A

THEORETICAL AND PRACTICAL METHOD

FOR THE

MANDOLIN;

CONSISTING OF ONE HUNDRED AND TWENTY-FIVE

PROGRESSIVE LESSONS,

COMPRISING

A CHOICE COLLECTION OF SOLOS, DUETS AND OTHER PIECES,

FOR PRACTICE AND RECREATION.

BY

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PREFACE.

IT is no easy task to prepare a *new* method for so ancient an instrument as the Mandolin; yet the author, recognizing the fact that progress is the modern watchword, and that it is especially applicable to art, puts forth a few suggestions, and indicates numerous improvements, in this method of teaching the use of that delightful little instrument which is now becoming universally popular.

This book is not a "self-instructor," so called. No one can become a proficient player upon any instrument without the aid of a competent master. But the best results of the author's extended and comprehensive experience will be found among the following pages; and it is his belief that pupils, amateurs, and even teachers, will be properly guided and benefited by the careful use of this Method.

The Exercises and Studies are graded (progressively), as far as possible; and all the instructions are adapted to the form or mechanism of a Mandolin of the latest design.

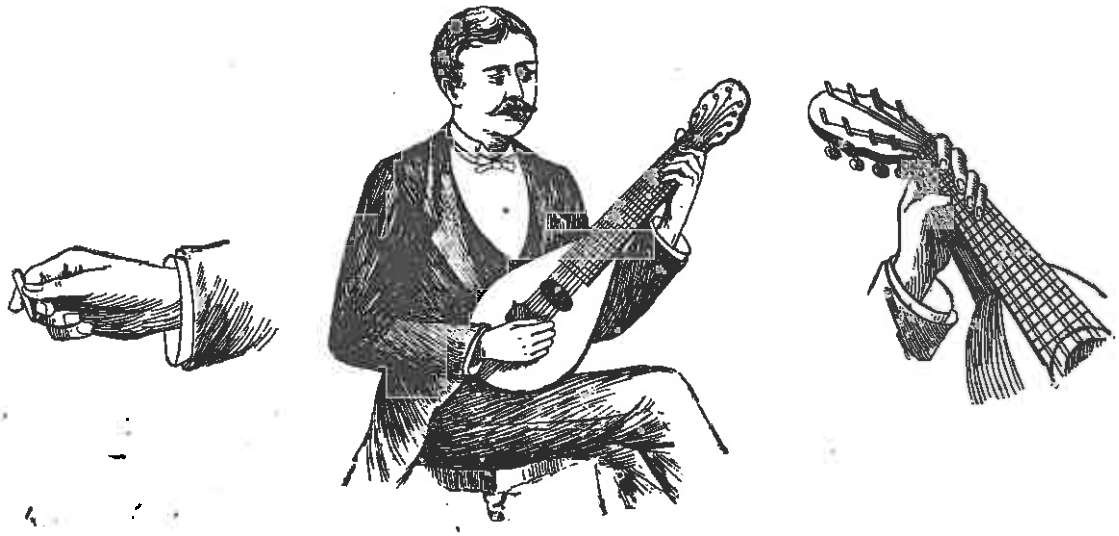
HISTORICAL NOTE.

THE shapes, methods of playing, and the names applied to ancient musical instruments of the stringed kind, were so various that historians have not defined with absolute accuracy the origin of certain of those known to us in modern times. But it is safe to say, that among the group classified as instruments "with a resonant body"— among which are included the ancient lute, lyre, harp, Egyptian nefer, geytarah (guitar), cithra, and the Greek *pandoura*,— we may look for the origin of the modern Mandolin.

The Italian word *Mandola* means "almond"; and some writers have supposed that this name was bestowed upon our little Mandolin because of a similarity in shape. But the derivation of the term carries us further into etymology; and we must attribute the name to linguistic evolution only.

The Mandolin (Italian *Mandola* or *Mandolina*,— the latter being a smaller size) was strung with gut strings only, like its larger companions of the same family, until the beginning of the eighteenth century, when, like the others, it acquired several metal strings, and the stringing was as follows: E (1st strings), gut; A (2d strings), steel; D (3d strings), copper wire; G (4th strings), one of silk covered with brass wire, the other of thin gut.

Later, the strings were all of metal, and continue thus at the present time.



COMPLETE METHOD

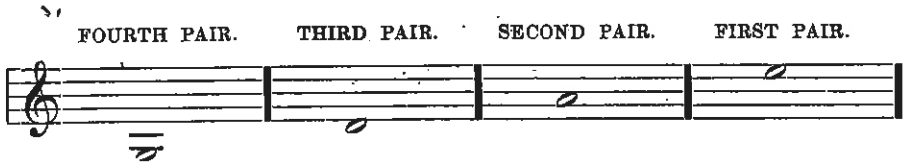
FOR THE

MANDOLIN.

PART I.

Form and Position of the Mandolin, and Manner of Playing.

On the dark wood or finger-board which covers the neck and part of the front of the modern Mandolin, there are twenty-two transverse lines or frets, by which the strings are divided (in playing) into half tones (see Table 1). There are four pairs of strings, each pair tuned in unison, or as follows:



All the other tones are made by shortening the strings — that is, by placing the fingers of the left hand on the strings, between or near the frets that cross the finger-board. With a quill or plectrum (or other similar device) held between the thumb and fore-finger of the right hand, the strings are struck — from low to high, or *vice versa* — to produce the tones.

It is well, however, on beginning to learn, and before acquiring a knowledge of the scales and the gradation of tones, to practice striking the strings with the plectrum (in right hand) without attempting the use of the fingers of the left hand upon the finger-board.

The bar that crosses the body of the Mandolin, under the strings, is called the bridge; and it is near this bridge that the strings must be struck; and care should be taken to avoid striking too hard, lest the plectrum should touch the face or front of the instrument. By striking near the sound-hole of the Mandolin a more equal distribution of tones may be obtained.

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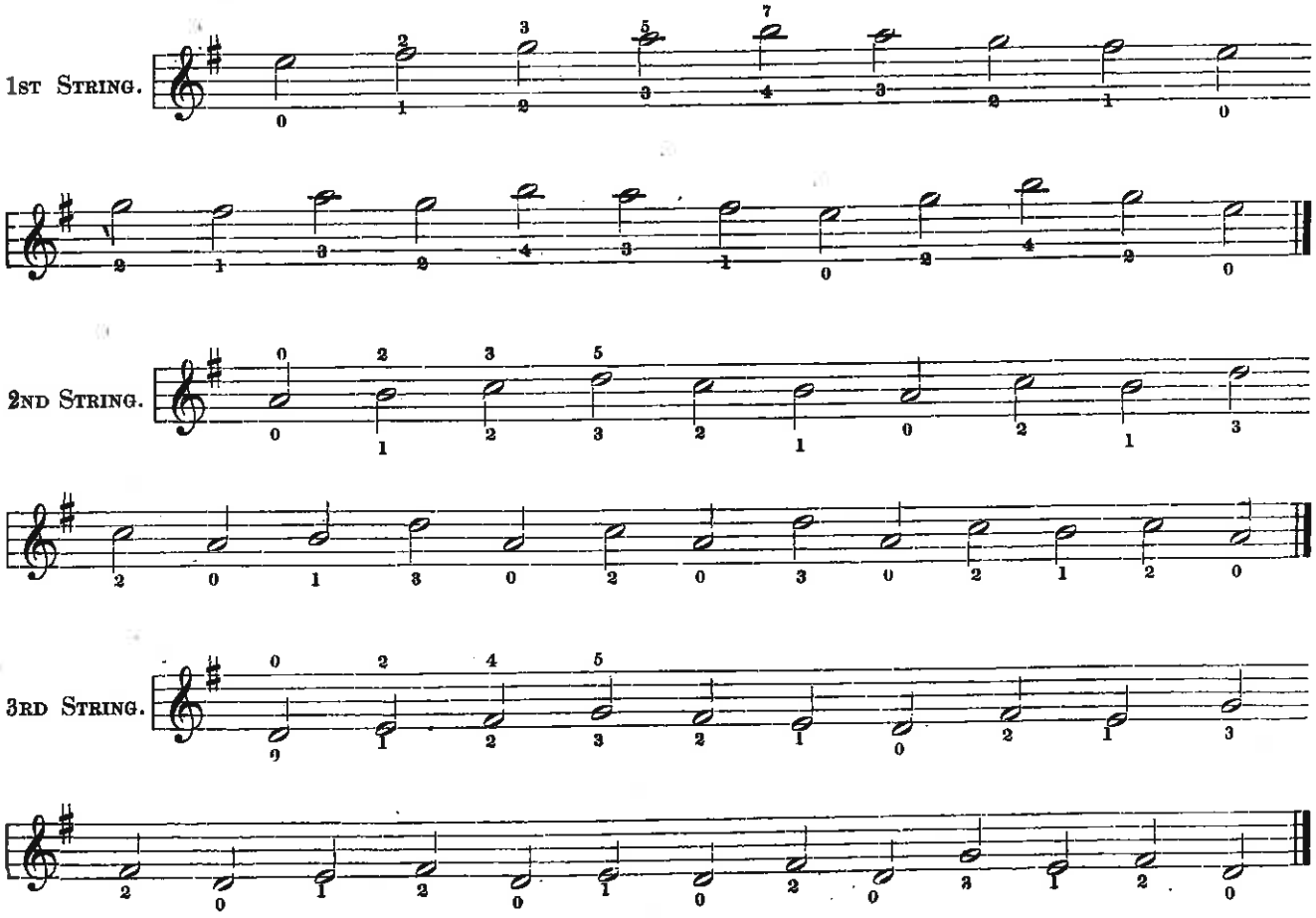
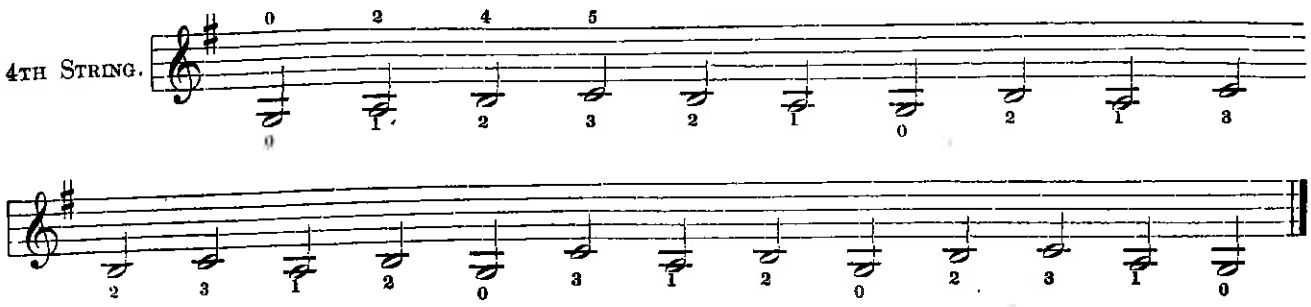
The right fore-arm should remain unmoved; the hand, only, passing up or down with the utmost ease. Place the first finger of the left hand upon the second fret of the fourth pair of strings, and the third finger upon the fifth fret (same pair); and then place the thumb midway in the space between the two fingers, and opposite them. In this position the hand makes a true curve from the wrist, and the fingers do not interfere with one another. The centre (palm) of the hand must not touch the neck of the instrument, neither should the thumb press so closely as to prevent the proper changing of the position of hand and fingers upon the finger-board. In short, the thumb and fingers of the left hand should be placed with firmness, taking care to keep the finger-nails in the centre of the board, and pressing with just sufficient force to hold the strings down, without interference with the elasticity of the hand.

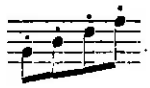
The numbers above the notes (see music) indicate the frets of the finger-board; while the numbers below the notes show what fingers should be used, as 1st, 2nd, 3rd, etc., etc., the fore-finger being the first. The zero (0) indicates "open" strings — that is to say, without pressure of fingers of the left hand; ⅛ denotes the distance of a whole tone; ½ indicates a half-tone.

EXERCISE I.

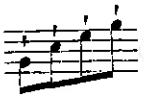
Strike the strings (as required for the notes) two to four times with the plectrum.





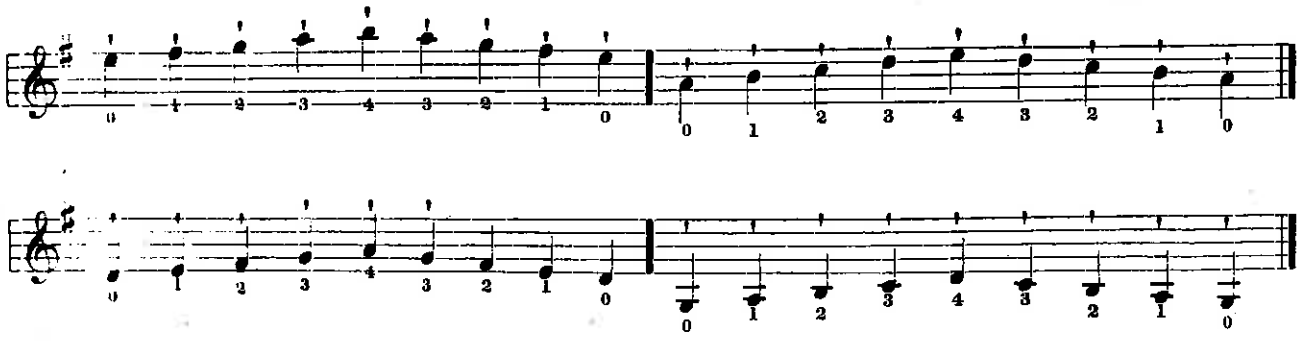
A *dot* over a note indicates a downward movement  of the plectrum.

A *line* over a note denotes an upward movement, .

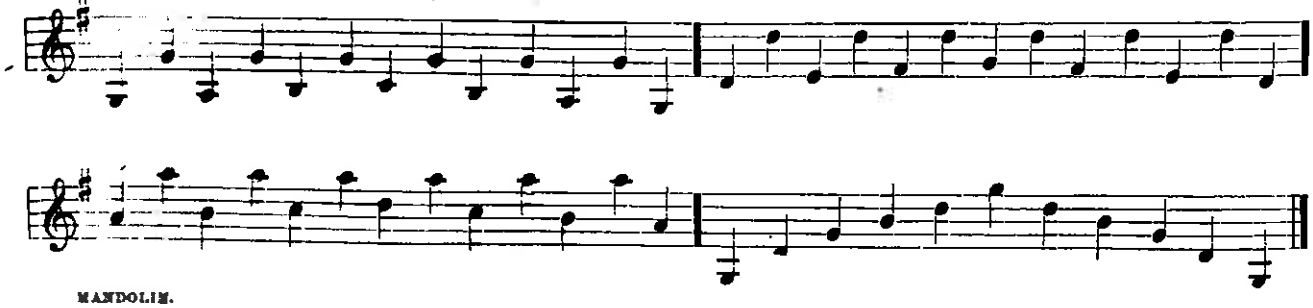
Sometimes the movement is half down and half up. And when the pen should strike down and up, successively, the sign is used,  .

In the following exercises carefully observe the plectrum-signs, as just indicated, and perform slowly, equalizing the strokes and pressure as much as possible, in order to obtain a good *tremolo*, which is the principal charm of the Mandolin.

EXAMPLE.



Hold the third finger firmly.

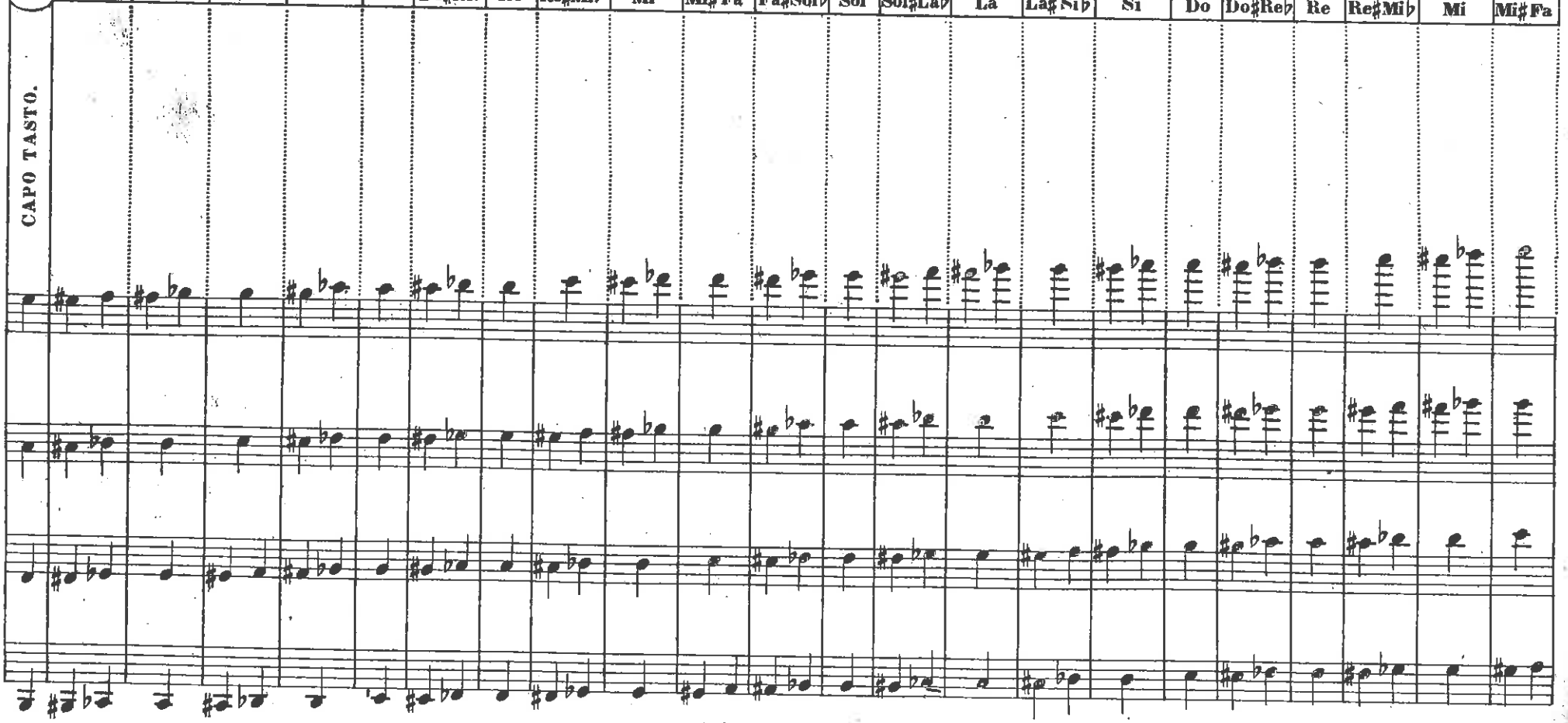


FINGER BOARD OF THE MODERN MANDOLIN.

