# <u>Single-Note Playing – Dominant 7th Scales</u>

Ted Greene — 1976, April 18 & 20

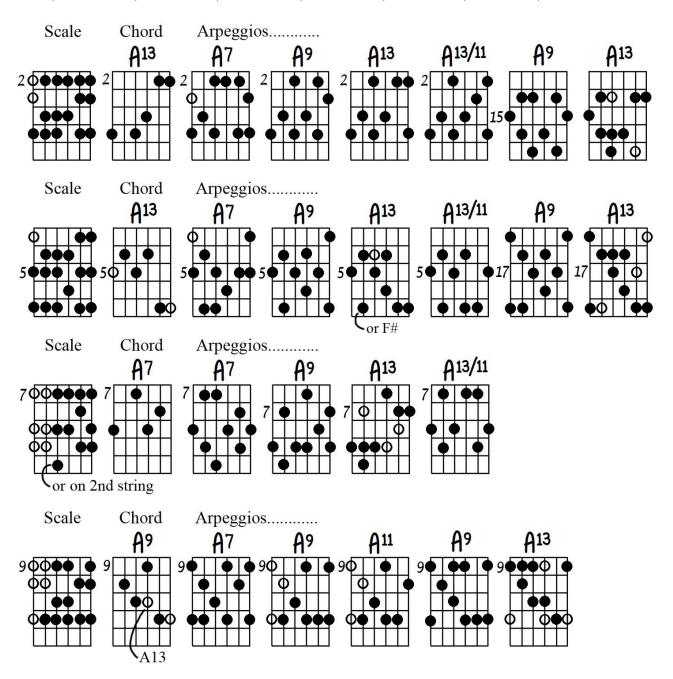
Due to certain principles of harmony (such as 1. the Secondary Dominant principle, 2. the Cross-Cycle principle, 3. Blues Color Chords, and 4. Common Tone Color Chords – Chord Homonyms), you will encounter dominant 7th type chords on all 12 degrees of a key.....if this is not clear to you, you should be studying these concepts now.

Anyway, you will find that you'll have to be able to think of dominant 7th chords as separate entities, not only as the V7 of some key or scale.

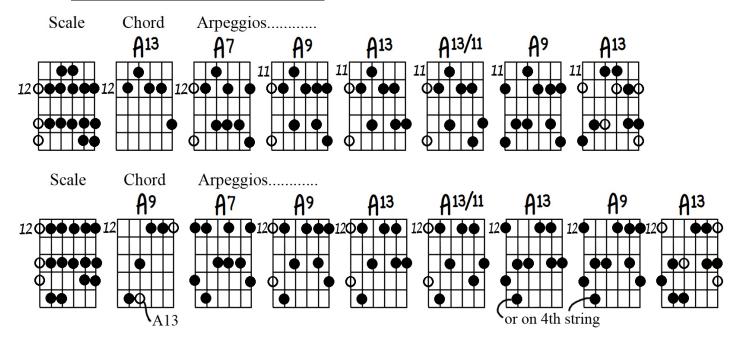
Most of the best sounding dominant 7th scales are listed below and on the following pages. First, just get familiar with the fingerings and the sound (try playing the given chord and then the scale) and then try applying them to the progressions that will be given at the end of this whole section, and apply them to some of your favorite songs. Also, the arpeggios should proved to be a help in creating some great sounds, so check them out carefully.

All scales will be given as A7's, but should be transposed to the other indicated 7ths (next to each scale).

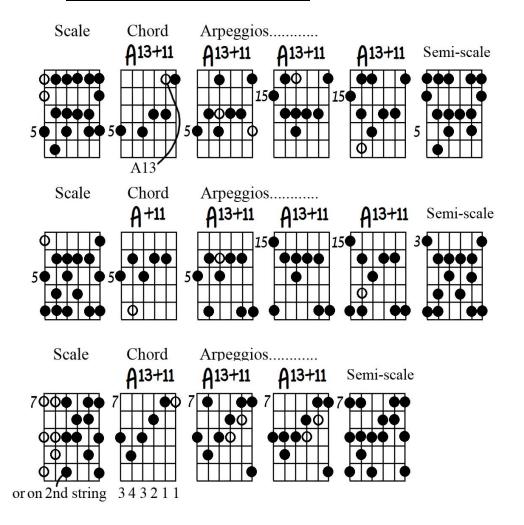
1) <u>MIXOLYDIAN SCALE</u> — 1, 2, 3, 4, 5, 6, b7, 8. Given as A7 – transpose to D7, G7, C7, F7 &E#7, Bb7 & A#7, Eb7 & D#7, Ab7 & G#7, Db7 & C#7, F#7 & Gb7, B7 & Cb7, and E7.



