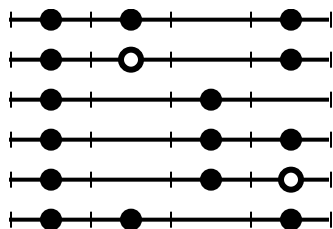


# Schémas pour quelques gammes

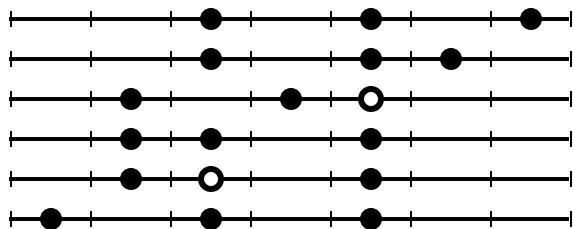
- La [gamme majeure](#) et ses modes en CAGED :
  - [dorien](#)
  - [phrygien](#)
  - [lydien](#)
  - [mixolydien](#)
  - [aéolien](#)
  - [locrien](#)
- La [gamme majeure](#) (ou ED) en 3 notes par corde :
  - [dorien](#) ou DC
  - [phrygien](#) ou C
  - [lydien](#) ou A
  - [mixolydien](#) ou AG
  - [aéolien](#) ou GE
  - [locrien](#) ou E
- 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

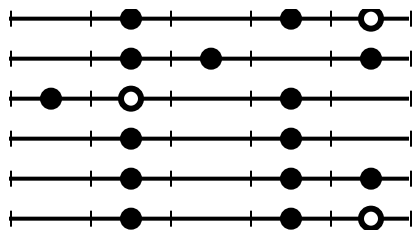
## C



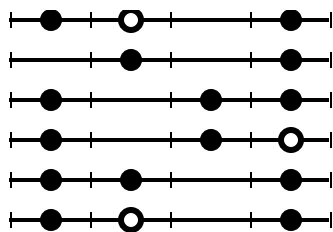
## A



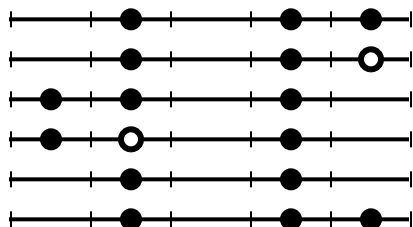
## G



## E



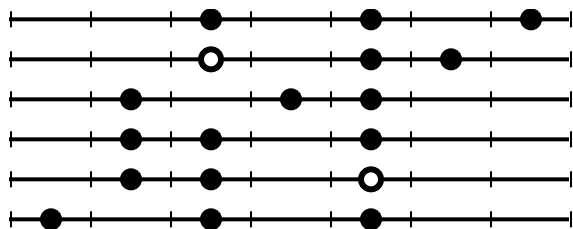
## D

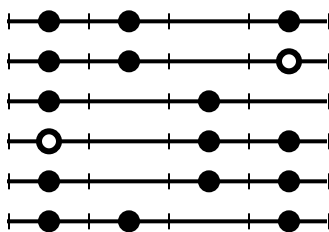
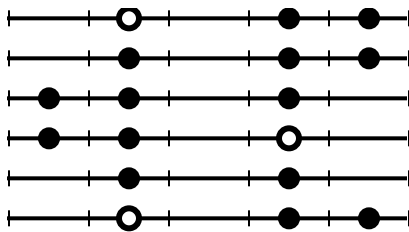
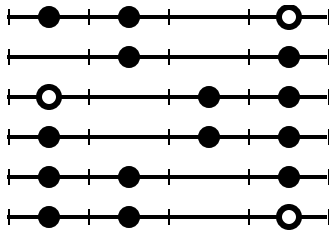
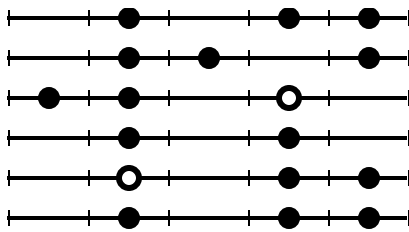


# Les modes de la gamme majeure

Donnés dans cet ordre : CAGED.

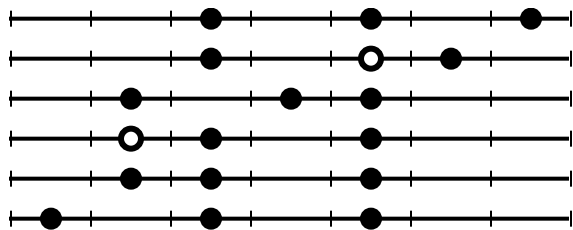
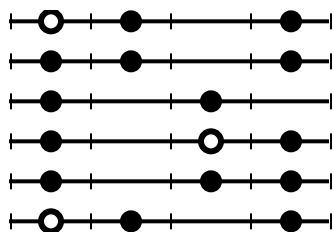
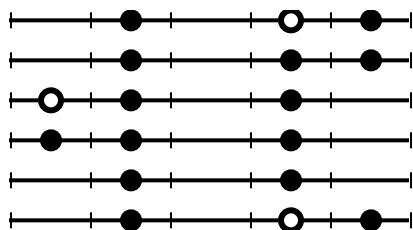
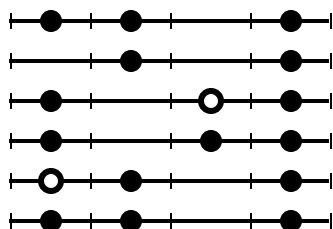
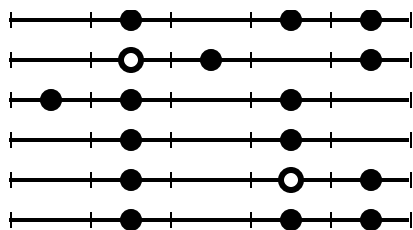
## Dorien