TASTO.

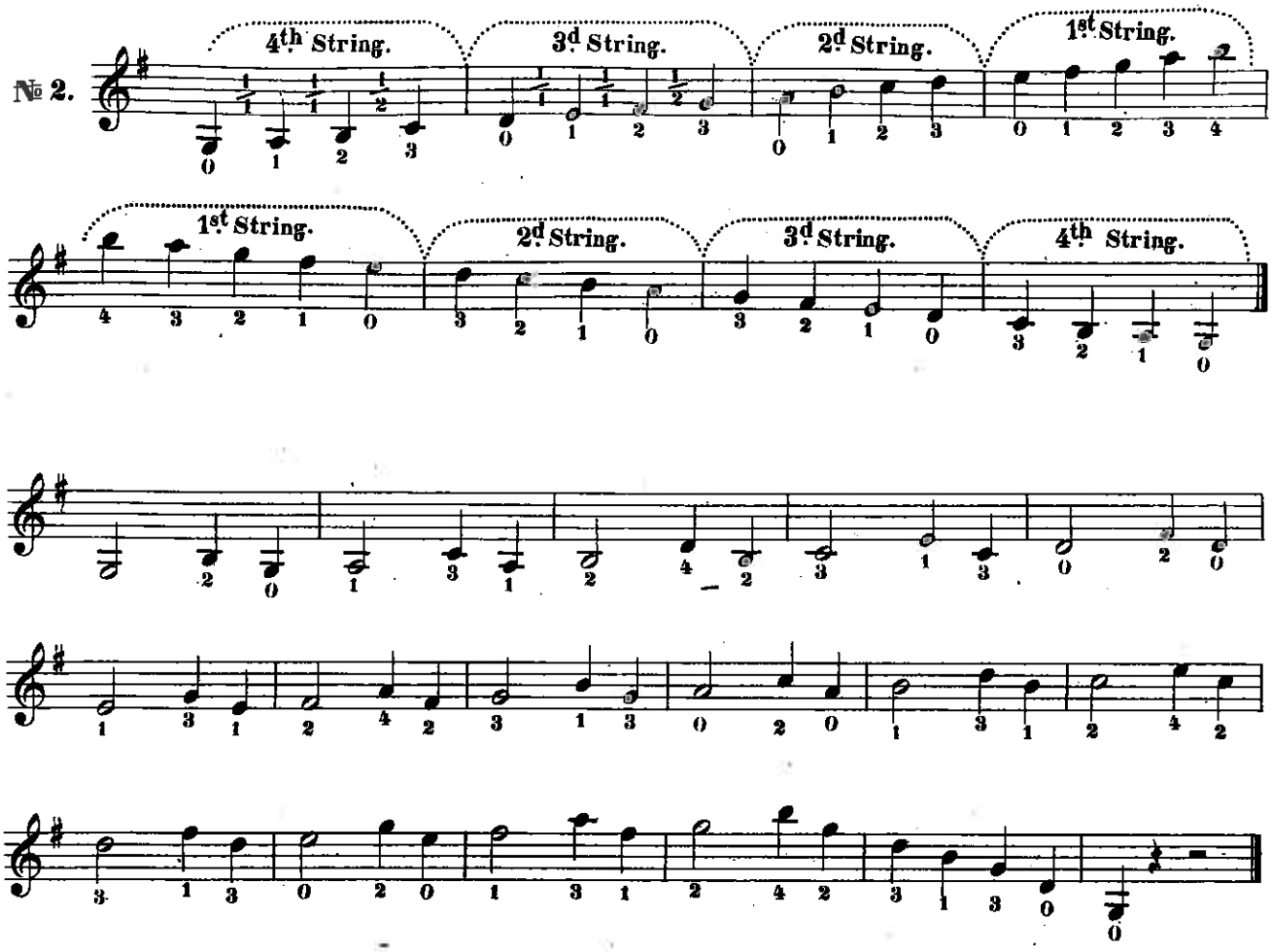
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22
MI	Mi♯ Fa	Fa♯Sol♭	Sol	Sol♯Lab	La	La♯ Si♭	Si	Do	Do♯Re♭	Re	Re♯Mi♭	Mi	Mi♯Fa	Fa♯Sol♭	Sol	Sol♯Lab	La	La♯ Si♭	Si	Do	Do♯Re♭	Re
LA	La♯Si♭	Si	Do	Do♯Re♭	Re	Re♯Mi♭	Mi	Mi♯ Fa	Fa♯Sol♭	Sol	Sol♯Lab	La	La♯ Si♭	Si	Do	Do♯ Re♭	Re	Re♯Mi♭	Mi	Mi♯ Fa	Fa♯Sol♭	Sol
RE	Re♯Mi♭	Mi	Mi♯ Fa	Fa♯Sol♭	Sol	Sol♯Lab	La	La♯Si♭	Si	Do	Do♯Re♭	Re	Re♯Mi♭	Mi	Mi♯ Fa♭	Fa♯Sol♭	Sol	Sol♯Lab	La	La♯ Si♭	Si	Do
SOL	Sol♯ Lab	La	La♯ Si♭	Si	Do	Do♯Re♭	Re	Re♯Mi♭	Mi	Mi♯ Fa	Fa♯Sol♭	Sol	Sol♯Lab	La	La♯ Si♭	Si	Do	Do♯Re♭	Re	Re♯Mi♭	Mi	Mi♯ Fa

CAPO TASTO.

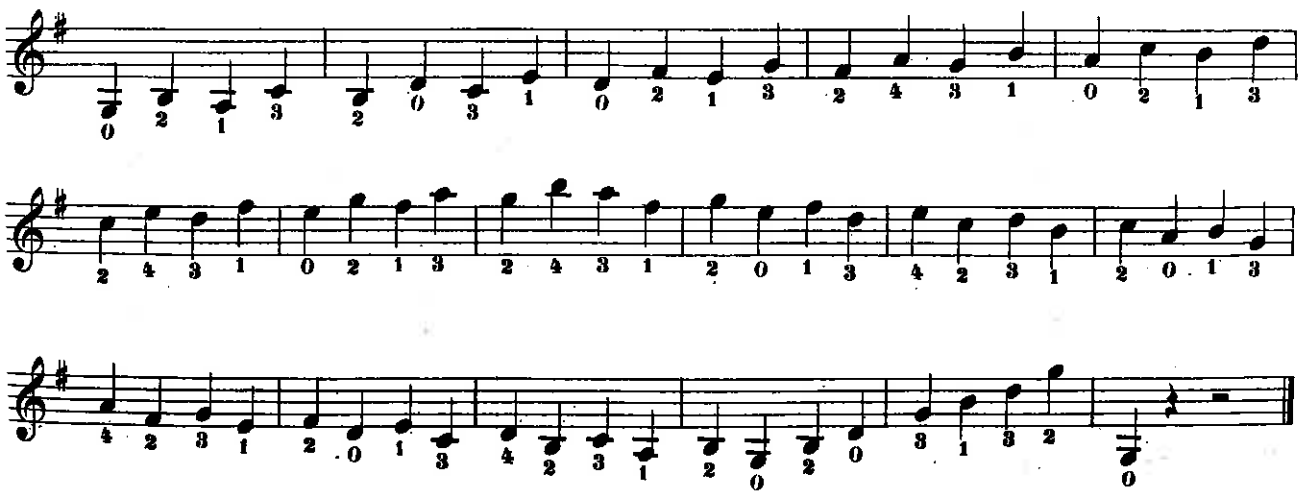


SCALE IN G.

№ 2.

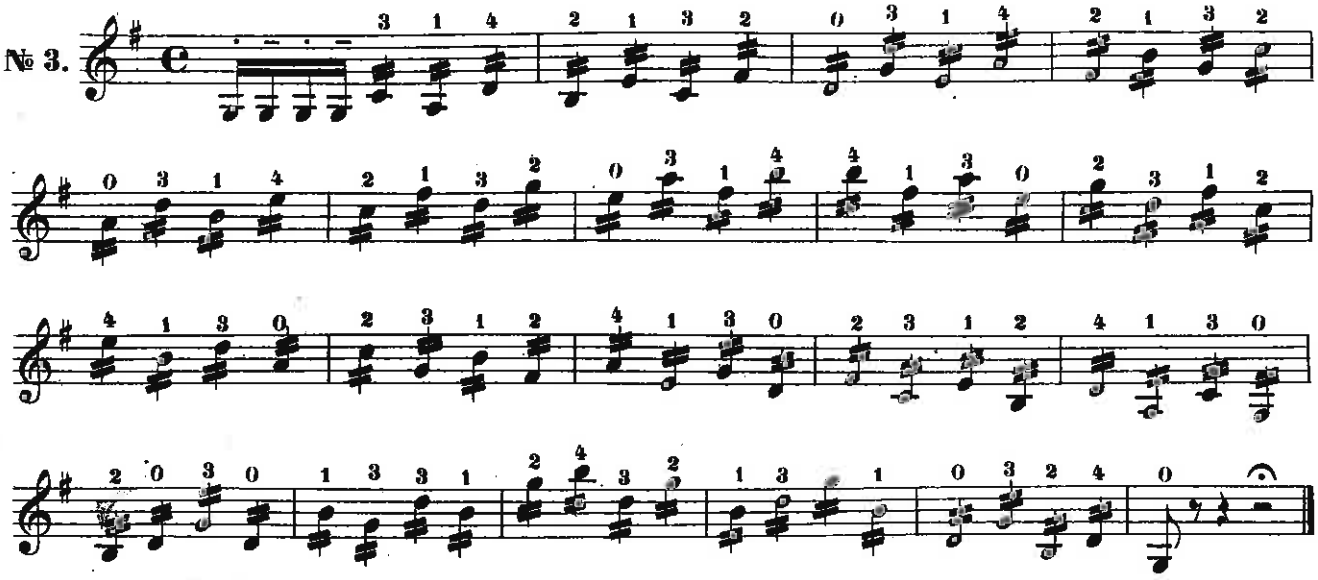


SCALE IN INTERVALS OF 3ds



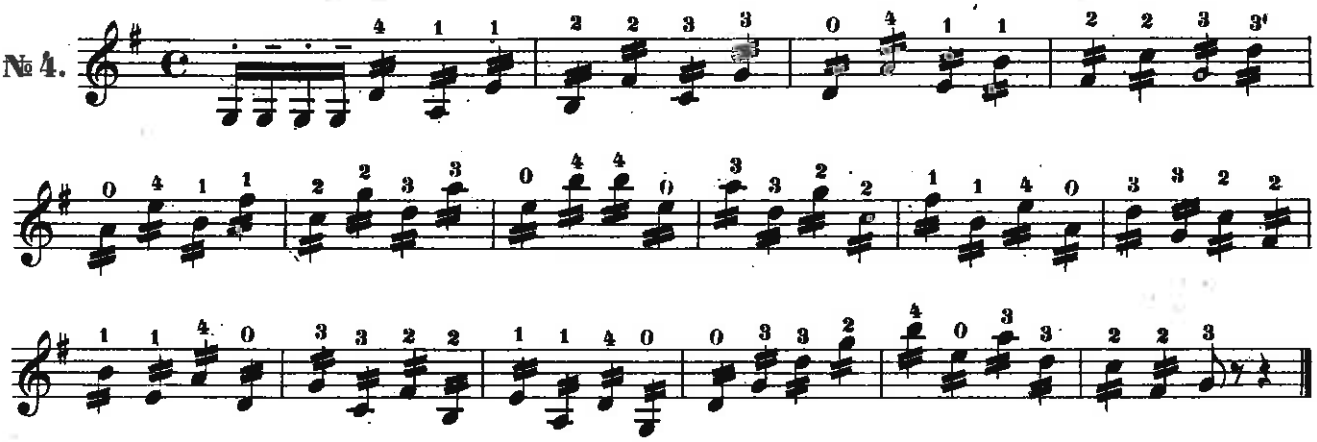
SCALE IN INTERVALS OF 4ths

№ 3.



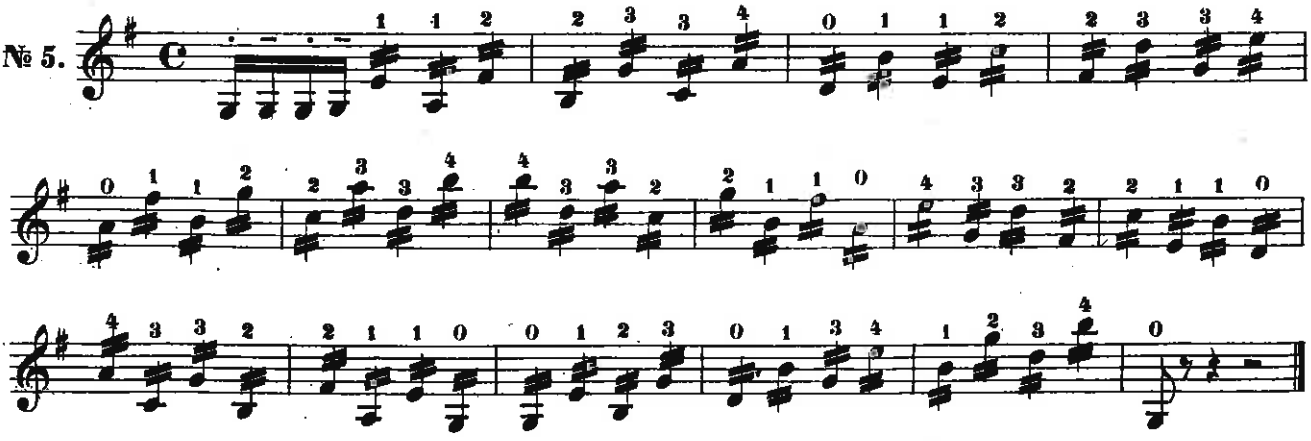
SCALE IN INTERVALS OF 5ths

№ 4.



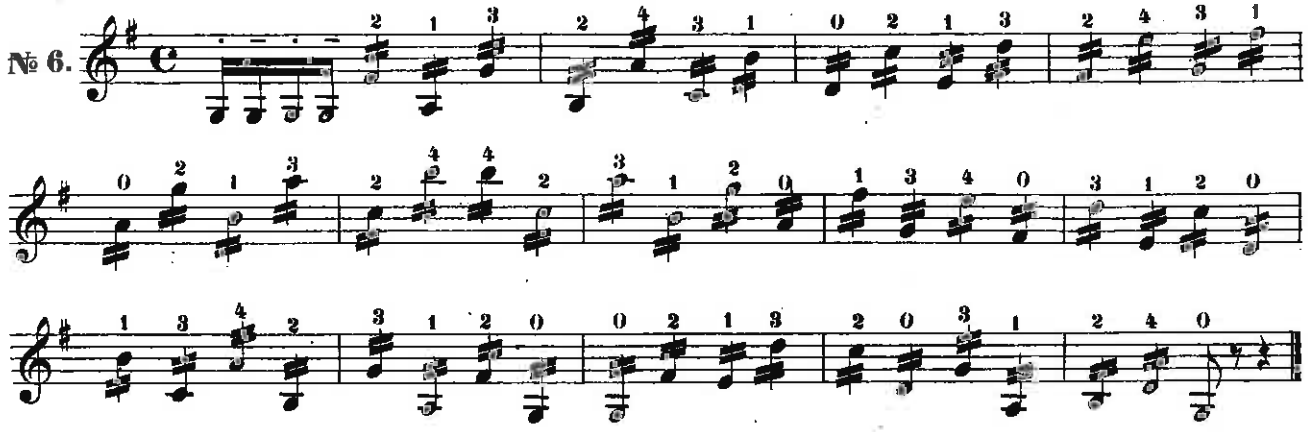
SCALE IN INTERVALS OF 6ths

№ 5.



