GUITAR DVD

MASTERING ARPEGGIOS

× × × × THE ULTIMATE DVD GUIDE! × × × ×

FOR SERIOUSLY SERIOUS GUITARISTS

INTRODUCTION

CHAPTER 1
G Major Arpeggios in Positions
(FIGURES 1–31)

CHAPTER 2
G Minor Arpeggios in Positions
(FIGURES 32-62)

CHAPTER 3
The Circle of Fifths
(FIGURES 63 and 64)

CHAPTER 4
G Diminished Arpeggios in Positions
(FIGURES 65-81)

CHAPTER 5
G Augmented Arpeggios in Positions
(FIGURES 82-105)

CHAPTER 6
Two-notes-per-string Patterns
(FIGURES 106-122)

CHAPTER 7
Classic Rock Arpeggio Licks
(FIGURES 123 and 124)

CHAPTER 8
Diatonic Triad Arpeggios in G
(FIGURES 125-142)

CHAPTER 9
Open-voiced Arpeggios,
One Note Per String
(FIGURES 143-146)

CHAPTER 10
Interval Patterns
(FIGURES 147 and 148)

CHAPTER 11
Tapping Diatonic Triad Arpeggios
(FIGURES 149-151)

CHAPTER 12
Using Open Strings to Extend Range,
Classical Style
(FIGURES 152-154)

CONCLUSION

FIGURE 1 G major arpeggio in two octaves, fourth position, alternate picked

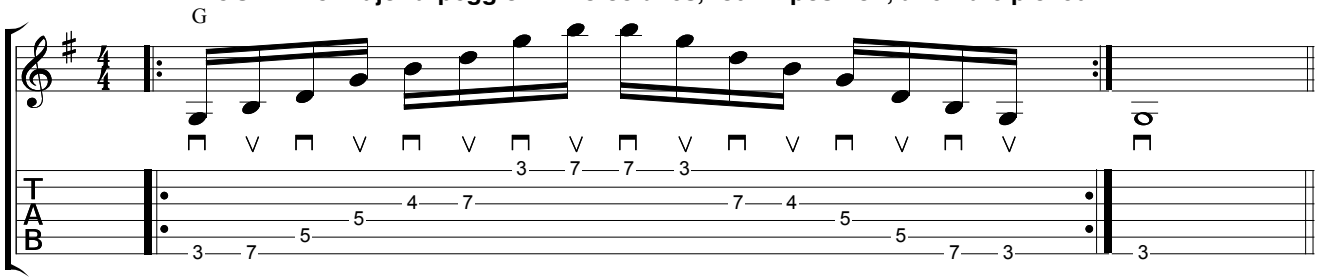


FIGURE 2 same pattern, with hammer-ons, pull-offs and sweeps

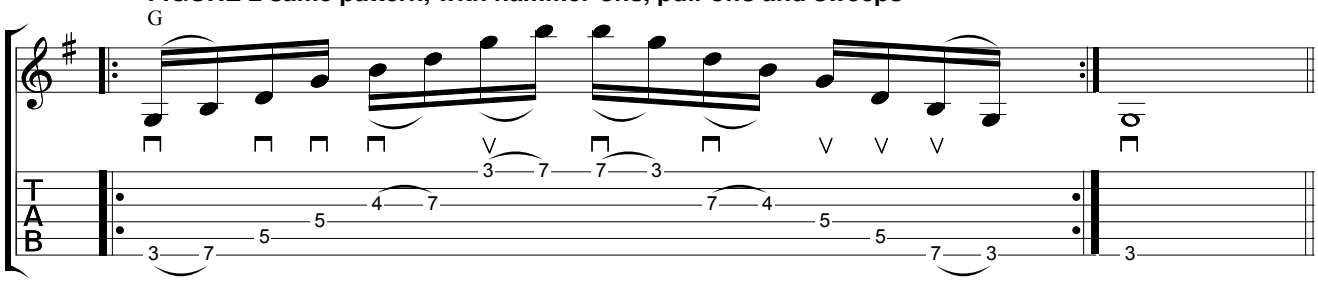


FIGURE 3 same arpeggio, top half only, alternate picked

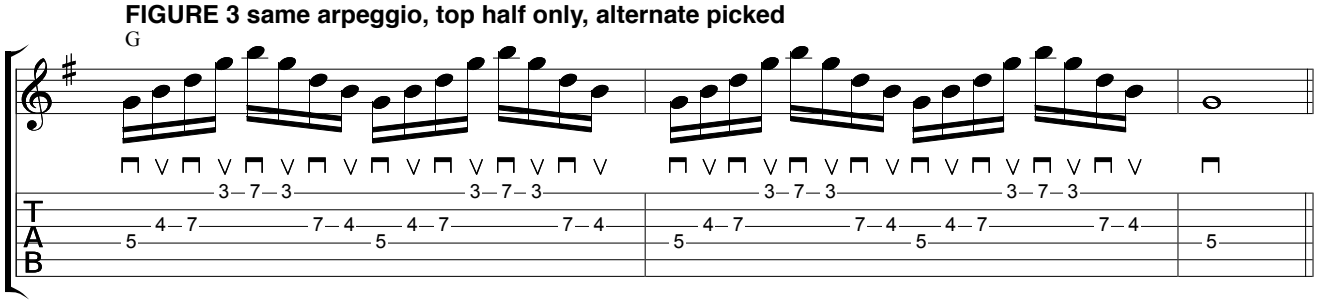


FIGURE 4 same pattern, starting on the top note

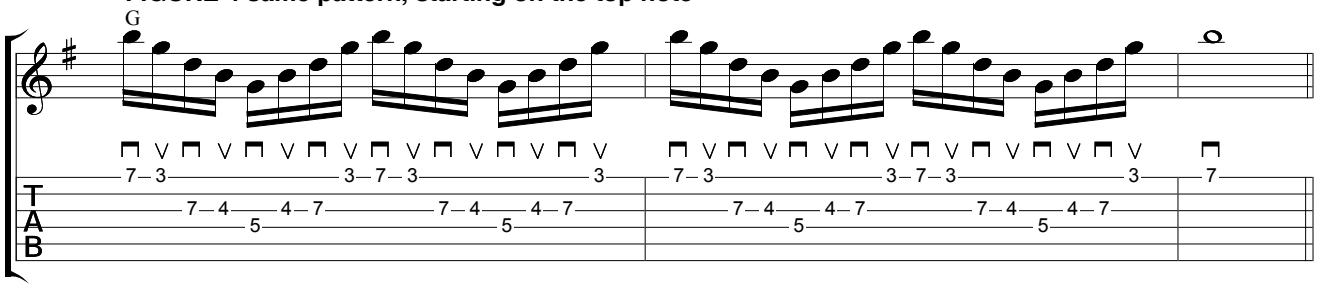


FIGURE 5 top four notes only, alternate picked

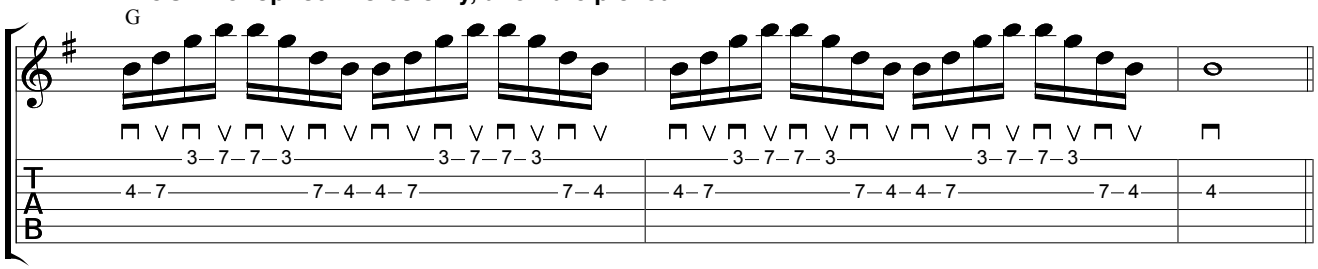


FIGURE 6 same pattern, played legato (with hammer-ons and pull-offs)

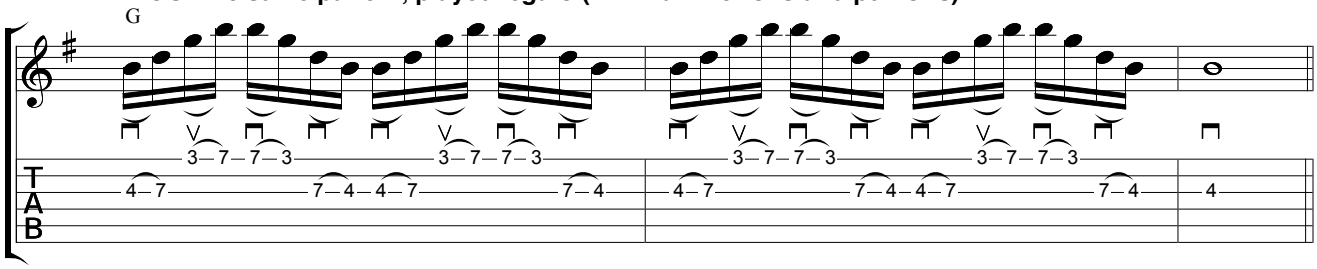


FIGURE 7 same pattern, starting on the top note

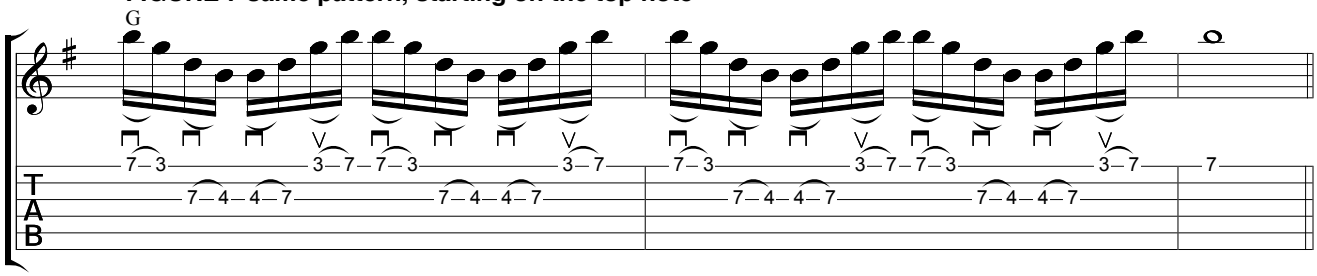


FIGURE 8 G major arpeggio in two octaves, fifth position

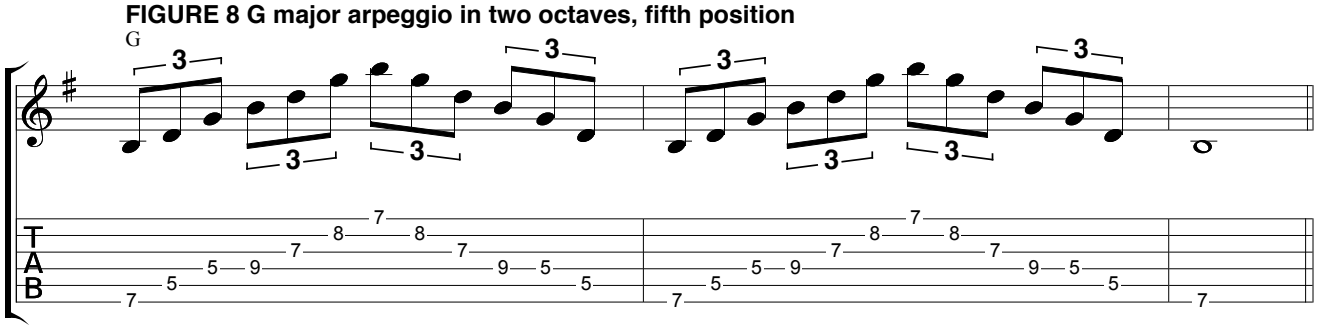


FIGURE 9 G major arpeggio in two octaves, seventh position

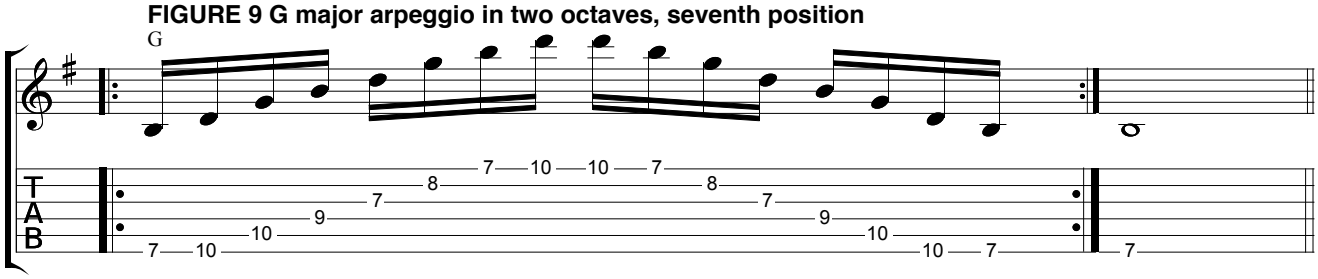


FIGURE 10 same pattern, with hammer-ons, pull-offs and sweeps

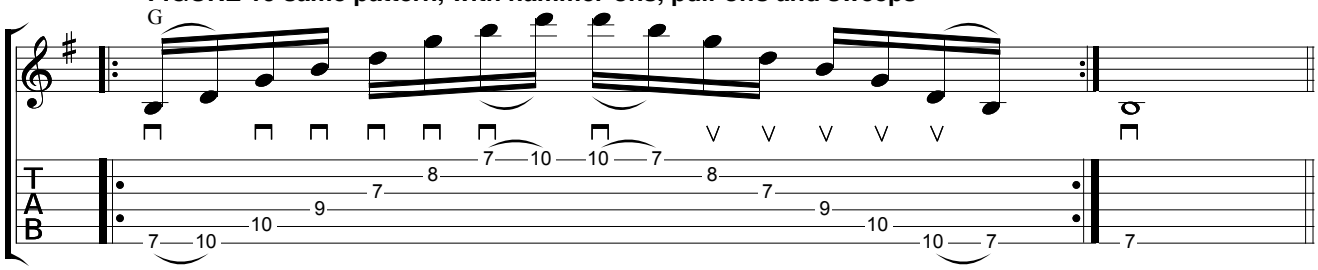


FIGURE 11 G major arpeggio in two octaves, ninth position

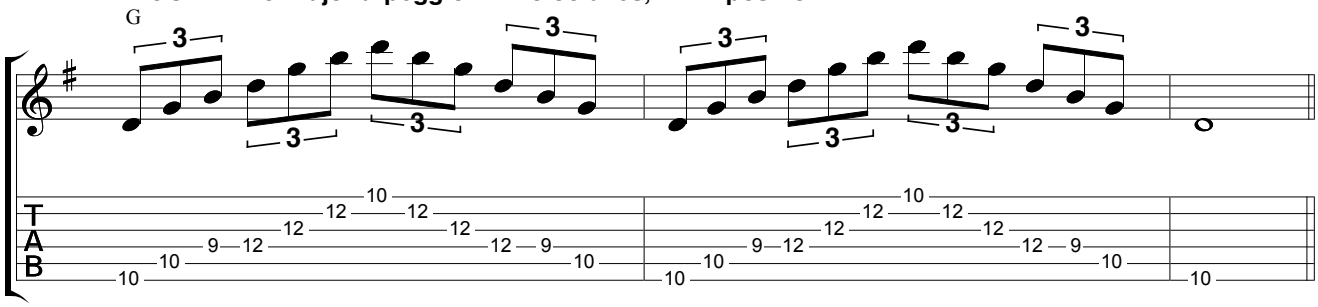


FIGURE 12 four-note fragment on the A, D and G strings, alternate picked

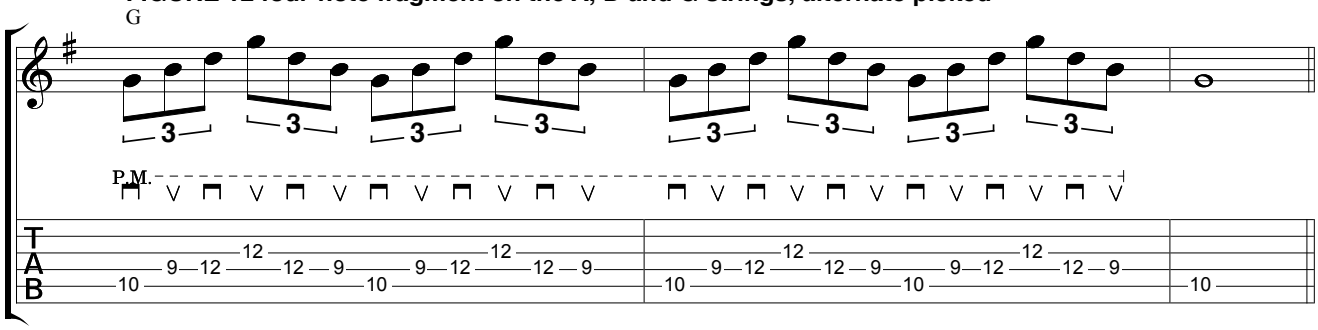


FIGURE 13 same pattern, played legato (with hammer-ons and pull-offs)

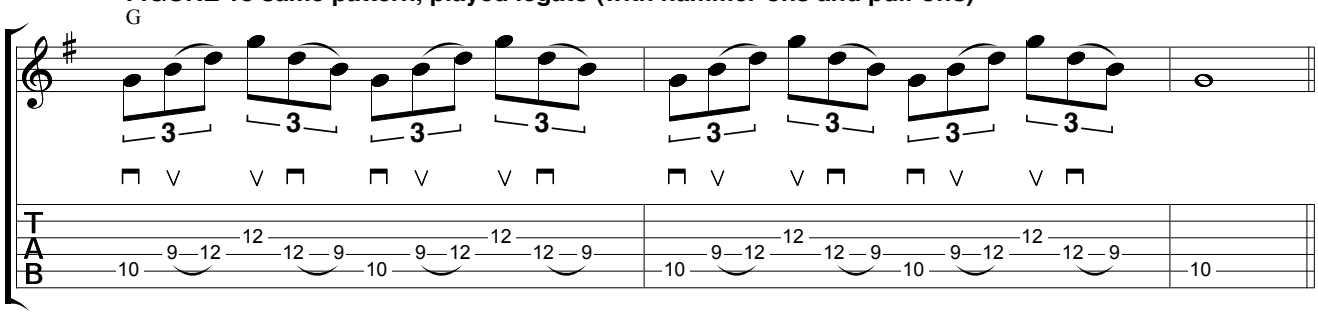
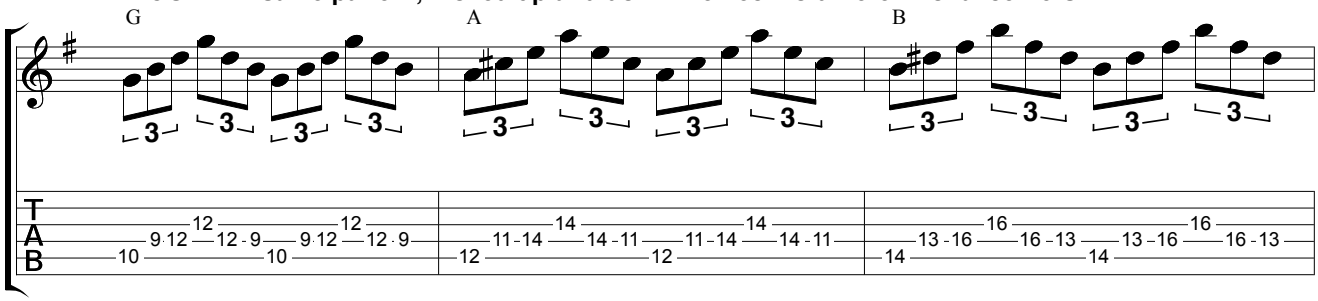
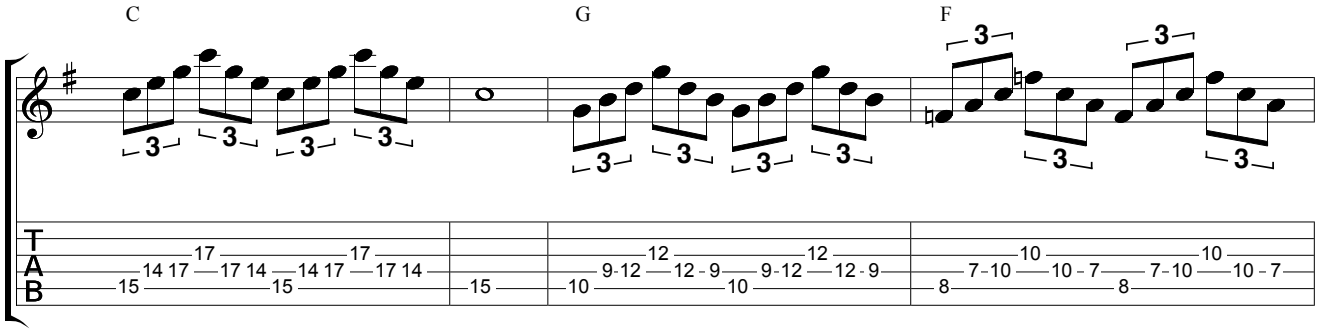


FIGURE 14 same pattern, moved up and down the neck to different tonal centers





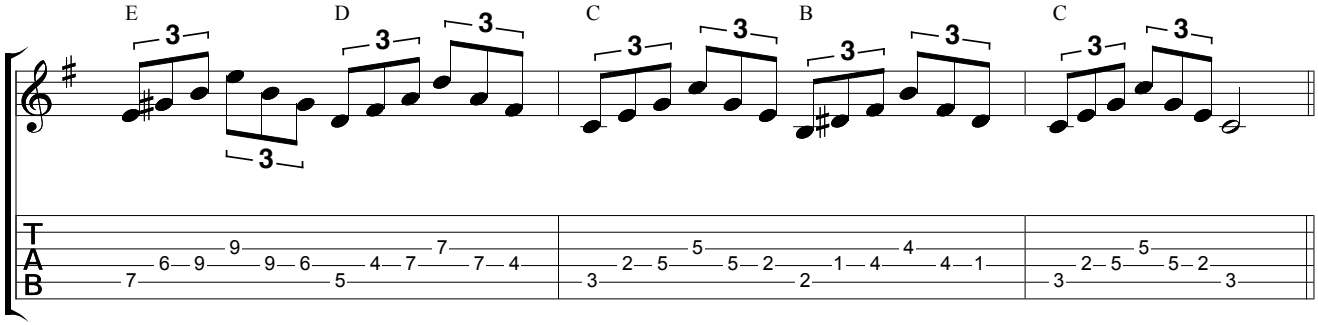


FIGURE 15 same pattern in G, starting on the top note

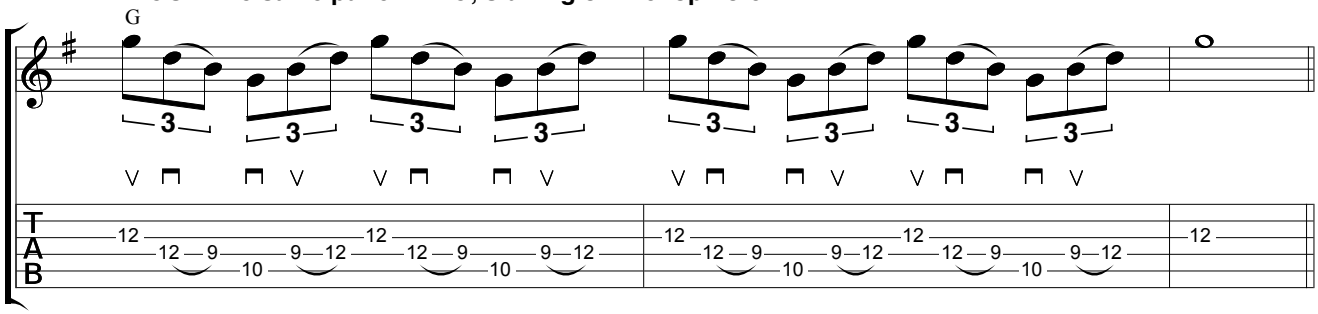


FIGURE 16 G major arpeggio in two octaves, 10th position

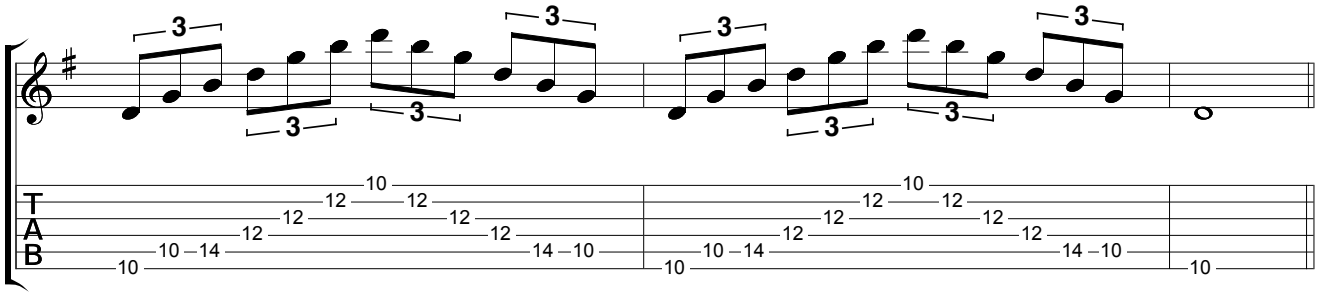


FIGURE 17 same shape, minus the bottom note, with hammer-ons, pull-offs and sweeps

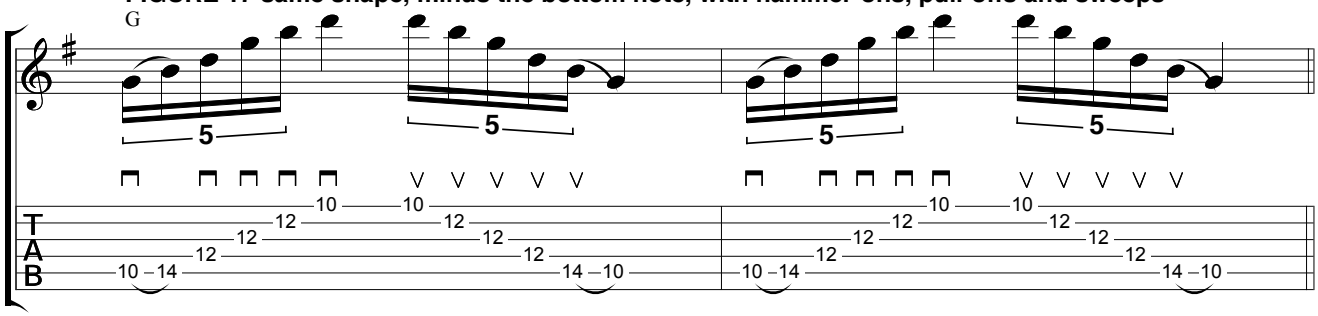


FIGURE 18 G major arpeggio in two octaves, 12th position

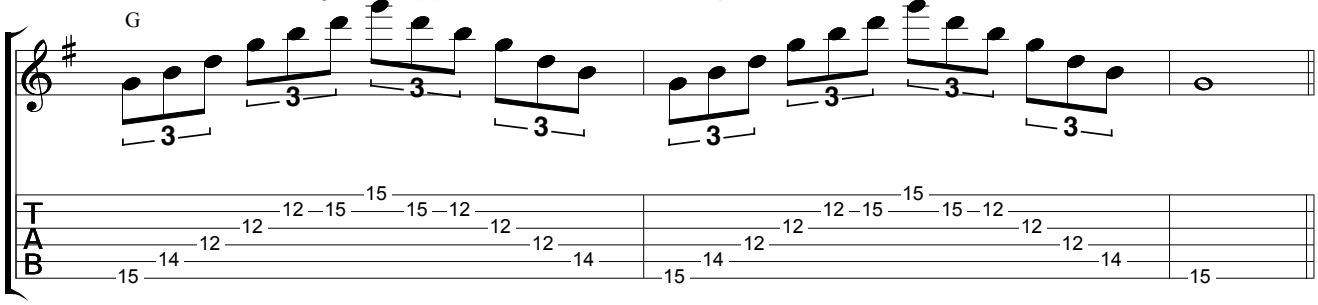


FIGURE 19 same pattern, 12 frets and one octave lower, in first position

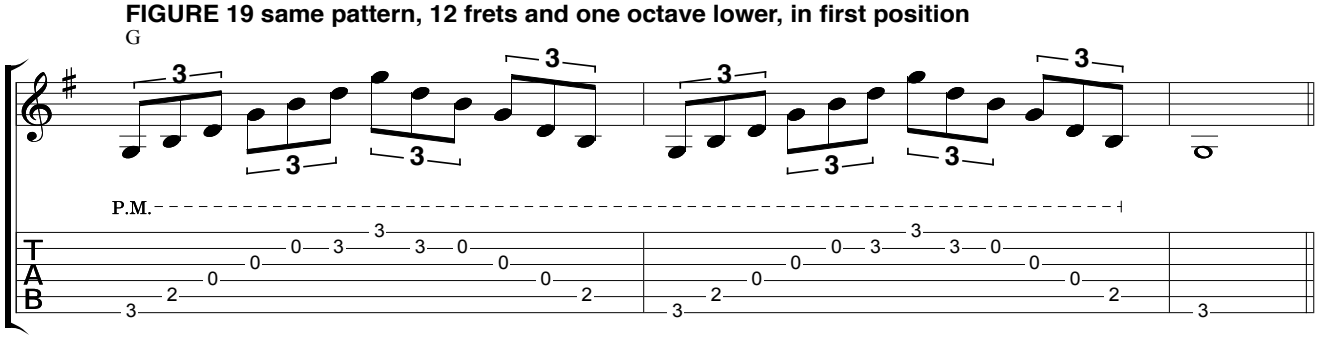


FIGURE 20 four-note fragment on the G, B and high E strings, alternate picked

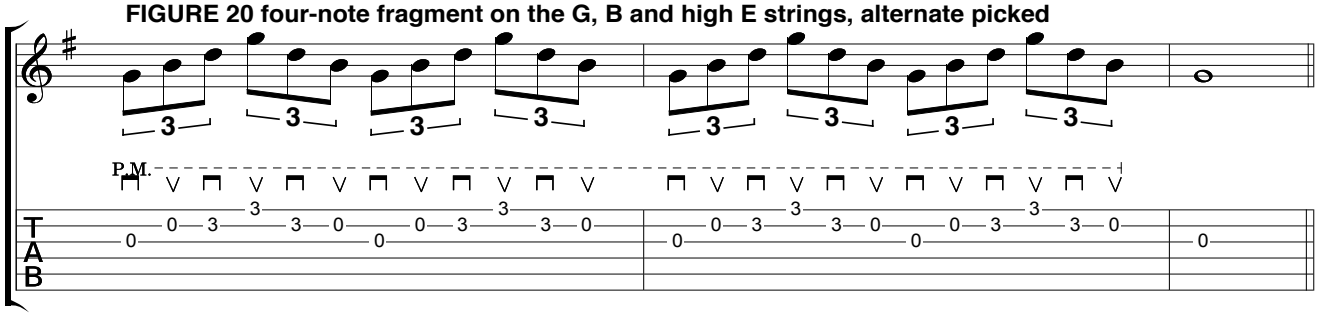


FIGURE 21 same pattern, 12 frets and one octave higher, in 12th position

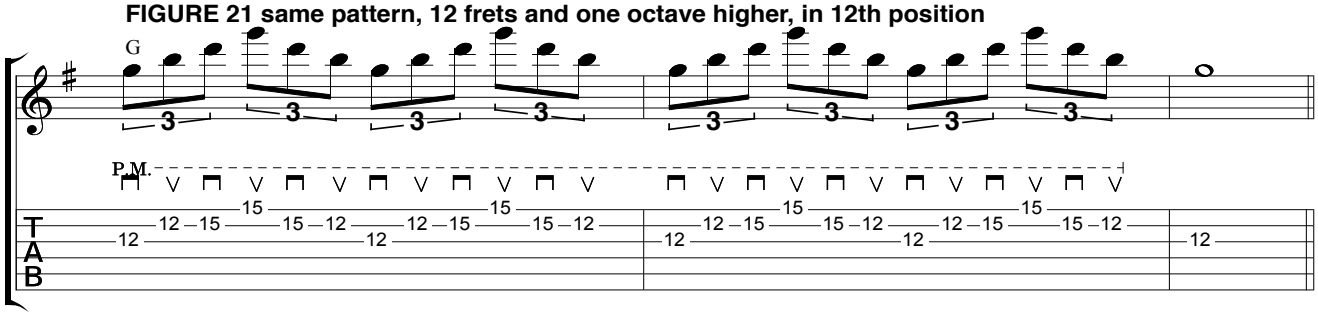


FIGURE 22 same pattern, played legato (with hammer-ons and pull-offs)

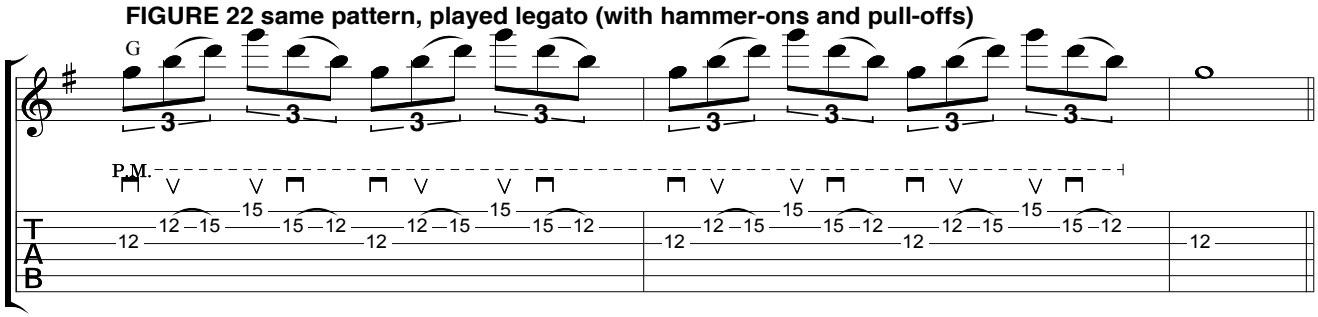


FIGURE 23 same pattern, 12 frets and one octave lower, in first position

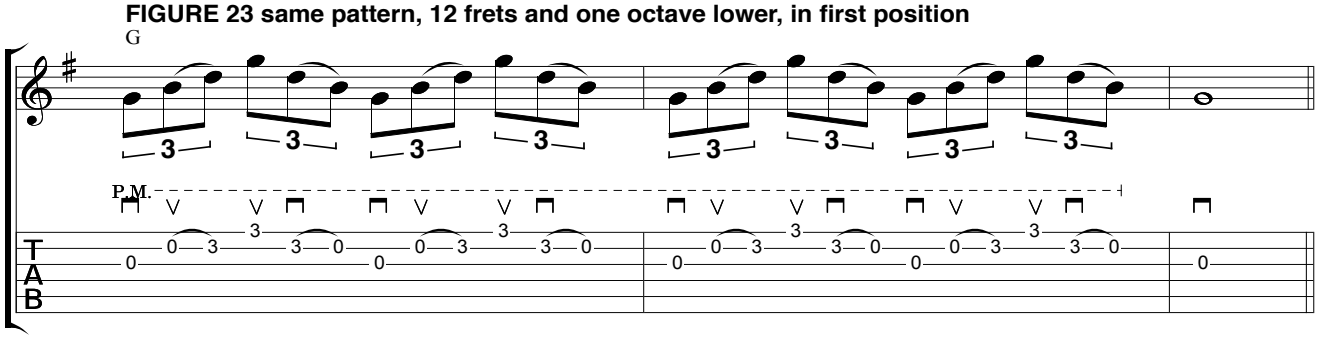


FIGURE 24 G major arpeggio in two octaves, 14th position

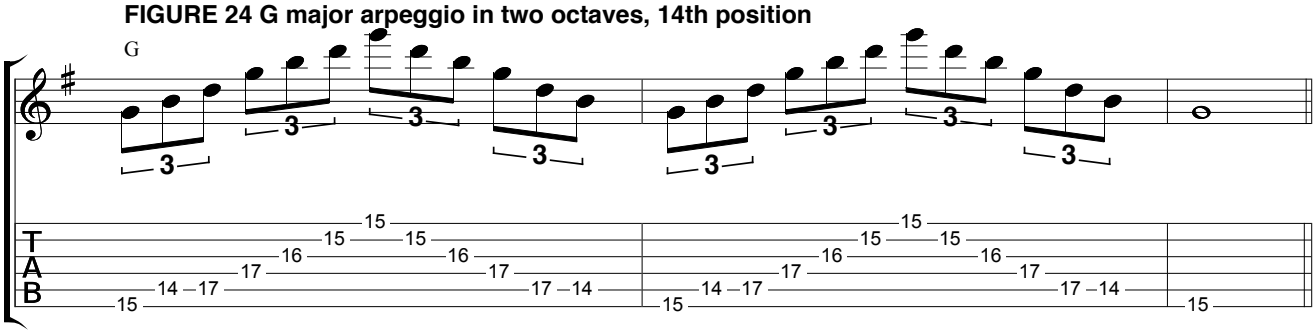


FIGURE 25 four-note fragment, lower octave only, alternate picked

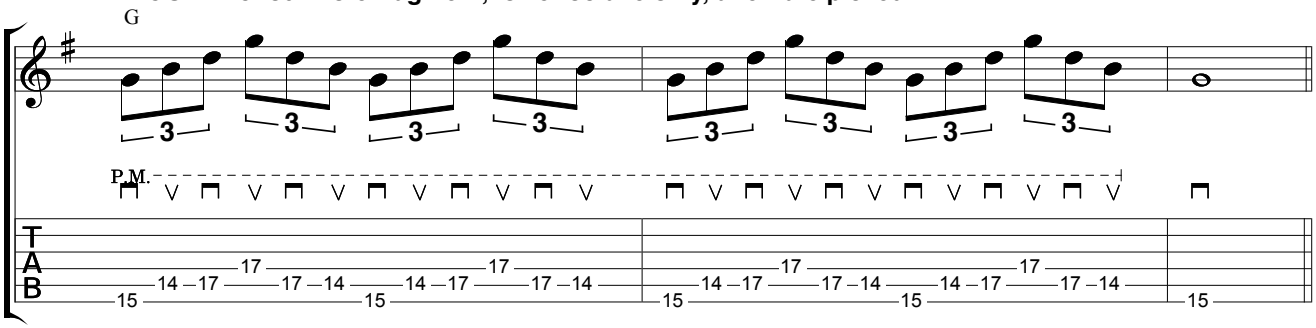


FIGURE 26 same pattern, moved down the neck to different tonal centers

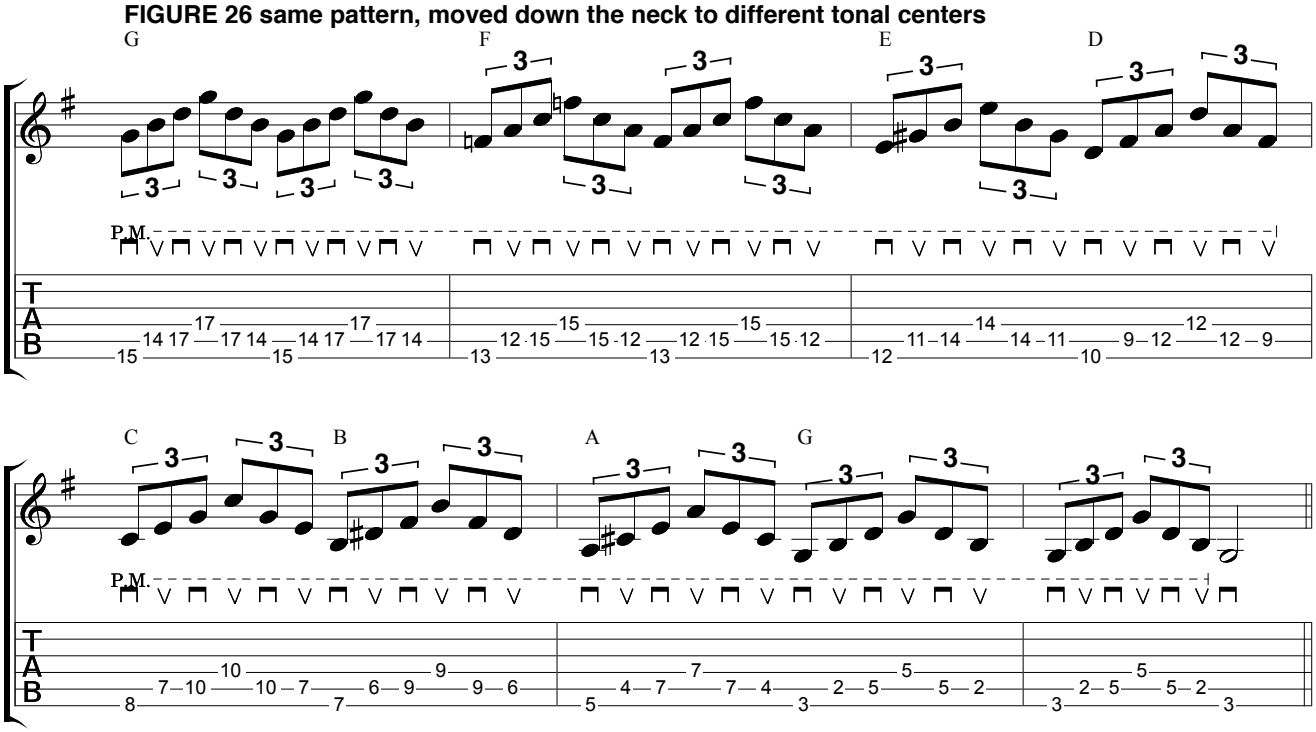


FIGURE 27 complete two-octave G major arpeggio in second position

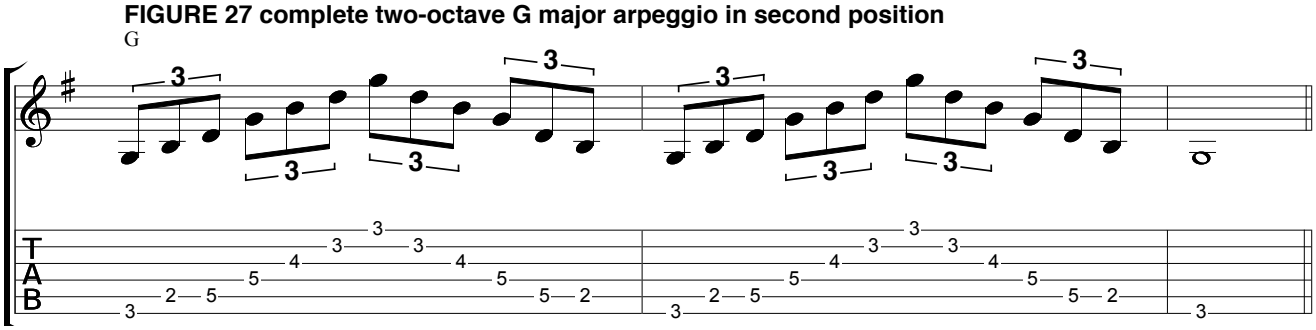


FIGURE 28 same pattern with chromatic lower neighbor tones, alternate picked

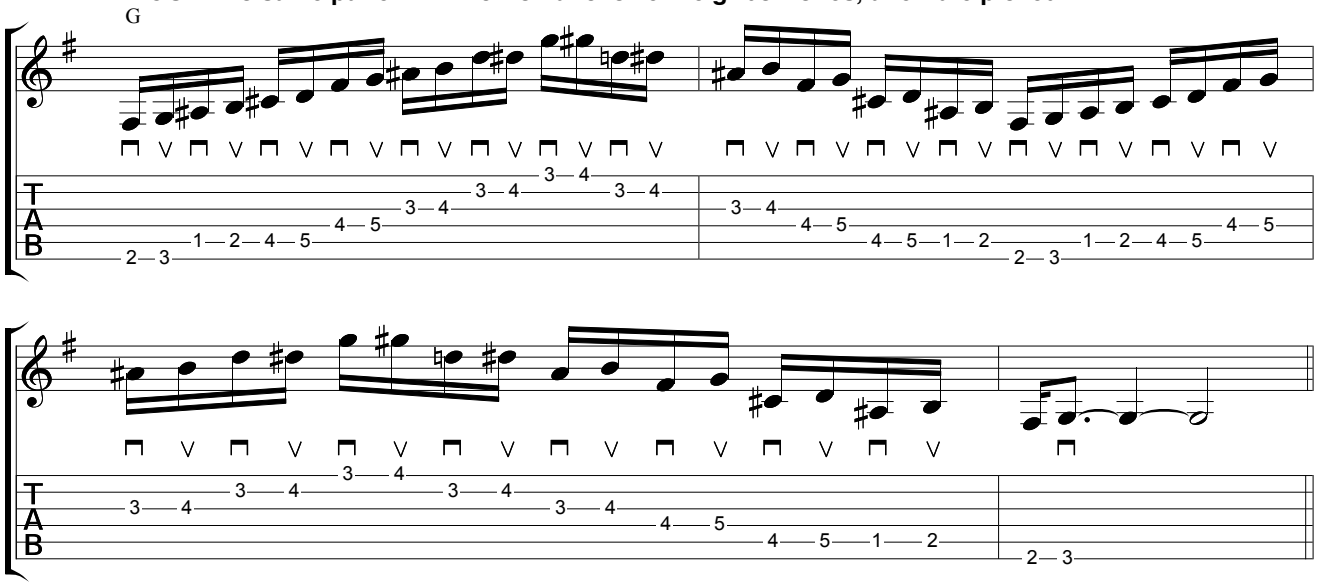


FIGURE 29 same pattern, played legato (with hammer-ons and pull-offs)

