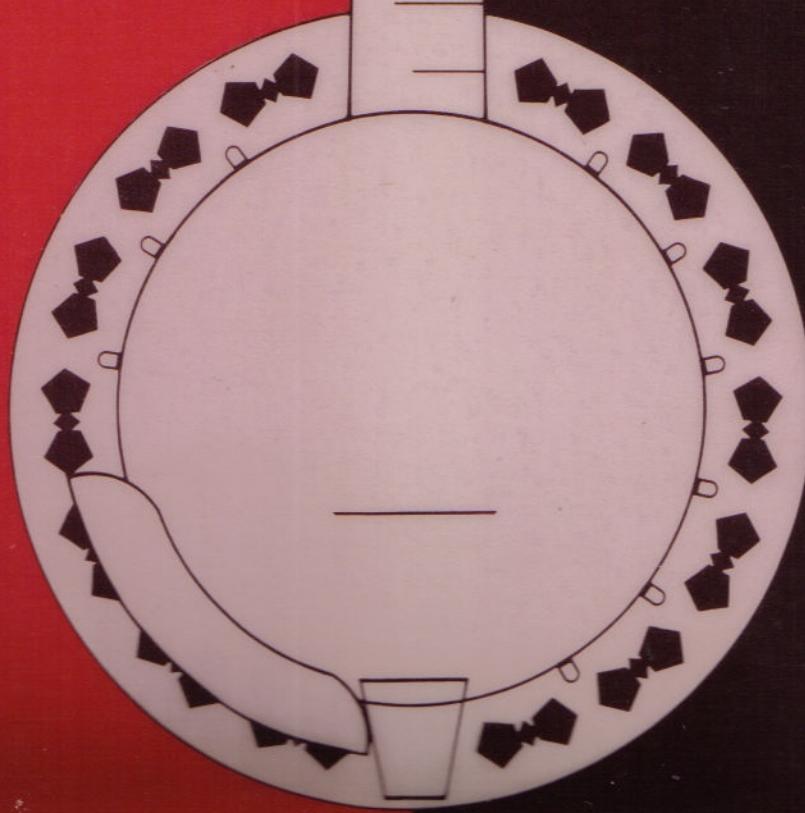


# **Bill Knopf's 5-STRING MELODIC BLUEGRASS Banjo Method**

by Bill Knopf



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## Foreword

This book is a complete and comprehensive step-by-step Melodic Style method for the progressive bluegrass banjo player. It contains all the essential techniques, pertinent scales, scale patterns, and arpeggios necessary for masterful melodic bluegrass soloing. There is an abundance of licks utilizing each type of scale and arpeggio, and the section on improvisation demonstrates how to assemble licks to fit the chord progressions of many popular bluegrass songs. In addition, there are several arrangements of bluegrass instrumentals, songs and fiddle-tunes combining the techniques in this book.

*Bill Knopf*

## Introducing the Melodic Style

Back in the '40's and '50's, when Earl Scruggs developed his style of playing, he integrated melody notes with filler notes, which, though not a part of the melody, were usually a part of the chord. In effect he combined melody with harmony. Because of the efficient right-hand picking patterns that Scruggs developed called rolls, his music flows along smoothly. His driving style of playing will always be the backbone of Bluegrass music.

Don Reno, one of bluegrass banjo's greatest innovators, decided that roll patterns alone did not incorporate enough melody notes into his arrangements. He discovered that it was possible to use the thumb and index finger of the right hand to copy the down-and-up motion of a flatpick, and this enabled him to pick a string two or more times in a row. Sometimes he would use this technique for just a couple of notes, and other times he would play long single-string passages. This technique, although only one aspect of Don Reno's playing, is often referred to as "Reno Style".

In the late '50's and early '60's, the alternating-string style of melody playing began making its debut in bluegrass music. In this style, the object is to avoid picking a string twice in a row when playing scalar type passages. Fiddle-tunes were perhaps the most popular music utilizing this technique. In all probability, it was Bobby Thompson who first recorded in this style on the records of Carl Story and Jim and Jesse. It is, however, the name of Bill Keith, a veteran of Bill Monroe's bluegrass band and the recipient of much greater exposure, whose name has become synonymous with this style today. At present, this style of banjo picking is referred to as the Melodic, Keith or Chromatic style.

Before proceeding to work the lessons and arrangements in this book, the reader may find the following example to be useful in understanding the basic difference between the alternating-string and single-string approach to playing scalar licks and passages. The fundamental difference between the two styles is that in the alternating-string style one never plays the same string twice in a row. In the single-string style, however, a string may be played many times in a row.\* To illustrate this, examine the G major scale and two ways it can be played:

G Major Scale



Alternating-string Style

D	1	B	2	G	3	D	4	G	5
			0		5		5		
		0		7					
						0			
							0		

I T I T M T M T

D	1	B	2	G	3	D	4	G	5
			0		1		0		
		0	2				2		
						0	4		
							5		

T I T I T I T I

Single-string Style

\*In the overall scope of melodic playing, it will sometimes be necessary, or else more practical, to play a string two or more times in succession.

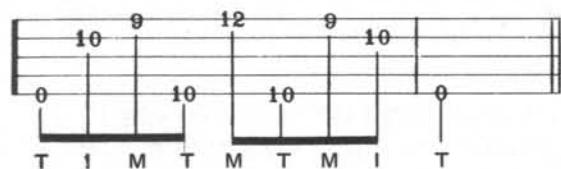
## The Left Hand

The fingers of the fretting hand should be arched over the fingerboard so that only the tips are allowed to press the strings. This posture of the left hand will require that the fingernails be kept short. Long nails will often force the fingers to lean in the direction of the lower-numbered strings, possibly touching and muting them. The base of the thumb should rest against the center of the neck, approximately opposite the position of the first finger. Never grip or clutch the neck in the palm or inner part of the hand like you would a baseball bat.

When fretting, it is often desirable to cock the fingers slightly to the left, pressing with the left portion of the fingertips. The fingers should press as close to the frets as possible without actually touching them, or else the notes will be damped. Firm pressure is required when pressing the strings, to avoid "buzzing" on the frets.

Fingers not in use should hover in a position directly over the fingerboard at a short distance from the strings. This posture allows the hand to perform with greater speed and accuracy. Whenever possible, try to finger a group of notes in advance of the right-hand picking pattern. As the notes are played, do not lift the fingers off the fingerboard immediately, but rather, allow them to overlap. This sustainment is the major characteristic of the alternating-string style of melodic banjo playing. If you anticipate returning to earlier played notes, try to continue holding them throughout the entire passage.

In this example, the first string, 9th fret and second string, 10th fret should be held during the entire phrase; in fact, these notes should be fingered as the first note is being played or slightly before. After the fifth string, 10th fret is fingered, continue to hold it until the open fifth string is needed again.

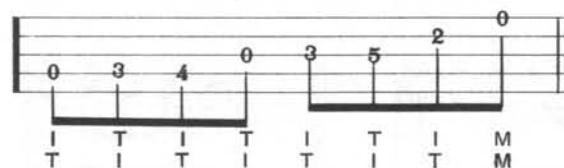


## Right-hand Fingerings

In performing scale passages, one will have to determine the right-hand fingerings. With knowledge of double-thumbing, rolls, inside rolls, and crossover patterns, it should be fairly obvious — simply avoid using the same finger to play consecutive eighth-notes.

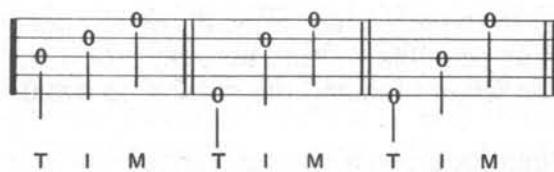
There are situations where there will be two right-hand fingering possibilities. For example, in the following scale, one must play the first six notes in the single-string style; however, consider this: if you were to begin with the index finger, by the time you come to the 2nd and 1st strings, they will fit into a forward roll instead of the more intricate crossover pattern.

Bb Pentatonic Plus #2 and #5



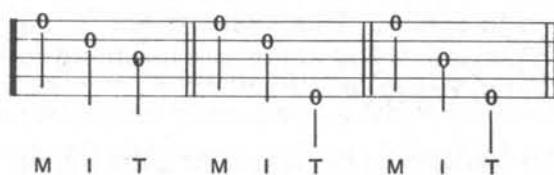
# Right-hand Picking Patterns

Unlike Scruggs style, where most everything evolves around roll patterns, the melodic style is concerned with the order of notes. A melody, scale, or pattern will very seldom fit into established Scruggs rolls for any great length of time; therefore it is necessary to play the desired note sequence using whatever right-hand devices are required. The following will illustrate the types of patterns that will be needed.



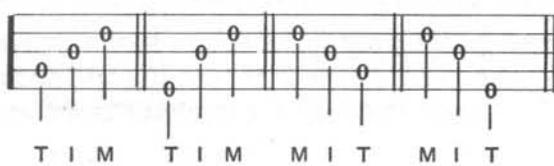
## Forward Roll

This is where the thumb, index and middle fingers pick the strings in that order. (T-I-M).



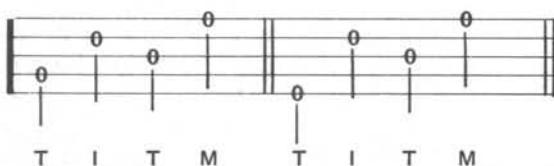
## Backward Roll

This is simply the opposite of a forward roll. (M-I-T).



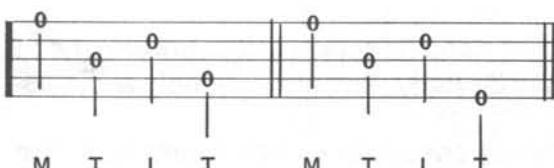
## Inside Roll

Here it is necessary to bring the middle finger "inside" to pick the second string. These rolls may be either forward or backward.



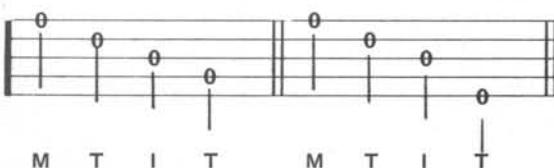
## Double-thumbing

In this style of picking, the thumb alternates with the fingers, playing every other note.



## Cross-over Patterns

These patterns are a form of double-thumbing. By crossing the thumb over the index finger to pick the second string, it will be possible to play four different strings consecutively without using the same finger twice in a row. These patterns may also be either forward or backward.



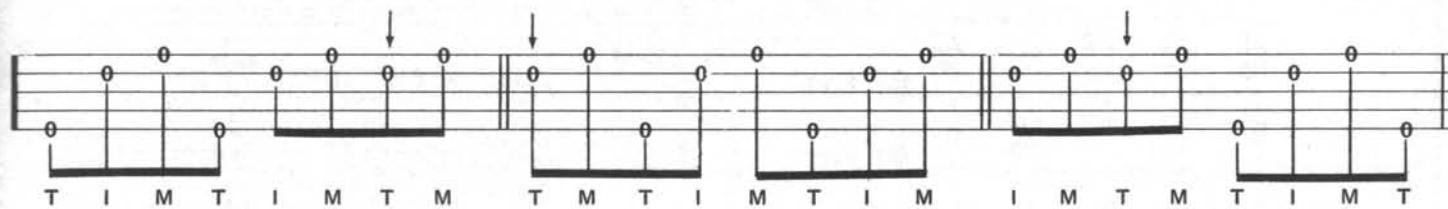
## Single-string Technique

One aspect of the melodic style is that you don't pick the same string twice in a row. Since most notes are playable in more than one position, it is possible to execute scales by alternating strings; however, in the case of the notes on the fourth string, from the open string up to the 4th fret, there is only one way to play them, therefore it will be necessary to pick this string two or three times in a row, alternating between the thumb and index finger. This technique will occasionally apply to other situations, usually to avoid large reaches or leaps of the left hand.

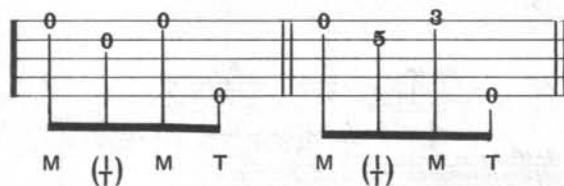


## Drop-thumb (to Second String)

Many years ago when I was first learning to play banjo, I received some valuable pointers from Douglas Dillard. Among them was the use of the "drop-thumb" to the second string in some of Earl Scruggs' picking patterns.



If you examine the three patterns above, you will notice they are exactly the same — the only difference is that they begin at different points. Once in awhile, one will encounter these patterns in the melodic style; more often, one will find isolated cases where he will have to play the 1st, 2nd, then 1st string again. When I first discovered this pattern, I chose to use the thumb to play the 2nd string, thinking it was an extension of the Scruggs drop-thumb principle. To this day I still use the thumb, even after learning that almost every prominent melodic-style player prefers the index finger. Therefore, I'm leaving the choice up to you.



## Alternate Right-hand Fingerings

The right-hand fingerings indicated under all of the scales, arpeggios and patterns are for executing an entire sequence. In areas containing predominantly single-string style playing there are usually two fingering possibilities (see page 5). When starting within a crossover pattern, usually on the second note, it is advisable to change the right-hand fingerings. The result will be either a forward or backward roll. In the case of the C major two-note ascending pattern, there are two places to illustrate this point.

# Fingerboard Chart

	4	3	2	1		5	4	3	2	1
D	G	B	D		Open Strings					
D <sup>#</sup>	G <sup>#</sup>	C	D <sup>#</sup>		1st Fret					
E <sup>b</sup>	A <sup>b</sup>		E <sup>b</sup>							
E	A	C <sup>#</sup>	E		2nd Fret					
F	A <sup>#</sup>	D <sup>b</sup>	F		3rd Fret					
F <sup>#</sup>	B <sup>b</sup>	D <sup>#</sup>	F <sup>#</sup>		4th Fret					
G <sup>b</sup>	B	E <sup>b</sup>	G <sup>b</sup>							
<b>5</b>	G	C	E	G	5th Fret					
G <sup>#</sup>	G <sup>#</sup>	C <sup>#</sup>	F	G <sup>#</sup>	6th Fret					
A <sup>b</sup>	A <sup>b</sup>	D <sup>b</sup>	A <sup>b</sup>							
A	A	D	G <sup>b</sup>	A	7th Fret					
A <sup>#</sup>	A <sup>#</sup>	D <sup>#</sup>	G	A <sup>#</sup>	8th Fret					
B <sup>b</sup>	B <sup>b</sup>	E <sup>b</sup>	A <sup>b</sup>	B	9th Fret					
C	C	F	A	C	10th Fret					
C <sup>#</sup>	C <sup>#</sup>	F <sup>#</sup>	A <sup>#</sup>	C <sup>#</sup>	11th Fret					
D <sup>b</sup>	D <sup>b</sup>	G <sup>b</sup>	B <sup>b</sup>	D <sup>b</sup>						
D	D	G	B	D	12th Fret					
D <sup>#</sup>	D <sup>#</sup>	G <sup>#</sup>	C	D <sup>#</sup>	13th Fret					
E <sup>b</sup>	E <sup>b</sup>	A <sup>b</sup>	C <sup>#</sup>	E	14th Fret					
F	F	A <sup>#</sup>	B <sup>b</sup>	D	15th Fret	(8va)				
F <sup>#</sup>	F <sup>#</sup>	B	E <sup>b</sup>	F <sup>#</sup>	16th Fret	(8va)				
G <sup>b</sup>	G <sup>b</sup>	C	E	G	17th Fret	(8va)				
G <sup>#</sup>	G <sup>#</sup>	C <sup>#</sup>	F	G <sup>#</sup>	18th Fret	(8va)				
A <sup>b</sup>	A <sup>b</sup>	D <sup>b</sup>	A <sup>b</sup>							
A	A	D	G <sup>b</sup>	A	19th Fret	(8va)				
A <sup>#</sup>	A <sup>#</sup>	D <sup>#</sup>	G	A <sup>#</sup>	20th Fret	(8va)				
B <sup>b</sup>	B <sup>b</sup>	E <sup>b</sup>	A <sup>b</sup>	B	21st Fret	(8va)				
C	C	F	A	C	22nd Fret	(8va)				

Diagram illustrating the fingerboard of a guitar, showing the notes on each string from the 1st fret to the 22nd fret. The strings are numbered 1 through 6 from left to right. The notes are listed below each string, with some notes having two names (e.g., G and A<sup>b</sup>). The 22nd fret is shown as an octave higher than the 12th fret.

# Major Scales

The following six major scales are presented in three ranges: low, medium and high. There are three routes — one for each range, and they are the same for each scale. The right-hand picking is identical also; the only difference occurs in the keys of F, Bb and Eb where the open B string is not playable. Instead, Bb must be played on the third string, 3rd fret. When this occurs it will be necessary to incorporate the single-string technique, just as it will be to play the first three notes on the 4th string. Since these notes are not playable on any other strings, it will be impossible to use the alternating string technique.

One important procedure a melodic-style player should observe; is to have an open string playable between left-hand fingerings. These open strings will "smooth-out" the fingering changes by having at least one note sustaining during the change. Pat Cloud appropriately calls this procedure "point-of-departure". There are times, however, when an open string will not be available — as in the third range between the notes B and C. In a situation like this, a player will have to "muscle" his way to the next fingering as quickly as possible.

All major scales are constructed using the following succession of intervals, or formula: whole-step, whole-step, half-step, whole, whole, whole, half. The first note of a scale (tonic), is also the letter name of the scale. Practice each scale by beginning and ending on the tonic.