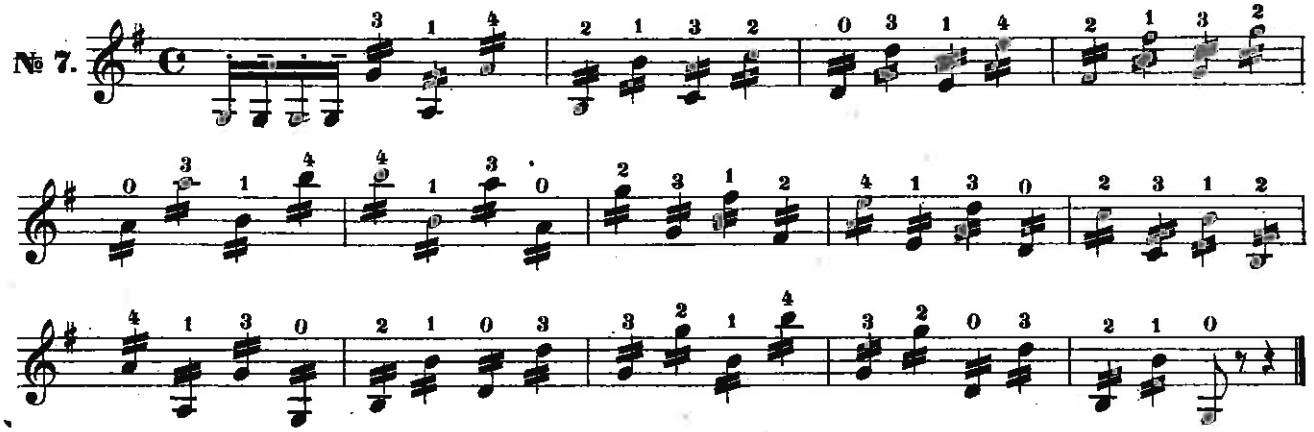
SCALE IN INTERVALS OF 7ths

№ 6.



SCALE IN OCTAVES.

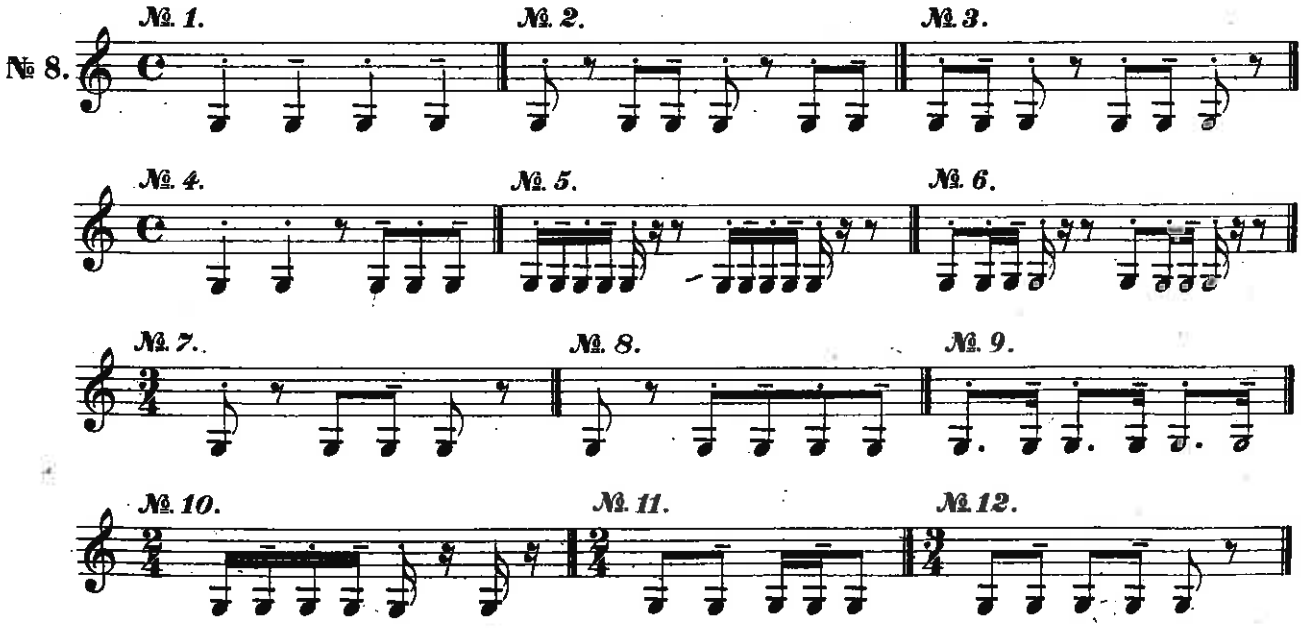
№ 7.



EXERCISES FOR THE PLECTRUM.

Upon every note of the scale of G perform the following movements, proceeding thus through the exercises, ascending and descending. The same rule should be observed in the practice of the scales in other keys as well.

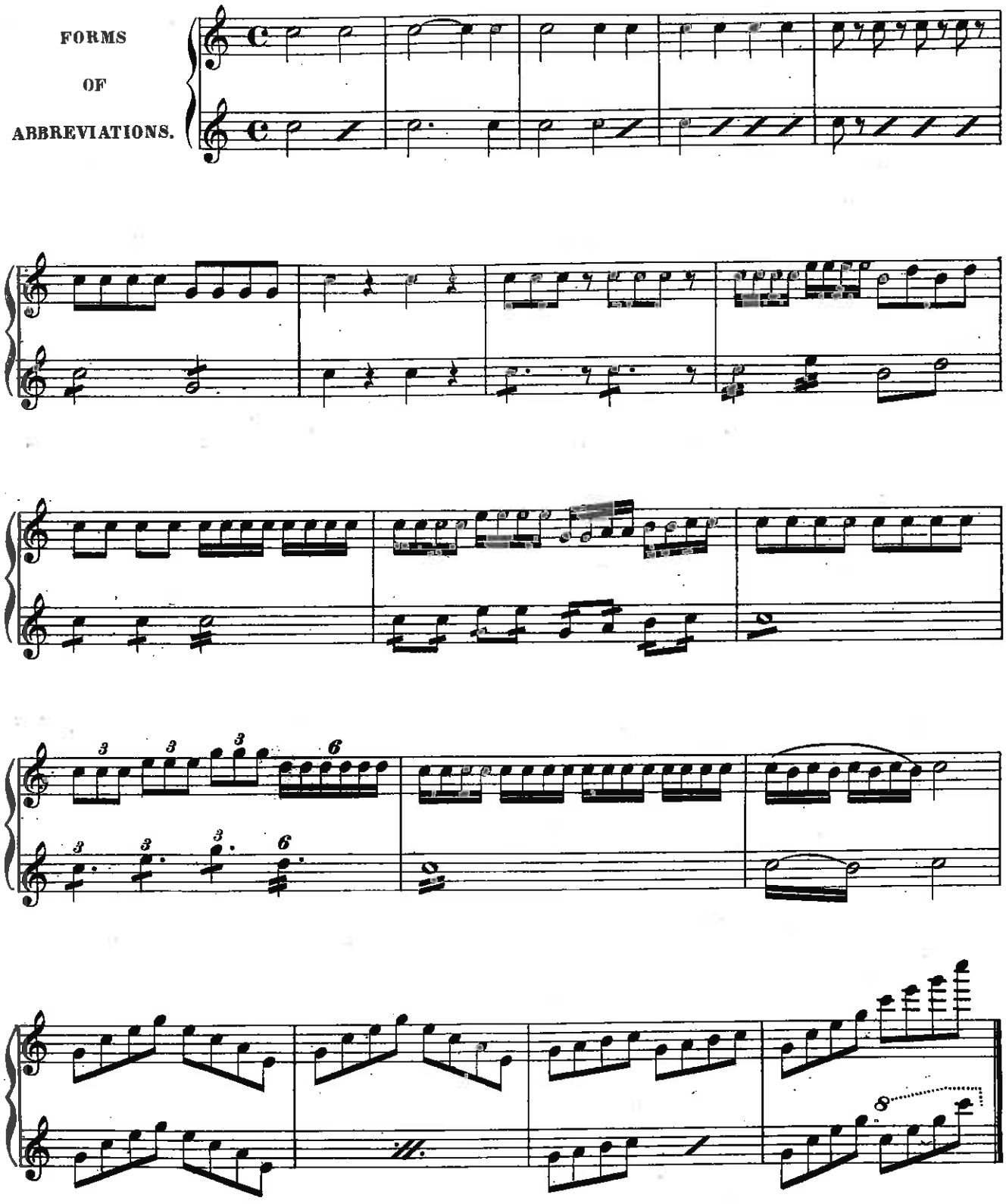
№ 8.



ABBREVIATIONS OR SHORT NOTES.

№ 9.

FORMS OF ABBREVIATIONS.



EXERCISES WITH VARIOUS NOTES.

The following rule should be observed in playing the different notes, such as the half-note 𝅗𝅥, quarter-note ♩, eighth-note ♪, sixteenth-note 𝅘𝅥𝅯 &c.

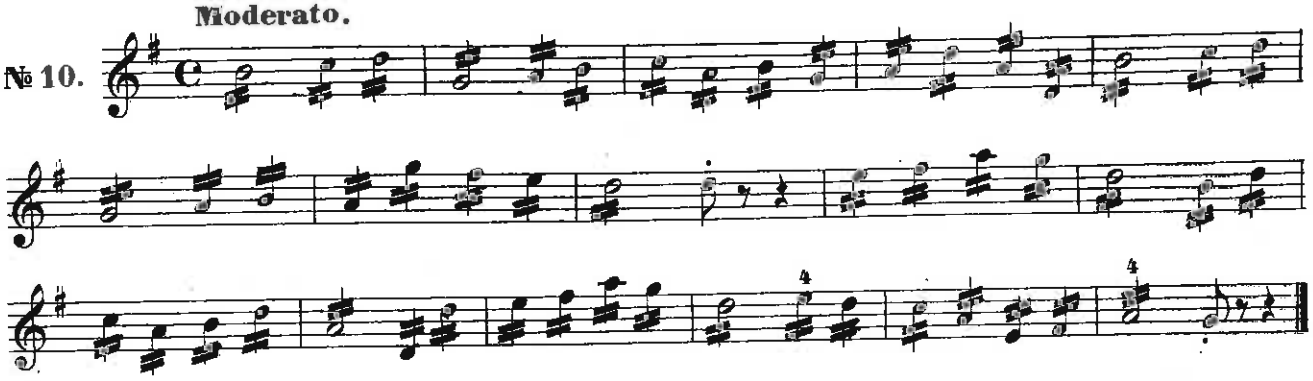
For the half-note strike the strings four times; for the quarter-notes, twice; for the eighth-notes, sixteenth-notes, &c strike once.

The longer the note, or the greater the duration of tone on any given note, the more strokes must be given to the strings producing that tone. Hence, we strike as above indicated, but allowing no more length or duration to the note or tone, than its character and the *tempo* of the measure or bar require.

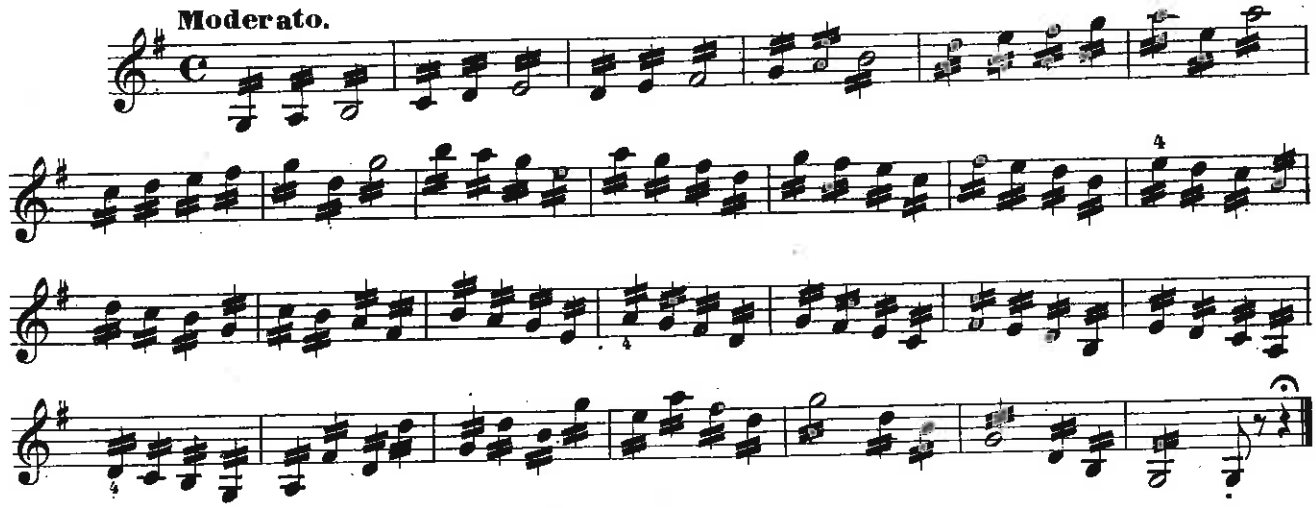
After a pause, when there is no given plectrum-sign, always begin with a downward stroke.

Moderato.

№ 10.

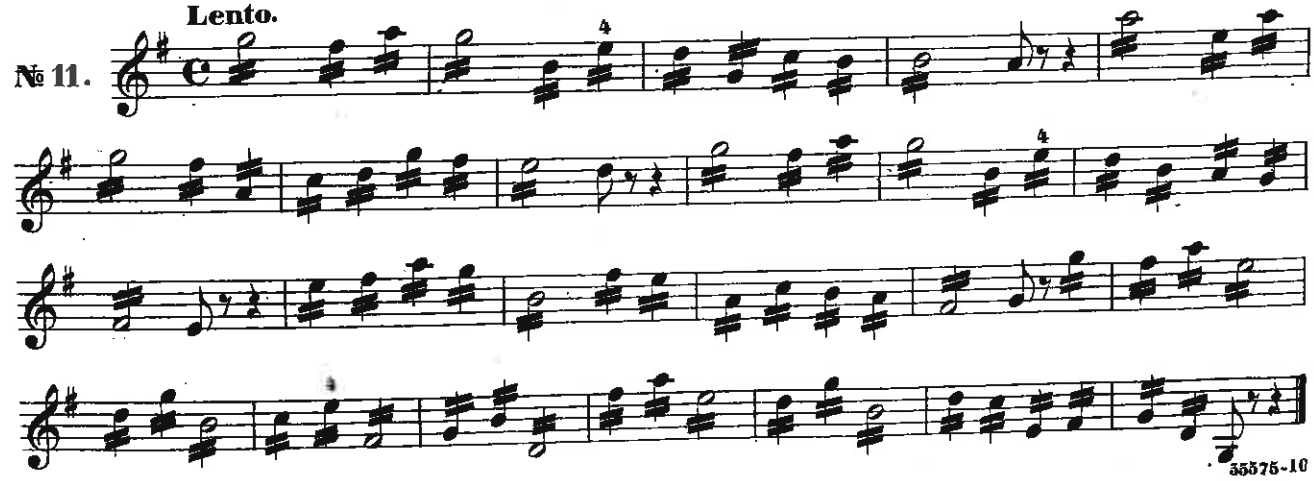


Moderato.



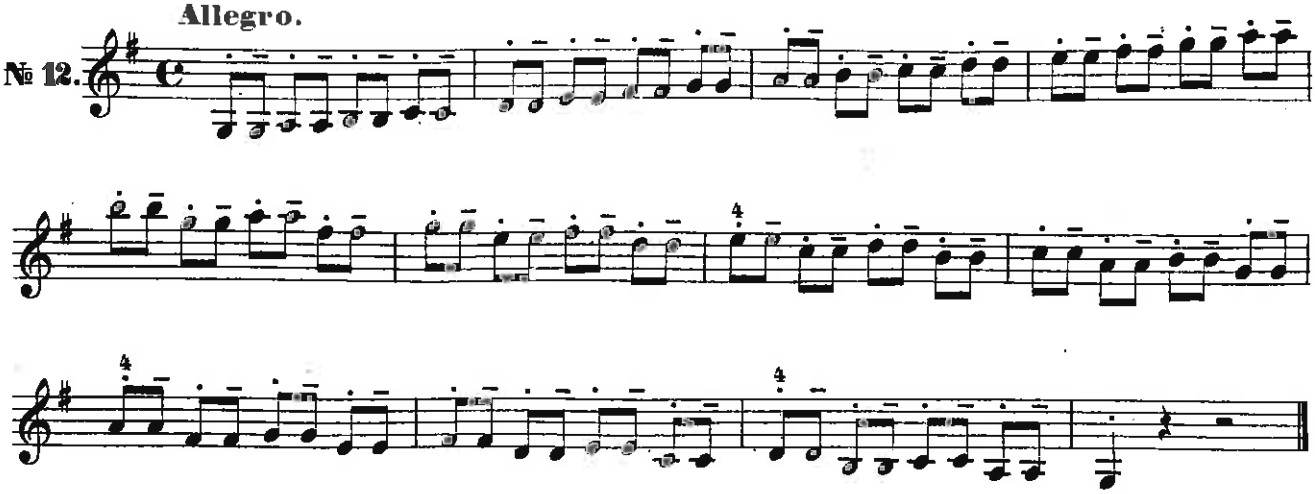
Lento.

№ 11.



Allegro.

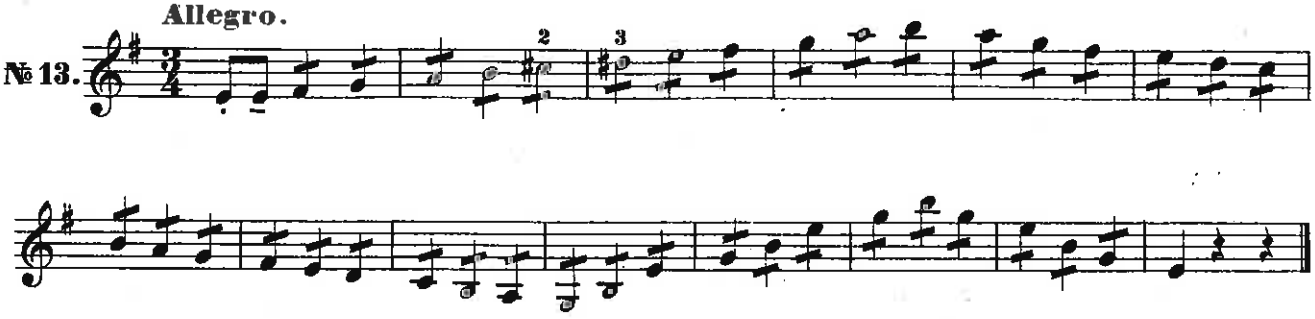
№ 12.



