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CHORDS

Enharmonic Equivalents



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

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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 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.

Note name: C D E F G A B C D F A

1 (whole) step 1 step ½(half) step 1 step 1 step 1 step ½step

Degree: 1 2 3 4 5 6 7 8 9 11 13

Intervals starting from C: M2 M3 P4 P5 M6 M7 P8

1 step 2 steps 2 ½ steps 3 ½ steps 4 ½ steps 5 ½ steps 6 steps

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

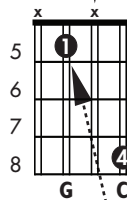
Chord Frames

READING CHORDS



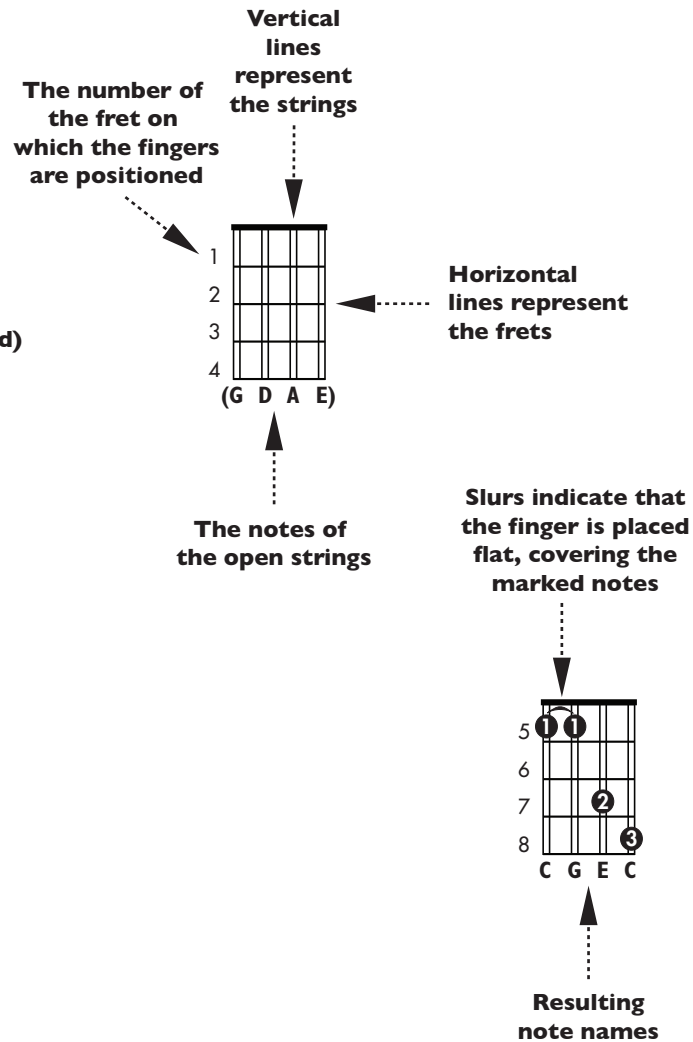
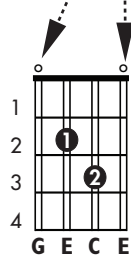
Mandolin chord frames are diagrams that contain all the information necessary to play a particular chord. The fingerings, note names, and position of the chord on the neck are all provided in the chord frame (see below). The photo at the left shows each fretting-hand finger and its corresponding finger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

An X indicates that the string is unplayed or muted



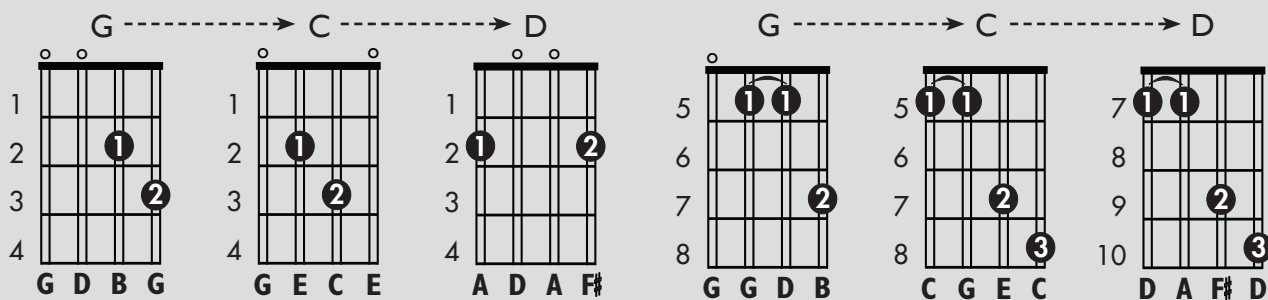
Circles indicate on which fret and which string the finger is placed—the number indicates which finger is used

