

# C-MAJOR SCALE

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

Fingerboard Chart

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

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

## Fingerboard Chart Usage

>	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	.

In order to play well and improvise freely it is absolutely critically important to have knowledge of the fingerboard. I've included a fingerboard chart with the notes for each subject scale. Depicted is a keyboard fingerboard.

Although I know my instrument pretty well, these charts help me find fingerings for melodic patterns plus scales chords and harmonic patterns which exist but are often not very obvious when holding the instrument. Viewed head-on, one can discover a fresh perspective and new possibilities just by analyzing the fingerboard without even touching the keys. Remember; great musicians spend a lot of time playing their axes...but the best also devote further time thinking about music and musical possibilities away from their instruments as well!

>	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	.

So once I've determined which notes are needed in a harmony or melody, I make a habit of analyzing the corresponding scale's fingerboard charts for alternate chord voicings and patterns. Chordal harmonization of the subject scale is a breeze. A simple method involves taking one chord fingering (voicing) of your choice that can be derived from this particular scale, let's take a C Major Seventh chord with the notes: C, E, G, B. To find the next chord in our scale, we move each note to the next scale degree on that corresponding string. C becomes D, E to F, G to A, and B moves to C. The notes D, F, A, and C now form our next chord which is D Minor Seventh. This can be done on each scale degree!

>	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	.	.	.	.	.

By using this approach, it becomes easy to relate a scale to it's own distinctive harmonic potential. I'm often surprised when I apply familiar voicings to new scales. It is like traveling to a place where I've never been, on a road which was previously unknown. The beauty of the M.A.M.I. System complete with fingerboard chart is that it provides unsurpassed interpretation of harmonic and melodic scale implications in a visual and logical way. Read on...this is but one way to "break new ground"!!!