

C-DOMINANT 7b5 ARPEGGIO

C . . . E . Gb . . . Bb .
 R . . . 3 . b5 . . . b7 .

| | | | | | | | | | | | | | | | | | | | | | | | | |
|---|----|----|---|----|----|----|----|----|----|----|----|----|----|----|---|----|----|----|----|---|----|----|---|----|
| E | . | . | . | C | . | Bb | . | . | . | Gb | . | E | . | . | . | C | . | Bb | . | . | . | Gb | . | E |
| . | Bb | . | . | . | Gb | . | E | . | . | . | C | . | Bb | . | . | Gb | . | E | . | . | . | C | . | Bb |
| . | Gb | . | E | . | . | C | . | Bb | . | . | Gb | . | E | . | . | C | . | Bb | . | . | Gb | . | E | . |
| . | . | C | . | Bb | . | . | Gb | . | E | . | . | C | . | Bb | . | . | Gb | . | E | . | . | C | . | Bb |
| . | . | Gb | . | E | . | . | C | . | Bb | . | . | Gb | . | E | . | . | C | . | Bb | . | . | Gb | . | E |
| E | . | . | . | C | . | Bb | . | . | . | Gb | . | E | . | . | . | C | . | Bb | . | . | . | Gb | . | E |

| | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|---|----|---|----|----|----|----|----|---|----|----|----|----|----|----|----|----|---|----|---|----|---|----|----|----|----|----|---|
| 3 | . | . | . | R | . | b7 | . | . | . | b5 | . | 3 | . | . | . | R | . | b7 | . | . | . | b5 | . | 3 | | | |
| . | b7 | . | . | . | b5 | . | 3 | . | . | . | R | . | b7 | . | . | b5 | . | 3 | . | . | . | R | . | b7 | | | |
| . | b5 | . | 3 | . | . | . | R | . | b7 | . | . | b5 | . | 3 | . | . | . | R | . | b7 | . | . | b5 | . | 3 | | |
| . | . | R | . | b7 | . | . | b5 | . | 3 | . | . | . | R | . | b7 | . | . | b5 | . | 3 | . | . | . | R | . | b7 | |
| . | . | . | b5 | . | 3 | . | . | . | R | . | b7 | . | . | b5 | . | 3 | . | . | . | R | . | b7 | . | . | b5 | . | 3 |
| 3 | . | . | . | R | . | b7 | . | . | . | b5 | . | 3 | . | . | . | R | . | b7 | . | . | . | b5 | . | 3 | . | . | . |

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

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

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

C Dominant 7b5 Arpeggio

Played from its root, the primary implication of this note group creates C Dominant7b5th sounds. If you see a C7b5 chord stated on a chart or purely seek this type of sonority within your music, try these notes. By thinking modally when space and taste allow for creative input, a useful substitution for C7b5th can be GbDom7b5th or even the E and Bb rooted chordal inversions listed below. Good voice leading is key!

Sample harmonies (try soprano strings):

| | | | |
|----------|--------------|--------------|--------------|
| CMajb5 | C7b5 | Bb(inv.) | C7b5 |
| C,E,Gb,C | to C,Gb,Bb,E | or Bb,E,Gb,C | to C,Gb,Bb,E |
| R,3,b5,R | R,b5,b7,3 | b7,3,b5,R | R,b5,b7,3 |

A way to use this arp melodically is to try this type of sequence: (b7,R-3,b5-b7,R) etc., for example against Dominant or Dominant 7b5 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: | 4 |
| Perf. 4th - Perf. 5th: | 0 |
| Aug. 4th - Dim. 5th: | 8 |

Chordal Analysis

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