GUITAR FRETBOARD

Memorize the Fretboard in Less Than 24 Hours

35+ Tips & Exercises

GUITAR HEAD

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-Guitar Head

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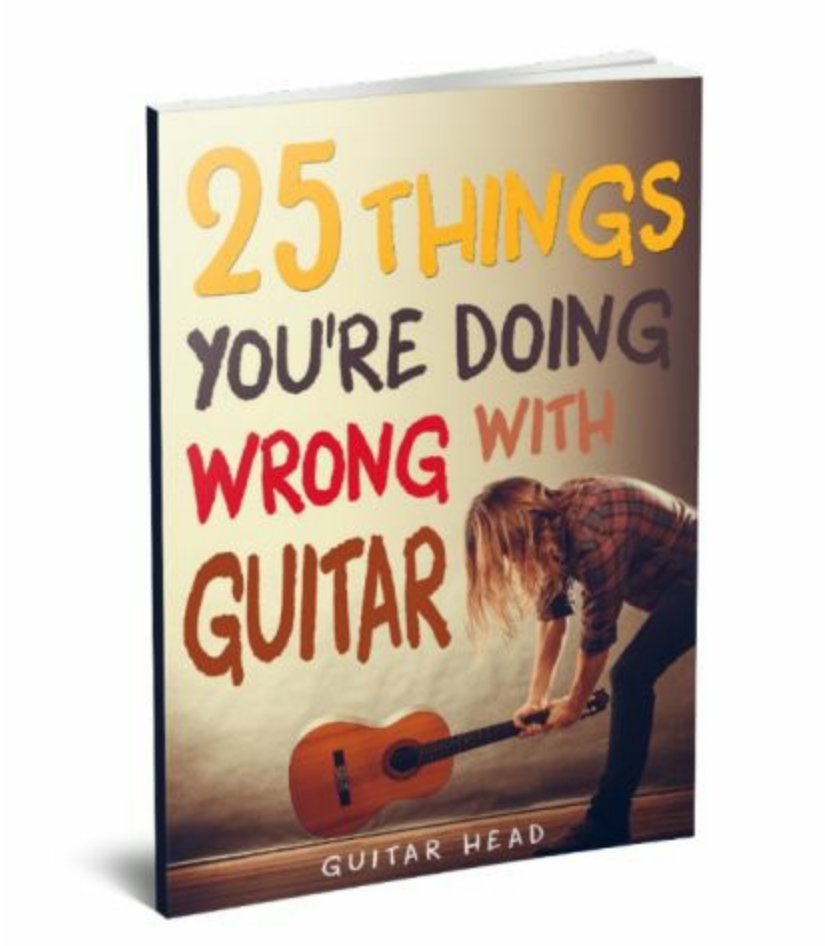
Guitar Head Bonuses!

Overdelivering! The one principle that all Guitar Head books are built around! From the very pricing of the book to the tons of bonuses offered, I want to make sure that you receive *10 folds the value* of the money you spent to buy this book! I genuinely want to help you master the guitar and I intend on doing this by providing immense value for the smallest price possible!

Click here to get your bonuses >> www.theguitarhead.com/bonus

Here is a list of FREE bonuses that you receive with this book:

1. **Additional exercises** for those who need the little extra guidance. These cannot be added in the book due to its repetitive nature.
2. **Flash cards** to play the games included in the book.
3. **A blank fretboard** which you can print out and write on! A great practice tool!
4. **A printable fretboard** containing all the notes – a good reference point if you're stuck at any point.
5. **A Free Book:** Guitar mastery is all about nailing those small elements and avoiding mistakes. To make sure you don't make any of these common mistakes, I explain 25 common mistakes guitarists make and provide ways to avoid. I am giving it for free, you might as well go get it.



6. **Access to a private community of passionate guitarists:** Being around like-minded people is the first step in being successful at anything! The Guitar Head community is full of passionate guitarists who help each other excel! When you buy a Guitar Head book, you automatically become a part of this amazing community of people who are willing to listen to your music, answer your questions or talk about anything guitar! DO NOT MISS OUT ON THIS OPPORTUNITY – IT'S FREE! Sign up using the link provided and I'll send you mail giving access to the community!
7. ***Free content delivered right to you:*** *When you sign up using the above link, you'll receive valuable guitar lessons delivered right to you! All you need to do? – Sit back and enjoy the content as you become a Guitar God!*

8. **Entertainment and Guitar news:** Want to be in touch with the latest news and guitar content? Never miss out on a funny guitar video or interesting new development in the Guitar industry!
9. **A Lots more coming soon:** A lot more bonuses are in work, you can get a list of all the bonuses in works on my website and even *request bonuses!* A guitar glossary, a guitar road map, guitar wallpapers, free guitar music and lots more are in the works!
10. **All future books for free:** Yup! You read that right! I'm giving away all my future books for free in addition to exclusive access and special discounts for all future Guitar Head products! But there is a catch to this! I'm providing this exclusive benefit only to a select group of people. Want to know how you can get access? Keep reading, I have details about it somewhere in the book! I have placed the details at a random page of the book to filter out those who are not committed!

Quite a handful of bonuses, eh? I am constantly adding new items to the list! So, make sure you grab them! I can easily charge money for all these bonuses! But I genuinely want to help you achieve your goals! Money can come later!

You would be crazy to miss out on such an offer!

Click here to get your bonuses >> www.theguitarhead.com/bonus

I strongly suggest you get the free bonus tools as it forms an integral part of the book. It has been provided as a bonus due to its repetitive nature and I simply don't like the idea of pulling pages out from a book – a printable version would make much more sense.

Chapter #1

24 Hours? Really?

Quite a promise, isn't it? Learning the whole fretboard in less than 24 hours! Let me tell you - it's not a marketing gimmick, it works! To make sure it works with people at all levels of playing, - I tested out the claim on one of my students. He has a basic understanding of the instrument and is learning his first couple of chords.

I kept time and started teaching him the techniques in the book. And can you guess the time it took him to memorize the whole fretboard? – *25 minutes! That's right! Just 25 minutes!* He took another hour to drill down and practice the techniques.

As it is not possible to convey as much information as fast through a book, I make a rather "conservative" claim of 24 hours.

You see, the reason most people don't memorize the fretboard is because they feel it is a laborious process. When you look at it as any logical person would, it's almost impossible to learn the names of 24 frets across 6 strings. I remember when I was trying to memorize the notes – it was such an uphill task! And I'm here to change that! To simplify the process through various simple patterns and weird/unique memory techniques. And you'll learn all the notes on the fretboard in 5 steps! Yup! Just 5 easy steps!

My Obsession with learning the notes

Music is a treasure chest lost in the jungle and, as a guitarist, the fretboard is your map.

You could, like many of the greats did, ignore the traced path and instead explore freely, hoping you'll stumble upon that big red "X" eventually; or you could take the more pragmatic, but equally freeing approach of being able to orient yourself no matter how thick the foliage gets. If you're reading this, chances are you already recognise the artistic benefits that a deeper knowledge of the notes on your instrument would bring. I hope you are ready to start the journey that will allow you to finally unlock the fretboard, taking your guitar expertise to greater heights.

My personal journey started a while ago, at the age of twelve, thanks to my uncle. He was a great guitarist, and we would often hang out just to play simple tunes.

One day he was explaining the concept of scales to an older kid, and he started associating letters to the frets to explain his point; my eyes widened in awe: MUSIC HAD NAMES? WHAT? Until then I thought that music was purely auditory, that it couldn't be read or seen. But there was my uncle, giving names to notes. What kind of wizardry was it?

Turns out, it was no wizardry at all, but simply "Years of experience with the instrument", as he put it.

The years went by, and I gained a little experience myself, but I kept regarding a complete awareness of the fretboard as something reserved to the "pros", thinking it will come with time. Well, I was wrong. And so was my uncle's answer to the awe-filled, wide-eyed twelve years old me. Learning the notes on the fretboard doesn't necessarily come with countless hours spent with an instrument in your hands, but it's rather a skill that, when tackled with the right tools, can be acquired by a complete novice in a day. And that's precisely the aim of this book: giving you complete familiarity

with the notes on the guitar in merely 24 hours.

Why should I learn the notes?

I’m not sure if this question needs answering. You bought the book and you are currently reading this; I am sure you know the importance of memorizing the fretboard. I don’t want to brood on such topics as I want to cut straight to the meat of things but a book teaching you to memorize the fretboard without telling you the benefits would be incomplete.

Music theory starts with the knowledge and absolute mastery of the note names! You will not find any music theory of value which does not revolve around the usage of notes!

To give you a relatable example if you’re a beginner – learning that scale can be 100 times easier and fun if you know the note names. Wouldn’t it be useful to know the number before you learn to add and multiply? Learning the notes on the fretboard is the same way!

I’ll stop with the benefits here. You don’t need me and this book to tell you the benefits – a simple google search can give you the answer. But mastering the fretboard in A DAY is something that google can’t teach you.

How can I possibly accomplish this feat?!

Now, nowhere in the book have I said the task is going to be easy. If you are an absolute beginner, you might need to invest a little extra time over the others, but an experienced player would only need a glance. Trust me when I say this – it can be a stretch for a beginner!

But hey! I don't want to pull your hopes down! This "disclaimer" is for those who put 1-star reviews on months of hard work just because they didn't put in the required work!

If you take the process seriously and follow what the books tells you – I promise! You'll get the result you want, no matter your skill level or experience. To further stand behind my promise – here is my personal email address: GH@theguitarhead.com

If you follow all the steps in the book and do not get results – drop me a mail starting with – "You &@#%$#! Where the hell are my results?"

But if you do get the results, promise me to leave a review on amazon! With the number of times I mentioned the word "review" in 14 pages, I hope you understand its importance.

Before we get into the actual content of the book. Here are a few things you should know to get the results you want:

- Expect weird: *Have you ever seen a horse in a bow-tie?* No? But you'll never forget the picture I just created! This book uses weird diagrams and stories to make sure you get results as fast as humanly possible. The thing about the human brain is - it can remember weird stories and examples with little to no effort – that is the technique this book revolves around.
- As you probably guessed, this is not a hard-fast formal educational material. I prefer a casual tone throughout my books. You will find a few bad jokes and instances where I go completely off

track. These are intentionally placed to divert your mind before going onto a different secion.

- Do not skip the exercises mentioned in the book unless you’re a 100% confident that it is below your skill level.

Section I – The 24-Hour Promise!

Start the Clock!

Chapter #2

The Musical Notes

Where do we start? - From scratch, of course! If you're familiar with the twelve musical notes, feel free to skip this chapter and go straight to the meat of things, but no stone shall be left unturned.

Now, if you're a complete beginner, fret not, it's all simple if you know the alphabets. If you don't, I'm afraid you have bigger problems on your hands than fretboard awareness.

Jokes aside - notes are the alphabets of music. There are 12 possible notes in most of western music and those are the ones that the guitar represent. Jumbling these notes and putting them together in creative ways make the music we know and love. All music theory aside, for the sake of this book – let's consider every fret on the fretboard as a note.

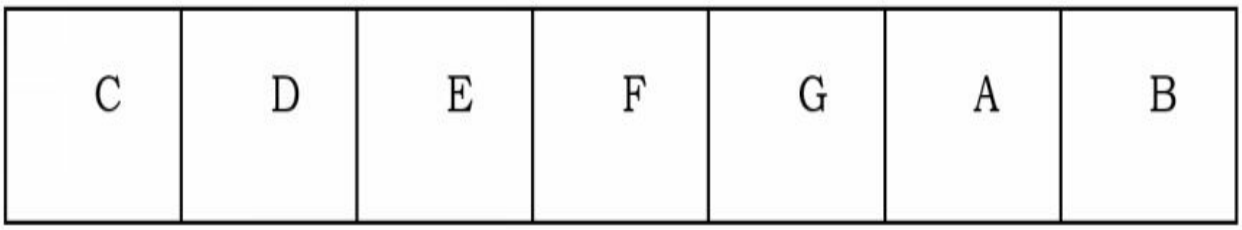
1. ***Fact Tip:*** *Eastern music can have as much as 24 notes.*

Natural Notes

The guitar fretboard has 7 natural notes – A B C D E F G. We can name all the frets on the fretboard with slight modifications to these 7 letters. The C major scale is a scale made up entirely of natural notes.

2. ***Quick Tip:*** *A scale is simply a way of arranging the notes of western music.*

If you rearrange these pitches starting from C, and going from G back to A, you obtain what's called the C Major scale.



The Loop: As you probably noticed – once you reach G, the notes start over from A but an octave higher. This makes the musical notes an open-ended loop with an increase in octaves on every complete circle.

3. ***Pro Tip:*** *An octave is the higher or lower pitch of the same note. Say you start going up from A and come back to A after G# - the new A is an octave higher than the previous.*

The Accidentals

The accidentals are the pitches in between the natural notes. There are 5 of these extra notes, making for a total of 12 tones in the whole music system.

These altered notes can take the name of either of their neighbours: for instance, the pitch between C and D can be called either C ♯ (sharp) or D ♭ (flat); which is why these are referred to as “enharmonics”, meaning that they sound the same.

However, there are no accidentals between the notes E and F, and B and C.

4. ***Memory Tip:*** *There will* ***“be”*** *no sharps for B and E.*

5. ***Quick Tip:*** *The scale containing all the 12 notes is known as the chromatic scale. It contains all other possible scales.*

Tones and Semitones

The “semitone” (or half step), is the smallest interval possible in western music theory. C# to D is a semitone. E to F is a semitone. You move one fret higher/lower to achieve a semitone difference on a guitar.

The sum of two semitones is called a whole tone (or whole step). C to D is a whole tone. E to F# is a whole tone. You move 2 frets higher/lower to achieve a whole tone difference.

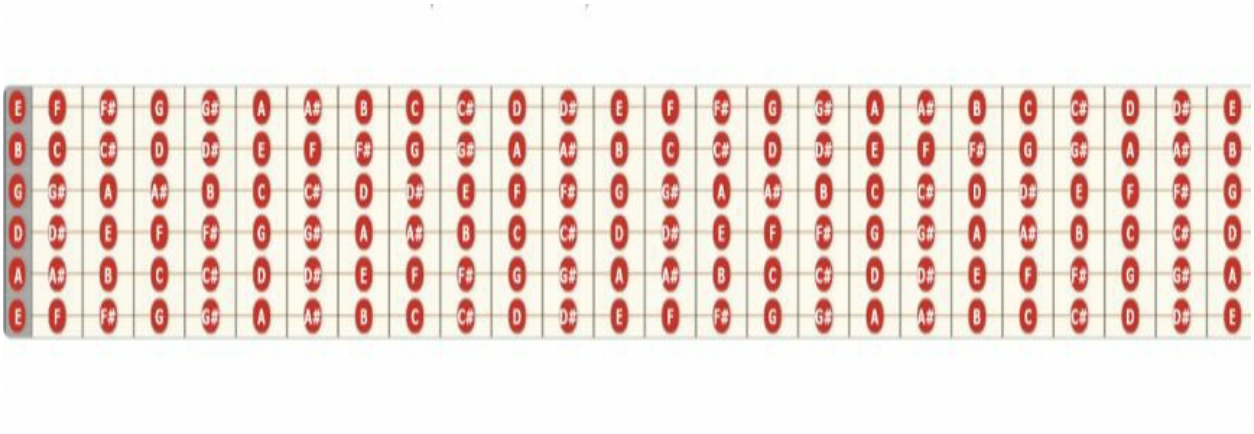
We'll learn more on the application of tones and semitones in the coming chapters. I hope that was easy. Nothing much to memorise here. Let's move on, shall we?

Chapter #3

Setting Things Up!

The Layout

Now that you've learnt the note names – here is the intimidating part – The picture of all the notes fretboard that you need to learn! (A printable version of this is available in the bonus material – having it in hand while mastering the fretboard will be handy – www.theguitarhead.com/bonus)



Scared? I agree it looks intimidating, but I'll make sure you'll leave this book having mastered all the notes.

If you're asking yourself "Am I supposed to memorise all that?", then you'd be pleased - but also possibly confused - to hear that no, unless you're a savant, there would be no point in doing so. Rather, as with most complex things, it's just a matter of finding recurring patterns and shapes to make sense of the bigger picture.

The guitar might not be as intuitive as a piano in its arrangement, but these patterns are there, and we will tackle them all in the following chapters.

6. ***Quick Tip:*** *For those familiar with the piano - picture each string of the guitar as a piano – each starting at different notes.*

The Open Strings

The guitar is tuned, from sixth to first string, as

E – A – D – G – B – E

This tuning is called Standard Tuning and there are other possible tunings as well, but we will not be using any of them on this book, to keep things simple. As you might have guessed, the tuning is not an acronym, but spells out from bottom (lower in pitch) to top (higher in pitch) the notes to which the strings are tuned; however, it can be made into one!

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7. ***Memory Tip:*** *"**E**ddie **A**te **D**ynamite **G**ood **B**ye **E**ddie". A fun, easy way to remember the string names.*

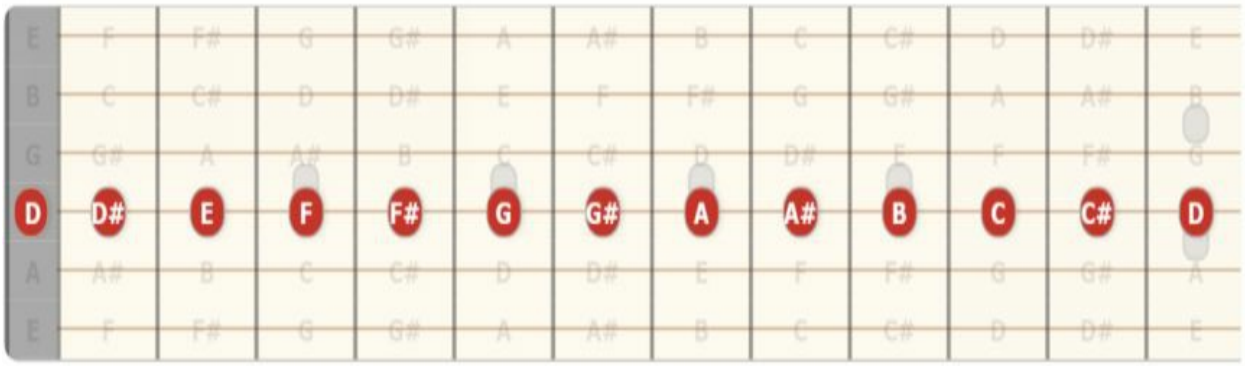
8. ***Another Tip:*** ***E**very **A**mateur **D**oes **G**et **B**etter **E**ventually*

9. ***Bonus Exercise:*** *Refer bonus material for additional exercises on memorizing string names.*

10. ***Last one:*** *Strings are counted starting from the bottom. The lowest string on the fretboard is your 1st string.*

Using Tones and Semitones

Using the concept of tones and semitones we discussed earlier - we can theoretically identify *every note* on the fretboard just by counting the semitones up from an open string. *Every fret you go up represents an incrementation of a semitone from the note of the open string.* Here is an image to illustrate:



This technique works the same for every string and every fret of the guitar and is a useful technique in the beginning stages. But it is a slow and laborious process and is not suited to real time performance. If you have some experience with the guitar, you probably knew this. But have you explored the notes beyond this point?

