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*Guitar Lovers*

# *Studies*

*Theory, Tunings, Exercises*

*edited  
by  
Thomas Schilling*

# Table Of Contents

<b>Theory</b>	Rhythmic Notation	4	<b>Exercises</b>	Rhythm Basics	32
	Rhythmic Tablature	5		Funky Rhythms	33
	Note Location	6		Funk Rhythm Guitar	34
	Modes + Scales	7		Alternate Picking	38
	Modes • Major Scale	8		Finger Mathematics	40
	Modes • Minor Scale	9		Note Location On Fretboard	41
	Modes • Harmonic Minor	10		Open Chord Progressions	42
	Modes • Melodic Minor	11		Alternate Bass	43
	Intervals • 0-11 Half Steps	12			
	Intervals • 12-23 Half Steps	13		Major Arpeggio	44
	Degrees • Two Voices	14		Major 7th Arpeggio	45
	Degrees • Three Voices	14		Major 9th Arpeggio	46
	Degrees • Four Voices	15		Dominant 7th Arpeggio	47
	Degrees • Five Voices	15		Dominant 9th Arpeggio	48
	Degrees • Six Voices	16		Minor Arpeggio	49
	Degrees • Seven Voices	16		Minor Major 7th Arpeggio	50
	Chord Formula	17		Minor 7th Arpeggio	51
	Writing Chord Progressions	18		Minor 9th Arpeggio	52
	Rhythm Chart • Song Title	20		Minor 7th b9 Arpeggio	53
	Superimposing Arpeggios	21		Diminished Arpeggio	54
				Minor 7th b5 Arpeggio	55
<b>Tunings</b>	Open A	26			
	Open G	27			
	Open E	28			
	Open D	29	<b>Other Publications</b>		56
	Analysis	30	<b>Page Index</b>		57

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To view and print pages 10 - 24, 29 - 30, 38 - 43 and 47 - 55, please get the full version from the Guitar Lovers shop.

*Theory*

# Rhythmic Notation

♩ = 90

Whole note    Half note    Quarter note    Eighth note    Sixteenth note

1 (2 3 4)    1 (2) 3 (4)    1 2 3 4    1 + 2 + 3 + 4 +    1 e + a 2 e + a 3 e + a 4 e + a

Whole rest    Half rest    Quarter rest    Eighth rest    Sixteenth rest

(1 2 3 4)    1 2 3 4    1 2 3 4    1 + 2 + 3 + 4 +    1 e + a 2 e + a 3 e + a 4 e + a

Time signatures subdivided by quarter notes

1 2    1 2 3    1 2 3 4    1 2 3 4 5    1 2 3 4 5 6 7

Time signatures subdivided by eighth notes

1 2 3 4 5 6    1 2 3 4 5 6 7    1 2 3 4 5 6 7 8 9    1 2 3 4 5 6 7 8 9 10 11 12

Half note triplet

1    trip    let

Quarter note triplet

1    let    trip    3    let    trip

Shuffle

1 - let    2 - let    3 - let    4 - let

Eighth note triplet

1 trip let    2 trip let    3 trip let    4 trip let

Sixteenth note triplet

1 trip let + trip let    2 trip let + trip let    3 trip let + trip let    4 trip let + trip let

Dot (+ 50%)

1 (2 3) 4    1 (2) + 3    4 a

Tie

1 (2 3) + 4    (1) 2 + (3) + 4

Fermata

1 (2 3 4)

# Rhythmic Tablature

♩ = 90

Whole note    Half note    Quarter note    Eighth note    Sixteenth note

1 (2 3 4)    1 (2) 3 (4)    1 2 3 4    1 + 2 + 3 + 4 +    1 e + a 2 e + a 3 e + a 4 e + a

Whole rest    Half rest    Quarter rest    Eighth rest    Sixteenth rest

(1 2 3 4)    1 2 3 4    1 2 3 4    1 + 2 + 3 + 4 +    1 e + a 2 e + a 3 e + a 4 e + a

