The Dominant 7th Scale
Ted Greene, 1977-12-30

Play the following runs:

These are examples of typical jazz runs derived from what is known as the DOMINANT 7th SCALE. This scale is very important in jazz (and popular music) because of at least two reasons:
1) It sounds good (especially the runs derived from it), and
2) It fits beautifully over quite a few of the most commonly used dominant 7th type chords (more on this real soon).

So, just what is a Dominant 7th scale? Definition: the dominant 7th scale is simply a major scale with a lower 7th tone (this tone will be symbolized by the following: b7).

Examples of Dominant 7th scales:

<table>
<thead>
<tr>
<th></th>
<th>1 2 3 4 5 6 7 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>D Major Scale:</td>
<td>D E F# G A B C# D</td>
</tr>
<tr>
<td>D Dominant 7th Scale:</td>
<td>D E F# G A B C D</td>
</tr>
<tr>
<td>Bb Major Scale:</td>
<td>Bb C D Eb F G A Bb</td>
</tr>
<tr>
<td>D Dominant 7th Scale:</td>
<td>Bb C D Eb F G Ab Bb</td>
</tr>
</tbody>
</table>

Notice that the term “b7” means that the 7th tone is lowered one half-step, NOT that the lowered 7th tone always ends up being a “flat” note. Example: in the above D dominant 7th scale, the b7 is a C (not Cb), because the “regular” 7th in the D major scale is C#, and when you lower C# by one half-step, you end up with C (not Cb). This logic should be familiar to you from the earlier section on chord formulas.
The DOMINANT 7TH SCALE

Play the following scale:

These are examples of typical jazz runs derived from what is known as the DOMINANT 7TH SCALE. This scale is very important in jazz (and popular music) because of at least 2 reasons:
1. It sounds good (especially the runs derived from it) and
2. It fits beautifully over quite a few of the most commonly used dominant 7th type chords (more on this real soon).

So what is a dominant 7th scale? Definition: The dominant 7th scale is simply a Major scale with a lowered 7th tone (this tone will be symbolized by the following: b7).

Examples of dominant 7th scales:
- D major scale → D E F# G A B C# D
- D dominant 7th scale → D E F# G A B C D
- C# major scale → C# D E F G A B C
- Bb dominant 7th scale → Bb C# D E F G A B C

Notice that the term “b7” means that the 7th tone is lowered one half-step, NOT that the lowered 7th tone always ends up being a “flat note” (example: in the above D dominant 7th scale, the b7 is C (not Cb), because the “regular” 7th in the D major scale is C# and when you lower C# by one half-step, you end up with C (not Cb). This logic should be familiar to you from the earlier section on chord formulas.

SCALE-CHORD RELATIONSHIP

When in the section on solving over major chords we approached the subject by listing the chord types first, and then discussing which scales contained the chord tones and worked well for soloing. But when dominant 7th type chords are concerned, sometimes a chord can take 5 or more different types of dominant scales (yes, there are many different types of dominant 7th scales used in jazz), and it would not work out well to try to present all these different scales at once as a different