

THE EASY GUIDE TO

JAZZ ARPEGGIOS

GUITAR

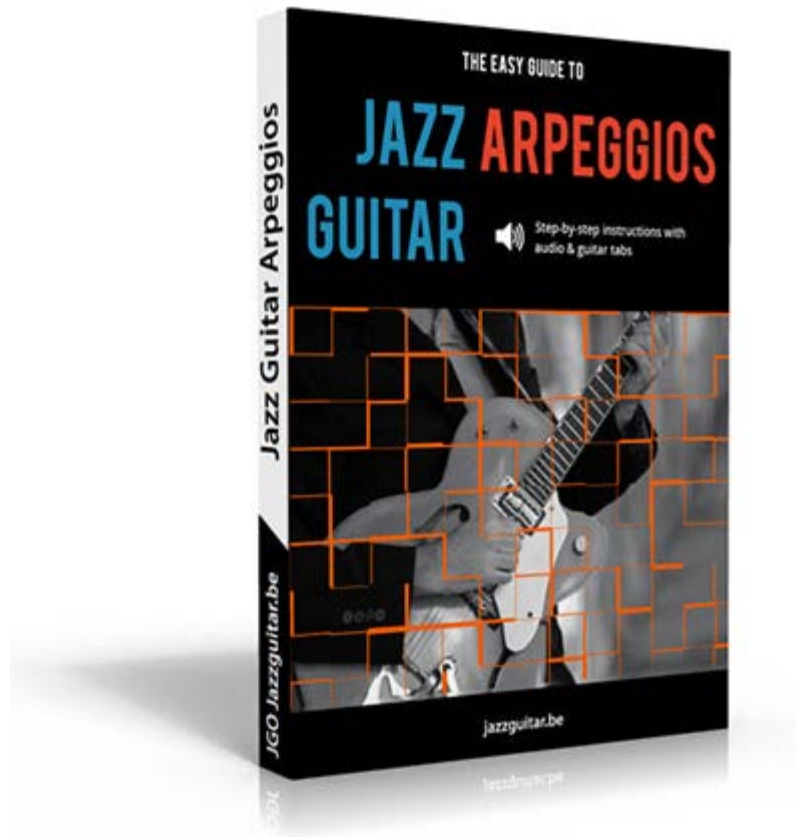


Step-by-step instructions with
audio & guitar tabs



Sample Pages

This pdf contains sample pages from the ebook *The Easy Guide to Jazz Guitar Arpeggios*. To get the full ebook, [Click Here](#)



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Introduction

Welcome to The Easy Guide to Jazz Guitar Arpeggios, we're glad to have you here! In this eBook you will learn arpeggio theory, how to play jazz arpeggios on the guitar, how to use arpeggios to improvise, as well as study practice patterns and sample solos built from the arpeggio fingerings in this eBook.

Each Chapter builds on the previous material in the book. So, if you are new to jazz guitar, you can start on page 1 and work forward from there. Or, if you have some experience playing jazz guitar, you might want to skip around a bit, finding relevant chapters and exercises to what you are currently studying.

Either way, the material presented in this eBook will prepare you to outline chord progressions using arpeggios in various positions on the fretboard. This will enhance your ability to do one of the toughest tasks in jazz - make the changes - while outlining the chord tones for any chord you are soloing over.

We hope you enjoy this eBook and that the information contained within will give you countless hours of fun and benefit in the practice room.

Happy Playing!

Matt Warnock & Dirk Laukens

***About the audio in this eBook:** if you are connected to the internet while working in your ebook, all you have to do is click the link of each audio example to play it. If you are not connected, you'll have to download the audio files first [here](#).*

What Are Arpeggios?

Let's get started by learning what an arpeggio is exactly, and how the jazz definition of an arpeggio differs slightly from the classical definition.

An arpeggio (in a jazz context) is the notes of any chord, played as single-notes, in note order.

- **In the classical world:** an arpeggio is any chord played as single notes, regardless of the order. This means that if you take any chord shape you know, and pluck up and down the notes one at a time in that chord then you are playing a classical arpeggio.
- **In the jazz world:** in jazz, we put the notes in order. So, if you have a Cmaj7 chord, to make a jazz arpeggio to take the four notes from that chord (such as C-G-B-E), place them in note order (C-E-G-B), and you have an arpeggio.



Here is how that looks on paper, try playing through all three to hear and feel how they sound on the guitar.

