

(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.

Root Pos.

1st Inv.

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.)

The image displays two systems of musical notation for guitar arpeggios. The first system is labeled "2nd Inv." and the second is labeled "3rd Inv.". Each system contains four columns of music, each representing a different chord: B6, Bm6, Bdim7, and B7. Each column consists of three staves: a top staff with a treble clef and a key signature of one sharp (F#), a middle staff with a treble clef and a key signature of one sharp, and a bottom staff with a treble clef and a key signature of one sharp. The notation includes fingerings (numbers 1-4) and articulation marks (accents, slurs, and breath marks). The first staff of each column shows the chord spelling with fingerings. The second staff shows the arpeggio sequence with fingerings and articulation. The third staff shows the arpeggio sequence with fingerings and articulation. The first staff of each column also includes a circled number (1, 2, 3, or 4) indicating the starting fret.

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.