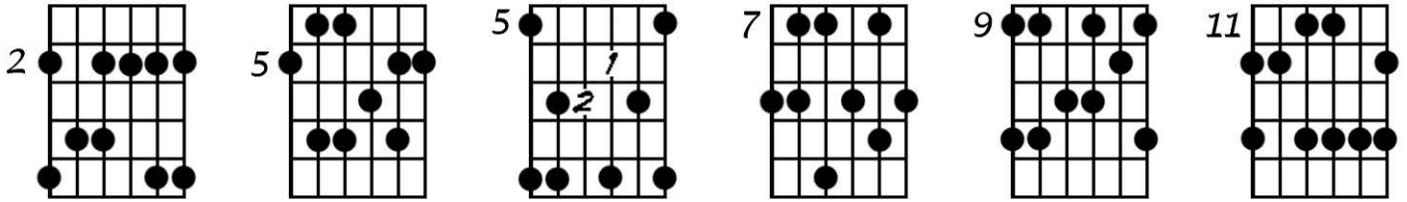


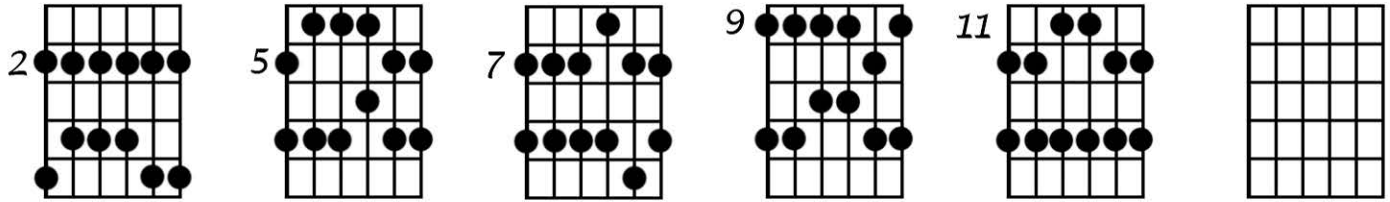
Important Arpeggios

Ted Greene, 1973-06-18

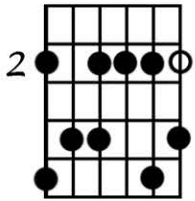
A⁶ (F[#]m⁷) →



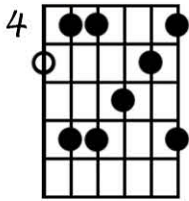
A^{6/9} (F[#]m^{7/11}) Pentatonic Scale →



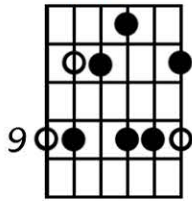
F[#]m⁹



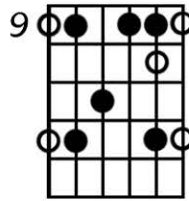
F[#]m¹¹



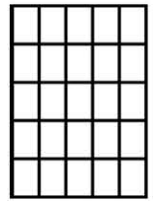
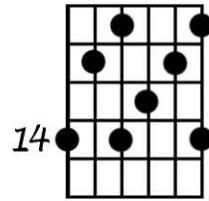
F[#]m¹¹



