

# Lydian Dominant mode scale routines for low brass instruments

## Versions for:

**euphonium in treble clef Bb**, also applicable for brass band style reading tenor trombone and tubas in Eb or BBb

**euphonium in bass clef concert**, also applicable for tenor and bass trombones

**tubas in F, Eb, CC, and BBb, all in bass clef concert.**

The main ideas behind these routines may be read in the prefaces to the earlier uploads in my series of scale routines for low brasses. The Lydian Dominant mode is directed towards more experienced players anyway.

This Lydian Dominant mode is a hybrid, by some called a synthetic scale. It does not fit the patterns of intervals found in the diatonic modes. It is derived from the concept that scales are compressed chords, where the chord behind this mode is of this type G13#11. This mode rather is a Mixolydian mode given a Lydian flavour by raising the 4<sup>th</sup> step than a Lydian mode made dominant by lowering the 7<sup>th</sup> step. Hence this mode is notated in the keys, which reflect its dominant function.

This Lydian Dominant mode also is called the natural or the overtone scale, because it is made up of the 1<sup>st</sup>, 9<sup>th</sup>, 5<sup>th</sup>, 11<sup>th</sup>, 3<sup>rd</sup>, 13<sup>th</sup>, and 7<sup>th</sup> partials of the Pythagorean series of partials.

The Lydian Dominant scale also may be considered the 4<sup>th</sup> mode of the ascending melodic minor scale.

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