

TABLE OF CONTENTS

ABOUT THE AUTHOR 4

INTRODUCTION 5

CHAPTER 1—WARM-UPS 6

Exercises for the Left Hand	7
Working Fingers in Pairs	8
Right-Hand Exercises	10

PART ONE—HARMONY

CHAPTER 2—IMPORTANT CHORDS 11

Extended Major Chords	11
Extended Minor Chords	13
Extended Dominant Chords	14
Diminished 7th Chords	15
Other Important Chords	17
Altered Chords	18
Chord Reference Charts	18
Finding Other Voicings	23

CHAPTER 3—CHORD PROGRESSIONS 24

Blues Forms	24
8-Bar Blues	24
12-Bar Blues	24
16-Bar Blues (1st Variation)	25
16-Bar Blues (2nd Variation)	25
24-Bar Blues	26
12-Bar Blues in G	27
Almost Time	28
Blues Grass Ramble	29
Jazz—Rhythm Changes	30
Rhythm Changes (Basic)	31
Rhythm Changes—Swing	32
Rhythm Changes—Bebop	33
Rhythm Changes (Tritone Substitution)	34
Anthromorphology	36
Criminal Satisfaction	38

Chord Substitution	40
<i>Rollin' In My Sweet Baby's Arms (Straight)</i>	42
<i>Rollin' In My Sweet Baby's Arms (Tritone Substitution)</i>	43
<i>Rollin' In My Sweet Baby's Arms (Minor 3rd Substitution)</i>	44
<i>Rollin' In My Sweet Baby's Arms (Dim7 Substitution)</i>	46

CHAPTER 4—CHORD/MELODY 48

<i>Mississippi Sawyer (Melody)</i>	49
Creating a Chord/Melody	50
<i>Mississippi Sawyer (Jethro Style)</i>	51

PART TWO—MELODY

CHAPTER 5—SCALES AND MODES 52

Generating the Modes from a Parent Scale—	
The Relative View	52
The Parallel View	53
Mode Characteristics and Fingerings	54
Using the Modes	56
<i>The Rights of Man</i>	57
<i>Drunken Sailor</i>	58
<i>June Apple</i>	60
<i>Over the Waterfall</i>	61
Pentatonic Scales	62
<i>Spoontiskerry Reel</i>	64
The Blues Scale	65
The Whole-Tone Scale	66
The Chromatic Scale	67
The Five Basic Scale Types Every Mandolin Player Should Know	68

PART THREE—RHYTHM

CHAPTER 6—EXPLORING TIME SIGNATURES 70

Review of Compound Meter	70
<i>A Trip to the Cottage</i>	71
<i>Banish Misfortune</i>	72
<i>The Butterfly</i>	73
<i>Dan O’Keefe’s Slide</i>	74
Odd Meters	75
<i>5-Time Waltz</i>	76
<i>Sillyjford</i>	77

CHAPTER 7—MELODIC RHYTHM 78

<i>Soldier’s Joy</i>	80
<i>Soldier’s Joy—Waltz</i>	81
<i>Soldier’s Joy—Jig</i>	82

PART FOUR—PUTTING IT ALL TOGETHER

CHAPTER 8—IMPROVISATION 83

<i>Raking Leaves No. 1</i>	84
<i>Raking Leaves No. 2</i>	85
<i>Raking Leaves No. 3</i>	86
<i>Raking Leaves No. 4</i>	88
<i>Raking Leaves No. 5</i>	90
<i>Raking Leaves No. 6</i>	91

CHAPTER 9—FINDING MATERIAL FROM AROUND THE WORLD 93

<i>Old French (Canada)</i>	94
<i>Simo Ligeri</i>	94

WRAPPING UP—FINAL THOUGHTS AND SUGGESTIONS 95



Track 1

A compact disc is available with each book of this series. Using these discs will help make learning more enjoyable and the information more meaningful. The CD will help you play the correct notes, rhythms and feel of each example. The track numbers below the symbols correspond directly to the example you want to hear. Have fun!

Following are a few tunes that make use of blues progressions. First, here's a pretty straight forward 12-bar blues in the key of G Major.



