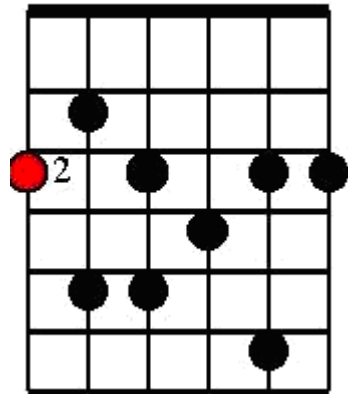


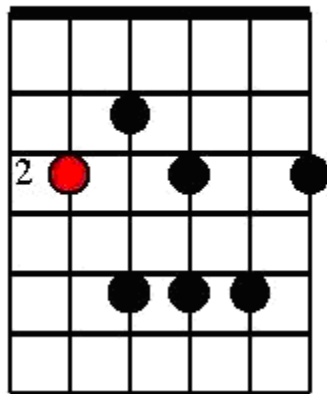
Arpeggios

	C form	A Form	G Form	E Form	D Form
Maj 7					
7th					

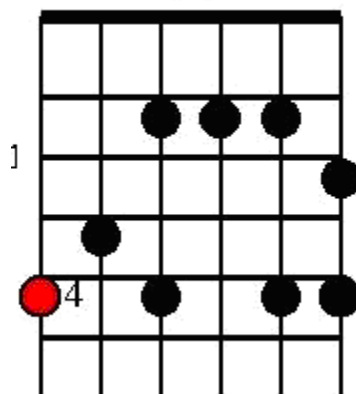
G 7



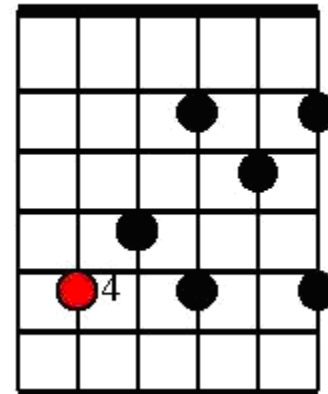
C7



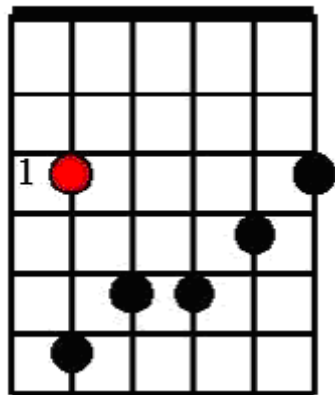
A7



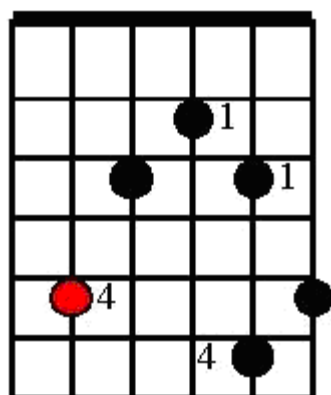
D7



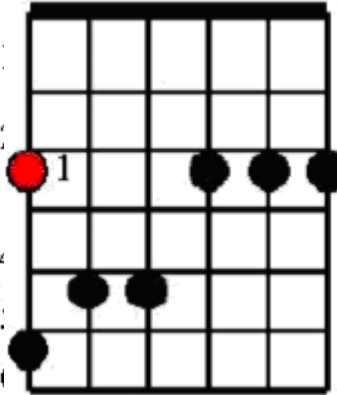
C minor



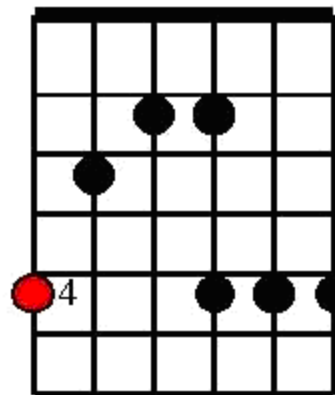
D minor

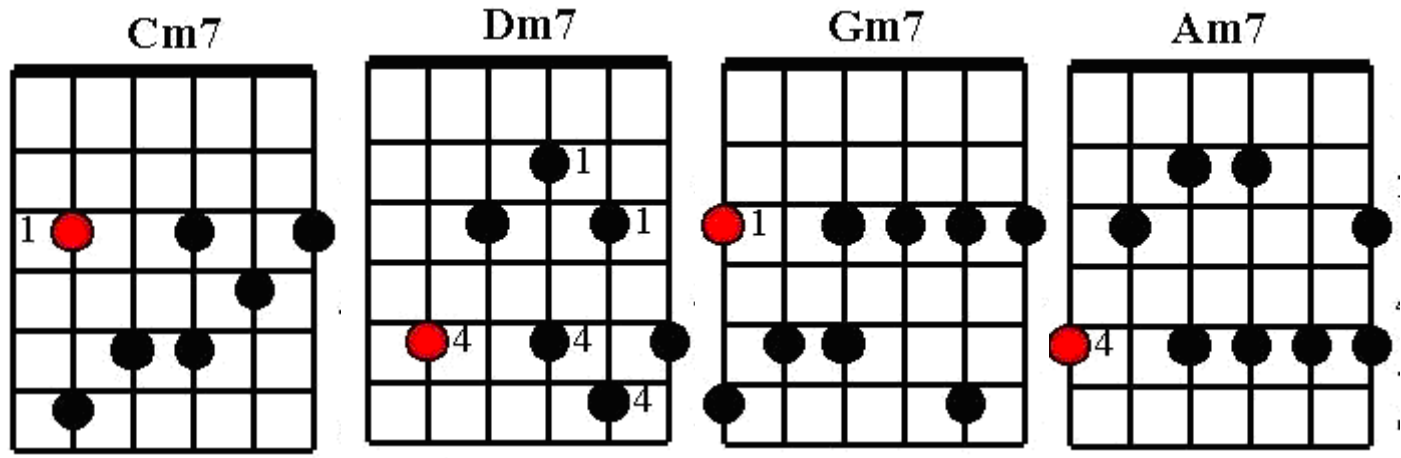


G minor

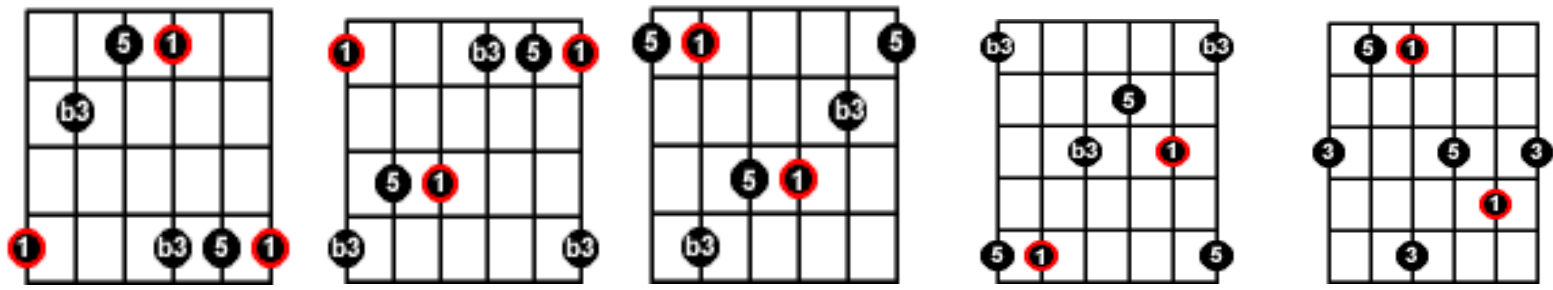


A minor





MINOR ARPEGGIOS

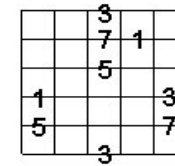
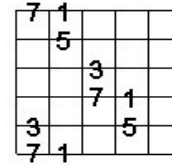
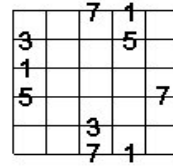
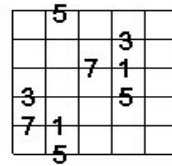
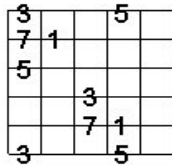


Minor 7th Arpeggio	Minor 7th Arpeggio	Minor 7th Arpeggio	Minor 7th Arpeggio	Minor 7b5 Arpeggio
Formula 1 b3 5 b7 8	Formula 1 b3 5 b7 8	Formula 1 b3 5 b7 8	Formula 1 b3 5 b7 8	Formula 1 b3 b5 b7
E A D G B E	E A D G B E	E A D G B E	E A D G B E	E A D G B E

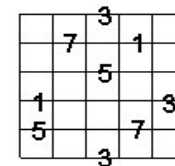
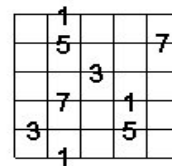
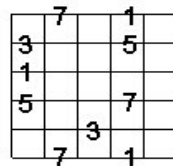
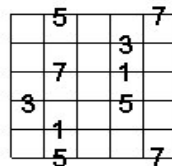
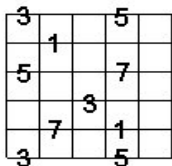
Minor 7b5 Arpeggio	Minor 7b5 Arpeggio	Minor 7b5 Arpeggio	Minor Maj7 Arpeggio	Minor Maj7 Arpeggio	Minor Maj7 Arpeggio
Formula 1 b3 b5 b7	Formula 1 b3 b5 b7	Formula 1 b3 b5 b7	Formula 1 b3 5 7 8	Formula 1 b3 5 7 8	Formula 1 b3 5 7 8
E A D G B E	E A D G B E	E A D G B E	E A D G B E	E A D G B E	E A D G B E

Arpeggios Across the Fretboard

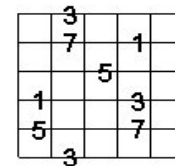
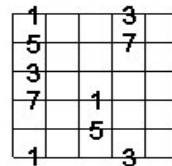
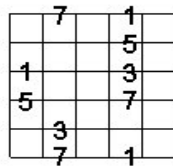
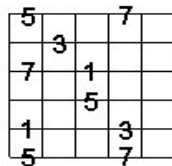
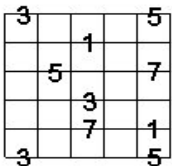
Maj 7



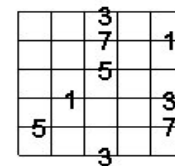
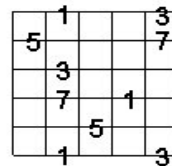
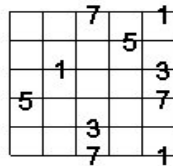
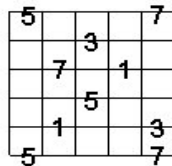
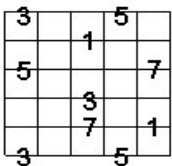
Dom 7



Min 7



Dim 7



Numbers indicate scale degree

