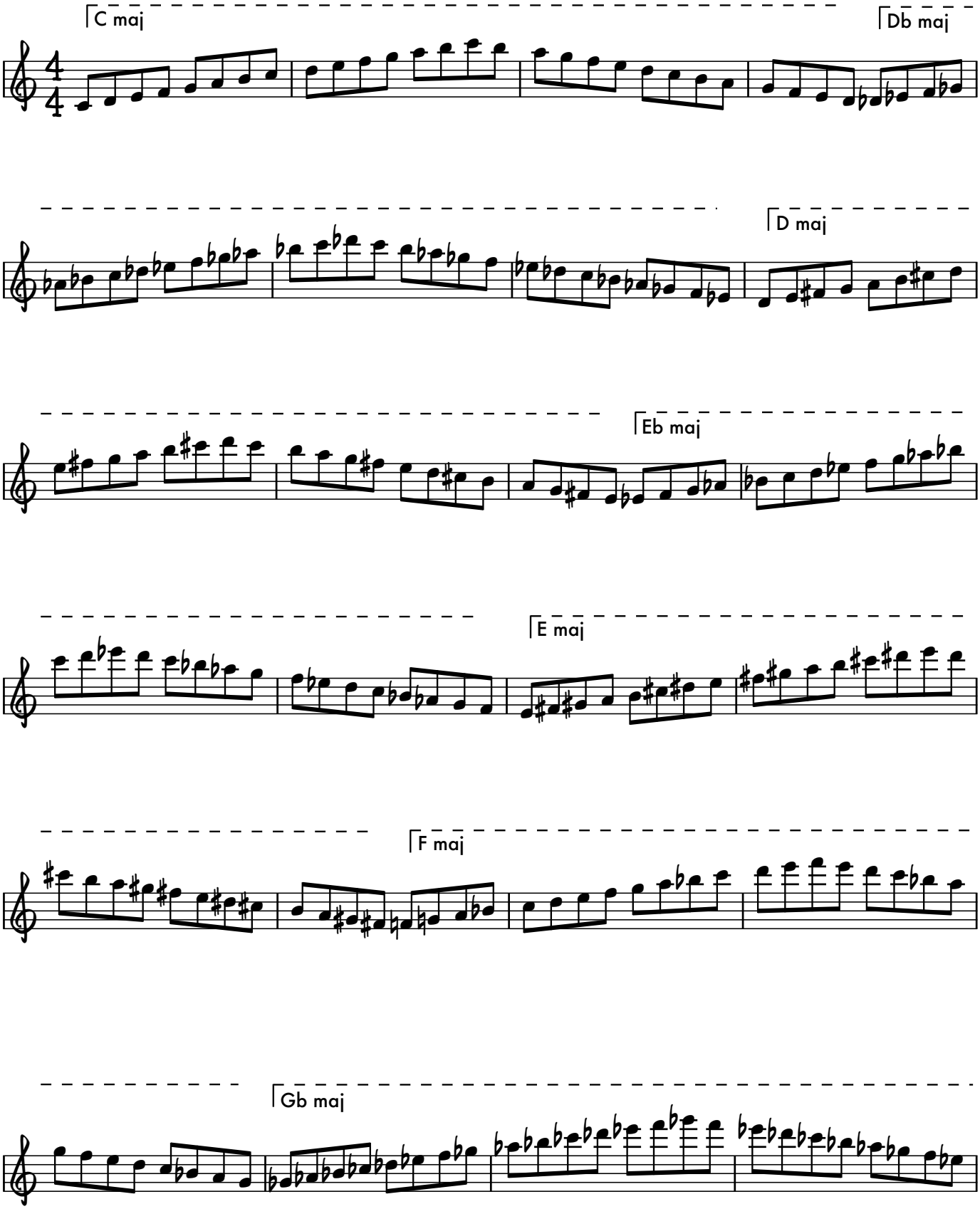


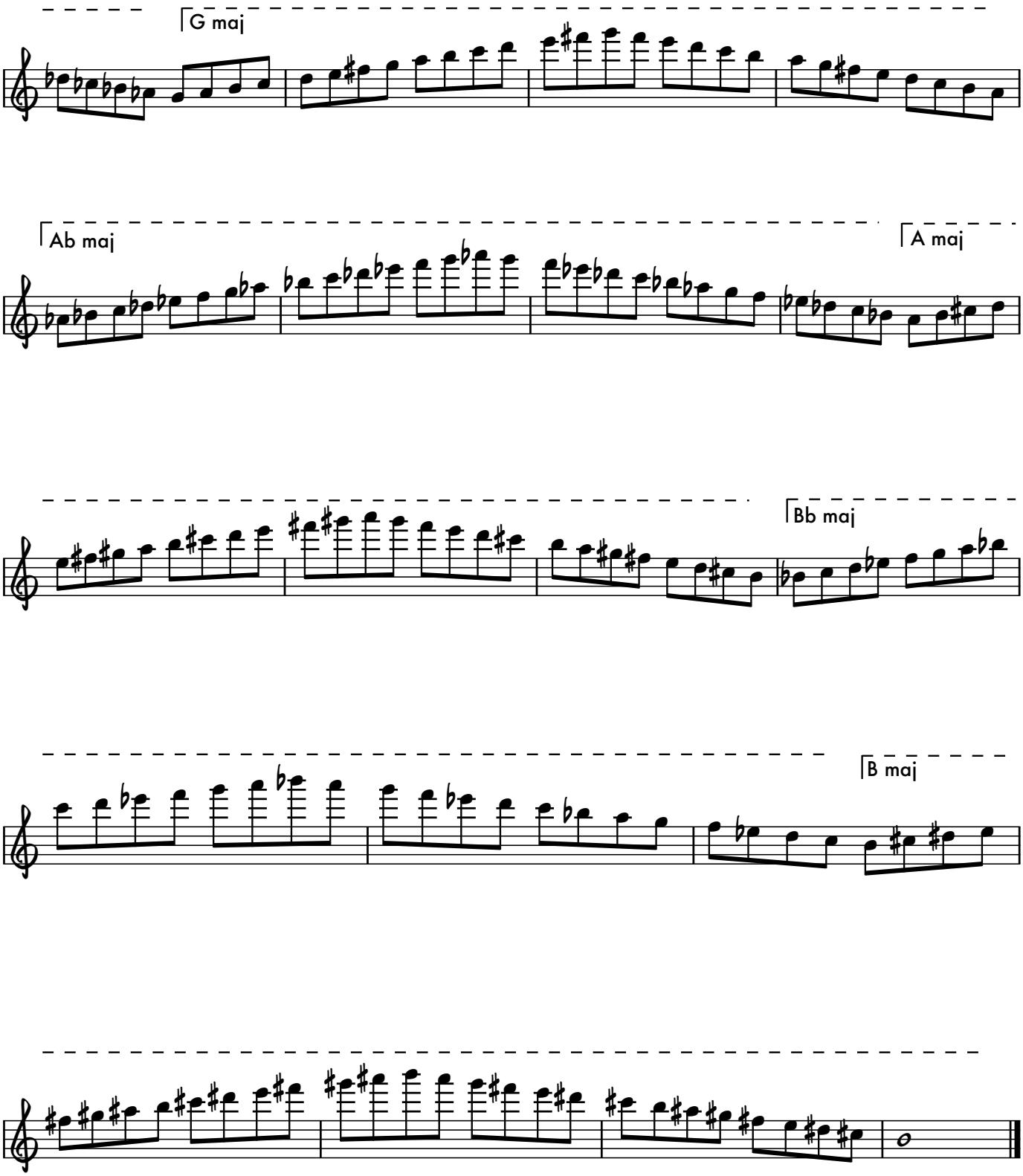
2. E minor.



travailler les gammes chromatiquement

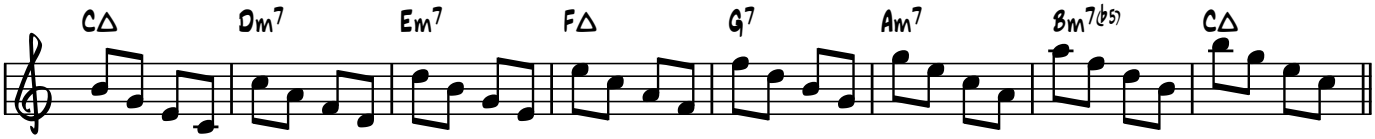
effectuer ce travail avec la main gauche simultanément, et effectuer le même travail avec les gammes min mélodiques et min harmoniques

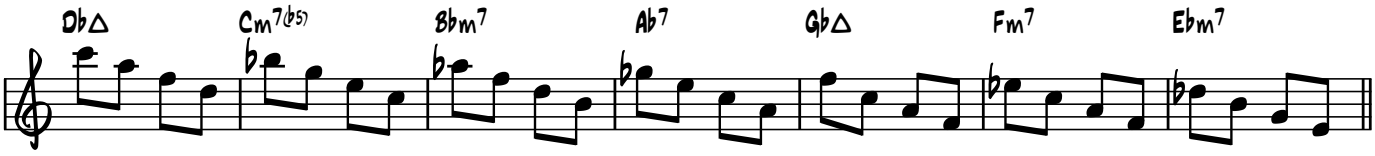


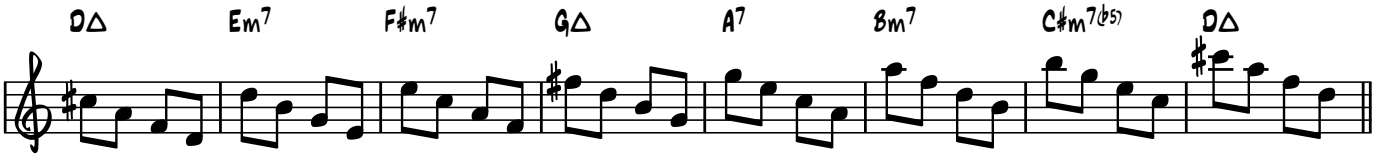

G maj
Ab maj
A maj
Bb maj
B maj

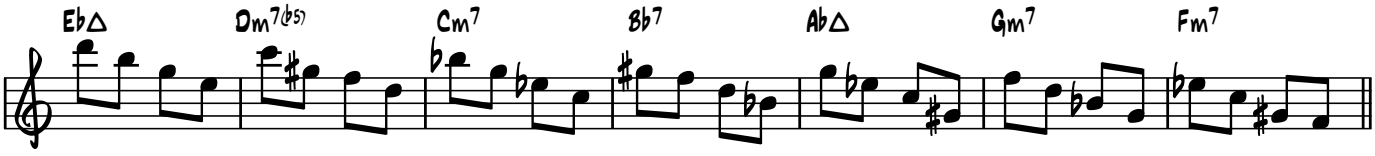
travailler les gammes par tétrades descendantes

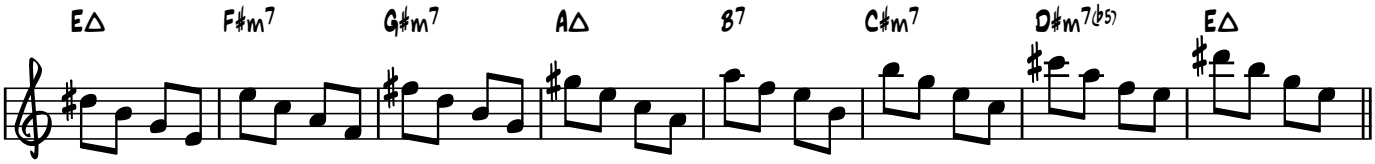
conseil de travail : essayer de nommer chaque accord
(degré diatonique de la gamme) avant de jouer la tétrade

