

(Book 4) Lesson 15a.

Root Position Triads and Arpeggios Extended on A-D-G-B strings

The addition of the octave of the starting position increases the range and possibilities of these arpeggios. Work out four fingerings per line, first in triads and then as arpeggios. Yes, there is also the possibility of playing the highest triad on the first three strings. When you work on the "inside" four strings, you must perform two position changes in ascending and descending forms. To keep some semblance of order, make both changes of position on either the "A" string or the "D" string. It will be easy to lose track of what you are attempting to practice if you make one change on "A" and the other one on "D". A routine that is similar to this one, was already introduced in Book 3.

Musical notation showing four triads (D, Dm, Ddim, D+) on the A-D-G-B strings. Each triad is shown in its root position and then extended by an octave. The notation includes fingerings (5 and 4) and a circled 4 indicating a specific fingering for the extended note.

Practice all arpeggio forms altering notes as needed to form Minor, Diminished and Augmented. Four fingerings of each arpeggio in the same manner as in the solid triad shifts.

Musical notation showing four arpeggio forms (D, Dm, Ddim, D+) on the A-D-G-B strings. Each arpeggio is shown in its root position and then extended by an octave. The notation includes fingerings (5 and 4) and a circled 4 indicating a specific fingering for the extended note.

Play the arpeggios at a slow enough tempo to allow for accurate depiction of the four rhythmic formats. If you start with quarter notes at a fast pace, be ready to burn blisters into your finger tips when you get to the sixteenth note format. Novice students often play the longer time values fast and the shorter time values at a slower pace, thus negating the purpose of the different time values.