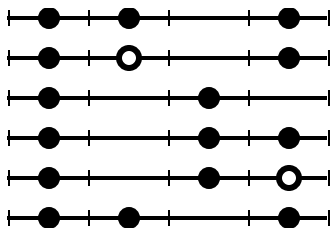


Schémas pour quelques gammes

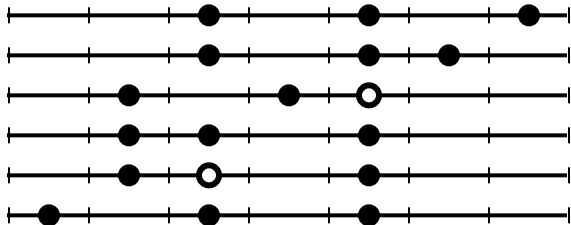
- La gamme majeure et ses modes :
 - dorien
 - phrygien
 - lydien
 - mixolydien
 - aéolien
 - locrien
- Les gammes pentatoniques
 - mineure
 - dorien
 - M7
 - M7#11
 - altérée
 - dominante
 - demi-diminué
 - altérée majeure
 - morphing
- La gamme mineure mélodique et ses modes :
 - mineur mélodique
 - lydien $\flat 7$
 - super locrien (ou « altéré »)

Gamme majeure

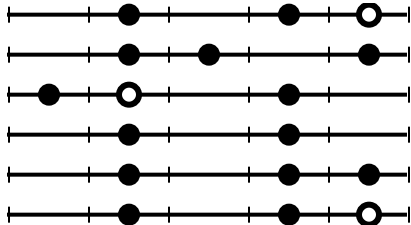
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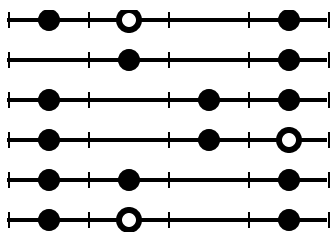
A



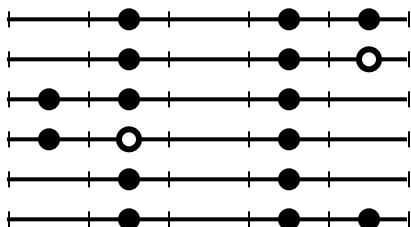
G



E



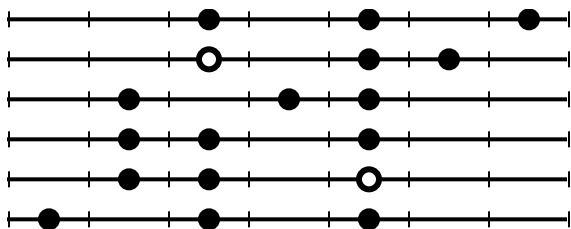
D

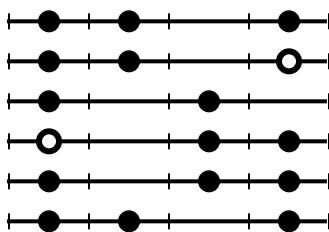
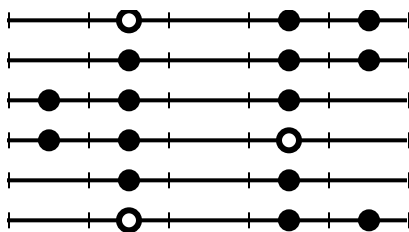
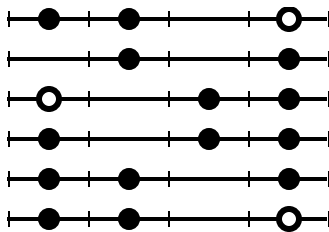
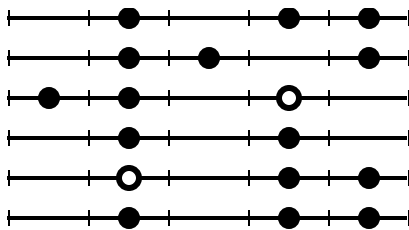


Les modes de la gamme majeure

Donnés dans cet ordre : CAGED.

