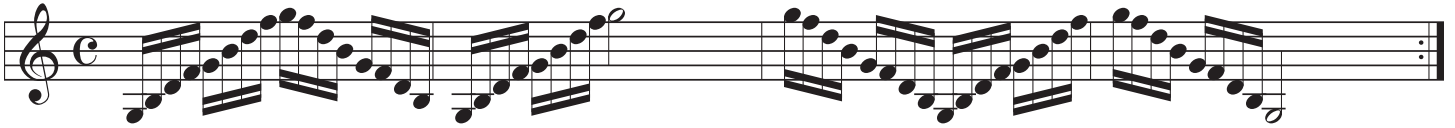


(Book 5.) Lesson 39.

## Several more practice routines for "across-the-fretboard" arpeggios

Full octave in sixteenth notes.



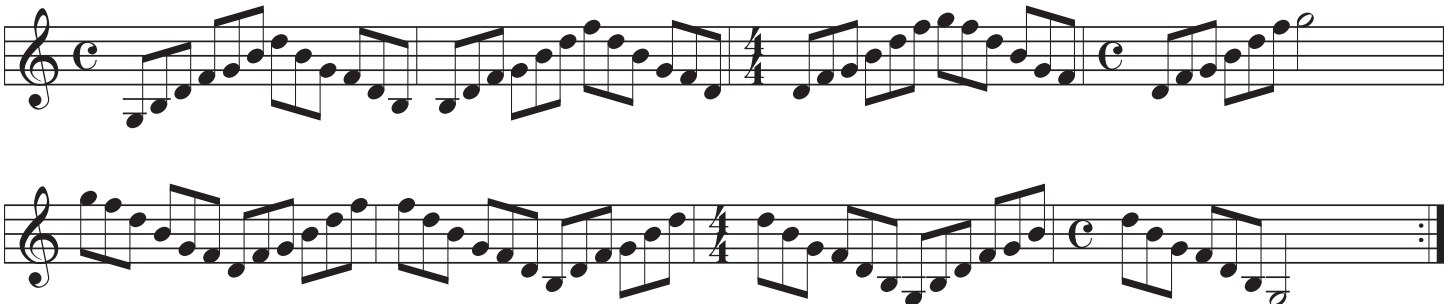
Notice that the demonstration here uses the Dominant 7th chord beginning on the Root. Apply the same routine to all inversions of the Dominant 7th chord.

Six note groups.



Nothing would prevent you from switching the rhythmic pause to some other beat in every two bars. Don't make the study so confusing that it only becomes a series of notes rather than being music.

Seven note groups in triplet eighths.



Incorporate these routines into your studies in all inversions of the Major 6th, Dominant 7th and Major 7th chord arpeggios.

If you are not hearing music when you play the arpeggios, you will need to practice some more. A stress on the first and third beats in 4/4 time will usually be a good start to developing a musical pulse. Crescendo as you ascend and diminuendo as you descend. This will add some musical quality.