

Additions to Guitar Fundamentals Book 1.

by George Arvola (2010)

Over the course of the last few years, I deemed it necessary to add some more studies to Book 1. The majority of the studies deal with the valuable "glide picking" technique and in particular how it is manifested in playing arpeggios. Several studies involve the "slurring" technique and a few new "minor key" lessons have also been added.

Because these new lessons have been injected into the body of the original volume, a good number of the original lessons have been re-numbered to keep things more or less in the order of advancing difficulty.

There are 25 new lessons: Here is a list and a general topic description of the lessons.

Preliminary Lesson on "Glide Picking"

1b. Glide picking arpeggios in "C" Major

1d. Basics of slurring: the "hammer-on" and "pull-off" techniques

1e. Slurring involving two fingered notes.

1j. Glide picking arpeggios in "C" Major in an accompaniment style.

2f. More glide picking arpeggios in "G" Major

5e. Glide picking arpeggios in "A" Minor

7d. Glide picking arpeggios in "D" Major

8d. Glide picking arpeggios in "F" Major

9d. Glide picking and slurring using arpeggios in the key of "E" minor

11d. Glide picking melodic thirds in "C" Major

12d. Glide picking melodic thirds in "G" Major

14b. Glide picking melodic thirds in "D" Major

15e. Glide picking and slurring arpeggios in "A" Major

16d. Glide picking melodic thirds in "F" Major

16e. Glide picking and slurring arpeggios in "F" Major

17e. Glide picking and slurring arpeggios and melodic thirds in "D" Minor

18c. Glide picking a classical style study in "A" Minor

21a. Key of "B" Minor

21b. Chords in "B" Minor

21c. Glide picking arpeggios in "B" Minor

23d. Glide picking arpeggios in "Bb" Major and "G" Minor

24a. Key of "F#" Minor

24b. Chords in "F#" Minor

24c. Glide picking arpeggios in "F#" Minor

25d. Glide picking arpeggios in "Eb" Major

Recently, I was told by a guitar teaching acquaintance that there was an awful lot of stuff in this book. To this I replied: "There is also a lot of stuff to be learned in playing the guitar."

Regardless of how intelligently you manage your practice time in developing the craft of playing, you will never be able to expedite it into something that creates good skills in a short time frame. I once asked my friend Tony Bradan as to how much he practiced. His answer was: "All the time." This of course meant that he practiced most of his spare time. That, I suppose, could be a matter of several hours per day or perhaps less if there was a time constraint. In less busy times, you should practice more.