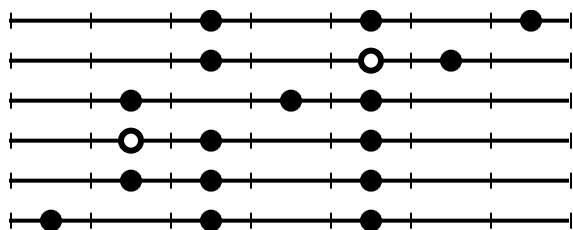
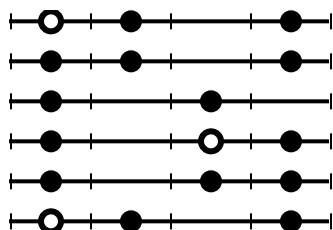
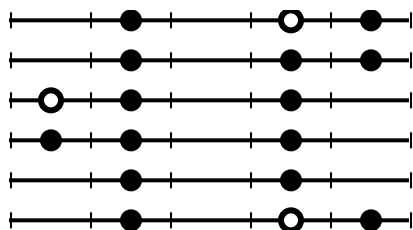
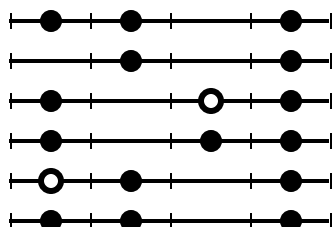
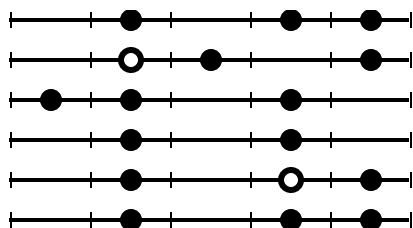
Dorien





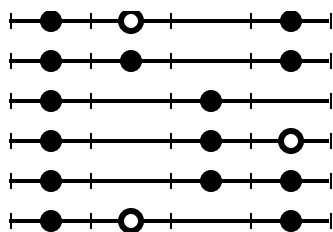
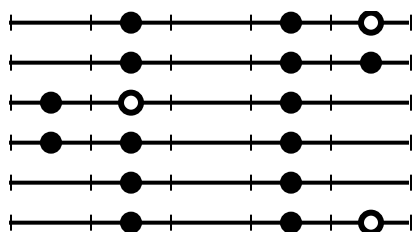
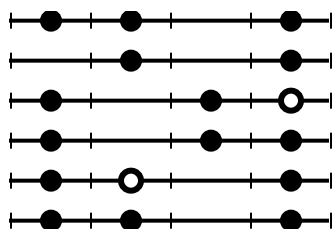
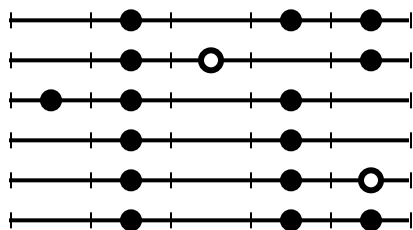
Phrygien

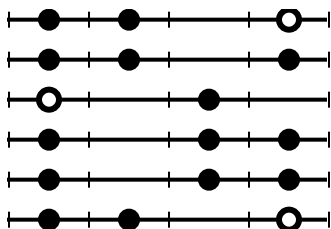
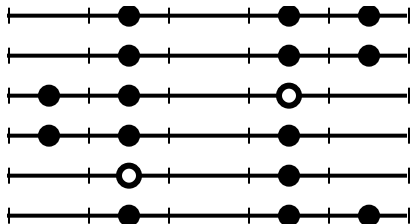
Mêmes positions que pour le lydien.