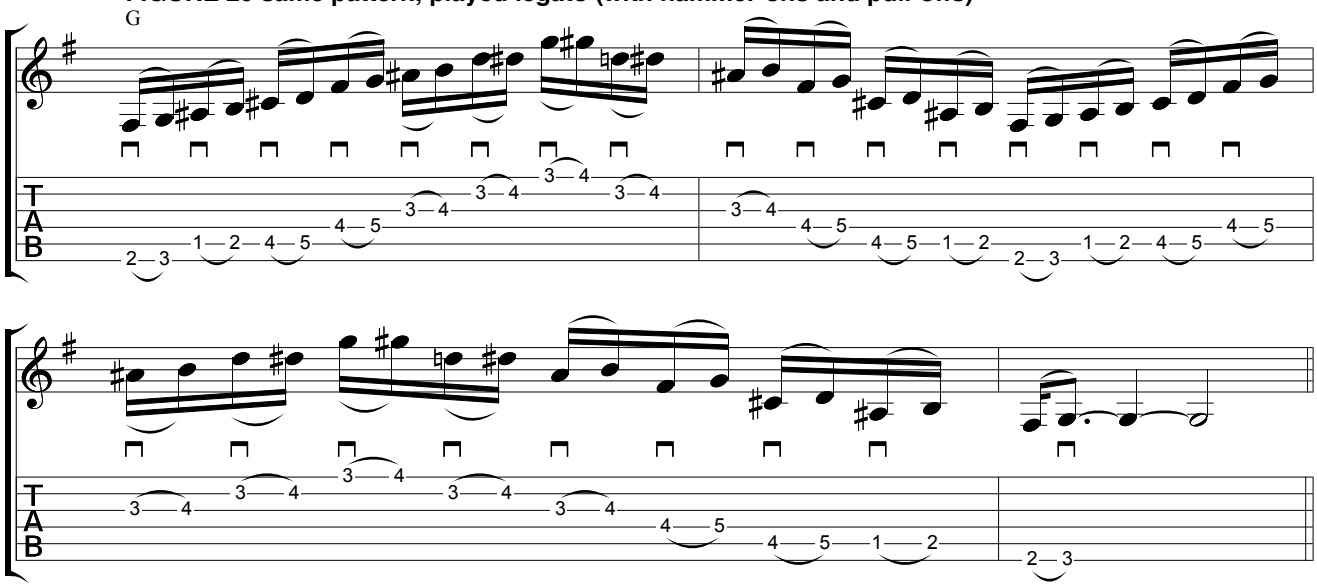


FIGURE 30 same G major arpeggio shape, in second position, with chromatic upper neighbors

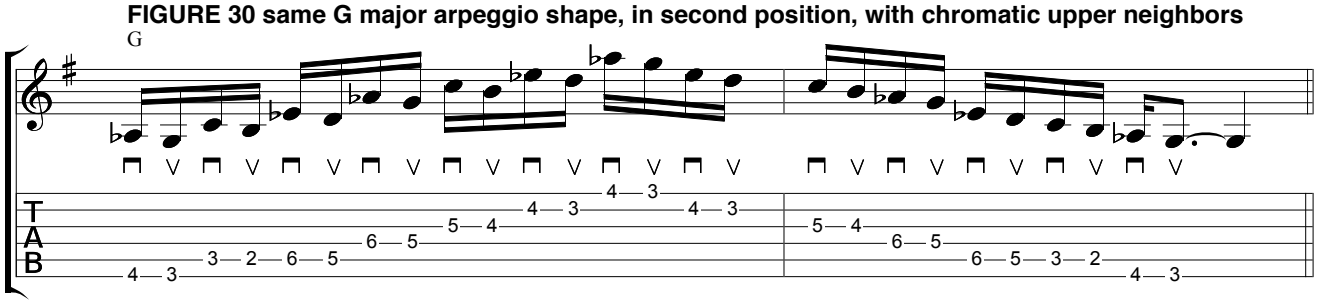
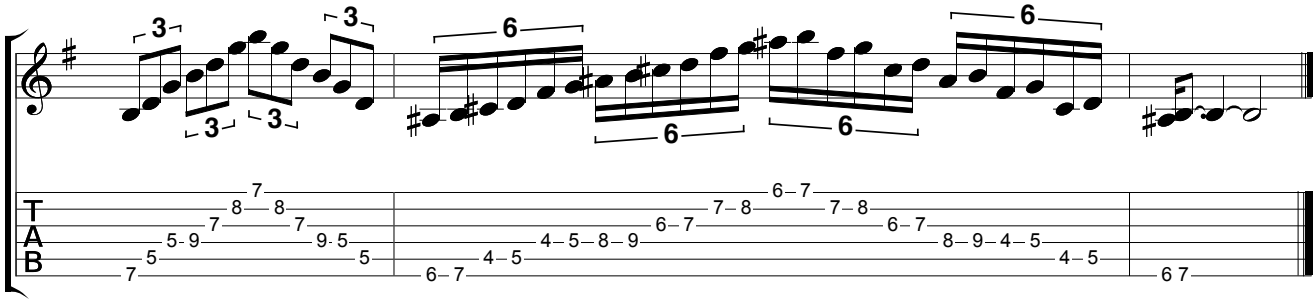


FIGURE 31 G major arpeggio in two octaves, fifth position, with lower neighbor tones added



CHAPTER 2 MASTERING ARPEGGIOS G Minor Arpeggios in Positions

FIGURE 32 G major and minor arpeggios in two octaves, fourth position, alternate picked

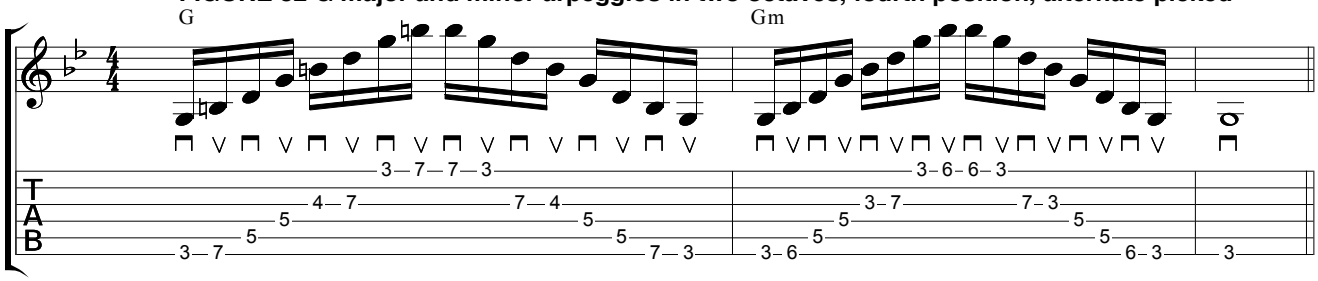


FIGURE 33 same G minor shape, with hammer-ons, pull-offs and sweeps

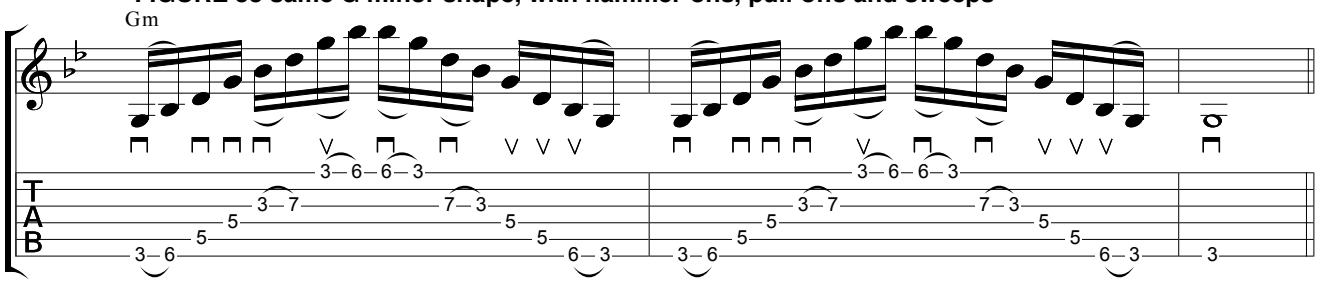


FIGURE 34 same pattern, higher octave only, alternate picked

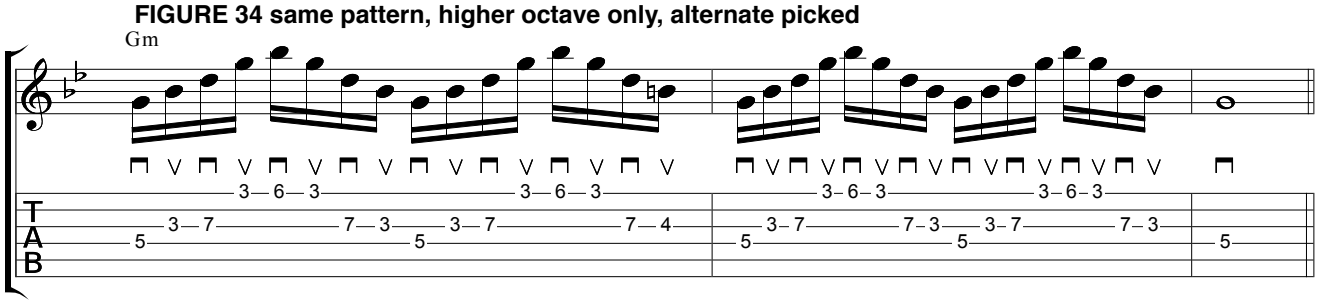


FIGURE 35 same pattern, starting on the top note

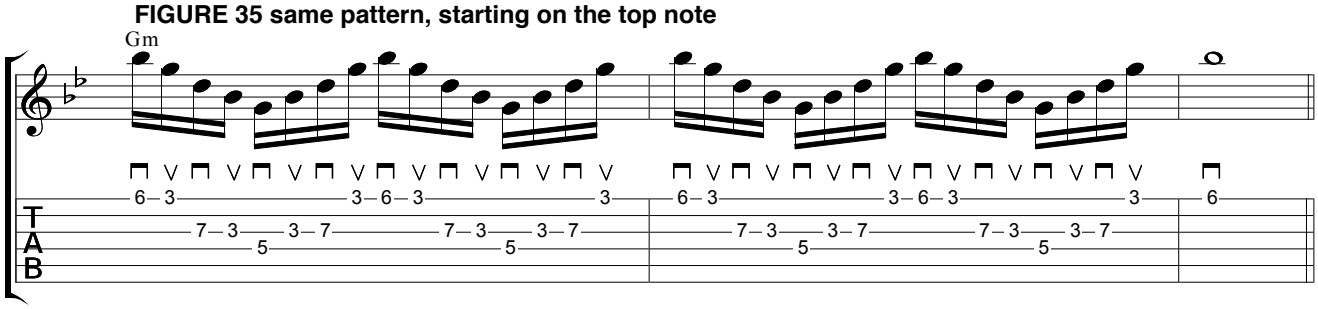


FIGURE 36 top four notes only, alternate picked

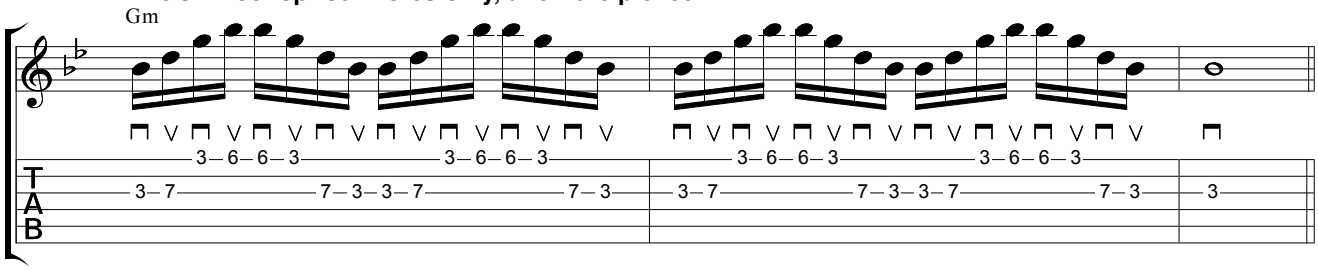


FIGURE 37 same pattern, played legato (with hammer-ons and pull-offs)

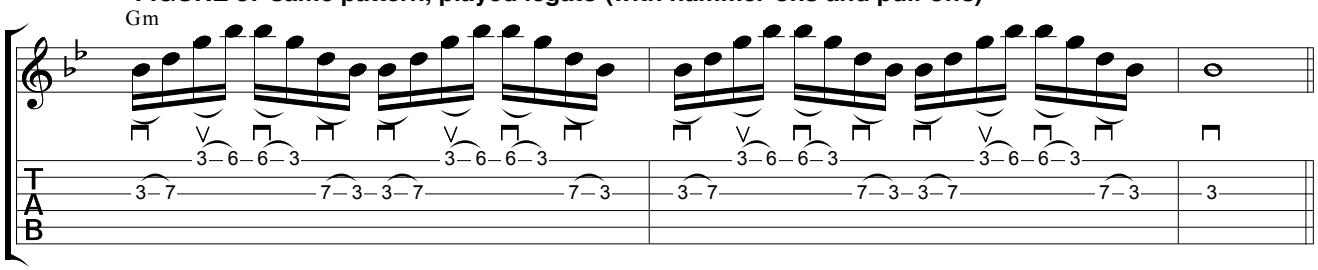


FIGURE 38 same pattern, starting on the top note

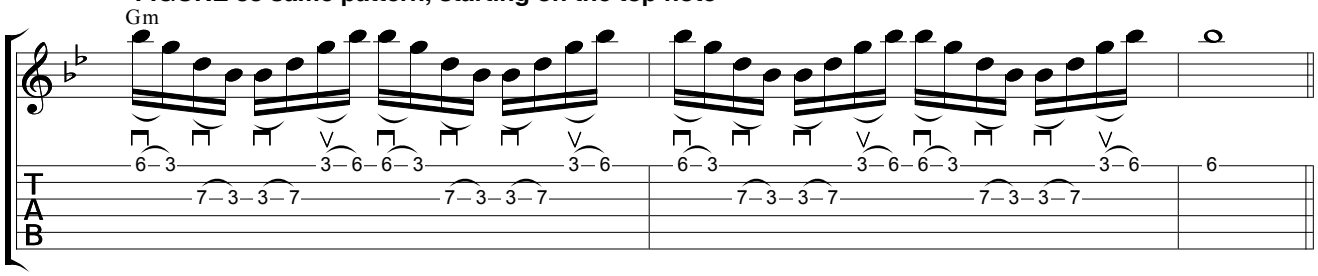


FIGURE 39 G major and minor arpeggios in two octaves, fifth position

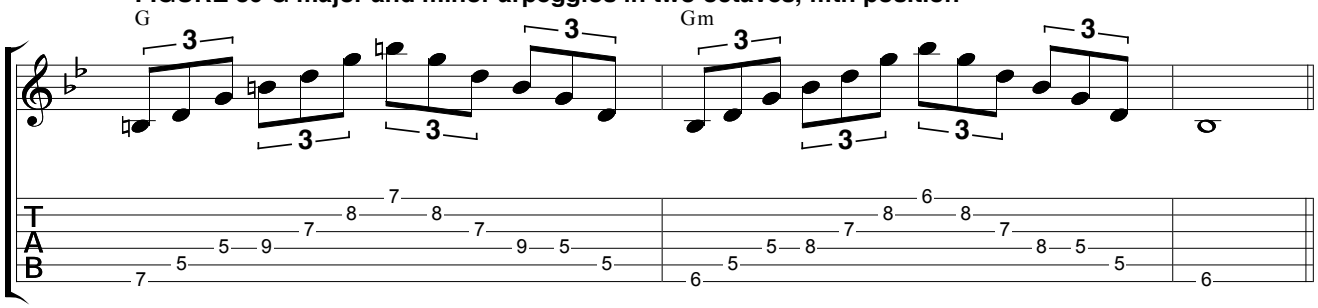


FIGURE 40 G major and minor arpeggios in two octaves, seventh and sixth positions

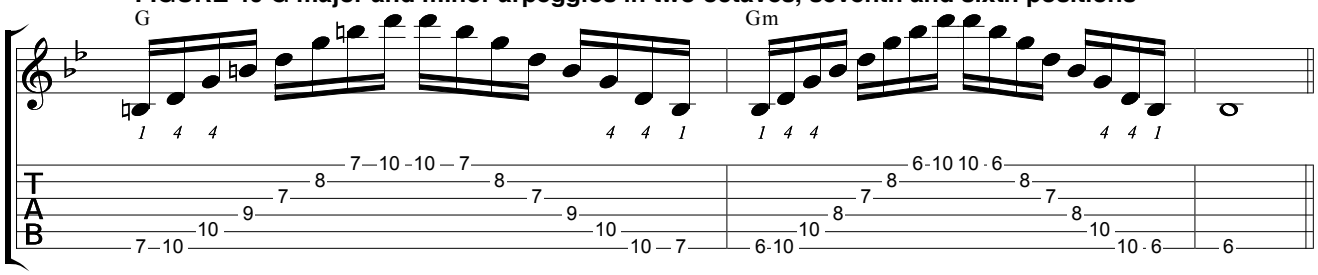


FIGURE 41 same G minor shape, with hammer-ons, pull-offs and sweeps

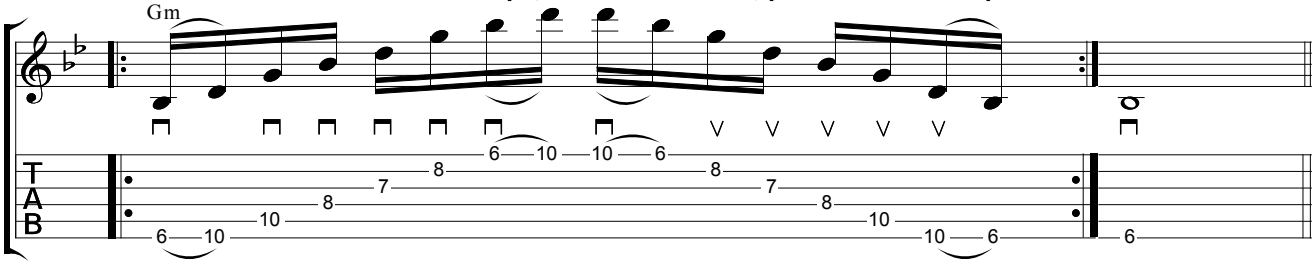


FIGURE 42 G major and minor arpeggios in two octaves, ninth position

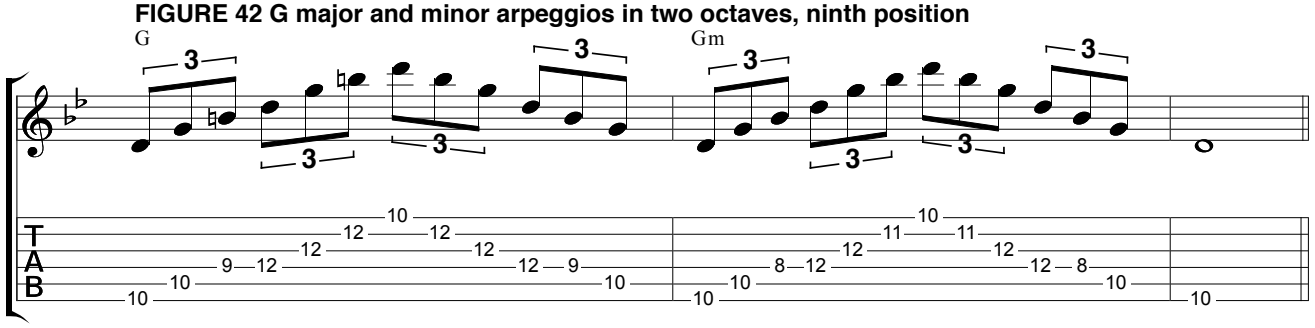


FIGURE 43 four-note fragment on the A, D and G strings, alternate picked

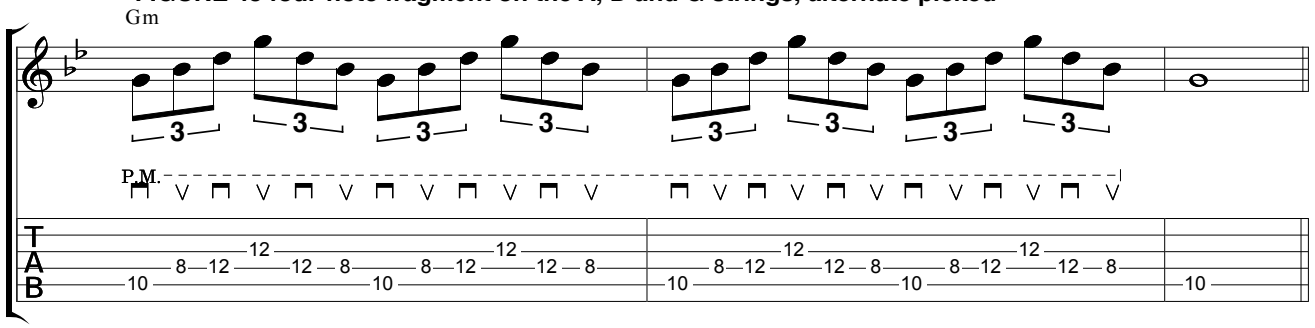


FIGURE 44 same pattern, played legato (with hammer-ons and pull-offs)

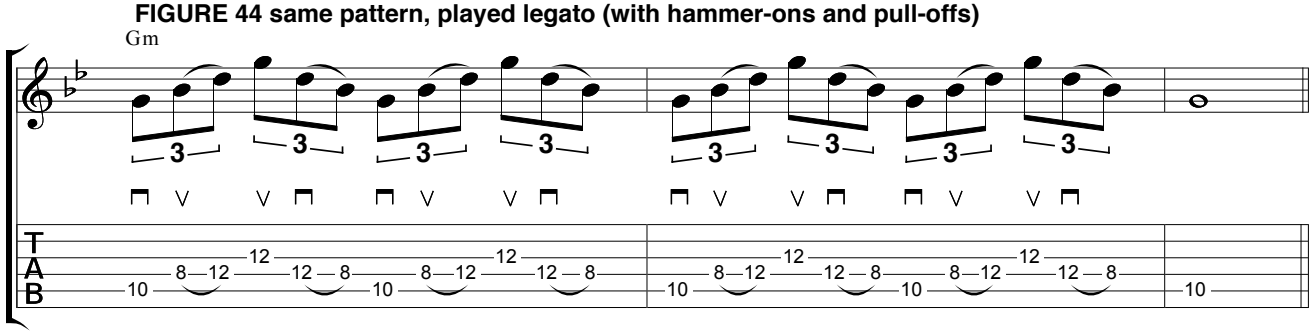


FIGURE 45 alternating between G minor and F major shapes

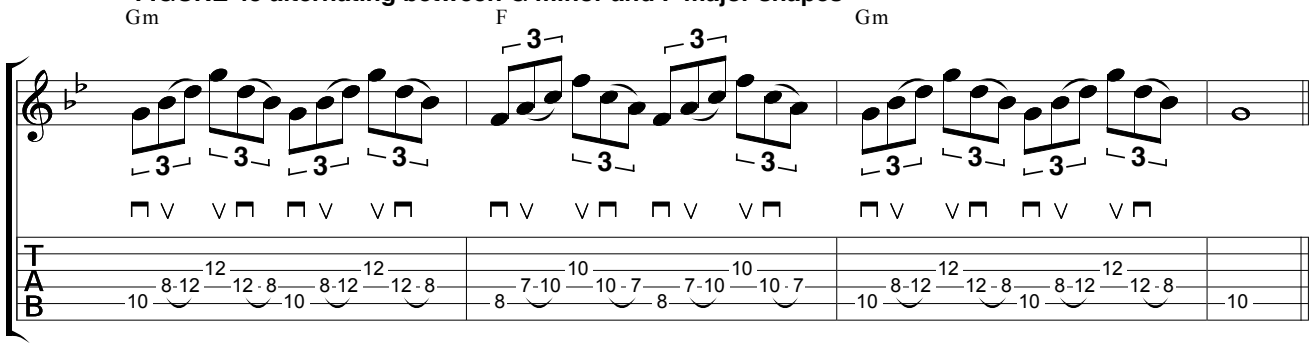


FIGURE 46 same G minor pattern, starting on the top note

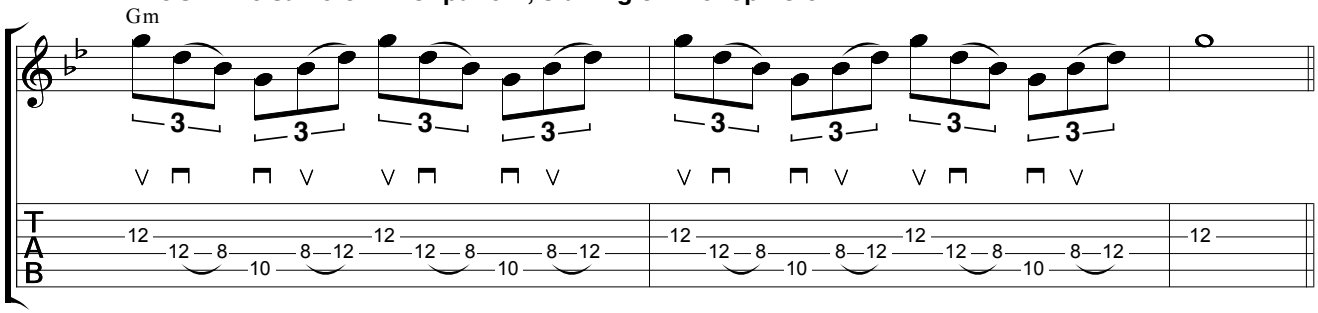


FIGURE 47 G major and minor arpeggios in two octaves, 10th position

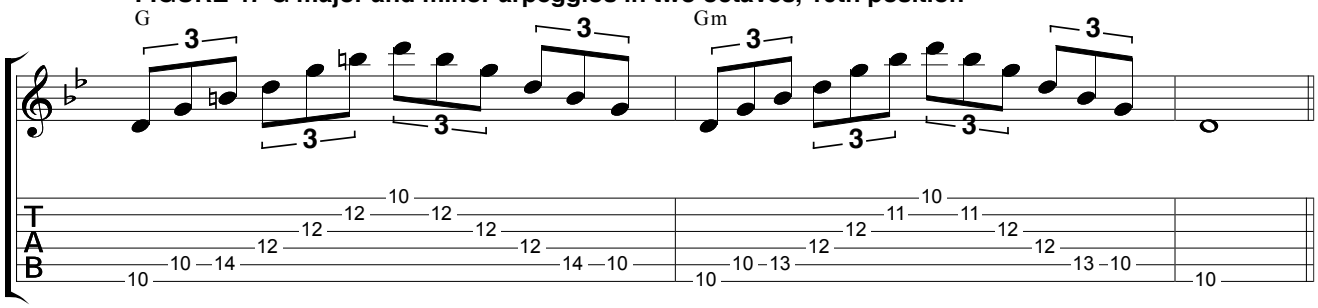


FIGURE 48 same G minor shape, minus the bottom note, with hammer-ons, pull-offs and sweeps

