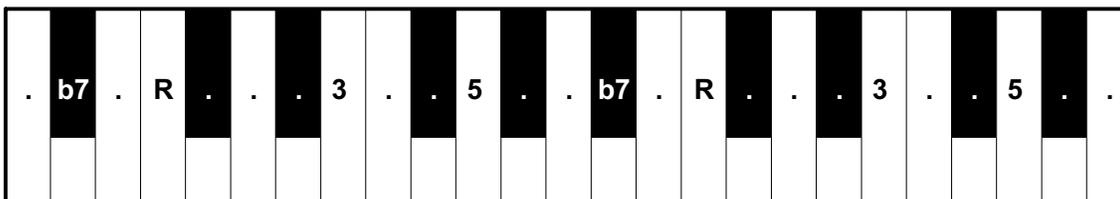
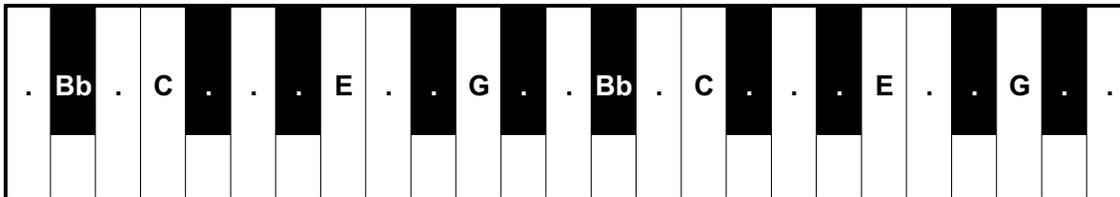


C-DOMINANT ARPEGGIO

C . . . E . . G . . Bb .
 R . . . 3 . . 5 . . b7 . .



C Dominant Arpeggio

Played from its root, the primary implication of this note grouping creates C Dominant7th sounds. If you see a C7 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, useful substitutions for C7th could be EMinb5th(b6th) or even the G and Bb rooted chord inversions listed below. Experiment and take notes!

Sample harmonies (try soprano strings):

CMajor	C7	Bb(inv.)	C7
C,E,G,C	to C,G,Bb,E	or Bb,E,G,C	to C,G,Bb,E
R,3,5,R	R,5,b7,3	b7,3,5,R	R,5,b7,3

One way to use this arp melodically is to play triplet sequences from each root: (R,3,5-3,5,b7) etc. against a Major or Dominant 7th chord for a modal effect.

Intervallic Analysis

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

Chordal Analysis

Degree:	Triad (ext.):
I	C Major (b7)
bII	none
II	none
bIII	none
III	E Minor b5 (b6)
IV	none
bV	none
V	G Inversion (5,b7,R+9)
bVI	none
VI	none
bVII	Bb Inversion (b7,R,9+5)
VII	none

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

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

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