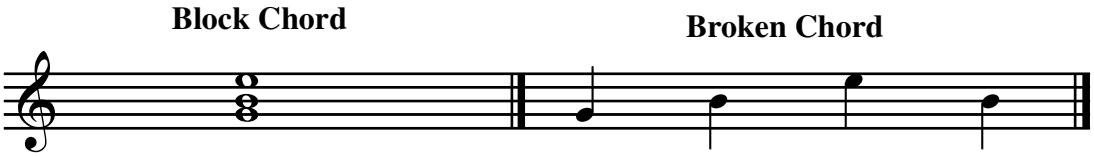
LESSON 22
Playing Arpeggios

With this lesson we begin the study of arpeggios. *Arpeggio* is the proper term for what is popularly referred to as "fingerpicking." Arpeggios can be defined as "broken chords" as opposed to "block chords." What is a chord? A chord can be defined as three or more different pitches played together. When playing a block chord, all the notes are played simultaneoulsy. When playing an arpeggio, the notes of thechord are "broken up," that is "played separately."



An arpeggio is played with the free stroke, **not** the rest stroke (see pages vii and viii). It is necessary to let the notes of an arpeggio ring beyond their written value. This gives the arpeggio a crystal clear sustained sound. Using the rest stroke would dampen notes of the chord, thereby making it sound choppy and disconnected.

It should be noted that there are times when an individual rest stroke might be used to emphasize a certain note or notes of an arpeggio. In the following arpeggios just such an emphasis will be indicated by an accent mark (>). In such cases feel free to use either the rest stroke or an accented free stroke. What can be said is that good, expressive playing is the result of the proper and artistic use of both strokes. But that is the result of much study and experience.

For the following arpeggios I first provide an exercise which is played on open strings alone. This gives the student an opportunity to focus on the right hand. When you feel comfortable with the arpeggio pattern, you can then proceed to the etude which makes use of that pattern. The arpeggio exercises may be used to great advantage as daily exercises for the right hand.

As always it is essential to proceed slowly, making sure that you can achieve a smooth flowing sound (using the fingerings as given) before moving on to the etudes.

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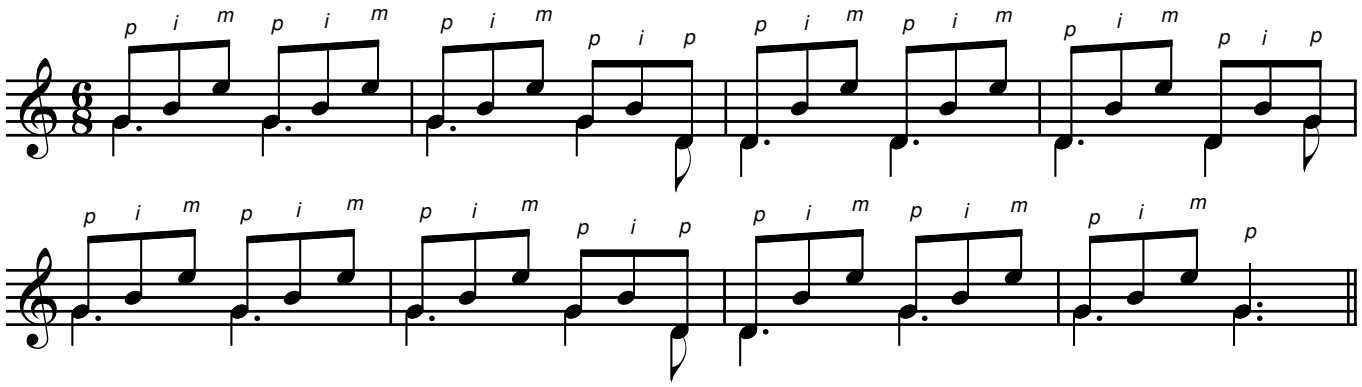
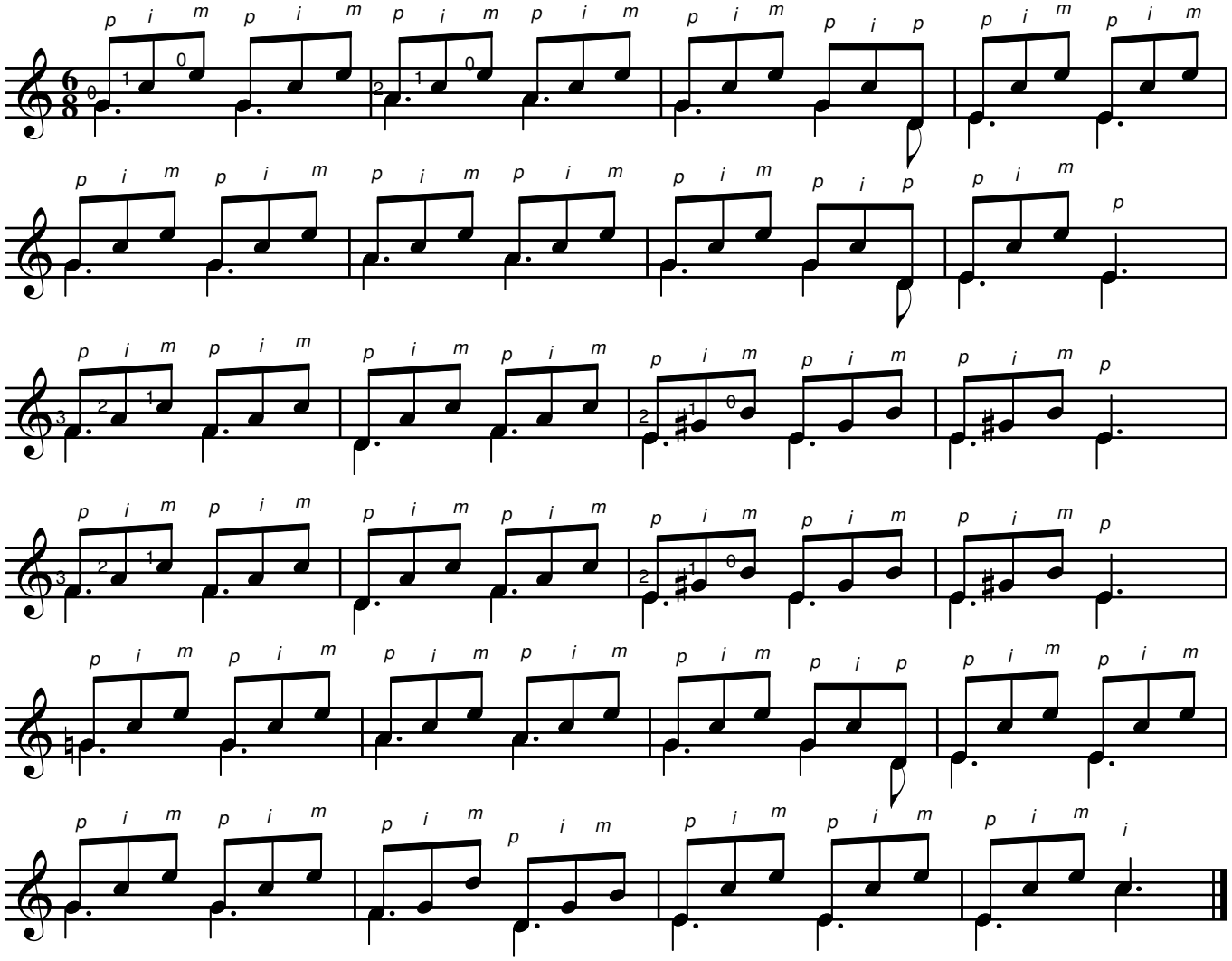
Arpeggio-Exercise #1