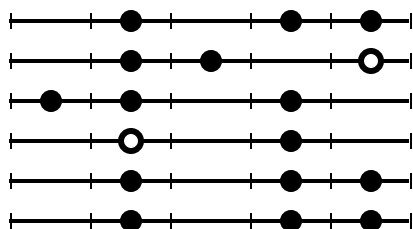
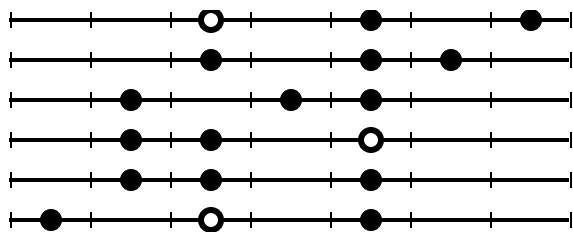


Lydien

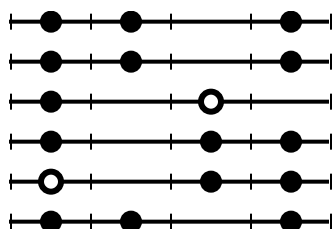
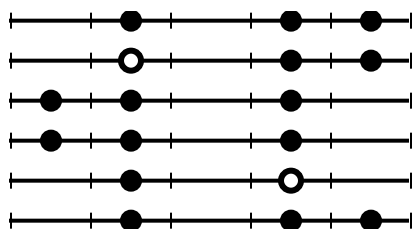
Mêmes positions que pour le phrygien.

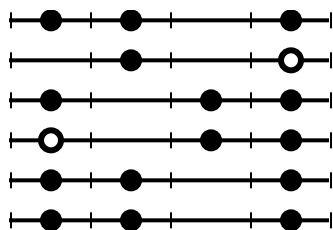
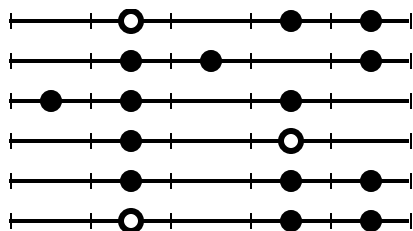
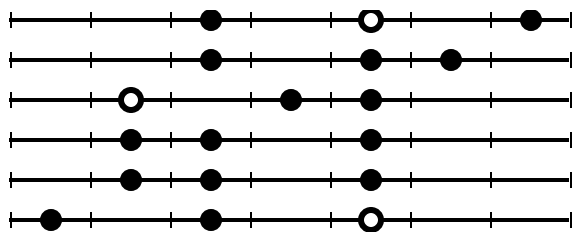






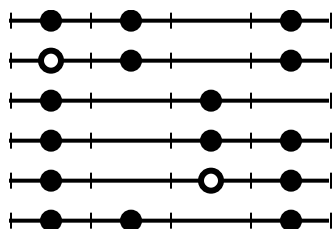
Aéolien

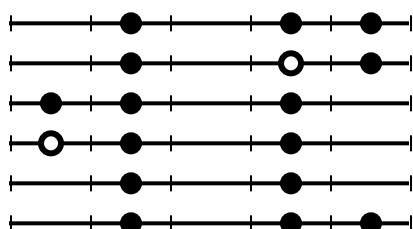
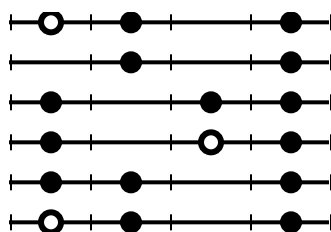
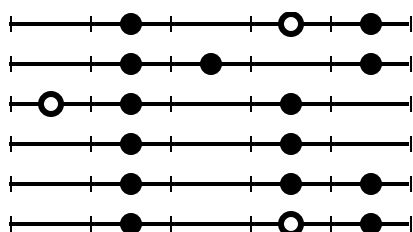
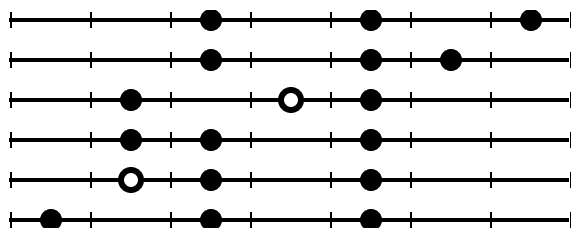




Locrien

Mêmes positions que pour le ionien.





