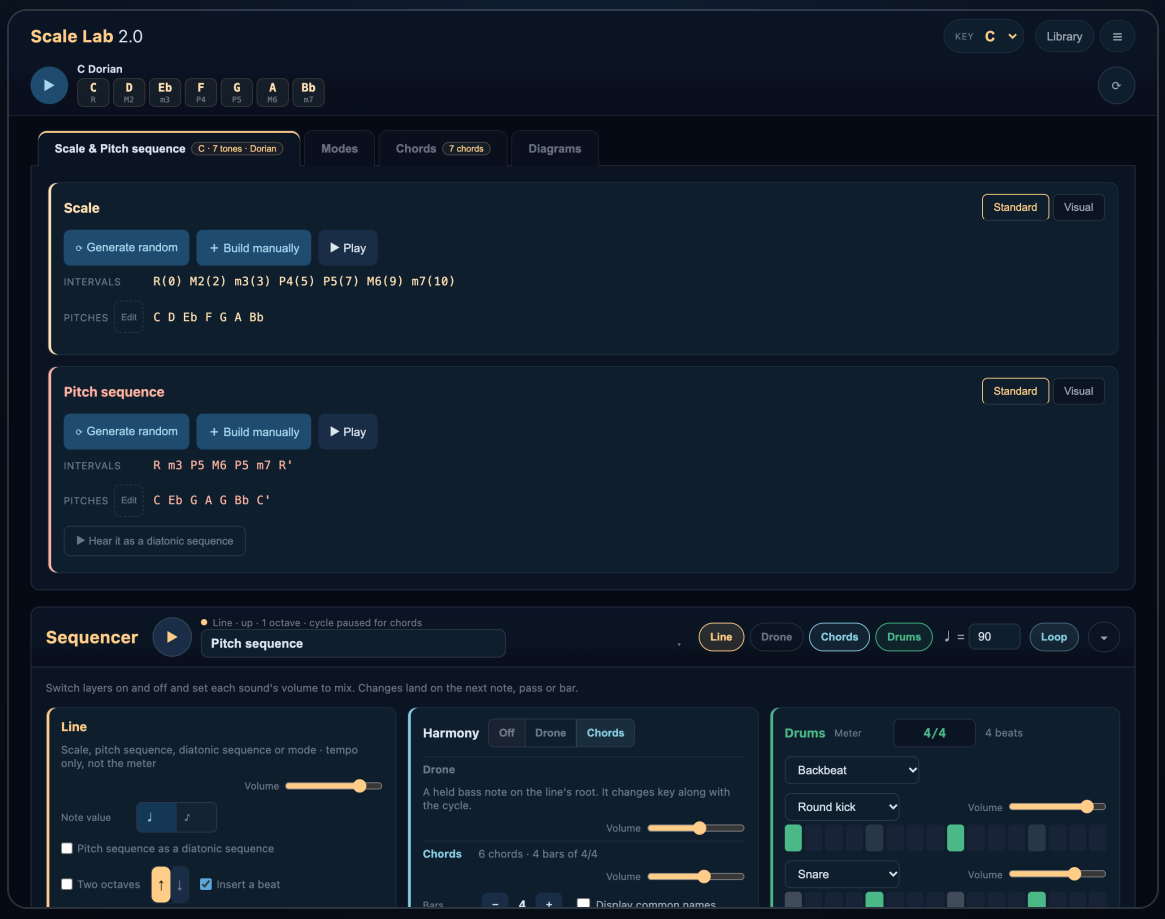
Scale Lab 2.0

scale · pitch sequence · modes · chords · sequencer · diagrams

User Manual



Scale Lab is a browser-based music theory practice tool for exploring scales, pitch sequences, modes and chords, seeing them on fretboard, piano and staff, and playing them in a layered sequencer with drone, chords and drums, in any meter. It runs as a Progressive Web App: install it once and it works fully offline.

Contents

Scale Lab 2.0 keeps everything the original could do and reorganizes it around how you actually practice: your scale stays on screen, every section is one tap away, and a new sequencer lets you play a line over a drone or a chord progression, with drums, in any meter.

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1 What's new in 2.0

The same lab, rebuilt so that its depth is easy to reach.

- **Your scale lives in the title bar.** Its notes are always on screen as buttons you can tap to hear, with a play button and a one-tap new random scale. Named scales are recognized automatically.
- **Folder tabs instead of long scrolling.** Scale & Pitch sequence, Modes, Chords and Diagrams are full-width folders; tap a tab to open it.
- **"Melody" is now "Pitch sequence".** The Scale & Pitch sequence folder has two matching lanes with the same controls in the same order, and the pitch sequence has its own visual builder.
- **A Library of 68 named scales**, grouped by family, that you can hear in your key before you use them.
- **A layered Sequencer.** Play a line (scale, pitch sequence, diatonic sequence or mode) over a drone or a chord progression, with synthesized drums, all on one clock and with a volume for every sound.
- **Any meter.** Type 7/8, 11/16 or 3+2+2/8; drum patterns start from common-practice groupings.
- **A chord grid** that lines up with the drums. Drag chords onto any subdivision, including pushes on the "and".
- **Play-along highlighting.** Notes light up on the staff, piano, fretboard, circle and title bar as they sound.
- **Diagrams use the full width**, so the fretboard grows with your screen and the staff fits more per line.
- **Better offline support.** The Library, icons and staff notation are saved for offline use the first time you open the app.

> **Prefer the original?** Scale Lab Classic is still included, unchanged. Open it from ≡ **Settings › Open Scale Lab Classic**.

2 Getting started

Scale Lab is a browser-based music theory practice tool for exploring scales, pitch sequences, modes, chords and printable diagrams, and for playing them in a sequencer, with random or user-defined parameters, all in one place.

It runs as a Progressive Web App (PWA): visit the address once, install it to your device, and it works fully offline from then on, with no App Store, no subscription, and no installation file to manage. It also works in any modern browser without installing.

Installing the app

Chrome or Edge (Mac and Windows)

1. Visit **sebastiancruznotes.com/ScaleLab/** in Chrome or Edge.
2. Look for the install icon on the far right of the address bar.
3. Click it, then click **Install**. Scale Lab opens in its own window and appears in your dock or taskbar like any native app.

Safari on Mac (macOS Sonoma or later)

1. Visit the address in Safari.
2. Choose **File › Add to Dock…**, confirm the name, and click **Add**.

Safari on iPhone and iPad

1. Visit the address in Safari and tap the **Share** button (the box with an arrow pointing up).
2. Scroll down, tap **Add to Home Screen**, then **Add**. Scale Lab opens full-screen with no browser bars.

Chrome on Android

1. Visit the address in Chrome and tap the three-dot menu.
2. Tap **Add to Home screen** or **Install app**, then **Install**.

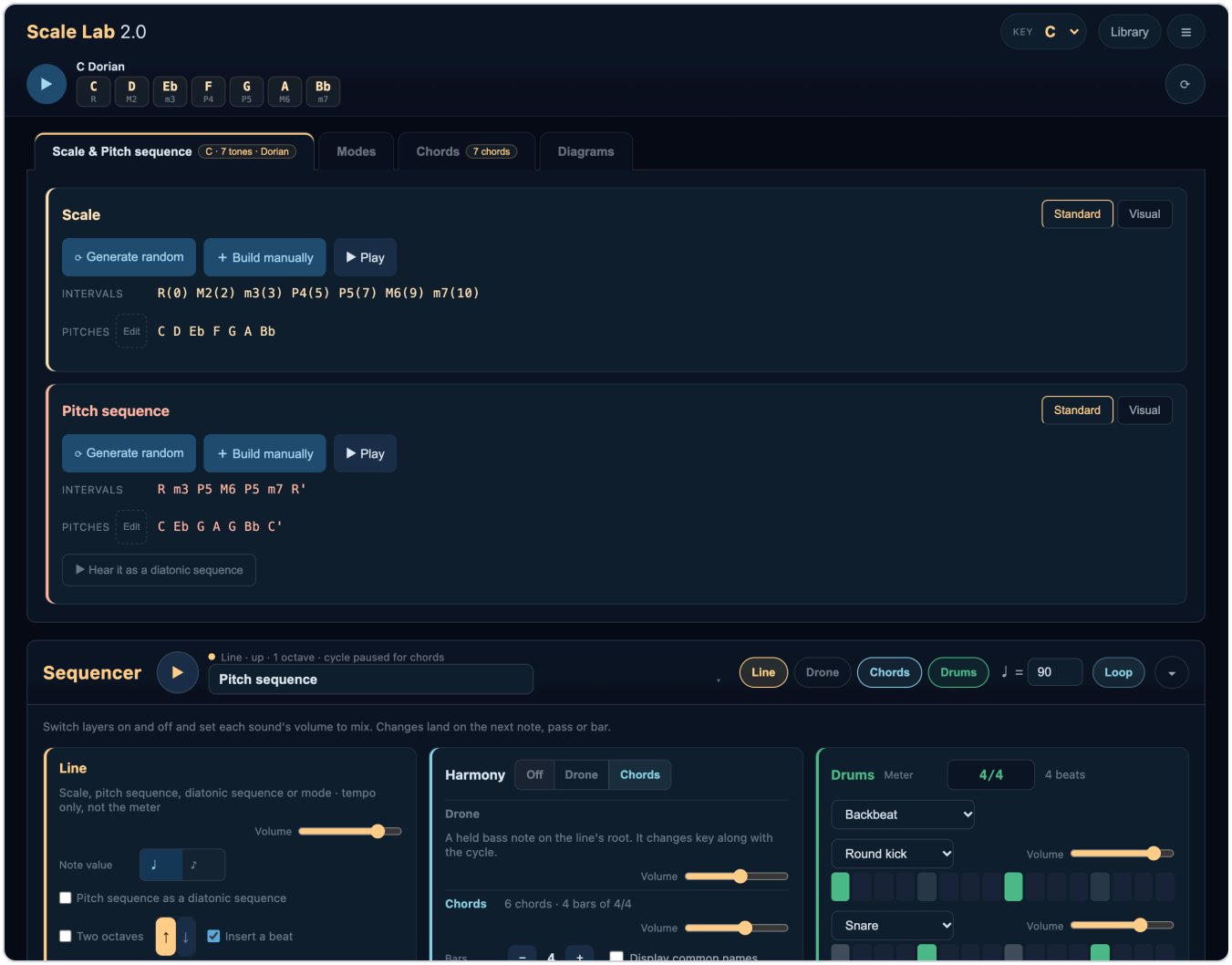
The same steps are inside the app, in ≡ **Settings › How to install as a standalone app**.

