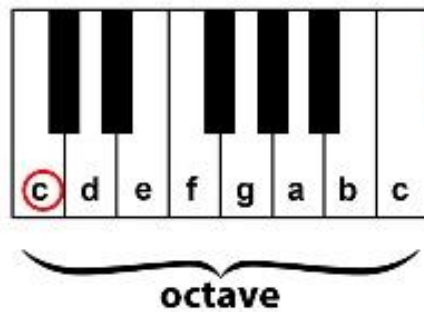


**On a piano keyboard each key is unique.
 From left to right each key produces a higher sound.
 This is indicated in octaves, groups of 8 notes (c d e f g a b c).
 The last note is the first of the next octave.**

On a guitar notes can sound the same on different strings, because the pitch is determined by the thickness, the length and the tension of the string.

In the arrangement of the octaves on the piano you see that in each octave every note name only occurs once.

In the diagram of the fretboard you can see very well where the notes are that sound the same. In the example this is indicated by the note c.



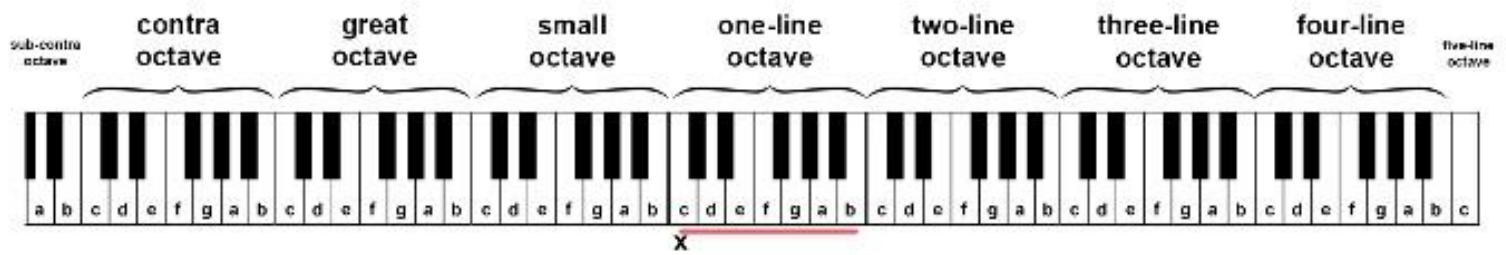
	I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII
e	f	f#g♭	g	g#a	a	a#b♭	b	c	c#d♭	d	d#e♭	e
b	c	c#d♭	d	d#e♭	e	f	f#g	g	g#a	a	a#b♭	b
g	g#a	a	a#b♭	b	c	c#d♭	d	d#e♭	e	f	f#g	g
d	d#e♭	e	f	f#g	g	g#a	a	a#b♭	b	c	c#d♭	d
a	a#b♭	b	c	c#d♭	d	d#e♭	e	f	f#g	g	g#a	a
e	f	f#g	g	g#a	a	a#b♭	b	c	c#d♭	d	d#e♭	e

On the following pages you can see the effect of the first twelve frets in relation to the piano.

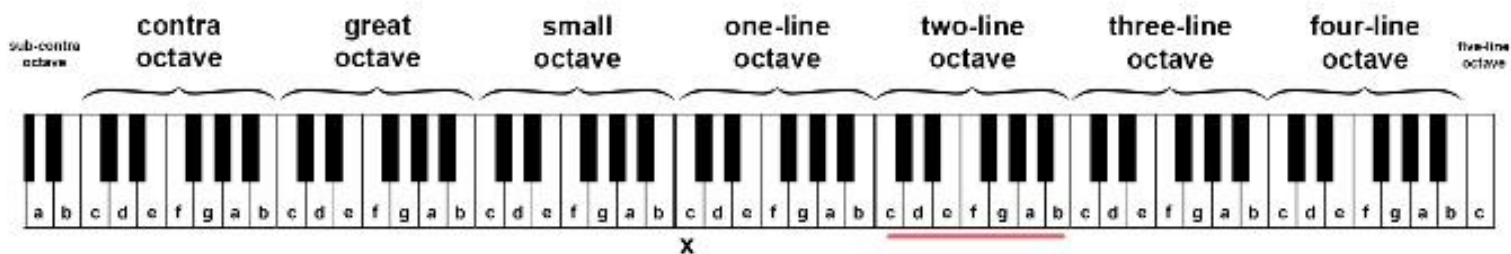
The diagram illustrates the range of a guitar compared to a piano keyboard. The piano keyboard is divided into octaves: sub-contralto, contra, great, small, one-line, two-line, three-line, four-line, and five-line. The guitar fretboard is shown below, with notes for frets I through XII. A red box highlights the notes on frets I and II, which are outside the range of the guitar.

