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Arpeggio Substitutions and Superimpositions

What's the difference between arpeggio "substitutions" and arpeggio "superimpositions"?

The main difference is how the underlying harmony is altered: arpeggio substitution replaces the foundational chord completely, whereas arpeggio superimposition layers a new arpeggio on top of the original chord.

While musicians frequently use these terms interchangeably to describe "playing an arpeggio other than the root chord," they represent two distinct mental frameworks for improvisation and composition.

🧱 Core Differences

Feature	Arpeggio Substitution	Arpeggio Superimposition
Harmonic Action	Replaces the original chord entirely.	Layers a new shape over the existing chord.
Who is Changing?	The rhythm section (or full ensemble) changes what they play.	The soloist plays extensions while the band stays on the root chord.
Theoretical Goal	Changes the chord progression's direction or function.	Pulls out upper-structure color and extensions (9ths, 11ths, 13ths).

Example	Playing Db7 over G7 (Tritone substitution).	Playing Cmaj7 over Am7 (Highlights the 9th).

Playing an Am7 arpeggio over a C major chord is both, depending entirely on the context of the rhythm section. While musicians often use these terms interchangeably, they mean two distinct things based on whether you are replacing the underlying chord or layering on top of it.

🎸 When it is a Substitution

It is a substitution if you are the one playing the chords (comping) or if the whole band shifts to the Am7 chord instead of the C major chord.

Because Am7 (A - C - E - G) and C major (C - E - G) share three out of four notes, they function similarly in a progression. If you swap one for the other to alter the fundamental harmony, you are substituting.

🎹 When it is a Superimposition

It is a superimposition if the bass player or rhythm section stays firmly on C major, and you layer the Am7 arpeggio over the top of it during a solo.

By superimposing the notes of Am7 over a C root, you are not changing the root harmony; you are creating a "taller" extension of the C chord:

This superimposition transforms the overall sound heard by the listener into a lush C6 chord.

Summary Comparison

Scenario	What the Band Plays	What You Play	Musical Result
Substitution	No one plays C; the harmony changes.	Am7 arpeggio/chord.	The chord is replaced by Am7.
Superimposition	The bass/keys hold down a C major chord.	Am7 arpeggio over the top.	You create a colorful C6 sound.

1. Arpeggio Substitution (Swapping the Foundation)

In a true substitution, you are swapping out Chord A for Chord B. The original chord is gone, and the new chord typically serves a similar harmonic function or provides a smooth voice-leading bridge to the next chord.

- How it works: If the chart calls for a G7, the band changes the harmony to a Db7. As a soloist, you outline the literal notes of that new Db7 substitution (Db - F - Ab - Cb).
- Common Types: Tritone substitutions, Relative major/minor swaps (playing Em instead of Cmaj), or diminished 7th swaps over dominant chords.

2. Arpeggio Superimposition (Stacking on Top)

Superimposition is a melodic trick where the underlying chord remains exactly the same, but you overlay a completely different arpeggio on top of it. This allows you to effortlessly target beautiful, complex color tones (like 9ths, 11ths, or 13ths) without having to think about massive scales.

- How it works: The band plays a simple Am7 chord (A - C - E - G). Instead of playing an Am7 arpeggio, you superimpose a Cmaj7 arpeggio (C - E - G - B).
- The Result: When your notes blend with the band's chord, the B acts as a gorgeous 9th extension over the Am7, turning the collective sound into an Am9. You get a highly sophisticated jazz sound simply by playing a basic major shape you already know.

Arpeggio Superimpositions - Upper Structure Arpeggios

Arpeggio Superimpositions over a Major 7 Chord

Take any Major 7 arpeggio. 1-3-5-7
You can play an arpeggio starting on any of the chord tones - 1-3-5-7 - and it works over the Major 7 chord.

If you start on the 1, it's 1-3-5-M7.
If you start on the 3, it's 3-5-7-9 of the Major 7 chord and a minor arpeggio.
You can play the 3 minor pentatonic over the Major 7 arpeggio
If you start on the 5, it's 5-7-M9-#11(#4) of the Major 7 chord and a major chord. Lydian.
If you start on the M7, it's M7-M9-#11-13(6) of the Major 7 chord and a minor chord. Lydian.

Example in the key of C:
The Major 7 arpeggio is C E G B - a CM arpeggio - Major
Starting on the 3rd, it's E G B D(9)- an Em arpeggio - Minor
Starting on the 5th, it's G B D(9) F#(13) - a GM7 arpeggio - Major - Makes a 1 major 9 sound
Starting on the M7th, it's B D(9) F#(13) A - a Bm11or Bm9+11 arpeggio - Minor

Notice how they alternate between major and minor.

Another Example:
Johnson: https://www.youtube.com/watch?v=jffrsX5iSPY
Take a GM7 chord.
Play the arpeggio: G B D F#. 1-3-5-7. Root, up a major third (5 fret span), up a minor third (4 fret span); up a major third (5 fret span).
The 3-5-7 make a B minor triad.
You can play a Bm pentatonic over a GM7
Go up another minor third (4 fret span) to the 9th (A). (D F# A). The 5-7-9 makes a D Major triad. Makes GM9 sound.
Go up a another major third to C, the #11. Makes GM#11 sound x10-10-10-10-11
Go up another minor third to E, the 13

Diatonic Arpeggio Superimpositions For the 1 (major) Chord

Substitutions can be Diatonic (e.g Am7 subbed for C).

Diatonic means of the key, which means your substitution arpeggios are harmonized from the same scale (or key).

According to the rules of tension and resolution described herein these arpeggios can be substituted safely (with the least amount of tension).

In any chord progression the chords function as tension or resolution. This adds interest to the melody.

With many jazz standards the tension and resolution may occur many times.

The most important cadence in all of music --and exploited extensively in jazz-- is the V7 to 1 chord progression.

In the key of C the cadence is G7 (V7) to C (1) in the key of Eb the cadence is Bb7 (V7) to Eb (1).

As with all music theory, the relationship is the same in all keys.

Arpeggios can be substituted in the same way chords can.

The resolution chord in this V7 to 1 progression example is major (or an embellished major).

But no matter how the I chord is embellished (i.e. C, C6, C/6/9, Cmaj7, Cmaj9) you can freely superimpose any of the arpeggios listed below.

So keep in mind: the arpeggios here are diatonic and "safe" and can be used when the written chord is Major.

Here is a list of diatonic arpeggio possibilities for any major chord.

This example is in C but the principles and relationships can and should be transposed to all keys.

Original Chord	Arpeggio Substitution	Sounds Like	Substitution Rule
C (C-E-G)	Am (A-C-E)	C6 (C-E-G-A)	6m for Major
C (C-E-G)	Am7 (A-C-E-G)	C6 (C-E-G-A)	6m7 for Major
C (C-E-G)	Am9 (A-C-E-G-B)	Cmaj6/9 (C-E-G-A-B)	6m9 for major
C (C-E-G)	Em (E-G-B)	Cmaj7 (C-E-G-B)	3m for Major
C (C-E-G)	Em7 (E-B-G-D)	Cmaj9 (C-E-G-B-D)	3m7 for Major
C (C-E-G)	G (G-B-D)	Cmaj9 (C-E-G-B-D)	5 for major

Three Arpeggios you can use over any Major Seventh Chord

Maddox : https://www.youtube.com/watch?v=cnKicMLDYMg
Ascend an arpeggio and descend down the scale using 2 notes per string.
E is the 3; A is the 6

```
CM7            C E G B          1 3 5 7
Em7 = CM9        E G B D          3 5 7 9
Am7 = C6     A C E G          6 1 3 5        6 = 13
```

Playing an Em7 arpeggio over a Cmaj7 chord is a highly effective, advanced technique used in jazz and contemporary music to create a lush, modern sound.

It works beautifully because it outlines the upper extensions of the Cmaj7 chord, specifically the 3rd, 5th, 7th, and 9th. Creates a CM9

When you stack the Am7 arpeggio notes on top of the root C, you get:

- A: The 13th (or 6th) of Cmaj7.
- C: The Root of Cmaj7.
- E: The Major 3rd of Cmaj7.
- G: The 9th (or 2nd) of Cmaj7

Playing the Am7 arpeggio over a Cmaj7 effectively transforms the basic major seventh into a Cmaj9 or C6/9 tonality.

