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EASY

Minor ii V I Arpeggios



Easy Minor ii V I Arpeggios

Easy and Essential ii V I Arpeggios for Guitar

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How to Use This eBook

Welcome to the Easy Minor ii V I Arpeggios eBook, great to have you here!

Before you dive into the arpeggios in this eBook, take a minute to learn how the book and this material is organized.

As well, the information in this chapter helps you get the most out of every minute you spend on these exercises in the practice room.

To begin, you look at the different progressions found in this eBook and that you can use to work any arpeggio shapes below.

Minor ii V I Variations

There are a number of minor ii V I variations that you can use to learn and practice any arpeggio you learn in this eBook.

These variations are found in many jazz standards, and therefore are essential learning so you're prepared to jam on any jazz tune.

To begin, here's an intro to each of those progressions.

Make sure to work the arpeggio shapes in this eBook over each of these variations in different keys in your studies.

Minor ii V Short and Long

The first variation of the minor ii V I that you work on in this eBook is the ii V.

This progression is found in many jazz standards, and it's often used over one bar, though two-bar versions are used as well.

Here's an example of a minor ii V progression in Cm to play, get into your ears and fingers, and use to study the arpeggios in this eBook.

Dm^{7(b5)}	G⁷ALT.
iiim7b5	V7alt
T 6	4
A 5	4
B 6	3
5	3

Here's the long version of the minor ii V progression that you can try out and work with each arpeggio you learn in this eBook.

Dm^{7(b5)}	G⁷ALT.
iiim7b5	V7alt
T 6	4
A 5	4
B 6	3
5	3

Minor ii V I Short and Long

You also work on adding the tonic minor chord to form the full minor ii V I progression in your studies.

As you discover in a later chapter, the tonic minor chord is often written as m7, but you play it as m6, m6/9, mMaj7, etc.

In this example you have the Im6/9 variation in the last bar of the progression.

Give it a try, get these chords into your fingers and ears, then work any arpeggio you learn in this eBook over this progression.

Dm7(b5) **G7^{ALT.}** **Cm7**
 iim7b5 V7alt Im6/9

T	6	4	3
A	5	4	2
B	6	3	1
	5	3	3

Here's the long version of the minor ii V I progression to check out, play through, and get into your ears and fingers.

Dm7(b5) **G7^{ALT.}** **Cm7**
 iim7b5 V7alt Im6/9

T	6	4	3
A	5	4	2
B	6	3	1
	5	3	3

Minor ii V I bIII Short and Long

You can also add the bIII maj7 chord at the end of the progression, especially in a turnaround situation.

The bIII maj7 chord is the relative major chord, so it's directly related to the tonic minor chord and minor key you're in.

Try this short example out to get the sound of this minor ii V I variation in your ears and under your fingers.

	$Dm7(b5)$	$G7_{ALT.}$	$Cm7$	$Ebmaj7$
	iim7b5	V7alt	Im6/9	bIIImaj7
T	6	4	3	3
A	5	4	2	3
B	6	3	1	5
	5	3	3	6

Here's the long version of the ii V I bIII minor progression.

Take a minute to play through these chords and get them into your ears and fingers to prepare your for this progression in this eBook.

	$Dm7(b5)$	$G7_{ALT.}$	$Cm7$	$Ebmaj7$
	iim7b5	V7alt	Im6/9	bIIImaj7
T	6	4	3	3
A	5	4	2	3
B	6	3	1	5
	5	3	3	6

Adding Rhythms

In the first chapter, you learn about adding rhythms to arpeggios in your studies.

These rhythms elevate your musicianship, challenge your technique, and provide variety in your arpeggio soloing lines.

Make sure to apply at least one rhythm to every arpeggio shape you learn to get the most out of your arpeggio workout.

Adding Patterns

There are picking patterns and arpeggio patterns including in the second chapter of this eBook.

These patterns are designed to challenge your technique, help you memorize arpeggio shapes, and give you material to use in your solos.

Make sure to apply at least one pattern to every arpeggio shape you learn in this eBook to get the most out of those shapes in your playing.

Adding Ornaments

You also learn classic chromatic ornaments in the third chapter that you can add to any or all of the arpeggio fingerings in this eBook.

