



Six Old-Timey Mandolin Licks Volume 1: Old-Timey Licks



Major Key <i>(click the key or page # in blue to go to the desired key)</i>	Licks Book Page #:	Use Fretboard Toolbox <i>Essential Edition</i> page #:	Use Fretboard Toolbox <i>Complete Edition</i> page #:
G Major	2	3	9
A Major	3	7	13
C Major	4	11	19
D Major	5	15	25
E Major	6	19	29
F Major	7	-	31
A Brief Dissection of Each Lick	8	-	-

Click here to order
the entire E-Book:

About this Lick Book Format:

All six licks, in six keys, were made using an enhanced TAB method I created, which shows the notes in each Major scale in yellow, below the TAB, and the scale degrees (1 = "do", 2 = "re", 3 = "mi", etc.), written as numbers above the TAB. In this book, I have *italicized* any notes outside of the key, just like they are in all of my Fretboard Toolbox Complete Editions. Two of the "bluesiest/old-timeiest" notes outside of the key are the flat-3 (*b3*) and the flat-7 (*b7*) notes. I've also added colored circles in this book to highlight these notes: *b3* notes have blue circles around them, and *b7* notes have red circles. Listen closely to the unique sound of each one so you can get that sound in any key, any time you want.

How to use this Lick Book:

There are (at least) two ways you can use these licks: one is to practice each lick in each key, one at a time (e.g. play Lick #1 in each of the keys, then Lick #2, etc.); or you can work on six licks in each key, so you start building muscle memory for several cool licks in the keys you like to play in. There are advantages to both methods, so try them both out and see which works best for you.

* To help visualize the scale degrees & note locations all over the fretboard, and practice playing these in other positions and/or in other keys, you can pick up a Fretboard Toolbox Essential or Complete Mandolin Edition from www.fretboard-toolbox.com, & use the corresponding pages in the table above.

