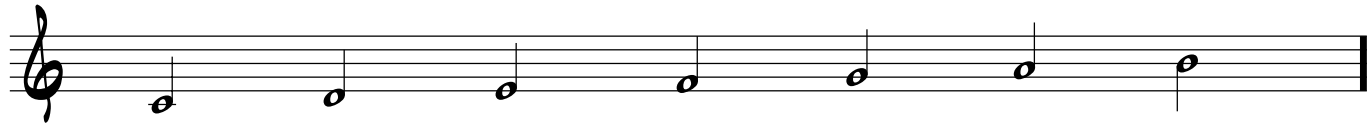
Exercices pour Flûte

Xavier Cobo

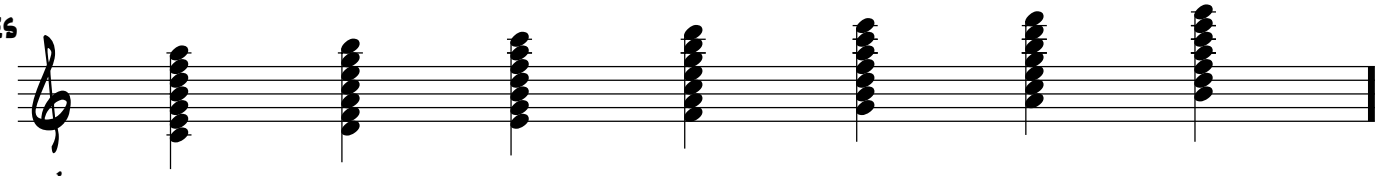
Gammes majeures, mineures, modes, degrés, arpèges, accords, mécanismes, chromatismes, marches harmoniques, cycles, gammes diminuées, altérées et par tons.

Gammes-Accords-Modes-Degrés

I Gamme de Do majeur (gamme majeure intégrale)

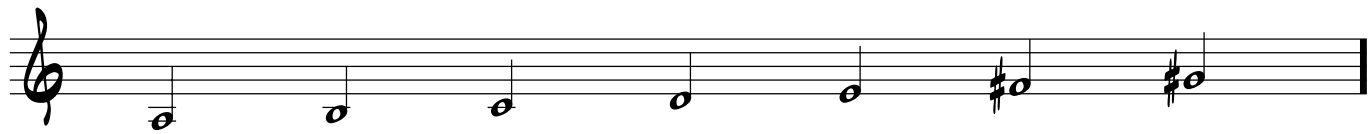


Composition de l'accord en notes

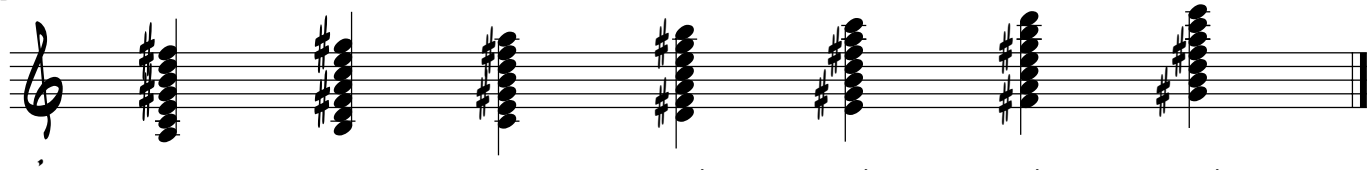


Degrés	I	II	III	IV	V	VI	VII
Modes	Ionien	Dorien	Phrygien	Lydien	Mixolydien	Aéolien	Locrien
Chiffrage	C_{Δ} 9 11 13	D-7 9 11 13	E-7 9^{-} 11 13^{-}	F_{Δ} 9 $11\sharp$ 13	G 7 9 11 13	A-7 9 11 13^{-} (6^{-})	B-7 $5^{\flat}$ 9 11 13^{-}

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 $11\sharp$ Mode Bartok			Devient par convention le mode altéré de $G\sharp$ ou $A^{\flat}$ ($G\sharp$ 7 alt ou $A^{\flat}$ 7 alt)
Chiffrage	A-$_{\Delta}$ 9 11 13	B-7 9^{-} 11 13	$C_{\Delta}5\sharp$ 9 $11\sharp$ 13	D 7 9 $11\sharp$ 13	E 7 9 11 13^{-}	F$\sharp$-7 5b 9 11 13^{-}	G$\sharp$-7 $5^{\flat}$ 9^{-} 11^{-} 13^{-}

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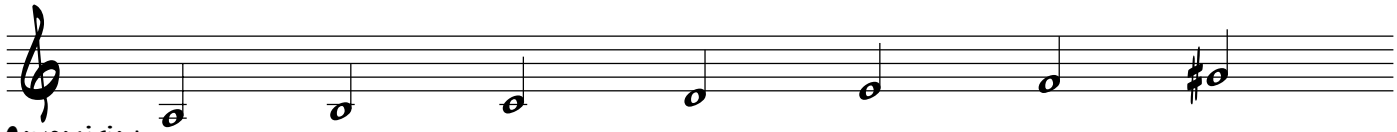
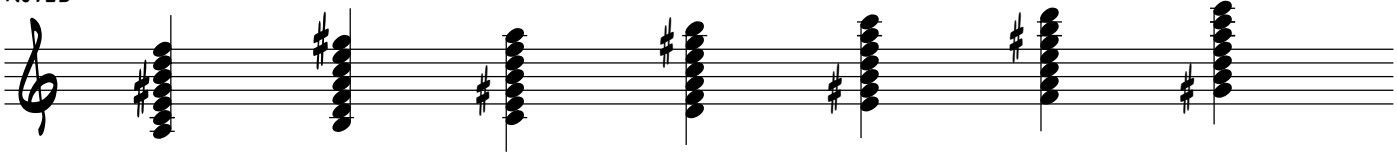
(gamme 1/2.1. 1/2.1.1.1.1)

Gammes-Accords-Modes-Degrés

III Gamme de La mineur harmonique



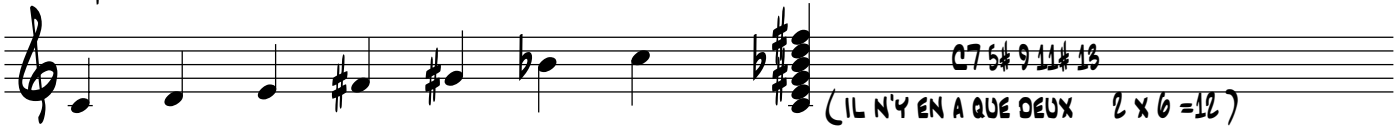
Composition de l'accord en notes



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

IV Diverses gammes utiles (hors gammes de base)

Gamme par tons



Accord Chiffrage

C7 5♯ 9 11♯ 13

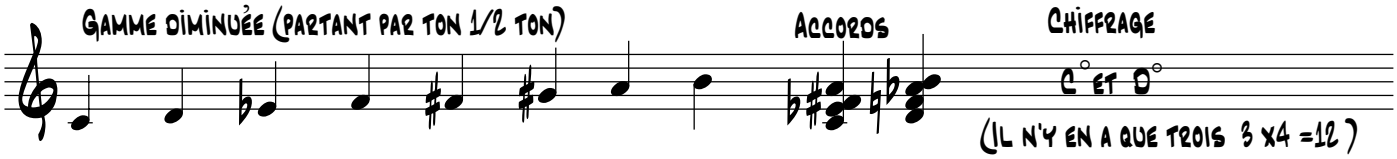
(il n'y en a que deux 2 x 6 =12)

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)

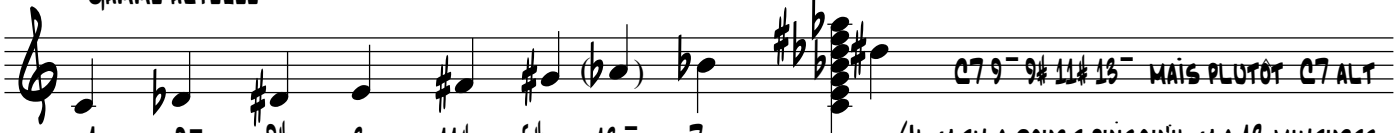


Accords Chiffrage

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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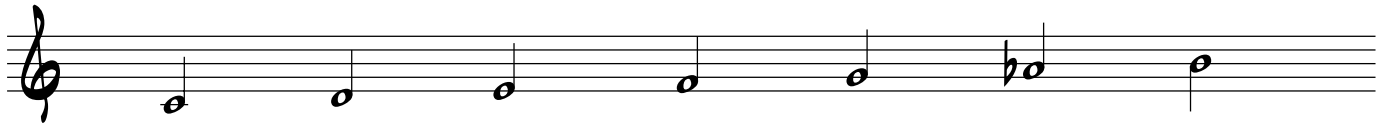
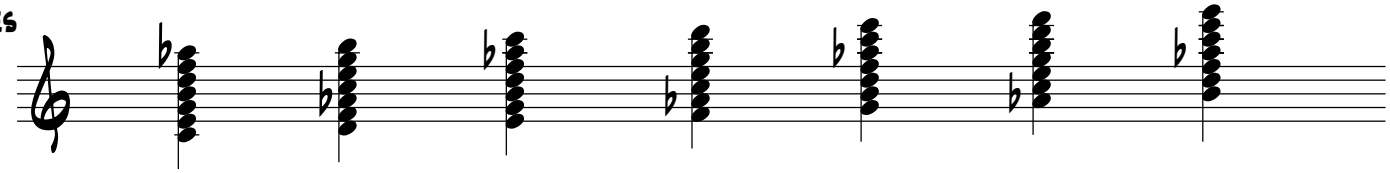
Gammes-Accords-Modes-Degrés

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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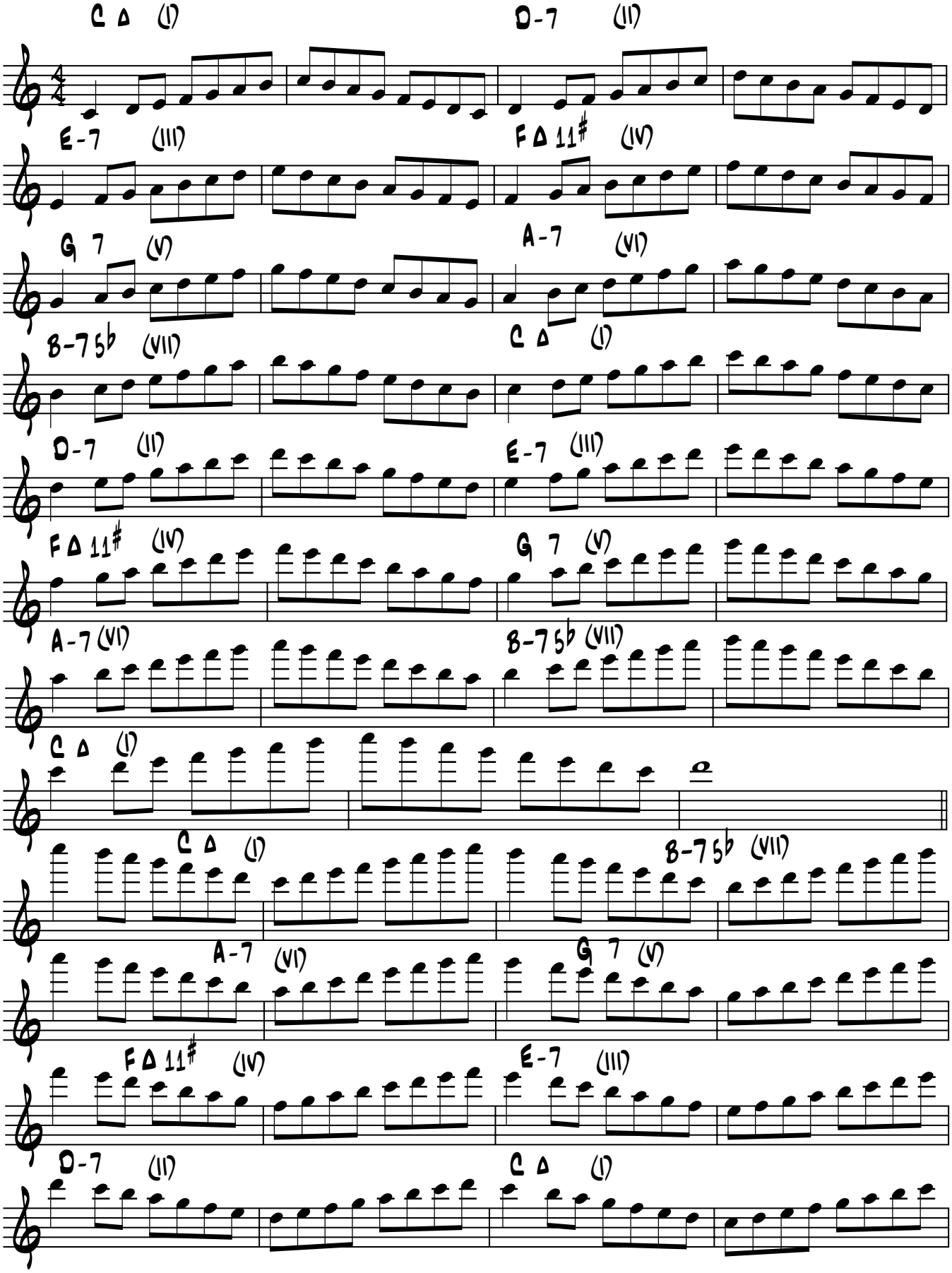
Gamme de Do majeur



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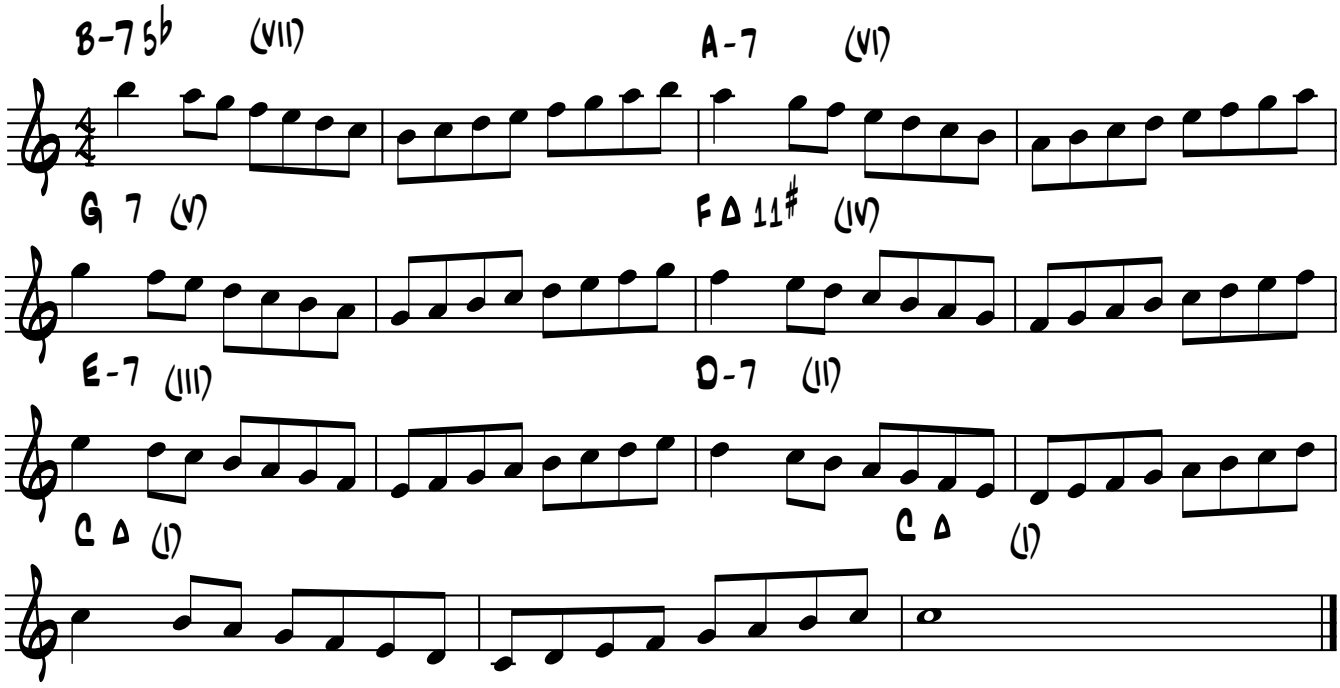
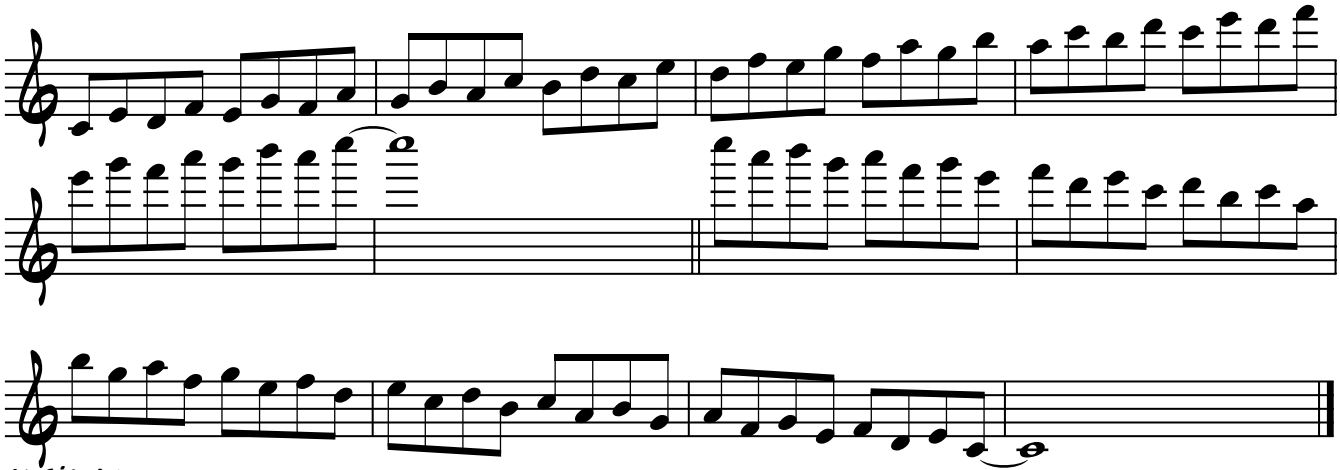
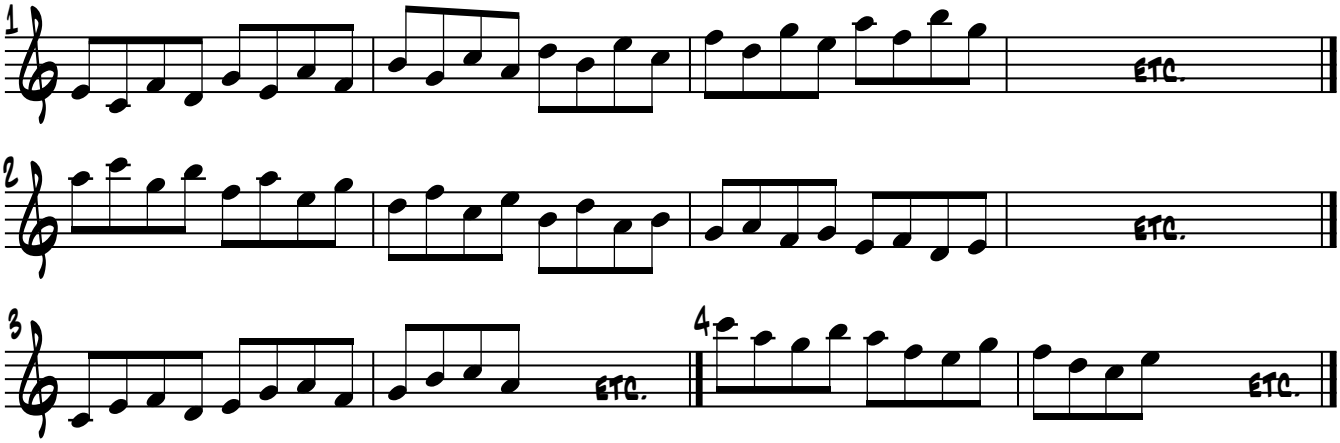
Gamme de DO majeur (suite)



Tierces en DO majeur



Variations



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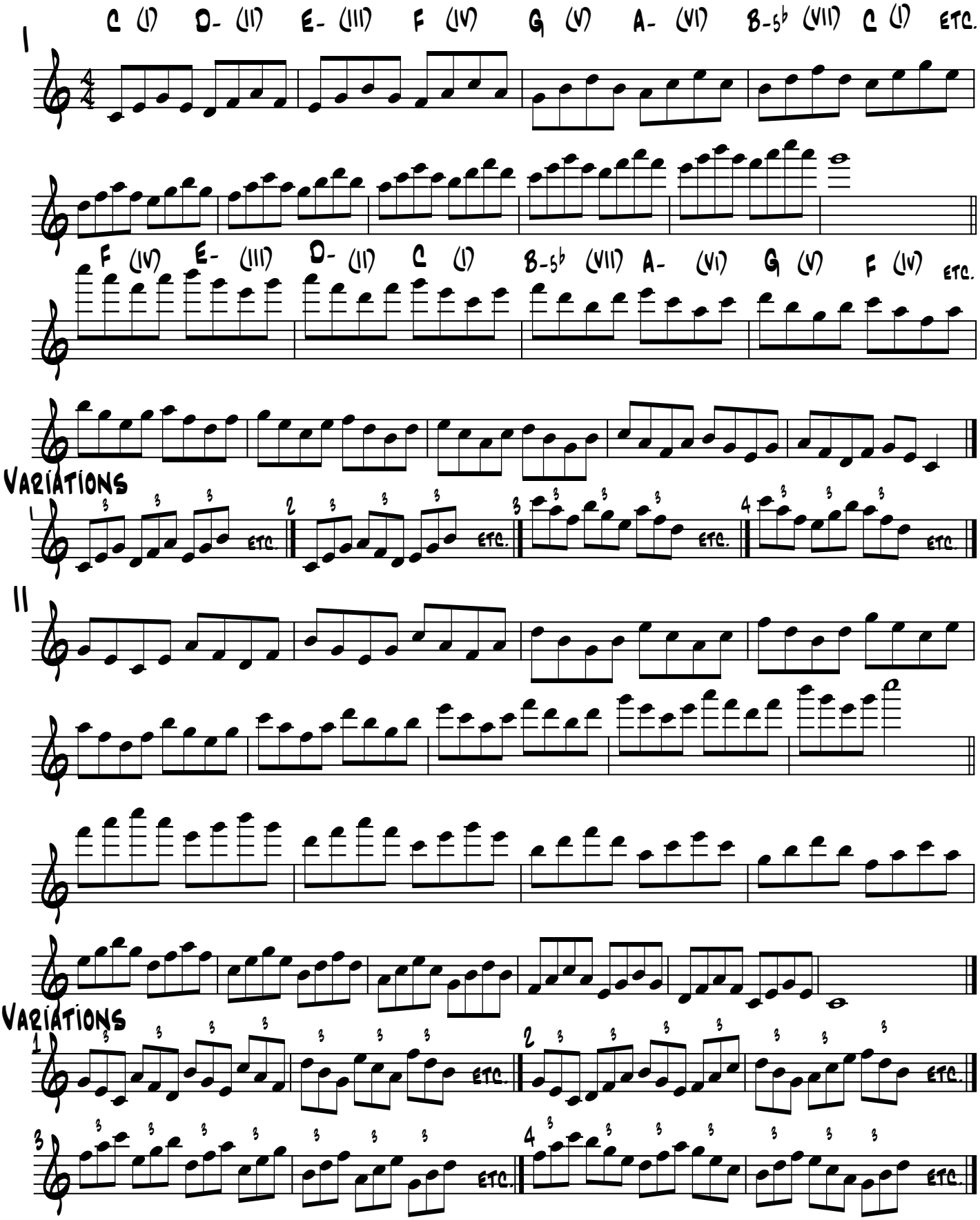
Triades en Do majeur



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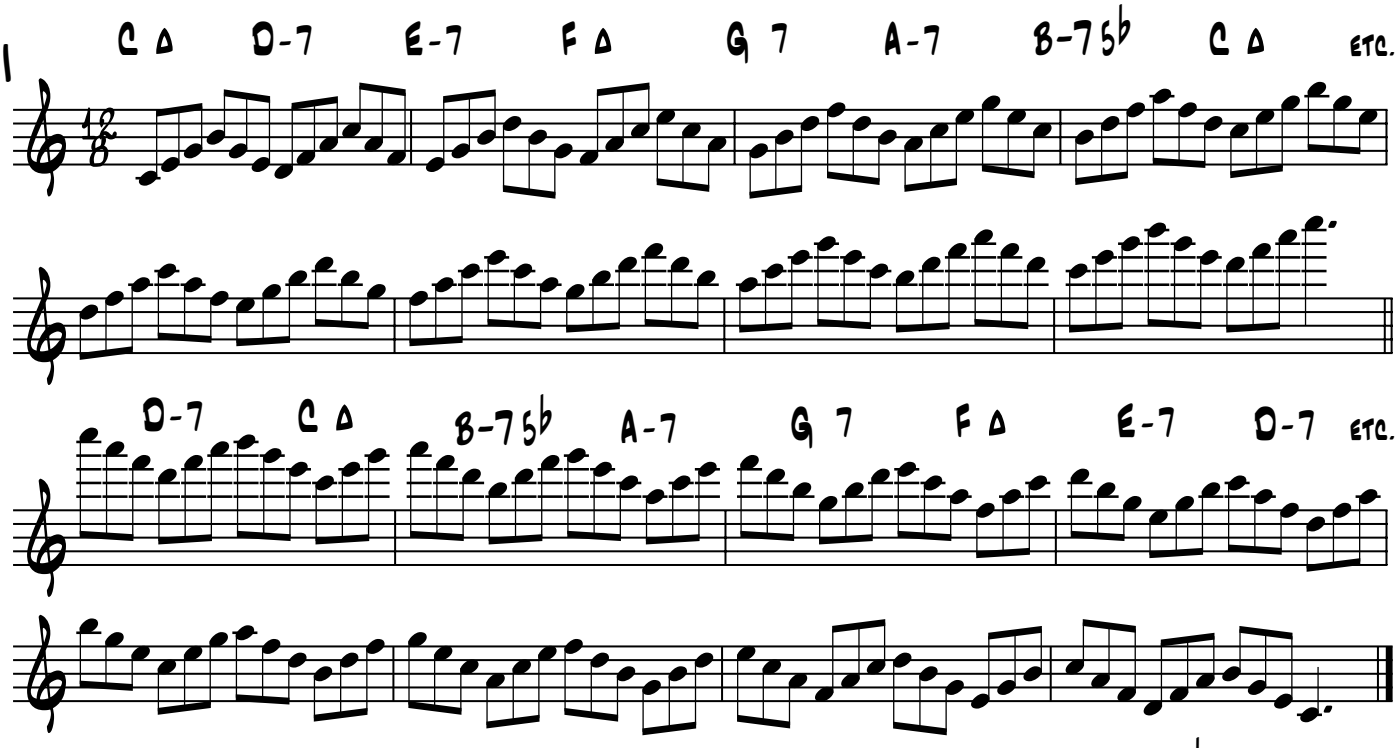
Accords de septième

I



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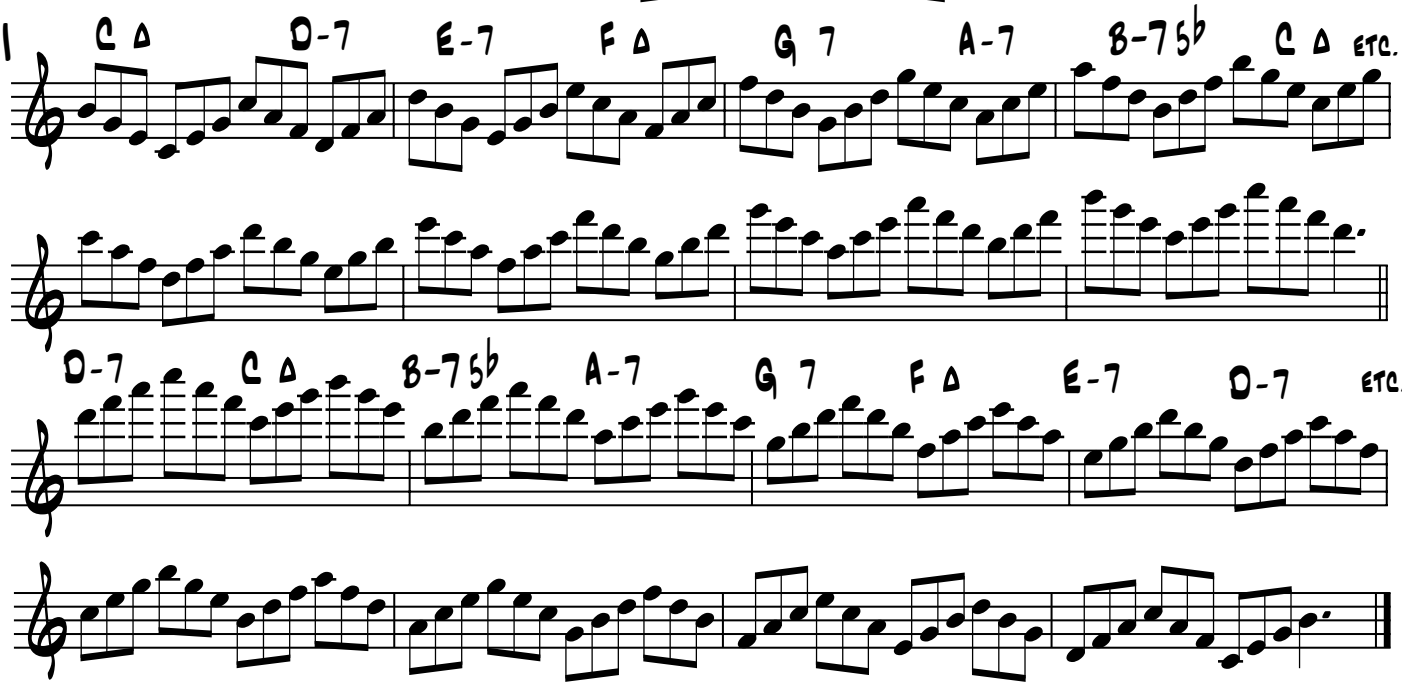
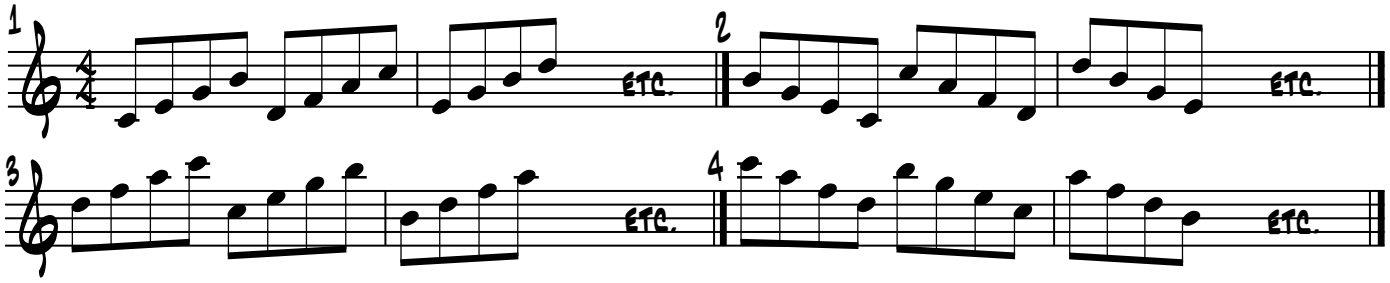


Variations sur accords de septième



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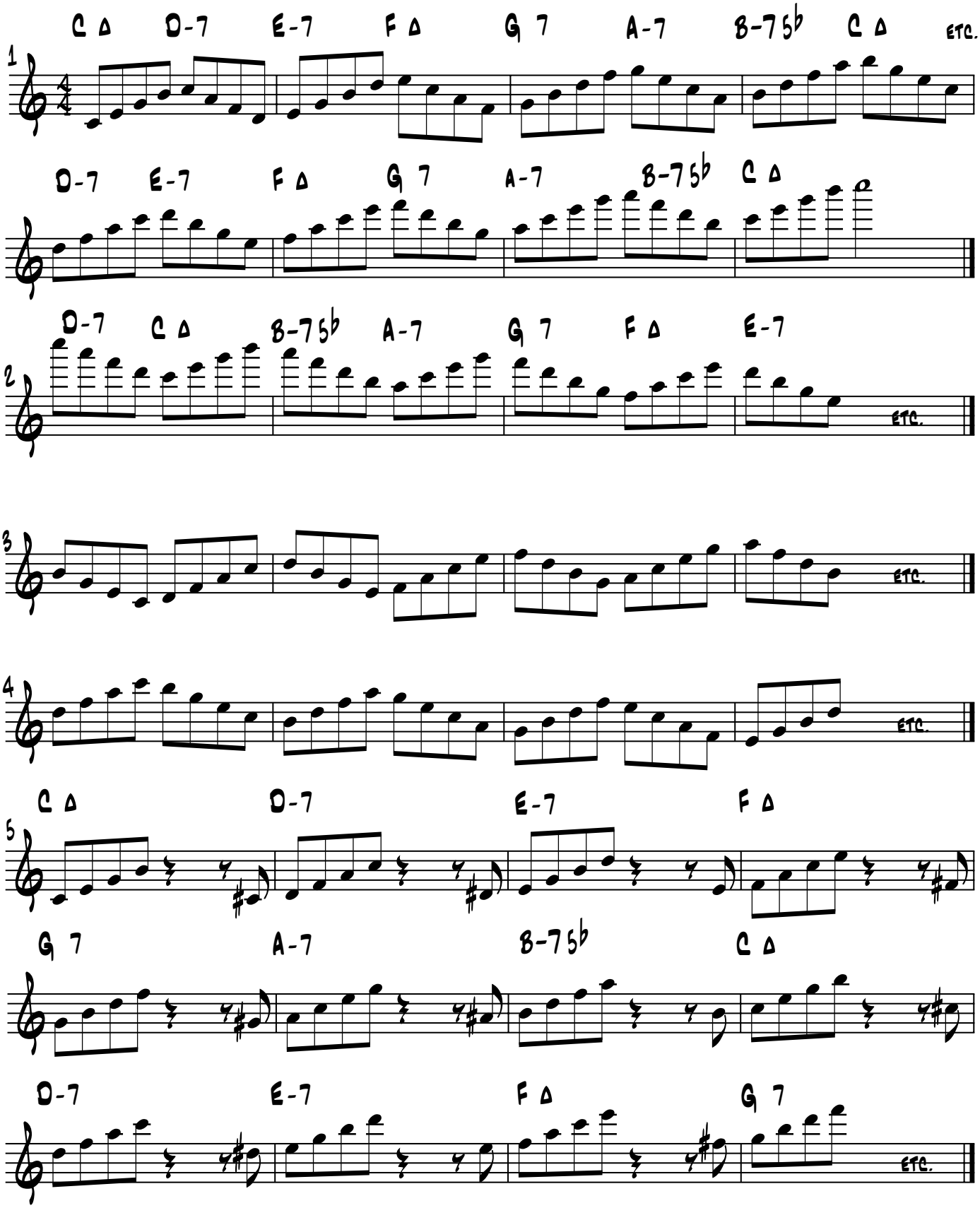
Variations sur accords de septième



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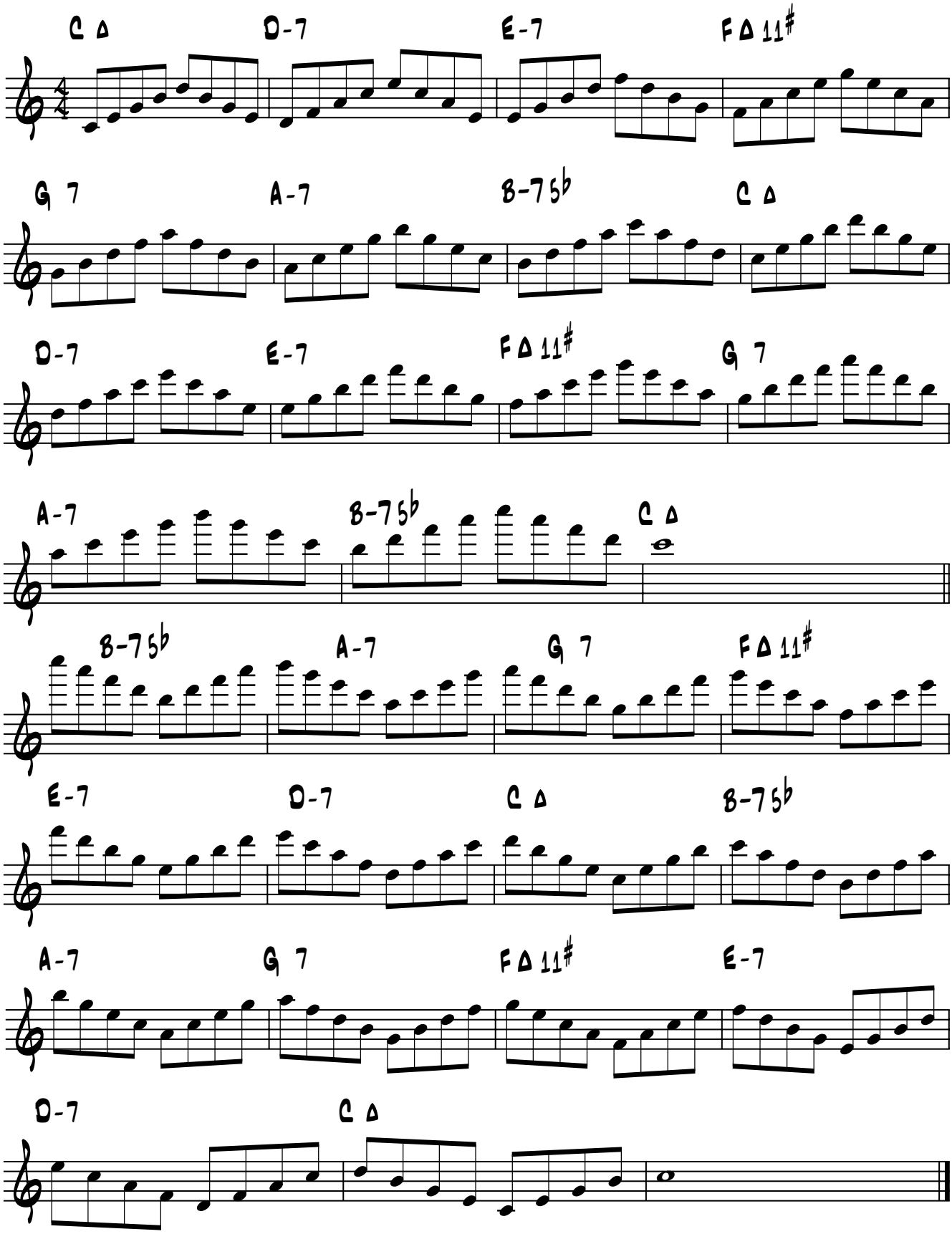
Accords de neuvième



