

C-MAJOR 7b5 ARPEGGIO

RH Bass 6

C . . . E . Gb . . . B
 R . . . 3 . b5 . . . 7

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C	.	.	E	Gb	.	.	B	C	.	.	E	Gb	.	.	B	C
.	.	B	C	.	.	E	Gb	.	.	B	C	.	.	E	Gb	.
.	E	Gb	.	.	.	B	C	.	.	E	Gb	.	.	B	C	.
.	B	C	.	.	E	Gb	.	.	B	C	.	.	E	Gb	.	.
E	Gb	.	.	B	C	.	.	E	Gb	.	.	B	C	.	.	E
B	C	.	E	Gb	.	.	B	C	.	E	Gb	.	.	B	C	.

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R	.	.	3	b5	.	.	7	R	.	.	3	b5	.	.	7	R
.	.	7	R	.	.	3	b5	.	.	7	R	.	.	3	b5	.
.	3	b5	.	.	.	7	R	.	.	3	b5	.	.	7	R	.
.	7	R	.	.	3	b5	.	.	.	7	R	.	.	3	b5	.
3	b5	.	.	7	R	.	.	3	b5	.	.	7	R	.	.	3
R	.	.	3	b5	.	.	7	R	.	.	3	b5	.	.	7	R

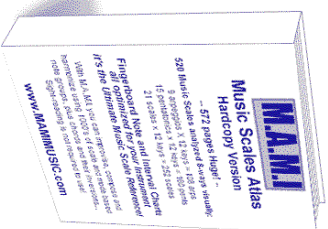
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C-MAJOR 7b5 ARPEGGIO

C . . . E . Gb . . . B
R . . . 3 . b5 . . . 7

C	.	.	.	E	.	Gb	.	.	.	B	C	.	.	.	E	.	Gb	.	.	.	B	C
.	.	.	.	B	C	.	.	.	E	Gb	B	C	.	.	.	E	Gb	.
.	.	E	Gb	B	C	.	.	.	E	Gb	.	.	.	B	C	.	.	.
.	.	B	C	.	.	.	E	Gb	.	.	.	B	C	.	.	E	Gb	.	.	B	C	.
E	Gb	.	.	.	B	C	.	.	E	Gb	.	.	B	C	.	E	Gb	.	.	B	C	E
B	C	.	.	E	Gb	.	.	B	C	.	.	E	Gb	.	.	B	C	.	E	Gb	.	B

R	.	.	.	3	.	b5	.	.	.	7	R	.	.	.	3	.	b5	.	.	.	7	R
.	.	.	.	7	R	.	.	.	3	b5	.	.	.	7	R	.	.	.	3	b5	.	.
.	.	3	b5	.	.	.	.	7	R	.	.	.	3	b5	.	.	.	7	R	.	.	.
.	.	7	R	.	.	.	3	b5	.	.	.	7	R	.	.	.	3	b5	.	.	.	.
3	b5	.	.	.	7	R	.	.	3	b5	.	.	.	7	R	.	.	3	b5	.	.	.
7	R	.	.	.	3	b5	.	.	7	R	.	.	.	3	b5	.	.	7	R	.	.	.

C Major 7b5 Arpeggio

Played from its root, the primary implication of these notes create C Major7b5th sounds. So when you see a CMaj7b5 chord stated on a chart or desire this type of sonority within your music, try playing these notes. This chord is often referred to as a "Lydian Major 7th" due to it's flatted fifth/raised fourth. By focusing on this interval, you can impart the true character of this scale into your music. Note the differences from the Maj7th.

Sample harmonies (try soprano strings):

CMajb5	CMaj7b5	B(inv.)	CMaj7b5
C,E,Gb,C	to C,Gb,B,E	or B,E,Gb,C	to C,Gb,B,E
R,3,b5,R	R,b5,7,3	7,3,b5,R	R,b5,7,3

A good way to use this arp melodically is to play it in triplet sequences from each root: (R,3,b5-3,b5,7) etc. against a Major or Major7b5th chord for a modal effect.

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

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

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

Intervallic Analysis

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

Chordal Analysis

Degree:	Triad (ext.):
I	C Major b5 (7)
bII	none
II	none
bIII	none
III	E Inversion (3,b5,7,R)
IV	none
bV	Gb Inversion (b5,7,R,3)
V	none
bVI	none
VI	none
bVII	none
VII	B Inversion (7,R,3+b5)