

Here are 2 arpeggio studies that focus on playing through the tri-tone substitution to help us create tension in our line playing.

These tri-tone arpeggios are placed in the second half of each bar.

Please note that, for this study, the tri-tone arpeggios are just major arpeggios, not the dominant 7th arpeggios that they should be. I have chosen to do this as the major has less notes in and therefore fits better into the bar providing us with more tensions.

For Bb7:

The tri-tone here is E7. The notes are:

E (b5 or #11)

G# (min 7)

B (b2 or b9)

D (3rd)

Like is said, I have omitted the "D" as this is doesn't provide us with any tension, being the major 3rd of Bb7

For Eb7:

The Tri-tone here is A7

A (b5 or #11)

C# (Min 7)

E (b2 or b9)

G (3rd)

I have omitted the " G " in the study as again this doesn't provide us with any tension, being the major 3rd of Eb7

There are other arpeggios in the study, in the interest of personal development you should work out what these are yourself in relation to the chord they are placed on and learn them in different keys. Enjoy!

Bb Blues Arpeggio solo

Standard tuning

♩ = 120

S-Gt

mf

Bb7 Eb7 Bb7 Bb7

1

5 Eb7 Eb7 Bb7 Bb7

9 Cm7 F7 Bb7 G7alt Cm7 F7

T A B

T A B

T A B

Bb Blues Arpeggio Study 2

Standard tuning

♩ = 120

S-Gt

1 *mf* *Bb7* *Eb7* *Bb7* *Bb7*

5 *Eb7* *Eb7* *Bb7* *Bb7*

9 *Cm7* *F7* *Bb7* *G7alt* *Cm7* *F7*

T
A
B