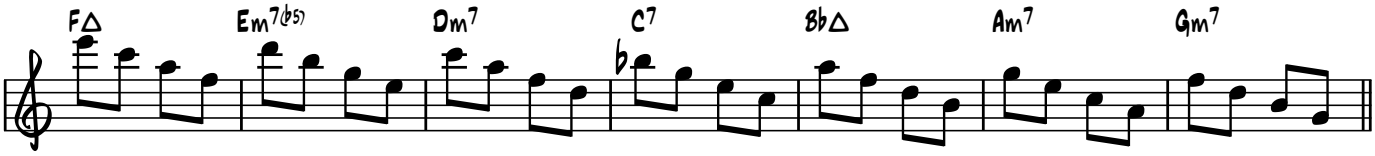


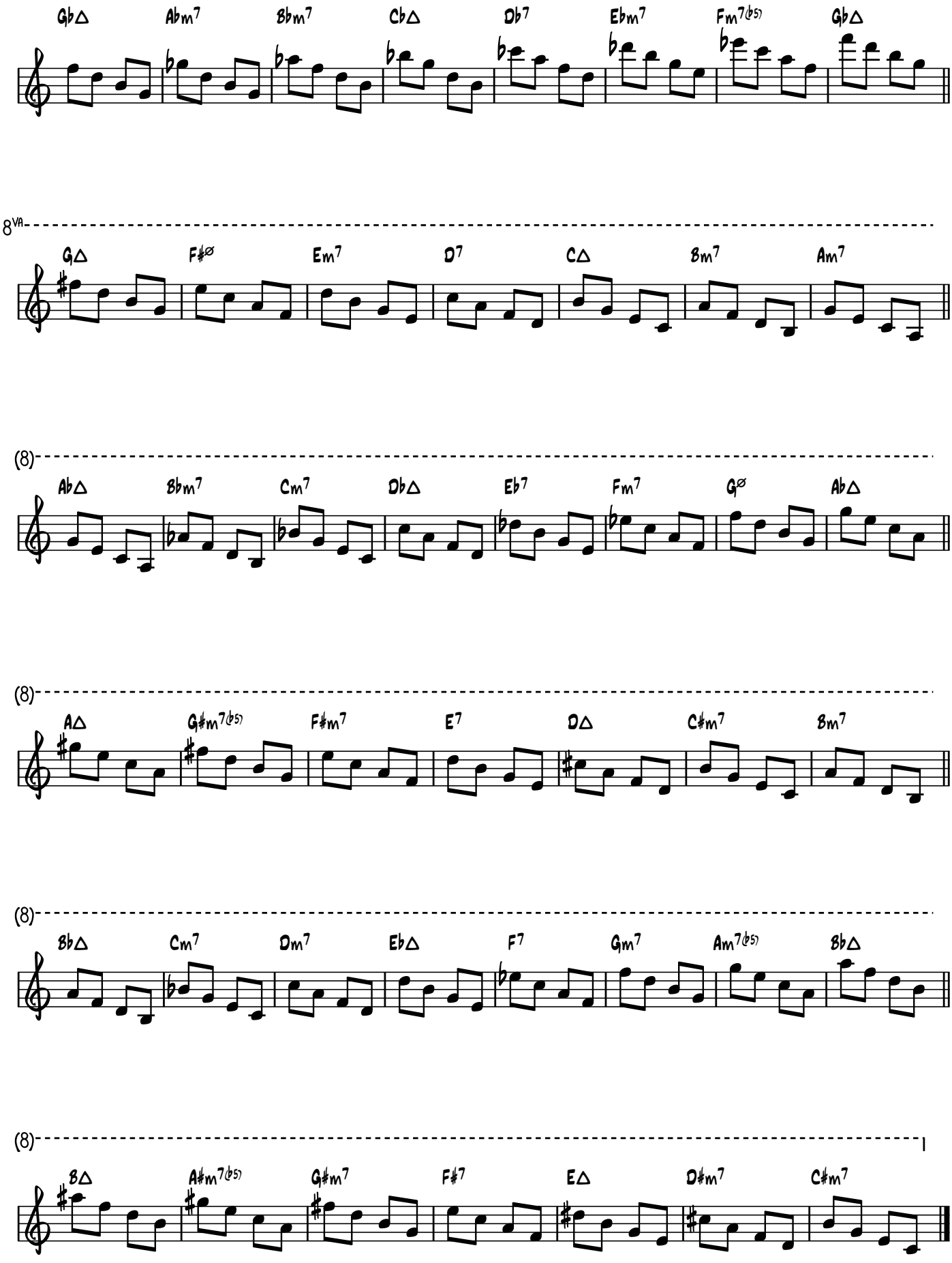








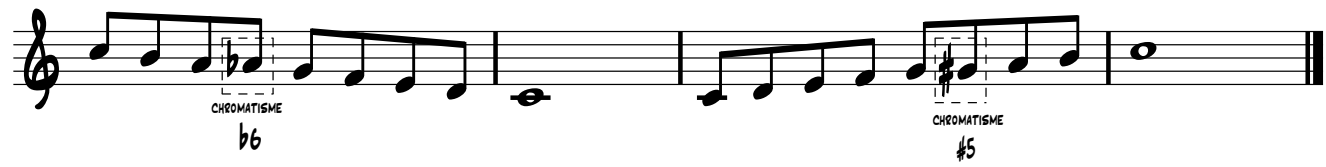



Gb△ Abm7 Bbm7 Cb△ Db7 Ebm7 Fm7(b5) Gb△
8va
G△ F#ø Em7 D7 C△ Bm7 Am7
(8)
Ab△ Bbm7 Cm7 Db△ Eb7 Fm7 Gø Ab△
(8)
A△ G#m7(b5) F#m7 E7 D△ C#m7 Bm7
(8)
Bb△ Cm7 Dm7 Eb△ F7 Gm7 Am7(b5) Bb△
(8)
B△ A#m7(b5) G#m7 F#7 E△ D#m7 C#m7

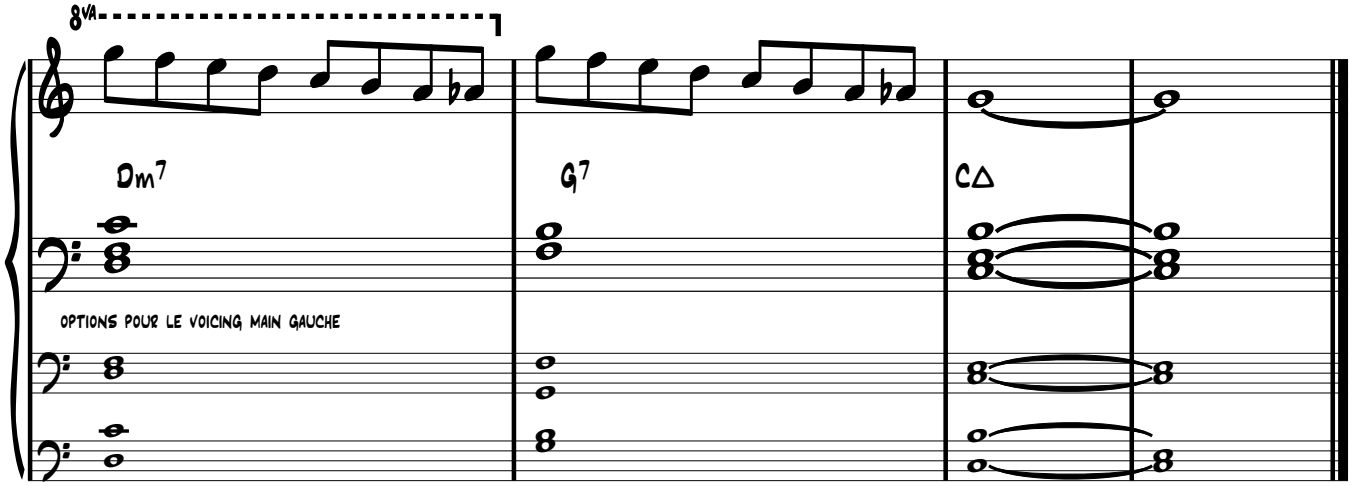
GAMMES "BE-BOP" & "BUD POWELL" VOICINGS

À TRAVAILLER DANS TOUS LES TONS !

GAMME MAJEURE "BE-BOP"

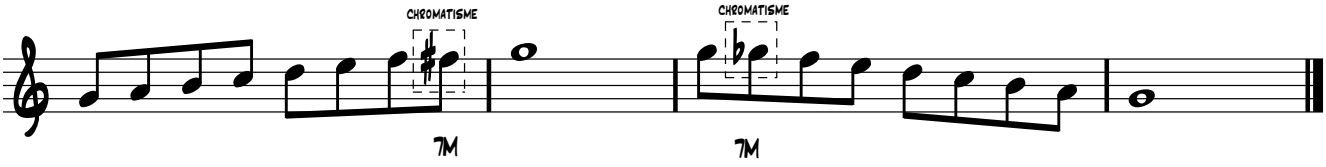


UTILISATION DE LA GAMME MAJEURE "BE-BOP" SUR LE II V I

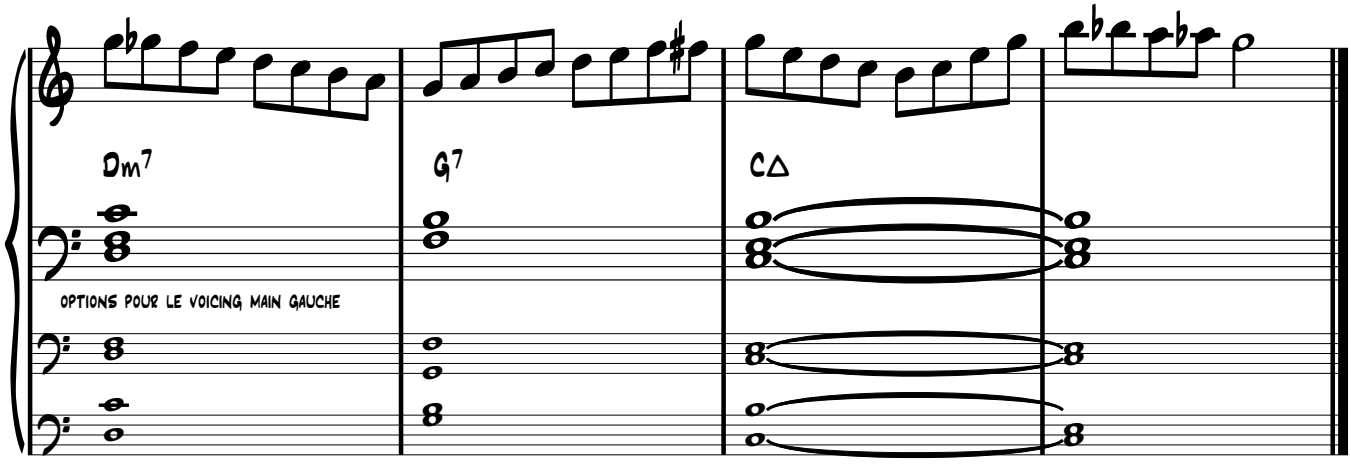


MODE MIXOLYDIEN "BE-BOP"

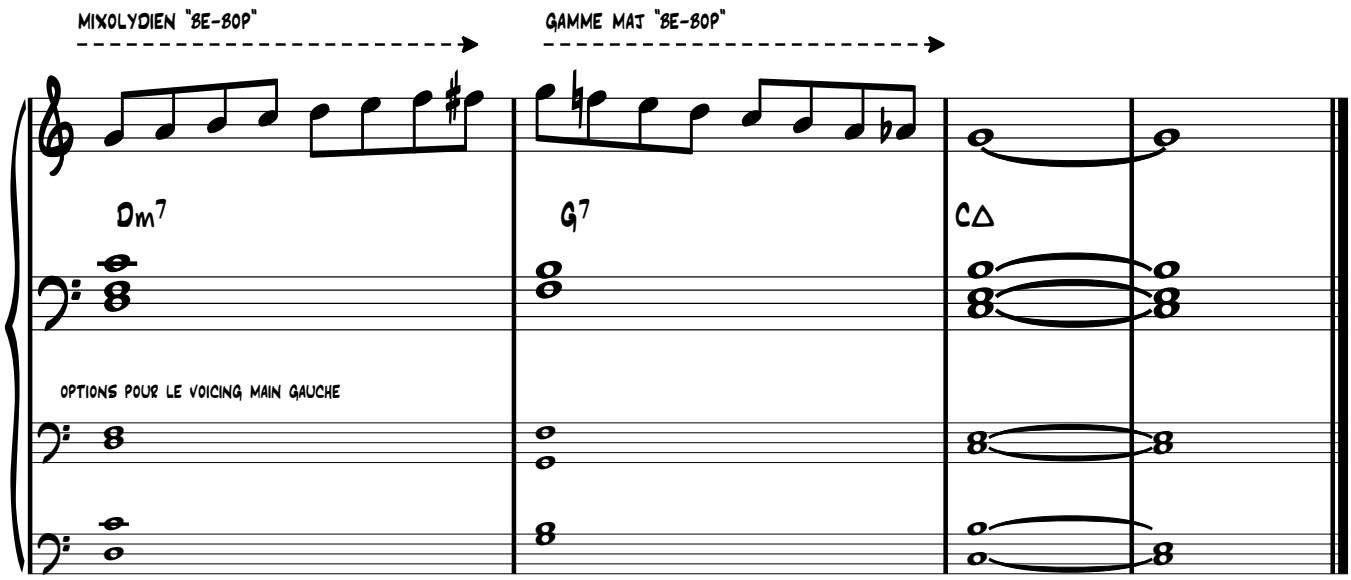
G MIXOLYDIEN (V DEGRÉ DE LA GAMME DE C MAJEUR)



