Bluegrass Mandolin:
Creating and Using Double Stops
© 2012 by Pete Martin

Please Read
This Page First

This book is distributed using the shareware system. Try it. If you like it, please send me $10.00. For payment information, go to:

www.petimarpress.com

Email: pete@petimarpress.com

Or mail to:
Pete Martin
PO Box 33482
Seattle, WA 98133

If you use Paypal, email me and I can email you a Paypal bill.

Feel free to copy and distribute this .pdf file to others. See my web site for other instruction materials for fiddle and mandolin.

www.petimarpress.com

Table of Contents

Introduction..... 3

Section 1 - Two Strings

Chapter 1 Playing On Two Strings.....5
Chapter 2 Simple Old Time Tunes On Two Strings..... 9

Section 2 - Embellishing Melodies With Double Stops

Chapter 3 Introduction To Bluegrass Double Stops.....19
Chapter 4 Double Stops In More Keys..... 30
Chapter 5 Double Stops In Minor Keys..... 50
Chapter 6 Other Bluegrass Double Stops.....56

Section 3 - Non Melody Double Stops

Chapter 7 Two Notes Of A Chord.....67
Chapter 8 Double Stop Scales In Thirds And Sixths.....75
Chapter 9 Fluid Double Stops In All Keys.....79

Appendix

Appendix 1 Note Names on the Fingerboard.....95
Appendix 2 Blank Fingerboard Chart..... 96
Appendix 3 Books By Pete Martin.....97

Introduction

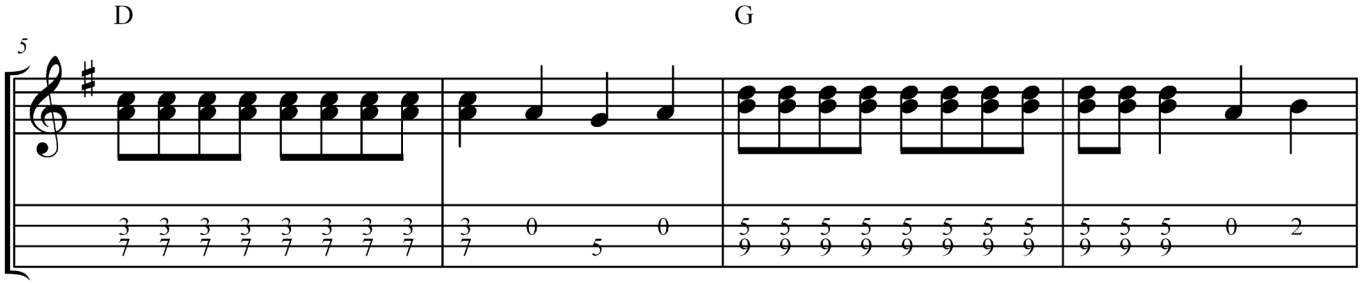
In music, a double stop is the act of playing two notes simultaneously. A classical music definition usually means two strings are depressed ("stopped") by the fingers, and picked simultaneously. Folk musicians usually call any time two notes are played simultaneously "double stops". This latter definition is what we will use in this book.

Bluegrass mandolinists have made this sound a staple of the style. From Bill Monroe to the present, double stops are a vital part of the bluegrass language. Every bluegrass mandolin player needs at least a basic understanding of how these work to sound authentic. The focus of this book is to help players gain this knowledge and be able to apply it to any playing situation.

For MIDI files of the examples in this book, email:

pete@petimarpress.com

Section 1



Two Strings

Chapter 1
Playing on Two Strings

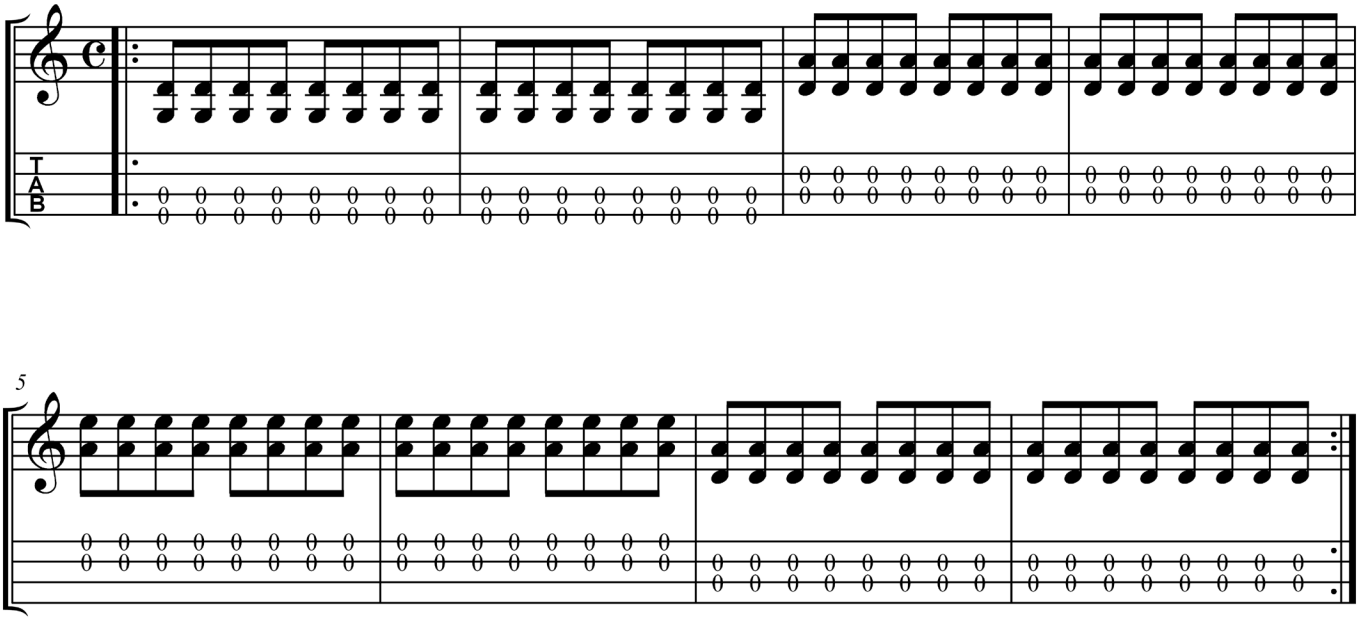
Playing double stops requires the ability to play a pair of strings with the right hand while comfortably moving the fingers of the left hand. When I say a "pair of strings," I don't mean the two G strings, the two D strings, the two A strings or the two E strings. For the picking hand, a "pair of strings" means two consecutive pairs (i.e. G and D, D and A, A and E).

Authors note: If you can comfortably play on a pair of strings, skip chapter 1 and go to chapter 2. If you need help playing on two strings, start here. I also assume a right handed player, so any reference to the "right hand" means the picking hand and any reference to the "left hand" is the fingering hand. Left-handed players, just assume the opposite.

If playing on these consecutive pairs is not easy for you, play the exercises in this chapter. If played consistently over a period of time, the exercises in this chapter will give the player the ability to play on two strings comfortably.

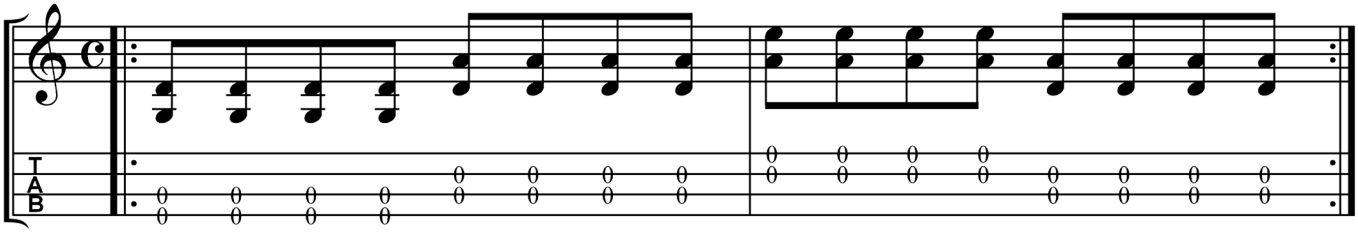
Play example 1. Make sure you hit the pair of strings on both down strokes and up strokes.

Example 1



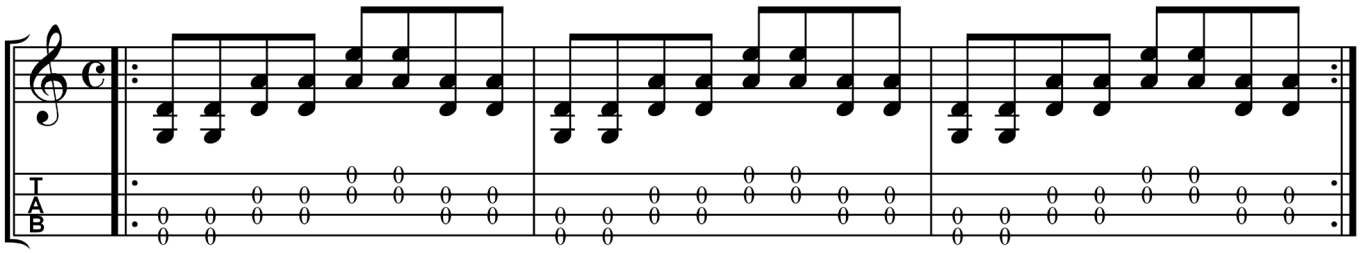
Play example 2. Again, make sure you hit the pair of strings on both down strokes and up strokes.

Example 2



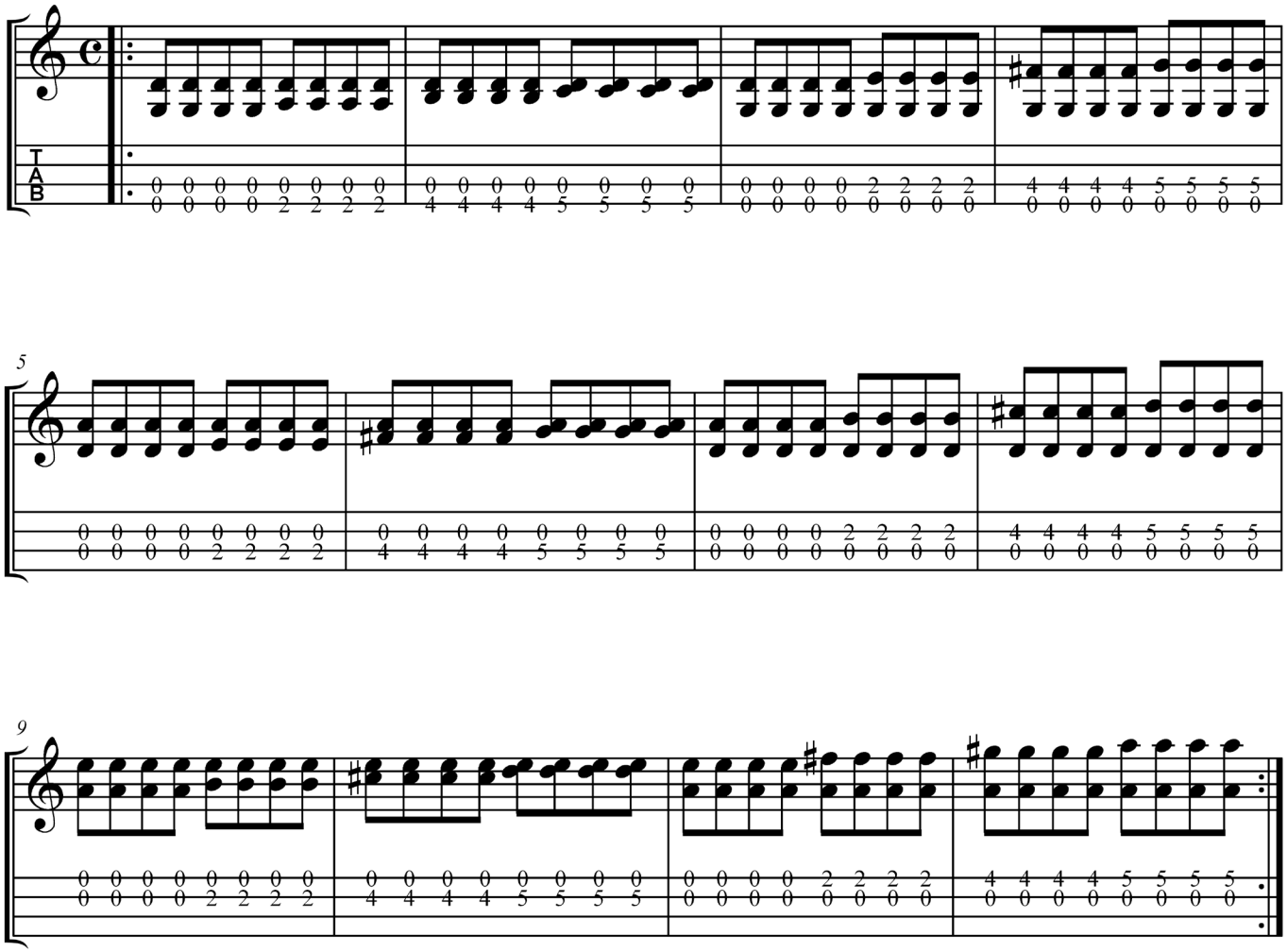
One more open string exercise: Play example 3. Just as before, make sure you hit the pair of strings on both down strokes and up strokes.

Example 3



Now let's put some fingering from the left hand into the mix. Play example 4. Strive for a sound where you can hear all notes clearly.

Example 4



When you can play these 4 examples with good control of your sound, move on to chapter 2.

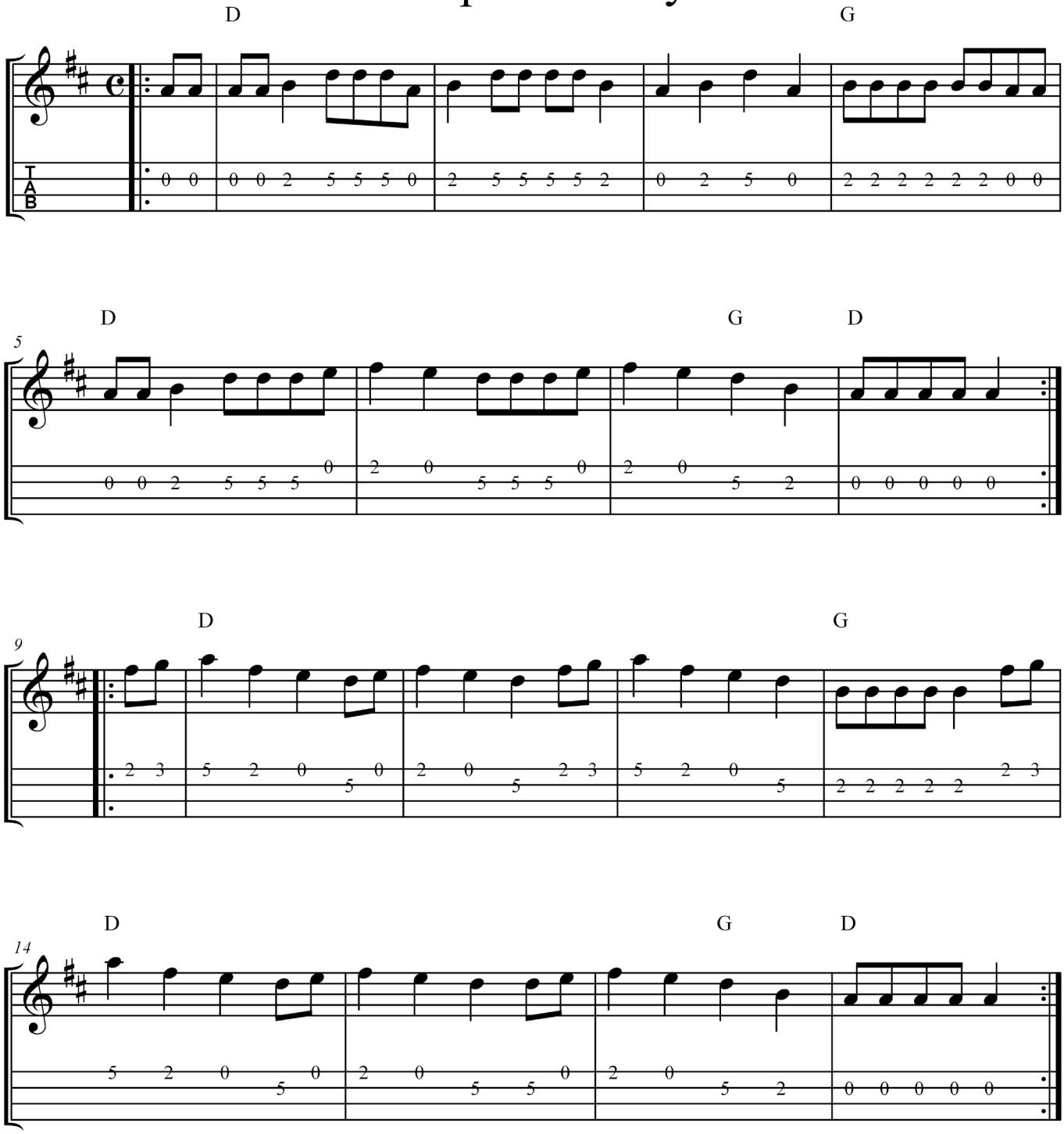
Chapter 2
Simple Old Time Tunes With Two Strings

One of the easiest ways to start playing double stops is to learn some simple old time tunes on two strings. Here's the most common way this is done: one note is the melody, the other note "drones" an open string. The droning note usually is a note of the chord being played. This means the sustained notes (the ones being droned) fit the sound of the chord. Occasionally other non chord notes work as a drone (use your ear and play what sounds good to you) but the most common is to play a chord note as the drone.

A droning note is usually one of the notes of the chord being played by the backup musicians.

Let's see how to do this. First, learn the simple melody to the common old time tune "Angeline the Baker," example 5.

Example 5
Angeline the Baker
Simple Melody



The first four measures of the melody of "Angeline the Baker" are played on the A string and accompanied by a D chord. Let's add a drone note. Remember, the droning note is usually an open string that is a note of the chord being played. Mu-

sic theory tell us the notes of a D chord are D, F# and A.* The higher open string from the melody in this section of "Angeline" is the note E. That note is not a note of the D chord (D, F#, A). The lower string, D, is a note of the chord. Therefore, we will select the open D string as our drone note.

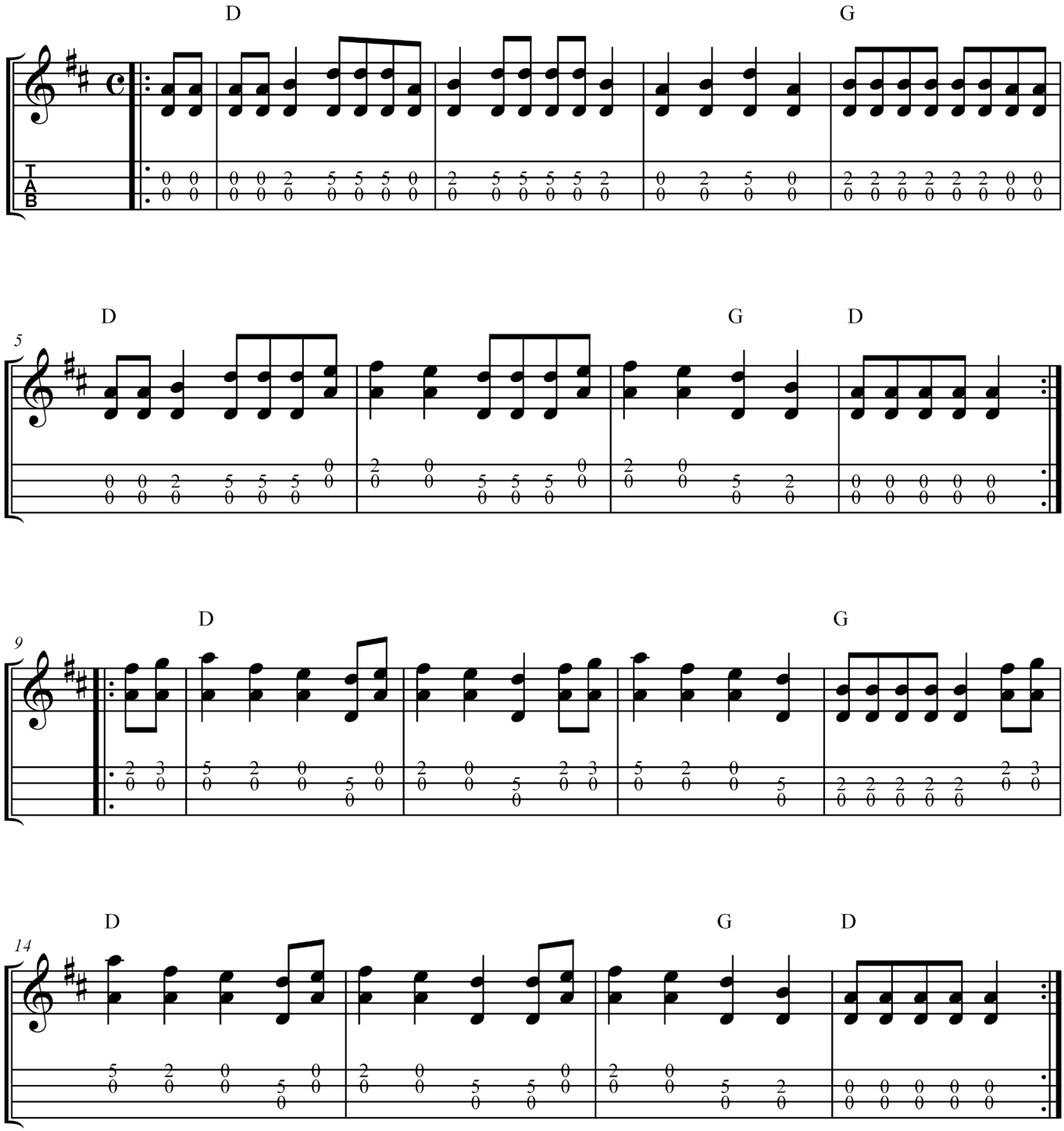
In the last measure of the first line of "Angeline," the accompaniment chord changes to G. Music theory tells us the notes of a G chord are the notes G, B and D. Once again we choose the D string as our drone note because it is one of the notes of the G chord (The E string doesn't fit the chord notes).

If we do this process all the way through "Angeline," we get the results shown in example 6. Learn example 6 now.

---

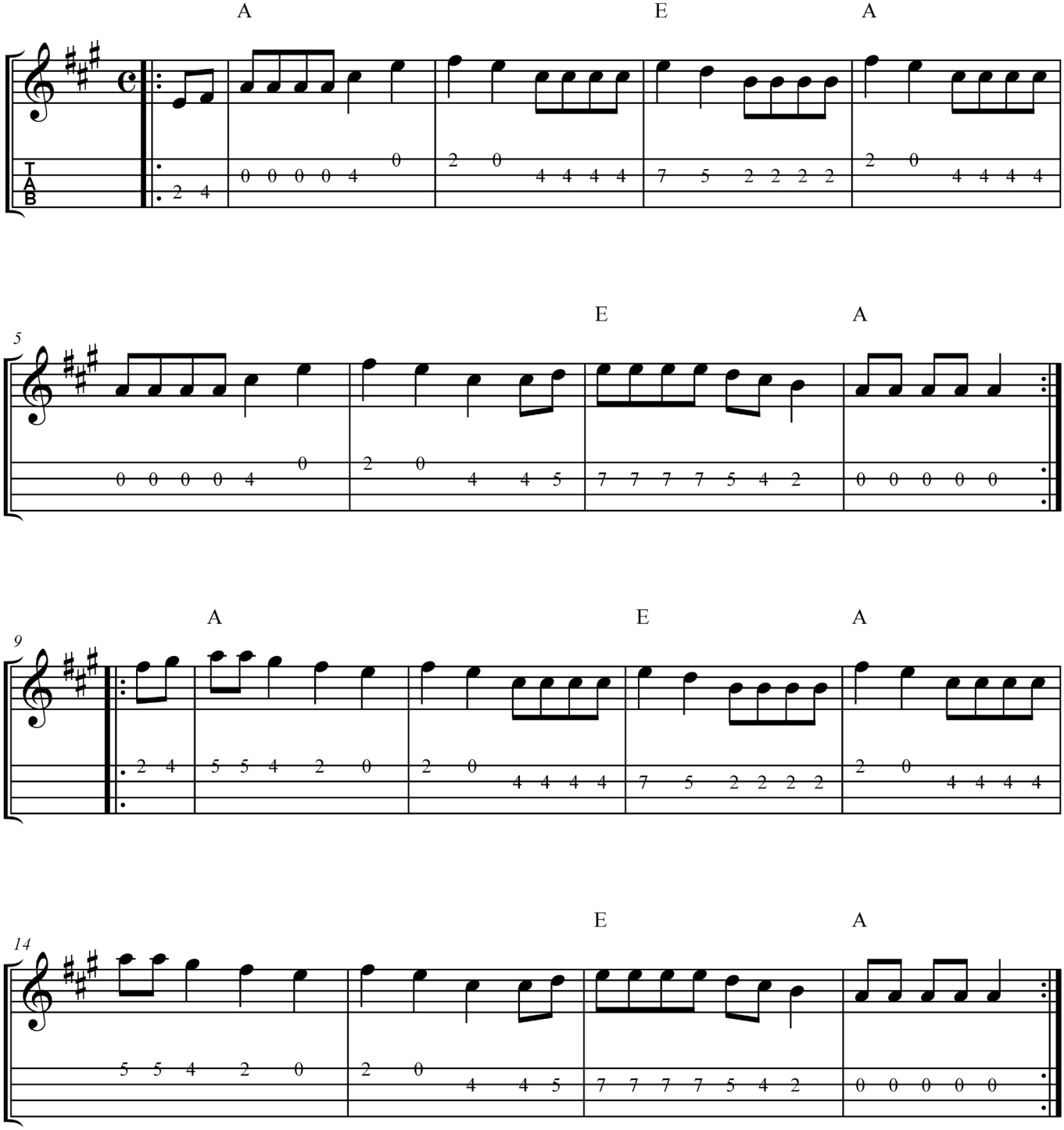
* If you don't know basic music theory, such as how to constuct major scales, minor scales and chord arpegios, you may want to study this subject. The book "Easy Music Theory for Fiddle and Mandolin" from www.petimarpress.com is a good place to start.

Example 6
Angeline the Baker
With Open String Drones



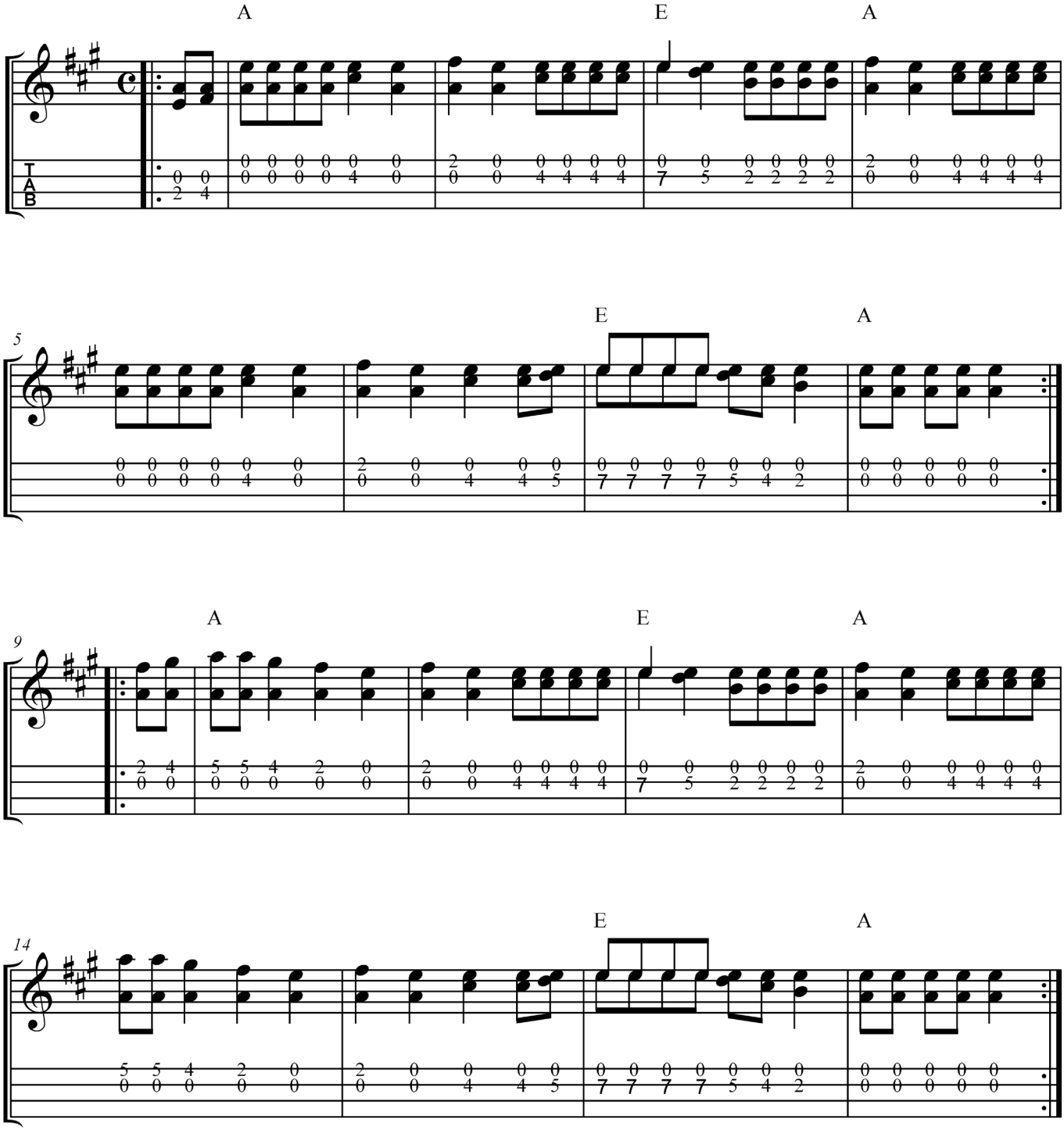
Compare examples 5 and 6 to see how the drone sounds are applied. Let's do the same with "Buffalo Gals," examples 7 and 8.

Example 7
Buffalo Gals
Simple Melody



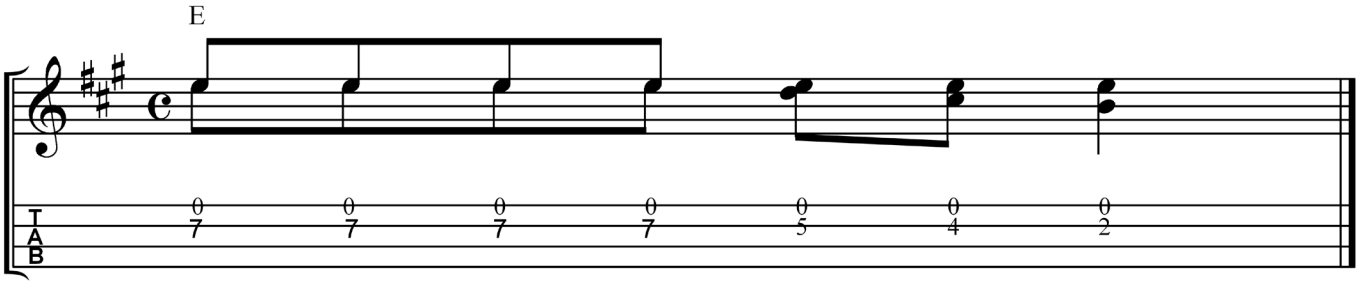
Music theory tells us the notes in an A chord are the notes A, C# and E. The notes in an E chord are E, G# and B. We use this to get the drones, example 8.

Example 8
Buffalo Gals
With Open String Drones



Notice in example 8 there are some places where we had to play the melody with the seventh fret on the A string to get an E note drone. See example 9.

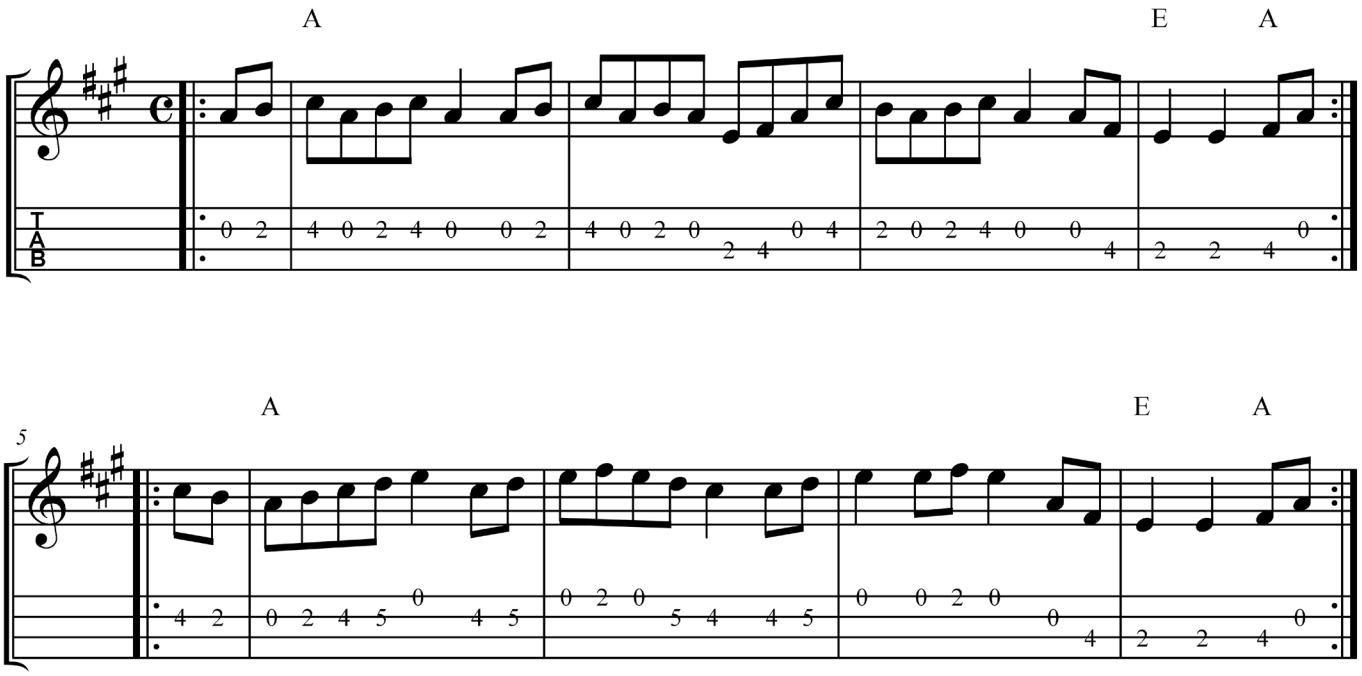
Example 9



If we had played the melody on the open E string, we would not have had a drone note, as the note A is not in the E chord. If we finger the seventh fret of the A string to get the E melody note, the open E string is available to drone, so that is what we did. It is a very good trick and keeps a much fuller sound going.

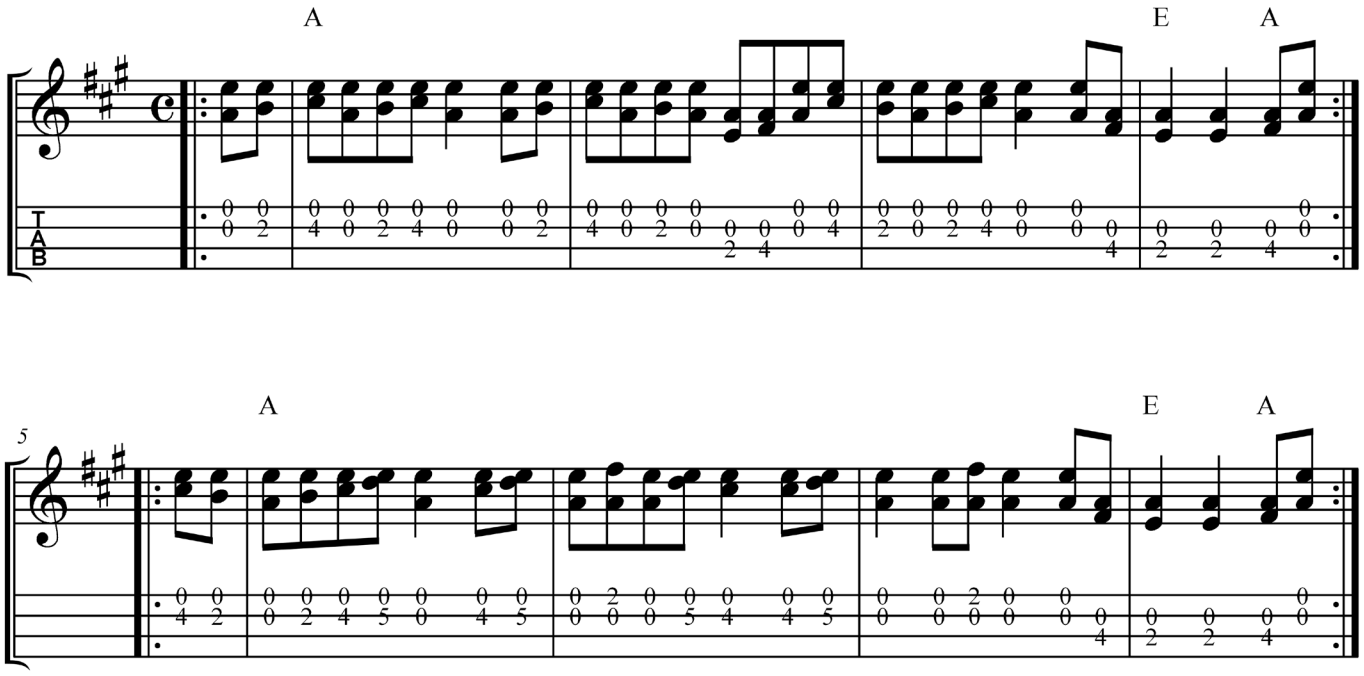
There can be different ways to play drone notes. To see how this works, learn "Sally Goodin," example 10.

