



Arpeggios

Contents

Triad arpeggios	2
Major Arpeggios In The CAGED System How To Practice Arpeggios	2
HOW TO LEARN THE NOTE NAMES IN A TRIAD (IN A CHORD).....	2
ONE SIZE FITS ALL ARPEGGIOS ON TWO STRINGS	3
PRACTICING ARPEGGIOS	2
Playing over the 2 5 1 Progression With Diatonic Arpeggios: [You're only playing notes in the C major scale.]	12
The 2-5-1 arpeggios:	13
Start from 3rd of the chord:	13
Using 3 Note Triad arpeggios	13
Arpeggio Substitution	15
Diatonic Arpeggio Substitution For the 1 (major) Chord.....	16
Diatonic Arpeggio Substitution For the V7 (dominant seventh) Chord	17
Chromatic Arpeggio Substitution For the V7 (dominant seventh) Chord	18
Enclosures	
https://www.facebook.com/marbinmusic/videos/1207424552686350/UzpfSTExOTA4ODY0OTA6Vks6MjQ0OTg1Njc5MTc3ODg0OA/?query=gypsy&epa=SEARCH_BOX	19
Diminished Lick D7-E7-A6.....	28

BACKING TRACKS

Jazz ballad (Dm7 G7 CMaj7) <https://www.youtube.com/watch?v=8TEG0oXB2C4>



TRIAD ARPEGGIOS

```

|-----3-----5-|-----2-5-|-----5-|-----4-7-|-----5-|-----4-7-|
|-----3-----5-|-----3-----7-|-----5-----7-|-----5-----5-|
|-----4-----2-5-|-----4-----7-|-----4-----6-|-----4-7-|
|-----5-----2-----4-----4-7-|-----6-----4-7-|-----6-----
|-----2-5-----3-----2-5-----5-----7-----
|-----3-----5-----
|
|-1-3-5-1-3-5-1-|-2-4-6-2-4-6-2-|-3-5-7-3-5-7-|-4-6-1-4-6-|-5-7-2-5-7-2-|-6-1-2-6-1-|-7-2-4-7-2-4-|
|
|-Ionian-----|-Dorian-----|-Phrygian-----|-Lydian-----|-Mixolydian--|-Aeolian---|-Locrian-----|

```

MAJOR ARPEGGIOS IN THE CAGED SYSTEM HOW TO PRACTICE ARPEGGIOS

A good exercise to practice and memorize these shapes is to play the arpeggio from the lowest root note, then up to the highest note in that shape, back down to the lowest note in that shape, and then back up to the lowest root again.

D Major Arp:

```

|-D-----2-5-2-----|-----5-----|-----10-----|
|-----3-----3-----|-----7-7-7-----|-----7-10-10-7-----|
|-----2-----2-----|-----7-7-7-----|-----7-7-7-----|
|-----4-----4-----|-----4-7-7-4-----|-----7-7-7-----|
|-----5-----5-5-5-|-----5-5-5-|-----9-9-9-|
|-----5-2-5-5-|-----5-5-|-----10-10-10-|

|-----10-----|-----14-----|
|-----10-10-----|-----15-15-----|
|-----11-----11-----|-----11-14-----14-----|
|-----12-----12-----|-----12-----11-12-----12-|
|-----9-12-----12-9-|-----12-----12-12-----|
|-----10-----10-|-----14-----|

```

PRACTICING ARPEGGIOS

<https://www.youtube.com/watch?v=kCAYjy57MEw>

Write out a progression - any progression. Play 4 notes of each arpeggio over the chord. No preparation. Start playing and find the arpeggios in real time. Go slow.

HOW TO LEARN THE NOTE NAMES IN A TRIAD (IN A CHORD)

Major Triad: Start with the root. Go up four frets - that's the major 3rd. Go up 3 frets - that's the 5th. Name the notes and commit to memory.

Minor Triad: Start with the root. Go up 3 frets - that's the minor 3rd. Go up 4 frets - that's the 5th. Name the notes and commit to memory.



Diminished Triad: Start with the root. Go up 3 frets - that's the minor 3rd. Go up 3 frets - that's the diminished 5th.
Name the notes and commit to memory.

HOMEMADE

```
| -M7-G-B-D-F#-----2-----2-5-----2-5-7- |
| -----3-----3-----3-----3----- |
| -----4-----4-----4-----4-----4----- |
| -----4-5-----4-5-----4-5-----4-5-----5----- |
| -----2-5-----2-5-----5----- |
| -3----- |
```

```
| -m7-G-Bb-D-F-----3-----3-6- |
| -----3-----3-6-----3-6-----3-6----- |
| -----3-----3-----3-----3-----3----- |
| -----3-5-----3-5-----3-5-----3-5-----5----- |
| -----5-----5-----5----- |
| -3-6-----6----- |
```

```
| -b7-G-B-D-F-----3-----3-6-7- |
| -----3-----3-6-----3-6-----3-6----- |
| -----4-----4-----4-----4----- |
| -----3-5-----3-5-----3-5-----3-5-----5----- |
| -----2-5-----2-5-----5----- |
| -3----- |
```

```
| -m7b5-----3-----3-6-----3-6-9- |
| -----6-----6-----6-----6----- |
| -----3-----3-6-----3-6-----3-6-----3-6-----6----- |
| -----3-5-----3-5-----3-5-----3-5-----6----- |
| -----4-----4-----4----- |
| -3-6-----6----- |
```

```
| -m7b5-----3-----3-6-----3-6-9- |
| -----2-----2-5-----2-5-----2-5-----2-5----- |
| -----3-----3-----3-----3-----3----- |
| -----2-5-----2-5-----2-5-----2-5-----5----- |
| -----4-----4-----4----- |
| -3-6-----6----- |
```



ONE SIZE FITS ALL ARPEGGIOS ON TWO STRINGS

<https://www.youtube.com/watch?v=vcaZDOLvvNU>

Major	Minor	Diminished
-R-3-5-----7-10-	-----6-10-	-----6-9-
-----8-----	-----8-----	-----8-----
-----4-7-----	-----3-7-----	-----3-6-----
-----5-----	-----5-----	-----5-----
---2-5-----	---1-5-----	---1-4-----
-3-----R-3-5--R-3--5-	-3-----	-3-----

Sevenths

Major 7th	Dominant 7 (b7)	Minor 7 th (b3,5,7)	Minor 7b5 (b3,b5,b7)
-7-R-3-5-----7-10-	-b7-----7-10-	-----6-10-	-----6-9-
-----7-8-----	-----6-8-----	-----6-8-----	-----6-8-----
-----4-7-----	-----4-7-----	-----3-7-----	-----3-6-----
-----4-5-----	-----3-5-----	-----3-5-----	-----3-5-----
---2-5-----	---2-5-----	---1-5-----	---1-4-----
-2-3-----	-1-3-----	-1-3-----	-1-3-----

Diminished 7 th (b3,b5,bb7)
-----6-9-
-----5-8-----
-----3-6-----
-----2-5-----
---1-4-----
-0-3-----



ONE SHAPE FOR ALL ARPEGGIOS [HTTPS://WWW.YOUTUBE.COM/WATCH?V=QLS1HQ-FAGM](https://www.youtube.com/watch?v=QLS1HQ-FAGM)