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 » :

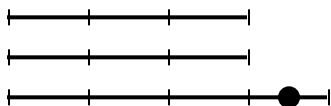
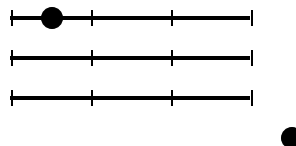
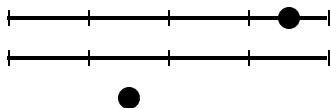
- la penta « demi-diminué », mi sol si \flat do ré, notée « \emptyset » ;
- la penta « altérée majeure », (fa \sharp) sol si \flat (ou la \sharp) do ré
mi , notée « alt M » ;

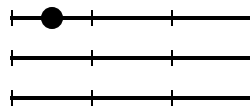
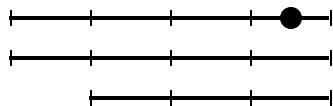
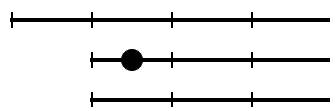
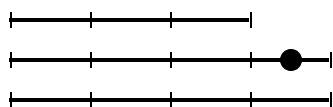
Les deux premiers diagrammes sont des formes simples
extraites du « méga diagramme », les six autres sont des
« voisinages » que l'on peut noter ainsi (système CAGED) :

D E
A C
E G

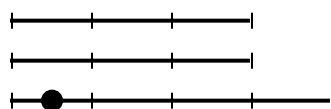
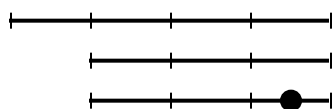
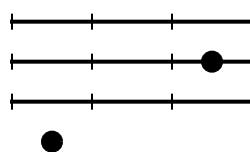
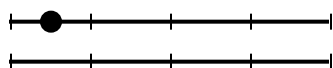
Sur manches en quartes

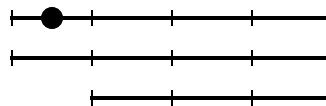
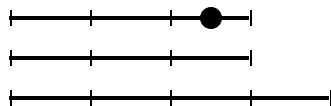
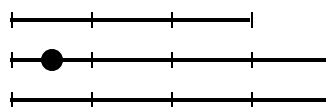
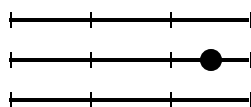
M



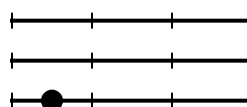
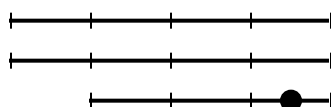
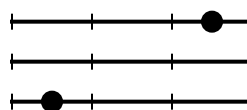
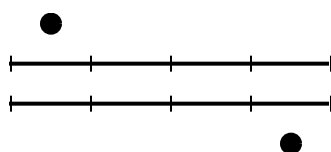


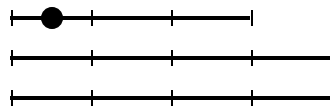
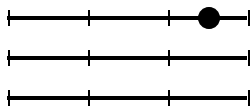
m



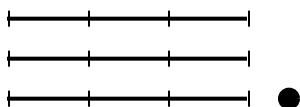
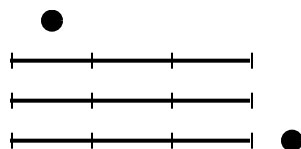


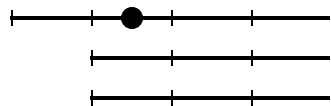
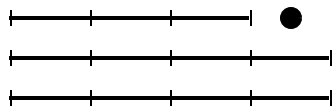
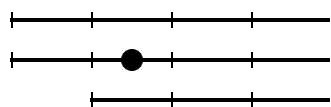
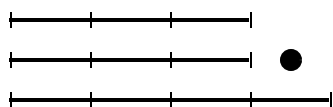
d



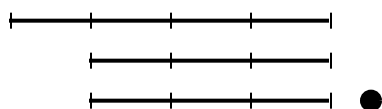
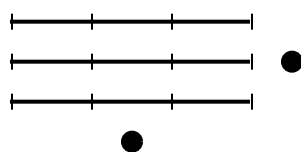


