

(Book 4)  
Lesson 41.

Three Octave  
Arpeggios:

"It is the note duplications that make the many and varied fingerings possible on the guitar. At first, I had a strong tendency to disregard these possibilities but fortunately for me, I soon learned that it was the notes and not the fingerings that were important."  
(Tony Bradan)

These are basically "two string per triad" fingering patterns that can be quite useful in playing long arpeggios. They are all moveable formations.

Any awkwardness found in playing these arpeggios should be compensated by your ability to think ahead and plan the fingering before or while you are playing.

Ultimately, when you are improvising, you must invent the fingering while you are playing. In the heat of battle, there are no rules. One of the main reasons for study is to prepare the hands into tools that operate with very little conscious thought.

Root Position:

Musical notation for Root Position arpeggios in G, Gm, Gdim, and G+.

First Inversion:

Musical notation for First Inversion arpeggios in Eb, Ebm, Ebdim, and Eb.

Second Inversion:

Musical notation for Second Inversion arpeggios in C, Cm, Cdim, and C.