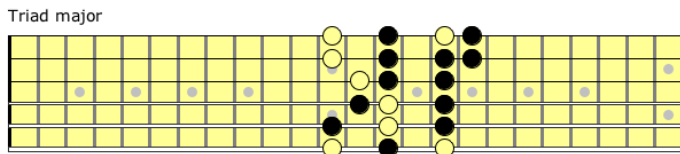


The Ultimate Arpeggio Implementation System

first position

Regarding the charts, the black dots are your scale pattern and the hollow dots are representing the pattern of the arpeggio
These next arpeggios all start from the low E string, this is our first arpeggio and its a triad starting from the low E string

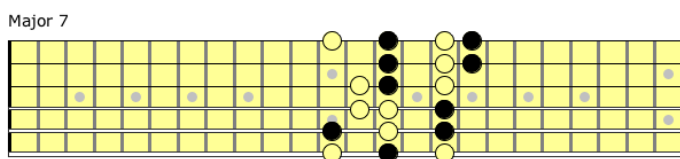


If you are a guitar player that has been playing for years but feel stuck or like you are still playing the same way using the same chops since you mastered your first scale or like I'm speaking to you now -

Take a good look at this chart above because this is your key to successfully master improvising and I'm talking the type of improvising where there's no boundaries to what you can do, what I mean by this statement is that you can play these really advanced arpeggios like you are able to play those old rock and blues licks that you have done for years.

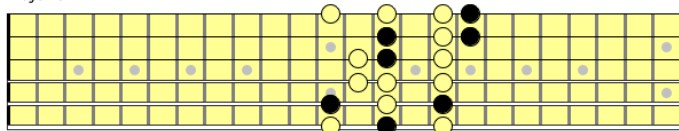
Now if you're a beginner then I'm talking to you now.

This will be an intense period for you because you will not only have to drill the different arpeggio techniques but also learning the scale patterns, but you should see this as a positive thing because you will dig directly into the highest of value that you can learn on the guitar, how can I say this? well because being able to actually master techniques is one thing but then being able to make use of them in any situation like you learn here is the ultimate you can learn on the guitar. There's nothing worse than having all these great techniques and licks but you never use them, only when you are alone at home, but now you can use them whenever you are just picking up the guitar at a guitar shop or attending a audition or playing live improvising



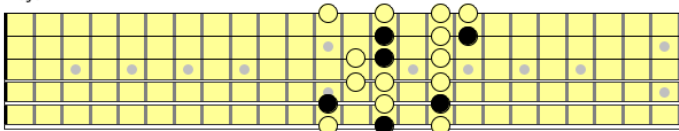
Now the fun starts, as you can see in the chart above more notes are added, now we are moving into the realm of four note arpeggios and this also calls for a little bit different approach in the technique since you are now also playing hammer on's and pull off's on the D and G string, and though its essentially the same as in the triad it definitively feels different, just check it out

Major 9



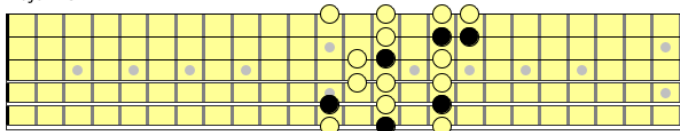
Now here in this chart above you can see we actually have a few three notes per string patterns on the D string and on the high E string and this all means like in the previous example that we have to fit more notes into a sweep picking motion which calls for some subtle movements in the technique, and though its the old fashioned approach there's nothing better than drilling these with a metronome to get just the right amount of timing between each note and technique

Major 11



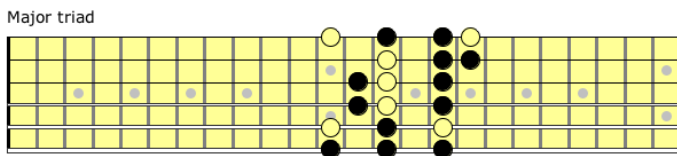
In this example making use of the eleventh we just play a four note per string pattern on the high E string so if this is new to you get ready for some stretching in the fretting hand

Major 13

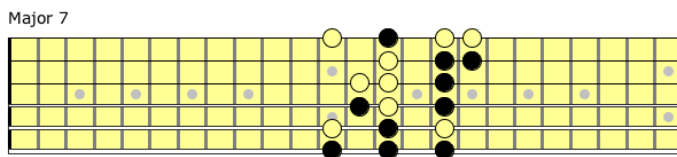


Finally from the low E string we get the thirteenth which calls for a cool little change in the fretting hand, its just changing from playing the seventh on the B string into playing the sixth which then combined with the seventh is called the thirteenth

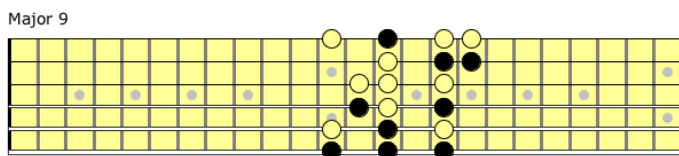
Here you get everything from the low string in tablature and after that we move into the A string



Okay now we move on to using the A string as our anchor point, again like previously we start out with the major triad

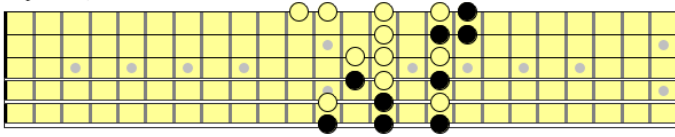


Next is the Major seventh again but the pattern again looks a little different than from the low E string



So next up is the Major nine and and as you can see now we also play a three notes per string pattern on the G string to get the ninth added to the arpeggio

Major #11/13



As I also describe in the video this next one is quite cryptic to play and also has a very distinct sound, and the fingering I prefer for this one I just want to point out one extra time. I like to use the ring finger on the B string to make it easier to sort of get far enough back for the E string, if you like the same then make sure that you use the same finger you chose on the B string when you descend.

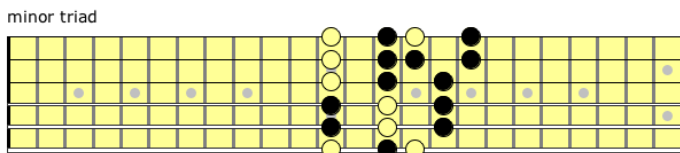
Important information about starting arpeggios from the high E string

Regarding starting out arpeggios from the high E string its important to understand that the arpeggios we can play from the high E string are the same we can play from the low E string in the next scale pattern, I also describe it in the video but let me make it really clear again so I'm sure that there will be no misunderstandings about this. I will describe it from an example, so the arpeggios I can play from the high E string from the first scale pattern are exactly the same as the arpeggios I can play from the low E string in the second scale pattern, this system is the same in the remaining scale patterns, so just to take the next example, the arpeggios I can play from the high E string in the second pattern will be exactly the same as the arpeggios I can play from the low E string in the third scale pattern, I think you get the system now, if not see the video or email me.

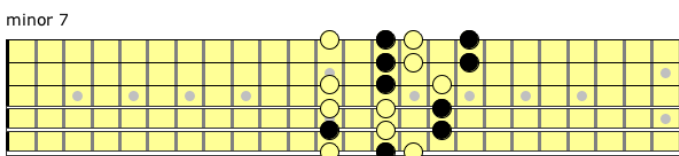
You may ask how come this is not the case for the arpeggios I start from the A string, how come I cant re use those from the high E string? well the reason is that you in most cases will play some other intervals in those from the A string when you enter the high E string and they don't fit the same way the scale pattern, of course they must fit but they often span over two scale potions which make a little less easy to use as what we call the anchor points(a point where we can start an arpeggio from the scale patterns)

Second Position

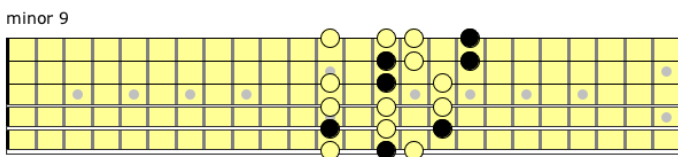
Here we move into the second position



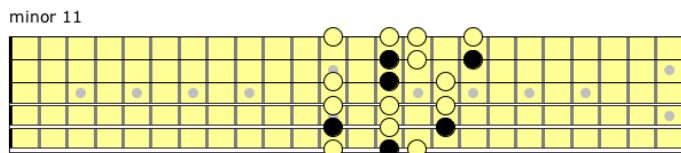
As you can see above that this time we again start with a triad but this time its a minor triad which calls for some rolling of the ring finger and index finger but thats the technical side of things, once you get some of these arpeggios going in your improvising you have mastered more than what most guitar players ever learn



