

(Book 5.) Lesson 37.

Dominant 7th Arpeggios: All Inversions

The image displays four musical staves, each representing a different inversion of a Dominant 7th chord arpeggio. The notes are written in treble clef on a single staff, and the fingerings are indicated by numbers 1-5 in circles below the notes. A repeat sign is at the end of each staff.

- Root Pos. (G7):** Notes: G, B, D, F. Fingerings: 6, 5, 4, 3, 2, 1, 2, 3, 4, 2, 4, 1, 2. Includes "extension fingering" for the 2nd and 3rd notes.
- 1st Inv. (E \flat 7):** Notes: B \flat , D, F, G. Fingerings: 6, 5, 4, 3, 2, 1, 2, 3, 4, 1, 3, 4, 2, 4, 1.
- 2nd Inv. (D7):** Notes: D, F, G, A. Fingerings: 6, 5, 4, 3, 2, 1, 2, 3, 4, 1, 2, 4, 1, 3, 4, 2, 4.
- 3rd Inv. (A7):** Notes: A, C, D, E. Fingerings: 6, 5, 4, 3, 2, 1, 2, 3, 4, 2, 4, 1, 2, 3, 4, 5, 6.

optional fingering 2 4 3 1 4 1 1 4 2 4 1 1 4 1 3 4 2
(this fingering plan remains exclusively in one position without the need for extensions. String selection is slightly different from the fingering that is shown above the notes)

Work out fingerings which begin in "open" position. At this point in your guitar studies, you should have that skill. If that skill is lacking, there is a good chance that you have progressed through this course much too quickly with very little attention being paid to developing the brain.

The same practice routines that were introduced with the Major 6th chords can readily be applied to the Dominant 7th chord arpeggios in all inversions.

Move each arpeggio up the fingerboard in semi-tones.

Also practice all Dominant 7th chord arpeggios in retrograde.

Be persistent in your technique studies but don't be obsessive.

Keep in mind that other fingering possibilities are always available. An "improv" situation also means that you have to invent the fingering as you invent the music.