## C Major (A minor)

W W H W W W H

0 5 0 5 0 10 0 15 0 10 0 15 0 17 0 15

T I T I T M T M T I T M T M T I T M T I M T M T I M T M

## G Major (E minor)

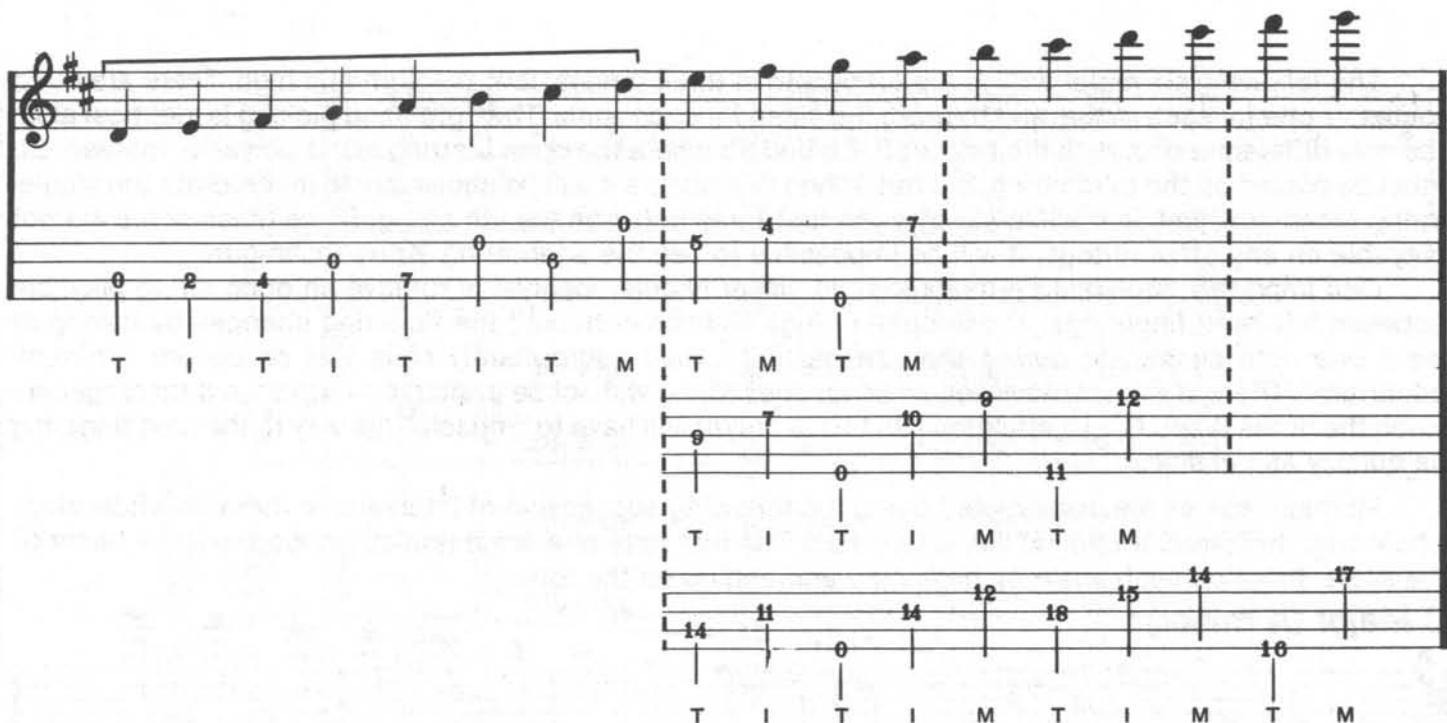
W W H W W W H

0 5 0 5 0 10 0 15 0 10 0 15 0 17 0 15 0 17 0 16 0 17

T I T I T M T M T I T M T M T I T M T I M T M T I M T M T I M T M

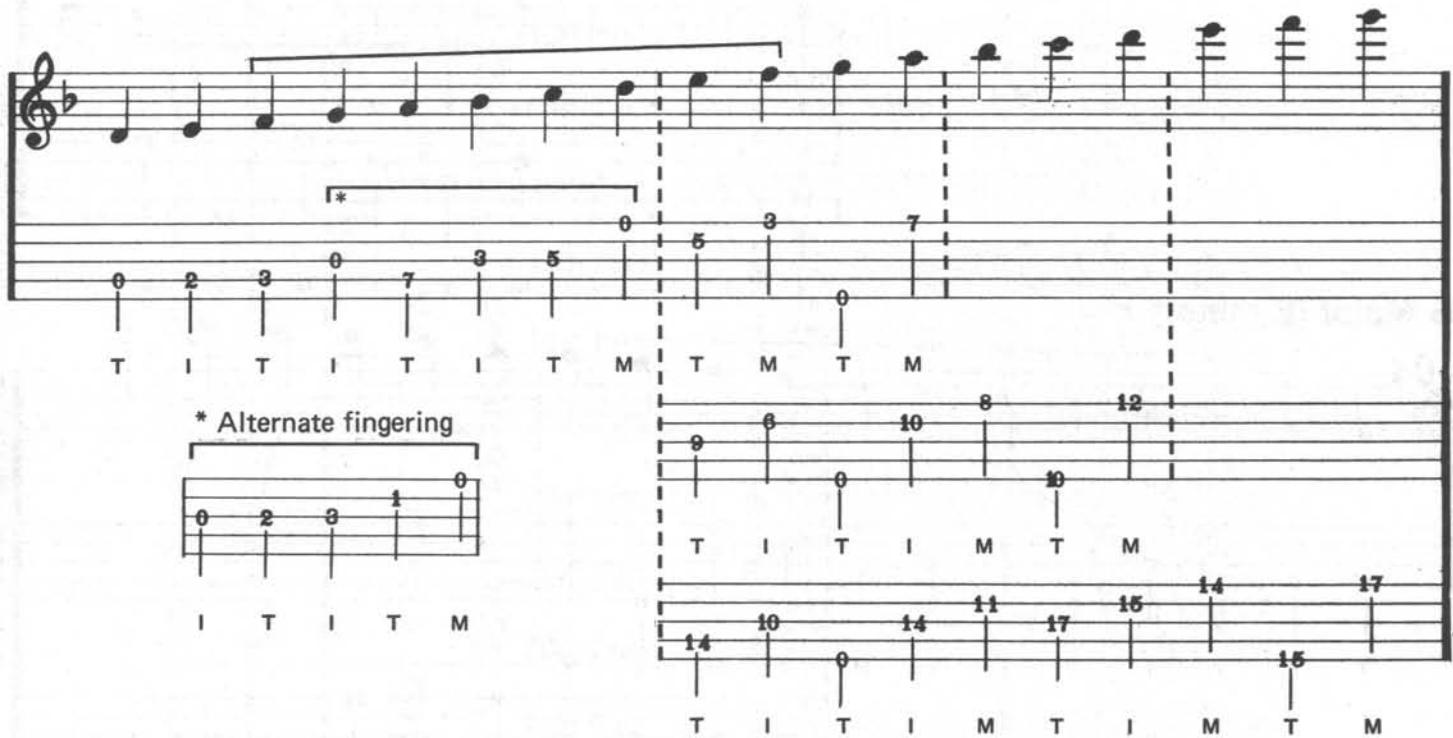
\*The relative (or Natural) minor scale is built from the 6th degree of its major scale and shares the same notes. For example: A minor is built from the 6th degree of the C major scale.

## D Major (B minor)



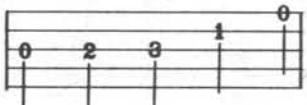
Fretboard diagram for the D Major (B minor) scale. The diagram shows six strings and 17 frets. Fingerings are indicated below each string: T (Thumb), I (Index), M (Middle). The scale starts at the 0th fret and ascends to the 17th fret. The notes are: 0, 2, 4, 0, 7, 0, 6, 0, 5, 4, 7, 0, 9, 7, 10, 9, 12, 14, 11, 10, 14, 12, 18, 15, 14, 17, 16.

## F Major (D minor)



Fretboard diagram for the F Major (D minor) scale. The diagram shows six strings and 17 frets. Fingerings are indicated below each string: T (Thumb), I (Index), M (Middle). The scale starts at the 0th fret and ascends to the 17th fret. The notes are: 0, 2, 3, 0, 7, 3, 5, 0, 5, 3, 7, 0, 9, 6, 10, 8, 12, 14, 10, 9, 14, 10, 18, 15, 14, 17, 15.

\* Alternate fingering



The alternate fingering diagram shows a different way to play the scale. It uses the following fingerings: I, T, I, T, M. The notes shown are: 0, 2, 0, 1, 0.

## Bb Major (G minor)

Sheet music for Bb Major (G minor) in 4/4 time. The music consists of two staves: a treble clef staff with a key signature of one flat, and a guitar tablature staff below it.

The guitar tablature shows the following fingerings:

- 0 1 3 0 7 3 5
- T I T I T I T M
- \* Alternate fingering: 0 2 3 1 6
- I T I T M
- 0 4 3 7 0
- T M T M
- 8 6 10 8 12
- T I T I M T M
- 13 10 14 11 17 15 13 17
- T I T I M T I M T M

## Eb Major (C minor)

Sheet music for Eb Major (C minor) in 4/4 time. The music consists of two staves: a treble clef staff with a key signature of one flat, and a guitar tablature staff below it.

The guitar tablature shows the following fingerings:

- 0 1 3 0 6 3 5
- T I T I T I T M
- \* Alternate fingering: 0 1 3 1 0
- I T I T M
- 0 4 3 6 0
- T M T M
- 8 6 9 8 12
- T I T I M T M
- 13 10 13 11 17 15 13 17
- T I T I M T I M T M

## Scale Patterns

Because the number of possible melodic patterns is virtually unlimited, this book will deal with the few most commonly used by bluegrass musicians.

Melodic patterns are fragments of usually two to four notes that repeat in sequential order, and probably the most familiar of all the patterns is this one:



At first glance, this succession of notes may appear to be just one pattern, but in actuality it can be as many as four. By starting at different points (as designated by the brackets in the examples below), it is possible to create four different melodic fragments, and thus, four different sounding patterns.

These fragments are given in descending order. Play the same notes in reverse and you will find four different ascending fragments. On these patterns and all other patterns given throughout this text, practice starting on all notes in order to produce the different fragments.

### Four-note Patterns

### Two-note Patterns

The next set of patterns are called two-note ascending and two-note descending patterns. Notice the two different two-note fragments in both ascending and descending sequences illustrated below.

## C Major (A minor) Patterns

Two-note Ascending

Sheet music for C Major (A minor) Two-note Ascending patterns. The music is in common time (C) and treble clef (G). The patterns consist of two-note chords (T, I, M) played in a specific sequence across four measures. The notes are indicated by vertical stems on the staff, and the corresponding fret numbers are shown below each measure. The first measure starts at fret 0 and moves up to 3, 2, 0, 0. The second measure starts at 7 and moves up to 5, 0, 0. The third measure starts at 9 and moves up to 6, 7, 9. The fourth measure starts at 9 and moves up to 10. Below the staff, the patterns are labeled: T I T I T I T I, T I T M T I M T, I T I M T M I T, and M T.

Descending

Sheet music for C Major (A minor) Descending patterns. The music is in common time (C) and treble clef (G). The patterns consist of two-note chords (T, M, I) played in a specific sequence across four measures. The notes are indicated by vertical stems on the staff, and the corresponding fret numbers are shown below each measure. The first measure starts at 12 and moves down to 10, 9, 7, 6. The second measure starts at 0 and moves down to 9, 6, 0. The third measure starts at 5 and moves down to 7, 0, 0. The fourth measure starts at 3 and moves down to 0. Below the staff, the patterns are labeled: T M T I, M T M I, T I T M I T M T, I T I T I T I T, and I T.

## G Major (E minor) Patterns

Two-note Ascending

Sheet music for G Major (E minor) Two-note Ascending patterns. The music is in common time (C) and treble clef (G). The patterns consist of two-note chords (T, I, T, I, T, I) played in a specific sequence across four measures. The notes are indicated by vertical stems on the staff, and the corresponding fret numbers are shown below each measure. The first measure starts at 0 and moves up to 4, 2, 0, 4, 2, 0. The second measure starts at 2 and moves up to 5, 0, 0, 7. The third measure starts at 9 and moves up to 7, 7, 9, 10. The fourth measure starts at 9 and moves up to 12. Below the staff, the patterns are labeled: T I T I T I T I, T I T M T I M T, I T I M T M I T, and M T.

Descending

Sheet music for G Major (E minor) Descending patterns. The music is in common time (C) and treble clef (G). The patterns consist of two-note chords (T, M, T, I, M, T, M, I) played in a specific sequence across four measures. The notes are indicated by vertical stems on the staff, and the corresponding fret numbers are shown below each measure. The first measure starts at 12 and moves down to 10, 9, 7, 7. The second measure starts at 0 and moves down to 9, 7, 0, 0. The third measure starts at 5 and moves down to 7, 0, 0, 2. The fourth measure starts at 4 and moves down to 0. Below the staff, the patterns are labeled: T M T I, M T M I, T I T M I T M T, I T I T I T I T, and I T.

## D Major (B minor) Patterns

Two-note Ascending

Musical notation for two-note ascending patterns in D major (B minor). The patterns are based on pairs of notes: T (Thick), I (Thin), M (Middle), and T (Thin). The first measure shows TITITITI. The second measure shows TITMTIMT. The third measure shows ITIMTMIT. The fourth measure shows MT.

Notes on the 6th string: 0, 4, 2, 0, 4 (7), 0  
Notes on the 5th string: 7, 8, 0, 6, 5, 0, 7  
Notes on the 4th string: 9, 7, 7, 9, 10, 9  
Notes on the 3rd string: 0, 1, 0, 11, 12

TITITITI    TITMTIMT    ITIMTMIT    MT

Descending

Musical notation for descending patterns in D major (B minor). The patterns are based on pairs of notes: T (Thick), I (Thin), M (Middle), and T (Thin). The first measure shows TMТИ. The second measure shows TITM. The third measure shows ITITITIT. The fourth measure shows IT.

Notes on the 6th string: 12, 11, 10, 9, 7, 7  
Notes on the 5th string: 0, 9, 7, 0, 5, 6, 0  
Notes on the 4th string: 8, 7, 0, 2, 4, 0, 2  
Notes on the 3rd string: 4, 5, 7, 5, 6  
Notes on the 2nd string: 0

TMТИ    TITM    ITITITIT    IT

## F Major (D minor) Patterns

Two-note Ascending

Musical notation for two-note ascending patterns in F major (D minor). The patterns are based on pairs of notes: T (Thick), I (Thin), M (Middle), and T (Thin). The first measure shows TITITITI. The second measure shows TITMTIMT. The third measure shows ITIMTMIT. The fourth measure shows MT.

Notes on the 6th string: 0, 3, 2, 0, 3, 2, 0, 3  
Notes on the 5th string: 2, 1, 3, 5, 5, 0, 8  
Notes on the 4th string: 8, 6, 7, 8, 10, 8  
Notes on the 3rd string: 0, 9, 0, 10, 12

TITITITI    TITMTIMT    ITIMTMIT    MT

Descending

Musical notation for descending patterns in F major (D minor). The patterns are based on pairs of notes: T (Thick), I (Thin), M (Middle), and T (Thin). The first measure shows TMTI. The second measure shows TITM. The third measure shows ITITITIT. The fourth measure shows IT.

Notes on the 6th string: 12, 10, 8, 7, 6  
Notes on the 5th string: 0, 9, 0, 5, 5, 3  
Notes on the 4th string: 4, 2, 3, 0, 2, 3, 0, 2  
Notes on the 3rd string: 3, 5, 7, 5, 6  
Notes on the 2nd string: 0

TMTI    TITM    ITITITIT    IT

## Bb Major (G minor) Patterns

Two-note Ascending

Sheet music for Bb Major (G minor) Two-note Ascending patterns. The music is in common time (C) and B-flat major (Bb). The first measure shows eighth-note pairs starting at the 6th fret. The second measure shows eighth-note pairs starting at the 5th fret. The third measure shows eighth-note pairs starting at the 4th fret. The fourth measure shows eighth-note pairs starting at the 3rd fret. The fifth measure shows eighth-note pairs starting at the 2nd fret. The sixth measure shows eighth-note pairs starting at the 1st fret. The seventh measure shows eighth-note pairs starting at the open string (6th fret). The eighth measure shows eighth-note pairs starting at the 12th fret.

Descending

Sheet music for Bb Major (G minor) Descending patterns. The music is in common time (C) and B-flat major (Bb). The first measure shows eighth-note pairs descending from the 12th fret. The second measure shows eighth-note pairs descending from the 10th fret. The third measure shows eighth-note pairs descending from the 8th fret. The fourth measure shows eighth-note pairs descending from the 6th fret. The fifth measure shows eighth-note pairs descending from the 4th fret. The sixth measure shows eighth-note pairs descending from the 2nd fret. The seventh measure shows eighth-note pairs descending from the 1st fret. The eighth measure shows eighth-note pairs descending from the open string (6th fret).

## Eb Major (C minor) Patterns

Two-note Ascending

Sheet music for Eb Major (C minor) Two-note Ascending patterns. The music is in common time (C) and E-flat major (Eb). The first measure shows eighth-note pairs starting at the 6th fret. The second measure shows eighth-note pairs starting at the 5th fret. The third measure shows eighth-note pairs starting at the 4th fret. The fourth measure shows eighth-note pairs starting at the 3rd fret. The fifth measure shows eighth-note pairs starting at the 2nd fret. The sixth measure shows eighth-note pairs starting at the 1st fret. The seventh measure shows eighth-note pairs starting at the open string (6th fret). The eighth measure shows eighth-note pairs starting at the 12th fret.

Descending

Sheet music for Eb Major (C minor) Descending patterns. The music is in common time (C) and E-flat major (Eb). The first measure shows eighth-note pairs descending from the 12th fret. The second measure shows eighth-note pairs descending from the 10th fret. The third measure shows eighth-note pairs descending from the 8th fret. The fourth measure shows eighth-note pairs descending from the 6th fret. The fifth measure shows eighth-note pairs descending from the 4th fret. The sixth measure shows eighth-note pairs descending from the 2nd fret. The seventh measure shows eighth-note pairs descending from the 1st fret. The eighth measure shows eighth-note pairs descending from the open string (6th fret).

## C Major (A minor) Patterns

Four-note Ascending

8va-----↑

Measures 1-2: T I T I      T I T I  
 Fretboard: 0 2 3 0      2 3 0 2  
 Position: T I T I      T I T I

Measures 3-4: T I T M      I T M I  
 Fretboard: 3 0 7 0      0 7 5 0  
 Position: T I T M      I T M I

Measures 5-6: T I T M      I T M I  
 Fretboard: 7 0 5 0      0 5 5 0  
 Position: T I T M      I T M I

Measures 7-8: T I M T      I M T I  
 Fretboard: 0 9 6 0      9 6 0 0  
 Position: T I M T      I M T I

Measures 9-10: I M T M      I T M I  
 Fretboard: 9 6 7 6      6 10 9 0  
 Position: I M T M      I T M I

Measures 11-12: T I M T      I M T M  
 Fretboard: 0 10 9 10      10 9 13 12  
 Position: T I M T      I M T M

Measures 13-14: T I M T      I M T M  
 Fretboard: 16 13 12 13      13 12 14 14  
 Position: T I M T      I M T M

Descending

8va-----↑

Measures 1-2: M T M I      T M I T  
 Fretboard: 15 12 10 12      12 10 16  
 Position: M T M I      T M I T

Measures 3-4: M T M I      T M I T  
 Fretboard: 12 13 9 10      10 9 10 0  
 Position: M T M I      T M I T

Measures 5-6: M I T M      T M I T  
 Fretboard: 9 10 6 7      10 0 6 0  
 Position: M I T M      T M I T

Measures 7-8: T M I T      M I T M  
 Fretboard: 3 5 7 3      5 0 5 0  
 Position: T M I T      M I T M

Measures 9-10: I M T I      M T I T  
 Fretboard: 3 5 0 5      5 0 5 0  
 Position: I M T I      M T I T

Measures 11-12: I M T I      M T I T  
 Fretboard: 5 0 7 0      7 0 3 0  
 Position: I M T I      M T I T

Measures 13-14: I T I T      I T I T  
 Fretboard: 2 0 3 2      3 2 0 0  
 Position: I T I T      I T I T

\* The note in parenthesis is the one to be played if ending on the adjacent note with the arrow. In this manner, you will avoid having to shift up a whole position for just one note. If you wish to begin on a note with an arrow, make the next note the one in parenthesis.