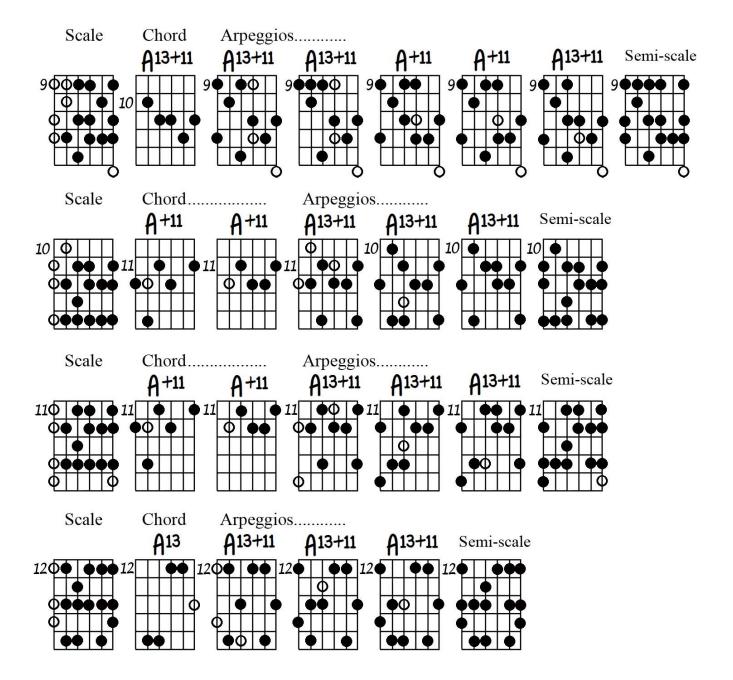
#### 1) MIXOLYDIAN SCALE (continued):



#### 2) OVERTONE DOMINANT SCALE – 1, 2, 3, #4, 5, 6, b7, 8. Given as A7 – transpose as above.



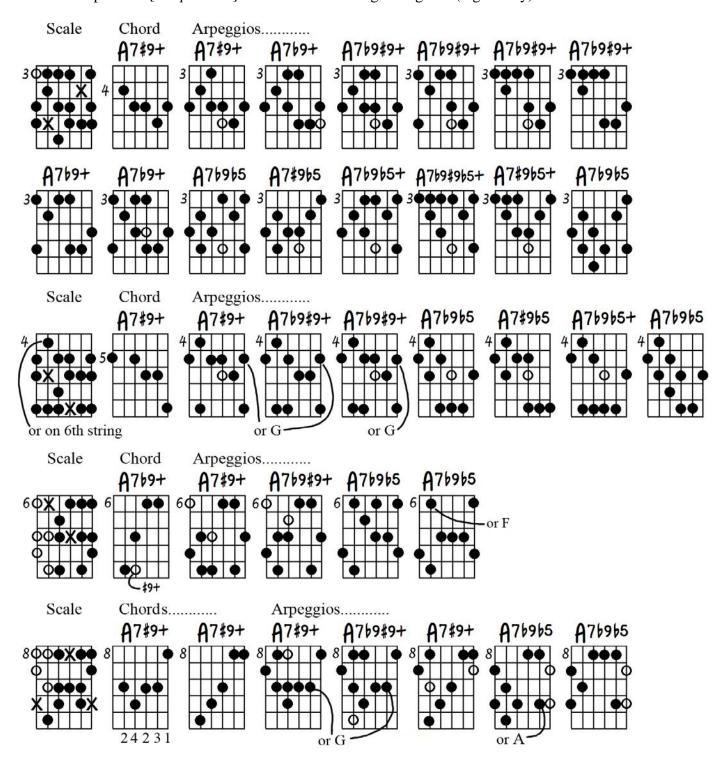
## 2) **OVERTONE DOMINANT SCALE (continued):**



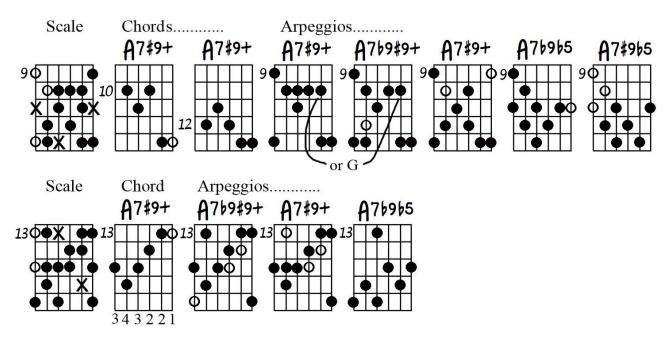
Some other arpeggios that work with the A overtone scale are the A9, A13, and all arpeggios of the E melodic minor scale.

3) <u>ALTERED DOMINANT SCALE</u> — 1, b9, #9, 3, (b5 or #11, or use  $^{\frac{1}{5}}$ 5), #5, b7. Given as A7, but transpose to all 7ths as given before.