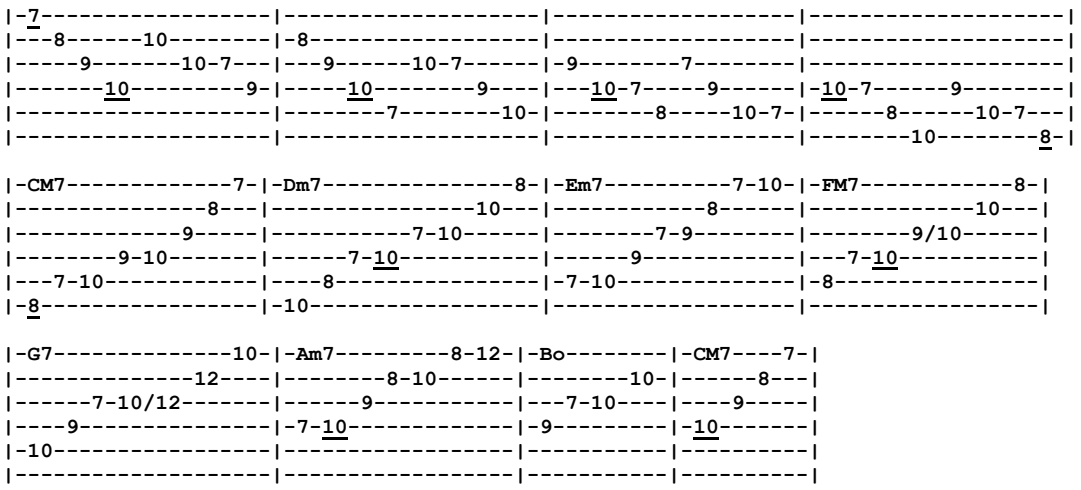
It replaces the B (the major 7th of C) with A (the 13th), which smooths out the "bite" of the major 7th interval and gives your playing a sophisticated, floating, and distinctly R&B or "neo-soul" feel

Try an Am7 arpeggio over C, C6, Cmaj7, D7, D9, D11, D13 4th string root using speed picking.

```
|-CM7----------------|---3-7-5-3-------|-----------|-----|-Em7---------------3-7-5-3-----------------|
|-5------------------|-5---------5-3---|-----------|-3---|---------------3-5---------5-3-------------|
|-4--------------4-5-|---------------5-|-4---------|-4---|-------------4-----------------5-4---------|
|-5----------2-5-----|-----------------|---5-2-----|-2---|---------2-5-----------------------5-2-----|
|-3------2-3---------|-----------------|-------3-2-|-3---|-----2-5---------------------------------3-2-|
|----0-3-------------|-----------------|-----------|-CM9-|-0-3---------------------------------------|

|-Am7---------------3-7-5-3-----------------||---|-CM7arp----------|-Em7arp----------|-----3-5-3-------|
|-----------------5---------5-3-------------||---|-----------------|-------3-5-4-3---|---5-------5-3---|
|-------------2-5---------------5-4---------||---|-----------------|-----4---------4-|-5-------------5-|
|---------2-5-----------------------5-2-----||---|-------2-5-4-3---|-2-5-------------|-----------------|
|-------3---------------------------3-2-||---|---2-3---------5-|-----------------|-----------------|
|-0-3-5-------------------------------||-0-|-3---------------|-----------------|-Am7arp----------|

|-CM7------Dm7-------|-Em7------FM7------|-G7--------Am7------|-Bo--------CM7----7-|
|--------------------|-------------------|-----------------8-|--------10------8---|
|--------------------|---------7---------9-|------7-10------9---|---7-10-------9-----|
|---------9------7-10-|------9-----7-10---|----9------7-10-----|-9---------10-------|
|---7-10------8------|-7-10-----8--------|-10-----------------|--------------------|
|-8--------10--------|-------------------|--------------------|--------------------|
```



Take any Minor 7 chord and use the major seventh arpeggio starting on the **b3** of the minor 7.

e.g. play CM7 arp over Em7.

Congiglio Section: https://www.youtube.com/watch?v=NKhTl7ZWqZE

Take a Minor 7th chord, say Am7.

Drop the A; See the C major triad. Play a C major triad arp over the Am7

Take the 3rd of C = E. Play an Em triad arp over the Am7

Take the 3rd of Em = G. Play a G major triad arp over the Am7.

Alternate major, minor, major, etc

Arpeggio Substitutes over a Minor 7 Chord

Upper Structure Triads

Chord	Notes	Upper Triad 3rd	Upper Triad 5th	Upper Triad 7th	Upper Triad 9th	Upper Triad 11th
Am7	A C E G	CMaj C E G B	Em E G B 5th, 7th, and 9th (making the total chord Am9)			Dm D F A 11th, Minor 7th, and Root Dm/A
Em7	E G B D	GM7 G B D F#	Bm7 B D F# A	DM7 D F# A C#	Fm7 F# A C# E	
A7						
E7						

Example:
Take a Dm7 chord. Play the arpeggio. 1-3-5-7 D F A C

Off the **3rd**, F, play the FM7 arpeggio (major) and you get the **9** of the Dm7 or a Dm9 sound. F A C E(9)

Off the **5th**, A, play the Am7 arpeggio (minor). You get the **11th** of the Dm. A C E(9) G(11)

Off the **b7**, C, play the CM7 (major). There's the **13** of the Dm.

```
|-----|-D-F-A-C-|-F---------|-A-------|-C-----7--|
|-6---|---------|---------5-|-----5-8-|---5-8----|
|-5---|-------5-|------5----|---5-----|-5--------|
|-7---|-----7---|----7------|-7-------|----------|
|-5---|-5-8-----|-8---------|---------|----------|
|-Dm7-|---------|-b3-5-b7-9-|------11-|-------13-|
```

Look at the triads of a Dm chord scale: Dm, Eo, F, Gm, Am, B, C. F major, A minor, C major.

Well, first of all, you want the upper structure notes of the Dm7 - 9, 11, 13 so that settles it.

Over a C minor chord, playing a G major arpeggio (notes: G, B, D) implies the C Harmonic Minor scale.
This occurs because the G major triad provides the vital leading tone (B natural) that resolves strongly to the tonic (C), making it the standard dominant chord in C minor progressions.

What other arpeggios work over a C minor chord other than C minor?

Using other arpeggios over a C minor chord adds colorful extensions and jazzy flavors.

Here are the best arpeggio choices based on the sound you want to achieve:

1. Relative Major Extensions (The "Safe" Extensions)
These arpeggios outline the extension notes of a standard C minor chord without adding tension.

- Eb major arpeggio ((E , G, B)): Creates a Cm7 sound (adds the minor 7th).
- Eb major 7 arpeggio ((E , G, B , D)): Creates a Cm9 sound (adds the minor 7th and major 9th).
- G minor arpeggio ((G, B , D)): Emphasizes the 5th, 7th, and 9th for a floating, airy Cm9 texture.

2. Dorian / Funk Vibrations (The Major 6th)
If you are playing in a C Dorian context (common in funk, rock, and jazz), use these to highlight the bright major 6th interval (A).

- F major arpeggio (F, A, C): Adds the 11th and the colorful major 6th.
- Am7b5 arpeggio ((A, C, E , G)): Gives you a complete Cm6 sound.

3. Jazz and Neo-Soul Extensions (The 11th and 13th)
These arpeggios stack higher extensions for a sophisticated, modern sound.

- Bb major arpeggio ((B , D, F)): Adds the 7th, 9th, and 11th, creating a rich Cm11 sound.
- Bb major 7 arpeggio ((B , D, F, A)): Outlines a lush Cm13 chord structure.

4. Melodic Minor Flavor (The Spy/Mystery Sound)
If you want a classical, cinematic, or melodic minor vibe, use arpeggios containing the major 7th (B).
G major arpeggio (G, B, D): Creates the Cm(maj7) dominant function (as discussed earlier).
Eb augmented arpeggio ((E , G, B)): Highlights the tense, mysterious major 7th interval over C minor.

Playing an Am arpeggio (A, C, E) over a C chord essentially results in a **C Major 7th arpeggio sound.**

Look at it as playing a minor arpeggio with the root at the 5th of the major chord

When combined with the C chord tones, this implies the **C Major Scale** or the **C Ionian mode** (C, D, E, F, G, A, B).

The Breakdown

- **C Chord Notes:** C, E, G 1-3-5
- **Am Arpeggio Notes:** A, C, E 6-R-3 of C
- **Combined Sound:** C, E, G, A R-3-5-6 of C
- **Music Theory Implication:** The addition of the "A" acts as a major 6th over C. In jazz and improvisation, combining this A minor arpeggio with the C root tone creates a distinct "diatonic tension," outlining a rich **C6** or **Cmaj13** tonality. All these pitches sit perfectly within the standard C major scale framework.

Playing an Am7 arpeggio (A, C, E, G) over a CM7 chord (C, E, G, B) creates the distinct, lush sound of a **C Major 9** chord, resulting in the **C Lydian** or **C Ionian (Major)** scale depending on the context.

Look at it as playing a minor seventh arpeggio with the root at the 5th of the major seventh chord

The Breakdown

- **Am7 Arpeggio Notes:** A, C, E, G
- **CM7 Chord Tones:** C, E, G, B
- **Resulting CM9 Sound:** The A note acts as the 13th/6th, the C acts as the root, the E is the 3rd, the G is the 5th and B is the major 7.

Resulting Scales You Can Use

- **C Lydian Scale:** If you use the F# (the raised 4th), this creates the jazz-favorite C Lydian scale (C, D, E, F#, G, A, B).
  The Am7 arpeggio fits perfectly over this, giving the chord a bright, floating quality.

