

Arpeggios - David Grisman

Minium Daily Requirement

From The Mandozine Website
Tabledited By Mike Stangeland

G

Diagram of a mandolin arpeggio for the G chord. The fretboard is shown with six strings and four frets. The notes are: 0 (open), 4, 7, 5, 2, 5, 3, 5, 2, 5, 7, 4, 0. The notes are grouped into four pairs: (0, 4), (7, 5), (2, 5), (3, 5), (2, 5), (7, 4), and (0).

Em

Diagram of a mandolin arpeggio for the Em chord. The fretboard is shown with six strings and four frets. The notes are: 4, 9, 5, 9, 7, 10, 7, 12, 7, 10, 7, 9, 5, 9. The notes are grouped into four pairs: (4, 9), (5, 9), (7, 10), (7, 12), (7, 10), (7, 9), (5, 9), and (9).

D

Diagram of a mandolin arpeggio for the D chord. The fretboard is shown with six strings and four frets. The notes are: 7, 7, 4, 7, 5, 9, 5, 10, 5, 9, 5, 7, 4, 7. The notes are grouped into four pairs: (7, 7), (4, 7), (5, 9), (5, 10), (5, 9), (5, 7), (4, 7), and (7).

Bm

Diagram of a mandolin arpeggio for the Bm chord. The fretboard is shown with six strings and four frets. The notes are: 10, 4, 7, 4, 9, 5, 9, 7, 9, 5, 9, 4, 7, 4. The notes are grouped into four pairs: (4, 7), (4, 9), (5, 9), (7, 9), (5, 9), (4, 7), (4, 7), and (4).

A

Diagram of a mandolin arpeggio for the A chord. The fretboard is shown with six strings and four frets. The notes are: 13, 2, 6, 2, 7, 4, 7, 5, 7, 4, 7, 2, 6, 2. The notes are grouped into four pairs: (2, 6), (2, 7), (4, 7), (5, 7), (4, 7), (2, 6), (2, 6), and (2).

F#m

Diagram of a mandolin arpeggio for the F#m chord. The fretboard is shown with six strings and four frets. The notes are: 16, 11, 7, 11, 9, 12, 9, 14, 9, 12, 9, 11, 7, 11. The notes are grouped into four pairs: (11, 7), (11, 9), (9, 12), (9, 14), (9, 12), (9, 11), (7, 11), and (11).

E

19

C#m

22

C

25

Am

28

F

31

Dm

34

Bb

37

A musical staff with two lines. The first measure contains notes 3, 7, 3, 8, 5, 8. The second measure contains notes 6, 8, 5, 8, 3, 7. The third measure contains a single note 3 with a fermata. Vertical lines connect the notes to their positions on the staff.

Gm

40

A musical staff with two lines. The first measure contains notes 0, 3, 7, 5, 1, 5. The second measure contains notes 3, 5, 1, 5, 7, 3. The third measure contains a single note 0 with a fermata. Vertical lines connect the notes to their positions on the staff.

Eb

43

A musical staff with two lines. The first measure contains notes 1, 5, 1, 6, 10, 6. The second measure contains notes 11, 6, 10, 6, 1, 5. The third measure contains a single note 1 with a fermata. Vertical lines connect the notes to their positions on the staff.

Cm

46

A musical staff with two lines. The first measure contains notes 5, 1, 5, 3, 6, 3. The second measure contains notes 8, 3, 6, 3, 5, 1. The third measure contains a single note 5 with a fermata. Vertical lines connect the notes to their positions on the staff.

Ab

49

A musical staff with two lines. The first measure contains notes 1, 5, 1, 6, 3, 6. The second measure contains notes 4, 6, 3, 6, 1, 5. The third measure contains a single note 1 with a fermata. Vertical lines connect the notes to their positions on the staff.

Fm

52

A musical staff with two lines. The first measure contains notes 3, 6, 3, 8, 11, 8. The second measure contains notes 13, 8, 11, 8, 3, 6. The third measure contains a single note 3 with a fermata. Vertical lines connect the notes to their positions on the staff.

B

55

G#m

58

F#

61

D#m

64

Breakin' Em Up is Good to Do!
 David Grisman
 November, 1985

LEARNING YOUR fretboard is a long term process, but you can speed things up considerably by practicing arpeggios-"broken" chords, in which the notes are played in succession (rather than simultaneously) . Playing arpeggios will help you master various chord fingerings, and will give you a working foundation in chord theory, which is one of the cornerstones of improvisation.

The arpeggios given here are major triads with their relative minor triads, for the keys of, C, F, Bb, Eb, and Ab. Notice that the key of C has no accidentals (sharps or flats), and that the remaining keys are all "flat" keys.

Naturally, there are several fingerings for any arpeggio. I consider the ones shown here to be the easiest, starting in the lowest position and spanning two octaves.

Several of the arpeggios require considerable position shifts (as in F, Eb, Fm) in which the first finger shifts up five frets. Other shifts (as in Dm, Bb, Cm) are more subtle.

Repeat each arpeggio until it becomes familiar to you, playing first with downstrokes for each note, and then with successive upstroke/downstroke alternations. Say (or think) the name of each note as you play it, and try to hear the relationships of the notes in the chords. Have fun!

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