



Arpeggios

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Fret Distance Takeaways:

<p>1. From the 3rd to the 5th on the same string (any string) is a 4 fret span <i>up</i> the neck From the b3 to the b5 on the same string (any string) is a 4 fret span <i>up</i> the neck From the 5th to the 3rd on the same string (any string) is a 4 fret span <i>down</i> the neck From the b5 to the b3 on the same string (any string) is a 4 fret span <i>down</i> the neck</p> <p>2. From the 5th to the b7th on the same string (any string) is a 4 fret span <i>up</i> the neck From the 5th to the M7th on the same string (any string) is a 5 fret span <i>up</i> the neck</p> <p>3. From the Root to the b3rd on the same string (any string) is a 4 fret span <i>up</i> the neck</p> <p>4. From the Root to the M6th on the same string (any string) is a 4 fret span <i>down</i> the neck</p> <p>5. From the 3rd to the b9 on the same string (any string) is a 4 fret span <i>down</i> the neck</p> <p>6. From the Root to the b7 is either down 2 on the same string or up 4 on the next lower string</p>	<p>Major Triad: Start with the root. Go up 4 frets - that's the major 3rd. Go up 3 frets - that's the 5th. Name the notes and commit to memory.</p> <p>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.</p> <p>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.</p>
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The BEST Arpeggio System

Marbin: <https://www.youtube.com/watch?v=gJ-JQN4Ov24>

7 Areas to Map out the C's	Caged Areas
-----8-----8-----	-----8-----8-----
-1-----13-----	-1--5-----5-----8--13-
-----5--5--5-----	-0--5-----5--9--9-----
-----10--10--10-----	-2--5--5-----10--10--10-
-3--3-----	-3--3--7-----10-----
-----8-----8-----	-----8-----8-----
	-C--A--G--G--E--E--D-

The G area and E area have a “top and bottom”

Major Triads tied to CAGED

-C-----	-A-----	-G-----	-----8-	-E-----	-E-----8-	-D-----
-----1-	-----5-	-----5-	-----5-8-	-----8-	-----13-	
-----0-	-----5-	-----5-	-----5-	-----9-	-----12-	
-----2-	-----2-5-	-----5-	-----10-	-----10-	-----10-14-	
-----3-	-----3-	-----7-	-----7-10-			
-----8-	-----8-	-----8-	-----8-			



Minor Triads b3

-----8-----	-----8-----	-----8-----	-----8-----	-----8-----	-----8-----	-----8-----
-----1-----	-----5-----	-----5-----	-----5-----	-----10-----	-----10-----	-----10-13-----
-----0-----	-----4-----	-----4-----	-----4-----	-----4-----	-----4-----	-----4-----
-----1-----	-----4-----	-----5-----	-----5-----	-----10-----	-----10-----	-----10-13-----
-----3-----	-----3-6-----	-----6-----	-----6-----	-----10-----	-----10-----	-----10-13-----
-----8-----	-----8-----	-----8-----	-----8-----	-----8-11-----	-----8-11-----	-----8-11-----

Diminished Triads b3 b5

-----8-----	-----8-----	-----8-----	-----8-----	-----8-----	-----8-----	-----8-----
-----1-----	-----5-----	-----5-----	-----5-8-----	-----8-----	-----8-----	-----11-----
-----1-4-----	-----4-----	-----4-----	-----4-----	-----10-----	-----10-----	-----10-13-----
-----3-----	-----3-6-----	-----6-----	-----6-----	-----6-9-----	-----6-9-----	-----6-9-----
-----8-----	-----8-----	-----8-----	-----8-----	-----8-----	-----8-----	-----8-----

Augmented Triads 3 #5

-----8-----	-----8-----	-----8-----	-----8-----	-----8-----	-----8-----	-----8-----
-----1-----	-----5-----	-----5-----	-----5-----	-----9-----	-----9-----	-----9-13-----
-----1-----	-----5-----	-----5-----	-----5-----	-----9-----	-----9-----	-----9-13-----
-----2-----	-----2-6-----	-----6-----	-----6-----	-----5-----	-----5-----	-----5-----
-----3-----	-----3-----	-----7-----	-----7-----	-----7-11-----	-----7-11-----	-----7-11-----
-----8-----	-----8-----	-----8-----	-----8-----	-----8-----	-----8-----	-----8-----

Look at these as triads with added notes

-----8-----	-----8-----	-----8-----	-----8-----	-----8-----	-----8-----	-----8-----
-----8-12-----	-----8-11-----	-----8-10-----	-----8-12-----	-----8-11-----	-----8-10-----	-----7-12-----
-----9-----	-----9-----	-----9-----	-----8-----	-----8-----	-----8-----	-----8-----
-----10-----	-----10-----	-----10-----	-----10-----	-----10-----	-----10-----	-----10-----
-----M7-----	-----Dom7-----	-----M6-----	-----mM7-----	-----m7-----	-----m6-----	-----dimM7-----

-----8-----	-----8-----	-----8-----	-----8-----
-----7-11-----	-----7-10-----	-----9-12-----	-----9-11-----
-----8-----	-----8-----	-----9-----	-----9-----
-----10-----	-----10-----	-----10-----	-----10-----
-----m7b5-----	-----o7-----	-----M7#5-----	-----Dom7#5-----

Major Seventh Arpeggios

-C-Area	-C Area	-A Area	-G Area	-G Area
-----0-1-0-----	-----4-5-4-----	-----4-5-4-----	-----4-5-4-----	-----5-----
-----0-----0-----	-----2-5-----5-2-----	-----5-----5-----	-----5-----5-----	-----5-9-----9-5-----
-----2-----2-----	-----3-----3-----	-----3-7-----7-3-----	-----7-----7-----	-----7-----7-----
-----CM7-----	-----3-----3-----	-----3-7-----7-3-----	-----7-----7-----	-----7-----7-----
-----8-----	-----8-----	-----8-----	-----8-----	-----8-----



```

|-----7-8-7-----|-----7-8-7-----| -E Area-----| -E Area-----|-----7-8-7-----| |
|---5-8-----8-5---|-----8-----8---|-----|-----|-----8-----8---|
|-5-----5-|5-9-----9-5-|-----|-----|-----9-----9---|
|-----|-----|-----9-10-9-----|-----9-10-9-----|-----10-----10-|
|-----|-----|-----7-10-----10-7---|-----10-----10---|-----|-----|
|-G Area-----| -G Area-----| -8-----8-| -8-12-----12-8-| -E Area-----|

```

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|-----8-----| -E Area-----8-----| -D Area-----|-----|-----|
|-----8-12---12-8---|-----12---12---|-----12-13-12-----|-----12-13-12-----|
|---9-----9---|---9-12-----12-9---|-----12-----12-----|---9-12-----12-9---|
|-10-----10-| -10-----10-| -10-14-----14-10-| -10-----10-|-----10-|
|-----|-----|-----|-----|-----|-----|
|-E Area-----|-----|-----|-----|-----|

```

8:10

Minor Seventh Arpeggios

```

|-C-----| -A-----| -G-----|-----6-8-6-----| -E-----|
|-----1-----|-----|-----|-----8-----8-----|-----|
|---0-3---3-0---|-----3-5-3-----|-----5-----| -5-8-----8-5-|-----|
|---1-----1---|---5-----5---|---5-8---8-5---|-----|-----8-10-8-----|
|-3-----3-| -3-6-----6-3-|---6-----6---|-----|---6-10-----10-6---|
|-----|-----| -8-----8-| -G-----| -8-----8-|

```

```

|-E-----|-----8-----|-----|-----|-----|
|-----|-----8-11---11-8---|-----11-13-11-----|-----|
|-----|-----8-----8---|-----12-----12-----|-----|
|-----8-10-8-----| -10-----10-| -10-13-----13-10-|-----|
|-----10-----10-6---|-----|-----|-----|-----|
|-8-11-----11-8-| -E-----| -D-----|-----|-----|

```

Dominant Seventh Arpeggios

```

|-C-Area-----| -A-----| -G-----|-----6-8-6-----| -E Area-----|
|-----1-----|-----|-----|---5-8-----8-5---|-----|
|---0-3---3-0---|-----3-5-3-----|-----5-----| -5-----5-|-----|
|---2-----2---|---5-----5---|---5-8---8-5---|-----|-----8-10-8-----|
|-3-----3-| -3-7-----7-3-|---7-----7---|-----|---7-10-----10-7---|
|-C-----|-----| -8-----8-| -G Area-----| -8-----8-|