Minor 7th (b3,5,b7)

```

|-m7--b3-5-7-----12-15-17-|-M7-----15-19-|-d7-----10-13-| | | |
|-----10-13-----|-----13-17-----|-----8-12-----|
|-----9-12-----|-----12-16-----|-----7-10-----|
|-----7-10-----|-----10-14-----|-----5-9-----|
|-----7-10-----|-----10-14-----|-----5-8-----|
|-----5-6-----|-----Am7-----|-----8-12-----|-----CM7-----|-----3-7-----|-----G7-----|

```

```

|-m7b5-----13-13-|
|-----12-15-----|
|-----10-13-----|
|-----7-12-----|
|-----8-11-----|
|-----7-10-----|

```

Intro: (Intro Chords = Am7, Dm7, G7 CM7, FM7, Bm7b5, E7, Am7)

```

|-Am7-----|-----Dm7-----10-|
|-----10-|-----10-13-10-13-|
|-----9-12-9-12-|-----7-10-7-10-|
|-----7-10-7-10-|-----7-10-7-10-|
|-----7-10-7-10-|-----8-5-8-|
|-----8-5-8-|-----|

```

```

|-G7-----|-----CM7-----|
|-----8-|-----13-|
|-----5-10-5-10-|-----12-16-12-16-|
|-----5-9-5-9-|-----10-14-10-14-|
|-----5-8-5-8-|-----10-14-10-14-|
|-----7-3-7-|-----12-8-12-|

```

```

|-FM7-----13-|-----Bm7b5-----|
|-----13-17-13-17-|-----12-|
|-----10-14-10-14-|-----10-13-10-13-|
|-----10-14-10-14-|-----9-12-9-12-|
|-----12-8-12-|-----8-11-8-11-|
|-----|-----10-7-10-|

```

```

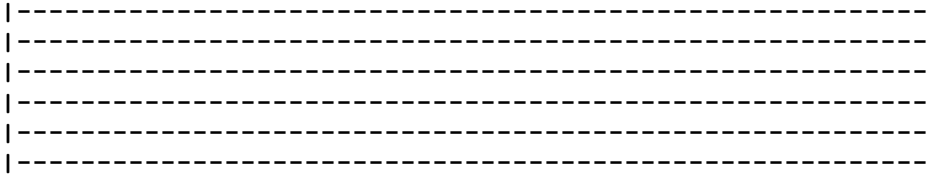
|-E7-----12-|-----17-13-10-7-8-|
|-----12-15-12-15-|-----17-12-9-6-5-|
|-----9-13-9-13-|-----17-13-10-7-5-|
|-----9-12-9-12-|-----12-9-6-5-|
|-----11-7-11-|-----7-|
|-----|-----Am7-----5-|

```



SPREAD TRIADS

<https://www.youtube.com/watch?v=ScwQyc7wvrY>



Ascending Tetrads

Gmaj7 Am7 Bm7 Cmaj7 D7 Em7 F#m7b5 Gmaj7 Am7

1 2 3 4 5

TAB

Descending Tetrads

Am7 Gmaj7 F#m7b5 Em7 D7 Cmaj7 Bm7 Am7 Gmaj7

6 7 8 9 10

TAB



Ascending and descending tetrads

Gmaj7 Am7 Bm7 Cmaj7 D7 Em7 F#m7(b5) Gmaj7 Am7

Descending and ascending tetrads

Am7 Gmaj7 F#m7(b5) Em7 D7 Cmaj7 Bm7 Am7 Gmaj7

TRIAD EXERCISES <https://www.youtube.com/watch?v=Buta15gu64Q>

C Dm Em F G Am Bdim C Dm Em F G



Suggested: **Bdim** The 3 Bebop Licks You Need To Know ⓘ

C Dm Em F G Am

TAB 7 10 10 8 7 7 10 9 9 7 10 10 9 7 8 10 9 10 7 10 9 8 8

C Dm Em F G Am Bdim C ⓘ

TAB 7 8 10 8 10 7 10 7 9 8 7 10 9 10 7 9 7 9 10 9 10 8

C Dm Em F G Am Bdim C ⓘ

TAB 3 2 0 5 3 2 7 5 4 8 7 5 10 9 7 12 10 9 14 12 10 15 14 12



F G Am Bdim C Dm Em F

TAB 3 2 1 5 4 3 7 5 5 9 7 6 10 9 8 12 10 10 14 12 12 15 14 13

Dm Em F G Am Bdim C Dm

TAB 2 3 1 4 5 3 5 6 5 7 8 7 9 10 8 10 12 10 12 13 12 14 15 13



The Most Important Scale Exercise In Jazz <https://www.youtube.com/watch?v=2Ze22BNftAA>

-CM7-----Dm7-----	-Em7-----FM7-----	-G7-----Am7-----	-----7-	-----8-----7-10-
-----	-----8	-----10-----8-	-----10-----8-----	
-----7-----9-	-----7-10-----9-	-----7-10-----9-	-----7-10-----9-----	
-----9-----7-10-	-----9-----7-10-	-----9-----7-10-	-----9-----10-----	
-----7-10-----8-----	-----7-10-----8-----	-----10-----	-----	
-----8-----10-----	-----	-----Bo-----CM7-----	-----Dm7-----Em7-----	

-CM7-----Dm7-----	-Em7-----FM7-----	-G7-----Am7---3-	-----5-----7-	-G7-----Am7-----Bo-----CM7-----
-----	-----3-----5-	-----3-6-----5-	-----3-6-----5-8-	-----4-
-----4-----2-5-	-----4-----2-5-	-----4-----2-5-	-----4-----5-----	-----2-----5-----
-----2-5-----3-----	-----2-5-----3-----	-----5-----	-----3-----2-5-----3-----2-----	
-----3-----5-----	-----	-----	-----2-5-----3-----2-5-----3-----	
-----	-----	-----Bo-----CM7-----	-----3-----5-----	

-GM7-----Am7-----	-Bm7-----CM7-----	-D7-----Em7-----	-----2-	-----3-----2-5-----7-
-----	-----	-----3-----	-----3-----3-----	-----5-----3-----5-8-----
-----2-----4-	-----2-5-----4-	-----4-----4-----	-----2-5-----4-----5-----	
-----4-----2-5-	-----4-----2-5-	-----4-----2-5-	-----3-6-----5-----	-----
-----2-5-----3-----	-----2-5-----3-----	-----5-----	-----	
-----3-----5-----	-----	-----Fo-----GM7-----	-----Am7-----Bm7-----CM7-----	