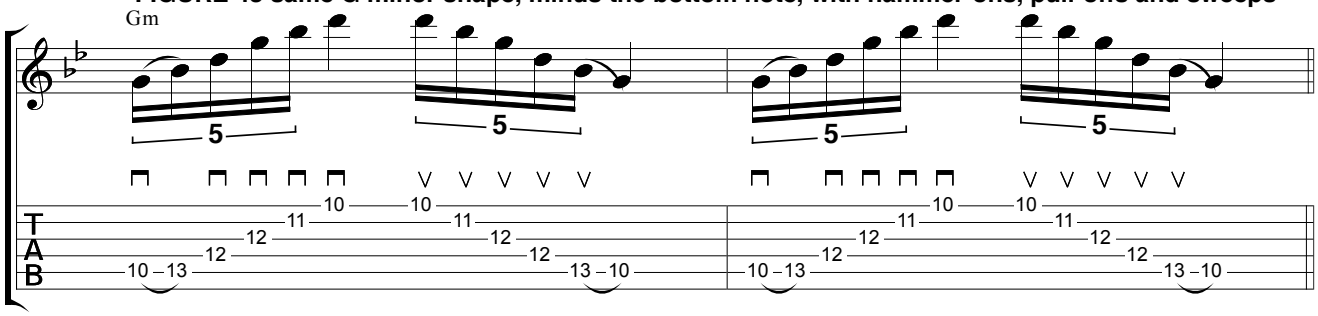


FIGURE 49 G major and minor arpeggios in two octaves, 12th position

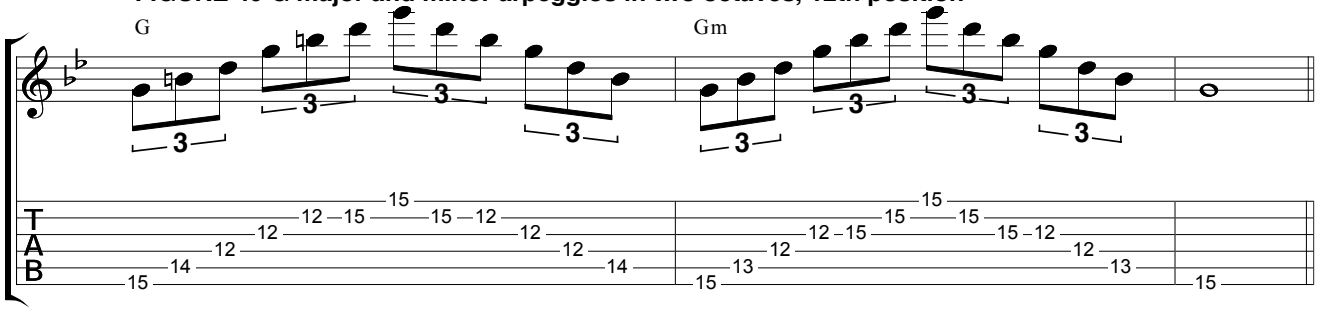


FIGURE 50 same shapes, 12 frets and one octave lower, in first position

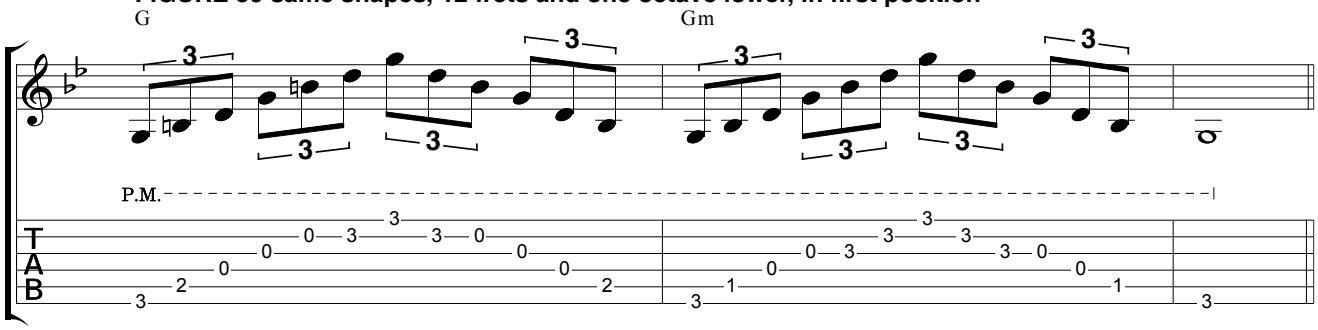


FIGURE 51 two-octave G minor arpeggio sweeps

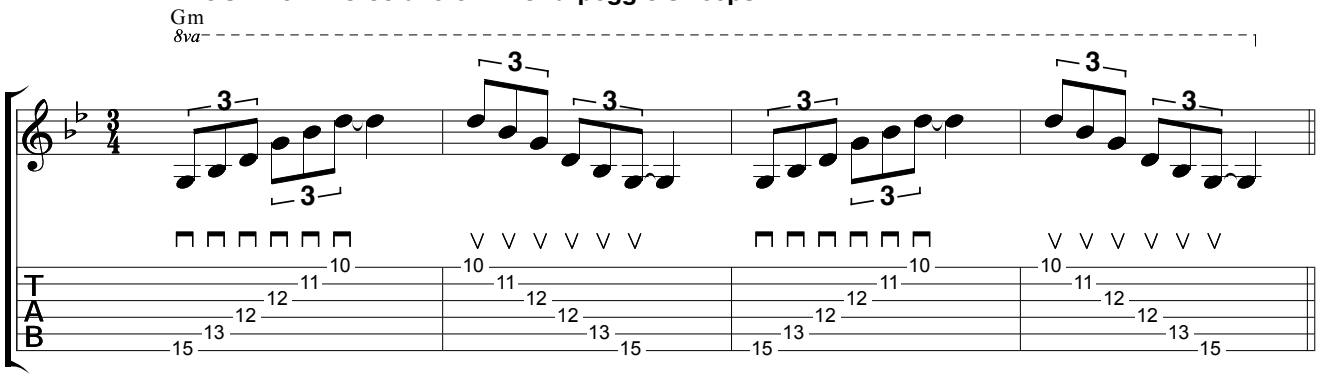


FIGURE 52 higher octave only, extending up to the G root note

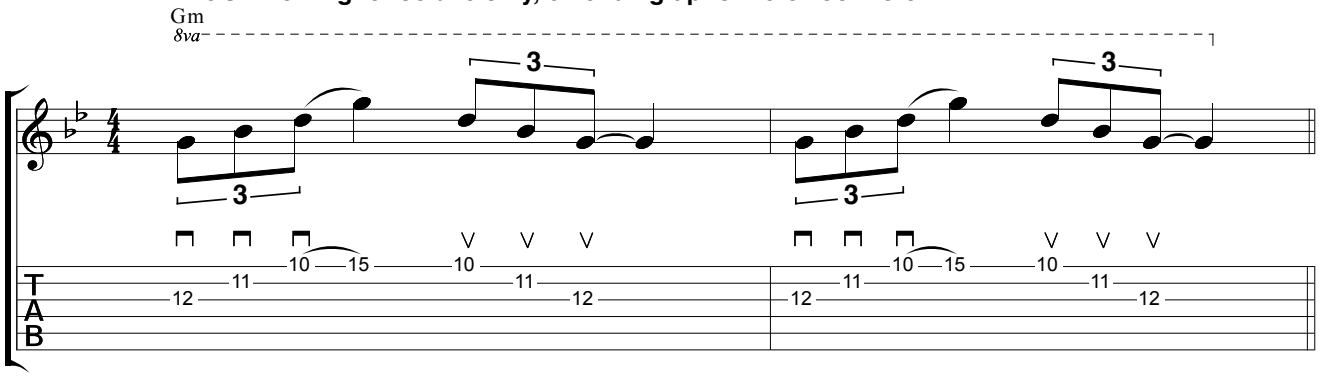


FIGURE 53 two-octave pattern, extended up to the high G root note

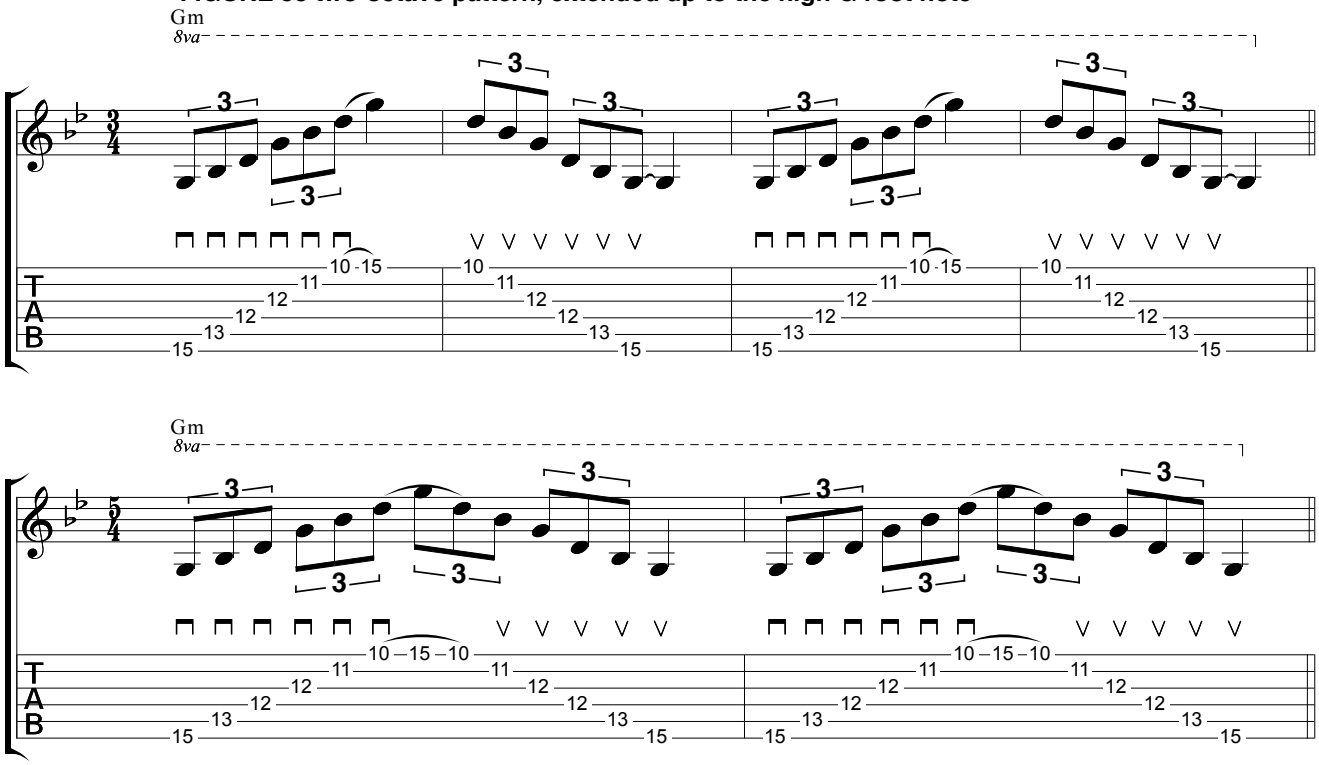


FIGURE 54 same pattern, shifted up two frets to A minor

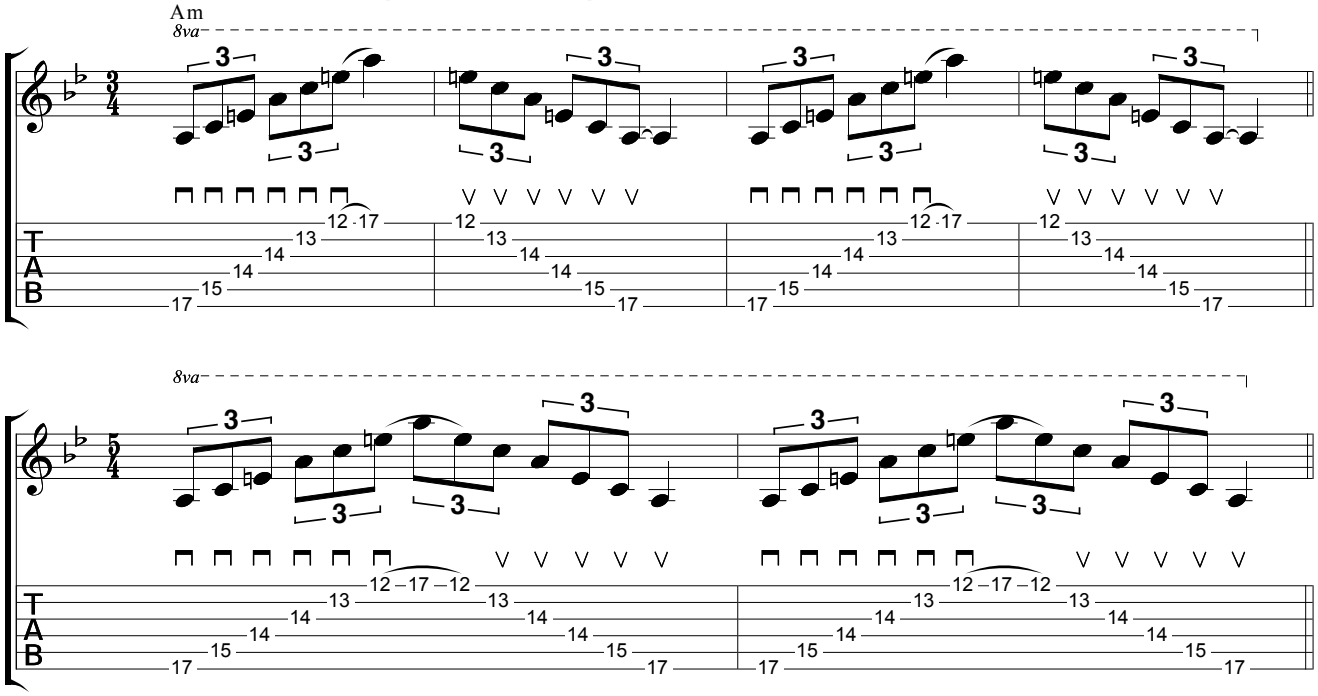


FIGURE 55 same shape, moved down to E minor

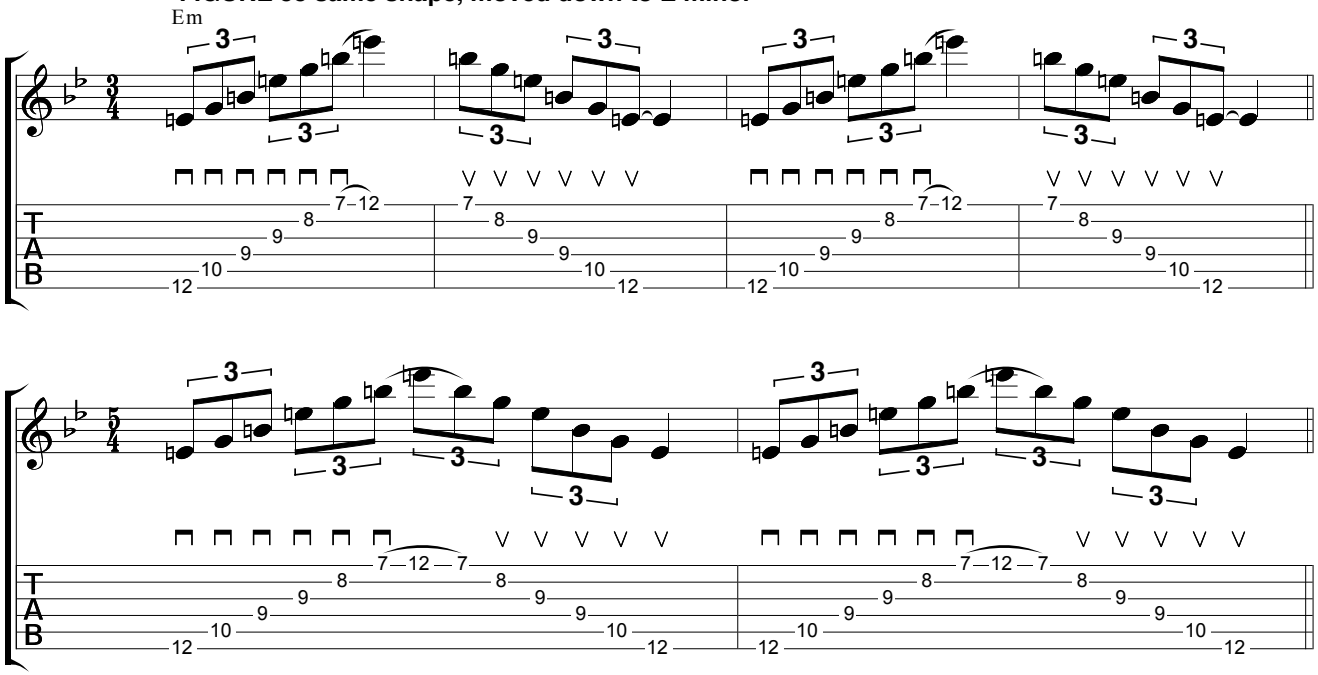


FIGURE 56 higher octave of previous Gm arpeggio, modified for alternate picking

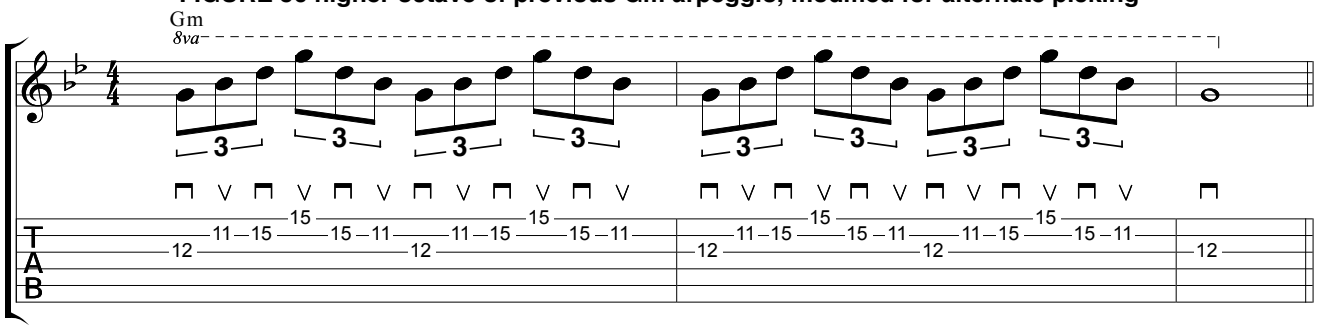


FIGURE 57 same pattern, with hammer-ons and pull-offs added

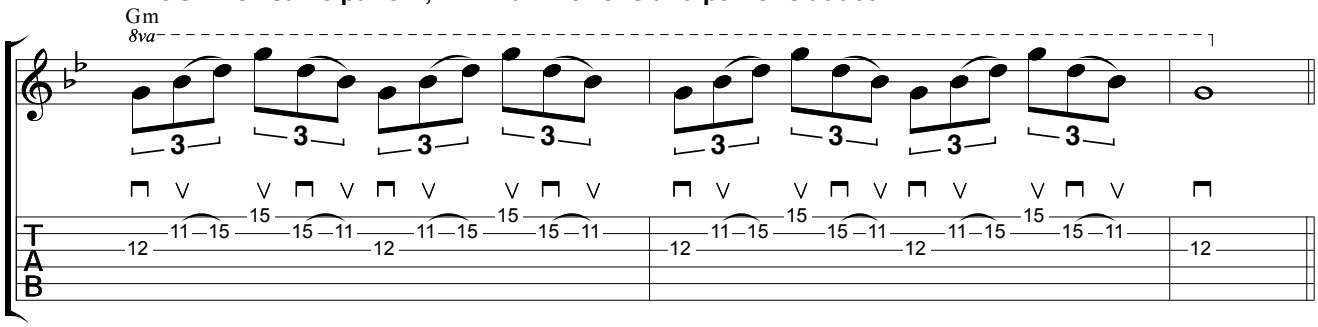


FIGURE 58 G major and minor arpeggios in two octaves, 13th/14th position

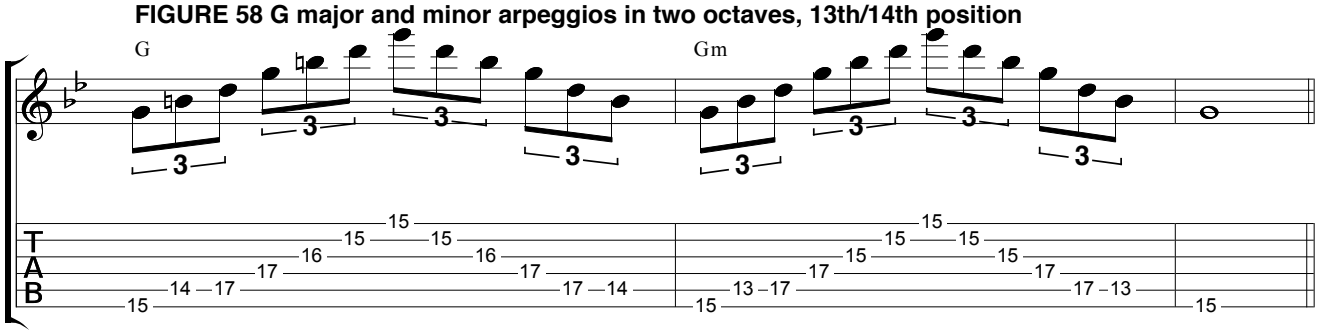


FIGURE 59 same patterns, 12 frets and one octave lower, in second position

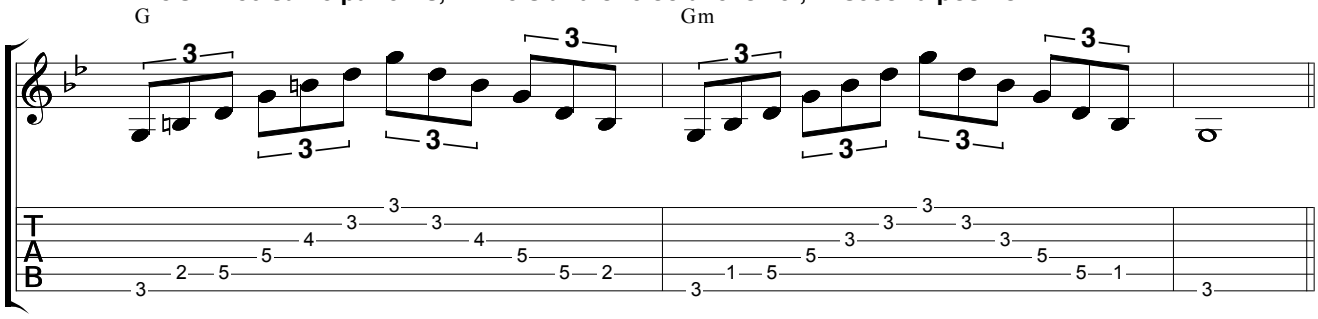


FIGURE 60 four-note fragment, lower octave only, alternate picked

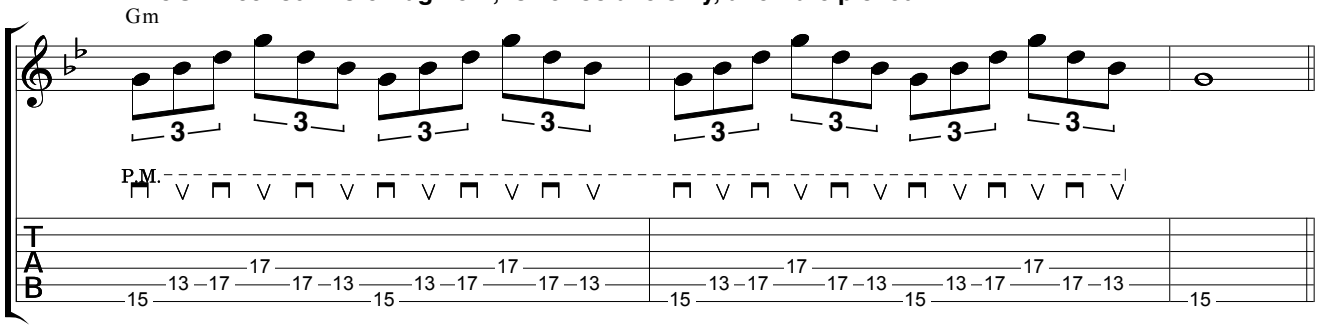


FIGURE 61 same pattern, with hammer-ons and pull-offs added

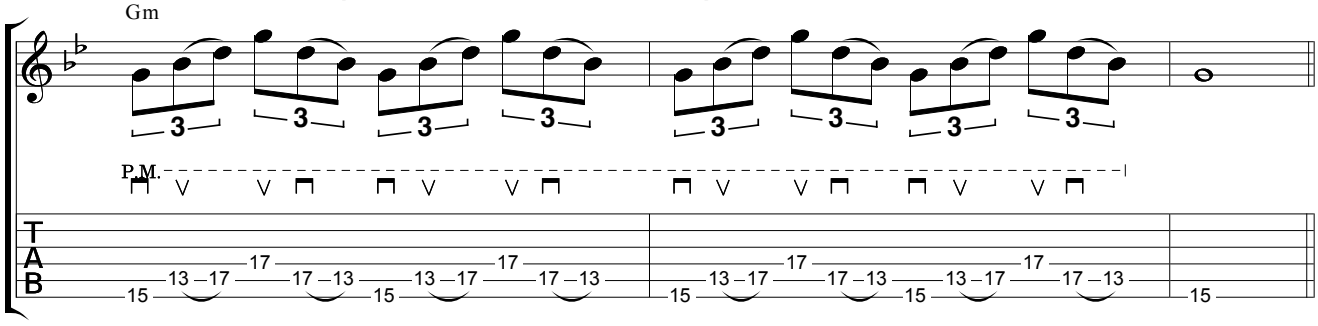
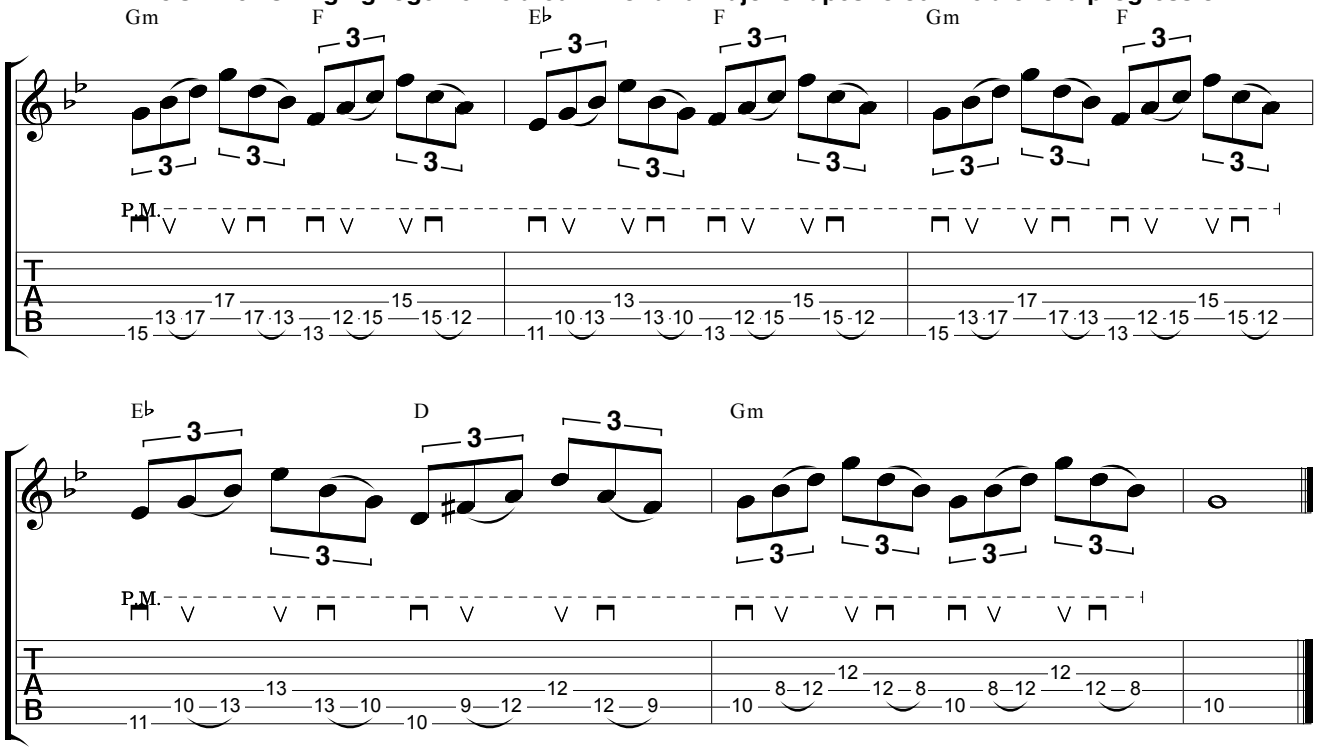


FIGURE 62 stringing together related minor and major shapes to outline a chord progression



CHAPTER 3 MASTERING ARPEGGIOS The Circle of Fifths

FIGURE 63 the circle of fifths/fourths, starting on G

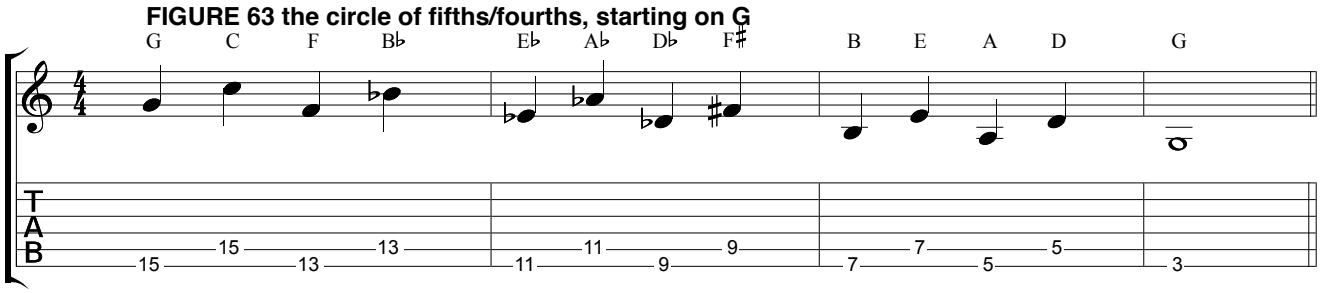


FIGURE 64 same thing, starting on C

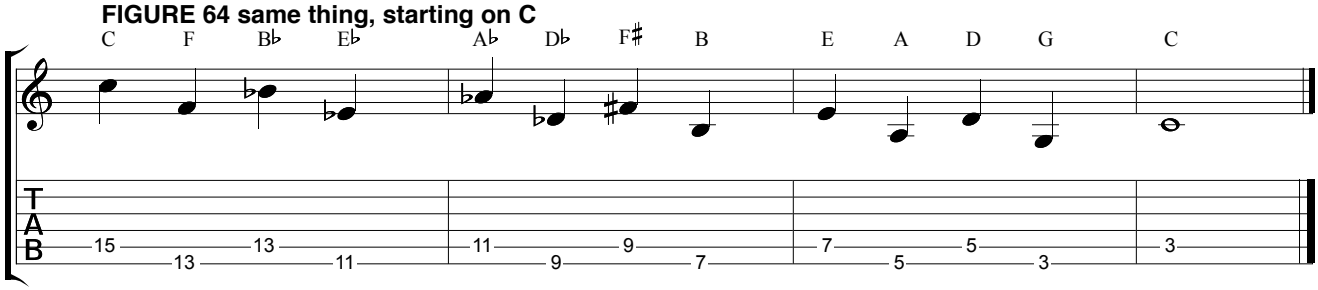


FIGURE 65 G major, minor and diminished arpeggios in two octaves, fourth position, alternate picked

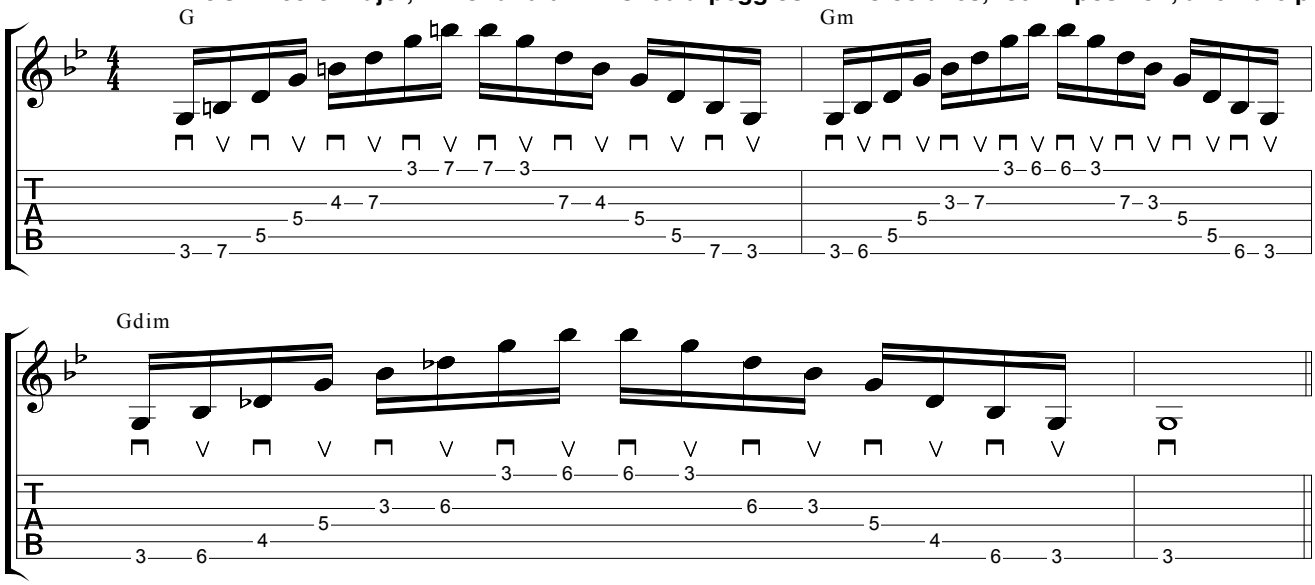


FIGURE 66 same G diminished shape, with hammer-ons, pull-offs and sweeps

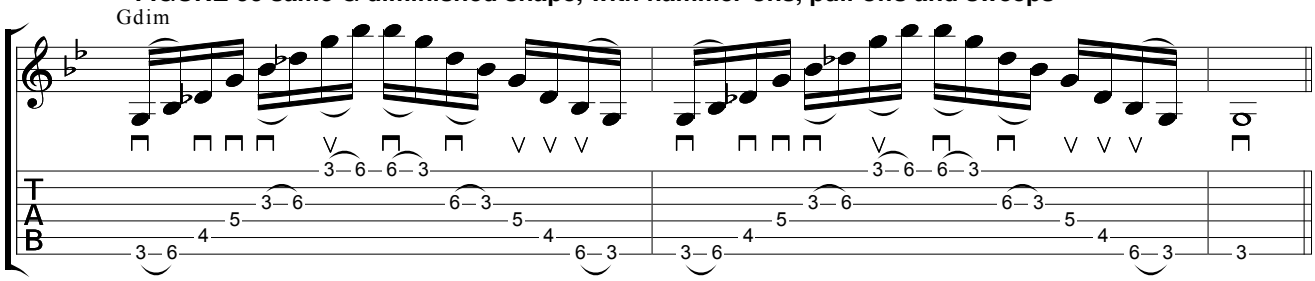


FIGURE 67 same shape, higher octave only, alternate picked

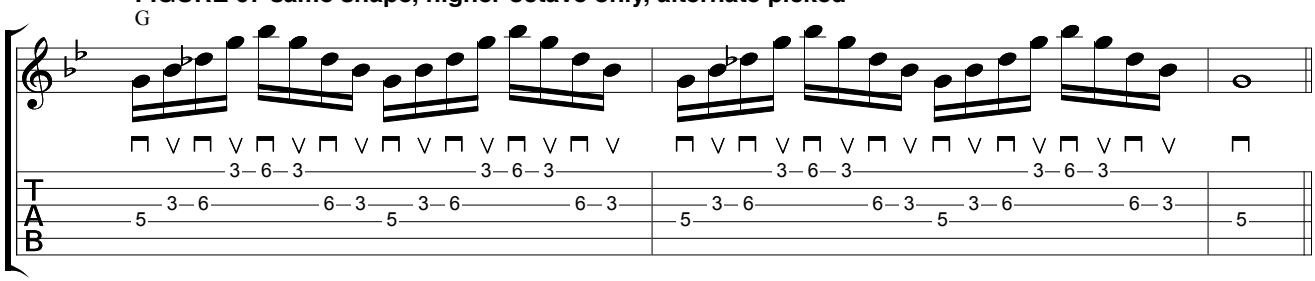


FIGURE 68 same pattern, starting on the top note

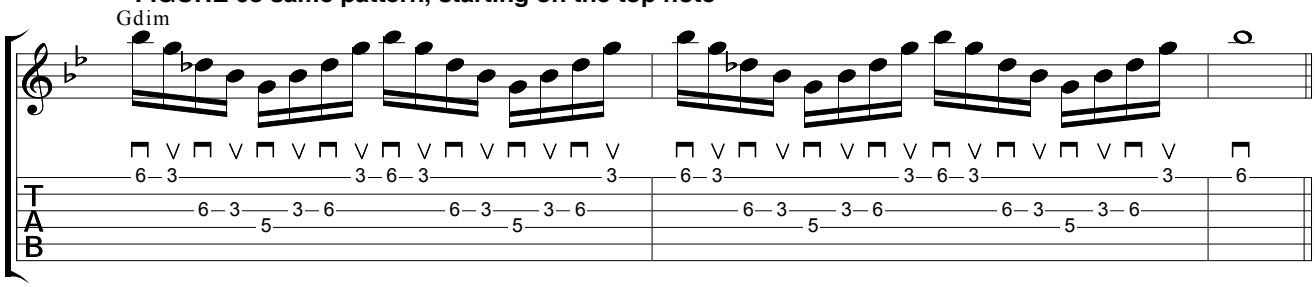


FIGURE 69 top four notes only, alternate picked

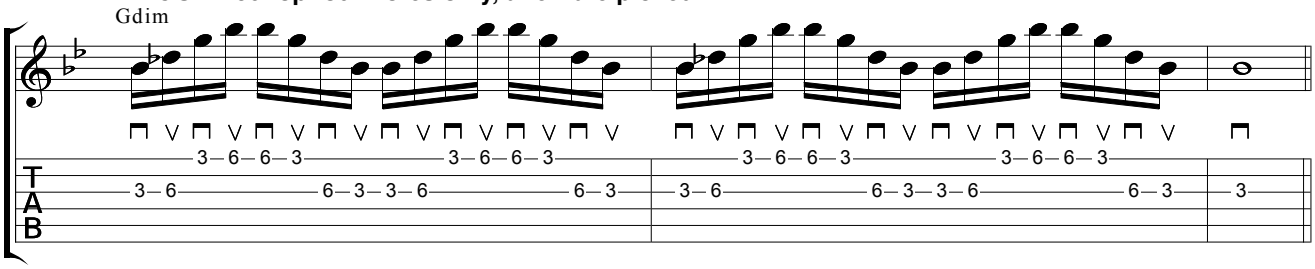


FIGURE 70 same pattern, played legato (with hammer-ons and pull-offs)

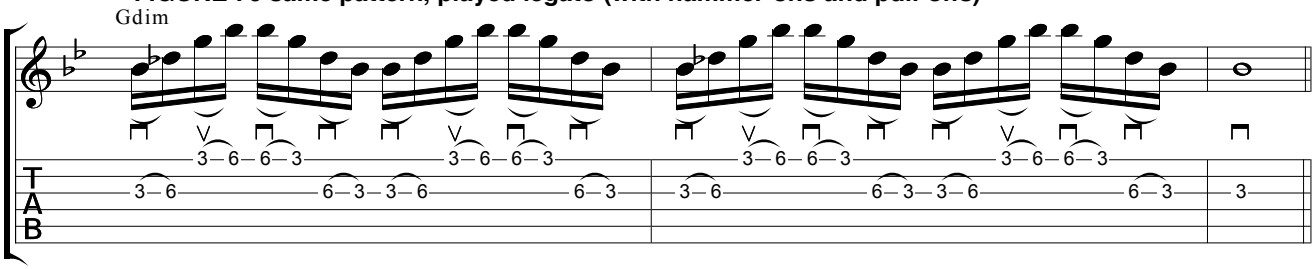


FIGURE 71 same pattern, starting on the top note

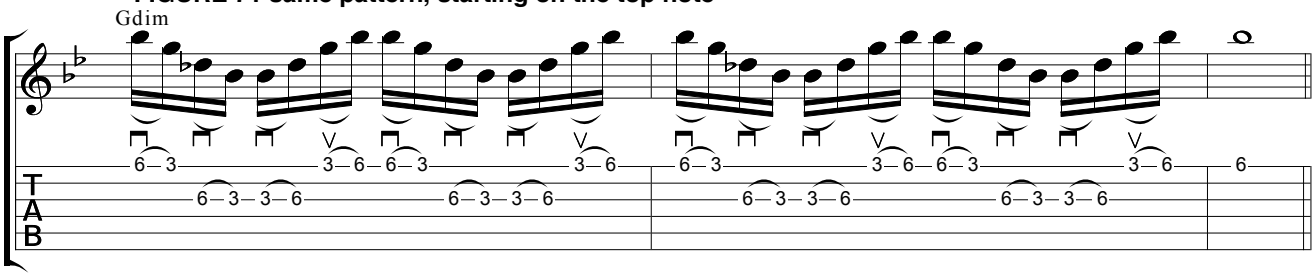


FIGURE 72 G major, minor and diminished arpeggios in two octaves, fifth position

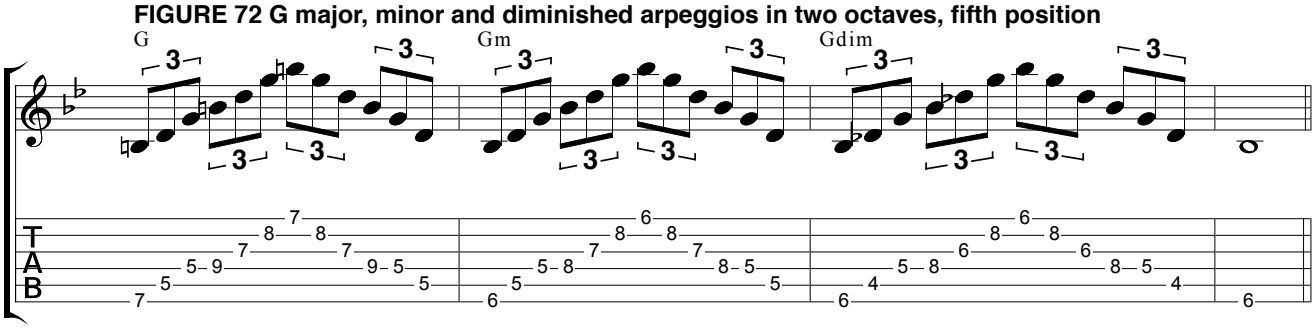
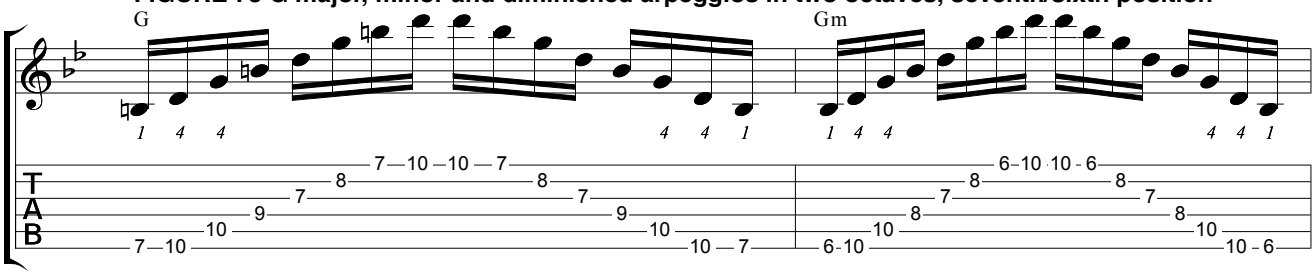


FIGURE 73 G major, minor and diminished arpeggios in two octaves, seventh/sixth position



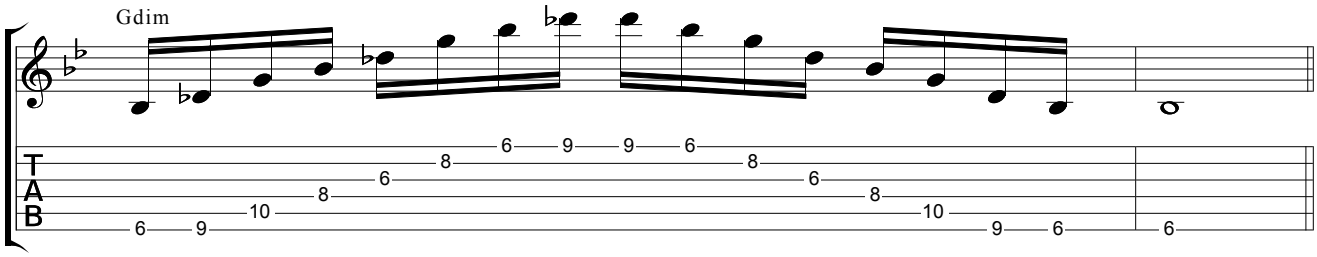


FIGURE 74 G major, minor and diminished arpeggios in two octaves, ninth position

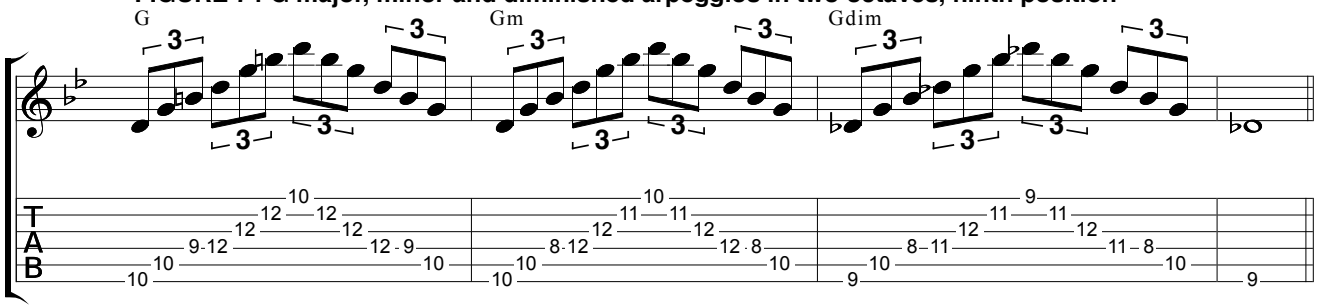


FIGURE 75 four-note fragment on the A, D and G strings, alternate picked

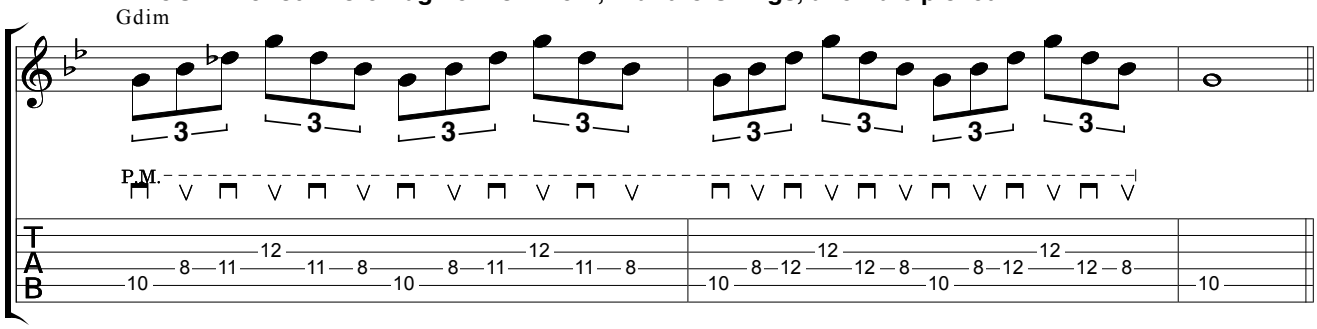


FIGURE 76 same pattern, played legato (with hammer-ons and pull-offs)

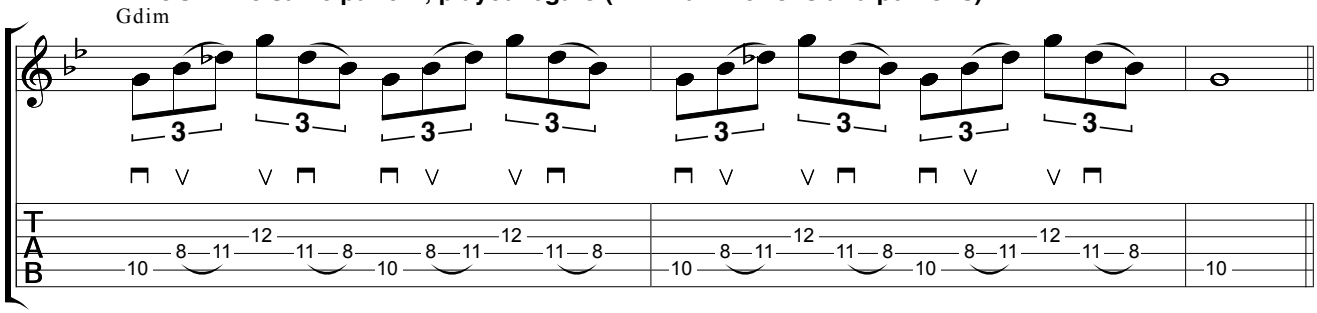


FIGURE 77 G major, minor and diminished arpeggios in two octaves, 10th position

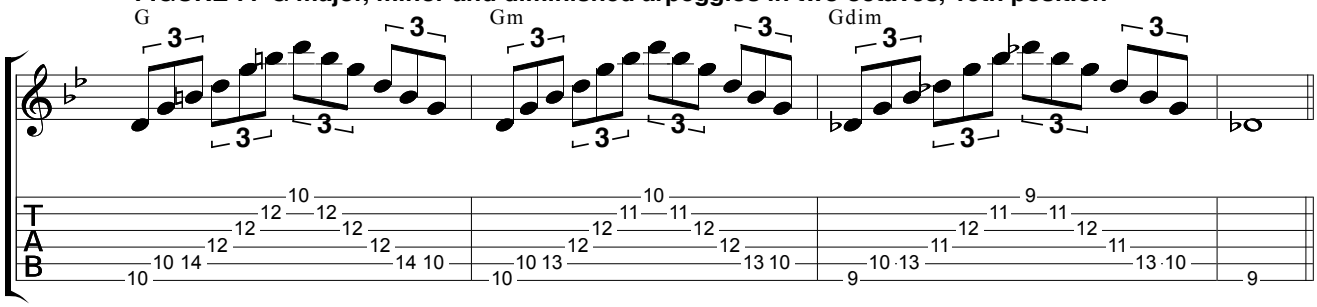


FIGURE 78 same G diminished shape, minus the bottom note, with hammer-ons, pull-offs and sweeps

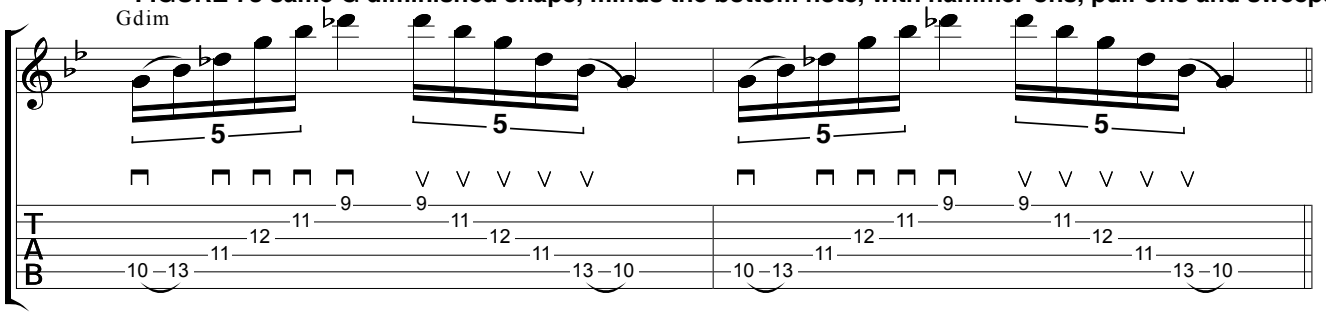


FIGURE 79 G major, minor and diminished arpeggios in two octaves, 12th position

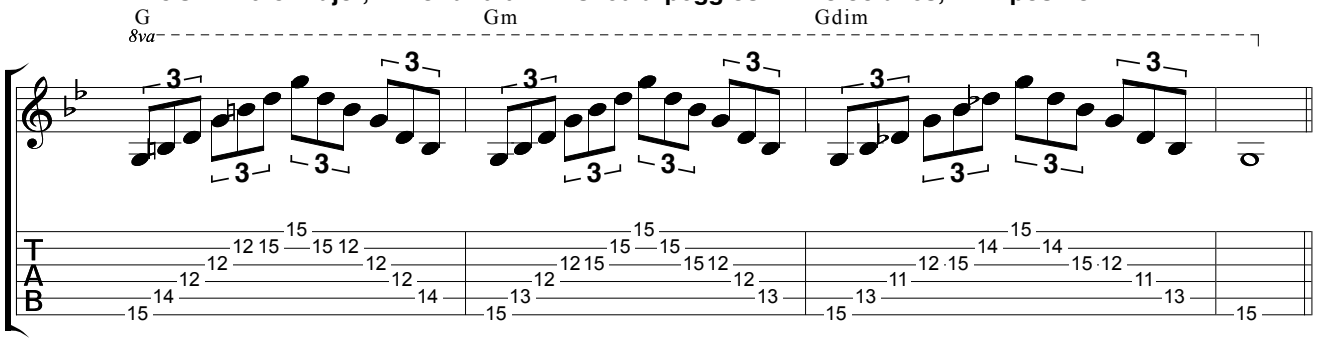


FIGURE 80 G major, minor and diminished arpeggios in two octaves, 13th/14th position

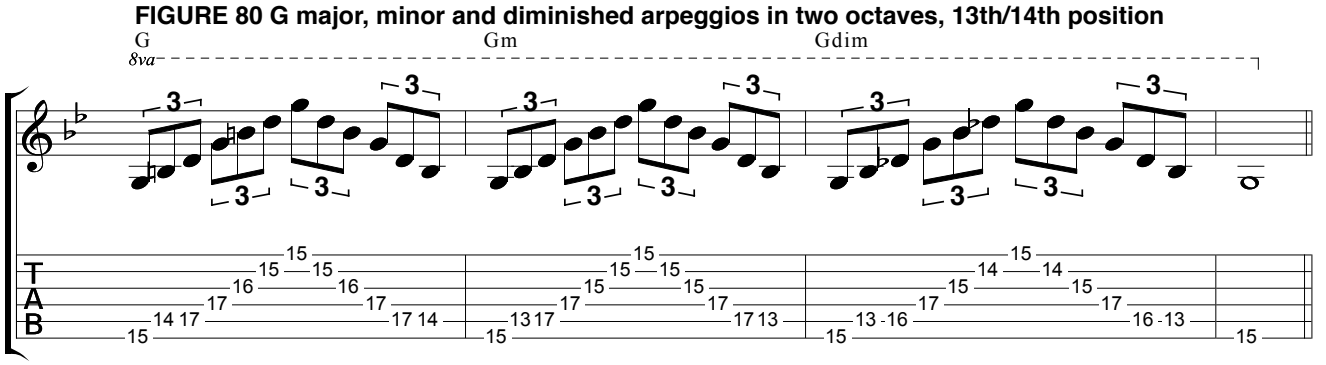


FIGURE 81 same G major, minor and diminished patterns, 12 frets and one octave lower, in second position

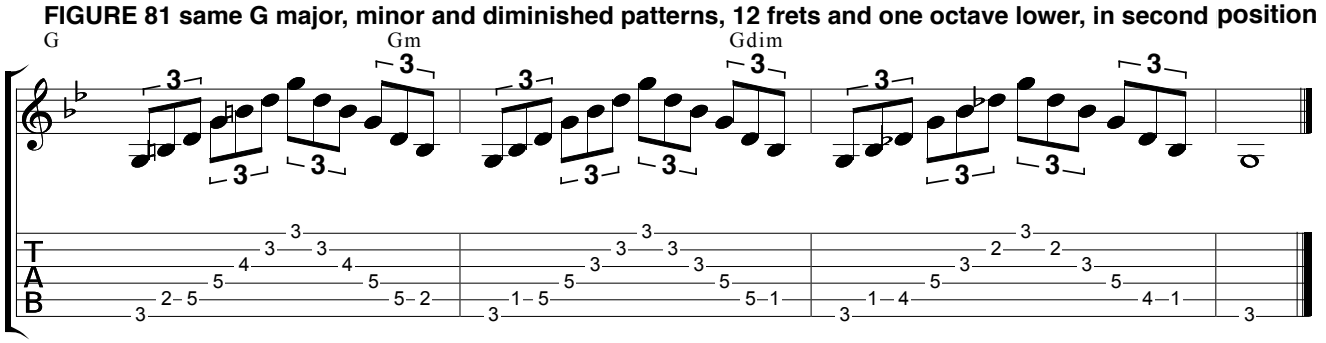
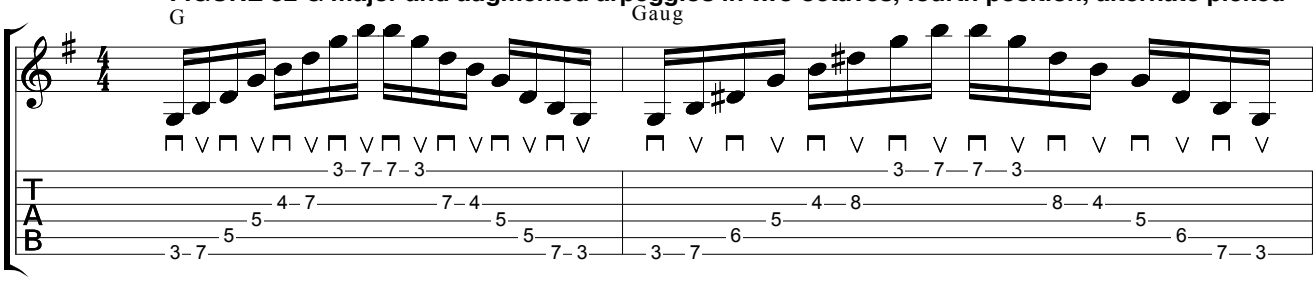


FIGURE 82 G major and augmented arpeggios in two octaves, fourth position, alternate picked



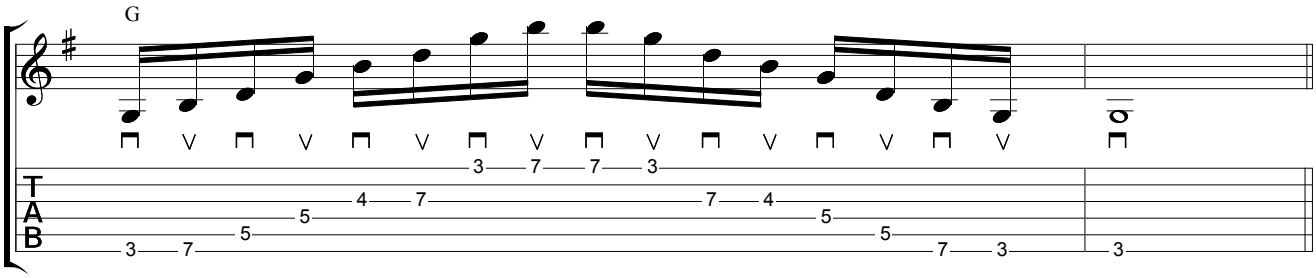
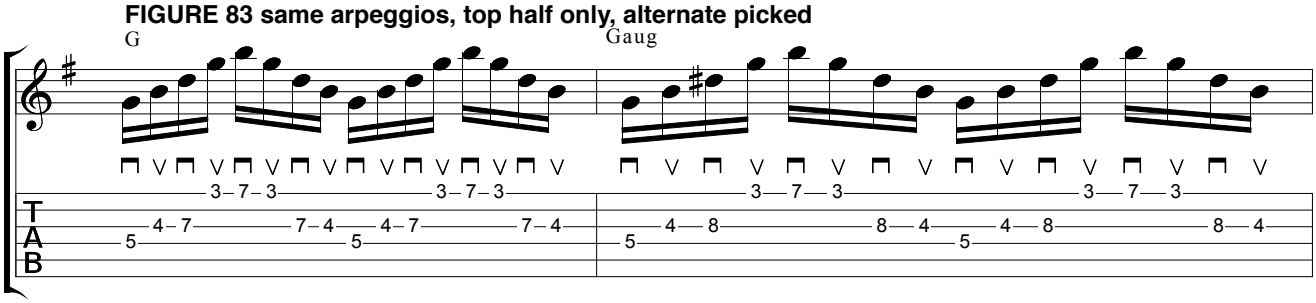


