

(Book 4) Lesson 14.

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

Two shifting possibilities are shown but there are actually four options. The other two shifting methods are combinations of the first two. If in doubt, you most likely have not been paying too much attention.

F

MAJ
O
R

Just as in the previous studies, practice the shifts first on the "F" triads and then begin the process of moving up the fretboard in half tones, covering the chords: "F,F#,G,Ab,A,Bb,B,C,Db"

Fm
(ext)

MIN
O
R

Chord spelling is a must. Avoid "pattern only" type of playing. Allow the pattern to evolve from the notes rather than having the pattern dictate the notes.

F dim
(ext)

DI
M
I
N
I
S
H
E
D

Try not to get hypnotized by the music. When you do fall into a spell, go on to something else to regain your attention.

F+

A
U
G
M
E
N
T
E
D

A sporadic practice schedule will most likely produce that kind of player.

Regular attentive practice will usually get better results.

Also practice the triads in the arpeggio formula that is depicted in the last staff. Four fingering configurations are possible.

Question: Have you discovered if you have any musical talent? Some players exhibit lots of technical talent while not necessarily showing a lot of musical talent. On the other hand, less efficient technical players sometimes play very musically with what they are able to play. Talent is a very individual thing.

Don't mistake your love for music as a talent. Chances are that if you have gotten up to this point, you will have discovered if you do have musical talent. You will be the best judge of your talents. Don't wait for someone else to make that judgement for you.