

At this point in our studies, I can only hazard a guess as to the problems you may have. Since the studies have basically dealt with scales, triads and arpeggios, let me offer some suggestions from my survival kit.

1. If your accuracy in scale playing is a problem, you have:
 - a. Stopped thinking your alphabet, particularly backwards.
 - b. Stopped mentally planning the fingering before playing.
 - c. Stopped playing the unison and single string scales.

2. Trouble with triads?

You're trying to remember where and how to play them. (chord shapes)

Obviously you have long stopped the spelling of triads. Remember..... spell the basic chord regardless of the inversion and think the alterations. (minor, diminished and augmented) Try picking chords at random in all inversions and play them across the fingerboard with bass notes on G,D,A and E and then backwards with bass notes on E,A,D and G strings.

Problem with arpeggios?

- a. Like your triads, you have stopped spelling and particularly backwards.
- b. You have also increased your speed to a point where you cannot plan the fingering in time to make each move. SLOW DOWN!

WHEN WE HAVE INCREASED OUR HARMONIC KNOWLEDGE WE WILL RESUME OUR TRIAD STUDIES IN THE FORM OF ARPEGGIOS COVERING A RANGE OF TWO OCTAVES.

SINCE MELODY CONSTRUCTION IS BASED LARGELY ON CHORDAL OR DRESSED UP CHORDAL TONES, A REAL WORKING KNOWLEDGE OF ARPEGGIOS IS A MUST.

(The above words of wisdom were directly quoted from Mr. Bradans original manuscript. If you do not believe the last sentence, you should look at a few standard melodies to observe the truth of this statement. More melody notes are chordal tones than non-chordal tones. The chordal tones tend to happen more often on strong beats in the bar, etc. editor: George Arvola)