M.A.M.I.

Matrix Approach to Music Improvisation

Is a concept that was devised as the result of years of experimentation and analysis using musical scales as a basis for improvisation. The Matrix Approach is a unique and revolutionary new system for unraveling the melodic and harmonic creative possibilities of subject scales quickly, easily, and most importantly...logically!

As a lifelong student of the guitar, I had found that learning fingerings and patterns for scales, chords, and modes were great only up to a point. To really comprehend and create music as well as develop my own musical style I needed a better method than what I had found available on the market. Whether through teachers or text. I wanted something to expand my musical, compositional, and especially improvisational boundaries.

I am not ashamed to admit to being a frustrated student for years. Partly because the subject of music has often been made far too complex in its discussion and especially instruction. Music, even complex forms have a simple logical basis at their core. Sometimes teachers forget this fact. Unfortunately quite often, instruction is musically fragmented and absent in terms of the creative process. This guide can assist both teachers and students.

Because most players and their teachers are largely products of instruction theories, methods and techniques which have been handed down for years, there are far too many closed minds regarding musical creativity and newer methods towards this process. In order to grow musically and create, an open mind is absolutely, positively the key.

Creative musicians (and people) view similar things in different ways, and different things in similar ways!!!...

I firmly believe that each player's approach to music as well as their instrument has to be not only comprehensive but also intimate and personal as well. Consider that a player's musical logic and understanding dictates creative plus effective, inspiring material. It is because of this belief that I offer the Matrix Approach to Musical Improvisation.

My intention is not to "spoon-feed" or regiment you studies at all, but rather to nurture and enhance your creativity on your instrument. There will be hints, but my only rule for this text is: THOUGHT + EXPERIMENTATION = CREATIVITY!

It is for this reason I've worked long and hard to devise a fresh new guide which will allow all players from beginners to advanced, a system to understand, and apply the instrument in a more simple, logical and open manner.

All that is required is a willingness to understand and experiment with the concepts presented, and with patient study this approach will surely pay off. These ideas provide logic and continuity to all forms of music. Instead of spending hours and years of piecemeal learning with little regard to musical relationships, ie. a chord fingering here...a scale there, M.A.M.I. provides insight into scalar relationships and integrates melodic, chordal and harmonic possibilities for a given scale quickly and easily, at-a-glance. It is also unique in that it doubles as a handy chord reference text.

The very best musicians understand that music is all about relationships i.e intervallic, harmonic, chordal, etc. M.A.M.I unravels these sometimes "mysterous" relationships and paves the way for independent, inspired, and creative exploration of one's musical boundaries. The nine Matrix Approach to Improvisation Scale Text elements are explained in depth on the following pages and include these elements for the analysis of each subject scale for musical potential.

cont...

Matrix Approach Scale Elements:

1. Subject Scale Listing - both notes and intervals are detailed for convenience.

2. Instrument Fingerboard Chart - shows notes of subject scales and their positions on a standard tuned instrument.

3. Interval Fingerboard Chart - shows intervals of subject scales and their positions on a standard tuned instrument.

4. Modal Matrix Cube - quick visual representation of subject scale from modal aspect, using any tone as the root.

5. Chordal Matrix Cube - immediate visual determination of chords possible within subject scale via intervallic listing.

6. Harmonic Matrix Cube - visual guide which provides clues as to effective harmonic movement within subject scale. Helps with experimenting and creating interesting harmonic changes logically...ideal for composing and rearranging.

7. Descriptive Text - provides observations, descriptions and hints on subject scale's applications.

8. Intervallic Analysis Table - lists the quantities of each interval which compose the subject scale.

9. Chordal Analysis Table - details the triads, chords and inversions which exist at each scale degree.

M.A.M.I. is uniquely designed as a tool unmatched in building logical bridges to musical understanding, creativity and exploration by using scales as a basis for improvisation. It's application will allow the student to develop a practical foundation by systematically analyzing arpeggios, chords and scales in "hip" and interesting ways.