Offline use and updates

Once installed, Scale Lab works fully offline, including the Library and staff notation. When you are online it checks for updates. If a new version is available, a small **Update available** notice appears at the bottom of the screen: click **Reload** to switch to it. Updates are then saved for offline use.

3 A tour of the screen

Three parts, top to bottom. Each one has a header that controls what sits beneath it.



The title bar with the playable scale, the folder (open on Scale & Pitch sequence), and the top of the Sequencer.

1. **The title bar** (always visible) holds the key, your current scale as playable buttons, the Library and Settings.
2. **The folder** holds four sections behind tabs: **Scale & Pitch sequence**, **Modes**, **Chords** and **Diagrams**. The open tab joins the panel beneath it. Tap another tab to switch, or tap the open tab to close the folder. Small badges on the tabs show what each section currently holds (for example "7 chords").
3. **The Sequencer** is a card of its own below the folder, with its own title bar of playback controls. Scroll down to reach it.

> **Tip** The tabs stay pinned under the title bar while you scroll through a long folder, so switching is always one tap away.

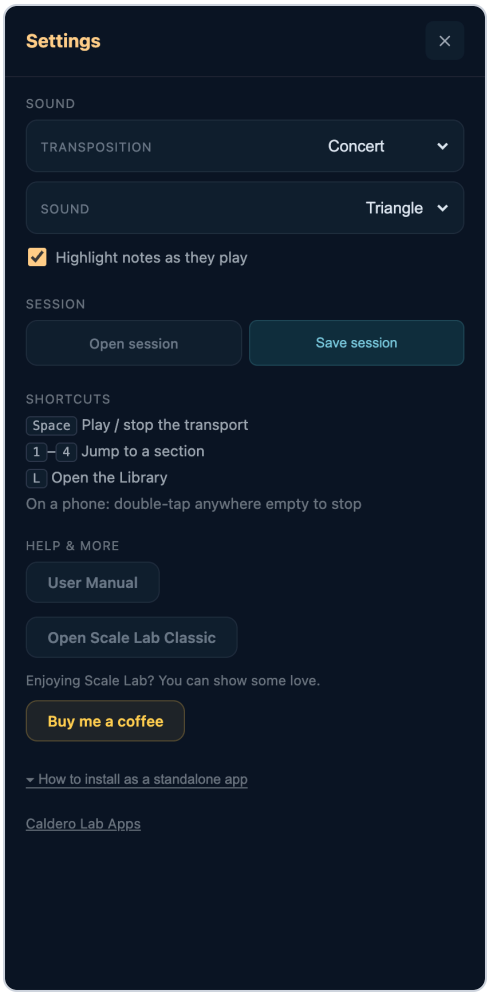
4 The title bar

Everything that affects the whole session, plus your scale, always within reach.



Control	What it does
Key	Sets the root for the whole app. Pitches, modes, chords and diagrams update immediately.
▶ (left)	Plays the current scale. Each note lights up as it sounds.
Note buttons	Your scale, one button per note, with the pitch on top and the interval underneath. Tap a note to hear it. Every note is shown; long scales wrap onto a second line.
Scale name	The scale's name when it has one (from the Library or a saved session). When a random or hand-built scale matches a named scale, the name appears with a small **named in the Library** tag. Otherwise it reads, for example, "C · 7-tone scale".
⟳ (right)	A new random scale with the same number of tones.
Library	Opens the scale library (see below).
≡	Opens Settings.

Settings



Transposition shifts audio playback by a fixed interval without changing displayed note names. Choose from the list, or choose **Custom…** to set your own interval (for example m2, M3 or P5) and direction.

Sound selects the wave type used for melodic playback: Sine, Triangle, Sawtooth or Square.

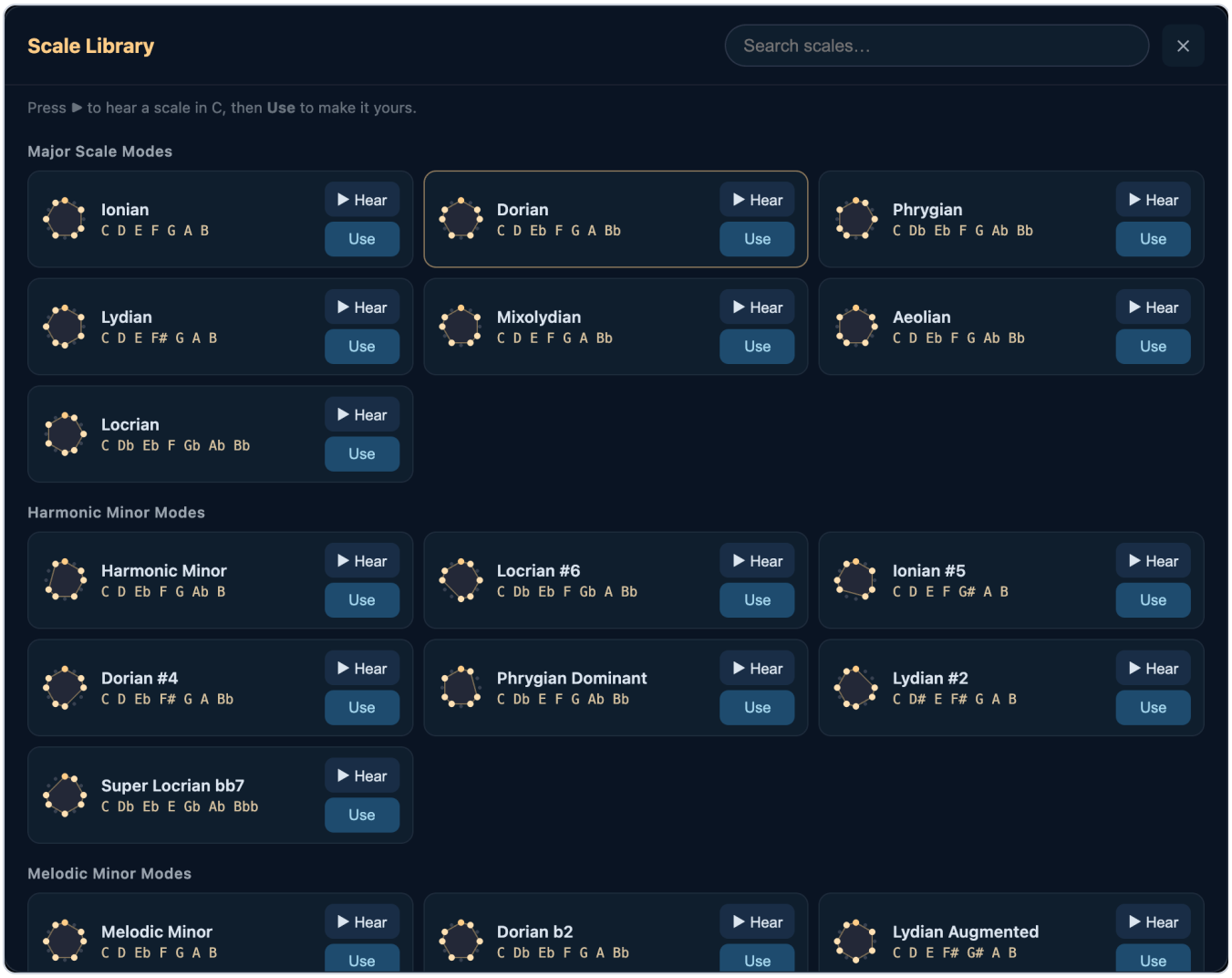
Highlight notes as they play turns the play-along highlighting on or off (see Playing along).

Open session / Save session load and save your work as a small `.json` file (see Sessions).

Shortcuts lists the keyboard shortcuts. **Help & more** links to this manual, to Scale Lab Classic, to install instructions and to Caldero Lab Apps.

The Library

The Library replaces the old Presets menu with a browsable collection of 68 named scales, grouped in eight families: Major Scale Modes, Harmonic Minor Modes, Melodic Minor Modes, Harmonic Major Modes, Symmetric Scales, Bebop Scales, Pentatonic & Blues, and Double Triad Scales.



Each card shows the scale's shape on a small circle and its notes in your current key. The scale you are using is outlined.

- ▶ **Hear** plays the scale in your current key without changing anything.
- **Use** makes it your scale. The key stays as it is: using "Dorian" in G gives you G Dorian.
- Type in **Search scales…** to filter by name or family.

