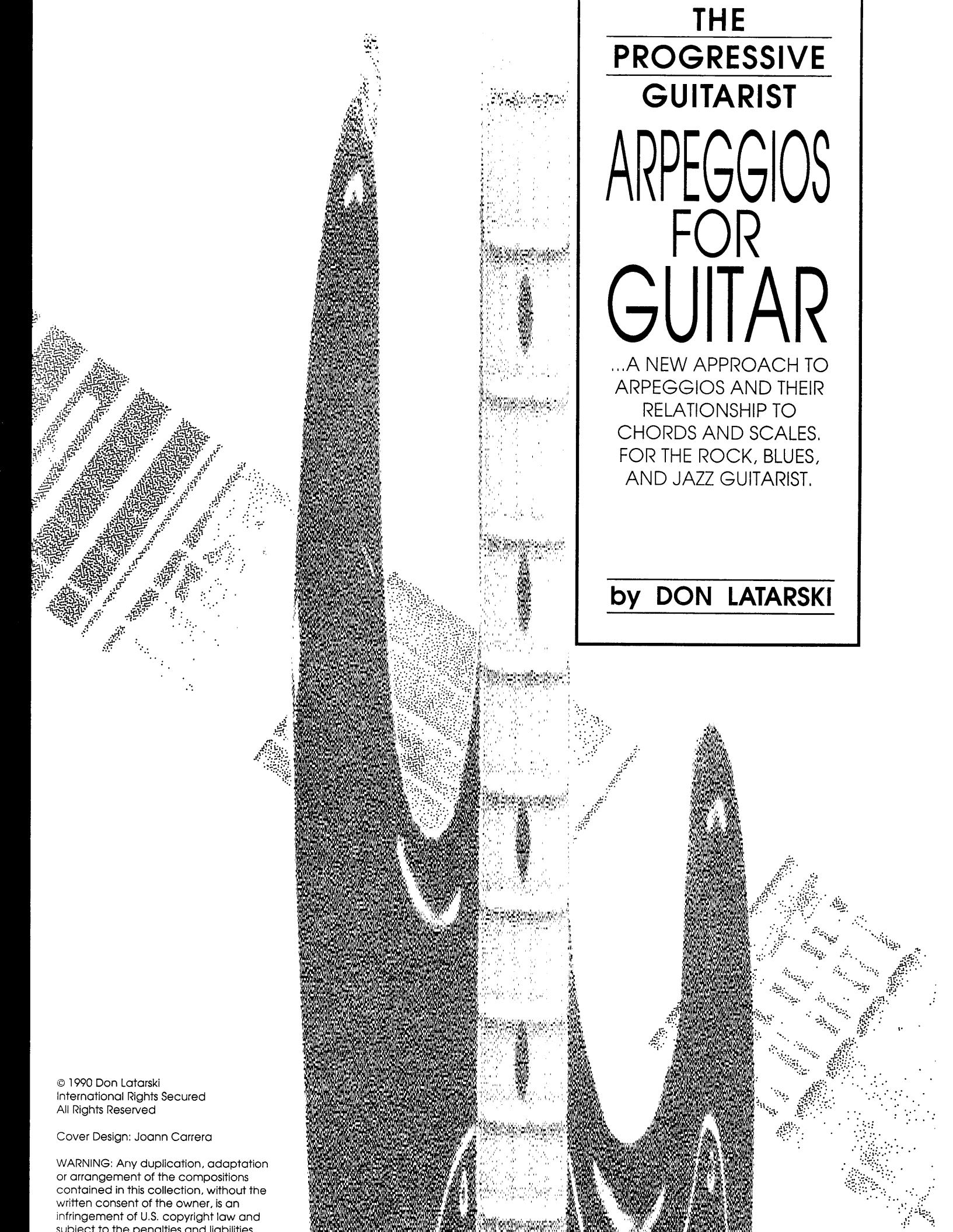


THE
PROGRESSIVE
GUITARIST

ARPEGGIOS FOR GUITAR

...A NEW APPROACH TO
ARPEGGIOS AND THEIR
RELATIONSHIP TO
CHORDS AND SCALES.
FOR THE ROCK, BLUES,
AND JAZZ GUITARIST.

by DON LATARSKI



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INTRODUCTION

An arpeggio is a series of chord tones played one note at a time. Every serious guitarist must at some point master many of the primary arpeggio forms such as maj7th, min7th, aug7th, etc.

Arpeggios are frequently used in constructing melodies. A quick analysis of melodies from music of nearly all ages and styles will demonstrate this fact. They are also used as accompaniment devices.

In contemporary music, such as rock, blues and jazz, arpeggios are used as improvisational tools along with scales. It is for musicians who play in these styles that this book is intended.

In any given improvisational situation, the "safest" sounding pitch will always be a chord tone. However, if your solo is made up only of chord tones, you run the risk of boring your listeners. Good solos are made up of a variety of rhythmic, melodic and harmonic devices. It's up to each person to find the proper balance between playing it safe and taking chances.

Arpeggios are very useful in particular to the jazz musician because this style of music often requires the improvisor to make quick key shifts when soloing. Many guitarists use arpeggios to facilitate these kind of changes. The arpeggio has the benefit of outlining the harmony that's happening at the moment, letting the listener know that the improvisor has a firm grasp of the harmonic movement in the piece. Also, the use of arpeggios has the effect of breaking up the flow of the musical line by interspersing intervallic leaps into the solo. Solos made up of just scale passages tend to sound smooth and vocal-like. Wide interval leaps provide contrast in the line.

Learning arpeggios on the guitar is more than just learning chord forms. Chords are usually played one note per string. In some cases, it's possible to play one, two or three notes per string in an arpeggio. This will become very obvious once you get into the book.

The format of this book is simple. Each page contains a particular type of chord, which is shown in five different forms. The root of each chord form is shown as a solid black dot. The dot is your reference note. By using this note, you can move the chord form up and down the fingerboard to play this chord on any fret and in any key.

The middle column shows the arpeggio of the chord to its left. The right column shows the larger scale pattern which goes with this arpeggio and chord. You get the

whole picture, from the chord to its arpeggio to the complete scale. An X above a string means you must either mute the string or strings or simply not pluck it if you are using your fingers.(Many of these chords will be easier to play if you pluck the strings with your fingers instead of trying to strum them with a pick.)

On some of the more complicated chords such as Dom9b5, I've shaded in some of the notes in an attempt to make things a little clearer as to what are important notes and what are not. In some cases, the root will be shaded, because the root is not really a necessary note in an arpeggio. For the most part, the chords are in root position, with the bass note being the lowest note of the chord. In some cases, this was not possible. At any rate, all chord voicings are shown. (These are the numbers inside the circles in each chord form.) Five different forms of each chord type are given. This approach effectively covers the entire length of the fingerboard.

The scales I chose to show with each chord type are what your "average" garden variety jazz musician might have chosen. However, don't be fooled into thinking that these are the only possibilities, because they aren't. I encourage you to seek out other books on the subject of improvisation or check out my book entitled, SCALE PATTERNS FOR GUITAR. Scale choice is dependant upon how any given chord is functioning in a song. A good jazz theory text and qualified instructor can put this subject in perspective for you.

It's up to you to choose what order to play the notes which make up any arpeggio. You don't have to start from the lowest note and go right up from there. You can start anywhere you like and play the notes in any order. Also, you'll have to work out your own fingerings for the chord forms, arpeggios and scales. The numbers which are included in each chord, scale and arpeggio, are the scale degrees you are playing. Eventually, you must know what you're doing when you are playing these things, so start now to know what's going on with your playing.

Practice these arpeggios by first hitting a chord, then the arpeggio which goes with it, and then the larger scale. This will take you across the page from left to right. You need to have the arpeggio in your fingers as fluently as the chords and scales. Think of the arpeggios as the bridge between chords and scales.

Most guitarists who've grown up playing rock and blues styles are often trapped by a mono-scalar approach to soloing. That is, they try to use one scale, usually the minor pentatonic or blues, as it's often called, to play over a series of changing chords. In many cases, this works well because what they call chords are really not. They are intervals of a perfect 5th, also known as power chords. This type of approach doesn't work so well when the harmony consists of moving triads and four note chords (7th's). This type of harmonic movement makes your scale seem inadequate and out of

place. You need different tonal resources, i.e., new scales, to effectively solo over the changes. All guitarists run up against this problem sooner or later, especially if they want to move into songs which have a jazz leaning.

Two of the earliest jazz guitarists that relied heavily on arpeggios are Django Reinhardt and Charlie Christian. Listen to how they used arpeggios to follow the contour of the moving chord progressions. You'll soon see the art involved in this type of approach. For a more modern approach, listen to guitarists like Pat Metheny, John Scofield and Mike Stern.

Experimentation is the key to becoming an accomplished improvisor. There's no substitute. The things in this book are meant to get you started down this path. And if you find these arpeggios helpful, please check out my other books. In addition to the SCALE PATTERNS FOR GUITAR, mentioned earlier, I've also written: MOVEABLE GUITAR CHORDS, INTRODUCTION TO CHORD THEORY, CHORD EMBELLISHMENT and CHORD ORBITS.

A handwritten signature in black ink, appearing to read "D. Latarski". The signature is fluid and cursive, with a large, sweeping loop on the right side.

Don Latarski



About the author...

Don Latarski has been playing the guitar since 1963. He's an adjunct faculty member at the University of Oregon's Music School. In addition to this book, he's written a number of others on guitar instruction: *Introduction to Chord Theory*, *Moveable Guitar Chords*, *Scale Patterns for Guitar*, *Arpeggios for Guitar* and *Chord Embellishment*.

Known nationally as a gifted guitarist and composer; Don performs frequently with his group at Jazz Festivals and Clubs in the Pacific Northwest. His music can be heard on "HAVEN", Inner City Records and "LIFELINE", PAUSA Records. Originally a Michigan native, Don has made Eugene, Oregon his home since 1973 where he builds and rides recumbant bicycles when it's not raining.

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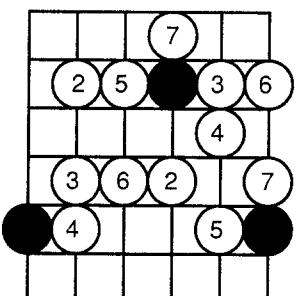
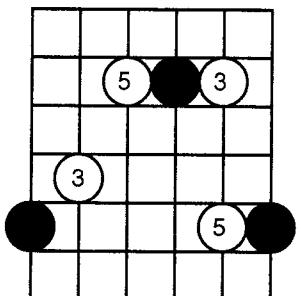
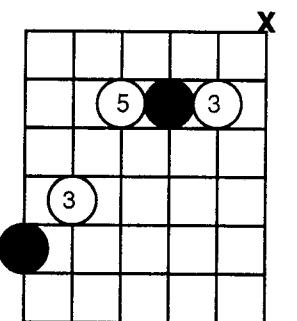
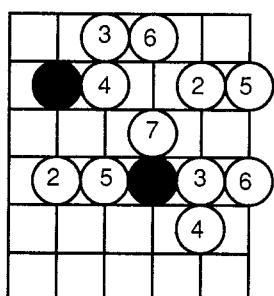
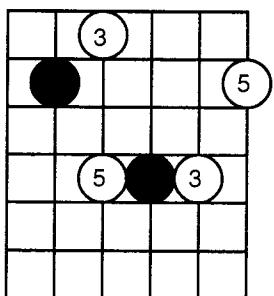
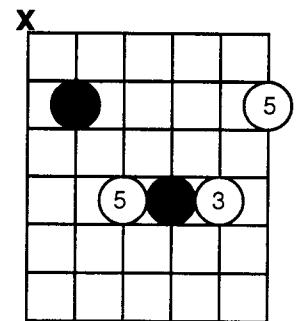
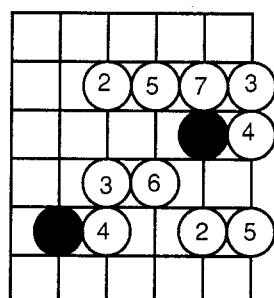
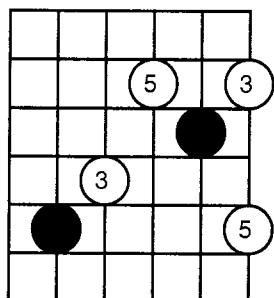
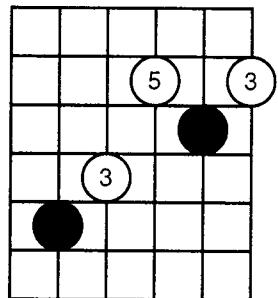
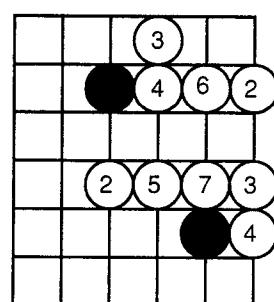
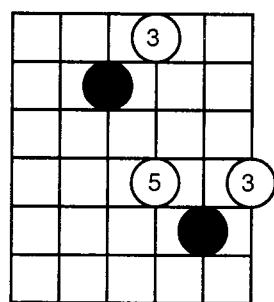
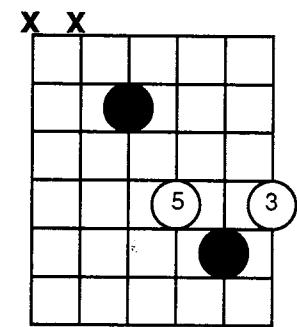
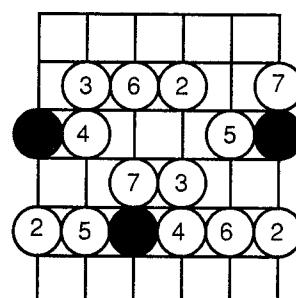
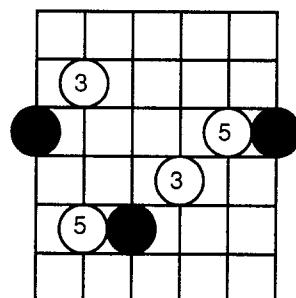
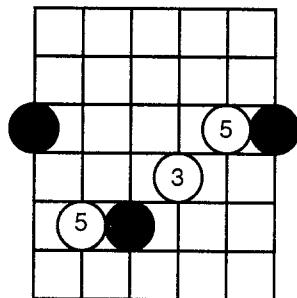
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Chord Type: Major triad

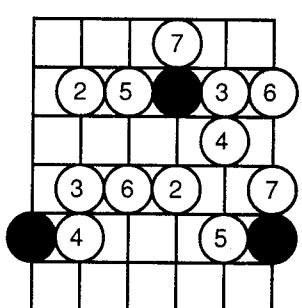
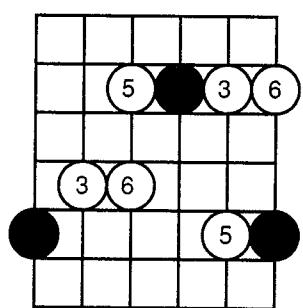
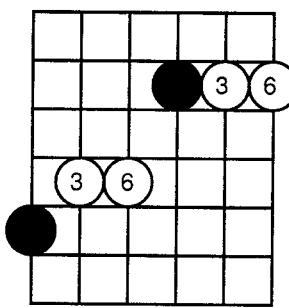
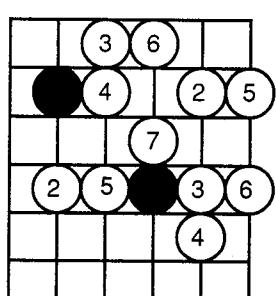
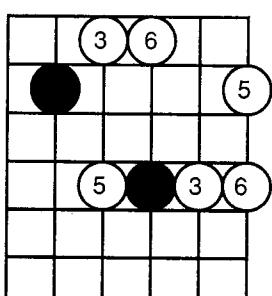
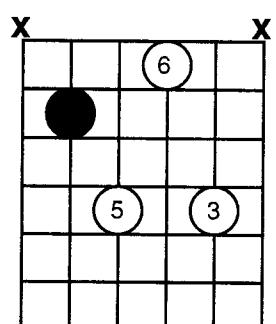
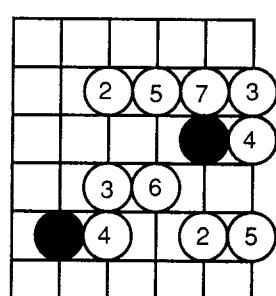
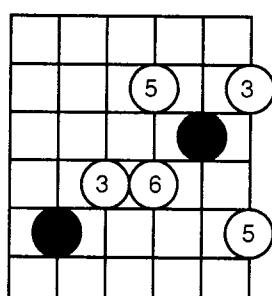
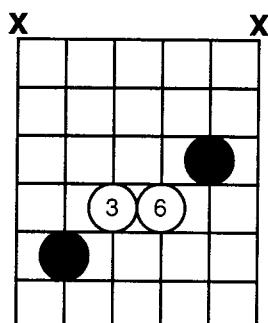
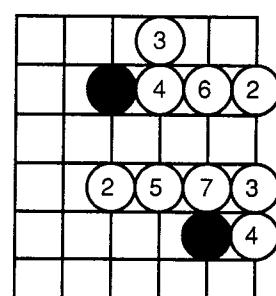
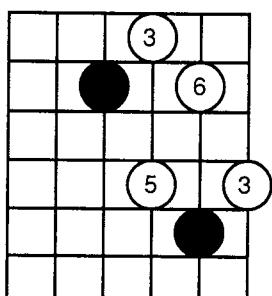
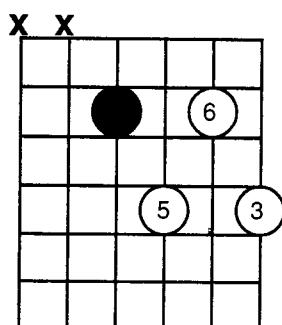
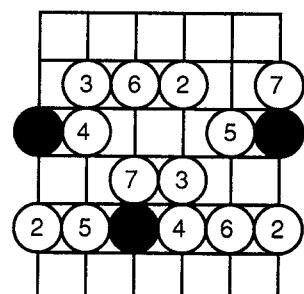
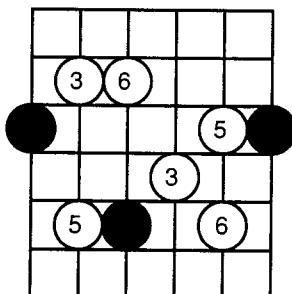
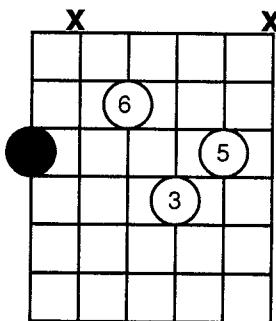
Scale/Mode:

Chord Form → Arpeggio → Ionian



Chord Type: Major 6th Scale/Mode :

