

# Single-Note Playing – Dominant 7th Scales

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 prove 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) **MIXOLYDIAN SCALE** — 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.

Scale	Chord	Arpeggios.....					
	<b>A13</b>	<b>A7</b>	<b>A9</b>	<b>A13</b>	<b>A13/11</b>	<b>A9</b>	<b>A13</b>
2							

Scale	Chord	Arpeggios.....					
	<b>A13</b>	<b>A7</b>	<b>A9</b>	<b>A13</b>	<b>A13/11</b>	<b>A9</b>	<b>A13</b>
5							

or F#

Scale	Chord	Arpeggios.....				
	<b>A7</b>	<b>A7</b>	<b>A9</b>	<b>A13</b>	<b>A13/11</b>	
7						

or on 2nd string

Scale	Chord	Arpeggios.....				
	<b>A9</b>	<b>A7</b>	<b>A9</b>	<b>A11</b>	<b>A9</b>	<b>A13</b>
9						

A13

1) **MIXOLYDIAN SCALE (continued):**

Scale	Chord	Arpeggios.....					
	A13	A7	A9	A13	A13/11	A9	A13
12	12	12	11	11	11	11	11

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Scale	Chord	Arpeggios.....						
	A9	A7	A9	A13	A13/11	A13	A9	A13
12	12	12	12	12	12	12	12	12

A13

or on 4th string

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

Scale	Chord	Arpeggios.....				Semi-scale
	A13+11	A13+11	A13+11	A13+11		
5	5	5	15	15	5	

A13

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Scale	Chord	Arpeggios.....				Semi-scale
	A+11	A13+11	A13+11	A13+11		
5	5	5	15	15	3	

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Scale	Chord	Arpeggios.....			
	A13+11	A13+11	A13+11	Semi-scale	
7	7	7	7	7	

or on 2nd string 3 4 3 2 1 1

2) OVERTONE DOMINANT SCALE (continued):

Scale	Chord	Arpeggios.....					Semi-scale	
	A13+11	A13+11	A13+11	A+11	A+11	A13+11		
9								
10			Arpeggios.....			A13+11	A13+11	Semi-scale
10								
11		Arpeggios.....			A13+11	A13+11	Semi-scale	
11								
12		A13	A13+11	A13+11	A13+11	Semi-scale		
12								

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



3) **ALTERED DOMINANT SCALE** — 1, b9, #9, 3, (b5 or #11, or use  $\sharp 5$ ), #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).

Scale	Chord	Arpeggios.....						
	A7#9+	A7#9+	A7b9+	A7b9#9+	A7b9#9+	A7b9#9+	A7b9#9+	
3	4	3	3	3	3	3	3	
	A7b9+	A7b9+	A7b9b5	A7#9b5	A7b9b5+	A7b9#9b5+	A7#9b5+	A7b9b5
3	3	3	3	3	3	3	3	
Scale	Chord	Arpeggios.....						
	A7#9+	A7#9+	A7b9#9+	A7b9#9+	A7b9b5	A7#9b5	A7b9b5+	A7b9b5
4	5	4	4	4	4	4	4	4
or on 6th string		or G	or G					
Scale	Chord	Arpeggios.....						
	A7b9+	A7#9+	A7b9#9+	A7b9b5	A7b9b5			
6	6	6	6	6	6	or F		
	#9+							
Scale	Chords.....	Arpeggios.....						
	A7#9+	A7#9+	A7#9+	A7b9#9+	A7#9+	A7b9b5	A7b9b5	
8	8	8	8	8	8	8	8	
	2 4 2 3 1		or G		or A			

3) **ALTERED DOMINANT SCALE (continued):**

Scale	Chords.....		Arpeggios.....				
	<b>A7#9+</b>	<b>A7#9+</b>	<b>A7#9+</b>	<b>A7b9#9+</b>	<b>A7#9+</b>	<b>A7b9b5</b>	<b>A7#9b5</b>
9							
				or G			
Scale	Chord	Arpeggios.....					
	<b>A7#9+</b>	<b>A7b9#9+</b>	<b>A7#9+</b>	<b>A7b9b5</b>			
13							
			3 4	3 2 2 1			

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

Scale	Chords.....		Arpeggios.....			
	<b>A7b9+</b>	<b>A7b9</b>	<b>A7</b>	<b>A7b9</b>	<b>A7b9+</b>	
1						
				or Bb		
Scale	Chord	Arpeggios.....				
	<b>A7+</b>	<b>A7</b>	<b>A7b9</b>	<b>A7b9+</b>	<b>A7b9+</b>	
5						
			or on 2nd string	or Bb		
Scale	Chord	Arpeggios.....				
	<b>A7+</b>	<b>A7</b>	<b>A7b9</b>	<b>A7b9+</b>	<b>A7b9+</b>	<b>A7b9+</b>
5						
			or Bb			

4) SPANISH GYPSY SCALE (continued):

Scale	Chord	Arpeggios.....				
	A7+	A7	A7b9	A7b9+	A7b9+	A7b9+
5						

or Bb

Scale	Chords.....		Arpeggios.....					
	A7b9+	A7	A7	A7b9	A7b9+	A7b9+	A7b9+	
7								

Scale	Chord	Arpeggios.....				
	A7	A7	A7b9	A7b9+	A7b9+	A7b9+
8						

or A

Scale	Chord	Arpeggios.....			
	A7	A7	A7b9	A7b9+	
9					

or A

Scale	Chord	Arpeggios.....				
	A7	A7	A7b9	A7b9+	A7b9+	
12						

or A

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CHORD / ARPEGGIOS

SCALE 20 A13 2 A7 2 A9 2 A13 2 A13/11 2 A9 14 A13

SCALE 30 A13 4 A7 3 A9 4 A13 4 A13/11 15 A9 15 A13

SCALE 70 A7 7 A7 6 A9 6 A13 7 A13/11 SCALE 90 A9 9 A7 9 A9 9 A11 9 A9 A13

SCALE 110 A13 11 A7 11 A9 11 A13 11 A13/11 A9 11 A13 SCALE 120 A9 12 A7 12 A9 12 A13 A13/11

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

SCALE 20 A13/11 2 A13/11 A13/11 A13/11 SEMI-SCALE SCALE 30 A+11 3 A13/11 A13/11

SCALE 70 A13/11 7 A13/11 A13/11 SEMI-SCALE SCALE 90 A13/11 9 A13/11 A13/11 A+11

SCALE 100 A+11 10 A+11 10 A13/11 A13/11 SEMI-SCALE SCALE 110 A+11 11 A+11 11 A13/11 A13/11 SEMI-SCALE

SCALE 120 A13 12 A13/11 A13/11 A13/11 SEMI-SCALE

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

