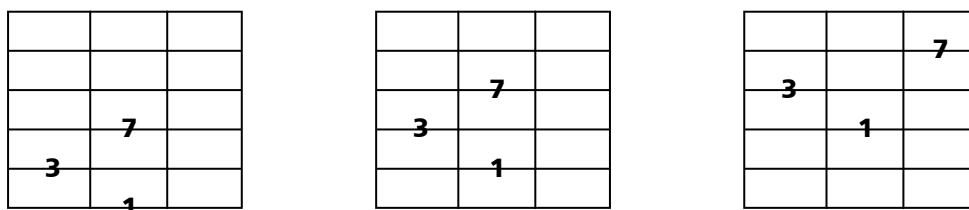


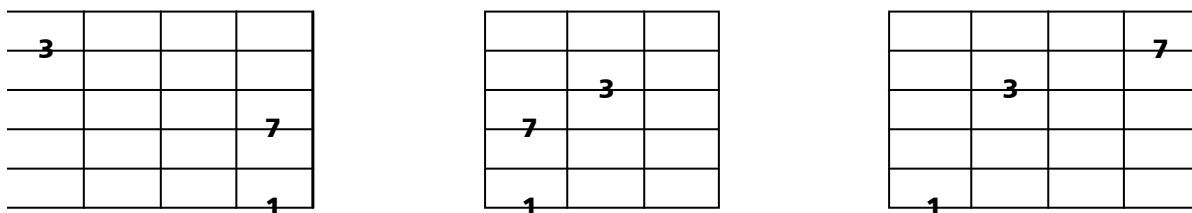
## > Les accords du jazz

Nous allons donc chercher les **accords de base** les plus utilisés dans le jazz en utilisant cette connaissance des intervalles sur le manche.

### >> Harmonisations de type 1-3-7

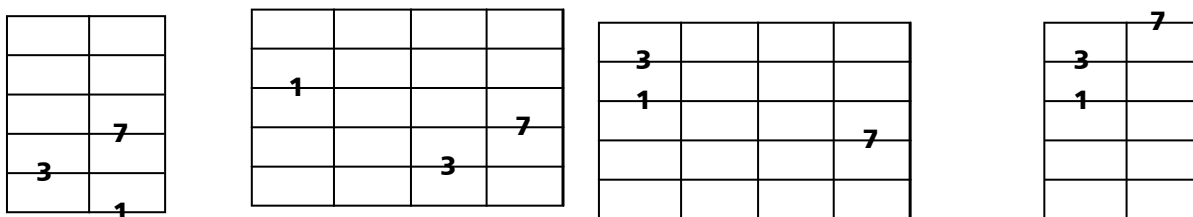


### >> Autres harmonisations de type 1-7-3 et 1-3-7

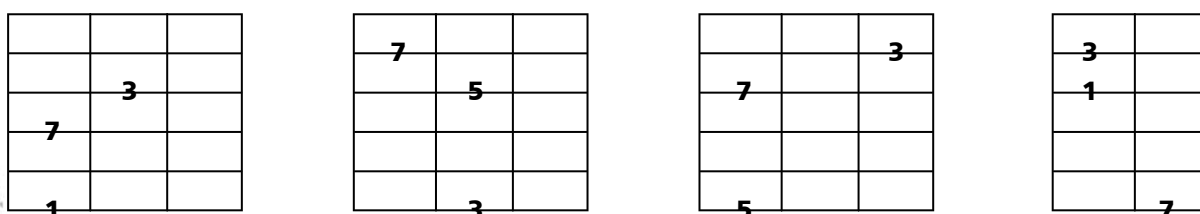


### >> Renversement d'une position

Ici en C7, vous êtes sur les cases VII, V, V et V :



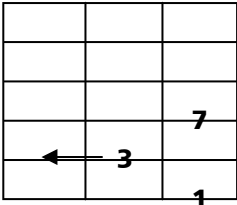
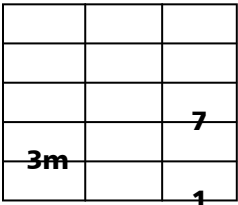
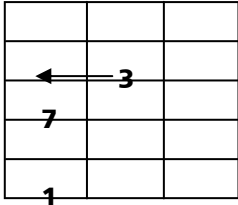
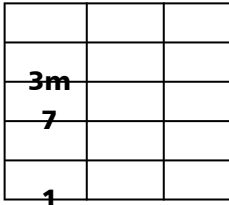
Ici en G7, vous êtes sur les cases III, VI, X et XII :



