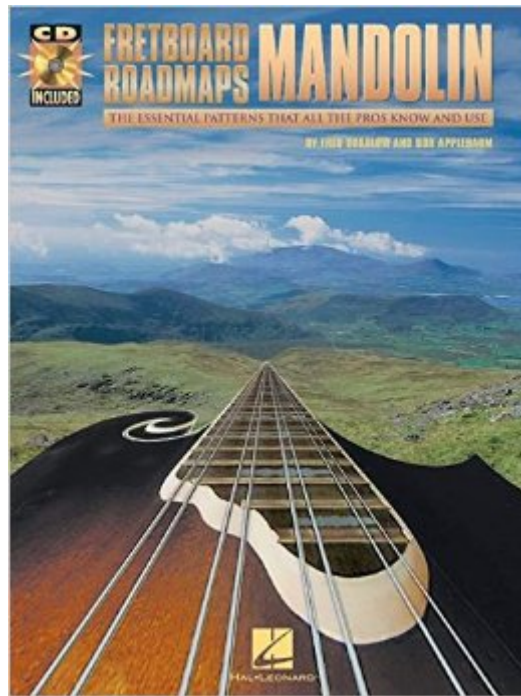


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Fretboard Roadmaps - Mandolin: The Essential Patterns That All The Pros Know And Use (Guitar)



Synopsis

(Guitar). The latest installment in our popular Fretboard Roadmaps series is a unique book/CD pack for all mandolin players. The CD includes 48 demonstration tracks for the exercises that will teach players to: play all over the fretboard, in any key; increase their chord, scale and lick vocabulary; play chord-based licks, moveable major and blues scales, first-position major scales and double stops; and more! Includes easy-to-follow diagrams and instructions for all levels of players.

Book Information

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Average Customer Review: 4.1 out of 5 stars [See all reviews](#) (26 customer reviews)

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Customer Reviews

I assume that since you're interested in this book that you've bought similar book/CD combinations to study with. As you know, the first track on all of these kinds of CD's is a set of notes to tune to. Now, on mandolin you're tuning a pair of strings which are set to the same note. Would you say that it's a bad thing if the first note you hear is not only out of tune, but the two strings are out of tune to each other? Yes, it is. Throughout the CD the person playing the demonstrations flubs notes (they buzz, they're accidentally muted and so on) and his high E strings are quite often out of tune to each other. His low G strings don't so much ring as "plunk". Several times throughout the CD his instrument is out of tune to itself. In the chapters on "chop" chords he lets his chords ring way to long. The CD examples are NOT chops, they're short duration chords. A chop should sound like "Chunk Chunk Chunk", not "Bling Bling Bling" If I was to place the playing on this CD in a mandolin contest I'd say that it's solidly intermediate level playing, but certainly not advanced. Listen to Chris

Thile to hear how clearly played notes should sound. The only reason I give the book 3 stars is because the actual content is pretty good. There are many places to get this information, but this is a good reference to have a bunch of scale and arpeggio information in the same place. His two note chop positions are really useful, he just doesn't play them as true chops on the CD. So consider this book with a grain of salt. It's decent for a workout book, but it works best as a supplement to a good teacher or to other books. I wouldn't take this book's CD as an example of the proper way to play.

Okay... we've had good and bad reviews. I am approaching this from a music instructor (albeit a mandolin, guitar, bass "teacher") BUT also... one who teaches students MUSIC... not INSTRUMENT instructions. Here's what I think: The book is okay; no it's good. The book provides some good basic advice, shows the reader a "course to pursue" but... doesn't teach it for you... THAT'S YOUR JOB. That's why it doesn't come with a nanny... the CD IS the instructor. Practice... Rehearse.... Exercise.... Devote.... those are terms which YOU... the reader HAVE to employ in your DAILY routine. Like bongos or Harmonica.... whatever. The text provides 90 percent of what you need. YOU have to provide the other 10 percent and MAKE IT WORK... GIT 'R DONE. It's really up to you. Wanna lesson...(1) check out Carl Culpeper's "Terrifying Techniques for Guitar" and employ the same system to mandolin.(2) Develop a list of tunes you can play... and(3) Expand that list(4) Change Keys for ever song. Know them all in 2, or 3 keys. Make one key a flatted key so piano and woodwinds will enjoy playing with you. Or visa versa.(5) Search out standards, ballads, classical (Bach is GREAT). And incorporate the masters into your learning. Not just the folk music or old time aspects of the instrument. ** The mandolin has a deep history with lots of classical influences.(6) Search out Violin music... same tuning and LOTS of it out there. There's plenty on line, use it to your advantage.(7) LEARN TO READ MUSIC. Tab has it's uses... but notation speaks the language.'nuff said. GIT 'R DONE Seriously? Seriously.

The book starts off well enough. It goes through the very basics, shows you some chords, how to construct scales, and then onto some brief scale exercises. However, the author somehow believes that after that small amount of background, a player can transition to playing intermediate-level tunes with some rather difficult syncopation and the addition of slides and blue notes. What's worse is that the tunes are played at full speed on the CD, making it pretty much useless as a tool to develop enough familiarity with the music to be able to have an ear for what you are aiming to sound like. Just my opinion of course, but I would not feel confident expecting a student to go from learning a few brief scale exercises to playing Nine Pound Hammer in A with slides and blue notes. If

you are an intermediate or advanced player, you already know most of the material in this book anyway. There is very little to be learned from it aside from a few tidbits and some ideas. If you are a beginner, stick with books that spend more time developing skills in a cumulative fashion, and that provide recorded examples that are played at a reasonable tempo. Greg Horne's books are great for this as they introduce things gradually, and offer skills-based tunes and exercises to give you a solid foundation from which to advance. And there are many other books that do the same.

I once went to a seminar by Ron Carter, the great acoustic bassist. When questioned about how to become a great bassist he said there were just three things. I'm paraphrasing here, because I did not write anything down. 1. Know your instrument very well - where things are 2. Know your chord changes - basic theory or basic feel. 3. Know how to get from one key to another in the time available. - timing. This book should help beginners with the first part on a fretted bass.

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