

LESSON 3 - DOMINANT 7TH CHORDS

If the 7th of a major 7th chord is lowered by a half step, it becomes a **dominant 7th chord**. This is called "flattening" the 7th. The chord symbol for a dominant 7th chord is just a letter indicating the root of the chord plus the number 7.

Diagram illustrating the construction of dominant 7th chords. The chords shown are Cmaj7, C7, Fmaj7, and F7. The notes for each chord are: Cmaj7 (C, E, G, Bb, C), C7 (C, E, G, Bb, C), Fmaj7 (F, A, C, Eb, F), and F7 (F, A, C, Eb, F).

WARM-UP #5: THAT'S THE WAY IT GOES

STRAIGHT 8THS

Diagram illustrating the warm-up exercise "That's the Way It Goes". The exercise is in 4/4 time and consists of two systems of piano accompaniment. The first system shows the right hand playing straight eighth notes (1, 3, 5, 7) over the chords Cmaj7, C7, and Fmaj7. The second system shows the right hand playing straight eighth notes (1, 3, 5, FLAT, 7) over the chords F7 and C7, with the lyrics "THAT'S THE WAY IT GOES." written below the notes.

BOOGIE WOOGIE BASS: The left hand part for "Riding the Rails" (on the following page) uses a simple **boogie woogie** pattern that alternates between the root+5th and root+6th of the chord.

Diagram illustrating the Boogie Woogie Bass pattern. The pattern is shown in the bass clef for the chords C7 and F7. The notes are: C7 (C, G, C, G), F7 (F, C, F, C).

WARM-UP #6: RIDING THE RAILS (GUIDE TONES OF C7 & F7)

MEDIUM SHUFFLE (SWING)

The musical score is written for piano and voice. It features two systems of piano accompaniment and a vocal line. The first system contains three measures with C7, F7, and C7 chords. The second system contains three measures with F7, C7, and C7 chords. The vocal line includes the lyrics "RIDING THE RAILS". The piano accompaniment uses guide tones (3rd and 7th) for the C7 and F7 chords. The tempo is marked "MEDIUM SHUFFLE (SWING)".

THE BLUES SCALE: Most rock and blues solos are based almost solely on a scale called the **blues scale**. The blues scale is used extensively in jazz as well. The blues scale is made up of the 1, flat 3, 4, 5, and flat 7 of the major scale (called the **minor pentatonic scale**), plus a special note called the "blue note." The flat 5 on the piano is used to represent the way a voice or guitar can "bend" scale degree 4 to connect it to scale degree 5, or vice versa.

The diagram shows three scales on a single staff in C major. The first scale is the C Major Scale (1-2-3-4-5-6-7). The second scale is the C Minor Pentatonic Scale (1-b3-4-5-b7). The third scale is the C Blues Scale (1-b3-4-b5-5-b7), with the flat 5 note (b5) highlighted and labeled "BLUE NOTE".

INSTRUCTIONS FOR PLAYING LEAD SHEET #2 - "WHY YOU GOTTA TREAT ME SO BAD?"
 As you did for Lead Sheet #1 ("Perhaps") in Lesson 1, play the chords with the left hand as whole notes and the melody with the right hand. Play the tune three times. The first and third time, play the melody. The second time, play an improvised solo using the C blues scale. Keep the beat steady with the left hand chords the whole time!

LEAD SHEET #2 - WHY YOU GOTTA TREAT ME SO BAD?

MEDIUM BLUES (SWING)

"shake" = alternate rapidly between the two indicated notes.