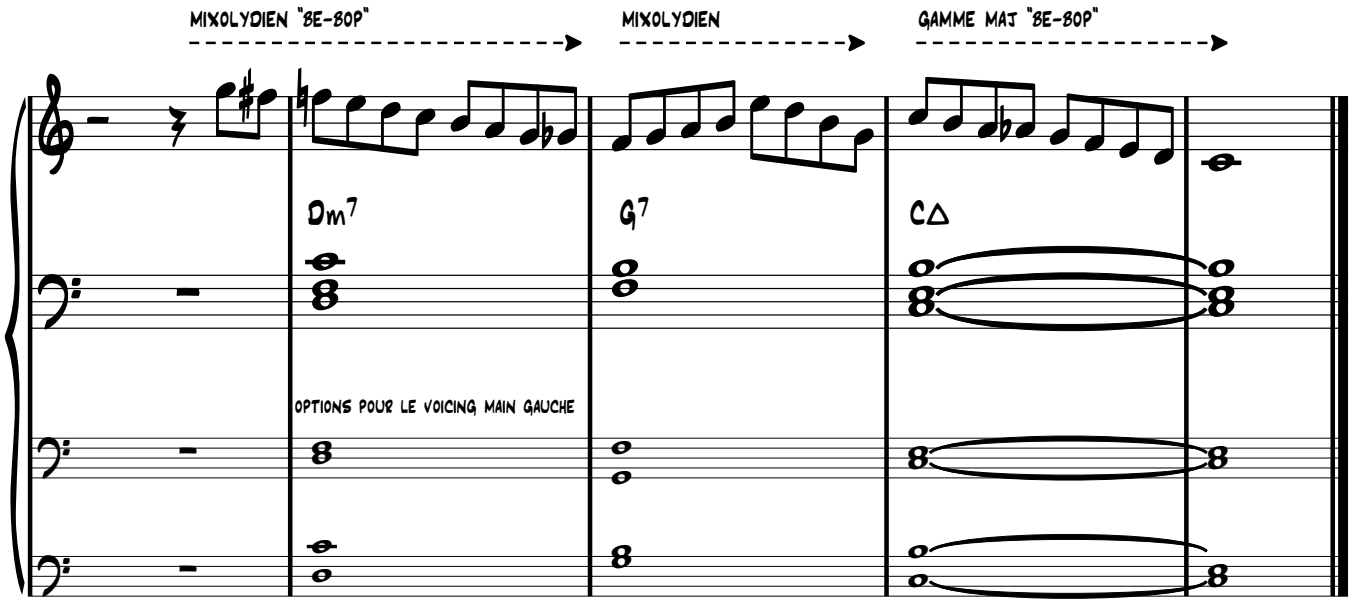
UTILISATION DU MODE MIXOLYDIEN "BE-BOP" SUR LE II V I



UTILISATION DE LA GAMME MAJEURE "BE-BOP" ET DU MIXOLYDIEN "BE-BOP" SUR LE II V I



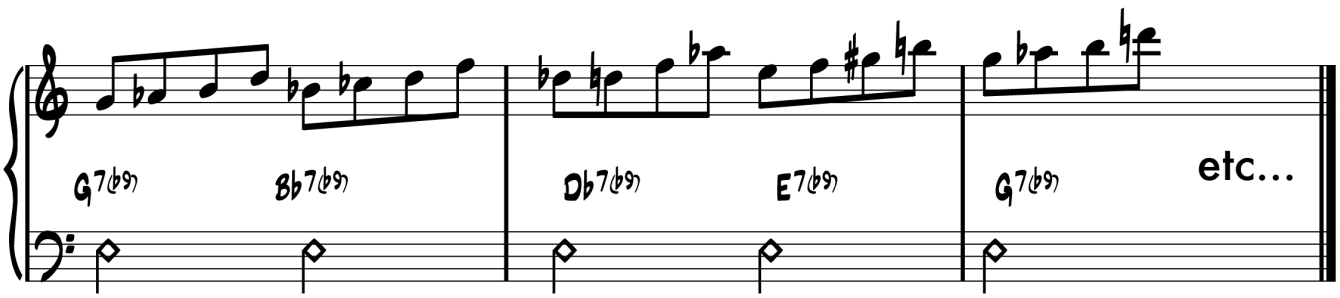
AUTRE EXEMPLE

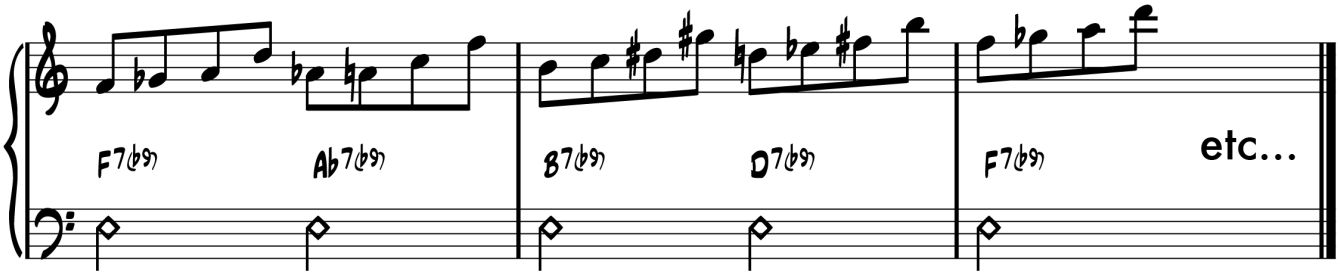


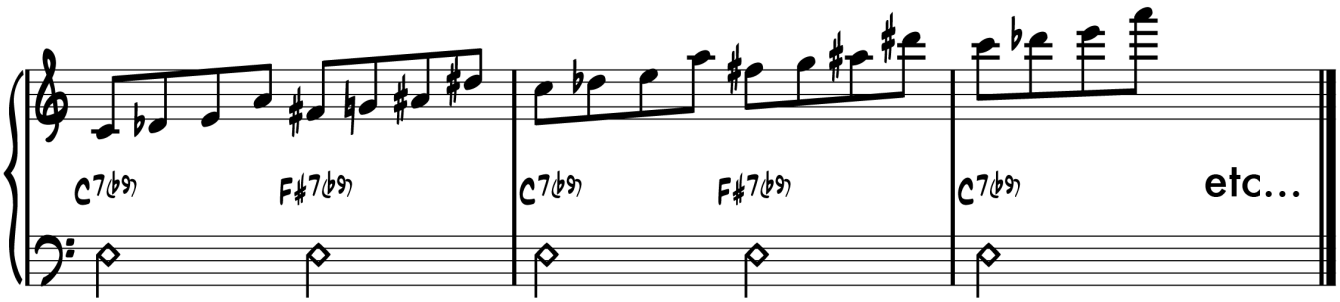
patterns & phrases

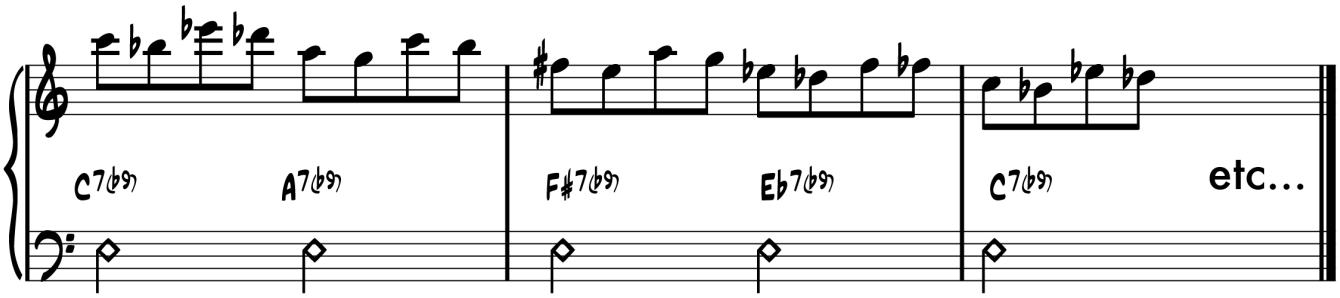
à travailler dans tous les tons !

patterns sur la gamme 1/2 ton - ton





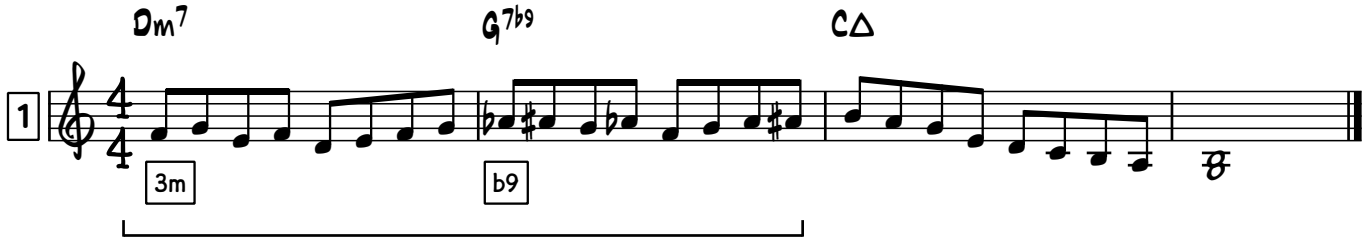




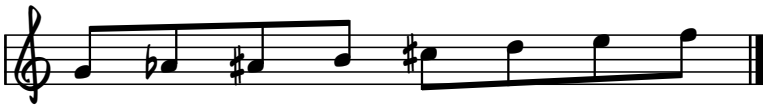
ces patterns sont à travailler sur les 3 gammes 1/2 ton - ton

