

# Arpeggio Exercise

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**Gmi<sup>11</sup>**



**E<sup>b</sup>ma/G**



**F<sup>2</sup>**



**E<sup>b2</sup>**



**Gmi<sup>11</sup>**



Arpeggio Exercise

F#mi<sup>11</sup>

Dma/F#

E<sup>2</sup>

D<sup>2</sup>

F#mi<sup>11</sup>

# Arpeggio Exercise


G<sup>#</sup>mi<sup>11</sup>



Ema/G<sup>#</sup>



F<sup>#2</sup>



E<sup>2</sup>



G<sup>#</sup>mi<sup>11</sup>



# Arpeggio Exercise

*Ami*<sup>11</sup>

*Fma/A*

*G*<sup>2</sup>

*F*<sup>2</sup>

*Ami*<sup>11</sup>

Arpeggio Exercise

B<sup>b</sup>mi<sup>11</sup>

First system of musical notation for the B<sup>b</sup>mi<sup>11</sup> arpeggio exercise. It features a bass clef and a key signature of three flats (B-flat major/C minor). The notation consists of two measures of an arpeggiated eighth-note pattern, each measure containing four eighth notes. The notes are G<sup>b</sup>2, B<sup>b</sup>2, D<sup>b</sup>3, and F<sup>b</sup>3. A slur spans across both measures, indicating a continuous arpeggiated motion.

Second system of musical notation for the B<sup>b</sup>mi<sup>11</sup> arpeggio exercise. It continues the arpeggiated eighth-note pattern from the first system, consisting of two measures of four eighth notes each (G<sup>b</sup>2, B<sup>b</sup>2, D<sup>b</sup>3, F<sup>b</sup>3), with a slur spanning both measures.

G<sup>b</sup>ma/B<sup>b</sup>

First system of musical notation for the G<sup>b</sup>ma/B<sup>b</sup> arpeggio exercise. It features a bass clef and a key signature of three flats. The notation consists of two measures of an arpeggiated eighth-note pattern, each measure containing four eighth notes. The notes are G<sup>b</sup>2, B<sup>b</sup>2, D<sup>b</sup>3, and F<sup>b</sup>3. A slur spans across both measures.

Second system of musical notation for the G<sup>b</sup>ma/B<sup>b</sup> arpeggio exercise, continuing the arpeggiated eighth-note pattern with two measures of four eighth notes each, slurred together.

A<sup>b</sup>2

First system of musical notation for the A<sup>b</sup>2 arpeggio exercise. It features a bass clef and a key signature of three flats. The notation consists of two measures of an arpeggiated eighth-note pattern, each measure containing four eighth notes. The notes are G<sup>b</sup>2, B<sup>b</sup>2, D<sup>b</sup>3, and F<sup>b</sup>3. A slur spans across both measures.

Second system of musical notation for the A<sup>b</sup>2 arpeggio exercise, continuing the arpeggiated eighth-note pattern with two measures of four eighth notes each, slurred together.

B<sup>b</sup>mi<sup>11</sup>

Final system of musical notation for the B<sup>b</sup>mi<sup>11</sup> arpeggio exercise. It features a bass clef and a key signature of three flats. The notation consists of two measures of an arpeggiated eighth-note pattern, each measure containing four eighth notes. The notes are G<sup>b</sup>2, B<sup>b</sup>2, D<sup>b</sup>3, and F<sup>b</sup>3. A slur spans across both measures. The exercise concludes with a final whole note chord in the second measure, consisting of G<sup>b</sup>2, B<sup>b</sup>2, D<sup>b</sup>3, and F<sup>b</sup>3.

# Arpeggio Exercise

Bmi<sup>11</sup>

The first line of the exercise is in bass clef with a key signature of two sharps (F# and C#). It features a continuous eighth-note arpeggio pattern. The notes are B2, D3, F#3, A3, B3, D4, F#4, and A4. The pattern is divided into two measures by a bar line, with a slur spanning across both.

The second line continues the Bmi<sup>11</sup> arpeggio exercise with the same eighth-note pattern and slur across two measures.

Gma/B

The third line of the exercise is in bass clef with a key signature of two sharps. It features a continuous eighth-note arpeggio pattern. The notes are G2, B2, D3, F#3, G3, B3, D4, and F#4. The pattern is divided into two measures by a bar line, with a slur spanning across both.

The fourth line continues the Gma/B arpeggio exercise with the same eighth-note pattern and slur across two measures.

A<sup>2</sup>

The fifth line of the exercise is in bass clef with a key signature of two sharps. It features a continuous eighth-note arpeggio pattern. The notes are A2, C#3, E3, G#3, A3, C#4, E4, and G#4. The pattern is divided into two measures by a bar line, with a slur spanning across both.

G<sup>2</sup>

The sixth line of the exercise is in bass clef with a key signature of two sharps. It features a continuous eighth-note arpeggio pattern. The notes are G2, B2, D3, F#3, G3, B3, D4, and F#4. The pattern is divided into two measures by a bar line, with a slur spanning across both.

Bmi<sup>11</sup>

The seventh and final line of the exercise is in bass clef with a key signature of two sharps. It features a continuous eighth-note arpeggio pattern. The notes are B2, D3, F#3, A3, B3, D4, F#4, and A4. The pattern is divided into two measures by a bar line, with a slur spanning across both. The exercise concludes with a double bar line.