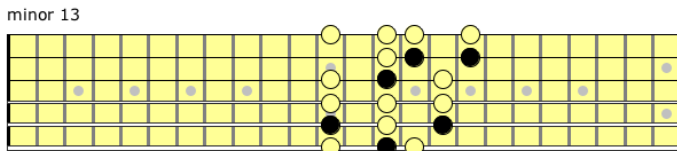
Now we get to the minor seven and this one is one of my personal favourites to play together with the major seven, I will say though that make sure you really think about what fingering you choose, I use the ring finger a lot for this one but you can also use the long finger instead on the A and D string



Now we ad the ninth and here I use the ring finger again and from this one plus the next few you can choose to use the long finger instead as I described before in the minor seven example



In the above or previous page example we get the eleventh minor example and again like in the major seven example for the eleventh you can see that you just add the fourth on the high E string with a four notes per string pattern

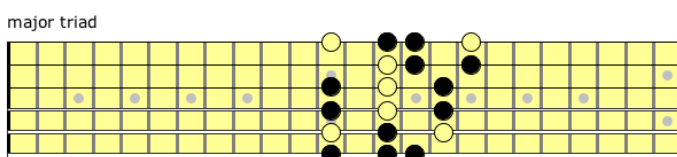


Finally we get the thirteenth example and again we just change very little in the arpeggio pattern to be able to add the sixth which combined with seven and nine and eleventh is called thirteenth. We skip the seventh on the B string and move the note down the B string and get the thirteenth instead, pretty neat I think

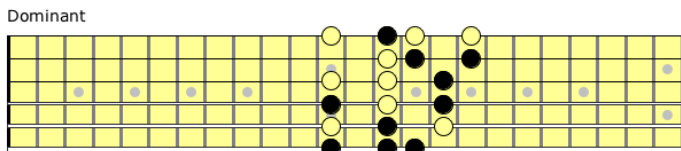
Now we have finished the arpeggios from the low E string in the second position of the scale and we move into the A string and remember what I wrote before:

Regarding starting out arpeggios from the high E string its important to understand that the arpeggios we can play from the high E string are the same we can play from the low E string in the next scale pattern, I also describe it in the video but let me make it really clear again so I'm sure that there will be no misunderstandings about this. I will describe it from an example, so the arpeggios I can play from the high E string from the first scale pattern are exactly the same as the arpeggios I can play from the low E string in the second scale pattern, this system is the same in the remaining scale patterns, so just to take the next example, the arpeggios I can play from the high E string in the second pattern will be exactly the same as the arpeggios I can play from the low E string in the third scale pattern, I think you get the system now, if not see the video or email me.

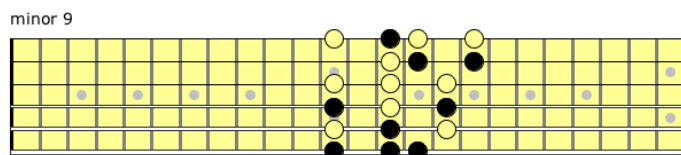
You may ask how come this is not the case for the arpeggios I start from the A string, how come I cant re use those from the high E string? well the reason is that you in most cases will play some other intervals in those from the A string when you enter the high E string and they don't fit the same way the scale pattern, of course they must fit but they often span over two scale portions which make a little less easy to use as what we call the anchor points(a point where we can start an arpeggio from the scale patterns)



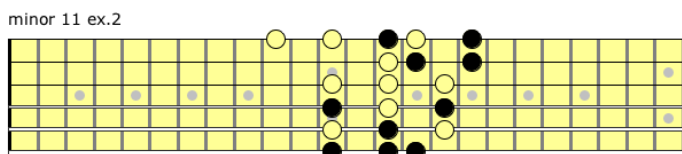
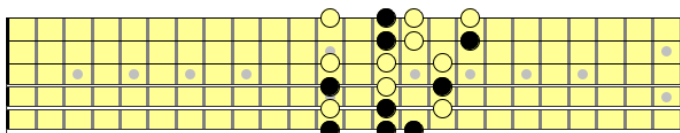
Interestingly we get a major triad from the A string in this second position of the scale patterns, it's the dominant to the tonic so here goes above or on the previous page



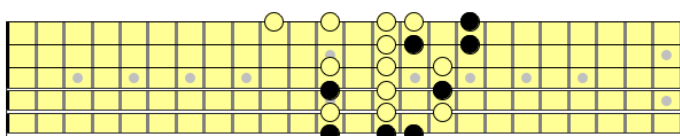
Here comes the first four note arpeggio from the A string in the second scale position and its a seventh



Here we get the ninth which is just adding a three notes per string pattern on the G string



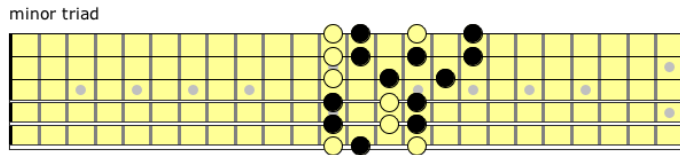
I will give you two examples of the eleventh idea, it's because some people find it a little uncomfortable to stretch the fingers reaching the high E string with the index finger after using whatever finger you are using on the B string, so check out which one works the best for you



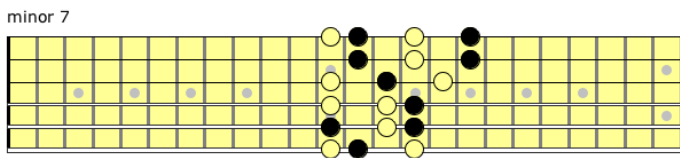
And finally the thirteenth, I for some reason find it to make a little more sense when playing playing a four notes per string pattern on the high E string after going from the B string, see how it feels for you and see if it makes a difference if you use either the ring finger on the B string or the long finger on the B string

Third Position

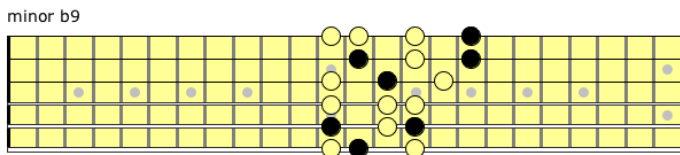
Lets move on to the third position of the scale patterns, this one is interesting because now we both get a flattened ninth and flattened sixth



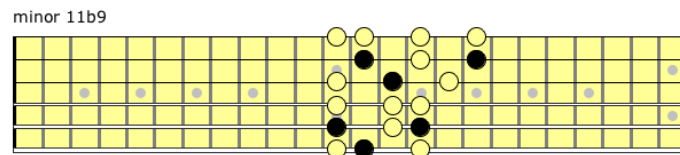
Even though the scale which is also called Spanish minor because of the sound you will get from the flattened ninth interval and the flattened sixth interval the triad is just a regular old minor



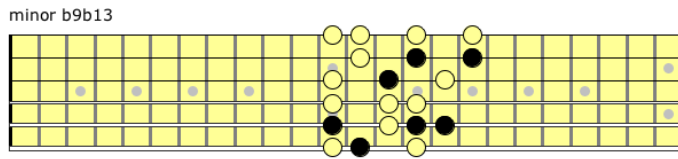
And also the four note arpeggio is just a minor seven like we got in the previous pattern, but the next few arpeggios kind of go crazy



This one above being the minor flat nine using three notes per string patterns on both the D string and the high E string

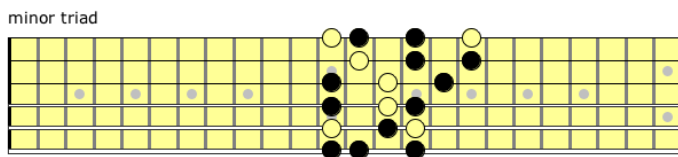


And again just by adding a four notes per string on the high E string we now get a minor eleven flat nine

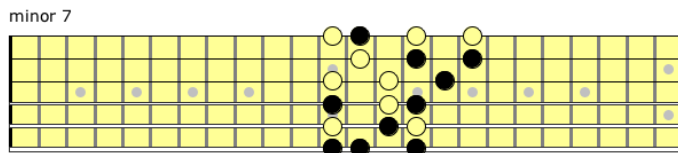


And the final arpeggio from the low E string in the third scale position give us the minor flat nine flat thirteenth and this just by changing the note on the B string a whole note down.

