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ARPEGGIOS AND TRICKS

Gypsy & Jazz

Arpeggio Book



# Gypsy And Jazz Arpeggio Book

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Arpeggios and Tricks

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## ➤ Arpeggios

An arpeggio is a broken chord. The notes of the chord played one by one. They are the building blocks of our improvisation in jazz, because the melodies we improvise are always based on the harmony of the song.

As guitarists, we usually visualize arpeggios as movable shapes, like chord shapes. Learning one shape for each position on the fingerboard and moving it according to the root on the bass. We practice arpeggios playing them up and down and then doing the same in our improvisation... that leads to one of the most common questions I get from my students:

- How can I transform those arpeggios into melodies?

Two other questions I always get are:

- How can I master all the arpeggio shapes?
- How can I build speed in my playing?

Well, this booklet answers those three questions, by addressing three aspects of playing:

### **How to play?**

In this booklet, I will guide you through the rest-stroke picking technique. Follow the exercise and the pick directions carefully. Watch my video courses or my free lessons on YouTube. When learning technique, seeing is better than reading. If you prefer to use another picking method, that's fine too, just make sure you play it right, so it won't hold you back.

Practice every day, slowly. Persistence is very important in order to master the shapes and the new technique. Practice at a very slow tempo (40 bpm). Exaggerate your right hand movements to be sure that you play them right.

### **What to play?**

In this booklet, you will learn 22 arpeggio shapes (of the 75 that I teach in my complete course).

You will learn vertical and horizontal shapes for Major, Minor, Major9 and Minor 9 chords.

If you know the degrees of the scale, learn to understand the notes you are playing - what degree of the chord each note is - learn to understand the positions and in that way, improve your orientation on the guitar fretboard. Practice the arpeggios presented in this booklet as technical exercises, so that you'll build muscle memory in your fingers. That will give you the ability to play freely without thinking and gain speed.

### **When to play (timing)?**

That brings me back to the first question-

### **How can I transform those arpeggios into melodies?**

Well, there are lots of tricks that can help you:

- Insert rests – playing the arpeggio with a few rests in the middle does the trick.
- Vary the rhythm – play eighths, triplets, sixteenths - all in the same sentence.
- Jump – skip over a few notes.
- Change the direction of your phrase.
- Add trills, embellishments, ornaments.
- Play a half-tone approach to each note of the arpeggio
- Play an enclosure – a half tone below and a diatonic note above the chord tone
- Play a double enclosure - half tone below the chord tone on one string and a tone above the chord tone on another string.

In this booklet, after each arpeggio figure you'll see an exercise that will demonstrate one or more of the tricks listed above. Those exercises or licks are written in such a way that you can repeat each phrase a lot of times - to improve your technique and memory and save time in your improvisation. Play each phrase in a cycle, around 10 times.



## ➤ Rest-stroke Picking

One of the things that attracted me to the Gypsy swing style is that it has a systematic technical method. Before I started to play Django style, none of my teachers talked with me about technique, sound, or how to improve my sound. I noticed that every guitarist had a different way to play and I remember changing the way I played every few months.

In the Gypsy jazz style, it's different. Django Reinhardt and all the other gypsy jazz guitarists use the same method - "rest-stroke picking". Other jazz guitarists, like Joe Pass, used this method as well. For me, this method, this sound, is the heart of the Gypsy jazz style, as important as phrasing, articulation, time, feel and the notes I choose to play.

I strongly recommend that you practice the arpeggios and exercises very slowly in order to master the rest-stroke picking technique. Over the coming months, decide how much time you intend to spend every day on practicing arpeggios. Even 10 minutes is good! But do those 10 minutes every day! Play very slowly and focus on your right hand. This is the fastest way to master the arpeggios with good technique.

## Rest-stroke Picking

We have two important movements - down-stroke and upstroke.

**The down-stroke** - uses your elbow! Your wrist should be locked. It's like each string has a different elbow position. When you play the down-stroke, you should come to rest on the string below. For example - if you hit your 6<sup>th</sup> string, you should lean your plectrum on your 5<sup>th</sup> string. This down-stroke is very important and every first note on each string should be played as a down-stroke.

**The sweep** - When you play a down-stroke and then play a note on the string below, you need to continue with the same movement from your elbow to the next string. For example: if you play a down-stroke on your 6<sup>th</sup> string and then move on to the 5<sup>th</sup> string, you just have to push your hand further down from your elbow.

**The upstroke** - uses your wrist. Imagine you have a card inside your hand that you want to quickly glance at and then immediately hide it again. The upstroke is fast and short - a flick of the wrist.

### First stroke down!

Every first stroke on each string is a down-stroke and then you continue on the single string with alternate picking. That means that if you have an odd number of notes on a certain string, you have to play 2 down-strokes in a row (the last one on that string and the first one on the next string).

Here are the symbols for down-strokes, up-strokes and sweeps that are used in this book:



The diagram shows a musical staff with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It consists of four measures, each containing a single note on the 6th string. Below the staff, there are three rows of symbols: a row of picking symbols (Down, Up, Down, Sweep), a row of fret numbers (5, 5, 5, 5), and a row of string numbers (6, 6, 6, 6). The symbols are: Measure 1: Down (∩), 5, 6; Measure 2: Up (∪), 5, 6; Measure 3: Down (∩), 5, 6; Measure 4: Sweep (↘), 5, 6.

