Maestro
WORKSHOP

DEVELOPMENT
OF
RIGHT HAND ARPEGGIOS

Level 2

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WORKSHOP

DEVELOPING THE
RIGHT HAND ARPEGGIO

Composers are imaginative and the variety of right hand arpeggio figurations encountered in the repertoire is possibly infinite.

However, they are played by using just the four fingers of the right hand - ***pima*** - and the arpeggios patterns in this tutorial cover many of the finger combinations that will give you the experience and confidence to work on the specific arpeggios required in pieces – which, of course, will need to be practised in their own right[1].

PRACTISING

- Pace yourself by concentrating on one pattern at a time. Be able to play it fluently before working on another. The work on these arpeggios can extend over the different Maestro Workshop Levels (and beyond!) and other techniques can be studied whilst working on them.
- Keep practising the patterns you have already worked on as you learn new ones – notice the ***pimami*** arpeggio in Level 1 is included too!
- Keeping the arpeggios rhythmically even will be easier in some of the figurations and it is important not to develop a 'kink' in the rhythm of the more awkward ones by choosing a tempo that allows you to be in control.
- Play at different dynamics levels – crescendos and diminuendos are particularly effective in helping develop the technique.
- Develop facility by gradually becoming faster as you become more confident.

THE EXERCISES

The exercises are played with a sliding E major chord shape[2]. This makes learning the exercises easier, allows you to concentrate on the right hand arpeggio being practised and gives the exercises length, which is important, because development takes place ***as*** you are playing the exercise. Using a moveable chord shape also makes it easy to lengthen or shorten the exercises. Keep the exercises flowing and play through any mistakes you might make. Try not to stop to correct the mistakes - concentrate on what follows.

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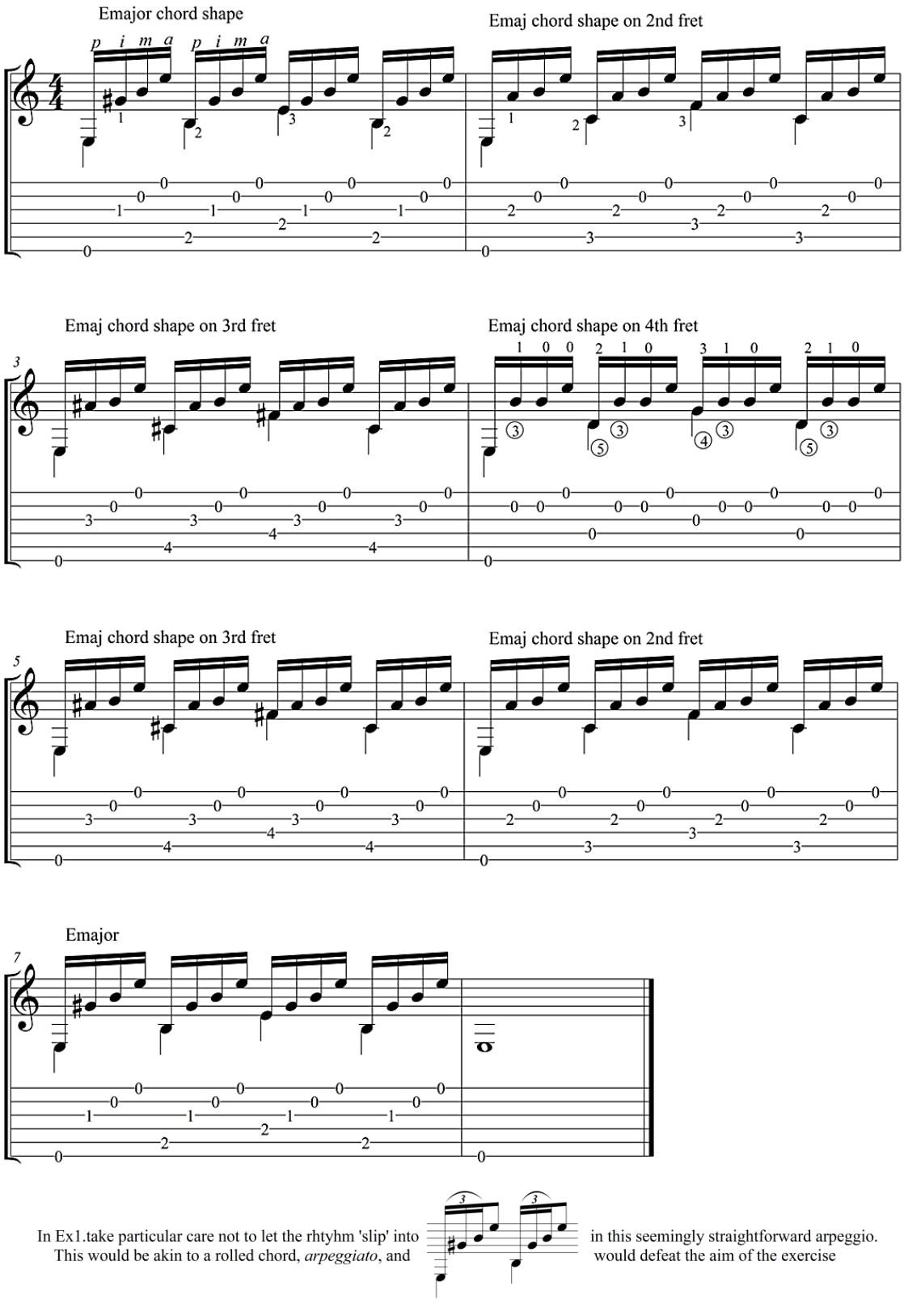
[1]Technical practice cannot cover every instance of a particular technique – technical practice develops the skills needed to adapt to the demands of a piece.

