

## 4-Note Arpeggio Practice Guide

You now move on to learning 4-note arpeggios, which are built by adding a 7<sup>th</sup> to the 3-note shapes you learned in the first section.

In a similar approach to the 3-note shapes, start by learning the 4-notes shapes in chord groups.

So, learn the Cmaj7 shapes, then C7, then, Cm7 etc. shapes on their own in different keys and positions around the fretboard.

Then, when you have that down, you can work an exercise that moves one note at a time to form each arpeggio in this section.

### One Note Moving Exercise

This exercise uses the same concept as the 3-note arpeggio exercise you learned earlier, though now you have one more note in each arpeggio.

Starting with maj7, you lower one note at a time to form all the other arpeggios on that string set.

Here's how that looks on paper with an explanation of each step in the exercise below the example.

## Audio Example 24

The image displays musical notation for a guitar exercise in 4/4 time, consisting of two systems of three measures each. The first system shows the progression from Cmaj7 to C7 to Cm7. The second system shows the progression from Cm7b5 to C°7. Fingerings are indicated by numbers 1-5 on the strings, and specific notes are highlighted in blue to show the chromatic movement of the 7th degree.

**System 1:**

- Measure 1 (Cmaj7):** Treble clef, notes C4, E4, G4, Bb4. Fingering: 3 (B), 2 (A), 5 (G), 4 (E).
- Measure 2 (C7):** Treble clef, notes C4, E4, G4, Bb4. Fingering: 3 (B), 2 (A), 5 (G), 3 (Bb). The Bb note is blue.
- Measure 3 (Cm7):** Treble clef, notes C4, Eb4, F4, Ab4. Fingering: 3 (C), 6 (Eb), 5 (F), 3 (Ab). The Eb and Ab notes are blue.

**System 2:**

- Measure 4 (Cm7b5):** Treble clef, notes C4, Eb4, F4, Ab4. Fingering: 3 (C), 6 (Eb), 4 (F), 3 (Ab). The Eb and F notes are blue.
- Measure 5 (C°7):** Treble clef, notes C4, Eb4, F4, Ab4. Fingering: 3 (C), 6 (Eb), 4 (F), 2 (Ab). The Ab note is blue.

Here are the steps to work this exercise on guitar:

1. Pick a string set to work on and a one-octave maj7 shape to begin.
2. Play the maj7 shape in one key, say Cmaj7.
3. Then, lower the 7<sup>th</sup> of Cmaj7 to form C7.
4. Lower the 3<sup>rd</sup> of C7 to form Cm7.
5. Lower the 5<sup>th</sup> of Cm7 to form Cm7b5.
6. Lower the b7 of Cm7b5 to form Cdim7.
7. Pick a different key and repeat.
8. Pick a different string set and repeat.
9. Repeat with two-octave shapes.

Again, this allows you to learn each shape in a particular key and string set while seeing how they relate to each other in the process.

Start by learning the different shapes for each 4-note arpeggio type, maj7, 7, m7, etc.

Then, when you're ready, bring them all together in the one-note moving exercise to expand on these shapes in your studies.

## Maj7 Arpeggios

Here's the maj7 arpeggio, which is built by stacking 4 notes of the Ionian mode in 3rds.

After learning these shapes, work them with a metronome in different keys around the fretboard.

When you have that down, take these arpeggios to your solos as you use them over major or maj7 chords.

Each arpeggio is presented in 4, one-octave shapes.

Then, the first and third, and second and fourth, shapes are combined to form two-octave fingerings.

This allows you to form two-octave shapes without having to learn anything new; you just combine shapes you already know.

Lastly, the given fingering is one that many people find comfortable, but not all, so feel free to adjust any fingers that feel awkward if needed.

## Maj7 Arpeggio Elements

- Interval Pattern – R-3-5-7.
- Related Scales – Ionian (Major Scale) and Lydian.
- Used Over – Maj7 chords and their variations.
- Genres – All - Blues, Rock, Jazz, Funk, Soul, etc.

### Audio Example 25

**Cmaj7**

2 1 4 3 4      2 1 4 3 4      2 1 4 4 4      1 1 4 3 4

T  
A  
B

8 7-10 9-10      3 2-5 4-5      10 9-12 12-13      5 5-8 7-8

### Audio Example 26

**Cmaj7**

2 1 4 3 2 1 4 4 4

T  
A  
B

8 7 10 9      10 9 12 12 13

### Audio Example 27

**Cmaj7**

2 1 4 3 1 1 4 3 4

T  
A  
B

3 2 5 4      5 5 8 7 8

## 7th Arpeggios

Here's the 7th arpeggio, which is built by stacking 4 notes of the Mixolydian mode in 3rds.

After learning these shapes, work them with a metronome in different keys around the fretboard.

When you have that down, take these arpeggios to your solos as you use them over major or 7<sup>th</sup> chords.

Each arpeggio is presented in 4, one-octave shapes.

Then, the first and third, and second and fourth, shapes are combined to form two-octave fingerings.

This allows you to form two-octave shapes without having to learn anything new; you just combine shapes you already know.

Lastly, the given fingering is one that many people find comfortable, but not all, so feel free to adjust any fingers that feel awkward if needed.