- **C Ionian (Major) Scale:** If you use the natural F (perfect 4th), you get the standard C Major scale (C, D, E, F, G, A, B).
  Playing an Am9 arpeggio over a CM7 chord creates an **A Dorian** flavor or functions as a lush **C Major 13** sound. Superimposing these notes yields a total pitch collection of C, D, E, G, A, and B, which forms the **C Major Pentatonic** scale with an added B and F#.

The Superimposition Explained

To understand why this works, compare the exact notes being played:

- **Am9 Arpeggio:** A (Root), C (Minor 3rd), E (Perfect 5th), G (Minor 7th), B (9th).
- **CM7 Chord:** C (Root), E (Major 3rd), G (Perfect 5th), B (Major 7th).

Resulting Tensions & Colors

When the Am9 notes blend with the CM7 harmony, they act as colorful extensions and tensions for the C Major tonality:

- **A:** The 13th of the CM7 chord, adding a jazz color (C Major 13).
- **C:** The root of the chord.
- **E:** The major 3rd.
- **G:** The perfect 5th.
- **B:** The major 7th of the underlying chord.
  As explored in jazz guitar discussions, this technique highlights "upper structures" (playing a smaller, familiar chord or arpeggio on top of a bass root) to quickly generate complex, professional sounds.

Playing an Em7 arpeggio over a CM7 chord produces a **C Lydian** tonality.

This combination gives you the exact notes of the **C Major Scale**, but with a raised fourth degree (#4), resulting in the following sonic characteristics:

- **Em7 Arpeggio Notes:** E, G, B, D
- **CM7 Chord Tones:** C, E, G, B

- **The "Lydian" Sound:** The D in your Em7 arpeggio acts as the **major 9th** over the CM7. When combined with the E (3rd), G (5th), and B (7th), the arpeggio perfectly outlines the most crucial extensions of a Lydian sound without any awkward avoid notes.
  Using Em7 arpeggio shapes over a C major harmony is a beloved jazz technique used to create beautiful, airy, and tension-relieving colors.

Playing a Gm7 arpeggio over a CM7 chord produces the distinct sound of the **C Lydian scale**, which is the 4th mode of the G major scale.

The Note Breakdown

- **CM7 Chord Notes:** C - E - G - B
- **Gm7 Arpeggio Notes:** G - Bb - D - F
- **Combined Notes:** C - D - E - F - G - Bb - B

Scale Comparison

When you overlay these tones, you are playing a C major scale but with a **raised 4th degree** (the F# note in the G major scale) and a **ted 7th** (Bb) over the root C. In jazz and contemporary theory, this gives you access to a hybrid tonality that blends elements of **C Lydian** and **C Mixolydian**.

The Harmonic "Color"

Superimposing Gm7 onto a CM7 allows you to target specific "outside" color tones over C:

- **(9th) (D):** A rich, modern extension.
- **#11th (F or (F#):** The defining Lydian characteristic that brightens up the chord.
- **(13th) (Bb):** Gives the chord a bluesy, dominant-style color.

By utilizing Minor Seventh Arpeggios like Gm7, you gracefully outline these upper extensions (9, 11, and 13) against the C-E-G-B baseline.

Original Chord	Arpeggio Substitution	Sounds Like	Substitution Rule
G7 (G-B-D-F)	Dm (D-F-A)	G9 (G-B-D-F-A)	5m for dom. 7th
G7 (G-B-D-F)	Dm6 (D-F-A-B)	G9 (G-B-D-F-A)	5m6 for dom. 7th
G7 (G-B-D-F)	Dm7 (D-F-A-B-C)	G9/11 (G-B-D-F-A-C)	5m7 for dom. 7th
G7 (G-B-D-F)	F (F-A-C)	G9/11 (G-B-D-F-A-C)	b7 for dom. 7th
G7 (G-B-D-F)	Fmaj7 (F-A-C-E)	G9/11/13 (G-B-D-F-A-C- E)	bmaj7 for dom. 7th
G7 (G-B-D-F)	Bm7b5 (B-D-F-A)	G9 (G-B-D-F-A)	3m7b5 for dom. 7th

Playing a Dm or Dm7 arpeggio over a G7 chord outlines the **G Mixolydian** or **G Dorian** scale (the C major scale). Instead of resolving to standard G7 chord tones, the arpeggio superimposes colorful extensions—acting as a G9 (with the F and A) and a G11 (with the C).

Breaking down the intervals

Superimposing a Dm7 (D, F, A, C) over a G7 (G, B, D, F) gives you the following scale degrees against the G root:

- **D** = 5th
- **F** = minor 7th (b7)
- **A** = 9th
- **C** = 11th (or 4th)

How it sounds

Since you are emphasizing the 9 and 11 extensions, the arpeggio produces an airy, open, and jazzy dominant sound. The C note serves as a great passing tone or colorful suspension that naturally wants to resolve down to the B (the major 3rd of the G7).

Jazz context (The ii-V-I)

In jazz theory, a Dm7 to G7 to Cmaj7 progression is a classic ii-V-I in the key of C major.

Playing a Dm7 arpeggio over both the Dm7 chord and the G7 chord is a common improvisational technique to create smooth, flowing, continuous melodic lines without having to change your scale or mindset

Playing a Dm6 arpeggio over a G7 chord outlines a G9 sound, which implies the **G Mixolydian** or **G Lydian Dominant** scale. This superimposition highlights colorful, tension-rich extensions over the dominant chord.

The notes outline the following relationships:

- **Dm6 Notes:** D - F - A - B
- **G7 chord:** G - B - D - F
- **Resulting G9 chord:** G - B - D - F - A

Here is how the notes of the Dm6 arpeggio function over a G7 root:

- D is the **9th**
- F is the **minor 7th** (b7)
- A is the **perfect 11th** / natural 4th
- B is the **major 3rd**

Why it works in Jazz

Superimposing minor chords or arpeggios a fifth above a dominant 7th chord is a common jazz technique. By playing Dm6 over G7, you gracefully avoid hitting the root (G) directly on the strong beats, which leaves space for the bass player, while adding the lush **9th** and the **11th** color tones to your line.

For example, using D Dorian or G Mixolydian scale degrees over this combination will perfectly fit the arpeggios.

Playing a Dm7 arpeggio over a G7 chord outlines the **G Mixolydian scale** (the 5th mode of C Major). This technique highlights the chord's colorful extensions, creating a smooth **G9** or **G11** sound.

How the Notes Fit

A Dm7 arpeggio consists of the notes **D, F, A, and C**. When played over a **G7** (G, B, D, F), these notes correspond perfectly with the parent scale:

- **D:** The 9th of G7
- **F:** The minor 7th of G7
- **A:** The 13th (or 6th) of G7
- **C:** The 11th of G7

To practice this, you can apply your standard Dm7 arpeggio patterns directly while a G7 chord is being played in the background, or use the foundational C Major Scale to connect the tones.

Playing an F Major triad or F Major 7 arpeggio over a G7 chord generates a **G13** tonality, which implies the **G Mixolydian scale**. The F arpeggio outlines the upper extensions (the 7th, 9th, 11th, and 13th) of the dominant harmony.

The Breakdown

To understand why this works, compare the notes of the arpeggio against the G7 chord:

- **G7 Chord:** G - B - D - F
- **F Arpeggio (Fmaj7):** F - A - C - E

When you superimpose the F arpeggio over G7, you highlight colorful harmonic tensions:

- **F** is the 7th of G
- **A** is the 9th of G
- **C** is the 11th of G (often considered an "avoid note" if held too long, as it clashes with the B, but great as a passing tone)
- **E** is the 13th of G

Scales Used

Playing this arpeggio is most commonly associated with two primary scales for improvising:

1. **G Mixolydian Scale:** The 5th mode of C Major, perfectly capturing the G - A - B - C - D - E - F sound.
2. **G Lydian Dominant Scale:** The 4th mode of D Melodic Minor, capturing the brighter (G - A - B – C# - D - E - F) sound.

Playing an Fmaj7 arpeggio over a G7 chord results in the **G Mixolydian b13 scale** (also known as the **C Melodic Minor** scale starting on its 5th degree), or the **G Mixolydian scale** if you are playing strictly within standard diatonic harmony.

The resulting scale depends on the context and the specific notes you are targeting:

1. G Mixolydian (Diatonic Approach)

If you are playing F major (which contains no sharps or s) over a G7 chord, you are using the **G Mixolydian scale** (1, 2, 3, 4, 5, 6, b7).

- **Scale notes:** G, A, B, C, D, E, F
- **Superimposition notes:** Fmaj7 consists of the notes F, A, C, and E.
When combined with G7 (G, B, D, F), the Fmaj7 arpeggio beautifully highlights the upper color tones of the dominant harmony: the **9th (A)**, the **11th (C)**, and the **13th (E)**, effectively turning the basic dominant chord into a **G13 chord**.