These ornaments elevate any arpeggio in your solos, so make sure to work at least one ornament on every arpeggio shape you learn.

Chapter Licks

After you learn the different arpeggio fingerings in each chapter, there are 3 licks that use those arpeggios over different progressions.

Work on these licks, learn them in different keys, add them to your solos over tunes, etc.

This helps you take the arpeggio shapes into musical situations as you expand on these shapes in your improvisations.

Chapter Solos

At the end of each chapter is a solo that uses the material presented in that chapter over a jazz standard.

These solos present the material from that chapter in a musical situation to help you bring these concepts into your own solos.

Work on these solos, at least read through them for a few days, before moving on to the next chapter.

Standard Studies

At the end of this eBook there are three standard soloing studies, written over longer tunes than the chapter solos.

These are full solos that you can learn, break down, and steal ideas from to add to your own playing.

Each one uses a different technique and draws from the material in this eBook, including arpeggio shapes, subs, ornaments, rhythms, etc.

These are the culmination of all the material in this eBook, but you don't have to wait until you finish the whole book to start on a study.

After you get through a chapter, you can challenge yourself by working on a standard solo study as you also work on the book exercises.

There's no right or wrong way to work on those studies, so try them out, come back to them when you're ready, and have fun with those solos.

Backing Track Progressions in Every Key

There are backing tracks provided in all 12 keys for the 4 long minor ii V I variations and one short variations with this eBook.

To help you quickly figure out what chords are used in each progression, and on each track, there they are.

Minor ii V Backing Track Chords

Here are the chord changes used for the long minor ii V backing tracks included in this eBook for you to practice with.

- C Minor = Dm7b5 G7alt
- Db Minor = Ebm7b5 Ab7alt
- D Minor = Em7b5 A7alt
- Eb Minor = Fm7b5 Bb7alt
- E Minor = F#m7b5 B7alt
- F Minor = Gm7b5 C7alt
- Gb Minor = Abm7b5 Db7alt
- G Minor = Am7b5 D7alt
- Ab Minor = Bbm7b5 Eb7alt
- A Minor = Bm7b5 E7alt
- Bb Minor = Cm7b5 F7alt
- B Minor = C#m7b5 F#7alt

Minor ii V I Backing Track Chords

Here are the chord changes used for the minor ii V I backing tracks, both short and long, included in this eBook for you to practice with.

- C Mino = Dm7b5 G7alt Cm7
- Db Minor = Ebm7b5 Ab7alt Dbm7
- D Minor = Em7b5 A7alt Dm7
- Eb Minor = Fm7b5 Bb7alt Ebm7
- E Minor = F#m7b5 B7alt Em7
- F Minor = Gm7b5 C7alt Fm7
- Gb Minor = Abm7b5 Db7alt Gbm7
- G Minor = Am7b5 D7alt Gm7
- Ab Minor = Bbm7b5 Eb7alt Abm7
- A Minor = Bm7b5 E7alt Am7
- Bb Minor = Cm7b5 F7alt Bbm7
- B Minor = C#m7b5 F#7alt Bm7

Minor ii V I bIII Backing Track Chords

Here are the chord changes used for the long minor ii V bIII backing tracks included in this eBook for you to practice with.

- C Minor = Dm7b5 G7alt Cm7 Ebmaj7
- Db Minor = Ebm7b5 Ab7alt Dbm7 Emaj7
- D Minor = Em7b5 A7alt Dm7 Fmaj7
- Eb Minor = Fm7b5 Bb7alt Ebm7 Gbmaj7
- E Minor = F#m7b5 B7alt Em7 Gmaj7
- F Minor = Gm7b5 C7alt Fm7 Abmaj7
- Gb Minor = Abm7b5 Db7alt Gbm7 Amaj7
- G Minor = Am7b5 D7alt Gm7 Bbmaj7
- Ab Minor = Bbm7b5 Eb7alt Abm7 Bmaj7
- A Minor = Bm7b5 E7alt Am7 Cmaj7
- Bb Minor = Cm7b5 F7alt Bbm7 Dbmaj7
- B Minor = C#m7b5 F#7alt Bm7 Dmaj7

Extended Arpeggios

After you work on two-octave arpeggios, you bring extended arpeggios into your vocabulary over minor ii V I chords.