## 7th Arpeggio Elements

- Interval Pattern – R-3-5-b7.
- Related Scales – Mixolydian and Lydian Dominant
- Used Over – major, 7<sup>th</sup> and 7#11 chords and their variations.
- Genres – All - Blues, Rock, Jazz, Funk, Soul, etc.

### Audio Example 28

**C<sup>7</sup>**

2 1 4 2 4      2 1 4 2 4      2 1 4 3 4      1 1 4 2 4

T  
A  
B

8 7-10 8-10      3 2-5 3-5      10 9-12 11-13      5 5-8 6-8

### Audio Example 29

**C<sup>7</sup>**

2 1 4 2      2 1 4 3      4

T  
A  
B

8 7-10 8-10      10 9-12 11-13      13

### Audio Example 30

**C<sup>7</sup>**

2 1 4 2      1 1 4 2      4

T  
A  
B

3 2-5 3-5      5 5-8 6-8      8

## m7 Arpeggios

Here's the m7 arpeggio, which is built by stacking 4 notes of the Dorian, Aeolian, or Phrygian modes in 3rds.

After learning these shapes, work them with a metronome in different keys around the fretboard.

When you have that down, take these arpeggios to your solos as you use them over minor or m7 chords.

Each arpeggio is presented in 4, one-octave shapes.

Then, the first and third, and second and fourth, shapes are combined to form two-octave fingerings.

This allows you to form two-octave shapes without having to learn anything new; you just combine shapes you already know.

Lastly, the given fingering is one that many people find comfortable, but not all, so feel free to adjust any fingers that feel awkward if needed.

## m7 Arpeggio Elements

- Interval Pattern – R-b3-5-b7.
- Related Scales – Dorian, Phrygian and Natural Minor.
- Used Over – Minor, m7 chords and their variations.
- Genres – All - Blues, Rock, Jazz, Funk, Soul, etc.



### Audio Example 31

**Cm<sup>7</sup>**

1 4 3 1 3      1 4 3 1 3      1 4 3 2 4      1 4 4 2 4

T  
A  
B

8-11      10-8-10      3-6      5-3-5      10-13      12-11-13      5-8      8-6-8

### Audio Example 32

**Cm<sup>7</sup>**

1      4      3      1      1      4      3      2      4

T  
A  
B

8      11      10      8      10      13      12      11      13

### Audio Example 33

**Cm<sup>7</sup>**

1      4      3      1      1      4      4      2      4

T  
A  
B

3      6      5      3      5      8      8      6      8

## m7b5 Arpeggios

Here's the m7b5 arpeggio, which is built by stacking 4 notes of the Locrian mode in 3rds.

After learning these shapes, work them with a metronome in different keys around the fretboard.

When you have that down, take these arpeggios to your solos as you use them over m7b5 chords.

Each arpeggio is presented in 4, one-octave shapes.

Then, the first and third, and second and fourth, shapes are combined to form two-octave fingerings.

This allows you to form two-octave shapes without having to learn anything new; you just combine shapes you already know.

Lastly, the given fingering is one that many people find comfortable, but not all, so feel free to adjust any fingers that feel awkward if needed.

## m7b5 Arpeggio Elements

- Interval Pattern – R-b3-b5-b7.
- Related Scales – Locrian and Locrian Natural 2.
- Used Over – m7b5 chords and their variations.
- Genres – Jazz and Fusion

### Audio Example 34

**Cm7(b5)**

1 4 2 1 3      1 4 2 1 3      1 4 2 2 4      1 4 3 2 4

TAB: 8-11    9    8-10    3-6    4    3-5    10-13    11    11-13    5-8    7    6-8

### Audio Example 35

**Cm7(b5)**

1 4 2 1    1 4 2 2    4

TAB: 8-11    9    8    10-13    11    11    13

### Audio Example 36

**Cm7(b5)**

1 4 2 1    1 4 3 2    4

TAB: 3-6    4    3    5-8    7    6    8

## Dim7 Arpeggios

Here's the dim7 arpeggio, which is built by stacking 4 notes of the Diminished scale in 3rds.

After learning these shapes, work them with a metronome in different keys around the fretboard.

When you have that down, take these arpeggios to your solos as you use them over dim7 chords.

Each arpeggio is presented in 4, one-octave shapes.

Then, the first and third, and second and fourth, shapes are combined to form two-octave fingerings.

This allows you to form two-octave shapes without having to learn anything new; you just combine shapes you already know.

Lastly, the given fingering is one that many people find comfortable, but not all, so feel free to adjust any fingers that feel awkward if needed.

## Dim7 Arpeggio Elements

- Interval Pattern – R-b3-b5-bb7.
- Related Scales – Diminished
- Used Over – Dim7 chords and their variations.
- Genres – Jazz and Fusion

### Audio Example 37

**C<sup>07</sup>**

1 4 2 1 4      1 4 2 1 4      1 4 2 1 4      1 4 3 1 4

T  
A  
B

8-11      9      7-10      3-6      4      2-5      10-13      11      10-13      5-8      7      5-8

### Audio Example 38

**C<sup>07</sup>**

1      4      2      1      1      4      2      1      4

T  
A  
B

8      11      9      7      10      13      11      10      13

### Audio Example 39

**C<sup>07</sup>**

1      4      2      1      1      4      3      1      4

T  
A  
B

3      6      4      2      5      8      7      5      8