

CONTENTS

CHORD THEORY Intervals 4
 Basic Triads 6
 Building Chords..... 7
 Incomplete Voicings 9
 A Note About Keys..... 9

READING CHORDS Chord Symbol Variations..... 10
 Chord Frames 11
 Choosing Chord Positions 11

CHORDS



	<i>Enharmonic Equivalents</i>	A ^b	A	B ^b	B	C	C [#]	D	E ^b	E	F	F [#]	G
Major.....	12	22	32	42	52	62	72	82	92	102	112	122	
Minor.....	12	22	32	42	52	62	72	82	92	102	112	122	
Diminished.....	12	22	32	42	52	62	72	82	92	102	112	122	
Augmented.....	12	22	32	42	52	62	72	82	92	102	112	122	
Fifth.....	13	23	33	43	53	63	73	83	93	103	113	123	
Suspended Fourth.....	13	23	33	43	53	63	73	83	93	103	113	123	
Suspended Second.....	13	23	33	43	53	63	73	83	93	103	113	123	
Major Sixth.....	13	23	33	43	53	63	73	83	93	103	113	123	
Minor Sixth.....	14	24	34	44	54	64	74	84	94	104	114	124	
Major Seventh.....	14	24	34	44	54	64	74	84	94	104	114	124	
Seventh.....	14	24	34	44	54	64	74	84	94	104	114	124	
Minor Seventh.....	14	24	34	44	54	64	74	84	94	104	114	124	
Minor Seventh Flat Fifth.....	15	25	35	45	55	65	75	85	95	105	115	125	
Diminished Seventh.....	15	25	35	45	55	65	75	85	95	105	115	125	
Seventh Suspended Fourth.....	15	25	35	45	55	65	75	85	95	105	115	125	
Major Add Ninth.....	15	25	35	45	55	65	75	85	95	105	115	125	
Major Ninth.....	16	26	36	46	56	66	76	86	96	106	116	126	
Ninth.....	16	26	36	46	56	66	76	86	96	106	116	126	
Minor Ninth.....	16	26	36	46	56	66	76	86	96	106	116	126	
Sixth Add Ninth.....	16	26	36	46	56	66	76	86	96	106	116	126	
Minor Sixth Add Ninth.....	17	27	37	47	57	67	77	87	97	107	117	127	
Minor Major Seventh.....	17	27	37	47	57	67	77	87	97	107	117	127	
Minor Ninth Major Seventh.....	17	27	37	47	57	67	77	87	97	107	117	127	
Eleventh.....	17	27	37	47	57	67	77	87	97	107	117	127	
Minor Eleventh.....	18	28	38	48	58	68	78	88	98	108	118	128	
Thirteenth.....	18	28	38	48	58	68	78	88	98	108	118	128	
Flat Fifth.....	18	28	38	48	58	68	78	88	98	108	118	128	
Seventh Flat Fifth.....	18	28	38	48	58	68	78	88	98	108	118	128	
Seventh Augmented Fifth.....	19	29	39	49	59	69	79	89	99	109	119	129	
Major Seventh Sharp Eleventh.....	19	29	39	49	59	69	79	89	99	109	119	129	
Seventh Flat Ninth.....	19	29	39	49	59	69	79	89	99	109	119	129	
Seventh Sharp Ninth.....	19	29	39	49	59	69	79	89	99	109	119	129	
Seventh Flat Ninth Augmented Fifth.....	20	30	40	50	60	70	80	90	100	110	120	130	
Ninth Augmented Fifth.....	20	30	40	50	60	70	80	90	100	110	120	130	
Ninth Flat Fifth.....	20	30	40	50	60	70	80	90	100	110	120	130	
Thirteenth Flat Ninth.....	21	31	41	51	61	71	81	91	101	111	121	131	
Thirteenth Flat Ninth Flat Fifth.....	21	31	41	51	61	71	81	91	101	111	121	131	

SCALES Major 132 Harmonic Minor 134
 Natural Minor..... 133 Melodic Minor 135

MANDOLIN FINGERBOARD CHART 136

CHORD THEORY

Intervals

Play any note on the mandolin, then play a note one fret above it. The distance between these two notes is a *half step*. Play another note followed by a note two frets above it. The distance between these two notes is a *whole step* (two half steps). The distance between any two notes is referred to as an *interval*.

