

## EXERCISE 3.4 - CHORD SCALES (TWO OPTIONS)

THERE IS AT LEAST ONE SCALE THAT CAN BE USED TO CREATE A MELODY FOR ANY GIVEN CHORD THAT CREATES HARMONY. THESE SCALES CAN ALSO BE CALLED "MODES" OR "CHORD SCALES".

### THE MIXOLYDIAN MODE

OFTEN, A MAJOR TRIAD IS PAIRED WITH A MAJOR SCALE OF THE SAME TONIC.

C C MAJOR SCALE (IONIAN MODE)

SIMILARLY, SINCE DOMINANT CHORDS HAVE A MAJOR THIRD AND A LOWERED SEVENTH, THEY ARE OFTEN PAIRED WITH A MAJOR SCALE WITH A LOWERED SEVENTH. THIS IS CALLED "MIXOLYDIAN".

C<sup>7</sup> C MAJOR SCALE WITH LOWERED 7 (MIXOLYDIAN MODE)

F<sup>7</sup> F MAJOR SCALE WITH LOWERED 7 (MIXOLYDIAN MODE)

G<sup>7</sup> G MAJOR SCALE WITH LOWERED 7 (MIXOLYDIAN MODE)

### THE BLUES SCALE

AS ANOTHER OPTION, THERE IS A "ONE-SIZE-FITS-ALL" SCALE COMMONLY REFERRED TO AS THE "BLUES SCALE". MIRACULOUSLY, THIS ONE SCALE MAY BE USED ON ANY OF THE CHORDS IN THE BLUES. THE THREE NOTES HIGHLIGHTED BELOW ARE REFERRED TO AS "BLUE NOTES".

C<sup>7</sup> F<sup>7</sup> G<sup>7</sup> C BLUES SCALE