

# THREE m7 ARPEGGIOS IN ONE KEY

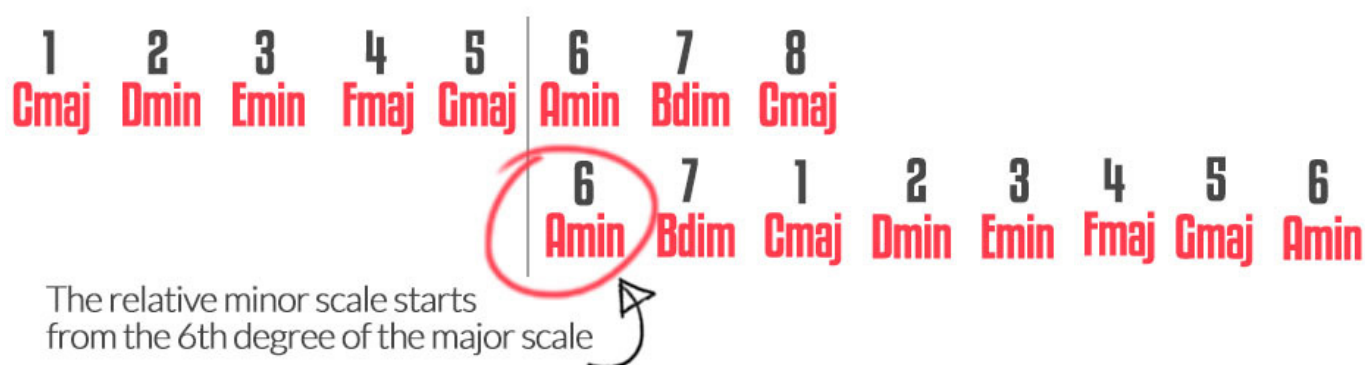
## 1. THE IDEA...



In our quest to take our improvisation to new levels we are going to try and take the shapes we already know, and apply them in a different way. Up till now, in our arpeggios quest, we have used a single arpeggio (the root arpeggio of the key) to improvise with. Well, to add a little more spice we can actually use more than one arpeggio from the key over a single chord. In this course we will focus on what we can do with the minor 7th arpeggios:

## 2. THE THEORY

Let's take a look at the key of A minor and the chords that are harmonised in this key.



Focusing on the bottom column, we can see that A minor contains three minor chords. Each of these chords can also become a minor 7th chord. So, as these three all harmonise perfectly with the key, in theory we can use all three arpeggio's over a static chord in the key of A minor. This is what we will be practicing, and training our ear to understand.

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## 3. THE SHAPES



Now we will systematically go through 5 positions on the guitar and learn to play the necessary arpeggio shapes for the key of Am. We will be looking for the Am7, Dm7 and Em7 in each position. These are the shapes and arpeggios we can use when soloing over a chord in A minor.

1 Am7 2 Dm7 3

Position 1: Am7 arpeggio (A, C, E, G) in the first position. Position 2: Dm7 arpeggio (D, F, A, C) in the second position. Position 3: Dm7 arpeggio (D, F, A, C) in the third position. Each position is shown with a treble clef staff and a corresponding TAB staff with fret numbers.

4 Em7 5 Em7 6

Position 4: Em7 arpeggio (E, G, B, D) in the fourth position. Position 5: Em7 arpeggio (E, G, B, D) in the fifth position. Position 6: Em7 arpeggio (E, G, B, D) in the sixth position. Each position is shown with a treble clef staff and a corresponding TAB staff with fret numbers.

7 Am7 8 Dm7 9

Position 7: Am7 arpeggio (A, C, E, G) in the seventh position. Position 8: Dm7 arpeggio (D, F, A, C) in the eighth position. Position 9: Dm7 arpeggio (D, F, A, C) in the ninth position. Each position is shown with a treble clef staff and a corresponding TAB staff with fret numbers.

10 Em7 11 12

Position 10: Em7 arpeggio (E, G, B, D) in the tenth position. Position 11: Em7 arpeggio (E, G, B, D) in the eleventh position. Position 12: Em7 arpeggio (E, G, B, D) in the twelfth position. Each position is shown with a treble clef staff and a corresponding TAB staff with fret numbers.

