

## Circle of 5ths Patterns: Tenor Addendum by Ron Hinkle

Here is the tenor addendum to the Circle of 5ths exercise. I am not a tenor specialist, so it always surprises me what transfers over and what doesn't! Make sure to read the original text of the plectrum version; all "teaching points" apply. Also use the plectrum MP3 for an audio example; my software program would not recognize the highest notes, and so I was unable to produce a separate recording for the tenor.

The tenor is a great arpeggio instrument; the tuning in 5<sup>th</sup>s makes it ideal for Circle of 5<sup>th</sup>s exercises, of course. So, all three two-string combinations are viable for this one, and are shown. This is a TAB-driven exercise; it shows the intended fingerings. So, don't worry so much about reading the standard notation; it's there strictly to show the connection between the two types of notation. Relying strictly on note reading skills may make you miss the point; there is more than one way to play some sections of this.

Especially important is the very last part of the exercise (D); the transition from one two-string set to the next. It requires a simple shift of position with the first finger, and a jump to the next string with the 4<sup>th</sup> finger. Practice this until the shifts become easy and clean, and you can do it without losing speed. It can of course be done anywhere; I chose this particular spot so I could easily make both transitions across the fingerboard.

**Note:** Writing this made me realize that I can do the same transition on the plectrum! I *am* a plectrum specialist, but sometimes it takes a little tenor work to teach me what I need to know! If you want a real education, spend some time with the other tuning (whichever one you play).

## Beyond Chord Melody

I wrote *Beyond Chord Melody* specifically for the plectrum banjo, which I consider to be a very under-served instrument. Many of the exercises in *Volume II: Jazz Patterns for the Plectrum Banjo* will be playable on the tenor as well (they will be similar in construction to this one). I hope to produce a tenor version soon, but in the meantime, you could use this example as a template for applying the plectrum exercises. The book will hopefully be out by the end of this year (2020).

**A**

**1st & 2nd Strings**

8/8  
F7 Bb7 Eb7 Ab7

4 1 4 2 1 4 1 4 4 etc. . .

15-12 15-13 12-15 11-15 13-10 13-11 10-13 9-13

8/8  
Db7 F#7 B7 E7

11-8 11-9 8-11 7-11 9-6 9-7 6-9 5-9

8/8  
A7 D7 G7 C7

7-4 7-5 4-7 3-7 5-2 5-3 2-5 1-5

**B**

**2nd & 3rd Strings**

8/8  
F B7 E7 A7

3 16-13 16-14 13-16 12-16 14-11 14-12

8/8  
D7 G7 C7 F7

11-14 10-14 12-9 12-10 9-12 8-12 10-7 10-8

8/8  
Bb7 Eb7 Ab7 Db7

7-10 6-10 8-5 8-6 5-8 4-8 6-3 6-4

**C**

**3rd & 4th Strings**

F#7 B7 E Eb7

Ab7 Db7 F#7 B7

E7 A7 D7 G7

C7 F7 Bb7 Eb7

**D**

**Transitions between string sets**

Ab G7 C7 F7

Bb7 Eb7 Ab