

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 simultaneously. When playing an arpeggio, the notes of the chord 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.

Arpeggio-Exercise #1

Two staves of music in 6/8 time. The first staff contains eight measures of music, and the second staff contains seven measures. The notes are grouped in pairs, with fingerings *p i m* and *p i p* indicated above. The first staff ends with a fermata over the final note.

Arpeggio-Etude #1

Seven staves of music in 6/8 time. The first staff includes guitar fret numbers (0, 1, 2) and fingerings (*p i m*, *p i p*). The second staff ends with a fermata. The third and fourth staves include a key signature change to one sharp (F#) and a 3-measure rest. The fifth and sixth staves include a key signature change to two sharps (F#, C#). The seventh staff ends with a fermata.

Arpeggio-Exercise #2

p i m i p i m i p i m i p i m i p i m i p i m i m

Arpeggio-Etude #2

p i m i p i m i p i m i p i m i p i m i p i m i p i m i

p i m i p i m i p i m i p i m i p i m i p i m i p i m i

p i m i p i m i p i m i p i m i p i m i p i m i p i m i

p i m i p i m i p i m i p i m i p i m i p i m i p i m i m

Arpeggio - Exercise #3

p i m i p i m i p i m p p i m i p i m i p i m i p i m p p i m i

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.

p i m i p i m i p i m p p i m i p i m i p i m i p i m p p i m i

p i m i p i m i p i m p p i m i p i m i p i m i p i m i m

Pos. III

p i m p p i m i p i m p p i m i p i m p p i m i p i m p p i m i

Pos. III

p i m p p i m i p i m p p i m i p i m p p i m i p i m p p i m i

p i m i p i m i p i m p p i m i p i m i p i m i p i m p p i m i

p i m i p i m i p i m p p i m i p i m i p i m i p i m i m

Arpeggio-Exercise #4

p i m i p m i m p i m i p m i m p i m i p m i m p m i m i

Arpeggio-Etude #4

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

p i m i p m i m p i m i p m i m p i m i p m i m p i m i p m i m

p i m i p m i m p i m i p m i m p i m i p m i m p m i m i

Pos. III

p i m i p m i m p i m i p m i m p i m i p m i m p m i m i

p i m i p m i m p i m i p m i m p i m i p m i m p m i m i

Arpeggio-Exercise #5

p i m i p i m i p m i m p m p i m i p i m i p m i m p m

p i m i p m i p i m i p m i p i m i p m i m p m

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.

p i m i p i m i p m i m p m p i m i p i m i p m i m p m Pos. III

Pos. II Pos. I
p i m i p m i p i m i p m i p i m i p i m i p Fine

p i m i p i m i p m i m p m p i m i p i m i p m i m p m

Pos. I Pos. II Pos. III Pos. I
p i m i p i m i p m i m p m p i m i p i m i p m i m D.C. al Fine
p

Arpeggio - Exercise #6

p i m i m i a i p i m i m i m i p i m i m i a i p i m i m i m i

Arpeggio - Etude #6

p i m i m i a i p i m i m i m i p i m i m i a i

p i m i m i m i p i m i m i m i p i m i m i m i

II p i m i m i m i p i m i m i m i p i m i m i m i

p i m i a p i m i m i a p i m i m i m i

p i m i a i m i p i m i a i m i m i p i p

Arpeggio-Exercise #7

Musical notation for Arpeggio-Exercise #7, featuring a single staff with a treble clef and a 6/8 time signature. The piece consists of eight measures of music. Each measure contains a bass note (half note) and an arpeggiated chord (quarter notes). The chords are: G major (G-B-D), F major (F-A-C), E major (E-G-B), D major (D-F-A), C major (C-E-G), B major (B-D-F), A major (A-C-E), and G major (G-B-D). Fingerings are indicated by 'p' (piano), 'i' (index), 'm' (middle), and 'a' (annular). Accents (>) are placed over the 'a' finger notes in measures 1, 3, 5, and 7. The piece concludes with a double bar line.

Arpeggio-Etude #7

First system of musical notation for Arpeggio-Etude #7, featuring a single staff with a treble clef and a 6/8 time signature. It contains two measures. The first measure has a bass note (half note) and an arpeggiated chord (quarter notes) with a fingering of 'p i m a m i'. The second measure has a bass note (half note) and an arpeggiated chord (quarter notes) with a fingering of 'p i m'. The piece concludes with a double bar line.

Second system of musical notation for Arpeggio-Etude #7, featuring a single staff with a treble clef and a 6/8 time signature. It contains two measures. The first measure has a bass note (half note) and an arpeggiated chord (quarter notes) with a fingering of 'p i m a m i'. The second measure has a bass note (half note) and an arpeggiated chord (quarter notes) with a fingering of 'p i m a m i'. The piece concludes with a double bar line.

