

(Book 3) Lesson 20a.

Unison Diminished Triads
Low Root Position

Practice until the chord spelling and shifts become second nature.

"F#dim" 1. Change Position on "D" string.

This exercise shows six measures of a diminished triad (F#, A, C) in low root position on a treble clef staff. The first measure is the base chord with fingerings 1-2-4 on strings 1, 2, and 4 respectively. The subsequent measures show shifts on the D string (string 4) to the 3rd, 2nd, 1st, 4th, and 3rd frets. Fingerings are indicated for each measure: (4) for the D string, and 1-2-4 for the other strings.

2. Change position on "G" string

This exercise shows six measures of a diminished triad (F#, A, C) in low root position on a treble clef staff. The first measure is the base chord with fingerings 1-2-4 on strings 1, 2, and 4 respectively. The subsequent measures show shifts on the G string (string 3) to the 3rd, 2nd, 1st, 4th, and 3rd frets. Fingerings are indicated for each measure: (3) for the G string, and 1-2-4 for the other strings.

3. Change position on "D" string and descend on "G" string

This exercise shows six measures of a diminished triad (F#, A, C) in low root position on a treble clef staff. The first measure is the base chord with fingerings 1-2-4 on strings 1, 2, and 4 respectively. The subsequent measures show shifts on the D string (string 4) to the 3rd, 2nd, 1st, 4th, and 3rd frets. Fingerings are indicated for each measure: (4) for the D string, and 1-2-4 for the other strings.

4. Change position on "G" string and descend on "D" string

This exercise shows six measures of a diminished triad (F#, A, C) in low root position on a treble clef staff. The first measure is the base chord with fingerings 1-2-4 on strings 1, 2, and 4 respectively. The subsequent measures show shifts on the G string (string 3) to the 3rd, 2nd, 1st, 4th, and 3rd frets. Fingerings are indicated for each measure: (3) for the G string, and 1-2-4 for the other strings.

Practice the same routine as above from "F#dim" to "Ddim", moving up the fingerboard in half tones. Talk through the "general spelling" and think the accidentals for the "specific spelling."

Practice all four fingerings on each line of the arpeggio studies on the next page.

Yes, there is a lot of this stuff, but you will see the reason for it when you begin harmonizing tunes that are a bit more complicated. Even if you never use an arpeggio in your playing, knowing how to play them fluently will help you in developing other skills. (G.A.)