

Alfred's

MANDOLIN HANDY GUIDE

by MORTON MANUS

This handy reference guide contains essential information every Mandolin player needs. Organized in a unique dictionary style that permits quick and easy chord search.

Contains:

- Diagrams of Open String Chords
- Diagrams of Moveable Chords
- Chord Accompaniment Guide
- Tuning Information
- Fingerboard Chart
- Chord Derivations
- Music Information
- Note Chart



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Major, Minor, 7th, 9th, Augmented, Diminished, Major 6th, Minor 6th, Major 7th, Minor 7th, 7th with Augmented 5th, 7th with Diminished 5th.

CHORD SYMBOLS

Major Chords = letter-name of the chord only.
Minor Chords = small m (or mi) following the letter-name of the chord.

Seventh Chords = 7 following the letter-name of the chord.

Ninth Chords = 9 following the letter-name of the chord.

Augmented Chords = + (or Aug. or +5) following the letter-name of the chord. They are named after any note of the chord.

Diminished Chords = - (or ° or dim.) following the letter-name of the chord. They are named after any note of the chord.

Major Sixth Chords = 6 (or M6) following the letter-name of the chord.

Minor Sixth Chords = m6 (or mi6) following the letter-name of the chord.

Major Seventh Chords = maj7 (or ma7 or M7) following the letter-name of the chord.

Minor Seventh Chords = m7 (or mi7) following the letter-name of the chord.

Seventh Chords with Augmented Fifth = 7+5 (or 7aug5 or 7+ or aug7) following the letter-name of the chord.

Seventh Chords with Diminished Fifth = 7-5 (or 7b5 or 7°5) following the letter-name of the chord.

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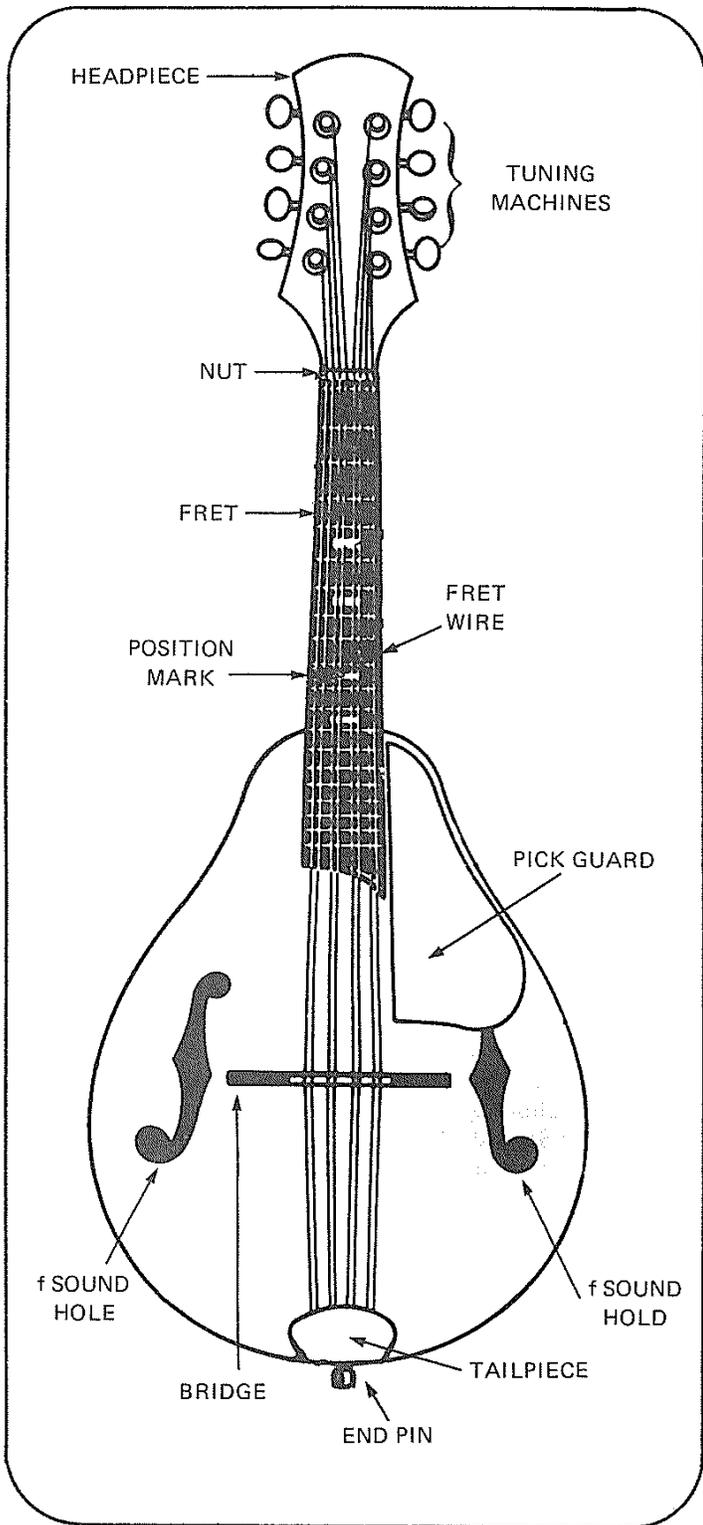
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CENTRE LIMITED
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483-5825



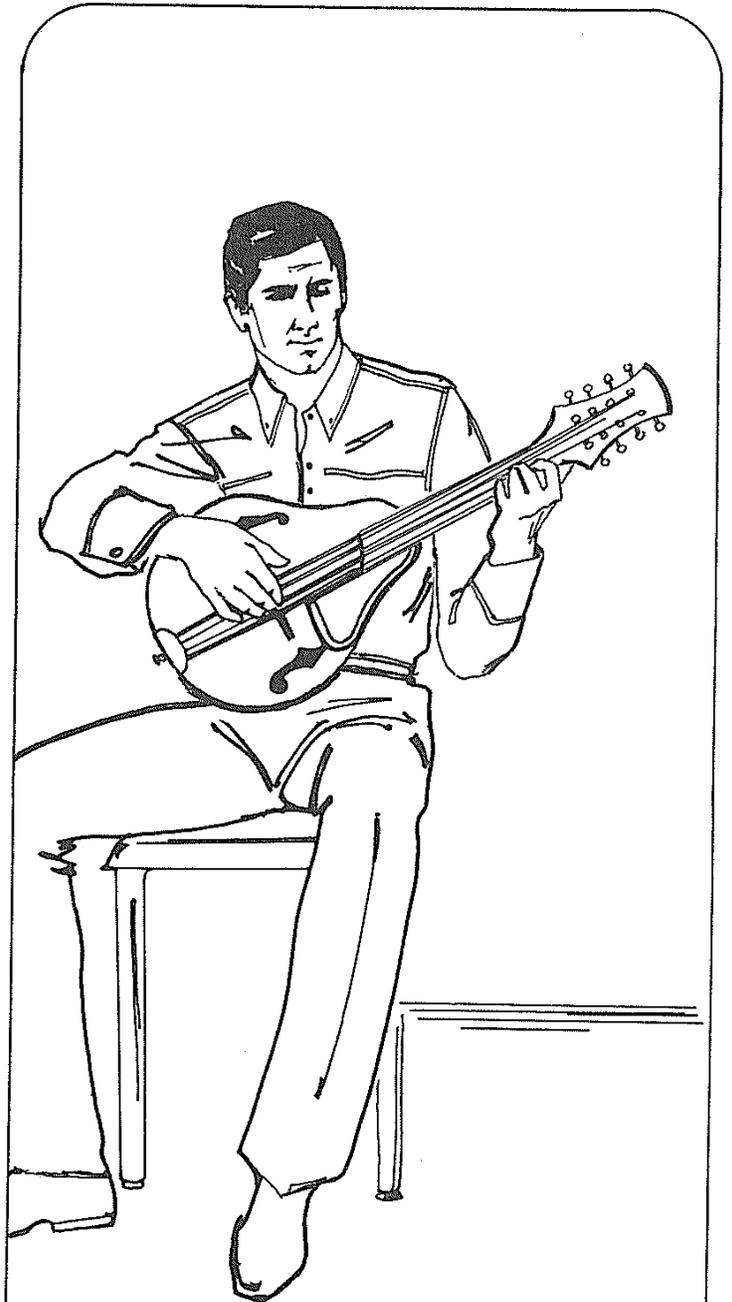
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THE MANDOLIN



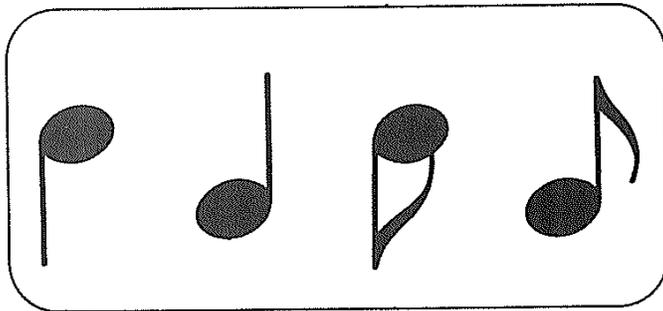
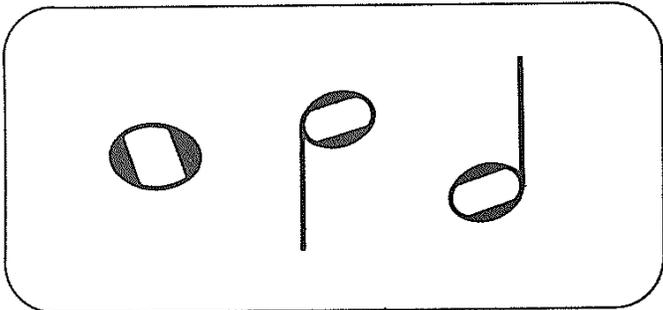
HOW TO HOLD YOUR MANDOLIN



When playing, keep your left wrist away from the fingerboard. This will allow your fingers to be in a better position to finger the chords. Press your fingers firmly, but make certain they do not touch the neighboring strings.