### Down-strokes on open strings.

- 6<sup>th</sup> string: Play down-stroke. Use your elbow. Wrist is locked. Rest on the 5<sup>th</sup> string.
- 5<sup>th</sup> string: Sweep! Push your hand further down from your elbow. Rest on your 4<sup>th</sup> string.
- 4<sup>th</sup> string: Sweep! Push your hand further down from your elbow. Rest on your 3<sup>rd</sup> string.
- 3<sup>rd</sup> string: Sweep! Push your hand further down from your elbow. Rest on your 2<sup>nd</sup> string.
- 2<sup>nd</sup> string: Sweep! Push your hand further down from your elbow. Rest on your 1<sup>st</sup> string.
- 1<sup>st</sup> string: Sweep! Push your hand further down from your elbow.
- 2<sup>nd</sup> string: Play down-stroke. Use your elbow. Wrist is locked. Rest on the 1<sup>st</sup> string.
- 3<sup>rd</sup> string: Play down-stroke. Use your elbow. Wrist is locked. Rest on the 2<sup>nd</sup> string.
- 4<sup>th</sup> string: Play down-stroke. Use your elbow. Wrist is locked. Rest on the 3<sup>rd</sup> string.
- 5<sup>th</sup> string: Play down-stroke. Use your elbow. Wrist is locked. Rest on the 4<sup>th</sup> string.
- 6<sup>th</sup> string: Play down-stroke. Use your elbow. Wrist is locked. Rest on the 5<sup>th</sup> string.

### Down-strokes and up-strokes.

- Play down-stroke. Use your elbow. Wrist is locked. Rest on the 5<sup>th</sup> string.
- Play up-stroke. Use your wrist. Repeat the same right hand pattern for each string.



## ➤ Daily Practice

I believe in constant daily practice to master new material. If you choose a few things that you want to master in the near future - practice them every day. That's the fastest way to implement them in your playing. After your daily practice session - you can play whatever you like.

Set the length of your daily practice session to something you can stick to.

If you're working on arpeggios, the minimum for each arpeggio is 20 seconds. So in eight minutes you can practice the 22 arpeggios in this booklet every day.

You can give each position more time, you can change the positions according to those you want to master in a certain period, you can adjust the tempo... but stick with the daily practice you decided on for at least one month before you change it. I'm sure that you'll see the benefit!

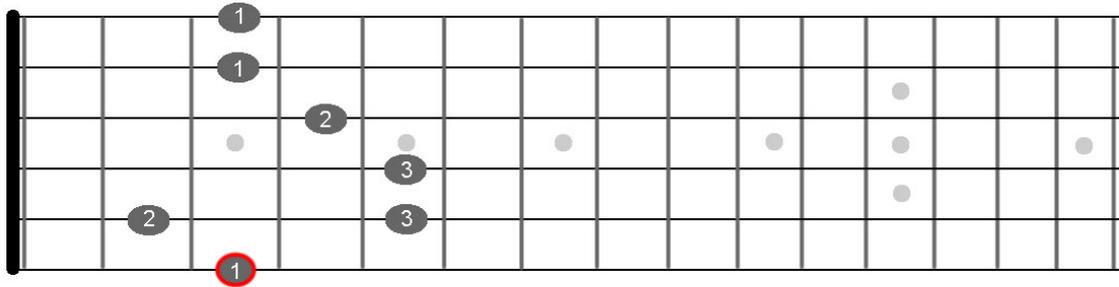
An arpeggio shape can get into your daily practice session only after you've memorized it. So take your time to learn the shapes, one by one.

- 1) Decide how long your daily practice session is. Somewhere between 10-30 minutes is good.
- 2) Make a list of the positions you've memorized. This list will be what you practice every day.
- 3) Divide your practice time by the number of arpeggios. On the first day, you may have only two shapes in your 20 minutes of practice time, so you'll devote 10 minutes to each and improve your technique.
- 4) As you memorize more shapes, the time you spend on each one will become shorter. Don't play less than 20 seconds per position.
- 5) If you practice for 5 minutes a day - you can't get to all the shapes. So change the shapes included in your daily practice routine every few weeks.

# Good Luck!

## ➤ Major Vertical Arpeggios

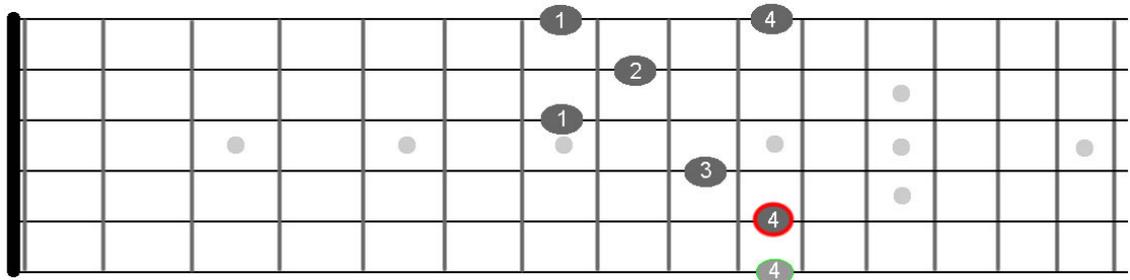
1. G, root on the 6<sup>th</sup> string.



The trick: Half-tone approach to the arpeggio notes (chord tones).



