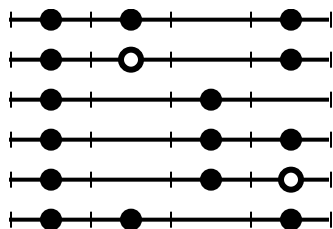


Schémas pour quelques gammes

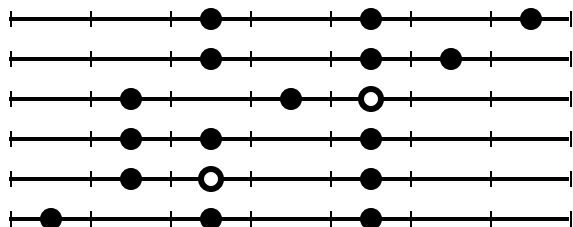
- La [gamme majeure](#) et ses modes en CAGED :
 - [dorien](#)
 - [phrygien](#)
 - [lydien](#)
 - [mixolydien](#)
 - [aéolien](#)
 - [locrien](#)
- La [gamme majeure](#) en 3 notes par corde sur 6 cordes, puis ses modes sur 5 cordes :
 - [ionien](#) (extrait du AG de la gamme majeure)
 - [dorien](#) (GE)
 - [phrygien](#) (E)
 - [lydien](#) (ED)
 - [mixolydien](#) (DC)
 - [aéolien](#) (C)
 - [locrien](#) (A)
- Les gammes [pentatoniques](#)
 - [mineure](#)
 - [dorien](#)
 - [M7](#)
 - [M7#11](#)
 - [altérée](#)
 - [dominante](#)
 - [demi-diminué](#)
 - [altérée majeure](#)
 - [morphing](#)
- La [gamme mineure mélodique et ses modes](#) :
 - [mineur mélodique](#)
 - [lydien \$\flat 7\$](#)
 - [super locrien](#) (ou « altéré »)

Gamme majeure

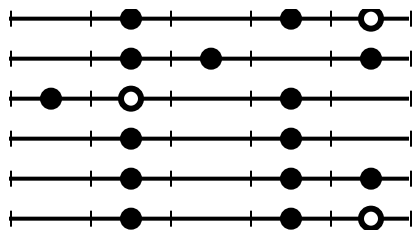
C



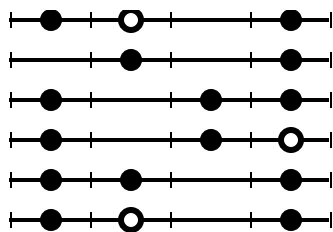
A



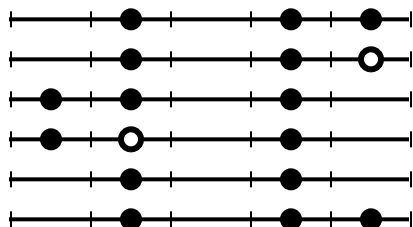
G



E



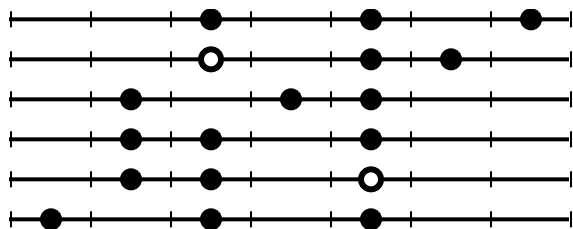
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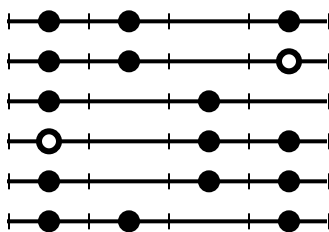
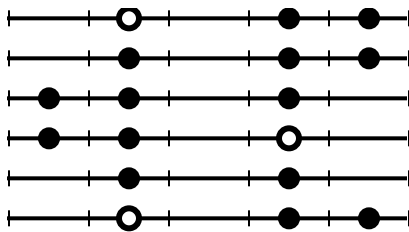
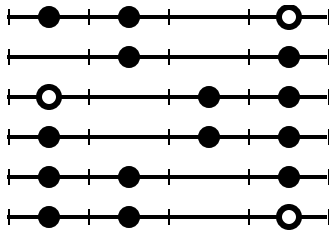
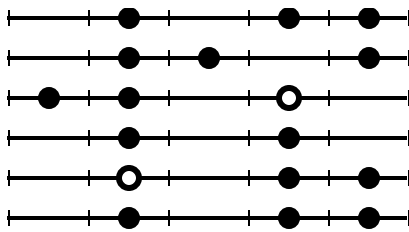


Les modes de la gamme majeure

Donnés dans cet ordre : CAGED.

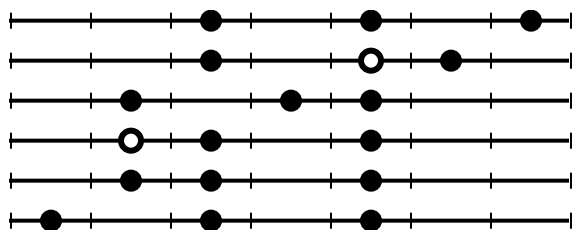
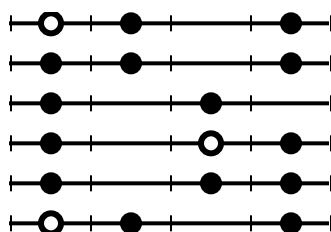
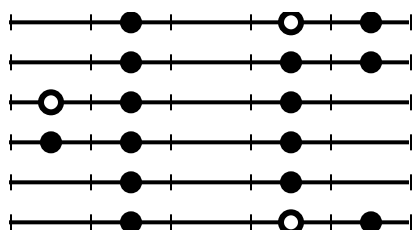
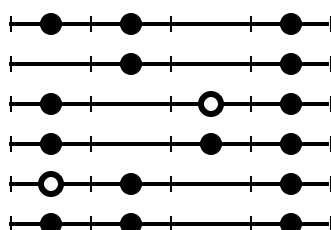
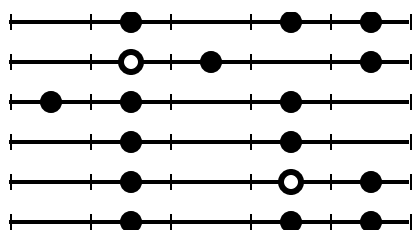
Dorien





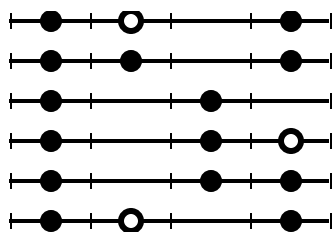
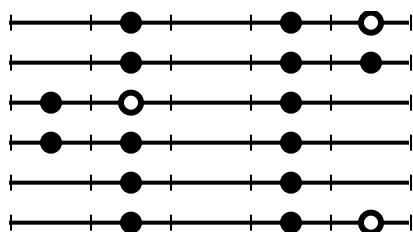
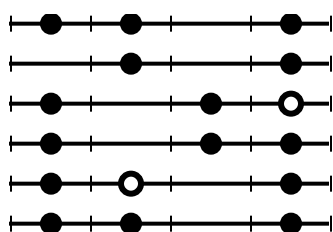
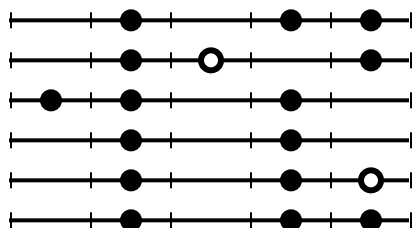
Phrygien

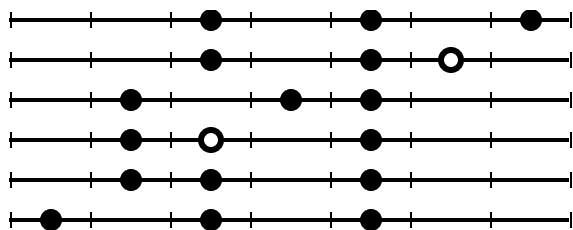
Mêmes positions que pour le lydien.



