

The diagram shows a guitar tablature with four measures, each representing a different chord in an F-shape movable position. The fret numbers are indicated above the strings, and the picking directions are indicated below the strings.

Measure	Chord	Fret	Picking
1	G	5	t, m, t, m
2	C	10	t, m, t, m
3	D	12	t, m, t, m
4	G	5	t, m, t, m

TAB 10-1: Basic vamping pattern using F-shape movable position for G, C, and D chords.

The diagram shows a guitar tablature for a 4/4 time signature. It is divided into four sections, each representing a chord: C, F, G, and C. Each section contains two measures. The notes and their fingerings are as follows:

- Chord C (Measures 1-2):**
 - Measure 1: 10 (index), 8 (middle), 10 (thumb), 8 (middle)
 - Measure 2: 10 (index), 8 (middle), 10 (thumb), 8 (middle)
- Chord F (Measures 3-4):**
 - Measure 3: 3 (index), 2 (middle), 3 (thumb), 2 (middle)
 - Measure 4: 3 (index), 2 (middle), 3 (thumb), 2 (middle)
- Chord G (Measures 5-6):**
 - Measure 5: 5 (index), 4 (middle), 5 (thumb), 4 (middle)
 - Measure 6: 5 (index), 4 (middle), 5 (thumb), 4 (middle)
- Chord C (Measures 7-8):**
 - Measure 7: 10 (index), 8 (middle), 10 (thumb), 8 (middle)
 - Measure 8: 10 (index), 8 (middle), 10 (thumb), 8 (middle)

Picking directions are indicated by 't' (thumb) and 'm' (middle) above the strings, and 'i' (index) and 't' (thumb) below the strings.

TAB 10-2: Basic vamping pattern for I, IV, and V chords in the key of C.

The diagram shows a guitar tablature for a 4/4 time signature. It consists of four measures, each containing two chords. The chords are D, G, A, and D. The fret numbers for each chord are: D (12, 10, 11, 12), G (5, 4, 5, 4), A (7, 6, 7, 6), and D (12, 10, 11, 12). The right-hand fingering is indicated by 't' (thumb), 'm' (middle), and 'i' (index). The left-hand fingering is indicated by the fret numbers themselves.

TAB 10-3: Basic vamping pattern for I, IV, and V chords in the key of D.

G **F shape** **D shape** **C**

4/4 5 3 5 9 9 10 10 14 14
 3 4 4 8 8 9 9 13 13
 2 4 4 7 7 9 9 12 12
 5 5 9 9 10 10 14 14
t m t m t m t m t m t m
i i i i i i i i i i i i
t t t t t t t t t t t t

D **G**

12 12 16 16 5 5 9 9
 10 10 14 14 3 3 8 8
 11 11 15 15 4 4 7 7
 12 12 16 16 5 5 9 9
t m t m t m t m t m t m
i i i i i i i i i i i i
t t t t t t t t t t t t

G **F shape** **D shape** **F shape** **D shape** **C**

5 9 5 9 10 14 10 14
 4 8 4 8 9 13 9 13
 3 7 3 7 9 12 9 12
 5 5 9 9 10 14 10 14
t m t m t m t m t m t m
i i i i i i i i i i i i
t t t t t t t t t t t t

D **G**

12 16 12 16 5 9 5 9
 10 14 10 14 3 8 3 8
 11 15 11 15 4 7 4 7
 12 16 12 16 5 9 5 9
t m t m t m t m t m t m
i i i i i i i i i i i i
t t t t t t t t t t t t

TAB 10-4: Vamping using F and D shapes for I, IV, and V chords in the key of G.

G **C**

F shape **D shape** **F shape**

4/4

5 3 5 9 9 10 10 10 10

3 3 3 8 8 8 8 8

4 4 4 7 7 9 9 9

5 5 5 10 10 10 10 10

t m t m t m t m t m t m t m

i i i i i i i i i i i i i i

t t t t t t t t t t t t t t

G **D** **G**

F shape **D shape** **F shape**

5 5 4 4 5 5 5 5

3 3 3 3 4 4 4 4

4 4 2 2 4 4 4 4

5 5 5 5 5 5 5 5

t m t m t m t m t m t m t m

i i i i i i i i i i i i i i

t t t t t t t t t t t t t t

TAB 10-5: Vamping to "Nine Pound Hammer" using D- to F-shape transitions.

The image contains two guitar tablature diagrams. The first diagram shows four measures of music. Measure 1 is labeled 'G' and 'F shape' with notes 4, 5, 4, 5, 4, 5 and fingerings t, m, t, m, t, m. Measure 2 is labeled 'E' and 'D shape' with notes 6, 5, 4, 6, 5, 4 and fingerings t, m, t, m, t, m. Measure 3 is labeled 'A' and 'F shape' with notes 7, 6, 7, 6, 7, 6 and fingerings t, m, t, m, t, m. Measure 4 is labeled 'D' and 'D shape' with notes 11, 10, 11, 10, 11, 10 and fingerings t, m, t, m, t, m. The second diagram shows three measures. Measure 1 is labeled 'D' and 'F shape' with notes 12, 11, 12, 11, 12, 11 and fingerings t, m, t, m, t, m. Measure 2 is labeled 'D' and 'D shape' with notes 4, 3, 2, 4, 3, 2 and fingerings t, m, t, m, t, m. Measure 3 is labeled 'G' and 'F shape' with notes 5, 4, 5, 4, 5, 4 and fingerings t, m, t, m, t, m.