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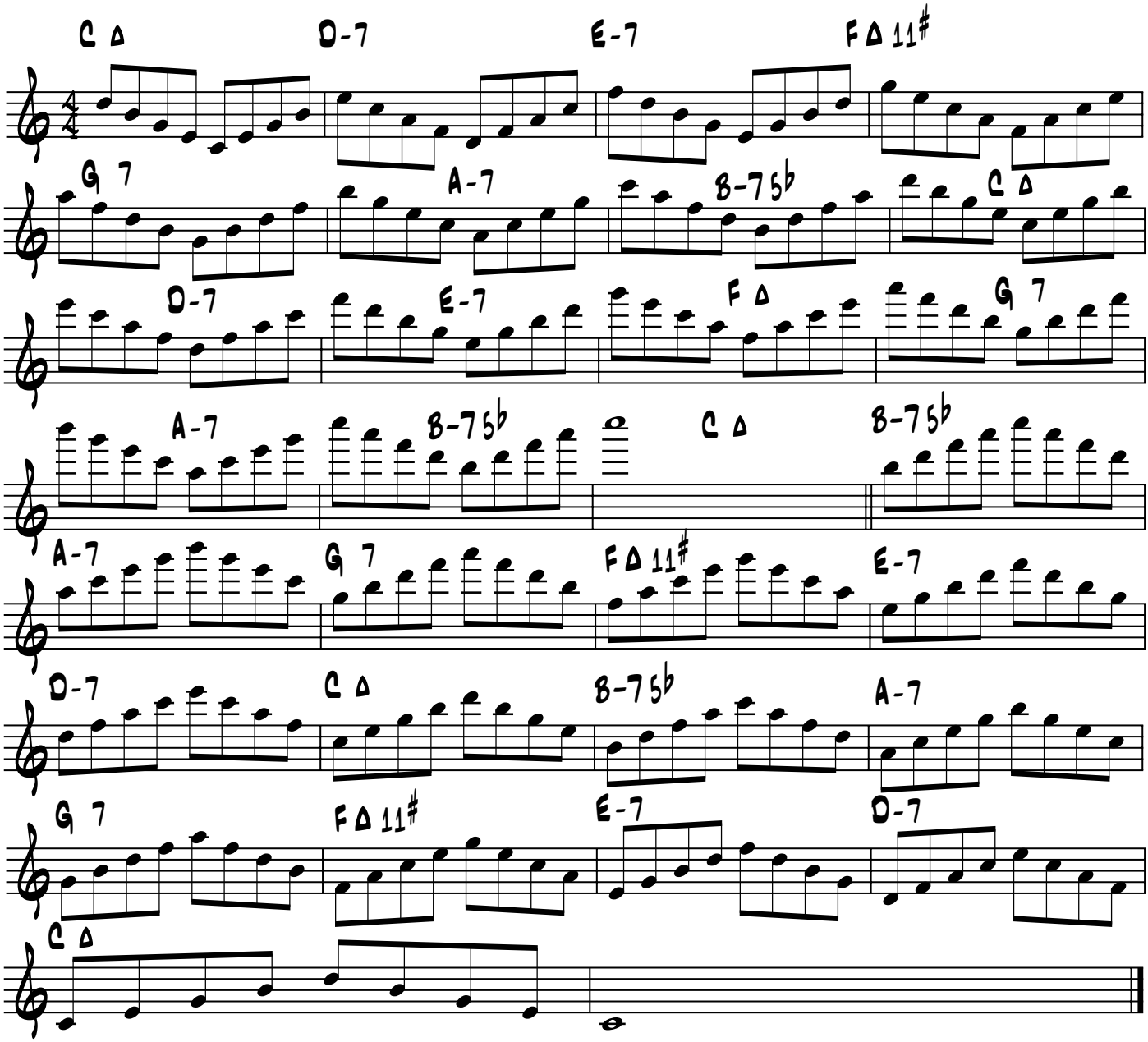
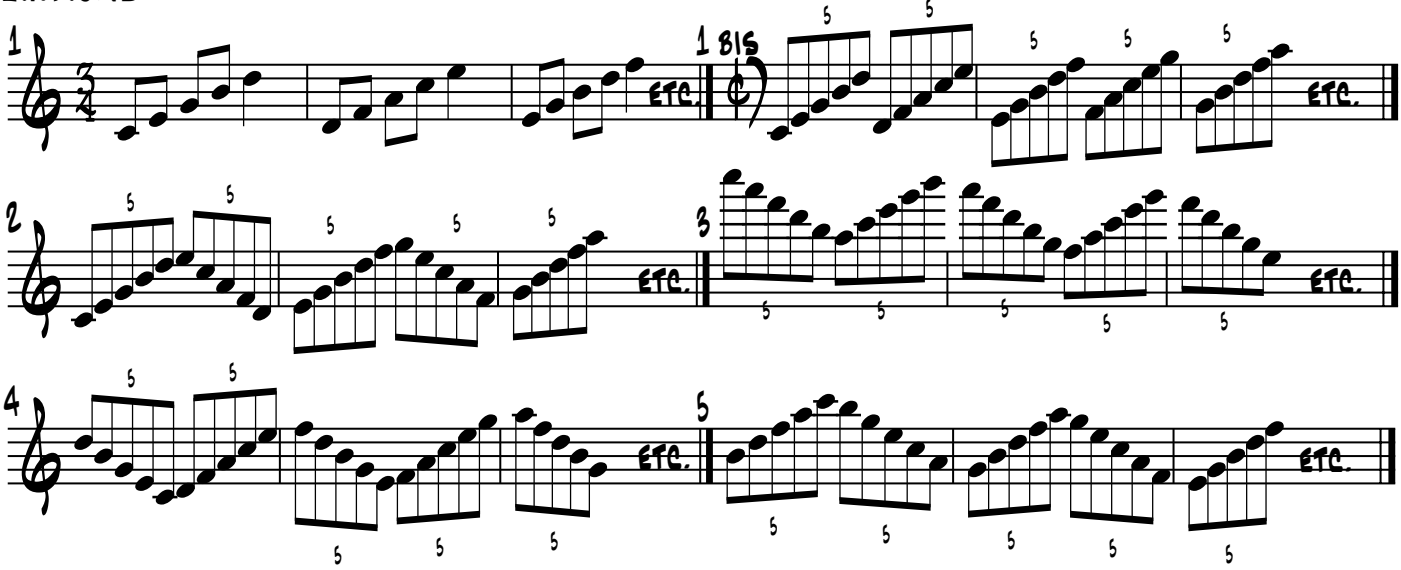
Variations sur accords de neuvième



Variations



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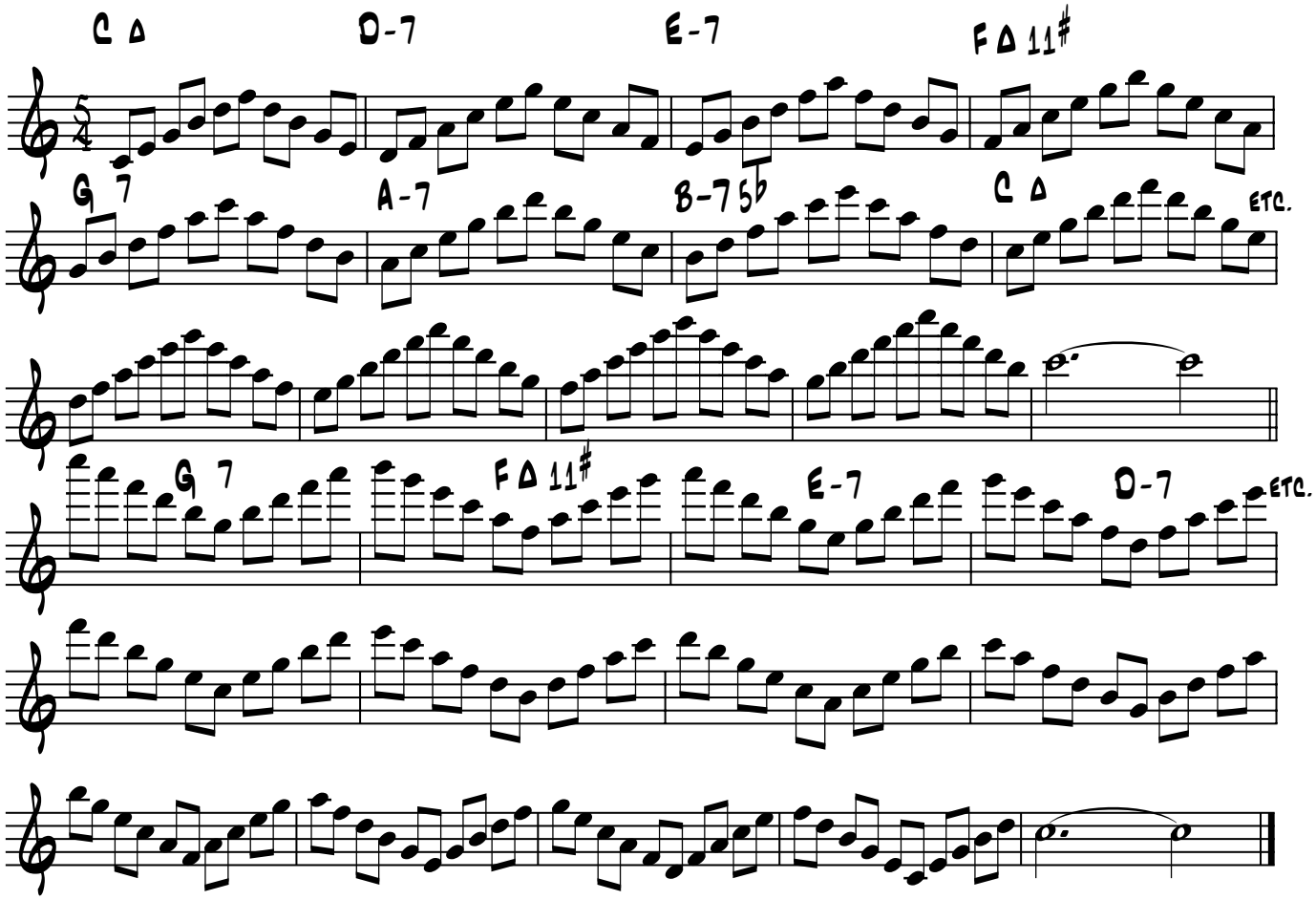
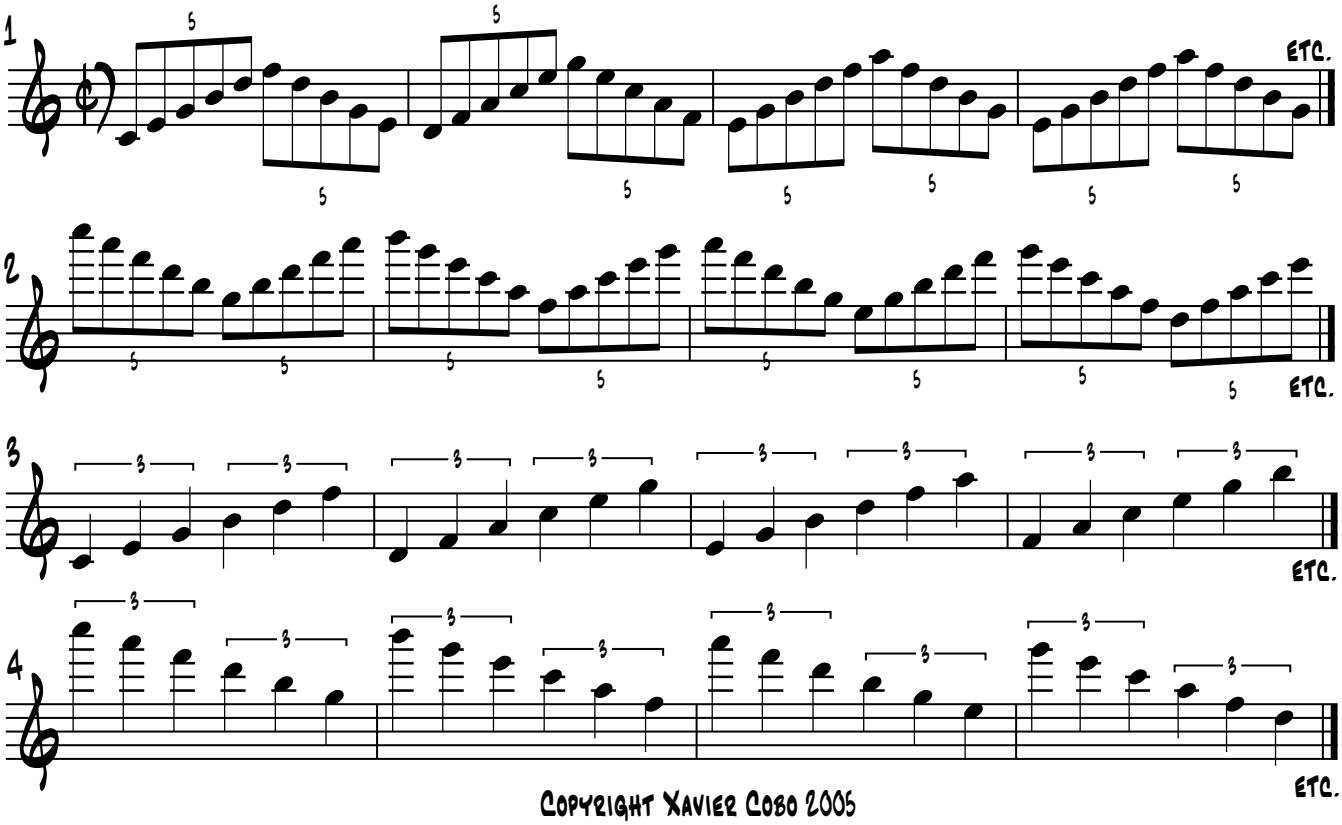
ACCORDS DE ONZIÈME



VARIATIONS



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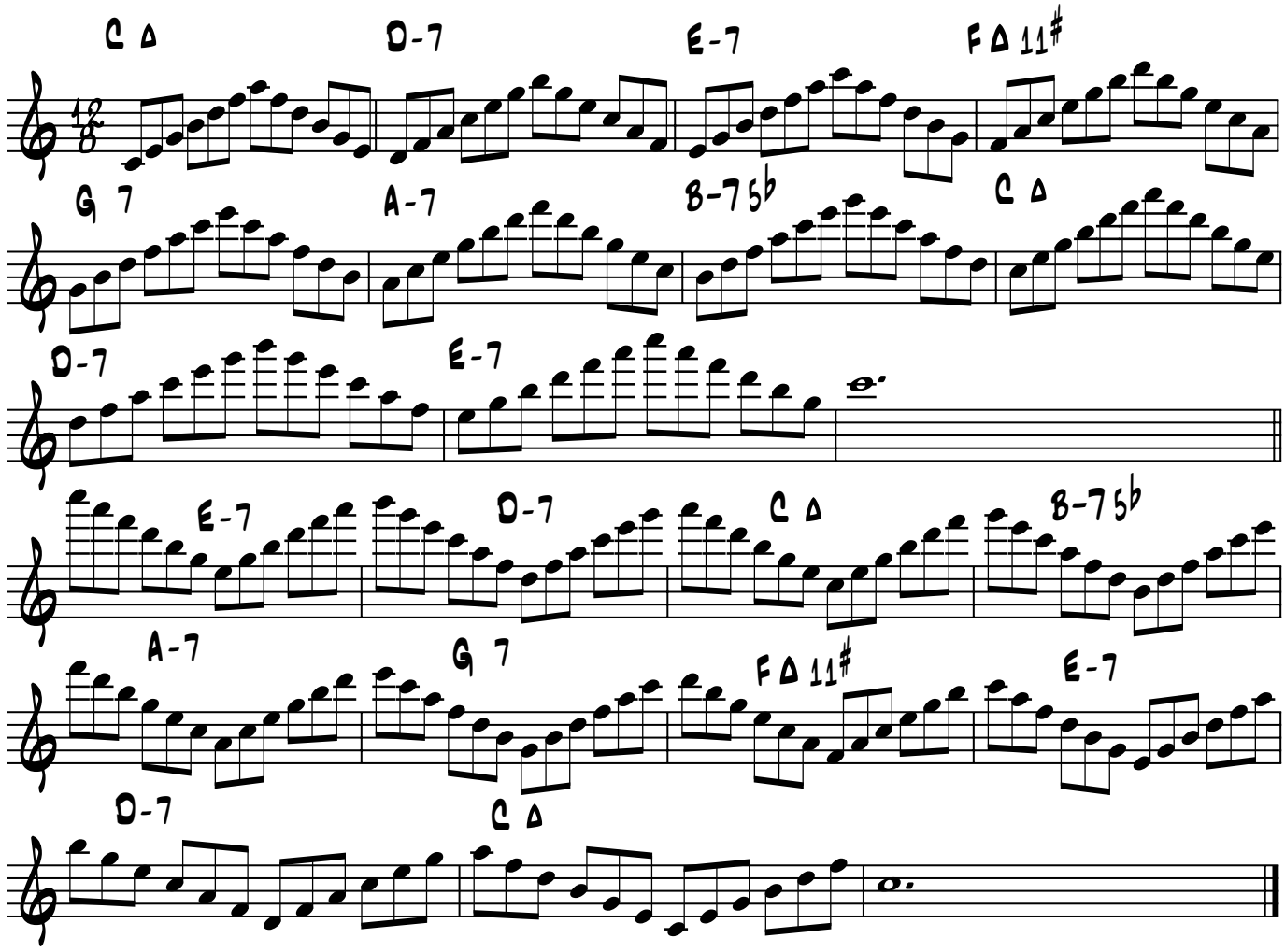
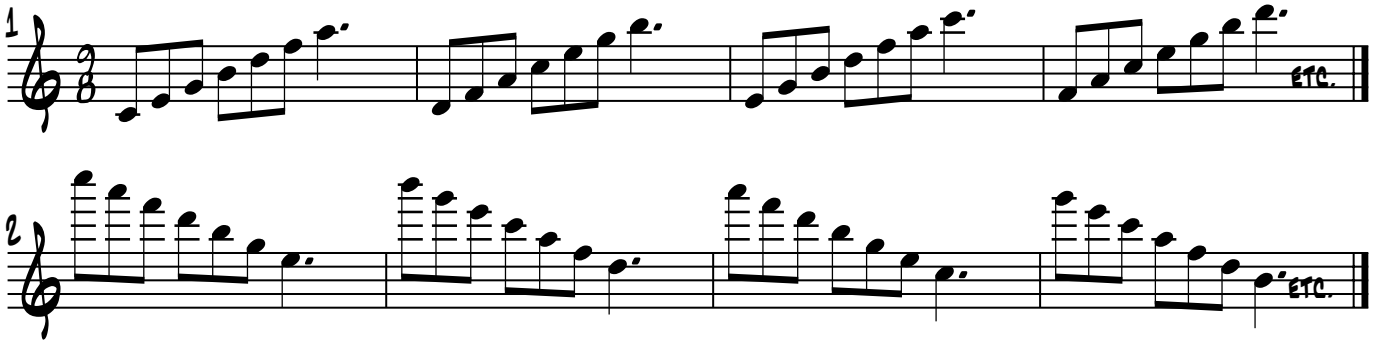
ACCORDS DE TREIZIÈME



VARIATIONS



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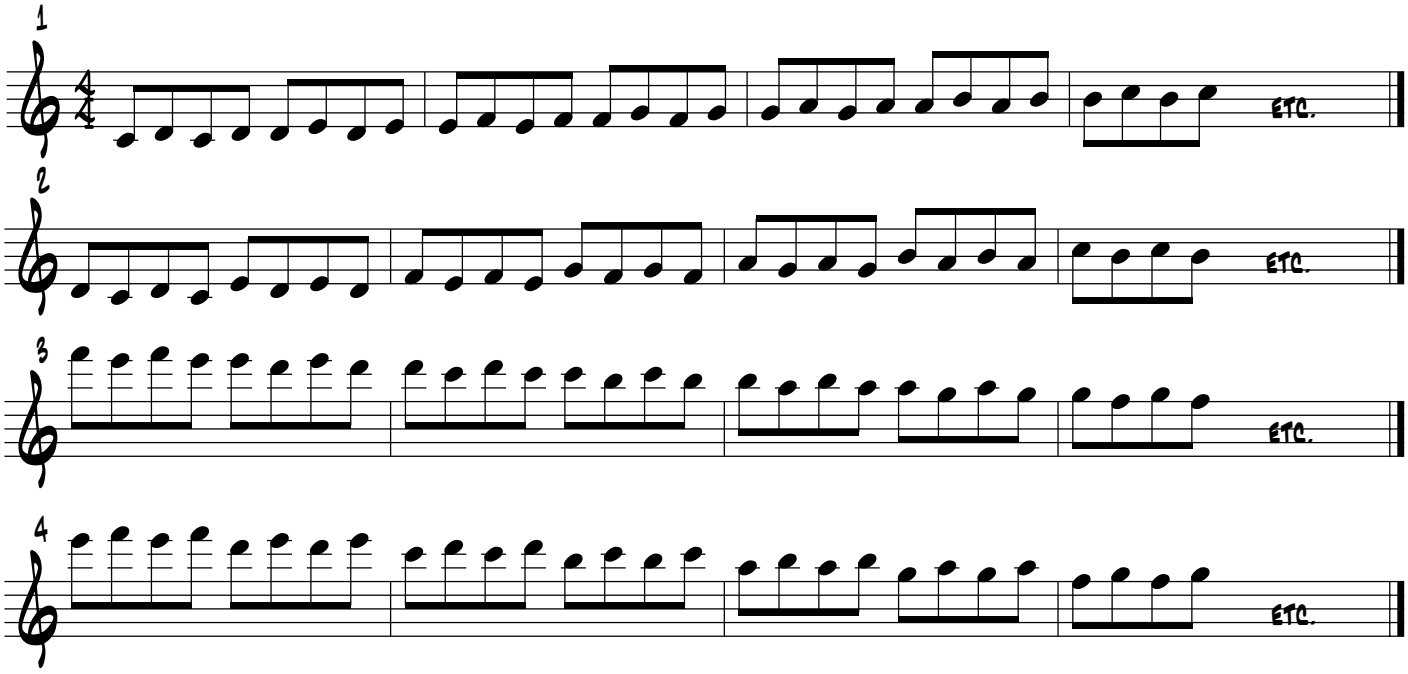
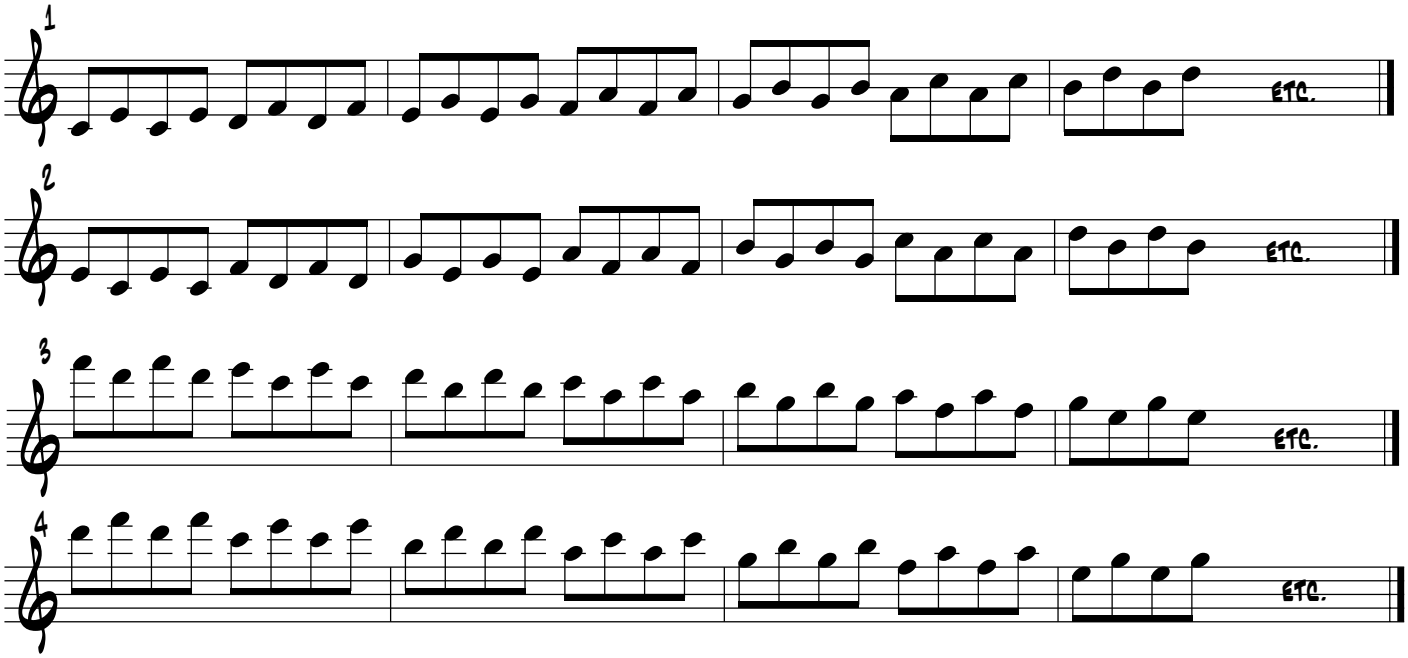
Intervalles de la gamme de Do

I Tons-demis tons



II Tierces



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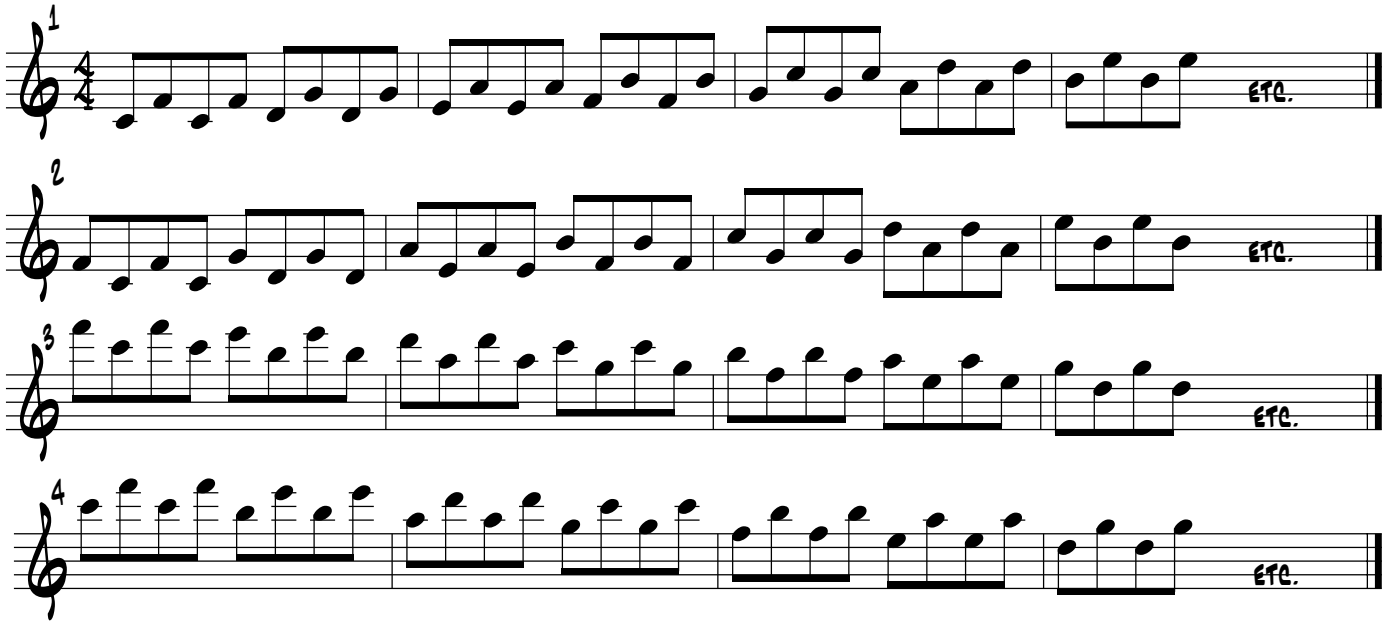
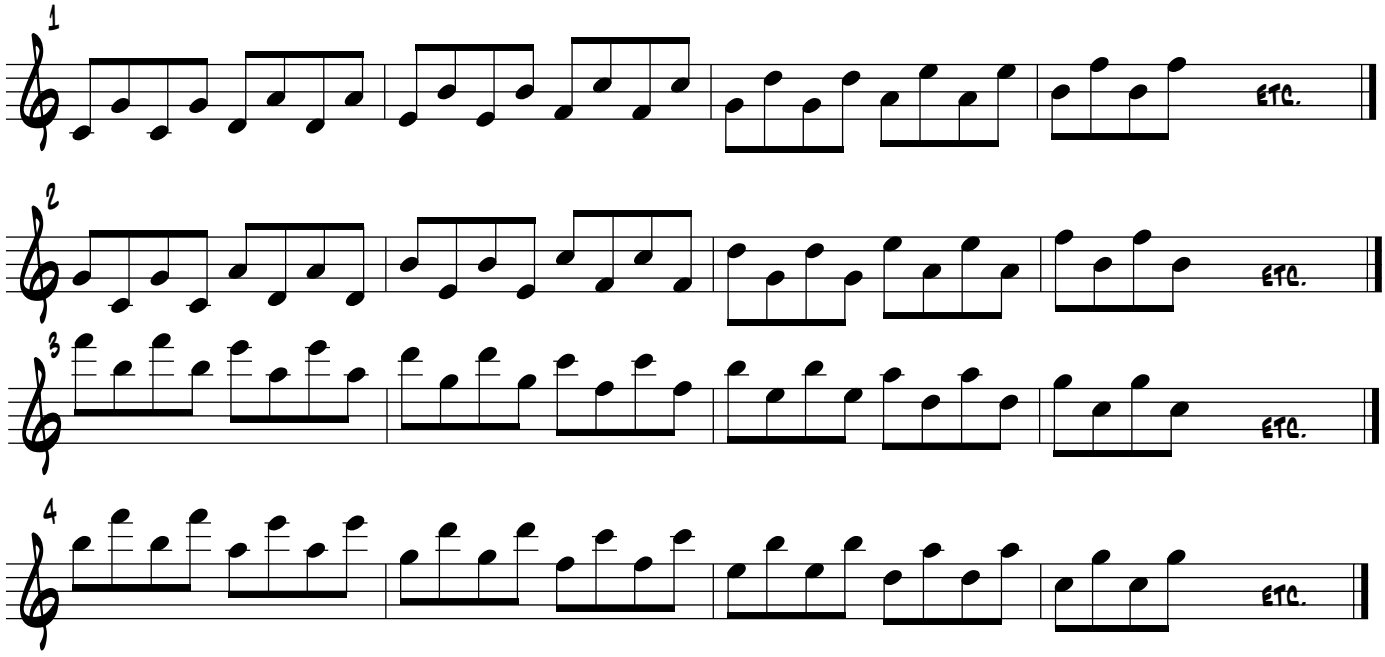
Intervalles en Do majeur (suite)

III Quartes



IV Quintes



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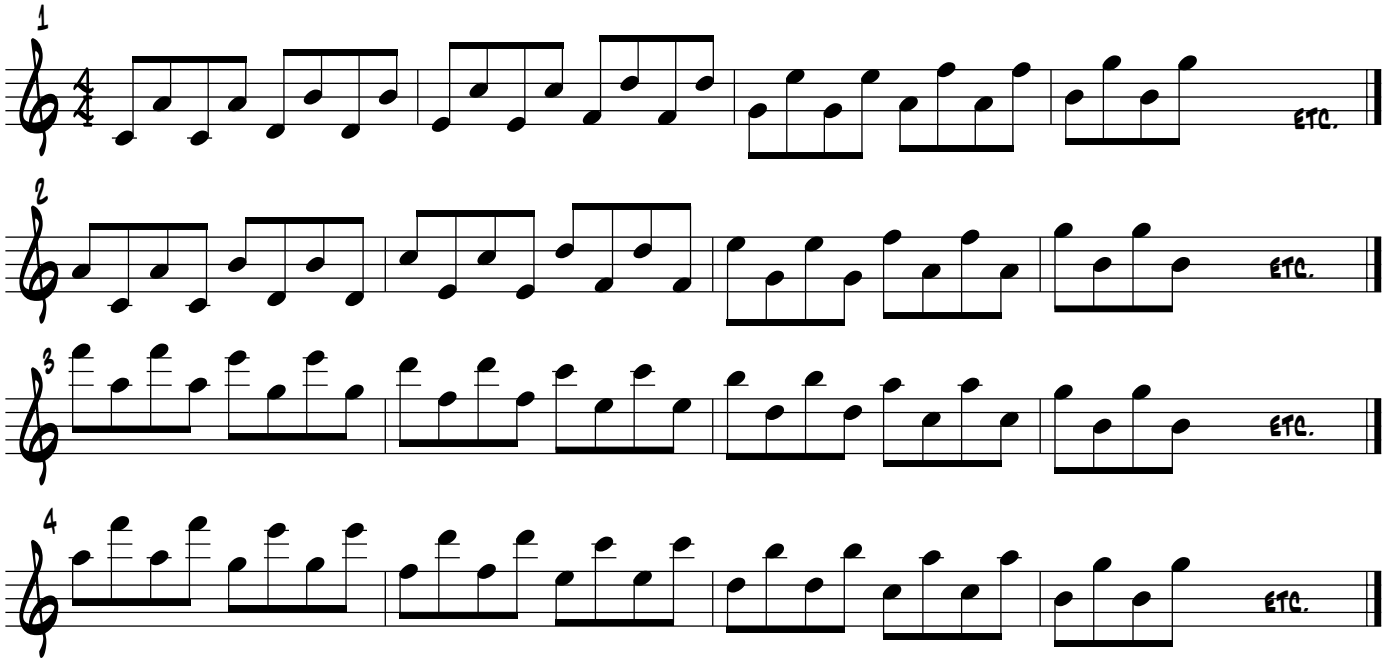
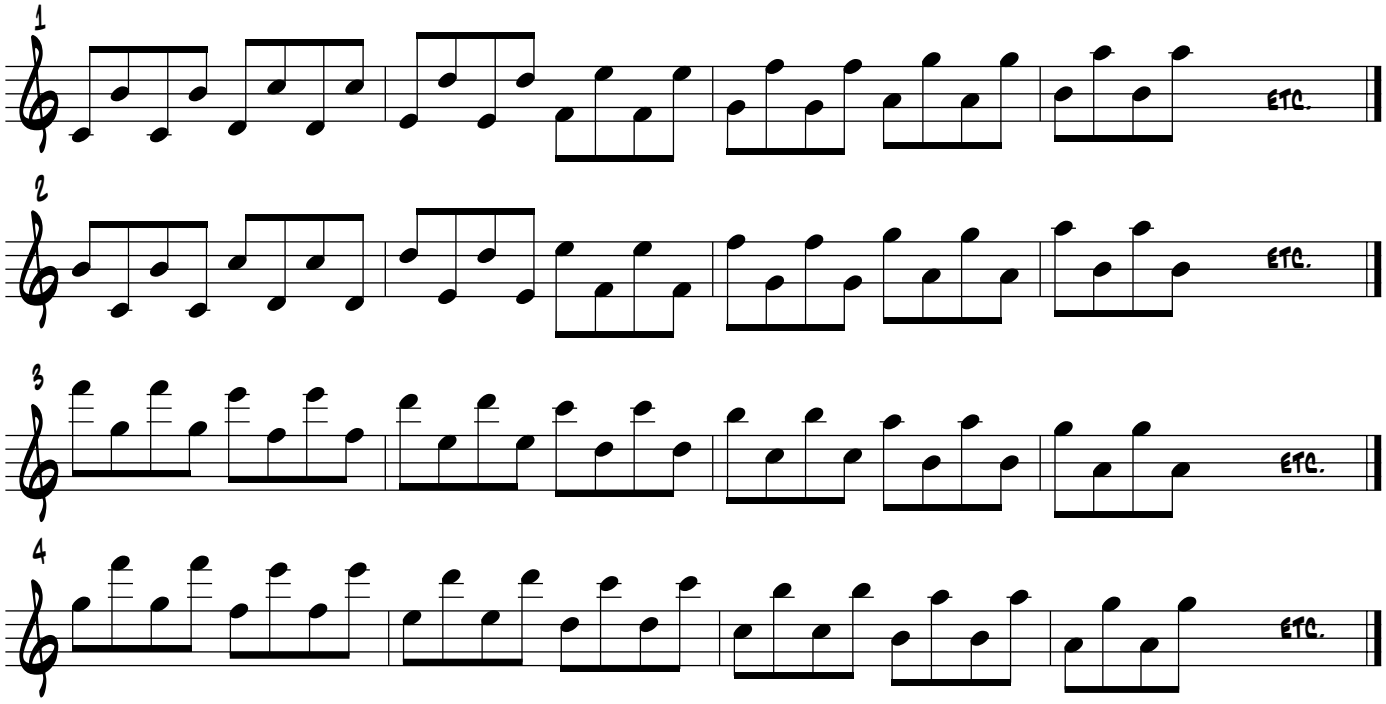
Intervalles en Do majeur (suite)

