

Dobro Lollipop

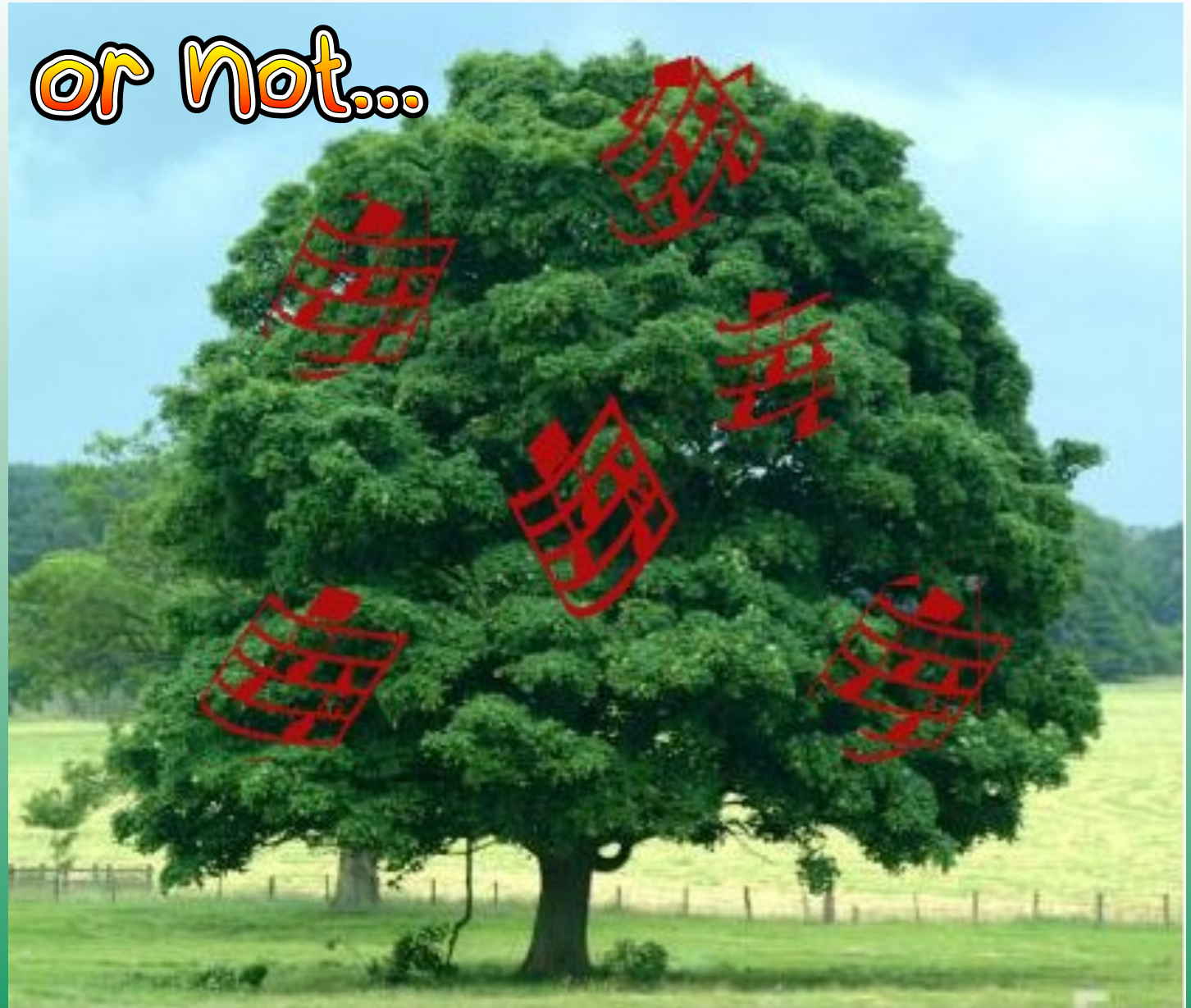


Lots of Licks on a Stick

Believe it or not...

MA, WHERE DO
LITTLE LICKS
COME FROM?

WHY, SON--
THEY COME
FROM...