That is what this book intends to fix. In the coming chapters, we will set patterns and systems to break this complex laborious process into bite-sized pieces. Before we advance into that, I would suggest practicing the below exercise to familiarise yourself with notes on the fretboard.

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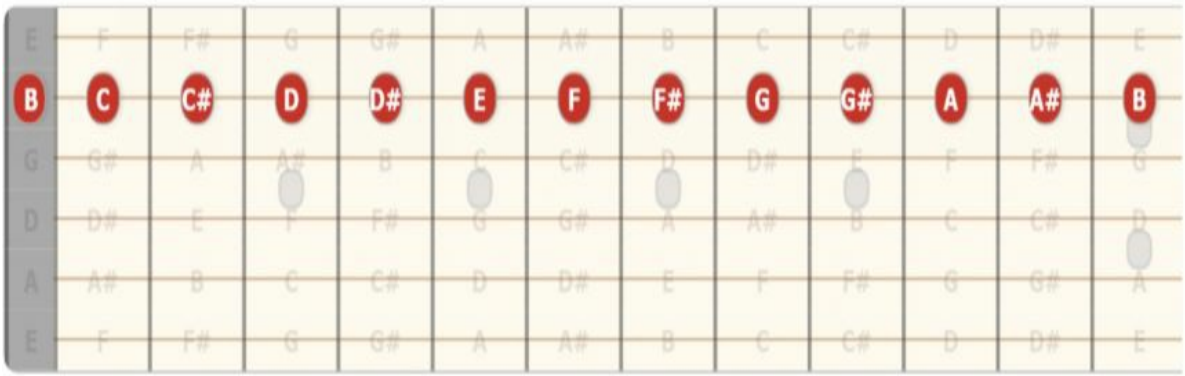
11. ***Exercise:*** *Pick any string and call out the names of all the frets using semitones. Do this for all 6 strings. Here is the B sting to help you out a bit*


E F F# G G# A A# B C C# D D# E
B C C# D D# E F F# G G# A A# B
G G# A A# B C C# D D# E F F# G
D D# E F F# G G# A A# B C C# D
A A# B C C# D D# E F F# G G# A
E F F# G G# A A# B C C# D D# E

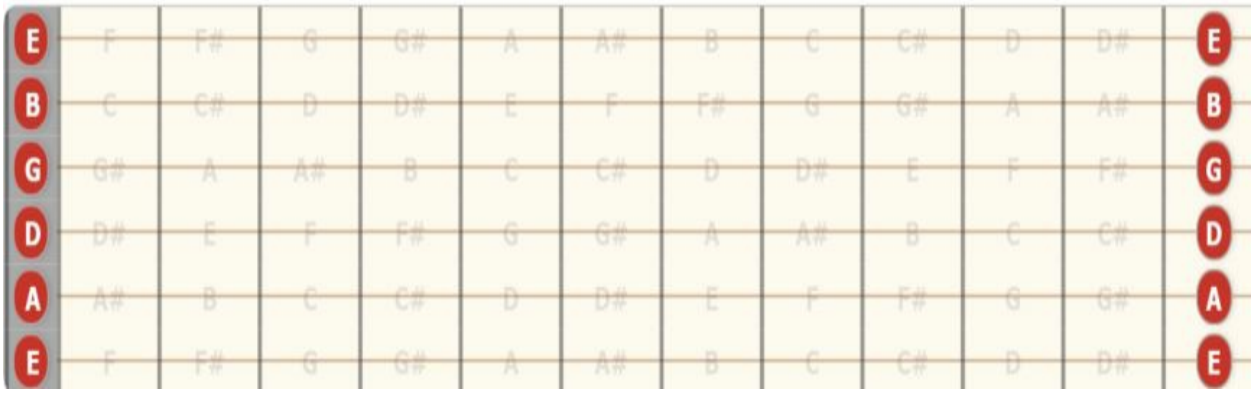
The 12th Fret!

If you tried the above exercise, you would've noticed something odd. The notes repeat after the 12th fret in the same order as it is from the open string. This is good news! – You need to learn only the notes up to the 12th fret and the remaining frets is just a mirror copy of the first 12 strings. This is the reason for the double dot inlays on the 12th fret of your guitar.

There you go – your fretboard looks much better now! Doesn't it? Looks like the guitar Gods decided to repeat the sequence after the 12th string. Talk about being lazy!

12. ***Quick Tip:*** *Notes on the 12th fret of the guitar is an octave higher than the open string.*

Jokes aside, we will have completed the chromatic scale at the 12th fret and that is the reason we land on the same notes on the 12th fret.



13. ***Pro Tip:*** *If your tuner does not recognize the open string and the 12th fret as the same note in perfect tune – your guitar intonation is off!*

14. ***Bonus Exercise:*** *Use a print-out of the blank fretboard PDF available in the bonus section and write the names of all the frets up to the 12th fret using semitones*

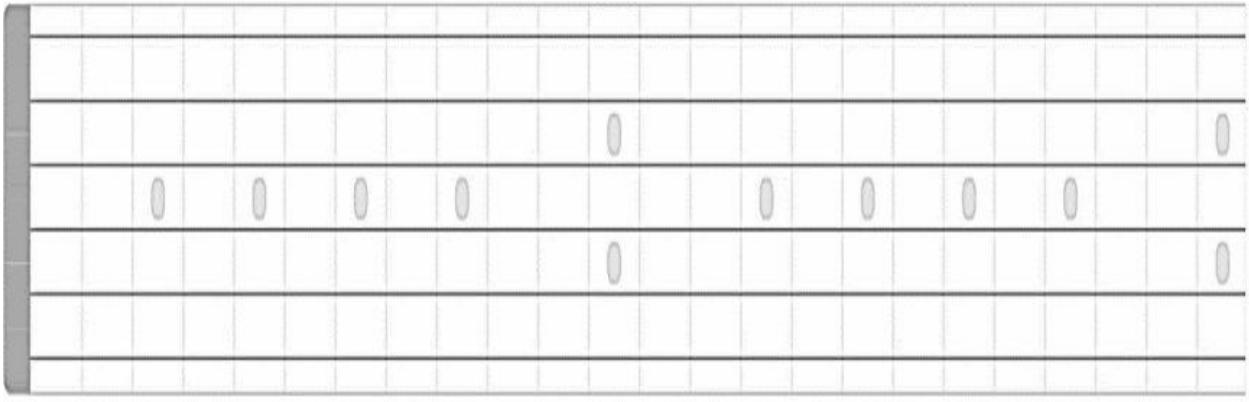
Chapter #4

Tackling the E e and A Strings

In this chapter we will place fixed reference points on various spots on the fretboard and then simply fill in the gaps between them. We will be using the inlays on the fretboard (usually dots or other geometric shapes) of your guitar as reference points. These inlays are placed in strategic spots for visual aid.

Understanding the inlays

Let’s understand these inlays before going head-first into making references out of them. Guitar inlays can usually be found at the 3rd, 5th, 7th, 9th, 12th, 15th, 17th, 19th, 21st, and, if present, 24th fret. Here is an image of a 24-fret fretboard to give you a picture:



Before we start making references, you should be comfortable in telling the fret number using the inlays. Here is the picture you should build up:

1st dot	3rd fret
2nd dot	5th fret
3rd dot	7th fret
4th dot	9th fret
2 dots	12th fret

15. ***Exercise:*** *Take a minute and memorize the above table. Use your guitar to count and make yourself familiar with the markings. It shouldn't take long!*

We then tackle the inlays after the 12th fret. I've seen many students struggle in numbering and naming the frets after the 12th fret. For some reason those inlays are hard to understand and are not required. Here's the solution to that:

You need to picture the 12th fret as the open strings and consider the inlays that follow to be same as the inlays up to the 12th fret. The inlays are in the same interval after the 12th fret as it is after the open string.

If you use the counting semitones technique we used in the previous chapter, you'll notice that the inlays are on the same notes as the notes before the 12th fret. The first inlay after the 12th fret (E string) is a G note, so is the first inlay after the open string. The second inlay is the A note, so is the second inlay after the open string. This pattern continues up until the 24th fret.

16. ***Exercise:*** *Try to relate all the inlays after the 12th fret with its counterpart before the 12th fret.*

I hope this made you comfortable with numbering the frets. We'll now start using the inlays as reference points but remember - we only need to memorise the notes till the 12th fret - the patterns repeat after the 12th fret. All you need to do is find the counterpart and you'll have access to all the frets.

The Natural Notes

In this section, we'll memorize all the natural notes on the first string (high E string) and the last two strings (low E string and the A string). This is the only part of the whole process that needs outright memorization! Don't believe me? – You are about to experience the magic yourself.

If you have experience with power chords and barre chords, you'll find the memorization process easy. If not, fret not, I have loads of weird memorization techniques to make sure you nail the chapter as fast as a human possible!

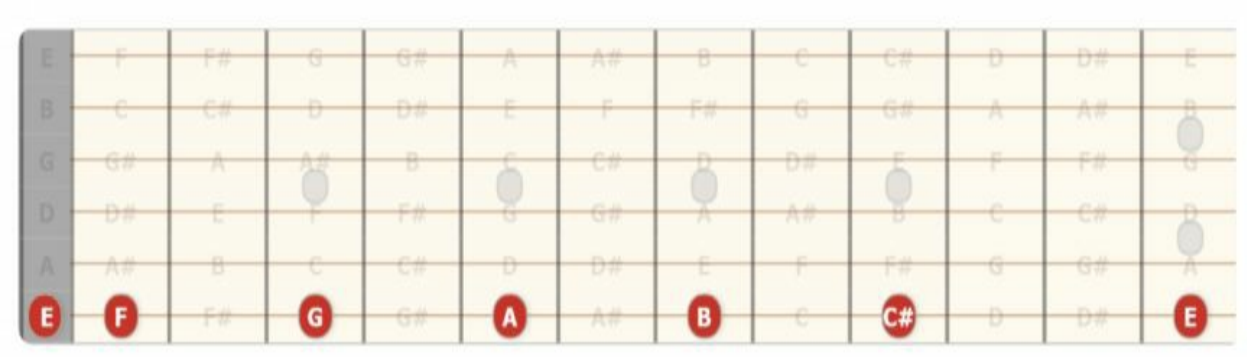
Do we have to do so for every string? Absolutely not, this is just a foundation for all the other patterns to be found. Most players start by memorising the bottom E string, and subsequently the adjacent A string. And we shall do exactly that:

The E and e strings

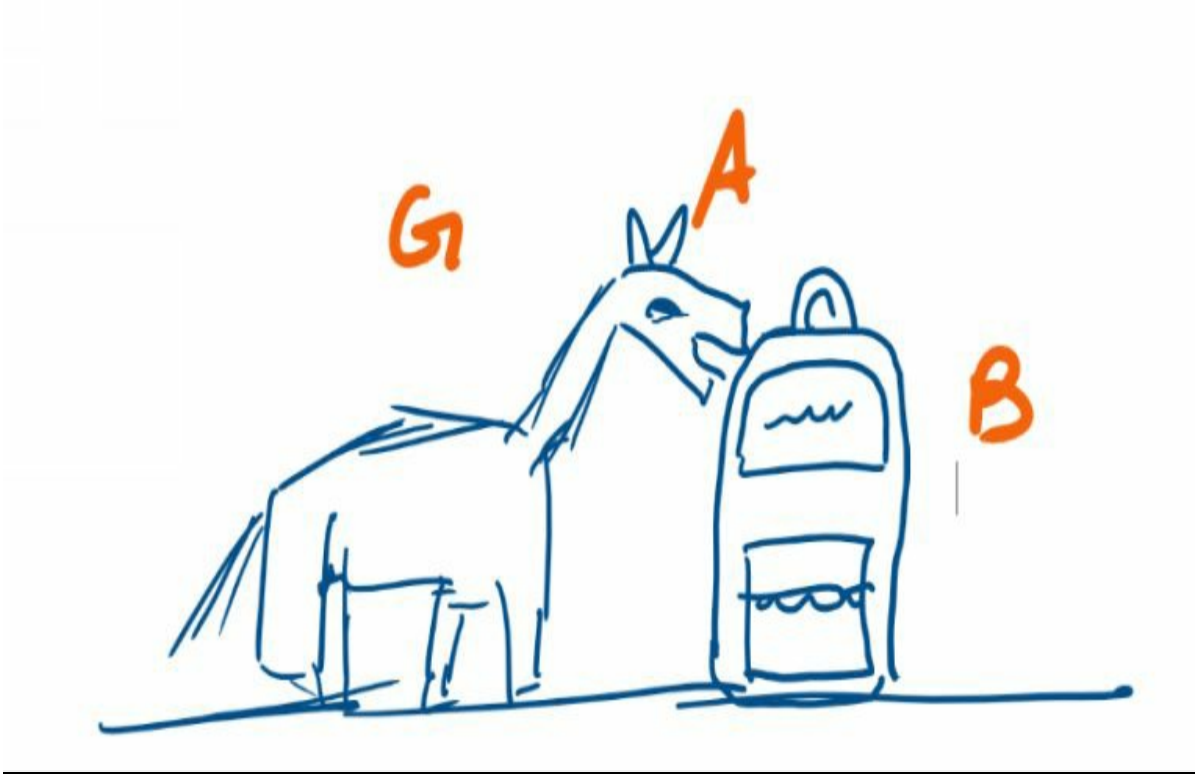
Since our open string is an E, we know that on our 1st fret will be an F, the next note on the chromatic scale. Even though there is no fret mark on this pitch, it is worth memorising it. Now, if we go up a tone to the 3rd fret - we'll be landing on a G.

17. ***Quick Tip:*** *The G chord is called so because it's root is the 3rd fret on the E string – the* ***G*** *note!*

Keep doing so for the 5th, 7th, and 9th fret and you'll obtain an A, B, and C ♯ / D ♭ respectively.



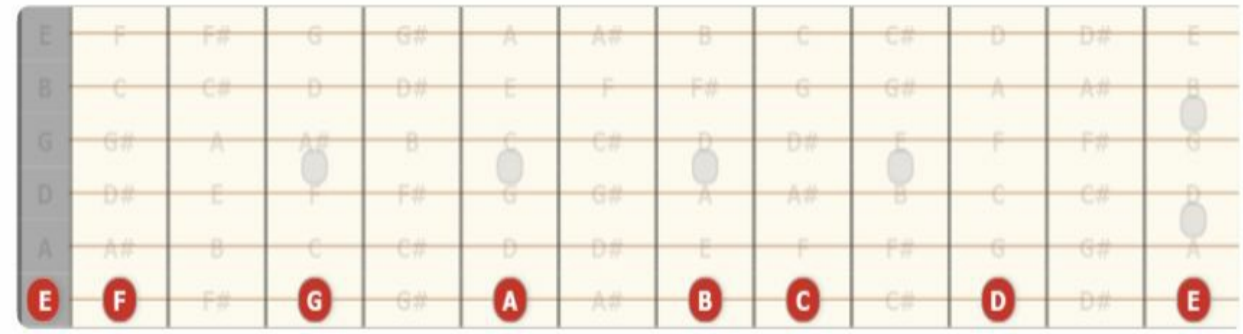
18. ***Memory Phrase:*** *The **G**oat **A**te the **B**ag on the E string. And that's why the 3rd fret is G, 5th fret is A and 7th fret is B. Remember the intentionally weird picture below and you'll have no problem remembering the fret names.*



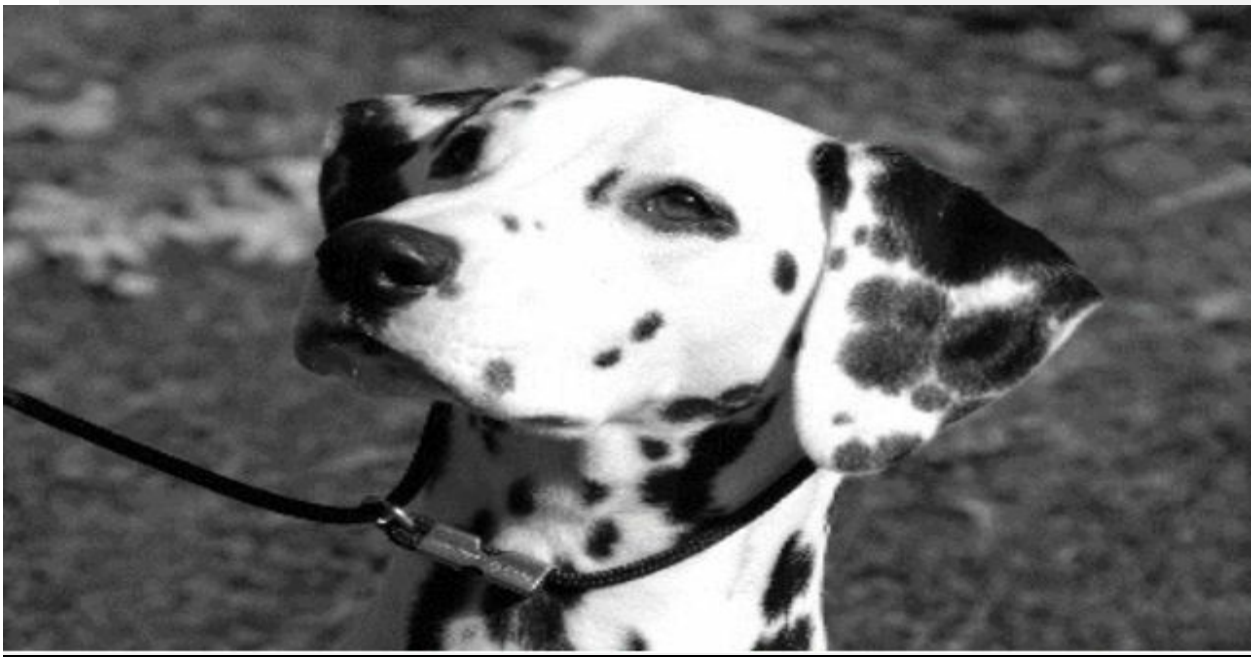
That C ♯ / D ♭ on the 9th fret sure does look out of place given that the previous notes are all natural ones. Furthermore, there is a gap of a tone and a half between it and the next fretmark at the 12th fret, this makes it slightly harder to fill in the gap.

