

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

The fingerboard is a knowable thing ("yeah, I know it makes no sense"). Seriously, if 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 &/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 Bb

STUDY THESE 2 EX. 15 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:

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:

②

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:

Let's try a short melody harmonized with I to IV in the Key of Bb:

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

OPTION 7
(NOBEL?)

As I mentioned before, and I hope you are seeing, THE FINGERBOARD IS A KNOWABLE 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.....