SCALE IN E MINOR.

Allegro.

№ 13.



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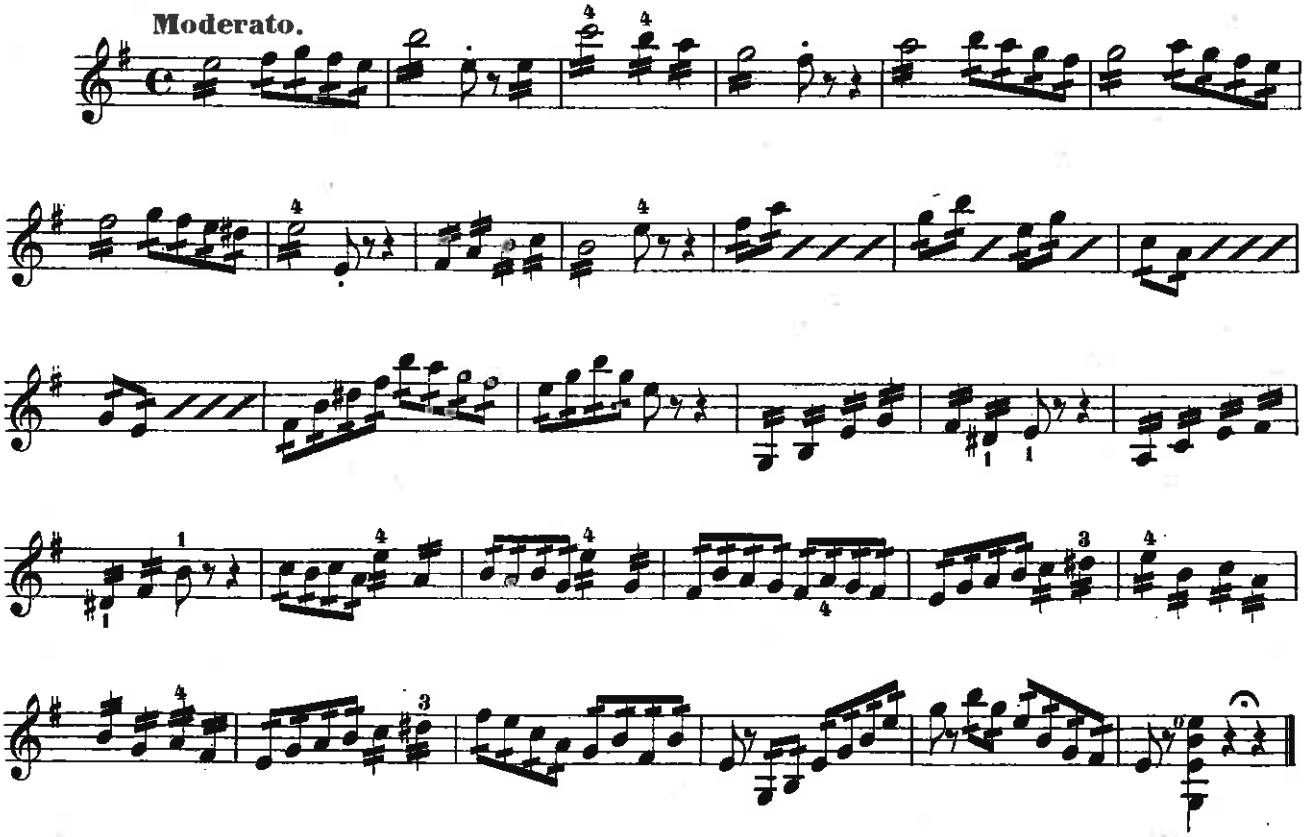
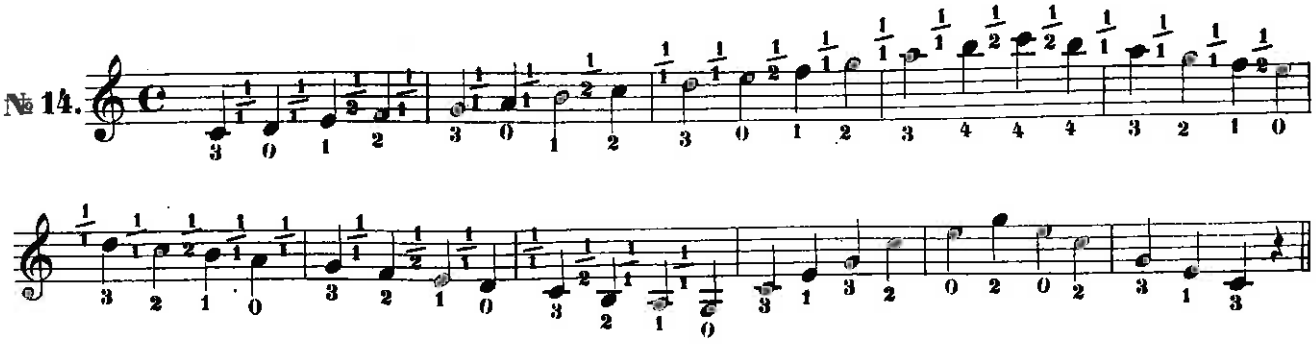
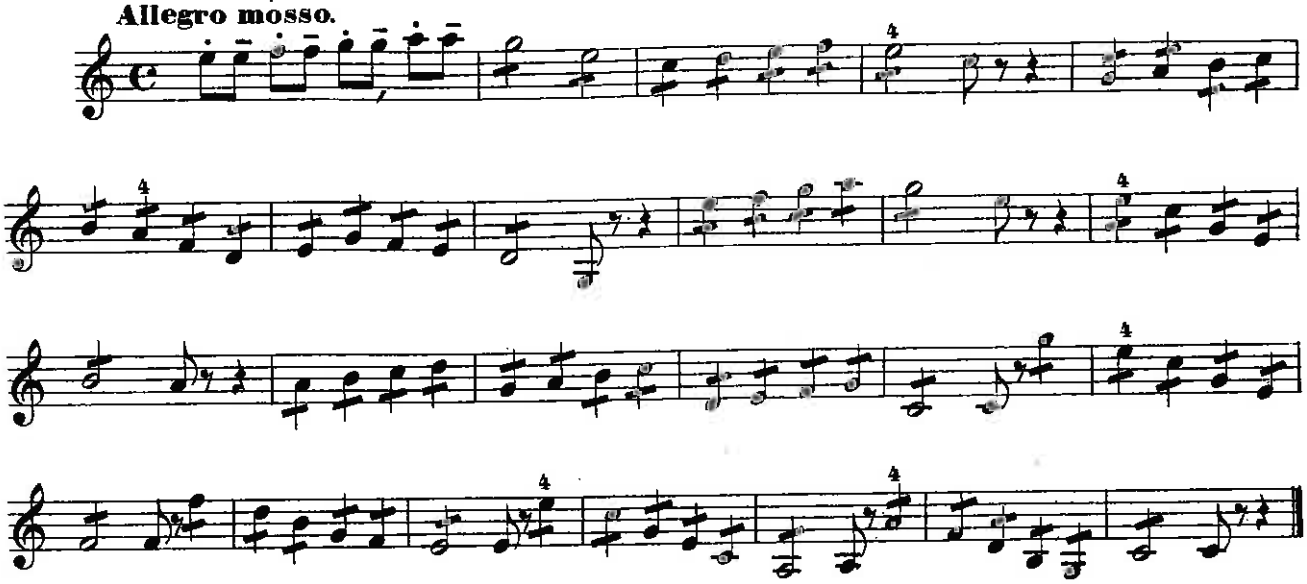


SCALE IN C.

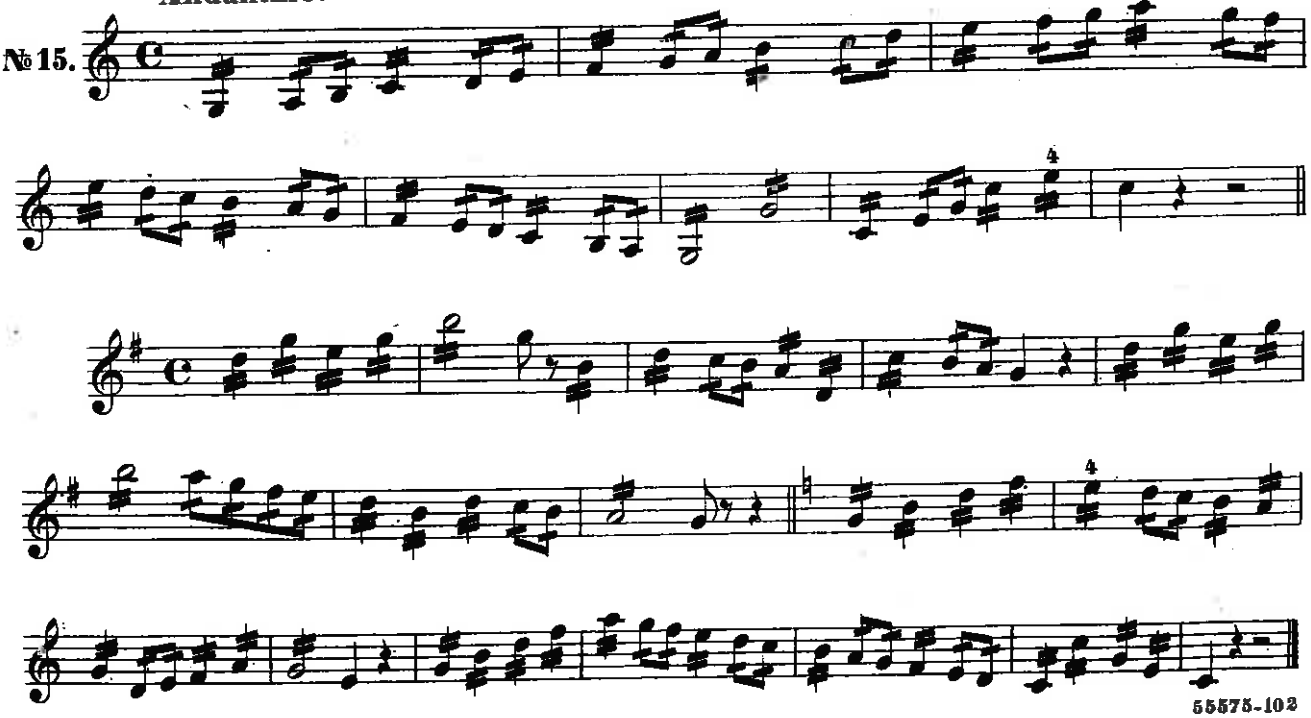
№ 14.



Allegro mosso.

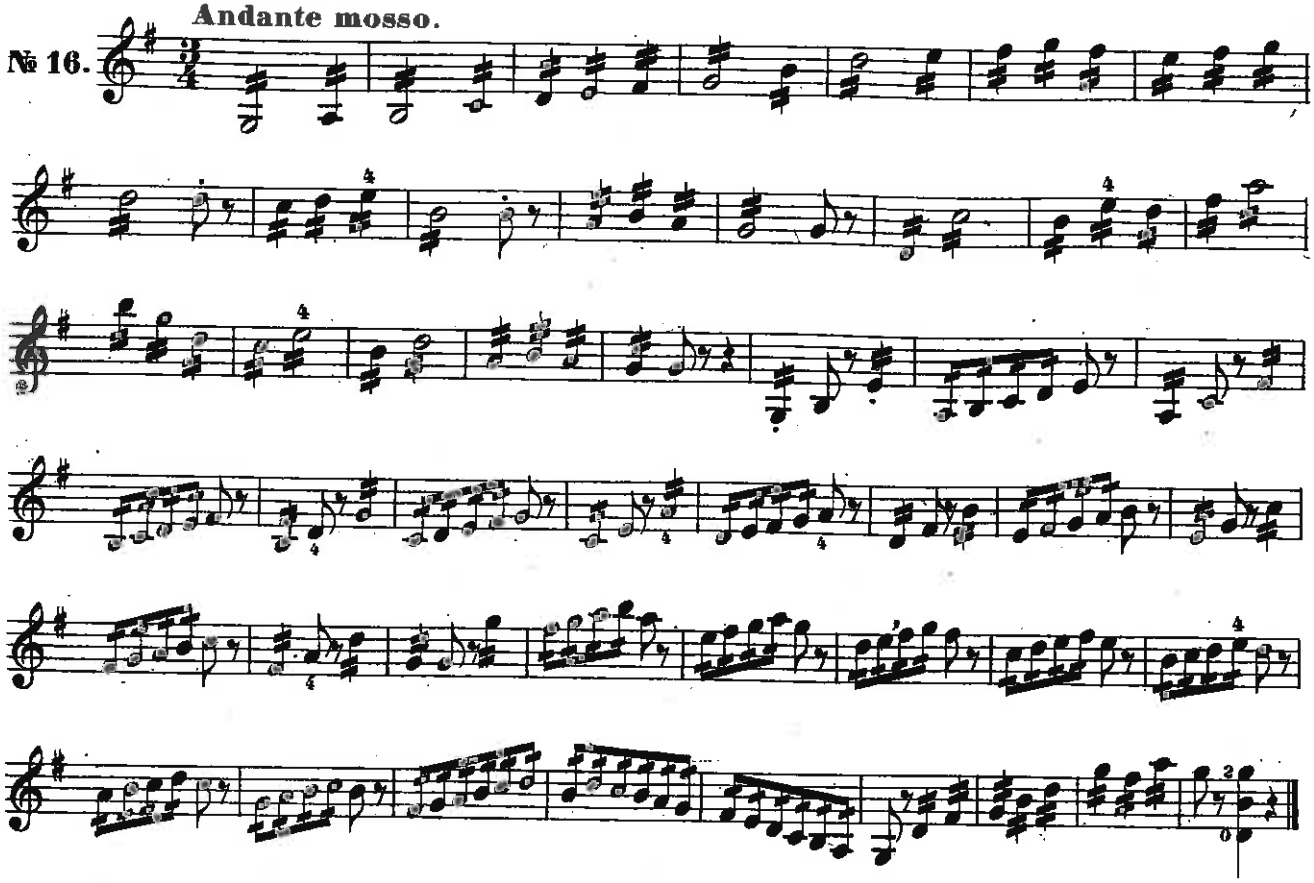


№ 15. Andantino.



Andante mosso.

№ 16.

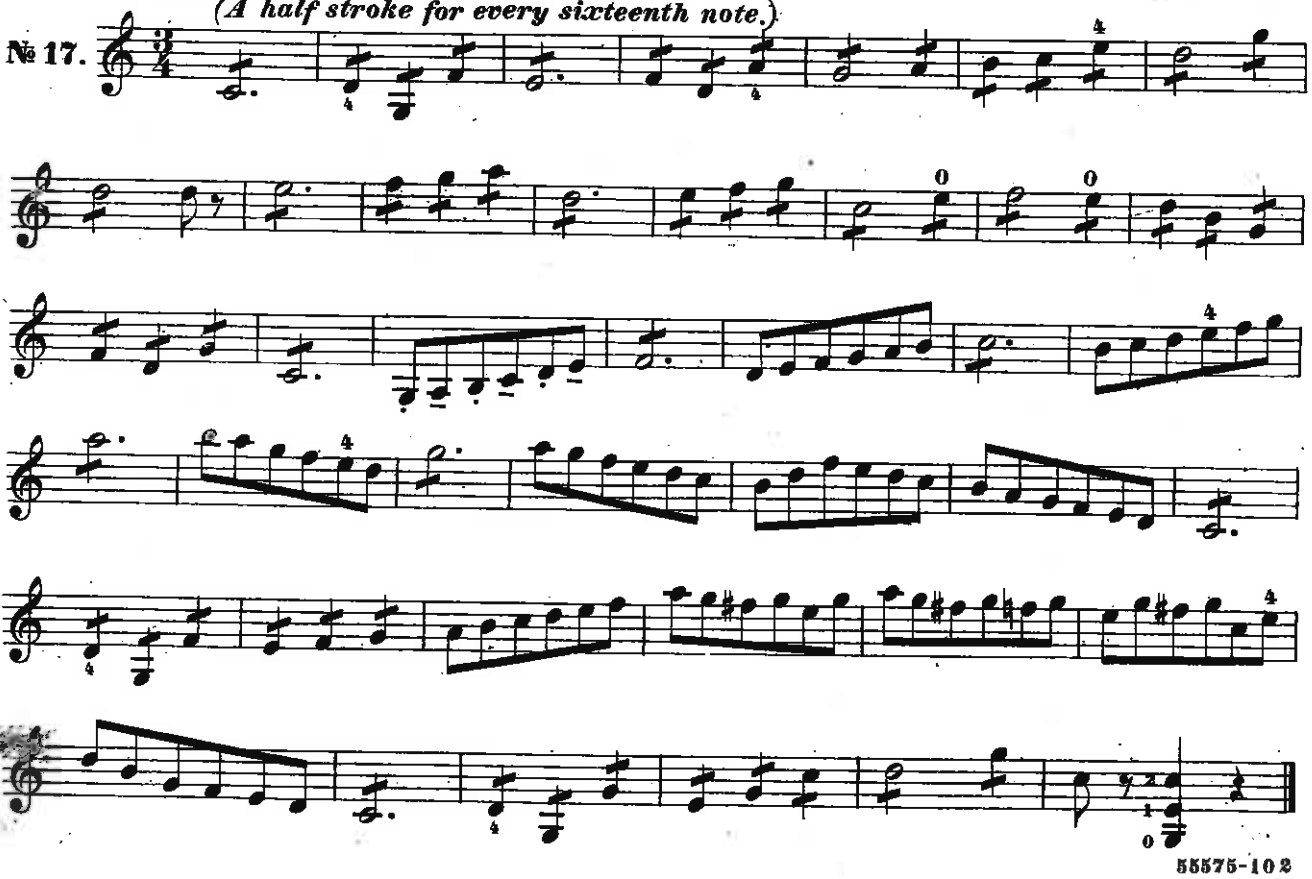


EXERCISES FOR INCREASING TEMPO.