Extended arpeggios go beyond the lower octave as you now include 9ths, 11ths, and 13ths in your shapes.

Here are the extended arpeggio formulas for each chord in the minor ii V I progression before diving into these shapes below.

- iim7b5 = 1 b3 b5 b7 b9 11 b13 (From the Locrian mode)
- V7alt = 1 3 #5 b7 b9 #9 #11 (From the Altered scale)
- Im7 = 1 b3 5 b7 9 11 13 (From the Dorian mode)
- bIIImaj7 = 1 3 5 7 9 #11 13 (From the Lydian mode)

Now that you know what extensions you use, and what scale/mode those notes come from, time to work these shapes on the guitar.

Start with adding one extended arpeggio at a time to your solos, for the rest of the chords use one and two-octave shapes you already know.

Over time you add more extended arpeggios until you can play over each chord with these new shapes.

Then blend them with shapes you already know to integrate them organically into your solos.

Extended Arpeggio Shapes

Here are the extended arpeggios for the iim7b5 V7alt Im7 bIIImaj7 progression to get under your fingers and into your ears.

Because there are variations on this progression, you can start with the ii V, or the ii V I, or the full ii V I bIII progression in your studies.

As long as you cover these variations in your studies, especially soloing with these shapes over backing tracks, you're doing well.

Extended shapes work well on slower tempo songs or when you have one or two bars per chord, or more.

When there's more room in the song or tempo, you have more room to cover on the fretboard.

These extended shapes have everything you need to open up your fretboard and cover more ground when needed in your solos.

As well, extended arpeggios bring new colors such as 9ths, 11ths, and 13ths, into your arpeggio lines.

This gives you a larger melodic palette to draw from compared to the two-octave shapes you learned in the previous chapter.

As you work on the shapes below, here are important and beneficial exercises that you can use for any or all of these shapes.

You don't have to master every exercise before moving on to the next section or next chapter.

But, working a few of these exercises gives you the foundation needed to move forward and excel with the later exercises in this eBook.

Start with a few, work them over the backing tracks, and then move on to the next section and chapter of this eBook.

Over time, come back to these shapes and work 2-3 more exercises to cover them further in your studies.

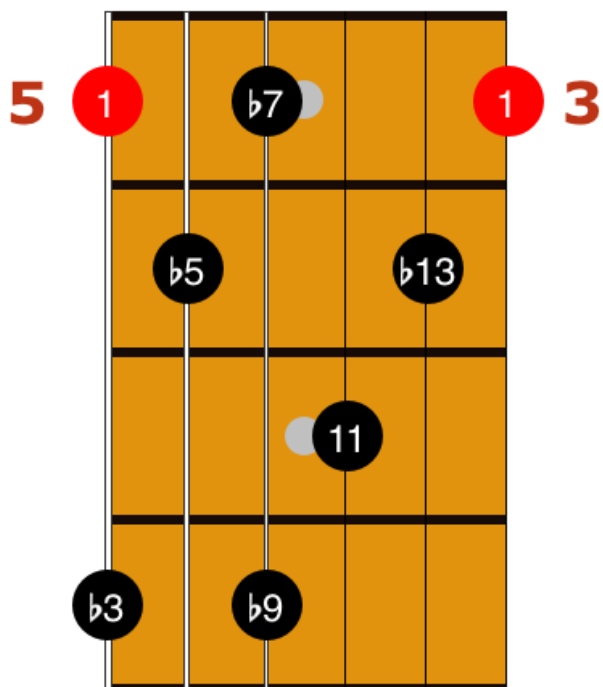
After a few rounds of returning to these exercises you can cover every exercise with these shapes in your studies.

Here are those extended arpeggio exercises to explore in your practice routine.

