

## SECTION 3: Roll Logic

An important characteristic of bluegrass banjo playing is the fitting of melodies – usually with one, two, three, or four notes per measure – into the many different roll patterns, usually eight notes per measure.

Each roll features a different placement of the melody notes within the roll. Along with the melody note placement, each roll features a different placement of the harmony notes (notes that are not the melody) within the roll. A few similar rolls place the melody notes in the same position, but the position of the harmony notes is different with each roll. Along with understanding rolls, and melody and harmony placement, is the decision about where the melody note will be played. For instance, the G note of the fifth string can be played on the first string at the fifth fret, the second string at the eighth fret, the third string at the twelfth fret, or the fourth string at the seventeenth fret, as in Example #1. Each option would change the roll choices and, in turn, the sound of the melody note (in this case, G), and the position of that note in the rest of the chord. Depending on the choice of the melody note (on the first, second, third, or fourth string), the harmony notes could be above or below the melody. This will become more apparent as you work through the following material.

**Example #1**

T	5	0	0	0
A	0	8	0	0
B	0	0	12	17

Melodies and harmonies are derived from scales. Many times, scales are in a form that moves across the strings, as in Example #2. While it's useful to learn as many different fingerings as you can imagine for all the scales, for our purposes we'll view them as being fingered up and down a single string at a time. Later, these scales on each string can be combined in more playable ways.

**Example #2**

or

T	0 1	0 2 4 5	5 7 5
A	0 2		4 5 7
B			5 7


T	0 1	0 2 4 5	5 7 5
A	0 2		4 5 7
B			5 7

For the examples we'll use the G scale, the key most often used by bluegrass banjo players. We'll begin with the notes of the G scale fretted on the first string. For now, fret each note with the second finger. As you perform more complicated music, you'll need to develop a more sophisticated fingering system.

	D	E	F#	G	A	B	C	D	E	F#	G	A	B	C
	0	2	4	5	7	9	10	12	14	16	17	19	21	22
T														
A														
B														

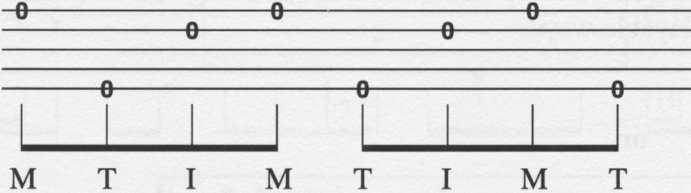
## First String

Roll #1 is designed to place a melody on the first string. Note that in this roll the first string appears three times – on the first, fourth and seventh notes of the roll. All are places a melody note can be played. We don't have a melody, so for now we'll use the notes of the G scale on the first string.



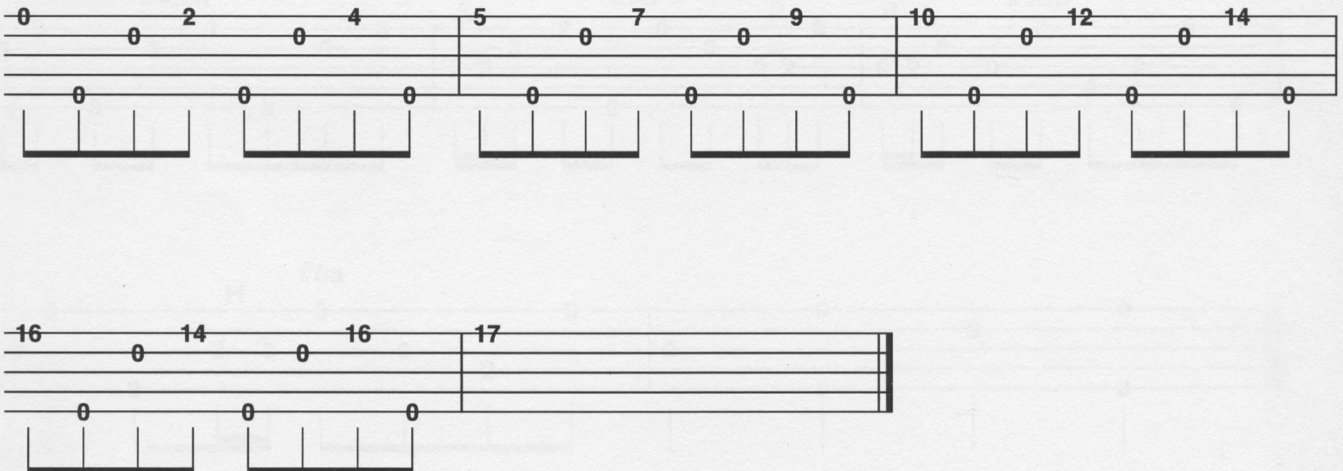
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**Roll #1**



In Example #1a the scale is played in combination with the roll. Listen to the rhythm of the fretted notes and also to the sound of those notes against the open strings. As you learn more in later sections, we'll add fretted notes to the open strings. The fifth string will usually be played open.

**Example #1a**



Example #1b uses the fretted notes to create a descending musical idea.

**Example #1b**

Improvising can be thought of as creating a new melody. As you become comfortable with the above examples, try creating your own melodies by combining the fretted notes with the roll. Leap around to different G-scale notes on the first string as you play the roll. Create a melody. Find a melody to a commonly known song, such as “Bury Me Beneath the Willow” or “Grandfather’s Clock,” and try to make them work within the context of the roll in Example #1. For now, just work on fitting the melody into the roll. As you play through these ideas, they may sound a bit awkward, as we’ve not added any chord changes to the melody. Later we’ll add harmony, or the chords, to songs.

Roll #2 is another roll for melodies on the first string. It’s a form of the alternating roll. In this roll the picking pattern is MIMT MIMT. Some players use their thumb instead of the index finger in this roll, so that it is MTMT MTMT. Try both ways and decide which you prefer. In this roll the first string appears four times, and as a result, offers the opportunity to play more melody notes. Roll #1 syncopates the melody. Syncopation is the distinctive sound that results from playing a melody note on the weak part of the beat. The strong beats are 1, 2, 3, 4, while the weak part of the beat is the “and,” or “up” part, as in “1-and-2-and-3-and-4-and.” In Roll #1, the fourth note of the roll (the second time the first string is sounded) carries the melody but is on the “and” or “up” beat. In Roll #2 all the melody notes on the first string are on the strong beats, and so are not syncopated. This is an important distinction.

**Roll #2**



**Example #2a** is an ascending line combining the roll and, again, the notes of the G scale on the first string.

**Example #2b** is a descending idea, as in #1b.

Create your own melody by selecting notes in an order that's pleasing or interesting to you.

# Second String

We'll use the same approach with the second string. First, locate the notes of the G scale on the second string.

	B	C	D	E	F#	G	A	B	C	D	E	F#	G	A
T	0	1	3	5	7	8	10	12	13	15	17	19	20	22
A														
B														

Roll #1 is a roll that carries the melody on the second string. Note that the second string appears three times in this roll – that's three opportunities for melody notes.



