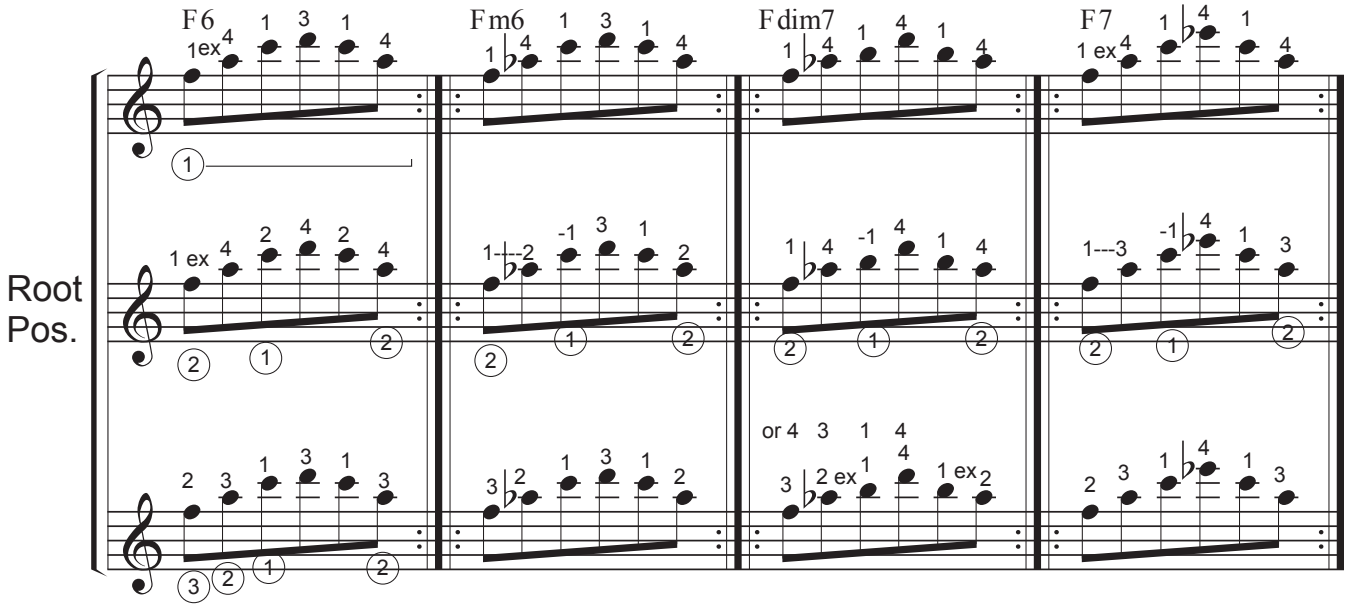
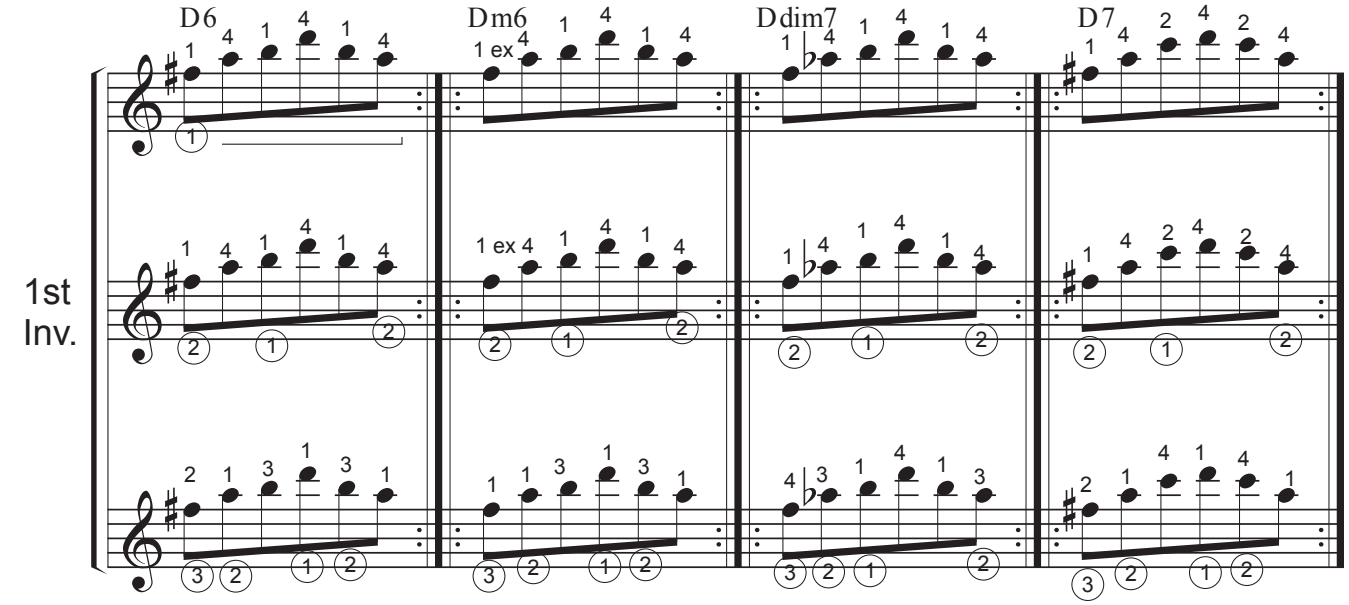
(Book 5.) Lesson 55.

