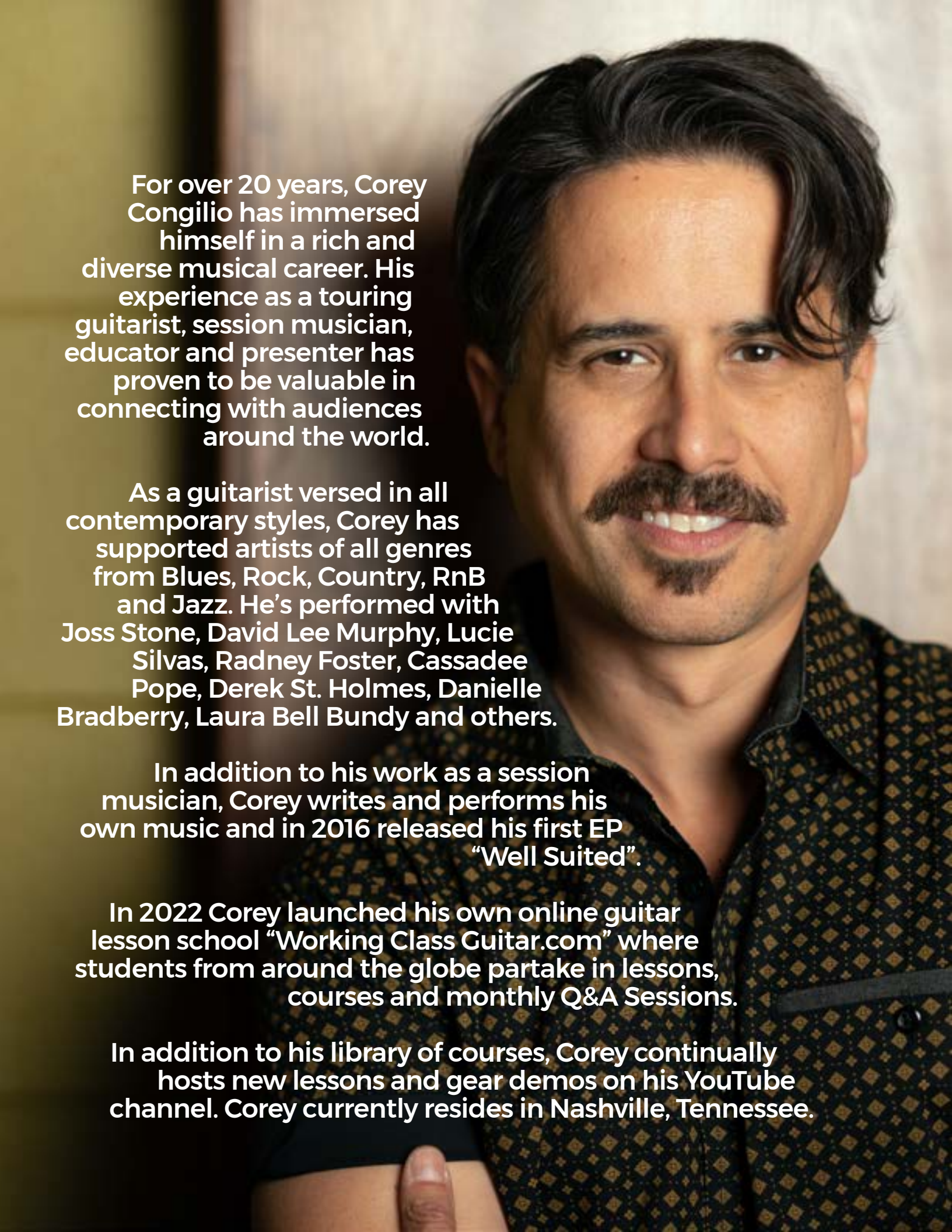




**COREY
CONGILIO'S**

**ARPEGGIO
HANDBOOK
FOR
BLUES
GUITAR**

A portrait of Corey Congilio, a man with dark, wavy hair and a mustache, smiling. He is wearing a dark shirt with a small, repeating pattern. The background is a soft, out-of-focus light color.

For over 20 years, Corey Congilio has immersed himself in a rich and diverse musical career. His experience as a touring guitarist, session musician, educator and presenter has proven to be valuable in connecting with audiences around the world.

As a guitarist versed in all contemporary styles, Corey has supported artists of all genres from Blues, Rock, Country, RnB and Jazz. He's performed with Joss Stone, David Lee Murphy, Lucie Silvas, Radney Foster, Cassadee Pope, Derek St. Holmes, Danielle Bradberry, Laura Bell Bundy and others.

In addition to his work as a session musician, Corey writes and performs his own music and in 2016 released his first EP "Well Suited".

In 2022 Corey launched his own online guitar lesson school "Working Class Guitar.com" where students from around the globe partake in lessons, courses and monthly Q&A Sessions.

In addition to his library of courses, Corey continually hosts new lessons and gear demos on his YouTube channel. Corey currently resides in Nashville, Tennessee.

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DEDICATION AND SPECIAL THANKS

WELCOME TO THE ARPEGGIO HANDBOOK FOR BLUES GUITAR

Welcome to the Arpeggio Handbook for Blues Guitar! I designed this handbook to assist you in locating Dominant 7 arpeggios all over the guitar neck. Dominant 7 arpeggios have been a vital component of my own guitar playing for decades. They have helped my solos and melodies to not only sound more interesting but, allowed me to break away from typical scale playing when improvising.

Arpeggios of all types can be heard throughout music. Actually, arpeggios exist for every chord! As guitarists and fans of improvising musicians, we can most often hear Dominant 7 arpeggios used by great blues, rock, jazz and RnB players. You know the Dominant 7 sound when you hear it. Most newcomers to improvising will recognize the sound as “jazzy!” They might say this because they have become accustomed to the sound of Pentatonic scales which do not outline the underling chord changes like arpeggios do.

Adding Dominant 7 arpeggios to our blues based playing can really create interesting and exciting sounds. Legendary players like T-Bone Walker and Gatemouth Brown would take full advantage of this sound as well as all of our modern players like Robben Ford and beyond!

GOOD NEWS, BAD NEWS

Good news first! The good news is that once you understand the Dominant 7 arpeggio, your guitar playing will drastically improve. That is a bold statement, I know! These arpeggios will really help you get the more sophisticated blues soloing sound you are looking for. With practice, you'll be able to apply these to the soloing ideas you already know to create an entirely new vocabulary of soloing ideas.