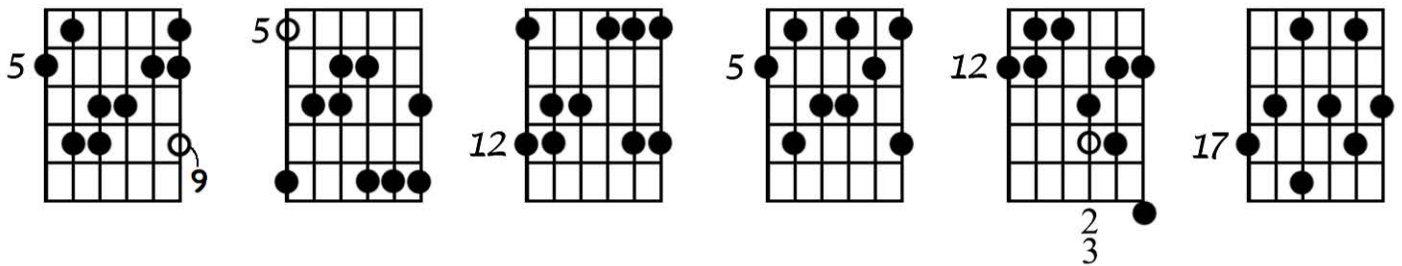
F[#]m¹¹



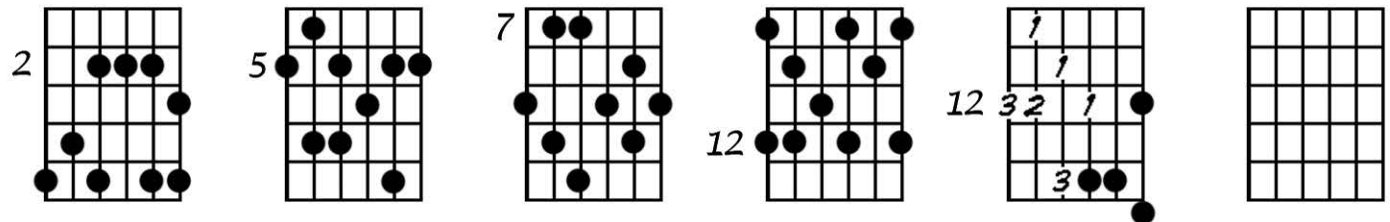
F[#]m¹³



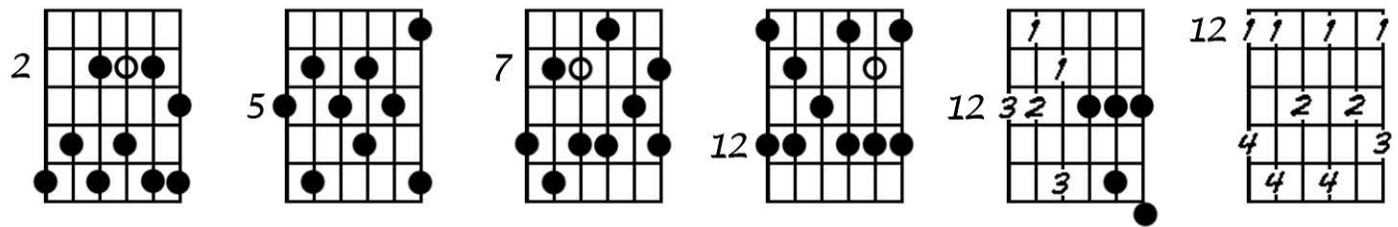
A^Δ7 (A^Δ9) →



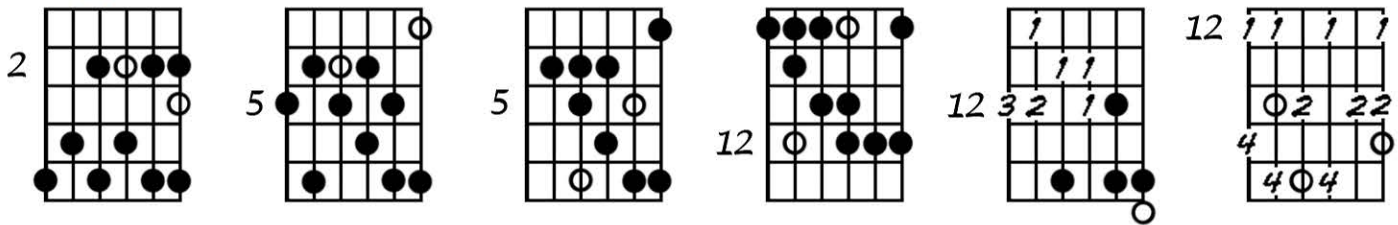
A⁷ →



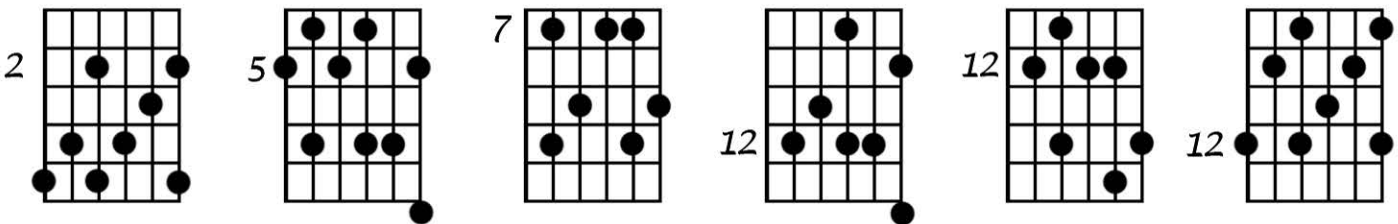
A9 →



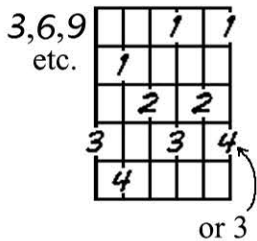
A13 →



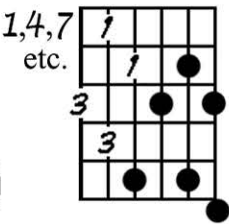
A11 (A13sus) →



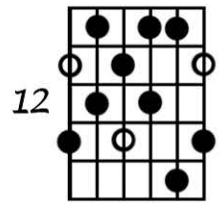
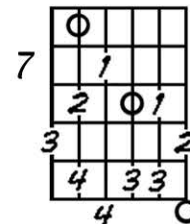
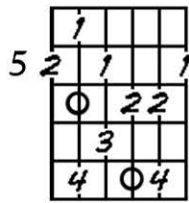
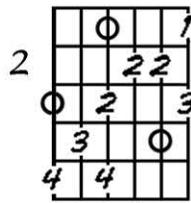
A7b9