G = Root Note

Old-Timey Mandolin Licks #1-6 in G

www.fretboard-toolbox.com

Notes Outside of Key

O = b3 (flat-3) note

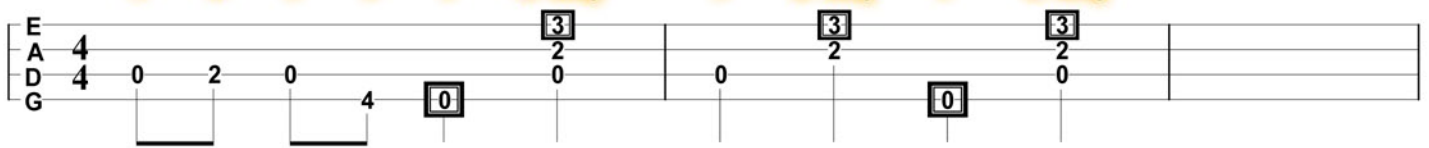
o = b7 (flat-7) note

1-7 = Highlighted notes are notes/chords from Major Scale

TabEdited by Scott Sharp

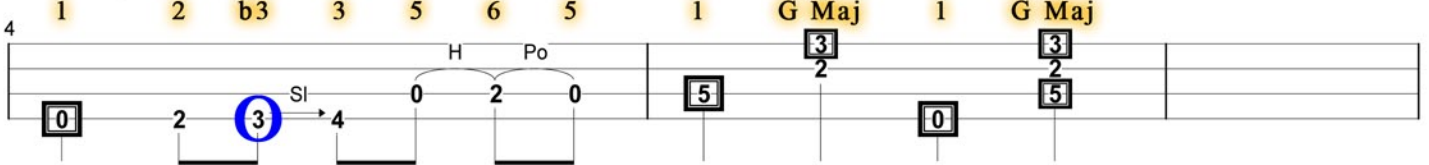
Lick #1

5 6 5 3 1 G Maj 5 G Maj 1 G Maj



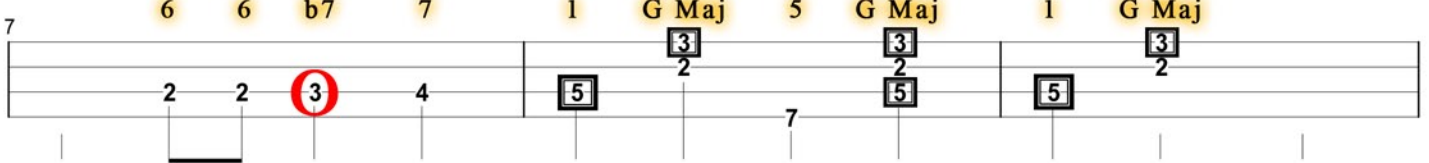
Lick #2

1 2 b3 3 5 6 5 1 G Maj 1 G Maj



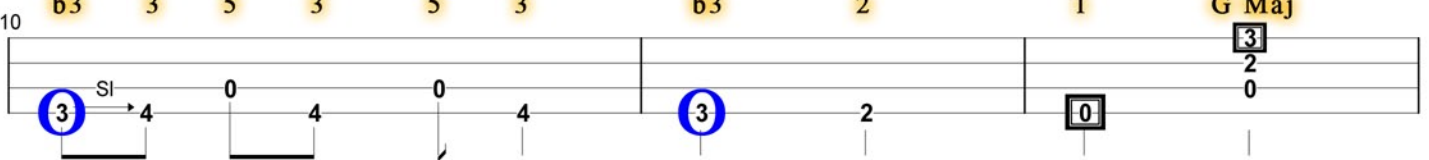
Lick #3

6 6 b7 7 1 G Maj 5 G Maj 1 G Maj



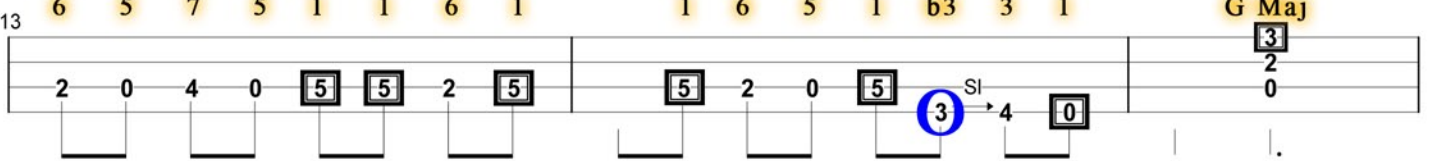
Lick #4

b3 3 5 3 5 3 b3 2 1 G Maj



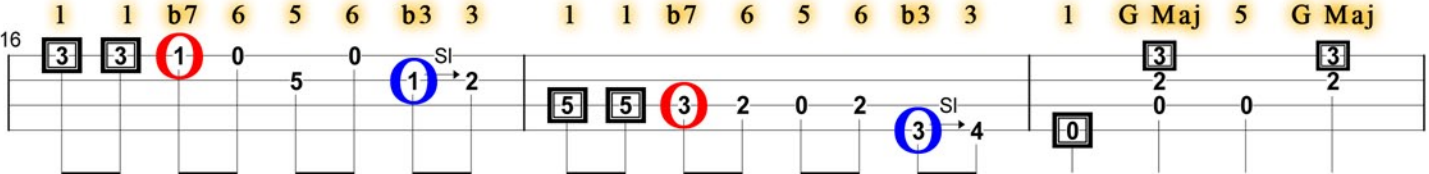
Lick #5

6 5 7 5 1 1 6 1 1 6 5 1 b3 3 1 G Maj



Lick #6

1 1 b7 6 5 6 b3 3 1 1 b7 6 5 6 b3 3 1 G Maj 5 G Maj



[Click Page # for Table of Contents](#)

[Click here to try these licks over free Jam Tracks!](#)

Six Old-Timey Licks: A Brief Dissection of Each Lick

Lick #1- The only note in this lick that's not part of the Major chord (which are made of 1, 3, and 5 notes) is the brief "6" note. Pickers use this "6" note all the time when playing melodies, so practice it lots in each key until you can add that note whenever you want.

Lick #2-This lick is the classic "G" run used all the time in bluegrass music. Lots of folks can play it in G, but aren't sure how to do it in other keys. Hopefully after playing around with this book, you'll not only be able to play it in other keys by using this TAB, but you'll *understand* what's going on with this lick and you'll be able to play it anywhere, in any key! -
---Also, pay EXTRA SPECIAL ATTENTION to the b3 to 3 slide in this lick. Major chords are made of 1, 3, and 5 notes, and the b3 note comes from the blues scale. Combine the two, and you just might see (and more importantly *hear*) the deep connection between country & blues music. It could be argued that this is the main ingredient in the old-timey music sound, and if you like this kind of music, it either is, or soon will be one of you favorite tools in your musical toolbox.

Lick #3- I love this chromatic run (chromatic means using a bunch of notes in a row) because it makes such a rapid, intense build-up to the root (the notes in black boxes). Remember that it's the "b7" note in the red circle that makes this lick sound so sexy. 😊

Lick #4- This lick has a cool chromatic run going down to the root note (3->b3->2->1). When you get to that descending part, play around with bending the b3 and the 2 notes to give it a muddy, bluesy sound. Pay attention to the notes (and scale degrees/note numbers) that sound cool to bend, because when you know what you're bending, like a b3 for example, you can do the same thing in any key, anywhere on your fretboard.

Lick #5- The beginning of this lick has such a great sound, and makes for a cool, roundabout way to walk up to the root note. Notice that this lick makes strong use of the 6 note we saw in Lick #1, and then it uses the classic b3 to 3 slide we all know and love.

Lick #6- This one has a lot of notes filling the room, but when you break it down, it's just made of the same old ingredients as all the other licks. Even better, the first two measures are the exact same scale degrees, they're just played so the melody can make a bluesy walk down two octaves. In this lick, the only notes that are not part of the Major chord (again made of 1, 3, and 5 notes) are the b3, 6, and b7. If you've been playing close attention, by now you've seen that these six notes show up a lot in old-timey licks.