

THE MANDOLIN IN A DAY

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History- reference: Wikipedia.com mandolin

Mandolin music

Mandolins have a long history, and much early music was written for them. In the first half of the 20th century, they enjoyed a period of great popularity in Europe and the Americas as an easier approach to playing string music. Many professional and amateur mandolin groups and orchestras were formed to play light classical string repertory. Just as this practice was falling into disuse, the mandolin found a new niche in American country, old-time music, bluegrass, and folk music. More recently, the Baroque and Classical mandolin repertory and styles have benefited from the raised awareness of and interest in early music. Tremolo and fingerpicking methods are used while playing a mandolin.

United States

The mandolin's popularity in the United States was spurred by the success of a group of touring young European musicians known as the Estudiantina Figaro, or in the United States, simply the "Spanish Students." The group landed in the U.S. on January 2, 1880 in New York City, and played in Boston and New York to wildly enthusiastic crowds. Ironically, this ensemble did not play mandolins but rather Bandurrias, which are also small, double-strung instruments that resemble the mandolin. The success of the Figaro Spanish Students spawned several groups who imitated their musical style and colorful costumes. In many cases, the players in these new musical ensembles were Italian-born Americans who had brought mandolins from their native land. Thus, the Spanish Student imitators did primarily play mandolins and helped to generate enormous public interest in an instrument previously relatively unknown in the United States.

Mandolins were a fad instrument from the turn of the 20th century to the mid-1920s. Instruments were marketed by teacher-dealers, much as the title character in the popular musical *The Music Man*. Often these teacher-dealers would conduct mandolin orchestras: groups of 4-50 musicians who would play various mandolin family instruments together. One musician and director who made his start with a mandolin orchestra was pioneer African-American composer James Reese Europe. The instrument was primarily used in an ensemble setting well into the 1930s, although the fad died out at the beginning of the 1930s; the famous Lloyd Loar Master Model from Gibson (1923) was designed to boost the flagging interest in mandolin ensembles, with little success. The true destiny of the "Loar" as the defining instrument of bluegrass music didn't appear until Bill Monroe purchased F-5 S/N 73987[7] in a Florida barbershop in 1943 and popularized it as his main instrument.

The mandolin orchestras never completely went away, however. In fact, along with all the other musical forms the mandolin is involved with, the mandolin ensemble (groups usually arranged like the string section of a modern symphony orchestra, with first mandolins, second mandolins, mandolas, mandocellos, mando-basses, and guitars, and sometimes supplemented by other instruments) continues to grow in popularity. Since the mid-nineties, several public-school mandolin-based guitar programs have blossomed around the country, including Fretworks Mandolin and Guitar Orchestra, the first of its kind. The national organization, Classical Mandolin Society of America represents these groups.

Single mandolins were first used in southern string band music in the 1930s, most notably by brother duets such as the sedate Blue Sky Boys (Bill Bolick and Earl Bolick) and the more hard-driving Monroe Brothers (Bill Monroe and Charlie Monroe). However, the mandolin's modern popularity in country music can be directly traced to one man: Bill Monroe, the father of bluegrass music. After the Monroe Brothers broke up in 1939, Bill Monroe formed his own group, after a brief time called the Blue Grass Boys, and completed the transition of mandolin styles from a "parlor" sound typical of brother duets to the modern "bluegrass" style. He joined the Grand Ole Opry in 1939 and its powerful clear-channel broadcast signal on WSM-AM spread his style throughout the South, directly inspiring many musicians to take up the mandolin. Monroe famously played Gibson F-5 mandolin, signed and dated July 9, 1923, by Lloyd Loar, chief acoustic engineer at Gibson. The F-5 has since become the most imitated tonally and aesthetically by modern

builders. Monroe's style involved playing lead melodies in the style of a fiddler, and also a percussive chording sound referred to as "the chop" for the sound made by the quickly struck and muted strings. He also perfected a sparse, percussive blues style, especially up the neck in keys that had not been used much in country music, notably B and E. He emphasized a powerful, syncopated right hand at the expense of left-hand virtuosity. Monroe's most influential follower of the second generation is Frank Wakefield and nowadays Mike Compton of the Nashville Bluegrass Band and David Long, who often tour as a duet. Tiny Moore of the Texas Playboys developed an electric five-string mandolin and helped popularize the instrument in Western Swing music.[8]

The other major original bluegrass stylists, both emerging in the early 1950s and active still, are generally acknowledged to be Jesse McReynolds (of Jim and Jesse) who invented a syncopated banjo-roll style called crosspicking and Bobby Osborne of the Osborne Brothers, who is a master of clarity and sparkling single-note runs. Highly-respected and influential modern bluegrass players include Herschel Sizemore, Doyle Lawson, and the multi-genre Sam Bush, who is equally at home with old-time fiddle tunes, rock, reggae, and jazz. Ronnie McCoury of the Del McCoury Band has won numerous awards for his Monroe-influenced playing. The late John Duffey of the original Country Gentlemen and later the Seldom Scene did much to popularize the bluegrass mandolin among folk and urban audiences, especially on the east coast and in the Washington, D.C. area.

