

Chapter 3 - Secondary Dominants

(Temporarily Change Key Center)

Cmaj7//// Gm7// C7// Fmaj7
(Go to F) II V I

F Major Scale-----

- Examples, Improv

Cmaj7//// F#m7(b5)// B7(b9)// Em7////
(Go to Em7) IIm7(b5) V I

**G Maj Scale--E Harm Min.
Scale**

- Examples, Improv

Approach

- 1) Learn the Scale**
- 2) Work on Diatonic Major Scale and Specific Minor Scale Arpeggios**
- 3) Practice Targeting Chord tones for All Major Scale Diatonic Chords and Specific Minor Scale Chords**

SECONDARY DOMINANTS

(TEMPORARILY MOVING TO ANOTHER KEY CENTER)

(EXAMPLE USING ONLY CHORD TONES)

CMAJ⁷ GMIN⁷ C⁷ FMAJ⁷

GUITAR

(CMAJ SCALE) (FMAJ SCALE/ II V I IN F)

CMAJ⁷ GMIN⁷ C⁷ FMAJ⁷

T
A
B

(EXAMPLE USING SCALE TONES TARGETING CHORD TONES)

CMAJ⁷ GMIN⁷ C⁷ FMAJ⁷

GTR.

(CMAJ SCALE) (FMAJ SCALE)

CMAJ⁷ GMIN⁷ C⁷ FMAJ⁷

GTR.

(IMPROVISE YOUR OWN)

CMAJ⁷ GMIN⁷ C⁷ FMAJ⁷

GTR.

CMAJ⁷ GMIN⁷ C⁷ FMAJ⁷

GTR.

CMAJ⁷ GMIN⁷ C⁷ FMAJ⁷

GTR.

CMAJ⁷ GMIN⁷ C⁷ FMAJ⁷

GTR.

(TRACK 14 - SECONDARY DOMINANTS BACKING TRACKS - INCLUDES EXAMPLES)

(EXAMPLE USING ONLY CHORD TONES)

GUITAR

4/4

CMAJ⁷ F#MIN^{7(b5)} B^{7(b9)} EMIN⁷

(G MAJOR - E HARM MIN SCALE)

CMAJ⁷ F#MIN^{7(b5)} B^{7(b9)} EMIN⁷

T 7 8 9 8 8 10 7 9 8 7 10 8 7 8 9 7 9 8 7 10 12 10 12

A

B

(EXAMPLE USING SCALE TONES TARGETING CHORD TONES)

GTR.

5

CMAJ⁷ F#MIN^{7(b5)} B^{7(b9)} EMIN⁷

(G MAJOR - E HARM MIN SCALE)

CMAJ⁷ F#MIN^{7(b5)} B^{7(b9)} EMIN⁷

10 7 9 10 8 9 7 10 7 9 10 7 9 10 8 7 8 10 7 8 9 7 8 9 9 7 9 9

(IMPROVISE YOUR OWN)

GTR.

9

CMAJ⁷ F#MIN^{7(b5)} B^{7(b9)} EMIN⁷

CMAJ⁷ F#MIN^{7(b5)} B^{7(b9)} EMIN⁷

GTR.

13

CMAJ⁷ F#MIN^{7(b5)} B^{7(b9)} EMIN⁷

CMAJ⁷ F#MIN^{7(b5)} B^{7(b9)} EMIN⁷

(TRACK 15 - SECONDARY DOMINANTS BACKING TRACK - INCLUDES EXAMPLES)