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## Roll #1 (Forward roll)

Example #1a couples the roll with the ascending scale. Notice that I've put a scale note at each second-string opportunity in the roll. This is just a place to start. Again, what you should do is create your own melody. Try as many possibilities as you can imagine, of combining the roll and the scale.

### Example #1a

Example #1b is a descending melodic idea (as in First String #1b).

### Example #1b

Roll #2 is another roll that's often used to play a melody on the second string. In Getting Started, I referred to this roll as the Train 45 roll. The second string appears three times in this roll. In another roll, however, depending on where and how many times the second string appears, the rhythm of the melody will change.



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**Roll #2 (Train 45 roll)**

Example #2a expresses an ascending scale idea.

**Example #2a**

Example #2b expresses a descending scale idea.

**Example #2b**

Use these two rolls to create your own melodies on the second string. Or, using your ear, find melodies to songs and try to fit them into these rolls.

# Third String

The notes of the G scale are shown on the third string.

	G	A	B	C	D	E	F#	G	A	B	C	D	E
T													
A	0	2	4	5	7	9	11	12	14	16	17	19	21
B													

Use the same forward roll (Roll #1) that we used for the second string, and follow the example in #1a.



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### Roll #1 (Forward Roll)

Musical notation for Roll #1 (Forward Roll) on the third string. The staff shows notes on the A and B strings. The A string has notes at frets 0, 12, and 17. The B string has notes at frets 0, 11, and 16. Below the staff, a diagram shows the picking sequence: T M T I M T I M.

### Example #1a

Musical notation for Example #1a on the third string. The staff shows notes on the A and B strings. The A string has notes at frets 0, 2, 4, 5, 7, 9, 11, 12, 14, 16, 17, and 19. The B string has notes at frets 0, 11, and 16. Below the staff, a diagram shows the picking sequence for each note.

The Train 45 roll, also can be used, as in Example #2a.



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### Roll #2 (Train 45 roll)

Musical notation for Roll #2 (Train 45 roll) on the third string. The staff shows notes on the A and B strings. The A string has notes at frets 0, 12, and 17. The B string has notes at frets 0, 11, and 16. Below the staff, a diagram shows the picking sequence: I M T M T I M T.

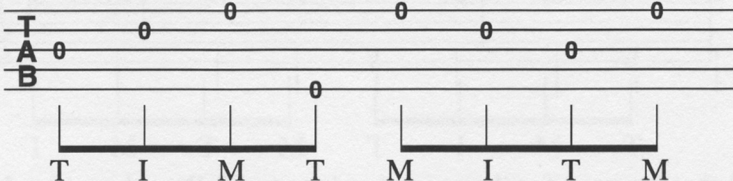
### Example #2a

Musical notation for Example #2a on the third string. The staff shows notes on the A and B strings. The A string has notes at frets 0, 2, 4, 4, 5, 7, 7, 9, 11, 11, and 12. The B string has notes at frets 0, 11, and 16. Below the staff, a diagram shows the picking sequence for each note.

Since there are two strings above the third string we can use the forward/backward roll (Roll #3). Note that here the third string appears only twice, whereas it appears three times in the previous roll. Additionally, since four strings are sounded in the roll rather than three (as in both the forward roll and the Train 45 roll), more notes of the chord may be sounded. Practice Example #3a.

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**Roll #3 (Forward/backward roll)**



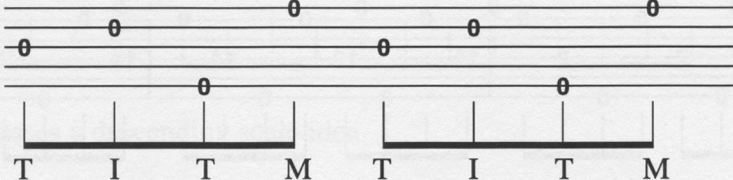
**Example #3a**



Another roll that works well is the alternating roll (Roll #4). As it's used here, the third string is played twice, with the melody on beats 1 and 3, as in Example #4a.

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**Roll #4 (Alternating roll)**



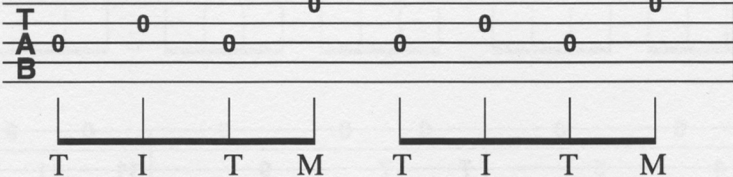
**Example #4a**



With the change shown in Roll #5, we can play a melody note on all the downbeats of the measure, as in Example #5a. This is an alternating roll.

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**Roll #5**



**Example #5a**





# Fourth String

The notes of the G scale are shown on the fourth string.

	D	E	F#	G	A	B	C	D	E	F#	G	A	B	C
T														
A														
B	0	2	4	5	7	9	10	12	14	16	17	19	21	22

Roll #1 is a new configuration. Note that the fourth string appears three times. The rhythmical sound of this roll resembles that of the "Train 45" roll. You may notice that in choosing rolls for playing melodies on the fourth string, I don't show a roll where the index finger of the right-hand picks a note on the fourth string. I have a bias against using the index finger on the fourth string. I'll use it when I play in a single-string style, but not in a roll.



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## Roll #1

T				0			0
A	0	0	0	0	0	0	0
B	0	0	0	0	0	0	0

T	I	T	I	M	I	T	M
---	---	---	---	---	---	---	---

Example #1a is the G scale on the fourth string using this roll

## Example #1a

T		0	0		0	0		0	0		0	0								
A	0	0	0	0	2	4	4	0	0	5	7	7	0	0	9	10	10	0	0	12
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

	0	0		0	0		0	0		0	0						
	14	14	0	0	16	17	17	0	0	19	21	21	0	0	22	21	21

Roll #2 is a forward roll that doesn't use the fifth string, and as a result, it presents the melody in a rhythm similar to that in the forward rolls for the first and second string. Note that the fourth string appears three times, making it available for melody notes in those spots.



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### Roll #2 (Forward roll)

Musical notation for Roll #2 (Forward roll) on a three-string guitar. The strings are labeled T (Top), A (Middle), and B (Bottom). The notation shows a sequence of notes: T (0), A (0), B (0), T (0), A (0), B (0), T (0), A (0). Below the staff, a diagram shows the fretting hand positions: T I M T I M T M.

This rhythmical similarity will be evident when you practice example #2a.

### Example #2a

Musical notation for Example #2a, showing a sequence of notes on three strings (T, A, B) with fret numbers 0, 2, 4, 5, 7, 9, 10, 12, 14, 16, 17, 19. Below the staff, a diagram shows the fretting hand positions for each note.

Roll #3 is a forward/backward roll, with the fourth string appearing twice (as when we used this roll on the third string).



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### Roll #3 (Forward/backward roll)

Musical notation for Roll #3 (Forward/backward roll) on a three-string guitar. The strings are labeled T (Top), A (Middle), and B (Bottom). The notation shows a sequence of notes: T (0), A (0), B (0), T (0), A (0), B (0), T (0), A (0). Below the staff, a diagram shows the fretting hand positions: T I M T M I T M.

