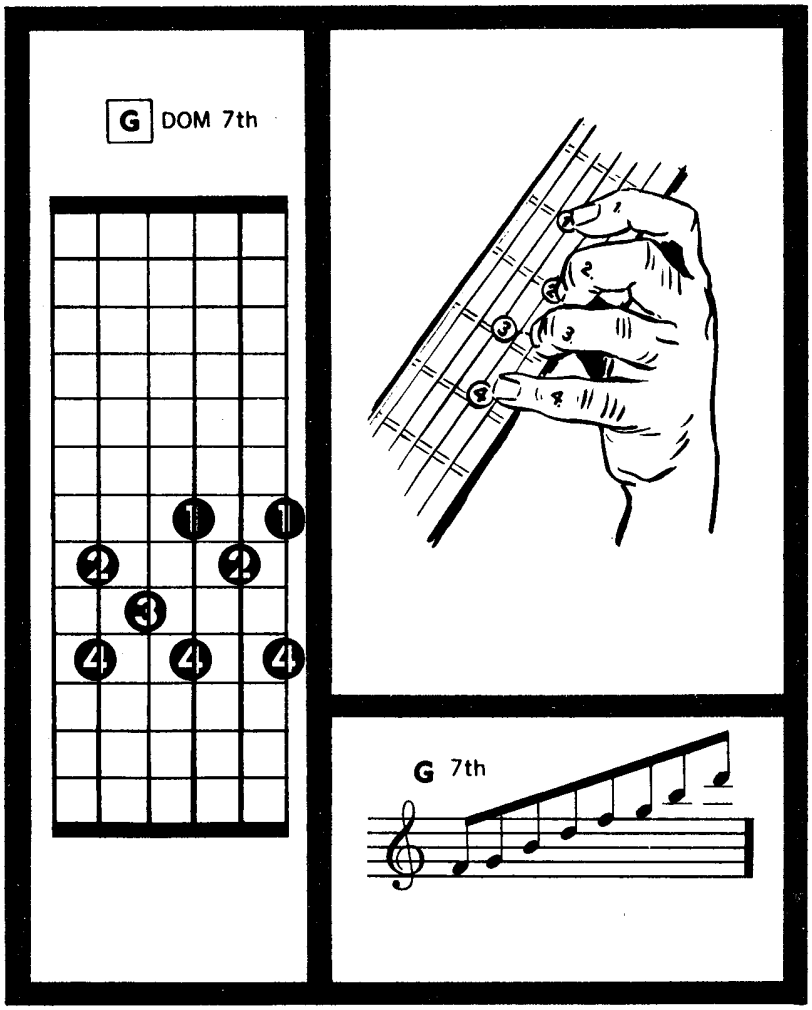
Version 1.1

GUITAR ARPEGGIO DICTIONARY

BY CHUCK WAYNE AND RALPH PATT



including

A DIAGRAM PROJECTOR and VIEWING SCREEN

showing

25 types of arpeggios

1. MAJOR
2. MINOR
3. AUG
4. MAJOR SIXTH
5. MAJOR 9/6
6. MAJOR SEVENTH
7. MAJOR 9/7
8. MINOR SIXTH
9. MINOR 9/6
10. MINOR MAJOR 7th
11. MINOR SEVENTH
12. MINOR SEVENTH ♭5
13. DOM SEVENTH
14. DOM 7th ♭5
15. DOM 7th #5
16. DOM 7th ♭9
17. DOM 7th ♭9 ♭5
18. DOM 7th ♭9 #5
19. DOM NINTH
20. DOM 9th ♭5
21. DOM 9th #5
22. DOM 11th (7th sus 4th)
23. DOM 13th
24. DOM 13th ♭9
25. DIMINISHED 7th

For Jazz and Classical Guitar

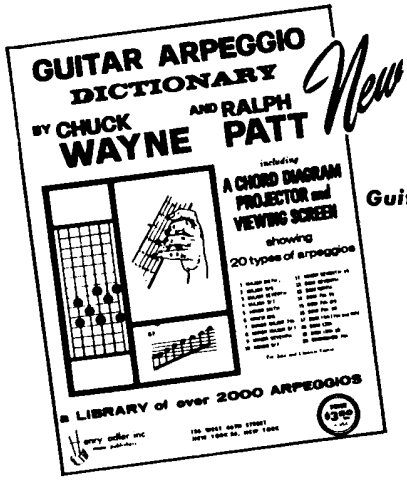
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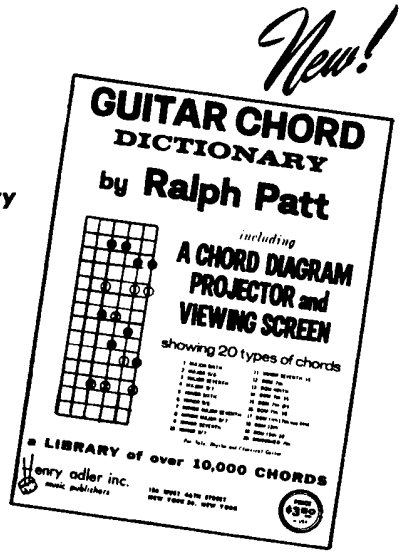
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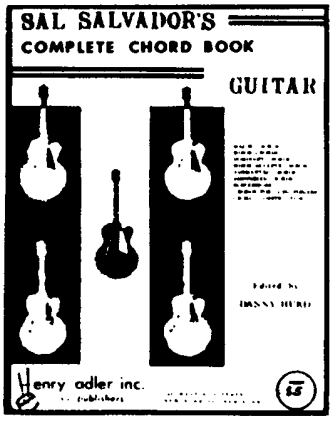
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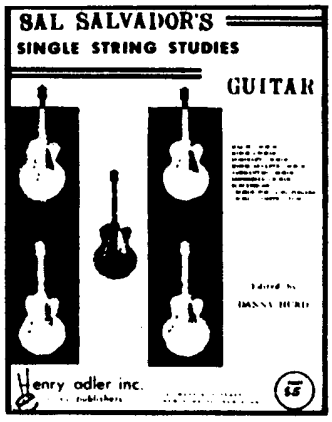




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GUITAR ARPEGGIO DICTIONARY

BY CHUCK WAYNE AND RALPH PATT

including **A DIAGRAM PROJECTOR and VIEWING SCREEN**

CHUCK WAYNE

Chuck Wayne has been one of the most influential of all jazz guitarists. His horn like quality from the guitar is a product of an advanced concept of technique. This book is a foundation study of his system. Chuck was an important member of the Woody Herman Orchestra and the original guitarist of the George Shearing Quintet. At present he is on the staff of the C. B. S. network and leads his own jazz group.

RALPH PATT

Ralph Patt, a native of Pittsburgh, has studied with guitarists Barry Galbraith and Chuck Wayne. He has played with the bands of Neal Hefti, Les Elgart, Larry Elgart, Benny Goodman, Richard Maltby, Frankie Carle, Ray McKinley, Jerry Wald and Bill Russo. At present, he does free-lance recording in New York City.

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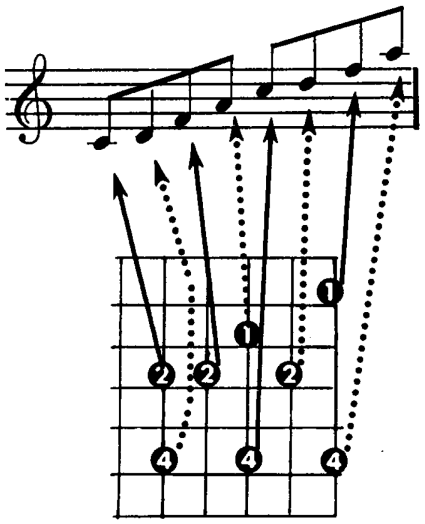
HOW TO USE THE CHORD PROJECTOR

1. Select an arpeggio; for example, F major sixth.

2. Find the page for major sixth in the index. Place the arpeggio projector (the perforated plastic sheet) over the page so that the letter (F) on the plastic arpeggio projector (overlay) will fit inside the box at the top of the page. The arpeggio projector will now read [F] major sixth.

