

# C-DOMINANT 7#5 ARPEGGIO

LH DADGAD

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

.	.	C	.	Bb	.	Ab	.	.	.	E	.	.	C	.	Bb	.	Ab	.	.	.	E	.	.
.	Ab	.	.	E	.	.	.	C	.	Bb	.	Ab	.	.	E	.	.	C	.	Bb	.	.	.
.	.	E	.	.	C	.	Bb	.	Ab	.	.	E	.	.	C	.	Bb	.	Ab	.	.	E	.
.	C	.	Bb	.	Ab	.	.	E	.	.	C	.	Bb	.	Ab	.	.	E	.	.	C	.	Bb
.	Ab	.	.	E	.	.	C	.	Bb	.	Ab	.	.	E	.	.	C	.	Bb	.	.	E	.
.	C	.	Bb	.	Ab	.	.	E	.	.	C	.	Bb	.	Ab	.	.	E	.	.	C	.	Bb

.	.	R	.	b7	.	b6	.	.	.	3	.	.	R	.	b7	.	b6	.	.	.	3	.	.
.	b6	.	.	3	.	.	R	.	b7	.	b6	.	.	3	.	.	R	.	b7	.	b6	.	.
.	.	3	.	.	R	.	b7	.	b6	.	.	3	.	.	R	.	b7	.	b6	.	.	3	.
.	R	.	b7	.	b6	.	.	3	.	.	R	.	b7	.	b6	.	.	3	.	.	R	.	b7
.	b6	.	.	3	.	.	R	.	b7	.	b6	.	.	3	.	.	R	.	b7	.	b6	.	.
.	R	.	b7	.	b6	.	.	3	.	.	R	.	b7	.	b6	.	.	3	.	.	R	.	b7

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

## 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	.	E	.	Ab	.	C	.	.	.	.	Bb	.
2	.	.	Ab	.	C	.	E	.	Bb	.	.	.
b3	.	.	.	Bb	.	E	.	Ab	.	C	.	.
3	E	.	Ab	Bb	.	.	.	.	.	C	.	.
4	.	Ab	.	C	.	E	.	Bb	.	.	.	.
b5	.	Bb	C	.	E	.	Ab	.	.	.	.	.
5	.	Bb	.	.	.	Ab	.	C	.	E	.	.
b6	Ab	.	C	.	.	.	Bb	.	E	.	.	.
6	.	C	.	E	Ab	Bb	.	.	.	.	.	.
b7	Bb	.	E	Ab	.	C	.	.	.	.	.	.
7	.	.	.	.	Bb	C	.	E	.	Ab	.	.

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	.	.	E	.	.	.	C	.	Bb	.	Ab	.
2	.	C	.	Bb	.	Ab	.	.	E	.	.	.
b3	Ab	.	.	E	.	.	C	.	Bb	.	.	Bb
3	E	.	.	C	.	Bb	.	Ab	.	.	.	.
4	.	Bb	.	Ab	.	.	E	.	.	.	C	.
b5	.	E	.	.	.	C	.	Bb	.	Ab	.	.
5	.	C	.	Bb	.	Ab	.	.	E	.	.	.
b6	Ab	.	.	E	.	.	C	.	Bb	.	.	.
6	.	.	C	.	Bb	.	Ab	.	.	E	.	.
b7	Bb	.	Ab	.	.	E	.	.	C	.	.	.
7	.	E	.	.	C	.	Bb	.	Ab	.	.	.