phrases sur la gamme diminuée 1/2 ton - ton

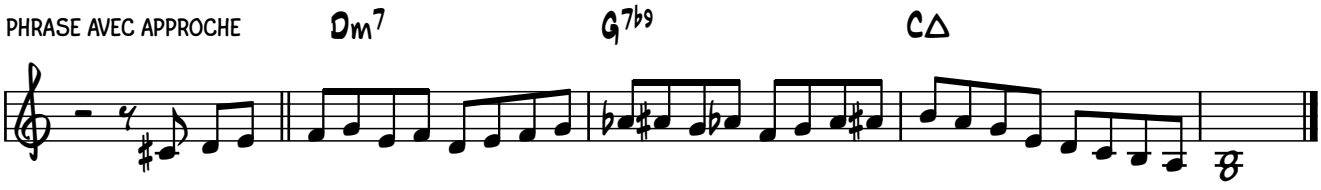
II V I majeur



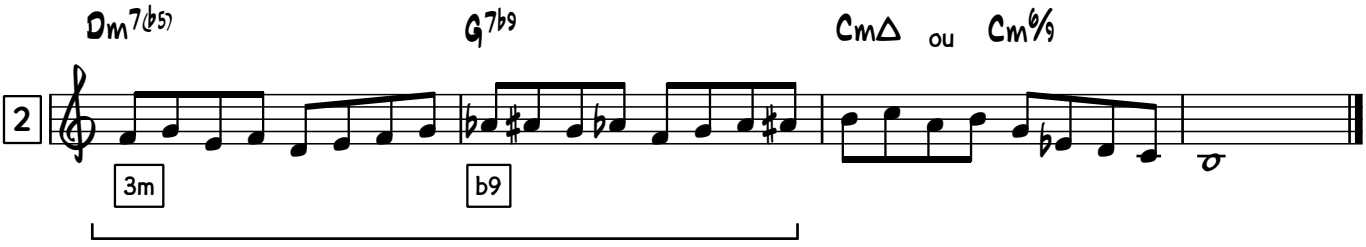
GAMME DIM 1/2 TON- TON



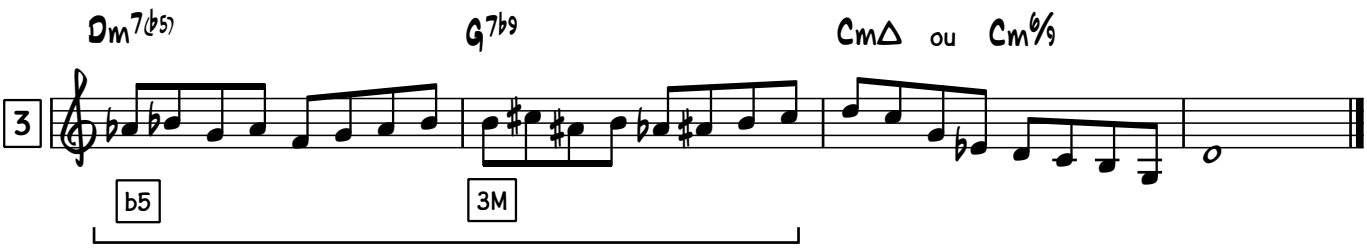
PHRASE AVEC APPROCHE



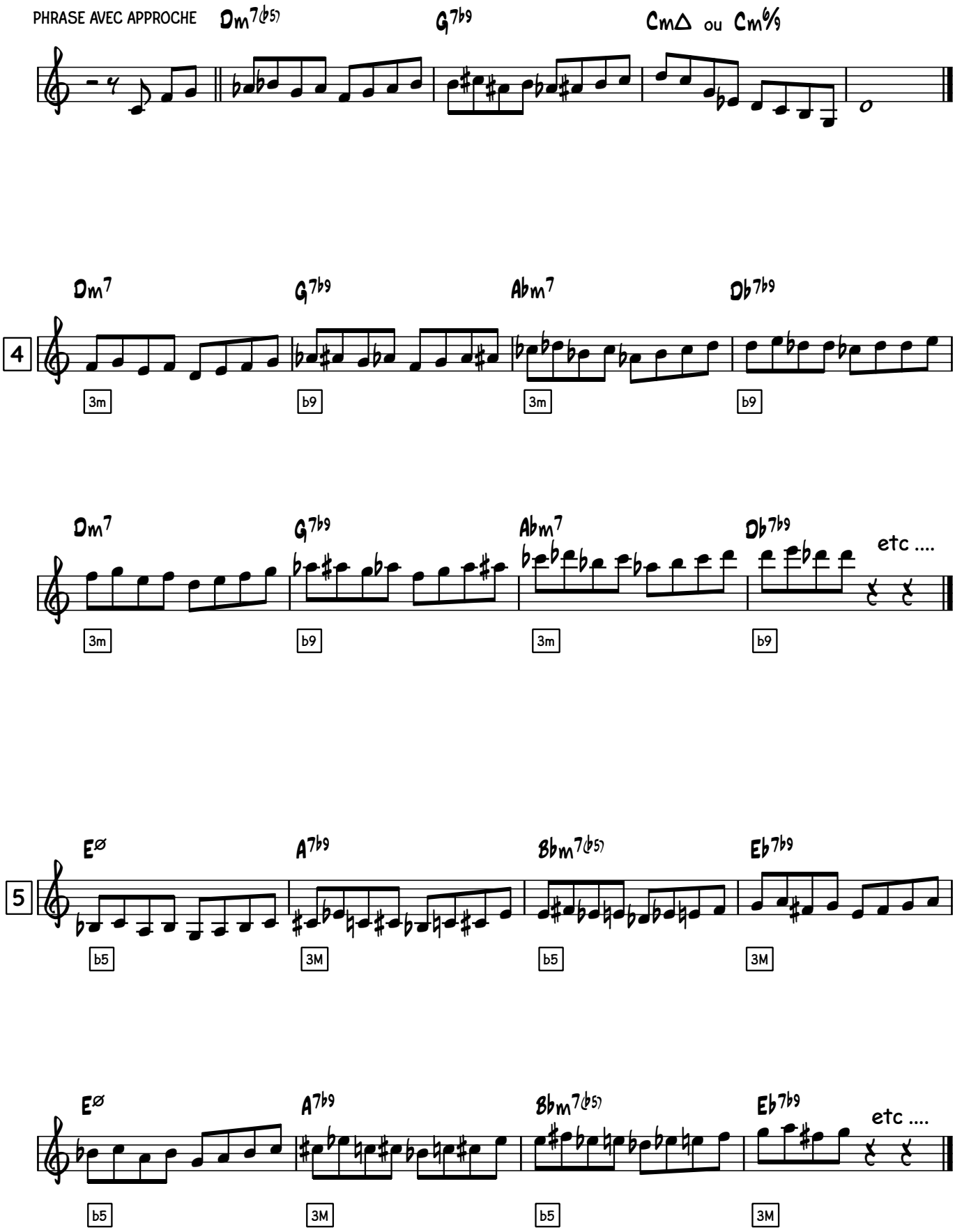
II V I mineur



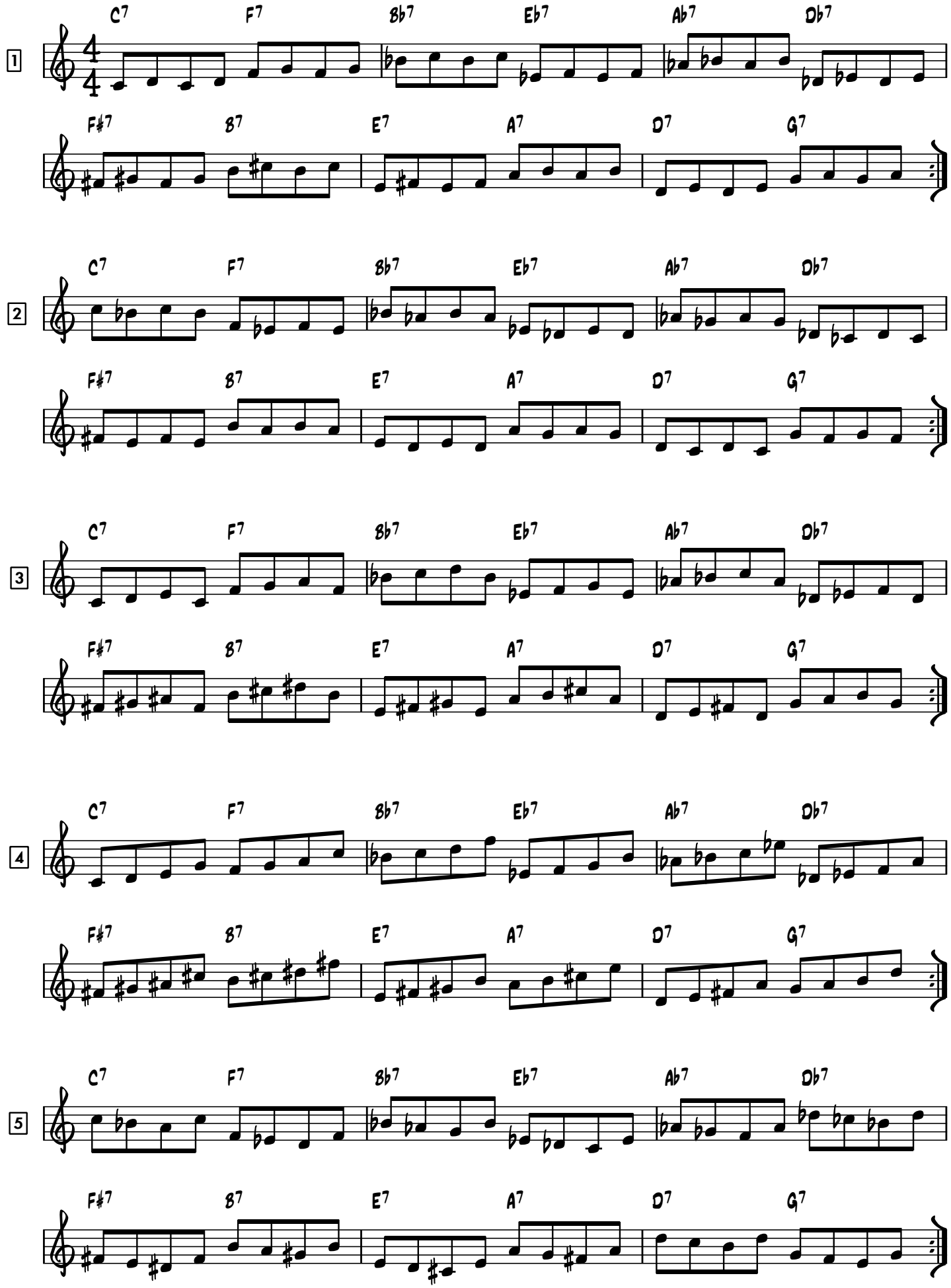
GAMME DIM 1/2 TON- TON

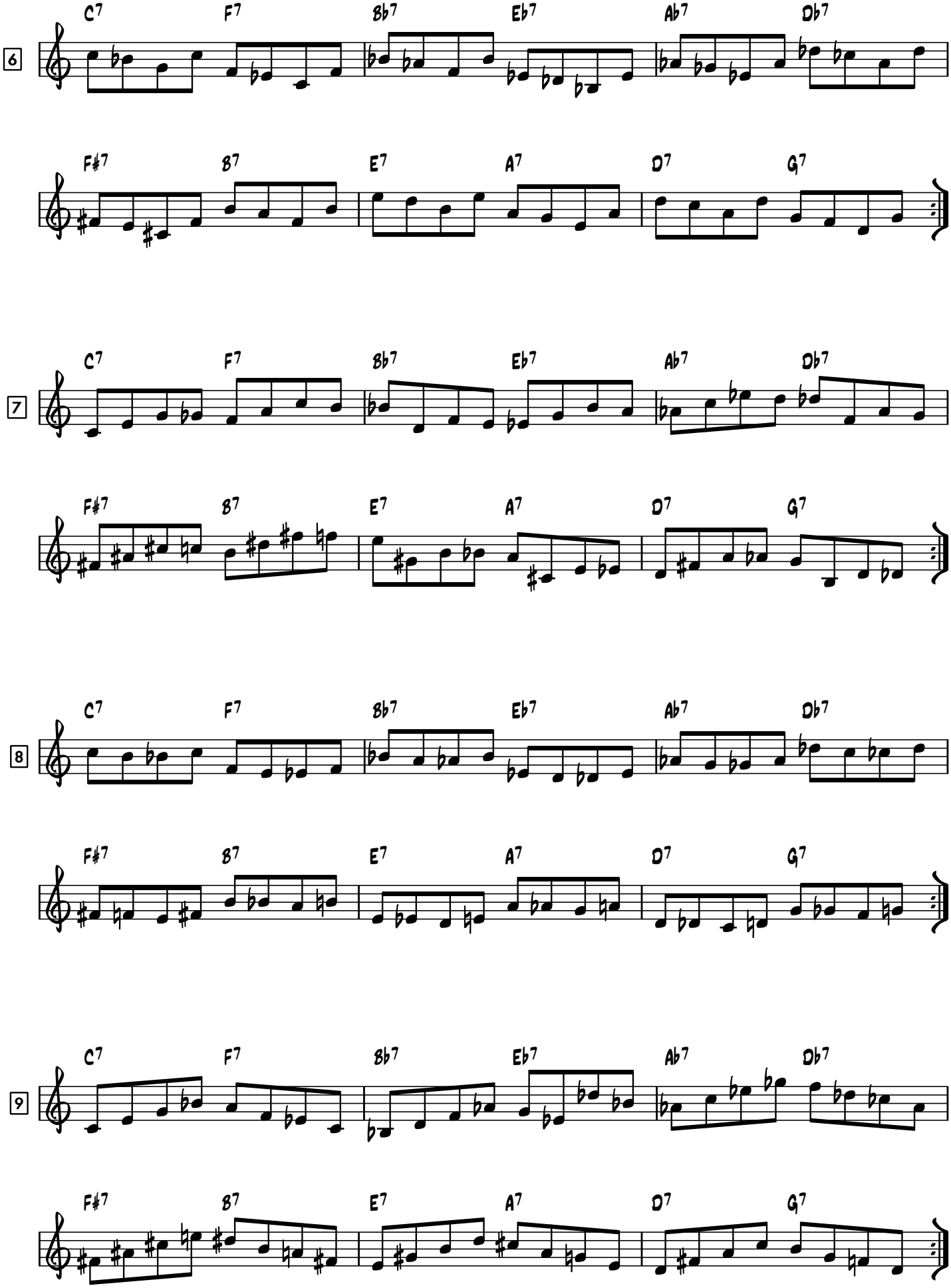


GAMME DIM 1/2 TON- TON

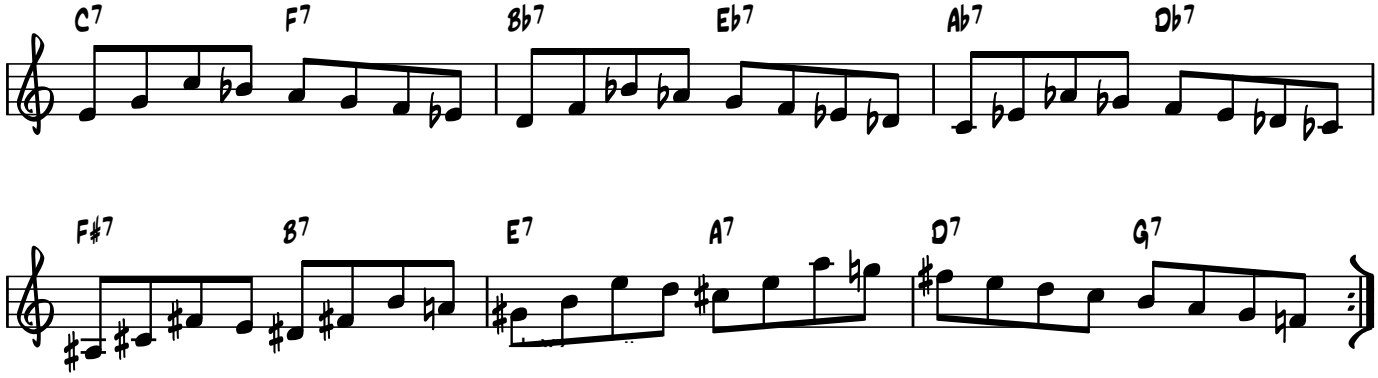

PHRASE AVEC APPROCHE
Dm7(b5)
G7b9
CmΔ ou Cm6/9
4
Dm7
G7b9
Abm7
Db7b9
3m
b9
3m
b9
Dm7
G7b9
Abm7
Db7b9
etc ....
3m
b9
3m
b9
5
Eø
A7b9
Bbm7(b5)
Eb7b9
b5
3M
b5
3M
Eø
A7b9
Bbm7(b5)
Eb7b9
etc ....
b5
3M
b5
3M

accords V7 - patterns sur le cycle des 5tes

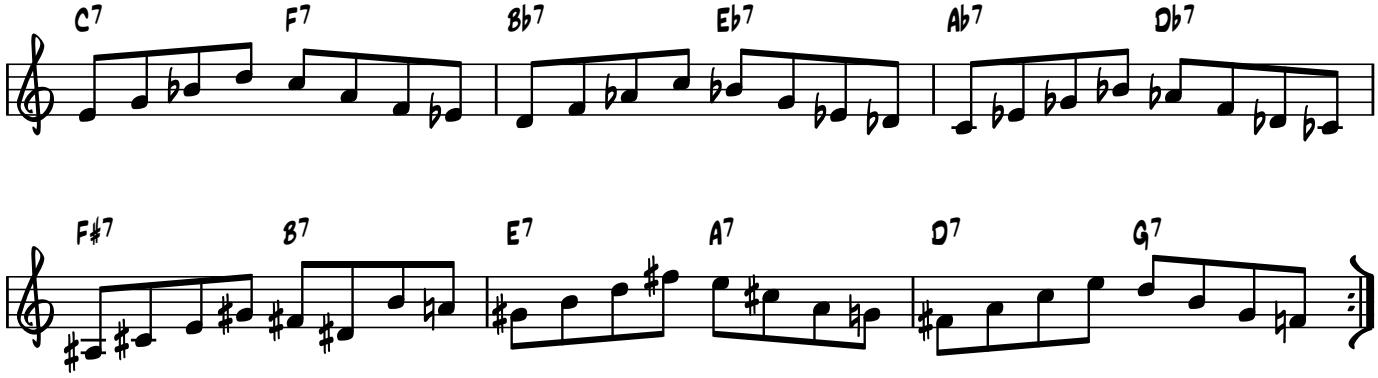



6
C7 F7 Bb7 Eb7 Ab7 Db7
F#7 B7 E7 A7 D7 G7
7
C7 F7 Bb7 Eb7 Ab7 Db7
F#7 B7 E7 A7 D7 G7
8
C7 F7 Bb7 Eb7 Ab7 Db7
F#7 B7 E7 A7 D7 G7
9
C7 F7 Bb7 Eb7 Ab7 Db7
F#7 B7 E7 A7 D7 G7