## G Major (E minor) Patterns

Four-note Ascending

Treble Staff (Top):

Bass Staff (Bottom):

8va ----- 7

Fingerings and String Names:

- 1st measure: T I T I
- 2nd measure: T I T I
- 3rd measure: T I T M
- 4th measure: I T M I
- 5th measure: T I T M
- 6th measure: I T M M
- 7th measure: T M T I
- 8th measure: M T I T
- 9th measure: I M T M
- 10th measure: I T I M
- 11th measure: T I M T
- 12th measure: I M T T
- 13th measure: T I M T
- 14th measure: I M T M
- 15th measure: T M T M
- 16th measure: I T I T

Descending

Treble Staff (Top):

Bass Staff (Bottom):

8va ----- 7

Fingerings and String Names:

- 1st measure: M T M I
- 2nd measure: T M I T
- 3rd measure: I M T M
- 4th measure: I T I M
- 5th measure: T M I T
- 6th measure: I M T I
- 7th measure: T M I T
- 8th measure: I M T M
- 9th measure: T M T M
- 10th measure: I T I T

## D Major (B minor) Patterns

Four-note Ascending

Sheet music for D Major (B minor) Four-note Ascending patterns. The music is in common time (C) and treble clef (G). The first two measures show a repeating pattern of four notes: 0, 2, 4, 0 and 2, 4, 0, 2. The third measure shows a descending pattern: 4, 0, 7, 0. The fourth measure shows a descending pattern: 0, 7, 0, 6. The fifth measure shows a descending pattern: 7, 0, 6, 0. The sixth measure shows a descending pattern: 0, 6, 0, 5. The seventh measure shows a descending pattern: 5, 0, 6, 0. The eighth measure shows a descending pattern: 0, 6, 0, 5. The ninth measure shows a descending pattern: 5, 0, 6, 0. The tenth measure shows a descending pattern: 0, 6, 0, 5. The eleventh measure shows a descending pattern: 5, 0, 6, 0. The twelfth measure shows a descending pattern: 0, 6, 0, 5. The thirteenth measure shows a descending pattern: 5, 0, 6, 0. The fourteenth measure shows a descending pattern: 0, 6, 0, 5. The fifteenth measure shows a descending pattern: 5, 0, 6, 0. The sixteenth measure shows a descending pattern: 0, 6, 0, 5. The sixteenth measure ends with an 8va (octave up) instruction.

Descending

Sheet music for D Major (B minor) Descending patterns. The music is in common time (C) and treble clef (G). The first measure shows a descending pattern: 16, 12, 14, 12, 14, 16. The second measure shows a descending pattern: 12, 14, 9, 10, 9, 10. The third measure shows a descending pattern: 9, 10, 7, 0, 11, 10. The fourth measure shows a descending pattern: 0, 10, 7, 0, 11, 10. The fifth measure shows a descending pattern: 1, 0, 7, 0, 11, 10. The sixth measure shows a descending pattern: 0, 7, 4, 5. The seventh measure shows a descending pattern: 14, 12, 14, 12, 14, 16. The eighth measure shows a descending pattern: 12, 14, 9, 10, 9, 10. The ninth measure shows a descending pattern: 9, 10, 7, 0, 11, 10. The tenth measure shows a descending pattern: 0, 10, 7, 0, 11, 10. The eleventh measure shows a descending pattern: 1, 0, 7, 0, 11, 10. The twelfth measure shows a descending pattern: 0, 7, 4, 5. The thirteenth measure shows a descending pattern: 4, 5, 7, 0, 6, 0. Thefourteenth measure shows a descending pattern: 5, 0, 6, 0, 7, 0. The fifteenth measure shows a descending pattern: 6, 0, 7, 0, 4, 0. The sixteenth measure shows a descending pattern: 2, 0, 4, 2, 0, 4, 2, 0. The sixteenth measure ends with an 8va (octave up) instruction.

## F Major (D minor) Patterns

Four-note Ascending

Treble Clef Staff:

Bass Clef Staff:

Guitar Neck Staff:

Handedness: Left hand (upside down)

Notes:

- Top staff: 0, 2, 3, 0; 2, 3, 0, 2; 3, 0, 2, 3; 0, 2, 3, 1; 2, 3, 1, 0; 3, 1, 0, 5
- Middle staff: T, I, T, I; T, I, T, I; T, I, T, I; T, I, T, I; T, I, T, M; T, I, M, I, M, I
- Bottom staff: 0, 6, 0; 9, 6; 9, 6, 0; 9, 6, 7, 6, 10, 8; 0, 10, 8, 10, 8, 13, 12; 15, 13, 12, 13, 12, 15
- Bottom staff (continued): 5, 9, 6; 9, 0; 0, 10; 0, 10, 10; 0, 10, 10, 13; 14, 13, 12, 13, 12, 14

Descending

Treble Clef Staff:

Bass Clef Staff:

Guitar Neck Staff:

Handedness: Left hand (upside down)

Notes:

- Top staff: 15, 12, 13; 12, 13, 15; 12, 13, 8, 10; 10, 8, 10; 8, 10, 6, 7, 3, 5
- Middle staff: M, T, M, I; T, M, I, T; M, T, M, I; T, M, I, T; M, I, T, I; M, T, M, I
- Bottom staff: 3, 5, 7, 3, 5, 0, 5; 5, 0, 1, 3, 0, 1, 3, 2; 1, 3, 2, 0, 3, 2, 0, 3; 2, 0, 3, 2, 0, 3, 2, 0
- Bottom staff (continued): 0, 1, 3, 2, 0, 3, 2, 0, 3, 2, 0, 3, 2, 0, 3, 2, 0

## Bb Major (G minor) Patterns

Four-note Ascending

Sheet music for Bb Major (G minor) Four-note Ascending patterns. The music is in common time (C) and B-flat major (Bb). The first two measures show a repeating pattern of four notes: 0, 1, 3, 0 and 1, 3, 0, 2. The third measure shows a descending pattern: 3, 0, 2, 3. The fourth measure shows a descending pattern: 0, 2, 3, 1. The fifth measure shows a descending pattern: 2, 3, 1, 0. The sixth measure shows a descending pattern: 3, 1, 0, 4. The seventh measure shows a descending pattern: 5, 8, 6, 0. The eighth measure shows a descending pattern: 8, 6, 0, 0. The ninth measure shows a descending pattern: 7, 6, 10, 8. The tenth measure shows a descending pattern: 0, 10, 8, 10. The eleventh measure shows a descending pattern: 10, 8, 13, 12. The twelfth measure shows a descending pattern: 0, 15, 13, 12. The thirteenth measure shows a descending pattern: 13, 12, 13, 15. The fourteenth measure shows a descending pattern: 13, 12, 13, 15. An 8va (octave up) dynamic is indicated above the staff.

Descending

Sheet music for Bb Major (G minor) Descending patterns. The music is in common time (C) and B-flat major (Bb). The first measure shows a descending pattern: 15, 12, 13. The second measure shows a descending pattern: 12, 13, 15. The third measure shows a descending pattern: 12, 13, 8, 10. The fourth measure shows a descending pattern: 10, 8, 10, 0. The fifth measure shows a descending pattern: 8, 10, 6, 7. The sixth measure shows a descending pattern: 0, 7, 6, 8. An 8va (octave up) dynamic is indicated above the staff. The seventh measure shows a descending pattern: 6, 8, 0, 0. The eighth measure shows a descending pattern: 4, 0, 1, 3. The ninth measure shows a descending pattern: 1, 3, 2, 0, 3, 2. The tenth measure shows a descending pattern: 2, 0, 3, 1, 0. The eleventh measure shows a descending pattern: 0, 3, 1, 0.

## Eb Major (C minor) Patterns

Four-note Ascending

Sheet music for Eb Major (C minor) Four-note Ascending patterns. The music is in common time (indicated by 'C') and Eb major (indicated by two flats). The first staff shows a treble clef and two flats. The second staff shows a bass clef and two flats. The third staff shows a bass clef and two flats. The fourth staff shows a bass clef and two flats.

The music consists of four measures of four-note ascending patterns. The first measure starts at the 0th fret of the 6th string and ascends to the 4th fret of the 6th string. The second measure starts at the 0th fret of the 5th string and ascends to the 4th fret of the 5th string. The third measure starts at the 0th fret of the 4th string and ascends to the 4th fret of the 4th string. The fourth measure starts at the 0th fret of the 3rd string and ascends to the 4th fret of the 3rd string.

Below each staff, there are fingerings and string names (T=Thumb, I=Index, M=Middle, P=Ring, G=Little) indicating the specific notes and fingers to be used for each position. An '8va' dynamic marking is present above the 4th measure.

Descending

Sheet music for Eb Major (C minor) Descending patterns. The music is in common time (indicated by 'C') and Eb major (indicated by two flats).

The music consists of four measures of descending patterns. The first measure starts at the 15th fret of the 6th string and descends to the 8th fret of the 6th string. The second measure starts at the 15th fret of the 5th string and descends to the 8th fret of the 5th string. The third measure starts at the 15th fret of the 4th string and descends to the 8th fret of the 4th string. The fourth measure starts at the 15th fret of the 3rd string and descends to the 8th fret of the 3rd string.

Below each staff, there are fingerings and string names (T=Thumb, I=Index, M=Middle, P=Ring, G=Little) indicating the specific notes and fingers to be used for each position. An '8va' dynamic marking is present above the 4th measure.

# Pentatonic and Blues Scales

The pentatonic scale is derived by playing notes 1, 2, 3, 5 and 6 of a major scale. The minor pentatonic scale of the relative minor uses exactly the same notes.

C Major                      C Pentatonic                      A Minor Pentatonic/A Blues

1 2 3 4 5 6 7                1 2 3 5 6                1 3 4 5 7

The C pentatonic scale may be played over a C major chord, regardless of key signature — likewise for A minor. The notes deleted from the C major scale to form the pentatonic scale are the ones which might conflict with certain notes of other keys. This simplifies matters for the bluegrass musician who does most of his playing in the keys of G and C (not counting the use of the capo). Since the C major chord is in both keys, the C pentatonic scale may be played over the C chord whenever it appears — likewise for G; you may play the G pentatonic scale over any G chord. It follows that you may play an F pentatonic scale over any F chord, an A minor pentatonic over any A minor chord, and an E minor pentatonic over any E minor chord, etc. Because a pentatonic scale may be played in several different keys, the pentatonic and blues scales given below, as well as the patterns which follow, are given without key signatures. The appropriate accidentals have been added where necessary.

The A minor pentatonic scale, when played over an A major chord, functions as a blues scale. The relationship between A major and A minor is called parallel major and minor. Many musicians prefer to include an additional note, a chromatic passing tone, between notes 4 and 5 in order to have a complete blues scale. More on this scale in the next section.

C Pentatonic/Am Pentatonic/A Blues

0 2 0 (2) 5 0 (5) 9 0 (7) 10 14  
I T I T I M I T I M T M

G Pentatonic/Em Pentatonic/E Blues

0 2 0 (2) 7 0 (5) 9 0 (7) 9 14  
I T I T I M I T I M T M

D Pentatonic/Bm Pentatonic/B Blues

0 2 0 2 0 0 7 12  
T I T I T M T I M T M

F Pentatonic/Dm Pentatonic/D Blues

0 0 0 (2) 5 0 (6) 10 0 (7) 10 15  
I T I T I M I T I M T M

B♭ Pentatonic/Gm Pentatonic/G Blues

0 3 0 (3) 5 0 (8) 10 0 (8) 10 15  
I T I T I M I T I M T M

E♭ Pentatonic/Cm Pentatonic/C Blues

1 3 0 3 1 8 0 (1) 6 11 0 (8) 10 15  
I T I T I T I T I M T M

## C Pentatonic/Am Pentatonic/A Blues Patterns

Two-note Ascending

Musical notation for C Pentatonic/Am Pentatonic/A Blues patterns, Two-note Ascending. The notation shows four measures of a two-note ascending pattern on a treble clef staff. Below the staff is a guitar neck diagram with fingerings and a corresponding tablature below it. The tablature shows the strings 6, 5, 4, 3, 2, 1. Fingerings include T, I, M, T, M, T, I, M, T, M, T, I, T, M, T.

Fingerings: 1 2 0 5 0 5 7 10 10 10 12 14

Tablature: 6 5 4 3 2 1

Fingerings: T I T I T M T I M T M T I T M T

Descending

Musical notation for C Pentatonic/Am Pentatonic/A Blues Patterns, Descending. The notation shows four measures of a descending pattern on a treble clef staff. Below the staff is a guitar neck diagram with fingerings and a corresponding tablature below it. The tablature shows the strings 6, 5, 4, 3, 2, 1. Fingerings include T, M, T, I, M, T, M, I, T, M, T, I, T, I, T.

Fingerings: 10 10 4 2 0 5 0 2 1 0 2 0 0

Tablature: 6 5 4 3 2 1

Fingerings: T M T I M T M I T M T I T I T

## G Pentatonic/Em Pentatonic/E Blues Patterns

Two-note Ascending

Musical notation for G Pentatonic/Em Pentatonic/E Blues Patterns, Two-note Ascending. The notation shows four measures of a two-note ascending pattern on a treble clef staff. Below the staff is a guitar neck diagram with fingerings and a corresponding tablature below it. The tablature shows the strings 6, 5, 4, 3, 2, 1. Fingerings include T, I, T, I, T, M, I, T, M, T, I, M, T, M, T.

Fingerings: 1 0 0 7 0 9 10 9 10 12 14

Tablature: 6 5 4 3 2 1

Fingerings: T I T I T M I T M T I M T M T

Descending

Musical notation for G Pentatonic/Em Pentatonic/E Blues Patterns, Descending. The notation shows four measures of a descending pattern on a treble clef staff. Below the staff is a guitar neck diagram with fingerings and a corresponding tablature below it. The tablature shows the strings 6, 5, 4, 3, 2, 1. Fingerings include T, M, T, I, M, T, M, I, T, M, T, I, T, I, T.

Fingerings: 4 1 3 2 1 0 0 0 0 2 0 0

Tablature: 6 5 4 3 2 1

Fingerings: T M T I M T M I T M T I T I T

## D Pentatonic/Bm Pentatonic/B Blues Patterns

Two-note Ascending

Treble Clef Staff:

Guitar Neck Staff (Fretboard):

Fingerings and String Numbers:

- First measure: 0, 2, 4, 0, 4, 7
- Second measure: 0, 0, 7, 9, 7, 9, 9, 12
- Third measure: 7, 9, 7, 9, 7, 9, 9, 12
- Fourth measure: 7, 9, 7, 9, 7, 9, 9, 12

Hand positions: T (Thumb), I (Index), M (Middle)

Descending

Treble Clef Staff:

Guitar Neck Staff (Fretboard):

Fingerings and String Numbers:

- First measure: 7, 9, 7, 9, 7, 9, 9, 12
- Second measure: 7, 9, 7, 9, 7, 9, 9, 12
- Third measure: 0, 0, 7, 9, 7, 9, 9, 12
- Fourth measure: 0, 0, 7, 9, 7, 9, 9, 12
- Fifth measure: 2, 4, 2, 4, 2, 4, 4, 0
- Sixth measure: 2, 4, 2, 4, 2, 4, 4, 0

Hand positions: T (Thumb), I (Index), M (Middle)

## F Pentatonic/Dm Pentatonic/D Blues Patterns

Two-note Ascending

Treble Clef Staff:

Guitar Neck Staff (Fretboard):

Fingerings and String Numbers:

- First measure: 0, 0, 3, 2, 0, 1, 2, 0
- Second measure: 5, 6, 0, 6, 7, 10, 10, 12
- Third measure: 10, 12, 10, 12, 10, 12, 15

Hand positions: T (Thumb), I (Index), M (Middle)

Descending

Treble Clef Staff:

Guitar Neck Staff (Fretboard):

Fingerings and String Numbers:

- First measure: 15, 12, 10, 10, 10, 7, 6, 0
- Second measure: 0, 0, 6, 5, 2, 1, 0, 2, 3, 0, 0
- Third measure: 15, 12, 10, 10, 10, 7, 6, 0
- Fourth measure: 0, 0, 6, 5, 2, 1, 0, 2, 3, 0, 0

Hand positions: T (Thumb), I (Index), M (Middle)

## Bb Pentatonic/Gm Pentatonic/G Blues Patterns

Two-note Ascending

Descending

## Eb Pentatonic/Cm Pentatonic/C Blues Patterns

Two-note Ascending

Descending

## C Pentatonic/Am Pentatonic/A Blues Patterns

Four-note Ascending

Sheet music for C Pentatonic/Am Pentatonic/A Blues Patterns. The music is in common time (C) and treble clef (G). The notes are grouped into four-note chords. The first measure shows a descending eighth-note pattern. Subsequent measures show ascending four-note chords. The fret positions are indicated below the strings.

Measure	Fret 1	Fret 2	Fret 3	Fret 4
1	0	2	0	2
2	0	7	5	5
3	0	5	0	5
4	0	5	7	-
5	5	0	5	-
6	5	10	10	-
7	5	10	10	-
8	10	10	14	-

The string positions are indicated below the frets: T (Top), I (Index), M (Middle), and T (Top).

Descending

Sheet music for C Pentatonic/Am Pentatonic/A Blues Patterns. The music is in common time (C) and treble clef (G). The notes are grouped into four-note chords. The first measure shows an eighth-note pattern. Subsequent measures show descending four-note chords. The fret positions are indicated below the strings.

Measure	Fret 1	Fret 2	Fret 3	Fret 4
1	14	10	10	10
2	10	10	5	7
3	5	0	5	0
4	5	5	5	7
5	5	7	0	1
6	5	2	0	2
7	2	0	2	0
8	2	0	2	0

The string positions are indicated below the frets: M (Middle), T (Top), I (Index), and T (Top).

## G Pentatonic/Em Pentatonic/E Blues Patterns

Four-note Ascending

Sheet music for G Pentatonic/Em Pentatonic/E Blues Patterns. The music is in common time (C) and treble clef (G). The notes are grouped into four-note chords. The first measure shows a descending eighth-note pattern. Subsequent measures show ascending four-note chords. The fret positions are indicated below the strings.

Measure	Fret 1	Fret 2	Fret 3	Fret 4
1	0	2	0	0
2	0	7	0	9
3	0	7	0	9
4	0	0	10	-
5	0	9	9	10
6	9	10	9	10
7	9	10	9	10
8	10	9	10	-

The string positions are indicated below the frets: T (Top), I (Index), M (Middle), and T (Top).

Descending

Sheet music for G Pentatonic/Em Pentatonic/E Blues Patterns. The music is in common time (C) and treble clef (G). The notes are grouped into four-note chords. The first measure shows an eighth-note pattern. Subsequent measures show descending four-note chords. The fret positions are indicated below the strings.

Measure	Fret 1	Fret 2	Fret 3	Fret 4
1	14	9	10	9
2	12	12	0	0
3	9	10	9	10
4	9	10	9	10
5	0	0	0	0
6	0	0	0	0
7	7	0	0	0
8	7	0	2	-
9	2	0	2	-
10	2	0	2	-

The string positions are indicated below the frets: M (Middle), T (Top), I (Index), and T (Top).

## D Pentatonic/Bm Pentatonic/B Blues Patterns

Four-note Ascending

Guitar tablature for four-note ascending patterns. The top staff shows a treble clef, common time, and a key signature of one sharp. The bottom staff shows a bass clef, common time, and a key signature of one sharp. The tab includes fingerings and a fretboard diagram.

