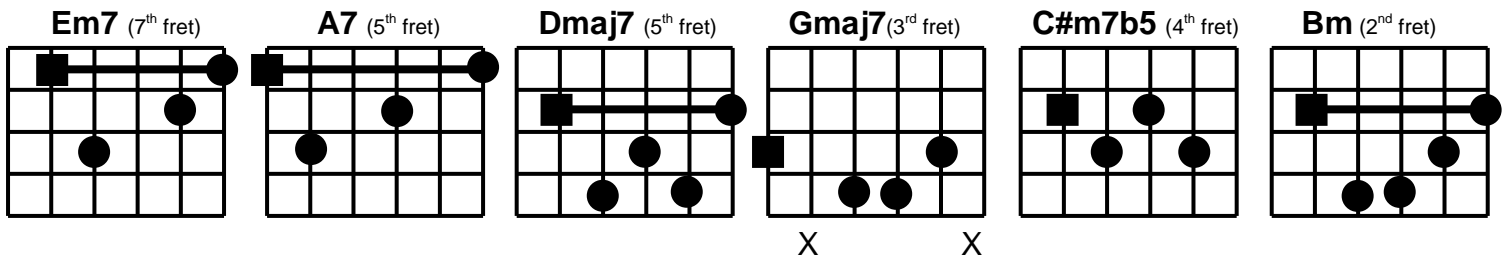


Arpeggio playing exercise playing over each chord -written by David Taub

In this exercise we will take a progression in the key of B minor and analyze the chords for soloing and improvisational purposes. The goal is to be able to phrase an arpeggio over each chord, treating each chord like a separate event. Remember when soloing you have two options. You can either play the same scale or mode over all the chords, which is called, "what relates to all", or you can treat each chord like a separate event and play a different mode, arpeggio, or scale over each chord independently.

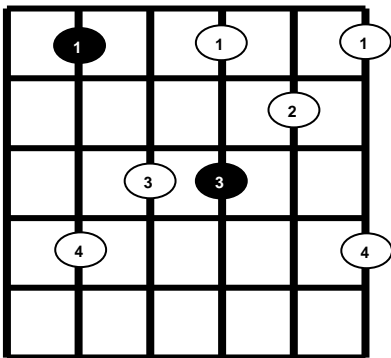
Below is a progression utilizing all of the chords in the key of B minor. As always, we need to analyze the chords, as they will give you the road map to what you can utilize when soloing. Since we are in the key of B minor we know that one choice for improvisation is to utilize B minor pentatonic and blues scales over all the changes – that relates to all and can be used over all the chords. As far as **what relates to all modally**, we are in minor key, so we must look to see if there is a IV chord and/or a II chord and if they are minor or major. If you don't understand this theory see my lesson on solo theory for minor key. Remember the rules of soloing in **minor key** for playing over all the chords– you can always use Aeolian mode **unless** the IV chord is major or the II chord is minor, then use Dorian mode. The four chord in this progression is minor, Em7 so Aeolian looks pretty good so far. However, at first look the two chord, (C#m7b5), seems minor. Actually the m7b5 is also known as the "half diminished" chord. A half-diminished seventh chord is a seventh chord built from the seventh degree of a major scale. It's considered "half-diminished" because a true diminished seventh has a double-flatted seventh, making it the same as a major sixth. The half-diminished seventh chord uses a minor seventh over a diminished triad. It consists of the root, minor third, flatted fifth, and a dominant seventh. The minor seven flat five chord is found at the seventh degree of the major scale, and the second degree of the minor scale. So what this means is that since its built off the seventh its more of a major family chord than minor family so we can utilize B Aeolian, (same as D major emphasizing the B notes), over all the chords as the major sixth note wont be a problem. You can also play modally over each chord. For example play D Lydian over the Dmaj7chord, G Lydian over the Gmaj7 chord, E Aeolian over the Em7, C# Locrian over the C#m7b5 chord, etc,etc. You can also play arpeggios over each chord. Below are the shapes and fingerings for some different arpeggios that you can blast over each chord. Watch the root notes and your timing, as you don't want to get caught playing the wrong arpeggio over the wrong chord. Learn the arpeggios slowly, work them up to speed, and then play them over each chord. When you get them down remember good arpeggio playing mixes arpeggios in with your scales and modes – not necessarily just playing an arpeggio straight up and down as that can sound sterile after a while – so mix them in – and with this progression mix them in with B minor Pentatonic and Blues and the B Aeolian mode. **ROCK ON!**



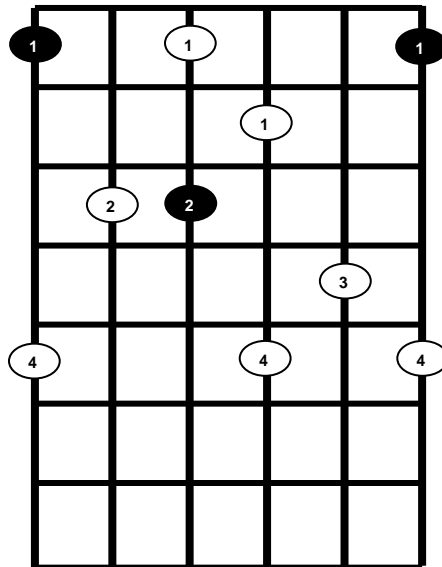
-Play this progression with each chord held for two measures to give you enough time at first to play over each chord:

Em7 – A7 – Dmaj7 – Gmaj7 – C#m7b5 – F#7 – Bm

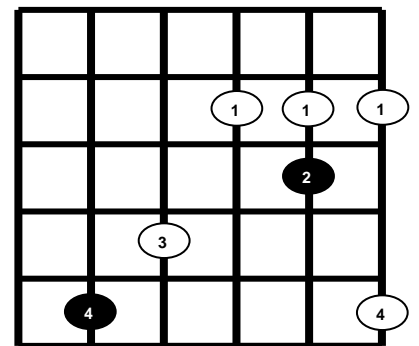
m7 arpeggio – play over the Em7 and Bm chords



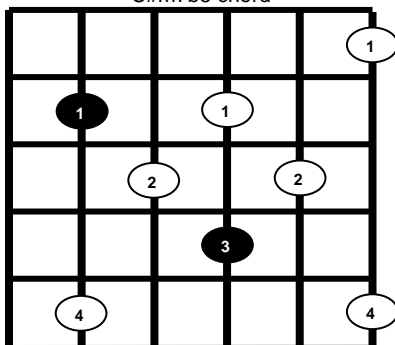
7th arpeggio – play over the A7 and F#7 chords



Maj7 arpeggio – play over the Gmaj7 chord



m7b5 arpeggio – play over the C#m7b5 chord



Maj7 arpeggio – play over the Dmaj7 chord