Time signatures subdivided by quarter notes

1 2    1 2 3    1 2 3 4    1 2 3 4 5    1 2 3 4 5 6 7

Time signatures subdivided by eighth notes

1 2 3 4 5 6    1 2 3 4 5 6 7    1 2 3 4 5 6 7 8 9    1 2 3 4 5 6 7 8 9 10 11 12

Half note triplet

Quarter note triplet

1    trip    let    1    let    trip    3    let    trip

Shuffle

Eighth note triplet

1 - let    2 - let    3 - let    4 - let    1 trip let    2 trip let    3 trip let    4 trip let

Sixteenth note triplet

1 trip let + trip let    2 trip let + trip let    3 trip let + trip let    4 trip let + trip let

Dot (+ 50%)

Tie

Fermata

1 (2 3) 4    1 (2) + 3    4 a    1 (2 3) + 4    (1) 2 + (3) + 4    1 (2 3 4)

# Note Location String By String

①

8

E4 F4 F#4 G4 G#4 A4 A#4 B4 C5 C#5 D5 D#5 E5 Eb5 D5 Db5 C5 B4 Bb4 A4 Ab4 G4 Gb4 F4

0 1 2 3 4 5 6 7 8 9 10 11 12 11 10 9 8 7 6 5 4 3 2 1

T  
A  
B

②

8

B3 C4 C#4 D4 D#4 E4 F4 F#4 G4 G#4 A4 A#4 B4 Bb4 A4 Ab4 G4 Gb4 F4 E4 Eb4 D4 Db4 C4

0 1 2 3 4 5 6 7 8 9 10 11 12 11 10 9 8 7 6 5 4 3 2 1

T  
A  
B

③

8

G3 G#3 A3 A#3 B3 C4 C#4 D4 D#4 E4 F4 F#4 G4 Gb4 F4 E4 Eb4 D4 Db4 C4 B3 Bb3 A3 Ab3

0 1 2 3 4 5 6 7 8 9 10 11 12 11 10 9 8 7 6 5 4 3 2 1

T  
A  
B

④

8

D3 D#3 E3 F3 F#3 G3 G#3 A3 A#3 B3 C4 C#4 D4 Db4 C4 B3 Bb3 A3 Ab3 G3 Gb3 F3 E3 Eb3

0 1 2 3 4 5 6 7 8 9 10 11 12 11 10 9 8 7 6 5 4 3 2 1

T  
A  
B

⑤

8

A2 A#2 B2 C3 C#3 D3 D#3 E3 F3 F#3 G3 G#3 A3 Ab3 G3 Gb3 F3 E3 Eb3 D3 Db3 C3 B2 Bb2

0 1 2 3 4 5 6 7 8 9 10 11 12 11 10 9 8 7 6 5 4 3 2 1

T  
A  
B

⑥

8

E2 F2 F#2 G2 G#2 A2 A#2 B2 C3 C#3 D3 D#3 E3 Eb3 D3 Db3 C3 B2 Bb2 A2 Ab2 G2 Gb2 F2

0 1 2 3 4 5 6 7 8 9 10 11 12 11 10 9 8 7 6 5 4 3 2 1

T  
A  
B

# Modes + Scales

## Interval Relationships

### Major

I	ionian	1	2	3	4	5	6	j7
II	dorian	1	2	m3	4	5	6	b7
III	phrygian	1	b2	m3	4	5	b6	b7
IV	lydian	1	2	3	#4	5	6	j7
V	mixolydian	1	2	3	4	5	6	b7
VI	aeolian	1	2	m3	4	5	b6	b7
VII	locrian	1	b2	m3	4	b5	b6	b7

### Natural Minor

I	aeolian	1	2	m3	4	5	b6	b7
II	locrian	1	b2	m3	4	b5	b6	b7
bIII	ionian	1	2	3	4	5	6	j7
IV	dorian	1	2	m3	4	5	6	b7
V	phrygian	1	b2	m3	4	5	b6	b7
bVI	lydian	1	2	3	#4	5	6	j7
bVII	mixolydian	1	2	3	4	5	6	b7

