

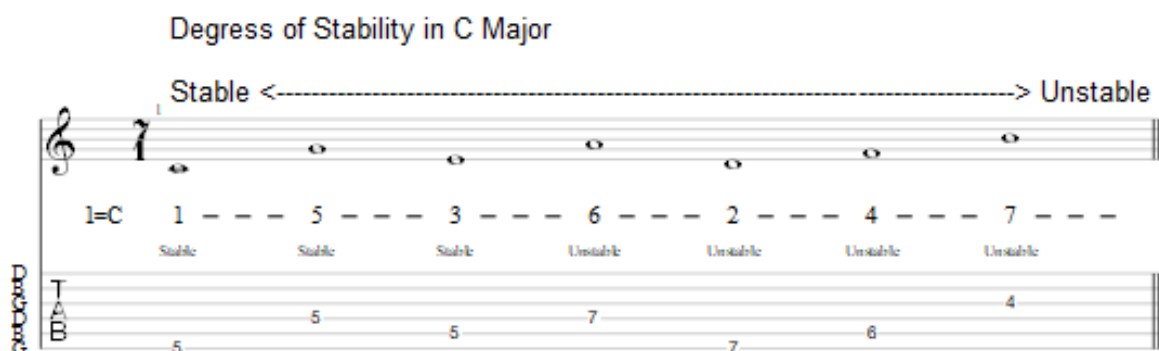
FRETBOARD STRING SCHOOL

- Dobro – Lap Steel – Guitar – Weissenborn -

WRITING MELODIES WITH DOBRO OPEN G

A strong background in music theory is required to effectively use the following content in developing melodies. Specifically:

- Conjunct/Disjunct melodic motion;
- Pitch (composite tones, overtones, partials or harmonics);
- Pedal point
- Scale structures and their intervals;
- Whole-Step/Half-Step concepts;
- Music notation on the treble clef.

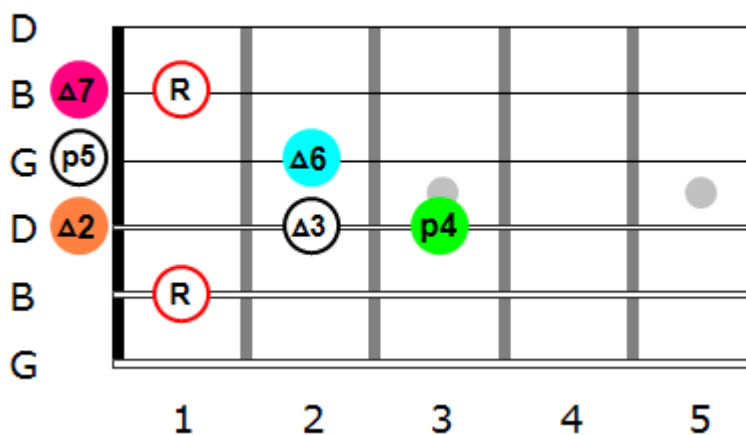


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Fretboard Legend

- R** Stable (*Chord Tone*)
- Δ3** Stable (*Chord Tone*)
- p5** Stable (*Chord Tone*)
- Δ6** Least Unstable
- Δ2** Unstable
- p4** Very Unstable
- Δ7** Most Unstable

Open Position



¹ Perricone Jack, © 2000. Berklee Press. Melody in Songwriting, (p.9)