FIGURE 83 same arpeggios, top half only, alternate picked



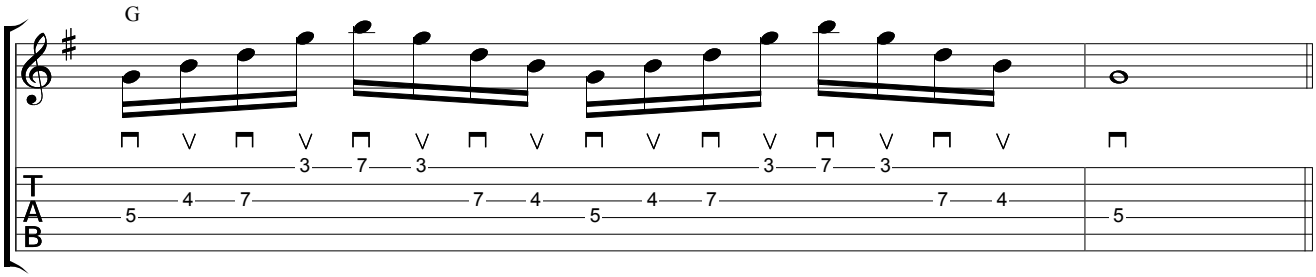
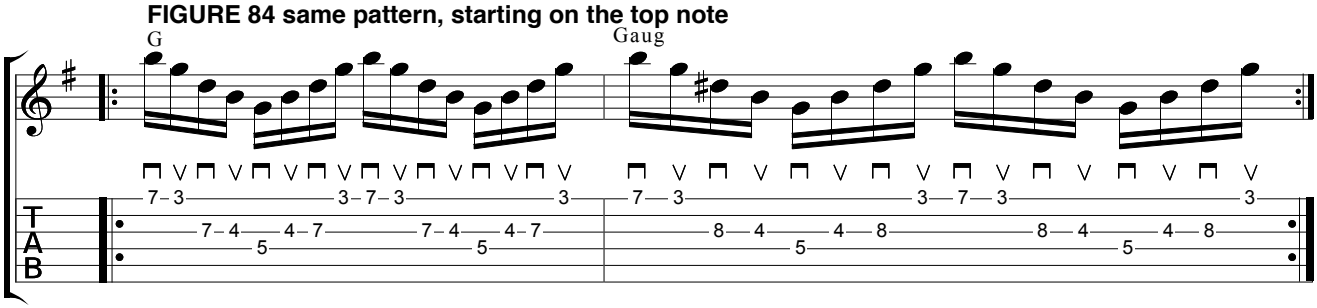


FIGURE 84 same pattern, starting on the top note



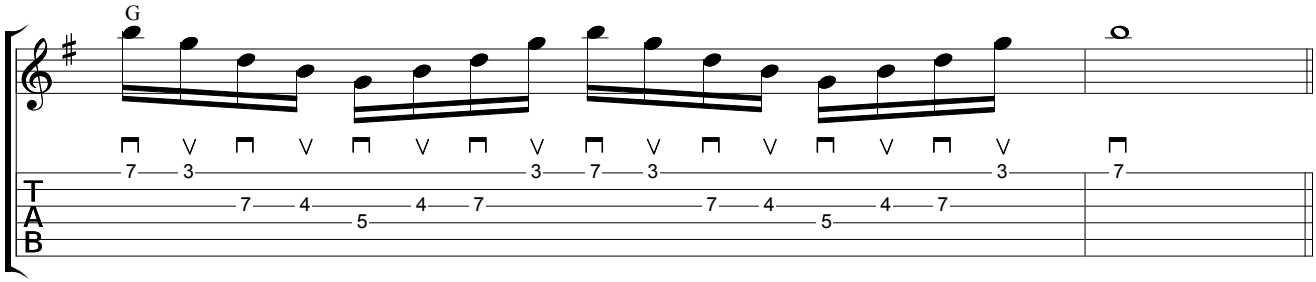
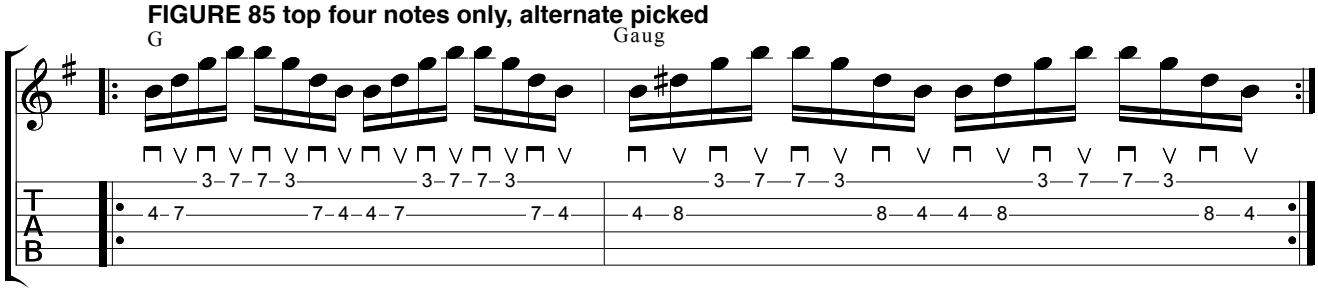


FIGURE 85 top four notes only, alternate picked



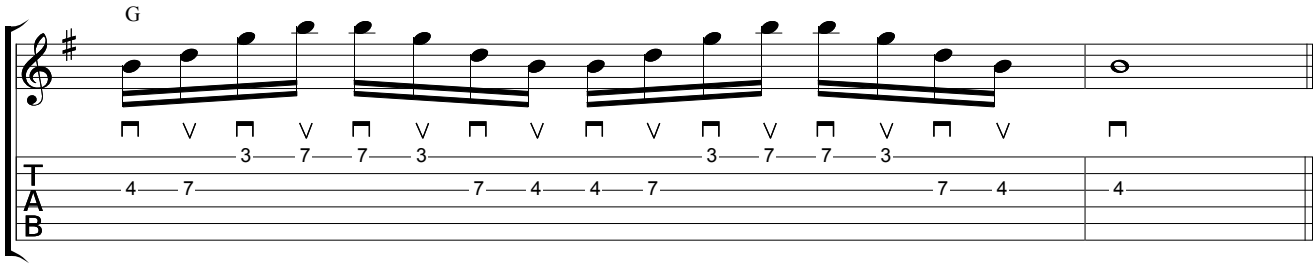
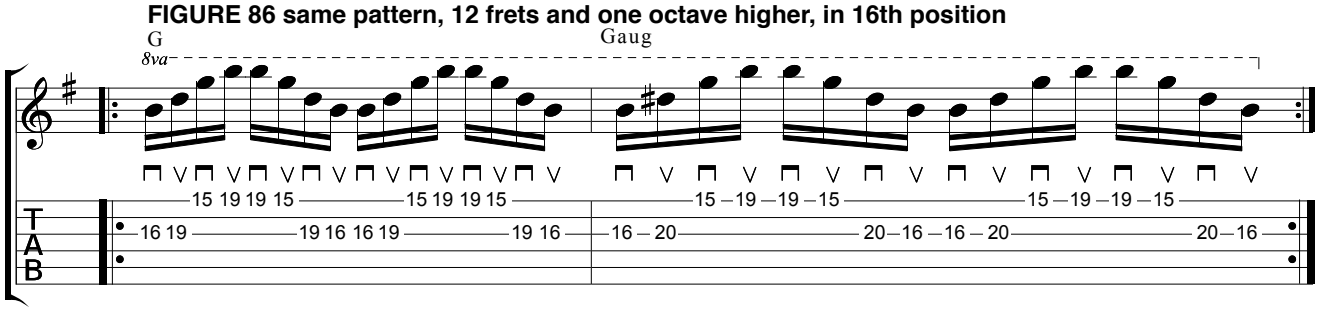


FIGURE 86 same pattern, 12 frets and one octave higher, in 16th position



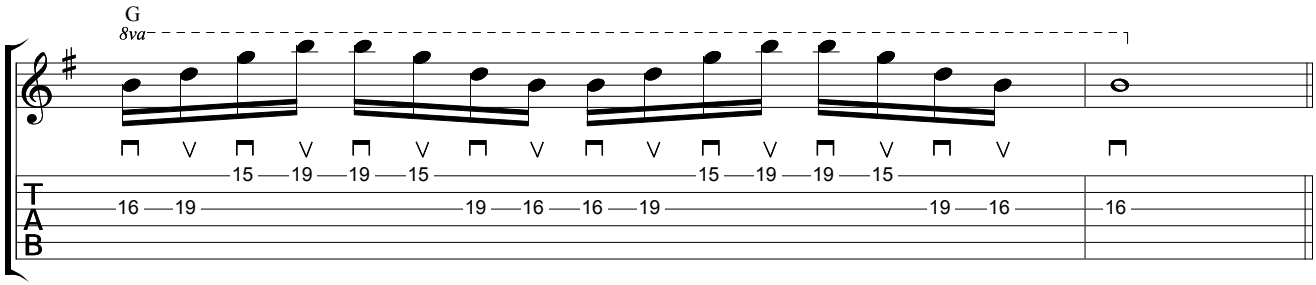
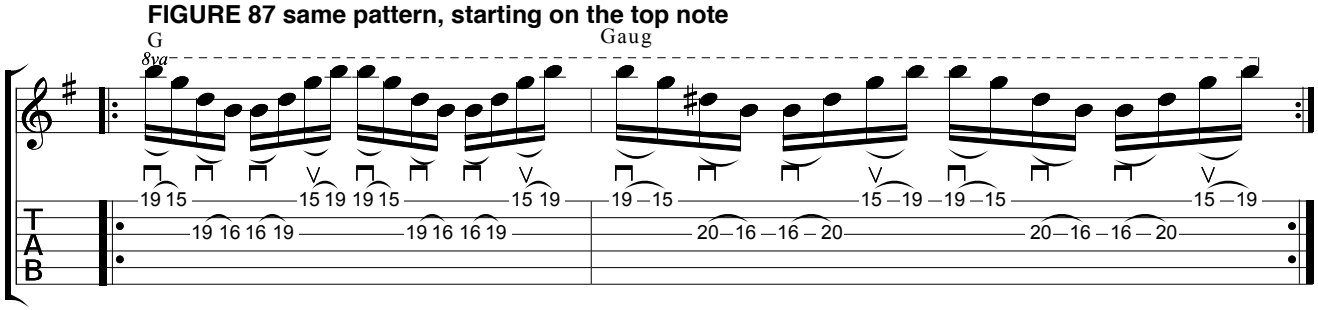


FIGURE 87 same pattern, starting on the top note



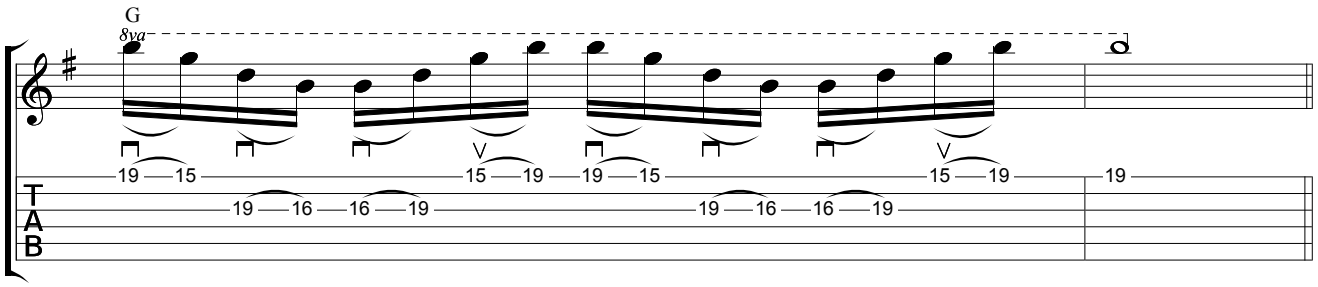


FIGURE 88 G major and augmented arpeggios in two octaves, fifth position

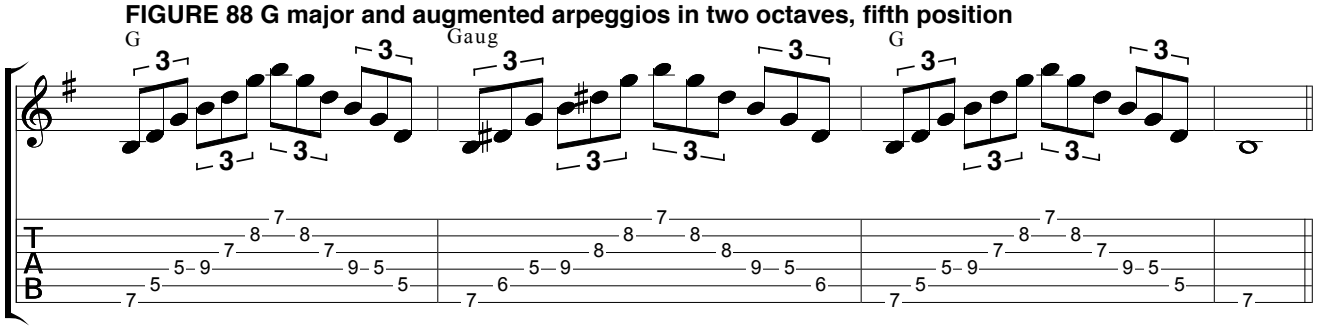
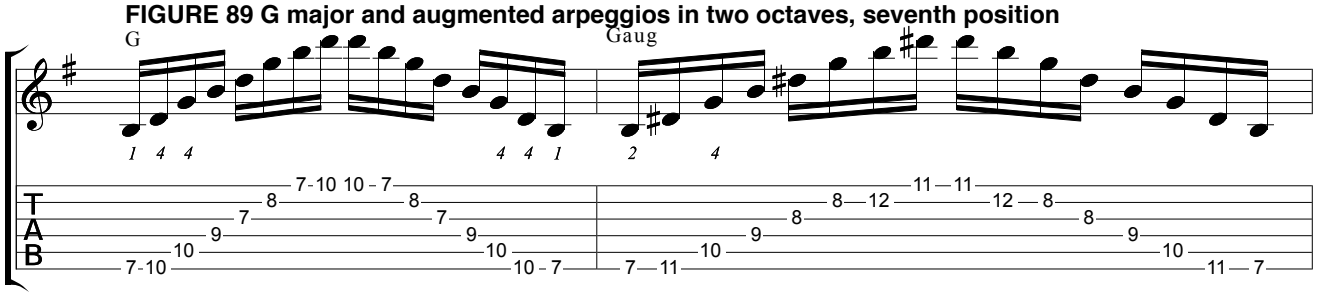


FIGURE 89 G major and augmented arpeggios in two octaves, seventh position



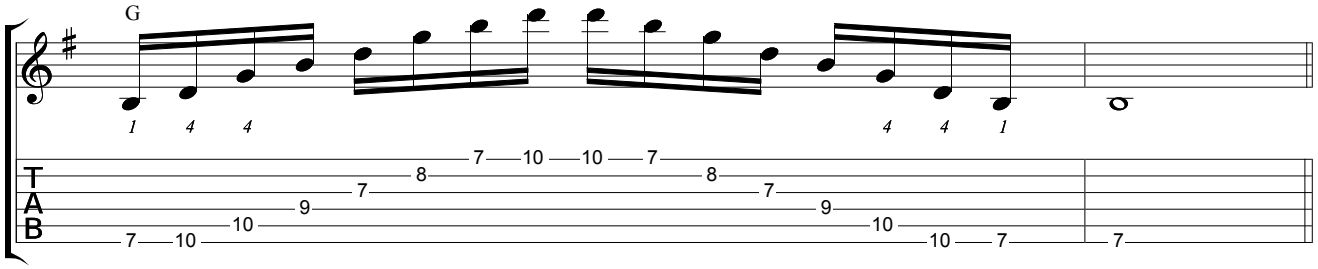


FIGURE 90 G major and augmented arpeggios in two octaves, ninth position

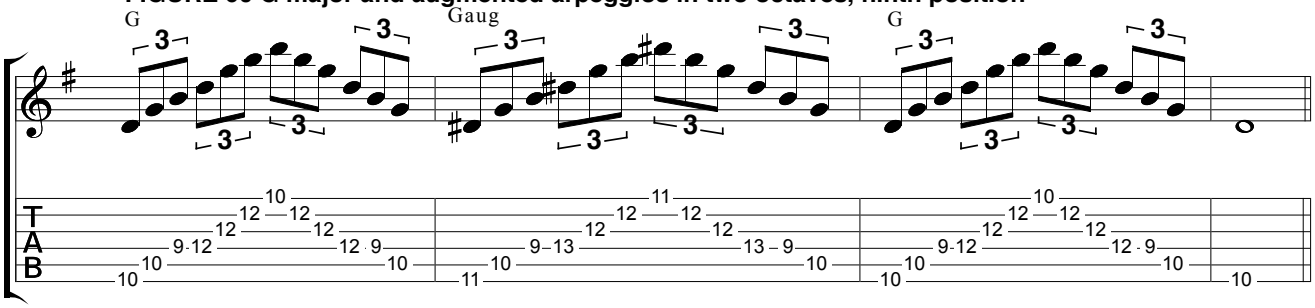


FIGURE 91 four-note fragment on the A, D and G strings, alternate picked

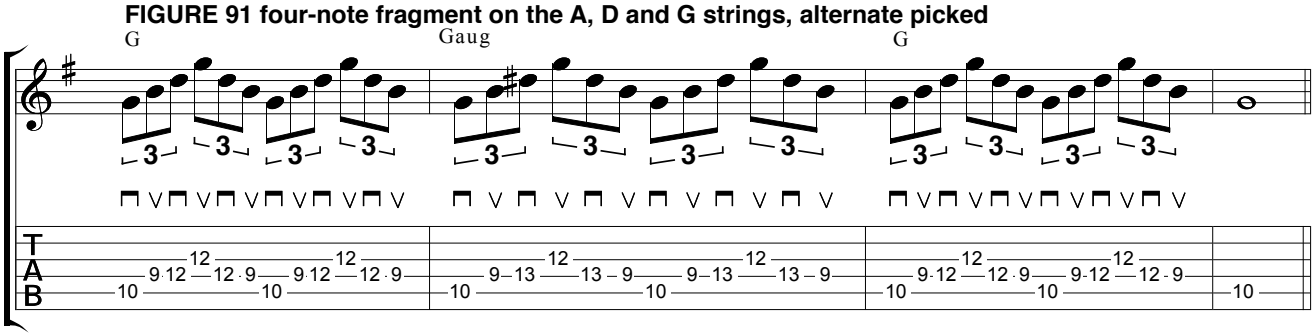


FIGURE 92 same pattern, played legato (with hammer-ons and pull-offs)

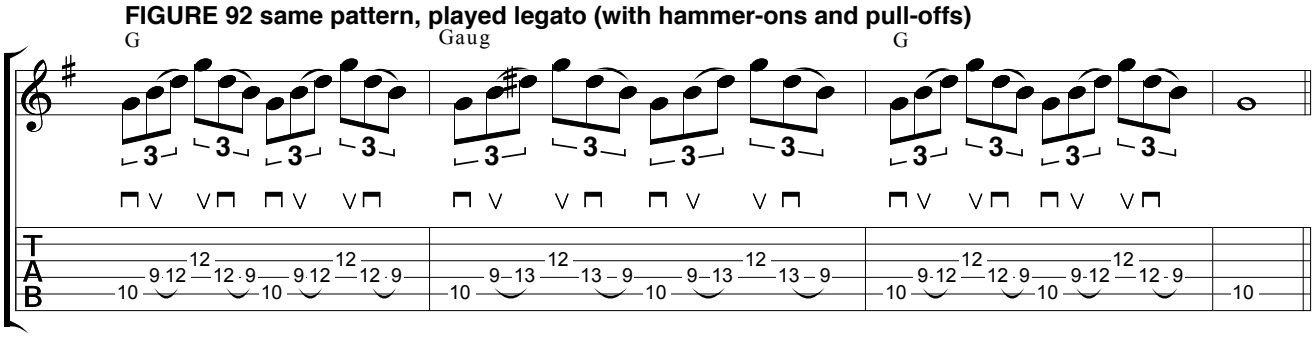


FIGURE 93 G major and augmented arpeggios in two octaves, 10th position

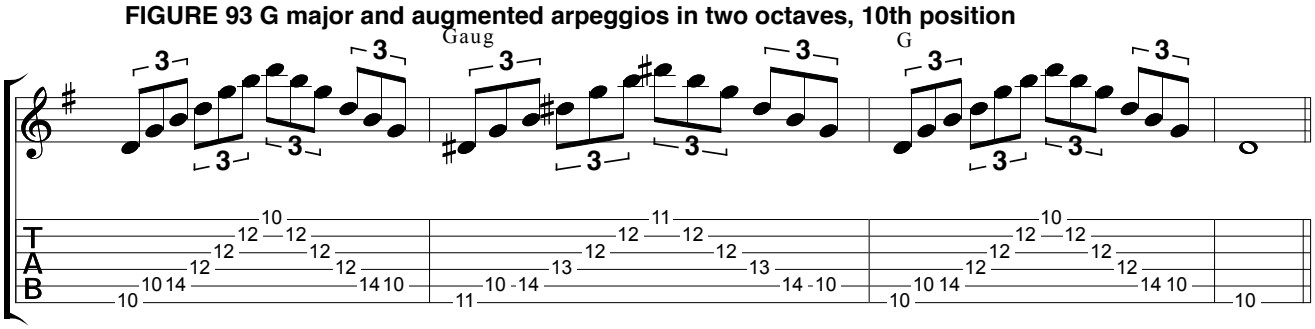


FIGURE 94 same patterns, minus bottom note, with hammer-ons, pull-offs and sweeps

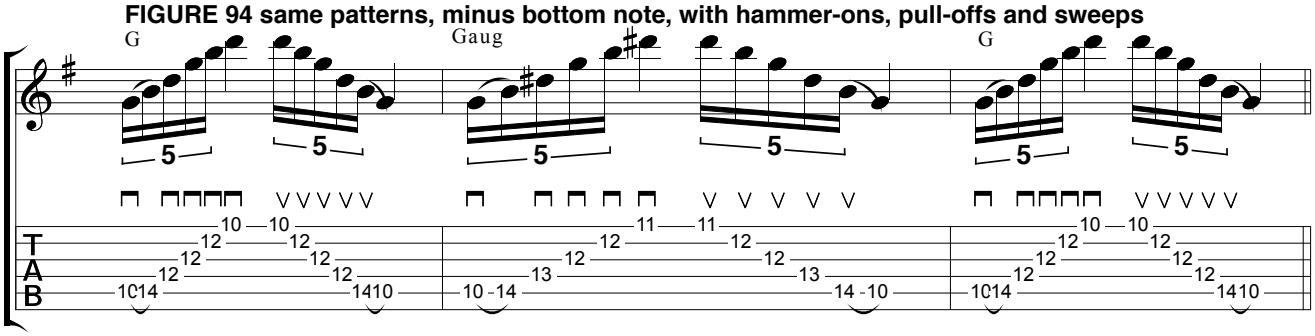


FIGURE 95 G major and augmented arpeggios in two octaves, 12th position

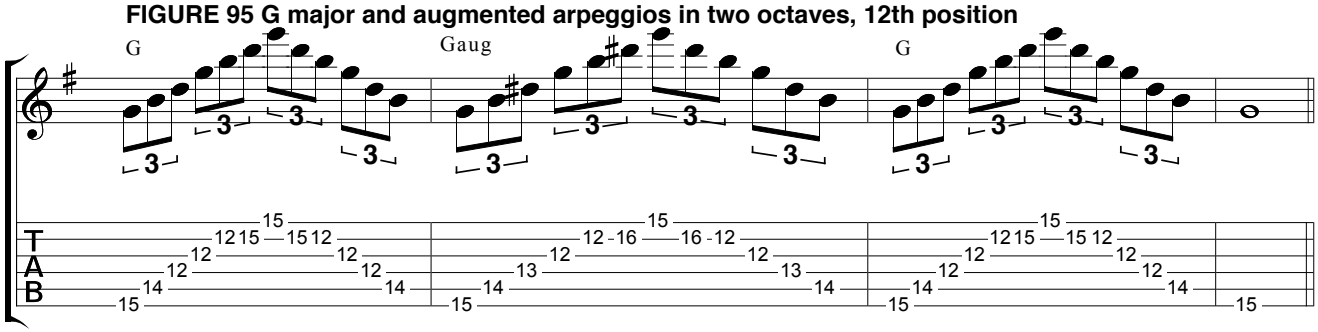


FIGURE 96 same pattern, 12 frets and one octave lower, in first position

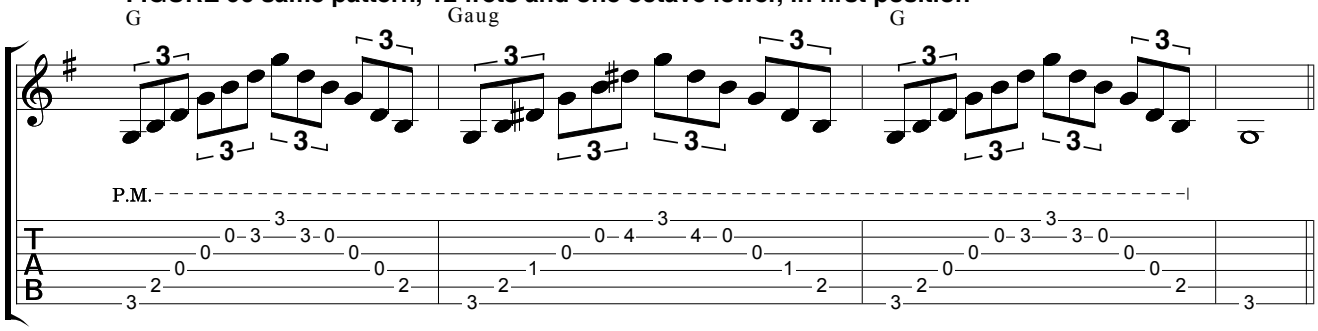


FIGURE 97 four-note fragment on the top three strings, alternate picked

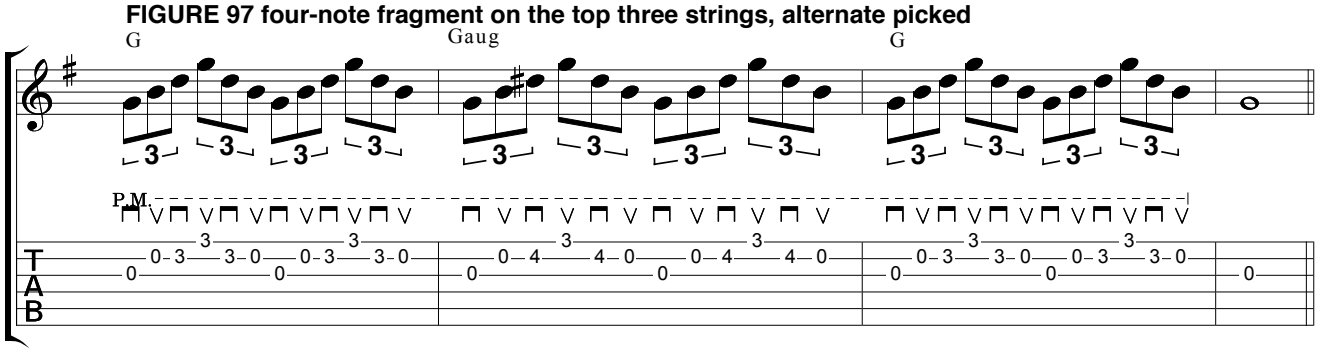


FIGURE 98 same pattern, 12 frets and one octave higher, in 12th position

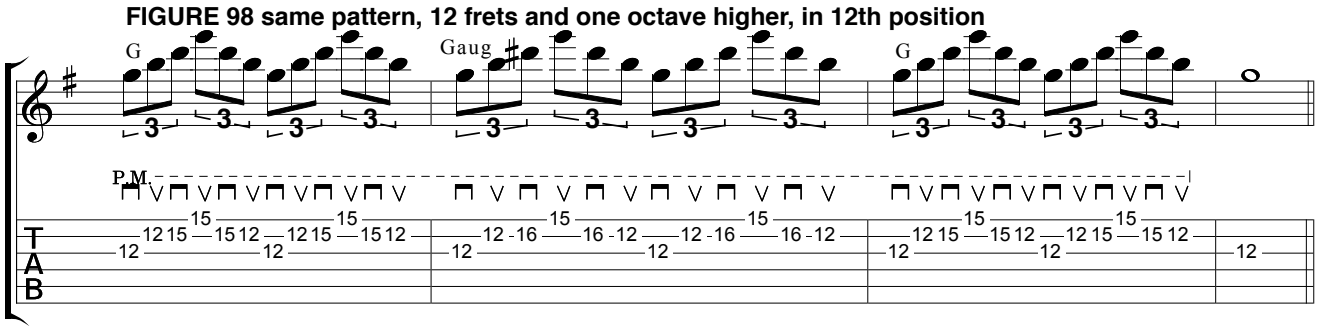


FIGURE 99 G major and augmented arpeggios in two octaves, 14th position

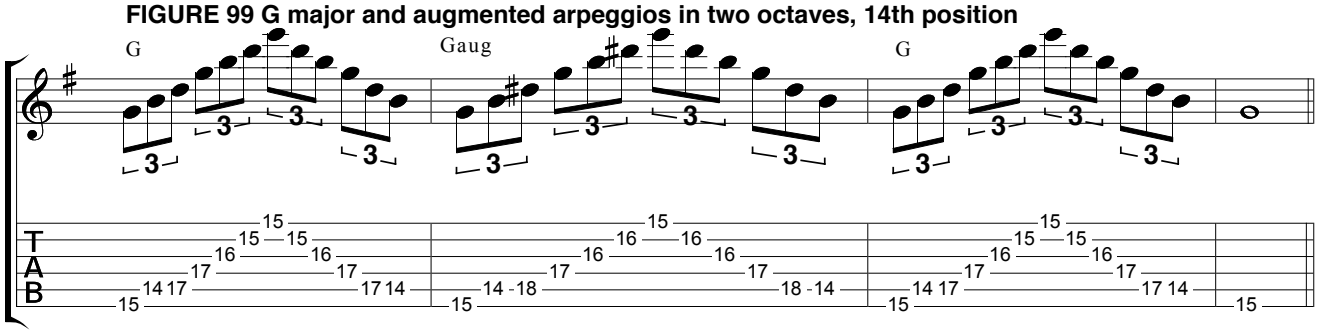


FIGURE 100 same pattern, 12 frets and one octave lower, in second position

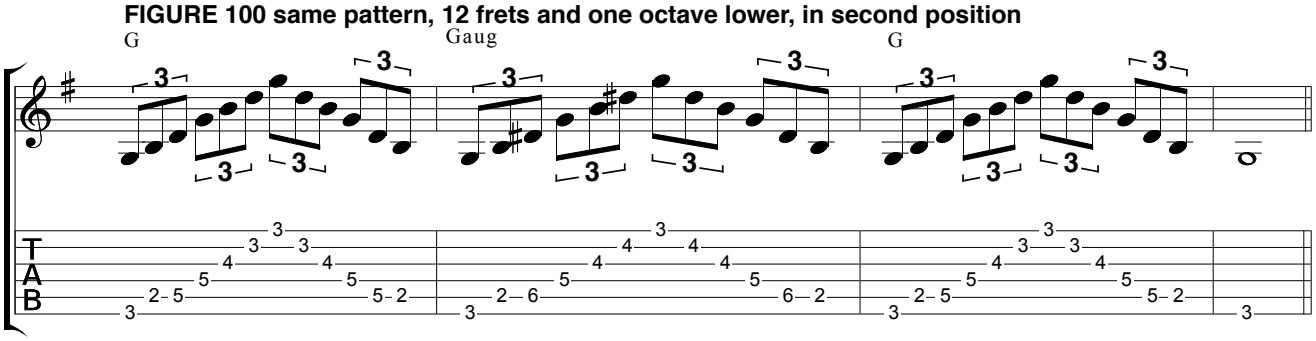


FIGURE 101 four-note fragment on the bottom three strings, alternate picked

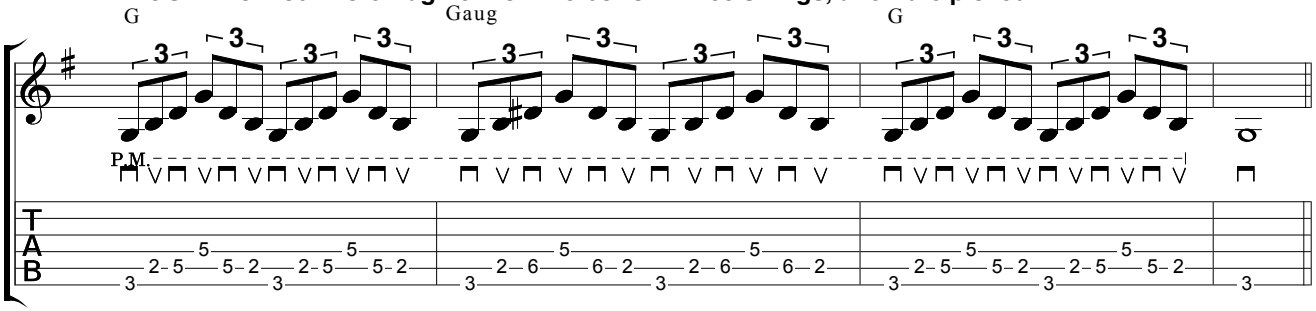


FIGURE 102 same pattern, 12 frets and one octave higher, in 14th position

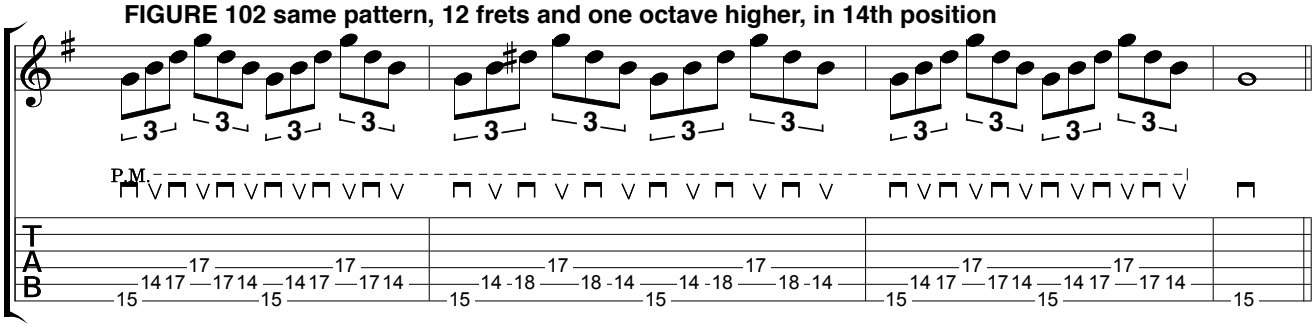


FIGURE 103 G augmented arpeggio, second position, with lower neighbors

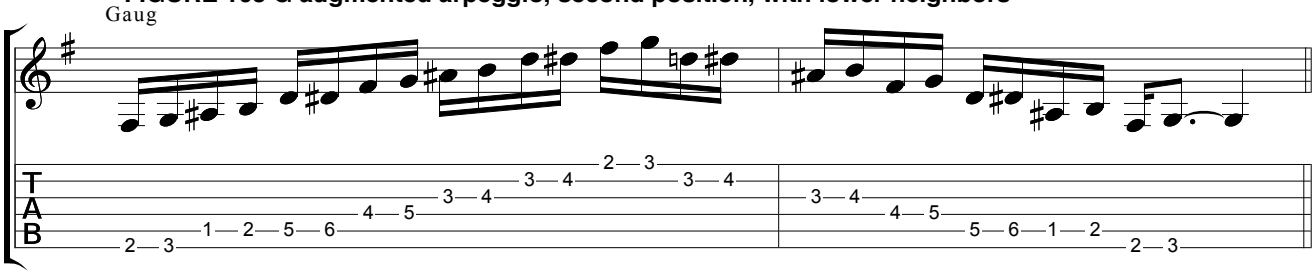


FIGURE 104 G augmented scale, fourth-second positions

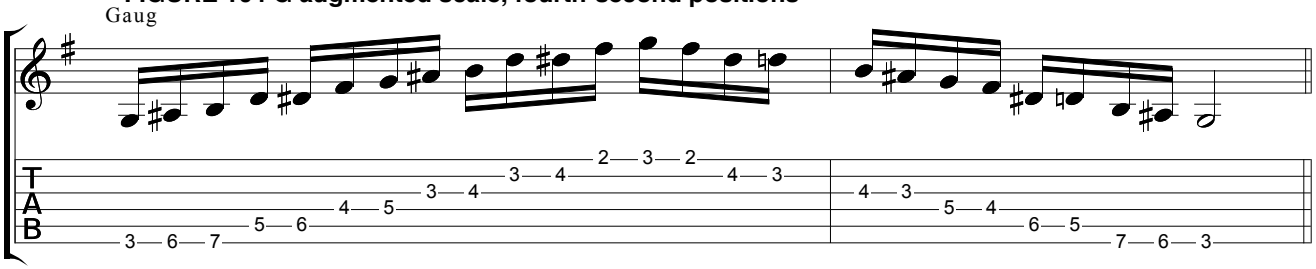
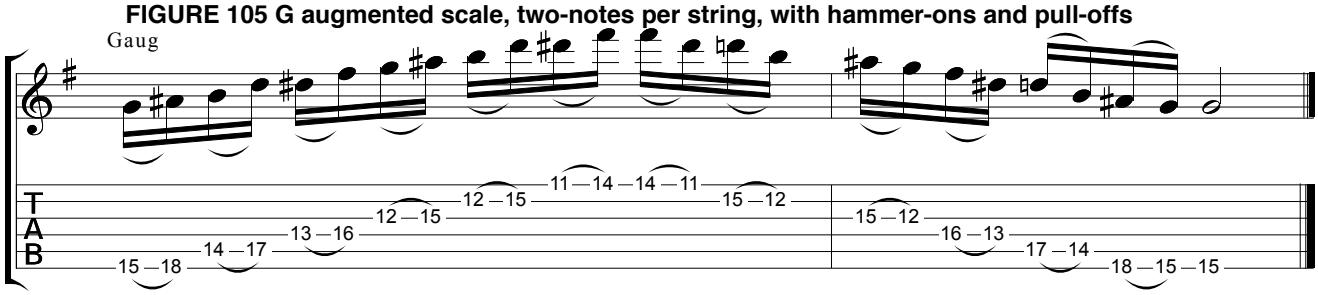


FIGURE 105 G augmented scale, two-notes per string, with hammer-ons and pull-offs



CHAPTER 6 MASTERING ARPEGGIOS Two-notes-per-string Patterns

FIGURE 106 G major arpeggio in three octaves, two notes per string

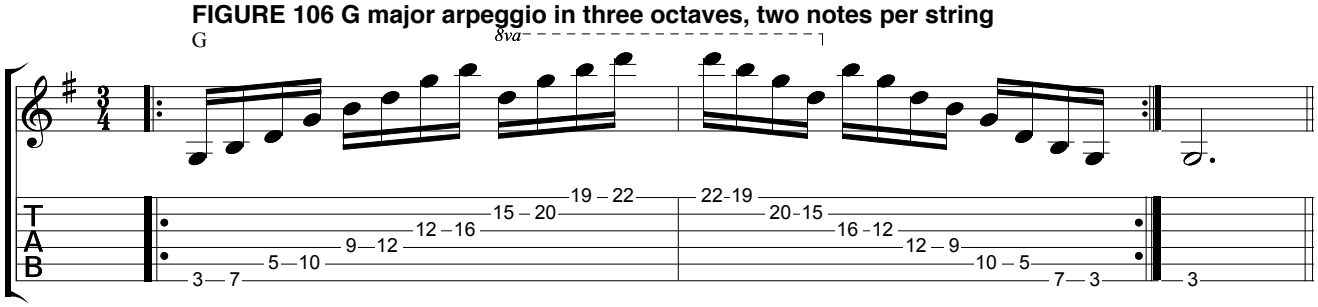


FIGURE 107 same shape, with repeating melodic pattern applied

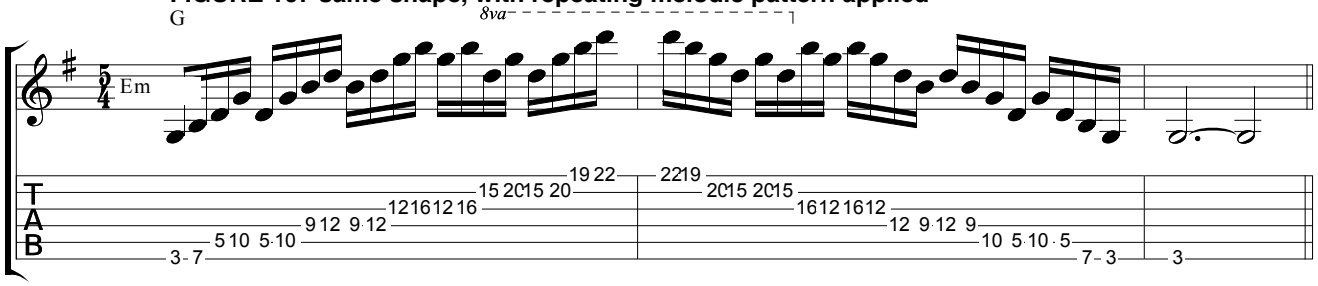
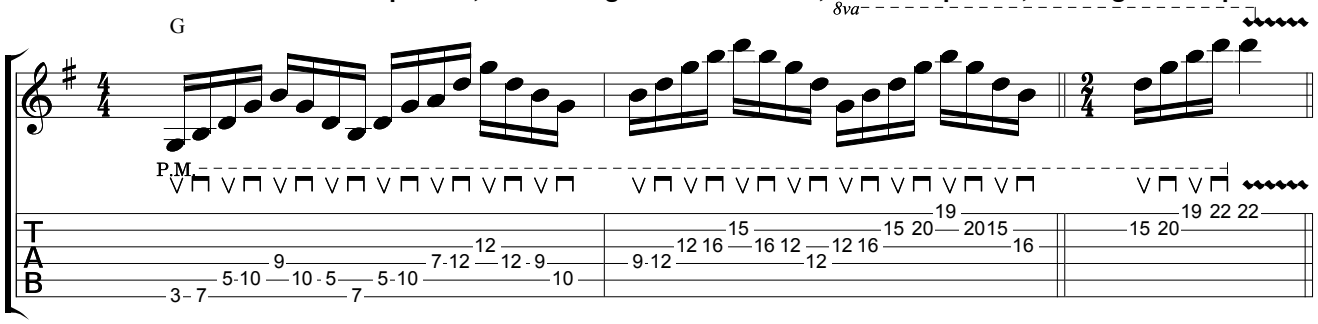


FIGURE 108 same pattern, with rolling melodic contour, alternate picked, starting on an upstroke



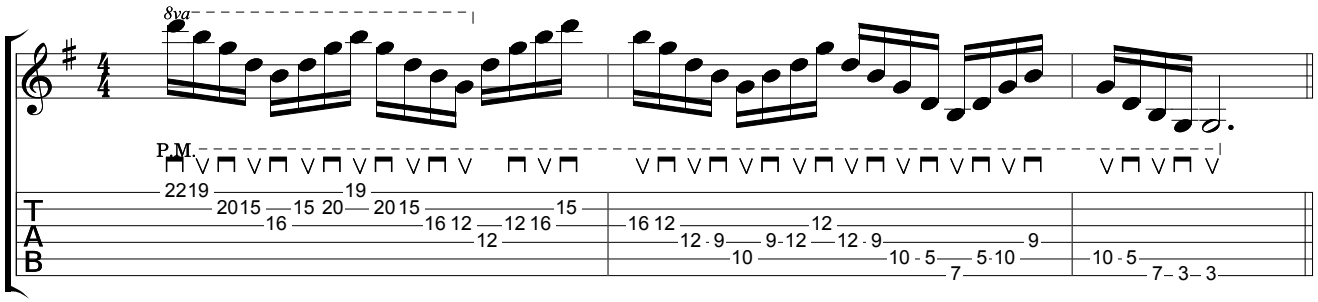
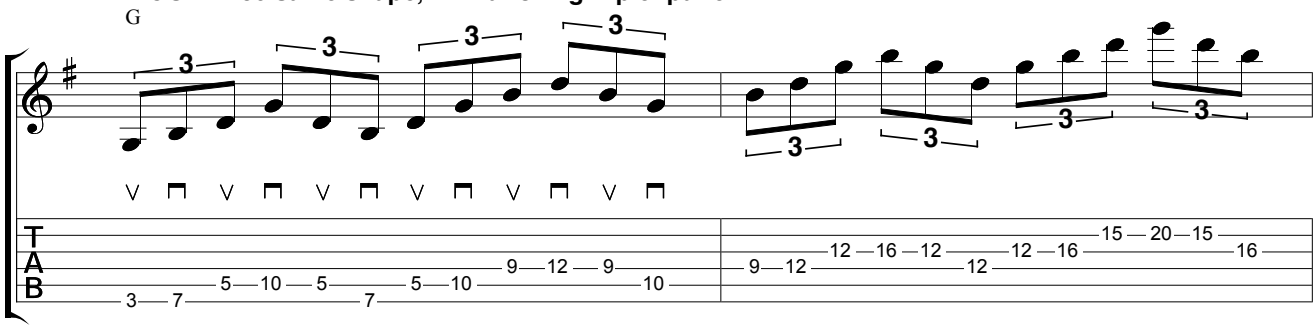