Fingerings: 0 2 4 2 2 4 2 0 | 4 2 0 0 (2) 0 9 | 0 0 7 0 9 7 7 | 9 7 7 9 7 7 12

Fretboard diagram:

0	2	4	2	2	4	2	0
4	2	0	(2)	0	9		
				0	9	7	
				0	9	7	
				9	7	7	9
				9	7	7	9
					7	7	12

Timing: T I T I T I T I | T I T M T I M T | I M T I M T I M T | T I M T I M T M

Descending

Guitar tablature for descending patterns. The top staff shows a treble clef, common time, and a key signature of one sharp. The bottom staff shows a bass clef, common time, and a key signature of one sharp. The tab includes fingerings and a fretboard diagram.

Fingerings: 12 7 7 7 7 9 | 7 7 0 0 7 9 0 0 | 9 0 0 0 9 2 4 | 0 2 4 2 2 4 2 0

Fretboard diagram:

9	7	7	7	7	9
7	7	0	0	7	9
9	0	0	0	9	2
9	0	0	0	2	4
0	2	4	2	2	4 2 0

Timing: M T M I T M I T | M I T M I T M I | T M I T M T I T | I T I T I T I T

## F Pentatonic/Dm Pentatonic/D Blues Patterns

Four-note Ascending

Guitar tablature for four-note ascending patterns. The top staff shows a treble clef, common time, and a key signature of one flat. The bottom staff shows a bass clef, common time, and a key signature of one flat. The tab includes fingerings and a fretboard diagram.

Fingerings: 0 3 0 2 3 0 2 1 | 0 7 5 0 6 5 0 6 | 5 0 6 0 6 7 6 10 10 10 | 0 10 10 10 10 10 10 15

Fretboard diagram:

0	3	0	2	3	0	2	1
0	7	5	0	6	5	0	6
5	0	6	0	6	7	6	10
6	0	6	0	6	7	10	10
6	10	10	10	10	10	10	15
0	10	10	10	10	10	10	-
10	10	10	10	10	10	10	-

Timing: T I T I T I T M | I T I M T I M I | T M I T M I T M | I T I M T I M T | I M T M

Descending

Guitar tablature for descending patterns. The top staff shows a treble clef, common time, and a key signature of one flat. The bottom staff shows a bass clef, common time, and a key signature of one flat. The tab includes fingerings and a fretboard diagram.

Fingerings: 15 10 10 10 10 | 10 10 6 7 6 0 | 6 0 6 0 5 5 | 5 5 7 0 1 2 0 3 | 2 0 3 0 -

Fretboard diagram:

12	12	12	12	12	0
12	12	12	12	12	0
0	0	0	0	0	0
0	0	0	0	0	0
0	0	0	0	5	5
0	0	0	0	5	7
0	0	0	0	1	2
0	0	0	0	0	3
0	0	0	0	0	0

Timing: M T M I T M I T | M I T I M T I M | T I M T I M I T | M I T I M T I T | I T I T

## Bb Pentatonic/Gm Pentatonic/G Blues Patterns

Four-note Ascending

Guitar tablature for a four-note ascending blues pattern in Bb (Gm) Pentatonic. The pattern consists of five measures. The first measure starts at the 6th fret of the 6th string. Subsequent measures show a repeating sequence of notes across the strings. Measure 1: 6th string (6), 5th string (5), 4th string (6), 3rd string (8). Measure 2: 6th string (5), 5th string (5), 4th string (6), 3rd string (8). Measure 3: 6th string (5), 5th string (6), 4th string (6), 3rd string (8). Measure 4: 6th string (6), 5th string (5), 4th string (6), 3rd string (8). Measure 5: 6th string (6), 5th string (5), 4th string (6), 3rd string (8). The tab includes a staff with note heads and a corresponding fretboard diagram below it.

Descending

Guitar tablature for a descending blues pattern in Bb (Gm) Pentatonic. The pattern consists of five measures. The first measure starts at the 6th fret of the 6th string. Subsequent measures show a repeating sequence of notes across the strings. Measure 1: 6th string (12), 5th string (12), 4th string (11), 3rd string (11). Measure 2: 6th string (10), 5th string (11), 4th string (8), 3rd string (8). Measure 3: 6th string (0), 5th string (0), 4th string (6), 3rd string (5). Measure 4: 6th string (0), 5th string (0), 4th string (5), 3rd string (8). Measure 5: 6th string (0), 5th string (0), 4th string (5), 3rd string (3). The tab includes a staff with note heads and a corresponding fretboard diagram below it.

## Eb Pentatonic/Cm Pentatonic/C Blues Patterns

Four-note Ascending

Guitar tablature for a four-note ascending blues pattern in Eb (Cm) Pentatonic. The pattern consists of five measures. The first measure starts at the 6th fret of the 6th string. Subsequent measures show a repeating sequence of notes across the strings. Measure 1: 6th string (13), 5th string (3), 4th string (3), 3rd string (1). Measure 2: 6th string (0), 5th string (3), 4th string (4), 3rd string (3). Measure 3: 6th string (5), 5th string (4), 4th string (3), 3rd string (8). Measure 4: 6th string (0), 5th string (0), 4th string (4), 3rd string (8). Measure 5: 6th string (6), 5th string (11), 4th string (10), 3rd string (10). The tab includes a staff with note heads and a corresponding fretboard diagram below it.

Descending

Guitar tablature for a descending blues pattern in Eb (Cm) Pentatonic. The pattern consists of five measures. The first measure starts at the 6th fret of the 6th string. Subsequent measures show a repeating sequence of notes across the strings. Measure 1: 6th string (13), 5th string (13), 4th string (11), 3rd string (11). Measure 2: 6th string (10), 5th string (11), 4th string (8), 3rd string (8). Measure 3: 6th string (0), 5th string (0), 4th string (5), 3rd string (5). Measure 4: 6th string (1), 5th string (4), 4th string (5), 3rd string (3). Measure 5: 6th string (1), 5th string (3), 4th string (0), 3rd string (3). The tab includes a staff with note heads and a corresponding fretboard diagram below it.

## Blues Scales Plus #4/b5

In the preceding section, I referred to a blues scale as being the same as its parallel minor pentatonic scale (ie: A blues and A minor pentatonic). The blues scale is derived from a major scale by playing notes 1, lowered 3, 4, 5 and lowered 7.

## A Major

A Blues plus #4/b5

#4/b5

## A Blues

According to many musicians, the blues scale should also contain the #4/b5.

This type of scale may be played over all three major chords in any key. For example, A blues may be played over A, D and E7; C blues over C, F and G7; G blues over G, C and D7, etc.

## C Pentatonic plus #2/b3

#2/b3

When added to the relative major's pentatonic scale, this same passing tone functions as a #2/b3.

When this scale is played over chords in the key of A, a funky-blues sound results. The same scale, when played over a C major chord, produces the jazzy ragtime sound found in swing and western-swing music. This sound is quite prevalent in the phrasings of today's more progressive bluegrass guitar, mandolin and fiddle-players. I also use this scale over an A minor chord to produce some very pleasing sounds. Once again, because each scale can be used in several keys, key signatures have been omitted.

A Blues plus #4/b5  
C Pentatonic plus #2/b3

0 1 2 0 7 5 8 5 10 13 14

T I T I T I M T I T I M T M M

B Blues plus #4/b5  
D Pentatonic plus #2/b3

0 2 3 4 2 0 9 6 11 10 9 14

T I T I T I M T I T I M T M

G Blues plus #4/b5  
E♭ Pentatonic plus #2/b3

0 3 0 3 5 2 0 6 11 10 12

T I T I T I M I T I M T M

E Blues plus #4/b5  
G Pentatonic plus #2/b3

0 2 0 7 3 0 (5) 9 0 10 12

I T I T I T M I T I M T M

D Blues plus #4/b5  
F Pentatonic plus #2/b3

0 8 0 (1) 6 2 5 0 6 9 0 12

I T I T I T M I T I M T M

C Blues plus #4/b5  
E♭ Pentatonic plus #2/b3

1 3 4 0 8 5 8 6 4 11 10 15

T I T I T I M I T I M T M

# Pentatonic and Blues Scales Plus Chromatic Passing Tones

The #4/b5 in the blues scale and #2/b3 in the pentatonic scale function as chromatic passing-tones linking two notes. In the following scales, an additional passing-tone has been added. These passing-tones are derived from rock and blues phrasings. They make the pentatonic scale swing a little more and the blues scale a little blusier. Practice them like you would any conventional scale.

C Pentatonic plus #2 and #5

A Blues plus #4 and Maj. 7

Am Pentatonic plus #4 and #7

C Pentatonic plus #2 & #5

Am Pentatonic plus #4 & #7

A Blues plus #4 & Maj. 7

G Pentatonic plus #2 & #5

Em Pentatonic plus #4 & #7

E Blues plus #4 & Maj. 7

D Pentatonic plus #2 & #5

Bm Pentatonic plus #4 & #7

B Blues plus #4 & Maj. 7

F Pentatonic plus #2 & #5

Dm Pentatonic plus #4 & #7

D Blues plus #4 & Maj. 7

Bb Pentatonic plus #2 & #5

Gm Pentatonic plus #4 & #7

G Blues plus #4 & Maj. 7

Eb Pentatonic plus #2 & #5

Cm Pentatonic plus #4 & #7

C Blues plus #4 & Maj. 7

# Scale Exercises

Besides being able to play a wide variety of scales and the patterns derived from them, a musician should be able to both identify them when he hears them, and be able to play what his mind wants to hear. This of course can only result after much extensive practice and ear-training.

The following exercise is designed to be played over one chord — C major. Each type of scale will produce a different characteristic sound. Memorize these sounds so that you will know immediately where to go on the fingerboard to produce what you want to hear. For practice purposes, record the C major chord on a tape recorder to play along with. Feel free to improvise within the scales. Repeat this process with other chords and scales.

C Major

C Pentatonic

C Pentatonic plus #2/b3

C Pentatonic plus #2 and #5

C Blues

C Blues plus #4/b5

C Blues plus #4 and 7

The next exercise uses one pentatonic/blues scale: Bb pentatonic/G minor pentatonic/G blues. It will be combined with the chromatic passing-tones, such as presented in the last two sections. This exercise should be practiced three ways — first over a Bb major chord, second over G minor, and finally over a G major. Try to remember how it sounds over each. Once again, feel free to improvise, and practice the other pentatonic/blues scales in the same manner.

Bb, Gm, G

D 1  
B 2  
G 3  
D 4  
G 5

M I T I T I M I T I M T M I T M I T I M T M I T M T M I T M T I

I M T I M I T M T I T M T M I T M I T M I T M I T M T M I T M T I

T M I T M I T M I T I M I T I T I T I M T I M T I M T I M T I M T I

I T I M T I M T I M T I M T I M T I M T I M T I M T I M T I M T I

M T I M I T I T I T I T I T I T I T I M I T M I T I T I T I T I T

# Chromatics

Chromatic tones are non-scale tones played in between scale tones. They lead to essential tones (either up or down) acting as connectors to “smooth-out” lines.

A complete chromatic scale (every half-step) can be built on any note. Here is the chromatic scale over the entire range of the banjo. Practice ascending and descending scales beginning on every note.

0 1 2 3 4 0 1 2 3 0 5 2 0 (4) (2) (6) (4) 0  
T I T I T I T I T I M T I T I T I T  
8va ----- 1

9 7 9 13 11 13 17 15 17 21 19 21 22  
I M T M T M T M T M T M T M I

Notice the moveable four-note fingering. This fingering can be placed anywhere on the neck, and by repeating it every 4 frets (either up or down) a chromatic scale is created.

5 7 9 11 13 15  
7 6 8 10 12 14  
T M T M T M T M T M T M T M T M  
8va ----- 1

1  
2  
3 4

With this fingering it is also possible to start a chromatic scale anywhere on the neck (5th fret and above). The fingering repeats every three frets.

5 10 8 13 11 16 14  
7 6 9 12 15 14  
I M T I M T I M T I M T I M T  
8va ----- 1

1  
2  
3

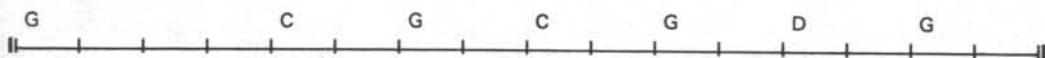
# Melodic Licks

This section will explain how to compose melodic licks for use in arranging solos or for embellishing solos you already know. Some of the licks presented here will integrate the melodic style with the Scruggs style.

Note: If a capo is being used, the key will be raised one half-step for each fret the capo is placed above the nut.

To determine where a lick may be used in a tune you must first look at the chord progression.

## LONESOME ROAD BLUES/EAST VIRGINIA BLUES



In this case, simply plug in the appropriate G, C or D licks of the correct length. Licks should flow together smoothly and compliment each other. An arrangement doesn't have to be entirely in the melodic style either — try inserting a few melodic licks into a Scruggs-style solo you already know.

## Licks in the Key of G

The licks in this section will use the notes of the G major scale exclusively. The primary chords in the key of G are: G (I), C (IV) and D (V). The V, or dominant chord in any key may be extended to include the 7th; thus, in G the V7 chord is D7. The relative minor is a frequently used chord and is built on the 6th note of the major scale. In the key of G it would be Em (vi).

It is important to begin each lick on a strategic chord tone. This will not always be possible, but it's a good rule of thumb. Since a note will appear in more than one chord in each key, it is often possible for a lick, or a portion thereof, to be played over more than one chord. When patterns are incorporated into licks, quite frequently a measure may begin on a non-chord tone; at this point it could imply another chord. Some of these possibilities will appear in parentheses.

A musical staff with a treble clef and four measures. The first measure has a 'G' chord (I). The second measure has a 'C' chord (IV). The third measure has a 'D' chord (V). The fourth measure has a 'D7' chord (V7). The fifth measure has an 'Em' chord (vi). Below the staff are the Roman numerals I, IV, V, V7, vi.

In order to arrive smoothly at the beginning of a lick it may become necessary to change the last note of the previous lick. Occasionally this is done for melodic reasons, or else it is simply to avoid ending on the string that the first note of the next lick is on. These alternate notes will also appear in parentheses.

## Four Measure G Licks

Sheet music for a four-measure G lick. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a bass clef and a key signature of one sharp. The music consists of four measures. Measure 1 starts with a 'G' chord. Measure 2 starts with a 'C' chord. Measure 3 starts with a 'D' chord. Measure 4 starts with a 'D7' chord. The tablature below shows the strings and frets for each measure, with fingerings (H, S, T, M, I) and picking patterns (up, down, up, down) indicated by arrows and numbers.

## Four Measure G Licks, con't

2

G

S 0 0 5 4 10 9 7 0 5 5 0 5 0 5 0 7 0 0 S 0 0

T I M T I M T I M T M I T M I T M T M T I T I T I M T I M I T M

3

G (Em)

(C, Am)

9 10 9 10 7 7 4 5 4 5 7 4 5 0 5 5 0 0 5 0 7 5 0 0 (0)

M I T M I T I M T M I T M I T M T I M T I M T I T I M T I M

4

G (Em)

(D7)

10 9 10 9 10 9 12 9 10 9 10 7 0 0 5 0 5 0 5 0 7 0 0 (4)

T I M T I M T M I T M I T M T I T M T I T M T M T I T I M

5

G

(D7)

0 7 0 0 7 0 5 7 0 5 0 0 5 5 0 5 0 7 5 0 7 0 0 (0)

I T M I T M I T M I T M I T M T I M T I T I M T I M T I T I

6

G

0 0 0 5 9 7 9 7 4 5 4 0 5 5 0 5 7 0 0 2 4 0 0 (0)

I T I T M T I T M T M I T M T I T I T I T I T M T

## Two Measure G Licks

7

G 0 5 0 7 0 2 4 0 2

I T I T M T I T I M T I M

8

G (D7) 0 5 0 7 0 2 4 0 2

M T M T I T I T I M T I M I T M

9

G 0, 5, 0, 7, 0, 5 (D7) 0, 5, 0, 5, 0, 7, 0, (4)

T M T I M T I T M T M T I T I M

10

G 0, 5, 0, 7, 0, 5 (0) 0, 5, 0, 5, 0, 7, 0

I T M I T M I T I T M I T I T I T I

11

G 0, 5, 0, 7, 0, 10, 9, 12, 9, 10 (0)

T T I T M T I T I M T M T M I

12

G (Em) 0, 7, 0, 0, 0, 0 0, 10, 7, 9, 0, (0)

I T I T I T I M T M I T I T M I

13

G 10, 9, 10, 9, 10 9, 7, 7, 4, 5, 0 (0)

T I M T I M T I M T M I T M T M

14

G 9, 7, 7, 10, 9 (D7) 12, 9, 10, 7, 9, 0 (0)

M T M I T I M T I T M I T I T M

15

G (Em) 9, 10, 9, 10, 7, 7 0, 5, 0, 5, 0, 7, 0 (0)

M I T M I T I M T I M T I T I M

16

G 0, 2, 1, 0, 0 0, 4, 5, 0, 5, 0 7

T I T I T M T I M T M T M T I T

## Two Measure C Licks

17

Guitar tab for lick 17 in C major. The tab shows two measures of eighth-note patterns. The first measure starts with a C chord (root position) followed by a half note H. The second measure starts with a D7 chord (root position). Fret numbers are indicated below the strings: 2, 0, 5, 5, 0, 0, 5, 0, 7, 6. Fingerings: T I M T I M T I M T I M T I T I.

C (D7)

H  
2 0 5 5 0 0 5 0 7 6

T I M T I M T I M T I M T I T I

19

Guitar tab for lick 19 in C major. The tab shows two measures of eighth-note patterns. The first measure starts with a C (Em) chord (root position). The second measure starts with a half note H. Fret numbers: 1 5 5 0 0 5 0 9 7 0 5 5 0 0. Fingerings: T M T I M T I M T I T M I T M I T I.

C (Em)

H  
1 5 5 0 0 5 0 9 7 0 5 5 0 0

T M T I M T I M T I T M I T M I T I

21

Guitar tab for lick 21 in C major. The tab shows two measures of eighth-note patterns. The first measure starts with a C (Am) chord (root position). The second measure starts with an Am, D7 chord (root position). Fret numbers: 0 5 9 7 10 9 10 10 9 7 7 7 5. Fingerings: T M T I T I M I T I M T M I T I T I.

C (Am)

(Am, D7)

0 5 9 7 10 9 10 10 9 7 7 7 5

T M T I T I M I T I M T M I T I T I

18

Guitar tab for lick 18 in C major. The tab shows two measures of eighth-note patterns. The first measure starts with a C chord (root position). The second measure starts with an Em chord (root position). Fret numbers: 2 0 2 2 1 0 1 0 5 4 5 0 5 0 7. Fingerings: T I M T M I T I M T M T M T I T.

C (Em)

H  
2 0 2 2 1 0 1 0 5 4 5 0 5 0 7

T I M T M I T I M T M T M T I T

20

Guitar tab for lick 20 in C major. The tab shows two measures of eighth-note patterns. The first measure starts with a C (Am) chord (root position). The second measure starts with a C (Am) chord (root position). Fret numbers: 5 5 5 0 0 5 0 7 5 5 0 0 7 0 0. Fingerings: T M T I M T I M T I T I M T I M T I M.

