


(Book 5.) Lesson 42b.

Two Octave 6/9 Chord Arpeggios: Pentatonic Scale Modes (using the note "G" as a starting block)


(Major Pentatonic Scale)

Root Position
(from Root
of "G6/9")




2 4 1 4 1 4 1 3 2 4 1 4 2 3 1 4 1 4 1 4 2

First Inv.
(from 3rd
of "Eb6/9")



1 4 1 4 1 3 1 3 2 4 1 4 2 3 1 3 1 4 1 4 1


Second Inv.
(from 5th
of "C6/9")



2 4 2 4 1 4 1 4 2 4 2 4 2 4 1 4 1 4 2 4 2


(Minor Pentatonic Scale)

Third Inv.
(from 6th
of "Bb6/9")



1 4 1 3 1 3 1 3 1 4 1 4 1 3 1 3 1 3 1 4 1

Fourth Inv.?
(from 9th
of "F6/9")



2 4 2 4 2 4 1 4 shift 1 4 1 4 shift 1 4 2 4 2 4 2

Unquestionably, other fingering possibilities exist. Consider the suggestions here as starting points. Any of these arpeggios (scales) can be expanded in pitch range. (Players will often add a few more higher range tones.) Incorporate some of the arpeggio practice routines into these arpeggios.

With varying degrees of success, the five modal scales may be used as embellishments for the following chords. G, G6, G6/9, Gmaj7, Gmaj9, G7, G9, G13. The ear will be the final judge.

Interchangeable concept: (using G major pentatonic as an example)

1. "G" chord: note E heard as a 6th and note "A" heard as a 9th.
2. "G6" chord: note A heard as a 9th
3. "Em7" chord: note A heard as an 11th of just a passing tone
4. "Cmaj9" chord: note A heard as an added 6th or just a passing tone.
5. "A11" chord: note A is the root of this chord.