

(Book 5.) Lesson 44c.

Additions to Second Inversion Triad Arpeggios

Bass on "E"

D

D6

Dm6

Ddim7

D7

Because these arpeggio fingerings move from one position to another, they do not lend themselves into being broken into various note groups as do the arpeggios which can be accommodated by a single fret position.

The Dm6 and D dim7 arpeggio fingerings will make more sense if you first review the Dm and Ddim triad arpeggio fingerings.

Rather than attempting a very extreme extension fingering, it makes more sense to re-set the string choice on the Dominant 7th arpeggio in 2nd Inversion.

Bass on "A"

G

G6

Gm6

Gdim7

G7

Prior to practicing the Gm6 and Gdim7 fingerings, review the Gm and Gdim triad arpeggio fingerings.

Once again, pay attention to the string selection on the G7 arpeggio.