

Notice we are using arpeggios of chords all resulting from a harmonized C major scale. Dm7 = II chord, Key of C.

Created
Chordal Sound

Dm7 (II) arpeggio	against	Dm7 chord	=	Dm7
(D, F, A, C)	= Dm7 arpeggio			
(1, b3, 5, b7)	= Notes compared to a Dm7 chord			
Fmaj7 (IV) arpeggio	against	Dm7 chord	=	Dm9
(F, A, C, E)	= Fmaj7	*Play Major 7 arpeggio		
(b3, 5, b7, 9)	= Analysis	up a Minor 3rd.		
Am7 (VI) arpeggio	against	Dm7 chord	=	Dm11
(A, C, E, G)	= Am7	*Play Minor 7 arpeggio		
(5, b7, 9, 11)	= Analysis	up a 5th.		
Bm7b5 (VII) arpeggio	against	Dm7 chord	=	Dm6
(B, D, F, A)	= Bm7b5	*Play Minor 7b5 arpeggio		
(6, 1, b3, 5)	= Analysis	down a Minor 3rd.		
Cmaj7 (I) arpeggio	against	Dm7 chord	=	Dm13
(C, E, G, B)	= Cmaj7	*Play Major 7 arpeggio		
(b7, 9, 11, 13)	= Analysis	down a Major 2nd.		
G7 (V) arpeggio	against	Dm7 chord	=	Dm6 add 11
(G, B, D, F)	= G7	*Play Dominant 7 arpeggio		
(11, 6, 1, b3)	= Analysis	up a 4th.		
Em7 (III) arpeggio	against	Dm7 chord	=	Dm13
(E, G, B, D)	= Em7	*Play Minor 7 arpeggio		
(9, 11, 13, 1)	= Analysis	up a Major 2nd.		

*Substitution Rule