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Editor's Introduction

A sad note: Mr. Bradan passed away in December of 1999. He will be missed by many people including me.

I met Tony Bradan for the first time in the winter of 1976. Over the course of the next four years, we got to be the best of friends and allies as compared to being student and teacher. Soon after beginning my studies with Mr. Bradan, it became evident to me that he had created a truly unique and fresh approach to the study of the guitar. Our collaboration on this publication began shortly after his retirement to Surrey, B.C. Tony Bradan mapped out this course over a life time of teaching. He passed on his handwritten manuscript to me in 1997 having concluded that I would be the most likely candidate to carry on with his work with as little as possible adulteration to his original thoughts and motives. Over the last twenty years and more, I have had very good success in using this teaching and learning process with many students, and I of course continue to use this system in my teaching career.

To the best of my knowledge, Mr. Bradan holds no great certificate of merit from any school of higher learning, but that should not invalidate his contribution to the guitar literature. Those who enter into his world of experience, will soon find that they are truly learning, rather than simply imitating the moves. Through diligent study, they will learn to use their own talents rather than someone else's formula.

Buyers of this book should be aware of several aspects regarding this series of books:

1. These books are of little value to them if they do not wish to advance their music reading skills.
2. These books are strictly educational.
3. Book 2 is a natural follow-up to "Guitar Fundamentals" Book 1.

The study of this book can be begun by any student who has completed Book 1 of Guitar Fundamentals, or by a student who has gained a good working knowledge of music reading and playing in first position through some other teaching method. Although this book was written with the plectrum style player in mind, all of the material can be readily applied to finger style playing. In other words, classical guitarists can benefit equally from this book.

A short summary of the contents could say, that, this book is designed to help you in understanding the total finger board of the guitar. (In this case, beginning with the first three strings.) Through conscientious study, you will discover how to apply the techniques discussed, to any piece of music of your own choosing. Unfortunately, this is not a process that happens overnight. Neither of us, Mr. Bradan nor I, learned to play quite that quickly.

A portion of the commentary in this book is directly quoted from Tony Bradan's original manuscript. However, the majority of the text is my creation as Tony's notes were rather sparse in this department. On the other hand, lessons with Tony were quite entertaining as he was quite ready to share his experiences and he was also a very witty fellow.

Music reading skills are stressed through the entire series of books. Music reading may not be the end all, to good guitar playing skills, but it sure is a good way to communicate the necessary information. Many students balk at learning to read music, with the false belief that reading may in some mysterious way, get in the way of their creativity. While it is true that perhaps many great players are not necessarily good music readers, that may simply be, that they have not taken the time to develop that aspect in their playing. It is generally not because they have some natural disability. Virtually all keyboard, horn and woodwind players who I have met, read music. Guitar players generally do it rather poorly, at best. Yes, the guitar is a rather difficult instrument on which to read and play, but reading is certainly not impossible.

George Arvola (Editor)