THE EASY GUIDE TO

JAZZ ARPEGGIOS

GUITAR

Step-by-step instructions with audio & guitar tabs

jazzguitar.be
Sample Pages

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

Introduction .................................................................................................................. 6

What Are Arpeggios? ................................................................................................. 7

Chapter 1: First Steps ................................................................................................. 10

The ii-V-I-VI Progression ......................................................................................... 10

The iiim7 Chord ....................................................................................................... 11

The V7 Chord ........................................................................................................... 16

The Imaj7 Chord ..................................................................................................... 19

The VI7b9 Chord ..................................................................................................... 23

Chapter 2: Major ii-V-I-VI Arpeggios Position 1 .................................................. 26

Arpeggio Practice Pattern 1: Approach Notes ....................................................... 28

Sample Licks .......................................................................................................... 32

Chapter 3: Major ii-V-I-VI Arpeggios Position 2 .................................................. 35

Arpeggio Practice Pattern 2: Enclosures ................................................................ 37

Arpeggio Sample Licks For Position 2 ................................................................. 41

Chapter 4: Minor ii-V-I-bIII Overview .................................................................... 43

The ii-V-I-bIII Progression ..................................................................................... 43

The iiim7b5 Chord ................................................................................................. 44

The V7b9 Chord ...................................................................................................... 47
<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>Minor ii-V-I-bIII Arpeggios Position 1</td>
<td>60</td>
</tr>
<tr>
<td></td>
<td>Arpeggio Practice Pattern 3: Double Enclosure</td>
<td>62</td>
</tr>
<tr>
<td></td>
<td>Sample Licks</td>
<td>65</td>
</tr>
<tr>
<td>6</td>
<td>Minor ii-V-I-bIII Position 2</td>
<td>67</td>
</tr>
<tr>
<td></td>
<td>Arpeggio Practice Pattern 4: Approach Notes Variation</td>
<td>69</td>
</tr>
<tr>
<td></td>
<td>Sample Licks</td>
<td>71</td>
</tr>
<tr>
<td>7</td>
<td>Autumn Leaves Studies</td>
<td>73</td>
</tr>
<tr>
<td></td>
<td>Autumn Leaves Arpeggio Study</td>
<td>75</td>
</tr>
<tr>
<td></td>
<td>Arpeggio Study Variation 1</td>
<td>79</td>
</tr>
<tr>
<td></td>
<td>Arpeggio Study Variation 2</td>
<td>80</td>
</tr>
<tr>
<td></td>
<td>Arpeggio Study Variation 3</td>
<td>81</td>
</tr>
<tr>
<td></td>
<td>Autumn Leaves Arpeggio Solo</td>
<td>82</td>
</tr>
<tr>
<td>8</td>
<td>Major Turnaround Arpeggios Position 1</td>
<td>86</td>
</tr>
<tr>
<td></td>
<td>3 To 9 Arpeggios</td>
<td>86</td>
</tr>
<tr>
<td></td>
<td>Arpeggio Practice Pattern 5: 7-1-3-5</td>
<td>91</td>
</tr>
<tr>
<td></td>
<td>Sample Licks</td>
<td>93</td>
</tr>
<tr>
<td>9</td>
<td>Major Turnaround Arpeggios Position 2</td>
<td>96</td>
</tr>
<tr>
<td></td>
<td>Arpeggio Practice Pattern 6: 5-7-1-3</td>
<td>100</td>
</tr>
</tbody>
</table>
Sample Licks ............................................................... 102

Chapter 10 – Minor Turnaround Arpeggios Position 1 ................................. 105
  Arpeggio Practice Pattern 7: 3-5-7-1 ....................................... 109
  Sample Licks ............................................................... 111

Chapter 11 – Minor Turnaround Arpeggios Position 2 ................................. 114
  Arpeggio Practice Pattern 8: 5-7-3-1 ....................................... 117
  Sample Licks ............................................................... 119

Chapter 12 – Rhythm Changes Studies ................................................. 122
  Rhythm Changes Arpeggio Study ........................................... 123
  Arpeggio Study Variations .................................................. 126
  Rhythm Changes Arpeggio Solo ........................................... 129

Chapter 13 – Must-Know Arpeggio Shapes ............................................. 132
  Practice Example Exercises ................................................. 133
  Maj7 Arpeggio Shapes ...................................................... 137
  Dominant 7th Arpeggio Shapes ............................................ 142
  Minor 7th Arpeggio Shapes ................................................ 148
  Minor 7b5th (Half Diminished) Arpeggio Shapes ....................... 154
  Diminished 7th Arpeggio Shapes .......................................... 160

