

The C-Major Compendium: A Cross-Instrumental Pedagogical Analysis and Etude Collection

Part I: Analysis of the Foundational Etude

A. Introduction: Deconstructing the C-Major Sequential Tab

The document provided, `C_Major_Guitar_Tab_sequential (1).csv`, hereafter referred to as the Foundational Etude, represents a sophisticated and highly structured piece of instructional design. It is not a "song" in the conventional sense, but rather a 512-beat pedagogical engine. Its singular purpose, as evidenced by its systematic progression and "sequential" nomenclature, is the comprehensive mastery of the fretboard in the key of C Major.

The core pedagogical goal of this etude is to force the student to deconstruct and then rebuild their understanding of the instrument. It systematically eradicates the common beginner-to-intermediate dependency on static "box" patterns and "positions". Instead, it compels the student to visualize and execute scale and arpeggio fragments across the *entire* neck, treating it as one unified, interconnected map of the C-Major scale (containing the natural notes: C, D, E, F, G, A, and B).

A beat-by-beat analysis of the 512-beat structure reveals that the etude is not a single performance piece but a curriculum delivered in six distinct conceptual modules. This framework progresses the student logically from fundamental mechanics to holistic, virtuous performance. This "Six-Module System" is the teaching philosophy requested in the query and serves as the foundational blueprint for the cross-instrumental compendium that follows.

B. The Pedagogical Framework: A Six-Module System for Fretboard Mastery

The educational philosophy of the Foundational Etude is built upon a six-part progression. Each module builds upon the last, ensuring a robust theoretical and technical foundation before proceeding.

Module 1: Single-String Linearization (Horizontal Mastery)

Analysis: The etude commences by isolating the student's focus to one dimension: the horizontal axis of a single string. It presents 16-beat permutation drills using 3-note fragments of the C-Major scale (e.g., E-F-G on the 6th string, frets 0-1-3; A-B-C on the 5th string, frets 0-2-3). This pattern is repeated for all six strings, drilling different diatonic groupings up and down the neck.

Pedagogical Purpose: This method directly combats the primary limitation of "position" playing. By forcing the student to find and connect the *same* notes (or scale-adjacent notes) horizontally, it builds an immediate mental index of the C-Major scale across the entire length of every string. This mirrors the "one finger per fret" dexterity concept but applies it to melodic, shifting

fragments.

Module 2: Positional Scale Fragments (Vertical Integration)

Analysis: After completing the horizontal drills, Module 2 immediately connects this knowledge vertically. The etude presents a multi-octave C-Major scale fragment played in a single "position," ascending from the lowest string to the highest. This section (e.g., E: 0-1-3, A: 2-3-5, D: 3-5-7, etc.) is the student's first experience of linking the strings together in a traditional, scalar fashion.

Pedagogical Purpose: This module serves as the logical bridge from one-dimensional (linear) to two-dimensional (positional) fretboard knowledge. It provides the "box" pattern only *after* the student has been forced to understand the notes on each string independently, thereby providing context to the pattern rather than just rote memorization.

Module 3: Diatonic Melodic Patterns (Musical Application)

Analysis: This module leverages the positional knowledge from Module 2 and applies it to rhythmically and melodically complex sequences. The patterns are non-linear, forcing the student to develop finger independence, dexterity, and ear training by navigating the C-Major scale in a musical context.

Pedagogical Purpose: This is the etude's first "application" phase. It moves beyond rote mechanical drilling (Modules 1 and 2) and into the realm of musicality. It develops the ability to *use* the scale notes to create coherent melodic ideas, a critical step toward improvisation and composition.

Module 4: Diatonic and Functional Harmony (Harmonic Context)

Analysis: This is the etude's most sophisticated pedagogical module. A superficial glance might expect a simple recitation of the C-Major diatonic chords (C, Dm, Em, F, G, Am, Bdim). However, the etude presents a far more practical and advanced curriculum. It introduces a common chord progression that includes not only diatonic chords (I, IV, iii) but also their *secondary dominants* (V/vi, V/ii, V/iii).

For example, the progression from beats 273-300 includes:

- E Major (E-G#-B): The **V chord** of A minor (the relative minor, vi).
- F Major (F-A-C): The **IV chord** of C Major.
- C Major (C-E-G): The **I chord** of C Major.
- Em (E-G-B): The **iii chord** of C Major.
- A Major (A-C#-E): The **V chord** (secondary dominant) of D minor (the ii chord).
- B Major (B-D#-F#): The **V chord** (secondary dominant) of E minor (the iii chord).
- C Major (C-E-G): A return to the **I chord**.

Pedagogical Purpose: This module is the lynchpin of the entire system. It connects the melodic content of Modules 1-3 to the *harmonic framework* that gives them meaning. By introducing secondary dominants, the etude teaches the student *why* certain non-diatonic notes (like G#, C#, or D#) are so common in C-Major compositions. It moves from basic scale theory to the practical application of functional harmony.

Module 5: Multi-Octave Scale Traversal (Fretboard Unification)

Analysis: This module returns to pure scale mechanics, but now on a macro level. It presents multiple, full-range, multi-octave C-Major scale runs that ascend and descend the *entire* fretboard. These runs utilize different "positions" and fingerings, forcing the student to connect the "boxes" they learned in Module 2 into one seamless entity.

Pedagogical Purpose: This module unifies the fretboard map. It shatters any remaining dependency on a single position by demonstrating how the C-Major scale is a continuous pattern across all frets and strings. It combines the horizontal knowledge of Module 1 with the vertical knowledge of Module 2 into a complete, three-dimensional understanding.

Module 6: Advanced Melodic & Arpeggio Runs (Capstone Virtuosity)

Analysis: The final module serves as a capstone "solo" or virtuosic etude. It is a series of rapid, position-shifting melodic and arpeggiated runs that cover a wide range of the neck.