- Bar 1: chord shape
- Bar 2: classical arpeggio
- Bar 3: jazz arpeggio

Audio Example 1

[Click here to play audio example 1](#)

The image shows musical notation for a Cmaj7 chord and two arpeggio patterns. The notation is presented in two systems: a standard staff with a treble clef and a guitar tablature system. The key signature is one flat (Bb) and the time signature is 4/4. The Cmaj7 chord is shown in the first bar. The second bar shows a classical arpeggio pattern, and the third bar shows a jazz arpeggio pattern. The guitar tablature system is labeled with T, A, and B strings and shows the fret numbers for each string.

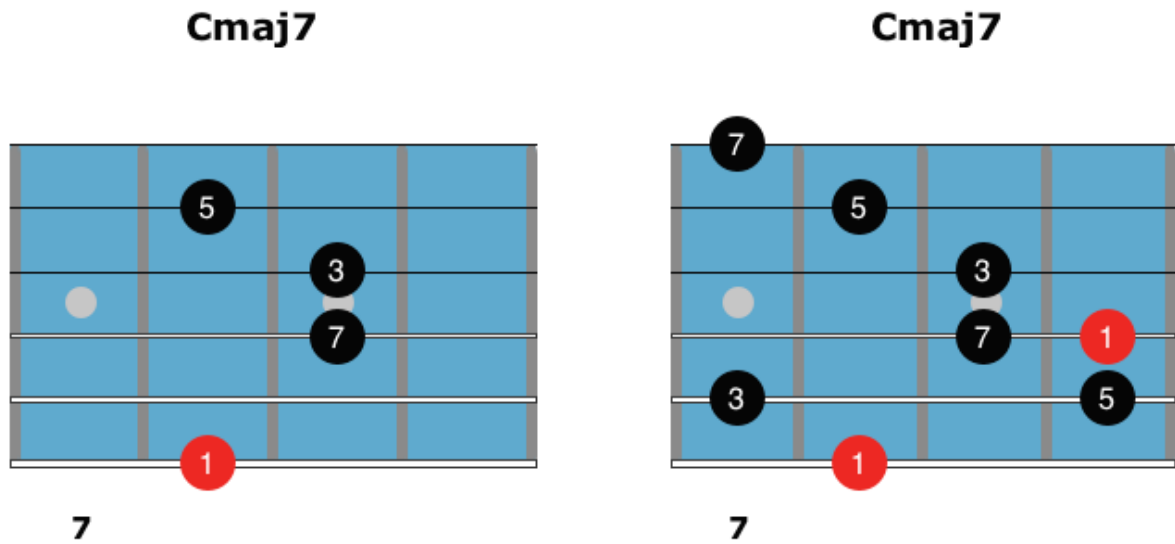
Cmaj7 **Classical Arpeggio** **Jazz Arpeggio**

T 5 5 5
A 4 4 4
B 3 3 3

To help further your understanding of jazz arpeggios, here is a Drop 3 Cmaj7 chord next to a two-octave Cmaj7 arpeggio. You will see how the notes of the chord are in the arpeggio, but the arpeggio also **fills in all the gaps** so you play each note in order rather than spread out as in the case of the chord shape.

Audio Example 2

[Click here to play audio example 2](#)



Chapter 1: First Steps

To begin your study of jazz guitar arpeggios, we are going to take a look at one of the most commonly used chord progressions in jazz, the major ii-V-I-VI progression.

In this chapter, you will learn:

- How to build each arpeggio in this progression.
- Two positions for two-octave arpeggios.
- Some essential arpeggio patterns and licks.

The ii-V-I-VI Progression

The examples in this chapter will be using the ii-V-I-VI progression in the key of G major:

ii-V-I-VI in G major			
Am7	D7	Gmaj7	E7b9
IIIm7	V7	IImaj7	VI7b9

The iim7 Chord

Built from the **second degree** of the major scale, the iim7 chord is a four-note chord with the interval structure 1-b3-5-b7. You can also think of this arpeggio as the 1st, 3rd, 5th and 7th notes of the dorian mode, the second mode of the major scale.

To help you visualize this arpeggio, here is a chart that lays out the intervals and notes for an **Am7 arpeggio**:

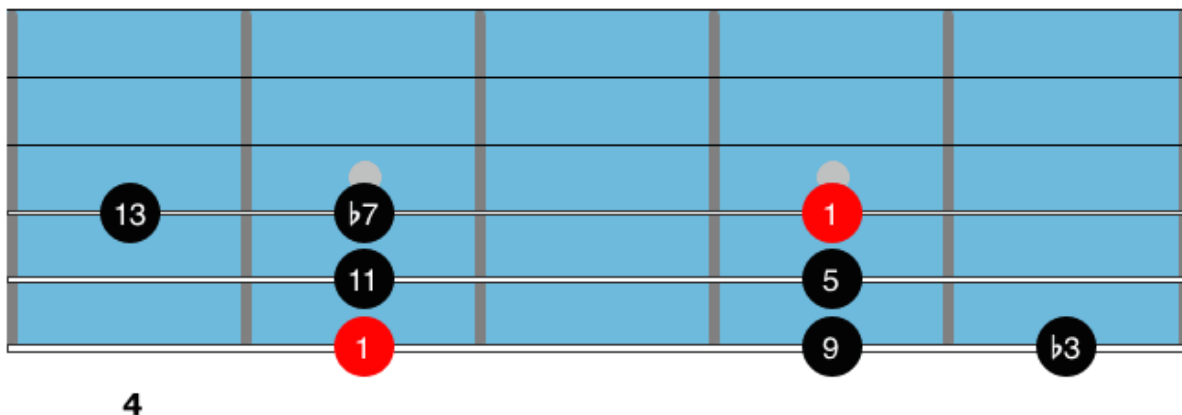
Am7	A	C	E	G
	1	b3	5	b7

Here is the **one-octave A dorian shape** next to a **one-octave Am7 arpeggio**, in order to see and hear how the Am7 arpeggio is derived from the A dorian mode.

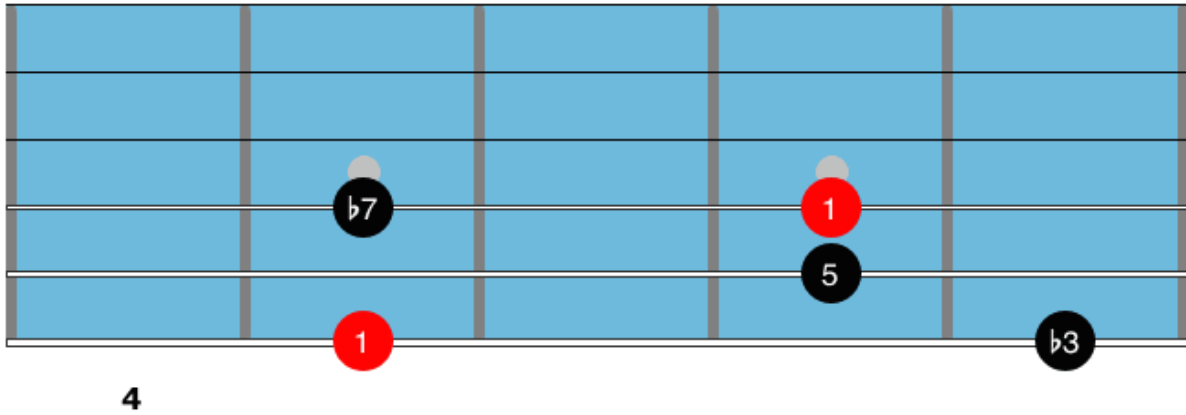
Audio Example 3

[Click here to play audio example 3](#)

The dorian scale



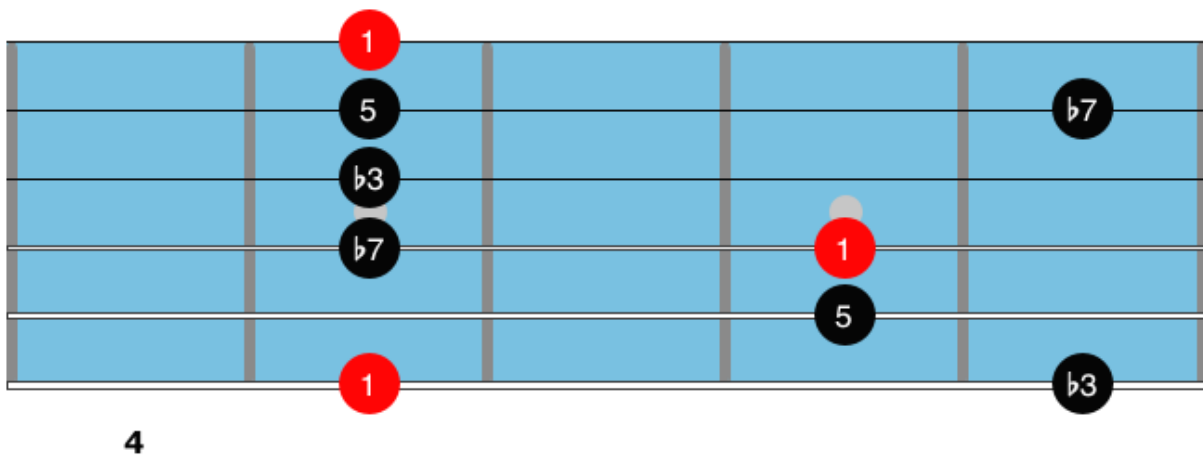
The Am7 arpeggio that is derived from the dorian scale



This arpeggio shape can be used to solo over iim7 chords. A one-octave shape is limited in its use though, that's why it's better to learn arpeggio shapes that cover more of the fretboard, like the following **two-octave Am7 arpeggio** shape with the root note on the 6th string. Practice this this shape until you can play it fluently and by memory.