Four Note Arpeggios on "E","B-E" and "G-B-E" Strings

1. "---" suggests a large position change between the indicated fingers.
2. "ex" indicates an "extension" fingering.
3. "-1" (as an example) suggests a position change with a "glide" finger.





Understand that these are suggested fingerings but not necessarily the only fingerings.

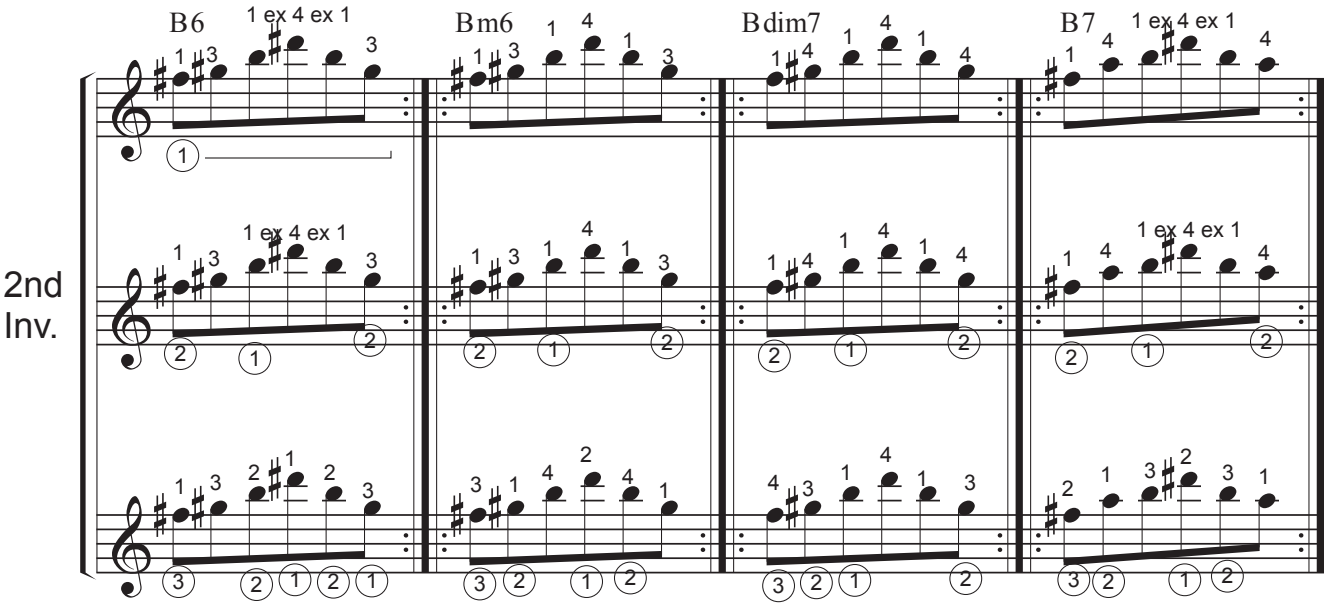
Move each arpeggio chromatically up or down the fingerboard to whatever pitch range your guitar can accommodate. Obviously, a one-string arpeggio can only be moved to a more limited amount than a two or three string arpeggio.