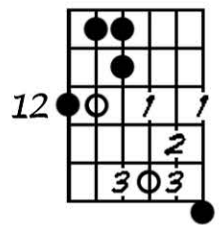
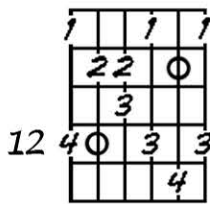
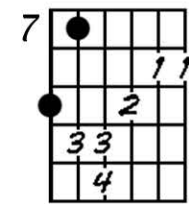
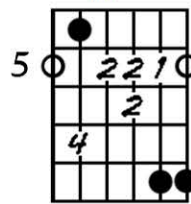
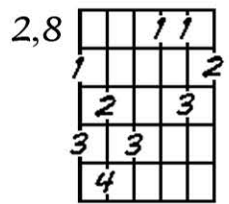
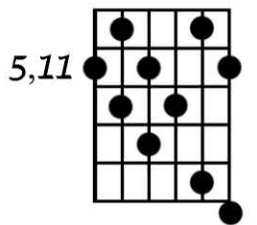
A7b9



A7+(Eb9b5) (A7+b5) →

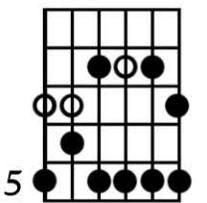


A7b5 (Eb7b5, B9+, F9+)

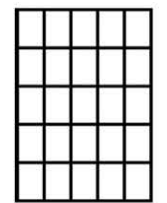
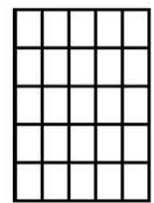
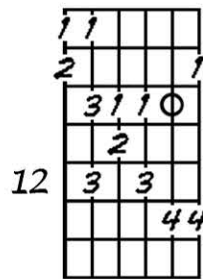
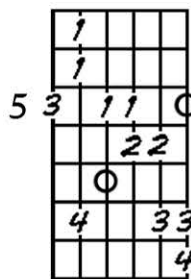
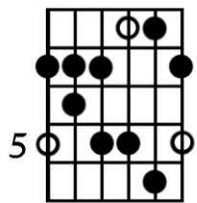


A7#9 (see 13b9) →

A7#9



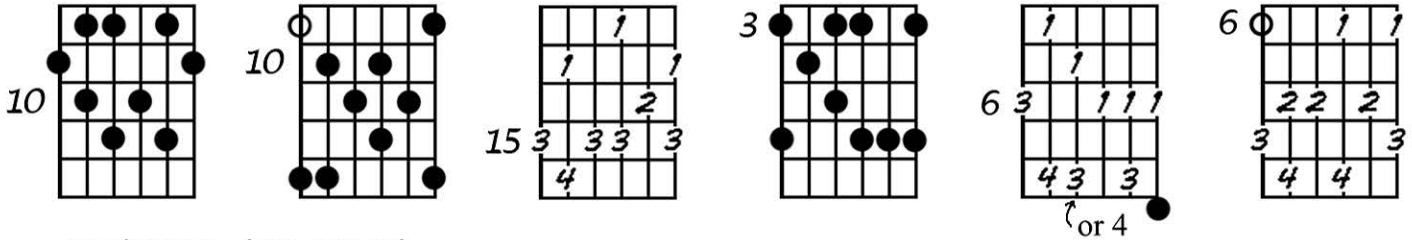
A7#9+



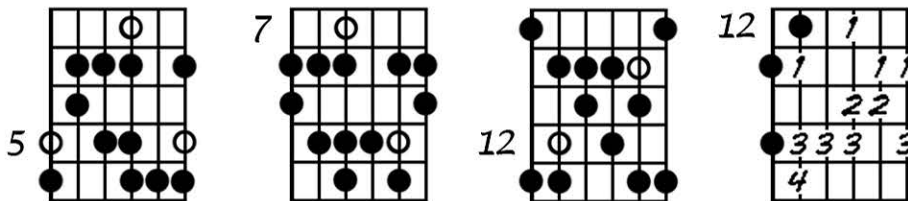
Substitution Principles:

- 1) For a dominant 7th chord, you may count up a b5th and use one of the following arpeggios: 9th, 13th, 9b5, #11, and 13#11.
Example: in the progression A7 - D you could substitute Eb9, Eb13, Eb9b5, Eb#11, or Eb13#11.
- 2) For any m7b5, count up a b6th and use a 9th, 13th, 9b5, #11, or 13#11.
Example: in the progression Gm7b5 - C7 - Fm, for Gm7b5 you could use Eb9, Eb13, Eb9b5, Eb#11, or Eb13#11.
- 3) For any m6, count up a 4th and use a 9th, 13, 9b5, #11, or 13#11.
Example: for Bbm6 you could use Eb9, Eb13, Eb9b5, Eb#11, or Eb13#11.