Now for the bad news. I actually don't consider this to be bad news because I love to learn. You will have to commit to learning new shapes and fingerings that differ from the scale patterns you may already know. Learning new shapes and fingerings can be a laborious task. Allow me to add some encouragement. There is NO HARM IN TAKING THINGS SLOWLY! It is so important to fully digest one shape or concept before moving on. I would advise you to resist the urge to attempt all arpeggio shapes in one practice session. I'll provide more insight on practice methods later in the book. For now, we need to be the tortoise and not the hare when it comes to learning new material.

PEP TALK!

I try to teach students what will get them the results they desire without bogging them down with too much technical or theoretical information. Theory is VERY important but, I've found we retain theory better after we have experienced the connection of your hands on the instrument making a pleasing sound.

I'm going to assume that many of you are the type of person that likes to jump in before reading the manual. That's ok but, have you ever gone back and read the manual afterwards only to have gained an even better idea of what you were doing? That is how I like to learn and improve my musicianship with theory.

I say all of this to encourage you to jump in, hear the sounds of the arpeggios and try to get your fingers to cooperate with these new shapes. For many of you, these shapes will be challenging... hence my pep talk! Before you get discouraged, take the easiest arpeggio to play and work the hell out of it. This means working it over a backing track (I'll include some), and playing it in different keys. You will want to visualize the the root notes as they will help you navigate the fretboard as well. I cannot stress enough to take things slowly and please don't be hard on yourself. This stuff can be challenging. I'm always an email away so, don't hesitate to drop me a quick question or comment! In the next section, I'll explain what Dominant 7 Arpeggios are in 2 ways! Music can be understood or viewed (in my opinion) from different angles. I hope to further your understanding by offering a few explanations of where these arpeggios come from. Let's jump in!

WHERE DO DOMINANT 7 ARPEGGIOS COME FROM?

In this chapter we will explore two ways to analyze where Dominant 7 arpeggios come from. I want to reiterate that you don't have to completely understand the theory to get started playing Dominant 7 arpeggios. However, I would not feel complete as an instructor if I didn't explain how we get the sound of these chords/arpeggios. Let's take a look at the theory from two angles.

Throughout this handbook, I'll be using the Key of G for all of our theory examples. The key of G works well on guitar as it gives us enough fretboard real estate to play our shapes comfortably. The first thing we can consider is that ANY chord can become a Dominant 7 chord. Let's use a G Major chord to explain.

In any Major key, the first note and chord is referred to as the I (1) chord as in a 1-4-5 progression). If our Key is G major our first chord is a G! The G major scale and notes that belong to it would be as follows. (example 1)

G Major Scale

Congilio

EX. 1

Standard tuning

♩ = 120

el. guit.

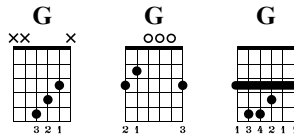
1 G 1 A 2 B 3 C 4 2 D 5 E 6 F # 7 G OCTAVE

3 5 2 3 5 2 4 5

To build a G chord from this G Major scale, we would combine the G(1), B(3rd) and D(5th). This is what's referred to as a Triad (example 2) There are triads all over the guitar and you probably know many. You most likely know open G shapes and Barre chords. These are all triads even though they contain more than 1 G, B, and D at any given time. Any combination of those notes reveals a triad. I've added a few common G chords for you to put 2+2 together!

G Major Triads

Congilio



EX. 2

Standard tuning

$\text{♩} = 120$

el. guit.

G G G

1 2 3

T 3 3 3

A 4 0 0

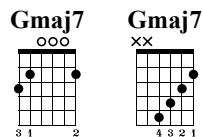
B 5 0 0

3 3 3

If we remain in the key of G and add the 7th degree (F# note) to the triad, we get a G Major 7 chord. G Major 7's are diatonic to the key of G. This means that all of the notes are harmonious with each other and come from the same scale. Here are some G Maj7 shapes to try. You'll hear that they are NOT dominant sounding at all. However, explaining the construction of these chords will help us understand the Dominant sound even more. (example 3)

G Major Scale and G Major 7 Shapes

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EX. 3

Standard tuning

$\text{♩} = 120$

el. guit.

G1 A2 B3 C4 D5 E6 F#7 G OCTAVE

1 2 3

T 3 5 2 3 5 2 4 5

A 3 5 2 3 5 2 4 5

B 3 5 2 3 5 2 4 5

Gmaj7 Gmaj7

4 5

T 2 2

A 0 0

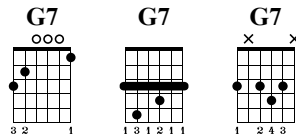
B 2 5

3 3

In the next diagram you will see our G Major scale with the 7th degree(F#) flattened to F Natural. When we combine the 1, 3, 5 and b7 degrees we now get a G7 chord! I would like for you to notice how the triad remained constant throughout. However, flattening the 7th degree gave us the sound of the G7 chord sound. Check out the examples of G7 chords below. I bet you're familiar with most of them! (example 4)

Building Dominant 7 Chords

Congilio



EX. 4

Standard tuning

$\text{♩} = 120$

G1

B3

D5

F = Flat b7 - We flatten the F# and make it F natural, giving us the Dom7 sound

el.guit.

Remember, ANY Major chord can be made dominant by this system. I like to explain this first so you get the sound of the Flat 7 in your head. The Flat 7 sound is a very strong sound and you've been hearing it all of your life. Play a G major chord and then play an F immediately after. This is a good way to train your ear to hear this interval in songs and solos! Let's take a more traditional approach to building Dominant 7 chords.

G7 AS A PRIMARY DOMINANT CHORD

Every major key has one “primary” dominant chord. Our G7 chord is the primary dominant in the Key of C Major. Don’t let that confuse you. Remember, in the first example we built the G7 from “scratch” so to speak by adding and flattening a note to a G Triad. In the Key of C, a G7 occurs naturally by using the notes that already exist in the key. Remember when I said you can look at theory a few different ways? Well, this is the second and probably the most “correct” way to explain it by music teacher standards! However, if you don’t have much theory knowledge, this definition may be confusing. Allow me to guide you through this explanation. The Key of C contains the following notes. I’ve listed the scale here in 3 octaves. (example 5)

C Major Scale

EX. 5
Standard tuning
♩ = 120

These notes occur naturally in the C Major scale. When combined you get a G7 chord. The “G” is the 5th degree of C Major and is a naturally occurring Dominant chord in C Major.