Jethro Burns, best known as half of the comedy duo Homer and Jethro, was also the first important jazz mandolinist. Tiny Moore popularized the mandolin in Western swing music. He initially played an 8-string Gibson but switched after 1952 to a 5-string solidbody electric instrument built by Paul Bigsby. Modern players David Grisman, Sam Bush, and Mike Marshall, among others, have worked since the early 1970s to demonstrate the mandolin's versatility for all styles of music. Chris Thile of California is a well-known player; the band Nickel Creek features his playing in its blend of traditional and pop styles. Most commonly associated with bluegrass, mandolin has been used a lot in country music over the years. Some well-known players include Marty Stuart and Vince Gill. Kristian Bush of the country band Sugarland plays the mandolin frequently, though only as a rhythm instrument.

The mandolin has been used occasionally in rock music, first appearing in the psychedelic era of the late 1960s. Levon Helm of The Band occasionally moved from his drum kit to play mandolin, most notably on "Rag Mama Rag," "Rockin' Chair," and "Evangeline." Ian Anderson of Jethro Tull played mandolin on "Fat Man," from their second album, *Stand Up*, and also occasionally on later releases. Rod Stewart's still-played 1971 #1 hit "Maggie May" features a significant mandolin riff in its motif. Ray Jackson of Lindisfarne played this, and also on "Mandolin Wind," although credited in the liner notes (written by Stewart) thusly: "The mandolin was played by the mandolin player in Lindisfarne. The name slips my mind." Released as the B side of "Reason To Believe," the unexpected success of this song led to Jackson's resentment over the lack of credit.[9] David Grisman played mandolin on two Grateful Dead songs on the *American Beauty* album, "Friend Of The Devil" and "Ripple," which became instant favorites among amateur pickers at jam sessions and campground gatherings. John Paul Jones and Jimmy Page both played mandolin on a few Led Zeppelin songs. Dash Croft of the Soft Rock duo Seals and Crofts extensively used mandolin in their repertoire during the 1970s.

Some rock musicians today use mandolins, typically single-stringed electric models rather than double-stringed acoustic mandolins. One example is Tim Brennan of the Irish-American punk rock band Dropkick Murphys. In addition to electric guitar, bass, and drums, the band uses several instruments associated with traditional Celtic music, including mandolin, tin whistle, and Great Highland bagpipes. The band explains that these instruments accentuate the growling sound they favor. The 1991 R.E.M. hit "Losing My Religion" was driven by a few simple mandolin licks played by guitarist Peter Dinklage, who also played the mandolin in nearly a dozen other songs. The single peaked at #4 on the Billboard Hot 100 chart (#1 on the rock and alternative charts),[10] the highest ranking for a song featuring mandolin in twenty years. Jack White of The White Stripes played mandolin for the film *Cold Mountain*, and plays mandolin on the song "Little Ghost" on the White Stripes album *Get Behind Me Satan*; he also plays mandolin on "Prickly Thorn, But Sweetly Worn" on *Icky Thump*. David Immerglück of the Counting Crows, Monks of Doom, and Glider is also known to feature the mandolin in many of his recordings, especially those with the Counting Crows. Rock superstar Tommy Shaw of Styx has used the mandolin in their international hit "Boat on the River" (1979) and on the Shaw/Blades album *Influence* in the song "Dance with Me." Luther Dickinson of North Mississippi Allstars and The Black Crowes has made frequent use of the mandolin, most notably

on the Black Crowes song "Locust Street." Pop punk band Green Day has used a mandolin in several occasions, especially on their 2000 album, Warning. Boyd Tinsley, violin player of the Dave Matthews Band has been using an electric mandolin since 2005. Nancy Wilson, rhythm guitarist of Heart, uses a mandolin in Heart's song "Dream of the Archer" from the album Little Queen. as well as in Heart's cover of Led Zeppelin's song "The Battle of Evermore." "Show Me Heaven" by Maria McKee, the theme song to the film Days of Thunder, prominently features a mandolin. Michael Kang, formerly of The String Cheese Incident (a bluegrass/rock/jazz-fusion jam band from Colorado), plays an electric 5-string octave mandolin as his primary instrument.