[2] If holding down E major becomes tiring for the left hand – lift the chord shape from the strings, continue playing the exercise on the open strings and use the chord shape again once the hand has recovered. For variety, once you have more learned more chord shapes, E major can be substituted by another suitable chord shape, for example, B dim7 (Level 2).

There are eight arpeggio figurations and the formula for the exercises is the same for all the arpeggios patterns. Exercise 1 is demonstrated and written out in full.

Arpeggio Exercise 1

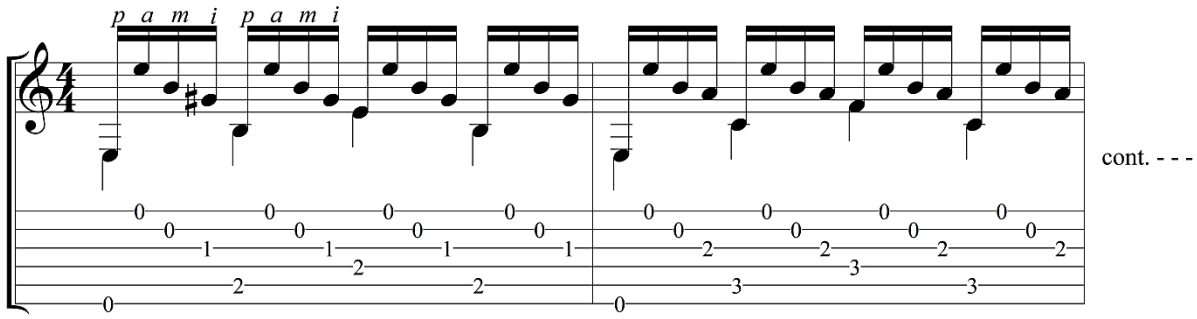
pima



In Ex1.take particular care not to let the rhtyhm 'slip' into in this seemingly straightforward arpeggio.
This would be akin to a rolled chord, *arpeggiato*, and would defeat the aim of the exercise

