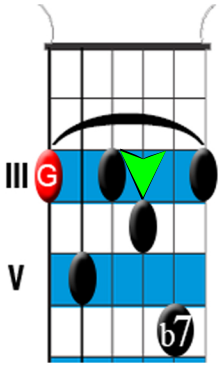




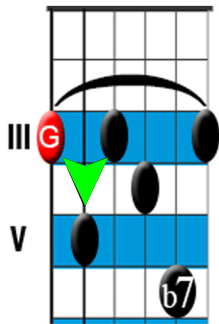
Making G Dominant 7 Chord Sounds
printed supplement

Transcriptions and study notes of the musical examples
found in the lesson.

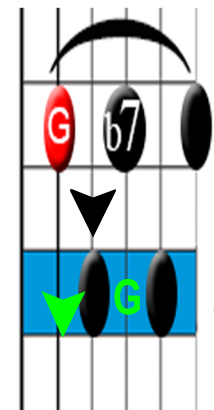
G 7 DOMINANT 7 ARPEGGIOS MELODIC SOLOING (pg. 1)



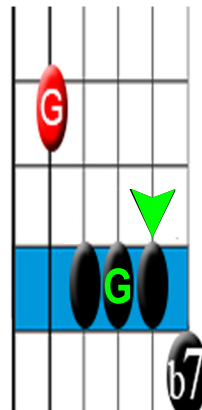
In the first 4 bars I am 'leaning' on the 2 'BLUE' notes associated with the key of G: the flat 7, F natural and the flat 3, B flat. I start with the flat 3rd 'blue' note resolving to a chord tone, the natural 3rd as is common practice. I am ending my phrase on the flat 7 to emphasize the funky sound.

In the idea below I am using an approach note to a chord tone. The chord tone I am highlighting is D natural, or the 5th because of its strength. The approach note is D flat and makes an excellent moving and attention getting lick. Of course there is a healthy dose of the flat 7, F natural to preserve the dominant 7 chord sound.



Page 2, bar one:
Here, I am 'popping' an octave and for musical effect coming to rest on the funky flat 7, F natural. To finish, I used the D flat to D natural trick only one octave lower.



Page 2, bar eight:
Again, I am 'leaning' on or 'milking' the B flat to B natural move all the while bringing out the flat 7 tension, also known as a 'blue' note.

G 7 DOMINANT 7 ARPEGGIOS MELODIC SOLOING (pg. 2)

12 10
10

12 10 12

12 10

12 10 12 10

Bar 1

12 10

10

12 10 12

11 12 12 11 12 10 11 12

12 11 12 10

11 12 13 11 12 12 11 12

13 11 12 12 13

13 12

11 12 13 11 12 12 11 12 12 12

Bar 9

11 12 13 11 12 12 11 12

13 11 12 12

11 12 13 11 12 13 11 12

13 11 12 13