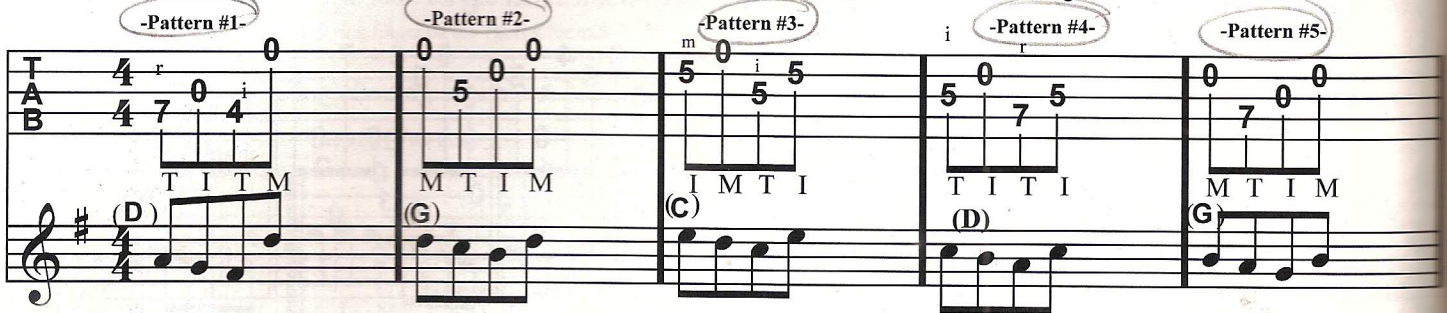


Lesson 10: Review - Mini (4-Note) Scale "Patterns"

The Five Basic Mini Scale "Patterns"

Each scale pattern below is a specific set of notes from the G Scale commonly used in the melodic style. Each pattern consists of 4 notes = 1/2 measure of music. These can be combined in many different ways, depending upon the melody and the chords for the song. (The chord indicated would apply to the first note of the pattern.)

When patterns are combined, the first pattern chosen will usually start with a tone belonging to the chord in the song.




-Pattern #1- (D) T I T M
-Pattern #2- (G) M T I M
-Pattern #3- (C) I M T I
-Pattern #4- (D) T I T I
-Pattern #5- (G) M T I M

Combining Scale Patterns

The first ex. below forms a popular 2-measure pattern by combining Patterns 2-4-5-1 from above. This 2 mm. "lick" is often used at the end of a section for the "D" chord, leading to the open "G" chord. The second ex. = 3 measures.

Patterns 2 - 4 - 5 - 1

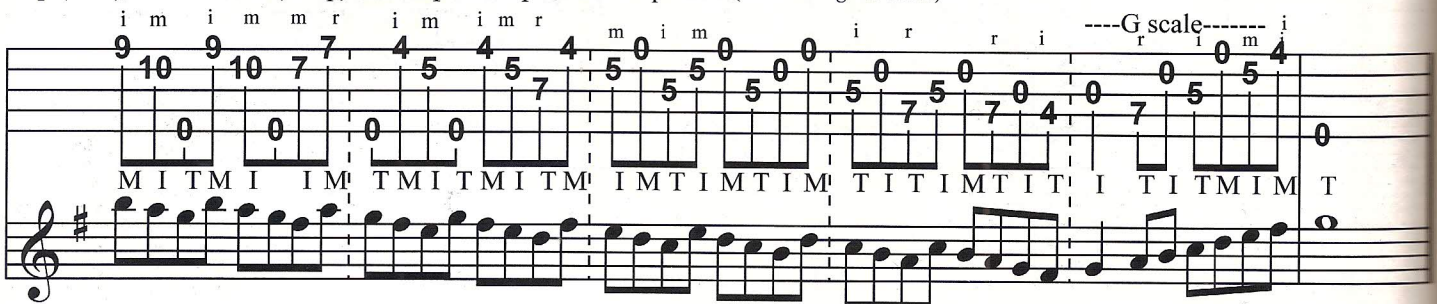


Patterns 3 - 2 - 4 - 5 - 1 (3 measure pattern)



Circular Scale Patterns

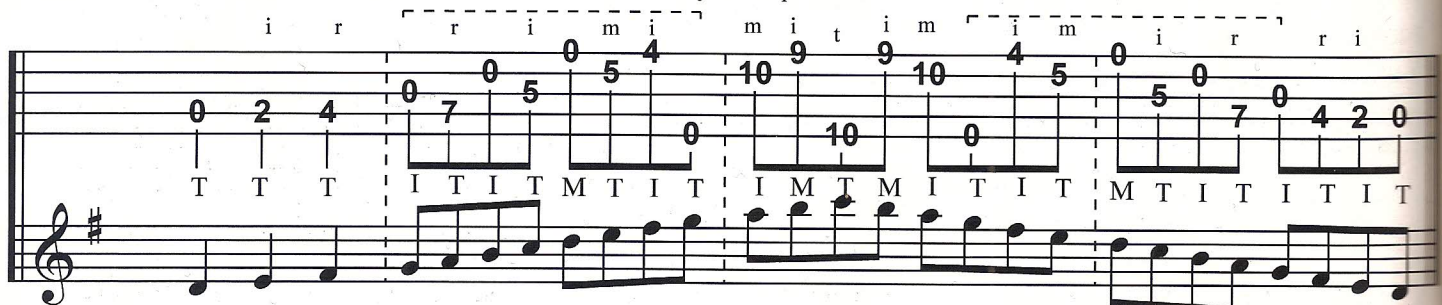
Circular Scales provide the basis for many melodic style licks and patterns used in songs. The following is a basic descending circular pattern. All of the notes are from the G major scale line. Notice that the 1st and 4th notes are the same tone in each four note group. Visualize a circular staircase - walk down (or up) three steps (notes) - then go back to the 1st step (note); move down (or up) one step and repeat this sequence. (See Redwing for more.)



Preview: The 'G' Major Scale starting from the lowest note on the fingerboard up to the 10th fret

The scale line can begin and end with any note. i.e for the C chord, it might begin with a C note or another note belonging to the C chord. Make an exercise of this by looping it several times up and back without stopping.

Notice that the left thumb frets the 10th fret. Note: The basic G major scale positions from Lesson 6 are included in the brackets.



Standard G Tuning
Capo 2nd Fret
Regional

LESSON 4 Continued : Choosing Shapes

Devil's Dream



TRACK
22

Slow

Track 23: Fast

In the early 1960s, Bill Keith recorded *Devil's Dream* on the banjo in the melodic style as an instrumental tune with Bill Monroe's band. This tune became an instant hit with banjo players who were mesmerized by this relatively unknown picking style for fiddle players. This tune is also a popular choice in jam sessions. This arrangement can be played as written, or you can use the alternate positions on the following page which use Shape #3 - the "Partial D" shape instead of Shape #1 - the "D7" shape. Notice how the melody travels up and down the (G) scale line.

It is common for a fiddle tune to be performed in a specific key. *Devil's Dream* is almost always played in the Key of A by banjo and fiddle players. Most banjo players play this tune in the Key of G, as written below, and place the capo across the 2nd fret of the banjo to convert the pitches to the Key of A.

Form - Play Part A twice, then play Part B twice.

Part A:

1 9 G

2 10

3 11 D (A m)

4 12 G

5 13

6 14 G (See Alternate Positions next page)

7 15 D (A m)

8 16 (D)

9 17

10 18

11 19 D (A m)

12 20 G

13 21

14 22

15 23

16 24

BRINGING THUMB TO 2 IS QUICKER