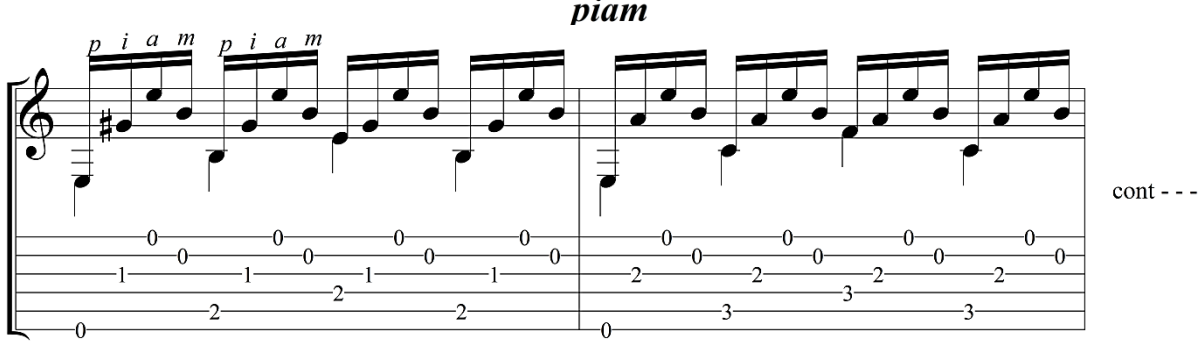
Arpeggio Ex.2

pami



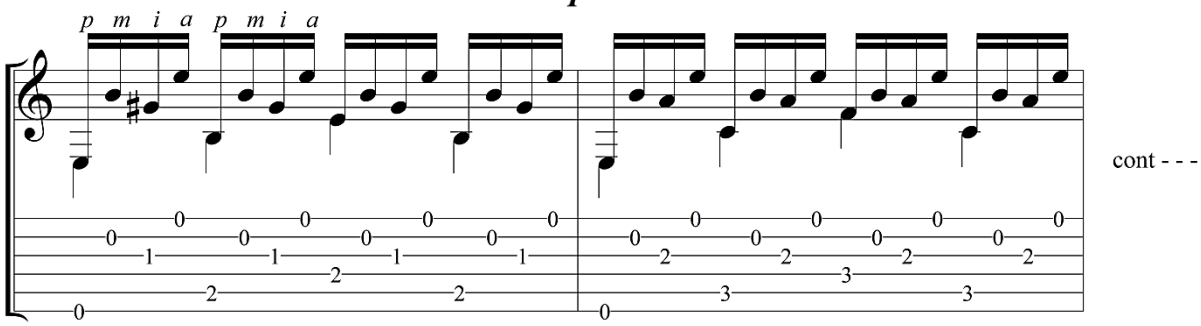
Arpeggio Ex.3

piam



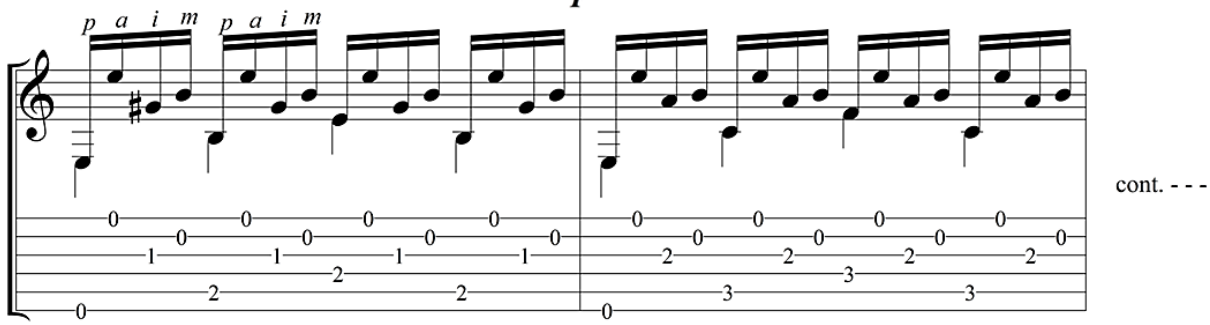
Arpeggio Ex.4

pmia

