

FRETBOARD TOOLBOX PICKING MELODIES WORKBOOK: VOL. 1

FRETBOARD TOOLBOX PICKING MELODIES WORKBOOK *Volume 1*

Learn to pick melodies with chords for 8 common songs, in multiple keys, by using this workbook along with any Fretboard Toolbox Edition!

by Scott Sharp

Picking Melodies Workbook Volume 1

Picking Melodies Workbook <i>(click the song in blue to go to the desired tune)</i>	Page(s)
Instructions	2-3
Frère Jacques	4
Mary Had a Little Lamb	5
The Old Gray Mare	6
Oh My Darling Clementine	7
London Bridge	8
Camptown Races	9
Oh! Susanna	10
Twinkle Twinkle <i>(The Alphabet Song & Baa Baa Black Sheep have same melody!)</i>	11
Quick Major Key Decoder <i>(from Fretboard Toolbox Essential Editions)</i>	12

Adding melody lines to the chords separates the “pickers” from the “strummers”. If you want to *truly understand* how to pick the melody while you play, then learning to think in terms of: 1- what key a song is in, 2- what scale degrees (Major scale notes) the melody uses, and 3- the Roman numerals for the chords that make up the key, will make all the difference! These ideas also build muscle memory for the most common ways these notes & chords interact in countless songs!

Combinations of scale degree notes usually make up most, if not all, of a song’s melody, and scale degrees can be represented with the “do-re-mi” system (called “solfège”).

Major Scale Degree	Solfège
1	Do
2	Re
3	Mi
4	Fa
5	Sol
6	La
7	Ti

In all Major keys, *each Major scale degree note corresponds with a specific chord*. Each specific chord is known by a unique Roman numeral, with capital Roman numerals signifying Major chords & lower case Roman numerals for minor chords. Learn I-vi chords in many keys, starting with the I, IV, and V chords, and *pay attention to how closely the notes of the melody follow the chords used in most songs!*

Major Scale Degree	Chord Roman Num.
1	I (Major)
2	ii (minor)
3	iii (minor)
4	IV (Major)
5	V (Major)
6	vi (minor)
7	vii (diminished)*

Learning to pick the melodies with the chords is not an easy road, but it can make a huge difference in the way your playing sounds, the way you hear music, & even the way you sing! I hope this workbook helps get you started!

* in most popular music, dim. (vii) chords are not ever played!

Picking Melodies (Instructions, cont.)

Using Frère Jacques - French Traditional

Scale Degrees: 5 6 7 **1** 2 3 4 5 6 7 **1**
g^{vb} g^{vb} g^{vb} g^{va}

Song Chords: **I** ii iii IV **V** vi

-Notes in black print make up the song's melody, while notes in gray are not in the melody.

-Chords in black print are played in the song, while chords in gray aren't.

g^{vb} = notes with this symbol below them are played in the octave BELOW the root.

When choosing a key to play a song in, make sure you can hit the melody's lowest note!

g^{va} = notes with this symbol below them are played in the octave ABOVE the root.

I----->
1 2 **3** **1** **1** 2 **3** **1**
 Frèr-e Jac-ques, Frèr-e Jac-ques

I-----> = This means that the "I" chord is played until you reach a different chord.

I----->
3 4 **5** *crd* **3** 4 **5** *crd*
 Dor-mez-vous? Dor-mez-vous?

1 = Carrots (^) above a number are arrows meaning that the melody uses the numbered note, but you can also play the chord on the dashed line above the carrot.

I----->
5 6 **5** 4 **3** **1** **5** 6 **5** 4 **3** **1**
 Son-nez les ma-tin-es! Son-nez les ma-tin-es!

I = Colored circles show the notes that make up the chords of each key, as shown in Fretboard Toolbox ESSENTIAL EDITIONS!

I----->
1 **5** **I** **1** **5** **I**
g^{vb} g^{vb} g^{vb} g^{vb} g^{vb}
 Din, dan, don, din, dan, don

crd > = This marks spots where the previous melody note is held for an extra beat, but it's also a good place to try playing the chord (*crd*) on the dashed line above the carrot.