Example 10
Sally Goodin
Simple Melody



Now “Sally Goodin” with open string drones, example 11.

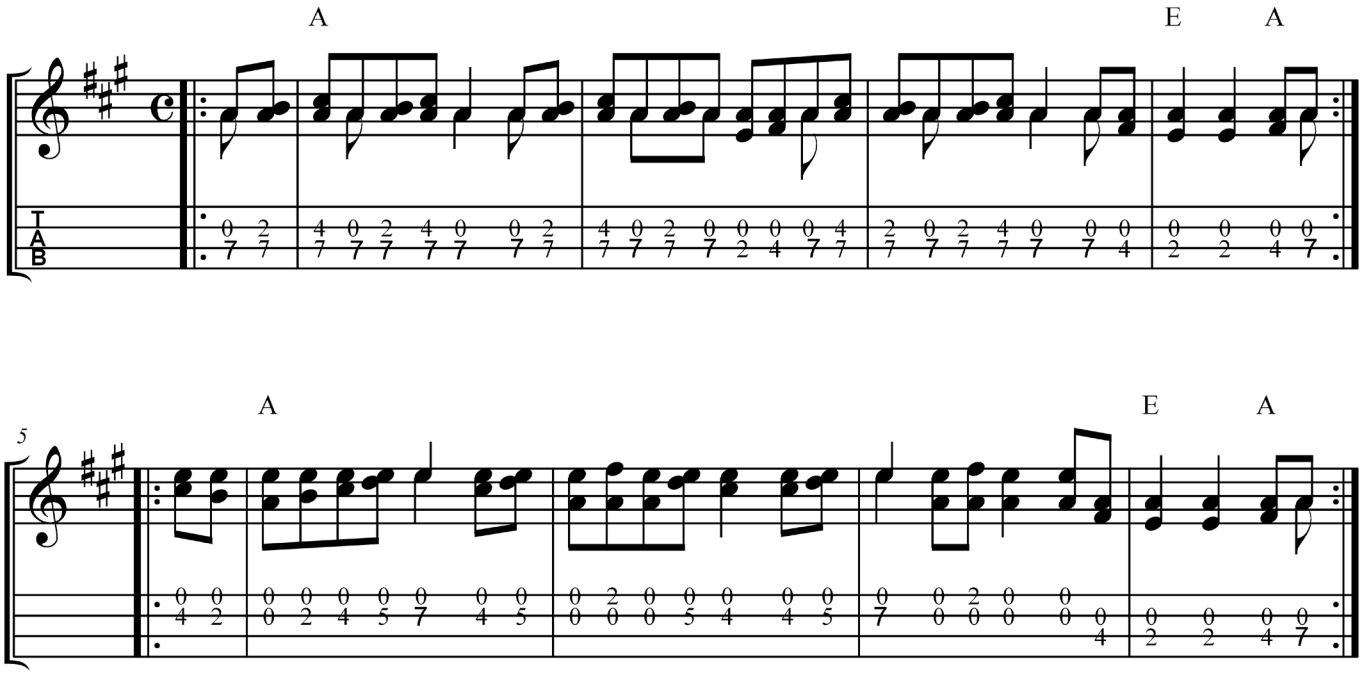
Example 11
Sally Goodin
With Open String Drones



The open A and E notes work great for drones against the A chord sections. You may notice we went against the rule for drone notes in the E chord section. That is because in this tune, the E chord lasts such a short time that the drone of the A note against the E chord sounds fine.

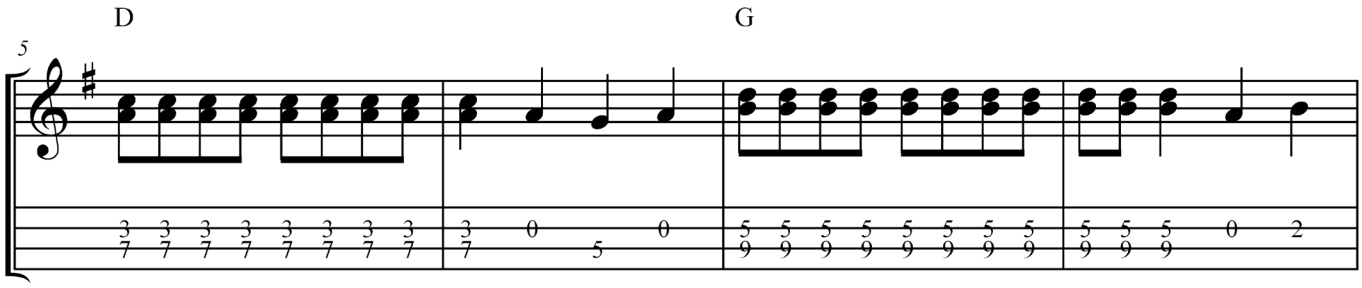
For tunes in the key of A whose melody is mostly on the A string, it is common to drone the A note on the D string. Let’s look at this in the Sally Goodin of example 12.

Example 12
Sally Goodin
With Fingered and Open Drones



Many will agree that the example 12 “Sally Goodin” is a stronger sound than the example 11 version. While it is harder to play, it is worth the extra effort to be able to play these type of drones. This works with many tunes in D where we drone the D note, the seventh fret of the G string.

Section 2



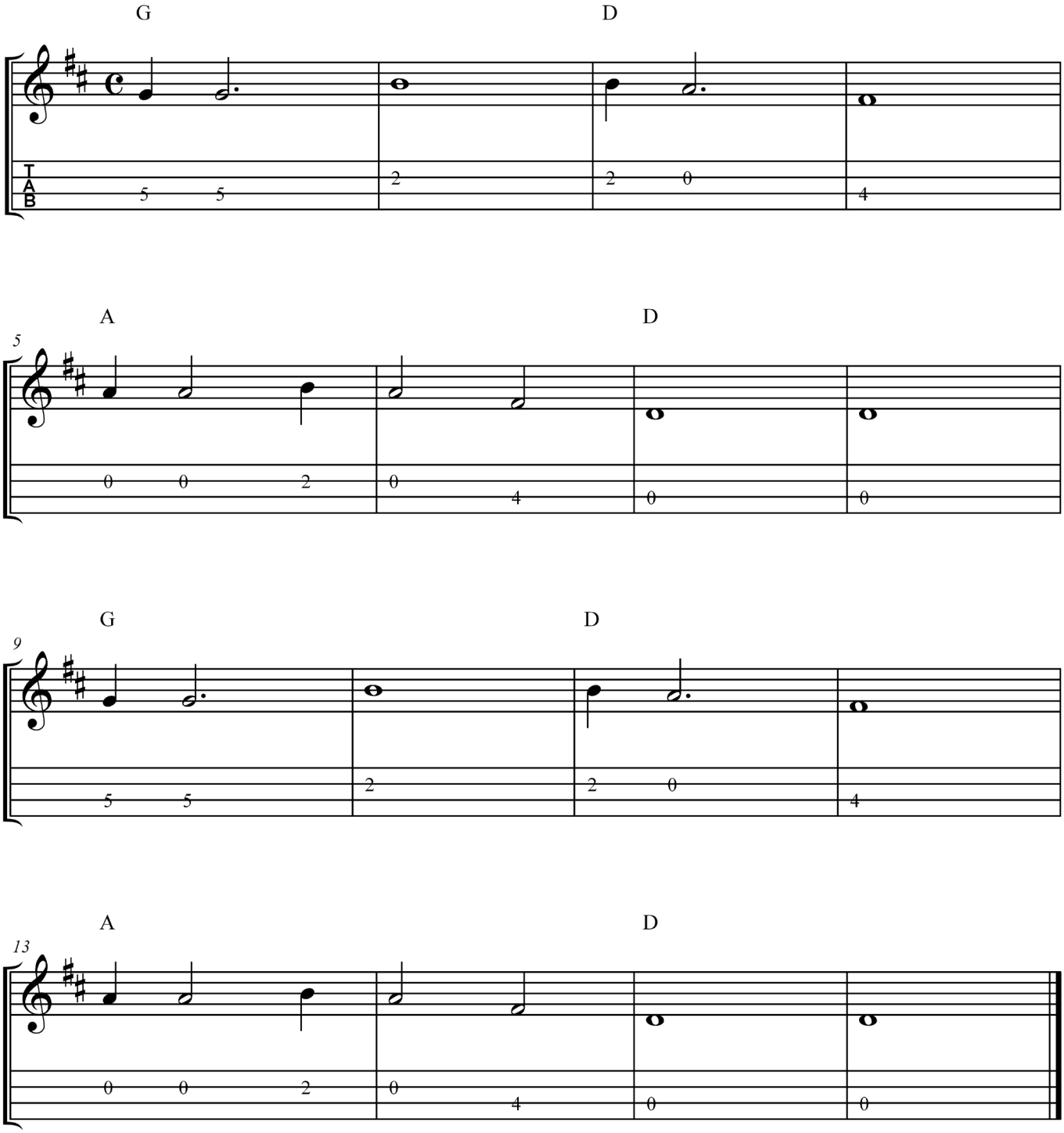
Embellishing Melodies with Double Stops

Chapter 3
Introduction to Bluegrass Double Stops

In chapter 2 we saw a few old time tunes that consisted of a melody note and a second droning note. While this can work for bluegrass, it is more common to have the second note be something other than a static drone. The harmony note moves when the melody note moves, much like harmony singing is done. When played in this way, we can still hear the melody note clearly, but the sound is embellished due to the second note, the double stop, played with the melody. We will see that in this chapter.

Example 13 has the melody to the common bluegrass song "Way Downtown."

Example 13
Way Downtown Melody



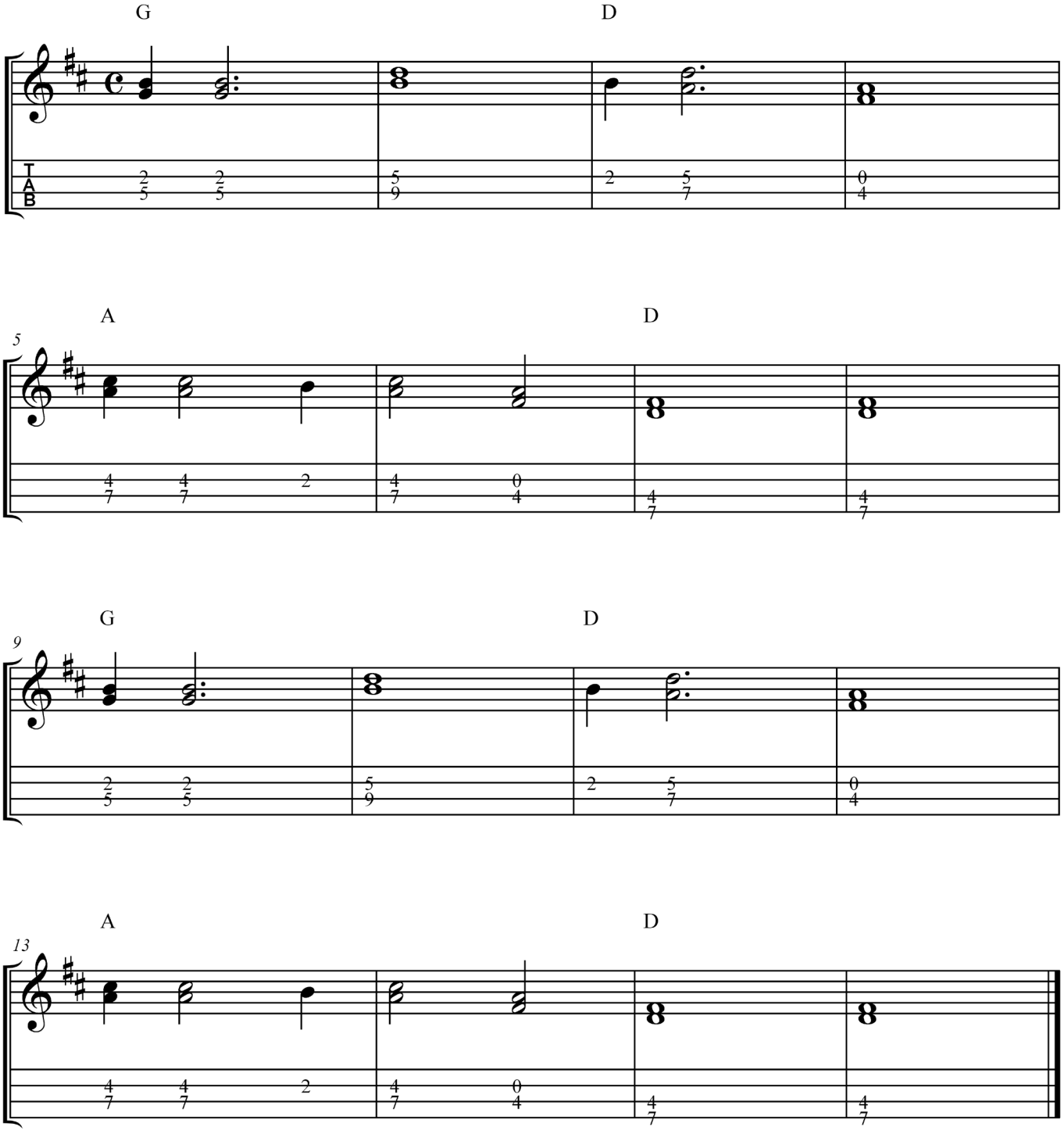
In bluegrass, when a melody note is a **chord tone** (a note of the chord),

the most common double stop adds the next chord tone higher in sound. In "Way Downtown," the first melody note is G. The chord being played by the rhythm section is a G chord. Music theory tells us the notes of the G chord are the notes G, B and D. Since the melody note is a chord tone (G), the next chord tone higher (B) is our double stop note.

Look at the last measure in the first line of example 13. The melody note is F#, the chord D. Music theory tells us the notes of the D chord are D, F# and A. Because the F# is the melody note and is a chord tone, we will use the next chord tone higher (the note A) for the double stop note.

Example 14 shows this process for all of "Way Downtown."

Example 14
Way Downtown Double Stops



The most common way of playing bluegrass double stops:

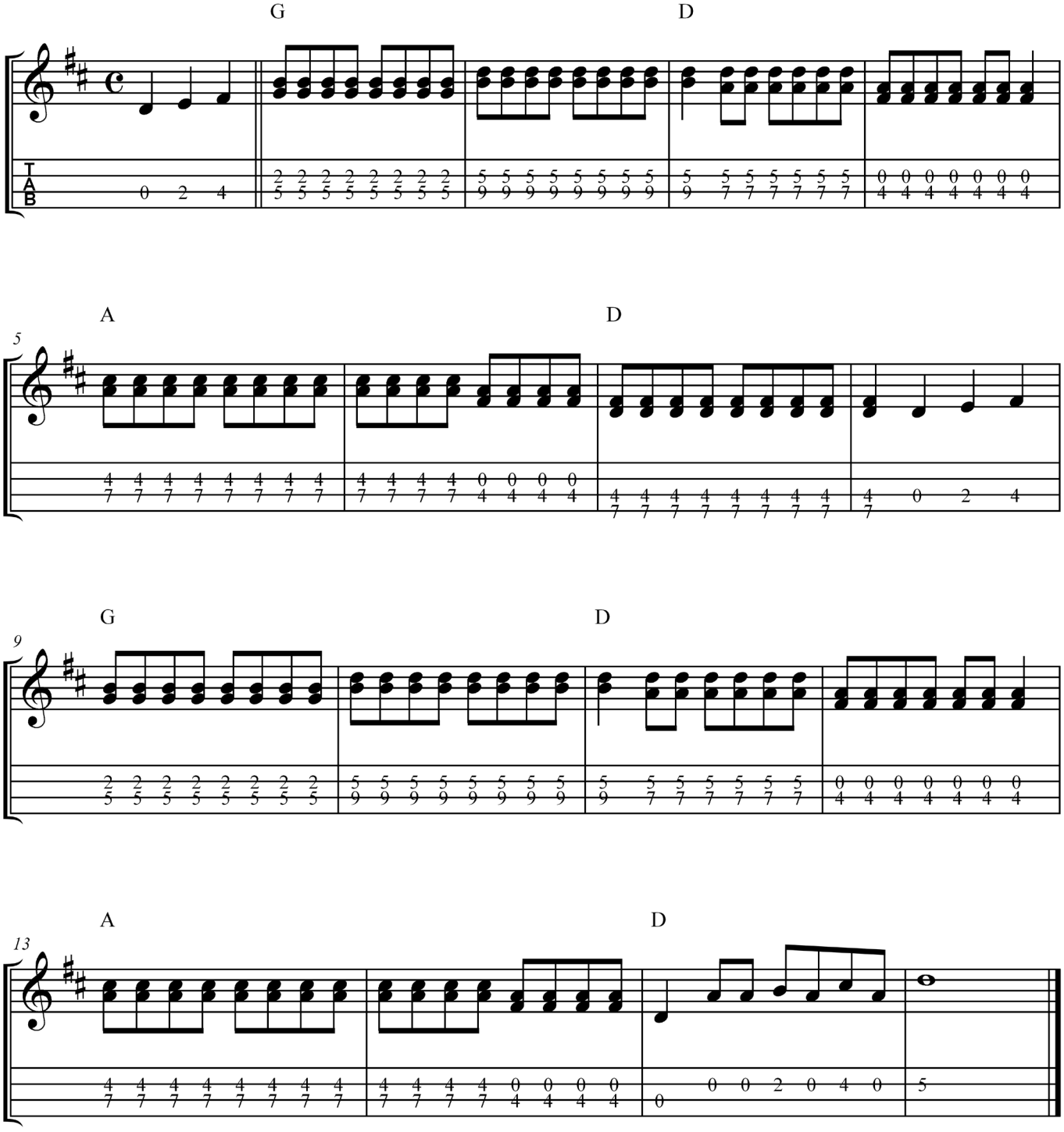
1) Find the sustained melody notes (usually held two beats or longer). These sustained notes are where we play the double stops. These can also be one note that is repeated over a few beats.

2) See what chord is being played by the rhythm section on this note.

3) If this sustained melody note is a note of the chord (it usually is), the double stop is the next *chord tone* (note of the chord) higher.

It is not the focus of this book to teach the structure of a bluegrass solo. Example 14 doesn't sound like a bluegrass mandolin solo, but a few additions turn it into one. In example 15, we sustain the long melody double stops with eighth note down and up strokes, play a kickoff into the solo, add a common Bill Monroe ending phrase and presto, we have a solid bluegrass mandolin solo. Play example 15.

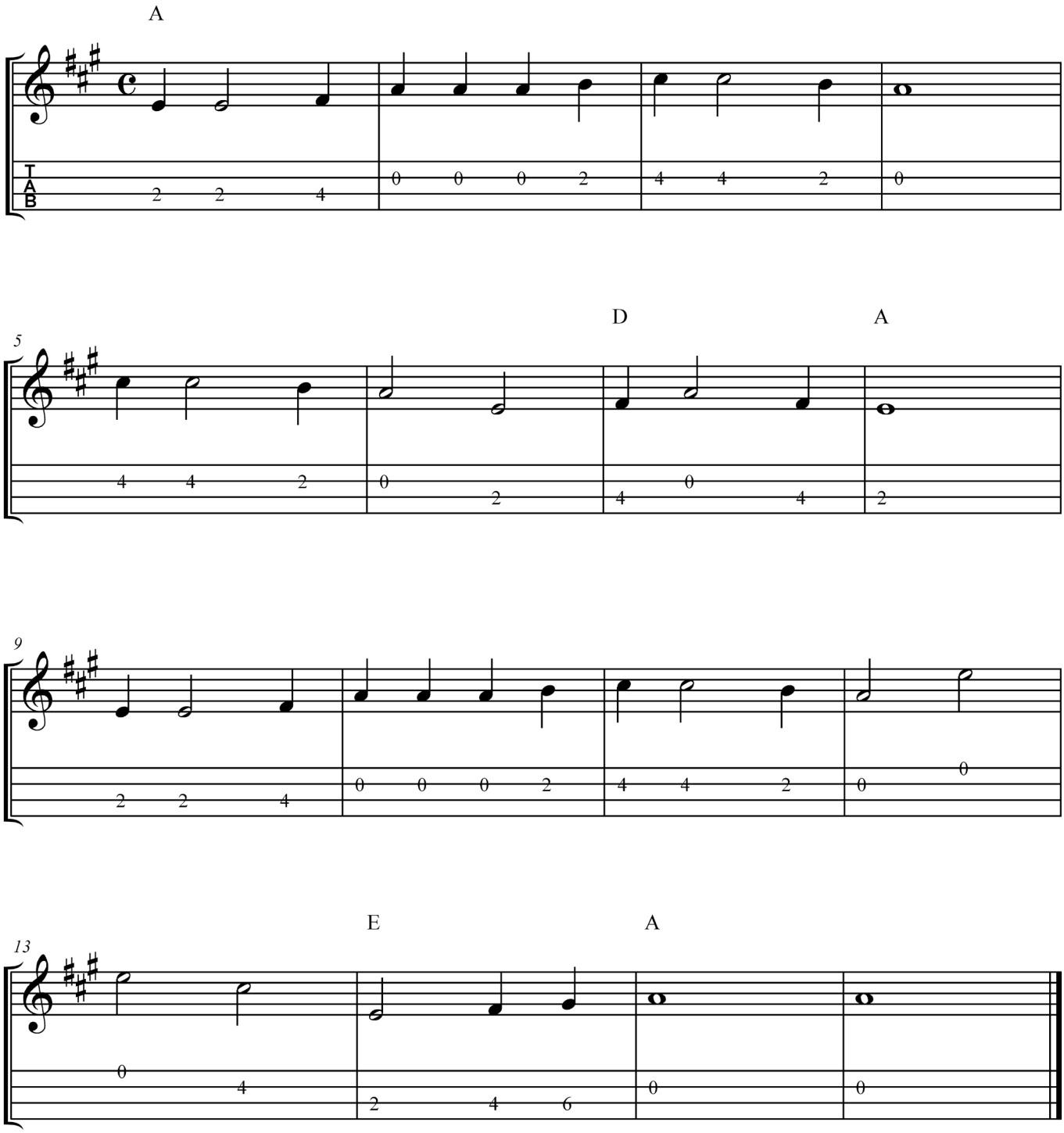
Example 15
Way Downtown
Bluegrass Solo with Double Stops



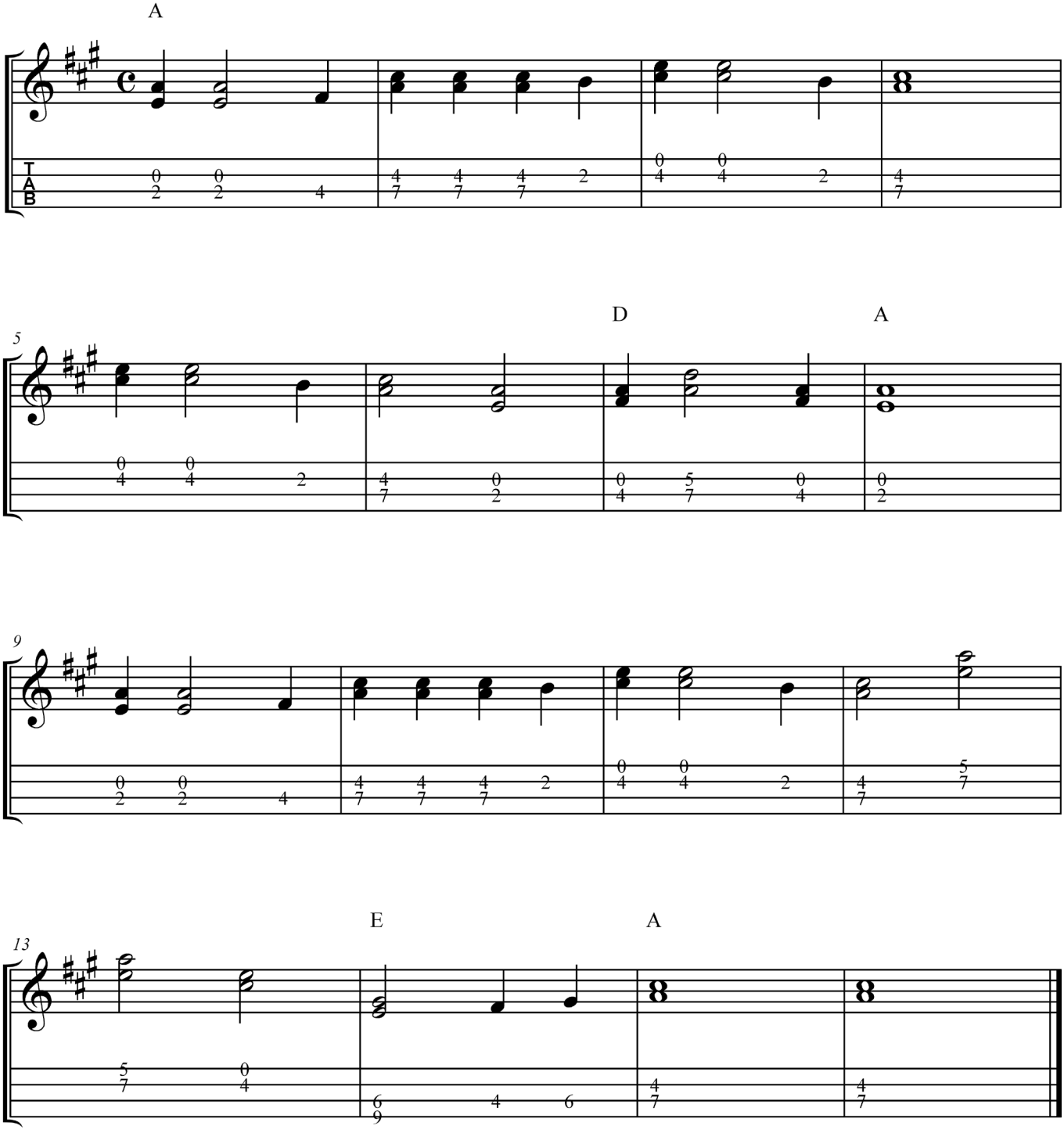
Example 15 isn't anything super fancy, but it is a solid traditional bluegrass mandolin solo. Many of the 60 tracks recorded by The Monroe Brothers (Bill and Charlie) between 1936 and 1938 have this type of mandolin solo. Bill's playing on these recordings is a great study in early bluegrass mandolin style. Throughout his career he would often come back to this double stop idea in soloing on vocal songs. Listen and learn some solos from him during this period.

Let's do this for another song is a different key. Examples 16-18 are the song "Two Dollar Bill," a.k.a "Long Journey Home."

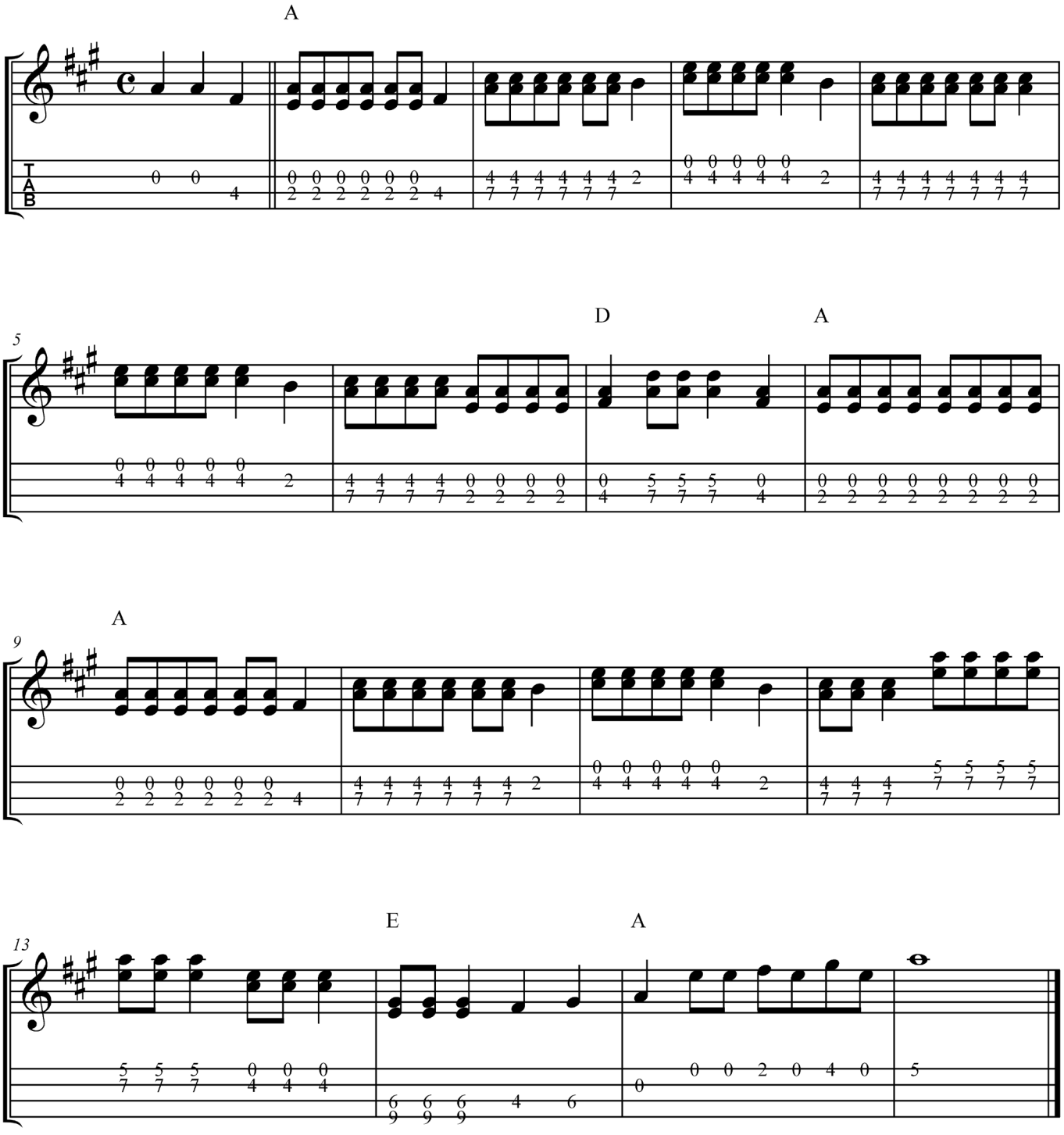
Example 16
Two Dollar Bill
Melody



Example 17
Two Dollar Bill
Melody with Double Stops



Example 18
Two Dollar Bill
Bluegrass Solo with Double Stops



It may seem like a tedious process to create a double stop mandolin solo from a singing melody, but if you do it on enough songs, eventually you will be able to do this "on the fly" at jams. This is a wonderful skill for a bluegrass musician. You can always create a solo that fits the style. It is a skill worth the work to acquire.

In Review

The most common way of playing bluegrass double stops:

1) Find the sustained melody notes (usually held two beats or longer). These sustained notes are where we play the double stops. These can also be one note that is repeated over a few beats.

2) See what chord is being played by the rhythm section on this note.

3) If this sustained melody note is a note of the chord (it usually is), the double stop is the next *chord tone* (note of the chord) higher.

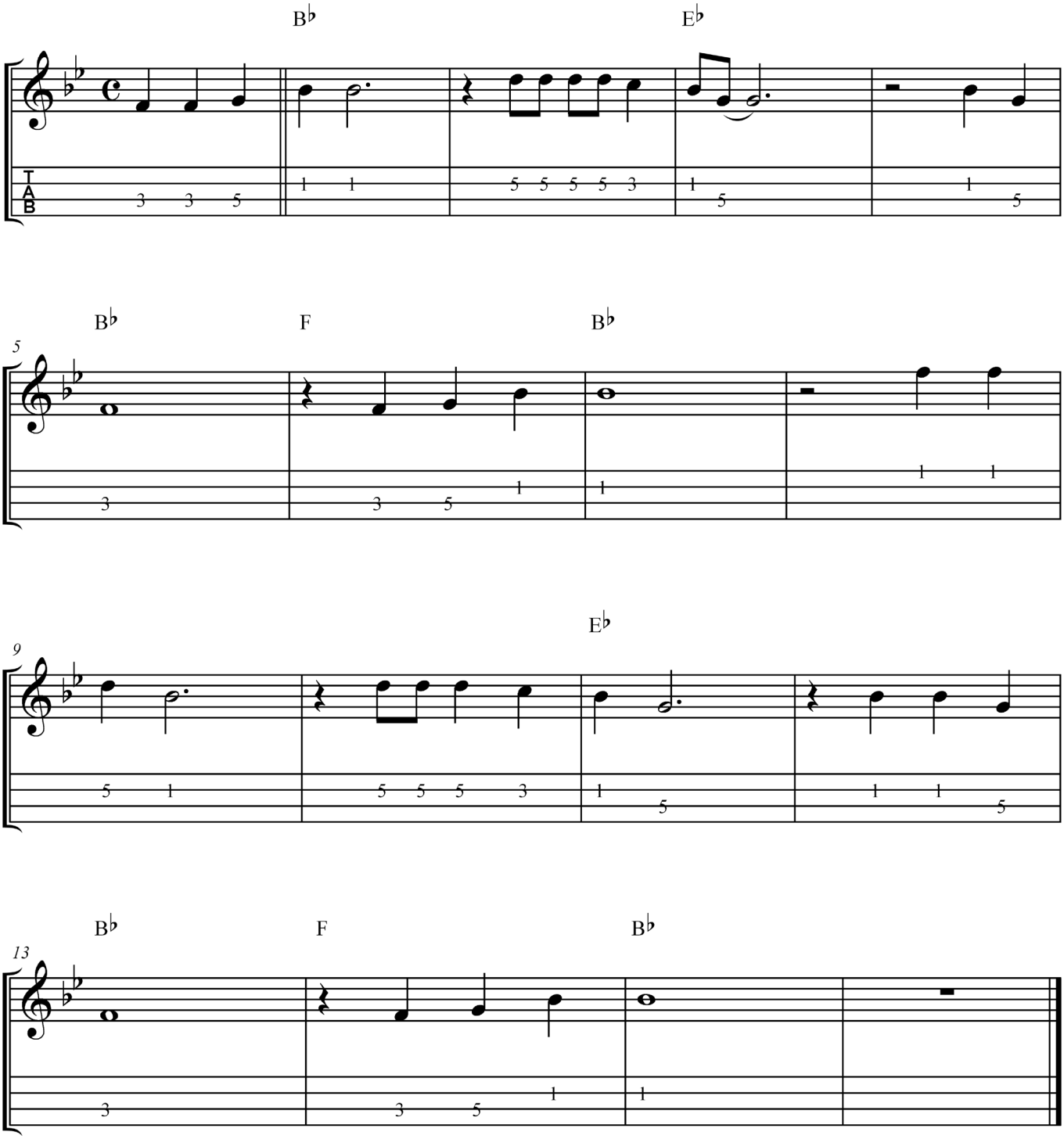
Chapter 4
Double Stops in More Keys

In previous chapters we looked at tunes in D and A. Now look at some other keys. We will find the double stops the same way we did in chapter 3. Page 29 has example 19, the melody to "Nine Pound Hammer" in Bb. Play this melody now.

The chords in the key of Bb we will need to play are Bb, Eb and F, the I, IV and V chords.