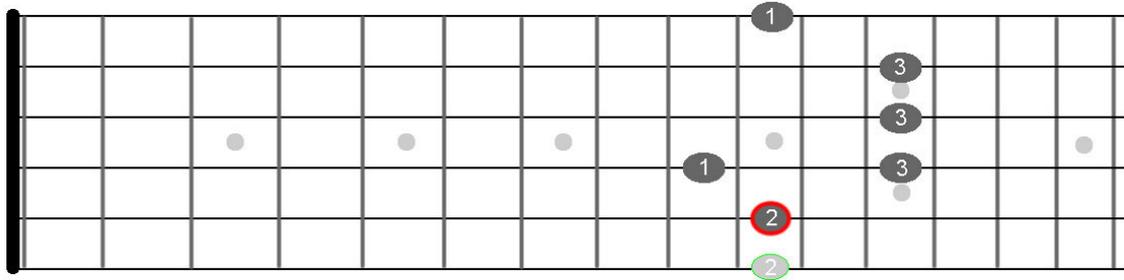
### 3. G, root on the 5<sup>th</sup> string



**The trick:** Double enclosure.

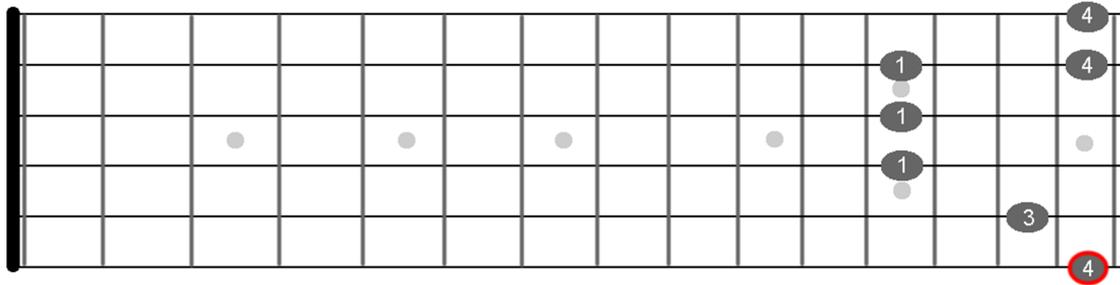
Try to visualize the basic arpeggio, even though I added so many notes around it.

4. G, root on the 5<sup>th</sup> string,



The trick: Sweep, rhythm variations, half-tone approach.

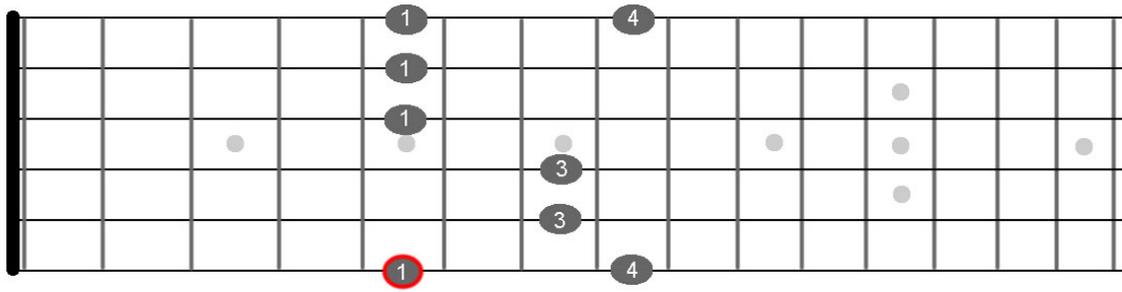
5. G, root on the 6<sup>th</sup> string, A/E family



The trick: Enclosure

## ➤ Minor Vertical Arpeggios

### 6. Am, root on the 6<sup>th</sup> string



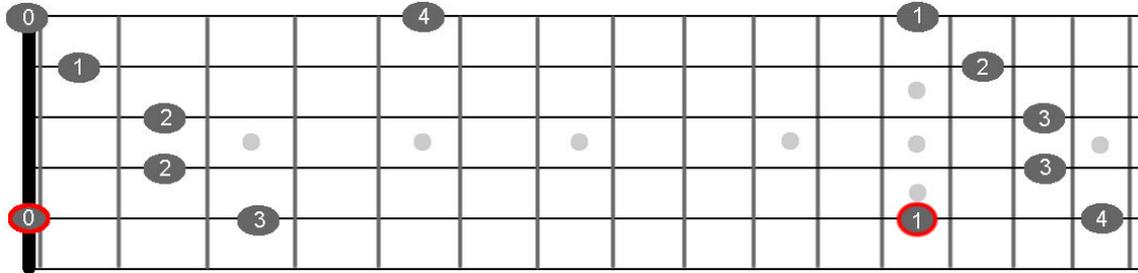
**The trick:** Double enclosure.

Try to visualize the basic arpeggio, even though I added so many notes around it.



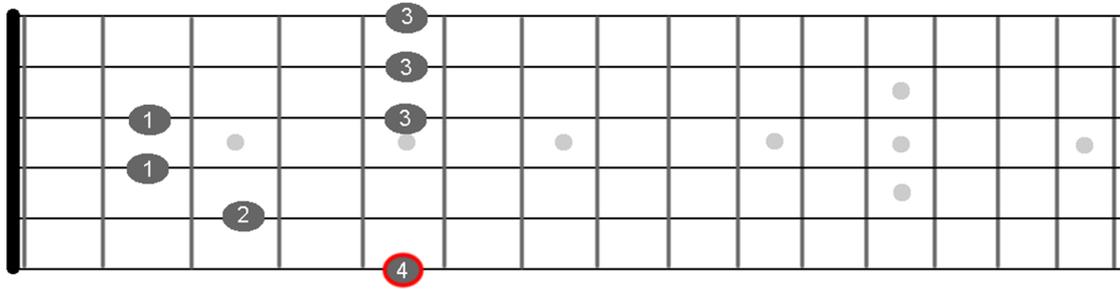


9. Am, root on the 5<sup>th</sup> string

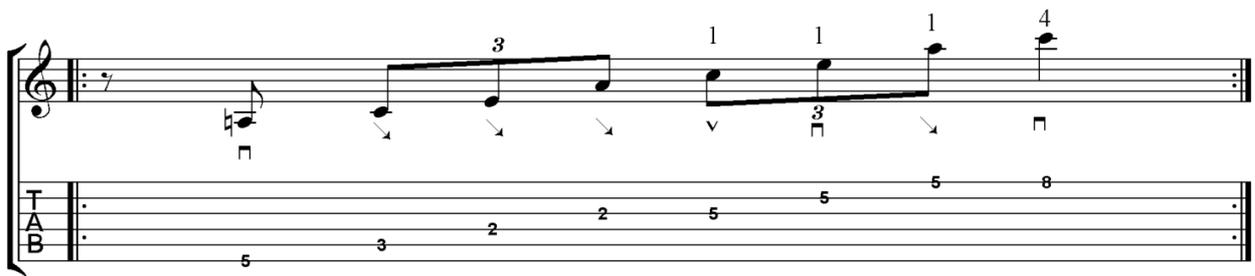


The trick: Change direction, chromatic.