Arpeggios Across the Fretboard

Maj 7

3			5	
7	1			
5				
		3		
		7	1	
3			5	

	5			
			3	
		7	1	
3			5	
7	1			
5				

		7	1	
3			5	
1				
5				7
		3		
		7	1	

	7	1		
	5			
		3		
		7	1	
3			5	
7	1			

			3	
			7	1
			5	
1				3
5				7
		3		

Dom 7

3			5	
	1			
5			7	
		3		
	7		1	
3			5	

	5			7
			3	
		7	1	
3			5	
	1			
	5			7

		7	1	
3			5	
1				
5			7	
		3		
	7		1	

	1			
	5			7
		3		
	7		1	
3			5	
	1			

			3	
			7	1
			5	
1				3
5				7
		3		

Min 7

3			5	
		1		
	5			7
		3		
		7		1
3			5	

	5			7
		3		
	7		1	
		5		
1			3	
5			7	

		7	1	
			5	
1			3	
5			7	
		3		
	7		1	

	1			3
	5			7
		3		
	7		1	
1			5	
			3	

			3	
			7	1
			5	
1				3
5				7
		3		

Dim 7

3			5	
		1		
5				7
		3		
		7		1
3			5	

	5			7
		3		
	7		1	
		5		
1			3	
5			7	

		7	1	
			5	
	1			3
5				7
		3		
	7		1	

	1			3
	5			7
		3		
	7		1	
			5	
1				3

			3	
			7	1
			5	
	1			3
5				7
		3		

Numbers indicate scale degree

1 3 5 2 4 6 3 5 7 4 6 1 5 7 2 6 1 3 7 2 4 1 3 5



Io Dor Phr Lyd Mix Aeol Loc Io
 I iim iim IV V vi vii I

```
| -CM7-----Dm7----- | -Em7-----FM7----- | -G7-----Am7----- | -----5-----7- |
| -----5-----7- | -----6-----5-8- | -----6-----5-8- | -----6-----5-8- |
| -----5-----7- | -----7-----5- | -----7-----5- | -----7-----5- |
| -----5-9-----7- | -----5-9-----7- | -----5-9-----7- | -----9----- |
| -----7-----5-8- | -----7-----8- | ----- | ----- |
| -8----- | ----- | ----- | -Bo-----CM7----- |
```

```
| -CM7-----Dm7----- | -Em7-----FM7----- | -G7-----Am7----- | -----5-7----- |
| -----5-----7- | -----5----- | -----6-8-5----- | -----6-----8-5- |
| -----5-----7- | -----7-----5- | -----7-----5- | -----7-----5- |
| -----5-9-----7- | -----5-9-----7- | -----5-9-----7- | -----9----- |
| -----7-----8-5- | -----7-----8- | ----- | ----- |
| -8----- | ----- | ----- | -o-----CM7----- |
```

```
| -C-----Dm--Em---- | -F-----G--Am---- | ----- | -----5-----7--5- | -8- |
| ----- | ----- | -----5-----6--5-8- | -----6--5-8--6-- | --- |
| ----- | -----5-----7- | -----5-----7--5- | -----7----- | --- |
| -----5-----7--5- | -9--7--5-9--7- | -----9----- | ----- | --- |
| -----7--5-8--7- | -----8- | ----- | ----- | --- |
| -8----- | ----- | -B-----C----- | -Dm--Em--F----- | --- |
```

"E" position Arpeggios in A

```
| -AM7-----4-Bm7-----5-C#m-----4-7-DM7-----5-9- | -E7-----4-7-Fm7-----5-Gm7b5-----4-7-AM7---4-5- |
| -----5-----7-----5-----7----- | -----5-----5-7-----5-----5----- |
| -----6-----4-7-----4-6-----6-7----- | -----4-7-----6-----4-7-----6----- |
| -----6-7-----4-7-----6-----4-7----- | -----6-----4-7-----6-----7----- |
| -----4-7-----5-----4-7-----5----- | -----7----- |
| -5-----7----- | ----- |
```

PLAYING OVER THE 2 5 1 PROGRESSION WITH DIATONIC ARPEGGIOS: [YOU'RE ONLY PLAYING NOTES IN THE C MAJOR SCALE.]

Harmonizing the C Major scale - Up:

```
| -CM7-----Dm7----- | -Em7-----FM7----- | -G7-----Am7----- | -Bo-----CM7---7- | -----8-----7-10- |
| ----- | ----- | -----8- | -----10-----8- | -----10-----8- |
| ----- | -----7-----9- | -----7-10-----9- | -----7-10-----9- | -----7-10-----9- |
| -----9-----7-10- | -----9-----7-10- | -----9-----7-10- | -----9-----10- | ----- |
| -----7-10-----8- | -----7-10-----8- | -----10----- | ----- |
| -8-----10----- | ----- | ----- | ----- | -Dm7-----Em7----- |
```



Harmonizing the scale - Down:

```

|-10-7-----8-----| -7-----| -----| -----| -----|
|-----8-----10-----| -8-----10-----| -8-----| -----| -----|
|-----9-----10-7-| -----9-----10-7-| -----9-----10-7-| -9-----7-----| -----|
|-----| -----10-----9-----| -----10-7-----9-----| -----10-7-----9-----| -10-7-----9-----|
|-----| -----| -----10-----| -----8-----10-7-| -----8-----10-7-|
|-Em7-----Dm7-----| -CM7-----Bo-----| -Am7-----G7-----| -FM7-----Em7-----| -----10-----8-

```

THE 2-5-1 ARPEGGIOS:

```

|-Dm7-----| -G7-----| -----7-----7-|
|-----| -----| -----8-----8-|
|-----7-10-----7-10-| -----7-10-----7-10-| -----9-----9-----|
|-----7-10-----7-10-| -----9-----9-----| -10-----10-----|
|-----8-----8-----| -10-----10-----| -----|
|-10-----10-----| -----| -CM7-----|

```

START FROM 3RD OF THE CHORD:

```

|-Dm7- (FM7 arp)-----| -Dm9-| -G7- (Bo arp)-----| -G9-| -CM7- (Em7 arp)-----| -CM9-|
|-----| -5-| -----10-----10-| -10-| -----| -8-|
|-----9-----9-| -5-| -----7-10-----7-10-| -10-| -----7-----7-| -9-|
|-----7-10-----7-10-| -3-| -9-----9-----| -9-| -----9-----9-| -7-|
|-8-----8-----| -5-| -----| -10-| -7-10-----7-10-| -----|
|-----| -----| -----| -----| -----| -8-|

```

```

|-Dm7-----| -G7-----| -CM7-----7-----| -Dm7-----| -G7-----| -CM7-|
|-----| -----10-8-----| -----8-8-| -----| -----10-| -8-|
|-----9-7-----| -----7-10-----10-7-9-| -(9)-----9-----| -7-9-10-7-9-----| -----7-10-7-10-| -----|
|-----7-10-7-----10-7-| -9-----| -----10-----| -----10-7-| -----9-----9-----| -----|
|-8-----| -----| -----| -----8-| -10-----| -----|
|-----| -----| -----| -----| -----| -----|

```

```

|-Dm7-----| -G7-----| -CM7-----7-----|
|-----| -----10-8-----| -----8-8-|
|-----9-7-----| -----7-10-----10-7-9-| -(9)-----9-----|
|-----7-10-7-----10-7-| -9-----| -----10-----|
|-8-----| -----| -----|
|-----| -----| -----|

```

USING 3 NOTE TRIAD ARPEGGIOS

```

|-CM-----Dm-----Em-----F-----| -G-----Am-----Bo-----C-----| -Bo7-----7-----8-----7-10-| |
|-----| -----| -----8-| -----10-----8-----10-8-----|
|-----7-----9-----7-10-----9-----| -7-10-----9-----10-----|
|-----7-----9-----7-10-| -----9-----7-10-----9-----10-----|
|-----7-10-----8-----7-10-----8-----| -10-----| -----|
|-8-----10-----| -----| -----Em-----F-----G-----|