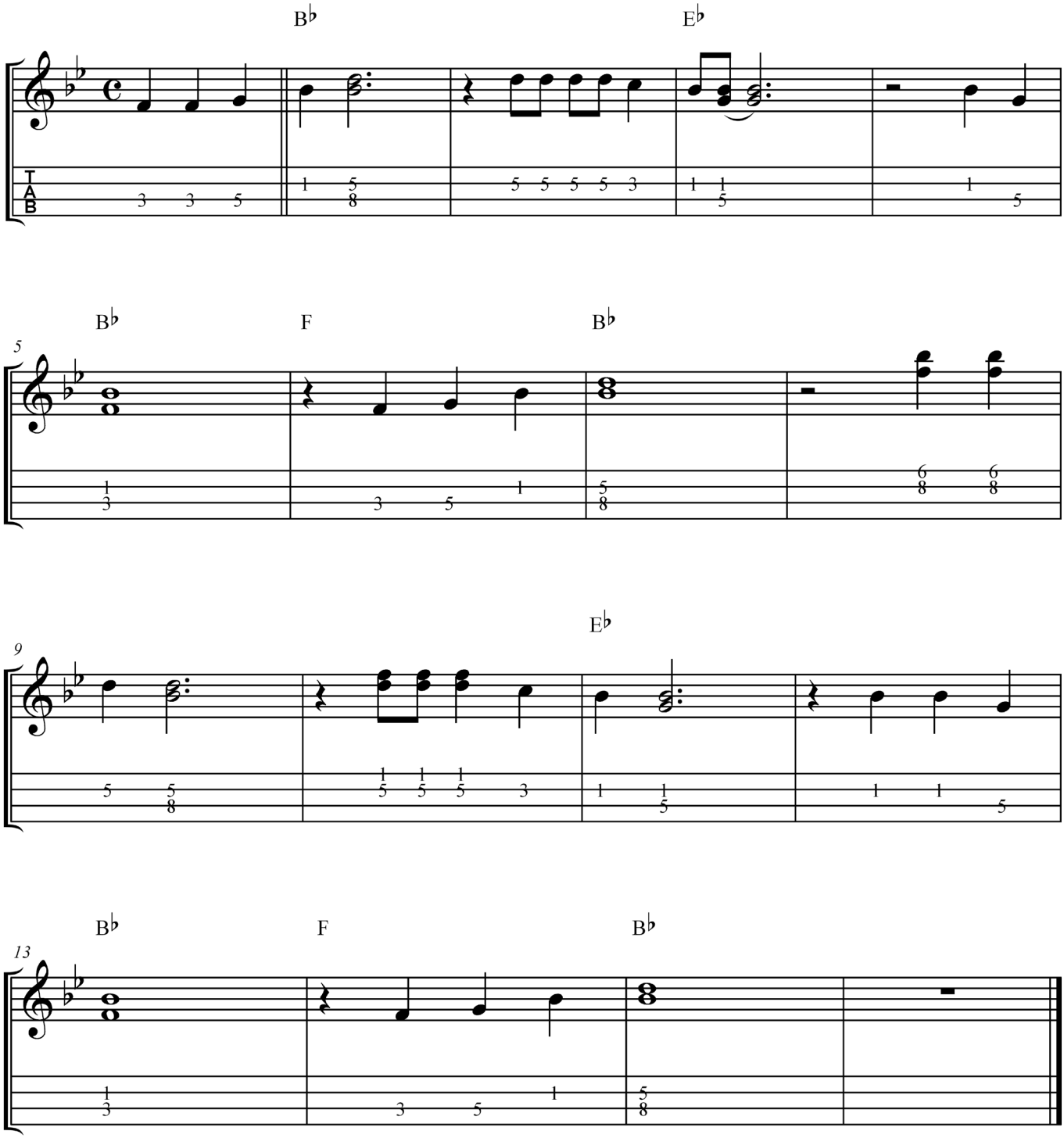
Chord	Notes in Chord
Bb	**Bb, D, F**
Eb	**Eb, G, Bb**
F	**F, A, C**

Example 19
Nine Pound Hammer
Simple Melody



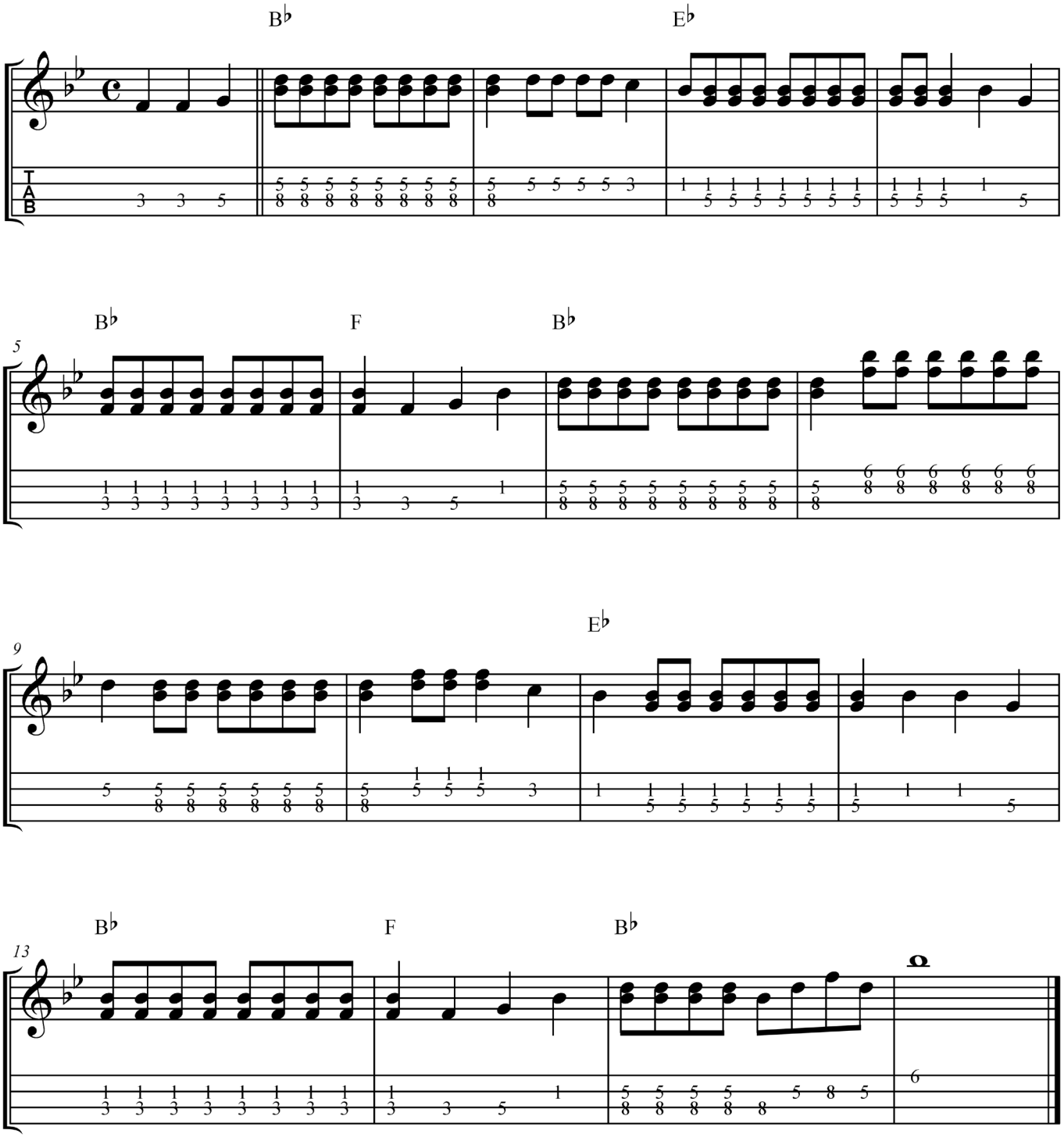
Example 20 has the double stop notes for “Nine Pound Hammer.”

Example 20
Nine Pound Hammer
Simple Melody with Double Stops



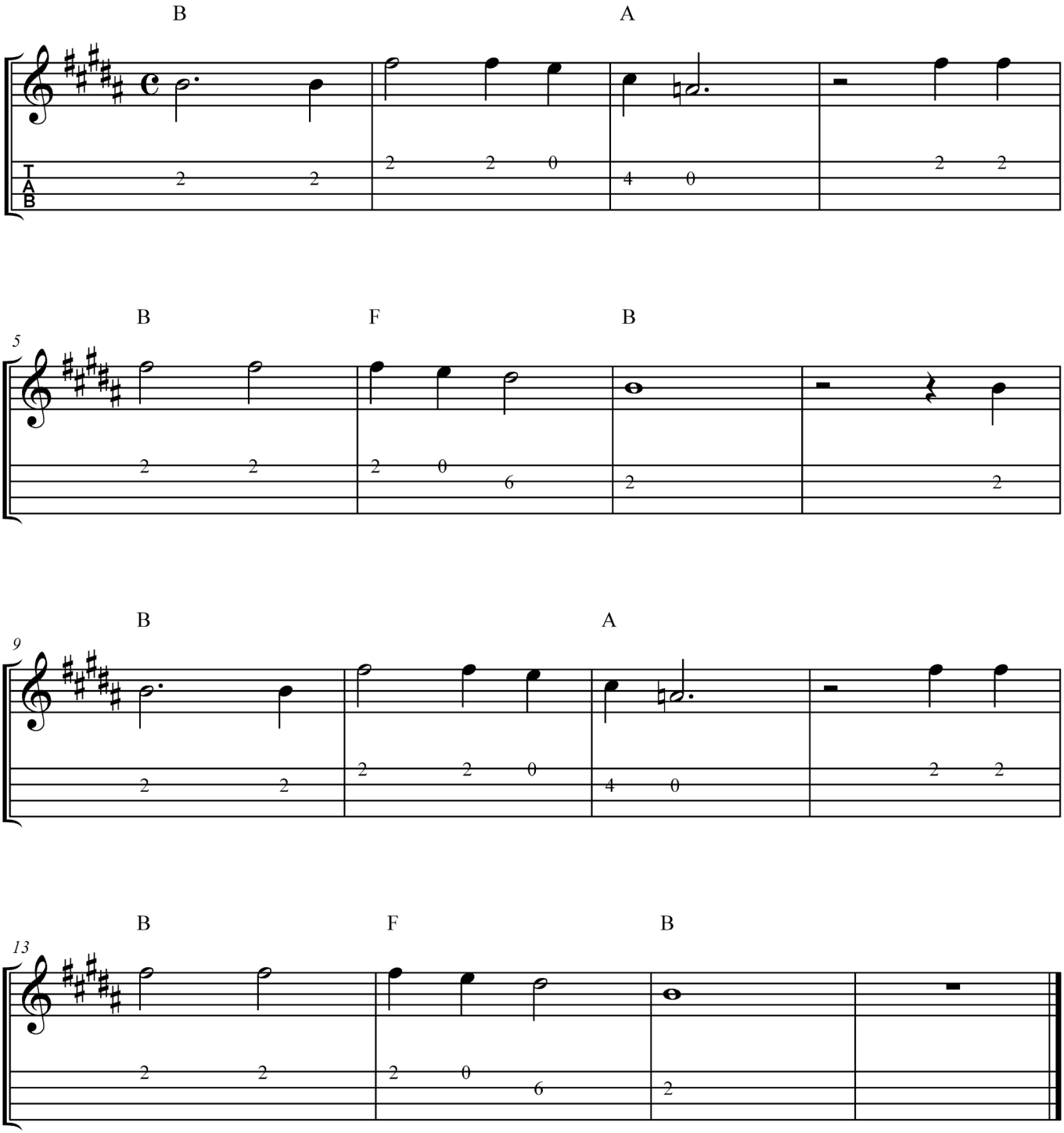
Example 21 has a mandolin solo using these double stops.

Example 21
Nine Pound Hammer
Mandolin Solo with Double Stops



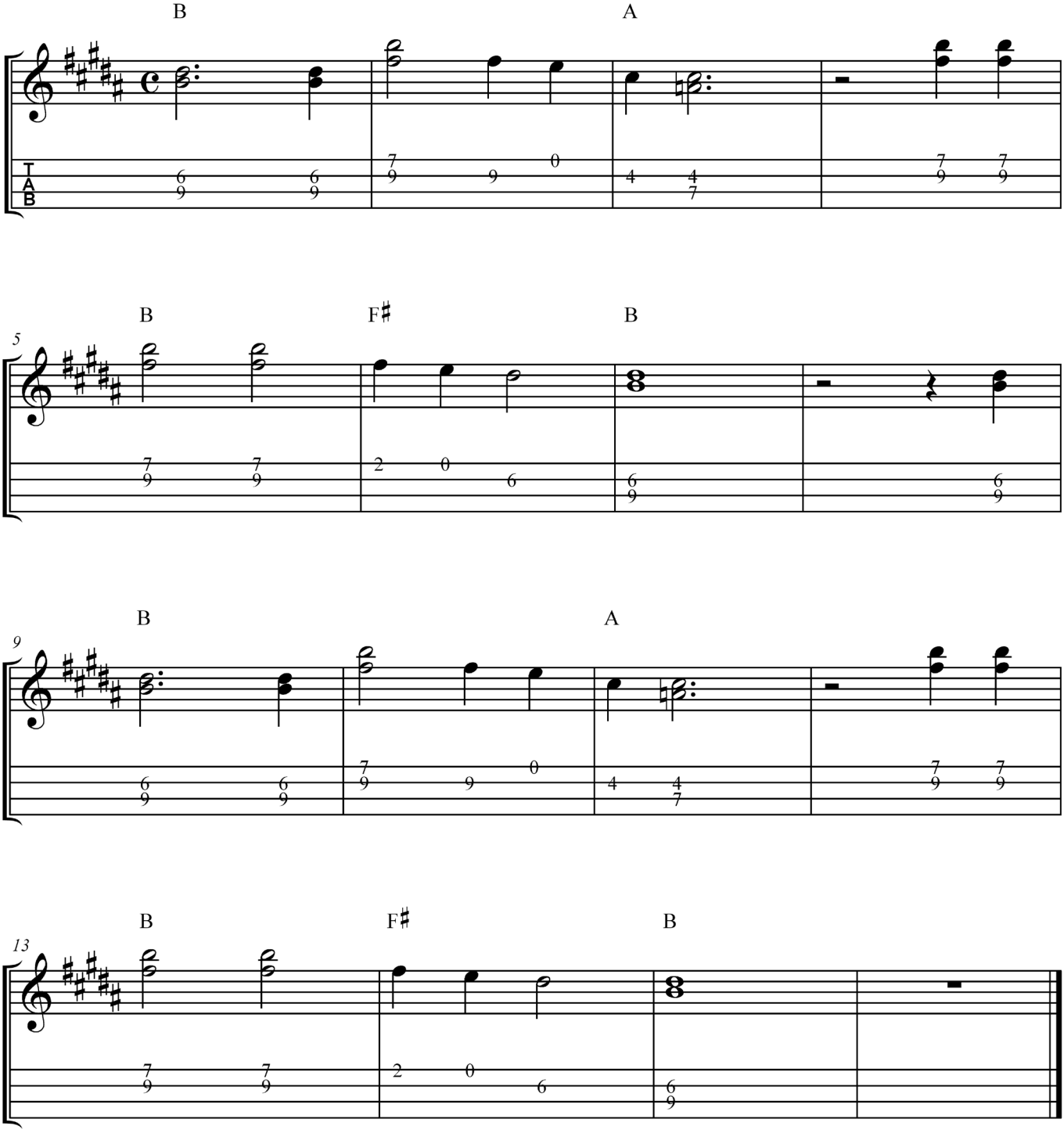
Example 22 is the melody of “Little Maggie,” key of B.

Example 22
Little Maggie
Simple Melody



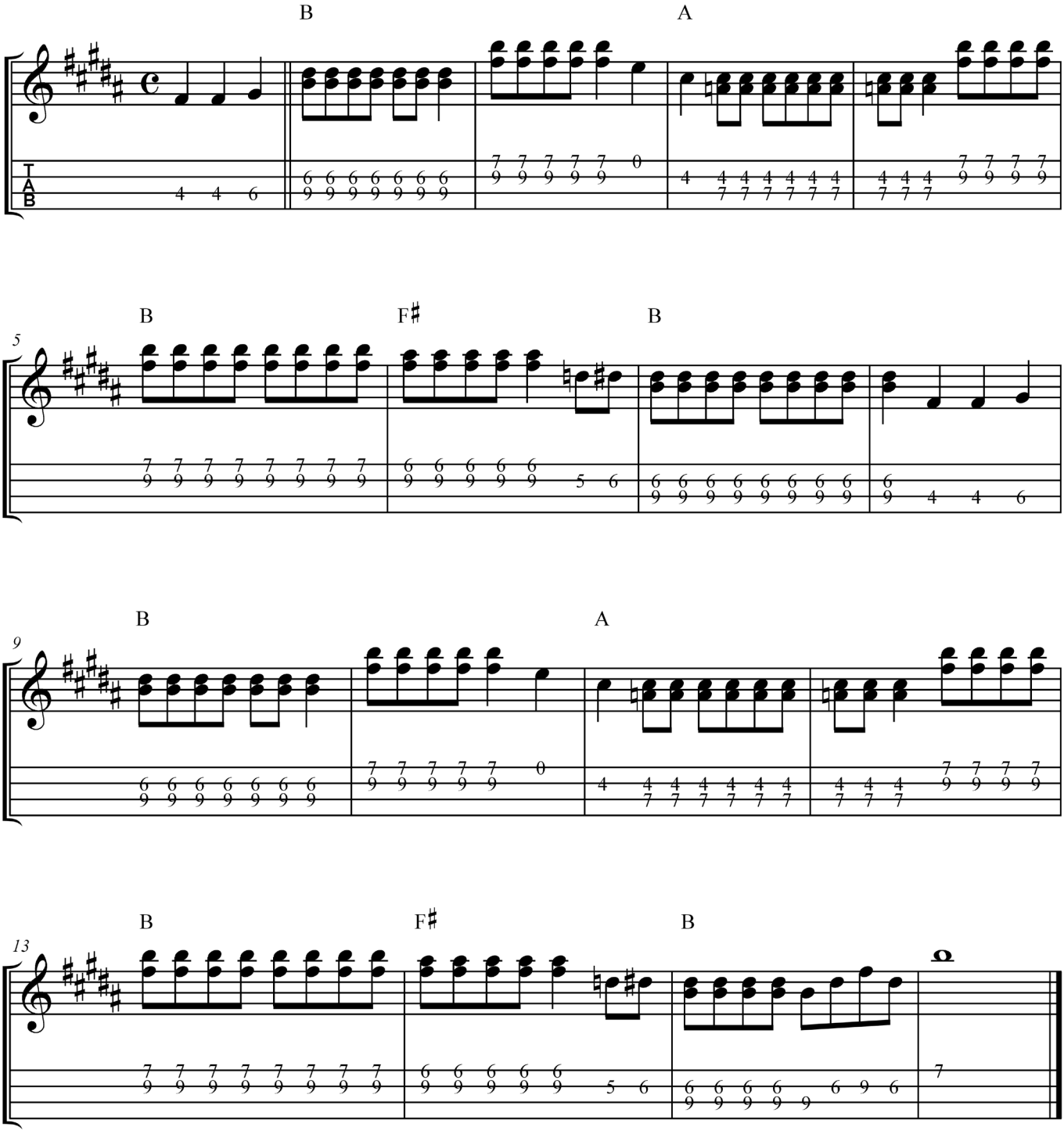
Example 23 is the double stops to “Little Maggie.”

Example 23
Little Maggie
Simple Melody with Double Stops



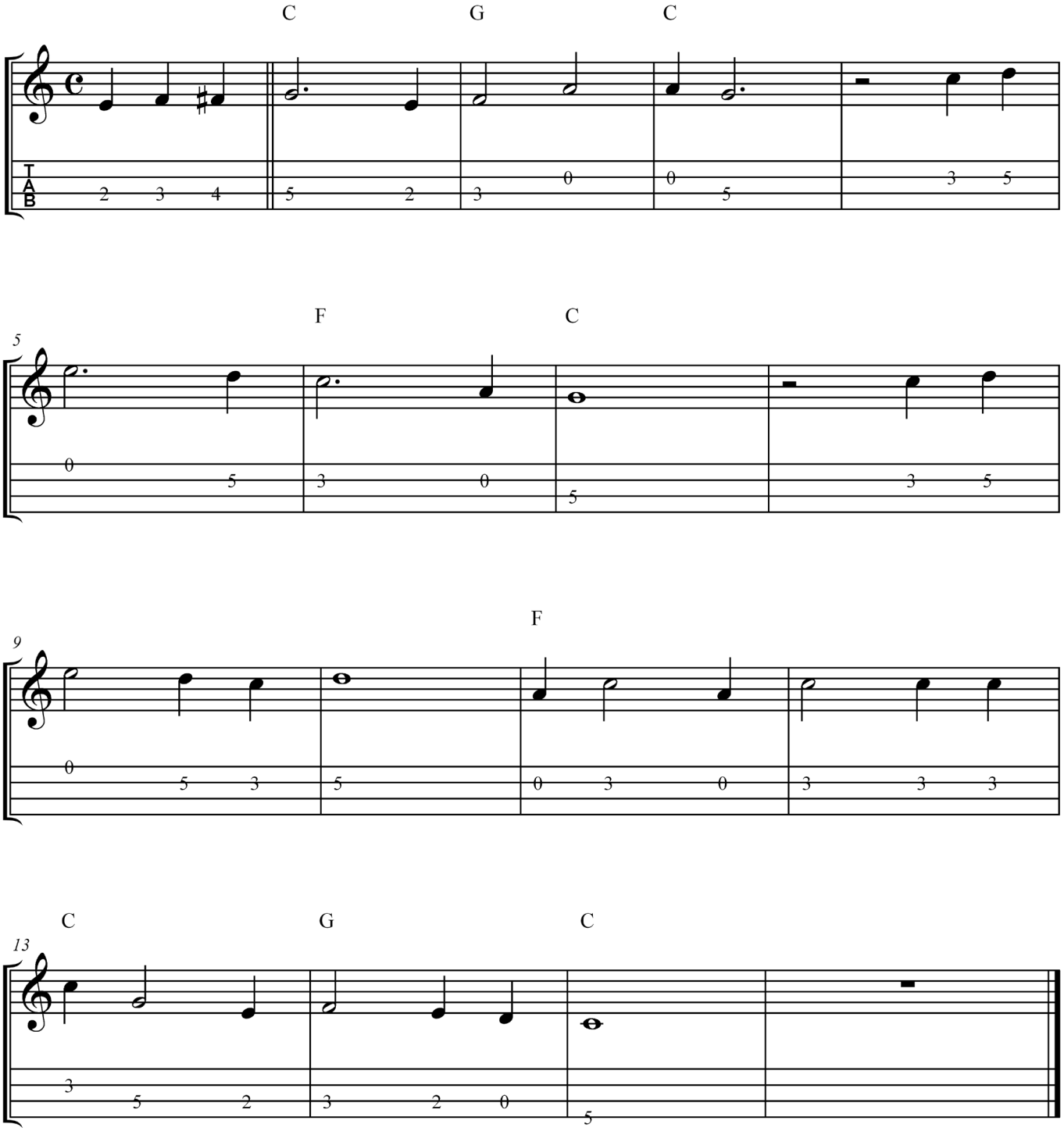
Example 24 is a mandolin solo for “Little Maggie.”

Example 24
Little Maggie
Mandolin Solo with Double Stops



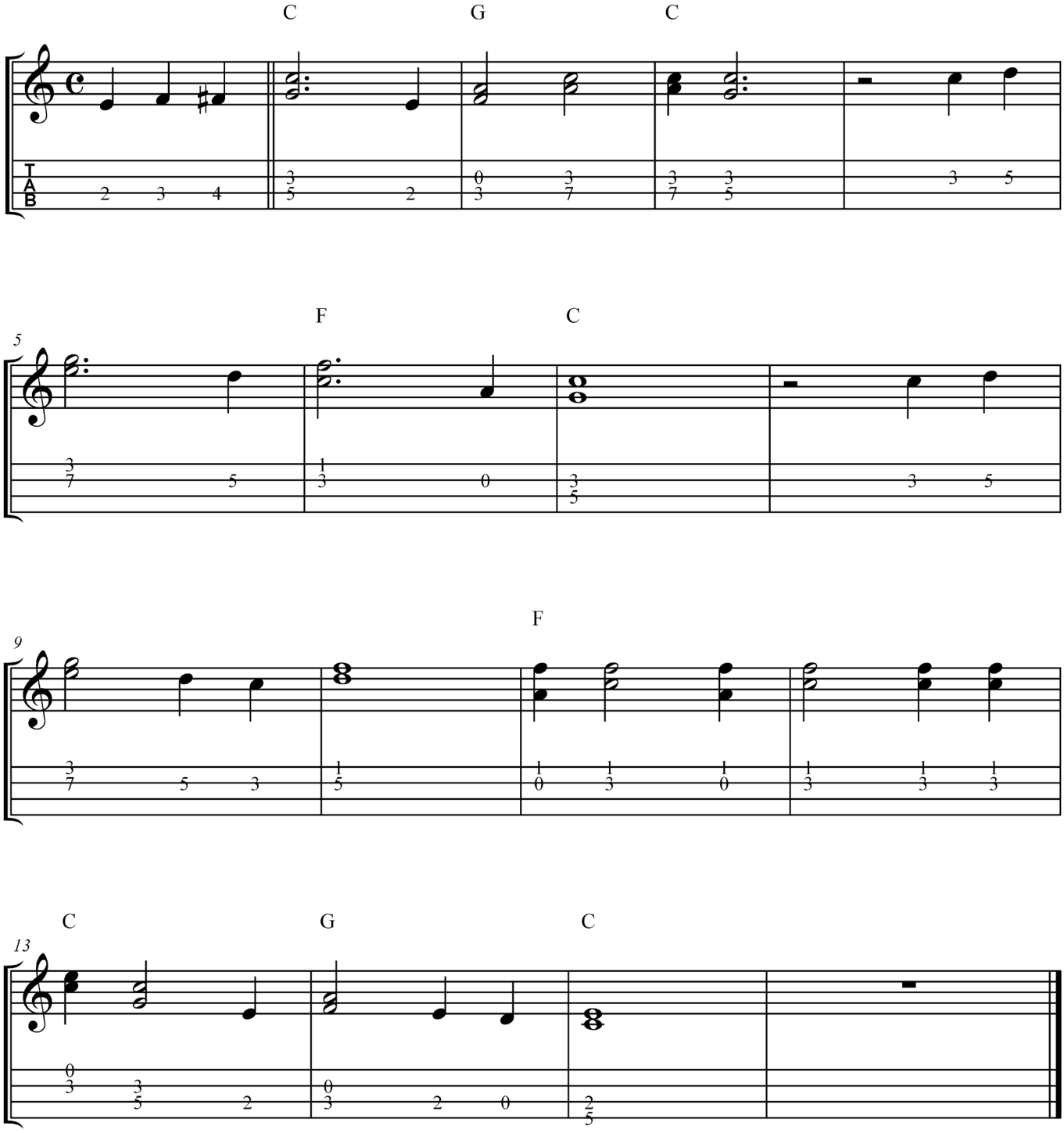
Let's continue with different keys. Example 25 has the melody to "Dark Hollow" in the key of C.

Example 25
Dark Hollow
Simple Melody



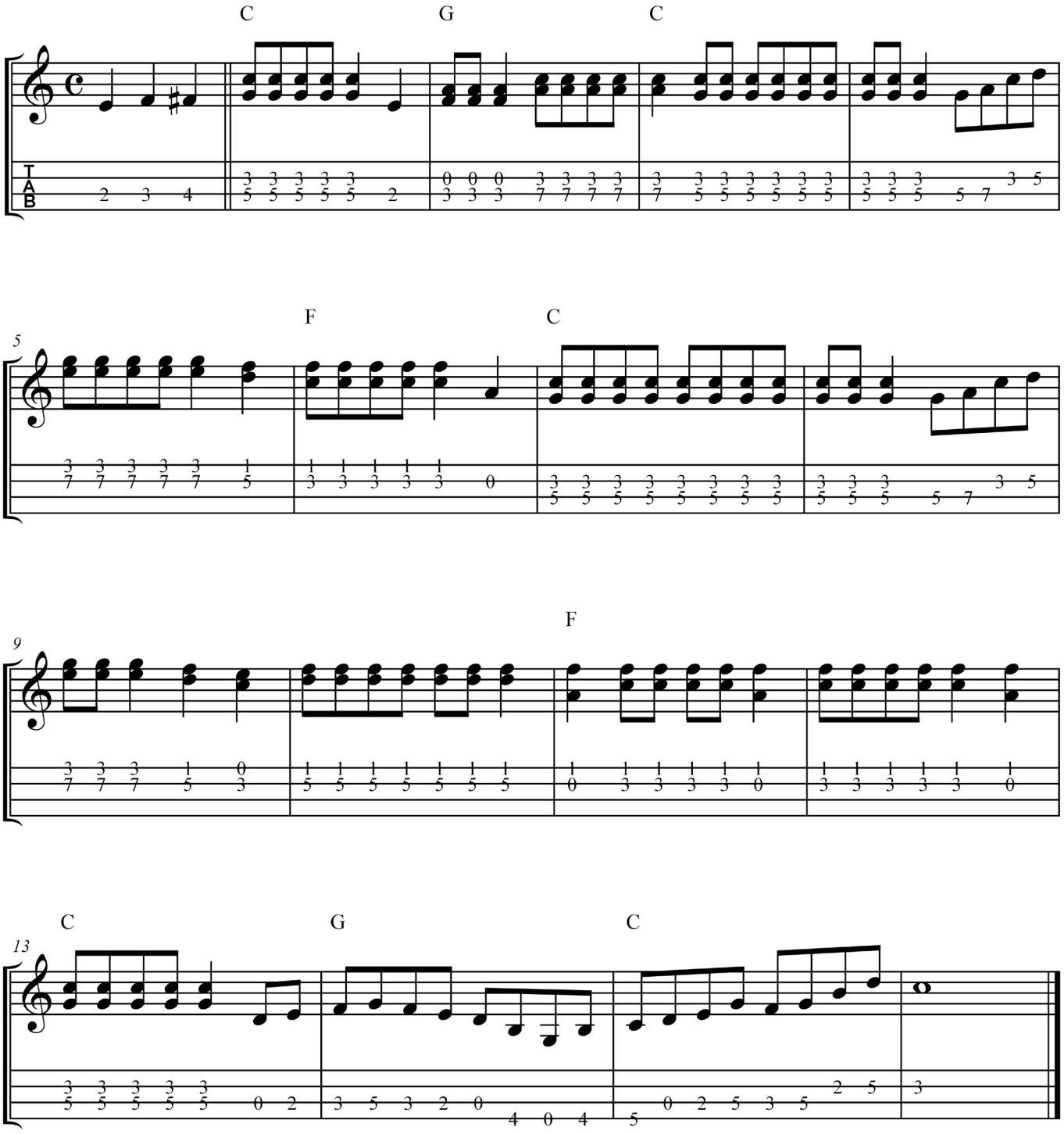
There are several places in “Dark Hollow” where the melody is not a note of the chord. In these cases, use your ear. You can choose to play a double stop or not. Example 26 shows one possible set of double stops for “Dark Hollow.”

Example 26
Dark Hollow
Simple Melody with Double Stops



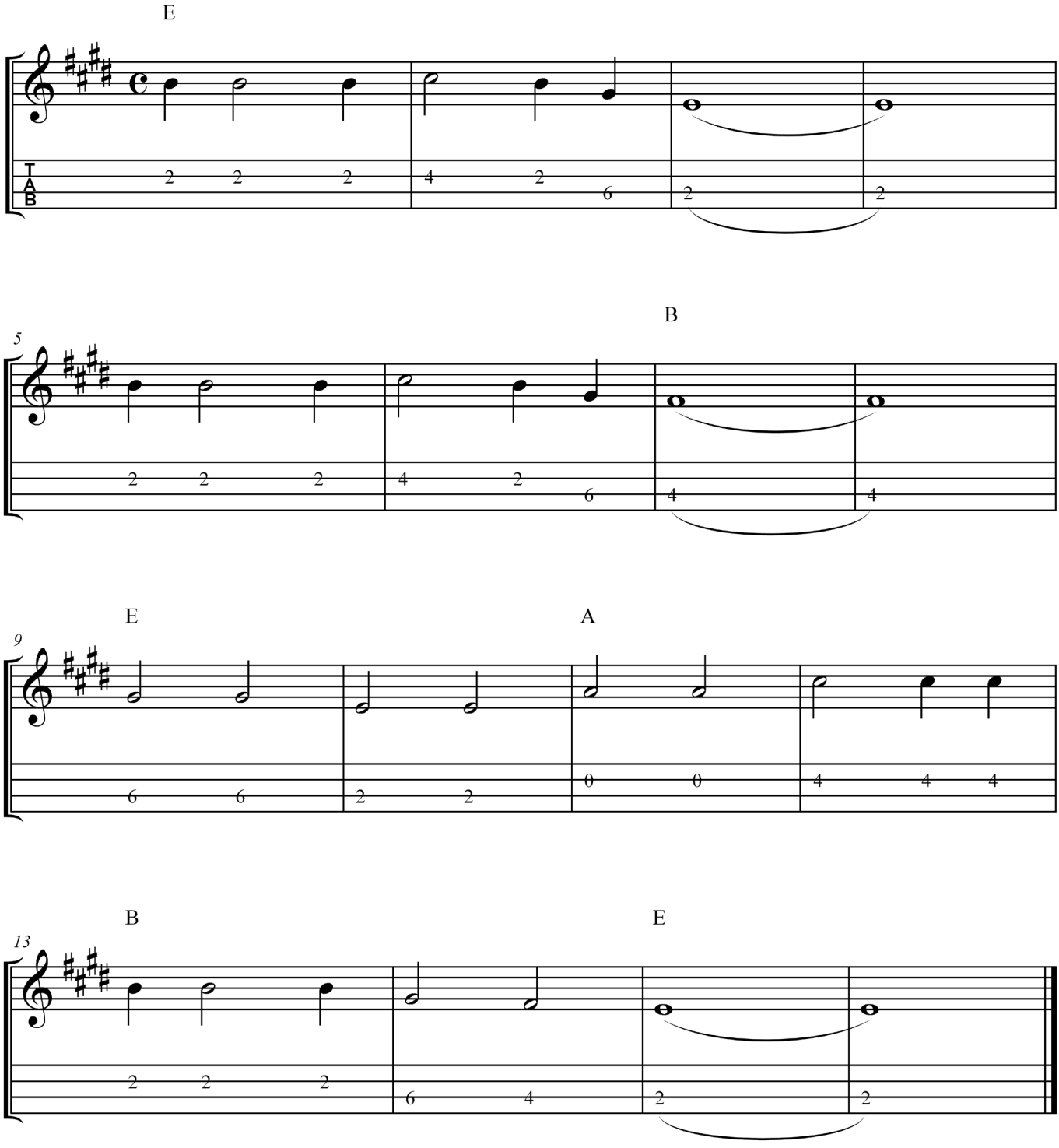
Example 27 is a mandolin solo made from these double stops.

Example 27
Dark Hollow
Mandolin Solo with Double Stops



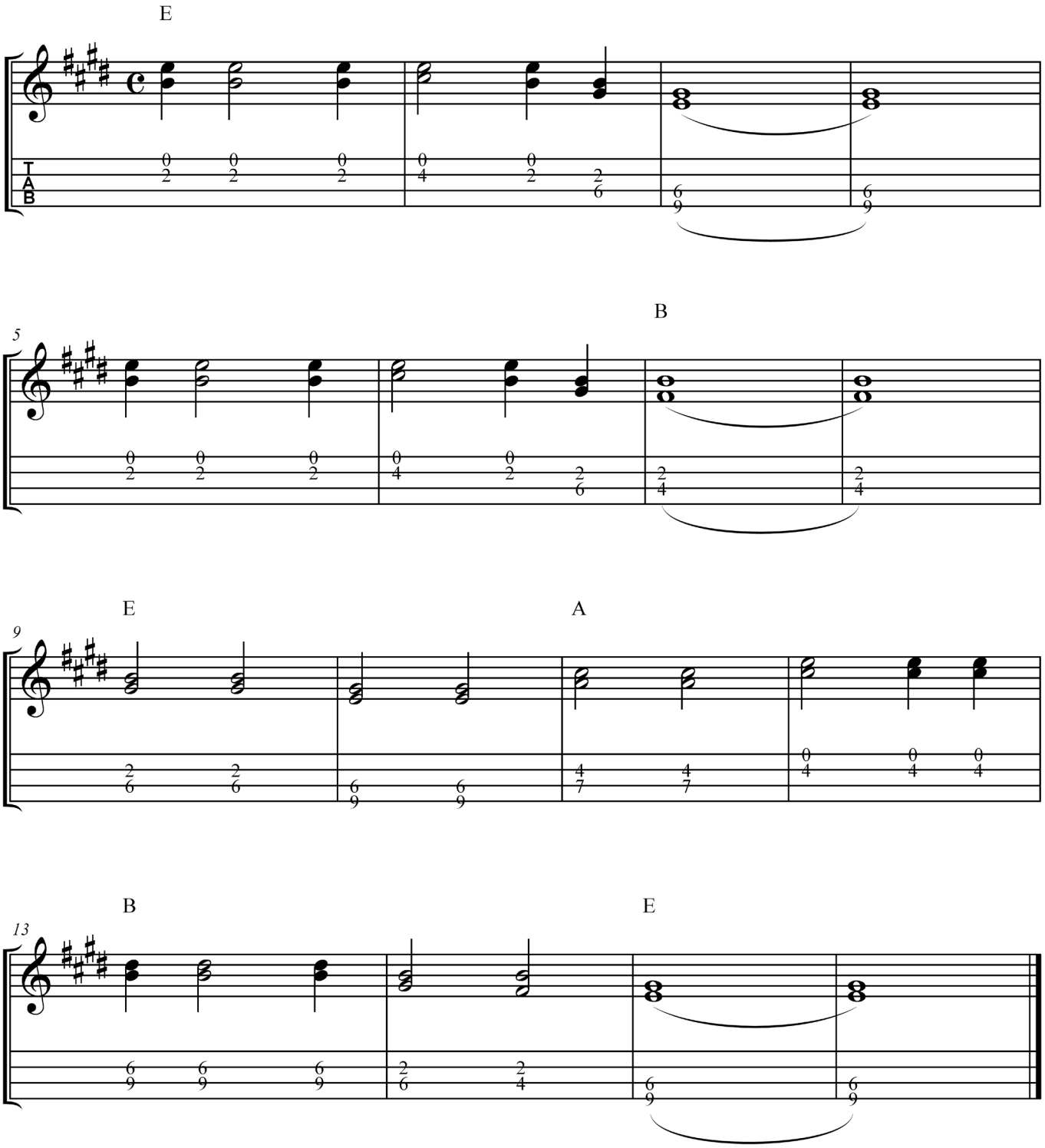
Example 28 has the melody to “New River Train” in the key of E.