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|-E Area-----|-----8-----| -D Area-----|-----|-----|
|-----|-----8-11---11-8---|-----11-13-11-----|-----11-13-11-----|
|-----|-----9-----9---|-----12-----12-----|---9-12-----12-9---|
|-----8-10-8-----| -10-----10-| -10-14-----14-10-| -10-----10-|-----|
|-----10-----10-|-----|-----|-----|-----|
|-8-12-----12-8-| -E Area-----|-----8-|-----|-----|

```



Minor Seven Flat Five Arpeggios

-C-----	-A-----	-G-----	-G-----6-----	-E-----	-E-----
-----1-----	-----	-----	-----7-----7-----	-----	-----11-----
-----3-----3-----	-----3-5-3-----	-----	-----5-8-----8-5-----	-----	-----8-11-----11-8-----
-----1-4-----4-1-----	-----4-----4-----	-----8-----	-----	-----8-----	-----10-----10-----
-----3-----3-----	-----3-6-----6-3-----	-----6-9-----9-6-----	-----	-----9-----9-----	-----
-----	-----	-----8-----8-----	-----	-----8-11-----11-8-----	-----

-D-----
-----11-----
-----11-----11-----
-----10-13-----13-10-----

Over a Major 2-5-1 - Arpeggios 10:40

-Dm7-----	-G7-----3-----	-CM7-----	-----	-----3-----
-----3-----	-----3-6-----	-----	-----3-----	-----
-----2-5-----	-----4-----	-----4-5-----	-----5-----	-----
-----3-----	-----5-----	-----2-5-----	-----5-----	-----
-----5-----	-----	-----3-----	-----5-3-----	-----
-C shape---	-E shape---	-A shape---	-----3-----	-----

Over a Minor 2-5-1 - Arpeggios

Andy: What can we can do with 10 minutes of arpeggio practice

<https://www.youtube.com/watch?v=ZImrzCwB0AQ&t=354s>

(Over All The Things You Are Progression)

Ascending 1,3,5,7

Descending 7,5,3,1

-----	-----6-9-----	-----	-----4-8-----	-----	-----3-7-----	-----	-----	-----9-6-----	-----		
-----	-----6-9-----	-----8-----	-----4-8-----	-----6-----	-----3-6-----	-----5-----	-----	-----9-6-----	-----8-----	-----8-4-----	
-----8-----	-----6-----	-----8-----	-----5-----	-----6-----	-----4-----	-----5-----	-----	-----8-----	-----6-----	-----8-----	-----5-----
-----10-----	-----8-----	-----	-----6-----	-----	-----5-----	-----	-----	-----10-----	-----8-----	-----	-----6-----
-----8-11-----	-----	-----	-----	-----	-----	-----	-----	-----11-8-----	-----	-----	-----
-Fm7-----	-Bbm7-----	-Eb7-----	-AbM7-----	-DbM7-----	-G7-----	-CM7-----	-Fm7-----	-Bbm7-----	-Eb7-----	-AbM7-----	



Vary Order 3,1,7,5

-8-4-	-7-3-	-9-6-	-8-4-	-7-3-					
-6-3-	-5-	-9-6-	-8-4-	-6-3-	-5-				
-6-	-4-	-5-	-8-	-6-	-8-	-5-	-6-	-4-	-5-
-5-	-10-	-8-	-6-	-5-					
-11-8-	-8-	-6-	-5-						
-DbM7-	-G7-	-CM7-	-Fm7-	-Bbm7-	-Eb7-	-AbM7-	-DbM7-	-G7-	-CM7-

Vary Order 3,1,7,5 + Chromatic Lead-in

-9-6-	-8-4-	-7-3-				
-9-6-7-	-8-4-5-	-6-3-4-	-5-			
-8-5-	-6-8-4-	-5-6-3-	-4-5-			
-10-	-8-	-6-	-5-			
-10-	-11-8-	-8-	-6-	-5-		
-Fm7-	-Bbm7-	-Eb7-	-AbM7-	-DbM7-	-G7-	-CM7-

Triplets + 3,5,7,9

-8-	-6-	-4-8-11-	-7-	-7-10-		-Fm7-	-Bbm7-	-Eb7-	-AbM7-	
-8-	-6-9-	-5-	-4-8-	-6-	-6-9-	-5-8-				
-8-	-6-	-6-	-5-	-7-	-8-	-6-	-5-			
-10-	-5-8-	-10-	-6-	-5-8-	-6-5-					
-11-	-8-11-	-8-	-6-	-6-						
-Fm7-	-Bbm7-	-Eb7-	-AbM7-	-DbM7-	-G7-	-CM7-	-9-			

Guide tones: 3&7

-DbM7-	-G7-	-CM7-											
-5-	-4-	-4-	-8-	-6-	-6-	-5-	-5-	-4-	-4-				
-3-6-	-5-3-	-2-5-	-6-	-5-	-5-	-3-	-3-	-2-					
-4-	-5-	-3-	-11-										
-Fm7-	-Bbm7-	-Eb7-	-AbM7-	-DbM7-	-G7-	-CM7-							

Ascending 1,3,5,7

-6-9-	-4-8-	-3-7-				
-6-9-	-8-	-4-8-	-6-	-3-6-	-5-	
-8-	-6-9-	-8-	-5-	-6-	-4-	-5-
-10-	-8-	-6-	-5-			
-8-11-	-8-	-6-	-5-			
-Fm7-	-Bbm7-	-Eb7-	-AbM7-	-DbM7-	-G7-	-CM7-

Descending 7,5,3,1

-9-6-	-8-4-		
-9-6-	-8-	-8-4-	
-8-	-6-	-8-	-5-
-10-	-8-	-6-	
-11-8-	-8-	-6-	
-Fm7-	-Bbm7-	-Eb7-	-AbM7-



Diagonal 2 octave | Diagonal 3 octave | 3&2 or 2&3

-----3-----	-----12-15-----	-----8-10-12-----	-----etc-----
-----5-----	-----10-13-----	-----8-10-----	-----etc-----
-----2-5-----	-----9-12-----	-----5-7-9-----	-----7-9-----
-----5-----	-----7-10-----	-----5-7-----	-----5-7-10-----
-----7-----	-----7-10-----	-----3-5-7-----	-----5-7-----
-----5-8-----	-----5-8-----	-----3-5-----	-----3-5-8-----

Same shape, 3 octaves

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

-----17-20-	--5-3-----	--8-5-----
-----17-20-----	-----5-3-----	-----8-5-----
-----14-17-----	-----5-2-----	-----7-5-----
-----14-17-----	-----7-5-----	-----10-7-----
-----12-15-----	-----7-5-----	-----10-7-----
-----12-15-----	-----8-5-----	-----10-8-----

--10-8-----	--12-10-----	--15-12-----
-----10-8-----	-----13-10-----	-----15-13-----
-----10-7-----	-----12-9-----	-----14-12-----
-----12-10-----	-----14-12-----	-----17-14-----
-----12-10-----	-----15-----	-----17-15-----
-----13-10-----	-----12-----	-----17-15-----

Altered Scale

There is no G altered arpeggio. G altered is the same as the Ab melodic minor scale.

-----	-----
-----8-----	-----
-----8-----	-----
-----9-----	-----8-----
-----11-----	-----
-----	-----



```

|-5-1-----| -CM7-----3-7-|-8-5-----| -Em7-----7-10-|-12-8-----|
|-----3-----|-----5-----|-----6-----|-----8-----|-----10-----|
|-----4-2-----|-----4-5-----|-----7-5-----|-----7-9-----|-----10-9-----|
|-----3-----|-----5-----|-----7-----|-----9-----|-----10-----|
|-----5-2-|-3-7-----|-----8-5-|-7-10-----|-----12-8-----|
|-Bm7b5-----|-----| -Dm7-----|-----| -FM7-----|

|-G7-----10-13-|-15-12-----|-----|
|-----12-----|-----13-----|-----|
|-----10-12-----|-----14-12-----|-----|
|-----12-----|-----14-----|-----|
|-10-14-----|-----15-12-----|-----|
|-----| -Am7-----|-----|

```

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

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

```

Three Arpeggios you can use over any Major Seventh Chord

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

Ascend an arpeggio and descend down the scale using 2 notes per string.