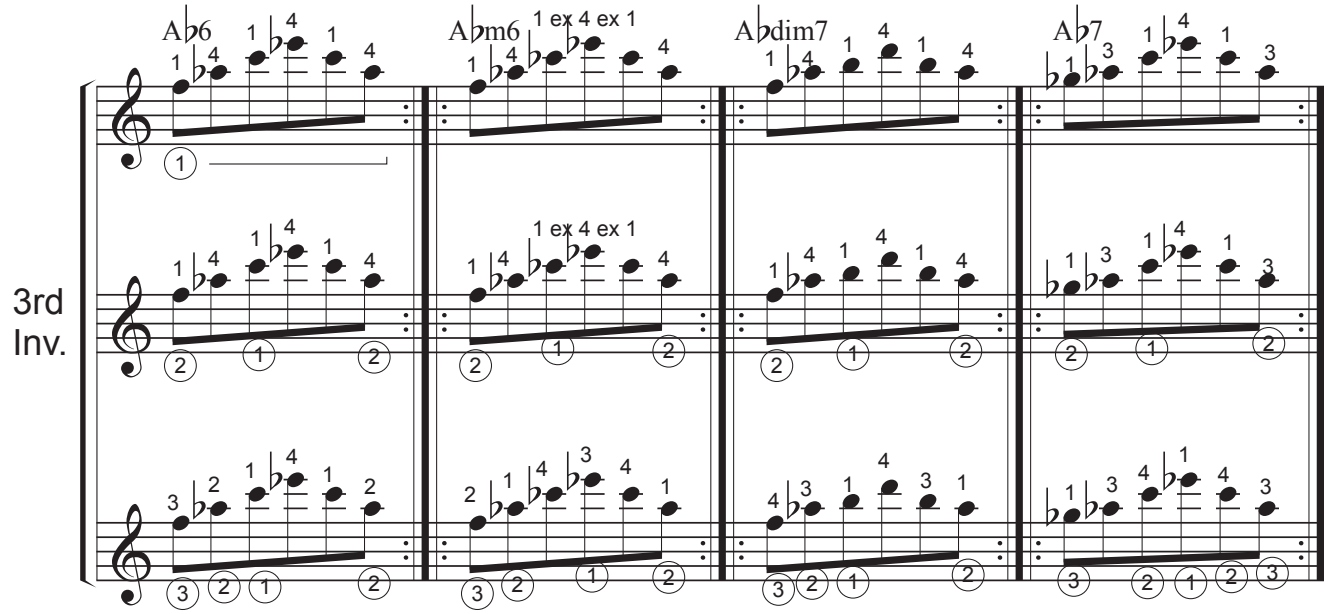
Repeat each measure many times until total accuracy is reached.

Notice that the Diminished 7th chord is written with the enharmonic 6th rather than the bb7.

(Book 5.) Lesson 55. (cont'd)

Play in all keys and positions on the guitar. All arpeggios can be started at the open position and move up the fingerboard to whatever pitch range your guitar can accommodate. (Classical guitars having a 12th fret neck-body joint generally are rather difficult to play beyond the 12th fret, and especially so when playing on the bass strings.)





Rather than moving up or down the fretboard in semitones, it is also a good idea to play using a cycle of fifths progression. The arpeggios will not necessarily resolve particularly well but it may be a good way to avoid the "pattern" play. Play at a pace where the chord spelling is flowing through the brain at the same tempo. It is quite easy to outpace the brain with your fingers.

Special note: To play these arpeggios without watching your left hand may be an idealistic goal, and most so when playing an arpeggio on one string.