The other way, as mentioned above, is to switch it up. A good practice thing I show folks is to try Lydian over the I in a ii-V-I.

So:

over Bmin7 - B Dorian

over E7 - E Mixolydian (plus throw in a few "bad notes")

over AMaj7 - A Lydian

Em Arpeggio

Fifth String Root

```
E!-----!-----!-----!-----!--4--!  
B!-----!-----!-----!-----!--4--!  
G!-----!-----!--1--!-----!--3--!--4--!  
D!-----!-----!--1--!-----!-----!-----!  
A!-(1)-!-----!--3--!--4--!-----!-----!  
E!-----!-----!-----!-----!-----!-----!
```

```
|-----10-----|  
|-----10-----|  
|-----7-10-----|  
|-----7-----|  
|-----8-----|  
|-----10-----|
```

```
|-----Em-----|  
|-----5-----|  
|-----4-----|  
|-----2-4-5-----|  
|-----2-----|  
|-----0-2-3-----|
```

OK, here's what I'm working on now, and I thought I'd share it, as a cool way to learn all the arpeggios.

1. Take one of the forms of the major scale that you know across all 6 strings.
2. Know it by degree ("1st, 3rd, 7th, etc.")
3. Play all the modes starting from and stressing the right note (start Dorian on the 2nd note, don't just "play G major over Am7")

Okay, now here's what I do:

4. Get a rhythm in my head (along with a beatbox or metronome, of course) duh, duh, duh, duh, da-duh, duh, duh, duh, da-duh, ...

5. Now start on each note, play every other note of the scale, except between the 7 and the 1, saying aloud "1, 3, 5, 7, and-1, 3, 5, 7, and-1"

So that's every other note of the scale, except when you say "and-1", then it's the next note of the scale.

If you're starting on the root, it's a major arp, on the second, it's a minor 7th arp, on the vii it's a min7b5, etc. Descending, it's: and-7, 5, 3, 1, and-7, 5, 3, 1.

Try it slow, see if it makes sense. This is a way to get all the diatonic arps under your fingers in a position. These arps will all work over anything in the major or relative minor key as cool riffs, as well.

Note: for the anti-scalers, this is intended as a way to get AWAY from scales. If one conquers this, and now can play and recognize the the chord tones of the changes as they pass by at speed, we're on our way.