```



```

|-Dm-----F-----Am-----| -G-----Bo-----Dm-----| -C-----Em-----G-----| |
|---|---|---|---|
|-----9-----|-----7---7-10-7-10---|-----7-----|-----|
|-----7---7-10-7-10---|-----9---9-----|-----9-----9---|
|-----8---8-----|-----10-----|-----7-10-7-10---10---|
|-----10-----|-----|-----8-----|

```

```

|-----|-----|-----7-|
|-----|-----10-----|-----8-----|
|-10-9-7-10-9-----|-----7-10-----7-10-| -9---8---|
|-----10-7-9-| -(9)-----9-----|-----|
|-----|-----|-----|
|-Dm7-----| -G7-----| -CM7-----|

```

<p>1. Take a major scale pattern and run it up and back down the neck.</p> <pre> -G----- ----- ----- -----2-4-5- -----2-3-5- -----3-5- </pre>	<p>2. Now run it thirds</p> <pre> -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- </pre>
---	--

<p>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.</p> <pre> -IM----iim--iiim--IVM---V7---vim---Vii0--IM---- ----- ----- -----3- -----2----- -----4---2-5---4--- -----2-----4---2-5---4---2-5---4---5----- -----2-5---3---2-5---3---5----- -----3-----5----- </pre> <p>Notice what needs to be adjusted to change one arpeggio into another one Group them as Tonic (I III VI) and dominant (II IV V VII), that way you can really hear where they fit. I, III or VI arpeggios will not sound so great against a II, IV, V or VII chord and vice versa.</p>	<p>4. Now run it in 7th chords making sure to note which type of 7th chord each is.</p> <pre> -GM7-----Am7-----Bm7-----CM7----- ----- ----- ----- ----- -----2-----4--- -----4-----2-5-----4-----2-5--- -----2-5-----3-----2-5-----3----- -----3-----5----- -D7-----Em7-----F#-----GM7---2- -----3-----3-----3----- -----2-5-----4-----2-5-----4----- -----4-----2-5-----4-----5----- -----5----- </pre>
--	--



Ex: Dm7 = D F A C <https://www.youtube.com/watch?v=p2sPvPHo7j8>

```

|-----10-----|-----In a Position-----5--5-8-5-8-10-|
|-----10-13-----|-----6--6--6-----|
|-----10-----|-----5--5-7-5-7--7-----|
|-----3--10-12-----|-----7--7--7-----|
|-----3--8-12-----|-----5--5-8-5-8--8-----|
|-----1-5-----|-----5-8--8-----|

```

```

|-1-5-3-7 Pattern-----|
|-----|
|-----|
|-----5-----7-----|
|-----7-----8-5-----|
|-----5--8--7-----|

```

Licks:

```

|-----|-----|-----7-----|-----Dm7-----|-----G7-----|-----CM7-----| |
|-----|-----|-----8-----|-----|-----|-----|-----|
|-----7-10-7-9-|-----9-----|-----9-----|-----7-10-9-7-|-----9-----|
|-----7-10-7-10-|-----9-----9-----|-----10-----|-----7-7-7-10-|-----9-7-9-|-----10-9-|
|-----8-8-8-8-|-----10-----|-----|-----8-7-8-10-|-----10-----|-----|-----|
|-----10-----|-----|-----|-----10-----|-----|-----|-----|

```

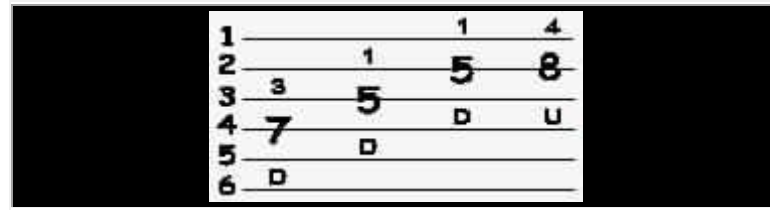
ARPEGGIO SUBSTITUTION

The most important cadence in all of music --and exploited extensively in jazz-- is the V7 to I chord progression. In the key of C the cadence is G7 (V7) to C (I) in the key of Eb the cadence is Bb7 (V7) to Eb (I). 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 V7 to I 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. Rule: Any chord or chord substitution can be played as an arpeggio—and that fact is a very powerful tool to be exploited.

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



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 V7 to 1. The resolution chord in this V7 to 1 progression example is major (or an embellished major). But no matter how the I 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)	VIIm for Major
C (C-E-G)	Am7 (A-C-E-G)	C6 (C-E-G-A)	VIIm7 for Major
C (C-E-G)	Am9 (A-C-E-G-B)	Cmaj6/9 (C-E-G-A-B)	VIIm9 for major
C (C-E-G)	Em (E-G-B)	Cmaj7 (C-E-G-B)	IIIIm for Major
C (C-E-G)	Em7 (E-B-G-D)	Cmaj9 (C-E-G-B-D)	IIIIm7 for Major



C (C-E-G)	G (G-B-D)	Cmaj9 (C-E-G-B-D)	V for major
--------------	--------------	----------------------	-------------

DIATONIC ARPEGGIO SUBSTITUTION FOR THE V7 (DOMINANT SEVENTH) CHORD

The V7 chord in the V7 to 1 progression is a dominant seventh chord (i.e. G7). The V7 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)	Vm for dom. 7th
G7 (G-B-D-F)	Dm6 (D-F-A-B)	G9 (G-B-D-F-A)	Vm6 for dom. 7th
G7 (G-B-D-F)	Dm7 (D-F-A-B-C)	G9/11 (G-B-D-F-A-C)	Vm7 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)	IIIIm7b5 for dom. 7th

NB: The above is just starting a G arpeggio on the 3rd, 5th, 7th, 7b5 and 9th, 11 and 13? Not exactly.

-R-----	-3rd-----	-5th-----	-7th-----	-Dm6-----	-Dm7-----	-FM7-----	-Bm7b5-----
-----	-----	-----3-	-----3-6-	-----	-----	-----5-	-----
-----	-----4-	-----2-5-	-----4-	-----2-4-	-----2-5-	-----2-5-	-----2-
-----3-5-	-----3-5-	-----3-	-----3-5-	-----3-	-----3-	-----3-	-----3-
-----2-5-	-----2-5-	-----5-	-----	-----5-	-----5-	-----	-----2-5-
-----3-	-----	-----	-----	-----	-----	-----	-----



CHROMATIC ARPEGGIO SUBSTITUTION FOR THE V7 (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 V7 (i.e. G7) is the most likely (and best) chord for chromatic alterations—and this lesson deals with the V7 (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 V7 to 1 progression occurs with the (transitional) V7 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) <small>*same as Bdim7/Ddim7/Fdim7</small>	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/maj7 (D-F-A-Db)	G9b5 (G-B-D-F-A-Db)	5m/maj7 for dom. 7th
-----------------	-----------------------	------------------------	-------------------------

