

(Book 4) Editor's Introduction

This book is a logical continuation of the "learning process for playing the guitar." If you have not studied books 1,2 and 3, the material presented in this volume will make very little sense. Students attempting this material should already have a good working knowledge of reading musical notation. No tablature or any other picto-graph method is used to represent musical ideas in this book. In the opinion of both authors, those systems tend to lead you no-where. Reading music, while a bit challenging on the guitar, is not by any means an impossibility. Written music is also a truly universal musical language. Not only will you be able to communicate with other guitar players but you will have a common language with all other serious musicians. Very importantly, any higher level studies which may be in your future, would most likely be taught with this language. An inability to read music might place you in the bottom rung of the class.

The seemingly endless number of arpeggio exercises bothers some students. Remember that arpeggios are more likely better fundamentals for melody playing than scales although this could certainly be argued. Any note in any scale can be analyzed as some kind of chordal tone regardless of how far it seems to be removed from the basic chord suggested in the accompaniment. As an example, the note "E natural" being sounded against an "Eb7" chord can be thought of as the note "Fb" which in turn is the "flatted 9th" of Eb. The point is that the scale passages (alphabetical sequences) in melodies are usually some kind of arpeggio joined together by what we call "non-chordal" tones or more technically "melodic-inharmonics." Suffice it to say that the playing of arpeggios is very good for your musical health.

Book 4 covers the two remaining bass strings (A and E) and introduces some new fingering concepts to sight reading. Scale and Arpeggio playing is expanded to include the use of all six strings.

Basic Index Summary:

1. Lessons 1 through 5a: Notes, scales and techniques on the "A" string.
2. Lessons 6a through 9e: Combining the "A" string with "D" and "G".
3. Lessons 10 through 18: Triads, Arpeggios and Harmonization refinements on A-D-G-B.
4. Lessons 19 through 23: Adding the "E" (6th) String to scales and techniques.
5. Lessons 24 through 30c: Triads and Arpeggios adding the 6th string.
6. Lessons 31 through 33c: Two octave across the fingerboard and reading hints.
7. Lessons 34a through 42: Across the fingerboard triads and arpeggios.

Good Luck,
George Arvola (Editor and Collaborator)