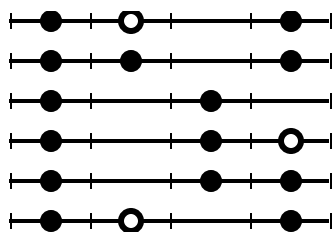
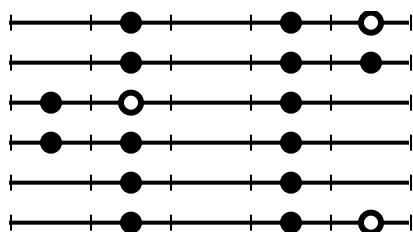
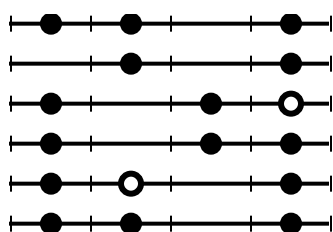
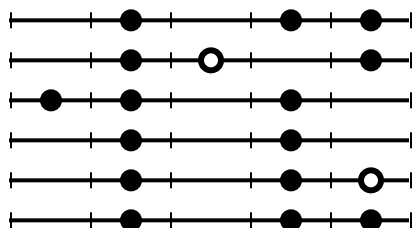
## Phrygien

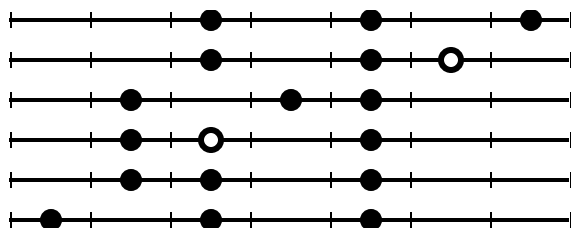
Mêmes positions que pour le lydien.



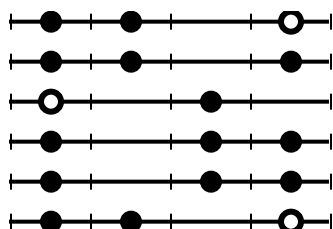
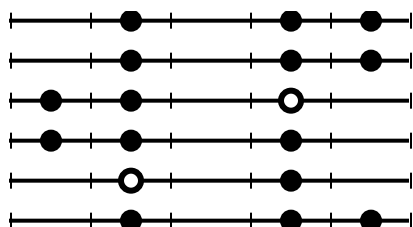
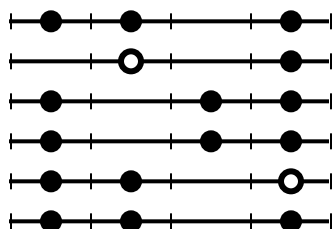
# Lydien

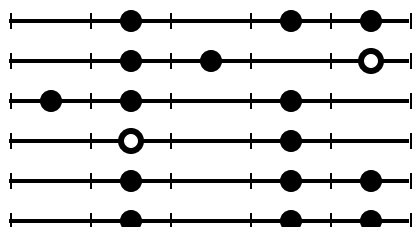
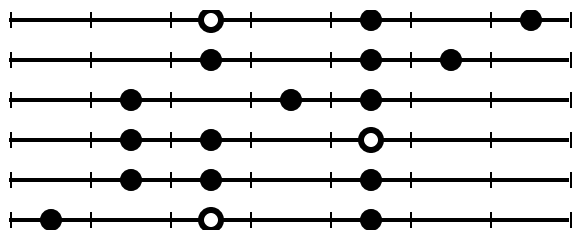
Mêmes positions que pour le phrygien.



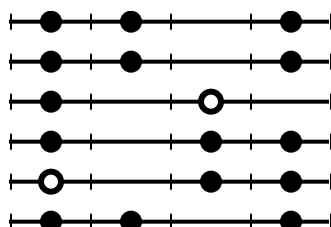
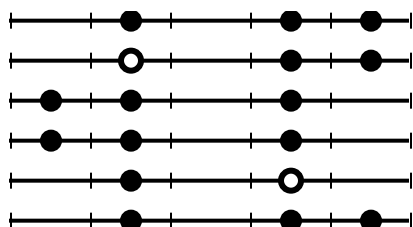


## Mixolydien

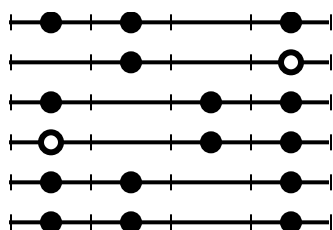
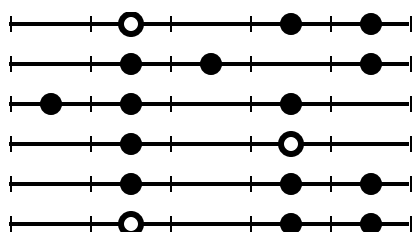
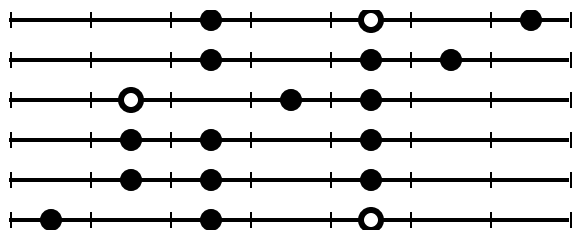




## Aéolien

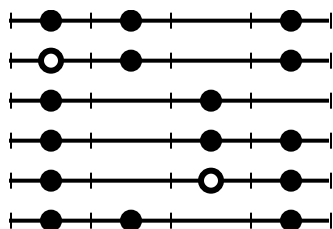


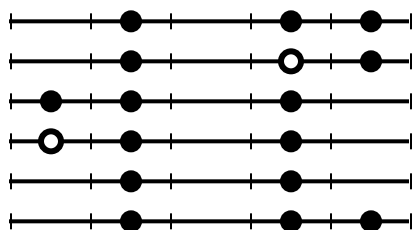
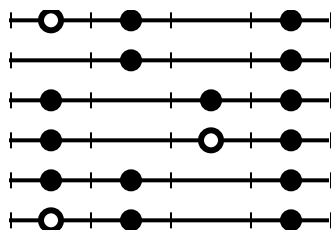
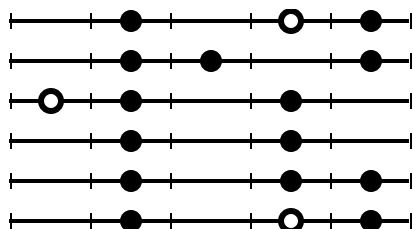
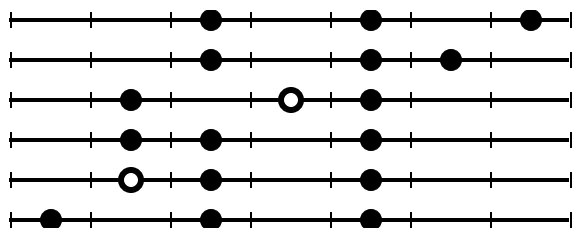




## Locrien

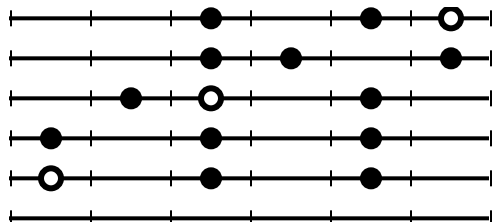
Mêmes positions que pour le ionien.



