

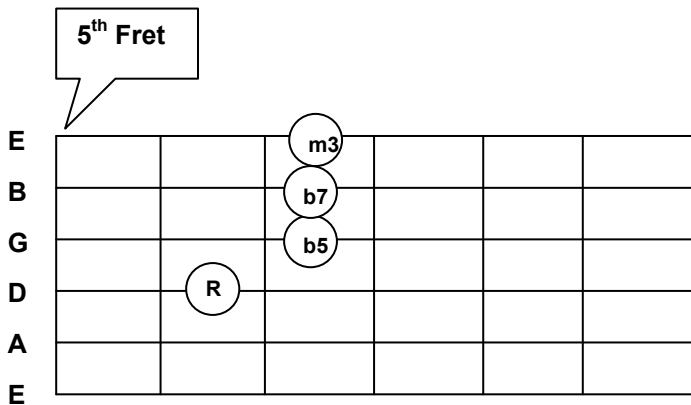
## One chord shape (and arpeggio) can be made to go a long way

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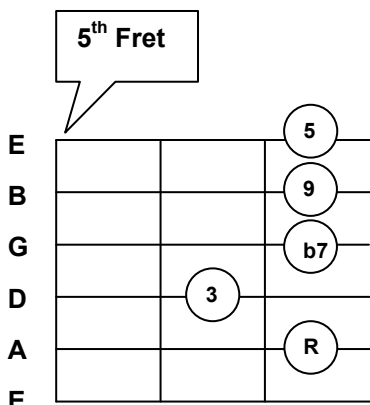
Following on from my last piece on arpeggio substitution, here are some tips on how to extract the maximum from any m7b5 arpeggio. You can learn one arpeggio and then use it over 4 different roots to create 4 different types of sound.

Let's look at the subject harmonically first of all. So take a look at the following chord shape – it's so useful!

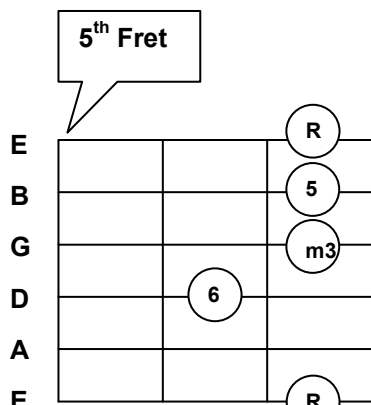


The chart shows an Am7b5 chord. The notes are A, C, Eb, G (R, m3, b5, b7).

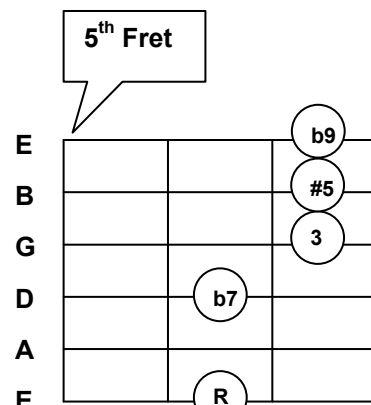
By simply changing the root of the shape, you can turn these same notes into three different chords: F9, Cm6 and B7#5b9. See the charts below:



F9

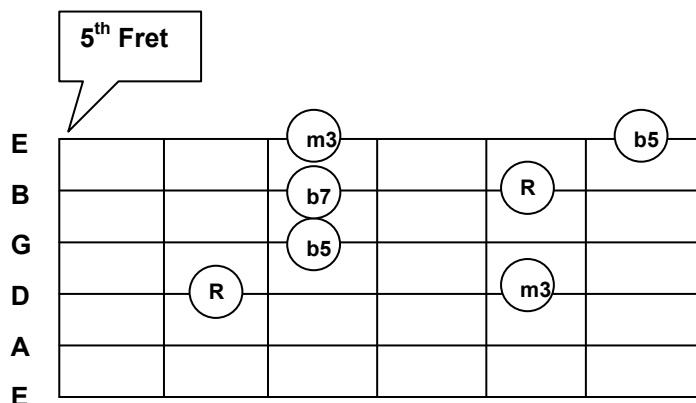


Cm6



B7#5b9

OK. One shape can do 4 chords. That's useful. Now let's consider the same notes melodically, rather than harmonically. Let's see what one arpeggio can do when played over different roots. The chart below shows the notes for an Am7b5 arpeggio. These are the same basic notes of the chord shape, i.e. A, C, Eb, G.



If you select these notes during a solo while an Am7b5 chord is being played they will outline the underlying chord perfectly.

But if you play the same sequence of notes over an F bass they will outline an F9 sound.

If you then play the same sequence of notes over a C bass they will outline a Cm6 sound. (This sounds great when improvising over a Cm vamp or at the end of a solo that finishes on a C minor chord).

Finally, throw these notes over a B bass and you will outline a B7#5b9 sound – a wonderfully altered dominant sound that will drive the music to resolve on an Emaj or Em chord.

So, your m7b5 arpeggios will give you the tools to create not only minor7b5 (half-diminished) sounds, but also minor6, dominant9 and altered dominant sounds as well.

A couple of final notes for guitar nerds:

- 1) F9 is the flat5 (tritone) substitute for B7#5b9, so it's not surprising that their notes are very close to one another.
- 2) You could solo over a whole minor ii V i sequence using only m7b5 arpeggios (if you felt so inclined). If we take the sequence Am7b5 / D7 / Gm you could play the following m7b5 arpeggios: Am7b5 / Cm7b5 / Em7b5, which would outline the following chords: Am7b5 / D7#5b9 / Gm6. Now that's nerdy !!

- **Hal Chenhall**