Practice Example #3a.

### Example #3a

Musical notation for Example #3a (first part), showing a sequence of notes on three strings (T, A, B) with fret numbers 0, 2, 4, 5, 7, 9, 10, 12. Below the staff, a diagram shows the fretting hand positions for each note.

Musical notation for Example #3a (second part), showing a sequence of notes on three strings (T, A, B) with fret numbers 14, 16, 17, 19, 21, 22, 21, 21. Below the staff, a diagram shows the fretting hand positions for each note.

Roll #4 is the alternating roll.

**Roll #4a (Alternating roll)**

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T 0 0 0  
A 0 0 0  
B 0 0 0

T I T M T I T M

Example #4a is the alternating roll with scale tones.

**Example #4a**

T 0 0 0 0 0 0 0 0  
A 0 2 4 5 7 9 10 12  
B 0 0 0 0 0 0 0 0

14 16 17 19 21 22 21 21

Roll #5 is a variation on the alternating roll. It omits the fifth string and puts a scale note on all the downbeats of the measure.

**Roll #5 (Variation on alternating roll)**

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T 0 0 0  
A 0 0 0  
B 0 0 0

T I T M T I T M

**Example #5a**

T 0 0 0 0 0 0 0 0  
A 0 2 4 5 7 9 10 12  
B 0 0 0 0 0 0 0 0

14 16 17 19 21 22 19 17

Working carefully and thoroughly through the material presented here will give you many of the mechanics needed to perform in a bluegrass banjo way.

# Bury Me Beneath the Willow

To conclude this section we will work through the song "Bury Me Beneath the Willow" in several versions. Each version will present the melody on a different string or on a different set of strings.

## Version #1

We will begin with the melody appearing entirely on the first string. You will notice that I have added the appropriate harmony note on the second string to follow the chord changes. If you are not familiar with the melody, play just the notes that appear on the first string and you will have the melody. The roll used is Roll #1, a forward roll, presented in the First String portion of this section.

Just a note that there are many ways to arrange this melody for the bluegrass banjo. The ones offered demonstrate the concepts that are presented in this section.



### Version #1 (Using forward roll, melody on 1st string)

First system of musical notation for Version #1. It shows a four-measure phrase. The first two measures are under a G chord, and the last two are under a C chord. The first string (T) has notes 9, 8, 8, 10, 9, 8, 9, 8, 7. The second string (A) has notes 0, 0, 0, 0, 0, 0, 0, 0, 0. The third string (B) has notes 0, 0, 0, 0, 0, 0, 0, 0, 0. The fourth string has notes 5, 5, 5, 5, 7, 5, 5, 5, 1, 2.

Second system of musical notation for Version #1. The first two measures are under a G chord, and the last two are under a D chord. The first string (T) has notes 0, 0, 0, 3, 5, 9, 8, 10, 8, 9, 7, 7, 7, 7, 9, 7, 7, 7, 7, 7. The second string (A) has notes 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. The third string (B) has notes 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. The fourth string has notes 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0.

Third system of musical notation for Version #1. It shows a four-measure phrase. The first two measures are under a G chord, and the last two are under a C chord. The first string (T) has notes 9, 8, 8, 10, 9, 8, 9, 8, 7. The second string (A) has notes 0, 0, 0, 0, 0, 0, 0, 0, 0. The third string (B) has notes 0, 0, 0, 0, 0, 0, 0, 0, 0. The fourth string has notes 5, 5, 5, 5, 7, 5, 5, 5, 1, 2.

Fourth system of musical notation for Version #1. It shows a four-measure phrase. The first two measures are under a G chord, the third under a D chord, and the fourth under a G chord. The first string (T) has notes 0, 5, 0, 5, 4, 5, 5, 7, 7, 5, 0, 5, 0, 5, 5, 0, 0, 0, 0, 0. The second string (A) has notes 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. The third string (B) has notes 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. The fourth string has notes 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0.

# Version #2

This version will feature the same melody played on the second string. As in Version #1, I have added the harmony note on the first string, although you could play the first string open if you wish. It would not be a totally uncommon thing to do in bluegrass banjo playing. The roll used is Roll #1 from the Second String portion of this section.



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## Version #2 (Using forward roll, melody on 2nd string)

G C

G D

G C

G D G

# Version #3

Here the melody is lowered an octave. With this move we will need to use both the third and fourth string to accommodate the melody. Again, harmony notes are added. The forward/backward roll is used extensively with a forward roll used in measure six and again in measure fourteen.



## Version #3 (Using forward/backward roll and forward roll, melody on 3rd and 4th strings)

Chord: G C

Chord: G D

Chord: G C

Chord: G D G

## Version #4

Here the melody is presented on the fourth string. This is somewhat awkward and would not be normally done as shown here, but is presented as an exercise. As with the previous version the forward/backward roll is used in addition to the alternating pattern in measure six and fourteen.

Practice all the versions until you are comfortable with the use of the different rolls and string combinations. Also, listen to the differences in having the melody note as the highest note of the harmonic structure as in Version #1; or the same melody with one harmony note on one string above the melody, as in Version #2; or with the melody with two harmony notes above the melody as in Versions #3 and #4. The attention to those detailed choices of sounds can make playing more fun and interesting.



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### Version #4 (Using forward/backward roll and alternating roll, melody on 4th string)

First system of musical notation for Version #4. It shows a guitar staff with two strings (T and B) and a fretboard diagram below. The top string (T) has notes 0, 0, 0, 0 in the first two measures, then 5, 5, 5, 5 in the next two. The bottom string (B) has notes 9, 10, 9, 7 in the first two measures, then 5, 0, 7, 5 in the next two. Chords G and C are indicated above the staff.

Second system of musical notation for Version #4. It shows a guitar staff with two strings (T and B) and a fretboard diagram below. The top string (T) has notes 0, 0, 0, 0 in the first two measures, then 7, 7, 7, 7 in the next two. The bottom string (B) has notes 0, 5, 9, 10, 9, 7 in the first two measures, then 7, 0, 7, 7 in the next two. Chords G and D are indicated above the staff.

Third system of musical notation for Version #4. It shows a guitar staff with two strings (T and B) and a fretboard diagram below. The top string (T) has notes 0, 0, 0, 0 in the first two measures, then 5, 5, 5, 5 in the next two. The bottom string (B) has notes 9, 10, 9, 7 in the first two measures, then 5, 0, 7, 5 in the next two. Chords G and C are indicated above the staff.

Fourth system of musical notation for Version #4. It shows a guitar staff with two strings (T and B) and a fretboard diagram below. The top string (T) has notes 0, 0, 0, 0 in the first two measures, then 0, 0, 0, 0 in the next two. The bottom string (B) has notes 0, 5, 4, 0, 5, 7 in the first two measures, then 5, 0, 0, 5 in the next two. Chords G, D, and G are indicated above the staff.

## SECTION 4: Tools and Techniques

Up until now, the bulk of what we have covered has dealt with the right-hand picking patterns and usage. Now we will focus on left-hand technique. For the most part, the examples and exercises will not only offer technique challenges, but will also demonstrate musical concepts that can be put to use in developing your own arrangements.

