

# C-MAJOR SCALE

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

E	.	D	.	C	B	.	A	.	G	.	F	E	.	D	.	C	B	.	A	.	G	.	F	E
B	.	A	.	G	.	F	E	.	D	.	C	B	.	A	.	G	.	F	E	.	D	.	C	B
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
E	.	D	.	C	B	.	A	.	G	.	F	E	.	D	.	C	B	.	A	.	G	.	F	E
A	.	G	.	F	E	.	D	.	C	B	.	A	.	G	.	F	E	.	D	.	C	B	.	A

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

## Preview

In order to understand plus use the harmonies and melodies which are derived from scales, it is vital to interpret the characteristics of those scales.

When presented with a musical movement, the ability to form relationships between a harmony and melody and vice-versa are key. Consider a passage containing the notes G,B,D,F,A,E,C. What harmonies could logic dictate? How about a chordal movement such as G13 to Dm11? An effective melody could be created using notes from which scale? Try C Major, our preview scale. Other chords or scales can be used for effect, however the relational and logical basis for our answer is clear. The fingerboard chart above contains all of the notes needed to make chords and melodies within this scale.

Because the implication of a scale varies depending on the emphasis of a certain tone or harmony as a point of resolution (the concept of modality), it is important to consider the musical qualities of the subject scale by using each scale tone as it's root for melodic as well as harmonic purposes. There are seven different modes in this subject scale: C Ionian (Major), D Dorian (Minor) E Phrygian (Min.b6b9), F Lydian (Maj.b5), G Mixolydian (Maj.b7), A Aeolian (Min.b6), B Locrian (Min.b5,b6,b9). All of the notes used in each mode are exactly identical! Rather it is the specific emphasis on a particular scale degree which influences its modal use and qualities.

This critical fact must be understood and applied in order to expand your musical and improvisational ideas. The three Matrix Cubes listed with each scale ideally serve this purpose as they address this issue logically simply, and directly. By allowing the Modal, Chordal and Harmonic aspects of the subject to be addressed at a glance it is easy to multiply as well as integrate your musical improvisational knowledge and ability.

In the past, I would spent days on one scale just to learn the secrets available immediately by using this system. The savings in time plus gains in knowledge are great!

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