



Major triad arpeggios go hand in hand with major pentatonic scales. You'll hear them in country and country rock, as well as blues and rock. Fig. 14 shows two patterns of C major triad arpeggios.

Fig. 14

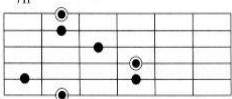
C major triad arpeggios



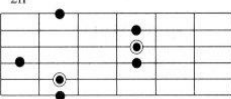
 TRACK 76



7fr



2fr



Seventh Arpeggio Patterns

Seventh arpeggios are more colorful than triad arpeggios. Popular among jazz and classically-influenced rock guitarists, they can be used to nail the chord tones of changes, as well as to suggest the entire tonality of scales and modes.

Just as there are four basic seventh chords, there are four basic seventh arpeggios: major seventh, minor seventh, dominant seventh, and minor seven flat five. Figs. 15–18 show two patterns of each arpeggio, all in C. Each is designed to align with its corresponding chord (Cmaj7 arpeggio over a Cmaj7 chord, Cm7^b5 arpeggio over a Cm7^b5 chord, etc.)

Figs. 15–18

Cmaj7 arpeggios



 TRACK 77




7fr




2fr



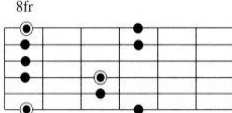
Cm7 arpeggios



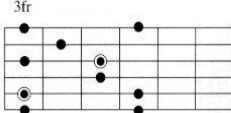
 TRACK 78



8fr




3fr



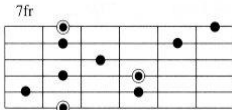
C7 arpeggios



 TRACK 79



7fr





Cm7^b5 arpeggios



 TRACK 80



8fr



2fr



It's good to practice arpeggio patterns in their entirety, but, just like scales, the notes should be used selectively for a melodic outcome. It's also common practice to add extensions and alterations to these basic arpeggios. Some guitarists link the notes of arpeggios with short, chromatic passages.