Pedagogical Purpose: This is the "final examination." It demands that the student integrate and execute all preceding concepts at speed: the horizontal and vertical scale knowledge (Modules 1, 2, 5), the melodic dexterity (Module 3), and the harmonic awareness of arpeggiating through implied chord changes (Module 4).

Part II: The C-Major Compendium: Adapted Pedagogical Etudes

A. A Note on Pedagogical Adaptation

The following sections adapt the Six-Module System of the Foundational Etude to six other common fretted instruments. The core philosophy (Linearization, Position, Pattern, Harmony, Traversal, Virtuosity) remains the constant, but its *implementation* must be radically re-imagined for each instrument.

The primary variable in this adaptation is not string count, but **tuning**. Tuning is destiny for a fretted instrument; it dictates fingering, technique, and idiomatic playing style. Adapting an etude from an instrument tuned in 4ths (Guitar, Bass) to one tuned in 5ths (Mandolin), an open tuning (Banjo), or a re-entrant tuning (Ukulele) requires a complete pedagogical rewrite. The following adaptation briefings and tablatures detail these necessary transformations.

B. Section 1: 4-String Bass Guitar

Standard Tuning: E-A-D-G

Pedagogical Adaptation Briefing

- **Tuning & Technique:** The standard E-A-D-G tuning of the 4-string bass is identical to the lowest four strings of the guitar, making the adaptation of the *melodic* modules (1, 2, 3, 5, 6) a straightforward transposition. The etude's design will reinforce the "one-finger-per-fret" (OFPF) fretting-hand technique, which is a foundational component of modern bass pedagogy.
- **Module 4 (Harmony) Adaptation:** This is the most significant adaptation. The bass is (primarily) a monophonic instrument. The guitar's *chords* are therefore translated into their most critical and fundamental components: **arpeggios**. This etude teaches the 1-3-5 triad

arpeggios for all seven diatonic chords of C Major (I: C, ii: Dm, iii: Em, IV: F, V: G, vi: Am, vii°: Bdim). This skill—outlining the harmony—is the primary function of the bass player.

- **Functional Harmony (Advanced Module 4):** To remain faithful to the advanced philosophy of the Foundational Etude, this module will also introduce the arpeggios for the **secondary dominants** (e.g., A7, B7, E7), teaching the student to outline the V-I harmonic movements that are the engine of Western music.

C-Major Etude for 4-String Bass (Tablature)

Table 2.1.1: Module 1 (Single-String Linearization)

(E-F-G pattern on E-string)

G	- - - - -	
D	- - - - -	
A	- - - - -	
E	--0-1-0-3-1-3-1-0-3-0-1-0-3-0-3-1-	

(A-B-C pattern on A-string)

G	- - - - -	
D	- - - - -	
A	- - 0 - 2 - 0 - 3 - 2 - 3 - 2 - 0 - 3 - 0 - 2 - 0 - 3 - 0 - 3 - 2 -	
E	- - - - -	

(D-E-F pattern on D-string)

G	- - - - -	
D	- - 0 - 2 - 0 - 3 - 2 - 3 - 2 - 0 - 3 - 0 - 2 - 0 - 3 - 0 - 3 - 2 -	
A	- - - - -	
E	- - - - -	

(G-A-B pattern on G-string)

Table 2.1.2: Module 2 (Positional Scale Fragment)

G	- - - - -	2	4	5
D	- - - - -	2	3	5
A	- - - - -	3	5	
E	- - 3 5 - - -			

Table 2.1.3: Module 3 (Diatonic Melodic Patterns)

G	- - - - -		- - - - -
D	- - - 3 - 2 - - -		- 0 - - 5 - 3 - 2 - - 0 -
A	- - 2 - - - 3 - - 2 -		- - 3 - - - 3 - - -
E	- - 0 - - - - 1 - -		3 - - - - - - - - -

G | ----- | ----- |
D | ----- | ----- 0-2-3-2-0-

A	--2---3-2---	0 ---	-----3-----
E	-----3-----	1 ---3-	-----

Table 2.1.4: Module 4 (Diatonic & Functional Harmony) (Diatonic 1-3-5 Triad Arpeggios , ascending/descending)

C (C-E-G)	Dm (D-F-A)	Em (E-G-B)	F (F-A-C)
G -----5-----	G -----7-----	G -----9-----	G -----10-----
D -----5-----	D -----7-----	D -----9-----	D -----10-----
A -3-----	A -5-----	A -7-----	A -8-----
E -----	E -----	E -----	E -----

G (G-B-D)	Am (A-C-E)	Bdim (B-D-F)
G -----12-----	G -----14-----	G -----16-----
D -----12-----	D -----14-----	D -----16-----
A -10-----	A -12-----	A -14-----
E -----	E -----	E -----

(Secondary Dominant 7th Arpeggios [1-3-5-b7])

A7 (V of Dm)	B7 (V of Em)	E7 (V of Am)	D7 (V of G)
G -----6-----	G -----8-----	G -----1-----	G -----4-----
D -----5-----	D -----7-----	D -----0-----	D -----3-----
A -0-----	A -2-----	A -----	A -5-----
E -----	E -----	E -----	E -----

Table 2.1.5: Module 5 (Multi-Octave Scale Traversal) (Full fretboard traversal, 2 octaves, ascending/descending)

''' (Ascending) G|-----2-4-5-7-9-| D|-----2-3-5-7-9-10-----|
 A|-----3-5-7-8-10-----| E|-----3-5-8-----|

(Descending) G|-----9-7-5-4-2-----| D|-----10-9-7-5-3-2-----|

A|-----10-8-7-5-3-| E|-----8-5-3-|

Table 2.1.6: Module 6 (Capstone Virtuosity)

G -----9-9-7-5-4-5-4-2-0-2-0-----	D -----3-2-0-2-0-----
A -----3-2-0-2-0-----	E -----3-1-0-----
G -----	D -----
A -----0-2-3-2-0-----	-----0-2-3-2-0-----
-----0-2-3-5-3-2-	-----0-2-3-5-3-2-

C. Section 2: 5-String Bass Guitar

Standard Tuning: B-E-A-D-G

```
## [span_27] (start_span) [span_27] (end_span) [span_28] (start_span) [span_28] (end_span)## Pedagogical Adaptation Briefing
*    **Tuning & Technique:** The addition of the low B-string extends the instrument's range significantly. A common pedagogical failure is allowing students to ignore this string, treating it as a "glorified thumb rest". This [span_29] (start_span) [span_29] (end_span)'s etude is specifically designed to *prevent* this by integrating the B-string
```

into every module from the outset.

