

# iFiddle Bonus from **The Fiddle Jam Institute**



## Eight Fiddle-Friendly Finger Patterns\* That cover thousands of tunes and jams!

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\*Fiddle Fingering “EZ-Zones” are symmetrical two-string finger patterns on violin/fiddle that encourage a non-thinking, more creative brain state for improvisation and performance by making them a “no-brainer!”

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## iFiddle Mag - Improv Scale “EZ-Zones”

# Introduction

Below you will find 8 of the most common finger patterns that come up in countless musical situations. All of these include an “EZ-Zone” area on the violin/fiddle fingerboard.

“EZ-Zones” are fiddle-friendly symmetrical finger patterns on two adjacent strings, often using only a couple fingers, that can help encourage the new improviser into a non-thinking, more creative brain state (the desired goal for improvisation) earlier in their development.

I hope you find them useful and *FUN!!*

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## iFiddle Mag - Improv Scale “EZ-Zones”

### Instructions for use:

Since these are intended for creative improvisation more than anything else, I do not suggest that you spend too much time simply running these patterns up and down the neck, but rather mess around with a few of the notes at a time, giving yourself permission to be creative, no matter how silly, corny, or even dumb it might feel or sound to you at first! The idea with EZ-Zones is for them to encourage you not thinking too much. *Thinking too much is the enemy in improvisation.*

As these patterns become more of a “no-brainer” for you, the next step is to start developing trust in your own inner creative ideas. If you can learn to “listen ahead” a few seconds, and simply play what you are already “hearing” in your head, as if you are taking dictation, then you are well on your way to becoming an improvisational master!!

**Most importantly though, is to always HAVE FUN!!!**

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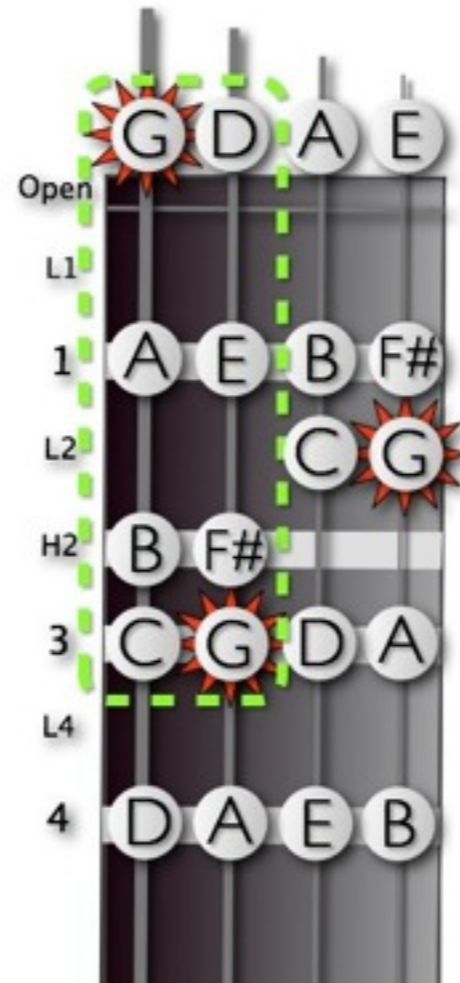
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## iFiddle Mag - Improv Scale “EZ-Zones”

### G Major



G major is a very popular key in fiddle music. The symmetrical “EZ-Zone” for this one is 0-1-h2-3 on the G & D strings. The notes “outside the (EZ-Zone) box” are simply duplicate letter names of the “in the box” notes. As with all scales used for improv, always remember that the main idea is to have fun creating without thinking too hard about it. Over-thinking tends to make improv sound stiff and un-natural.

