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

<table>
<thead>
<tr>
<th>Scale</th>
<th>Chord</th>
<th>Arpeggios...........</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td><img src="image1" alt="Guitar Chords" /></td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Scale</th>
<th>Chord</th>
<th>Arpeggios...........</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td><img src="image2" alt="Guitar Chords" /></td>
</tr>
</tbody>
</table>

or on 4th string

or on 2nd string 3 4 3 2 1 1
2) **OVERTONE DOMINANT SCALE (continued):**

<table>
<thead>
<tr>
<th>Scale</th>
<th>Chord</th>
<th>Arpeggios</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>A(^{13+11})</td>
<td></td>
</tr>
<tr>
<td></td>
<td>A(^{13+11})</td>
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<td>A(^{13+11})</td>
<td></td>
</tr>
</tbody>
</table>

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

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

Scale | Chord | Arpeggios
--- | --- | ---

- A7
- A7
- A7b9
- A7b9+

or Bb

- A7b9+
- A7
- A7
- A7b9

- A7b9+
- A7b9+
- A7b9+
- A7b9+

or A

- A7
- A7
- A7b9

- A7b9+
- A7b9+
- A7b9+
- A7b9+

or A

- A7
- A7
- A7b9

- A7b9+
- A7b9+
- A7b9+
- A7b9+

or A
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 homophony),

you will encounter them in 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 them as separate entities, not only at the end of some key or scale.

Most of the best sounding dominant 7th scales are listed below. First, just get familiar with the fingering of the scale (by playing the given chord within the scale) and then try applying them to the progressions that will be given at the end of this whole section and also apply them to some of your favorite songs. Also, the arpeggios should prove to be very helpful in creating some great sounds as well.

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, 7, 8
   Given as A7 - Transpose to D7, G7, C7, F7, E7, B7, A7, E6, B7, A7, B7, G7, A7, C7, F7, G7, B7, C7, and E7.

2. Overtone Dominant Scale - 1, 2, 3, 4, 6, 7, 8
   Given as A7 - Transpose to the A overtone scale with the A overtone scale as the A9, A13, and all arpeggios of the C melodic minor scale.
Single Note Playing - Dom. 7th scales - Page 2

3. ALTERED DOMINANT SCALE - 1, b9, #9, 3, (b5-#11), #5, b7

4. SPANISH GYPSY SCALE - 1, b9, 3, 4, 5, #5-6, b7

These whole notes sound better in a higher register (higher key).