* **Module Adaptation:** The philosophy of all six modules is identical to the 4-string adaptation, but expanded. Module 1 *begins* on the B-string. Module 4 (Harmony) now includes powerful, low-register arpeggios rooted on the B and E strings, a hallmark of 5-string playing. Mod[span_30] (start_span) [span_30] (end_span)ule 5 (Traversal) becomes a full three-octave scale exercise, unifying the entire extended-range fretboard.

```
##[span_32] (start_span) [span_32] (end_span)## C-Major Etude for  
5-String Bass (Tablature)
```

Table 2.2.1: Module 1 (Single-String Linearization)
(Patterns for B-E-A-D-G strings)

(B-C-D pattern on B-string) G -----	D -----
A ----- E ----- B --0-1-0-3-1-3-1-0-3-0-1-0-3-0-3-1-	
(E-F-G pattern on E-string) G ----- D -----	
A ----- E --0-1-0-3-1-3-1-0-3-0-1-0-3-0-3-1- B -----	
(A-B-C pattern on A-string) G ----- D -----	
A --0-2-0-3-2-3-2-0-3-0-2-0-3-0-3-2- E ----- B -----	
(D-E-F pattern on D-string) G ----- D --0-2-0-3-2-3-2-0-3-0-2-0-3-0-3-2-	
A ----- E ----- B -----	
(G-A-B pattern on G-string) G --0-2-0-4-2-4-2-0-4-0-2-0-4-0-4-2- D -----	
A ----- E ----- B -----	

Table 2.2.2: Module 2 (Positional Scale Fragment)
(Ascending C-Major scale, low position)

```
` [span_34] (start_span) [span_34] (end_span) [span_35] (start_span) [span_35]  
] (end_span)`  
G|-----2-4-5-|  
D|-----2-3-5----|  
A|-----3-5-----|  
E|---3-5-----|  
B| -3-5-----|
```

Table 2.2.3: Module 3 (Diatonic Melodic Patterns)

G ----- -----	
D -----3-2----- --0---5-3-2---0-	
A -----2-----3-----2----- -----3-----3-----	
E ---0-----1--- 3-----	
B ----- -----	

G ----- -----	
D ----- -----0-2-3-2-0-	
A ---2---3-2---0--- -----3-----3-----	
E ---3-----1---3- ---0-----	

B | ----- | 3----- |

Table 2.2.4: Module 4 (Diatonic & Functional Harmony) (Diatonic 1-3-5 Triad Arpeggios, now with low B-string roots)

C (C-E-[span_31] (start_span) [span_31] (end_span) G)	Dm (D-F-A)	
Em (E-G-B)	F (F-A-C)	
G -----5----- G ----- G ----- G -----		
D -----5----- D -----7----- D -----9----- D -----10-----		
A -3-----3- A -----7-----7- A -----9-----9- A -----10-----10-		
E ----- E -----5-----5- E -----7-----7- E -----8-----8-		
B ----- B ----- B ----- B -----		
 G (G-B-D)	Am (A-C-E)	Bdim (B-D-F)
G ----- G ----- G -----		
D ----- D -----2-----2- D -----3-----3-		
A -----5-----5- A -----2-----2- A -----3-----3-		
E -----5-----5- E -----0-----0- E -----1-----1-		
B -3-----3- B ----- B -----		

(Secondary Dominant 7th Arpeggios [1-3-5-b7])

A7 (V of Dm)	B7 (V of Em)	E7 (V of Am)	D7 (V of G)
G ----- G ----- G -----1-----1- G -----			
D -----7-----7- D -----9-----9- D -----0-----0- D -----0-----0-			
A -----7-----7- A -----9-----9- A ----- A -----			
E -----5-----5- E -----7-----7- E ----- E -----3-----3-			
B ----- B ----- B -----0-----0- B -----5-----5-			

Table 2.2.5: Module 5 (Multi-Octave Scale Traversal) (Full fretboard traversal, 3 octaves, ascending/descending)

(Asce [span_33] (start_span) [span_33] (end_span) nding)
G -----2-----4-----5-----7-----9-
D -----2-----3-----5-----7-----9-----10-----
A -----3-----5-----7-----8-----10-----
E -----0-----1-----3-----5-----7-----8-----10-----
B -1-----3-----5-----7-----8-----10-----

(Descending)

G -9-----7-----5-----4-----2-----
D -----10-----9-----7-----5-----3-----
A ----- 10-----8-----7-----5-----3-----
E ----- 10-----8-----7-----5-----3-----1-----0-----
B ----- 10-----8-----7-----5-----3-----1-----

Table 2.2.6: Module 6 (Capstone Virtuosity) (Adapted from , beats 465-480, and extended bass runs)

``` G 9-9-7-5-4-5-4-2-0-2-0-----	D -----3-2-0-2-0-----
A -----3-2-0-2-0-----	E -----3-1-0-----
B -----	