A7b9+ (Eb9) (Bbm6) (Gm7b5) →

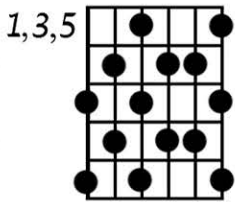
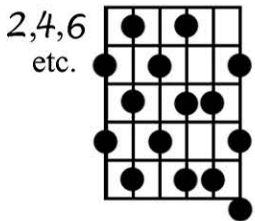


A7#9b9+ (Eb13#11) →

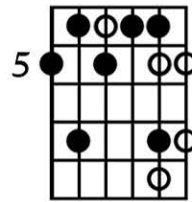
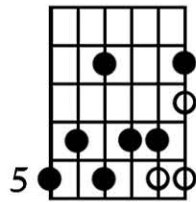


A7#9b9+b5 = Bb melodic minor

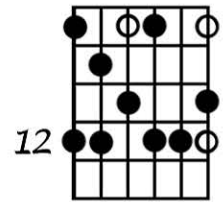
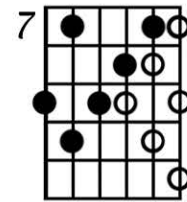
A9+b5 (whole tone)



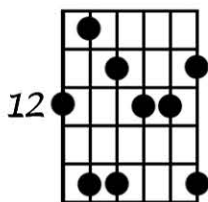
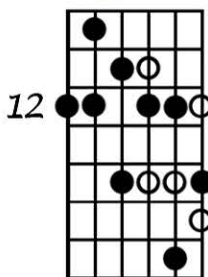
A13#11 →



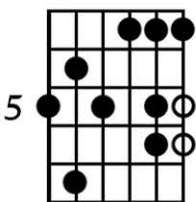
A+11



A13#11 →

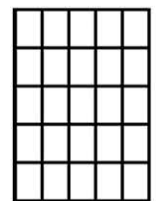
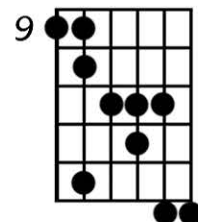
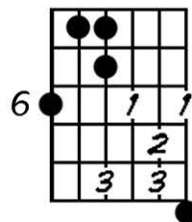
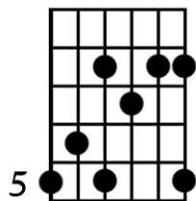
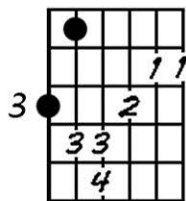
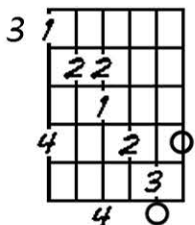


A11b9(+)



A11b9+b5 = D harmonic minor

A13b9 →



A6 (F#m7) | **A6/9 (F#m7/11) PENTATONIC SCALE**

F#m9 **F#m11** **F#m11** **F#m11** **F#m13** **A7 (9)**

A7 | **A9**

A13 | **A11 (A13sus)**

A7b9 **A7+ (Eb9b5) (A7+-)** **A7b9 see 13b9**

A7#9 **A7b9+ (Eb9+ Bbm6) (Gm7b5)** **A7#9+** **A7#9b9+ (Eb13+)** **A7#9b9+ (Eb13+)**

A7#9b9+ (Eb13+) **A7#9b9+ b5 = Bbm6 melodic minor** **A9+ - (whole tone)** **A13+11** **A+11** **A13+11** **A11b9+ = Diatonic min** **A11b9+**

A13b9

Substitution Principles:

- ① For a dominant 7th chord, you may count up a b5th and use one of the following arpeggios: 9th, 13th, 9b5, +11, and 13+11. Example: in the progression A7 D you could substitute Eb9, Eb13, Eb9b5, Eb+11, or Eb13+11.
- ② For any m7b5, count up a b6th and use a 9th, 13th, 9b5, +11, or 13+11. Example: in the progression Gm7b5 C7 Fm, for Gm7b5 you could use Eb9, Eb13, Eb9b5, Eb+11, or Eb13+11.
- ③ For any mb6, count up a 4th and use a 9th, 13th, 9b5, +11, or 13+11. Example: for Bbm6 you could use Eb9, Eb13, Eb9b5, Eb+11, or Eb13+11.