

~ 3 String Arpeggios Extended ~

This etude is very effective for increasing your 2 hand synchronization and accuracy for arpeggio playing. In many of the shapes, the highest note is played twice with the pick and this extra challenge automatically forces you to concentrate more on synchronization.

In this exercise you have to pick every note (without doing any hammer ons or pull offs).

The picking hand motion needs to be controlled and continuous. When you sweep pick, it is not a rake or a quick strum but a succession of consecutive downstrokes or upstrokes.

That being said, your hand DOES NOT STOP MOVING. Each downstroke stops when the pick touches the next higher string and immediately pushes through it (in other words, the pick **does NOT stop in between the strings**).

The fretting hand's work is fairly simple in this exercise with the exception of some stretches that you need to make in several shapes. Keep the fretting hand relaxed while stretching and make sure NOT to let the pick hand to tighten up in response to the stretches being done with the fretting hand.

Important: It's not necessary for you to fully master this exercise and be able to play it flawlessly by the next lesson. It is perfectly normal if you are only able to play it at a slow speed or if you still have some issues you want to refine. When the next lesson arrives, I want you to shift your attention to it, and the materials provided there.

Remember that "this" particular exercise "by itself" has little meaning. The overall strategy and the progression of the materials I design for you is the most important part of our lessons and that is where I want your focus to be at all times. There will be enough technique building exercises for you to enable you to develop your physical playing to the level you want to reach.

I build your lesson strategy in such a way that the new materials you receive will reinforce the training you receive from the previous lessons (and provide enough variety to give you time to practice the older material if necessary).

So as long as you have consistently practiced this exercise, and can play it at least at a slow tempo all the way through, you are in good shape to move on. Over time (as we do more of these and other technique building exercises), you will find that as you come back to the older materials, you will be able to play them much faster, cleaner and more accurately. True mastery will develop with time...it cannot be rushed.

~ Extended 3 String Arpeggios ~

1

3 2 1 4 2 1 3 2 1 4 2 1 3 2 1 4 2 1

TAB

■ ■ ■ V V V ■ ■ ■ V V V ■ ■ ■ V V V ■ ■ ■ V V V

2

4 2 1 4 2 1 4 2 1 4 2 1 4 2 1 4 2 1

TAB

■ ■ ■ V V V ■ ■ ■ V V V ■ ■ ■ V V V ■ ■ ■ V V V

3

3 2 1 4 2 1 3 2 1 4 2 1 3 2 1 4 2 1

TAB

■ ■ ■ V V V ■ ■ ■ V V V ■ ■ ■ V V V ■ ■ ■ V V V

4 2 1 4 2 1 4 2 1 4 2 1 4 2 1 4 2 1 4 2 1

17 15 14 17 15 14 17 15 14 17 15 12 17 15 14 17 15 12 17 15 14

■ ■ ■ V V V ■ ■ ■ V V V ■ ■ ■ V V V ■ ■ ■ V V V

3 2 1 4 2 1 3 2 1 4 2 1 3 2 1 4 2 1 3 2 1 4 3 1

16 15 14 19 15 12 16 15 14 19 15 12 16 15 13 19 15 13 16 15 13 16 15 13

■ ■ ■ V V V ■ ■ ■ V V V ■ ■ ■ V V V ■ ■ ■ V V V

4 2 1 1 2 4 4 2 1 1 2 4 4 2 1 1 2 4 4 2 1 1 2 4

17 13 12 12 13 17 17 13 12 12 13 17 16 13 12 12 13 16 16 13 12 12 13 16

■ ■ ■ V V V ■ ■ ■ V V V ■ ■ ■ V V V ■ ■ ■ V V V

4 2 1 4 2 1 4 2 1 4 2 1 4 2 1 4 2 1 4 2 1

7

■ ■ ■ V V V ■ ■ ■ V V V ■ ■ ■ V V V ■ ■ ■ V V ■

4 1 4 4 3 1 2 2 1 2 4 1 4 2 1 2

8

V ■ V V V V ■ ■

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