THE RURITANIAN LICK TREE (ARBOR LICKIFERUS)

I'M THE IV
CHORD (C)

CALL ME
SUB-
DOMINANT

IT'S A SORT OF
S.M. THING...

THE BRANCHES ARE TWO OR MORE
RELATED CHORDS, USUALLY FOUR NOTES
(IV) AND FIVE NOTES (V) ABOVE THE ROOT.

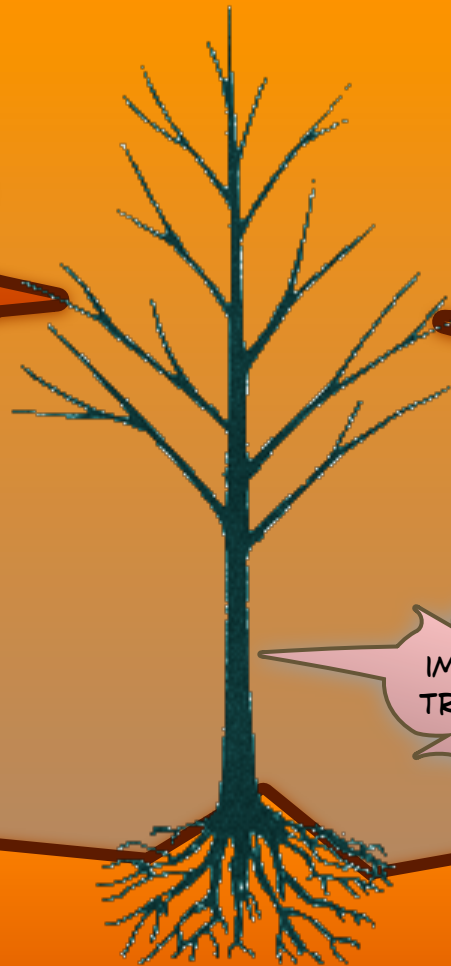
I'M THE V
CHORD (D)

CALL ME
DOMINANT

IMMATURE LICK
TREE IN WINTER

THIS SONG IS IN THE KEY
OF G AND I'M THE ROOT
CHORD (I) - G

THE ROOTS OF LICK TREES ARE
THE KEY OF THE SONG. THEY ARE
CALLED THE 'ROOT CHORD'



OOMPAAH...
OOMPAAH...
OOMPAAH...
OOMPAAH...



WHEN YOU MARCH THROUGH A SONG WITH JUST ROOTS AND BARE BRANCHES OF THE LICK TREE, IT SOUNDS LIKE AN OOMPAAH BAND. IT'S OK, BUT IT'S SORTA 'LUMPY' AND FOLKS ARE GOING TO GET TIRED OF IT AFTER A BIT...

TRY IT FOR YOURSELF... THE OOMPAAH BAND LICK!

THERE'S THE ROOT I CHORD (G)

HERE COMES THE IV CHORD (C)

THERE'S GOES THE V CHORD, D

AND HOME AGAIN TO G

31 32 33 34 35 36 37 38

| Fret | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | | | |
|------------|---|---|---|---|---|---|---|---|---|---|----|----|----|---|---|---|
| 6th string | 0 | 0 | 0 | 0 | 5 | 5 | 5 | 5 | 7 | 7 | 7 | 7 | 0 | 0 | 0 | 0 |
| 5th string | 0 | 0 | 0 | 0 | 5 | 5 | 5 | 5 | 7 | 7 | 7 | 7 | 0 | 0 | 0 | 0 |
| 4th string | 0 | 0 | 0 | 0 | 5 | 5 | 5 | 5 | 7 | 7 | 7 | 7 | 0 | 0 | 0 | 0 |
| 3rd string | 0 | 0 | 0 | 0 | 5 | 5 | 5 | 5 | 7 | 7 | 7 | 7 | 0 | 0 | 0 | 0 |
| 2nd string | 0 | 0 | 0 | 0 | 5 | 5 | 5 | 5 | 7 | 7 | 7 | 7 | 0 | 0 | 0 | 0 |
| 1st string | 0 | 0 | 0 | 0 | 5 | 5 | 5 | 5 | 7 | 7 | 7 | 7 | 0 | 0 | 0 | 0 |



ONE WAY TO MAKE THINGS MORE INTERESTING IS TO GET UP INTO THE BRANCHES AND ADD SOMETHING...

