

APPENDIX 1: *Left Hand* Simplified Five-Tone ToneWay Picking Patterns

Note: We've duplicated the basic 5-to-5 pentatonic Picking Patterns for G and D here for easy reference. However, you've already seen these Patterns in the Get Started with the ToneWay Method section of the book (page 93) – you *have* read that section, right? If not, start *there*, not here.

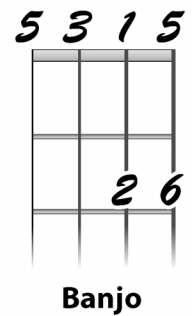
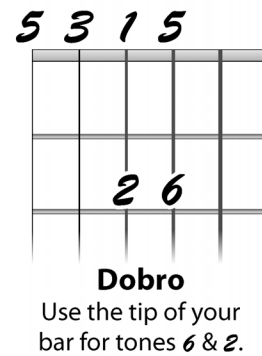
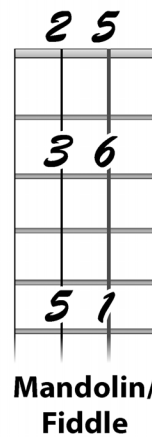
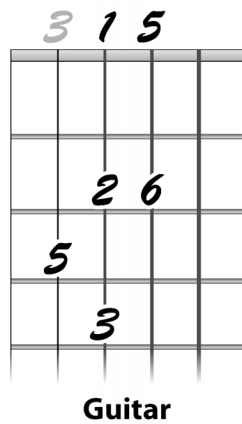
These Patterns are for melodies that lie within a 5-to-5 tone range. This encompasses 90% of all songs. If you need to go beyond this, see your instrument's section for an extended pattern.

Furthermore, these Patterns are *pentatonic*, i.e., they only have five tones: 1, 2, 3, 5, 6. These tones capture most, or all, of any melody, so you can usually bypass tones 4 and 7 easily when picking a break. Plus, with a five-tone Pattern, whatever "off-notes" you pick will almost always sound harmonious.

Some songs, like "Banks of the Ohio" and "In the Pines" need tone 4 to sound the best. Tone 4 is just *one* fret above tone 3. When a song 'needs' tone 7, you'll find it *two* frets above tone 6 (or just *one* fret below tone 1).

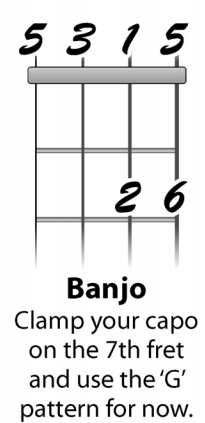
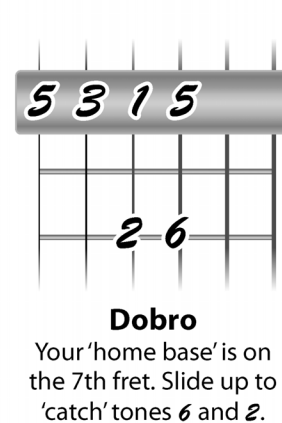
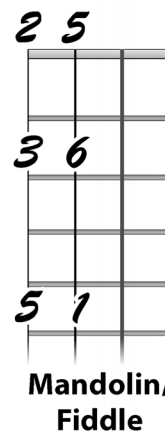
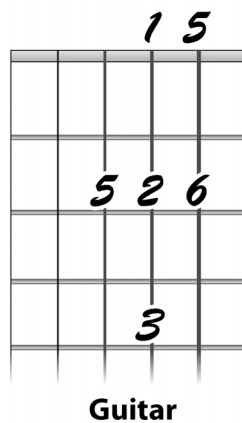
Finally, note the similarities between the G and D Patterns!

Picking Patterns for the key of **G**



Bass: see the 'Bass' chapter

Picking Patterns for the key of **D**



Numberless Picking Patterns for the key of **G**