C (Am)

5 5 5 0 0 5 0 7 5 5 0 0 7 0 0

T M T I M T I M T I T I M T I M T I M

22

Guitar tab for lick 22 in C major. The tab shows two measures of eighth-note patterns. The first measure starts with a C (Am, D7) chord (root position). The second measure starts with a C (Am, D7) chord (root position). Fret numbers: 10 5 0 0 5 0 5 0 7 5 5 0 0 7 0 0. Fingerings: T I M T M I T M I T M I T I T I T.

C (Am, D7)

10 5 0 0 5 0 5 0 7 5 5 0 0 7 0 0

T I M T M I T M I T M I T I T I T

## Two Measure Em Licks

23

Guitar tab for lick 23 in Em. The tab shows two measures of eighth-note patterns. The first measure starts with an Em chord (root position). The second measure starts with a D7 chord (root position). Fret numbers: 0 2 0 0 5 4 4 0 5 0 0 7. Fingerings: T I M T I T M T M T M T I T.

Em

H  
0 2 0 0 5 4 4 0 5 0 0 7

T I M T I T M T M T M T I T

25

Guitar tab for lick 25 in Em. The tab shows two measures of eighth-note patterns. The first measure starts with an Em (C) chord (root position). The second measure starts with a C major chord (root position). Fret numbers: 5 4 7 7 9 10 10 7 9 0 0 7. Fingerings: T M T I M T M I T I T M I T I T.

Em (C)

5 4 7 7 9 10 10 7 9 0 0 7

T M T I M T M I T I T M I T I T

24

Guitar tab for lick 24 in Em. The tab shows two measures of eighth-note patterns. The first measure starts with an Em chord (root position). The second measure starts with a G major chord (root position). Fret numbers: 5 4 5 0 5 0 0 7 7 0 5 0 7 0 4. Fingerings: T M T I M T I T I T I T I T I T.

Em

(G)  
5 4 5 0 5 0 0 7 7 0 5 0 7 0 4

T M T I M T I T I T I T I T I T

26

Guitar tab for lick 26 in Em. The tab shows two measures of eighth-note patterns. The first measure starts with an Em chord (root position). The second measure starts with a C major chord (root position). Fret numbers: 10 9 9 10 10 7 9 7 9 0 0 7 0 4. Fingerings: M T M I T I T I T I T M I T I T I T.

Em

10 9 9 10 10 7 9 7 9 0 0 7 0 4

M T M I T I T I T I T M I T I T I T

## Two Measure D7 Licks

27

D7

0 H 2 3 0 5 4 5 0 5 0 5 0 7 0 4  
T M T I M T M T M T I T

28

D7

H 2 3 0 3 0 5 0 5 0 5 0 7  
T M T I M T I T M T M T M T I T

29

D7

0 5 5 0 0 7 4 5 0 5 0 0 7  
T I T M T I T I M T M T M T I T

30

D7

7 4 5 0 5 0 5 0 5 0 7 0 4  
M T M T M T I T M T M T I T I T

31

D7

7 7 5 4 7 5 5 0 0 5 7 0 0 2 4  
M I T I M T I T M T I T I T I T

32

D7

0 0 4 2 0 0 2 1 0 0 5 5 0 5 0 7  
T I T I T I T I T M T I M T I T

## Licks in the Key of C

The primary chords in the key of C are: C (I), F (IV) and G (V). The dominant 7th is G7 and the relative minor is Am.

C      F      G      G7      Am

I      IV      V      V7      vi

## Four Measure C Licks

33

C

4 5 5 5 3 0 7 3 0 5 5 3 0 0 5 1 2 1 2  
T M T I M T I M T M T M T M T M T I M T I M

## Four Measure C Licks, con't

34

C  
H 5 5 5 3 7 3 0 5 0 5 0 0 0 1 1 2 1 2  
C 4 5 0 0 5 0 0 0 0 5 0 5 5 0 5 1 0 0 0 1 0 (0)  
T M T I M T I M T M T M T I M T I M T M T T I M T I M T I M

35

C (Am) (F) (F, G7)  
C 9 10 0 10 9 10 0 6 7 3 5 3 5 3 5 0 5 5 0 0 5 0 5 0 7 5 (0)  
T M I T M I T M I T I M T M I T M I T M T M I T M I T M T I T I T I

36

C (Am) (G7)  
C 0 5 0 6 0 5 5 0 9 8 6 7 6 0 9 8 6 0 9 0 8 6 9 0 5 5 0 5 0 0 0 (0)  
T M I T M T I M T I T I M T M I T M I T I T M I T M T I M T I M

37

C (F) (F, G7)  
C 0 5 0 6 10 9 10 9 7 6 9 6 8 9 0 5 5 0 5 0 0 0 (0)  
T M T I T I M T I M T M I T I T I T M I T I M T I T I T I M

38

C  
C 10 8 10 8 10 10 8 10 8 10 10 6 0 0 1 1 2 1 2 0 0 (0)  
T M T M T I M T I M T M I T M T I T M T M T T I M T I M

## Two Measure C Licks

39

T I M T M I T I      M T M T M T I T

40

T I M T I M T I      M T I M T I T I

41

T M T I M T I M      T I T I M T I M

42

T I T M T M T M      T M T M T M T I

43

T I T I T M T I      T I T M I T M I

44

T M T M T M T I      T I M T I M T

## Two Measure F Licks

45

T I M T M T M T      I T M T I T I T

46

T I M T M I T I      M T M T M T I T

47

M T I M T M I T      I T M I T M T I

48

T I M T M I T I      M T M T I T I M

## Two Measure Am Licks

49

Am  
H

Guitar tab with fingerings: 0 2 1 2 2 1 0; 5 0 5 3 5 0 5 0

T I M T M I T I      T M T M T M T I

51

Am

Guitar tab with fingerings: 7 5 7 3 5; 3 5 0 2 1 2 (1)

M T I M T M I T      M T M T M I T M

## Two Measure G7 Licks

53

G7

Guitar tab with fingerings: 0 0 0 9 6; 6 9 6 9 0 0 (0)

I T I T M T I T      I T M I T M I T

55

G7

Guitar tab with fingerings: 0 0 6 10; 9 10 6 0 5 0 (7)

M T I T M I T I      M I T I M T I M

57

G7

Guitar tab with fingerings: 9 10 9 10 6 7; 0 6 0 5 7 0 (0)

M I T M I T I M      T I M T T I T I M

50

Am

Guitar tab with fingerings: 0 0 5 0 5 3; 5 0 5 5 0 0 (5)

T I T M T M T M      T M T I M T I M

52

Am

Guitar tab with fingerings: 10 10 9 10 9; 10 6 9 5 0 (5)

I T I M T I M T      I T I T M T I M

54

G7

Guitar tab with fingerings: 0 0 0 5 7; 0 5 6 9 0 (0)

I T M I T M I T      I T M T I T M I

56

G7

Guitar tab with fingerings: 6 7 9 10 9; 12 9 10 9 6 0 (0)

T I M T M I T M      T M T I M T I M

58

G7

Guitar tab with fingerings: 9 10 9 7 6; 6 9 5 0 0 7

M T I M T M I T      I T M T M I T I

## Transition Licks

Transition licks act as connectors. Either by melodic or harmonic means (or both), a listener's ear is led to expect the next chord change.

One type of transition would be an ascending or descending line incorporated into Scruggs style.

Guitar tablature in G major (one sharp). The lick consists of a series of eighth-note chords: G, C, G, D. The tab shows the left hand fingers (T, M, I) and right hand picking pattern (T, I, T, M, T, I, T, M).

Another common transitional technique is the use of secondary dominants. The most frequent use in bluegrass occurs between the I and IV chords. If the I chord is made a 7th chord (I7), it would be the same as V7 in the key of the IV chord. In the key of G the progression would be: G to G7 to C (in the key of C major G7 would be V7). The following is an example of this progression in the key of G.

Guitar tablature in G major. It shows a progression: G (I), G7 (I7), C (IV). The tab includes left hand fingerings (T, M, I, M, T, I, M) and right hand picking patterns (T, T, I, M, I, T, M, T, I, M, T, I, T, M).

Here is the same progression in the key of C.

Guitar tablature in C major. It shows a progression: C (I), C7 (I7), F (IV). The tab includes left hand fingerings (T, M, T, I, M, I, T, M, T, I, M, T, I, T, M) and right hand picking patterns (T, T, I, M, I, T, M, T, I, M, T, I, T, M).

This type of transition can be accomplished melodically. In the measure before the IV chord, play the major scale of the IV chord.

Guitar tablature showing melodic transitions. Measures 59 and 60 are shown. Measure 59 starts in G major (G) and transitions to G7. Measure 60 starts in C major (C) and transitions back to G major (G). The tab includes left hand fingerings (T, M, T, I, M, T, I, M, T, I, M, T, I, T, M, I, T) and right hand picking patterns. A bracket labeled "C Major Scale" covers the notes played in measures 59 and 60.

## Transition Licks in G

61 C Major Scale

G G7 C

T M T I M I T I M T M I T I M I T I M T

62 C Major Scale

G G7 C

T M I T I T M T I T M I T M T I T

63 C Major Scale

G G7 C

S 0 3 5 0 0 5 5 5 5 5 5

T I M T M T M I T I M T M I T M I T

64 C Major Scale

G G7 C

9 7 7 6 0 5 5 0 5 7 5

M T M I T I T M I T M T I T M I T I M

## Transition Licks in C

65 F Major Scale

C C7 F

H 5 5 5 5 0 10 8 10 8 9 0 5

T M T I M T I M T I M I T I T M

66 F Major Scale

C C7 F

5 0 5 5 0 5 0 1 3 1 0 1 3 2 1 3

T M T I M T I M T I M I M (T T T I) T

67 F Major Scale

C C7 F

0 5 0 6 0 9 6 10 8 10 5 3

T M I T M T I M T I I M I T I M

68 F Major Scale

C C7 F

5 0 5 5 0 6 9 6 7 8 10 5 3

T I M T I M T I T I M T M I T I M

69 F Major Scale

C C7 F

H 5 5 0 1 3 2 3 2 1 3 1 2

T M T I M I T I T I M I T I M

70 F Major Scale

C C7 F

5 0 5 8 10 5 3 3 5 0 5 0

T M I T M I T I M T M T M T I M

## Pentatonic Scale Licks

The licks in this section each use one of the five-note pentatonic/blues scales. A pentatonic lick may be played over its designated chord, no matter what key that chord may appear in. In many cases, a lick may also function as a minor pentatonic scale lick that is playable over the relative minor or its parallel major. In this case it would function as a blues scale lick minus the flattened-fifth. For example: G pentatonic, E minor pentatonic and E blues share the same five notes.

**Lick 71: G**

**Lick 72: G, H**

**Lick 73: G**

**Lick 74: C**

**Lick 75: C**

**Lick 76: C**

**Lick 77: F**

## Pentatonic Scale Licks, con't

78

F

T I T I M I T M      T I M T I M I T I

79

F

M T I M T I M T      I M T I M I T M

80

B<sub>b</sub>

T I M T M I T I      T M T I M I T I M I T I M

81

B<sub>b</sub>

T I T M T I M T      I M T I M I T M

82

B<sub>b</sub>

M T I M T I M T      M T M T M I T

83

D

M T I M T I M T      I M I T M I T M

84

D

I T I T M I T M      I T M I T M I T

85

E<sub>b</sub>

I T I M T I M T      M I T M I T I M

86

E<sub>b</sub>

T M I T I M T M      I T I M T M I T

## Pentatonic Scale Licks, con't

The following licks are each based on one of the pentatonic/blues scales plus the chromatic passing tones — #2/b3 and #5. As with the pure pentatonic scale licks of the last section, these may also be played over the relative minor and its parallel major (G pentatonic plus #2/b3 and #5, E minor pentatonic plus #4/b5 and #7, and E blues plus #4/b5 and Maj. 7).

87

G

TIM T M T M I T I T M T I T M I T I M T M T M I T I T T I M T I

88

C

TIM T I T M T I T I M T M I T I T M T I M I T M T T I M T I

89

F

I I T M T I M T M T M I T I M T I M T M I T

90

D

M T M T I T I T I T I M T M T I T M T I T

91

B<sub>b</sub>

T I M T I M T M T I M T M T M I T M I T M T I M T M I T

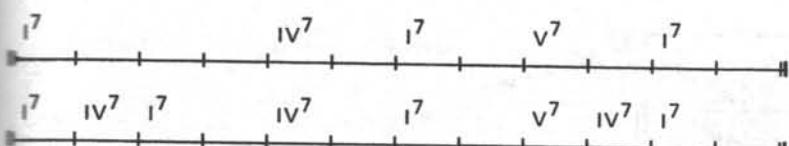
92

E<sub>b</sub>

I T I M I T I M T M I T I M T M I T I T M I T I T I T M I T

## Blues Scale Licks

The next five licks use the G blues scale plus #4/b5 (and occasionally 7) exclusively. This scale may be played over the I, IV and V chords. In a blues progression these chords are usually all dominant 7ths (I7, IV7, and V7). When played in the order as presented here, the licks will fit two of the most frequent types of 12-bar blues progressions. They may of course be used separately in other situations. The first progression is quite often used in bluegrass — it's the same as in Earl Scruggs' "Foggy Mountain Special", Don Reno's "Banjo Riff" and "Double Banjo Blues", and Red Allen's "Bluegrass Blues".



93

94

95

96

97

# Arpeggios

Back in the late '60's, when this writer first started arranging Scott Joplin ragtime for banjo, I tried to adhere strictly to the alternating-string principle of scale playing. I came across many arpeggio passages which would not always fit into a single left-hand chord fingering, so it was necessary to shift to others. By using an open string to smooth the way to the next fingering, I was incorporating a technique which my fellow picker, Pat Cloud, calls "point-of-departure". Many examples of this can be found in my book, "5-string Banjo Ragtime: Classic Rags of Scott Joplin" (Charles Anderson Music Publishing/Belwin-mills). The following excerpt is from "Maple Leaf Rag".

8va -----

Gm

T I M T I M T I      M T I M T I T M

Later, while transcribing licks by pianists, guitarists, mandolinists, horn players and others, I found that they were playing extended patterns using only chord tones. Eventually, I met other banjo players experimenting with the same technique. This colorful approach to arpeggio playing can be applied to many styles of music; however, this section will present only those of immediate importance to progressive bluegrass players.

Not every chord is playable in this style. The open 1st string, D, or 5th string, G, must be a part of the chord. Either string may serve as a "point-of-departure".

The image shows four sets of guitar fretboard diagrams, each consisting of two diagrams side-by-side. The first set is for Bb Major, the second for G Minor, the third for Eb Major, and the fourth for C Minor. Each diagram shows a specific arpeggio pattern across the six strings of a guitar. Below each diagram, the corresponding scale degree (0, 3, 6, 8, 10, 11, 12, 13, 15, 16, 17) is listed, followed by the letter T (Thick string), I (Index finger), or M (Middle finger). The diagrams illustrate various ways to play the same chord using different fingerings and string sets.

## Arpeggio Patterns

The four-note patterns in this section are similar to the four-note patterns previously applied to the scales. However, instead of the notes of the scale, they will now use only the notes of a chord. As with the scale patterns, each pattern is really four patterns in one — it all depends on where one begins (notice the four melodic fragments below). The patterns are presented in ascending order. For the descending patterns, simply play them in reverse. There will be four melodic fragments in the descending patterns as well.

The image displays four sets of musical notation, each containing four staves of music. The first set is labeled "Ascending patterns", the second "Ascending fragments", the third "Descending patterns", and the fourth "Descending fragments". Each staff consists of a treble clef, a key signature, and a time signature. The music is composed of eighth-note patterns that form arpeggios. The patterns are designed to be played on a guitar, with the notes indicating which strings to play and the direction of the arpeggio (upward or downward).

Every major and minor chord will appear in three different keys (see page 68); therefore, the key signatures indicated before each pattern are only one of the three which contain the correct sharps or flats to form the chord.

**G**

Notice how the patterns for C, Cm and Em follow the same "route".

**C**

**Em**

**Cm**

The patterns for D, Dm and Bb follow the same route.

The image displays four staves of musical notation for guitar, arranged vertically. Each staff consists of a treble clef staff, a fretboard diagram below it, and a tablature staff at the bottom. The notation is divided into three measures by vertical dashed lines. The first measure shows a single eighth-note stroke on each string. The second measure begins with a sixteenth-note stroke on the 12th fret of the 6th string, followed by eighth-note strokes on the 11th, 10th, and 9th frets of the 6th string. The third measure begins with a sixteenth-note stroke on the 15th fret of the 6th string, followed by eighth-note strokes on the 14th, 13th, and 12th frets of the 6th string. The tablature staff shows the corresponding fingerings: I, T, I, M, T, I, M for the first measure; T, M, T, I, M, T, I, M for the second measure; and M, T, I, M, T, I, M for the third measure. The key signature for the top three staves is G major (one sharp), while the bottom staff is E-flat major (two flats). The time signature is common time (indicated by 'C').

D

Dm

B $\flat$

E $\flat$

The routes for the Bm and Gm patterns (in the low range) are essentially the same as for G. The order of fingers played by the right hand is the same, but some of the strings had to be changed to accommodate the differences between chords.

**Bm**

**Gm**

8va-----

Scruggs-style banjo tablature for Bm and Gm chords. The top section shows the Bm chord with a treble clef and common time. The bottom section shows the Gm chord with a bass clef and common time. Both sections include fingerings (I=Index, T=Thumb, M=Middle) and string numbers (e.g., 0, 4, 11, 12). The Bm section ends with a transition to Gm, indicated by a dashed vertical line. The Gm section concludes with an eighth-note rest followed by a dynamic instruction "8va-----".

## Major and Minor Chord Extensions

Of all the possible major chord extensions, the one most suitable to bluegrass music is the 6th. Many Scruggs-style licks incorporate this tone liberally.

G G6 C C6 D D6

Scruggs-style banjo tablature showing chord extensions. The top line shows the chords G, G6, C, C6, D, and D6. The bottom line shows a sequence of notes and chords: G (with a 'G' above it), H (with an 'H' above it), C (with a 'C' above it), D (with a 'D' above it), and a final section starting with a 'T' and ending with an 'I'. Arrows point from the labels 'G', 'H', 'C', and 'D' to specific notes in the sequence.

The notes of a major 6th chord also comprise the notes of its relative minor's 7th chord: G6 and Em7, C6 and Am7, F6 and Dm7, etc. Use these arpeggios as you would the pentatonic and minor pentatonic scales. They are identical with the exception that one note has been omitted.

**G Pentatonic E Minor Pentatonic**

**G6, Em7**

**C6 Am7**

**D6 Bm7**

**F6 Dm7**

**Bb6 Gm7**

**Eb6 Cm7**

**G6/Em7**

**ARPEGGIOS/53**

**C6/Am7**

**F6/Dm7**

**D6/Bm7**

**Bb6/Gm7**

**Eb6/Cm7**

## Dominant Seventh Arpeggios

Dominant seventh chords occur on the 5th degree of each major key (V7). Dominant sevenths may be added to I and IV as well, but only if a blues sound is desired.

KEY OF G: G7 C7 D7  
I<sup>7</sup> IV<sup>7</sup> V<sup>7</sup>

In the next section there will be an arrangement of a 12-bar blues progression using this technique.