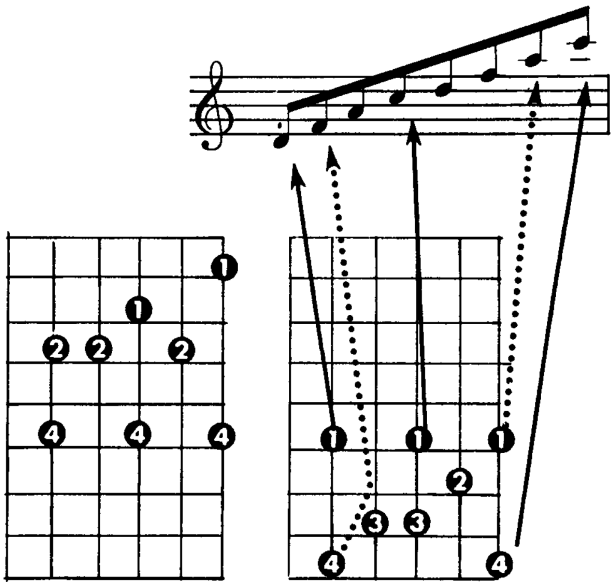
3. Make sure the vertical aligning lines on the sides of the arpeggio projector overlay are directly over the aligning lines of the page.

4. Now that the arpeggio projector overlay has been properly aligned with the side lines and the chosen letter, look at the grid on the left side of the page.



[F] MAJOR SIXTH

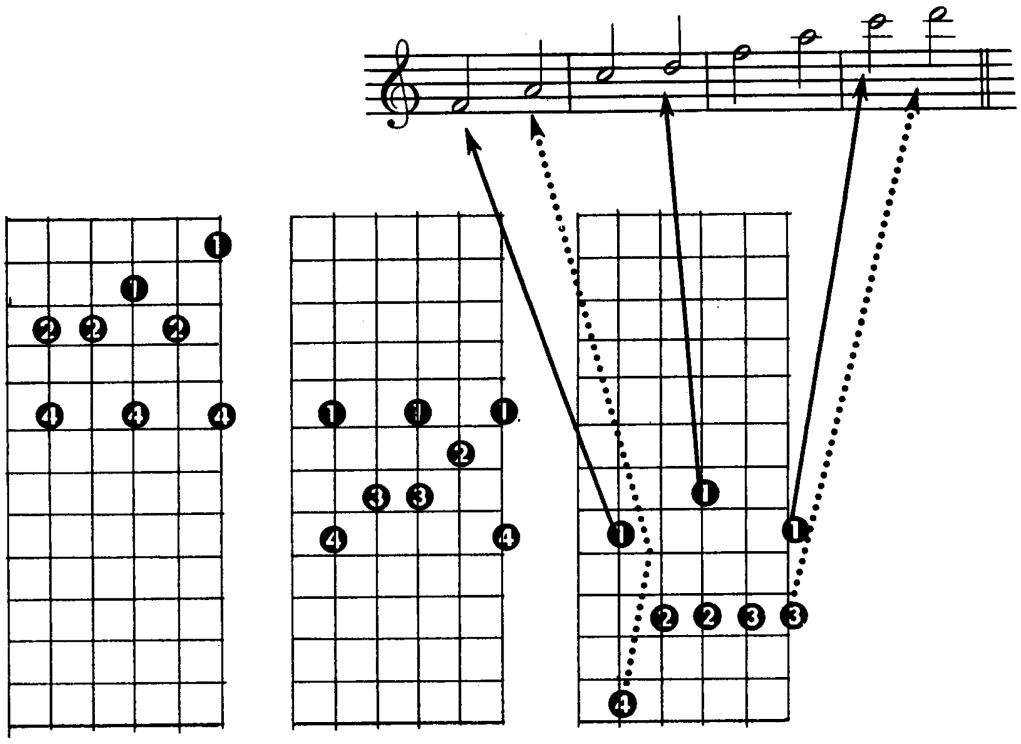
The first group of dots show one way to play an F major sixth arpeggio. The position of the dots show where to place the fingers on the fret board of the guitar. The number inside the dot shows which finger to use. For the example, arrows point to note that will be played by each dot. The dots at the bottom of the same grid are the same notes of an F major sixth chord an octave higher, possible on a cutaway guitar.



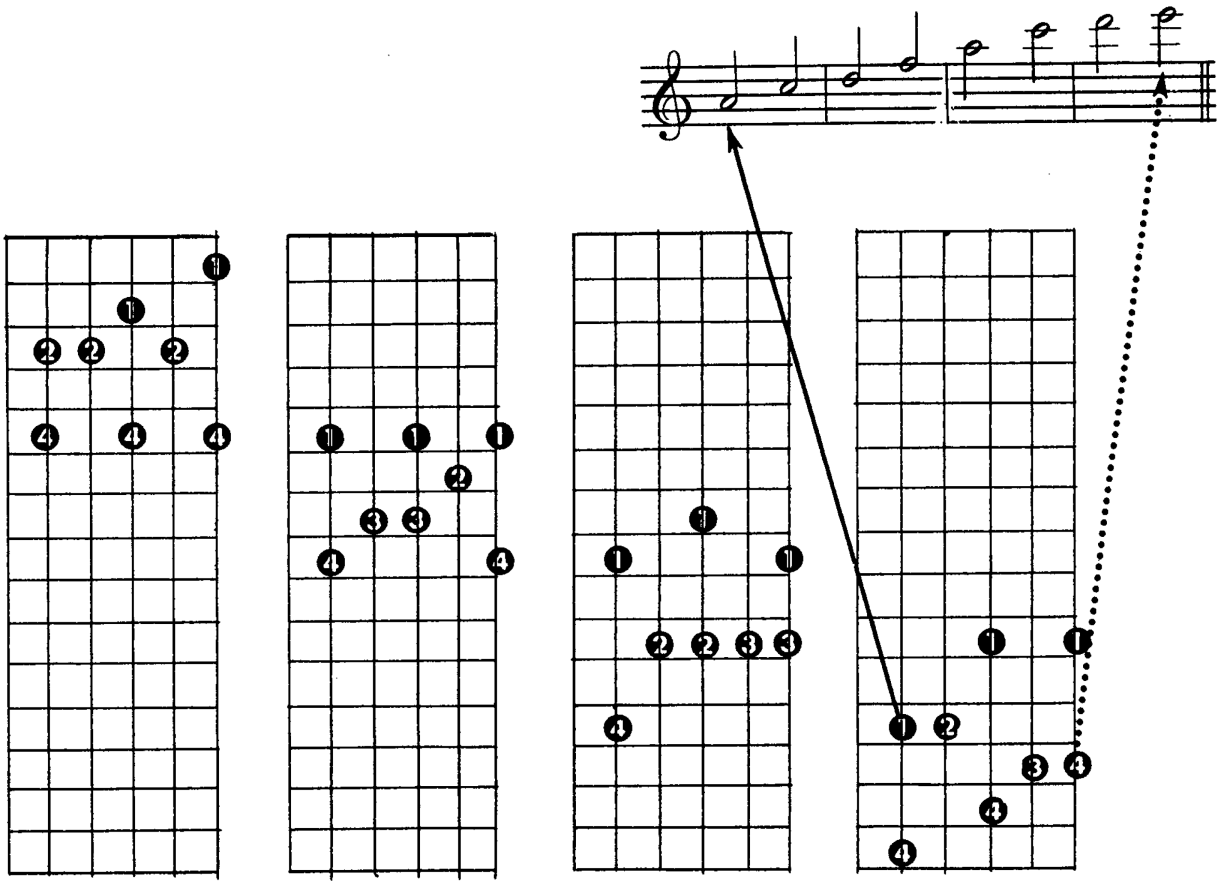
5. Now look at the second grid. This is an inversion of the same arpeggio.