9 0 0 0 0 10 0 3 2 0

11 5 5 5 5 12 5 4 2 0 13 4 7 7 7 14 5 4 2

15 0 0 0 0 16 0

WE CAN GET A SENSE OF MOVING BETWEEN THE LUMPS BY PLAYING STEPS IN BETWEEN

MIND YOU, THAT'S STILL NOT VERY INTERESTING...



LET'S TAKE THAT MOVEMENT THING A STEP FORWARD AND USE A HARMONIZED SCALE TO MOVE UP AND DOWN THE STEPS...

IT'S MOVABLE!

BUT RIGHT NOW IT'S IN C

| | | | | | | | | | | | | | | | | | | | | | | | | |
|----|---|----|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|---|---|---|---|---|
| 39 | | 40 | | 41 | | 42 | | 43 | | | | | | | | | | | | | | | | |
| 5 | 5 | 5 | 3 | 5 | 10 | 10 | 10 | 10 | 10 | 9 | 10 | 11 | 12 | 12 | 12 | 12 | 10 | 5 | 3 | 5 | 5 | 5 | | |
| 5 | 5 | 5 | 5 | 5 | 3 | 5 | 10 | 10 | 10 | 10 | 10 | 9 | 10 | 11 | 12 | 12 | 12 | 12 | 10 | 5 | 3 | 5 | 5 | 5 |
| 5 | 5 | 5 | 5 | 5 | 3 | 5 | 10 | 10 | 10 | 10 | 10 | 9 | 10 | 11 | 12 | 12 | 12 | 12 | 10 | 5 | 3 | 5 | 5 | 5 |

KICK OFF AT THE I CHORD

THEN FOUR STEPS TO THE IV CHORD

NOW FOUR MORE STEPS TO THE V

AND BACK DOWN THE STEPS TO THE ROOT CHORD

OK, IT WASN'T THAT INTERESTING, BUT WE'RE GETTING BETTER...

LICK TREE BLOSSOMS IN SUMMER,
READY FOR HARVESTING...



TO GET THE MUSIC REALLY INTERESTING, WE NEED TO PLAY WITH DIFFERENT TIMING AND DO THINGS LIKE USING BLUEGRASS ROLLS.

The image shows two staves of musical notation for guitar licks. The first staff contains measures 17 through 20, and the second staff contains measures 21 through 24. Each measure is annotated with a callout box describing the lick. Measure 17 is labeled 'G LICK', measure 18 is 'G - C VIA G7 LICK', measure 19 is 'C LICK', and measure 20 is 'C - D7 LICK'. The second staff starts with measure 21 labeled 'G/D7 LICK', measure 22 labeled 'D LICK', measure 23 labeled 'G/D7 LICK', and ends with measure 24 labeled 'HOME TO THE'. A thought bubble on the right side of the page says 'YEAH, THE BANJO DOES THIS SORT OF STUFF, TOO..'. The notation includes fret numbers (0-5), rolls (e.g., 4-5, 3-2-0), and chord diagrams.

G LICK **G - C VIA G7 LICK** **C LICK** **C - D7 LICK**

G/D7 LICK **D LICK** **G/D7 LICK** **HOME TO THE**

YEAH, THE BANJO DOES THIS SORT OF STUFF, TOO..



GO FOR BROKE!

25 10/11 10/11 12 12 12 26 10/11 10/11 0 8 0 27 15/17 17 17 17 17 28 17 17 17 17

G CHORD LICKS D CHORD LICKS D CHORD LICKS

29 14 15 0 14 15 0 30 12/14 15 12/14 15 0 31 14/15 14/15 15 14 12 14 12 12

Harm.

TRICKY. GET RING FINGER TOUCHING STRING 3 AT FRET 12



SO IF WE WANT THESE LICKS TO WORK FOR US, WE NEED TO KNOW WHAT CHORDS WE'LL BE PLAYING, IN WHAT ORDER AND WHAT RHYTHM AN TEMPO ...