### Commonly Used Intervals

A chord is three notes that sound good together. Two notes that are played together are described by their distance from each other in the scale. That distance is referred to as an interval. The two most commonly played intervals are the interval of a third and the interval of a sixth. These intervals are what can be referred to as harmony notes i.e., notes that sound good together. Many times when two singers sing harmony, they are singing the intervals of a third or a sixth. There are other intervals that also sound good but this is what we are dealing with now.

Again, we will be using the notes of the G scale for all of the examples and exercises. The notes of the G scale, in order, are:

G A B C D E F# G

If we were to play a G note, the interval, or harmony, of a third above would be the B note. If we were to play an A note, the interval, or harmony, of a third above would be the C note. If you followed with this template up the scale, you would have the scale harmonized in thirds. Also, G can be viewed as the third below the B note.

If we were to play the B note, the interval, or harmony, of a sixth would be the G note above the B. Again, the B note can be viewed as a sixth below the G. If we followed this pattern up the scale, we would have a scale harmonized in sixths. These concepts will become clearer as you play through the examples and exercises.



## Thirds on the First and Second Strings

Example #1 begins with the second string, B, and the harmony note of a third, D, on the first string. From there the pattern continues with the notes of the G scale found on the second string, and the harmony of a third on the first string. To reiterate, these may also be thought of in reverse, in that the D note is a third above the B, but the B is also a third below the D. You will notice that these positions will look like parts of chord forms that we have used in previous sections.

The technique component of this example is the left-hand fingering that is indicated. There are several ways to finger these intervals but the way suggested is one that offers a great deal of flexibility. It is used by many players and creates a smooth, efficient, disciplined fingering method. Note that there are only two positions in the whole of Example #1: when the notes are on the same fret, the third finger frets the first string and the second finger the second string; when the notes are one fret apart, the third finger is on the first string, the first finger on the second string.



### Example #1: 1st and 2nd String (third)

Left-hand	3	3	3	3	3	3	3	3	3	3	3	3	3	3		
fingering	1	1	2	2	1	2	2	1	1	2	2	1	2	2	1	
	0	2	4	5	7	9	10	12	14	16	17	19	21	22	19	21
	0	1	3	5	7	8	10	12	13	15	17	19	20	22	19	20

## Guide Finger

In each example and exercise, one finger will be shown to fret all the notes on a certain string. The one finger that frets all the notes on a string becomes a guide finger and helps you find your way up and down the neck. In Example #1, the third finger frets all the notes on the first string. In Example #2, the fourth finger frets all the notes on the first string. In Example #3, the second finger frets all the notes on the third string. In Example #4, the second finger frets all the notes on the fourth string. And in Example #5, the third finger frets all the notes on the fourth string.

The exercise below couples the positions learned in Example #1 with the alternating pattern of M I M T. After you have played through the exercise, try other rolls and positions in different combinations until you feel comfortable with all the shifts and the sounds of the different rolls.

**Exercise #1**

**Sixths on the First and Third Strings**

Example #2 begins on the third string fretted at the fourth fret and the first string fretted at the fifth fret, creating the interval of a sixth, i.e., B to G. The example continues up the notes of a G scale as far as possible. Again, the fingering is shown and should be followed: all the notes on the first string are fretted with the fourth finger, and the notes on the third string are fretted with the second or first finger. Again, there are only two positions in the whole of this exercise: one where the two fingered notes are one fret apart, and one where the fingered notes are two frets apart.



**Example #2: 1st and 3rd String (sixths)**

4	4	4	4	4	4	4	4	4	4	4	4	4
2	1	1	2	2	1	1	2	1	1	2	1	2
5	7	9	10	12	14	16	17	19	21	22	16	17
4	5	7	9	11	12	14	16	17	19	21	14	16

This exercise pairs the position of a sixth on the first and third strings with a forward roll. Again, after you become comfortable with all the maneuvers, try other rolls and combinations of position moves.

### Example #2

T	5	7	9	7	9	10	9	10	12	10	12	14
A	4	5	7	5	7	9	7	9	11	9	11	12
B	0	0	0	0	0	0	0	0	0	0	0	0

12	14	16	14	16	17	16	17	19	17	19	22
11	12	14	12	14	16	14	16	17	16	17	21
0	0	0	0	0	0	0	0	0	0	0	0

21		
19		

## Thirds on the Second and Third Strings

Example #3 begins on the G note of the open third string, with the third above the B note on the open second string. Here the two positions are either one fret apart or on the same fret. Again, pay close attention to the fingering shown, as the second finger frets all the notes played on the third string.



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### Example #3: 2nd and 3rd String (thirds)

	1	1	3	3	1	1	3	1	1	3	3	1
	2	2	2	2	2	2	2	2	2	2	2	2
0	1	3	5	7	8	10	12	13	15	17	19	20
0	2	4	5	7	9	11	12	14	16	17	19	21

The exercise below, in thirds on the third and second strings, features a forward/backward roll. Be sure to get the fingering correct and, as with all exercises, try different combinations of rolls and orders of positions. Create your own exercises.

### Exercise #3

## Sixths on the Second and Fourth Strings

Here we combine notes on the fourth and second strings to create the interval of a sixth. In this example, the second finger frets all the notes on the fourth string and acts as the guide finger.



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### Example #4: 2nd and 4th String (sixths)

	1	1	3	3	1	3	3	1	1	3	3	1	3	3	1
	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
0	1	3	5	7	8	10	12	13	15	17	19	20	22	19	20
0	2	4	5	7	9	10	12	14	16	17	19	21	22	19	21

Exercise #4 adds some variety to this group of exercises, using the alternating pattern.

### Exercise #4

T 0 0 1 0 | 3 0 5 0 | 3 0 5 0 | 7 0 8 0  
 A 0 0 2 0 | 4 0 5 0 | 4 0 5 0 | 7 0 9 0  
 B 0 0 2 0 | 4 0 5 0 | 4 0 5 0 | 7 0 9 0

7 0 8 0 | 10 0 12 0 | 10 0 12 0 | 13 0 15 0  
 7 0 9 0 | 10 0 12 0 | 10 0 12 0 | 14 0 16 0

13 0 15 0 | 17 0 19 0 | 17 0 19 0 | 20 0 22 0  
 14 0 16 0 | 17 0 19 0 | 17 0 19 0 | 21 0 22 0

20  
 21

## Thirds on the Third and Fourth Strings

Notes on the fourth and third strings are used to express the interval of a third. Start on an E note on the fourth string (to start on the open D note we need to be able to play the interval of third, F#, which is the fourth string at the fourth fret. We can't fret two notes on the same string and have them sound at the same time).



### Example #5: 3rd and 4th string (thirds)

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

0 2 4 5 | 7 9 11 12 | 14 16 17 19 | 21 17 19  
 2 4 5 7 | 9 10 12 14 | 16 17 19 21 | 22 19 21

For Exercise #5, we are using a roll that is I T I M I T I M. In this exercise, the third finger on the fourth string is the guide finger.

