

Arpeggios

O = optional notes

Parent Scales: A Major (F# minor natural)

Notice that A6 = F#m7, AΔ7 = F#m9, A6/9 & A/9 = F#m7/11, AΔ9 & AΔ13 = F#m11

The image displays 28 guitar arpeggio diagrams arranged in four rows. Each diagram shows a fretboard with notes indicated by dots. Optional notes are marked with a circle containing 'O'. Some diagrams include fingering numbers (1, 2, 3, 4) and a 'non-diatonic' label.

Row 1: AΔ7, AΔ9, A6, A6/9, AΔ13, A/9, AΔ7

Row 2: AΔ13, A/9, A6, A6, AΔ9/AΔ7 (with 'either' label), A6/9, A6

Row 3: AΔ9/AΔ7, A6/9, A6, AΔ13 (with 'non-diatonic' label), AΔ9, AΔ9, A6/9

Row 4: AΔ9, A6/9, A6, A6/Δ7 (F#m9)

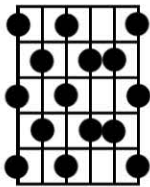
Parent Scale: A Major (E Mixolydian)

The diagrams are organized as follows:

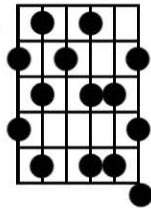
- Row 1:** E7 (fingering 2), E9 (fingering 2), E7 (fingering 5), E9 (fingering 5), E13 (fingering 5), E13 sus (fingering 7), E9 (fingering 9).
- Row 2:** E9/E7 (fingering 7), E13 (fingering 7), E13 sus (fingering 7), E9 (fingering 7), E13 (fingering 7), E13/E9 (fingering 12), E13 sus (fingering 12). Includes fingerings like 1, 3, 2, 1, 0, 3, 2, 2, 2, 0, 2, 4, 4, 3, 4, 4.
- Row 3:** E7 (fingering 12), E9/E7 (fingering 12), E9 (fingering 12), E13 (fingering 12), E13 (fingering 12), E13 sus (fingering 12).
- Row 4:** E7#9 (fingering 3,6,9,etc.), E7#9 (fingering 4,7,10,etc.), E7#9 (fingering 7), E7#9 (fingering 2), E7#9 (fingering 7), E7#9 (fingering 12), E7#9 (fingering 12).
- Row 5:** E13#9 (fingering 12), E13#9 (fingering 12), E13#9 (fingering 12), E13#9 (fingering 7), E13#9 (fingering 12), E13#9 (fingering 8).

Try embellishing all arpeggios with neighbor tones 1/2 step below any note where possible. This creates more of a "scale" sound.

1, 3, 5, etc.



2, 4, 6, etc.



Whole-tone scales contain +, 7b9, 7+, 9b5, and 9+ arpeggios whose roots can be any note in the scale. There are only two different whole-tone scales (one has the notes: A, B, Db, Eb, F, and G; the other has Bb, C, D, E, Gb, and Ab.)

A very effective altered dominant sound is obtained from using the melodic minor scale whose root is a 1/2 step above the dominant 7th. For example, in the progression E7 - Am, if you wished to create an effective altered E7 sound, you could play the F melodic minor scale or fragments of it.

The chord sounds contained in the F melodic minor scale that have been found to create an altered E7 effect are as follows: E7+, E7b5, E7b9+, E7#9+, E7b9b5, E7#9b5, Bb9, Bb13 (7/6), Bb9b5 (and #11), and Bb13#11.

Here are some of the above that have not already been listed (the Bb9+13th arpeggios are already listed above as E9 and E13 - just move the fingers to the appropriate frets.)

Bb13#11
E7#9+

E7#9+

Bb13#11

Bb13#11

Bb13#11

Bb13#11

Bb#11

Bb13#11

Bb13(#11)

Bb13(#11)

Bb13(#11)

All these sounds of the F melodic minor scale also have an affinity with Dm7b5, Fm6, Fm/9, and Fm Δ 7 types. (Compare the notes in all of them - try building Fm6, Fm/9, Fm Δ 7, and Dm7b5 arpeggios and see.)