For this reason, many players tend to visualise the 9th fret mark as a

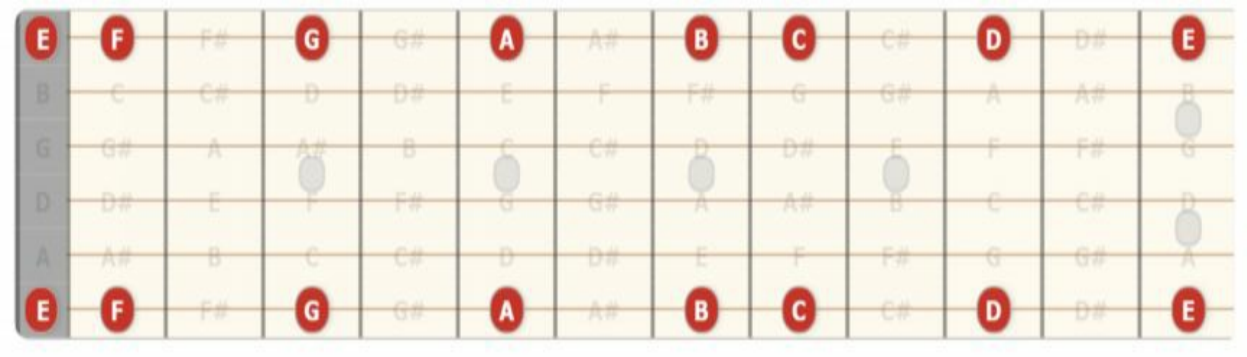
dividing line between the C and the D located on the 8th and 10th frets respectively.



19. ***Memory Story:*** *I had **10 D**almatian **D**ogs when I was in **10th** grade. And they call the 10th Fret **D**. Coincidence? I think otherwise.*



As the first and last strings of the guitar are both E, the high E has the same notes as the low E. I see the high E as a bonus that comes along with learning the low E. Here is a picture to give you a better idea:



To sum it up, you'll only have to learn the location of 7 notes, and they're all just following the alphabet (mind the G going to A).

20. ***Pro Tip:*** *The high E string is two octaves higher than the low E string!*

The A String

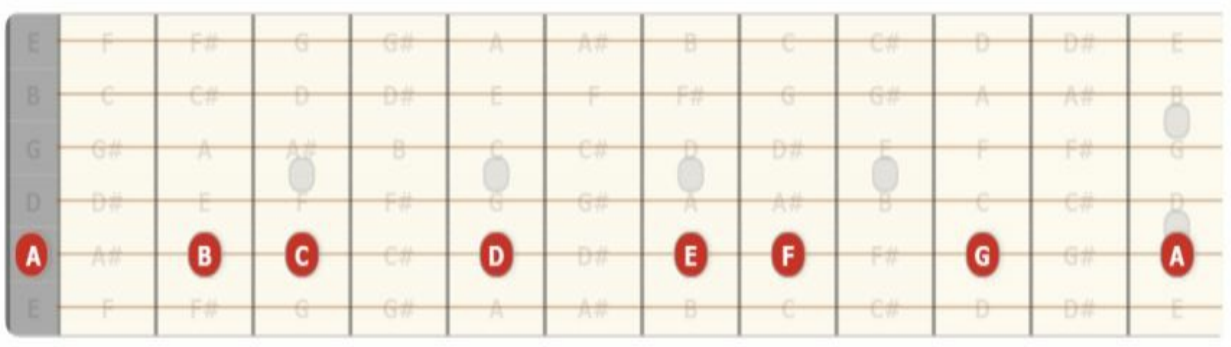
Once you've got this down, let's do the same with the A string. Easy! Having learnt the E string, you're already halfway there, really!

After our open A, the next natural note is a B, and you'll find that on the 2nd fret, followed by a C on fretmark at the 3rd fret.

21. ***Quick Tip:*** *The C chord is called so because it's root is the 3rd fret on the A string – the* ***C*** *note!*

It won't come as a surprise to you that the notes on the 5th and 7th fret are a D and an E respectively. Now, for the 9th fret we're met with the same conundrum we had for the E string: there's an accidental in there!

By the exact same principle, simple imagine that F ♯ / G ♭ being a separator between F and G on the 8th and 10th frets respectively, and problem solved.



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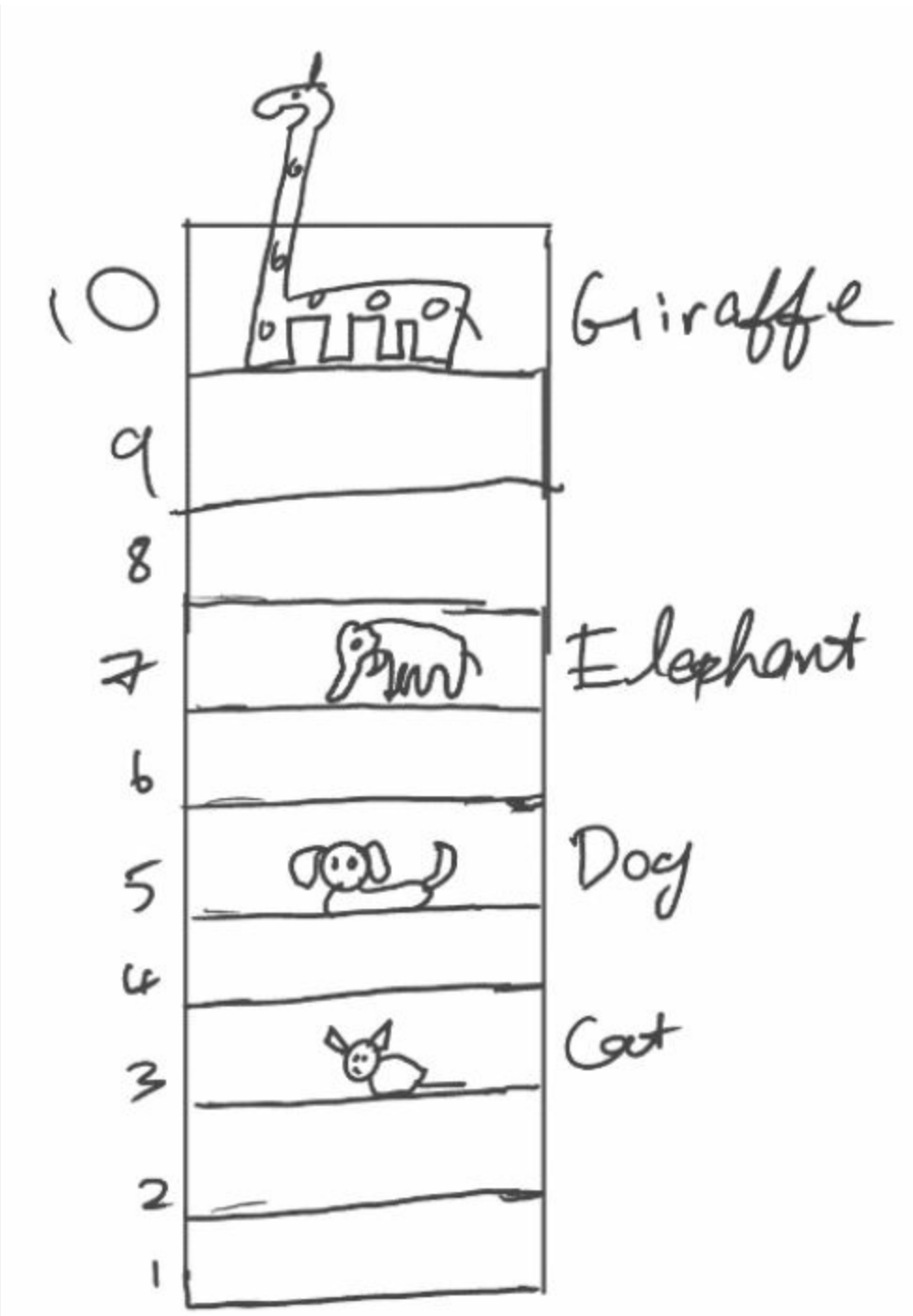
22. ***Memory Story:*** *The **C**at lived on the **3**rd floor. The **D**og on the **5**th and the **E**lephant on the **7**th floor. But the **G**iraffe lived on the **10**th floor – thanks to its neck! The animals were assigned floors based on their height. And that's how the frets on the A string were named.*



Bonus Tip: *Drawing books coming soon.... you should join the mailing list to be notified. –* www.theguitarhead.com/bonus

Just kidding....

Or am I?

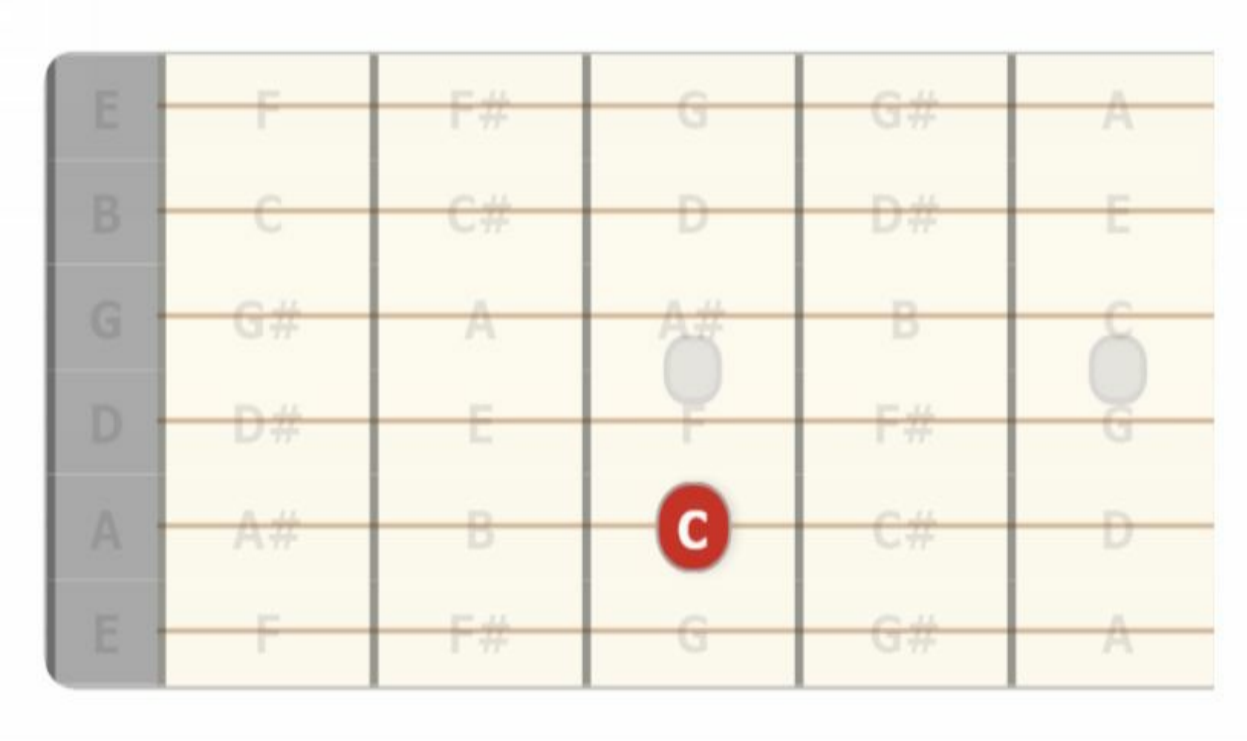
---

23. ***Bonus Exercise:*** *Refer Bonus material for extra help on memorizing note names on E and A strings.*

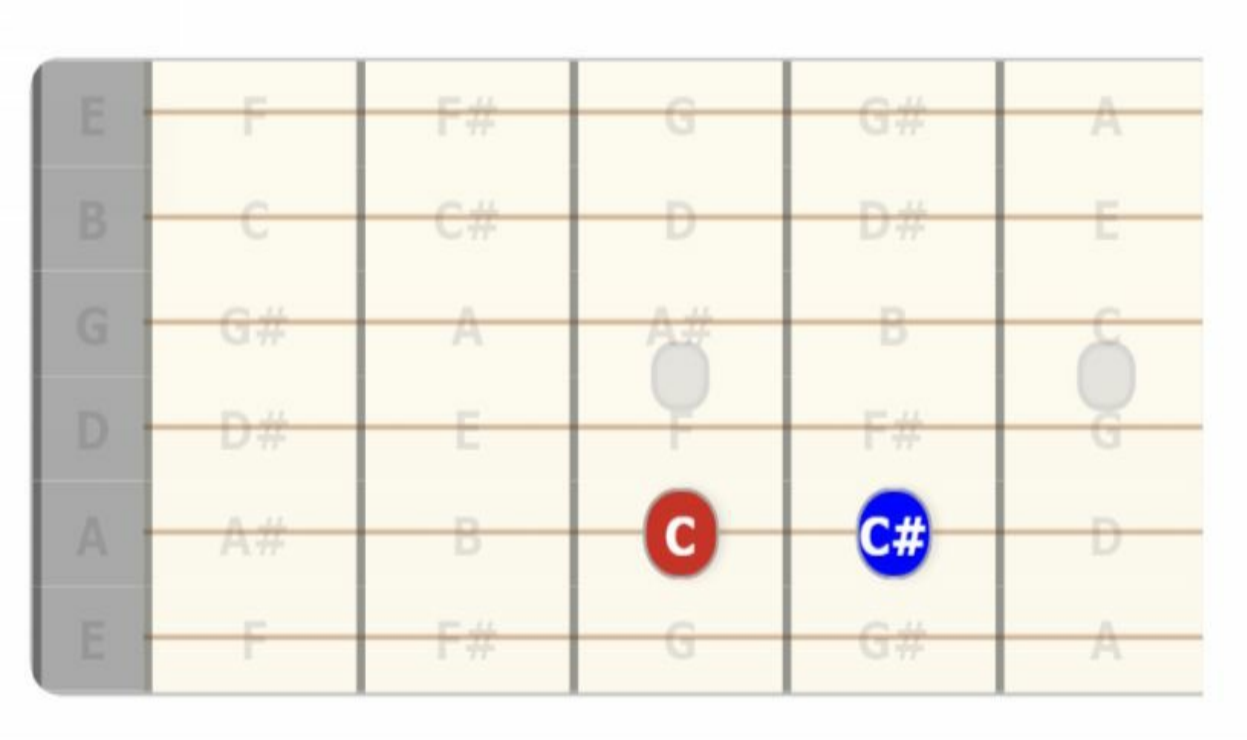
Filling Gaps

Knowing the natural notes present on a string makes finding accidentals a piece of cake! We'll be using tones and semitones to find our way around the remaining notes.

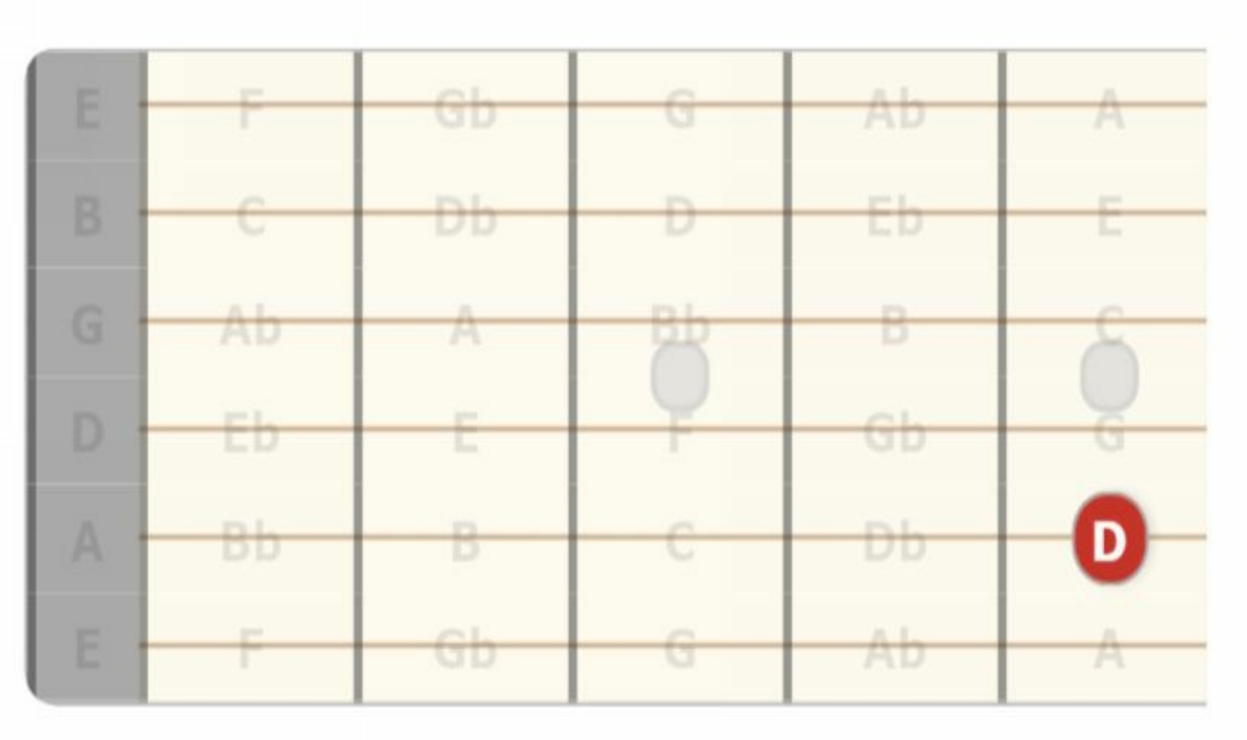
Say you'd like to find the note C ♯ on the A string. You now know that the note C is located at the 3rd fret of said string (the cat on the 3rd floor):



That means that a C ♯ can be obtained simply by moving up a semitone or, in fact, a fret:

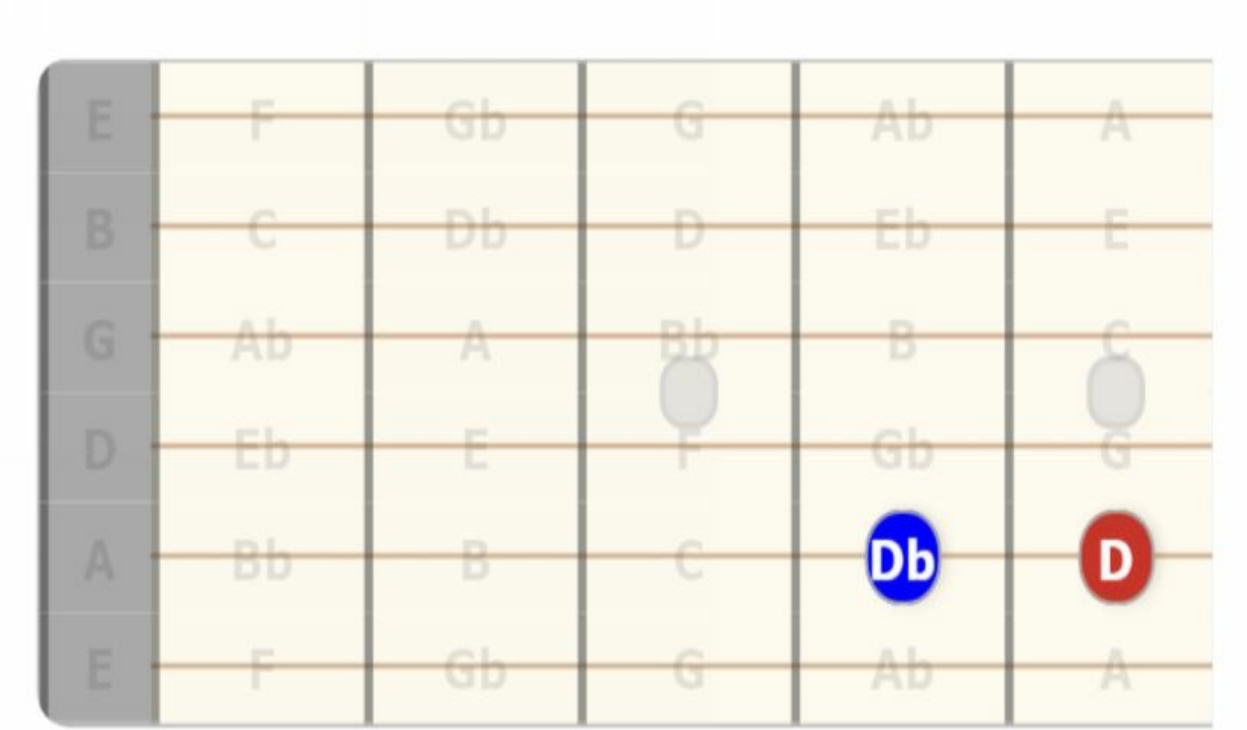


Similarly, you could visualise this note as being a semitone down from the natural note D, situated on the 5th fret:

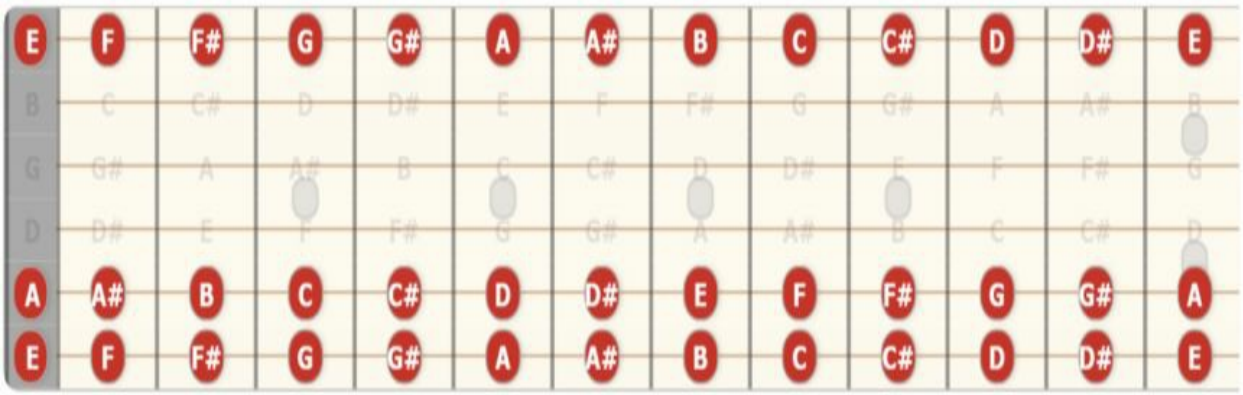


Then it would make sense to call this note D ♭ which, as we discussed

in a previous chapter, is the same note as C ♯ , just with a different name:



To sum up, you are now aware of all the notes on the low E, high E and the A string. And that's it, we're all set. This is the only memorization you'll ever require!



Don't believe me? Let's advance onto the next chapters - on to the patterns themselves!

24. ***Quick Tip:*** *Spend some time memorizing the E and A strings. This is the hardest part of the book*

Chapter #5

Three More Strings?

The “L” Rule - Octaves

With everything in place, we can finally get to the core of the question - What is the key to unlocking the fretboard? The answer is “octaves”.

I interviewed multiple guitarists for this book and almost all of them used octaves as their primary way of identifying notes. Therefore, I decided to skip the numerous techniques out there and give you just the meat of the topic by directly getting onto octaves at this part of the book. (All the other patterns are taught in Chapter #8)

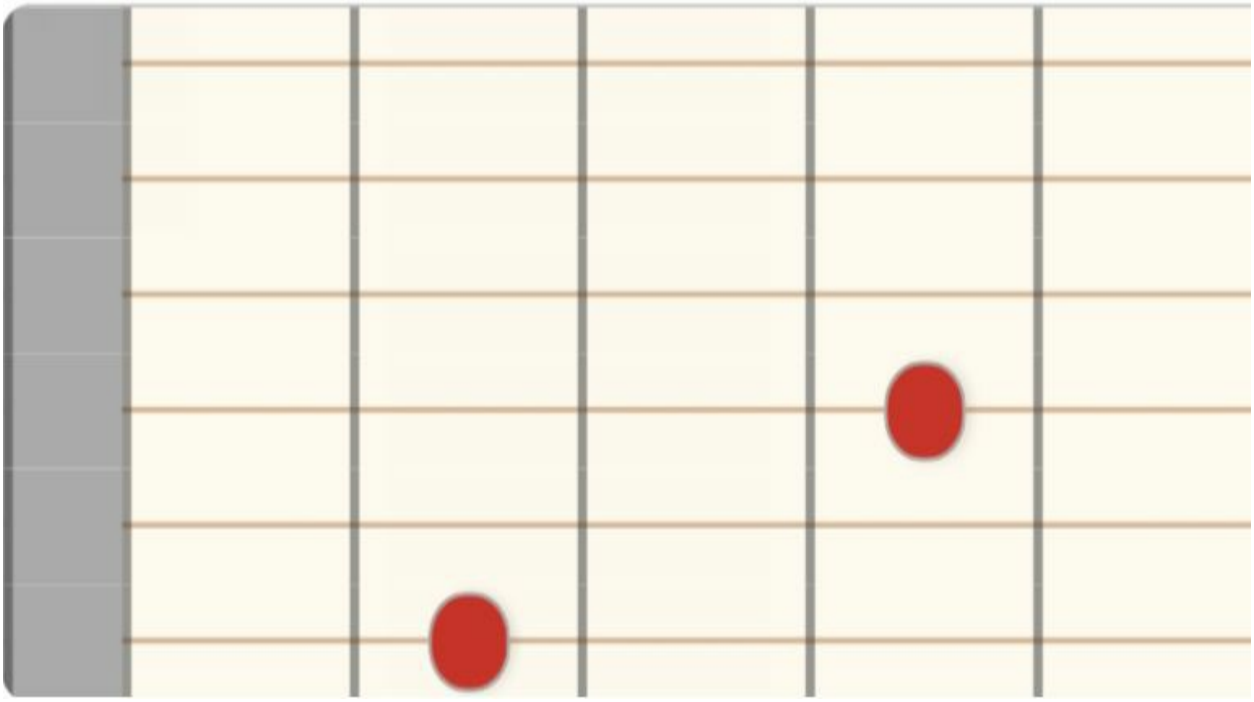
Since absolute recalling would prove to be an absurd computing effort for anyone, especially during an artistic performance, we must resort to visualisation and association.

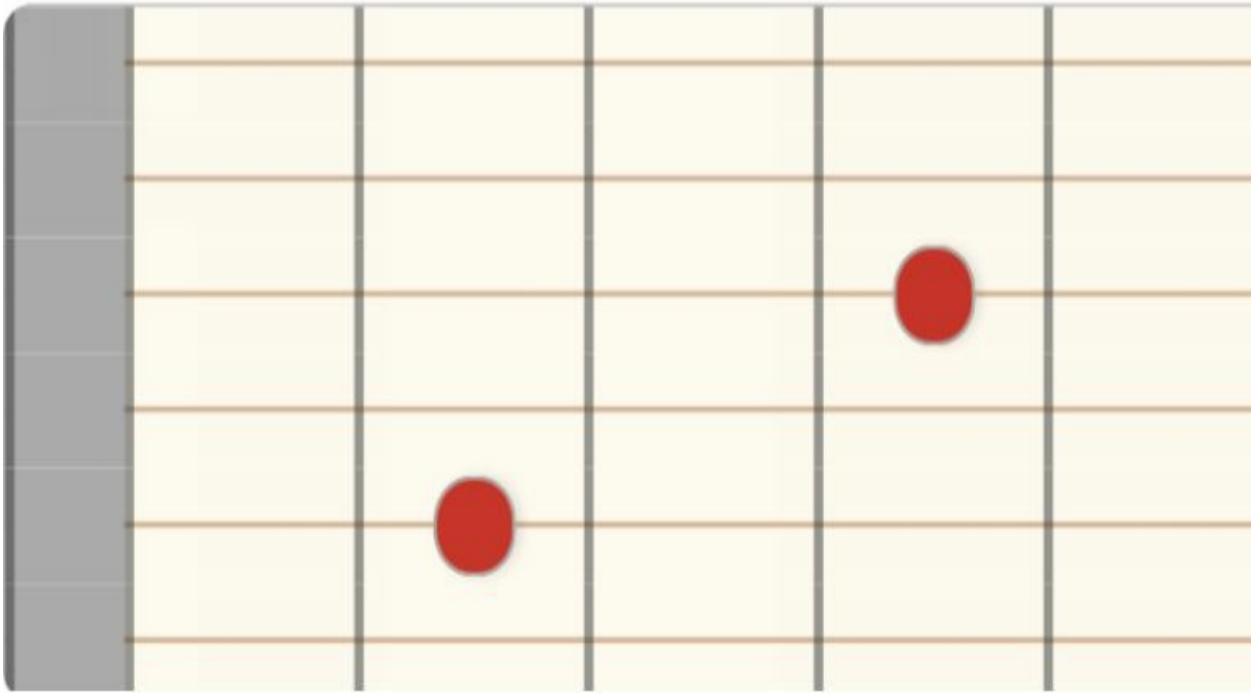
The interval of an octave proves to be the most effective tool, as it allows us to transpose our familiarity with the pitch of a fret and its neighbours on any given string to other regions of the neck. Luckily, the nature of the guitar makes it quite easy for us to work out a system to do so.

---

25. ***Pro Tip:*** *The guitar is tuned in perfect fourths, meaning that between the pitch of a string and the next one up (higher in pitch) there are exactly five semitones, or two tones and a half. That means that if we go up two strings, we will have travelled ten semitones, or five tones. Travelling further up by 2 semitones will give us the next octave. i.e. 2 frets higher along the same string. (remember the twelve-semitone chromatic scale?)*

For those who don’t want to go through the whole theory behind it: this means that from any given note, we can locate its octave just by going up two strings and then up two frets, effectively shaping an “L”. If you’re still confused, let’s look at the pictures below:





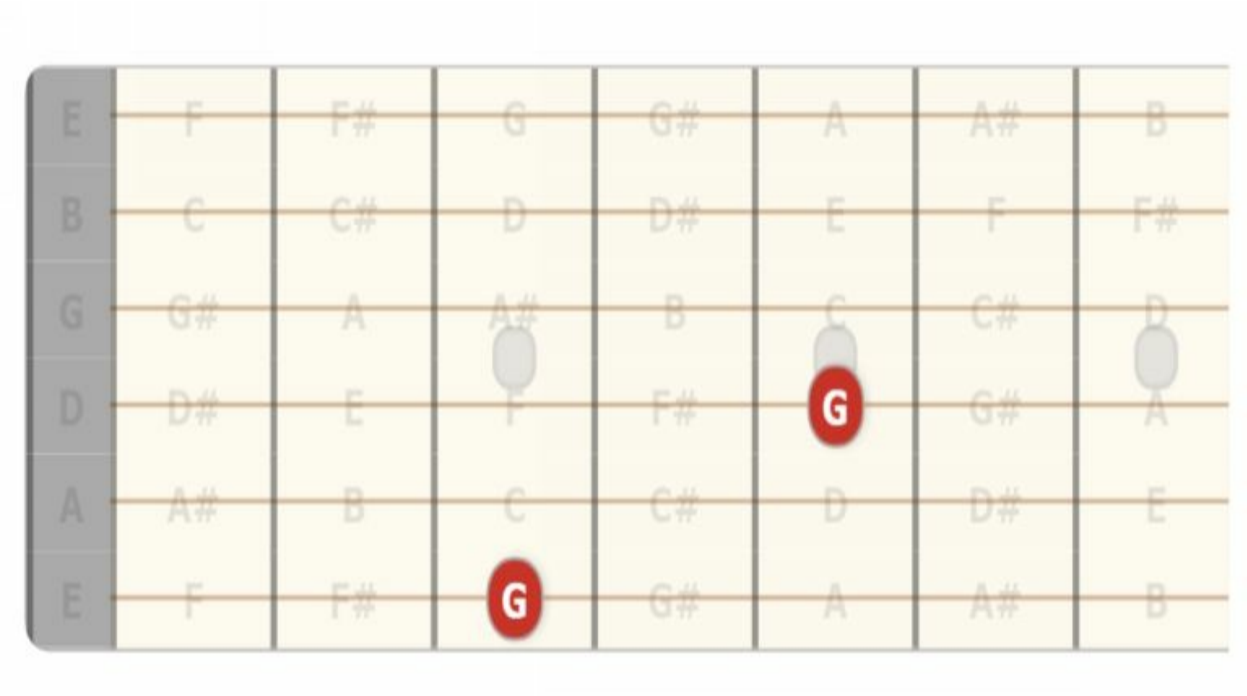
This is how an “L” is created on the fretboard. Pretty easy right? Let’s look at how we can use this technique.

26. ***Memory Tip:*** *There will always be one fret and one string gap between the octaves here. Use your index and ring finger to locate them easily. I like to call it the* ***"claw".***

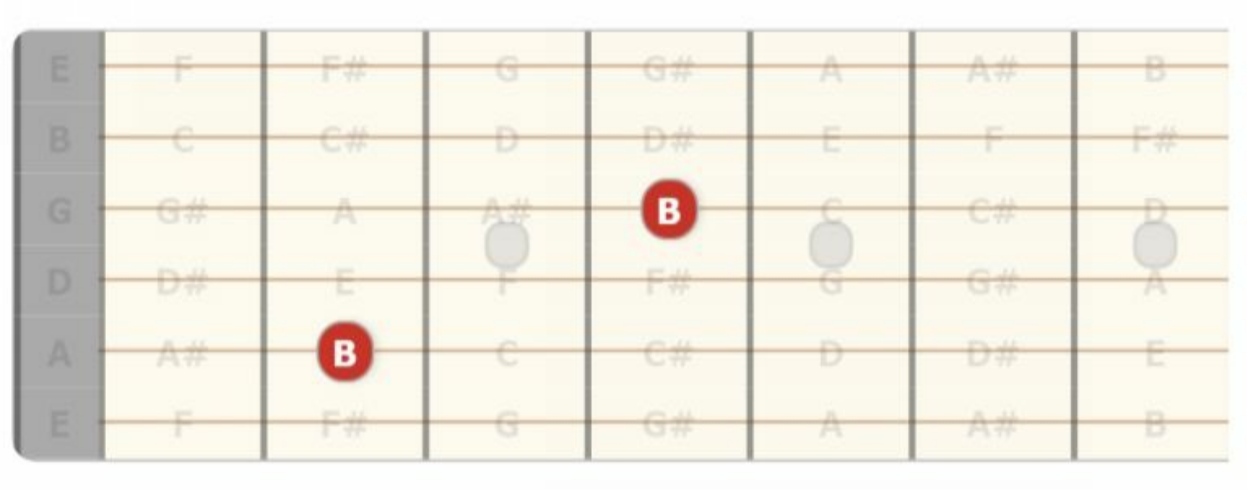
The G and D Strings

Finding the notes on the G and D strings is a piece of cake if you know the notes on the E and A strings. We can use our “claw” and almost instantaneously find any note.

Say you want to know what the 5th fret on the D string is – all you must do is place your ring finger on the fret and place your index finger with a gap of one string and one fret! You get the 3rd fret on the E string which we know is a G!

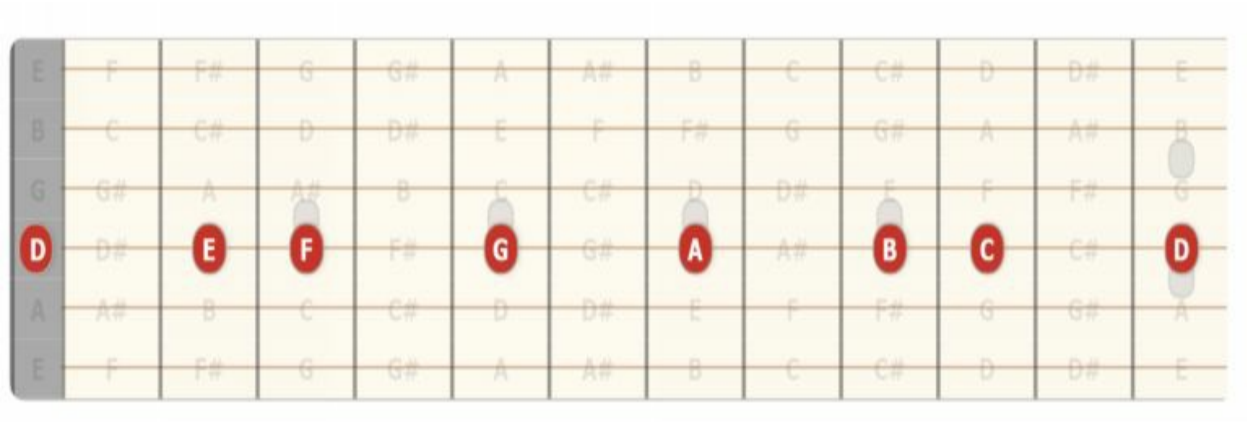


The same applies to the G string too. Find the fret, place your ring finger on it, place your index finger with a gap and voila! – Magically you know all the notes!

