

C-MINOR ARPEGGIO

LH AEADGBE 7

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

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

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

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

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

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

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