```

G|-----|-----| D|-----|-0-2-3-2-0--0-2-3-5-3-2-
A|---0-2-3-2-0---0-2-3-5-3-2|-3-----3-----| E|0-1-3-----0-1-3-----|
B|-----|-----|
```

### D. Section 3: 7-String Electric Guitar  
**Standard Tuning: B-E-A-D-G-B-E**

## [span_37] (start_span) [span_37] (end_span) ## Pedagogical Adaptation Briefing

*     ****Tuning & Technique:**** The 7-string guitar is the most direct extension of the Foundational Etude. The tuning simply adds a low B-string, identical to the 5-string bass.

The [span_38] (start_span) [span_38] (end_span) pedagogical philosophy is therefore identical, but the execution differs for Module 4.

*   **Module 4 (Harmony) Adaptation:** As a polyphonic, chordal instrument, the 7-string guitar adaptation will not revert to arpeggios. It will instead take the 6-string chord voicings from Module 4 of the Foundational Etude and **extend** them to include the 7th string. This creates richer, fuller, and sometimes more complex voicings for the diatonic and secondary dominant progression.

*

[span_41] (start_span) [span_41] (end_span) [span_42] (start_span) [span_42]  
(end_span) [span_43] (start_span) [span_43] (end_span) **Module 5  
(Traversal) Adaptation:** The scale traversal modules will now  
encompass the full, extended range of the 7-string instrument, using  
all seven strings in positional "box" shapes.

## [span_44] (start_span) [span_44] (end_span)## C-Major Etude for  
7-String Guitar (Tablature)

**Table 2.3.1: Module 1 (Single-String Linearization) **  
(Patterns for B-E-A-D-G-B-E strings)

(B-C-D pattern on B-string) e|-----| B|-----|  
G|-----| D|-----| A|-----|  
E|-----| B|--0-1-0-3-1-3-1-0-3-0-1-0-3-0-3-1-|  
(E-F-G pattern on E-string) e|-----| B|-----| ...  
E|--0-1-0-3-1-3-1-0-3-0-1-0-3-0-3-1-| B|-----|

****Table 2.3.2: Module 2 (Positional Scale Fragment)*****  
**(Ascending C-Major scale, 3 octaves )**

```
^ [span_45] (start_span) [span_45] (end_span) `~`
e | -----5-7-8-|
B | -----5-6-8-----|
G | -----4-5-7-----|
D | -----3-5-7-----|
A | ---3-5-7-----|
```

E	-3-5-6-----
B	-3-5-7-----

**Table 2.3.3: Module 3 (Diatonic Melodic Patterns)**

e	----- -----
B	----- -----
G	----- -----
D	-3-2----- ---0---5-3-2---0-
A	-2-----3---2 ---3-----3---
E	-0-----1--- 3-----
B	3----- -----

**Table 2.3.4: Module 4 (Diatonic & Functional Harmony)** (7-String chord voicings for the progression in )

``` E Major (V/vi) F Major (IV) C Major (I) Em (iii)
e -0----- 1----- 0----- 0-----
B -0----- 1----- 1----- 0-----
G -1----- 2----- 0----- 0-----
D -2----- 3----- 2----- 2-----
A -2----- 3----- 3----- 2-----
E -0----- 1----- 3----- 0-----
B ----- ----- ----- -----
A Major (V/ii) B Major (V/iii) C Major (I) G7 (V)
e -0----- 2----- 3----- 1-----
B -2----- 4----- 5----- 3-----
G -2----- 4----- 5----- 4-----
D -2----- 4----- 5----- 3-----
A -0----- 2----- 3----- 5-----
E ----- ----- 3----- -----
B ----- ----- ----- -----

Table 2.3.5: Module 5 (Multi-Octave Scale Traversal)
(Full fretboard traversal, ascending/descending)

(Ascending, 3-note-per-string pattern) e -----7-8-10-12-13-15-
B -----8-10-12-13-15-17----- G -----7-9-10-12-14-16-----
D -----7-9-10-12-14-15----- A -----7-8-10-12-14-15-----
E -----7-8-10-12-13-15----- B -----8-10-12-13-15-----
(Descending) e -----15-13-12-10-8-7-----
B -----17-15-13-12-10-8----- G -----16-14-12-10-9-7-
D -----15-14-12-10-9-7-
A -----15-14-12-10-8-7-
E -----15-13-12-10-8-7-
B -----15-13-12-10-8-

Table 2.3.6: Module 6 (Capstone Virtuosity)
(Adapted from , beats 465-512, with low-string arpeggios)

` [span_49] (start_span) [span_49] (end_span) ``

e	- - - 3 - 5 - 7 - 8 - 7 - 5 -		- - - - -
B	- 5 - 6 - 8 - - - - 8 - 6 - 5 -		- - - - -
G	- - - - - 7 - 5 - 4 -		- - - - -
D	- - - - - - - 7 - 5 - 3 -	- - - - -	
A	- - - - - - - - - 7 - 5 - 3 - 2 - 3 - 2 - 0 -	- - - - -	
E	- - - - - - - - - - - 3 - 1 - 0 -	- - - - -	
B	- - - - - - - - - - - - 3 - 1 - 0 -	- - - - -	

E. Section 4: 5-String Banjo

Standard Tuning: g-D-G-B-D (Open G)

Pedagogical Adaptation Briefing

- **Fundamental Adaptation (Tuning vs. Key):** This represents the most complex pedagogical adaptation. The etude must be performed in the **Key of C** while the instrument is tuned to **Open G**. This is a common and essential skill in bluegrass and folk music.
 - **Technique (Melodic Style):** The linear, "one-finger-per-fret" logic of the Foundational Etude is non-idiomatic for banjo. To play fluid, note-for-note scales (like C-Major), banjo players utilize "Melodic Style" (also known as "Keith Style"). This technique achieves scalar fluency by playing notes across adjacent strings, almost never striking the same string twice in a row, creating a "cascading" sound. Modules 2, 3, 5, and 6 will be adapted to this technique.
 - **Technique (Scruggs Style):** Module 1 (Dexterity) and Module 4 (Harmony) will be built on the foundation of 3-finger "rolls," the basis of Scruggs-style playing.
 - **Module 4 (Harmony):** This module will teach the standard, movable bluegrass chord *shapes* for the C-Major diatonic progression (C, Dm, Em, F, G, Am) as they are formed within the Open G tuning. To adhere to the philosophy, it will also teach the shapes for the secondary dominant 7th chords (A7, B7, E7, D7, C7).