> **Note** Choosing a new scale clears what was built from the old one: pitch sequence, modes, chords and diagrams.

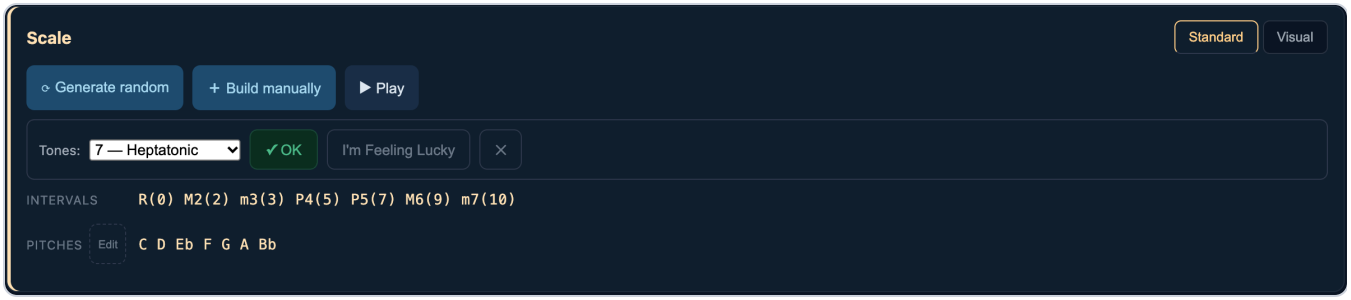
5 Scale & Pitch sequence

Two matching lanes. Each has the same controls in the same order: ⟳ **Generate random**, ＋ **Build manually**, ▶ **Play**, then the intervals and an editable list of pitches. Each lane also has its own **Standard** / **Visual** switch.

The Scale lane

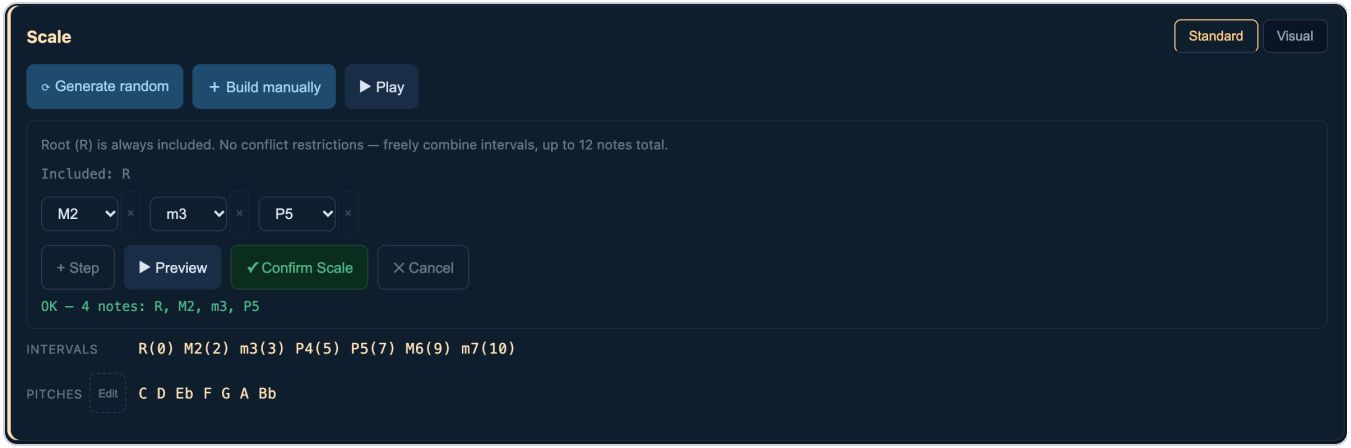
There are five ways to set a scale: generate it randomly, build it from intervals, draw it on the circle, take it from the Library, or open a saved session.

Generate random



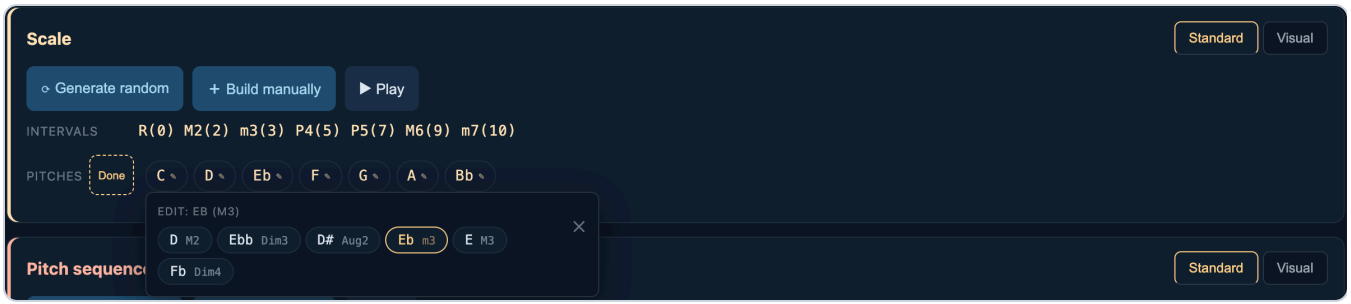
Choose the number of tones (4 to 12) and click ✓ **OK**. **I'm Feeling Lucky** also randomizes the number of tones and generates a scale instantly.

Build manually



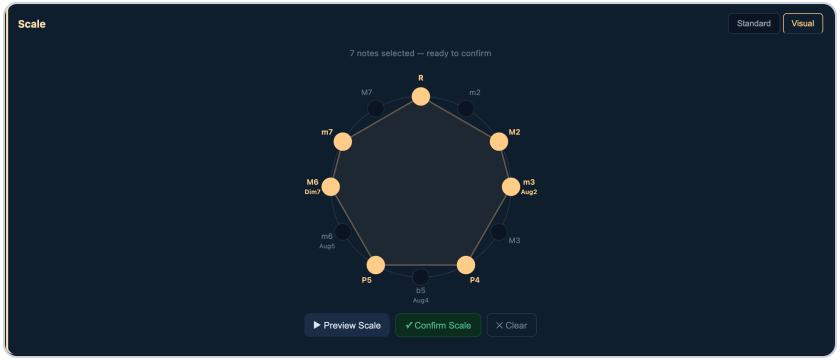
Pick intervals after the root from the drop-down menus. The root (R) is always included. Add steps with **+ Step** and remove one with the **×** next to it. Preview the scale, then click ✓ **Confirm Scale** to make it active. Click ＋ **Build manually** again to close the builder.

Editing pitches



Click **Edit** next to **Pitches**. Each pitch becomes a chip. Tap any pitch except the locked root to open a popover with every valid spelling at the same semitone and at the semitones just above and below, so you can change a note or respell it enharmonically. Click **Done** to finish. Generated chords and modes are rebuilt to match, and diagrams redraw; the pitch sequence, built chords and chord grid are cleared, since their notes may no longer exist.

Visual view



The circle shows all twelve intervals. Start with the root (R) and tap each interval in the scale; you hear each pitch in the current key as you go. Select at least four steps, then **Preview**, **Confirm** or **Clear**. When you confirm, the lane returns to the standard view with your new scale.

The Pitch sequence lane

> **What's a pitch sequence?** A series of notes from your scale with no rhythm beyond quarter or eighth notes: useful for exploring interval structures, arpeggios and scale fragments. (Scale Lab Classic called it a melody.)

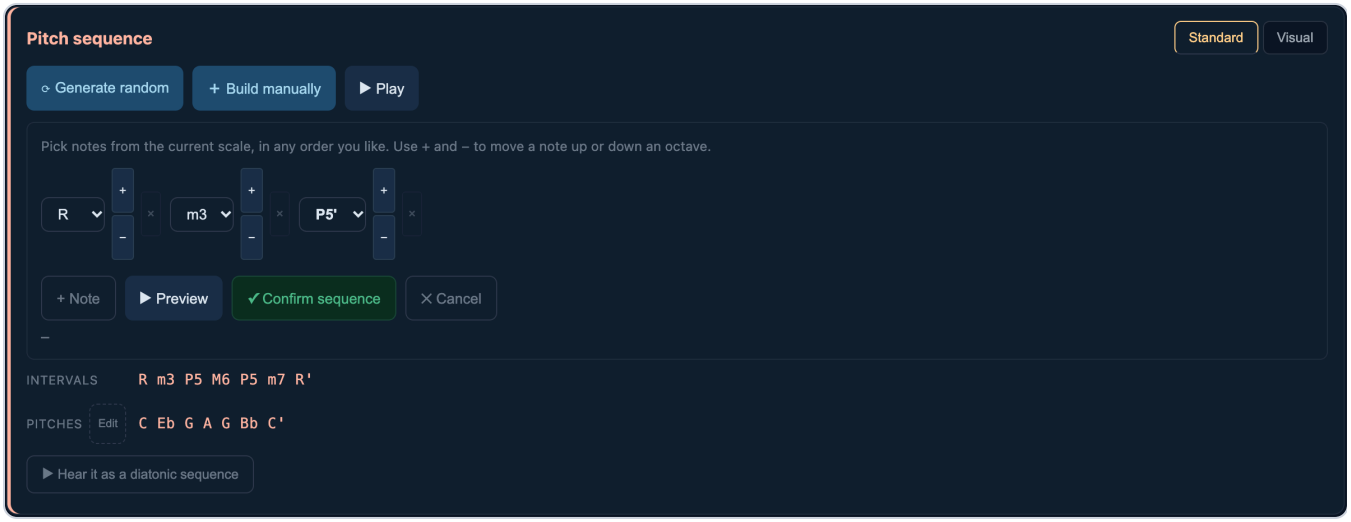
Generate random



Choose the number of notes, whether repeats are allowed, and whether the sequence stays within one octave or spans two. The **interval jumps** slider runs from less to more. At the far left the sequence moves mostly in steps; moving right gradually allows wider intervals, and the far right allows any interval with no bias toward steps. In between, smaller intervals stay more likely even when larger ones are allowed, so the result sounds natural rather than mechanical. Click **✓ Go**.

