

C-DOMINANT 7#5 ARPEGGIO

C . . . E . . . Ab . Bb .
 R . . . 3 . . . b6 . b7 .

| | | | | | | | | | | | | | | | | | | | | | | | | |
|----|---|----|---|----|---|----|---|----|---|----|---|----|---|----|---|----|---|----|---|----|---|----|---|----|
| E | . | . | . | Ab | . | Bb | . | C | . | . | . | E | . | . | . | Ab | . | Bb | . | C | . | . | . | E |
| C | . | . | . | E | . | . | . | Ab | . | Bb | . | C | . | . | . | E | . | . | . | Ab | . | Bb | . | C |
| Ab | . | Bb | . | C | . | . | . | E | . | . | . | Ab | . | Bb | . | C | . | . | . | E | . | . | . | Ab |
| E | . | . | . | Ab | . | Bb | . | C | . | . | . | E | . | . | . | Ab | . | Bb | . | C | . | . | . | E |
| C | . | . | . | E | . | . | . | Ab | . | Bb | . | C | . | . | . | E | . | . | . | Ab | . | Bb | . | C |
| Ab | . | Bb | . | C | . | . | . | E | . | . | . | Ab | . | Bb | . | C | . | . | . | E | . | . | . | Ab |
| E | . | . | . | Ab | . | Bb | . | C | . | . | . | E | . | . | . | Ab | . | Bb | . | C | . | . | . | E |

| | | | | | | | | | | | | | | | | | | | | | | | | |
|----|---|----|---|----|---|----|---|----|---|----|---|----|---|----|---|----|---|----|---|----|---|----|---|----|
| 3 | . | . | . | b6 | . | b7 | . | R | . | . | . | 3 | . | . | . | b6 | . | b7 | . | R | . | . | . | 3 |
| R | . | . | . | 3 | . | . | . | b6 | . | b7 | . | R | . | . | . | 3 | . | . | . | b6 | . | b7 | . | R |
| b6 | . | b7 | . | R | . | . | . | 3 | . | . | . | b6 | . | b7 | . | R | . | . | . | 3 | . | . | . | b6 |
| 3 | . | . | . | b6 | . | b7 | . | R | . | . | . | 3 | . | . | . | b6 | . | b7 | . | R | . | . | . | 3 |
| R | . | . | . | 3 | . | . | . | b6 | . | b7 | . | R | . | . | . | 3 | . | . | . | b6 | . | b7 | . | R |
| b6 | . | b7 | . | R | . | . | . | 3 | . | . | . | b6 | . | b7 | . | R | . | . | . | 3 | . | . | . | b6 |
| 3 | . | . | . | b6 | . | b7 | . | R | . | . | . | 3 | . | . | . | b6 | . | b7 | . | R | . | . | . | 3 |

| | | | | | | | | | | | | |
|----|----|----|----|----|----|---|----|---|----|---|----|---|
| -> | 1 | b2 | 2 | b3 | 3 | 4 | b5 | 5 | b6 | 6 | b7 | 7 |
| 1 | C | . | . | . | E | . | . | . | Ab | . | Bb | . |
| b2 | . | . | . | . | . | . | . | . | . | . | . | . |
| 2 | . | . | . | . | . | . | . | . | . | . | . | . |
| b3 | . | . | . | . | . | . | . | . | . | . | . | . |
| 3 | E | . | . | . | Ab | . | Bb | . | C | . | . | . |
| 4 | . | . | . | . | . | . | . | . | . | . | . | . |
| b5 | . | . | . | . | . | . | . | . | . | . | . | . |
| 5 | . | . | . | . | . | . | . | . | . | . | . | . |
| b6 | Ab | . | Bb | . | C | . | . | . | E | . | . | . |
| 6 | . | . | . | . | . | . | . | . | . | . | . | . |
| b7 | Bb | . | C | . | . | . | E | . | . | . | Ab | . |
| 7 | . | . | . | . | . | . | . | . | . | . | . | . |

C Dominant 7#5 Arpeggio

Played from its root, the primary implication of this note group creates C Dominant7#5th sounds. If you see a C7#5 chord on a chart or purely seek this type of sonority within your music, try these notes. Try to think modally when space and taste allow creativity. With good voicings, useful substitutions for C7#5th can be the EMajb5(b6th) or even the Ab and Bb rooted inversions listed below. Experiment and take notes!