**Example #5**

Practice the above examples and exercises to gain a facility in maneuvering through the left-hand fingerings of the many positions required to play the intervals of the third and sixth. Experiment with different rolls than those shown and skip between the different sets to gain insight into their use and sound. Develop your ear to hear these intervals and watch other players as they use them.

# Using Thirds and Sixths

One use of the intervals of a third and a sixth is that it quickly harmonizes a melody. The first eight bars of the melody for the great old standard "Grandfather's Clock" is harmonized in several versions demonstrated below.

Version #1 has the melody on the first string harmonized by using the intervals of a sixth below on the third string.



Track  
67

## Version #1

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

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

Version #2 has the melody on the second string harmonized by using the intervals of a third above on the first string.



Track  
68

## Version #2

9	7	9	10	9	10	12	14	12	5	10	10
8	7	8	10	8	10	12	13	12	5	10	10

9	9	9	7	5	7	9	9
8	8	8	7	5	7	8	8

Version #3 has the melody on the second string as in Version #2, but with the melody harmonized below in sixths on the fourth string. This will give the same results as Version #1, but now on different strings. It is very useful to know how to get the same notes in different places.



Track  
69

Version #3

8	7	8	10	8	10	12	13	12	5	10	10
9	7	9	10	9	10	12	14	12	5	10	10

8	8	8	7	5	7	8	8
9	9	9	7	5	7	9	9

Version #4 has most of the melody on the third string with the lowest melody notes on the fourth string. The harmony of thirds is on the second string for most of the melody and on the third string for the lowest melody notes.



Track  
70

Version #4

0	0	0	1	0	1	3	5	3	0	1	1
0	2	0	2	0	2	4	5	4	0	2	2
	4								2		

0	0	0	2	0	2	0	0
0	0	0	4	2	4	0	0

Version #5 has the melody on the fourth string, with the harmony of thirds on the third string.



Track  
71

Version #5

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

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



There are times when this system does not work as neatly as I have shown. For instance, if we wanted to have the melody on the second string and harmonize the third below on the third string, we would encounter some harmony notes that do not fit the chord of the song at that moment. At that point the harmony note needs to be adjusted up or down to match a note of the chord. The common solution on those occasions is to play the harmony of a fourth (in these cases, the fourth below). The numbers in parentheses are the harmonies of a third. In the first measure of Version #6 below, the harmony of a third below would be an E note. The E note in a G chord is not wrong, and in fact will sound good, but the note of the chord we want, that is part of the G triad, is a D note a fourth below. In the fourth measure, the harmony of a third for the melody note of A is an F#. F# does not fit the triad of a C chord, the harmony of that measure. To adjust for this we go down a fourth to an E note, which is part of the C chord. Sounds complicated, but with time it will become clear. This is a time to develop your ear to quickly identify those errant sounds and replace them with chord tones.



Track  
72

Version #6

$\frac{8}{7}$ (9)	$\frac{7}{7}$	$\frac{8}{7}$ (9)	$\frac{10}{11}$	$\frac{8}{9}$	$\frac{10}{11}$	$\frac{12}{12}$	$\frac{13}{14}$	$\frac{12}{12}$	$\frac{5}{5}$	$\frac{10}{9}$ (11)	$\frac{10}{9}$ (11)

$\frac{8}{7}$ (9)	$\frac{8}{7}$ (9)	$\frac{8}{7}$ (9)	$\frac{7}{7}$	$\frac{5}{5}$	$\frac{7}{7}$	$\frac{8}{7}$ (9)	$\frac{8}{7}$

# Scales and Arpeggios

There are many forms of scales, and knowledge of them is critical. In the Roll Logic section we viewed them in the key of G on one string at a time. The G-scale forms presented here are organized to be played across the strings in closed positions (no open strings). Since there are no open strings, each scale shape and arpeggio is movable to produce scales and arpeggios in all the keys. These should be learned for a full understanding of the fingerboard. Also developing the technique required to play these examples smoothly and efficiently will be a great boon to your playing. The left-hand fingering is shown. These scales and arpeggios also demonstrate a useful right-hand technique, often referred to as “single-string” playing.

## Single-String Playing Technique

This technique resembles the flat-pick technique used by guitar and mandolin players. With a flat pick the two directions available are a downstroke and an upstroke of the pick. Additionally, several of the notes played in succession may be on the same string, and so we abandon the notion of playing in a roll pattern. For banjo players using finger picks, the technique is achieved with the thumb picking the downstroke and the index finger picking the upstroke. The logic that results in a smooth playable sound is that the thumb picks all the notes on the downbeat and the index finger picks the notes on the upbeat, as in Example #1.

**Example #1**

The notation for Example #1 consists of three staves labeled T, A, and B. The T staff has notes 0, 1, 0, 2, 4, 5, 4, 2, 0, 1, 0. The A staff has notes 0, 2, 2, 0, 4, 2, 0, 2, 4, 0. The B staff has notes 2, 0, 2, 4, 0. Below the staves is a pickering diagram with vertical lines representing notes and horizontal bars below them representing pick strokes. The pickering sequence is T I T I T I T I T I T I T I T.

The same technique is used for the performance of the arpeggio, as in Example #2.

**Example #2**

The notation for Example #2 consists of three staves labeled T, A, and B. The T staff has notes 3, 5, 5, 9, 9, 12, 12, 12, 17, 17. The A staff has notes 4, 7, 8, 12, 12, 12, 15, 17. The B staff has notes 5, 9, 12, 17. The notes are grouped into four measures. Below the staves is a pickering diagram with vertical lines representing notes and horizontal bars below them representing pick strokes. The pickering sequence is T I T I T I T I T I T I.

# G Scales and Arpeggios

These are presented in a descending fashion, followed by an ascending arpeggio. The examples used come from a common ending in swing, western swing, and occasionally bluegrass music, and are a fun and instructive two measures. Note that there is an eighth note rest at the first of the two-measure phrases. There are many left-hand fingerings demonstrated here, so be sure to pay special attention to them.

The G scale and arpeggio in Example #1 begin on the tonic, or root, G note of the scale.

**Example #1**

Track 73

I T I T I T I T I T I

Example #2 also begins on the tonic, but has a different form and left-hand fingering.

**Example #2**

I T I T I T I T I T I

Example #3 also begins on the tonic and is yet another left-hand fingering.

**Example #3**

I T I T I T I T I T I

Example #4 begins on the third tone of the scale, B, and the arpeggio is the G chord from B to B.

**Example #4**

Track 74

I T I T I T I T I T I

Example #5 also begins on a B note but has a different form and fingering. I suggest using the third finger as a barre (lay finger flat) to fret the notes on the first, second and third strings. Achieving a smooth transition will require extra practice. This barre technique is used frequently.

**Example #5**

4 2 4 3 1 4 2 1 3 3 3

Barre

I T I T I T I T I T I

Example #6 begins on the fifth tone of the scale, D, and the arpeggio again uses the third finger barre to fret the first through fourth strings.



Track  
75

**Example #6**

3 1 3 1 3 2 1 3 3 3 3

Barre

I T I T I T I T I T I

Example #7 also begins on the fifth tone of the scale and uses a first-finger barre to fret the strings.

