# *Theory and Application*

A

Arpeggios 1

*A*LONG WITH SCALES, *arpeggios* are used frequently by musicians as a form of practice. Once you start doing work with arpeggios, you very quickly get into the way of it, and your brain begins to accept the pattern. Hopefully, you'll also start recognising arpeggio patterns within tunes.

But first, what is an arpeggio?

Triads

In the history of music, it was a slow journey towards tonal control and harmony. In the 16th century, the concept arrived of combining the *root*, the *third* and the *fifth* to create a *triad*. That 1-3-5 pattern is also the essence of chords and arpeggios.
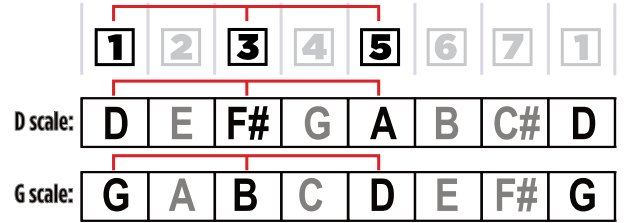

When it comes to an arpeggio based on a 7th chord, there are four notes to include: the 3 notes of the major chord (*1, 3 & 5*), plus the *flattened 7th*. The D7th arpeggio is made up of **D**, **F#**, **A** and **C** natural (which already exists in the G major scale).

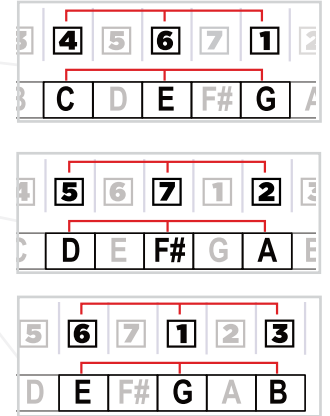## *Arpeggios Up the Scale*

If the basic arpeggio is a note, another note a third up, and another note another third up (in the G major scale that's **G**, **B** and **D**), then we can apply that pattern to the whole scale.

The **2nd step** of the scale is **A**, so the arpeggio becomes **A**, **C** and **E** (which happens to make up the **A minor** chord). The **3rd step** of the scale is **B**, the arpeggio is **B**, **Ḋ**, and **Ḟ#** (the **Bm** chord).
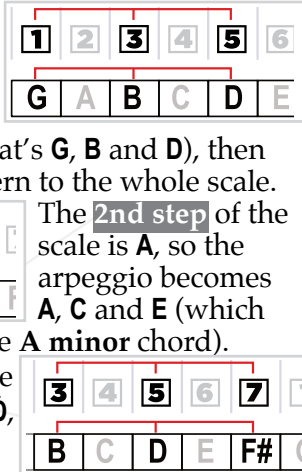
Thus we go up the scale. The **4th step** is **C**, so the next arpeggio is **C**, **Ė** and **Ġ** (the **C major** chord); the **5th step** is **Ḋ**, the arpeggio being **Ḋ**, **Ḟ#**, **Ȧ** (the **D major** chord); the **6th step** is **Ė**, the arpeggio being **Ė**, **Ġ**, **Ḃ** (the **E minor** chord). This process also gives you the chord family for the key of G major.

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