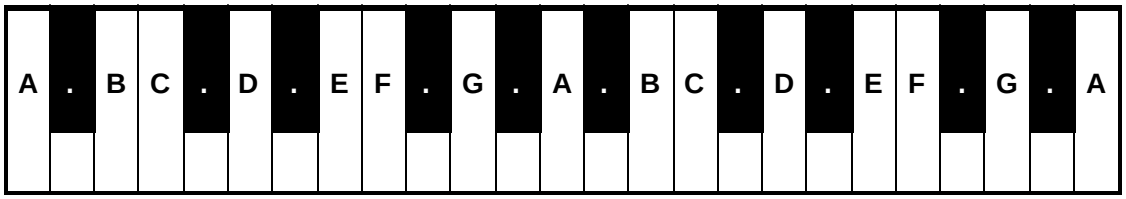
No music reading is required, as this text is designed to support a student's prior musical background. Some basic theory is covered, but more advanced students can skip forward to the Matrix Cube instructions and then on to the subject scale pages as desired.

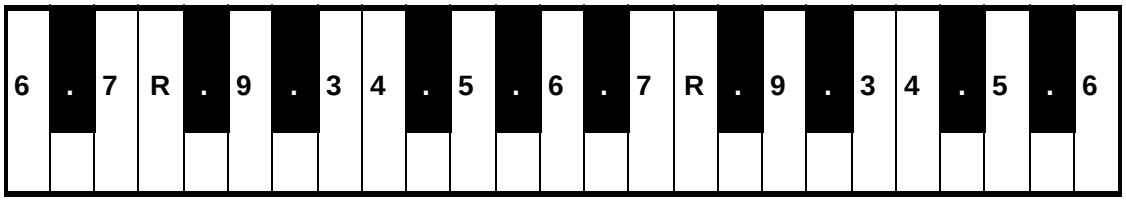
Each scale is transposed to every key for ease, and a basic interpretation is also provided for your convenience guidance and support. It is strongly recommended that you study the melodic, chordal, and harmonic aspects of each to maximize your musical development. Remember that each scale has its own distinct musical implications and to use them effectively. As always...have fun, and make it a habit to play, create, or listen to some to some new music each day!!!

Thank you for purchasing the Matrix Approach to Music Improvisation Book One, please enjoy it's use!

C-MAJOR SCALE

C	.	D	.	E	F	.	G	.	A	.	B
R	b9	9	b3	3	4	b5	5	b6	6	b7	7





->	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	.	.	.	.	.

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 scal Other chords or scales can be used for effect, howeve the relational and logical basis for our answer is clea 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 po of resolution (the concept of modality), it is important to consider the musical qualities of the subject scale using each scale tone as it's root for melodic as well a harmonic purposes. There are seven different modes in this subject scale: C Ionian (Major), D Dorian (Mino E Phrygian (Min.b6b9), F Lydian (Maj.b5), G Mixolydia (Maj.b7), A Aeolian (Min.b6), B Locrian (Min.b5,b6,b9). All of the notes used in each mode are exactly identica Rather it is the specific emphasis on a particular scal degree which influences its modal use and qualities.

This critical fact must be understood and applied in order to expand your musical and inprovisational idea The three Matrix Cubes listed with each scale ideally serve this purpose as they address this issue logicall 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 le the secrets available immediately by using this system The savings in time plus gains in knowledge are great

C-MAJOR SCALE

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

R b9 9 b3 3 4 b5 5 b6 6 b7 7

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
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

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
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

->	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	.	.	.	.	.

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C	.	D	.	E	F	.	G	.	A	.	B
R	b9	9	b3	3	4	b5	5	b6	6	b7	7

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

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

->	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	.	.	.	.	.

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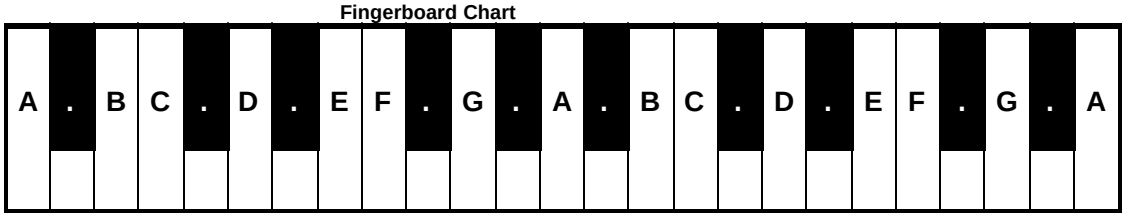
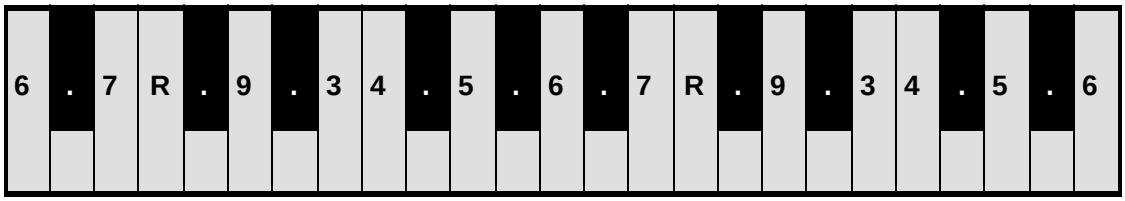
C-MAJOR SCALE