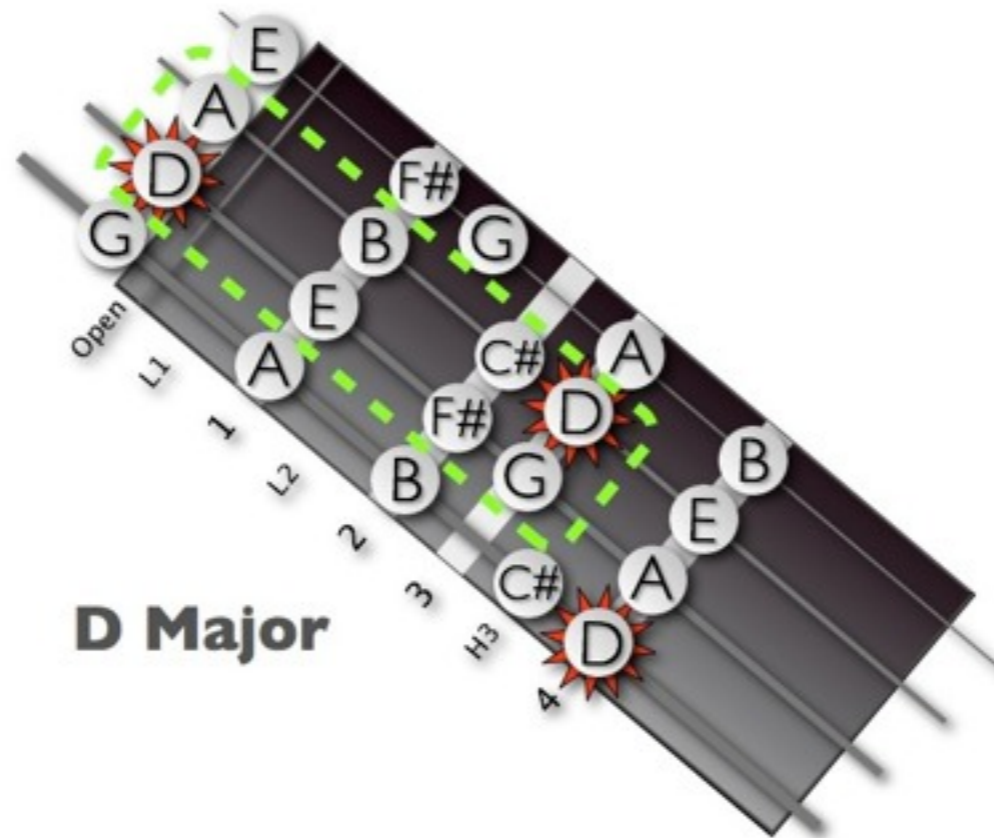
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## iFiddle Mag - Improv Scale “EZ-Zones”

# D Major



D major is also very popular key in fiddle music. The symmetrical “EZ-Zone” for this one is 0-1-h2-3 on the D & A strings. The notes “outside the (EZ-Zone) box” are simply duplicate letter names of the “in the box” notes. As with all scales used for improv, always remember that the main idea is to have fun creating without thinking too hard about it. Over-thinking tends to make improv sound stiff and un-natural.