Audio Example 4

[Click here to play audio example 4](#)



Here is a backing track that you can use to begin **practicing improvisation** with this arpeggio. The track is a static Am7 chord, so you can press play and then use the two-octave shape you just learned to begin soloing over this chord change.

If you are just running up and down the notes right now, or don't feel like you have a lot of ideas to work with at this point, that's fine. Just begin soloing with the arpeggio in order **to get used to creating music** with arpeggio shapes, and we'll work on building your soloing vocabulary as you progress through this eBook.

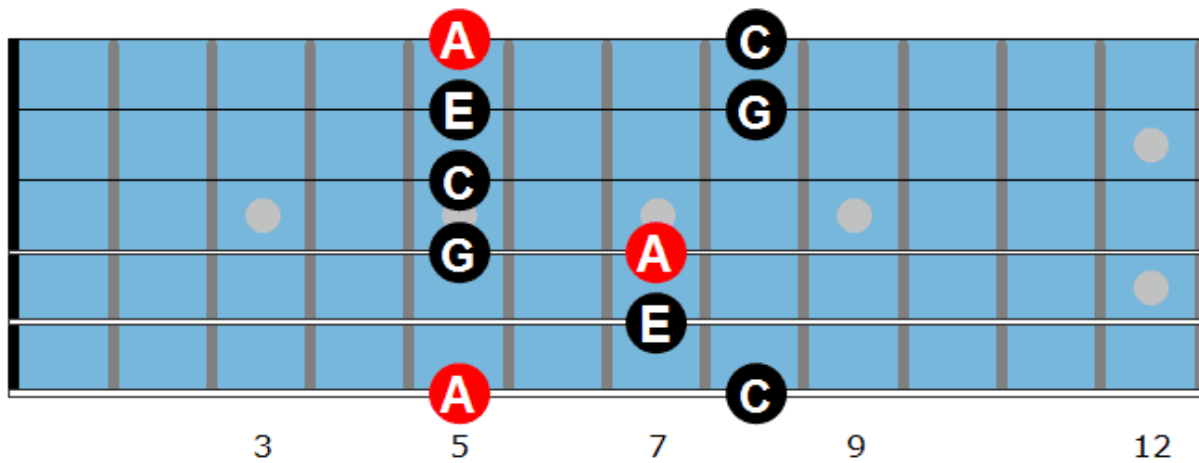
Backing Track 1

[Click here to play backing track 1](#)

Once you have this shape down comfortably, try playing it in other keys. To do so, you can use the first note (**the notes in red**) as your guide. Just move that note to any other fret on the guitar, and that note is now the root.

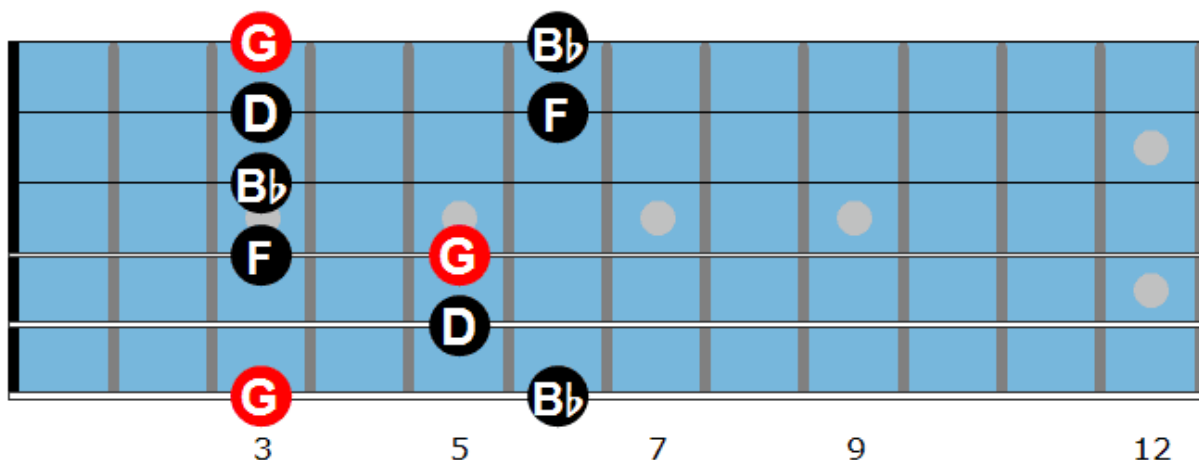
This means that if you want to play a **Gm7 arpeggio**, you would play this same shape from the 3rd fret of the 6th string (the note G). If you want to play a **Cm7 arpeggio**, play the same shape from the 8th fret of the 6th string (the note C), and so on.

