

(Book 4) Lesson 34a.

Practical Hints for Practicing the Following Arpeggios:

Hold down the notes of the first triad and play these notes individually. Without any pause or clipped notes, move to the second triad, depressing the notes and play individually. Now take the pressure off the strings but do not actually release the strings. Keeping the fingers in the same chord shape, slide the hand upward until the fourth finger arrives at the high note without any stretching for the appropriate fret. Apply the pressure to the fourth finger and play the note. Now release the pressure and move the chord shape that you have been holding back to the position required for the second triad and then back to the first triad.

This should give you a good legato sound and insure accuracy. The continuous use of stretches has a tendency to tire the hand so use the stretches wisely. Avoid at all costs, turning the left hand into a claw and the right hand into a hammer. Practice slowly and relaxed, spelling the triads forwards and backwards until it becomes automatic with seemingly no thought or effort. The reason for not memorizing finger patterns should be quite evident by now. What may at first seem like memory, is eventually replaced by knowledge. (there is a fine distinction) There are just too many patterns to memorize, if that is the skill that you are working with.

Once you have learned to handle these arpeggios in quarter notes, other rhythmical figures will be introduced for practice. The fingerings will however be the same.

Two Octave Root Position Arpeggios with Bass Note on "E" (6th).

The two octave triad arpeggio is accomplished by joining together the triad with the bass note on the low "E" string to the same triad with its bass note on the "D" string and then followed by repeating the starting note two octaves higher.

The minor, diminished and augmented arpeggios are produced by simply altering the the major chord arpeggio.

The "Gdim" arpeggio is not available in this string configuration.

Be sure to play slowly enough to allow for a seamless transition from one triad to the next. Listen for clipped notes. Avoid unwanted glissandos. The guitar is a percussive instrument, meaning that the notes begin to decay immediately after having been struck. Legato phrasing is more difficult than staccato so aim at the smooth approach. When needed, clipped notes are generally a peice of cake.