> **Tip** For a random 12-tone row, use a chromatic scale and choose 12 notes, **no repeats**, with **two octaves** unchecked.

Build manually



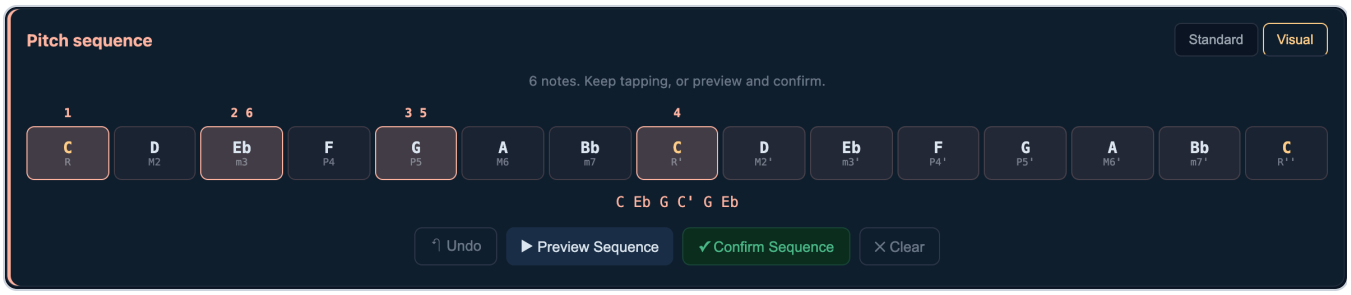
Each row has a drop-down to pick a scale degree and stacked **+** / **–** buttons that move that note an octave up or down. The octave shows as a mark on the label: **,** one octave down, no mark for the home octave, **'** one up, **''** two up. A shifted note turns amber. Add notes with **+ Note**, remove one with its **×**, preview, and click **✓ Confirm sequence**. **✕ Cancel** discards it.

Editing pitches



Click **Edit** next to **Pitches**: each note shows a drop-down and its **+** / **–** octave buttons. Changes appear immediately in both the intervals and the pitches, and you can press **▶ Play** while editing. Click **Done** to return to the plain list.

Visual view



Tapping C, Eb, G, C', G, Eb: the numbers above each pitch show when it plays.

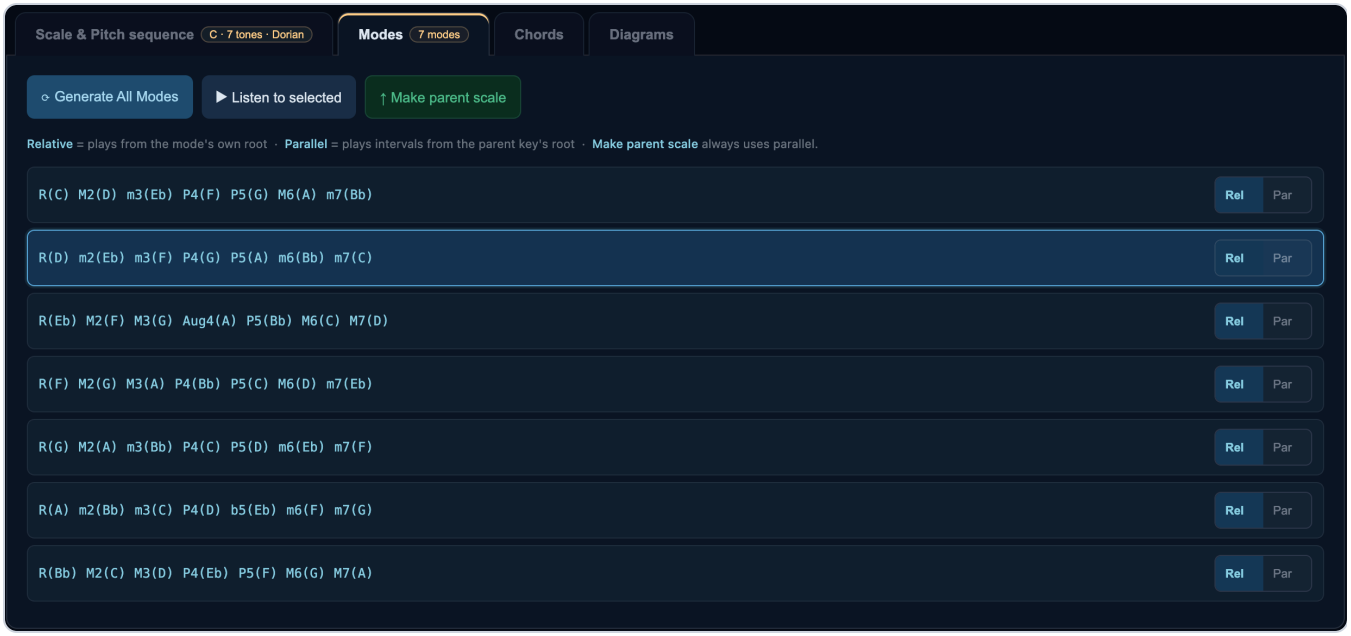
The scale is laid out over two octaves, from the root up to the root again (C major reads C D E F G A B C D E F G A B C). Tap the pitches in the order you want them to play. Each tap plays the pitch and adds its position number above it; a pitch used twice shows both numbers. Use **Undo** to remove the last note, **Preview Sequence** to hear it, **Confirm Sequence** to make it your pitch sequence, or **Clear** to start over.

Hear it as a diatonic sequence

A diatonic sequence plays your pitch sequence starting from every degree of the scale in turn.
▶ Hear it as a diatonic sequence sets the Sequencer to play it and starts playback straight away.

6 Modes

Every rotation of your scale, ready to hear and to promote.



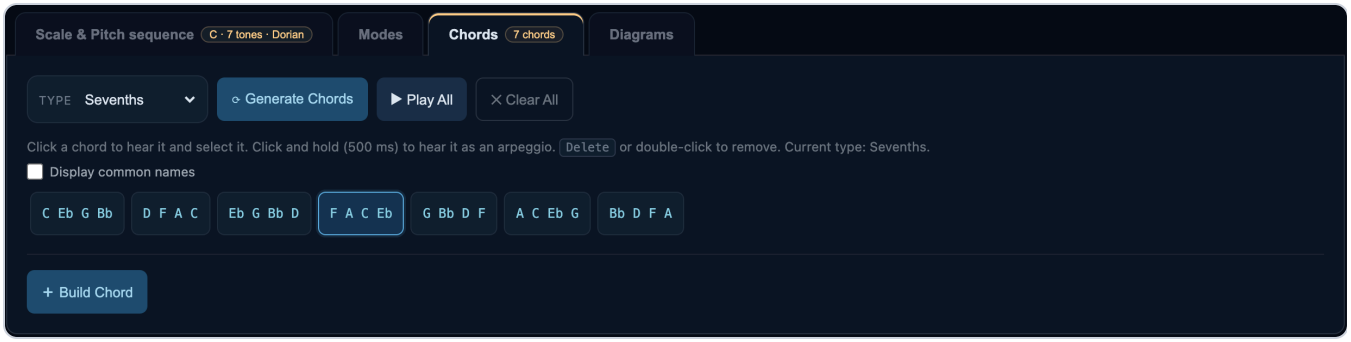
Click ⟳ **Generate All Modes** to derive all modes of the current scale. Each mode shows its intervals and its pitches in the current key. Click a mode to select it.

- ▶ **Listen to selected** plays the selected mode.
- ↑ **Make parent scale** replaces the current scale with the selected mode's intervals.
- **Rel** / **Par** on each mode: **Relative** plays the mode from its own root within the key; **Parallel** moves it to start on the key's root. Make parent scale always uses parallel.

> **Tip** Selecting a mode also sets the Sequencer's line to that mode, so pressing ▶ in the Sequencer plays it.

7 Chords

A pool of chords built from your scale, plus any you build yourself.



Generating chords

Choose **Triads**, **Sevenths**, **Quartal Triads** or **Quartal Tetrads** from the Type menu, then click ⟳ **Generate Chords** to build one chord on each scale degree. ▶ **Play All** plays them in order; ✕ **Clear All** empties the pool.

> **How chords are stacked** For triads and sevenths Scale Lab stacks thirds; when a third isn't available it takes a fourth or a second. A seventh chord whose fourth tone would be the root again shows up as a triad. Quartal chords stack fourths, and take a third when a fourth isn't available.

Using the chord buttons

- **Tap** plays the chord as a block and selects it. Press `Delete` or `Backspace` to remove the selected chord.
- **Hold** (half a second) plays the chord as a block, then arpeggiates it from low to high.
- **Double-click** or double-tap removes it from the pool.

Display common names

Chords are shown by their pitches (C E G B) unless you tick **Display common names**, which shows names such as Cmaj7, Dm7 or Bm7b5 where a common name exists. This one setting applies everywhere chords appear, including the Sequencer; hovering a named chord still shows its pitches.