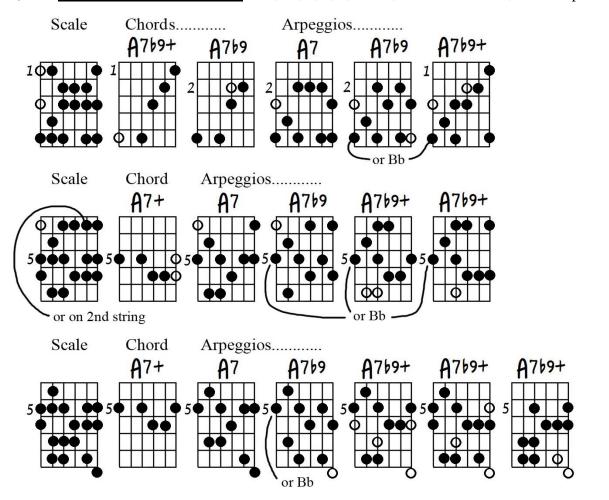
This whole position [3rd position] sounds better in a higher register (higher key).



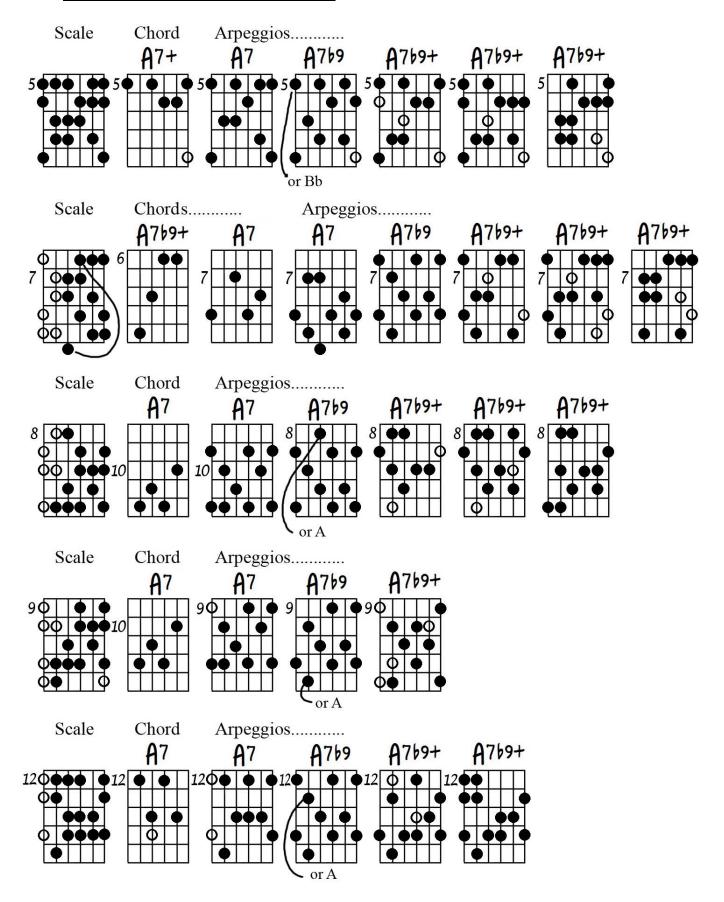
# 3) <u>ALTERED DOMINANT SCALE (continued):</u>



4) SPANISH GYPSY SCALE — 1, b9, 3, 4, 5, #5-b6, b7. Given as A7, but transpose as before.



## 4) **SPANISH GYPSY SCALE (continued):**



49, A13 + all arpaggios of the Emelodic minor scale.

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3 ALTERED DOMINANT SCALE - 1, 69, #9, 3, (65-#11), #5, 67 Tiven as A7 but transpose to all 7ths or use \$15

ATHOM ATHOM A769+ A769HIP Attophy Attophy Attophy Attophy A#1965 A76965+ A76965 3 ATHER ATOMET ATMES ATMES SCALE ATMET ATMET ATMES 田為田 0 SCALE A769+ OGO KO O 曲曲 Ш HILE OF THE TANK HILE 4 4 404 40 XIOIOX 40 00 0 2423 ATERTY ATTACT SCALE A7#9+/ A11915 SCALE 11119 1300XII 131110/13 21100 13 01124 13 1911 ATTT 40 100 0000 5 0 0 O 6000 一一 010 Hold (44311) on the - TI 30 HITTO WITTE OOX IO as AT but transpose as before. 4) SPANISH GYPSY SCALE - 1, 69, 3, 4, 5, #5-66, 67 Hiven SCALE ATOMY ATOMY ATOMY ATOMY SEALE BY SOLUTION ATOMY ATOMY STATE OF THE STATE OF T SCALE ATT & AT 0.85 A169 A769+ SCALE d'ann 000 00 511333 440 1412 A7b94 A7 (A7 A7b9 A7b94 011010 SCALE 10 A7 A7 A7 B9 A769+ SCALE 12 A7 12 A169 A769+ A - OCA 0000 45117