Arpeggio-Etude #1



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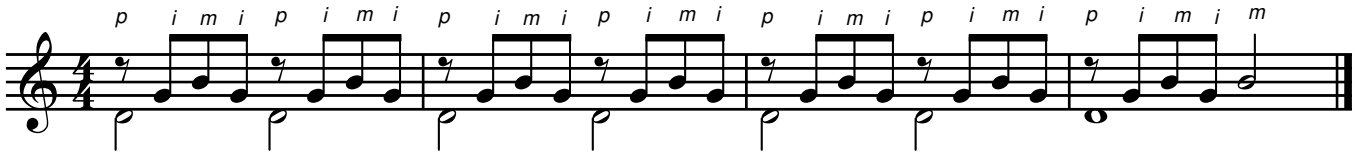
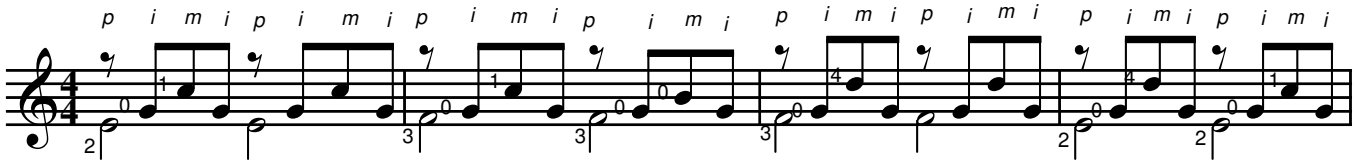
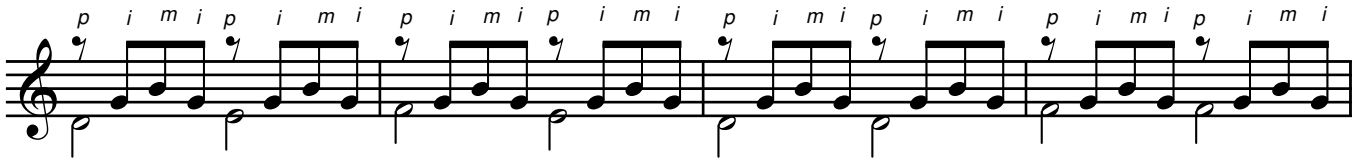
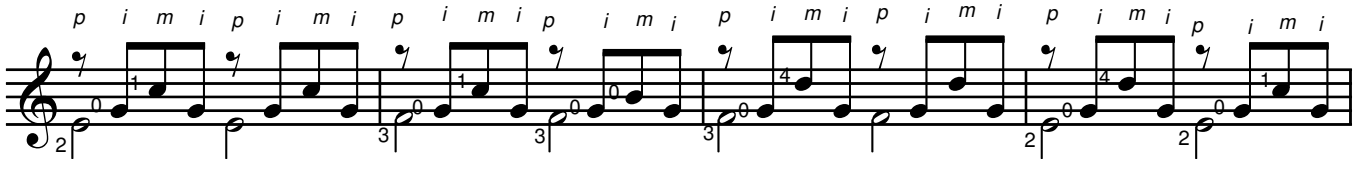
Arpeggio-Exercise #2

