

(Book 5.) Lesson 44b.

Additions to First Inversion Triad Arpeggios

Bass on "E"

F

F6

Same string selection for Fm6, Fdim7 and F7.

Fm6

Fdim7

F7

At first try, some of the suggested fingerings may seem a bit odd.

Remember that the triad arpeggio concept had you fingering two triads in two octaves,

The idea was to keep the integrity of the triad fingering as much as possible.

Here we are doing much the same but adding the 6th or 7th degree to the basic triad fingering. When at all possible, it seems most prudent to keep the triad fingering in tact.

The second measure of the Fm6 arpeggio is a good example of this.

All that being said, it is still up to the player to choose the fingering, and in that department, nothing can be carved in stone. In the heat of battle, you may be called on to invent a fingering that you have not previously experienced. This is where all of that chord spelling will come in very handy.

Bass on "A"

Bb

Bb6

Same string selection for Bbm6, Bb dim7 and Bb7.

Bbm6

Bbdim7

Bb7