

Editor's Introduction (Book 5)

The first word to the wise is that **not every chord in music has to be a "jazz" type of chord**. There exists all kinds of music which may be better left alone in regard to the harmonic content. Lots of popular, folk, country, rock music and such get their musical character from a relative simplicity. Your \$100.00 jazz chords may overwhelm these tunes. This volume deals mostly with those hundred dollar chords. Many of these rich chords are challenging to finger. Others will be of questionable use, meaning that you may look for a lifetime to find that song that absolutely needs that fancy chord. The science of music creates a tremendous library of material. Even after years of study, your chance of remembering the complete library in the heat of battle is marginal. Over a course of time, you will most likely use what appeals to your musical personality. Some refer to this as developing your own style. Keep this first paragraph in mind as you study and practice this material.

Book 5 contains the study of "four part harmony" as applied to the guitar. The concept of "interchangeable chords" is expanded. To demonstrate the concept more easily, I have chosen to write some bass suggestions in bass clef. All guitar players should have at least a working knowledge of the bass clef. Published music, especially the common piano/vocal format often includes interesting and useful melodic and harmonic material in the bass clef.

Students who have not completed Books 1 through 4 would most likely find the material in this volume confusing and perhaps even uninteresting. How good you become technically is directly proportional to the amount that you study and practice. If the chord or arpeggio fingerings seem to be unbelievably challenging, chances are that you have not spent enough time on the triads that have been introduced in the previous volumes.

Admittedly, the materials in Book 5 can be tedious. Few guitarists will venture here so I am assuming that the students who get to this point are serious about developing the craft and are willing to pore over the book and practice diligently. The rewards of careful study will be realized over a course of time. Few great players have gained success overnight.

Many students have computers. There are various music programs that can become quite helpful to the students at even an earlier stage than is suggested here. In many of the lessons in this book, it is suggested that one hums certain bass notes while sounding out the chords and their resolutions. Music software such as "Band-in-a-Box" would help this process considerably because it is easy enough to get the computer to be your bass player. The other solution always is to make friends with a bassist.

Good luck,

George Arvola (Editor & Collaborator)