

(Book 4) Lesson 13.

First Inversion Triads and Arpeggios on "A-D-G" and "D-G-B" Strings

Although only two shifting formulas are depicted here, there are the other two options, meaning that you do the ascending change on the "A" string and descend on "D". Then ascend on "D" and descend on "A".

A

M
A
J
O
R

Once you have mastered the shifts on "A" triads in all forms (major, minor, diminished & augmented) move up the fretboard in semitones, executing the same ideas on Bb, B, C, Db, D, Eb, E & F.

A_m (Extension may work more easily)

M
I
N
O
R

When you have all of the triad shifts well under control, begin the process of applying the arpeggio formula to the same studies. (see last staff)

A_{dim}

D
I
M
I
N
I
S
H
E
D

Although the arpeggio is only fingered and depicted in one fashion, there again are four possibilities for performance of this routine.

A₊

A
U
G
M
E
N
T
E
D

Rather than writing endless pages of hypnotic material, I have chosen to make the demonstrations more concise.

Allow the chord spelling to flow through the brain as you play both the chord shifting studies and the arpeggio formulas.

Be continuously aware of what notes you are playing. Avoid "pattern only" type of playing.

Yes, music reading can be very hypnotic and especially so when the material that you are working on has a very distinct pattern. When your concentration begins to wane, change to practicing something else such as harmonizing tunes to relieve the monotony.