

lydian-dominant exploration no 1

the left hand voicings here descend along the circle of fifths in two variations --

both include the 3, b7, 9 and 13 but in differing orders --

one is, in ascending order: 3, 13, b7, 9 -- the other: b7, 9, 3, 13

notice the 9 and 13 notes are preserved but switch roles from one chord to the next

the melody can be thought of as being in lydian dominant, i.e. the scale 1 - 2 - 3 - #4 - 5 - 6 - b7

this mode works wonderfully over dominant 7th chords

the octave in this melody stresses the #4 note (or equally well considered the #11, which highlights its consonance in the context of stacking thirds from the root of the dominant 7th chord)

the melody repeats transposed after 2 bars

try creating a lydian dominant melody of your own to fit over these voicings

also try the other variation of each voicing

The musical score is written in 4/4 time and consists of four systems of two staves each. The right staff of each system contains a melody with triplet markings (indicated by a '3' below the notes) and the left staff contains left-hand voicings for dominant 13th chords. The chords are labeled above the right staff: G13#11, C13#11, F13#11 in the first system; Bb13#11, Eb13#11, Ab13#11 in the second system; Db13#11, Gb13#11, B13#11 in the third system; and E13#11, A13#11, D13#11 in the fourth system. The melody is transposed after two bars in each system. The score ends with a double bar line after the fourth system.