M7





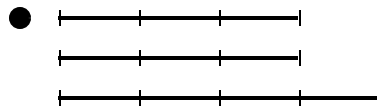
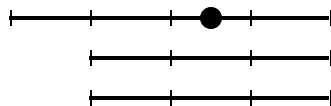
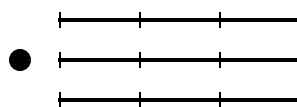
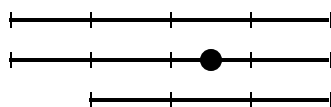
M7#11



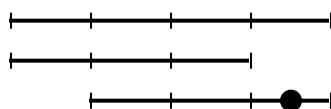
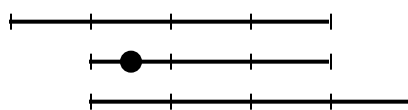
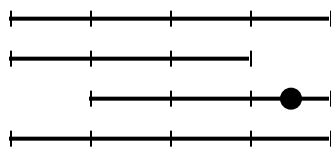


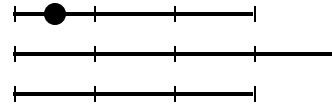
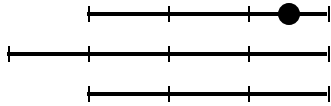
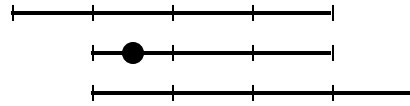
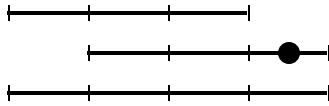
alt



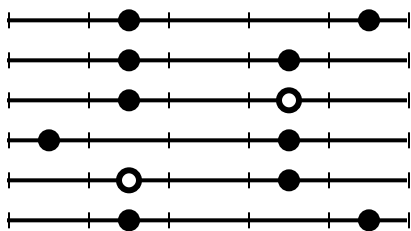
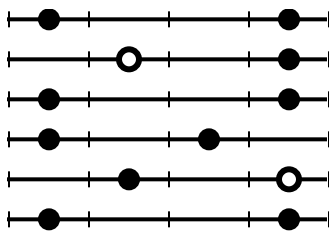


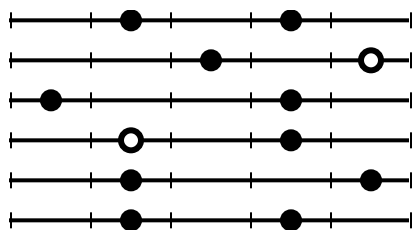
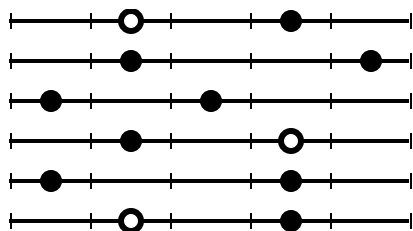
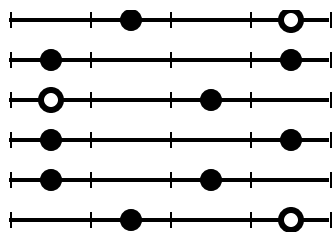
dom