CM7 C E G B 1 3 5 7

Em7 = CM9 E G B D 3 5 7 9

Am7 = C6 A C E G 6 1 3 5 6 = 13

```

|-CM7-----|-----3-7-5-3-----|-----|-----| -Em7-----3-7-5-3-----|
|-5-----|-----5-3-----|-----|-----3-----|-----3-5-----5-3-----|
|-4-----4-5-----|-----5-----|-----4-----|-----4-----|-----4-----5-4-----|
|-5-----2-5-----|-----|-----5-2-----|-----2-----|-----2-5-----5-2-----|
|-3-----2-3-----|-----|-----3-2-----|-----3-----|-----2-5-----3-2-----|
|-----0-3-----|-----|-----|-----CM9-----|-----0-3-----|

```



```

|-Am7-----3-7-5-3-----| |---| -CM7arp----- | -Em7arp----- | ----3-5-3----- |
|-----5-----5-3-----| |---| -----3-5-4-3---| --5-----5-3---|
|-----2-5-----5-4-----| |---| -----4-----4-| -5-----5-|
|-----2-5-----5-2-----| |---| -----2-5-4-3---| -2-5-----|
|-----3-----3-2-----| |---| --2-3-----5-| -----|
|-0-3-5-----| |-0-| -3-----| -----| -Am7arp-----|

```

```

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

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```

|-7-----| -----| -----| -----|
|--8-----10-----| -8-----| -----|
|-----9-----10-7-| --9-----10-7-| -9-----7-| -----|
|-----10-----9-| -----10-----9-| --10-7-----9-| -10-7-----9-|
|-----7-----10-| -----8-----10-7-| -----8-----10-7-|
|-----| -----10-----8-|

```

```

|-CM7-----7-| -Dm7-----8-| -Em7-----7-10-| -FM7-----8-|
|-----8-| -----10-| -----8-| -----10-|
|-----9-| -----7-10-| -----7-9-| -----9/10-|
|-----9-10-| -----7-10-| -----9-| --7-10-|
|--7-10-| --8-| -7-10-| -8-|
|_8-----| -10-----|

```

```

|-G7-----10-| -Am7-----8-12-| -Bo-----| -CM7-----7-|
|-----12-| -----8-10-| -----10-| -----8-|
|-----7-10/12-| -----9-| --7-10-| --9-|
|-----9-| -7-10-| -9-| -10-|
|-10-| -----|
|-----| -----|

```

Minor 7 Flat 5 Arpeggio b3, b5, b7

```

|---| -Gm7b5-----3-6-| -6-| -9-| -----9-| ----|
|-2-| -----6-----6-| -6-| -8-| -----8-----8-11-8-11-| -11-|
|-3-| -----3-----3-6-----3-6-3-6-| -6-| -10-| -----10-----10-----10-----10-| -10-|
|-3-| -----3-5-----3-5-----3-5-----3-5-| -5-| -8-| --8-11-8-11-11-| -11-|
|---| -----4-----4-----4-| ---| ---| -10-| -----10-|
|-3-| -3-6-----6-| ---| ---| -----|

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```

|-10h11p10-8-----| -----| -----| |-----8-11-----11-----5-8-|
|-----11-8-----| -----| -----| |-----8-10-----10-13-----8-|

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```

|-----8\7-----|-----8-7-----|-----7-----|-----8-----12-----5-8-----| | | |
|-----10-|-7-|-7-10-|-10-|-8-10-|-8-7-----|-----7-10-----10-13-----5-7-----|
|-----|-----10-9-----|-----10-----|-----12-----6-----|
|-Am7b5-----|-D7-----|-Gm-----|-----Am7b5-Arp- (Locrian)-----5-8-----|

|-Gm7b5-----|-----|-----|-----1-----13-|-----9-13-----9-----|-3-6-----| |
|-----|-----|-----6-----6-----|-----2-----14-----|-8-11-----8-11-----|-----6-----|
|-----|-----10-----11-----|-----6-----6-----|-0-3-----12-15-----|-----10-----|-----6-----|
|-----3-----3-----|-----11-----8-13-----|-----8-----5-8-----|-----|-----|-----|
|-----1-4-----4-----|-10-13-----10-----|-10-----|-----|-----|-----|
|-3-----3-6-----|-----|-----|-----|-----|-----|-----|

```

The One Arpeggio Workout you MUST Know

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

CM7 Dm7 Em7 FM7 G7 Am7 Bm7b5

1. Play consistently as 8th notes.
2. Play it ascending.

```

|-17p15-----|-15p13-----|-13p12-----|-12p10-----|-10p8-----|-8p7-----|-7p5-----|-5p3-----|
|-----17p13-----|-15p12-----|-13p10-----|-12p8-----|-10p6-----|-8p5-----|-6p3-----|-5p1-----|
|-----14-----|-12-----|-10-----|-9-----|-7-----|-5-----|-4-----|-2-----|
|-----|-----|-----|-----|-----|-----|-----|-----|
|-Am7-----|-G7-----|-FM7-----|-Em7-----|-Dm7-----|-CM7-----|-Bm7b5-----|-Am7-----|

```

3. Use 4 strings

```

|-----15-17-|-----13-15-|-----12-13-|-----10-12-|-----8-10-|-----7-8-|-----5-7-|-----3-5-|
|-----17-----|-----15-----|-----13-----|-----12-----|-----10-----|-----8-----|-----6-----|-----5-----|
|-----17-----|-----16-----|-----14-----|-----12-----|-----10-----|-----9-----|-----7-----|-----5-----|
|-19-----|-17-----|-15-----|-14-----|-12-----|-10-----|-9-----|-7-----|
|-----|-----|-----|-----|-----|-----|-----|-----|
|-Am7-----|-G7-----|-FM7-----|-Em7-----|-Dm7-----|-CM7-----|-Bm7b5-----|-Am7-----|

```

```

||-17p15-----13-----|-15p13-----12-----|-13p12-----10-----| | | |
||-----17p13-----17p13-----|-15p12-----15p12-----|-13p10-----13p10-----|
||-----14-----14-----|-12-----12-----|-10-----10-----|
||-----15-----14-----|-12-----12-----|-----12-----|
||-----|-----|-----|-----|-----|-----|
||-Am7-----FM7-----|-G7-----Em7-----|-FM7-----Dm7-----|

```

```

|-12p10-----8-----|-10p8-----7-----|-8p7-----5-----|-7p5-----3-----|
|-----12p8-----12p8-----|-10p6-----10p6-----|-8p5-----8p5-----|-6p3-----6-3-----|
|-----9-----9-----|-7-----7-----|-5-----5-----|-4-----4-----|
|-----10-----9-----|-7-----9-----|-5-----7-----|-4-----5-----|-5-----| |
|---|---|---|---|---|---|
||-Em7-----CM7-----|-Dm7-----Bm7b5-----|-CM7-----Am7-----|-Bm7b5-----G7-----|-CM7-----|

```



“Scarpeggios”

<https://www.youtube.com/watch?v=NXj2Q1XyTwY>

Ascend an arpeggio; Descend playing 2 notes from major scale, avoiding the 4th; visualize the chord that the arp comes from

```

|-CM7-----3-7-|-5-3-----|-----| |-CM7-----7-|-8p5-----|-----7-| | |
|-----5-----|-----5-3-----|-----5-| |-----5-8---|-----8-5-----|-----5-|
|-----4-5-----|-----5-4-----|-----4-| |-----4-5-----|-----5-4-----|-----5-|
|-----2-5-----|-----5-2-----|-----5-| |-----5-----|-----7-5-----|-----5-|
|-3-----|-----|-----3-3---|-----7-----|-----7-----|
|-----| |-“A” Position---|-----| |-8-----| |-“G” Position---|-----|

```

```

|-CM7-----|-10-7-----|-----| |-CM7-----|-12-10-----|-----12---| | |
|-----8-12-|-----10-8-----|-----8-| |-----12-13-|-----13-12-----|-----12---|
|-----9-----|-----9-7-----|-----9-| |-----9-12-----|-----12-9-----|-----12---|
|-----9-10-----|-----10-9-----|-----9-| |-----9-10-----|-----12-10-----|-----9-10---|
|-----7-10-----|-----|-----10-----|-----10-----|-----|-----|-----|
|-8-----| |-“E” Position---|-----8-| |-12-----| |-“D” Position---|-----|

```

```

|-----12-15-| |-12-----|-----|
|-----12-13-----|-----15-12-----|-----12---|
|-----12-----|-----14-12-----|-----12---|
|-----14-----|-----14-12-----|-----14---|
|-14-15-----|-----15-| |-14-15---|
|-----| |-“C” Position---|-----|