A arpeggios in "E" position

```

|-----4-----5-----4-7-----5-9-|
|-----5-----7-----5-----7-----|
|-----6-----4-7-----4-6-----6-7-----|
|-----6-7-----4-7-----6-----4-7-----|
|-----4-7-----5-----4-7-----5-----|
|-----5-----7-----|

|-----4-7-----5-----4-7-----4-5-|
|-----5-----5-7-----5-----5-----|
|-----4-7-----6-----4-7-----6-----|
|-----6-----4-7-----6-----7-----|
|-----7-----|
|-----|

```

I learned my arpeggios using a very similar method. Here's how I was taught:

1. Take a major scale pattern and run it up and back down the neck.
2. Now run it thirds (i.e. in G major, you'd play G B A C B D C E D F# E G F# A G G E F# D E C D B C A B G A F# G).

```

|-----|
|-----|
|-----2-----|
|-----2---4-2-5-4---5---5-2-4---2-----|

```

```
| ---2---3-2-5-3---5-----5---3-5-2-3---2-----|
|-3---5-----5---3-5-2-3-|
```

3. Now run it in triads (i.e. G B D A C E B D F#, etc) making sure to note which type of triad each is.

```
|-----|
|-----3-|
|-----2-----4---2-5---4---|
|-----2-----4---2-5---4---5---|
|---2-5---3---2-5---3---5---|
|-3-----5-|
```

4. Now run it in 7th chords (i.e. G B D F# A C E G B D F# A, etc) making sure to note which type of 7th chord each is.

```
|-----|
|-----3-|
|-----2-----4---2-5---4---|
|---4---2---4---2-5---4---2-5---4---5---|
|---2-5---3---2-5---3---5---|
|-3-----5-|
```

This is very useful for learning the notes on the neck, your intervals, and what the diatonic arpeggios are for a given key. For me, things "clicked" very quickly so that I was able to get away from only being able to play these arpeggios within the given scale pattern - I can now see what needs to be adjusted to change one arpeggio into another one (i.e. I can see what fingers to move to make a Dm7 arpeggio become a Dmaj7 arpeggio). I can play the arpeggio for any 7th chord starting from any place on the neck.

Great exercise! I group them as Tonic (I III VI) and dominant (II IV V VII), that way you can really hear where they fit. When you play the Dominant arps over tonic areas, they will sound strange, so remember to resolve them. Same with tonic arps over dominant areas. In other words a I, III or VI arpeggio will sound not so great against a II,IV,V or VII chord and vice versa. All the arpeggios in each group however (tonic or dominant) are interchangeable at any time, and will always sound great!

Gm Arpeggio
Sixth String Root

```
|-----!-----!-----!-----!-----!-----|
|-----!-----!-----!-----!-----!-----!-----4---!|
|-----!-----!-----!-----!-----!-----!-----3---!|
|-----!-----!-----!-----!-----!-----!-----1---!-----3---!-----4---!|
|-----!-----!-----!-----!-----!-----!-----1---!-----!-----!-----!|
|-(1)-!-----!-----!-----!-----!-----!-----!-----!-----!-----!|
```

G Diminished Arpeggio (Horizontal)

E!-----!-----!-----!-----!-----!-----!-1--!-----!-----!-4--!-----!-----!-4--|
B!-----!-----!-----!-----!-----!-1--!-----!-----!-4--!-----!
G!-----!-----!-----!-1--!-----!-----!-4--!-----!-----!
D!-----!-----!-1--!-----!-----!-4--!-----!-----!-----!
A!-----!-1--!-----!-----!-4--!-----!-----!-----!
E!-(1)-!-----!-----!-4--!-----!-----!-----!-----!
3rd

C Maj Arpeggio

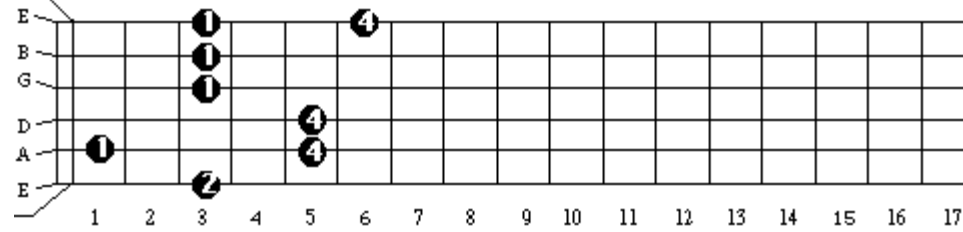
E!-----!-----!-4--!-----!-----!
B!--1--!-----!-----!-4--!-----!-----!
G!--1--!-----!-----!-----!-----!
D!--1--!-----!-----!-----!-----!
A!-----!-----!-3--!-----!-----!
E!-----!-----!-----!-(4)-!-----!-----!

Another C Maj Arpeggio

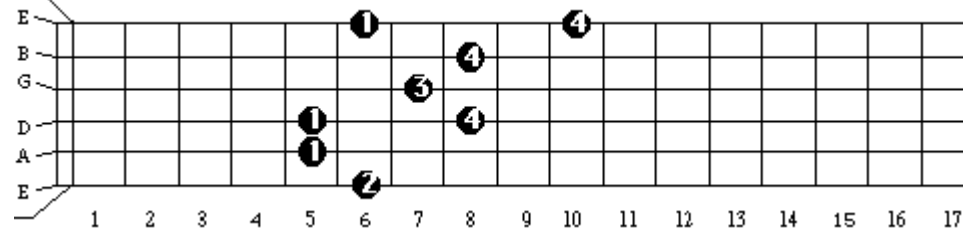
E!-----!-1--!-----!-----!-----!-----!-4--!
B!-----!-----!-----!-4--!-----!-----!
G!-----!-----!-----!-4--!-----!-----!
D!--1--!-----!-----!-4--!-----!-----!
A!-----!-(2)-!-----!-----!-----!
E!-----!-----!-----!-----!-----!
2nd

-G Arpeggio-----5-3-2-3-7-
-----5-3-2-3-
-----5-4-3-4-
-----7-5-4-5-
--7-5-4-5-

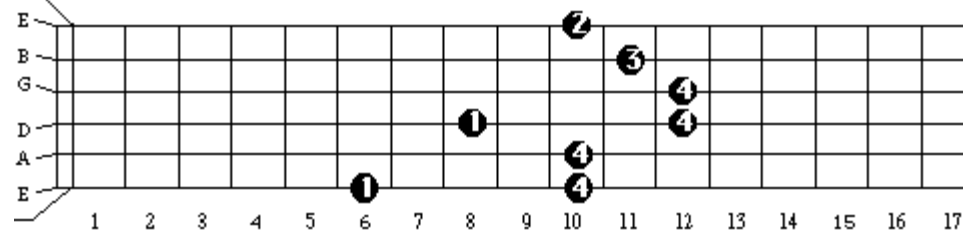
Form 1



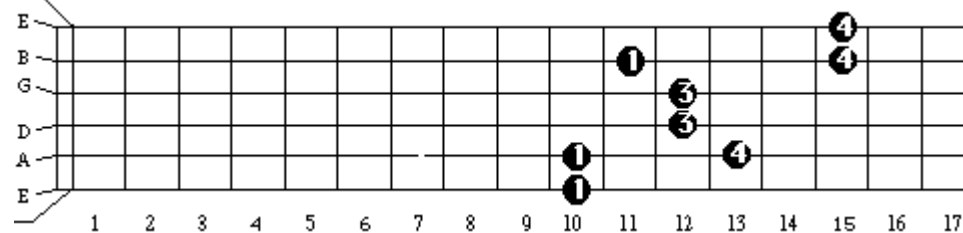
Form 2



Form 3



Form 4



Using 7th Arpeggios to Enhance Your Soloing

When playing blues/rock leads I've always found it to be rather one dimensional in terms of sound. It wasn't until I started combining 7th arpeggios that my lead lines really came to life. By combining notes from both traditional blues scales, pentatonic scales and from 7th arpeggios, my lead lines took on a life of their own by creating melodies within my solos.

