

### **Fills on Long Black Veil – a few ways to think about building phrases based on chord notes**

- Directly from one chord note to the next on the same string, nothing extra
- One chord note to the next on the same string by way of another scale note as a stepping stone
- Start at one chord note, overshoot the next by a scale note interval, and then end phrase on chord note
- On chord changes, connect two straight-bar chord positions, chord note to chord note, often but not always using the high string. Then end the fill with an arpeggio or stock lick based around the straight bar chord
- Try using any of the stock licks from the “dobro vocabulary in C” tab, adjust as needed to fit in the space provided – all of those phrases end on a chord note.

### **What we addressed in the Q&A**

- How do you find the key of a song from listening to it?
- In the case of backing up a singer on a guitar, how do you come at developing a complementary part?
- Tone and exercises to improve tone
- How to vary Dobro backup when all the rhythmic jobs are taken in a large old time ensemble where there’s not much chordal movement
- Licks that can be used for tag or backup fills
- Substituting a lick for a tiny bit of melody in a bluegrass solo – a couple of examples

**Next Zoom Dobro Workshop Series:** June 2024 – we’ll let you know when the course description is up and registration is open. I hope you’ll think about signing up!

### **Private lessons over Zoom**

If anyone’s interested in one-on-one lessons over Zoom, I’ll be available for those starting in mid-April sometime. Lessons are \$60 for one hour or \$40 for a half-hour. Shoot me an email if you have any questions about lessons or anything else in the Dobro realm.  
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### **Straight Up Strings**

The only product I’ve ever endorsed. I really like these strings and the folks who designed and sell them—a fantastic family-run business. They’re very long lasting with a smooth slick surface on the wound strings that’s good for lessening bar noise, and they have a very even sound from string to string. I especially like the B (2<sup>nd</sup>) strings compared to every other set I’ve tried. Caveat: these sound like absolute magic on two of my Dobros and sound very good on the others, but there’s so much variety in Dobro construction and setups that no set of strings will sound good on every instrument. But I can wholeheartedly recommend giving them a try:  
<https://straightupstrings.com/products/straight-up-strings-for-resophonic-guitar>

Thanks again for taking this workshop series—I really appreciate it and hope you got a lot out of the course! And thanks again Megan for hosting!!! Happy sliding — *Ivan*