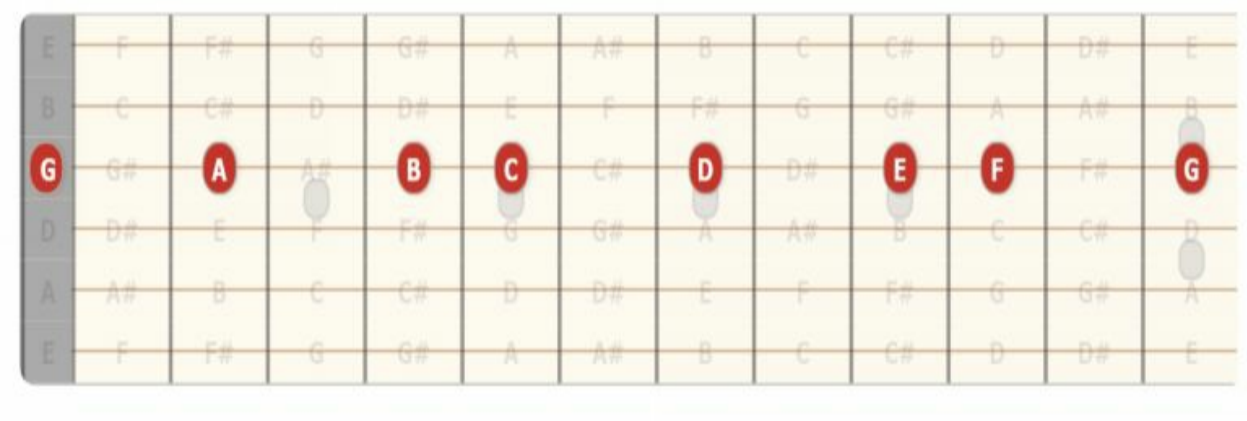


27. ***Bonus Exercise:*** *Refer Bonus material for additional exercises on using the* ***"Claw"***

Here are all the natural notes on the D string for your reference and study:

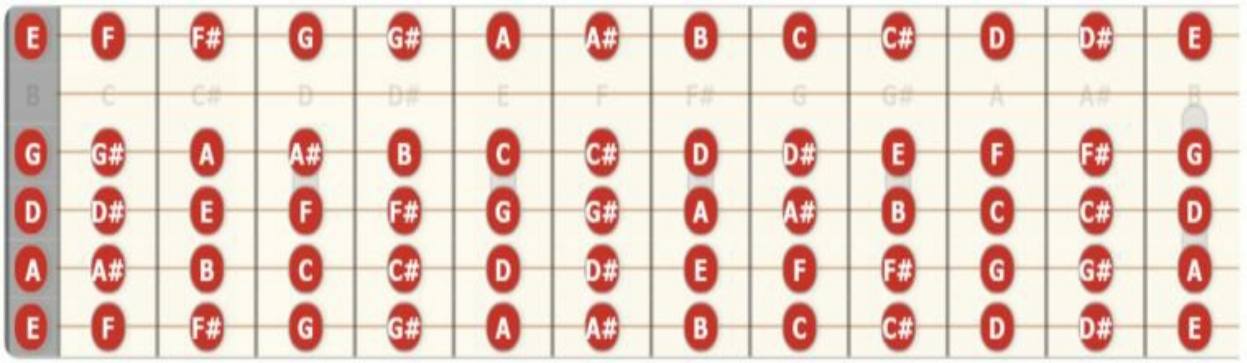


And all the natural notes on the G string:



At this point, be familiar in using the claw rule. You need not memorize anything else. That was easy, wasn't it?

Congratulations! You just nailed 2 more strings. If you do the math – you are already fluent in naming 120 fret on the guitar! How long did that take? Surely not "years of experience" like my uncle put it! Give yourself a pat on the bat as we progress onto the last step in unlocking the fretboard!



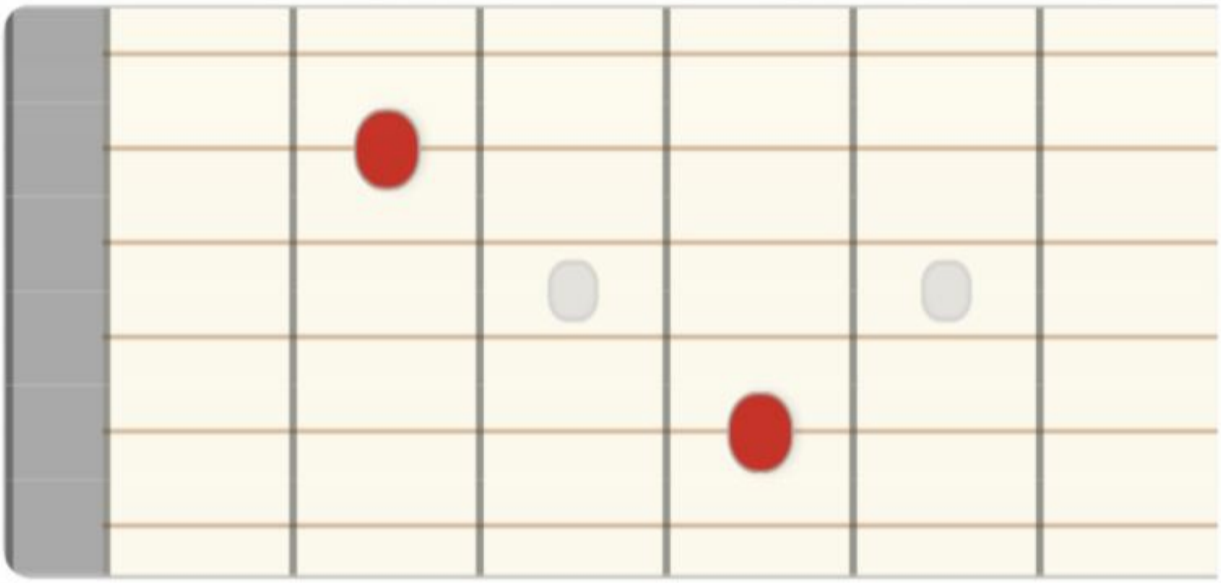
If you've been powering through the book in one sitting – I would advice you to take a break before getting into the next section. This is to solidify the concepts you've learnt until now.

The B String

Your last string! There's a catch with the B string – it works slightly different. For the curious, here is the reason:

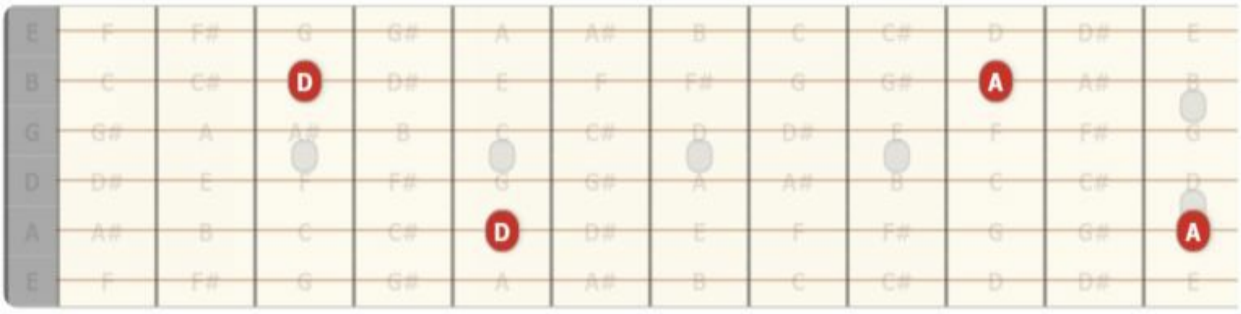
28. ***Pro Tip:*** *The B string is tuned a major third up from the G string, or just four semitones up instead of the five found in the other pairs.*

This means that we cannot locate the notes on the B string using the same "L" shape we used for the previous strings. We need to modify it slightly. To locate the octave of a note on the B string, we'll use something called the "Reverse L" – a whole step higher and 2 strings lower. Here is a picture to give you a better idea:

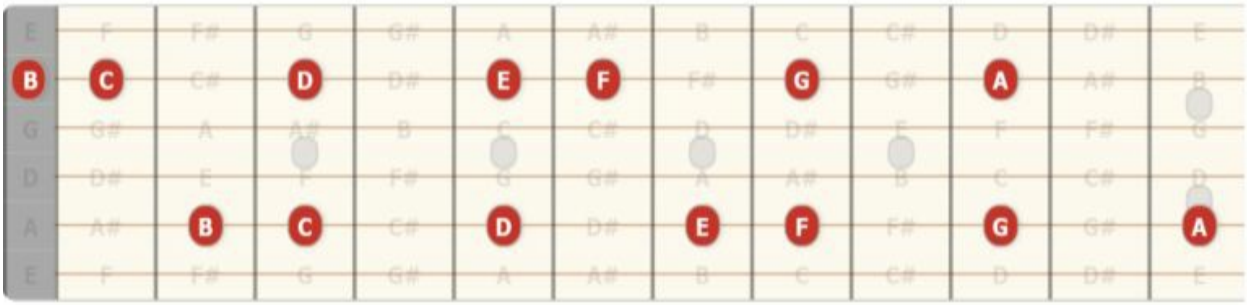


29. ***Memory Tip:*** *The reference note will always be on the A string with one fret gap between them. Use ring finger to find the note and connect using your index finger. This is what I call the* ***"Reverse Claw"***

Here are a few more example to give you a better picture:



For your reference, here is a clear picture of all the natural notes on the B string with reference to the A string:



30. ***Bonus Exercise:*** *Refer Bonus material for extra help with the "Reverse Claw" Technique*

Chapter #6

The Promise Kept!

And there you have it! Congratulations! You just memorised the whole fretboard! While your brain might need a second to process the patterns and tricks – I promise you – give it an hour or two of solid practice and the delay in recalling the names will reduce considerably! There are a few games lined up for you in the next chapter to help you further.

Did you check the clock? Could you do it under 24 hours? If you did – I kept my promise and now it's time for you to keep yours. Make sure you leave a review on amazon – It makes me happy! Here is a link you can follow:

Amazon.com - https://amzn.to/2xDg9Wf

Amazon.co.uk - https://amzn.to/2LX3gJQ

If you couldn't and are still confused – please don't leave a negative review! Ouch! Try going through the book once more. If you're still not able to nail it - here is my email address, I'll personally help you figure it out! – GH@theguitarhead.com

Chapter #7

A Few Fun Games!

So, you made it this far! That's great! We've finally got the basics down, the methodology, and how to implement it. Now Let's play some games to solidify the mix.

In the bonus resource section of the book (here it is if you missed it – www.theguitarhead.com/bonus) you'll find a printable sheet of cut outs for a set of flash cards comprised of:

- A Note Deck: All twelve tones of the chromatic scale
- A String Deck: E (1st & 6th), A (5th), D (4th), G (3rd), and B (2nd) string
- A Fret Deck: Frets from 0 (Open) to 24 (2nd Octave) - make sure to use only as many cards as there are frets on your guitar

Here's a few exercises that make use of the deck:

31. Exercise: Locate Target

- Extract One card from the String Deck
- Extract One from the Note Deck.
- Find all octaves of such note on the extracted string.

32. Exercise: Total Recall

- Extract a card from the String Deck
- Extract one from the Fret Deck.
- Name the note located on the extracted fret of the extracted string.

33. Exercise: Hunt and Peck

- Extract a card from the Note Deck.
- Identify all octaves and versions of the extracted note across the whole fretboard.

34. Exercise: Proximity Mine:

- Extract a card from all Decks.
- Name the note on the extracted fret of the extracted string and locate the closest extracted note.
- Bonus points if you identify the interval between the two pitches.

35. Exercise: Geo Locator

- Extract two cards from the String Deck
- Extract two from the Fret Deck.
- Name the two extracted notes and the interval between them - it gets trickier past the octave!

That’s all you need to master the fretboard! But we don’t end here. If you’re feeling brave enough to explore uncharted waters – proceed into the next section of the book where we will create a few more patterns and learn advanced strategies to become an absolute beast with the fretboard!

Make sure you have your basics down before venturing into the next section else all patterns will end up as a smashed cake in your head.

See you on the other side?

I Want You!

Are you a ***passionate guitarist*** with a burning desire to improve? Are you a guitarist who loves and appreciates the ***magic six strings*** can create?

And above all, did you absolutely ***enjoy this book?*** Would you like to see more such books?

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Section II – Past the 24 Hours

A Master's Path!

Chapter #8

Other Patterns

Oh! you made it! You've got a heart of a lion I see! Very well, let's get right into it then, shall we?

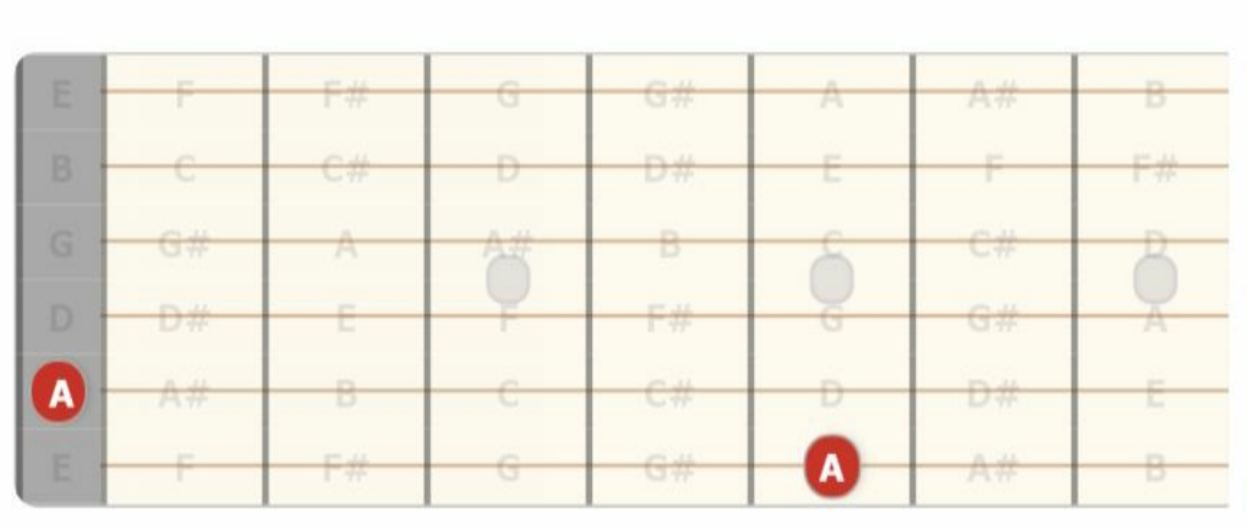
In this chapter we will explore a few more valuable strategies to locate the notes on your instrument.

The Unison Rule

The first one is the “Unison Rule” and it’s simply a way of finding a way to play the same note on adjacent strings by exploiting the relationship between the open strings of the guitar.

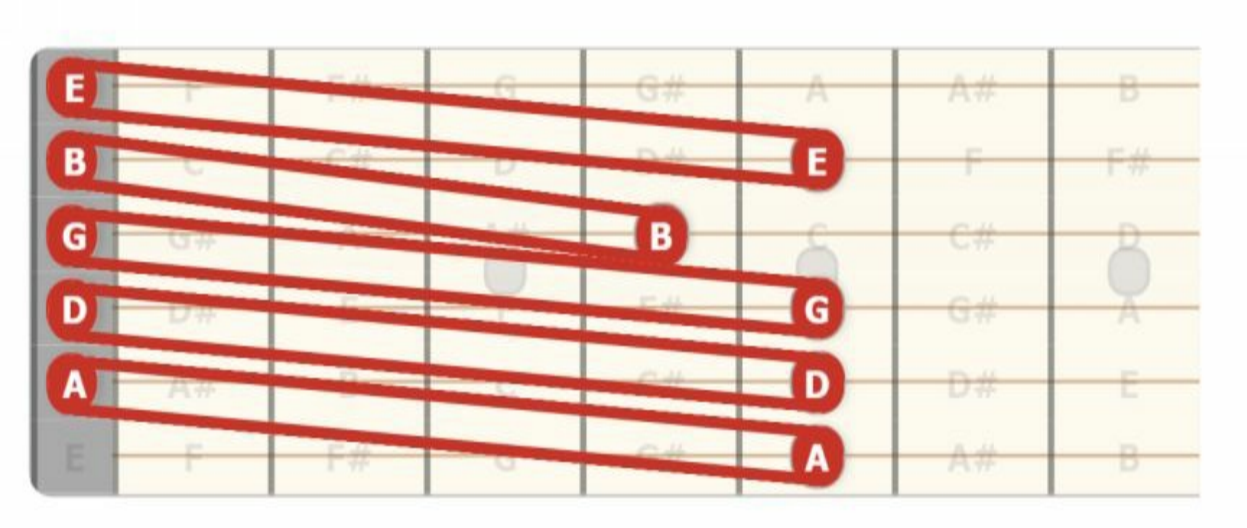
Open String Notes

Let’s pick the note A for instance; knowing it’s playable on an open 5th string, the very same note can be found by simply going down a string and then moving up 5 frets - the 5th fret of the low E string:



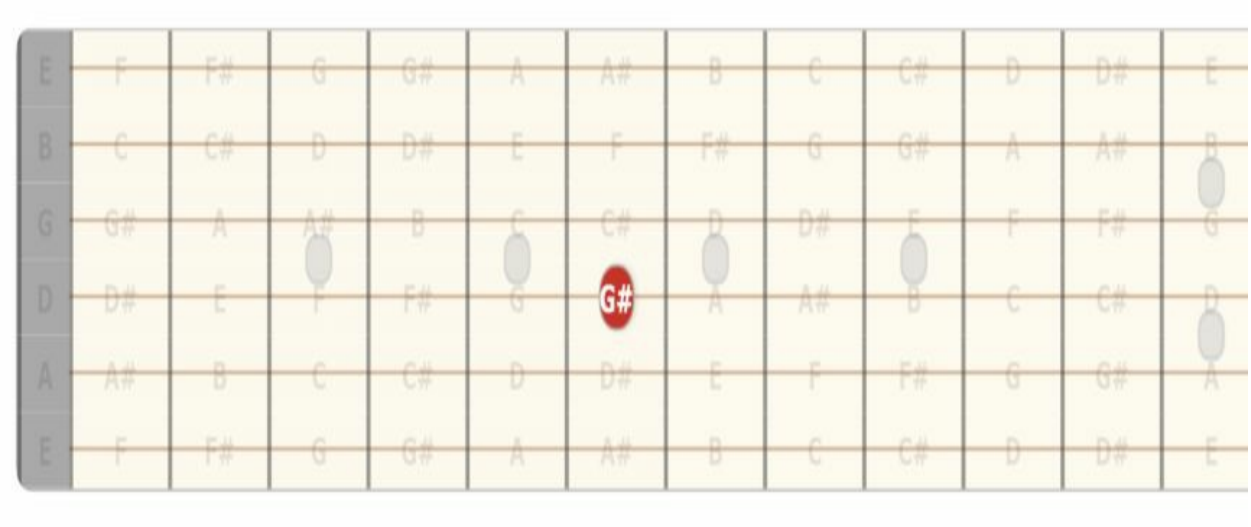
This relationship remains true for all the other pairs of strings, except for the G and B strings pair, since the interval between them is that of a major third, we need to go down a string and then move up just 4 frets instead of 5.

