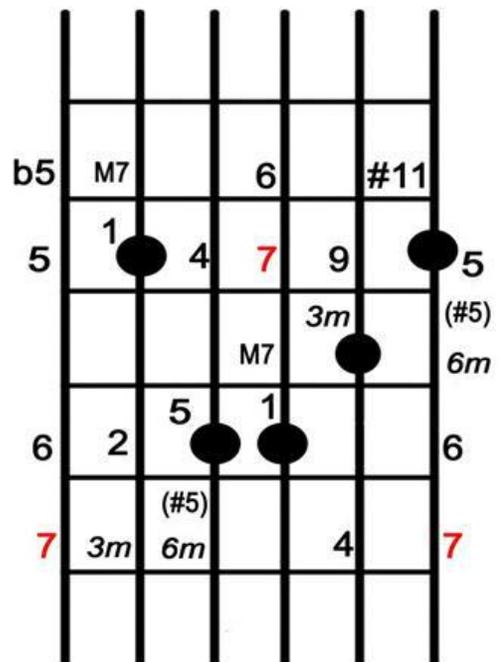
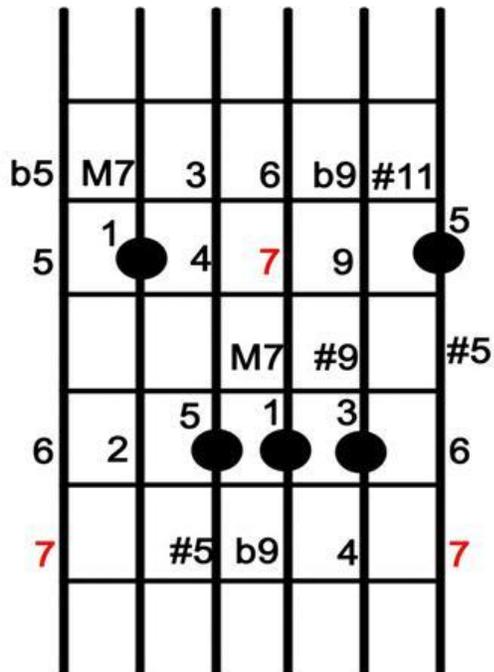


Harmonisation du schéma majeur et mineur no4



HARMONISATION SUR LE SCHEMA NO4 EN DO

C C/G CMAS7 C/B C/A

Diagram 1: Chords C, C/G, CMAS7, C/B, and C/A. Fingerings: C (1, 2, 3, 4), C/G (1, 2, 3, 4), CMAS7 (1, 2, 3, 4), C/B (1, 2, 3, 4), C/A (1, 2, 3, 4).

C/G C6 C6/9 C6/9 #11

Diagram 2: Chords C/G, C6, C6/9, and C6/9 #11. Fingerings: C/G (1, 2, 3, 4), C6 (1, 2, 3, 4), C6/9 (1, 2, 3, 4), C6/9 #11 (1, 2, 3, 4).

CMAS9 CSUS4 CMAS7(#11)

Diagram 3: Chords CMAS9, CSUS4, and CMAS7(#11). Fingerings: CMAS9 (1, 2, 3, 4), CSUS4 (1, 2, 3, 4), CMAS7(#11) (1, 2, 3, 4).

C7 C9 C9(#11) C9(#11)/E C7(b9) C7(b9) #11

Diagram 4: Chords C7, C9, C9(#11), C9(#11)/E, C7(b9), and C7(b9) #11. Fingerings: C7 (1, 2, 3, 4), C9 (1, 2, 3, 4), C9(#11) (1, 2, 3, 4), C9(#11)/E (1, 2, 3, 4), C7(b9) (1, 2, 3, 4), C7(b9) #11 (1, 2, 3, 4).

C7(#9) C13 C7b13 C9sus4 C13sus4 C13sus4/E C7(b9) sus.

Diagram 5: Chords C7(#9), C13, C7b13, C9sus4, C13sus4, C13sus4/E, and C7(b9) sus. Fingerings: C7(#9) (1, 2, 3, 4), C13 (1, 2, 3, 4), C7b13 (1, 2, 3, 4), C9sus4 (1, 2, 3, 4), C13sus4 (1, 2, 3, 4), C13sus4/E (1, 2, 3, 4), C7(b9) sus. (1, 2, 3, 4).

Mineur

C7(b9)/G CM CM/Eb CM/G

Diagram 6: Chords C7(b9)/G, CM, CM/Eb, and CM/G. Fingerings: C7(b9)/G (1, 2, 3, 4), CM (1, 2, 3, 4), CM/Eb (1, 2, 3, 4), CM/G (1, 2, 3, 4).