ENCLOSURES

https://www.facebook.com/marbinmusic/videos/1207424552686350/UzpfSTExOTA4ODY0OTA6Vks6MjQ0OTg1Njc5MTc3ODg0OA/?query=gypsy&epa=SEARCH_BOX

Am Arpeggio Scale tone above and 1/2 step below

```

|-----5-----|-----7-5-4-5-10-8-7-8-13-12-11-12-|
|-----5-----|-----6-5-4-5-----|
|-----5-----|-----7-5-4-5-----|
|-----7-----|-----9-7-6-7-----|
|-----7-----|-----8-7-6-7-2-----|
|-5-8-----| -7-5-4-5-10-8-7-8-b65-b5-----|
|-A-C-E-A-C-E-A--|-2-R-7----4-b32-b3-----|

```

Dm Arp Scale tone above and 1/2 step below

```

|-----5-10-----|-----6-5-4-5-12-10-9-10-|
|-----6-----|-----8-6-5-6-----|
|-----7-----|-----9-7-6-7-----|
|-----7-----|-----8-7-6-7-----|
|-5-8-----| -7-5-4-5-10-8-7-8-----|
|-----|-----|

```

E7 Arp Dominant chord goes 1/2 step above and 1/2 step below

```

|-----4-7-----|-----8-7-6-7-----|
|-----5-----|-----6-5-4-5-----|
|-----4-7-----|-----5-4-3-4-8-7-6-7-----|
|-----6-----|-----7-6-5-6-----|
|-7-----| -8-7-6-7-----|
|-----|-----|

```

How to improvise over a minor II V I with arpeggios <https://www.youtube.com/watch?v=Ebyc9TrXzy8>

Harmonized Minor Scale:



Harmonized Minor Scale							
Minor Key	i	ii (dim)	III	iv	v	VI	VII
Amin	Amin	Bdim	C	Dmin	Emin	F	G
Bmin	Bmin	C#dim	D	Emin	F#min	G	A
Cmin	Cmin	Ddim	D#	Fmin	Gmin	G#	A#
Dmin	Dmin	Edim	F	Gmin	Amin	A#	C
Emin	Emin	F#dim	G	Amin	Bmin	C	D
Fmin	Fmin	Gdim	G#	A#min	Cmin	C#	D#
Gmin	Gmin	Adim	A#	Cmin	Dmin	D#	F

```

|-----| -G7#5-- |-----| |-----8-10-| -G7-altered-scale-----|-----8-|
| -6-----| -4-----| -3-----| |-----8-9-11-----|-----8-|-----8-10-11-----|
| -5-----| -4-----| -3-----| | -7-8-10-----|-----8-10-----|-----7-8-10-----|
| -6-----| -3-----| -1-----| |-----8-9-11-----|-----8-9-11-----|-----10-----|
| -5-----|-----| -3-----| |-----10-11-----|-----10-11-----|-----|
| -Dm7b5- | -3-----| -Cm9- | | -Dm7b5---Locrian-----|-----| -Cm7---Dorian-----|

| -Dm7b5-----8-10- | -G7alt- (Fm7b5) -7-11- | -Cm7-----8-11- |
|-----9-----|-----9-----|-----8-11-----|
|-----7-10-----|-----8-10-----|-----8-----|
|-----6-10-----|-----9-----|-----8-10-----|
| -8-----| -8-11-----| -10-----|
|-----|-----|-----* |

```

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 played 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**

