Arpeggios

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
Parent Scale: A Major (E Mixolydian)

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

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

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).
A very effective altered dominant sound is obtained from using the melodic minor scale whose root is a 3 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 a fragment of it. The chord sounds contained in the F melodic minor scale that have been found to create an altered E7 sound are as follows: E7, E7b, E7b13, E7b9, E7#11, E7#13, E7b9, E7b13, E7b11, E7b9b13. Here are some of the above that have not already been cited (the Bb7, 13th, and 7b9 arpeggios are already underlined as E7b, E7b13, and E7b9. More fingerings to the appropriate frets).