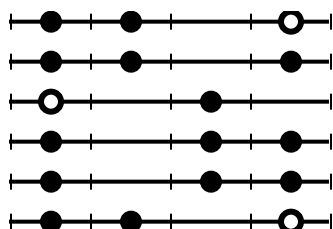
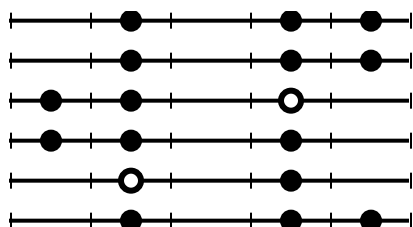
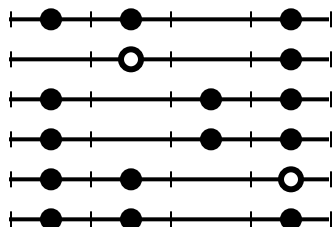
Lydien

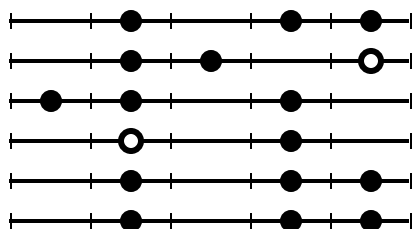
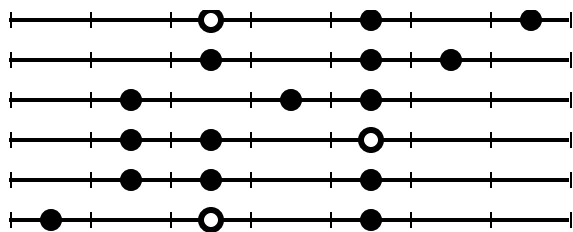
Mêmes positions que pour le phrygien.



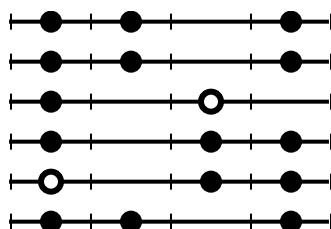
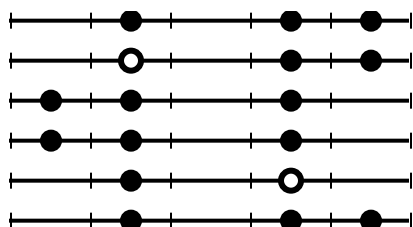


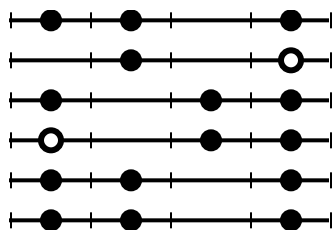
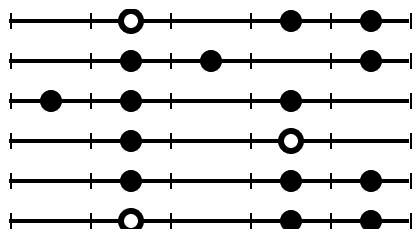
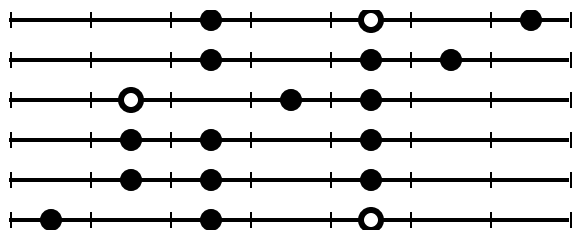
Mixolydien





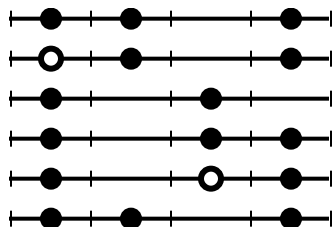
Aéolien

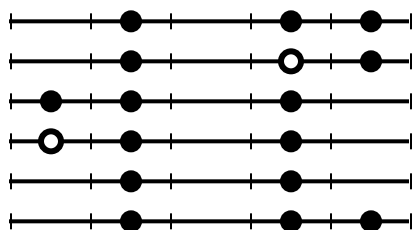
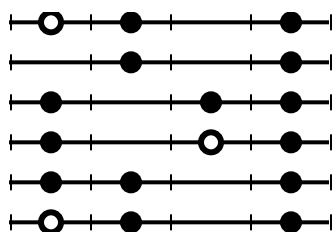
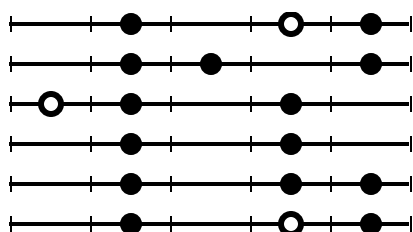
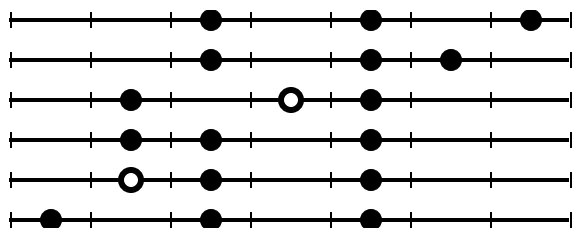




Locrien

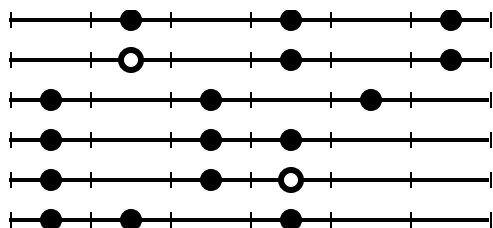
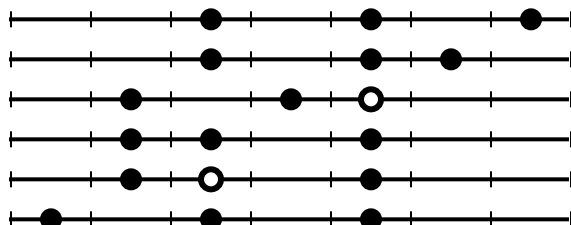
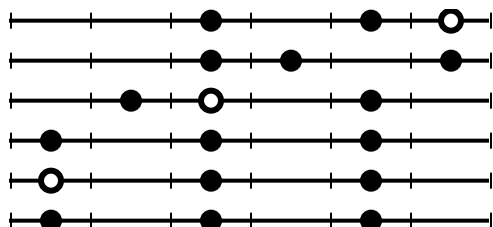
Mêmes positions que pour le ionien.