By incorporating 7th arpeggios, it was easy to create solo lines that were complex, yet melodic at the same time. I also found that 7th arpeggios lent themselves well to sweep picking, hammer-on's and pull off's, pattern playing and other techniques. Because some of the arpeggios are major in nature, you have to phrase them carefully when combining them with mostly minor sounding scales.

First, let's examine the traditional position 1 of the A minor blues scale and A minor pentatonic scale that are used heavily in standard soloing. Most lead players are familiar with these scales, especially in this position and for good reason. These two scales are rather simple and sound good in many situations.

Example 1 Blues scale mp3:[\[normal/slow\]](#) **wav:**[\[normal/slow\]](#)

Typical A Blues Scale:

```

E-----5--8-5-----
B-----5--8-----8--5-----
G-----5-7-8-----8-7-5-----
D-----5--7-----7--5-----
A-----5-6-7-----7-6-5-----
E--5--8-----8--5--
  
```

Example 2 Minor pentatonic scale A Minor Pentatonic mp3:[\[normal/slow\]](#) **wav:**[\[normal/slow\]](#)

```

E-----5--8-5-----
B-----5--8-----8--5-----
G-----5-7-----7-5-----
D-----5--7-----7--5-----
A-----5--7-----7--5-----
E--5--8-----8--5--
  
```

Example 3 mp3:[\[normal/slow\]](#) **wav:**[\[normal/slow\]](#)

This is a simple lead made from these two scales. It is a fairly standard lead.

```

E-----
  
```

B-----5-----
 G-----5-----8-7-5-----
 D-----5^7-----7-----7-----
 A-----5^7-----
 E-----

Yawn - Are you still with me? Well if you are like me, you probably have heard this type of guitar lead quite often. It's just pretty plain sounding. Well, now let's introduce some 7th arpeggios and see if we can spruce up this lick.

Example 4 A7 Arpeggio mp3:[\[normal/slow\]](#) **wav:**[\[normal/slow\]](#)

E-----5-9-5-----
 B-----5-8-----8-5-----
 G-----6-----6-----
 D-----5-7-----7-5-----
 A-----4-7-----7-4-----
 E--5-----5-----

Example 5 mp3:[\[normal/slow\]](#) **wav:**[\[normal/slow\]](#)

A7 arpeggio combined with the A blues scale and A minor pentatonic scales.

E-----9-
 B-----5-----8-
 G-----6-----8-7-5-----7^6-----
 D-----5^7-----5-7-----7-----7-----5^7-----
 A-----4^7-----7-----7-----
 E-----

The A7 arpeggio is really effective at sprucing up this kind of lead. Experiment and revive your own blues licks. Now let's get a little stranger and see what happens when we incorporate different kind of 7th arpeggios. This is where the fun starts. One of my favorites is to incorporate the Amaj7 Arpeggio because it is very light and is a real contrast to the A minor pentatonic and A blues scale.

Example 6 mp3:[\[normal/slow\]](#) **wav:**[\[normal/slow\]](#)

E AMAJ7 Arpeggio -----4-5--4-----
 B-----5-----5-----
 G-----6-----6-----

D-----6--7-----7--6-----
 A-----4--7-----7--4-----
 E---4--5-----5-4-5---

Example 7 Let's combine the Amajor7 arpeggio with the A minor pentatonic and A blues scale.

E|-----4^5^4-----5^4-----
 B|-----5-----8--5-----5-----5-----
 G|-----6-----8-7-5-----7-----5-----
 D|-----5^7-----7-----7-----
 A|-----5^7-----
 E|-----

Example 8 mp3:[\[normal/slow\]](#) wav:[\[normal/slow\]](#)

In this example, we combine the Amajor7 arpeggio, A7 arpeggio, A blues scale and A pentatonic minor.

E-----4^5--9--5-----
 B-----5-----8--5-----
 G-----5-----6-----8-7-5-----5^6-----
 D-----5^7-----7--5^7-----7-----
 A-4^7-----
 E-----

Example 9 Aminor7flat5 arpeggio mp3:[\[normal/slow\]](#) wav:[\[normal/slow\]](#)

Let's try to use an A Mi7flat5 arpeggio. The fingering looks like this:

E-----5-8--5-----
 B-----8-----8-----
 G-----5-8-----8-5-----
 D-----5-7-----7-5-----
 A-----6-----6-----
 E---5-8-----8-5-----

Example 10 mp3:[

In this example, we combine the Amajor7 arpeggio, A7 arpeggio, A blues scale, A pentatonic minor and Aminor7 flatfive arpeggio.

E-----5
 B-----5-8-----8--

G-----5^7^8-----6-----5^7^8-----
D-----5^7-----5^7-----5-7-----7-----
A-----6-----7-----
E-5^8-----

As you can see, the possibilities are endless. With careful phrasing, you can really spruce up those dull rock/blues licks. Experiment using the above, using perhaps one arpeggio at a time. I have found countless licks and phrases using this method. They sound more interesting than standard licks and can help you create your own unique solo style.

Diminished Run

Play each note clearly. Sweeping the pick down and maintaining the flow as you move from position to position. This is pure Django style.

```
| -3-----3-----6-----6-----9-----9-----12-----12-----15- |
| -----2-----5-----8-----11----- |
| ---3-----6-----9-----12----- |
| ----- |
| ----- |
| ----- |
```

Arpeggios

Em Arpeggio

Fifth String Root

```
E!-----!-----!-----!-----!-----!--4--!  
B!-----!-----!-----!-----!-----!--4--!  
G!-----!-----!--1--!-----!--3--!--4--!  
D!-----!-----!--1--!-----!-----!-----!  
A!-(1)-!-----!--3--!--4--!-----!-----!  
E!-----!-----!-----!-----!-----!-----!
```

Gm Arpeggio

Sixth String Root

```
E!-----!-----!-----!-----!-----!-----!  
B!-----!-----!-----!-----!-----!--4--!  
G!-----!-----!-----!-----!--3--!-----!  
D!-----!-----!--1--!-----!--3--!--4--!  
A!-----!-----!--1--!-----!-----!-----!  
E!-(1)-!-----!--3--!--4--!-----!-----!
```

```
| -Em----- |  
|-----5-- |  
|-----4-- |  
|-----2-4-5-- |  
|-----2----- |  
| -0-2-3----- |
```

C Maj Arpeggio

```
E!-----!-----!-----!--4--!-----!-----!  
B!--1--!-----!-----!--4--!-----!-----!  
G!--1--!-----!-----!-----!-----!-----!  
D!--1--!-----!-----!-----!-----!-----!  
A!-----!-----!--3--!-----!-----!-----!  
E!-----!-----!-----!-(4)-!-----!-----!
```

Another C Maj Arpeggio

```
E!-----!--1--!-----!-----!-----!-----!--4--!  
B!-----!-----!-----!--4--!-----!-----!
```

G!-----!-----!-----!--4--!-----!-----!
 D!--1--!-----!-----!--4--!-----!-----!
 A!-----!(2)--!-----!-----!-----!-----!
 E!-----!-----!-----!-----!-----!-----!