C	.	D	.	E	F	.	G	.	A	.	B
R	b9	9	b3	3	4	b5	5	b6	6	b7	7

Fingerboard Chart





->	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	.	.	.	.	.

Fingerboard Chart Usage

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

Although I know my instrument pretty well, these char help me find fingerings for melodic patterns plus scal chords and harmonic patterns which exist but are ofte not very obvious when holding the instrument. Viewe head-on, one can discover a fresh perspective and ne possibilities just by analyzing the fingerboard withou even touching the keys. Remember; great musicians spend a lot of time playing their axes...but the best als devote further time thinking about music and musical possibities away from their instruments as well!

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 the subject scale is a breeze. A simple method involve taking one chord fingering (voicing) of your choice th 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 not to the next scale degree on that corresponding string C becomes D, E to F, G to A, and B moves to C. The n D, F, A, and C now form our next chord which is D Mi Seventh. This can be done on each scale degree!

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

C-MAJOR SCALE

C	.	D	.	E	F	.	G	.	A	.	B
R	b9	9	b3	3	4	b5	5	b6	6	b7	7

Fingerboard Chart

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
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

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
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

->	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	.	.	.	.	.

Fingerboard Chart Usage

In order to play well and improvise freely it is absolut important to have knowledge of the guitar's fingerboa I've included a fingerboard chart with the notes for ea subject scale. Depicted is a guitar fingerboard which righthanded and in standard tuning with its strings fi top to bottom as follows: high E, B, G, D, A and low E

Although I know my instrument pretty well, these char help me find fingerings for melodic patterns plus scal chords and harmonic patterns which exist but are ofte not very obvious when holding the instrument. Viewe head-on, one can discover a fresh perspective and ne possibilities just by analyzing the fingerboard withou even touching the guitar. Remember; great musicians spend a lot of time playing their axes...but the best als devote further time thinking about music and musical possibities away from their instruments as well!

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C-MAJOR SCALE

C	.	D	.	E	F	.	G	.	A	.	B
R	b9	9	b3	3	4	b5	5	b6	6	b7	7

Fingerboard Chart

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

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

->	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	.	.	.	.	.

Fingerboard Chart Usage

In order to play well and improvise freely it is absolut important to have knowledge of the guitar's fingerboa I've included a fingerboard chart with the notes for ea subject scale. Depicted is a guitar fingerboard which lefthanded and in standard tuning with its strings fro top to bottom as follows: low E, A, D, G, B and high E

Although I know my instrument pretty well, these char help me find fingerings for melodic patterns plus scal chords and harmonic patterns which exist but are ofte not very obvious when holding the instrument. Viewe head-on, one can discover a fresh perspective and ne possibilities just by analyzing the fingerboard withou even touching the guitar. Remember; great musicians spend a lot of time playing their axes...but the best als devote further time thinking about music and musical possibities away from their instruments as well!

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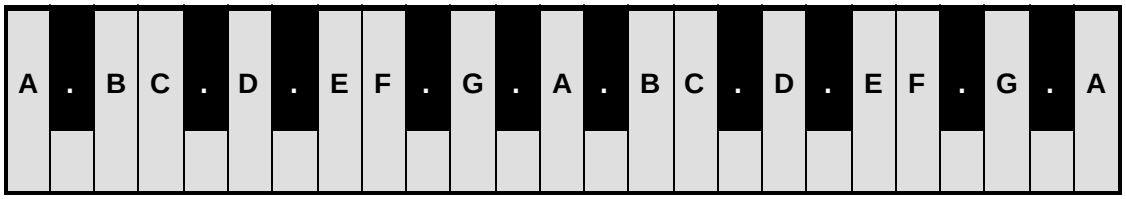
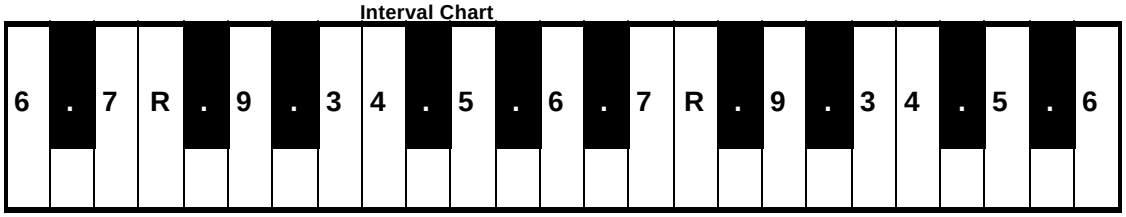
C-MAJOR SCALE

