Lydian Tonality

Note: On this early lesson page, Ted used the playing order of dot, X, O. In the redrawing of the grid diagrams this has been changed to dot, X, square in order to be consistent with all his other lessons.

Playing order:
- O = opt.

[All chords are of the Amaj7#11 or A6/9#11 types.]

Root Pedal and 3rds (do similar with 5th interval anchor):

Key of A
Carry each one out

Root Pedal and 6ths:
All small triad I - II vamps over Root pedal, 5th pedal, or alternate R and 5th (and 4th or 5th anchor if possible).
All 3rd's as above with Root pedal, 5th pedal, or alternate R and 5th, and 4th or 5th anchors.
- and 4ths, 5ths, and key of Eb (high).
All 4ths, 5ths, over Root, 5th, or alternate pedals on anchors.
All contrary runs in 1-to-1, 2-to-1 (in either voice) from all odd and even intervals, all over Root pedal.

Root in middle of 6ths, 10ths;

[chords created:
A - B7]

Carry each one out

Also:
"Lydian Tonality" - Ted Greene, p.5

3rd anchor with 4ths, 5ths, 6ths, (7ths):

Or just 2 notes on downbeat. (Do in F, Ab, C, Eb or E, G, B)

Using an "alternating"
bass of 3 & 6 instead of R & 5:

Also finger in 6th position off Emaj7/5 chord.
Analysis: Imaj7 - II / 5th of key.
All brought in gradually as a melody.
Also 8va on top 4 strings.

All devices with major7#11 scale. Also, devices with major 7 scales (diatonic chords, pedals, etc.)
Also, devices with major7b5 scale (4 note: C, E, F#, B). On piano: use triad anchors.