Allegro.

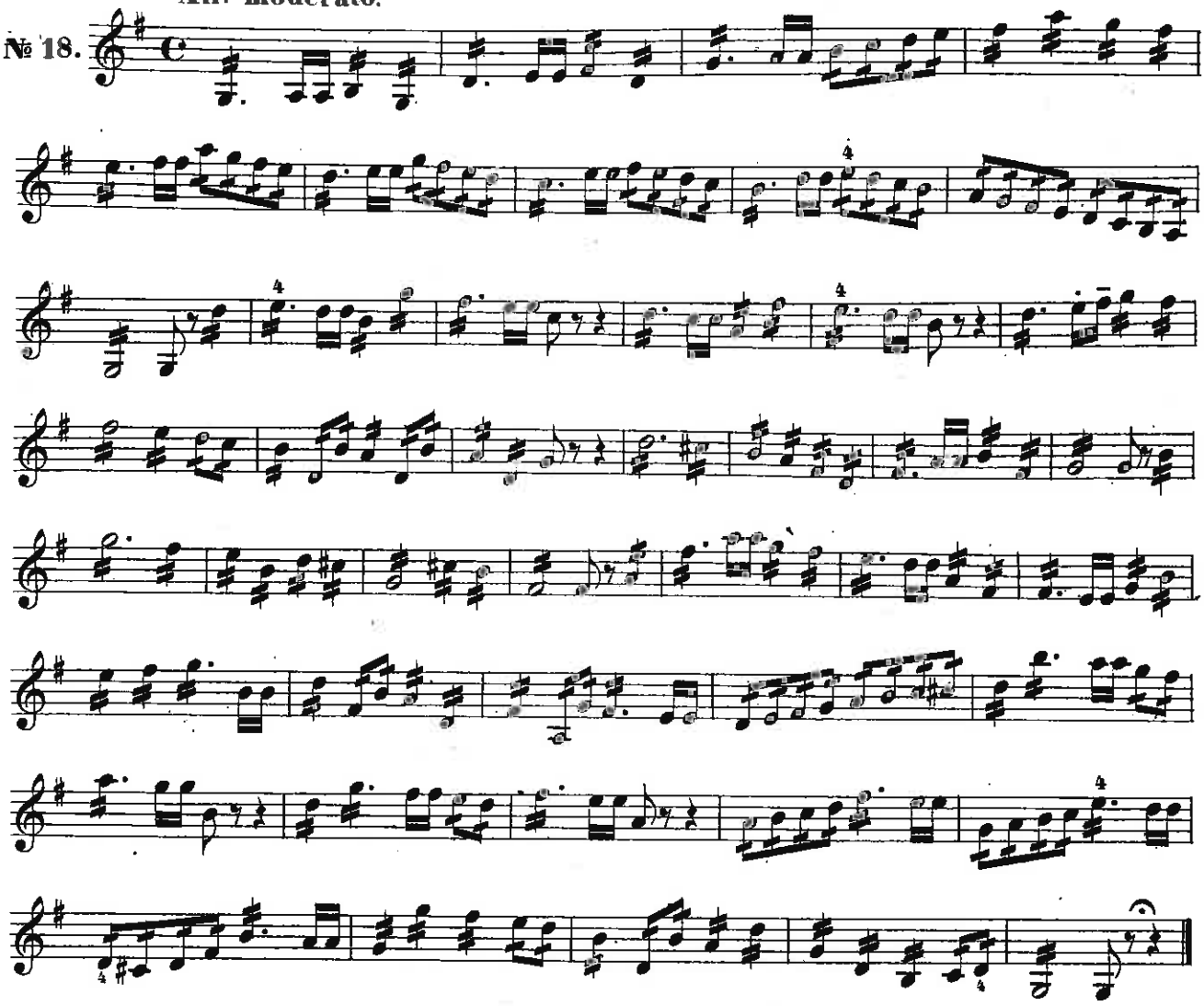
(A half stroke for every sixteenth note.)

№ 17.



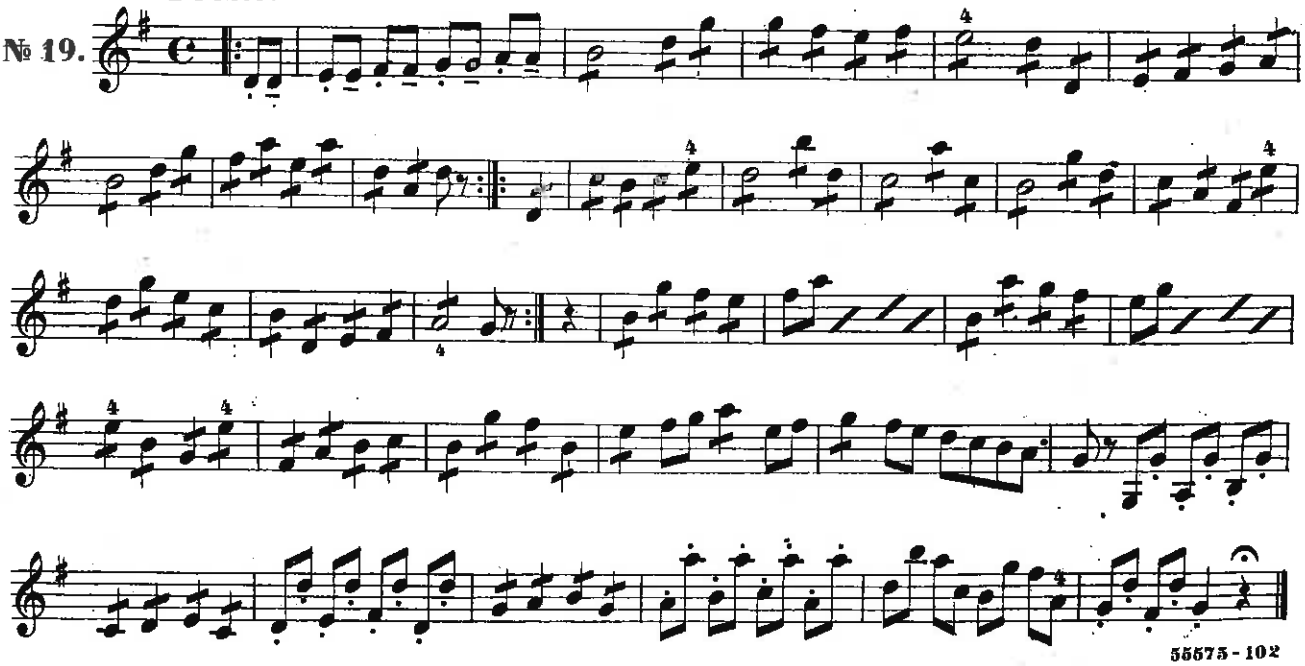
All⁹ moderato.

№ 18.



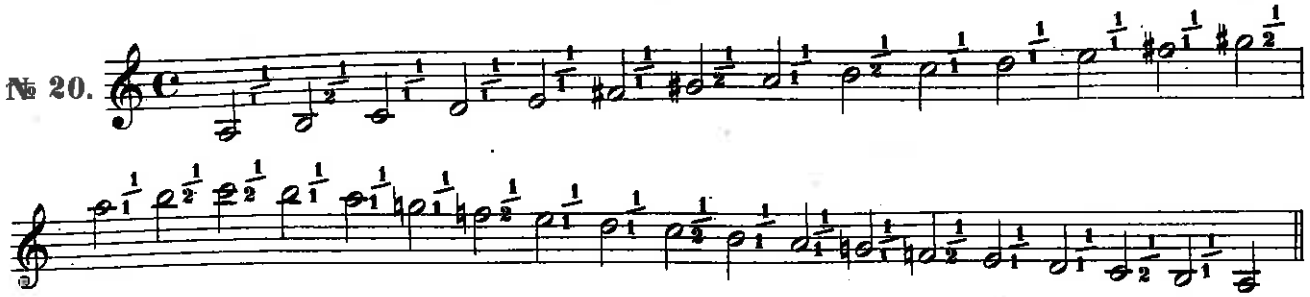
Presto.

№ 19.

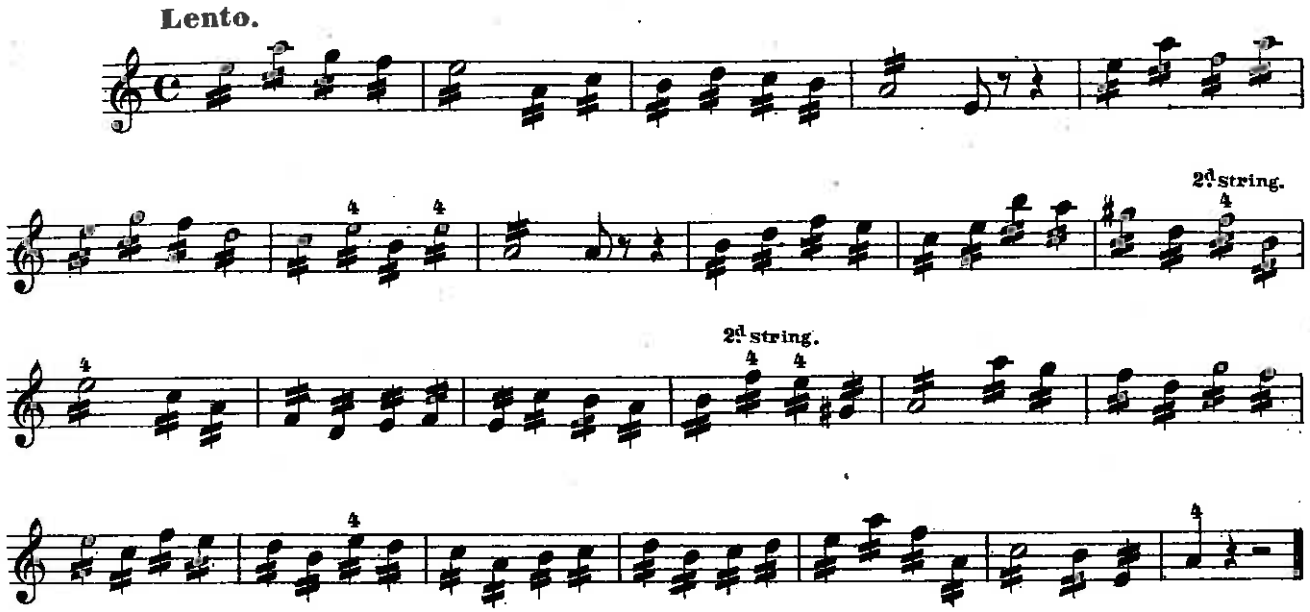


SCALE IN A MINOR.

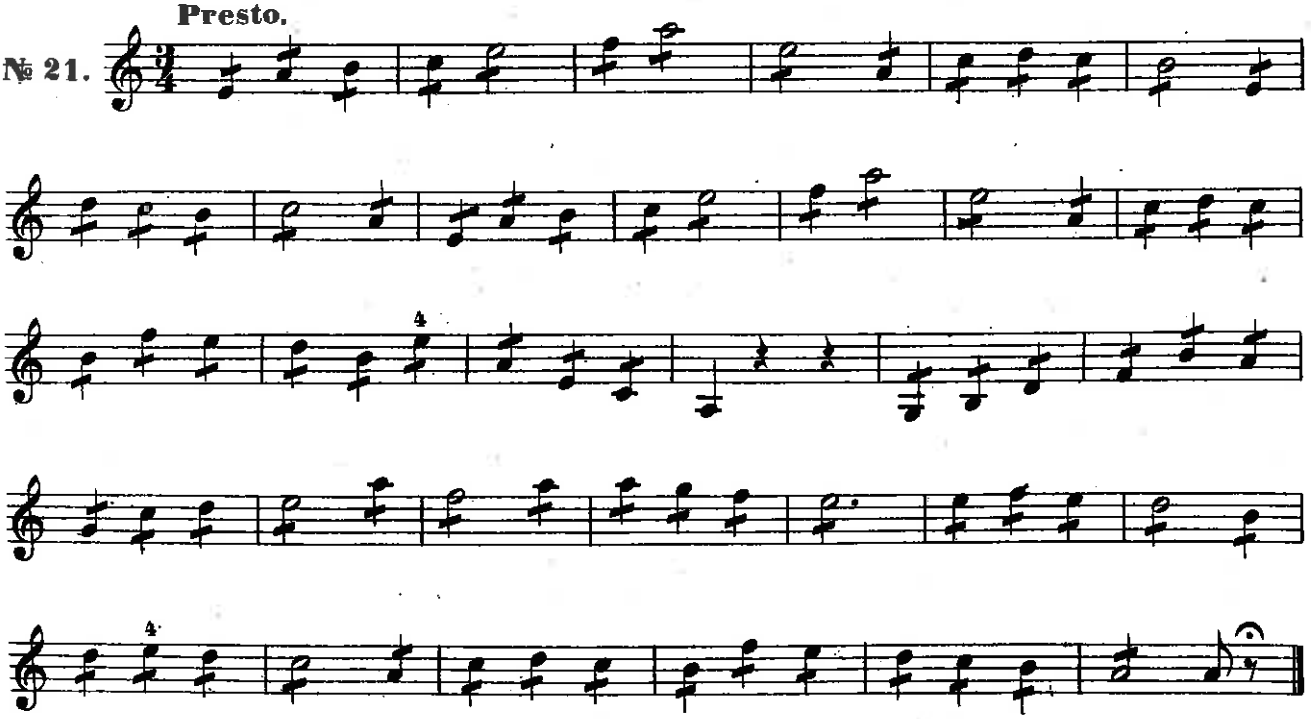
№ 20.



Lento.



№ 21. Presto.



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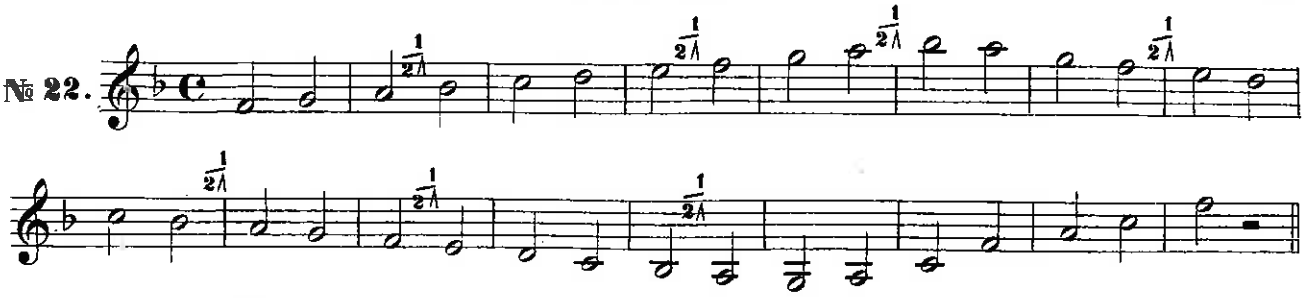
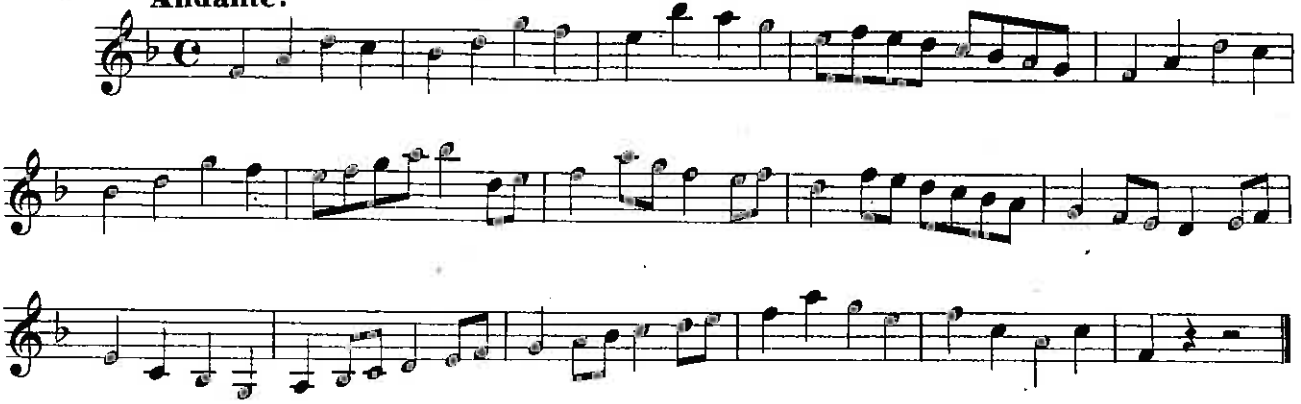