V Sixtes



VI Septièmes



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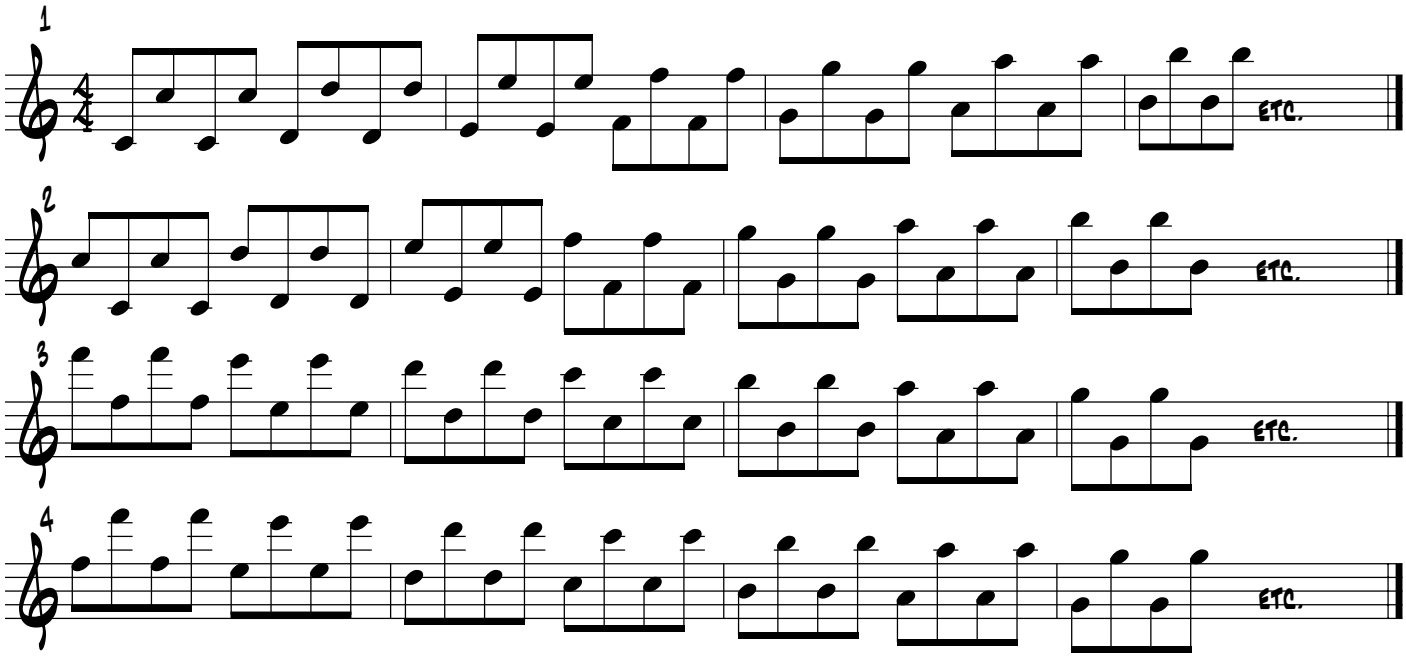
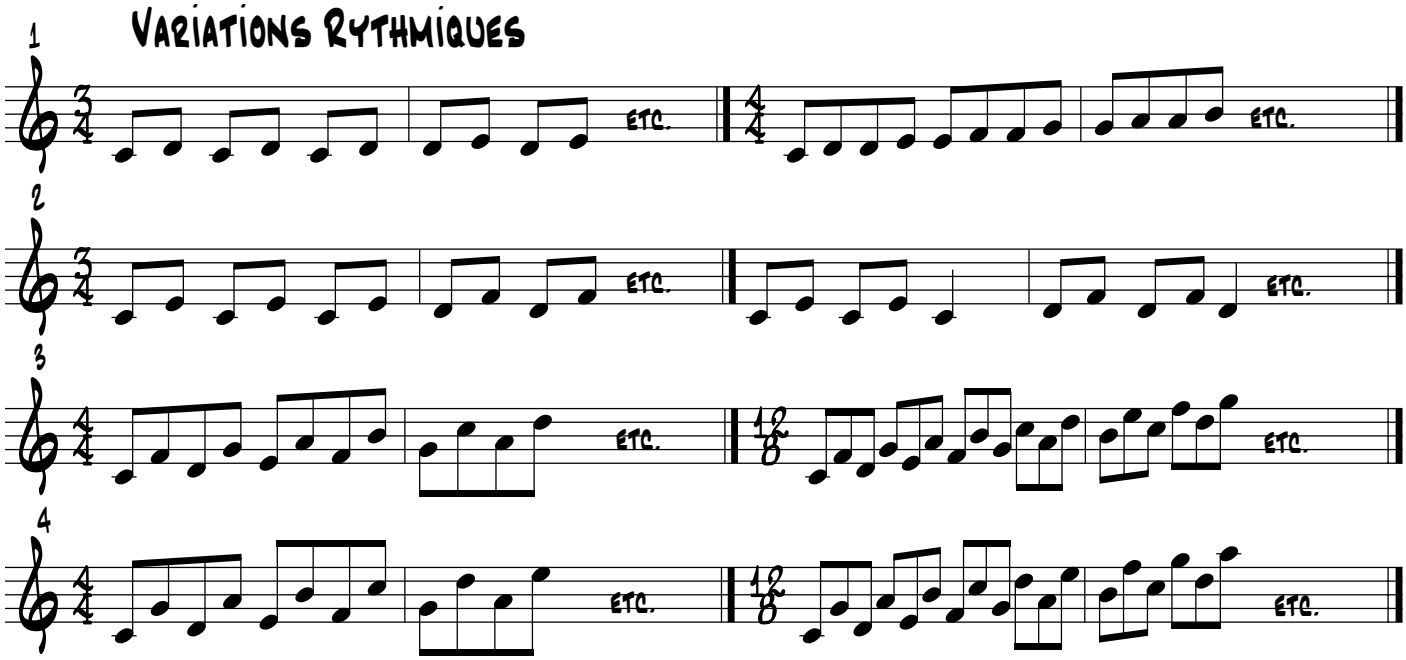
Intervalles en Do majeur (suite)

VII

Octaves



Variations Rythmiques



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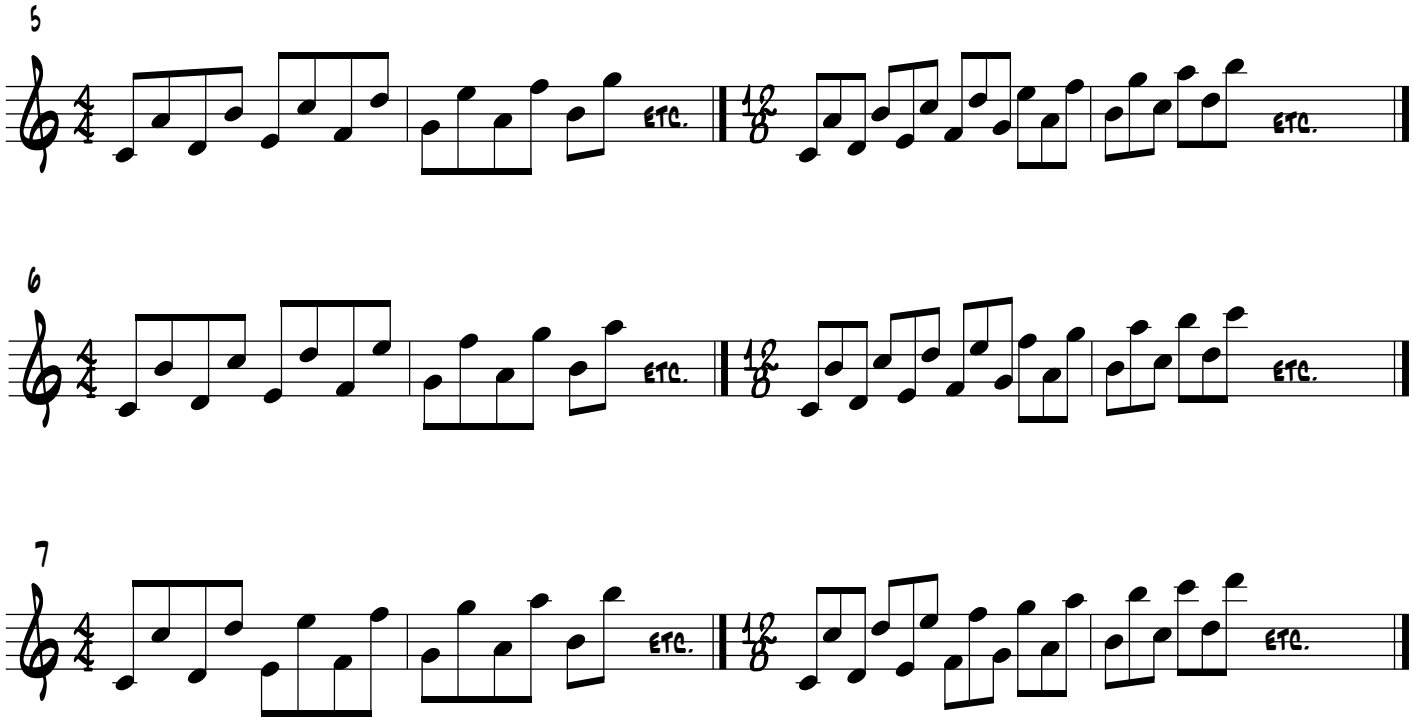
Intervalles en do majeur (suite)



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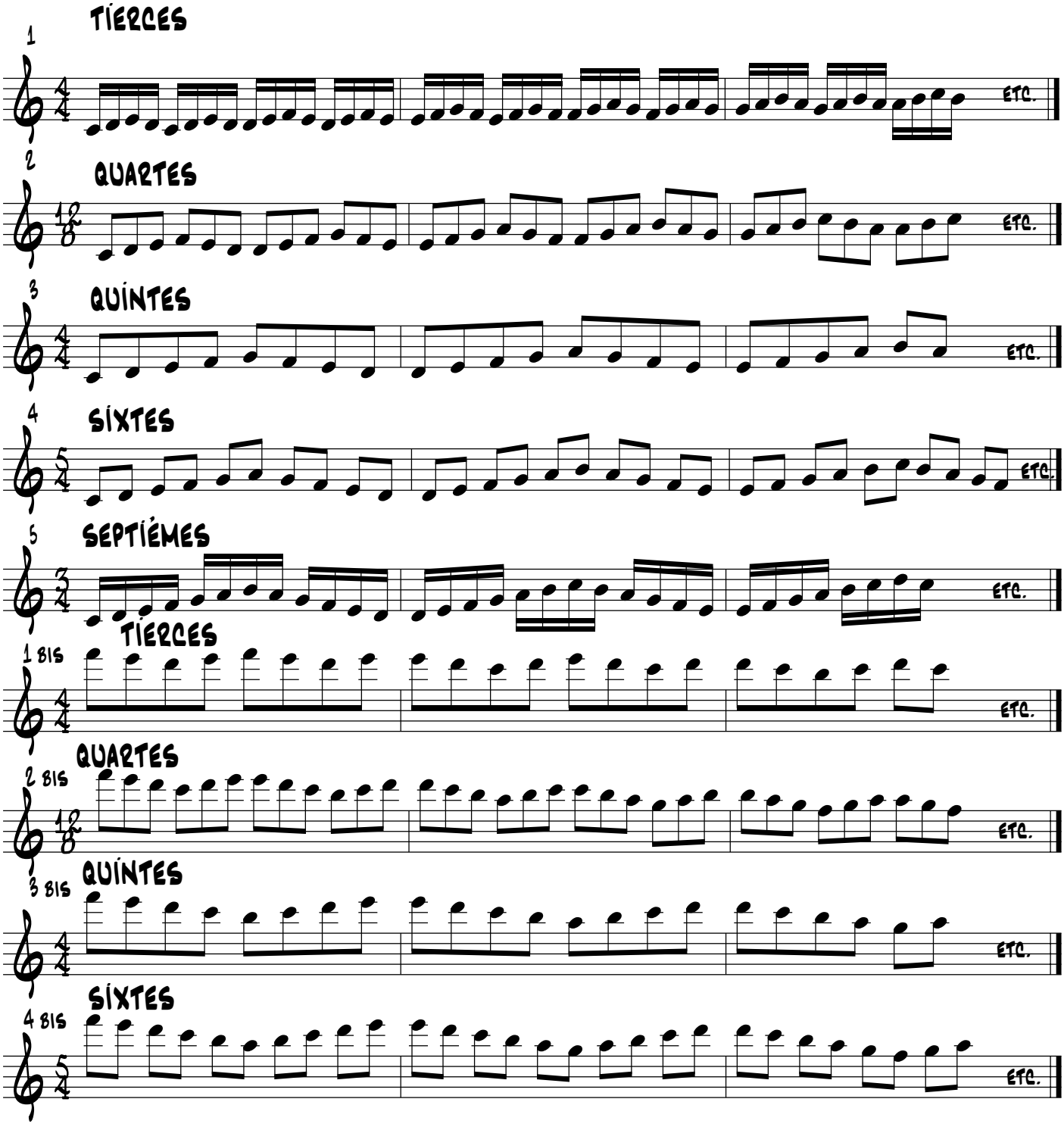
Mécanismes en Do majeur



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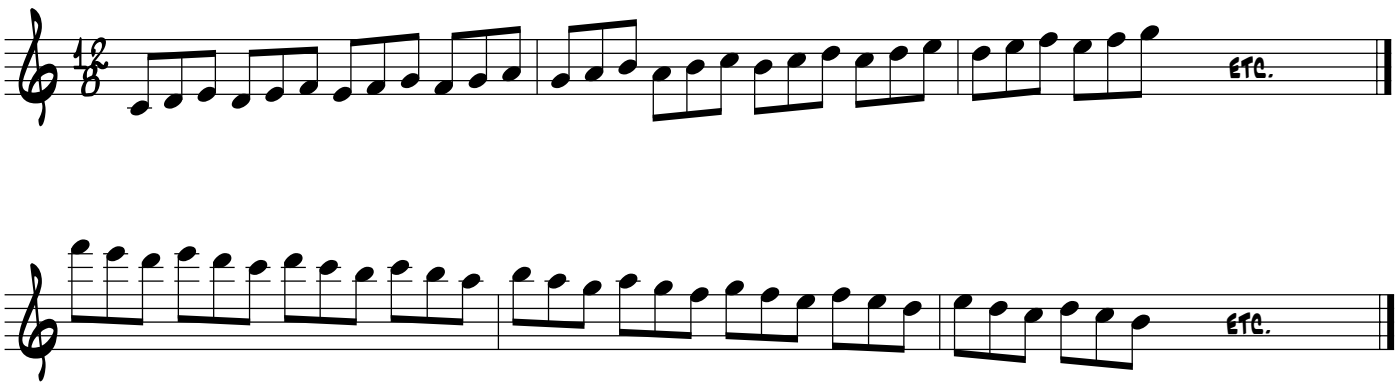
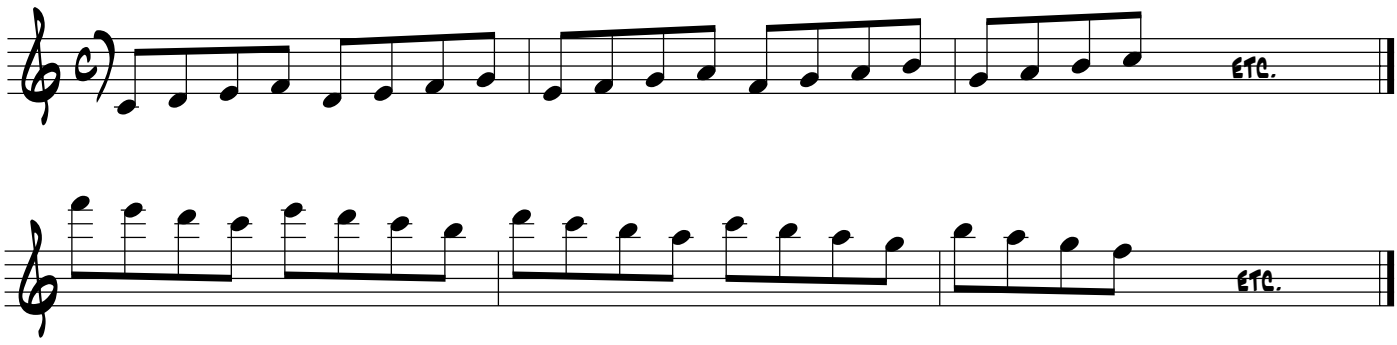
Variations sur mécanismes

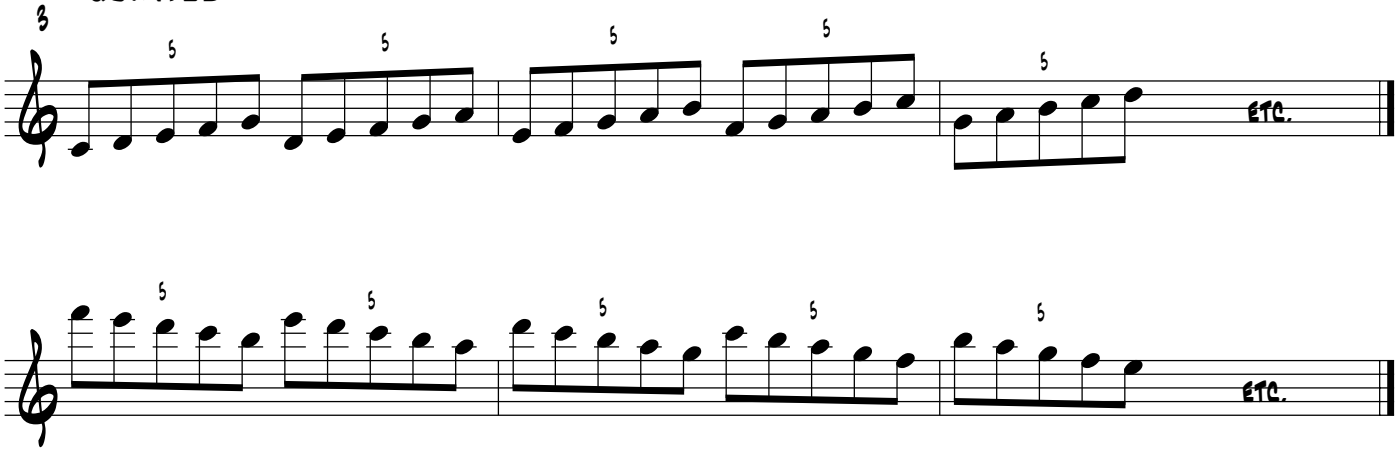
1 Tierces



2 Quartes



3 Quintes



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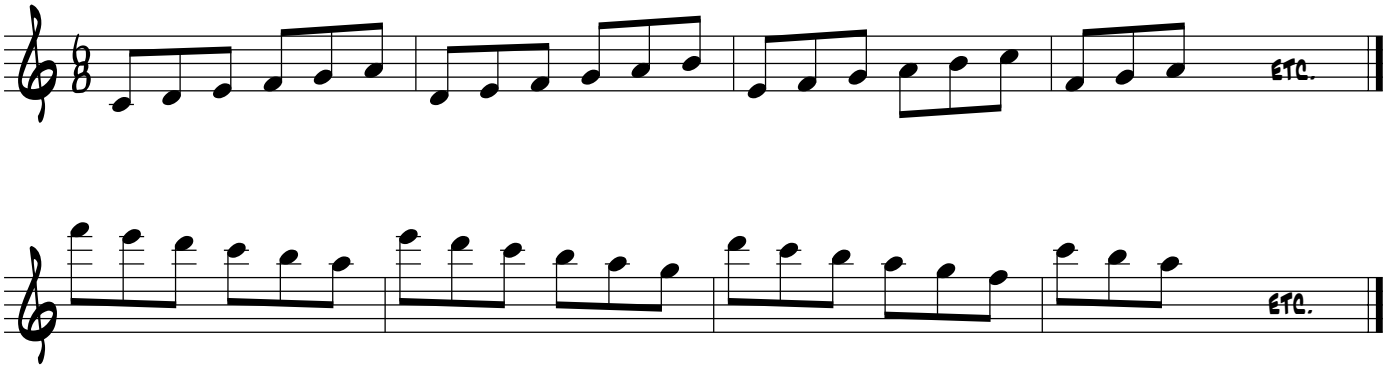
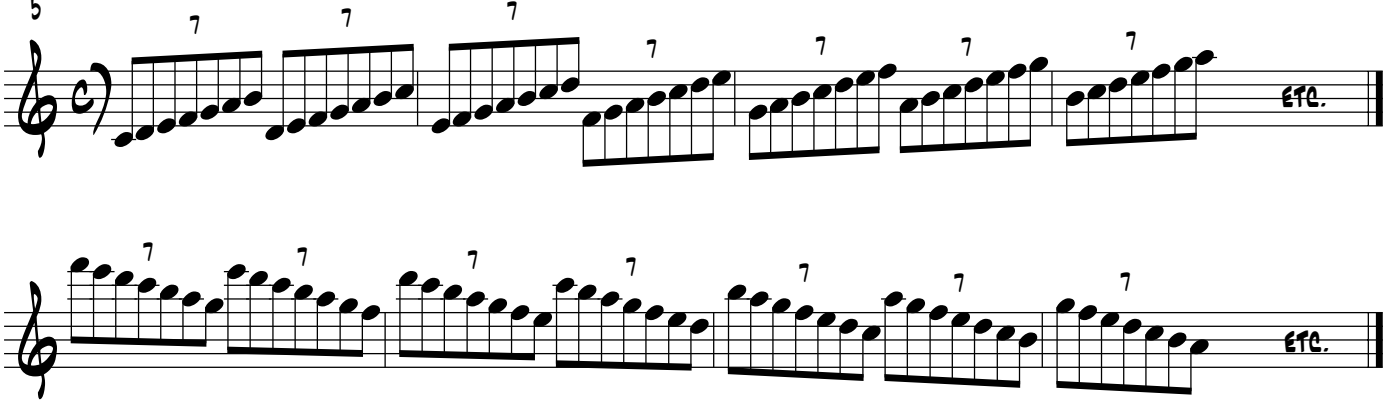
Variations sur mécanismes (suite)

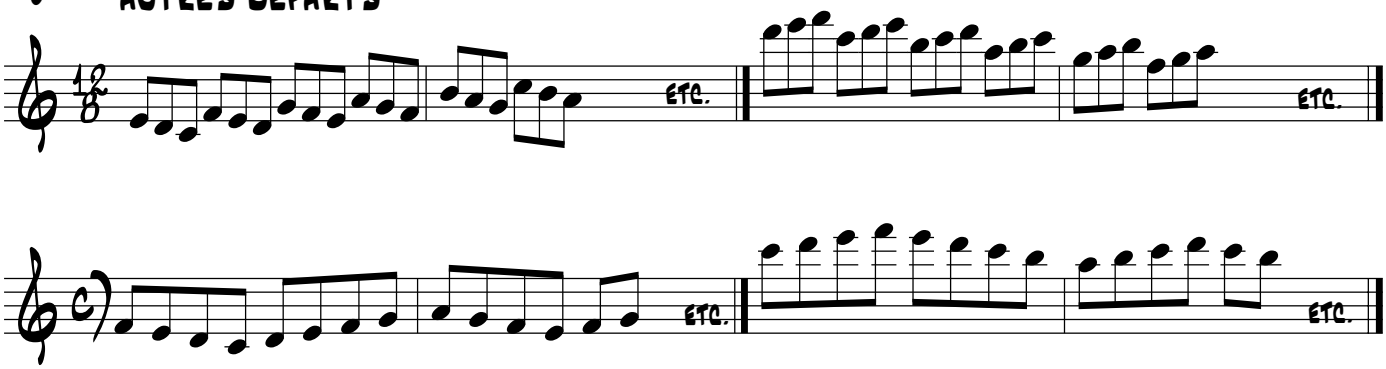
4 **Sixtes**



5 **Septièmes**



6 **Autres départs**



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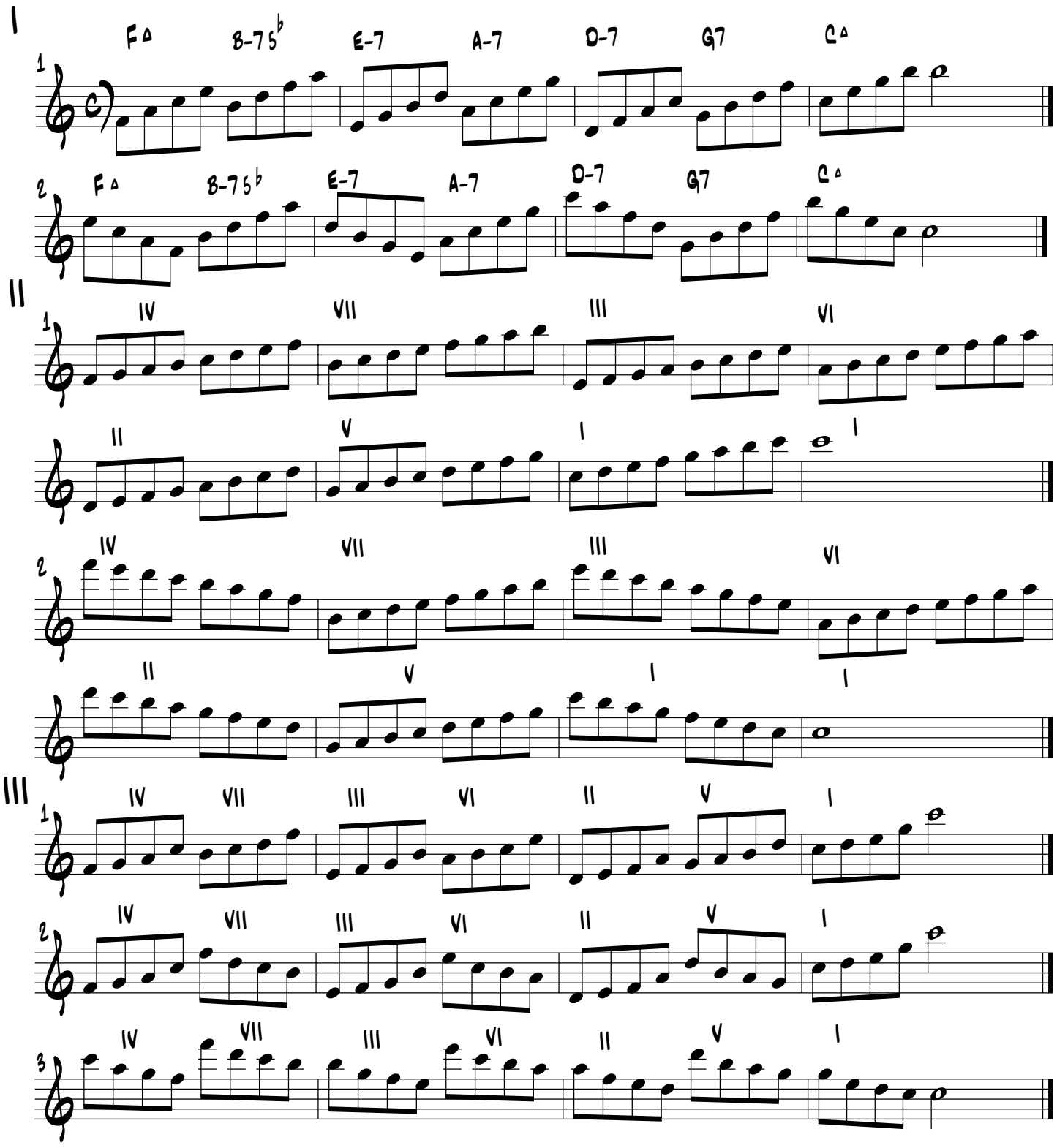
Cycle des quintes en Do majeur



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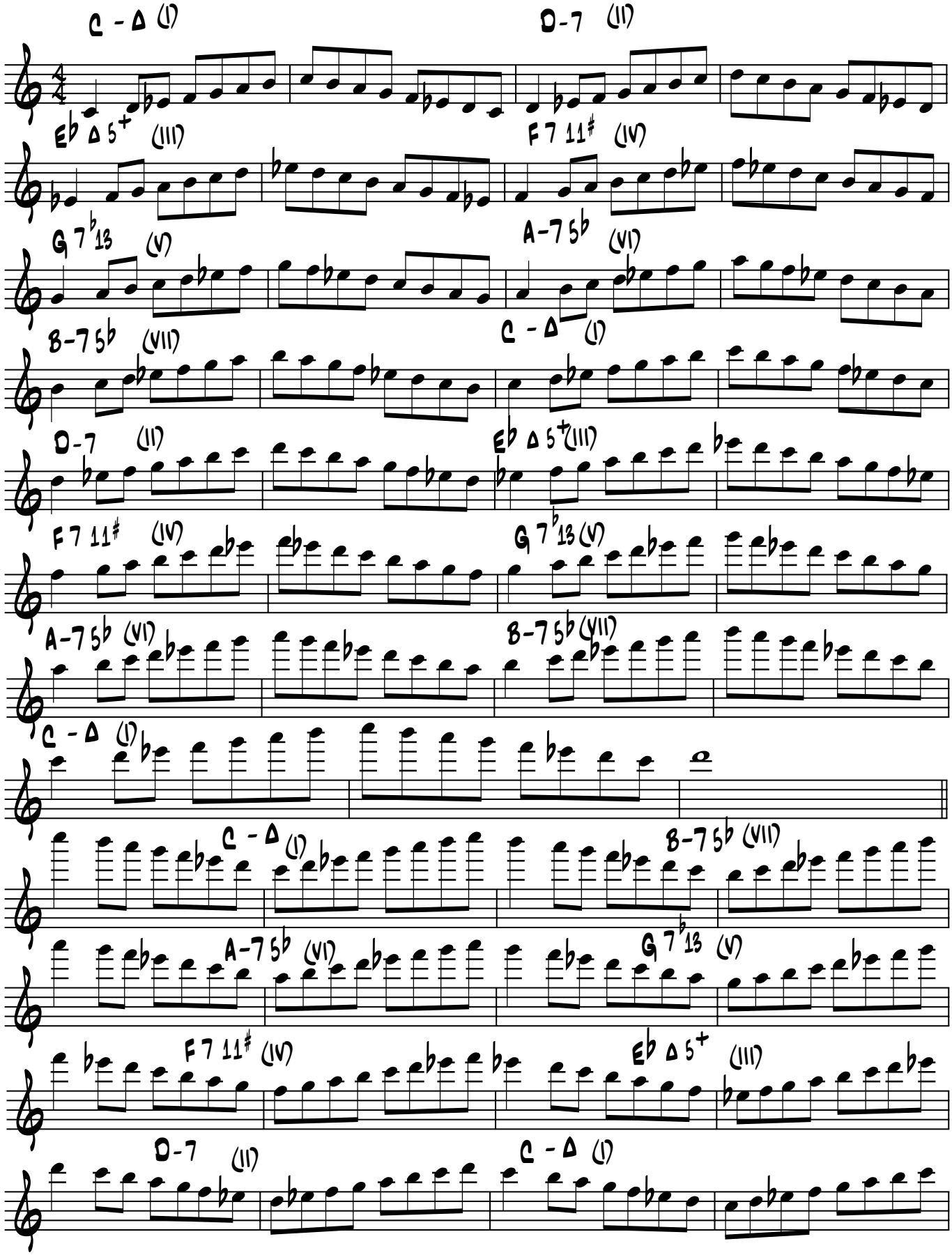
Gamme de Do mineur mélodique ascendant



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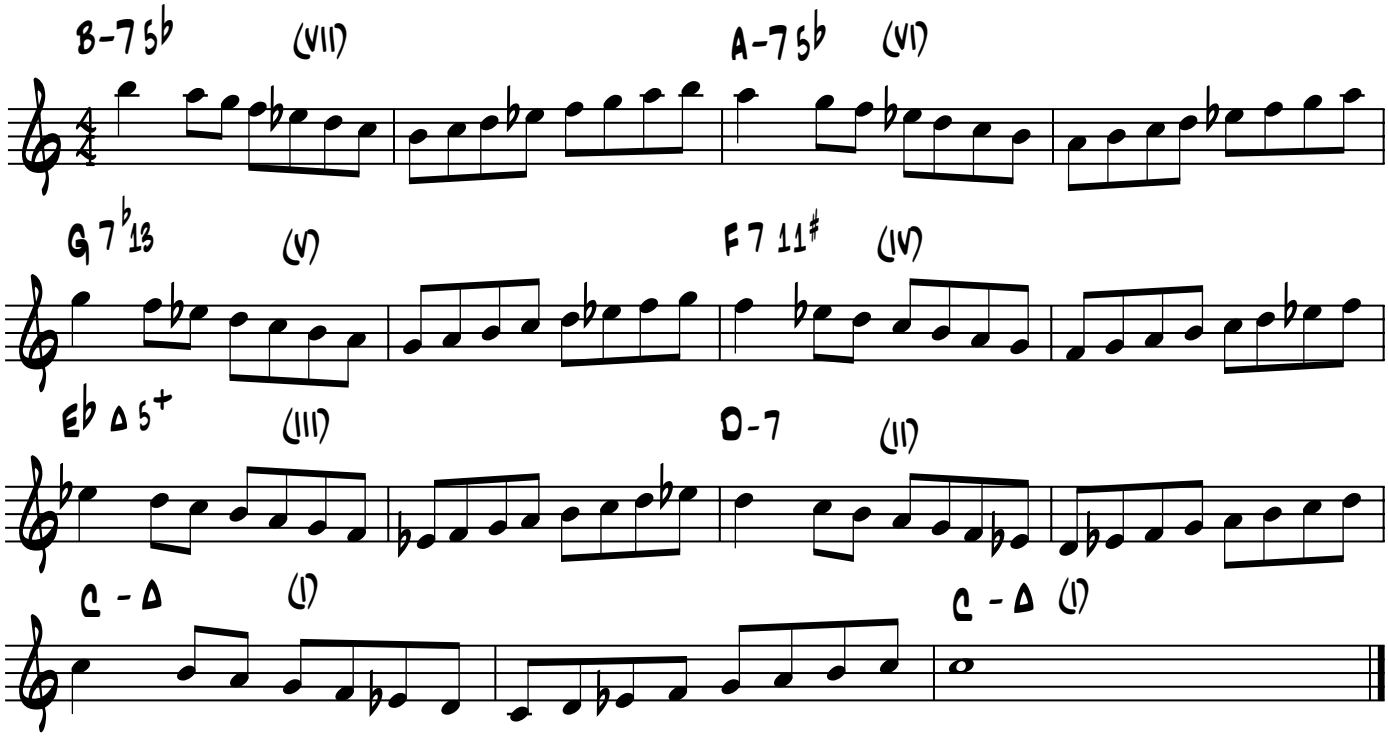
Gamme de DO mineur mélodique ascendant

(suite)



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

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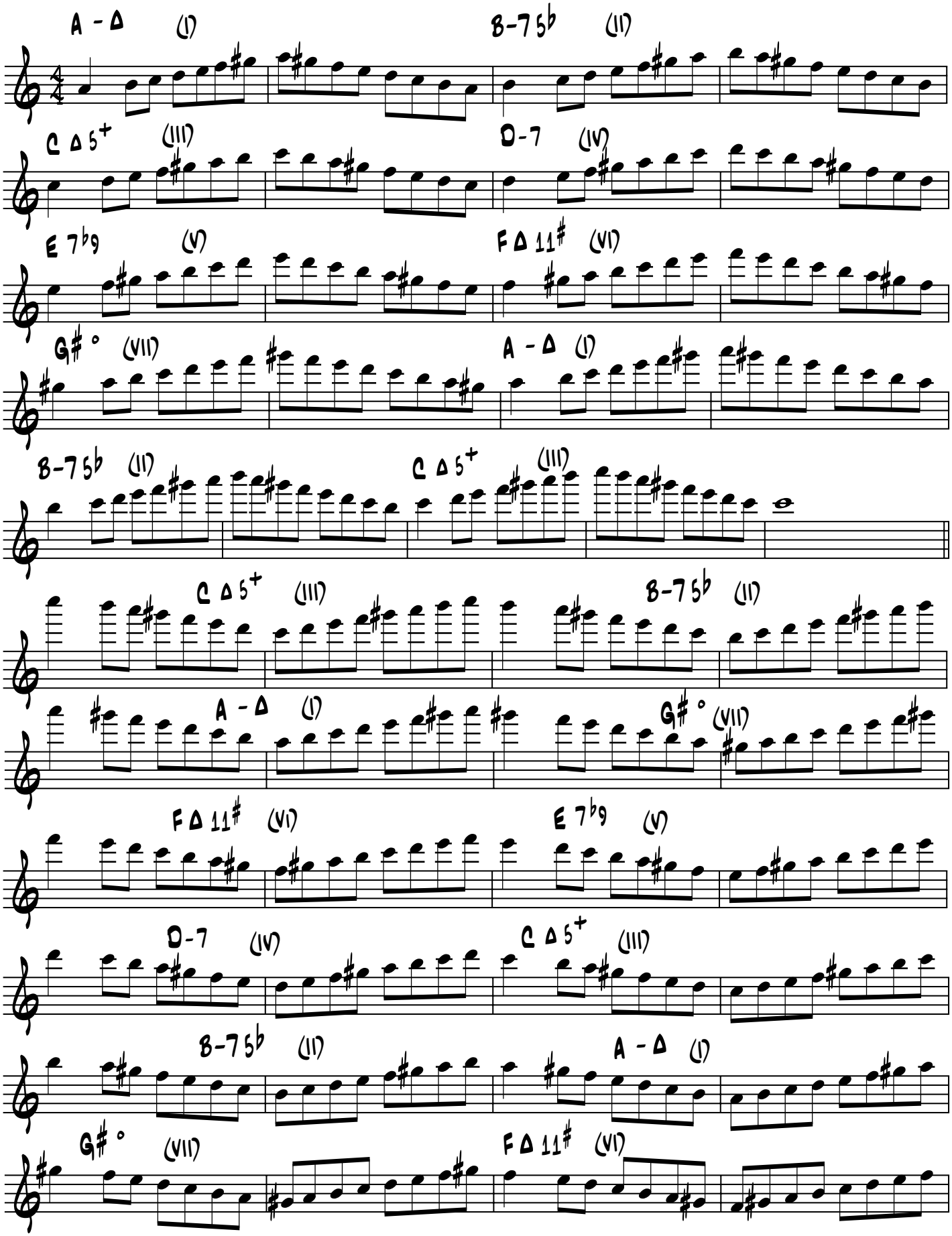
Gamme de La mineur harmonique