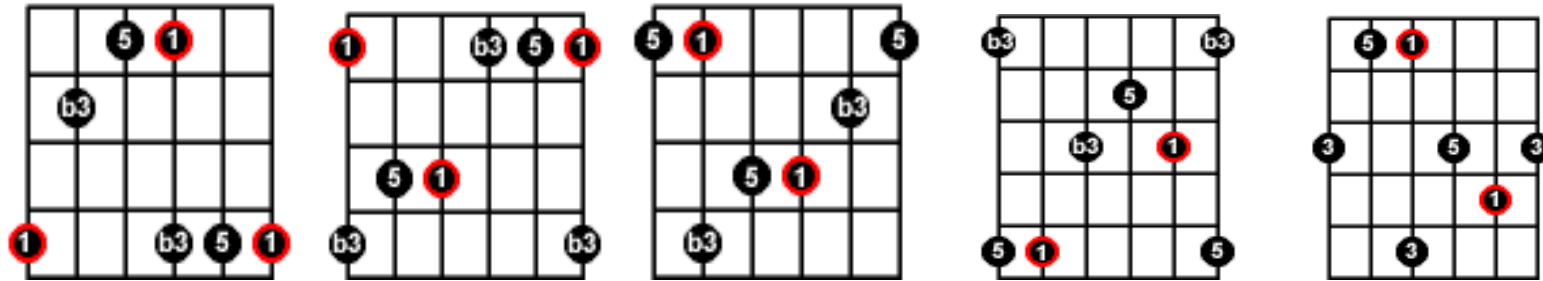
Ex. 2 Aadd9 Badd9 Dadd9

Ex. 3a Amadd9 **Ex. 3b**

Ex. 4 Bm add9 Aadd9 Gadd9



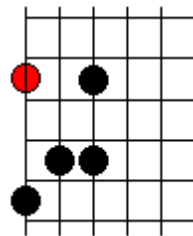
MINOR ARPEGGIOS b3



Minor 7th Arpeggio

Formula 1 b3 5 b7 8

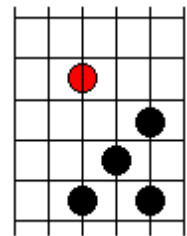
E A D G B E



Minor 7th Arpeggio

Formula 1 b3 5 b7 8

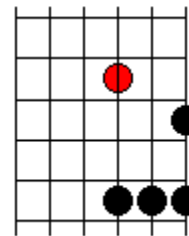
E A D G B E



Minor 7th Arpeggio

Formula 1 b3 5 b7 8

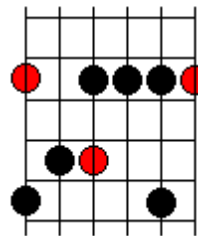
E A D G B E



Minor 7th Arpeggio

Formula 1 b3 5 b7 8

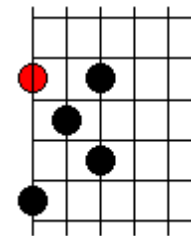
E A D G B E



Minor 7b5 Arpeggio

Formula 1 b3 b5 b7

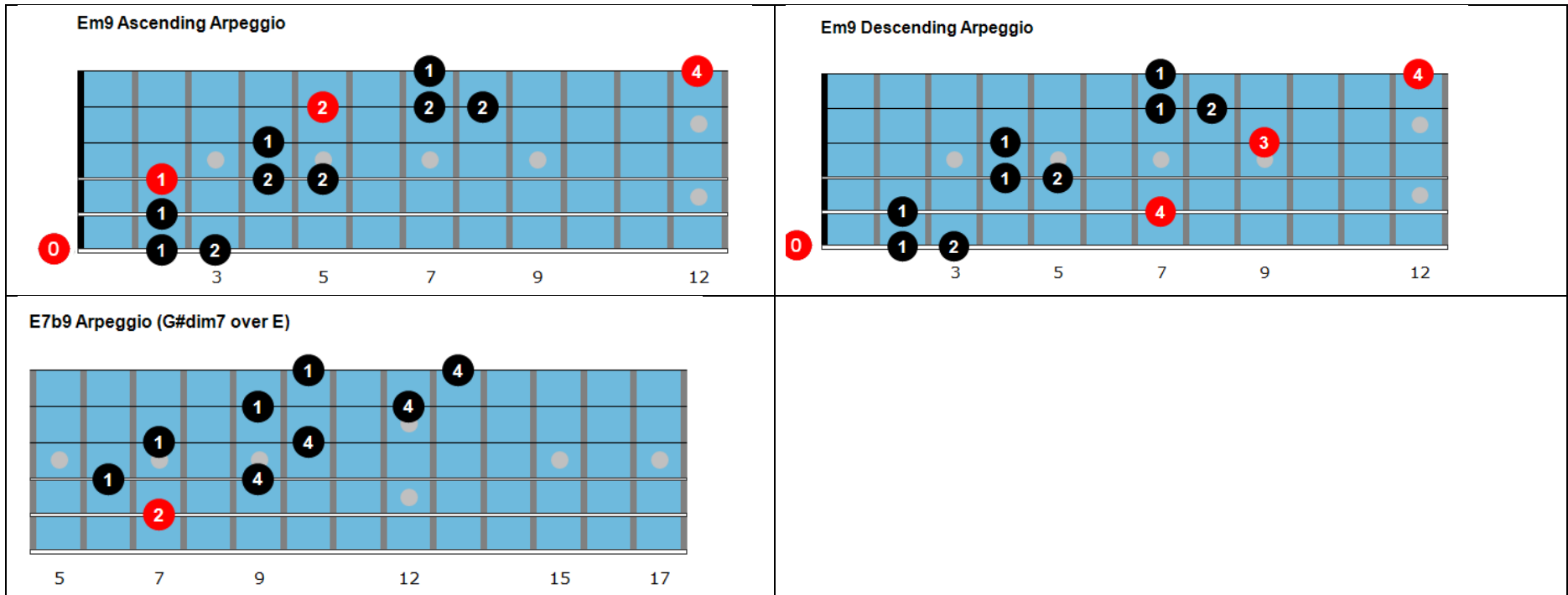
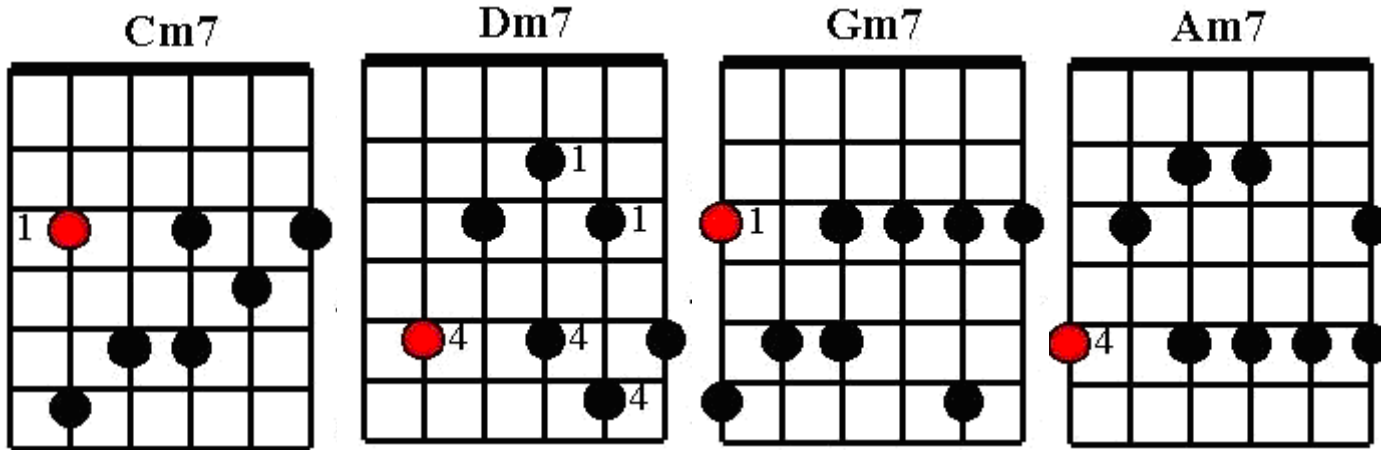
E A D G B E





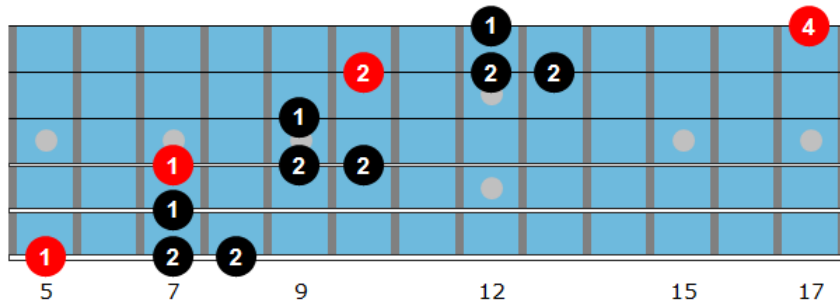
Minor 7b5 Arpeggio	Minor 7b5 Arpeggio	Minor 7b5 Arpeggio	Minor Maj7 Arpeggio	Minor Maj7 Arpeggio	Minor Maj7 Arpeggio
Formula 1 b3 b5 b7	Formula 1 b3 b5 b7	Formula 1 b3 b5 b7	Formula 1 b3 5 7 8	Formula 1 b3 5 7 8	Formula 1 b3 5 7 8
E A D G B E	E A D G B E	E A D G B E	E A D G B E	E A D G B E	E A D G B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

