

## CREATING DOMINANT SOUNDS

When you're improvising over a dominant seventh chord, you can color your lines using the same basic substitution rules as when comping. Instead of playing from the Mixolydian mode and using dominant seventh arpeggios, try inserting dominant 9th, 11th, and 13th arpeggios to give your lines additional harmonic spice while maintaining the Mixolydian foundation. In the following lesson from *Artful Arpeggios*, author Don Mock provides a few substitution shortcuts to help you achieve more colorful dominant lines. When you finish the four-measure example below, resolve to Cmaj7.

### G DOMINANT SCALE (MIXOLYDIAN)

|          |          |          |          |          |          |          |
|----------|----------|----------|----------|----------|----------|----------|
| <b>G</b> | <b>A</b> | <b>B</b> | <b>C</b> | <b>D</b> | <b>E</b> | <b>F</b> |
| 1        | 2/9      | 3        | 4/11     | 5        | 6/13     | b7       |

### DOMINANT 7 CONSTRUCTION

1(G)    3(B)    5(D)    B7(F)

Notice we are using arpeggios of chords all resulting from a harmonized C major scale.  
G7 = V chord, key of C.

Created Chordal Sound

|   |  |   |              |
|---|--|---|--------------|
| G7 (V) arpeggio<br>(G, B, D, F)<br>(1, 3, 5, b7)<br>▶ <a href="#">AUDIO-dominant1.mp3</a>       | against<br>= G7 arpeggio<br>= Notes compared to a G7 chord | G7 chord  | = <b>G7</b>  |
| Bm7b5 (vii) arpeggio<br>(B, D, F, A)<br>(3, 5, b7, 9)<br>▶ <a href="#">AUDIO-dominant2.mp3</a>  | against<br>= Bm7b5<br>= Analysis                           | G7 chord<br>*Play minor 7b5 arpeggio<br>up a major 3rd. | = <b>G9</b>  |
| Dm7 (ii) arpeggio<br>(D, F, A, C)<br>(5, b7, 9, 11)<br>▶ <a href="#">AUDIO-dominant3.mp3</a>    | against<br>= Dm7 arpeggio<br>= Analysis                    | G7 chord<br>*Play minor 7 arpeggio<br>up a 5th.         | = <b>G11</b> |
| Fmaj7 (IV) arpeggio<br>(F, A, C, E)<br>(b7, 9, 11, 13)<br>▶ <a href="#">AUDIO-dominant4.mp3</a> | against<br>= Fmaj7 arpeggio<br>= Analysis                  | G7 chord<br>*Play major 7 arpeggio<br>down a major 2nd. | = <b>G13</b> |

\* Substitution rule.

## FENDER PLAYERS CLUB CREATING DOMINANT SOUNDS

G7



This lesson is from:

***Artful Arpeggios: Fingerings and Applications for Guitar*** (REH Publications)  
by Don Mock.

Expand your playing and your imagination with these essential arpeggios!

With this pack, players will learn: arpeggio fingerings; major, minor, dominant and altered dominant sounds; bi-tonal arpeggios; arpeggios from major, minor, melodic minor and harmonic minor scales; and much more!

The book features standard notation and tab, and the CD includes 78 demonstration tracks.

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