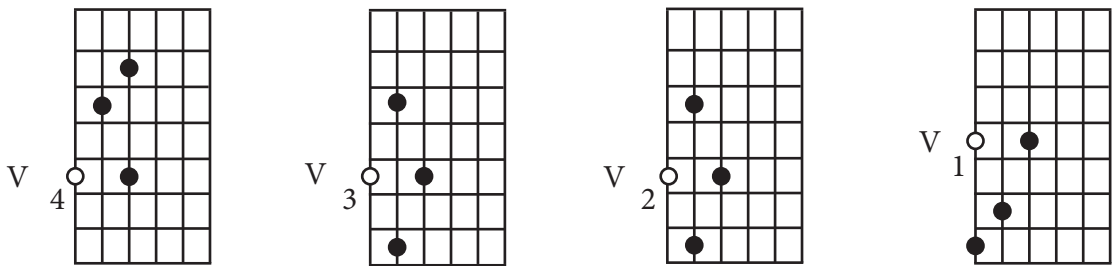


Method 2 (One Octave Fingerings)

This method is similar to that of one octave scale and mode practice. Using string 6 as an example we generate fingerings where each of the 4 fingers plays the root of the arpeggio.

Example: Am⁷



As was the case with the scales, we end up with only three patterns which work well. Again, this will occur most of the time with the exception of some arpeggios on strings sets which include the B string. (ex. Gmaj⁷ arpeggio starting on string 4) It's a good idea to practice all possible working fingerings as it is best to visualize all scales and arpeggios from as many perspectives as possible.

Exercises

Practice arpeggios in all keys for each of the following chords using one octave fingerings.

maj ⁷	m ⁷	dom ⁷	m7(b5)	m ⁶	maj ⁶	m(maj7)	O7
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1. Locate and play the arpeggio for each of the chords above in time. This should be viewed as both a mental exercise (where the goal is retrieving roots and positions as quickly as possible) and as a technical exercise. (where the key is to play each arpeggio with good sound and accuracy) Play these exercises in tempo.
2. Practice playing the following arpeggio sequences by visualizing each arpeggio from its root. Play the arpeggios in strict time using fingerings at random. This is an excellent exercise which provides practice in finding arpeggios in time. Start with II - V⁷ - I in the key of C major and work through the cycle of 5ths.

