

# C-MAJOR SCALE

C . D . E F . G . A . B  
R . 9 . 3 4 . 5 . 6 . 7

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| D | C | B | A | G | F | E | D | C | B | A | G | F | E | D |
| A | G | F | E | D | C | B | A | G | F | E | D | C | B | A |
| G | F | E | D | C | B | A | G | F | E | D | C | B | A | G |
| D | C | B | A | G | F | E | D | C | B | A | G | F | E | D |
| A | G | F | E | D | C | B | A | G | F | E | D | C | B | A |
| D | C | B | A | G | F | E | D | C | B | A | G | F | E | D |

Interval Chart

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 9 | . | R | 7 | . | 6 | . | 5 | . | 4 | 3 | . | 9 | . | R | 7 | . | 6 | . | 5 | . | 4 | 3 | . | 9 |
| 6 | . | 5 | . | 4 | 3 | . | 9 | . | R | 7 | . | 6 | . | 5 | . | 4 | 3 | . | 9 | . | R | 7 | . | 6 |
| 5 | . | 4 | 3 | . | 9 | . | R | 7 | . | 6 | . | 5 | . | 4 | 3 | . | 9 | . | R | 7 | . | 6 | . | 5 |
| 9 | . | R | 7 | . | 6 | . | 5 | . | 4 | 3 | . | 9 | . | R | 7 | . | 6 | . | 5 | . | 4 | 3 | . | 9 |
| 6 | . | 5 | . | 4 | 3 | . | 9 | . | R | 7 | . | 6 | . | 5 | . | 4 | 3 | . | 9 | . | R | 7 | . | 6 |
| 9 | . | R | 7 | . | 6 | . | 5 | . | 4 | 3 | . | 9 | . | R | 7 | . | 6 | . | 5 | . | 4 | 3 | . | 9 |

## Interval Chart Usage

In order to play and improvise modally it is absolutely vital to understand a scale's interval construction. Included is an interval chart with the relationships for each subject scale. Depicted is a fingerboard.

Listed is the C Ionian Major scale notes by interval with relationship to the scale's root note, which is "C".

Intervallic awareness is important for several reasons. When one considers interval relationships within those keys, modes, scales, chords or melodies being played they can understand, interpret and emphasize the actual musical characteristics of these sounds. In other words why these things sound as they do, and perhaps even more important...why they feel as they do. Each has its own "architecture", and its construction greatly dictates its sound and feel. Keep this important fact in mind.

Interval composition is what makes an Ionian Major sound and feel different than a Lydian Major, both of which differ from a "Harmonic" Major scale. Yes, it is true that the notes also differ in each of these scales but the intervallic arrangement of these note groupings form relationships that dictate their musical character.

If our goal is to become more creative and musical then we must understand and use the characteristics of intervals to express their sounds and feelings!

For example, once we know the sound and feel of a Major 7th interval versus a Minor 7th in a scale, melody or harmony, we know how and where a C Maj7th chord differs from a C7th chord and why it would be used.

Knowledge of the a scale's interval construction allows you to tap into the relationships which form the essence of both sound and feeling. Use the M.A.M.I. Interval chart to focus on, compare and utilize those important scalar relationships when creating new lines and improvising. Read on...there are more ways to "break new ground"!

|    |   |    |   |    |   |   |    |   |    |   |    |   |
|----|---|----|---|----|---|---|----|---|----|---|----|---|
| -> | 1 | b2 | 2 | b3 | 3 | 4 | b5 | 5 | b6 | 6 | b7 | 7 |
| 1  | C | D  | E | F  | G | A | B  |   |    |   |    |   |
| b2 |   |    |   |    |   |   |    |   |    |   |    |   |
| 2  | D | E  | F | G  | A | B | C  |   |    |   |    |   |
| b3 |   |    |   |    |   |   |    |   |    |   |    |   |
| 3  | E | F  | G | A  | B | C | D  |   |    |   |    |   |
| 4  | F | G  | A | B  | C | D | E  |   |    |   |    |   |
| b5 |   |    |   |    |   |   |    |   |    |   |    |   |
| 5  | G | A  | B | C  | D | E | F  |   |    |   |    |   |
| b6 |   |    |   |    |   |   |    |   |    |   |    |   |
| 6  | A | B  | C | D  | E | F | G  |   |    |   |    |   |
| b7 |   |    |   |    |   |   |    |   |    |   |    |   |
| 7  | B | C  | D | E  | F | G | A  |   |    |   |    |   |

|    |   |    |   |    |   |    |   |    |   |    |     |    |
|----|---|----|---|----|---|----|---|----|---|----|-----|----|
| -> | 1 | b3 | 3 | b5 | 5 | b7 | 7 | b9 | 9 | 11 | b13 | 13 |
| 1  | C | E  | G | B  | D | F  | A |    |   |    |     |    |
| b2 |   |    |   |    |   |    |   |    |   |    |     |    |
| 2  | D | F  | A | C  | E | G  | B |    |   |    |     |    |
| b3 |   |    |   |    |   |    |   |    |   |    |     |    |
| 3  | E | G  | B | D  | F | A  | C |    |   |    |     |    |
| 4  | F | A  | B | C  | E | G  | D |    |   |    |     |    |
| b5 |   |    |   |    |   |    |   |    |   |    |     |    |
| 5  | G | B  | D | F  | A | C  | E |    |   |    |     |    |
| b6 |   |    |   |    |   |    |   |    |   |    |     |    |
| 6  | A | C  | E | G  | B | D  | F |    |   |    |     |    |
| b7 |   |    |   |    |   |    |   |    |   |    |     |    |
| 7  | B | D  | F | A  | C | E  | G |    |   |    |     |    |

|    |   |   |    |    |    |    |    |   |   |   |   |   |
|----|---|---|----|----|----|----|----|---|---|---|---|---|
| -> | 1 | 4 | b7 | b3 | b6 | b2 | b5 | 7 | 3 | 6 | 2 | 5 |
| 1  | C | F | A  | D  | G  | C  | E  | B | E | A | D | G |
| b2 |   |   |    |    |    |    |    |   |   |   |   |   |
| 2  | D | G | C  | F  | A  | D  | G  | C | E | B | E | A |
| b3 |   |   |    |    |    |    |    |   |   |   |   |   |
| 3  | E | A | D  | G  | C  | F  | A  | D | G | C | E | B |
| 4  | F | A | D  | G  | C  | F  | A  | D | G | C | E | B |
| b5 |   |   |    |    |    |    |    |   |   |   |   |   |
| 5  | G | C | F  | A  | D  | G  | C  | E | B | E | A | D |
| b6 |   |   |    |    |    |    |    |   |   |   |   |   |
| 6  | A | D | G  | C  | F  | A  | D  | G | C | E | B | E |
| b7 |   |   |    |    |    |    |    |   |   |   |   |   |
| 7  | B | E | A  | D  | G  | C  | F  | A | D | G | C | E |