

Closing Remarks

You may notice that there seems to be a lot more left in this book and you are absolutely correct. However, what remains is a diagrammatic review of some of the chord fingerings which have previously been presented, but in musical notation.

If you have understood and digested all of the information in this book, you should be well on your way to being a guitar player. As mentioned in the "introduction", not all of the material in this book is applicable to all music forms. The emphasis has been on four part chords and their application to playing the guitar. More specifically, these four part chords are appropriate in "jazz style" playing. If you are not the least bit interested in jazz, there is a good chance that you will not have pursued your guitar studies to this point.

There is one more volume to this series of books on "Guitar Fundamentals." Book 6 will deal with single line improvisation and arranging music for the guitar. There will be additional information on chord progressions and the expansion and embellishment of existing chord progressions.

Mr. Bradan alluded to such a book in his documents but his failing health prevented him from completing the work. The consequence is that this last volume will hopefully be something similar to what he would have written. I spent about four years under his tutelage in the 70's and saved all of my lesson material. By the time that I began my studies with Tony Bradan, I had already been playing professionally for many years. I had also established my teaching career many years earlier. Perhaps because of the experience that I already possessed at the time that I met Tony, he abbreviated much of what he would have presented. Many of the ideas that will be addressed in Book 6 have been garnished from other source texts. No one owns the copyright to the history and theory of music.

Students at this stage in their guitar skill development are encouraged to look for additional guitar study material. Their reading and comprehension should be well enough advanced that they can "weed out the chaff." There is a lot of good material published specifically for the guitar but there is at least an equal amount of less than stellar material to match. I would recommend that you stay away from the stuff that is presented exclusively in some type of pattern form. Well scripted arrangements are certainly worthwhile from two aspects: Firstly as additional repertoire and secondly for analyzing what some experienced guitar arranger has created.

If during your studies, you have developed no ability to play anything by ear, you may have proved that you can become a good technician but not a particularly good musician. Playing by ear is mostly a "do it yourself" project. This course, while stressing the idea of listening, reading and thinking has not specifically addressed the idea of "ear" playing. Hopefully you have ventured a little from these books. The introduction to Book 1 suggests that "to write the definitive book" is a virtual impossibility. While these books have touched on many important guitar topics, there most assuredly remains areas of study which have been omitted.

However much I would like to think that I know it all, I do realize that that is an impossibility. Your personality and intellect will play the largest role in how you eventually play music.

George Arvola
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