Mandolin has also been used in blues music, most notably by Ry Cooder, who performed outstanding covers on his very first recordings, Yank Rachell, Johnny Young, Carl Martin, and Gerry Hundt. It saw some use in jug band music, since that craze began as the mandolin fad was waning, and there were plenty of instruments available at relatively low cost. Very rarely mandolins are played with bottlenecks or slides. Sam Bush plays with a slide, mostly on a four-string mandolin.

Notes: add quote from "Almost Heaven"

..."I thought about the frailty of the mandolin and how such a small instrument can make or break the sound of music. Just the pluck of those little strings can add something to the mix that can't be calculated. I don't care how much you add or subtract to the music of your life if you don't have the mandolin playing somewhere in there, the music is just not the same."

(page 252-Almost Heaven by Chris Fabry Tyndale House Publishers, Inc. ©2010)

Okay- you are going to leave today as a mandolin player if you aren't already so let's get started. Here's what we want to become accomplished at today:

1. Tuning
2. Holding the mandolin and pick
3. Chords
4. Rhythm playing
5. Melody playing
6. Tremolo
7. Jamming

TUNING

- I. Tuning- You must get in tune first. It is so much easier than when I first started playing stringed instruments as a young teen (back when the earth was first still cooling). I remember spending an entire evening jam tuning with my original picking partner and never getting in tune. Today an electronic tuner is a must. I have brought several today for you to try out. They are cheap and

easy to use. They are forgiving which doesn't always service the mandolin well. Because of the string pairs tuning them to sound good together is critical. The Peterson Strobe Tuner is better, more expensive and more difficult to use.

The mandolin is tuned the same as the violin (fiddle). G-D-A-E. It is a masterful tuning that serves you well at making the mandolin simple to understand. The strings are equi-distant apart musically. This means the fingering is exactly the same everywhere on the neck. You really have over guitar players that have that disturbing B string that throws everything off.

The disadvantage is the double strings that really need to be tuned exactly the same. (Some time the mandolin is so out of tune even the bass player noticed!)

MEMORIZE THE TUNING:

Method:

1. Electronic tuner-I have a few to lend you today...please be sure I get them back.
 2. Tuning fork
 3. Other instrument-might be necessary if they are not on A-440
- Or a piano or pitch pipe will work but the electronic way is the best

When tuning with something other than an electronic tuner simply use the 7th fret after tuning one string to standard pitch. (The chromatic scale will tell you this is right)

Other thoughts

1. Develop your ear- if it sounds wrong it probably is. The ear when trained can be better than tuners, just not as dependable.
2. Get in tune but don't let it become an obsession and drive you crazy. It's not music, just a necessary preparation step.

