

(Book 3) Lesson 30a.

The craft of improvisation demands a dedicated discipline. The studies that follow, should help you to arrive at that goal. The studies will encompass four lines as one study and should be moved up the fingerboard in half tones, after using each, of the four basic fingerings per each four lines, until all the basic fingerings have been practiced. Practice slowly enough so that you can mentally plan the fingering while physically playing. Make sure that your brain increases the tempo rather than leaving that job to your fingers. The final product should be, your ability to play the arpeggios chromatically, up and down the guitar neck, using Root Position, First Inversion and Second Inversion. Only the starting idea is written. The student will do the rest as a necessary exercise in mental discipline.

Root Position Arpeggios

The image displays four staves of music, each representing a different chord quality in the key of F# (F# major, F# minor, F# diminished, and F# augmented). Each staff begins with a treble clef and a common time signature (C). The notes are written in quarter notes, ascending and then descending chromatically. The first staff is labeled 'F#' and shows the F# major arpeggio. The second staff is labeled 'F#m' and shows the F# minor arpeggio. The third staff is labeled 'F#dim' and shows the F# diminished arpeggio. The fourth staff is labeled 'F#+' and shows the F# augmented arpeggio, with 'x' marks above the notes on the second and fourth strings to indicate natural harmonics. Each staff ends with a double bar line and repeat dots.

Having practiced these arpeggios in quarter notes, retaining the same slow tempo, practice them in eighths, triplet eighths and sixteenths.

Also practice them in reverse, from the high note to the lowest note, chromatically down the fingerboard.

Follow the same instructions on the next page.

Note: By now, there should no longer be any mystery regarding the fret locations of the notes on any of the first four strings. If a mystery remains, you may have succumbed to pattern playing. Be careful to not fall victim to this common guitarist's disease.

The basic difference here is that you are playing the Major, Minor, Diminished and Augmented form of each arpeggio in sequence before moving chromatically up the fingerboard.