	I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII
e	f	f#g	g	g#a	a	a#b	b	c	c#d	d	d#e	e
b	c	c#d	d	d#e	e	f	f#g	g	g#a	a	a#b	b
g	g#a	a	a#b	b	c	c#d	d	d#e	e	f	f#g	g
d	d#e	e	f	f#g	g	g#a	a	a#b	b	c	c#d	d
a	a#b	b	c	c#d	d	d#e	e	f	f#g	g	g#a	a
e	f	f#g	g	g#a	a	a#b	b	c	c#d	d	d#e	e

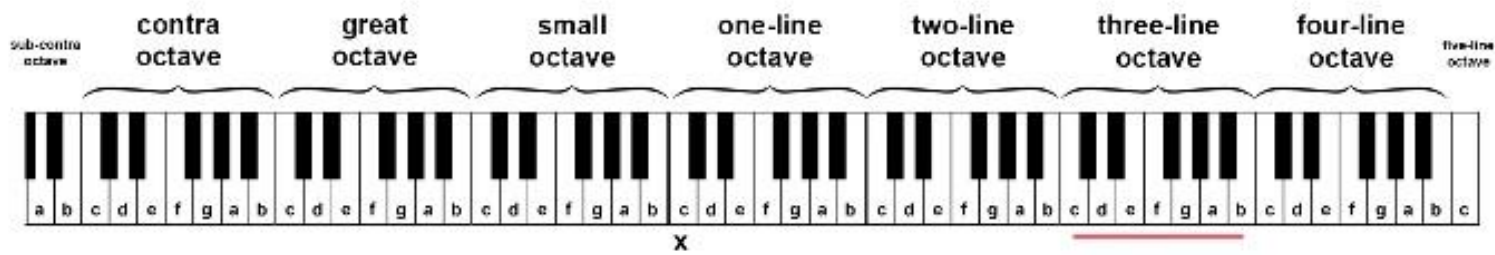
The notes c, cis sharp/d flat, d and dis sharp/e flat are outside the range of the guitar, unless you tune the 6th string lower.



	I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII
e	f	f#g	g	g#a	a	a#b	b	c	c#d	d	d#e	e
b	c	c#d	d	d#e	e	f	f#g	g	g#a	a	a#b	b
g	g#a	a	a#b	b	c	c#d	d	d#e	e	f	f#g	g
d	d#e	e	f	f#g	g	g#a	a	a#b	b	c	c#d	d
a	a#b	b	c	c#d	d	d#e	e	f	f#g	g	g#a	a
e	f	f#g	g	g#a	a	a#b	b	c	c#d	d	d#e	e

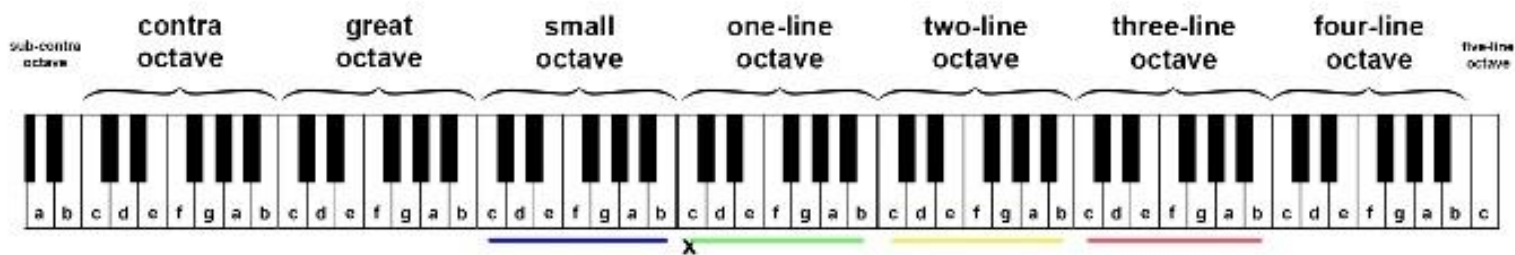


	I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII
e	f	f#g♭	g	g#a>	a	a#b>	b	c	c#d♭	d	d#e♭	e
b	c	c#d♭	d	d#e>	e	f	f#g>	g	g#a>	a	a#b>	b
g	g#a>	a	a#b>	b	c	c#d>	d	d#e>	e	f	f#g>	g
d	d#e>	e	f	f#g>	g	g#a>	a	a#b>	b	c	c#d>	d
a	a#b>	b	c	c#d>	d	d#e>	e	f	f#g>	g	g#a>	a
e	f	f#g>	g	g#a>	a	a#b>	b	c	c#d>	d	d#e>	e



	I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII
e	f	f#g♭	g	g#a>	a	a#b♭	b	c	c#d♭	d	d#e♭	e
b	c	c#d♭	d	d#e>	e	f	f#g>	g	g#a>	a	a#b>	b
g	g#a>	a	a#b♭	b	c	c#d♭	d	d#e>	e	f	f#g♭	g
d	d#e>	e	f	f#g♭	g	g#a>	a	a#b>	b	c	c#d♭	d
a	a#b>	b	c	c#d♭	d	d#e>	e	f	f#g♭	g	g#a>	a
e	f	f#g♭	g	g#a>	a	a#b>	b	c	c#d♭	d	d#e♭	e

This story is limited to the first twelve frets, because the pattern repeats itself.



	I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII
e	f	f#g	g	g#a	a	a#b	b	c	c#d	d	d#e	e
b	c	c#d	d	d#e	e	f	f#g	g	g#a	a	a#b	b
g	g#a	a	a#b	b	c	c#d	d	d#e	e	f	f#g	g
d	d#e	e	f	f#g	g	g#a	a	a#b	b	c	c#d	d
a	a#b	b	c	c#d	d	d#e	e	f	f#g	g	g#a	a
e	f	f#g	g	g#a	a	a#b	b	c	c#d	d	d#e	e