

Standard G Tuning: Key of G

Key of A: Capo 2nd fret

Measure Numbers are located below each measure,

for following the repeats, and substituting the licks at the bottom.

Brackets = hold both notes before picking.

Fingerboard diagram = above the bracket & left hand fingering = L.H. Shape

Lesson 1 Continued: Melodic Shapes - The "D7" Shape

Cripple Creek



Track 7: Slow

Track 8: Fast

The Left Hand: The following arrangement for *Cripple Creek* uses only Shape 1, the "D7" shape, with the left hand throughout Part A and Part B and should be fairly easy to play. Hold two notes at the same time with the left middle and index fingers, as you would a chord. This creates a shape which moves down the fingerboard to different frets as you play the song.

The Right Hand: plays the *Forward Reverse Roll Pattern* for each measure: TIMT MITM.

Remember to play Part A twice before playing Part B (twice).

Note: Left hand fingering is above the tab in difficult areas. Right hand fingering, when indicated, will be below the tab.



Alternate Measures -- to be substituted in the arrangement above:

The above arrangement is also presented in the *You Can Teach Yourself Banjo*, as an introduction to the melodic style of 3-finger picking. Once you know this arrangement, substitute one or more of the following alternate measures in the arrangement above for the corresponding measure number(s). These provide a preview of additional left-hand melodic shapes to be presented in lessons which follow. (Left-hand fingering is above the tab. The new shapes will be discussed in Lessons 2 & 3.)

Part A: m.2
"Barre" Shape (See Lesson 2)

Part A: m.2
"Barre" Shape

Part A: m.3; Part B: m.9, m.11
"D7" shape variation

Part A: m.4
Partial "D" Shape (Lesson 3)

Notes:

This tune is usually performed with the capo on the 2nd fret, so the banjo is playing in the Key of A, as most fiddle and mandolin players play *Cripple Creek* in the Key of A. The capo shortens the banjo strings, so the actual pitches will be in the Key of A.

G Tuning - Key of G

Measure Numbers appear under the staff.
Brackets = hold both notes before picking.
() = optional

Lesson 2 Continued: Left-Hand Shapes - The "Barre" Shape

* *Blackberry Blossom*



Track 12: Slow
Track 13: Fast

Blackberry Blossom is a popular "fiddle tune" among all bluegrass musicians and is fun to play on the banjo. It helps when learning a song, to look for patterns *ahead of time*.

Left Hand: Before playing through this, try to identify the occurrences of the two left-hand shapes, (#1 "D7" shape & #2 "Barre" shape) discussed on the previous page. Move your left fingers to these positions, holding 2 notes at a time as you play through this arrangement. Note: Left-hand fingering is indicated above the tab. The bracket = hold both notes before picking.

Right Hand: Try to find familiar right-hand roll patterns as you play through this, also. Notice that m.1 & m.5 use the *Forward Roll*, *T I M T I M T I* and m.2, m.3, m.6 & m.7 use the *Forward Reverse Roll* *T I M T M I T M*. Although the right hand does not necessarily work from roll patterns in the melodic style, roll patterns may be evident if you look for them.

Play Part A two times. Then, play Part B two times. Many fiddle tunes are divided into 2 parts: Part A and Part B.

Part A

Forward Roll (Shape #1) (i) Forward-Reverse Roll "Barre" index finger

G D C G C G A * D

m i m r (4) m i 0 0 0 i m i 0 0 0 2 2 2 0 0

10 9 7 7 5 4 0 0 5 5 0 0 0 2 2 2 0 0

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

1 9 10 11 12

G D G C * G D G

"Barre-(Shape 2)" Forward-Reverse Roll

10 9 7 7 (4) 5 4 0 0 0 i m i 0 0 0 2 1 0 0

5 13 6 14 7 15 8 16

Part B

Em B m i i m

0 2 0 2 0 2 0 2 0 2 10 9 9 10 0

0-2 0 0 0 0 0 0 0 0 0 0 0 0 0

-H -H T I M T M I T M Forward Reverse Roll

17 25 18 26 19 27 20 28

Em C * (substitute in m.7, too) D G

0 2 0 2 0 2 0 2 5 0 5 4 5 0 0 0 0

0-2 0 0 0 0 0 0 0 0 0 0 0 0 0

-H

21 29 22 30 23 31 24 32

NOTES:

- *1.) See the Alternate Licks for a substitute A chord lick for m. 4 above. See "Fisher's Hornpipe" for more practice with Shape #2.
- 2.) The backup chords in measures 7 and 31 can be played as written, (C - G) or as G then C. Either way will sound fine with the above arrangement.

Standard G Tuning
Key of A: Capo 2nd Fret
() = optional

LESSON 4 Continued : Choosing Shapes

Devil's Dream



Track 23: F

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

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

Form: = Play Part A twice, then play Part B twice.

Part A:

A G i 4 0 4 0 4 0 5 0 5 0 5 0 0 5 0 0 5 7 5 7 5 7 5 5

SHAPE #2 m 1 SHAPE #3 i r i r (D) SHAPE #3 m

1 9 G 2 10 D (A m) (D) 3 11 4 12 G

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

5 13 6 14 7 15 8 16 (D)

Part B:

B G (See Alternate Positions next page)

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

BRINGING THUMB TO 2 IS QUICKER,

17 25 G 18 26 D (A m) (D) 19 27 G 20 28

0 0 0 0 0 0 5 0 5 0 5 7 0 4 0 7 0 0 0 0

21 29 22 30 23 31 24 32