The table below highlights in black print which notes (scale degrees) and chords (in Roman numerals) would be used to play each song in 5 common Major keys, and which Fretboard Toolbox pages can help you find those chords & notes.

Common Major Keys	Scale Degrees:							Song Chords:						Fretboard Toolbox pages:	
	1	2	3	4	5	6	7	I	ii	iii	IV	V	vi	Essential Edition Page #'s	Complete Edition Page #
G Major	G	A	B	C	D	E	F#	G	Am	Bm	C	D	Em	3-6	9
A Major	A	B	C#	D	E	F#	G#	A	Bm	C#m	D	E	F#m	7-10	13
C Major	C	D	E	F	G	A	B	C	Dm	Em	F	G	Am	11-14	19
D Major	D	E	F#	G	A	B	C#	D	Em	F#m	G	A	Bm	15-18	25
E Major	E	F#	G#	A	B	C#	D#	E	F#m	G#m	A	B	C#m	19-23	29

Frère Jacques

French Traditional

Scale Degrees: 5_{gvb} 6_{gvb} 7_{gvb} 1 2 3 4 5 6 7 1_{gva} Song Chords: I ii iii IV V vi

I----->
1 2 3 1 1 2 3 1
 Frèr-e Jac-ques, Frèr-e Jac-ques

I----->
3 4 5 ^{crd ^} 3 4 5 ^{crd ^}
 Dor-mez-vous? Dor-mez-vous?

I----->
5 6 5 4 3 1 5 6 5 4 3 1
 Son-nez les ma-tin-es! Son-nez les ma-tin-es!

I-----> V I-----> V I----->
1 5_{gvb} 1 ^{crd ^} 1 5_{gvb} 1 ^{crd ^}
 Din, dan, don, din, dan, don

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A Major	A	B	C#	D	E	F#	G#	A	Bm	C#m	D	E	F#m	7-10	13
C Major	C	D	E	F	G	A	B	C	Dm	Em	F	G	Am	11-14	19
D Major	D	E	F#	G	A	B	C#	D	Em	F#m	G	A	Bm	15-18	25
E Major	E	F#	G#	A	B	C#	D#	E	F#m	G#m	A	B	C#m	19-23	29

Mary Had a Little Lamb

Sarah Josepha Hale, 1830

Scale Degrees: 5 6 7 ^{root} 1 2 3 4 5 6 7 1 _{gva} Song Chords: I ii iii IV V vi

I----->
 3 2 1 2 3 3 3 ^{crd} ^
 Ma-ry had a lit-tle lamb

V-----> I----->
 2 2 2 ^{crd} ^ 3 5 5 ^{crd} ^
 lit-tle lamb, lit-tle lamb,

I----->
 3 2 1 2 3 3 3
 Ma-ry had a lit-tle lamb, whose

V-----> I----->
 2 2 3 2 1 ^{crd} ^
 fleece was white as snow

Scale Degrees:

Song Chords:

Fretboard Toolbox pages:

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C Major	C	D	E	F	G	A	B	C	Dm	Em	F	G	Am	11-14	19
D Major	D	E	F#	G	A	B	C#	D	Em	F#m	G	A	Bm	15-18	25
E Major	E	F#	G#	A	B	C#	D#	E	F#m	G#m	A	B	C#m	19-23	29

The Old Gray Mare

Traditional

Scale Degrees: 5 6 7 ^{root} 1 2 3 4 5 6 7 1
g^{vb} g^{vb} g^{vb} g^{va} Song Chords: I ii iii IV V vi

I-
 5 1 1 1 2 3 3 2 3 2 1
g^{vb}
 The old gray mare, she ain't what she used to be

V- I-
 2 2 1 2 1 7 3 3 2 3 2 1
g^{vb}
 ain't what she used to be, ain't what she used to be

I-
 5 1 1 1 2 3 3 2 3 2 1
g^{vb}
 the old gray mare, she ain't what she used to be