Book Designed and Produced by Charles Uhlhorn

6. Now look at the third grid. This is another inversion.



7. The fourth grid gives us our final inversion starting on the fifth string.



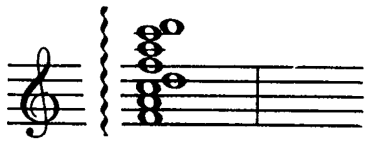
8. The next page gives us four more inversions of the same F major sixth arpeggio but this time starting on the sixth string instead of the fifth.

9. When one or more notes lie in the dotted line area at the top of the fret board, marked on the overlay sheet, these notes are played on the open strings of the guitar.

10. The frets are shown by the numbers along side of the grids, to correspond with the markings on the guitar at the 3rd, 5th, 7th, 9th, 12th and 15th frets.

11. Paper clips may be used to hold the overlay in place if the book is placed on a music stand.

12. These arpeggios are not to be played in this manner.



FOR THE GUITARIST IN GENERAL

These arpeggio studies will develop the technique of the left and right hand whether played finger-style or pick-style, plus giving a complete knowledge of the whole fingerboard.

FOR THE JAZZ GUITARIST

Generally, the improvising musician attempts to develop a new melodic line superimposed over an existing harmonic background, from either a standard tune or an original harmonic pattern.

There are two ways to approach the problem of improvising.

1. Horizontally; by developing a new melodic line from a scale that "satisfies the sound of the chord."

2. Vertically; by developing a new melodic line from an arpeggio of the given chord.

Since a scale can be extracted from arpeggios and, arpeggios from scales, neither approach alone is the "right" way. A combination of both is necessary. A good melodic line is made up of a combination of scales and arpeggios. This book will concentrate on the vertical approach (arpeggios).

Certain chords belong to the same family and can be substituted according to the desires of the improvisor. For example; D^{7th}, D^{7b5}, D^{9th}, D^{13b9} etc. These chords and their arpeggios can be interchanged, giving the guitarist new resources of sound upon which to draw his improvisations from.

I first heard Chuck Wayne on the “Great Guitars” album in 1972. A few years later I got a copy of his “Interactions” with Joe Puma. Me and a pianist buddy moved to NYC in 1976. I plundered the ancient sheet music shops and found a copy of an old book, “Guitar Arpeggio Dictionary” by Chuck Wayne and Ralph Patt. I read it from cover to cover a few times in my hovel on E. 48th St. It had a plastic overlay that let you see how to play the arpeggios incrementally up the neck.

I read in the paper that Chuck was playing at Gregory’s on Tuesday nights, so me and my buddy went to see him. It was pouring rain. When we arrived only the bartender, Chuck and vibist Warren Chiasson were there. We heard three tunes, then they took a break and moved to the bar where we were sitting. My buddy began a conversation with Chiasson.

I sidled up to Chuck and we chatted. Almost immediately I mentioned that I had just worked through the arpeggio dictionary and could make no sense of the fingerings: They were ridiculous and pointless--that’s pretty much what I said.

He agreed. With amazing equanimity he noted that if you didn’t know what the point was it might seem pointless. He said he had selected the arpeggios structured in this highly consistent way because it put three notes on adjacent strings. This aided picking in a continuous motion but more importantly it aided in playing them legato.

Oh I see. So that was the point.

After the break, Chuck saw that we five were still the only people in the bar, and the rain was still hammering away. “You two are the whole audience; you want us to play or you want to talk?” We wanted to talk, and so we continued for another 45 minutes. It was really great for us both. Chuck was a very kind man.

Before he died in 1997 Chuck prepared three books for 2nd Floor Music: Scales, Chords and Arpeggios. The first two are excellent reference books for learning this raw material in a direct and logical way. Most books feel it necessary to lard it up with complexities and opinions that are better housed elsewhere.

Sadly, the last book of the series, Arpeggios, the one I had most looked forward to, gathers dust at his publishers. I last contacted them ten years ago and was told it was something they’d been meaning to get around to. It will be the last significant element in Chuck Wayne’s legacy when they manage to get around to it.

This re-formulation of the volume is strictly a make-do, a patch effort, until that volume is released. Many thanks to Bryce Sutherland and Paul Mitchell Brown for their input and proofing for this document.

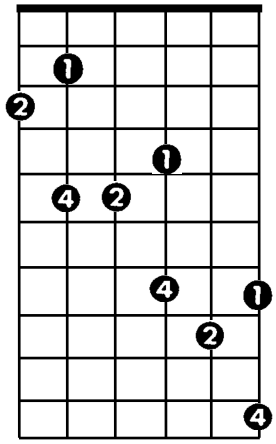
From Paul Mitchell Brown's upcoming book, *Chuck Wayne: Guitar Transcriptions*

"Wayne's innovations didn't stop with picking and three-note per string scales. Although a number of jazz guitarists had published method books by the time Wayne came onto the scene, he recognized the need for a more comprehensive system. For instance, he noted that for the most part these texts examined the properties of triads even though such unadorned chord types rarely appear in jazz harmony. Wayne instead regarded tetrads as the fundamental unit of his harmonic system and his arpeggio, chord and scale forms were all built around four-fold structures. Ex-student Peter Mengaziol describes Wayne's system as "fractal guitar" since a few basic principles generate the entire approach.

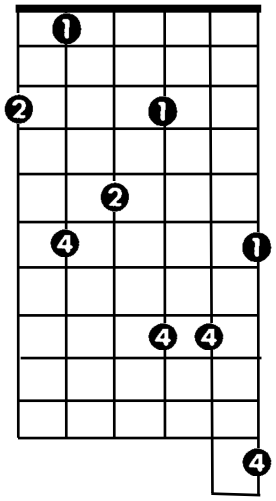
"The most important expression of the tetrad in Wayne's system was the four-note arpeggio. He arranged the inversions of each major and minor-based arpeggio in a two-octave, 2-1-2-1-2 note-per-string format across five strings beginning on either the 6th or 5th string. Wayne's forms require some wider than usual finger stretches yet their logical and consistent construction allows a seamless mapping between arpeggios and chords.

"Each arpeggio was designed to yield fingerings for a variety of chord forms and their related voicings. Wayne made a distinction between what he termed 'generic' and 'specific' chord voicings. The former were those amenable to a series of inversions and transformations whereas the latter were limited in that regard for purely physical reasons. An example of a specific voicing is the 'closed' chord form where pitches are distributed in the closest possible manner and therefore contained within an octave span. The relatively large interval distance between each guitar string means that closed forms are often difficult or even impossible to play, especially in their inversions."