C-Major Etude for 5-String Banjo (Tablature)

(Note: Banjo tab is read with the 1st string (D) at the top and the 5th (g) at the bottom. Fretting numbers are provided; right-hand roll patterns (T=Thumb, I=Index, M=Middle) are at the player's discretion, but T-I-M is standard.)

Table 2.4.1: Module 1 (Single-String Linearization) (Dexterity patterns on C-Major notes for each string)

(D-E-F pattern on 1st string)

D1	--0-2-0-3-2-3-2-0-3-0-2-0-3-0-3-2-
B2	-----

G3	- - - - -
D4	- - - - -
g5	- - - - -

(B-C-D pattern on 2nd string)

D1	- - - - -
B2	--0-1-0-3-1-3-1-0-3-0-1-0-3-0-3-1-
G3	- - - - -
D4	- - - - -
g5	- - - - -

(G-A-B pattern on 3rd string)

D1	- - - - -
B2	- - - - -
G3	--0-2-0-4-2-4-2-0-4-0-2-0-4-0-4-2-
D4	- - - - -
g5	- - - - -

(D-E-F pattern on 4th string)

D1	- - - - -
B2	- - - - -
G3	- - - - -
D4	--0-2-0-3-2-3-2-0-3-0-2-0-3-0-3-2-
g5	- - - - -

(g-a-b pattern on 5th string)

D1	- - - - -
B2	- - - - -
G3	- - - - -
D4	- - - - -
g5	--0-2-0-4-2-4-2-0-4-0-2-0-4-0-4-2-

Table 2.4.2: Module 2 (Positional Scale Fragment - Melodic Style) (Ascending C-Major scale, one octave, melodic style)

``` D1|-----0--| B2|-----1----| G3|----0--2----| D4|---2--3-----| g5|-----| (C D E F G A  
B C)

\*\*Table 2.4.3: Module 3 (Diatonic Melodic Patterns)\*\*  
(Common C-Major melodic lick )

|                                                  |                                         |
|--------------------------------------------------|-----------------------------------------|
| ` [span_64] (start_span) [span_64] (end_span) `` |                                         |
| D1                                               | - - - 0 - - - 0   - - - 0 - - - 0 -     |
| B2                                               | - - 1 - - - 1 - -   - - 1 - - - 1 - -   |
| G3                                               | - 2 - - - 2 - 0 - -   2 - - - 2 - 0 - - |
| D4                                               | - - - - -   - - - - -                   |
| g5                                               | - - - - -   - - - - -                   |

**Table 2.4.4: Module 4 (Diatonic & Functional Harmony)** (Standard Bluegrass Chord Shapes for Key of C)

(Note: Chord diagrams show (String 4, 3, 2, 1). 5th string is a drone.)

- **C (I)**: 2-0-1-2 (D-shape) OR 5-5-5-5 (Barre)
- **Dm (ii)**: 0-2-3-3 (F-shape, moved) OR 7-7-6-8
- **Em (iii)**: 2-0-0-2 (D-shape, moved) OR 7-5-7-7
- **F (IV)**: 3-2-1-1 (F-shape) OR 8-7-6-8 (D-shape, moved)
- **G (V)**: 0-0-0-0 (Open) OR 5-4-3-5 (D-shape, moved)
- **Am (vi)**: 2-2-1-0 (F-shape, moved) OR 7-5-5-5 (Barre)
- **Bdim (vii°)**: 4-3-2-4 (D-shape, moved)

(Secondary Dominant 7th Shapes)

- **A7 (V/ii)**: 2-1-2-0
- **B7 (V/iii)**: 4-3-4-2
- **C7 (V/IV)**: 5-5-6-5
- **D7 (V/V)**: 0-2-1-2
- **E7 (V/vi)**: 2-0-1-0

**Table 2.4.5: Module 5 (Multi-Octave Scale Traversal)** (Two-octave C-Major scale, melodic style )

(Ascending)

```
D1 | -----0-2-3-5-7- |
B2 | - [span_54] (start_span) [span_54] (end_span) -----1-3-5-6-8----- |
G3 | -----0-2-4-5-7-9----- |
D4 | --2-3-5-7-9----- |
g5 | ----- |
```

(Descending)

```
D1 | -7-5-3-2-0----- |
B2 | -----8-6-5-3-1---- |
G3 | -----9-7-5-4-2-0--- |
D4 | -----9-7-5-3-2- |
g5 | ----- |
```

**Table 2.4.6: Module 6 (Capstone Virtuosity)** (Advanced "Key of C" Licks )

```
''' (Lick 1 - C-run) D1|-----0-----|0-----| B2|---1---1---1---1-----|
G3|---0-----2---|0---2-0-----| D4|2-----|-----2---| g5|-----|-----0---|
(Lick 2 - F-run) D1|-----1-----|-1-----| B2|---1---1---1---1-----|
G3|---2-----2---|---2-0-----| D4|3-----|3---3---| g5|-----|-----0---|
```

### F. Section 5: Mandolin

\*\*Standard Tuning: G-D-A-E (in 5ths) \*\*

