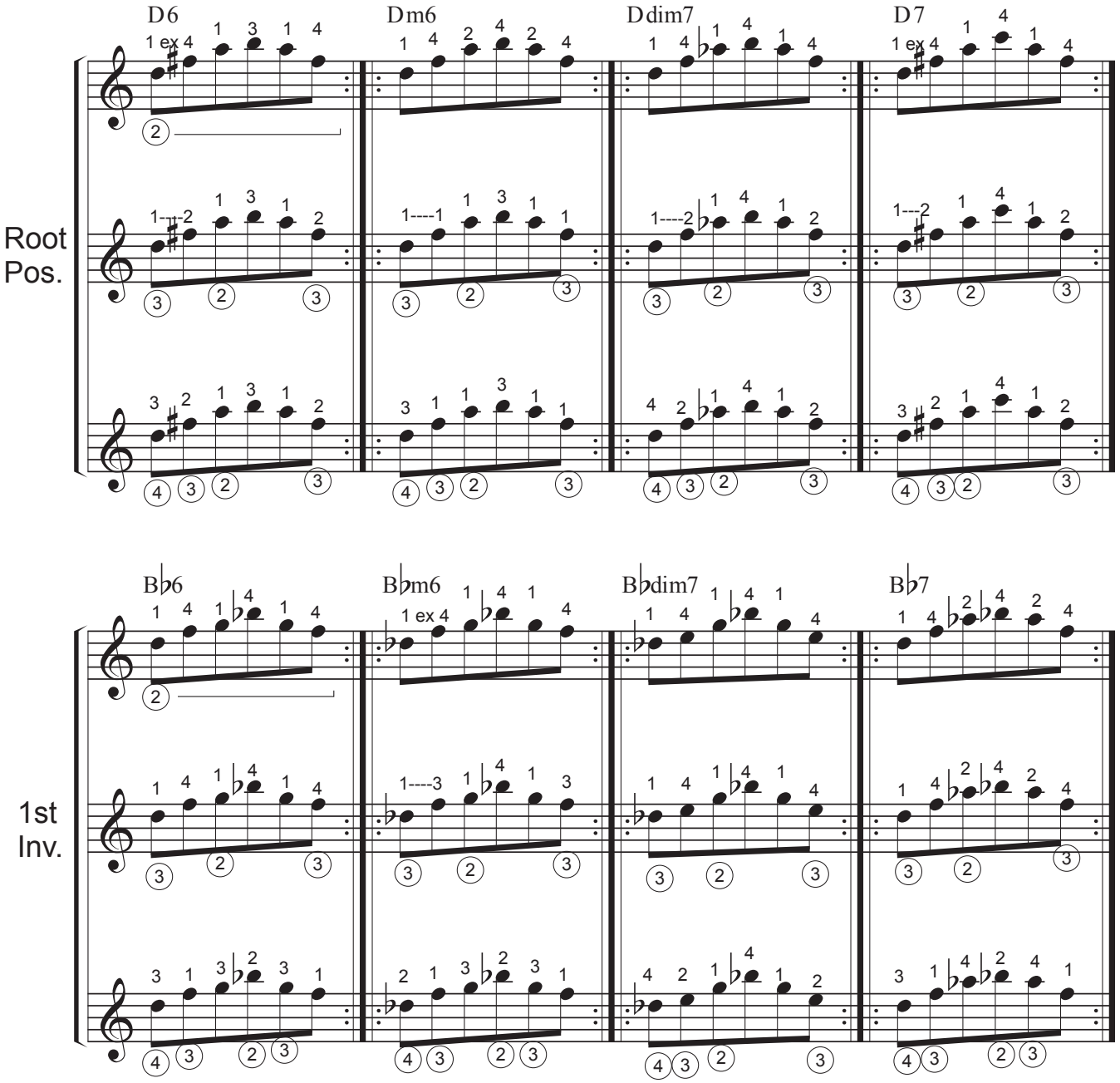
(Book 5.) Lesson 56.

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

The note "D" on the 2nd string was chosen as a starting point for the examples, simply to minimize the number of accidentals. All of these arpeggios could begin at the open position. A bit of thought may be needed to work out the fingerings, but at this stage of the game, this should be a very small obstacle.