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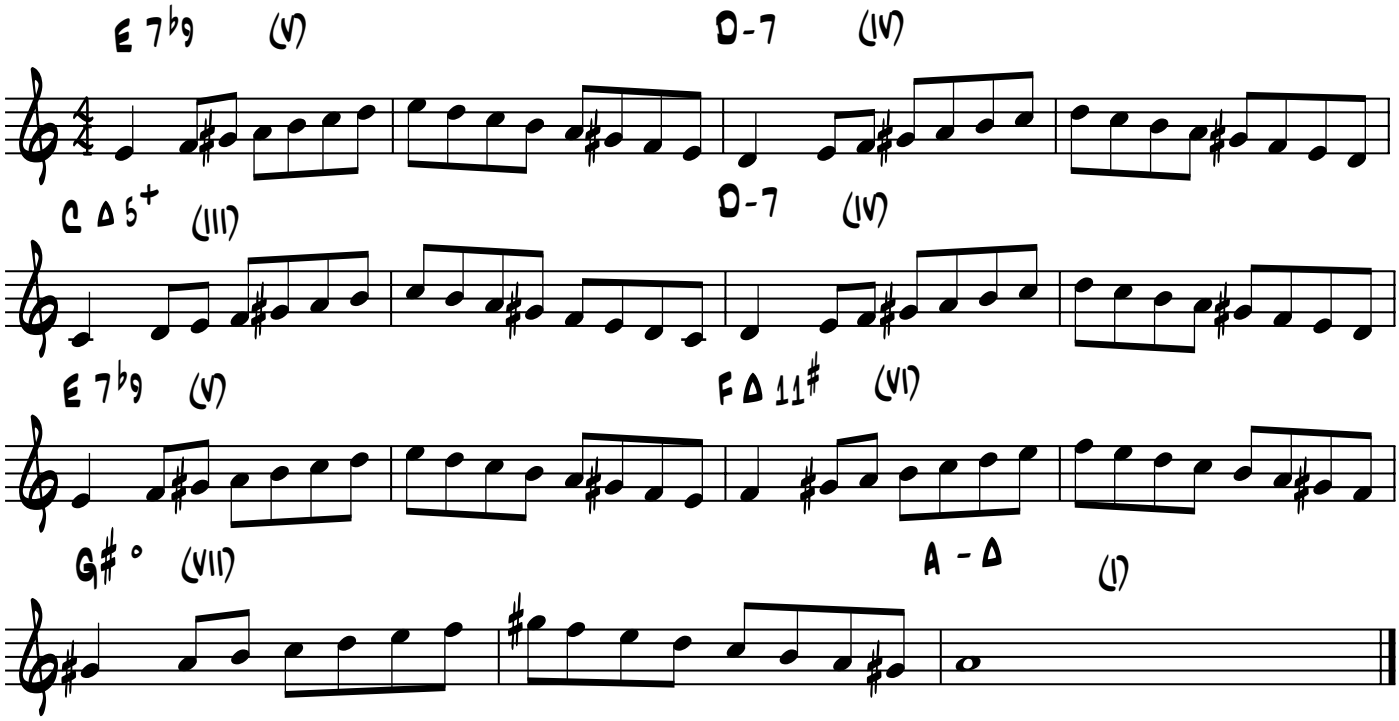
Gamme de La mineur harmonique (suite)



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

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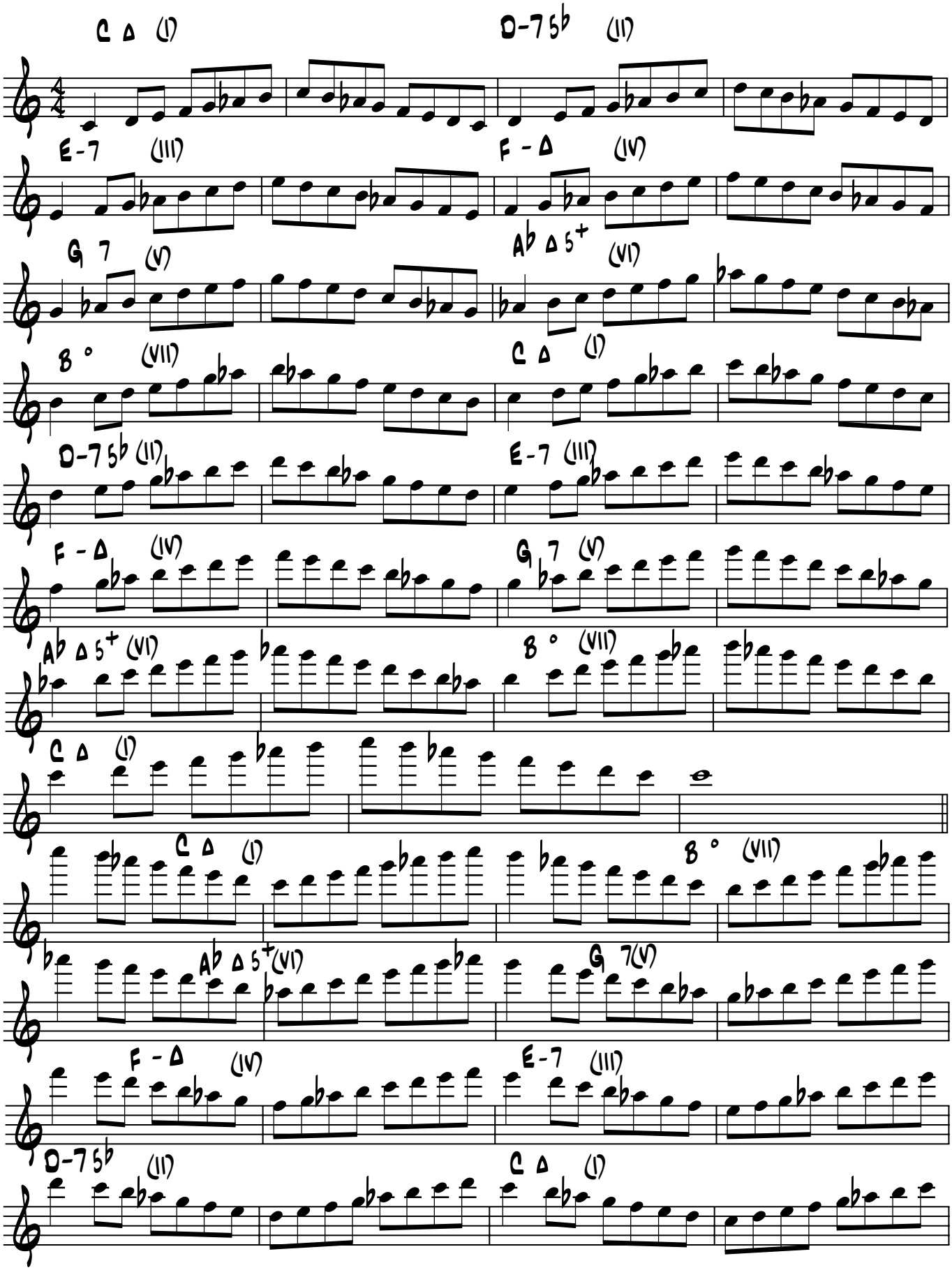
Gamme de Do majeur harmonique



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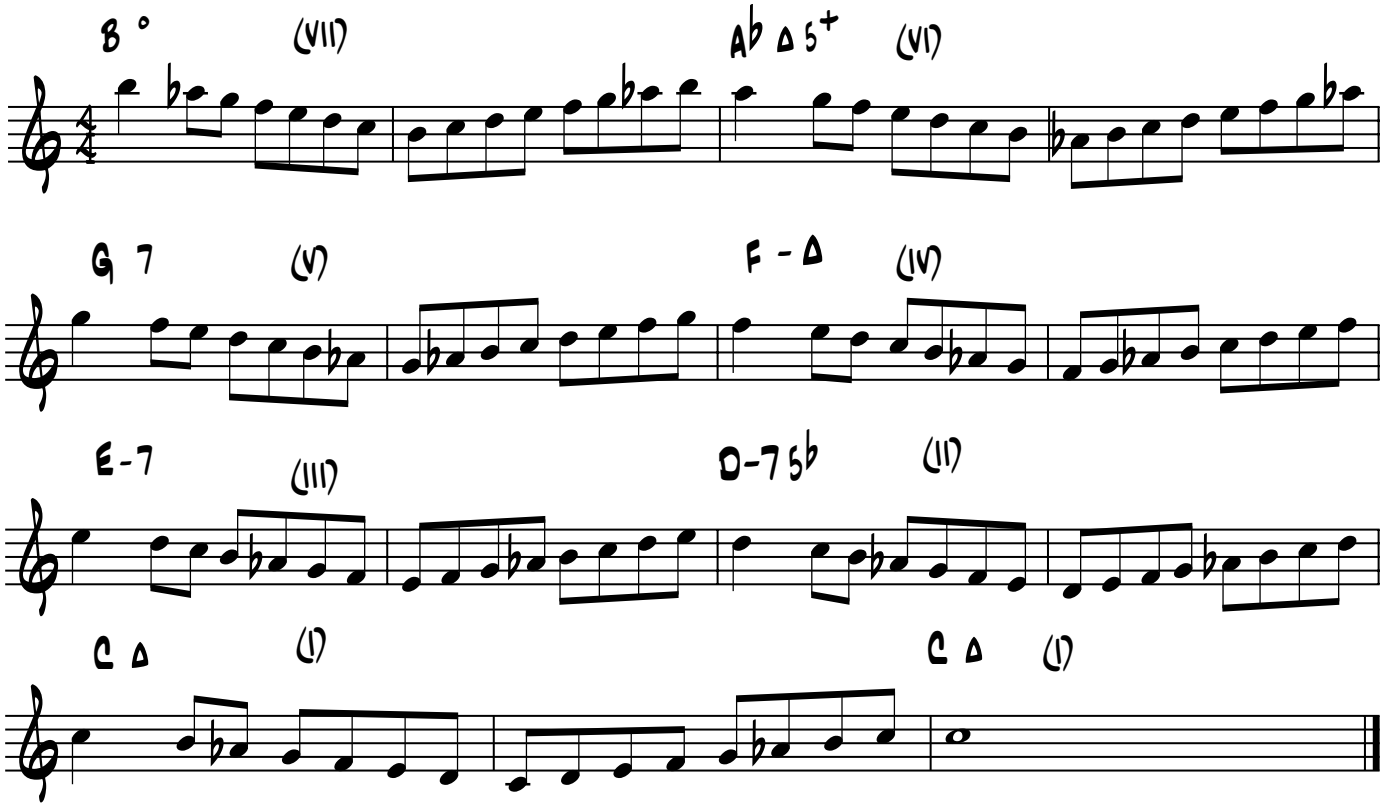
Gamme de Do majeur harmonique (suite)



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

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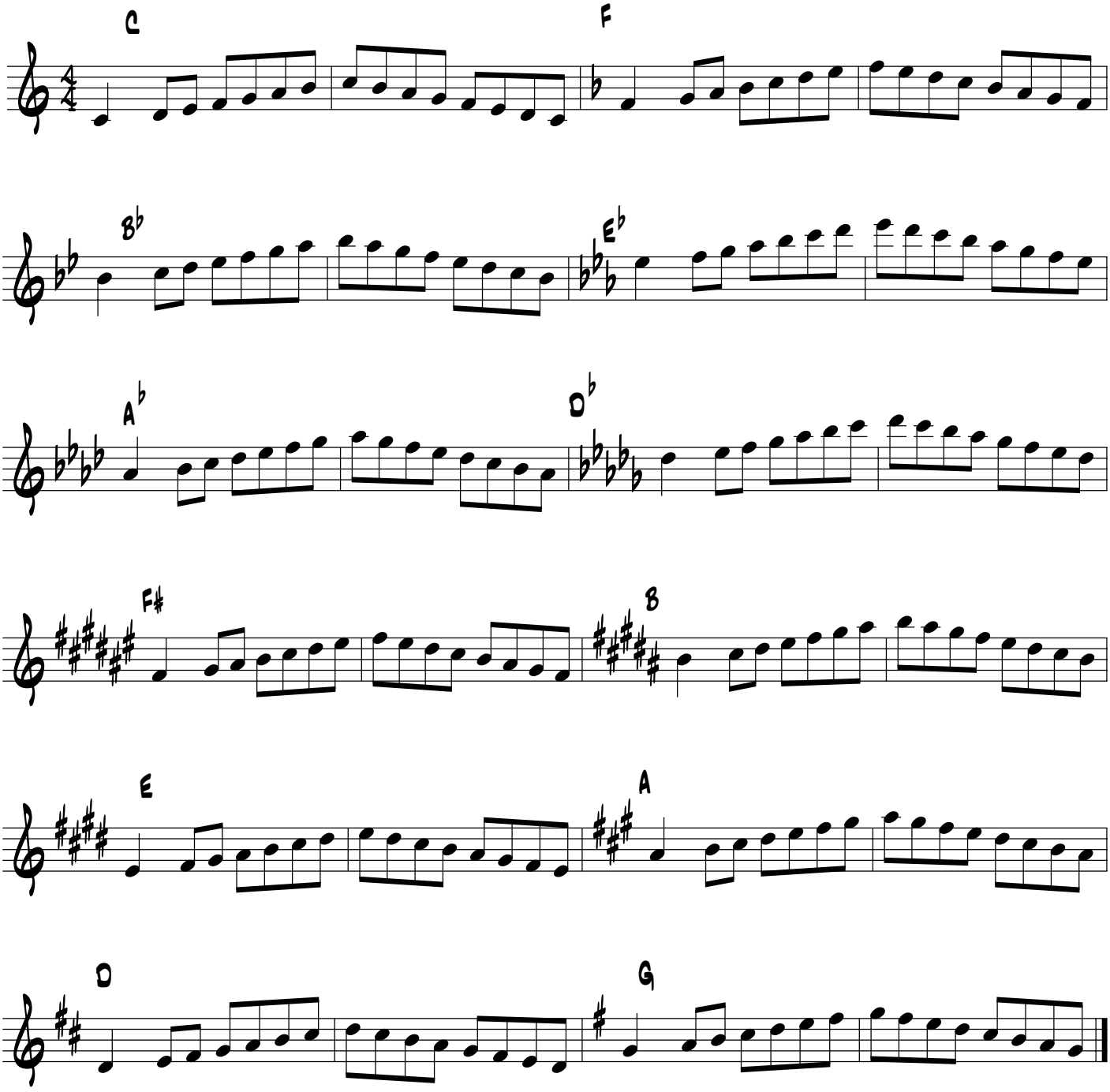
Gammes majeures dans le cycle des quintes



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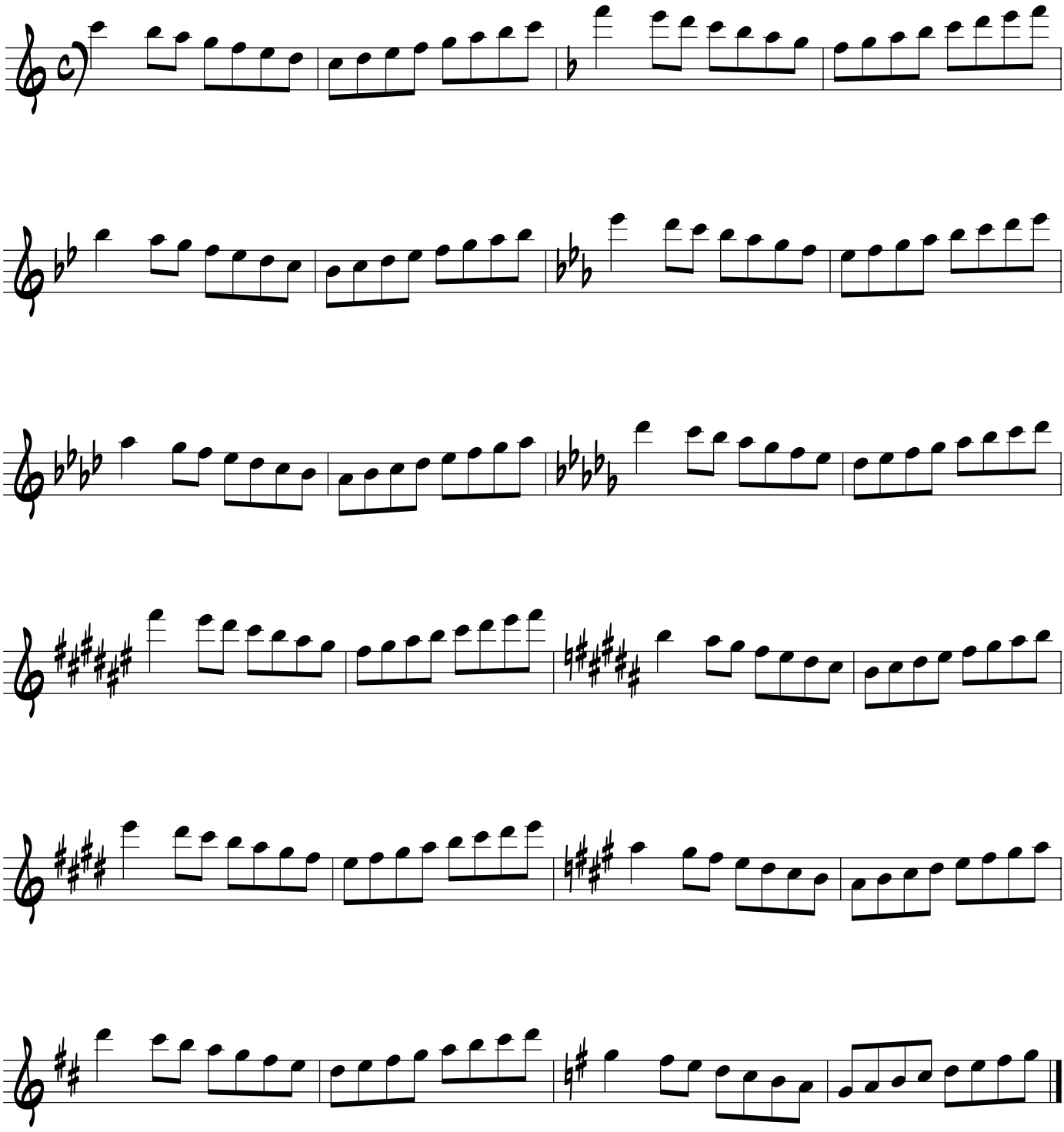
Gammes majeures (1 ers degrés) dans le cycle des quintes



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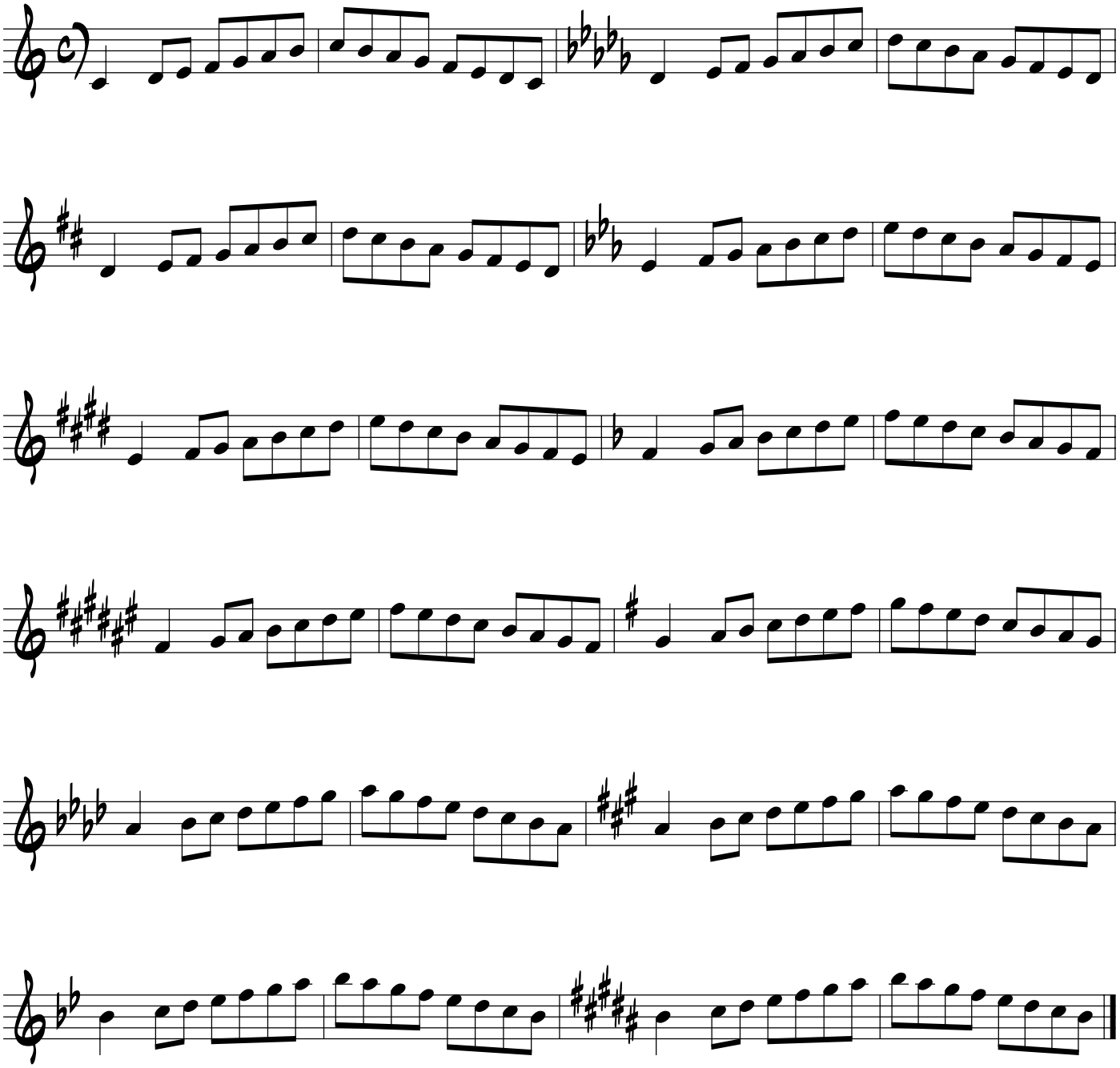
Gammes majeures enchaînées chromatiquement



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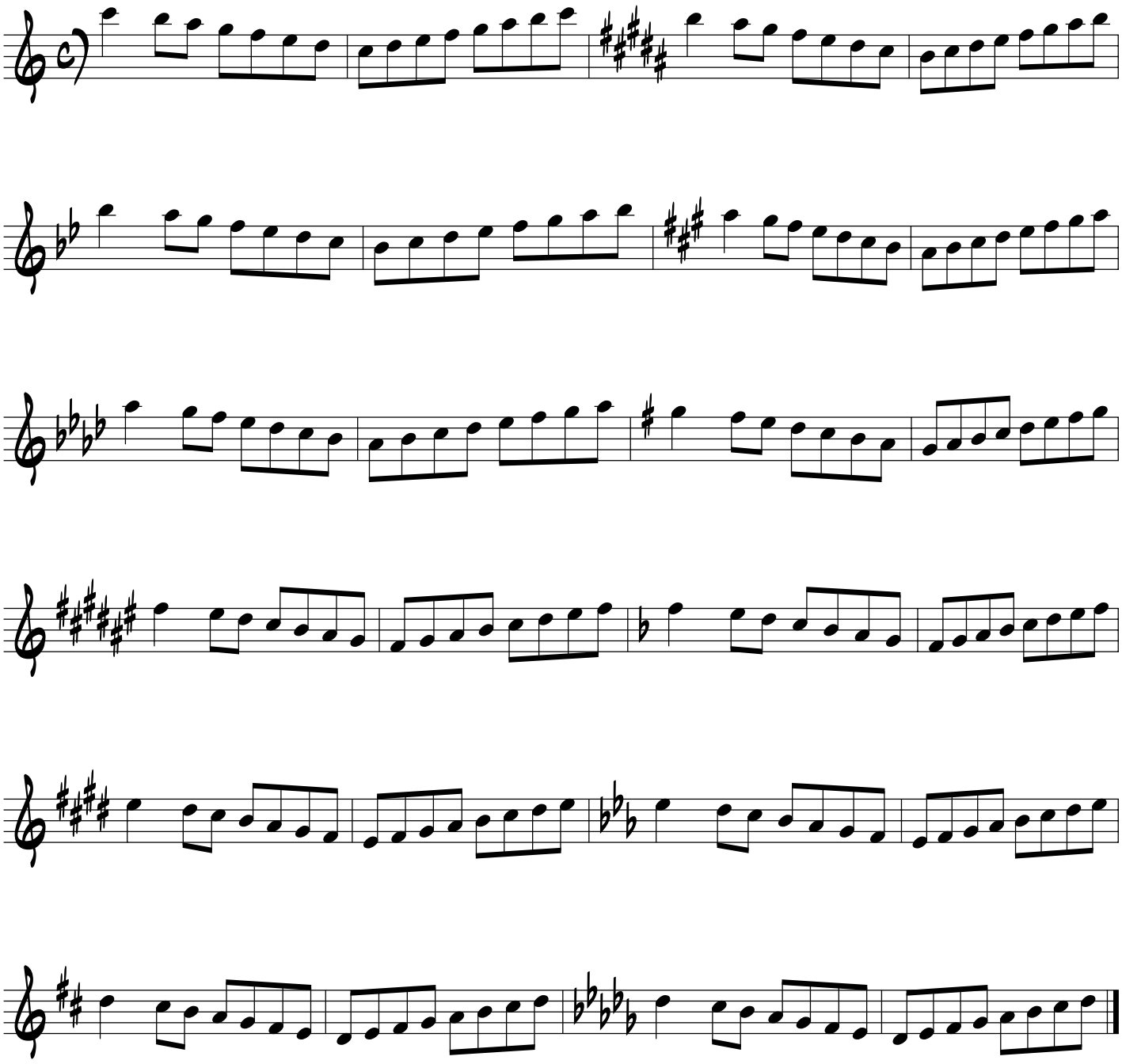
Gammes majeures enchainées chromatiquement (suite)



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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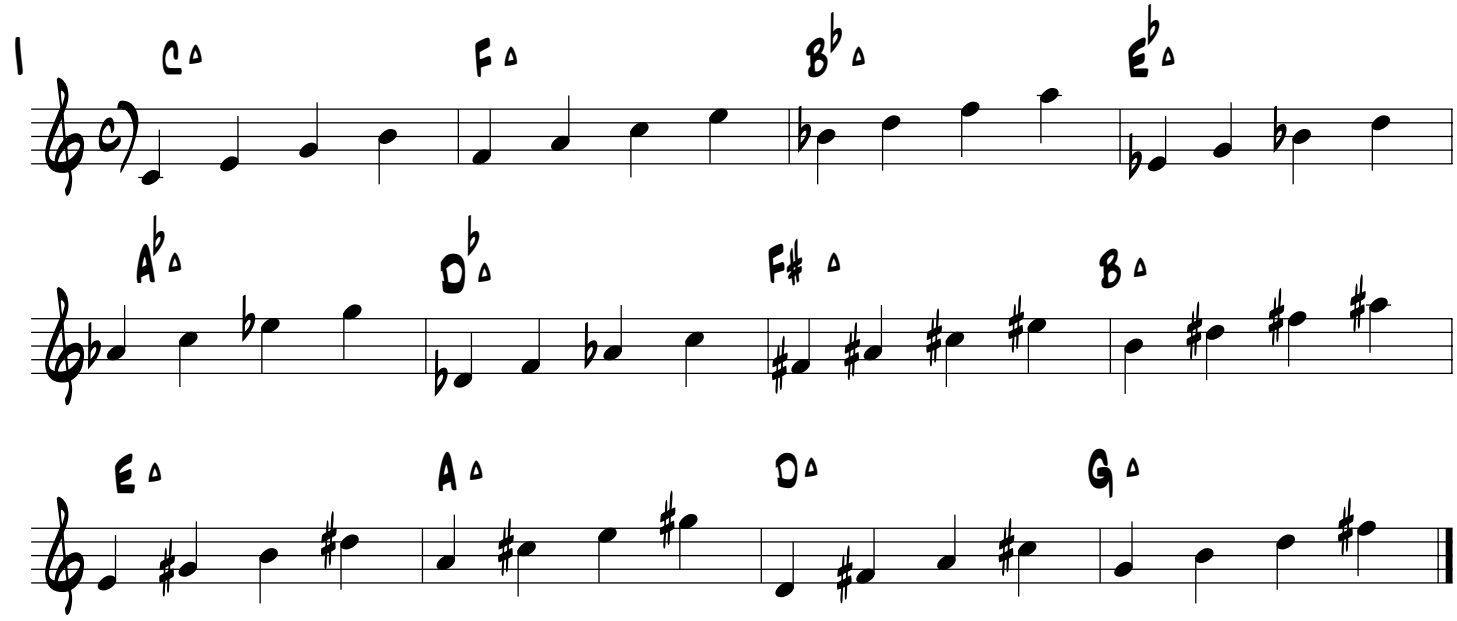
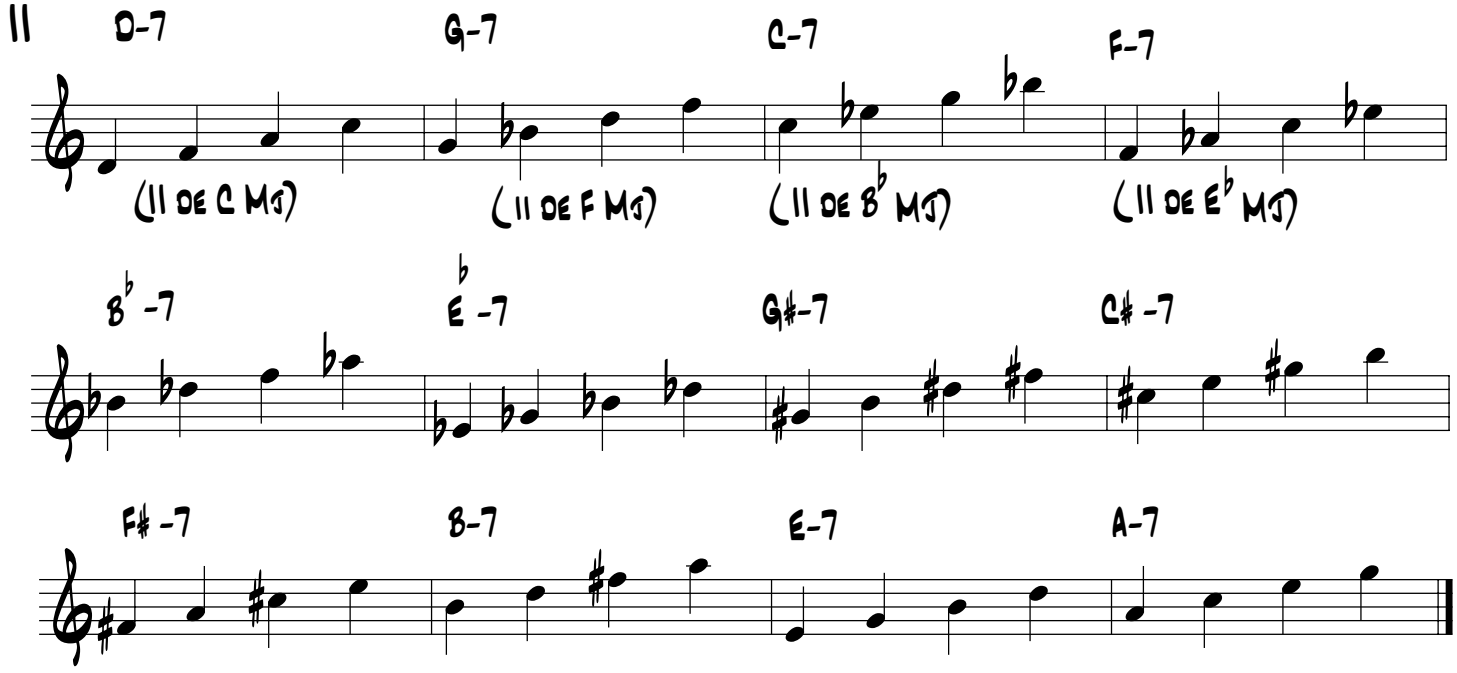
I ers degrés enchainés dans le cycle des quintes



II emes degrés dans le cycle des quintes



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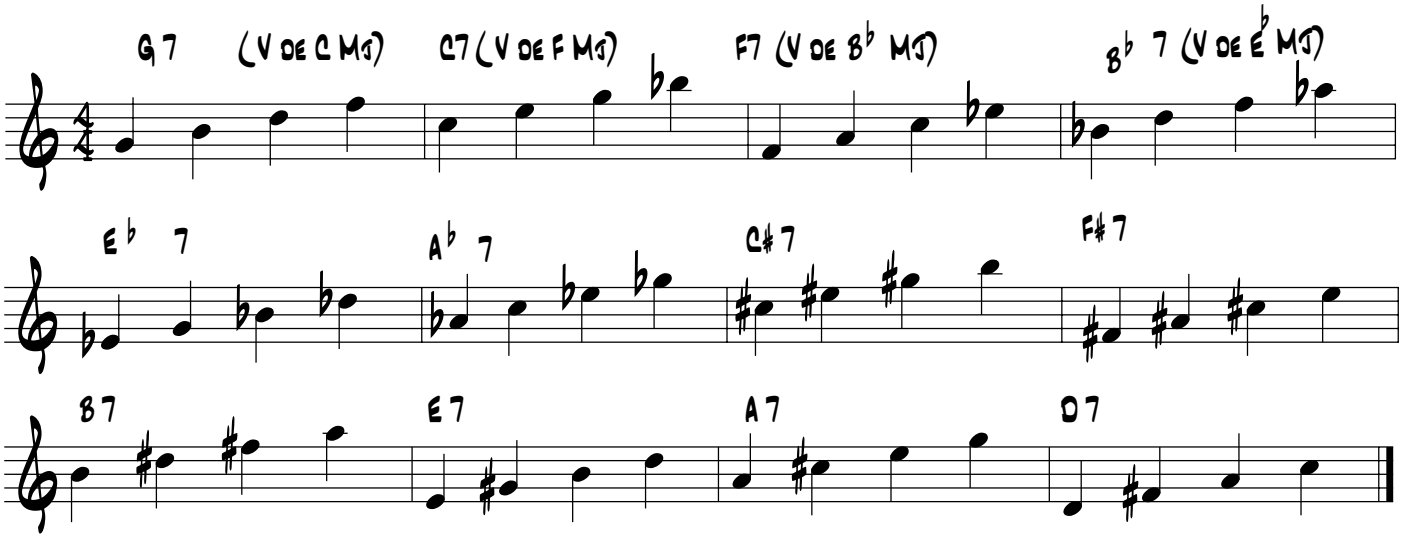
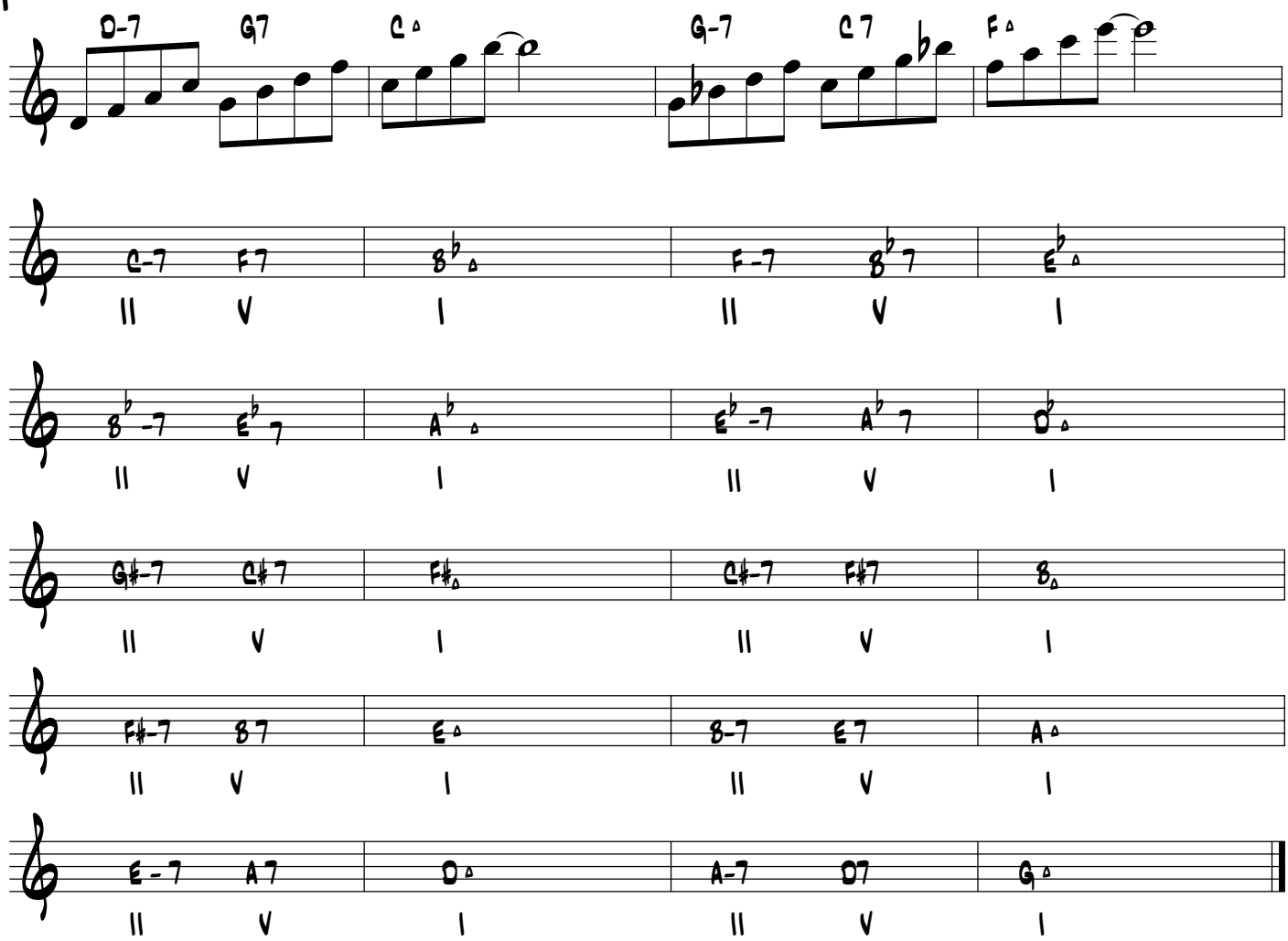
V eme degrés dans le cycle des quintes

