Arpeggios for Guitar: From The Progressive Guitarist Series

Don Latarski
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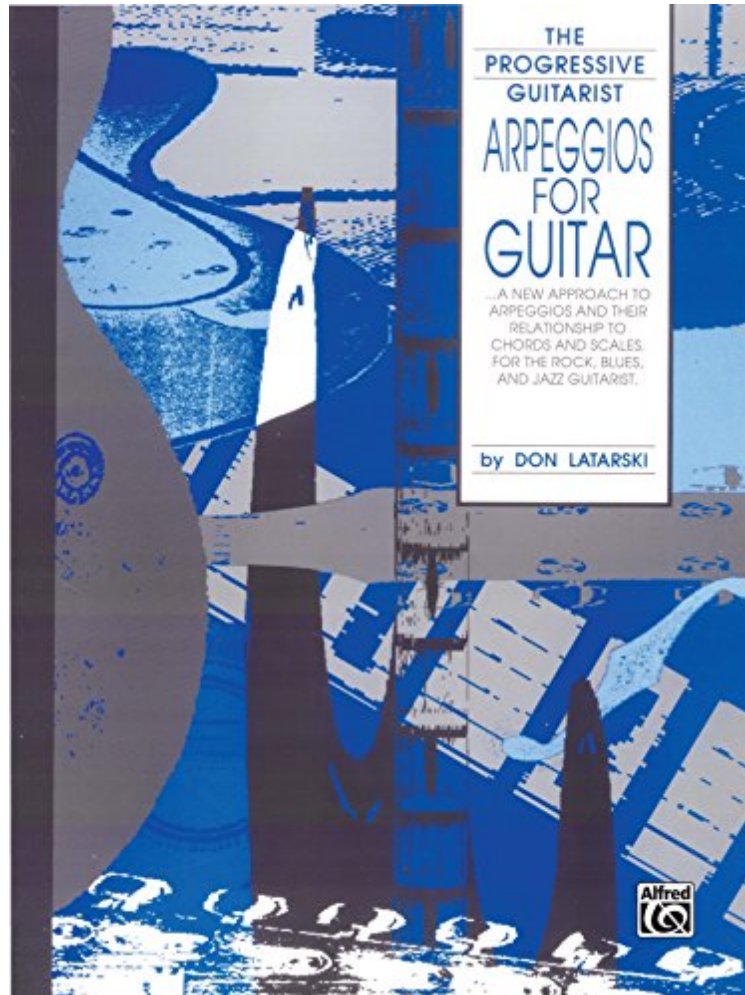
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Don Latarski : Arpeggios for Guitar: From The Progressive Guitarist Series before purchasing it in order to gage whether or not it would be worth my time, and all praised Arpeggios for Guitar: From The Progressive Guitarist Series:

3 of 3 people found the following review helpful. Very InformativeBy Thomas DunhamThis little book is wonderful.The longer I play, the more I've noticed that the single biggest problem most guitarists have is understanding musical context, and figuring out exactly how the thing they're playing at any particular moment fits into the big picture. I know I struggled with this for a long time myself, and I think because of that I'm very sensitive to it when I see another musician experiencing the same problem. Some musicians seem to be born with an innate sense of how this stuff works, for the rest of us though it's work.The information is this book goes a long way towards helping this situation by showing how three crucial pieces of the puzzle fit together: a chord, the arpeggios that form the backbone of that chord, and the scale, mode, or position that [typically] supports the chord and the arpeggio. The three, in many ways, really are expressions of the same basic identity.There is PLENTY of good stuff in here to

practice, but more importantly, IMHO, it helps you to understand the relationship between the set of notes in a key and the different ways you can use them. There's not a lot of text in there, it's not really an instructional book in that it doesn't hold your hand... it's just pages and pages of chords, arpeggios and scales.. it's up to you what you do with them!I just re-read this review, and wanted to add something else: Arpeggios, for guitarists at least, are a strange topic. Even though we all use them and agree what they are in principal (in other words, as defined by music theory), the way they are approached and used musically is RADICALLY different from one genre to the next. Honestly I can't think of any other theory topic where the end result of the same idea varies so much from one style to another?!With that in mind, it's worth mentioning that I feel like this book's approach leans very heavily towards the jazz or jazz-fusion idea of arpeggios... the chords and especially the recommended fingerings are very traditional diatonic/modal structures. In contrast, if you're more of a metal guitarist (for example) you might expect to see more Harmonic/Melodic Minor or Phrygian Dominant structures, and fingering arrangements driven more by economy than anything else.My own feeling tends to be that if you sort of stick to one genre's preferred method of doing something, the best possible thing for you as a musician is to force yourself to look at it--and learn it-- a different way... LOL I'm a bit of a masochist in that respect I suppose. But that's not for everyone, so I though I'd put it out there so you're not disappointed. As far as I'm concerned, this book is phenomenal!5 of 5 people found the following review helpful. Great introduction and resourceBy TheJoeFor a book that's basically a reference of charts, this has a very well-written, coherent introduction on why you should study arpeggios as a guitar player. I give it 5 stars for that alone.For this book to work well, I suggest working out every chord arpeggio that you are trying to learn by degree (i.e., Root,3rd, 5th, 7th, etc.), and be sure you are identifying these as you learn the shapes provided by this book That way you're not just memorizing shapes abstractly, and also in the future you'll be able to build your own arpeggios and chords. Thanks for the resource, Mr. Latarski, this is great0 of 0 people found the following review helpful. Great reference study bookBy Mr. BWhat a simple great reference book. You have your 5 chord forms in one column, 5 arpeggio forms in the 2nd column, and the scale/mode forms in the 3rd. They are presented vertically and horizontally next to each other so you can see how they relate.From looking at the arpeggio forms you can get some blank chord diagrams and write out some more chord forms to study.Play chords, play the arpeggios over those chords and throw in some of the scale/mode tones and have fun.Your course of study dictates what areas to use. You want to learn country guitar: learn the major and dominant 7th positions. Blues:minor triad and dominant 7th, 9th's etc. Jazz: Learn them all.I always find myself going back to this one.

Shows each arpeggio in five positions in a simple diagram format. For every arpeggio the corresponding chord form and scale pattern are also shown. Covers all forms of the major, minor, and dominant 7th type chords.