

C-MINOR ARPEGGIO

C . . Eb . . . G . . Bb .
R . . . b3 . . . 5 . . . b7 . . .

. . . G . . Bb . C . . Eb . . . G . . Bb . C . . Eb .
C . . . Eb . . . G . . Bb . C . . Eb . . . G . . Bb . C
. . . Bb . C . . Eb . . . G . . Bb . C . . Eb . . . G .
. . . G . . Bb . C . . Eb . . . G . . Bb . C . . Eb .
C . . . Eb . . . G . . Bb . C . . Eb . . . G . . Bb . C
. . . Bb . C . . Eb . . . G . . Bb . C . . Eb . . . G .
. . . G . . Bb . C . . Eb . . . G . . Bb . C . . Eb .

. . . 5 . . b7 . R . . b3 . . . 5 . . b7 . R . . b3 .
R . . . b3 . . . 5 . . b7 . R . . b3 . . . 5 . . b7 . R
. . . b7 . R . . b3 . . . 5 . . b7 . R . . b3 . . . 5 .
R . . . b3 . . . 5 . . b7 . R . . b3 . . . 5 . . b7 . R
. . . b7 . R . . b3 . . . 5 . . b7 . R . . b3 . . . 5 .
. . . 5 . . b7 . R . . b3 . . . 5 . . b7 . R . . b3 .

-> 1 b2 2 b3 3 4 b5 5 b6 6 b7 7
1 C . . Eb . . . G . . Bb .
b2
2
b3 Eb . . . G . . Bb . C . .
3
4
b5
5 G . . Bb . C . . Eb . . .
b6
6
b7 Bb . C . . Eb . . . G . .
7

-> 1 b3 3 b5 5 b7 7 b9 9 11 b13 13
1 C Eb . . G Bb
b2
2
b3 Eb . G . Bb C
3
4
b5
5 G Bb C Eb .
b6
6
b7 Bb C Eb . G
7

-> 1 4 b7 b3 b6 b2 b5 7 3 6 2 5
1 C . Bb Eb G
b2
2
b3 Eb G C . Bb
3
4
b5
5 G C . Bb Eb
b6
6
b7 Bb Eb G C .
7

C Minor Arpeggio

Played from its root, the primary implication of this note grouping creates C Minor7th sounds. So if you see a CMin7 chord stated on a chart or purely seek this type of sonority within your music, try these notes. By thinking modally when space and taste allow for creative input, a useful substitution for CMin7th can be EbMaj6th or even the G and Bb rooted chordal inversions listed below. Each has its own "mood".

Sample harmonies (try soprano strings):

CMin	CMin7	Bb(inv.)	CMin7
C,Eb,G,C	to C,G,Bb,Eb	or Bb,Eb,G,C	to C,G,Bb,Eb
R,b3,5,R	R,5,b7,b3	b7,b3,5,R	R,5,b7,b3

A good way to use this arp melodically is to play it in triplet sequences from each root: (R,b3,5-b3,5,b7) etc. against a Minor or Minor7th chord for a modal effect.

Intervallic Analysis

Interval:	Number:
Minor 2nd - Major 7th:	0
Major 2nd - Minor 7th:	2
Minor 3rd - Major 6th:	4
Major 3rd - Minor 6th:	2
Perf. 4th - Perf. 5th:	4
Aug. 4th - Dim. 5th:	0

Chordal Analysis

Degree:	Triad (ext.):
I	C Minor (7)
bII	none
II	none
bIII	Eb Major (6)
III	none
IV	none
bV	none
V	G Inversion (5,b7,R+b3)
bVI	none
VI	none
bVII	Bb Inversion (b7,R,b3+5)
VII	none