

# Level Up

## Virtual Flatpick Workshop Series

### Session 2

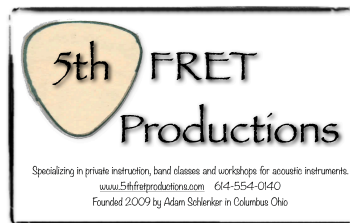
*Unlocking your creativity through fretboard mapping and phrase development.*

Adam Schlenker

5th Fret Productions



<https://www.nashvilleacousticcamps.com>



<https://www.5thfretproductions.com>



**Apollo Picks**

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In the first block of sessions we used Cherokee Shuffle and Big Spike Hammer as our vehicles for discovering the "Fence Post" melody. We looked at the fundamental, 4 note arpeggios that break the scale up into 4 working groups of notes. Using the root Triad as the base (1,3,5) we then added: 2, 4, 6, 7...one at a time to create the "Primary Color" arpeggios.

We found that both songs are based primarily on the G6 arpeggio and that those 4 notes, 1,3,5 & 6 create a musical "mood" that is recognizable.

+In this block of workshops we will start off breaking down Blackberry Blossom to its fence post melody. This will help us understand the layout of the fretboard and develop quicker access to each chord in the progression. Players often find quick chord changes to be overwhelming but really you should be able to identify the new chord within a note or two. Meaning it shouldn't actually matter how long that chord is in use to identify it.

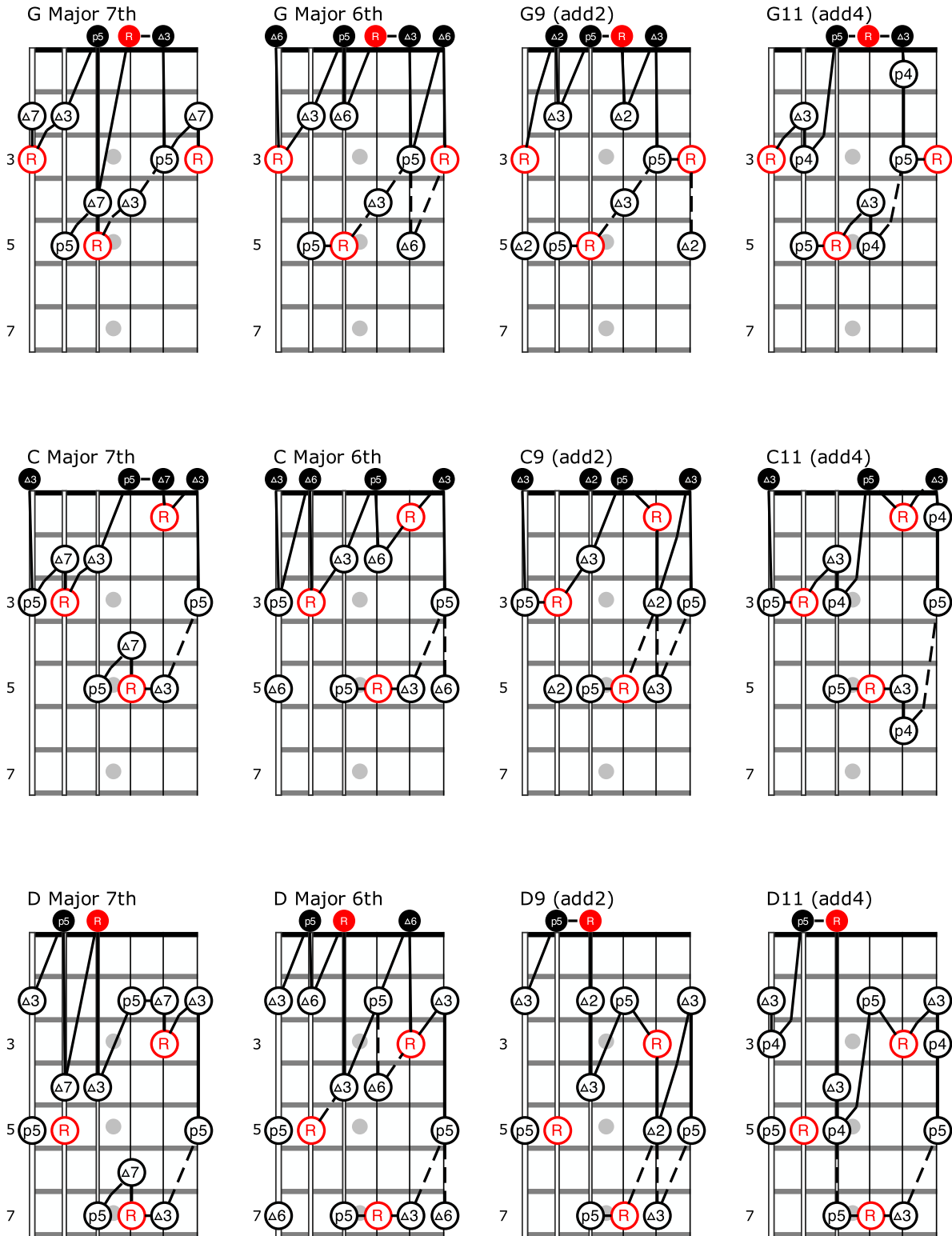
+Once we establish the *fence post* Blackberry Blossom map, we will relocate it into other positions on the fretboard using the information we collected from the first exercises. Not only will this lead to other ways to play the tune, it will also strengthen your awareness and access to the 1,4, 5 chord locations.