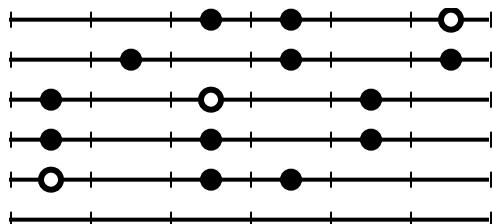


# Les modes de la gamme majeure en 3 notes par corde

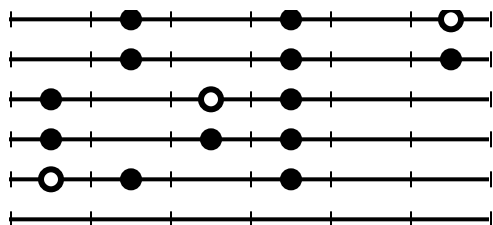
## Ionien (ou ED)



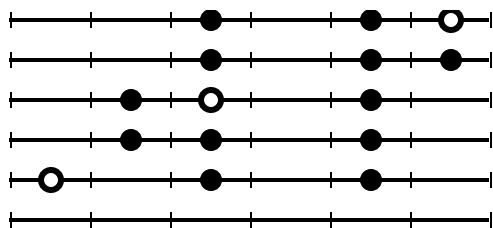
## Dorien (ou DC)



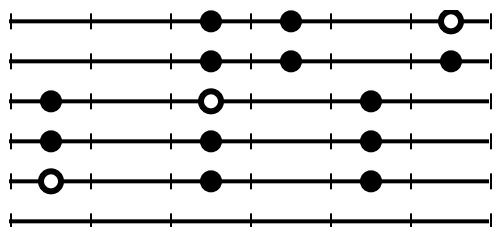
## Phrygien (ou C)



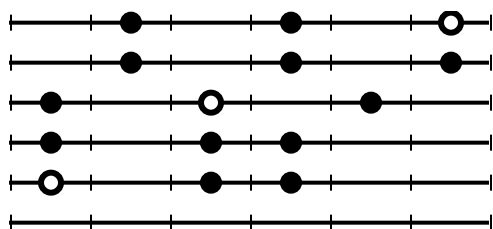
## Lydien (ou A)



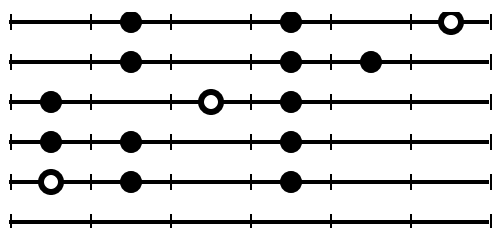
## Mixolydien (ou AG)



## Aéolien (ou GE)



## Locrien (ou E)



# 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 » :

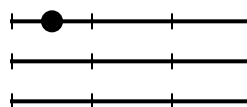
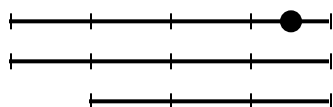
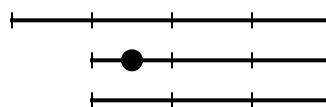
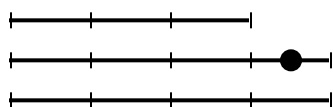
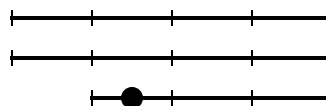
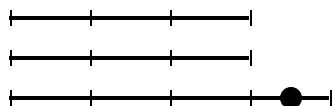
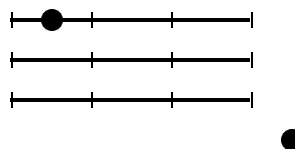
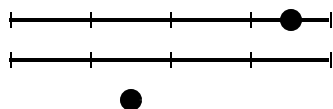
- la penta « demi-diminué », mi sol si $\flat$  do ré, notée « ø » ;
- la penta « altérée majeure », (fa $\sharp$ ) sol si $\flat$  (ou la $\sharp$ ) do ré mi , notée « alt M » ;

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) :

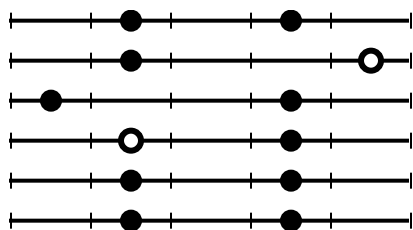
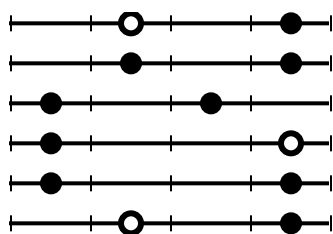
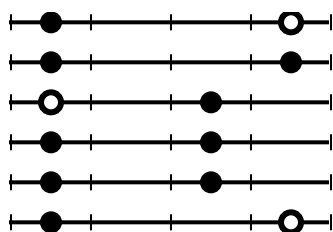
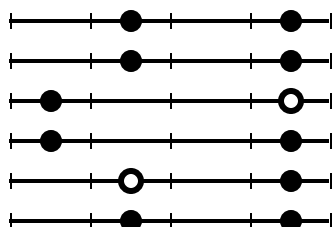
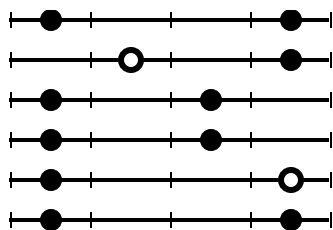
D E  
A C  
E G

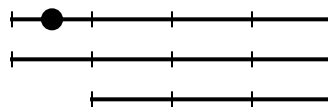
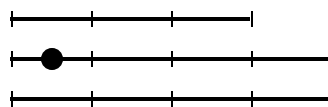
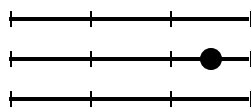
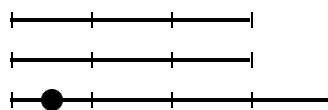
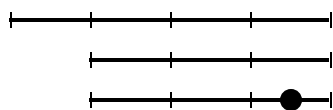
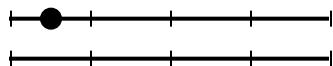
## Sur manches en quarts

