

(Book 5.) Lesson 46.

Introduction to Resolution of 4-Part Arpeggios

Arpeggio resolutions will be demonstrated with two formats: "ascending-descending" and the "retrograde". Notice that the resolution is the same despite the direction of the initial arpeggio. In the examples below, the Root Position G7 arpeggio is resolved to a Root Position C6. The resolution is "root to root" movement. **It is important to practice both formats for the resolutions.**

The first staff shows an ascending G7 arpeggio (G-B-D-F) followed by a descending C6 arpeggio (C-E-G-B). The second staff shows a descending G7 arpeggio (G-B-D-F) followed by an ascending C6 arpeggio (C-E-G-B). Both resolutions feature a fermata on the root note of the second chord.

The arpeggio resolutions will all take the above rhythmic format but that is not necessarily the way you will play them in actual performance situations. The arpeggios can take on all kinds of rhythmic patterns and for that matter, all kinds of melodic shapes.

As you become more comfortable with the resolution, remove the "fermata" and play in strict rhythm.

The staff shows an ascending G7 arpeggio followed by a descending C6 arpeggio without a fermata.

As your competence increases, use only a quarter note for a rhythmic break.

The staff shows an ascending G7 arpeggio followed by a quarter note rest, then a descending C6 arpeggio.

Finally move to a triplet rhythm with no rhythmic pauses.

The staff shows ascending and descending G7 and C6 arpeggios in a triplet rhythm.

In "real life", the arpeggio does not necessarily have to span two octaves.

The possibilities might not be infinite but certainly the options are huge. All this being said, the purpose of the arpeggio resolution demonstrations, once more, is simply to get you started in the right direction. What you ultimately invent with arpeggios is determined by your imagination and inventiveness.