Which gives us:

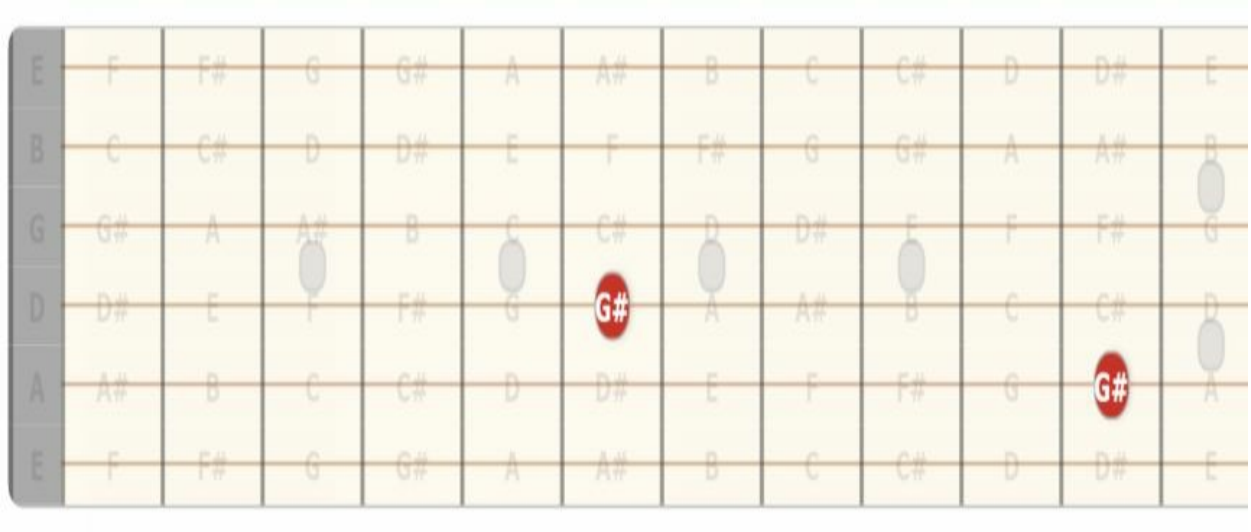


Fretted Notes

The true strength of this method lies in its applicability to fretted notes. Let’s pick for example the G ♯ found on the 6th fret of the D string:

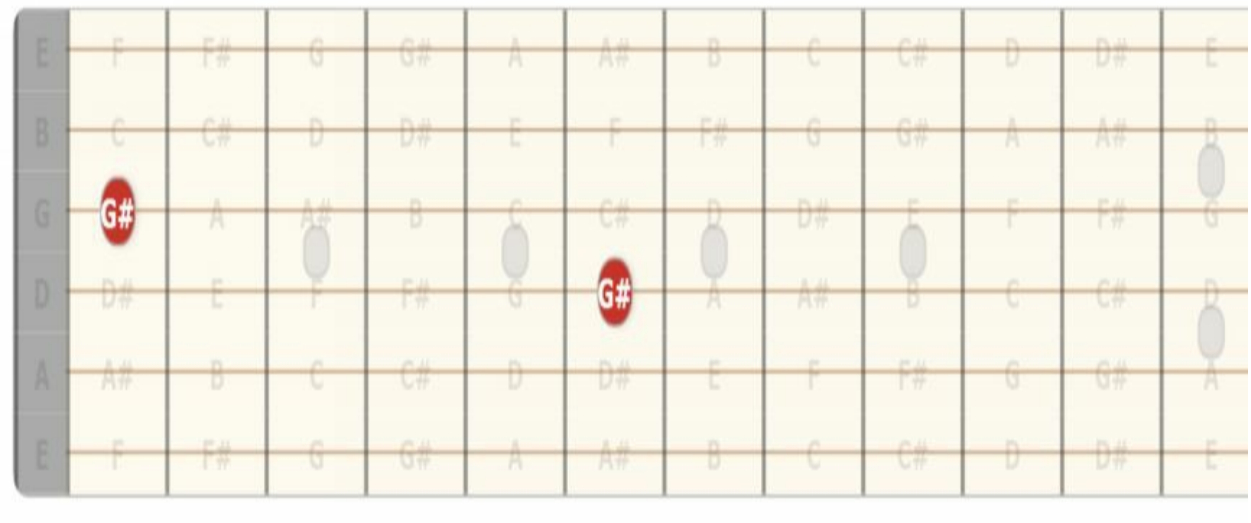


By simply adding 5 frets to our current 6th fret, and going down one string, we can identify the same note on the 11th fret of the A string:

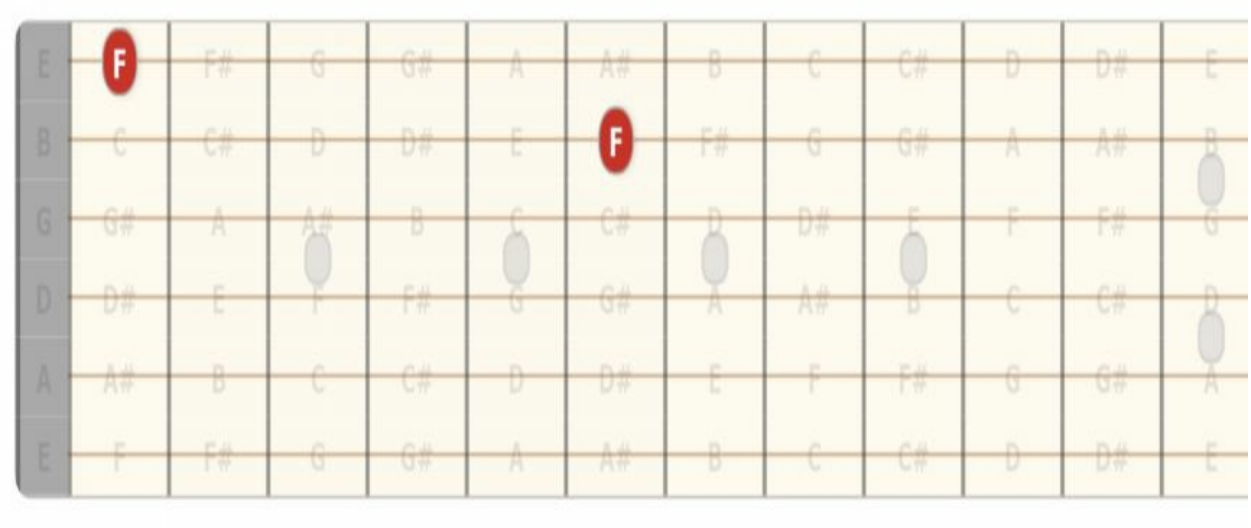


36. ***Visualisation Tip:*** *There is a gap of 4 frets between the 2 notes while using the unison rule*

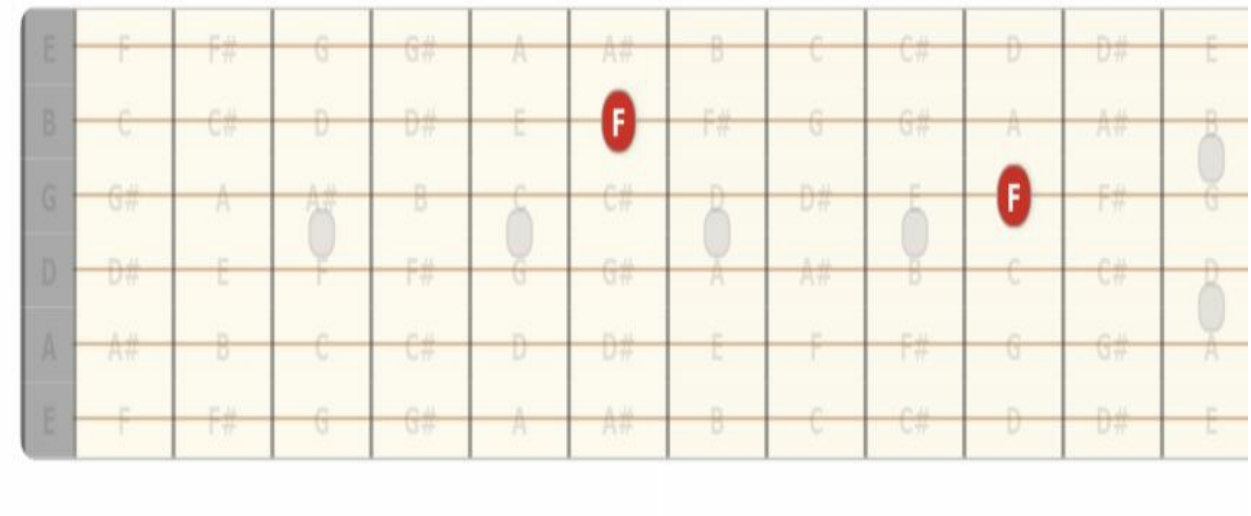
By the reverse process, if we subtract 5 frets and move up one string, we'll be able to find that same note on the 1st fret of the G string:



For example, the F note found at the 6th fret of the B string can be located at the 1st fret of the E string by going up one string and subtracting 5 frets as explained:



But to find the same note on the G string we would have to go down one string and only add 4 frets:



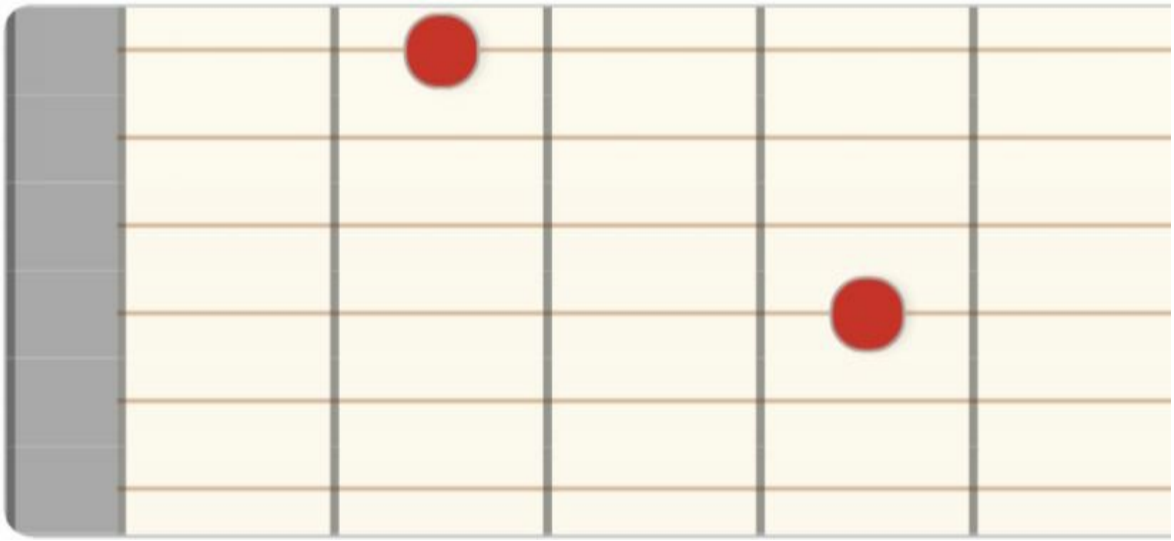
37. ***Caution Tip:*** *Make sure you don't forget the relation between the G and B while exploiting this method. There is a gap of 3 frets between the unison notes here.*

The “Reverse L” Rule

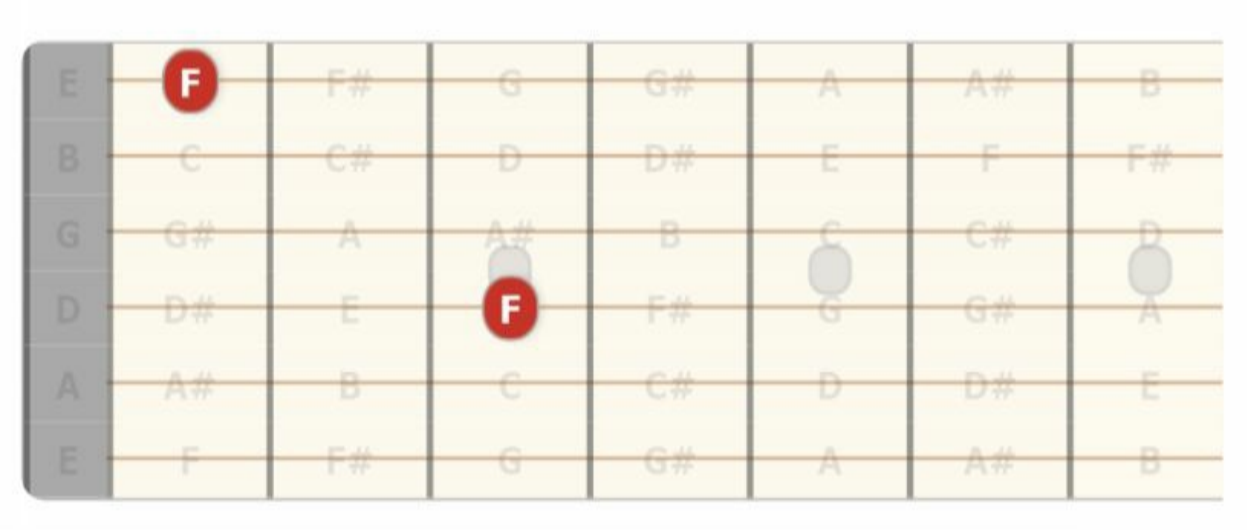
We learnt the “Reverse L” or the “Reverse Claw” while memorising the B string but in this chapter, we’ll apply the same technique to the high E string and G string.

The High E String

To do so, if our starting point is the D string, we simply need to go up 3 strings and then back 2 frets, the same way did for the B string:

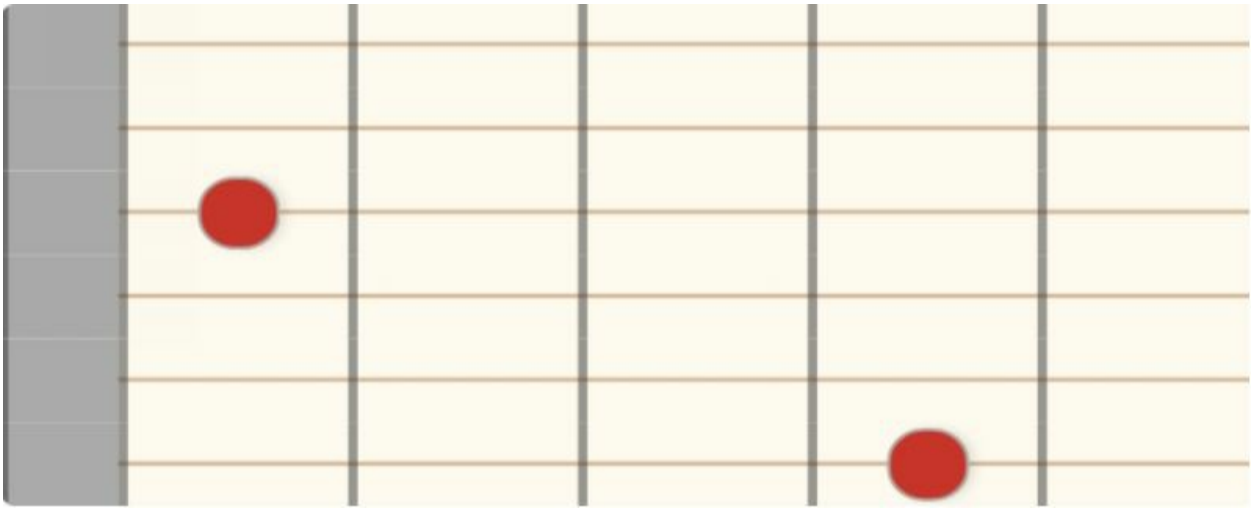


If our starting point is the F at the 3rd fret of the D string, we’ll be able to find our octave at the 1st fret of the high E string:

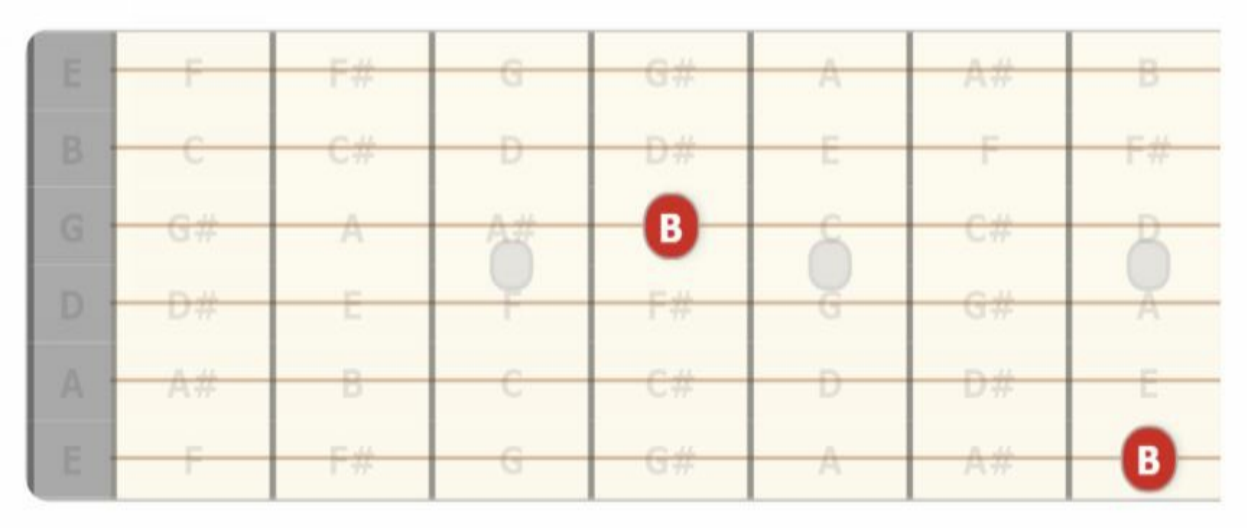


The G string

However, the same method applied to the D string would require going up 3 strings and down 3 frets instead of 2, as you would fall on the G string, cutting that interval of a major third between the G and B strings out of the equation.