### Harmonic Minor

I	aeolian j7	1	2	m3	4	5	b6	j7
II	locrian j6	1	b2	m3	4	b5	6	b7
bIII	ionian #5	1	2	3	4	#5	6	j7
IV	dorian #4	1	2	m3	#4	5	6	b7
V	phrygian j3	1	b2	3	4	5	b6	b7
bVI	lydian #2	1	#2	3	#4	5	6	j7
VII	mixolydian #1	#1	2	3	4	5	6	b7

### Melodic Minor

I	ionian b3	1	2	m3	4	5	6	j7
II	dorian b2	1	b2	m3	4	5	6	b7
bIII	lydian #5	1	2	3	#4	#5	6	j7
IV	lydian b7	1	2	3	#4	5	6	b7
V	mixolydian b6	1	2	3	4	5	b6	b7
VI	aeolian b5	1	2	m3	4	b5	b6	b7
VII	super locrian b4	1	b2	m3	b4	b5	b6	b7
	(= altered	1	b9	#9	3	b5	#5	b7)

### Half Step/Whole Step

	1	b2	m3, 3	#4	5	6	b7
(=	1	b9	#9, 3	#4	5	6	b7)

### Whole Step/Half Step

	1	2	m3	4	b5, #5	6	j7
--	---	---	----	---	--------	---	----

### Whole Tone

	1	2	3		b5, #5		b7
--	---	---	---	--	--------	--	----

### Diminished

	1		m3		b5		bb7
--	---	--	----	--	----	--	-----

### Augmented

	1		3		#5		
--	---	--	---	--	----	--	--

# Modes • Major Scale

I Ionian

1 2 3 4 5 6 j7 1  
 $\frac{1}{2}$   $\frac{1}{2}$

II Dorian

1 2 m3 4 5 6 b7 1  
 $\frac{1}{2}$   $\frac{1}{2}$

III Phrygian

1 b2 m3 4 5 b6 b7 1  
 $\frac{1}{2}$   $\frac{1}{2}$

IV Lydian

1 2 3 #4 5 6 j7 1  
 $\frac{1}{2}$   $\frac{1}{2}$

V Mixolydian

1 2 3 4 5 6 b7 1  
 $\frac{1}{2}$   $\frac{1}{2}$

VI Aeolian

1 2 m3 4 5 b6 b7 1  
 $\frac{1}{2}$   $\frac{1}{2}$

VII Locrian

1 b2 m3 4 b5 b6 b7 1  
 $\frac{1}{2}$   $\frac{1}{2}$



# Modes • Minor Scale

Aeolian

I

1 2 m3 4 5 b6 b7 1

$\frac{1}{2}$   $\frac{1}{2}$

Locrian

II

1 b2 m3 4 b5 b6 b7 1

$\frac{1}{2}$   $\frac{1}{2}$

Ionian

bIII

1 2 3 4 5 6 j7 1

$\frac{1}{2}$   $\frac{1}{2}$

Dorian

IV

1 2 m3 4 5 6 b7 1

$\frac{1}{2}$   $\frac{1}{2}$

Phrygian

V

1 b2 m3 4 5 b6 b7 1

$\frac{1}{2}$   $\frac{1}{2}$

Lydian

bVI

1 2 3 #4 5 6 j7 1

$\frac{1}{2}$   $\frac{1}{2}$

Mixolydian

bVII

1 2 3 4 5 6 b7 1

$\frac{1}{2}$   $\frac{1}{2}$

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*Tunings*

# Open A

(E2, A2, E3, A3, C#4, E4)

## Position 1

5			b7																
3			5																
1			m3	3															
5			b7																
1			m3	3															
5			b7																
	I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII	XIII	XIV	XV				

## Position 2

			b7	1															
			5																
			m3	3															
			b7	1															
			m3	3															
			b7	1															
	I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII	XIII	XIV	XV				