Getting Acquainted With Music

Musical sounds are indicated by symbols called NOTES. Their time value is determined by their color (white or black) and by stems and flags attached to the note:

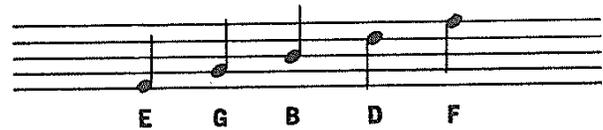


The notes are named after the first seven letters of the alphabet (A-G), endlessly repeated to embrace the entire range of musical sound. The name and pitch of the note is determined by its position on five horizontal lines, and the spaces between, called the . . .

STAFF

5th LINE - F	4th SPACE - E
4th LINE - D	3rd SPACE - C
3rd LINE - B	2nd SPACE - A
2nd LINE - G	1st SPACE - F
1st LINE - E	

NOTES ON THE LINES



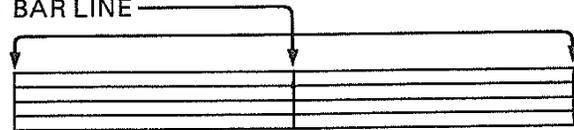
NOTES IN THE SPACES



Music is also divided into equal parts, called . . .

MEASURES

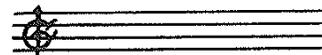
One measure is divided from another by a BAR LINE



During the evolution of musical notation, the staff had from 2 to 20 lines, and symbols were invented to locate certain lines and the pitch of the note on that line. These symbols were called . . .

CLEFS

Music has three clefs, the C, F and G clefs. The entire range of the Mandolin can be written in the G clef. Originally the Gothic letter G was used on a four-line staff to establish the pitch of G:



It grew into the modern



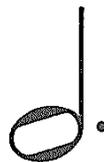
Comparative Note Values

The WHOLE NOTE



receives 4 BEATS
(4 counts).

The DOTTED HALF NOTE



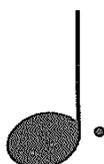
receives 3 BEATS.

The HALF NOTE



receives 2 BEATS.

The DOTTED QUARTER NOTE



receives 1½ BEATS.

The QUARTER NOTE



receives 1 BEAT.

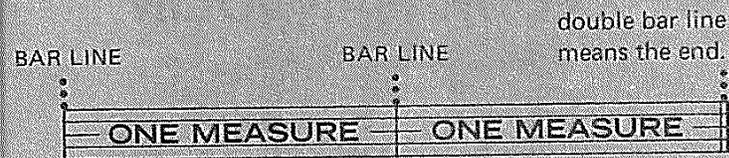
The EIGHTH NOTE



receives 1/2 BEAT.

Measures

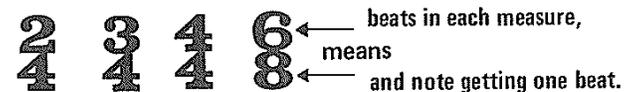
Music is divided into equal parts called MEASURES. A BAR LINE divides one measure from another.



To indicate the number of beats in each measure, we use a . . .

Time Signature

The Time Signatures:



For each note value, there is a comparative REST sign.

NOTES

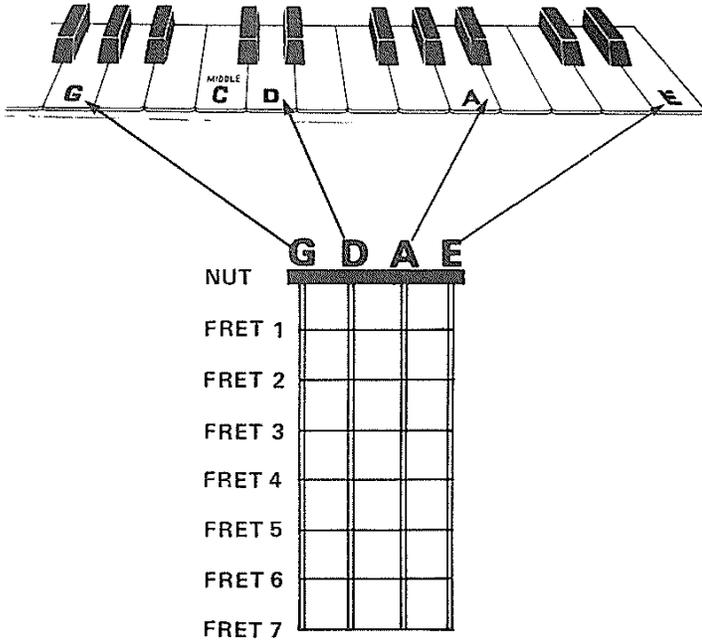
	BEATS 1	2	3	4
WHOLE NOTE	[Musical staff showing a whole note spanning all 4 beats]			
HALF NOTE	[Musical staff showing a half note spanning 2 beats]		[Musical staff showing a half note spanning 2 beats]	
QUARTER NOTE	[Musical staff showing a quarter note]	[Musical staff showing a quarter note]	[Musical staff showing a quarter note]	[Musical staff showing a quarter note]

RESTS

	1	2	3	4
WHOLE REST	[Musical staff showing a whole rest spanning all 4 beats]			
HALF REST	[Musical staff showing a half rest spanning 2 beats]		[Musical staff showing a half rest spanning 2 beats]	
QUARTER REST	[Musical staff showing a quarter rest]	[Musical staff showing a quarter rest]	[Musical staff showing a quarter rest]	[Musical staff showing a quarter rest]

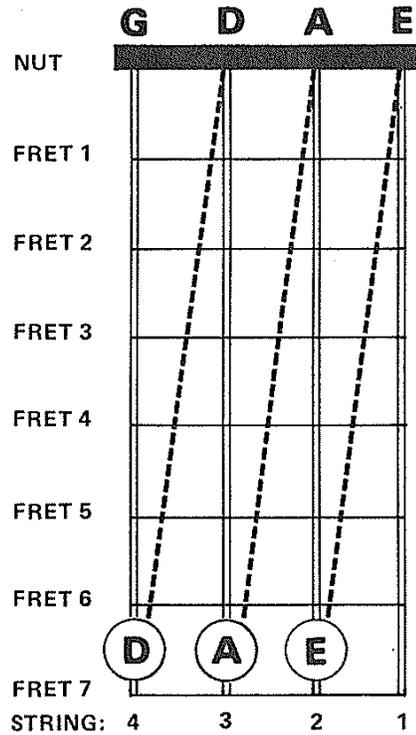
HOW TO TUNE YOUR MANDOLIN

The strings of your mandolin are the same pitch as the four notes shown on the piano in the following illustration:



Pitch pipes are also useful for tuning and are available at your local music store or studio.

OTHER WAYS OF TUNING YOUR MANDOLIN

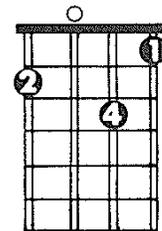


Tune the 4th string to G on the piano. If no piano is available, approximate G as best you can and proceed as follows:

- Press 7th fret of 4th string to equal pitch of 3rd string (D).
- Press 7th fret of 3rd string to equal pitch of 2nd string (A).
- Press 7th fret of 2nd string to equal pitch of 1st string (E).

CHORD CHART

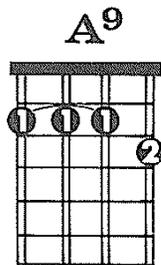
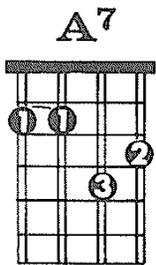
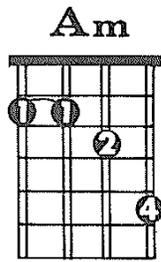
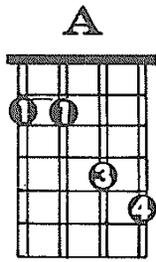
If a string has an O over the string, it means it is an "open" string. It is strummed, but not fingered.