2nd

E Arpeggio:

Numbers denote fret positions:

e -----5--3--2--3--7--
 B -----5--3--2--3-----
 G -----5--4--3--4-----
 D -----7--5--4--5-----
 A -----7--5--4--5-----
 E -----

Applying the Diminished Arpeggio

Standard A Diminished arpeggio:

-----11-14-11-----
-----10-13-----13-10-----
-----8-11-----11--8-----
-----7-10-----10-7-----
-----6-9-----9-6-----
-----5-8-----8-5-----

A diminished repeating Arpeggio Remember that the Diminished arpeggio repeats every three frets. You could play the A Diminished arpeggio by playing the standard from starting at the second fret, 5th fret, 8th fret and so on. Repeating the pattern every three frets. While this expands the number of notes we can play all over the neck, the structure of the patterns is still very awkward to play.

E-----8-11----/------11-14-----/------14-17-
 B-----7-10-----/------10-13-----/------13-16-----
 G-----5--8-----/------8-11-----/------11-14-----
 D-----4-7-----/------7-10-----/------10-13-----
 A-----3-6-----/------6-9-----/------9-12-----
 E-2--5-----/------5-8-----/------8--11-----

A diminished repeating Arpeggio with different fingering. Let's change the fingerings around a bit to make it more playable Remember that the diminished arpeggio repeats every three frets. Taking this into account, this diminished arpeggio becomes easier to play and sounds better.

```

|-----5-8-5-----|
|-----4-7-----7-4-----|
|-----5-----5-----|
|-----4-7-----7-4-----|
|-----6-----6-----|
|--5-8-----8-5--|
  
```

```

|-----4-7-4-----|
|-----5-----5-----|
|-----4-7-----7-4-----|
|-----6-----6-----|
|--5-7-----7-5--|
|-4-7-----7-4--|
  
```

```

|-----3-6-3-----|
|-----5-----5-----|
|-----3-6-----6-3-----|
|-----5-----5-----|
|--4-7-----7-4--|
|-6-----6-----|
  
```

A diminished repeating arpeggio using the "2-1-2" rule.

In this example let's apply the "2-1-2" rule. The "2-1-2" rule is a 5 note pattern in which 2 notes are played on the first string, then 1 note on the next string and 2 notes after that on the next string. This sets up many 5-note patterns that can be repeated up the neck and are ideal for sweeping and other techniques:

```

E-----
B-----
G-----
D-----1-4--7-4-----7-10--13--10-----
A-----3-----6-----9-----12-----
E---2-5-----8-5--8--11-----14--11---
  
```

Let's apply the "2-1-2" rule to the next 5 notes in the A diminished Arpeggio:

E-----
 B-----1--4--7--4-----7--10--13--10-----
 G-----2-----5-----8-----11-----
 D--1--4-----7--4--7--10-----13--10--
 A-----
 E-----

The "2-1-2" rule also applied to the last set of 5 notes in the A diminished Arpeggio:

E-----2--5--8--5-----8--11--14--11-----
 B-----4-----7-----10-----13-----
 G--2--5-----8--5--8--11-----14--11-----
 D-----
 A-----
 E-----

Also, notice that using the "2-1-2" fingerings of the A diminished arpeggio you can create long A diminished lines. Try this one ascending and descending:

E-----8--11-----
 B-----7--10-----10-----
 G-----5--8-----8-----8--11-----
 D-----4--7-----7-----7--10-----
 A-----6-----6--9-----
 E---5--8-----

I found that using the A diminished arpeggio with the A Dorian mode creates some interesting repeating patterns. Try repeating this pattern and remember to use the pinky when needed. Also try this lick with sweep picking when ascending and descending with hammer on's and pull off's.

E-----5-8-7-5-----5-7-5-----
 B-----4-7-----7-----8-7-8-----8-7-5-----
 G-----5-----5-8-----7-5-4-----
 D---4-7-----7-5-----
 A-----
 E-----

Classical sounding phrases are made easy when using diminished arpeggios. This example ascends with the A diminished arpeggio and descends with the E minor arpeggio to create a classical sounding phrase. This may come in handy if you're ever at the "crossroads".

```

E-----5-8-----8-11---12-7-----
B-----7-----10-----8-----
G-----5-8--5-8-----8-1-----9-----9--
D-----7-----9-----
A--6--9-----10--7---
E-----

```

This last example is a good technique to use when descending the diminished arpeggio. It entails that you slide the last note of each pattern one fret and back to again. This creates a smooth transition from one pattern to another.

```

E--10-7-----|
B-----9-----6-9-6-----|
G-----10-7-6\7-----7-----4-7-4-----|
D-----9-6-5\6-----6-----3-6-3-----|
A-----8-5-4\5-----5-----|
E-----7-4-|

```

Experiment with the different possibilities that the diminished arpeggio opens up when it is repeated every three frets. It makes it more playable and sounds better than the standard form usually used to play the diminished arpeggio. Besides the examples here, I suggest that you make a chart and draw out the entire arpeggio repeating all over the neck. This will make it easier to see patterns you may not have noticed before.

Here's a tip: These diminished runs are usually played over a 7th chord. If your 7th chord was say G7, you start your diminished run on the 3rd of that chord which in the case of G7 is B.

Another G diminished Arpeggio (Vertical)

```

E!-----!-----!-1-!-----!-4-!
B!-----!-1-!-----!-----!-4-!-----!
G!-----!-----!-2-!-----!-----!-----!
D!-----!-1-!-----!-----!-4-!-----!
A!-(1)-!-----!-----!-4-!-----!-----!
E!-----!-----!-----!-----!-----!-----!

```

G Diminished Arpeggio (Horizontal)

```

E!-----!-----!-----!-----!-----!-1-!-----!-----!-4-!-----!-----!-4-!
B!-----!-----!-----!-----!-----!-1-!-----!-----!-4-!-----!
G!-----!-----!-----!-1-!-----!-----!-4-!-----!-----!-----!
D!-----!-----!-1-!-----!-----!-4-!-----!-----!-----!
A!-----!-1-!-----!-----!-4-!-----!-----!-----!-----!
E!-(1)-!-----!-----!-4-!-----!-----!-----!-----!-----!