The image shows a five-line musical staff with six measures of music. The chords are labeled above the staff: G7, A7, D7, B7, C7, and E7. Below the staff, the notes are written on the strings of a guitar, with fingerings indicated by numbers. The first measure (G7) starts at the 6th string (B) with a 0, followed by 3, 0, 0, 6, 9. The second measure (A7) starts at the 6th string (B) with a 0, followed by 3, 0, 0, 10, 12, 17. The third measure (D7) starts at the 6th string (B) with a 0, followed by 4, 2, 1, 0, 7, 7, 10. The fourth measure (B7) starts at the 6th string (B) with a 0, followed by 3, 1, 0, 11, 10, 16. The fifth measure (C7) starts at the 6th string (B) with a 2, followed by 0, 3, 1, 2, 11, 10, 14. The sixth measure (E7) starts at the 6th string (B) with a 0, followed by 2, 1, 0, 9, 9, 12. The staff ends with a fermata and the instruction "8va ---".

**G7**

Diagram showing a guitar arpeggio for the G7 chord. The top staff shows a treble clef and common time (C). The bottom staff shows a bass clef and common time (C). The arpeggio consists of the notes G (3rd string, 3rd fret), B (2nd string, 0), D (3rd string, 0), B (2nd string, 10), D (3rd string, 10), G (3rd string, 10), B (2nd string, 0), D (3rd string, 0), B (2nd string, 12), D (3rd string, 12), G (3rd string, 12), B (2nd string, 12), D (3rd string, 12), B (2nd string, 17). Fingerings below the strings indicate T (thumb), I (index), M (middle), and P (pinky).

**D7**

Diagram showing a guitar arpeggio for the D7 chord. The top staff shows a treble clef and common time (C). The bottom staff shows a bass clef and common time (C). The arpeggio consists of the notes D (2nd string, 4), F# (1st string, 2), A (3rd string, 0), D (2nd string, 2), F# (1st string, 1), A (3rd string, 0), D (2nd string, 2), F# (1st string, 1), A (3rd string, 0), D (2nd string, 7), F# (1st string, 5), A (3rd string, 10), D (2nd string, 11), F# (1st string, 10), A (3rd string, 10), D (2nd string, 12). Fingerings below the strings indicate T (thumb), I (index), M (middle), and P (pinky).

**A7**

Diagram showing a guitar arpeggio for the A7 chord. The top staff shows a treble clef and common time (C). The bottom staff shows a bass clef and common time (C). The arpeggio consists of the notes A (3rd string, 2), C# (2nd string, 2), E (3rd string, 2), A (3rd string, 0), C# (2nd string, 2), E (3rd string, 0), A (3rd string, 7), C# (2nd string, 5), E (3rd string, 10), A (3rd string, 0), C# (2nd string, 5), E (3rd string, 14), A (3rd string, 10), C# (2nd string, 14), E (3rd string, 14), A (3rd string, 14), C# (2nd string, 0), E (3rd string, 14), A (3rd string, 17). Fingerings below the strings indicate I (index), T (thumb), M (middle), and P (pinky).

**C7**

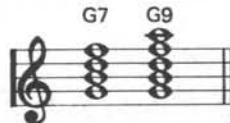
Diagram showing a guitar arpeggio for the C7 chord. The top staff shows a treble clef and common time (C). The bottom staff shows a bass clef and common time (C). The arpeggio consists of the notes C (3rd string, 3), E (2nd string, 1), G (3rd string, 0), C (3rd string, 2), E (2nd string, 1), G (3rd string, 0), C (3rd string, 2), E (2nd string, 1), G (3rd string, 0), C (3rd string, 8), E (2nd string, 5), G (3rd string, 10), C (3rd string, 0), E (2nd string, 5), G (3rd string, 13), C (3rd string, 0), E (2nd string, 15), G (3rd string, 13), C (3rd string, 14), E (2nd string, 0), G (3rd string, 15), C (3rd string, 14), E (2nd string, 0), G (3rd string, 17). Fingerings below the strings indicate T (thumb), I (index), M (middle), and P (pinky).

**E7**

Diagram showing a guitar arpeggio for the E7 chord. The top staff shows a treble clef and common time (C). The bottom staff shows a bass clef and common time (C). The arpeggio consists of the notes E (2nd string, 2), G# (1st string, 1), B (3rd string, 0), E (2nd string, 2), G# (1st string, 1), B (3rd string, 0), E (2nd string, 2), G# (1st string, 1), B (3rd string, 0), E (2nd string, 9), G# (1st string, 9), B (3rd string, 9), E (2nd string, 9), G# (1st string, 9), B (3rd string, 9), E (2nd string, 12), G# (1st string, 12), B (3rd string, 12), E (2nd string, 12). Fingerings below the strings indicate T (thumb), I (index), M (middle), and P (pinky).

## Dominant Ninth Arpeggios

Dominant 9th chords are dominant 7th chords with an additional note added a 9th above the root. Their function is the same as dominant 7th chords.



In this book, the treatment of the ninth chord arpeggios is just like that of the pentatonic scales. Like the pentatonic scales, they contain five notes, and rather than playing them in typical arpeggio fashion — root, 3rd, 5th, 7th and 9th — the ninth is sounded between the root and 3rd (actually functioning as the 2nd), and the root is sounded between the 7th and 9th as well. As a result, they are played in the manner of a scale.

**G9 Arpeggio:** Guitars are shown in standard tuning (E-A-D-G-B-E). Fingerings: T I M T I M I, T M T I M T I M.

**G9 Scale Style:** Guitars are shown in standard tuning (E-A-D-G-B-E). Fingerings: T I M T I M I, T M T I M T I M.

**G9:** Guitars are shown in standard tuning (E-A-D-G-B-E). Fingerings: 0 3 0 7 0 6 7, 0 3 0 7 0 10 9 15.

**D9:** Guitars are shown in standard tuning (E-A-D-G-B-E). Fingerings: 0 2 4 2 1 0 9 7 10.

**C9:** Guitars are shown in standard tuning (E-A-D-G-B-E). Fingerings: 0 2 0 8 5 0, 0 2 0 (3) 5 8 0 (5) 9 11 10 14.

**F9:** Guitars are shown in standard tuning (E-A-D-G-B-E). Fingerings: 1 3 0 7 5 4 6 10 15.

**A9:** Guitars are shown in standard tuning (E-A-D-G-B-E). Fingerings: 2 0 7 0 6 5 7, 2 0 7 0 6 5 10 9 14.

\* Play either note

Sheet of six staves of guitar arpeggio exercises. Each staff consists of a musical staff above a fretboard diagram below it. The fretboard shows strings from left to right and frets from bottom to top. Fret numbers are indicated above the strings. Below the strings, letters T, I, M, and T indicate the position of the index, middle, ring, and pinky fingers respectively. The first staff is in E9 (G major) with a key signature of two sharps. The second staff is also in E9. The third staff is in Bb9 (B-flat major) with a key signature of one flat. The fourth staff is in G9 (G major) with a key signature of no sharps or flats. The fifth staff is in D9 (D major) with a key signature of one sharp. The sixth staff is in C9 (C major) with a key signature of no sharps or flats.

F9

This guitar tab shows a sequence of sixteenth-note patterns for the F9 chord. The top staff uses a treble clef and a common time signature (C). The bottom staff uses a bass clef and a common time signature (C). The tab includes fingerings (e.g., 3, 4, 5) and string muting symbols (T, I, M) below the strings.

T I M T I M T I M T M I M T M I M T M I M T M

E9

This guitar tab shows a sequence of sixteenth-note patterns for the E9 chord. The top staff uses a treble clef and a common time signature (C). The bottom staff uses a bass clef and a common time signature (C). The tab includes fingerings (e.g., 0, 1, 2) and string muting symbols (T, I, M) below the strings.

I T I M T I T M T I M T I M T I M T I M T I M T

Bb9

This guitar tab shows a sequence of sixteenth-note patterns for the Bb9 chord. The top staff uses a treble clef and a common time signature (C). The bottom staff uses a bass clef and a common time signature (C). The tab includes fingerings (e.g., 0, 5, 8) and string muting symbols (T, I, M) below the strings.

T I M T I M I T M T I M T I M T I M T I M T M

## Arpeggio Licks

From a technical standpoint, composing licks with arpeggios is a relatively easy process. Since every note is part of the chord, it is possible to start anywhere within the sequence. Simply play as many notes as you need to fill the amount of time required on a particular chord. Ascending and descending pattern fragments, as well as the basic arpeggio itself, may be combined to create many interesting licks. Experimenting within the general framework of an arpeggio with broken patterns and fragments in a random manner may also produce some surprisingly great licks.

Sheet music for a G major arpeggio lick. The first measure shows a descending G major arpeggio (G-B-D). The second measure shows an ascending G major arpeggio (D-G-B). Fingerings: M I T M I T M I. Chord: G.

Sheet music for a C major arpeggio lick. The first measure shows an ascending C major arpeggio (C-E-G). The second measure shows a descending C major arpeggio (G-E-C). Fingerings: I T I M T I M T. Chord: C.

Sheet music for a G9 arpeggio lick. The first measure shows an ascending G9 arpeggio (G-B-D-F#-A-C). The second measure shows a descending G9 arpeggio (C-A-F#-D-B-G). Fingerings: I T I T I M I T. Chord: G9.

Sheet music for a C9 arpeggio lick. The first measure shows an ascending C9 arpeggio (C-E-G-B-F#-A). The second measure shows a descending C9 arpeggio (A-F#-C-B-E-G). Fingerings: I T I M I T M I. Chord: C9.

Sheet music for an Em arpeggio lick. The first measure shows an ascending Em arpeggio (E-G-B-D). The second measure shows a descending Em arpeggio (D-B-G-E). Fingerings: I T I M T I M T. Chord: Em.

Sheet music for a D9 arpeggio lick. The first measure shows an ascending D9 arpeggio (D-F#-A-C-G-B). The second measure shows a descending D9 arpeggio (B-G-F#-C-A-D). Fingerings: M I T M T I M T. Chord: D9.

Sheet music for an A7 arpeggio lick. The first measure shows an ascending A7 arpeggio (A-C-E-G-D-F#). The second measure shows a descending A7 arpeggio (F#-D-A-C-E-G). Fingerings: M I T M T I M T. Chord: A7.

Sheet music for a D major arpeggio lick. The first measure shows an ascending D major arpeggio (D-F#-A-C). The second measure shows a descending D major arpeggio (C-A-F#-D). Fingerings: T I T I T M I T. Chord: D.

Licks built on chords that share the same “route” as other chords can be “transformed” to these chords by altering the differing notes. Since the numerical scale degree for a note in one chord (root, 3rd, 5th, 7th, 9th) will not always be the same in another chord, the term “transposition” would not be an accurate description for every case. For example, the note G, which is the 5th of both C major and C minor chords, will be the 3rd of an E minor chord.

**G7**

**G6/Em7**

**C**

**Em**

**Cm**

Each tab includes a musical staff, a fretboard diagram, and a string diagram below it. The string diagram uses 'T' for top string (6th), 'I' for 3rd string (5th), 'M' for 2nd string (4th), and 'T' for bottom string (3rd). Fret numbers are indicated above the strings. Below each tab is a sequence of letters: T I M I T I M T I M I T M I T M I T M I T M.

**D7**

**D6/Bm7**

**C**

**Em**

**Cm**

Each tab includes a musical staff, a fretboard diagram, and a string diagram below it. The string diagram uses 'T' for top string (6th), 'I' for 3rd string (5th), 'M' for 2nd string (4th), and 'T' for bottom string (3rd). Fret numbers are indicated above the strings. Below each tab is a sequence of letters: M I T M I T M I T M T I T I T I T M I T M I T M I T M T I T M I T M I T M I T M.

A musical staff with a treble clef and a common time signature. The melody consists of eighth-note patterns. Below it is a guitar tablature with six strings and two octaves. The tab shows fingerings and positions for the notes. Chords labeled Dm7/F6 and D7 are indicated above the staff.

Dm7/F6      D7

M T I M I T M T    I M T I M I T I    M T I M I T M T    I M T I M I T I

A musical staff with a treble clef and a common time signature. The melody consists of eighth-note patterns. Below it is a guitar tablature with six strings and two octaves. The tab shows fingerings and positions for the notes. Chords labeled F6/Dm7 and D7 are indicated above the staff.

F6/Dm7      D7

T I T M T I M I    T M T I M I T M    T I T M T I M I    T M T I M I T M

A musical staff with a treble clef and a common time signature. The melody consists of eighth-note patterns. Below it is a guitar tablature with six strings and two octaves. The tab shows fingerings and positions for the notes. Chords labeled C7 and A7 are indicated above the staff.

C7      A7

T I M T M I T I    M I T M I T I M    T I M T M I T I M    I M T M I T I M

# Improvisation

Improvising is the process of combining musical ideas spontaneously to fit the chord progression of a tune. Care must be taken to spend exactly the right amount of time on each chord (one bar, two bars, etc.). A skilled improvisor, be he a banjo, guitar, saxophone, or piano player, or whatever, has at his fingertips a reservoir of scales, patterns, licks and phrases that he has rehearsed countless times and knows where and how to use in many different situations.

On the path to this level of proficiency, one may take several approaches. First of all, achieve a mastery of a few scales and patterns. Since most bluegrass banjo players prefer to play in G and C — or out of G and C positions (using a capo to play in other keys), the logical scales to learn first would be G and C major, G and C blues, and the pentatonic scales based on the major chords appearing in the two keys: G, C, and D for the key of G, and C, F and G for the key of C.

A tape recorder is a valuable tool for this learning process. Begin by taping several minutes of each chord, and then go back and practice the various scales and patterns over them. Try to assemble as many melodic fragments as possible. Any one pattern played too long will begin to sound more like an exercise than an interesting musical idea. It is also important to emphasize strategic chord-tones. When a player feels comfortable with this approach, he should then graduate to simple chord progressions.

Banjo players thrive on licks; therefore, another approach would be to learn a lick, master it, and then be able to "plug" it into every tune in one's repertoire where it might fit. In this manner the lick will eventually become second nature. For example, with just a few G, C, D and F licks, a player will be able to embellish previously learned solos of many standard bluegrass tunes in the keys of G and C. With these same licks, one may also arrange a complete solo to a tune. The ultimate goal in this style of playing is to perform a piece without planning the licks in advance. This would be the difference between "arranging" and "improvising".

To demonstrate this method, many of the licks from the previous section have been arranged to fit the following standard chord progression in the key of G:



Although it is possible to integrate many types of scales into a solo, each of the following examples will use only one. The first will use only G major combined with a few Scruggs-style licks and a transition lick.

The musical examples consist of two staves of music for banjo. The top staff begins with a G major scale (G, A, B, C, D, E, F#) followed by a transition lick (H) and a C major scale (C, D, E, G, A, B, C). The bottom staff begins with a D7 chord (D, F#, A, C) followed by a G major scale (G, A, B, C, D, E, F#) with a slide (S) on the 5th string. Both staves include fingerings and a tablature below the staff showing the left-hand position on the banjo neck.

This example will use only pentatonic scale licks: G pentatonic over the G major chord, C pentatonic over the C chord, and D pentatonic over the D chord.

The image shows two staves of guitar tablature. The top staff is in G major (G) and the bottom staff is in C major (C). The first section starts with a G pentatonic lick (T I M T I M) followed by a C pentatonic lick (T I M T I M). The second section starts with a D pentatonic lick (M T I M T I M) followed by a G pentatonic lick (I M I T M I T M). The tabs include fingerings (e.g., 0, 2, 5, 7, 9, 10) and string numbers (e.g., 0, 2, 5, 7, 9, 10).

This arrangement uses the same three pentatonic scales as in the last example, however, the chromatic passing tones, #2/b3 and #5, have been added. Note how the ending of the first G lick, and the D lick, were altered to accommodate the beginning of the following licks.

The image shows two staves of guitar tablature. The top staff is in G major (G) and the bottom staff is in C major (C). The first section starts with a G pentatonic lick (T I M T I M) followed by a C pentatonic lick (T I M T I M). The second section starts with a D pentatonic lick (M T M T I T I T) followed by a G pentatonic lick (I T I M T M I T). The tabs include fingerings (e.g., 0, 2, 5, 7, 9, 10, 11, 12, 13) and string numbers (e.g., 0, 2, 5, 7, 9, 10, 11, 12, 13).

All of the blues licks in the last section were presented in the order of a 12-bar blues progression. Here you will find most of them again, only rearranged to fit a different chord progression. As in the 12-bar blues progression, all of the chords will be dominant 7th chords.

Root G7

5th

Root C7

7th

Root D7

7th

Root G7

5th

M T M I T M I T I M T M T I M T I M T M

In the previous example, notice how each measure began on a chord tone. The following example also makes use of this technique — again using the G blues scale plus #4/b5 and 7.

5th G7

Root

Root C7

5th

Root D7

3rd

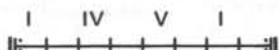
7th G7

Root

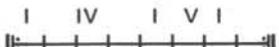
M T M I T M I T I M T M T I M T I M T M

The chord progression used in the previous exercises contained on pages 63-65 is the foundation for quite a number of bluegrass songs and instrumentals. The following chart will list a few of these well-known tunes built from this chord progression, and then diagram several of the most common chord progressions used in bluegrass music. The player should look for "blocks-of-chords", usually in four-measure groups, which recur in many different progressions. A lick or phrase which is playable in one tune over such a block will probably be just as playable in another tune over the same block. The beginning four and ending four measures of most tunes are very significant and are usually consistent as to their progressions. The final four measures are the most consistent and usually take the form of V-V-I-I or I-V-I-I.