**Example #7**

1 2 1 4 2 1 4 1 1 1 1

Barre

I T I T I T I T I T I

Example #8 begins on the tonic note, now an octave above the scale and arpeggio in Example #1, but again offers a different fingering.



Track  
76

**Example #8**

4 3 1 2 4 3 1 4 3 2 4

I T I T I T I T I T I

# SECTION 5: Creating Solos to Songs

There is a strong tradition in bluegrass banjo of developing solos that express the melody of the song. These solos, also referred to as breaks, usually are not exact renderings of the melody, but are the bones of the melody surrounded by rhythmical and harmonic notes supplied by the rolls. Added to the arrangements are common bluegrass banjo ways of expressing melodic ideas through the use of the pull-off, hammer-on, and slide.

The tune presented here is the old standard American ballad "Jesse James." The song has been done in a bluegrass style by many performers. It contains common melodic and harmonic ideas found in numerous bluegrass songs and makes an excellent model for this exercise.

## Jesse James

It is often said that music is like a language. In this exercise, the melody is the meaning we are trying to communicate. The bare bones melody is presented here. Play through it to get a good handle on the melody. Learning the melody of any song is the very first step in creating a solo. Also play through the chord changes as you hum the melody to yourself to get a sense of how the melody and chords fit together



Track  
77

G #1 #2 C #3 G #4

T									
A	0	0	2	0	0				
B	0					2	0	2	0

#5 #6 D #7

	0	0	0			2	2	2	0
									0

G #1 #2 C #3 G #4

	0	0	2	0	0				
						2	0	2	0

G #8 D #9 #10 #11

	0	0	2	0	2				
						0	0	0	0

# Musical Synonyms

Rather than think of the tune as a whole, I have divided the melody into eleven different musical phrases and numbered them accordingly above the measure. Below are corresponding phrases arranged in commonly performed bluegrass banjo style. Example #1a is one way that a bluegrass banjo player might express the melody of the first phrase. Other ways are given in Examples #1b through #1g. These variations may be thought of as musical and stylistic synonyms for the melodic meaning of the first phrase. Many of these banjo ideas have been covered in earlier sections. If the ideas are new, learn them now.

The choices presented may be viewed and learned as “licks,” or rehearsed phrases, and performed as modules or motifs. It is helpful to think of them as how banjo players express melodies. The choices can and should be learned and rehearsed so that they come to your fingers as easily as words to your mouth. We do not write down and rehearse every conversation we have during a day, but draw upon a lifetime of language practice. The same can be true for music-making, but it takes a lot of practice and rehearsal to perform them so the music flows “trippingly” from the fingers.

The choices here become a part of the language of bluegrass banjo playing. There are many other words to learn but this is the beginning. Listen to other players for the synonyms, or “licks,” if you like, that they use that are different. Try to get a sense of melody out of everything you hear and learn. What melody does this lick express? My mentor, Eddie Shelton, could sing the main focus of everything he played. Learn these lick-melodies and add them to your lexicon.

Each one-measure phrase below has a number of choices and always the “a” choice is straightforward and uses no slides, hammer-ons, or pull-offs. Also notice that the last note of each choice, indicated in parentheses, is the first note of the next melody phrase. As you play each choice, play the note in parentheses and it will help give you a sense of completion of the phrase.



Musical notation for eleven examples (#1a through #1g) showing different ways to play a one-measure phrase on the banjo. Each example includes a staff with notes, fingerings, and techniques (H, P, S, T, I) indicated below the staff.

**#1a**      **#1b** H      P

**#1c**      P      **#1d** H      P      P

**#1e**      S      **#1f** S      S

**#1g**      P      S



Track  
79

#2a #2b

T 0 0 0 | 0 0

A 0 0 0 (2) | 0 0 0 (2)

B 0 0 | 0 0

#2c #2d

0 0 0 | 0 0

0 0 0 3 (2) | 0 3 0 (2)

0 | 0

#2e #2f S

0 0 0 | 0 0 0

2 5 0 0 3 (2) | 0 2 5 0 0 3 (2)

0 | 0

#2g H

0 0 0

0 2 3 0 3 | 2

0 |



Track  
80

#3a #3b P

T 1 2 0 | 1 2 1 0

A 1 0 0 2 (0) | 2 0 2 0 2 (0)

B 2 0 2 | 2 2

#3c #3d H

1 2 0 | 1 2 1 2

2 2 2 0 2 (0) | 2 0 0 2 0 (0)

2 | 2



Track  
81

#4a #4b

T 0 0 0 0 | (0) 0 0 0 0 | (0)

A 0 0 0 0 | (0) 0 0 0 0 | (0)

B 0 0 0 0 | (0) 0 0 0 2 | (0)

H

#4c #4d

T 0 0 0 2 0 2 | (0) 0 0 0 0 2 | (0)

A 0 0 0 2 0 2 | (0) 0 0 0 0 2 | (0)

B 0 0 0 2 0 2 | (0) 0 0 0 0 2 | (0)

T I T I



Track  
82

#5a #5b

T 0 0 0 0 0 | (3) 0 0 0 0 | (3)

A 0 0 0 0 0 | (3) 0 0 0 0 | (3)

B 0 0 0 0 0 | (3) 0 0 0 0 | (3)

#5c #5d

T 0 0 0 | (3) 0 0 0 | (3)

A 2 5 0 | (3) 0 4 0 2 3 | (3)

B 0 0 0 | (3) 0 4 0 2 3 | (3)

S H

I T I M T I M T



Track  
83

#6a #6b H

T 3 0 3 0 0 0 | (2) 2 3 0 3 0 0 | (2)

A 0 0 0 0 0 0 | (2) 0 0 0 0 0 0 | (2)

B 0 0 0 0 0 0 | (2) 0 0 0 0 0 0 | (2)

#6c #6d H

T 2 3 0 3 0 0 | (2) 0 2 3 0 0 0 | (2)

A 0 0 0 0 0 0 | (2) 0 2 3 0 0 0 | (2)

B 0 0 0 0 0 0 | (2) 0 2 3 0 0 0 | (2)

H

#6e #6f H

T 2 3 0 2 3 0 0 0 | (2) 0 2 3 0 0 1 0 | (2)

A 0 0 0 0 0 0 0 0 | (2) 0 2 3 0 0 1 0 | (2)

B 0 0 0 0 0 0 0 0 | (2) 0 2 3 0 0 1 0 | (2)

H



Note that the melody in Phrase #7 is two measures long and, vocally, is a held note. Bluegrass banjo players seem to use these two measures to feature an ear-catching roll, or the second measure to play pick-up notes leading back to the next melody phrase. A hint about bluegrass songs: when a song features the 5 chord (in this case D) in the middle of the chord pattern, the melody note is usually the second tone of the scale (in this case A). It happens a lot and should be noted. The Phrase #7 choices are important, as you will use them in many songs.



Track  
84

#7a

Musical notation for #7a. The staff shows a sequence of notes: 0, 2, 2, 2, 2, 0, 0, 0. The first measure contains the first six notes, and the second measure contains the last two notes and a final (0) in parentheses. Below the staff are rhythmic diagrams consisting of vertical lines and horizontal bars indicating note durations.