Chapter 14 – Some More Useful Arpeggio Shapes .................................... 167
  Maj7#11 Arpeggio Shapes .................................................. 167
Dominant 7#11 Arpeggio Shapes ..................................................170
Minor 6 Arpeggio Shapes .........................................................172
Minor Major 7 Arpeggio Shapes ..................................................174

Chapter 15: A Brief Look At Arpeggio Substitution .........................176
Major 7 Arpeggios Used as Substitute ........................................176
Minor 7 Arpeggios Used as Substitute ........................................178
Dominant 7 Arpeggios Used as Substitute ....................................179
Half Diminished 7 (m7b5) Arpeggios Used as Substitute ..............180

About the Author ........................................................................181
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

Click here to play audio example 1
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.
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:

<table>
<thead>
<tr>
<th>ii-V-I-VI in G major</th>
<th>Am7</th>
<th>D7</th>
<th>Gmaj7</th>
<th>E7b9</th>
</tr>
</thead>
<tbody>
<tr>
<td>IIm7</td>
<td>V7</td>
<td>Imaj7</td>
<td>V7b9</td>
<td></td>
</tr>
</tbody>
</table>
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:

<table>
<thead>
<tr>
<th>Am7</th>
<th>A</th>
<th>C</th>
<th>E</th>
<th>G</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1</td>
<td>b3</td>
<td>5</td>
<td>b7</td>
</tr>
</tbody>
</table>

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.

Click here to play audio example 3
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 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.

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.
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
Diminished 7th Arpeggio Shapes

Here is the interval structure for diminished 7 chords:

<table>
<thead>
<tr>
<th>G°7</th>
<th>G</th>
<th>Bb</th>
<th>Db</th>
<th>E</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>b3</td>
<td>b5</td>
<td>bb7</td>
<td></td>
</tr>
</tbody>
</table>

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:

<table>
<thead>
<tr>
<th>Ab°7 arpeggio</th>
<th>Ab</th>
<th>Cb</th>
<th>D</th>
<th>F</th>
</tr>
</thead>
<tbody>
<tr>
<td>Played over G7</td>
<td>b9</td>
<td>3</td>
<td>5</td>
<td>bb7</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>B°7 arpeggio</th>
<th>B</th>
<th>D</th>
<th>F</th>
<th>Ab</th>
</tr>
</thead>
<tbody>
<tr>
<td>Played over G7</td>
<td>3</td>
<td>5</td>
<td>b7</td>
<td>b9</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>D°7 arpeggio</th>
<th>D</th>
<th>F</th>
<th>Ab</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>Played over G7</td>
<td>5</td>
<td>b7</td>
<td>b9</td>
<td>3</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>F°7 arpeggio</th>
<th>F</th>
<th>Ab</th>
<th>B</th>
<th>D</th>
</tr>
</thead>
<tbody>
<tr>
<td>Played over G7</td>
<td>b7</td>
<td>b9</td>
<td>3</td>
<td>5</td>
</tr>
</tbody>
</table>
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 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).
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♭9    Cmaj7    A7♭9

Bdim7 arpeggio    C#dim7 arpeggio

Dm7
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...

<table>
<thead>
<tr>
<th>Gmaj7 arpeggio</th>
<th>G</th>
<th>B</th>
<th>D</th>
<th>F#</th>
</tr>
</thead>
<tbody>
<tr>
<td>Played over Gmaj7: Gmaj7</td>
<td>1</td>
<td>3</td>
<td>5</td>
<td>7</td>
</tr>
<tr>
<td>Played over Em7: Em9</td>
<td>b3</td>
<td>5</td>
<td>b7</td>
<td>9</td>
</tr>
<tr>
<td>Played over Cmaj7: Cmaj9#11</td>
<td>5</td>
<td>7</td>
<td>9</td>
<td>#11</td>
</tr>
<tr>
<td>Played over Dbm7b5</td>
<td>b5</td>
<td>b7</td>
<td>b9</td>
<td>11</td>
</tr>
<tr>
<td>Played over Db7: Db7sus4</td>
<td>b5</td>
<td>b7</td>
<td>b9</td>
<td>11</td>
</tr>
<tr>
<td>Played over A7: A9sus4</td>
<td>b7</td>
<td>9</td>
<td>11</td>
<td>13</td>
</tr>
</tbody>
</table>
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

2) Gmaj7 arpeggio over Em9 chord

Audio Example 96

Click here to play audio example 96
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.
- Sample **solos over common jazz tunes** to amp up your studies.
- **Practice pointers** to help you get the most out of your time in the practice room.
- Everything you **need to master** jazz guitar arpeggios.
- All for one **low price**!

If you want to improve your **jazz guitar solos**, then download the *Easy Guide to Jazz Guitar Arpeggios* and get started today.

**Price: $19.99**