TAB 10-6: Vamping to “Salty Dog Blues” using F- and D-shape transitions.

a. C

Musical notation for one-measure "In The Mood" patterns in C major, 4/4 time. The notation shows two measures. The first measure contains notes 9, 8, 10, 9 with fingerings *t*, *i*, *m*, *t*. The second measure contains notes 8, 10, 9, 10 with fingerings *i*, *m*, *t*, *m*. A thick black bar is drawn under the notes of each measure.

b. C

Musical notation for two-measure "In The Mood" patterns in C major, 4/4 time. The notation shows four measures. The first measure contains notes 9, 8, 10, 9 with fingerings *t*, *i*, *m*, *t*. The second measure contains notes 8, 10, 9, 8 with fingerings *i*, *m*, *t*, *i*. The third measure contains notes 10, 9, 8, 10 with fingerings *m*, *t*, *i*, *m*. The fourth measure contains notes 10, 10, 8, 9, 10 with fingerings *i*, *t*, *m*. A thick black bar is drawn under the notes of each measure. A slur is placed over the notes 10 and 10 in the fourth measure.

TAB 10-7: (a) One-measure and (b) two-measure "In The Mood" patterns.

The image displays two staves of musical notation for guitar, representing the 'In the Mood' patterns for the 'Nine Pound Hammer' piece. The notation is in 4/4 time and uses a fretboard diagram with fingerings and picking directions.

Staff 1:

- Measure 1:** Chord G. Notes: 16, 15, 17. Picking: *t i m t*.
- Measure 2:** Chord G. Notes: 16, 15, 17. Picking: *i m t i*.
- Measure 3:** Chord G. Notes: 17, 15, 17, 17. Picking: *m t i m*.
- Measure 4:** Chord G. Notes: 15, 16. Picking: *i t m*.
- Measure 5:** Chord C. Notes: 9, 8, 10. Picking: *t i m t*.
- Measure 6:** Chord C. Notes: 8, 10, 9. Picking: *i m t i*.
- Measure 7:** Chord C. Notes: 8, 10, 9. Picking: *m t i m*.
- Measure 8:** Chord C. Notes: 10, 8, 10, 10. Picking: *i t m*.
- Measure 9:** Chord C. Notes: 8, 9. Picking: *i t m*.

Staff 2:

- Measure 1:** Chord G. Notes: 16, 15, 17. Picking: *t i m t*.
- Measure 2:** Chord G. Notes: 16, 15, 17. Picking: *i m t m*.
- Measure 3:** Chord D. Notes: 11, 10, 12. Picking: *t i m t*.
- Measure 4:** Chord D. Notes: 11, 10, 12, 12. Picking: *i m t m*.
- Measure 5:** Chord G. Notes: 16, 15, 17. Picking: *t i m t*.
- Measure 6:** Chord G. Notes: 16, 15, 17. Picking: *i m t i*.
- Measure 7:** Chord G. Notes: 16, 15, 17. Picking: *m t i m*.
- Measure 8:** Chord G. Notes: 17, 15, 17, 17. Picking: *i t m*.
- Measure 9:** Chord G. Notes: 15, 16. Picking: *i t m*.

TAB 10-8: Playing "In the Mood" patterns for "Nine Pound Hammer."

The image shows two staves of guitar tablature. The first staff is in 4/4 time and features two chord changes: G and C. The G chord section consists of four measures with fret numbers 15, 16, 15, 17, 16, 15, 17, 15, 17, 17, 15, 16, and a slide from 17 to 15. The C chord section consists of four measures with fret numbers 8, 9, 8, 10, 9, 8, 10, 9, 8, 10, 10, 8, 9, and a slide from 10 to 8. The second staff also features three chord changes: G, D, and G. The G chord section has four measures with fret numbers 15, 16, 15, 17, 16, 15, 17, 0, and a slide from 17 to 15. The D chord section has four measures with fret numbers 10, 11, 10, 12, 11, 10, 12, 0, and a slide from 12 to 10. The final G chord section has four measures with fret numbers 15, 16, 15, 17, 16, 15, 17, 6, 15, 17, 17, 15, 16, and a slide from 17 to 15. Fingerings are indicated by letters t/s, i, m, t, i, m, t, i, m, i, t, m, and slides are indicated by a curved line above the fret numbers.

TAB 10-9: Playing "In the Mood" patterns with slides for "Nine Pound Hammer."