#7b

Musical notation for #7b. The staff shows a sequence of notes: 2, 4, 2, 2, 0, 0, 2, 0, 2, 0. The first measure contains the first six notes, and the second measure contains the last four notes and a final (0) in parentheses. A 'H' (held note) is indicated above the second note of the second measure. Below the staff are rhythmic diagrams.

#7c

Musical notation for #7c. The staff shows a sequence of notes: 2, 4, 2, 2, 2, 4, 2, 2, 4, 0. The first measure contains the first six notes, and the second measure contains the last four notes and a final (0) in parentheses. Below the staff are rhythmic diagrams.

#7d

Musical notation for #7d. The staff shows a sequence of notes: 0, 2, 1, 0, 1, 2, 1, 0, 1, 2. The first measure contains the first six notes, and the second measure contains the last four notes and a final (0) in parentheses. A 'H' (held note) is indicated above the first note of the second measure. Below the staff are rhythmic diagrams.

#7e

Musical notation for #7e. The staff shows a sequence of notes: 2, 0, 2, 3, 4, 2, 0, 0, 2, 0. The first measure contains the first six notes, and the second measure contains the last four notes and a final (0) in parentheses. 'H' (held note) is indicated above the second note of the first measure and the second note of the second measure. Below the staff are rhythmic diagrams.

#7f

Musical notation for #7f. The staff shows a sequence of notes: 4, 2, 0, 2, 4, 2, 0, 2, 0, 2, 4. The first measure contains the first six notes, and the second measure contains the last five notes and a final (0) in parentheses. Below the staff are rhythmic diagrams.

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



Track  
85

**#8a** **#8b** H

T 0 0 0 0 0 | (2) 0 0 0 0 0 | (2)

A 0 0 0 0 0 | (2) 2 3 0 0 0 | (2)

B 0 0 0 0 0 | (2) 0 0 0 0 0 | (2)

**#8c** **#8d** H P

2 0 2 0 0 0 | (2) 2 3 0 0 0 0 | (2)

2 3 0 0 0 0 | (2) 2 3 3 2 0 0 | (2)

H 0 0 0 0 0 | (2) 0 0 0 0 0 0 | (2)



Track  
86

**#9a** **#9b** P

0 0 0 0 0 | (0) 0 0 0 0 | (0)

2 0 2 0 2 | (0) 2 4 2 3 2 | (0)

0 0 0 0 0 | (0) 0 0 0 0 | (0)

**#9c** **#9d**

0 0 0 0 0 | (0) 0 0 0 0 | (0)

2 4 2 0 3 2 | (0) 2 2 0 4 | (0)

0 0 0 0 0 | (0) 0 0 0 0 | (0)

T I T M

**#9e** **#9f** P P

0 0 0 0 0 | (0) 0 0 0 0 | (0)

2 4 2 0 2 4 | (0) 2 3 2 0 3 2 | (0)

0 0 0 0 0 | (0) 0 0 0 0 | (0)

I T I M T I T M

Phrase #10 is the last note of the melody, usually the tonic note, or G in our example. This is the spot where banjo players traditionally use the phrase I call “The Lick.” The choices offer several variations. Phrase #11 is a measure of fill-in that can be used for pick-up notes leading back to the top. Here are several ways players fill this measure if not going back to the beginning.



Track  
87

**#10a** **#10b**

T 0 0 0  
A 0 0 0 2 (0)  
B 0 2 3 2 (0)

H 0 0 0  
0 2 3 0 2 (0)  
0 0 2 3 2 0 (0)

**#10c** **#10d**

H 0 0 0  
0 2 3 0 2 (0)  
0 0 2 3 2 0 (0)

P 0 0 0  
0 2 3 2 0 2 0 (0)  
T I T I



Track  
88

**#11a** **#11b**

0 0 0  
0 (0)  
0 0 0 3 2 (0)

P 0 0  
0 3 2 0 2 (0)  
0 0 3 2 0 2 (0)

**#11c** **#11d**

P 0  
3 5 0 0 3 2 (0)  
0 0 3 2 0 2 (0)

P P  
3 2 0 3 2  
0 0 3 2 (0)

# Jesse James Using all "A" Choices

One way to approach this material would be to learn the tune using all the "A" choices. After that, you could play the entire piece adding only one new choice at a time to get a sense of how this exercise feels. Keep practicing the piece until you feel comfortable making many choices. This whole process may take some time, but it is a method many players use: for each melody phrase find the best, cleverest, wittiest, most expressive way to perform the phrase in a bluegrass banjo style, then put all the phrases together to form the full arrangement.



Track  
89

# Jesse James Using Mixed Choices

This version offers only one of many, many of the arrangements that are possible by selecting from the many choices offered. I have indicated above each measure the number and letter choice I have made.



#1b                      #2b                      #3c                      #4b

H                      P                      P

#5c                      #6b                      #7c

S                      H                      H

#1g                      #2d                      #3c                      #4b

H                      P                      P

#8d                      #9c&d                      #10b                      #11b

H                      P                      H                      P

## A Note on Improvising

The approach used above with “Jesse James” can lead to insights into improvising in the bluegrass banjo style. Often what sounds totally spontaneous is, in fact, many stylistic melodic modules, choices similar to the ones in “Jesse James,” rehearsed and performed in an order decided in the moment by the player. After you have worked through the “Jesse James” choices and have them in your fingers, find other songs that have a similar chord progression or a similar melody, and try your hand at the art of improvising by making those choices on the fly. As my good friend Gerald Jones reminds students, “If you don't know the tune they are playing, play the one you do know that is closest to it.”

# SECTION 6: Songs

Now that you have worked through the sections, you can put all you have learned to use as you build a repertoire of standard bluegrass songs. The songs in this section have been selected and arranged to use many of the elements that have been presented in the earlier sections. Good picking



Track  
91

## Ground Hog

The musical notation for "Ground Hog" is presented in three systems, each with a treble clef and a key signature of one sharp (F#). The notation includes guitar-specific elements such as fret numbers (0-4), string numbers (T, A, B), and chord diagrams. Chords are labeled as G, D, P (Power), and H (Harmonics). The first system consists of four measures with a G chord in the first and a D chord in the fourth. The second system consists of four measures with chords G, D, G, and P. The third system consists of three measures with chords D, G, and P. The piece concludes with a double bar line.



Track  
92

# Wildwood Flower #1

G D

G

D G

C G

D G



# Wildwood Flower #2

Chords: G, H, S, D

M I, M I  
I T I M T M T M

Chords: G, H, S

Chords: D, G, H

Chords: C, G, H, P

Chords: D, G, H

M T I T M





# Lost All My Money

G

T  
A  
B

S P

S P C G

S P D H G H

The image displays four systems of guitar tablature for the song 'Lost All My Money'. Each system consists of a treble clef staff with six lines, a bass clef staff with six lines, and a corresponding fretboard diagram below. The first system is labeled 'G' and contains four measures. The second system is labeled 'S P C G' and contains four measures. The third system is labeled 'S P' and contains four measures. The fourth system is labeled 'S P D H G H' and contains four measures. The tablature uses numbers 0-3 to indicate fret positions, with '0' for open strings. Slurs and fingerings (e.g., 2 3, 3 2, 1 2 2) are used to indicate specific playing techniques. The fretboard diagrams show the physical layout of the strings and frets.



