

THE SAKARI METHOD *and* ***“MASTERING THE FRETBOARD”***

A FREE GLIMPSE INTO A NEW AND REMARKABLE LESSON SERIES

FOR CLASSICAL GUITAR



“ How To Internalize Where The Written Note Is Located ”

www.MasteringTheFretboard.com

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INTRODUCTION

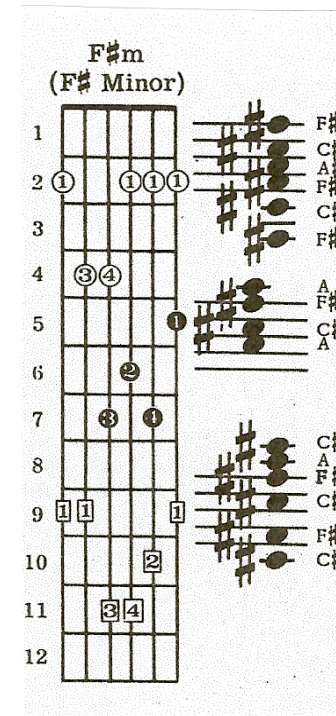
Mastering the Fretboard has traditionally been a sore point amongst students of classical guitar and has contributed more to the “inability” of guitarists being able to sight read music than any other cause.

The reason ? Instant Note/String/Fret Recognition is Not Easy ! Why ? There are generally three locations on the guitar’s neck to play any single pitch or note. In some cases, five or even seven ! Just look at a guitar chord chart to see how complex the issue becomes.

Here’s an example of the simple F#m chord: (a little scary looking)

There are 127 more just like it in the guitar key chord inversion charts so where does one actually begin with this process ?

Each chord has three basic “inversions”, depending on which pitch of the chord is the lowest sounding note which leads to scary looking charts like the one here. Most players never use them.



Now I know that music theory is complex and has its place in the classical music world. I know all about it, I've analyzed Beethoven and Mozart Sonatas and have seen exactly how a gifted composer walks the listener through key signatures at the appropriate moments to give the composition a timeless beauty.

Many gifted performers undertake the analysis as well to craft their interpretation in a scholarly manner befitting the dusty curtains of the stage they play on....but I feel that all this knowledge can cloud the heart and emotions.

Furthermore, the guitar's multiple note location ability creates a mystique that many simply never get beyond let alone explore to the fullest.

Yes, the pitch $A\#$ located on the third fret of the third string can also be played on the eighteenth fret of the sixth base string.

But will you EVER be called upon to use that knowledge in a piece of music !

No ! So ...who cares ?

Not me and you shouldn't either.

In my "Mastering The Five Disciplines" course, I teach only those exercises that will take your technique the farthest in the fastest way possible. This after many years of experimentation and testing, ignoring works like the Giuliani right hand studies completely, for instance, as they do almost nothing to improve your skill level. Time wasters, I call them !

Now, in “Mastering the Fretboard”, I’m going to teach you how to learn to find the notes on the fret board when you see them on the written page.

We won’t spend time on complex music theory. You can study that anytime but it won’t really get you to “playing” music or “sight reading” music.

I am going to teach you the “Recipe” to playing. Just as when you cook a good meal, you read the Chef’s recipe, combine the ingredients, put it in the oven, wait 55 minutes, take it out and eat.

You don’t care “How” or “Why” certain spices combine with certain foods with or without protein in them. That information is for Chefs to study. You just want to eat good tasting food.

So let’s get you to the point where you can play the music sooner than later, without all the theory behind it how or why it works. I’ll teach you “ONLY” what you need to know.

Become a composer (Chef) later.

OK. Let’s get started with your Sample Lesson. When you purchase this course, each lesson will be delivered to you with the same schedule as my “Mastering The Five Disciplines” course.