## Position 3

				1															
					b7														
			3		5														
				1															
			3		5														
				1															
	I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII	XIII	XIV	XV				

## Position 4

								m3	3										
								1											
							5			b7									
								m3	3	b7									
							5			b7									
								m3	3										
	I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII	XIII	XIV	XV				

## Position 5

												5							
												3							
												1							
												5							
												1							
												5							
	I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII	XIII	XIV	XV				

# Open G

(D2, G2, D3, G3, B3, D4)

## Position 1

5			b7																
3			5																
1			m3	3															
5			b7																
1			m3	3															
5			b7																
	I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII	XIII	XIV	XV				

## Position 2

			b7		1														
			5																
			m3	3															
			b7		1														
			m3	3															
			b7		1														
	I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII	XIII	XIV	XV				

## Position 3

					1														
						b7													
				3			5												
					1														
				3			5												
					1														
	I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII	XIII	XIV	XV				

## Position 4

								m3	3										
								1											
							5			b7									
								m3	3	b7									
							5			b7									
								m3	3										
	I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII	XIII	XIV	XV				

## Position 5

												5							
												3							
											b7	m3							
												1							
											b7								
												5							
												1							
												5							
												1							
												5							
	I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII	XIII	XIV	XV				

# Open E

(E2, B2, E3, G#3, B3, E4)

## Position 1

-1			m3	3																
5			b7																	
3			5																	
1			m3	3																
5			b7																	
1			m3	3																
	I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII	XIII	XIV	XV					

## Position 2

			m3	3																
			b7		1															
			5																	
			m3	3																
			b7		1															
			m3	3																
	I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII	XIII	XIV	XV					

## Position 3

				3			5													
					1															
						b7														
				3			5													
					1															
				3			5													
	I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII	XIII	XIV	XV					

## Position 4

							5													
								m3	3	b7										
								1												
							5													
								m3	3	b7										
							5													
	I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII	XIII	XIV	XV					

## Position 5

	I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII	XIII	XIV	XV					

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# *Exercises*



# Rhythm Basics

1:

2:

3:

4:

# Combinations

5:

6:

7:

8:

9:

10:

11:

12:

13:

14:

## Funky Rhythms

14 numbered musical exercises for guitar, each on a six-line staff. The exercises are rhythmic patterns using eighth and sixteenth notes, often with 'v' (vibrato) and 'x' (muted) markings. Each exercise is repeated twice, indicated by a double bar line with repeat dots.

Exercise 1:  $\square$  v  $\square$  v | x x x x | x x x x | x x x x | x x x x | x x x x | x x x x | x x x x |

Exercise 2:  $\square$  v  $\square$  v | x x x x | x x x x | x x x x | x x x x | x x x x | x x x x | x x x x |

Exercise 3:  $\square$  v  $\square$  v | x x x x | x x x x | x x x x | x x x x | x x x x | x x x x | x x x x |

Exercise 4:  $\square$  v  $\square$  v | x x x x | x x x x | x x x x | x x x x | x x x x | x x x x | x x x x |

Exercise 5:  $\square$  v  $\square$  v | x x x x | x x x x | x x x x | x x x x | x x x x | x x x x | x x x x |

Exercise 6:  $\square$  v  $\square$  v | x x x x | x x x x | x x x x | x x x x | x x x x | x x x x | x x x x |

Exercise 7:  $\square$  v  $\square$  v | x x x x | x x x x | x x x x | x x x x | x x x x | x x x x | x x x x |

Exercise 8:  $\square$  v  $\square$  v | x x x x | x x x x | x x x x | x x x x | x x x x | x x x x | x x x x |

Exercise 9:  $\square$  v  $\square$  v | x x x x | x x x x | x x x x | x x x x | x x x x | x x x x | x x x x |

Exercise 10:  $\square$  v  $\square$  v | x x x x | x x x x | x x x x | x x x x | x x x x | x x x x | x x x x |