13 Am7 14 Dm7 15

Position 13: Am7 arpeggio (A, C, E, G) in the thirteenth position. Position 14: Dm7 arpeggio (D, F, A, C) in the fourteenth position. Position 15: Dm7 arpeggio (D, F, A, C) in the fifteenth position. Each position is shown with a treble clef staff and a corresponding TAB staff with fret numbers.

16 Em7 17 18

Position 16: Em7 arpeggio (E, G, B, D) in the sixteenth position. Position 17: Em7 arpeggio (E, G, B, D) in the seventeenth position. Position 18: Em7 arpeggio (E, G, B, D) in the eighteenth position. Each position is shown with a treble clef staff and a corresponding TAB staff with fret numbers.

# MINOR 7th ARPEGGIOS IN CONTEXT

19 Am7 20 Dm7 21

TAB: 12 15 14 12 14 13 12 15 12 13 14 12 14 15 12 12 15 14 13 15 13 15 13 14

22 Em7 23 24

TAB: 15 12 12 15 12 15 12 12 14 12 12 14 12 14 12 12 14 12 14 15 12 12 15 12

25 Am7 26 Dm7 27

TAB: 17 15 14 17 14 17 17 15 17 15 17 17 14 17 14 15 17 17 15 14 17 15 13 17

28 Em7 29 30

TAB: 13 15 17 14 15 17 14 17 16 15 17 15 17 15 16 17 14 14 15 17 15 16 17 14

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## 4. SOLO TIME



To put these ideas into practice we need a full solo to analyse and learn in depth. We therefore have a custom written A minor solo using most of these arpeggios shapes and positions. Here it is:

First system of the solo, measures 1-3. Measure 1 features a slide (sl.) and a pull-off (P). Measure 2 features a pull-off (P) and a wavy line. Measure 3 features a slide (sl.) and a pull-off (P). The tablature below shows the fret numbers for each measure.

Measure 1: 10-8-9, 10-7-5-7 (sl.)

Measure 2: 7-5-7-5-7-7 (P), 8-5 (wavy line)

Measure 3: 10-7-8-9-7-9-12 (sl.), 10-12-15-12 (sl., P), 13-14-12-13 (P)

Second system of the solo, measures 4-6. Measure 4 features a wavy line and a pull-off (P). Measure 5 features a wavy line and a pull-off (P). Measure 6 features a hammer-on (H) and a pull-off (P). The tablature below shows the fret numbers for each measure.

Measure 4: 15-12-15 (wavy line), 13-15-13-14-15-12-15 (wavy line), 13-15-13-14-15-12-15 (wavy line)

Measure 5: 15-17-15-16-17-14-17 (wavy line), 15-17-15-16-17-14-17 (wavy line)

Measure 6: 8-7-9-8-10 (H), 8-7-9-8-10 (H)

Third system of the solo, measures 7-9. Measure 7 features a hammer-on (H) and a pull-off (P). Measure 8 features a slide (sl.) and a pull-off (P). Measure 9 features a hammer-on (H) and a pull-off (P). The tablature below shows the fret numbers for each measure.

Measure 7: 7-10-7 (H), 10-12-10-12-15-12-10 (sl.), 12-15-12-14-12-15 (H)

Measure 8: 12-13-11-12-10-10 (sl.), 13-10-13-10-12-10 (H)

Measure 9: 13-10-13-10-12-10 (H), 13-10-13-10-12-10 (H)

Fourth system of the solo, measures 10-12. Measure 10 features a wavy line and a pull-off (P). Measure 11 features a wavy line and a pull-off (P). Measure 12 features a hammer-on (H) and a pull-off (P). The tablature below shows the fret numbers for each measure.

Measure 10: 13-10-12-11-10-13-10-12 (wavy line), 13-10-12-11-10-13-10-12 (wavy line)

Measure 11: 13-10-12-11-10-13-10-12 (wavy line), 13-10-12-11-10-13-10-12 (wavy line)

Measure 12: 7-10-9-12-14-17-14 (H), 7-10-9-12-14-17-14 (H)

Fifth system of the solo, measures 13-14. Measure 13 features a hammer-on (H) and a pull-off (P). Measure 14 features a hammer-on (H) and a pull-off (P). The tablature below shows the fret numbers for each measure.

Measure 13: 13-10-12-11-10-13-10-12 (H), 13-10-12-11-10-13-10-12 (H)

Measure 14: 13-10-12-11-10-13-10-12 (H), 13-10-12-11-10-13-10-12 (H)