2. G Mixolydian b13 (Altered Approach)

In jazz, Fmaj7 is often used as an upper structure superimposition over a G7 to create tension. By playing the notes of F, A, C, and E over a G7, you are implying a **G Mixolydian b13 scale** (the 5th mode of C melodic minor).

- **Scale notes:** G, A, Bb, B, C, D, Eb, F
- **Superimposition notes:** The "Eb" from C melodic minor clashes momentarily with the "E" in the Fmaj7, creating a rich, altered jazz sound

Playing a Bm7b5 arpeggio over a G7 chord produces the **G altered dominant scale** (also known as the Super Locrian or Pomeroy scale). This scale is the 7th mode of the Ab melodic minor scale and works perfectly for jazz improvisation by highlighting the altered tensions (b9, (#9), (#11), and b13).

Here is the breakdown of why this works:

- **Bm7b5 Arpeggio:** Contains the notes B, D, F, and A.
- **G7 Functionality:** In relation to the G7 root, these exact notes act as the 3 (B),(#9) (D), b13 (F), and the root/natural 7 (A).
By playing the arpeggio, you naturally hit the essential "color tones" that give the G7 chord a strong, tense pull back to C minor or C major.

To visualize this against the G7 root (G, B, D, F), the Bm7b5 arpeggio layers the **major 3rd, sharp 9, 13, and 7**.

Seventh Chords built on the 3rd of Original Chord

Pena: https://www.youtube.com/shorts/FNGEq9eVqNI
Lower structure = 7th chord bult on 3rd of original chord

Over Am7 use CM7	c is the b3 of Am7	See below.
Over D7 use F#m7b5	f# is the M3 of D7	Why a m7b5? See below.
Over GM7 use Bm7	b is the M3 of GM7	Why a minor? When you harmonize a GM7, the third chord is Bm7
Over CM7 use Em7	e is the M3 of CM7	Why a minor? When you harmonize a CM7, the third chord is Em7
Over F#m7b5 use Am7	a is the m3 of F#m7b5 ?	
Over B7 use D#m7b5	d# is the M3 of B7	
Over Em7 use GM7	g is the b3 of Em7	

```
|-------------|-------------------------|-D7--(F#m7b5-arp)----|-------------------10-13/|-14-10--------------|
|--------8-11/|-12-8--------------------|---------------------|---------10-10/12-------|-------12-----------|
|------9------|-------9-----------------|---------9-7-8-7-----|------11-------------10/|-11-------12-11-9--|
|-9/10--------|---------10--9-10-7------|----7-10---------10--|-9-12--------------------|--------------------|
|-------------|-------------------10-8h|-9-------------------|-------------------------|--------------------|
|-------------|-Am7--(CM7-arp)----------|---------------------|-GM7---------------------|-CM7----------------|


|-b--c-e--g-bb-|--b-g--e--c--b--c-a--g-|-f#-a--c-e-d-d#-d-c--|-------------------------|------------|
 In relation to original chord:
|-----------b9-|--9-b7-5--b3-9-b3-R-b7-|-3--5-b7-9-R-b9-R-b7-|-------------------------|---------|

|--7------------------|--------9-8-10-7----|-----7-10-14-12--17-|---14---------------|
|-----8---------------|---7-10----------10-|-7-8----------------|------15------------|
|-------9-----------9-|-8------------------|----------11------14-|---------16-14-12--|
|---------10-9-7-10---|--------------------|---------------------|--------------------|
|---------------------|--------------------|---------------------|--------------------|
|-F#m7b5--------------|-B7-----------------|-Em7-(GM7-arp--------|-Em7----------------|
```

OK, we're in the key of G. G is the I chord. Am7 > D7 > GM7 is a 2-5-1 in G. If you harmonize a GM7 you get: GM7 > Am7 > Bm7 > CM7 > D7 > Em7 > F#m7b5 > GM7 All the chords we're talking about are within that harmonized GM7 scale.	D7 > F#m7b5 f# is the M3 in a D7 The notes in a D7 arpeggio are: d-f#-a-c-d The notes in an F#m7b5 arpeggio are: f#-a-c-e-f# = 1,b3,b5,b7 e is the 9 in a D7 So, using the F#m7 arp, you pick up the 9 (e) over the D7 and the rest of the notes are the same. So it fits.
Am7 > CM7 The notes in an Am7 arpeggio are: a-c-e-g-a The notes in a CM7 arpeggio are: c-e-g-b-c b is the 9 in an Am7. So, using the CM7 arp, you pick up the 9 (b) over the Am7 and the rest of the notes are the same. So it fits.	F#m7b5 > Am7 a is the m3 of F#m7b5 The notes in an F#m7b5 arpeggio are: f#-a-c-e-f# The notes in an Am7 arpeggio are: a-c-e-g-a g is the b9 in an F#m7b5

Ruch: Upper structure triads for comping and soloing

https://www.youtube.com/watch?v=Cbo6tCKEZJY&t=61s

Autumn Leaves Example: Cm7 F7 BbM7 EbM7 Am7b5 D7 Gm7

Cm7 contains an EbM triad

Look at EbM triads on all string sets

Take the F7: The triad built over the 3,5,7 of F7 is a diminished triad.

Take BbM7: The triad built over the 3,5,7 of a major seventh is a minor triad. Drop the Bb and you are left with a Dm triad.

Take the EbM7: the upper structure triad is Gm.

Take Am7b5: the upper structure triad is Cm.

Take D7: the upper structure triad is F# diminished (F#, A, C)

Take Gm7: the upper structure triad is Bb major.

```
|-----|----|------|------|-------|----|-----||-----|----|------|------|-------|----|-----|
|-4---|-4--|-3----|-3----|-4-----|-1--|-3---||-8---|-10-|-6----|-8----|--8----|-7--|-6---|
|-3---|-5--|-2----|-3----|-5-----|-2--|-3---||-8---|--8-|-7----|-7----|--8----|-5--|-7---|
|-4---|-7--|-3----|-5----|-5-----|-4--|-3---||-8---|-10-|-7----|-8----|-10----|-7--|-8---|
|-----|----|------|------|-------|----|-----||-----|----|------|------|-------|----|-----|
|-Cm7-|-F7-|-BbM7-|-EbM7-|-Am7b5-|-D7-|-Gm7-||-Cm7-|-F7-|-BbM7-|-EbM7-|-Am7b5-|-D7-|-Gm7-|
|-EbM---Ao---Dm-----Gm-----Cm------F#o--BbM-||-EbM---Ao----Dm----Gm-----Cm------F#o--BbM-|

|-----|-----|------|------|-------|----|-----|
|-11--|-13--|-10---|-11---|-13----|-10-|-11--|
|-12--|-14--|-10---|-12---|-12----|-11-|-10--|
|-13--|-13--|-12---|-12---|-13----|-10-|-12--|
|-----|-----|------|------|-------|----|-----|
|-Cm7-|-F7--|-BbM7-|-EbM7-|-Am7b5-|-D7-|-Gm7-|
|-EbM---Ao----Dm-----Gm-----Cm------F#o--BbM-|
```

Upper structure arpeggios within a single chord:

It is common in jazz (and less frequently in other styles) to substitute one chord for another.

For example, an Am7 chord is often substituted for a C chord and C is often substituted for Am7.

This concept can be applied wholesale to arpeggios.

If you were improvising over a C chord you could play an Am7 arpeggio or if you were improvising over Am7 chord you could play C arpeggio.

Substitution can add interest and surprise to any solo.

Try this Am7 arpeggio over C, C6, Cmaj7, D7, D9, D11, D13 4th string root using speed picking. D=downstroke U=upstroke

Am7 (A-C-E-G) shares some of the same notes as C (C-E-G), but you can see Am7 adds an A note to the mixture. Adding an A note (6th interval) the C chord changes the harmony, and the actual sound is (when mixed) is C6.

C6 is a very common embellishment and substitute for a "vanilla" C.

When you experiment with arpeggio substitution it is important and fun to determine how you have changed the chord.

Arpeggio Substitution For the V7 (dominant seventh) Chord

The V7 chord in the V7 to 1 progression is a dominant seventh chord (i.e. G7).

The V7 chord is a tension (unresolved) chord and needs to resolve to a chord a fourth interval away (the most resolved chord is a major but it can be minor or dominant seventh, i.e. G7 resolves to C, A7 resolves to D, Bb7 resolves to Eb etc.)

And since an arpeggio functions the same as a chord, you should practice playing a dominant seventh arpeggio (or substitution) resolving to a major arpeggio (or substitution).

NB: The above is just starting a G arpeggio on the 3rd, 5th, 7th, 7b5 and 9th, 11 and 13? Not exactly.

```
|-R---------|-3rd-------|-5th-------|-7th-------|-Dm6-----|-Dm7-----|-FM7-----|-Bm7b5---|
|-----------|-----------|---------3-|-------3-6-|---------|---------|-------5-|---------|
|-----------|---------4-|-----2-5---|-----4-----|-----2-4-|-----2-5-|---2-5---|-------2-|
|-------3-5-|-----3-5---|---3-------|-3-5-------|---3-----|---3-----|-3-------|-----3---|
|---2-5-----|-2-5-------|-5---------|-----------|-5-------|-5-------|---------|-2-5-----|
|-3---------|-----------|-----------|-----------|---------|---------|---------|---------|
```

When soloing over a dominant seventh chord you can access diatonic arpeggios that exist naturally within the parent major key. Arpeggio substitutions over a dominant 7 chord allow you to easily highlight upper extensions (9, 11, 13) or altered tensions (9, sharp9, 5, sharp5) without needing to memorize entirely new scale patterns.