+After establishing these maps we will circle back and look at ways to fill in the fence post melody and begin developing arrangements of the tune.

+We will also continue to develop your access to the fretboard through a series of 4 note arpeggio exercises that connect positions on the fretboard. For this we will use ***A Hundred Years From Now*** as our vehicle. We will start off following the chord progression with the 4 note arpeggios and work to develop a realistic sounding Bluegrass style break.

+During these session we will begin to establish common phrase designs. How long the phrases should be and where the target notes fall. This is based more on repetition than you might first think.

The "Primary Color" arpeggios in the three most common keys



# Linear Learning verses Grid Based Learning

Hint: our instrument is a grid

<https://strummachine.com/app/songs/J6xbKWnQmDSWQzE6k>

## Blackberry Blossom

Melody by CHORD DEGREE

A Part (x2)

1 3	3 5	3 5	5 3	1 3	3 5	1 5	5
G	D	C	G	C	G	A	D
1 3	3 5	3 5	5 3	1 3	3 5	5 3	1
G	D	C	G	C	G	D	G

B Part (x2)

1 8	7 8	1 8	7 5	1 8	7 8	7 1	5
Em	/	/	/	/	/	B	/
1 8	7 8	1 8	7 5	5 2	6 3	5 3	1
Em	/	/	/	C	G	D	G

Melody by SCALE DEGREE

A Part (x2)

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

B Part (x2)

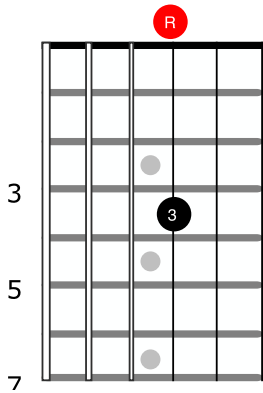
6Low 6High 5 6H	6L 6H 5 3	6L 6H 5 6H	2 3 7
6m	/	/	3
6Low 6High 5 6H	6L 6H 5 3	8 5 6 3	2 7 1
6m	/	4 1	5 1

6 Low = E on D string (2nd fret)    6 High = E on high E string (open)    8 = octave of 1, G on the high E string (3rd fret)

