

## Extended Arpeggios – Dorian and MM

The first item in the expanded section is extended arpeggios, which are arpeggios that stretch all the way up to the 13<sup>th</sup> of each chord.

Extended arpeggios allow you to outline the chord, as they have the 1-b3-5-b7 notes, and bring in color with the 9-11-13 notes.

Those upper notes, 9-11-13, are referred to as upper extensions, extended notes, or color tones.

This is because they extend past the 1b35b7 arpeggio shape, and bring new color to your lines when added to your solos.

While it is important to work these shapes with a metronome at first, get them to the backing tracks as soon as possible.

This is where you learn the most from shapes such as these, by experimenting with them over tunes.

So, memorize the shapes one at a time, but don't wait until they're perfect to apply them to your solos.

Get one shape down so that you can play it comfortably, then spend the rest of your time soloing with it over the tracks.

This gets these shapes under your fingers and prepares you to add these extended shapes to your solos at jam sessions at the same time.

## Dorian Extended Arpeggios

To begin, you learn the Dorian extended arpeggios, which you can use to solo over the Dm7 and Ebm7 chords in So What.

Here, you take the Dorian mode and play every second note from the root up to the 13<sup>th</sup>.

Here are the notes in D Dorian:

**D-E-F-G-A-B-C-D**

And here are the notes stacked in an extended arpeggio:

**D-F-A-C-E-G-B-D**

As you can see, same notes, one's a mode and then other is an extended arpeggio.

Extended arpeggios allow you to outline the chord, and bring all the color of the mode into your lines, without sounding like a mode.

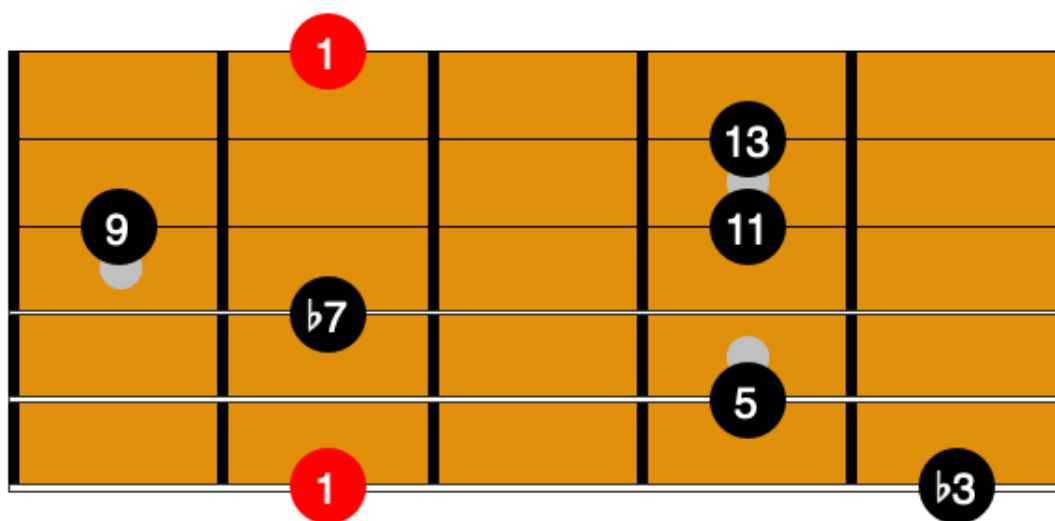
Start by learning the first shape below, then soloing with that shape over the So What backing tracks.

From there, move on to the second shape, and then combine both in your solos when ready.

After you have experimented with all four shapes, you can move on to the melodic minor extended arpeggios to take things further.