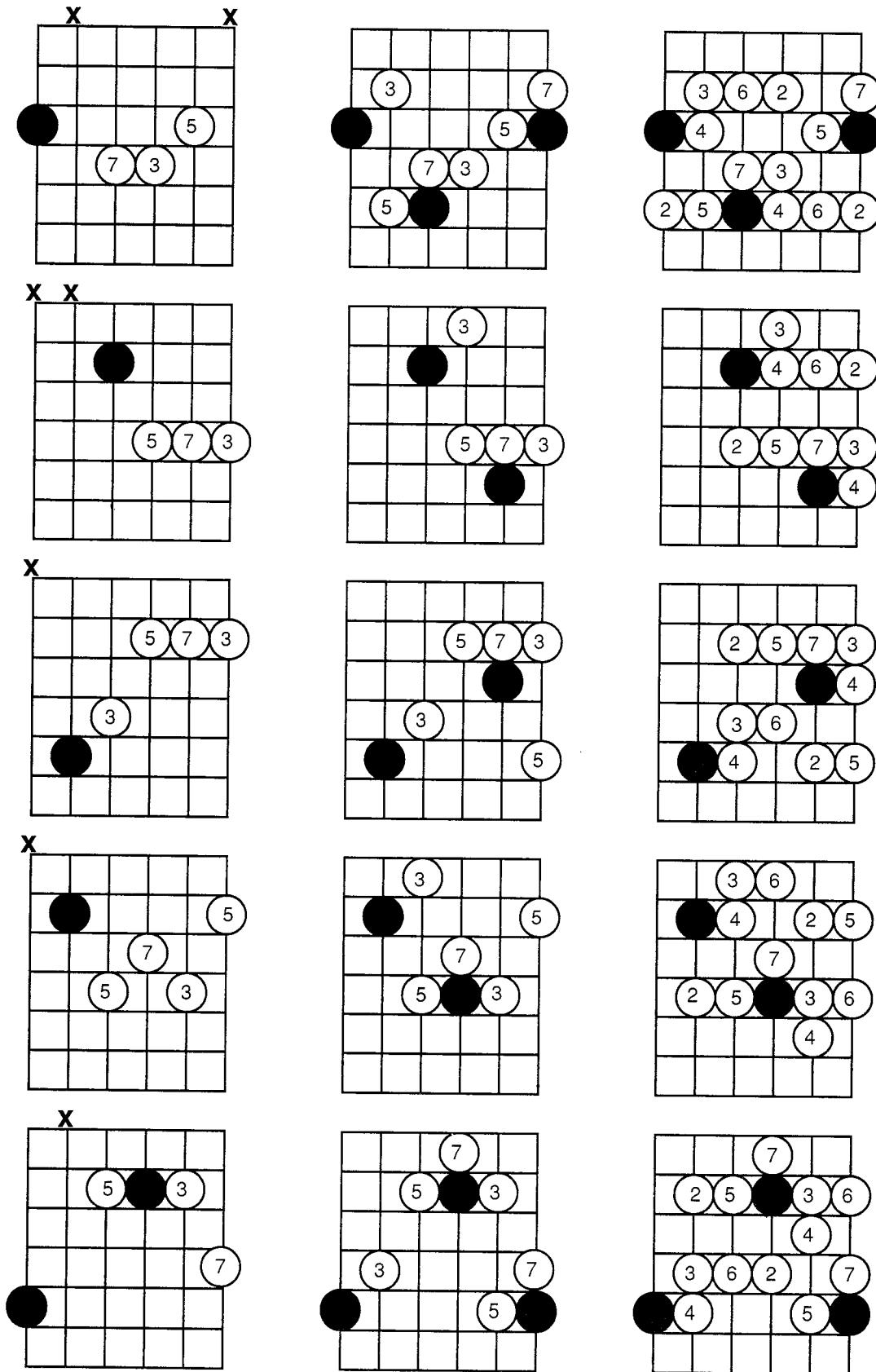
Chord Form → Arpeggio → Ionian



Chord Type: Major 7th

Scale/Mode:

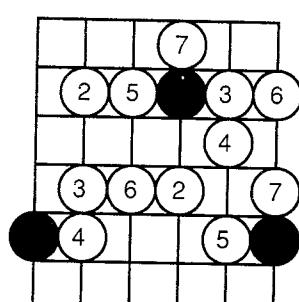
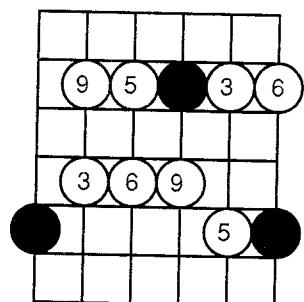
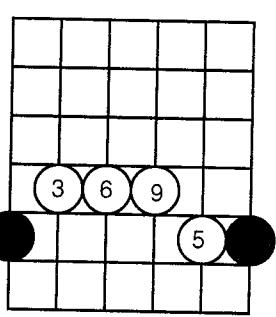
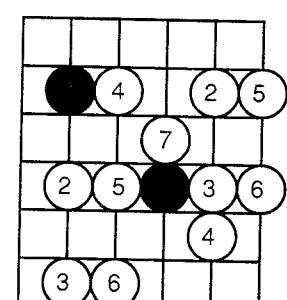
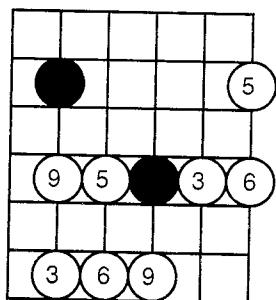
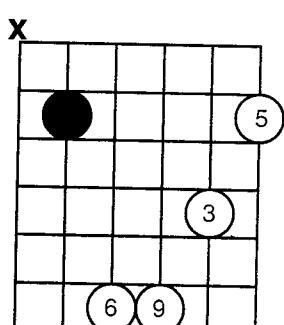
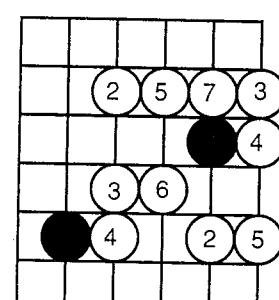
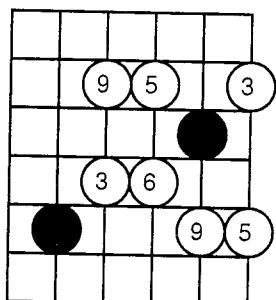
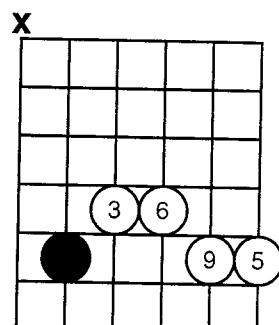
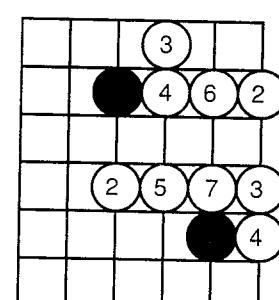
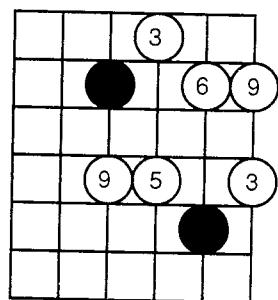
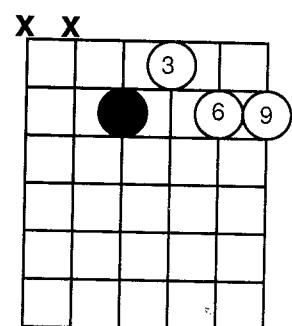
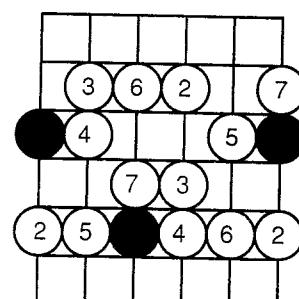
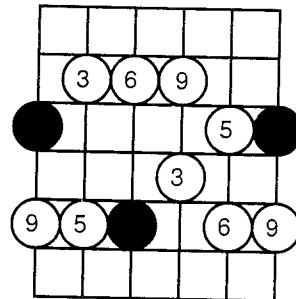
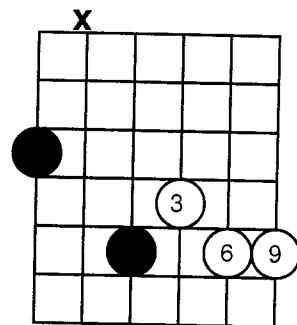
Chord Form → Arpeggio → Ionian



Chord Type: Major 6/9

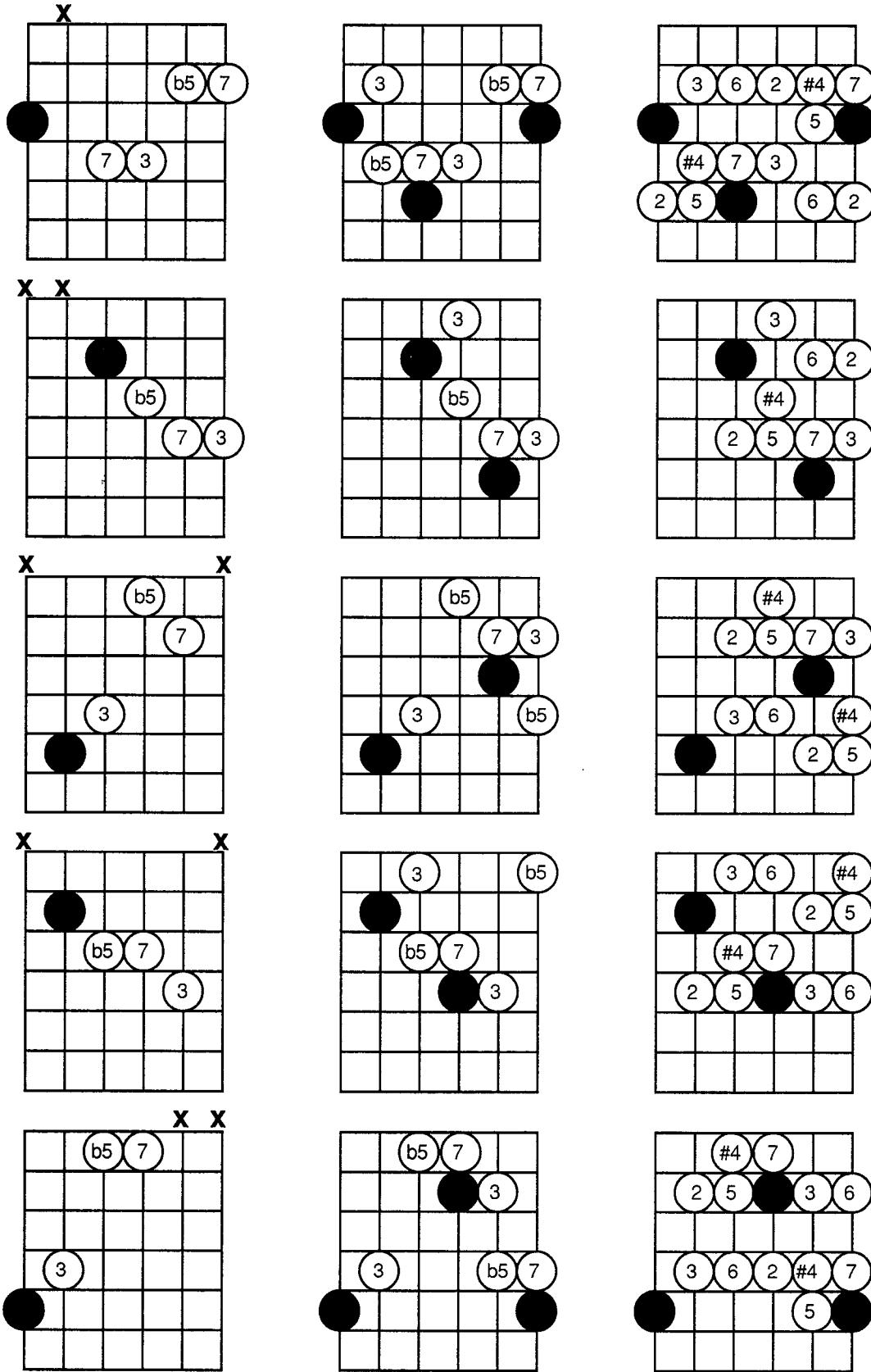
Scale/Mode:

Chord Form → Arpeggio → Ionian



Chord Type: Major 7b5 Scale/Mode

Chord Form → Arpeggio → Lydian



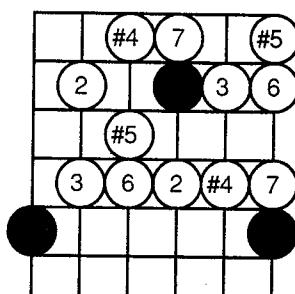
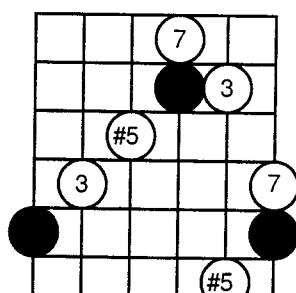
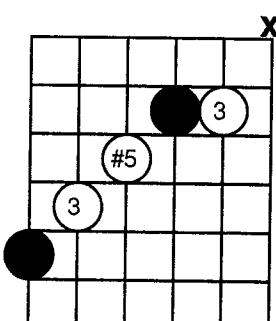
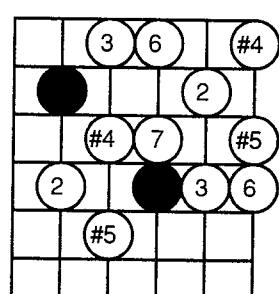
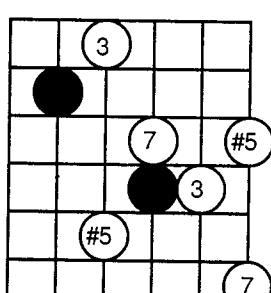
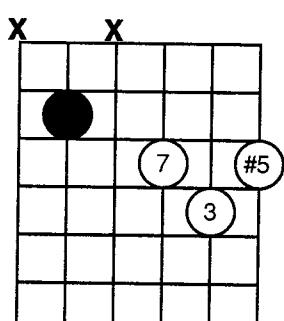
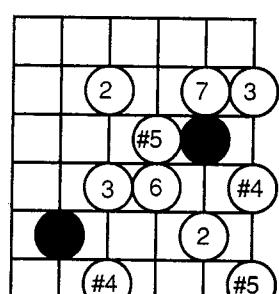
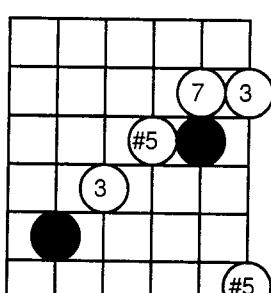
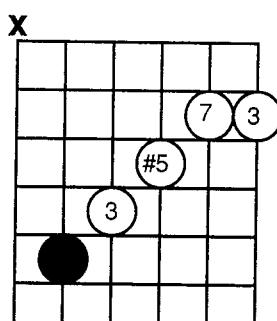
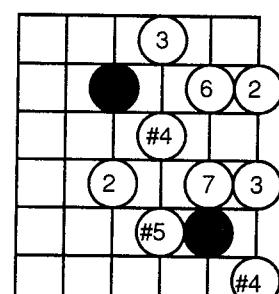
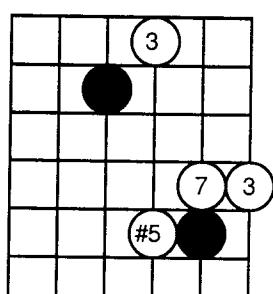
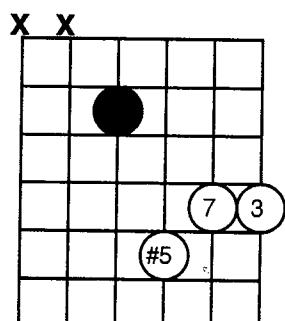
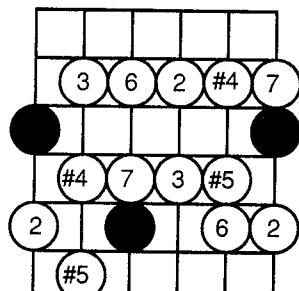
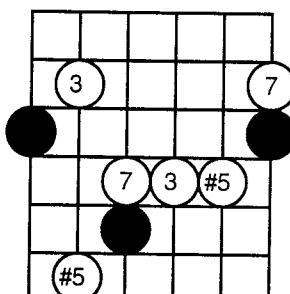
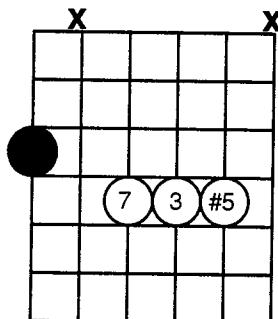
Chord Type: Major 7#5

Scale/Mode:

Chord Form

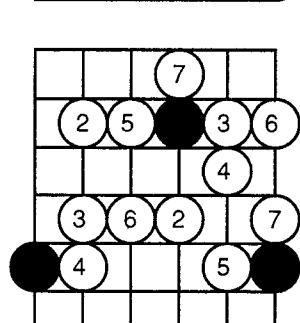
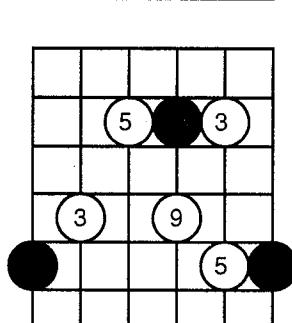
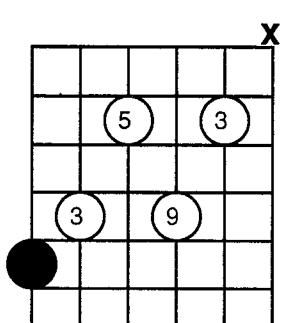
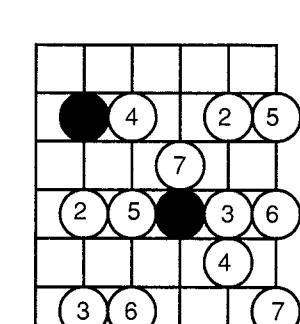
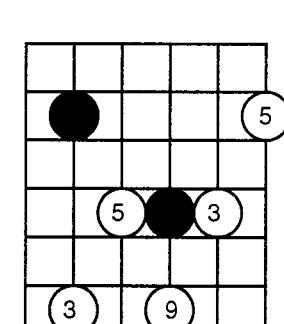
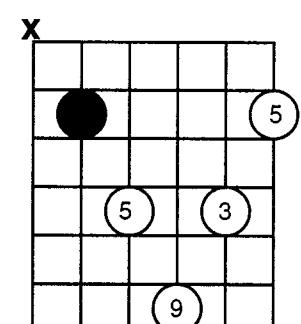
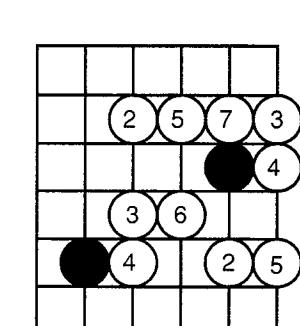
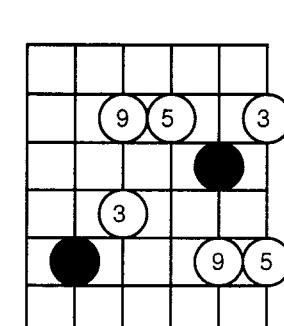
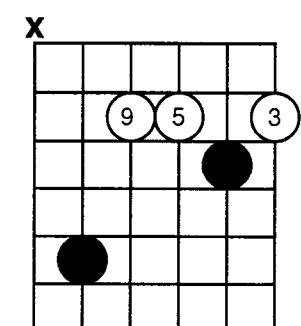
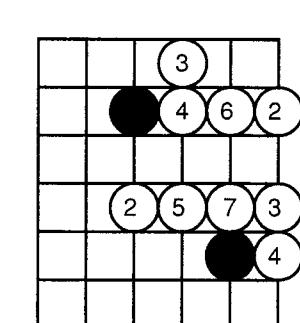
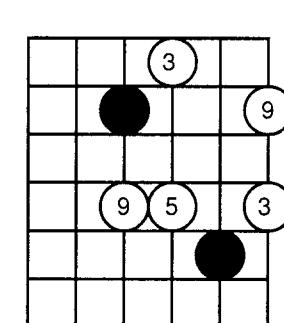
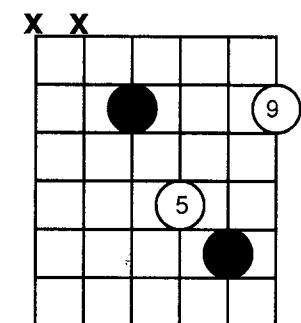
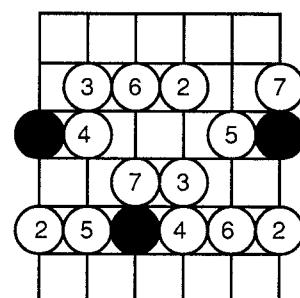
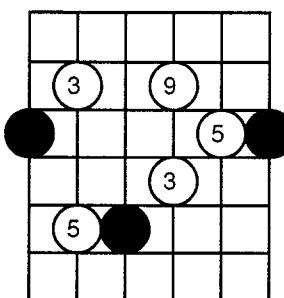
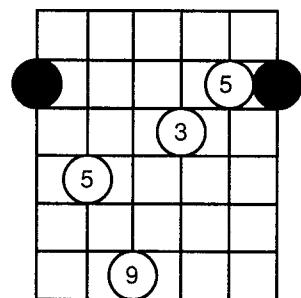
→ Arpeggio

Lydian-aug



Chord Type: Major add 9Scale/Mode:

Chord Form → Arpeggio → Ionian

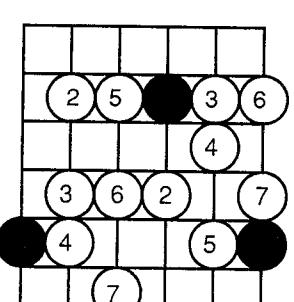
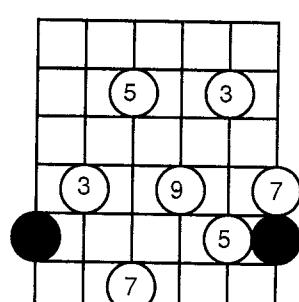
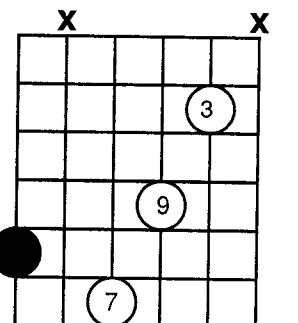
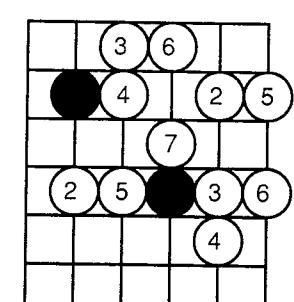
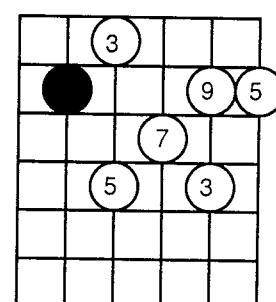
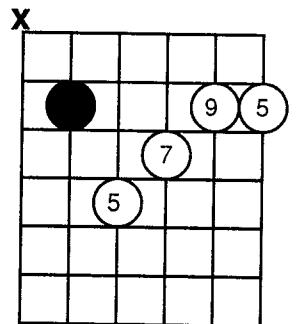
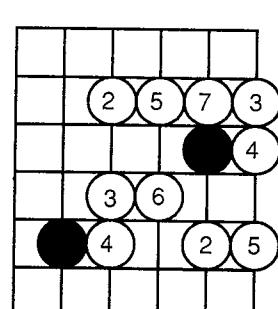
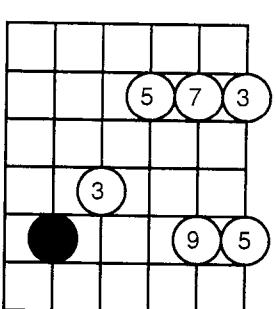
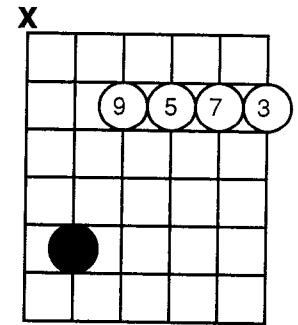
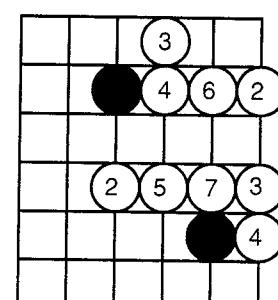
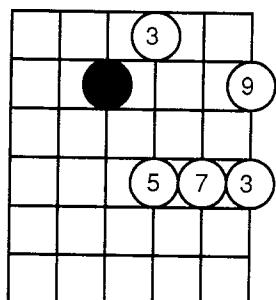
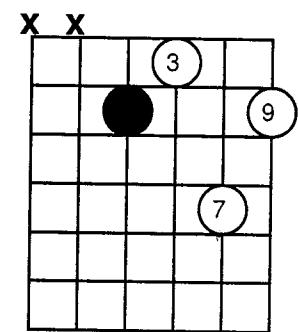
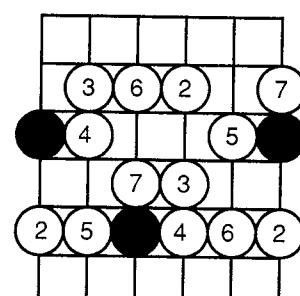
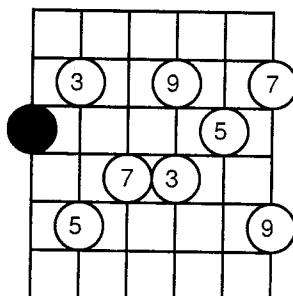
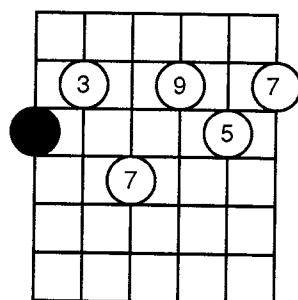


Chord Type:Major 9thScale/Mode:

Chord Form

→ Arpeggio

→ Ionian



Chord Type: Minor triad Scale/Mode:

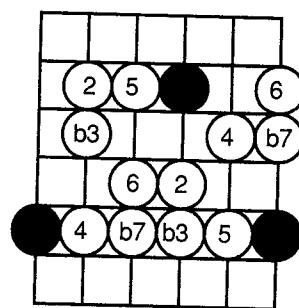
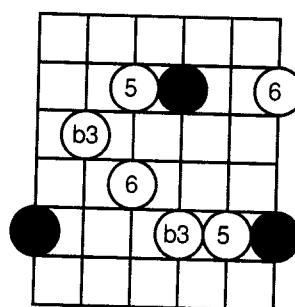
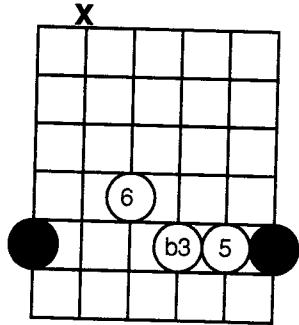
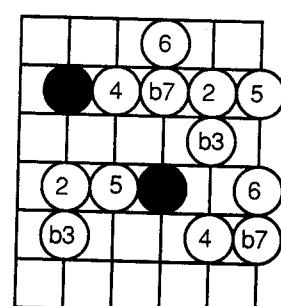
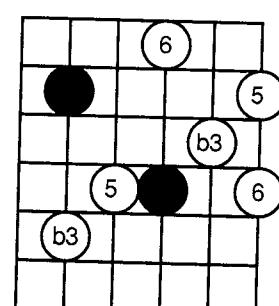
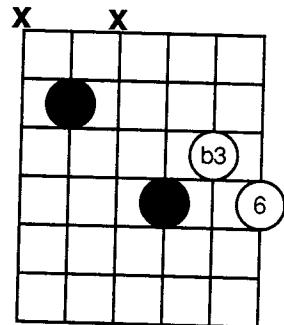
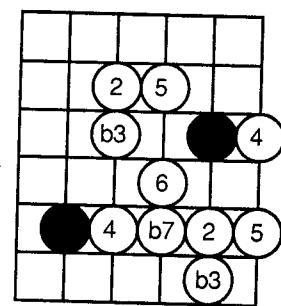
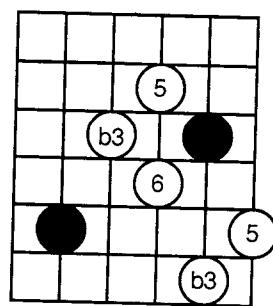
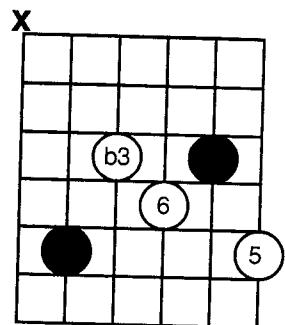
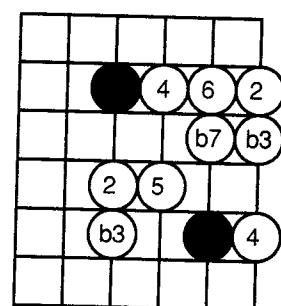
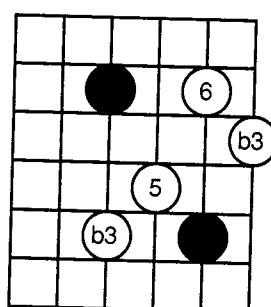
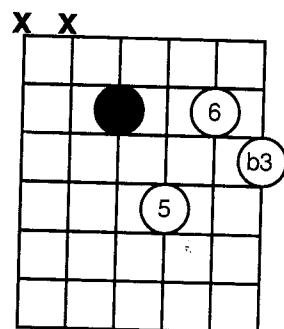
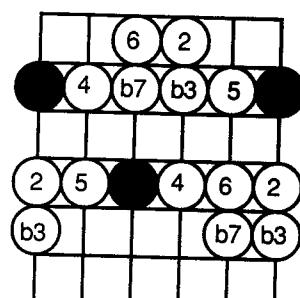
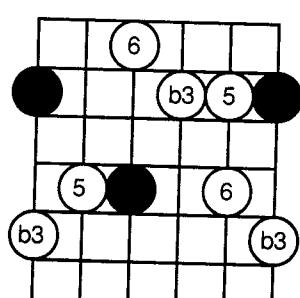
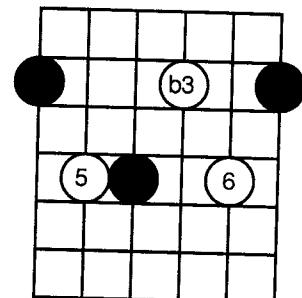
Chord Form → Arpeggio → Dorian

The diagram illustrates 12 different ways to form a minor triad (root, b3, 5) on a guitar neck. Each form is shown on a grid where columns represent strings and rows represent frets. The first two forms are standard barre chords. The subsequent forms show various fingerings, including open strings and non-barre forms. The labels 'X' indicate specific fingering or string muting techniques.

Chord Type: Minor 6th

Scale/Mode:

Chord Form → Arpeggio → Dorian



Chord Type: Minor 6/9 Scale/Mode:

Chord Form → Arpeggio → Dorian

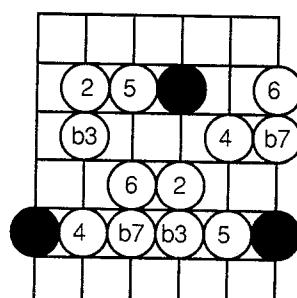
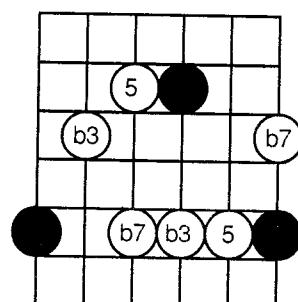
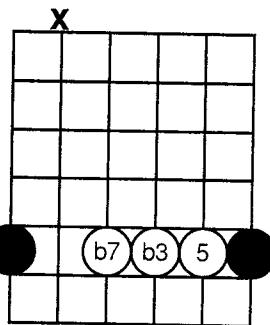
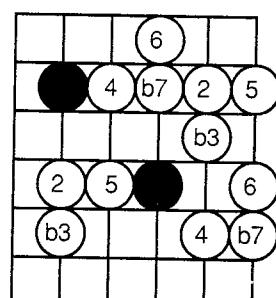
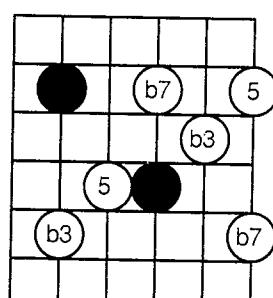
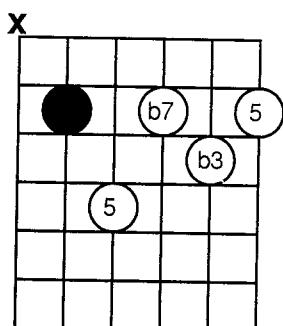
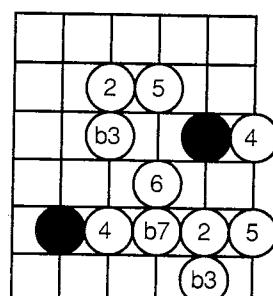
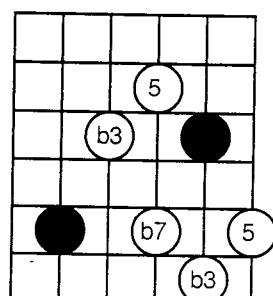
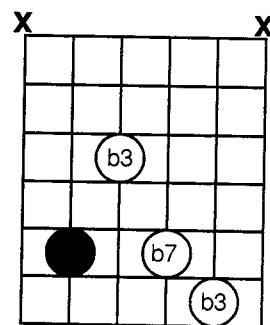
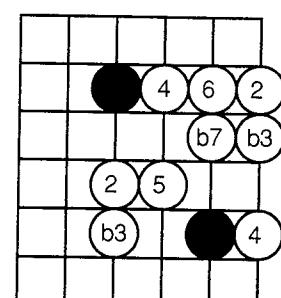
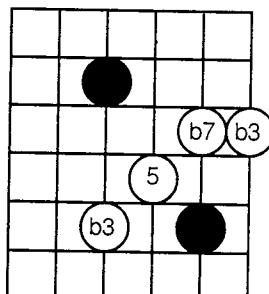
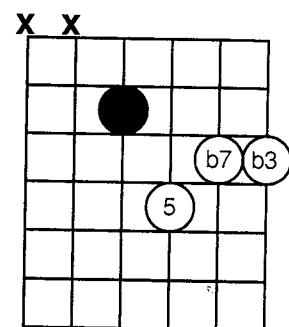
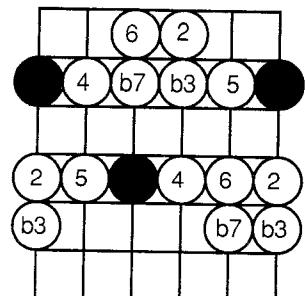
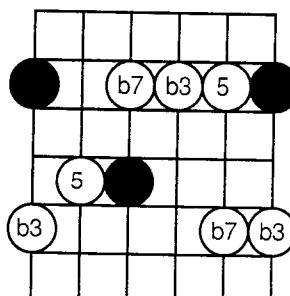
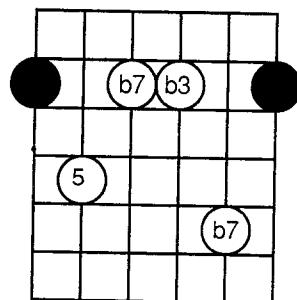
Chord Type: Minor 7th

Scale/Mode:

Chord Form

→ Arpeggio

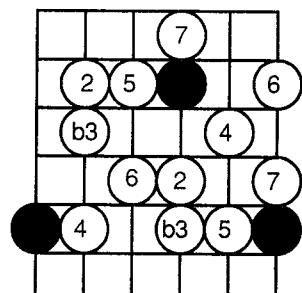
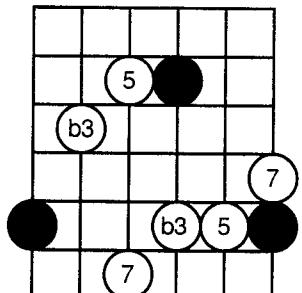
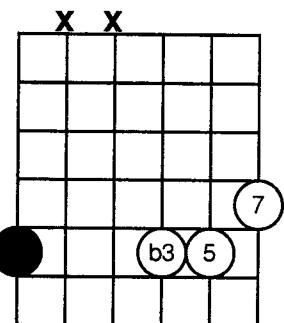
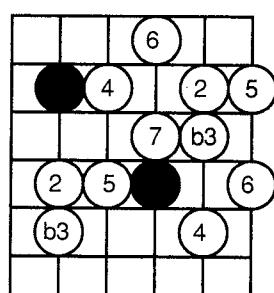
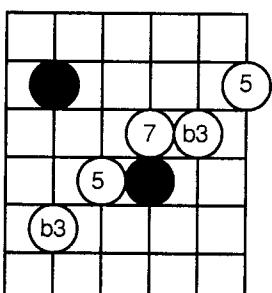
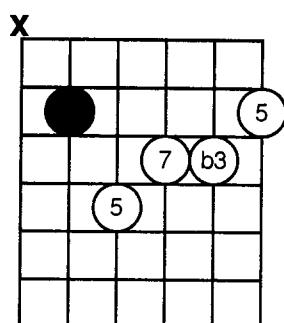
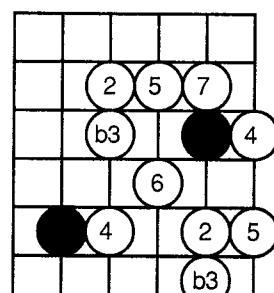
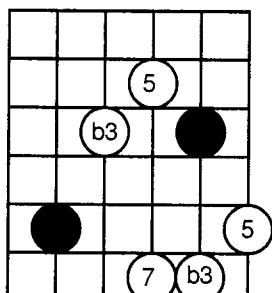
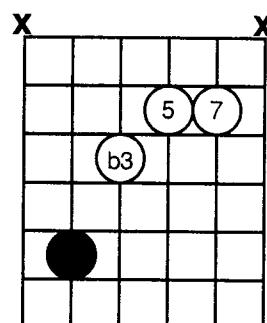
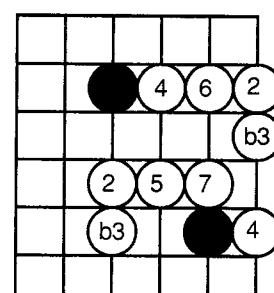
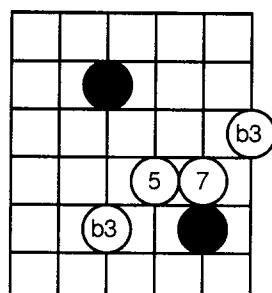
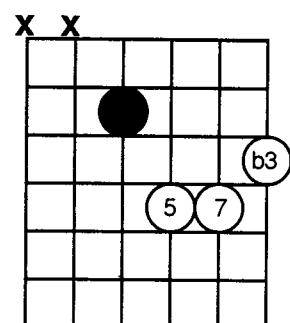
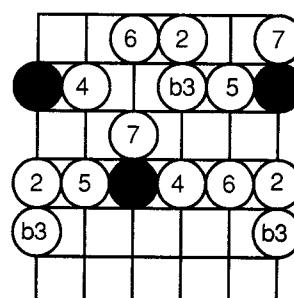
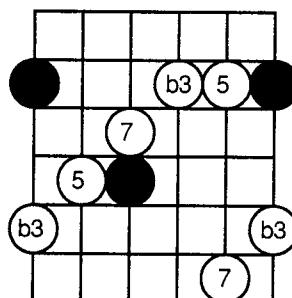
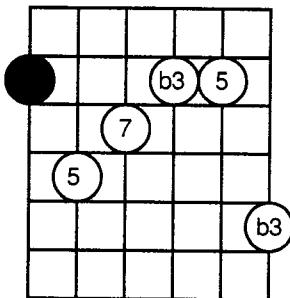
→ Dorian



Chord Type: **Minor #7th**

Scale/Mode:

Chord Form → Arpeggio → Melodic Min.