I



II-V-I dans le cycle des quintes

II



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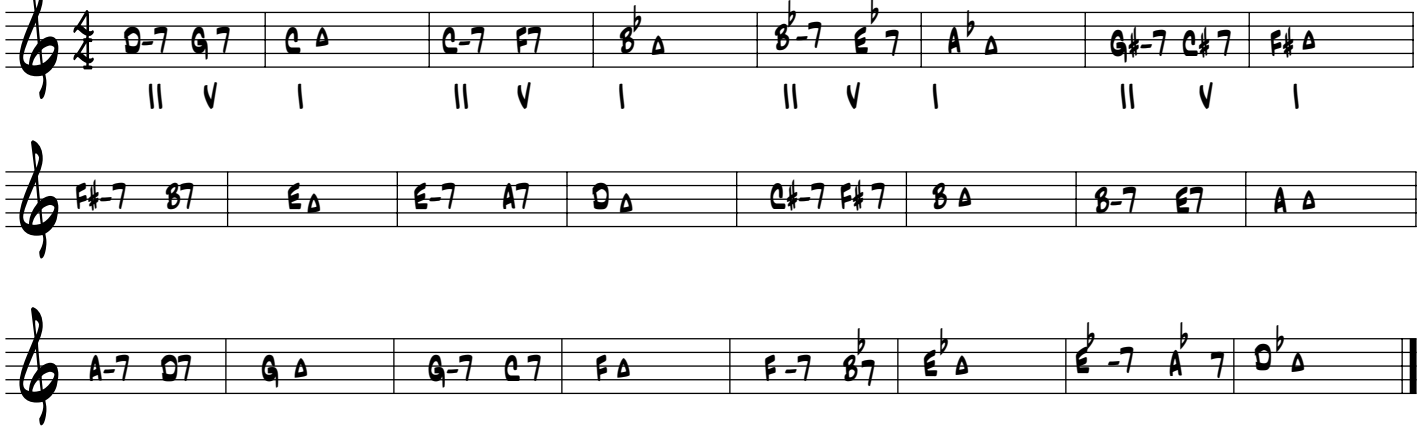
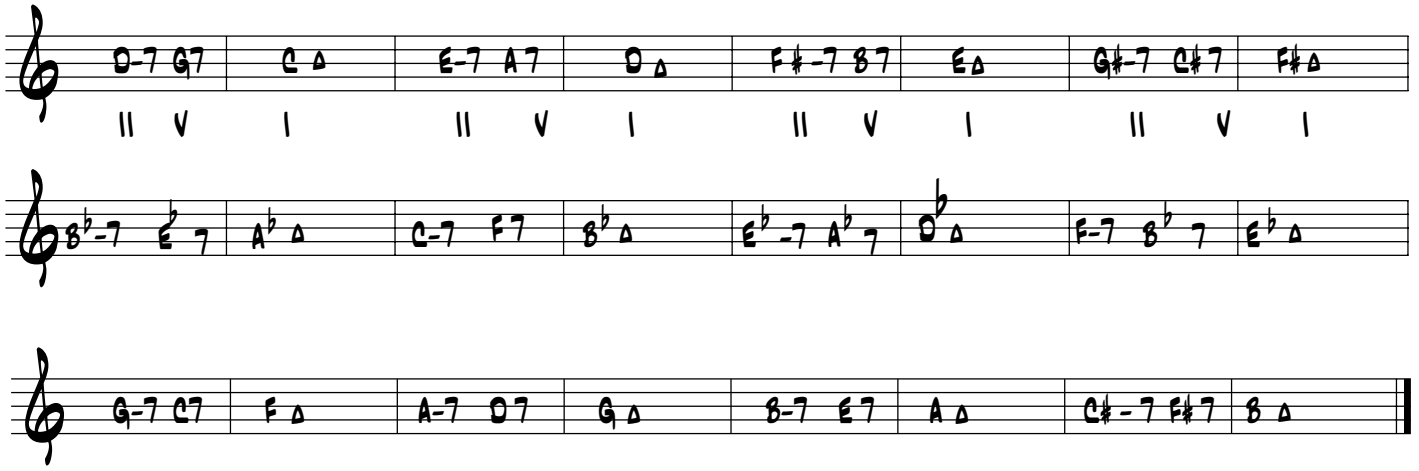
II-V-I PAR TONS DESCENDANTS

II



II-V-I PAR TONS ASCENDANTS

III



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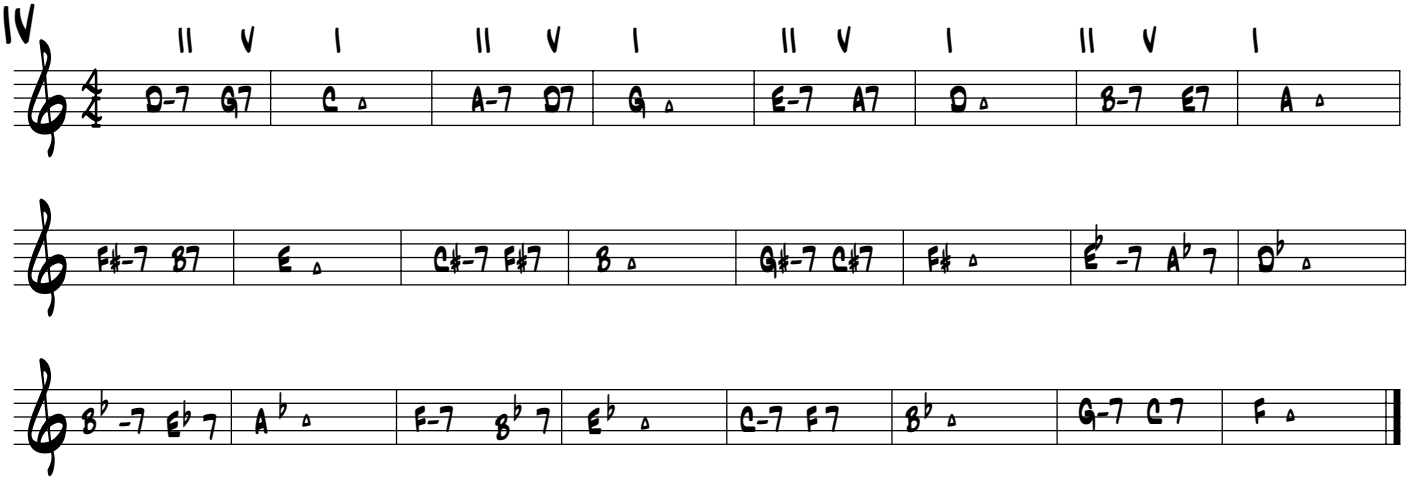
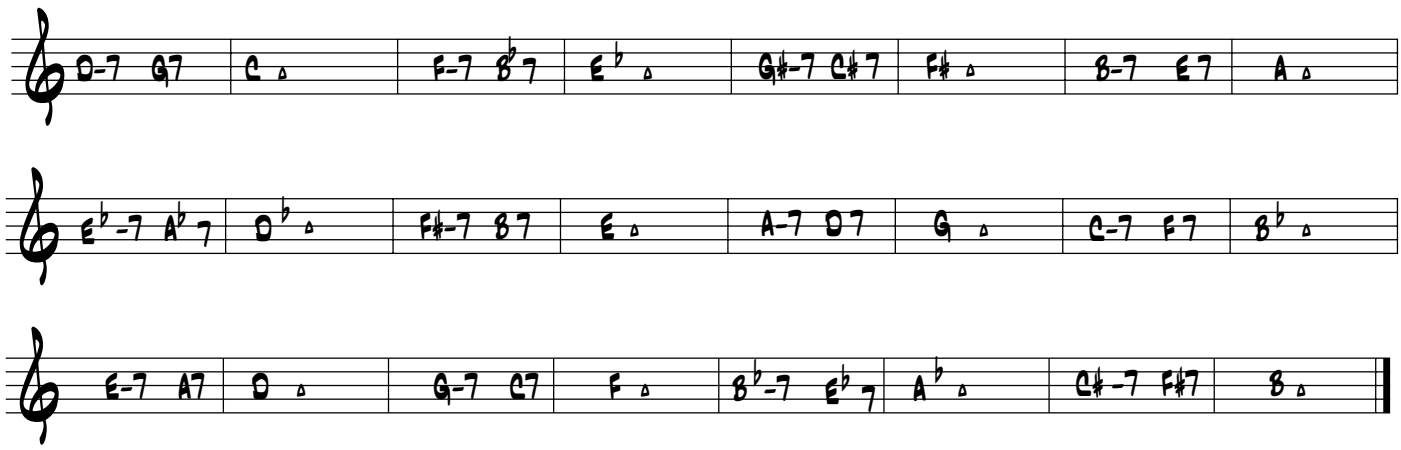
II-V-I DANS LE CYCLE DES QUARTES

IV



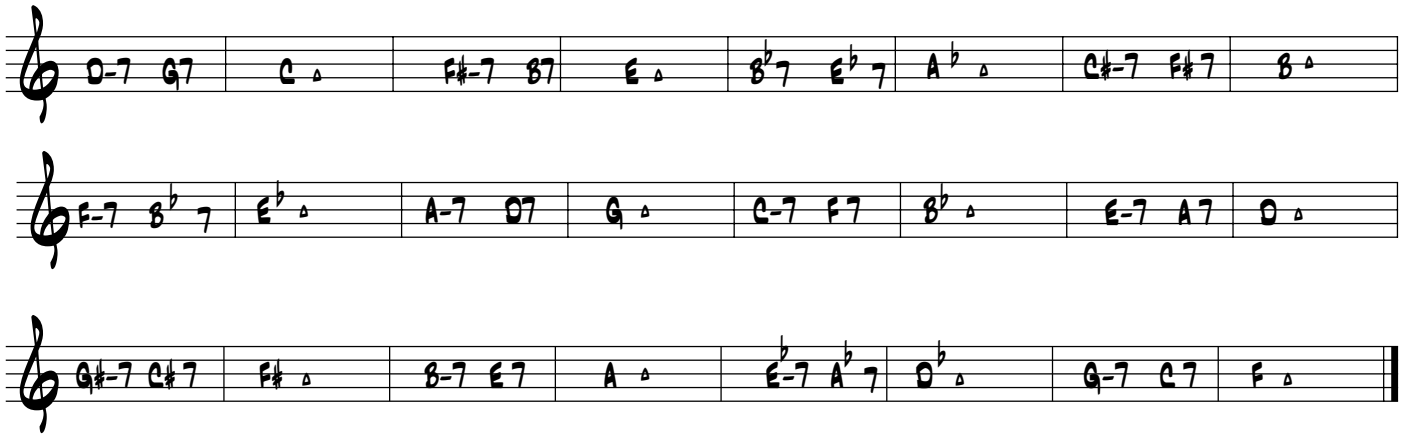
II.V.I DANS LE CYCLE DES TIERCES MINEURES

V



II.V.I DANS LE CYCLE DES TIERCES MAJEURES

VI



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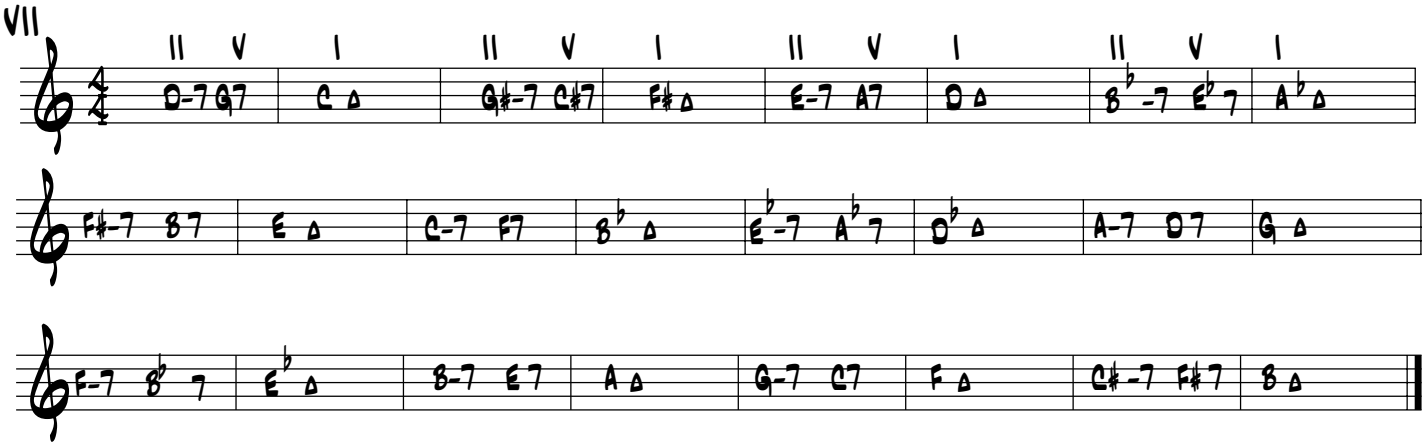
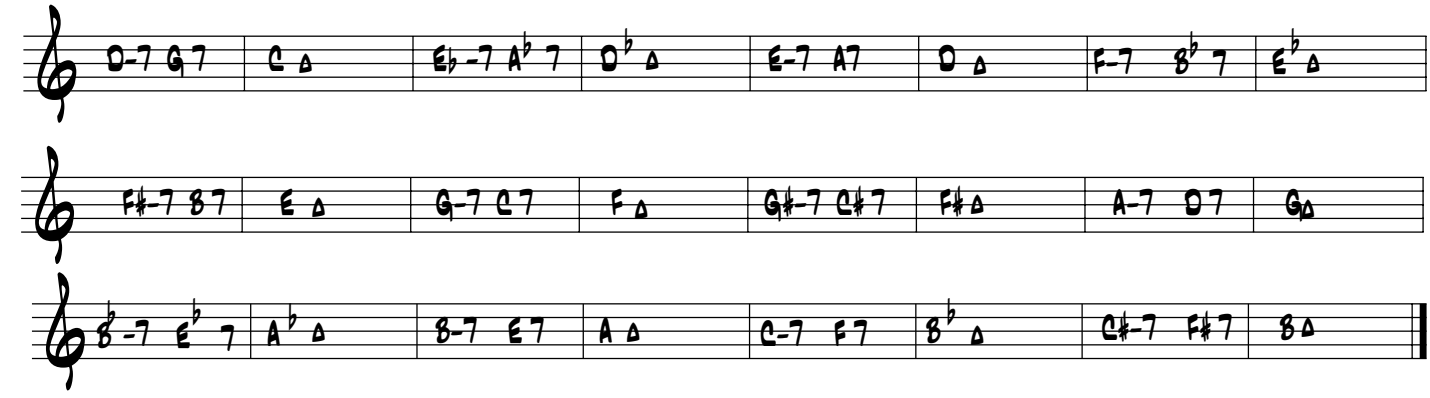
II.V.I DANS LE CYCLE DES QUARTES AUGMENTÉES

VII



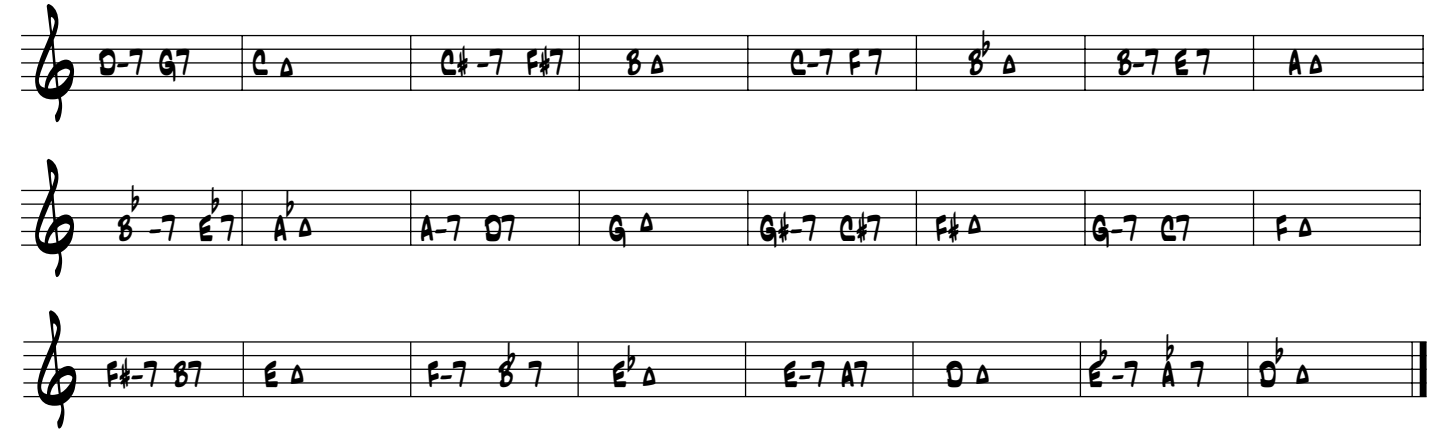
II.V.I DANS LE CYCLE CHROMATIQUE ASCENDANT

VIII



II . V . I DANS LE CYCLE CHROMATIQUE DESCENDANT

IX



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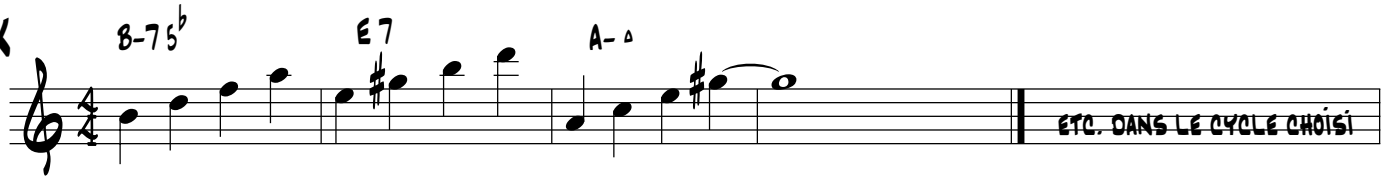
II-V-I Mineurs

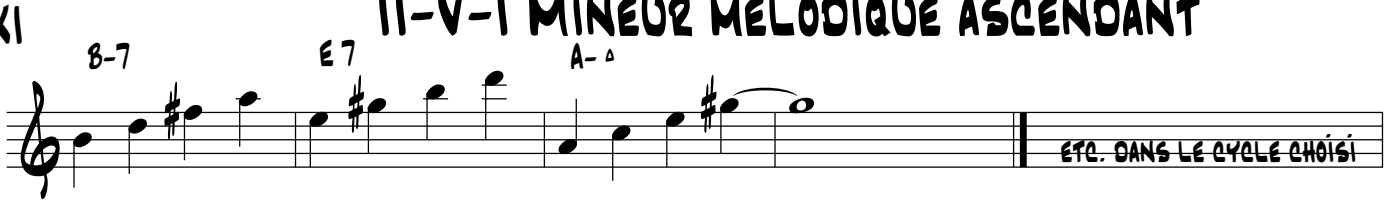
II-V-I Mineur Harmonique

X



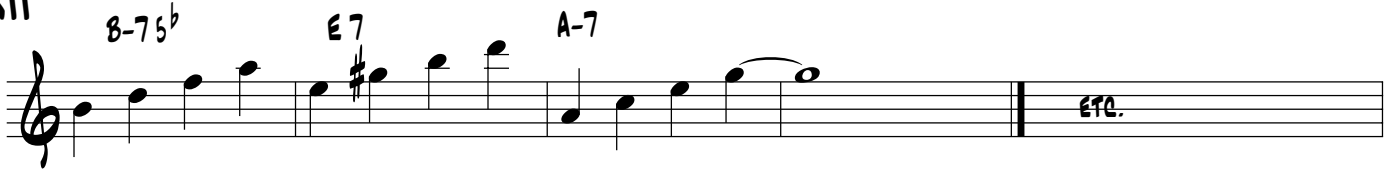
II-V-I Mineur Mélodique ascendant

XI



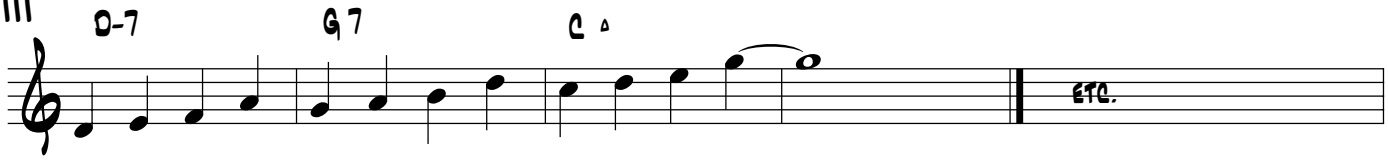
II-V-I Mineur avec résolution -7

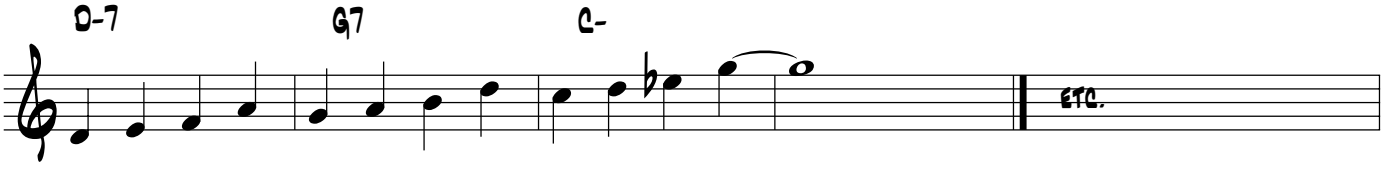
XII



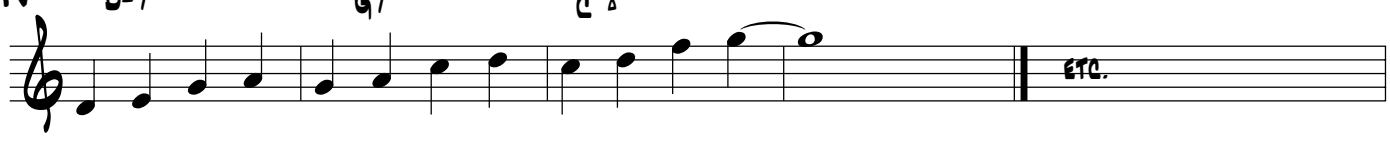
Patterns sur II-V-I majeur ou mineur

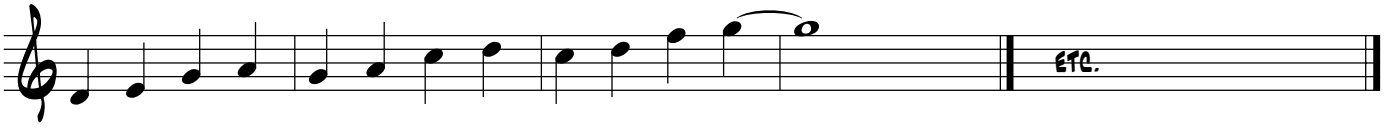
XIII





XIV





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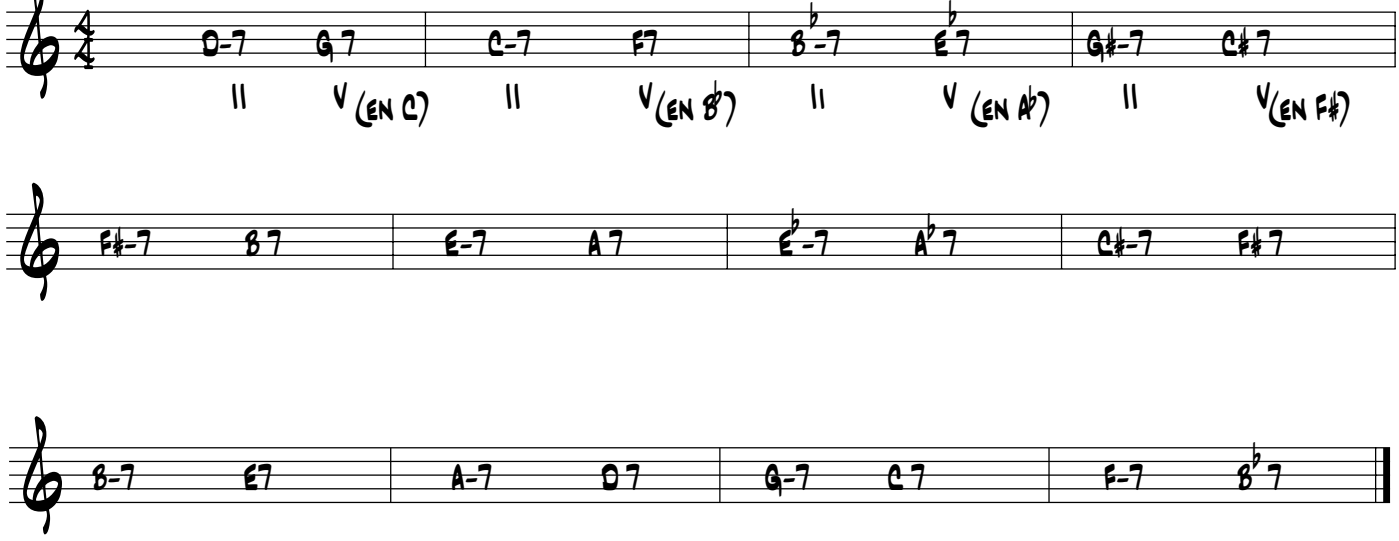
II-V DANS TOUS LES TONS

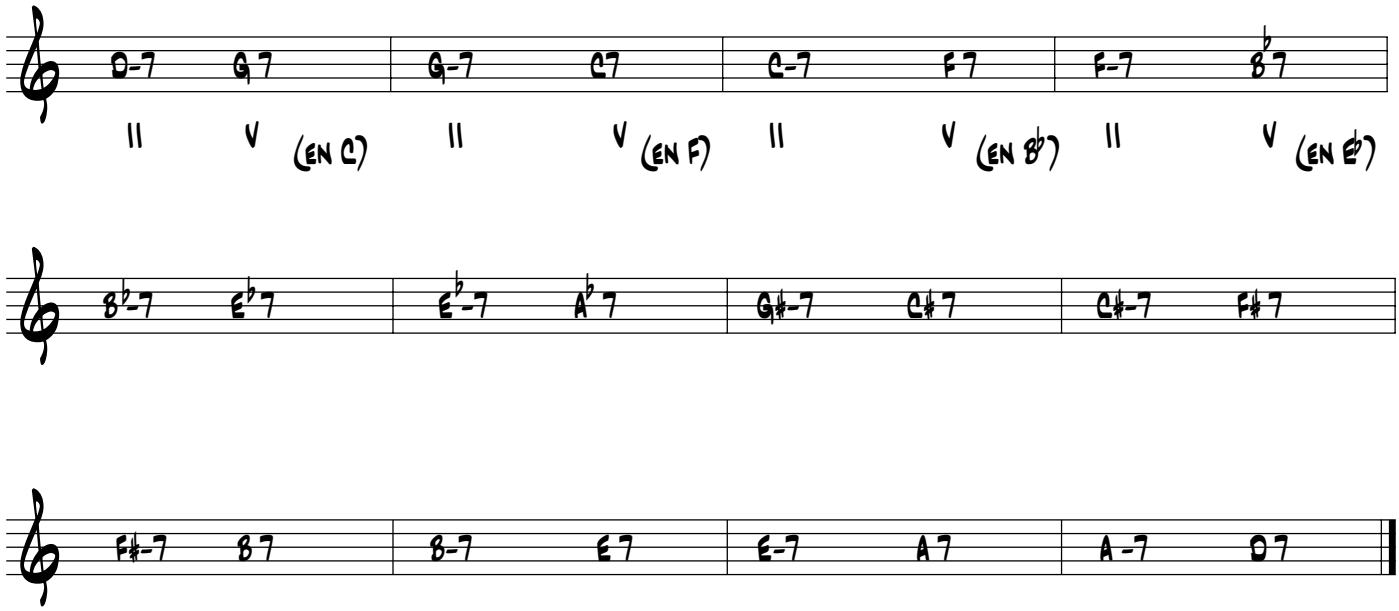
CYCLE DES TONS DESCENDANTS

I



CYCLE DES QUINTES

II



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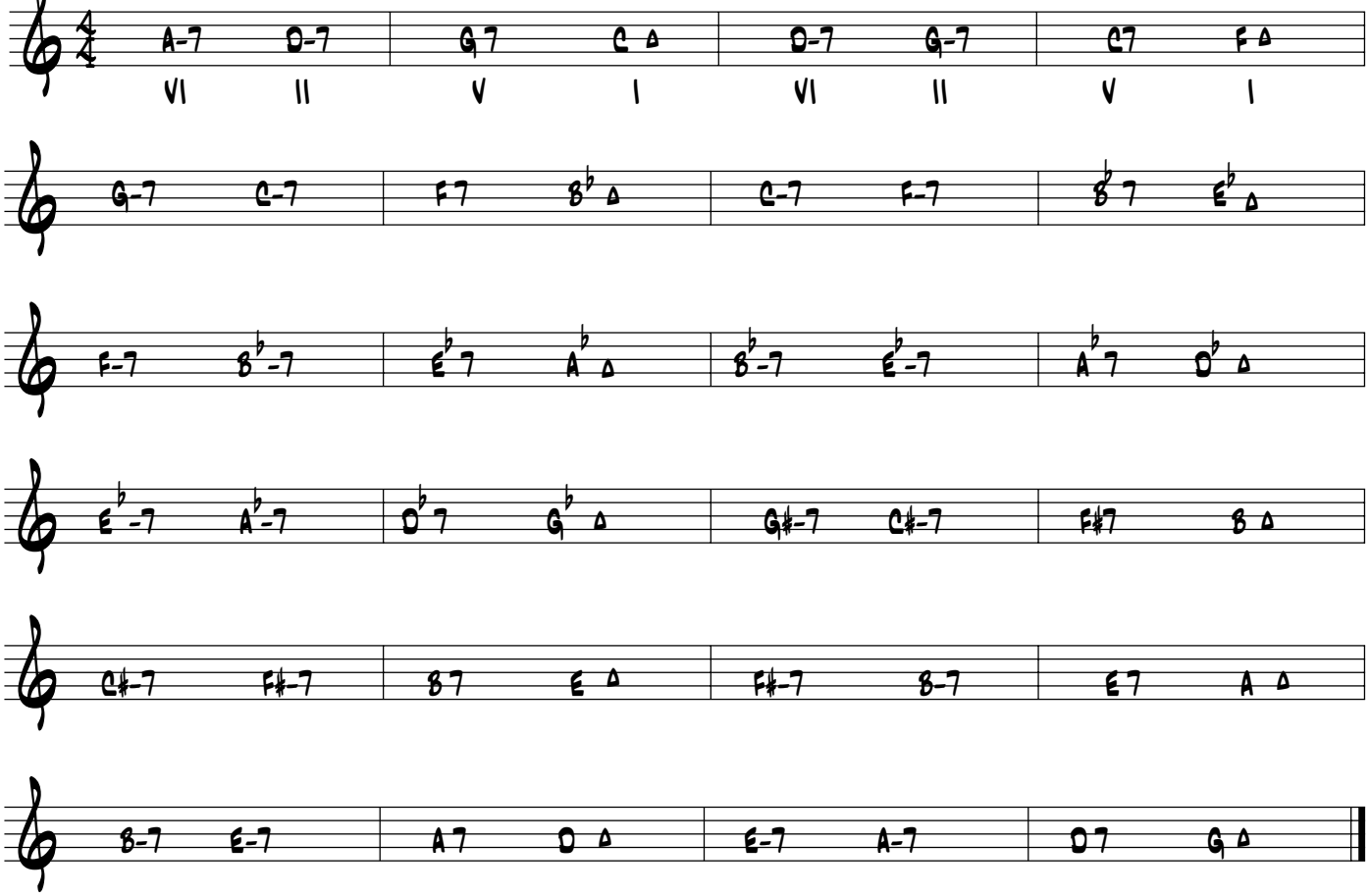
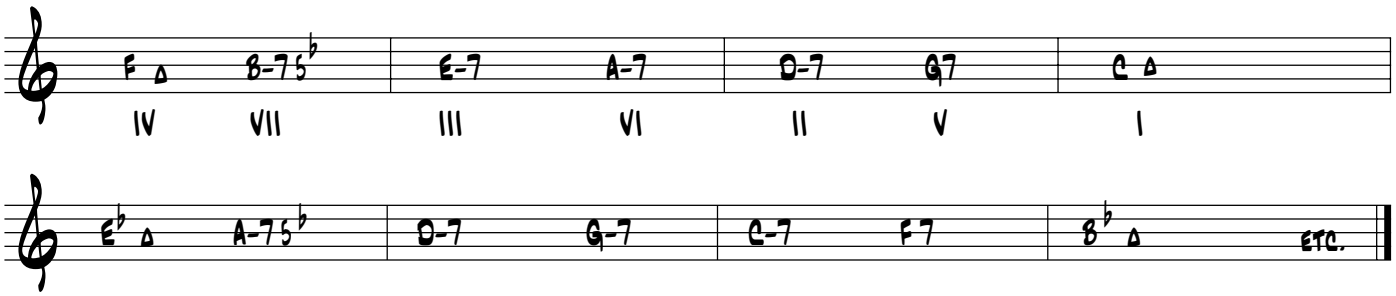
VI-II-V-I

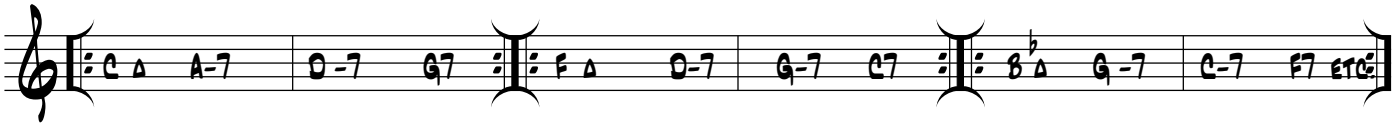
I Dans le cycle des quintes



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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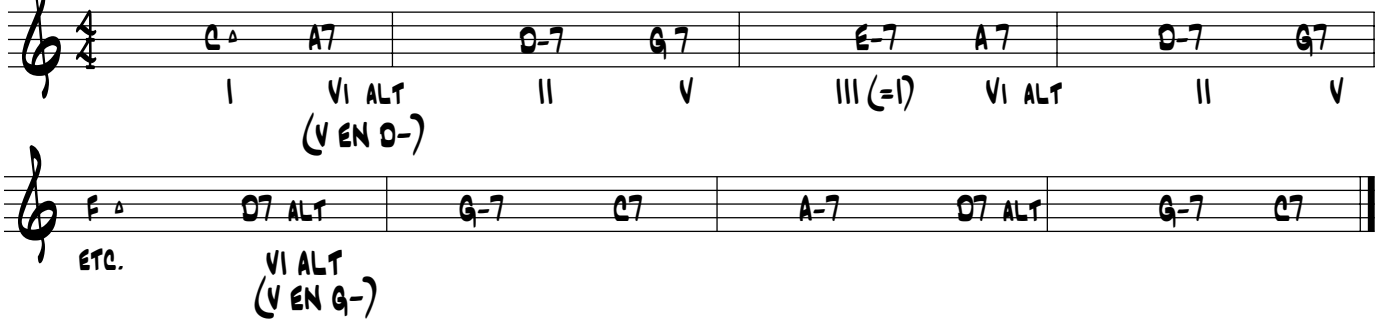
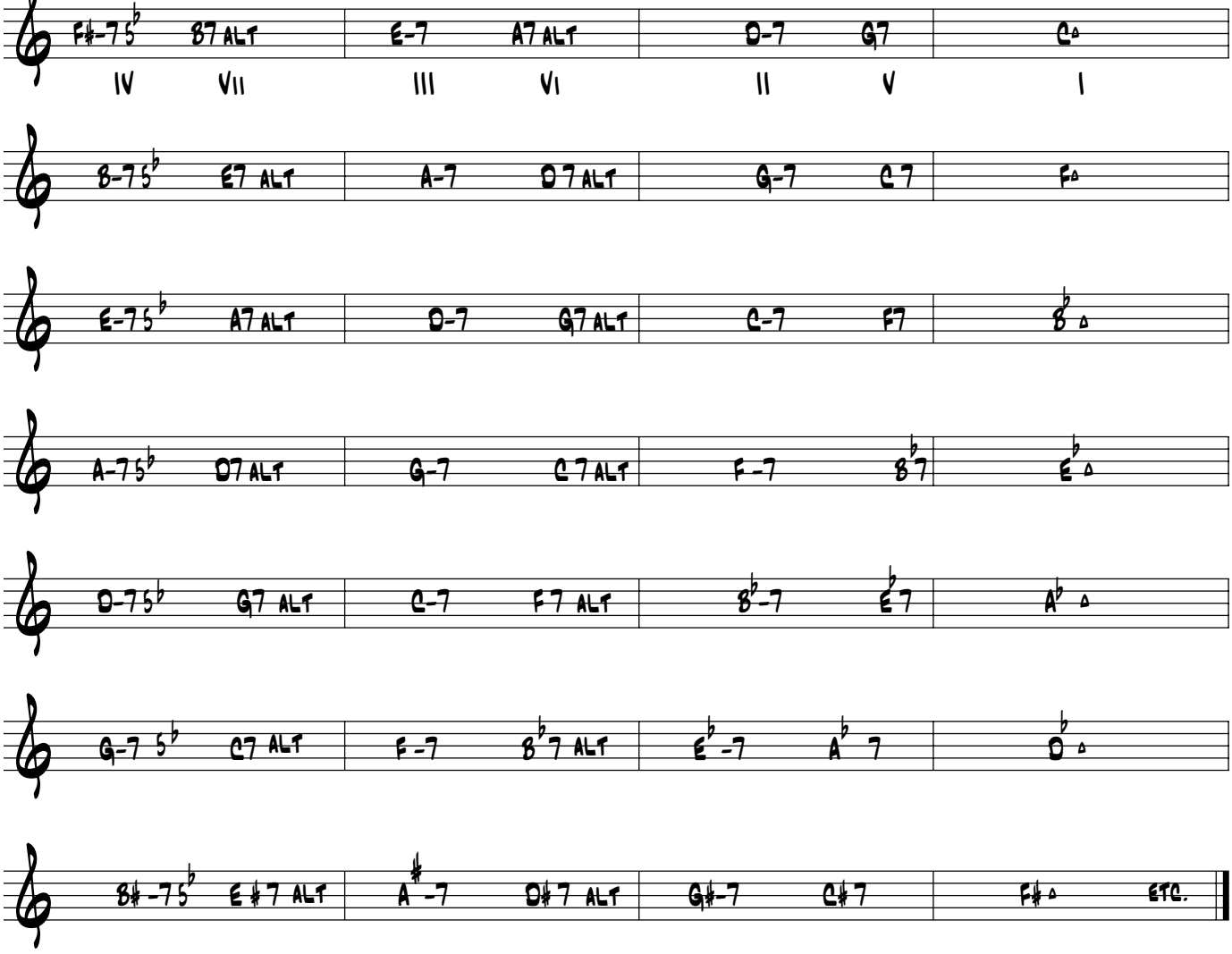
RHYTHM CHANGES