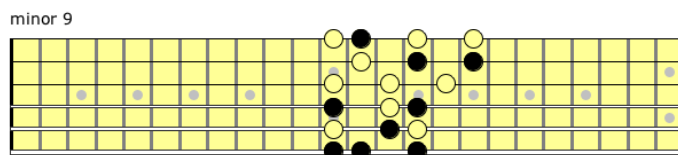
Now lets move on to the A string



We start again with the minor triad and this one is the first time we get this pattern in the three scale positions that we have been through

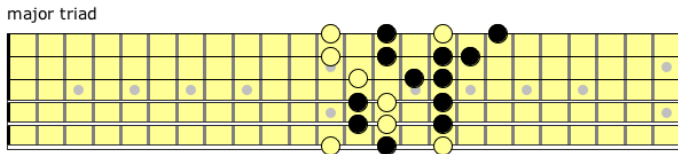


And now we ad the seventh and get a four note arpeggio and this one is certainly also one of my favourites and it can be used from three different scale patterns in the major scale which is cool

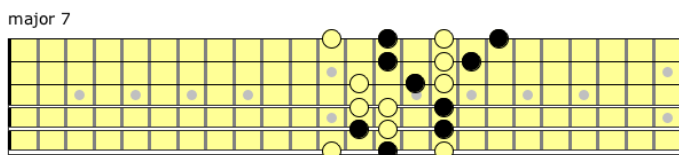


Fourth Position

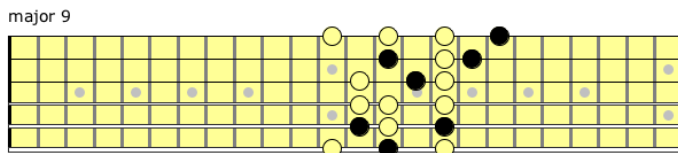
Lets kick off the fourth scale position by just quickly say again that the ones we go into now from the low E string as we always do are the same as the one you could play from the high E string in the previous position, the third position. Lets rock



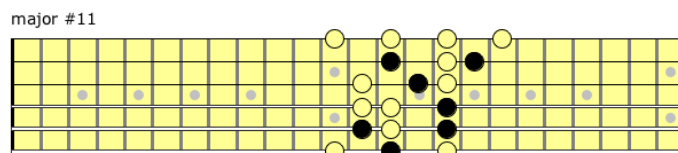
Here is the first triad and its a major



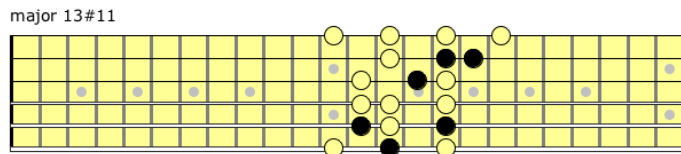
Here is the first four note arpeggio and its a major seven and as you can see its the same shape as you did as the first four note arpeggio in the first scale position from the low E string



And by making use of a three notes per string shape on the D string we get the major nine exactly like we also did in the first position so again its the same shape from the low E string

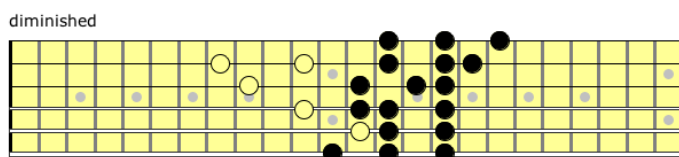


Now we get the sound would be considered what represents the fourth step of the major scale which is also called the Lydian scale, on top of the seventh and the ninth we get a raised fourth, pretty awesome, and we do so by playing a four note per string pattern on the high E string, in the same way we did in the three last scale shape examples, but this time we get three whole note intervals in a row which could also be a challenge regarding the stretching.

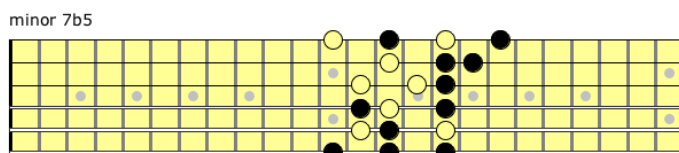


So here is the last arpeggio shape from the low E string and its called a major thirteenth raised eleventh, again just by lowering the note on the B string like in the previous from the low E string.

Now lets move on to the A string arpeggios

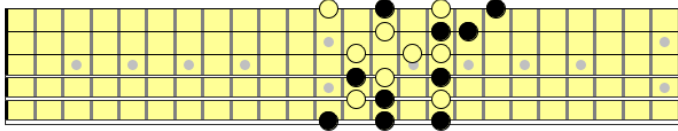


Now this arpeggio like I also explain in the video I never use but if you play a triad arpeggio from the seventh step of the major scale you will get a tri tone or diminished arpeggio, personally I always play the diminished as a diminished seventh but that arpeggio does not fit into the scale pattern, so I will still give you a triad example like the one above.



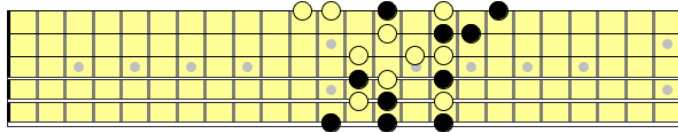
Now this one above fits into the scale pattern and is called a minor seven flat five or also called a half diminished

minor 7b5b9



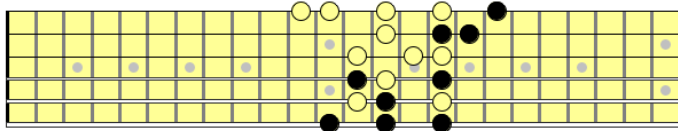
Here we add the flat ninth, so we get the sexy name minor seven flat fifth flat ninth and the names keep getting crazier and crazier as we add notes

minor 7b511b9



And now we also get the eleventh on the high E string, maybe getting a bit of an annoying stretch

minor 7b5b9b13

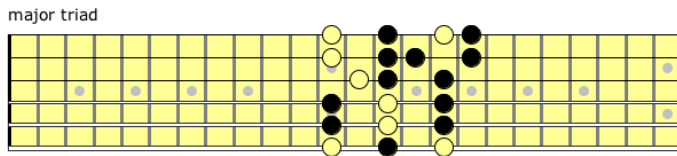


Here is the final arpeggio from the A string with long name minor seven flat fifth flat ninth flat thirteenth.

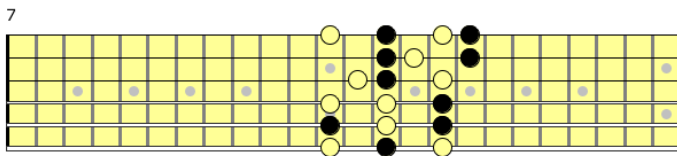
Now it's time to get the arpeggios from the high E string but as we discussed in the previous patterns that it's the same as the arpeggios from the low E string in the next position, so to understand it fully, the arpeggios you can play from the high E string in the fourth scale position is the same arpeggios we can play from the low E string in the fifth position which I will show you right now

Fifth Position

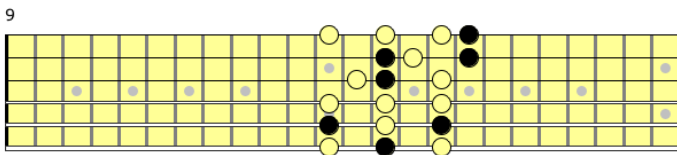
Okay then lets move into the fifth position of the major scale also called the Mixolydian mode



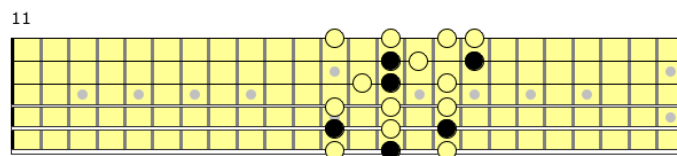
Here above we again for the third time get a major triad like we did in the first and previous scale pattern



