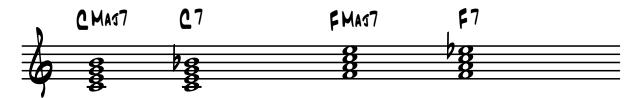
LESSON 3 - DOMINANT 7TH CHORDS

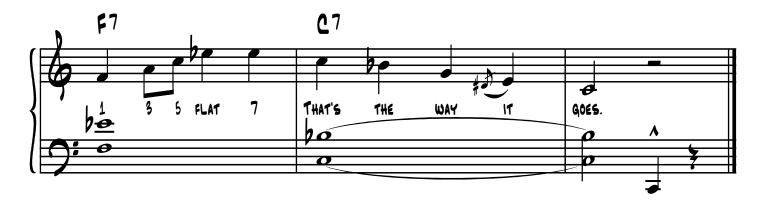
If the 7th of a major 7th chord is lowered by a half step, it becomes a **dominant 7th chord**. This is called "flatting" the 7th. The chord symbol for a dominant 7th chord is just a letter indicating the root of the chord plus the number 7.



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



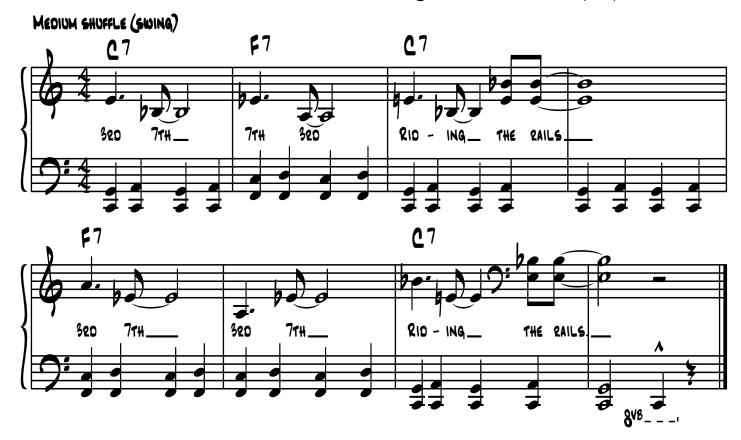




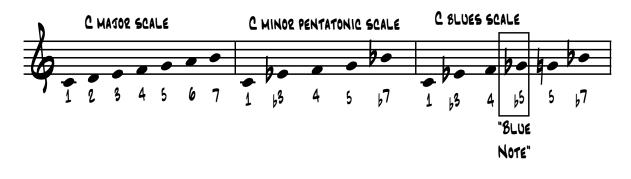
BOOGIE WOOGIE BASS: The left hand part for "Riding the Rails" (on the following page) uses a simple **boogie woogie** pattern that alternates between the root+5th and root+6th of the chord.



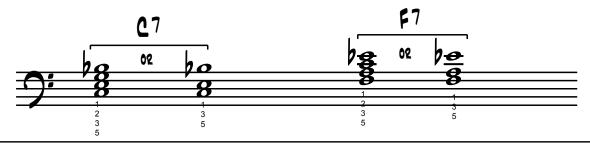
WARM-UP \$6: RIDING THE RAILS (QUIDE TONES OF C7 & F7)



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.



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?