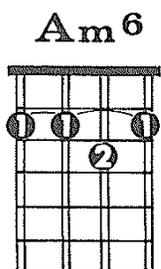
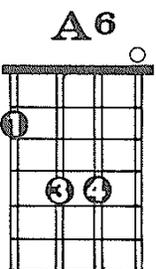
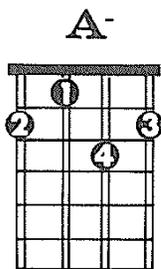
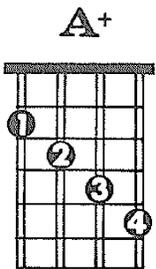
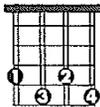
Numbers in circles represent finger numbers. Press down on the frets indicated with your left hand (see page 8) and strum the proper strings with your right.



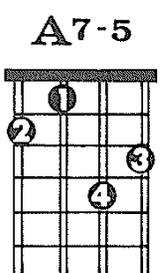
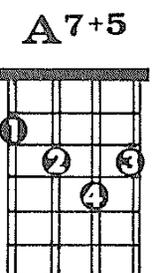
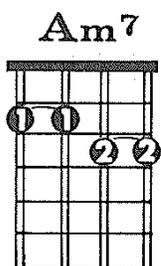
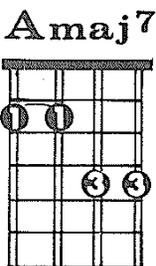
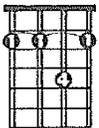
A



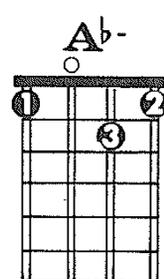
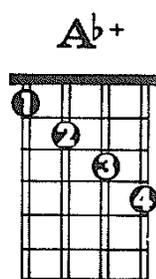
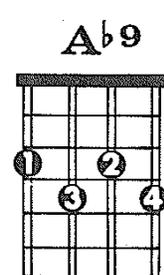
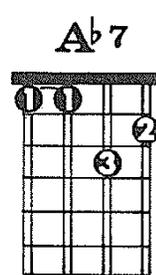
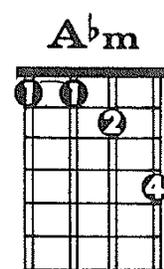
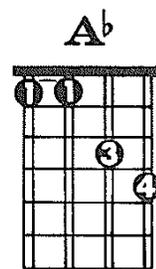
OPTIONAL FINGERING



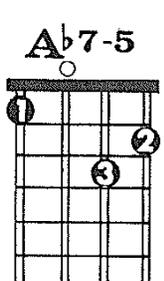
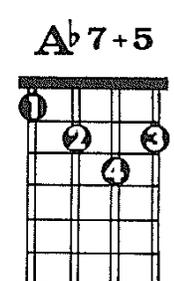
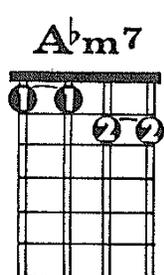
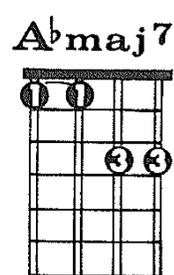
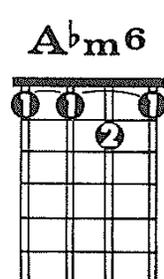
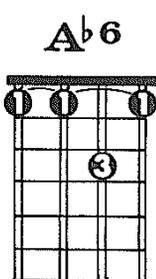
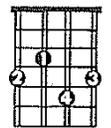
OPTIONAL FINGERING



A^b



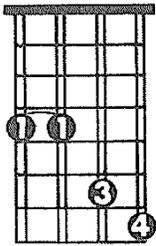
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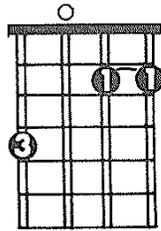
B

B^b

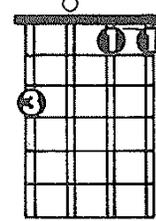
B



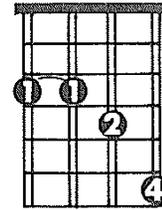
B^m



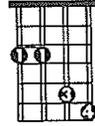
B^b



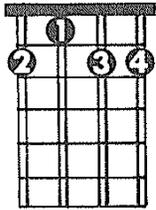
B^bm



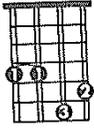
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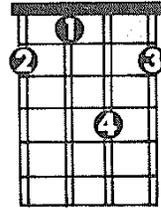
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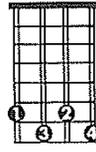
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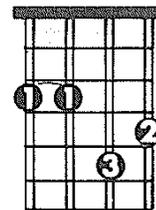
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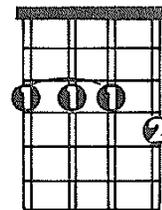
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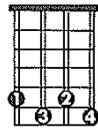
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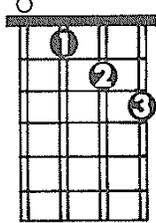
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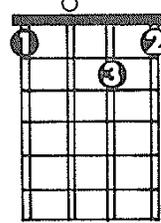
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B⁺



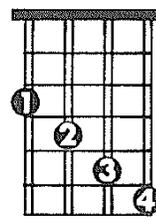
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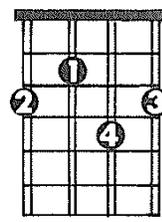
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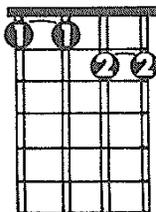
B^b+



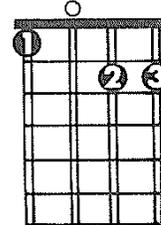
B^b-



B⁶



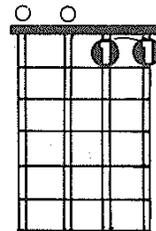
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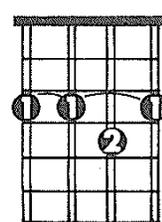
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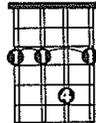
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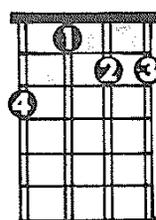
B^bm6



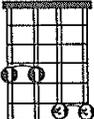
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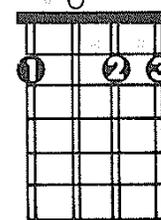
B^{maj}7



OPTIONAL FINGERING



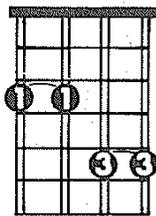
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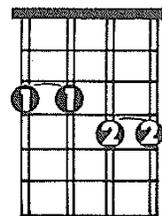
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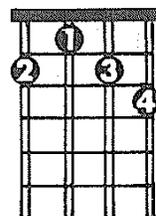
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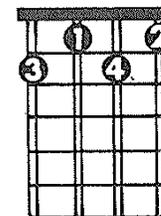
B^bm7