10. Am, root on the 6<sup>th</sup> string



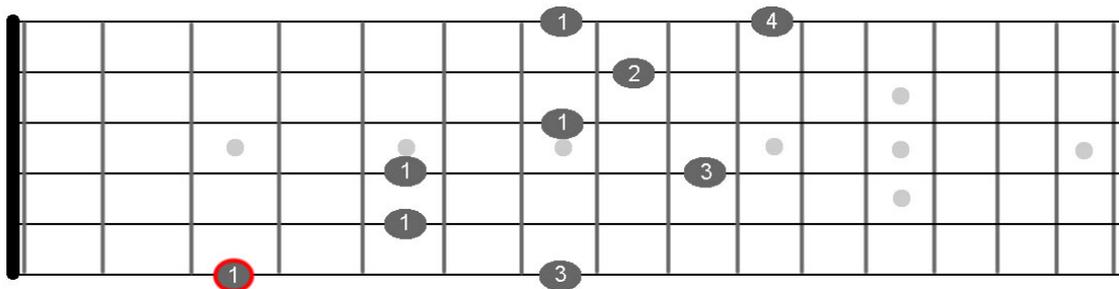
The trick: Sweep, rhythm variations



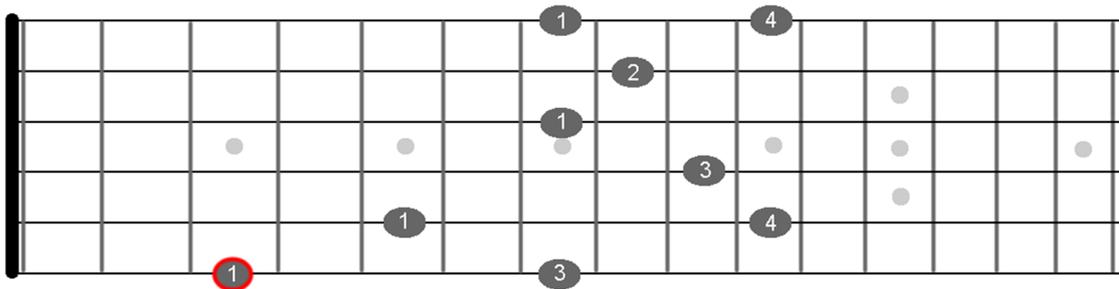
## ➤ Horizontal Major Arpeggios

### 11. G, root on the 6<sup>th</sup> string, 2.5 octaves

Ascending



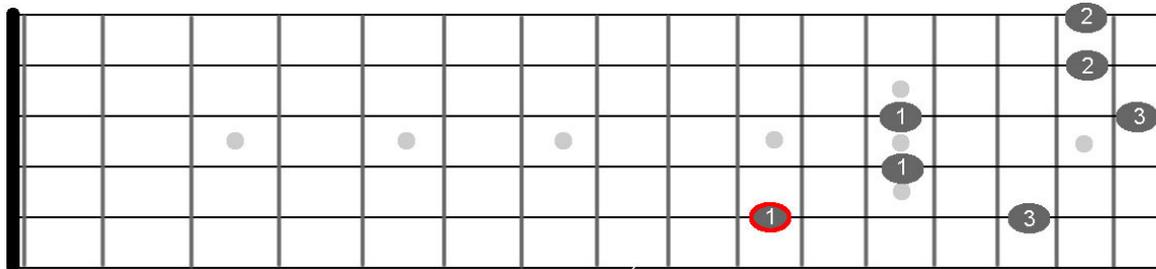
Descending



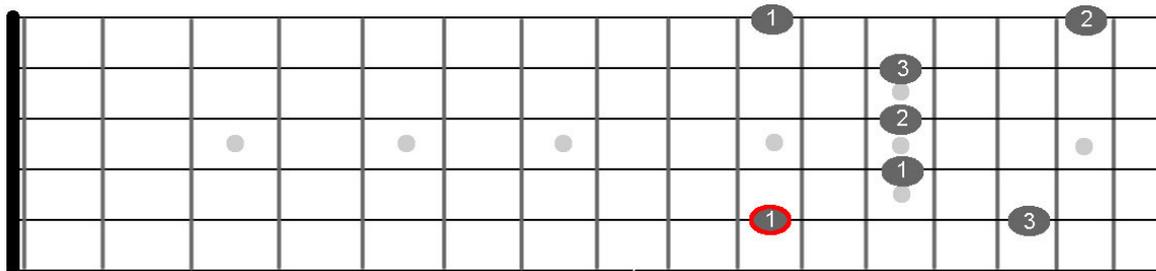
The trick: Rhythm variations