```

Seventh Chords built on the 3rd of Original Chord

<https://www.youtube.com/shorts/FNGEq9eVqNI>

Lower structure = 7th chord built on 3rd of original chord

- Over Am7 use CM7 c is the b3 of Am7 See below.
- Over D7 use F#m7b5 f# is the M3 of D7 Why a m7b5? See below.
- Over GM7 use Bm7 b is the M3 of GM7 Why a minor? When you harmonize a GM7, the third chord is Bm7
- Over CM7 use Em7 e is the M3 of CM7 Why a minor? When you harmonize a CM7, the third chord is Em7
- Over F#m7b5 use Am7 a is the m3 of F#m7b5?
- Over B7 use D#m7b5 d# is the M3 of B7
- Over Em7 use GM7 g is the b3 of Em7

```

|-----| |-D7-- (F#m7b5-arp)---|-----10-13/|-14-10-----| | | |
|-----8-11/|-12-8-----|-----10-10/12-----|-----12-----|
|-----9-----|-----9-----|-----9-7-8-7-----|-----11-----10/|-11-----12-11-9---|
|-9/10-----|-----10-9-10-7-----|-----7-10-----10-| |-9-12-----|-----|
|-----|-----10-| |-9-----|-----|-----|
|-----| |-Am7-- (CM7-arp)---|-----| |-GM7-----| |-CM7-----|

```



```

|-b--c-e--g-bb-|--b-g--e--c--b--c-a--g-|-f#-a--c-e-d-d#-d-c-|-----|-----|
In relation to original chord:
|-----b9-|--9-b7-5--b3-9-b3-R-b7-|-3--5-b7-9-R-b9-R-b7-|-----|-----|

|---7-----|-----9-8-10-7---|-----7-10-14-12---17-|---14-----|
|---8-----|---7-10-----10-|-7-8-----|-----15-----|
|-----9-----9-|-8-----|-----11-----14-|-----16-14-12---|
|-----10-9-7-10---|-----|-----|-----|
|-----|-----|-----|-----|
|-F#m7b5-----|-B7-----|-Em7- (GM7-arp-----|-Em7-----|

```

<p>OK, we're in the key of G. Am7 > D7 > GM7 is a 2-5-1 in G. G is the I chord. If you harmonize a GM7 you get: GM7 > Am7 > Bm7 > CM7 > D7 > Em7 > F#m7b5 > GM7 All the chords we're talking about are within that harmonized GM7 scale.</p>	<p>D7 > F#m7b5 f# is the M3 in a D7 The notes in a D7 arpeggio are: d-f#-a-c-d The notes in an F#m7b5 arpeggio are: f#-a-c-e-f# e is the 9 in a D7 So, using the F#m7 arp, you pick up the 9 (e) over the D7 and the rest of the notes are the same. So it fits.</p>
<p>Am7 > CM7 The notes in an Am7 arpeggio are: a-c-e-g-a The notes in a CM7 arpeggio are: c-e-g-b-c b is the 9 in an Am7. So, using the CM7 arp, you pick up the 9 (b) over the Am7 and the rest of the notes are the same. So it fits.</p>	<p>F#m7b5 > Am7 a is the m3 of F#m7b5 The notes in an F#m7b5 arpeggio are: f#-a-c-e-f# The notes in an Am7 arpeggio are: a-c-e-g-a g is the b9 in an F#m7b5</p>



Diatonic Arpeggios of the G Major Scale

-GM7-----Am7-----	-Bm7-----CM7-----	-D7-----Em7-----	-----2-----	-----3-5-2-----	-----7-8-5-----
-----	-----	-----3-----	-----5-3-----	-----5-3-----	-----5-8-----7-----
-----	-----2-4-----	-----2-5-4-----	-----2-5-----4-----	-2-5-----4-----	-5-----8-----7-----
-----4-5-2-----	-----4-----5-2-----	-----4-----5-2-----	-4-----5-----	-----5-2-----4-----	-----7-----
-2-5-----3-----	-2-5-----3-----	-5-----3-----	-----	-----	-----
-3-----5-----	-----	-----	-F#m7b5--GM7-----	-Am7-----Bm7-----	-CM7-----D7-----
-----7-10-12-----	-----10-14-15-	-14-10-----	-----12-----	-10-----8-----	-7-----
-8-----13-10-----	-----12-----	-----12-----10-13-----	-----12-----10-----	-8-----7-10-----	-----
-9-----11-----	-12-----	-----12-11-----	-----12-9-----11-----	-9-----7-----	-----
-----	-----	-----	-----12-----	-----10-9-----	-----
-Em7-----F#m7b5-----	-GM7-----	-GM7-----F#m7b5-----	-Em7-----D7-----	-CM7-----Bm7-----	-----
-----	-----	-----	-Bm7-----Am7-----	-GM7-----F#m7b5--	-----G6/9-
-8-----7-----	-----	-----	-----	-----	-----3-----
-9-----7-----	-9-5-----4-7-	-5-----4-----	-2-----	-----	-----2-----
-10-7-----9-----	-----7-4-5-----	-----7-4-2-5-----	-4-----2-5-----	-4-----2-----	-----2-----
-----10-----	-----7-----	-----5-3-----	-----5-2-3-----	-5-2-----3-----	-5-3-2-----
-Am7-----GM7-----	-F#m7b5--Em7-----	-D7-----CM7-----	-----5-----	-----3-2-5-----	-----5-3-----

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

```

Takeaway:

You can use the arpeggio of the 3rd of the chord you are playing over when soloing.
e.g., playing over a CM7, you can use the Em7 arpeggio. For Dm use FM7.

Using 3 Note Triad arpeggios

```

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

```



```

|-G-----Bo-----Dm-----| -C-----Em-----G-----| -----| -----| -----7-|
|-----10-----| -----| -----10-----| ---8-----|
|-----7-----7-10-7-10-----| -----7-| -10-9-7-10-9-----| -----7-10-----7-10-| -9---9---|
|-----9-----9-----| -----9-----9-----| -----10-7-9-| - (9)-----9-----| -----|
| -10-----| ---7-10-7-10-----10-----| -----| -----| -----|
|-----| -8-----| -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-----iim-----IVM-----V7-----vim-----Viio-----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-----D7-----Em----- -----3-----5----- -----2-----4-----2-5-----4-----2-5----- -----4-----2-5-----4-----2-5-----4-----2-5-----4----- -----2-5-----3-----2-5-----3-----5----- -----3-----5----- </pre> <pre> -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) -	-----	-----7-10-9-7-	-9-----	
-----7-10-7-10-	-9-----9-----	-----10-----	-7-----7-10-	-9-----7-9-	-10-9-
-----8-----8-----	-10-----	-----	-----8-7-8-10-	-10-----	-----
-10-----	-----	-----	-10-----	-----	-----

Go up and come down with 2 notes per string

Can play an EM7 arpeggio over CM7 and get the 9th

The Most Important Scale Exercise In Jazz

<https://www.youtube.com/watch?v=2Zc22BNftAA>

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

<https://www.youtube.com/shorts/UCYTvlXr7hY>

|----- |-----8----- |----- |----- |
 |----- |-----8-----11-10p8----- |----- |----- |



```

|-10-9p7-----|-----7-10-9p7-----|8-9-----10-|8-9-----|-----|
|-----10-|-----8-----10-|-----10-|-----10-7-8p7-----|-----10-|
|-----|7-10-----|-----|-----10-----10-|8-6/7-----|
|-----|-----|-----|-----|-----|

```

Exercise below slides from M7 to Root to start arpeggio:

Triad Arpeggio Exercises

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

Infinity Warmup

Circle of Fourths as Dominant Chord

<https://www.youtube.com/watch?v=fd3Y3-00Xoo> Backing: <https://www.youtube.com/watch?v=eNTjZc5iC48>

The idea is you voice lead into 3rd of the next chord in the cycle with the b7th which is the M7 of the next chord

Pattern 1 - Ascending on Strings 1-3 3-5-R-b7

```

|-----8-6-5-8-----|-----6-----6-----|-----9-7-7-|6-9-----7-----|---7-----|-----10-8-8-| |
|-5-8-----6---|---6---9-8-----|-----9-7-6-9-----6-|-----7-----7---10-|-9-----10-8-8-|-7-10-----7-|
|-----8-|-7-----8-6-|-5-8-----6-|-----9-8-----|-----9-7-6-9-----5-|-----7-|
|-----|-----|-----*-----6-|-----|-----6-|-*-----7-|
|-----|-----|-----|-----|-----|-----5-|-----|
|-C7-----F7-----|-Bb7-A#7-Eb7-D#7-|-Ab7-G#7--Db7-----|-Gb7-A#7-B7-----|-E7-----A7-----|-D7-----|