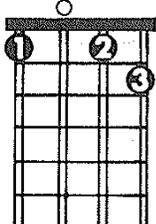
B⁷+5



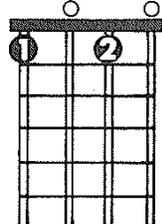
B⁷-5

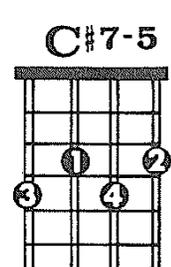
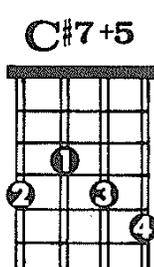
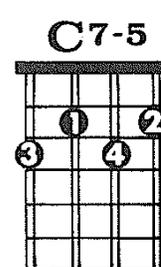
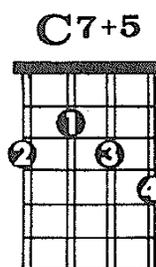
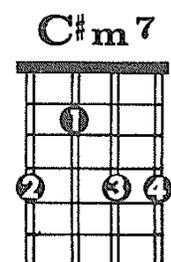
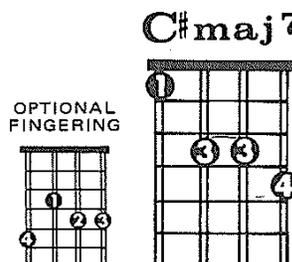
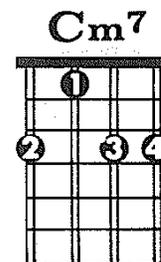
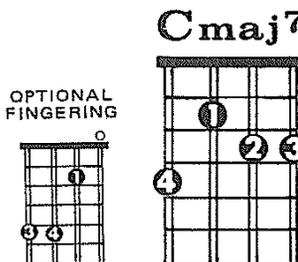
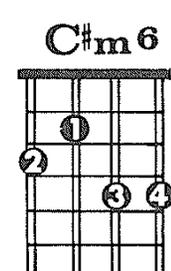
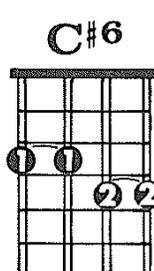
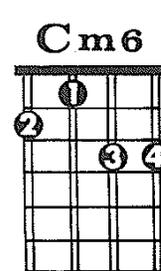
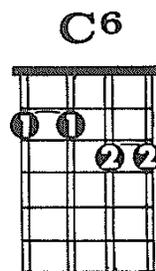
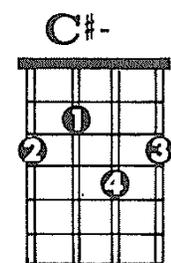
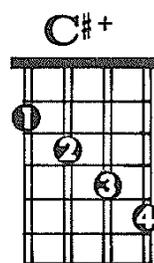
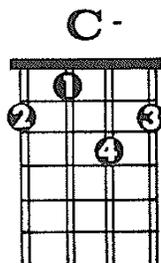
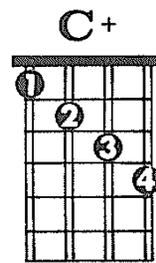
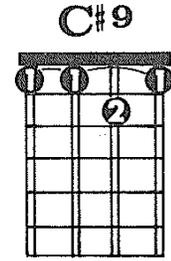
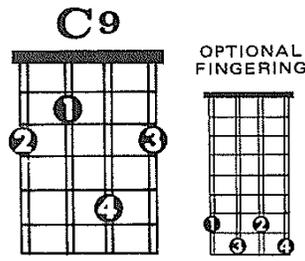
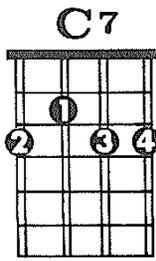
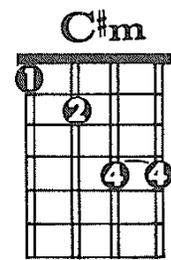
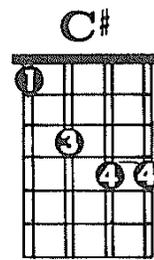
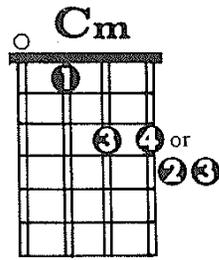
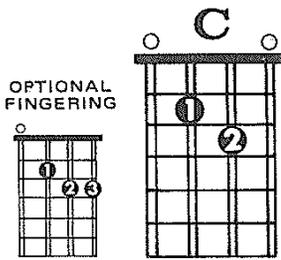
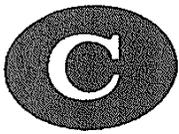


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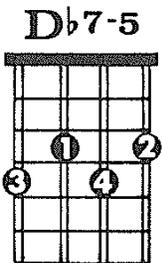
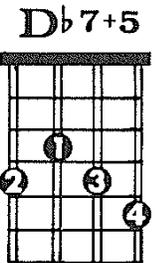
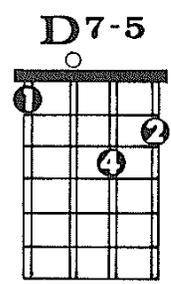
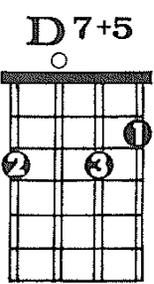
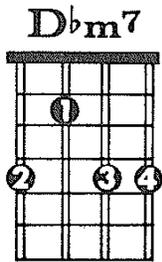
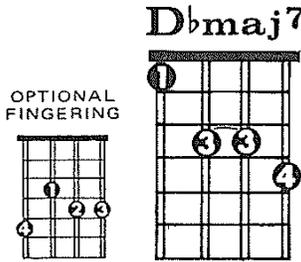
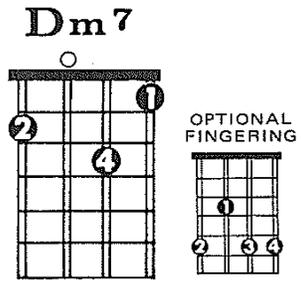
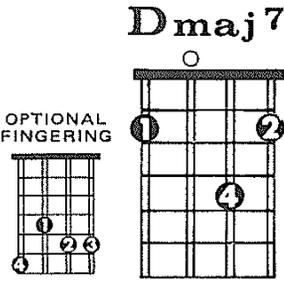
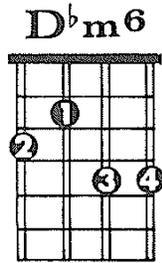
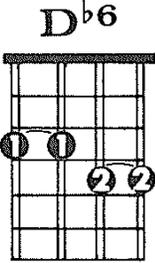
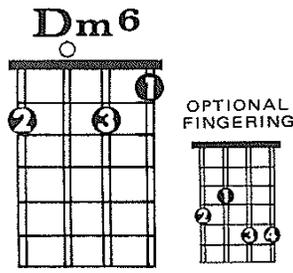
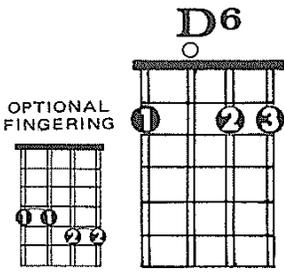
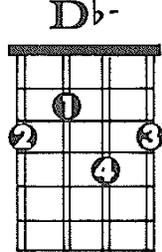
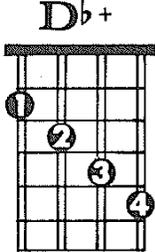
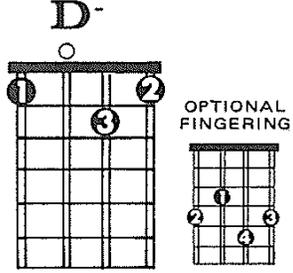
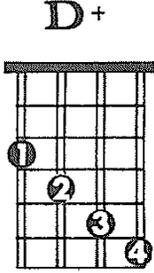
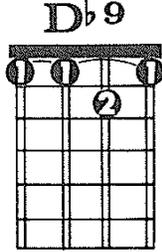
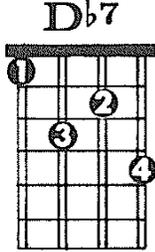
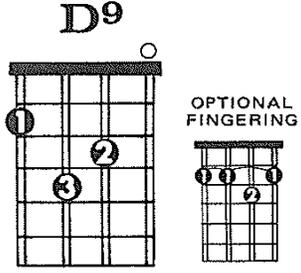
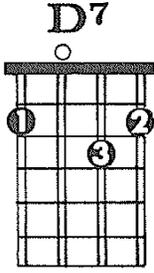
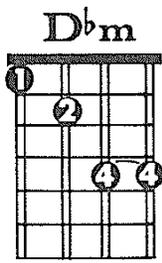
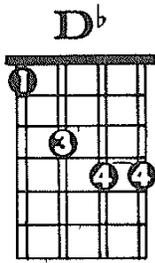
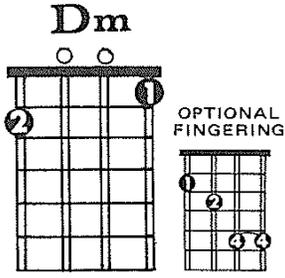
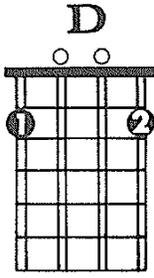
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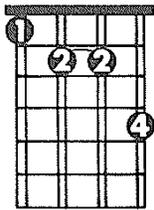
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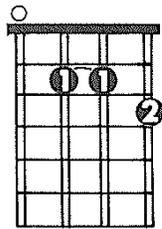
E

E^b

E

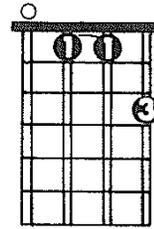
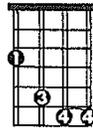


Em

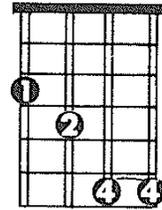


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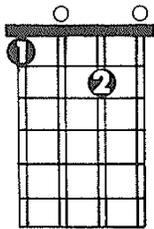
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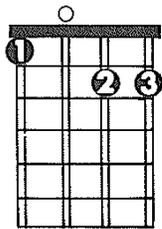
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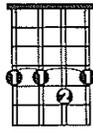
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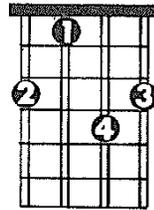
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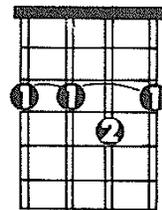
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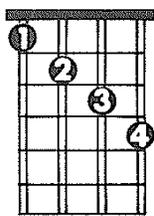
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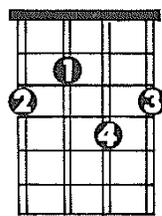
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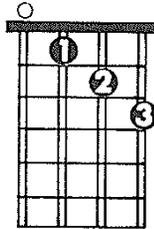
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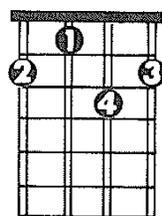
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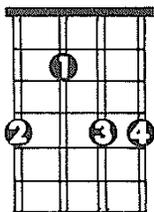
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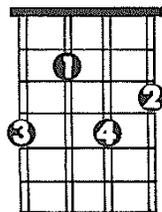
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E6