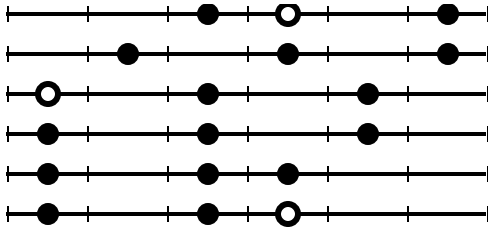




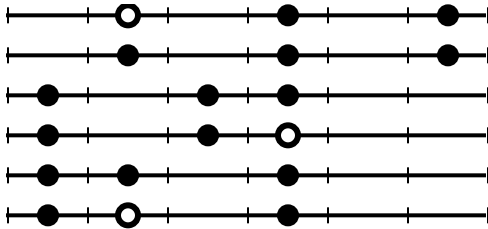
La gamme majeure en 3 notes par corde

C

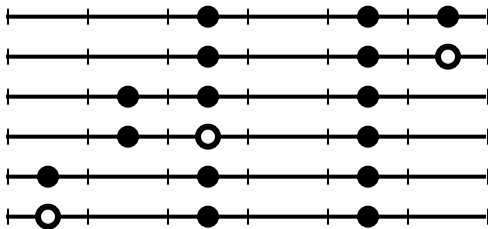
**A****AG****GE**



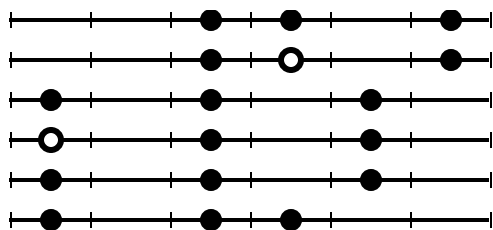
E



ED

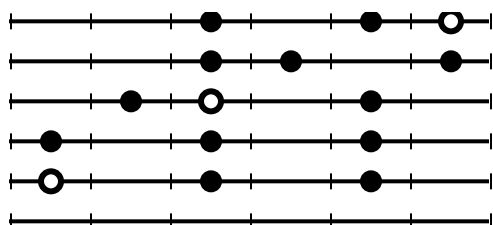


DC

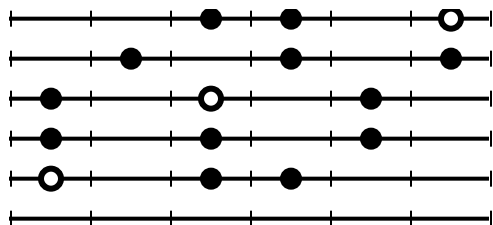


Les modes de la gamme majeure en 3 notes par corde, sur 5 cordes

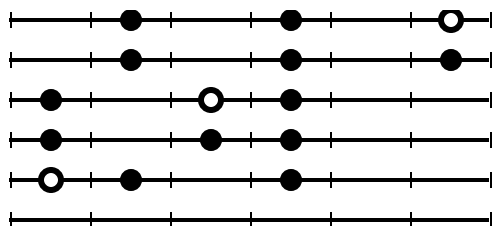
Ionien (extrait de AG)



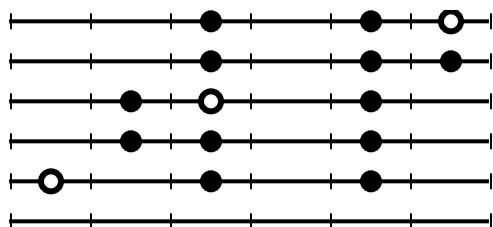
Dorien (extrait de GE)



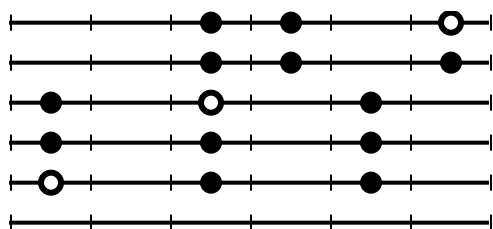
Phrygien (extrait de E)



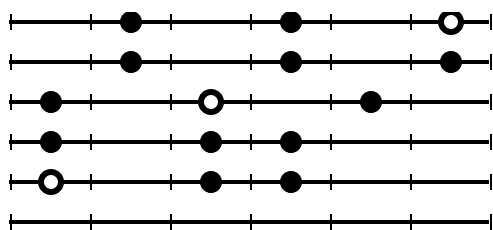
Lydien (extrait de ED)



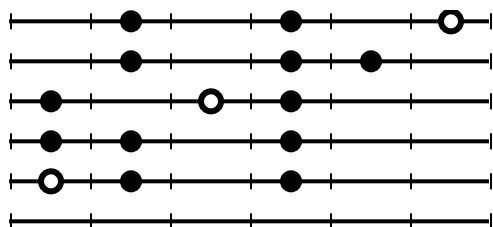
Mixolydien (extrait de DC)



Aéolien (extrait de C)



Locrien (extrait de A)



Pentatoniques

De la penta majeure (do ré mi sol la), notée M, découlent :

- la penta mineure, la do ré mi sol, notée « m » ;
- la penta « dorien », ré mi sol la do, notée « d » ;
- la penta M7, (fa) sol la do ré mi ;
- la penta M7#11, (si \flat) do ré mi sol la ;
- la penta altérée, (fa \sharp) sol la do ré mi, notée « alt » ;

De la penta « dominante » (do ré mi sol si \flat), notée « dom » :

- la penta « demi-diminué », mi sol si \flat do ré, notée « ø » ;
- la penta « altérée majeure », (fa \sharp) sol si \flat (ou la \sharp) do ré mi , notée « alt M » ;

Les deux premiers diagrammes sont des formes simples

extraites du « méga diagramme », les six autres sont des
« voisinages » que l'on peut noter ainsi (système CAGED) :

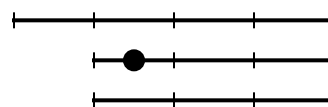
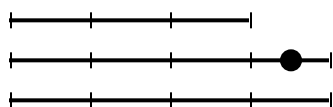
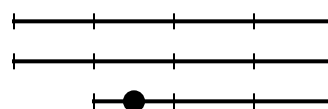
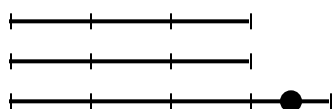
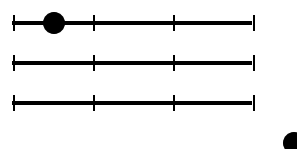
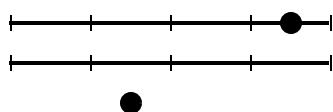
D E