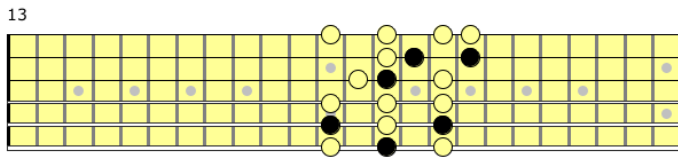
Now for the first time we get a dominant or seven arpeggios, I use my long finger a lot in this one and you should find your own fingering for it and I show you this more in detail in the video



To add the ninth we again just play a three notes per string on the D string and on the high E string

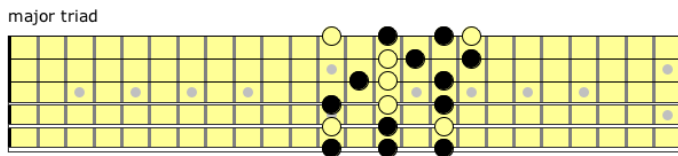


Aaaand like in the previous we play a four notes per string pattern on the high E string we get the eleventh

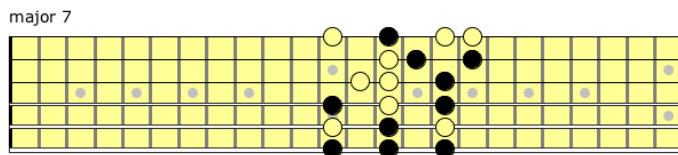


And by just changing the the pattern one note down a semi note on the B string we get the thirteenth.

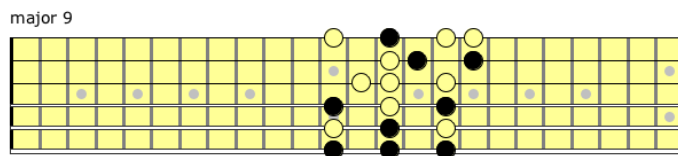
Now lets move on to the A string and see what wonders is hidden there



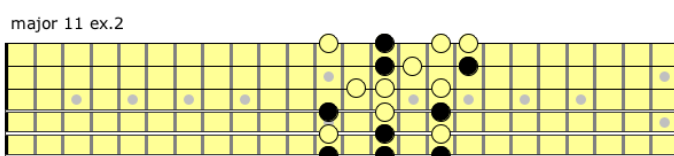
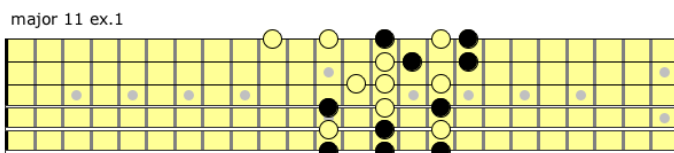
So here we get the same type of major triad from the A string like we did in the first and second scale position



This one is a major seven four note arpeggio using the same pattern as we did also in the first position of the major scale

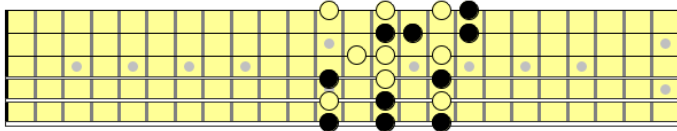


And by using a three notes per string pattern on the G string we like magic get a ninth arpeggio



Above or on the previous page I give you two different options to play the major eleven, see what feels the best in your hand and when you find out just chose one of them

major 13



So its time for the final arpeggio from the A string, its a thirteenth and its relatively easy to play, the patterns just feels good in the hand I think.

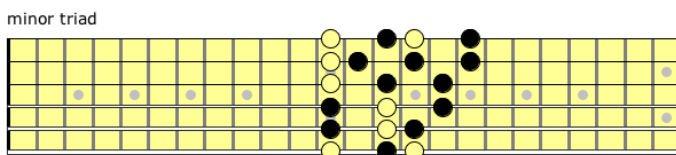
Now its time to get the arpeggios from the high E string but as we discussed in the previous patterns that its the same as the arpeggios from the low E string in the next position, so to understand it fully, the arpeggios you can play from the high E string in the fifth scale position is the same arpeggios we can play from the low E string in the sixth position which I will show you right now

Sixth Position

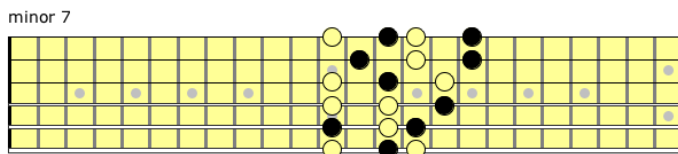
So here we go into the sixth position, this is also the more that is called the Aeolian or Natural minor step and is extremely popular and works like like a charm, almost as easy to use as the minor Pentatonic, what I mean with this statement is that the notes in the scale just sound right as opposed to the Dorian step that can be a little tougher to work, its like the flattened sixth step in the natural minor sounds right. Of course if you play over higher stacked chords like nines, elevenths and thirteenth its a different story. Its critical to understand that the fewer notes there are in a chord the more flexible it is to what scale you can use over it, but say if you have a minor thirteen all the information about what scale to use is in the chord, that you need a minor third, a flat seventh, a natural ninth and eleventh and thirteenth, or also called, second, fourth and sixth

But then again if you have a power chord you only know that the scale must contain a root note and a fifth.

Now lets move forward with the sixth scale pattern and all its wonderful arpeggios

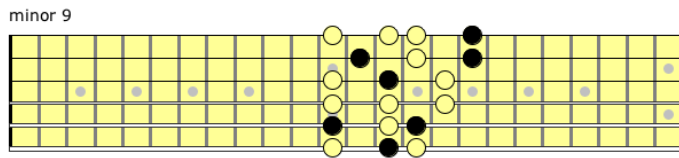


So we start out with a minor triad again, so this is the third minor scale we got now where this is the most popular

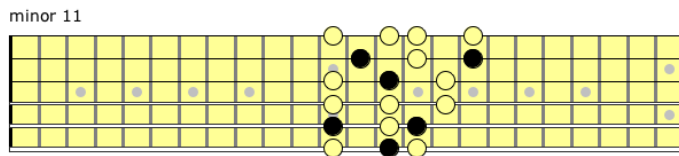


And the next arpeggio we get is a four note arpeggio which is just a minor seven, so you can play the minor seven and triad three spots when your in any key, but of course you have to test what sounds good and also do a little analysis of what you notes you hit when you play a certain arpeggio over a certain chord. As an example if your C major and you play over a C major triad and then you can theoretically play a second step minor arpeggio which is a D minor triad, now the notes in a D minor arpeggio ia a D, F and A. Unfortunately those three notes are not chord notes in the C major you play over so it can sound a little weird, but in this situation your ear plays a large role and you can end the arpeggio in a phrase that ends on a chord note and your home free.

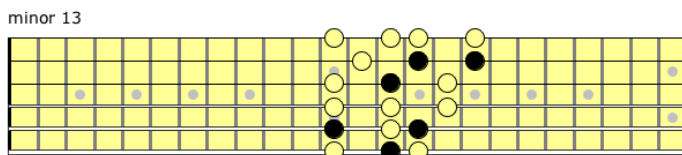
Now lets move into the next arpeggio which is yet another minor nine arpeggio that you certainly have seen before



This shape as we discussed before makes a lot of sense to quickly decide on a fingering, I use my ring finger a whole lot in this one but that does not necessarily work or you, you may prefer the long finger more

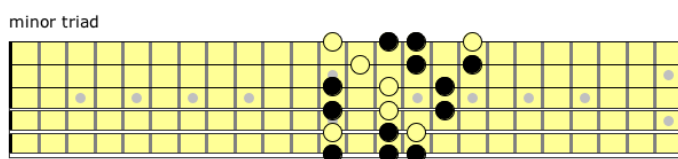


Again the eleventh arpeggio just uses the concept of a four notes per string on the high E string and we get the right notes for the eleventh

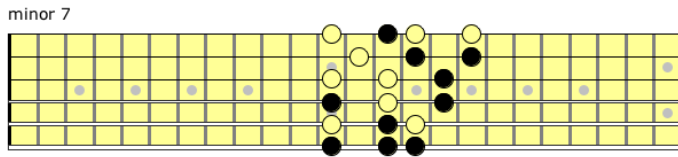


And the final arpeggio played from the low E string is a flat thirteenth arpeggio, and just by lowering the note on the B string a whole note we get the flattened thirteenth, quite awesome.

