

**WHAT YOU SHOULD KNOW BEFORE STARTING THIS BOOK** . . . . . 2

Notes in 1st Position (Frets 1–6)  
Including Sharps and Flats . . . . . 2

Basic Rhythms . . . . . 2

Basic Chords . . . . . 3

Reviewing Alternate Picking . . . . . 3

Tuning with the CD . . . . . 3

**PLAYING IN THE KEY OF C MAJOR** . . . . . 4

C Major Scale Review . . . . . 4

The Primary Chords . . . . . 4

**THE F CHORD** . . . . . 4

*The Wildwood Flower* . . . . . 5

**PLAYING IN THE KEY OF G MAJOR** . . . . . 6

G Major Scale Review . . . . . 6

Backup Strumming in Waltz Time . . . . . 6

*Barbara Allen (Lower Octave)* . . . . . 7

*Barbara Allen (Upper Octave)* . . . . . 7

**BEGINNING BLUEGRASS, PART 1** . . . . . 8

Strumming the Backbeat . . . . . 8

*Cripple Creek* . . . . . 8

**FIRST AND SECOND ENDINGS** . . . . . 9

*Name This Tune* . . . . . 9

*Shortnin' Bread* . . . . . 9

**PLAYING IN THE KEY OF E MINOR** . . . . . 10

Relative Major/Relative Minor . . . . . 10

The E Minor Scale . . . . . 10

The E Minor Chord . . . . . 10

Borrowing the Chords  
from the Relative Major . . . . . 10

Alternate Picking in  $\frac{6}{8}$  . . . . . 11

*When Johnny Comes Marching Home* . . . . . 11

**PLAYING IN THE KEY OF D MAJOR** . . . . . 12

D Major Scale . . . . . 12

The A Chord . . . . . 12

*Arkansas Traveler* . . . . . 13

**FOLK AND ROCK STRUMMING** . . . . . 14

The Syncopated Strum . . . . . 14

D.C. al Coda and  $\text{C}\oplus$  . . . . . 14

*Michael Row the Boat Ashore* . . . . . 14

**PLAYING IN THE KEY OF A MAJOR** . . . . . 16

A Major Scale . . . . . 16

The E and E7 Chords . . . . . 16

*Scotland the Brave* . . . . . 17

*Cielito Lindo (Duet)* . . . . . 18

**BEGINNING BLUEGRASS, PART 2:**  
**THREE-FINGER G, C, AND D CHORDS,**  
**AND THE CHOP** . . . . . 20

The Bluegrass Chop and Staccato . . . . . 20

*Will the Circle Be Unbroken?* . . . . . 21

**TRANSPOSITION** . . . . . 22

Preparing to Transpose: Analyze the Chords . . . . . 22

Transpose to A Major Using Movable Chords . . . . . 22

*Take This Hammer (in G Major)* . . . . . 23

*Take This Hammer (in A Major)* . . . . . 23

**PLAYING IN THE KEY OF A MINOR** . . . . . 24

The A Minor Scale . . . . . 24

The A Minor and D Minor Chords . . . . . 24

*I Am a Poor Wayfaring Stranger* . . . . . 24

**PLAYING IN THE KEY OF F MAJOR** . . . . . 26

F Major Scale Review . . . . . 26

*Row, Row, Row Your Boat* . . . . . 26

The B $\flat$ , C7, and G Minor Chords . . . . . 26

*Du, Du Liegst Mir Im Herzen* . . . . . 27

**PLAYING IN THE KEY OF D MINOR** . . . . . 28

The D Minor Scale . . . . . 28

Chords in D Minor . . . . . 28

*Greensleeves (Duet)* . . . . . 28

**GETTING THE BLUES, PART 1:**  
**STRUMMING CHORDS** . . . . . 30

*12-Bar Blues in G* . . . . . 30

Making It All Sevenths . . . . . 30

*Lucky Seven Blues* . . . . . 30

**MAKING IT SWING** . . . . . 31

Straight Eighths . . . . . 31

Triplet Eighths . . . . . 31

Swing Eighths . . . . . 31

*Shuffling the Deck* . . . . . 31