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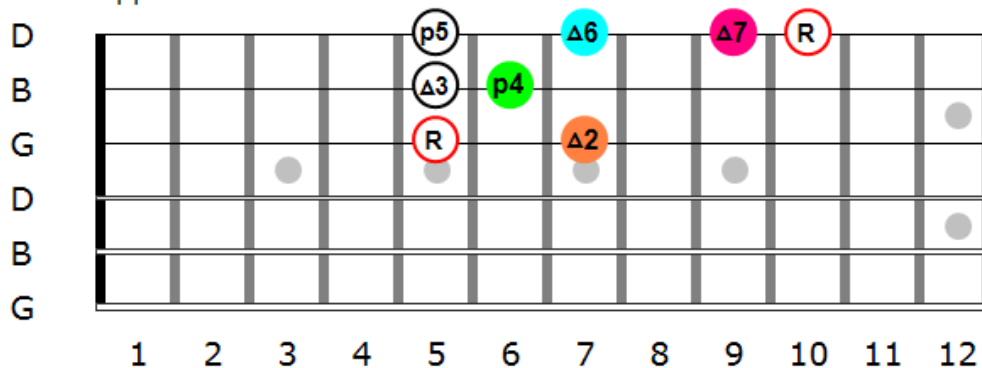
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C Major Movable Fretboard Shapes

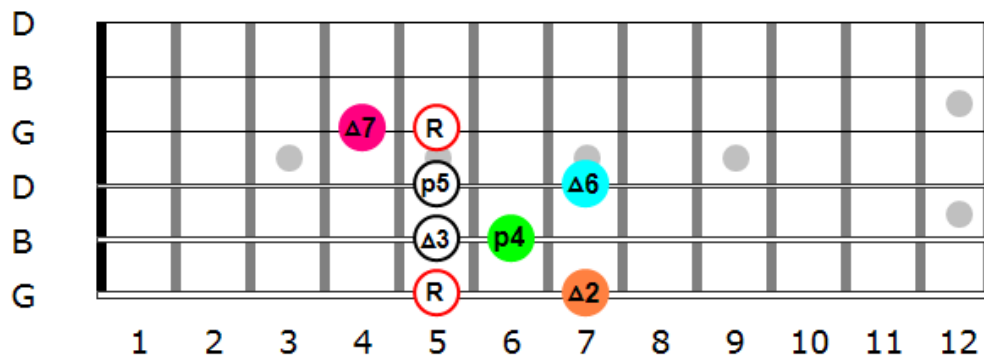
Fretboard Legend

	Stable (<i>Chord Tone</i>)
	Stable (<i>Chord Tone</i>)
	Stable (<i>Chord Tone</i>)
	Least Unstable
	Unstable
	Very Unstable
	Most Unstable

Upper Octave



Lower Octave



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R Stable (*Chord Tone*)

Δ3 Stable (*Chord Tone*)

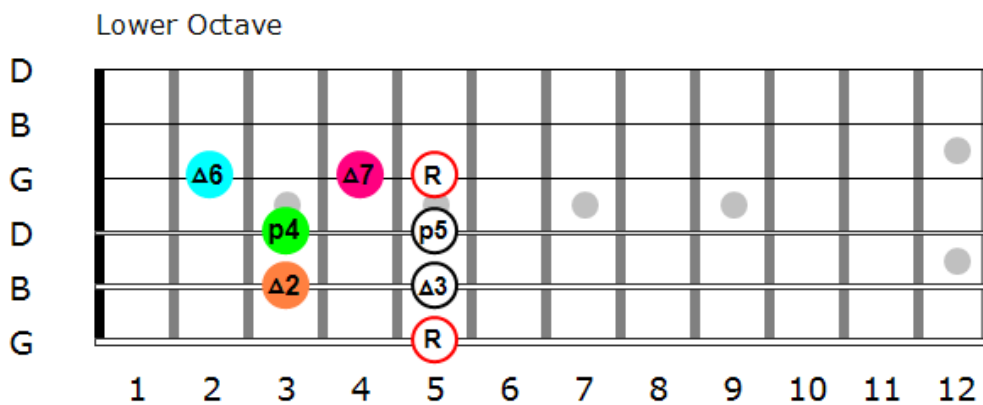
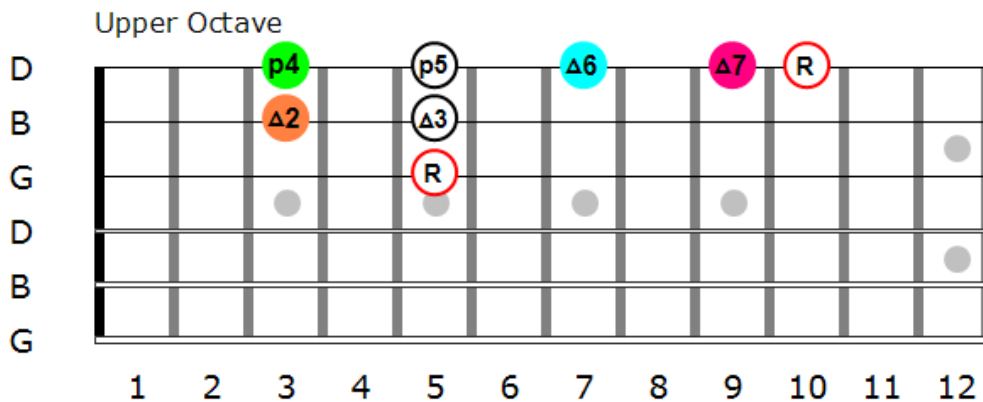
p5 Stable (*Chord Tone*)