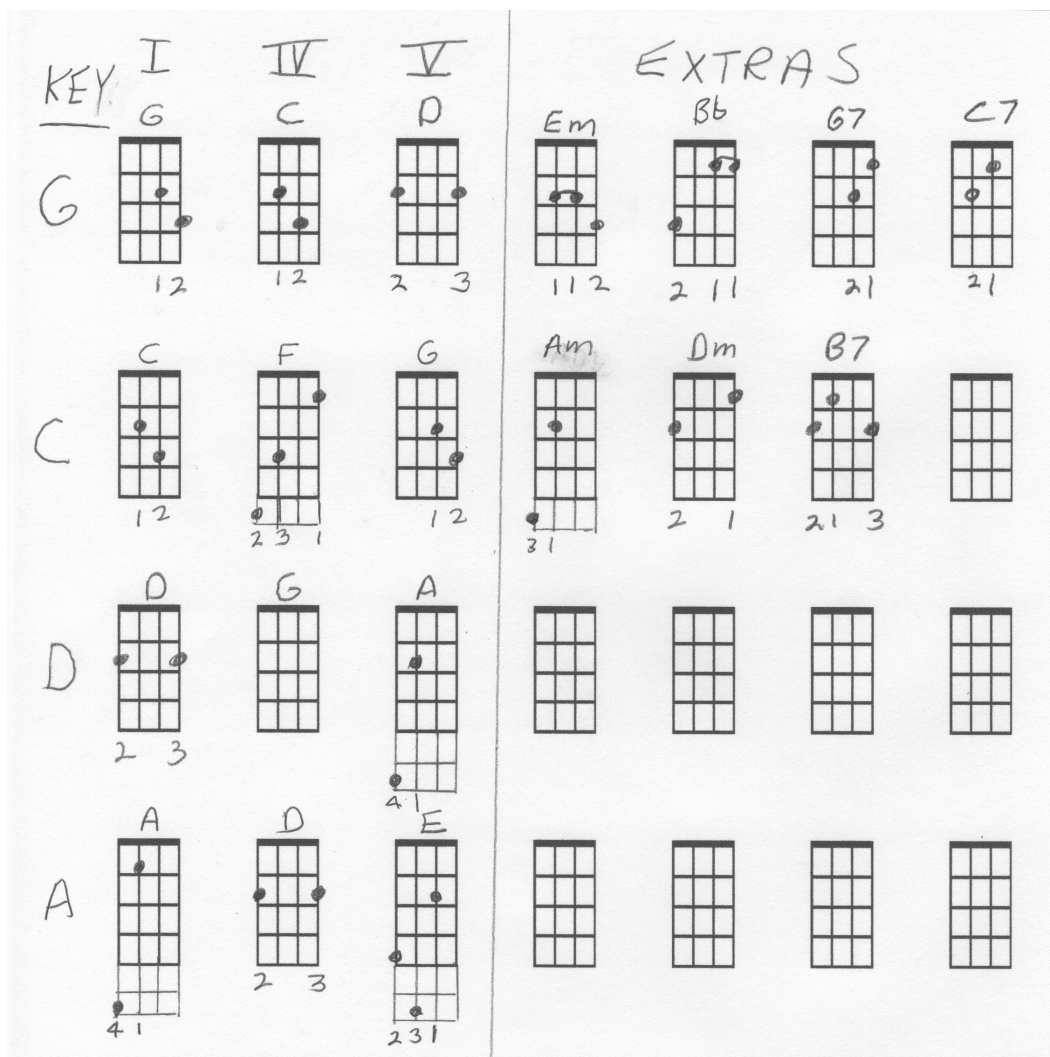
HOLD IT! - (THE MANDOLIN AND THE PICK)

THE MANDOLIN-

THE PICK- between curved index finger and thumb

CHORDS

1. Basic theory –Western civilization music is based on the 12 tone scale. That is also called the chromatic scale (all the keys on the piano). A large percentage of the songs we are interested in playing are based on the major scale (8 tones). Basic chords are made up of 3 notes (1-3-5). The chords required are the tonic sub-dominant and dominant better known as the I-IV-V. Think of the major scale, say C: C-D-E-F-G-A-B-C. If you number them it is 1-2-3-4-5-6-7-8. The I chord will be C, the IV chord will be F and the V chord will be G. That's all you need for many many songs.
2. First mandolin chords:
G-C-D



NOTE: Mandolin Café has a chord finder APP

3. Basic strum- relaxed down strokes, use the wrist.

Notes: **Some say timing is the most important part of music.** A metronome will help. This is especially important if you spend much time playing alone.

4. First song:

DOWN IN THE VALLEY ($\frac{3}{4}$ time-waltz time)

G D
 Down in the valley the valley so low
 G
 Hang your head over, hear the wind blow
 D
 Hear the wind blow love, hear the wind blow
 G
 Hang your head over, hear the wind blow

Roses love sunshine, violets love dew
 Angels in heaven, know I love you

If you don't love me, love whom you please
 Put your arms round me, give my heart ease
 Give my heart ease love, give my heart ease
 Put your arms round me, give my heart ease

Write me a letter, send it by mail
 Send it in care of, the Birmingham Jail
 Birmingham Jail love, Birmingham Jail
 Send it in care of, the Birmingham Jail

Build me a castle, forty feet high
 So I can see her, as she rides by
 As she rides by love, as she rides by
 So I can see her, as she rides by

Down in the valley, the valley so low
 Hang your head over, hear the wind blow

TWO CHORD SONGS

Achy Breaky Heart	Billy Ray Cyrus	D A7
A horse with no name	America	Em D
Down in the valley		D A7

Drunken sailor		Am G
Eleanor Rigby	The Beatles	C Em
Go tell aunt Rhody		A E7
Hey Gyp	Donovan	A G
Jambalaya	Hank Williams	C G7
London bridge is falling down		F C7
Mary had a little lamb		G D7
Oh my darling Clementine		C G7
Paperback writer	The Beatles	G7 C
Row row row your boat		A E
Skip to my Lou		G C
Songbird	Oasis	G Em
Tom Dooley		G D7
Tulsa time	Don Williams	E B7

THIS LITTLE LIGHT OF MINE

G

This little light of mine, I'm gonna' let it shine.