12. G, root on the 5<sup>th</sup> string, 2.5 octaves

Ascending



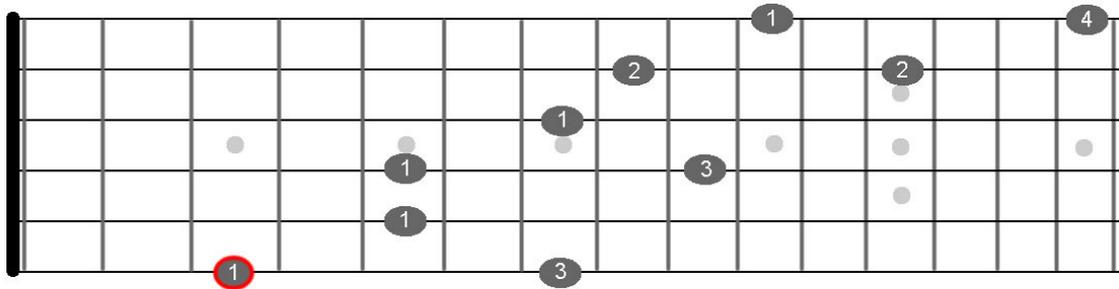
Descending



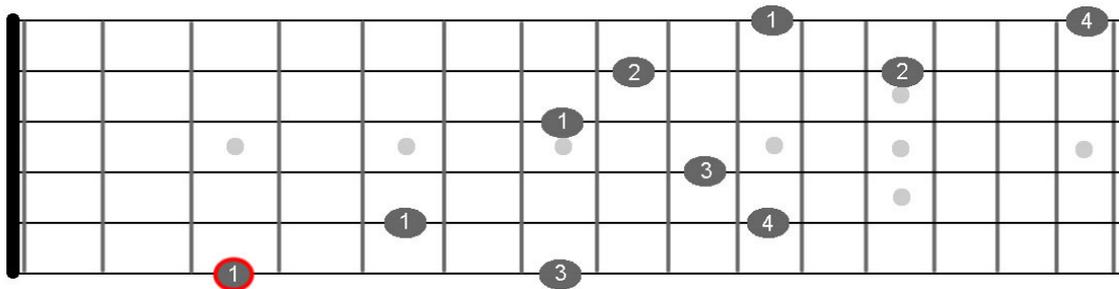
The trick: Enclosure, half-tone approach, trill.

13. G, root on the 6<sup>th</sup> string, 3 octaves

Ascending



Descending



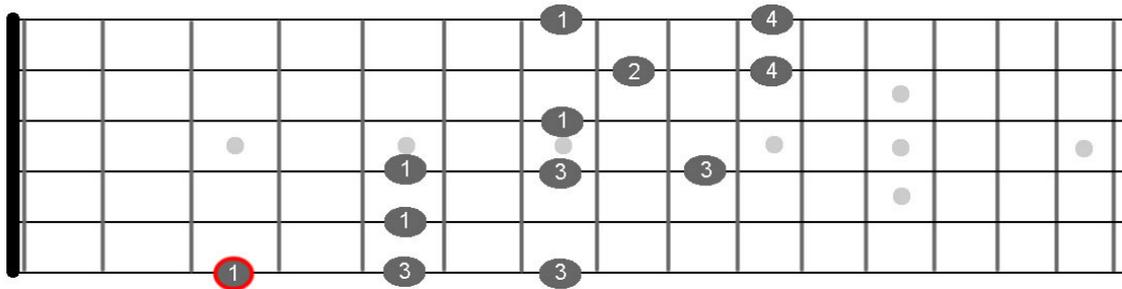
**The trick:** Technique exercise – direction change with groups of three notes in eighths.

