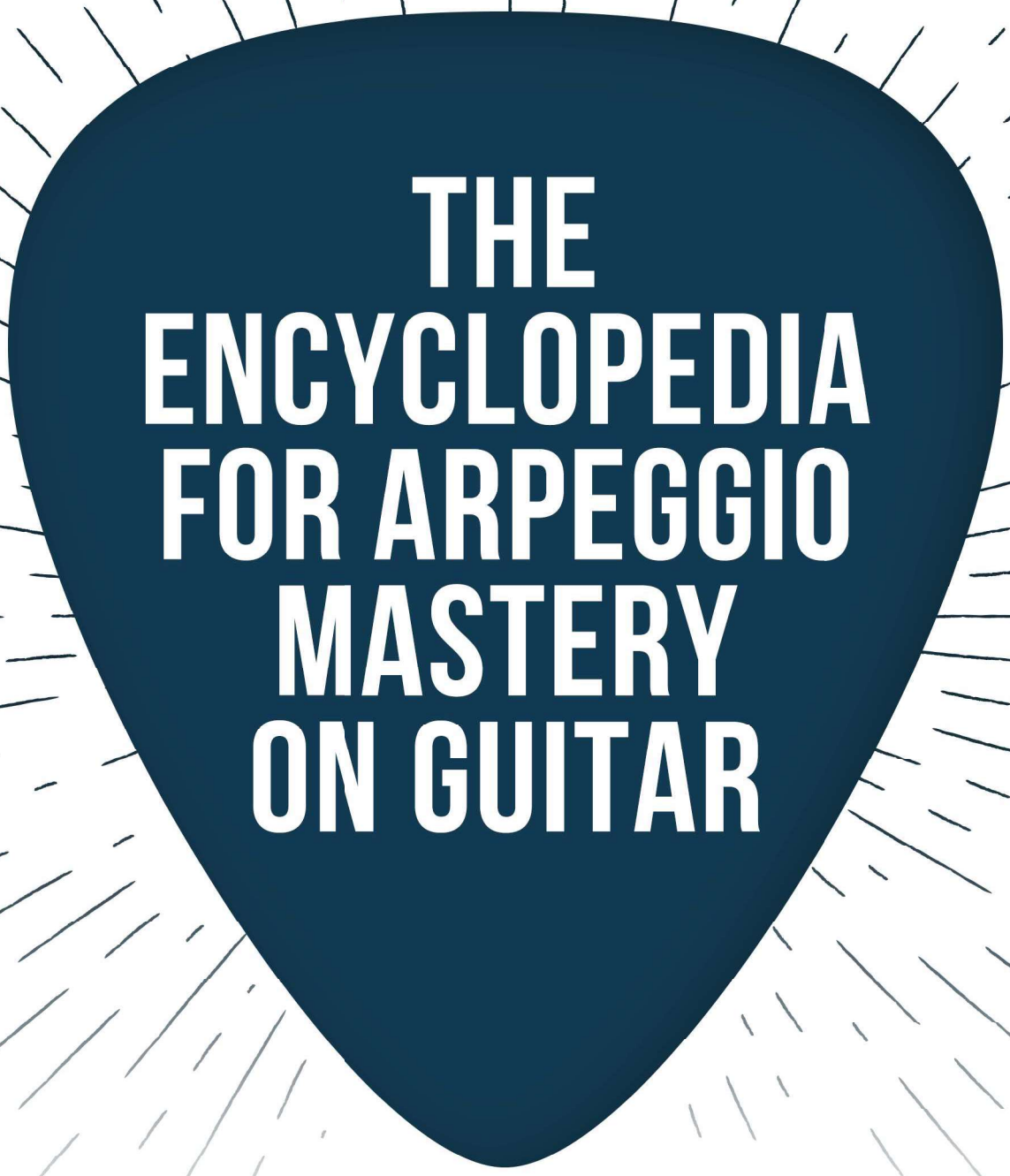


**8 Chapters of Content! | Sheet Music and Tab for Every Exercise!**



# **THE ENCYCLOPEDIA FOR ARPEGGIO MASTERY ON GUITAR**

**SCALE TONE ARPEGGIOS | EXTENSIONS AND 8 NOTE SCALES | MODULATIONS  
SAME STARTING NOTE MODULATIONS | PRACTICAL APPLICATION  
CHANGING THE RHYTHM | CHANGING THE ORDER OF THE NOTES**

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JAZZ LESSON VIDEOS

# Introduction: *Defining what arpeggios are, and how to use the book*

## What is an arpeggio?

Before diving into learning arpeggios, we will first consider *what* arpeggios are. The word ‘*arpeggio*’ originated around 1735–45, born from the Italian ‘*arpeggiare*’, which means “to play the harp”. As to its meaning, Oxford Music Online defines an arpeggio as “the sounding of the notes of a chord in succession rather than simultaneously”, or “the breaking or spreading of a chord”. Therefore, an arpeggio is simply a chord played one note at a time, either ascending (up) or descending (down).