Example 28
New River Train
Simple Melody



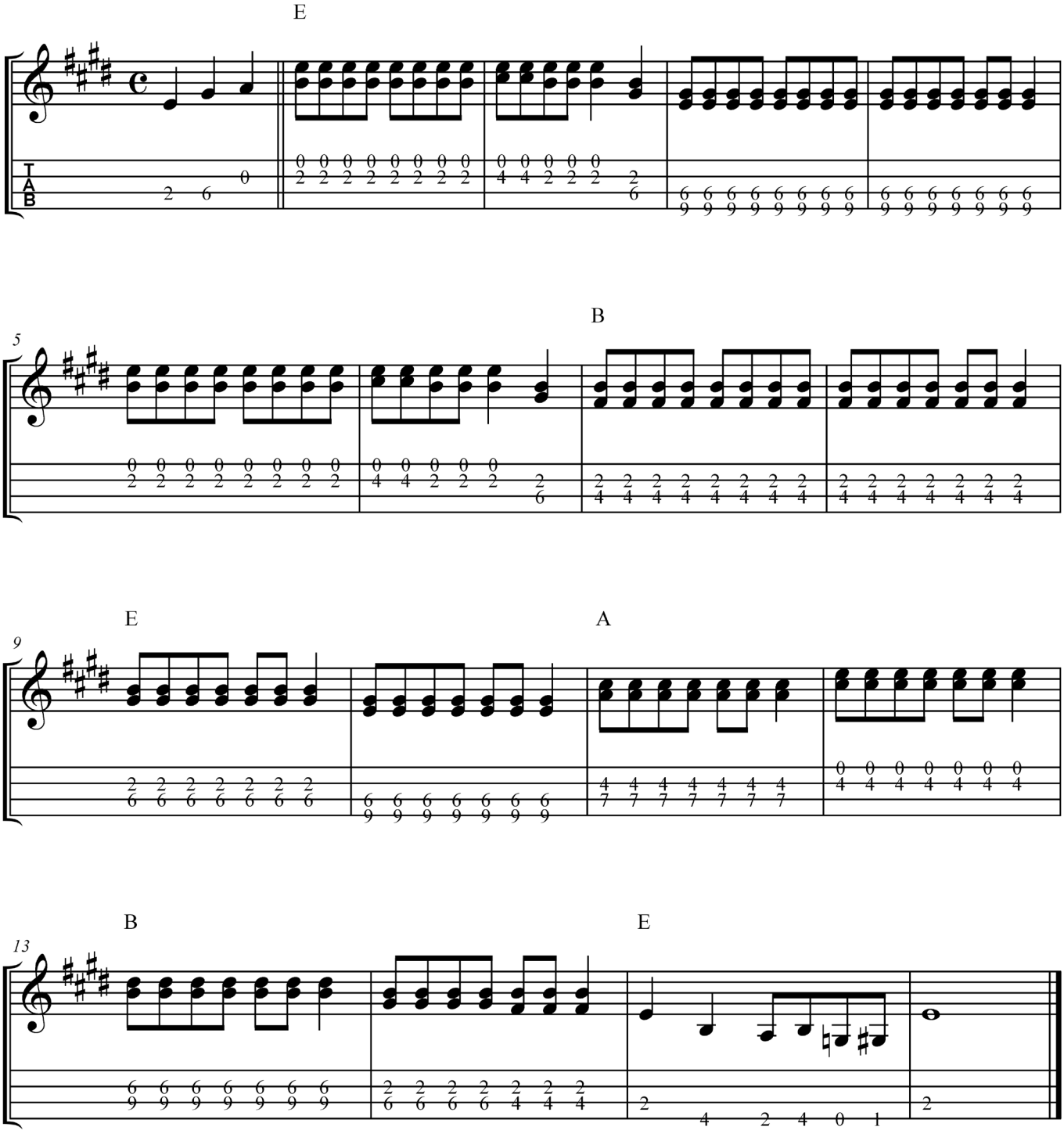
Example 29 is the double stops to “New River Train.”

Example 29
New River Train
Simple Melody with Double Stops



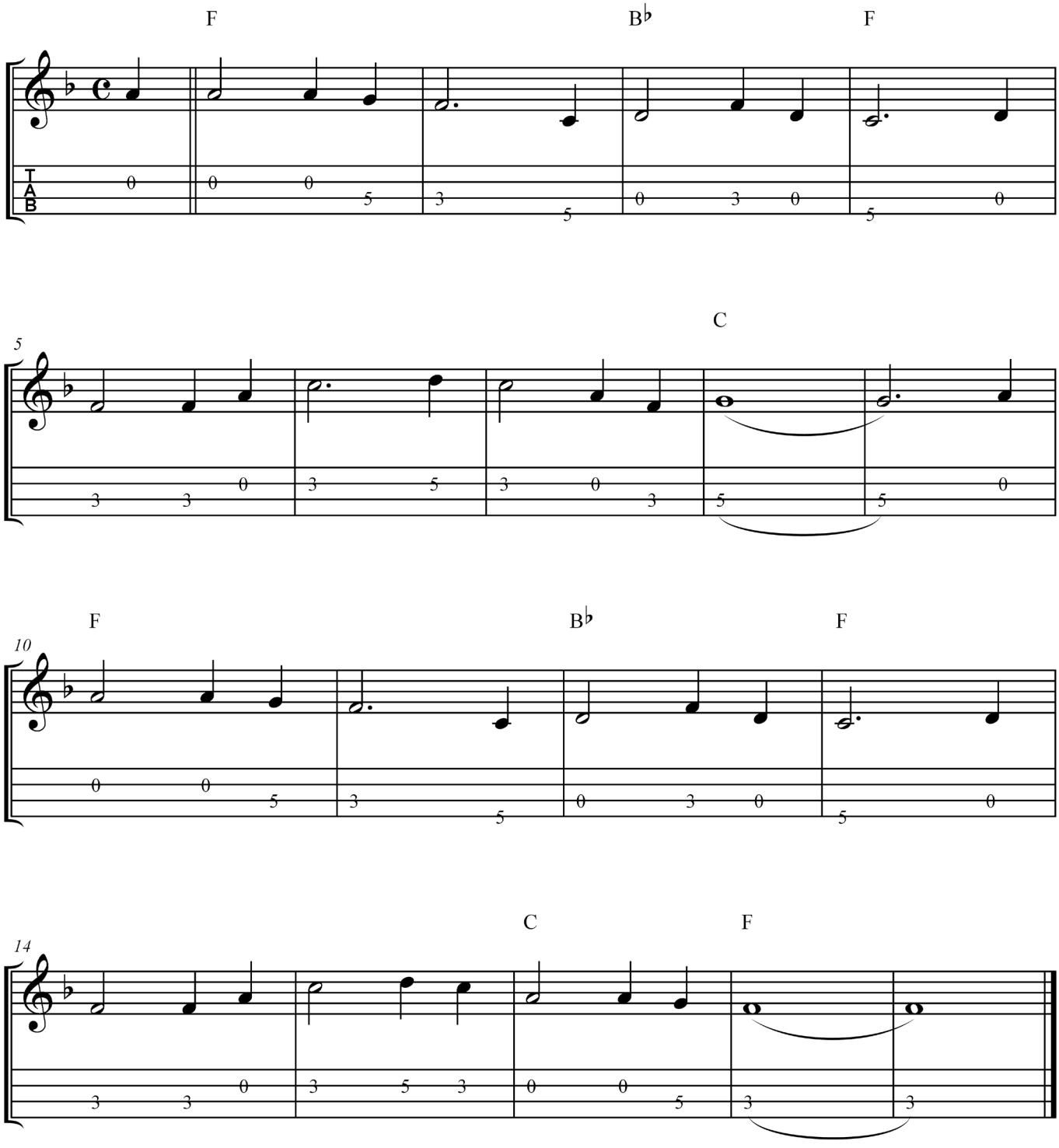
Example 30 is a mandolin solo for “New River Train.”

Example 30
New River Train
Mandolin Solo with Double Stops



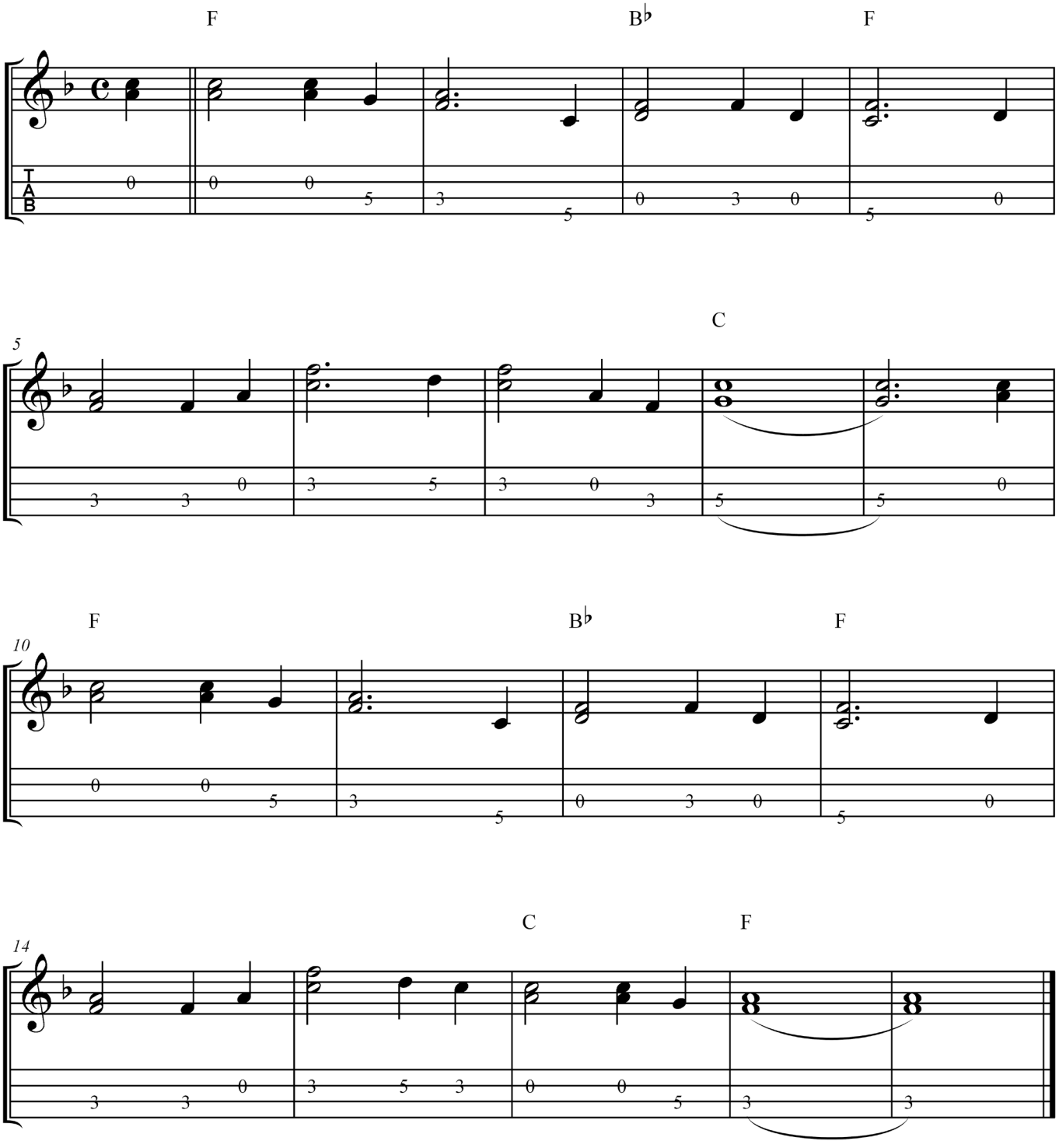
Let's continue with double stops in many keys. Example 31 is the melody to "I Can't Feel At Home In This World Anymore" in F.

Example 31
I Can't Feel At Home In This World Anymore
Simple Melody



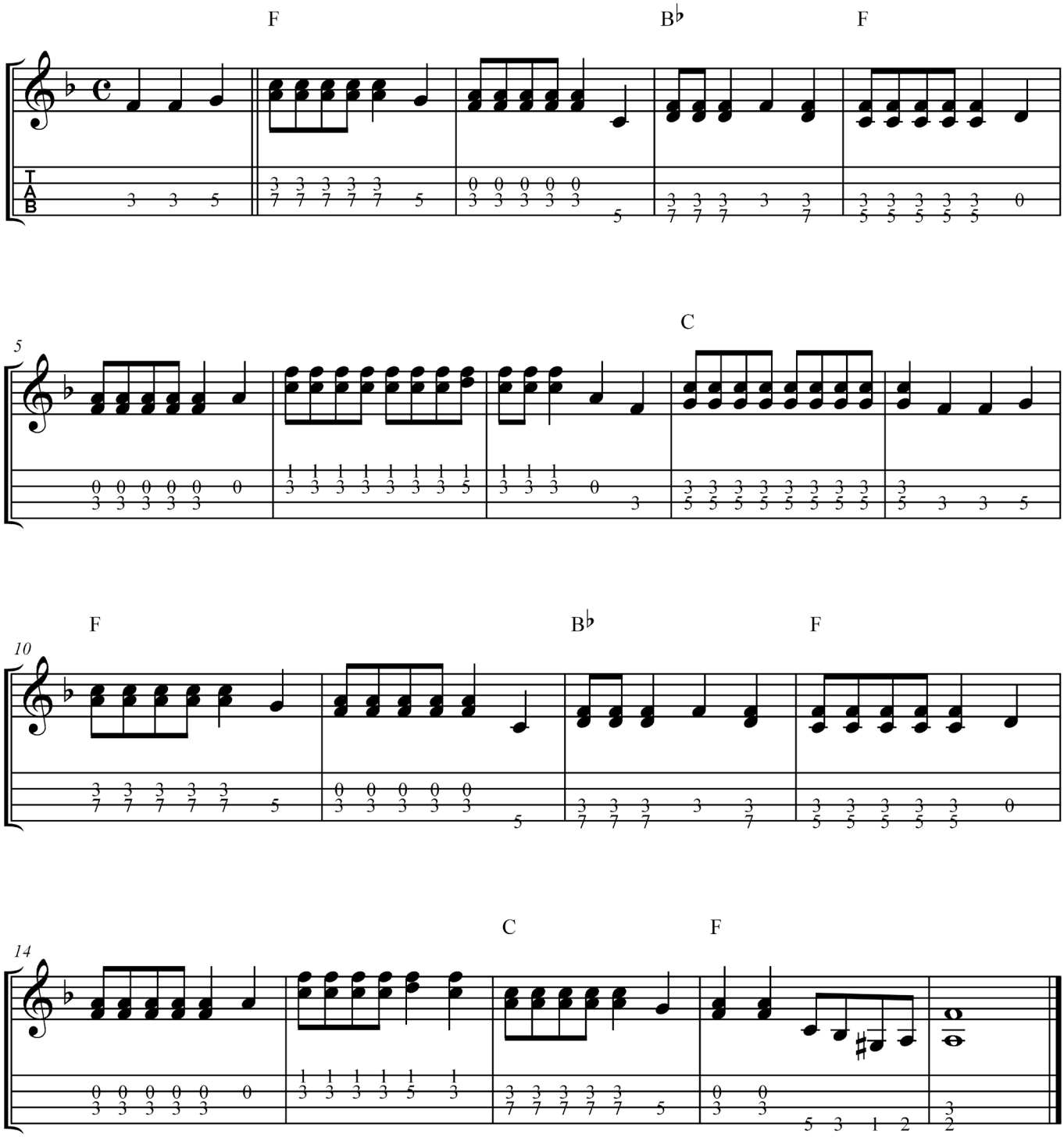
In measure 16 above, we have an A note against a C chord. We will just put a C note above it as that sounds fine. Example 32 has the double stops.

Example 32
I Can't Feel At Home In This World Anymore
Simple Melody With Double Stops



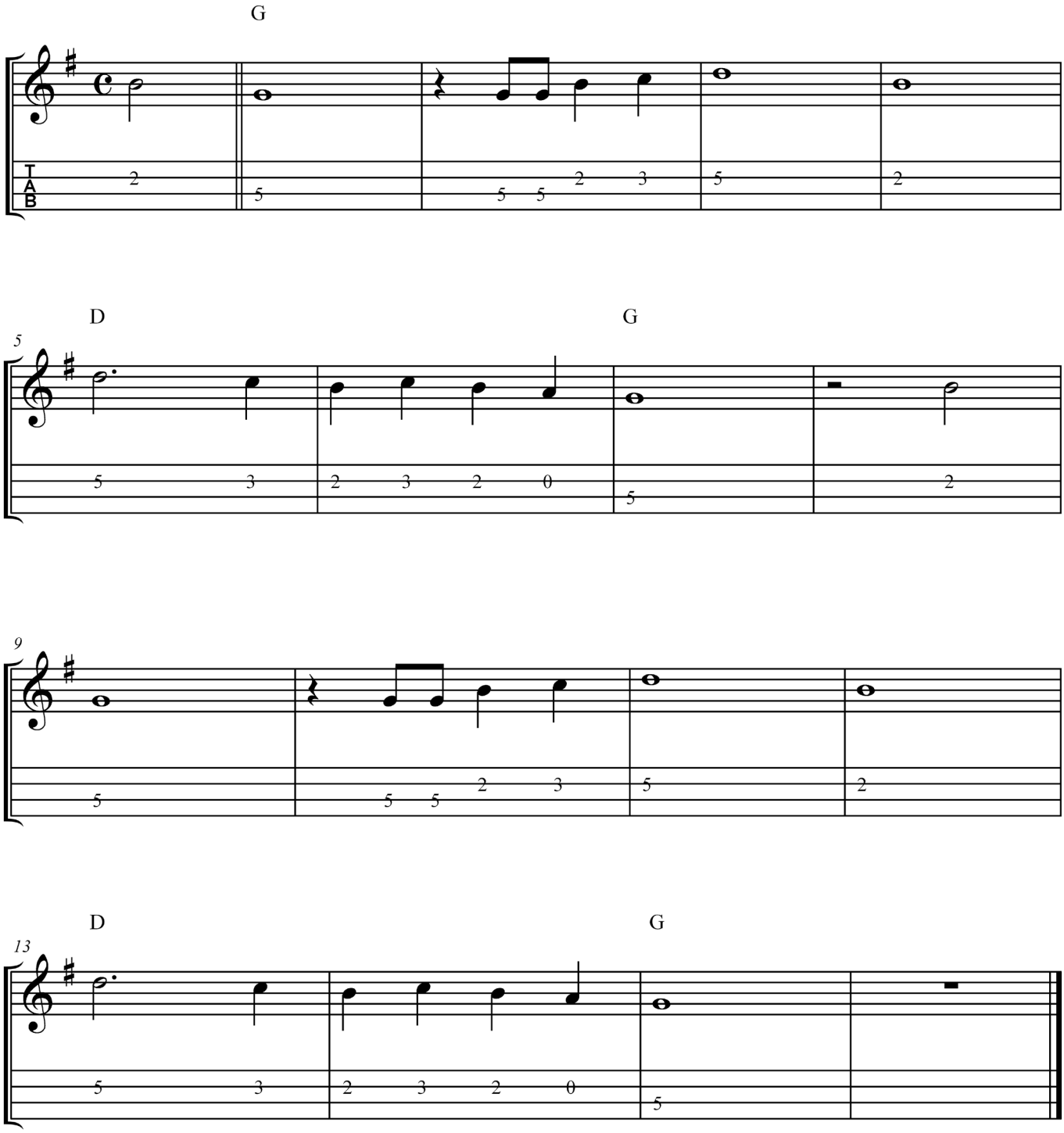
A mandolin solo is in example 33.

Example 33
I Can't Feel At Home In This World Anymore
Mandolin Solo With Double Stops



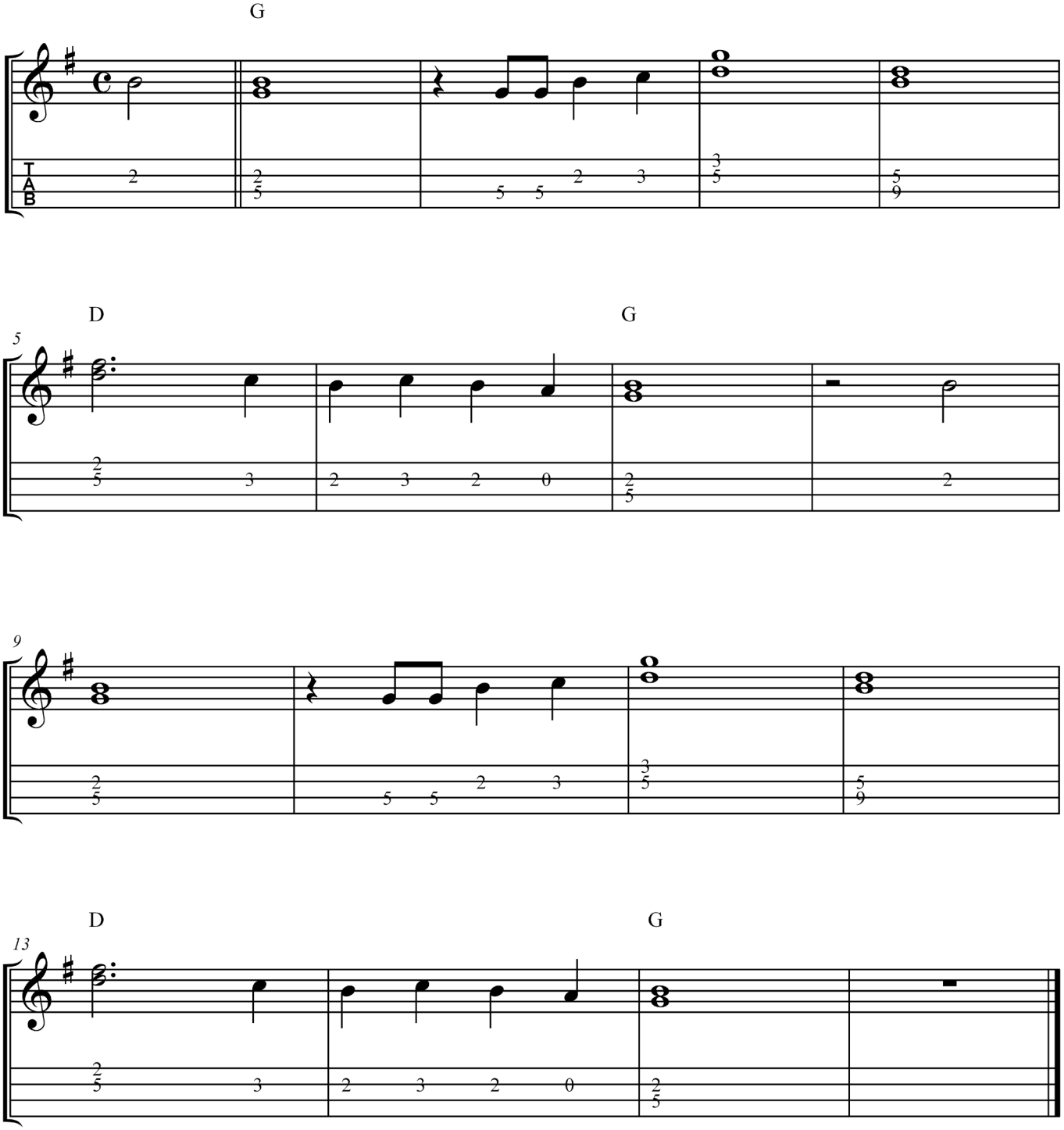
Example 34 has the melody of the verse of “Columbus Stockade Blues” in the key of G.

Example 34
Colombus Stockade Blues (Verse)
Simple Melody



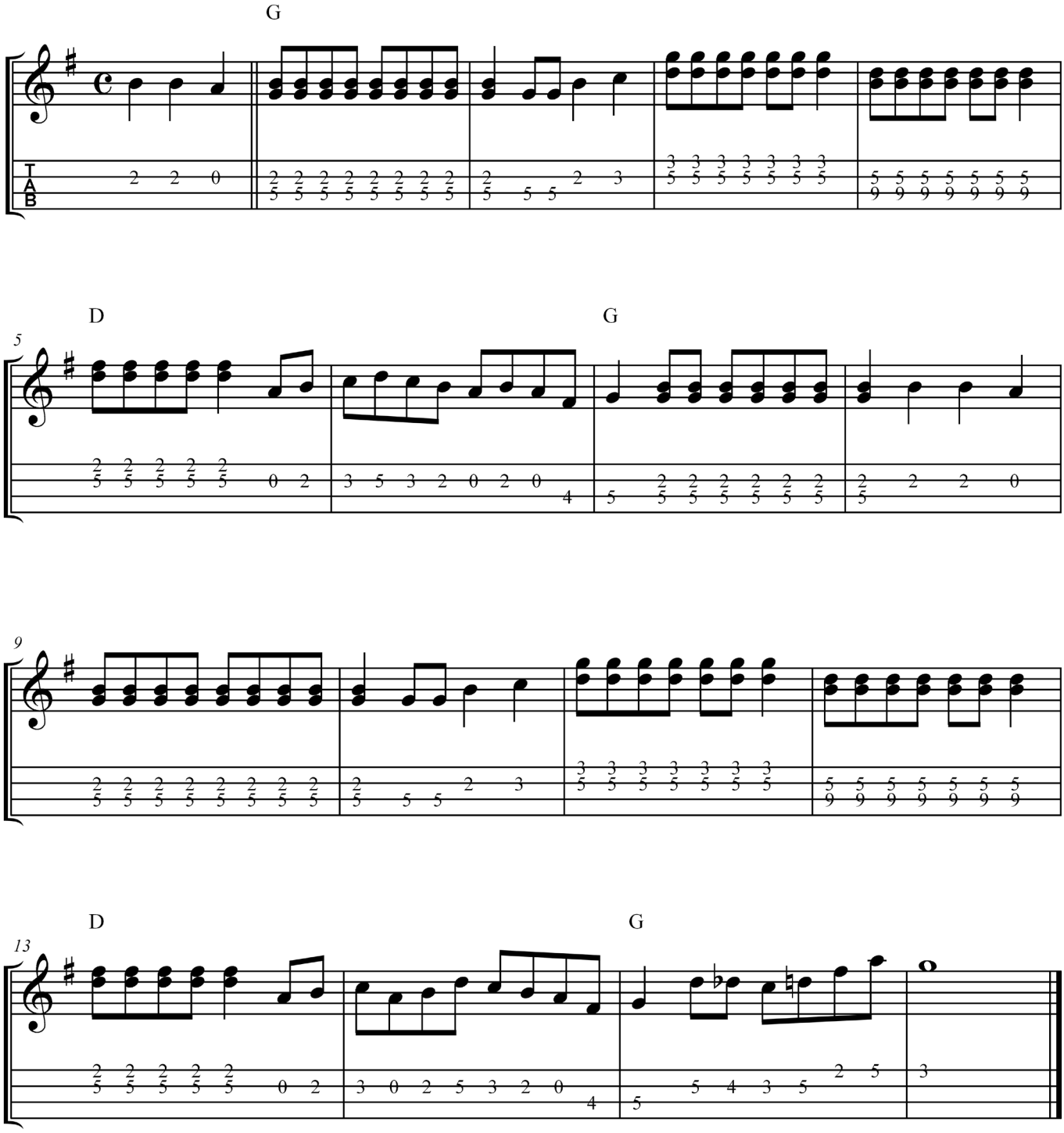
Example 35 is the double stops to the verse of “Columbus Stockade Blues” in the key of G.

Example 35
Colombus Stockade Blues (Verse)
Simple Melody With Double Stops



Example 36 is a mandolin solo to the verse of “Columbus Stockade Blues” in the key of G.

Example 36
Colombus Stockade Blues (Verse)
Mandolin Solo With Double Stops



Now you have seen the most used double stops for bluegrass mandolin solos in all the common bluegrass keys (A, B, Bb, C, D, E, F, G). For the most part we

have used the guidelines introduced in chapter 3. This can be done for any melody, any chord progression in any key, major or minor. Those guidelines are reviewed here.

The most common way of playing bluegrass double stops:

1) Find the sustained melody notes (usually held two beats or longer). These sustained notes are where we play the double stops. These can also be one note that is repeated over a few beats.

2) See what chord is being played by the rhythm section on this note.

3) If this sustained melody note is a note of the chord (it usually is), the double stop is the next *chord tone* (note of the chord) higher.

Chapter 5
Double Stops In Minor Keys

In chapters 3 and 4 we looked at a way to find double stops. All the examples in these chapters were songs in major keys with major chords. You may ask, what about minor keys and minor chords?

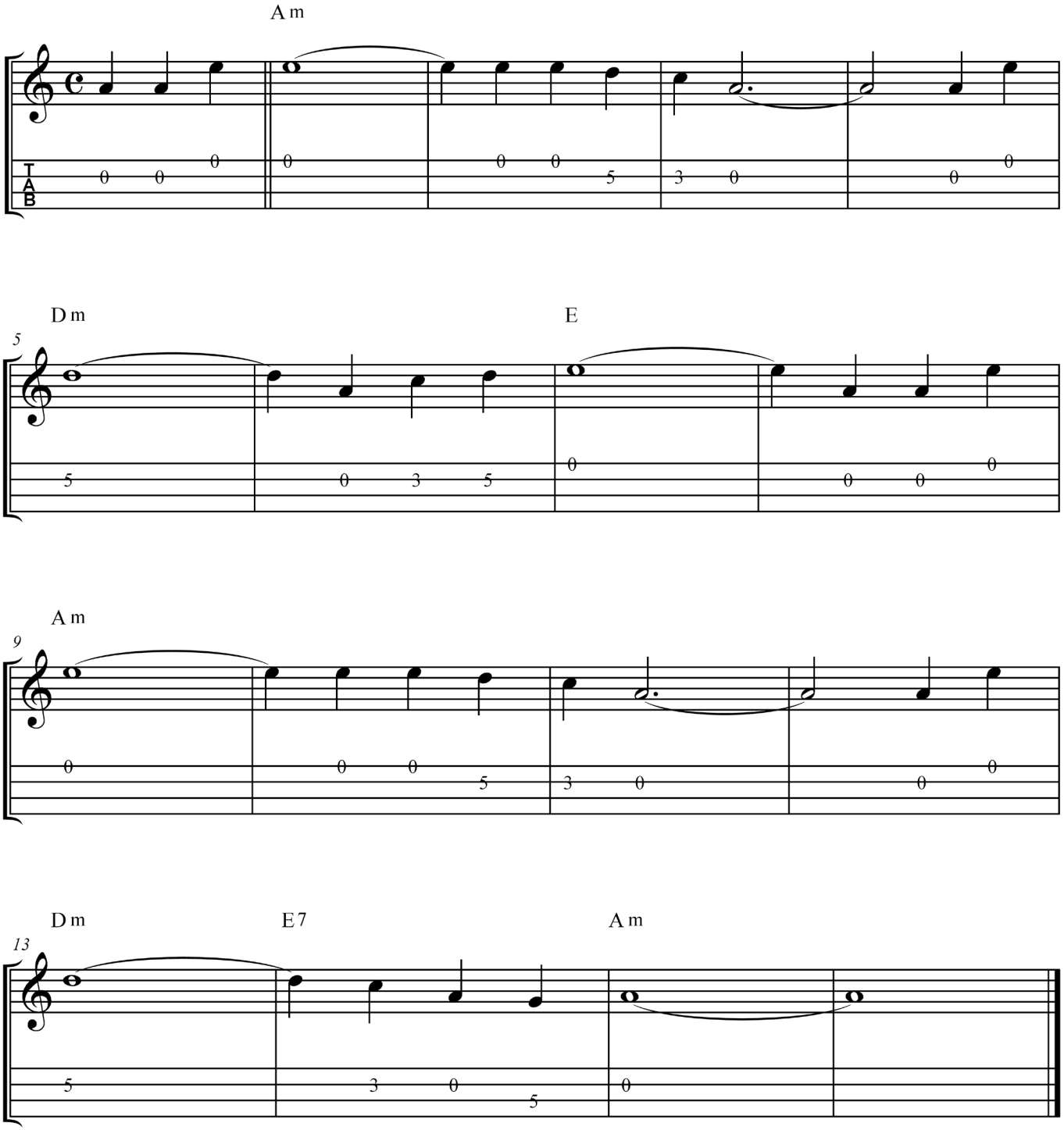
Turns out we do exactly the same process to find double stops for minor keys and chords. Suppose we had a tune where the chords are Am, Dm and E. Look at the notes in these chords.

Chord Name	Notes in Chord (Chord Tones)
Am	A C E
Dm	D F A
E	E G# B

Just use the same method previously described to find the double stop notes. For example, if the melody was the note A and the chord Am, the double stop note would be C, the next chord tone higher. If the melody was the note F and we had a D minor chord, the double stop note would be A, the next chord tone higher.

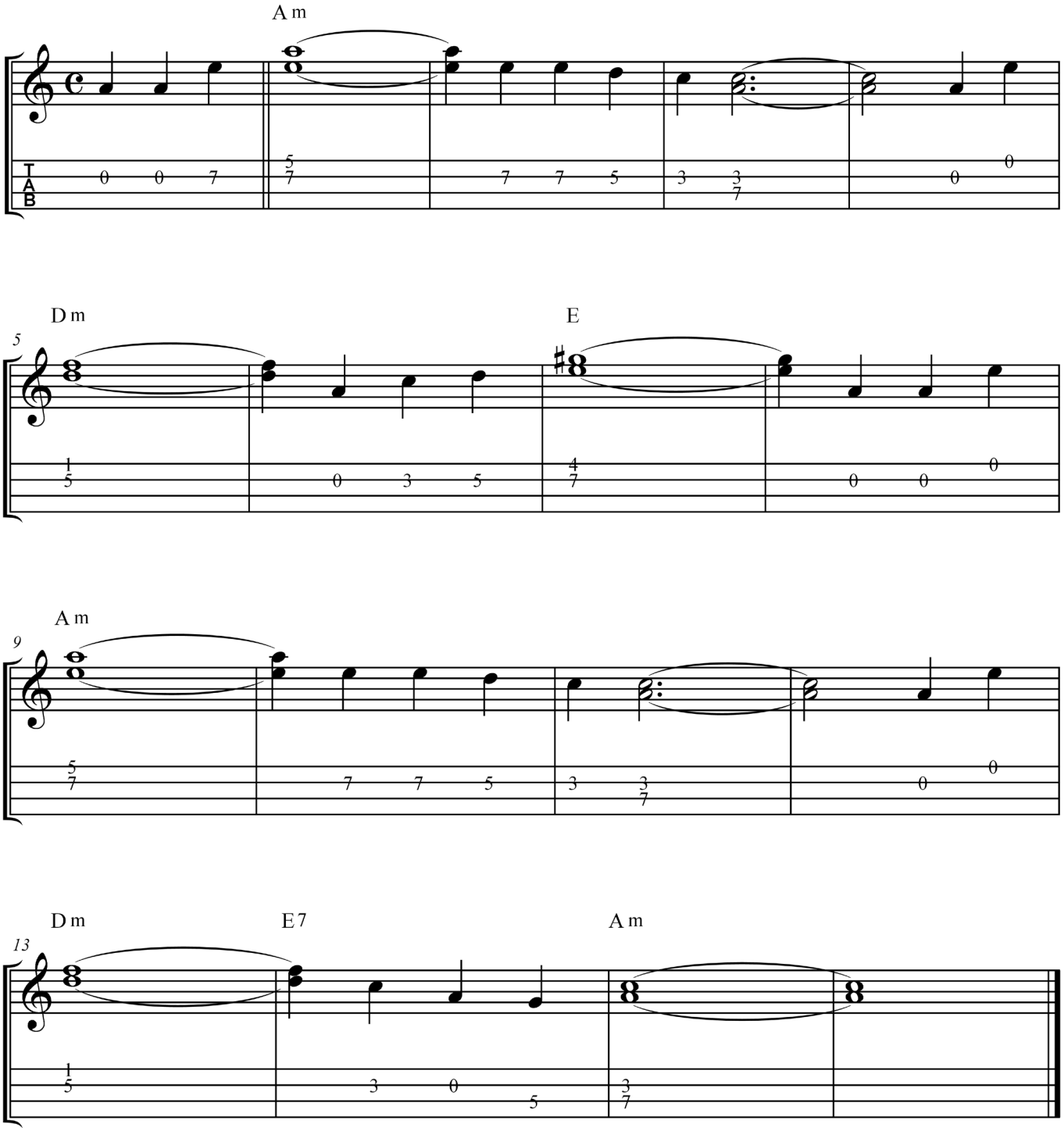
Example 37 is the melody to the verse of "Wayfaring Stranger."