Third system of musical notation for Arpeggio-Etude #7, featuring a single staff with a treble clef and a 6/8 time signature. It contains two measures. The first measure has a bass note (half note) and an arpeggiated chord (quarter notes) with a fingering of 'p i m p i m'. The second measure has a bass note (half note) and an arpeggiated chord (quarter notes) with a fingering of 'p i m a m i'. The piece concludes with a double bar line.

Fourth system of musical notation for Arpeggio-Etude #7, featuring a single staff with a treble clef and a 6/8 time signature. It contains two measures. The first measure has a bass note (half note) and an arpeggiated chord (quarter notes) with a fingering of 'p i m a m i'. The second measure has a bass note (half note) and an arpeggiated chord (quarter notes) with a fingering of 'p i m a m i'. The piece concludes with a double bar line.

Fifth system of musical notation for Arpeggio-Etude #7, featuring a single staff with a treble clef and a 6/8 time signature. It contains two measures. The first measure has a bass note (half note) and an arpeggiated chord (quarter notes) with a fingering of 'p i m p i m'. The second measure has a bass note (half note) and an arpeggiated chord (quarter notes) with a fingering of 'p i m a m i'. The piece concludes with a double bar line.

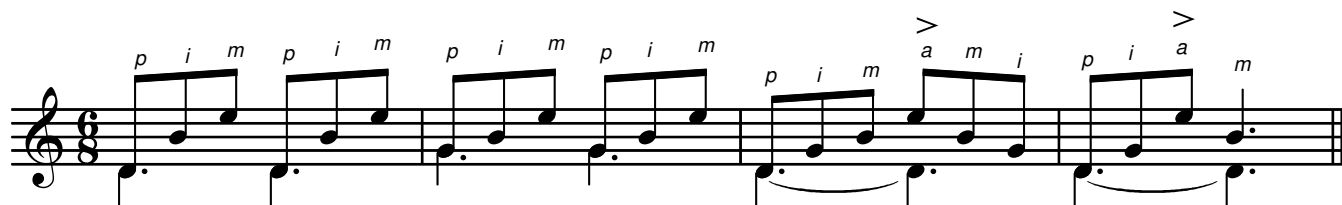
Arpeggio-Exercise #8

Arpeggio-Exercise #8 is written in 6/8 time and consists of two staves. The first staff contains four measures of music. The first two measures are marked with a piano (*p*) dynamic and feature an arpeggiated chord with notes *i*, *m*, and *a* (with an accent $>$ over *a*). The second two measures are marked with a piano (*p*) dynamic and feature an arpeggiated chord with notes *a*, *m*, and *i* (with an accent $>$ over *a*). The second staff contains four measures. The first two measures are marked with a piano (*p*) dynamic and feature an arpeggiated chord with notes *i*, *m*, and *a* (with an accent $>$ over *a*). The last two measures are marked with a piano (*p*) dynamic and feature an arpeggiated chord with notes *i*, *m*, and *p* (with an accent $>$ over *i*).

Arpeggio-Etude #8

Arpeggio-Etude #8 is written in 6/8 time and consists of five staves. The first staff contains four measures of music. The first two measures are marked with a piano (*p*) dynamic and feature an arpeggiated chord with notes *i*, *m*, and *a* (with an accent $>$ over *a*). The second two measures are marked with a piano (*p*) dynamic and feature an arpeggiated chord with notes *a*, *m*, and *i* (with an accent $>$ over *a*). The second staff contains four measures. The first two measures are marked with a piano (*p*) dynamic and feature an arpeggiated chord with notes *i*, *m*, and *a* (with an accent $>$ over *a*). The last two measures are marked with a piano (*p*) dynamic and feature an arpeggiated chord with notes *i*, *m*, and *p* (with an accent $>$ over *i*). The third staff contains four measures. The first two measures are marked with a piano (*p*) dynamic and feature an arpeggiated chord with notes *i*, *m*, and *a* (with an accent $>$ over *a*). The last two measures are marked with a piano (*p*) dynamic and feature an arpeggiated chord with notes *a*, *m*, and *i* (with an accent $>$ over *a*). The fourth staff contains four measures. The first two measures are marked with a piano (*p*) dynamic and feature an arpeggiated chord with notes *i*, *m*, and *a* (with an accent $>$ over *a*). The last two measures are marked with a piano (*p*) dynamic and feature an arpeggiated chord with notes *a*, *m*, and *i* (with an accent $>$ over *a*). The fifth staff contains four measures. The first two measures are marked with a piano (*p*) dynamic and feature an arpeggiated chord with notes *i*, *m*, and *a* (with an accent $>$ over *a*). The last two measures are marked with a piano (*p*) dynamic and feature an arpeggiated chord with notes *i*, *m*, and *p* (with an accent $>$ over *i*).

Arpeggio-Exercise #9



Arpeggio-Etude #9