Am7 arpeggio



Slide the Am7 arpeggio
2 frets down and it
becomes a Gm7 arpeggio

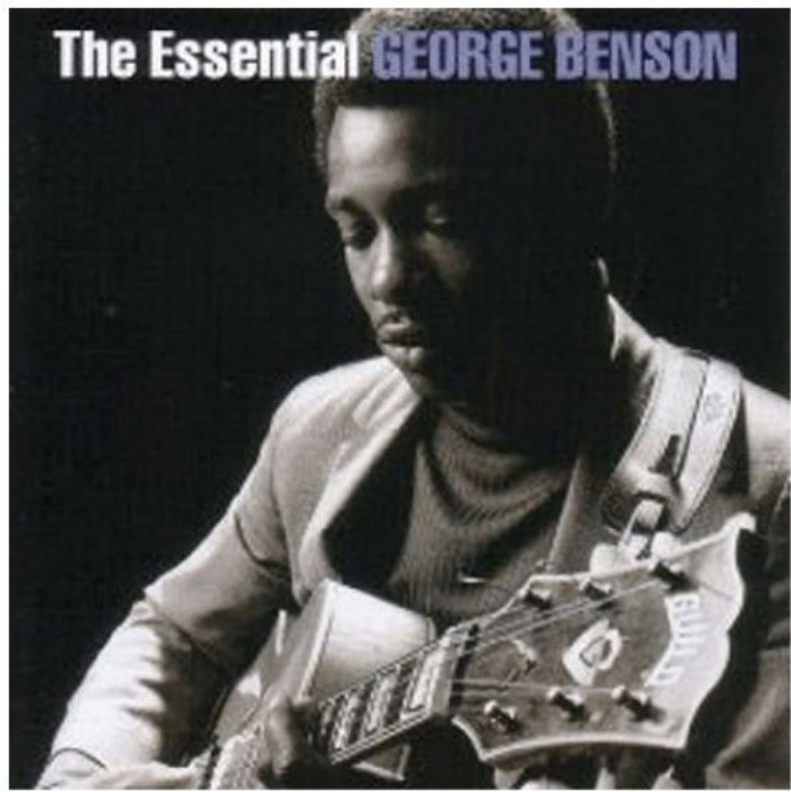
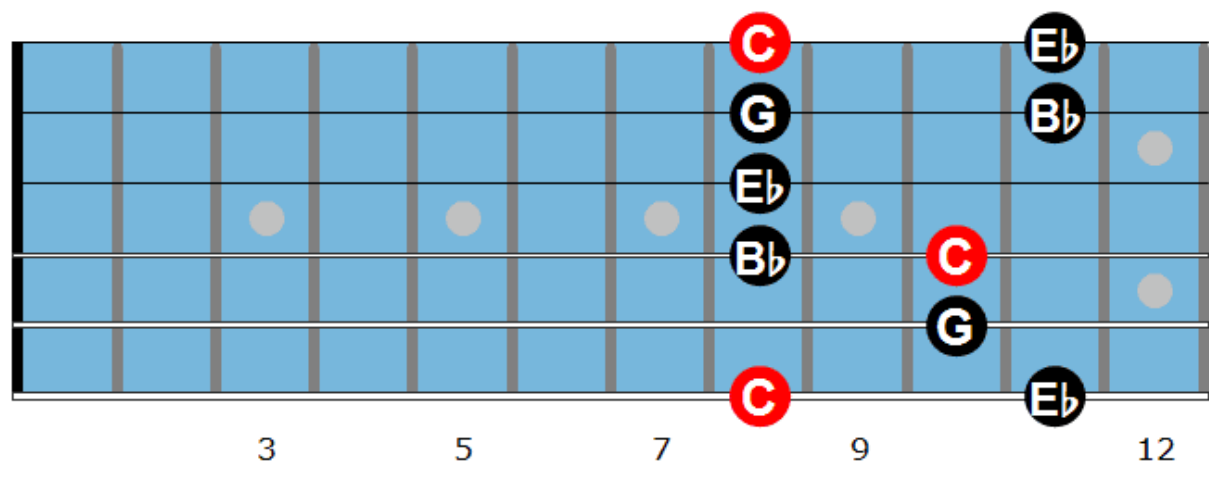
Gm7 arpeggio





Slide the Gm7 arpeggio
5 frets up and it
becomes a Cm7 arpeggio

Cm7 arpeggio



Arpeggio Study Variation 2

The next variation features an **alternating approach** to the arpeggios, where you play the first arpeggio ascending and the second arpeggio descending. Again, here are the first 8 bars to get you start with this alternating variation.