```

*Pattern repeats

Pattern 2 - Descending on Strings 1-3 3-5-R-b7 Pattern 2 repeats measures 1-4 *Back to Pattern 1 Ascending

```

|-7-10-----|-----|-----8-----8-----|-----6-----6-----|-----4-----4-----| |
|-----8-----8-|-----|---8---11-10-----|---6---9-8-----|---4---7-6-----|
|-----10-10-|-9-|---9-----10-8-|-7-----8-6-|-5-----6-4-|
|-----9-|-----|-----|-----|-----|-----|
|-----10-|-----|-----|-----|-----|-----|
|-G7-----|-C7-|---C7-----F7-----|-Bb7-----Eb7-----|-Ab7-----Db7-----|

```

```

|-----2-----2-----|-----|-----5-3-|-2-5-----|-----3---|---3-----|-----6-4-|-3-6-----|-----4-----4-----| | |
|---2---5-4-----|-----5-3-|-2-5-----|-----3---|---3---6-|-5-----|-----6-4-|-3-6-----|-----4---|---4---7-6-----|
|-3-----4-2-|-1-4-----|-----5-|-4-----|-----5-3-|-2-5-----|-----6-|-5-----6-4-|
|-*-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
|-Gb7-----B7-----|-E7-----|-A7-----|-D7-----|-G7-----|-C7-----|-F7-----|-Bb7-----|-Eb7-----|-Ab7-----|-Db7-----|

```

```

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

```



| -Gb7-----B7----- | -E7-----A7----- | -D7-----G7----- | -C7- |

Pattern 3 - Ascending on Strings 2-4 3-5-R-b7 *Pattern repeats

|-----|-----|-----|-----|-----|-----|-----|
 | -5-8-----6--- | ---6----- | ---9-7-6-9--- | ---7---7--- | ---10-8- | -7-10-----8--- |-----|
 |-----5-----5---8- | -7-----8-6- | -5-8-----6--- | ---6---9-8--- | ---9-7-6-9--- | ---7-----7---10- | -9---|
-----8-7-----	---8-6-5-8---	-----*-----9-	-8-----9-7-	-6-9-----	---10-9-----	-----
-C7-----F7-----	-Bb7-----Eb7-----	-Ab7-----Db7-----	-Gb7-----B7-----	-E7-----A7-----	-D7-----G-----	-C7-

Pattern #4 - Descending Strings 2-4 Pattern repeats every measure 1-4 *Back to Pattern 3 Ascending

|-----|-----|-----|-----|-----|-----|-----|
 | -9-12-----10-8- | -7-10-----8-6- | -5-8-----6-4- | -3-6-----4-2- | -1-4-----2--- | ---2----- |-----|
 |-----9-----9--- | ---7-----7--- | ---5-----5--- | ---3-----3--- | ---1-----1---4- | -3-----4-2- |-----|
-----12-11-----	---10-9-----	---8-7-----	---6-5-----	---4-3-----	---4-2-1-4-----	-----
-E7-----A7-----	-D7-----G7-----	-C7-----F7-----	-Bb7-----Eb7-----	-Ab7-----Db7-----	-Gb7-----B7-----	-----

|-----|-----|-----|
 |-----5-3-2-5----- | ---3-----3--- |-----|
 | -1-4-----2--- | ---2---5-4----- |-----|
-----5-	-4-----5-3-	-2---
-E7-----A7-----	-D7-----G-----	-C7-

Pattern #5 - Ascending Strings 3-5 *Pattern repeats

-----	-----	-----B7-----	-----A7-----	-----	-----	
-----	-----	-----*-----	-----	-----*-----	-----	
-----5-3-2-5-----	---3-----3---	-----6-4-	-3-6-----4---	---4-----	-----7-5-4-7-----	-----
-2-5-----3---	---3---6-5-----	---6-4-3-6---	---4-----4---7-	-6-----7-5-	-4-7-----5---	-----
-----6-	-5-----6-4-	-3-6-----	---7-6-----	---7-5-4-7-----	-----8-	-7---
-C7-----F7-----	-Bb7-----Eb7-----	-Ab7-----Db7-----	-Gb7-----	-E7-----	-D7-----G7-----	-C7-

Pattern #6 - Descending Strings 3-5 Pattern Repeats Measures 1-6 *Back to Pattern #5 Ascending

-----	-----	-----	-----	-----	-----
-13-16-----14-12-	-11-14-----12-10-	-9-12-----	-----10-8-	-7-10-----	-----8-6-
-----14-12-11-14-----	-----12-10-9-12-----	-----10-8-	-7-10-----	-----8-6-	-5-8-----
-----	-----	-----	-----	-----	-----
-E7-----A7-----	-D7-----G7-----	-C7-----	-F7-----	-Bb7-----	-Eb7-----



```

|-----|-----|-----|-----G-----|-----|
|-----|-----|-----|-----|-----|
|-5-8-----6-4-|-3-6-----4-2-|-1-4-----2---|-2-----|-----|
|-----6-4-3-6-----|-----4-2-1-4-----|-----2-----2---5-|-4-----5-3-|-2---|
|-----|-----|-----5-4-----|-----5-3-2-5-----|-----|
|-Ab7-----Db7-----|-Gb7-----B7-----|-E7-----A7-----|-D7-----|-----C7-|

```

Pattern #7 - Ascending Strings 4-6 *Pattern repeats

```

|-C7-----F7-----|-Bb7-----Eb7-----|-Ab7-----Db7-----|-Gb7-----B7-----|-E7-----A7-----|
|-----|-----|-----*-----|-----|-----|
|-----10-8-7-10-----|-----8-----8-----|-----11-9-|-8-11-----9-----|-----9-----|
|-7-10-----8-----|-8-----11-10-----|-----11-9-8-11-----|-----9-----9---12-|-11-----12-10-|
|-----11-|-10-----11-9-|-8-11-----|-----12-11-----|-----12-10-9-12-----|

```

```

|-D7-----G7-----|-C7-|
|-----|-----|
|-*-----|-----|
|-----|-----|
|-9-12-----12-10-|-----|
|-----12-10-9-12-----|-12-|

```

Pattern #8 - Descending Strings 4-6

```

|-C7-----F7-----|-Bb7-----Eb7-----|-Ab7-----Db7-----|-Gb7-----B7-----|-E7-----A7-----|
|-----|-----|-----|-----|-----|
|-----|-----|-----|-----|-----|
|-14-17-----15-13-|-12-15-----13-11-|-10-13-----11-9-|-8-11-----9-7-|-6-9-----7-5-|
|-----15-13-12-15-----|-----13-11-10-13-----|-----11-9-8-11-----|-----9-7-6-9-----|-----7-5-4-7-----|
|-----|-----|-----|-----|-----|

```

```

|-----G7-----|-----|
|-----|-----|
|-----|-----|
|-4-7-----5-3-|-2---|
|-----5-3-2-5-----|-----|
|-D7-----|-----C7-|

```

Infinity Shapes: 3-5-R-b7



Infinity Altered Exercise

Play a **Dominant 7th Arpeggio 3-5-R-7**, followed by a **R-3-b7 Triad**, followed by an **Altered Run 1 b9 #9 b13 b5 #5 b7**, starting on the **Triad Root** and then on to the next arpeggio, etc. in the **Circle of Fourths**.

