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# Altered Dominant (1 $\flat$ 2 $\flat$ 3 $\flat$ 4 $\flat$ 5 $\flat$ 6 $\flat$ 7 8)

The *altered dominant* scale is the 7th mode of the *jazz minor* scale (page 59). It is also known as the *Super Locrian mode*, *Locrian  $\flat$ 4*, and the *diminished whole tone scale* (scale degrees 1–5 form a *symmetrical diminished scale* (page 121) and scale degrees 4–1 form a *whole tone scale* (page 130). In a dominant 7 context, this scale contains the root, 3rd, and  $\flat$ 7 of the dominant chord and includes all of the available altered tensions:  $\flat$ 9, #9, #11, and  $\flat$ 13. The altered dominant scale is commonly used in functional harmony to give tension to the V7 chord. The vamp at the bottom right corner of the page uses a variety of altered dominant sounds to illustrate the effectiveness of this scale. This scale is a very important part of the jazz vocabulary. Keep in mind that you don't have to emphasize all of the altered tensions in this scale when soloing.

Altered Dominant

Open Position

C Altered Dominant

Single-String Fingering

C Altered Dominant

Position Fingerings Through the Circle of 4ths

C Altered Dominant

F Altered Dominant

B $\flat$  Altered Dominant

E $\flat$  Altered Dominant

A $\flat$  Altered Dominant

D $\flat$  Altered Dominant

G $\flat$  Altered Dominant

B Altered Dominant

E Altered Dominant

A Altered Dominant

D Altered Dominant

G Altered Dominant

Two-Note-per-String Fingering

E Altered Dominant

D Altered Dominant Vamp

D7 $\sharp$ 9    D7 $\flat$ 9    D $\flat$     D7 $\flat$ 9

# Bebop Dominant (1 2 3 4 5 6 $\flat$ 7 7 8)

The *bebop scales* are the traditional *Ionian* (major, page 84) *Dorian* (page 43), and *Mixolydian* (page 105) modes of the major and *jazz minor* (page 59) scales with an added chromatic passing tone. The *bebop dominant scale* is the *Mixolydian* mode (the 5th mode of the major scale) with a chromatic passing tone between the 7 and the root. This scale works well over dominant 7 chords and over I7–IV7 progressions. In the vamp at the bottom right corner of the page, the I7–IV7 progression provides a background for improvising with this scale. Also try using it over an unaltered, stationary dominant chord.

**Bebop Dominant**

Open Position

C Bebop Dominant

Single-String Fingering

C Bebop Dominant

Position Fingerings Through the Circle of 4ths

C Bebop Dominant

F Bebop Dominant

B $\flat$  Bebop Dominant

E $\flat$  Bebop Dominant

A $\flat$  Bebop Dominant

D $\flat$  Bebop Dominant

G $\flat$  Bebop Dominant

B Bebop Dominant

E Bebop Dominant

A Bebop Dominant

D Bebop Dominant

G Bebop Dominant

Two-Note-per-String Fingering

E Bebop Dominant

B $\flat$  Bebop Dominant Vamp

# Dorian #4 (1 2 $\flat$ 3 #4 5 6 $\flat$ 7 8)

The *Dorian #4* scale is the 4th mode of the *harmonic minor* scale (page 51). *Dorian #4* is a rather specific sound. It can be used as a substitute for the *Dorian mode* (page 43), which produces a brighter sound, or the *Locrian mode* (page 63). If the 5 is omitted in the voicing, the sound is half diminished. The first measure of the vamp at the bottom right corner of the page demonstrates how *Dorian #4* works within a minor context. The second measure utilizes the #4 in the voicing itself.

**Dorian #4**

Open Position  
C Dorian #4

Single-String Fingering  
C Dorian #4

Position Fingerings Through the Circle of 4ths

Two-Note-per-String Fingering

E Dorian #4

**E Dorian #4 Vamp**