Building a chord



To explore beyond stacked thirds and fourths, click **+ Build Chord**. Add scale tones one at a time with **+ Tone**; each tone is voiced in the lowest octave above the previous one. Remove a tone with its **×**, **▶ Preview** it, and click **✓ Add Chord** to add it to the pool.

8 Diagrams

Three views of the same material: Fretboard, Piano and Staff. They use the full width of the window.

Fretboard



A full-neck map of C Dorian, with a captured pattern below it.

Choose an instrument (Guitar 6-string, Bass 4-string, Bass 4-string fretless, Guitar 7-string, or Custom) and click ⟳ **Generate Diagrams**. Each pitch class has its own color, consistent throughout the app. Roots are squares; other scale tones are circles; open strings are hollow shapes on the nut. The diagram redraws when you change the key, and the frets size themselves to the width of your window.

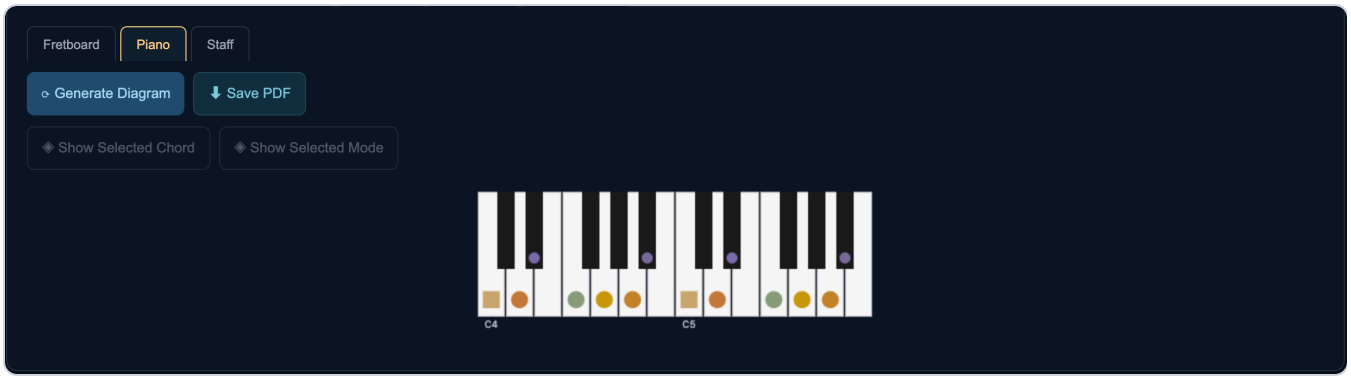
- **Reflect transposition** applies the global transposition so a transposing instrument sounds the same as the app.
- **Extending the neck**: the small › on the right edge extends the diagram from 12 to 15 frets; click it again to return.
- **Playing notes**: tap any dot to hear it.
- **Select Notes** enters selection mode: tap dots to select them (an amber ring appears) and tap again to deselect. **Capture Pattern** saves the selection as a mini diagram; **Clear Selection** starts over.
- **Isolate Selected Chord** shows only the notes of the chord selected in the Chords folder. Click again for the full scale.

- **Captured patterns** appear below the neck, ordered from lowest to highest position. Patterns above the nut show a Roman numeral for their lowest fret. Double-click a pattern to delete it.

Custom and fretless instruments

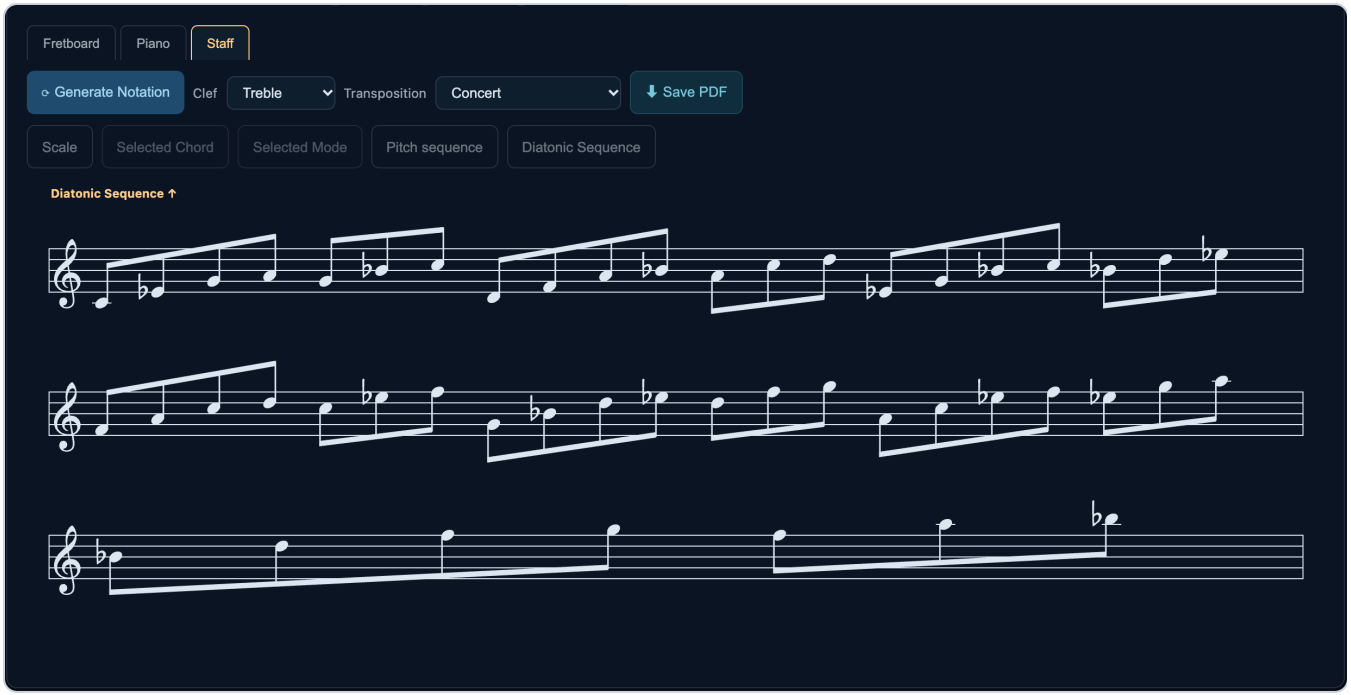
Choosing **Custom…** reveals a string builder. Enter the number of strings (3 to 12), click **Build string fields**, and set each open string (string 1 is the highest). Tick **Fretless** for a fretless instrument: notes then sit on the fret lines, which are drawn a little heavier because they mark pitches rather than divide them. The Bass (4-string, fretless) preset uses this display automatically.

Piano



The scale on a two-octave keyboard, with the same colors as the fretboard and the root as a square. **Show Selected Chord** and **Show Selected Mode** isolate those notes; **Show All** returns to the full scale. Click a key to hear it.

Staff



Standard notation in treble, bass, alto or tenor clef. Choose what to show: **Scale**, **Selected Chord**, **Selected Mode**, **Pitch sequence** or **Diatonic Sequence**.

Unlike the global transposition, which changes only the sound, the staff's **Transposition** rewrites the notation for transposing instruments. To hear concert pitch while reading transposed parts, leave the global transposition at Concert and transpose the staff here.

> **Tip** The diatonic sequence on the staff follows the Sequencer's settings (up, down, two octaves) and updates as you change them, so you can read along while it plays.