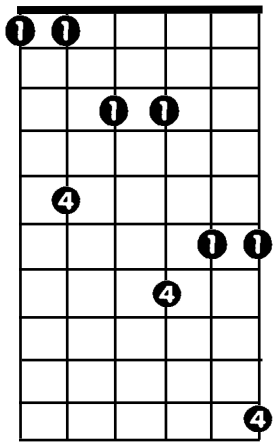
G Maj - Root



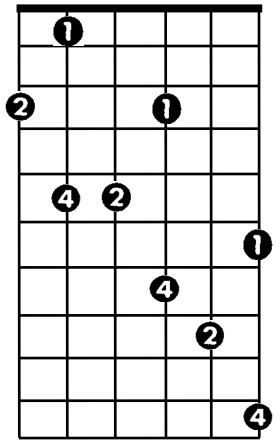
Eb Maj - 3rd



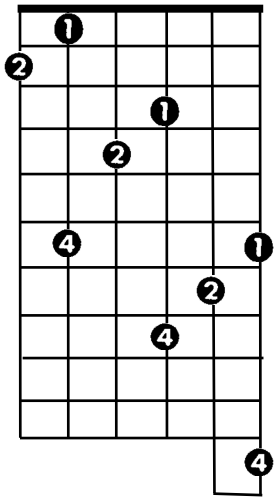
Bb Maj - 5th



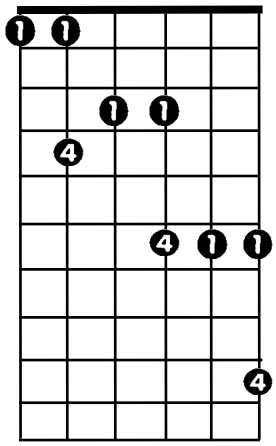
G Min - Root



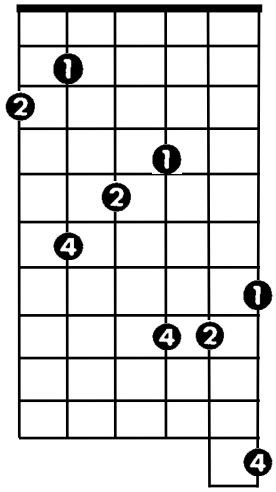
Eb Min - b3rd



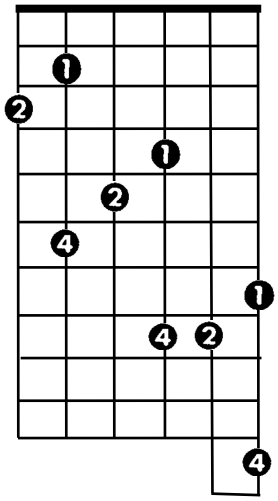
Bb Min - 5th



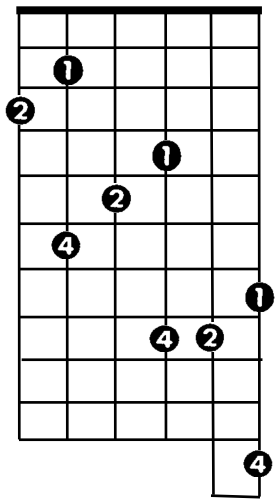
G Aug - Root



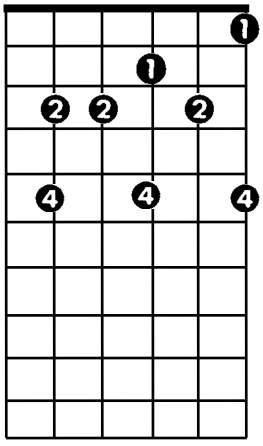
Eb Aug - 3rd



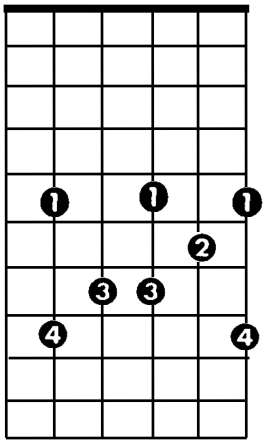
B Aug - +5th



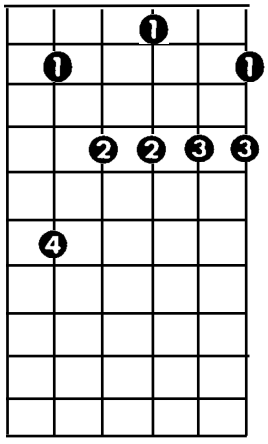
FMaj6 / Dm7 / BbMaj9/7



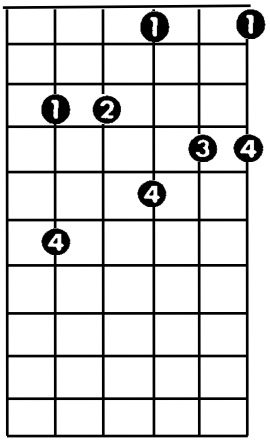
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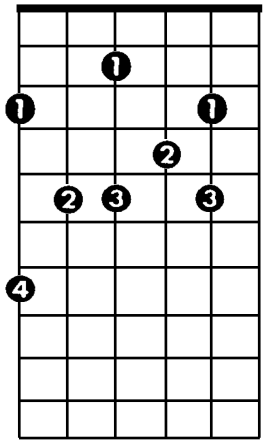
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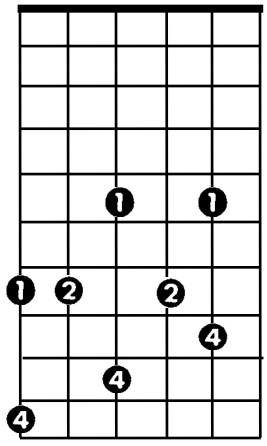
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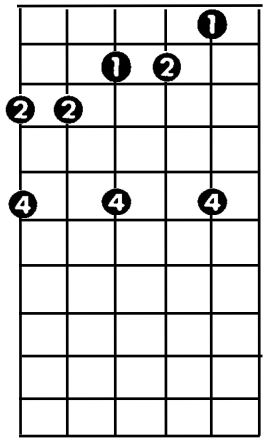
GMaj6 / Em7 / CMaj9/7



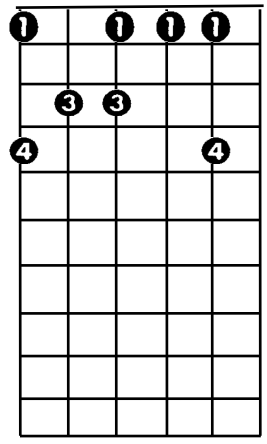
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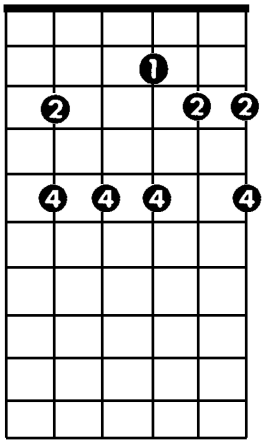
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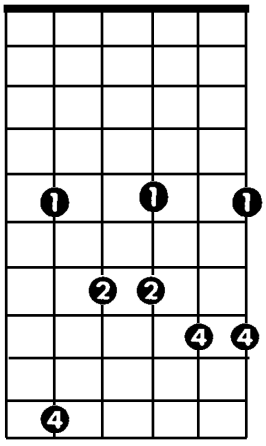
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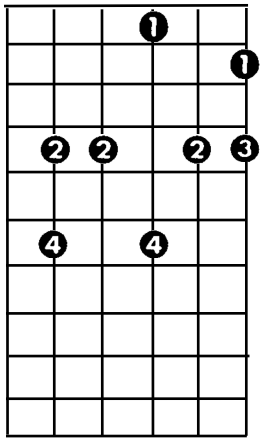
FMaj9/6 / D7sus4