```
[span_68] (start_span) [span_68] (end_span) [span_69] (start_span) [span_69] (end_span) [span_70] (start_span) [span_70] (end_span)## Pedagogical Adaptation Briefing
```

\*    \*\*Fundamental Adaptation (Tuning in 5ths):\*\* The mandolin's tuning in perfect 5ths is the inverse of the guitar's tuning in 4ths. This has profound pedagogical implications.

\*    \*\*Module 1 (Linearization):\*\* Because each string covers a wide 5th interval, 3-note diatonic fragments often require larger fretting-hand stretches (e.g., G-A-B is `0-2-4`) or position shifts. This module becomes [span\_16] (start\_span) [span\_16] (end\_span) a critical

exercise for developing pinky-finger strength and dexterity, a common challenge for mandolinists.

\*

[span\_71] (start\_span) [span\_71] (end\_span) [span\_72] (start\_span) [span\_72] (end\_span) \*\*Modules 2 & 5 (Vertical Scales):\*\* Conversely, vertical scale patterns are \*more compact\* on a mandolin. A full two-octave scale can be played in a very tight position.

The [span\_73] (start\_span) [span\_73] (end\_span) [span\_74] (start\_span) [span\_74] (end\_span) etude will be re-fingered to reflect this efficiency.

\* \*\*Module 4 (Harmony):\*\* The guitar's full chords will be translated into idiomatic mandolin voicings, particularly "chop" chords, which are essential for bluegrass and folk styles.

The [span\_75] (start\_span) [span\_75] (end\_span) [span\_76] (start\_span) [span\_76] (end\_span) [span\_77] (start\_span) [span\_77] (end\_span) secondary dominant 7th chords will also be presented.

#### #### C-Major Etude for Mandolin (Tablature)

\* (Note: Mandolin has 4 courses (pairs) of strings, G-G-D-D-A-A-E-E. Tab is written as 4 strings.) \*

\*\*Table 2.5.1: Module 1 (Single-String Linearization)\*\*  
(Permutation patterns for C-Major 3-note groupings)

(G-A-B pattern on G-string) E|-----| A|-----|  
D|-----| G|--0-2-0-4-2-4-2-0-4-0-2-0-4-0-4-2-|  
(D-E-F pattern on D-string) E|-----| A|-----|  
D|--0-2-0-3-2-3-2-0-3-0-2-0-3-0-3-2-| G|-----|  
(A-B-C pattern on A-string) E|-----| A|--0-2-0-3-2-3-2-0-3-0-2-0-3-0-3-2-|  
D|-----| G|-----|  
(E-F-G pattern on E-string) E|--0-1-0-3-1-3-1-0-3-0-1-0-3-0-3-1-| A|-----|  
D|-----| G|-----|

\*\*Table 2.5.2: Module 2 (Positional Scale Fragment)\*\*  
(Ascending C-Major scale, two octaves )

~ [span\_78] (start\_span) [span\_78] (end\_span) [span\_79] (start\_span) [span\_79] (end\_span) [span\_80] (start\_span) [span\_80] (end\_span) ~  
E|-----0-1-3-5-|  
A|-----0-2-3-5----|  
D|---2-3-5-----|  
G|-5-----|  
(C D E F G A B C D E F G A)

**Table 2.5.3: Module 3 (Diatonic Melodic Patterns)**

|   |                   |                  |
|---|-------------------|------------------|
| E | -----             | -----            |
| A | -----0-----       | -----            |
| D | ---5---3-2---0--- | ----5-3-2---0--- |

|   |                   |             |  |
|---|-------------------|-------------|--|
| G | 5-----3---        | -5-----5-   |  |
| E | -----             | -0-----     |  |
| A | -----             | -3-2-0----- |  |
| D | --3---5-3---2---  | -----3-2--- |  |
| G | -----5---3---5--- | -----       |  |

**Table 2.5.4: Module 4 (Diatonic & Functional Harmony)** (Standard Mandolin Chord Voicings )  
*(Note: Chord diagrams show (G-D-A-E).)*

- **C (I):** 5-2-3-x OR 5-5-x-x (3-finger)
- **Dm (ii):** 5-3-0-x OR 7-7-x-x
- **Em (iii):** 7-5-2-x OR 7-7-x-x
- **F (IV):** 3-0-1-x OR 8-8-x-x
- **G (V):** 0-0-2-3 OR 5-2-x-x
- **Am (vi):** 2-2-0-0 OR 7-3-x-x
- **Bdim (vii°):** 4-4-x-x OR 4-1-2-x

(Secondary Dominant 7th Shapes)

- **A7 (V/ii):** 2-2-4-5
- **B7 (V/iii):** 4-4-6-7
- **C7 (V/IV):** 5-5-6-x
- **D7 (V/V):** 5-4-5-x
- **E7 (V/vi):** 2-0-2-3

**Table 2.5.5: Module 5 (Multi-Octave Scale Traversal)** (Full fretboard traversal, ascending/descending)

(Ascending)

|   |                                   |  |
|---|-----------------------------------|--|
| E | -----0-1-3-5-7-8-10-12-13-15-     |  |
| A | -----0-2-3-5-7-9-10-12-14-15----- |  |
| D | -----0-2-3-5-7-9-10-12-14-----    |  |
| G | -----0-2-4-5-7-9-10-12-14-----    |  |

(Descending)

|   |                                   |  |
|---|-----------------------------------|--|
| E | -15-13-12-10-8-7-5-3-1-0-----     |  |
| A | -----15-14-12-10-9-7-5-3-2-0----- |  |
| D | -----14-12-10-9-7-5-3-2-----      |  |
| O | -----                             |  |
| G | -----                             |  |
|   | 14-12-10-9-7-5-4-2-0-             |  |

**Table 2.5.6: Module 6 (Capstone Virtuosity)** (Advanced melodic runs )

|         |                  |                           |       |
|---------|------------------|---------------------------|-------|
| ---     | E -3-1-0--0----- | A -----3---3-2-0---0----- | ----- |
| D ----- | 5-5-3-2-0-----   | -----0-2-3-2-0-----       |       |
| G ----- | 5-----           | 5-4-2-0-----              |       |
| E ----- | 5-7-8-7-5-----   | 5-7-8-10-8-7-----         |       |
| A ----- | 8-----           | 8-10-12-10-8-7-----       |       |
| G ----- | -----            | 7-5-3-1-0-----            |       |

### G. Section 6: Ukulele

\*\*Standard Tuning: g-C-E-A (Re-entrant High-G) \*\*

## [span\_85] (start\_span) [span\_85] (end\_span) [span\_86] (start\_span) [span\_86] (end\_span) [span\_87] (start\_span) [span\_87] (end\_span)## Pedagogical Adaptation Briefing

\*    \*\*Fundamental Adaptation (Re-entrant Tuning):\*\* The re-entrant high-g string is the defining characteristic of the standard ukulele and the primary pedagogical challenge.

Thi [span\_88] (start\_span) [span\_88] (end\_span) [span\_89] (start\_span) [span\_89] (end\_span)s tuning is not linear; the 4th string (g) is tuned \*higher\* than the 3rd (C) and 2nd (E) strings.

\*    \*\*Module 1 (Linearization) Adaptation:\*\* A linear "single-string" exercise is nonsensical on the g-string, as its notes (g, a, b) are out of sequence with the rest of the neck's ascending pitch.

Therefore, Module 1 will be adapted to apply \*only\* to the C, E, and A strings, which \*are\* tuned in ascending order.

\*    \*\*Module 2 (Positional Scales):\*\* This module will re-integrate the high-g string, teaching the C-Major scale in a way that is idiomatic to the ukulele.