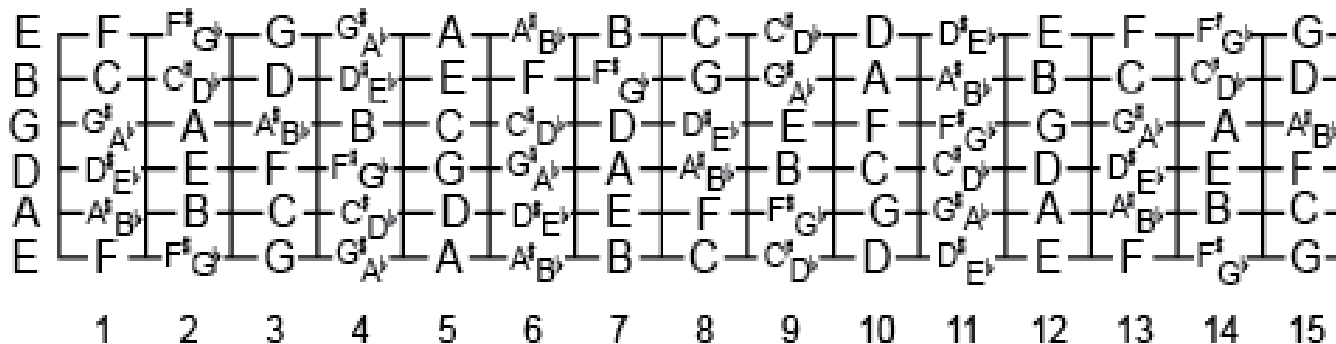
One lesson every 8 days.

As always, if you have questions, just e-mail me.

Please remember to carefully read each word in my lessons. I don't spend time providing multiple explanations. Many questions can be answered just by reading and not skimming.

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On to the Sample Lesson ~ Oh, if you have some charts like the one below, throw them away right now ! They won't help you.



SAMPLE LESSON

First, we'll not bother with the written note just yet. We'll concentrate on just the most frequently used frets employed in 90% of the music written for the classical guitar and memorize their pitches and where each of those exact pitches can be found on the fret board.

I call this process, "Duplicate Pitch Memorization" and "Octave Duplicate Pitch Integration".

Here's why this is so important. When playing music on the classical guitar, one always has the opportunity of generally playing the notes, chordal passages, etc. in three locations on the guitar. The choices one makes as to which location to use depend on ease of fingering, tonal qualities and string vibrato. The higher the location on the neck, the more extreme and intense the vibrato can become.

Here's the secret. Once you have first internalized each pitch on the guitar and the various locations it can be played and you then see any given written note on the page, you'll instantly see in your mind all the places where that note can be played.

Then, as you learn them in groups, your understanding of the complex creature we call "The Neck" will be clear rather than hopeless.

Internalize them all first and your sight reading skills will skyrocket.

So what are the most commonly employed frets in 90% of all music for the guitar. The answer came to me decades ago at a Julian Bream concert.

As I watched him play through my binoculars, I saw the wear marks on the neck of his guitar. With the miles he has traveled on the guitar, I figured I was looking at a treasure map to the solution of easing the burden of learning the notes on the fret board. After years of professional repertoire work myself, I discovered that this wear mark test is really accurate.

Here's what "I" saw through my binoculars written out with the string # and the fret #'s on that string. The worn frets are in black, the relatively unused frets are in light grey.

E string.....0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19
B string.....0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19
G string.....0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19
D string.....0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19
A string.....0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19
E string.....0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19

Out of the 108 fretted notes on the guitar, only 59 are used most of the time. Nearly half the fret board was not being used frequently enough to cause neck wear ! So I thought, why bother to excessively spend time mastering that part.

Now let's look at how just the most frequently used frets lay out in terms of pitch duplication. I'll stop at the 12th fret. Again for % reasons of "use".

I'll also rearrange the above chart to show pitch duplication overlap in an easier visual manner.

E string.....0 1 2 3 4 5 6 7 8 9 10 11 12
 B string.....0 1 2 3 4 **5** 6 7 8 9 10 11 12
 G string.....0 1 2 3 4 5 6 7 8 **9** 10 11
 D string.....0 1 2 3 4 5 6 7 8 9 10.....14
 A string..... 0 1 2 3 4 5 6 7 8 9.....19
 E string.0 1 2 3 4 5 6 7 8

Notice how, for instance, that the open high E string pitch can be played on the fifth fret of the second B string and also on the ninth fret of the third G string as notated in red.

Now it can also be played at the 14th fret on the fourth string (in light grey) but it happens so rarely that one is called upon to even know that location, why bother learning it. It also can be played at the 19th fret of the fifth string. Again, so what ?

Also notice that each open string can be also played at the fifth fret of the next lower string as notated in green.....EXCEPT the second string. That pitch is found at the fourth fret of the next lower string, notated in red.