Altered (Super Locrian) Scale 1 b9 #9 b13 b5 #5 b7 G Ab Bb Cb Db Eb F G (Ab Melodic Minor) 13 is 6; b13 is b6

```

|-C7-----|-----4-----4-|-3-6-----| |
|-----1-----|-----6-4-----4-----4-|-3-6-----3-----5-7---|-----4---4-----2-|
|-----5-3-----3-----3-|-2-5-----2-----4-6---|-----3---3-3/4-6-7-----|-----6-6-----2-4---|
|2-5-----2-----4-6---|-----3-3/4-6-7-----|-----6-----|-----5-1/2-4-5-----|
|-----3-3/4-6-7-----|-----|-----|-----6-----|
|-----|-----F7-----|-----Bb7-----|-----Eb7-----|

```

```

|-----2-|-1-4-----|-----|-----|
|-1-4-----4-----3-5---|-----2-4-----|-----5-7-|-----|
|-----1---5-1/2-4-5-----|-----4-4-----4-|-3-6-----3-----5-7-----|---|
|-----4-4-----|-----3-----5-7---|-----4-2-2-4/5-7-8-----|-----|
|-----|-----4-4/5-7-8-----|-----|-----|
|-Ab7-----4-----|-----Db7-----|-----Gb7/F#7-2-----|-----B7-----|

```

```

|-----|-----A7-----|-----|-----|
|-----|-----|-----|-----|
|-----|-----|-----7-5-|-----|
|-----|-----7-5-|-----5\|-4-7-----|-----|
|-----|-----4-7-----|-----6-8-----|-----|
|-E7-----|-----5/6-8-9-----|-----D7-----|

```

Infinite II V Hack

```

|-13-10-----10-|-12-9-----9-|-11-8-----8-|-10-7-----7-|-9-6-----6-|
|-----11-----11---|-----11-----11---|-----9-----9---|-----9-----9---|-----7-----7---|
|-----12-10-12-----|-----12-9-12-----|-----10-8-10-----|-----10-7-10-----|-----8-6-8-----|
|-----|-----|-----|-----|
|-----|-----|-----|-----|
|-Gm7-----|-----Go7- (C7b9)-----|-----Fm7-----|-----Fo7- (Bb7b9)-----|-----Ebm7-----|

```

```

|-8-5-----5-|-7-4-----4-|-6-3-----3-|-2-|
|-----7-----7---|-----5-----5---|-----5-----5---|---|
|-----8-5-8-----|-----6-4-6-----|-----6-3-6-----|---|
|-----|-----|-----|-----|
|-----|-----|-----|-----|
|-Ebo7-- (Ab7b9) ---|-----Dbm7-----|-----Dbo7- (Gb7b9)-----|-----|

```



Use Descending Intervals to Create Phrases

```

|-----|---10-----8-----|---7-----5-----|---3-----|
|_8_---|_7_-----3_5_---|---5_7b8_---|
|---10_---|---10_8_9_---8_6_---|_7_---6_4_5_---5_3h4_---| |
|---|---|---|---|
|-----|-----|-----|
|-----|_D_-----|-----|_G_-----|

```

Diminished Seventh Arpeggios

A Diminished 7 arpeggio is built with seven notes, it can be considered a diminished triad with a diminished seventh.

The interval formula is : tonic (1), minor third (b3), diminished fifth (b5), diminished seventh (bb7).

Dim7 arpeggios are basically used to play over diminished 7 chords and dominant b9 chords.

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.

```

|-----|-----8-11-|-----11-14-|-----14--17-|
|-----|-----7-10-----|-----10-13-----|---13-16-----|
|-----5-8-|-----8-11-----|-----11-14-----|-----|
|-----4-7-----|-----7-10-----|-----10-13-----|-----|
|-----3-6-----|-----6-9-----|-----9-12-----|-----|
|---2-5-----|---5-8-----|---8-11-----|-----|

```

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.

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

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.

```

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

```

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

```

|_3_---3_6---6_9---9_12---12_15-|
|---2---5---8---11---|
|---3---6---9---12---|
|-----|
|-----|
|-----|

```



Diminished Arpeggio Workout Part 1

Pena : <https://www.youtube.com/shorts/JS3yzKT3rr4>

IM7 > iim7 > iim7 with diminished arp in between

```

|-FM7-----8-12-|-11-----|-Gm7-----10-15-|-13-----|
|-----10-----|-----13-10-----|-----11-----|-----15-12-----|
|-----9-10-----|-----11-----|-----10-12-----|-----13-----|
|-----10-----|-----13-10-----|-----12-----|-----15-12-----|
|-8-12-----|-----12-9-|-10-13-----|-----14-11-|
|-----|-F#o7-----|-----|-G#o7-----|

|-Am7-----12-15-|-14-11-----|-Gm7-----10-15-|-12-9-----| |
|-----13-----|-----13-10-----|-----11-----|-----11-8-----|
|-----12-14-----|-----11-----|-----10-12-----|-----9-----|
|-----14-----|-----13-10-----|-----12-----|-----11-8-----|
|-12-15-----|-----12-|-10-13-----|-----10-|-8-|
|-----|-Ao7-----|-----|-Go7-----|-FM7-|

```

Diminished Arpeggio Workout Part 2

Pena : <https://www.youtube.com/shorts/vwabPNTptV4> Looks like a 1-6-2-5

```

|-12-----|-11-----|-10-----|-9-----| |
|----13-----13-|-13-10-----10-13-|----11-----11-|----11-8-----8-11-|-10-|
|-----14-----14-|-11-11-----|-12-10-----10-12-|-----9-9-----|
|-----15-14-15-----|-13-----|-12-----|-11-----| |
|---|---|---|---|---|
|-FM7-----|-F#o7-D7b9-----|-Gm7-----|-Eo7-C7b9-----|-FM7-|

```

Then EbM7, Eo7, Fm7, Do7. EbM7

Then AbM7, Abo7, Bbm7, Go7, AbM7

Then DbM7, Dbo7, Ebm7, Co7, DbM7

[This is going around the Circle of Fifths = F# Db Ab Eb Bb F C G D A E B]

Connect Diminished Arpeggios with Dominant Chords

A diminished triad is the upper structure triad of a dominant seventh chord.

For example, take progression Am7 > E7b9. The E7 is functioning as the dominant chord of A.

The b9 chord is the same as a diminished 7 (o7) chord.

You can start the diminished arpeggio over any of the notes in the chord.

Applying the Diminished Seventh Arpeggio

Standard A Diminished 7th Arpeggio:

```

|-----11-14-11-----|
|-----10-13-----13-10-----|
|-----8-11-----11-8-----|
|-----7-10-----10-7-----|

```



|-----6-9-----9-6-----|
|-5-8-----8-5-|

-Am-----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-----

-A-----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-----

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-----		-----		-----		-----

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-----|
|-----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-----|
```

How To Master Arpeggios On Guitar

Beato: <https://www.youtube.com/watch?v=x74MiT2hQMs>

```
|Gm7-|-----2h3p2-----|-----1---7h10p7-----|
|-3---|-----3-----5-3-----|-----7h8-----8p7---|
|-4---|-----4-----4p2-----|-----1---4-7-----9-|
|-4---|-----4h5-----5-4h5-4-2-----|-----4h5-----|
|-----2h5-----5-2-----|-----2h5-----|
|-3---|-2h3-----5-3-|-2h3-----|
```

```
|-----|-----10-14h15-14-12\10-----|
|-----|-----12-----12p10-----|
|-7-9p7-|-----11h12-----12-11h-|
|-----9p7-----9-12-----|
|-----10p9-----7-9p7-----9-12-9h|-10-----|
|-----10-----10p7-10-----|
```

```
|-----|-----|
|-----|-----|
|-12-11-9\7-|-----|
|-----9p7-----4---|
|-----10-9h10-9-7\5-----|-----2-5-----|
|-----7-5-3-2p|-3-----3-|
```

```
|Gm7-|-----5h6-5-3-----|Gm9-arp-----|
|-3---|-----3h6-----6p3-----|
|-3---|-----3-----5-3\|-2-3p2-----|
|-3---|-----3-5-----5p3-----|
|-----5-----5p3-----5---3-----5-8-|
|-3---|-3h6-----6---6---6-3-6-----|
```



```

|-G7-----|
|-----|
|-----|
|-----|
|-----|
|-----|

```

```

|-Gm7b5- |-----3/5-8-6p5-----|-----|
|-2-----|-----2-6-----8-6--|-----11h|
|-3-----|-----3-----6\|-5-----10-----|
|-3-----|-----3-5-----|-----8-7-----8-10/11-----|
|-3-----|-----4-----|-----8-4-----8-----|
|-----|-3-6-----|-----6-5/6-8-9-----|

```

```

|-----9-----|-----15-17-20-18-15-----|-----| |
|-13--13-11-----|-----14-18-|-----18-14-----|-----|
|-----10-----|-----15-----|-----15-----|-----|
|-----11-10-----|-----11-15-17-----|-----17-15-----|-----|
|-----13-10h12-----|-----16-15--15-----|-----|
|-----|-----18--15-|- (15)-|

```

Arpeggios over a Progression

Key = FM iim7-V7- IM7- ivm7 | Relative minor key: ii7b5- V7- i7

https://www.youtube.com/shorts/ae4_6oIFRxs

```

|-10-13-10-----|-----8-12-8-----|-----| |
|-----11-----|-----8-11-8-----|-----10-----|-----6-10-6-----|
|-----12-10-----|-----9-----|-----10-9-----|-----7-----|
|-----12-----|-----10-8-----|-----10-----|-----8-7-----|
|-----13-10-|-----10-7-|-----12-8-|-----8-----|
|-Gm7-----|-C7-----8-|-FM7-----|-Bbm7-----10-6-|

```