**GETTING THE BLUES, PART 2:**  
**RHYTHM AND RIFFS** . . . . . 32

*Uptown Downtown Shuffle* . . . . . 32

**GETTING THE BLUES, PART 3:**  
**PLAYING LEAD AND IMPROVISING** . . . . . 33

G Minor Pentatonic Scale . . . . . 33

*Burnin' Through the Blues* . . . . . 33

**ROCKING OUT PART 1: THE G5, C5, D5,**  
**AND E5 POWER CHORDS** . . . . . 34

New Technique: Palm Muting . . . . . 34

*Fifth Street Chugalug* . . . . . 34

**ROCKING OUT PART 2: PLAYING LEAD**  
**WITH SIXTEENTH NOTES** . . . . . 35

Tips for Building Speed . . . . . 35

*Fifth Street Chugalug Solo* . . . . . 35

**PLAYING NOTES WITH YOUR 4TH FINGER** . . . . . 36

*3rd and 4th Finger Exercise* . . . . . 36

4th Finger Unison Double . . . . . 37

*Billy in the Lowground* . . . . . 37

D.S. al Fine . . . . . 38

*William Tell Overture* . . . . . 38

*Minuet in G Minor (Duet)* . . . . . 40

*Tarantella* . . . . . 42

**THE DOTTED EIGHTH & SIXTEENTH**  
**NOTE RHYTHM** . . . . . 43

*Hava Nagila* . . . . . 43

**PLAYING CHROMATICALLY** . . . . . 44

*Duet: The Entertainer (Duet)* . . . . . 44

The Four Finger G Chord . . . . . 46

More Moveable Chord Fingerings  
(E, E7, A, A7, D, D7) . . . . . 46

*Blue Hound Dog Drag* . . . . . 47

The Movable A Minor Fingering . . . . . 48

*Sailor's Hornpipe* . . . . . 48

40946 Book  
ISBN-10: 0-7390-9571-4  
ISBN-13: 978-0-7390-9571-3

40947 Book and CD  
ISBN-10: 0-7390-9572-2  
ISBN-13: 978-0-7390-9572-0

40948 CD  
ISBN-10: 0-4706-1065-5  
ISBN-13: 978-0-4706-1065-4

Copyright © MMXIV by Alfred Music.  
All rights reserved. Printed in USA.



Alfred Music  
P.O. Box 10003  
Van Nuys, CA 91410-0003  
alfred.com



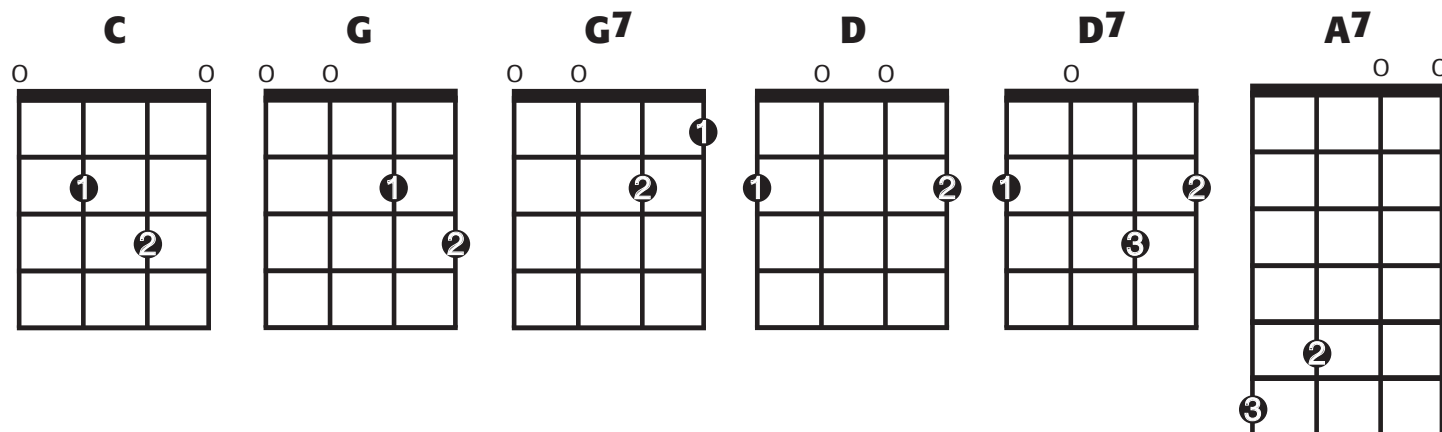
Alfred Cares. Contents printed on environmentally responsible paper.

No part of this book shall be reproduced, arranged, adapted, recorded, publicly performed, stored in a retrieval system, or transmitted by any means without written permission from the publisher. In order to comply with copyright laws, please apply for such written permission and/or license by contacting the publisher at [alfred.com/permissions](http://alfred.com/permissions).

Cover photograph: Courtesy of Gibson Musical Instruments.

CD recorded at Sandy Brook Studios, Colebrook, CT.  
Mandolin and guitar performed by Paul Howard.

## Basic Chords

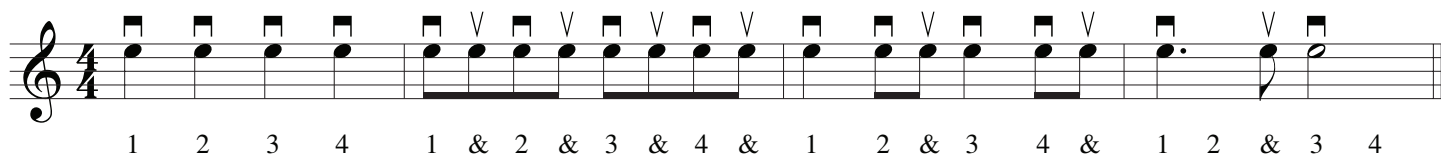


## Reviewing Alternate Picking

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

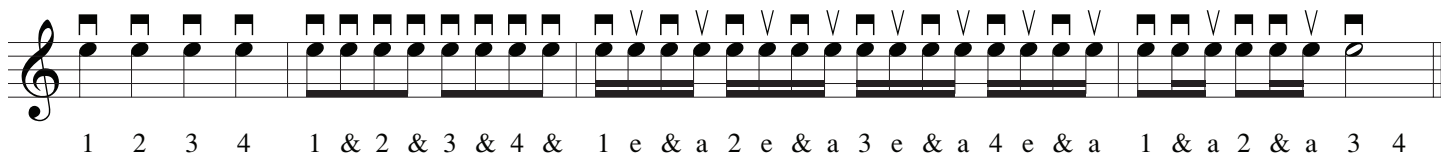
Upstrokes (∨) on "&s"



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.

Count: 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

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



Count: 6 1 2 3 4 5 6

"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
I  
A
V  
B
D  
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
I  
A
V  
B
D  
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
I  
A
V  
B
D  
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
I  
A
V  
B
D  
2
2
2
4
4
6
0