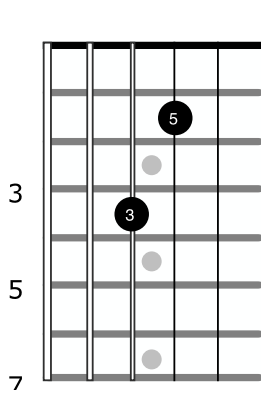


Blackberry Blossom Theme-----

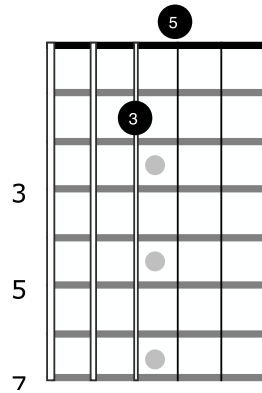
G Major Triad



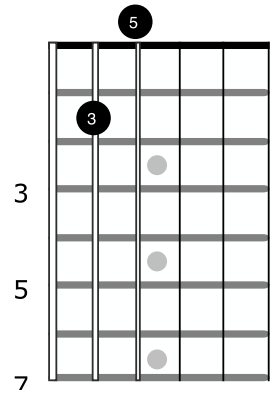
D Major Triad



C Major Triad

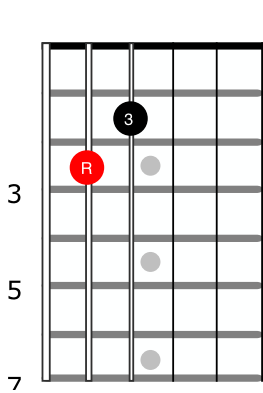


G Major Triad

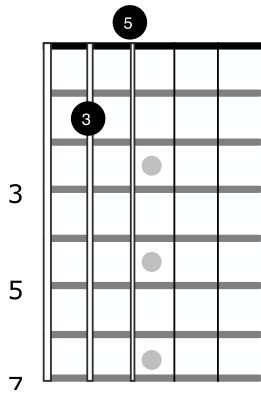


1st Turn Around (ending that doesn't NOT resolve, ends on the 5 chord)-----

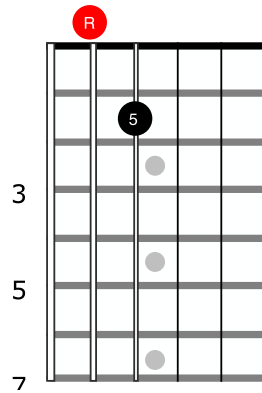
C Major Triad



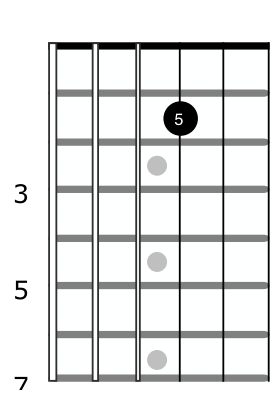
G Major Triad



A Major Triad

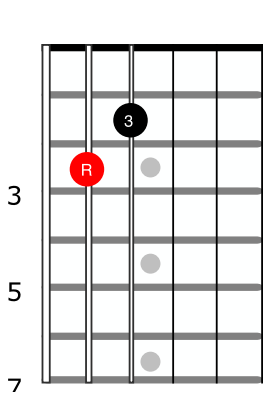


D Major Triad

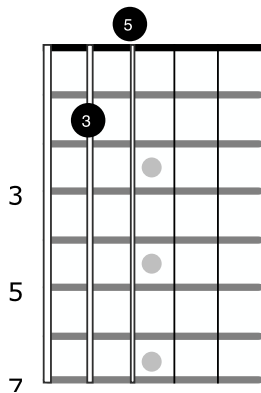


2nd Turn Around (ending that resolves to 1)-----

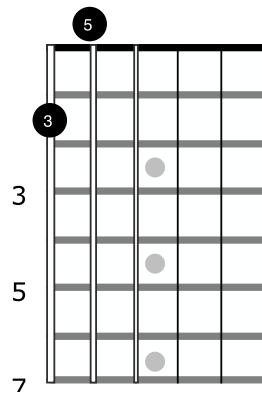
C Major Triad



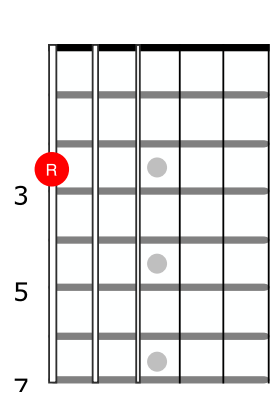
G Major Triad



D Major Triad

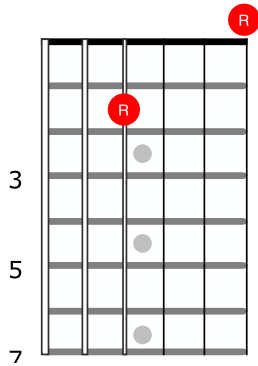


G Major Triad

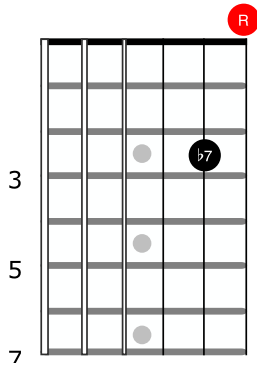


BBB, B part Theme-----

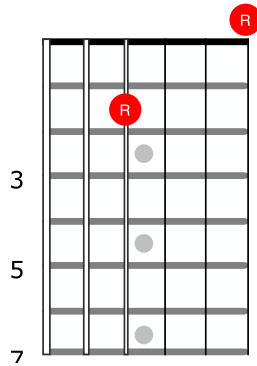