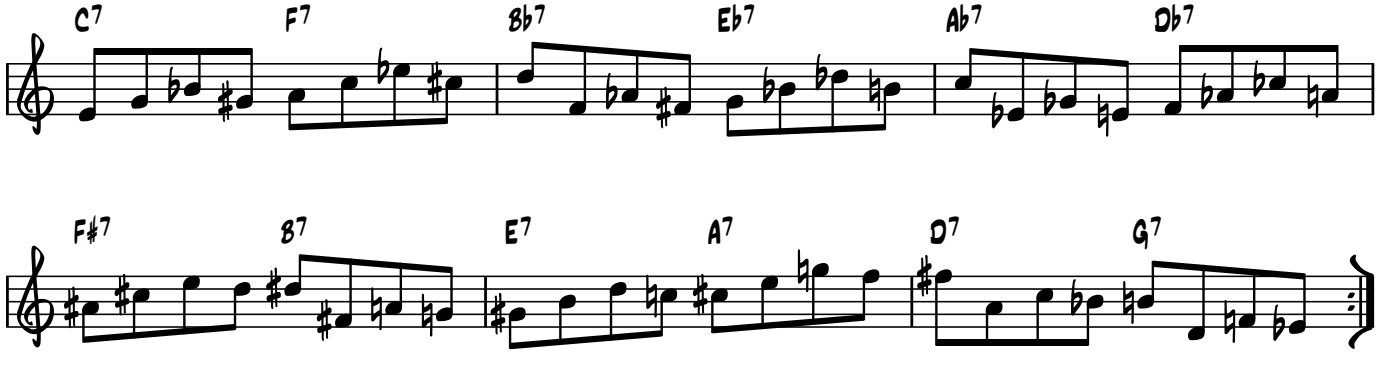
10


C7 F7 Bb7 Eb7 Ab7 Db7
F#7 B7 E7 A7 D7 G7

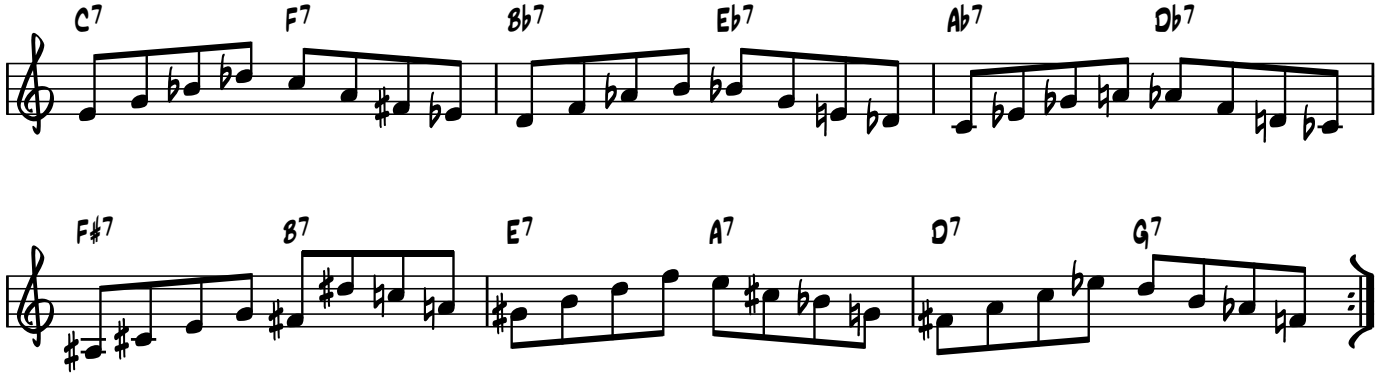
11


C7 F7 Bb7 Eb7 Ab7 Db7
F#7 B7 E7 A7 D7 G7

12


C7 F7 Bb7 Eb7 Ab7 Db7
F#7 B7 E7 A7 D7 G7

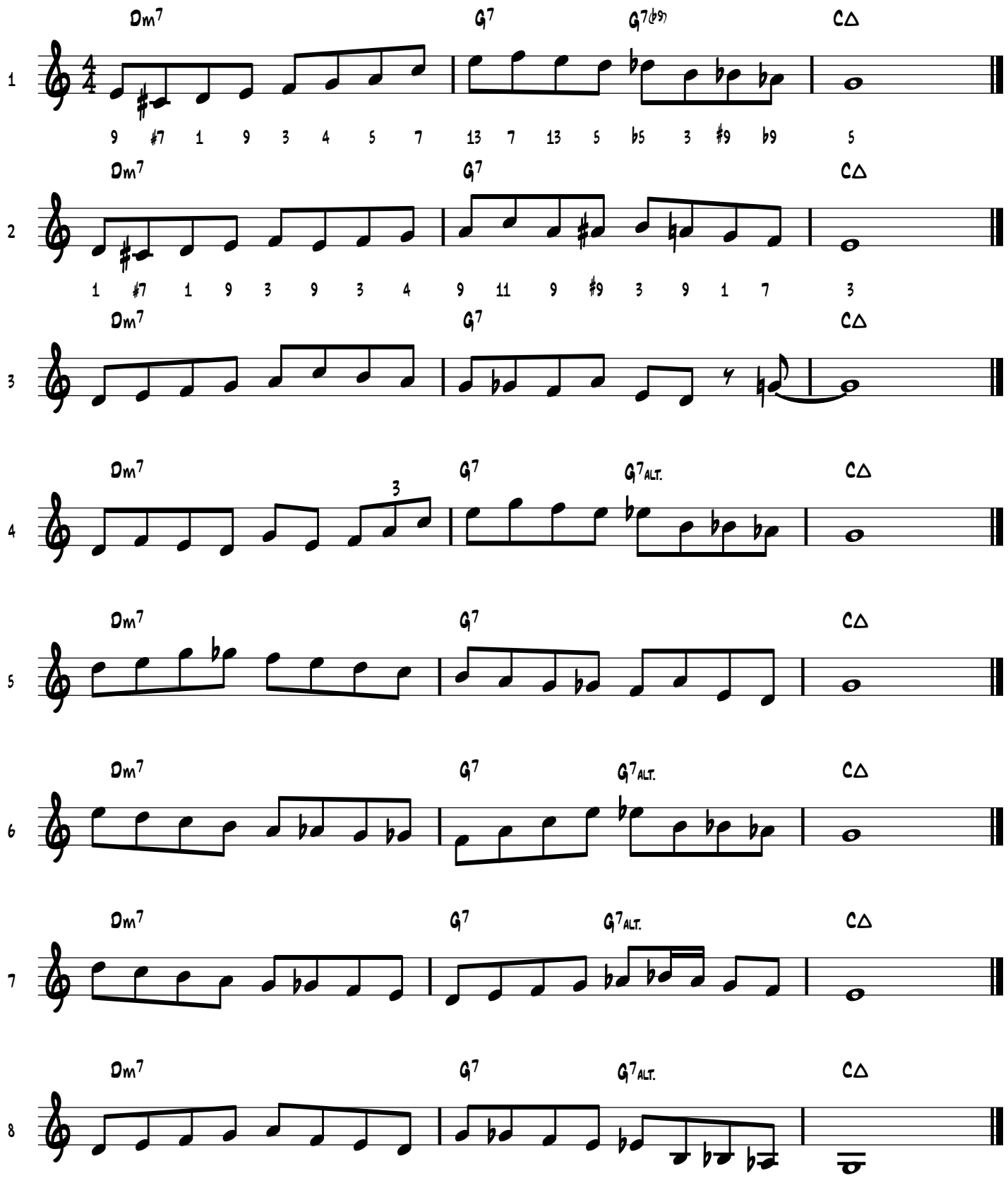
13

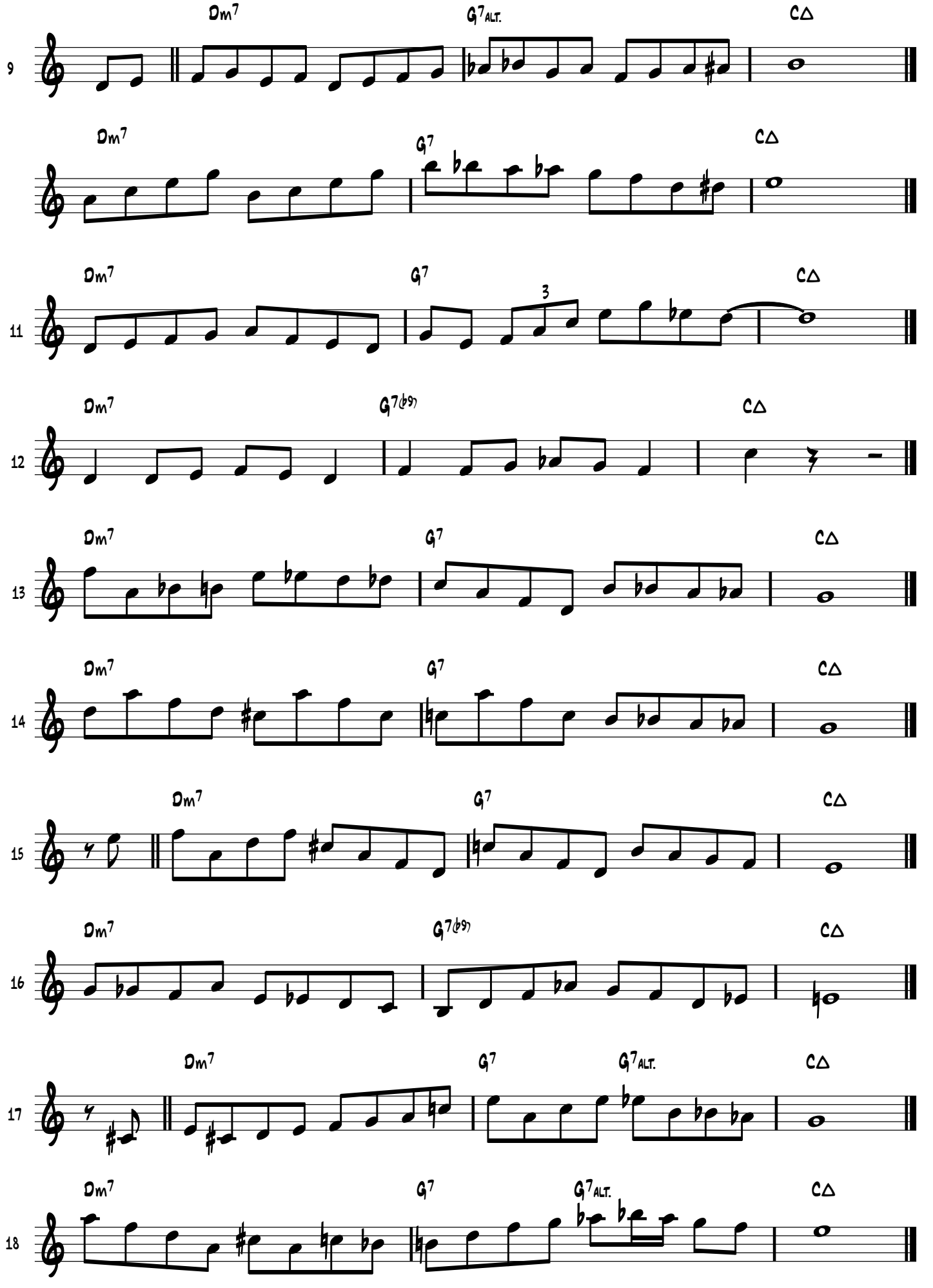

C7 F7 Bb7 Eb7 Ab7 Db7
F#7 B7 E7 A7 D7 G7

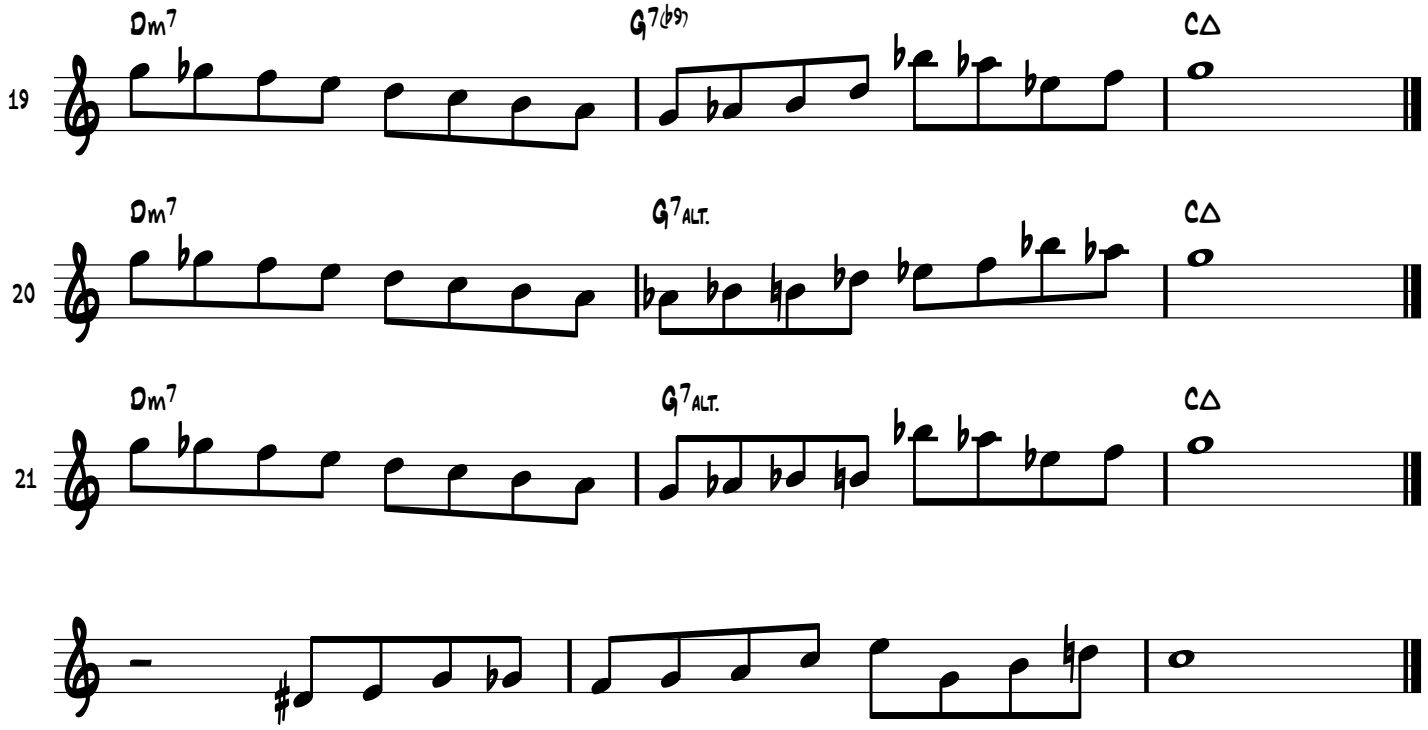
II V I MAJEUR

PHRASES BEBOP À TRAVAILLER DANS TOUS LES TONS

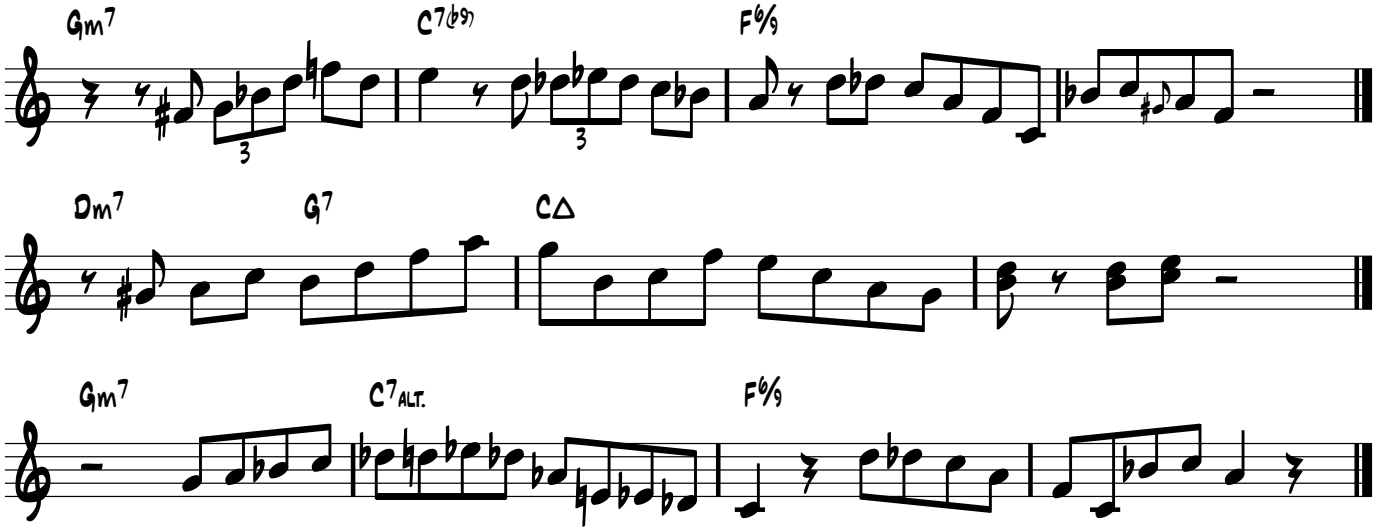
CONSEIL DE TRAVAIL : ANALYSER ET CHIFFRER CHAQUE PHRASES (CF EXEMPLES 1&2) POUR LES MEMORISER ET LES TRANSPOSER PLUS FACILEMENT



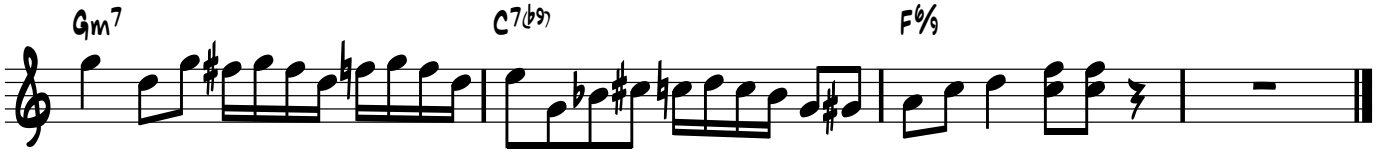

9
Dm7
G7ALT.
CΔ
Dm7
G7
CΔ
11
Dm7
G7
3
CΔ
12
Dm7
G7(♭9)
CΔ
13
Dm7
G7
CΔ
14
Dm7
G7
CΔ
15
Dm7
G7
CΔ
16
Dm7
G7(♭9)
CΔ
17
Dm7
G7
G7ALT.
CΔ
18
Dm7
G7
G7ALT.
CΔ



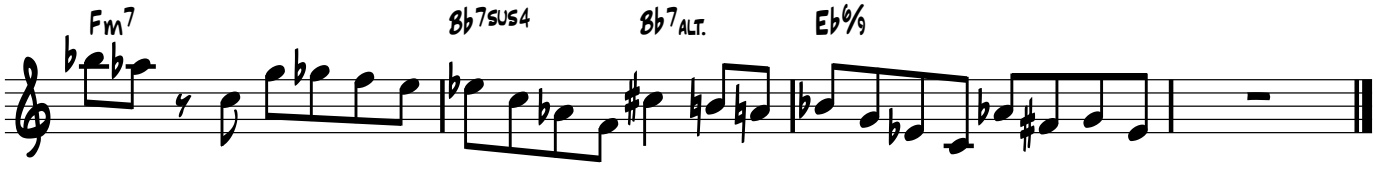
transcribed from Sonny Clark 's solo on "you stepped out of a dream" -
Dexter Gordon's "A Swingin' Affair" blue note 1962 - g.naud 2013



transcribed from Red Garland's solo on "bye bye blackbird" -
Miles Davis "Round About Midnight" columbia 1956 - g.naud 2013