C	.	D	.	E	F	.	G	.	A	.	B
R	b9	9	b3	3	4	b5	5	b6	6	b7	7



Interval Chart



->	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	.	.	.	.	.

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 standard keyboard.

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 scale relationships when creating new lines and improvising. Read on...there are more ways to "break new ground"

C-MAJOR SCALE

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

R b9 9 b3 3 4 b5 5 b6 6 b7 7

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
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

Interval Chart

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
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

->	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	.	.	.	.	.

Interval Chart Usage

In order to play and improvise modally it is absolutely vital to have knowledge of a scale's interval construction. Included is an interval chart with the relationships for each subject scale. Depicted is a guitar fingerboard which is righthanded and in standard tuning with its strings from top to bottom as follows: high E, B, G, D, A and low E. Listed is the C Ionian Major scale notes by their intervals with relationship to the scale's root note, which is "C".

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C-MAJOR SCALE

C	.	D	.	E	F	.	G	.	A	.	B
R	b9	9	b3	3	4	b5	5	b6	6	b7	7

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

Interval Chart

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

->	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	.	.	.	.	.

Interval Chart Usage

In order to play and improvise modally it is absolutely vital to have knowledge of a scale's interval construction. Included is an interval chart with the relationships for each subject scale. Depicted is a guitar fingerboard which is lefthanded and in standard tuning with its strings from top to bottom as follows: low E, A, D, G, B and high E. Listed is the C Ionian Major scale notes by their intervals 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 the way it is constructed 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 arrangements of these note groupings form relationships which dictate their musical character.

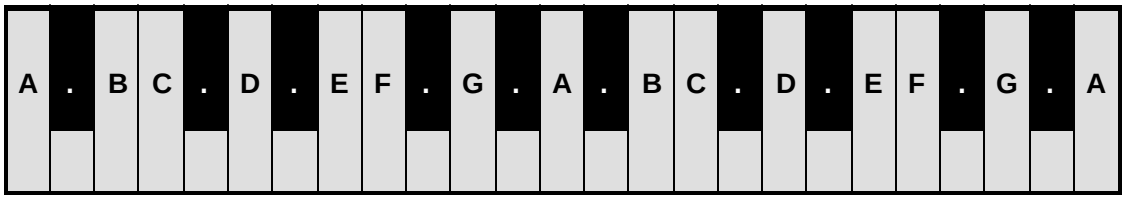
If our goal is to become more creative and musical then we must understand and utilize the characteristics of intervals to express their sounds and feelings!

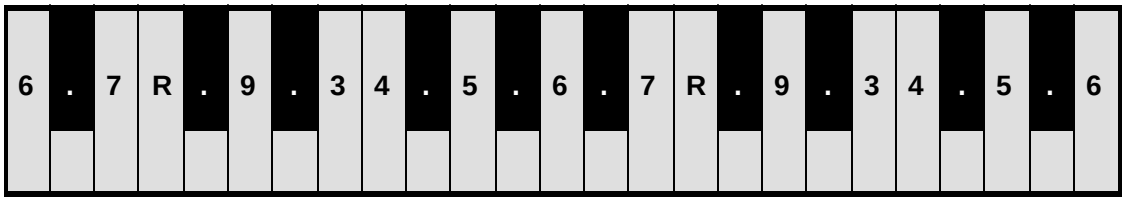
For example, once we know the sound and feel of a Major 7th interval versus a Minor 7th in a scale, melody or harmony, we know how and where a C Maj7th chord differs from a C7th chord and also why it would be used.