**M**



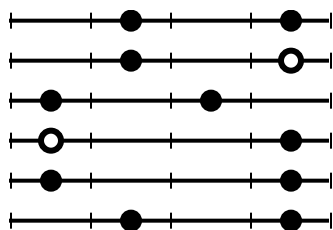
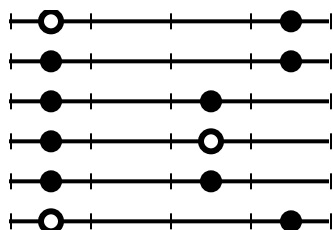
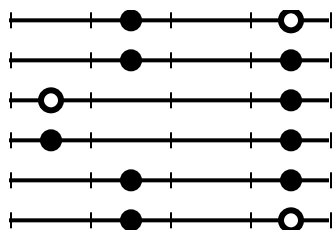
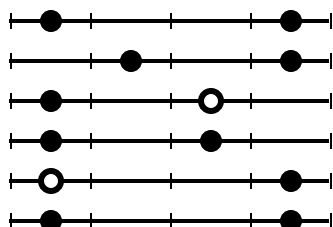
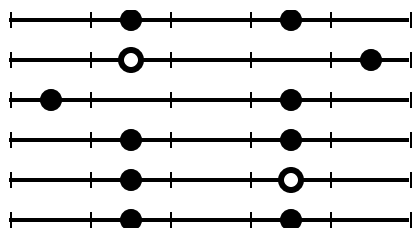
La penta majeure sur tout le manche d'une guitare :

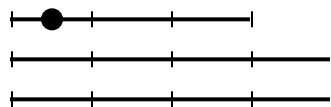
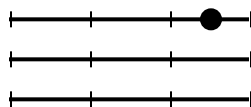
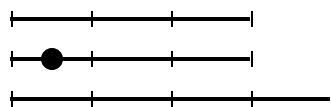
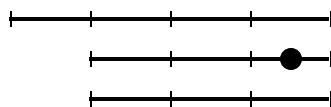
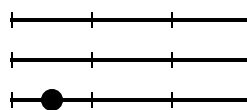
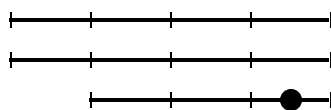
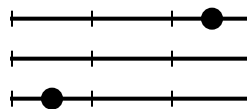
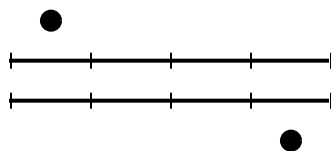


**m**

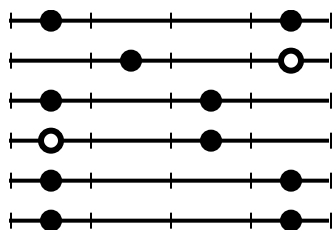
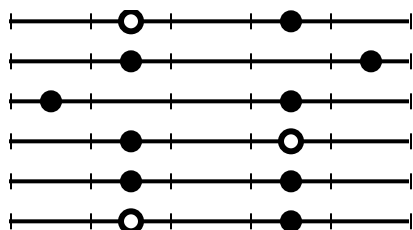
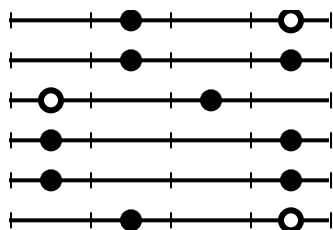
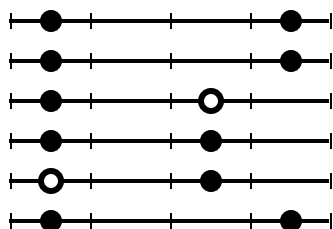
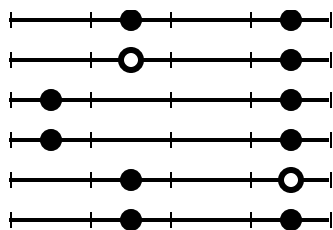
La penta mineure sur tout le manche d'une guitare :



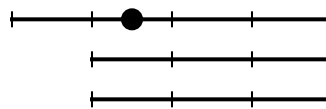
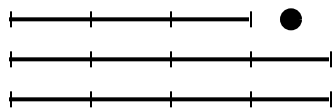
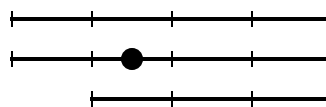
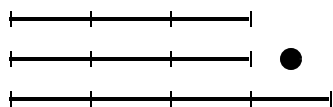
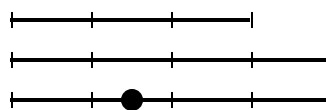
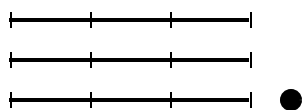
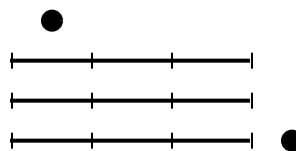
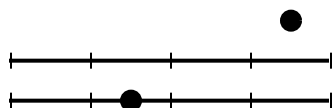


**d**

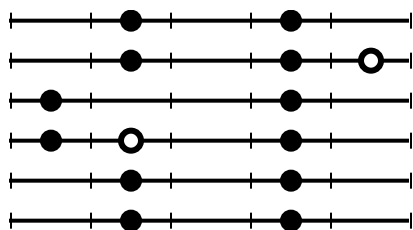
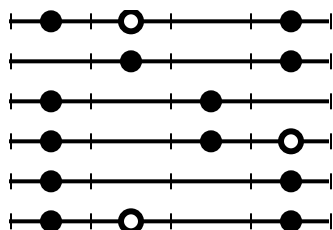
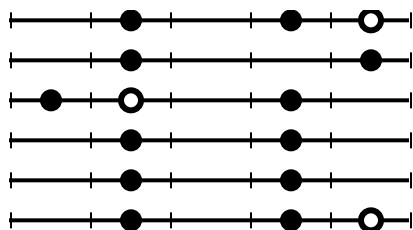
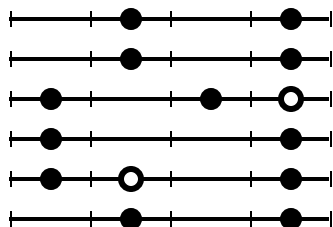
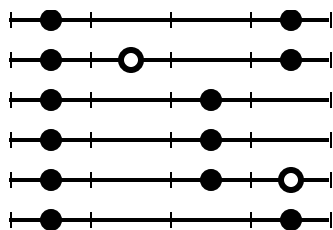
La penta dorienne sur tout le manche d'une guitare :