Examples over G7 (G - B - D - F) 1, 3, 5, b7

V Arpeggio from the 1 (G):
Built directly from the root of the dominant chord, this arpeggio is perfect for outlining basic chord tones (1, 3, 5, 7).

Minor 7 Arpeggio from the 3rd (B):
Playing a Bm7 arpeggio (B -D - F - A) outlines the 3rd, 5th, b7 & 9 of the G7 chord.
Creates a beautiful, lush modern jazz sound by isolating the 9th, 11th (or 9th), and 13th extensions.

Minor 7b5 from the 3rd (B):
Playing a Bm7b5 (B - D - F - A) outlines the 3rd, 5th, b7th, and natural 9th of the G7 chord.
This is a staple choice for a rootless G9 sound.

Diminished Arpeggio from the 3rd (B):
Playing a B diminished arpeggio (B -D - F - G#) outlines the 3rd, 5th, b7 & b9 of the G7 chord. Gb9.

Minor 7 Arpeggio from the 5th (D):
Playing a Dm7 arpeggio (D - F - A - C) highlights the 5th, b7, 9, and 11, making it highly effective for suspended (G7sus) phrasing.

Major 7 Arpeggio from the b7th (F):
Playing an Fmaj7 (F - A - C - E) over G7 outlines the b7th, 9th, 11th, and 13th.
It emphasizes the lush, unaltered upper partials of the chord.

Diminished 7 Arpeggio from the b9 (a half-step above the G7 root) (Ab)
Playing an Abdim7 arpeggio (Ab - B - D - F)) acts as a dominant placeholder.
It perfectly outlines the 3rd, 5th, and b7th of G7, while adding a highly tense b9 (Ab).

Minor 7b5 from the #9 (Bb):
Playing a Bbm7b5 (Bb - Db - Fb - Ab) over G7 creates a gritty, highly altered texture.
This specific framework injects the #9 (B), b5 (D), ( )7 (F), and ( )9 ((A)) into your lines.

Phrygian Dominant from the Root

Use when resolving to a minor 1

Scale: G Ab B C D Eb F

Major 7b5 from the b5 Tritone (Db):

Playing a DM7b5 arpeggio utilizes the classic tritone substitution concept.

It spells out the notes Db - F - G - C, which isolates the root, 3rd, and b7th alongside a sharp, modern b5 alteration.

Major Triad from the b5 (Db):

Playing a Major triad (Db - F - Ab) emphasizes the highly altered b5, b7, and b9 intervals.

Major Triad from the 6th (E):

Playing an E Major triad (E - G# - B) outlines the natural 13th (E) and the natural root (G), while adding a highly distinctive #9 color (G#/Ab)

Chromatic Passing Tones: (The Bebop Approach)

By playing a dominant 7th arpeggio and adding chromatic passing notes (like a major 7th passing tone between the 7 and the root), you link chord tones melodically.

Triad Pairs:

Combining two triads a whole-step apart (such as an Eb major triad over a G7 chord) creates a sharp, altered sound suitable for melodic minor modes.

<u>Chromatic</u> Arpeggio Substitution For the V7 (dominant seventh) Chord

Substitutions can be Chromatic which means outside the key.

Chromatic alterations are a mainstay in Jazz—many would say chromaticism is the basic language of Jazz.

Chromaticism can occur with any chord but the unresolved or transitional V7 (i.e. G7) is the most likely (and best) chord for chromatic alterations—and this lesson deals with the V7 (i.e. G7).

The monster jazz guitarist Joe Pass, along with many others, simplified their approach to chromaticism by realizing you can only alter the 5th and 9th of a dominant seventh chord (in any combination and order): *<u>You can sharp or the 5th and 9th interval (i.e. b5, #5, b9, #9)</u>*

Divide the Fretboard into 4 parts:

https://www.youtube.com/shorts/TUK0_LKiZAk

Gm Bb Dm F Recognize the Root, 3, 5 and 7's.

```
Gm R-3-5-7 =   G   Bb   D   F
Gm scale =             G A Bb C D E F G A Bb C D E F G
                   R   b3   5   7   9    11  13
|-Gm-------5-4-3-|-----------------|-----|
|--------3-------|-5-3-------3-----|-----|
|-----3----------|-----5-4-3---3---|-2---|
|-4/5------------|----------------5-|---5-|
|----------------|-----------------|-----|
|---R-b3-5-9-b9--|-----------------|-----|

Bb R-3-5-7 =   Bb D F G
Gm Scale Degree:  Bb C D Eb F G A Bb C  D Eb F G     A Bb
                      b3   5    b7  9    11   13
When you play Bb major over Gm you get G Dorian like a Gm11 chord
|---------|-----8---------------|-------------------|
|-------6-|-10----10--6---6-----|-------6-10-8--8---|
|-----7---|-------------7---7---|-----7-------------|
|-7/8-----|--------------------8-|-7-8---------------|
|---------|----------------------|-------------------|
|-Bb------|----------------------|-------------------|

|-E-B-D-F-|--A--C--A-------------------------------|

Dm =   D F A C
Dm Scale =            D E F G A Bb C D E F G A Bb C
Degree of G:   R   b3  5    b3  9   11  13
When you play Dm scale over Gm you get G Dorian like a Gm9 or Gm11
```

```
|-------------12-10----------|------------------------|----------|
|-------10-13-------13-12-10-|-11----------10---------|----------|
|----10----------------------|-----------------10----9-|----------|
|-12-------------------------|----12-11-12-------12---|-10-12----|
|----------------------------|------------------------|-------10-|
|-Dm-------------------------|------------------------|----------|

|-D---F--A--C--E-D-----------|--------------------|
```

R-3-5-7 of F
When you play F major scale over Gm you get G Dorian like a G13sus4

```
|-------------|----15-13--17-13-|----------------------|-----------------|
|----------13-|-17--------------|-17-15-13-------------|-----------------|
|-------14----|-----------------|----------14----12-14-|-----------------|
|-12-15-------|-----------------|-------------15-------|-15-12-14-12-----|
|-------------|-----------------|----------------------|--------------13-|
|-F-----------|-----------------|----------------------|-----------------|
```

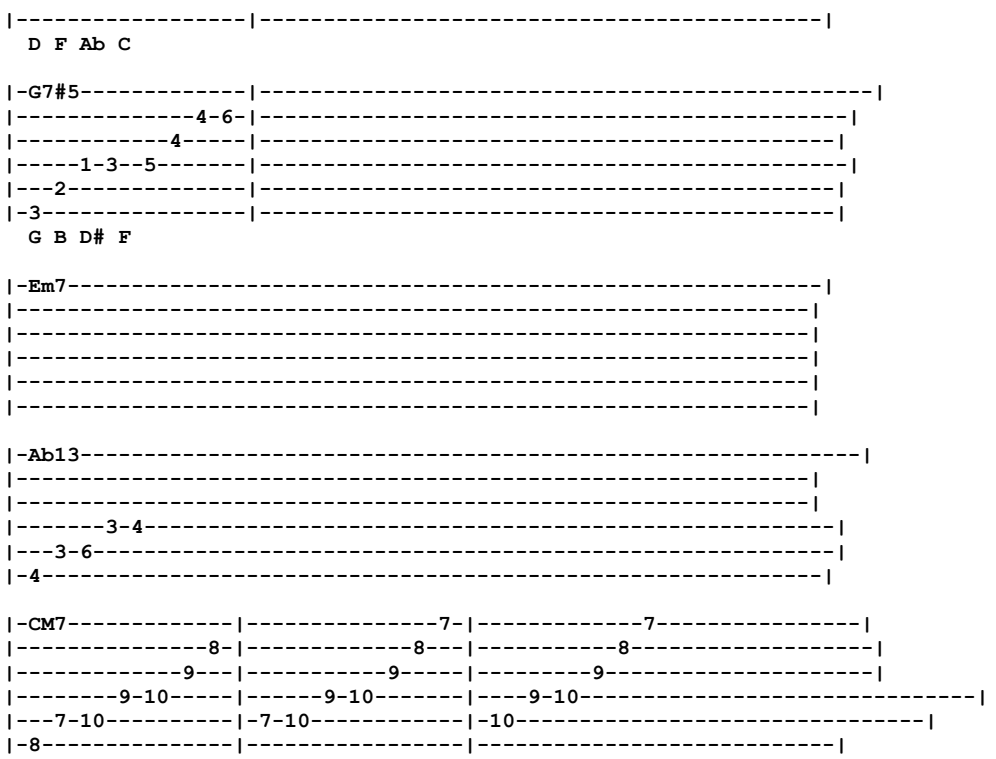
Arpeggio from Root, 3rd, 5th, 7th in one position USING BLUE BOSSA CHORDS

