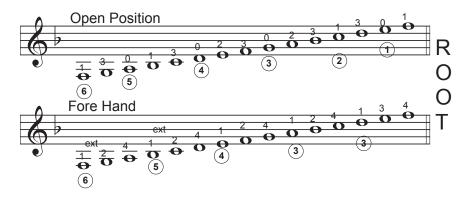
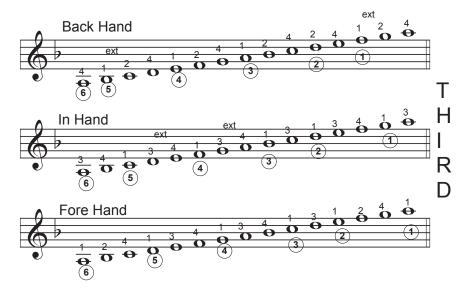
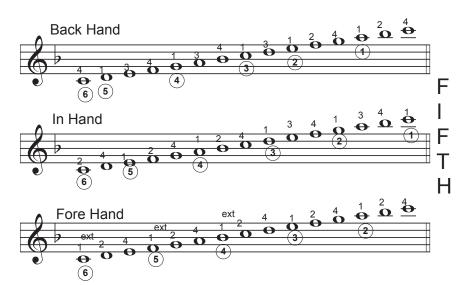
The example song can be played using the following "home base" scales.







The <u>writing</u> of the practice formulas should be continued only if you are unable to do it accurately in your brain.

You may come to the conclusion that many of these scale fingerings resemble one another.

As an example, the fore hand fingering of the Root scale is very much like the back hand fingering of the scale starting from the third. Remember that this is just as much a way of thinking as it is a way of playing.

There is nothing particularly wrong with playing the melody using only one or two strings. If even timbre is your goal, a one or two string method is your best bet. The planning of the fingering will then be a bit more challenging. However, one of the reasons that you have gone through the process of playing a variety of scales and fingering devices on the various string combinations is to gain the ability to invent fingerings as you need them.

Also remember that there is usually the option of playing any melody 8va to place it into a brighter pitch range. Obviously, if the range of the tune is very high to begin with, playing up an octave may not be practical. Most standard tunes are written mostly within the staff so the 8va performance is not out of the question.

The concept of back hand, in hand and fore hand fingerings apply to a large degree even when you are playing 8va. Just remember that there is no such thing as the "definitive fingering."

Remember to use combination fingering where it is applicable.