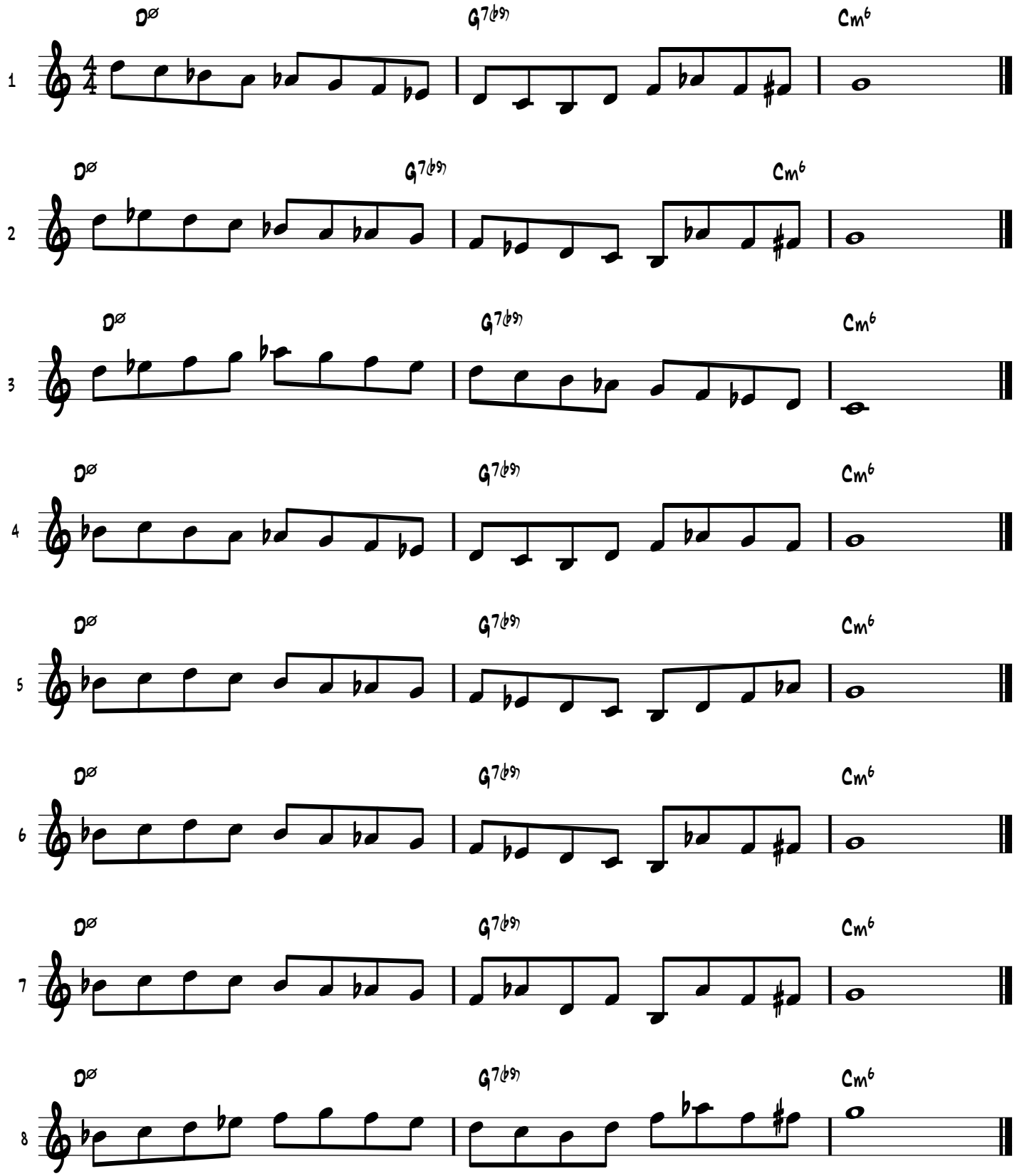
transcribed from Dizzy Gillespie's tune "Be Bop" 1944 - g.naud 2013

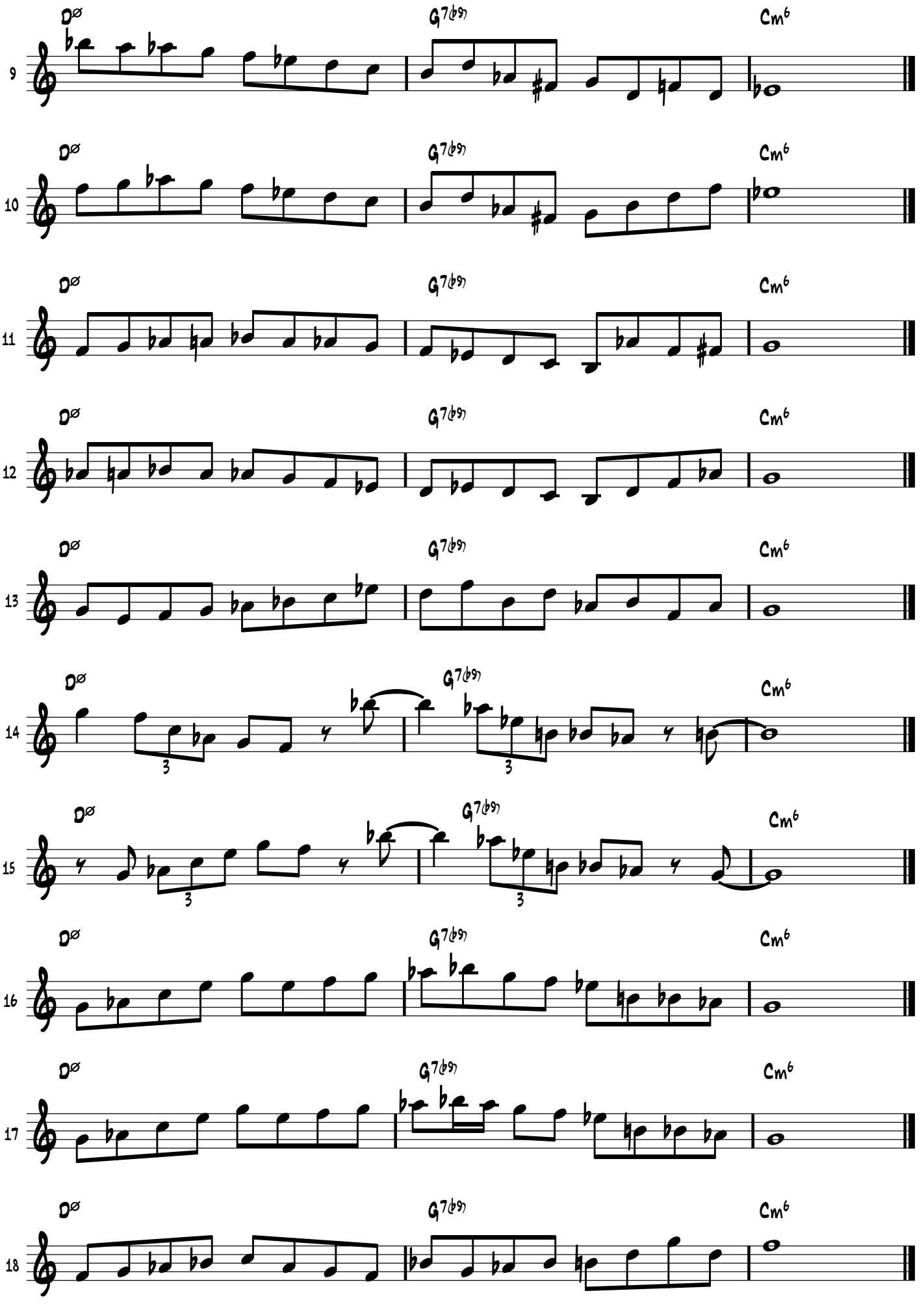


II V I MINEUR

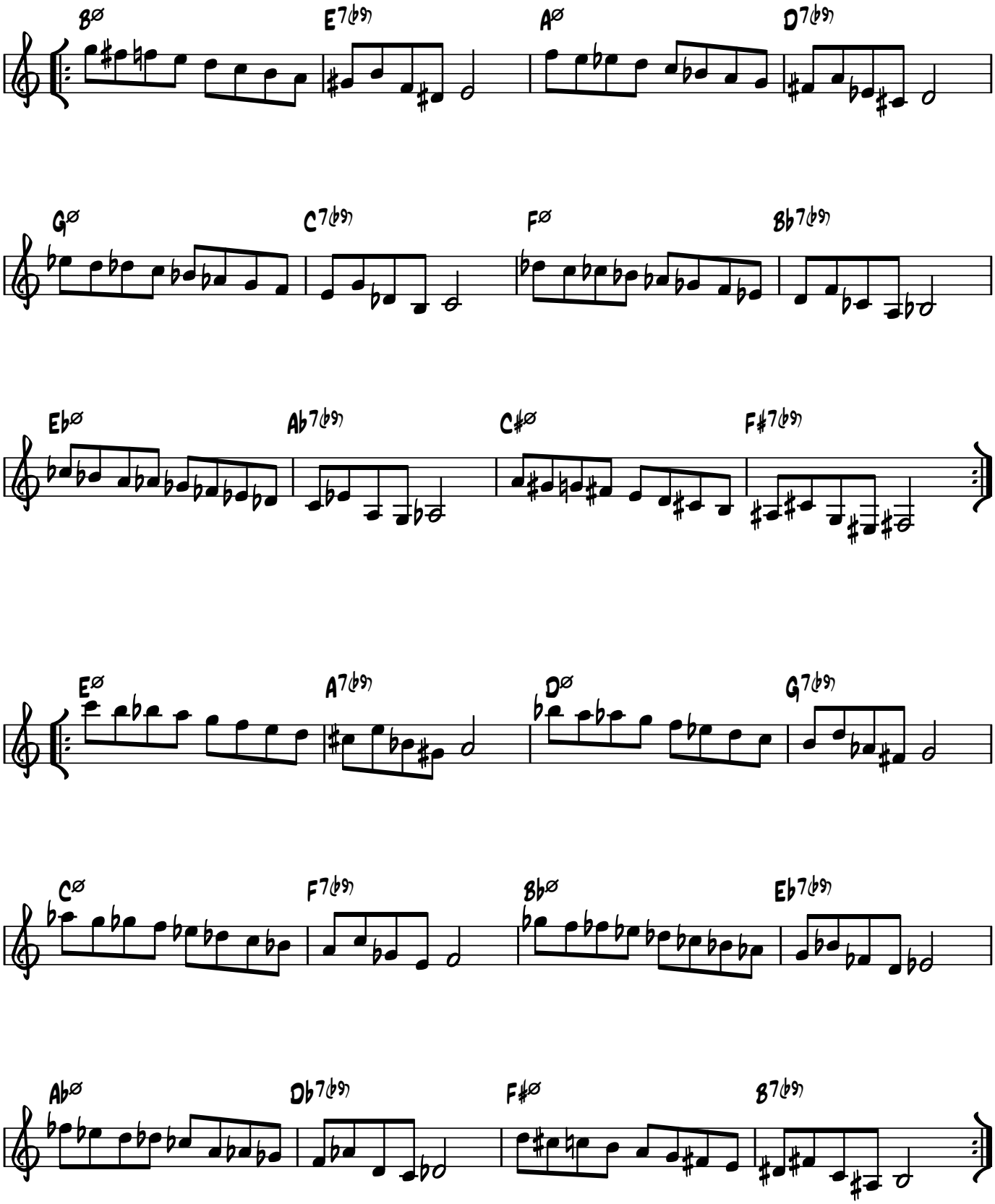
PHRASES BEBOP À TRAVAILLER DANS TOUS LES TONS

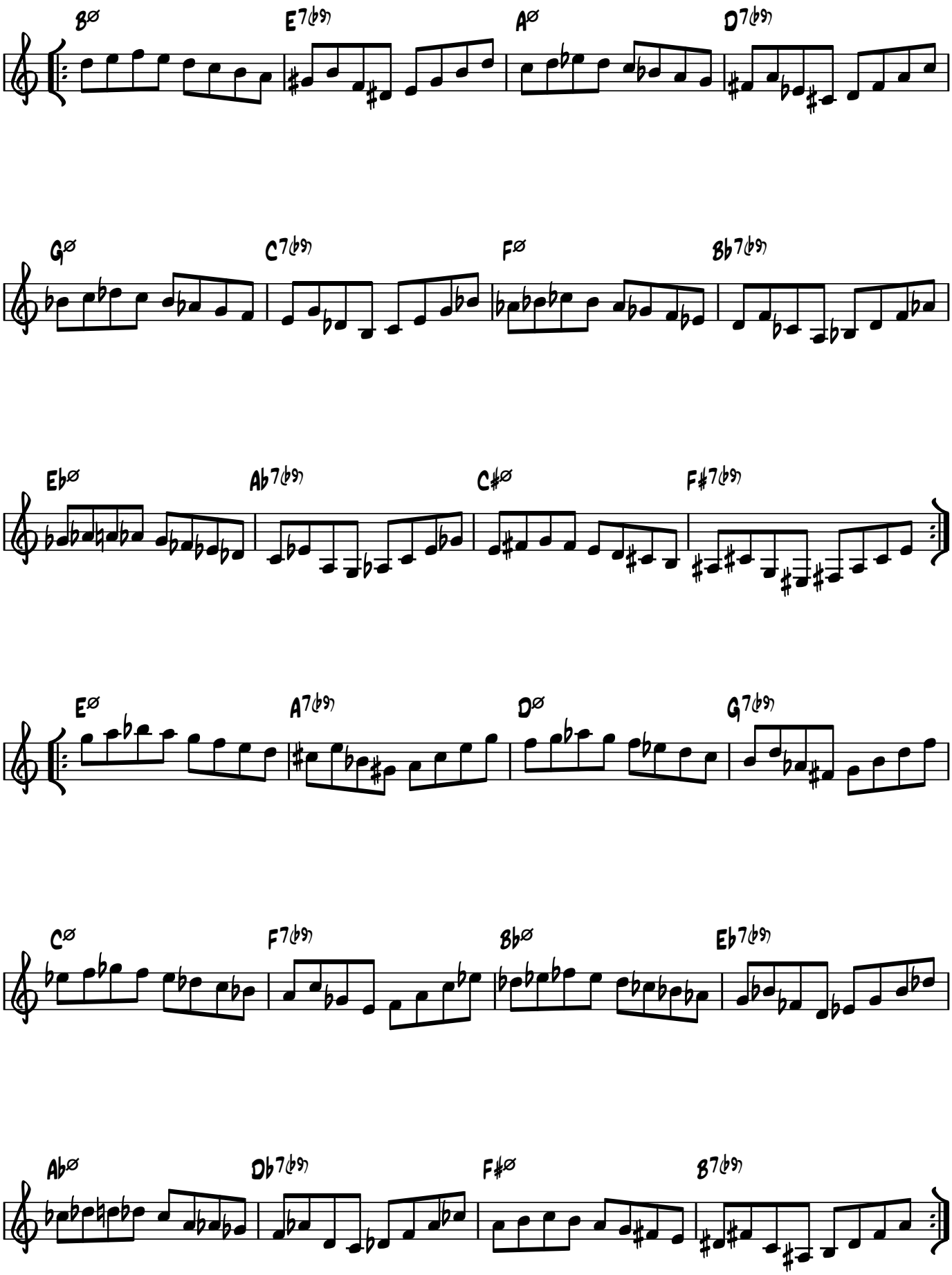
CONSEIL DE TRAVAIL : ANALYSER ET CHIFFRER CHAQUE PHRASES POUR LES MEMORISER ET LES TRANSPOSER PLUS FACILEMENT