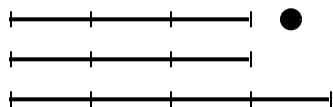
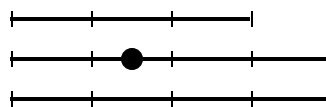
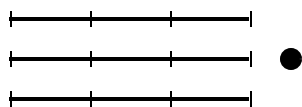
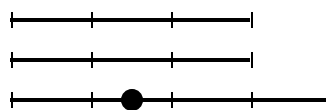
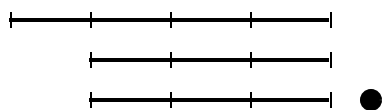
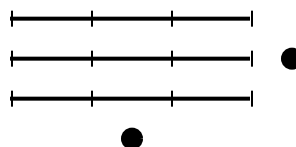
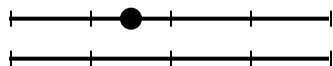


# M7

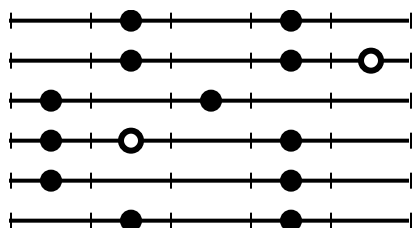
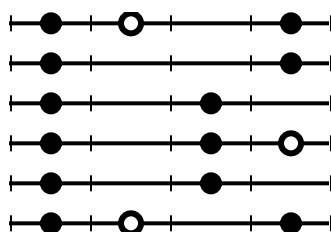
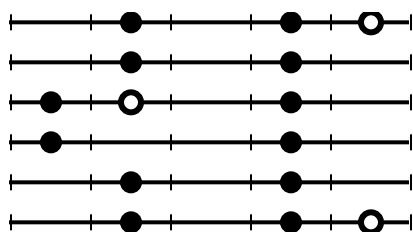
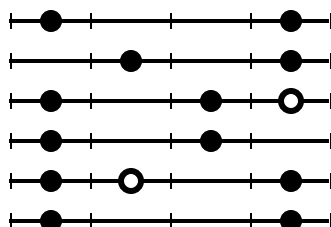
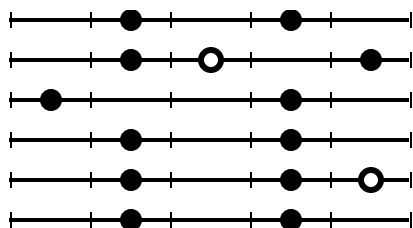


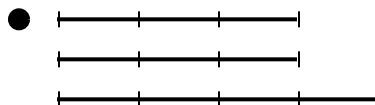
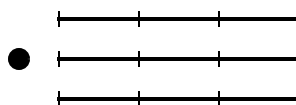
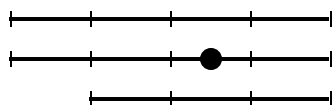
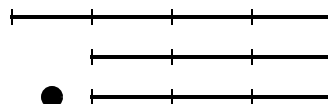
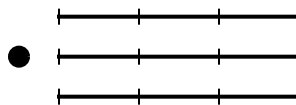
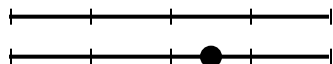
La penta M7 sur tout le manche d'une guitare :



**M7#11**

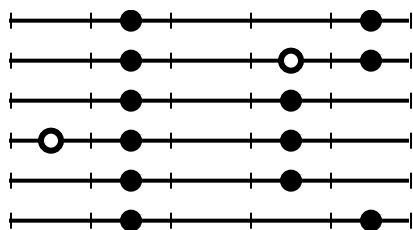
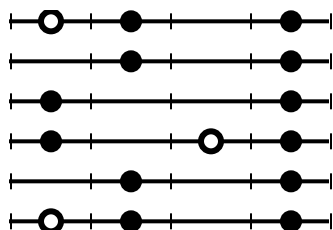
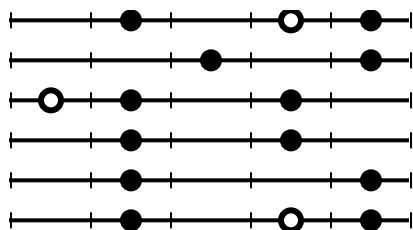
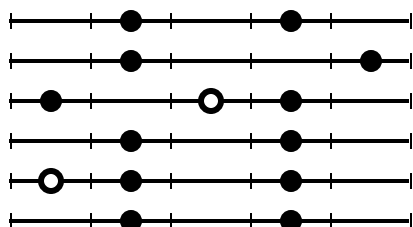
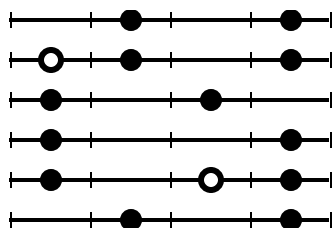
La penta M7#11 sur tout le manche d'une guitare :



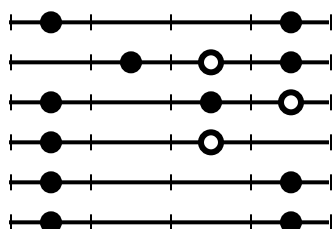
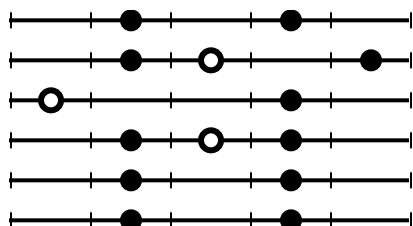
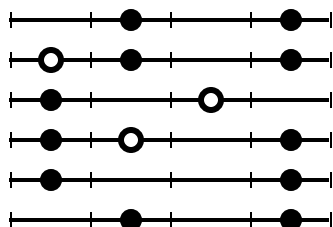
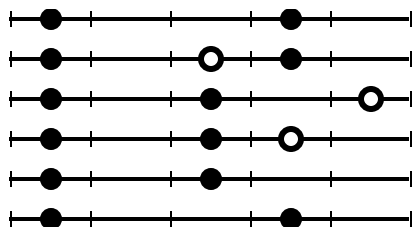
**alt**

