

# Diatonic Major & Minor Arpeggio Practise Routine

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## **Diatonic Arpeggios Practise Routine**

Follow these steps when working on these exercises. This will improve your technique, fingerboard knowledge, ear, harmonic knowledge and overall musicianship at the same time. Play the exercises slowly, precisely and methodically. I suggest not using a metronome or any time keeping device when playing these. Focus on playing the exercise accurately out of time rather than in time.

- Play up and down each arpeggio ascending and descending the corresponding chord tones for each harmonised scale. The three Major scales and the three Minor scales.
- Play through each mode ascending and descending corresponding to each chord for each scale.
- Take each arpeggio for each chord on every scale and add chromatic approach notes to the patterns. Use different combinations of approach notes for each arpeggio. Start with one below the chord tone then: one above, two below, two above, two below one above, two above one below. Do this for every arpeggio on every scale ascending and descending.
- Incorporate this inversion pattern to each arpeggio on each chord on every scale ascending and descending on consecutive chords:

### **Inversion Pattern**

*Ascending* - 1357, 3571, 5713, 7135

*Descending* - 1753, 7531, 5317, 3175

Once you have completed all the above steps in the written key of C start the whole routine again working around the circle of 5ths so you play each routine in all twelve keys.

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# Diatonic Major Arpeggios

Simon Goulding

1.  $C^{\Delta 7}$   $Dm^7$   $Em^7$   $F^{\Delta 7}$   $G^7$   $Am^7$   $Bm^7(b5)$   $C^{\Delta 7}$

5.  $C^{\Delta 7}$   $Dm^7(b5)$   $Em^7$   $Fm(maj7)$   $G^7$   $A^{\flat}maj7(\#5)$   $B^{\circ 7}$   $C^{\Delta 7}$

9.  $C^{\Delta 7}$   $D^{\flat}\Delta^7$   $Em^{\flat 7}$   $Fm(maj7)$   $G^7(b5)$   $A^{\flat}maj7(\#5)$   $B^{\circ 7\flat 3}$   $C^{\Delta 7}$

## Above scales:

1. Major
2. Harmonic Major
3. Double Harmonic Major

## Modes:

**Major:** *Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, Locrian*


**Harmonic Major:** *Ionian  $b6$ , Dorian  $b5$ , Phrygian  $b4$ , Lydian  $b3$ , Mixolydian  $b2$ , Lydian Aug  $\#2$ , Locrian  $bb7$*

**Dbl Harm Major:** *Ionian  $b2b6$ , Lydian  $\#2\#6$ , Ultra Phrygian, Hungarian Min, Oriental, Ionian Aug  $\#2$ , Loc  $bb3bb7$*


# Diatonic Minor Arpeggios

Simon Goulding


Cm<sup>7</sup> Dm<sup>7(b5)</sup> E<sup>b</sup>Δ<sup>7</sup> Fm<sup>7</sup> Gm<sup>7</sup> A<sup>b</sup>Δ<sup>7</sup> B<sup>b</sup><sup>7</sup> Cm<sup>7</sup>



5 Cm(maj7) Dm<sup>7</sup> E<sup>b</sup>maj7(#5) F<sup>7</sup> G<sup>7</sup> Am<sup>7(b5)</sup> Bm<sup>7(b5)</sup> Cm(maj7)



9 Cm(maj7) Dm<sup>7(b5)</sup> E<sup>b</sup>maj7(#5) Fm<sup>7</sup> G<sup>7(b9)</sup> A<sup>b</sup>maj7(#11) B<sup>o</sup><sup>7</sup> Cm(maj7)



## Above scales:

1. Natural Minor
2. Melodic (Jazz) Minor
3. Harmonic Minor

## Modes:

**Nat Min:** *Aeo, Loc, Ion, Dor, Phry, Lyd, Mixo*

**Mel Min:** *Mel Min, Dor b2, Lyd Aug, Mix #11, Mix b6, Loc Nat 2, Super Loc*

**Harm Min:** *Harm Min, Loc Nat 6, Ion Aug, Dor #4, Phry Maj, Lyd #9, Alt Dom bb7*

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