FIGURE 109 same shape, with a rolling triplet pattern



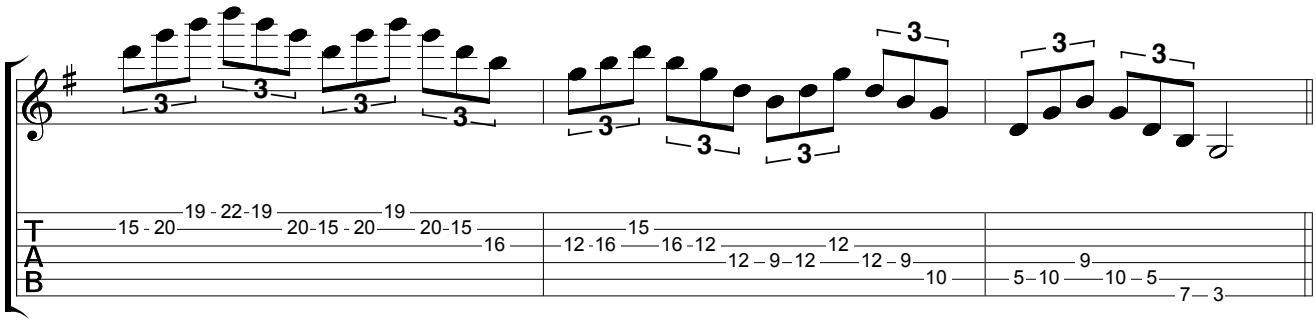


FIGURE 110 two-notes-per-string G major arpeggio, starting on the third and using a string skip

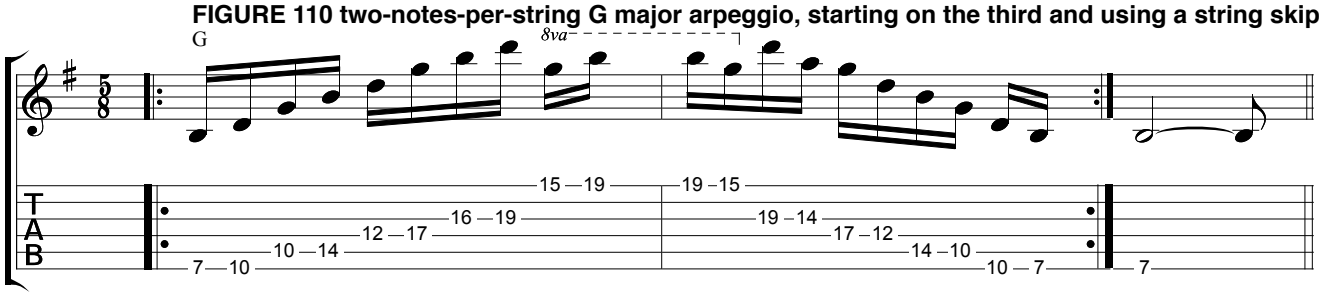


FIGURE 111 two-notes-per-string G major arpeggio, starting on the fifth and using a string skip

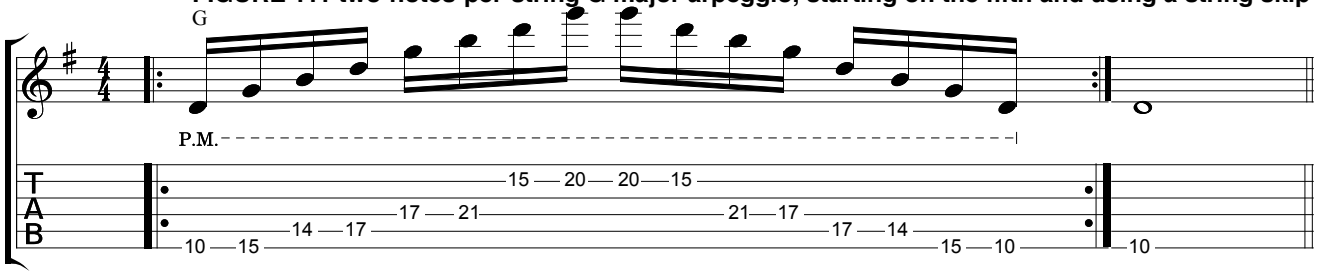


FIGURE 112 two-notes-per-string G major arpeggio, starting on the third and on the A string

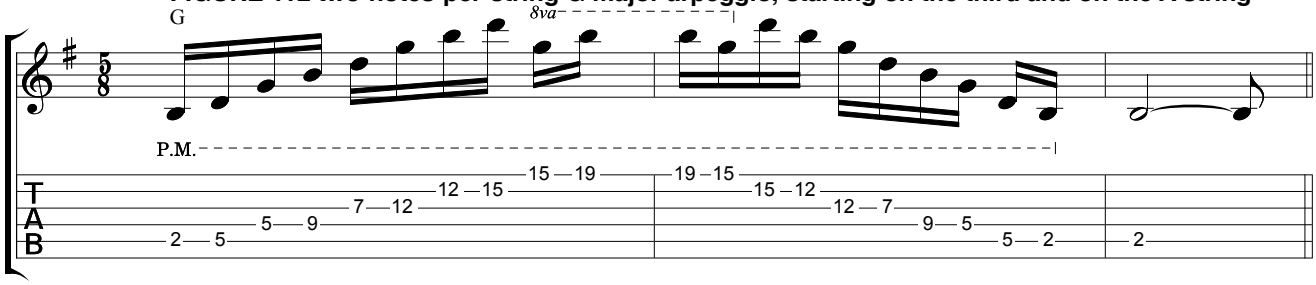


FIGURE 113 same pattern, shortened and with a string skip added

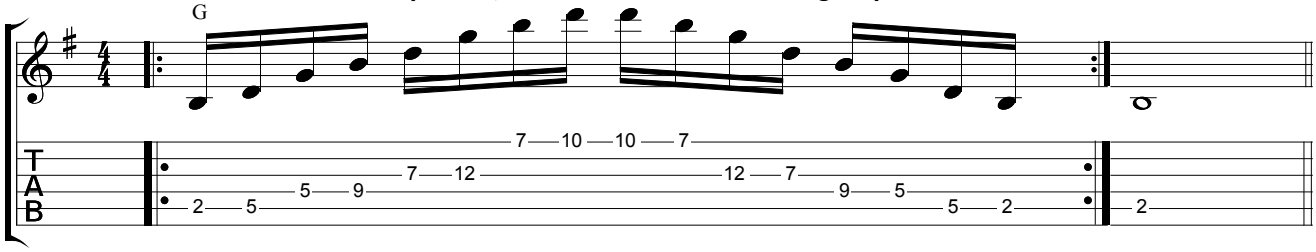


FIGURE 114 two-notes-per-string G major arpeggio, starting on the fifth and on the D string

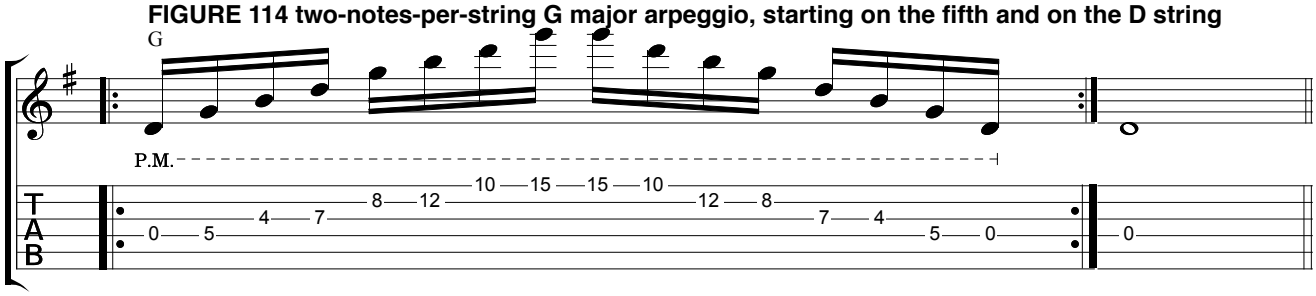


FIGURE 115 two-notes-per-string G major arpeggio, starting on the root and on the G string

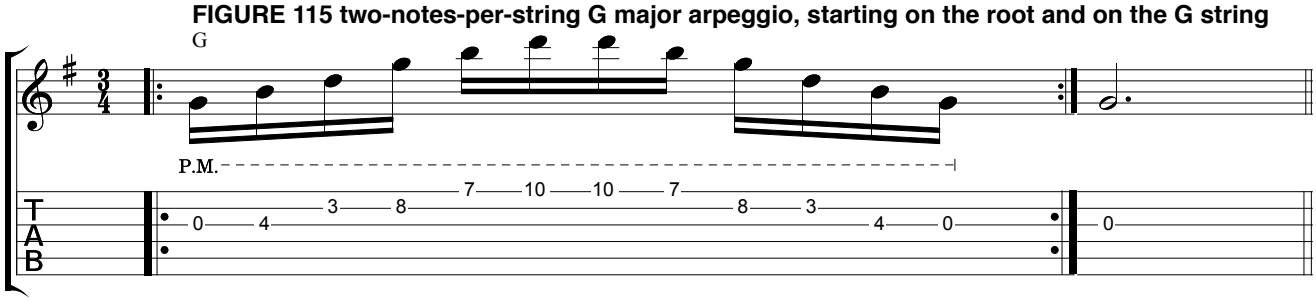
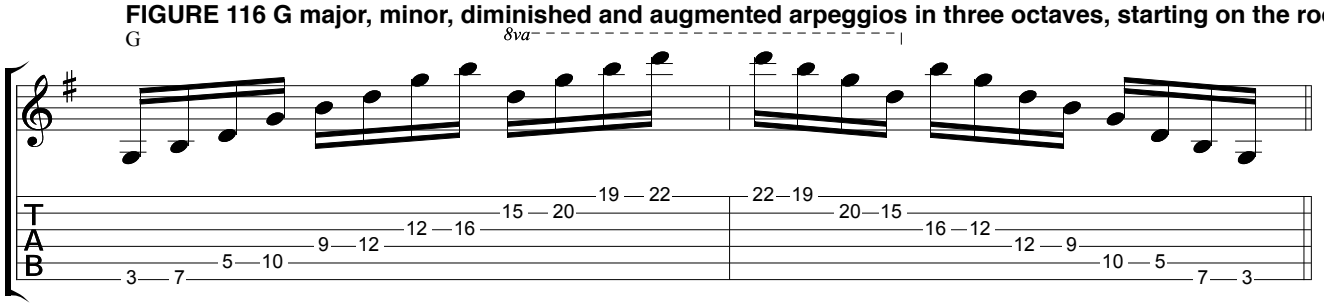
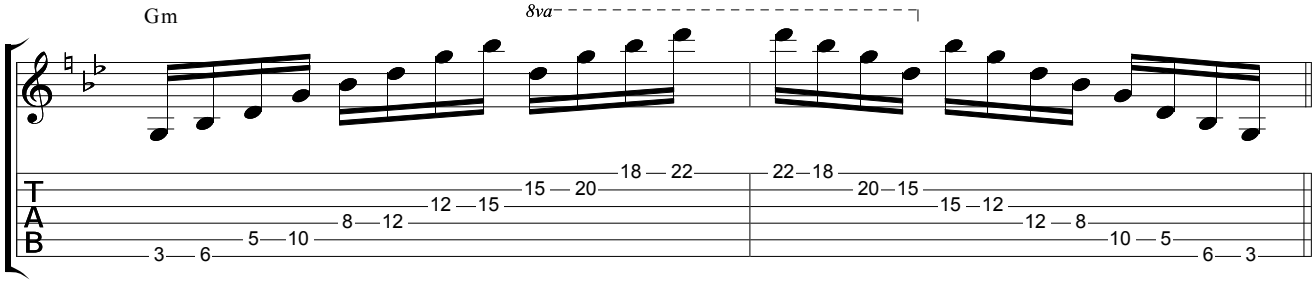


FIGURE 116 G major, minor, diminished and augmented arpeggios in three octaves, starting on the root





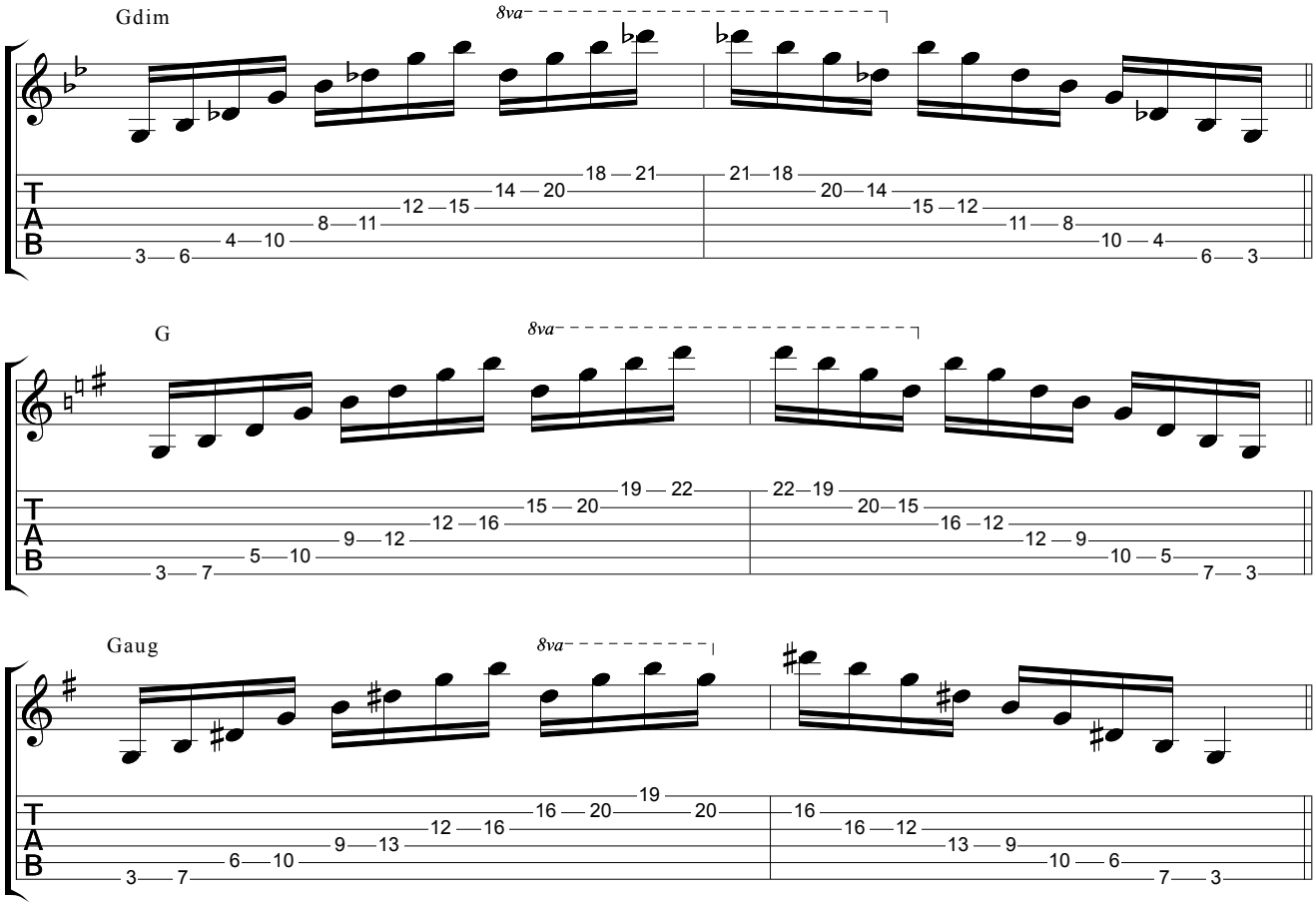
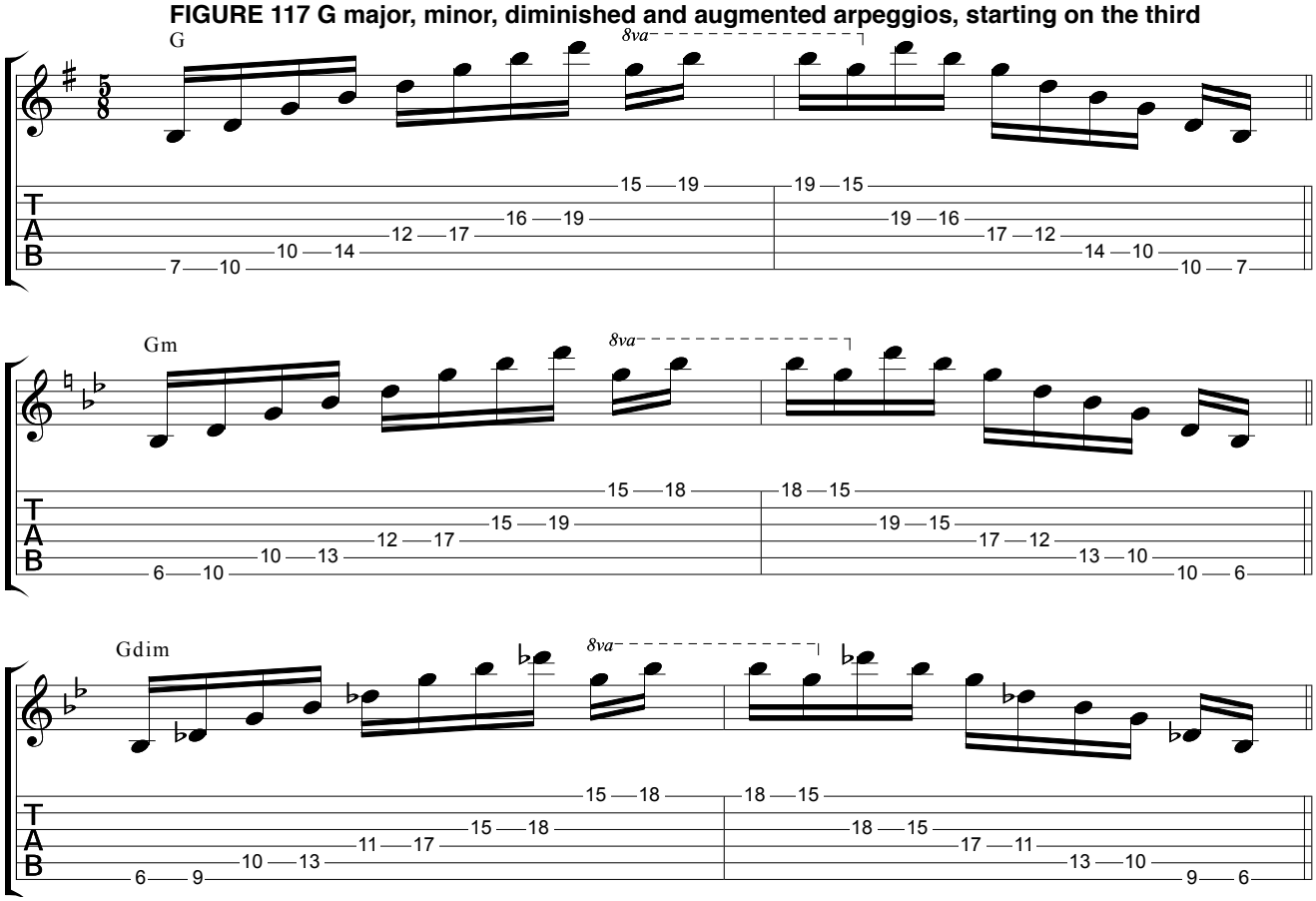


FIGURE 117 G major, minor, diminished and augmented arpeggios, starting on the third



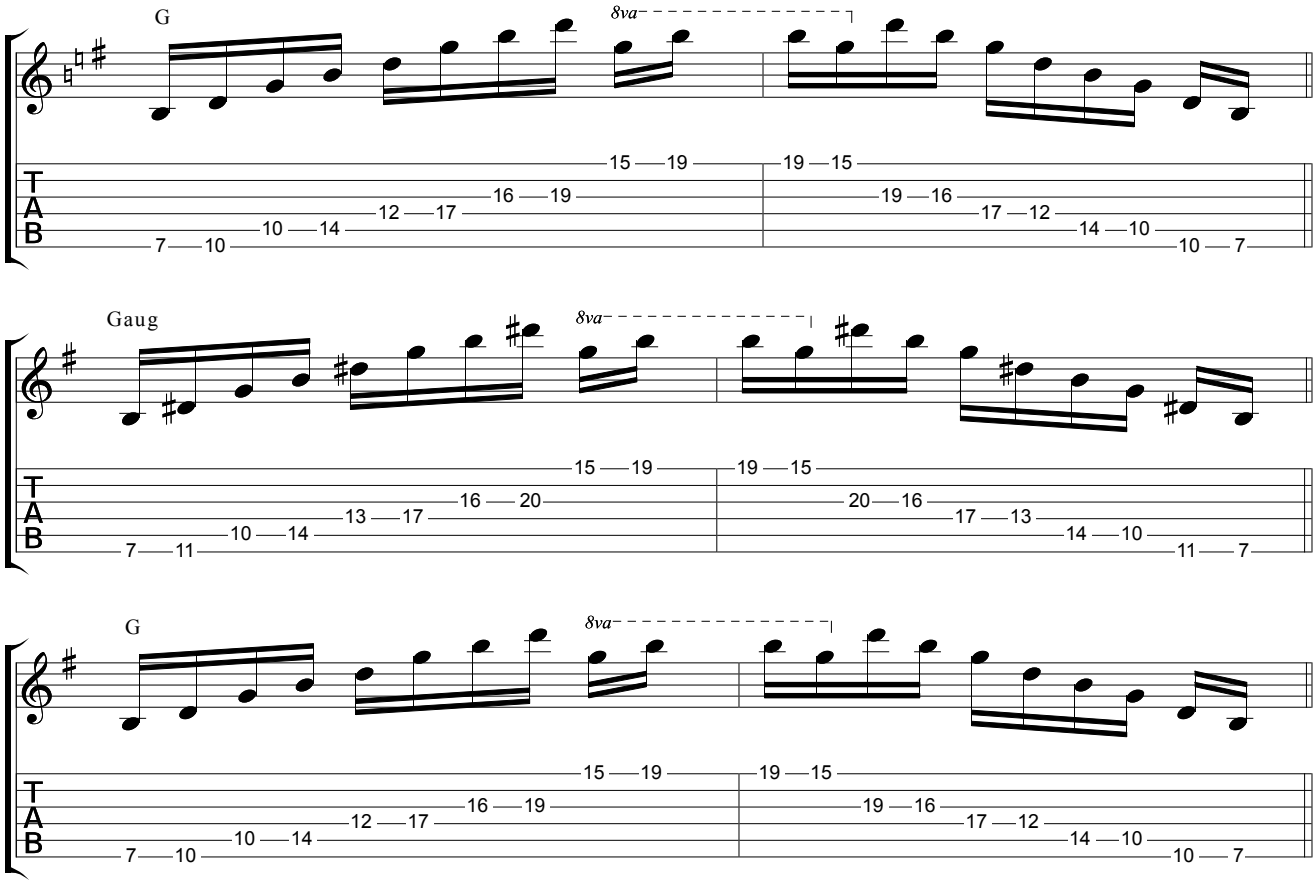


FIGURE 118 G major, minor, diminished and augmented arpeggios, starting on the fifth

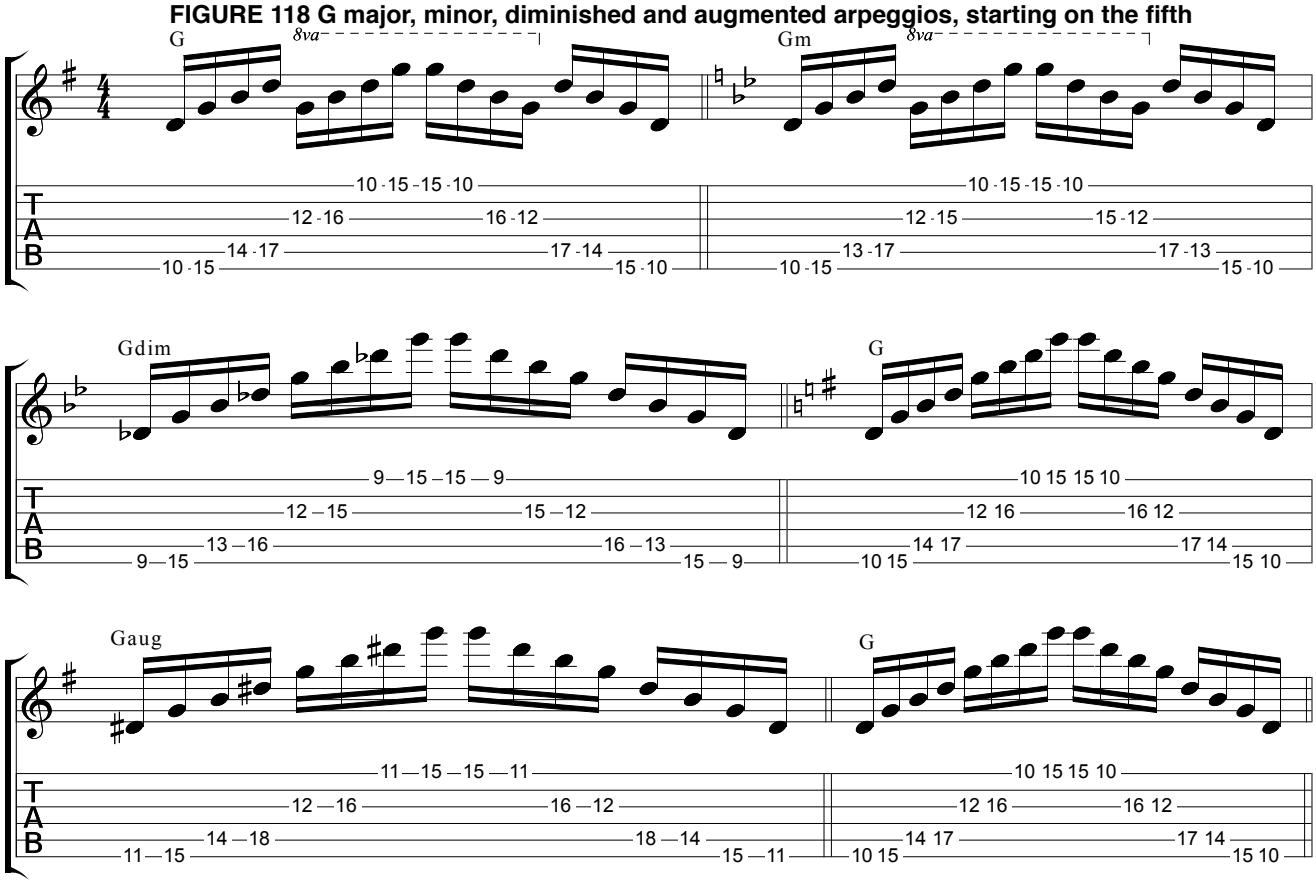
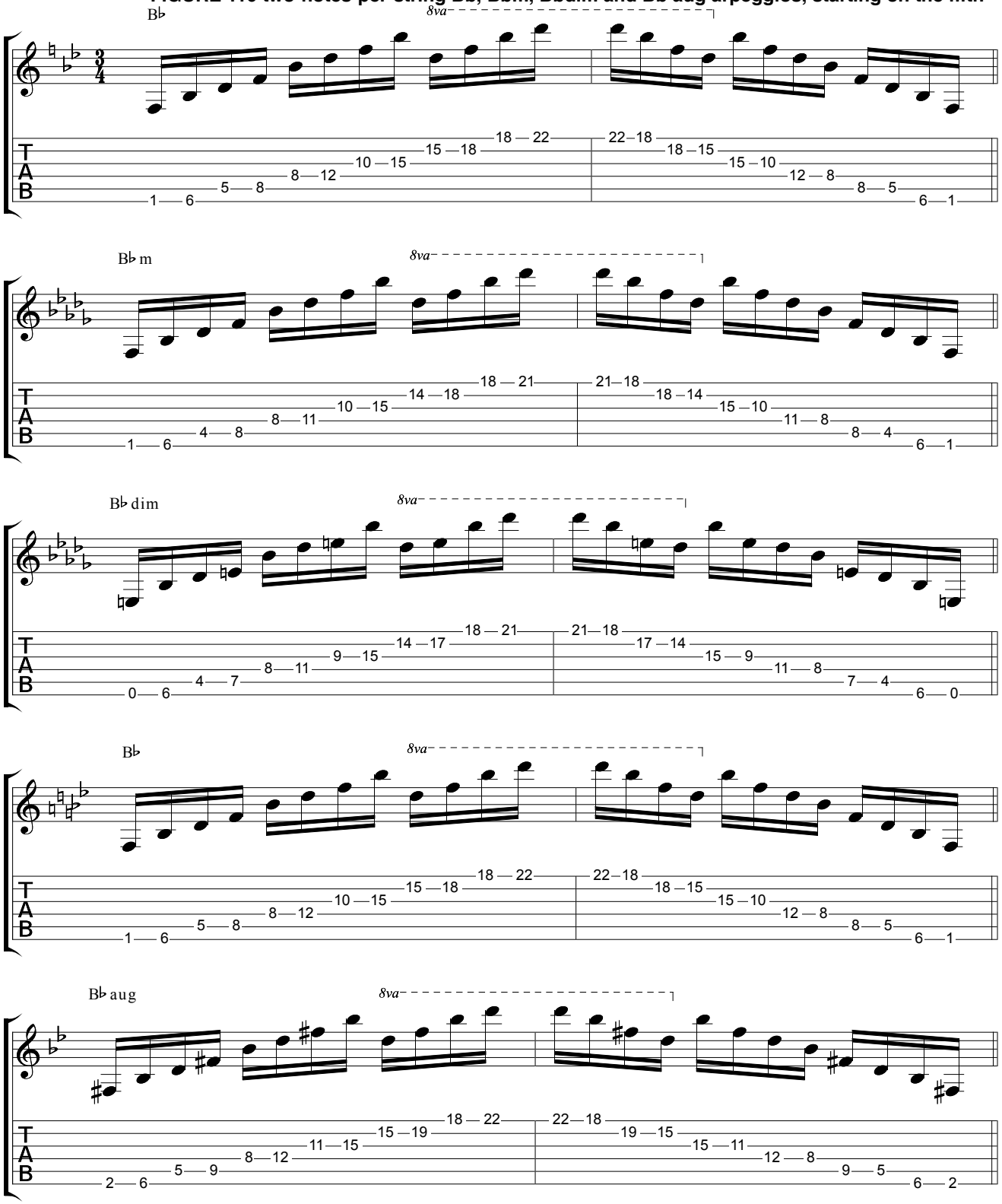


FIGURE 119 two-notes-per-string Bb, Bbm, Bbdim and Bb aug arpeggios, starting on the fifth



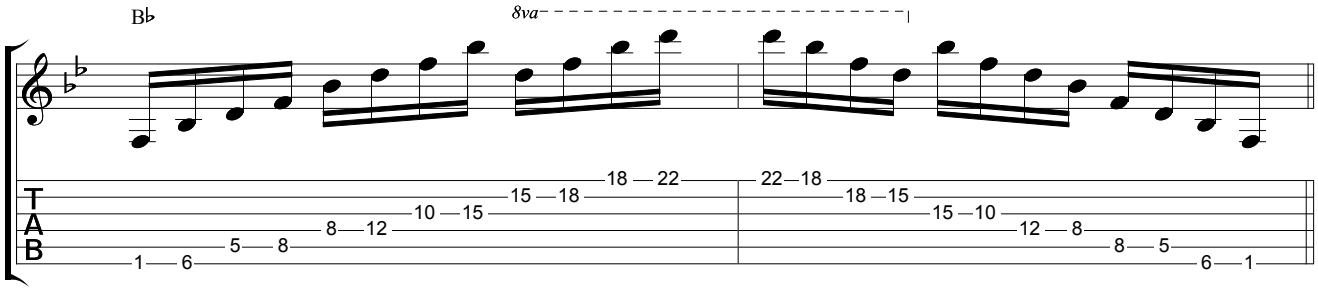
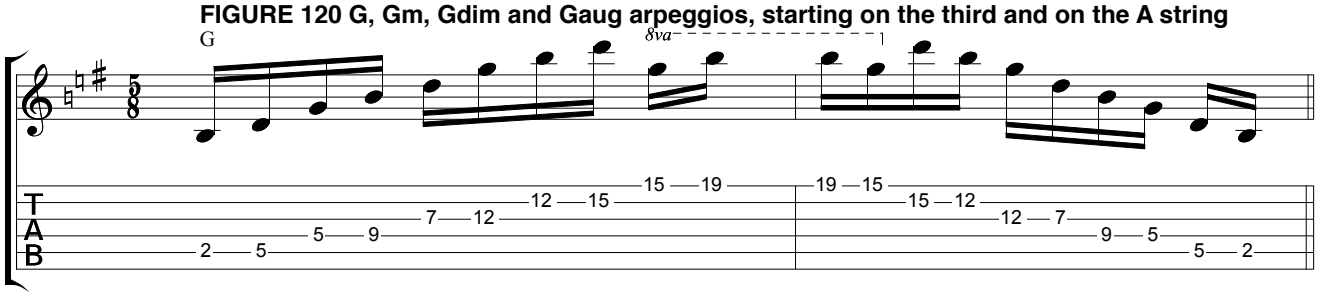
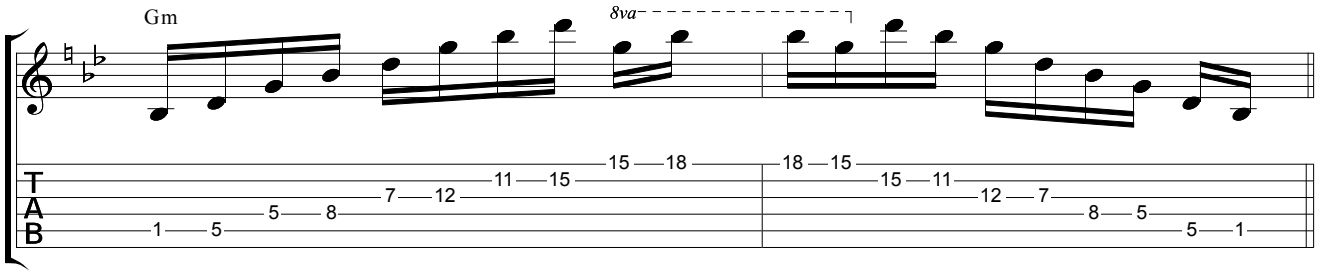
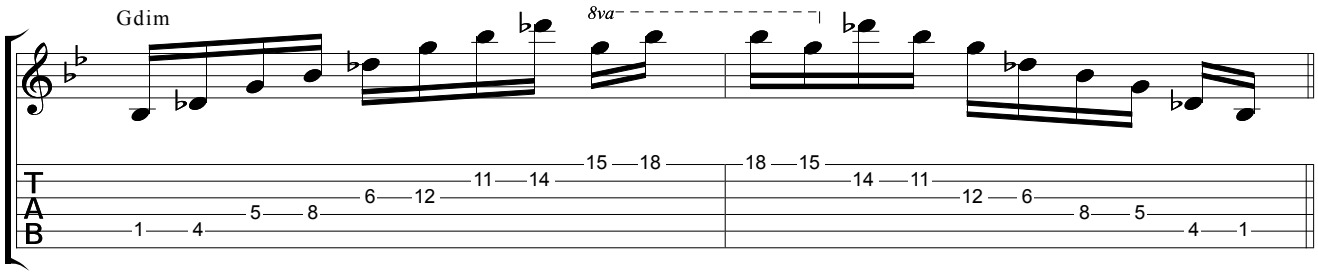
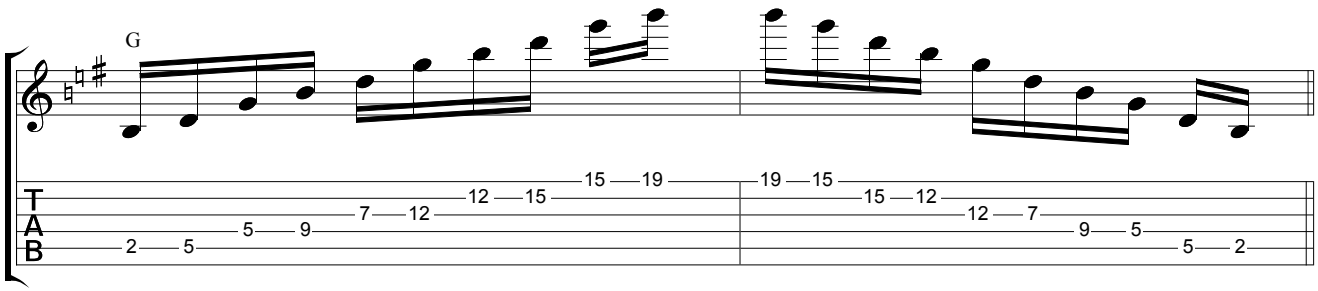


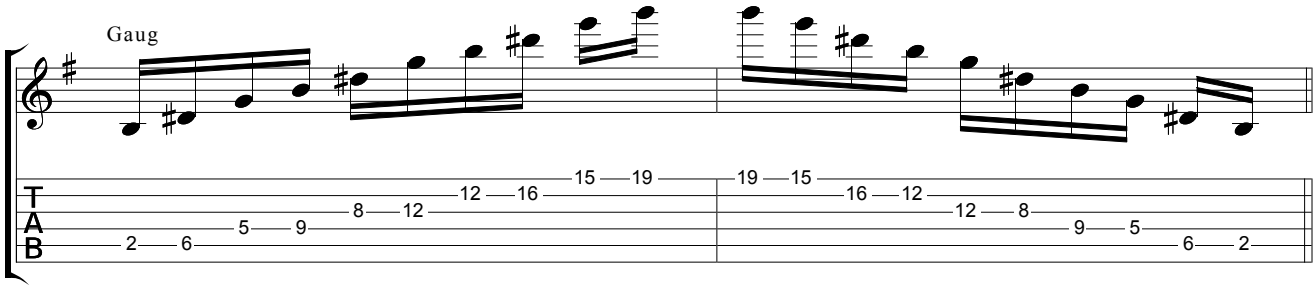
FIGURE 120 G, Gm, Gdim and Gaug arpeggios, starting on the third and on the A string











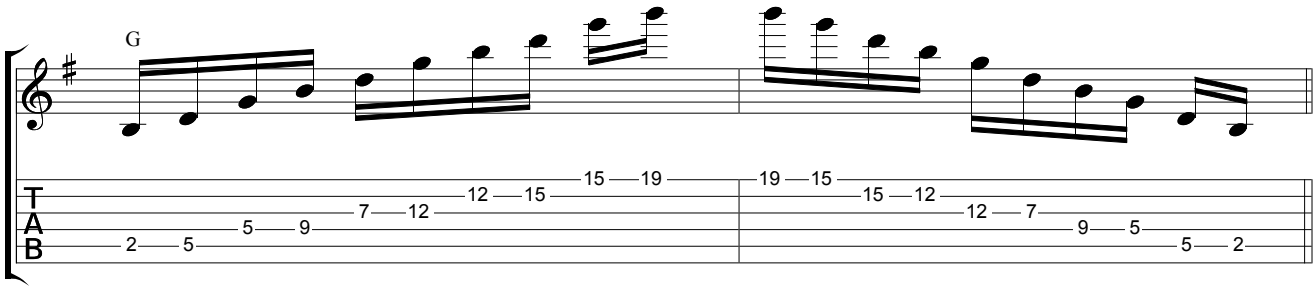
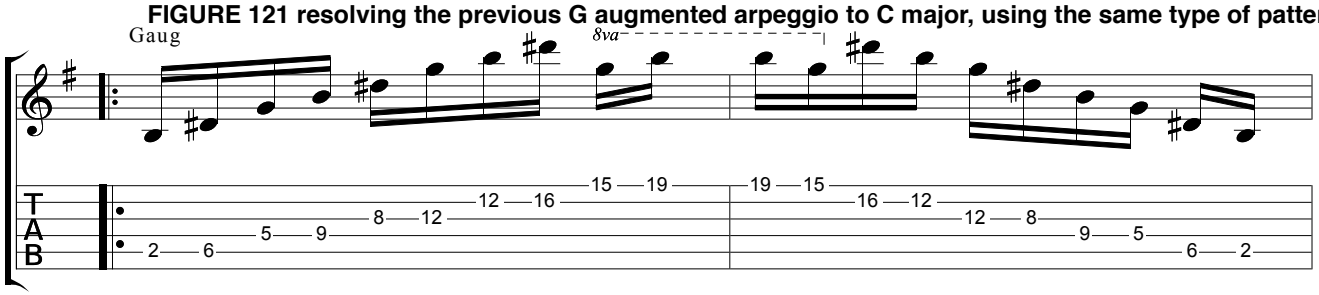


FIGURE 121 resolving the previous G augmented arpeggio to C major, using the same type of pattern



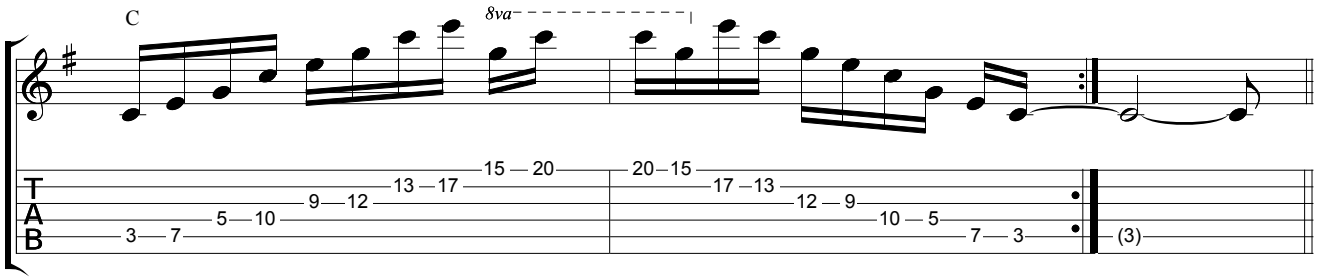
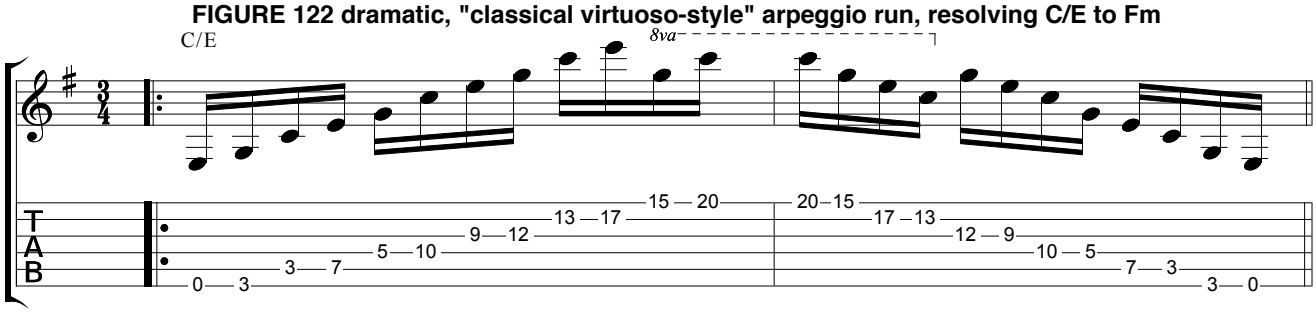
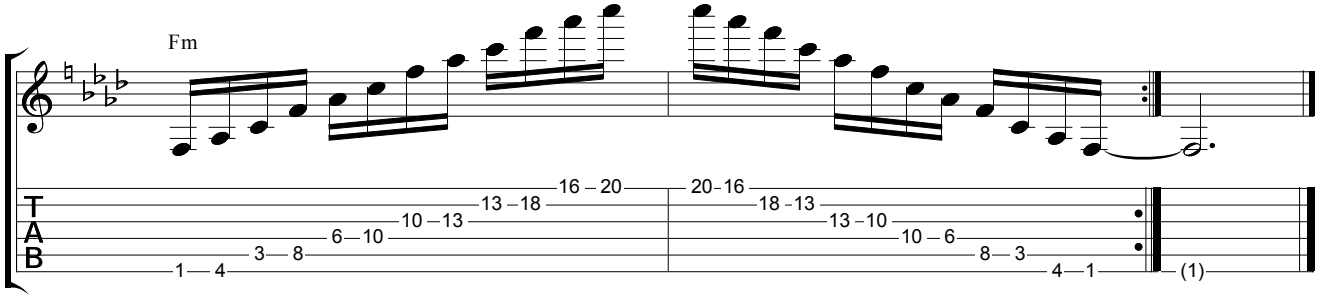


