

### **Arpeggios**

I'd recommend spending a good amount of time dialing in all the **arpeggios** in documents 1 and 1b before moving on. Take a few minutes at least for each of them whenever you sit down to practice. There's no need to practice any of these exercises fast. I recommend working on these until they're second nature and you can play them without having to look at your picking hand. You could work on these exercises for an hour on Thursday, revisit them all for a half hour on Friday, and then be ready to move on from there. Be sure to pick with the fingers designated in the handouts, and try for a pleasant tone, a good groove to the timing, and some dynamics.

### **Hand Position**

Remember that your **picking hand position** is important. Try for a rounded hand and relaxed fingers and have your fingers in proximity of the strings you want to play in advance, i.e. don't 'dive bomb' at the strings from above. We want economy of motion, and we want to train your hand and fingers to learn certain positions/shapes so you can automatically get ready to, for example, play strings 4-3-1 or 6-3-1.

### **Rolls**

When you feel ready, move onto the "Rolls" and go through the same process. Practice these enough that you have a good groove. After learning this, we're adapting some of these 3-finger patterns to 2-finger patterns (with a drone and melody note), and to make that a seamless learning experience, you'll first want to have these rolls memorized and internalized.

### **Scales and Melodic Phrases with Bass Notes/Drones**

These exercises may require a little more concentration and attention. We're training our picking hands to either play two strings at once (one bass note + melody note) or to offset notes bass-melody-bass-melody. This stuff is very important—learn it carefully and pay attention to how you're picking and barring. Don't settle for intonation that's not quite right or unpleasing tone. If the note doesn't sound good, figure out why. Are you correctly assessing where the bar should be in relation to a given fret? Is it a major third of the chord that will sound in tune a smidge behind the fret? in the bar parallel with the frets? Are you inadvertently pushing hard into the string making the note sharp? Are you picking well and getting a nice clean note? When you're playing solo, everything is exposed, so let's take this opportunity to refine our tone and intonation.

### **Combo exercises**

Next, try the 'combo' exercises. These are intended to get you moving from one pattern to the next in rapid succession. If you can do these, you're already pretty far along on your solo Dobro journey!

Practice up, and I'll see you next week when we get into my tune, "Here This Morning."  
Ivan