The harmonic minor scale yields a sound that works with altered dominant 7th's whose roots are built on the V (like, use A harmonic minor for an E7 altered sound. Analyze what types of E7 sounds are being created).

A common alteration of the harmonic minor scale when being used for an altered V7 sound is the addition of the b7 tone to the scale (like an Am harmonic with this change would read: A, B, C, D, E, F, G, G#, A). This is to create the #9 tone on the V7. Some interesting arpeggios derived from the V7 of the harmonic minor are:

E7b9

E11b9

E11b9

The iim7b5 chord is also derived from the harmonic minor. Try playing your plain m7b5 arpeggios (these are the same as the 9th arpeggios with no roots - like Bm7b5 = G9 with no root) and filling in the other notes of the harmonic minor a whole step lower (like Bm7b5 goes with the A harmonic minor scale).

ARPEGGIOS ○ = OPTIONAL NOTES

PARENT SCALES

A MAJOR (F#m NATURAL)

Handwritten guitar diagrams for A major arpeggios and scales. Includes notes like A7, A9, A6, A6/9, A13, A9, A13, A6, A7(9), A6/9, A6, A13, A9, A7(9), A6/9, A6, A13, A9, A7(9), A6/9, A6, A13, A9, A7(9), A6/9, A6, A13, A9.

PARENT SCALE: A MAJOR (E MIXOLYDIAN)

Handwritten guitar diagrams for E major arpeggios and scales. Includes notes like E7, E9, E7, E9, E13, E13sus, E9, E13, E9(13), E13sus, E7, E7(9), E9, E13, E13sus, E7b9, E7b9, E7#9, E7#9, E7#9, E7#9, E7#9, E13b9, E13b9, E13b9, E13b9, E13b9, E13b9.

Notice that A6 = F#m7, A7 = F#m9, A6/9, A9 = F#m7/11, A9, A13 = F#m11

Try embellishing all arpeggios with neighbor tones, a 1/2 step below any note where possible. This creates more of a "scale" sound.

WHOLE TONE SCALES

Handwritten guitar diagrams for whole tone scales, showing fretboard positions for notes 1, 3, 5, etc.

There are only 2 different whole tone scales (one has the notes: A, B, Db, Eb, F, and G; the other has Bb, C, D, E, Gb, and Ab).

A very effective altered dominant sound is obtained from using the melodic minor scale whose root is a 1/2 step above the dominant 7th. For example, in the progression E7 Am, if you wished to create an effective altered E7 sound, you could play the F melodic minor scale or fragments of it. The chord sounds contained in the F mel. minor scale that have been found to create an altered E7 effect are as follows: E7+, E7b5, E7b9+, E7#9+, E7b9b5, E7#9b5, Bb9, Bb13(11/6), Bb9b5 (and +11), Bb13(11).

Here are some of the above that have not already been listed (the Bb9+13h arpeggios are already listed above as E9+E13 - just move the fingerings to the appropriate frets).

Handwritten guitar diagrams for altered dominant arpeggios: E7#9+(Bb13+11), Bb13(11), Bb13(11), Bb13(11), Bb13(11), Bb13(11), Bb13(11), Bb13(11), Bb13(11).

All these sounds of the F melodic minor scale also have an affinity with Dm7b5, Fm6, Fm9 + Fm7 types (compare the notes in all of them try building Fm6, m9, m7 + Dm7b5 arpeggios).

The harmonic minor scale yields a sound that works with altered dom, 7th's whose roots are built on the V (like use A harmonic minor for an E7 altered sound - analyze what types of E7 sounds are being created). A common alteration of the harmonic minor scale when being used for an altered V7 sound is the addition of the b7 tone to the scale (like an Am harmonic with this change would read A B C D E F G G# A); this is to create the #9 tone on the V7. Some interesting arpeggios derived from the V7 of the harmonic minor are:

Handwritten guitar diagrams for arpeggios: E7b9, E11b9, E11b9.

The 11m7b5 chord is also derived from the harmonic minor. Try playing your plain m7b5 arpeggios (these are the same as the 9th arpeggios with no roots - like Bm7b5 = G9 with no root) and filling in the other notes of the harmonic minor a whole step lower (like Bm7b5 goes with the A harmonic minor scale).