

Minor Arpeggios

'im7 VIMaj7 ii7b5 V7'

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Repeat signs are not arbitrary. Repeat the selections within these bars as often as you need to make them comfortable.

Mandolin

1 *IM7 (Am7)* *VIMaj7 (FMaj7)* *ii7b5 (Bm7b5)* *V7 (E7)*

Mdn.

5 *IM7 (Dm7)* *VIMaj7 (BbMaj7)* *ii7b5 (Em7b5)* *V7 (A7)*

Mdn.

9 *IM7 (Gm7)* *VIMaj7 (EbMaj7)* *ii7b5 (Am7b5)* *V7 (D7)*

Mdn.

13 *IM7 (Cm7)* *VIMaj7 (AbMaj7)* *ii7b5 (Dm7b5)* *V7 (G7)*

Mdn.

17 *IM7 (Fm7)* *VIMaj7 (DbMaj7)* *ii7b5 (Gm7b5)* *V7 (C7)*

Mdn.

21 *IM7 (Bb m7)* *VIMaj7 (GbMaj7)* *ii7b5 (Cm7b5)* *V7 (F7)*

With the above chord tones (i7 VIMaj7 ii7b5 V7) think music theory. Engage your brain in analyzing the scale degrees, so when you apply these patterns to improvisation, you're able to consciously define the scale degrees.

2 *Enharmonic D#m=Ebm*

Minor Arpeggios

Mdn. *IM7 (Eb7)* *VIMAs7 (CbMaj7)* *II7b5 (Fm7b5)* *V7 (Bb7)*

Enharmonic G#m=Abm

Mdn. *IM7 (G#m7)* *VIMAs7 (EMaj7)* *II7b5 (A#m7b5)* *V7 (D#7)*

Enharmonic C#m=Dbm

Mdn. *IM7 (C#m7)* *VIMAs7 (AMaj7)* *II7b5 (D#m7b5)* *V7 (G#7)*

Mdn. *IM7 (F#m7)* *VIMAs7 (DMaj7)* *II7b5 (G#m7b5)* *V7 (C#7)*

Mdn. *IMAs7 (Bm7)* *VIMAs7 (GMaj7)* *II7b5 (C#m7b5)* *V7 (F#7)*

Mdn. *IMAs7 (Em7)* *VIMAs7 (CMaj7)* *II7b5 (F#m7b5)* *V7 (B7)*