3 7 5 5 9 7 8 12 | 10 15 10 10 12 8 7 | 8 7 8 7 9 7 9 | 9 10 5 5 7 5 7

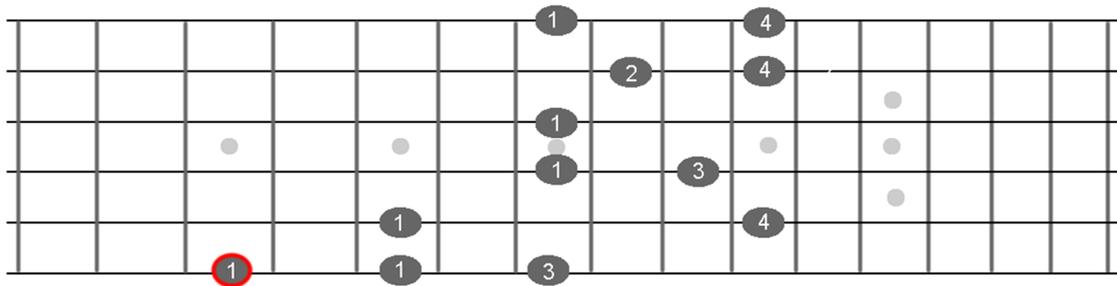
## ➤ Horizontal Major 9 Arpeggios

### 14. G9, root on the 6<sup>th</sup> string, 2.5 octaves

Ascending



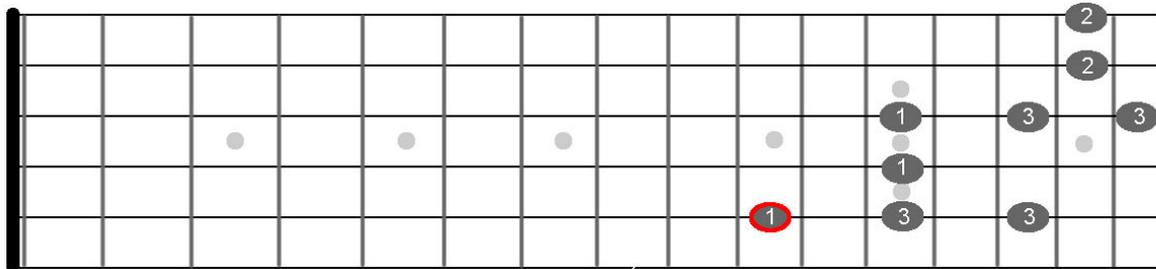
Descending



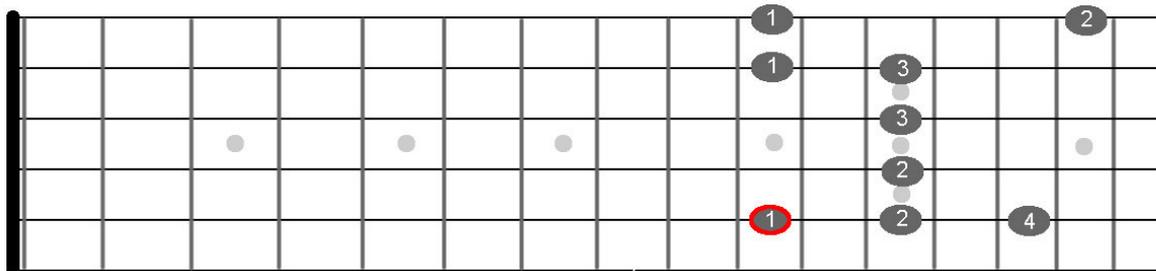
**The trick:** Rhythm variations, enclosure, half-tone approach, octave jump.

15. G9, root on the 5<sup>th</sup> string, 2.5 octaves

Ascending



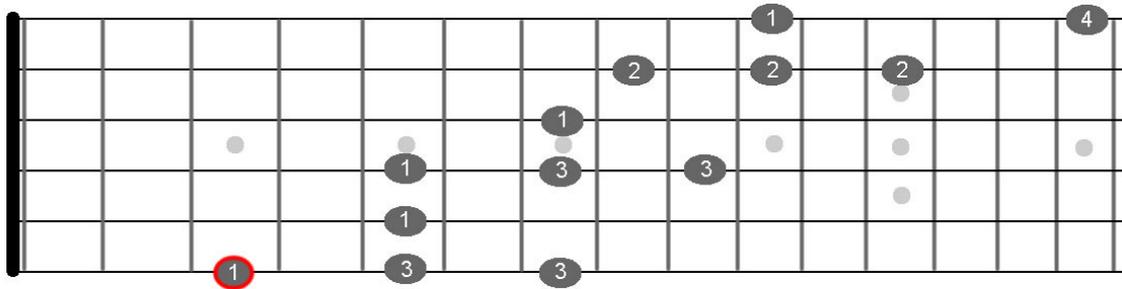
Descending



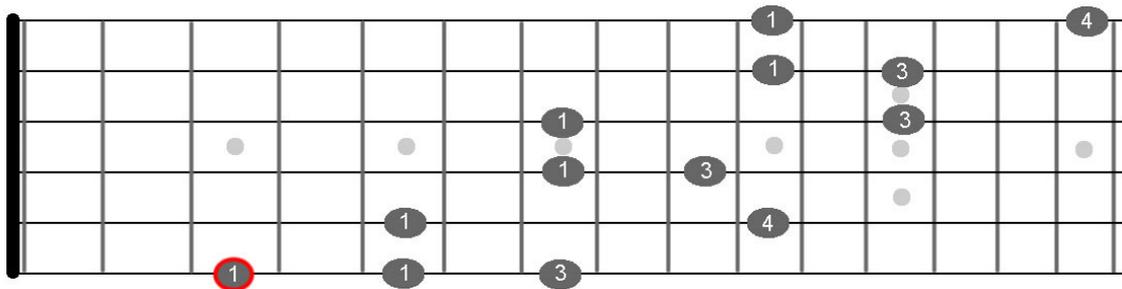
The trick: Enclosure, half-tone approach, trill, jump.

16. **G9, root on the 6<sup>th</sup> string, 3 octaves**

Ascending



Descending

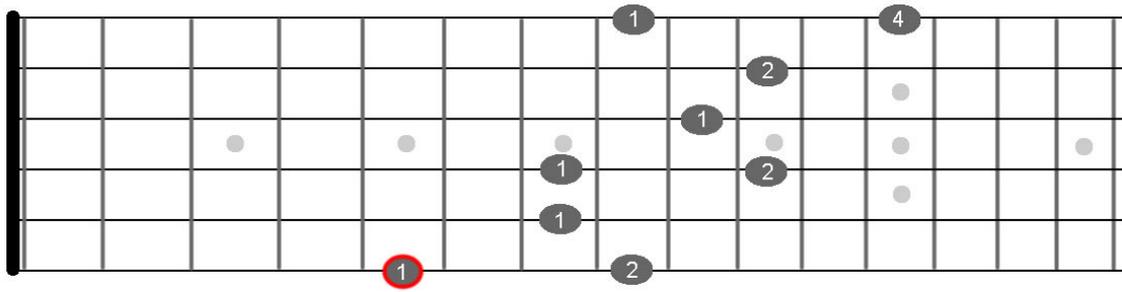


The trick: Enclosure, trill.

