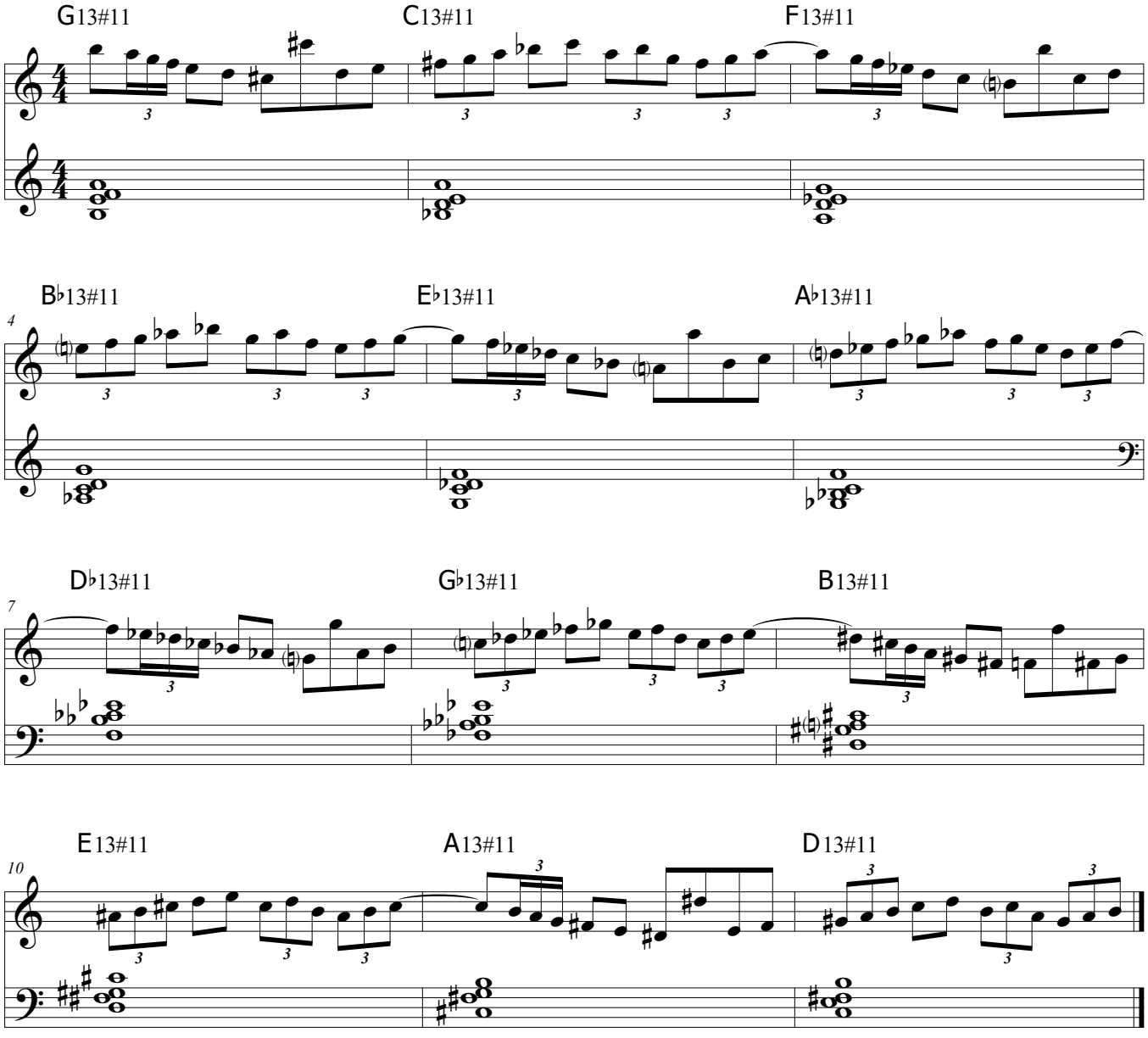
lydian-dominant exploration no 1

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