Example 37
Wayfaring Stranger
Simple Melody



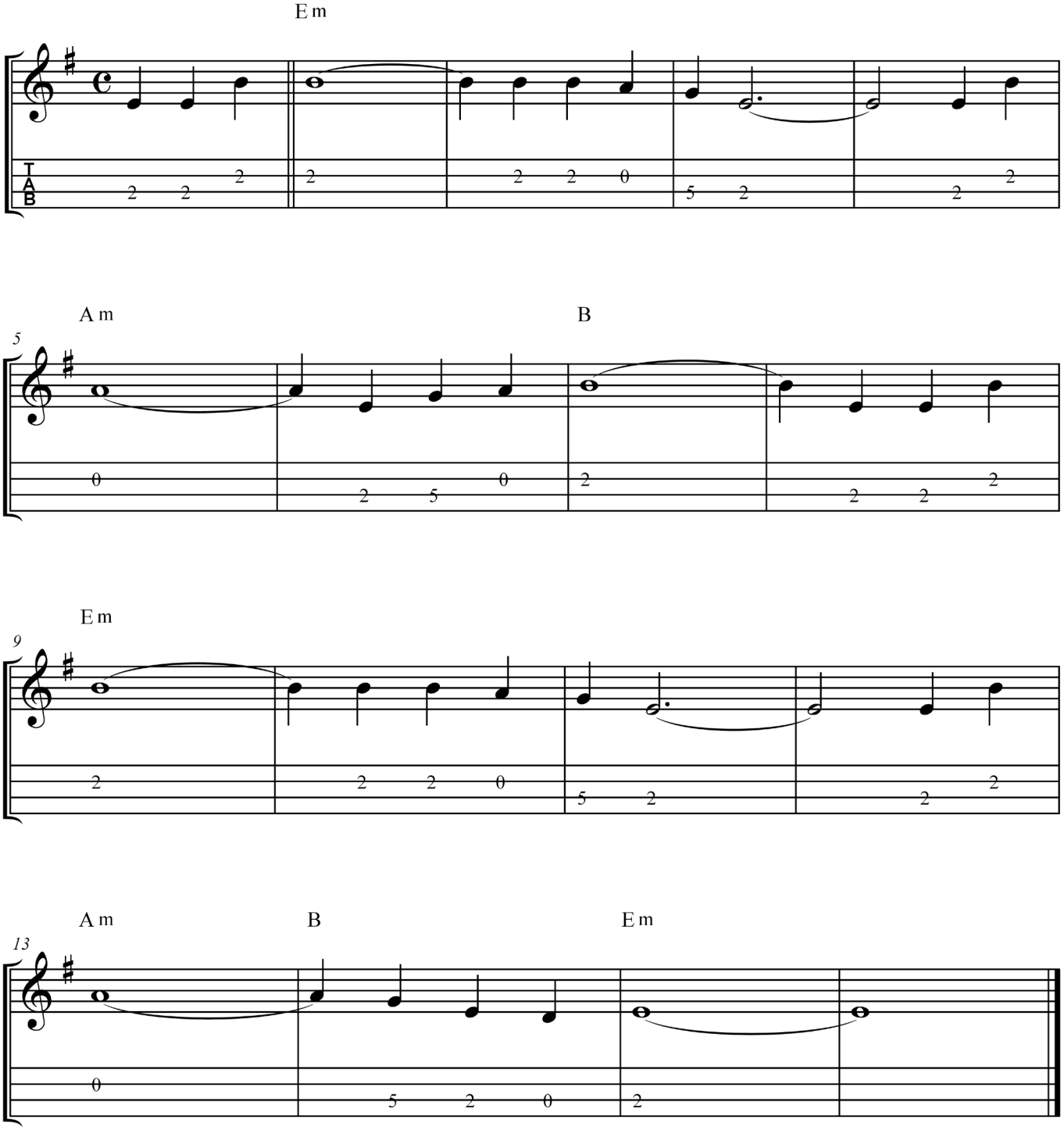
Example 38 are the double stops to the verse of “Wayfaring Stranger.”

Example 38
Wayfaring Stranger
Simple Melody With Double Stops



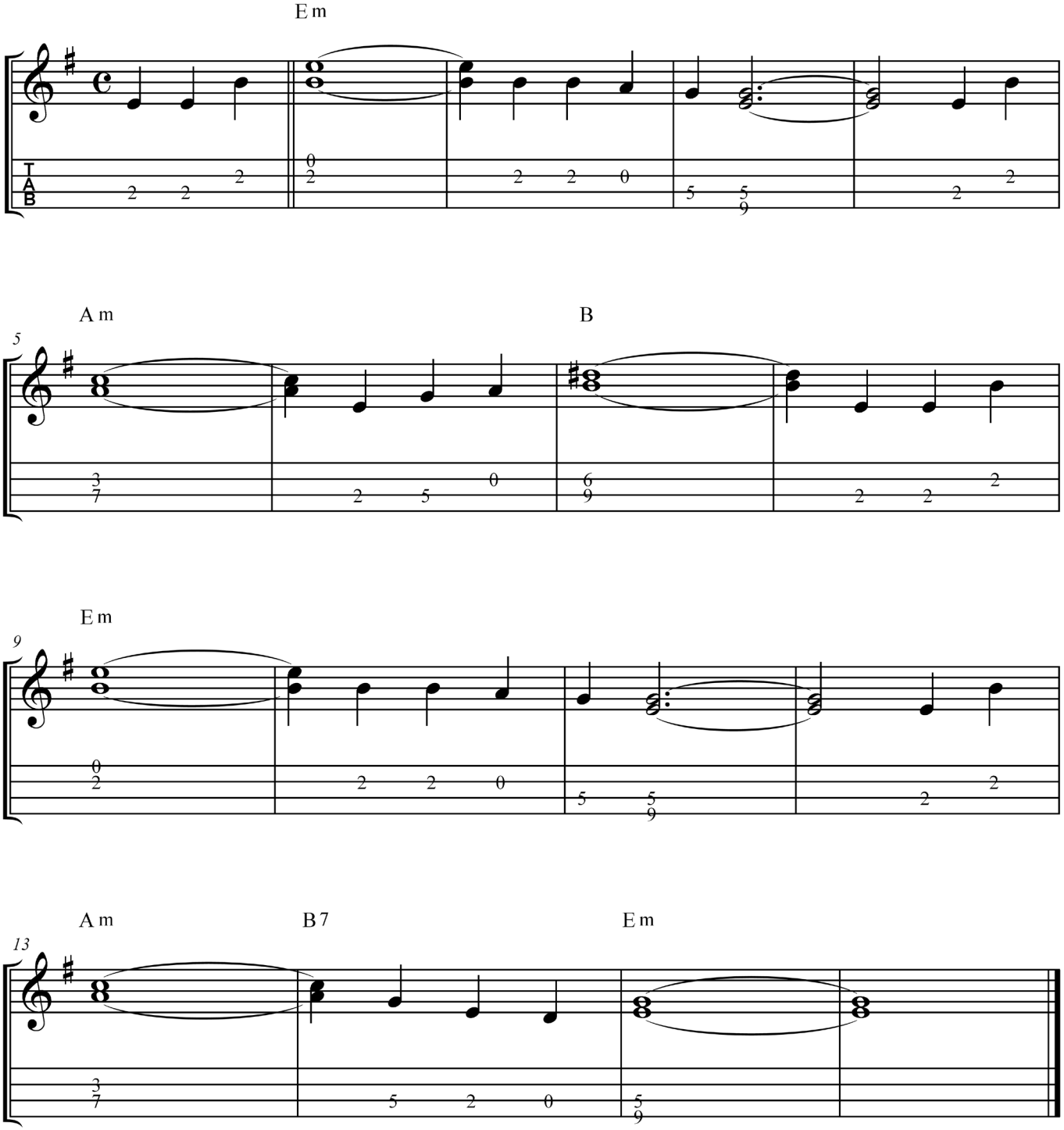
Example 39 shows the verse melody to “Wayfaring Stranger” in Em.

Example 39
Wayfaring Stranger
Simple Melody



Example 40 shows the double stops.

Example 40
Wayfaring Stranger
Simple Melody With Double Stops



It makes no difference the key or the chord. The most common double stop is found by the same method, reviewed once more here.

The most common way of playing bluegrass double stops:

1) Find the sustained melody notes (usually held two beats or longer). These sustained notes are where we play the double stops. These can also be one note that is repeated over a few beats.

2) See what chord is being played by the rhythm section on this note.

3) If this sustained melody note is a note of the chord (it usually is), the double stop is the next *chord tone* (note of the chord) higher.

Before moving forward in this book, take the time to learn MANY songs in MANY keys using these double stops. Eventually you will be able to do this on any song you know.

Chapter 6
Other Bluegrass Double Stops

The previous chapters have focused on the most common double stops for bluegrass mandolin. This is a good place to start as it really gives that sound. However, there are also others ways to play double stops.

The second most common way of playing bluegrass double stops:

1) Find the sustained melody notes. These sustained notes are where we play the double stops.

2) See what chord is being played by the rhythm section on this note.

3) If this sustained melody note is a note of the chord (it usually is), the double stop is the two *chord tones* (notes of the chord) lower.

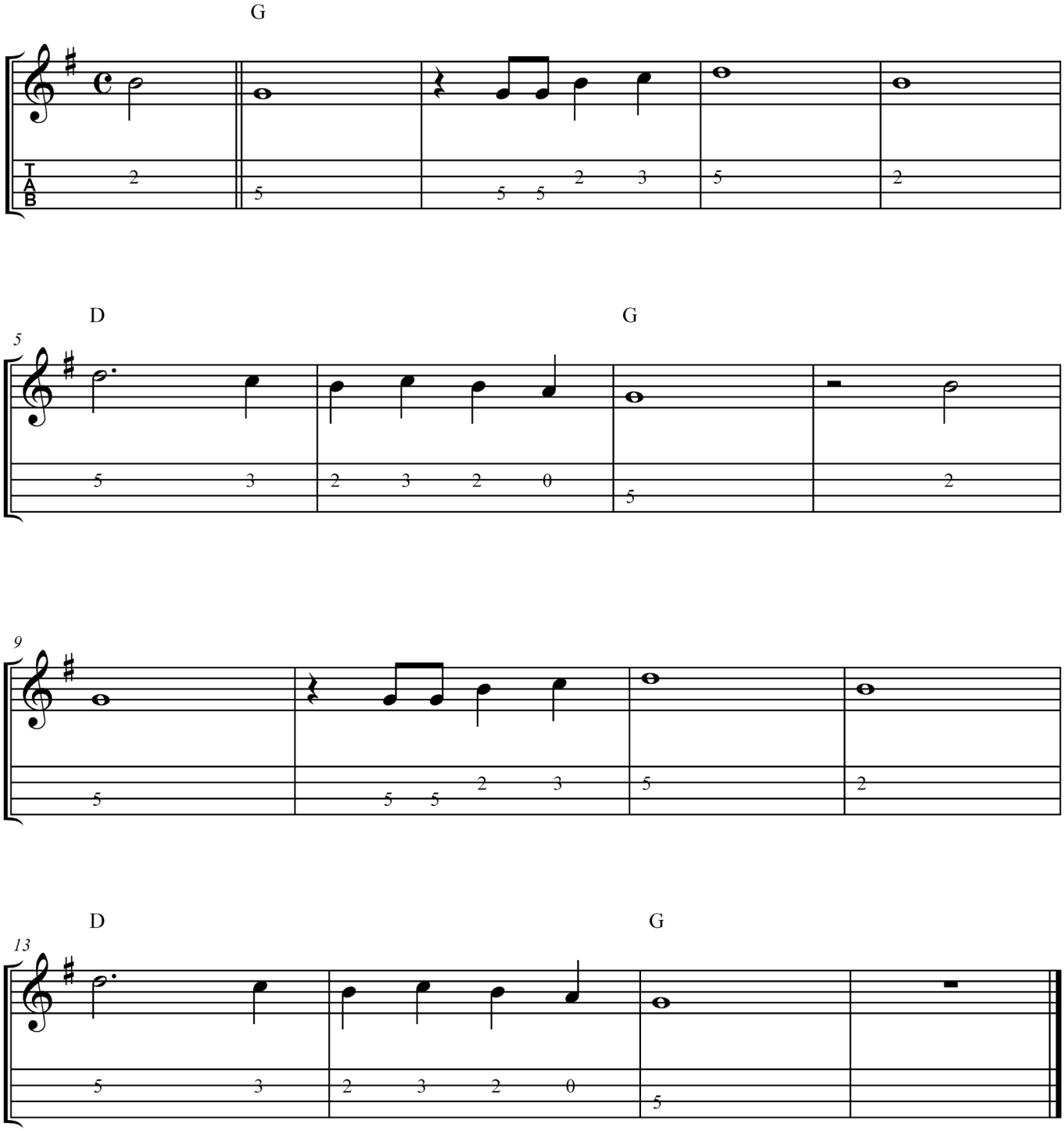
For example, if we want to add a double stop to a B melody note on a G chord.

Chord Name		Notes In Chord	
G	higher sound	G	
		D	(One Chord Tone Higher)
		B	(Melody)
		G	
		D	(Two Chord Tones Lower)
		B	
	lower sound	G	

The notes in a G chord are the notes G, B and D. One chord tone higher is the note D. Two chord tones lower is the note D. The two most common double stop notes are the same note one octave apart!

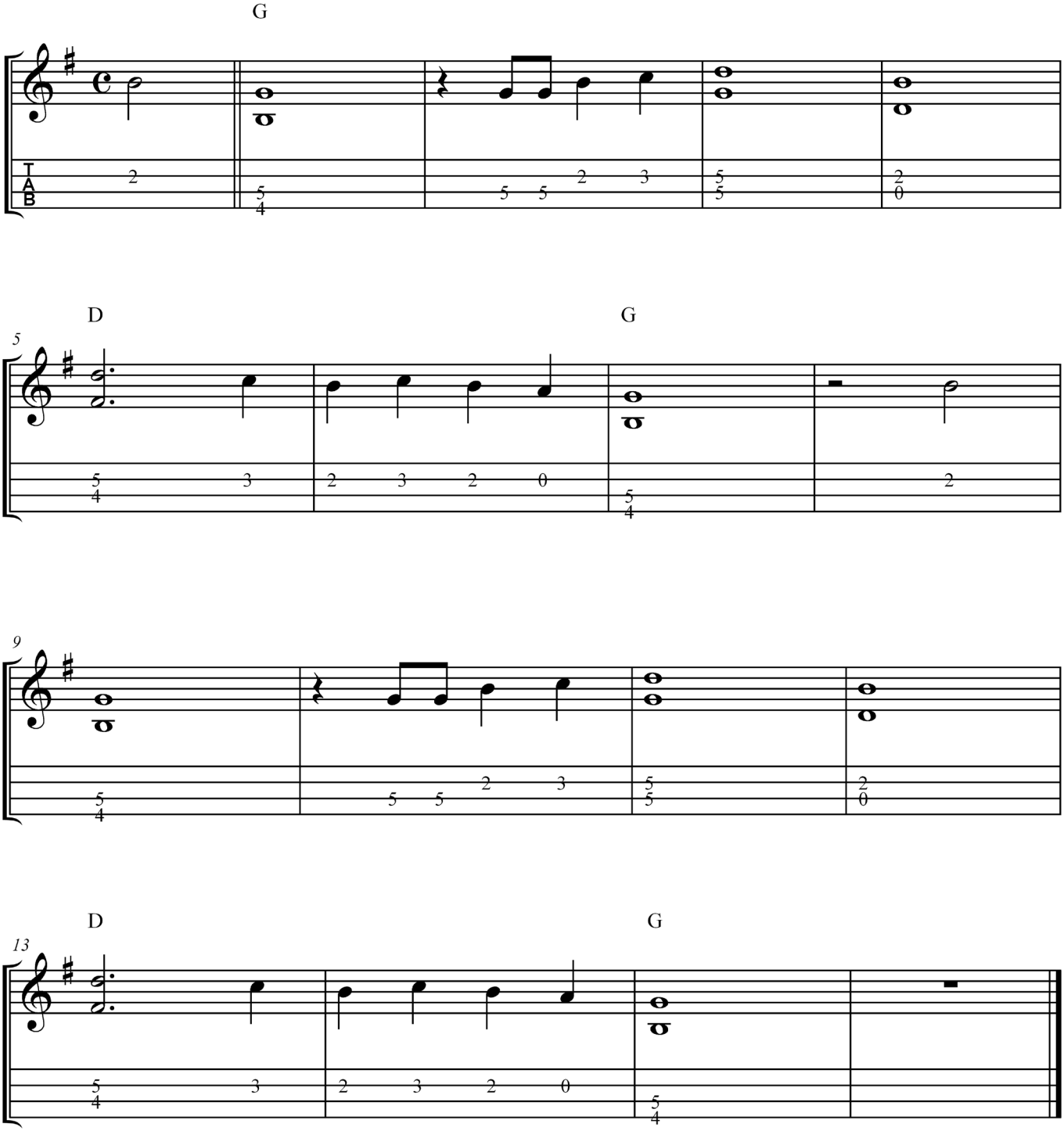
Look at this on "Columbus Stockade Blues." Review example 34.

Example 34
Colombus Stockade Blues (Verse)
Simple Melody



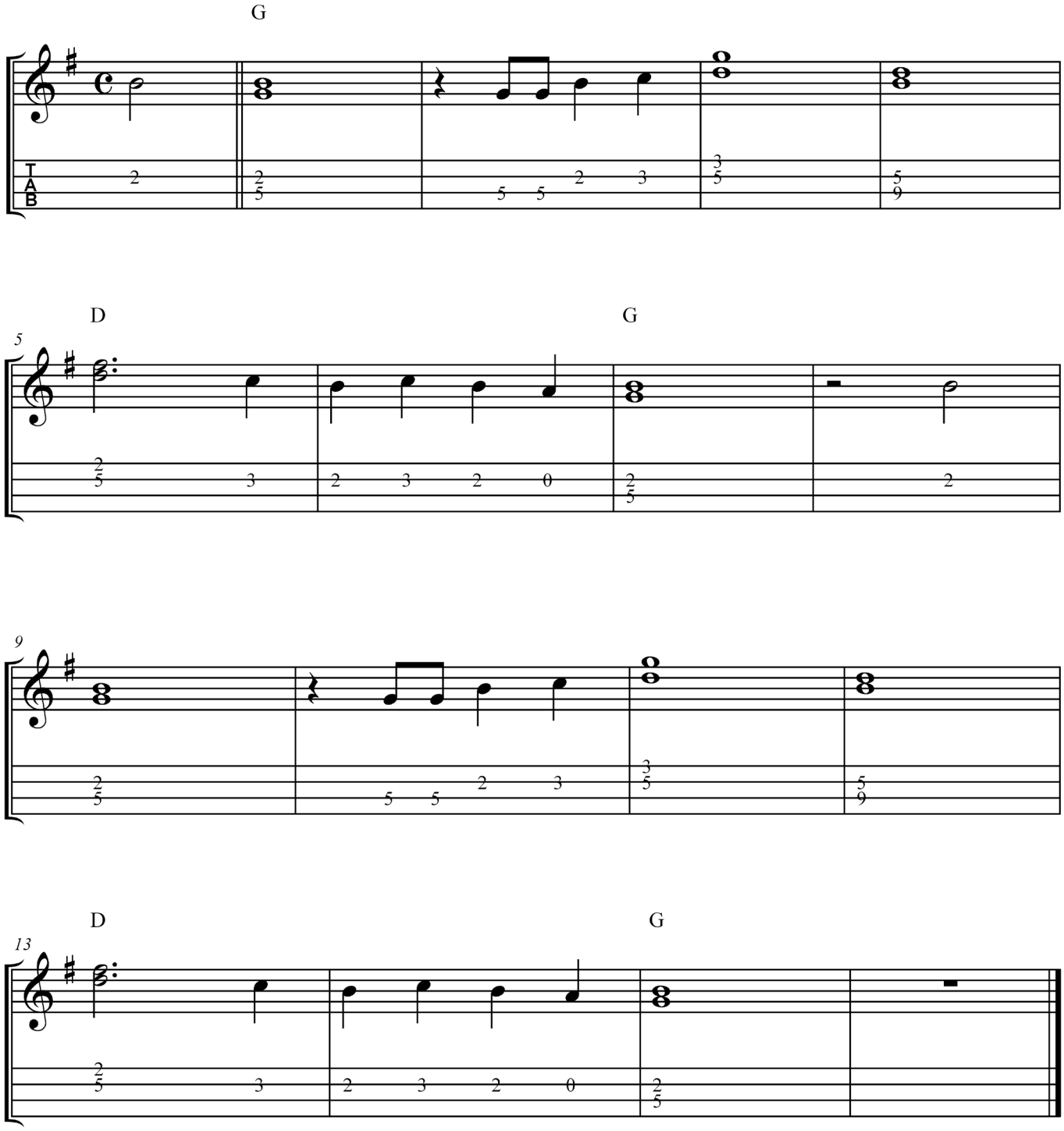
Example 41 has the double stops two chord tones below the melody.

Example 41
Colombus Stockade Blues (Verse)
Simple Melody Double Stops



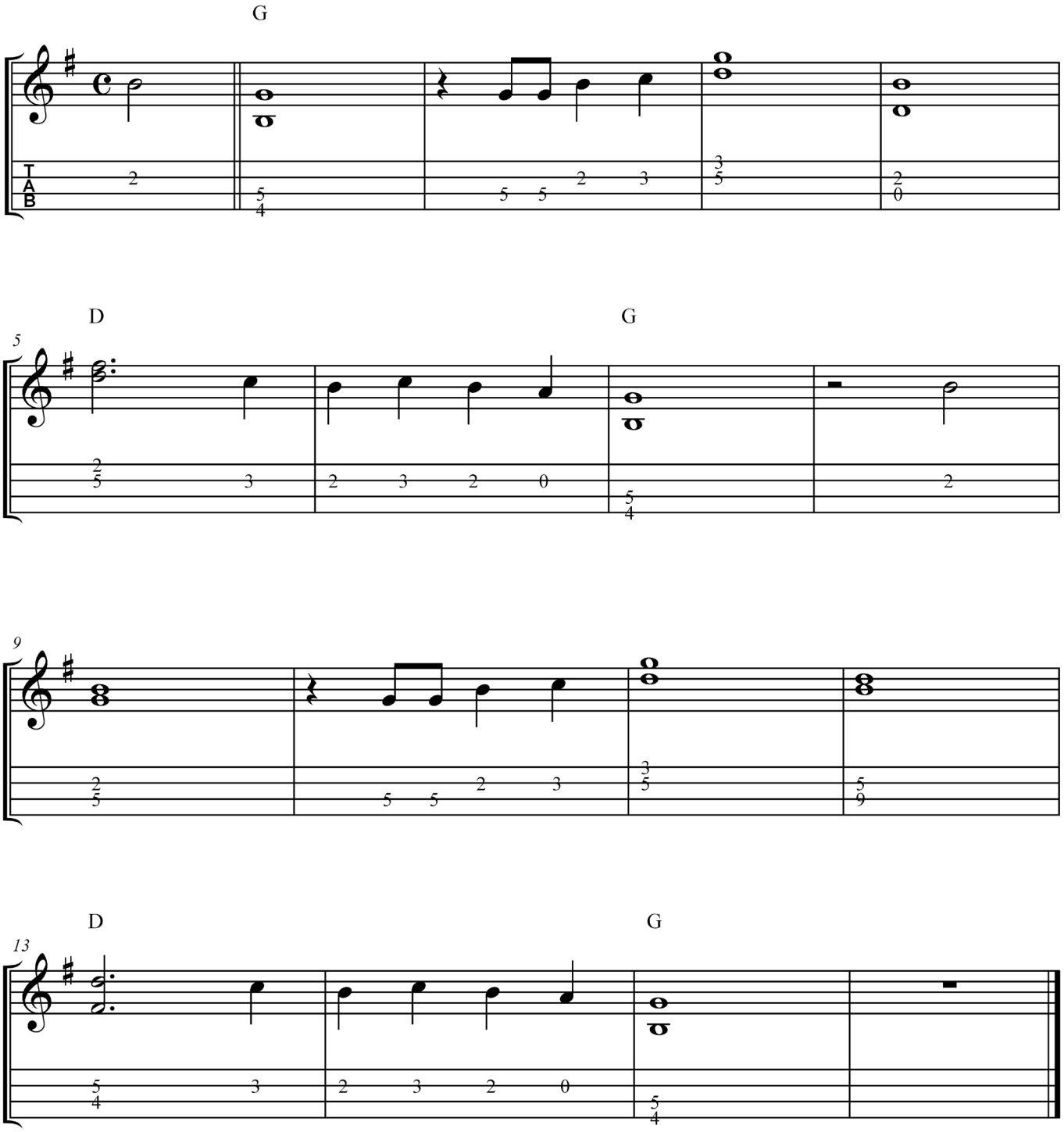
Example 35 has the double stops one chord tone higher. Compare examples 35 and 41.

Example 35
Colombus Stockade Blues (Verse)
Simple Melody With Double Stops



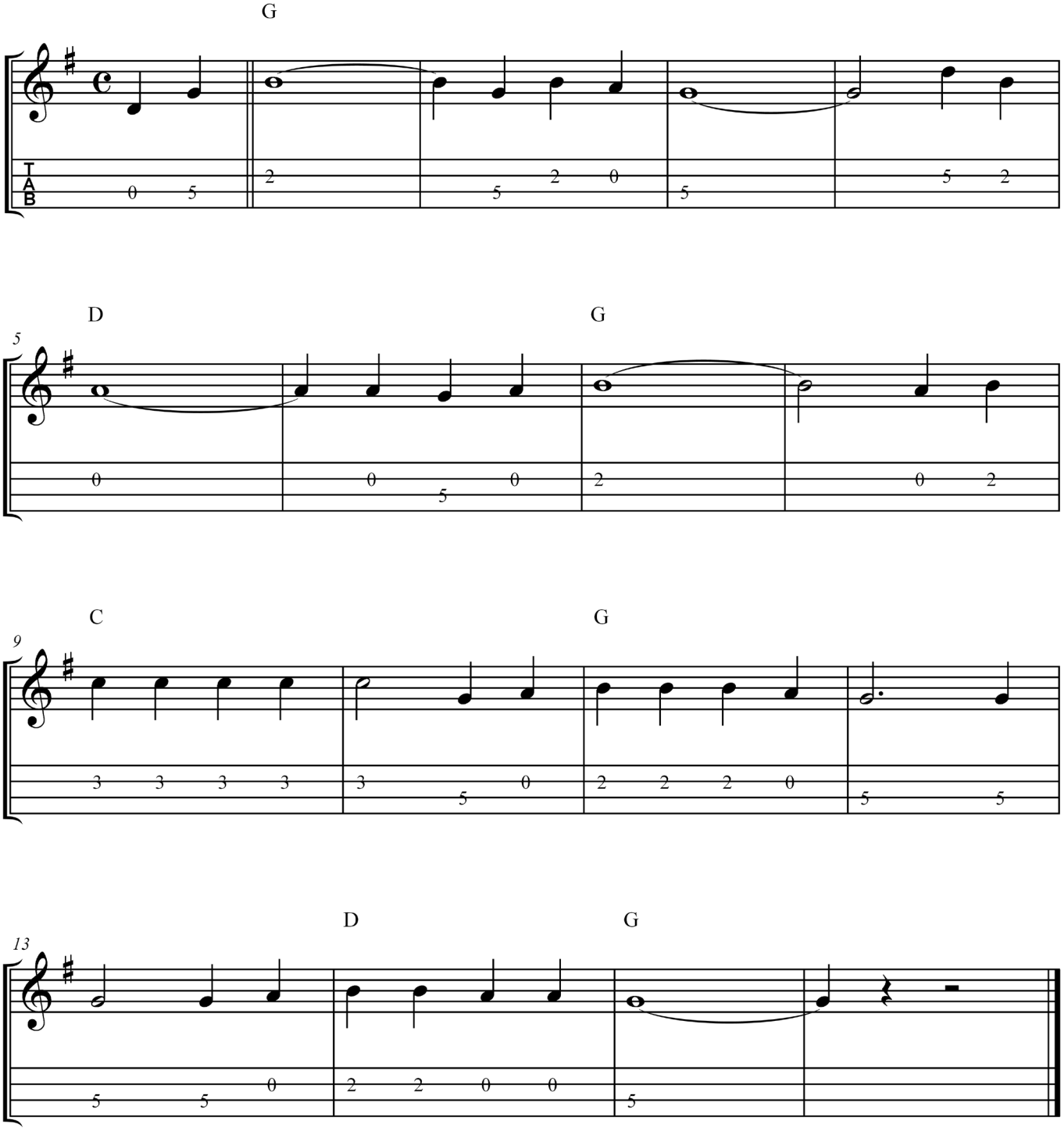
Most folks find example 35 to have a more powerful sound and example 41 to be a sweeter sound. Remember both are right. You can also mix and match, as in example 42.

Example 42
Colombus Stockade Blues (Verse)
Simple Melody Double Stops



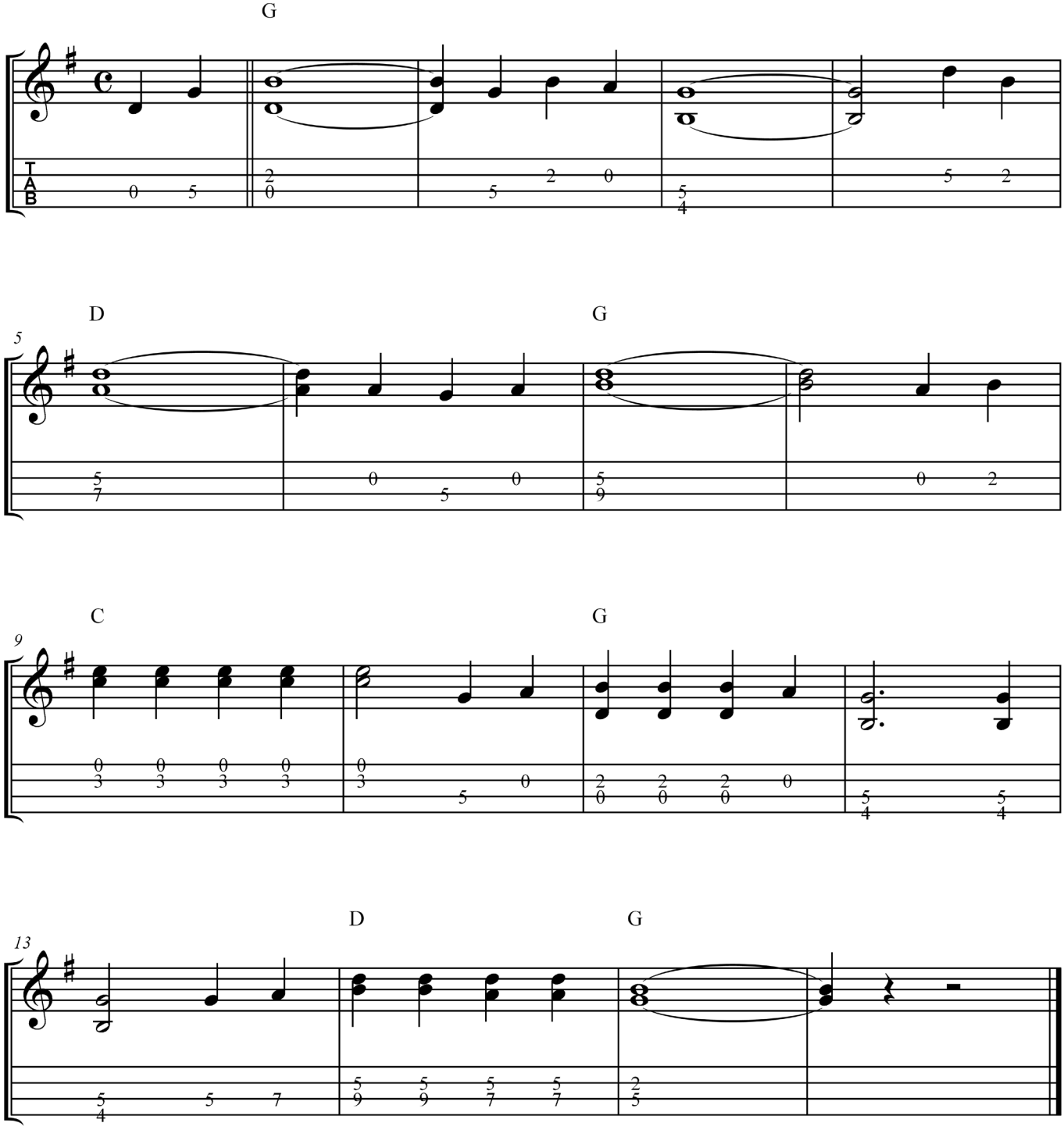
Example 42 has a more diverse sound than examples 35 or 41. That is because "Colombus Stockade's" melody is basically the same thing twice. Notice the different double stops in the first and second halves of example 42.

Example 43
Hand Me Down My Walking Cane
Simple Melody



Example 43 has the melody of "Hand Me Down My Walking Cane." Let's find double stops for this one using the two methods we've learned. This is in example 44.

Example 44
Hand Me Down My Walking Cane
Simple Melody With Double Stops



Remember, this is only one of many possibilities using the two types of double stops we've seen. Study example 44 and find how each double stop was constructed. Make up your own variations. Do this song in many keys.

Take some common songs and find doublestops that are:

1) one chord tone higher

2) two chord tones lower

Play these songs in many keys.

I'm going a bit deeper into music theory here. If you don't understand what follows, study theory, ask a freind who knows theory, take a college level theory class, etc. Knowledge of theory can help you find many interesting things to play and **knowledge never hurt anyone**!

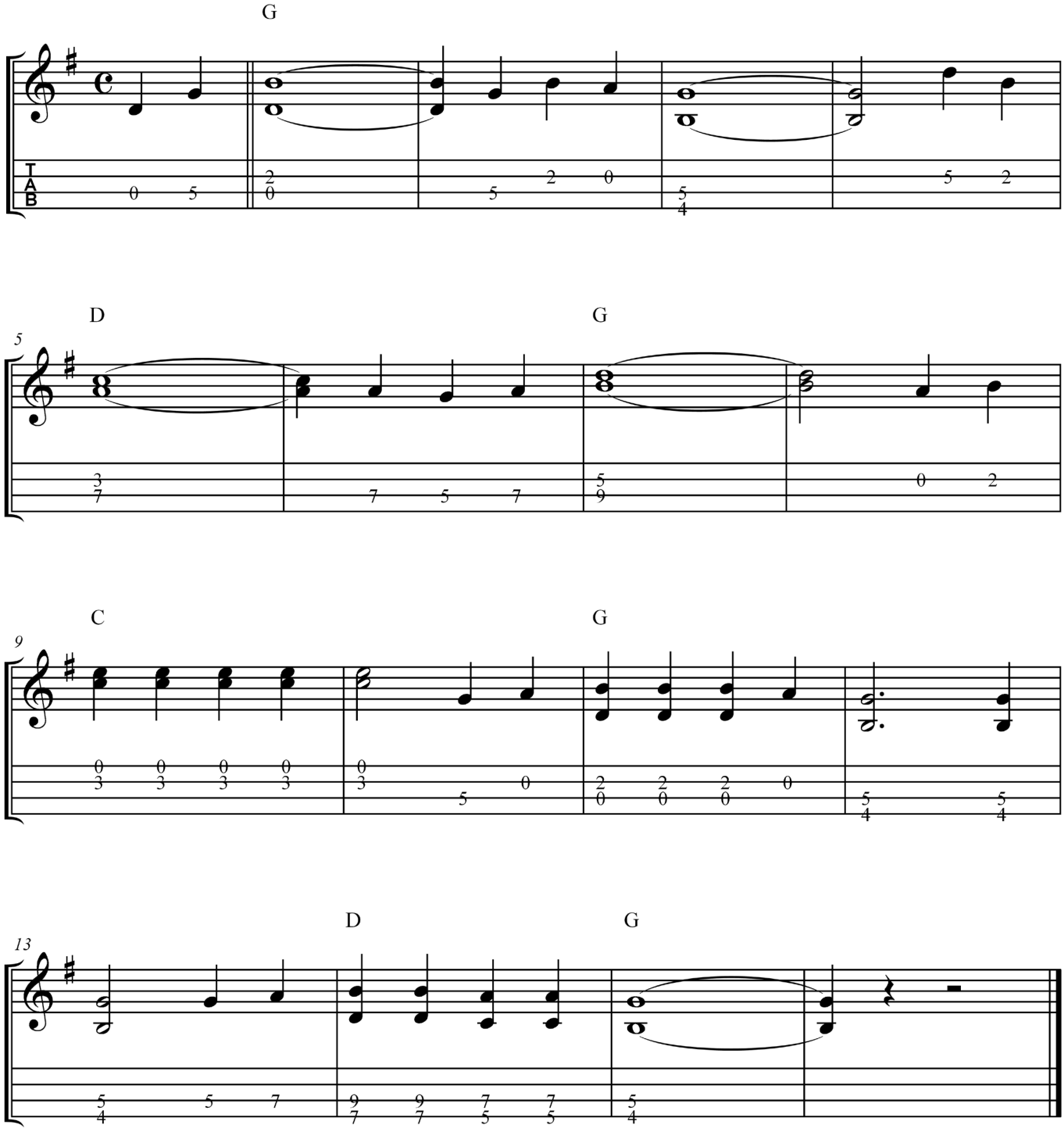
Music theory tells us that any V chord can be played as a dominant seventh chord. For the key of G, the V chord would be D. This means we can also play a D7 in place of D and it will sound fine. Let's compare the two chords here.