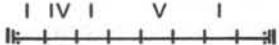
## Chord Progression Chart



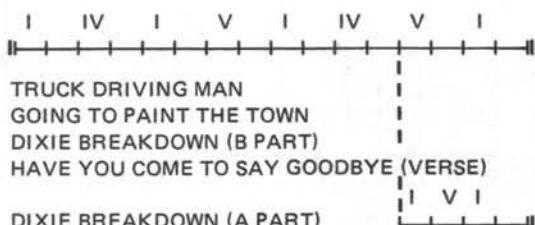
BLUERIDGE CABIN HOME  
DON'T GIVE YOUR HEART TO A RAMBLER  
PRISONER'S SONG  
IS IT TOO LATE NOW  
BLUEBIRDS ARE SINGING  
SOMEDAY WE'LL MEET AGAIN SWEETHEART  
I WONDER WHERE YOU ARE TONIGHT (VERSE)  
I'D RATHER BE ALONE (VERSE)  
HELEN (VERSE)  
TEARDROPS IN MY EYES (VERSE)  
RANDY LYNN RAG (A PART)



NINE POUND HAMMER



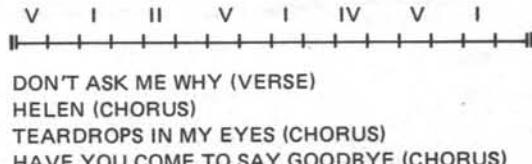
ARE YOU MISSING ME (VERSE)  
  
HOW MOUNTAIN GIRLS CAN LOVE (VERSE)  
COLUMBUS STOCKADE BLUES (VERSE)  
ARE YOU MISSING ME (CHORUS)



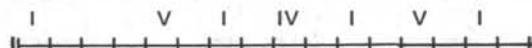
TRUCK DRIVING MAN  
GOING TO PAINT THE TOWN  
DIXIE BREAKDOWN (B PART)  
HAVE YOU COME TO SAY GOODBYE (VERSE)  
  
DIXIE BREAKDOWN (A PART)  
FLINT HILL SPECIAL  
BURY ME BENEATH THE WILLOW  
YOUR LOVE IS LIKE A FLOWER  
HARD AIN'T IT HARD  
AIN'T NOBODY GONNA MISS ME WHEN I'M GONE  
BACK TO THE CROSS  
IF I WANDERED BACK TONIGHT  
WRECK OF OLD 97  
ON MY WAY BACK TO THE OLD HOME  
NOBODY LOVES ME, NOBODY CARES  
I'M WAITING TO HEAR YOU CALL ME DARLING  
COME BACK DARLING  
DON'T ASK ME WHY (CHORUS)  
HE TOOK YOUR PLACE (VERSE)  
NOBODY'S LOVE IS LIKE MINE



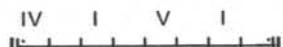
I'D RATHER BE ALONE (CHORUS)



DON'T ASK ME WHY (VERSE)  
HELEN (CHORUS)  
TEARDROPS IN MY EYES (CHORUS)  
HAVE YOU COME TO SAY GOODBYE (CHORUS)



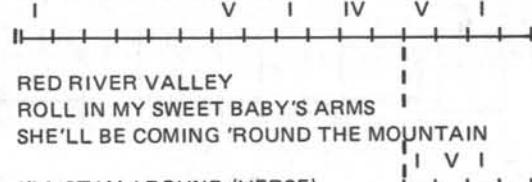
THINK OF WHAT YOU'VE DONE (VERSE)



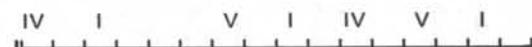
THIS LAND IS YOUR LAND  
BUGLE CALL RAG (SOLOS)  
DUELIN' BANJO (SOLOS)  
HOW MOUNTAIN GIRLS CAN LOVE (CHORUS)  
THINK OF WHAT YOU'VE DONE (CHORUS)  
RANDY LYNN RAG (B PART)  
WAY DOWNTOWN



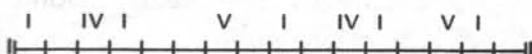
COLUMBUS STOCKADE BLUES (CHORUS)



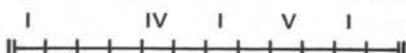
RED RIVER VALLEY  
ROLL IN MY SWEET BABY'S ARMS  
SHE'LL BE COMING 'ROUND THE MOUNTAIN  
  
I'LL STAY AROUND (VERSE)  
WHY DON'T YOU TELL ME SO (VERSE)  
WILL YOU BE LOVING ANOTHER MAN  
WHEN THE SAINTS GO MARCHING IN  
MAMA DON'T ALLOW  
CRAWDAD SONG



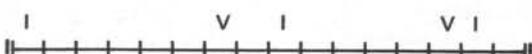
I WONDER WHERE YOU ARE TONIGHT (CHORUS)  
  
I'LL STAY AROUND (CHORUS)  
WHY DON'T YOU TELL ME SO (CHORUS)  
HE TOOK YOUR PLACE (CHORUS)



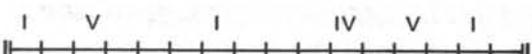
ON AND ON  
I'LL NEVER SHED ANOTHER TEAR  
LITTLE CABIN HOME ON THE HILL (VERSE)  
MY LITTLE GIRL IN TENNESSEE (VERSE)  
THAT WAS BEFORE I MET YOU (VERSE)  
THAT OLD BOOK OF MINE (VERSE)  
GONNA SETTLE DOWN (VERSE)  
LOG CABIN IN THE LANE (VERSE)  
CABIN IN CAROLINE (VERSE)  
GOIN' UP (VERSE)  
COUNTRY CHURCH (VERSE)



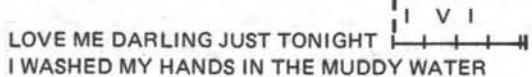
12-BAR BLUES  
SHUCKIN' THE CORN  
FOGGY MOUNTAIN SPECIAL  
DON'T GET ABOVE YOUR RAISING (INSTRUMENTAL ONLY)



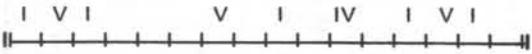
I SHALL BE AT HOME WITH JESUS  
I'VE LOST YOU (VERSE)



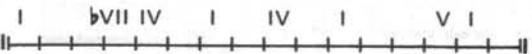
A HUNDRED YEARS FROM NOW  
PHILADELPHIA LAWYER  
WILL YOU BE SATISFIED THAT WAY?  
CRYING MY HEART OUT OVER YOU



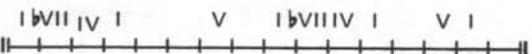
LOVE ME DARLING JUST TONIGHT  
I WASHED MY HANDS IN THE MUDDY WATER



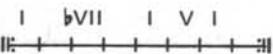
CARELESS LOVE



LOVE COME HOME



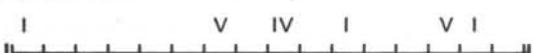
LIVE AND LET LIVE



LITTLE MAGGIE



LITTLE CABIN HOME ON THE HILL (CHORUS)  
MY LITTLE GIRL IN TENNESSEE (CHORUS)  
THAT WAS BEFORE I MET YOU (CHORUS)  
THAT OLD BOOK OF MINE (CHORUS)  
GONNA SETTLE DOWN (CHORUS)  
LOG CABIN IN THE LANE (CHORUS)  
CABIN IN CAROLINE (CHORUS)



GOIN' UP (CHORUS)

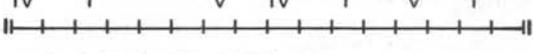
I V I IV I V I

COUNTRY CHURCH (CHORUS)

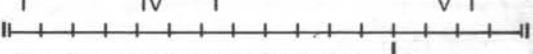
I V I IV I V I

LONESOME ROAD BLUES  
EAST VIRGINIA BLUES

ROLL ON BUDDY

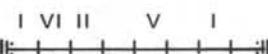


I'VE LOST YOU (CHORUS)

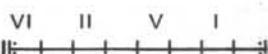


WILL THE CIRCLE BE UNBROKEN  
RIDING THE MIDNIGHT TRAIN  
MOUNTAIN DEW  
SITTING ON TOP OF THE WORLD  
TRAVELING THE HIGHWAY HOME

GIT IN LINE BROTHER



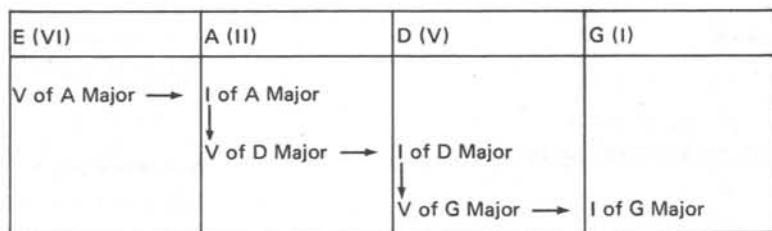
SALTY DOG



DON'T LET YOUR DEAL GO DOWN  
I KNOW WHAT IT MEANS TO BE LONESOME

Most of the progressions illustrated in the previous chart incorporated just chords I, IV and V; however, a few used "outside" chords — that is, chords that do not occur naturally in a major key. The major chord based on the lowered 7th degree appears in tunes of a bluesy or modal nature. When the major chords based on the 2nd and 6th degrees appear in tunes, they demonstrate one of the functions of the famous Circle-of-5ths. VI actually functions as V of II, II functions as V of V, and then V resolves to I. "Don't Let Your Deal Go Down" and "Salty Dog" are songs which demonstrate this relationship.

I	ii	iii	IV	V	vi	vii°	II	VI	bVII
C	Dm	Em	F	G	Am	B°	D	A	Bb
G	Am	Bm	C	D	Em	F#°	A	E	F
D	Em	F#m	G	A	Bm	C#°	E	B	C
A	Bm	C#m	D	E	F#m	G#°	B	F#	G
E	F#m	G#m	A	B	C#m	D#°	F#	C#	D
B	C#m	D#m	E	F#	G#m	A#°	C#	G#	A
F	Gm	Am	Bb	C	Dm	E°	G	D	Eb
Bb	Cm	Dm	Eb	F	Gm	A°	C	G	Ab
Eb	Fm	Gm	Ab	Bb	Cm	D°	F	C	Db



Over the E chord one should play an A major scale, over the A chord play a D major scale, and over the D and G chords, a G major scale.

The following section will once again combine licks from the last section into arrangements of some of the chord progressions.

The following progression, written in G, is one used by some of bluegrass music's most popular songs.

Three staves of guitar tablature showing a progression from G (I) to C (IV) to G (I).

- Staff 1:** Melodic line. Fingerings: 10, 9, 10, 0. Hammer-on (H) at the beginning of the second measure.
- Staff 2:** Rhythmic pattern. Pick (P) at the beginning of the second measure. Grace note (G7) before the first note of the second measure.
- Staff 3:** Continuation of the melodic line.

D7 (V)      G (I)

I T I M I T I M      T M T M I T I M      T M T M T M I T      I T I M T I M

"Will the Circle be Unbroken", "Mountain Dew" and "Sitting on Top of the World" are a few of the songs that share the following chord progression. In this example it is written in C.

C (I)  
H  
C

T M T I M T I M T M T M T M T M T M T M T I T T I M I T M

F (IV)  
H

T I M T M I T I M T M T M T M T I M I T I M I T I M I T M

C (I)

T I M T I T M T I T I M T M T M I T I M I T M T T I M T I

G7 (V)

T M T M T I M T M I T I M T M T I M T I M T I M T I M

C (I)

T M T I M T I M T M T I M T I M T I M T I M T I M

The following arrangement demonstrates how a player may begin a solo by establishing the melody in Scruggs-style and then "stretch-out" and improvise over the chords in the melodic style.

**Little Maggie (key of G)**

**G (I)**

**F (bVII)**

**G (I)**

**D (V)**

**G (I)**

**F (bVII)**

The next two arrangements combine arpeggio phrases with Scruggs-style licks and scale passages. The first may be played over the chord progression to "Bury Me Beneath the Willow", "Hard Ain't it Hard", and "Dixie Breakdown" (part A). The second chord progression is to "Dixie Breakdown" (part B), "Have You Come to Say Goodbye", "Going to Paint the town", and "Truck Driving Man".

The image displays four staves of guitar tablature, each consisting of a musical staff at the top and a fretboard diagram at the bottom. The tabs use 'T' for thumb, 'M' for middle finger, and 'I' for index finger.

- Staff 1:** G major. Licks include a G major arpeggio (G-B-D) and a C major arpeggio (C-E-G).
- Staff 2:** G major. Licks include a G major arpeggio and a D7 arpeggio (D-F#-A-C).
- Staff 3:** G major. Licks include a G major arpeggio and a C major arpeggio.
- Staff 4:** G major. Licks include a G major arpeggio, a D7 arpeggio, and a G major pentatonic scale (G-A-C-D-E).

**G G Arpeggio**

**C C Pentatonic**

**G G Pentatonic**

**D7 D7 Arpeggio**

**G G Pentatonic**

**C C Arpeggio**

**D7 D7 Arpeggio**

**G Major Scale**

**G G Arpeggio**

This final arrangement utilizes a 12-bar blues progression. All the chords will be dominant 7ths or 9ths.

The image shows three staves of guitar tablature in common time (indicated by 'C') with a key signature of one sharp (G major). The first staff begins with a G7 arpeggio. The second staff begins with a C7 arpeggio. The third staff begins with a D7 arpeggio. The progression follows a 12-bar blues pattern:

- Bar 1: G7 (Arpeggio) | T I M I T M T I
- Bar 2: G7 (Arpeggio) | M T I M T I M
- Bar 3: G7 (Arpeggio) | I T I M T I M
- Bar 4: G7 (Arpeggio) | T M I T M I T M I
- Bar 5: G7 (Arpeggio) | T M I T M I T M I
- Bar 6: G7 (Arpeggio) | T M I T M I T M I
- Bar 7: G9 (Arpeggio) | T M I T M I T M I
- Bar 8: G9 (Arpeggio) | T M I T M I T M I
- Bar 9: G9 (Arpeggio) | T M I T M I T M I
- Bar 10: G9 (Arpeggio) | T M I T M I T M I
- Bar 11: G7 (Arpeggio) | T M I T M I T M I
- Bar 12: G7 (Arpeggio) | T M I T M I T M I

Chord diagrams are provided for each bar, indicating fingerings (e.g., 0, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12) and string muting (M).

# Forked Deer

Arranged by Bill Knopf

The sheet music consists of six staves of guitar tablature, each with a staff line and a fretboard diagram below it. The first staff starts in common time with a key signature of one sharp. It features a treble clef and includes a measure with a three-over-three grouping symbol (three vertical strokes above the staff). The second staff begins with a D major chord. The third staff starts with an A7 chord. The fourth staff begins with a D major chord. The fifth staff begins with a G major chord. The sixth staff begins with an A7 chord.

**Chords:**

- Staff 1: D, G
- Staff 2: D, G
- Staff 3: A7, D, G
- Staff 4: D, G
- Staff 5: A7, D, G
- Staff 6: A7, D

**Strumming Patterns:**

Each staff includes a series of letters below the staff line indicating strumming patterns. These letters are typically grouped in pairs or triplets under vertical lines. Common patterns include T (upstroke), M (downstroke), I (inward), and O (outward). Some patterns also include numbers like 1, 2, 3, or 4, and some have a circled '3' indicating a triplet feel.

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# Bonaparte's Retreat

Arranged by Bill Knopf

**Staff 1:**

**Staff 2:**

**Staff 3:**

**Staff 4:**

**Staff 5:**

**Staff 6:**

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# Beaumont Rag

Arranged by Bill Knopf

The sheet music consists of six staves of guitar tablature. Each staff includes a treble clef, a key signature of one flat, and a common time signature. The first staff begins with a C7 chord. Subsequent chords include F, Bb, and C7 again. Fingerings are indicated above the strings (e.g., 1, 2, 3, 4) and below the strings (e.g., 0, 2, 3). Strumming patterns are shown below the tabs, using abbreviations like I (upstroke), T (downstroke), M (middle), and L (light). The music is divided into measures by vertical bar lines.

**Staff 1:**

- Chord: C7
- Fingerings: 1, 2, 3, 4
- Strumming: I T I, M T M I, T I T I, T I T M T I, T I T M I, T I M T

**Staff 2:**

- Chord: C7
- Fingerings: 1, 2
- Strumming: I M T I M I T, T M T I T I T I, M T M I T M I T, I I T I M I T

**Staff 3:**

- Chord: Bb
- Fingerings: 1, 2, 3, 4
- Strumming: I T I M I T I, T I M I T I T I, M T M I T I M T, I M T I M T M T

**Staff 4:**

- Chord: F
- Fingerings: 1, 2, 3, 4
- Strumming: I M T I T M, T I M T I M T I, M T I M T I M I I, T I M T I M T I

**Staff 5:**

- Chord: C7
- Fingerings: 1, 2, 3, 4
- Strumming: M T I M I T I, T I T I T M T I, M I T I T I M T, I M T I M I T I

**Staff 6:**

- Chord: F
- Fingerings: 1, 2, 3, 4
- Strumming: M T I M I T I, T I T I T M T I, M I T I T I M T, I M T I M I T I

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Beaumont Rag, con't

Sheet music for Beaumont Rag, con't, featuring two staves of musical notation with tablature and fingerings.

**Staff 1:**

- Key signature: B-flat major (two flats).
- Chords: C7, F.
- Fingerings: 1 4, 3, 7, 10, 0; 8, 7, 0; 5, 8, 0; 5, 8, 0; 0; 5, 9, 0; 6, 9, 0; 10, 10, 0.
- String positions: M I T I T I T I M T I M T I M T I M T M T M T I T I T I T I M.

**Staff 2:**

- Key signature: B-flat major (two flats).
- Chords: B-flat major, F, C7, F.
- Fingerings: 12, 8, 10, 10, 0; 8, 10, 8, 10, 0; 8, 10, 6, 6, 0; 6, 9, 5, 3, 7, 0; 3.
- String positions: T M T M I T I M I T M T I M T I T I T I T I T I T.

## Salt River

Arranged by Bill Knopf

Sheet music for Salt River, featuring two staves of musical notation with tablature and fingerings.

**Staff 1:**

- Key signature: G major.
- Chords: G, C, F, D.
- Fingerings: 1, 8, 7, 10, 9, 10, 0; 7, 6, 7, 6, 0; 7, 6, 9, 0.
- String positions: D 1, B 2, G 3, D 4, G 5; T T I M T I M T I M T I T M T I T M T.

**Staff 2:**

- Key signature: G major.
- Chords: G, C, F, D, G.
- Fingerings: 8, 7, 10, 9, 10, 9, 10, 0; 12, 9, 10, 6, 8, 0; 5, 0, 7, 0, 0; 0; 8, 7, 10.
- String positions: T T I M T I M T I M T I T M T I T M T I T M T.

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Salt River, con't

Sheet music for guitar with tablature for "Salt River, con't". The music is in common time with a key signature of one sharp. It consists of five staves of musical notation with corresponding tablatures below each staff.

**Staff 1:** Starts with a C chord. Tablature shows fingerings: 9, 10, 9; 10, 10, 10; 10, 6, 0; 0, 5, 0; 9, 10, 9; 10, 9, 10. Fingerings: M T I M T T.

**Staff 2:** Starts with an F chord. Tablature shows fingerings: 12, 8, 10, 6, 9; 0, 0, 0; 0, 0, 0; 9, 10, 9, 10, 9, 10; 7, 6, 0, 6, 0, 5. Fingerings: T M T M I T I T M I T I T T M I T I M I T I M T M I T I M T.

**Staff 3:** Starts with a G chord. Tablature shows fingerings: 6, 0, 0, 0; 0, 7, 3, 0, 8, 5; 10, 10, 8, 10, 0; 0, 8, 10, 9, 8, 0; 0, 3, 0, 3, 0, 0. Fingerings: I M I T M I T M I T I T M T I M I T I M T M I T I T I M.

**Staff 4:** Starts with a D chord. Tablature shows fingerings: 2, 4, 1, 0, 2, 0, 0, 5, 2, 0, 0, 6, 4, 7, 6, 0, 6, 5, 0, 7, 10, 7, 7, 7, 9, 10, 0. Fingerings: I T I T I M I T I T I M T I M T M I T I T I M T M I T I T I.

**Staff 5:** Starts with a G chord. Tablature shows fingerings: 11, 10, 11, 0, 6, 5, 6, 6, 0, 5, 0, 0, 5, 0, 0, 7, 0, 1, 3, 0, 0, 3, 0, 0, 2, 5, 0, 0. Fingerings: M I T M I T I M T I M T I T I T I M I T I T I M I T I T I.