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 and compare and utilize those important scalar relationships when creating new lines and improvising. Keep reading...there are more ways to "break new ground"

C-MAJOR SCALE

C	.	D	.	E	F	.	G	.	A	.	B
R	b9	9	b3	3	4	b5	5	b6	6	b7	7





Modal 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.

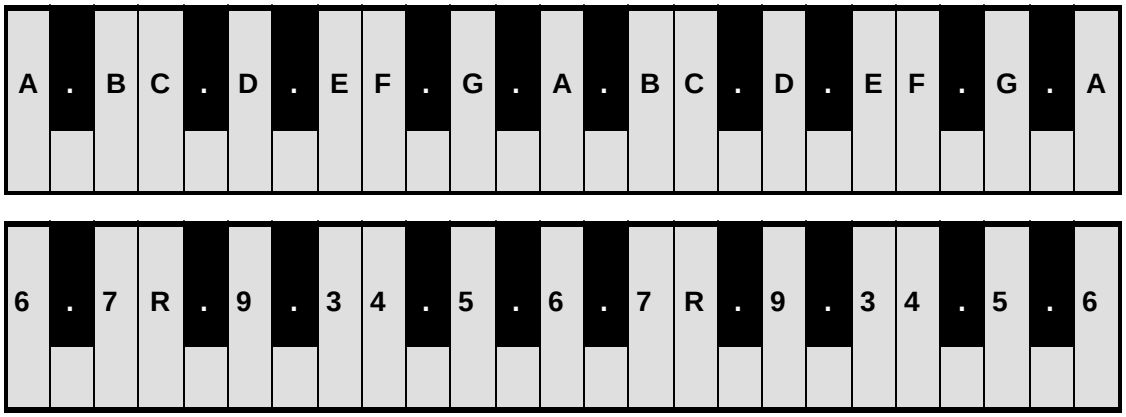
Modal Matrix Cube "A" provides a quick modal analysis of the subject scale by allowing the use of any of it's degrees as the root tone. The modality of a scale is basically determined by the degree emphasized for resolution of a phrase. A scale containing five notes will have five modes; six notes...six 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 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 possibilties 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!

C-MAJOR SCALE

C	.	D	.	E	F	.	G	.	A	.	B
R	b9	9	b3	3	4	b5	5	b6	6	b7	7



->	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	.

Chordal Cube "B"

->	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	.	.	.	.	.

CHORDAL MATRIX CUBE USAGE

Cube "B" is the Chordal Matrix Cube. Although it is re
along the rows from left to right (across columns) as
our previous cube, notice that the interval arrangeme
in the uppermost row differs dramatically. Instead of
first scale degree being followed by the flatted secon
(b2nd) interval as in Modal Cube "A", the next interval
the flatted third (b3rd) and then the major 3rd (3) and
on in Chordal Cube "B". Check out the differences.

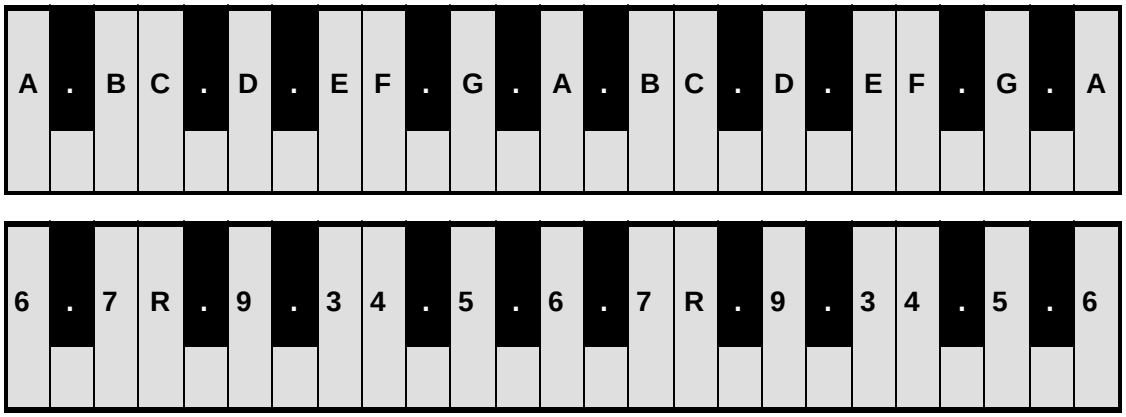
Chordal Matrix Cube "B" is designed to analyze subje
scales quickly and easily for chordal possibilties usir
any scale degree as a potential chord root. So this cu
is ideal if we need to know what chords can be derive
directly from our scale. It is extremely important to kn
which chords are generated by a scale because this ca
provide valuable insight into it's potential harmonic a
well as melodic uses in composition and improvisatio