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I’ve outlined how a G7 chord occurs naturally in a C Major Scale. Remember how we built a Major 7 chord from the 1st, 3rd, 5th and 7th degrees of a scale in our previous example? Imagine doing that “note skipping” method for each degree of the scale. D, F, A and C would give us Dm7, the same system (starting from E) would yield an Em7, then Fmaj7. If we start on the G note and add every other note we get G, B, D, and F. Thus giving us a G7 chord that lives harmoniously in the key of C. This method of understanding where chords come from is really Music Theory 101. That being said, if you have zero basis for this you WILL get confused. Perhaps I’ll put out a basic theory handbook someday to guide you from the start! In the meantime, come back to this section after you’re less overwhelmed. This information will all make sense eventually. I’m an ear player naturally and I had to go back and learn all of this stuff on my own. Hopefully my approach helps and alleviates the stress of theory. Now let’s play some Dominant 7 Arpeggios that will outline the notes in the G7 chord!

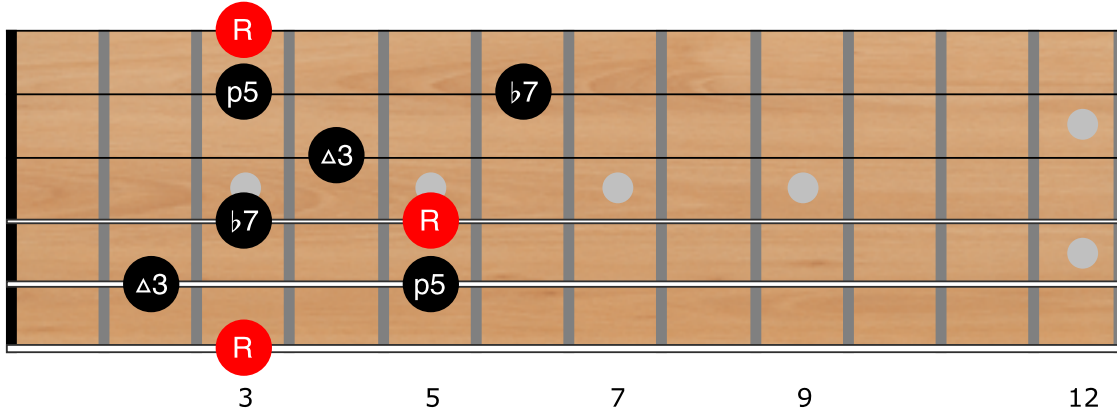
LEARNING DOMINANT 7 ARPEGGIOS

I want to give you a reminder before we learn the Dominant 7 Arpeggio Fingerings. Remember we learned that the G7 Chord/ Arpeggio will contain the notes G, B, D and F. The intervals attached to these notes are the 1, 3, 5 and b7 respectively. Each fingering will begin on one of these intervals as you traverse the fretboard. Logic tells us that there will be a fingering for each interval. This is true. However, due to the layout of the guitar, we can find alternate fingerings as well. I will include 3 alternate fingerings for a total of seven. You will see some repetition in the alternate fingerings. That's ok because I want you to see as many 1s, 3s, 5s, and b7's as you can. I mentioned earlier that it's important to focus on one fingering at a time! I will teach you different ways to practice the arpeggios and how to make the most of your practice sessions. I have included TAB, Notation and fretboard diagrams for all fingerings so that you'll have plenty of tools. Be sure to click the links in the next section to watch videos of me demonstrating the arpeggios as well. Let's get started learning our G7 Arpeggio Fingerings!

G7 ARPEGGIO FINGERING #1

This is our first G7 Arpeggio that starts from the 1(Root) on the 3rd Fret. In my opinion, this will be the easiest fingering to get under our fingers. It works well against our Minor Pentatonic pattern 1 as well. We will use this fingering often in the forthcoming practice sessions.

G7 Arpeggio Fingering #1 Starting from Root G



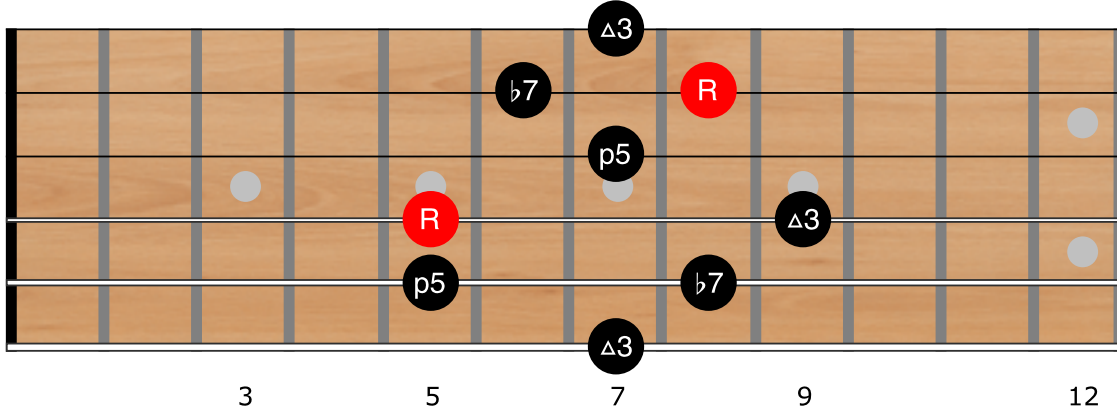
Standard tuning
♩ = 70

#1 Starting from Root G

G7 ARPEGGIO FINGERING #2

This fingering starts on the 3rd degree of the G7 chord/arpeggio and will be your first real physical challenge. You'll notice the big 5 fret jump from the 1 to 3 on the 4th string.

G7 Arpeggio Fingering #2 Starting from 3rd B



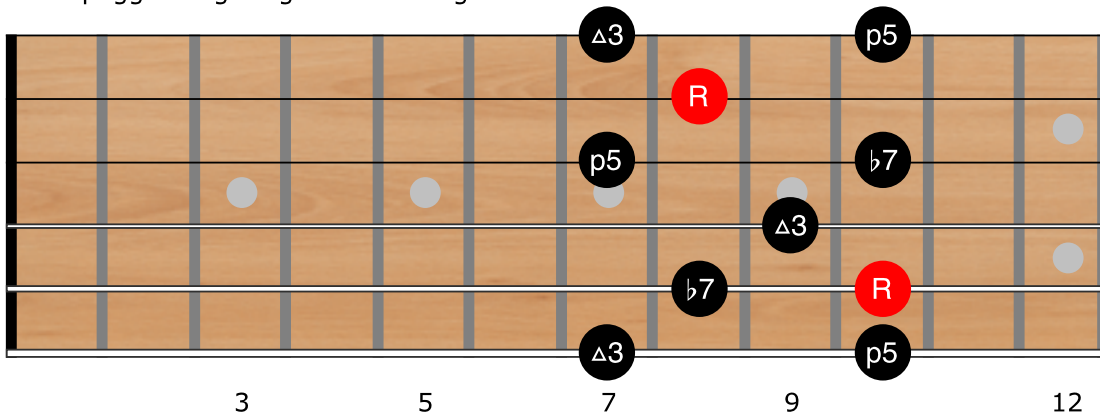
#2 Starting from 3rd B

7 5 8 5 9 7 6 8 7 8 6 7 9 5 8 5 7

G7 ARPEGGIO FINGERING #2A

This is an alternative to the previous fingering. It also starts on the 3rd (B). Even though we start on the 3rd, be mindful of where the Root is inside of the arpeggio. The Root can be a good guidepost in navigating not only the arpeggio but, fretboard in general. One helpful hint is that the b7 is always a whole step or two frets below the root. It's good to visualize and hear little shortcuts when possible.