Exercise 11:  $\square$  v  $\square$  v | x x x x | x x x x | x x x x | x x x x | x x x x | x x x x | x x x x |

Exercise 12:  $\square$  v  $\square$  v | x x x x | x x x x | x x x x | x x x x | x x x x | x x x x | x x x x |

Exercise 13:  $\square$  v  $\square$  v | x x x x | x x x x | x x x x | x x x x | x x x x | x x x x | x x x x |

Exercise 14:  $\square$  v  $\square$  v | x x x x | x x x x | x x x x | x x x x | x x x x | x x x x | x x x x |

# Funk Rhythm Guitar

The exercises are organized into four groups, each with two parts (a and b). Each part shows a sequence of chords and a corresponding rhythmic pattern on a six-string guitar fretboard.

- Group 1:** Part 1a uses the 5th fret for A7 and the 4th fret for D7/9. Part 1b uses the 7th fret for A7 and the 9th fret for D7/9.
- Group 2:** Part 2a uses the 10th fret for A7 and the 11th fret for D7/9. Part 2b uses the 14th fret for A7 and the 14th fret for D7/9.
- Group 3:** Part 3a uses the 10th fret for A7 and the 9th fret for D7/9. Part 3b uses the 7th fret for A7 and the 7th fret for D7/9.
- Group 4:** Part 4a uses the 5th fret for A7 and the 4th fret for D7/9. Part 4b uses the 5th fret for A7 and the 4th fret for D7/9.

Each exercise consists of a sequence of chords (A7 and D7/9) and a corresponding rhythmic pattern on a six-string guitar fretboard. The rhythmic notation includes notes, rests, and accents, with 'v' indicating a downstroke. The fretboard diagrams show the fingerings for each chord, with 'x' indicating muted strings.

5a

7th  $A^7$   $D^{7/9}$   $A^7$   $D^{7/9}$

5b

10th  $A^7$   $D^{7sus2}$   $A^7$   $D^{7sus2}$

6a

14th  $A^7$   $D^{add9}$   $A^7$   $D^{add9}$

6b

10th  $A^7$   $D^{7/9}$   $A^7$   $D^{7/9}$

7a

7th  $A^7$   $D^{7sus2}$   $A^7$   $D^{7sus2}$

7b

5th  $A^7$   $D^{7/9}$   $A^7$   $D^{7/9}$

8a

6th  $A^7$   $D^{7/9}$   $A^7$   $D^{7/9}$

8b

2nd  $A^7$   $D^{7sus2}$   $A^7$   $D^{7sus2}$

This page contains six systems of guitar tablature, each consisting of a pair of parts (a and b). Each system includes chord diagrams for A7 and D7/9, and rhythmic notation. The systems are as follows:

- System 9:** Part 9a uses a 5th fret A7 chord and a 4th fret D7/9 chord. Part 9b uses a 7th fret A7 chord and a 7th fret D7/9 chord.
- System 10:** Part 10a uses a 10th fret A7 chord and an 11th fret D7/9 chord. Part 10b uses a 14th fret A7 chord and a 16th fret D7/9 chord.
- System 11:** Part 11a uses a 10th fret A7 chord and an 11th fret D7/9 chord. Part 11b uses a 7th fret A7 chord and a 7th fret D7/9 chord.
- System 12:** Part 12a uses a 5th fret A7 chord and a 4th fret D7/9 chord. Part 12b uses a 5th fret A7 chord and a 4th fret D7/9 chord.

The rhythmic notation for all parts consists of a sequence of eighth notes and rests, with accents and vibrato markings. The notation is presented in a standard staff format with a treble clef and a 4/4 time signature.

