

C-DOMINANT 7#5 ARPEGGIO

RH Bass 6

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

Courtesy Richard "Spock" Armstrong - Visit www.MAMIMUSIC.com to get over 500 more scales + free lessons!

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

Copyright 1997 - Richard S. Armstrong - All Rights Reserved, Unauthorized Duplication Prohibited

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

Get free chord, fingerboard and music scale interval charts at www.mamimusic.com: the online home of the World-Famous MAMI Musical Scales Atlas Reference Books!

Download



Single Scale Study Page
 plus free Bonus Demo



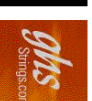
OR



Only MAMI gives you a complete 8-way visual analysis and guide for musical scale use: It let's you see all of the scalar elements: notes, chords, modes and intervals on your instrument quickly and easily. MAMI Scale Atlases: the power of scales...cubed!

Become a Bass "Warrior" today!!! Check out the Bass Boot Camp at www.GeraldVeasley.com

Sponsored by:



C-DOMINANT 7#5 ARPEGGIO

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

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

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

->	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												

->	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												

->	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												

C Dominant 7#5 Arpeggio

Played from its root, the primary implication of this note group creates C Dominant 7#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):

C Maj#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

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