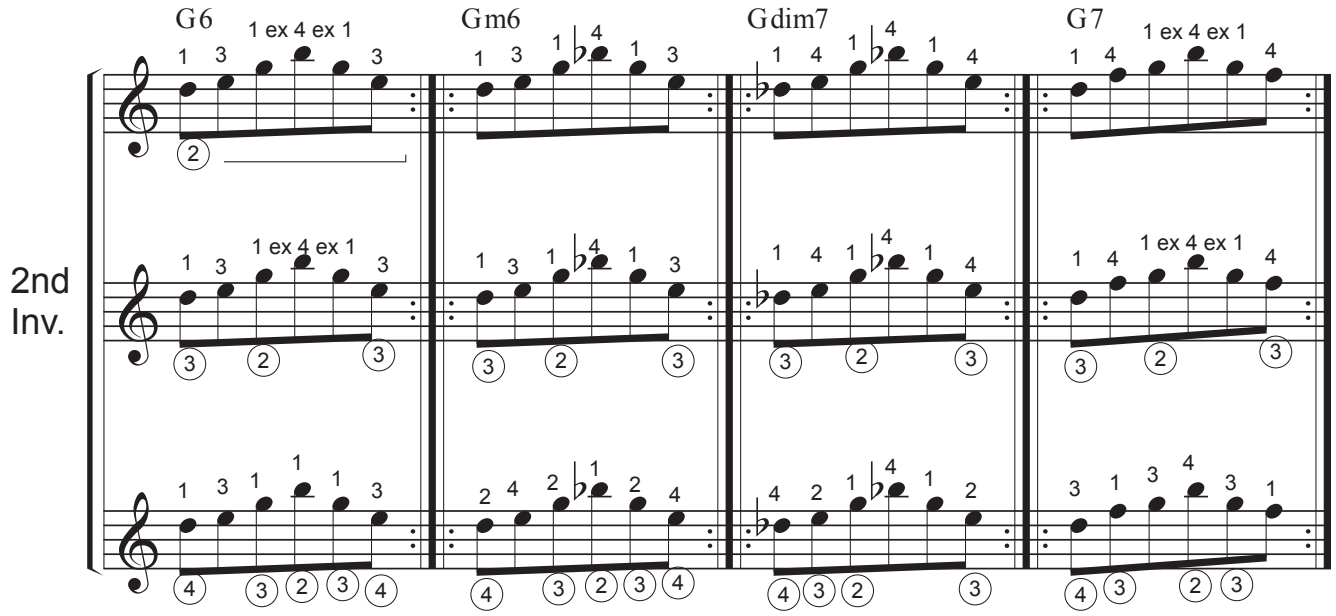


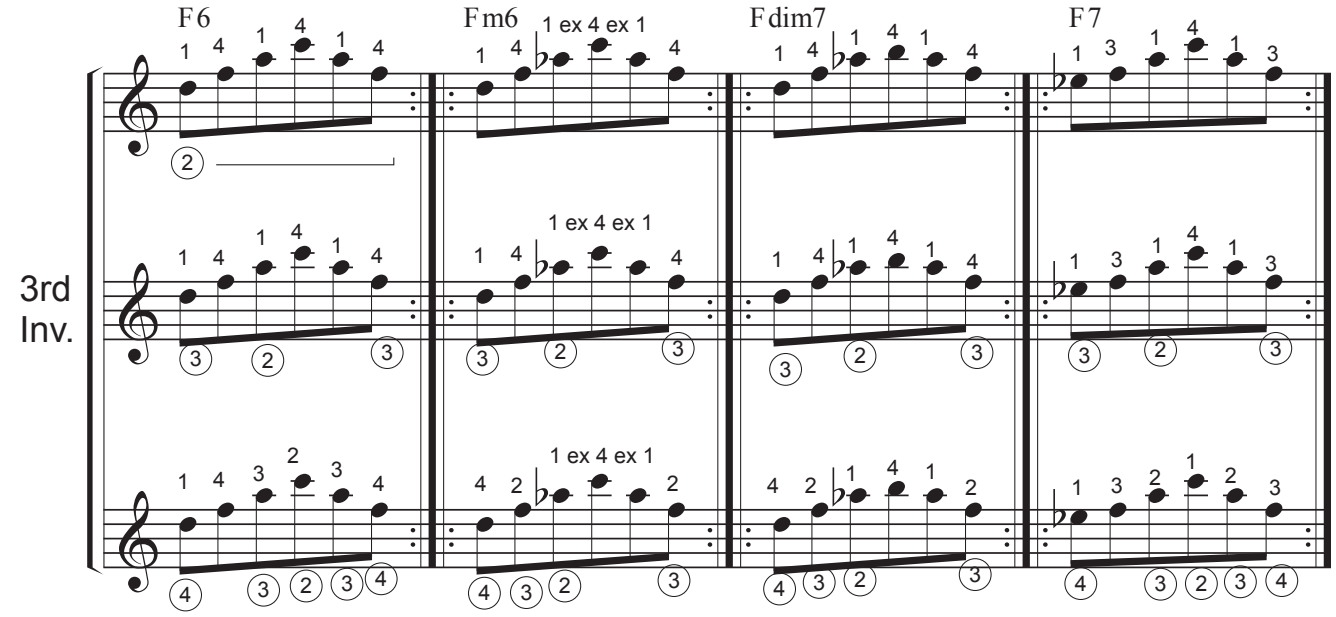
Once again, notice that the Diminished 7th Chord arpeggio has been written with enharmonic notes. In all probability, it is still best to spell the chord with its theoretically correct set of notes.

Repeat each measure as many times as it takes to develop absolute accuracy. Speed will be easier to attain if you have first practiced for accuracy. Working on velocity as the first goal usually can produce a disaster. Keep in mind that if you play something incorrectly many times in a row, you are essentially practicing to play the passage incorrectly. Once you have created the history of a mistake, it may prove to be very tough erase.

(Book 5.) Lesson 56. (cont'd)

Practice with a metronome, first setting a slow and manageable tempo. Rather than working across the page, read vertically, moving from the single string to the two string fingering and then on to the three string version of each chord. Don't make a rhythmic pause between the different fingerings. Do the same procedure in retrograde.





It is very important to practice all of the arpeggios in retrograde. Reversing the thinking process tends to be more difficult than meets the eye.

After having practiced the arpeggios as shown on one string and a pair of adjacent strings, you may find that playing melodies with large interval jumps seems to be a bit easier than it was in the early stages. (as in Book 2)