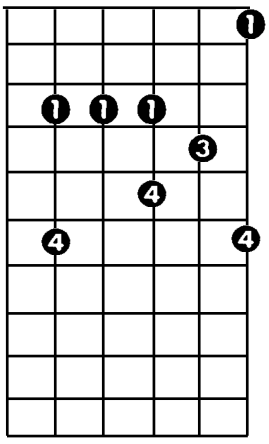
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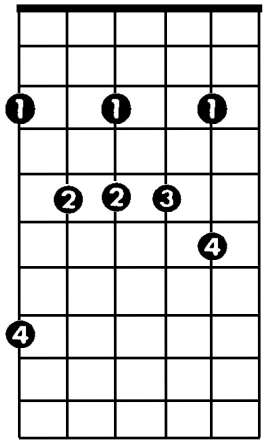
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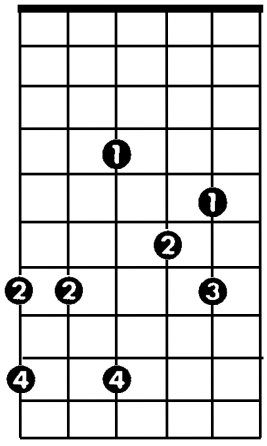
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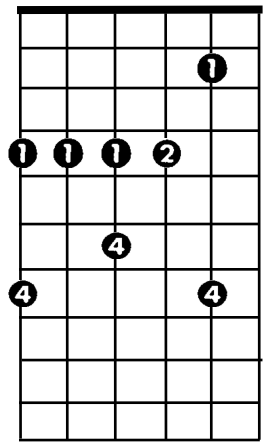
BbMaj9/6 / G7sus4



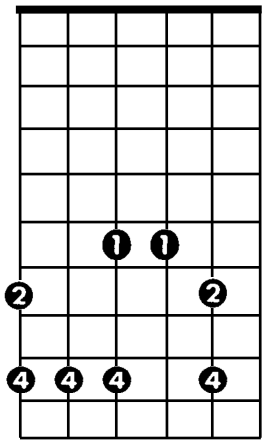
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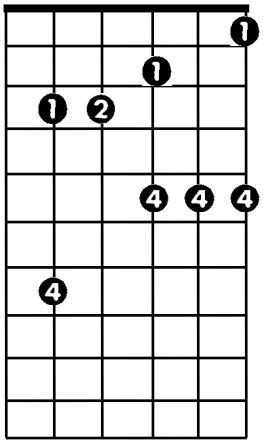
EMaj9/6 / Db7sus4



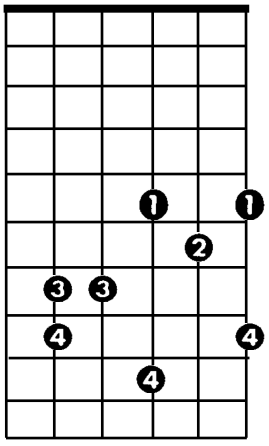
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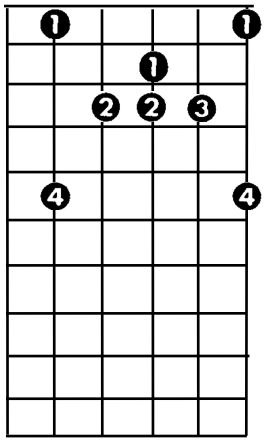
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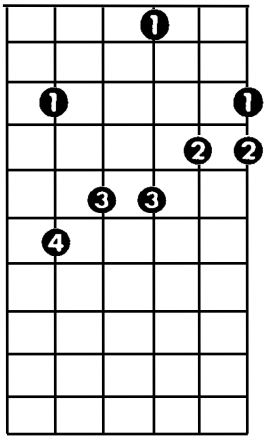
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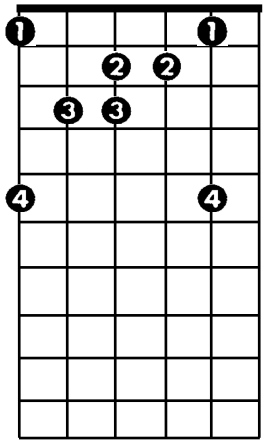
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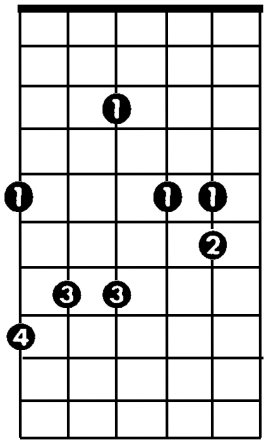
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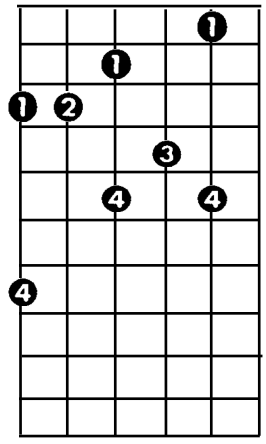
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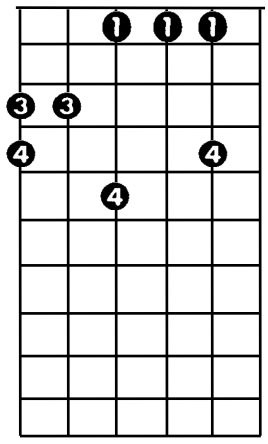
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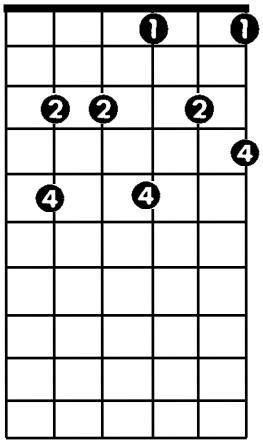
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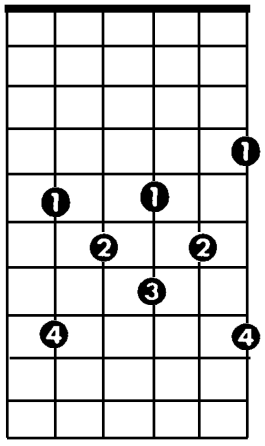
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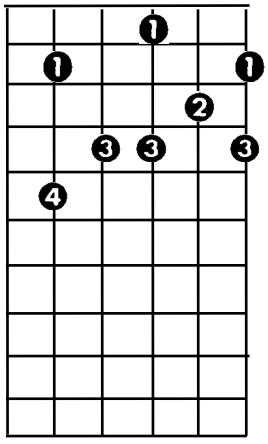
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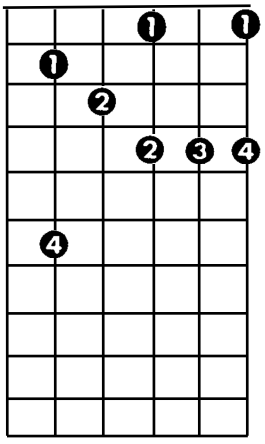
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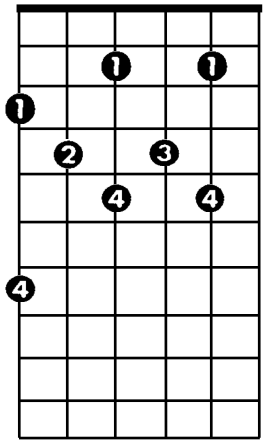
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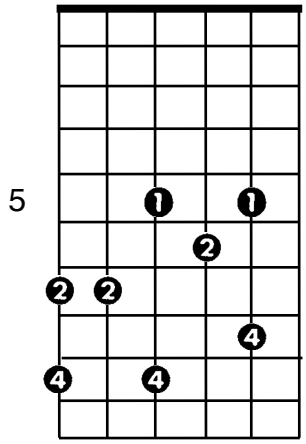