12-BAR BLUES IN G

Track 10

Swing 8ths

1. **G**

4. **G7** **C7**

7. **G** **D** **C7**

11. **G** **G**

Here is another tune that makes use of some of the extended and altered chords that you've learned. Play along with the CD that is included with this book, with a friend or record the melody and play the chords along with yourself trying to focus on how the chords function to support the melody. Note the quintuplet in bar 13. This is five sixteenth notes in the time of four (one beat).



Track 18

CRIMINAL SATISFACTION

Swing 8ths

B^bMaj7

B^bdim

Amin7

D7

Gmin7

C7

Musical notation for the first system (bars 1-3). The treble clef staff shows the melody with a repeat sign in bar 1. The bass clef staff shows the fretboard with fingerings for the T, A, and B strings. Chord symbols B^bMaj7, B^bdim, Amin7, D7, Gmin7, and C7 are placed above the staff.

F^{Maj7}

Cdim

B^bMaj7

B^bdim

Amin7

D7

Musical notation for the second system (bars 4-6). The treble clef staff shows the melody. The bass clef staff shows the fretboard with fingerings. Chord symbols F^{Maj7}, Cdim, B^bMaj7, B^bdim, Amin7, and D7 are placed above the staff. A 'P' (pizzicato) marking is above bar 6.

Gmin7

C7

1.
F^{Maj7}

2.
F^{Maj7}

Musical notation for the third system (bars 7-9). The treble clef staff shows the melody with a repeat sign in bar 8. The bass clef staff shows the fretboard with fingerings. Chord symbols Gmin7, C7, and F^{Maj7} are placed above the staff. First and second endings are indicated by boxes.

Gmin7

C7

F^{Maj7}

D7

Gmin7

C7

F^{Maj7}

Musical notation for the fourth system (bars 10-13). The treble clef staff shows the melody with a quintuplet in bar 13. The bass clef staff shows the fretboard with fingerings. Chord symbols Gmin7, C7, F^{Maj7}, D7, Gmin7, C7, and F^{Maj7} are placed above the staff. 'P' (pizzicato) markings are above bars 11 and 12.

Let's try the same tune again, this time as a jig in 6/8.

 **SOLDIER'S JOY—JIG**
Track 42

Musical notation for measures 1-4. Treble clef, key signature of one sharp (F#), 6/8 time signature. Chords D and A are indicated above the staff. The bass line is shown with fret numbers on strings T, A, and B.

0 2 | 0 2 0 0 2 0 | 0 3 2 3 0 2 | 0 2 0 0 2 0 | 1 1 2 1 0 2

Musical notation for measures 5-8. Treble clef, key signature of one sharp (F#), 6/8 time signature. Chords D and A are indicated above the staff. First and second endings are marked with boxes and labeled '1. D' and '2. D'. The bass line is shown with fret numbers on strings T, A, and B.

0 2 0 0 2 0 | 0 3 2 3 3 0 | 1 0 3 0 2 0 | 3 3 3 0 2 | 5 5 5 2 0

Musical notation for measures 9-12. Treble clef, key signature of one sharp (F#), 6/8 time signature. Chords D, G, D, and A are indicated above the staff. The bass line is shown with fret numbers on strings T, A, and B.

3 0 1 3 1 3 | 0 0 1 2 1 0 | 3 0 1 3 1 3 | 0 2 1 0 0 2

Musical notation for measures 13-16. Treble clef, key signature of one sharp (F#), 6/8 time signature. Chords D, G, D, and A are indicated above the staff. First and second endings are marked with boxes and labeled '1. D' and '2. D'. The bass line is shown with fret numbers on strings T, A, and B.

3 0 1 3 1 3 | 0 0 1 2 1 0 | 3 1 3 1 0 2 | 3 3 3 1 0 | 3 3 3

Hopefully, as you played through these different versions of “Soldier’s Joy,” you found yourself needing to focus with intensity on playing this familiar material in a new, different feel. Focusing in this way will help develop a powerful internal sense of rhythm and will prove invaluable to you. This exercise also serves as proof positive that rhythm is critical in defining the nature and feel of a piece.