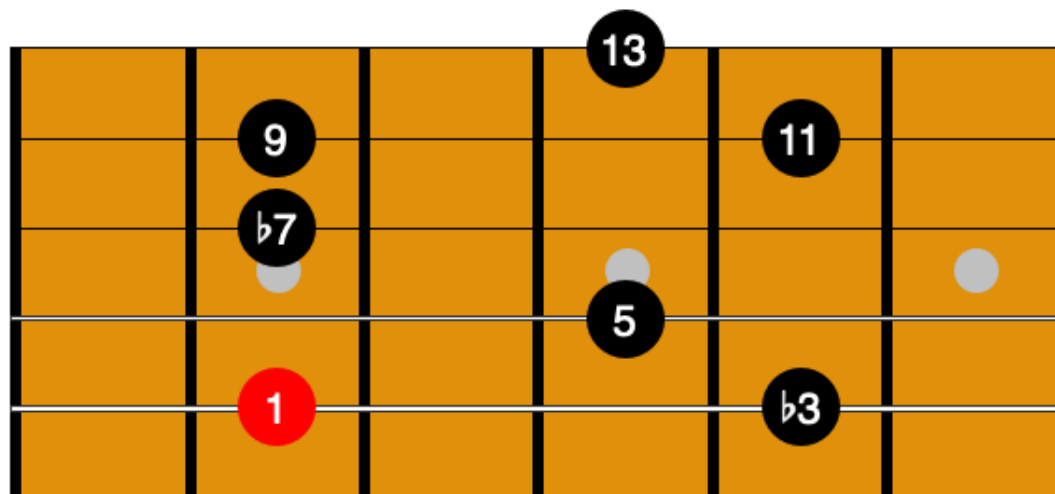
Have fun with these cool-sounding and essential arpeggios sounds in your solos over So What.

## D Dorian Extended



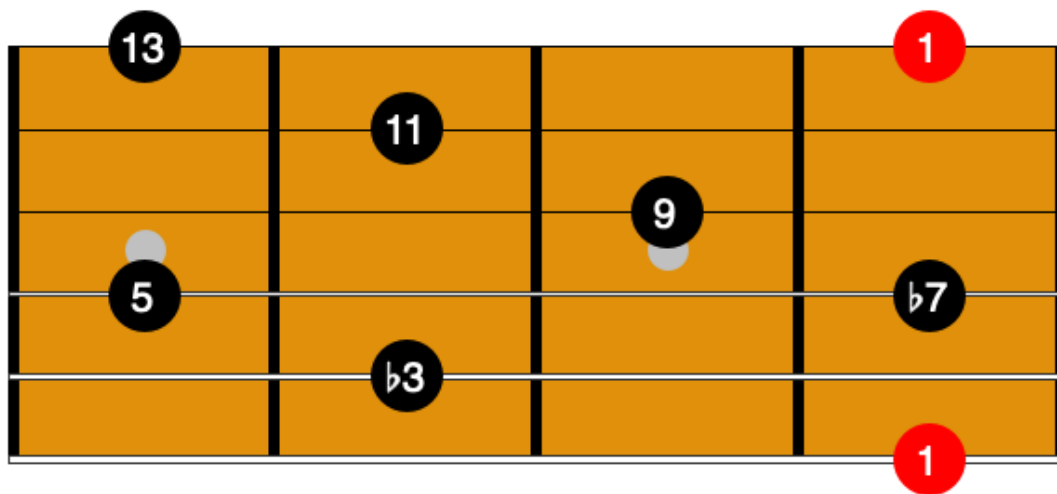
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## D Dorian Extended



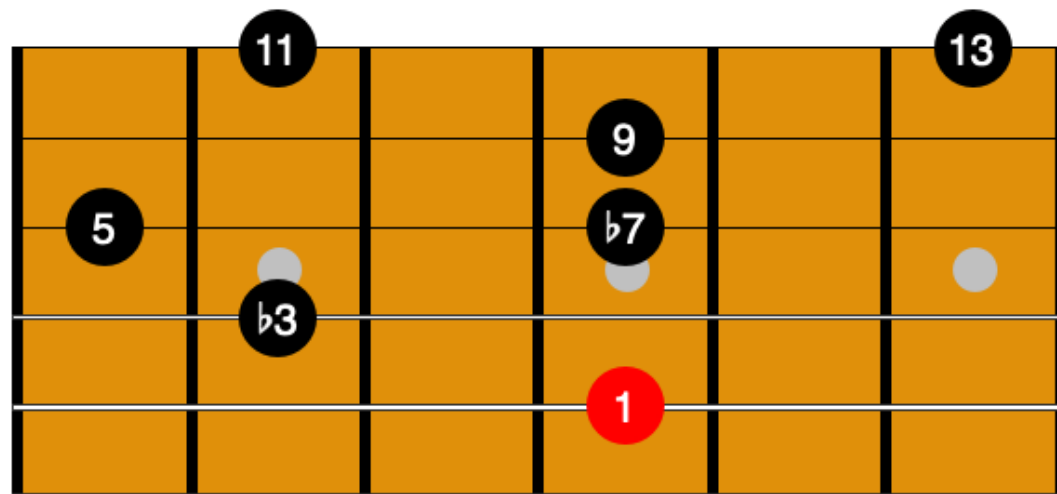
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## D Dorian Extended