Cm7 x3134x C Dorian Cm9 x3133x x888-10x	Cm7 Cm11 x31311	Fm7 x8689x x8686x Fm9 x8688x Fm6 = Dm7b5 xx3131 xx3534 x8x798 xx0111	Fm7 Fm9 Bb7	Dm7b5 x5656x xx0111 xx3534 xx6768 Fm7b5 x8989x xx3444 2-5-1 in Cm>	G7b13 (= G7#5) 3x344x xx3443 x8988x G7b9 3x3434 x2313x x5646x	Cm7 Cm6 x3x243 8x788x Cm9 x3133x Cm11 8x886x x33343	Cm7 Cm9
Ebm7 x6867 xx1322 Eb Bb Db Gb Ebm9 X6466x 2-5-1 in DbM	Ab7 Ab13 Ab9 x3434x Ab13-D9 | DM7	DbM7 DbM9 x4354x Db F Ab C Db6/9 x4334x	DbM7 Db6/9 x4334x 4x334x	Dm7b5	G7b13 3x3443 G7b9 xx3434 xx6767	Cm7	Dm7b5 Fm7b5 G7b9b13 xx3444 G7#5#9 xx3446

```
|-Cm7-|-------------3-|-3rd-------3-6-|-5th--------------3-6-|-7th-----------3-|
|-----|-----------4---|---------4-----|----------------4-----|-------------4---|
|-----|-------3-5-----|-----3-5-------|-----------3-5-------|---------3-5-----|
|-----|-----5---------|---5-----------|---------5-----------|-------5---------|
|-5-2/|-3-6-----------|-6-------------|-----3-6-------------|---3-6-----------|
|-----|---------------|---------------|-3-6-----------------|-6---------------|
        C Eb G Bb

|-Fm7------------8-|-------------------------------------------------|
|--------------9---|-------------------------------------------------|
|---------8-10-----|-------------------------------------------------|
|------10----------|-------------------------------------------------|
|-8-11-------------|-------------------------------------------------|
|------------------|-------------------------------------------------|
  F Ab C Eb

|-Dm7b5----------8-|-------------------------------------------------|
|--------------9---|-------------------------------------------------|
|-------5-7-10-----|-------------------------------------------------|
|-----6------------|-------------------------------------------------|
|-5-8--------------|-------------------------------------------------|
```



Superimpositions

Superimposition over major seventh chords is a powerful improvisation and comping technique where you play a different chord or scale over an existing major 7th chord. Instead of thinking about complex extensions like 9ths, 11ths, and 13ths individually, you simply play a familiar, simpler structure (like a triad or pentatonic scale) to instantly unlock sophisticated jazz and fusion sounds.

1. Triad and 7th Chord Arpeggio Superimpositions

By playing standard arpeggios starting on different degrees of the major 7th chord, you alter the overall emotional color:

Superimposed Chord (Over Cmaj7)	Notes Involved	Resulting Extensions	Sonic Vibe
E minor (or **Em7**)	E, G, B, (D)	3rd, 5th, 7th, 9th	**Sweet & Weightless**: Adds the gorgeous 9th extension while omitting the root.
G major (or **Gmaj7**)	G, B, D, (F#)	5th, 7th, 9th, #11	**Lydian Sparkle**: Unlocks the dreamy, ethereal sharp-eleven sound.
B minor (or **Bm7**)	B, D, F#, (A)	7th, 9th, #11, 13th	**Modern & Floaty**: Maximizes tension by sharing only one note (the 7th) with the original chord.
A minor (or **Am7**)	A, C, E, (G)	6th/13th, Root, 3rd, 5th	**Grounded**: Gives a stable, classic Major 6/9 flavor.

2. Minor Pentatonic Superimpositions

One of the easiest "hacks" used by jazz and fusion players is superimposing standard minor pentatonic shapes over major chords:

- **The Minor 3rd Degree (E minor pentatonic over Cmaj7):** Playing the minor pentatonic scale starting on the **major third** of the chord yields a highly melodic sound. It highlights the 3rd, 5th, 6th, 7th, and 9th, avoiding any harsh clashing notes.
- **The Major 7th Degree (B minor pentatonic over Cmaj7):** Playing the minor pentatonic **starting a half-step *below* the root** targets the 7th, 9th, 3rd, #11, and 13th. This immediately delivers a beautiful, film-score-like **Lydian sound**.

- If you are playing over a Major 7th chord and want a cleaner, modern sound that avoids the "rub" of the perfect 4th (the natural 11th), swap out the **arpeggio on the 5th** for a **Major 7th arpeggio** instead of a dominant 7th (e.g., play **Gmaj7** over a Cmaj7 chord). This instantly gives you a gorgeous **Lydian (#11)** sound!

How to Practice This

1. **Loop a backing track** on a single major 7th chord (e.g., Cmaj7).
2. **Play a basic E minor triad** or Em7 arpeggio over it. Notice how natural it feels.
3. **Shift up to a G major or B minor** structure to hear the tension expand as you introduce the #11 color tone.

I want a chart showing the following. For example, if you start an arpeggio on the third of one chord, you get a different arpeggio, e.g., over Dm7, starting on the 3rd, you get an FM7 arpeggio. Is there some generally applicable rule that lets you quickly identify what other arpeggios are available once you identify the "base" arpeggio/chord

There is a universal rule for this called the "superimposition" or "chord substitution" rule, which relies entirely on stacked thirds. Because chords in jazz and traditional harmony are built by stacking thirds, playing a standard four-note arpeggio starting from any chord tone of a **seventh chord** simply yields another standard seventh chord arpeggio rooted on that note.

Superimposing arpeggios over chord tones is a highly effective way to automatically access upper extensions (9ths, 11ths, and 13ths) without having to think about complex intervals under pressure.

Based on stacking thirds: playing a standard four-note arpeggio starting from any chord tone of a "base" chord simply yields the chord built on that scale degree. This concept is often referred to as playing upper extensions or using chord-on-chord substitution.

The generally applicable rule to quickly identify these extensions is: **the arpeggio built on the n-th degree of a chord contains the notes of that chord from the n-th degree up to its higher extensions (n+6).**

Minor 7th Chord Superimpositions

When you superimpose 4-note arpeggios over the chord tones of a **Minor 7th chord (1 - b3 - 5 - b7)**, you safely access the lush colors of the **Dorian mode** (9th, 11th, and 13th extensions) without sounding cluttered:

- **From the b3:** Yields a **Major 7th** structure, capturing the **9th** extension.
- **From the 5th:** Yields a **Minor 7th** structure, capturing the **9th and 11th** extensions.
- **From the b7:** Yields a **Major 7th** structure, capturing the **9th, 11th, and 13th** extensions.

🎼 The General Rule of Stacking Thirds

Every standard seventh chord is built by stacking intervals of a third (Root - 3rd - 5th - 7th). If you keep stacking thirds past the 7th, you get the extensions: **9th - 11th - 13th**.

By starting a four-note arpeggio on any note other than the root, you are simply grabbing a four-note "window" further up this chain.

Here is how the notes line up across the degrees of a chord:

Note Position in Scale	**1**	**3**	**5**	**7**	**9**	**11**	**13**		
Dm13 Stacked Thirds	D	F	A	C	E	G	B		
Start on Root (1st)	**D**	**F**	**A**	**C**				1-3-5-7	Dm7
Start on 3rd		**F**	**A**	**C**	**E**			3-5-7-9	FM7

Start on 5th	**A C E G**	5-7-9-11	Am7
Start on 7th	**C E G B**	7-9-11-13	CM7

D>F=m3 F>A=M3 A>C=m3 C>E=M3 E>G=m3 G>B=M3

To quickly find these in any key, *look at the Roman numeral scale degrees of the parent major scale*.

If you are playing over a specific chord, starting on its 3rd, 5th, or 7th results in *the diatonic seventh chord found on that respective scale degree*.

For example, the diatonic seventh chord built on the 3rd of a Dm7 chord is F major 7 (Fmaj7).

Why this happens:

- **The 3rd of Dm7** is the note **F**.
- **The parent scale** of a Dm7 chord (acting as a iim7 chord) is **C major** (C - D - E - F - G - A - B).
- **Building a 7th chord** starting on F using only the notes from the C major scale gives you **F - A - C - E**, which forms an **Fmaj7** chord.