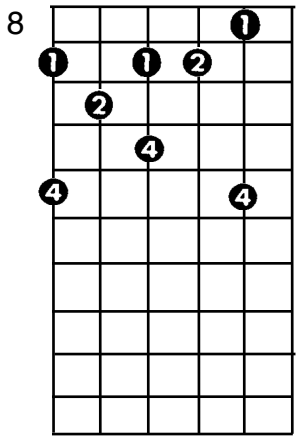
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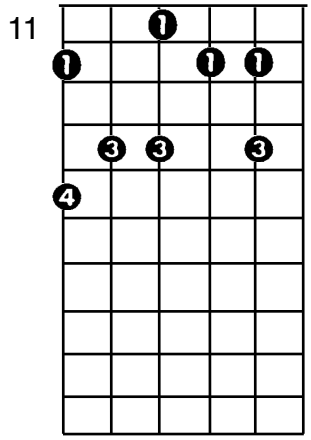


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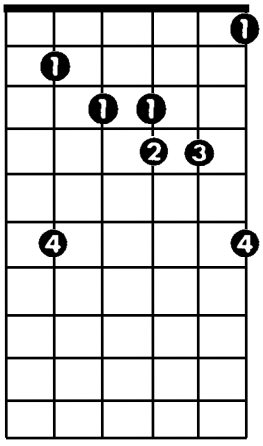




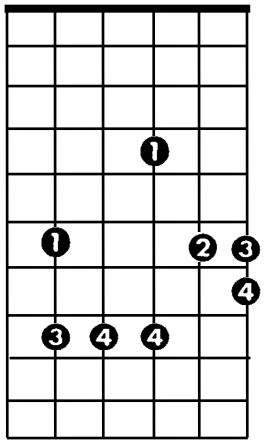




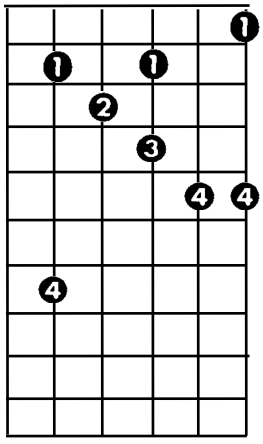
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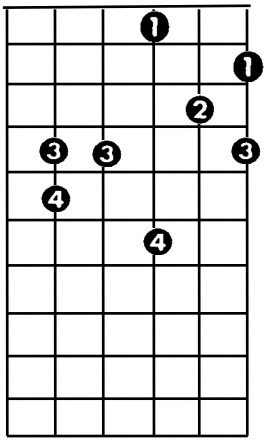
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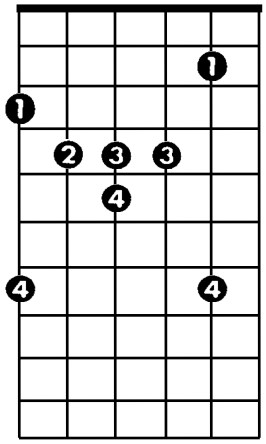
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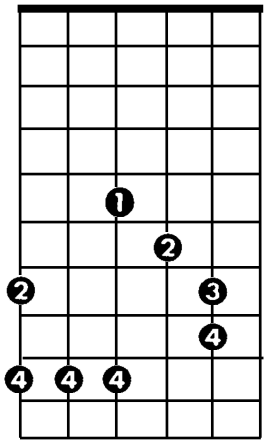
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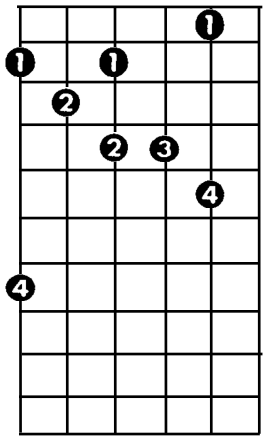
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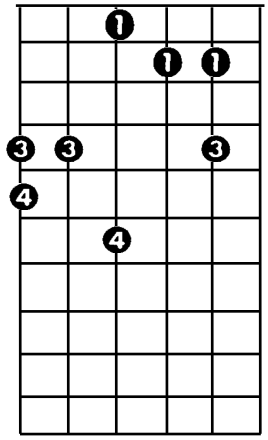
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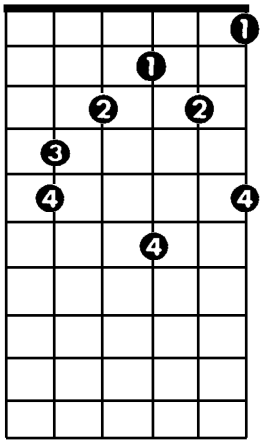
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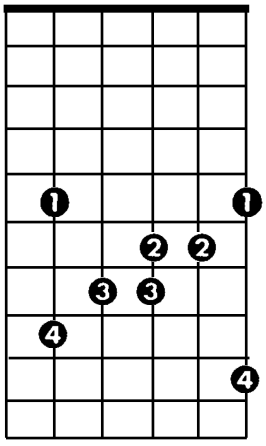
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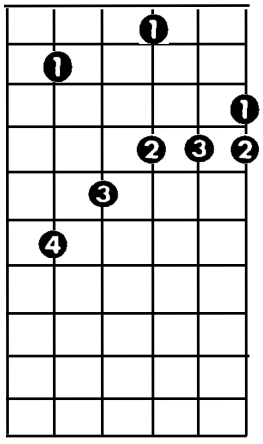
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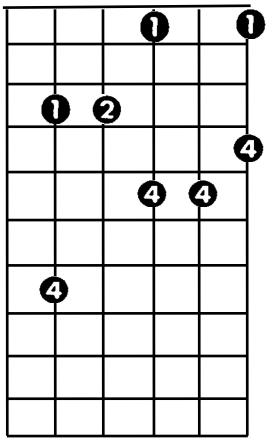
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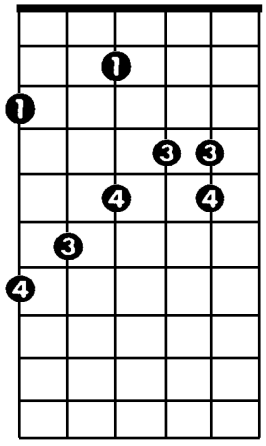
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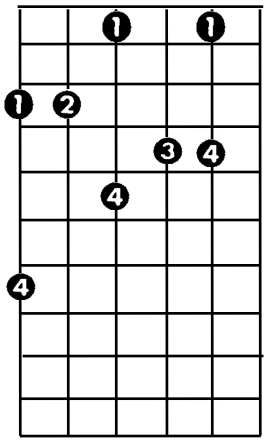
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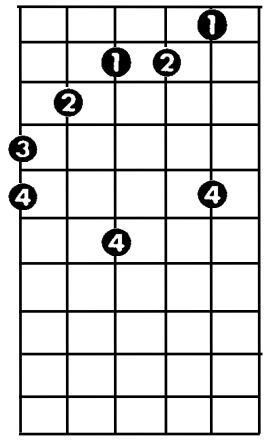
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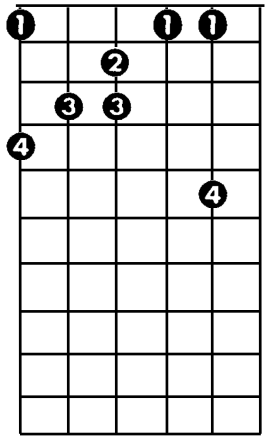
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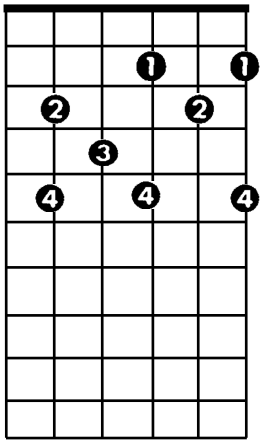
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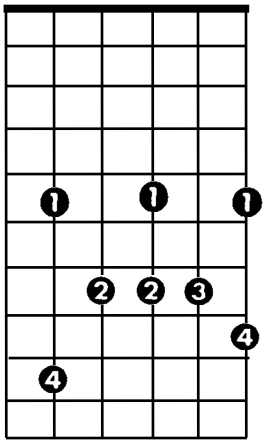
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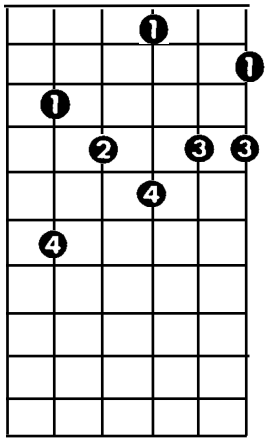
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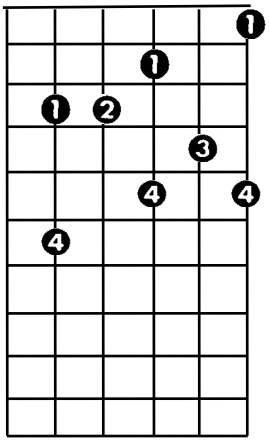
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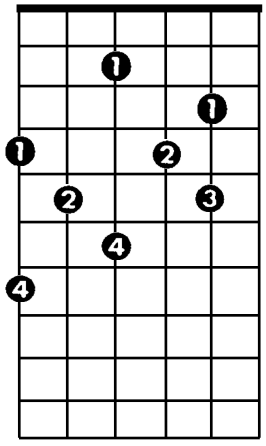
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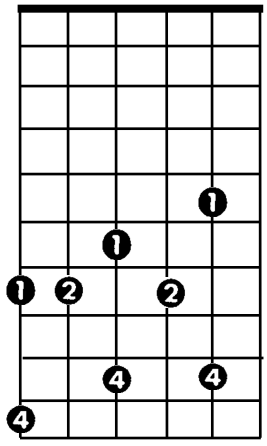
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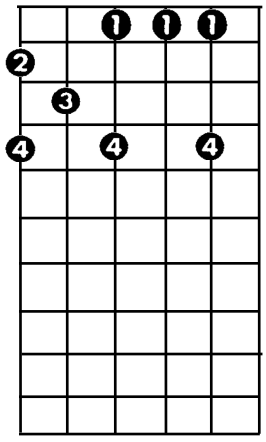
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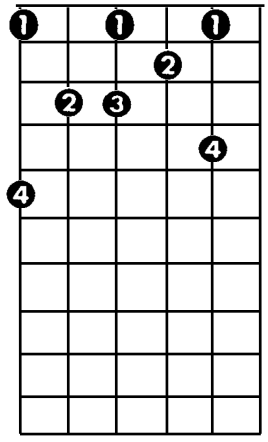
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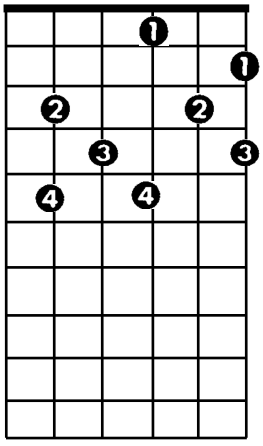
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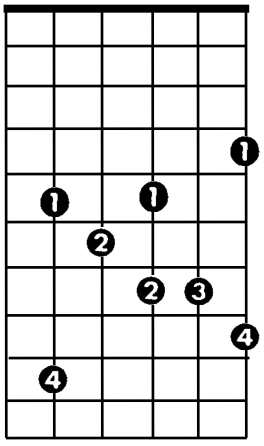
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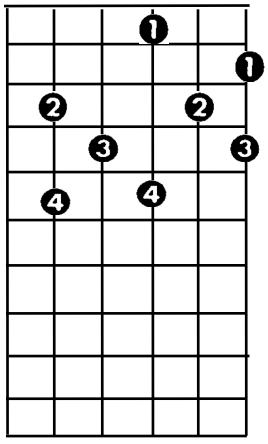
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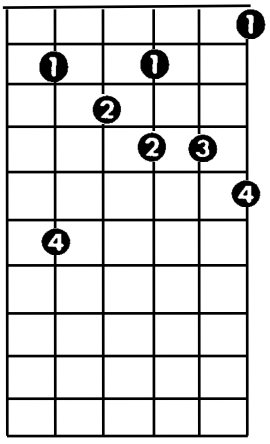
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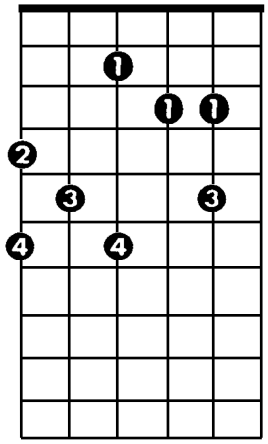
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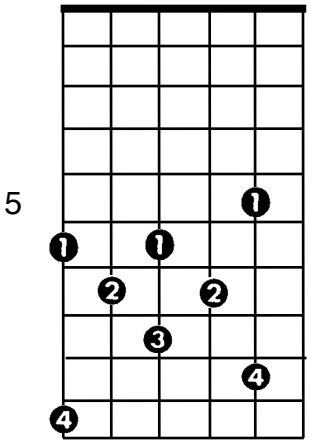