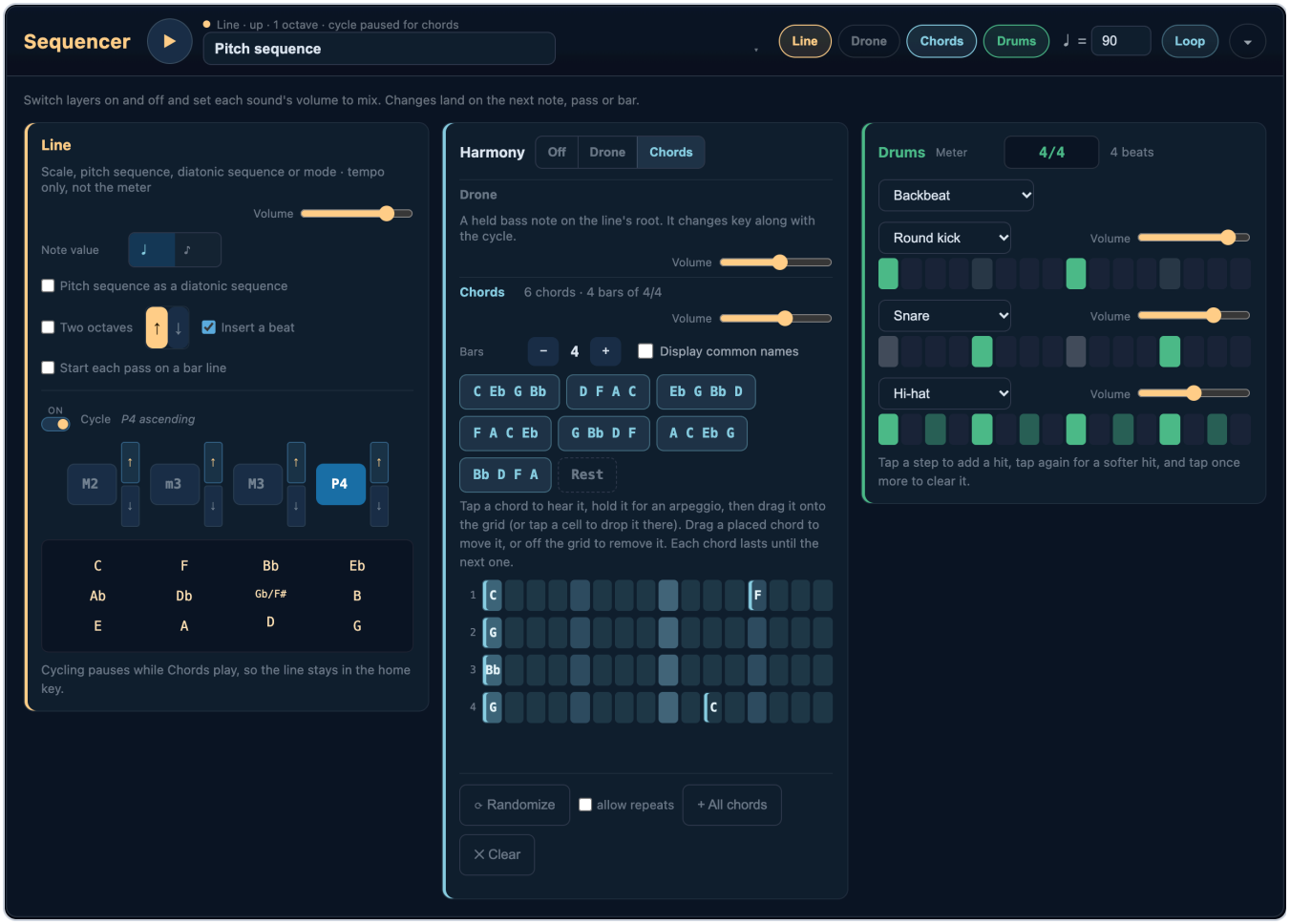
Saving PDFs

Each view can export a clean, print-ready PDF with ⬇ **Save PDF**. The export opens in a new tab as a print preview, where you print or save it with your browser.

- **Fretboard**: the full diagram, a pitch-color legend, and any captured patterns with their positions.
- **Piano**: choose any of the scale, all modes and all chords.
- **Staff**: choose any of the scale, all modes, all chords, the pitch sequence and the diatonic sequence.

9 The Sequencer

A small band that plays your material: a melodic line, a harmony layer, and drums, all locked to one clock.



The Sequencer has three layers, each with its own lane and color:

Layer	What it plays
Line	Your scale, pitch sequence, diatonic sequence or a mode. It follows the tempo only, not the meter.
Drone or **Chords**	The Harmony layer: either a held bass note or a chord progression, never both.
Drums	Kick, snare and hats in any meter.

Changes you make while it plays land on the next note, pass or bar, so you can shape the music without stopping.

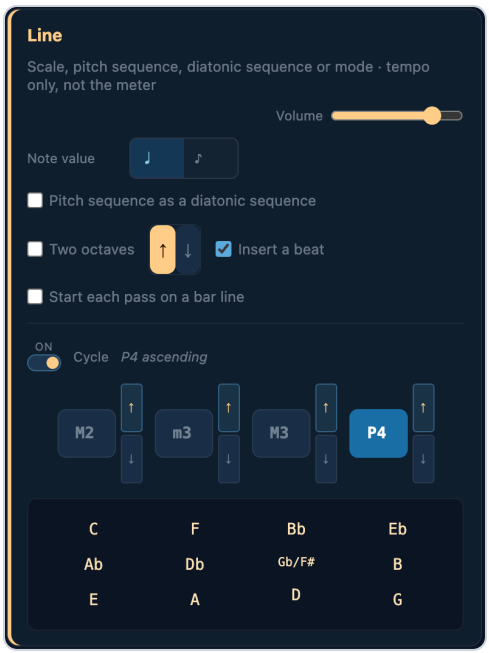
The Sequencer title bar



- ▶ / ■ starts and stops playback (or press `Space`).
- **The line menu** chooses what the Line plays: **Scale**, **Pitch sequence**, **Diatonic sequence**, or the selected mode (for example "Mode 2 · D Dorian"). Choices that aren't ready yet say what to do first. The small caption above it summarizes the line's settings.
- **Layer switches Line**, **Drone**, **Chords** and **Drums** turn layers on and off, even during playback. Drone and Chords are either/or. Each switch has the same color as its lane.
- ♩ = sets the tempo in beats per minute. **Loop** repeats until stopped.
- ▾ folds the lanes away, leaving just the title bar.

> **It follows what you're working on** While stopped, the line follows your last choice elsewhere: selecting a mode, making a pitch sequence, or showing something on the staff sets the line to match. Adding chords to the grid turns on the Chords layer.

The Line lane



Volume sets the line's level in the mix.

Note value: ♩ plays one note per beat, ♪ two.

Pitch sequence as a diatonic sequence plays the pitch sequence from every degree of the scale (available when the line is the pitch sequence).

Two octaves plays the material, then repeats it an octave higher (C Eb F G Bb becomes C Eb F G Bb C' Eb' F' G' Bb').

↑ / ↓ choose ascending, descending, or both.

Insert a beat adds a beat of silence between passes; uncheck it for continuous playback.

Start each pass on a bar line rests until the next downbeat, so the line lines up with the drums and chords.

Cycle

With **Cycle** off, the line plays only in the current key. With it on, each pass moves to a new key by the interval you choose, ascending or descending:

- **M2**: whole-tone cycle in two groups (C D E F♯ G♯ B♭, then F G A B C♯ D♯).
- **m3**: minor-third cycle in three groups a fourth apart.
- **M3**: major-third cycle in four groups a fourth apart.

- **P4**: the cycle of fourths through all twelve keys.

The key grid shows the cycle, one column per step, and highlights the current key during playback. Enharmonic equivalents (such as F♯ and G♭) are grouped together.

> **Note** Cycling pauses while Chords play: the progression stays diatonic to your scale in the key set in the title bar, and the line stays in that key too.

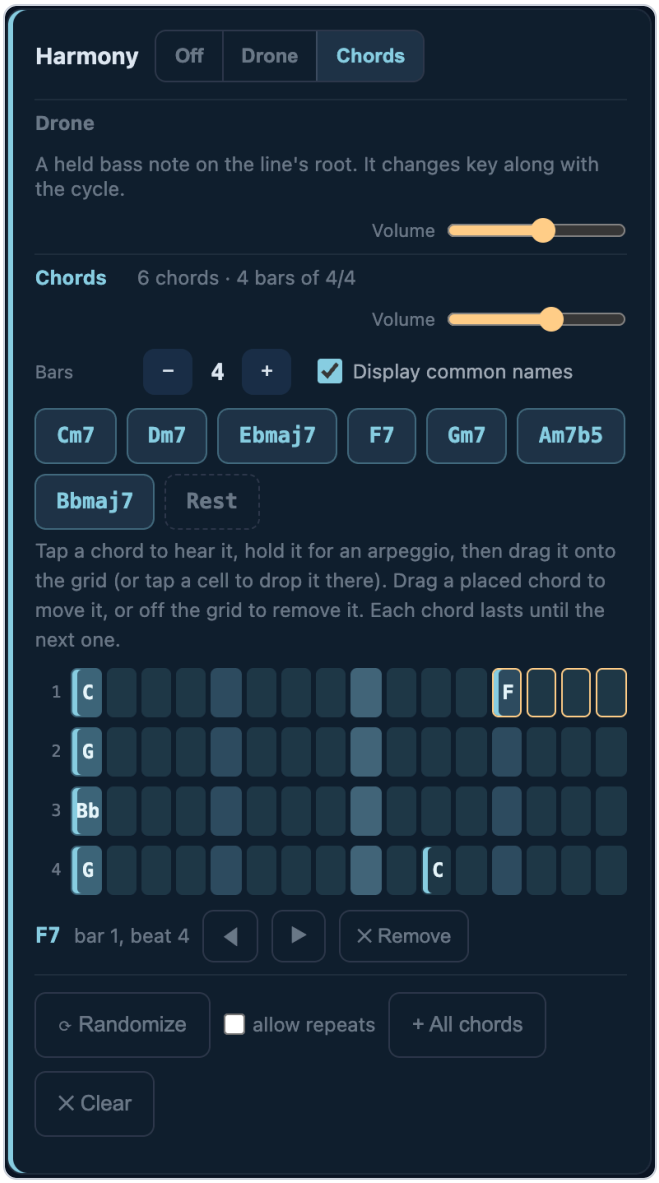
The Harmony lane: drone and chords

Choose **Off**, **Drone** or **Chords** at the top of the lane (or use the switches in the Sequencer title bar).