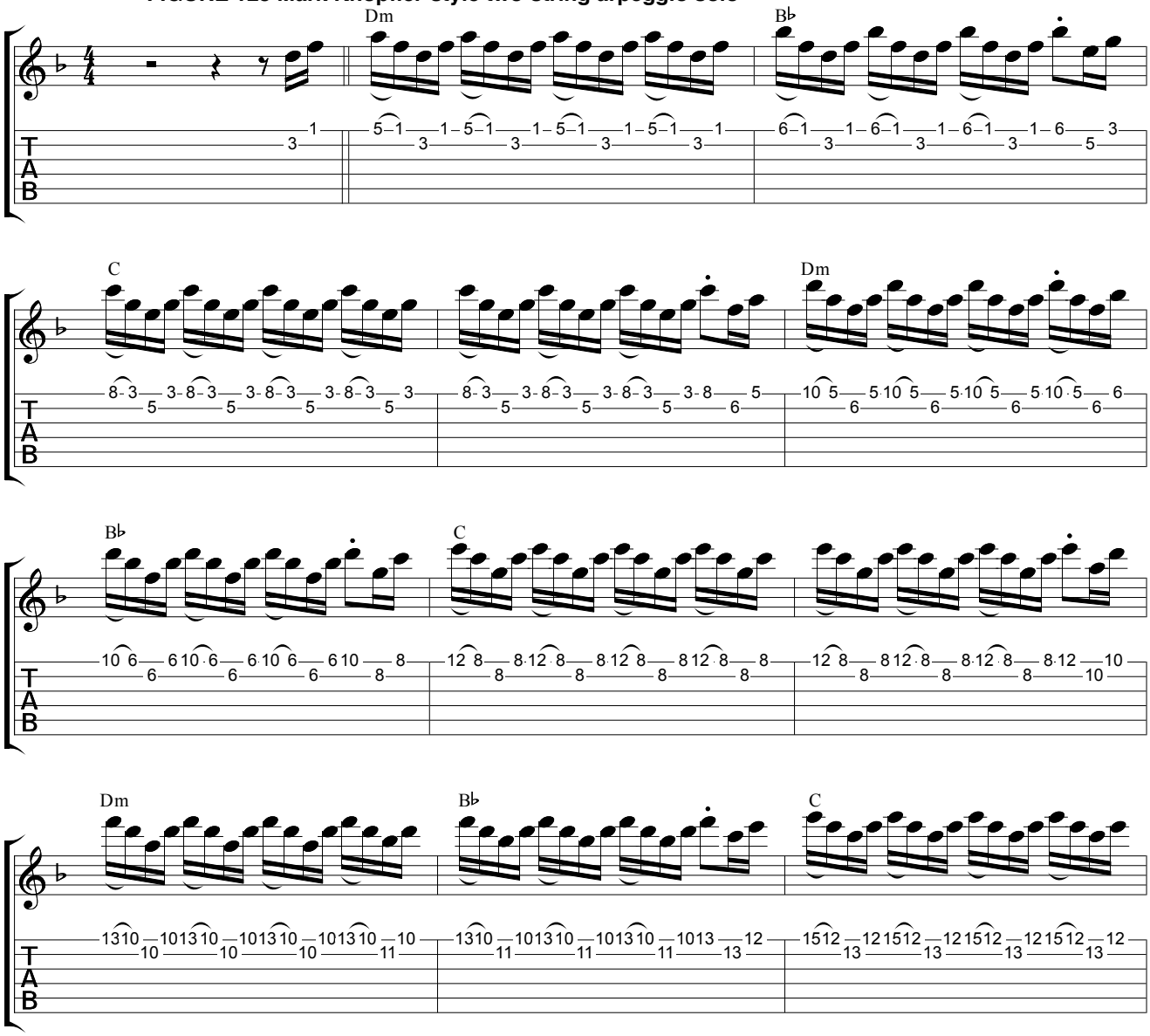
FIGURE 122 dramatic, "classical virtuoso-style" arpeggio run, resolving C/E to Fm





CHAPTER 7 MASTERING ARPEGGIOS Classic Rock Arpeggio Licks

FIGURE 123 Mark Knopfler-style two-string arpeggio solo



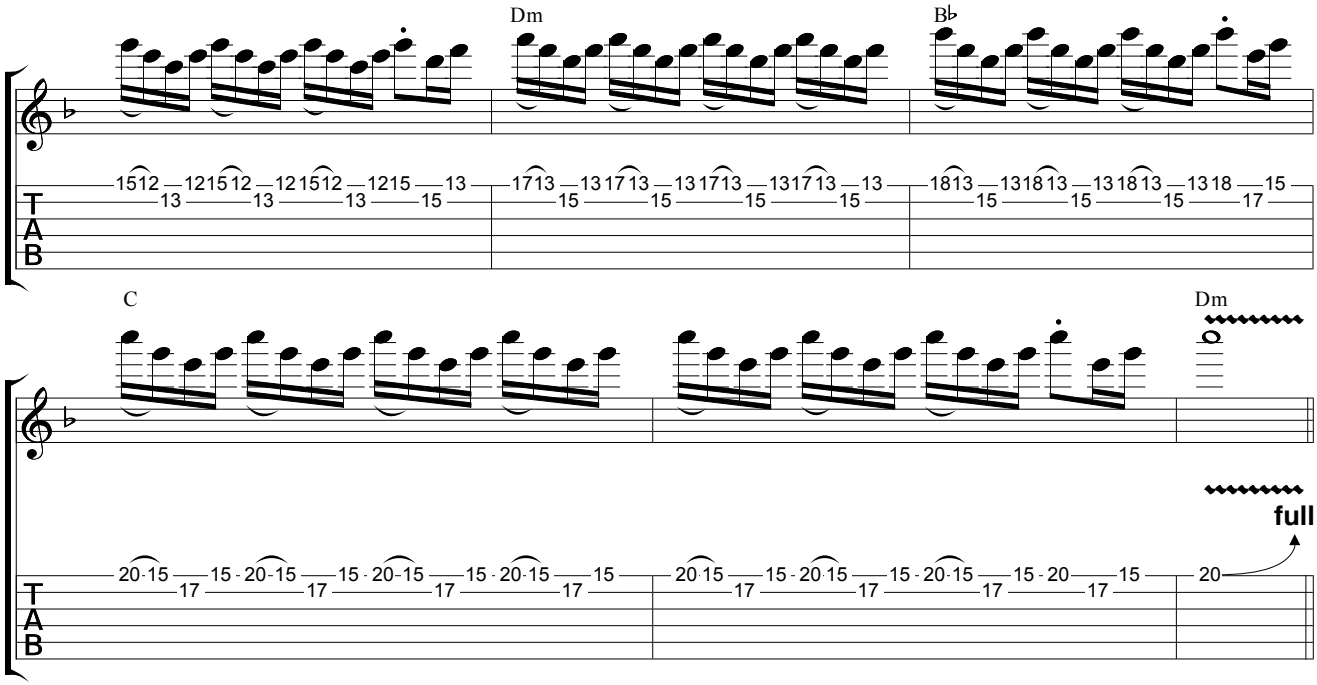
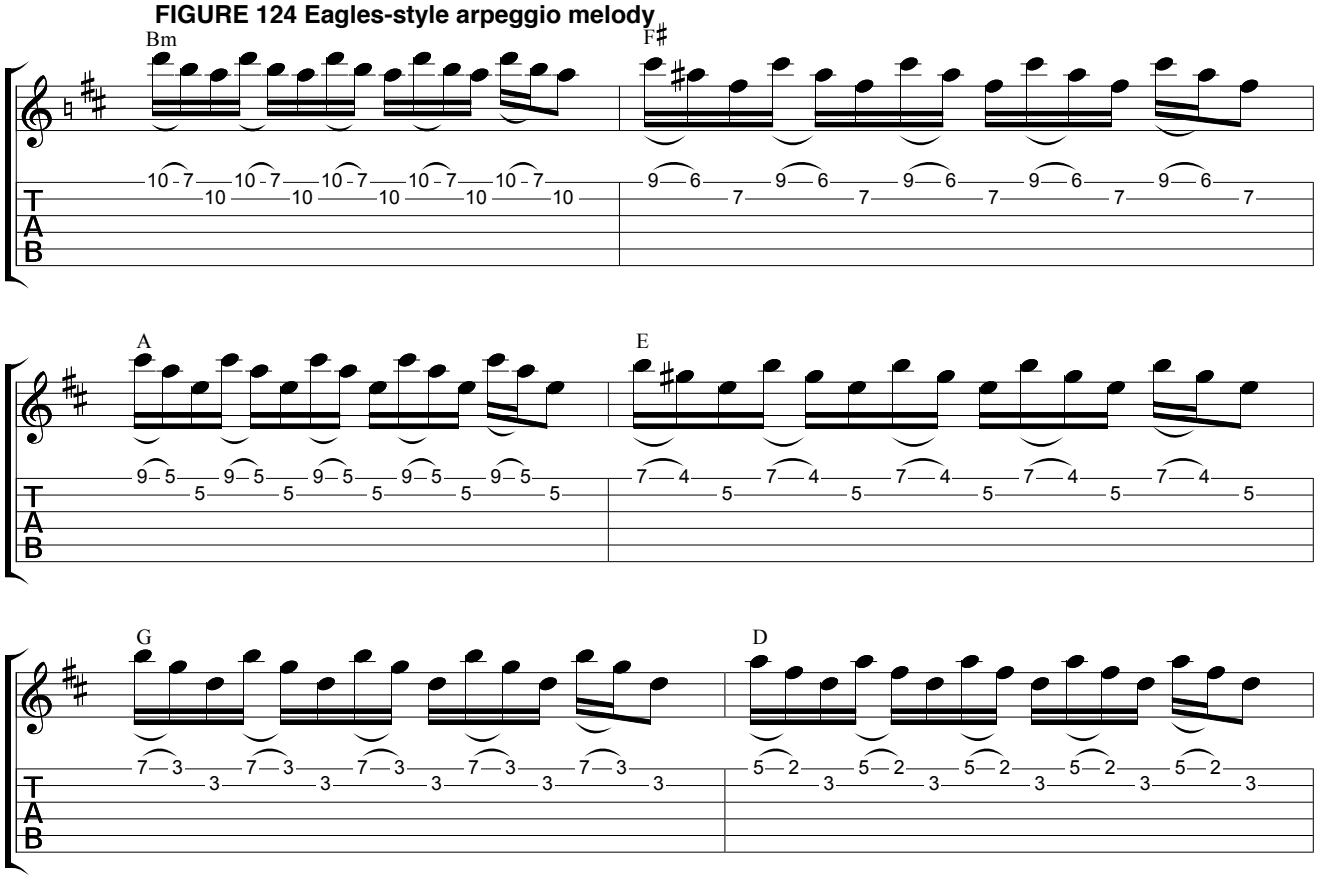
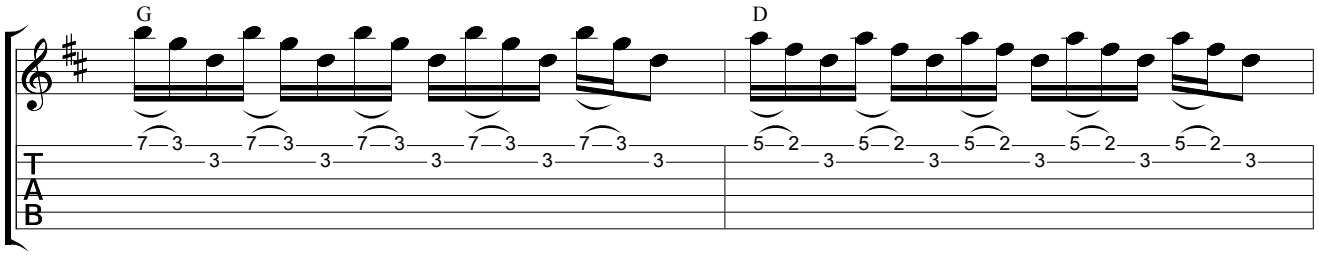
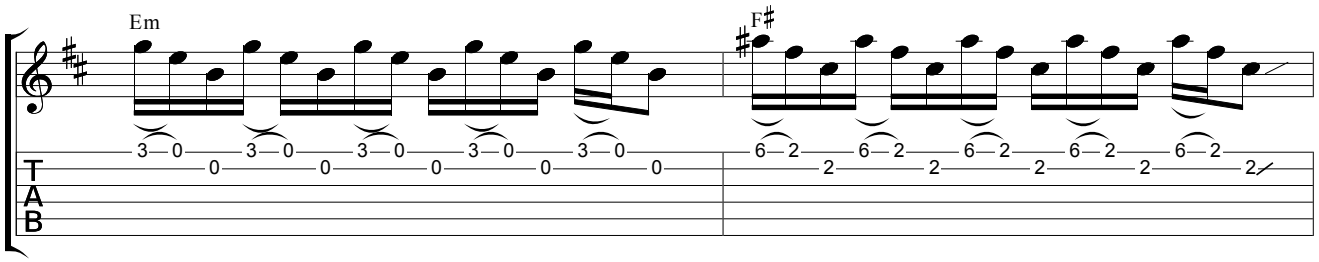
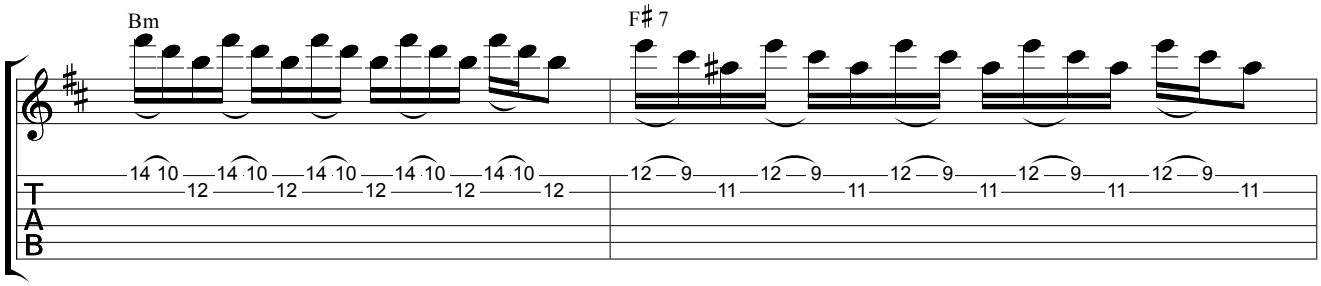


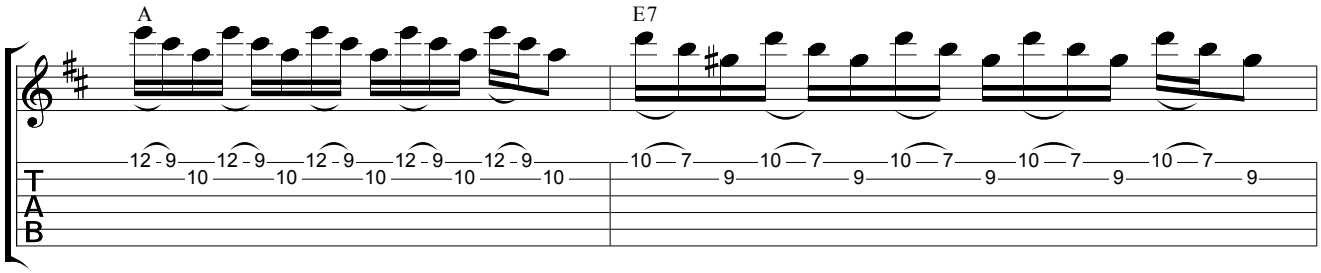
FIGURE 124 Eagles-style arpeggio melody

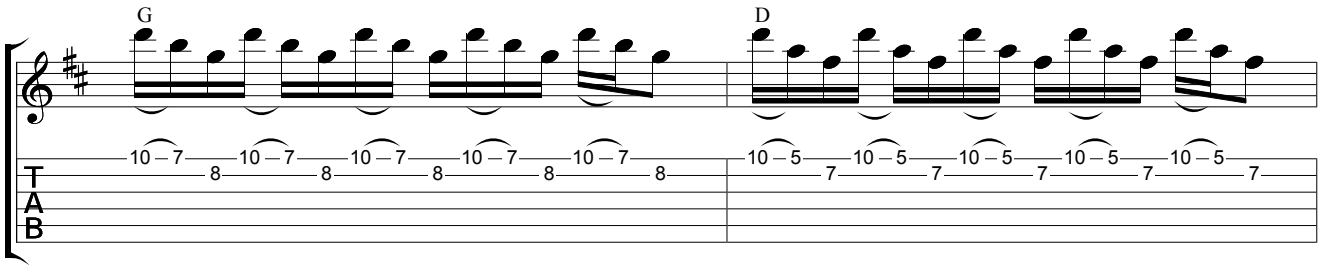



G
D
T
A
B


Em
F♯
T
A
B


Bm
F♯7
T
A
B


A
E7
T
A
B


G
D
T
A
B

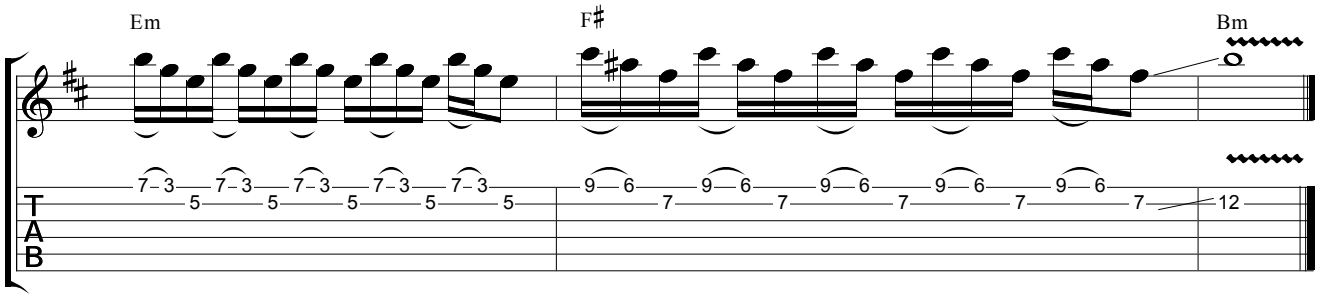

Em
F♯
Bm
T
A
B

FIGURE 125 G major scale and diatonic triad arpeggios

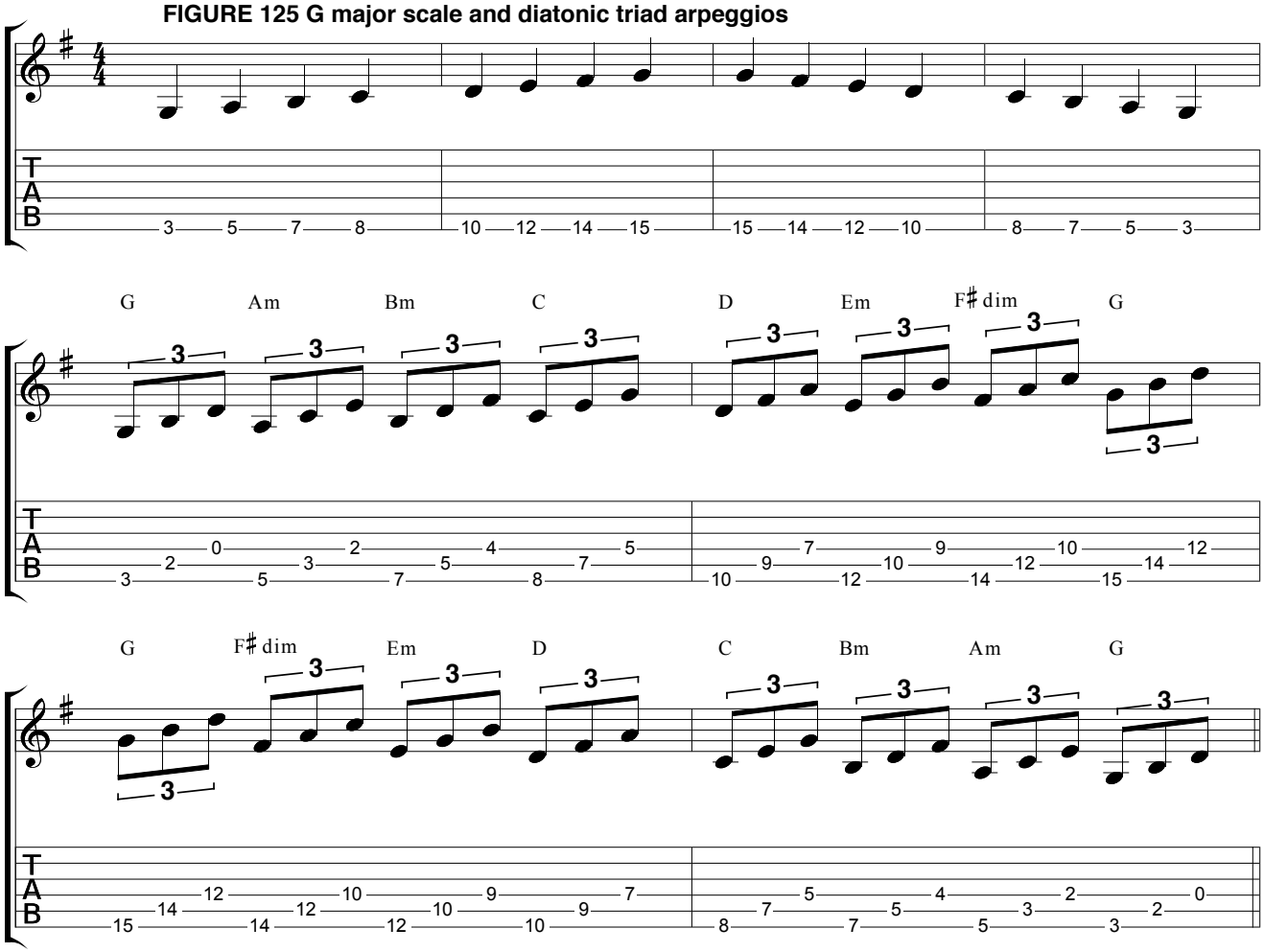
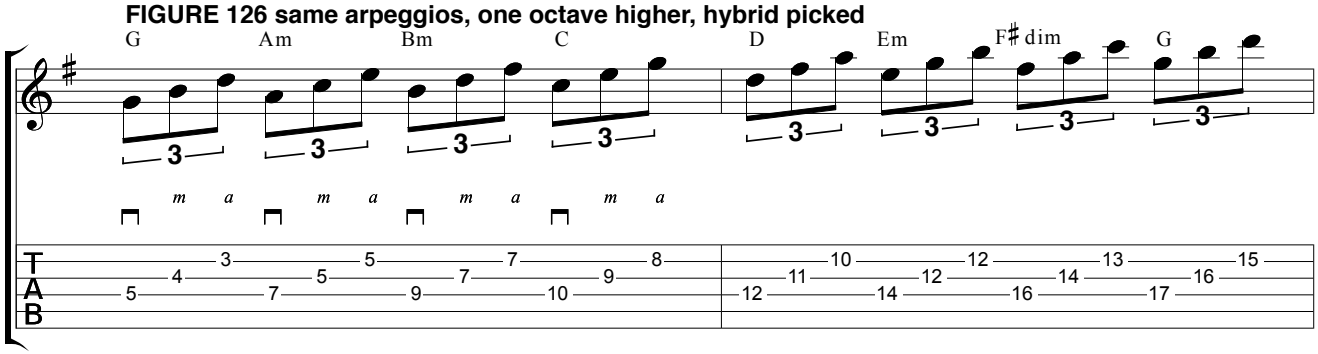


FIGURE 126 same arpeggios, one octave higher, hybrid picked



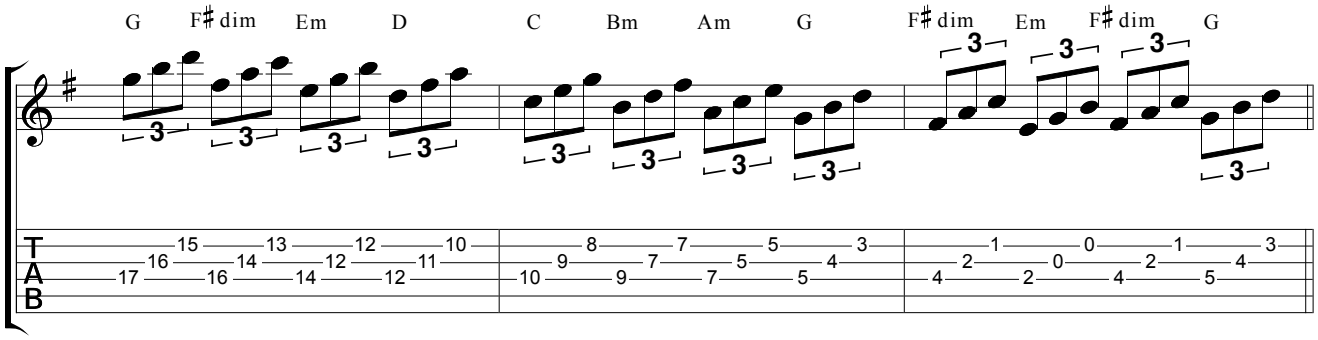
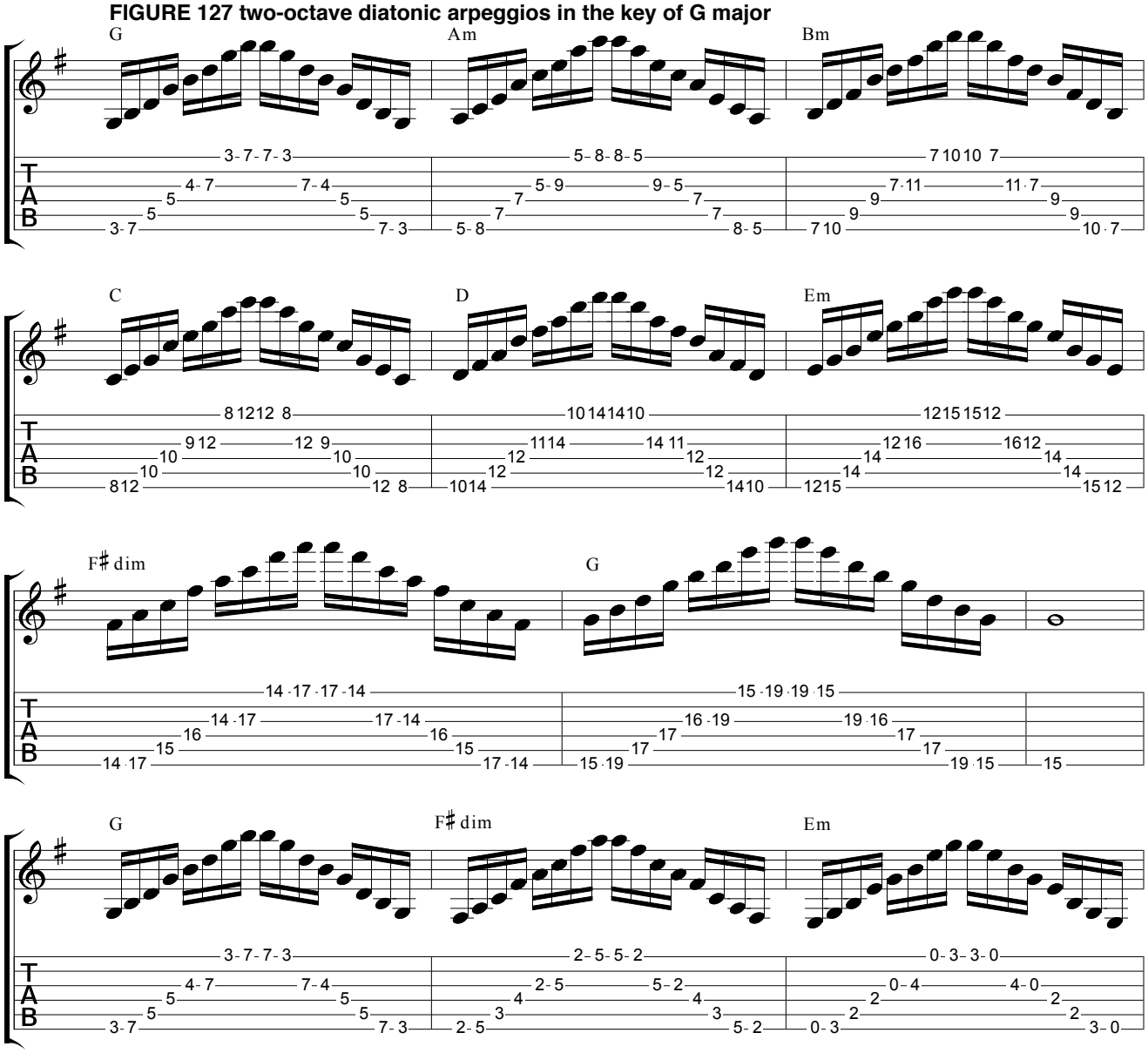


FIGURE 127 two-octave diatonic arpeggios in the key of G major



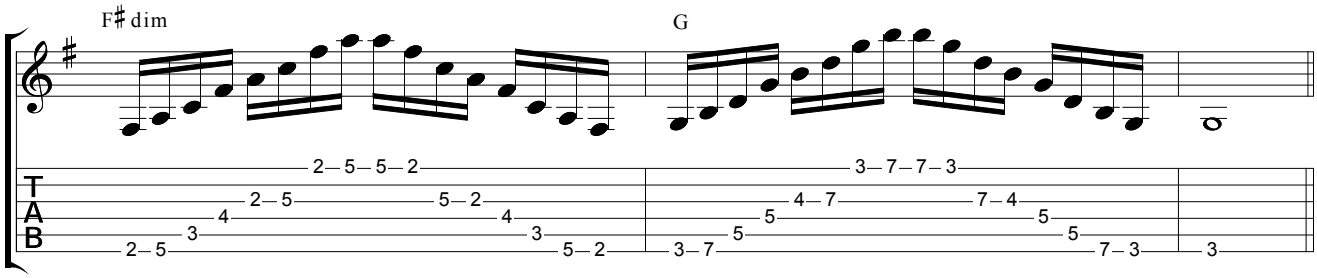
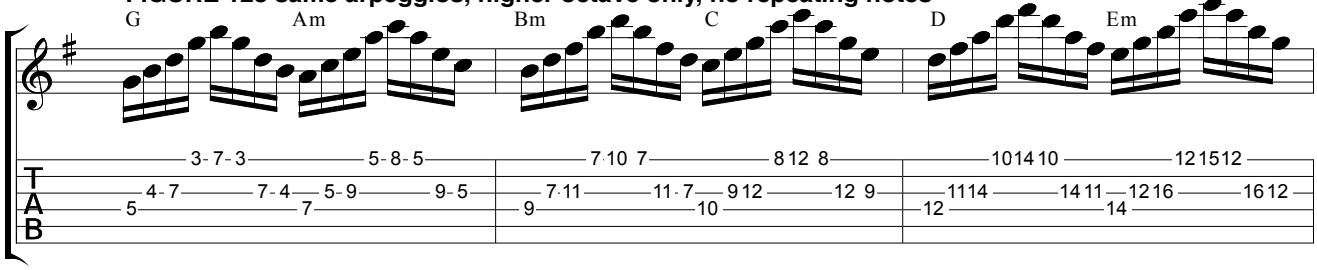
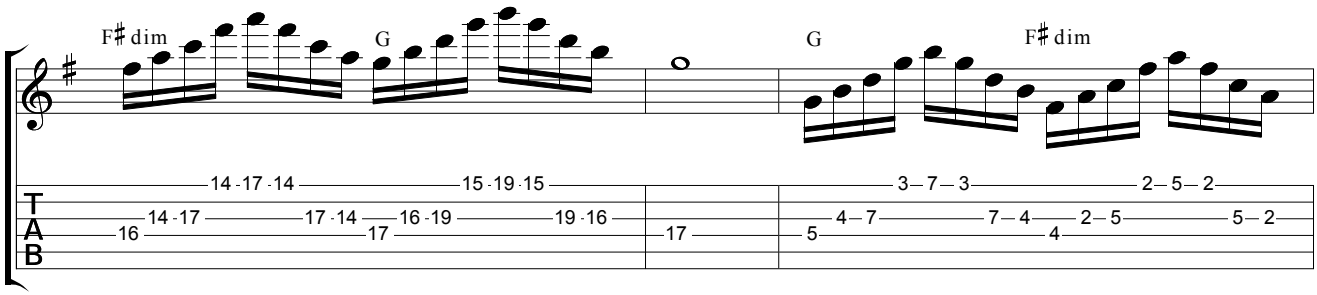


FIGURE 128 same arpeggios, higher octave only, no repeating notes





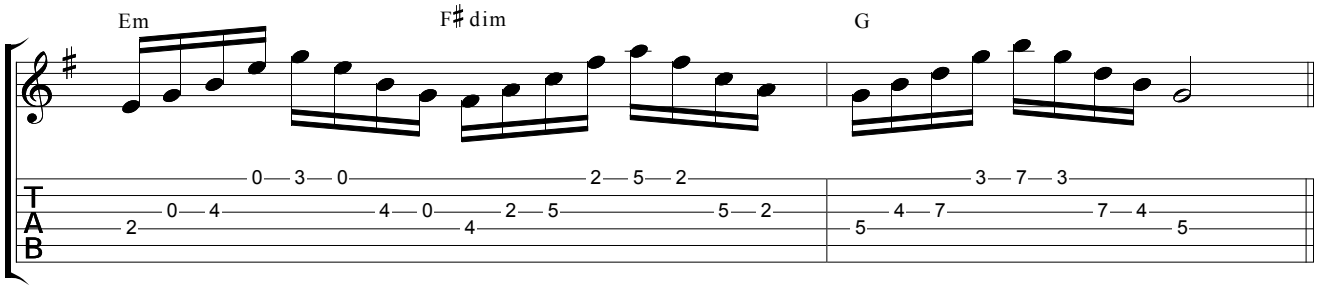
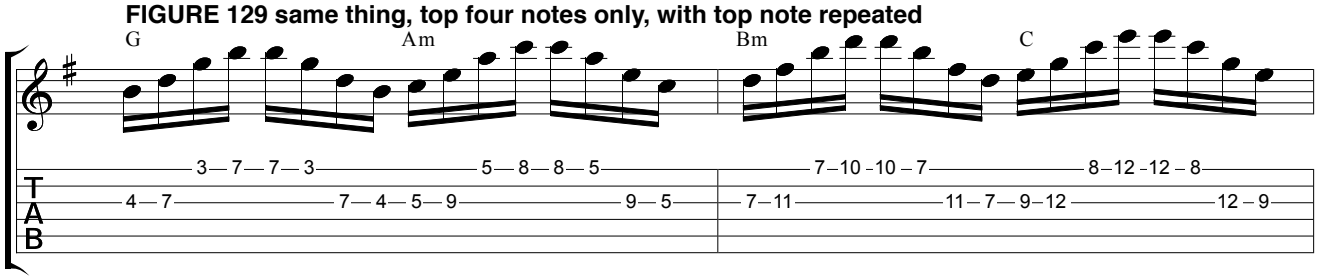
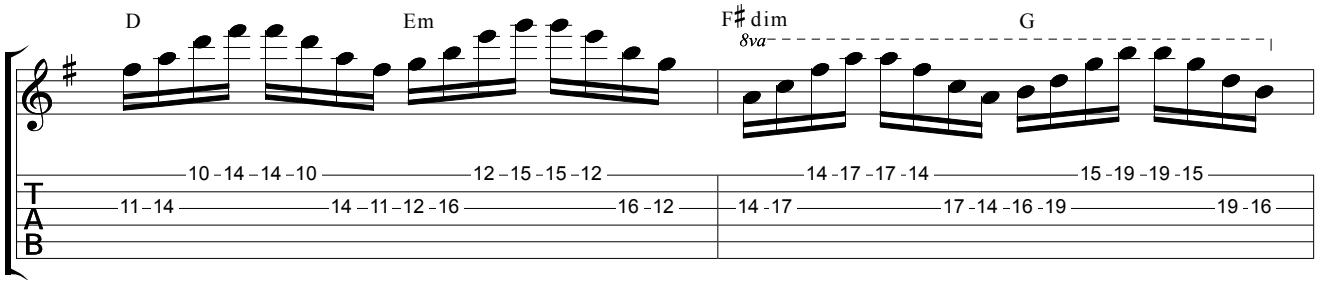


FIGURE 129 same thing, top four notes only, with top note repeated





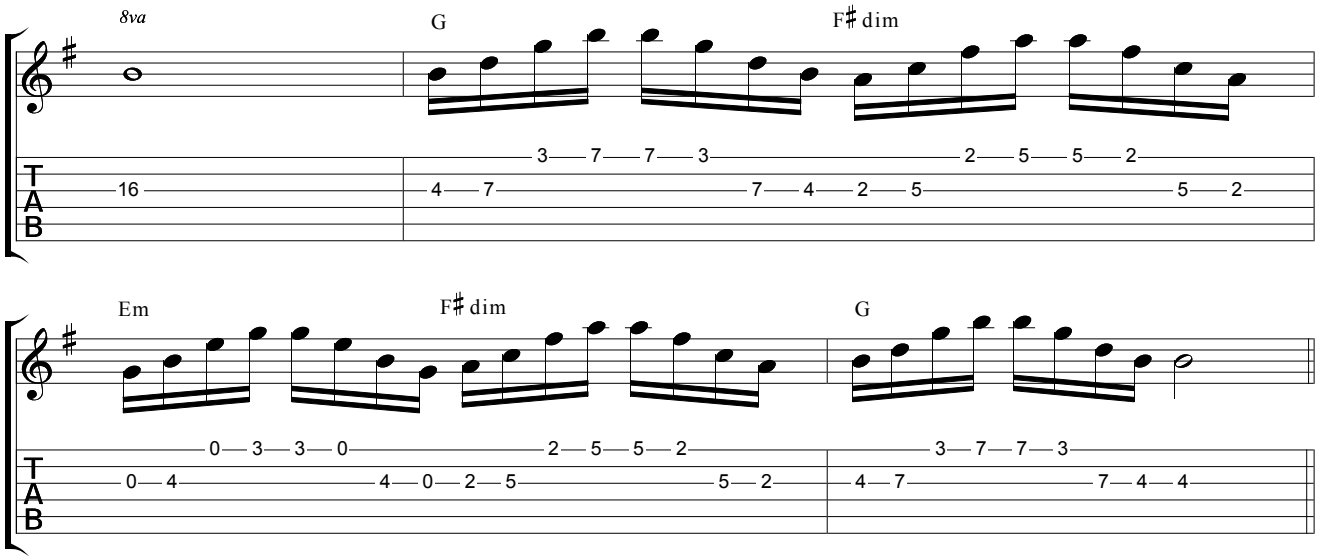


FIGURE 130 triplet variation, starting on the top note

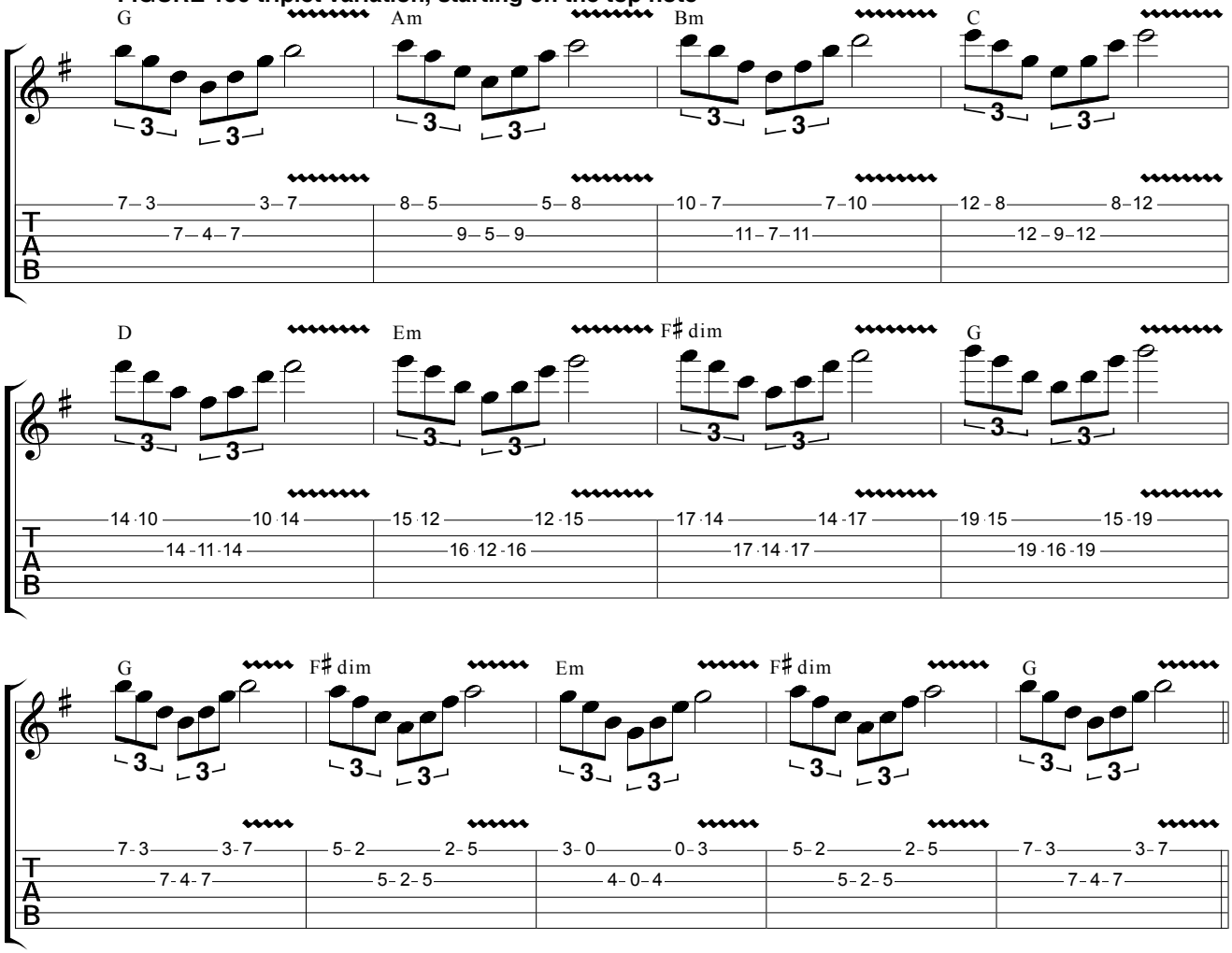


FIGURE 131 one-octave diatonic arpeggios in G major, third-fourth position

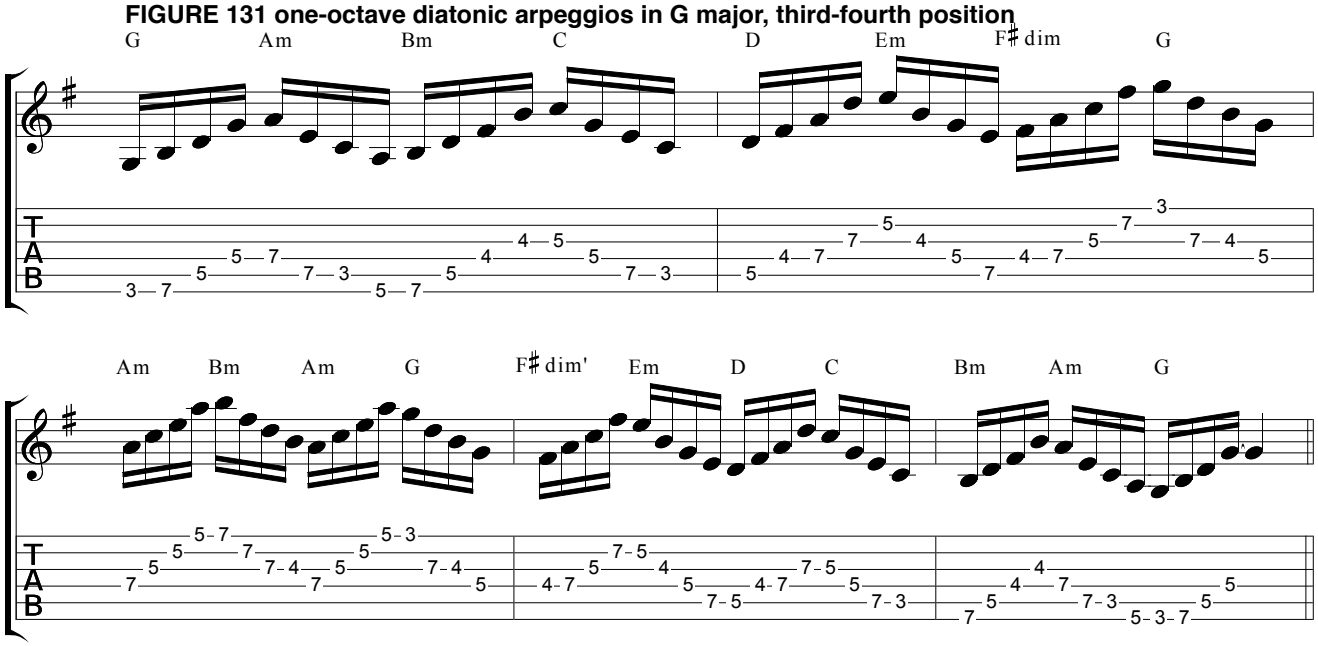


FIGURE 132 same pattern, with melodic contour reversed

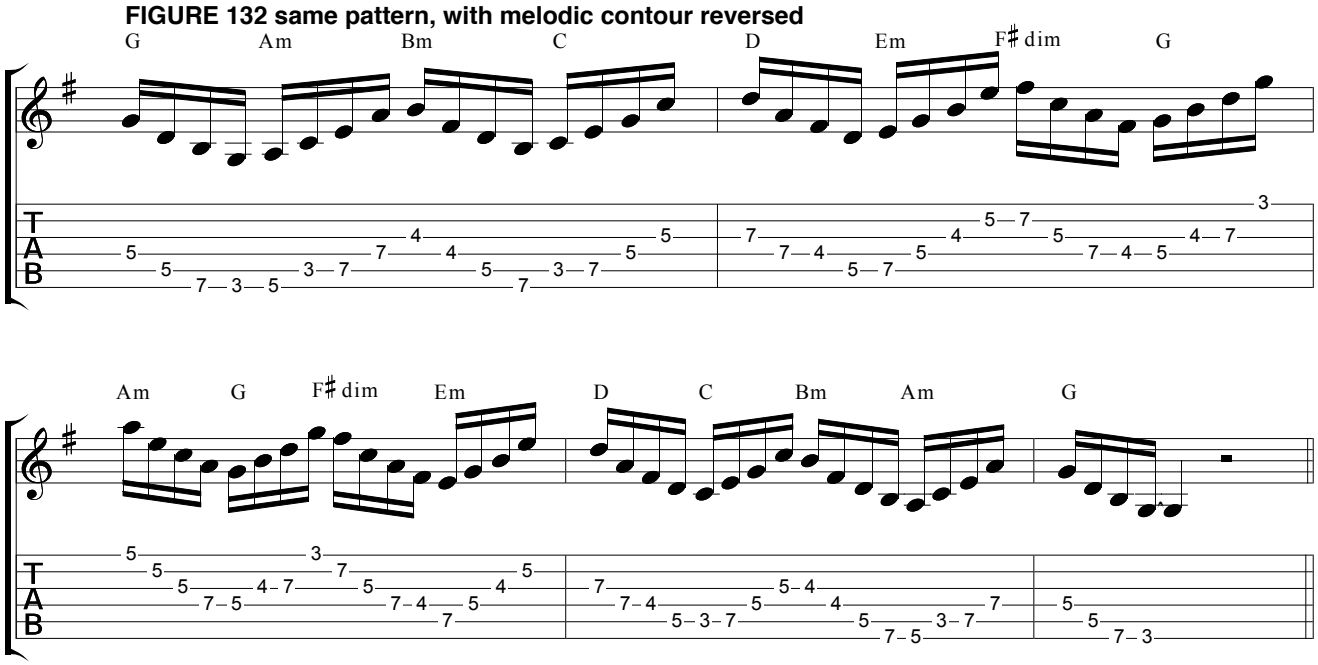
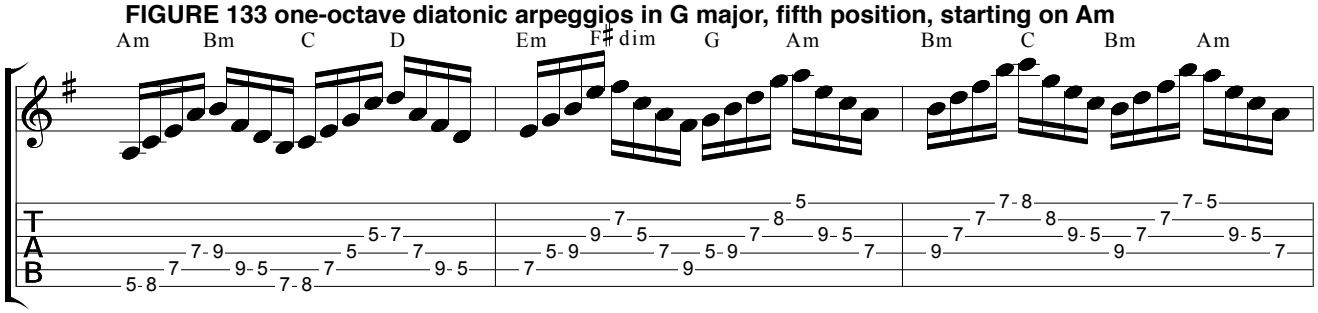