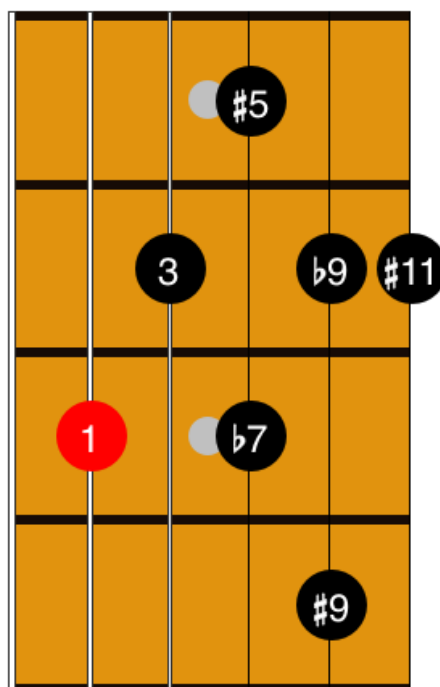
- Learn one shape at a time and memorize each shape as you go.
- Play each arpeggio up, down, and alternating up and down.
- Skip around the arpeggio, so play R-5-3-7 for example.
- Sing each note as you play through any arpeggio shape.
- Put on a backing track and solo with these arpeggio shapes.
- Repeat by soloing over the other backing tracks in that key.
- Move on to other keys and solo over those backing tracks.
- Add different rhythms to your soloing.
- Add different ornaments to your solos with these arpeggios.
- Add picking patterns to these shapes in your solos.
- Write out 3-5 licks using these arpeggio shapes in those lines.
- Write out an etude over a jazz standard progression.
- Write out a solo over a jazz standard with these arpeggios shapes.
- Solo with these shapes over full jazz standards when ready.

Now that you know how to practice these extended arpeggio shapes, it's time to take them to the fretboard.