Say we wanted to determine what harmonies (chords)
can be built from a particular scale degree. First we h
to find that degree (note) in the cube row's two leftmo
columns. For example, let's use degree "1", the "name
root of our scale. This is the "C" note. Reading this r
left to right across the columns reveals that this scale
generates the following chordal intervals from our ro
"C": a 3rd "E", a 5th "G", a 7th "B", a 9th "D", an 11th "
finally a 13th "A". These intervals can yield a number o
chords based on...that's right, "C Major". We could s
use this scale to play these chords, or over these cho

What other harmonies might we make from this scale?
Let's see which chords can be built from the fifth tone
which is the "G" note. To make "G" our chord root we
go down the two leftmost columns to find the "G" row
Reading across this row reveals the following interval
G" our root tone, a 3rd "B", a 5th "D", a b7th "F", a 9th
an 11th "C" and finally a 13th which is "E". Note the cl
in interval relationships when using the "G" note as r
The b7th (F note) relationship to the root lets us form
play over Dominant (b7th) type chords containing thes
intervals. Using a modal approach to each degree is k

C-MAJOR SCALE

C	.	D	.	E	F	.	G	.	A	.	B
R	b9	9	b3	3	4	b5	5	b6	6	b7	7



->	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	.

Harmonic Cube "C"

->	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	.	.	.	.	.

HARMONIC MATRIX CUBE USAGE

Last, but not least, is the Harmonic Matrix Cube "C". Note how this cube is again characterized by a differe interval arrangement than our two previous cubes wh viewed along it's rows and across columns. Although appears somewhat abstract in design at first glance, t interval arrangement in perfect fourths actually functi as an optimized cycle of fourths display of our scale.

I use this cube primarily to assess a scale's potential basic logical harmonic movement from each scale ton Be aware that I don't consider this cube's assessment an absolute "etched in stone" rule for chordal movem Unlike the previous two cubes which are more definiti and absolute regarding of their scalar reference point Harmonic Cube "C" is useful as a quick, "at a glance" guide to the logical, common harmonic motion in fou

Keep in mind that there are many ways to move chord especially with good voice leading. However, because of it's relative musical strength and commonality, whe confronted with a new or unfamiliar scale for the poin of harmonization, I like to base the chordal motion in fourths initially and then experiment from there.

The influence of modality will strongly dictate the log and direction of chordal movement as well. For exam let's take our C Major Scale. Using the Harmonic Matri Cube "C". Reading across the row that shows the not "C" as our subject, we see that the only perfect fourth movement possible is to the "F" degree. So if we had C Major 7th chord to move by fourths, the next chord would be an F Major chord or one of it's relatives whi could be derived from this particular scale degree. I use the 'Matrix Cube "B" for this kind of reference.

However, because this is obviously not the only chor movement possible (we could move to D Minor Seven or B Minor Seventh Flat Five, etc., for example), I alwa emphasize this cube's use as a guide to relative melo or harmonic tension or balance within the scale inste of an absolute reference to potential harmonic motior

M.A.M.I.

Matrix Approach to Music Improvisation Book One Scale Page Listing

M.A.M.I.

Matrix Approach to Music Improvisation Book One Table of Scales

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Matrix Approach to Music Improvisation Book One Table of Scales

Minor 7b9b13th (Phrygian Minor) Scales

C Min7b6b13 Scale: 37	E Min7b6b13 Scale: 217	Ab Min7b6b13 Scale: 397
Db Min7b6b13 Scale: 82	F Min7b6b13 Scale: 262	A Min7b6b13 Scale: 442
D Min7b6b13 Scale: 127	Gb Min7b6b13 Scale: 307	Bb Min7b6b13 Scale: 487
Eb Min7b6b13 Scale: 172	G Min7b6b13 Scale: 352	B Min7b6b13 Scale: 532

Minor #7th (Harmonic Minor) Scales

C Minor #7 Scale: 38	E Minor #7 Scale: 218	Ab Minor #7 Scale: 398
Db Minor #7 Scale: 83	F Minor #7 Scale: 263	A Minor #7 Scale: 443
D Minor #7 Scale: 128	Gb Minor #7 Scale: 308	Bb Minor #7 Scale: 488
Eb Minor #7 Scale: 173	G Minor #7 Scale: 353	B Minor #7 Scale: 533

