

# DOMINANT 7 SHELL

MATT OTTO

## ADD #11

THE 4 NOTE CELL 1,3,#11 AND FLAT 7 (SHELL ADD #11) WORKS OVER ALL TYPES OF DOMINANT 7TH SOUNDS (OVER SUS IT WILL ADD A #11 AND SO WOULD BE A SUBSTITUTION OR SLIGHTLY "OUTSIDE" SOUND). NOTICE THAT THE NOTE SET IS THE SAME FOR A DOMINANT 7TH A TRI-TONE AWAY, AS A RESULT THERE ARE ONLY 6 NOTE SETS TO COVER ALL 12 7TH CHORDS.

Musical notation showing the 4-note cell for C7(#11) and F#7(#11). The first staff shows C7(#11) with notes G, Bb, D, and F# in a C major key signature. The second staff shows F#7(#11) with notes C, E, G, and Bb in an F# major key signature.

PRACTICE THESE 3 PATTERNS TO GAIN FLUENCY WITH THE NOTE SET - BE SURE TO IMPROVISE OVER SONGS USING THE SET AS WELL. BLUES OR T. MONK "SKIPPY" WILL WORK WELL FOR THIS.

LINEAR:

Musical notation for linear patterns over various dominant 7th chords. The first line shows C7(#11), F#7(#11), Db7(#11), and G7(#11). The second line shows D7(#11), Ab7(#11), Eb7(#11), and A7(#11). The third line shows E7(#11), Bb7(#11), F7(#11), and B7(#11). Each chord is followed by a linear pattern of notes.

SKIPPING VOICES

Musical notation for skipping voices patterns over various dominant 7th chords. The first line shows C7(#11), F#7(#11), Db7(#11), and G7(#11). Each chord is followed by a skipping voices pattern of notes.

D7(#11)      Ab7(#11)      Eb7(#11)      A7(#11)

E7(#11)      Bb7(#11)      F7(#11)      B7(#11)

ALL DIAD INTERVALS:

C7(#11)      F#7(#11)

Db7(#11)      G7(#11)

D7(#11)      Ab7(#11)

Eb7(#11)      A7(#11)

E7(#11)      Bb7(#11)

F7(#11)      B7(#11)