FOUR BARS OF G LICKS (TWO AT EACH END)



TWO BARS OF C LICKS

TWO BARS OF D LICKS

G+G+C+C+D+D+G+G

RANDOM LICKS FOLLOW ILLUSTRATING SOME
METHODS USED TO DEMONSTRATE...

A HARMONIZED SCALE

**AAARGH! A SLANT!!!
(C'MON, YOU CAN DO THIS!)**

IT'S IN C MAJOR

IT'S MOVABLE!

IF YOU DON'T WANT TO DO THAT SLANT YOU CAN GO HERE...

...BUT AROUND E MAJOR YOU'LL FALL OFF THE END OF THE FRETBOARD

A HARMONIZED MINOR SCALE

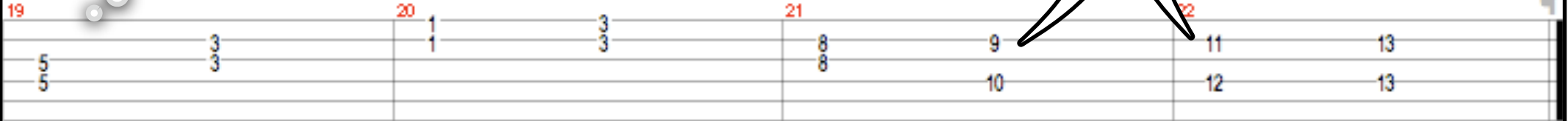
IT'S IN C MINOR

MINOR SCALE? NO SWEAT!

OR TRY PLUCKING THE FOURTH STRING...

ANOTHER SORT OF HARMONIZED MINOR SCALE

THE DIFFERENCE IS HERE



IT'S MOVABLE!

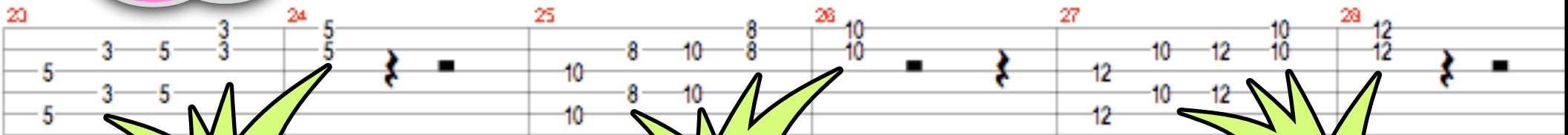
THIS ONE'S IN C MINOR

SUPPOSE I WANT TO IMPROVISE AGAINST THREE CHORDS... I-IV-V

...SO IN C, THAT'S C MAJ, F MAJ AND G MAJ

IT'S MOVABLE!

PLAY YOUR CHORD'S NOODLE NOTES IN ANY ORDER AND YOU CAN'T GO WRONG (AS LONG AS YOU KEEP TIME!!)



SO I JUST NOODLE AROUND THESE NOTES AGAINST THE I CHORD...

.. NOODLE AROUND THESE NOTES AGAINST THE IV CHORD..

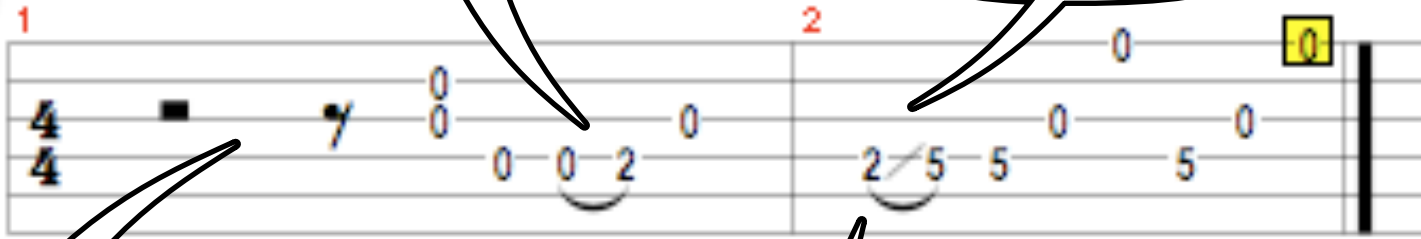
..AND HERE ARE MY NOODLE NOTES FOR THE V CHORD..