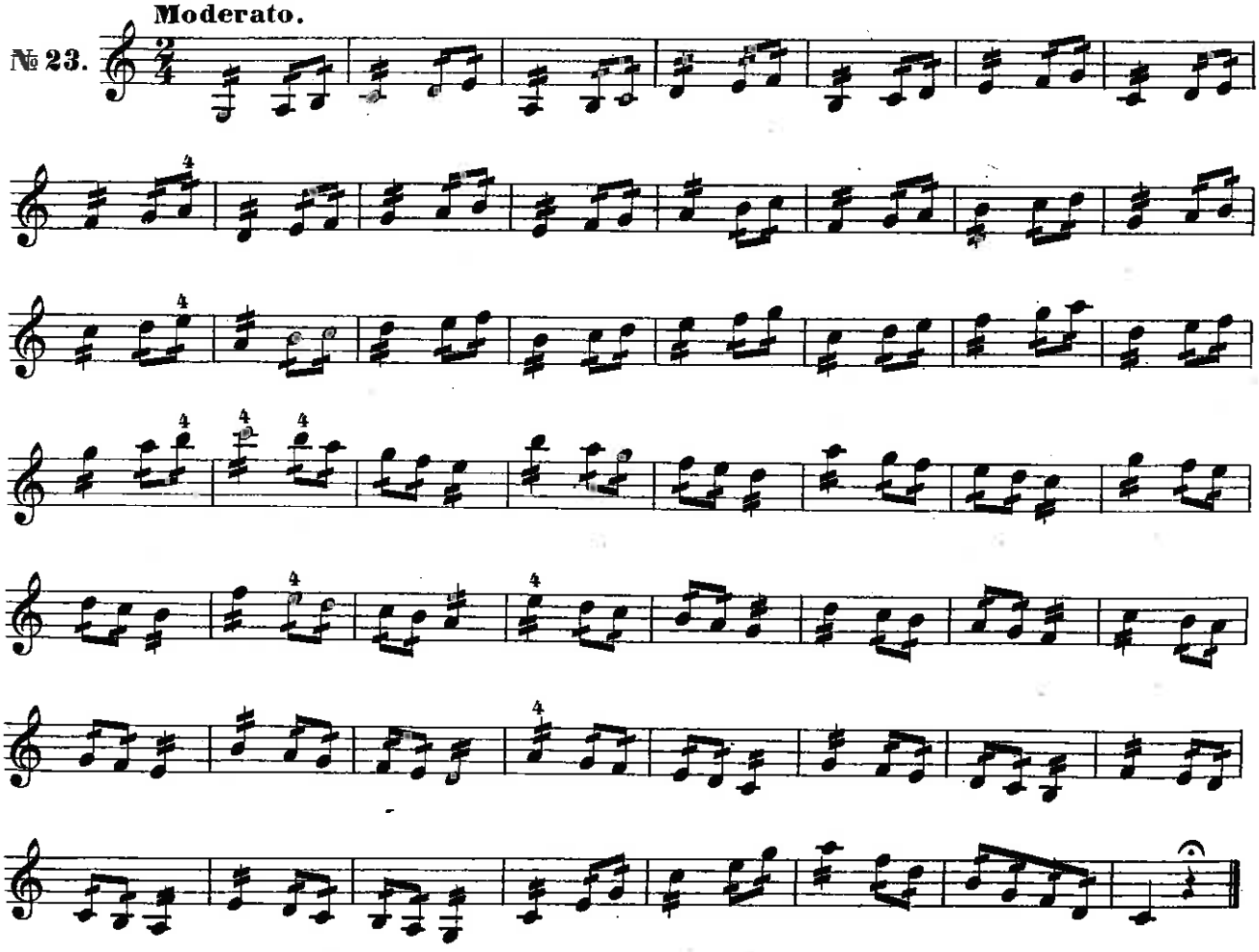
Two strokes every fourth.

Andante.



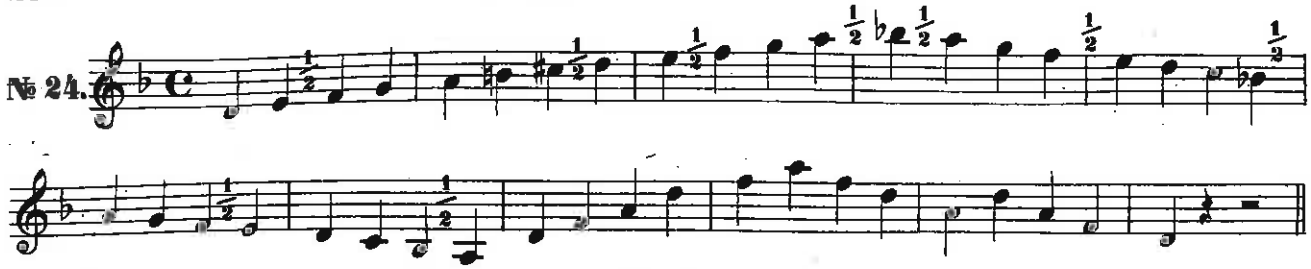
Moderato.

№ 23.



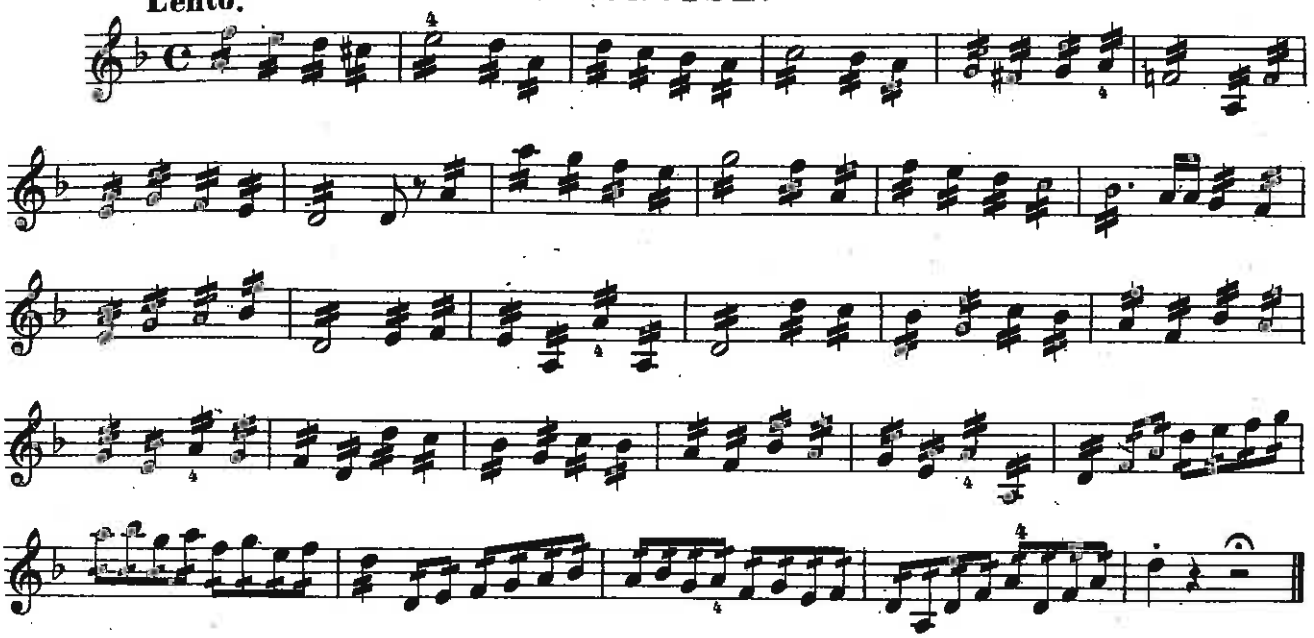
SCALE IN D MINOR.

№ 24.



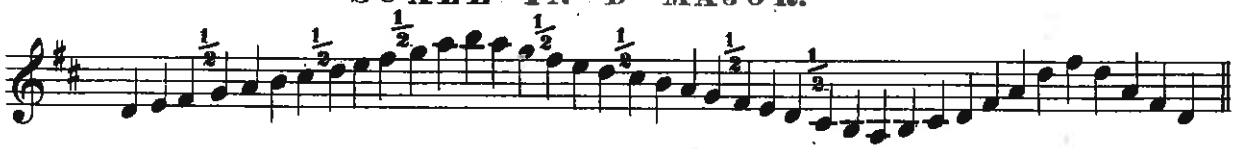
EXERCISE.

Lento.

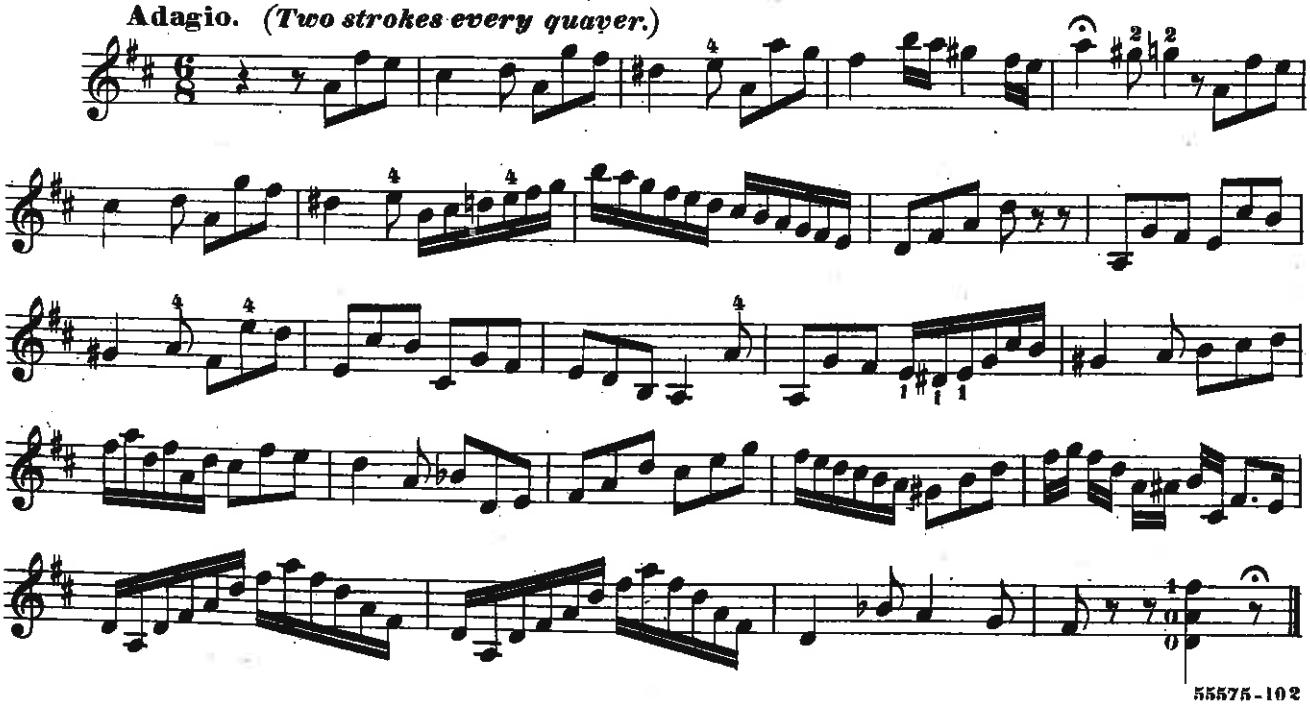


SCALE IN D MAJOR.

№ 25.



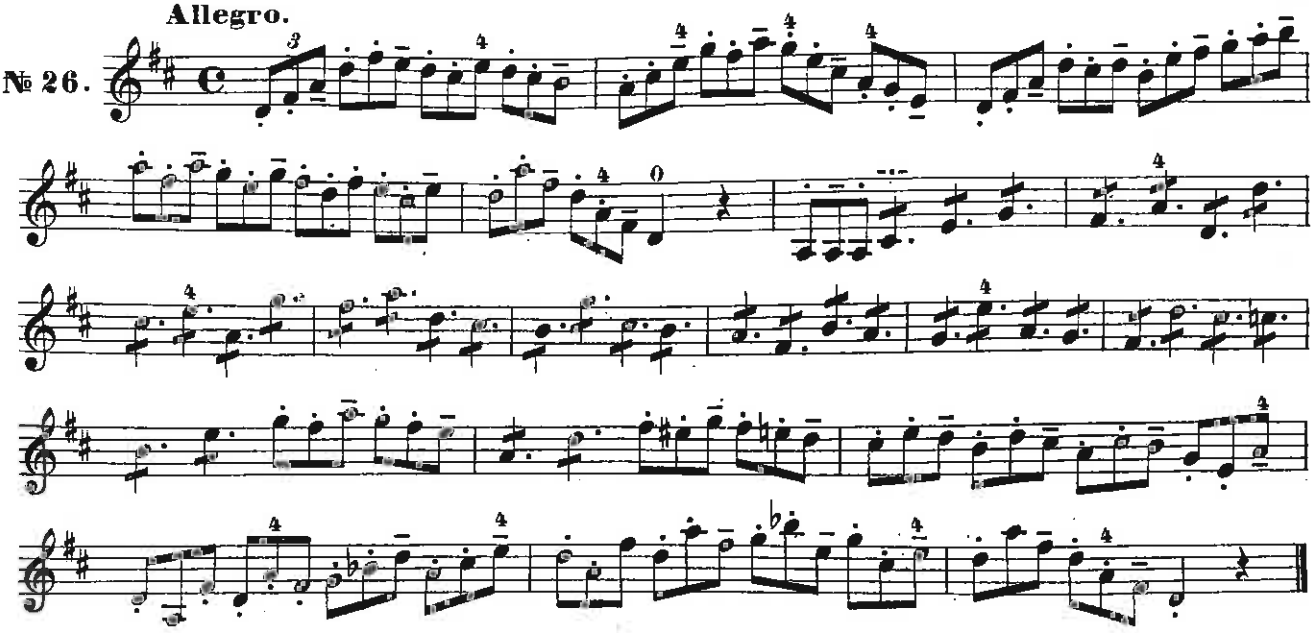
Adagio. *(Two strokes every quaver.)*



Adagio = "at ease" => Stately 66–76 bpm.

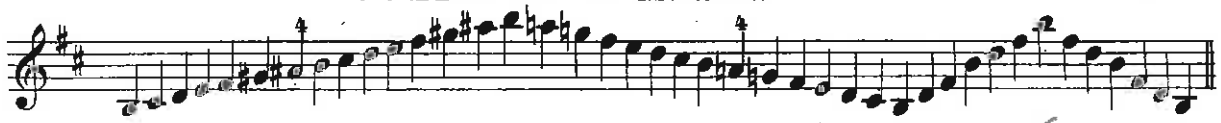
Allegro.

№ 26.



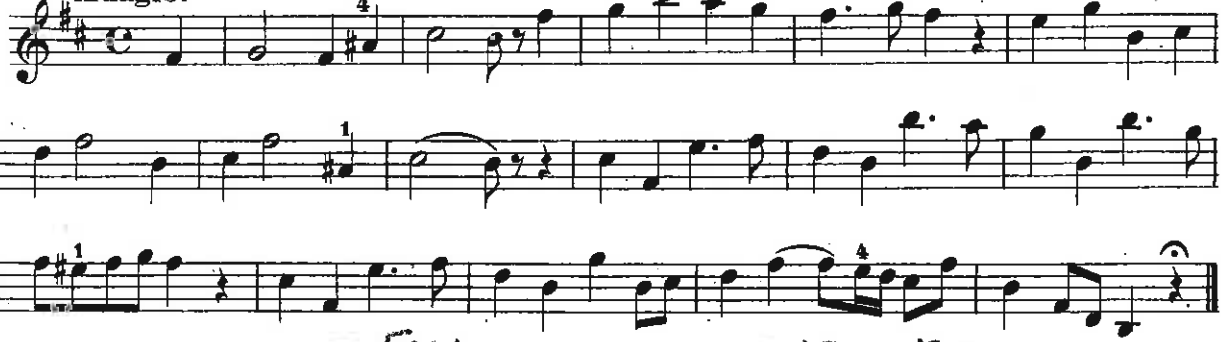
SCALE IN B MINOR.

№ 27.



Four strokes every fourth and always piano. p = soft (Piano)

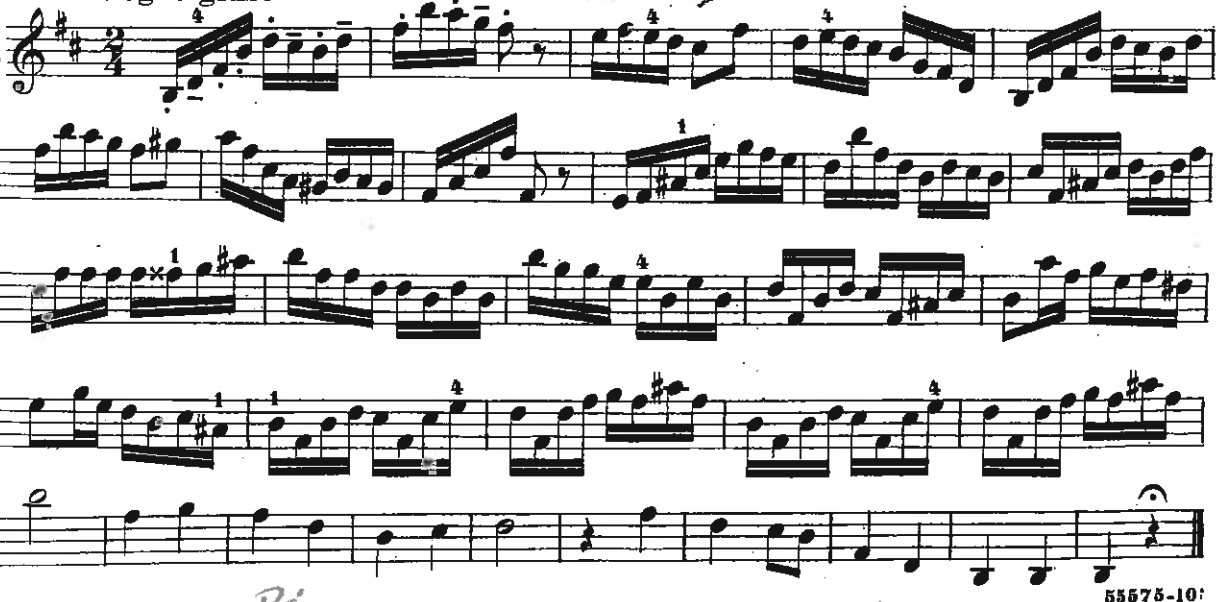
Adagio.