E Minor Triad



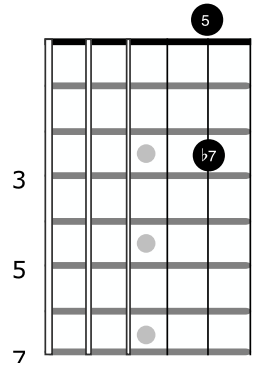
E Minor Triad



E Minor Triad

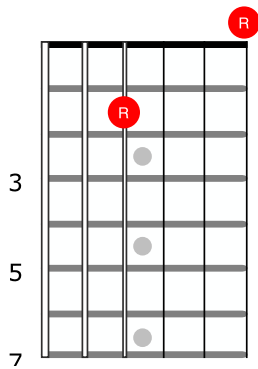


E Minor Triad

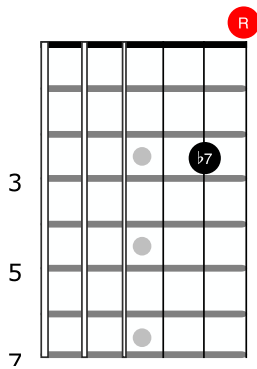


BBB B part 1st Turn Around (ending), doesn't resolve-----

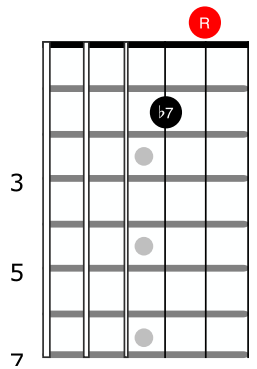
E Minor Triad



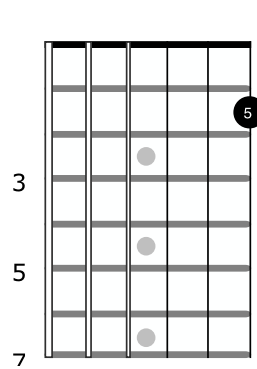
E Minor Triad



B Dominant 7th

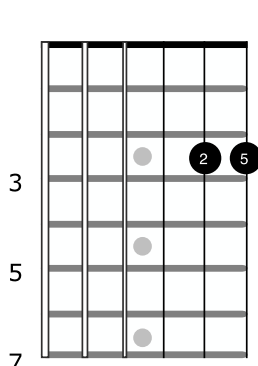


B Dominant 7th

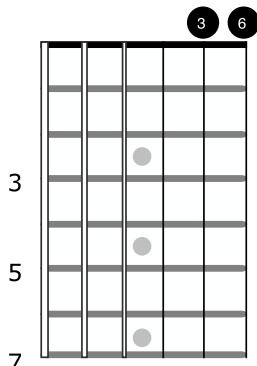


BBB B part 2nd turn around (ending) that does resolve to 1-----

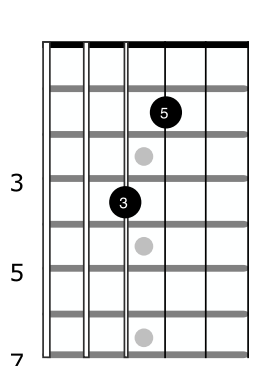
C Major Triad



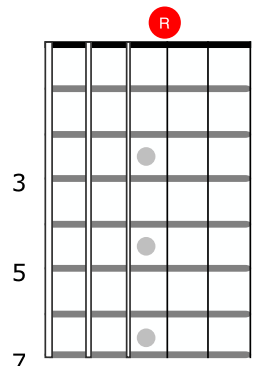
G Major Triad



D Major Triad



G Major Triad



A phrase is like a sentence. It has structure and boundaries.

1. The notes that occur most often in the phrase determine the Chord it's built on.
2. The phrase has a beginning, middle and end.
3. There are common designs to a phrase. These hold true across genres.