Here is the quick reference chart for the four primary chord types in a major key:

Base Chord Type	**Starting on the 3rd yields:**	**Starting on the 5th yields:**	**Starting on the 7th yields:**
Major 7 (IM7) *e.g., CM7*	**Minor 7 (iii7)** *Em7 (E-G-B-D)* Adds the: 7,9	**Major 7 (VM7)** *GM7 (G-B-D-F#)* Adds the: 9, #11	**Minor 7 (vii7)** *Bm7 (B-D-F#-A)* Adds the: 9, #11, 13
Minor 7 (ii7) *e.g., Dm7*	**Major 7 (bIIIM7)** *FM7 (F-A-C-E)* Adds the: 9	**Dominant 7 (V7)** *Am7 / A7 (A-C-E-G)* Adds the: 9, 11	**Major 7 (bVIIM7)** *CM7 (C-E-G-B)* Adds the: 9, 11, 13
Dominant 7 (V7) *e.g., G7*	**Half-Diminished (viiø7)** *Bm7b5 (B-D-F-A)* Adds the: 9	**Minor 7 (ii7)** *Dm7 (D-F-A-C)* Adds the: 9, 11	**Major 7 (IVM7)** *FM7 (F-A-C-E)* Adds the: 9, 11, 13
Half-Diminished (viiø7) *e.g., Bm7b5*	**Minor 7 (ii7)** *Dm7 (D-F-A-C)* Adds the: 11	**Major 7 (IVM7)** *FM7 (F-A-C-E)* Adds the: 11, b13	**Dominant 7 (V7)** *G7 (G-B-D-F)* Adds the: b9, 11, b13

C__ = C-E-G-B-D-F#-A

Here is a quick-reference chart mapping the arpeggios that result from starting on the 3rd, 5th, and 7th degrees of the four primary Seventh chord types.

Base Chord Type	**Arpeggio from the 3rd (Yields 7, 9)**	**Arpeggio from the 5th (Yields 9, 11)**	**Arpeggio from the 7th (Yields 11, 13)**
Minor 7th (e.g., Dm7)	**Major 7th** (FM7)	**Major 7th** (Am7 / C) or Major Triad (Am)	**Major 7th** (Cmaj7)
Major 7th (e.g., Cmaj7)	**Minor 7th** (Em7)	**Major 7th** (Gmaj7)	**Minor 7th** (Bm7)
Dominant 7th (e.g., G7)	**Minor 7thb5** (Bm7b5)	**Minor 7th** (Dm7)	**Major 7th** (Fmaj7)

Half-Diminished (e.g., Bm7\(\flat5\))	**Minor 7th** (Dm7)	**Major 7th** (Fmaj7)	**Minor 7th** (Am7)

Here is a quick-reference chart mapping the arpeggios that result from starting on the 3rd, 5th, and 7th degrees of the four primary Seventh chord types.

📊 Seventh Chord Arpeggio Superimposition Chart

Base Chord Type	Arpeggio from the 3rd (Yields 7, 9)	Arpeggio from the 5th (Yields 9, 11)	Arpeggio from the 7th (Yields 11, 13)
Minor 7th (e.g., Dm7)	**Major 7th** (FM7)	**Major 7th** (Am7 / C) or Major Triad (Am)	**Major 7th** (Cmaj7)
Major 7th (e.g., Cmaj7)	**Minor 7th** (Em7)	**Major 7th** (Gmaj7)	**Minor 7th** (Bm7)
Dominant 7th (e.g., G7)	**Minor 7th \(\flat5\)** (Bm7\(\flat5\))	**Minor 7th** (Dm7)	**Major 7th** (Fmaj7)
Half-Diminished (e.g., Bm7\(\flat5\))	**Minor 7th** (Dm7)	**Major 7th** (Fmaj7)	**Minor 7th** (Am7)

When you play a 4-note arpeggio starting on the 3rd, 5th, or 7th scale degrees of a **Major 7th chord**, you naturally outline the following harmonic expansions (assuming a standard major/Ionian scale context):

- **From the 3rd:** Yields a **Minor 7th** structure, which safely captures the **9th** extension.
- **From the 5th:** Yields a **Dominant 7th** structure, capturing the **9th and 11th** extensions.
- **From the 7th:** Yields a **Half-Diminished 7th (m7b5)** structure, capturing the **9th, 11th, and 13th** extensions.

Here is the comprehensive reference chart for all 12 musical keys:

Key	Core Major 7th Chord (1 - 3 - 5 - 7)	Arpeggio on the 3rd (3 - 5 - 7 - 9) *Labels: Minor 7th (Adds 9)*	Arpeggio on the 5th (5 - 7 - 9 - 11) *Labels: Dominant 7th (Adds 9, 11)*	Arpeggio on the 7th (7 - 9 - 11 - 13) *Labels: Half-Diminished (Adds 9, 11, 13)*
C	C - E - G - B	**Em7** (E - G - B - D)	**G7** (G - B - D - F)	**Bm7b5** (B - D - F - A)
Db	Db - F - Ab - C	**Fm7** (F - Ab - C - Eb)	**Ab7** (Ab - C - Eb - Gb)	**Cm7b5** (C - Eb - Gb - Bb)
D	D - F# - A - C#	**F#m7** (F# - A - C# - E)	**A7** (A - C# - E - G)	**C#m7b5** (C# - E - G - B)
Eb	Eb - G - Bb - D	**Gm7** (G - Bb - D - F)	**Bb7** (Bb - D - F - Ab)	**Dm7b5** (D - F - Ab - C)
E	E - G# - B - D#	**G#m7** (G# - B - D# - F#)	**B7** (B - D# - F# - A)	**D#m7b5** (D# - F# - A - C#)
F	F - A - C - E	**Am7** (A - C - E - G)	**C7** (C - E - G - Bb)	**Em7b5** (E - G - Bb - D)
F#	F# - A# - C# - E#	**A#m7** (A# - C# - E# - G#)	**C#7** (C# - E# - G# - B)	**E#m7b5** (E# - G# - B - D#)
G	G - B - D - F#	**Bm7** (B - D - F# - A)	**D7** (D - F# - A - C)	**F#m7b5** (F# - A - C - E)
Ab	Ab - C - Eb - G	**Cm7** (C - Eb - G - Bb)	**Eb7** (Eb - G - Bb - Db)	**Gm7b5** (G - Bb - Db - F)
A	A - C# - E - G#	**C#m7** (C# - E - G# - B)	**E7** (E - G# - B - D)	**G#m7b5** (G# - B - D - F#)

Bb	Bb - D - F - A	**Dm7** (D - F - A - C)	**F7** (F - A - C - Eb)	**Am7b5** (A - C - Eb - G)
B	B - D# - F# - A#	**D#m7** (D# - F# - A# - C#)	**F#7** (F# - A# - C# - E)	**A#m7b5** (A# - C# - E - G#)

Mentally Applying the Rule Fast

Instead of memorizing every combination, use these two mental shortcuts on the fly:

- **The "Skip a Degree" Rule:** To play from the 3rd, just think of the diatonic chord **two scale steps up** from your current root. (e.g., over D, skip E, play F. In C major, F is Major 7, so you get FM7).
- **Targeting the 9th:** Starting on the 3rd is the most popular jazz shortcut because it instantly gives you a clean, rootless **9th chord sound** without forcing you to think about complex extensions.

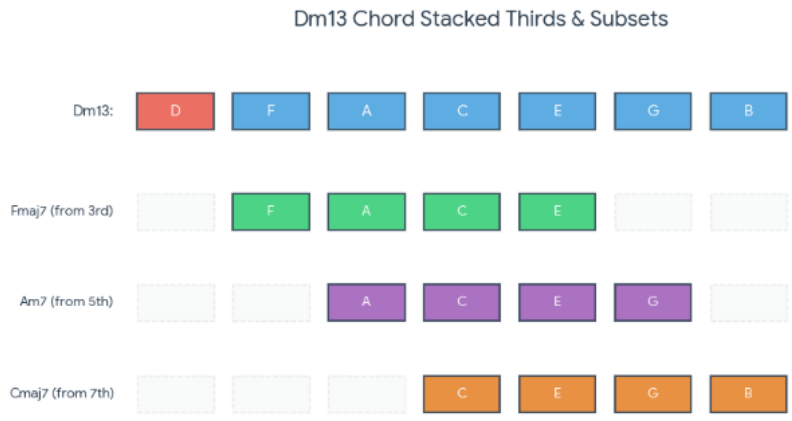
When you start an arpeggio on a higher chord tone, you are essentially "shifting" your four-note window up the stacked thirds of the overall scale, which naturally outlines the upper extensions (like the 9th, 11th, or 13th) of your original chord.

💡 The Quick Mental Shortcuts

To calculate these on the fly without memorizing the whole chart, use these intervallic rules based on your base chord:

- **From the 3rd:** Go up a **minor 3rd** for minor chords (yields a Major 7 arpeggio) or a **major 3rd** for Major/Dominant chords (yields a minor 7 or minor 7b5 arpeggio).
- **From the 5th:** Go up a **perfect 5th** from your base root. Over Major or Dominant chords, a major 7th or minor 7th built on the 5th gives you pristine, unaltered 9ths and 11ths.
- **From the 7th:** Go up a **step down** from your root. Playing a Major 7th arpeggio a whole step below a minor chord root gives you a lush, modern minor 11 sound.