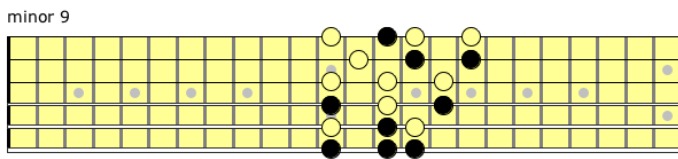
Now lets move into the A string and see which arpeggios we get from there, the step will be the Dorian mode if we change the key to the A string in this sixth pattern of the scale



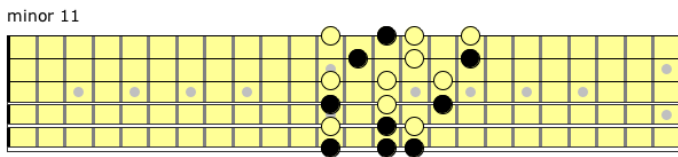
Above here or on the previous page you will see that we again start out with a minor triad as the first arpeggio



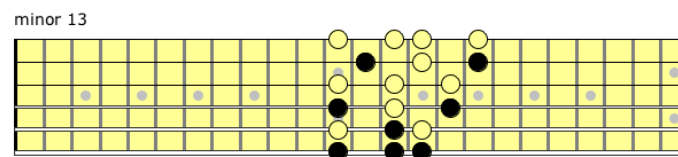
This next one is again a minor seventh, a fantastic shape that is relatively easy to learn



And here is the ninth, and we get this again by playing a three notes per string pattern on the G string



And I think now to get the eleventh is relatively easy by playing it on the B string, so just move from the minor third you play on the B string up a whole note and we get the eleventh



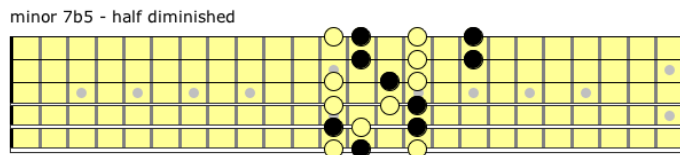
And here we get the minor thirteenth arpeggio just by playing a four notes per string shape on the high E string. This is the final arpeggio we get from the A string.

Now its time to get the arpeggios from the high E string but as we discussed in the previous patterns that its the same as the arpeggios from the low E string in the next position, so to understand it fully, the arpeggios you can play from the high E string in the sixth scale position is the same arpeggios we can play from the low E string in the seventh position which I will show you right now

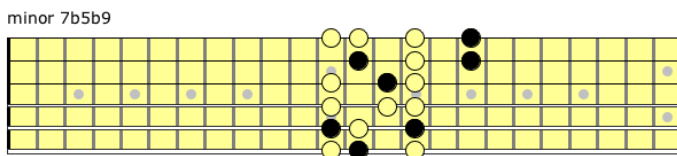
Seventh Position

All right now we move into the final scale pattern which is the seventh position of the major scale

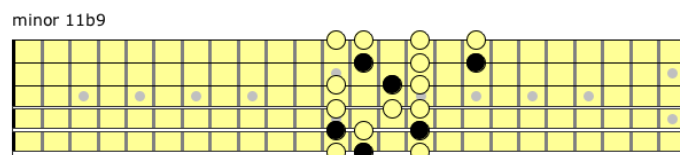
Now I want to start by saying an important thing, we touched a little upon it before but this more is called the Locrian step and when you play a triad from the low E string you get a tri tone or diminished arpeggio and I never use it from this step and as I explained before I always play the diminished as a diminished seventh so its a four note arpeggio, but the four note arpeggio pertaining to the Locrian step is only a half diminished, and the half diminished arpeggio is very good to play and relatively easy so we will move directly into the four note arpeggio instead of the triad. As I also stated earlier I will give you my awesome diminished arpeggio but it pertains to the diminished scale which is another scale. I will end the boo with that arpeggio since it does not really fit in the scale



So this is the arpeggio we choose to start with, the four note arpeggio minor seven flat five, I use my ring finger to bar over the G string into the B string but see what works for you

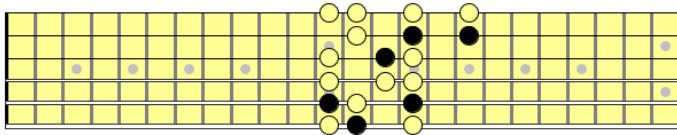


Here we add the flat ninth so its kind of a crazy arpeggio but still relatively easy to play, also up the speed



Here we get the eleventh just by playing a four notes per string pattern on the high E string

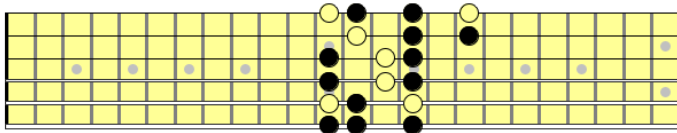
minor b5b9b13



Yes I know its a bit of a ridiculous name for an arpeggio but we need all the information on what is flattened, the fifth, the ninth and the sixth or thirteenth, so here goes

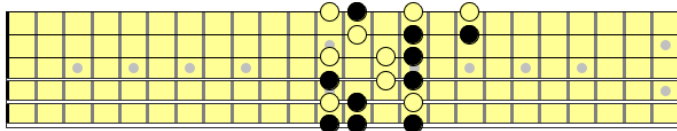
Now lets just move into the A string, here we start with the minor triad since if the key also moved to the A string it would be the third mode, also called the Phrygian scale

minor triad



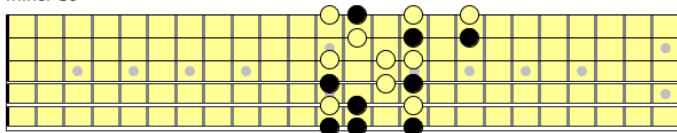
So from the A string we get one more arpeggio than we did from the low E string because of the diminished step

minor 7



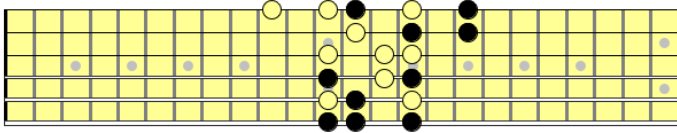
Here we get the final minor seven arpeggio, so this is just a cool one to know since you can use it from three modes

minor b9



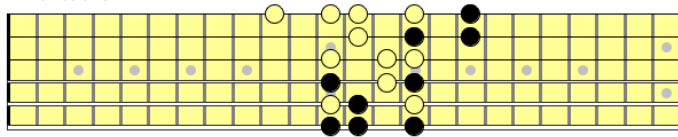
And here we add the flattened ninth on the G string but everything else is the same as in the previous so it should be relatively easy to morph into this one from the minor seven.

minor 11b9



So the main idea whether you play the eleventh as the first note on the high E string in the arpeggios you start from the A string could be that if you have a flat ninth you have to bar from the G string into B string which I don't like, but see if that's better for you, in that case you would play the D on the B string and not on the E string. There's also a crazy fingering you could do that I will discuss in the next example, which I did not think I would consider

minor b9b13



To be honest especially in this final example I have to admit that I prefer to change the fingering between the ascending and descending motion. When I play it ascending I prefer using the long finger on the B string and when I descend I prefer using the ring finger and that's okay if that works for you too, just make sure you drill it the same way every time

Finally I'm giving you every arpeggio as tablature, so here goes

First position low E string

S-Gt

Position 1 - Triad

Position 1 - Major 7

mf

TAB

Position 1 - Major 9

Position 1 - Major 11

Position 1 - Major 13

The image displays five musical exercises for the first position on the low E string of a guitar. Each exercise is presented in two staves: a standard musical staff and a guitar tablature (TAB) staff. The exercises are labeled as follows:

- Position 1 - Triad:** Measures 1-3. Musical staff shows a triad pattern (E2, G2, B2) with a *mf* dynamic. TAB shows fret numbers 12, 16, 14, 13, 12, 13, 14, 14, 16, 12.
- Position 1 - Major 7:** Measures 4-5. Musical staff shows a major 7th chord pattern (E2, G2, B2, D3). TAB shows fret numbers 12, 16, 14, 13, 14, 13, 16, 16, 12, 16, 12, 16, 12, 16, 13, 14, 13, 14, 16, 12.
- Position 1 - Major 9:** Measures 6-7. Musical staff shows a major 9th chord pattern (E2, G2, B2, D3, F#3). TAB shows fret numbers 12, 16, 14, 13, 14, 16, 13, 16, 16, 12, 16, 12, 16, 12, 16, 14, 12, 16, 14, 12, 16, 16, 13, 16, 16, 14, 12.
- Position 1 - Major 11:** Measures 8-9. Musical staff shows a major 11th chord pattern (E2, G2, B2, D3, F#3, A3). TAB shows fret numbers 12, 16, 14, 13, 14, 16, 13, 16, 16, 12, 16, 12, 16, 12, 16, 14, 12, 16, 14, 12, 16, 16, 13, 16, 16, 14, 12.
- Position 1 - Major 13:** Measures 10-11. Musical staff shows a major 13th chord pattern (E2, G2, B2, D3, F#3, A3, C#4). TAB shows fret numbers 16, 16, 13, 16, 14, 13, 14, 16, 12, 12, 16, 14, 13, 14, 16, 13, 16, 14, 12, 16, 17, 16, 14, 12, 14, 16, 13, 16, 14, 13, 14, 16, 12.