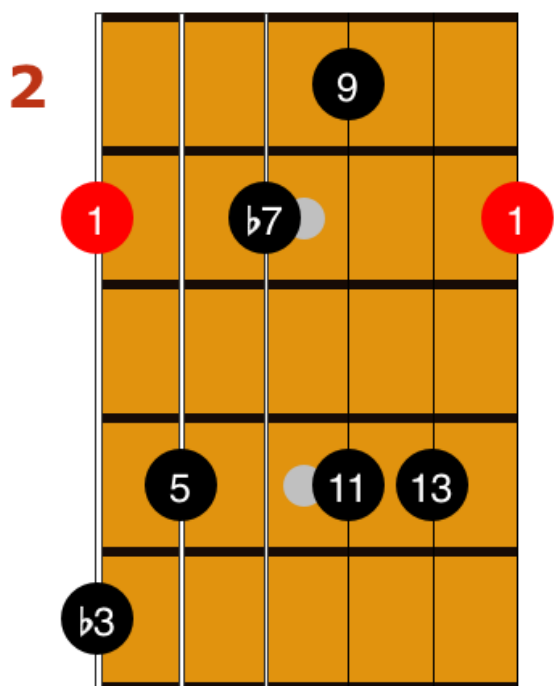
Am7b5



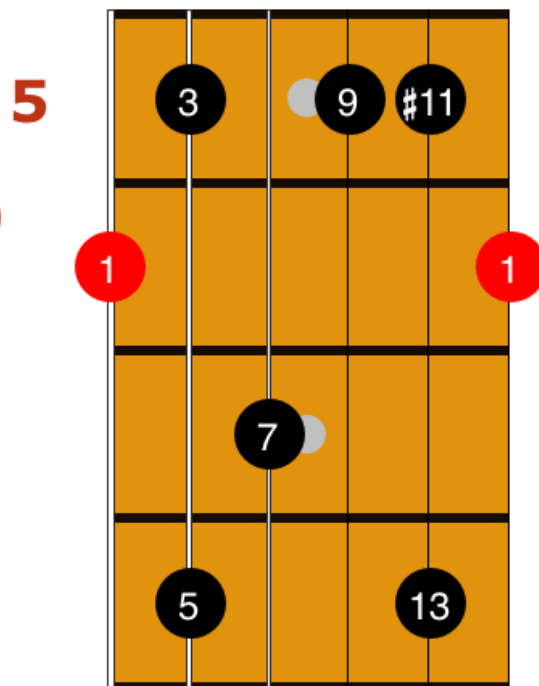
D7alt



Gm7

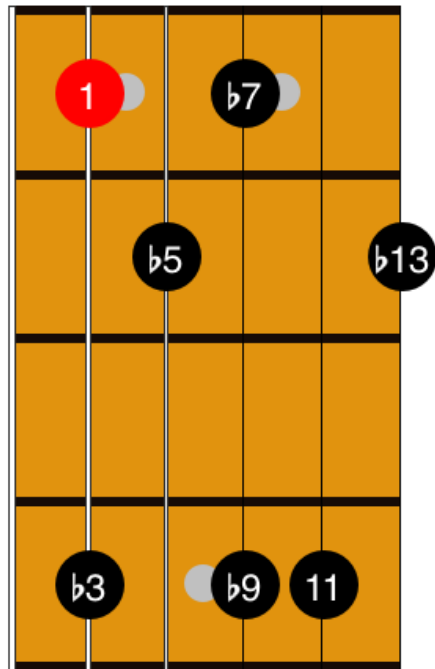


Bbmaj7



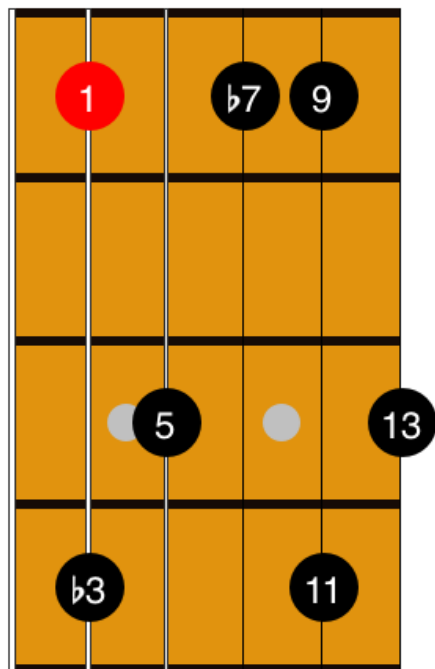
Am7b5

12



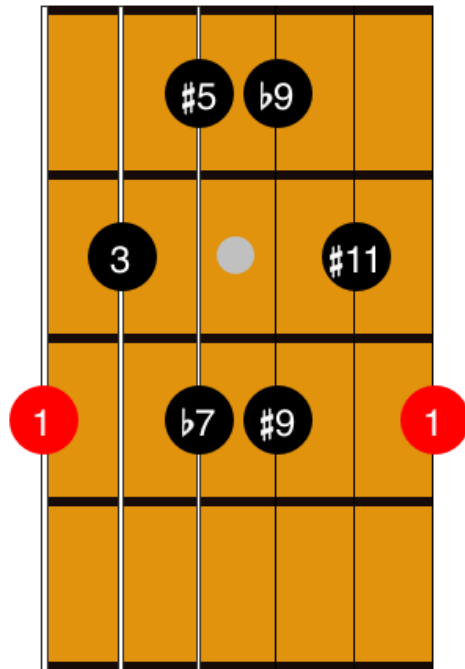
Gm7

10



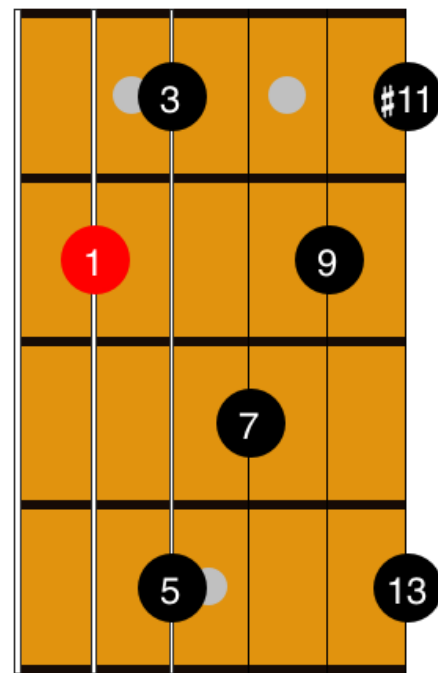
D7alt

8



Bbmaj7

12



3 Extended Arpeggio Licks

To help you take these extended arpeggios to a musical situation, here are three classic licks to learn and add to your soloing vocabulary.

