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Now that we’ve covered the basics, it’s time to play!

**TABLATURE**

Mandolin *tablature*, called TAB for short, is a system of writing music just for the mandolin. It tells you what fret to play, and what course to play it on.

The long horizontal lines represent the four string courses. The top line is the 1st course (E) and the bottom line is the 4th course (G). The numbers indicate which fret to play. Try fingerering the notes indicated using any left-hand finger.

<table>
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**SECRETS OF THE MASTERS**

The dots, or fret markers, on your mandolin neck will help you keep track of the frets. The dots are usually on frets 3, 5, 7, 10 and 12. Look at your mandolin and familiarize yourself with where the dots are. Often there is a “double dot” at the 12th fret.

TAB is often attached to written music, so the player will know how long the notes last and when they occur. As you become accustomed to reading standard music notation (see Chapter 2), this will be more and more helpful. The following examples show TAB and standard music notation. If you do not yet read music, _do not panic_. If you like, you can look ahead to Chapter 2 (page 19) for information about reading standard notation. Or, just play the frets and strings indicated in the TAB in a slow, steady rhythm, giving each note an equal amount of time. The numbers under the TAB indicate the left-hand fingers (see page 9).

**RIVER’S UP, CAN’T GO ACROSS**

[Music notation and TAB representation]

Left-hand fingers: 1  2  0  0  2  0  1  1  3  1  0  2  1  1  0  0
A WORLD TURNED UPSIDE-DOWN

A 6th is the inversion of a 3rd (for more on intervals and inversions, see pages 83–88). In other words, a 6th is a 3rd turned upside-down. For example, G to B is a major 3rd, while B to G is a minor 6th. When an interval is inverted, its quality (major or minor) is changed. So, keep in mind that major 3rds invert to minor 6ths, and minor 3rds invert to major 6ths. Here are fingerings for major 6ths (M6) and minor 6ths (m6).

Below is a G Major scale harmonized in 6ths. The cycle still relates to the diatonic cycle. Now the roots are in the top voice, and the harmony is in the lower voice.

Harmonized 6ths have a more open, spread out sound than 3rds. Here is a move using 6ths that you can apply to any major chord. This is a very common sound on the mandolin.

It is reminiscent of the guitar lick used in the intro to Van Morrison’s “Brown Eyed Girl.” Here it is shown for a G, C and D chord (I, IV and V in the key of G).
Now that you have some familiarity with pentatonic scales and understand how they can be used, here is a great tune for you to try. This tune is composed solely from the notes contained in the G Major Pentatonic scale and provides a perfect example of how the scale can not only sound pleasing over different chords in a key but can be crafted into a very nice sounding tune too.

**SPOOTISKERRY REEL**

Swing 8ths

[Sheet music image of the Spootiskerry Reel]

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**PART TWO**

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