Frederick Neumann’s publications, including ‘*Ornamentation and Improvisation in Mozart*’ (Princeton University Press, 1986), define the performance of arpeggios in two ways, 1) *chordal*, and 2) *linear*. Chordal arpeggios are defined as the effect when all pitches are sustained after the arpeggio is performed, whereas linear arpeggios are defined as the notes performed without sustain.

The latter is the approach taken for this book, linear arpeggios. To sustain an arpeggio on guitar, you need to hold down a chord, however the function of this book is to give melodic freedom to improvisers and composers, rather than chord voicings.

## Theory

In order to properly understand the material presented in this book, it is important to be conscious of where the arpeggios have been taken from to create this encyclopedia. This book includes all the possible scale tone triads and sevenths present in the following scales, presented as ‘basic’ and ‘advanced’:

**Basic**= Major (Ionian), Harmonic major, Harmonic minor, and Melodic minor

**Advanced**= Enigmatic, Double harmonic major (Flamenco), Neapolitan major, Neapolitan minor, Persian, 8 note dominant, and 8 note diminished.

The possible triads from these scales (presented in the key of C only) include:

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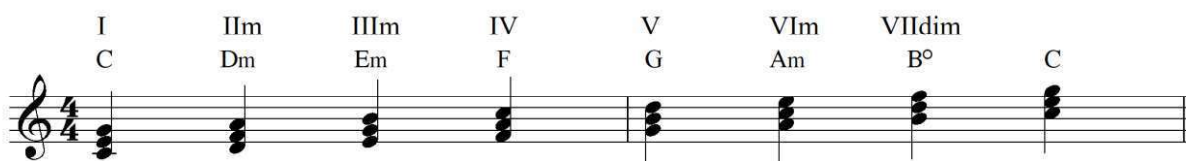
C   C<sub>m</sub>   C<sup>o</sup>   C<sup>+</sup>   C<sub>m</sub>(sus4)   C(sus2)   C(sus4)   C<sup>+</sup> b5   C(sus2) b5

The possible sevenths from these scales include (presented in the key of C only) include:

Cmaj7    C7    C7(sus4)    Cm7    Cø7    C°7    Cm(maj7)    Cmaj7(#5)  
 Cmaj7(sus4)    Cmaj7(b5)    C6    C6/9    C7(b5)    C7(#5)    Cm7(sus4)    Cm6    Cømaj7

To more thoroughly understand the origin of each chord quality above, the scale tone triads and sevenths for the 11 scales have been provided below. There are many scales that include the same chord qualities on different degrees, but any unique chord type has been added to the list above and included in this book.

### Scale Tone Triads (Major/Ionian)



### Scale Tone Triads (Harmonic Major)



### Scale Tone Triads (Harmonic Minor)



## Scale Tone Triads (Melodic Minor)

Im Cm    IIIm Dm    bIIIaug Eb<sup>+</sup>    IV F    V G    VIIdim A<sup>o</sup>    VIIIdim B<sup>o</sup>    Cm

## Scale Tone Triads (Enigmatic Scale)

Iaug C<sup>+</sup>    bII(#IV) F<sup>#</sup> 2nd inver    III E    #IVb5 F<sup>#</sup> b5    #Vm11 G<sup>#</sup>m11    #VIIsus2b5 A<sup>#</sup>(sus2) b5    VIIIsus2 B(sus2)    C<sup>+</sup>

## Scale Tone Triads (Double Harmonic Major)

I C    bII Db    IIIIm Em    IVm Fm    Vb5 G b5    bVIaug Ab<sup>+</sup>    VIIIsus2b5 B(sus2) b5    C

## Scale Tone Triads (Neapolitan Major)

Im Cm    bIIaug Db<sup>+</sup>    bIIIaug Eb<sup>+</sup>    IV F    Vb5 G b5    VIIdim A<sup>o</sup>    VIIIsus2b5 B(sus2) b5    Cm

## Scale Tone Triads (Neapolitan Minor)

Im Cm    bII Db    bIIIaug Eb<sup>+</sup>    IVm Fm    Vb5 G<sup>b5</sup>    bVI Ab    VIIsus2b5 B(sus2) <sup>b5</sup>    Cm

## Scale Tone Triads (Persian Scale)

Ib5 C<sup>b5</sup>    bII Db    IIIsus2 E(sus2)    IVm Fm    bVsus4 Gb(sus4)    bVIaug Ab<sup>+</sup>    VIIsus2b5 B(sus2) <sup>b5</sup>    C<sup>b5</sup>