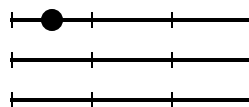
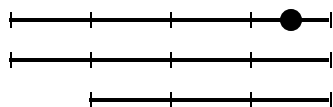
A C

E G

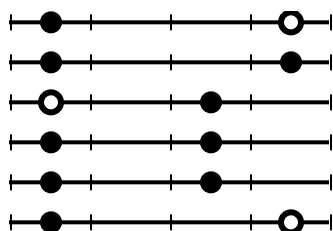
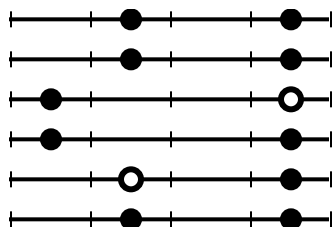
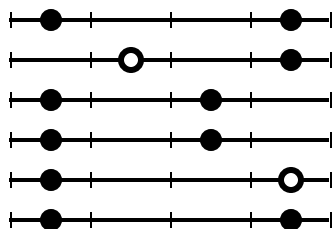
Sur manches en quartes

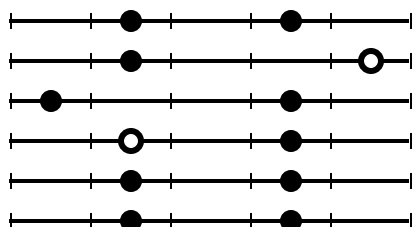
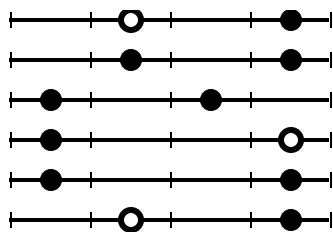
M



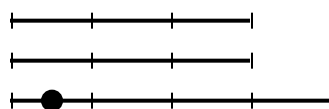
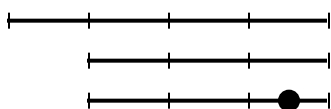
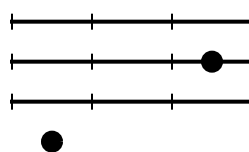
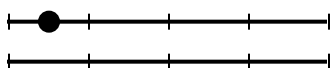


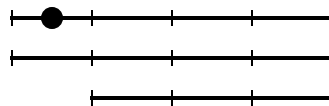
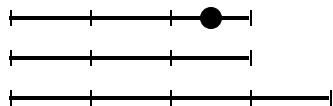
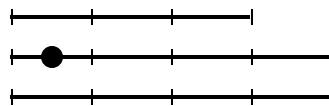
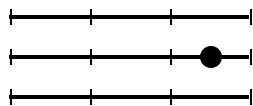
La penta majeure sur tout le manche d'une guitare :



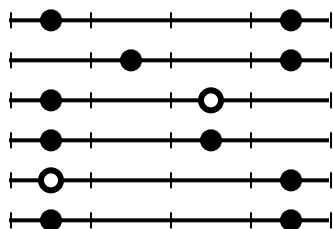
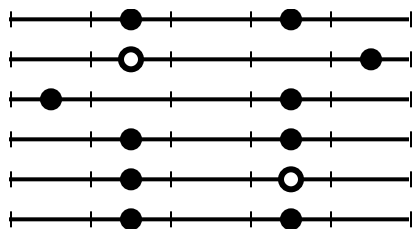


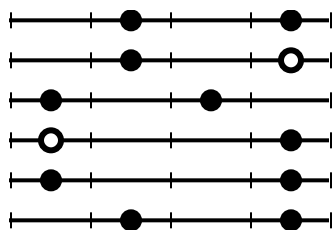
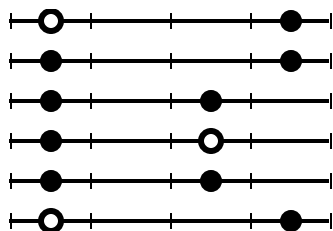
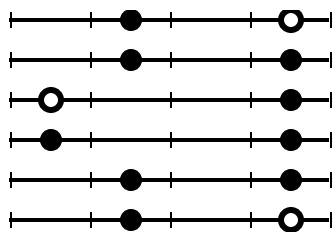
m



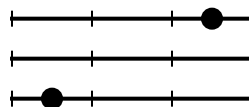
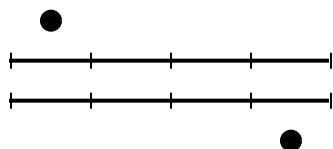


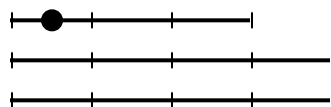
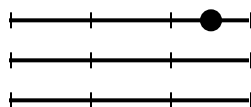
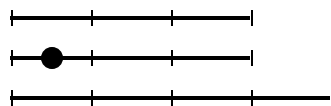
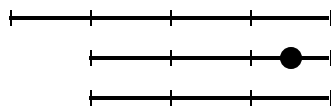
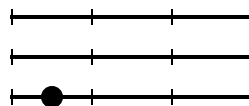
La penta mineure sur tout le manche d'une guitare :



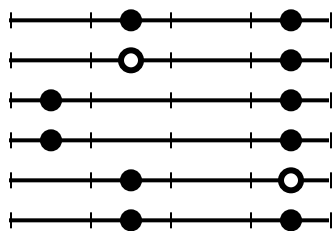


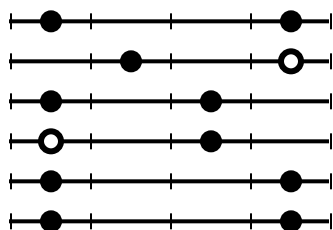
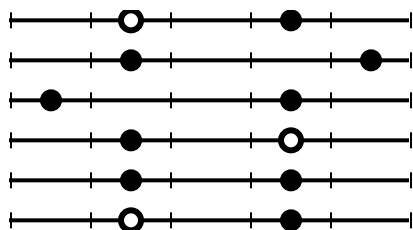
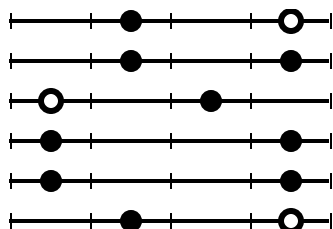
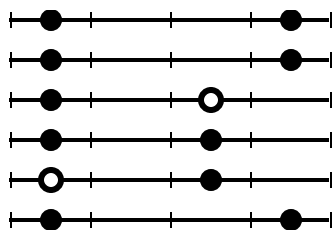
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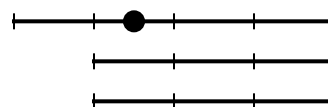
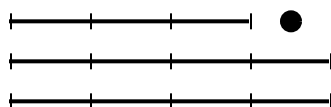
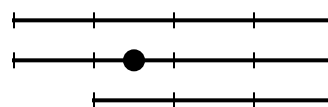
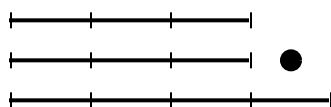
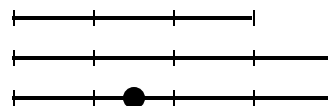
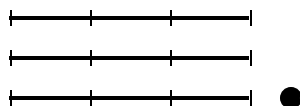
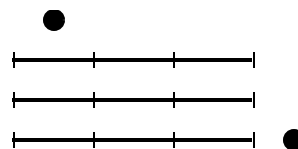
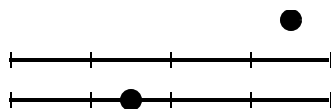