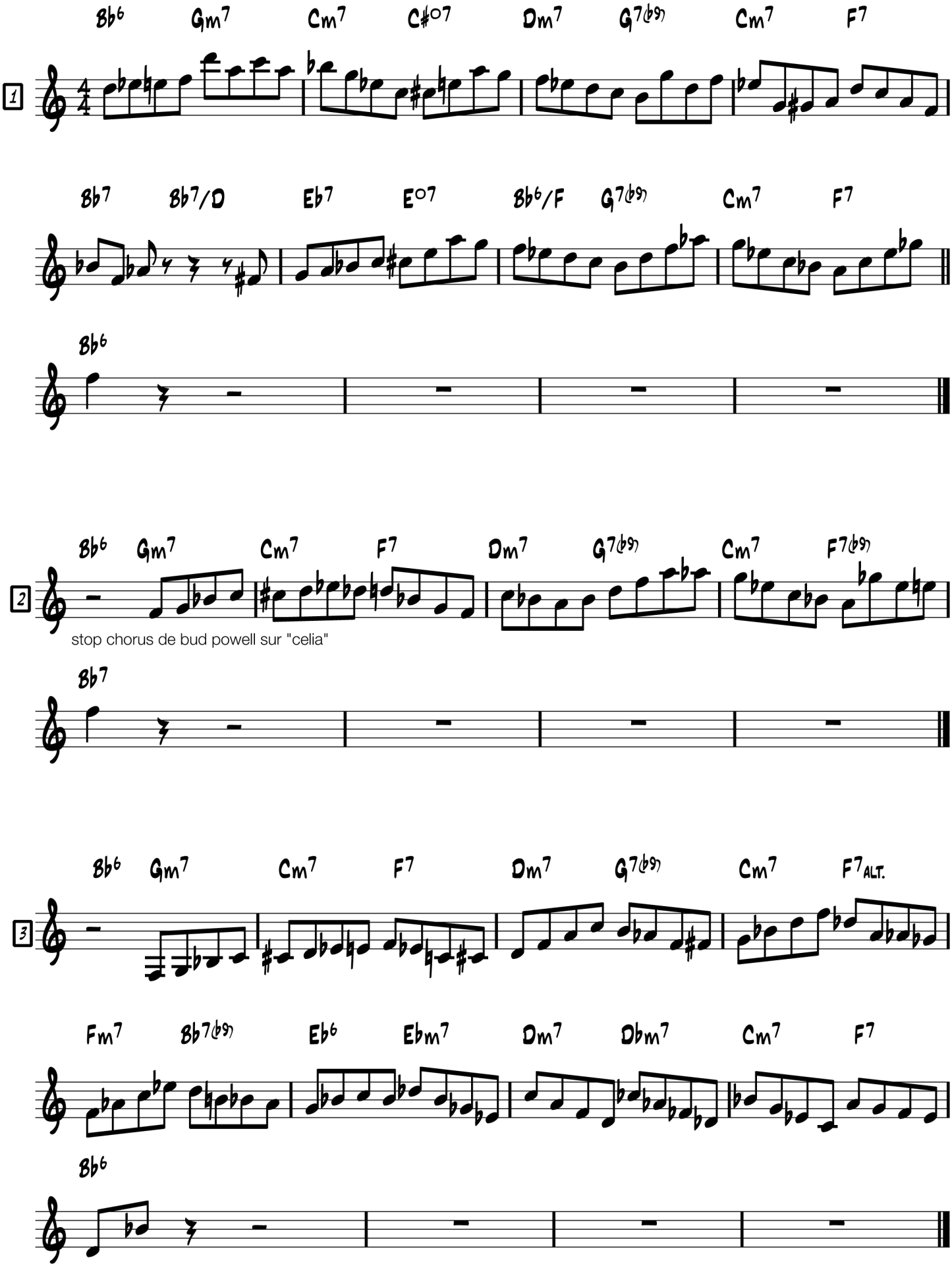

9
D∅
G7(♭9)
Cm6
10
D∅
G7(♭9)
Cm6
11
D∅
G7(♭9)
Cm6
12
D∅
G7(♭9)
Cm6
13
D∅
G7(♭9)
Cm6
14
D∅
G7(♭9)
Cm6
15
D∅
G7(♭9)
Cm6
16
D∅
G7(♭9)
Cm6
17
D∅
G7(♭9)
Cm6
18
D∅
G7(♭9)
Cm6

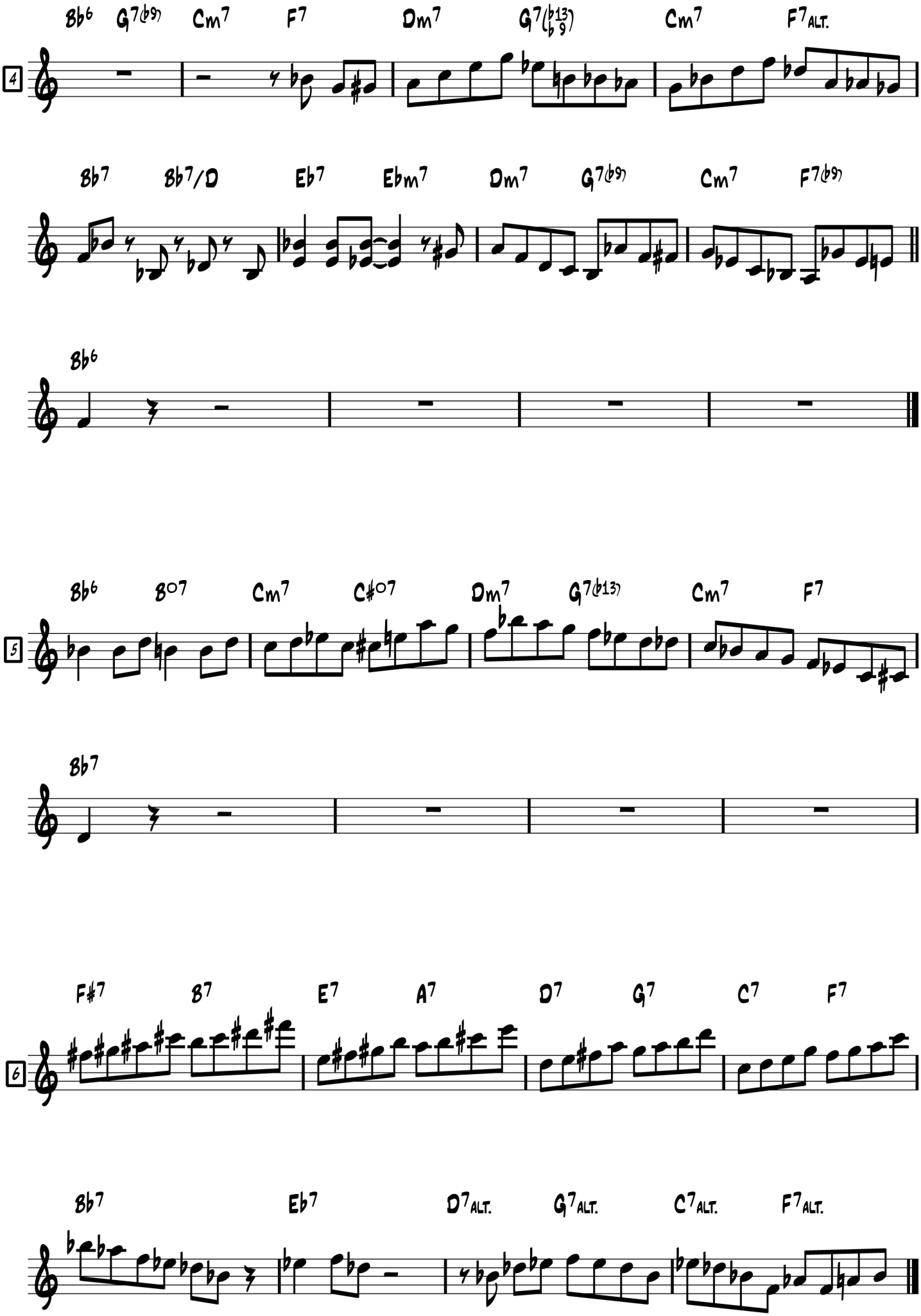
phrases "bop" sur le II V mineur
par tons descendants




Bø
E7(b9)
Aø
D7(b9)
Gø
C7(b9)
Fø
Bb7(b9)
Ebø
Ab7(b9)
C#ø
F#7(b9)
Eø
A7(b9)
Dø
G7(b9)
Cø
F7(b9)
Bbø
Eb7(b9)
Abø
Db7(b9)
F#ø
B7(b9)

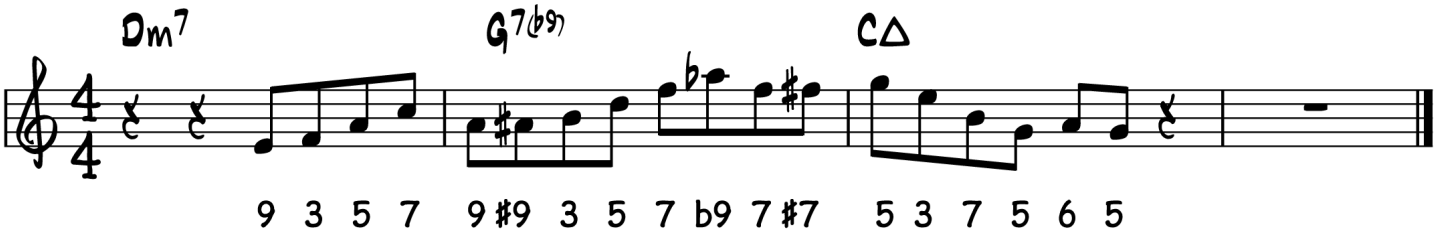
phrases sur les rhythm changes




4
B♭6 G7(♭9) Cm7 F7 Dm7 G7(♭13 ♭9) Cm7 F7ALT.
B♭7 B♭7/D E♭7 E♭m7 Dm7 G7(♭9) Cm7 F7(♭9)
B♭6
5
B♭6 B°7 Cm7 C♯°7 Dm7 G7(♭13) Cm7 F7
B♭7
6
F♯7 B7 E7 A7 D7 G7 C7 F7
B♭7 E♭7 D7ALT. G7ALT. C7ALT. F7ALT.

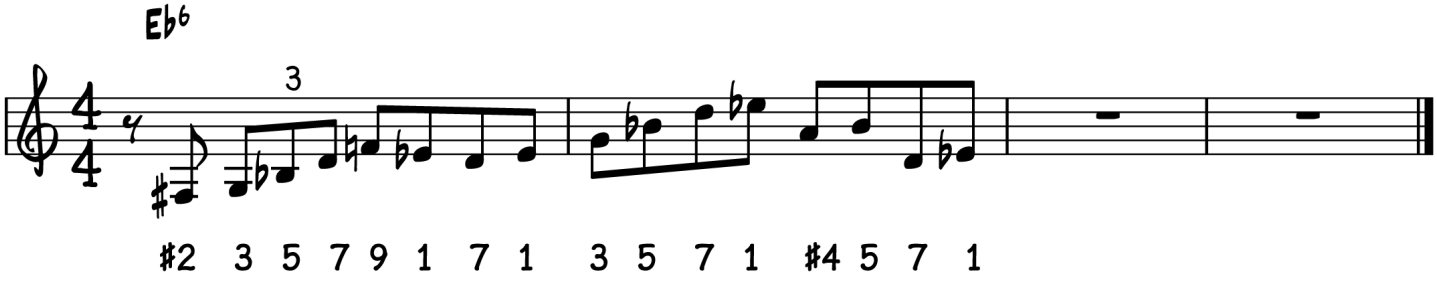
phrase sur II-7 V7b9 I M7

michel petrucciani - "there'll never be another you" - Flamingo - Dreyfus Jazz 1995



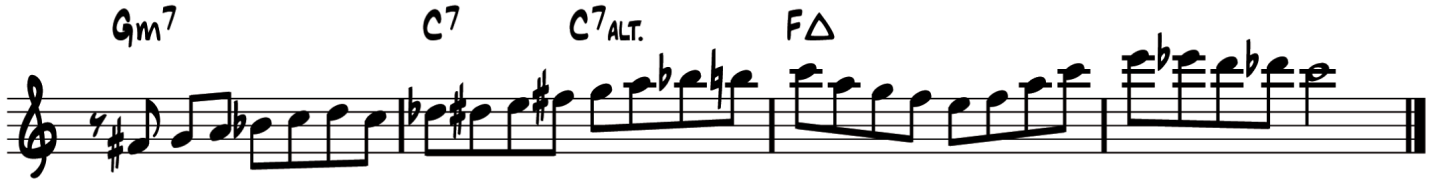
fill stop chorus sur I M7

kenny drew "moment's notice" - blue train / john coltrane - blue note 1957

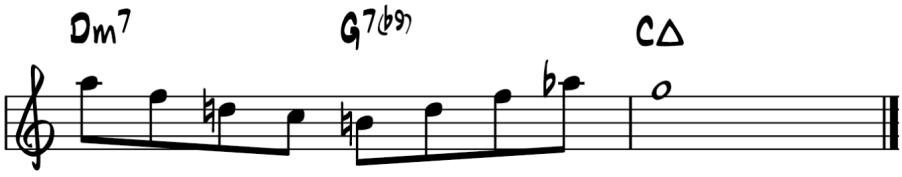


phrase sur II V I majeur

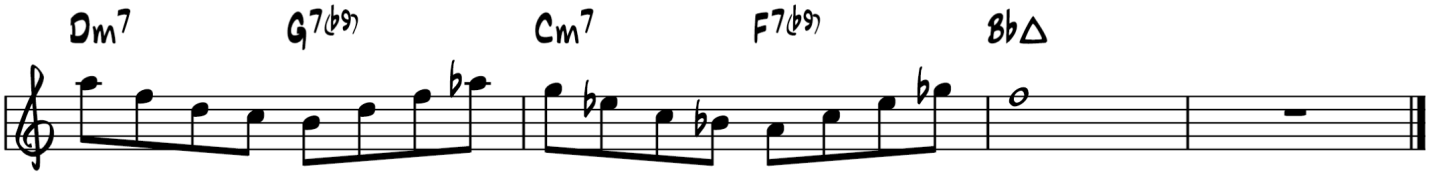
utilisation de la gamme diminuée 1/2 ton-ton et de chromatisme