A *scale* is a series of notes in a specific arrangement of whole and half steps. In the example of the C Major scale below, the letter names are shown above the notes and the *scale degrees* (numbers) of the notes are written below. Notice that C is the first degree of the scale, D is the second, etc.

The name of an interval is determined by counting the number of scale degrees from one note to the next. For example, an interval of a 3rd, starting on C, would be determined by counting up three scale degrees, or C–D–E (1–2–3). C to E is a 3rd. An interval of a 4th, starting on C, would be determined by counting up four scale degrees, or C–D–E–F (1–2–3–4). C to F is a 4th.

The diagram shows a musical staff with the C Major scale notes: C, D, E, F, G, A, B, C, D, F, A. Above the notes, the intervals between them are labeled: 1 (whole) step, 1 step, 1/2 (half) step, 1 step, 1 step, 1 step, 1/2 step. Below the notes, the scale degrees are labeled: 1, 2, 3, 4, 5, 6, 7, 8, 9, 11, 13. To the left, 'Intervals starting from C:' are listed: M2 (1 step), M3 (2 steps), P4 (2 1/2 steps), P5 (3 1/2 steps), M6 (4 1/2 steps), M7 (5 1/2 steps), P8 (6 steps). A bracket groups the 9th, 11th, and 13th degrees with the text: 'The intervals of a 9th, 11th & 13th are often used in chord construction.'

Intervals are not only labeled by the distance between scale degrees but by the *quality* of the interval. An interval's quality is determined by counting the number of whole steps and half steps between the two notes of an interval. For example, C to E is a 3rd. C to E is also a *major 3rd* (M3) because there are two whole steps between C and E. Likewise, C to E \flat is a 3rd. C to E \flat is also a *minor 3rd* (m3) because there are one-and-one-half steps between C and E \flat . There are five qualities used to describe intervals: *major*, *minor*, *perfect*, *diminished*, and *augmented*.

M = Major
m = Minor

o = Diminished (dim)
+ = Augmented (aug)

P = Perfect

Particular intervals are associated with certain qualities:

2nds, 9ths	=	Major, Minor & Augmented
3rds, 6ths, 13ths	=	Major, Minor, Augmented & Diminished
4ths, 5ths, 11ths	=	Perfect, Augmented & Diminished
7ths	=	Major, Minor & Diminished

Chord Frames

READING CHORDS



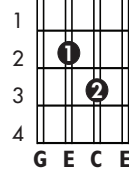
Mandolin chord frames are diagrams that contain all the information necessary to play a particular chord. The fingerings, note names, and position of the chord on the neck are all provided in the chord frame (see below). The photo at the left shows each fretting-hand finger and its corresponding finger number.

An X indicates that the string is unplayed or muted

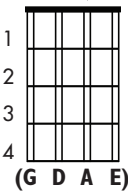


Circles indicate on which fret and which string the finger is placed—the number indicates which finger is used

Open (unfingered) strings



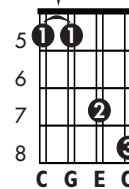
Vertical lines represent the strings
The number of the fret on which the fingers are positioned



Horizontal lines represent the frets

The notes of the open strings

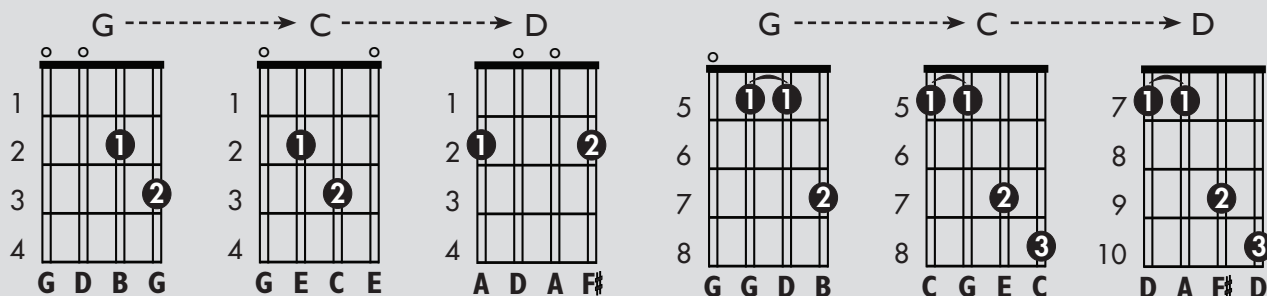
Slurs indicate that the finger is placed flat, covering the marked notes



