

(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.

The musical notation is organized into two main sections: "Root Pos." and "1st Inv.". Each section contains four measures, one for each chord: D6, Dm6, Ddim7, and D7. Each measure includes a treble clef staff with notes and fingerings, and a bass clef staff with notes and fingerings. The "Root Pos." section uses a 2-finger fingering (1, 4) for the root and 1, 3, 1, 4 for the other notes. The "1st Inv." section uses a 3-finger fingering (1, 4, 1, 4) for the root and 1, 4, 1, 4 for the other notes. The Ddim7 chord uses enharmonic spellings: Bb, D, F, Ab.

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.

The image displays two systems of musical notation for guitar, each containing four columns of chords. The first system is labeled '2nd Inv.' and the second is labeled '3rd Inv.'. Each column represents a different chord: G6, Gm6, Gdim7, and G7 in the first system; and F6, Fm6, Fdim7, and F7 in the second system. Each chord is shown in three staves: the top staff shows the chord structure with fingerings (1, 3, 1, 3, 1, 3) and an 'ex' (extension) fingering (1, 4, ex 1); the middle staff shows the chord in a two-string fingering (1, 3, 1, 4); and the bottom staff shows the chord in a three-string fingering (1, 3, 1, 1, 3). Circled numbers (2, 3, 4) indicate the string numbers for each note. The notation includes repeat signs and a double bar line at the end of each column.

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)