Fast constantly = 120–160

Allegro giusto.

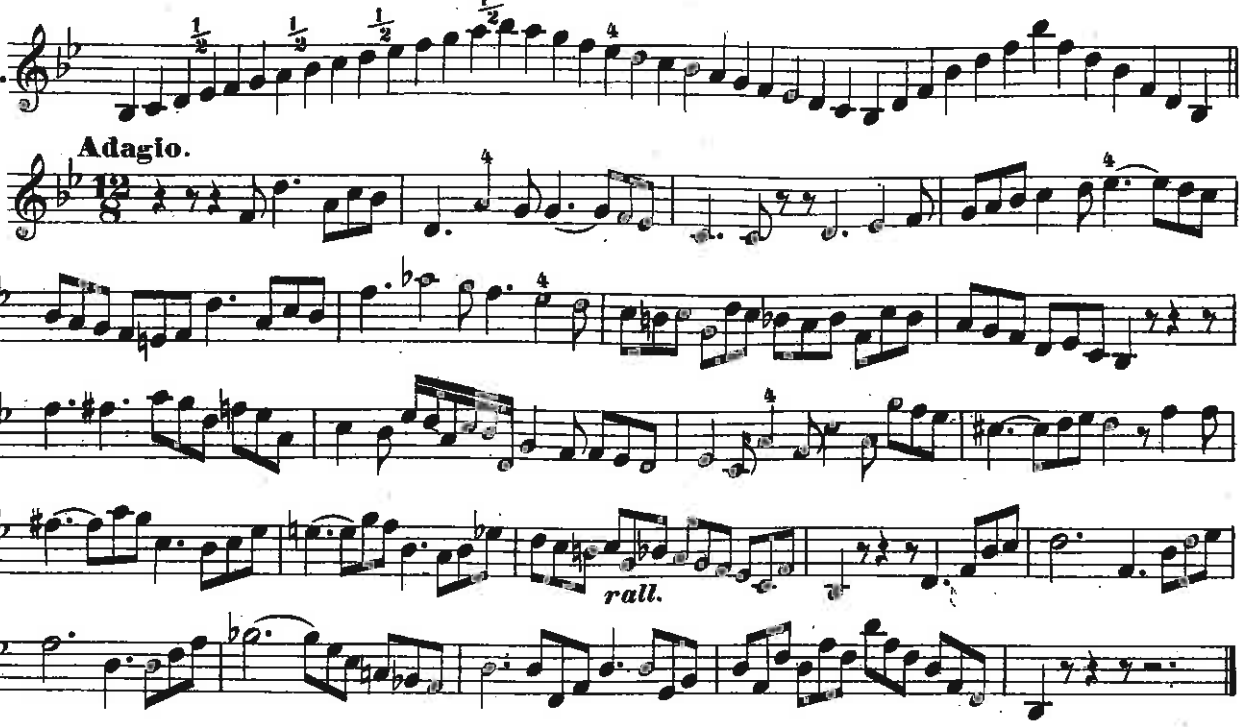
№ 28.



Pianissimo = pp = very soft.

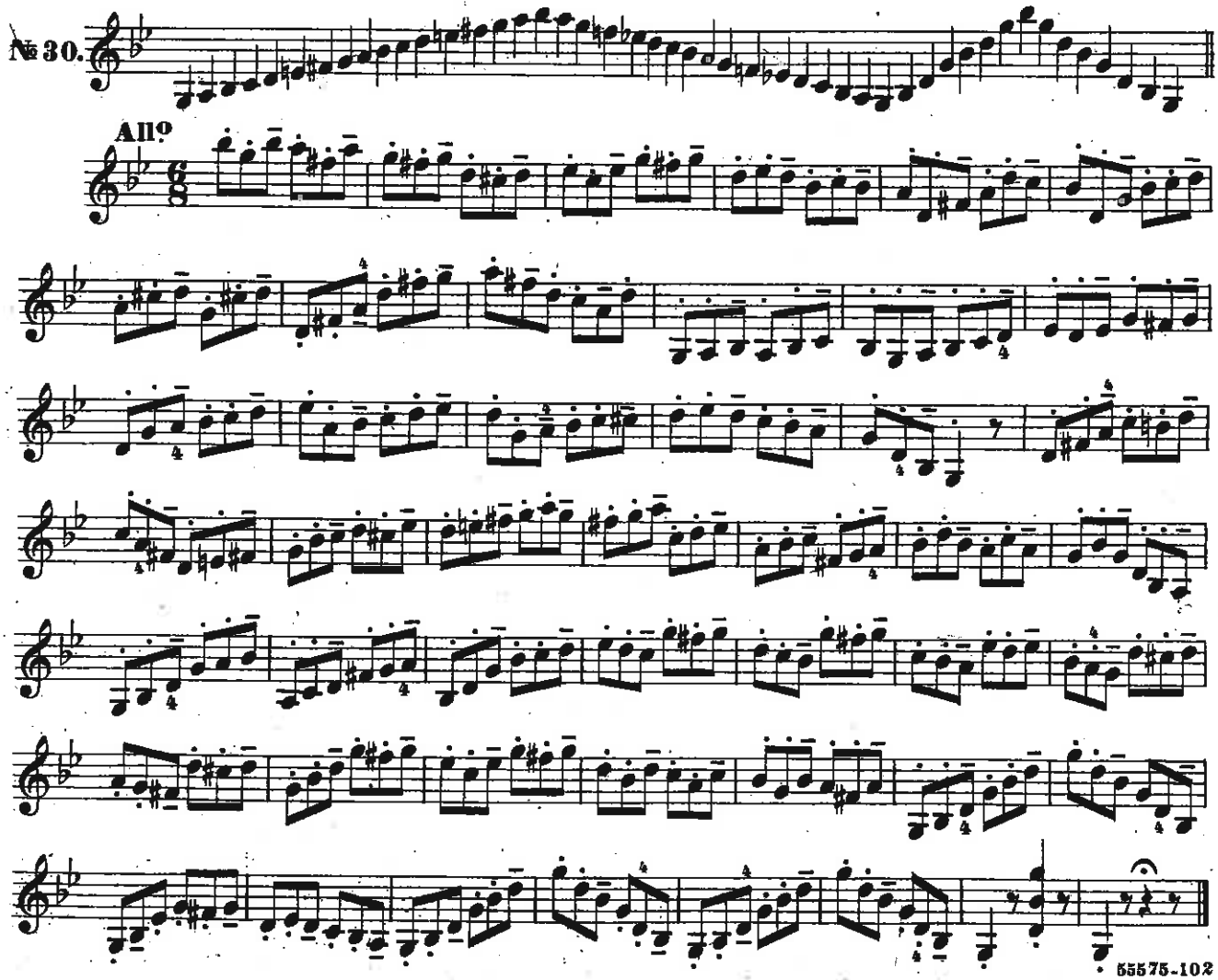
SCALE IN B FLAT.

№29.



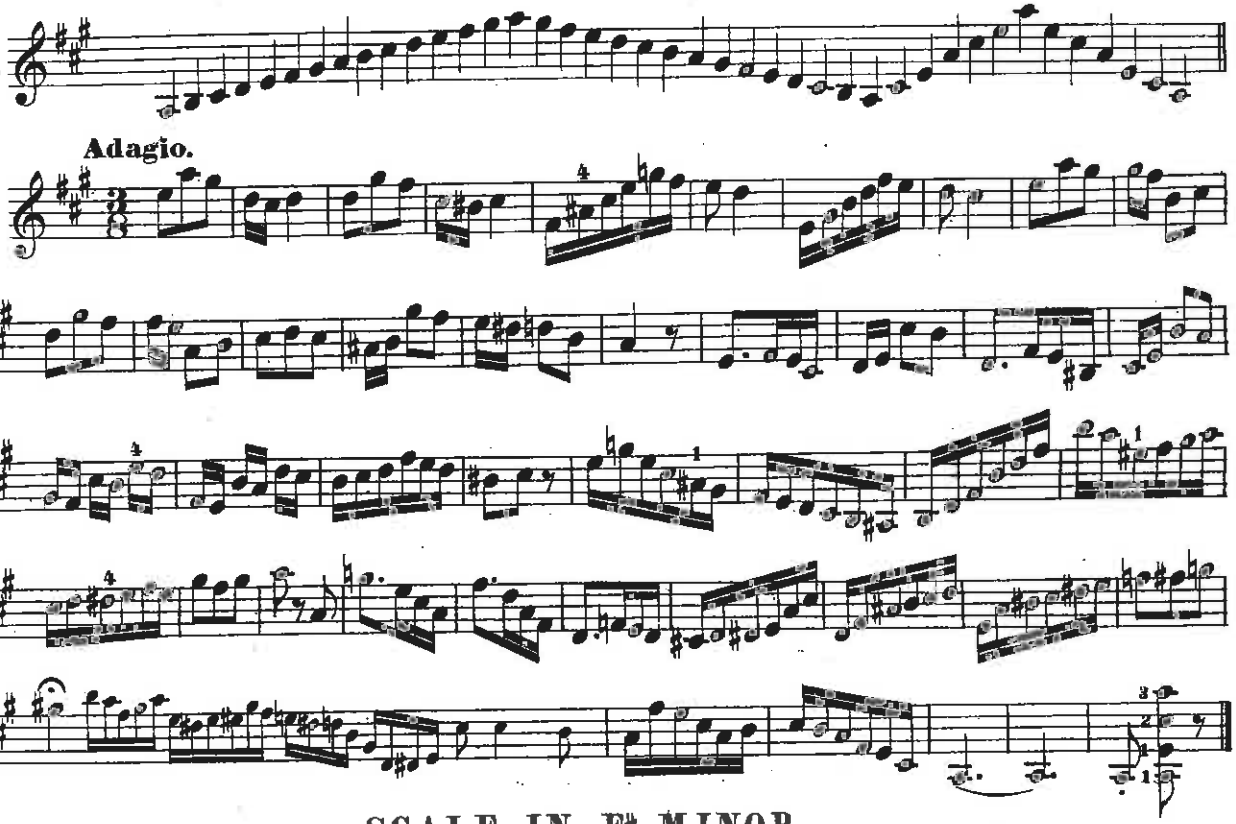
SCALE IN G MINOR.

№30.



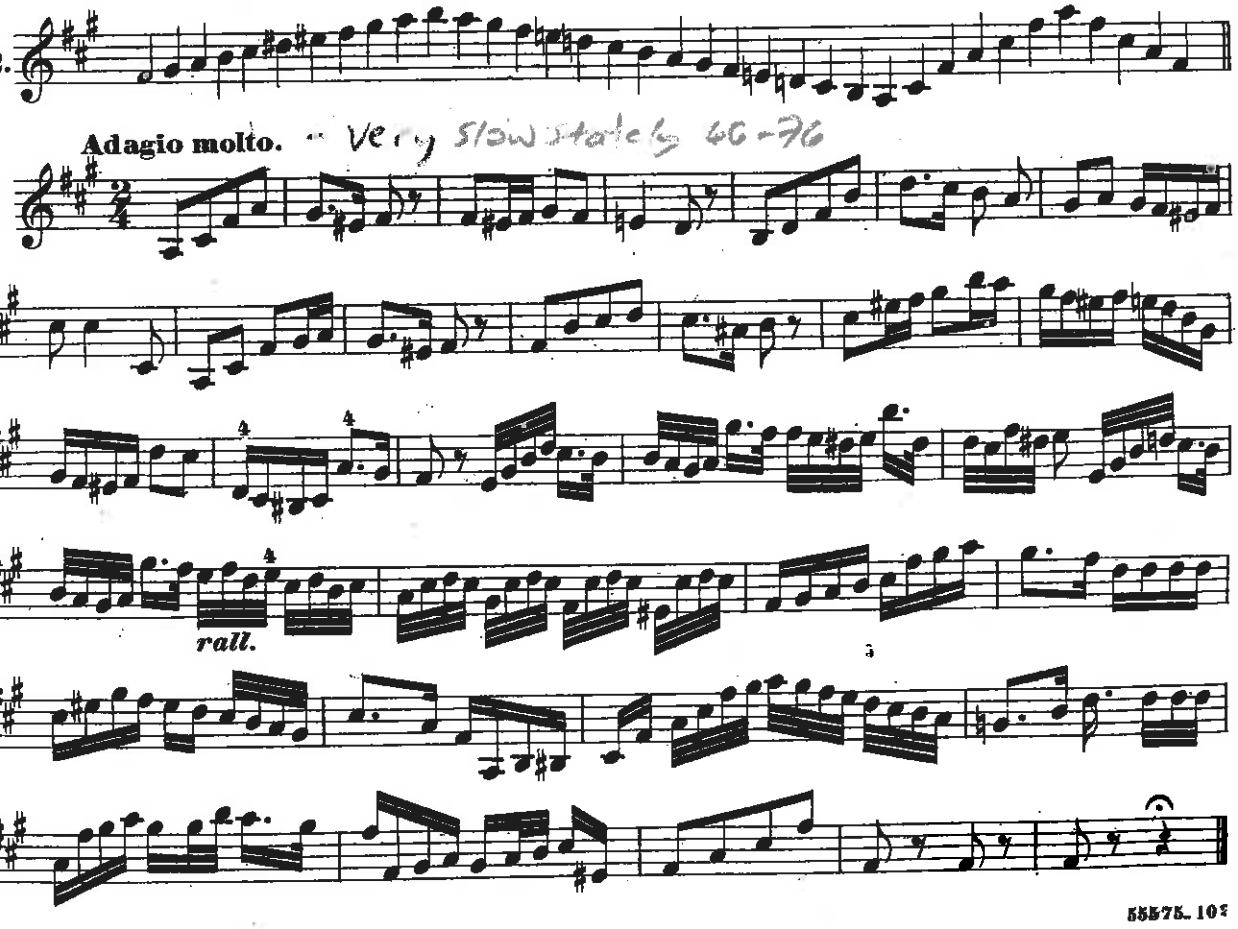
SCALE IN A MAJOR.

№ 31.



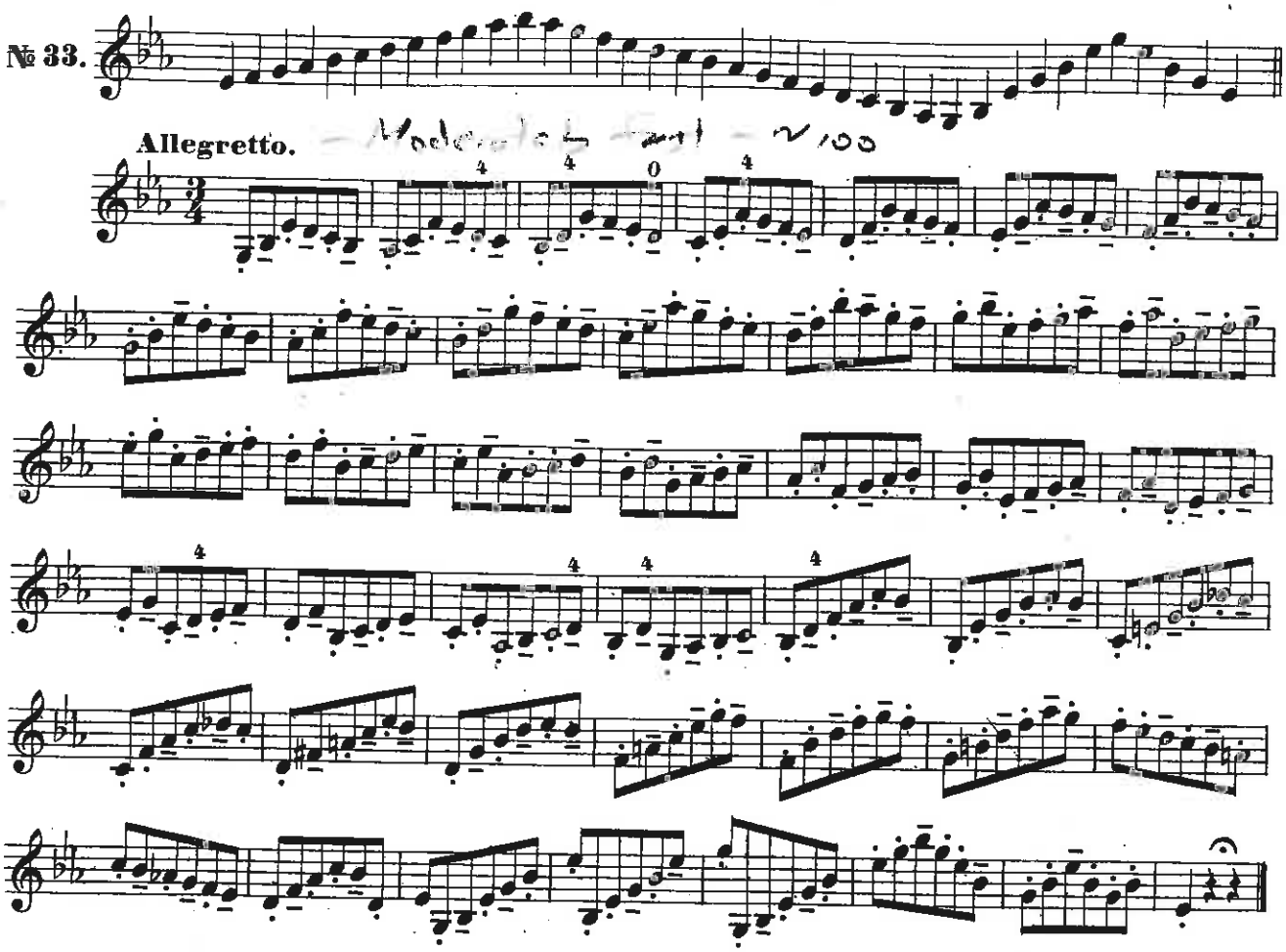
SCALE IN F♯ MINOR.

