

C-MAJOR SCALE

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

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

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

Cube "A"

->	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	.	.	.	.	.

MODAL MATRIX CUBE USAGE

A close examination of the Matrix Cubes will reveal their differences. Although they appear complex, they really are quite simple to use. There are three Matrix Cubes per each subject scale, and they all are designed to be read left to right (along rows + across columns). Each cube has a unique interpretation of our scale and can provide specific information for the purpose of analysis. We will consider each cube and it's function separately.

Modal Matrix Cube "A" provides a quick modal analysis of the subject scale by allowing the use of any of it's degrees as the root tone. The modality of a scale is basically determined by the degree emphasized for resolution of a phrase. A scale containing five notes will have five modes; six notes...six modes, etc. The mode is simply described as a musical emphasis on a particular degree of a given scale.

I believe that it is more musically effective and efficient to consider the implications of all degrees when doing scale study and analysis. A melody generated from any degree will have it's own particular sound and musical feel. This is why understanding the concept of modes as applied in the context of family relationships within a subject scale is so important. We need to develop the ability to consider every musical possibility implied by our subject scale. This provides power to improvisation!

So let's consider the modal possibilities of the following notes: C,D,E,F,G,A+B. This just happens to be C Major, our subject scale. Using Modal Cube "A". If we wanted know what intervals are generated using "C" as our root tone we find the row which lists the "C" note (row one in this example) and read across the columns which show the interval relationships to "C". So our root is "C", our 2nd is "D", 3rd is "E", 4th is "F", 5th is "G", 6th is "A" and 7th is "B". If we went down the rows to make "E" our root, we would find that the next interval is a b2: "F", followed by a b3rd: "G", next a 4th: "A", then a 5th: "B", a b6th: "C" and finally, a b7th: "D". It can now be seen how a scale's implications can change by using modes. Powerful stuff!