I



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

II



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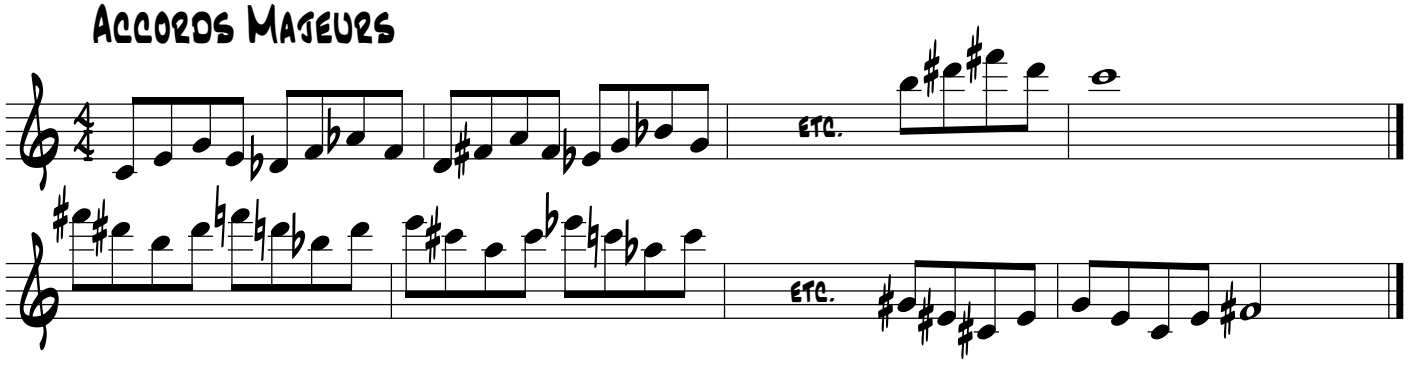
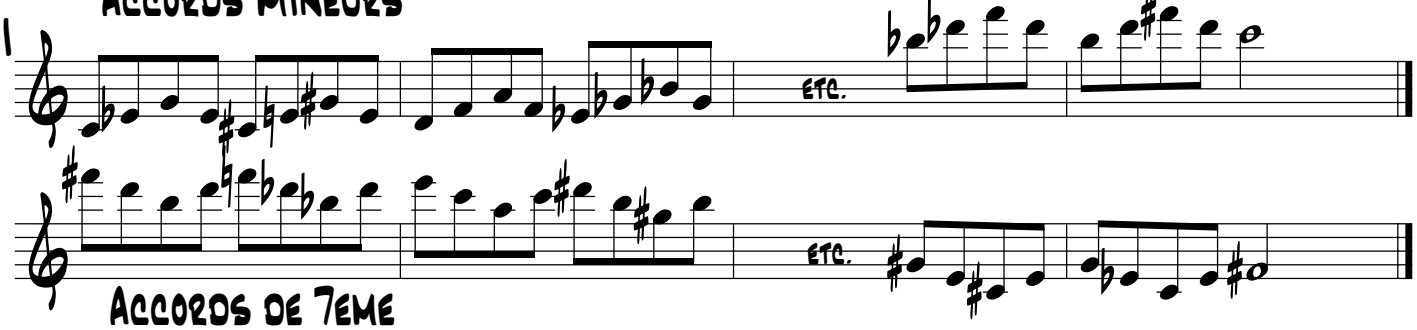
Arpèges Chromatiques

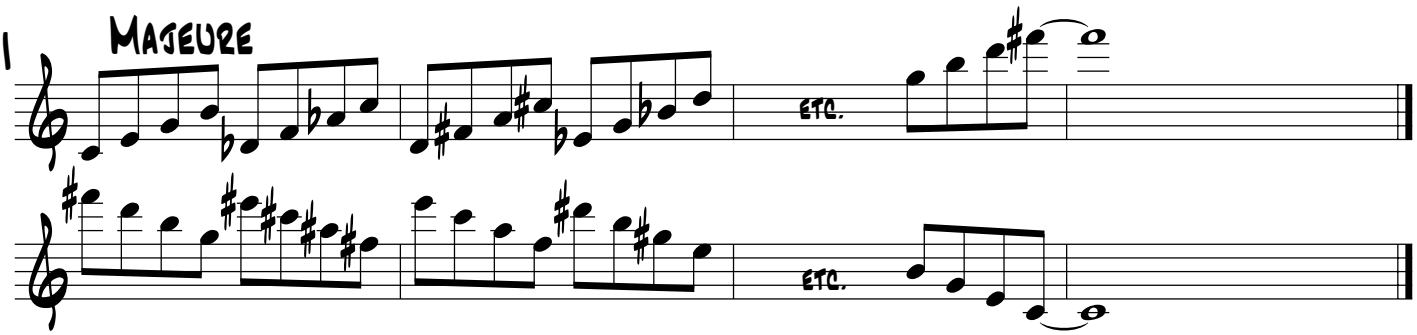
I Accords Majeurs



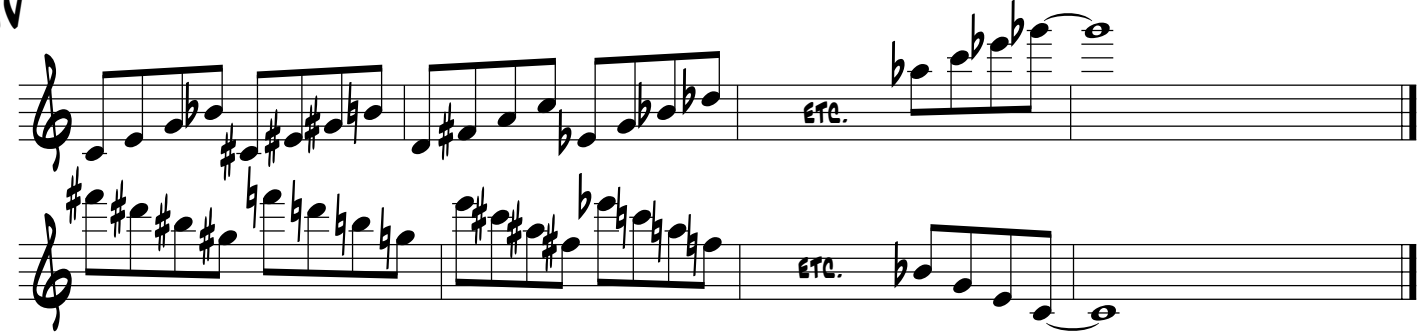
II Accords Mineurs



III Accords de 7eme Majeure



IV Accords de 7eme de dominante



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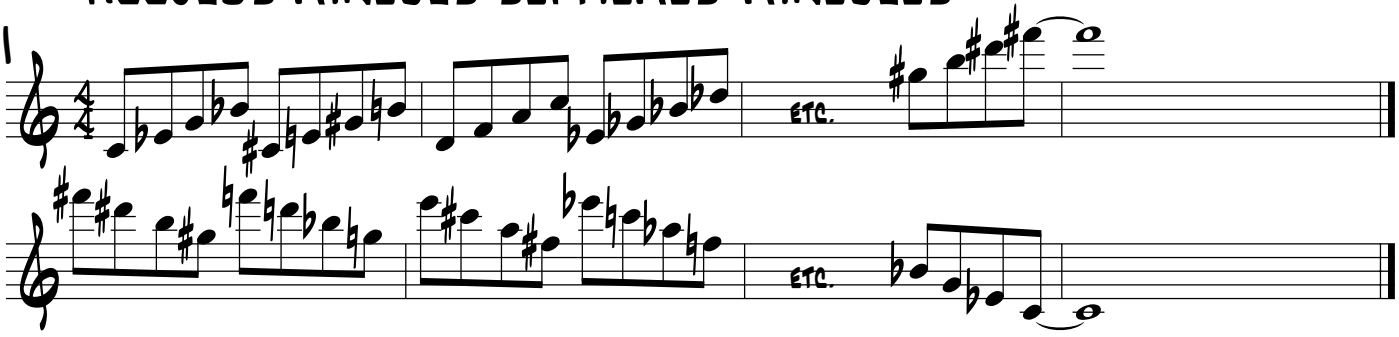
Arpèges chromatiques (suite)

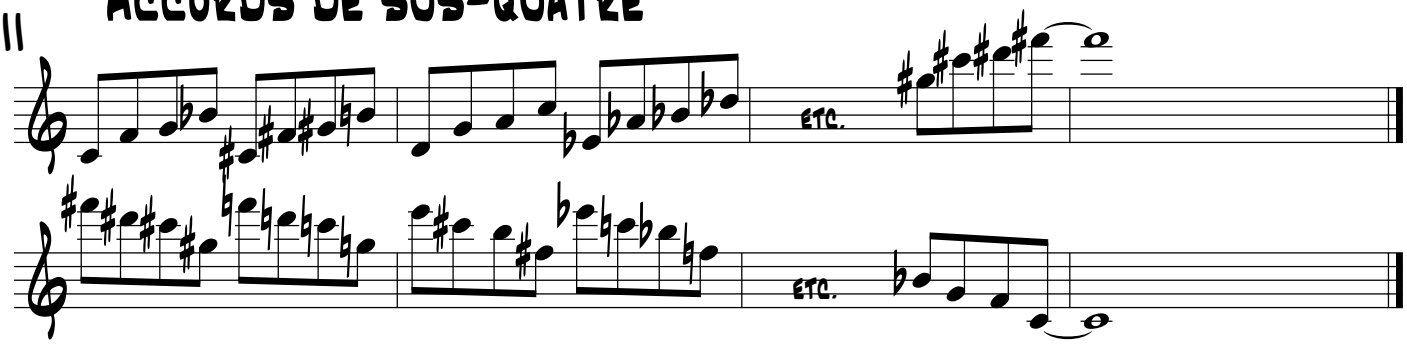
Accords mineurs septièmes mineures

I



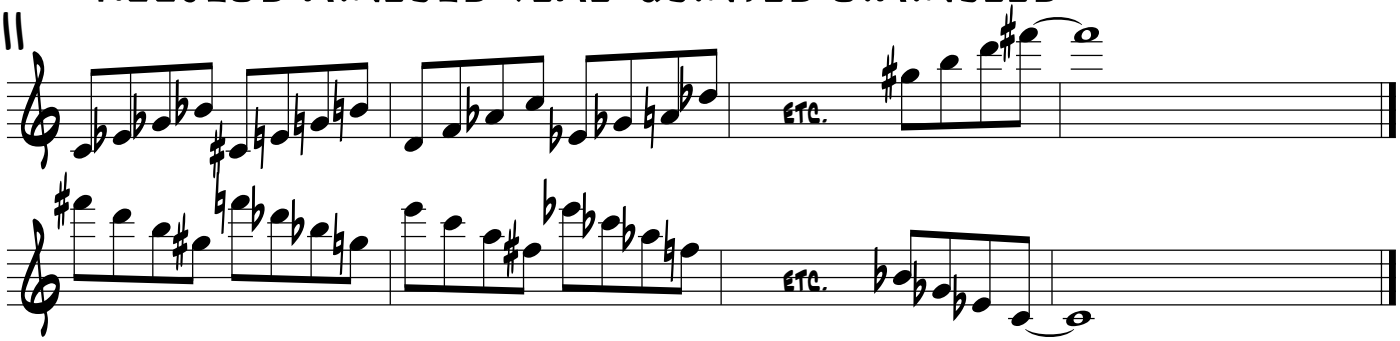
Accords de sus-quatre

II



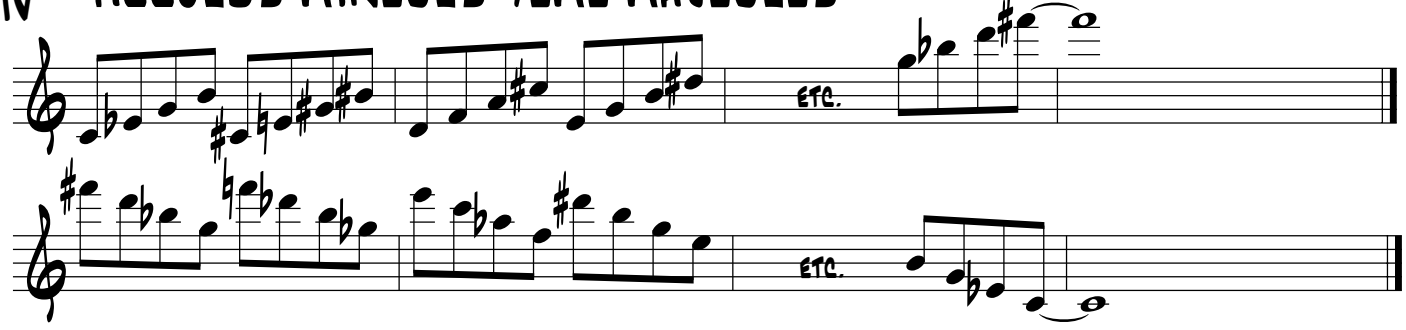
Accords mineurs 7eme quintes diminuées

III



Accords mineurs 7eme majeures

IV



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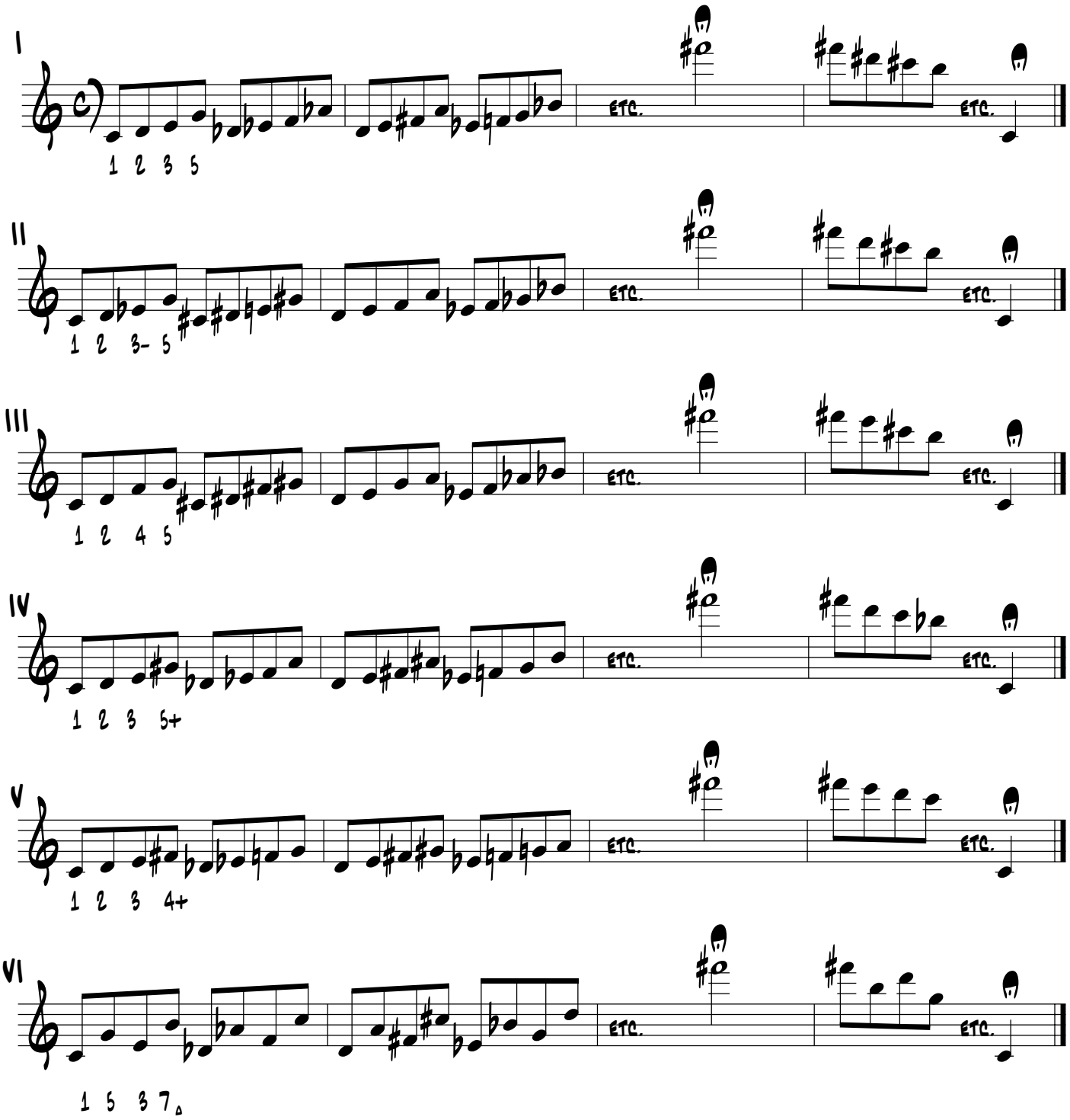
Exercices chromatiques



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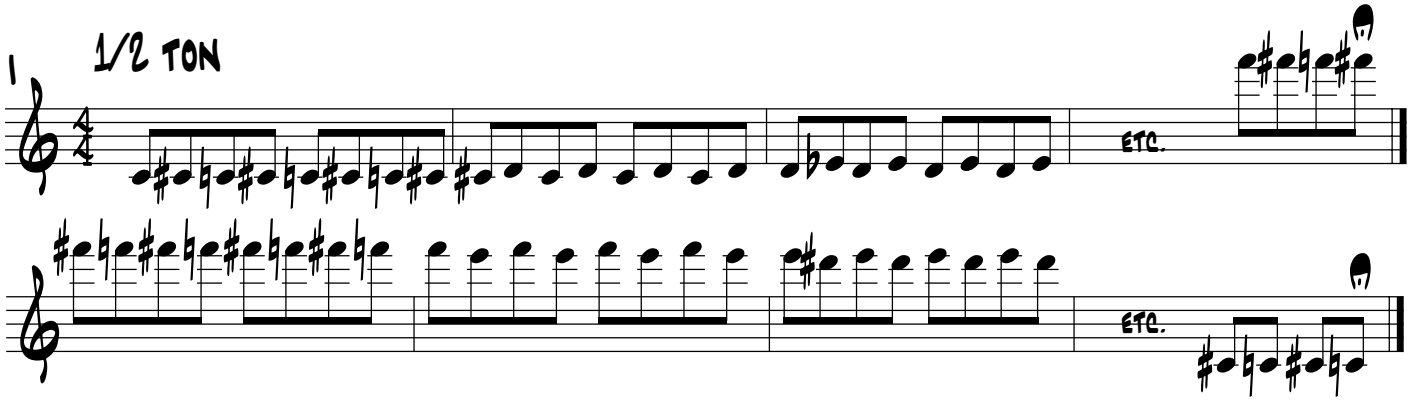
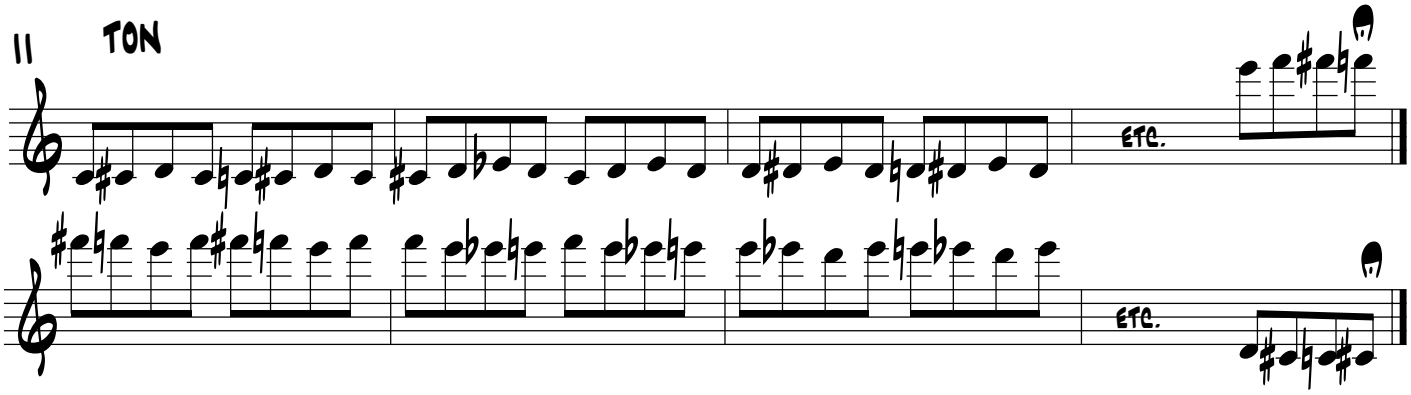
Exercices chromatiques sur la gamme chromatique

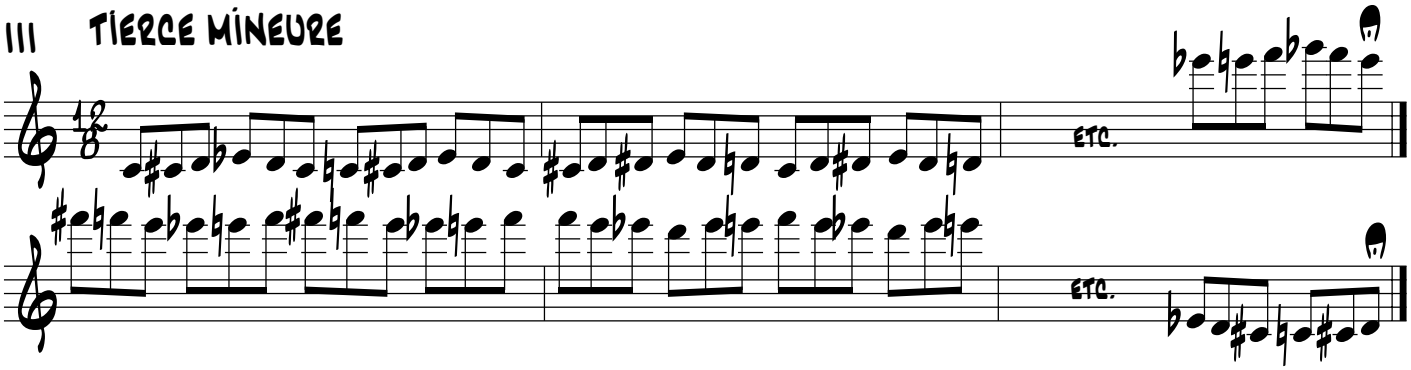
I 1/2 ton



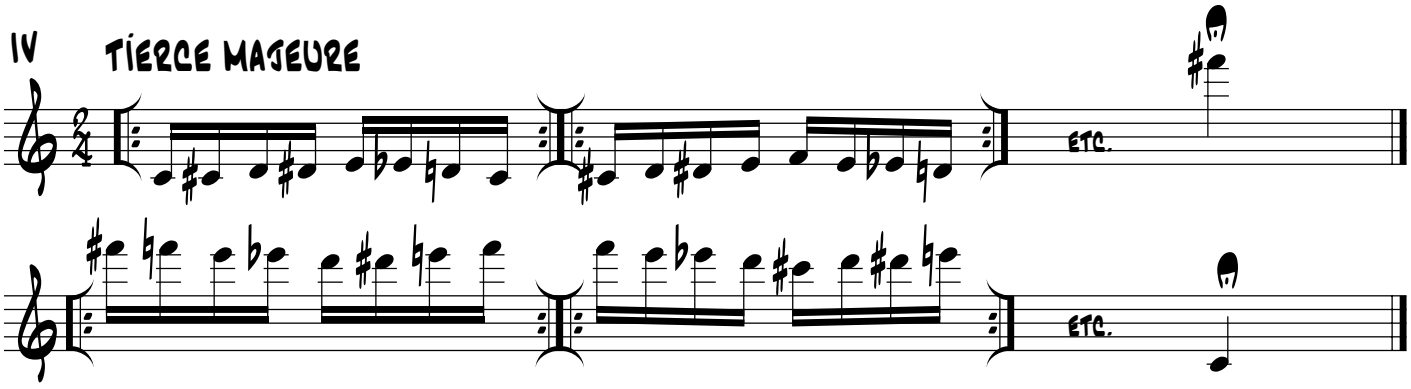
II ton



III Tierce mineure



IV Tierce majeure



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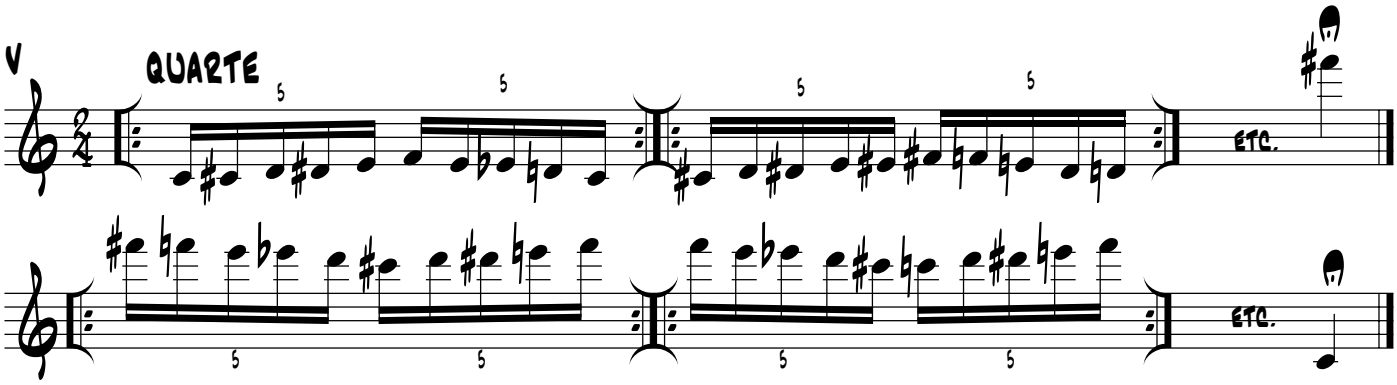
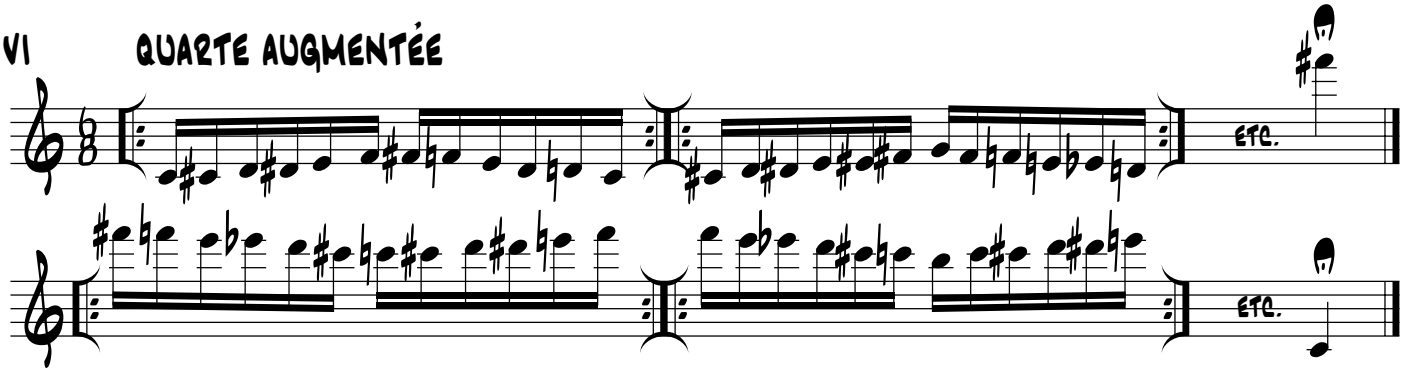
Exercices chromatiques sur la gamme chromatique (suite)

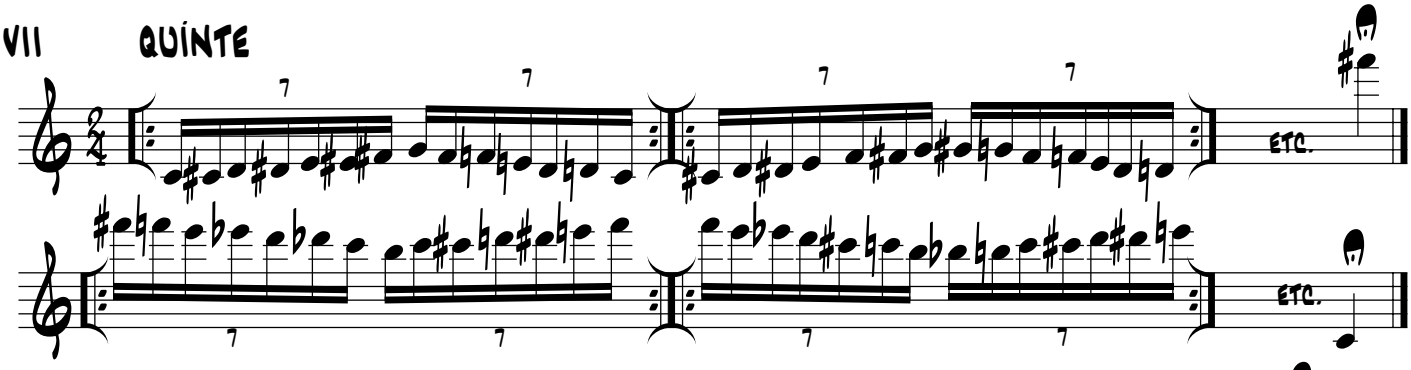
V Quarte



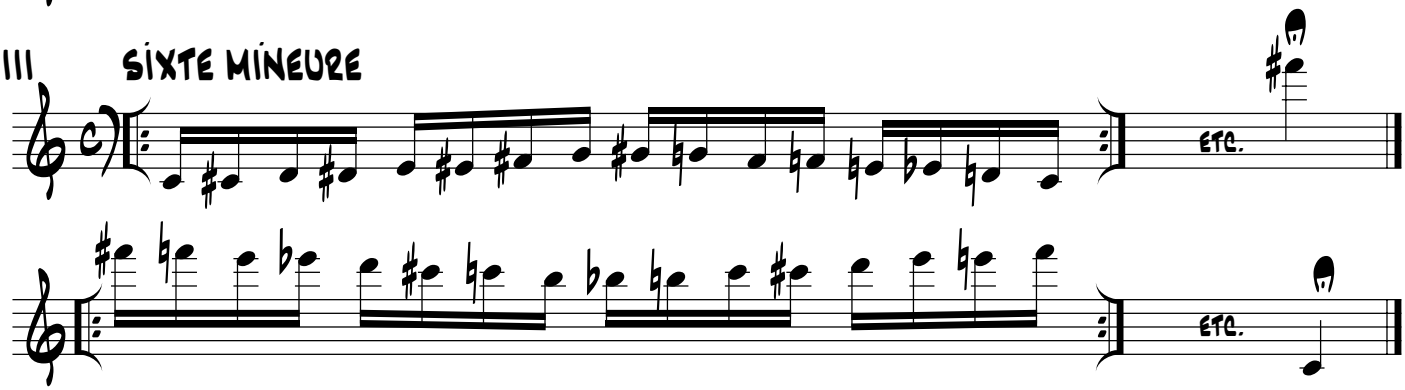
VI Quarte augmentée



VII Quinte



VIII Sixte mineure



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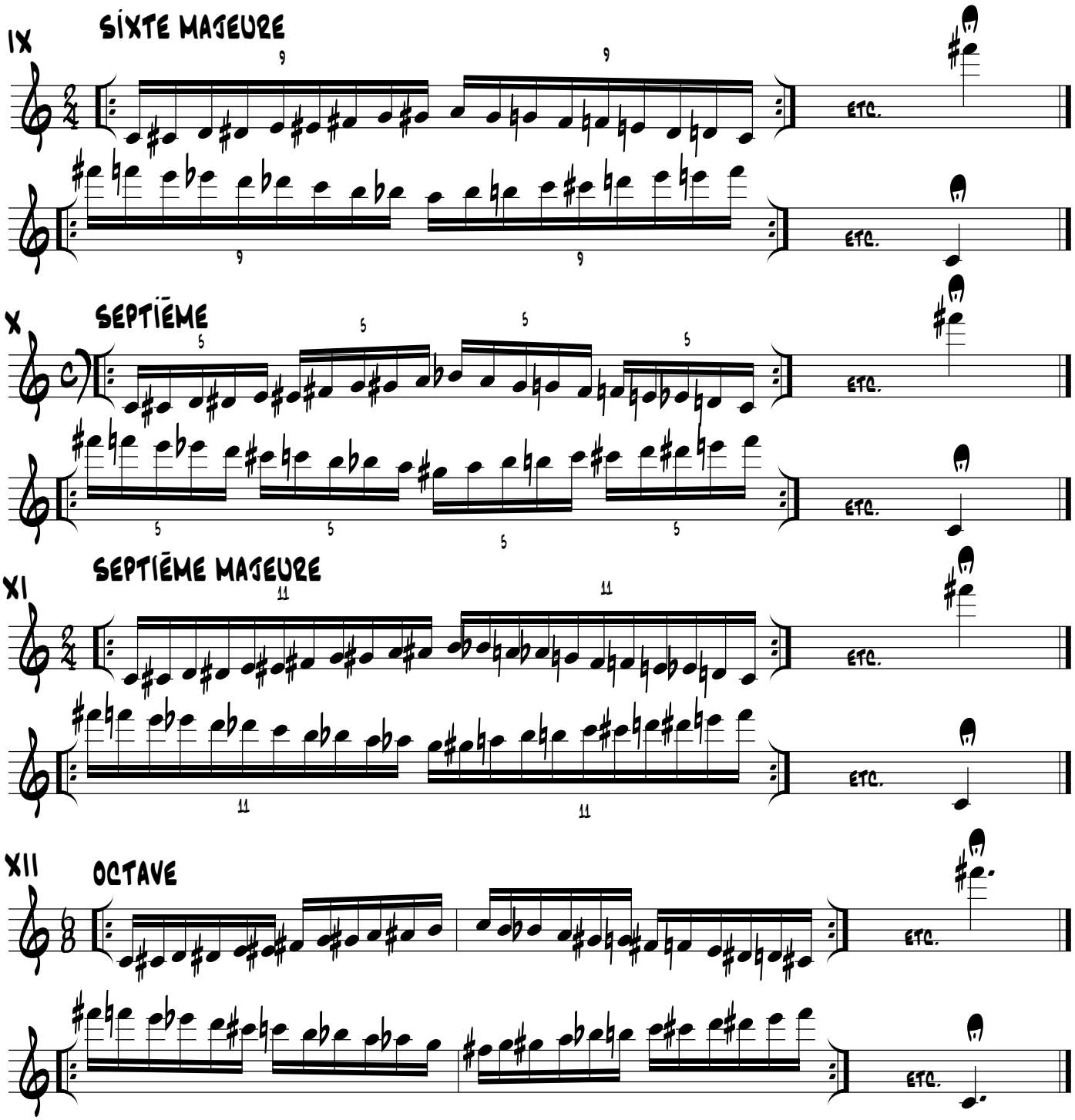
Exercices chromatiques sur la gamme chromatique (suite)



