

Chromatic Octaves

David Raleigh Arnold, after Legnani

Legnani wrote half of this, without fingering and descending only, into his Caprice no. 12 of his Op. 20. Extending the exercise up to the 12th fret was a good idea for at least two reasons. First, it gives the left hand something of a break from work which is quite strenuous in first position, and second, the sliding up to the 12th fret, in spite of being easier than the parts in first position, nevertheless deserves practice at the same tempo. This is to be practiced with first position fingering whenever you are in first position. The thumb should play apoyando throughout. Make it a priority to get the octave absolutely simultaneous. Having accomplished that, you might also practice it with a touch of arpeggio, as if there were a vertical wavy line in front of each octave, if you like. A tiny bit of arpeggio might occasionally be used to get the effect of an echo, but it makes a terrible habit, so you never want to do it without being completely aware that you are doing it. Available only at openguitar.com.