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## D Dorian Extended



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## Melodic Minor Extended Arpeggios

You can also work on extended arpeggios built from D and Eb melodic minor over Dm7 and Ebm7 respectively.

When doing so, the arpeggio contains all the same notes from Dorian, except you have the raised 7<sup>th</sup>.

Because of this, the interval pattern for melodic minor extended arpeggios is 1-b3-5-7-9-11-13.

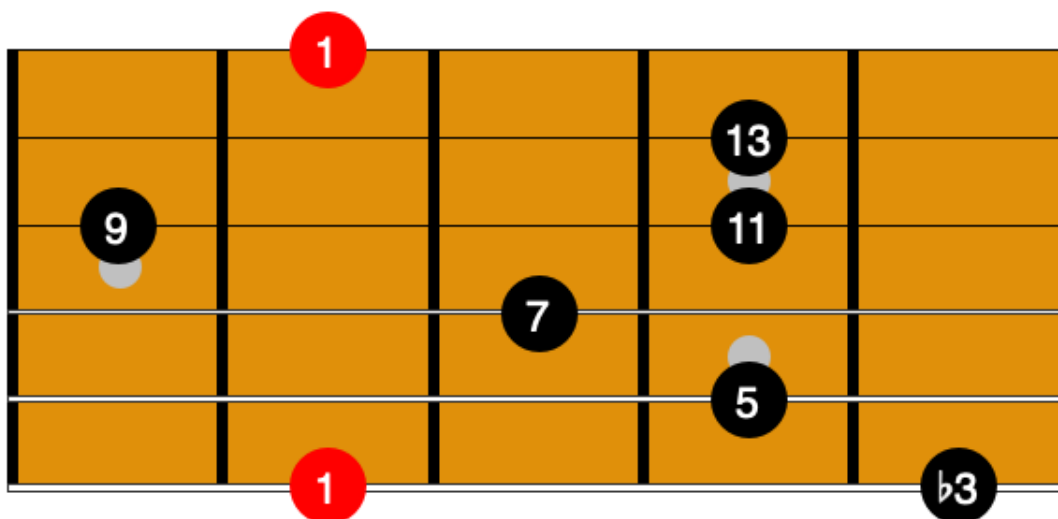
Start by learning one shape below, and soloing with that shape over both Dm7 and Ebm7 in So What.

From there, work the second shape on its own before combining both in your solos over the tune.

Repeat this process with the other two arpeggio shapes as you expand this sound over the entire fretboard.

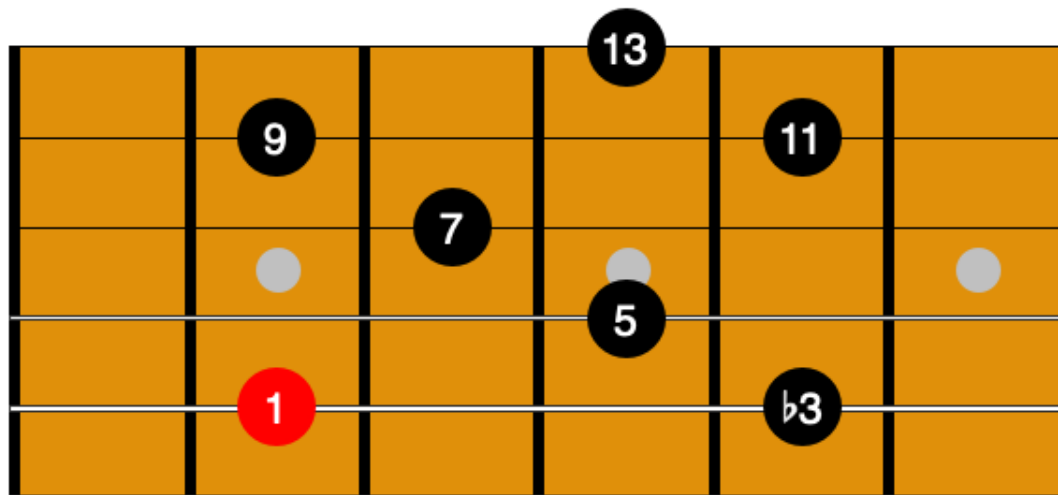
Lastly, you can mix these arpeggios with the Dorian arpeggios as you bring both sounds together in your So What improvisations.