## Scale Tone Seventh Chords (Major/Ionian)

Imaj7 Cmaj7    IIIm7 Dm7    IIIIm7 Em7    IVmaj7 Fmaj7    V7 G7    VIIm7 Am7    VIIhalfdim7 Bø7    Cmaj7

## Scale Tone Seventh Chords (Harmonic Major)

Imaj7 Cmaj7    IIhalfdim7 Dø7    IIIIm7 Em7    IVminmaj7 Fm(maj7)    V7 G7    bVIMaj7#5 Abmaj7(#5)    VIIdim7 Bø7    Cmaj7

## Scale Tone Seventh Chords (Harmonic Minor)

Iminmaj7    IIhalfdim7    bIIImaj7#5    IVm7    V7    bVIMaj7    VIIdim7

Cm(maj7)    Dø7    Ebmaj7(#5)    Fm7    G7    Abmaj7    Bø7    Cm(maj7)

## Scale Tone Seventh Chords (Melodic Minor)

Iminmaj7    IIIm7    bIIImaj7#5    IV7    V7    VIhalfdim7    VIIhalfdim7

Cm(maj7)    Dm7    Ebmaj7(#5)    F7    G7    Aø7    Bø7    Cm(maj7)

## Scale Tone Seventh Chords (Enigmatic Scale)

IImaj7#5    #IVb5/bII    III6    #IV7b5    #Vm11    Iaug/#VI    #IV/VII

Cmaj7(#5)    F#b5/Db    E6    F#7(b5)    G#m11    C+/A#    F# 2nd invers. /B    Cmaj7(#5)

## Scale Tone Seventh Chords (Double Harmonic Major)

IImaj7    bIIImaj7    IIIIm6    IVminmaj7    V7b5    bVIMaj7#5    II/VII

Cmaj7    Dbmaj7    Em6    Fm(maj7)    G7(b5)    Abmaj7(#5)    Db/B    Cmaj7



## Scale Tone Seventh Chords (Neapolitan Major)

Iminmaj7	bIIImaj7#5	bIII7	IV7	V7b5	VIhalfdim7	bIIaug/VII
Cm(maj7)	D <sup>b</sup> maj7(#5)	E <sup>b</sup> 7(#5)	F7	G7(b5)	A <sup>ø</sup> 7	D <sup>b</sup> +/B

## Scale Tone Seventh Chords (Neapolitan Minor)

Iminmaj7	bIIImaj7	bIII7#5	IVm7	V7b5	bVIImaj7	bII/VII
Cm(maj7)	D <sup>b</sup> maj7	E <sup>b</sup> 7(#5)	Fm7	G7(b5)	A <sup>b</sup> maj7	D <sup>b</sup> /B

## Scale Tone Seventh Chords (Persian Scale)

IImaj7b5	bIIImaj7	III69	IVminmaj7	bVsus4maj7	bVI7#5	bII/VII
Cmaj7(b5)	D <sup>b</sup> maj7	E <sup>6/9</sup>	Fm(maj7)	G <sup>b</sup> maj7(sus4)	A <sup>b</sup> 7(#5)	D <sup>b</sup> /B

## Scale Tone Seventh Chords (8 Note Dominant)

I7	bIIIdim7	bIII7	IIIdim7	#IV/bV7	Vdim7	VI7	VIIIdim7
C <sup>7</sup>	D <sup>b</sup> °7	E <sup>b</sup> 7	E°7	G <sup>b</sup> 7	G°7	A7	B°7

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## Scale Tone Seventh Chords (8 Note Diminished)



The 8 note diminished could produce many different variations depending on how you combine the notes of the scale. Some other chord quality possibilities (presented in the key of C only) include:

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C<sup>o</sup>maj7    C<sup>o</sup>7    C<sup>m</sup>6    C<sup>9</sup>

## How to use this book

This book is for guitar players. Both standard notation and tablature is provided for every example, showing one possible fingering. These fingerings can be updated and changed as you wish, and I recommend experimenting with hammer-ons, pull-offs, alternate, economy and even sweep picking to find techniques that make these arpeggios easy for you to perform.

Use this book as you would an encyclopedia, it contains all the possible arpeggios you will likely ever need. Most examples have been given in one key only (predominantly G, C and F), but instructions and guidance has been provided throughout on how to transpose the examples into all 12 keys.

**Chapter 1** focuses on the triads and sevenths mentioned above in 'theory', and how to play them on the entire range of the guitar fretboard. All inversions are covered in 1, 2 and 3 octave configurations.

