

ALL ABOUT LYDIAN DOMINANT

METHOD 1: MAJOR SCALE WITH ALTERATIONS

G MAJOR SCALE WITH: RAISED 4 (11) LOWERED 7

Diagram illustrating the G Major scale with alterations for Lydian Dominant. The notes are: G (ROOT), A (MAJ 2ND), B (MAJ 3RD), C# (AUG 4TH), D (PER 5TH), E (MAJ 6TH), F# (MIN 7TH). The 4th degree is raised (11th) and the 7th degree is lowered.

Labels below the staff: ROOT, MAJ 2ND, MAJ 3RD, AUG 4TH, PER 5TH, MAJ 6TH, MIN 7TH. A note below the 2nd degree says "SAME NOTE AS: 9TH".

METHOD 2: COMBINE LYDIAN AND MIXOLYDIAN MODES

G LYDIAN MODE

Diagram illustrating the G Lydian mode. The notes are: G, A, B, C#, D, E, F#, G.

G MIXOLYDIAN MODE (DOMINANT SCALE)

Diagram illustrating the G Mixolydian mode (Dominant Scale). The notes are: G, A, B, C, D, E, F, G.

Arrows indicate the relationship between the modes: an upward arrow from the 4th degree of the Mixolydian mode (C) to the 4th degree of the Lydian mode (C#), and a downward arrow from the 7th degree of the Lydian mode (F#) to the 7th degree of the Mixolydian mode (F).

METHOD 3: THE FOURTH MODE OF MELODIC MINOR

D MELODIC MINOR D NATURAL MINOR WITH: RAISED 6 RAISED 7

Diagram illustrating the D Melodic Minor scale and its relationship to the Lydian Dominant mode. The notes are: D, E, F, G, A, B, C, D.

Diagram illustrating the D Natural Minor scale with raised 6 and 7. The notes are: D, E, F, G, A, B, C#, D.

FOURTH MODE OF D MELODIC MINOR (G TO G)

Diagram illustrating the fourth mode of D Melodic Minor (G to G). The notes are: G, A, B, C, D, E, F#, G.

A FEW LYDIAN DOMINANT CHORD VOICINGS

G7(#11) 2fr.
G7(#11) Crossover 9fr.
G9(#11) 2fr.
G9(#11) Crossover 9fr.
G \flat 9(#11) 2fr.
G \flat 9(#11) Crossover 9fr.

OTHER USES (BESIDES A STAND ALONE LYDIAN DOMINANT CHORD):

DOMINANT CHORDS THAT DON'T RESOLVE NORMALLY

Dm7 **G7** **A MAJ7**

THE IV CHORD IN A BLUES PROGRESSION

D7 **G7**

WHEN NOT TO USE LYDIAN DOMINANT:

DOMINANT CHORDS THAT RESOLVE DOWN A HALF STEP (AKA: TRITONE SUB)

A \flat M7 **G7(\flat 5)** SOMETIMES MISLABELED AS G7(#11) **G \flat MAJ7**

DOMINANT CHORDS IN A MINOR KEY

Dm7(\flat 5) **G7** **Cm**