

Developing Fingerboard Sense in a Harmonic-Melodic Style

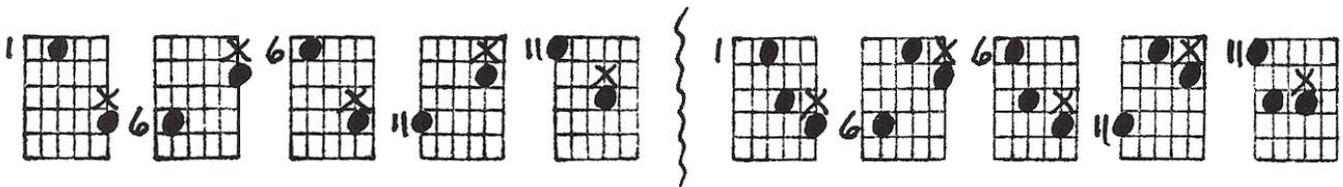
(Harmonized Melody and Melodized Harmony)

Ted Greene, 1986-09-20

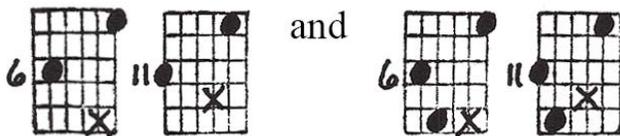
The fingerboard is a knowable thing (“Yea, I *know* it makes no sense”). Seriously, it *is*. It will reveal itself to you little by little if you do your part in the relationship. All the knowledge, all the beauty is just sitting there waiting for anyone who will meet it halfway. While it is true that the more subtle treasures are generally available only to the very serious and/or curious, the basic, *essential* knowledge can become friendly to you (and you to it) in a pretty short period of time.

The main thing at first is to get an overall sense of the neck and where things can be played. The following examples will try to demonstrate this.

1) Key of Eb. Study these two examples until you can visualize them in your head!

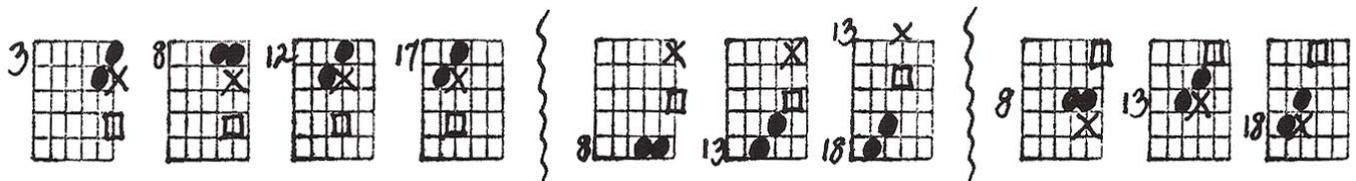


1a) In addition to the above forms which seem to cover the logical alternatives, there are a few subtle options which can sneak by even those with the best of intentions:

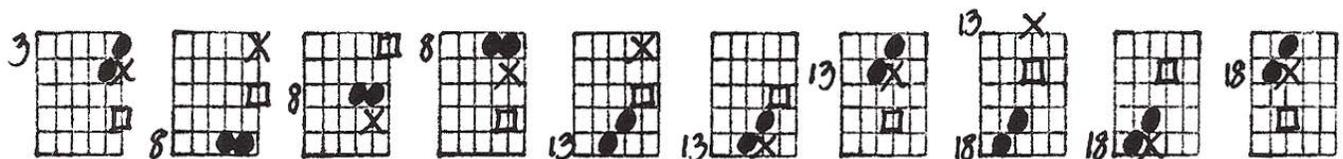


This leaves us with 7 main places to play these notes...just like the 7 main fingerings of the major scale.

2) Let's look at another example:

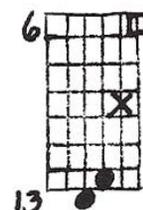


And linking all this together in geographical order:



Study all this very carefully please. Look for the logic and it will all start to fall into place.

A more difficult option:
And this might be attempted on lower strings as well, speaking of which, the three types of fingerings in the above line could be done an octave lower on the low strings, right?



3) Let’s try a short melody harmonized with I to IV in the key of Bb:

Handwritten guitar chord diagrams for Bb and Eb/9 in the key of Bb. The first row shows four pairs of chords: (Bb, Eb/9) with frets 3, 1, 3, and 6. The second pair has an "option" arrow pointing to a variation of the Eb/9 chord. The second row shows two pairs: (Bb, Eb/9) with frets 8, 11 and (Bb, Eb-F7) with frets 11, 10. The Eb-F7 chord is labeled "V7 chord".

“Side-trip”: let’s hear the effect of *register* (and key change):

Handwritten guitar chord diagrams for Bb and Eb-F7 in the key of Bb, showing different registers. The first pair is at frets 11 and 10. The second pair is at frets 7 and 6. The third pair is at frets 3 and 2. The fourth pair is at frets 13 and 15.

As I mentioned before, and I hope you are seeing, *the fingerboard is a knowable (noble?) thing*. And if it still seems overwhelming, rest assured that patient study of areas pertaining to harmony and moving lines will considerably alter this view. And gradually a new kind of “overwhelm” will likely set in: the overwhelming amount of beautiful things there are to study and bring to life. There *is* a certain frustration in this, but compared to not knowing where anything is.....

DEVELOPING FINGERBOARD SENSE in a HARMONIC-MELODIC STYLE (HARMONIZED MELODY and MELODIZED HARMONY)

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①

Key of Bb

STUDY THESE 2 EX'S UNTIL YOU CAN VISUALIZE THEM IN YOUR HEAD!

② In addition to the above forms which seem to cover the logical alternatives, there are a few subtle options which can sneak by even those with the best of intentions:

and

This leaves us with 7 main places to play these notes just like the 7 main fingerings of the major scale.

Let's look at another example:

③

And linking all this together in geographical order:

STUDY ALL THIS VERY CAREFULLY PLEASE. LOOK FOR THE LOGIC and if it will all start to fall into place.

A more difficult option: ③ Let's try a short melody harmonized with I to IV in the Key of Bb:

And this might be attempted on lower strings as well, speaking of which, the 3 types of fingering in the above line could be done an octave lower on the low strings, right?

OPTION 7

"SIDETRIP": Let's hear the effect of register: (and KEY CHANGE)

(NOBEL?)

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