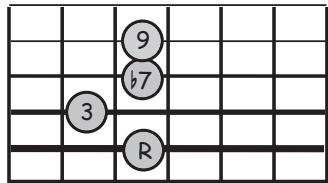
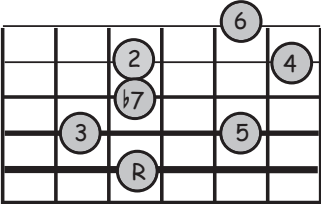
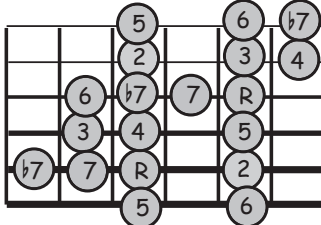
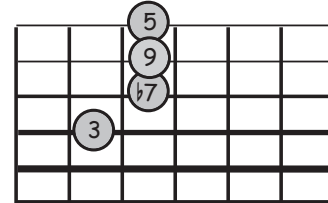
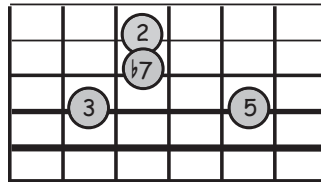
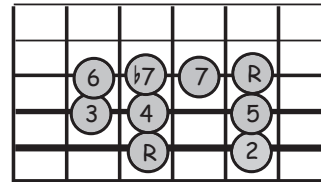
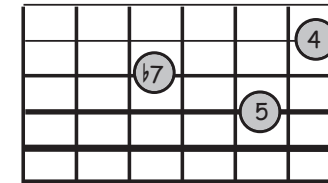
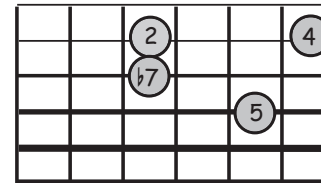
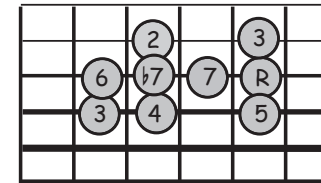


Dominant 7th Voicing, Arpeggio, Scale

Root on 5th string

When learning arpeggios from the 3rd, 5th and 7th of the dominant 7th chord and connecting them to descending bebop scales, it is practical to relate them to chord shapes you already know. In the left column of fretboard diagrams are common voicing shapes you probably know. Please note that the scale degree numbers all relate to the dominant chord, even though the voicing and arpeggio may be a substitute chord (E \emptyset 7 in place of C9). Chord voicings and arpeggios will be labeled with their common name, even though we will be using them over the C7 chord with the mixolydian bebop scale. The middle column is an arpeggio and the right column is the scale.

The top line shows the basic chord shape, fully extended arpeggio, and complete 2-octave scale. For the 2nd, 3rd and 4th lines, play the voicing, then connect the arpeggio to the scale.

C9	C7 arpeggio (extended to 13 th)	C7 mixo bebop scale
		
E \emptyset 7 (rootless C9)	E \emptyset 7 arpeggio (asc or desc)	C7 mixo bebop (desc)
		
G-7 (rootless C7sus)	G-7 arpeggio (asc or desc)	C7 mixo bebop (desc)
		
Bb Δ 7 (rootless C13sus)	Bb Δ 7 arpeggio (asc or desc)	C7 mixo bebop (desc)