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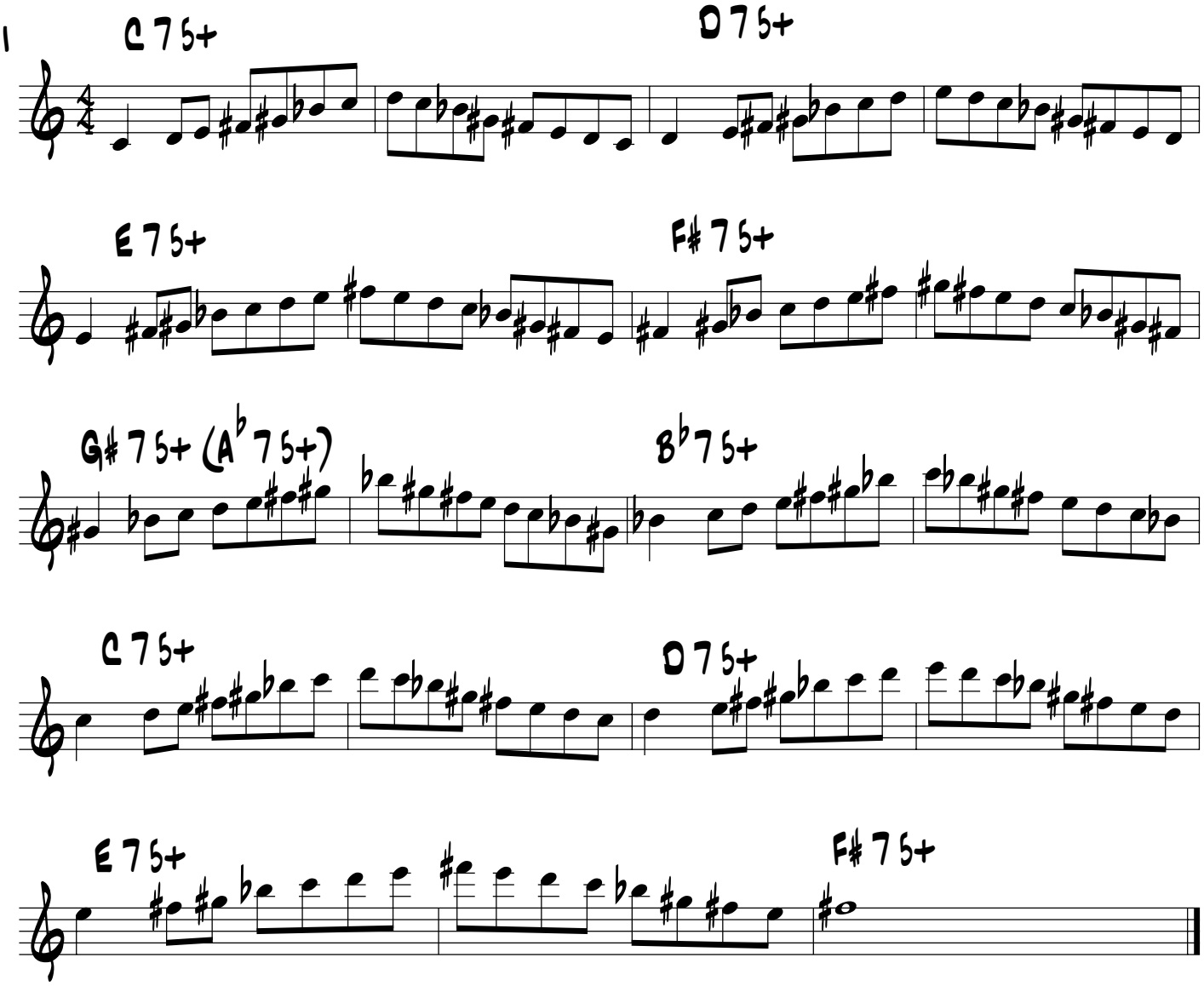
Gamme par tons I



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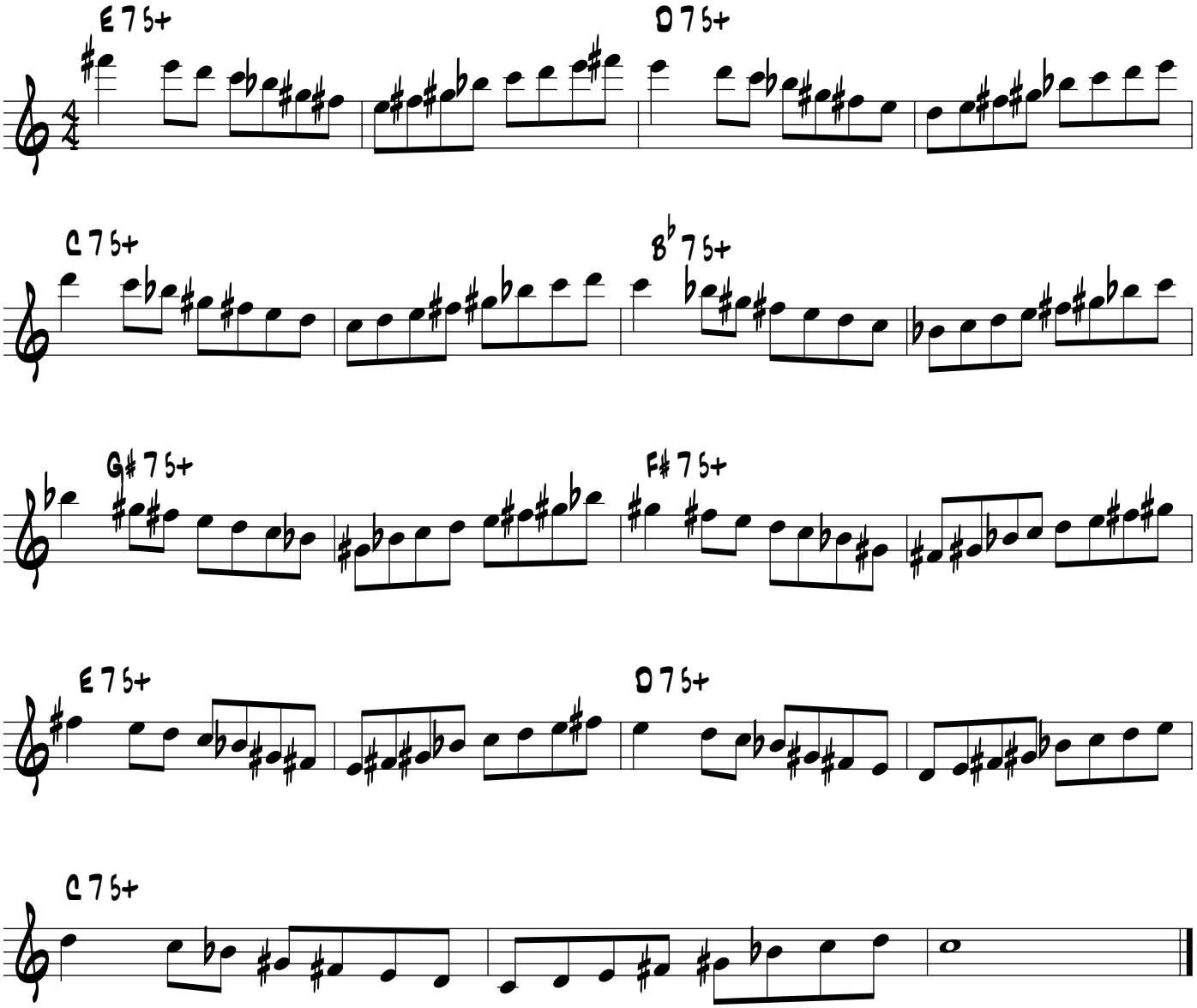

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Gamme par tons I

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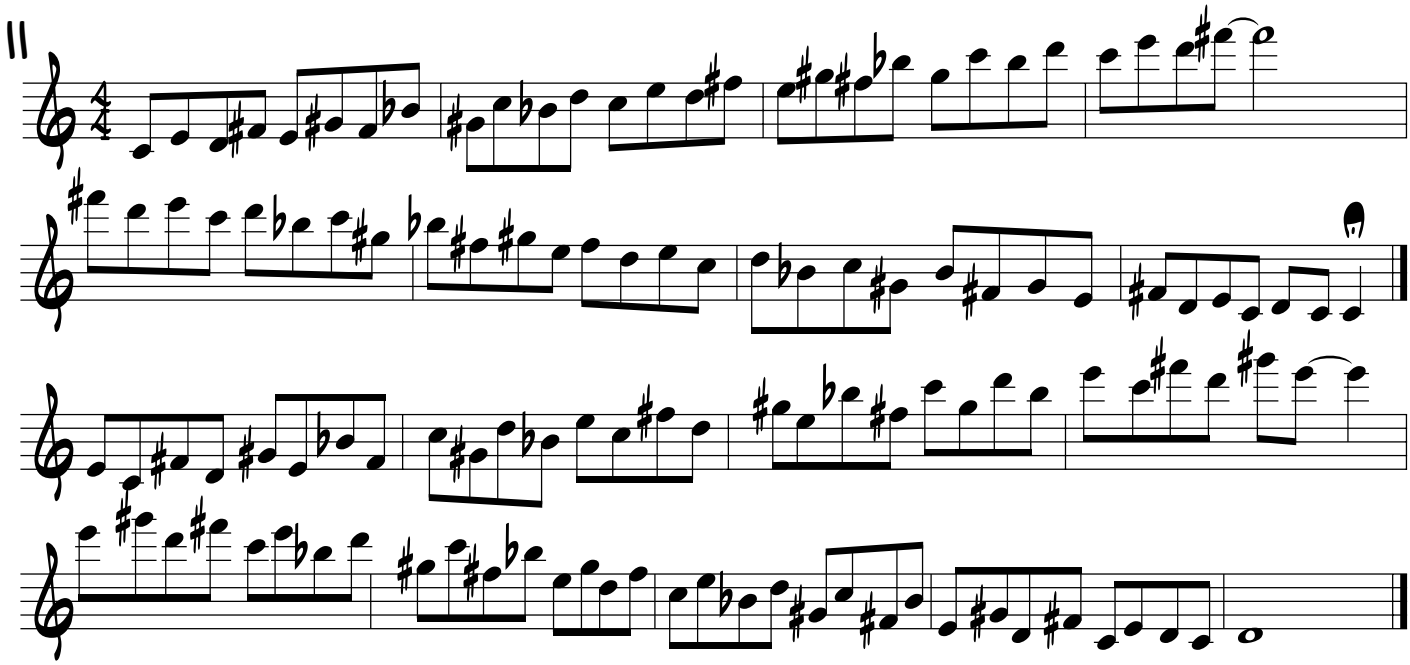

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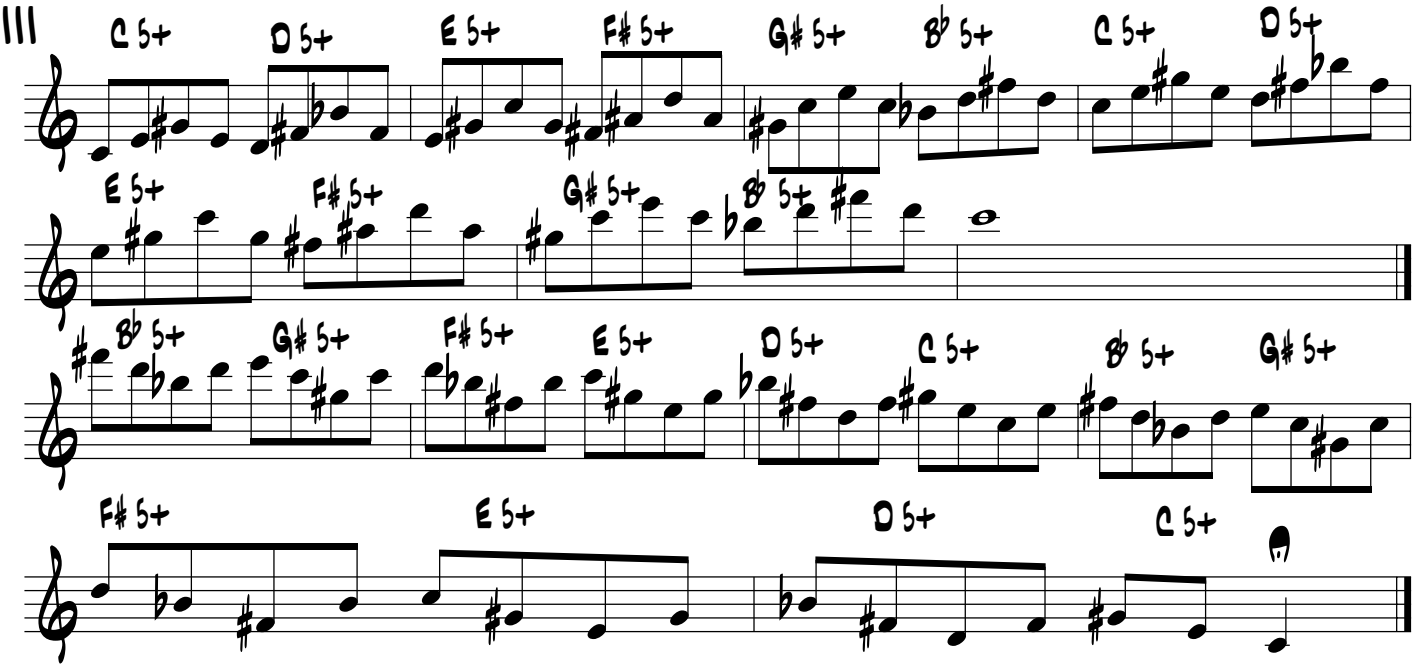

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Gamme par tons I

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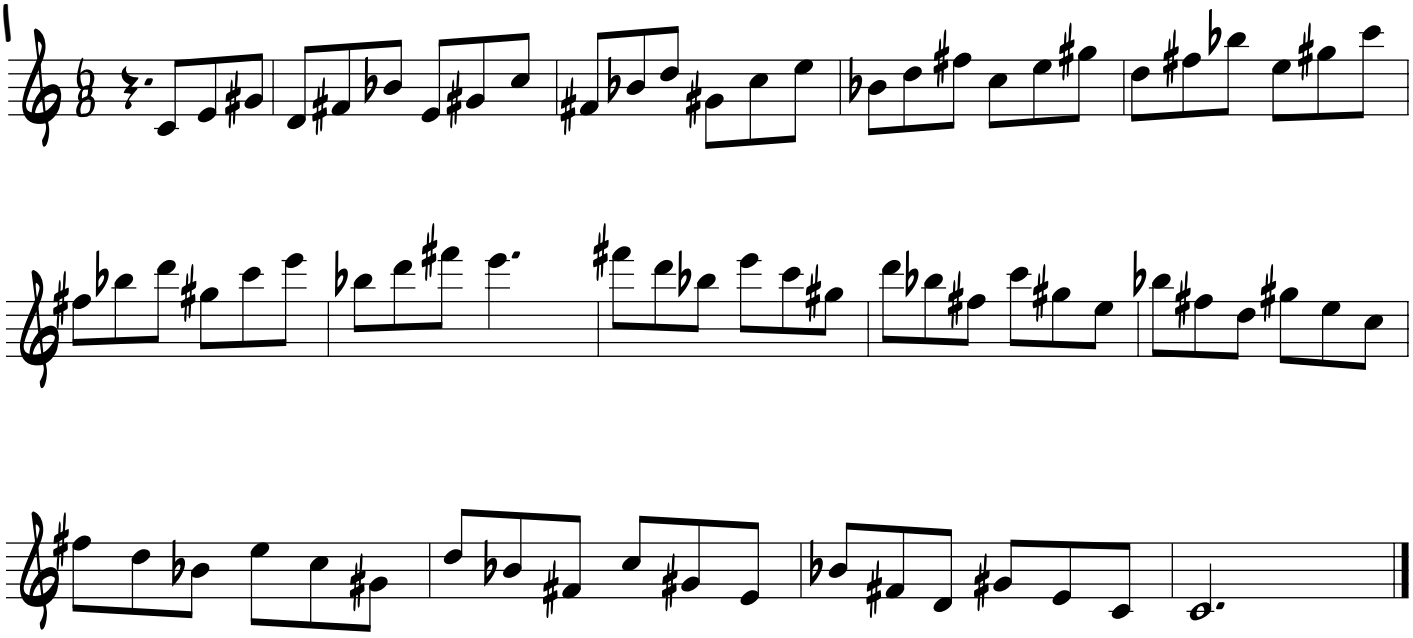

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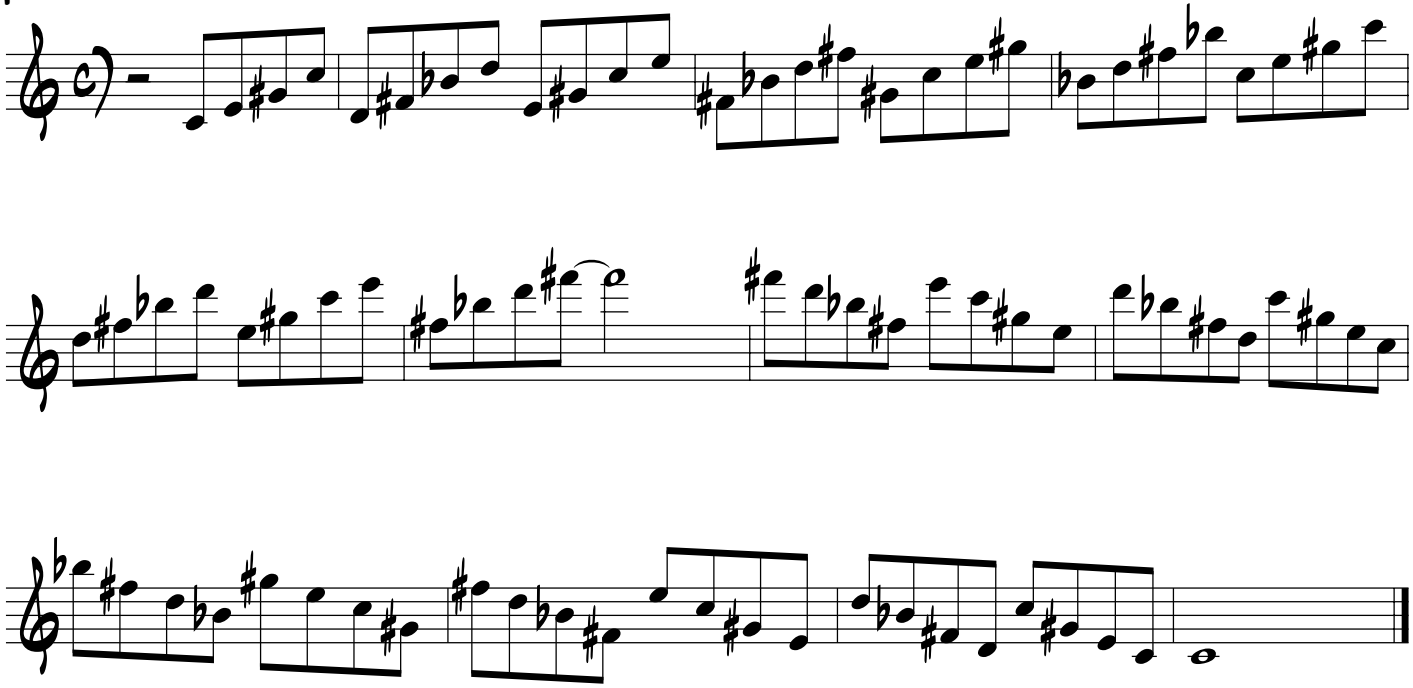

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Gamme par tons I

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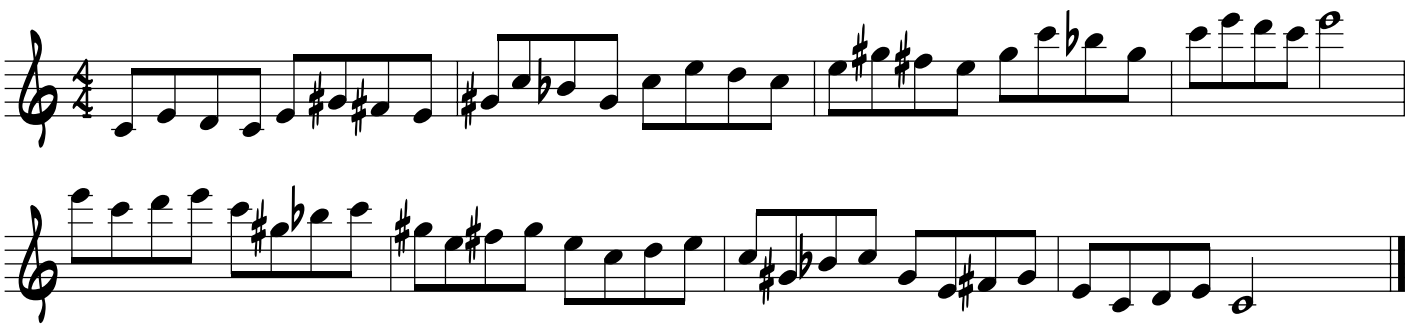

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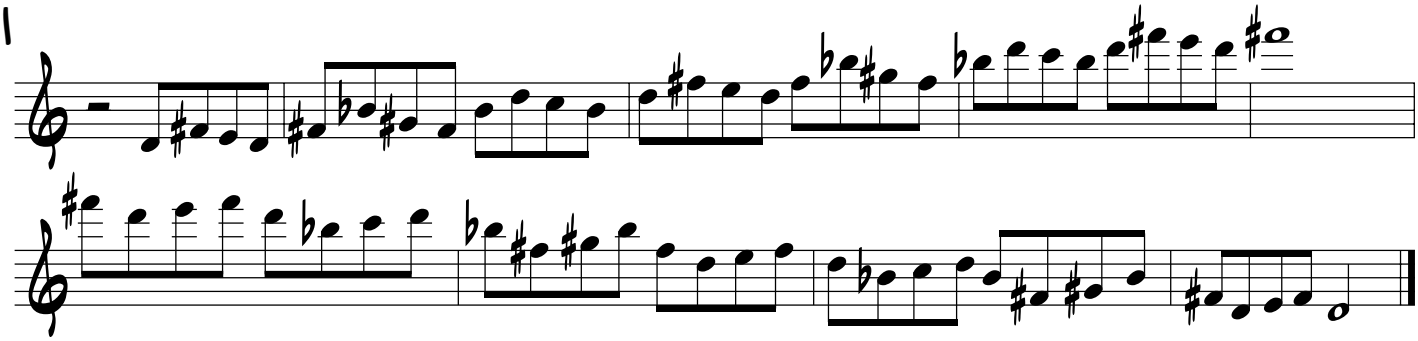

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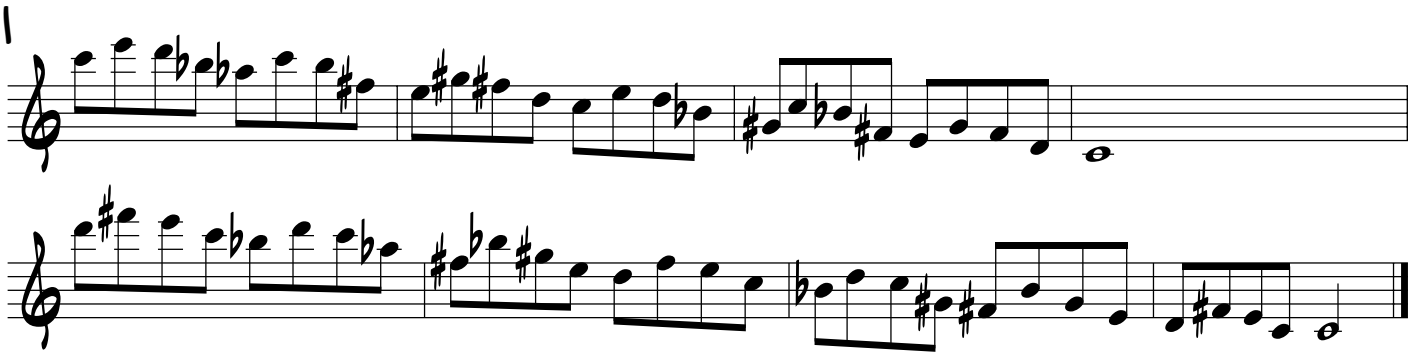

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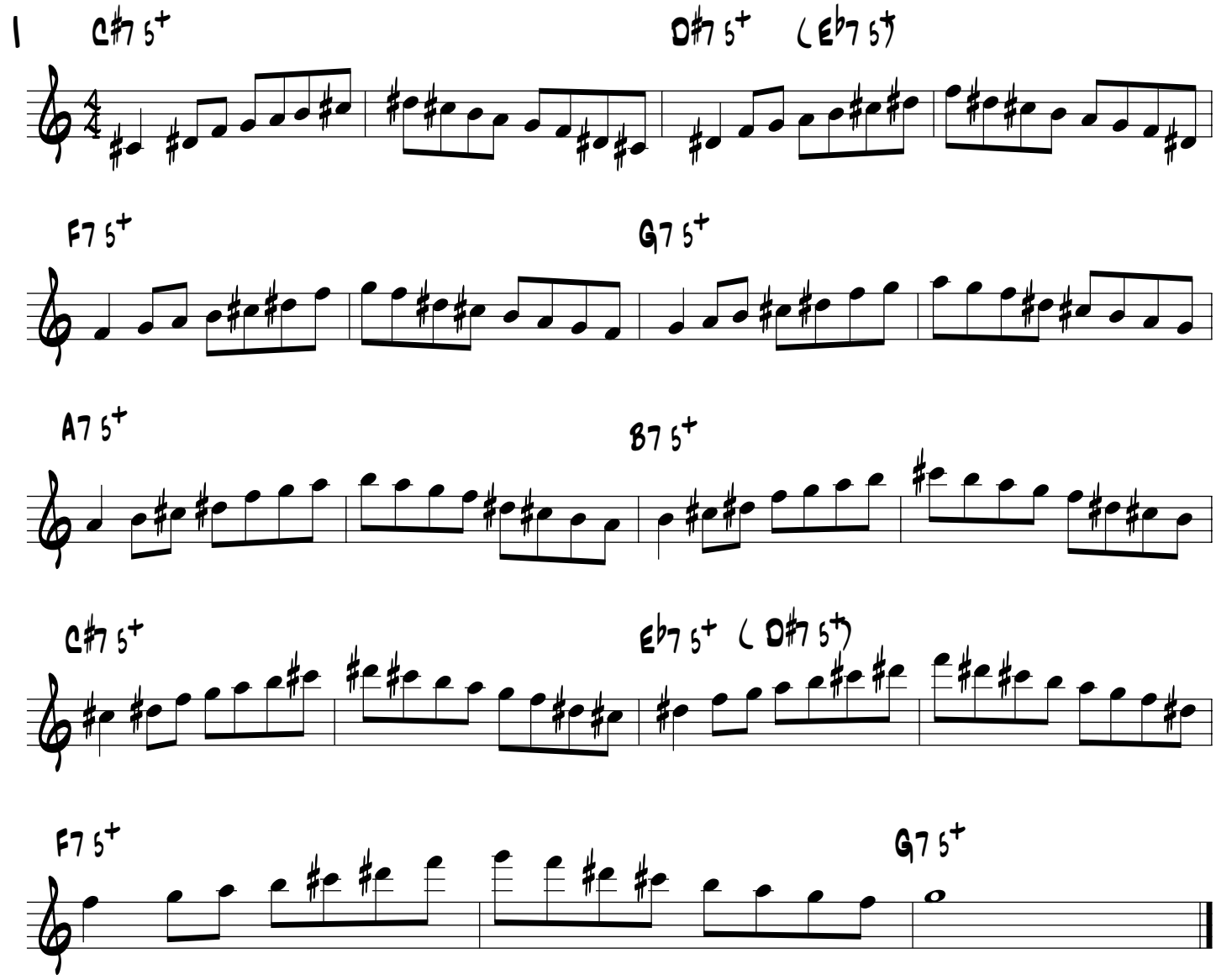
Gamme par tons II



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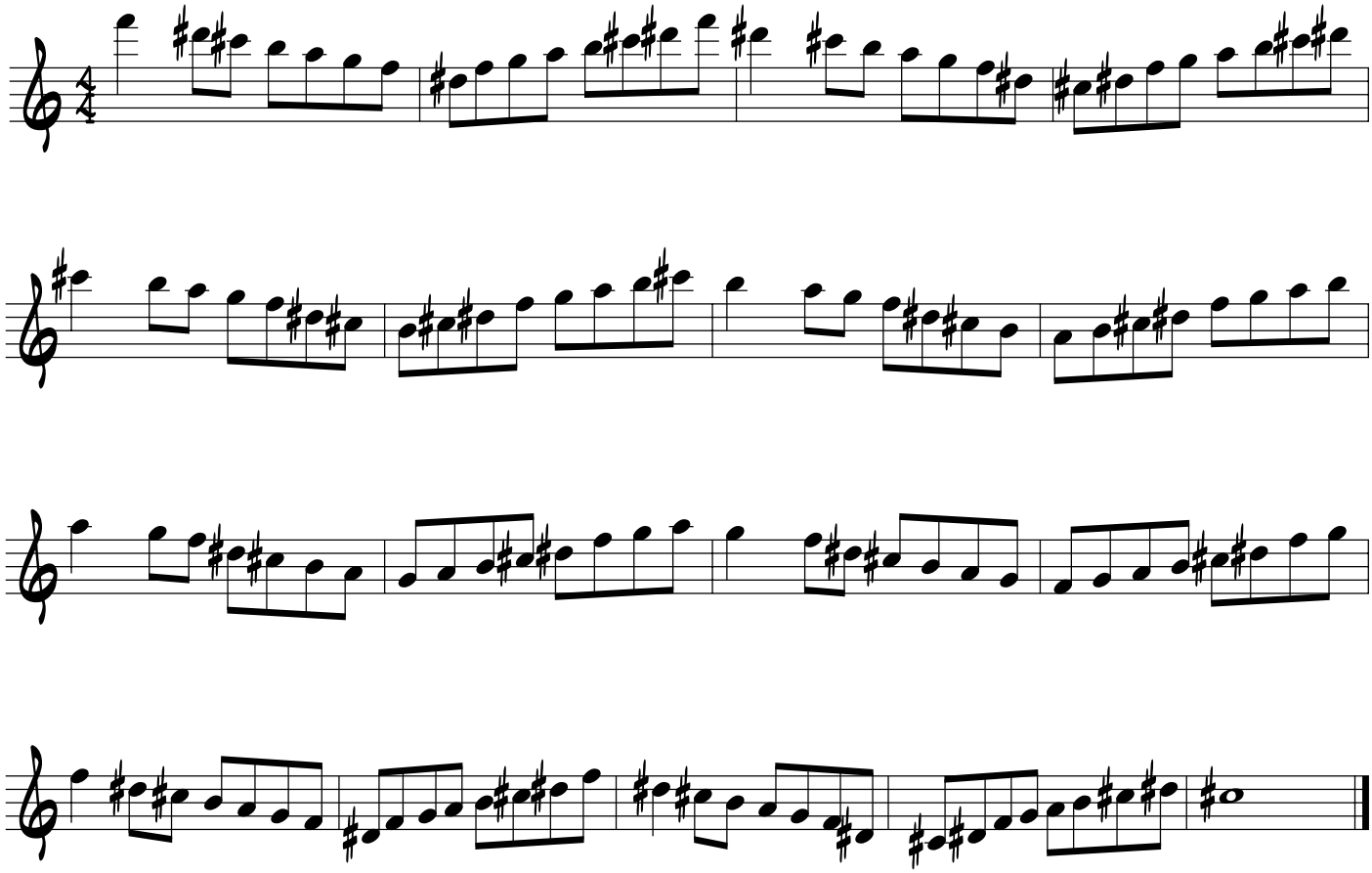
Gamme par tons II (suite)



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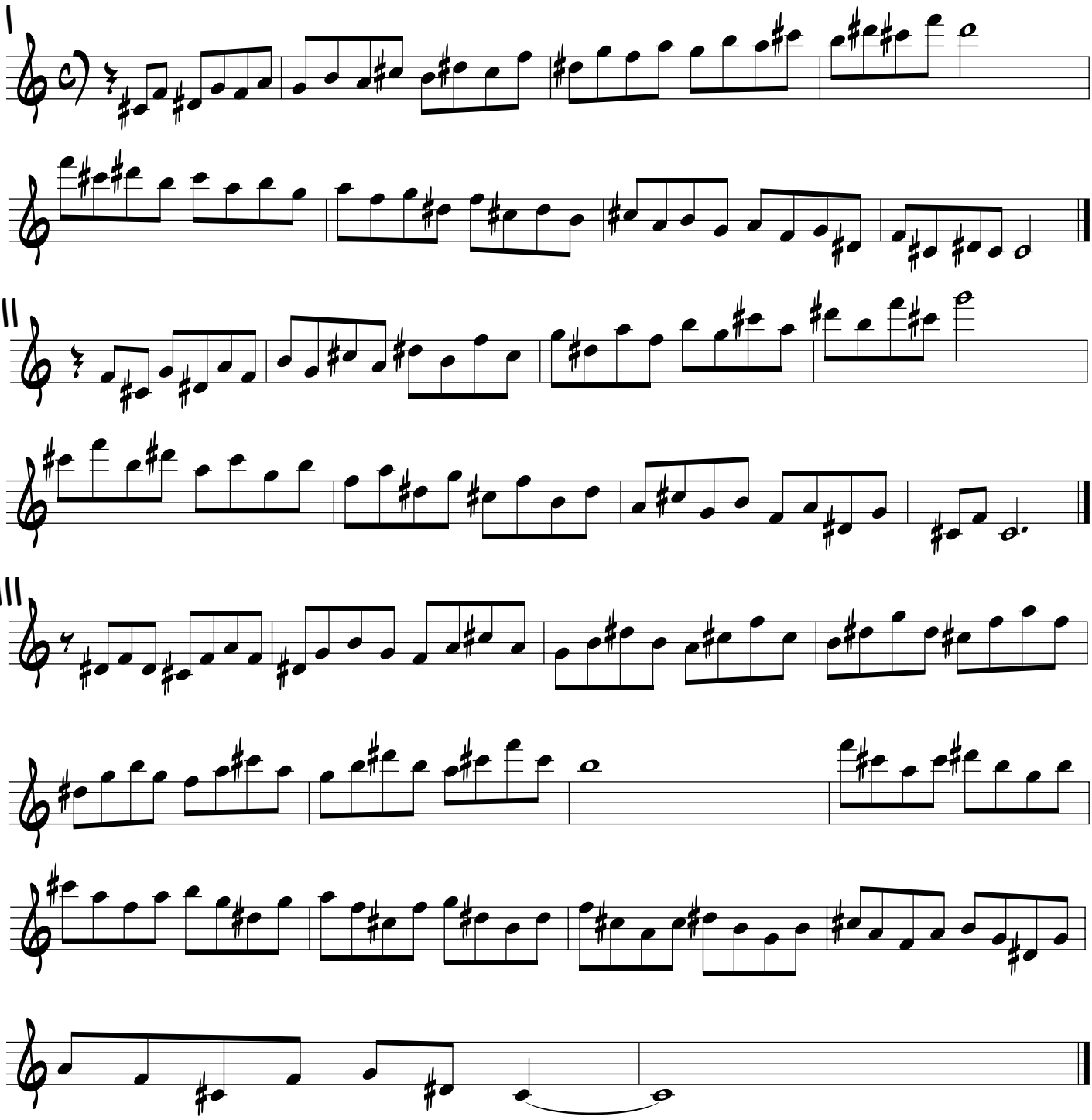
Gamme par tons II



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Gamme par tons II

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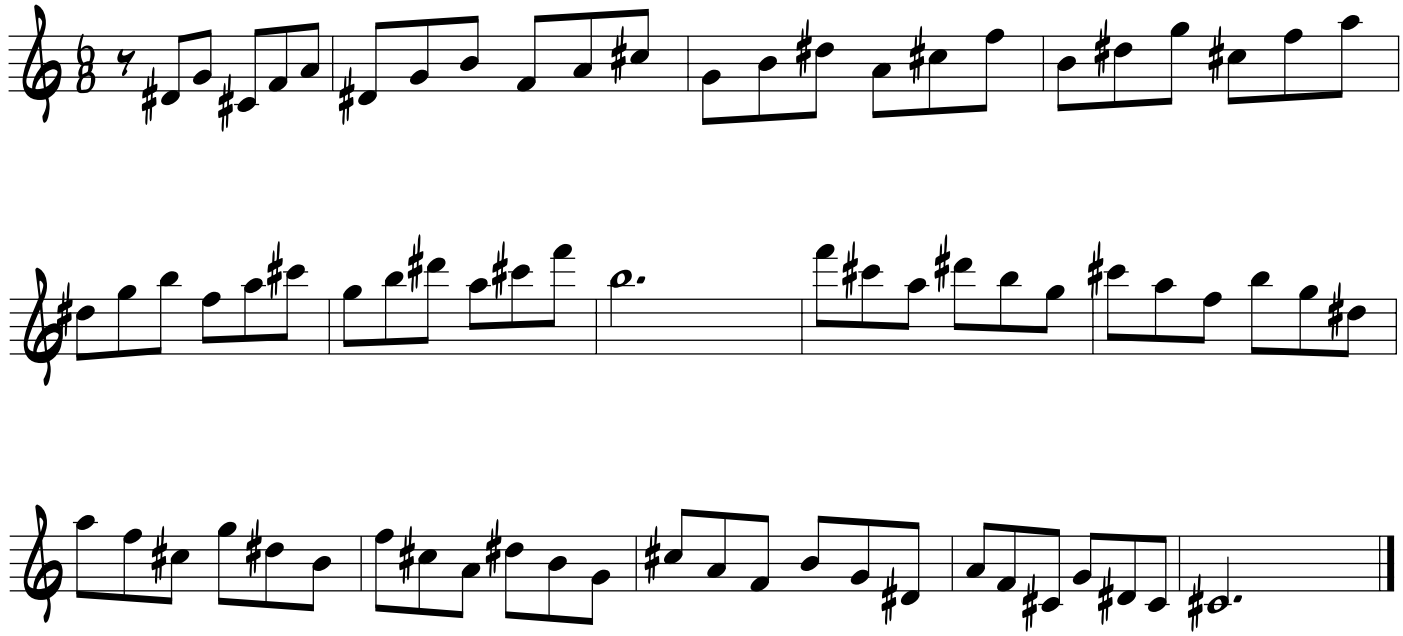