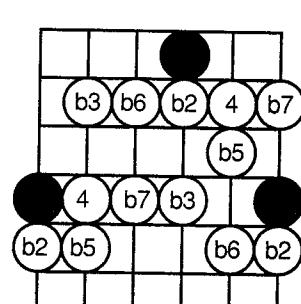
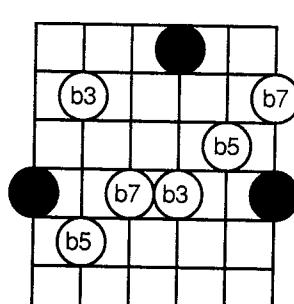
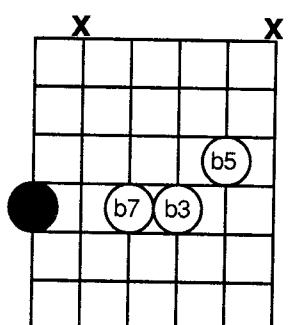
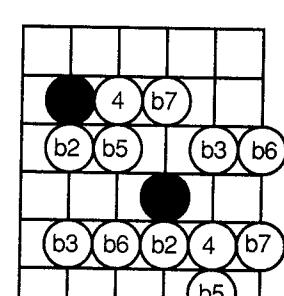
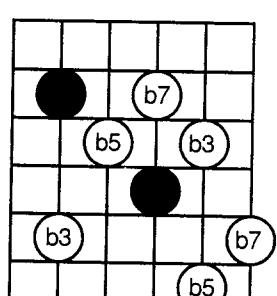
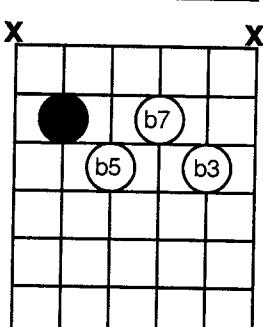
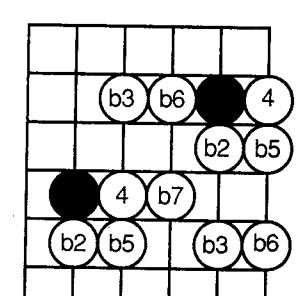
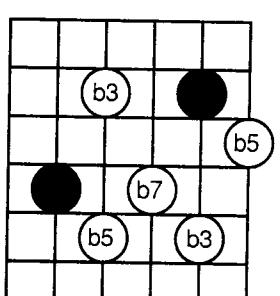
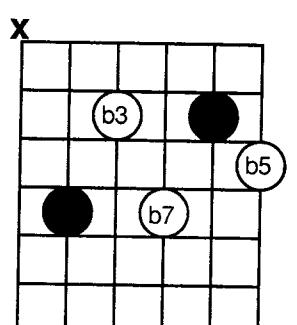
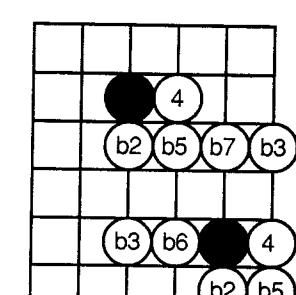
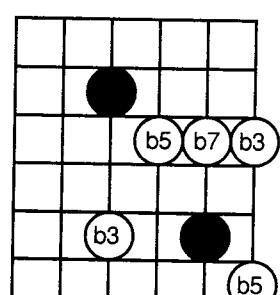
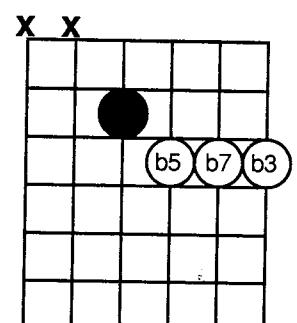
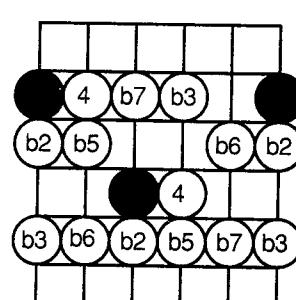
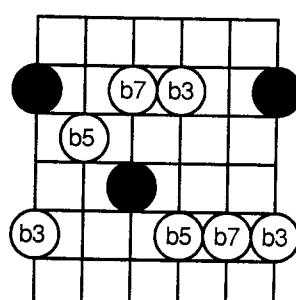
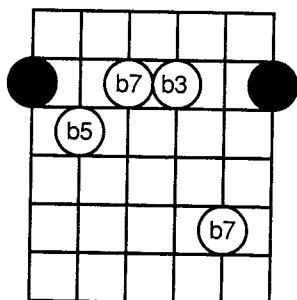
Chord Type: Minor 7b5

Scale/Mode:

Chord Form

→ Arpeggio

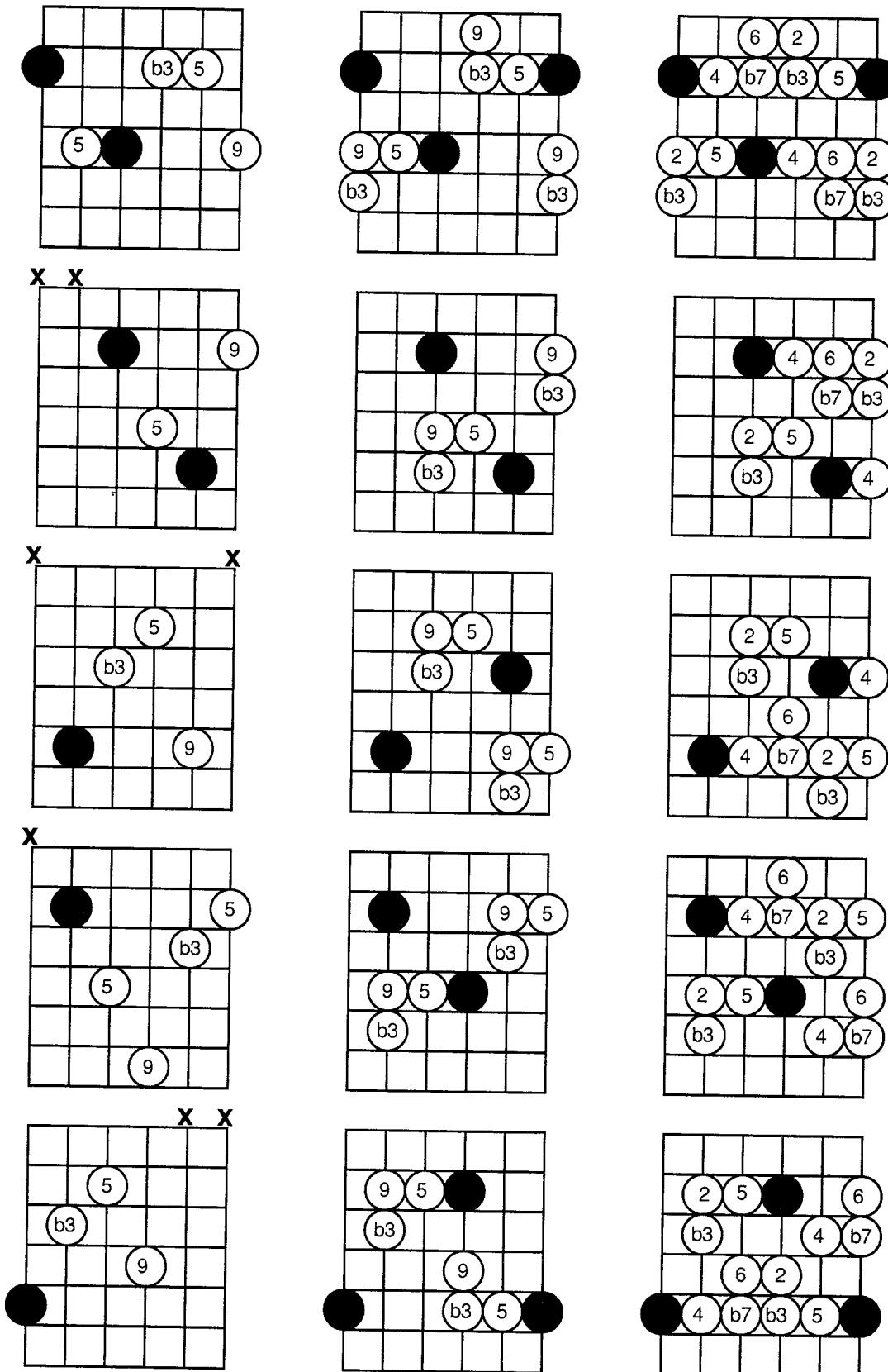
→ Locrian



Chord Type: Minor add9

Scale/Mode:

Chord Form → Arpeggio → Dorian



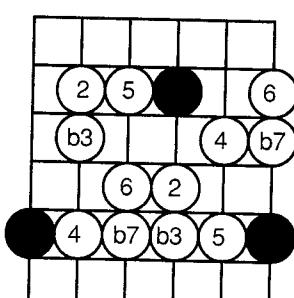
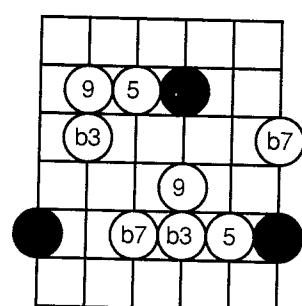
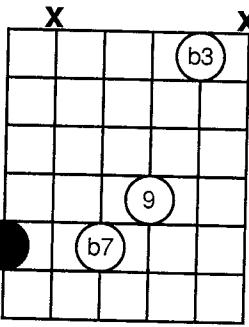
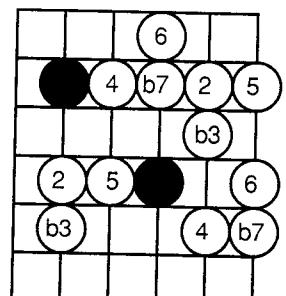
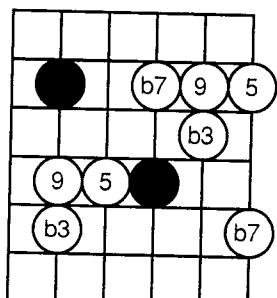
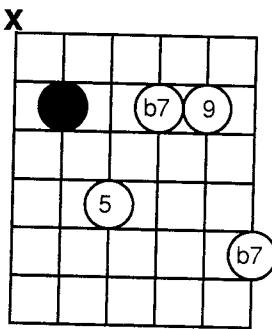
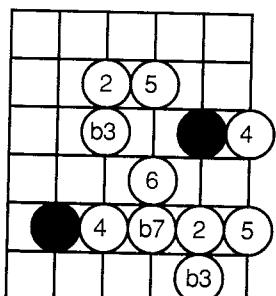
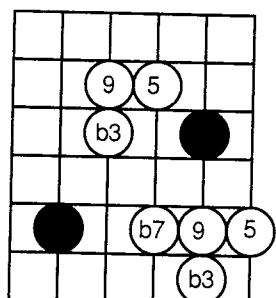
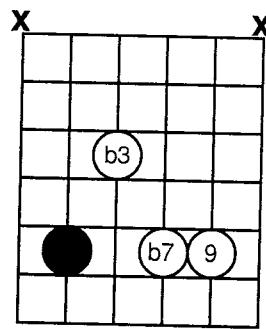
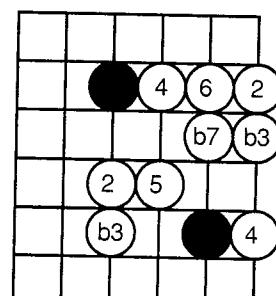
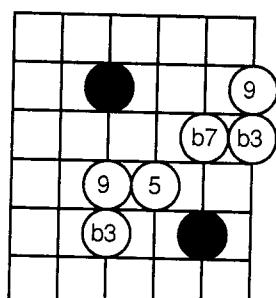
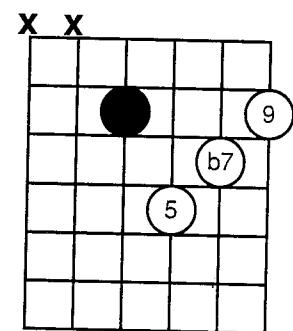
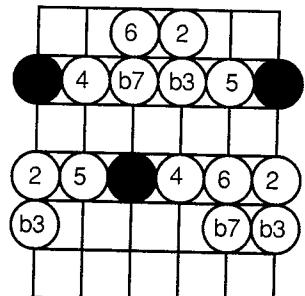
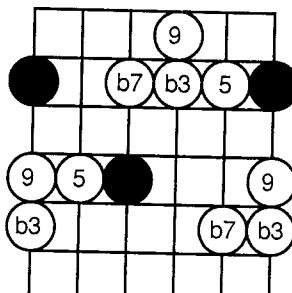
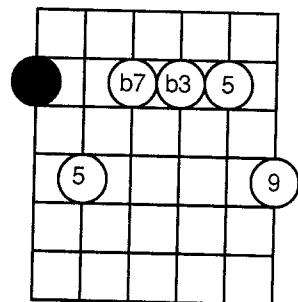
Chord Type: Minor 9th

Scale/Mode:

Chord Form

→ Arpeggio

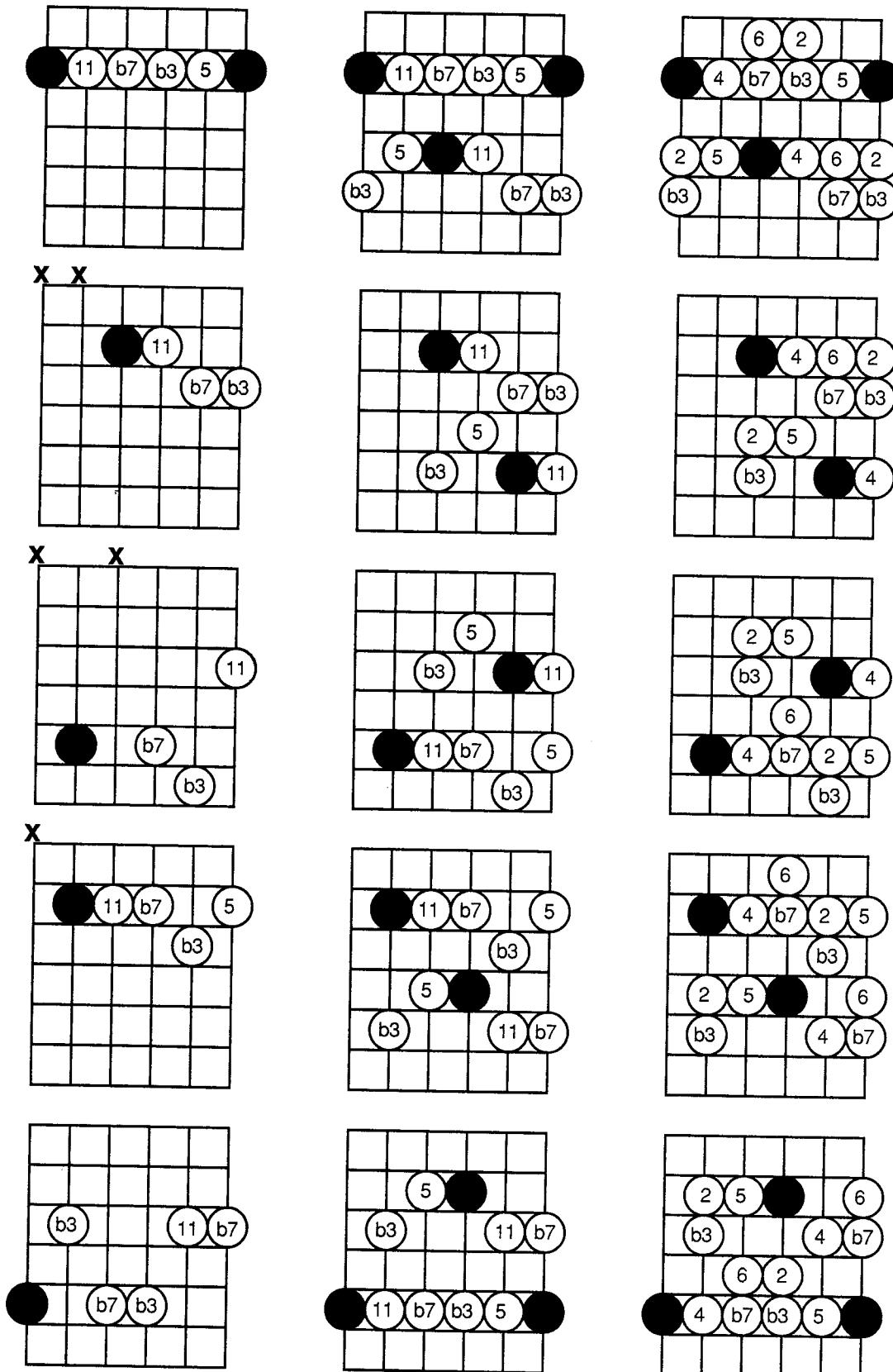
→ Dorian



Chord Type: Minor 11th

Scale/Mode:

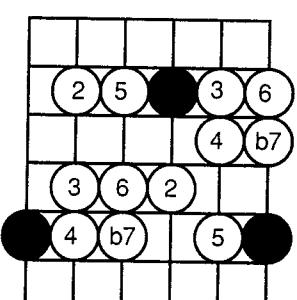
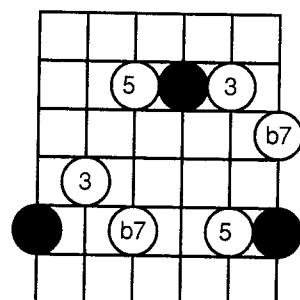
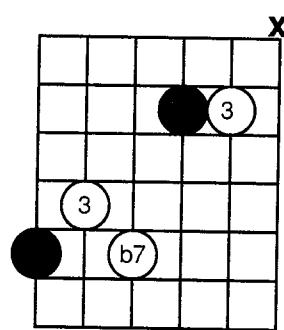
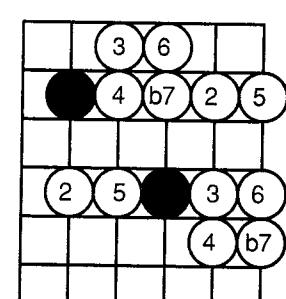
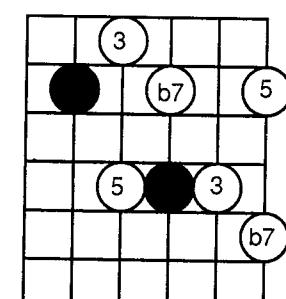
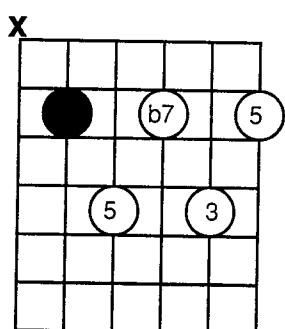
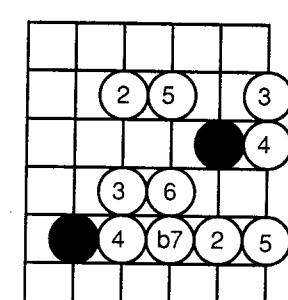
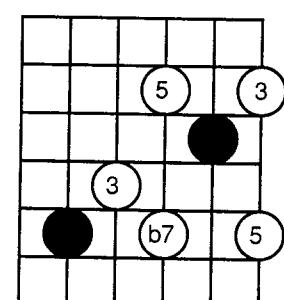
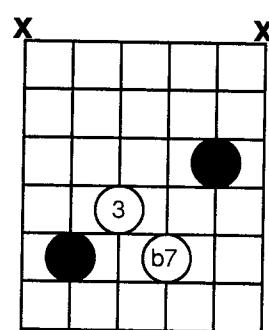
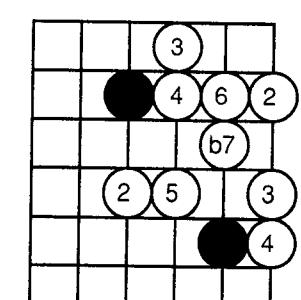
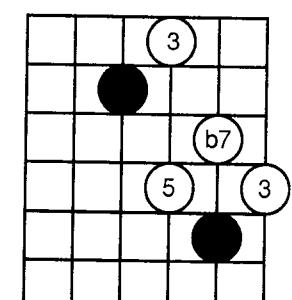
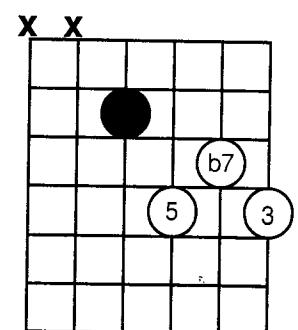
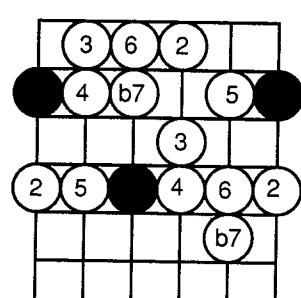
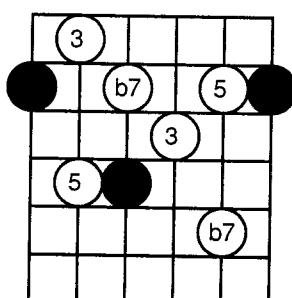
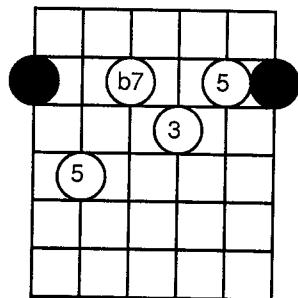
Chord Form → Arpeggio → Dorian



Chord Type: Dominant 7th

Scale/Mode:

Chord Form → Arpeggio → Mixolydian



Chord Type: Dominant 7#11 Scale/Mode:

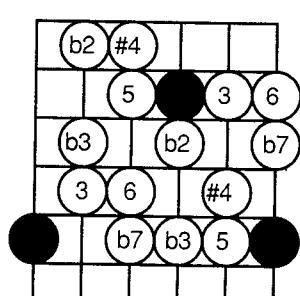
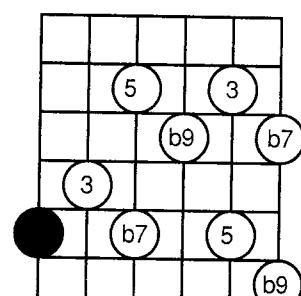
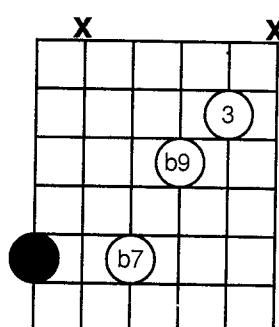
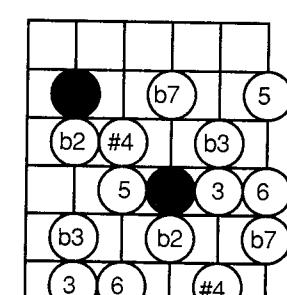
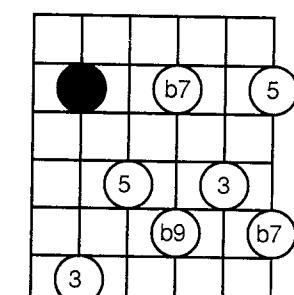
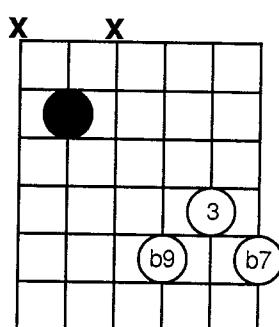
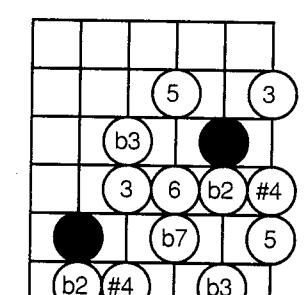
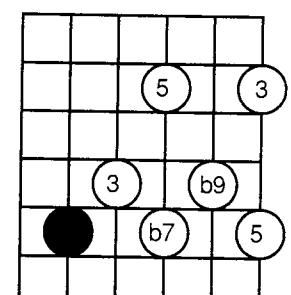
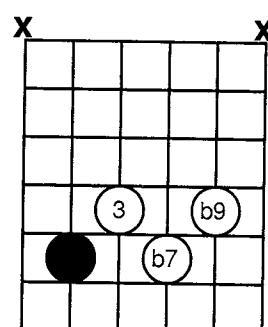
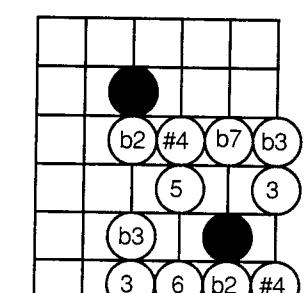
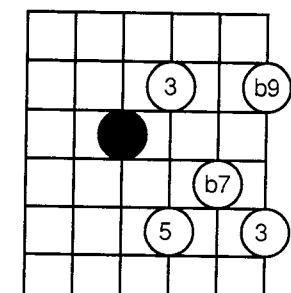
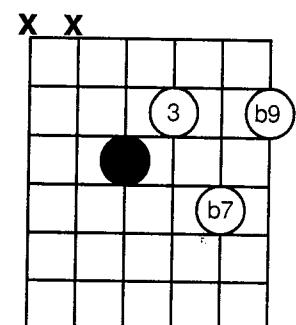
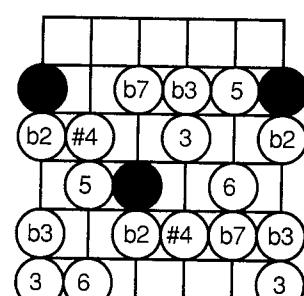
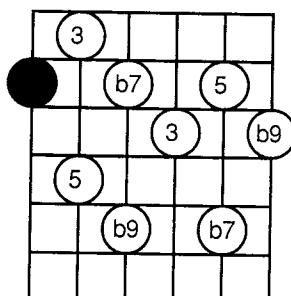
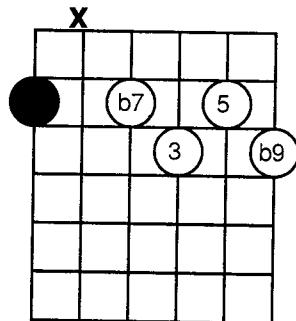
Chord Form → Arpeggio → Super Locrian

The diagram consists of a 5x3 grid of fretboard diagrams. Each diagram shows a 6-fret horizontal row with 12-fret vertical columns. Frets are numbered 1 through 12 from left to right. Open strings are represented by 'X' marks at the far left. Black dots indicate where strings are muted or muted notes are played. Circled numbers (#4, b7, 3) represent the notes of the Dominant 7#11 chord. The circled numbers in the Super Locrian scale column represent the notes of the Super Locrian mode: b2, b5, b3, 3, #5, b2, b3, b3, #5, b2, b5, 3.

- Row 1:** Chord Form, Arpeggio, Super Locrian. The Super Locrian diagram includes notes b2, b5, b3, 3, #5, b2, b3, b3, #5, b2, b5, 3.
- Row 2:** Chord Form, Arpeggio, Super Locrian. The Super Locrian diagram includes notes b2, b5, b7, b3, 3, b3, #5, b2, b2, b5.
- Row 3:** Chord Form, Arpeggio, Super Locrian. The Super Locrian diagram includes notes b3, #5, b2, b7, b2, b5, b3, #5, b2, b5, 3.
- Row 4:** Chord Form, Arpeggio, Super Locrian. The Super Locrian diagram includes notes b2, b5, b7, b3, 3, b3, #5, b2, b2, b5.
- Row 5:** Chord Form, Arpeggio, Super Locrian. The Super Locrian diagram includes notes b3, #5, b2, b7, b2, b5, b3, #5, b2, b5, 3.
- Row 6:** Chord Form, Arpeggio, Super Locrian. The Super Locrian diagram includes notes b2, b5, b7, b3, 3, b3, #5, b2, b2, b5.
- Row 7:** Chord Form, Arpeggio, Super Locrian. The Super Locrian diagram includes notes b3, #5, b2, b7, b2, b5, b3, #5, b2, b5, 3.
- Row 8:** Chord Form, Arpeggio, Super Locrian. The Super Locrian diagram includes notes b2, b5, b7, b3, 3, b3, #5, b2, b2, b5.
- Row 9:** Chord Form, Arpeggio, Super Locrian. The Super Locrian diagram includes notes b3, #5, b2, b7, b2, b5, b3, #5, b2, b5, 3.
- Row 10:** Chord Form, Arpeggio, Super Locrian. The Super Locrian diagram includes notes b2, b5, b7, b3, 3, b3, #5, b2, b2, b5.
- Row 11:** Chord Form, Arpeggio, Super Locrian. The Super Locrian diagram includes notes b3, #5, b2, b7, b2, b5, b3, #5, b2, b5, 3.
- Row 12:** Chord Form, Arpeggio, Super Locrian. The Super Locrian diagram includes notes b2, b5, b7, b3, 3, b3, #5, b2, b2, b5.

Chord Type: Dominant 7b9 Scale/Mode:

Chord Form → Arpeggio → Diminished h/w



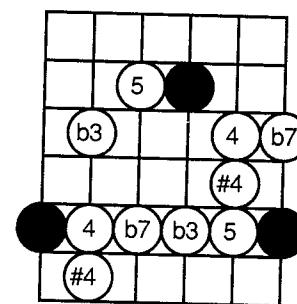
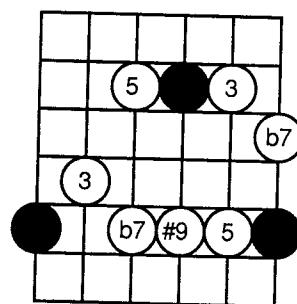
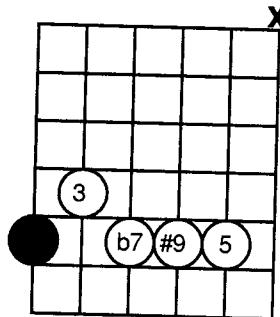
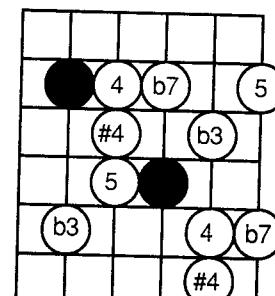
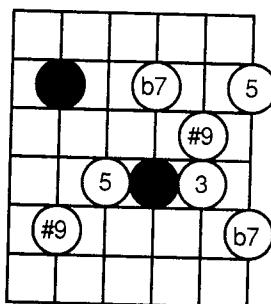
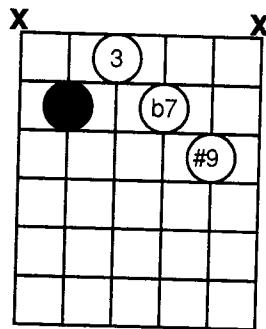
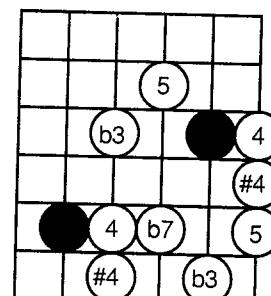
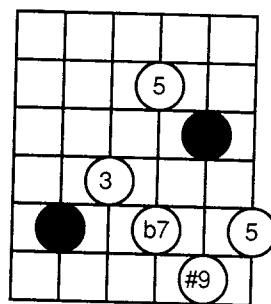
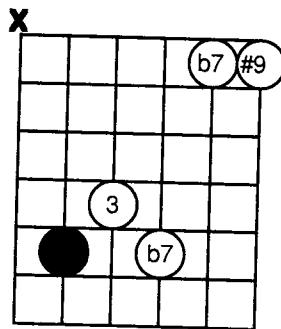
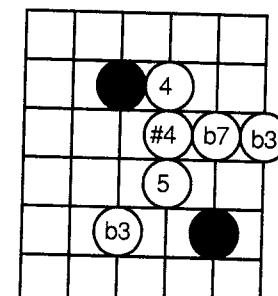
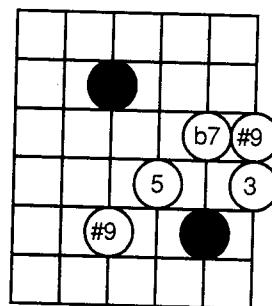
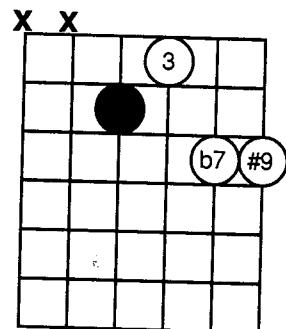
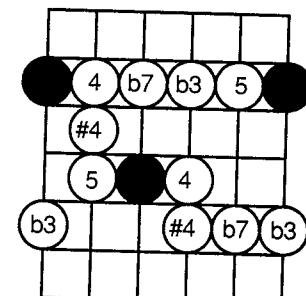
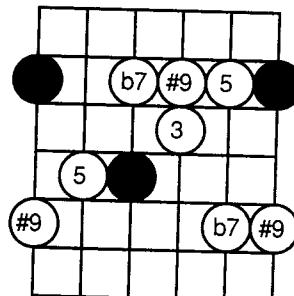
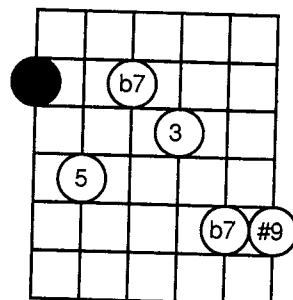
Chord Type: Dominant 7#9

Scale/Mode:

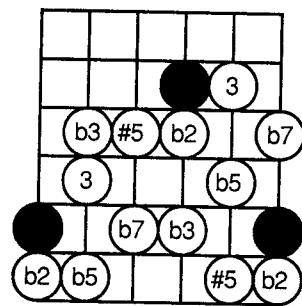
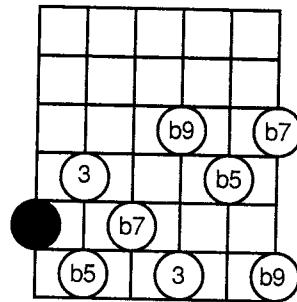
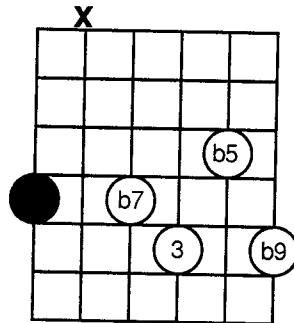
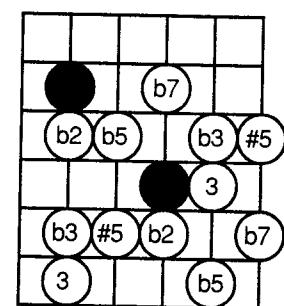
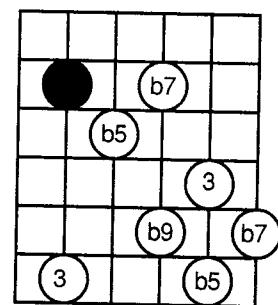
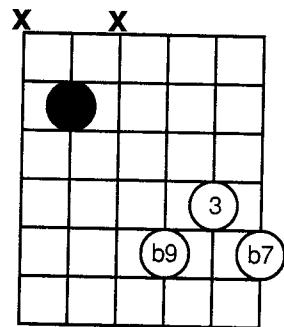
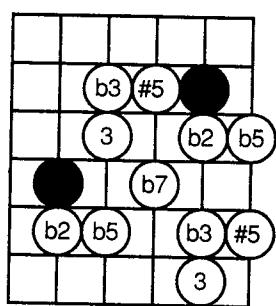
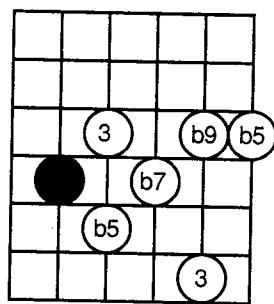
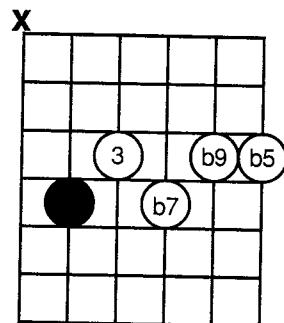
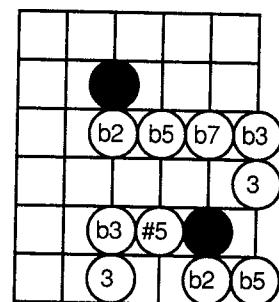
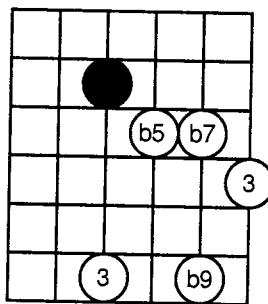
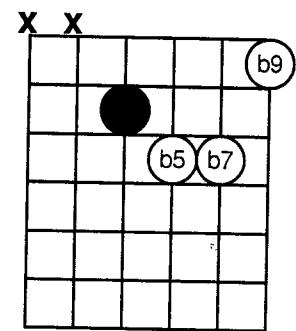
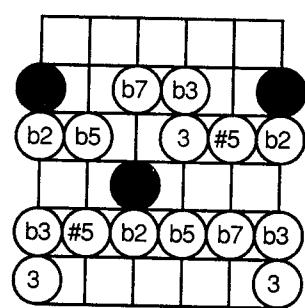
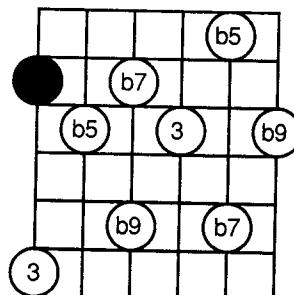
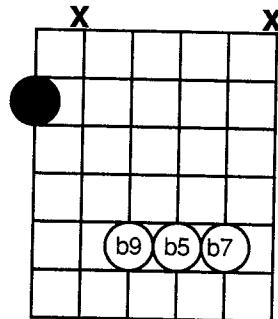
Chord Form

→ Arpeggio

→ Blues



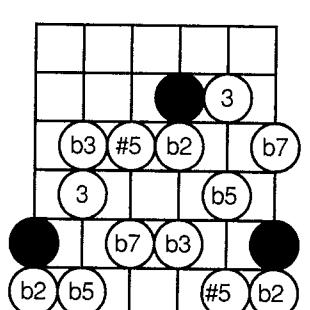
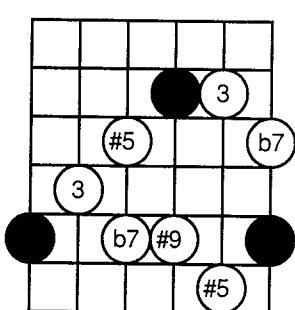
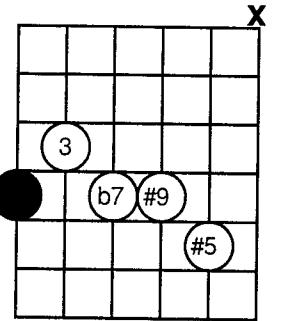
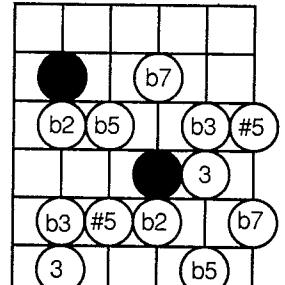
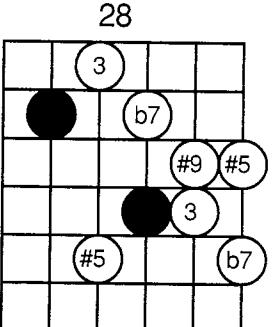
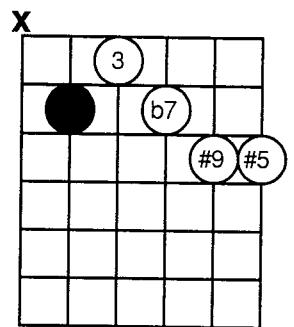
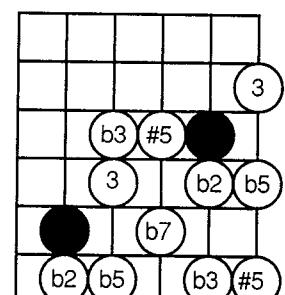
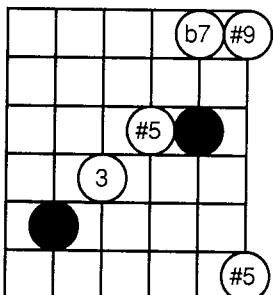
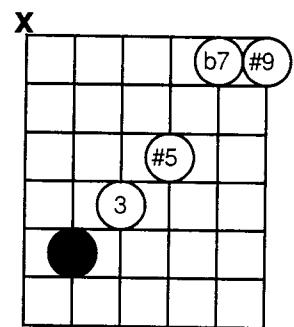
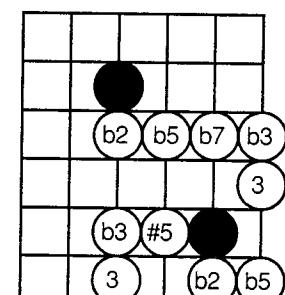
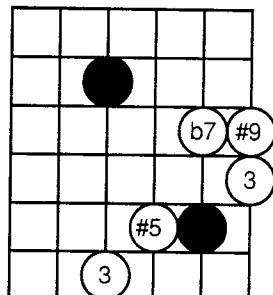
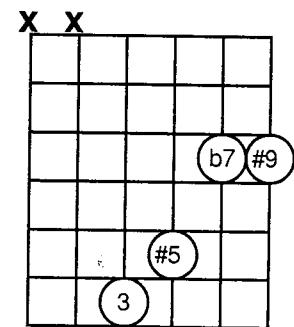
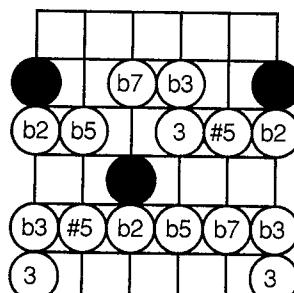
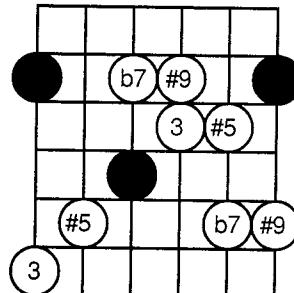
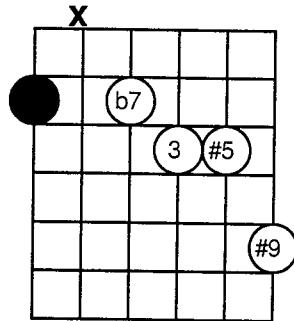
Chord Type: Dominant 7b5b9 Scale/Mode:
 Chord Form → Arpeggio → Super Locrian



