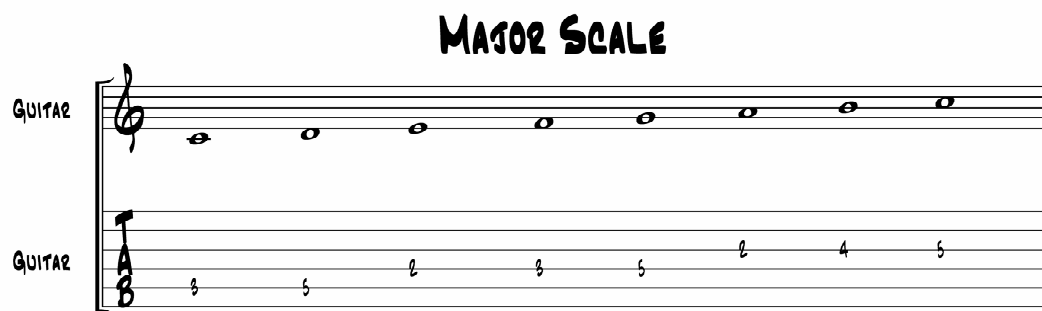


Introduction to the Lydian Chromatic Scale concept:

Background of scale systems:

For many centuries, the organization of music theory and scale/chord relationships has been based on a common sequence of halfsteps and wholesteps. This common system has always been referred to as “diatonic harmony,” being based on a popular scale idea called the Major Scale. The Major scale is always seven notes with the whole steps and halfsteps arranged as Whole, Whole, Half, Whole, Whole, Whole, Half. (See fig 1a).

Fig. 1a

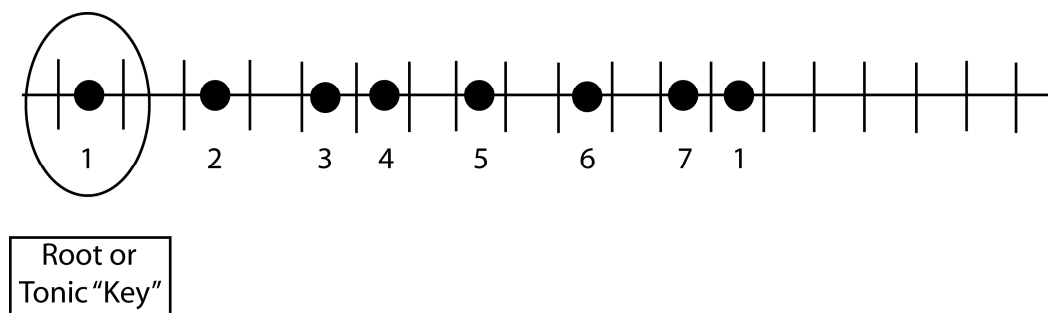


The first note being the tonal center or “key” of the major scale. This note has always been called the “Tonic” or “Root” of any major scale or key. Musicians from the 20th century onward commonly also call the root or tonic the “I” or the “1” note. The Major scale has seven notes in it; 1 – 2 – 3 – 4 – 5 – 6 – 7 and this numeric sequence repeats over one, two and three octaves so over one complete octave you would see the notes arranged like this:

Over One Octave:

1-2-3-4-5-6-7-1

On a single string a One octave Major scale is organized like this:

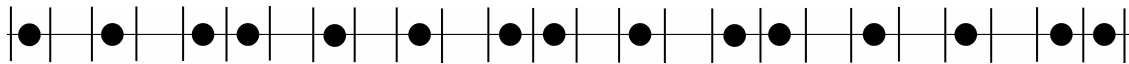


The spaces you see between the notes (black circles) are wholesteps (2 fret distances) and halfsteps (1 fret distances).

Over Two Octaves:

1-2-3-4-5-6-7-1-2-3-4-5-6-7-1

On a single string, a two octave Major scale looks like this:



The distance from 1 to 2 is a wholestep (2 frets)

The distance from 2 to 3 is a wholestep (2 frets)

The distance from 3 to 4 is a halfstep (1 fret)

The distance from 4 to 5 is a wholestep (2 frets)

The distance from 5 to 6 is a wholestep (2 frets)

The distance from 6 to 7 is a wholestep (2 frets)

The distance from 7 to 1 is a halfstep (2 frets)