# Temperance Reel

Arranged by Bill Knopf

**Staff 1:**

Key: G Major (Clef: Treble) Time: Common Time (indicated by 'C') Key Signature: One sharp (F#)

**Chords:** G, Em

**Bass Notes:** D, B, G, D, G, D, G

**Fretting:** 1, 2, 3, 4, 5

**Picking:** T, I, M, T, I, T, M, T, M, T, M, I, T, I, M, T, M, T, I, T

**Staff 2:**

Key: G Major (Clef: Treble) Time: Common Time (indicated by 'C') Key Signature: One sharp (F#)

**Chords:** G, Em

**Bass Notes:** D, B, G, D, G, D, G

**Fretting:** 1, 2, 3, 4, 5

**Picking:** T, I, M, T, I, T, I, T, I, T, I, T, M, T, I, T, I, T, I, T, I, T, I, T, M

**Staff 3:**

Key: G Major (Clef: Treble) Time: Common Time (indicated by 'C') Key Signature: One sharp (F#)

**Chords:** Em

**Bass Notes:** D, B, G, D, G, D, G

**Fretting:** 1, 2, 3, 4, 5

**Picking:** T, I, M, T, M, T, M, T, M, I, T, I, M, I, T, I, T, M

**Staff 4:**

Key: G Major (Clef: Treble) Time: Common Time (indicated by 'C') Key Signature: One sharp (F#)

**Chords:** D, Em

**Bass Notes:** D, B, G, D, G, D, G

**Fretting:** 1, 2, 3, 4, 5

**Picking:** T, I, M, T, I, M, T, I, T, I, T, M, T, I, M

**Staff 5:**

Key: G Major (Clef: Treble) Time: Common Time (indicated by 'C') Key Signature: One sharp (F#)

**Chords:** D, G

**Bass Notes:** D, B, G, D, G, D, G

**Fretting:** 1, 2, 3, 4, 5

**Picking:** T, I, M, T, I, T, I, T, I, T, I, T, M, I, T, I, T, I

# I Don't Love Nobody

Arranged by Bill Knopf

**Chords:**

- C (Fret 0)
- F (Fret 1)
- G (Fret 0)
- D7 (Fret 0)
- G7 (Fret 3)
- Am (Fret 0)
- A7 (Fret 2)
- D7 (Fret 0)
- G7 (Fret 0)
- E7 (Fret 0)

**Lyrics:**

I DON'T LOVE NOBODY

**Tablature and Fingerings:**

The tabs show fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 0) and string numbers (D, B, G, D, G, B). The first staff shows a C chord with fingers 1, 2, 3, 4, 5, 6, 7, 8, 0. The second staff shows an F chord with fingers 1, 2, 3, 4, 5, 6, 7, 8, 0. The third staff shows a G chord with fingers 1, 2, 3, 4, 5, 6, 7, 8, 0. The fourth staff shows a D7 chord with fingers 1, 2, 3, 4, 5, 6, 7, 8, 0. The fifth staff shows a G7 chord with fingers 1, 2, 3, 4, 5, 6, 7, 8, 0. The sixth staff shows an Am chord with fingers 1, 2, 3, 4, 5, 6, 7, 8, 0.

I Don't Love Nobody, con't

1. 2.

E7

Am H

G7

D.C. al Fine

5 5 8 0 1 2 0 2 1 0 0 1 0 2 1 2 0 2 1 2 0 2 1 2 0 2 1 2 0 2 5 0 0

I T I T M I T I T I M T M I T M I T I T I M T M I T M T M T M I

St. Anne's Reel

Arranged by Bill Knopf

1. 2.

D G D G D G

C 0 5 4 4 5 0 0 2 4 4 6 0 0 0 0 2 4 4 0 5

M T M M T M T M I T T T M T I T T T I M I T T T M T M T

1. 2.

G A7 D D

4 4 4 5 0 0 2 4 4 4 2 0 0 0 2 2 2 2 3 3 0 3 0 5 3 3 0 3 0 9

M M T M T M I T T T T T I M T I M I T I M T M T M T M T

1. 2.

D G A7 D

7 0 0 7 0 7 0 7 0 0 0 4 5 0 6 0 7 6 5 9 10 9 10 10 7 0 0 7 0 7 0 0

I M T M T M I T M T M T T M T I T I M T I M T M T M T

1. 2.

G A D D

7 8 7 4 5 0 6 0 7 6 5 7 0 5 6 9 7 0 5 6

M T I M T T M T M T I M I T M M T I M I T M

# Under the Double Eagle

Arranged by Bill Knopf

**Under the Double Eagle**

Arranged by Bill Knopf

The music consists of six staves of tablature for a guitar-like instrument. The tablature shows the strings (D, B, G, D, G, B) and frets for each note. Fingerings are indicated above the notes, and picking patterns are shown below the strings. Chords are labeled with letters (G, D7, C, G7) and numbers (e.g., 2, 1, 3, 1). Measures are numbered at the beginning of each staff.

**Staff 1:**

- Measure 1: G (2, 1, 3, 1)
- Measure 2: G (2, 7)
- Measure 3: G (2, 1)
- Measure 4: G (3, 2, 1, 4)

**Staff 2:**

- Measure 1: D7 (3, 1, 2)
- Measure 2: D7 (4, 4)
- Measure 3: G

**Staff 3:**

- Measure 1: C (4, 2)
- Measure 2: C (1, 3)

**Staff 4:**

- Measure 1: G (1, 2)
- Measure 2: G (2, 2)
- Measure 3: G (H, 2, 3)
- Measure 4: G (P, 0)

**Staff 5:**

- Measure 1: G7 (4, 3)
- Measure 2: G7 (1, 4)

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Under the Double Eagle, con't

**G+**

**C** *H*

**F**

**B7**

**A7**

**D7**

**G7**

**C** *H*

TUNING INDICATIONS (below strings):

- Staff 1: T I M T I M
- Staff 2: T I T I T I M T
- Staff 3: I M T I T I M T
- Staff 4: M T I M T I M
- Staff 5: T I M T I M T
- Staff 6: T I T I M T I

# Paddy on the Turnpike

Arranged by Bill Knopf

The sheet music consists of six staves of guitar tablature. Each staff has a treble clef and a key signature of one sharp (F#). The first staff begins with a G chord. The second staff begins with a G chord. The third staff begins with a D chord. The fourth staff begins with a G chord. The fifth staff begins with a D chord. The sixth staff begins with a G chord.

Below each staff is a corresponding guitar neck diagram showing the fingerings for each note. The neck diagrams use the standard guitar notation where the top string is the 6th string and the bottom string is the 1st string. The diagrams show various chords and single notes being played.

Below the tablature are the lyrics "Paddy on the Turnpike". The lyrics are written in a rhythmic pattern consisting of "T" (upstroke), "M" (downstroke), and "I" (upstroke). The lyrics are repeated across all six staves.

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# Cattle in the Cane

Arranged by Bill Knopf

**Staff 1:**

A 4, 3, 2; D 1, 0, 5, 5, 6; G 7, 0, 6, 5, 6, 7, 0, 0, 0, 6, 0, 5, 0, 6

T I T M T M I T I T M T M I T I T I T M T M T

**Staff 2:**

A 0, 0, 0, 0, 5, 5, 0, 5, 4, 5, 0, 6, 7, 6, 0, 5, 7, 7, 0, 0, 0, 7, 0, 2, 2, 0, 2

I T I T M I T T T M T M T M I T I M I T I M I T I T I M T

**Staff 3:**

A 0, 0, 0, 0, 5, 5, 0, 5, 4, 5, 0, 6, 7, 6, 0, 5, 7, 7, 0, 0, 0, 7, 0, 2, 0, 0, 0, 0

T I T M T T M T M T I M T M T I T I T M T M T M I T I M T

**Staff 4:**

G 0, 0, 0, 0, 5, 5, 0, 5, 4, 5, 0, 6, 7, 6, 0, 5, 7, 7, 0, 0, 0, 7, 0, 2, 0, 0, 0, 0

T I T M T M T M T I T M I T I M I T I T I T I T I T

**Staff 5:**

Am 0, 2, 1, 2, 0, 5, 5, 0, 5, 4, 5, 0, 6, 7, 6, 0, 5, 7, 7, 0, 0, 0, 7, 0, 2, 4, 2, 0, 2

T I M T M T I T I M I T I T I M T I M T I T I M T I T I M T

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Cattle in the Cane, con't

Guitar tablature for 'Cattle in the Cane' showing three staves of music. The first staff starts with a chord Am. The second staff starts with a chord H. The third staff ends with a chord Am.

**Chords:**

- Am
- C
- E
- Am
- H

**Fretboard Fingerings:**

- Staff 1: 10, 2, 1, 2, 0; 5, 5, 0; 7, 7, 0; 7, 5, 5, 10, 10; 0, 5, 0, 1, 2, 1
- Staff 2: 0, 2, 1, 2, 0; 5, 5, 0; 7, 7, 0; 5, 0, 0, 5, 9, 0; 10, 10, 0, 10, 10, 0
- Staff 3: 10, 2, 1, 2, 0; 5, 5, 0; 7, 7, 0; 7, 5, 5, 0, 7, 0; 0, 5, 0, 5, 9, 0; 10, 10, 0, 10, 10, 0

**String/Position:**

- ITM IT TI TIM IT T IM T I T M IT IT IT IT T M IT IT M IT

Lady's Fancy

Arranged by Bill Knopf

Guitar tablature for 'Lady's Fancy' in G major. The first staff starts with a chord Em. The second staff starts with a chord B7. The third staff ends with a chord Em.

**Chords:**

- B7
- Em
- Am

**Fretboard Fingerings:**

- Staff 1: 10, 9, 9, 10, 9, 10; 0, 9, 10, 9, 10; 10, 9, 10, 9, 10
- Staff 2: 0, 7, 8, 9; 5, 5, 5, 4; 0, 4, 5, 0, 5, 4, 10; 9, 13, 14, 9, 10, 9; 12, 12, 12, 0, 10, 11, 9, 0

**String/Position:**

- D B G D G C
- IT M T I I M T M T M T I T M T I T M T I T I T I

Page 1: Em, Am, Em, B7, Em  
 Fretting: 14, 9, 12; 10, 9, 10, 7, 10; 9, 14, 12; 10, 12, 14, 10, 12, 9  
 Fingerings: M, T, I, M, I, T, M, I, T, M, I, T, M, T, I  
 Chords: Em, Am, Em, B7, Em  
 Fretting: 14, 14, 12, 9, 8, 0; 10, 9, 10, 7, 10; 9, 14, 12, 10, 9, 0; 10, 11, 9, 0  
 Fingerings: T, M, M, T, M, T, M, I, T, I, M, T, I, T, I, T, I, T, I, T, I, T, I, T, I  
 Chords: Em, D, Em, B7, Em  
 Fretting: 4, 5, 9, 0, 0, 0; 7, 9, 9, 7, 10, 0; 4, 5, 5, 9, 0, 0, 0; 7, 9, 7, 9, 0, 0, 0  
 Fingerings: T, I, M, T, M, T, I, T, I, T, M, T, I, T, M, T, I, T, M, I, T, M, T, M, T, M  
 Chords: D, Em, B7, Em  
 Fretting: 4, 5, 9, 0, 0, 0; 7, 9, 9, 7, 10, 0; 2, 1, 3, 2, 2, 2, 0, 0, 5, 0; 0, 7, 0, 4, 2  
 Fingerings: T, I, M, T, M, T, I, T, I, T, M, T, I, M, I, T, I, T, I, T, I, T, I, I, T, I  
 Chords: Em, Am, Em, B7, Em  
 Fretting: 3, 2, 9, 8, 12, 0; 10, 12, 14, 12, 10, 14; 9, 8, 9, 8, 12, 0; 10, 12, 14, 12, 10, 14, 0  
 Fingerings: T, I, M, T, M, I, T, T, I  
 Chords: Em, Am, Em, B7, Em  
 Fretting: 3, 2, 9, 8, 12, 0; 10, 12, 14, 12, 10, 14; 14, 12, 10, 12, 14, 10; 12, 14, 7, 9, 0  
 Fingerings: T, I, M, T, M, I, T, T, I

# John Hardy

Arranged by Bill Knopf

Music for John Hardy, arranged by Bill Knopf.

The music is in common time with a key signature of one sharp (F#).

The arrangement consists of five staves, each with a treble clef and a sharp sign.

Staff 1: Melodic line above guitar tablature. Chords: C, G.

Staff 2: Chords: C, G.

Staff 3: Chords: G.

Staff 4: Chords: D.

Staff 5: Chords: G.

The guitar tablature uses standard notation with vertical stems and horizontal dashes for note heads.

Below the tablature, a series of letters (M, T, I, C, G, S) are repeated under each staff, likely indicating specific techniques or fingerings.

The notes in the tablature correspond to these letters.

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John Hardy, con't

The sheet music consists of five staves of musical notation for guitar, arranged vertically. Each staff includes a treble clef, a key signature of one sharp (F#), and a common time indicator. The first four staves begin with a 'C' and end with a 'G'. The fifth staff begins with a 'D' and ends with a 'G'. The notation includes sixteenth-note patterns, grace notes, and slurs. Tablature is provided below each staff, showing fingerings (e.g., '0', '5', '8', '9') and picking patterns (e.g., 'T', 'M', 'I'). The first four staves conclude with a repeat sign and a '1' above it, indicating a section to be repeated.

1

C

3

G

3

T I M T I T M T I

T I T I T M T I

M T M I T M I T

M I T I T I T M

C

3

G

3

T I M T I T M T I

T I T I T M T I

M T M I T M I T

M I T I T I T M

C

4

G

4

T I T I T I T I

T I T I T M T I

T I M T M I T I

T M T I M I T M

D

0

4 3 1 2 0 2 3 4 2

0 9 6 11 10 8 12

8 10 8 10 11 8

10 11 6 9 0 0 3 2

T T I T I T I

M T I T I M T M

T M I T M I T M

I T I T M I T I

G

0

3 0 0 3 2 4 2

0 7 3 0 5 0

T I T I T I T I

T I M I T I T I

T I M T M I T M

T

# Redwing

Arranged by Bill Knopf

The sheet music consists of six staves of guitar tablature. The top staff shows a treble clef, a common time signature, and a key signature of one sharp. The other five staves show standard guitar tablature with six vertical lines representing the strings and horizontal dashes representing frets. Above the strings, musical notation is provided, including note heads, stems, and bar lines. Chords are indicated by letters such as G, D7, A, and C. Fingerings are shown as numbers above or below the tabs. Measures are separated by vertical bar lines. The first staff ends with a double bar line and a repeat sign. The second staff begins with a measure starting at the beginning of the line.

**Staff 1:**

- Measure 1: Treble clef, common time, one sharp.
- Measure 2: G
- Measure 3: S
- Measure 4: H
- Measure 5: C

**Staff 2:**

- Measure 1: G
- Measure 2: D7
- Measure 3: 4 1 G 3
- Measure 4: A
- Measure 5: D7

**Staff 3:**

- Measure 1: M T M T I T I M
- Measure 2: T I T I T I T I
- Measure 3: M T M T M I T I
- Measure 4: T I T M I T I T
- Measure 5: M T M T I T M I

**Staff 4:**

- Measure 1: D7 0 0 0
- Measure 2: G 0 5 4 3
- Measure 3: C 0 2 1 2 1 2
- Measure 4: M 5 5 0 2

**Staff 5:**

- Measure 1: T M T I M I T M
- Measure 2: T I M T M M
- Measure 3: M T I M T I M
- Measure 4: T I M T M M

**Staff 6:**

- Measure 1: G 0 5 0
- Measure 2: D7 0 0 3 2 3 2
- Measure 3: T M T I T I T
- Measure 4: I M T I M T I M
- Measure 5: T M T I T I T I
- Measure 6: T I T I T I T I

**Staff 7:**

- Measure 1: G 0 0 2 4 0 2
- Measure 2: S 0 0 5 4 3
- Measure 3: T M T I M I T M
- Measure 4: T I M T M M
- Measure 5: M T I T M T M
- Measure 6: T T I T M T M T

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# Don't Let Your Deal Go Down

Arranged by Bill Knopf

Sheet music for guitar in G major (one sharp). The music is arranged in five staves, each containing a treble clef staff above a six-string guitar staff. The guitar staff shows fingerings (e.g., 0, 2, 1, 0, 1, 0) and picking patterns (e.g., T, I, M, T, I, T, M). Chords are indicated above the staves: E7 (with H), A7, D7 (with H), E7, D7, G, and D7.

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# Salty Dog

Arranged by Bill Knopf

The sheet music consists of four staves of musical notation for guitar. The top staff uses standard musical notation with a treble clef, a key signature of one sharp (F#), and common time. The bottom staff shows the guitar's six strings with note heads indicating pitch and vertical stems showing duration. Chords are marked above the staff: G, E7, A7, D7, G, E7, A7, and D7. Fingerings are indicated above the tablature, such as 'S' for slide and 'Barre 3'. Rhythmic patterns are labeled below the tablature, including 'T M T I M T I M' and '(T I T I T I M T M)'. The music concludes with a final bar of 'T M T I M T I M'.

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# Banks of the Ohio

Arranged by Bill Knopf

The sheet music consists of five staves of guitar tablature. The first staff shows a vocal melody with a treble clef and a key signature of one flat. The second staff shows the guitar's D, B, G, D, and G strings. The third staff shows the guitar's E, A, D, G, B, and E strings. The fourth staff shows the guitar's B, F#, C, G, D, and A strings. The fifth staff shows the guitar's E, A, D, G, B, and E strings. Chords indicated include F, C, C7, F7, and B♭. Fingerings and picking patterns are marked below the tabs.

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# Nine Pound Hammer

Arranged by Bill Knopf

Sheet music for "Nine Pound Hammer" featuring four staves of musical notation for guitar. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staves show standard guitar tablature with strings D, B, G, D, G, B. The first staff includes lyrics: "G S P C H". The second staff includes chords: "G D7 G". The third staff includes chords: "C". The fourth staff includes chords: "G". The music consists of four measures per staff, with the first measure of each staff being a pickup.

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# Way Downtown (Late Last Night)

Arranged by Bill Knopf

The sheet music consists of five staves of guitar tablature. Each staff includes a musical staff above it with note heads and stems. The tablature shows fingerings (e.g., 1, 2, 3, 4, 5, 0) and performance techniques like slurs, grace notes, and grace notes with a slash. Chords are indicated by letters (F, C, G7, C7, F) and time signatures (common time). Fingerings and performance instructions (S for slide, P for pull-off) are also present.

**Staff 1:**

- Chord: F
- Fingerings: 1 0 2, 3 1 3 3, 7 6 7, 7 6 7 6, 7 3 5 0, 5 0
- Performance: TI M M, M T I M T I M T I M T I M T M T M T M T I

**Staff 2:**

- Chord: G7
- Fingerings: 0 0 5 0, 3 5 3 5 3, 5 0 5 0 0
- Performance: T I M T I M T, T M I T M I T M T M T I M T I M

**Staff 3:**

- Chord: C
- Fingerings: 1 3 0 3, 4 1, 4 8, 2 1 2
- Performance: T I M T I T M T I, T I M T M T I T, I T M T I M

**Staff 4:**

- Chord: C7
- Fingerings: 3 7 12 7 9, 10 5 0 5 5, 0 5 0 0 5 7
- Performance: T I M T M T I, T M I T M T I M T I M T I T

**Staff 5:**

- Chord: G7
- Fingerings: 0 0 2 4 0 0, 3 2 0 0 0 0, 1 0 2 0 1 2 0, 1
- Performance: T T M T I T M T I T M I T I T