G7 Arpeggio Fingering #2A Starting from 3rd B



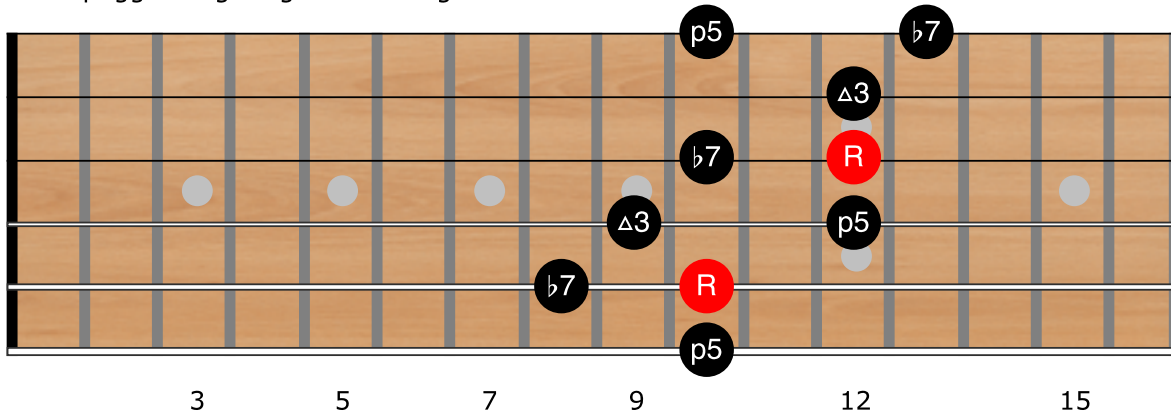
#2a Starting from 3rd B

Musical notation for the G7 arpeggio fingering #2A starting from the 3rd fret (B). The notation is written on a single staff with a treble clef. The notes are G (3rd fret, B string), B (3rd fret, D string), D (5th fret, E string), F# (7th fret, F string), A (7th fret, G string), and G (9th fret, D string). The fingering is indicated by numbers in circles: 3 (3rd fret, B string), 5 (5th fret, E string), 7 (7th fret, F string), 9 (9th fret, D string), and 12 (12th fret, G string). The Root (R) is marked with a red circle on the 3rd fret, B string. The b7 is marked with a black circle on the 7th fret, F string. The p5 is marked with a black circle on the 7th fret, G string. The Δ3 is marked with a black circle on the 9th fret, D string. The diagram is divided into sections by vertical lines at frets 3, 5, 7, 9, and 12.

G7 ARPEGGIO FINGERING #3

We start this fingering on 5th degree (D) of the G7 arpeggio. This is typically my second most used fingering. The Root falls on the 5th string 10th fret and makes for some very musical sounds right off the bat. We'll put this to use in the examples later in the book. This will be a good one to work into your daily practice regime.

G7 Arpeggio Fingering #3 Starting from 5th D



#3 Starting from 5th D

10 11 12

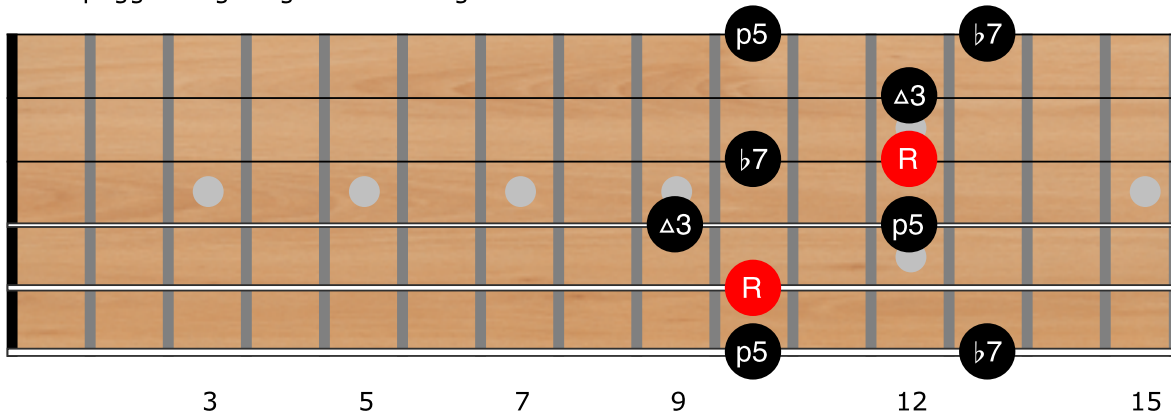
TAB

10 8 10 9 12 10 12 12 10 13 10 12 12 10 12 9 10 8 10

G7 ARPEGGIO FINGERING #3A

This fingering is simply about observing what chord tones of the G7 arpeggio are available to us. This fingering is the same as the previous one minus the 6th string. Here I've focused on the D and F played on the 6th string 10th and 13th frets. It's important to be able to see all arpeggio notes available to you. This fingering does just that. You may not find yourself playing this often but, you should know that the arpeggio notes are available in more places than one!