Here are essential exercises that you can use to practice these licks to ensure you get the most out of them in the practice room.

You don't have to do every exercise before moving on to the next lick, just start with a couple per lick in this section.

If you do a couple different exercises per lick, you learn every line and cover most or all of the exercises in the process.

- Learn the lick as written, memorize the phrase.
- Play the lick over a backing track in the given key.
- Play the lick in different keys with a metronome and track.
- Play the chords and sing the lick.
- Solo over the backing tracks and add the lick to your solos.
- Start to personalize the rhythms and notes in the lick.
- Write 3-4 similar licks and learn them the same way.
- Add the lick to your solos over jazz standards.

Now that you know how to practice these licks, it's time to take them to the fretboard.

This lick uses only arpeggio notes, no chromatic notes, to outline each chord in the progression.

While you have the option to add in chromatic ornaments, you don't have to use them in every line you play.

Here's an example of how plain arpeggios are used to create an interesting line in your arpeggio-based solos.

Audio Example 23

$Bm7(b5)$
 $E7_{ALT.}$
 $Am7$
 $Cmaj7$

This lick uses a picking pattern over the first half of the lines, then there's a repeated motive that finishes the phrase.

If you dig the pattern from the first half of the lick, take it out of this line and work it over other arpeggio shapes in your soloing.

Audio Example 24

$Bm7(b5)$
 $E7_{ALT.}$
 $Am7$

Here you use a sequence of four-notes in the second bar, as well as a repeated motive in the last two bars of the line.

Using repetition and sequences brings interest and engagement to arpeggio based lines, without having to add too many ornaments.

As well, look at the climbing direction of the first bar, then the descending direction of the second bar.

Using direction is a solid way to bring interest to your solos while not thinking about notes or arpeggios etc. in the process.

Audio Example 25

The image shows a musical score for a guitar solo in 4/4 time. The score is divided into four measures, each with a specific chord and a corresponding line of guitar tablature. The chords are: **Bm7(b5)**, **E7 ALT.**, **Am7**, and **Cmaj7**. The first measure features a triplet of eighth notes. The second measure has a sharp sign above the first note. The third measure has a dash above the first note. The fourth measure has a sharp sign above the first note and a dash above the second note. The tablature is written on a six-line staff with letters T, A, and B on the left side.

Measure	Chord	Tablature
1	Bm7(b5)	9-12-10 10-13 12-15-12
2	E7 ALT.	13-9 13-9 9-7
3	Am7	10-9-10 9
4	Cmaj7	12-11-12 10

Summertime Extended Arpeggios Study

To bring these arpeggios to a tune, here's a study written over the Summertime chord progression.

To get the most out of this arpeggio study, here are a few exercises you can use when working this chorus in the woodshed.

You don't have to do all of these exercises before moving on to the next chapter.

But, make sure you do different exercises for different studies in this eBook.

That way you learn each study, and try out every exercise at least once in your practice routine.

- Learn the solo one phrase at a time, memorize as you go.
- Play the whole study with a metronome.
- Play the study with the audio example.
- Play the study with the backing track, no guide guitar track.
- Start to alter the rhythms and notes to make the solo your own.
- Write out a chorus of solo using the same arpeggios and concepts.

Now that you know how to practice this arpeggio study, it's time to take it to the fretboard.

Audio Example 26

Dm⁷ Em⁷(b⁵) A⁷ALT. Dm⁷ Am⁷(b⁵) D⁷ALT.

T
A
B

Gm⁷ Em⁷(b⁵) A⁷ALT.

T
A
B

Dm⁷ Em⁷(b⁵) A⁷ALT. Dm⁷ Gm⁷ C⁷

T
A
B

Fmaj⁷ Em⁷(b⁵) A⁷ALT. Dm⁷ Em⁷(b⁵) A⁷ALT.

T
A
B

Jazz Standard Studies

To finish your introduction to minor ii V I arpeggios, here are three longer studies written over jazz standards.

Each of these studies focuses on a particular practicing goal that is applied to arpeggios from this eBook, and the progression of the tune.

The first goal is to use the rhythm of the melody to build a solo, the second goal is to use specific rhythms, and the third is Bach patterns.

