

"Arpeggios" !!!!!

Books of biblical proportion have been written on the subject of how to play arpeggios on the guitar. Any fingering that works easily is a good fingering.

Perhaps the best thing to be said, here at the beginning, is that you can hardly go wrong with an arpeggio except that if you use them too much, you may end up sounding like that is the thing that you have been studying. Some fine rock players have adopted arpeggios as their favourite trick in the book. Many classical composers have used these same tools in their serious musical efforts. With fantastic velocity, arpeggios can awe an audience, at least for a while. If you repeatedly give the audience a good earful of arpeggios, the novelty of the blizzard soon wears off.

The following lessons only scratch the surface of what might be possible. The number of uses for arpeggios is quite limitless so no attempt has been made to exhaust that musical department. Let's begin!

The arpeggio will always have to be engineered into the solo to fit a particular rhythmic duration. How many notes you wish to use will have bearing on the speed of the notes. In the example below, all kinds of rhythmic and melodic inventions have been incorporated with the addition of a superfluous number of arpeggios.

Does this solo have any redeeming qualities?

Reference staff for the original melody.

The answer to the above title is "**maybe.**" The triplets become tiresome especially because after a few bars, it is too easy to predict the next measure. However, to some degree, I did keep the original melody of the song intact. You may be able to hear the tune emerging from the arpeggios. Probably the most trite aspect is that the arpeggios are exactly the same as the accompaniment chords.