CHORD	NOTES IN CHORD
D	D, F#, A
D7	D, F#, A, C

Notice the note C is the difference between D and D7. This gives us another double stop possibility.

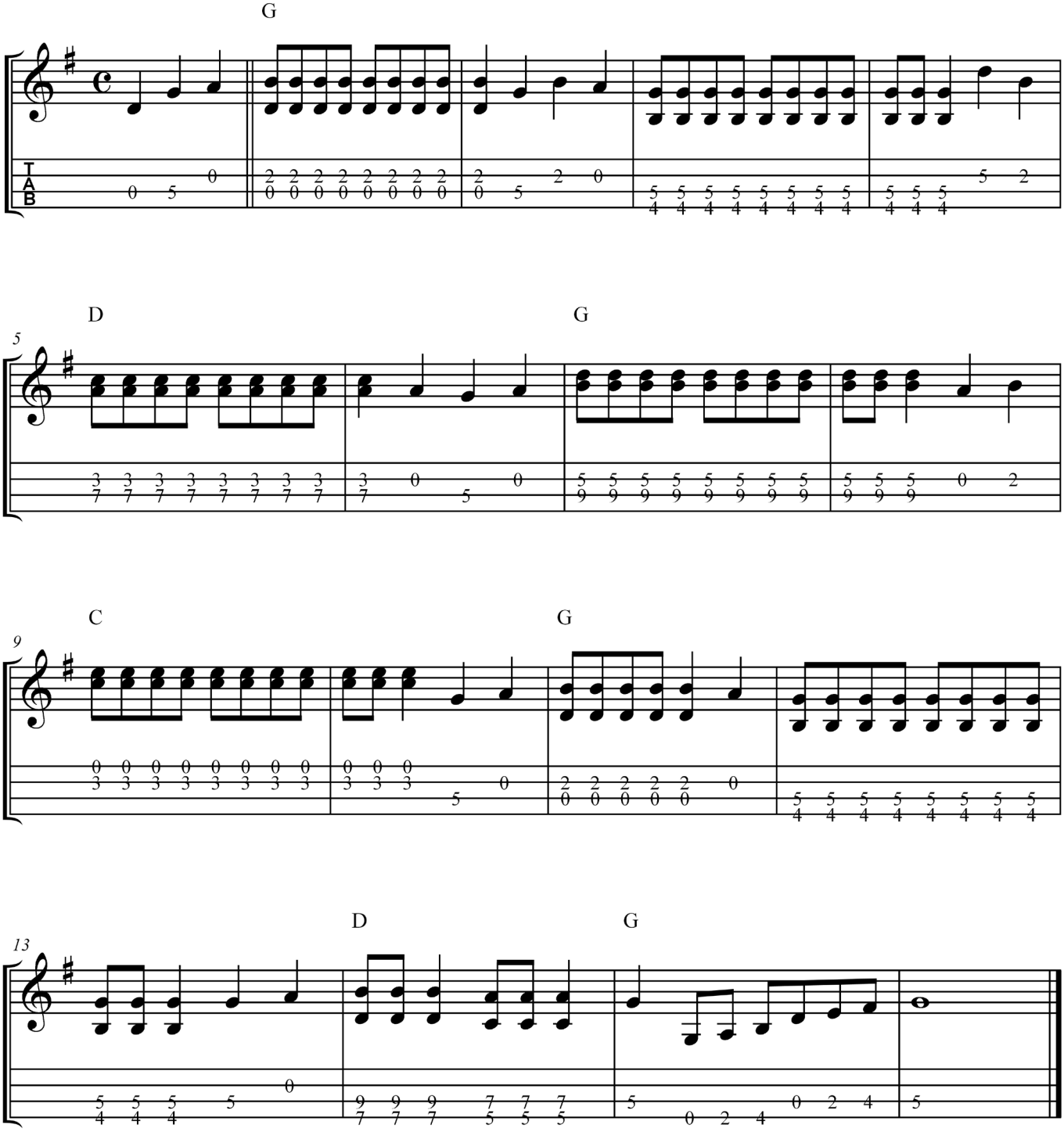
"Hand Me Down My Walking Cane" is in the key of G. The V chord is D, so we could add in the C note as a double stop if we cared to. We do this twice in example 45.

Example 45
Hand Me Down My Walking Cane
Simple Melody With Double Stops

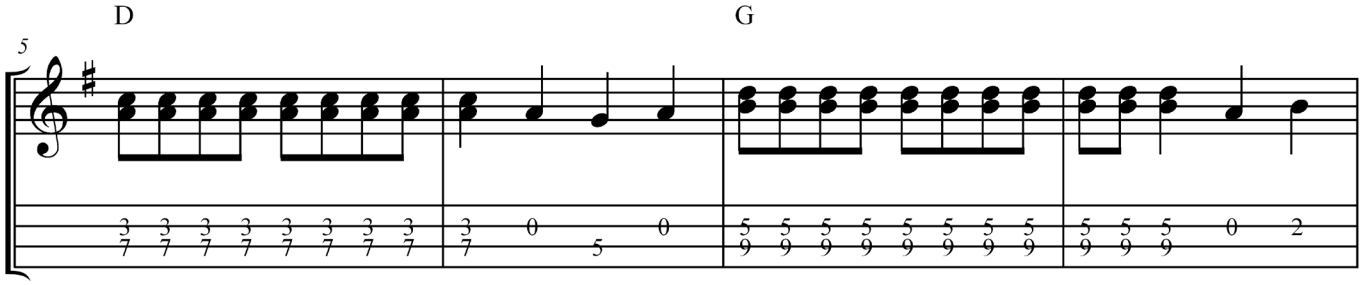


Example 46 is a solo from these double stops.

Example 46
Hand Me Down My Walking Cane
Mandolin Solo With Double Stops



Section 3



Non Melody
Double Stops

Chapter 7
Two Notes of a Chord

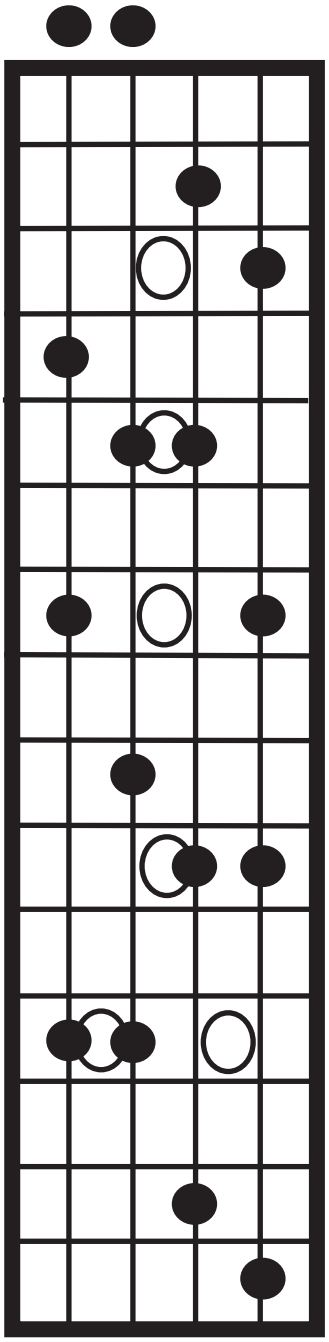
Up to now we've looked at double stops where one note was the singing melody of the song we were playing. We can also use double stops that have nothing to do with the melody of the song. In fact **any two notes of the current chord** in the song work in a solo. Let's find out how to do this.

Music theory tells us the notes in a G chord are the notes G, B and D. If a G chord is being played in a song, we could play any two note combination of the notes G, B and D and fit well with the sound of the G chord. We could even play two of the same note and sound good!

Let's find the location of the G, B and D notes on the fingerboard. Here are where the notes fall on the first 15 frets of the mandolin.

Fret	**String Name**			
#	**G**	**D**	**A**	**E**
1	G#/Ab	D#/Eb	A#/Bb	F
2	A	E	B	F#/Gb
3	A#/Bb	F	C	G
4	B	F#/Gb	C#/Db	G#/Ab
5	C	G	D	A
6	C#/Db	G#/Ab	D#/Eb	A#/Bb
7	D	A	E	B
8	D#/Eb	A#/Bb	F	C
9	E	B	F#/Gb	C#/Db
10	F	C	G	D
11	F#/Gb	C#/Db	G#/Ab	D#/Eb
12	G	D	A	E
13	G#/Ab	D#/Eb	A#/Bb	F
14	A	E	B	F#/Gb
15	A#/Bb	F	C	G

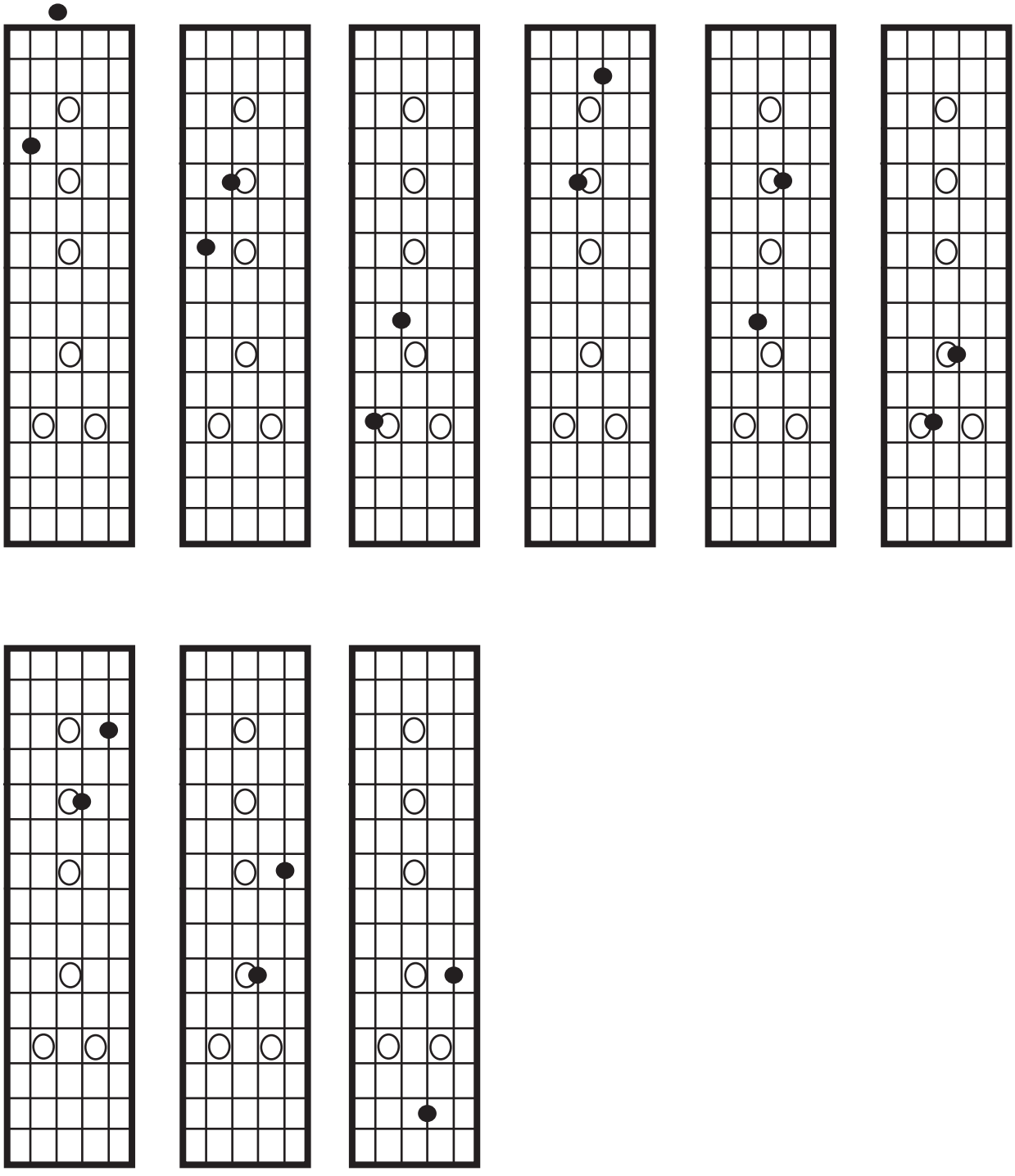
From the chart above, on the G string the notes G, B and D would be the open string, 4th, 7th and 12th frets. Find them yourself on the other strings. This is charted out on the next page.



Remember, if you play any two of these notes together, you sound good when you are playing against a G chord.

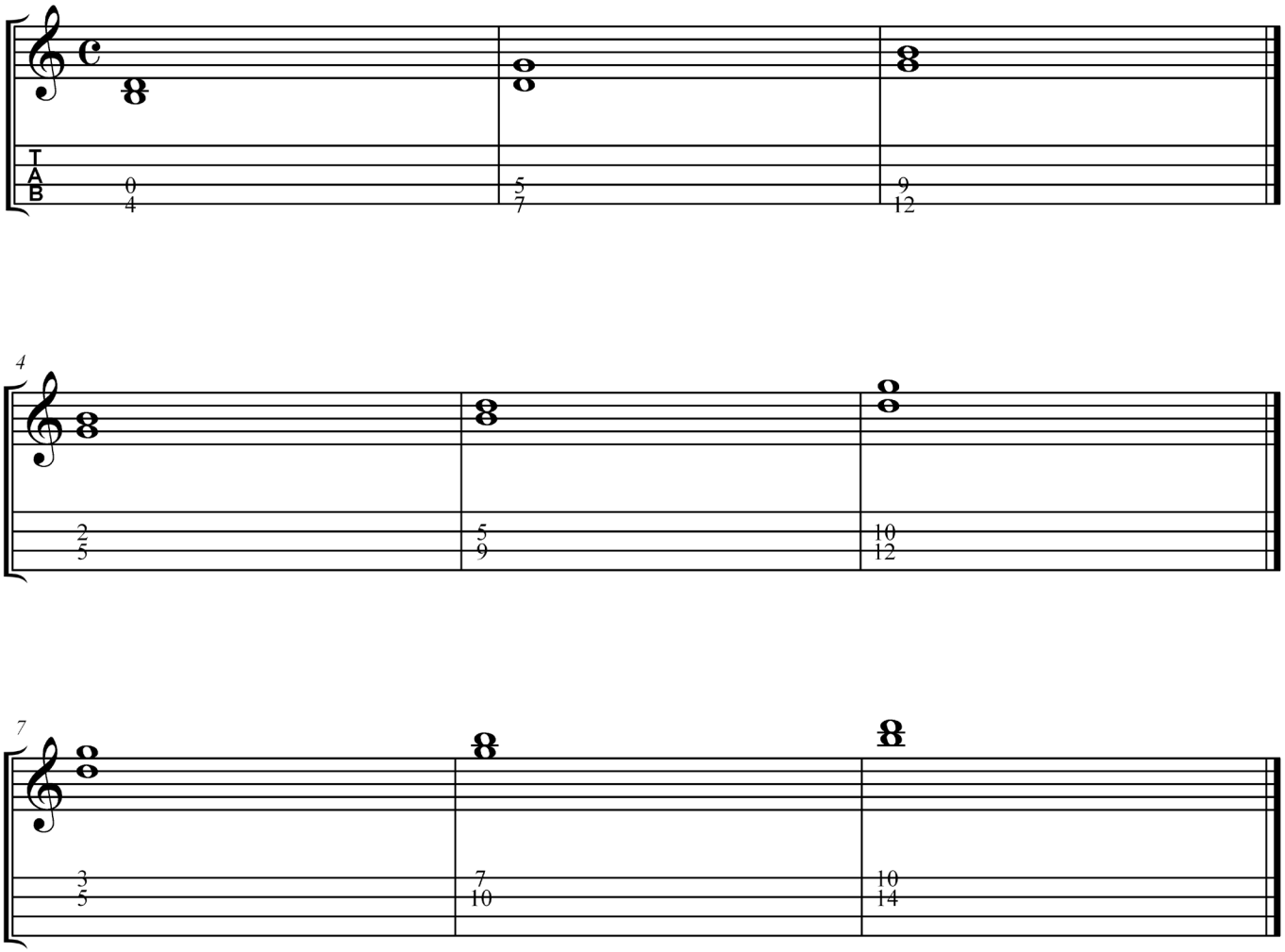
I am not going into every combination here, but I will point out the ones I hear played most on recordings. These are very useful to practice.

Example 47
Common G Major Chord Double Stops #1



Example 48 has example 47 in music and tablature.

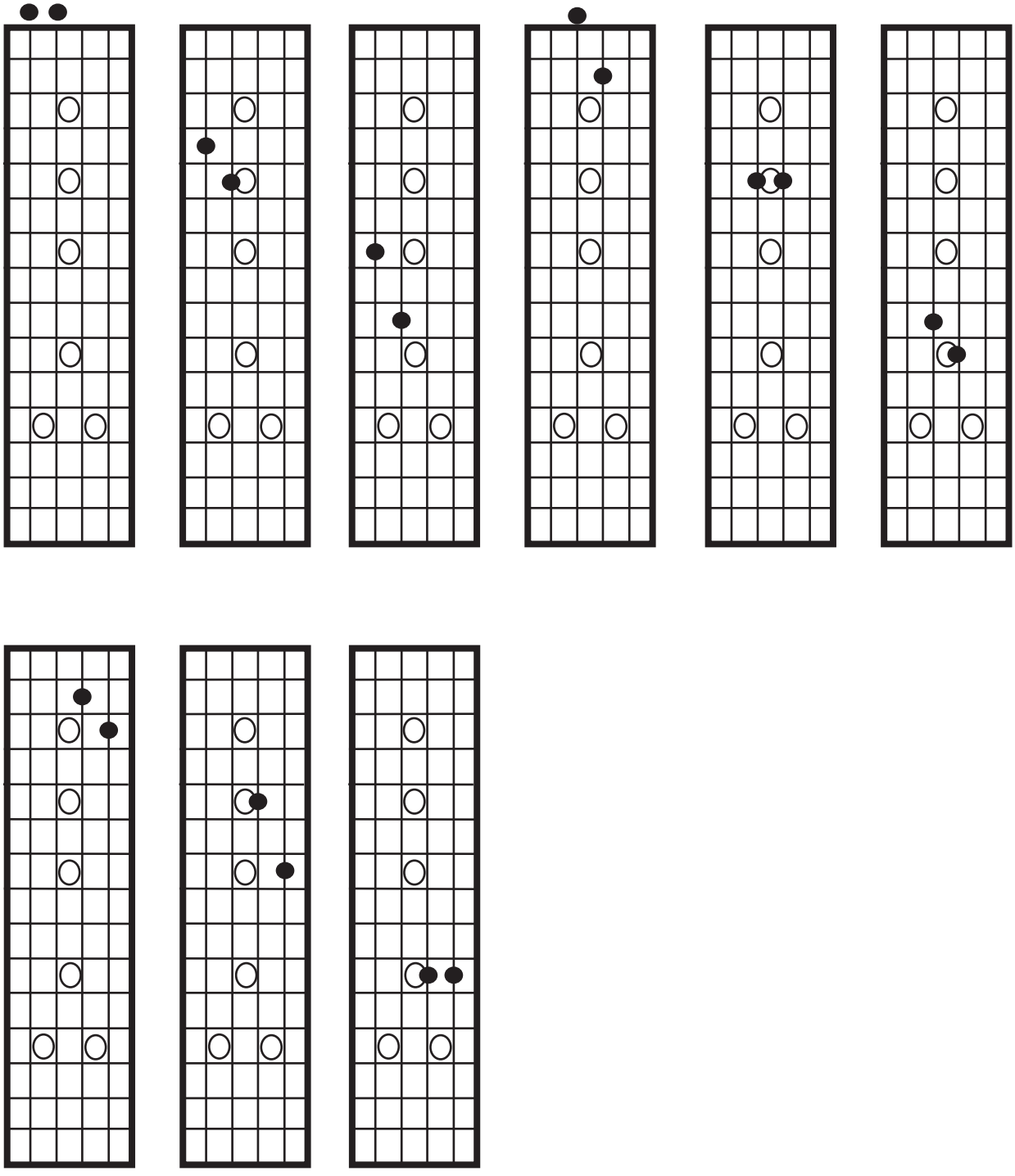
Example 48
Common G Major Chord Double Stops #1



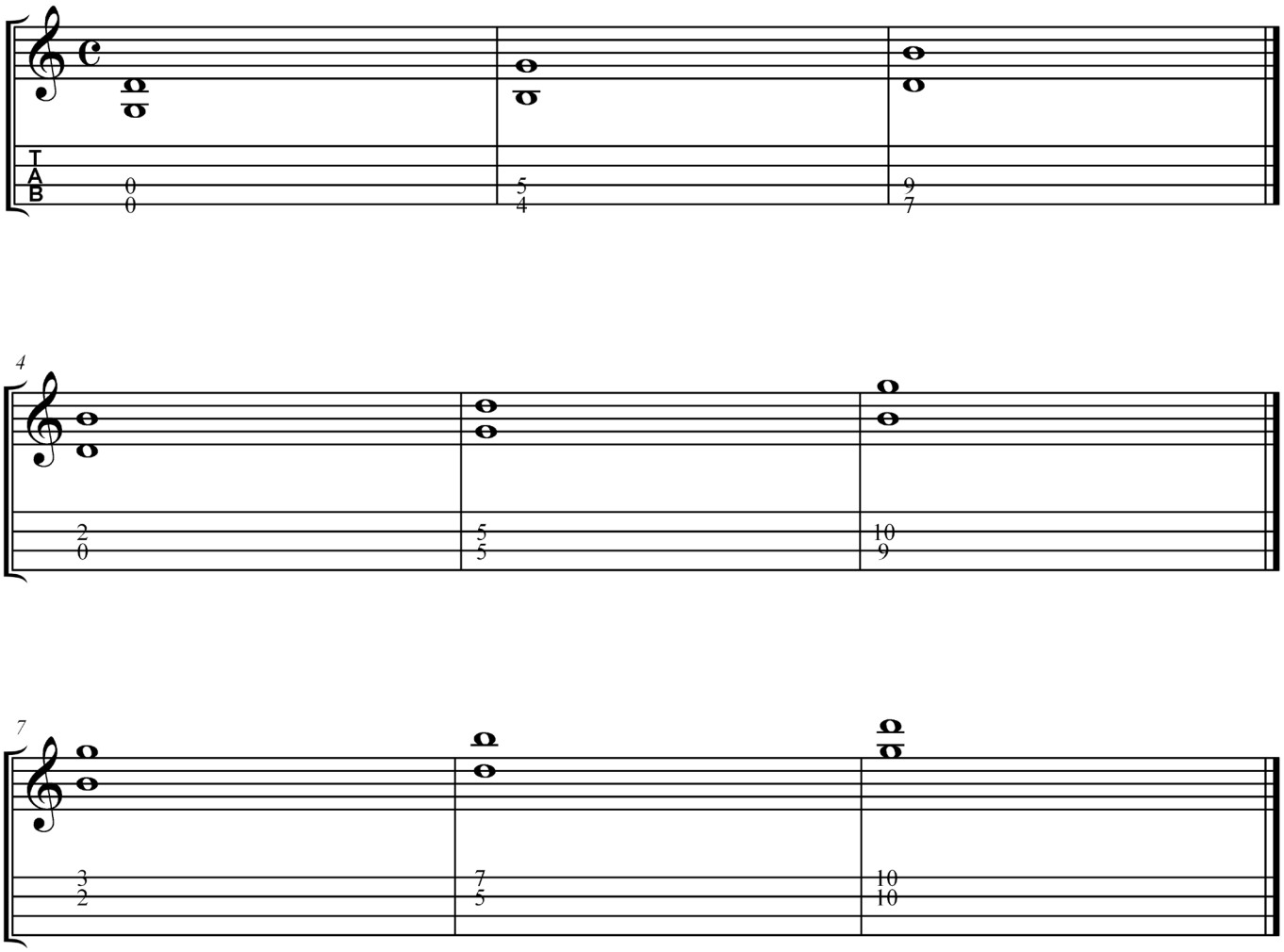
Did you notice that the last double stop in each line and the first double stop in the next line are the same sound? They are just the same notes played in different locations.

More common G chord double stops are shown in examples 49 and 50.

Example 49
Common G Major Chord Double Stops #2



Example 50
Common G Major Chord Double Stops #2

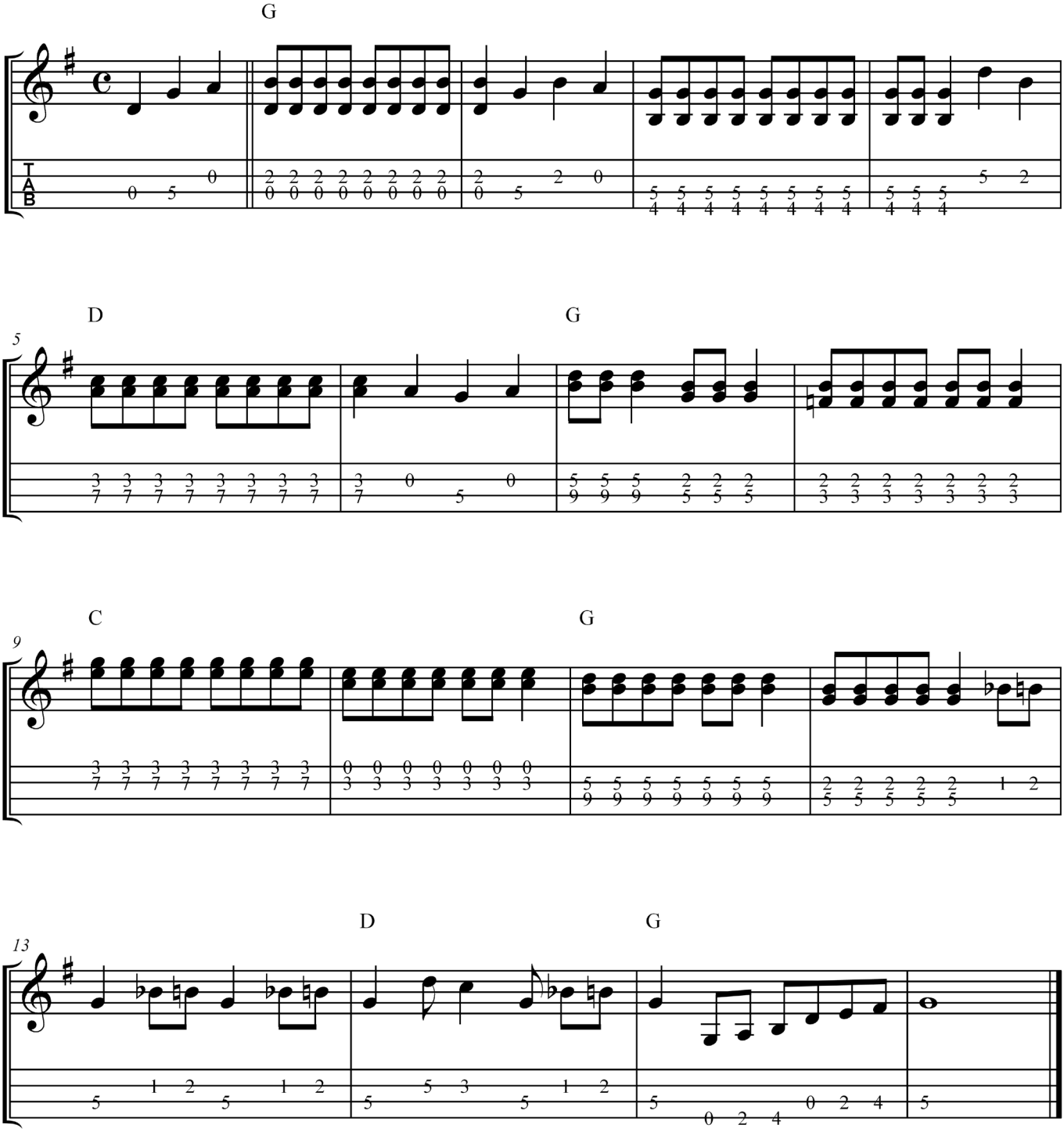


Once again, did you notice that the last double stop in each line and the first double stop in the next line are the same sound? They are just the same notes played in different locations on the fingerboard.

In all the double stops shown in examples 47 - 50 the double stops are either one chord tone apart (examples 47 and 48) or two chord tones apart (examples 49 and 50). These tend to be the strongest sounding double stops, so therefore are used the most. Don't let that stop you from trying any other combination of notes on page 68 (where we charted out all the notes in a G chord in the first 15 frets). Use what sounds good to YOUR ear!

How could we use these in a solo? Example 51 has a solo for "Hand Me Down My Walking Cane" where we use double stops that are not part of the melody as well as ones that embellish the singing melody.

Example 51
Hand Me Down My Walking Cane
Mandolin Solo With Double Stops



In measure 8, there is a G dominant seventh double stop, made by adding the note F. Theory tells us when we go from the I (G) chord to the IV (C) chord, we can use a dominant seventh sound to do this, thus the added F note.

This chapter has shown us a method of learning where double stops are on the fingerboard. This method is reviewed below. Go through this for all the chords you play (major, minor, dominant seventh) in any key you need to play. Eventually learn all 12 keys!

To find double stops for any chord:

1) Chart out all notes for a chord on a fingerboard chart.

2) Find the most common double stops. This is where the notes are one chord tone apart or two chord tones apart.

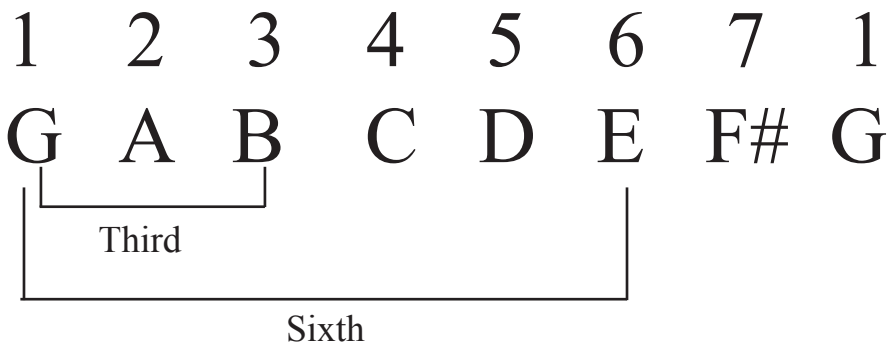
3) Play all possibilities and learn the ones you like the sound of best.

Chapter 8
Double Stop Scales In Thirds And Sixths

Another common usage of double stops are scales. We can take any two notes from a scale and advance up the scale with each note while playing double stops. In Bluegrass, the most common double stops scales are **thirds** and **sixths**.

A little theory here. If I play a G major scale, I will play the notes G, A, B, C, D, E, F#, and G. The first note of the scale is G, the second note is A, the third note is B and so on. The distance between G and B is three scale notes, or a third in the scale. This is where these number terms come from. A sixth would be from G to B. Confirm this in Example 52.

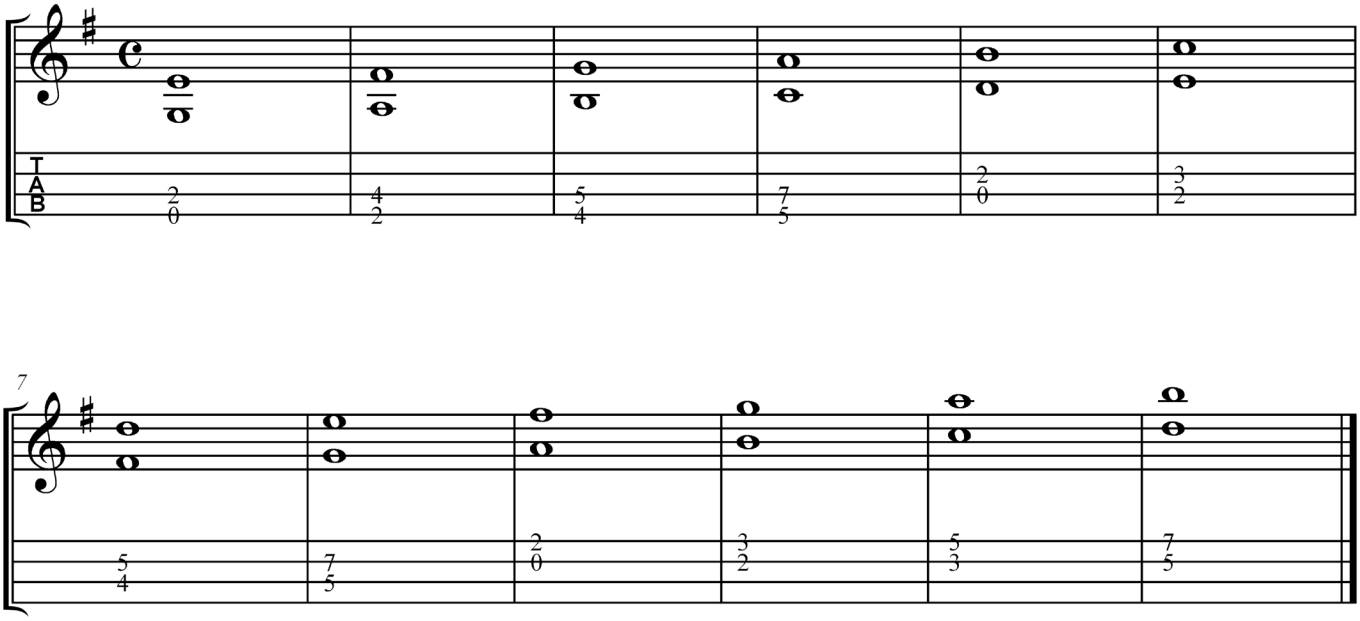
Example 52
Notes in the G Major Scale



To find a scale in sixths, tke the lowest note you can play in a key on the mandolin (quite often it is G), then add the note that is a sixth higher. Then you advance one note up the scale for each note in the double stop.

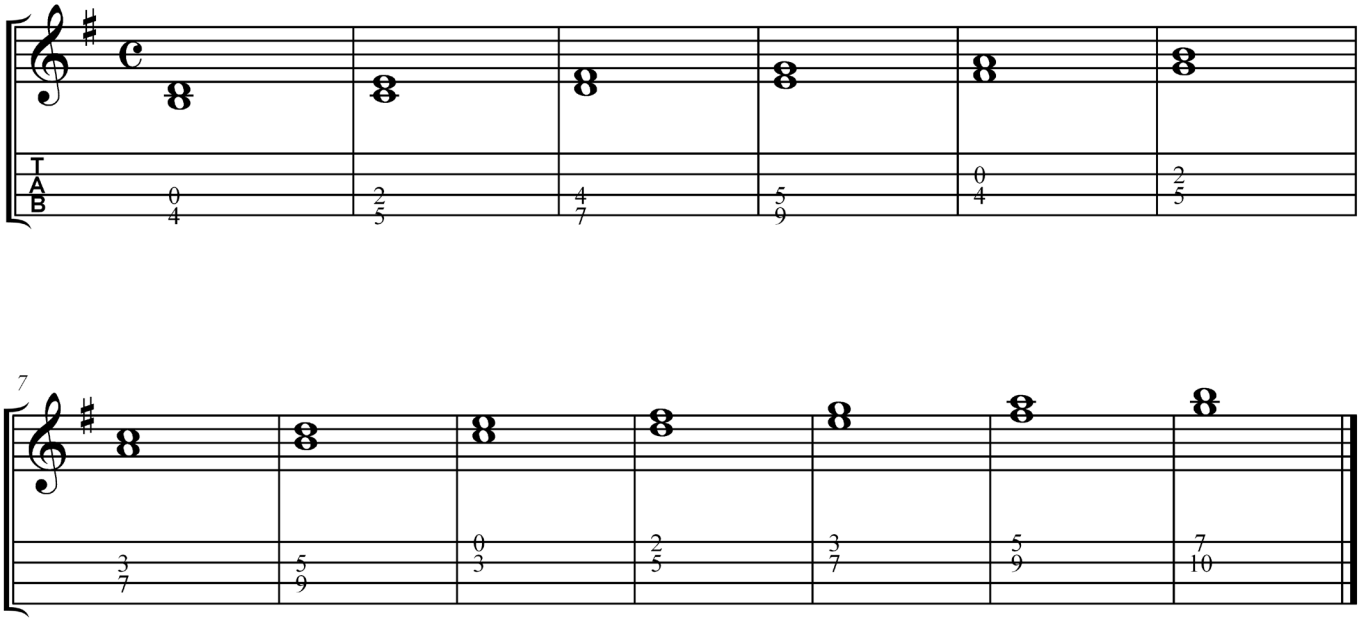
Let's do this for the key of G, example 53. We start with a sixth double stop, G and E. Notice after the first double stop, we just take each note up one place in the scale to make the next double stop, A and F#. The distance between the notes is always six scale notes.