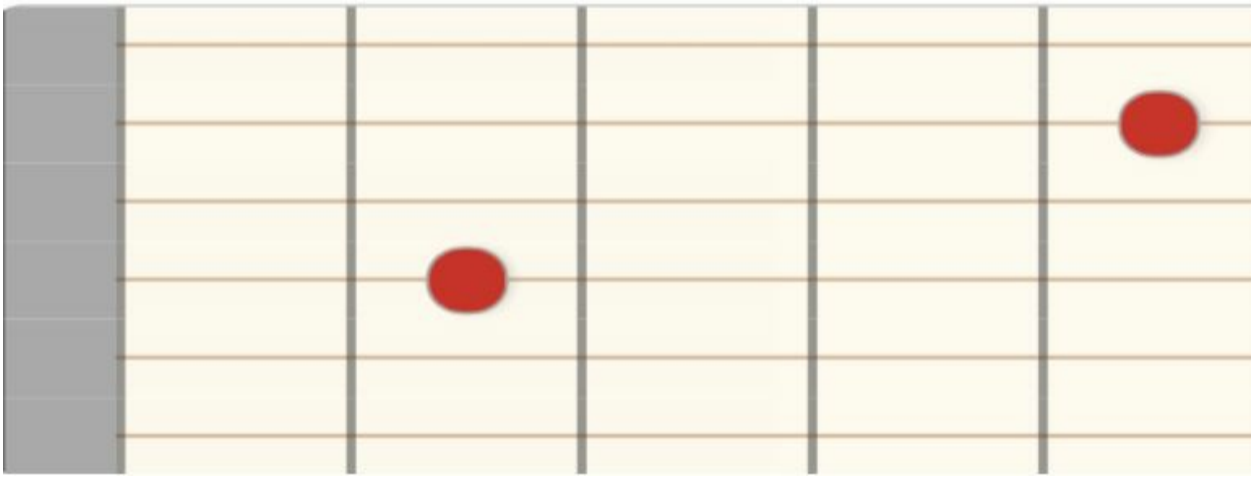
Here we can see the method applied to the note B at the 7th fret of the low E string, enabling us to find it’s octave on the 4th fret of the G string:


E F F# G G# A A# B
B C C# D D# E F F#
G G# A A# B C C# D
D D# E F F# G G# A
A A# B C C# D D# E
E F F# G G# A A# B
B
B

Not Done with the B string!

I have one more technique for the B string. Shall we have a look?

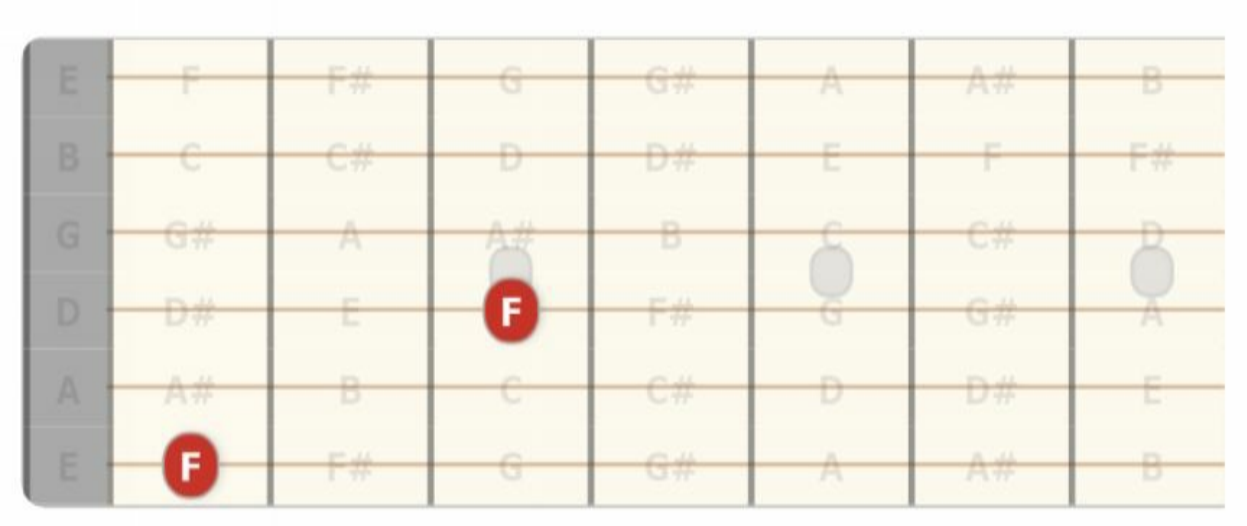
We can apply our normal “L rule” to the B string as well, but we will have to add an extra semitone to our “L” shape, making it up two strings and up three frets. Here’s how it’ll look on the fretboard:



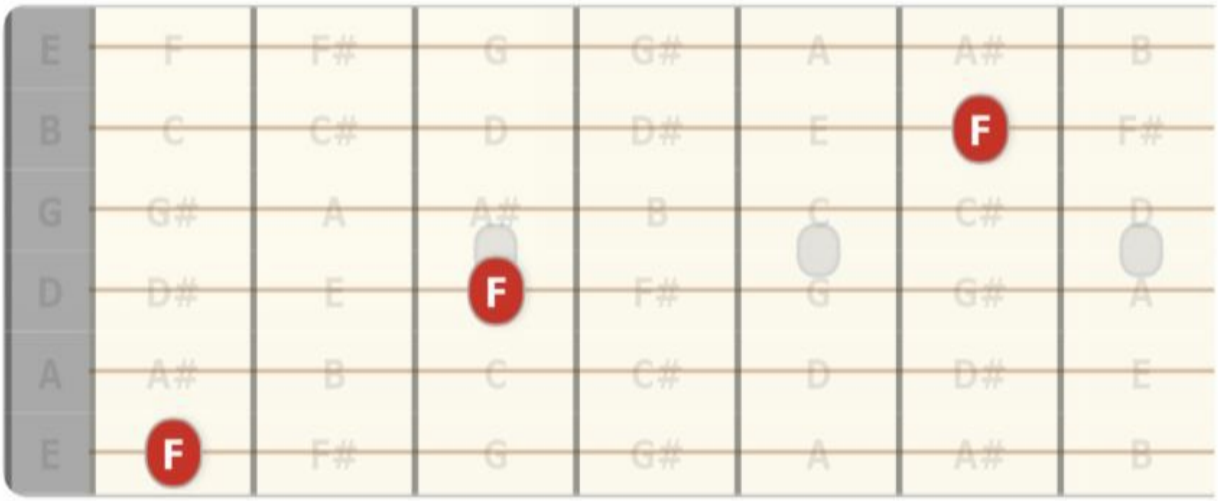
Let’s put this “two strings up, three frets up” rule into practice.

If we were to look for the note F on the B string, we would have to break it down into steps, starting from what we already know, i.e. the E and A strings.

We are familiar with the F on the 1st fret of the E string, from which we can locate the F on the D string, following the “two strings up, two frets up” rule – “the claw”:



From there, let's now apply our new "two strings up, three frets up rule" to locate the F note on the B string:



Not a very efficient method, but hey! You know it nevertheless!

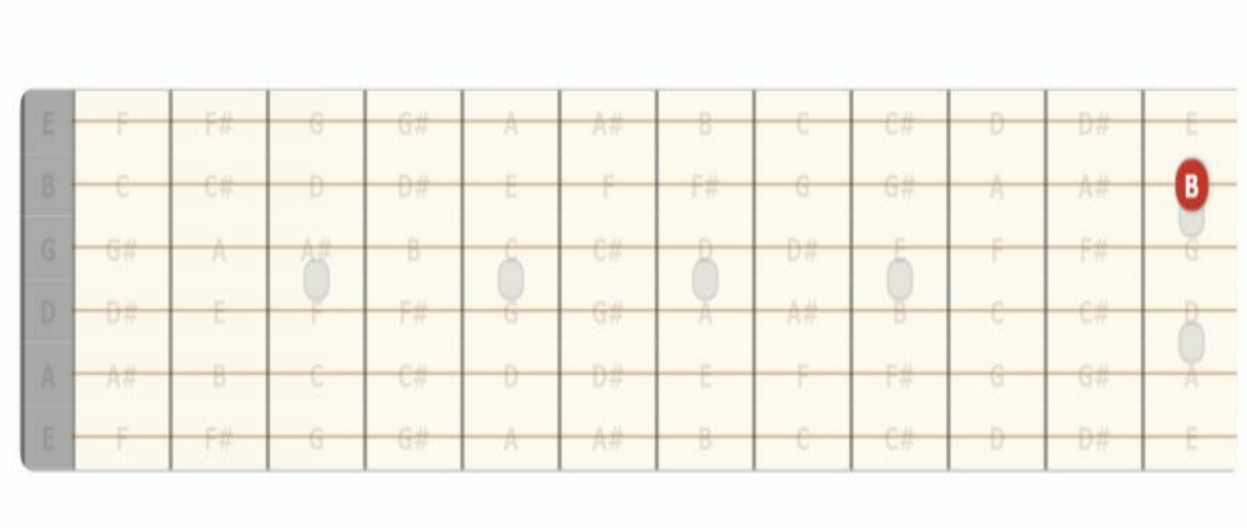
Counting Back from the 12th Fret

As you accumulate hours and hours of playing, you'll tend to navigate some parts of the fretboard more than others, so it's worth taking some precautions to even out potential shortcomings in the less popular frets.

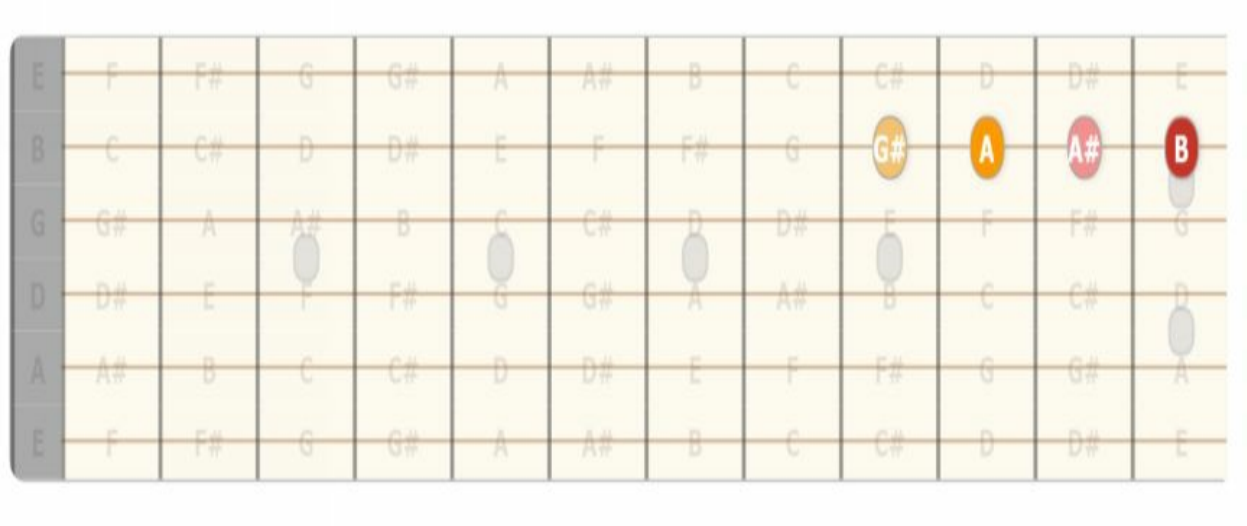
One way to do this is by getting comfortable with the area surrounding the 12th fret of your instrument. The notes from the 12th to the 15th fret parallel the open position of the guitar, so we can expect to become confident with those. But what about the other side of the barricade?

Well, we just count back!

If I asked you to name the note at the 9th fret of the B string and you couldn't find any nearby reference point, you could just start from what you know, i.e. the B note at the 12th fret of the B string:



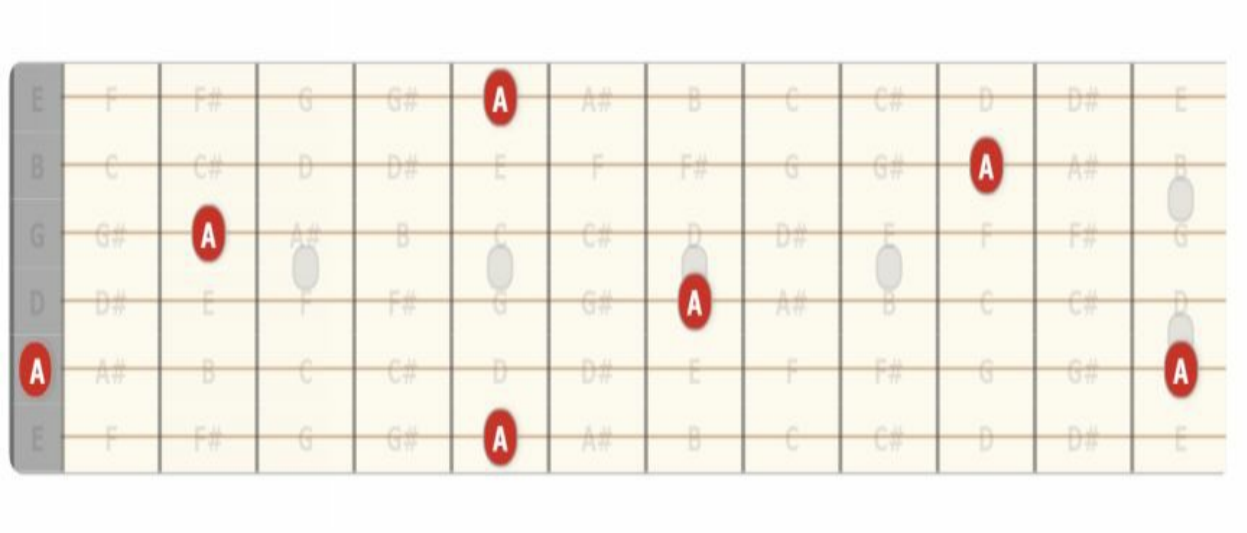
Go back one fret at a time, decreasing one semitone with each fret, until you reach your destination.



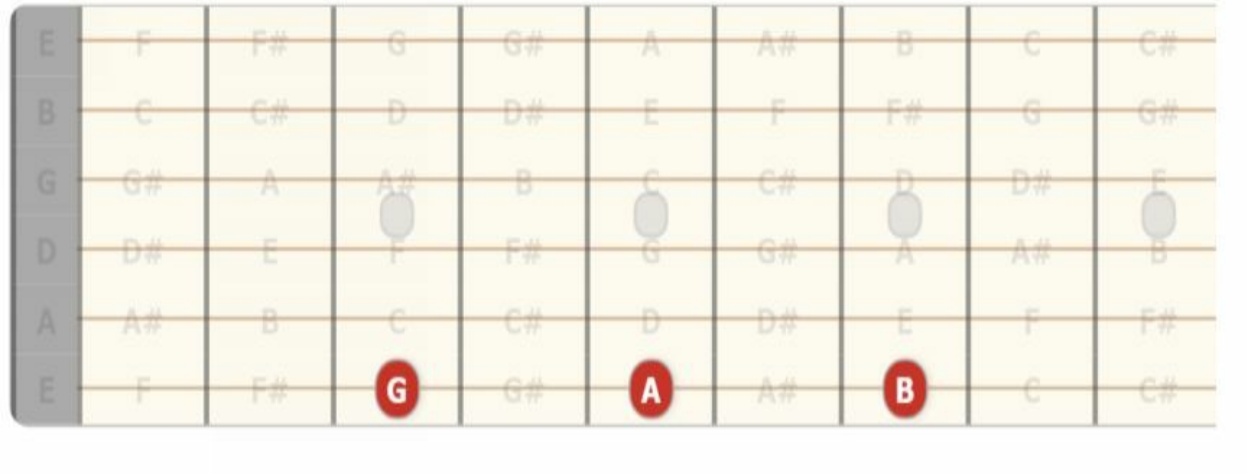
This method is most valuable with the middle strings, where the references points are often weaker and less practised.