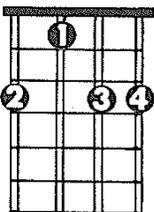
Em6



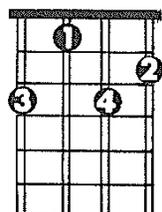
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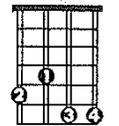
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E^bm6

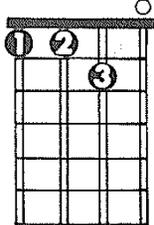
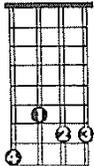


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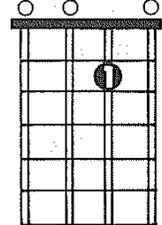


Emaj7

OPTIONAL FINGERING



Em7

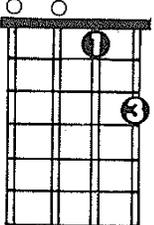
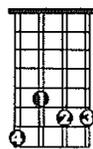


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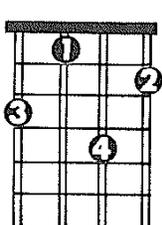


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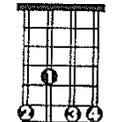
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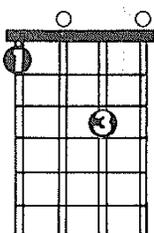
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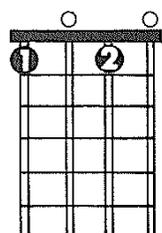
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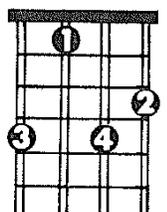
E7+5



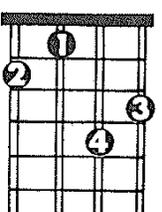
E7-5



E^b7+5



E^b7-5



F

F#

F

OPTIONAL FINGERING

Fm

F#

F#m

OPTIONAL FINGERING

F7

OPTIONAL FINGERING

F9

F#7

F#9

OPTIONAL FINGERING

F+

F-

OPTIONAL FINGERING

F#

F#-

F6

OPTIONAL FINGERING

Fm6

OPTIONAL FINGERING

6th Fret

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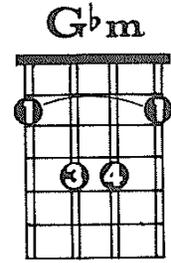
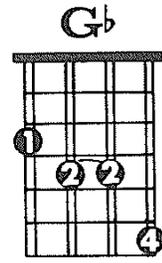
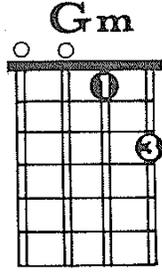
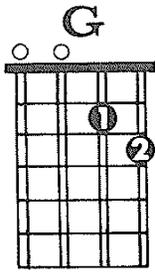
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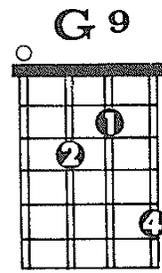
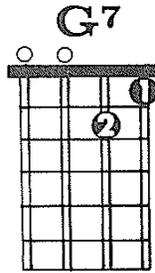
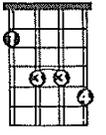
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F#7+5

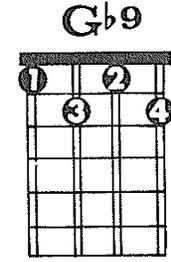
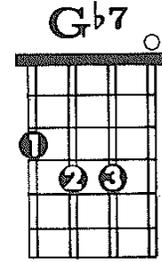
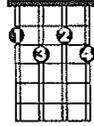
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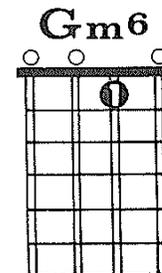
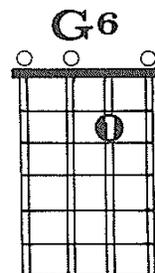
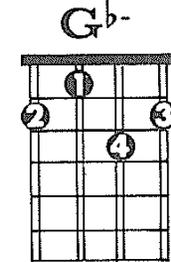
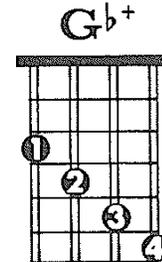
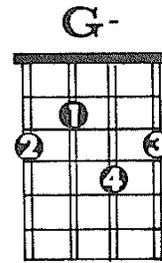
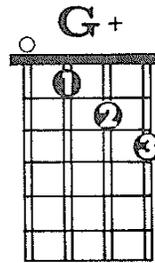
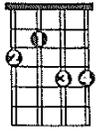
OPTIONAL FINGERING



OPTIONAL FINGERING



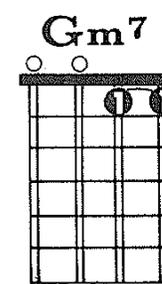
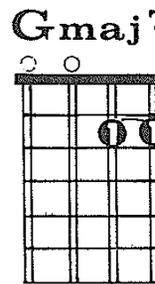
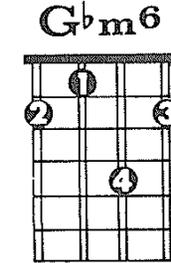
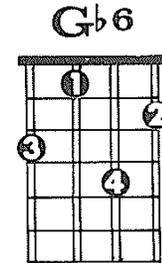
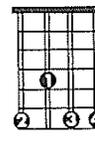
OPTIONAL FINGERING



OPTIONAL FINGERING



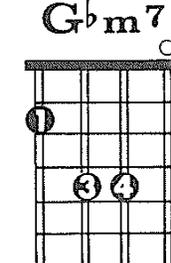
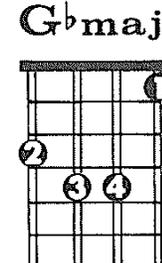
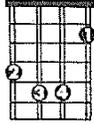
OPTIONAL FINGERING



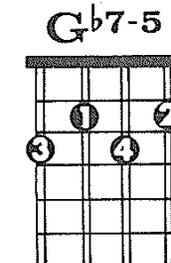
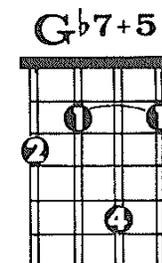
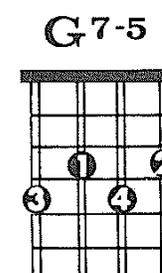
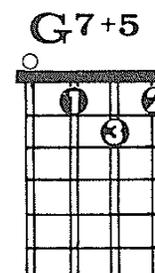
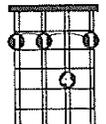
OPTIONAL FINGERING



OPTIONAL FINGERING



OPTIONAL FINGERING



MOVABLE CHORD INTRODUCTION

Definitions

These chords are called "movable" because once a single fingering formation is learned, it can be moved up and down the fingerboard. In this way, a single fingering can be used for as many as twelve different chords.

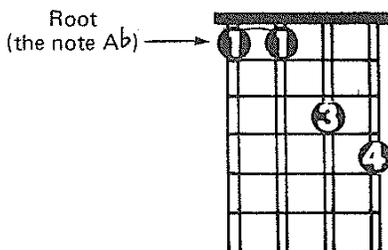
A bar means to hold down two or more strings using only one finger. If the finger holds down all four strings, the bar is called "full".

Roots and Movable Chords

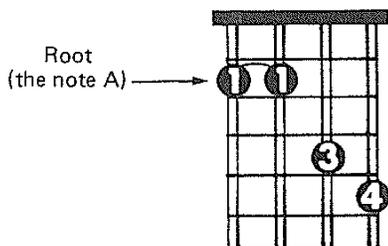
Every chord has a *root*. The root is the note that names the chord. For example, the root of an E major chord is the note E; the root of an A minor chord is the note A; the root of a C⁷ chord is the note C, and so on.

When using movable chords, it is important to remember that, regardless of the fret on which the chord is played, *the root always remains on the same string*.

In the example below, the root of the A^b major chord is A^b. This note is found on the 4th string.

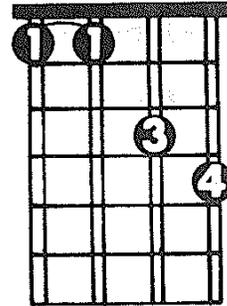


Since the name of the note on the 4th string is A^b, and since we started with a movable form of a *major* chord, the name of this chord is A^b major. If we move the chord up one more fret, the root is still found on the 4th string. The note is A and the chord is now the A major chord.