By working each of these studies in your practice routine, you expand your melodic and rhythmic knowledge when soloing with arpeggios.

You also dig into four famous Bach patterns, which you can use to diversify your arpeggio-based lines and phrases.

Have fun working each of these studies in the woodshed, then when ready, write a few studies of your own using these soloing concepts.

Angel Eyes

The final standard study uses arpeggios from this eBook along with four different Bach patterns.

Bach had a large vocabulary of arpeggio variations that he used in his music, and we can steal from those patterns in our own playing.

Each 8-bar section of the tune has a different Bach pattern over every arpeggio.

Because of this, work the study in 8-bar chunks, and then bring them together when ready to play the entire chorus.

As well, feel free to take any of these four Bach patterns and apply them to any and all arpeggios you're working on in the practice room.

These patterns challenge your picking and fretting hands, elevate your coordination, and expand your arpeggio chops at the same time.

Plus you get to study the musical vocabulary of one of the greatest musicians of all time.

Can't go wrong with that.

Have fun learning this study, then playing it with a metronome, with the guide track, and over the backing track in your studies.

Audio Example 41

Cm7 Ab7 Cm7 Ab7 Cm7 Ab7 Dm7(b5) G7ALT.

Cm7 Ab7 Cm7 Ab7 Cm7 Ab7 G7ALT. Cm7 Ab7 G7ALT.

Cm7 Ab7 Cm7 Ab7 Cm7 Ab7 Dm7(b5) G7ALT.

Cm7 Ab7 Cm7 Ab7 Cm7 Ab7 G7ALT. Cm7

Bbm7 Eb7 Abmaj7 A^o7 Bbm7 Eb7 Abmaj7 Dbmaj7

T 9 9 11 8 8 8 5 7 8 5 9 9 11 8 8 8 5 6 9 6
 A 8 10 8 6 7 8 5 8 10 8 6 8 5 6
 B 11 7 7 11 6

Am7 D7 Gmaj7 Cmaj7 C#m7 F#7 Dm7(b5) G7ALT.

T 8 8 10 7 7 7 4 5 8 5 12 9 12 9 11 13 9 12 9 10
 A 9 7 7 5 7 4 5 11 9 11 12 10 12 10
 B 10 7 5 11 12

Cm7 Ab7 Cm7 Ab7 Cm7 Ab7 Dm7(b5) G7ALT.

T 4 5 4 5 4 5 6 7 4 6 5 6 7 4 6
 A 3 5 3 4 5 6 4 3 5 3 4 5 6 4 3 5 3 4 5 6 4
 B 3 5 3 5 3 5 6 4 3 5 3 5 6 4 5 6 5 7 4 6

Cm7 Ab7 Cm7 Ab7 Cm7 Ab7 G7ALT. Cm7

T 4 5 4 5 4 5 6 7 4 6 5 6 7 4 6
 A 3 5 3 4 5 6 4 3 5 3 4 5 6 2 3 5 3 4
 B 3 5 3 5 3 5 6 4 3 5 3 5 6 2 3 5 3 4

About the Author

I grew up listening to classic rock and blues, and I still love those styles of music. But, it's soloing I really love, and that's what drew me to jazz.

My love of jazz has taken me from small town Canada around the globe.

I studied at three of the top jazz programs in the world, starting with McGill University, then Western Michigan, and finishing with a Doctorate from the University of Illinois (UIUC).

I've taught over 6000 private jazz guitar lessons, and my students range from beginners, to Professors at NYU, and everything in between.

I've also taught jazz guitar, popular music, and music business at universities in Canada, the US, the UK, Brazil, and Nepal.

I've played over 2500 gigs in 8 countries and shared the stage with Randy Brecker, Stefon Harris, and Slide Hampton.

Some of my favorite gigs were at:

- Lincoln Center
- International Association for Jazz Education Conference
- NuJazz Festival (Brazil)
- Savassi Jazz Festival (Brazil)
- International Jazz Day Festival (Nepal)

Jazz has been in my life for 20 years, and every day I'm glad I found this great music. Because of this, I want to share this love of jazz and guitar with you. You never know where it'll lead you.

For the best free jazz guitar lessons on the web, visit mattwarnockguitar.com