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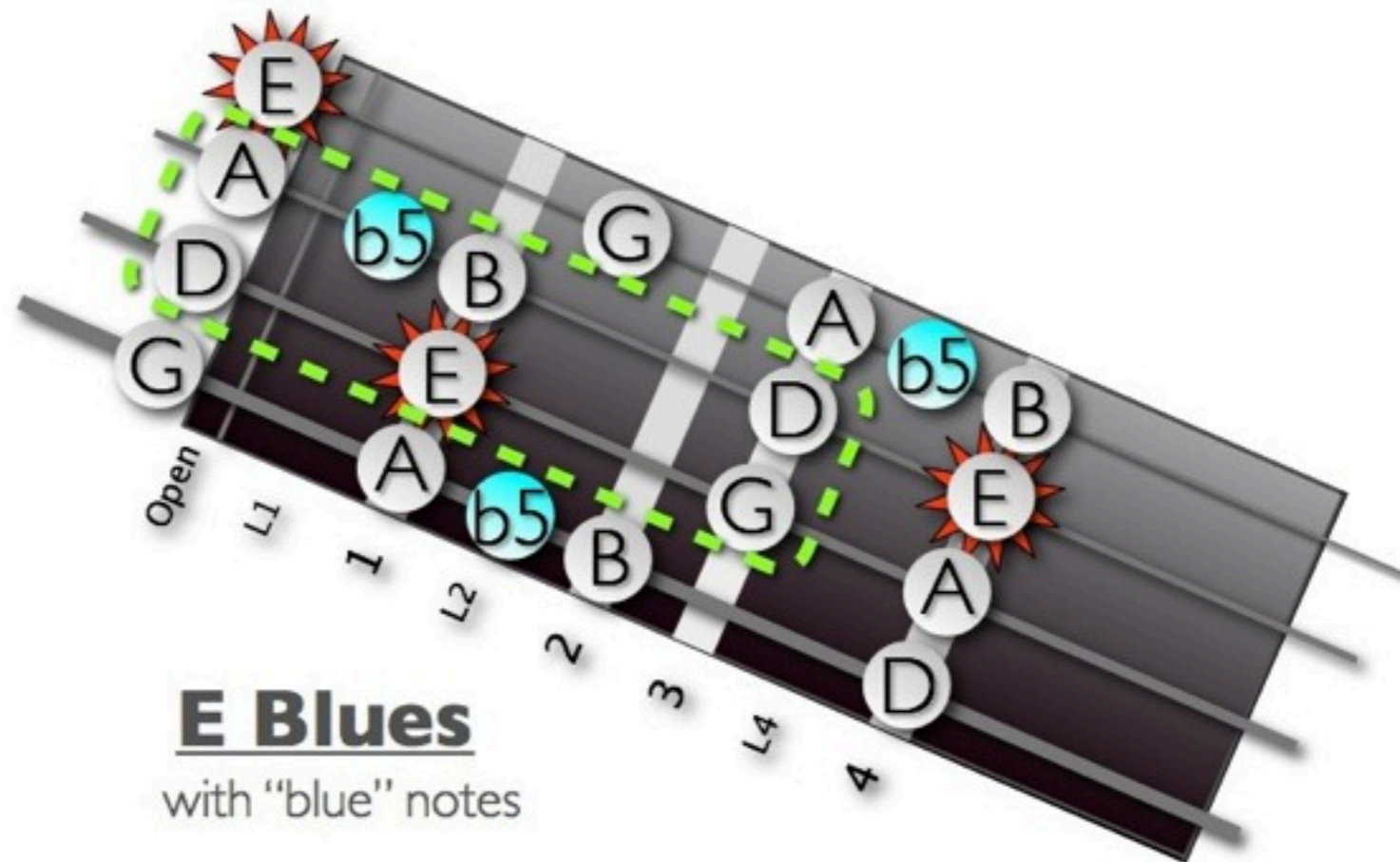






## iFiddle Mag - Improv Scale “EZ-Zones”

### E Blues



E Blues is a popular scale in fiddle & guitar-based music. The symmetrical “EZ-Zone” for this one is simply 0-1-3 on the D & A strings (skip the 2nd finger!). Blues scales have an extra optional “blue” note that is always on the flatted 5th of the key. The notes “outside the (EZ-Zone) box” are simply duplicate letter names of the “in the box” notes. As with all scales used for improv, always remember that the main idea is to have fun creating without thinking too hard about it. Over-thinking tends to make improv sound stiff and un-natural.