Example 53
Double Stops In Sixths
G Major Scale



Now look at scales in thirds, example 54.

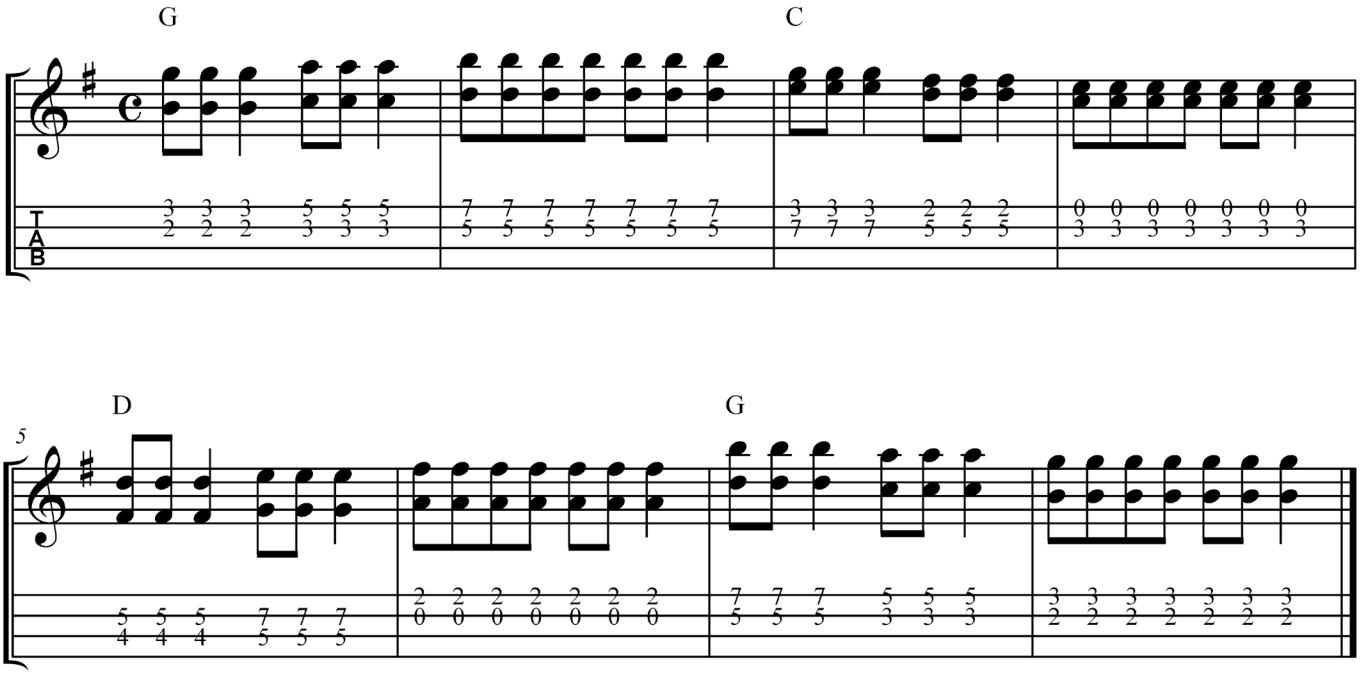
Example 54
Double Stops In Thirds
G Major Scale



Eventually you should do learn the thirds and sixth double stops for all the keys in which you play.

Where can these be used? If we were playing "Blue Ridge Cabin Home" in the key of G, the chords would be G for 2 measures, C for 2 measures and D for 2 measures. We could play moving double stops for each of these chords, as in example 55.

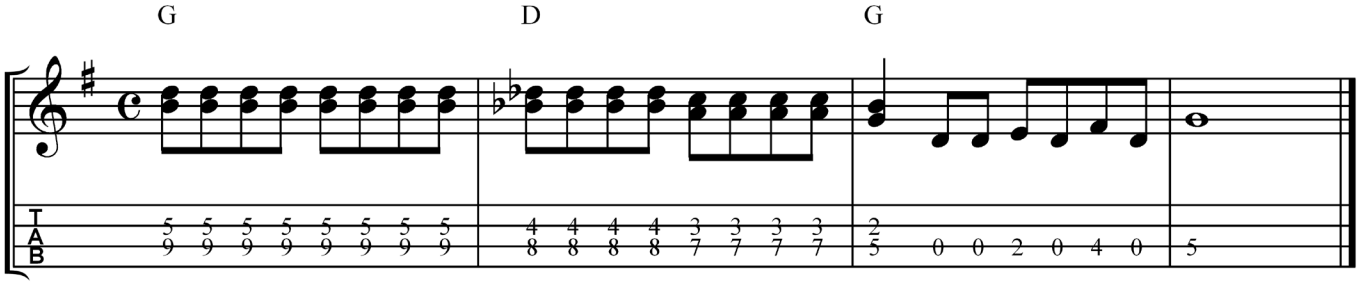
Example 55
G, C and D Chord Double Stops



In example 55, the rhythms are very simple. You could do any number of rhythms to make it more interesting. The double stops, however, fit nicely.

Example 56 has a phrase used by Bill Monroe on a number of Monroe Brother's recordings. It has scale in thirds double stops with one extra thrown in. The double stop section transposes to any key very well. Bill played it often in many keys.

Example 56
Monroe Style Ending Phrase



Any of these scale double stops or 2 note of the chord double stops (as studied in chapter 7) make excellent backup fill material. Put on a CD of your favorite band and play along behind the vocals using some of these. Just be sure to listen! If you feel you are in the vocal range, move your double stops higher or lower until the vocals come through very clear. Soon you will get the feel of fitting in well.

1) Learn double stop scales in thirds and sixths in all the common keys.

Chapter 9
Fluid Double Stops In All Keys

One of your goals with double stops may be to be fluid in their use for any song in any key. Here is one method to attain this goal.

1) Take one song. Learn the melody in all keys.

2) Find the double stops that are one chord tone higher.

3) Find the double stops that are two chord tones lower.

4) Learn the double stop scale in thirds in this key.

5) Learn the double stop scale in sixths in this key.

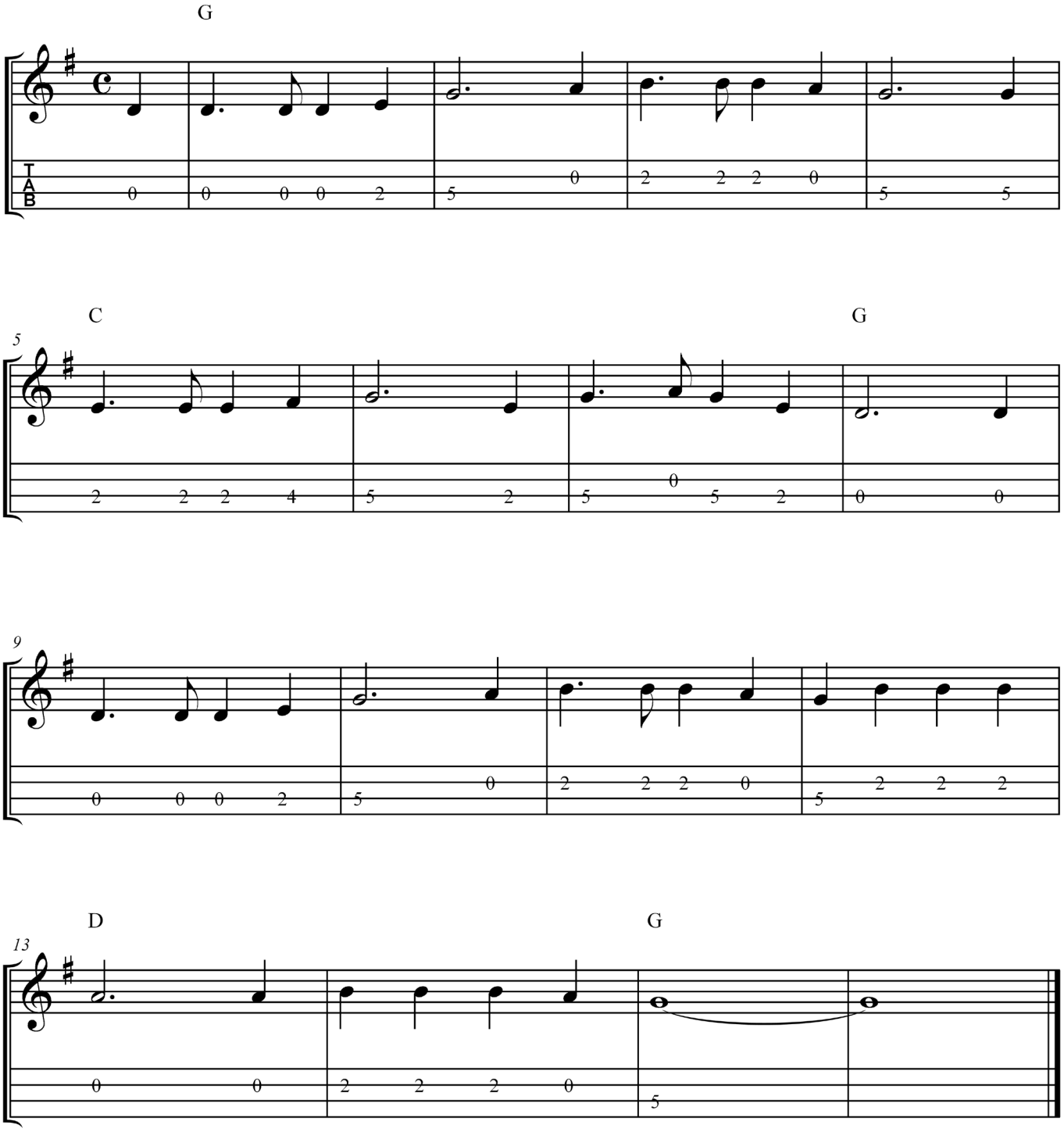
6) Learn a solo for this song in this key.

7) Improvise MANY solos on this song in this key using all above items.

8) Repeat all steps with other songs.

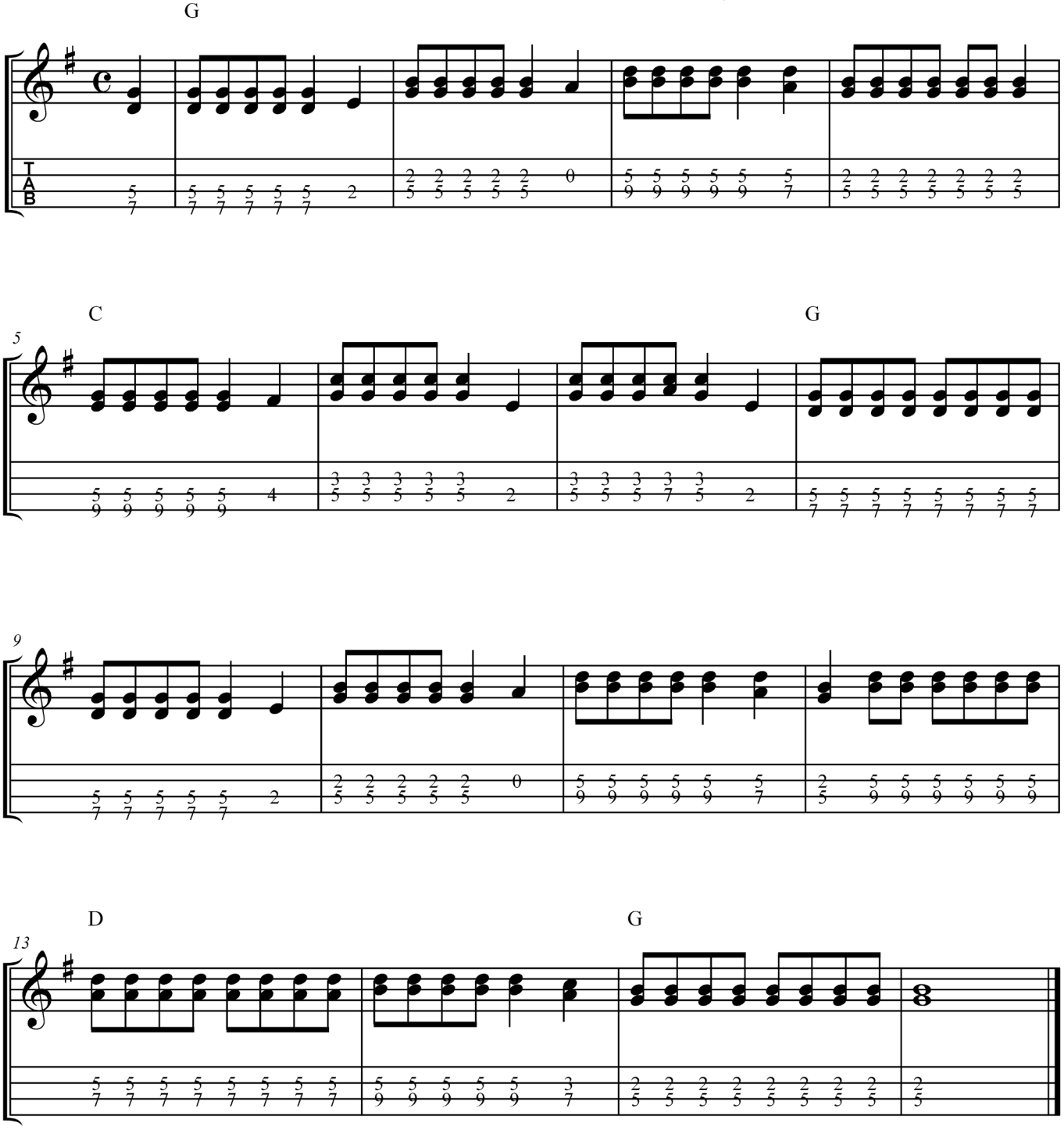
With apologies to Connor Hutteball, let's do this with "Worried Man Blues". We will just go through the keys of G, A and B (it's up to you to do the rest), but you will get the idea how this works. Start in the key of G with the melody, example 57.

Example 57
Worried Man Blues - Key of G



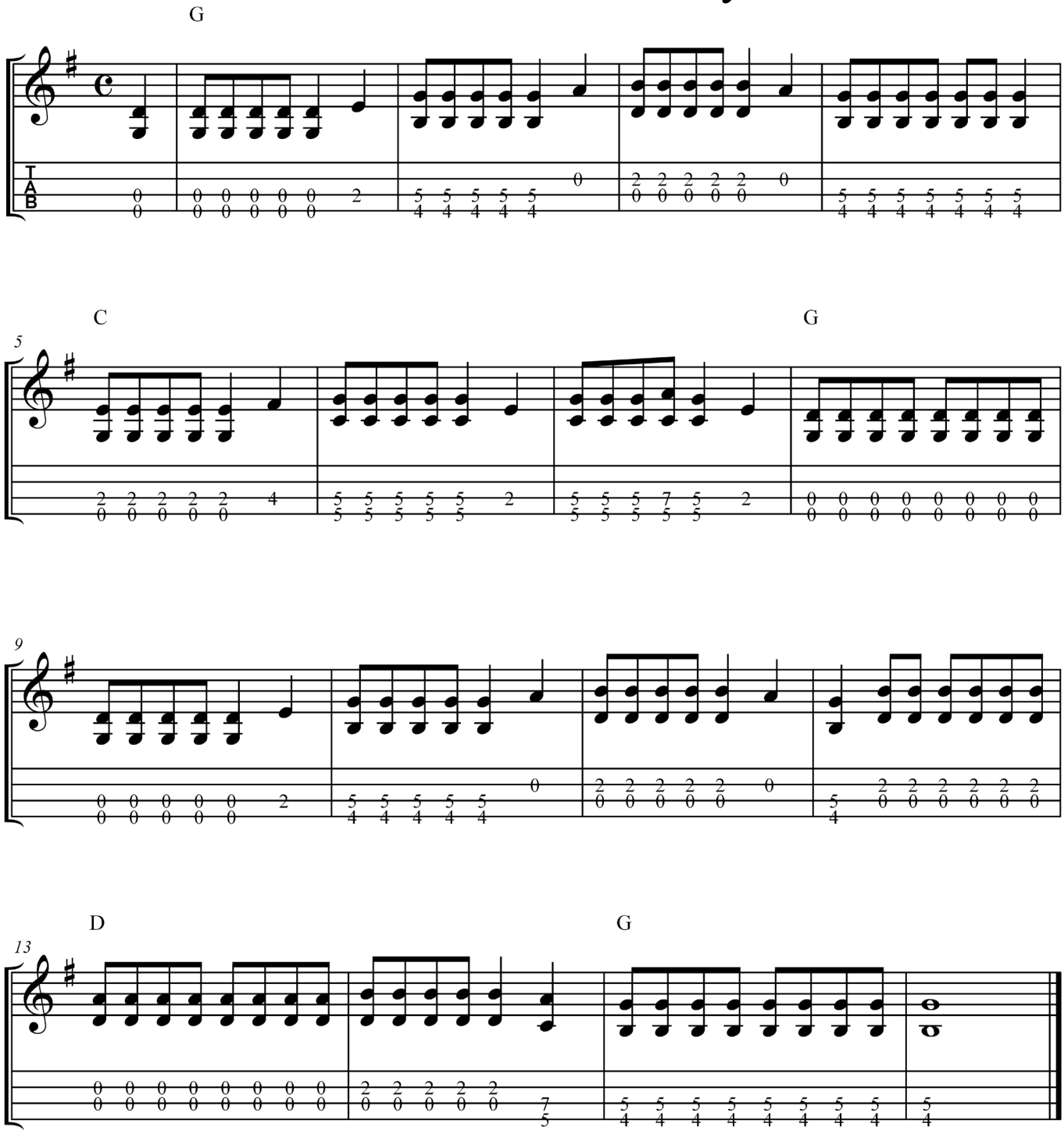
Example 58 has the double stops one chord tone higher.

Example 58
Worried Man Blues - Key of G



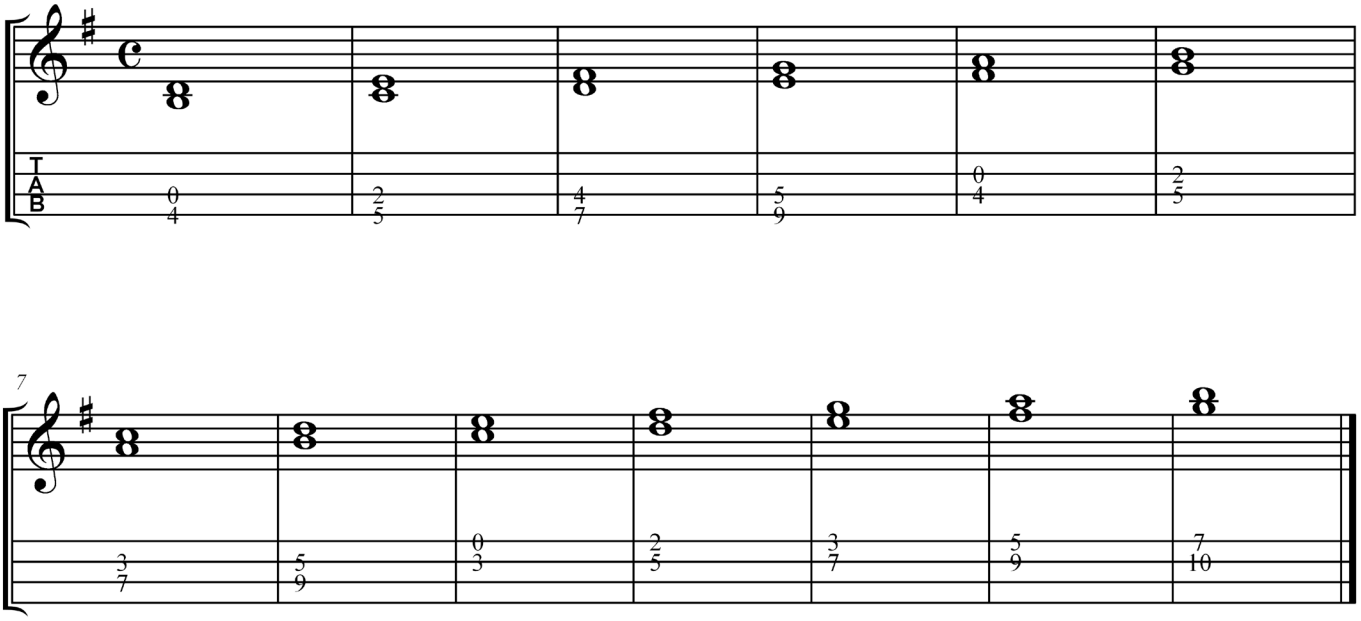
Example 59 has the double stops two chord tones lower.

Example 59
Worried Man Blues - Key of G



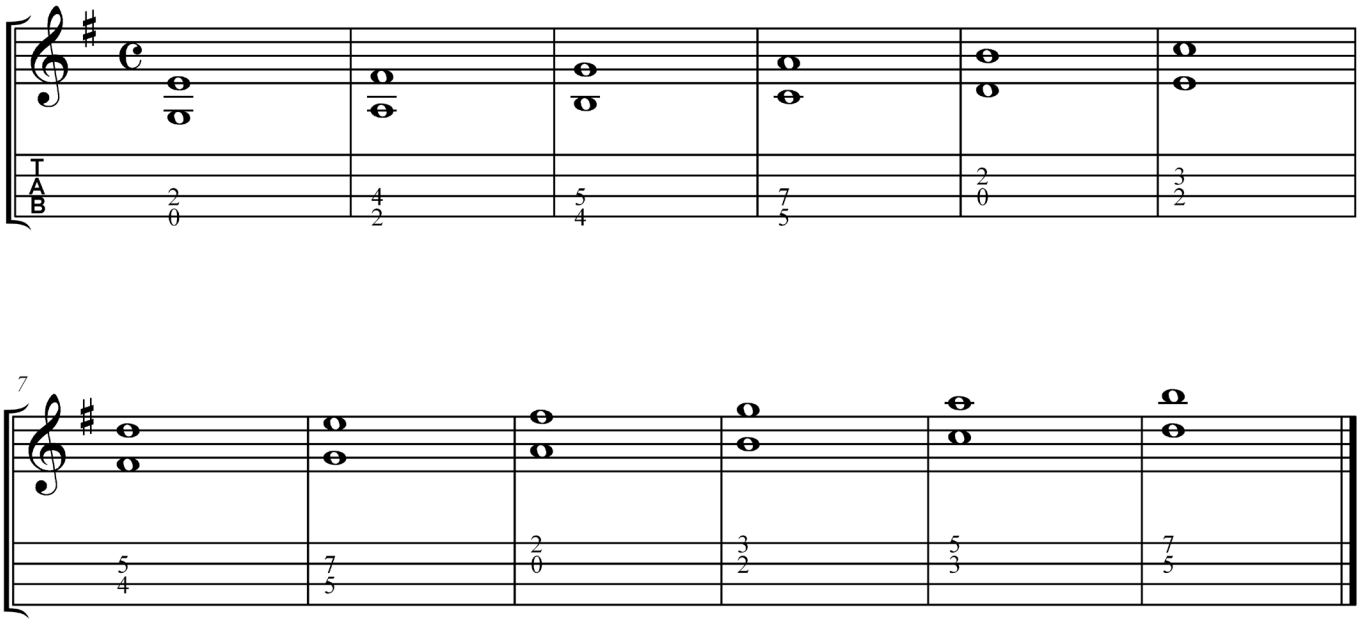
As seen in chapter 8, example 54 has the double stops scale in thirds, key of G.

Example 54
Double Stops In Thirds
G Major Scale



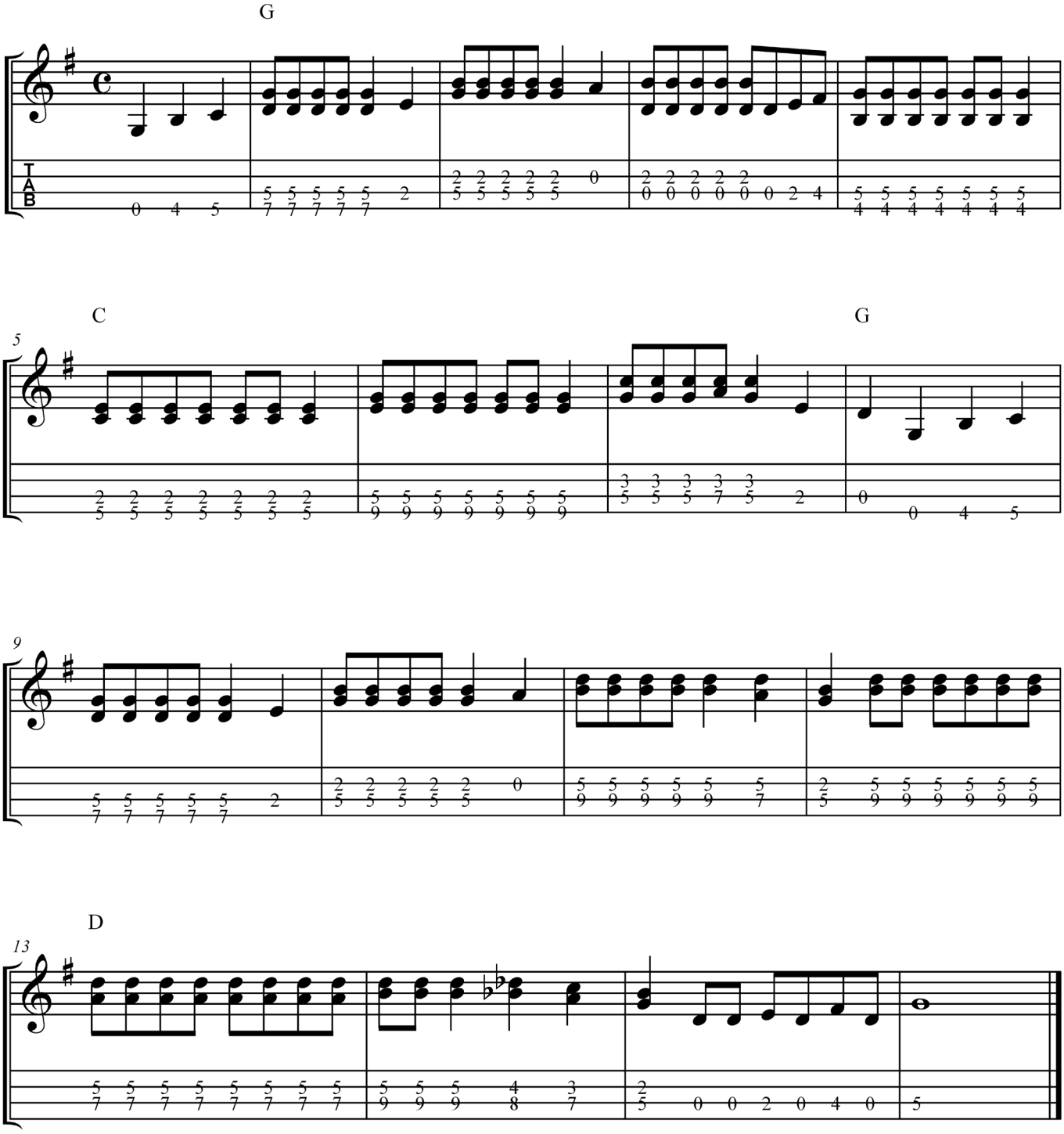
Example 53 has the double stops scale in sixths.

Example 53
Double Stops In Sixths
G Major Scale



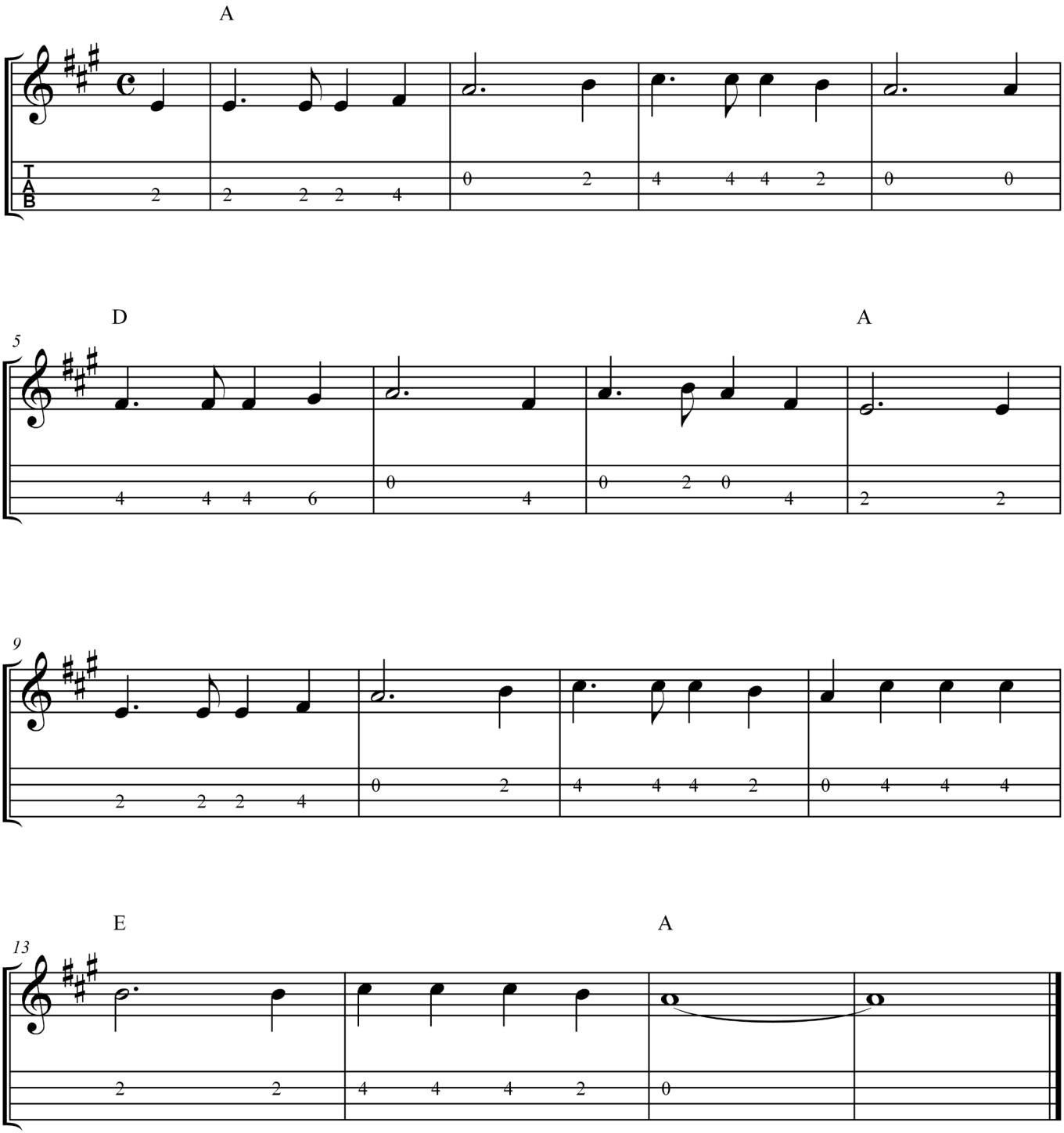
Now a solo, example 60.

Example 60
Worried Man Blues Solo - Key of G



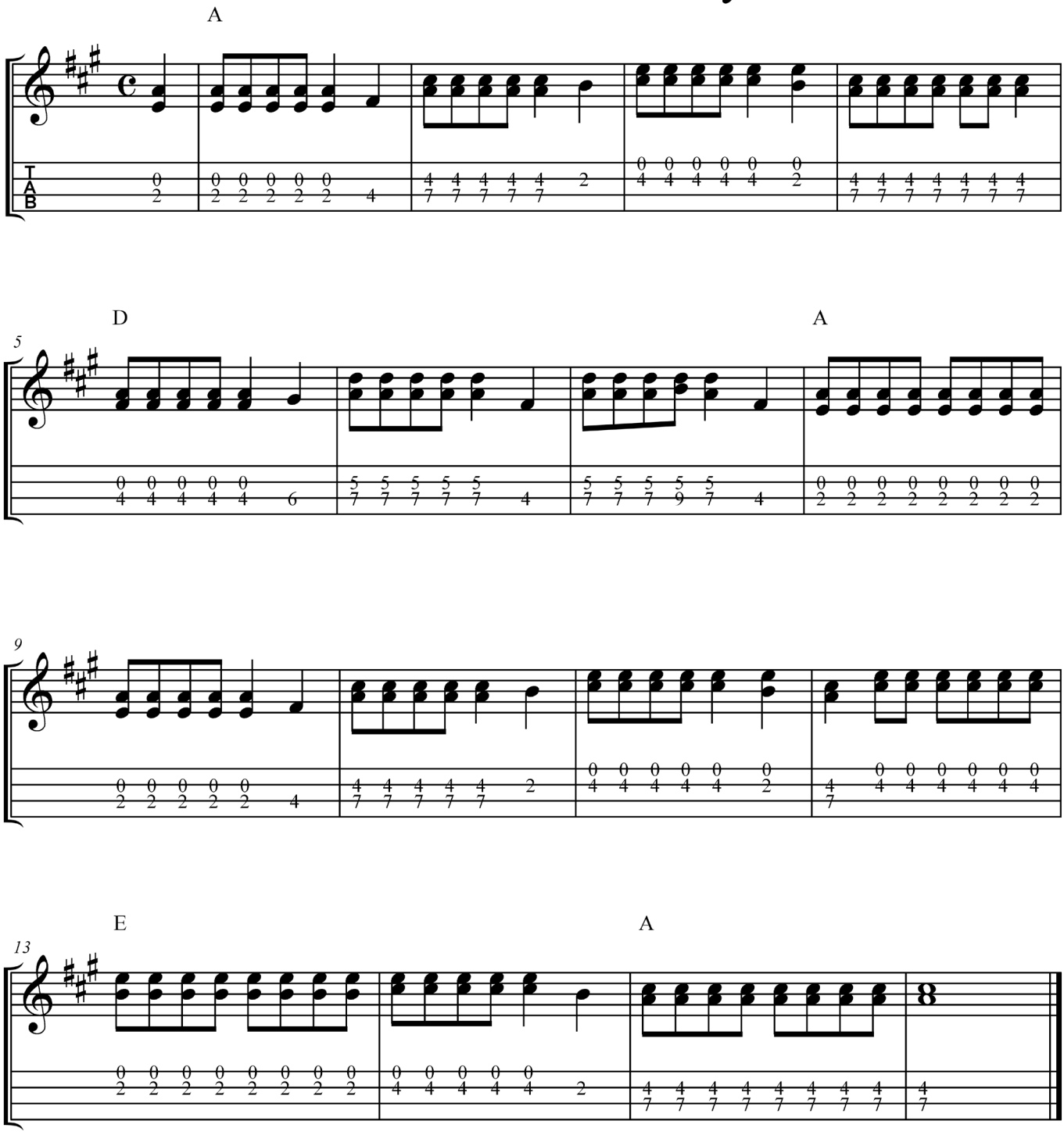
Now move to the key of A. Example 61 has the melody.