E string.....0 1 2 3 4 5 6 7 8 9 10 11 12
 B string.....**0** 1 2 3 4 5 6 7 8 9 10 11 12
 G string.....0 1 2 3 **4** 5 6 7 8 **9** 10 11
 D string.....0 1 2 3 4 5 6 7 8 9 10
 A string..... 0 1 2 3 4 5 6 7 8 9
 E string.0 1 2 3 4 5 6 7 8

It is this single fact of how the guitar is tuned that is THE MOST irritating wrench in the works of learning the fretboard. It conversely, however, makes physical fingering patterns easier.

Be that as it may, the above chart shows you the most frequently used frets in guitar music so this course will teach only those. Later if you wish to explore some 20th Century pieces that use exotic pitches in high places, feel free, but for most of us, why bother ?

Now we are going to use my metronomic formula from “Mastering The Five Disciplines” again so for those of you who took that course, you are very familiar with how it works, I’m sure.

For those of you that aren’t familiar with it I strongly suggest that you take my Disciplines course before tackling this one as your fingers will be 1,000% more adept at how I approach technique but that is your decision. You have to learn the notes sometime.

This course will not spend any time on finger placement, positioning and all the various aspects of physically playing the classical guitar. That was all covered in the Disciplines course so if you get lost here, you are most likely a flat out beginner and again I urge you to take the Disciplines course, at least in conjunction with this one.

Next, for this sample glimpse into Mastering The Fretboard, I’ll give you a few examples of part of the process and more importantly, what it will mean to you when you move on to playing music.

In this example, I show the Second String White Notes, as discussed in Lesson #11, that are most commonly used and the duplicate pitch locations. You'll notice that "B" or the second open string has three different locations to play that same pitch as indicated in the Tab(lature) staff. The top line representing the high "E" string and the bottom line indicating the lowest or base "E" string.

So you have the open second "B" string, the 4th fret on the third "G" string and the 9th fret on the fourth "D" string.

The image displays a musical staff with a treble clef and a key signature of one sharp (F#). The staff contains four measures of music. The notes are: Measure 1: B2 (open), B2 (open), B2 (open); Measure 2: B2 (open), B2 (open), B2 (open); Measure 3: B2 (open), B2 (open), B2 (open); Measure 4: B2 (open), B2 (open), B2 (open). Below the staff is a guitar tablature staff with six lines. The notes are indicated by fret numbers: Measure 1: 0, 1, 1; Measure 2: 3, 5, 5; Measure 3: 6, 8, 8; Measure 4: 9, 10, 10. The letters T, A, and B are written vertically on the left side of the tablature staff, corresponding to the strings.

Measure	String 1 (Top)	String 2	String 3	String 4	String 5	String 6 (Bottom)
1		0	1	1		
2			3	5	5	
3			6	8	8	
4			9	10	10	

But let's stay with just the open "B" string pitch for this sample lesson of my method. We'll practice various combinations of duplicate pitch locations and learn to integrate consistent fingerings.

EXERCISE #1 - The Second String "B" Pitch

LH	<	0	3	0	3	<	0	4	0	4	<	1	4	1	4	<	1	0	4	1
RH		<u>i</u>	a	m	i		<u>a</u>	m	i	a		<u>m</u>	i	a	m		<u>i</u>	a	m	a

The first 8 lessons in this course covers the 25 questions you MUST answer when playing single or multiple notes on the guitar. The answers to those questions are interpretive tools related in terms of tone, length of duration, sympathetic vibration issues and others.

OK. Now as the course unfolds, we move through the white key notes, the accidental notes that I discussed in my e-mail to you and then on to “Octave Pitch Duplication Memorization”.

You see, the problem with learning where the written note is located by playing scales is that you are bombarded with multiple notes so that you can't possibly memorize effectively so you start memorizing the “finger patterns” to play the scale and you simply forget about the names and locations of those notes.

So I take you through a process where by you learn where all the same letter name notes are located such as where all the “B's” are and practice them employing my 25 question and answer steps.

I walk you through multiple exercises with all the “B's” for instance until it is second nature and so forth with all the commonly used notes on the guitar. I then put it all together for you in a process that will stay with you and give you the ability to instantly recognize where each written note is located in all of their individual locations on the guitar.

Where does this all lead to ?