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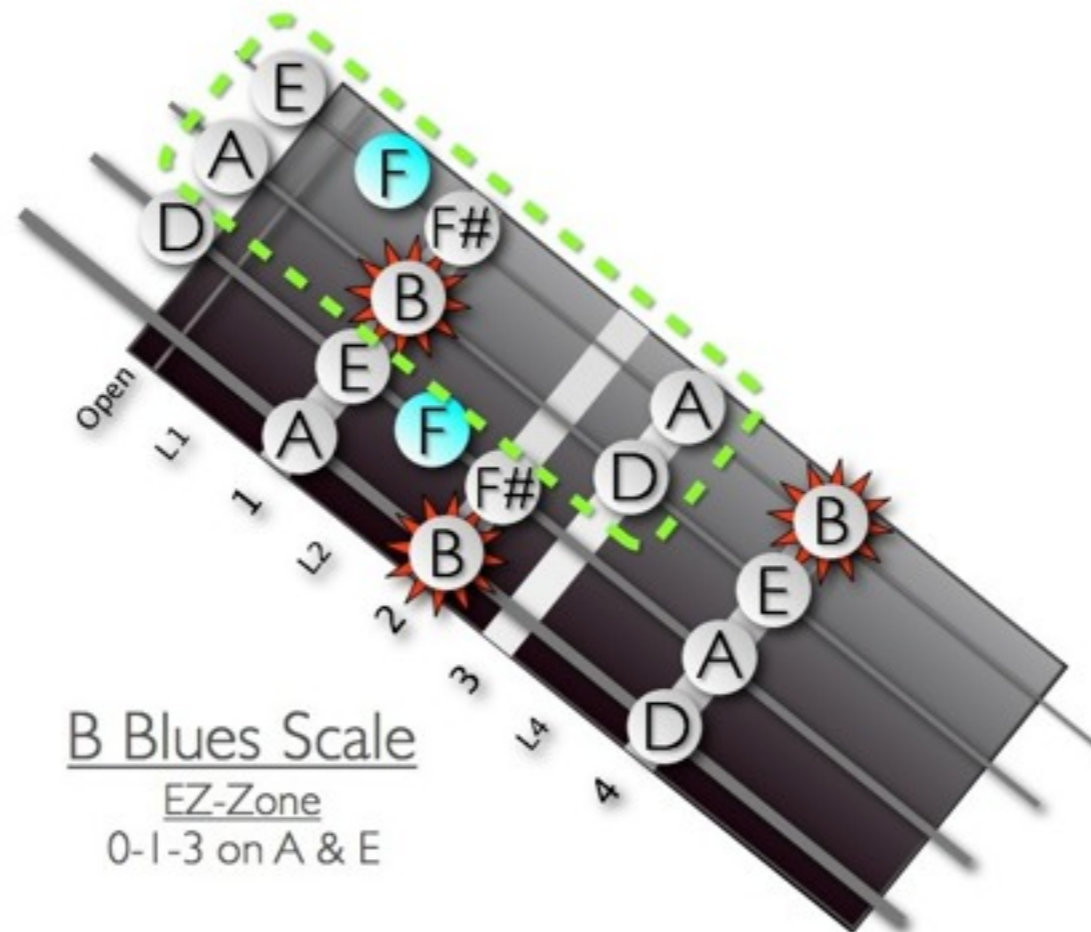
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## iFiddle Mag - Improv Scale “EZ-Zones”

### B Blues



B Blues is a popular scale in fiddle & guitar-based music too. The symmetrical “EZ-Zone” for this one is simply 0-1-3 on the A & E strings (skip the 2nd finger!). Blues scales have an extra optional “blue” note that is always on the flatted 5th of the key. The notes “outside the (EZ-Zone) box” are simply duplicate letter names of the “in the box” notes. As with all scales used for improv, always remember that the main idea is to have fun creating without thinking too hard about it. Over-thinking tends to make improv sound stiff and un-natural.