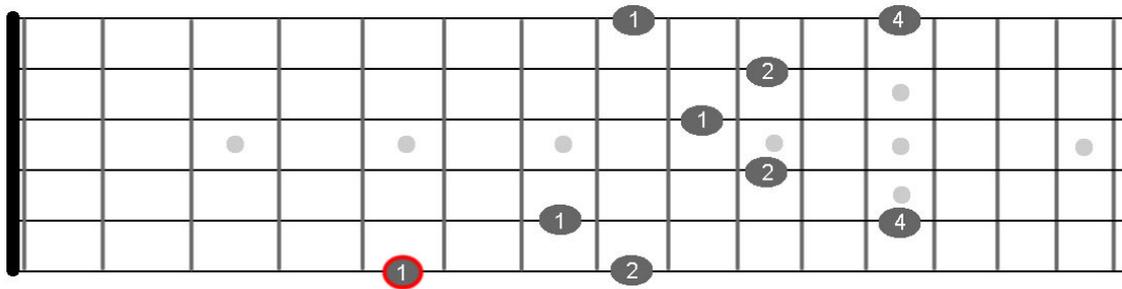
## ➤ Horizontal Minor Arpeggios

17. Am, root on the 6<sup>th</sup> string, 2.5 octaves

Ascending



Descending

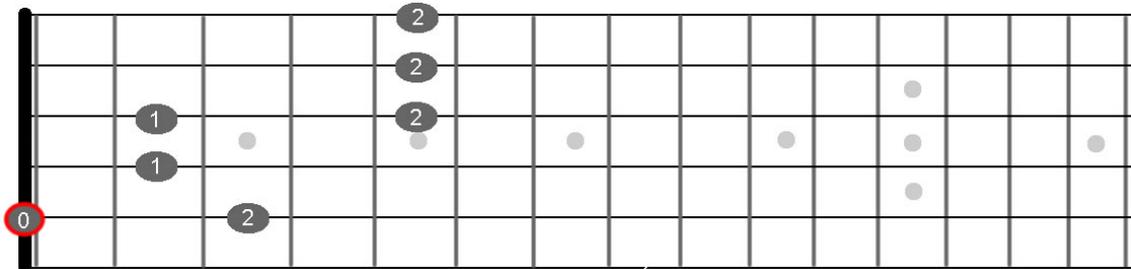


The trick: Enclosure.

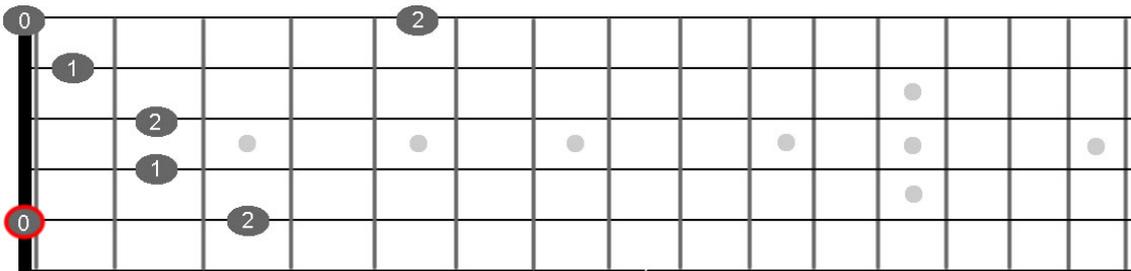
12 7 10 8 9 7 10 8 11 9 9 12 10 6 9 7 6 9 7 7 10 8 4 7 5 8 7 7 10 9 10 8 8 8

18. Am, root on the 5<sup>th</sup> string, 2.5 octaves

Ascending



Descending

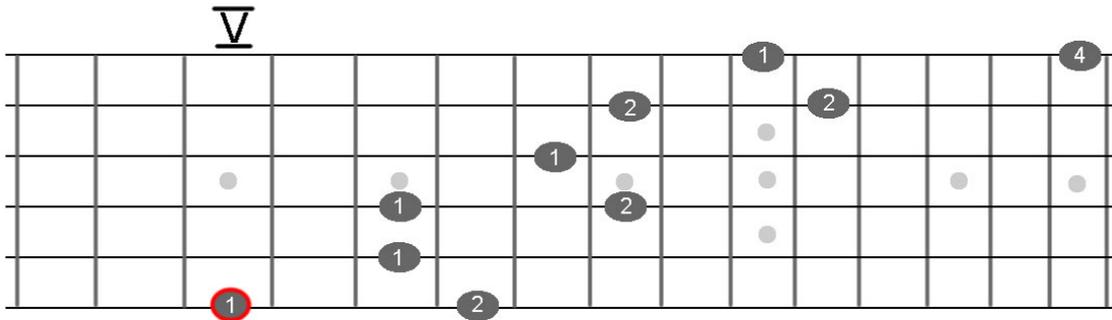


The trick: Direction change.

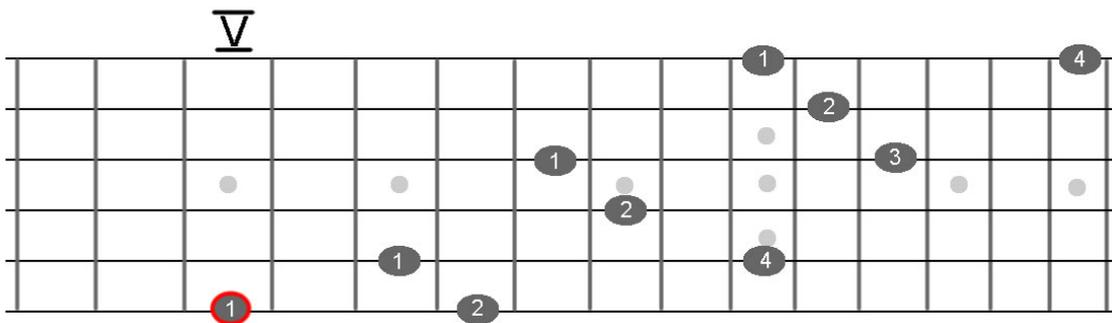
Musical notation for the Am scale exercise. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The scale is written as a sequence of eighth notes: A5 (open), G4 (2), F#4 (2), E4 (2), D4 (2), C4 (4), B3 (4), A3 (4), G3 (4), F#3 (4), E3 (6), D3 (6), C3 (6), B2 (6), A2 (6), G2 (8), F#2 (8), E2 (8), D2 (8), C2 (8), B1 (8), A1 (8), G1 (8), F#1 (8), E1 (8), D1 (8), C1 (8), B0 (8), A0 (8). The bottom staff shows the fretboard positions for the strings T, A, and B. The T string has frets 2, 5, 5, 5, 0, 2, 1, 0. The A string has frets 0, 3, 2, 2, 5, 5, 5, 0, 2, 1, 0. The B string has frets 0, 3, 2, 2, 5, 5, 5, 0, 2, 2, 1, 3, 2.