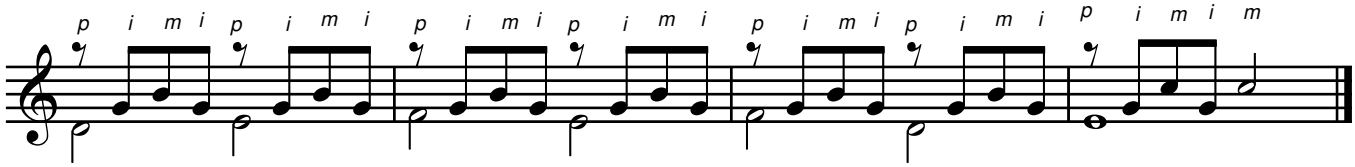


Arpeggio-Etude #2









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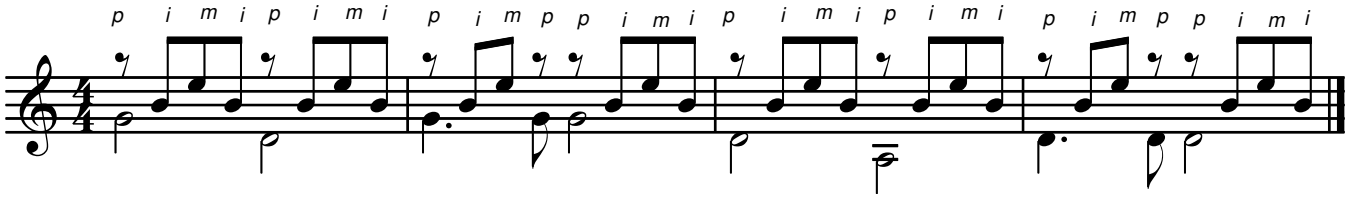
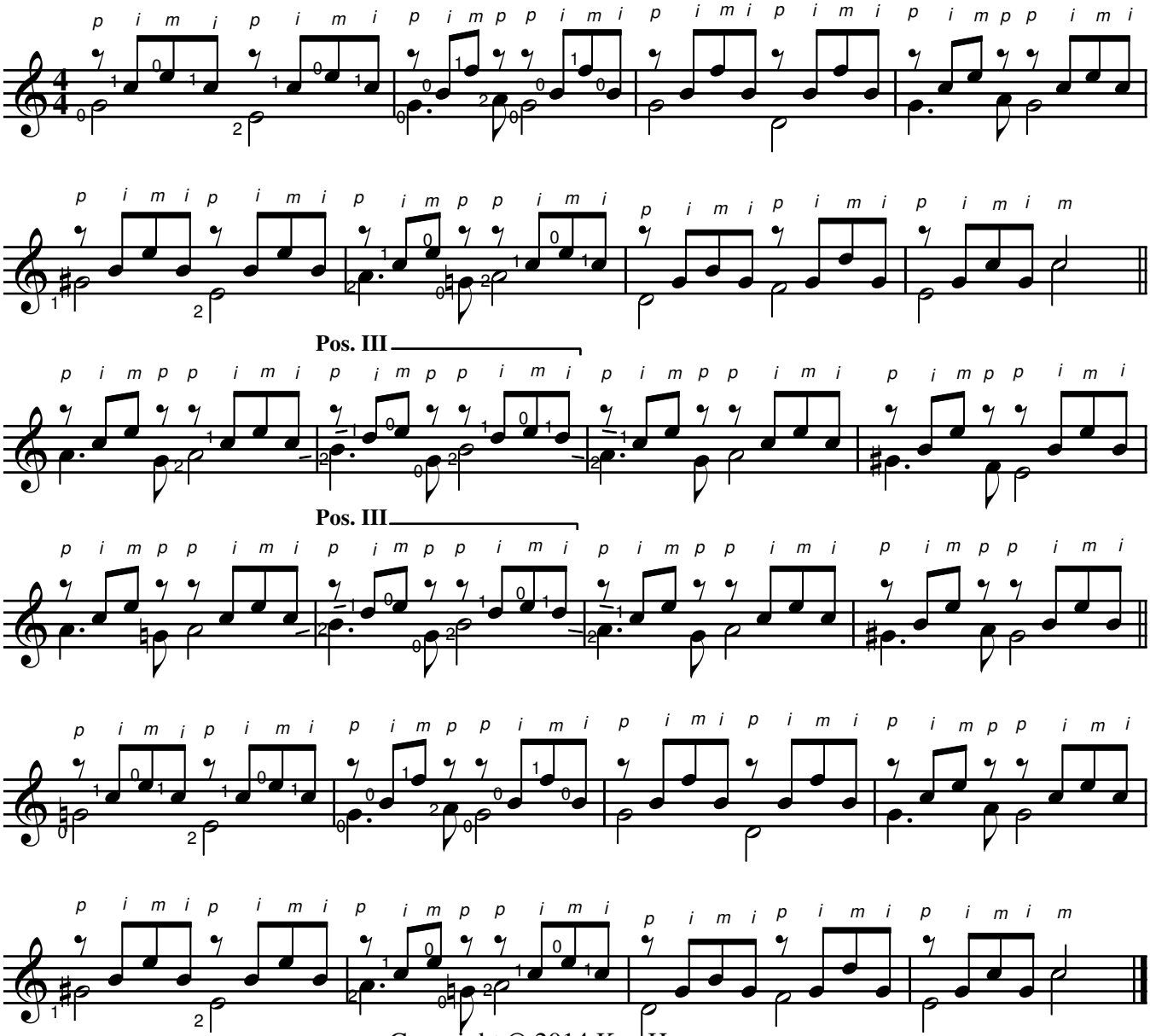
Arpeggio - Exercise #3



Arpeggio - Etude #3

Note how fingers **1** and **2** slide from Position I to Position III in measures 9 to 10 and 13 to 14. This allows the **B** to be played on the third string instead of the open second string. This creates a sustained ringing sound.