G7 Arpeggio Fingering #3A Starting from 5th D



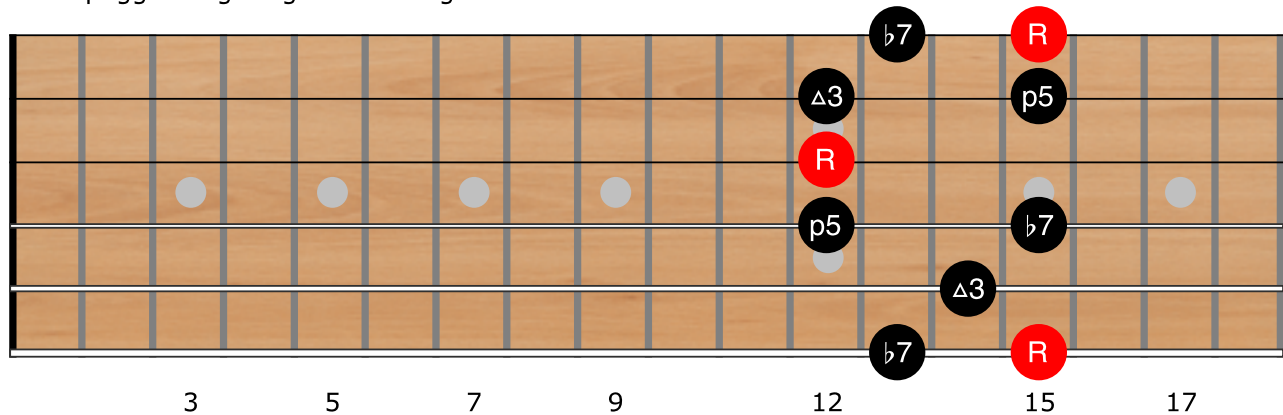
#3a Starting from 5th D

13 14 15 12 10 9 12 10 13 10 12 10 12 9 10 13 10

G7 ARPEGGIO FINGERING #4

Here we start on the $\flat 7$ (F) of the G7 arpeggio. Again, notice that the $\flat 7$ interval is always a whole step below the root note. Once I play the F, I carry on with the arpeggio as if I'm playing it from the root. Doing so helps me visualize it a bit better. Once you start to understand the fingerings, you'll identify chord tones within them with your eyes and more importantly, with your ears!

G7 Arpeggio Fingering #4 Starting from $\flat 7$ F



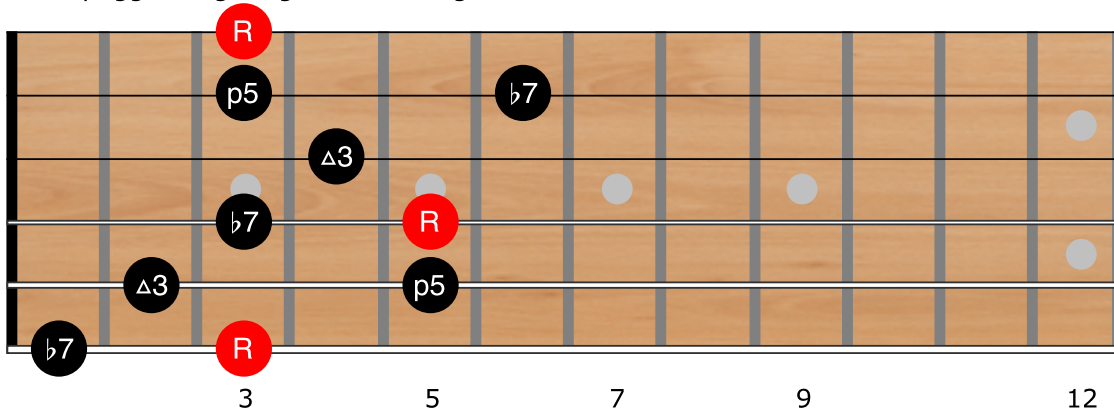
#4 Starting from $\flat 7$ F

A musical notation diagram showing the G7 arpeggio fingering #4 starting from the $\flat 7$ (F). The notation is written on a single staff with a treble clef. The notes are: F (12th fret, 5th string), G (12th fret, 4th string), A (13th fret, 3rd string), B (13th fret, 2nd string), C (14th fret, 1st string), D (14th fret, 2nd string), E (15th fret, 1st string), F (15th fret, 2nd string), G (16th fret, 1st string), A (16th fret, 2nd string), B (17th fret, 1st string), C (17th fret, 2nd string), D (18th fret, 1st string), E (18th fret, 2nd string), F (19th fret, 1st string). The notation is labeled with fret numbers 16, 17, and 18. Below the staff is a TAB (Tuning) section with the following fret numbers: 13, 15, 14, 12, 15, 12, 12, 15, 13, 15, 12, 12, 15, 12, 14, 15, 13.

G7 ARPEGGIO FINGERING #4A

This arpeggio is virtually the same as #1. I wanted to include this fingering so that you could consider approaching #1 from the b7. We don't want to leave any stone unturned on our fingerboard so, being able to see all intervals at any moment is valuable.

G7 Arpeggio Fingering #4A Starting from b7 F down one octave



#4a Starting from b7 F down one octave

Musical notation for the G7 Arpeggio Fingering #4A, starting from b7 F down one octave. The notation is presented in three systems, each with a treble clef staff and a tablature staff (TAB). The first system starts at measure 19, the second at measure 20, and the third at measure 21. The tablature staff shows the fret numbers for each string, with fingerings indicated by numbers 1-5. The notation is as follows:

- Measure 19: Treble clef staff shows a G7 arpeggio starting from b7 F down one octave. TAB: 1 3 2 5 3 5 4 3.
- Measure 20: Treble clef staff shows a G7 arpeggio starting from b7 F down one octave. TAB: 6 3 6 3 4 5 3 5.
- Measure 21: Treble clef staff shows a G7 arpeggio starting from b7 F down one octave. TAB: 2 3.

PRACTICE METHODS!

USING A METRONOME

To many of us, using a metronome is like Kryptonite to Superman! Playing with a metronome is not easy but, there are ways to take the anxiety out of it. In the following examples, I'll show you two ways to utilize a metronome to not only practice arpeggios but, use in all of your daily practice!

The way most players approach a metronome is to set the BPM (Beats Per Minute) to a low-ish tempo (70) and use that as the quarter note. The late beginner to intermediate player may have trouble playing along to this due to the space in between notes. What I like to do is to keep the tempo the same but, add more clicks or what is called subdivisions. Try doubling the tempo to 140bpm but, play the arpeggio using quarter notes. This approach will make it much easier to follow the metronome as you will hear more clicks to keep you in time. This is similar to what a drummer does. The drummer is dividing the "time" up between multiple instruments on the kit thus making a comfortable groove to play a long to. In the video examples, I'll demonstrate both the 70 bpm and 140bpm examples. This alone will really help improve your time as you can use it for lead and rhythm playing.

In the next example we'll go one step further. Since this is the Arpeggio Handbook for Blues Guitar, we want to give you tools for getting the most out of the arpeggios in a blues situation. In the next video example, I'll set the metronome to a slow tempo (50bpm or so). I'll make the click relate to beats 2 and 4 as opposed to 1,2,3,4 in 4/4 time. Using the metronome on 2 and 4 will give us a swing feel that is more related to blues and jazz. Starting with a slow tempo is vital as this is a tricky exercise for beginners. Practicing slow benefits players of all levels so, consider this exercise your "go to" for creating a better more relaxed swing feel in your playing. I love this example and once you get it, I think you'll see benefits.