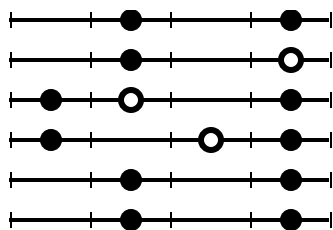
La penta alt sur tout le manche d'une guitare :





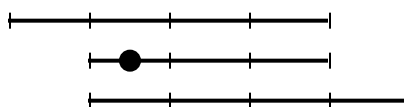
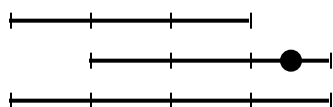
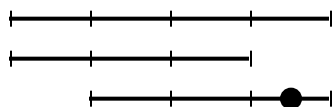
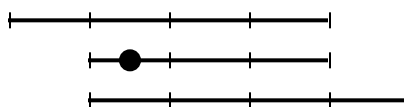
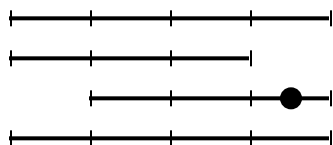
La penta alt « habille » les accords 7 des cordes 2, 3 et 4 ainsi :

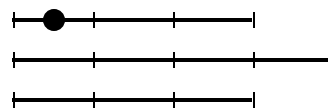
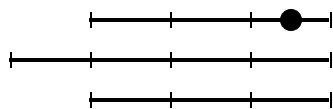




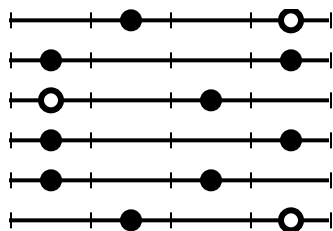
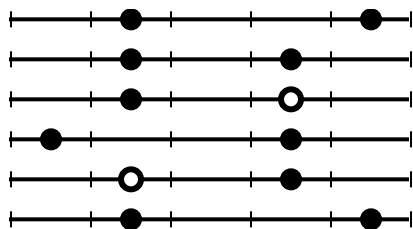
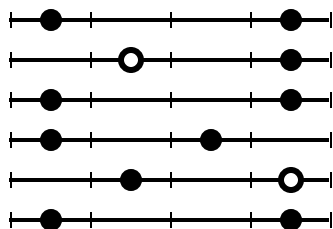
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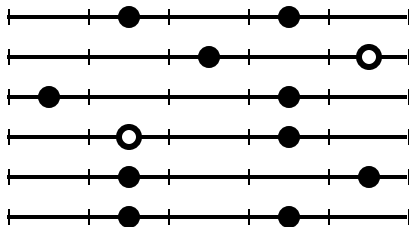
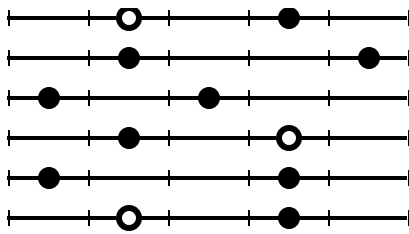
## dom



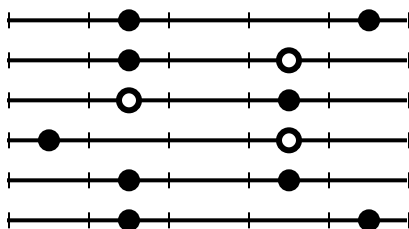
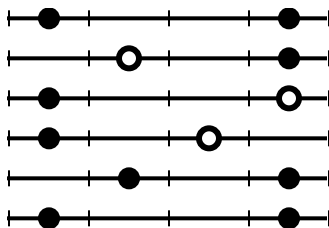


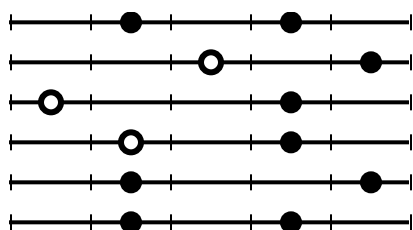
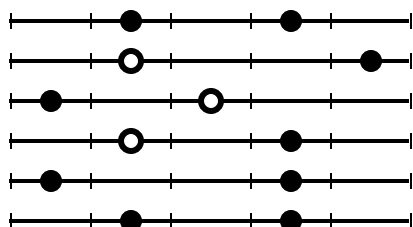
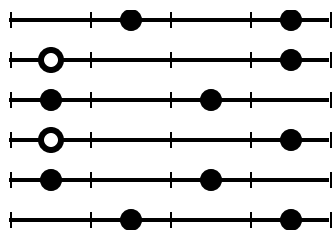
La penta dom sur tout le manche d'une guitare :





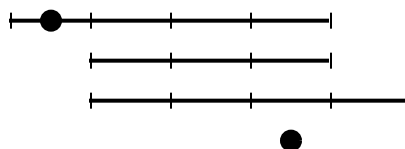
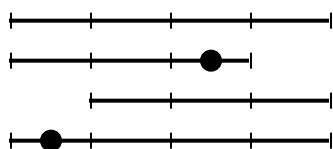
La penta dom « habille » les accords 7 des cordes 2, 3 et 4 ainsi :

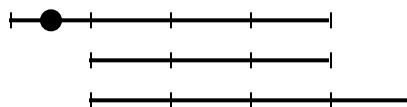
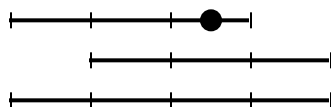
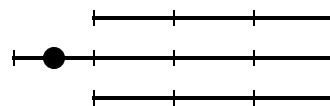
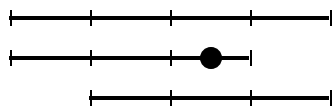
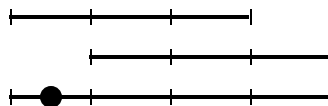
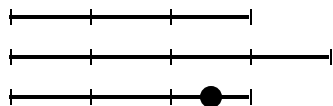