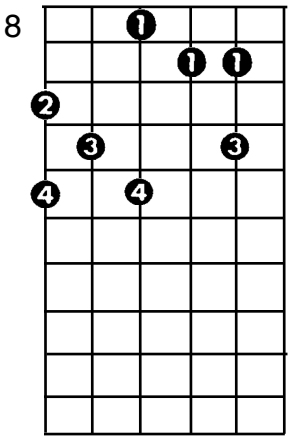
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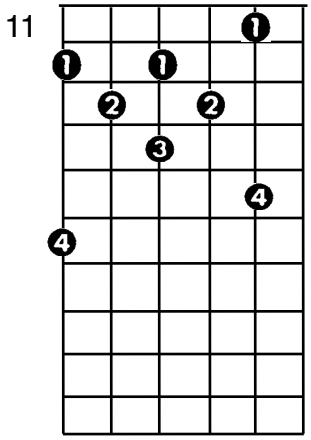


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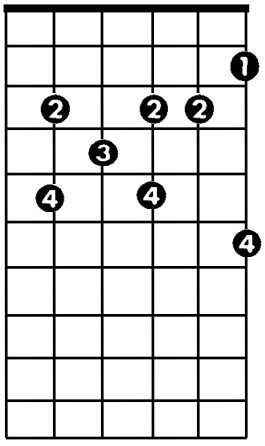




