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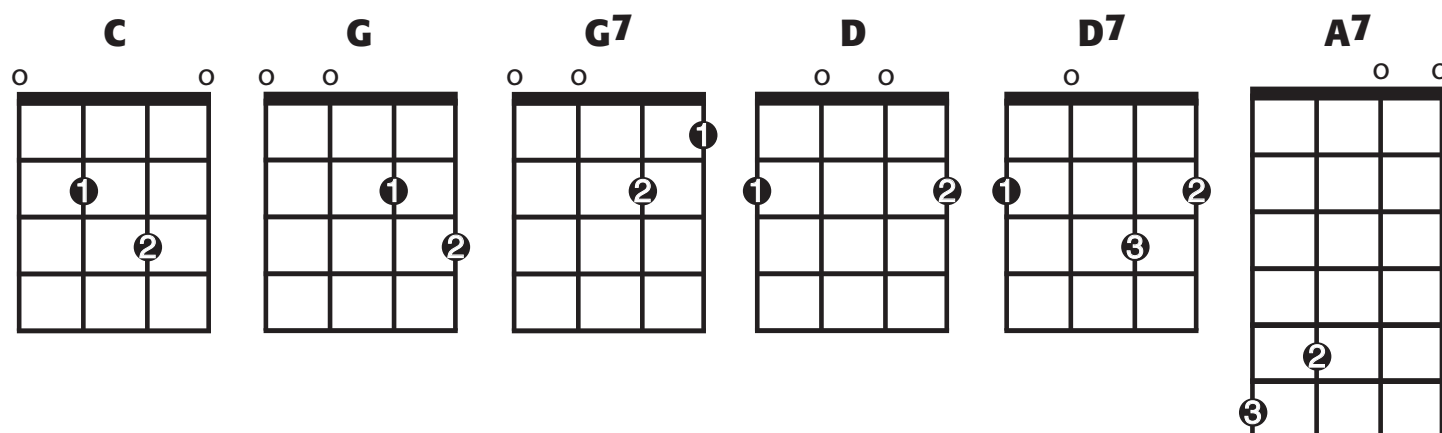
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Basic Chords

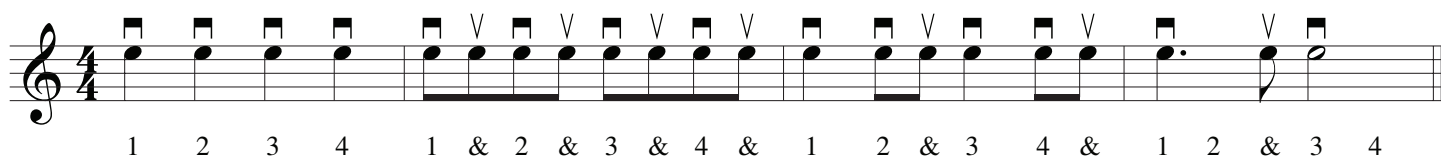


Reviewing Alternate Picking

Alternate picking is an essential technique for playing faster or more complex music on the mandolin. The best way to start is by following the rhythmic counting of the piece. If the smallest note values in the piece are eighth notes, follow this rule:

Downstrokes (▣) on numbered beats

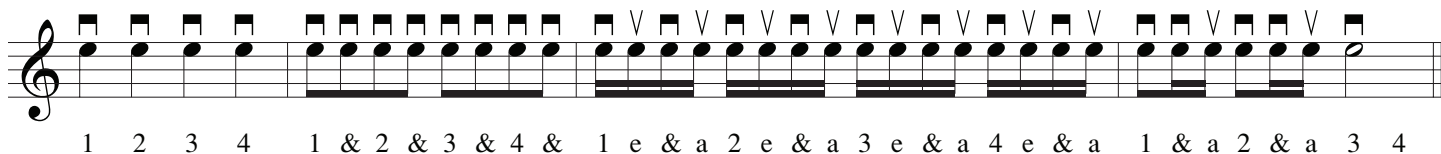
Upstrokes (∨) on "&s"



If the smallest note values in the piece are sixteenth notes, follow this rule:

Downstrokes (▣) on numbers and "&s"

Upstrokes (∨) on "e" and "a"



You should also be familiar with the keys of C, G, and F Major, and with these musical terms and concepts: pickup notes, tempo signs (*Andante*, *Moderato*, *Allegro*), and dynamic markings (*p* *mf* *f* *ff*).

Tuning with the CD Track 1

Play track 1 on your CD. Listen to the pitches and match each of your mandolin's strings to the corresponding pitches. Since each course is made up of two strings that are tuned to the same pitch, you will have to tune one string at a time. First match the pitch of one of the strings and then match the other string to the pitch of the string you just tuned. Repeat this for each set of strings.

Alternate Picking in 6/8

The time signature of 6/8 has six beats in each measure counted 1, 2, 3, 4, 5, 6. Each eighth note receives one beat. The basic pulse of the music (where the foot would tap) is two pulses per measure, marking two groups of three eighths. You can feel the pulses if you count out loud like this, "ONE two three FOUR five six." Tap your foot on "ONE" and "FOUR."

There are several ways to pick in 6/8, but a good place to start is by picking each grouping of three eighth notes as down-up-down. A measure of eighths would be down-up-down, down-up-down. Practice these rhythms with an E note on the open first string.

The melody of "When Johnny Comes Marching Home" uses alternate picking in 6/8 in the E Minor scale. To play the backup chords, strum twice per measure, on beats 1 and 4. Notice that there is a pickup note, so count 1, 2, 3, 4, 5, then start playing.

WHEN JOHNNY COMES MARCHING HOME



"Take This Hammer" is an old railroad work song that is a standard in jam sessions. Use the movable chord fingerings and chop rhythm to accompany the melody in G, then play it transposed to A.