```

3rd

Diminished Run

Play each note clearly. Sweeping the pick down and maintaining the flow as you move from position to position.

This is pure Django style.

Numbers denote fret positions:

e	-----3-----3-----6-----6-----9-----9-----12-----12-----15-----
B	-----2-----5-----8-----11-----
G	-----3-----6-----9-----12-----
D	-----
A	-----
E	-----

-----5-7-8-5--	-----5--
-----5-6-8--5--	-----5--
-----5-7--5--	-----5--
-----5-7-9-----7--	-----7--
-----5-7-8-----7--	-----7--
-----5-7-8-----5--	-----5-8-----

-----4-5--	-----5--
-----5-7--	-----5--
-----4-6-7--	-----6--
-----4-6-7--	-----7--
-----4-5-7--	-----4-7--
-----5-7--	-----5--

-----3--	-----1--	-----7--	-----3--
-----3--	-----1--	-----7--	-----3--
-----4--	-----2--	-----8--	-----3--
-----5--	-----3--	-----9--	-----5--
-----2-5--	-----0-3--	-----6-9--	-----5--
-----3--	-----1--	-----7--	-----3-6--

-----1--	-----7--	-----5--8--5--8--s1/-12--12--17--
-----1--	-----7--	-----5--13--17--
-----1--	-----7--	-----5--

-----3-----	-----9-----	-----7-----
-----3-----	-----9-----	-----7-----
-1-4-----	-7-10-----	-5-8-----

-----17--20--17-----
-----17-----17-----
--17-----17-----17-----
-----19-----19-----14-----
-----19-----12--15-----
-----17--12-----
-----12--17--12-----5--
-----13-----13-----5--
-----14-----14-----5--
-----14-----14-----7--
--12--15-----15--12--7--
-----5--

-----5--8--0--	--8--12-----
-----5-----	-----13--10-----
-----5-----	-----9-----
--2/--7-----	-----10-----
-----	-----12-----

-----10--13--	-----
-----10-----	-----10--
-----10-----10-----	-----9-----9-----
--7--10-----	-----9-----12-----
--8-----	--7--10-----10-----

--12--17-----	-----13--17-----
-----13-----	--13-----18-----
-----14-----14-----	-----17-----
-----14-----	-----15-----
-----12--15-----	-----15-----
-----	-----13--

-----	-----
-----	-----5-----
-----4-----	-----5-----

-----9-----5-----5-----	-----7-----
-----10-----5-----5-----	-----7-----
-----10-----	-----5-----

Dm7	Cmaj7	Gmin7
-----5-8-6-5-----	-----3-----	-----
-----5-----	-----4-5-4-----	-----3-2-5-----
-----7-----	-----2-5-----	-----3-5-----3-2-----
-----5-8-----	-----3-----	-----3-----3-----
-----	-----	-----5-----

Sweep picking arpeggios

```

          2 3
    d d d d d d u u u u u
e |-----8-12-8-----|
b |-----10-----10-----|
g |-----5-9-----9-5-----|
d |-----7-----7-----|
a |-----7-----5-----|
e |-----5-8-----8-----|

```

```

          1 1
    d d d d d u u u u u
e |-----7-----|
b |-----9---9-----|
g |-----7-9-----9-7-----|
d |-----6-9-----9-6-----|
a |-----5-7-----7-5-----|
e |-----7-----8-----|

```

```

    d d d d d u u u u u
e |-----7-----|
b |-----5-8---8-5-----|
g |-----6-----6-----|
d |-----5-7-----7-5-----|
a |-----7-----7-----|
e |-----5-9-----9-----|

```

```

          1
    d d d d d u u u u u
e |-----10-12-10-----|
b |-----10-----10-----|
g |-----7-10-----10-7-----|
d |-----7-----7-----|
a |-----5-8-----|
e |-----5-----10-8-----|

```

```

    1 4 1 4 1 4 2 4
    d d d d d u u u u
e |-----|
b |-----9-12-9-----|
g |-----10-----10-7-----|
d |-----9-12-----9-6-----|
a |-----8-11-----8-----|

```

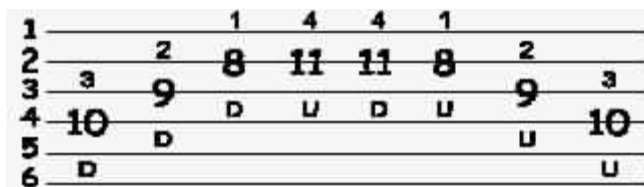
e | -7-10-----7-- |

 d d u d u d u d u d u d d u
e | -----5---8-5--12--8--16-- |
b | -----5---5----- |
g | -----5---5----- |
d | -----7---7----- |
a | ---7-----7----- |
e | -5---8-----0-- |

Arpeggio Questions

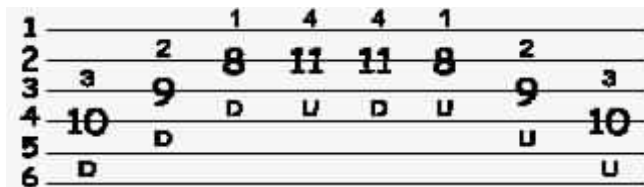
Q: What is the best arpeggio fingering?

A: Whether it be scales, chords or arpeggios, it is a good idea to use the default classical fingering. Classical fingering assumes: You have four fingers (If you have less or more, never mind) and each is assigned a fret. In most situations the 1st finger (index) plays the lowest numbered fret, 2nd finger (middle) would then play the next fret, 3rd finger (ring) covers the next fret and 4th finger (pinky) plays the next. This orthodox fingering system makes a lot of sense and should be applied in most instances, but like all rules, this one is often broken with much success. Here is an example of classical fingering applied to C7 arpeggio.



Q: What is the best arpeggio fretting?

A: Arpeggios start with the basic triad: major, minor, diminished and augmented, with embellishments (or extensions) added (i.e. 6, 7, 9, 11, 13 maj7, and so on). If an arpeggio has a 4th string root (below) I usually play the extensions: b5, #5, 6th, 7th, maj7 on the on the 2nd string—I find this "all on one string" approach commonsensical, easy to visualize, and finger. Here is an example of this: C7, 4th string root with the 7th interval (fret 11) on the 2nd string:



Whereas, an arpeggio with a 4th string root (below), I to prefer play the 9th, b9, #9, intervals on the 1st string. Here is a C9 arpeggio with the 9th interval on the 1st string.

