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## LESSON 2: ROLLING THROUGH THE CHANGES

Now that we are familiar with the chord progression, let's roll through the chord changes. We'll use the following two-measure variation of the forward roll instead of using a standard one-measure roll (like the alternating roll or forward-reverse roll).

2

This roll has the forward momentum of the regular forward roll, but it will sound less repetitive since it spans two bars. You'll play this roll on the open strings for the G chord. When rolling over the C chord, modify the roll by playing the 2nd string instead of the 3rd string with your index finger as shown in Ex. 3.

3

To use this roll over a D chord, you don't have to make the entire chord. Just fret the 3rd string at the 2nd fret, and you're all set.

4

## LESSON 3: THE ROLLING LICK IN G

The following exercise combines the G, C, and D chords with the two-measure forward roll. In addition to being an exercise, this can be used as a backup rhythm to accompany a singer or another instrument. Keep the rhythm steady, and make sure not to play louder than the person you are backing up.

5

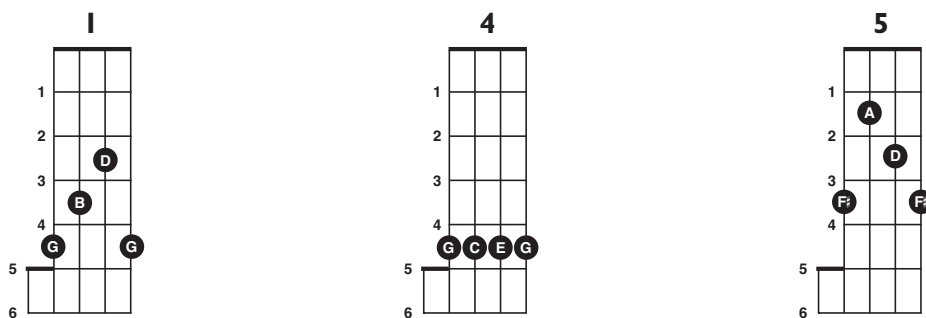
## LESSON 2: FINDING THE I, 4, AND 5 CHORD GROUPINGS

### THE I, 4, AND 5 (I, IV, AND V) CHORDS

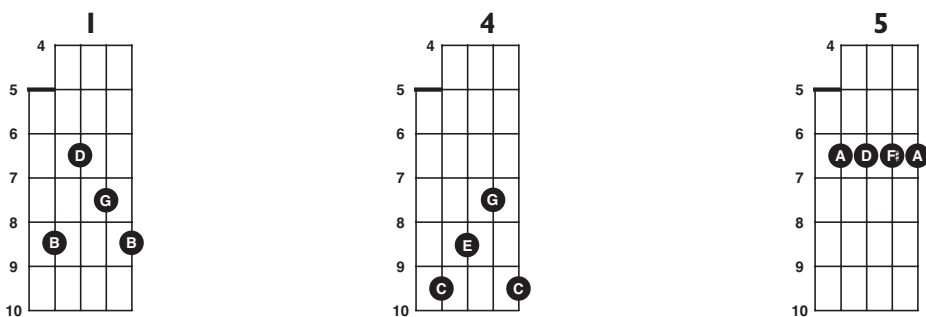
In Chapter 5, Lesson 4 of *Beginning Banjo*, we learned that the chords G, C, and D are referred to as the I, 4, and 5 chords in the key of G, because they are named after the 1st, 4th, and 5th scale degrees of the G Major scale. As you've already discovered, many songs can be played using just the I, 4, and 5 chords. Of course, the I, 4, and 5 are not the only chords you'll need (and G isn't the only key), but the first few lessons in this chapter will focus on G, C, and D as the I, 4, and 5 chords.

### THE I, 4, AND 5 CHORDS IN THREE POSITIONS

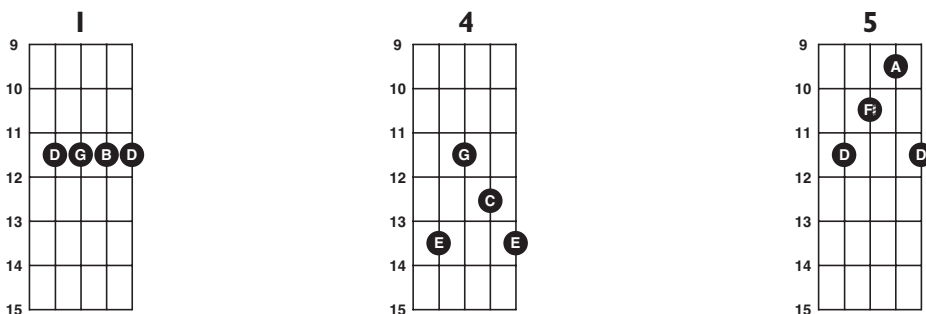
Using the three basic chord shapes, the I, 4, and 5 chords can all be played within a few frets of each other in every key. We'll start with the F-shape G chord at the 5th fret for the I chord. From there, the closest 4 chord (C) is the barre shape at the 5th fret, while the closest 5 chord (D) is the D-shape one found at the 4th fret.



Next, start with the D-shape G chord at the 9th fret as the I chord. The closest 4 chord (C) is the F shape at the 10th fret, and the closest 5 chord is the barre-shape D at the 7th fret.



Finally, if we start with the barre-shape G chord at the 12th fret as the I chord, the closest 4 chord is the D-shape C chord at the 14th fret, and the closest 5 chord is the F-shape D chord at the 12th fret.