TAKE THIS HAMMER (IN G MAJOR) Track 20

I
IV
G
C

Take this ham-mer and you take it to the Cap-tain. Tell him I'm

T A B 0 2 5 5 5 5 2 2 0 0 5 2 5 5 5

I
V
I
G
D
G

gone. Bud - dy, tell him I'm gone.

T A B 0 0 0 2 2 4 5

TAKE THIS HAMMER (IN A MAJOR) Track 21

I
IV
A
D

Take this ham-mer and you take it to the Cap-tain. Tell him I'm

T A B 2 4 0 0 0 0 4 4 2 2 0 4 0 0 0

I
V
I
A
E
A

gone. Bud - dy, tell him I'm gone.

T A B 2 2 2 4 4 6 0

Making It Swing

Straight Eighths

The eighth notes you have been playing are also called *straight eighths*, because they are completely even in length.

Triplet Eighths

In music, a *triplet* is three notes where there are normally two. Triplet eighths divide each beat into three equal pieces. They are beamed together and numbered in groups of three. You can count triplets by saying "Tri-pul-let, Tri-pul-let" out loud while you tap or play the notes.

Swing Eighths

A very common rhythm in blues, jazz, and rock 'n' roll is called *swing eighths* (labeled *Swing 8ths*). The beat is divided into triplets, but the first two beats of the triplet are tied. This rhythmic pattern can be counted like eighth notes ("1 & 2 &"). When counting swing eighths, make sure the eighths sound like the first and last note of a triplet. The rhythm should sound like:

"DAH H da DAH H da DAH H da DAH H da"

or

"Long Short Long Short etc."

In the blues, the swing eighth rhythm is also called a *shuffle*. Whenever you see "Swing 8ths" or "Shuffle" at the beginning of a piece, swing the eighths.

SHUFFLING THE DECK Track 28

Swing 8ths

4th Finger Unison Double

"Billy in the Lowground" is a traditional Appalachian fiddle tune with Scottish and Irish roots. Each player seems to play it a little differently. This version includes some work for your 4th finger. Measures 3 and 7 use the *unison double* technique. Play the same A note on both the open 2nd string and the 7th fret of the 3rd string. For the backup chords, use the backbeat or chop strum.

Unison Doubles

0 4 0 4 0 4

0 7 0 7 0 7

BILLY IN THE LOWGROUND



C Amin

A Part 3 3 0 1 3 0 1 2 2 3 2 0 3 0 4 0 4 0 4 0 1 2 3 2 0 3 1 0

unison double

C Amin G C

3 2 3 0 1 3 0 1 2 1 2 3 2 0 3 0 4 0 4 0 4 0 3 0 1 2 0 3 1 0 3

unison double

C F

B Part 0 2 0 2 0 2 3 2 3 2 0 2 1 3 1 3 1 2 3 4 3 2 0 3 2 3

C Amin G C

0 2 0 2 0 2 3 2 3 2 0 3 2 0 0 2 3 4 3 4 3 2 0 3 1 0 3

- 42 The *tarantella* is a fast-paced folk dance from Italy. The famous tarantella shown here is also known as the "Tarantella Napoletana" (or "Tarantella of Naples.") It is in the key of A Minor, but sometimes includes F# and G# as accidentals. The alternate picking shown is the same 6/8 technique you used for "When Johnny Comes Marching Home."

TARANTELLA



First system of musical notation for the Tarantella. It consists of a treble clef staff in 6/8 time with a repeat sign and a double bar line. Below the staff is a guitar TAB line with fret numbers: 5 5 | . 0 0 5 5 | 0 0 0 0 | | | 3 | 0 0 0.

Second system of musical notation. It continues the melody with a first ending bracket labeled "1. Fine" above the staff. The TAB line below shows fret numbers: 0 5 5 5 | 5 3 3 3 | 3 2 2 3 2 | 0 || 5 5 .

Third system of musical notation. It features a second ending bracket labeled "2." above the staff. The TAB line below shows fret numbers: 0 2 4 6 | . 0 6 0 2 0 2 | 3 2 3 5 3 2 | 3 2 0 6 0 2 | 0 0 2.

Fourth system of musical notation. It includes a first ending bracket labeled "1." above the staff. The TAB line below shows fret numbers: 3 2 3 5 3 2 | 3 2 3 5 3 5 | 0 5 3 2 0 6 | 0 2 4 6 .

Fifth system of musical notation. It features a second ending bracket labeled "2." above the staff. The TAB line below shows fret numbers: 0 5 0 2 | . 3 2 3 0 6 0 | 3 3 3 5 3 | 3 | | 3 | | 0 5 0 2.

Sixth system of musical notation. It concludes with a first ending bracket labeled "1." and a second ending bracket labeled "2." above the staff. The TAB line below shows fret numbers: 3 2 3 0 6 0 | 3 3 3 2 3 | 7 5 3 1 0 5 | 3 5 0 2 . | 3 5 5 .

D. S. al Fine

46 The Four-Finger G Chord

This fingering adds your 4th finger to a fingering you have learned, allowing you to strum all four strings. It is commonly used in bluegrass music for chop chords.

It may help to bring the palm of your left hand up to the back of the neck for extra leverage.

More Movable Chord Fingerings (E, E7, A, A7, D, D7)

Each of these fingerings can be moved up and down the neck to form new chords. For example, the E chord moved up one fret forms an F chord. Some of these chords require you to fret two strings with one finger. Use the pad of your finger (where your fingerprint is) instead of the tip.

To get ready for the next song, practice switching back and forth between each pair of chords.

* You have learned this D fingering before. It is shown here so you can practice switching from D to D7.