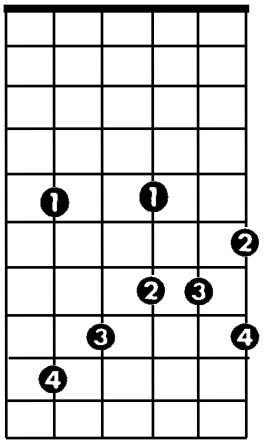




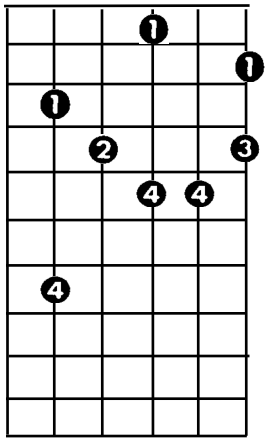
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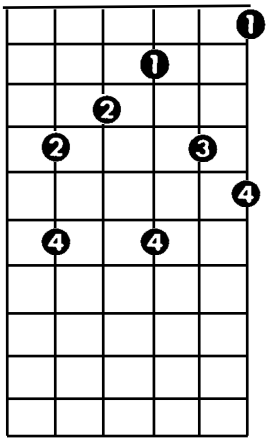
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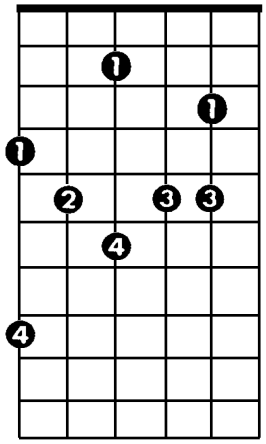
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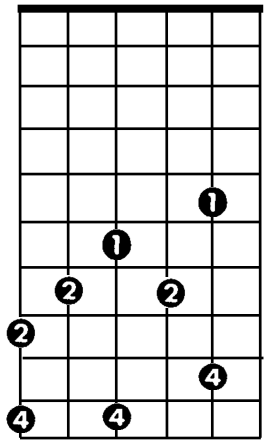
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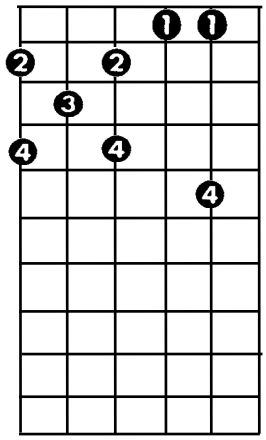
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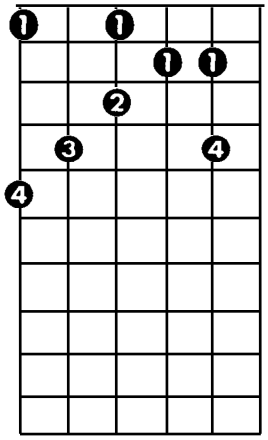
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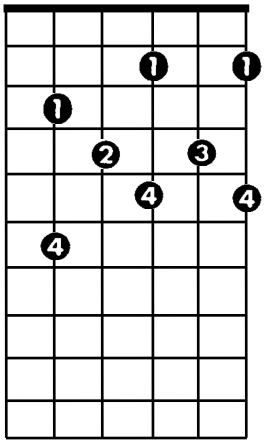
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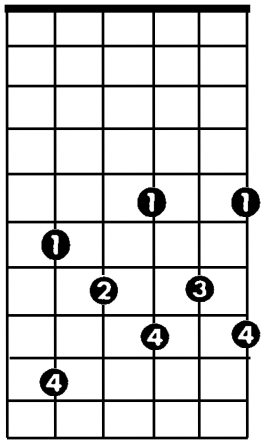
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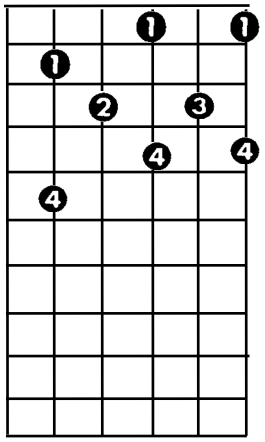
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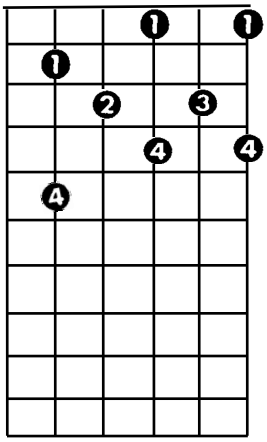
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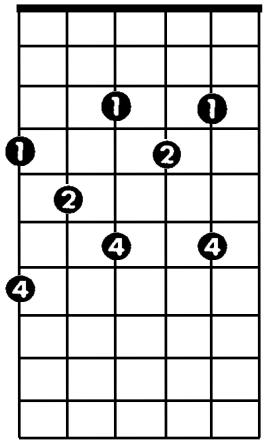
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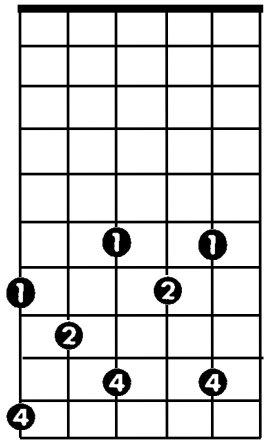
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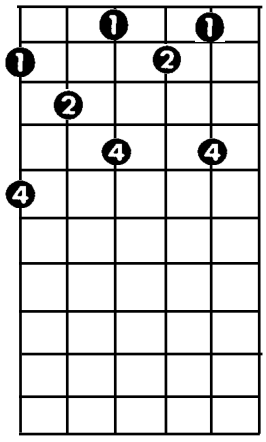
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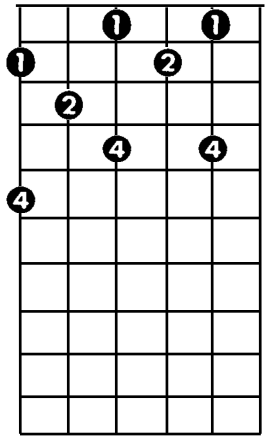
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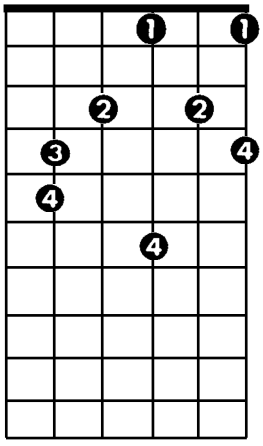
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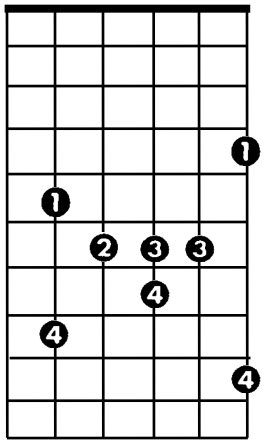
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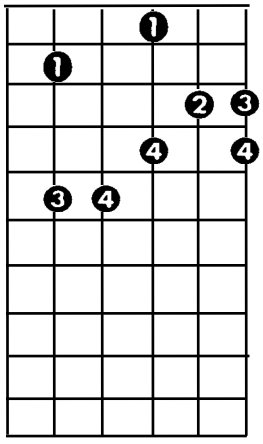
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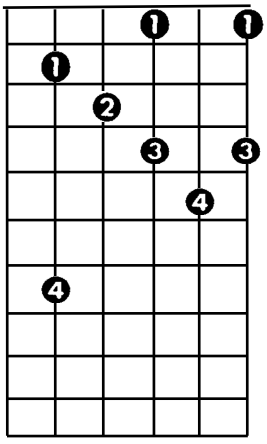
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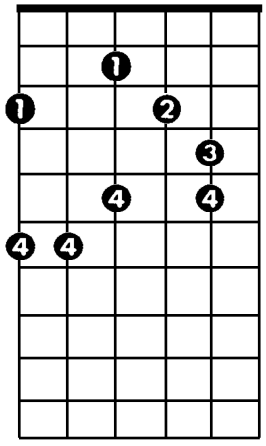
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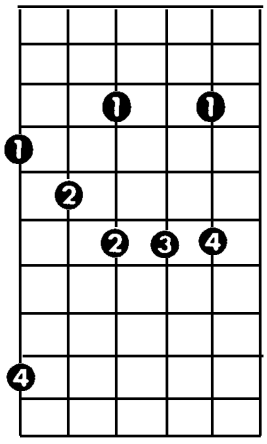
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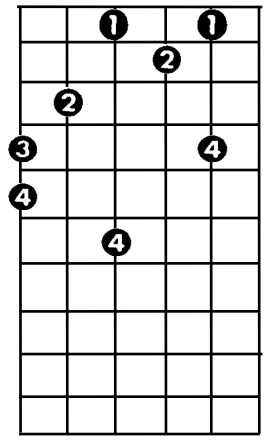
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8



11

