

# 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