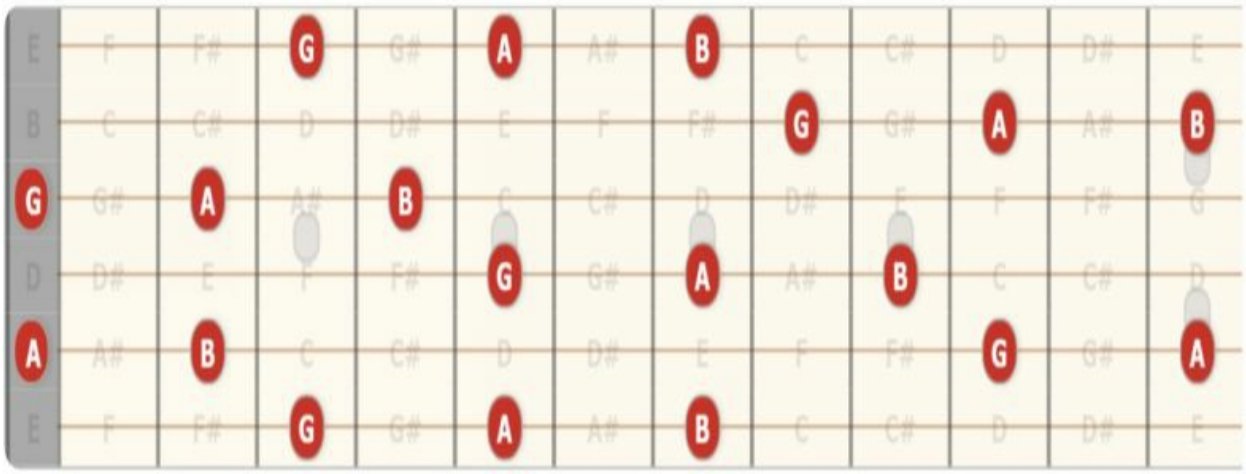
Operation A

The note A, due to the nature of the guitar, is central to many of its playing positions. It is worth memorising its location in all its octaves, which will also serve to find nearby notes:



We could expand on this exercise by adding the closest natural note to A in both directions, giving us the sequence “G A B” (Remember the goat eating the bag?). You can play such sequence in its lowest octave starting on the G found at the 3rd fret of the low E string, then playing the A on the 5th fret and the B on the 7th fret of the same string:

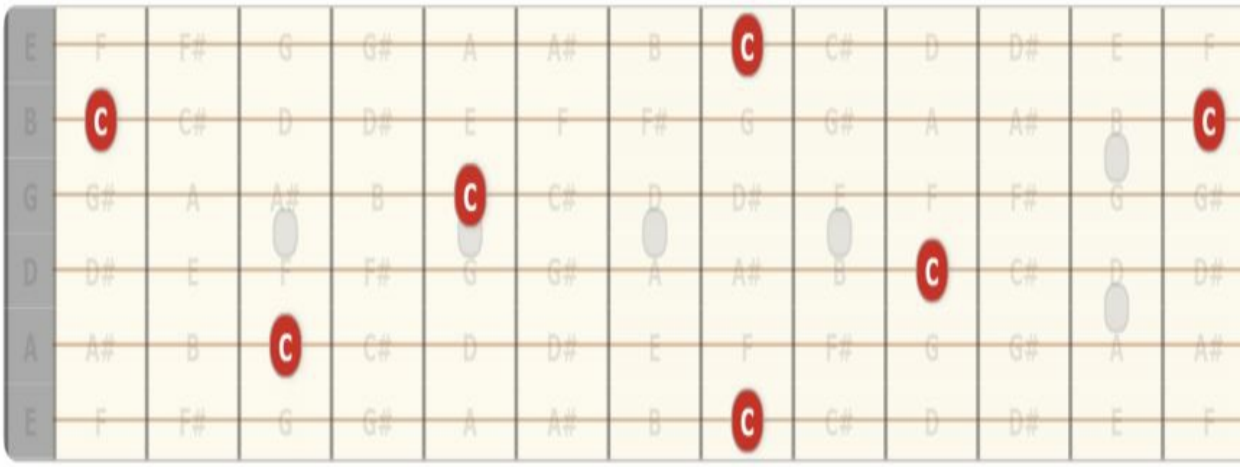



E F F# G G# A A# B C C# D D# E
B C C# D D# E F F# G G# A A# B
G G# A A# B C C# D D# E F F# G
D D# E F F# G G# A A# B C C# D
A A# B C C# D D# E F F# G G# A
E F F# G G# A A# B C C# D D# E

Chapter #9

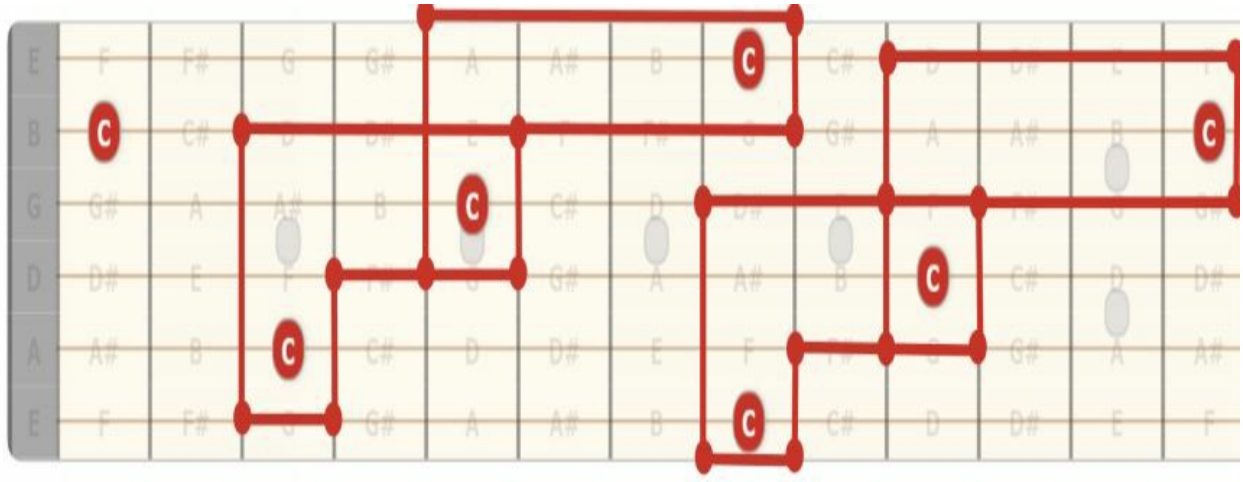
The General Scheme

All the patterns explained so far coexist in the same scheme, and can be easily linked to form a broader, generalised system easy to visualise. As an example, here's its implementation with the note C:

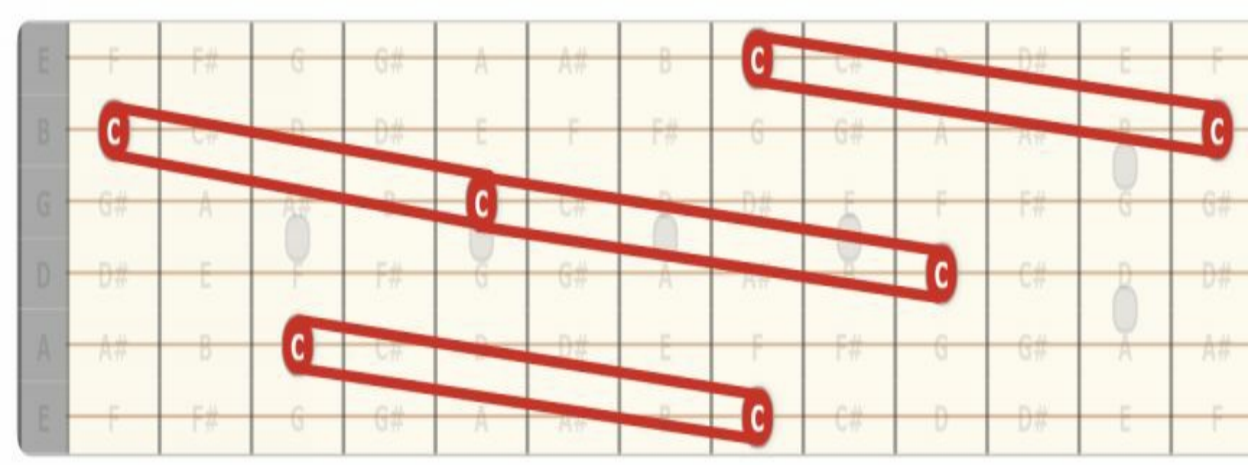


Can you spot all the rules we've listed?

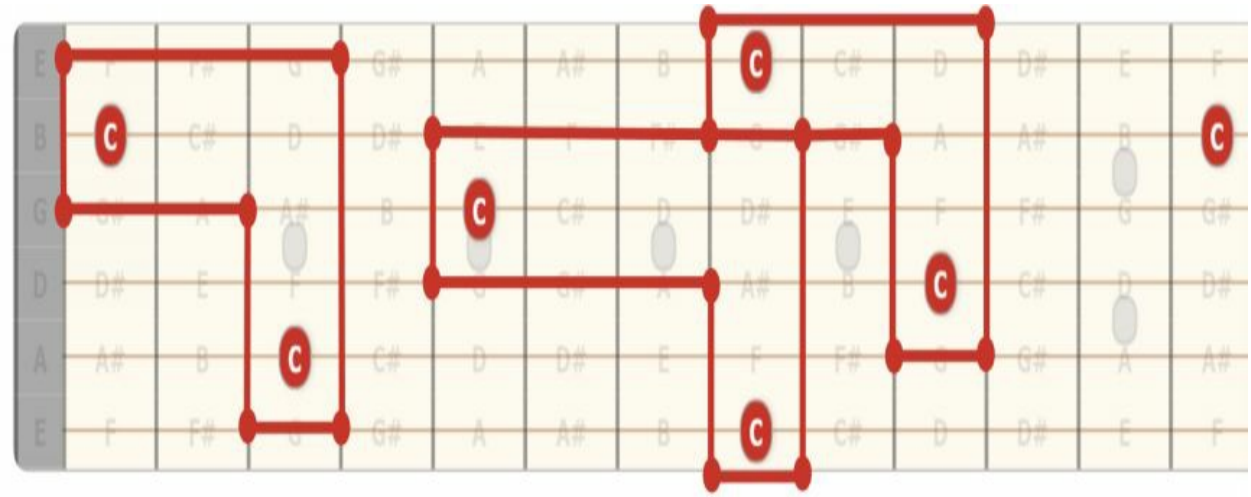
Here's the "L Rule":



Here's the "Unison Rule":



And the “Reverse L Rule”:



Chapter #10

Still Hungry?

The final chapter – not for everyone! But for those whose thirst cannot be quenched without complex music theory! If you're a beginner to intermediate player, I would recommend you skip this chapter. You know everything you need to know. But if you're feeling a little brave today or if you are an advanced player – let's dig into some music theory!

Scales as a Reference

The previous chapters display the essence of the method and, while very efficient, is it enough for immediate application in a live setting?

The answer is: potentially.

See, experience might not be fundamental to naming all the notes across the fretboard, but it sure plays a role when it comes to applying this knowledge; and what is a simple tool will be developed and personalised by every player, according to the frequency and quality of the use they make of it.

This means that while implementing the patterns you've learnt so far, your own patterns will start to emerge and get ingrained in your memory, setting a precedent and making the cognitive load lighter and lighter as the process becomes subconscious.

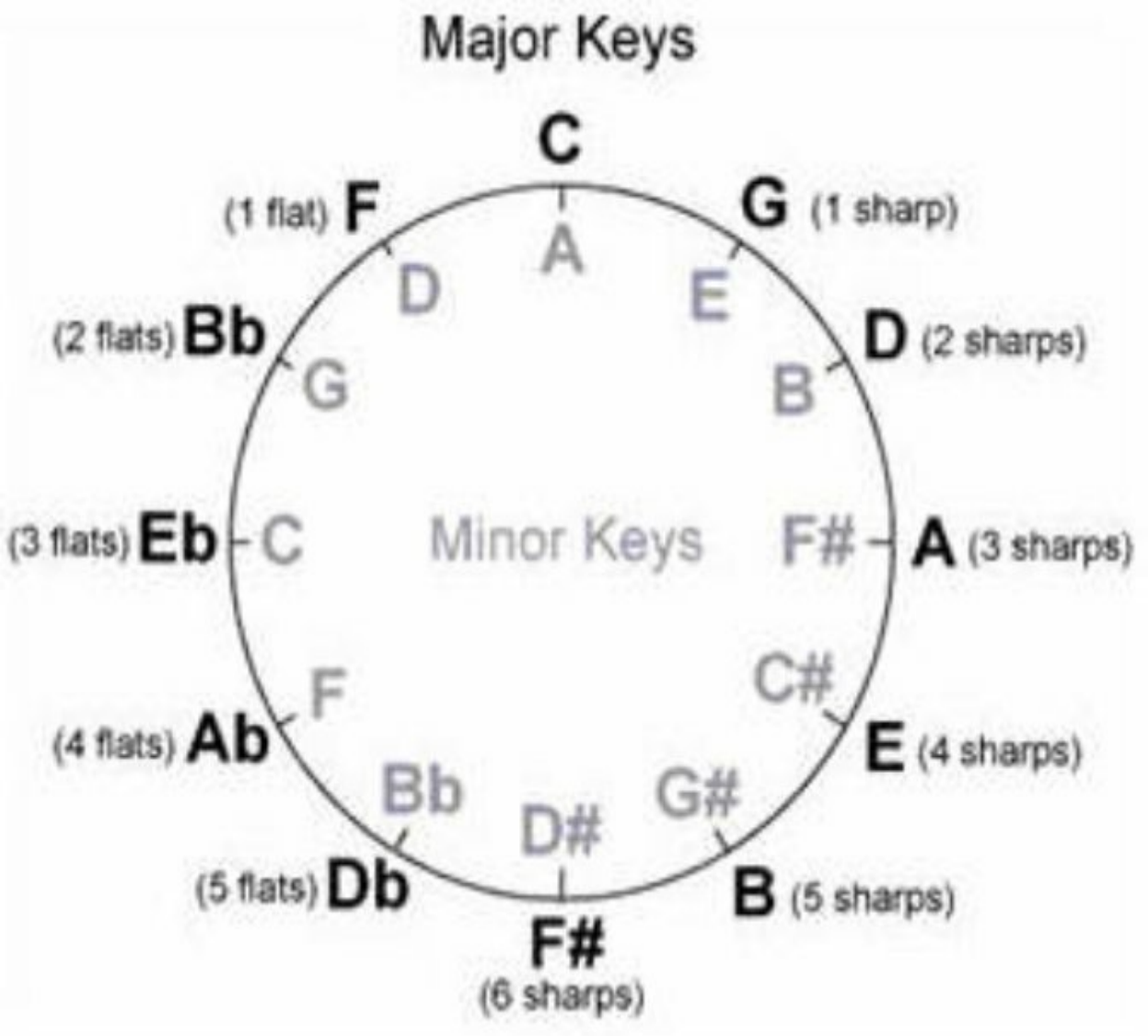
A blues player might begin to associate the patterns to pentatonic scale positions, while a shredder might use three-notes-per-string scales as a visual aid.

Barre chords and triads can also be used to navigate the fretboard, providing a reference for other intervals besides the octave.

The bottom line is, make sure to consistently apply this newly acquired knowledge to whatever your personal playing style might be, and its value will become more and more tangible and specific.

However, regardless of what kind of guitarist you are, I would suggest going over all the major scales to solidify not only the location of the notes constituting them, but also getting comfortable with less common tonalities and positions.

A good tool to do so is the “circle of fifths”, which is simply an arrangement of the different scales by increasing number of accidentals, sharps clockwise and flats anti-clockwise.



Since our system was based on all the natural notes on the fretboard, it would make sense to start from the tonality of C major. Simply go over the scale in all positions, while calling out the names of the notes you’re playing and visualising the “L” patterns described in the previous chapter. Once

you’re comfortable with that, you’ll have a solid frame of reference to add one accidental, so you can proceed clockwise to the key of G major and then anti-clockwise to the key of F major and repeat the process, up until completion of the circle.

It’s an increasingly difficult exercise, and I suggest spending as much time as it’s needed getting to know each scale. A key a week might feel slow at first but will bear the longer lasting fruits.

Root Note as a Reference

So far, we've dealt with notes as abstract, absolute entities, but most music exists in the context of a tonality, and the pitches of such tonality fulfil a very specific role in relationship to the root note. Unfortunately, the note name is not enough to convey this meaning, therefore some musicians resort to a combination of notes and numbers to mentally visualise the relationship standing between the notes they are playing and the root of the key they're in.

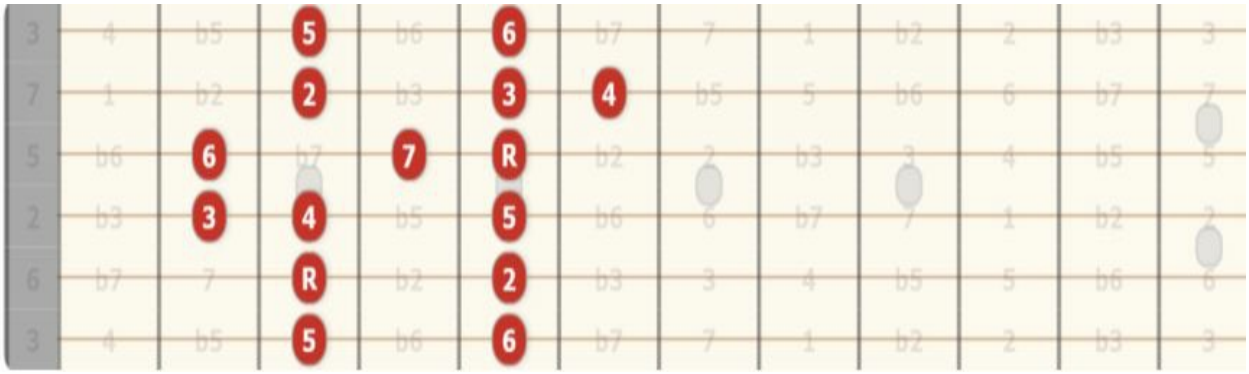
Such relationship is called "interval", and there is one for every tone of the chromatic scale.

Let's explore these intervals in relation to the note C:

C	Db	D	Eb	E	F	Gb	G	Ab	A	Bb	B
Unison	Minor 2nd	Major 2nd	Minor 3rd	Major 3rd	Perfect 4th	Diminished 5th	Perfect 5th	Minor 6th	Major 6th	Minor 7th	Major 7th
R	b2	2	b3	3	4	b5	5	b6	6	b7	7

Intervals are at the basis of scale and chords construction and, being the guitar quite an analytical instrument, it's easy to rely on such connections to make functional sense of the whole fretboard.

If we apply this system to the C major scale, we obtain:



You can see how it becomes intuitive to identify the various positions of the root note C across the fretboard and then fill in the gaps through intervallic functions without having to associate a note name to the different frets.

This method is particularly useful in improvisational settings, where the relationship a note has with the root of the key is more relevant to its sound than its actual name.

The strength of the intervallic system lies in its versatility; it can be applied to virtually represent any combination of notes, from the most common modes of the major scale, to exotic and unexplored collection of pitches.

However, it’s easy to fall into the trap of excessively relying on it, disregarding the value of knowing tone names when dealing with theory.

So, make sure to frequently practice both approaches.

Farewell!

Psssstttt….

What are you doing here? Are you lost?

Do people even look at the last pages of a book?

Now that you are here, let’s discuss a serious issue – Have you left a review yet? You haven’t? Why not? Just go ahead and post a review – it helps me out!

Amazon.com - https://amzn.to/2xDg9Wf

Amazon.co.uk - https://amzn.to/2LX3gJQ

Jokes aside, I hope you enjoyed this book. I certainly loved the process of writing it - a short and to the point book!

I am not the kind of person who writes long goodbyes thanking every celestial body. So here is Guitar Head signing off!

Until next time then? I’ll see you in my next book.