# Nine Pound Hammer

G C H

G D G H

G H P S H P C H

H G D G H



# Worried Man Blues

G

T  
A  
B

C

H

S

H

Am

D

G

H



# Train 45

The guitar tablature for "Train 45" is presented in six systems, each consisting of a treble clef staff with chord names and fret numbers, and a bass clef staff with fret numbers. The music is in G major and 3/4 time.

- System 1:** Chord G. Treble staff: H 0 2 3 0 2 3 0 3 0 | 2 3 0 2 3 0 3 0 | 2 3 0 2 3 0 P 0. Bass staff: 0 0 0 0 0 0 0 0 0 0 0 0.
- System 2:** Chords D and G. Treble staff: 0 0 0 0 | H 0 2 3 H 0 2 3 P 0 3 2 | 0 0 0 0 | H 0 2 3 0 0 | G 0 2 3 0 0. Bass staff: 0 0 0 0 | 0 0 0 0 | 0 2 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 2 0.
- System 3:** Chord G. Treble staff: 0 0 0 0 | 0 0 0 0 | S 0 2 3 0 0 | S 0 2 3 0 0 | H 0 2 3 0 0. Bass staff: 0 0 0 0 | 0 0 0 0 | 0 2 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0.
- System 4:** Chord D. Treble staff: 3 0 0 1 3 0 | H 0 2 3 0 3 0 | H 0 2 3 0 3 0 | H 0 2 3 0 3 0 | P 0 3 2 0 0. Bass staff: 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0.
- System 5:** Chord G. Treble staff: 0 0 2 3 0 0 2 0 | 0 0 0 0 0 2 0 0 | S 0 2 3 0 0 0 0 | H 0 2 3 0 0 0 0 | H 0 2 3 0 0 0 0. Bass staff: 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0.
- System 6:** Chords H, D, and G. Treble staff: H 0 2 3 0 2 3 0 0 0 | H 0 2 3 0 2 3 0 0 0 | P 0 3 2 0 0 0 0 0 | S 0 2 0 0 0 0 0 0 | P 0 3 2 0 0 0 0 0. Bass staff: 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0.
- System 7:** Chords D and G. Treble staff: 0 0 2 3 0 0 0 0 | 0 0 2 3 0 0 0 0 | 0 0 0 0 0 0 0 0. Bass staff: 0 2 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0.



# Old Country Church

Sheet music for guitar, featuring tablature and chord diagrams. The music is organized into systems, each with a treble clef staff and a bass clef staff. Chords are indicated by letters (G, S, H, D, P, C) above the staff. The tablature shows fret numbers (0-4) and fingerings (1-4) for each note. Chord diagrams are provided for each chord change.

System 1: Chords G, S, S, P, C. Treble staff: 0 0 2 | 2 5 0 0 0 | 2 4 0 0 0 0 | 3 2 0 0 0 2. Bass staff: 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 2.

System 2: Chords G, S, H, H, D. Treble staff: 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0. Bass staff: 0 0 0 2 | 2 5 0 0 0 | 2 3 0 0 2 3 | 2 4 2 2 0.

System 3: Chords G, S, H, H, C. Treble staff: 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 1 2 0. Bass staff: 4 2 0 0 | 2 5 0 0 0 | 2 3 0 0 2 3 | 0 0 0 2.

System 4: Chords G, D, G, H. Treble staff: 0 0 0 0 | 0 0 0 1 | 0 0 0 0 | 0 0 0 0. Bass staff: 0 0 0 2 | 0 0 0 1 | 2 3 0 2 4 2 | 0 2 3 0 2.

System 5: Chords G, S. Treble staff: 0 0 0 0 | 0 0 0 0 | 0 1 0 0 | 0 0 0 0. Bass staff: 0 0 0 0 | 2 4 0 0 0 0 | 0 0 0 2 | 0 0 0 0.

System 6: Chords D, H, G, S. Treble staff: 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0. Bass staff: 0 0 4 0 | 0 2 1 0 1 2 | 1 2 0 1 2 | 2 4 0 0 0 0.

System 7: Chords S, C. Treble staff: 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 1 2 1 2. Bass staff: 0 0 0 0 | 2 4 0 0 0 | 0 0 3 3 0 | 0 0 0 0.

System 8: Chords G, H, D, H. Treble staff: 2 1 2 | 0 0 0 1 | 0 0 0 0 | 0 0 0 0. Bass staff: 0 0 0 0 | 2 3 0 0 0 1 | 2 3 0 2 4 2 | 0 0 0 0.



# Kneel at the Cross

TAB

G

C H G

S

A D H

G S

D H S G

# Kneel at the Cross (continued)

The musical score is presented in two systems, each with three staves: Treble (T), Acoustic (A), and Bass (B). The first system is for the C major chord and consists of three measures. The second system is for the G, D, G, and C chords and consists of four measures. The Acoustic staff includes a 2/4 time signature and a 2-4 fretting pattern. The Bass staff includes a 4-fretting pattern. Chord diagrams are provided below the Acoustic staff for each measure. The final measure of the second system features a double bar line and a fermata over the final notes.

**System 1: C Major**

Measure	T	A	B	Diagram
1	0 0 0 0	2 4	0 0	Diagram 1
2	0 0 0 0	0 4	0 4	Diagram 2
3	1 2 2 1 2	2 0	2 0	Diagram 3

**System 2: G, D, G, C**

Measure	T	A	B	Diagram
1	0 0 0 1 0	2 4	0 0	Diagram 4
2	0 0 1 0	2 3	0 0	Diagram 5
3	0 0 1 0	0 0	0 2	Diagram 6
4	0 0 1 0	0 0	0 0	Diagram 7

## Alan Munde

Alan Munde needs no introduction to long-time Bluegrass fans. From his early creative work with Sam Bush in Poor Richard's Almanac to his traditional bluegrass apprenticeship with Jimmy Martin and the Sunny Mountain Boys to his 21-year stint anchoring the landmark Country Gazette, Alan has blazed a trail as one of the most innovative and influential banjo players of all time. Along the way, Alan also recorded and contributed to numerous instrumental recordings, including the 2001 IBMA Instrumental Album of the Year - "Knee Deep in Bluegrass." Alan has supplemented his recorded work with several instructional publications for the banjo, and, since 1986, Alan has taught Bluegrass and Country Music at South Plains College in Levelland, Texas, a program which has produced many professional musicians nationwide. In recent years, Alan has performed and recorded as a duo with his South Plains faculty colleague (and former Gazette-mate) Joe Carr. Alan's extensive body of recorded work, his instructional materials, and his work at South Plains (including the annual "Camp Bluegrass") has solidified his status as one of the true "gurus" of the 5-string. Alan leads his own group, The Alan Munde Gazette.

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