Δ6 Least Unstable

Δ2 Unstable

p4 Very Unstable

Δ7 Most Unstable

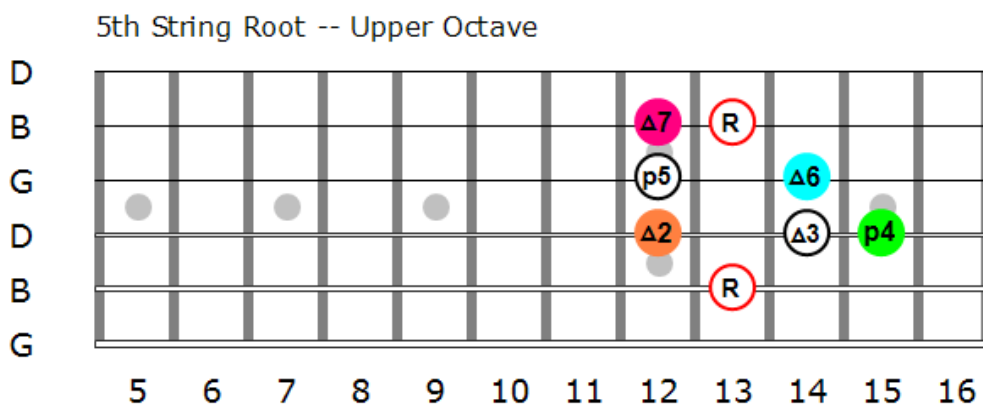
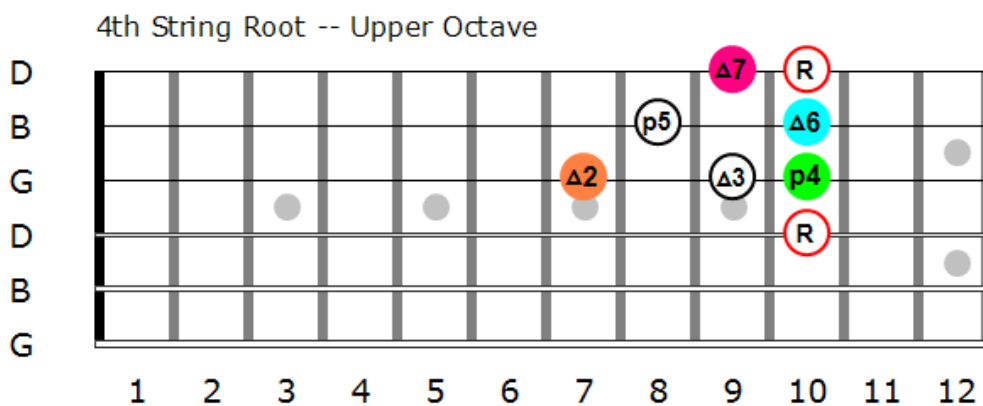


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"A song that moves others must be written by someone who has been moved, who has felt moments of inspiration, who has had an intuitive experience in the actual process of writing."

~ Jack Perricone