First position A string

Position 1 A string major triad

Position 1 A string Major 7

TAB 12 16 14 14 12 17 12 14 14 14 16 12 12 16 14 13 14 12 16 17 16 12 14 14 13 14 16 12

Position 1 A string Major 9

TAB 12 16 14 13 14 16 14 12 16 17 16 12 14 16 14 13 14 16 12

Position 1 A string Major#11/13

TAB 12 16 14 13 14 16 14 11 12 14 16 14 12 11 14 16 14 13 14 16 12

Second Position low E string

Position 2 Low E string minor triad

Position 2 Low E string minor 7

TAB

12 15 14 14 12 12 12 15 12 12 14 14 15 12 | 12 15 14 12 14 12 16 15 12 15 12 15 16 12 14 12

Detailed description: This block contains two systems of musical notation. The first system is labeled 'Position 2 Low E string minor triad' and 'Position 2 Low E string minor 7'. It covers measures 17 and 18. The top staff is a treble clef with a G-clef, showing a sequence of eighth notes with slurs. The bottom staff is a guitar TAB with six lines, showing fret numbers 12, 15, 14, 14, 12, 12, 12, 15, 12, 12, 14, 14, 15, 12 for measure 17, and 12, 15, 14, 12, 14, 12, 16, 15, 12, 15, 12, 15, 16, 12, 14, 12 for measure 18.

Position 2 Low E string minor 9

TAB

14 15 12 | 12 15 14 12 14 16 12 16 15 12 14 15 14 12 15 16

Detailed description: This block contains two systems of musical notation. The first system is labeled 'Position 2 Low E string minor 9' and covers measures 19 and 20. The top staff is a treble clef with a G-clef, showing a sequence of eighth notes with slurs and a sharp sign. The bottom staff is a guitar TAB with six lines, showing fret numbers 14, 15, 12 for measure 19, and 12, 15, 14, 12, 14, 16, 12, 16, 15, 12, 14, 15, 14, 12, 15, 16 for measure 20.

Position 2 Low E string minor 11

TAB

12 16 14 12 14 15 12 | 12 15 14 12 14 16 12 16 15 12 14 15 17 15 14 12

Detailed description: This block contains two systems of musical notation. The first system is labeled 'Position 2 Low E string minor 11' and covers measures 21 and 22. The top staff is a treble clef with a G-clef, showing a sequence of eighth notes with slurs and sharp signs. The bottom staff is a guitar TAB with six lines, showing fret numbers 12, 16, 14, 12, 14, 15, 12 for measure 21, and 12, 15, 14, 12, 14, 16, 12, 16, 15, 12, 14, 15, 17, 15, 14, 12 for measure 22.

Position 2 Low E string minor 13

TAB

15 16 14 16 14 12 14 15 12 | 12 15 14 12 14 16 12 16 14 12 14 15 17 15 14 12

Detailed description: This block contains two systems of musical notation. The first system is labeled 'Position 2 Low E string minor 13' and covers measures 23 and 24. The top staff is a treble clef with a G-clef, showing a sequence of eighth notes with slurs and sharp signs. The bottom staff is a guitar TAB with six lines, showing fret numbers 15, 16, 14, 16, 14, 12, 14, 15, 12 for measure 23, and 12, 15, 14, 12, 14, 16, 12, 16, 14, 12, 14, 15, 17, 15, 14, 12 for measure 24.

TAB

14 16 14 16 14 12 14 15 12

Detailed description: This block contains one system of musical notation for measure 25. The top staff is a treble clef with a G-clef, showing a sequence of eighth notes with slurs and sharp signs. The bottom staff is a guitar TAB with six lines, showing fret numbers 14, 16, 14, 16, 14, 12, 14, 15, 12.

Second Position A string

Position 2 A string A major triad

Musical notation for Position 2 A string A major triad. The staff shows a sequence of notes: A2 (12), C#3 (16), E3 (14), A3 (14), A3 (14), C#4 (12), E4 (17), A4 (12), A4 (14), C#5 (14), E5 (14), A5 (16), and A5 (12). The TAB below shows the corresponding fret numbers: 12, 16, 14, 14, 14, 12, 17, 12, 14, 14, 14, 16, 12.

Position A string Dominant 7

Musical notation for Position A string Dominant 7. The staff shows a sequence of notes: A2 (12), C#3 (16), E3 (14), A3 (12), A3 (14), C#4 (14), E4 (12), A4 (15), A4 (17), C#5 (15), E5 (12), A5 (14), A5 (14), C#6 (12), and A6 (16). The TAB below shows the corresponding fret numbers: 12, 16, 14, 12, 14, 14, 12, 15, 17, 15, 12, 14, 14, 12, 14, 16.

Position 2 A string Dominant 9

Musical notation for Position 2 A string Dominant 9. The staff shows a sequence of notes: A2 (12), A3 (12), A3 (16), A3 (14), A3 (12), A3 (14), C#4 (16), E4 (14), A4 (12), A4 (15), A4 (17), C#5 (15), E5 (12), A5 (14), A5 (16), C#6 (14), and A6 (12). The TAB below shows the corresponding fret numbers: 12, 12, 16, 14, 12, 14, 16, 14, 12, 15, 17, 15, 12, 14, 16, 14, 12.

Position 2 A string minor 11 ex1 & 2

Musical notation for Position 2 A string minor 11 ex1 & 2. The staff shows a sequence of notes: A2 (14), C#3 (16), E3 (12), A3 (12), A3 (14), C#4 (16), E4 (15), A4 (12), A4 (15), A4 (17), C#5 (15), E5 (12), A5 (15), A5 (16), C#6 (14), and A6 (12). The TAB below shows the corresponding fret numbers: 14, 16, 12, 12, 16, 14, 12, 14, 16, 15, 12, 15, 17, 15, 12, 15, 16, 14, 12.

Ex. 2

Musical notation for Ex. 2. The staff shows a sequence of notes: A2 (14), C#3 (16), E3 (12), A3 (12), A3 (14), C#4 (16), E4 (14), A4 (10), A4 (12), A4 (15), A4 (12), A4 (10), A4 (14), A4 (16), A4 (14), A4 (12), A4 (14), A4 (16), and A4 (12). The TAB below shows the corresponding fret numbers: 14, 16, 12, 16, 14, 12, 14, 16, 14, 10, 12, 15, 12, 10, 14, 16, 14, 12, 14, 16, 12.

Position 2 A string Dominant 13

Musical notation for Position 2 A string Dominant 13. The staff shows a sequence of notes: A2 (12), C#3 (16), E3 (14), A3 (12), A3 (14), C#4 (14), E4 (10), A4 (12), A4 (14), A4 (15), A4 (14), A4 (12), A4 (10), A4 (14), A4 (16), A4 (14), A4 (12), A4 (14), A4 (16), and A4 (12). The TAB below shows the corresponding fret numbers: 12, 16, 14, 12, 14, 16, 14, 10, 12, 14, 15, 14, 12, 10, 14, 16, 14, 12, 14, 16, 12.