C G
This little light of mine, I'm gonna' let it shine.

This little light of mine, I'm gonna' let it shine.

D G
Let it shine, let it shine let it shine.

G
Hide it under a bushel NO!, I'm gonna' let it shine.

C G
Hide it under a bushel NO!, I'm gonna' let it shine.

Hide it under a bushel NO!, I'm gonna' let it shine.

D G
Let it shine, let it shine let it shine.

G
Don't let Satan blow it out, I'm gonna' let it shine.

C G
Don't let Satan blow it out, I'm gonna' let it shine.

Don't let Satan blow it out, I'm gonna' let it shine.

D G
Let it shine, let it shine let it shine.

I'LL FLY AWAY

G C G
1. Some glad morning when this life is o'er, I'll fly away,

D G
To a home on God's celestial shore, I'll fly away.

G C G
2. When the shadows of this life have grown, I'll fly away,

D G
Like a bird from prison bars has flown, I'll fly away.

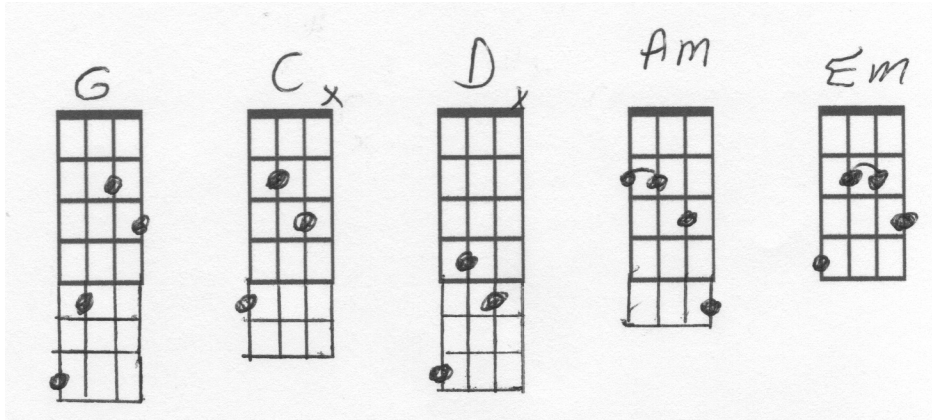
G C G
3. Just a few more weary days and then, I'll fly away,

D G
To a land where joys shall never end, I'll fly away.

G C G
CHO: I'll fly away oh glory, I'll fly away(in the morning)

D G
When I die hallelujah by and by, I'll fly away.

Chop Chords (closed movable chords)



LEAD PLAYING- BREAKS (solos)

1. Basics- you've got to know where to start and which notes are good candidates.
2. Scales: G major, D major A major
Twinkle Twinkle
3. First melody
4. Ill play melody, you play rhythm
5. You play melody, I'll play rhythm.

MISC. EXTRAS

Tremolo- be patient, start slow, keep the wrist relaxed and do it from the wrist.
Scale exercises (ascending-descending)

Jamming-It's so important helpful and just plain fun to play with other musicians.

RESOURCES

Stores: Brick and Mortar:

Licks Music and Sundaes- 133 N Main St., Rice Lake WI

Dancing Bird Art Studio- 1393 2nd Ave Cumberland WI

Schmidt Music- 4076 Commonwealth Avenue Eau Claire WI

Morgan Music- 2405 East Clairemont Avenue, Eau Claire WI

Homestead Pickin' Parlor- 6625 Penn Avenue, South Richfield MN

Stores: world wide web:

Musician's Friend www.musiciansfriend.com

First Quality Music www.firstqualitymusic.com

Elderly Instruments www.elderly.com

Janet Davis Music www.janetdavismusic.com

Folk of the Wood www.folkofthewood.com

world wide web information sites:

Most important site: **THE MANDOLIN CAFE**

<http://www.mandolincafe.com/>

<http://mandolinchords.net/>

<http://www.freeguitarvideos.com/mandolin/beginner.html?gclid=CODVwqHLk6kCFUMUKgodIHORfg>

[http:// www.youtube.com](http://www.youtube.com)

Books:

Fretboard Roadmaps-Mandolin by Fred Sokolow and Bob Applebaum

Hal Leonard Corporation www.halleonard.com