## D MM Extended



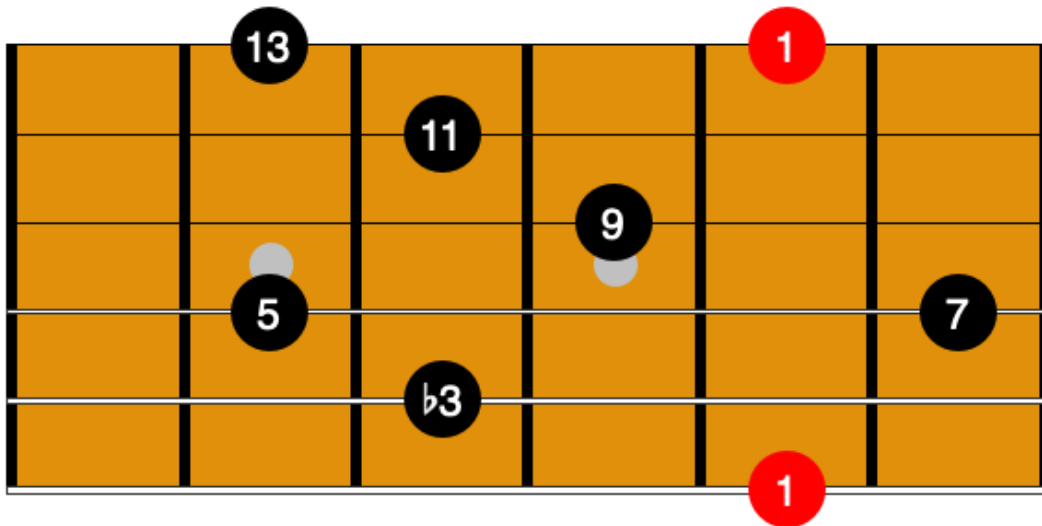
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## D MM Extended



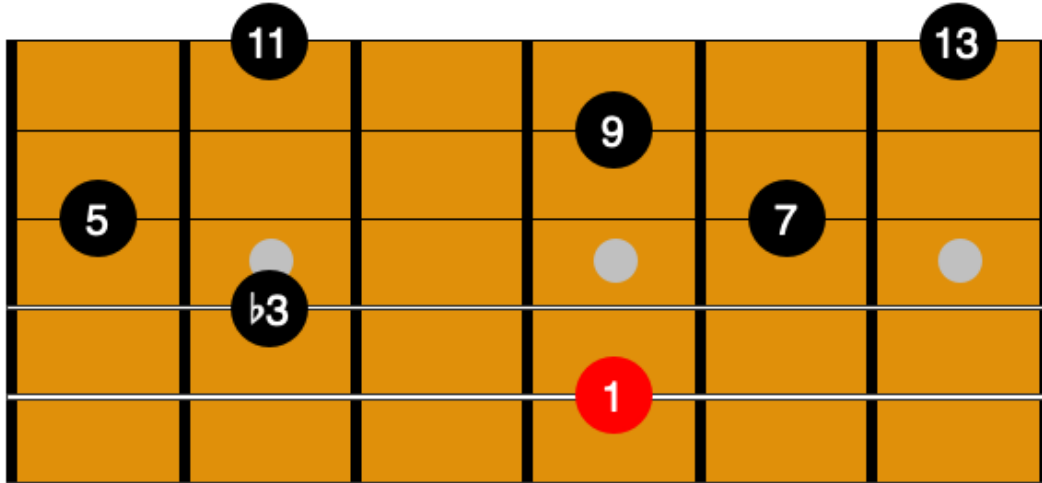
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## D MM Extended



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## D MM Extended



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