Example 61
Worried Man Blues - Key of A



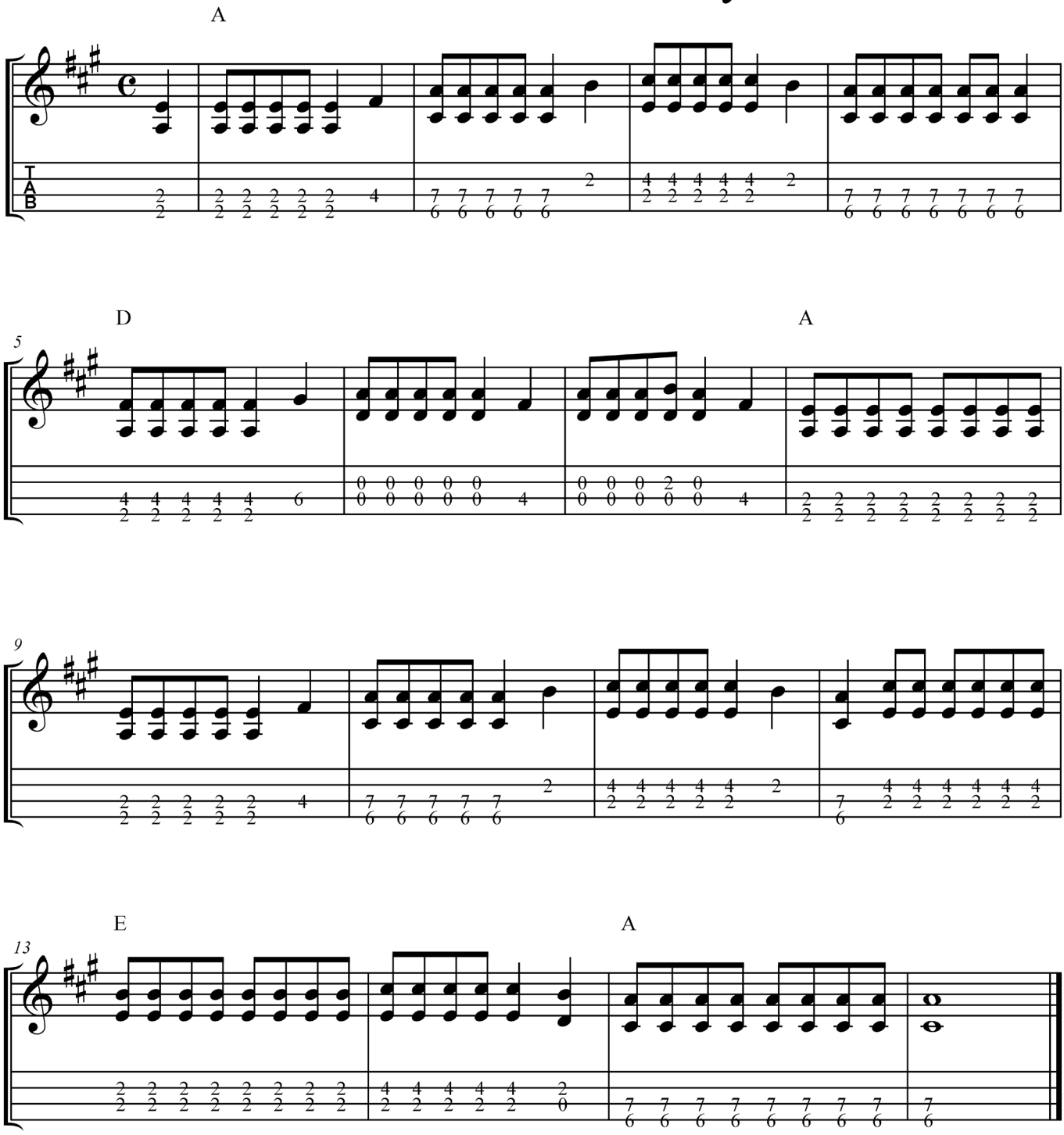
Example 62 has the double stops one chord tone higher.

Example 62
Worried Man Blues - Key of A



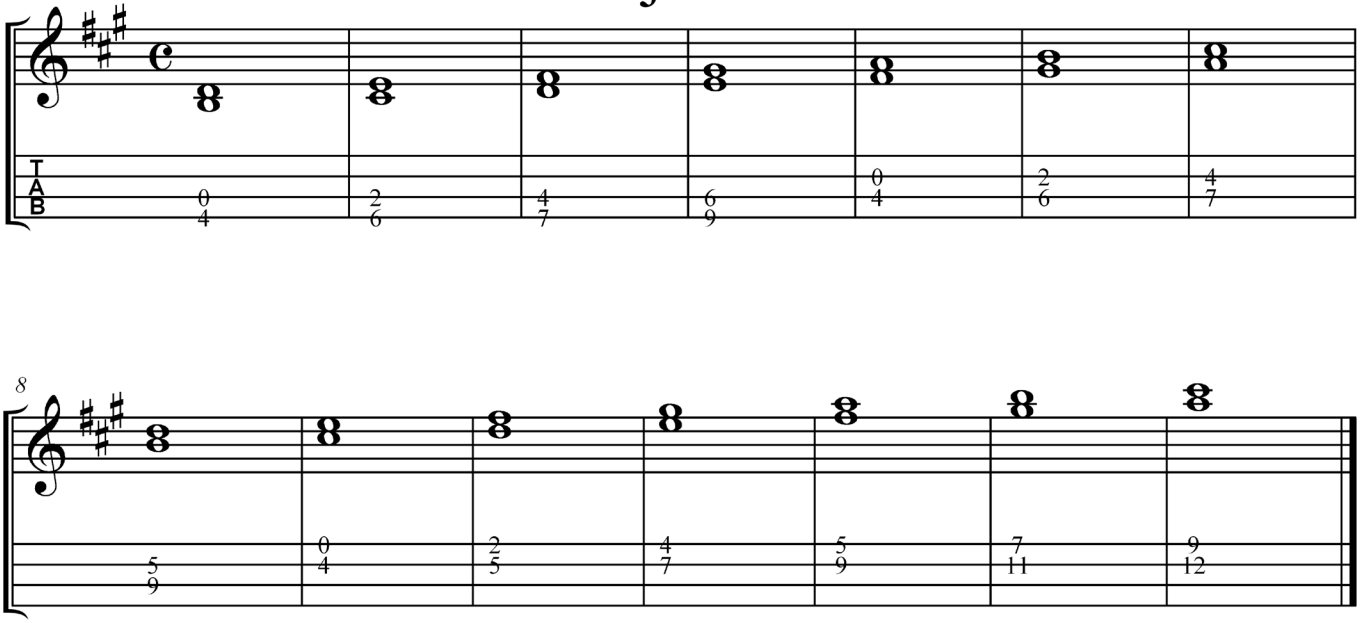
Example 63 has the double stops two chords tone lower.

Example 63
Worried Man Blues - Key of A



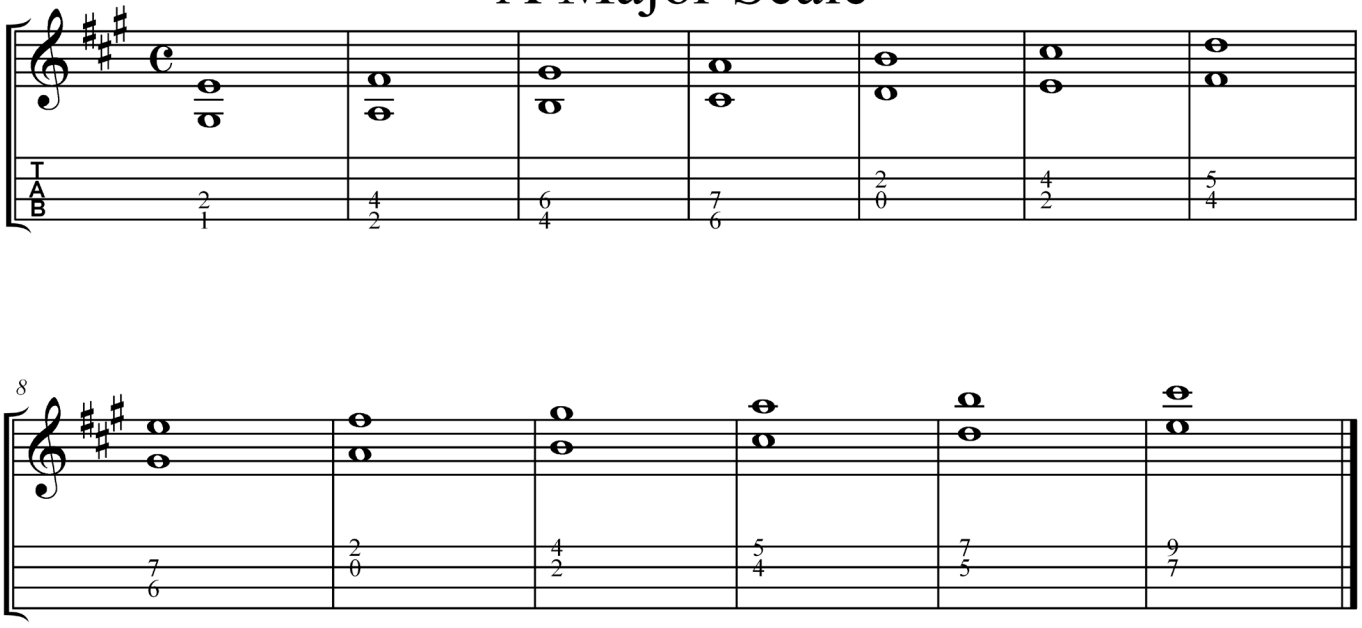
Example 64 has the double stops scale in thirds, key of A.

Example 64
Double Stops In Thirds
A Major Scale



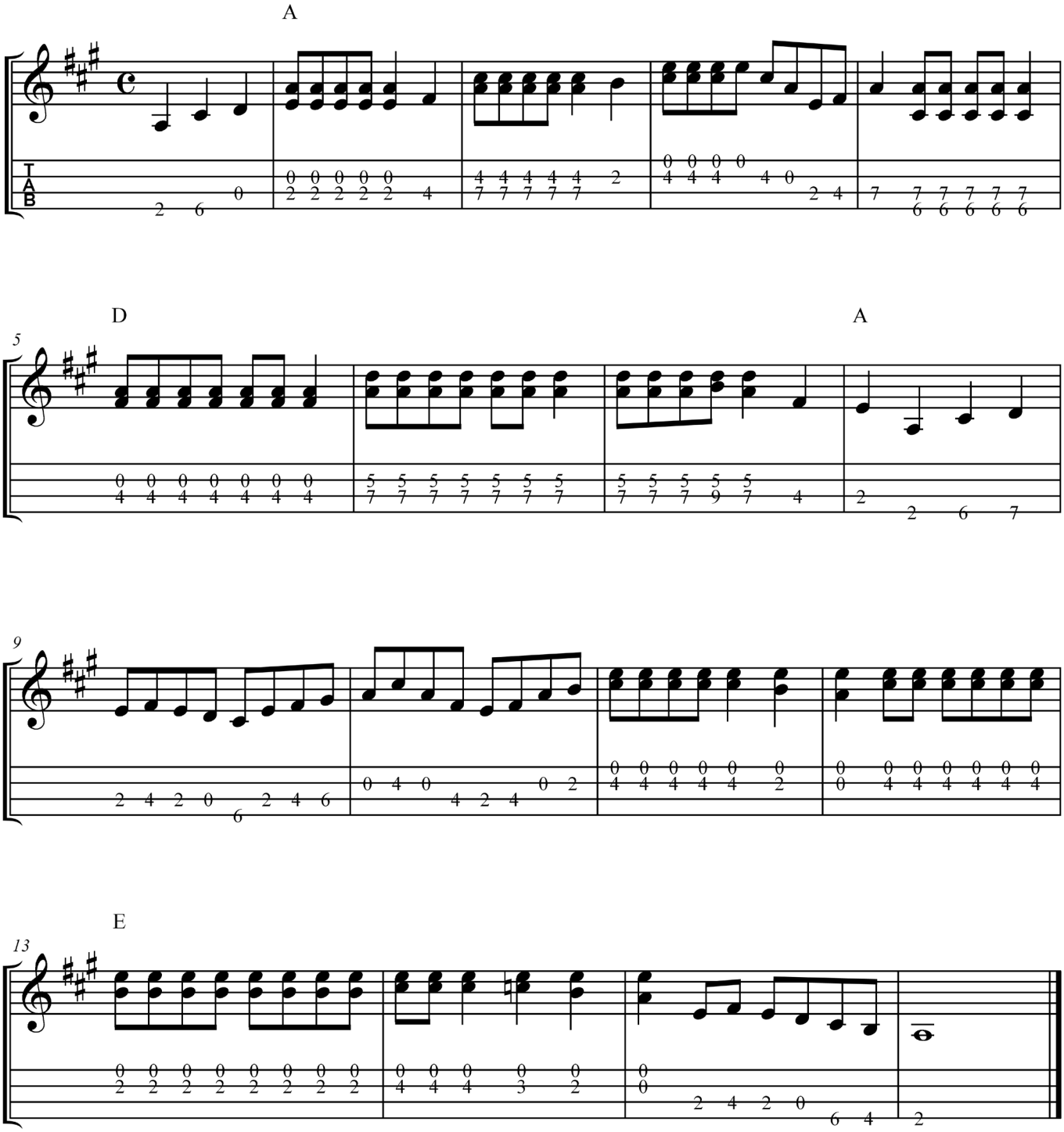
Example 65 has the double stops scale in sixths, key of A.

Example 65
Double Stops In Sixths
A Major Scale



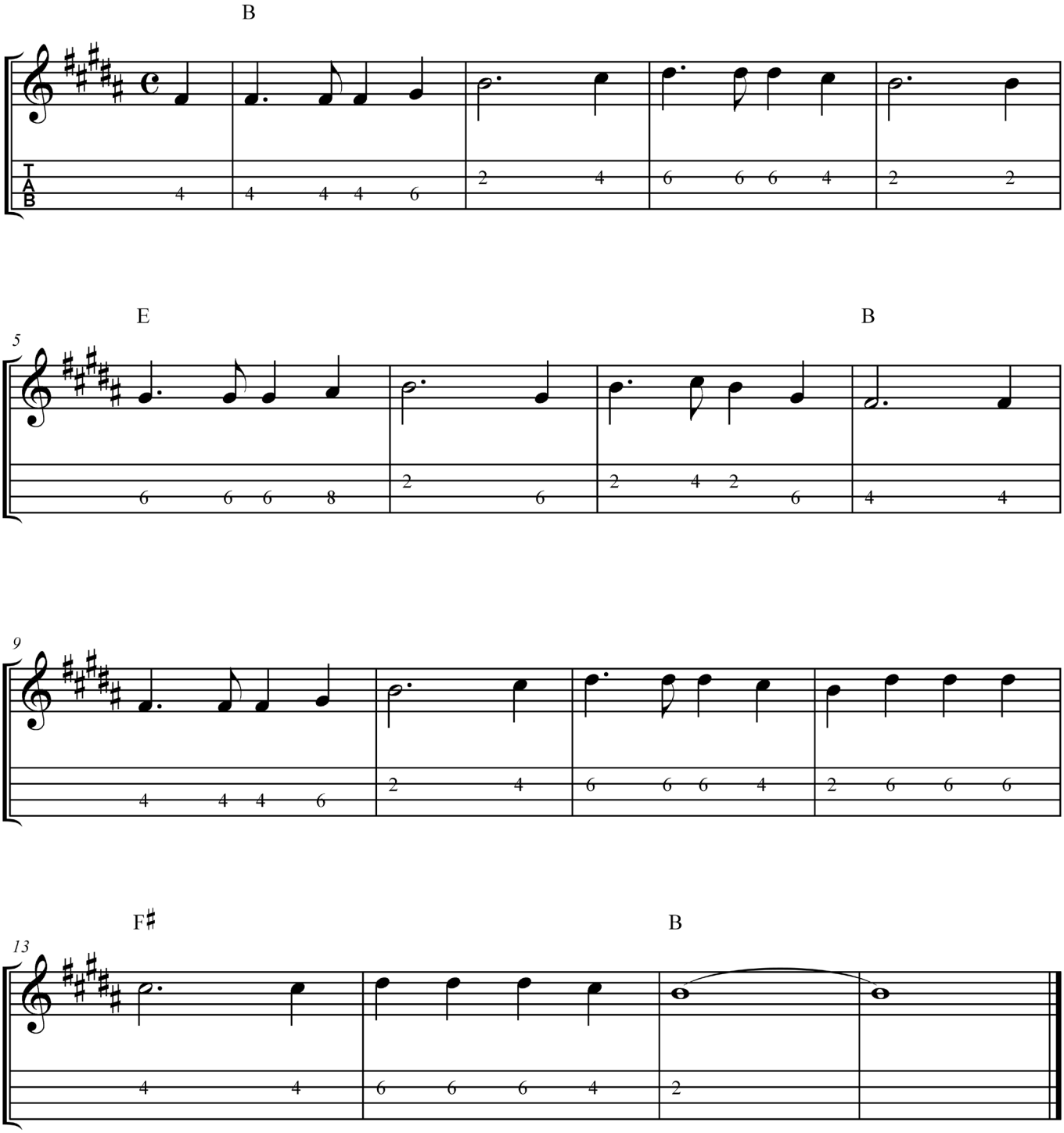
Example 66 is a solo in A.

Example 66
Worried Man Blues Solo - Key of A



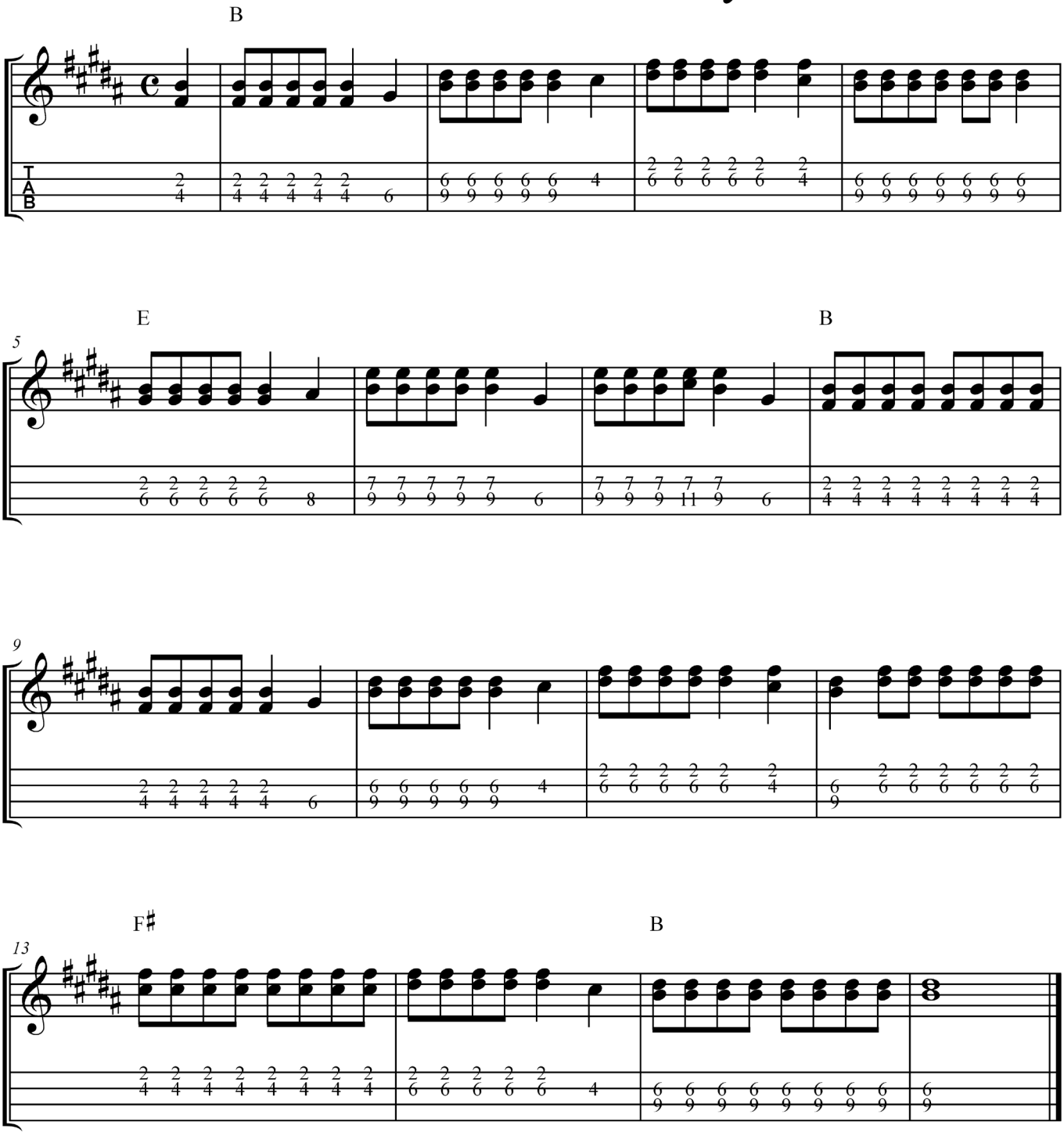
Example 67 has the melody in B.

Example 67
Worried Man Blues - Key of B



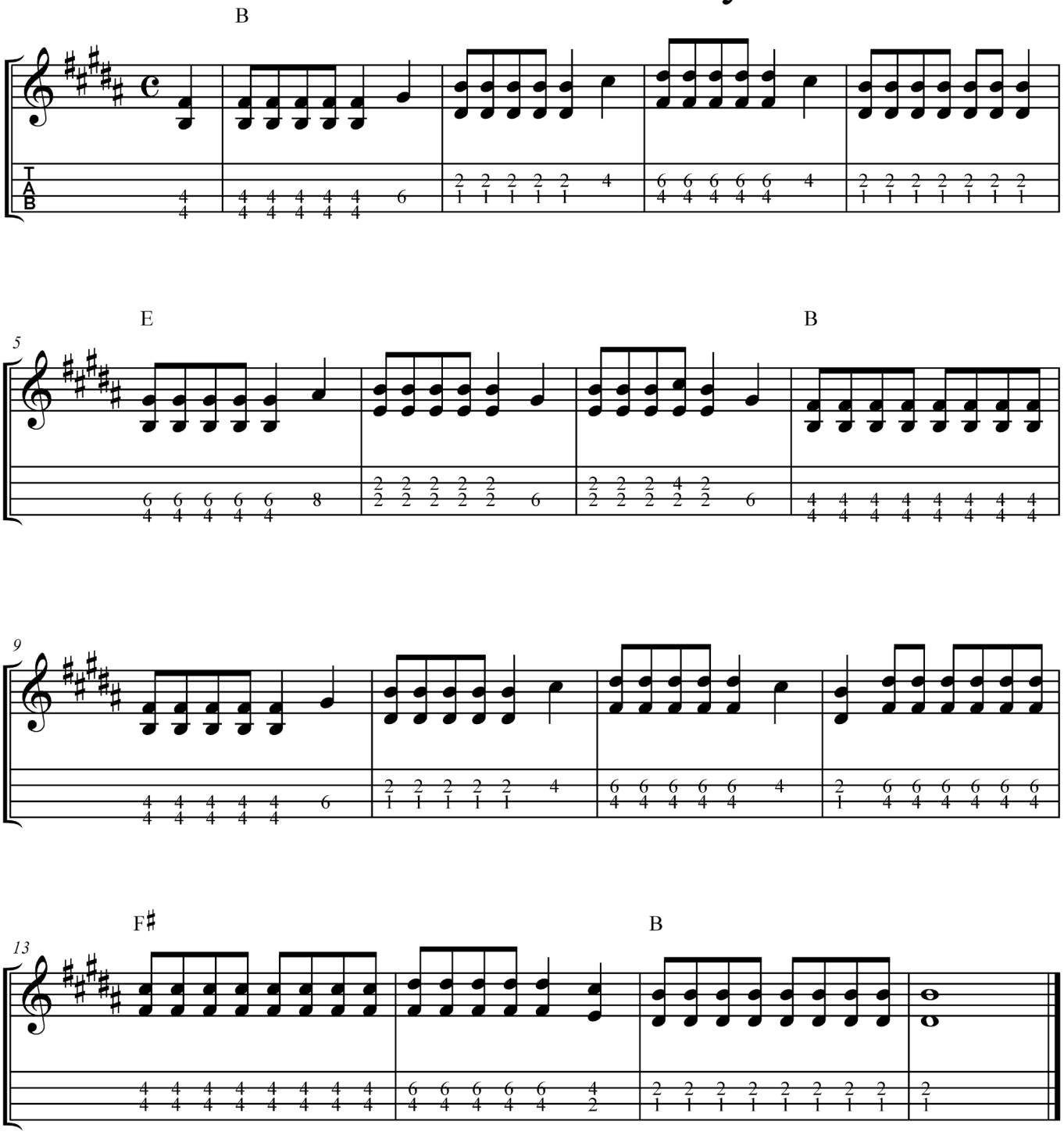
Example 68 has the double stops one chord tone higher.

Example 68
Worried Man Blues - Key of B



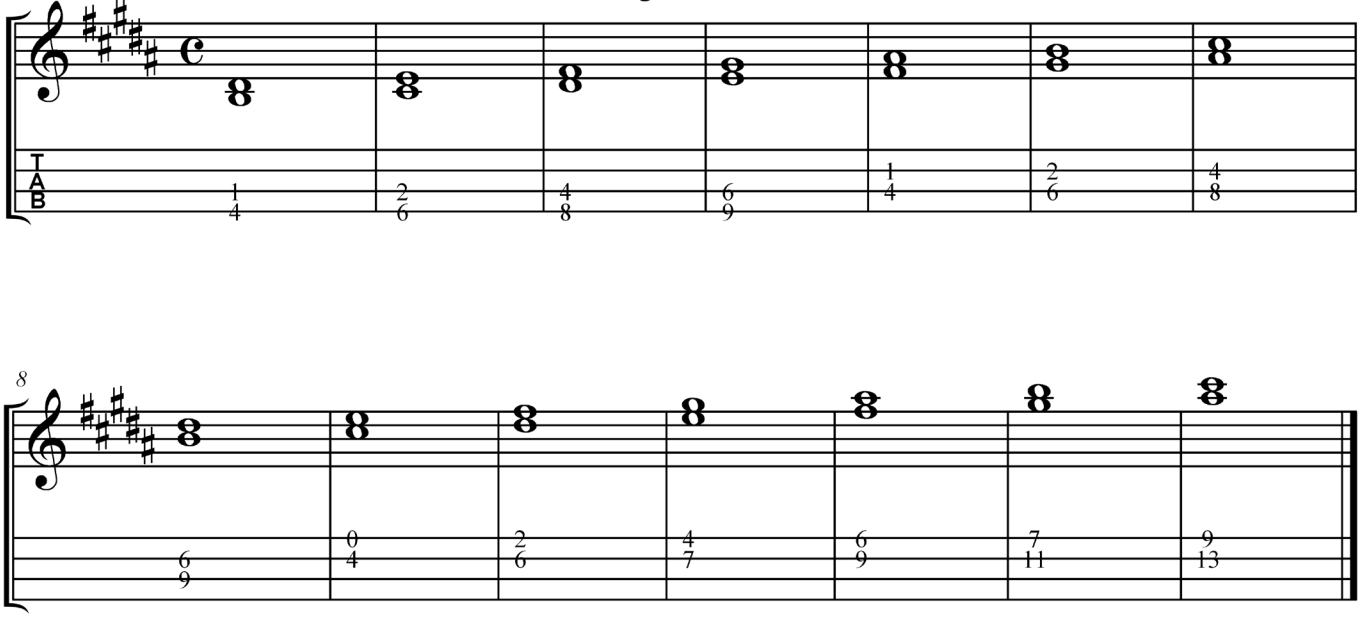
Example 69 has the double stops two chord tones lower.

Example 69
Worried Man Blues - Key of B



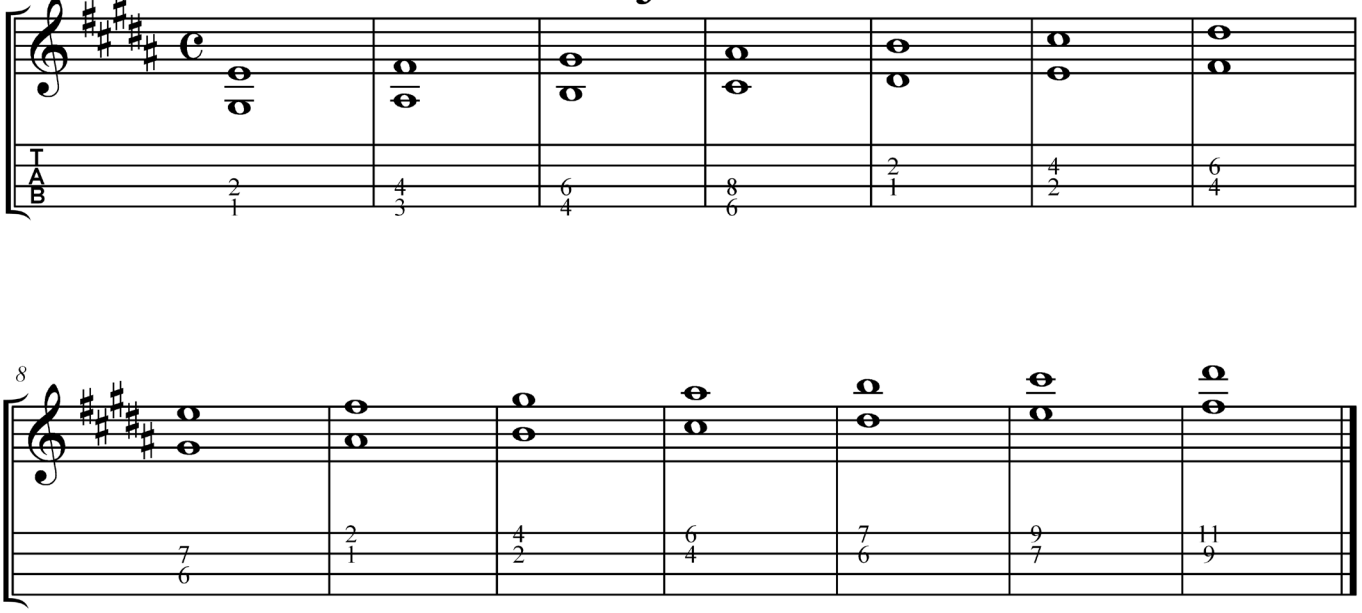
Example 70 has the double stops scale in thirds, key of B.

Example 70
Double Stops In Thirds
B Major Scale



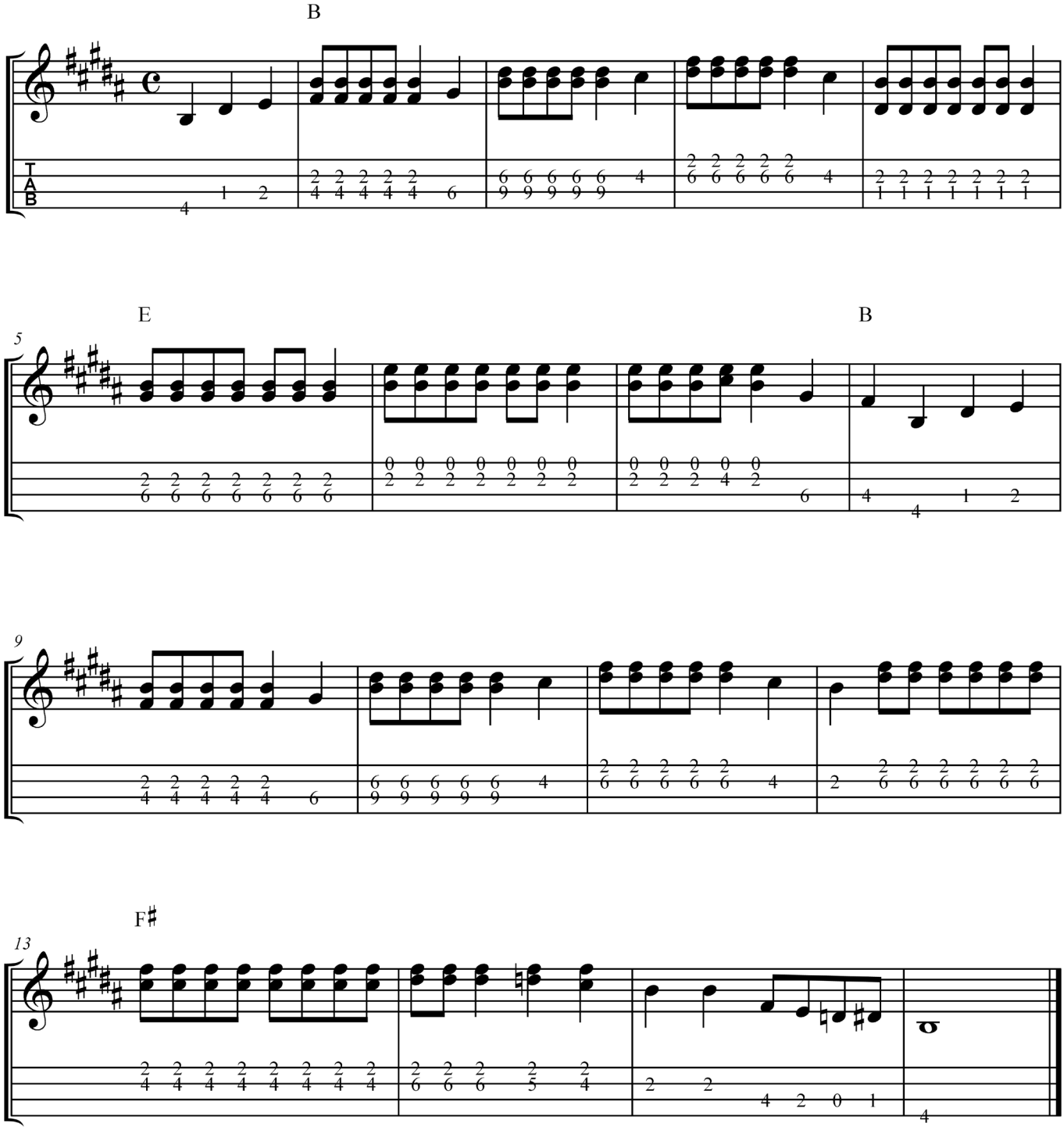
Example 71 has the double stops scale in thirds, key of B.

Example 71
Double Stops In Sixths
B Major Scale



Example 72 has solo in the key of B.

Example 72
Worried Man Blues Solo - Key of B

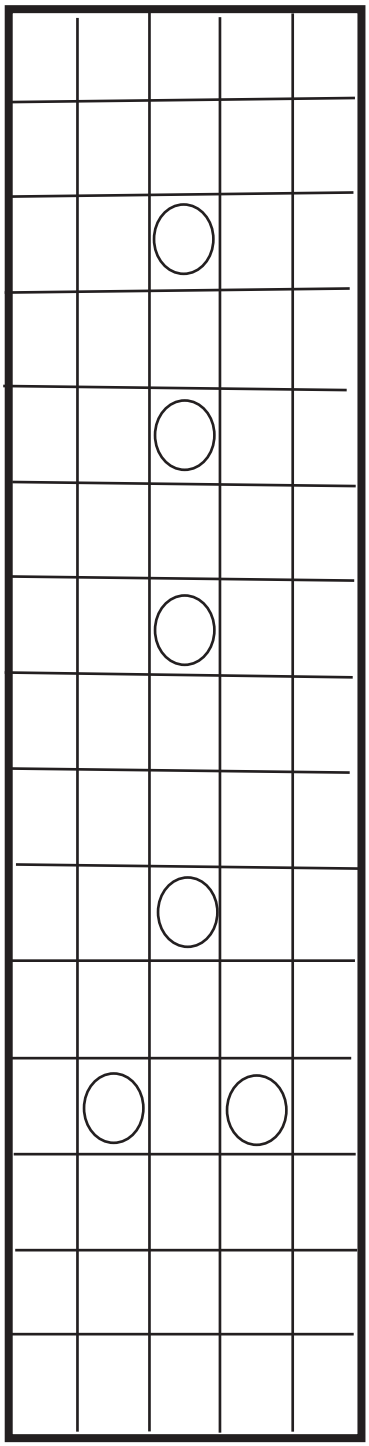


It is my suggestion you find all of the above in all the keys you need to play in. Eventually learn A, Bb, B, C, D, E, F and G, the common Bluegrass keys. Best of luck!!!

Appendix 1
Mandolin Note Names

Fret	String Name			
#	G	D	A	E
1	G#/Ab	D#/Eb	A#/Bb	F
2	A	E	B	F#/Gb
3	A#/Bb	F	C	G
4	B	F#/Gb	C#/Db	G#/Ab
5	C	G	D	A
6	C#/Db	G#/Ab	D#/Eb	A#/Bb
7	D	A	E	B
8	D#/Eb	A#/Bb	F	C
9	E	B	F#/Gb	C#/Db
10	F	C	G	D
11	F#/Gb	C#/Db	G#/Ab	D#/Eb
12	G	D	A	E
13	G#/Ab	D#/Eb	A#/Bb	F
14	A	E	B	F#/Gb
15	A#/Bb	F	C	G
16	B	F#/Gb	C#/Db	G#/Ab
17	C	G	D	A

Appendix 2
Blank Fingerboard Chart



Appendix 3
Books by Pete Martin

Available at Amazon.com or www.petimarpress.com

Easy Music Theory For Fiddle and Mandolin
A good introduction for players who know no theory but want to learn. Music and tab.

Mandolin and Fiddle Improvisation Using the Chord Tone Scale
Looks at developing ideas for improvising in a non Jazz setting (Bluegrass, Fiddle tunes, etc.), Music and tab.

Bluegrass Mandolin: Creating and Using Double Stops
How to get get double stops into your Bluegrass playing.

Oldtime Tunes for Fiddle and Mandolin, Volume 1
50 common fiddle tunes. Music and tab.

Oldtime Tunes for Fiddle and Mandolin, Volume 2
50 less common fiddle tunes. Music and tab.

Texas Style Fiddle Tunes for Mandolin
Tunes from this great fiddlin' style arranged for mandolin players. Music and tab.

Bebob Mandolin: Target Notes and Chromatic Approaches
Explains Target and Approach notes and how to get this fundamental Bebop sound into your improvising. Music and tab.

Bebop Scales for Mandolin and Violin
Learn and practice the scales commonly used bu Jazz players in thre Bebop era.

Jazz Chording for Mandolin
A comprehensive look at chords for Jazz (Swing, Bebop, Post Bebop) Mandolin

Texas Style Fiddle Transcriptions, Volume 1
21 note for note versions as played by top Texas style fiddlers. Music notation only.

Texas Style Fiddle Transcriptions, Volume 2
18 more note for note versions as played by top Texas style fiddlers. Music notation only.

Benny Thomasson Fiddle Transcriptions
16 tunes as played by the legendary Texas fiddler. Music notation only.