La penta dorienne sur tout le manche d'une guitare :

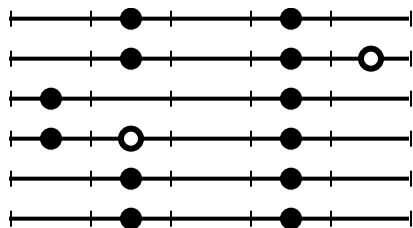
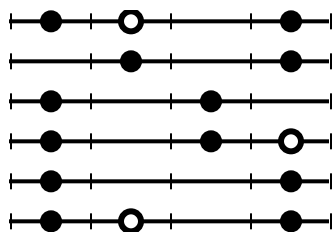
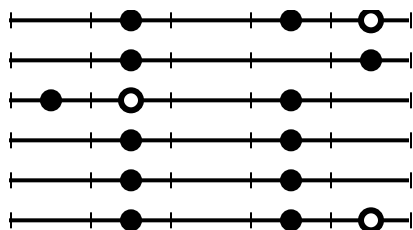
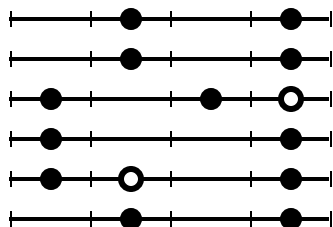
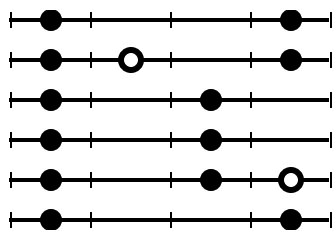


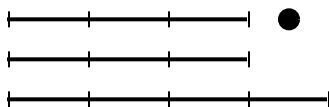
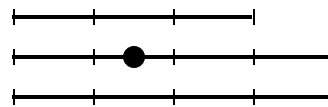
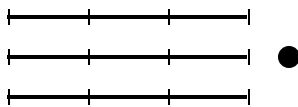
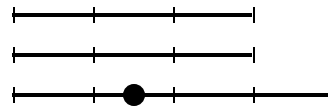
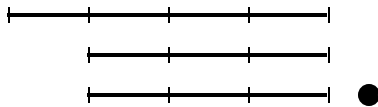
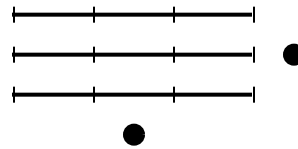
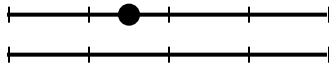


M7

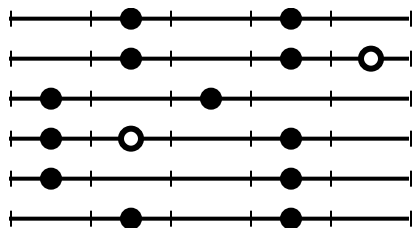
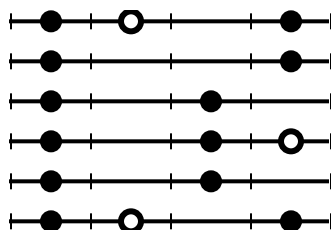
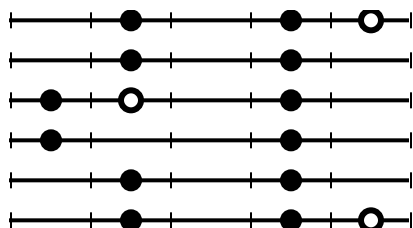
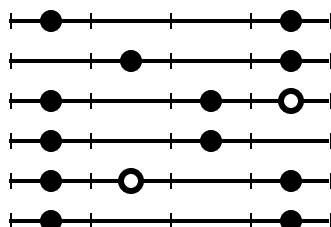
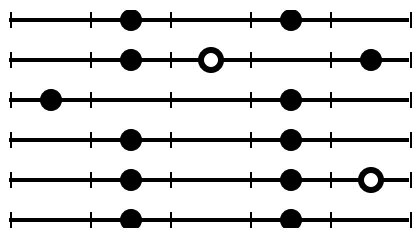


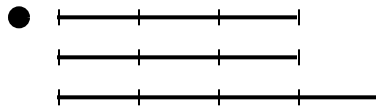
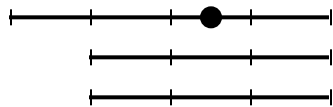
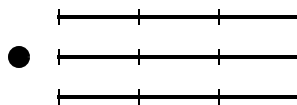
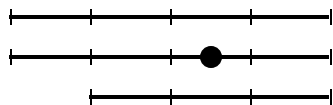
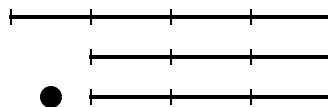
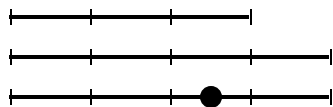
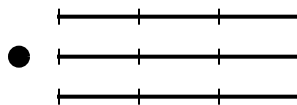
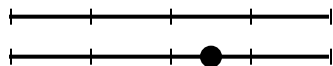
La penta M7 sur tout le manche d'une guitare :



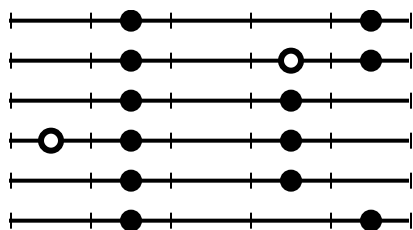
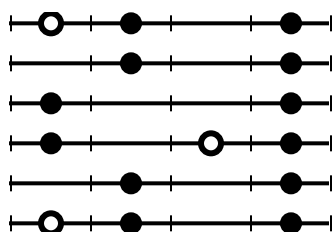
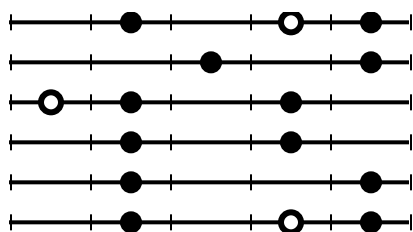
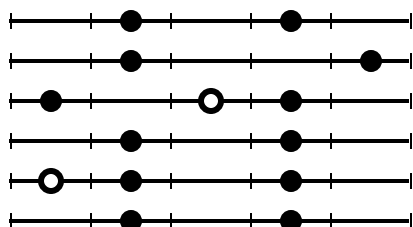
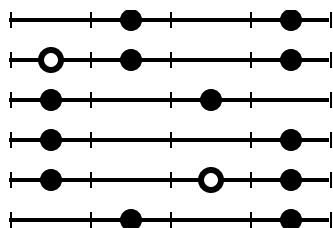
M7#11