13a

A7 (2nd fret) D7/9 (4th fret) A7 (2nd fret) D7/9 (4th fret)

13b

A7 (6th fret) D7/9 (7th fret) A7 (6th fret) D7/9 (7th fret)

14a

A7 (9th fret) D7/9 (9th fret) A7 (9th fret) D7/9 (9th fret)

14b

A7 (12th fret) D7/9 (11th fret) A7 (12th fret) D7/9 (11th fret)

End

Em (8th fret)

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## Major Arpeggio

♩ = 120

II V

T  
A  
B

5 4 2 4 2 2 2 2 2 2 2 5 2 2 5 5 9 5 5 5 5 5 6 7 5 6 7 6 7 7 9

IX

T  
A  
B

12 12 11 9 12 11 9 10 11 9 10 9 9 10 9 12 12 9 10 9 9 10 9 11 6 4

V

T  
A  
B

6 10 9 11 12 9 11 12 12 11 12 12 9 5 9 7 7 9 7 7 6 7 7 6 5 4 4

T  
A  
B

7 6 5 6 5 5 9 5 0 2 0 2 2 2 2 2 2 2 4 2 2 4 0 2 4 0 0 0



## Major 7th Arpeggio

♩ = 90

IV

TAB 4/4 0 4-0 4-0 4-0 2 4-0 1 2 2-1 2 2-1 2 0 4-0 2-5 4 5 4 6 5 6 5 6 7 6 7 6 7 4-7 6 4-7 5 4-7 4-5 4

V

IX

TAB 7 9 5 7 9 7 6 7 6 6 7 6 9 6 7 9 6 9 5 9 10 9 10 9 10 9 9 9 10 9 11 9 12 11 9 11 12 12 11 12 11 12 12 11 12 9 12

XI

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

IX

V

TAB 11 12 9 12 11 12 11 12 11 11 12 9 9 10 9 11 9 9 10 9 12 9 10 9 9 9 5 9 9 5 6 9 9 7 6 9 6 7 6 6 7 6 7 6 7 6 7 6 7 9 7 5 9 7

IV

TAB 4 5 4 7 4 5 6 7 4 7 6 7 6 7 6 5 6 7 4 5 6 5 4 5 2 0 4 2 2 0 2 2 1 2 2 2 1 2 2 1 2 4 2 1 2 0 4 4 0 4 4 0 4 0

## Major 9th Arpeggio

♩ = 111

IV

VII

TAB

IX

TAB

XII

TAB

IX

TAB

VII

IV

TAB

II

TAB

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# Page Index

## 1 Studies

2 Table Of Contents

## 3 Theory

4 Rhythmic Notation

5 Rhythmic Tablature

6 Note Location String By String

7 Modes + Scales

8 Modes • Major Scale

9 Modes • Minor Scale

10 Modes • Harmonic Minor Scale

11 Modes • Melodic Minor Scale

12 Intervals • 0–11 Half Steps

13 Intervals • 12–23 Half Steps

14 Degrees • Two Voices

14 Degrees • Three Voices

15 Degrees • Four Voices

15 Degrees • Five Voices

16 Degrees • Six Voices

16 Degrees • Seven Voices

17 Chord Formula

18 Writing Chord Progressions

20 Song Title

21 Superimposing Arpeggios

## 25 Tunings

26 Open A

27 Open G

28 Open E

29 Open D

30 Tunings • Analysis

## 31 Exercises

32 Rhythm Basics

33 Funky Rhythms

34 Funk Rhythm Guitar

38 Alternate Picking

40 Finger Mathematics

41 Note Location On The Fretboard

42 Open Chord Progressions

43 Alternate Bass

44 Major Arpeggio

45 Major 7th Arpeggio

46 Major 9th Arpeggio

47 Dominant 7th Arpeggio

48 Dominant 9th Arpeggio

49 Minor Arpeggio

50 Minor Major 7th Arpeggio

51 Minor 7th Arpeggio

52 Minor 9th Arpeggio

53 Minor 7th b9 Arpeggio

54 Diminished Arpeggio

55 Minor 7th b5 Arpeggio

## 56 Other Publications

57 Page Index

### This is a demo version

To view and print pages 10 - 24, 29 - 30, 38 - 43 and 47 - 55, please get the full version from the Guitar Lovers shop.