Audio Example 49

[Click here to play audio example 49](#)

The musical score is presented in two systems. The first system covers the first four bars, and the second system covers the remaining four bars. Each system includes a treble clef staff with a 4/4 time signature, a guitar tablature staff, and handwritten chord diagrams above the staff.

System 1 (Bars 1-4):

- Bar 1:** Chord A_m^7 . Treble staff: quarter notes C4, D4, E4, F4, G4, A4. Tablature: 5-8, 7, 5-7, 5, 5-8.
- Bar 2:** Chord D^7 . Treble staff: quarter notes A4, B4, C#5, D5, E5, F#5. Tablature: 8-5, 7, 7-5, 7-4, 5.
- Bar 3:** Chord G^{maj7} . Treble staff: quarter notes G3, A3, B3, C#4, D4, E4. Tablature: 3, 2-5, 4-5, 4, 3, 2.
- Bar 4:** Chord C^{maj7} . Treble staff: quarter notes C4, D4, E4, F4, G4, A4. Tablature: 7-3, 5, 5-4, 5-2, 3.

System 2 (Bars 5-8):

- Bar 5:** Chord $F\#m^7(b^5)$. Treble staff: quarter notes F#4, G#4, A4, B4, C#5, D5. Tablature: 9-12, 10, 9-11, 10, 8-12.
- Bar 6:** Chord $B^7(b^9)$. Treble staff: quarter notes B4, C#5, D5, E5, F#5, G#5. Tablature: 8, 10-7, 8, 9-10, 7, 9-6, 7.
- Bar 7:** Chord E_m^6 . Treble staff: quarter notes E4, F4, G4, A4, B4, C#5. Tablature: 7-10, 9, 6-9, 8, 7-9, 9-7, 8, 9-6, 9, 10-7.
- Bar 8:** Chord E_m^6 . Treble staff: quarter notes E4, F4, G4, A4, B4, C#5. Tablature: 10-7.

Diminished 7th Arpeggio Shapes

Here is the interval structure for diminished 7 chords:

G°7	G	Bb	Db	E
	1	b3	b5	bb7

You can use diminished arpeggios to solo over:

1. Diminished chords
2. Dominant 7 chords

You can play a dim7 arpeggio from the b9, 3, 5 or b7 of any dominant 7th chord. This will result in a 7b9 sound.

For example: to improvise over a G7 chord, you can play an Ab°7, B°7, D°7 or F°7 arpeggio over it:

Ab°7 arpeggio	Ab	Cb	D	F
Played over G7	b9	3	5	b7
B°7 arpeggio	B	D	F	Ab
Played over G7	3	5	b7	b9
D°7 arpeggio	D	F	Ab	B
Played over G7	5	b7	b9	3
F°7 arpeggio	F	Ab	B	D
Played over G7	b7	b9	3	5

Note that these 4 diminished arpeggios have the same notes (B D F Ab), but in a different order. They are all inversions of the same diminished chord (the same chord, but with another bass note).

This results in the fact that **you can slide diminished chords and arpeggios up or down by 3 frets**, while keeping the same chord, as you can hear in the following examples.

In the first **chord example**, I slide up the diminished chord voicing by 3 frets (4 times). The notes of the chord stay the same, only the order of the notes in the voicing changes:

Audio Example 92

[Click here to play audio example 92](#)

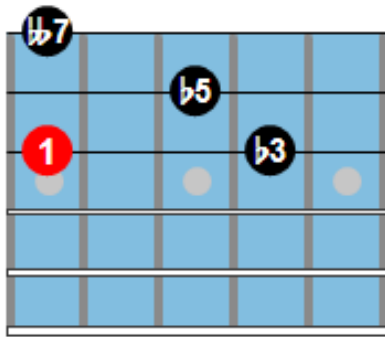
The image shows a musical staff with five measures, each containing a diminished chord voicing. Above the staff are the chord symbols: E^o7, G^b7, A^b7, D^b7, and E^o7. Below the staff are five guitar fretboard diagrams, each with a red dot indicating the bass note and black dots for the other notes. The fret numbers for the bass notes are 3, 5, 9, 12, and 15. Below the diagrams is a tablature section with three lines labeled T, A, and B. The fret numbers for the T, A, and B strings are: T: 3, 2, 3; A: 3, 3, 3; B: 2, 5, 8, 11, 14.