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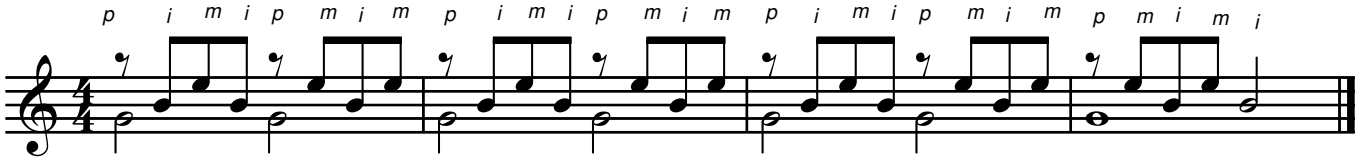
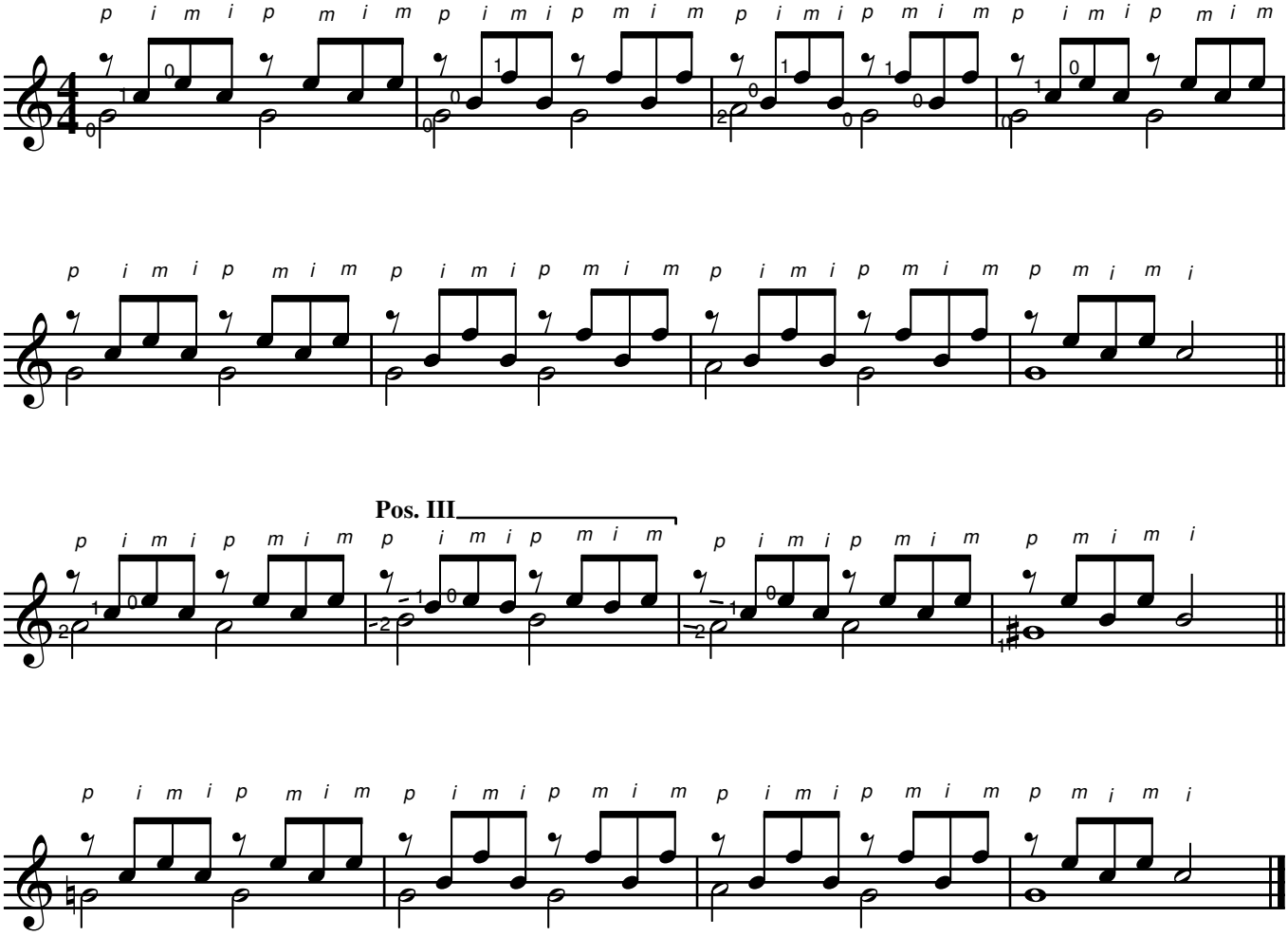
Arpeggio-Exercise #4



Arpeggio-Etude #4

Note once again how fingers **1** and **2** slide from Position I to Position III in measures 9 and 10.