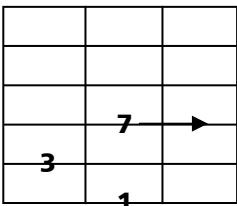
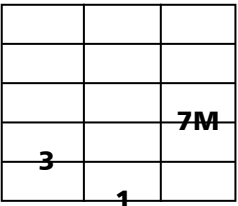
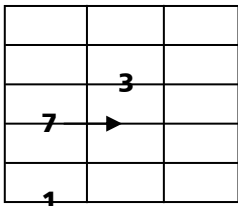
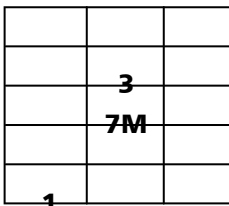
# > Les accords du jazz (suite)

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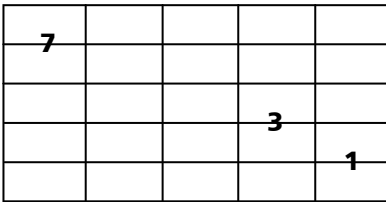
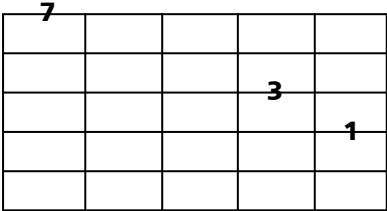
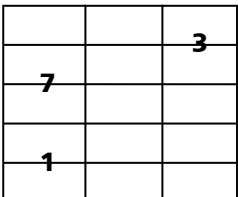
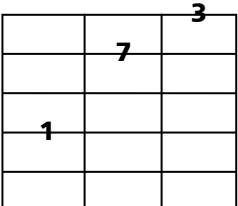
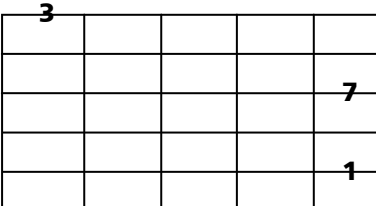
Procédez de même pour trouver les **accords m7**, en descendant la tierce d'une case :

<b>accord 7</b>	<b>accord m7</b>	<b>accord 7</b>	<b>accord m7</b>
			

Et les **accords 7M**, en montant la septième d'une case :

<b>accord 7</b>	<b>accord 7M</b>	<b>accord 7</b>	<b>accord 7M</b>
			

D'autres positions **d'accords 7** :

## > Jouons !

Appliquons tout cela sur 3 grilles, un **blues de base**, un **blues avec renversements d'accords** « obligés » et un morceau dans l'esprit **standard de jazz**.

### Blues de base

II	<b>C7</b>	I	<b>F7</b>	I	<b>C7</b>	I	<b>C7</b>	I
I	<b>F7</b>	I	<b>F7</b>	I	<b>C7</b>	I	<b>Am7</b> <b>Ab7</b>	I
I	<b>G7</b>	I	<b>F7</b>	I	<b>C7</b>	I	<b>Am7</b> <b>Ab7</b>	II

Voici la grille du blues joué sur le DVD avec des **renversements d'accords** (voir diagrammes d'accords en fin de fichier) :

II	<b>C7</b>	<b>C7/E</b>	I	<b>F7</b>	<b>F7/A</b>	I	<b>C7</b>	<b>C7/Bb</b>	I	<b>C7/G</b>	<b>C7/EI</b>
I	<b>F7</b>	<b>F7/Eb</b>	I	<b>F7/C</b>	<b>F7/A</b>	I	<b>C7</b>	<b>C7/Bb</b>	I	<b>Am7</b>	<b>Ab7</b>
I	<b>G7</b>	<b>G7/B</b>	I	<b>F7</b>	<b>F7/A</b>	I	<b>C7</b>	<b>C7/Bb</b>	I	<b>Am7</b>	<b>Ab7</b>

Vous pouvez vous amuser à faire le même travail sur une grille harmonique en **Fa majeur** dans l'esprit **standard jazz** :

I	<b>Dm7</b>	<b>Ab7</b>	I	<b>Gm7</b>	<b>C7</b>	I	<b>F7M</b>	<b>Bb7</b>	I	<b>Am7</b>	<b>D7</b>	I
I	<b>Gm7</b>	<b>Db7</b>	I	<b>C7</b>	<b>Bb7</b>	I	<b>Am7</b>	<b>D7</b>	I	<b>Gm7</b>	<b>C7</b>	I

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# > Le son des accords jazz

Gammes en accords.