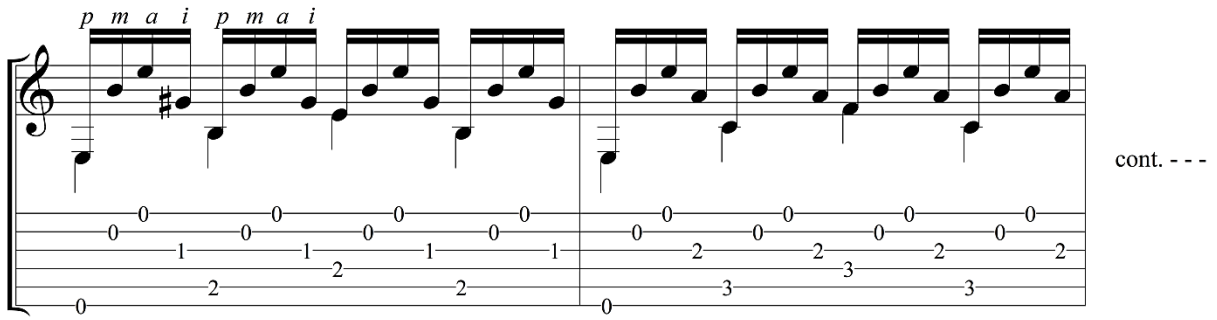


Arpeggio Ex.5

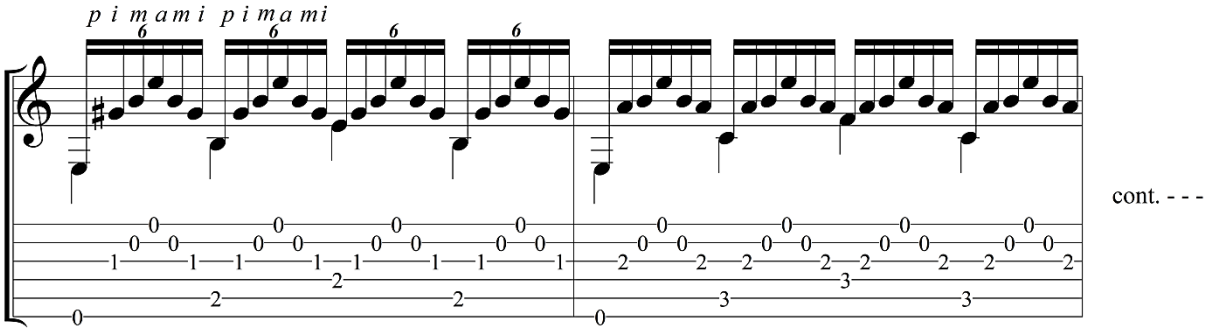
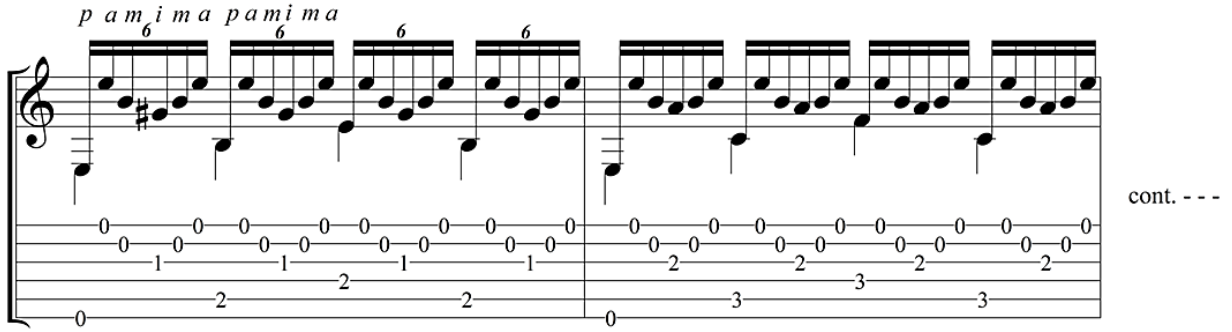
paim



Arpeggio Ex.6
pmai



Arpeggio Ex.7
pimami



Arpeggio Ex.8
pamima