



THE SUPER ARPEGGIO

HOW TO TURN ONE CHORD INTO LIMITLESS POSSIBILITIES

The Super Arpeggio

Four-time Grammy winner, Larry Carlton was one of LA's top studio guitarists during the 70s- 80s. Much of the music that we associate with that time period was the work of Larry Carlton. Larry is still as active as ever playing and touring all over the world.

Larry Carlton is known for his lyrical soloing. He has described his approach to soloing in a concept called the "Super Arpeggio".

If you're tired of playing old licks and pentatonic patterns when you solo, then check out this super arpeggio concept for a fresh way to get some exciting new sounds when you solo.

How the Super Arpeggio Works

Larry describes it this way... "Triads are simple building blocks to be combined and re-combined to produce... an endless combinations of sounds. I can relate a particular group of triads to any single chord or to several different chords appearing together."

In other words, **by looking at one chord you can relate many different triads to it.**

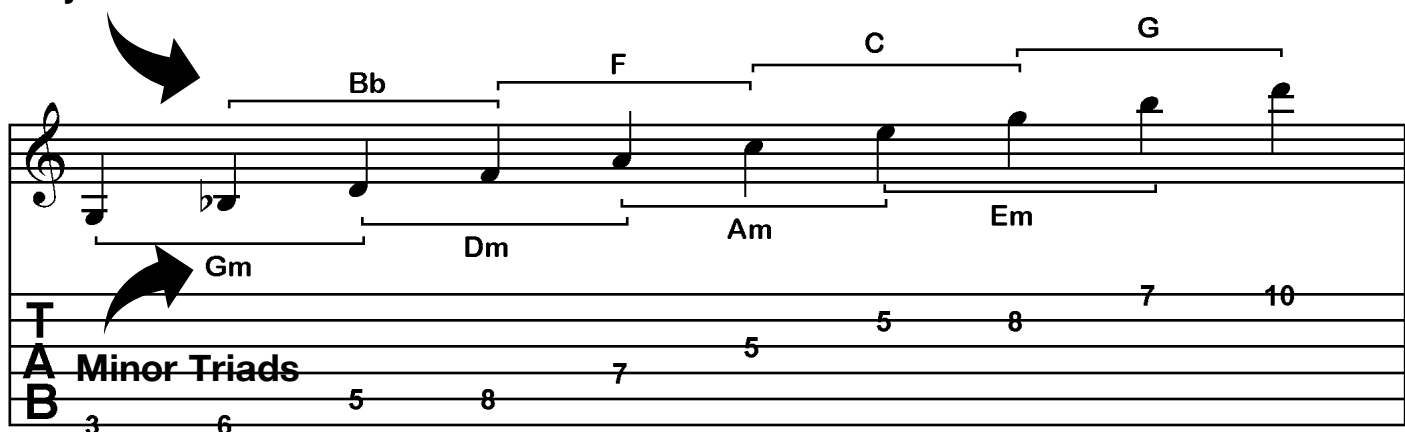
To get us started, it's important to realize a few key things...

- 1) Chords are built with specific intervals.** For example, a minor chord is a minor 3rd interval with a major 3rd interval stacked on top of it. In a Gm triad, the distance from the G to the Bb is a minor 3rd, and the distance from the Bb to the D is a major 3rd.
- 2) Alternating minor and major 3rds create alternating minor and major triads.**
- 3) These interlocking triads can be substituted for one another creating increasingly complex harmony.**
- 4) The closer you are to the actual chord the "safer" the tones are. The farther away you get from the original chord the more "jazzy" or "outside" your sound will become.**

The Super Arpeggio

Here is the super arpeggio starting on a Gm chord. The super arpeggio can be extended in either direction going through every possible combination of major and minor chords.

Major Triads



Major Triads

Minor Triads

Soloing Using the Super Arpeggio

For example, over a Gm chord, you could play a Gm triad, or a Bb major triad, or a Dm triad, or even an F major triad.

Remember, the farther away you go from Gm the more colorful and jazzy your sounds will become.

But, beware, you can only go 3 or 4 levels from the original chord before you start getting too far outside of the tonality and your notes start to sound incorrect.

Experiment with super-imposing chords over other chords using the super arpeggio concept and see what creative sounds you are able to make.

For great sounding practice tracks check out <http://www.coffeebreakgrooves.com/> . These are 15 minute long practice tracks over a defined chord progression. This gives you plenty of time to work out soloing ideas over a great sounding track.