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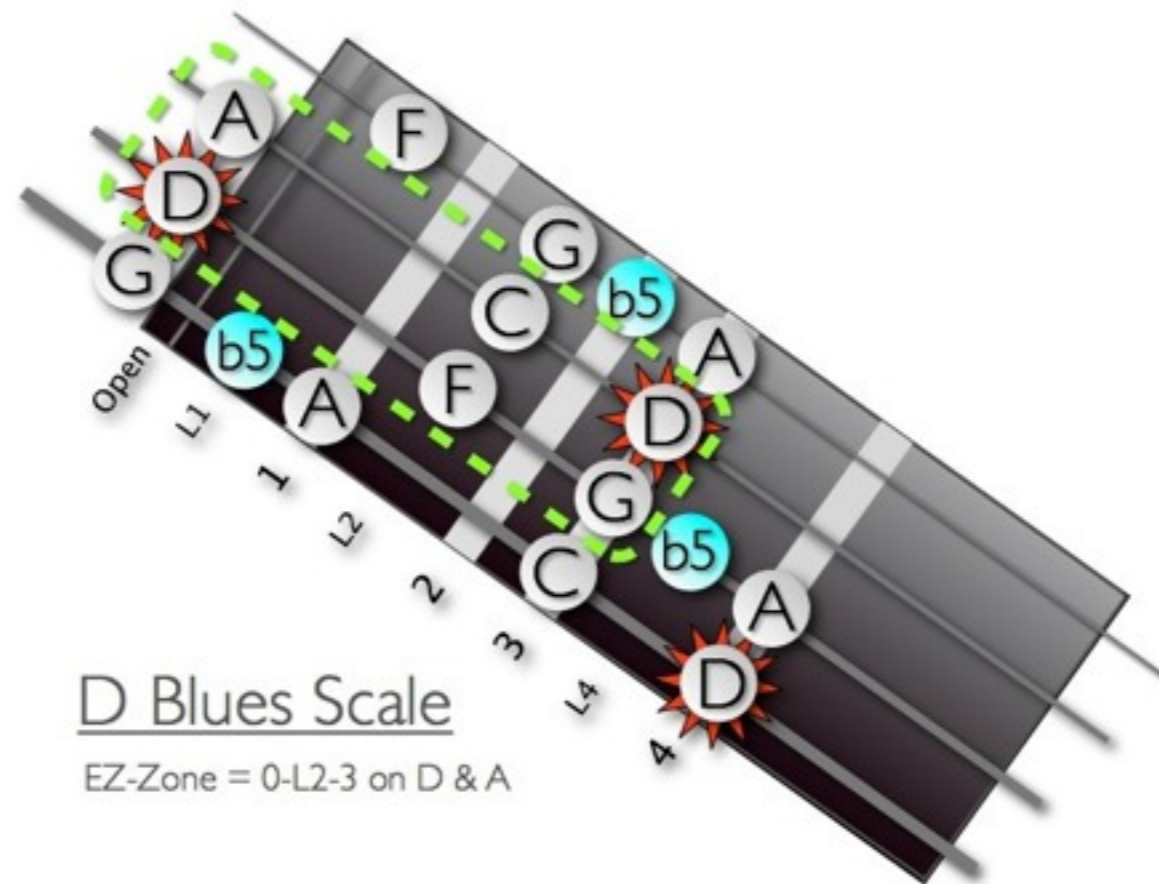
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## iFiddle Mag - Improv Scale “EZ-Zones”

### D Blues



D Blues is a useful scale to know for fiddle music too. The symmetrical “EZ-Zone” for this one is only 0-L2-3 on the D & A strings (skip the 1st finger!). Blues scales have an extra optional “blue” note that is always on the flatted 5th of the key. The notes “outside the (EZ-Zone) box” are simply duplicate letter names of the “in the box” notes. As with all scales used for improv, always remember that the main idea is to have fun creating without thinking too hard about it. Over-thinking tends to make improv sound stiff and un-natural.