G

t/s *m* *t* *i* *m* *t* *i* *m* *t* *i* *m* *i* *t* *m*

TAB 10-10: The “In the Mood” pattern with a fourth-string slide.

G C
 4/4 15 17 15 17 15 17 15 17-17 15 16 8 9 8 10 8 10 8 10 8 10-10 8 9 0
 t/s i m t i m t i m t i m t/s i m t i m t i m t i m i t m
 D G
 10 11 10 12 10 12 10 12 10 12 10 11 15 16 15 17 15 17 15 17 15 17-17 15 16 0
 t i m t i m t i m t i m t i t m t/s i m t i m t i m t i m i t m

TAB 10-11: Using “In the Mood” patterns with fretted fifth string for “Blue Ridge Cabin Home.”

G

m r i r m p r m i m r p

i *t* *t* *t* *i* *m* *t* *i* *t* *i* *t* *m*

TAB 10-12: The basic D-shape lick.

G

m m r i r p m p r m i m r p

i i i t i t m i m t i t i t m

TAB 10-13: Earl Scruggs's D-shape lick.

G

m m r i m m m r i m r p

t i i i t i t i i t t t i m

TAB 10-14: J. D. Crowe's D-shape lick.

G C

8 9 8 7 8 9 8 9 8 7 8 9 10 9 8 10 8 10 9 8 10 9 8 10 10 8 10

i m t i t i t m i m t i t i t m t i m t i m t i m t i m t i m i t m

D G

3 4 3 2 3 4 3 4 3 2 3 4 3 4 3 5 4 3 5 4 3 5 4 3 5 5 3 4 5

i m t i t i t m i m t i t i t m t i m t i m t i m t i m t i m i t m

TAB 10-15: Using basic D-shape and “In the Mood” licks together.

The image displays two systems of guitar tablature. The first system is in G major and C major, and the second system is in D major and G major. Both systems include fret numbers, a 4/4 time signature, and a 't i m' rhythmic pattern.

System 1: G Major and C Major

Chord: G

Measure 1: 5-8-8 (t i i), 9-7-9 (t i t), 5-8-8 (i t t), 9-7-9 (i t t), 9 (i t m)

Chord: C

Measure 2: 9-10 (t/s), 10-9 (i m), 8-10 (t i), 9-8 (m t), 10-8 (i m), 10-10 (t i), 8-10 (i m)

System 2: D Major and G Major

Chord: D

Measure 1: 10-11-10 (t i m), 12-10-10 (t i m), 12-10-10 (t i m), 12-10-10 (t i m), 12-10-11 (t i m)

Chord: G

Measure 2: 15-16-15 (t/s i m), 17-16-15 (t i m), 17-16-15 (t i m), 17-16-15 (t i m), 17-17-15-0 (t i m)

TAB 10-16: Combining more advanced D-shape and "In the Mood" licks.

Lick 1

Lick 2

C C

r p i m i r i r r p i m i r i m r

10 8-9 8-10 8 9 10 9 8 9 10 8-9 8-10 8 9 10 8 9 8 10 9 8 10 9

t m t i/i i/t i t t m t i m t t m t t/i i/t i i t i t i m t i m t m

TAB 10-17: The "Six White Horses" licks.

D G

m p m p i p i p i i r p r i m

$\frac{4}{4}$
12-14-12-14
11-12-14-11-12-14
14-11-12
8-9-11-9-8-0
5-0-0-0

s *s* *s*
s
s
s
p

m m m m
i m i m i
t m t i m i t m
t m
m i t m
t

t

TAB 10-18: The "Salty Dog Blues" lick.

G D G

p p m m p i p i i r p r i m

17 17 14 12 14 11 12 14 8 9 11 8 9 8 9 8 8

t m t m m m m i s m i t m t i m i t m t m i/t

TAB 10-19: The “Blue Ridge Cabin Home” up-the-neck fill-in lick.

G/D G

i m p m m p i p i i p r i m r i r

m m m m m m i s m s i i t m t i t m t t m t i m t

TAB 10-20: The “Your Love Is Like a Flower” up-the-neck fill-in lick.

G
 i m p
 4/4 10 12 12 12 12 14 12 12 12 14 12 12 12 12 12
 i/s i m i m i m i m i m m i m
 G
 i m p m i
 10 12 12 12 14 12 12 5 7 7 7 9 7 7
 i/s i m i m m i i/s i m i m m i
 D

TAB 10-21: Playing one- and two-measure teardrop licks.

G C

i/s i m i m i m i m i m i m m i m i/s i m i m i m i m i m i m i m m i m

G D

i/s i m i m i m i m i m i m m i m i/s i m i m i m i m i m i m i m m i m

G C

i/s i m i m i m i m i m i m m i m i/s i m i m i m i m i m i m i m m i m

G D G

i/s i m i m m i i/s i m i m m i s i i i t i t m t m t i m t

TAB 10-22: Using teardrop backup for "Go Bury Me Beneath the Weeping Willow."