<https://strummachine.com/app/songs/cScfvaYTzfwYtrEkg>

Common Bluegrass Style Form

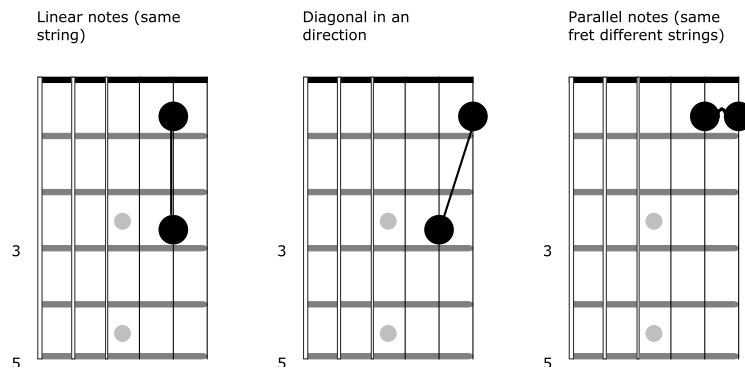
Pick up notes	-----Phrase 1-----	stop	-----Short, stand alone fill-----
1 /	/ /	5 /	/ /
Pick up notes	-----Phrase 3-----	stop	-----G Run type fill-----
/ /	/ /	1 /	/ /
	-----Phrase 4-----		-----Phrase 5-----
/ /	/ /	4 /	/ /
Pick up notes	-----Phrase 6-----	stop	-----G Run type fill-----
5 /	/ /	1 /	/ /

Common Melodic Form

4 &	1 & 2 & 3 & 4&	1 & 2 & 3 4 &	1 & 2 & 3 & 4&	1
1 /	/ /	5 /	/ /	/ /
4 &	1 & 2 & 3 & 4&	1 & 2 & 3 4 &	1 & 2 & 3 & 4&	1
/ /	/ /	1 /	/ /	/ /
4 &	1 & 2 & 3 & 4&	1 & 2 & 3 & 4	1 & 2 & 3 & 4&	1
/ /	/ /	4 /	/ /	/ /
4 &	1 & 2 & 3 & 4&	1 & 2 & 3 & 4	1	
5 /	/ /	1 /	/ /	/ /

## Phrase Development Homework

1. **Follow the A 100 Years From Now chord progression.** Remember you can do this one or two phrases at a time, you don't always have to run the entire progression.
2. **Choose one of the Primary Color Arpeggios for each chord in the progression**
3. **Focus on 2-3 strings at a time**, even if you are using two inversions (positions) in your phrase. Too many strings leads to an unclear and underdeveloped idea.
4. **Create patterns with the notes.** Don't get stuck trying to play the arpeggio notes in numerical order. Remember there are only three directions you can move on the fretboard:



5. **Make sure to fit your ideas into the appropriate phrase forms.** Refer to charts on previous page.