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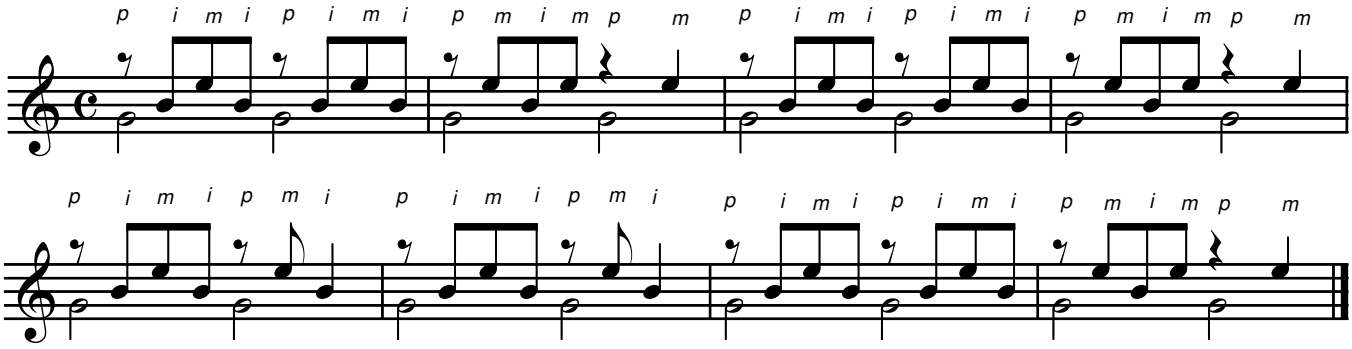
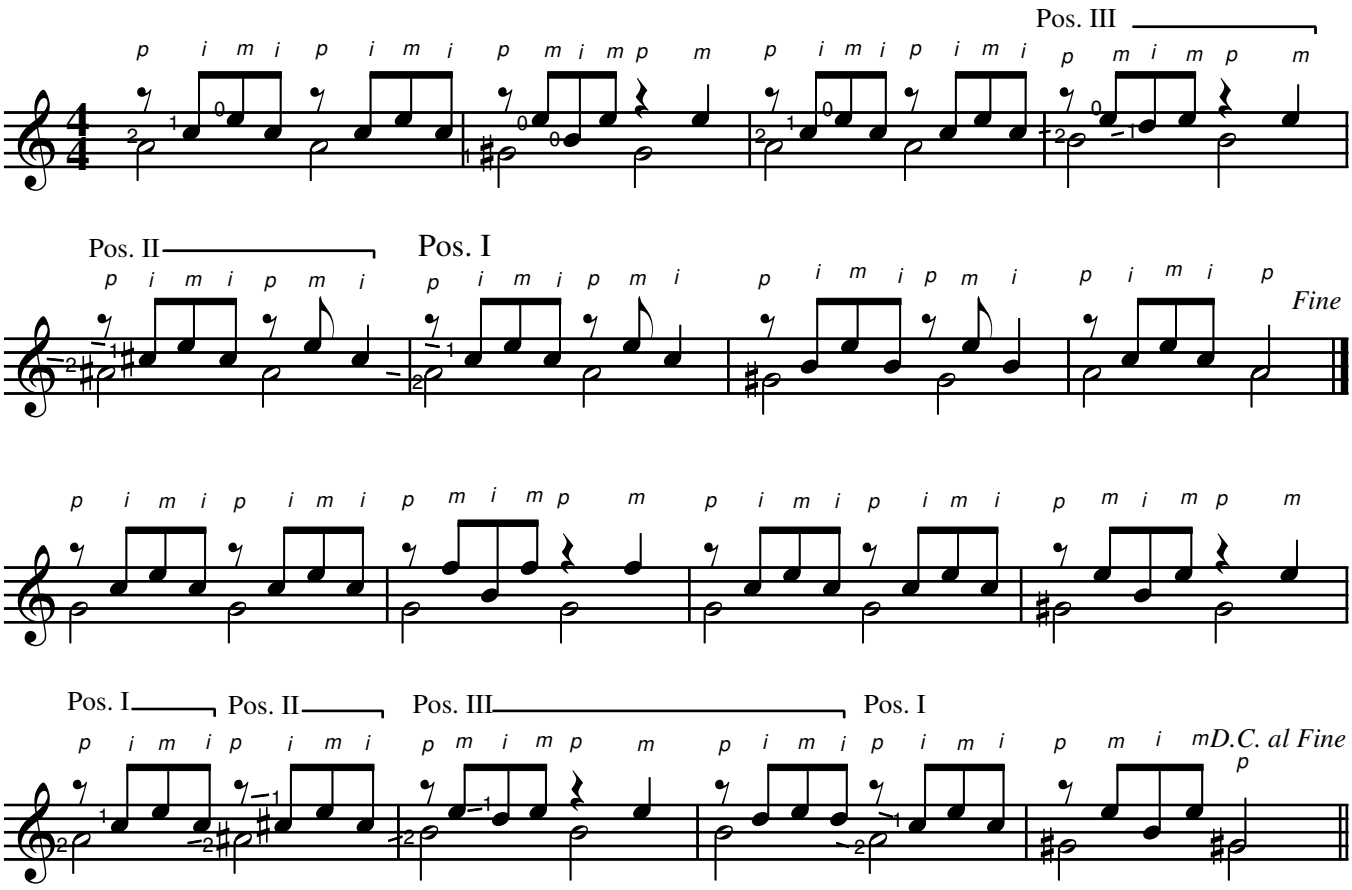
Arpeggio-Exercise #5



Arpeggio-Etude #5

Once again note how fingers 1 and 2 slide up to Position III in measure 4 and then slide down to Position II in measure 5 and Position I in measure 6. In the final line fingers 1 and 2 slide up from Position I to Position II and then to Position III, at last returning to Position I.



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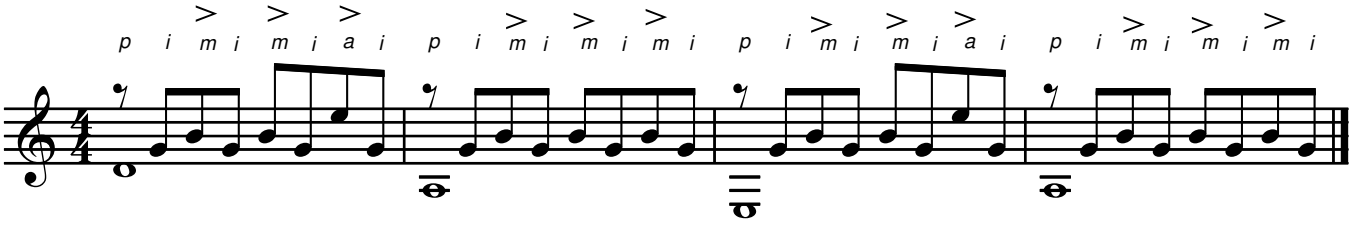
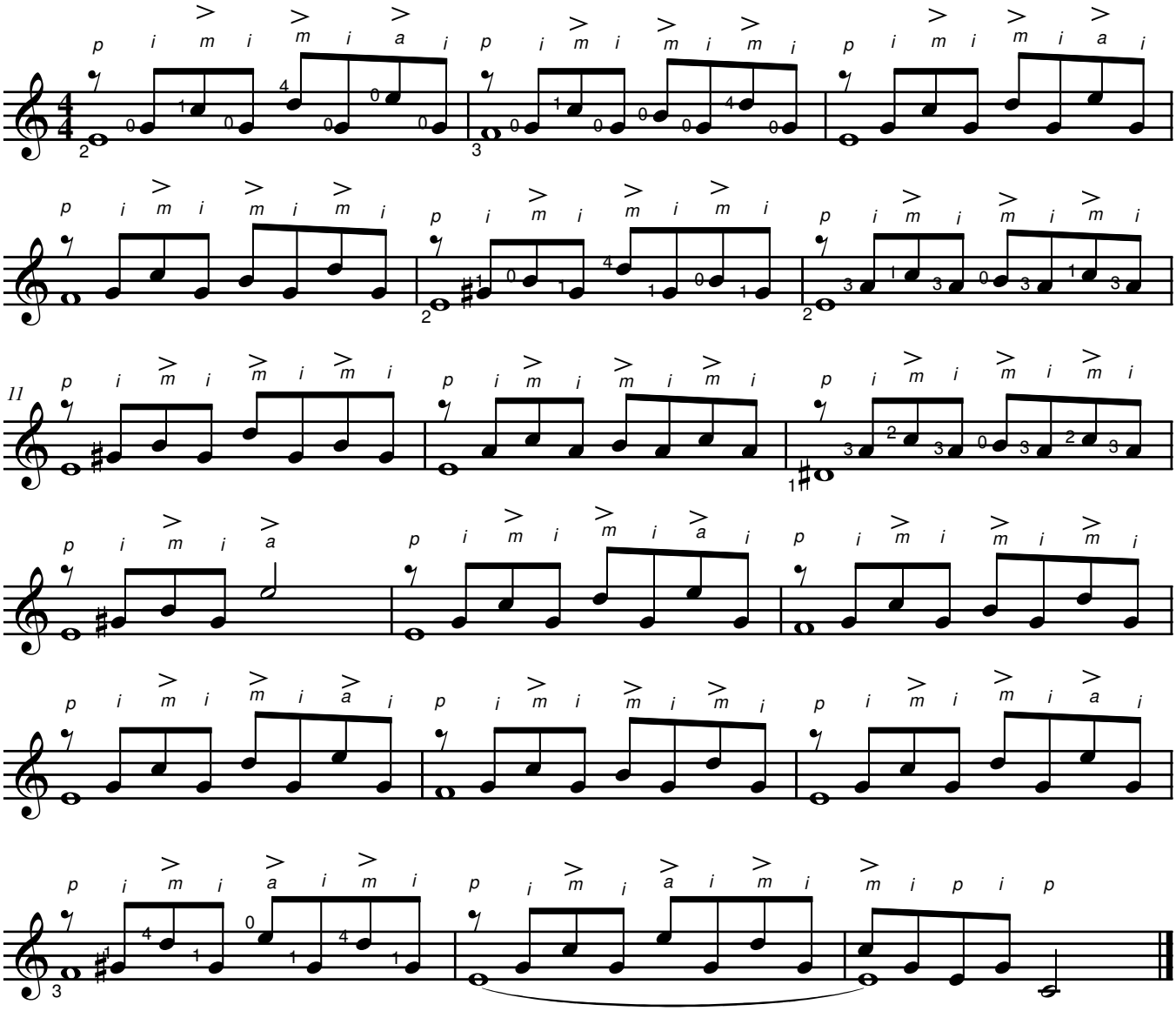
Arpeggio - Exercise #6