The [span\_90] (start\_span) [span\_90] (end\_span) [span\_91] (start\_span) [span\_91] (end\_span) [span\_92] (start\_span) [span\_92] (end\_span) notes on the g-string (G, A, B) will be used to complete the scale patterns.

\*    \*\*Module 4 (Harmony):\*\* The ukulele is a premier chordal instrument. This module will present the standard, essential voicings for the 7 diatonic chords of C Major (C, Dm, Em, F, G, Am, Bdim). It [span\_93] (start\_span) [span\_93] (end\_span) [span\_94] (start\_span) [span\_94] (end\_span) [span\_95] (start\_span) [span\_95] (end\_span) [span\_96] (start\_span) [span\_96] (end\_span) [span\_97] (start\_span) [span\_97] (end\_span) will also include the secondary dominant 7th chords (A7, B7, etc.), which are vital for styles like jazz and Tin Pan Alley (Hapa Haole) ukulele.

#### #### C-Major Etude for Ukulele (Tablature)

\* (Note: Tab is read with the 1st string (A) at the top and the 4th (g) at the bottom.) \*

\*\*Table 2.6.1: Module 1 (Single-String Linearization)\*\*  
 (Patterns for C, E, and A strings \*only\*)

(C-D-E pattern on C-string) A|-----| E|-----|  
 C|--0-2-0-4-2-4-2-0-4-0-2-0-4-0-4-2-| g|-----|  
 (E-F-G pattern on E-string) A|-----| E|--0-1-0-3-1-3-1-0-3-0-1-0-3-0-3-1-|  
 C|-----| g|-----|  
 (A-B-C pattern on A-string) A|--0-2-0-3-2-3-2-0-3-0-2-0-3-0-3-2-| E|-----|  
 C|-----| g|-----|

\*\*Table 2.6.2: Module 2 (Positional Scale Fragment)\*\*  
 (Ascending C-Major scale, one octave, integrating high-g )

` [span\_98] (start\_span) [span\_98] (end\_span) ``

|                             |           |        |  |
|-----------------------------|-----------|--------|--|
| A                           | - - - - - | 0-2-3- |  |
| E                           | - - - - - | 0-1-3  |  |
| C                           | - - - - - | 0-2-4  |  |
| g                           | - - - - - | 0-2    |  |
| (C D E F G A B C)           |           |        |  |
| (Note: The first G is high) |           |        |  |

**Table 2.6.3: Module 3 (Diatonic Melodic Patterns)**

|                 |                   |                       |                |
|-----------------|-------------------|-----------------------|----------------|
| A               | - - - - -         | - - - - -             |                |
| E               | - - - - -         | 3-1-0                 | - - - -        |
| C               | 0- - - - -        | 2-0-                  | - - - - 2-0- - |
| g               | - - - - -         | 2-                    | 0- - - - 2-    |
| (A E C G A E C) |                   |                       |                |
| A               | - - - - -         | - - 3-2-0- - - 0-2-3- |                |
| E               | - - 1- - - 3-1-0- | - - - - 3             | - - - -        |
| C               | - - - 0- - - 2-0- | - - - - -             | - - - -        |
| g               | - - - - -         | - - - - -             | - - - -        |

**Table 2.6.4: Module 4 (Diatonic & Functional Harmony)** (Standard Ukulele Chord Voicings )  
(Note: Chord diagrams show (g-C-E-A).)

- **C (I):** 0-0-0-3
- **Dm (ii):** 2-2-1-0
- **Em (iii):** 0-4-3-2
- **F (IV):** 2-0-1-0
- **G (V):** 0-2-3-2
- **Am (vi):** 2-0-0-0
- **Bdim (vii°):** 4-2-1-2 OR x-2-1-2

(Secondary Dominant 7th Shapes)

- **A7 (V/ii):** 0-1-0-0
- **B7 (V/iii):** 2-3-2-2
- **C7 (V/IV):** 0-0-0-1
- **D7 (V/V):** 2-2-2-3
- **E7 (V/vi):** 1-2-0-2

**Table 2.6.5: Module 5 (Multi-Octave Scale Traversal)** (Full fretboard C-Major map, played as ascending/descending scales )

|                                                                     |
|---------------------------------------------------------------------|
| (Ascendin [span_99] (start_span) [span_99] (end_span) g, 2 octaves) |
| A -----0-2-3-5-7-8-10-12-                                           |
| E -----0-1-3-5-7-8-10-12-13-----                                    |
| C -----0-2-4-5-7-9-10-12-----                                       |
| g -0-2-4-5-7-9-10-12-----                                           |

(Descending)

|                                  |
|----------------------------------|
| A -12-10-8-7-5-3-2-0-----        |
| E -----13-12-10-8-7-5-3-1-0----- |
| C -----12-10-9-7-5-4-2-0-        |
| g -----12-10-9-7-5-4-2-0-        |

**Table 2.6.6: Module 6 (Capstone Virtuosity) (Advanced melodic runs & chord-melody fragments )**

`` (Melodic Run) A| -7-5-3-2-3-2-0---0-----|  
 E| -----3-3-1-0-1|-0-----| C|-----| 2-0-2-0-----|  
 g|-----|-0-----2-0-----|  
 (Chord-Melody Style Progression: C - G - Am - F) A| -3---3---2---2| -0---0---0---0|  
 E| -0---0---3---3| -0---0---1---1| C| -0---0---2---2| -0---0---0---0| g| -0---0---0---0| -2---2---2---2|  
 ## Part III: Conclusions and Pedagogical Recommendations

### ### A. Applying the Six-Module Framework as a Transposable System

The exhaustive analysis of the Foundational Etude and its adaptation across six different instruments reveals its true pedagogical value. This compendium should not be viewed as a static, C-Major-only exercise. Its "Six-Module Philosophy" (Linearization, Position, Pattern, Harmony, Traversal, Virtuosity) is, in fact, a **transposable framework for complete fretboard mastery**.

The path to fluency is achieved by taking this entire system and applying it to other keys. For example:

1. **\*\*To practice in G-Major:\*\*** The student would find the G-Major scale notes on their instrument (G, A, B, C, D, E, F#).
    2. They would then re-apply all six modules:
      - \* **\*\*Module 1:\*\*** Practice 3-note linear patterns using G-Major fragments (e.g., G-A-B, A-B-C, B-C-D).
      - \* **\*\*Module 2:\*\*** Learn a "box" position for the G-Major scale.
      - \* **\*\*Module 3:\*\*** Create melodic patterns using only the notes of G-Major.
    - \* **\*\*Module 4:\*\*** Learn the diatonic chords/arpeggios of G-Major (G, Am, Bm, C, D, Em, F#dim) and their secondary dominants (e.g., A7 as V/V).
    - \* **\*\*Module 5:\*\*** Practice ascending/descending G-Major scales across the entire neck.
    - \* **\*\*Module 6:\*\*** Practice virtuosic G-Major licks and arpeggio runs.

This systematic process, repeated across the Circle of 5ths (C, G, D, A, E, etc.), is a definitive method for moving from rote memorization to true, holistic musical fluency.