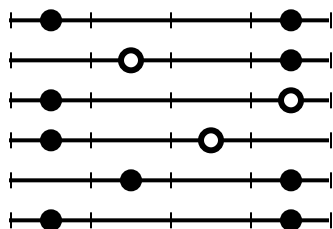


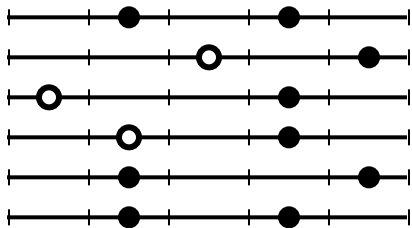
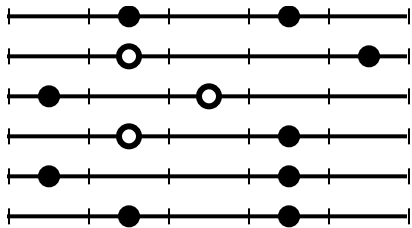
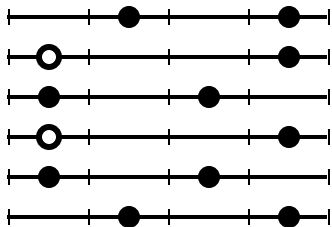
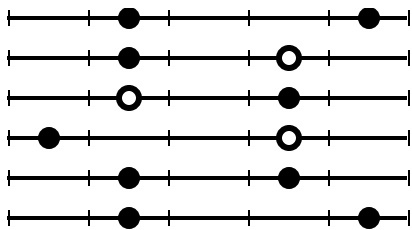
La penta dom sur tout le manche :



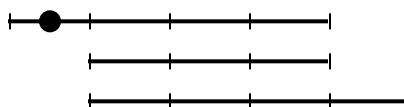
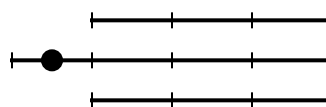
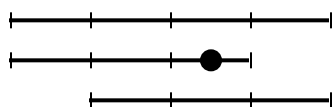
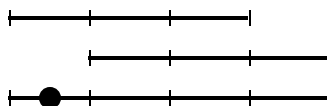
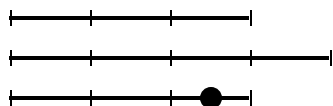
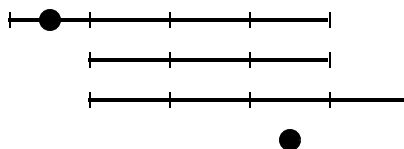
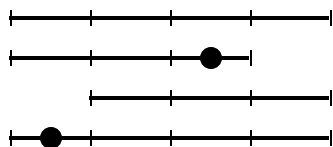


La penta dom « habille » les accords 7 des cordes 2, 3 et 4 ainsi :

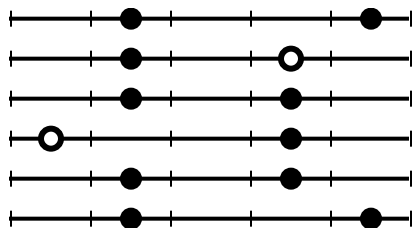
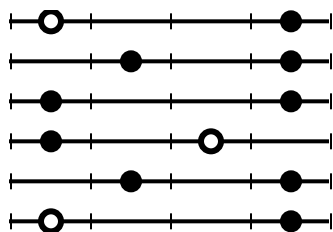
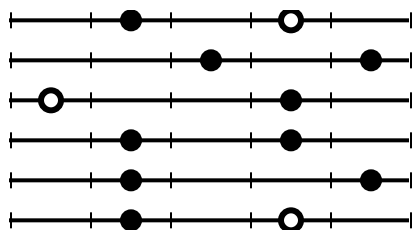
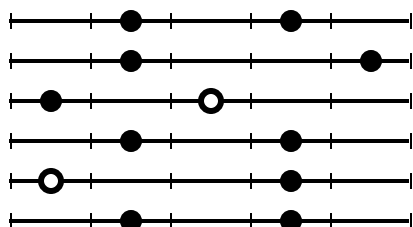
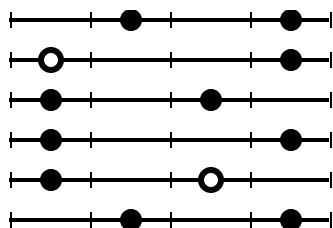