MOVABLE MAJOR CHORD

With the root on the 4th string

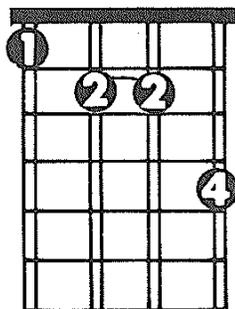


- WITH BAR ACROSS THE 1st FRET = A^b(G[#])
- WITH BAR ACROSS THE 2nd FRET = A
- WITH BAR ACROSS THE 3rd FRET = B^b(A[#])
- WITH BAR ACROSS THE 4th FRET = B
- WITH BAR ACROSS THE 5th FRET = C
- WITH BAR ACROSS THE 6th FRET = D^b(C[#])
- WITH BAR ACROSS THE 7th FRET = D
- WITH BAR ACROSS THE 8th FRET = E^b(D[#])
- WITH BAR ACROSS THE 9th FRET = E
- WITH BAR ACROSS THE 10th FRET = F
- WITH BAR ACROSS THE 11th FRET = F[#](G^b)
- WITH BAR ACROSS THE 12th FRET = G

MOVABLE MAJOR CHORD

With the root on the 3rd string

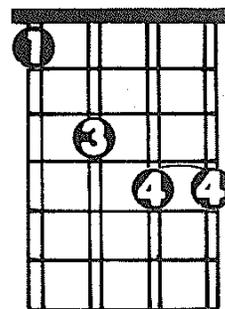
Root on 3rd string



- WITH BAR ACROSS THE 1st FRET = E
- WITH BAR ACROSS THE 2nd FRET = F
- WITH BAR ACROSS THE 3rd FRET = F[#] (G^b)
- WITH BAR ACROSS THE 4th FRET = G
- WITH BAR ACROSS THE 5th FRET = A^b (G[#])
- WITH BAR ACROSS THE 6th FRET = A
- WITH BAR ACROSS THE 7th FRET = B^b (A[#])
- WITH BAR ACROSS THE 8th FRET = B
- WITH BAR ACROSS THE 9th FRET = C
- WITH BAR ACROSS THE 10th FRET = D^b (C[#])
- WITH BAR ACROSS THE 11th FRET = D
- WITH BAR ACROSS THE 12th FRET = E^b (D[#])

MOVABLE MAJOR CHORD

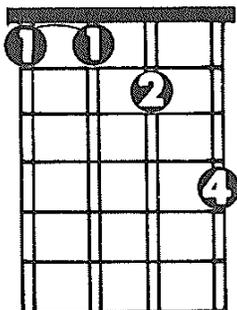
With the root on the 2nd string



- WITH BAR ACROSS THE 1st FRET = D^b (C[#])
- WITH BAR ACROSS THE 2nd FRET = D
- WITH BAR ACROSS THE 3rd FRET = E^b (D[#])
- WITH BAR ACROSS THE 4th FRET = E
- WITH BAR ACROSS THE 5th FRET = F
- WITH BAR ACROSS THE 6th FRET = F[#] (G^b)
- WITH BAR ACROSS THE 7th FRET = G
- WITH BAR ACROSS THE 8th FRET = A^b (G[#])
- WITH BAR ACROSS THE 9th FRET = A
- WITH BAR ACROSS THE 10th FRET = B^b (A[#])
- WITH BAR ACROSS THE 11th FRET = B
- WITH BAR ACROSS THE 12th FRET = C

MOVABLE MINOR CHORD

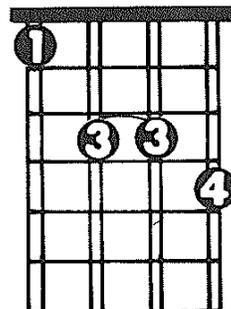
With the root on the 4th string



WITH BAR ACROSS THE 1st FRET = A^bm (G[#])
 WITH BAR ACROSS THE 2nd FRET = Am
 WITH BAR ACROSS THE 3rd FRET = B^bm (A[#])
 WITH BAR ACROSS THE 4th FRET = Bm
 WITH BAR ACROSS THE 5th FRET = Cm
 WITH BAR ACROSS THE 6th FRET = D^bm (C[#])
 WITH BAR ACROSS THE 7th FRET = Dm
 WITH BAR ACROSS THE 8th FRET = E^bm (D[#])
 WITH BAR ACROSS THE 9th FRET = Em
 WITH BAR ACROSS THE 10th FRET = Fm
 WITH BAR ACROSS THE 11th FRET = F[#]m (G^b)
 WITH BAR ACROSS THE 12th FRET = Gm

MOVABLE MINOR CHORD

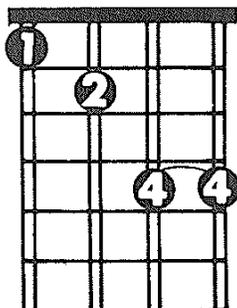
With the root on the 3rd string



WITH BAR ACROSS THE 1st FRET = Fm
 WITH BAR ACROSS THE 2nd FRET = F[#]m (G^b)
 WITH BAR ACROSS THE 3rd FRET = Gm
 WITH BAR ACROSS THE 4th FRET = A^bm (G[#])
 WITH BAR ACROSS THE 5th FRET = Am
 WITH BAR ACROSS THE 6th FRET = B^bm (A[#])
 WITH BAR ACROSS THE 7th FRET = Bm
 WITH BAR ACROSS THE 8th FRET = Cm
 WITH BAR ACROSS THE 9th FRET = D^bm (C[#])
 WITH BAR ACROSS THE 10th FRET = Dm
 WITH BAR ACROSS THE 11th FRET = E^bm (D[#])
 WITH BAR ACROSS THE 12th FRET = Em

MOVABLE MINOR CHORD

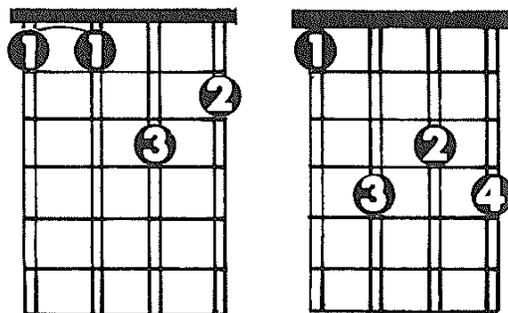
With the root on the 2nd string



WITH BAR ACROSS THE 1st FRET = D^bm (C[#])
 WITH BAR ACROSS THE 2nd FRET = Dm
 WITH BAR ACROSS THE 3rd FRET = E^bm (D[#])
 WITH BAR ACROSS THE 4th FRET = Em
 WITH BAR ACROSS THE 5th FRET = Fm
 WITH BAR ACROSS THE 6th FRET = F[#]m (G^b)
 WITH BAR ACROSS THE 7th FRET = Gm
 WITH BAR ACROSS THE 8th FRET = A^bm (G[#])
 WITH BAR ACROSS THE 9th FRET = Am
 WITH BAR ACROSS THE 10th FRET = B^bm (A[#])
 WITH BAR ACROSS THE 11th FRET = Bm
 WITH BAR ACROSS THE 12th FRET = Cm

MOVABLE 7th CHORD

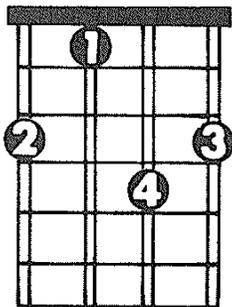
With the root on the 4th string



WITH BAR ACROSS THE 1st FRET = A^b7 (G[#])
 WITH BAR ACROSS THE 2nd FRET = A7
 WITH BAR ACROSS THE 3rd FRET = B^b (A[#])
 WITH BAR ACROSS THE 4th FRET = B7
 WITH BAR ACROSS THE 5th FRET = C7
 WITH BAR ACROSS THE 6th FRET = D^b7 (C[#])
 WITH BAR ACROSS THE 7th FRET = D7
 WITH BAR ACROSS THE 8th FRET = E^b7 (D[#])
 WITH BAR ACROSS THE 9th FRET = E7
 WITH BAR ACROSS THE 10th FRET = F7
 WITH BAR ACROSS THE 11th FRET = F[#]7 (G^b)
 WITH BAR ACROSS THE 12th FRET = G7

MOVABLE 7th CHORD

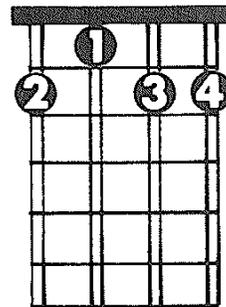
With the root on the 3rd string



- WITH BAR ACROSS THE 1st FRET = E^b7 (D^\sharp)
- WITH BAR ACROSS THE 2nd FRET = E^7
- WITH BAR ACROSS THE 3rd FRET = F^7
- WITH BAR ACROSS THE 4th FRET = $F^\sharp7$ (G^b)
- WITH BAR ACROSS THE 5th FRET = G^7
- WITH BAR ACROSS THE 6th FRET = A^b7 (G^\sharp)
- WITH BAR ACROSS THE 7th FRET = A^7
- WITH BAR ACROSS THE 8th FRET = B^b7 (A^\sharp)
- WITH BAR ACROSS THE 9th FRET = B^7
- WITH BAR ACROSS THE 10th FRET = C^7
- WITH BAR ACROSS THE 11th FRET = D^b7 (C^\sharp)
- WITH BAR ACROSS THE 12th FRET = D^7