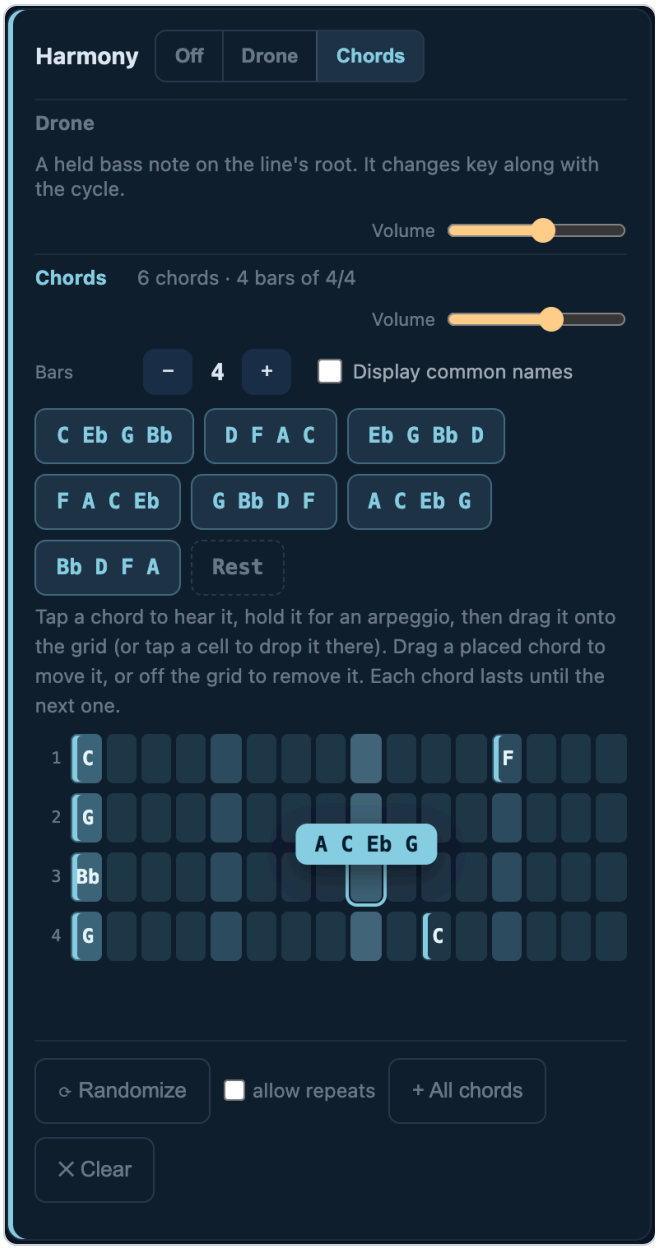
Drone

A held bass note on the root of the line's current key. When the cycle changes key, the drone moves with it; with the cycle off it stays in the home key. When the line plays a mode, the drone sits on that mode's own root (D for D Dorian), which brings out the modal sound. If the line is switched off, the drone holds the home key.

Chords: the chord grid



Common names on, F7 selected on beat 4 of bar 1.



Dragging Am7 (shown as pitches) onto bar 3.

The grid looks like the drum grid: one row per bar, divided into the same subdivisions, so each chord lines up with the beat beneath it.

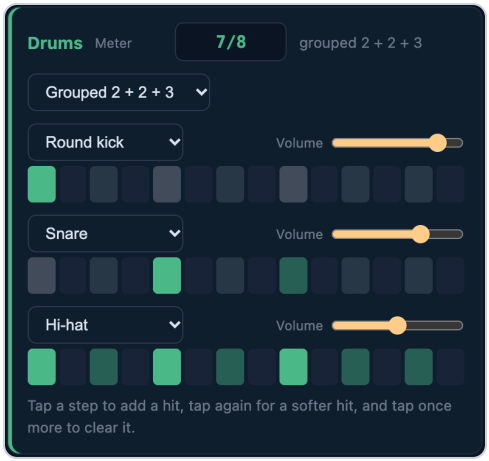
- **Bars – / +** sets the loop length, from 1 to 16 bars.
- **Display common names** switches the chips between names and pitches (the same setting as in the Chords folder).
- **Tap a chip** to hear it; **hold** it to hear it arpeggiated.
- **Drag a chip onto a cell** to place it there. Each chord lasts until the next one, or the end of the loop. Placing a chord on a cell that already starts one replaces it.

- **Tap a chip, then tap a cell** as an alternative to dragging: the chip is outlined while it's picked up. Tap the chip again to put it down.
- **Drag a placed chord** to move it, or drag it off the grid to remove it.
- **Tap a placed chord** to select it. The bar below the grid shows its position (for example "bar 2, beat 4 &"), with ◀ ▶ to nudge it one step and ✕ **Remove**.
- **Rest** places silence until the next chord.
- ⟳ **Randomize** builds a random progression (choose how many chords and whether repeats are allowed); **+ All chords** places every chord in order, one per bar; ✕ **Clear** empties the grid.

Each placed chord shows only its lowest note on its first cell; hover over it to see the whole chord. Cell shading shows the meter: brightest on strong beats, lighter on beats, dim on subdivisions. Placed chords keep the same three levels in their own color.

Chords placed in your scale's key stay there when the key cycle would otherwise move: the Chords layer pauses cycling.

The Drums lane and meters



Meter

Type any meter in the **Meter** box and press `Enter`: 7/8, 5/4, 11/16, 13/4… The bottom number can be 2, 4, 8 or 16, and a bar can hold up to sixteen quarter notes. `Esc` puts the current meter back. The meter also sets the bars of the chord grid.

Next to the box, Scale Lab shows how the meter is grouped. Odd meters start with a common-practice grouping (see the table below). To choose your own, spell it out with plus signs: `3+2+2/8` gives you 7/8 grouped 3 + 2 + 2.

Kind of meter	Grouped in	Examples
Simple	every beat	2/4, 3/4, 4/4, 2/2
Compound	threes	6/8 = 3+3 · 9/8 = 3+3+3 · 12/8 = 3+3+3+3
Odd, in /8 or /16	twos and threes	5/8 = 3+2 · 7/8 = 2+2+3 · 8/8 = 3+3+2 · 11/8 = 3+3+3+2
Longer, in /4	fours and threes	5/4 = 3+2 · 7/4 = 4+3 · 13/4 = 4+3+3+3

Patterns and sounds

The pattern menu offers starting grooves for the meter: **Backbeat**, **Four on the floor** and **Half-time** in 4/4, **Waltz** in 3/4, **Six-eight** in 6/8, and for every other meter a groove built from its grouping (the kick on the first group, snares on the group starts that follow, accented hats on each group). **Clear all steps** empties the grid.

Each row has a sound and a volume: **Round** or **Punchy** kick, **Snare** or **Rim shot**, **Hi-hat** or **Shaker**. The drums are synthesized in the app, so they work offline.

Editing steps

Tap a step to add a hit, tap again for a softer hit, and tap once more to clear it. Steps are sixteenth notes; in bars longer than sixteen sixteenths they are eighth notes instead, so the grid stays easy to tap, and long bars wrap onto a second row at a group boundary. If you change the meter after editing, your hits stay wherever they still fit in the bar.

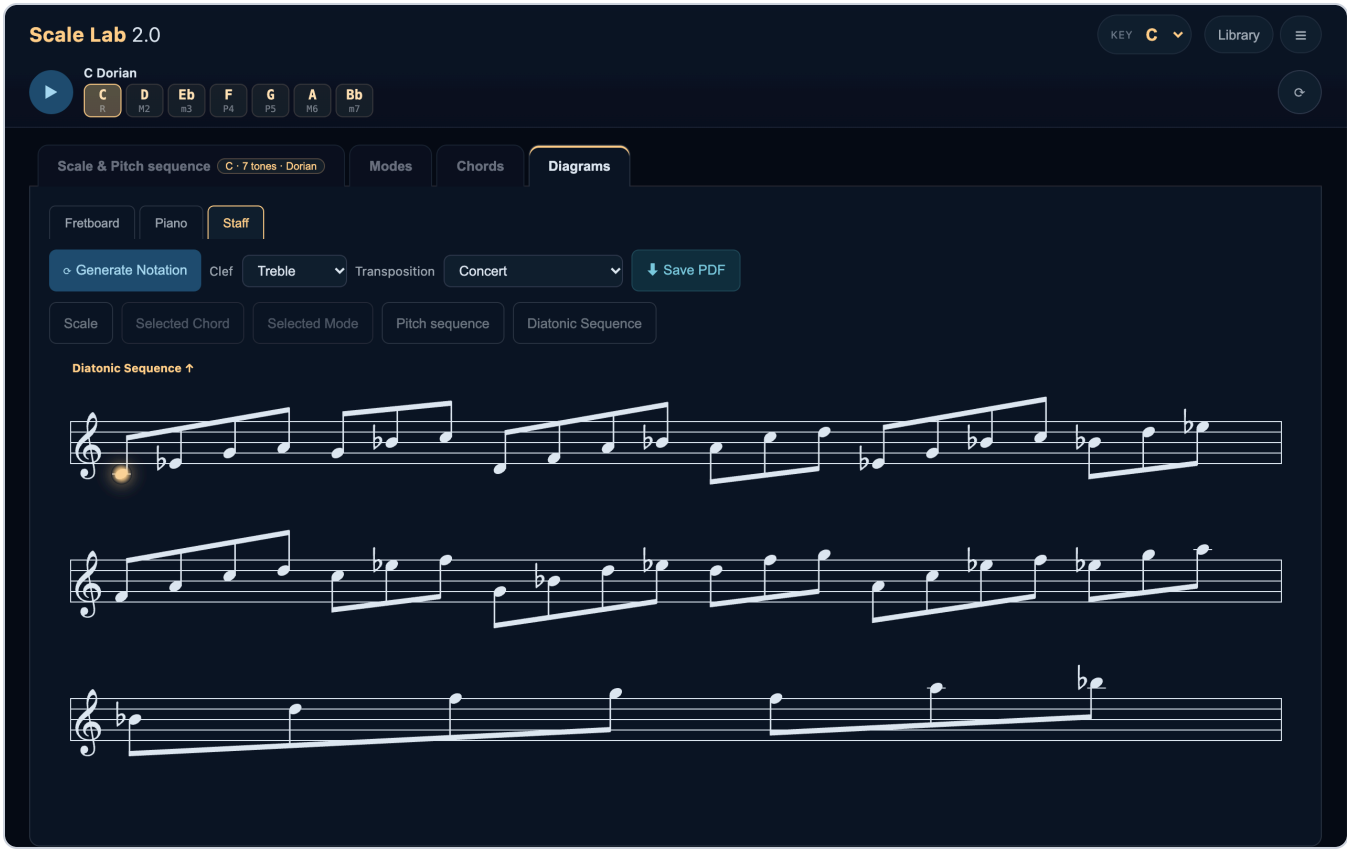
Shading shows the meter at a glance: strong beats brightest, beats lighter, subdivisions dim. In 6/8 the two dotted-quarter beats stand out; in 4/4 beats 1 and 3 do.