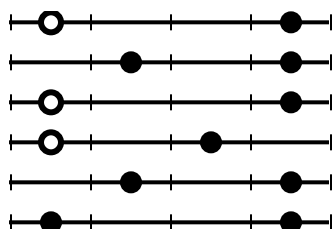
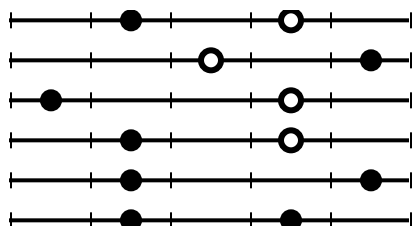
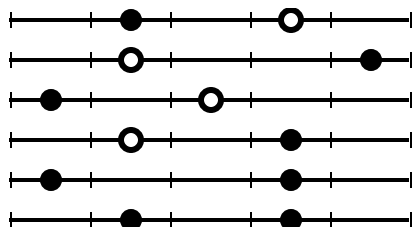
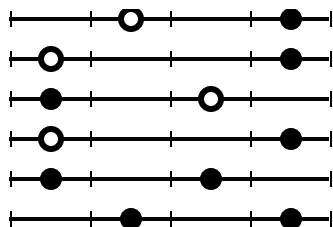
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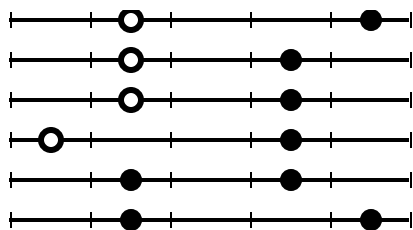


La penta demi-diminuée sur tout le manche :

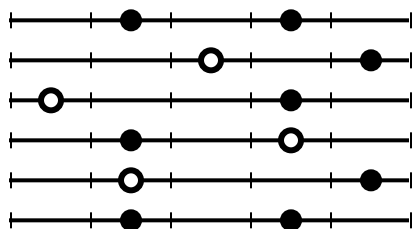
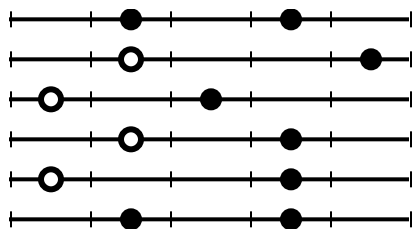
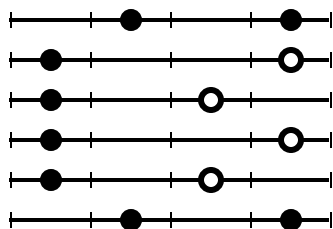


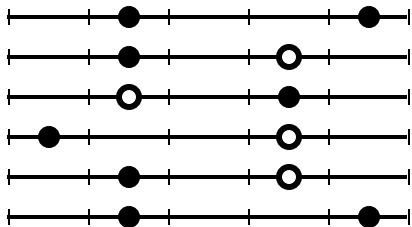
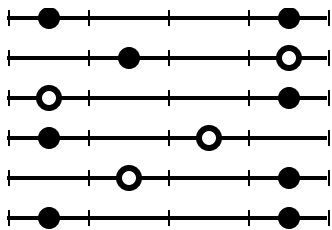
La penta demi-diminuée « habille » les accords $m7b5$ des cordes 1, 2, 3 et 4 ainsi :



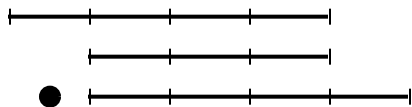
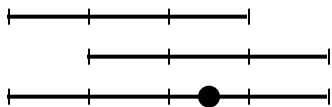
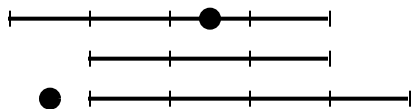
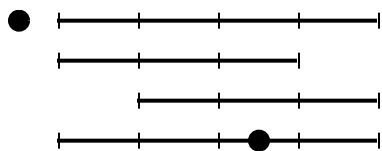


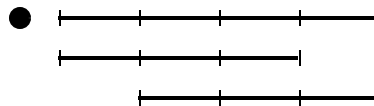
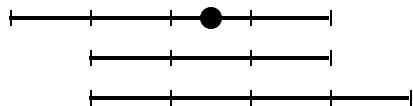
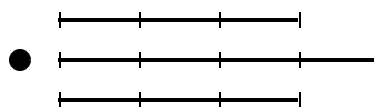
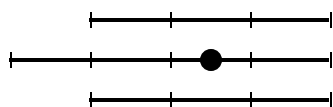
Pour les cordes 2, 3, 4 et 5 :





alt M





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
- \emptyset /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) :