C minor	D minor	G minor	A minor

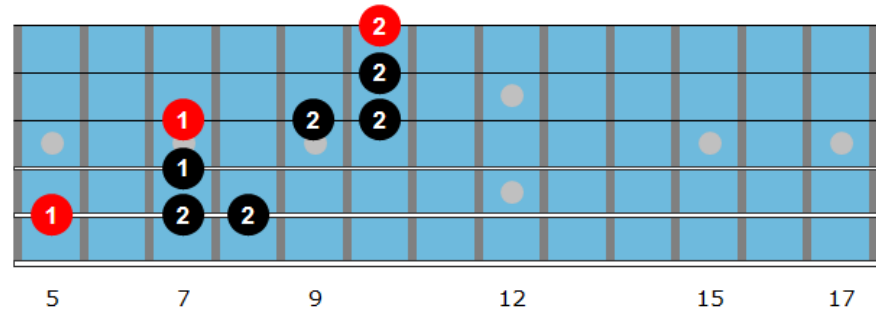




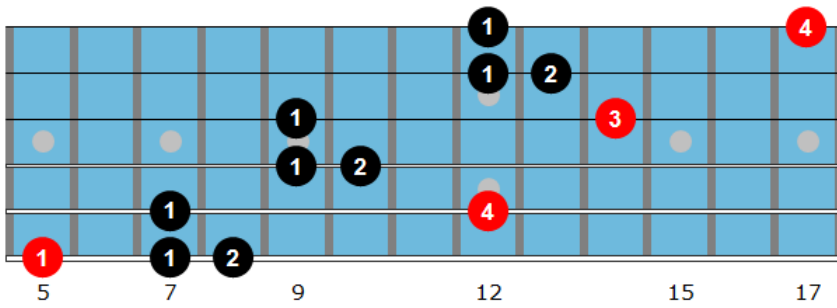
Am9 Ascending Arpeggio



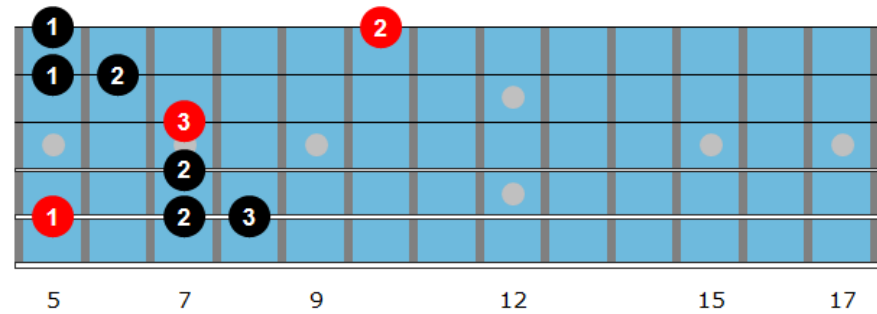
Dm9 Ascending Arpeggio



Am9 Descending Arpeggio



Dm9 Descending Arpeggio





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

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

Using 7th Arpeggios to Enhance Your Soloing

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.

<i>Example 1 Blues scale</i> Typical A Blues Scale:	<i>Example 2 Minor pentatonic scale</i> A Minor Pentatonic
-----5-8-5-----	-----5-8-5-----
-----5-8-----8-5-----	-----5-8-----8-5-----
-----5-7-8-----8-7-5-----	-----5-7-----7-5-----
-----5-7-----7-5-----	-----5-7-----7-5-----
-----5-6-7-----7-6-5-----	-----5-7-----7-5-----
-5-8-----8-5--	-5-8-----8-5-

Example 3

This is a simple lead made from these two scales.

It is a fairly standard lead.

```
| ----- |
| -----5- |
| -----5---8-7-5----- |
| -----5^7---7-----7--- |
| -5^7----- |
| ----- |
```

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

```

|-----5-9-5-----|
|-----5-8-----8-5-----|
|-----6-----6-----|
|-----5-7-----7-5-----|
|---4-7-----7-4---|
|-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

```

|-AM7-Arpeggio---4-5-4-----|
|-----5-----5-----|
|-----6-----6-----|
|-----6-7-----7-6-----|
|---4-7-----7-4---|
|-4-5-----5-4-5-|

```

Example 7 Let's combine the Amaj7 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

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

Let's try to use an Am7b5 arpeggio.

```

|-----5-8-5-----|
|-----8-----8-----|
|-----5-8-----8-5-----|
|-----5-7-----7-5-----|
|-----6-----6-----|
|-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 LICK D7-E7-A6

```

|-5-----|-----| -E7-----| -A6-----|
|---7-4---7-4---| -4-----|-----5-----|-----
|-----5-----5---|---5-----5-----|-----5h6---7-5h| -6-----|
|-----7-|-----7-4---7-4---|---4-7-----|---7-4---7-|
|-----|-----6/|-7-----|-----7---|
|-D7-----|-----|-----|-----|

```



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-----|
|-----|
|-----|
|-----|

```

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-----
D-----5-8-----/-----8-11-----/-----11-14-----
G-----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:

```

|-----|
|-----|
|-----|
|-----1-4---7-4-----7-10-13-10-----|
|-----3-----6-----9-----12-----|
|-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-----2-----5-----5-----8-----8-----11-----11-----
G -----3-----3-----6-----6-----9-----9-----12-----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-----
-----	-----	-----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 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 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 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--|

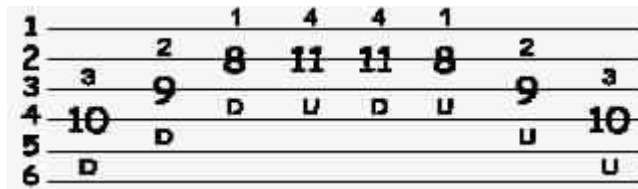
 d d u d u d u d u d u d d u
e |-----5---8-5--12--8--16--|
b |-----5-----5-----|
g |-----5-----5-----|
d |-----7-----7-----|
a |---7-----7-----|
e |-5---8-----0--|



Arpeggio Questions

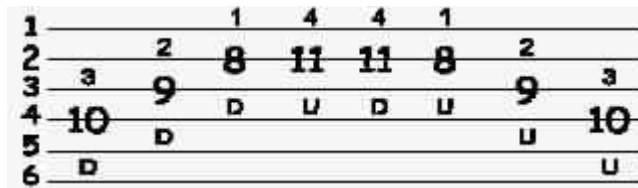
Q: What is the best arpeggio fingering?

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.



Em9 Ascending Arpeggio

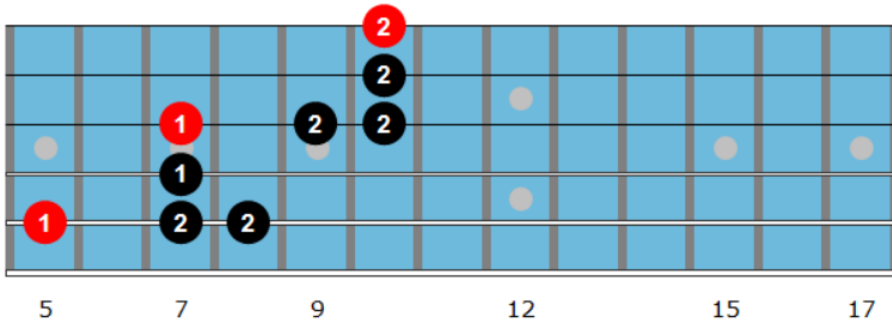
Em9 Descending Arpeggio

Am9 Ascending Arpeggio

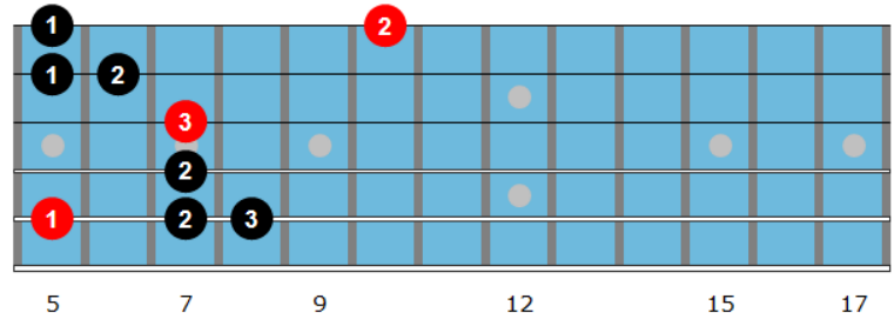
Am9 Descending Arpeggio



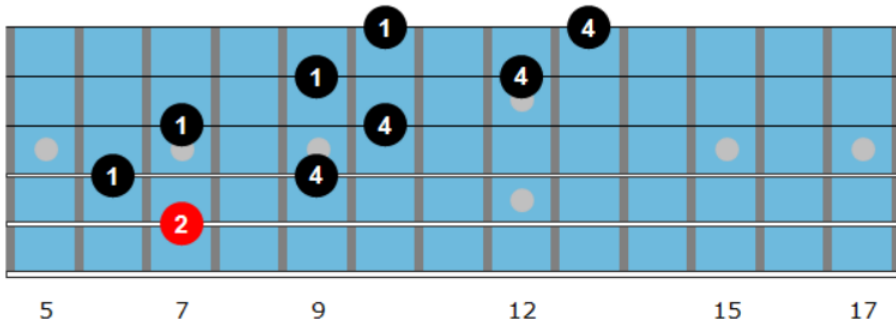
Dm9 Ascending Arpeggio



Dm9 Descending Arpeggio



E7b9 Arpeggio (G#dim7 over E)