1			1	4	³ 10	³ 10	4	1	
2		2	8	11	D	U	11	8	2
3	3	9	D	U	D	U	D	U	3
4	10								10
5		D						U	
6		D							U

Arpeggio Substitution

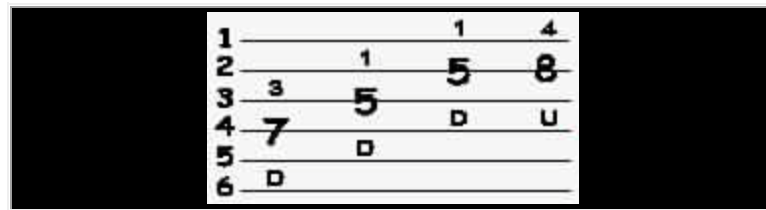
The most important cadence in all of music --and exploited extensively in jazz-- is the 57 to 1 chord progression. In the key of C the cadence is G7 (57) to C (1) in the key of Eb the cadence is Bb7 (57) to Eb (1) and, as with all music theory, the relationship is the same in all keys. This lesson will explore some important and popular arpeggio substitution possibilities for the 57 to 1 cadence.

Arpeggios can be substituted in the same way chords can.

Arpeggios are chords played one note at a time. All chords can be expressed (or played) as an arpeggio. Thereby arpeggios function musically as a chord.

For example: It is common in jazz (and less frequently in other styles) to substitute one chord for another. For example Am7 chord is often substituted for C chord and C is often substituted for Am7. This concept can be applied wholesale to arpeggios. If you were improvising over a C chord you could play an Am7 arpeggio or if you were improvising over Am7 chord you could play C arpeggio. Substitution can add interest and surprise to any solo.

Try this Am7 arpeggio over C, C6, Cmaj7, D7, D9, D11, D13 4th string root using speed picking. D=downstroke U=upstroke



Rule: Any chord or chord substitution can be played as an arpeggio—and that fact is a very powerful tool to be exploited.

Am7 (A-C-E-G) shares some of the same notes as C (C-E-G), but you can see Am7 adds an A note to the mixture. Adding an A note (6th interval) the C chord changes the harmony, and the actual sound is (when mixed) is C6. C6 is a very common embellishment and substitute for a "vanilla" C. When you experiment with arpeggio substitution it is important and fun to determine how you have changed the chord.

Diatonic Arpeggio Substitution
For the 1 (major) Chord

Substitutions can be Diatonic (as illustrated above: Am7 subbed for C). Diatonic means of the key which means your substitution arpeggios are harmonized from the same scale (or key). According to the rules of tension and resolution described herein these arpeggios can be substituted safely (with the least amount of tension).

In any chord progression the chords function as tension or resolution. This adds interest to the melody. With many jazz standards the tension and resolution may occur many times. As described earlier the most common tension to resolution cadence is 57 to 1. The resolution chord in this 57 to 1 progression example is major (or an embellished major). But no matter how the 1 chord is embellished (i.e. C, C6, C/6/9, Cmaj7, Cmaj9) you can freely substitute any of the arpeggios listed below. So keep in mind: the arpeggios here are diatonic and "safe" and can be used when the written chord is Major.

Remember: Improvisation is making decisions on the fly. And ultimately, if you decide the substitution sounds good, then it is good!

Here is a list of diatonic arpeggio possibilities for any major chord. *This example is in C but the principles and relationships can and should be transposed to all keys.*

Original Chord	Arpeggio Substitution	Sounds Like	Substitution Rule
C (C-E-G)	Am (A-C-E)	C6 (C-E-G-A)	6m for Major
C (C-E-G)	Am7 (A-C-E-G)	C6 (C-E-G-A)	6m7 for Major
C (C-E-G)	Am9 (A-C-E-G-B)	Cmaj6/9 (C-E-G-A-B)	6m9 for major
C (C-E-G)	Em (E-G-B)	Cmaj7 (C-E-G-B)	3m for Major
C (C-E-G)	Em7 (E-B-G-D)	Cmaj9 (C-E-G-B-D)	3m7 for Major
C (C-E-G)	G (G-B-D)	Cmaj9 (C-E-G-B-D)	5 for major

Diatonic Arpeggio Substitution For the 57 (dominant seventh) Chord

The 57 chord in the 57 to 1 progression is a dominant seventh chord (i.e. G7). The 57 chord is a tension (unresolved) chord and needs to resolve to a chord a fourth interval away (the most resolved chord is a major but it can be minor or dominant seventh, i.e. G7 resolves to C,

A7 resolves to D, Bb7 resolves to Eb etc.) And since an arpeggio functions the same as a chord, you should practice playing a dominant seventh arpeggio (or substitution) resolving to a major arpeggio (or substitution).

Here is a short list of diatonic arpeggio possibilities for a dominant seventh chord. All these arpeggios are diatonic and "safe" and can be used when the written chord is dominant seventh.

Original Chord	Arpeggio Substitution	Sounds Like	Substitution Rule
G7 (G-B-D-F)	Dm (D-F-A)	G9 (G-B-D-F-A)	5m for dom. 7th
G7 (G-B-D-F)	Dm6 (D-F-A-B)	G9 (G-B-D-F-A)	5m6 for dom. 7th
G7 (G-B-D-F)	Dm7 (D-F-A-B-C)	G9/11 (G-B-D-F-A-C)	5m7 for dom. 7th
G7 (G-B-D-F)	F (F-A-C)	G9/11 (G-B-D-F-A-C)	b7 for dom. 7th
G7 (G-B-D-F)	Fmaj7 (F-A-C-E)	G9/11/13 (G-B-D-F-A-C-E)	bmaj7 for dom. 7th
G7 (G-B-D-F)	Bm7b5 (B-D-F-A)	G9 (G-B-D-F-A)	3m7b5 for dom. 7th

Chromatic Arpeggio Substitution For the 57 (dominant seventh) Chord

Substitutions can be Chromatic which means outside the key. Chromatic alterations are a mainstay in Jazz—many would say chromaticism is the basic language of Jazz. Chromaticism can occur with any chord but the unresolved or transitional 57 (i.e. G7) is the most likely (and best) chord for chromatic alterations—and this lesson deals with the 57 (i.e. G7). The monster jazz guitarist Joe Pass, along with many others, simplified their approach to chromaticism by realizing you can only alter the 5th and 9th of a dominant seventh chord (in any combination and order):

You can sharp or flat the 5th and 9th interval (i.e. b5, #5, b9, #9)

These substitutions create tension and dissonance but are very common in Jazz. As the great Pat Martino said about dissonance (I'll paraphrase) "The more dissonance you hear, the more you appreciate and enjoy it."

With this tension you will have to be a little more judicious in your use of these arpeggios. And since they are tension arpeggios they beg for resolution to the 1 chord (or a note inside the original chord)—and it is important to practice resolving these arps to any of the 1 chord substitution arpeggios (see above).

The best opportunity for adding tension in the 57 to 1 progression occurs with the (transitional) 57 chord (i.e. G7). Here is a list of chromatic arpeggio possibilities for the dominant seventh chord. This example uses G7 but the principles and relationships can and should be transposed to all keys. All these arpeggios are chromatic and can be used (judiciously) when the written chord is Dominant Seventh.