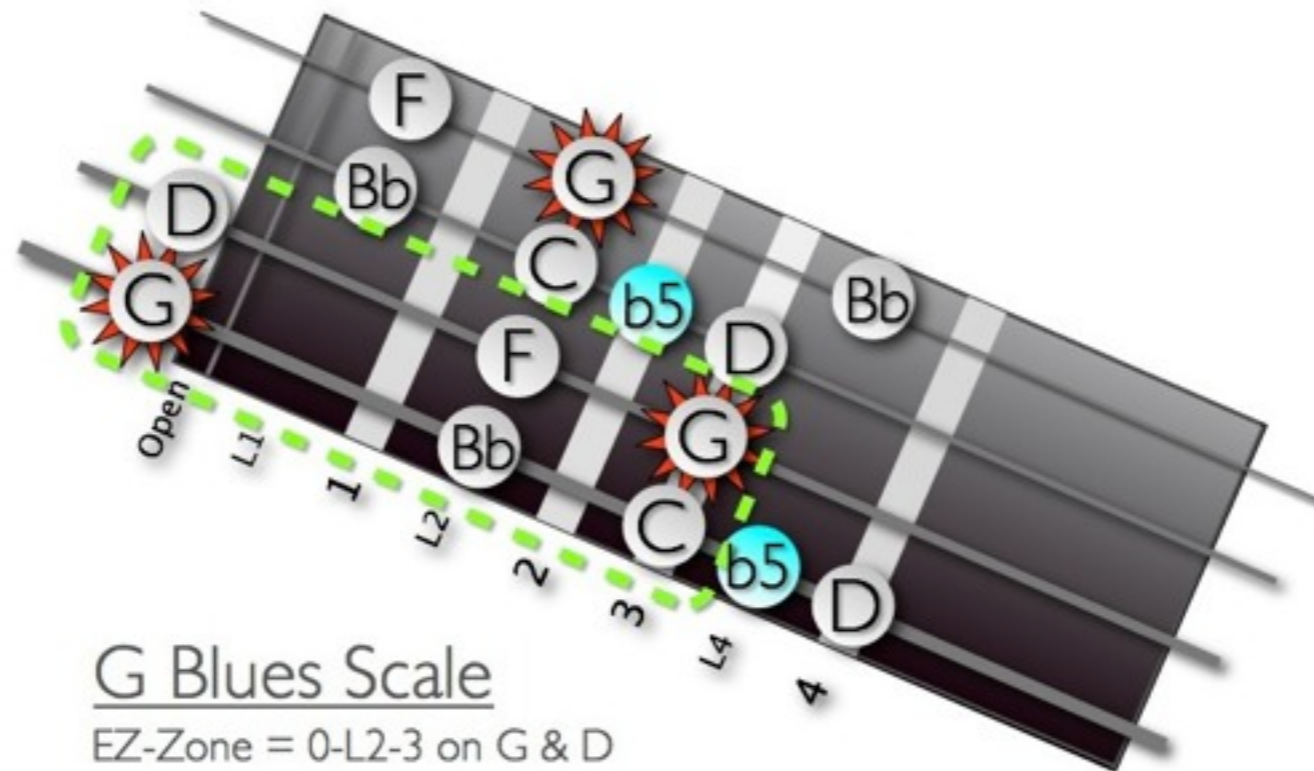
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## iFiddle Mag - Improv Scale “EZ-Zones”

### G Blues



G Blues is a useful scale to know too. The symmetrical “EZ-Zone” for this one is simply 0-L2-3 on the G & D strings (skip the 2nd finger!). Blues scales have an extra optional “blue” note that is always on the flatted 5th of the key. Notice, no open A or E string on this one! Those notes will not sound terrible with this scale but add a more sophisticated sound to the blues called “Dorian” mode (learn more about modes at [www.fiddlejam.institute.com](http://www.fiddlejam.institute.com)). The notes “outside the (EZ-Zone) box” are simply duplicate letter names of the “in the box” notes. As with all scales used for improv, always remember that the main idea is to have fun creating without thinking too hard about it. Over-thinking tends to make improv sound stiff and un-natural.