A LEAD-IN

HAMMER-ON

SLIDE

THIS IS ALL IN G



ONE-AND-TWO-AND THREE-...

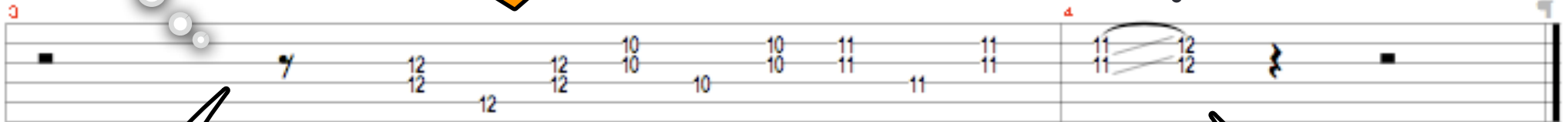
DIDAH-DIDAH-DAH-

YOW-DIDDI-DIDDI-DIDDI

ANOTHER LEAD-IN

IT'S MOVABLE!

... BUT THIS TIME IT'S IN G



ONE-AND-TWO-AND THREE-...

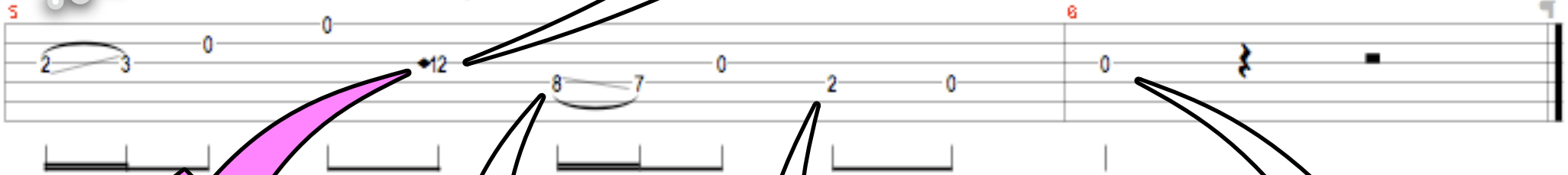
TRIPLETS: DIDDLEY-DIDDLEY-DIDDELY

SLIDE: DOO-EE...

SORT OF BANJO-FEEL & LEAD-IN

GET THIS HARMONIC GOING GOOD AND STRONG: IT'S THE BANJO 5TH STRING

Harm.
let ring



MOVE YOUR EYE TO STR 3 FRET 12 NOW!

COMING DOWN HERE LETS THE 3RD STRING RING

PULL-OFF

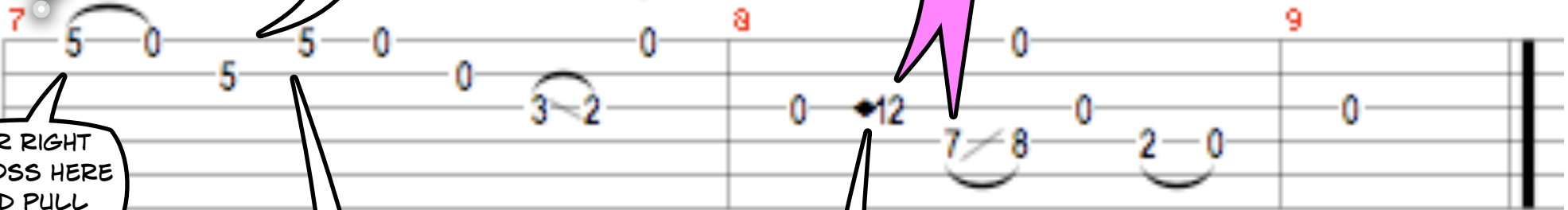
START A ROLL GOING HERE

SCRUGGS LICK FROM C ENDING IN G

SOME DEFT DAMPING NEEDED HERE!

GET YOUR EYE TO THESE FRETS IN GOOD TIME!

let ring



BAR RIGHT ACROSS HERE AND PULL OFF

...AND EDGE THE BAR BACK UP AGAIN

GET THIS HARMONIC GOING GOOD AND STRONG.



THAT'S IT FOR NOW, FOLKS. MORE TO COME
LATER...