PLAYING TO A VAMP

A “vamp” is a repeated chord progression that typically leads in or out of a song. Instead of giving you a 12 bar blues backing track to practice with, I’m going to give you a G7 Vamp to practice your arpeggios over. Using the vamp track means you won’t have to worry about changing chords. This is you being at the driving range hitting balls or taking batting practice. You’re not in a game yet so, feel free to use the vamp to experiment and really understand the fingerings. Watch the video to see me use G7 arpeggios over the vamp.

PLAYING DOMINANT 7 ARPEGGIOS IN ALL 12 KEYS

If you were to analyze popular songs from Jazz to Rock, you would notice that chord progressions move in (ascending) 4ths or (descending 5ths) quite often. It is very common for instrumentalists to set themselves up for these forthcoming chord progressions (no pun intended) by practicing their scales, arpeggios etc in a Cycle of Fourths. Cycle? Is this like the Circle of Fifths? Yes actually. If you were to go counterclockwise around the Circle of 5ths you would get a series or Cycle of 4ths. The reason it’s often referred to as a Cycle of Fourths and not Circle is due to the musicality of the cycling. Think about the first two chords in a 12 Bar Blues. They’re a 4th away from each other! For instance G to C is a fourth. If we go to a D chord then back to G...the distance from D to G is a 4th. Fourths occur often hence the reason we will practice our arpeggios this way. Practicing scales in this fashion is super helpful as well. Watch the video to see me demonstrate G7 Arpeggio #1 in all 12 keys!

PRACTICE WITH ETUDES!

What's an etude? Sounds fancy! You're right. An etude is a fancy word for a short musical composition designed to be used as a practice tool to help us develop a technique. We want to sharpen our execution of Dominant 7 Arpeggios and these three examples will help us do that. What you'll also notice about these etudes is that they immediately sound like music! It's almost like we're combining the classical world with the a smokey juke joint. Maybe that's something I'll consider for my own musical endeavors! I've written three etudes, each in a different key, that will take us through a 12 bar blues progression. Each 7th chord in the 12 bar blues form will be outlined by one of the Dominant 7 Arpeggio shapes you've learned. Mind you, we have only learned our shapes in one key up to this point. Hence the reason I stress practicing them in all keys in the previous section. Another VERY important thing to consider is that I WILL use pieces of the arpeggio and not the entire pattern. The beauty of arpeggios is using fragments of them to make them sound less like you're playing a pattern top to bottom. I wanted to drop that warning in there in case you were expecting me to play all patterns in all octaves. Again, I will use many small variations of what you've already learned to make the etude sound musical. I would encourage you to reference the video of my demonstration before tackling the arpeggio. It will all come together once you hear me play it. Let's take a look at our first Dominant 7 Etude!

1. OH GEE! "12 BAR BLUES IN G"

This etude will outline a 12 bar blues in G. The chords are G7, C7 and D7. This etude and all others will strictly use the arpeggio patterns/fingerings we previously learned. You will not see any typical blues licks or phrases instead, you will outline every chord change with an arpeggio. This etude has a shuffle feel and I'll play to a metronome on beats 2 and 4 as I mentioned earlier. I've also provided a version of me playing to a track. You'll be able to benefit from both methods of practice.

Oh Gee!

G Blues Etude featuring Dominant 7 Arpeggios
Congilio

Standard tuning
♩ = 90
(♩ = ♩ ♩)

el.guit.

1 2 3

G7 C7 G7

4 5 6

C7

7 8 9

G7 D7

10 11 12

C7 G7 D7

2. TAKE IT EEEEEASY! “12 BAR BLUES IN E”

This etude will outline a 12 bar blues in E. The chords will be E7, A7 and B7. The previous example was played with a swing or shuffle “feel.” This example is played “straighter.” Blues music isn’t always played via the shuffle feel. I’m one of the few guitar instructors that always tries to incorporate more than just the shuffle groove. You’ll encounter many different rhythms so, it’s best to be aware of them and try them out in your practice time. I’ll also provide a version of me playing to a metronome as well. Below you will see the TAB and Notation for this etude. Click the links for my performances of the etudes.

Take it Eeeeasy!

E Blues Etude featuring Dominant 7 Arpeggios

Congilio

Standard tuning
♩ = 90

E7 **A7** **E7**

E7 **A7**

E7 **B7**

A7 **E7** **B7**

E7

3. A ALL DAY! "12 BAR BLUES IN A"

Our final etude will be over 12 bar blues in A. The chords will be A7, D7, E7. Playing an A Blues is like home base for many of us so, this etude will prove to be beneficial immediately. We're back to a swing feel here and I'll use the 2 and 4 method again on the metronome. Practicing this way will really build our sense of internal time. Also, once you turn the metronome off and practice, you may hear others saying, "hey, that actually sounds like something!" Trust me, I understand what it's like to just practice licks and scales without it sounding musical. It may sound musical in your head but now, those eavesdropping may even enjoy it! Below you will see the TAB and Notation for this etude.

A All Day!

A Blues Etude featuring Dominant 7 Arpeggios
Congilio

Standard tuning

♩ = 100

(♩ = ♩[♯])

Standard tuning

♩ = 100

(♩ = ♩[♯])