Third Position low E string and A string

Position 3 Low E string minor triad

Position 3 Low E string Minor 7

36 12-15 14 14 12 12 12 15-12 12 12 14 14 15 12

37 12-15 14 12 14 12-16 15 12 15-12 15 16 12 14-12

Position 3 Low E string Minor b9

38 14 15 12

39 12-15 14 12 14 15 12-16 15 12 13 15 13 12 15 16

Position 3 Low E string minor 11b9

40 12 15 14 12 14 15 12

41 12-15 14 12 14 15 12-16 15 12 13 15 17 15 13 12

Position 3 Low E string minor b13b9

42 15 16 12 15 14 12 14 15 12

43 12-15 14 12 14 15 12-16 13 12 13 15 17 15 13 12

Position 3 A string minor triad

44 13 16 12 15 14 12 14 15 12

45 12 15 14 14 13 12 17 12 13 14 14 15 12

Position 3 A string minor 7

Musical notation for Position 3 A string minor 7. The staff shows a melodic line starting at measure 46 and ending at measure 47. The guitar tablature below the staff shows the corresponding fret numbers: 12 15 14 12 14 13 12 15 17 15 12 13 14 12 14 15 12.

Position 3 A string minor 9

Musical notation for Position 3 A string minor 9. The staff shows a melodic line starting at measure 48 and ending at measure 49. The guitar tablature below the staff shows the corresponding fret numbers: 12 15 14 12 14 16 13 12 15 17 15 12 13 16 14 12 14 15 12.

Position 3 A string minor 11

Musical notation for Position 3 A string minor 11. The staff shows a melodic line starting at measure 50 and ending at measure 51. The guitar tablature below the staff shows the corresponding fret numbers: 12 15 14 12 14 16 13 10 12 15 12 10 13 16 14 12 14 15 12.

Position 3 A string minor b13

Musical notation for Position 3 A string minor b13. The staff shows a melodic line starting at measure 52 and ending at measure 53. The guitar tablature below the staff shows the corresponding fret numbers: 12 15 14 12 14 16 13 10 12 13 15 13 12 10 13 16 14 12 14 15 12.

Fourth Position low E string and A string

Position 4 Low E string major triad

Position 4 Low E string Major 7

TAB

Position 4 Low E string Major 9

Position 4 Low E string Major #11

TAB

Position 4 Low E string Major 13#11

TAB

Position 4 A string Diminished

Position 4 A string Half diminished/minor 7b5

TAB

Position 4 A string minor 7b5b9

65 66

TAB 13 16 14 13 15 16 14 12 16 12 14 16 15 13 14 16 13

Detailed description: This block contains the musical notation for measures 65 and 66. Measure 65 consists of a sequence of eighth notes: G4 (13), A4 (16), B4 (14), C5 (13), D5 (15), E5 (16), F5 (14), G5 (12), A5 (16), B5 (12), C6 (14), D6 (16), E6 (15), F6 (13), G6 (14), and A6 (16). Measure 66 contains a single whole note G6 (13).

Position 4 A string minor 11b5b9

67 68

TAB 13 16 14 13 15 16 14 11 12 16 12 11 14 16 15 13 14 16 13

Detailed description: This block contains the musical notation for measures 67 and 68. Measure 67 consists of a sequence of eighth notes: G4 (13), A4 (16), B4 (14), C5 (13), D5 (15), E5 (16), F5 (14), G5 (11), A5 (12), B5 (16), C6 (12), D6 (11), E6 (14), F6 (16), G6 (15), and A6 (13). Measure 68 contains a sequence of eighth notes: G6 (14), A6 (16), and B6 (13), followed by a whole rest.

Position 4 A string minor b13b5b9

69 70

TAB 13 16 14 13 15 16 14 11 12 14 16 14 12 11 14 16 15 13 14 16 13

Detailed description: This block contains the musical notation for measures 69 and 70. Measure 69 consists of a sequence of eighth notes: G4 (13), A4 (16), B4 (14), C5 (13), D5 (15), E5 (16), F5 (14), G5 (11), A5 (12), B5 (14), C6 (16), D6 (14), E6 (12), F6 (11), G6 (14), A6 (16), B6 (15), and C7 (13). Measure 70 consists of a sequence of eighth notes: D7 (14), E7 (16), F7 (15), G7 (13), and A7 (16), followed by a whole rest.

Fifth Position low E string and A string

Position 5 Low E string major triad

Position 5 Low E string Dominant

TAB

12 16 14 14 13 12 12 16 12 12 13 14 14 16 12 | 12 16 14 12 14 13 16 15 12 16 12 15 16 13 14 12 | 14 16 12

Position 5 Low E string 9

Position 5 Low E string 11

TAB

12 16 14 12 14 16 13 16 15 12 14 16 14 12 15 16 13 16 14 12 14 16 12 | 12 16 14 12 14 16 13 16 15 12 14 16 17 16 14 12

Position Low E string 13

TAB

15 16 13 16 14 12 14 16 12 | 12 16 14 12 14 16 13 16 14 12 14 16 17 16 14 12 | 14 16 13 16 14 12 14 16 12

Position 5 A string major triad

Position 5 A string Major 7

TAB

12 16 14 14 14 12 17 12 14 14 14 16 12 | 12 16 14 13 14 14 12 16 17 16 12 14 14 13 14 16 12

Position 5 A string Major 9

Position 5 A string 11 ex. 1

TAB

12 16 14 13 14 16 14 12 16 17 16 12 14 16 14 13 | 14 16 12 | 12 16 14 13 14 16 14 10 12 16 12 10 14 16 14 13

Position 5 A string 11 ex. 2

TAB

14 16 12 | 12 16 14 13 14 16 15 12 16 17 16 12 15 16 14 13 | 14 16 12

Position 5 A string 13

89

T
A
B

12 16 14 13 14 16 14 10 12 14 16 14 12 10 14 16

Detailed description: This block contains the musical notation for measure 89. The top staff is a treble clef staff with a key signature of one sharp (F#). It contains a sequence of notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The notes are grouped with a slur from F#4 to C5 and another slur from E4 to C4. The guitar tablature staff below shows the corresponding fret numbers: 12, 16, 14, 13, 14, 16, 14, 10, 12, 14, 16, 14, 12, 10, 14, 16.

90

T
A
B

14 13 14 16 12

Detailed description: This block contains the musical notation for measure 90. The top staff is a treble clef staff with a key signature of one sharp (F#). It contains a sequence of notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The notes are grouped with a slur from F#4 to C5 and another slur from E4 to C4. The guitar tablature staff below shows the corresponding fret numbers: 14, 13, 14, 16, 12.

Sixth Position low E string and A string

Position 6 Low E string minor triad

TAB: 12 15 14 14 12 12 12 15 12 12 12 14 14 15 12

Position 6 Low E string minor 7

TAB: 12 15 14 12 14 12 16 15 12 15 12 16 12 14 12

Position 6 Low E string minor 9

TAB: 12 15 14 12 14 16 12 16 15 12 14 15 14 12 15 16

Position Low E string Minor 11

TAB: 12 16 14 12 14 15 12 12 15 14 12 14 16 12 16 15 12 14 15 17 15 14 12

Position 6 Low E string minor b13

TAB: 15 16 14 16 14 12 14 15 12 12 15 14 12 14 16 12 16 13 12 14 15 17 15 14 12

Position 6 A string minor triad

TAB: 13 16 14 16 14 12 14 15 12 12 15 14 14 13 12 17 12 13 14 14 15 12

Position 6 A string minor 7

TAB: 12 15 14 12 14 13 12 15 17 15 12 13 14 12 14 15 12

Position 6 A string minor 9

TAB: 12 15 14 12 14 16 13 12 15 17 15 12 13 16 14 12

Position 6 A string minor 11

Musical notation for measures 102-104. Measure 102: Treble clef, notes G4, A4, B4, C5. Measure 103: Treble clef, notes G4, A4, B4, C5, D5, E5, F5, G5. Measure 104: Treble clef, notes G4, A4, B4, C5. TAB: Measure 102: 14, 15, 12. Measure 103: 12, 15, 14, 12, 14, 16, 13, 10, 12, 15, 12, 10, 13, 16, 14, 12. Measure 104: 14, 15, 12.

Position 6 A string minor 13

Musical notation for measures 105-107. Measure 105: Treble clef, notes G4, A4, B4, C5, D5, E5, F5, G5. Measure 106: Treble clef, notes G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. Measure 107: Treble clef, notes G4, A4, B4, C5. TAB: Measure 105: 12, 15, 14, 12, 14, 16, 13, 10, 12, 14, 15, 14, 12, 10, 13, 16. Measure 106: 14, 12, 14, 15, 12. Measure 107: 14, 15, 12.