```
[span_105] (start_span) [span_105] (end_span) [span_106] (start_span) [spa
n_106] (end_span) [span_107] (start_span) [span_107] (end_span) [span_108] (s
tart_span) [span_108] (end_span) # B. Conceptual Application to Other
Fretted Instruments
```

The Six-Module System is robust enough to be adapted to virtually any fretted instrument. The research materials identified several others, and the adaptation process would be as follows:

\* \*\*Baritone Guitar:\*\* Typically tuned B-E-A-D-F#-B. The etude's logic would apply directly, but all C-Major scale and chord shapes would need to be re-fingered to account for the F# on the 2nd string. This would be a valuable exercise in breaking standard-tuning habits.

\* \*\*Bouzouki (Greek/Irish):\*\* The 4-course (tetrachordo) b[span\_39] (start\_span) [span\_39] (end\_span) ouzouki is often tuned G-D-A-E , id[span\_109] (start\_span) [span\_109] (end\_span) entical to the mandolin. The mandolin adaptation (Section 2.F) would apply directly, but the instrument's longer scale length would necessitate different fretting-hand choices.

\* \*\*Tenor Guitar:\*\* Commonly tuned in 5ths (C-G-D-A). The pedagogical logic would be identical to the mandolin (tuning in 5ths), but starting from C.

\* \*\*Saz (Baglama) / Oud:\*\* These instruments int[span\_110] (start\_span) [span\_110] (end\_span) [span\_111] (start\_span) [sp an\_111] (end\_span)roduce microtonal fretting and non-Western scale systems (makam). The \*philosophy\* of the six modules (e.g., single-string drills, posit[span\_40] (start\_span) [span\_40] (end\_span)ional fragments, harmonic context) could still apply, but the base "C-Major scale" would be replaced with a foundational makam (e.g., \*Rast\* or \*Çargah\*).

### ### C. Final Synthesis: The Path to Fluency

Musical fluency on a fretted instrument is not derived from learning songs, which are merely static snapshots of musical ideas. True, generative fluency—the ability to improvise, compose, and navigate the fretboard with intention—comes from a systematic, structural understanding of the instrument's layout.

The Foundation Etude is a perfect blueprint for this systematic mastery. It correctly identifies the constituent parts of musicianship—mechanics, melodicism, harmony, and fretboard geography—and presents them in a logical, progressive order.

This compendium has applied that blueprint to the most common variations of fretted instruments, creating a comprehensive, cross-instrumental curriculum. By practicing this \*system\* rather than just this "etude," the student is not merely learning a set of exercises in C Major. They are, in fact, learning the fundamental grammar and syntax of the musical language as it is spoken on their chosen instrument.

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