La penta M7#11 sur tout le manche d'une guitare :

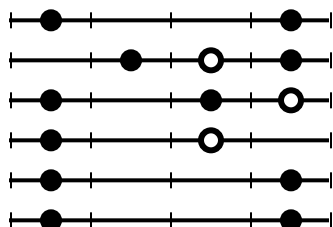
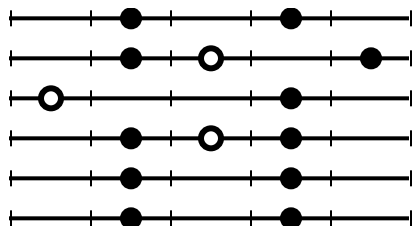
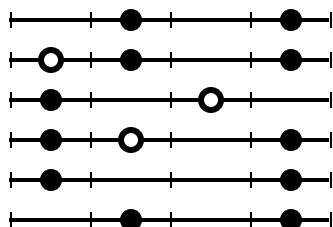
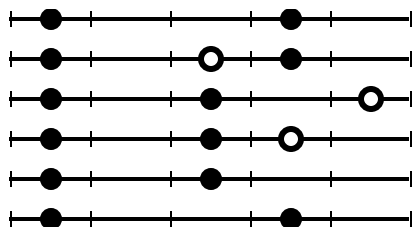


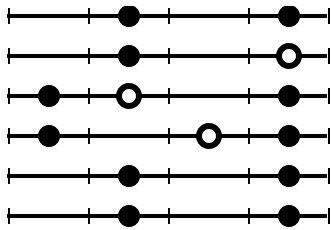
alt

La penta alt sur tout le manche d'une guitare :

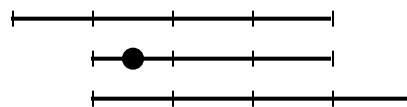
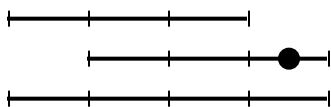
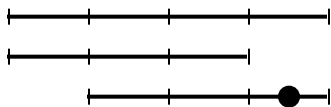
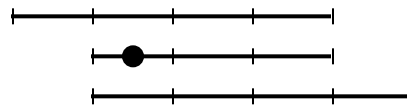
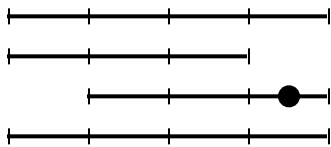


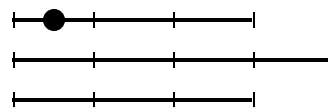
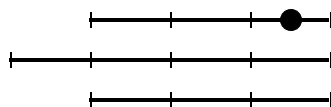
La penta alt « habille » les accords 7 des cordes 2, 3 et 4 ainsi :



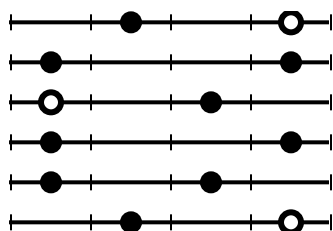
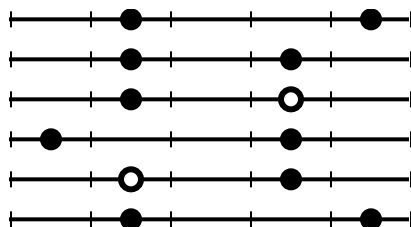
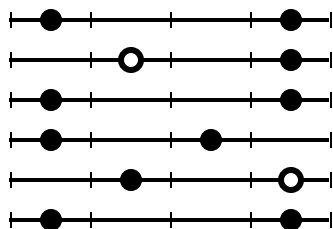


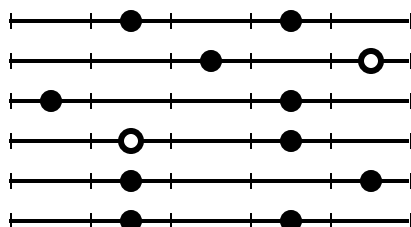
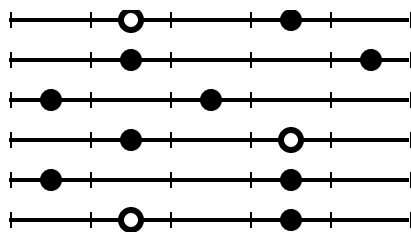
dom



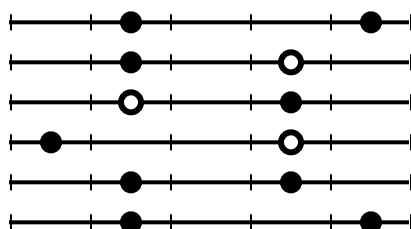
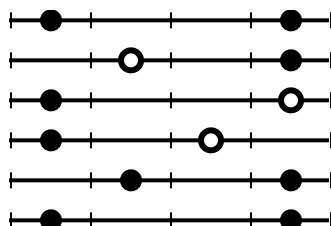


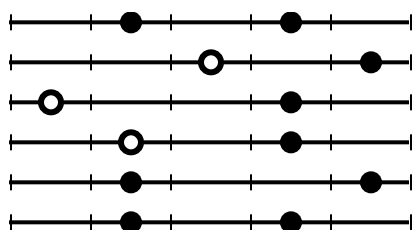
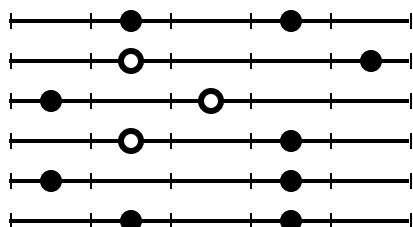
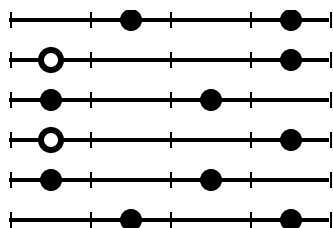
La penta dom sur tout le manche d'une guitare :



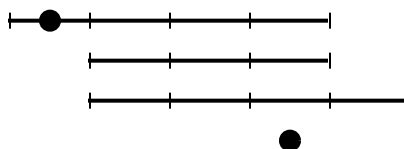
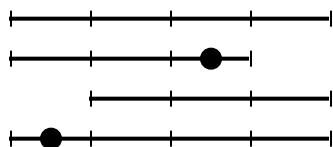


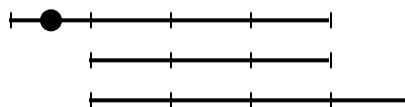
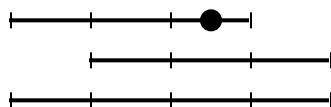
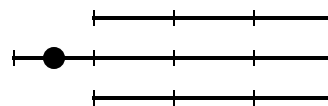
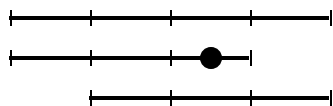
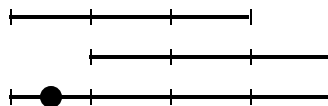
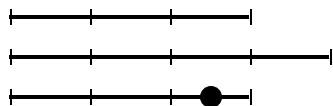
La penta dom « habille » les accords 7 des cordes 2, 3 et 4 ainsi :



