



THE LYDIAN DOMINANT MODE AND THE 9 (#11) CHORD



The above example is the **Lydian Dominant Mode**. This is the 4th mode of the Jazz Minor Scale (Melodic Minor). This particular mode belongs to the D Melodic Minor Scale. Notice those two have the same set pitches, but just start on a different note. Play the scale on a keyboard and sing along until you can imagine its sound even when you are not playing. Take note how this mode looks like a Mixolydian Mode, but with an augmented 4th scale

degree. The intervallic scale formula for the Lydian Dominant Mode is Root, M2, M3 A4, P5, M6, m7, Octave.



The above chord is a G9 (#11) chord. Play the chord on a keyboard and listen closely. This chord is a popular sound in Brazilian Jazz. Play the chord and listen to the quality. Notice how it gives the same sound as the scale.

Note: The Lydian Dominant Scale is also called the Overtone Scale. Think about the open notes on a brass instrument. If you play high enough, you can play all the notes of this scale open in whatever key the instrument is in. Also look up the term **Harmonic Series**.

You can practice this scale over a Dominant 7 backing track.

Musical Examples of the Lydian Dominant Mode (or the 9#11 chord)

Tyvan Overtone Singing is a good example of this harmony.

Carlos Jobim - Girl From Ipanema. Almost anywhere there is a dominant 7 chord, you can play 9#11 or lydian dominant scale over the chord.

Desifindado is also another Jobim tune that has this chord. It is actually the second chord of the song (G7b5 is the same chord as G7#11).