Mixing and playback rules

- **Volumes.** Every sound has its own volume: line, drone, chords, kick, snare and hats. Move the sliders while playing to mix.
- **Count-in.** One bar of clicks starts playback: on each beat in simple meters, and on each group in /8 and /16 meters, so a 7/8 count-in already tells you 2 + 2 + 3.
- **Live changes.** Direction, octaves, tempo, Insert a beat, Loop, the meter and edits to your material all take effect on the next note, pass or bar. Choosing a different line in the line menu while playing restarts playback with it.
- **Loop off.** The line always plays until it's complete: through every key of the cycle if cycling is on, otherwise one pass, with chords and drums continuing until then. With the line switched off, playback stops after one time through the chord grid, or after four bars of drums or drone.

10 Playing along

As each note of the line sounds, it lights up everywhere it appears on screen.



The first C of a diatonic sequence, lit on the staff and in the title bar at the same moment.

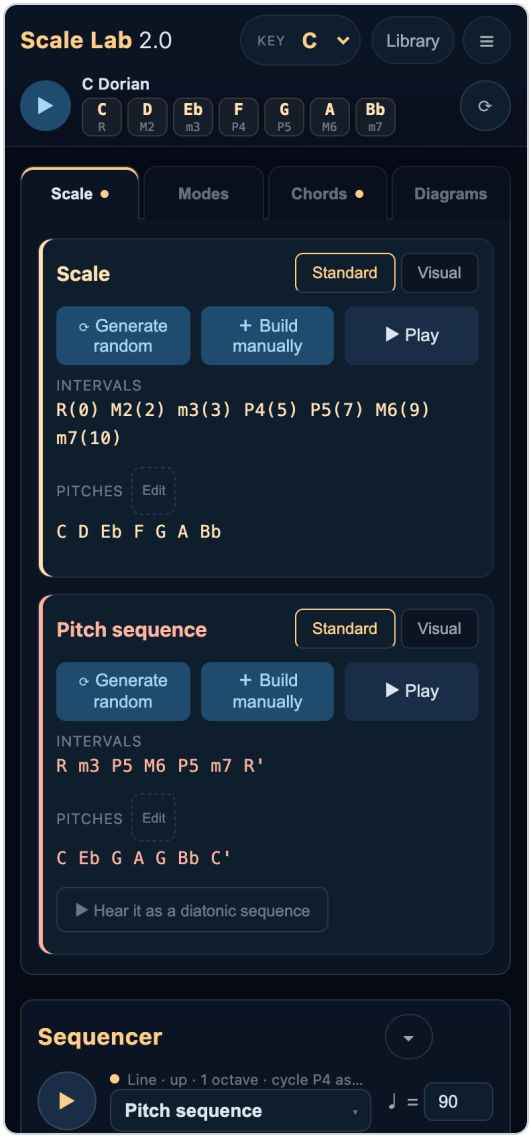
- **Title bar**: the note's button.
- **Staff**: the note being played, note by note. The page scrolls gently to keep it in view, but not while you are scrolling yourself.
- **Piano**: the key, as if pressed.
- **Fretboard**: the positions where that exact pitch lives.
- **Circles**: the interval on the scale circle and the pitch in the visual pitch-sequence builder.

Highlights follow the line only, not the chords, drone or drums, and they work with every play button in the app. Turn them off in ≡ **Settings › Highlight notes as they play**.

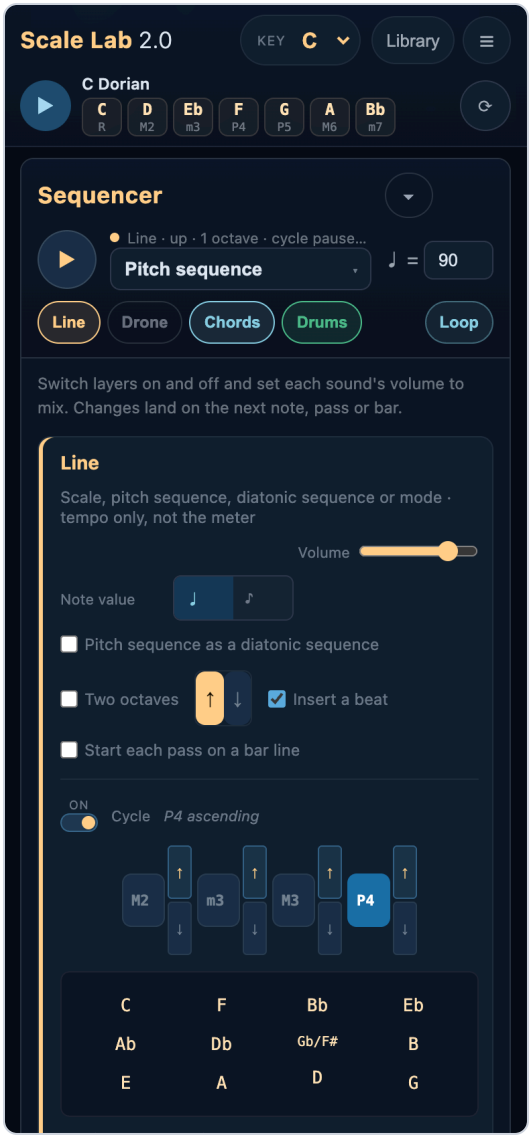
> **Tip** A good read-along setup: open **Diagrams › Staff › Diatonic Sequence**, then press ▶ in the Sequencer (or `Space`) and follow the highlight.

11 On a phone or tablet

The same layout in a single column.



The title bar and the folder.



The Sequencer card.

- The folder tabs shorten to **Scale**, **Modes**, **Chords**, **Diagrams**, with a dot showing which sections hold content.
- The Sequencer's title bar stacks into rows: title and fold, then play, line menu and tempo, then the layer switches and Loop.
- The visual pitch-sequence builder shows one octave per row.
- To stop all playback, double-tap anywhere on empty space.
- To place chords without dragging, tap a chip, then tap a cell.

12 Keyboard and gestures

Shortcuts for the most common actions.

Key or gesture	Action
`Space`	Play or stop the Sequencer. While it plays, Space stops all sound from anywhere.
`1` to `4`	Open Scale & Pitch sequence, Modes, Chords or Diagrams.
`L`	Open the Library.
`Esc`	Close Settings or the Library; put back the meter while typing in the Meter box; put down a picked-up chord.
`Enter` in the Meter box	Apply the meter.
`Delete` / `Backspace`	Remove the chord selected in the Chords folder.
`←` `→` on the folder tabs	Move between tabs.
Double-tap empty space (phone)	Stop all playback.
Hold a chord (half a second)	Hear it as a block, then arpeggiated.

13 Sessions

Save your work as a small file you can keep, back up, rename or share.

Open ≡ **Settings** and click **Save session**. A prompt asks for a name; the default includes the current key and today's date. In Chrome or Edge a Save dialog lets you choose where the file goes; in Safari or Firefox it downloads to your Downloads folder. Either way the result is a plain `.json` file. Use **Open session** to load it again.

A session file contains:

- the key and the scale
- the pitch sequence, with octaves
- the chord pool (generated and built)
- the chord grid: its bars and every placement
- the Sequencer settings: layers, meter, drum pattern and sounds, volumes
- whether chords show names or pitches
- a custom instrument's string count and tuning

Sessions saved by Scale Lab Classic open in 2.0, and their chord progressions are laid out on the grid. Sequencer settings are also remembered between visits on the same device.

14 Practice recipes

A few set-ups that put the pieces together.

Hear a mode against its drone

1. In the Library, **Use** a major scale; generate its modes and select one (say Dorian).
2. In the Sequencer, turn on **Drone** and turn Cycle off. The drone sits on the mode's own root; play and listen to each degree against it.

Run a pattern through every key

1. Make a short pitch sequence, for example R M3 P5 R'.
2. Set the line to **Pitch sequence**, Cycle on with **P4** ↑, and turn on the Drone: it follows the key changes.
3. Add drums and tick **Start each pass on a bar line** to keep each key change on a downbeat.

Read a diatonic sequence

1. Make a pitch sequence and press ▶ **Hear it as a diatonic sequence**.
2. Open **Diagrams › Staff › Diatonic Sequence** and follow the highlight. Try **Two octaves** and ↑↓; the staff updates to match.

Comp a progression with a push

1. Generate sevenths in the Chords folder.
2. In the chord grid, drag Imaj7 to bar 1 and IVmaj7 to bar 2, then drag V7 to the "and" of beat 4 in bar 2, so it arrives early.
3. Turn on Drums and a line, and loop it. Nudge V7 with ◀ ▶ to hear the push arrive earlier or later.

Odd-meter groove

1. Type `7/8` in the Meter box (grouped 2 + 2 + 3), then try `3+2+2/8` for the other common feel.
2. Tap a few extra hats or ghost snares (a second tap makes a hit softer).

Scale Lab 2.0

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Enjoying Scale Lab? You can show some love and buy me a coffee.