LEARNING NAMES OF NOTES ON FINGERBOARD - Page1

Knowing the names of notes on the fingerboard can really speed up your musical progress, especially if you are progressing in musical theory as well. Two of the biggest benefits of this note - name knowledge are : 1) Increased ability to memorize scales, chords, etc by a few hundred percent at least, and 2) Increased ability to <u>see</u> and <u>understand</u> what you are playing (or <u>could</u> be playing) also by a few hundred percent.

So the question isn't <u>whether</u> to learn the names of the notes on the neck or not, but one of <u>how</u> to do it, and <u>how much</u> time to spend at it. If you are serious about playing the guitar you've got to do it, it's as simple as that (even if you're not that serious, it's still worth the time for the above-mentioned reason at least)

There are lots ways to approach the subject - we'll try various ones for variety, but first of all, probably the most important way, because of the multiple benefits, is to **LEARN TO READ MUSIC.** It is not one of the easiest task in the world but thousands upon thousands of musicians will shout the praises of learning to read music. It is one of the single best things you can do for yourself. I feel so strongly about it that I've got to say a few more words on the subject.

You play the guitar with at least four parts of your being :

- 1) your <u>hands</u>, 2) your <u>eyes</u>, 3) your <u>ears</u>, and 4) your <u>mind</u>.
- 1) As you learn to read music, especially once you get to some challenging stuff, you will be giving your hands a good workout, increasing their coordination, strength, speed, etc.
- 2) The original purpose of mentioning note-reading on this page was in context of helping you <u>see</u> the names of the notes on the neck (so note-reading increases your "eye" skills, your visual skills).
- 3) Thru note-reading, you will come in contact with some great music that would not be available otherwise, hence, your ears benefit.
- 4) Naturally, thru note reading, your mind will grow by having to meet new challenges and because your knowledge of the guitar will be increasing, your mind will also be expanding in this way.

Now you don't have to be a <u>great</u> note - reader in order to enjoy these benefits (I'm not a great reader and I don't think I want to be, compared to certain other musical goals I have), but you will reap the above benefits, even if you become an average reader. So if you haven't begun to read yet, **START TODAY**! ; there are not <u>that</u> many good books on the subject for the <u>beginning</u> reading guitarist (there is quite a bit of material available once you can read at an intermediate level) but some of the better ones are: **1) Sight to Sound** by Leon White (great for single notes) **2) Mel Bay Modern Guitar Method Vols 1-7**, newly available, all 7 vols in one big book, (single notes & <u>chords</u>) **3) Berklee Series for Guitar** by William Leavitt (single notes & chords - good reading material, but disregard much of the music "theory") The following while being supposedly for the classical guitar, can be effectively applied to the electric guitar, or steel - string acoustic as well. All of these books deal with single notes & chords and are generally well organized. **4) Solo Guitar Playing** by Fredrick Noad. **5) Aaron Shearer Classic Guitar Technique Vols 1&2. 6) Mel Bay Classic Guitar Method Vols 1-3.**

There is one drawback of 4), 5) and 6) - namely, they don't explore reading in the higher registers (around the higher frets) very much, if at all. Nevertheless they are very good for lower register reading, drumming these notes in eventually thru attractive sounding little pieces.

LEARNING NAMES OF NOTES ON FINGERBOARD - Page!

Ruowing the normes of the notes on the fingerboard can really speed up your musical progress, especially 4 you are progressing in musical theory as well. Two of the biggest benefits of this note name knowledge are: O clucressed ability to memorize scales, chords, etc. by a few hundred percent at least, and @ clucressed ability to see and understand what you are playing (or could be playing) also by a few hundred percent. by a few hundred percent. So, the question isn't whether to learn the names of the motes on the neck or not, but one of how to do it, and how much time to spendatit. My you are serious about playing the quitar, you've got to do it, it's as simple as that (even if you're not that serious, it's still worth the time, for the above mentioned reasons at least). There are dote aparays to approach the subject we'll transmiss ones for variety, but first of all, probably the most important way because of the multiple benefite, is to LEARN TO READ MUSIC. ettie not the eaciest tack in the world but thousands you thousands of musicians will show the project of yourself, it feel sostionally about it that dive got to be a far one of for yourself, it feel sostionally about it that dive got to be a far one of the yourself, it feel sostionally "you play the quites with at least four parts of your being: O your handle & your give (3) your sears and () your mind. She you be to read music, expectedly buce you got to some challenging stuff, you will be going your hands a good work on the subject. She of the world music, expectedly one for some challenging atoff, you will be going your hands a good work on the subject exclanation, shows th, speed, etc. (5) The origins (pursease of mentioning note reading on this page work (ao note reading increases your "sige" shills, your original ak Ile). (3) then note reading, you will come in contact with some preat music that would not be available otherwise, have, your earst being to meet new chy, there are reading, your mind will grave by having to meet new don't have to be a great more in order to enjoy these benefits (Im not a great reader and thank I would read to will be increasing, you mill also be expanding in the low of the would not be a great more to reader in order to enjoy these benefits even if you only become an overage header. So if you know the certain other musical goals of and that there is a just a first available once you can seed at an iter any good books in the subject for the beginning reader and that there is any good book in the benefits even if you only become an overage header. So if you have the subject for the beginning reader and there the for any good book in the benefits even if you only become an overage header. So if you have the benefits even if you only become an overage header. So if you have the benefits even if you only become an overage header. So if you have the subject for the beginning reading put that there is a first some of the benefits even is you only become an overage header for sing it is not the easiest task in the world but thousands upon thousands better ones are: (1) right to Sound by teon White (great for single noted) (2) Mel Bay Modern Fuitar Method Vola 1-7 or newly available, all Two is in one big book (single notes & chords) (3) Berkles Series for thitar by William Leavitt (single notes + chords) (3) Berkles Series for thitar by William Leavitt (single notes + chords) (3) Berkles Series for this ary William Leavitt (single notes + chords) (3) Berkles Series for this of the music "theory"). The following while being supposed by for the classical guitar, can be effectively applied to the electric guitar or steel-string acoustic as well. (4) These books deal with single notes chords and one generally well organized. (9) Solo Divitar Playing by Inedrick Hoad (5) Garon Shearer Classic Fuitar - Lechnique Vole 1+2 (6) Mel Bay Classic Fuitar Method Vola 1-3. There is one draw back of (9) Sound (6) - namely, they don't explore reaching in the higher registers (around the higher frets) very much, if at all. Meverthelees, they are very good for lower register reading, drumming these motes in eventually thru attractive sounding little pieces.

5-30-76