The **same can be done with arpeggios**. In the following example, the same diminished 7 arpeggio shape is each time moved up by 3 frets, but the notes of the arpeggio stay the same (in a different order).

Audio Example 93

[Click here to play audio example 93](#)

B \flat °7 arpeggio shape



3

Musical notation for a ii V I progression in C major. The top staff is in treble clef with a key signature of one flat. The notes are: F \flat (B \flat 7), G \flat (D \flat 7), A (E7), and G (G7). The bottom staff shows fret numbers for the guitar: 3 6 5 3 6 8 9 6 | 9 12 11 9 12 14 15 12. The first two notes are marked with 'T' and 'A' on the top line, and 'B' on the bottom line.

Here's an example of how to use diminished chords over dominant chords on a ii V I in C major:

- On the G7 I play a B diminished arpeggio (B is the 3 of G7)
- On the A7 I play a C# diminished arpeggio (C# is the 3 of A7)

Audio Example 94

[Click here to play audio example 94](#)

Dm7 **G7(b9)** **Cmaj7** **A7(b9)**

The first system of music consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with four measures. The bass staff contains a bass line with four measures, including a double bar line between the second and third measures. The bass line is annotated with fingerings: 5, 6, 7, 5, 7, 8, 5, 8, 7, 5, 8, 6, 4, 7, 6, 4, 3, 5, 5, 4, 5, 2, 3, 2, 1, 4, 2, 5, 3, 6, 5, 3. Below the bass staff, the text "Bdim7 arpeggio" is written in blue, and "C#dim7 arpeggio" is written in blue. Above the treble staff, the chords **Dm7**, **G7(b9)**, **Cmaj7**, and **A7(b9)** are indicated.

Dm7

5 6 7 5 7 8 5 8 7 5 8 6 4 7 6 4 3 5 5 4 5 2 3 2 1 4 2 5 3 6 5 3

Bdim7 arpeggio C#dim7 arpeggio

Dm7

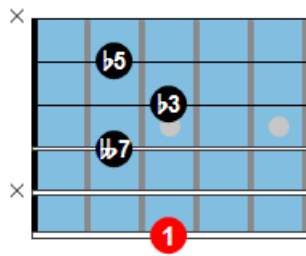
5

The second system of music consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with a single measure, starting with a fermata over the first two notes. The bass staff contains a bass line with a single measure, starting with a fermata over the first two notes. The text "5" is written above the first note of the treble staff. The text "6 3 3" is written below the first three notes of the bass staff.

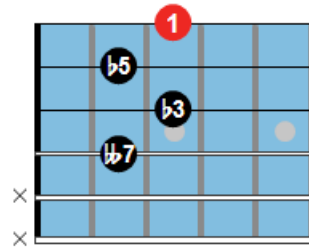
6 3 3

In this section you'll learn the various shapes for **diminished 7 arpeggios**.

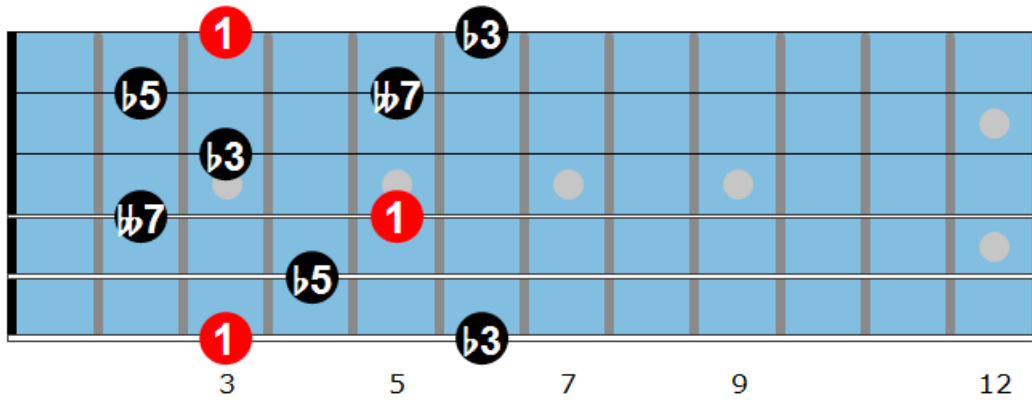
G° 7 (chord)



G° 7/E (=E° 7) (chord)



G° 7 arpeggio



Chapter 15: A Brief Look At Arpeggio Substitution

Until now we have been playing arpeggios over their matching chord, e.g. playing a Gmaj7 arpeggio over a Gmaj7 chord. In this chapter we'll have a brief look at arpeggio substitution, which you can use to **create more colorful sounds**.