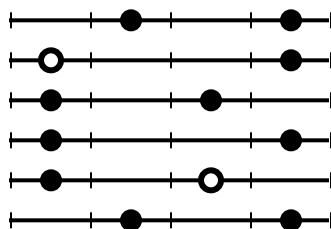


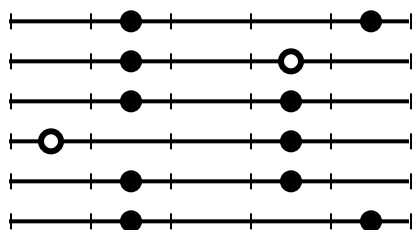
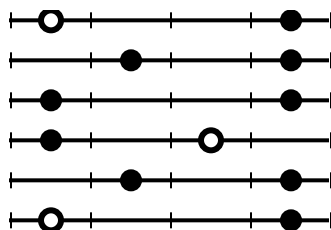
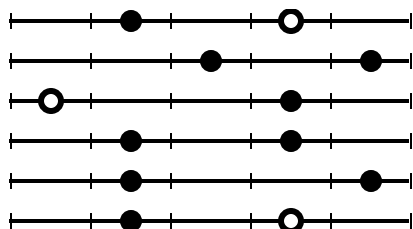
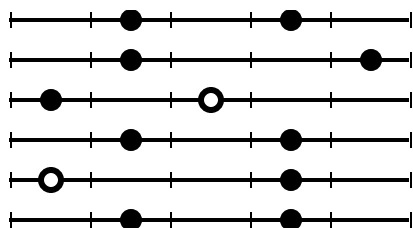
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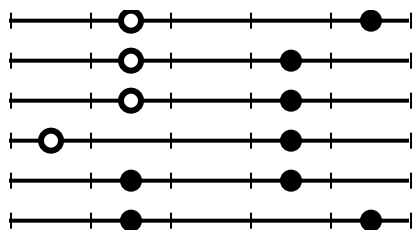
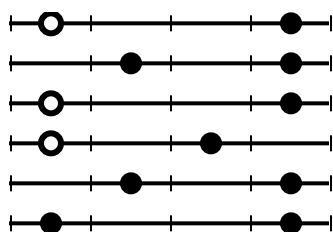
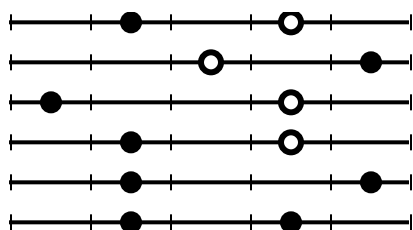
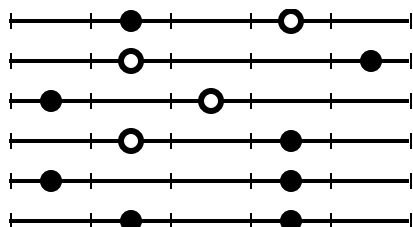
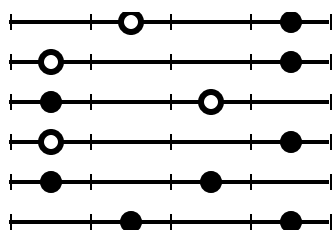


La penta demi-diminuée sur tout le manche d'une guitare :

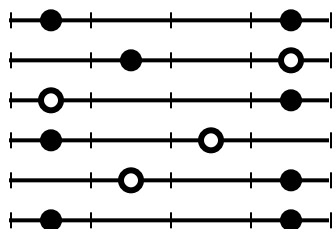
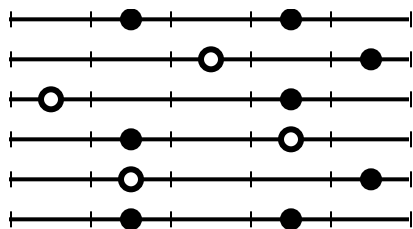
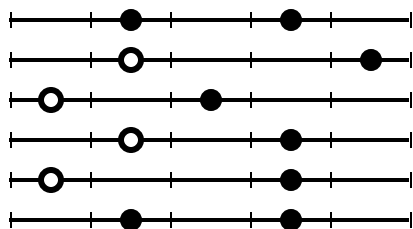
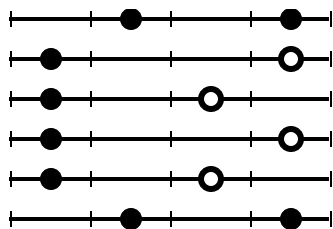


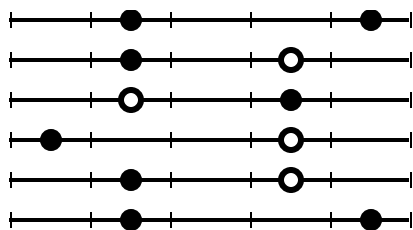


La penta demi-diminuée « habille » les accords $m7\flat 5$ des cordes 1, 2, 3 et 4 ainsi :

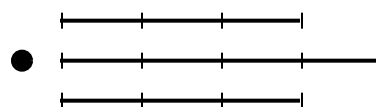
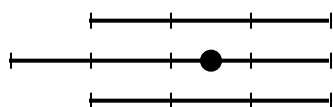
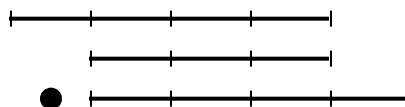
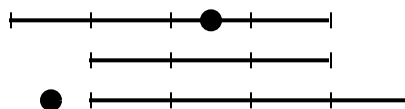


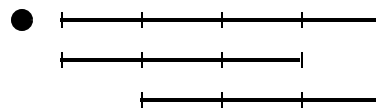
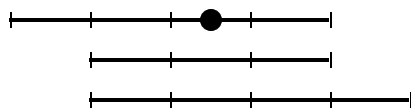
Pour les cordes 2, 3, 4 et 5 :



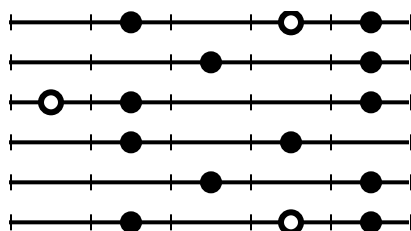
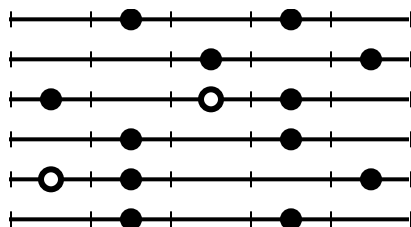
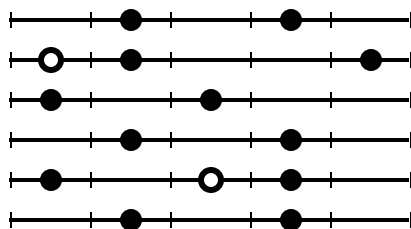