Arpeggio - Etude #6



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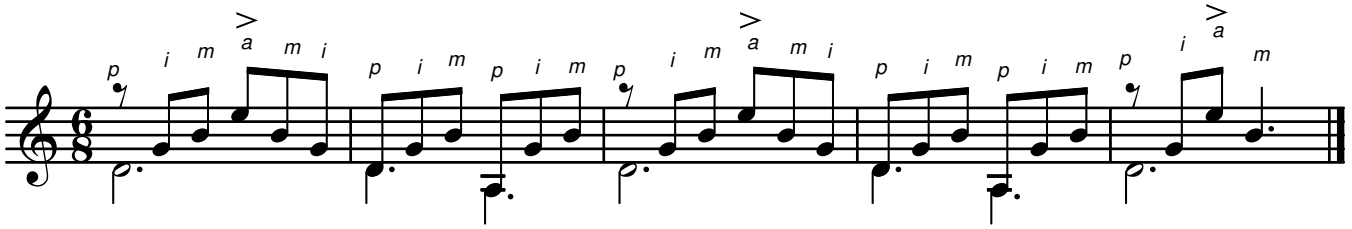
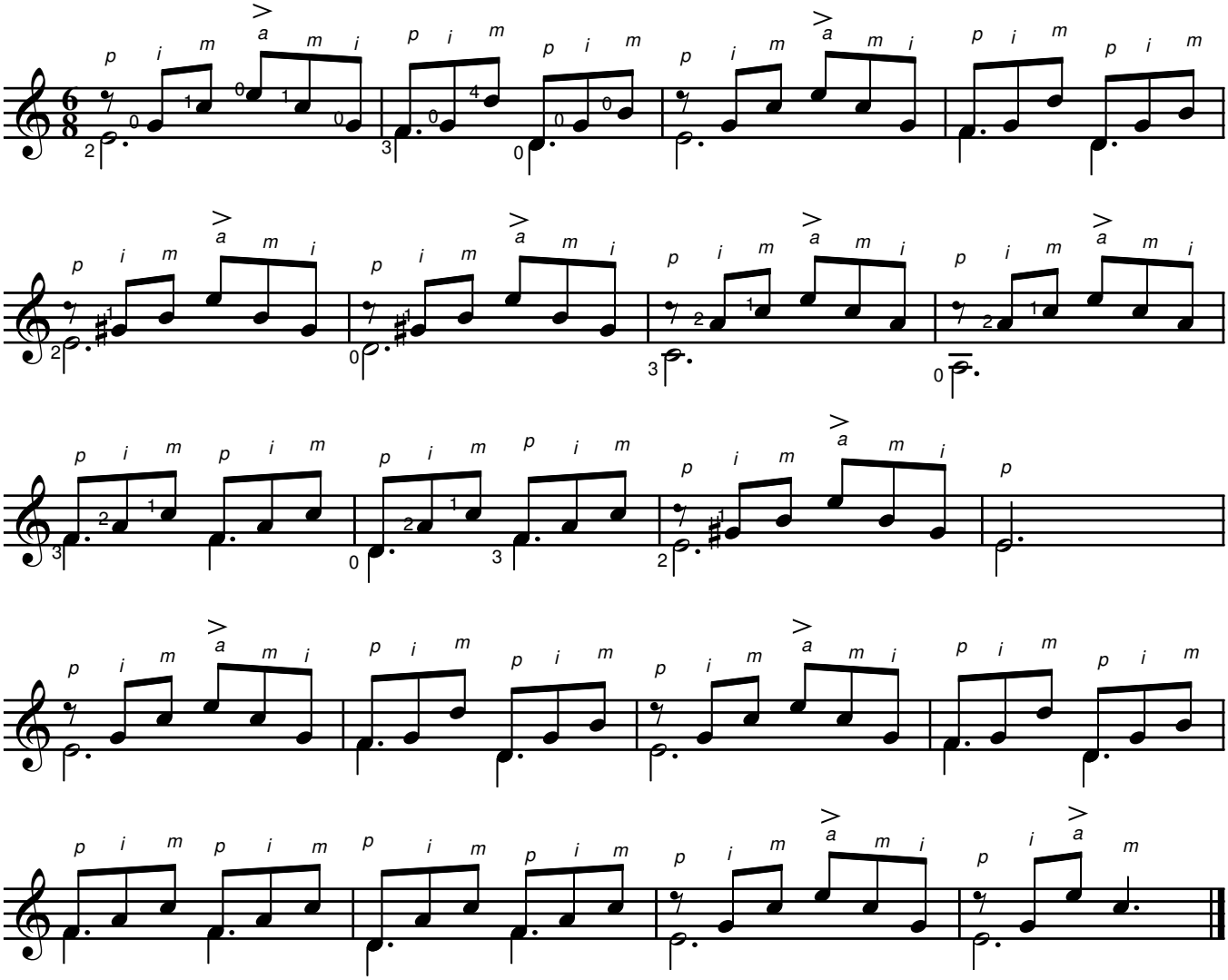
Arpeggio-Exercise #7