Music, of course. The following is an excellent example. It's piece written in the Renaissance Period and I'll show you why thinking in terms of pitch duplication on the guitar is so important. I'll take just the opening measures of the piece and demonstrate how thinking about the fretboard in terms of pitch and octave pitch duplication gives you a real direction when preparing to play any piece of music on the guitar.

Get out your guitar and let's jump in with the opening measures of my selected piece of music ! I start every new piece by examining each measure before even sight reading it.



Let's start straight away with just the opening first two measures of this 71 measure piece, one page composition and go through an initial assessment. No preconceptions and/or expectations.

Measure 1 is a chord made up of whole notes, the chord is struck and rings for four beats in common time or 4/4 time. Measure two is the same triad (three notes that make up the chord) and is played twice in half note values, each triad rings for two beats each.

One is immediately struck with a sense of either majesty or serenity plus perhaps a sense of forward motion as the second measure anticipates what will follow in Measure 3. Which is it ? Serenity or majesty ? We don't know yet so let's look for clues. Where are the clues, you wonder, with just three chords ?

Answer: In the way we play those chords and the choices we have in playing them. And there are many ! Let's see what they are as shown in Tab(lature) where the top line represents the high string and the bottom line represents the base string. The numbers represent the fret number that your left hand fingers are placed upon. The left hand fingers are yet to be determined. The many choices probably take you by surprise.

	# 1	#2	#3	#4	#5	#6	#7
T		0		0	0		
A	9	4	4	4		4	4
B	9 7	2	9 7	7	9 7	2	7

Amazingly, there are 7 string-fret locations and combinations to play the exact same triad pitches ! Remember, on the piano there is only one. OK, which one do we choose and why ? Keep in mind that we are in standard guitar tuning. Although this piece was not originally composed for Lute, it could also be played with Lute tuning with the third string lowered a half step from "G" to "F#" in which case a whole new set of string fingering options become available, but for this analysis, we'll stay with standard guitar tuning.

“Most” guitar players would sight read a piece starting out this way by only staying in first position (first four frets on the guitar) and generally stay with the lowest fret number options to make it easy to play but this practice misses out on so many musical opportunities. Water usually takes the path of least resistance. Playing music rarely does.

Decidedly, in the above example, #3 is a real stretch but the other string options are very easy to finger and although it does take a few minutes to research the possibilities, it’s worth it ! Let’s not rule out #3 yet, instead I’ll group the options into similar categories as shown below.

We’ll look for string similarities that create similar sounds. Open strings that remain consistent between options of a particular melody line note that is located on the same string and fret number.

	#1	#2	#3	#4	#5	#6	#7
T	0	0	0				
A	4	4		4	4	4	
B	7	2	9	2	9	7	9
			7		7		7

As you can see by my new grouping of choices, #1, #2 and #3 all have the open second string as the top note in them and #4, #5 and #6 all have the third string, fourth fret as the top note and #7 has the 4th string 9th fret as the top note. Now we have the first step in choosing one option over another.

When an open string has the top note, either in a chord or melody line, often it is preferred because it rings longer than a note that is fretted. But there are other considerations.

On the base strings, the lower the fret number, also the longer the ring time. If this is what we prefer, then option #2 is the best one. The chord will have the longest sustain and the first measure is written in whole notes so the chord has to sustain through the entire measure. Assuming this piece is a slow piece of music, it might be wise to choose it over the others.

As we play each of the seven options, each one has a different tone quality and if you play through them slowly, you will start to have a sense of which “you” prefer for one reason or another. This reason should never go unnoticed. If you don’t like what “you” play, you won’t “feel” very inspired when you do play.

Go ahead and play through them a few times. For now, choose the most comfortable LH fingerings.

So this is where my fretboard method will take you after you’re finished with the course.

When you learn the fretboard using my method, you’ll think about music in a completely different and exciting way ! When this sort of experience can be found with just two opening measures, just think how profound looking at the whole piece will be for you.

Your mind will see all the fingering and tonal possibilities quickly and you’ll be able to sight read your music easily and with inspiration as you prepare your music and choose your interpretive stances.

I really hope that this glimpse has helped you understand how important learning the fretboard in this unique way is, and as always, I'll look forward to working with you !

Welcome to the classical guitar world. It can be wonderous when approached properly.

Combining the guitarist's palette of interpretive tools while internalizing duplicate and octave duplicate pitch relationships will release your inner creative spirit so you can play the music you love more effectively and musically.

Practice Wisely...Play Sooner !

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