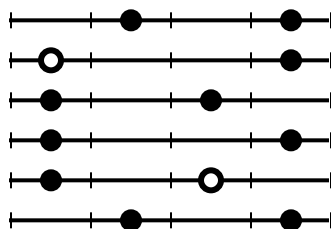
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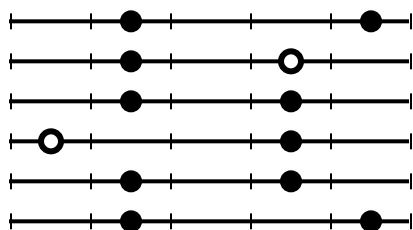
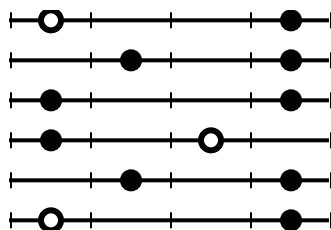
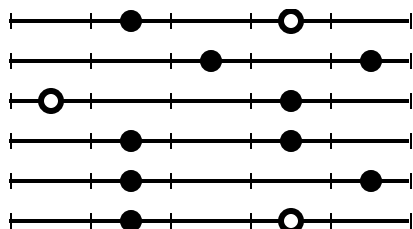
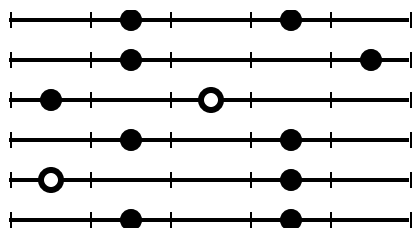
**Ø**





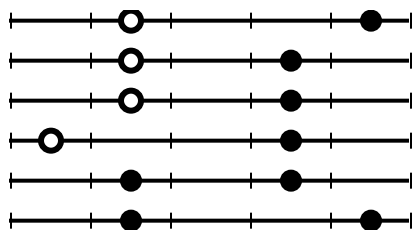
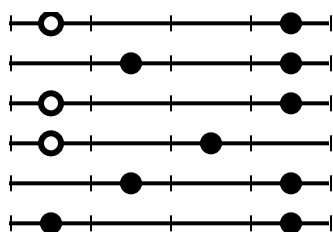
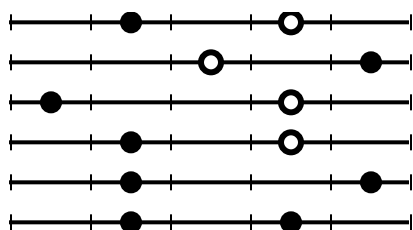
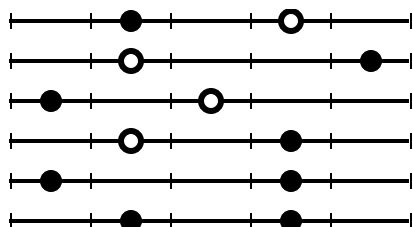
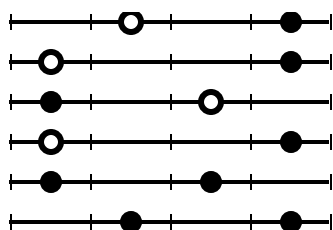
La penta demi-diminuée sur tout le manche d'une guitare :



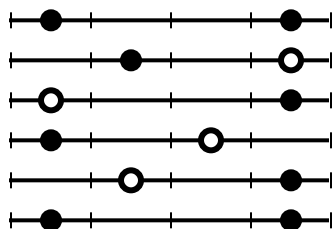
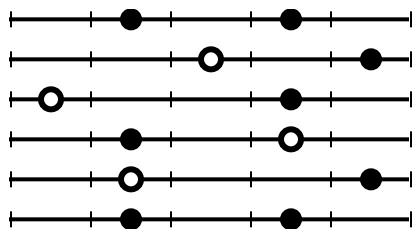
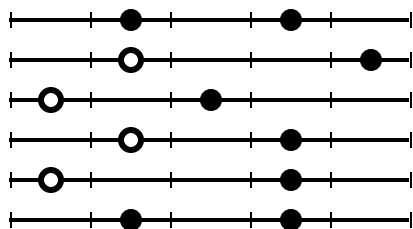
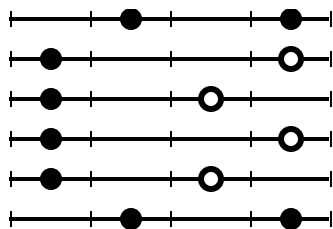


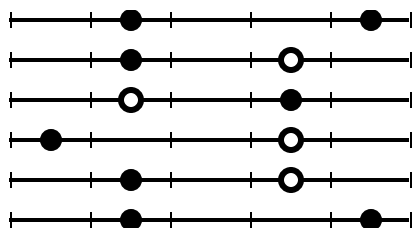
La penta demi-diminuée « habille » les accords  $m7\flat 5$  des cordes 1, 2, 3 et 4 ainsi :





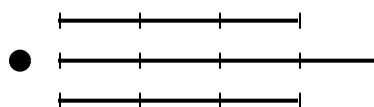
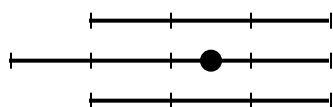
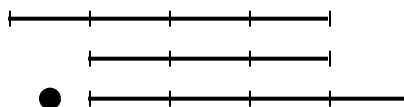
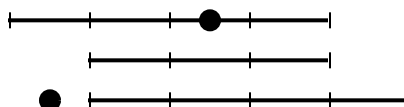
Pour les cordes 2, 3, 4 et 5 :

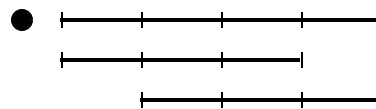
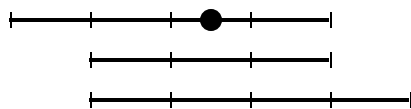




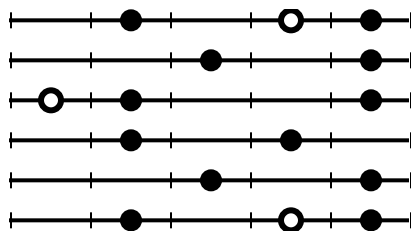
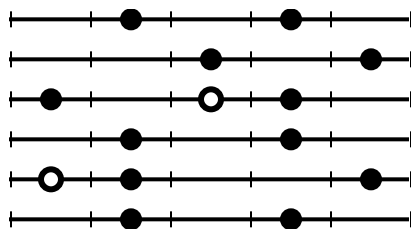
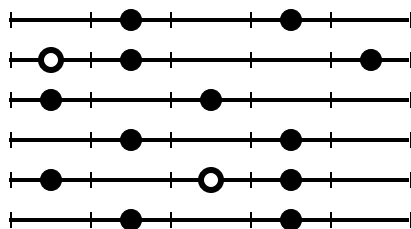
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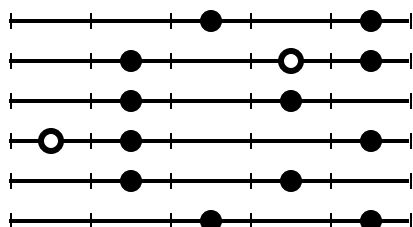
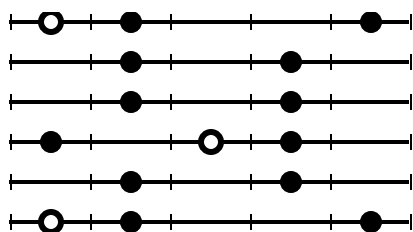
## alt M