Minor #7b6th (Melodic Minor) Scales

C Min7b6th Scale: 39	E Min7b6th Scale: 219	Ab Min7b6th Scale: 399
Db Min7b6th Scale: 84	F Min7b6th Scale: 264	A Min7b6th Scale: 444
D Min7b6th Scale: 129	Gb Min7b6th Scale: 309	Bb Min7b6th Scale: 489
Eb Min7b6th Scale: 174	G Min7b6th Scale: 354	B Min7b6th Scale: 534

Minor 7b9b13b5 (Locrian Minor) Scales

C Min7b9b13b5 Scale: 40	E Min7b9b13b5 Scale: 220	Ab Min7b9b13b5 Scale: 400
Db Min7b9b13b5 Scale: 85	F Min7b9b13b5 Scale: 265	A Min7b9b13b5 Scale: 445
D Min7b9b13b5 Scale: 130	Gb Min7b9b13b5 Scale: 310	Bb Min7b9b13b5 Scale: 490
Eb Min7b9b13b5 Scale: 175	G Min7b9b13b5 Scale: 355	B Min7b9b13b5 Scale: 535

Minor 7#9b13b5 (Locrian #2 Minor) Scales

C Min7#9b13b5 Scale: 41	E Min7#9b13b5 Scale: 221	Ab Min7#9b13b5 Scale: 401
Db Min7#9b13b5 Scale: 86	F Min7#9b13b5 Scale: 266	A Min7#9b13b5 Scale: 446
D Min7#9b13b5 Scale: 131	Gb Min7#9b13b5 Scale: 311	Bb Min7#9b13b5 Scale: 491
Eb Min7#9b13b5 Scale: 176	G Min7#9b13b5 Scale: 356	B Min7#9b13b5 Scale: 536

Minor 7b9#9b13b5 (Super Locrian Minor) Scales

C Min7b9#9b13b5 Scale: 42	E Min7b9#9b13b5 Scale: 222	Ab Min7b9#9b13b5 Scale: 402
Db Min7b9#9b13b5 Scale: 87	F Min7b9#9b13b5 Scale: 267	A Min7b9#9b13b5 Scale: 447
D Min7b9#9b13b5 Scale: 132	Gb Min7b9#9b13b5 Scale: 312	Bb Min7b9#9b13b5 Scale: 492
Eb Min7b9#9b13b5 Scale: 177	G Min7b9#9b13b5 Scale: 357	B Min7b9#9b13b5 Scale: 537

Dominant 7th (Mixolydian) Scales

C7th Scale: 43	E7th Scale: 223	Ab7th Scale: 403
Db7th Scale: 88	F7th Scale: 268	A7th Scale: 448
D7th Scale: 133	Gb7th Scale: 313	Bb7th Scale: 493
Eb7th Scale: 178	G7th Scale: 358	B7th Scale: 538

Diminished (Half-Whole) Scales

C Dim Hf-Wh: 44	E Dim Hf-Wh: 224	Ab Dim Hf-Wh: 404
Db Dim Hf-Wh: 89	F Dim Hf-Wh: 269	A Dim Hf-Wh: 449
D Dim Hf-Wh: 134	Gb Dim Hf-Wh: 314	Bb Dim Hf-Wh: 494
Eb Dim Hf-Wh: 179	G Dim Hf-Wh: 359	B Dim Hf-Wh: 539

Jazz Dominant (Bebop)

C Jazz Dominant: 45	E Jazz Dominant: 225	Ab Jazz Dominant: 405
Db Jazz Dominant: 90	F Jazz Dominant: 270	A Jazz Dominant: 450
D Jazz Dominant: 135	Gb Jazz Dominant: 315	Bb Jazz Dominant: 495
Eb Jazz Dominant: 180	G Jazz Dominant: 360	B Jazz Dominant: 540

Any
Questions, Comments, Suggestions and Ordering Inquiries
may be addressed in care of:

M.A.M.I - Matrix Publishing

By mail:
P.O. Box 34745
Philadelphia, PA 19101

By telephone:
(800) 635-0224

By fax:
(800) 635-0224

By electronic mail:
mamimusic@aol.com

Website:
http://www.mamimusic.com