Original Chord	Substitution Arpeggio	Sounds Like	Substitution Rule
G7 (G-B-D-F)	Abmaj7 (Ab-C-Eb-G)	G11b9#5 (G-B-D#-F-Ab-C)	b9maj7 for dom. 7th
G7 (G-B-D-F)	Abm7 (Ab-B-Eb-Gb)	G7b9#5 (G-B-D#-F-Ab)	b9m7 for dom. 7th
G7 (G-B-D-F)	Abdim7* (Ab-B-D-F) *same as Bdim7/Ddim7/Fdim7	G7b9 (G-B-D-F-Ab)	b9dim7 for dom. 7th
G7 (G-B-D-F)	Abm/maj7 (Ab-B-D-G)	G7b9#5 (G-B-D#-F-Ab)	b9m/maj7 dom. 7th
G7 (G-B-D-F)	Fm7 (F-Ab-C-Eb)	G11b9#5 (G-B-D#-F-Ab-C)	b7m7 for dom. 7th
G7 (G-B-D-F)	Dm/ma7 (D-F-A-Db)	G9b5 (G-B-D-F-A-Db)	5m/maj7 for dom. 7th

Arpeggio Connection

When I got into Jazz guitar and began to transcribe solos by the greats, such as Wes Montgomery, Django Reinhardt, Charlie Christian, Joe Pass—the list literally goes on and on—I discovered the greats used arpeggios (or parts of arpeggios, which I call arpeggio fragments) extensively and if it was good enough for them it is, for sure, good enough for me.

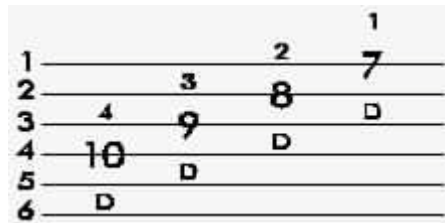
Arpeggios have been the most important discovery in my jazz guitar playing life. **An arpeggio is a chord** played one note at a time and arpeggios have an inherent melodic content. When this obvious revelation occurred to me (I'm slow) my approach to jazz soloing changed forever. From early in my guitar career—when I played rock and blues exclusively—I knew arpeggios existed but thought of them as a novelty or trick (unfortunately many guitarists learn arpeggios for speed instead of melodic potential). When I first got into jazz soloing I

tried to play an appropriate scale through all the changes and it was very, very hard—too many scales, too many fingerings, too many positions and I didn't "hear" any ideas. Then came the arpeggio and I could hear them.

Most jazz musicians strive for melodic content in their solos. Improvisation is melody on the fly and to understand the importance of arpeggios in improvisation one need only to study classic jazz solos, and just as importantly, the jazz guitarist should learn and analyze the countless arpeggios used in song melodies. (i.e. All Of Me, Misty and on and on.)

In any melody (improvised or composed) there are two musical mechanisms occurring: Scales and Arpeggios. I feel arpeggios hold a unique advantage over scales. Scales are a sequence of single notes and often hard to visualize as a whole on the fretboard. On the other hand most guitarists can see chords as block forms on the fretboard—and remember **arpeggios are chords**. Therefore most guitarists find it easy to visualize arpeggios as familiar chord fingerings and positions.

Arpeggios can be visualized on the fretboard as readily as any chord. In this tablature you can see: If the notes are strummed simultaneously the Cmaj7 chord is sounded, and if the notes are played one at a time the Cmaj7 arpeggio is sounded.



With this chordal familiarity, arpeggios are relatively easy to learn, yet this is just one advantage of the arpeggio, the other being: arpeggios have an inherent melodic content—play them and they (and you) sound good. This is important, especially in the beginning, when the struggling guitarist doesn't have the luxury or time to think and apply ideas. To this day I (and most other jazz guitarists) rely heavily on "Connect the Arpeggios" to make it through a new tune or on a night when the ideas just aren't there. So, since any chord can be played as an arpeggio, all you have to do is identify the chord and play the appropriate arpeggio (or even cooler apply an arpeggio substitute). With it's " built-in" melodic content the player can, at the very least, "arpeggio his way through" a harmonically challenging jazz tune. (Later I will discuss how to add interest to an arpeggio). Are arpeggios a cure-all for jazz soloing—no, but close—and as you practice arpeggios over real chord progressions (as opposed to practicing them in a vacuum), the ideas will come.

NOTE: Scales are very important and *should be learned—even this is easier once you learn arpeggios, more on the scale/arpeggio connection later.

Sessions

Add9 Arpeggios\

Tired of playing the same old 1-3-5 arpeggios? Well, you can easily revitalize those tired old dogs with one simple trick: Add the 9. (The 9 is the 2nd degree of whatever scale you're working with -- kicked up an octave.)

Adding the 9 can turn a simple arpeggiated run into a rich splash of staggered harmony. For example, converting a simple G major arpeggio (G-B-D or 1-3-5) to a Gadd9 arpeggio gives us G-B-D-A or 1-3-5-9. Reorder the notes slightly and you get Ex. 1a's lush handful. (Note: Throughout this lesson, I've splayed the arpeggios so that rather than climbing up the arpeggios' tones sequentially -- 1-3-5-9 -- we'll have 1-5-9-3. Why? Because it lays nicely on the guitar and sounds cool.) Ex. 1b is an extended two-octave version of Ex. 1a.

Ex. 2 is an etude that moves Ex. 1b's two-octave form up a whole-step to Aadd9. From there, the shape moves up another whole-step to Badd9 (bar 2) and then a step-and-a-half more to Dadd9. (For variety's sake, I've included the 4 of Aadd9 and Badd9 -- beat one of bar 1 and beat two of bar 2, respectively.) In each bar, the arpeggiated tones appear in a different order, giving *both* of your hands a good little workout.

Of course, add9 arpeggios aren't just for major harmonies. We can give minor arpeggios the add9 touch, as well. By converting an A minor arpeggio (A-C-E or 1-b3-5) to Amadd9 (A-C-E-B or 1-b3-5-9), for instance, we get Ex. 3a's Amadd9 arpeggio, which uses the same 1-5-9-3 form we saw in Ex. 1a. Ex. 3b is a two-octave extrapolation of Ex. 3a.

Like Ex. 2, Ex. 4 is a three-bar add9 obstacle course -- this time with minor add9 shapes. Once again, each bar is slightly different from the others. For practice purposes, you may want to perfect each measure by itself before stringing them together.

I recommend using alternate (down-up-down-up) picking for these examples, though you can use sweep picking or any other technique, if you prefer. Don't forget to experiment -- try rearranging the picking order of notes within each add9 form, or stringing together different major- and minor-add9 arpeggios, or any other tweak you can think of.

Ex. 1a Gadd9

Ex. 1b

Ex. 2 Aadd9

Badd9

Dadd9

Ex. 3a Amadd9

Ex. 3b

Ex. 4

Bm add9

Aadd9

Gadd9