```

|-6-10-6-----|-----5-9-5-----|-----10-12-13-12-10-----| |
|-----8-----|-----8-5-----|-----10-----13-10-----|
|-----9-7-----|-----6-----|-----7-9-10-----12-10-12-10-9-|
|-----8-----|-----7-5-----|-----7-----|-----|
|-----10-7-|-----7-----|-----5-7-8-----|-----|
|-Em7b5-----|-A7-----9-5-|-Dm-----|-----|

```

```

|-----C7-----Bbm7-----A7-----|
|-11--8--10--6--8-----6---|
|-10--9--9--7--7-----6--5---|
|-12--8--10--7--8-----5--7---|
|-10--10--8-----7-----5---|
|-Gm7--8--FM7-6---Em7b5-5---Dm7--|

```



Octave Displacement 2-5-1 in C

-----8--	-Displ'nt-		-Dm7-----G7----	-CM7-----
-----10-----				
-7-10-----	-7-----		-7-----5-----4-	
-----7-10-			-7-10-5-----3--2-5--	
-R--3--5-b7-	-8-----		-8-----2-5-----	
-Dm7-----	-R-3-5-b7-			

Arpeggio from Root, 3rd, 5th, 7th in one position USING BLUE BOSSA CHORDS

-Cm7-----3-	-3rd-----3-6-	-5th-----	-7th-----3-
-----4--	-----4--	-----4--	-----4--
-----3-5--	-----3-5--	-----3-5--	-----3-5--
-----5--	-----5--	-----5--	-----5--
-3-6-----	-6-----	-3-6-----	-3-6-----
-----	-----	-3-6-----	-6-----

C Eb G Bb

-Fm7-----8-	-----
-----9--	-----
-----8-10--	-----
-----10--	-----
-8-11-----	-----
-----	-----

F Ab C Eb

-Dm7b5-----8-	-----
-----9--	-----
-----5-7-10--	-----
-----6--	-----
-5-8-----	-----
-----	-----

D F Ab C

-G7#5-----	-----
-----4-6-	-----
-----4--	-----
-1-3-5-----	-----
-2-----	-----
-3-----	-----

G B D# F

-Em7-----	-----
-----------	-------



```

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

```

```

|-Ab13-----|
|-----|
|-----|
|-----3-4-----|
|-----3-6-----|
|-----4-----|

```

```

|-CM7-----|-----7-|-----7-----|
|-----8-|-----8-|-----8-----|
|-----9-|-----9-|-----9-----|
|-----9-10-----|-----9-10-----|-----9-10-----|
|-----7-10-----|-----7-10-----|-----10-----|
|-----8-----|-----|-----|

```

Triad arpeggios

MAJOR Triad Arpeggio Guitar Shapes for Soloing with Chordal Tones

<https://www.youtube.com/watch?v=1rkRIoffK7I>

```

|-----3-|-----8-|-----8-|-----12-|-----12-|
|-----5-|-----5-8-|-----8-|-----13-|-----13-|
|-----5-|-----5-|-----9-|-----9-12-|-----12-|
|-----2-5-|-----5-|-----10-|-----10-|-----14-|
|-----5-|-----7-|-----7-10-|-----10-|-----15-|
|-----3-|-----8-|-----8-|-----12-|-----12-15-|

```

```

|-----3-|-----5-|-----7-|---FIX---5-|-----4-7-|-----5-|-----4-7-|
|-----3-|-----5-|-----7-|-----7-|-----5-|-----7-|-----5-|
|-----4-|-----2-5-|-----4-7-|-----7-|-----4-|-----6-|-----4-7-|
|-----5-|-----2-|-----4-|-----2-4-5-|-----6-|-----4-7-|-----6-|
|-----2-5-|-----3-|-----2-5-|-----3-5-|-----7-|-----|-----|
|-----3-|-----5-|-----|-----|-----|-----|-----|

```

```

|-R-3-5-R-3-5-R-|-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-----|

```



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.

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=qsl1HQ-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-----|
|-5-8-----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--|

```



1 3 5 2 4 6 3 5 7 4 6 1 5 7 2 6 1 3 7 2 4 1 3 5
 I^o Dor Phr Lyd Mix Aeo Loc I^o
 I iim iim IV V vi vii I

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

Arpeggio Substitution

The most important cadence in all of music --and exploited extensively in jazz-- is the V7 to 1 chord progression. In the key of C the cadence is G7 (V7) to C (1) in the key of Eb the cadence is Bb7 (V7) to Eb (1). 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 1 cadence. Arpeggios can be substituted in the same way chords can.

Upper structure arpeggios within a single chord:

Take a Dm7 chord. Play the arpeggio.
 Off the 3rd, F, and play the FM7 arpeggio and you get the 9 of the Dm7 or a Dm9 sound.
 Off the 5th, A, play the Am7 arpeggio. You get the 11th of the Dm.



Off the **b7**, C, play the CM7. There's the **13** of the Dm.

```
|-----| -D-F-A-C- | -F----- | -A----- | -C-----7-- |
|-6---| ----- | -----5- | -----5-8- | ---5-8--- |
|-5---| -----5- | -----5--- | ---5--- | -5----- |
|-7---| -----7--- | -----7--- | -7--- | ----- |
|-5---| -5-8--- | -8--- | ----- | ----- |
|-Dm7- | ----- | -b3-5-b7-9- | -----11- | -----13- |
```

Why F major 7 ? Why A minor 7? Why C major?

Well, first of all, you want the upper structure notes of the Dm7 - 9, 11, 13 so that settles it.

But look at the triads of a Dm chord scale: Dm, Eo, F, Gm, Am, B, C. F major, A minor, C major.

It is common in jazz (and less frequently in other styles) to substitute one chord for another.

For example, an Am7 chord is often substituted for a 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 a mount 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. 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.

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.

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.

Minor 2-5-1

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

Harmonized Minor Scale:

```
| ----- | -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----- | -10----- | ----- |
| -5----- | ----- | -3----- | ----- | -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.

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.



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

Minor 251 in A Minor Backing Track

<https://www.youtube.com/watch?v=7zJOyZz4ngk>

2-5-1 Diminished Dominant Lines for Jazz Guitar

Whiteman: <https://www.youtube.com/watch?v=odzEPXNfe70>

```

|-----3-4-----|-----3-|-4-----|-----3-5-6-----|-5-----|-----3-----| |
|-----5-3-----|-----5-----6-|-5--3-----|-----3-5-6-----|-5-----|-----3-----|
|-----2-5-----5-|-4-----4-----|-----4--4-5-----|-----2-5-----4-----|-----4--4-----2-|
|-----2-3-----|-----5-6-----|-----5-3-2-|-2-3-----|-----6-5-3-----|-2-5-----5-2-----|
|-5-----|-----|-----|-----|-----5-6-----|-----|-----|
|-Dm7-----|-G13b9-----|-CM7-----|-----|-Dm7-----|-G13b9-----|-CM7-----|

```

```

|-----2-3-|-6-4-----3-----|-----|
|-----5-6-----|-----5-3--6-5-3-|-5--3-----|
|-----2-5-----|-----4--5-4--2-4-|
|-----2-3-----|-----5-----| |
|---|---|---|
|-Dm7-----|-G13b9-----|-CM7-----|

```

Backing Tracks

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

<https://www.youtube.com/shorts/e46Jhmfwdz4>

```

|-Am7-----|-5-----|-----|
|-----5-8-|-8-5-----|-----|
|-----5-----|-----5-----|-----|
|-----5-7-----|-----7-5-----|-----|
|-----7-----|-----7-----|-----|
|-5-8-----|-----8-----|-----|

```

Arpeggios over the Blues - Only 5 different shapes

<https://www.youtube.com/watch?v=0rM7svWLaKA>