FIGURE 133 one-octave diatonic arpeggios in G major, fifth position, starting on Am



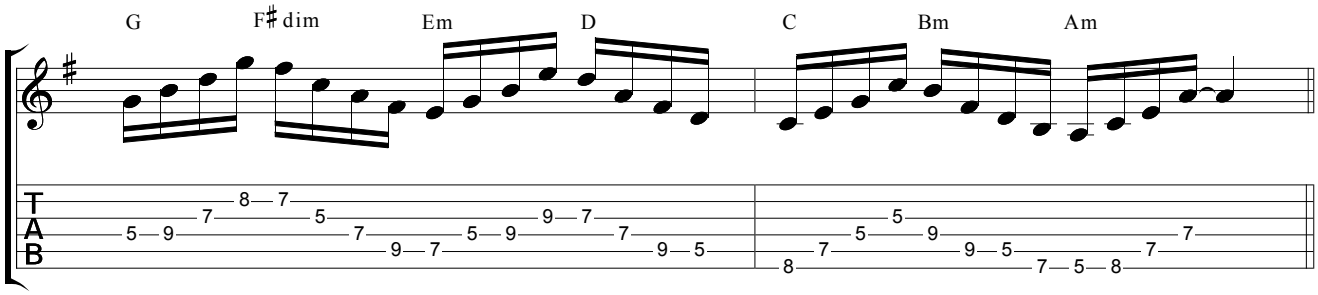
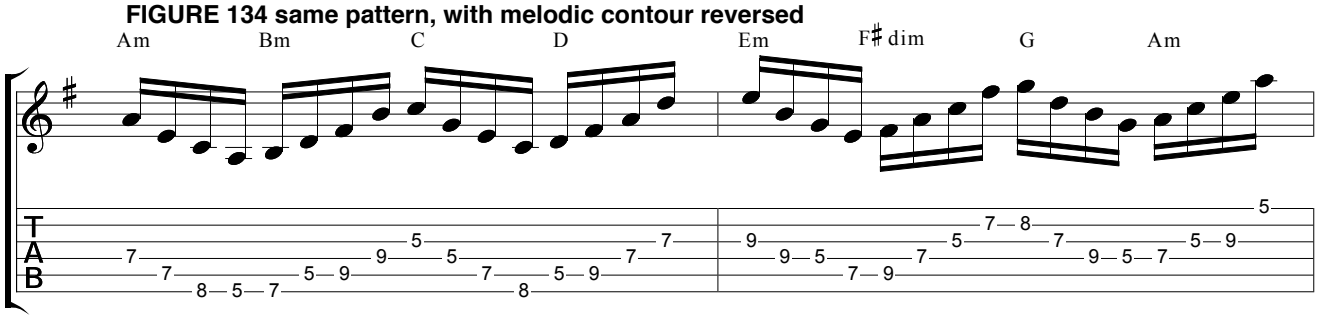


FIGURE 134 same pattern, with melodic contour reversed



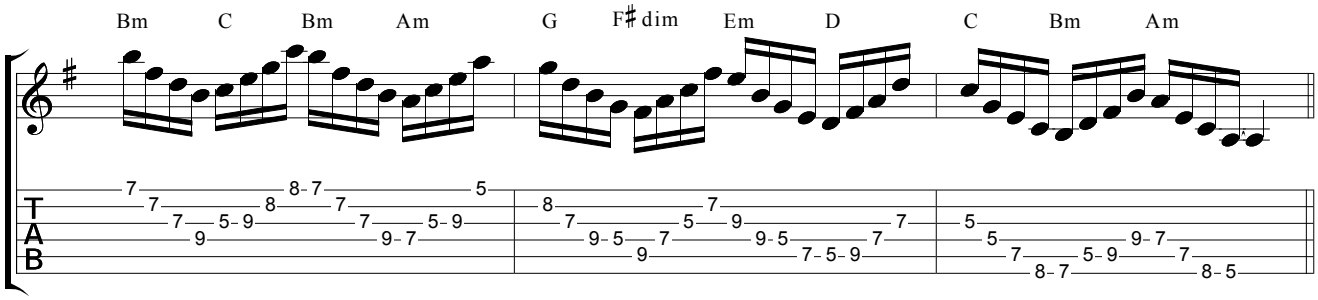
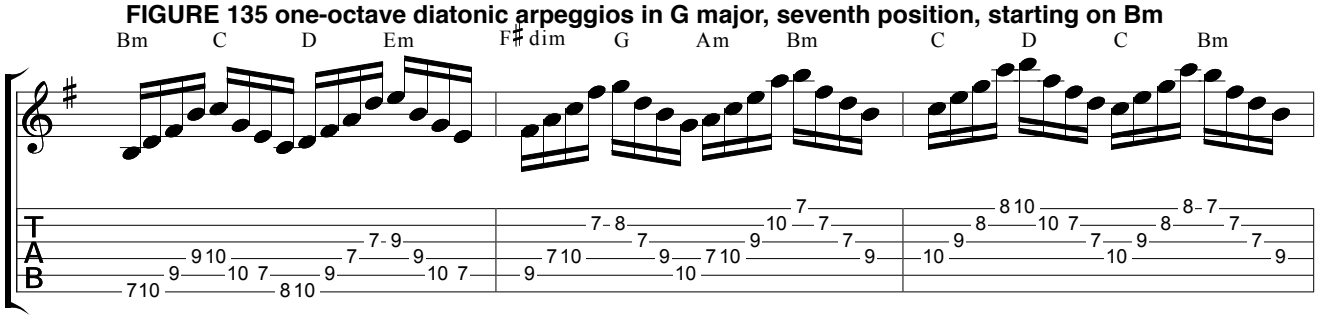


FIGURE 135 one-octave diatonic arpeggios in G major, seventh position, starting on Bm



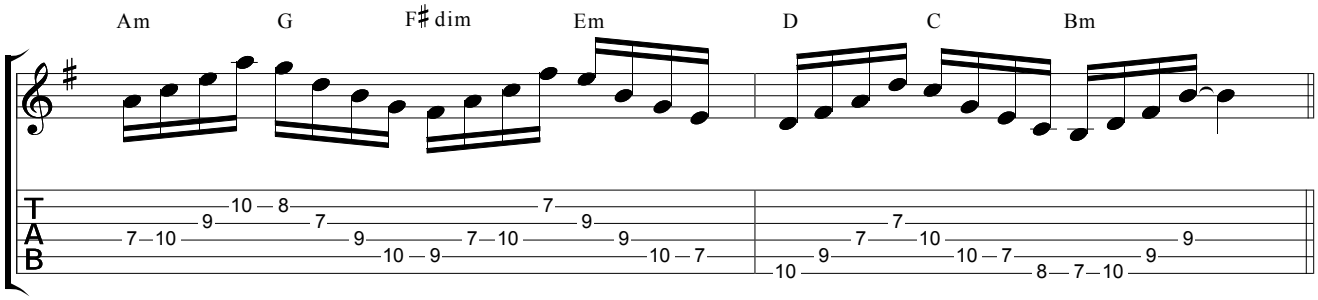


FIGURE 136 one-octave diatonic arpeggios in G major, eighth-ninth position, starting on C

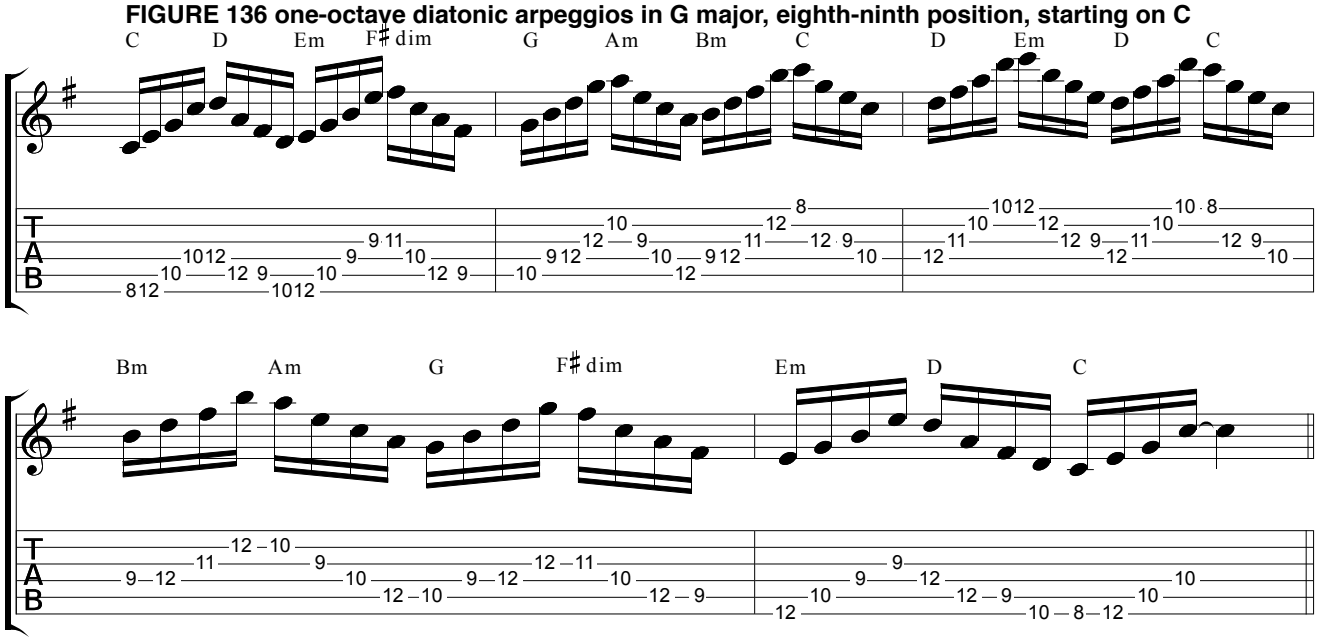


FIGURE 137 one-octave diatonic arpeggios in G major, 10th position, starting on D

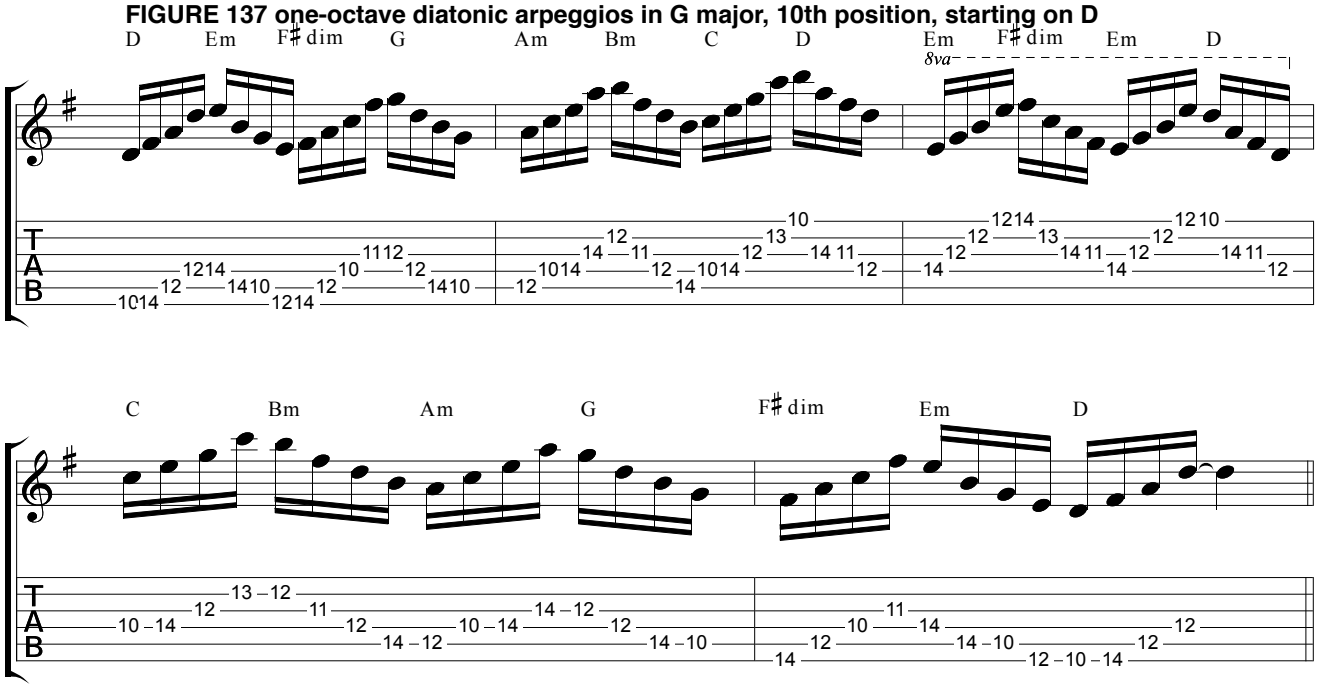
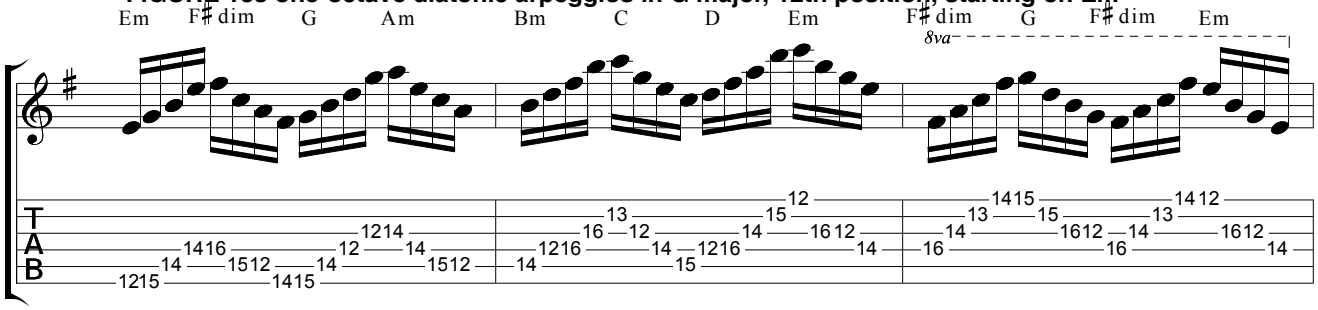


FIGURE 138 one-octave diatonic arpeggios in G major, 12th position, starting on Em



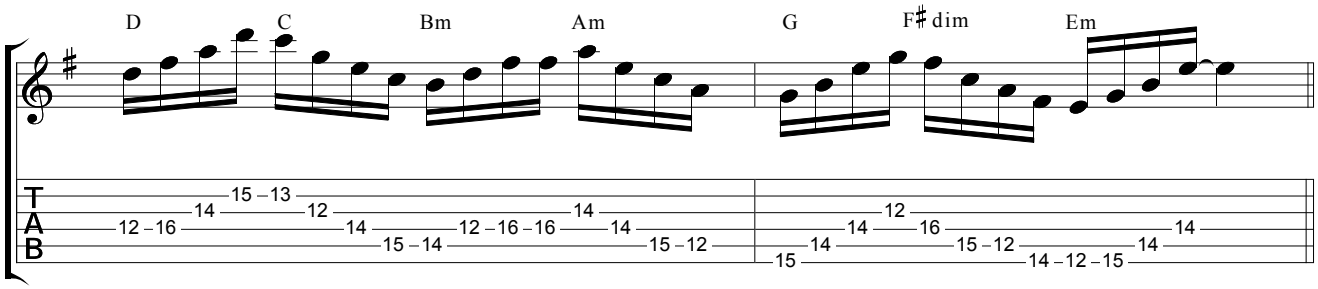
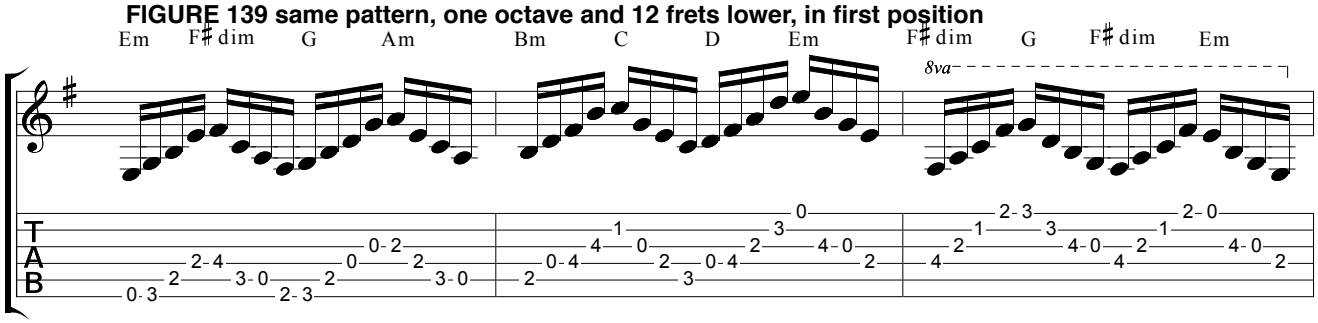


FIGURE 139 same pattern, one octave and 12 frets lower, in first position



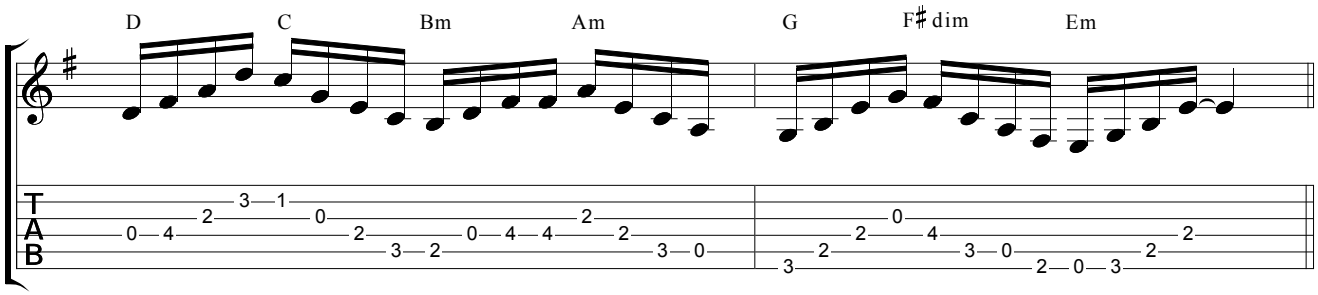
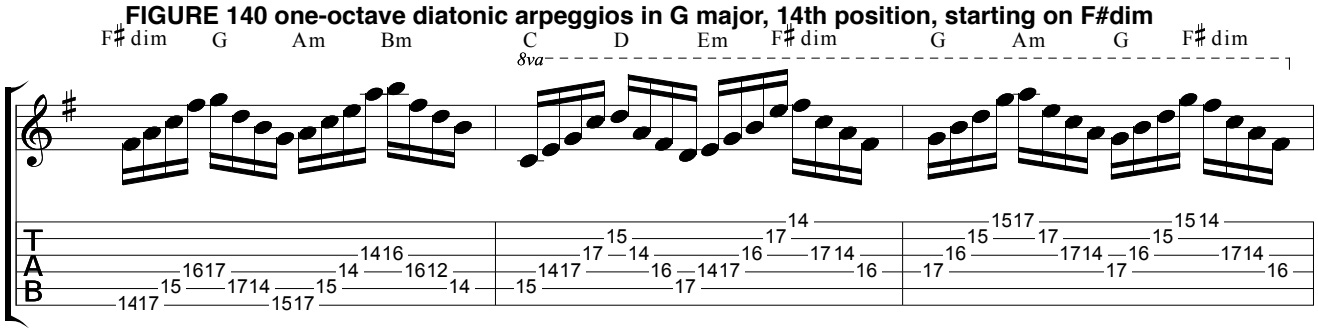


FIGURE 140 one-octave diatonic arpeggios in G major, 14th position, starting on F#dim



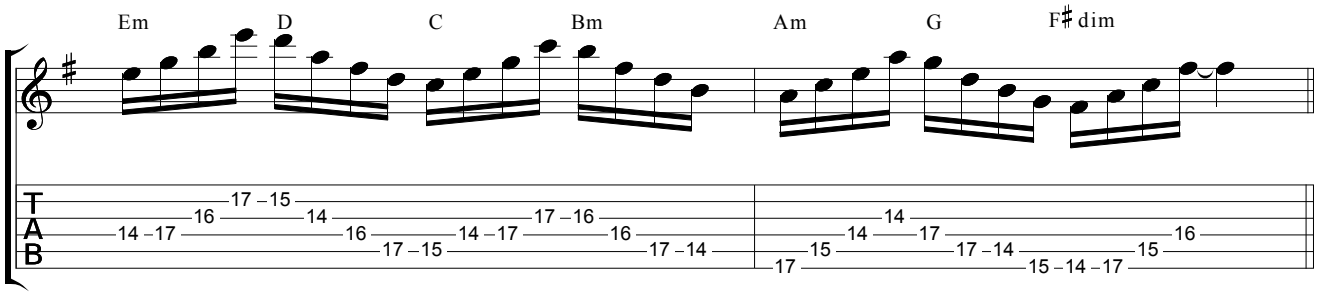


FIGURE 141 same pattern, one octave and 12 frets lower, in second position

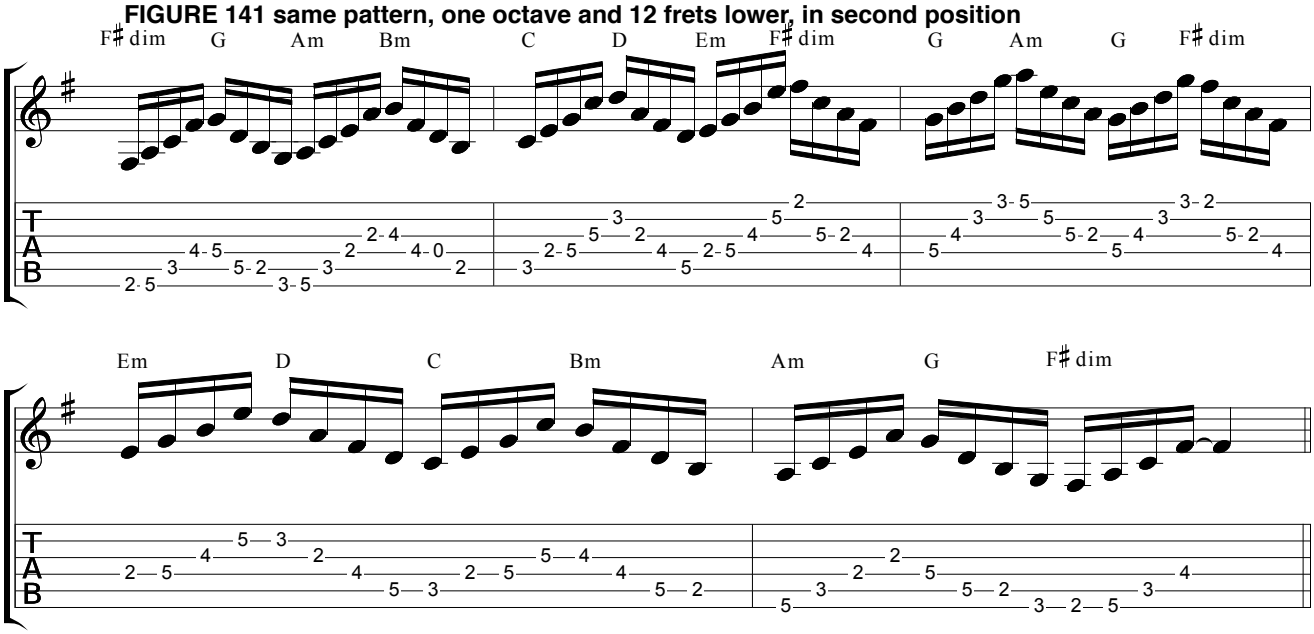


FIGURE 142 first pattern again (in third-fourth position), with an eighth-note triplet melodic variation

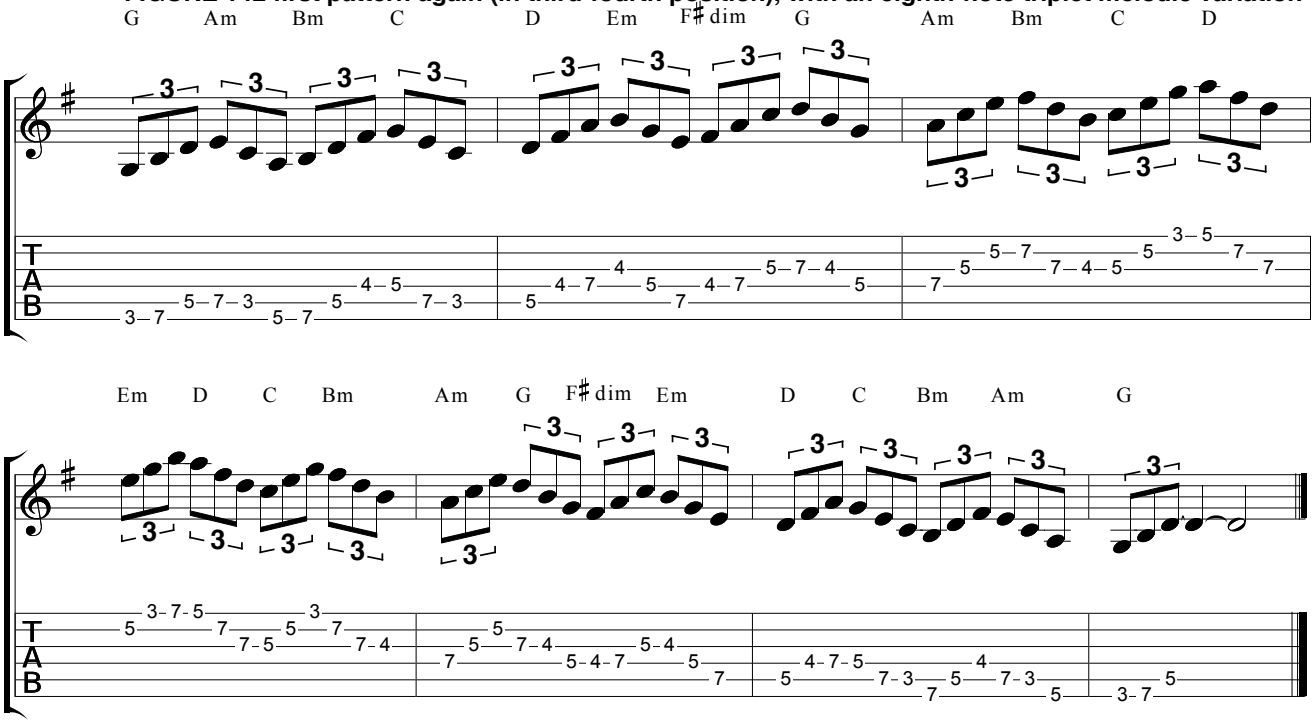


FIGURE 143 open-voiced diatonic triad arpeggios in G major, played up and down the neck