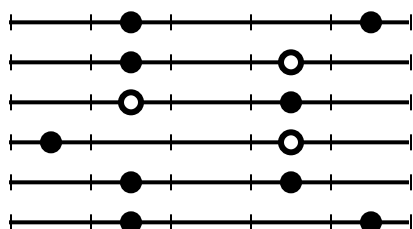
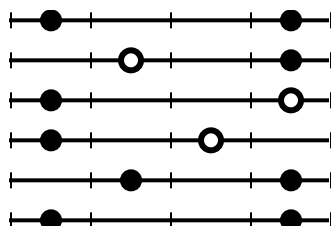


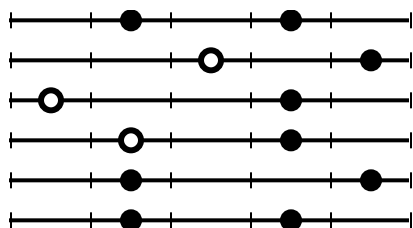
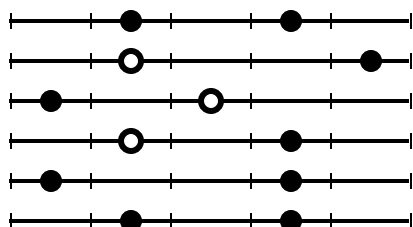
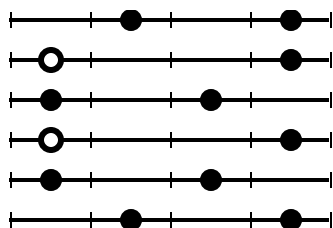
La penta alt M sur tout le manche d'une guitare :





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.

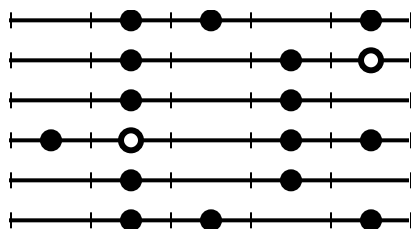
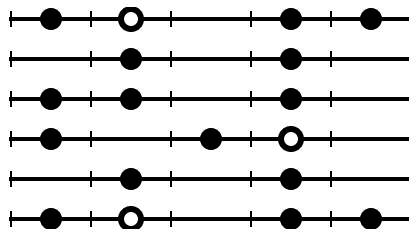
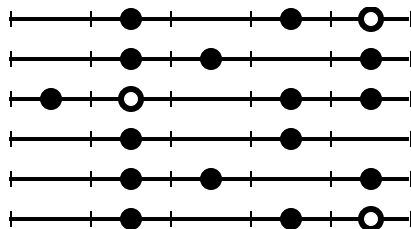
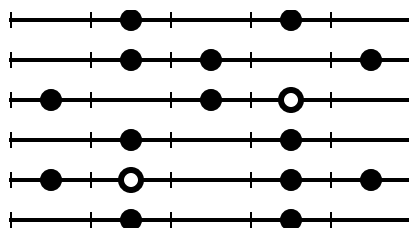
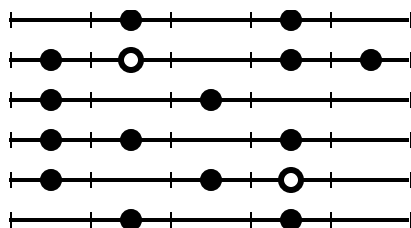
Les deux premiers diagrammes sont des formes simples extraites du « méga diagramme ». TODO : les six autres sont des « voisinages » que l'on peut noter ainsi (système CAGED) :

D E  
A C  
E G

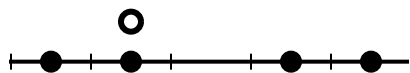
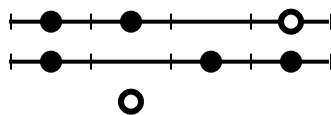
Puis viennent les 5 diagrammes sur tout le travers du manche, dans l'ordre CAGED.

## Mineur mélodique

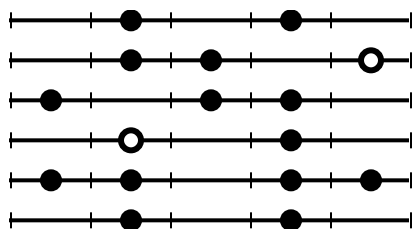
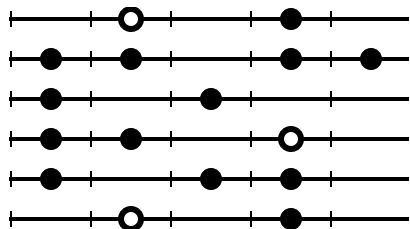
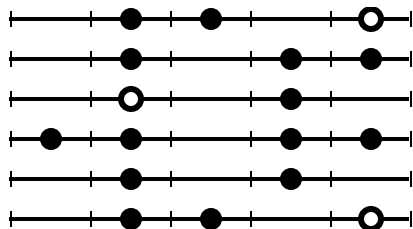
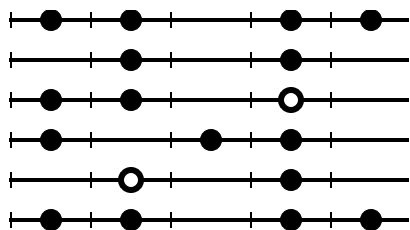
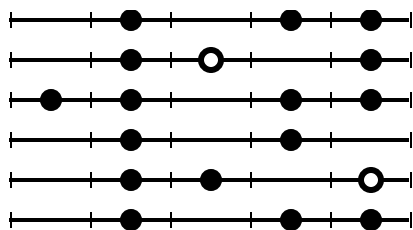




## Lydien $\flat 7$







## Super locrien (altéré)