Major 7 Arpeggios Used as Substitute

- In the **first row** of the below diagram you see the notes of a Gmaj7 arpeggio (G B D F#).
- In the **second row** you see the note functions of the Gmaj7 arpeggio played over its matching chord: 1 3 5 7. This is how we have used arpeggios so far in this book.
- In the **third row** you see what happens when you play a Gmaj7 arpeggio over an E minor chord. The notes of Gmaj7 sound like b3 5 b7 and 9 over E minor, the sound of an Em9 chord.
- In the **fourth row** you see what happens when you play a Gmaj7 arpeggio over a C major chord: The notes of Cmaj7 sound like 5 7 9 and #11 over C major and results in a Cmaj9#11 sound.
- And so on...

Gmaj7 arpeggio	G	B	D	F#
Played over Gmaj7: Gmaj7	1	3	5	7
Played over Em7: Em9	b3	5	b7	9
Played over Cmaj7: Cmaj9#11	5	7	9	#11
Played over Dbm7b5	b5	b7	b9	11
Played over Db7: Db7sus4	b5	b7	b9	11
Played over A7: A9sus4	b7	9	11	13

In this example you can hear the difference between the second row and the third row.

1) Gmaj7 arpeggio over Gmaj7 chord

Audio Example 95

[Click here to play audio example 95](#)

Gmaj7

T
A
B

9 10 9 12 11 12 12 10 14 10 12 12 11 12 9 10 9 10 7 7

2) Gmaj7 arpeggio over Em9 chord

Audio Example 96

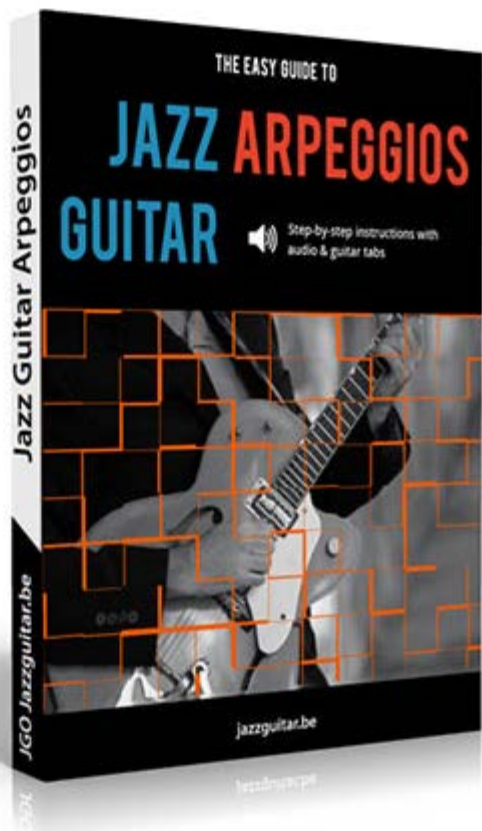
[Click here to play audio example 96](#)

Em⁹

T
A
B

9 10 9 12 11 12 12 10 14 10 12 12 11 12 9 10 9 10 7 7

The Easy Guide to Jazz Guitar Arpeggios



Price: \$19.99

PDF eBook (printable) | 182 pages | tabs, notation, audio & backing tracks | Instant delivery by email

Do you get the feeling sometimes that a lot of **your guitar solos sound alike** and that you keep playing the same things over and over? Arpeggios are the solution to your problem...

A big part of learning how to play jazz guitar is learning to “**play the changes**”. While learning scales is one avenue to explore playing changes, the most direct way to outline any chord in your soloing is to use arpeggios in your lines.

The *Easy Guide to Jazz Guitar Arpeggios* is a step-by-step approach that teaches you the fingerings, knowledge, exercises, and common phrases, you need to **confidently solo over any set of jazz chord changes**.

What will you learn?

- How to play and solo with **essential** jazz guitar arpeggios.
- Must know **arpeggio shapes** for maj7, 7, m7, m7b5, dim7, and mMaj7 arpeggios.
- How to use these arpeggios to **solo over chords** and common jazz chord progressions.
- How each arpeggio is built from a **theoretical** standpoint.
- Exercises to help you build **your knowledge of arpeggios**.

The Easy Guide to Jazz Guitar Arpeggios Includes:

- 15 Chapters of **must-know jazz arpeggio** concepts and applications.
- Easy to follow concepts with hundreds of **fretboard diagrams** and tab/notation examples.
- Over **100 audio examples** and backing tracks.
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