-----|
-----|
-----|
-----|



ONE SHAPE FOR ALL ARPEGGIOS | Master the fretboard! [2 notes per string] [Minor 7th; Major 7th; Dominant 7th;

<https://www.youtube.com/watch?v=qls1HQ-FaGM>

Chords Am7 | Dm7 | G7 | CM7 | FM7 | Bm5b | E7 | Am

-Am7-----12-15-17-	-CM7-----12-16-17-	-G7-----10-13-15-
-----10-13-----	-----13-17-----	-----8-12-----
-----9-12-----	-----12-16-----	-----7-10-----
-----7-10-----	-----10-14-----	-----5-9-----
-----7-10-----	-----10-14-----	-----5-8-----
-5-8-----	-8-12-----	-3-7-----

-Bm7b5-----13-15-17-	-E7-----12-16-
-----12-15-----	-----12-15-----
-----10-14-----	-----9-11-----
-----9-12-----	-----9-12-----
-----8-12-----	-----7-11-----
-7-10-----	-----

The Sus2 Arpeggio Challenge

T	·																		
A	·	7	5	7	9														
B	·	3	5	3	5	7	9												

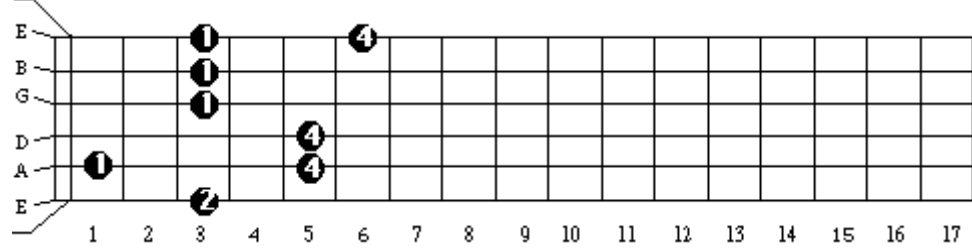
T																			
A		15	13	15	17														
B		11	13	11	13	15	17	15	17	19	17	19	15	17	13	15	17	13	15

T																			
A		15	13	15	11	13													
B		11	13	11	9	11	13	9	11	7	9	11	7	9	11	5	7	9	5

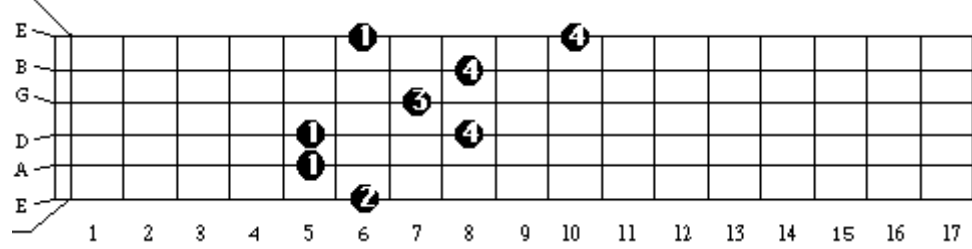
T																			
A		7	5	7															
B		3	5	3	5	7	1	3	5	1	3	5	1	3	5	1	3	5	1



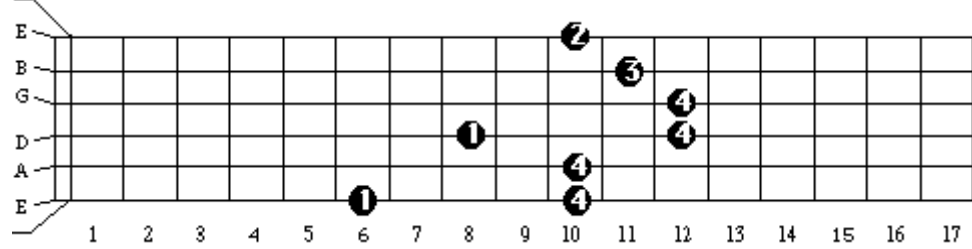
Form 1



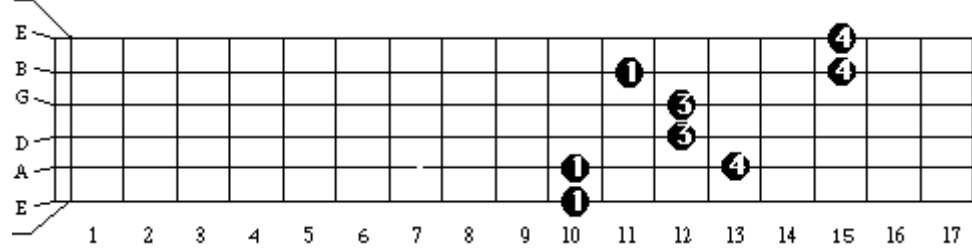
Form 2



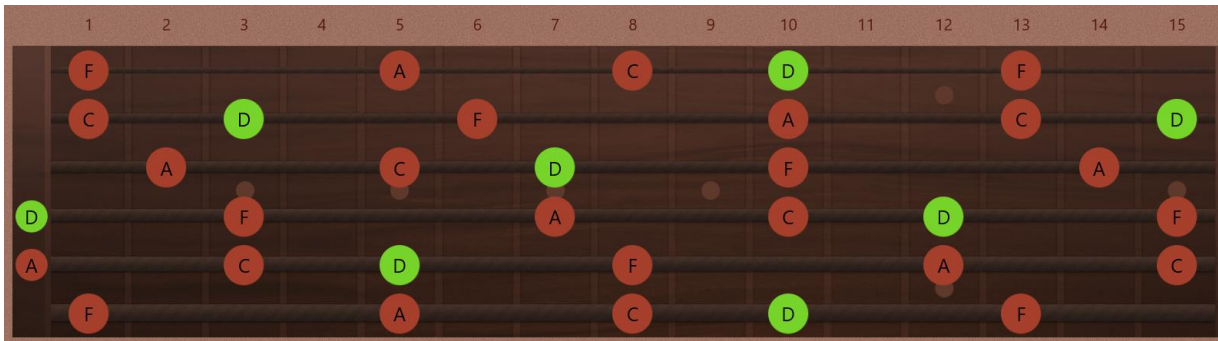
Form 3



Form 4



DM7 ARPEGGIO



G7 ARPEGGIO