Arpeggio-Etude #7



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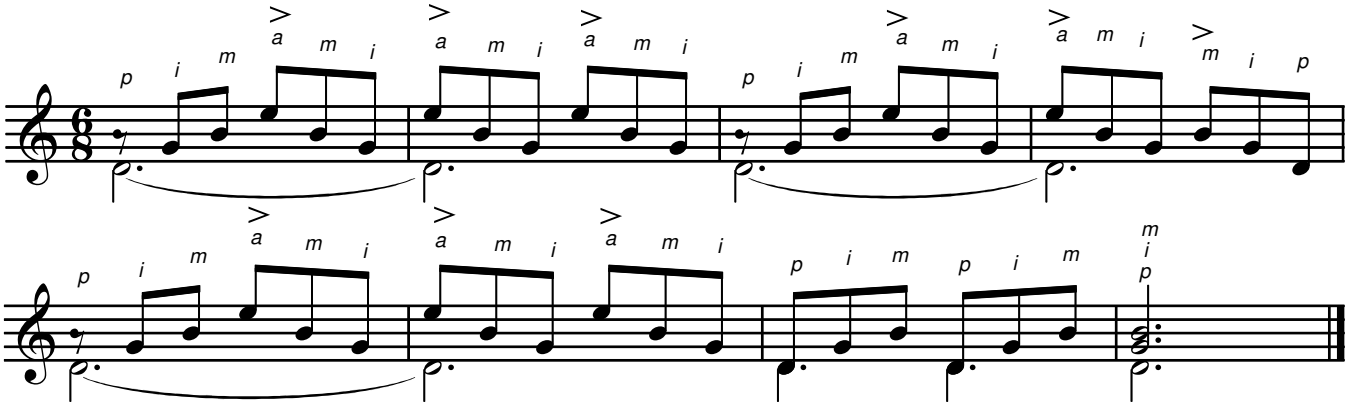
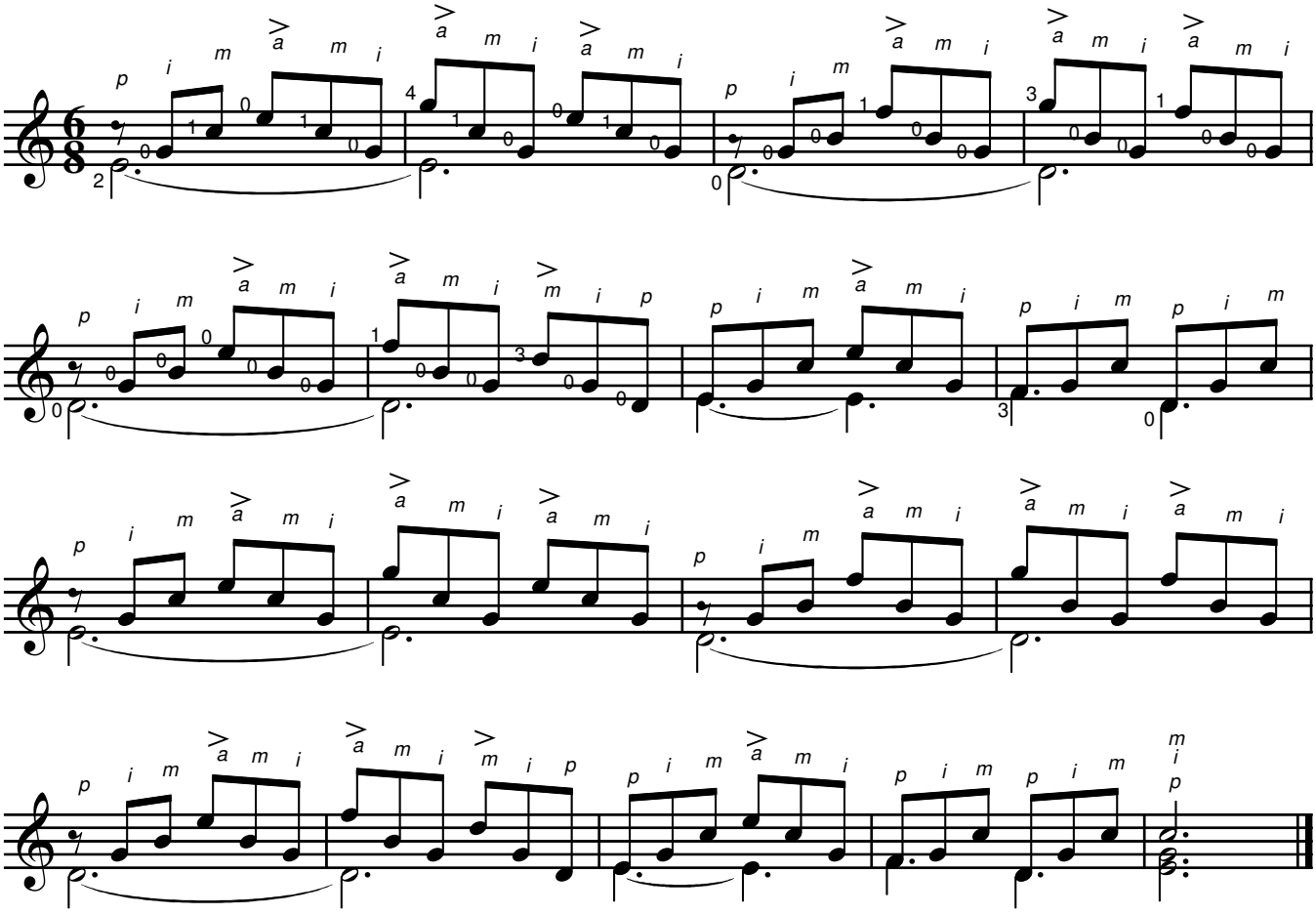
Arpeggio-Exercise #8