A7 D7 A7

1 2 3

4 5 6

7 8 9

10 11 12

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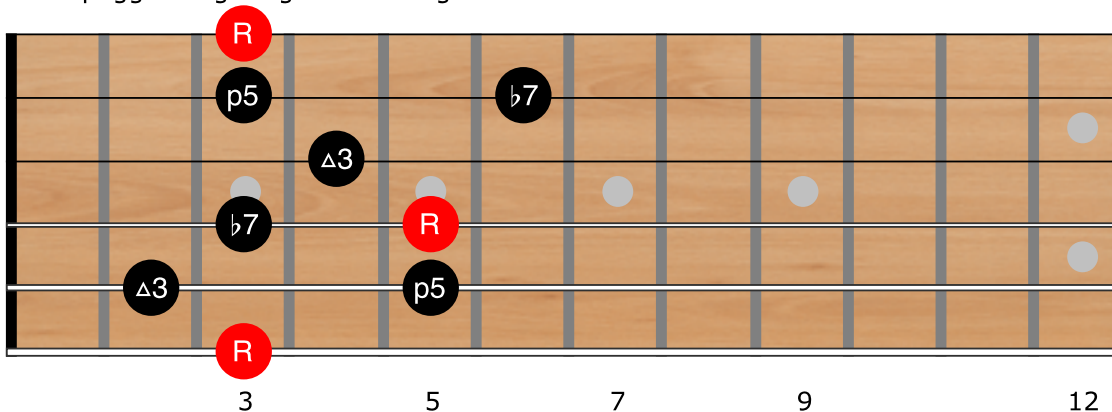
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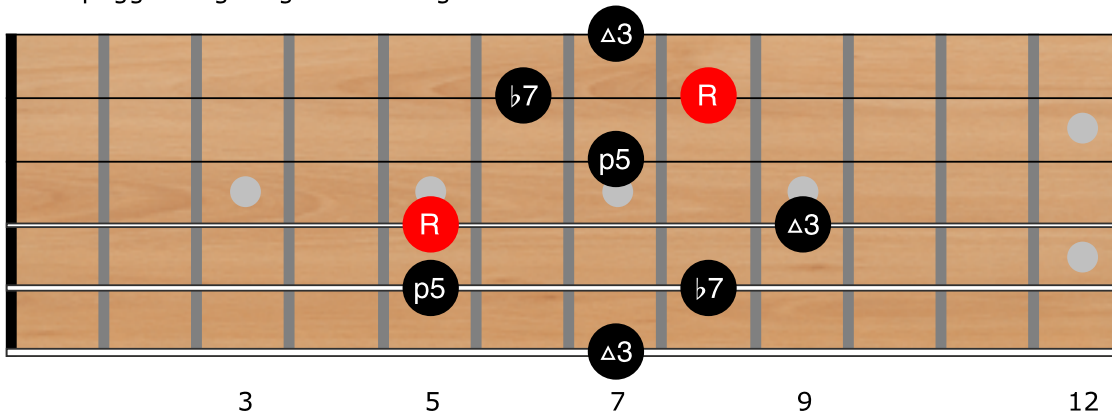
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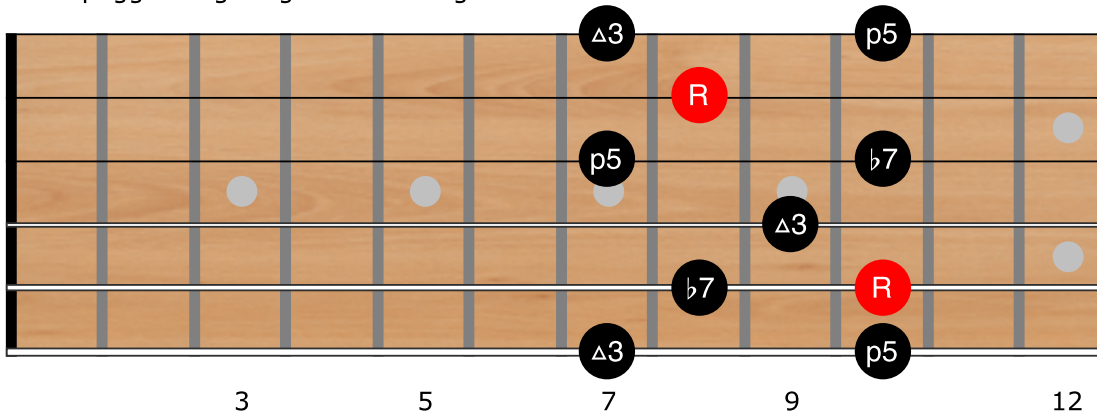
G7 Arpeggio Fingering #1 Starting from Root G



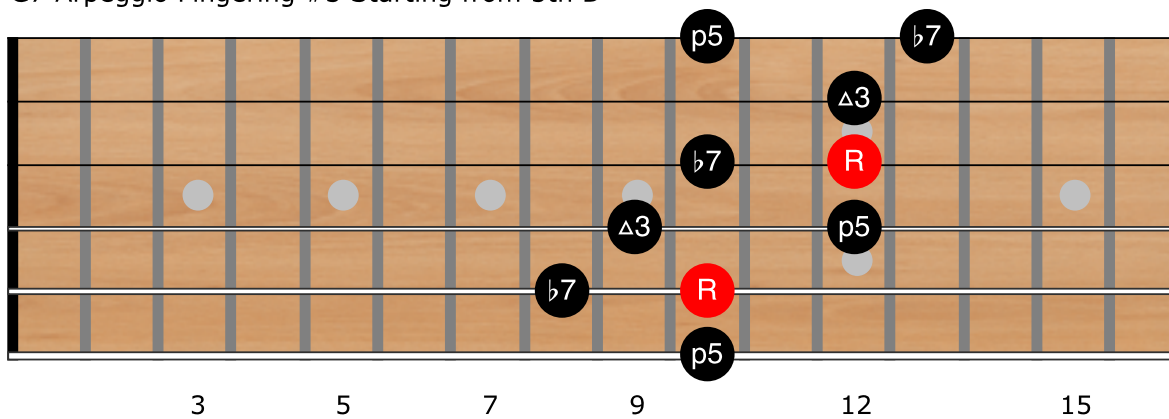
G7 Arpeggio Fingering #2 Starting from 3rd B



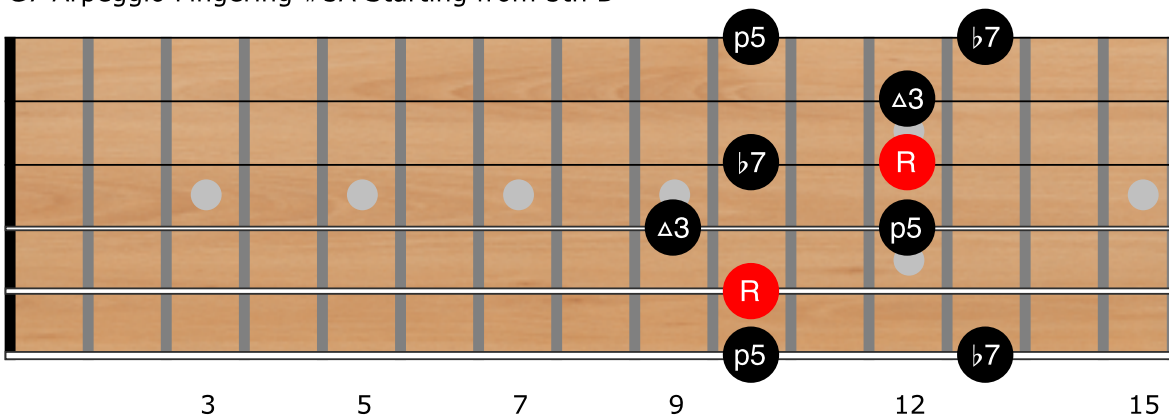
G7 Arpeggio Fingering #2A Starting from 3rd B