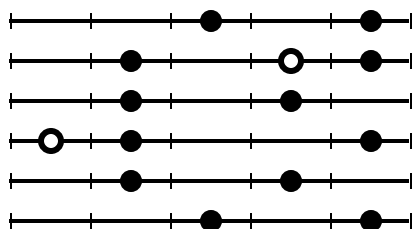
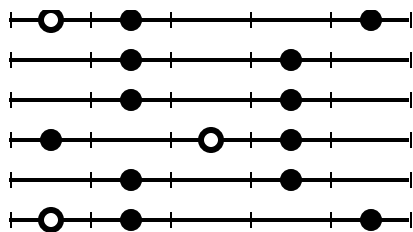
alt M



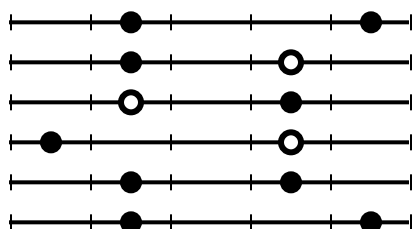
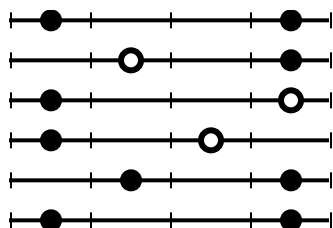


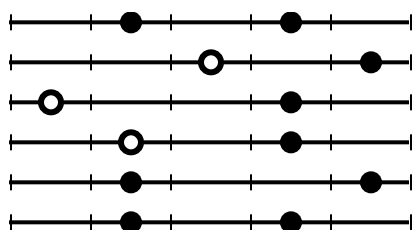
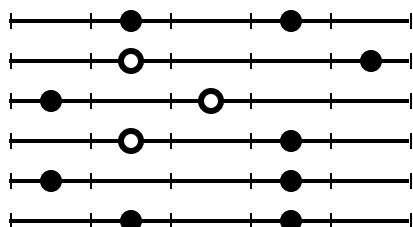
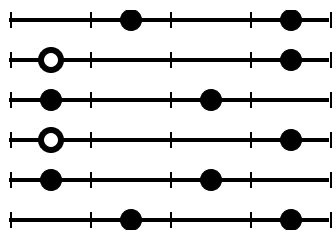
La penta alt M sur tout le manche d'une guitare :





La penta alt M « habille » les accords 7 des cordes 2, 3 et 4 ainsi :





Morphing

On passe :

- maj/dom
 - de la majeure à la dom en diésant la 6
 - de la dom à la majeure en bémolisant la $\flat 7$
- m/d
 - de la mineure à la dorien en bémolisant la 3
 - de la dorien la mineure en diésant la 2
- ø/alt
 - de la demi-diminuée à l'altérée en diésant la 1
 - de l'altérée à la demi-diminuée en bémolisant la $\flat 2$
- alt/alt M

- de l'altérée à l'altérée majeure en diésant la 3
- de l'altérée majeure à l'altérée en bémolisant la 3

Exercice : pour chaque morphing, dessiner les 5 schémas où on voit les deux notes à modifier.

Mineur mélodique et ses modes intéressants

Seuls le lydien $\flat 7$ et le super locrien sont considérés intéressants.

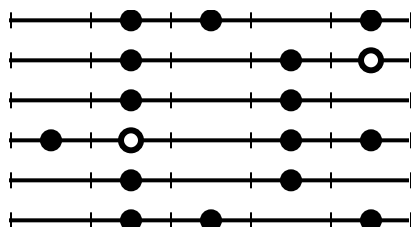
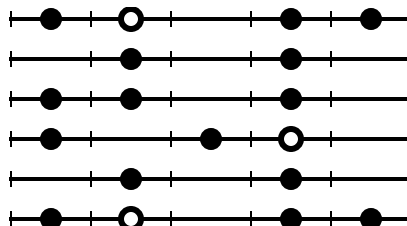
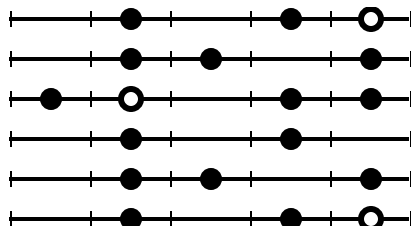
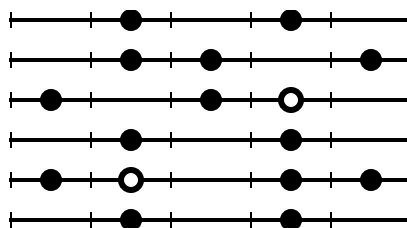
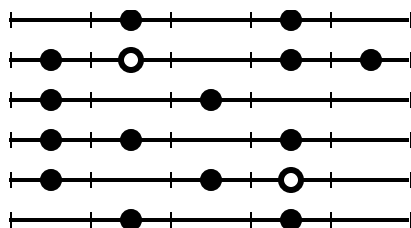
Les deux premiers diagrammes sont des formes simples extraites du « méga diagramme ». TODO : les six autres sont des « voisinages » que l'on peut noter ainsi (système CAGED) :

D E
A C
E G

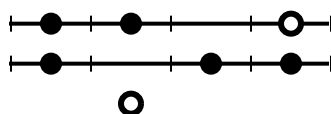
Puis viennent les 5 diagrammes sur tout le travers du manche, dans l'ordre CAGED.

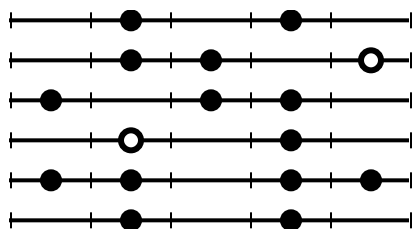
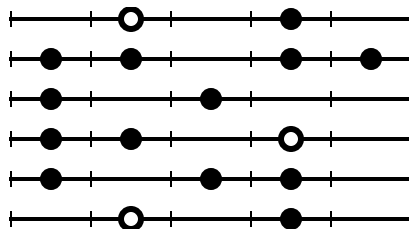
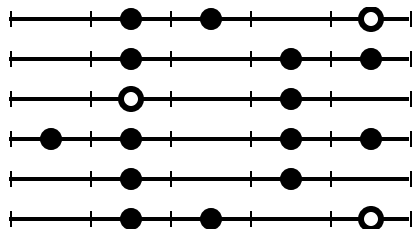
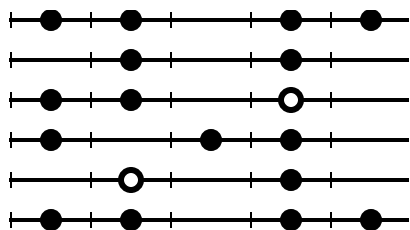
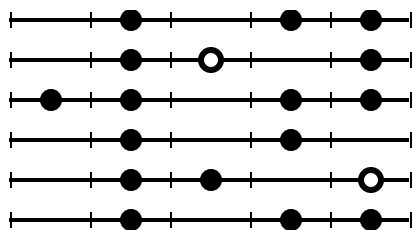
Mineur mélodique





Lydien $\flat 7$





Super locrien (altéré)