	3	3m		3m		3		3	3m		3m	
	7M	7		7		7M	7		7		7	
1		1		1	1		1		1		1	
<b>G7M</b>		<b>Am7</b>		<b>Bm7</b>	<b>C7M</b>		<b>D7</b>		<b>Em7</b>		<b>F#m7b5</b>	

		3	3m		3m		3		3	3m		3m
	7M	7		7	7M	7		7	7M	7		7
1		1		1	1		1		1		1	
<b>C7M</b>		<b>Dm7</b>		<b>Em7</b>	<b>F7M</b>		<b>G7</b>		<b>Am7</b>		<b>Bm7b5</b>	

Un voicing II-V\_I :

		3m
		7
		1

		7
	3	
		1

		3
		7M
1		

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# > Le son des accords jazz (suite)

Renversements d'accords 7 pour préparer le blues :

			7					5		7	3-3										1		
			3																				
7																							
1				3				5													7		

**III**

**VII**

**X**

				7								3-3												
7			3					5						1										
1								3																

**III**

Substitution tritonique :

		3m
		7
		1

**Dm7**

**X**

		7
	3	
		1

**G7**

**X**

		3
	7	
	1	

**Db7**

**X**

		3m
	7	
	1	

**Dm7**

**V**

		7
	3	
		1

**G7**

**V**

		3
	7	
	1	

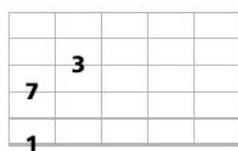
**Db7**

**V**

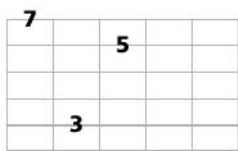
## &gt; Le son des accords jazz (suite)

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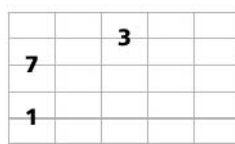
Blues en Do avec accords renversés :



VIII C7



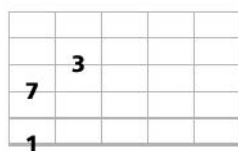
VI C7/E



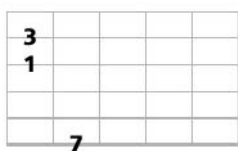
VIII F7



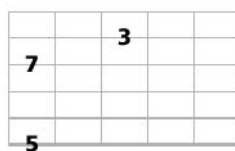
III F7/A



VIII C7



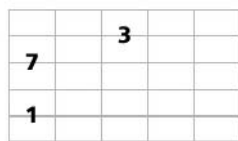
V C7/Bb



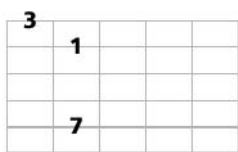
III C7/G



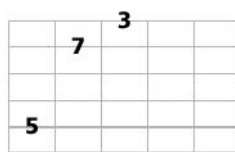
VI C7/E



VIII F7



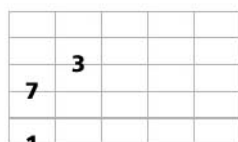
V F7/Eb



III F7/A



III F7/A



VIII C7



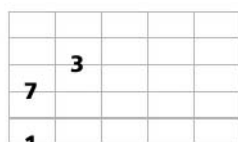
V C7/Bb



V Am7



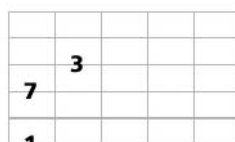
IV Ab7



III G7



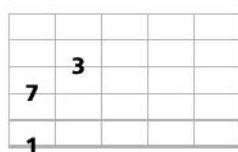
V G7/B



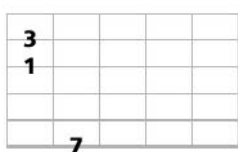
I F7



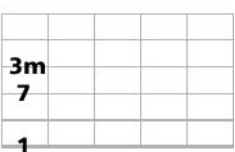
III F7/A



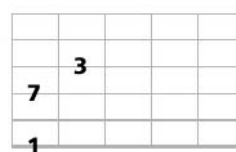
VIII C7



V C7/Bb



V Am7



IV Ab7