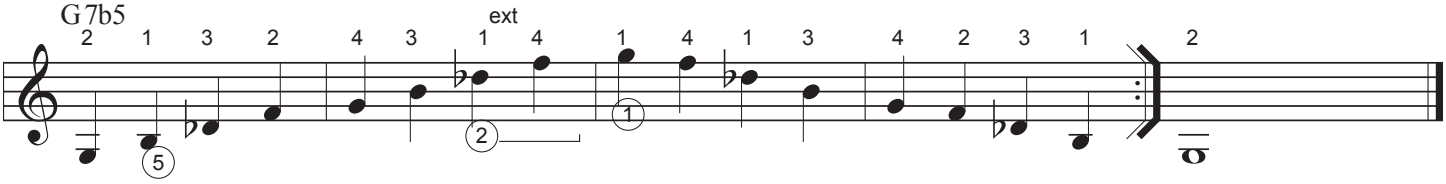
(Book 5.) Lesson 45.

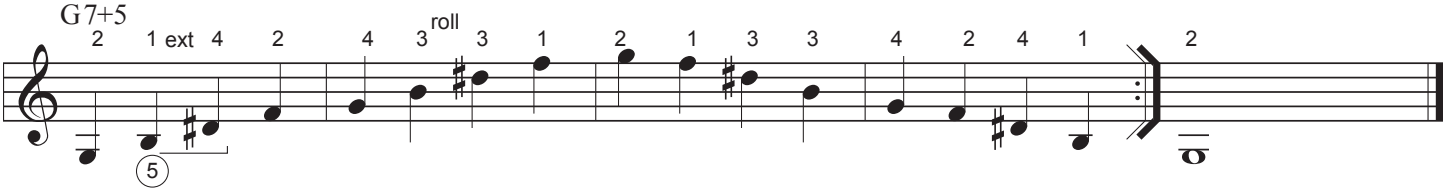
Additional Thoughts on Two Octave Four Part Arpeggios

Some questions may arise from the seeming lack of attention to arpeggiating chords such as "G7b5" or G7+5. Here is a demonstration of adjusting an "across the fretboard" fingering of G7 to accomodate both of the suggested chords. If the need arises, with a little bit of thought, any arpeggio can be adjusted in a similar manner.

(Arpeggiating a Db7 chord might be better: Db-F-Ab-Cb . The note Ab would be heard as a passing "b9th")

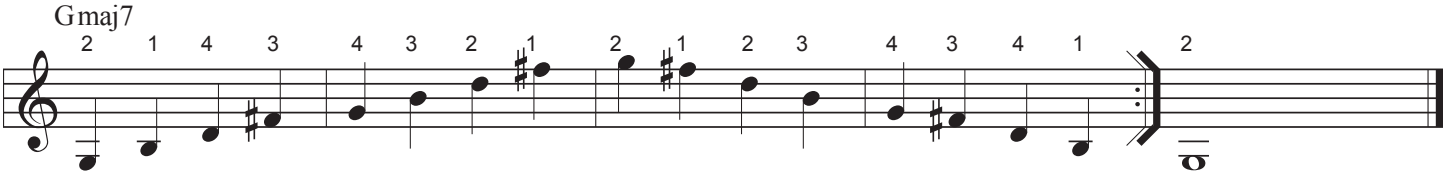


(Arpeggiating a plain Gaug triad might be a better solution)

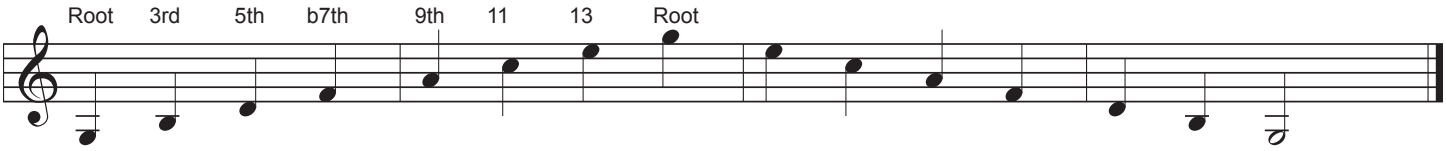


This same type of transformation would be possible in all inversions and all fingering types.

Although Major 7th chords across the fretboard were suggested and demonstrated previously, often the better solution may be an interchangeable chord such as in this case: Bm = B-D-F# or Bm7(D6) = B-D-F#-A. The note A would be heard as a passing 9th.



What about arpeggiating some of those "really big fancy chords" such as "G13"?



While not impossible, notice that the second measure, at least in this instace. becomes a Root Position Am7 chord. If you strung the notes in alphabetical order, you would simply get a G mixo-lydian modal scale. Arpeggio = a chord played in "harp" style. A scale unfortunately does not have the same musical impact as an arpeggio. Generally, it may be best to limit the notes in an arpeggio to three or four different notes. In the case of G13, superimposing an Fmaj7 arpeggio over a bass player sounding the note G would represent the chord to a large degree. Considering that the 13th chord is most often a result of a melody note being the 13th degree, simply arpeggiating a G7 chord may be the best solution. In this manner, the important tri-tone will be present. Dm6 (Bm7b5) would be another solution giving the effect of a G9 chord.

You may have noticed that no thought seems to have been given to the m7 and the m7b5 arpeggios. Remember that these chords are interchangeable with maj6 and min6 chords respectively.
ie: Am7=C6 and Am7b5=Cm6. (same key relationship as A minor is relative minor of C major.)