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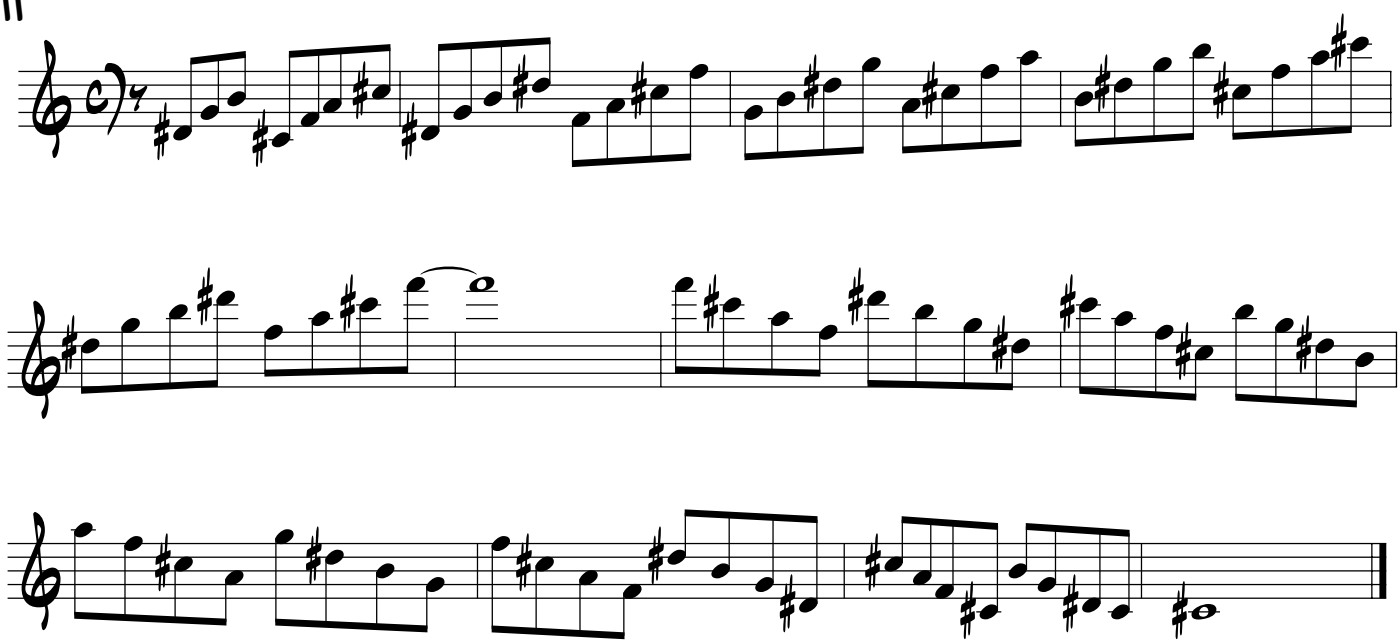

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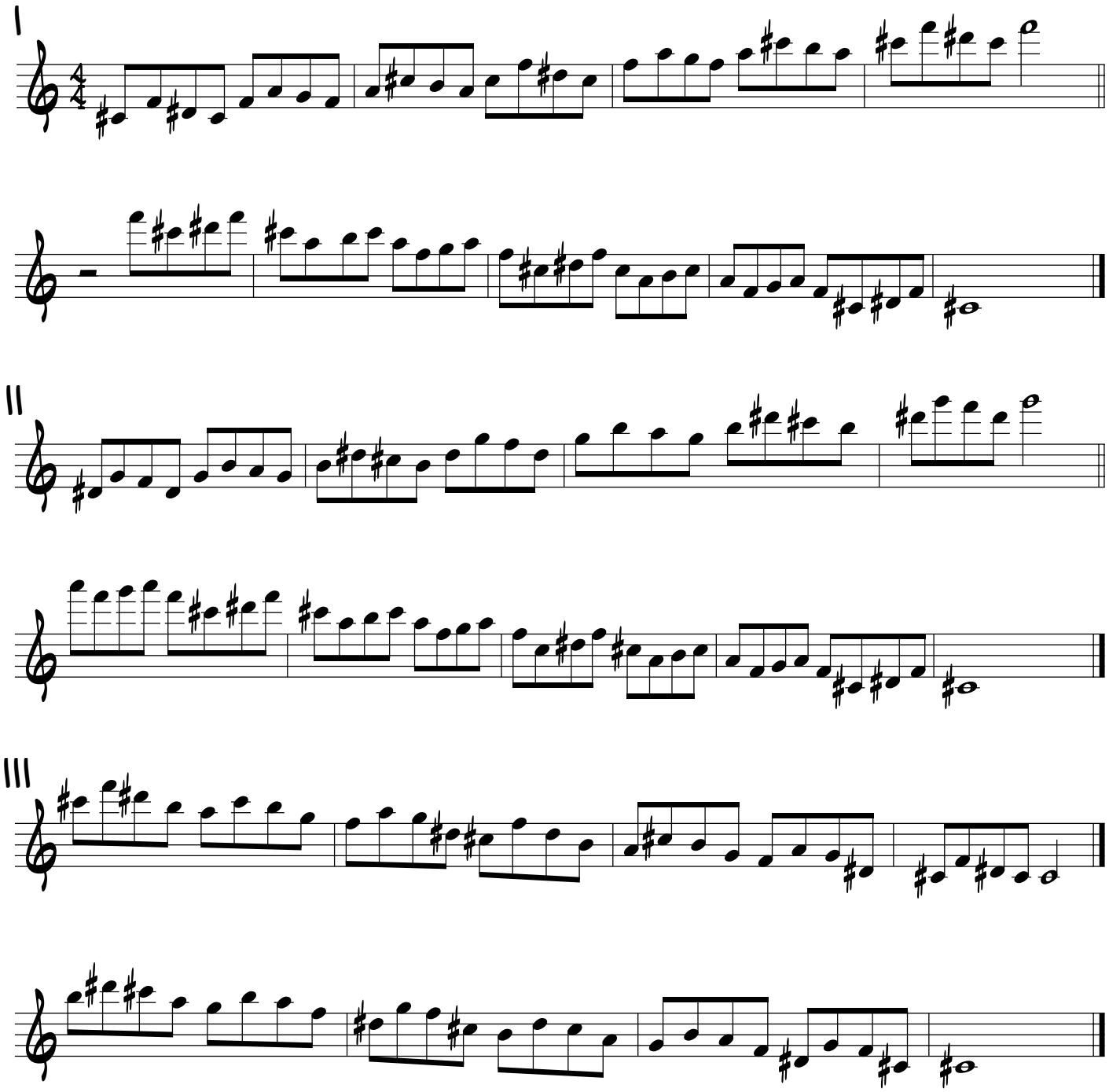
Gamme par tons II



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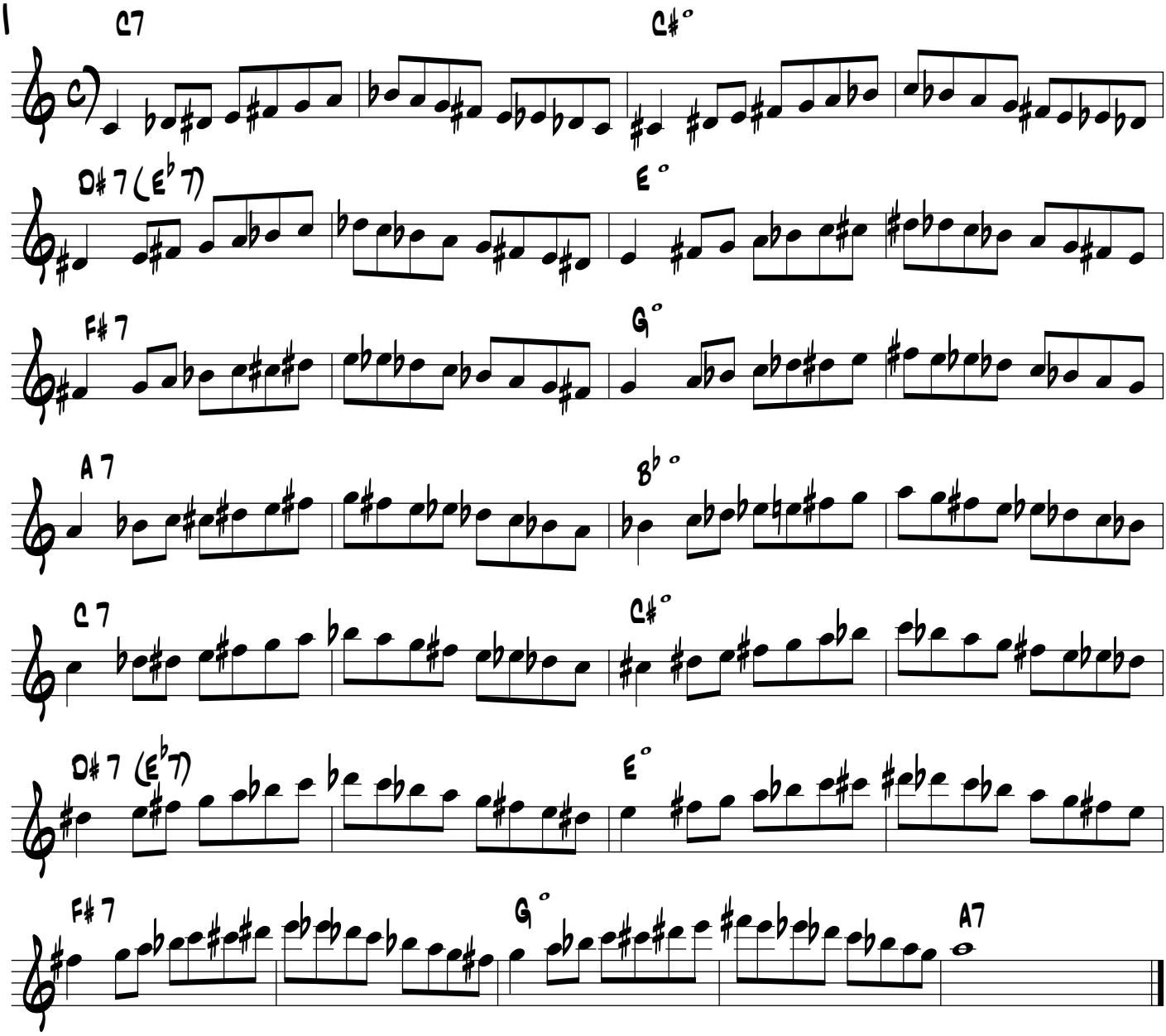
Gamme diminuée 1 (1/2 ton-ton)



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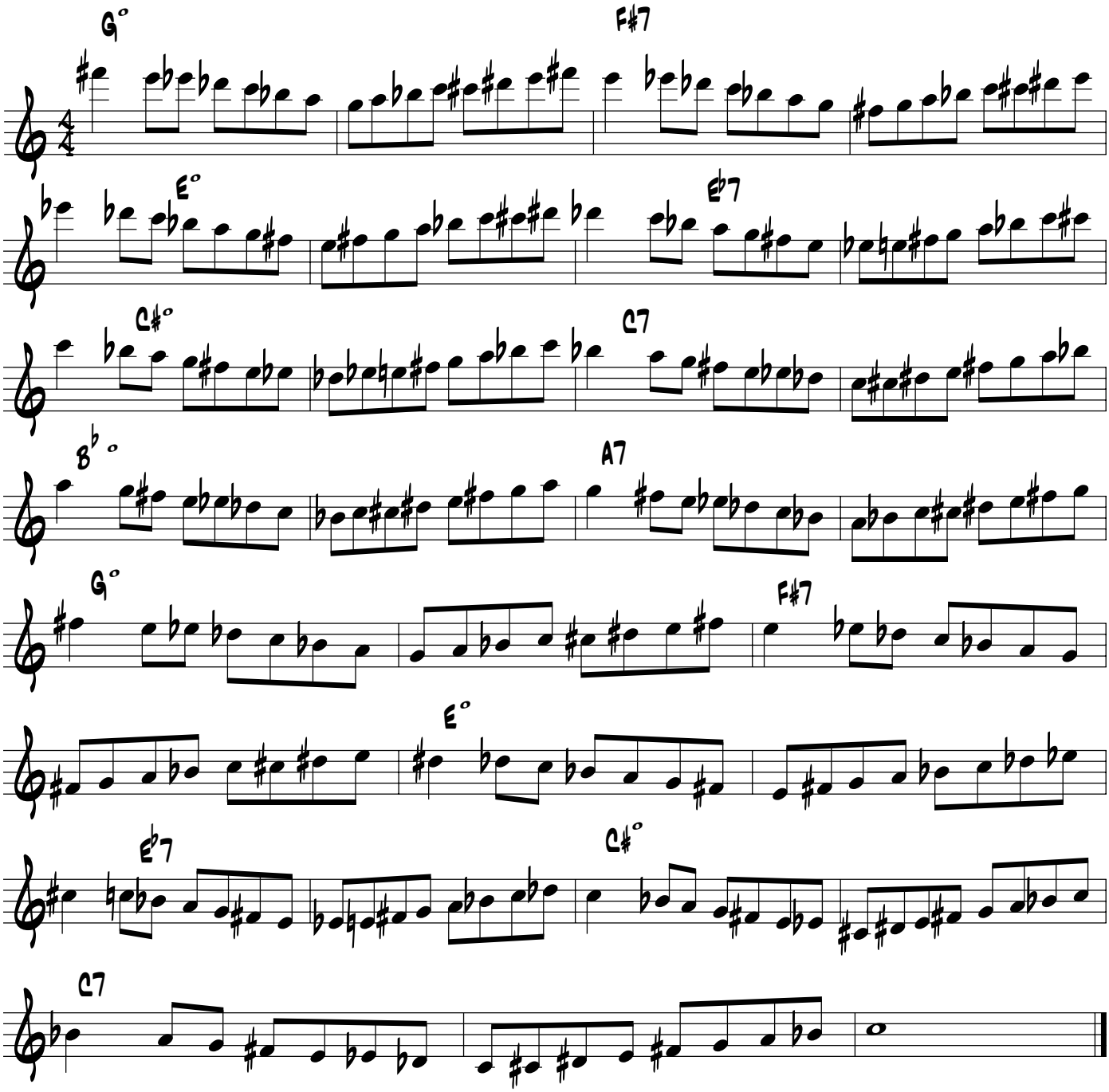
Gamme diminuée I (suite)



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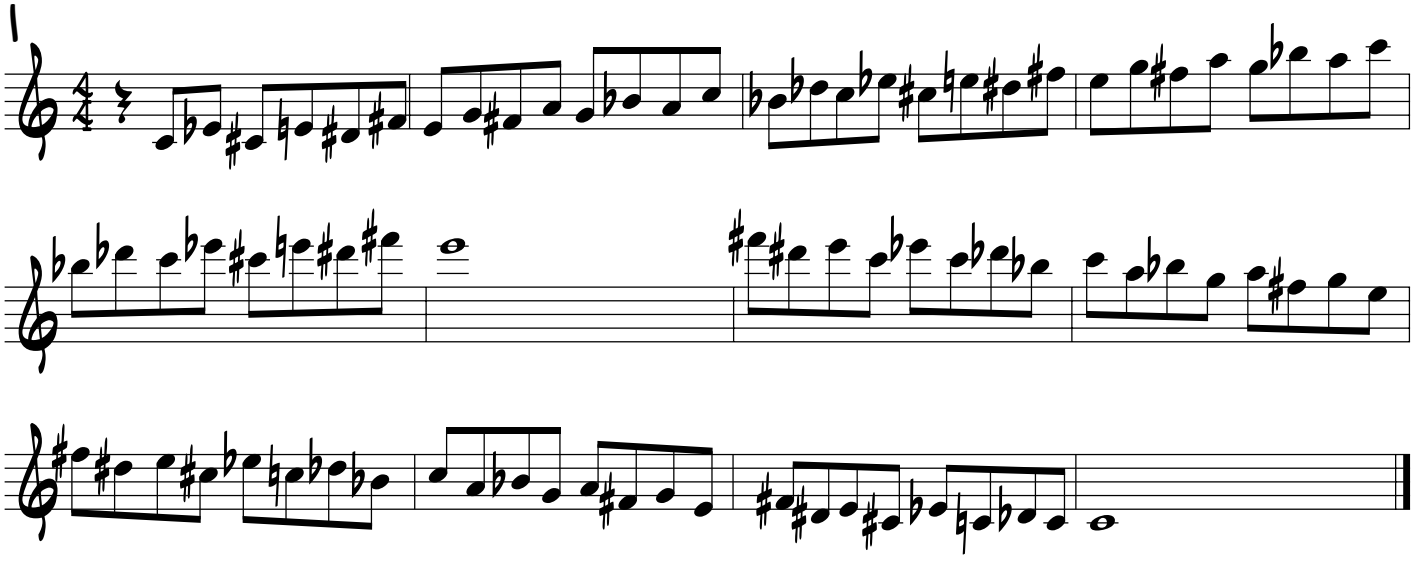
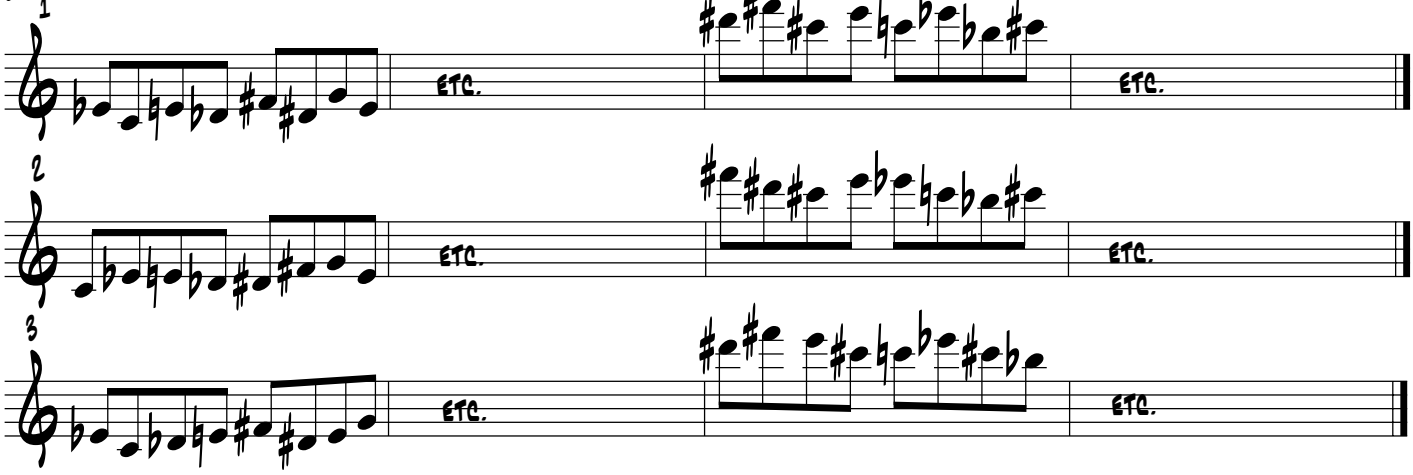
Tierces mineures de la gamme diminuée

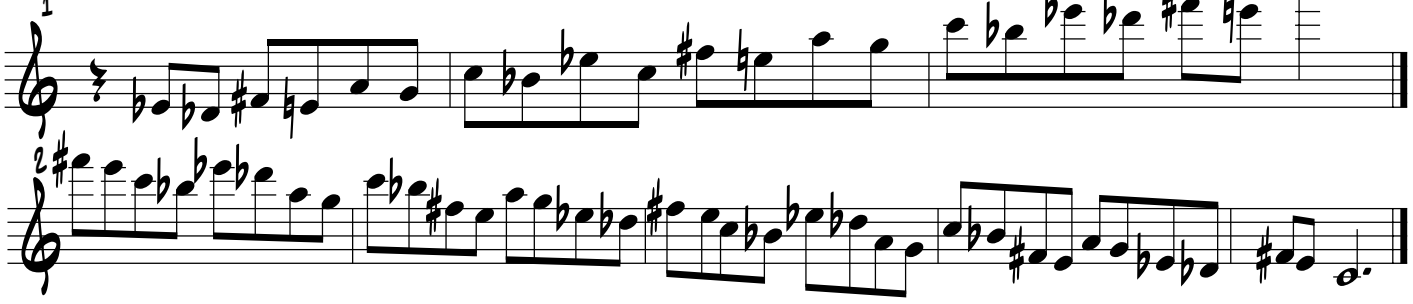
I



II Variations



III Patterns utilisés dans le jazz



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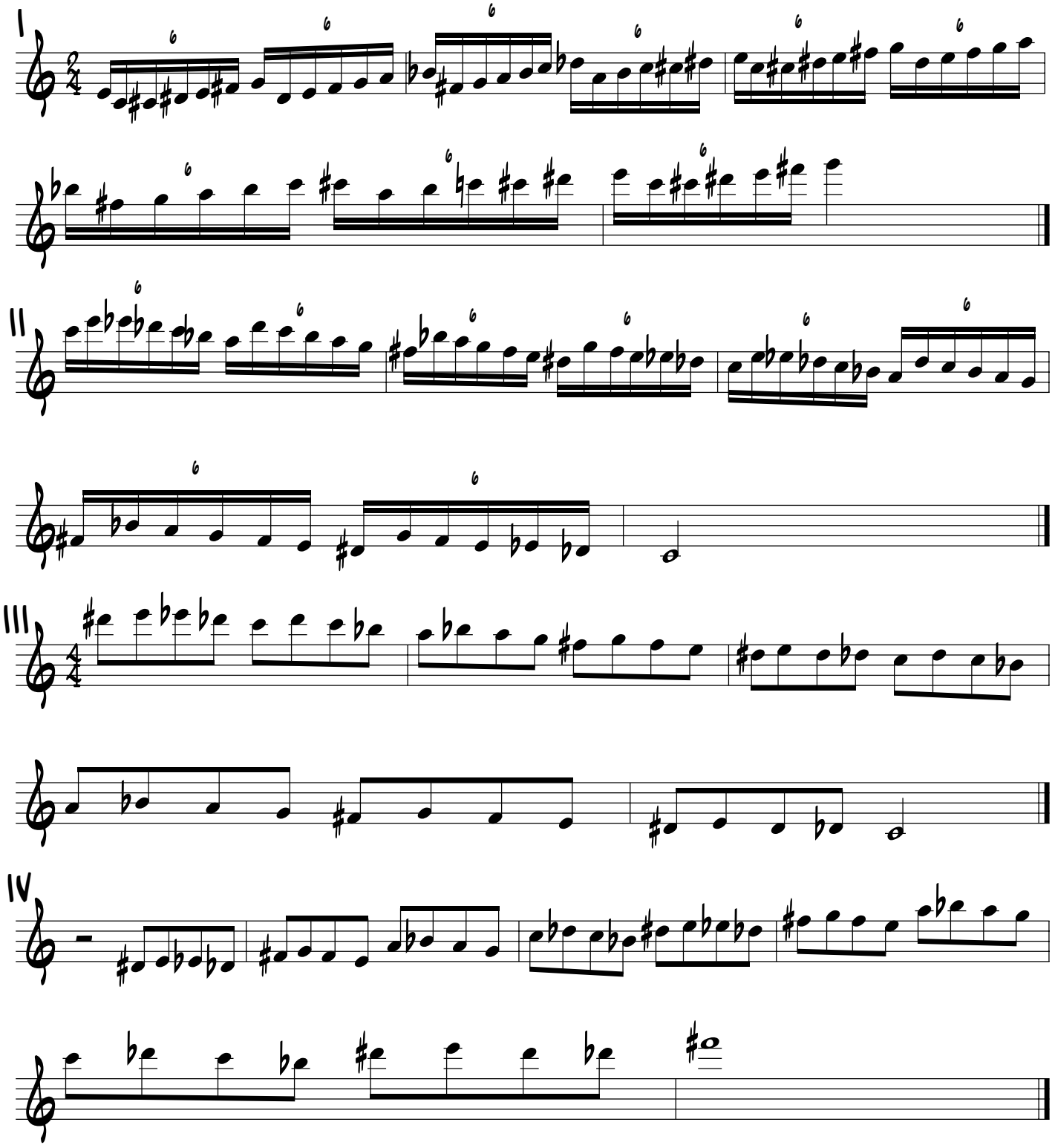
Patterns sur la gamme diminuée utilisés dans le jazz (suite)



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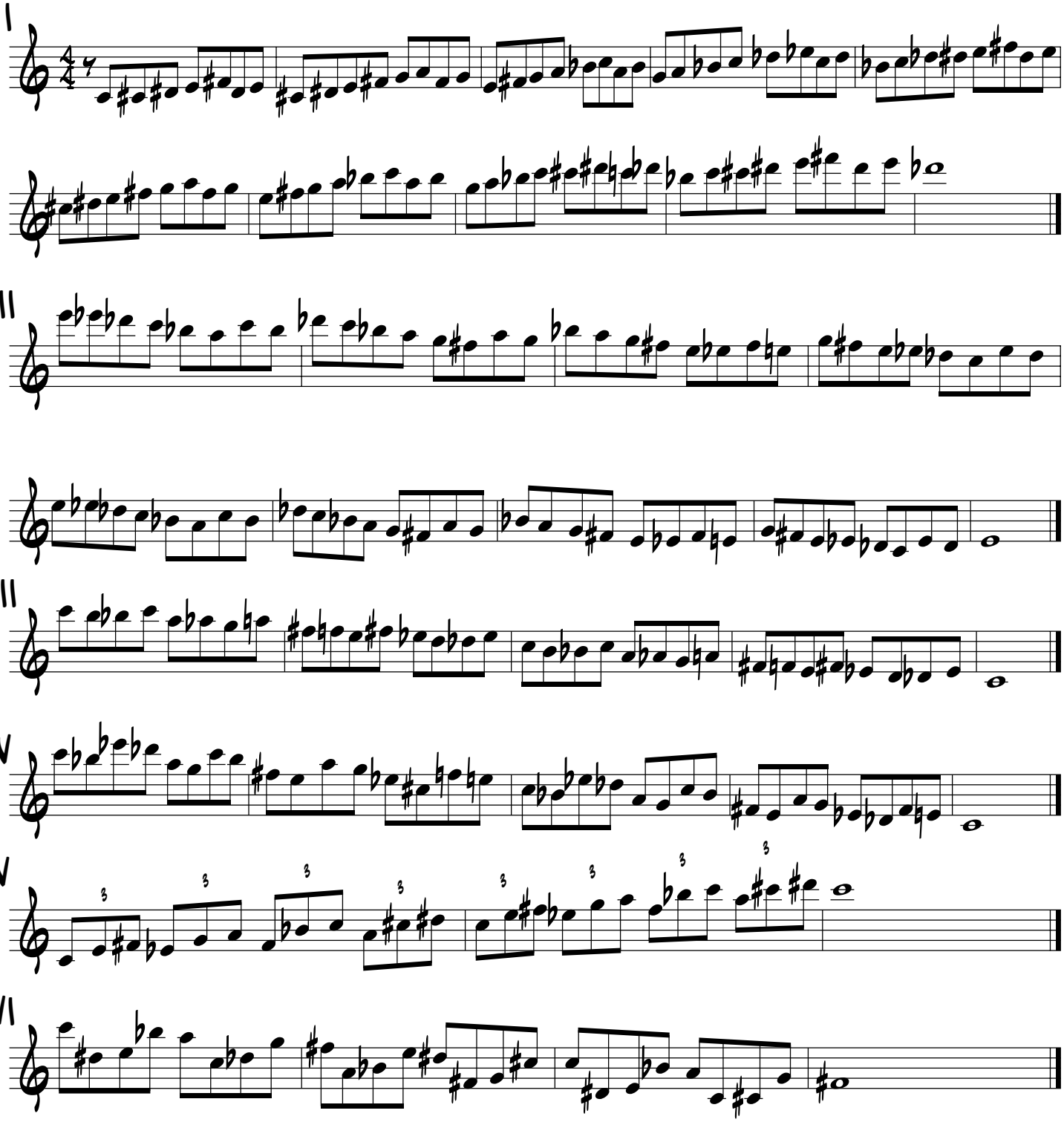
Patterns sur la gamme diminuée (suite)



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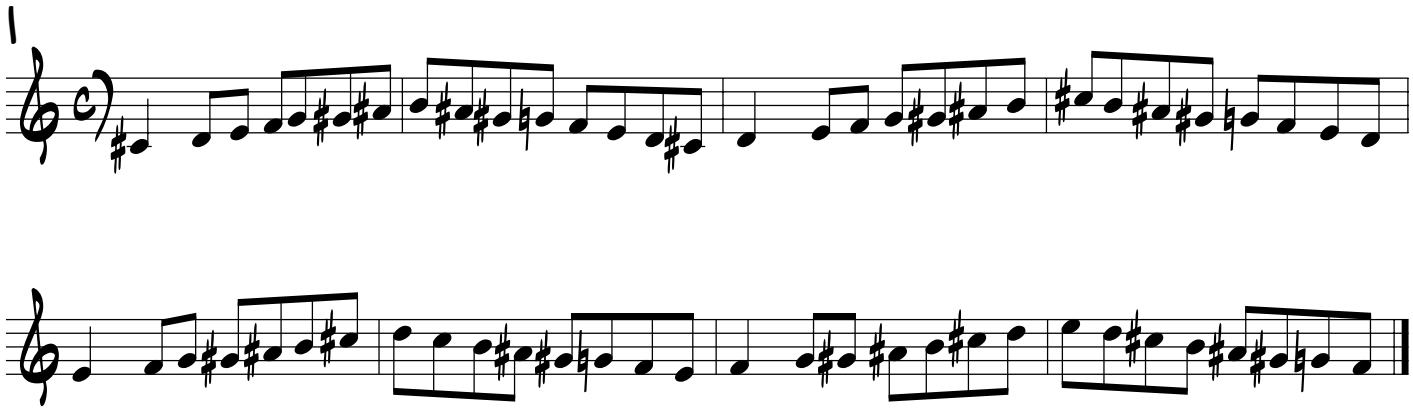
Gamme diminuée II

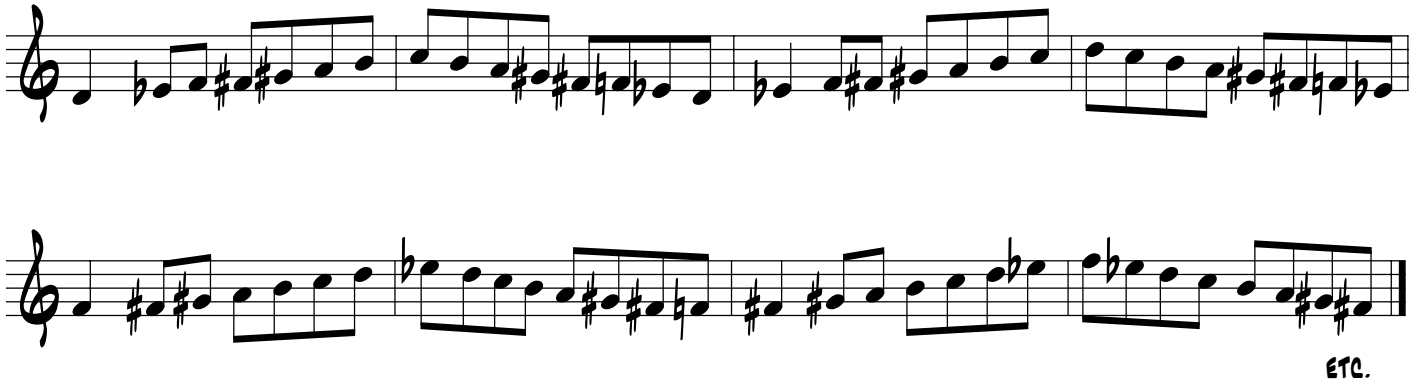
I



etc.

Gamme diminuée III

II



etc.

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

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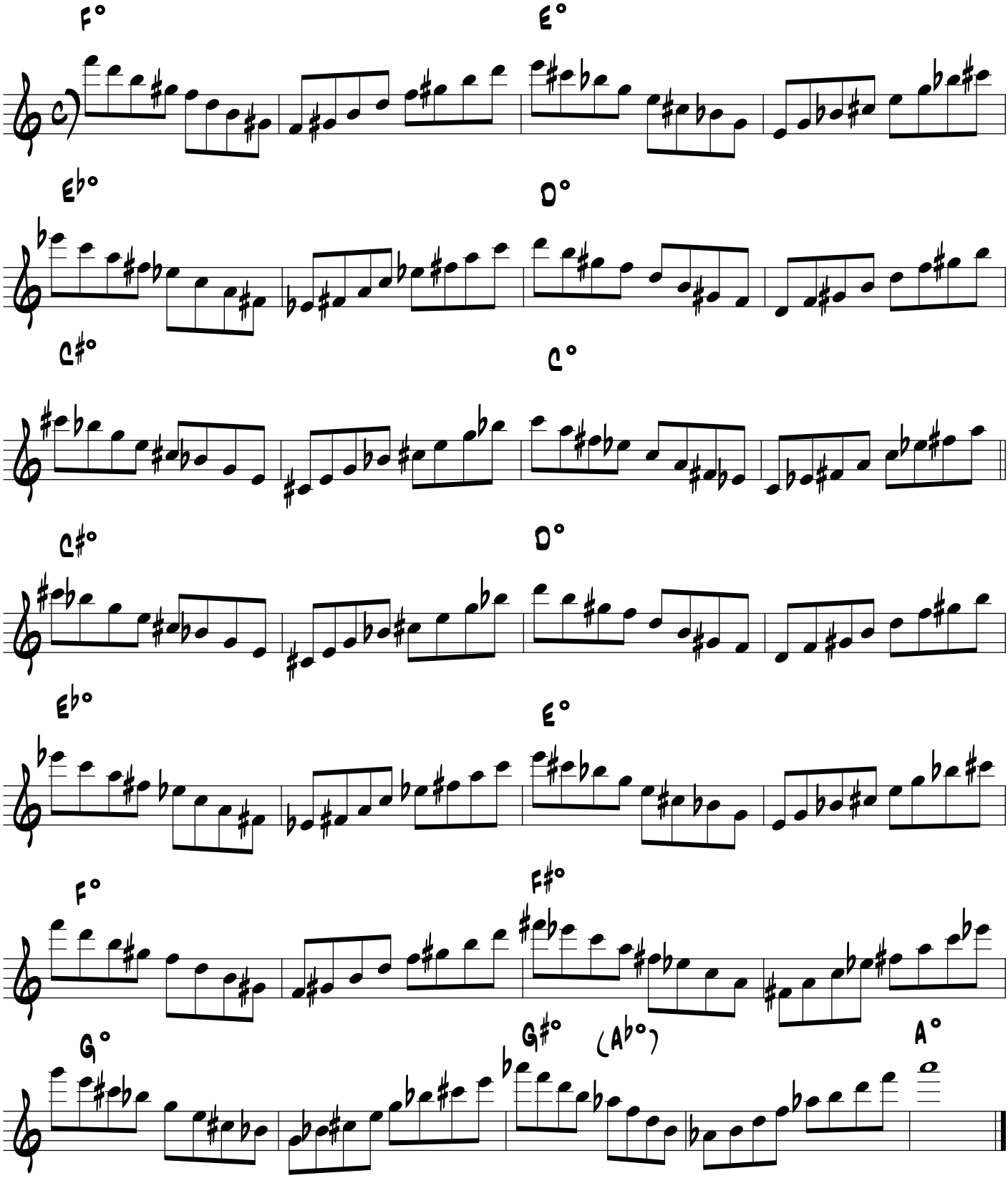
Exercices chromatiques sur les accords diminués



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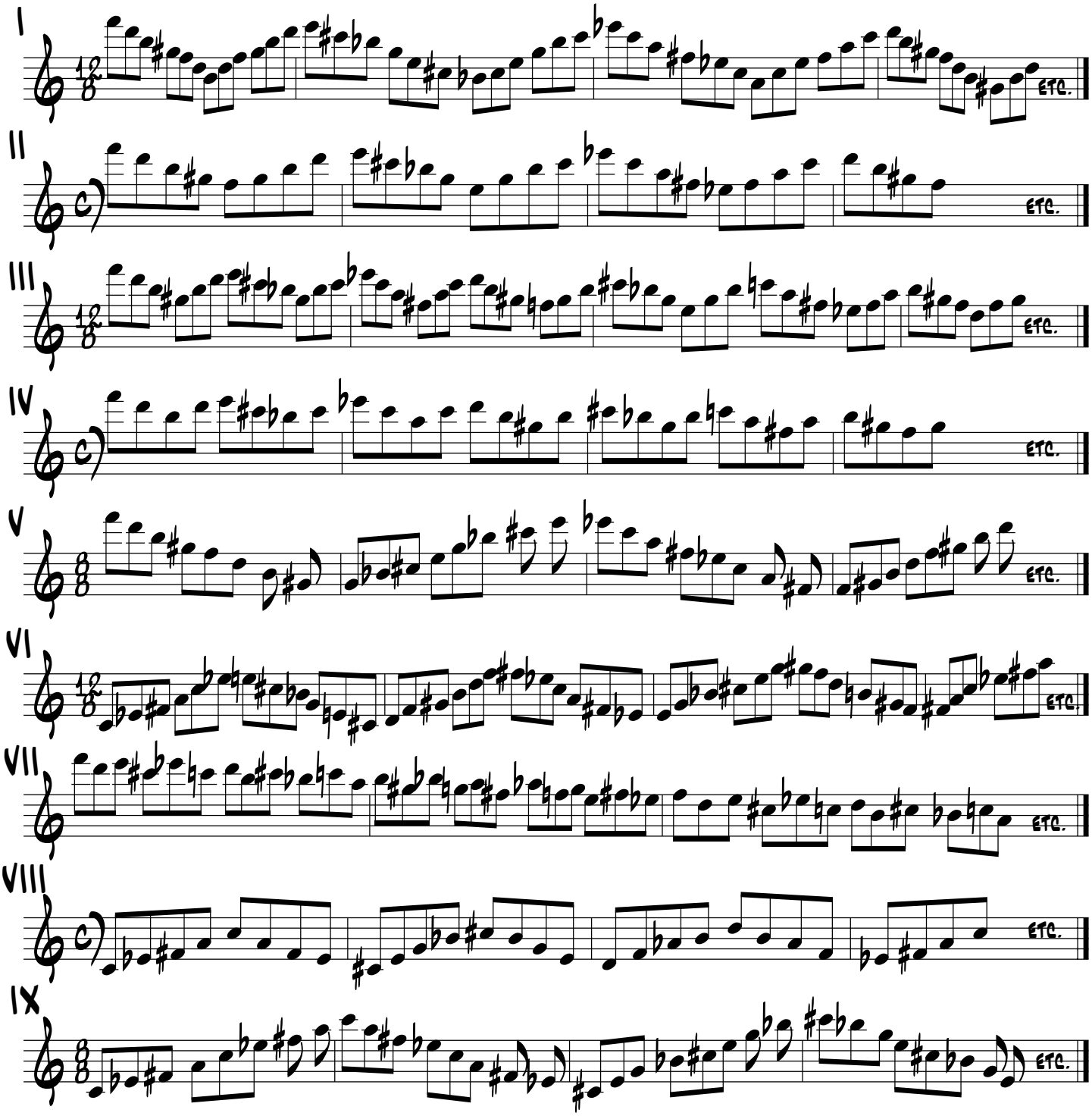
Accords diminués (suite)

Variations mélodiques et rythmiques



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