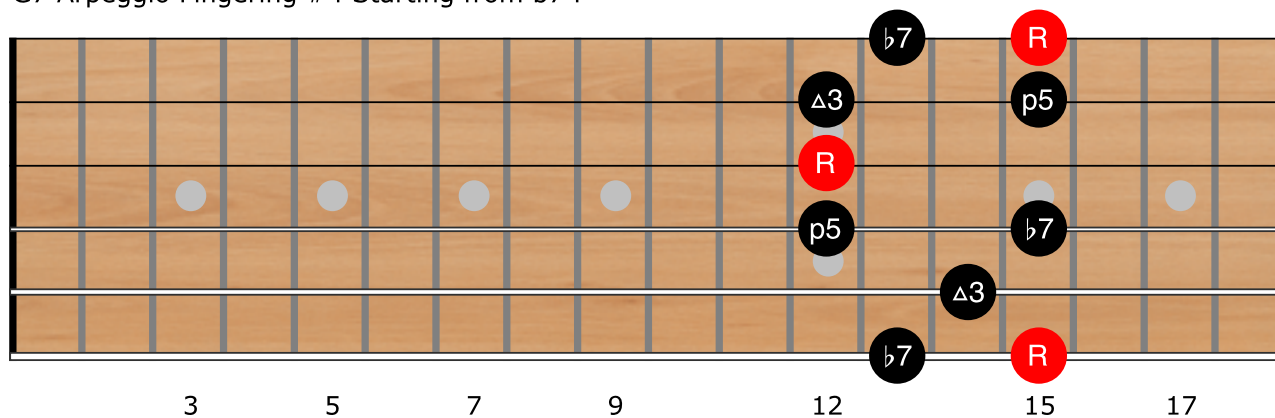
G7 Arpeggio Fingering #3 Starting from 5th D



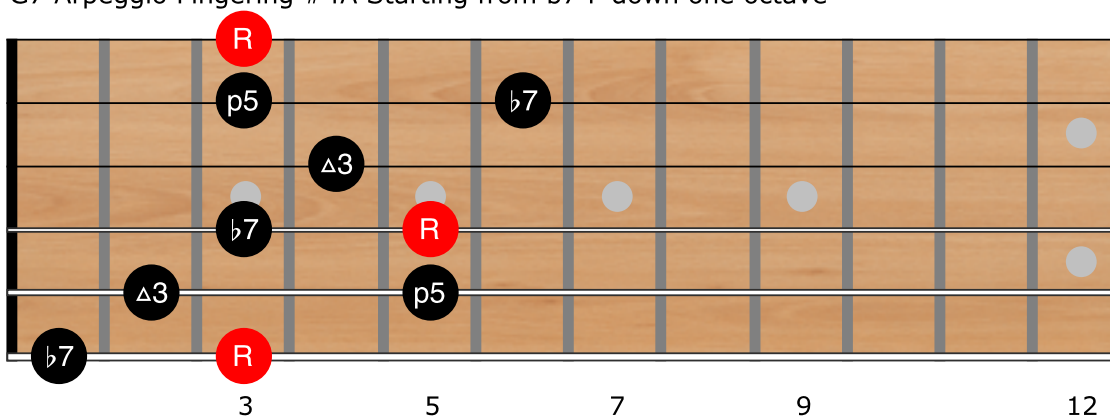
G7 Arpeggio Fingering #3A Starting from 5th D



G7 Arpeggio Fingering #4 Starting from b7 F



G7 Arpeggio Fingering #4A Starting from b7 F down one octave



G7 Arpeggio Fingerings

Congilio

Blues Guitar Arpeggio Handbook

Standard tuning

$\text{♩} = 70$

#1 Starting from Root G

el guit.

#2 Starting from 3rd B

el guit.

#2a Starting from 3rd B

el guit.

#3 Starting from 5th D

el guit.

#3a Starting from 5th D

el guit.

#4 Starting from b7 F

el guit.

#4a Starting from b7 F down one octave

el guit.

CONCLUSION

I'm going to be honest. I never saw myself putting a book or PDF out. I thought that we were past the written form of guitar instruction but, making an interactive book really got me excited. There are so many ways to learn and digest information. Watching videos, listening and of course reading can add so much to our growth as musicians and humans! If you're new to my style of teaching and playing, thank you for checking this collection of Dominant 7 Arpeggios out. If you've been with me for years, I humbly thank you for sticking with me through all of the different directions my career has taken me. People tell me I have a gift for communicating. Perhaps but, I consciously work on that skill because I care deeply about how and what I say affects the listener. I also care about the relationships I have with my students and subscribers. Learning the guitar and music can put us through the wringer of emotions. I've been through them all and I want you to know, I'm here for ya! Whether it's through a video lesson, email or comment on social media, my goal is to connect and have fun.

The material in this handbook will stay with you forever. I use these arpeggios every day in almost every musical situation I'm in. I've mentioned this many times already but, stay the course, and take it slowly. Learning one topic well is better than tackling many topics poorly. Dominant 7 Arpeggios will 100% increase your soloing in any style. I can't wait to hear how they are treating you so, drop me a line through my website WorkingClassGuitar.com.

In addition to this book you can check out 100s of individual lessons and complete guitar courses at WorkingClassGuitar.com. You can also become a paid subscriber and join us for monthly group Zoom sessions and more. We have a lot of fun and our community is ever growing. I'd love for you to be a part of it.

Thanks so much for working through the Arpeggio Handbook for Blues Guitar and I'll see you on the next lesson!

AUTHOR'S NOTES

I compiled the information in this E-Book after listening to requests from the many online students I've encountered over the years. I am always humbled by how many of you reach out to me with such kind words of appreciation for the teaching I have offered both online and in person. I also heartily consider the requests I get for topics to cover in future courses, videos and now E-Books! As you might suspect, putting materials like this together is challenging. It's especially challenging for someone like me who is basically a one man show. I do hire some excellent people to help me bring the materials over the finish line. I could not deliver the material without their help. I also try to make the material as affordable as possible. That being said, I humbly ask that you refrain from distributing this E-Book or sharing the material without permission. As a "self published" author, there is no real way to copyright the content. If you know someone who is interested in the E-Book, let me know and I'll happily send them a coupon. Thanks for considering my request regarding this topic. Now go back to the woodshed and practice those arpeggios!

DEDICATION AND SPECIAL THANKS

I want to thank Steve Burnside and Mary Redaelli for helping this E-Book come to life.

I also want to thank my many guitar playing friends who continually offer encouragement. Thank you Jeff McErlain, Tim Pierce, Brett Papa, and Robert Baker.

Special thanks to my wife Jo for her immeasurable amount of support and guidance.

Thanks to YOU and the thousands of students I've interacted with over the years. Your support is beyond appreciated. I hope you enjoy this E-Book and find it useful for years to come.