Chord Type: Dominant 7#5#9

Scale/Mode:

Chord Form → Arpeggio → Super Locrian



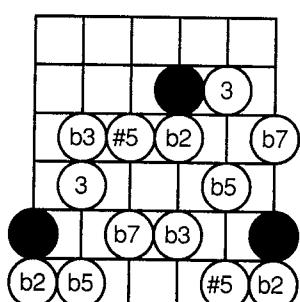
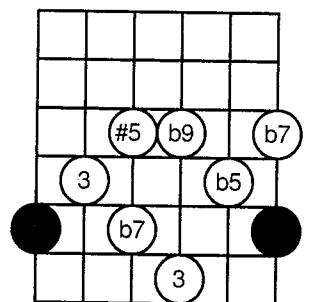
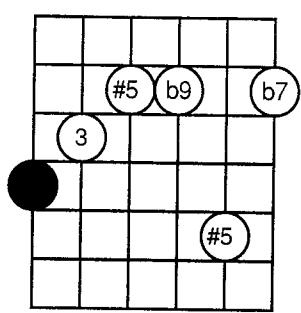
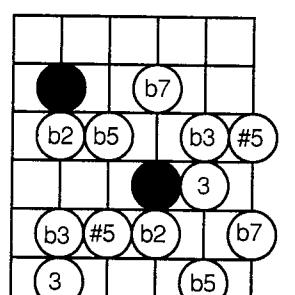
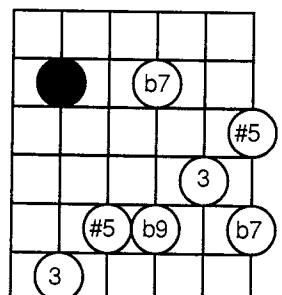
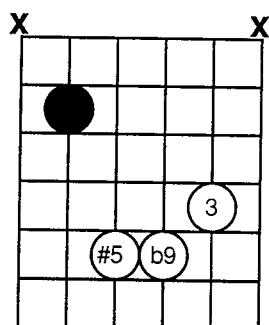
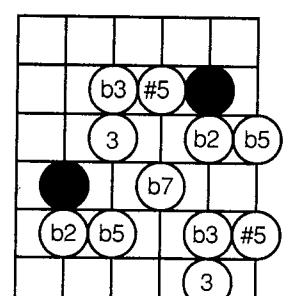
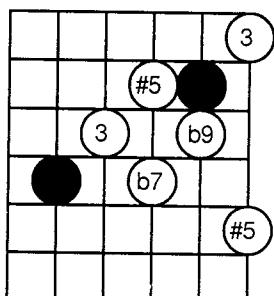
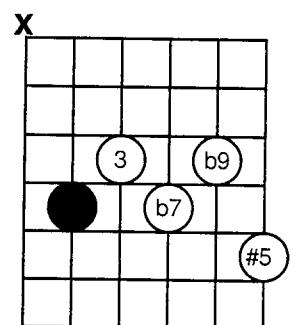
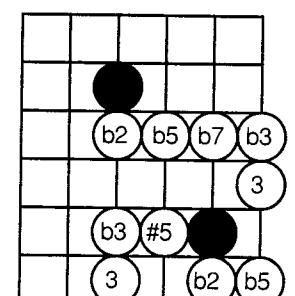
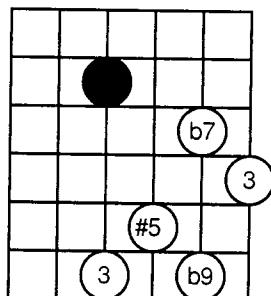
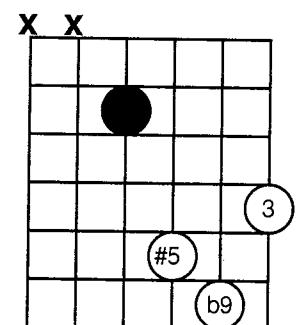
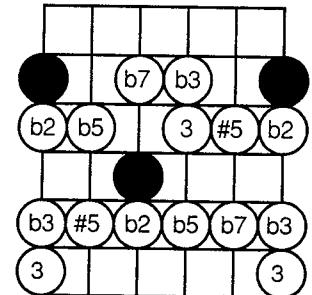
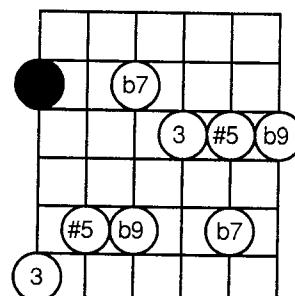
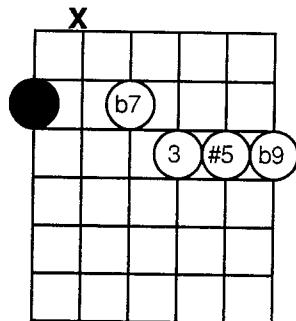
Chord Type: Dominant 7#5b9

Scale/Mode:

Chord Form

→ Arpeggio

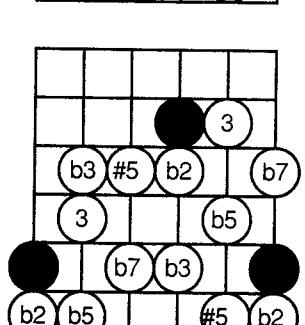
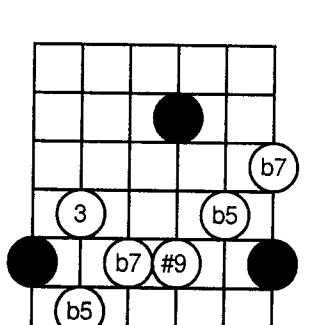
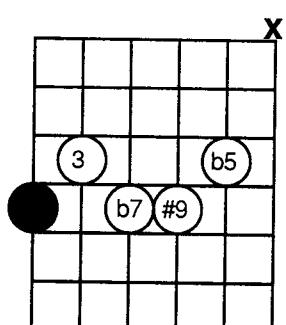
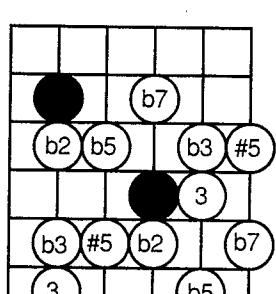
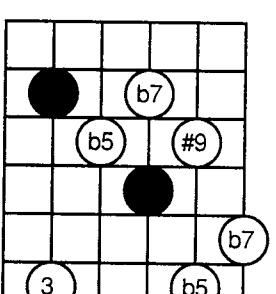
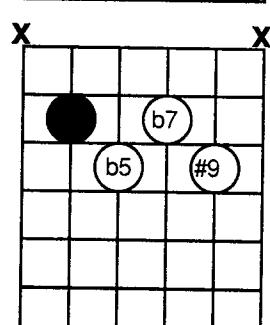
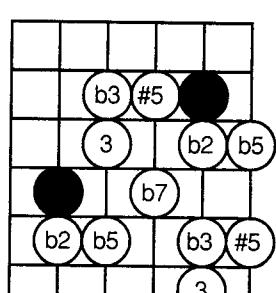
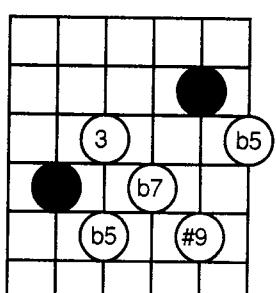
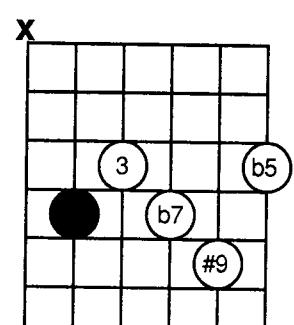
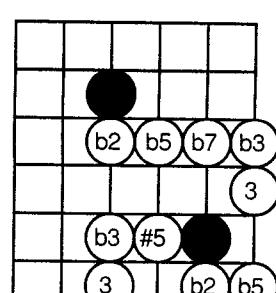
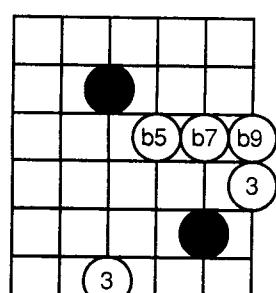
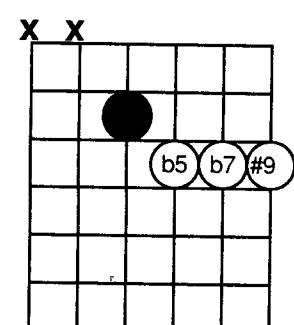
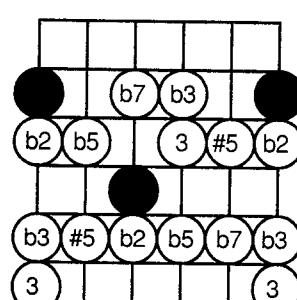
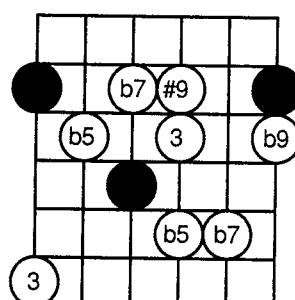
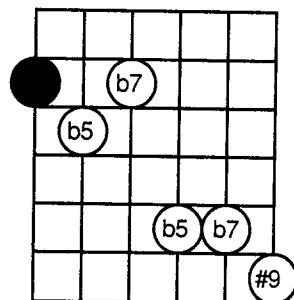
→ Super Locrian



Chord Type: Dominant 7b5#9

Scale/Mode:

Chord Form → Arpeggio → Super Locrian



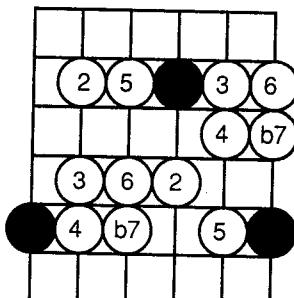
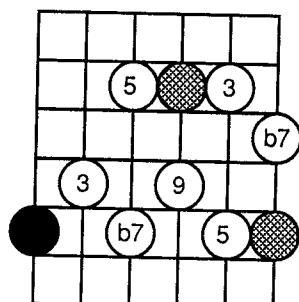
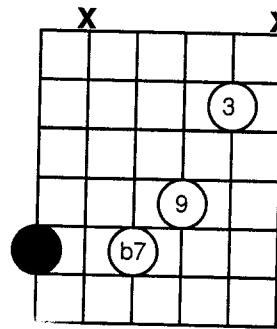
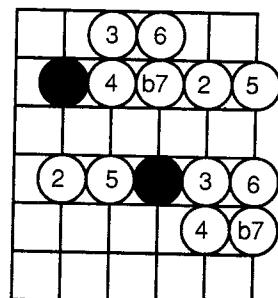
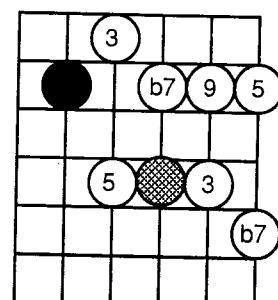
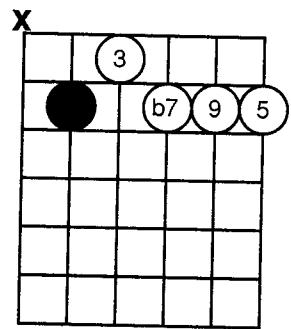
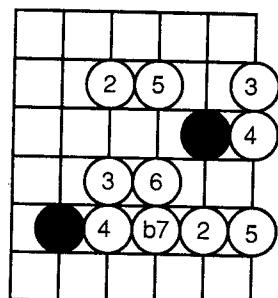
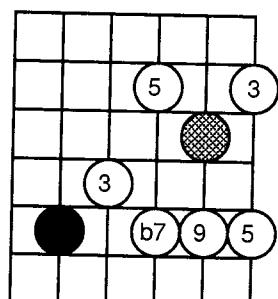
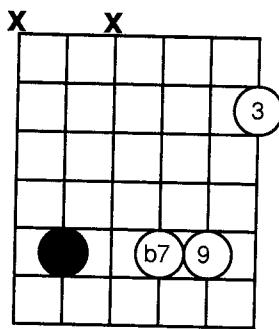
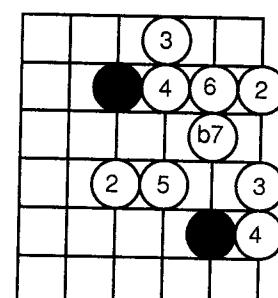
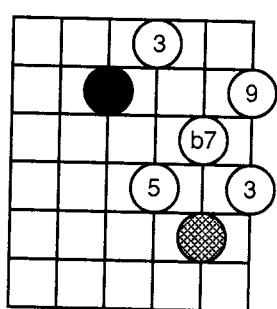
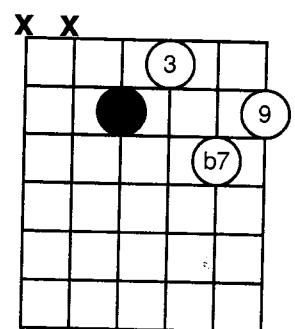
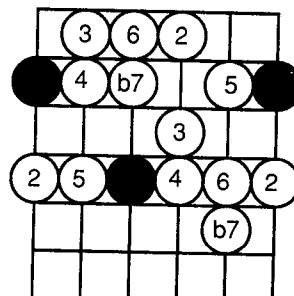
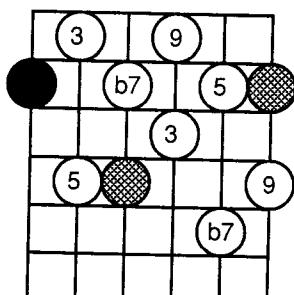
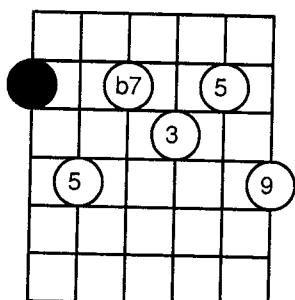
Chord Type: Dominant 9th

Scale/Mode:

Chord Form

→ Arpeggio

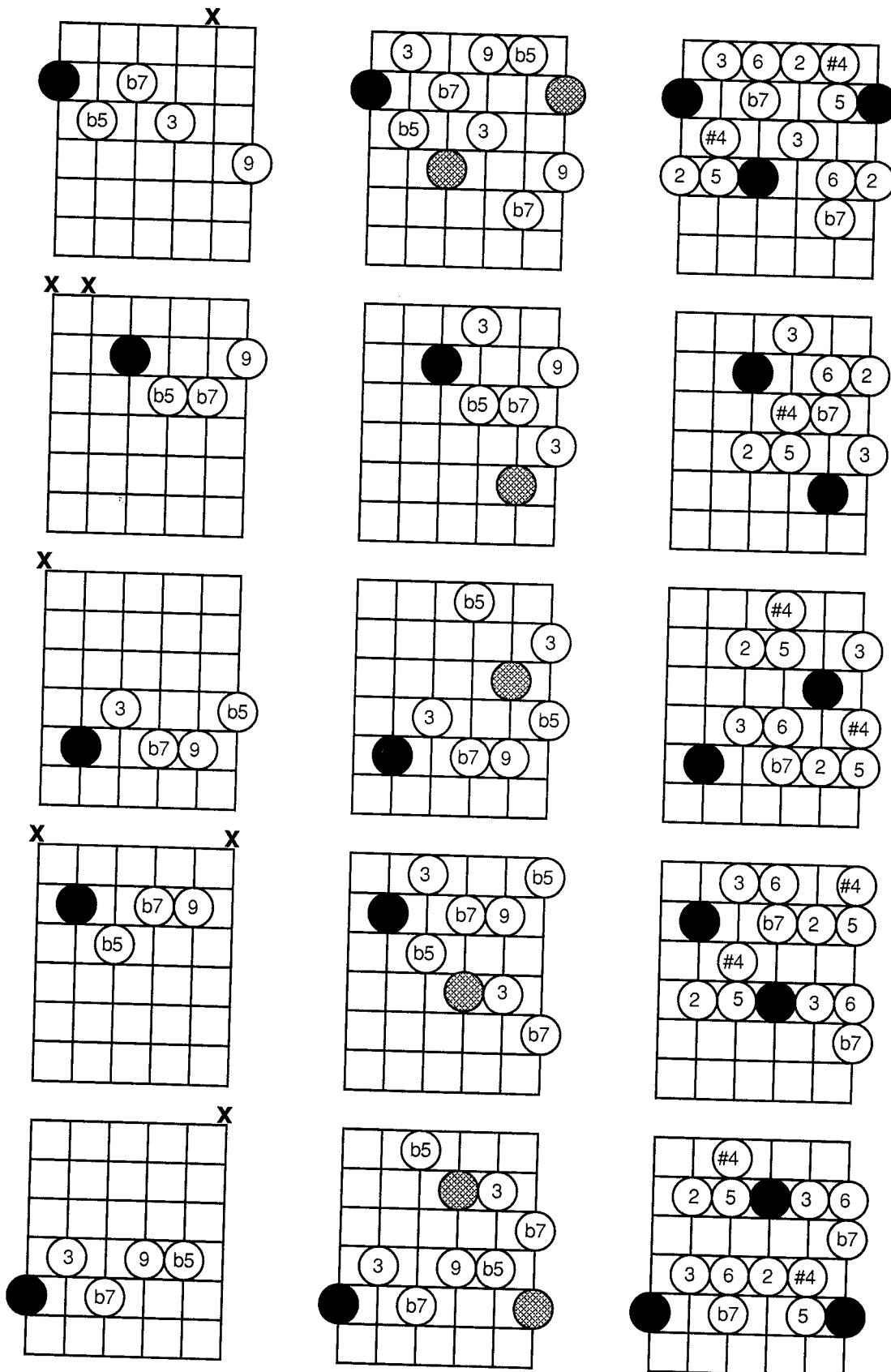
→ Mixolydian



Chord Type: Dominant 9b5

Scale/Mode:

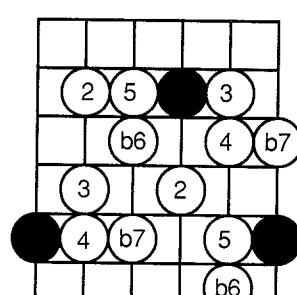
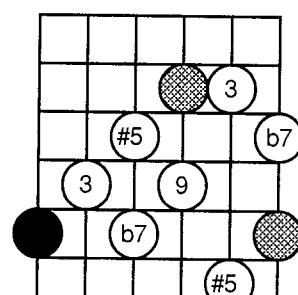
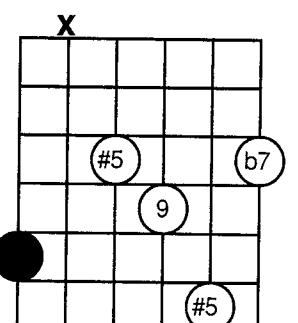
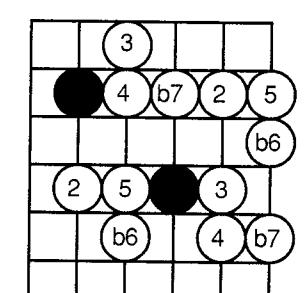
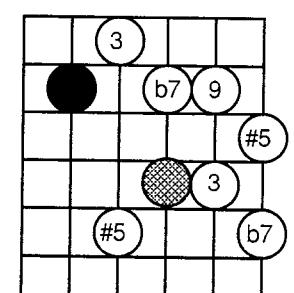
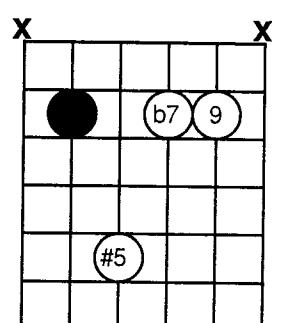
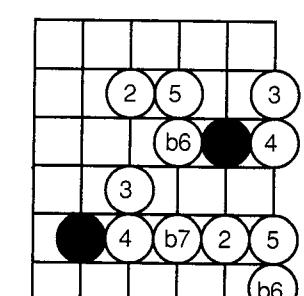
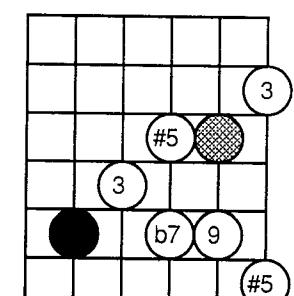
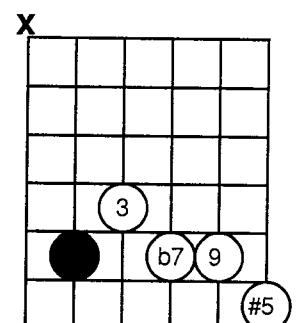
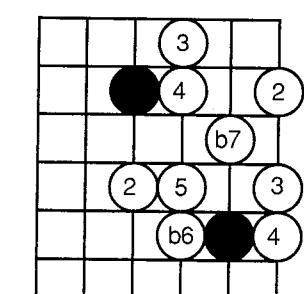
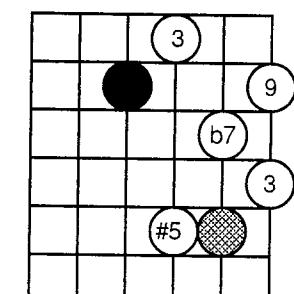
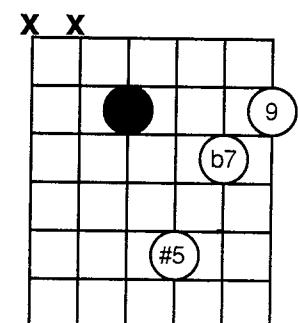
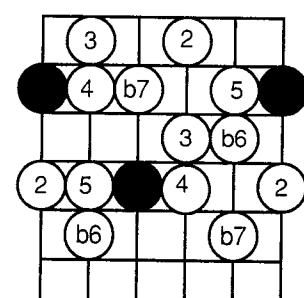
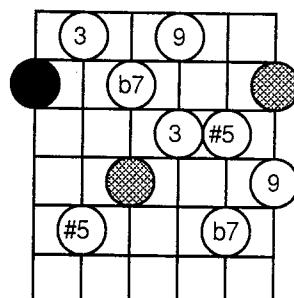
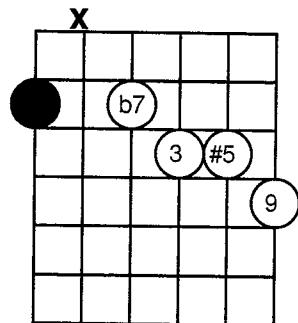
Chord Form → Arpeggio → Lydian b7



Chord Type: Dominant 9#5

Scale/Mode:

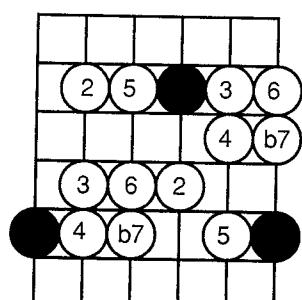
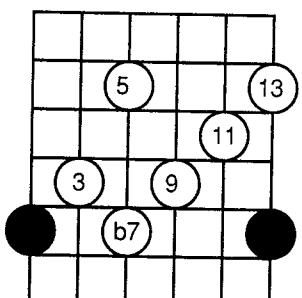
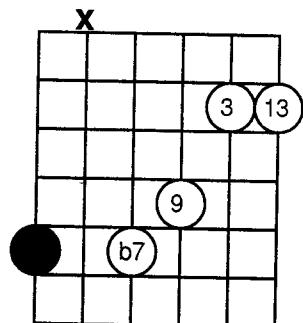
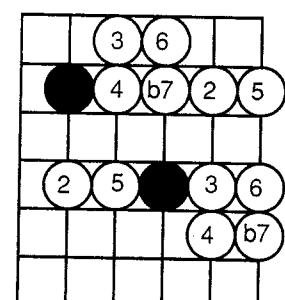
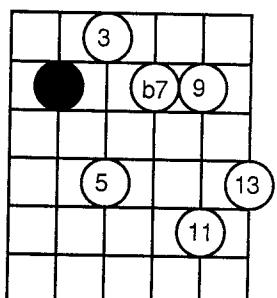
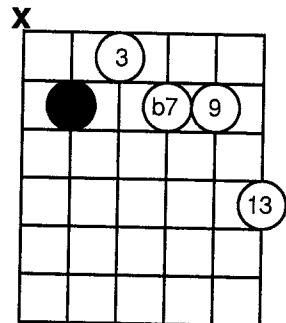
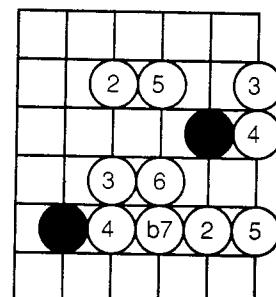
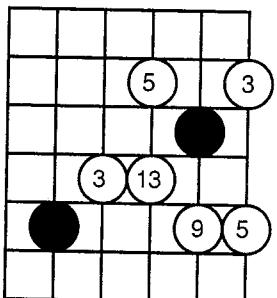
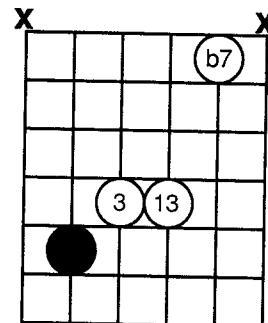
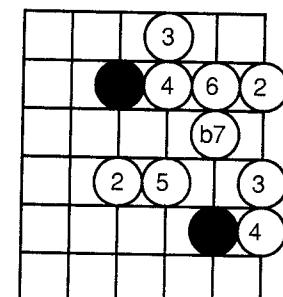
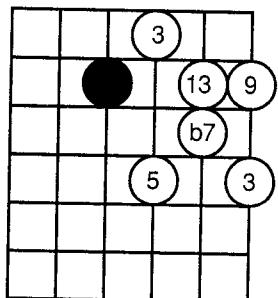
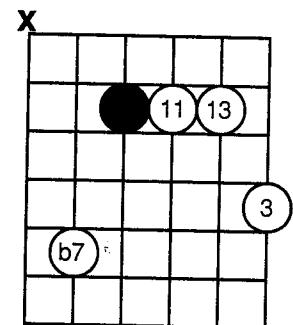
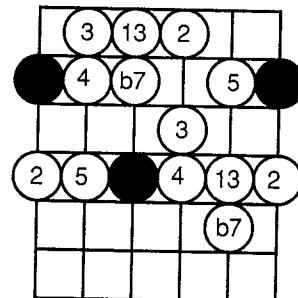
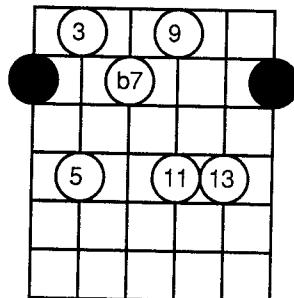
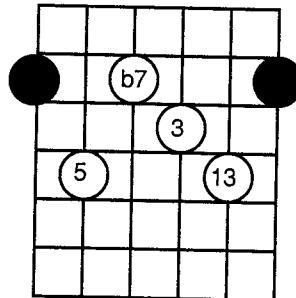
Chord Form → Arpeggio → Mixolydian b6



Chord Type: Dominant 13th

Scale/Mode:

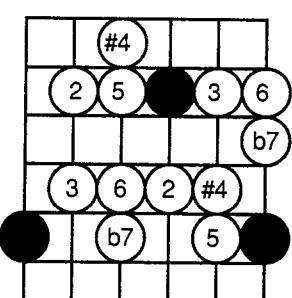
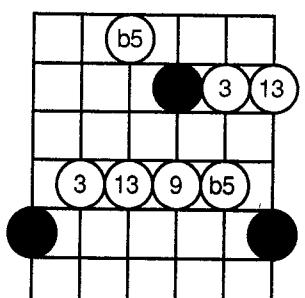
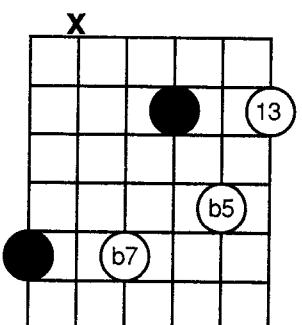
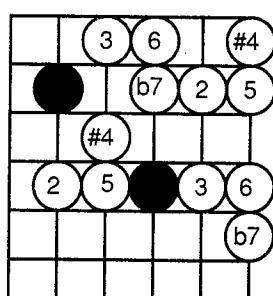
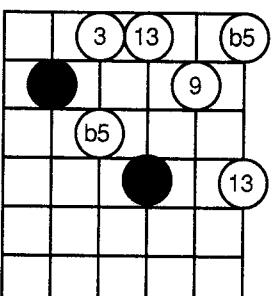
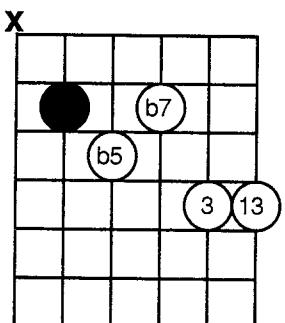
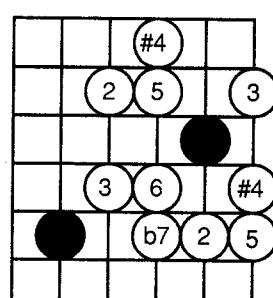
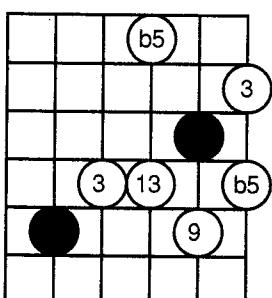
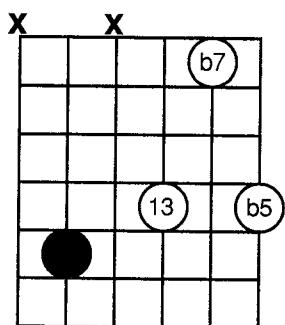
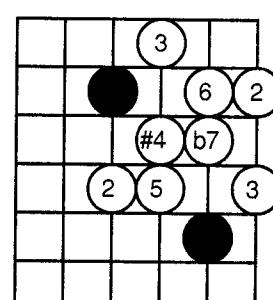
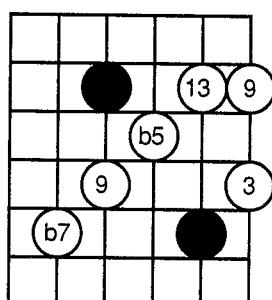
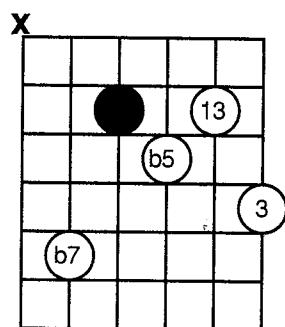
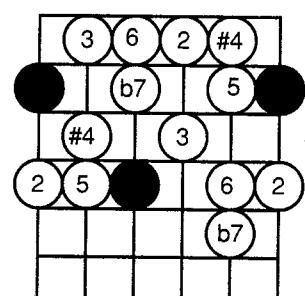
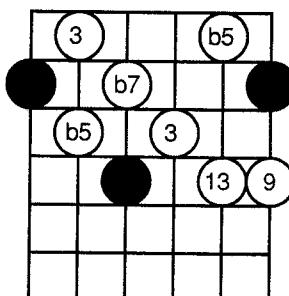
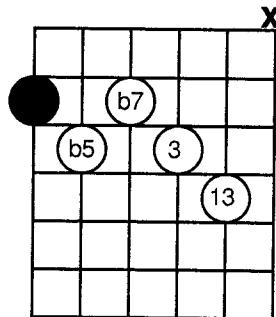
Chord Form → Arpeggio → Mixolydian



Chord Type: Dominant 13b5

Scale/Mode:

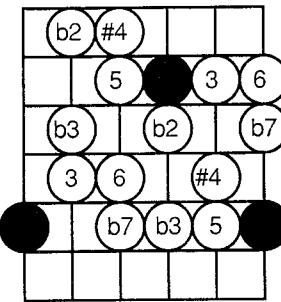
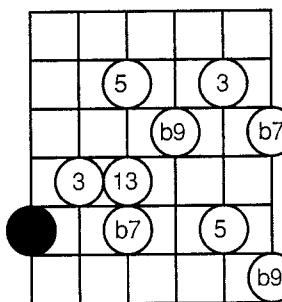
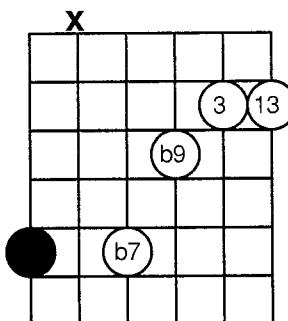
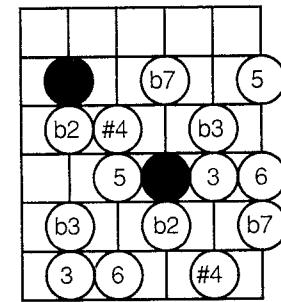
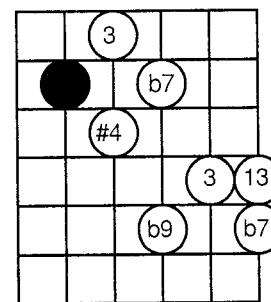
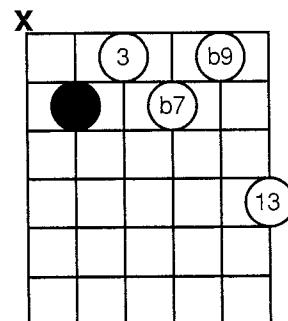
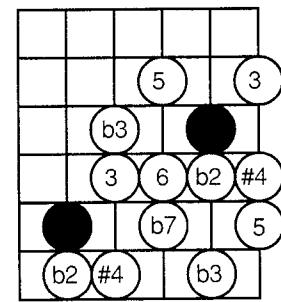
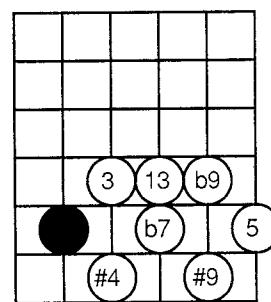
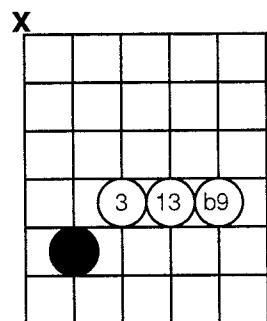
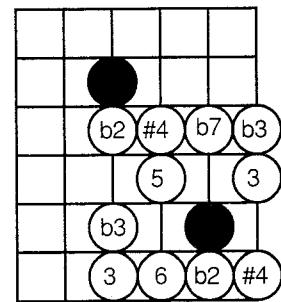
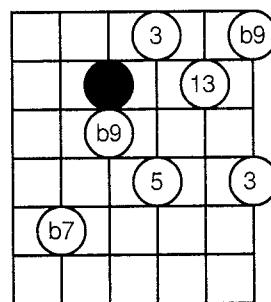
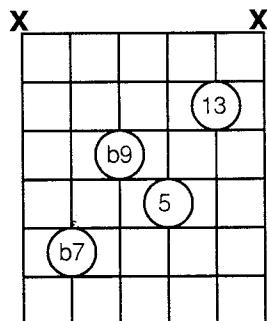
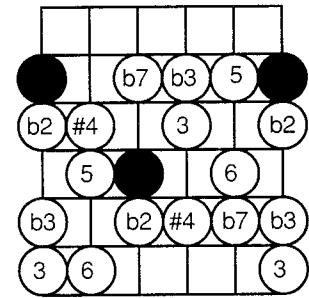
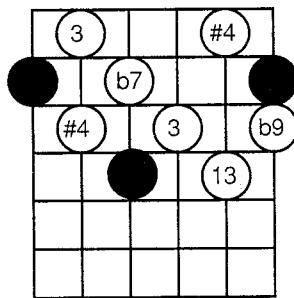
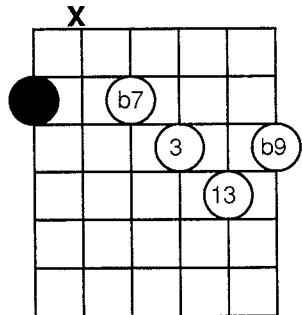
Chord Form → Arpeggio → Lydian b7



Chord Type: Dominant 13b9

Scale/Mode:

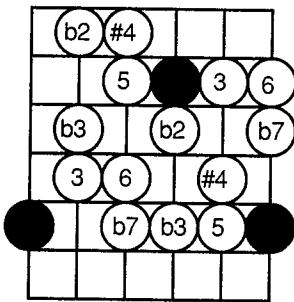
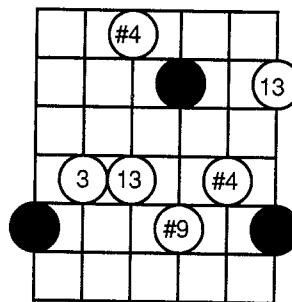
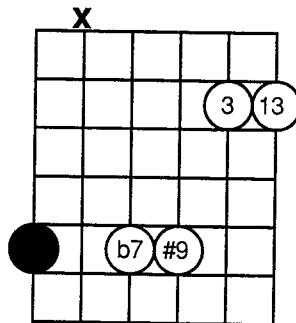
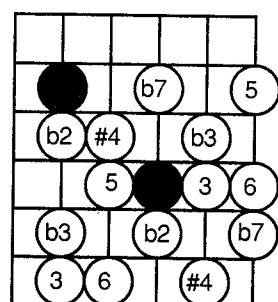
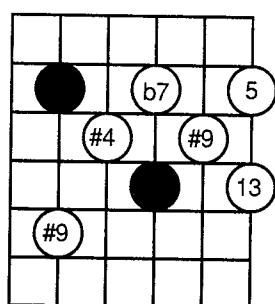
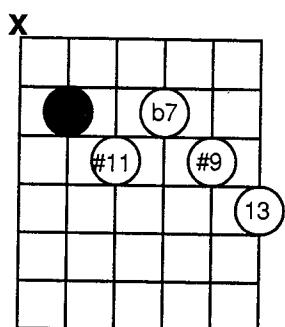
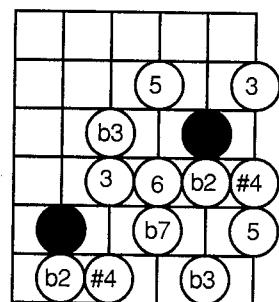
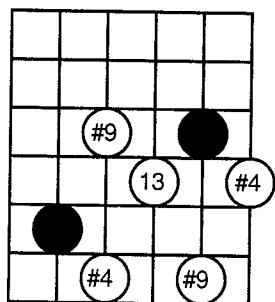
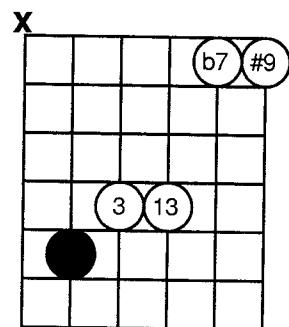
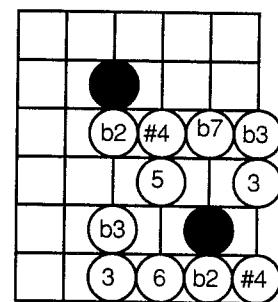
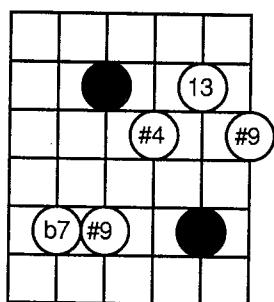
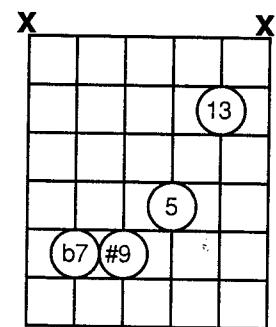
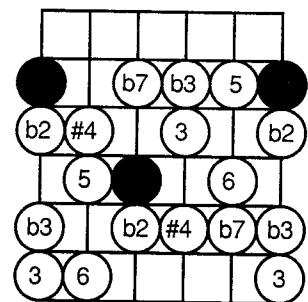
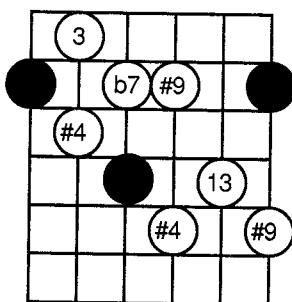
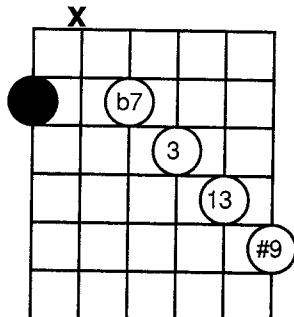
Chord Form → Arpeggio → Diminished h/w



Chord Type: Dominant 13#9

Scale/Mode:

Chord Form → Arpeggio → Diminished h/w



Chord Type: Suspended 7th Scale/Mode:

Chord Form → Arpeggio → Mixolydian

The diagram consists of a grid of 10 rows and 3 columns. Each row represents a different position on a guitar neck, and each column represents a different step in the progression: Chord Form, Arpeggio, and Mixolydian Scale.