Seventh Position low E string and A string

Position 7 Low E string Diminished

Position 7 Low E string minor 7b5/half diminished

Musical notation for Position 7 Low E string Diminished (measures 109-110) and Position 7 Low E string minor 7b5/half diminished (measures 110-111). The TAB shows fret numbers: 12 10 8 6 9 6 8 10 12 for the first part, and 12-15 13 12-14 12-15 15 12-15-12 15 15-12 14-12 for the second part.

Position 7 Low E string minor 7b5b9

Musical notation for Position 7 Low E string minor 7b5b9 (measures 111-112). The TAB shows fret numbers: 13 15-12 and 12-15 13 12-14 15 12-15 15 12-13-15-13-12 15 15.

Position 7 Low E string minor 11b5b9

Musical notation for Position 7 Low E string minor 11b5b9 (measures 113-114). The TAB shows fret numbers: 12 15-14-12 13 15-12 and 12-15 13 12-14 15 12-15 15 12-13-15-17-15-13-12.

Position 7 Low E string minor b13b9b5

Musical notation for Position 7 Low E string minor b13b9b5 (measures 115-116). The TAB shows fret numbers: 15 15-12 15-14-12 13 15-12 and 12-15 13 12-14 15 12-15 13 12-13-15-17-15-13-12.

Position 7 A string minor triad

Musical notation for Position 7 A string minor triad (measures 117-118). The TAB shows fret numbers: 13 15-12 15-14-12 13 15-12 and 12-15 14 14 13 12-17-12 13 14 14 15-12.

Position 7 A string minor 7

Musical notation for Position 7 A string minor 7 (measures 119-120). The TAB shows fret numbers: 12-15 14 12-14 13 12-15-17-15-12 13 14-12 14 15 and 12.

Position 7 A string minor b9

Musical notation for Position 7 A string minor b9 (measures 121-123). The TAB shows fret numbers: 12-15 14 12-14 15 13 12-15-17-15-12 13 15-14-12 and 14 15-12.

Position 7 A string minor 11b9

Musical notation for measures 123 and 124. The top staff shows a treble clef with a melodic line. Measure 123 contains a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. Measure 124 contains a sequence of eighth notes: G6, F#6, E6, D6, C6, B5, A5, G5, F#4, E4, D4, C4. The bottom staff shows guitar tablature with fret numbers: 12 15 14 12 14 15 13 10 12 15 12 10 13 15 14 12 14 15 12.

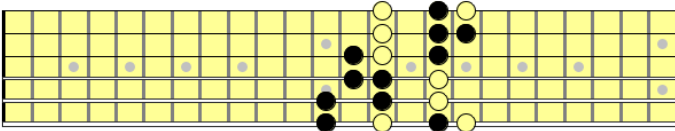
Position 7 A string minor b9b13

Musical notation for measures 125 and 126. The top staff shows a treble clef with a melodic line. Measure 125 contains a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. Measure 126 contains a sequence of eighth notes: G6, F#6, E6, D6, C6, B5, A5, G5, F#4, E4, D4, C4. The bottom staff shows guitar tablature with fret numbers: 12 15 14 12 14 15 13 10 12 13 15 13 12 10 13 15 14 12 14 15 12.

High E string Anchor Points

In this section I isolate the arpeggios that you can play from the high E string because as I stated that the arpeggios you can play from the high E string is the same at the ones you can play from the Low E string in the next position. But there's a little more to it, there are also arpeggios that work best from the high E string in my opinion and those I will show here

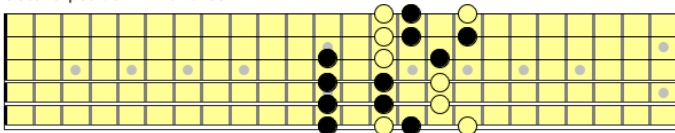
First position minor triad



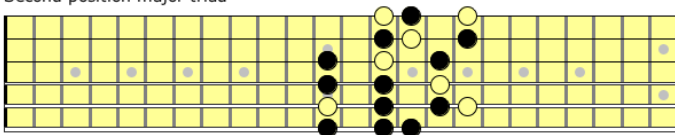
First position high E string minor triad

Musical notation for the first position high E string minor triad. The notation consists of a treble clef staff and a TAB staff. The treble clef staff shows the notes G (fret 14), B (fret 16), and D (fret 17) on the high E string, with a sharp sign (#) above each note. The TAB staff shows the fret numbers 17, 14, 14, 14, 16, 16, 17, and 14, with a slur over the first two frets (17 and 14).

Second position minor triad



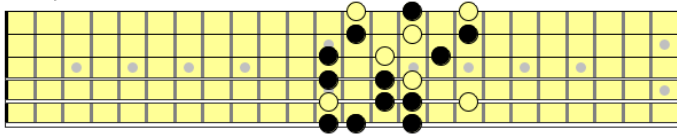
Second position major triad



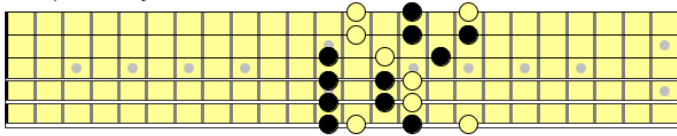
Second position High E string minor triad and major triad

Musical notation for the second position High E string minor triad and major triad. The notation consists of a treble clef staff and a TAB staff. The treble clef staff shows the notes G (fret 14), B (fret 16), and D (fret 17) on the high E string, with a sharp sign (#) above each note. The TAB staff shows the fret numbers 17, 14, 14, 14, 16, 16, 17, 14, 17, 14, 15, 14, 16, 17, and 12, with a slur over the first two frets (17 and 14).

Third position minor triad



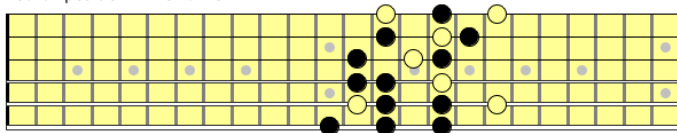
Third position major triad



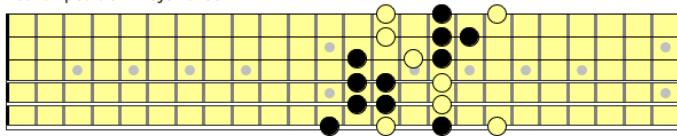
Third position High E string minor third and major third

T
A
B

Fourth position minor third



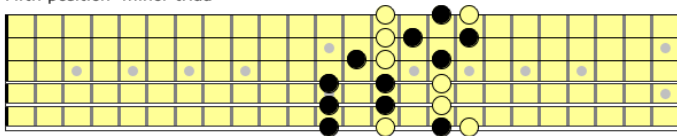
Fourth position major triad



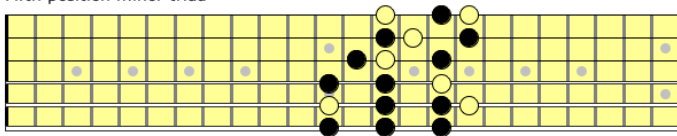
Fourth position High E string minor triad and major triad

T
A
B

Fifth position minor triad



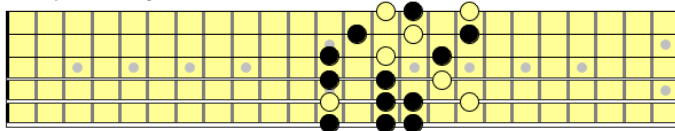
Fifth position major triad



Fifth position High E string 2 major triads

TAB

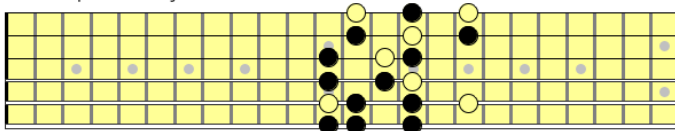
Sixth position major triad



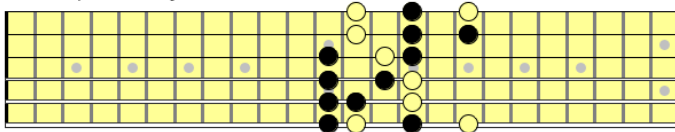
Sixth position High E string major triad

TAB

Seventh position major triad



Seventh position major triad



Seventh position High E string minor triad and major triad

TAB

