

Basic Hand-Over-Hand Arpeggio Pattern

This is a pattern I use a lot, and a principle I use a lot: of **building arpeggios so I can use the same pattern over and over in each hand.**

These excerpts may be a little advanced for some of you, but I'm hoping it'll help you to at least see how I build these.

Even if the notes look like 'way over my head' – take a moment to just look at the pattern *as a pattern*, break it apart and describe it to yourself in words – because that may help you use the principle with your own technical abilities.

I've attached two different examples.

1. The basic written-out pattern from a modulating exercise book I'm working on. It outlines the pattern I use myself most often. This particular pattern includes both the 9th and the 7th, but you'll see the principle, and I wrote out how you can apply it to the simpler 7th chord. Adding the 9th just usually makes the chord a little richer (but sometimes it makes it more dissonant).

2. One page from a modulating exercise for pedal harps — this shows you one way you'd apply this pattern to different chords in a specific key (the key in this exercise is the key of C).

Again – if it's way over your technical ability (and even if it's not), look for the patterns. Don't look at it as a *musician*, but as a *pattern finder*. I find it's sometimes easier to find the patterns if I do a little bit of translation – for example, when I say the names of the notes out-loud instead of just looking at them as written music, I often see patterns I didn't see on the written page.

*FN: ii-V-I-vi Mod. Pattern.mus1 Exercise
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Chord Voicing Pattern

for ii-V-I-vi / ii-V-I-I Exercise

The musical notation shows a sequence of notes in a 3/4 time signature. The treble clef staff contains a sequence of notes: D4, E4, G4, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3. The bass clef staff contains notes: C3, G2, C3, G2, C3, G2, C3, G2, C3, G2, C3, G2, C3, G2, C3, G2, C3, G2. Red arcs and brackets indicate hand positions and fingerings. 'LH' labels are placed above the treble staff and below the bass staff. 'RH' labels are placed below the treble staff and above the bass staff. Brackets with the number '6' indicate sixteenth-note groupings in the treble staff.

In the example above, the notes are

Basic LH bass setup: C-G-C

Then Hand-over-hand:

RH: D-E-G-B

LH: D-E-G-B

RH with turnaround: D-E-G-B-G-E-D

LH: B-G-E-D

RH: B-G-E-D

You can see how symmetrical it is, and how it just becomes a mirror image coming back down.

If I were to do it with a 7th chord (and not a 9th chord) I'd probably spell it up like this – and notice how I change the LH bass setup so I can start the hand-over-hand on C.

Basic LH bass setup: C-G-B

Then Hand-over-hand:

RH: C-E-G-B

LH: C-E-G-B

RH with turnaround: C-E-G-B-G-E-C

LH: B-G-E-C

RH: B-G-E-C

1. Arpeggios:

Mod Exercise-Arpeg

KEY OF C:

ii m 9 (*Dm9*) RH LH 7 6

V9 (*G9*) LH RH 7 6

IΔ9 (*CΔ9*) LH RH 7 6

vi m 9 (*Am9*) LH RH 7 6

ii m 9 (*Dm9*) LH RH 7 6

V9 (*G9*) LH RH 7 6

IΔ9 (*CΔ9*) LH RH 7 6

IΔ9 (*CΔ9*) LH RH 7 6

from *Imp9-V9-IΔ9-vi m9 Mod Exercise (eps: Mod Exer- arpeggios) / Finale / DWVA*