

### **Trane Arpeggios, page 1**

The major chords (beat 1 of each bar) use the 3, 5, 7, and 9 in varying inversions. The dominant chords in the first half of the tune use #4, 6, b7, and 9 (or b7, 9 #11, 13). In the second half, the dominant chords use 5, b7, 1 and +9. The +9 is just enough color to give the dominant chords an unusual sound.

Contours are usually ordered in 2 or 3 ascending 8<sup>th</sup>-notes groups, or 2 or 3 descending 8<sup>th</sup>-note groups.

### **Trane Arpeggios, page 2**

The major chords (beat 1 of each bar) use the 3, 5, 7, and 9 in varying inversions. The dominant chords in the first half of the tune use 3, 5, b7, and 9. In the second half, the dominant chords use 3, #5, b7, and b9. The #5 and b9 provide two dominant alterations for each dominant chord.

Contours are usually ordered in 2 or 3 ascending 8<sup>th</sup>-notes groups, or 2 or 3 descending 8<sup>th</sup>-note groups.

### **Trane Arpeggios, page 3**

The major chords (beat 1 of each bar) use the 3, 5, 7, and 9 in varying inversions. The dominant chords in the first half of the tune use 5, b7, b9, and +9. In the second half, the dominant chords use 3, b5, b7, and b9, which is a form of tri-tone substitution (A7 for Eb7, F7 for B7, etc.).

Contours are usually ordered in 2 or 3 ascending 8<sup>th</sup>-notes groups, or 2 or 3 descending 8<sup>th</sup>-note groups. There is a 4-note pickup of 8<sup>th</sup>-notes before the main chord progression begins.

### **Trane Arpeggios, page 4**

The major chords (beat 1 of each bar) use the 3, 5, 7, and 9 in varying inversions. The dominant chords in the first half of the tune use 3, 5, 6, and 9 (or 3, 5, 9, and 13). In the second half, the dominant chords use 3, 5, b7, and b9, which is a diminished chord.

Contours are usually ordered in 2 or 3 ascending 8<sup>th</sup>-notes groups, or 2 or 3 descending 8<sup>th</sup>-note groups.

### **Trane Arpeggios, page 5**

The major chords (beat 1 of each bar) use the 3, 5, 7, and 9 in varying inversions. The dominant chords in the first half of the tune use 1, 3, 4, and 6. In the second half, the dominant chords use 3, 4, 6, b7, and 9. The 4 and 3 in the same group sound like a 4-3 suspension and resolution.

Contours are usually ordered in 2 or 3 ascending 8<sup>th</sup>-notes groups, or 2 or 3 descending 8<sup>th</sup>-note groups.