```

|-A7-----3-5-3-----|-D7-----2-5-2-----|-E7-----4-----|

```



-----2-5-----5-2-----	-----3-----3-----	-----3-5--5-3-----
-----2-----2-----2-----	-----2-5-----5-2-----	-----4-----4-----
-----2-5-----5-2-----	-----4-----4-----	-----2-6-----6-2-----
-----4-----4-----	-----3-5-----5-3-----	-----2-5-----5-2-----
-----3-5-----5-3-----	-----2-5-----5-2-----	-----4-----4-----

A7-----5-	D7-----5-8-	E7-----4-7-
-----5-8-----7-----	-----5-----	
-----6-----	-----5-7-----	-----4-7-----
-----5-7-----	-----4-7-----	-----6-----
-----4-7-----	-----5-----	-----5-7-----
-----5-----	-----5-8-----	-----4-7-----

A7-----9-	D7-----8-10-	E7-----7-10-
-----8-10-----	-----7-10-----	-----9-----
-----9-----	-----7-----	-----7-9-----
-----7-11-----	-----7-10-----	-----6-9-----
-----7-10-----	-----9-----	-----7-----
-----9-----	-----8-10-----	-----7-10-----

A7-----	-----
-----9-----	-----
-----11-----	-----
-----10-12-----	-----
-----9-12-----	-----

A7-----	-----
-----	-----
-----11-14-----	-----
-----12-----	-----
-----12-15-----	-----



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

```

Arpeggios - 2 Notes Per String

Rotem: <https://www.youtube.com/watch?v=X8MJEGUx4-4>

Part 1 GM7 = G B D F# 1-3-5-7

GM7 - From 7th

```

|-----7-10-14-15-14-10-|-7-----|
|-----7-8-----|-8-7-----|
|-----4-7-----|-7-4-----|
|-----4-5-----|-5-4-----|
|-----2-5-----|-5-2-----|
|-----2-3-----|-3-2-----|

```

GM7 - From 7th - Doubles

```

|-----7-7-10-10-|-14-14-15-15-14-14-10-10-|-7-7-----|
|-----7-7-8-8-----|-7-7-8-8-----|-8-8-7-7-----|
|-----4-4-7-7-----|-4-4-7-7-----|-7-7-----|
|-----4-4-5-5-----|-4-4-5-5-----|-----|
|-----2-2-5-5-----|-2-2-5-5-----|-----|
|-----2-2-3-3-----|-2-2-3-3-----|-----|

```

```

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

```



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

GM7 - From 7th - Variation

-----	-----	-----7-	-----7-10---7-10-14-
-----	-----7-	-----7-8---7-8---	-----8-----
-----4-	-----4-7---4-7---	-----4-7---7-----	-----
-----4-	-----4-5---4-5---	-----4-5---5-----	-----
-----2-5---2-5---	-----2-5---5-----	-----	
-----2-3---3-----	-----	-----	-----

-----15-14-15-15-14-10---	-----14-10-7---10-7---	-----7-----	-----
-----12-----12-	-----8-----8-7-	-----8-7---8-7---	-----7-----
-----	-----	-----7---7-4-	-----7-4---7-4---
 |-----|-----|-----|-----5---5-4-|
-----	-----	-----

-----	-----	-----
-----4-----	-----	-----
-----5-4---5-4---	-----4-----	-----
-----5---5-2-	-----5-2---5-2---	-----
-----	-----3---3-2-	-----3-

GM7 - From 1st

-----	-----10-14-15-14---	-----	-----
-----	-----8-12---15-	-----12-8-----	-----
-----7-11-	-----	-----11-7-----	-----
-----5-9-----	-----	-----9-5-----	-----
-----5-9-----	-----	-----9-5-----	-----
-----3-7-----	-----	-----7-	-----3-

GM7 - From 1st - Doubles



GM7 - From 1st - Variation 5:10

-----10-----10-14----10-14-15-|
 |-----8-----8-12----8-12----8-12----12-----|
 |-----7-11---7-11---7-11----11-----|
 |-----5-----5-9---5-9---9-----|
 |-----5-9---5-9---5-9---9-----|
 |3-7-----7-----|

|-14-10---14-10-----|
-----12-----12-8-----

GM7 - From 3rd (B)

-----14-15-15-14-----|-----|
-----12-15-----15-12-----	-----
-----11-12-----12-11-----	-----
-----9-12-----12-9-----	-----
-----9-10-----10-9-----	-----
7-10---R-----	-----10-7-

GM7 - From 3rd - Doubles

GM7 - From 3rd - Variation

-6:45-----

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

GM7 - From 5th

-----15-19-----|
 |-----15-19-----|
 |-----12-16-----|
 |-----12-16-----|



|-----10-14-----|-----|
 |-10-14-----|-----|

GM7 - From 5th - Doubles

GM7 - From 5th - Variation

Part 2 G7 = G B D F 1-3-5-b7

G7 - From 7th 9:53

|---R-----R-----7-10-13-15-13-10-7-----|
 |-----6-8-----8-6-----|
 |-----4-7-----7-4-----|
 |-----3-5-----5-3-----|
 |---2-5-----5-2-----|
 |-1-3-----R-----R-----3-1-|

G7 - From 7th - Doubles

|-----7-7-10-10-13-13-15-15-13-13-10-10-7-7-----|
 |-----6-6-8-8-----8-8-6-6-|
 |-----4-4-7-7-----|
 |-----3-3-5-5-----|
 |---2-2-5-5-----|
 |-1-1-3-3-----R-----R-----|

-7-7-4-4-----
-----5-5-3-3-----
-----5-5-2-2-----
-----3-3-1-1-



G7 - From 7th = Variation

-----7-----7-10----- |
-----6-----6-8---6-8---6-8----- |
-----4-----4-7---4-7---4-7---7----- |
-----3-----3-5---3-5---3-5---5----- |
-----2-5---2-5---2-5---5----- |
-----1-3---3----- |

G7 - From 1st

-----10-13----- |
-----8-12----- |
-----7-10----- |
-----5-9----- |
-----5-8----- |
-----3-7----- |

G7 - From 1st - Doubles

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

G7 - From 1st = Variation

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

G7 - From 3rd

-----13-15----- |
-----12-15----- |
-----10-12----- |
-----9-12----- |
-----8-10----- |
-----7-10----- |



G7 - From 3rd - Doubles

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

G7 - From 3rd - Variation

-----13-----|
-----12-----12-15-----12-15-----|
-----10-----10-12-----10-12-----10-12-----12-----|
-----9-----9-12-----9-12-----9-12-----12-----|
-----8-10-----8-10-----8-10-----10-----|
-----7-10-----10-----|

-----13-15-----|
-----12-15-----
-----|
-----|
-----|

G7 - From 5th

-----15-19-----|
-----15-18-----|
-----12-16-----|
-----12-15-----|
-----10-14-----|
-----10-13-----|

G7 - From 5th - Doubles

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

G7 - From 5th - Variation

-----|



Part 3 Gm7 = G Bb D F 1-b3-5-b7

Gm7 - From 7th - F 14:35

-----6-10-13-15-13-10-----
 -----6-8-----
 -----3-7-----
 -----3-5-----
 -----1-5-----
 -----1-3-----

Gm7 - From 7th - Doubles

Gm7 - From 7th - Variation

9. Gm7 - From 1st

-----10-13-15-----
 -----8-11-----
 -----7-10-----
 -----5-8-----
 -----5-8-----
 -----3-6-----



Gm7 - From 1st - Doubles

Gm7 - From 1st - Variation

10. Gm7 - From 3rd - Bb

-----13-15-----
-----11-15-----
-----10-12-----
-----8-12-----
-----8-10-----
-----6-10-----

Gm7 - From 3rd - Doubles

Gm7 - From 3rd - Variation



11. Gm7 - From 5th - D

-----15-18-----
-----15-18-----
-----12-15-----
-----12-15-----
-----10-13-----
-----10-13-----

Gm7 - From 5th - Doubles

Gm7 - From 5th - Variation

Part 4 Gm7b5 G-Bb-Db-F 1-b3-b5-b7

12. Gm7b5 from 7th

-----6-9-13-15-13-----
-----6-8-----
-----3-6-----
-----3-5-----
-----1-4-----
-----1-3-----

Gm7b5 - From 7th - Doubles

Gm7b5 - From 7th - Variation



13. Gm7b5 from 1st

-----9-13-15-----
-----8-11-----
-----6-10-----
-----5-8-----
-----4-8-----
-----3-6-----

Gm7b5 - From 1st - Doubles

Gm7b5 - From 1st - Variation

14. Gm7b5 from 3rd

-----13-15-----
-----11-14-----
-----10-12-----
-----8-11-----
-----8-10-----
-----6-9-----

Gm7b5 - From 3rd - Doubles

Gm7b5 - From 3rd - Variation



15. Gm7b5 from 5th

|-----15-18-----|
|-----14-18-----|
|-----12-15-----|
|-----11-15-----|
|-----10-13-----|
|-9-13-----|

Gm7b5 - From 5th - Doubles

Gm7b5 - From 5th - Variation