MOVABLE 7th CHORD

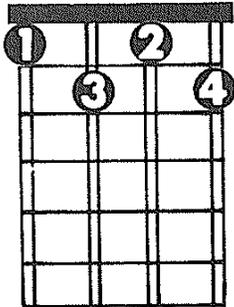
With the root on the 2nd string



- WITH BAR ACROSS THE 1st FRET = B^7
- WITH BAR ACROSS THE 2nd FRET = C^7
- WITH BAR ACROSS THE 3rd FRET = D^b7 (C^\sharp)
- WITH BAR ACROSS THE 4th FRET = D^7
- WITH BAR ACROSS THE 5th FRET = E^b7 (D^\sharp)
- WITH BAR ACROSS THE 6th FRET = E^7
- WITH BAR ACROSS THE 7th FRET = F^7
- WITH BAR ACROSS THE 8th FRET = $F^\sharp7$ (G^b)
- WITH BAR ACROSS THE 9th FRET = G^7
- WITH BAR ACROSS THE 10th FRET = A^b7 (G^\sharp)
- WITH BAR ACROSS THE 11th FRET = A^7
- WITH BAR ACROSS THE 12th FRET = B^b7 (A^\sharp)

MOVABLE 9th CHORD

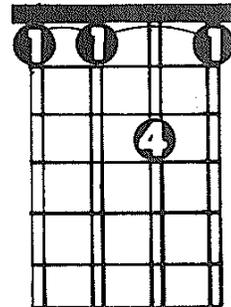
With the root on the 1st string



- WITH BAR ACROSS THE 1st FRET = $F\sharp^9$ ($G\flat$)
- WITH BAR ACROSS THE 2nd FRET = G^9
- WITH BAR ACROSS THE 3rd FRET = $A\flat^9$ ($G\sharp$)
- WITH BAR ACROSS THE 4th FRET = A^9
- WITH BAR ACROSS THE 5th FRET = $B\flat^9$ ($A\sharp$)
- WITH BAR ACROSS THE 6th FRET = B^9
- WITH BAR ACROSS THE 7th FRET = C^9
- WITH BAR ACROSS THE 8th FRET = $D\flat^9$ ($C\sharp$)
- WITH BAR ACROSS THE 9th FRET = D^9
- WITH BAR ACROSS THE 10th FRET = $E\flat^9$ ($D\sharp$)
- WITH BAR ACROSS THE 11th FRET = E^9
- WITH BAR ACROSS THE 12th FRET = F^9

MOVABLE 6th CHORD

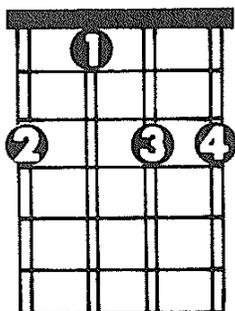
With the root on the 4th string



- WITH BAR ACROSS THE 1st FRET = $A\flat^6$ ($G\sharp$)
- WITH BAR ACROSS THE 2nd FRET = A^6
- WITH BAR ACROSS THE 3rd FRET = $B\flat^6$ ($C\sharp$)
- WITH BAR ACROSS THE 4th FRET = B^6
- WITH BAR ACROSS THE 5th FRET = C^6
- WITH BAR ACROSS THE 6th FRET = $D\flat^6$ ($C\sharp$)
- WITH BAR ACROSS THE 7th FRET = D^6
- WITH BAR ACROSS THE 8th FRET = $E\flat^6$ ($D\sharp$)
- WITH BAR ACROSS THE 9th FRET = E^6
- WITH BAR ACROSS THE 10th FRET = F^6
- WITH BAR ACROSS THE 11th FRET = $F\sharp^6$ ($G\flat$)
- WITH BAR ACROSS THE 12th FRET = G^6

MOVABLE 6th CHORD

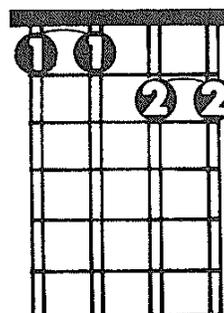
With the root on the 3rd string



- WITH BAR ACROSS THE 1st FRET = E^b6 (D^\sharp)
- WITH BAR ACROSS THE 2nd FRET = E^6
- WITH BAR ACROSS THE 3rd FRET = F^6
- WITH BAR ACROSS THE 4th FRET = $F^\sharp6$ (G^b)
- WITH BAR ACROSS THE 5th FRET = G^6
- WITH BAR ACROSS THE 6th FRET = A^b6 (G^\sharp)
- WITH BAR ACROSS THE 7th FRET = A^6
- WITH BAR ACROSS THE 8th FRET = B^b6 (A^\sharp)
- WITH BAR ACROSS THE 9th FRET = B^6
- WITH BAR ACROSS THE 10th FRET = C^6
- WITH BAR ACROSS THE 11th FRET = D^b6 (C^\sharp)
- WITH BAR ACROSS THE 12th FRET = D^6

MOVABLE 6th CHORD

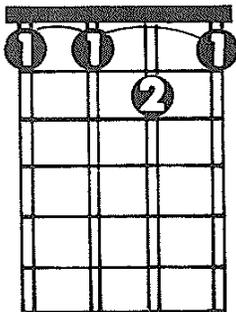
With the root on the 2nd string



- WITH BAR ACROSS THE 1st FRET = B^6
- WITH BAR ACROSS THE 2nd FRET = C^6
- WITH BAR ACROSS THE 3rd FRET = D^b6 (C^\sharp)
- WITH BAR ACROSS THE 4th FRET = D^6
- WITH BAR ACROSS THE 5th FRET = E^b6 (D^\sharp)
- WITH BAR ACROSS THE 6th FRET = E^6
- WITH BAR ACROSS THE 7th FRET = F^6
- WITH BAR ACROSS THE 8th FRET = $F^\sharp6$ (G^b)
- WITH BAR ACROSS THE 9th FRET = G^6
- WITH BAR ACROSS THE 10th FRET = A^b6 (G^\sharp)
- WITH BAR ACROSS THE 11th FRET = A^6
- WITH BAR ACROSS THE 12th FRET = B^b6 (A^\sharp)

MOVABLE MINOR 6th CHORD

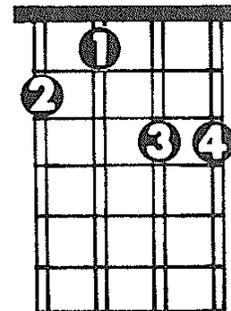
With the root on the 4th string



WITH BAR ACROSS THE 1st FRET = A^b ($G^\#$)
WITH BAR ACROSS THE 2nd FRET = A
WITH BAR ACROSS THE 3rd FRET = B^b ($A^\#$)
WITH BAR ACROSS THE 4th FRET = B
WITH BAR ACROSS THE 5th FRET = C
WITH BAR ACROSS THE 6th FRET = D^b ($C^\#$)
WITH BAR ACROSS THE 7th FRET = D
WITH BAR ACROSS THE 8th FRET = E^b ($D^\#$)
WITH BAR ACROSS THE 9th FRET = E
WITH BAR ACROSS THE 10th FRET = F
WITH BAR ACROSS THE 11th FRET = $F^\#$ (G^b)
WITH BAR ACROSS THE 12th FRET = G

MOVABLE MINOR 6th CHORD

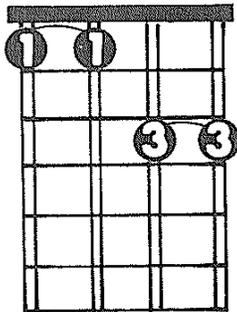
With the root on the 2nd string



WITH BAR ACROSS THE 1st FRET = C
WITH BAR ACROSS THE 2nd FRET = D^b ($C^\#$)
WITH BAR ACROSS THE 3rd FRET = D
WITH BAR ACROSS THE 4th FRET = E^b ($D^\#$)
WITH BAR ACROSS THE 5th FRET = E
WITH BAR ACROSS THE 6th FRET = F
WITH BAR ACROSS THE 7th FRET = $F^\#$ (G^b)
WITH BAR ACROSS THE 8th FRET = G
WITH BAR ACROSS THE 9th FRET = A^b ($G^\#$)
WITH BAR ACROSS THE 10th FRET = A
WITH BAR ACROSS THE 11th FRET = B^b ($A^\#$)
WITH BAR ACROSS THE 12th FRET = B