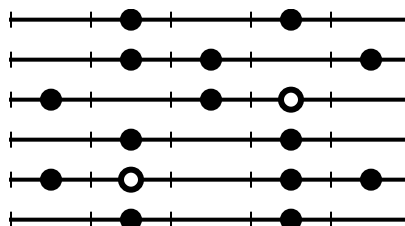
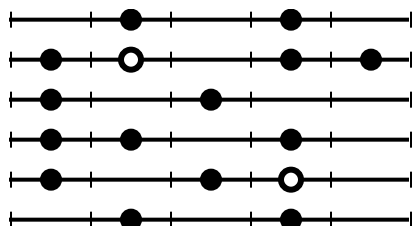
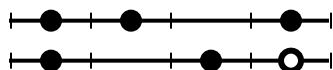
D E

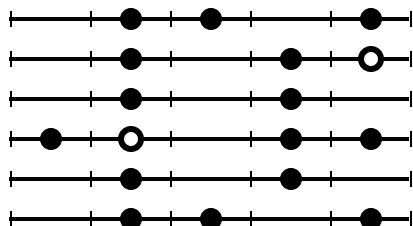
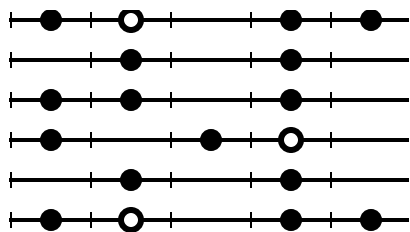
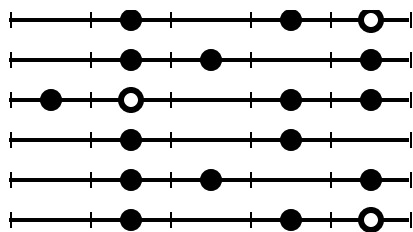
A C

E G

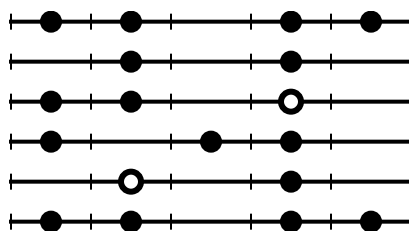
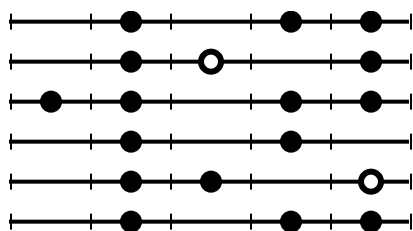
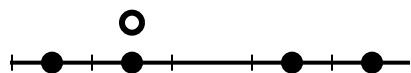
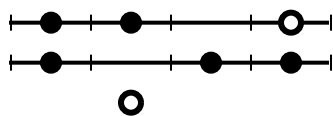
Puis viennent les 5 diagrammes sur tout le travers du manche, dans l'ordre CAGED.

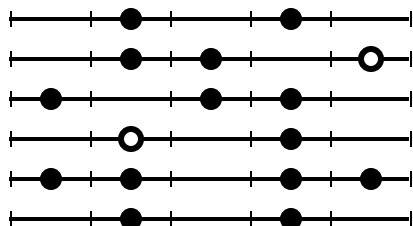
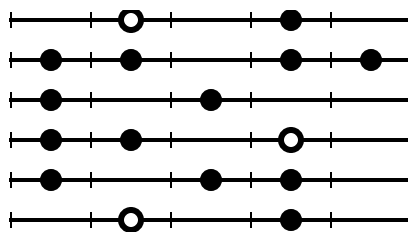
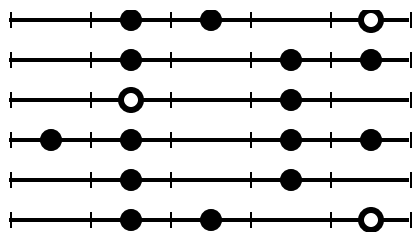
Mineur mélodique





Lydien $\flat 7$





Super locrien (altéré)