V- I-
 2 2 3 2 1
crd >
 many long years a-go

Common Major Keys	Scale Degrees:							Song Chords:						Fretboard Toolbox pages:	
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E Major	E	F#	G#	A	B	C#	D#	E	F#m	G#m	A	B	C#m	19-23	29

Oh My Darling Clementine

Words & Music by Percy Montrose, 1884

Scale Degrees: 5 6 7 ^{root} 1 2 3 4 5 6 7 1 _{gva} Song Chords: I ii iii IV V(7) vi

I----->
 1 1 1 5 3 3 3 1
gvb gvb gvb gvb

Oh my dar-lin', oh my dar-lin'

I-----V----->
 1 3 5 5 4 3 2 ^{crd ^}

oh my dar-lin' Clem-en-tine

V-----V7-----I----->
 2 3 4 4 3 2 3 1

you are lost and gone for-ev-er,

I-----V-----I----->
 1 3 2 5 7 2 1 ^{crd ^}
gvb gvb

oh my dar-lin' Clem-en-tine

Scale Degrees:

Song Chords:

Fretboard Toolbox pages:

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C Major	C	D	E	F	G	A	B	C	Dm	Em	F	G(7)	Am	11-14	19
D Major	D	E	F#	G	A	B	C#	D	Em	F#m	G	A(7)	Bm	15-18	25
E Major	E	F#	G#	A	B	C#	D#	E	F#m	G#m	A	B(7)	C#m	19-23	29

London Bridge

Traditional

Scale Degrees: 5 6 7 1 2 3 4 5 6 7 1 Song Chords: I ii iii IV V(7) vi

I----->
5 6 5 4 3 4 5 *crd* >
 Lon-don Bridge is fal-ling down,

V7-----> I
2 3 4 *crd* ^ 3 4 5 *crd* ^
 fal-ling down, fal-ling down,

I----->
5 6 5 4 3 4 5 *crd* ^
 Lon-don Bridge is fal-ling down,

V-----> I
2 *crd* ^ 5 *crd* ^ 3 1
 my-y fair-r la-dy

Scale Degrees:

Song Chords:

Fretboard Toolbox pages:

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C Major	C	D	E	F	G	A	B	C	Dm	Em	F	G(7)	Am	11-14	19
D Major	D	E	F#	G	A	B	C#	D	Em	F#m	G	A(7)	Bm	15-18	25
E Major	E	F#	G#	A	B	C#	D#	E	F#m	G#m	A	B(7)	C#m	19-23	29

Camptown Races (Gwine to Run All Night)

1850 Stephen Foster

Scale Degrees: 5 6 7 ^{root} 1 2 3 4 5 6 7 1 _{gva}

Song Chords: I ii iii IV V vi

I- V-
5 5 3 5 6 5 3 crd 3 2 crd 3 2 crd
Camptown ladies sing this song, doo-da, doo-da

I- V- I-
5 5 3 5 6 5 3 crd 2 crd 3 2 1 crd
Camptown racetrack, five miles long, oh, doo daa day

I- IV- I-
5 5 3 5 1 gva crd 6 6 1 gva 6 5 crd
Gwine to run all night, gwine to run all day

I- V- I-
3 5 5 3 5 6 5 3 crd 2 2 3 2 1 crd
I'll bet my money on the bobtail nag, somebody bet on the bay

Scale Degrees:

Song Chords:

Fretboard Toolbox pages:

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Oh! Susanna

Stephen Foster

Scale Degrees: 5 6 7 ^{root} 1 2 3 4 5 6 7 _{gva} 1

Song Chords: I ii iii IV V vi

I-----V----->

1 2 3 5 5 6 5 3 1 2 3 3 2 1 2 crd >

It rained all night the day I left, the weather it was dry

I-----V-----I----->

1 2 3 5 5 6 5 3 1 2 3 3 2 2 1 crd >

The sun so hot I froze to death, Susanna don't you cry

IV-----I-----V----->

2 3 4 4 6 6 5 5 3 1 2 crd >

Oh, Susanna, oh don't you cry for me

I-----V-----I----->

1 2 3 5 5 6 5 3 1 2 3 3 2 2 1 crd >

for I come from Alabama with a banjo on my knee.