Arpeggio-Etude #8



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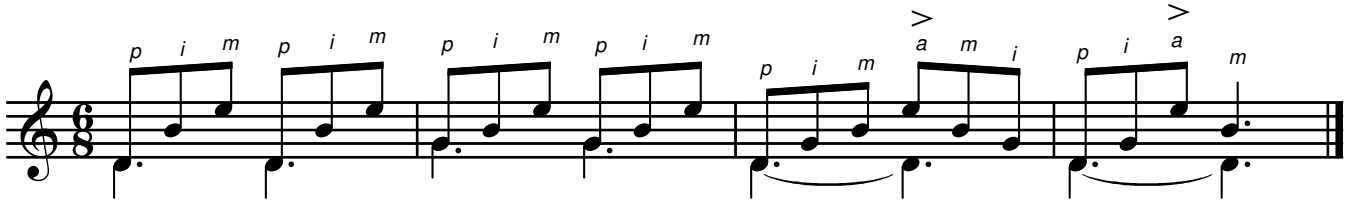
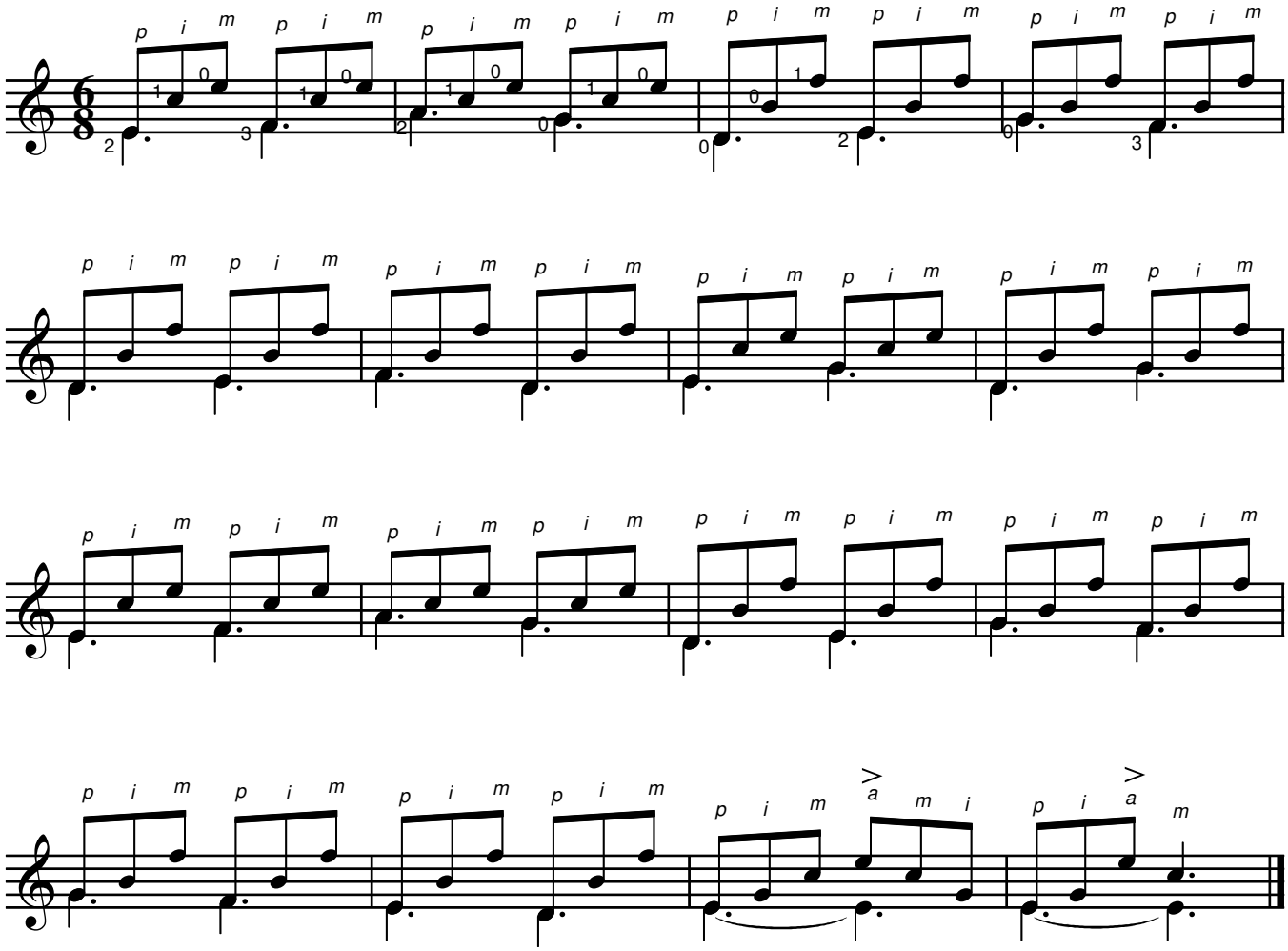
Arpeggio-Exercise #9



Arpeggio-Etude #9



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