## LESSON 4: USING DOUBLE STOPS OVER A CHORD PROGRESSION

In this lesson, we'll apply double stops to our generic chord progression. To start, let's make a slight change to the Foggy Mountain roll by removing one note. This is the same technique we used in Chapter 2, Lesson 4, to add some syncopation to a familiar roll.

41 Foggy Mountain Roll

42 Modified Foggy Mountain Roll

The Foggy Mountain roll is a one-measure roll, so you'll play the roll once for each measure of our chord progression. You'll want to change chord positions every measure, but that doesn't mean you need to change chords every measure—only the chord position. If there are two measures of G, use one G chord position for the first measure, then shift to another G position for the next. Then for two measures of C, start at the closest C position and play that for one measure, then shift to another C position for the following measure.

Let's take a look at an example on how to change chord positions. For two measures of G, start at the F-shape G chord at the 5th fret for the first measure, then shift to the D-shape G chord at the 9th fret. For the two measures of C, start with the closest C chord position, which is the F-shape chord at the 10th fret. The next move is up to you. You can either move to the barre-shape C chord at the 5th fret or the D-shape C chord at the 13th and 14th frets.

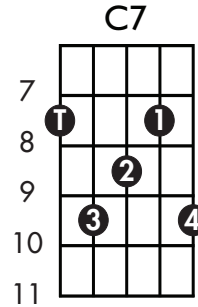
43

Ex. 44 is a variation that advances the concept of double stops a little more. This time start at the D-shape G chord at the 9th fret, then shift down to the F-shape G chord at the 5th fret. This takes up the first two measures of G. Then, play the barre-shape C chord at the 5th fret, and shift to the F-shape C chord at the 10th fret. This takes up the two measures of C. Now, play the D-shape G chord at the 9th fret, and shift up to the barre-shape G chord at the 12th fret, which completes the next two measure of G. Now, you'll need to move to D. Play the F-shape D chord at the 12th fret, and shift up to the D-shape D chord at the 16th fret. This concludes our two measures of D. We finish up by playing the F-shape G chord at the 17th fret, followed by the barre-shape G chord at the 12th fret.


44

## 7TH CHORD FILL

To change the 6th chord fill into a 7th chord fill, we simply need to raise the pitch of the added note by one half step. In a 6th chord fill, the added note (the 6th) was played on the 5th string. By playing the 5th string one fret higher, we can change that 6th note to the flatted 7th note and play a C7 chord as shown below.



Compare the difference in the sound between the C7 chord and the C6 in Exs. 70 and 71.

**70**  **C7**


4/4

T 8 10 8 10 8 | 10 8 10 8 9

A 9 8 8 | 8 8 | 8 8

B 8 8 | 8 8 | 8 8

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

**71**  **C6**

4/4

T 8 10 8 10 8 | 10 8 10 8 9

A 9 7 7 | 7 7 | 7 7

B 7 7 | 7 7 | 7 7

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

You may have noticed that the 6th chord sounds mellow, while the 7th chord sounds tense.

Try the following version of “Nine Pound Hammer,” which features a C7 and G6 chord.

## NINE POUND HAMMER

**G** **C7**

4/4

T 5 9 5 9 | 9 10 8 10 8 | 10 8 10 8 9

A 5 9 5 9 | 9 10 8 10 8 | 10 8 10 8 9

B 5 9 5 9 | 9 10 8 10 8 | 10 8 10 8 9

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

Nine pound ham-mer is a lit-tle too heav-y for my

**G** **D** **G6**

4/4

T 5 9 12 16 | 15 17 15 17 15 | 17 15 17 15 16

A 5 9 12 16 | 15 17 15 17 15 | 17 15 17 15 16

B 5 9 12 16 | 15 17 15 17 15 | 17 15 17 15 16

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

size bud-dy for my size.

## MELODIC-STYLE D LICKS

Start this two-measure D lick with your 3rd finger on the 1st string and 2nd finger on the 2nd string, 7th fret, and the rest of the lick should fall into place naturally.

103

D 7 7 4 5 | 4 5 0 0 | G 0

M T I M T M I T | M I M T I T I T | I

Finally, this one fits perfectly over the G–D–G chord progression.

104

G 9 10 9 10 | 5 4 | D 5 0 0 | G 0

M I T M I T I M | T I M T I T I T | I

Let's return to the generic G Major chord progression to put these melodic licks into context. For the following example, we've packed a lot of melodic-style licks into a short solo. In your own playing, think of adding melodic-style licks like you would add cayenne pepper to a recipe—use sparingly and to taste. Adding a little can certainly spice things up, but too much hides the taste of the food.

## GENERIC BLUEGRASS SONG WITH MELODIC LICKS

G 3 3 5 3 5 | 8 8 9 8 9 | C 10 10 10 10 5 3 | 3 5 0 5 0

I I M T I M T | I I M T I M T | M I T M I T I M | T M I T M T I T

G 0 SL 0 0 0 0 0 0 | 7 7 7 4 5 | D 4 5 0 0 7 0 4

I M T I M T I M | T I M T M I T | M T I M T M I T | M I M T I T I T

G 0 SL 0 0 0 0 0 0 | C 0 5 3 3 5 | 3 5 0 5 0 7 0 4

I M T I M T I M | T I M T M I T M | T M I M T M I T | M I M T I T I T

G 0 0 0 2 7 | D 7 4 5 0 5 0 7 | G 0 SL 0 0 0 2 | 0

I M T I M I T | M T M I M T I T | I M T I M I T M | T