CM CM(MA♯7) CM7 CM⁶ CM CM(MA♯7) CM7 CM⁶

Detailed description: This system shows four pairs of chords. Each pair consists of a triad and a dyad. The triads are written in a 2/4 time signature with a bass clef. The dyads are written in a 3/4 time signature with a bass clef. The chords are: CM (triad: C4, E4, G4; dyad: C4, E4), CM(MA♯7) (triad: C4, E4, G4; dyad: C4, G4), CM7 (triad: C4, E4, G4; dyad: C4, B4), and CM⁶ (triad: C4, E4, G4; dyad: C4, F4).

CM CM^{b6} CM⁶ CM^{b6} CM CM^{b6} CM⁶ CM^{b6}

Detailed description: This system shows four pairs of chords. Each pair consists of a triad and a dyad. The triads are written in a 2/4 time signature with a bass clef. The dyads are written in a 3/4 time signature with a bass clef. The chords are: CM (triad: C4, E4, G4; dyad: C4, E4), CM^{b6} (triad: C4, E4, G4; dyad: C4, F4), CM⁶ (triad: C4, E4, G4; dyad: C4, B4), and CM^{b6} (triad: C4, E4, G4; dyad: C4, F4).

CM CM/B CM/B^b CM/A

Detailed description: This system shows four pairs of chords. Each pair consists of a triad and a dyad. The triads are written in a 2/4 time signature with a bass clef. The dyads are written in a 3/4 time signature with a bass clef. The chords are: CM (triad: C4, E4, G4; dyad: C4, E4), CM/B (triad: C4, E4, G4; dyad: C4, B4), CM/B^b (triad: C4, E4, G4; dyad: C4, B4), and CM/A (triad: C4, E4, G4; dyad: C4, F4).

Remarque :

Le guitariste classique peut reproduire facilement l'harmonisation du schéma no4 de *si* à *fa* (voir exemple suivant en *mi*).

HARMONISATION SUR LE SCHEMA NO4 EN MI

E **E/B** **EMAS7** **E/D#** **E/C#**

Chords and fingerings: E (4, 3, 2, 1), E/B (1, 3, 1), EMAS7 (4, 3, 2, 1), E/D# (1, 4, 2, 1), E/C# (1, 3, 2).

E/B **E6** **E6/9** **E6/9 #11**

Chords and fingerings: E/B (4, 3, 1), E6 (3, 1, 2), E6/9 (4, 3, 2, 1), E6/9 #11 (4, 3, 1, 2).

EMAS9 **ESUS4** **EMAS7(#11)**

Chords and fingerings: EMAS9 (3, 4, 1, 2), ESUS4 (4, 3, 2, 1), EMAS7(#11) (1, 4, 3, 2).

E7 **E9** **E9(#11)** **E9(#11)/G#** **E7(b9)** **E7(b9) #11**

Chords and fingerings: E7 (4, 1, 3, 1), E9 (4, 1, 2, 1), E9(#11) (4, 1, 2, 1), E9(#11)/G# (2, 4, 3, 1), E7(b9) (1, 3, 2, 1), E7(b9) #11 (1, 3, 2, 1).

E7(#9) **E1b** **E7b13** **E9sus4** **E1bsus4** **E1bsus4/G#** **E7(b9) sus4**

Chords and fingerings: E7(#9) (4, 3, 1, 2), E1b (4, 3, 1), E7b13 (b2, 3, 1), E9sus4 (1, 1), E1bsus4 (3, 1, 1), E1bsus4/G# (4, 2, 1), E7(b9) sus4 (4, 1, 3, 2).

Mineur (b3)

E7(b9)/B **EM** **EM/G** **EM/B**

Chords and fingerings: E7(b9)/B (4, 2, 3, 1), EM (2, 4, 3, 1), EM/G (1, 2, 3, 4), EM/B (1, 2, 3, 1).

EM EM(MA7) EM7 EM6 EM EM(MA7) EM7 EM6

Fingerings: EM (1, 2, 3, 4), EM(MA7) (1, 2, 3, 4), EM7 (1, 2, 3), EM6 (1, 2, 3, 4), EM (1, 2, 3), EM(MA7) (1, 2, 3), EM7 (1, 2), EM6 (1, 2, 3, 4)

EM EM^{b6} EM6 EM^{b6} EM EM^{b6} EM6 EM^{b6}

Fingerings: EM (1, 2, 3), EM^{b6} (1, 2, 4), EM6 (1, 2, 3, 4), EM^{b6} (1, 2, 4), EM (1, 2, 3), EM^{b6} (1, 2, 3), EM6 (1, 2, 3, 4), EM^{b6} (1, 2, 3)

EM EM/D# EM/D EM/C#

Fingerings: EM (1, 2, 3, 4), EM/D# (1, 2, 3, 4), EM/D (1, 2, 3, 4), EM/C# (1, 2, 3, 4)

N.B.- Que ce soit pour la tonalité de do min. ou mi min. je n'abaisse que la tierce et/ou la sixte conseroant ainsi l'armature du cycle de quinte majeure. Ce qui correspond exactement au réflexe guitaristique : b3 et/ou b6.