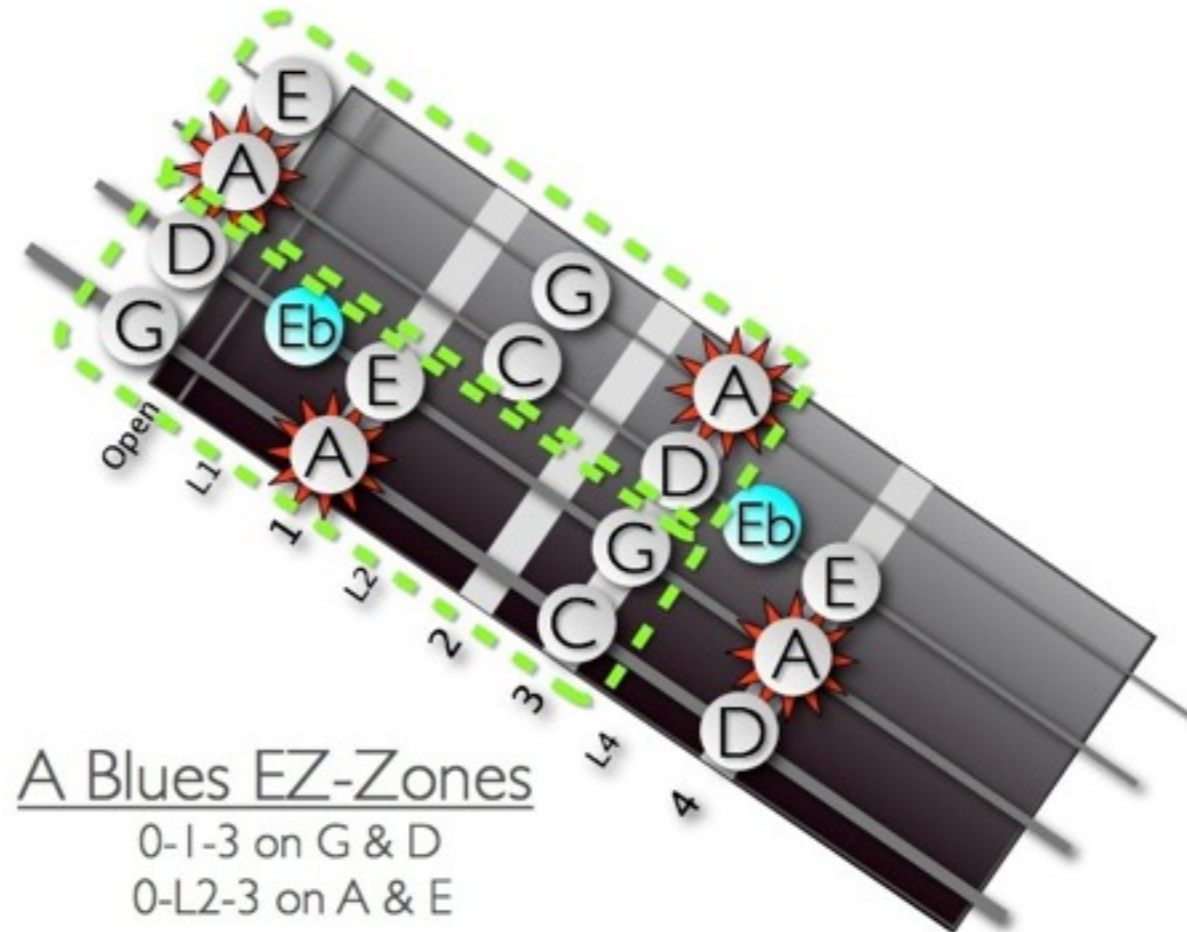
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## iFiddle Mag - Improv Scale “EZ-Zones”

### A Blues



A Blues is a special scale/key for us fiddlers! You’ll find it useful in countless tunes. Notice that A Blues has TWO EZ-Zones!! The “EZ-Zones” for this one are 0-1-3 on the G & D strings, and then using duplicate letter names, also 0-L2-3 on the A & E strings. Same as all Blues scales, this one has the extra optional “blue” note on the flatted 5th of the key too. As with all scales used for improv, always remember that the main idea is to have fun creating without thinking too hard about it. Over-thinking tends to make improv sound stiff and un-natural.

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## Super Bonus! Relative scales/keys

Not to get all theory-headed on you or anything...

(And, again, if you want fuller explanations on these types of subjects, go to [www.FiddleJamInstitute.com](http://www.FiddleJamInstitute.com)).

Here are a few cool tricks to know with the 8 finger patterns in this collection: Any major scale has a “relative” minor that shares the same exact notes and vice versa!

***This concept will double the 8 scales you just learned to 16!***

Formula to Remember\*: The relative minor’s tonic is always one-and-a-half steps down from the major. An easy way to think of it is as the minor sounding darker/lower than major (that works for my brain at least! ;~).

This means that:

G major = E minor

D major = B minor

A major = F# minor

And, the same (but backwards\*) for the blues patterns (one-and-a-half steps UP from the minor\*):

E minor/blues = G major/blues

B minor/blues = D major/blues

G minor/blues = Bb major/blues

D minor/blues = F major/blues

A minor/blues = C major/blues

What this means is that you now have no need to over-think things if the band is jamming in one of these related keys... just pretend that you are in the key you know, but simply change the “tonic/ending/resting” note!

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Any questions? Feel free to ask!  
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The Cool Stuff <<::>> The EZ Way!

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