Open (unfingered) strings



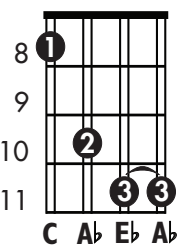
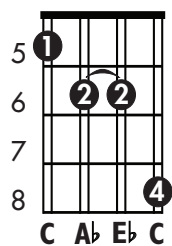
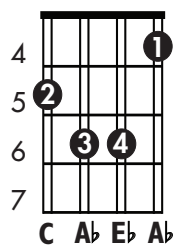
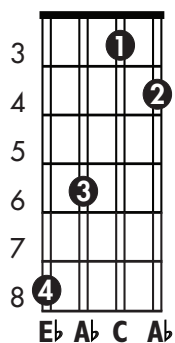
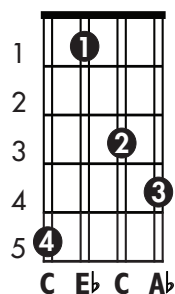
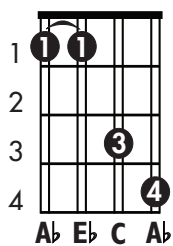
Choosing Chord Positions

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.



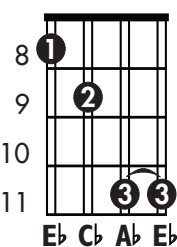
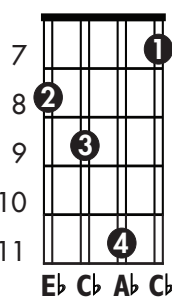
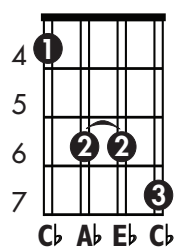
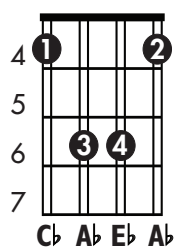
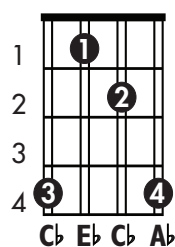
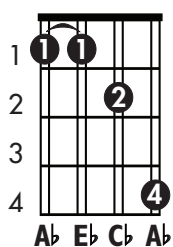


Ab



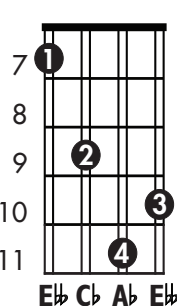
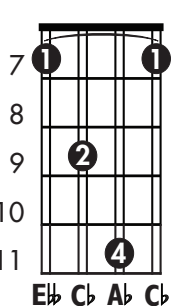
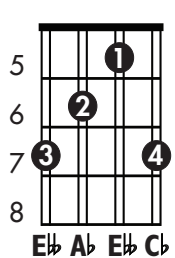
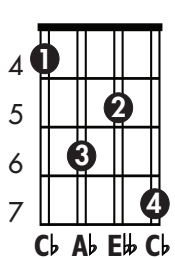
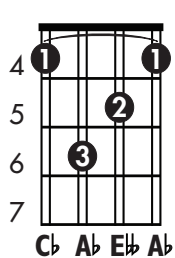
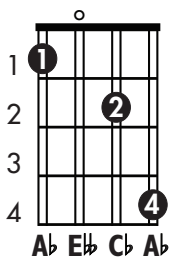
Ab Major

Abm



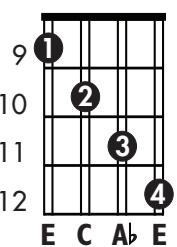
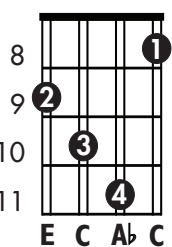
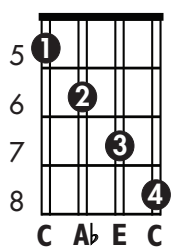
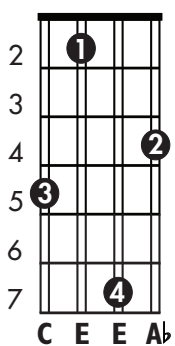
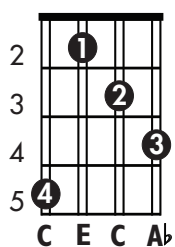
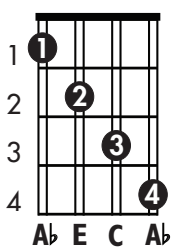
Ab Minor

Ab°



Ab Diminished

Ab+



Ab Augmented