

(Book 5.) Lesson 44d.

3rd Inversion ("Adjusted" Root Position Triad Arpeggios)

Bass on "E"

A

A6

Same string selection for Am6, Adim7 and A7.

Am6

Adim7

A7

Because the "b7th" is a full tone below the Root of the chord, it is perhaps best to think of the Third Inversion arpeggios as being related to the Root Position arpeggios.

It should be easy to see this when you play the demonstrations.

Notice once again that the Dim7 chord has been spelled with enharmonic notes. It is important to understand that the Dim7 chord contains a doubly flatted 7th degree which in effect is the major 6th.

Bass on "A"

D

D6

Same string selection for Dm6, Ddim7 and D7.

Dm6

Ddim7

D7

Although the arpeggios are shown spanning a two octave range, that may not be the way they are used in an actual playing situation. Too much of this type of arpeggio would ultimately sound like you were doing your exercises in the middle of your solo. Consider all of the previous arpeggio studies only as a starting point for invention. Real inventiveness may take a lifetime to develop.