Sample harmonies (try soprano strings):

| | | | |
|----------|--------------|--------------|--------------|
| CMaj#5 | C7#5 | Bb(inv.) | C7#5 |
| C,E,Ab,C | to C,Ab,Bb,E | or Bb,E,Ab,C | to C,Ab,Bb,E |
| R,3,b6,R | R,b6,b7,3 | b7,3,b6,R | R,b6,b7,3 |

| | | | | | | | | | | | | |
|----|----|----|----|----|---|----|---|----|----|----|-----|----|
| -> | 1 | b3 | 3 | b5 | 5 | b7 | 7 | b9 | 9 | 11 | b13 | 13 |
| 1 | C | . | E | . | . | Bb | . | . | . | . | Ab | . |
| b2 | . | . | . | . | . | . | . | . | . | . | . | . |
| 2 | . | . | . | . | . | . | . | . | . | . | . | . |
| b3 | . | . | . | . | . | . | . | . | . | . | . | . |
| 3 | E | . | Ab | Bb | . | . | . | . | . | . | C | . |
| 4 | . | . | . | . | . | . | . | . | . | . | . | . |
| b5 | . | . | . | . | . | . | . | . | . | . | . | . |
| 5 | . | . | . | . | . | . | . | . | . | . | . | . |
| b6 | Ab | . | C | . | . | . | . | . | Bb | . | E | . |
| 6 | . | . | . | . | . | . | . | . | . | . | . | . |
| b7 | Bb | . | . | E | . | Ab | . | . | C | . | . | . |
| 7 | . | . | . | . | . | . | . | . | . | . | . | . |

A way to use this arp melodically is to try this type of sequence: (b6,b7-R,3-b6,b7) etc., for example against Dominant or Dominant 7#5 chords for a nice effect.

Intervallic Analysis

| | |
|------------------------|---------|
| Interval: | Number: |
| Minor 2nd - Major 7th: | 0 |
| Major 2nd - Minor 7th: | 4 |
| Minor 3rd - Major 6th: | 0 |
| Major 3rd - Minor 6th: | 6 |
| Perf. 4th - Perf. 5th: | 0 |
| Aug. 4th - Dim. 5th: | 4 |

Chordal Analysis

| | |
|---------|--------------------------|
| Degree: | Triad (ext.): |
| I | C Major #5 (b7) |
| bII | none |
| II | none |
| bIII | none |
| III | E Major b5 (b6) |
| IV | none |
| bV | none |
| V | none |
| bVI | Ab Inversion (b6,b7,R,3) |
| VI | none |
| bVII | Bb Inversion (b7,R,3,b6) |
| VII | none |

| | | | | | | | | | | | | |
|----|----|---|----|----|----|----|----|---|----|----|---|---|
| -> | 1 | 4 | b7 | b3 | b6 | b2 | b5 | 7 | 3 | 6 | 2 | 5 |
| 1 | C | . | Bb | . | Ab | . | . | E | . | . | . | . |
| b2 | . | . | . | . | . | . | . | . | . | . | . | . |
| 2 | . | . | . | . | . | . | . | . | . | . | . | . |
| b3 | . | . | . | . | . | . | . | . | . | . | . | . |
| 3 | E | . | . | . | C | . | Bb | . | Ab | . | . | . |
| 4 | . | . | . | . | . | . | . | . | . | . | . | . |
| b5 | . | . | . | . | . | . | . | . | . | . | . | . |
| 5 | . | . | . | . | . | . | . | . | . | . | . | . |
| b6 | Ab | . | . | . | E | . | . | C | . | Bb | . | . |
| 6 | . | . | . | . | . | . | . | . | . | . | . | . |
| b7 | Bb | . | Ab | . | . | E | . | . | C | . | . | . |
| 7 | . | . | . | . | . | . | . | . | . | . | . | . |