Resulting note names

Choosing Chord Positions

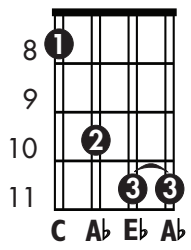
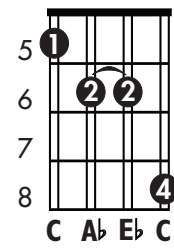
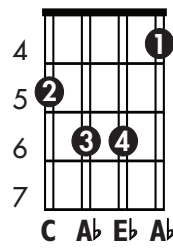
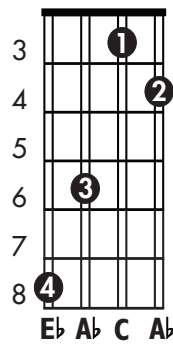
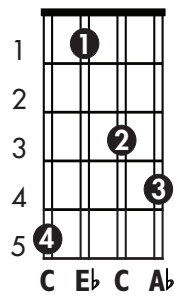
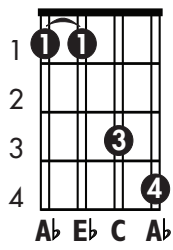
When playing, choose chord positions that require the least amount of motion from one chord to the next; select fingerings that are in approximately the same location on the mandolin neck. This will provide smoother and more comfortable transitions between chords in a progression.





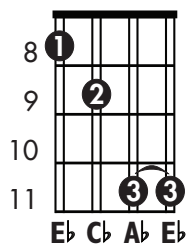
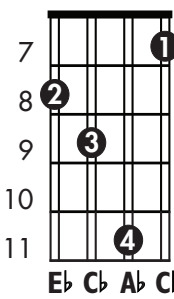
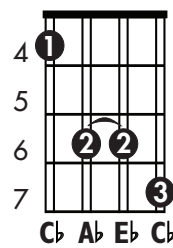
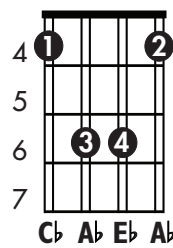
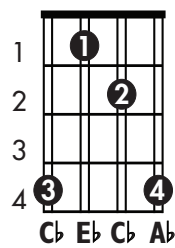
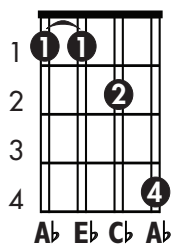
Ab

Ab Major



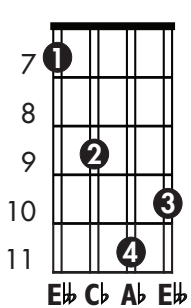
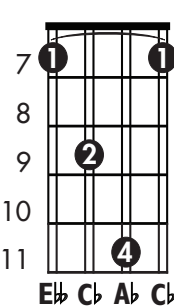
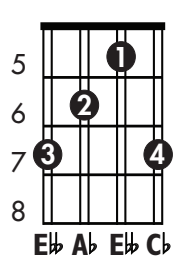
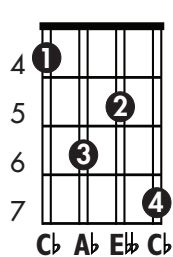
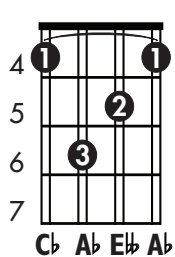
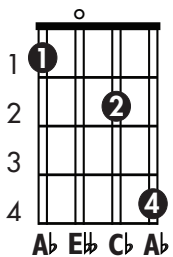
Abm

Ab Minor



Ab°

Ab Diminished



Ab+

Ab Augmented