19. Gm, root on the 6<sup>th</sup> string, 3 octaves

Ascending



Descending



**The trick:** Technique exercise – direction change with groups of three notes in eighths.

2 2      2 1 2 2 1 2

T: 10 15 10    10    11 8 6    8 7 8 7 7 8

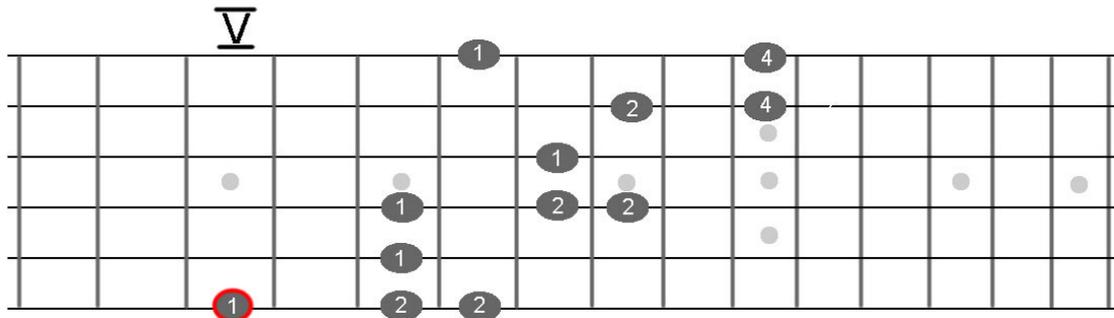
A: 5 8 7

B: 3 6 5 8 7    10 5 5 6 5 6

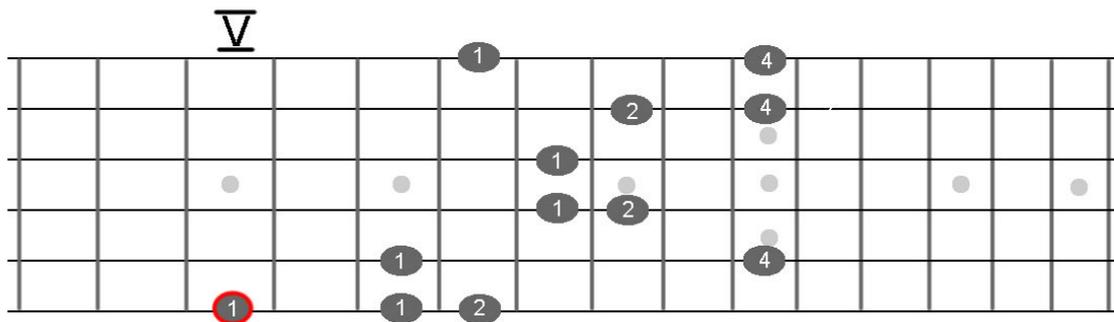
➤ Horizontal Minor9 Arpeggios

20. Am9, root on the 6<sup>th</sup> string, 2.5 octaves

Ascending



Descending

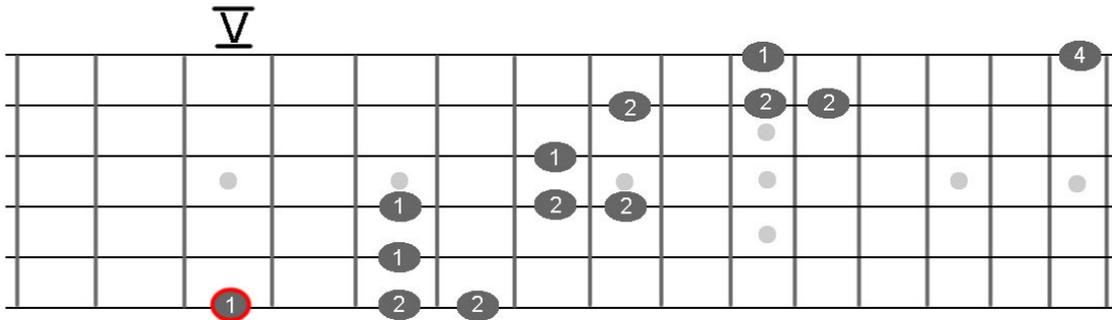


The trick: Repeat notes, fast run.

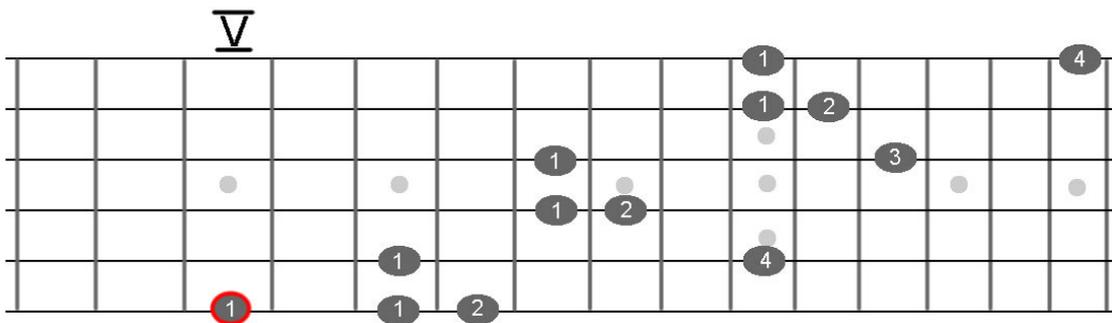


22. Am9, root on the 6<sup>th</sup> string, 3 octaves - horizontal position, Family E+D+C+A

Ascending



Descending



The trick: Rhythm variation, building speed.