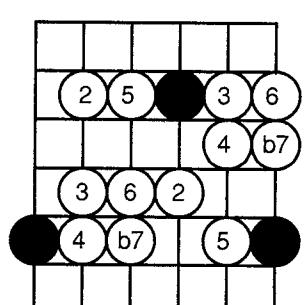
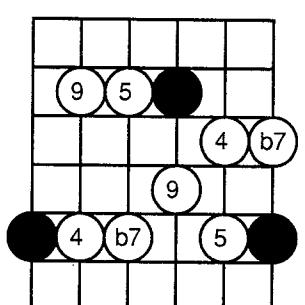
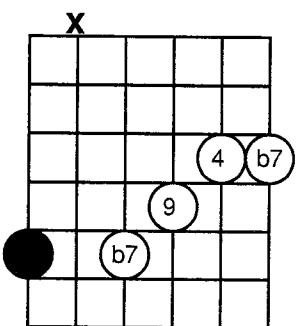
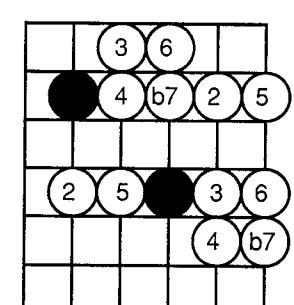
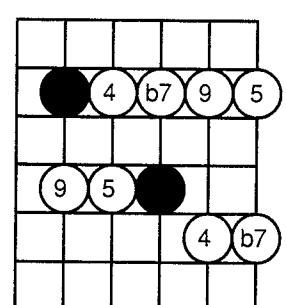
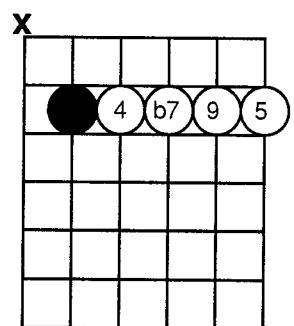
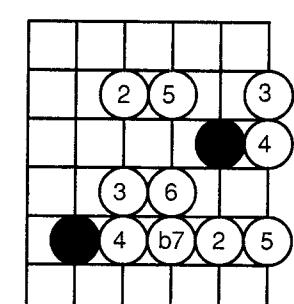
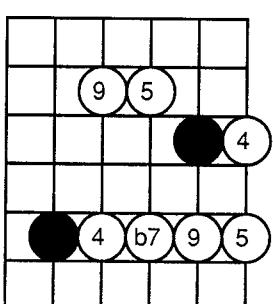
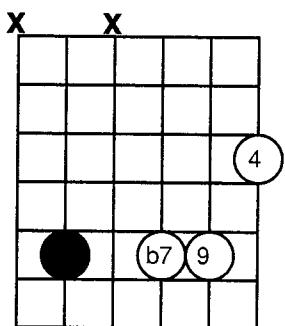
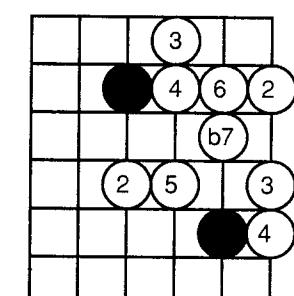
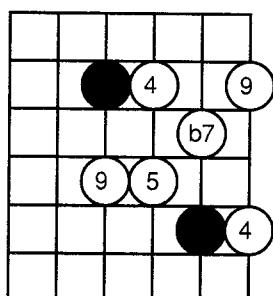
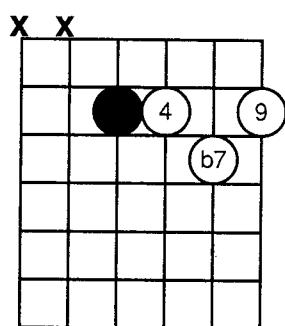
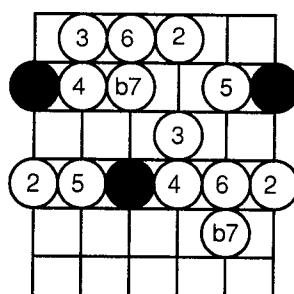
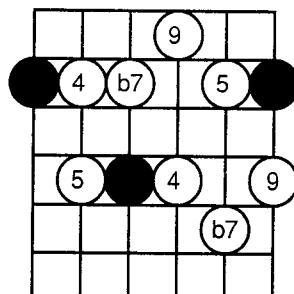
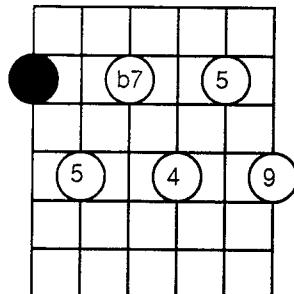
- Row 1:** Chord Form (Suspended 7th), Arpeggio (root, b7, 5), Mixolydian Scale (3, 6, 2).
- Row 2:** Chord Form (X, X), Arpeggio (4, b7, 5), Mixolydian Scale (4, b7, 5, 3, 2).
- Row 3:** Chord Form (X, X), Arpeggio (5, b7, 4), Mixolydian Scale (3, 4, 6, 2, b7).
- Row 4:** Chord Form (X, X), Arpeggio (5, 4), Mixolydian Scale (2, 5, 3, 4).
- Row 5:** Chord Form (X, X), Arpeggio (5, 4, b7, 5), Mixolydian Scale (2, 5, 3, 6).
- Row 6:** Chord Form (X, X), Arpeggio (5, 4, b7, 5), Mixolydian Scale (4, b7, 2, 5).
- Row 7:** Chord Form (X, X), Arpeggio (5, 4, b7, 5), Mixolydian Scale (3, 6, 2, 5).
- Row 8:** Chord Form (X, X), Arpeggio (5, 4, b7, 5), Mixolydian Scale (2, 5, 3, 6, 4, b7).
- Row 9:** Chord Form (X, X), Arpeggio (5, 4, b7, 5), Mixolydian Scale (3, 6, 2, 4, b7).
- Row 10:** Chord Form (X, X), Arpeggio (5, 4, b7, 5), Mixolydian Scale (2, 5, 3, 6, 5).

Each diagram shows a 6-fret section of the guitar neck. Frets are numbered 1 through 6 from bottom to top. Open strings are indicated by 'X' and muted strings by 'x'. Circle numbers indicate which strings are played: black circles for muted strings and white circles with black outlines for played strings. The first column shows the chord form, the second shows the arpeggio, and the third shows the corresponding note in the Mixolydian scale.

Chord Type: Suspended 9th

Scale/Mode:

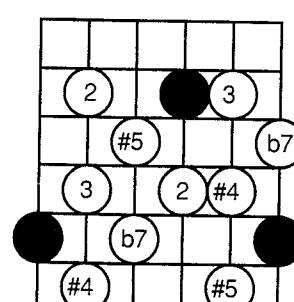
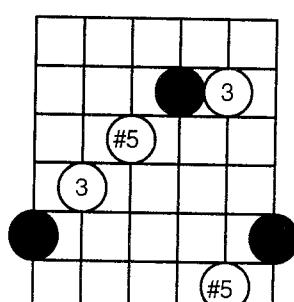
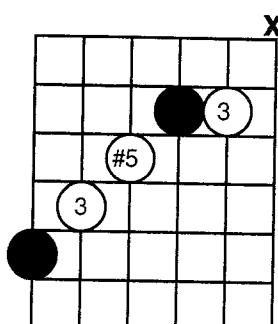
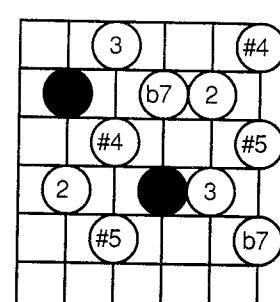
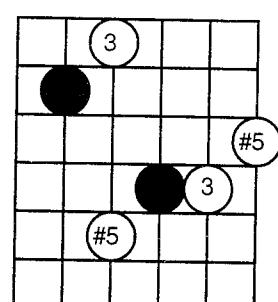
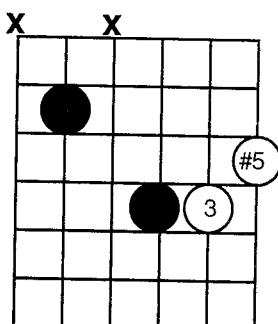
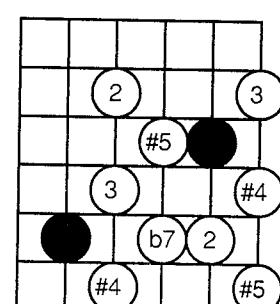
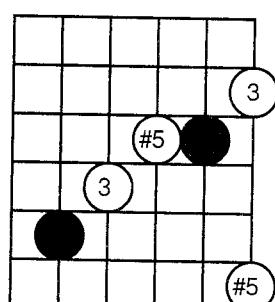
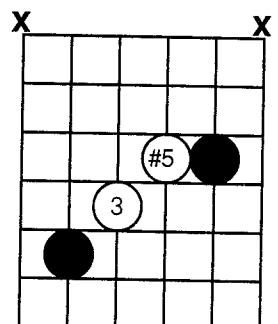
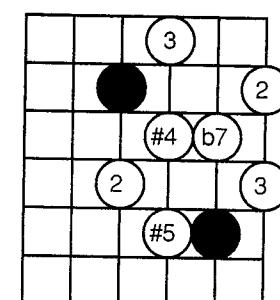
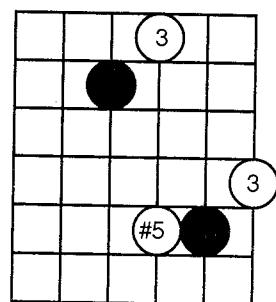
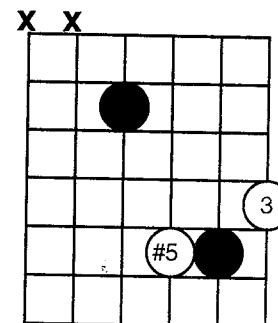
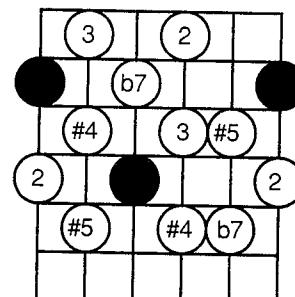
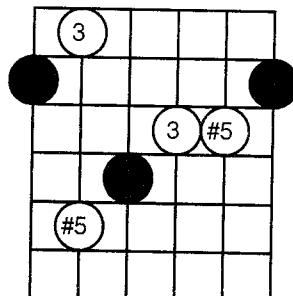
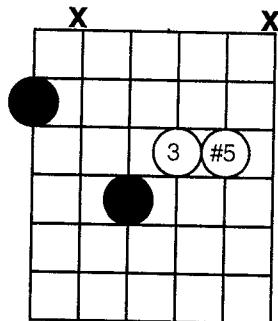
Chord Form → Arpeggio → Mixolydian



Chord Type: Augmented Triad

Scale/Mode:

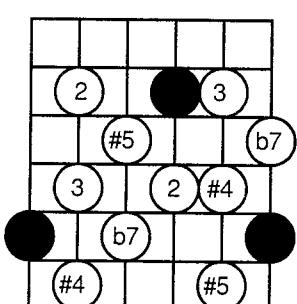
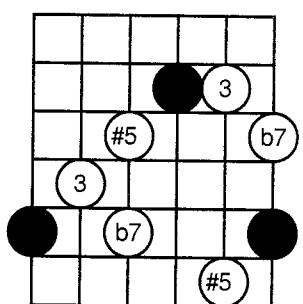
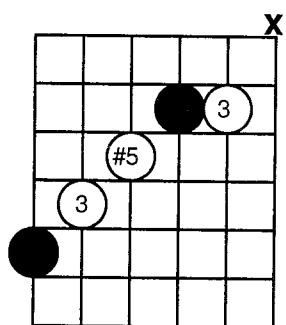
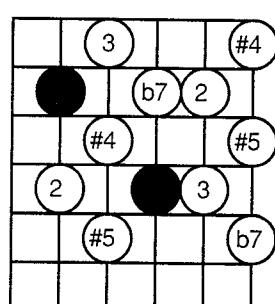
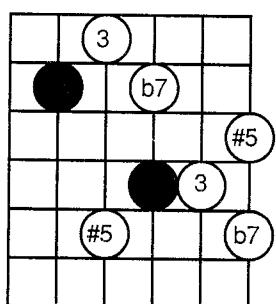
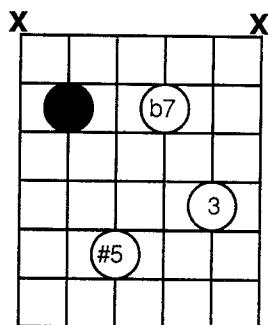
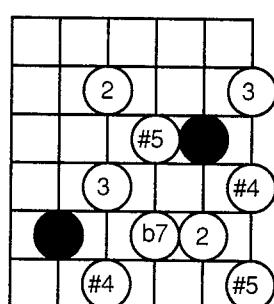
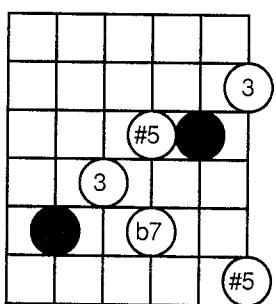
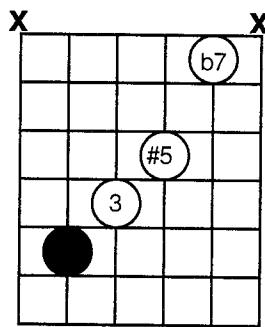
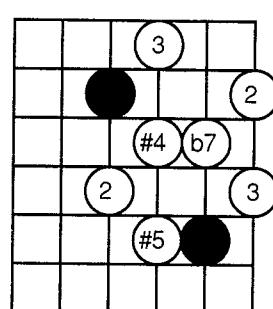
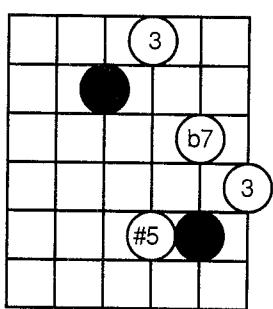
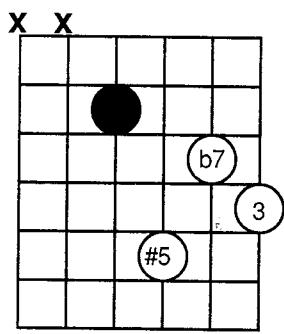
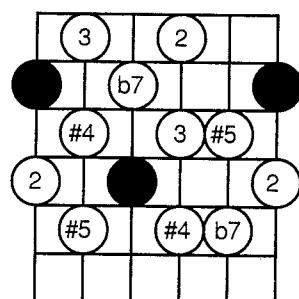
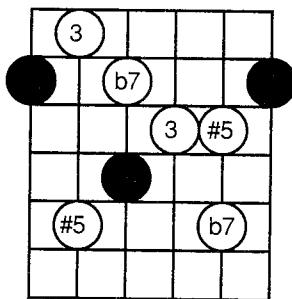
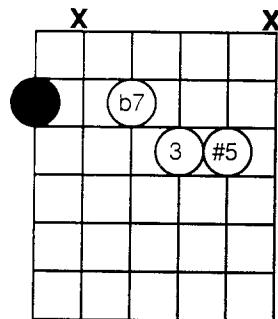
Chord Form → Arpeggio → Whole Tone



Chord Type: Augmented 7th

Scale/Mode:

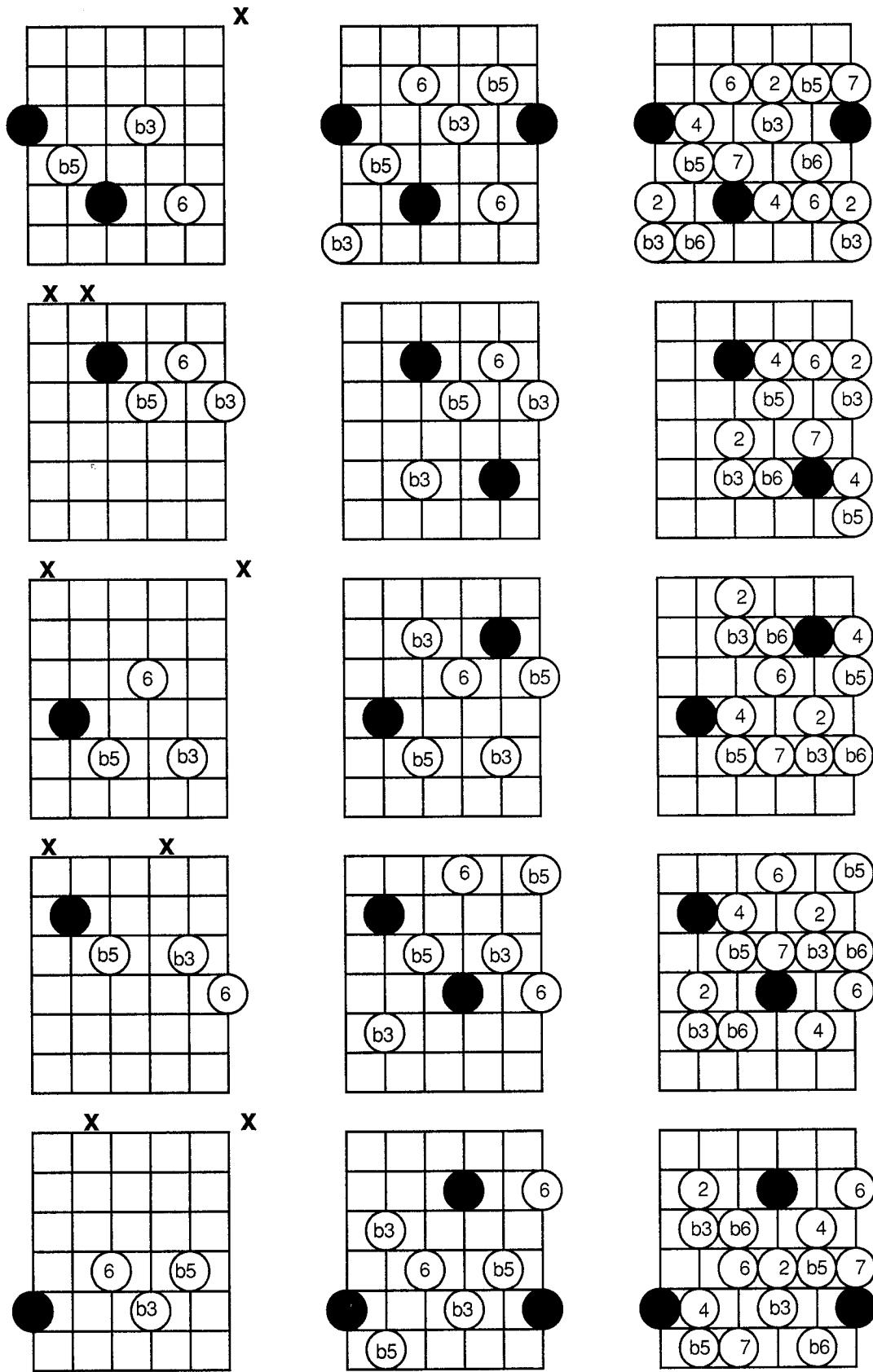
Chord Form → Arpeggio → Whole Tone



Chord Type: Diminished 7th

Scale/Mode:

Chord Form → Arpeggio → Diminished w/h



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