**Chapter 2** shows the context of where these arpeggios come from. Rather than performing them in isolation, you will learn to play scale tone triads and sevenths of the scales they originated from (similar to the scale tone examples above), again this includes the entire range of the guitar fretboard, covering 1, 2 and 3 octave configurations.

**Chapter 3** considers extensions (9-11-13), and arpeggios found in the 8 note dominant and 8 note diminished scales.



**Chapter 4** begins to provide practical methods for practicing the arpeggios and getting them under your fingers. This chapter focuses on taking the arpeggios through tonal modulations of all intervals within an octave.

**Chapter 5** continues this exploration of practical methods for practicing the arpeggios, providing modulations again, though using the same starting note for all arpeggios.

**Chapter 6** offers ideas for changing the order of the notes.

**Chapter 7** offers ideas for changing the rhythm.

**Chapter 8** provides a chart of chord symbols to arpeggios so you can begin applying the materials from this book to real life, musical situations.

## Author Picks

This book is huge. It is not meant to be mastered in a month or a year, in-fact, you could literally work on content and practice suggestions in this book for your entire life. Because of this, you may be overwhelmed. Where do I start? What is most beneficial exercise for me to learn?

To help you decide, I have provided a short list of 'authors picks' below. These are examples that I particularly like the sound of, and if you want to just get straight to a cool sounding, technically challenging arpeggio exercise, then start here. Do not forget to be thorough and check out the rest of the book at a later time though!

My author's picks include:

Pgs 114-117 in Chapter 1: How to Play Arpeggios on the Guitar

Pgs 161-168 in Chapter 2: Scale Tone Arpeggios

Pgs 195-198 in Chapter 3: Extensions and 8 Note Scales

Pgs 210-214 and 283-297 in Chapter 4: Modulations

Pgs 305-309 in Chapter 5: Same Starting Note Modulations

Pgs 318 in Chapter 6: Changing the Order of the Notes

Pgs 327-331 in Chapter 7: Changing the Rhythm

## Instagram Features

Have you learned one of these exercises and want to share a video of you playing it? Simply post to your instagram and tag @quentinangus #quentinangus @jazzlessonvideos #jazzlessonvideos so we can find and repost it in our stories or on our feed.

Quentin also has a regular technique series called #techniquetuesday which will get you a feature if you learn, post and tag. Follow him @quentinangus to find out more.

# Chapter 1: How to play arpeggios on the guitar

The first chapter of this book considers the different possibilities in which you can play arpeggios on the guitar. With both vertical, horizontal, position playing and other techniques, you will learn to play one, two, and three octave arpeggios. The chapter covers basic and advanced triads, followed by basic and advanced seventh chords. Also considered are triads and sevenths built from 4ths, 5ths, 6ths and 7ths, rather than 3rds.

## Triads and inversions

First up is triads and their inversions. All examples are notated in **G major only**. It is important to practice these exercises in **all twelve keys**. Just like chord shapes, one of the advantages of playing the guitar is that the exact same fingerings in G major will work for every other key, you just need to start the shape from a different fret. I would suggest taking the following exercises around the circle of 4ths (C,F,Bb,Eb,Ab,Db,Gb,B,E,A,D,G) and 5ths (C,G,D,A,E,B,F#,C#,G#,D#,A#,F) once you learn them in the notated key of G major.

## Basic triads

The major (Ionian), harmonic major, harmonic minor and melodic minor scales all have only four different types of triads: major, minor, augmented and diminished. These will now be explored on the guitar in four different ways:

- Vertical movement (one octave)
- Horizontal movement (one octave)
- Position playing (two octaves)
- Connecting positions (three octaves)

### Vertical movement- one octave:

If you have never played a triad before, this is a great place to start. First, master this in G major, as it is notated (ascending), followed by mastering the patterns descending. Then, you should practice each example around the circle of 4ths (C,F,Bb,Eb,Ab,Db,Gb,B,E,A,D,G) and 5ths (C,G,D,A,E,B,F#,C#,G#,D#,A#,F). To do this, simply play the exact same finger pattern from G major but start from a different fret on the thick E string. For example, the circle of 4ths would be: 8th fret (C), 13th fret (F), 6th fret (Bb), 11th fret (Eb), 4th fret (Ab), 9th fret (Db), 2nd fret (Gb), 7th fret (B), 12th fret (E), 5th fret (A), 10th fret (D), 3rd fret (G).

## Major Triads

### G Triads (1,3,5)- One Octave VERTICAL

Root Position      1st Inversion      2nd Inversion

T  
A  
B

4  
4

3    2    5    2    5    5    5    5    4

## Minor Triads

### G Minor Triads (1,b3,5)- One Octave VERTICAL

Root Position      1st Inversion      2nd Inversion

T  
A  
B

4  
4

3    1    5    1    5    5    5    5    3