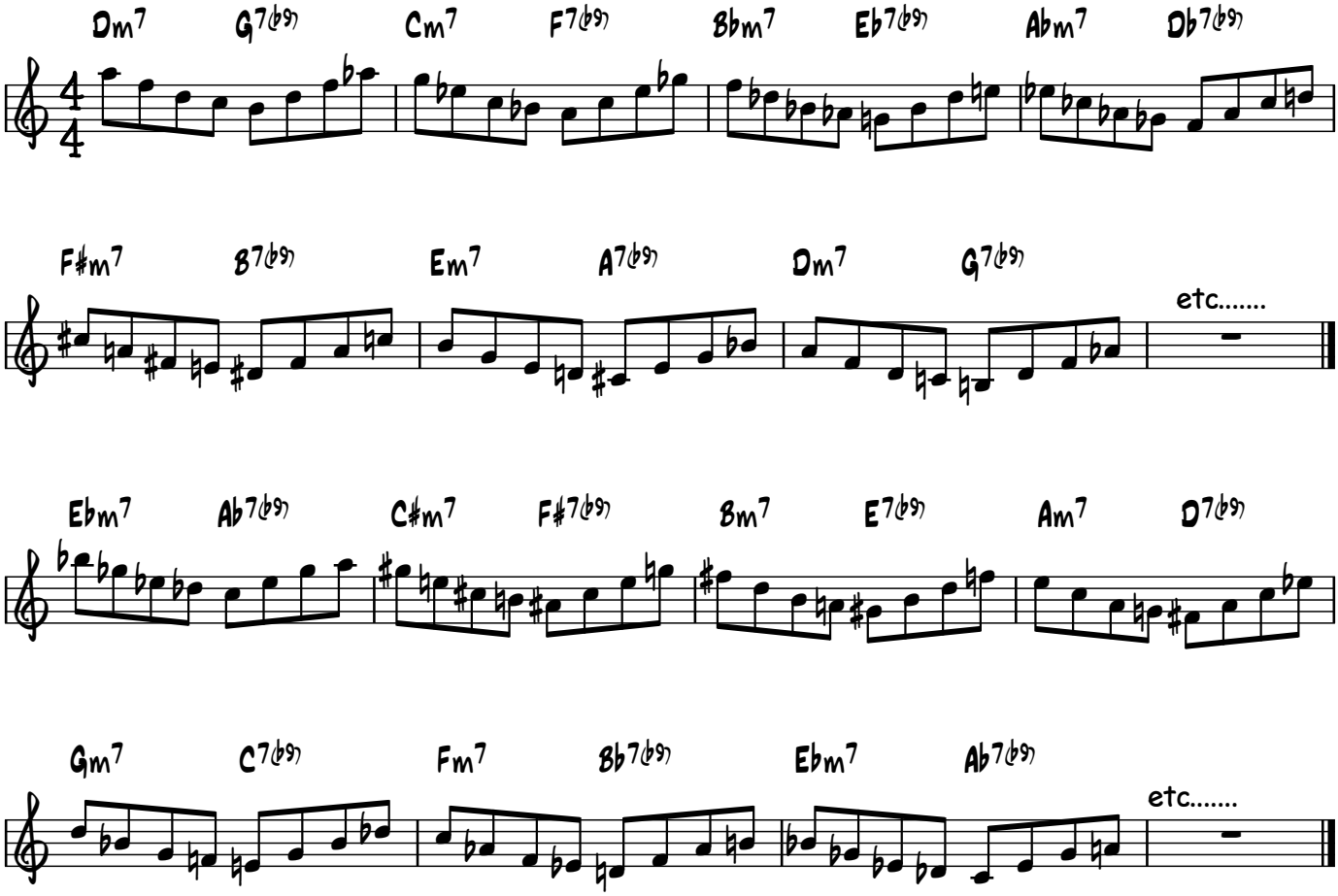
phrase sur II V7b9



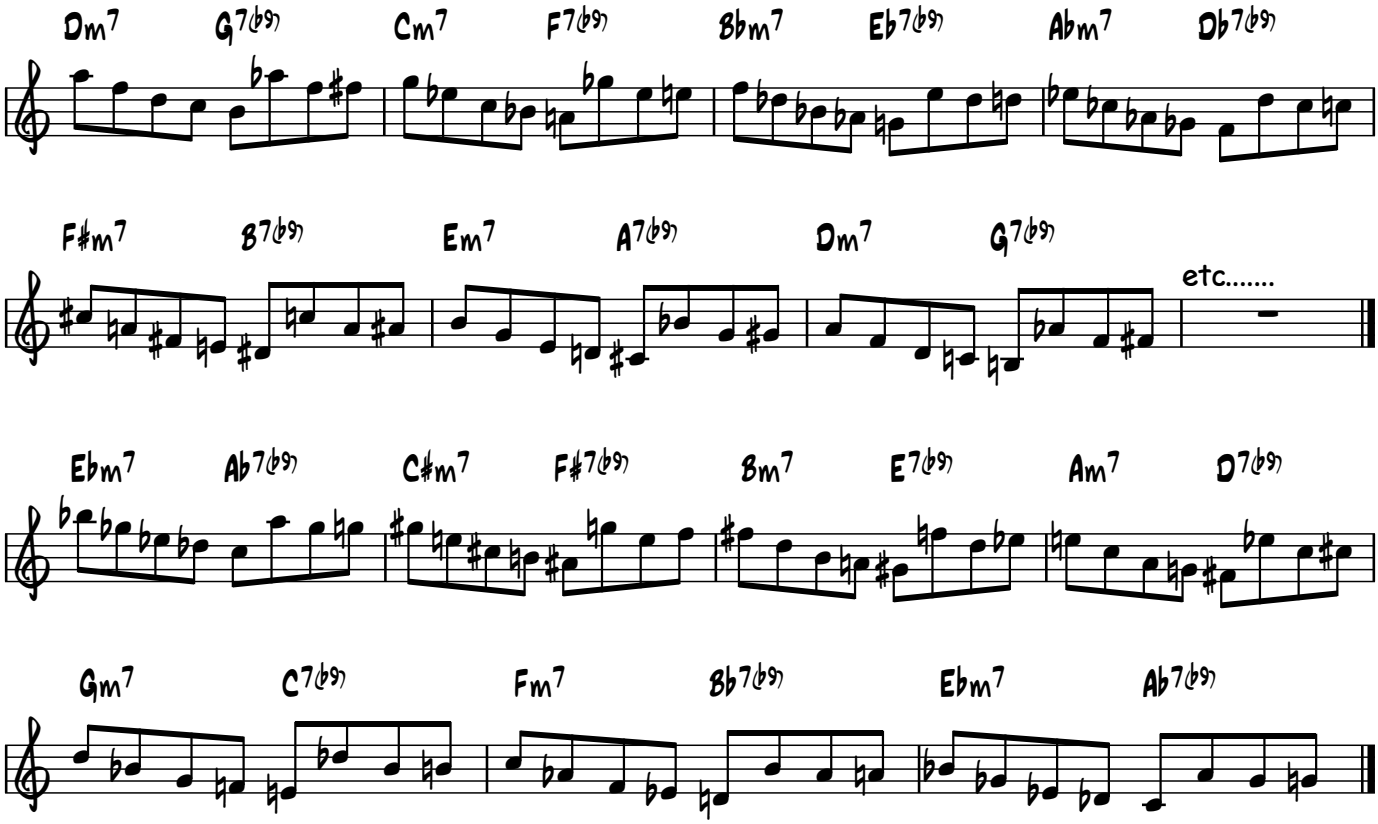
application sur la cadence III VI II V I



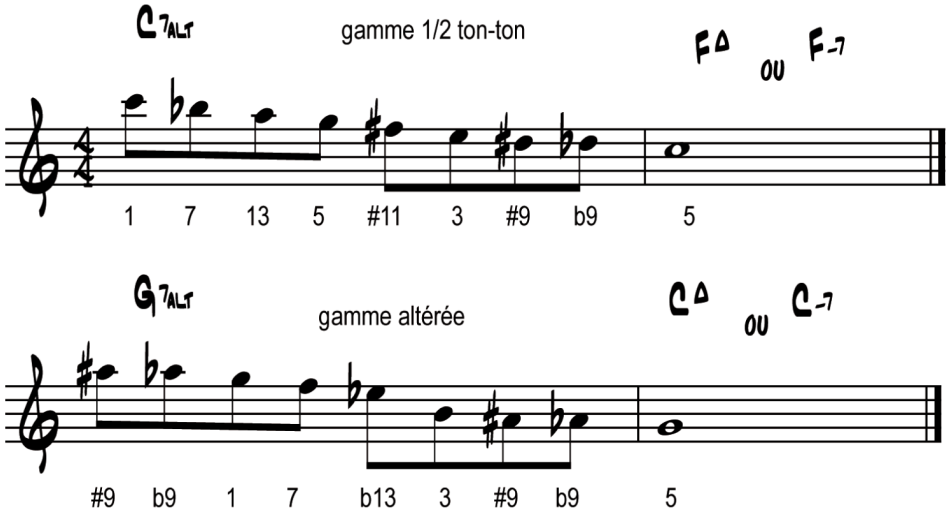
phrase sur II-7 V7b9 par tons descendants



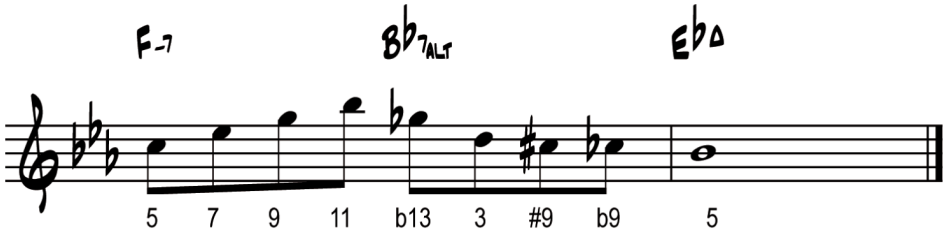
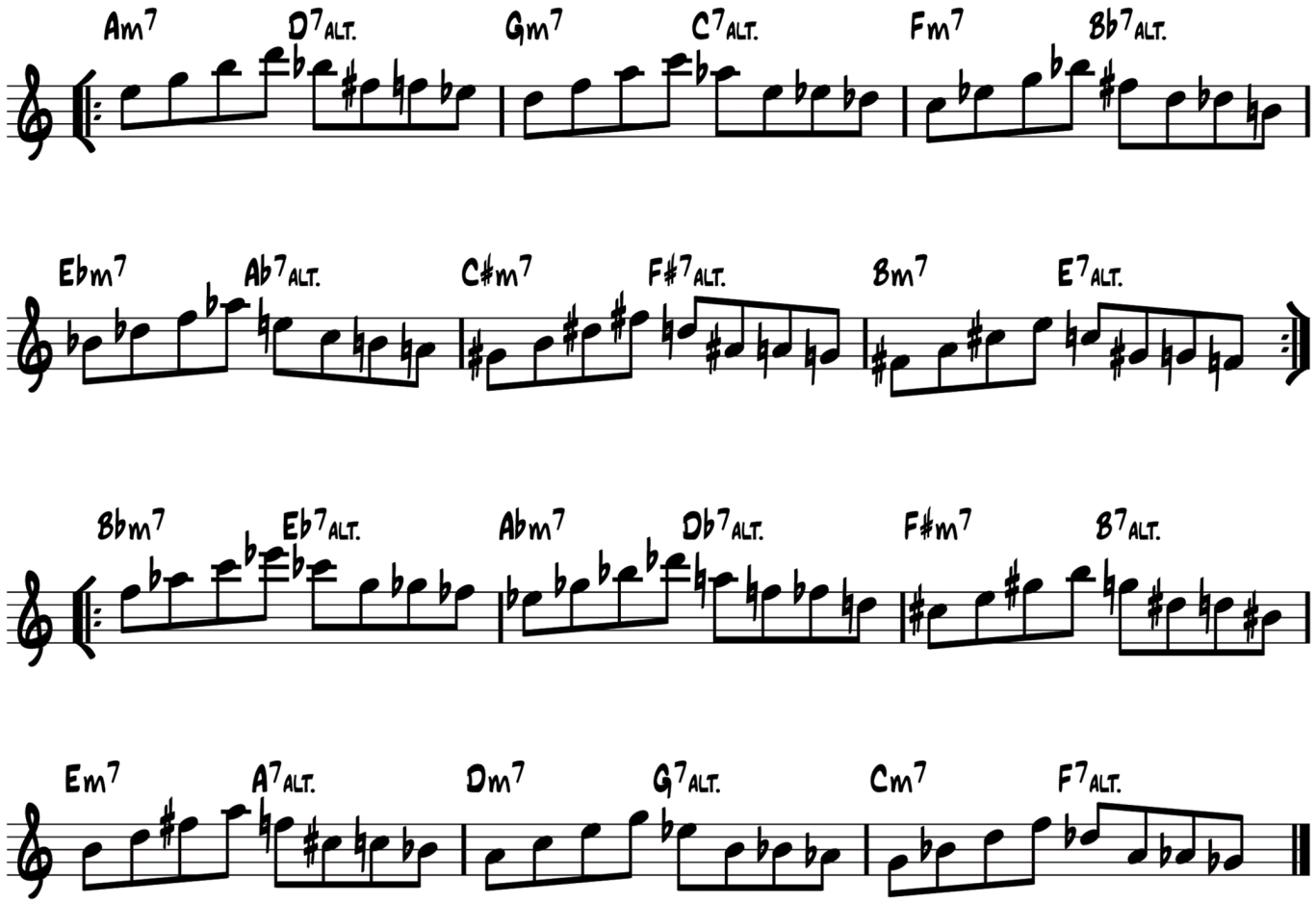
phrase sur II-7 V7b9 par tons descendants



phrase sur V 7alt



phrase sur II-7 V 7alt



phrase sur II-7 V 7alt par tons descendants