

(Book 5.) Lesson 44a.

Additions to Root Position Triad Arpeggios

Bass on "E"

A

4 3 1 shift 3 2 1 ext 4 ext 1 2 3 shift 1 3 4

A6

4 3 1 3 3 2 1 1 4 1 1 2 3 3 1 3 4

Am6

4 2 1 3 3 1 1 1 4 1 1 1 3 3 1 2 4

Adim7

4 2 1 1 4 2 1 1 4 1 1 2 4 1 1 2 4

A7

4 3 1 1 3 2 1 1 3 1 1 2 3 1 1 3 4

This method of playing four part arpeggios is related to the fingering of triad arpeggios which was introduced near the end of Book 4.

The 6th or 7th degree of the chord is simply added to the basic triad inversion.

This type of fingering is particularly useful if you are using an arpeggio to get from one fingerboard position to another. These fingerings may be less useable if you are playing at a very fast tempo.

Reasonable velocity can be attained with careful practice.

I have used the fifth fret as a starting position to avoid open strings.

However, it will be a good idea to work out the lower fret position possibilities including starting from the open string.

Bass on "A"

D

4 3 1 3 4 1 4 3 1 3 4

D6

4 3 1 3 3 4 1 1 4 1 1 4 3 3 1 3 4

Dm6

4 2 1 3 3 2 1 1 4 1 1 2 3 3 1 2 4

Ddim7

4 2 1 1 4 3 1 1 4 1 1 3 4 1 1 2 4

D7

4 3 1 1 3 4 1 1 3 1 1 4 3 1 1 3 4

Same string selection for Dm6, Ddim7 and D7.