The generally applicable rule to quickly identify these extensions is: **the arpeggio built on the n-th degree of a chord contains the notes of that chord from the n-th degree up to its higher extensions (n+6).**



When applying this rule to **dominant 7th chords** (G7) and **altered dominants** (G7alt), things get exciting. Dominant chords inherently want to resolve, and using these upper-structure arpeggios provides the exact tension and color needed for that jazz/fusion sound.

1. The Standard Dominant 7th Rule (The "9, 11, 13" Sound)

For a standard, un-altered Dominant 7th chord, you follow the diatonic notes of the Mixolydian mode.

Moving up the chord tones of **G7** yields these arpeggios:

Starting Note (Interval)	Resulting Arpeggio Type	Extensions Sounded	Example over G7
Root (1st)	Dominant 7th	1, 3, 5, b7	**G7** (G, B, D, F)
Third (3rd)	Half-Diminished 7th (Ø)	3, 5, b7, 9	**BØ7** (B, D, F, A)
Fifth (5th)	minor 7th	5, b7, 9, 11	**Dm7** (D, F, A, C)
Seventh b7th)	Major 7th	b7, 9, 11, 13	**FMaj7** (F, A, C, E)

- **The Quick Shortcut:** Over any standard dominant chord, playing a **Major 7th arpeggio a whole-step below the root** (F over G7) instantly gives you a beautiful, clean 13th sound.

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2. The Altered Dominant Rule (The "Tension" Sound)

Altered dominants use the **Altered Scale** (the 7th mode of Melodic Minor), which features flat/sharp 9s and flat/sharp 5s (b9, #9, #11 b5, #5, b13).

To quickly get these tense, altered tones without burning your brain, use these two incredibly popular shortcuts over **G7alt**:

Starting Note	The Quick Rule	Resulting Arpeggio	Altered Tensions Sounded
From the b5 / #11	Go up a **tritone** and play a **minor 7th**	**Dbm7** (Db, E, Ab, B)	#11, b7, b9, 3
From the #5 / b13	Go up a **half-step** and play a **Major 7th**	**AbMaj7** (Ab, C, Eb, G	b13, 3, #9, Root

- **The Tritone Shortcut:** Over G7, play a **Dbm7** arpeggio. It completely re-contextualizes the chord into an altered masterpiece.
- **The Half-Step Up Shortcut:** Over G7, play an **AbMaj7** arpeggio. This is the ultimate "outside" sound that resolves beautifully down a half-step to the tonic Major chord (CMaj7).

Dominant 7th Chord Superimpositions

When you superimpose arpeggios over a **Dominant 7th chord (1 - 3 - 5 - b7)** using Mixolydian notes, you outline these harmonic layers:

- **From the 3rd:** Yields a **Half-Diminished 7th (m7b5)** structure, capturing the **9th** extension.
- **From the 5th:** Yields a **Minor 7th** structure, capturing the **9th and 11th** (sus) extensions.
- **From the b7:** Yields a **Major 7th** structure, capturing the **9th, 11th, and 13th** extensions.

Key	Core Dominant 7th Chord (1 - 3 - 5 - b7)	Arpeggio on the 3rd (3 - 5 - b7 - 9) 👉 *Labels: Half-Diminished (Adds 9)*	Arpeggio on the 5th (5 - b7 - 9 - 11) 👉 *Labels: Minor 7th (Adds 9, 11)*	Arpeggio on the b7 (b7 - 9 - 11 - 13) 👉 *Labels: Major 7th (Adds 9, 11, 13)*

C7 C - E - G - Bb	**Bm7b5** (B - D - F - A)	**Gm7** (G - Bb - D - F)	**Bbmaj7** (Bb - D - F - A)
Db7 Db - F - Ab - Cb	**Cm7b5** (C - Eb - Gb - Bb)	**Abm7** (Ab - Cb - Eb - Gb)	**Cbmaj7** (Cb - Eb - Gb - Bb)
D7 D - F# - A - C	**C#m7b5** (C# - E - G - B)	**Am7** (A - C - E - G)	**Cmaj7** (C - E - G - B)
Eb7 Eb - G - Bb - Db	**Dm7b5** (D - F - Ab - C)	**Bbm7** (Bb - Db - F - Ab)	**Dbmaj7** (Db - F - Ab - C)
E7 E - G# - B - D	**D#m7b5** (D# - F# - A - C#)	**Bm7** (B - D - F# - A)	**Dmaj7** (D - F# - A - C#)
F7 F - A - C - Eb	**Em7b5** (E - G - Bb - D)	**Cm7** (C - Eb - G - Bb)	**Ebmaj7** (Eb - G - Bb - D)
F#7 F# - A# - C# - E	**E#m7b5** (E# - G# - B - D#)	**C#m7** (C# - E - G# - B)	**Emaj7** (E - G# - B - D#)
G7 G - B - D - F	**F#m7b5** (F# - A - C - E)	**Dm7** (D - F - A - C)	**Fmaj7** (F - A - C - E)
Ab7 Ab - C - Eb - Gb	**Gm7b5** (G - Bb - Db - F)	**Ebm7** (Eb - Gb - Bb - Db)	**Gbmaj7** (Gb - Bb - Db - F)
A7 A - C# - E - G	**G#m7b5** (G# - B - D - F#)	**Em7** (E - G - B - D)	**Gmaj7** (G - B - D - F#)
Bb7 Bb - D - F - Ab	**Am7b5** (A - C - Eb - G)	**Fm7** (F - Ab - C - Eb)	**Abmaj7** (Ab - C - Eb - G)
B7 B - D# - F# - A	**A#m7b5** (A# - C# - E - G#)	**F#m7** (F# - A# - C# - E)	**Amaj7** (A - C# - E - G#)

Practical Tip for Dominant Chords

Because the natural 11th clashes heavily with the major 3rd of a dominant chord, jazz players rarely play the arpeggios on the 5th or b7 straight. Instead, to get a killer **altered** or **Lydian Dominant** sound, try playing a **minor 7b5 arpeggio built a half-step up from the root** (e.g., play **C#m7b5** over a C7 chord).

Superimposition over minor 7 flat 5 (m7♭5) chords

Also known as half-diminished chords—is an excellent way to navigate what is often considered a tricky chord. Because the m7♭5 chord is inherently tense and unstable, superimposing familiar, stable structures over it instantly unlocks beautiful melody lines.

Below is a breakdown of the best ways to superimpose shapes over a **C minor 7 flat 5** (C–E♭–G♭–B♭) chord.

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1. Triad and 7th Chord Arpeggio Superimpositions

By playing standard arpeggios starting on different degrees of the m7♭5 chord, you can effortlessly access beautiful extensions like the 9th or the 11th.

Superimposed Chord (Over Cm7♭5)	Notes Involved	Resulting Extensions	Sonic Vibe
E♭ minor (or **E♭m7**)	E♭, G♭, B♭, (D♭)	♭3rd, ♭5th, ♭7th, ♭9	**Dark & Standard**: Heavily emphasizes the core half-diminished quality.
G♭ major (or **G♭maj7**)	G♭, B♭, D♭, (F)	♭5th, ♭7th, ♭9, 11th	**Melodic**: Softens the tension of the chord by focusing on upper extensions.
B♭ minor (or **B♭m7**)	B♭, D♭, F, (A♭)	♭7th, ♭9, 11th, 13th	**Modern & Ethereal**: Introduces the natural 9th (D) or 11th (F), giving it a rich "Locrian ♮2" flavor.

2. Minor Pentatonic Superimpositions

Instead of wrestling with the awkward intervals of the full Locrian scale, you can superimpose familiar minor pentatonic shapes:

- **Up a Minor 3rd (E♭ Minor Pentatonic over Cm7♭5):** This is the easiest and most common hack. Playing E♭ minor pentatonic gives you the ♭3, ♭5, ♭7, ♭9, and 11. It completely avoids the root note, making your lines sound incredibly fluid and sophisticated.
- **Up a Major 6th / Down a Minor 3rd (A Minor Pentatonic over Cm7♭5):** This unlocks a highly prized modern jazz sound called the **Locrian ♮2 scale**. It replaces the harsh, muddy flat-9 interval with a beautiful natural 9th (D), giving your lines a brighter, cleaner fusion edge.

3. The Intervallic "Cheat Code": Fourth Voicings

If you play three-note chords built entirely in fourths (quartal triads), you can create an instantly modern, open sound over half-diminished chords.

- **Start on the ♭5 (G♭-B♭-E♭):** This stacks the intervals perfectly to highlight the upper extensions without weighing the chord down.
- **Start on the ♭7 (B♭-E♭-A♭):** This emphasizes the 11th and creates a wide, floating landscape over the bass note.

How to Apply This in a II–V–I

In jazz, the m7♭5 chord almost always functions as the **II chord** in a minor II–V–I progression (e.g., Cm7♭5 → F7alt → Bbm7).

When you see **Cm7♭5**, immediately shift your mind to **E♭ minor**. Whether you play an E♭ minor triad, an E♭m7 arpeggio, or E♭ minor pentatonic, it will perfectly outline the Cm7♭5 chord every single time.