MOVABLE MAJOR 7th CHORD

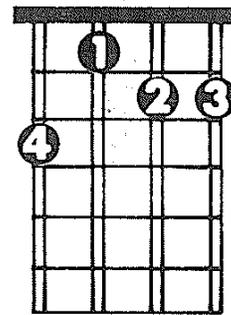
With the root on the 4th string



- WITH BAR ACROSS THE 1st FRET = A (G#)
- WITH BAR ACROSS THE 2nd FRET = A
- WITH BAR ACROSS THE 3rd FRET = B^b(A#)
- WITH BAR ACROSS THE 4th FRET = B
- WITH BAR ACROSS THE 5th FRET = C
- WITH BAR ACROSS THE 6th FRET = D^b(C#)
- WITH BAR ACROSS THE 7th FRET = D
- WITH BAR ACROSS THE 8th FRET = E^b(D#)
- WITH BAR ACROSS THE 9th FRET = E
- WITH BAR ACROSS THE 10th FRET = F
- WITH BAR ACROSS THE 11th FRET = F#(G^b)
- WITH BAR ACROSS THE 12th FRET = G

MOVABLE MAJOR 7th CHORD

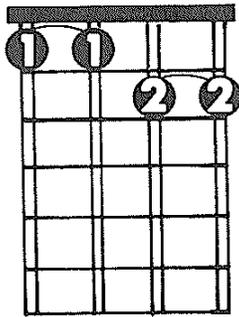
With the root on the 2nd string



- WITH BAR ACROSS THE 1st FRET = B
- WITH BAR ACROSS THE 2nd FRET = C
- WITH BAR ACROSS THE 3rd FRET = D^b(C#)
- WITH BAR ACROSS THE 4th FRET = D
- WITH BAR ACROSS THE 5th FRET = E^b(D#)
- WITH BAR ACROSS THE 6th FRET = E
- WITH BAR ACROSS THE 7th FRET = F
- WITH BAR ACROSS THE 8th FRET = F#(G^b)
- WITH BAR ACROSS THE 9th FRET = G
- WITH BAR ACROSS THE 10th FRET = A^b(G#)
- WITH BAR ACROSS THE 11th FRET = A
- WITH BAR ACROSS THE 12th FRET = B^b(A#)

MOVABLE MINOR 7th CHORD

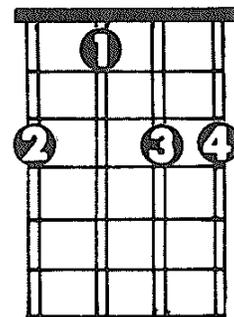
With the root on the 4th string



- WITH BAR ACROSS THE 1st FRET = A^b(G[#])
- WITH BAR ACROSS THE 2nd FRET = A
- WITH BAR ACROSS THE 3rd FRET = B^b(A[#])
- WITH BAR ACROSS THE 4th FRET = B
- WITH BAR ACROSS THE 5th FRET = C
- WITH BAR ACROSS THE 6th FRET = D^b(C[#])
- WITH BAR ACROSS THE 7th FRET = D
- WITH BAR ACROSS THE 8th FRET = E^b(D[#])
- WITH BAR ACROSS THE 9th FRET = E
- WITH BAR ACROSS THE 10th FRET = F
- WITH BAR ACROSS THE 11th FRET = F[#](G^b)
- WITH BAR ACROSS THE 12th FRET = G

MOVABLE MINOR 7th CHORD

With the root on the 2nd string



- WITH BAR ACROSS THE 1st FRET = C
- WITH BAR ACROSS THE 2nd FRET = D^b(C[#])
- WITH BAR ACROSS THE 3rd FRET = D
- WITH BAR ACROSS THE 4th FRET = E^b(D[#])
- WITH BAR ACROSS THE 5th FRET = E
- WITH BAR ACROSS THE 6th FRET = F
- WITH BAR ACROSS THE 7th FRET = F[#](G^b)
- WITH BAR ACROSS THE 8th FRET = G
- WITH BAR ACROSS THE 9th FRET = A^b(G[#])
- WITH BAR ACROSS THE 10th FRET = A
- WITH BAR ACROSS THE 11th FRET = B^b(A[#])
- WITH BAR ACROSS THE 12th FRET = B

MANDOLIN

NOTE CHART

The number in the black circle indicates the correct fingering.

indicates the correct fingering.

NOTES ON THE 4th STRING	G	D	NOTES ON THE 3rd STRING	A	E	NOTES ON THE 1st STRING
G			D	A	E	E
G# or Ab		D# or Eb	D# or Eb	A# or Bb	F	F
A		E	E	B	F#	F#
A# or Bb		F	F	C	G	G
B		F#	F#	C#	G# or Ab	G# or Ab
C		G	G	D	A	A
C#		G# or Ab	G# or Ab	D# or Eb	A# or Bb	A# or Bb

MAGIC CHORD

ACCOMPANIMENT GUIDE

KEY	THREE PRINCIPAL CHORDS			RELATIVE MINOR			ALTERNATE CHORDS					
C	C	F	G7	Am	Dm	E7	C6 Am7	C-	C+	F6	Am6	Dm6
G	G	C	D7	Em	Am	B7	G6 or Em7	G-	G+	C6	Em6	Am6
F	F	Bb	C7	Dm	Gm	A7	F6 or Dm7	F-	F+	Bb6	Dm6	Gm6
D	D	G	A7	Bm	Em	F#7	D6 or Em7	D-	D+	G6	Bm6	Em6
Bb	Bb	Eb	F7	Gm	cm	D7	Bb6 or Gm7	Bb-	Bb+	Eb6	Gm6	cm6
A	A	D	E7	F#m	Bm	C#7	A6 or F#m7	A-	A+	D6	F#m6	Bm6
Eb	Ab	Bb7	cm	fm	G7		Eb6 or Cm7	Eb-	Eb+	Ab6	cm6	fm6
E	A	B7	C#m	F#m	G#7 or Ab7		E6 or C#m7	E-	E+	A6	C#m6	F#m6
Ab	Db	Eb7	fm	Bbm	C7		Ab6 or Fm7	Ab-	Ab+	Db6	Fm6	Bbm6
B	E	F#7	G#m or Abm	Cm	D#7 or Eb7		B6 or Abm7	B-	B+	E6	G#m6	Cm6
Db	Gb	A#7	Bbm	Ebm	F7		Db6 or Bbm7	Db-	Db+	Gb6	Bbm6 or A#m6	Ebm6
F#	B	C#7	E#m or D#m	G#m or A#m	A#7 or B7		F#6 or E#m7	F#-	F#+	B6	D#m6 or E#m6	G#m6 or A#m6

Numbers indicate fingering
 O = Open
 1 = Index finger
 2 = Middle finger
 3 = Ring finger
 4 = Pinky

Chord Derivations

Chords are derived from the notes of the major scale. The chart below indicates which notes of the scale make up each chord. A \flat means to lower the scale note by one fret; a \sharp means to raise the scale note by one fret.

CHORD	Notes of the Major Scale				
	1	3	5	7	9
Major	1	3	5		
Minor	1	\flat 3	5		
7th	1	3	5	\flat 7	
9th	1	3	5	\flat 7	9
Augmented	1	3	\sharp 5		
Diminished	1	\flat 3	\flat 5		
Major 6	1	3	5	6	
Minor 6	1	\flat 3	5	6	
Major 7	1	3	5	7	
Minor 7	1	\flat 3	5	\flat 7	
7th with Aug. 5	1	3	\sharp 5	\flat 7	
7th with Dim. 5	1	3	\flat 5	\flat 7	

Major Keys and Relative Minors

MAJOR KEY	RELATIVE MINOR KEY	KEY SIGNATURE
A^{\flat}	F	4^{\flat}
A	F^{\sharp}	3^{\sharp}
B^{\flat}	G	2^{\flat}
B	G^{\sharp}	5^{\sharp}
C^{\flat}	A^{\flat}	7^{\flat}
C	A	NO \sharp NO \flat
C^{\sharp}	A^{\sharp}	7^{\sharp}
D^{\flat}	B^{\flat}	5^{\flat}
D	B	2^{\sharp}
E^{\flat}	C	3^{\flat}
E	C^{\sharp}	4^{\sharp}
F	D	1^{\flat}
F^{\sharp}	D^{\sharp}	6^{\sharp}
G^{\flat}	E^{\flat}	6^{\flat}
G	E	1^{\sharp}

1st STRING G	C♯A♭	A	A♯B♭	B	C	C♯D♭	D	D♯E♭	E	F	F♯G♭	G
2nd STRING D	D♯E♭	E	F	F♯G♭	G	G♯A♭	A	A♯B♭	B	C	C♯D♭	D
3rd STRING A	A♯B♭	B	C	C♯D♭	D	D♯E♭	E	F	F♯G♭	G	G♯A♭	A
4th STRING E	F	F♯G♭	G	G♯A♭	A	A♯B♭	B	C	C♯D♭	D	D♯E♭	E

MANDOLIN FINGERBOARD CHART

