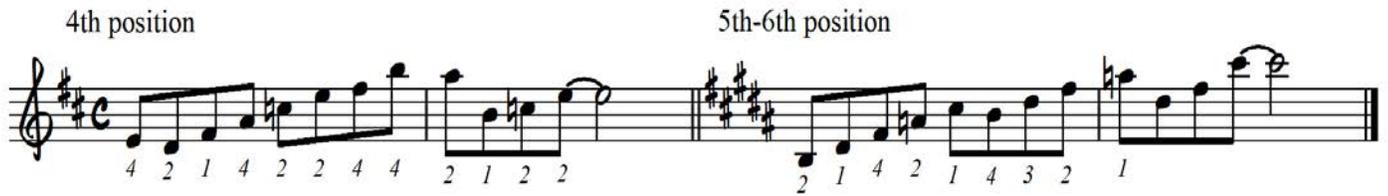


The Dominant 7th Scale

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 **lowered 7th** tone (this tone will be symbolized by the following: b7).

Examples of Dominant 7th scales:

D Major Scale: 1 2 3 4 5 6 7 8
D E F# G A B C# D

D Dominant 7th Scale: 1 2 3 4 5 6 **b7** 8
D E F# G A B **C** D

Bb Major Scale: 1 2 3 4 5 6 7 8
Bb C D Eb F G A Bb

D Dominant 7th Scale: 1 2 3 4 5 6 **b7** 8
Bb C D Eb F G **Ab** Bb

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.

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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 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, just 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 ¹ E ² F# ³ G ⁴ A ⁵ B ⁶ C# ⁷ D ⁸	Bb MAJOR SCALE → Bb ¹ C ² D ³ Eb ⁴ F ⁵ G ⁶ A ⁷ Bb ⁸
D DOMINANT 7th SCALE → D ¹ E ² F# ³ G ⁴ A ⁵ B ⁶ C ^{b7} D ⁸	Bb DOMINANT 7th SCALE → Bb ¹ C ² D ³ Eb ⁴ F ⁵ G ⁶ Ab ^{b7} Bb ⁸

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 (5²)

~~Whereas~~ In the section on solving over major chords, we approached the subject by listing the chord types first, and then discussing which scales (the Major + 7th) contained the chord tones and worked well for solving. But where 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 dom. 7 scales used in jazz), and it would not work out well to try to present all these different scales ~~at once~~ at once as a different