

Closing Remarks

If you are only playing the material found in these books, you may very well be on your way to becoming a George Arvola or a Tony Bradan clone. Actually, this is not at all true. It is however, true that, we use this material in the playing process. How you use it, will be largely dependent on your ability and personality.

You have now gained enough skill to play the melody of just about any standard or popular tune in the octave shown and also 8va.

More than just basic triad harmonization should also be within your grasp. Reading and playing just the examples in this book will undoubtedly not be enough practice to develop this skill. At least several dozen good tunes of your choice should be harmonized with triads. Be sure to include lots of work on using three part Dominant 7th chords and the substitute triads which are drawn from their harmonic towers.

There is a plethora (overabundance, according to my dictionary) of music published in all kinds of formats. Fake books and any piano-vocal edition music would be good sources for additional songs. You can stay away from the guitar tablature music because you have the ability to read real music. (The tablature usually will lead you nowhere!) I would suggest that you stay with tunes that have strong melodies and rich harmonies. You may find that your favourite rock tunes might be somewhat devoid of these components when you begin to analyze them in some detail.

Arpeggios were demonstrated in great detail throughout your study of this book. You may still be somewhat dubious about how you use them in a song. You might try to incorporate them into your playing during a solo or an introduction or maybe a fill-in during a lull in the melody. It will take some clever engineering. Don't expect to always use the complete arpeggio formulas that you have been practicing. You have to calculate how much rhythmic space you have, how fast do you want the arpeggio to be and which note you wish to start and end on. There may be more parameters to using arpeggios, than I have suggested here.

Book 4 will continue the investigation of the guitar fingerboard. Scales and arpeggios will be dealt with in a similar scientific manner which you should have, by now, become accustomed to.

It would be a good idea to form friendships with other musicians who have similar desires as you have. If you are interested in continuing to explore jazz style harmony and such, chances are that you will be talking a slightly different language than your friends who play campfire tunes and good old rock-n-roll! There is nothing wrong with either of the styles that I mentioned here but your fascinating Dominant 7th chord substitutes may easily fall to disapproval when you test them out in a hootenanny.

Just because you have finished this book, does not mean that you never have to deal with it again. An organized review of all of the Learning Process should be in your practice schedule, meaning that Books 1, 2 and 3 should not be abandoned. The constraints of time may force you to leave some things unplayed. Concentrate on the weaknesses in your playing. The strengths in your knowledge and technique tend to take care of themselves.

When you have reached this point in your studies, you should probably be spending nearly as much time in practicing as any full time guitar player. Lesser effort may go unrewarded.

George Arvola
(editor)