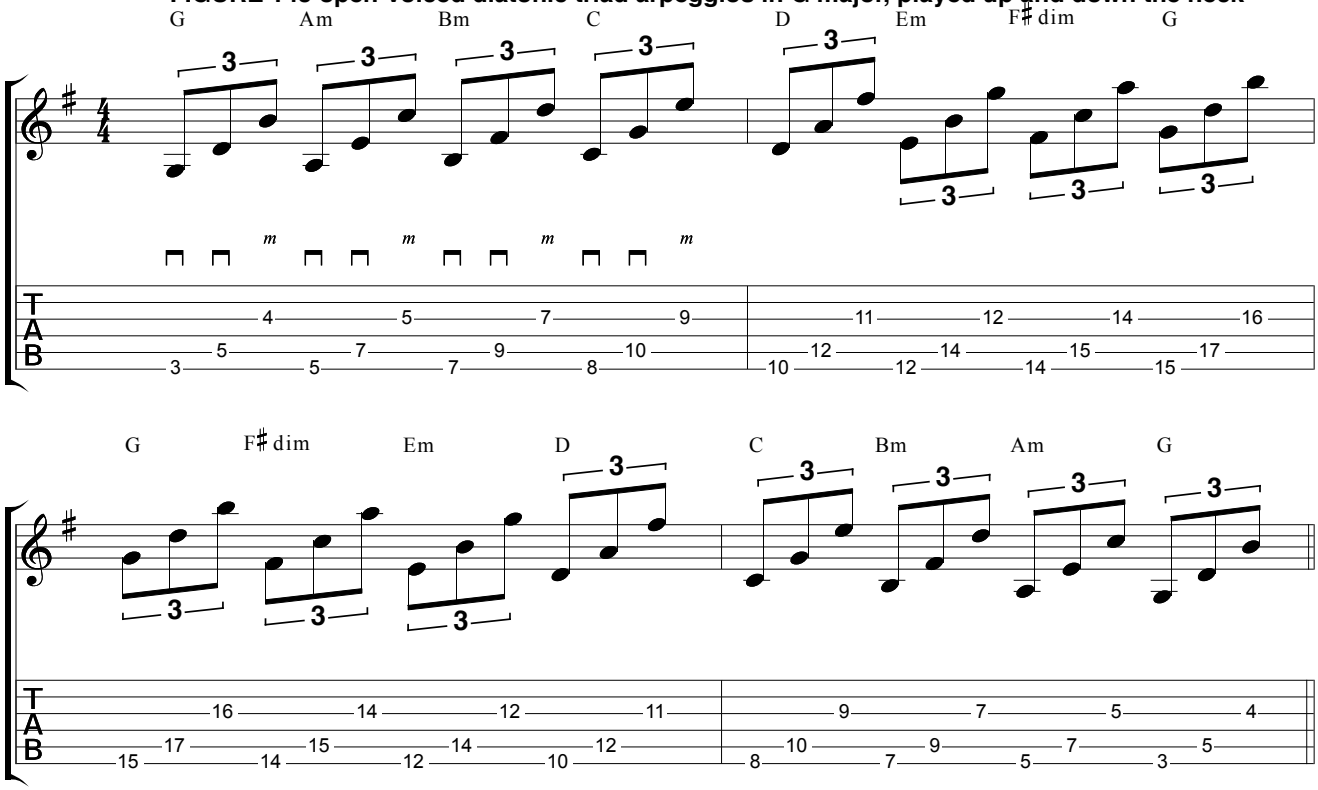


FIGURE 144 same thing an octave higher, on the A, D and B strings

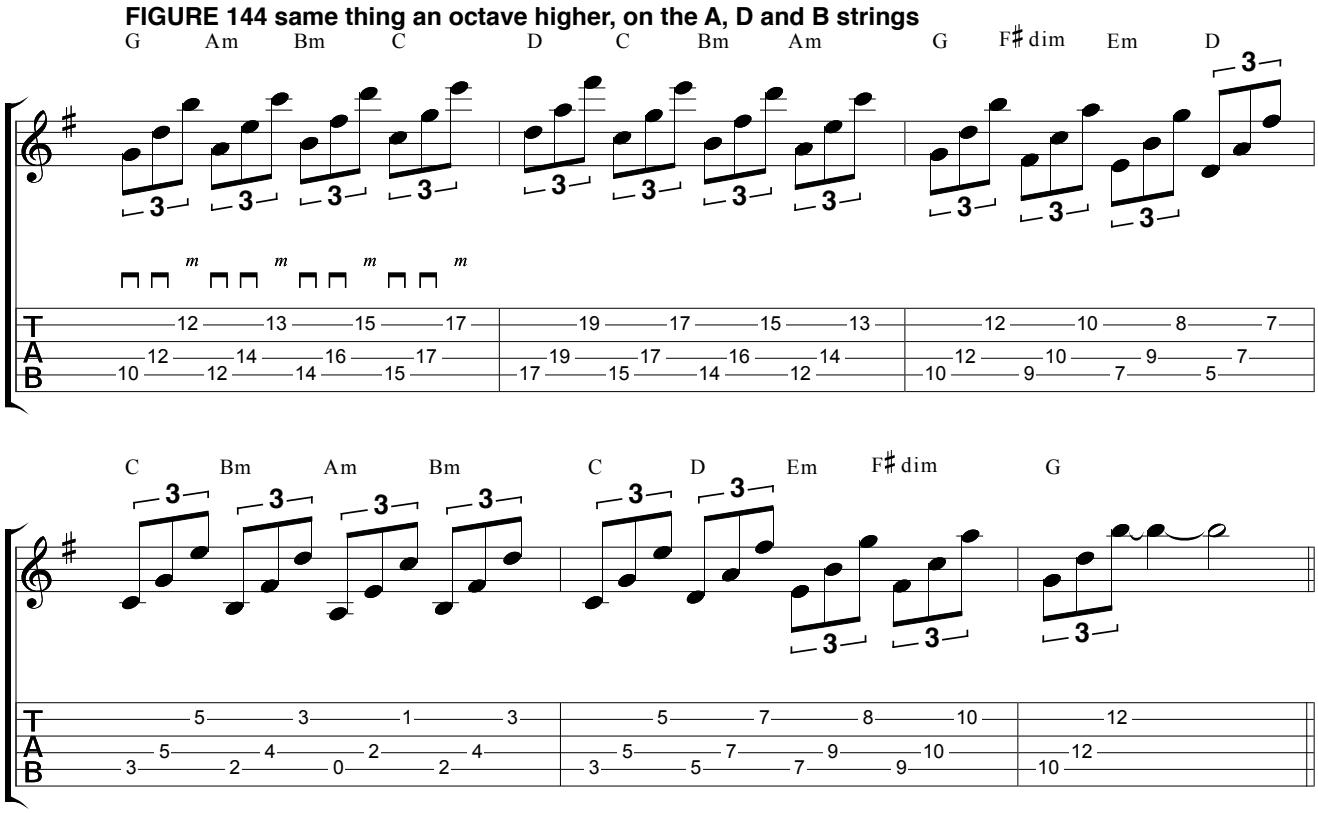


FIGURE 145 switching string groups to extend the range

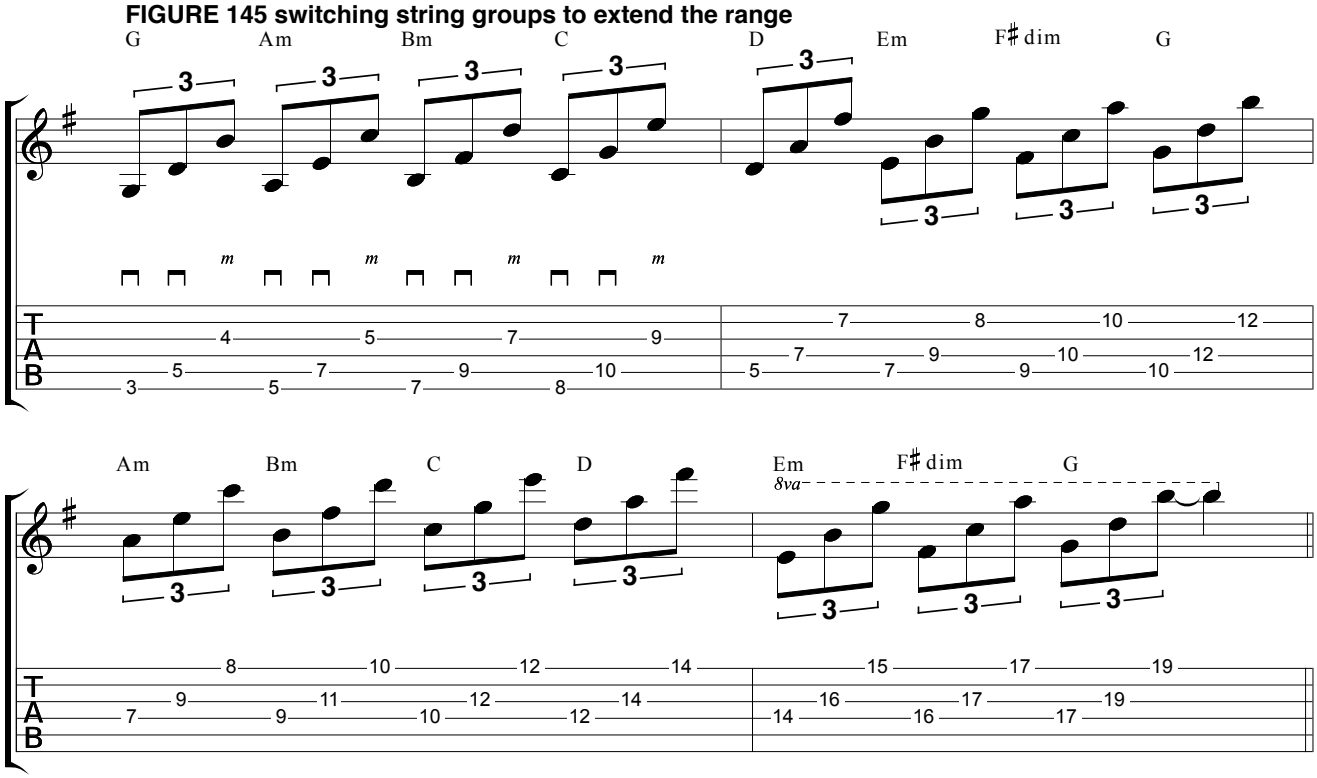


FIGURE 146 open-voiced, first-inversion triad arpeggios in G major

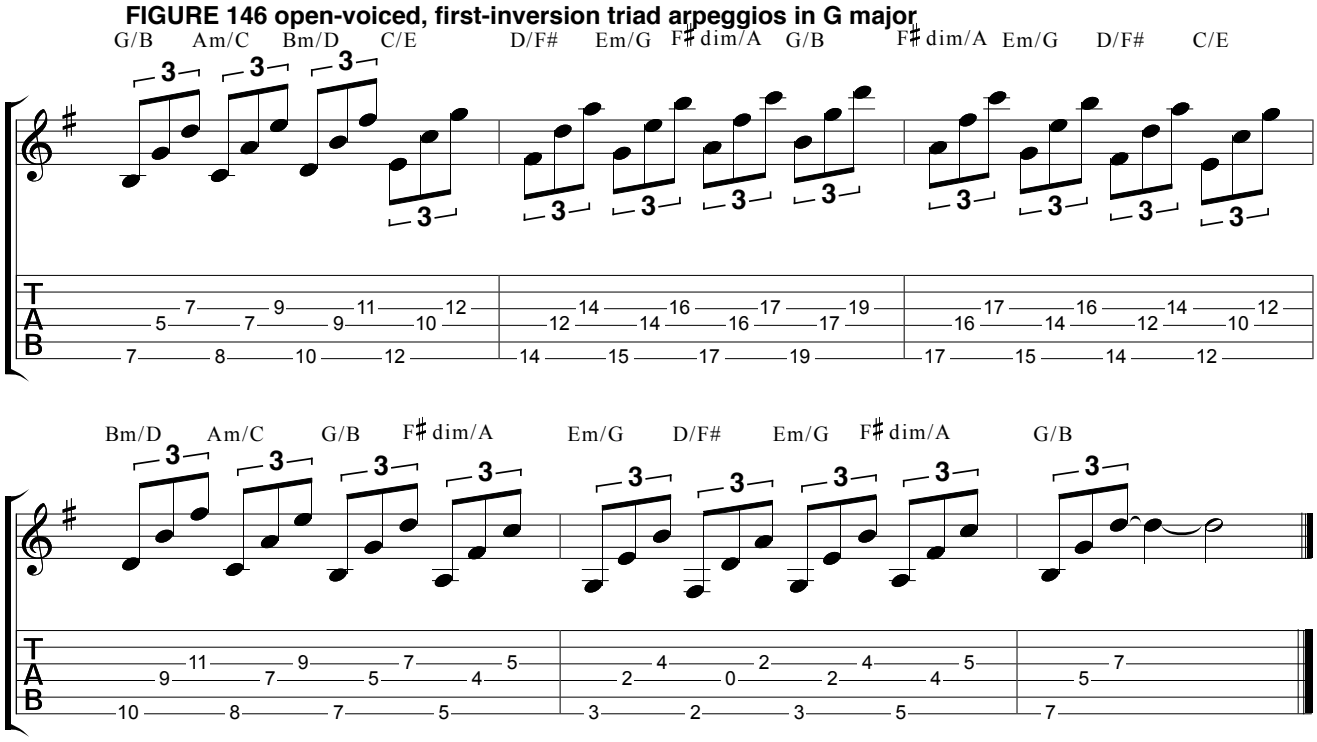
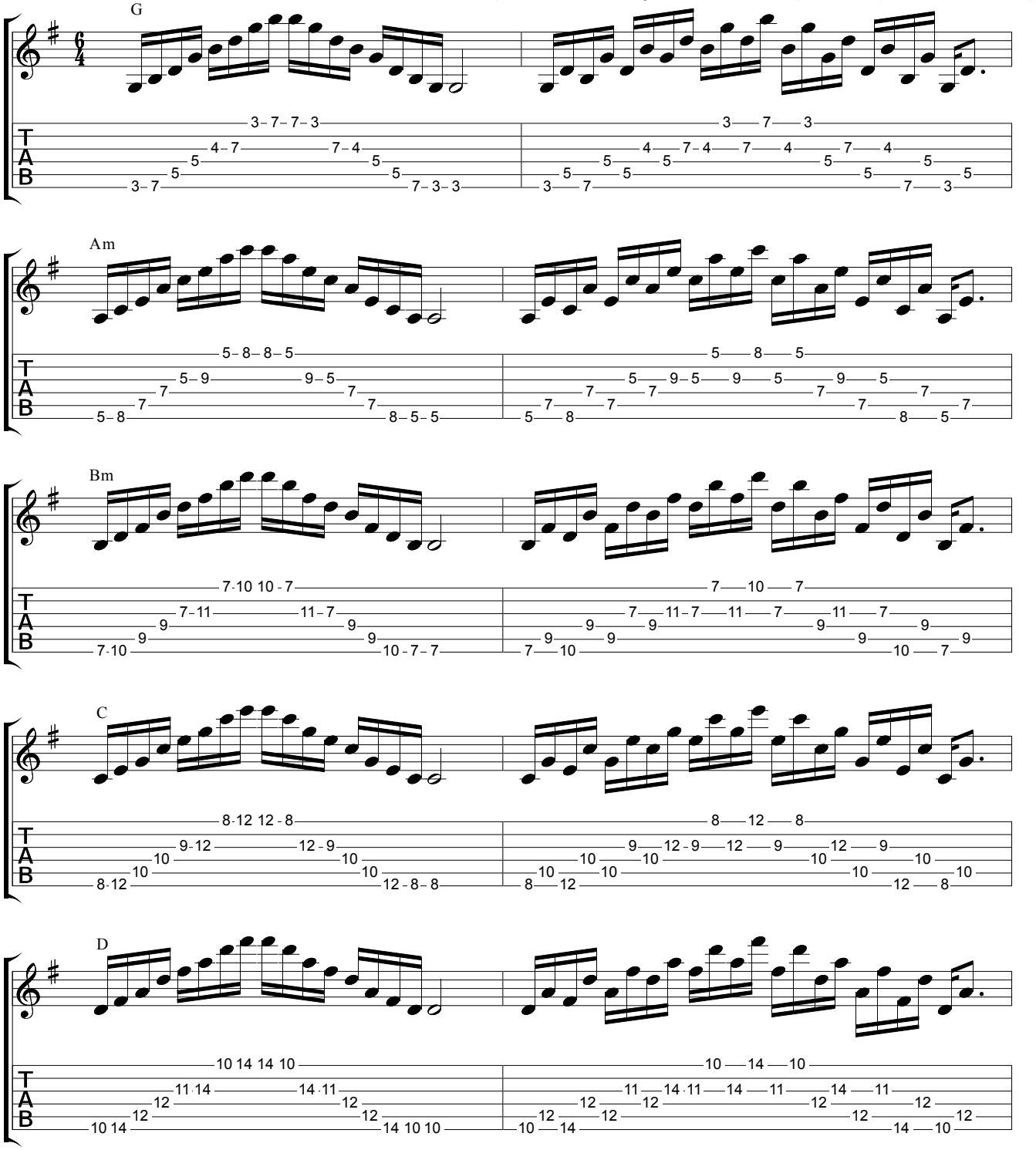
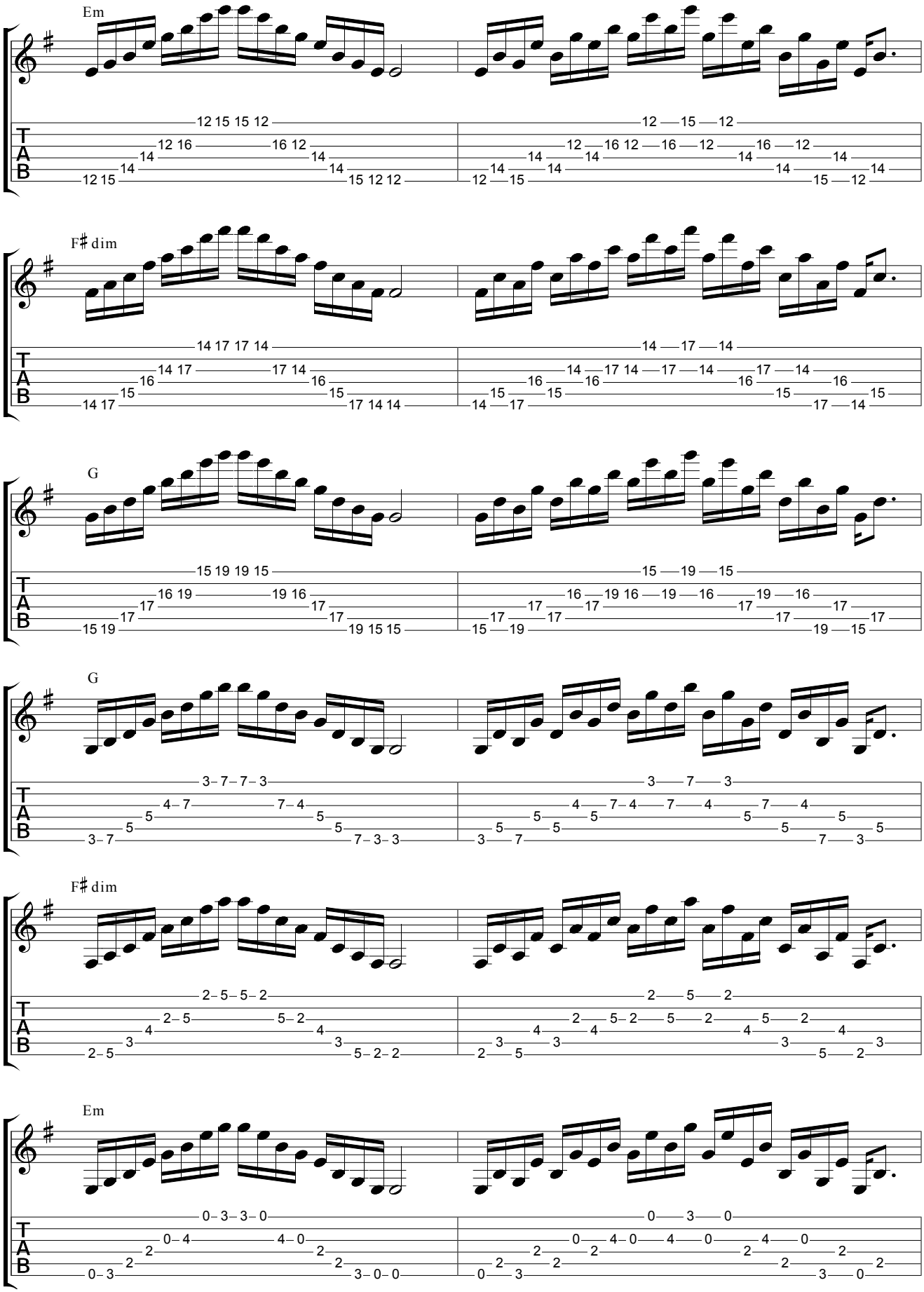
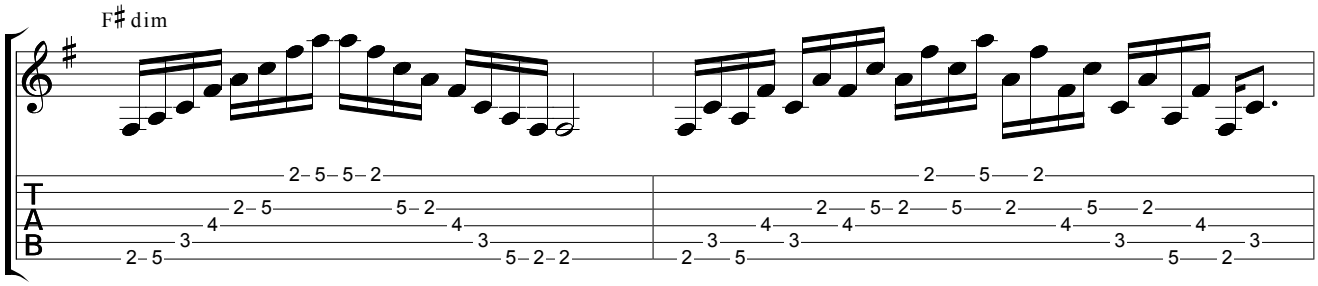


FIGURE 147 two-octave diatonic triad arpeggios in G major, with interval patterns (fifths and sixths)




Em
F♯ dim
G
G
F♯ dim
Em
T
A
B



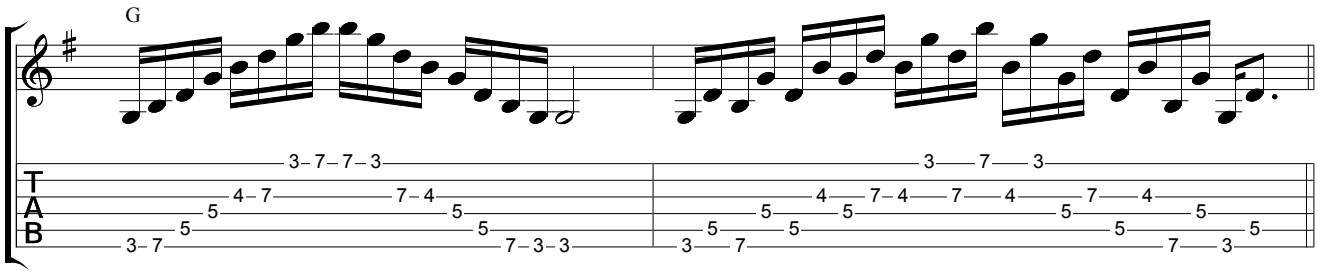
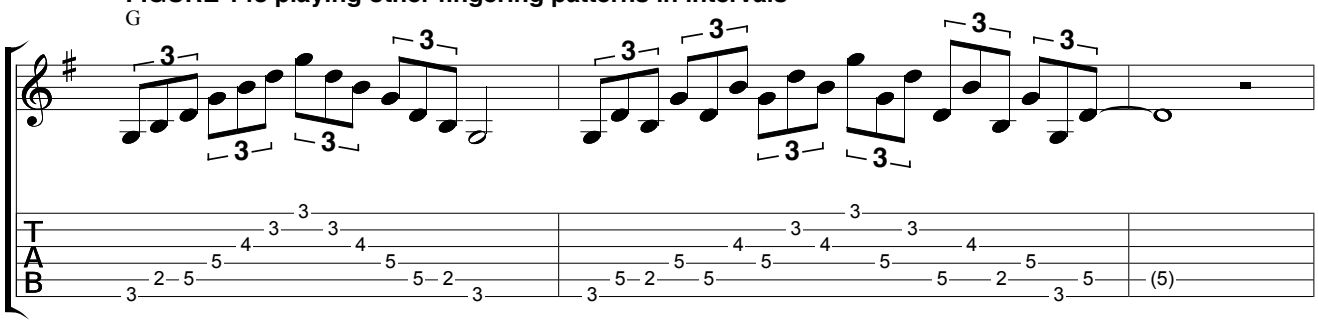
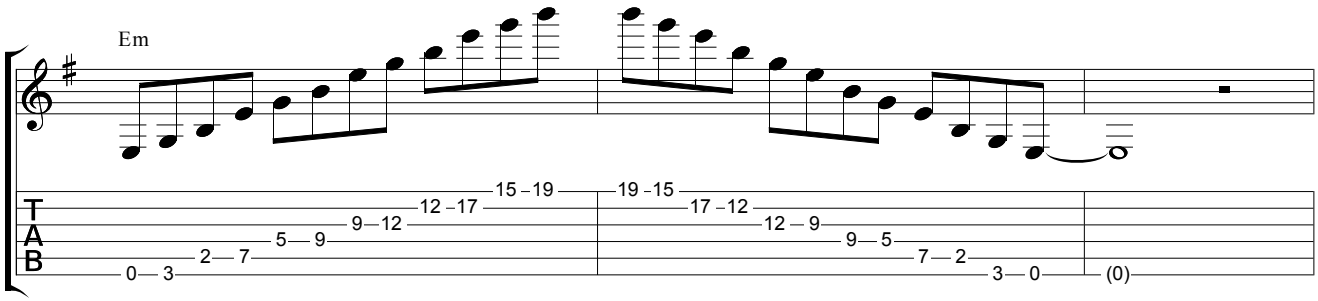


FIGURE 148 playing other fingering patterns in intervals





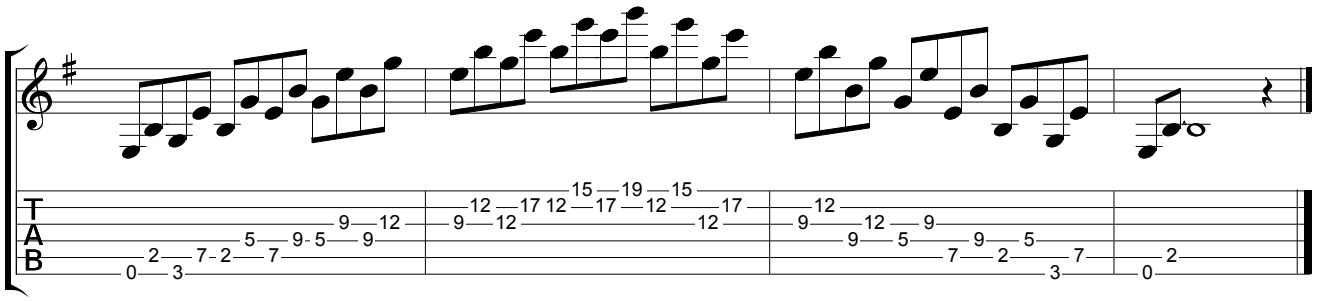
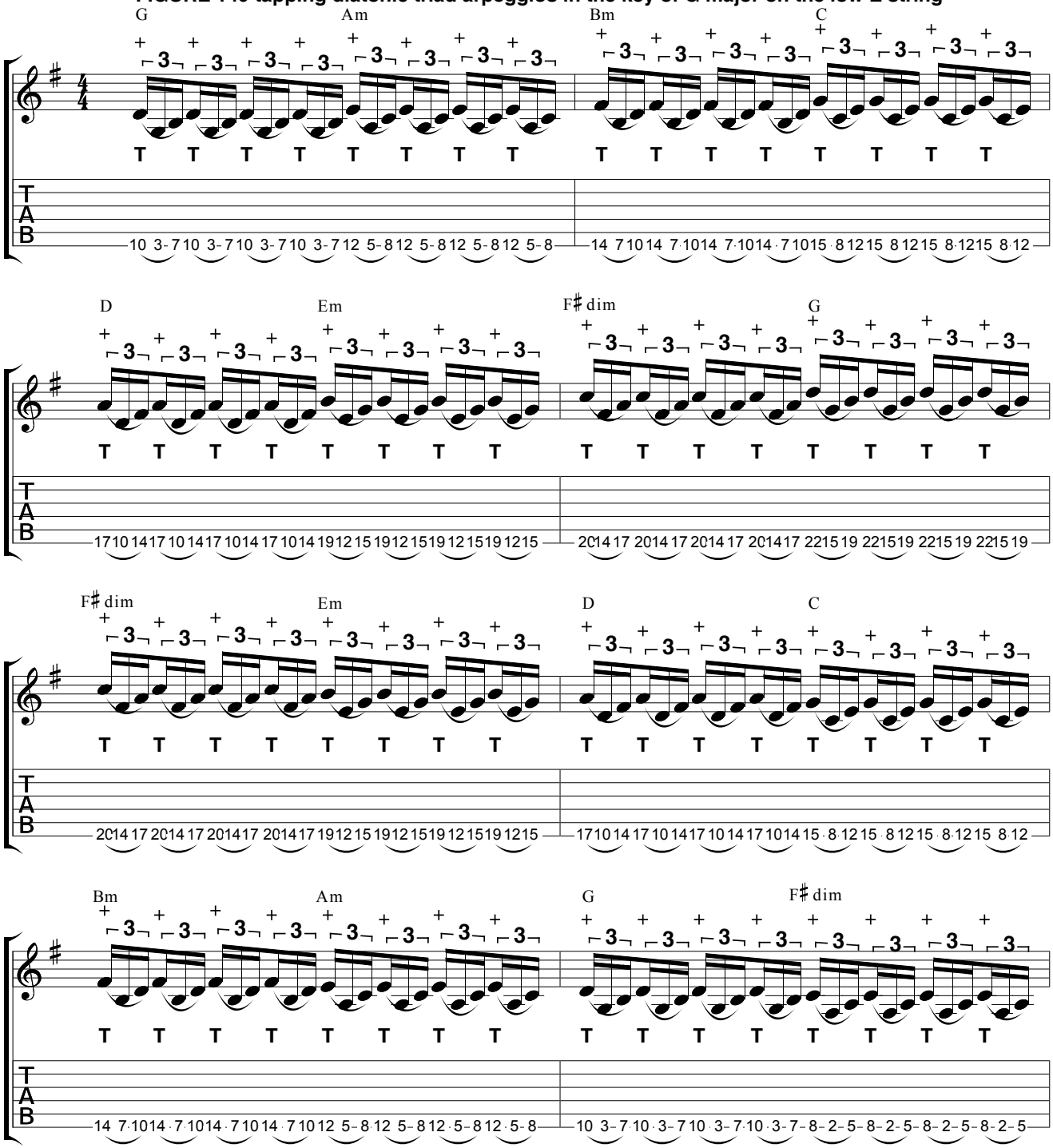


FIGURE 149 tapping diatonic triad arpeggios in the key of G major on the low E string



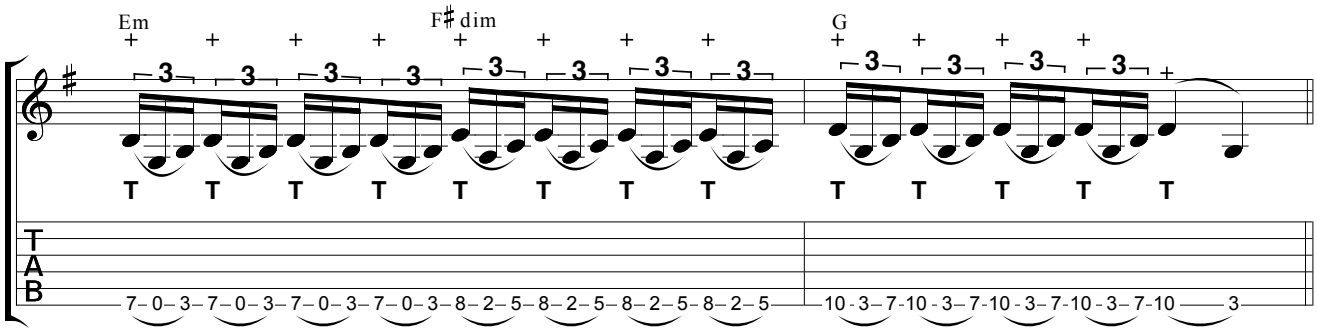
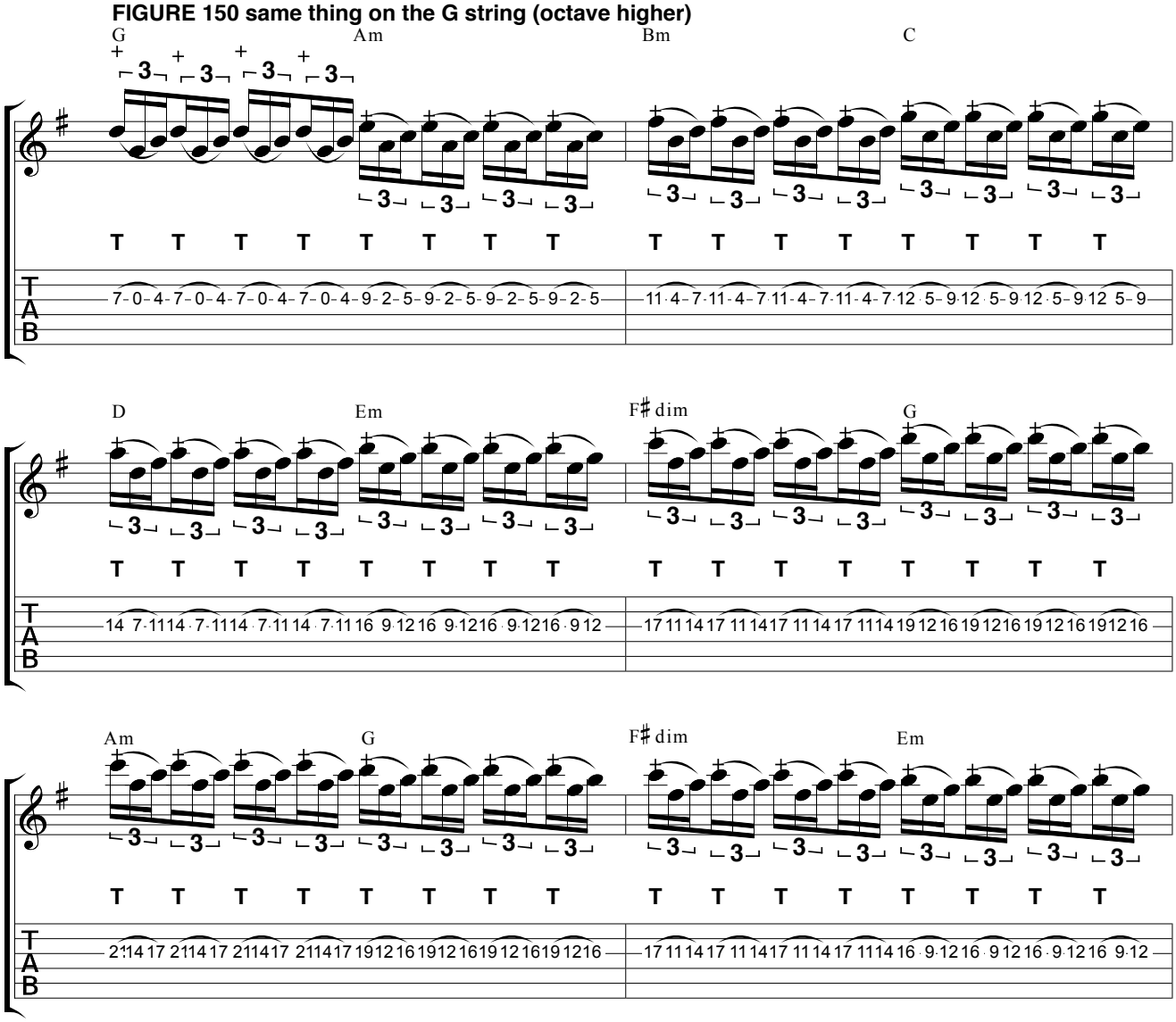
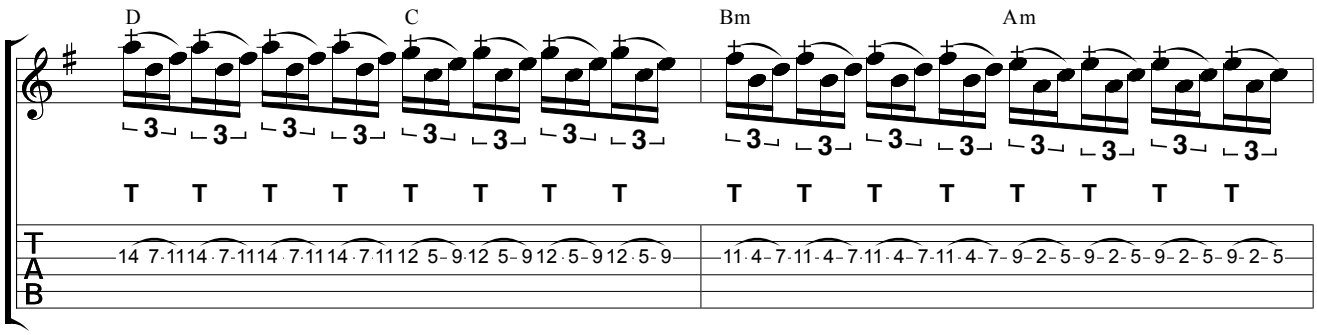


FIGURE 150 same thing on the G string (octave higher)





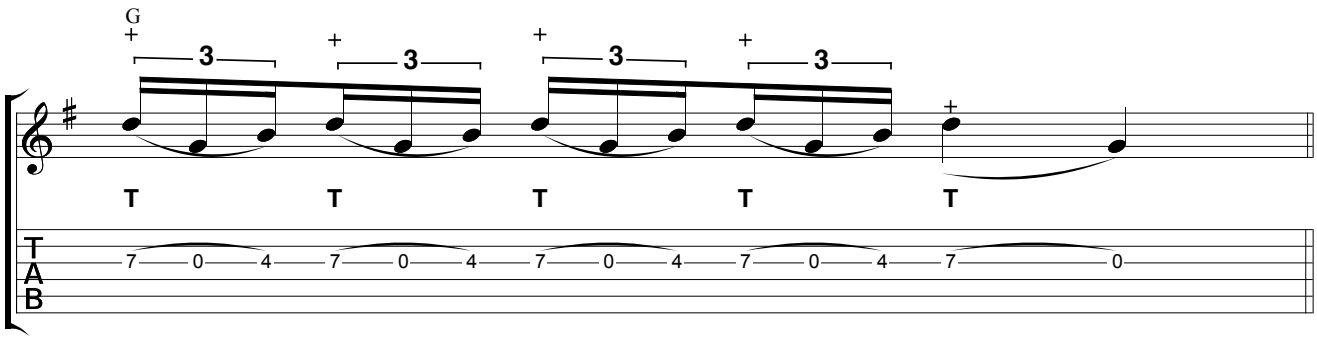
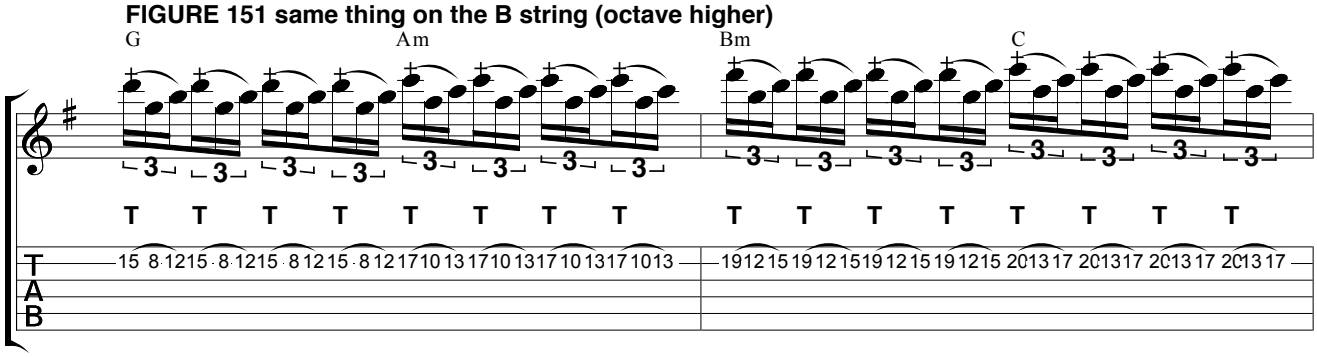
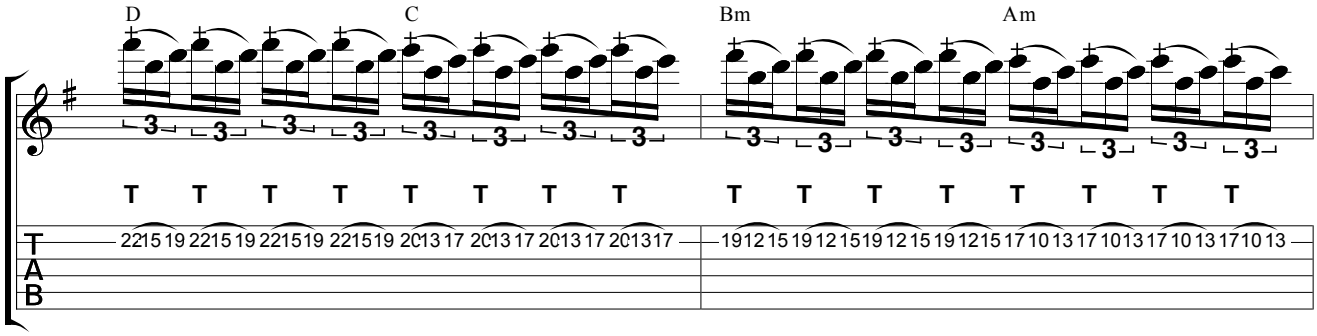
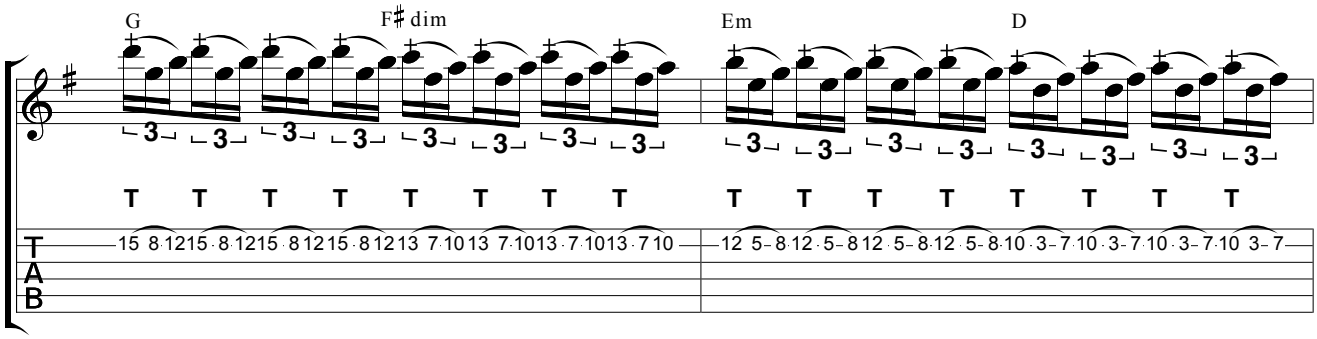
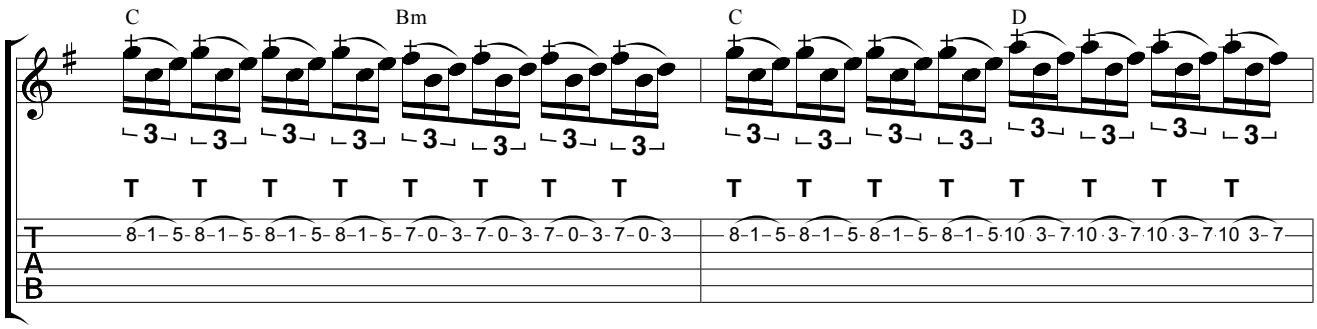


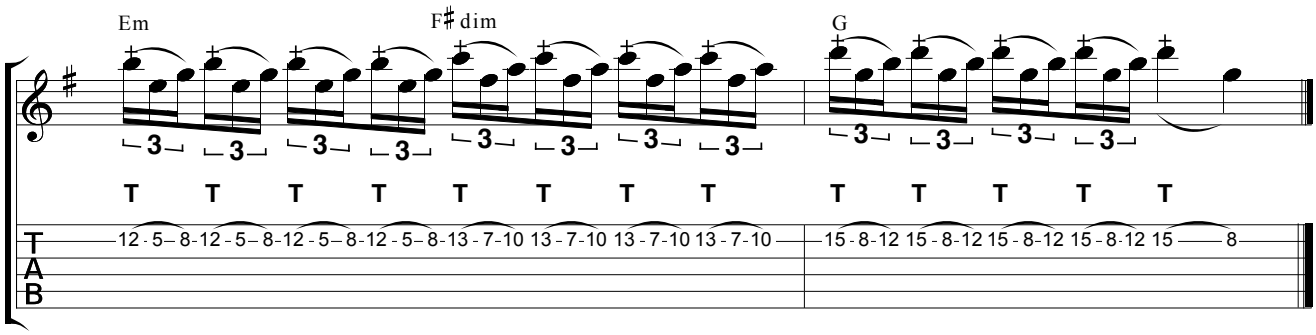
FIGURE 151 same thing on the B string (octave higher)





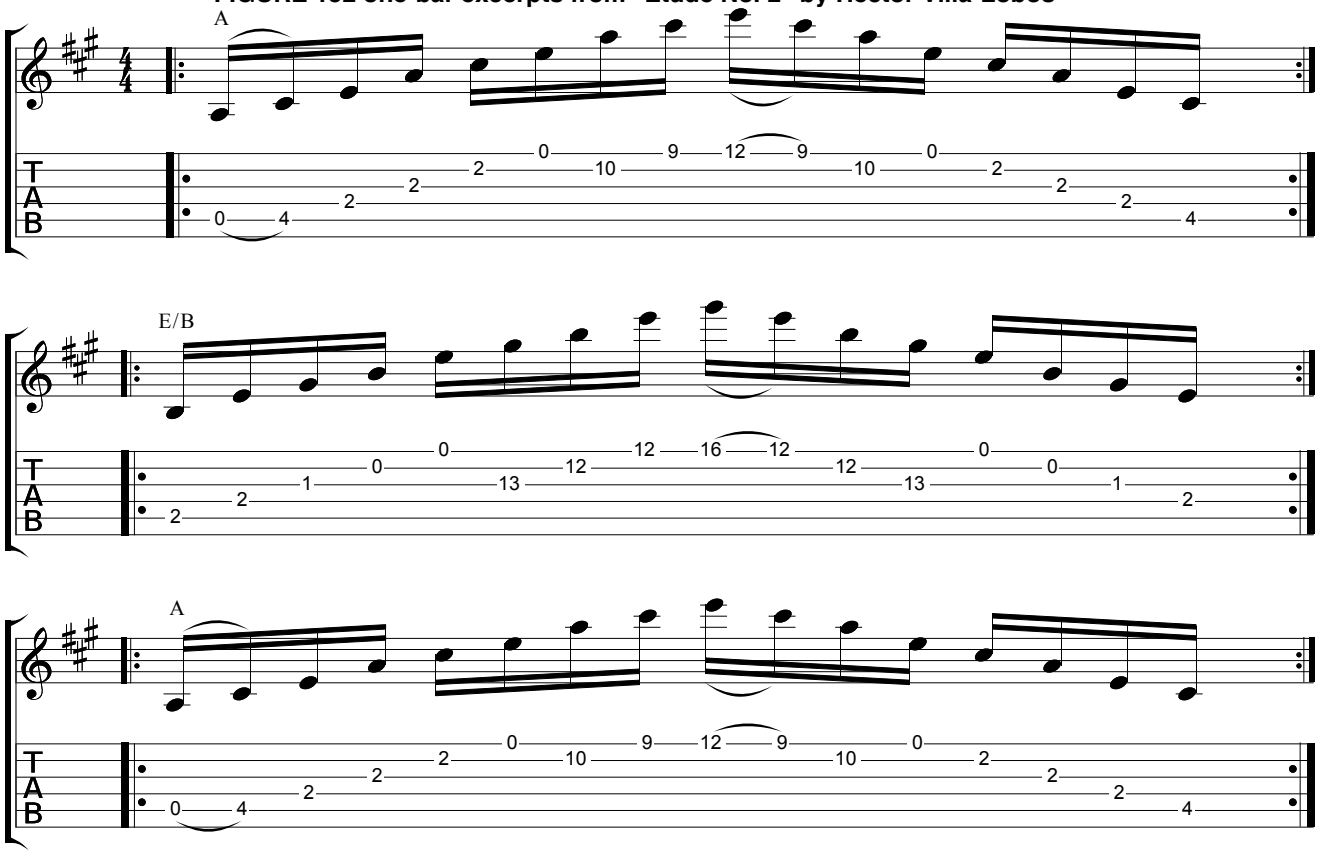






CHAPTER 12 MASTERING ARPEGGIOS Using Open Strings to Extend Range, Classical Style

FIGURE 152 one-bar excerpts from "Etude No. 2" by Hector Villa-Lobos



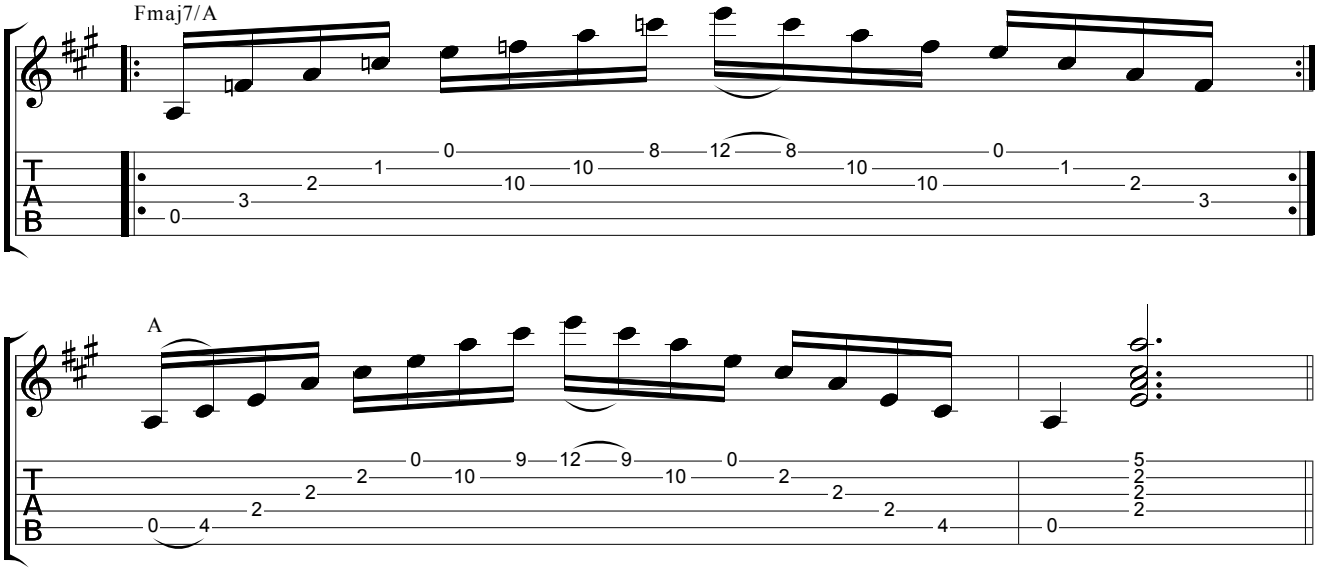
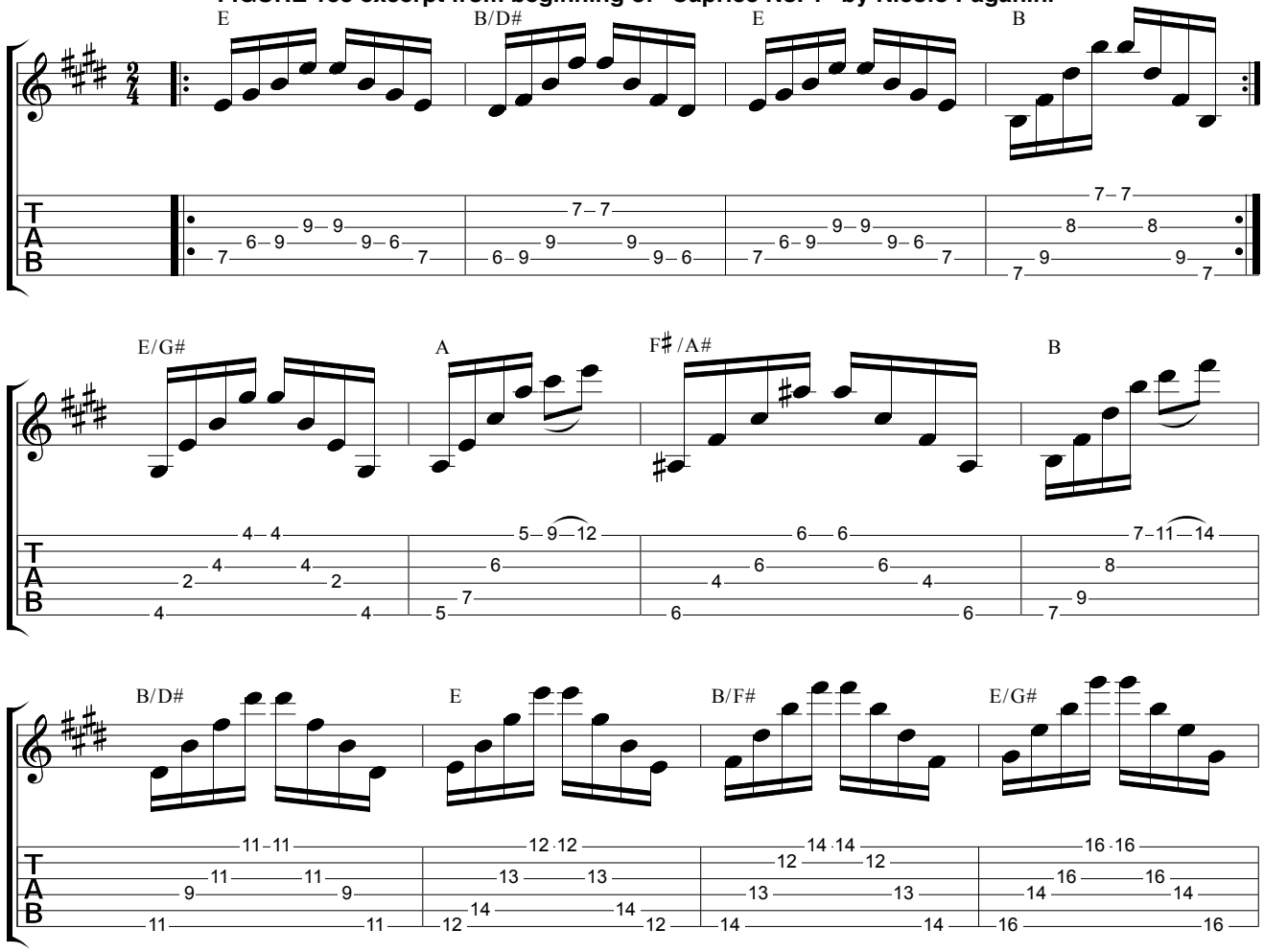


FIGURE 153 excerpt from beginning of "Caprice No. 1" by Nicolo Paganini



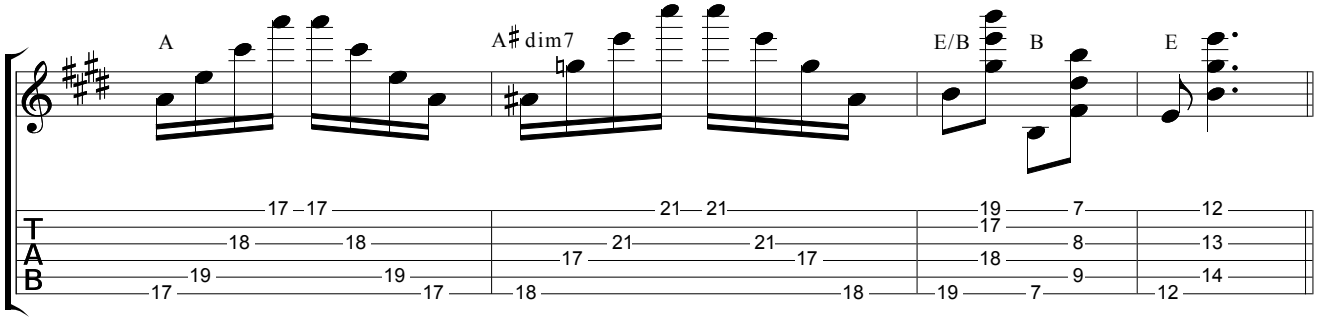
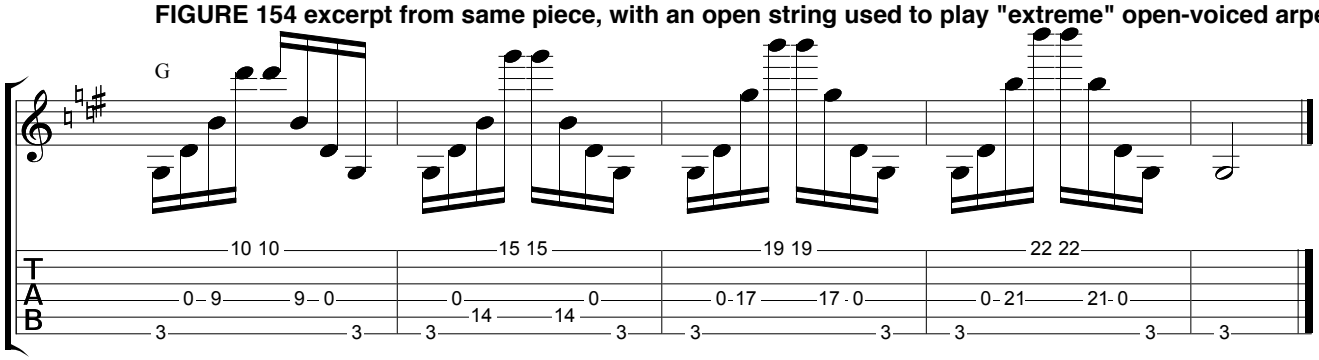



FIGURE 154 excerpt from same piece, with an open string used to play "extreme" open-voiced arpeggio