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E Major	E	F#	G#	A	B	C#	D#	E	F#m	G#m	A	B	C#m	19-23	29

Twinkle, Twinkle, Little Star

Traditional

Scale Degrees: 5 6 7 ^{root} 1 2 3 4 5 6 7 1
gvb gvb gvb gva Song Chords: I ii iii IV V vi

I IV I IV I V I
 1 1 5 5 6 6 5 4 4 3 3 2 2 1

Twin-kle, twin-kle, lit-tle star, how I won-der what you are

I IV I V I IV I V
 5 5 4 4 3 3 2 5 5 4 4 3 3 2

up a-bove the world so high, like a dia-mond in the sky

I IV I
 1 1 5 5 6 6 5

twin-kle, twin-kle, lit-tle star

IV I V I
 4 4 3 3 2 2 1

how I won-der what you are.

Scale Degrees:

Song Chords:

Fretboard Toolbox pages:

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Quick Major Key Decoder

(Decoder from Fretboard Toolbox Essential Editions)

14 Major Keys: I-bVII chords (For TONS of popular, Major Key songs. Solos often use Major scale notes and/or Major pentatonic scale notes for each key, and sometimes borrow notes from the corresponding Blues Keys).

Key (Root)

Essential Edition p.#	I MAJOR	ii minor	iii minor	IV MAJOR	V MAJOR	vi minor	bVII MAJOR	CAPO CORNER
3-6	G	Am	Bm	C	D	Em	F	E3, D5, C7
	Ab	Bbm	Cm	Db	Eb	Fm	Gb	G1, E4, D6
7-10	A	Bm	C#m	D	E	F#m	G	G2, E5, D7
	Bb	Cm	Dm	Eb	F	Gm	Ab	A1, G3, E6
11-14	B	C#m	D#m	E	F#	G#m	A	A2, G4, E7
	C	Dm	Em	F	G	Am	Bb	A3, G5
15-18	C#	D#m	E#m	F#	G#	A#m	B	C1, A4, G6
	Db	Ebm	Fm	Gb	Ab	Bbm	Cb	C1, A4, G6
19-22	D	Em	F#m	G	A	Bm	C	C2, A5, G7
	Eb	Fm	Gm	Ab	Bb	Cm	Db	D1, C3, A6
	E	F#m	G#m	A	B	C#m	D	D2, C4, A7
	F	Gm	Am	Bb	C	Dm	Eb	E1, D3, C5
	F#	G#m	A#m	B	C#	D#m	E	E2, D4, C6
	Gb	Abm	Bbm	Cb	Db	Ebm	Fb	E2, D4, C6

When you know the chords that make up the keys of G, A, C, D, and E Major, shown in the white rows above, and you can think of those chords as Roman numerals (I, ii, iii, IV, etc.), then you can use this Quick Major Key Decoder to change songs from any one of those keys into another. This is called “transposing”, and I do this all the time to change songs into better keys for my vocal range.

For example, if a song is in the key of G Major, and the chords are G Major, E minor, C Major and then D Major, then I can see that it’s a I-vi-IV-V chord progression. If I want to play this chord progression in D Major, then by using this tool, I can see that the chord progression becomes D Major, B minor, G Major, and then A Major.

Knowing which chords go together is one of the best kept secrets to figuring out songs on the fly!

When players use capos, they most often use chord shapes from the five Major keys in this edition (shown in white rows above). By using the Capo Corner on the right hand side of this Decoder, you can see what key capos change chord shapes into. For example, if a guitarist is playing with a capo on the 5th fret, and they’re using chord shapes from the key of D Major, (shown as “D5” in the Capo Corner), then they’re actually playing in the key of G Major. By using a capo, and knowing the chords in G, A, C, D, and E Major, then a guitarist can literally play in any Major key. Best of all, any instrument that you can put a capo on works this exact same way too!

Go to www.fretboard-toolbox.com to download free pages from any Essential & Complete Editions for a wide range of the coolest instruments!