

~ 3 String Diminished Arpeggios ~

This exercise will help you with your picking hand motions for sweep picking and will enable you to play faster and more accurately.

This sweep picking section uses a somewhat unique picking pattern. You have to pick every single note here (there are no hammer ons and pull offs).

This allows for a very smooth and consistent motion with the picking hand (without interruptions) and naturally lends itself very easily to fast playing. Notice also that you have to pick the highest note of the arpeggio twice. Practicing this motion will help you with the synchronization of both hands when sweep picking.

Another thing you need to pay attention to here is extraneous string noise that may occur from the lower in pitch strings. This can be taken care of using the thumb muting technique.

Remember that your pick must never stop moving through this exercise. There is a consistent up and down movement with the pick. When you ascend, you are making 3 downstrokes (using ONE hand movement, without stopping after each downstroke).

When descending, you are making 3 upstrokes (using ONE hand movement, without stopping after each upstroke). The picking hand motion is critical in order to play arpeggios well.

When you are practicing this exercise, find the top metronome speed at which you can play these arpeggios cleanly. As you are practicing at the top speed, observe what mistakes tend to happen at that speed (what is it that prevents you from playing faster?)

After that, slow down the metronome and focus on preventing these same mistakes from finding their way into your playing. As you do this more and more at the slower speeds you will find that your maximum speed gradually begins to feel much easier.

Important: Don't expect 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.

~3 String Diminished Arpeggios~

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