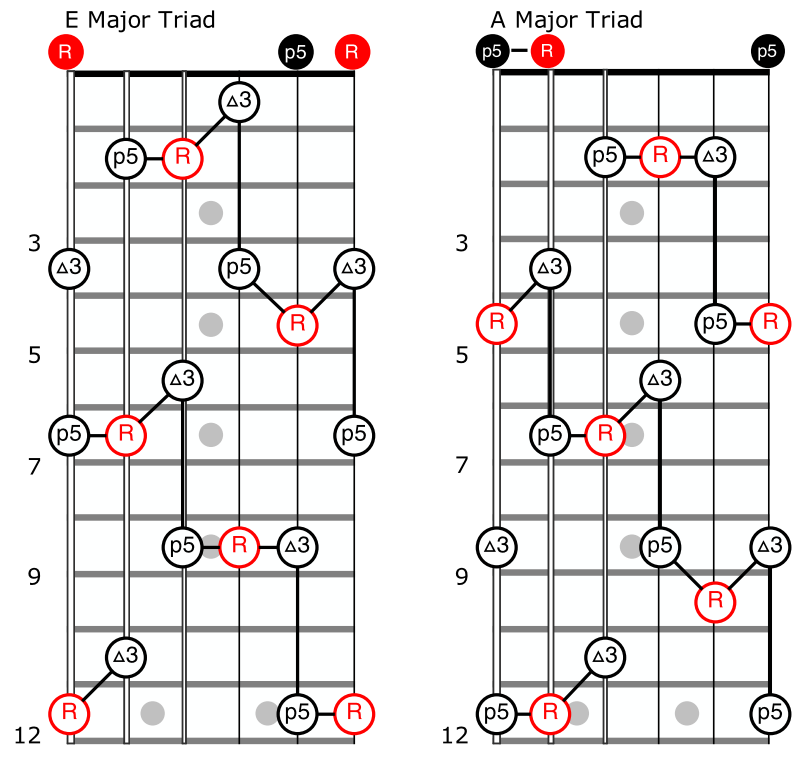
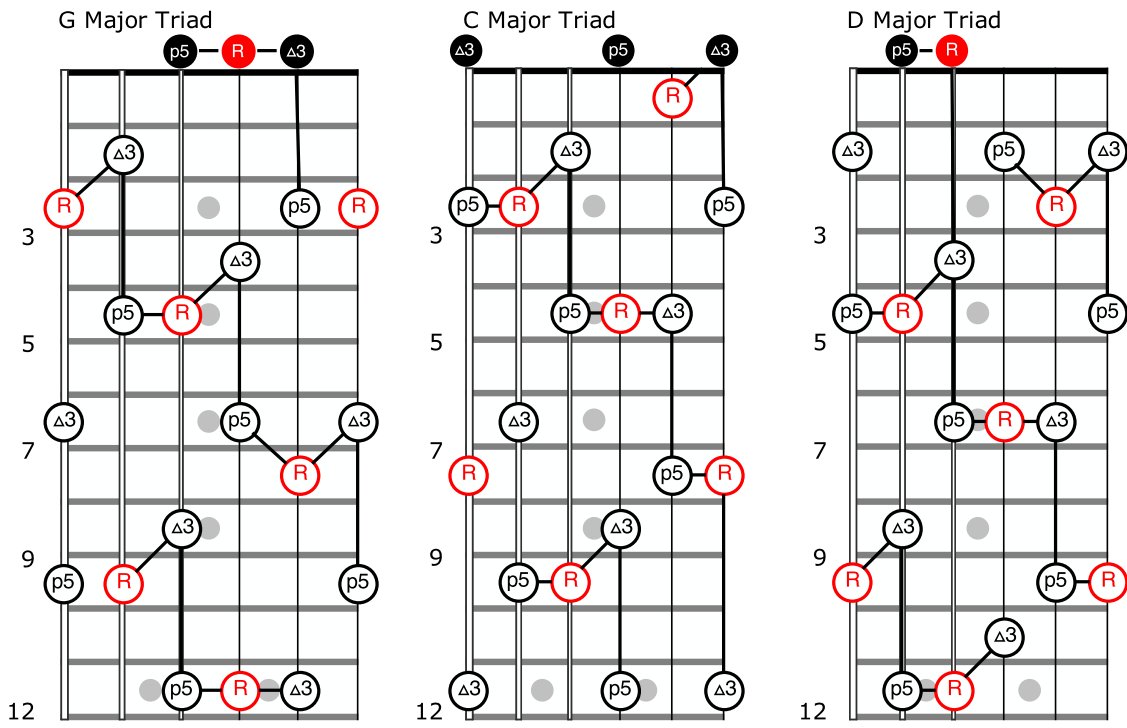
### Bluegrass Style Fills & Runs

**Fill:** 3-4 notes often in the "middle" register {D & G Strings} fits in between two phrases and sounds like a stand alone lick.

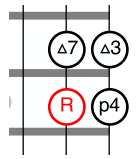
**Run:** Like the infamous G run, these are longer, stand alone licks that act as a cue that a section has ended.

**Tag:** Longer fill that is "tagged" onto the end of the form. This typically wraps up the break or song.

Triad Anchor Patterns: you “fill in” the rest of the notes in the scale if you know these triad patterns.



Remember: the only 1/2 steps in the major scale are between 7 and root and 3 and 4



# Blackberry Blossom

G position

arranged by Adam Schlenker

Ac. Guitar

Ac. Gt.

Ac. Gt.

Ac. Gt.

Ac. Gt.

## Shared Folder Links & Supplemental Videos

This shared folder is where you will post your “homework” recordings and as needed, I will add material to it as we go along.

<https://drive.google.com/drive/folders/1Hd1Kak30r035FicUfuXHds7bJMFkTEik?usp=sharing>

I have created a private Facebook Group for students in the class or in previous sessions. The idea is to field questions here so that everyone can see the answers. Along with posting questions feel free to post your recordings here as well. I know not everyone is on FB so don't feel obligated to join, I am just trying to create a hub for discussion.

[Click this link to request to join the group](#)

Here's the 1st supplementary video for these sessions. I will do others as we go along.



Here's a recent BBB I recorded that you might pull some ideas from as well.