№ 32.



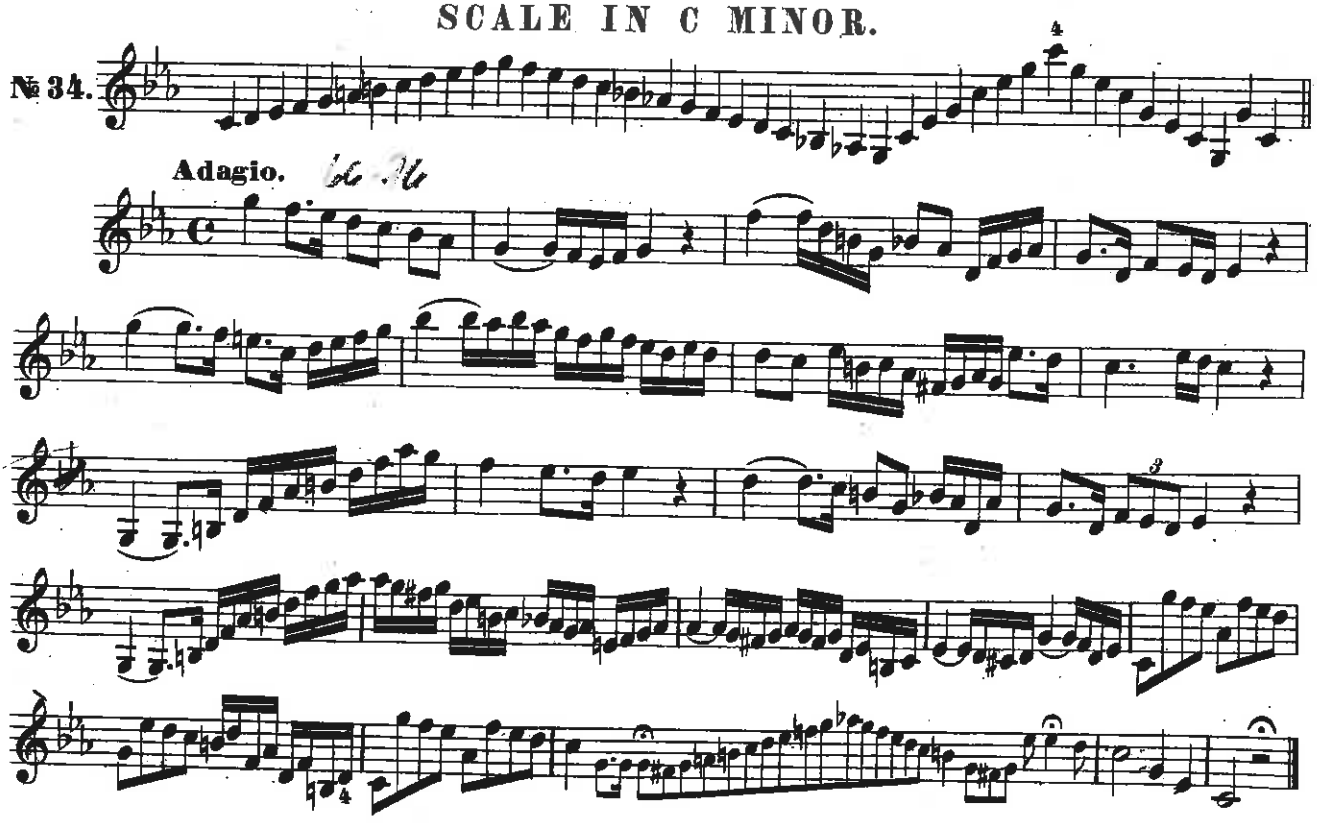
SCALE IN E FLAT.

№ 33.



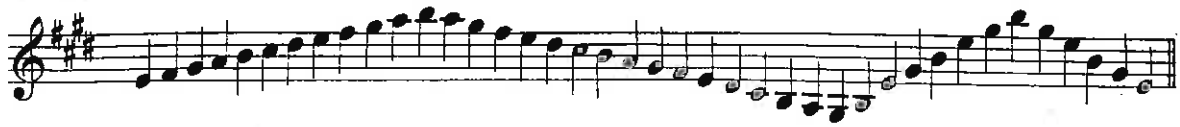
SCALE IN C MINOR.

№ 34.

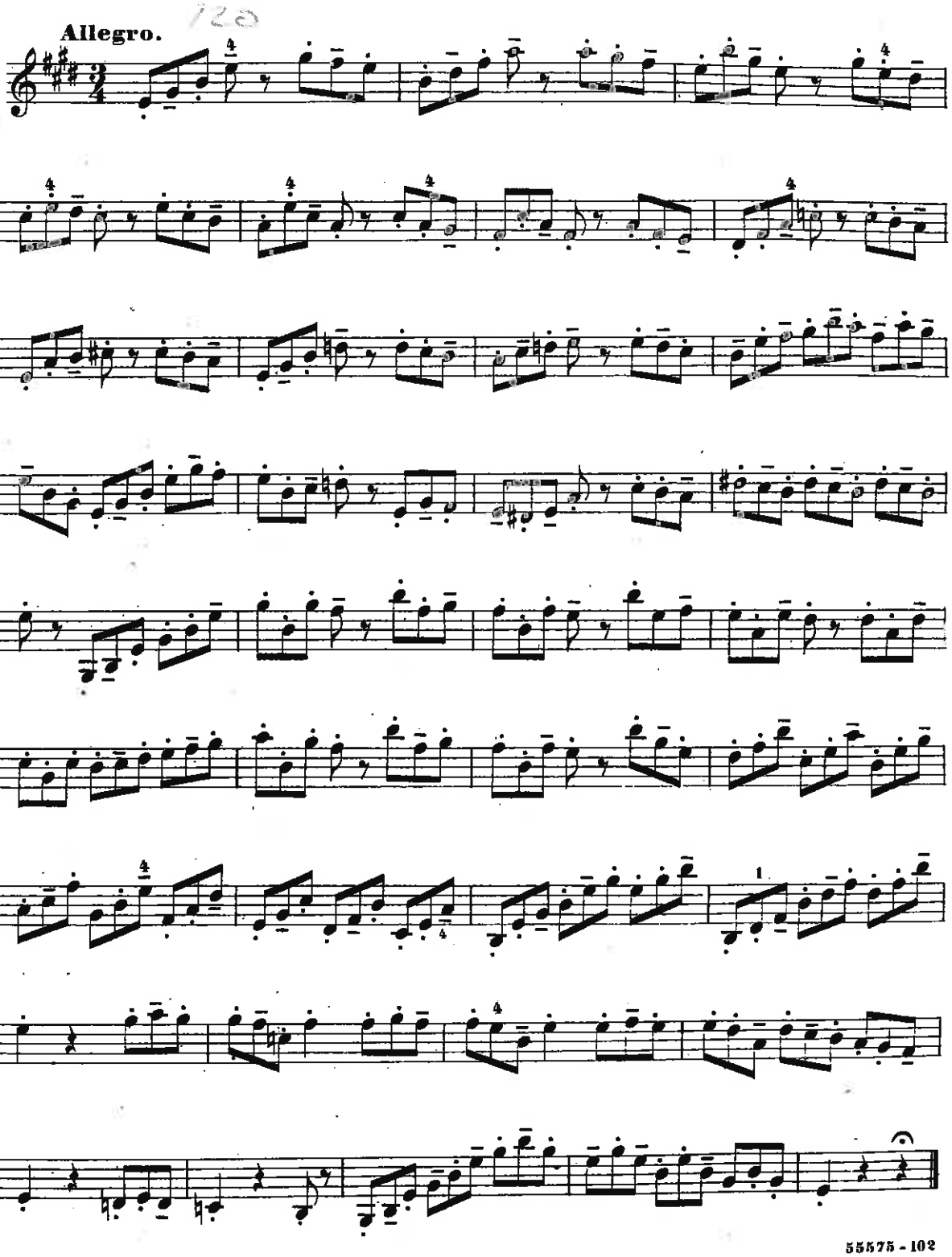


SCALE IN E MAJOR.

№ 35.

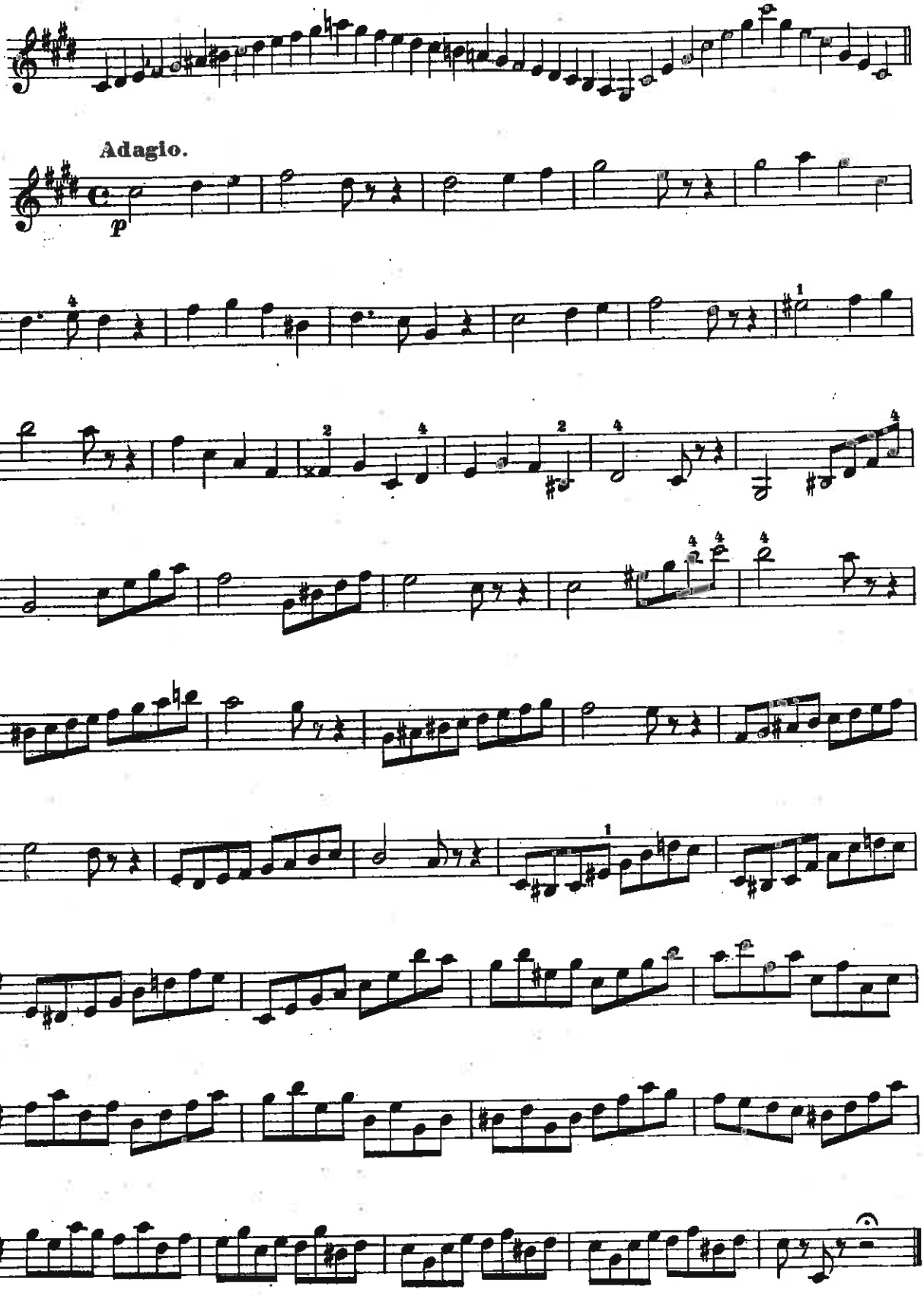


Allegro.



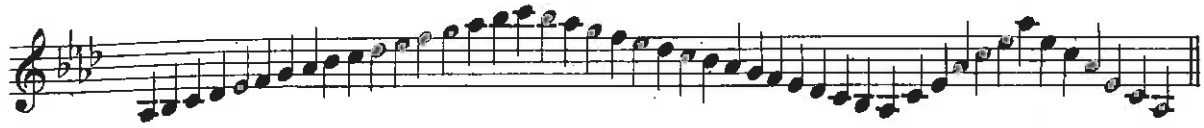
SCALE IN C SHARP MINOR.

№ 36.

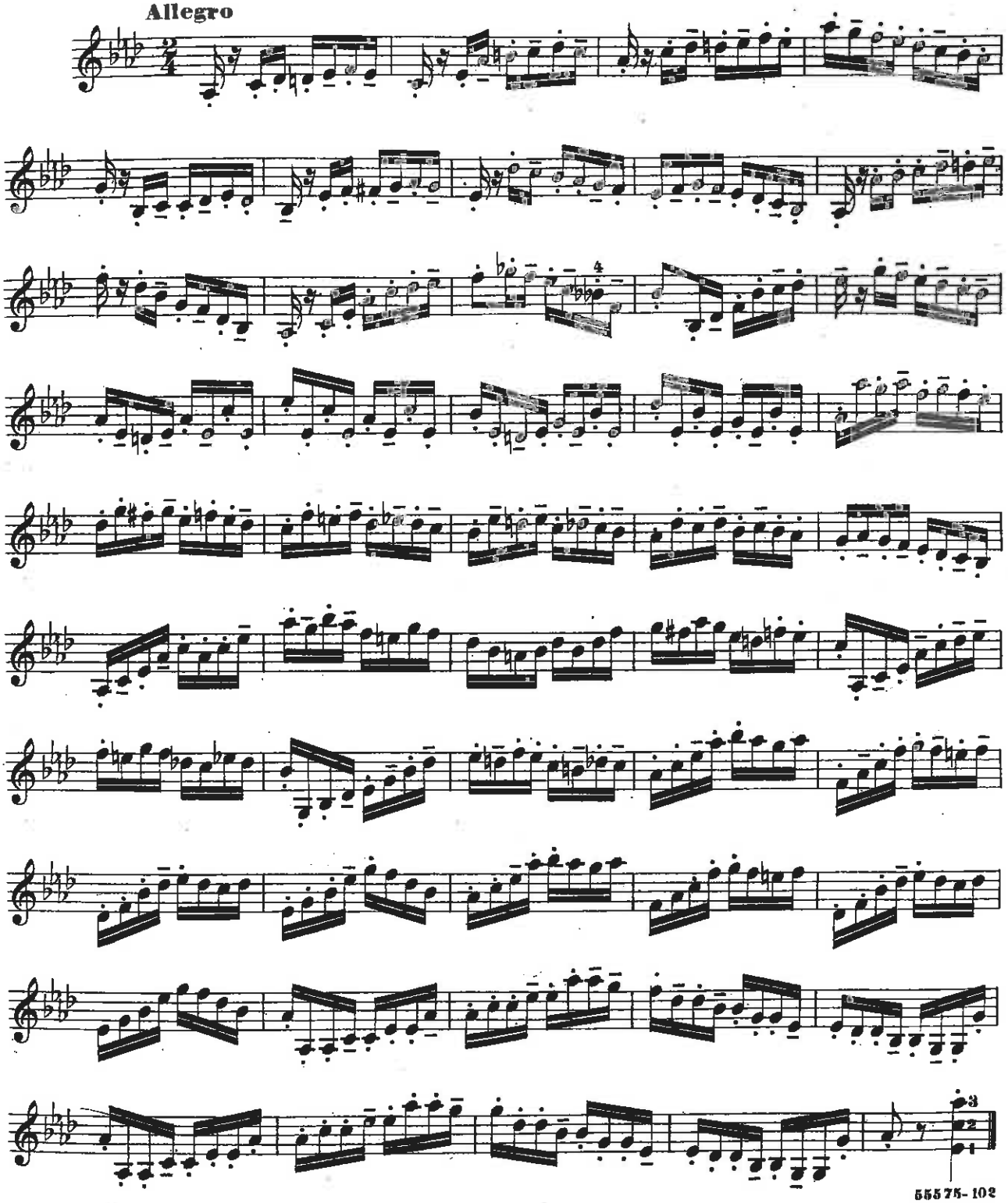


SCALE IN A FLAT.

№ 37.

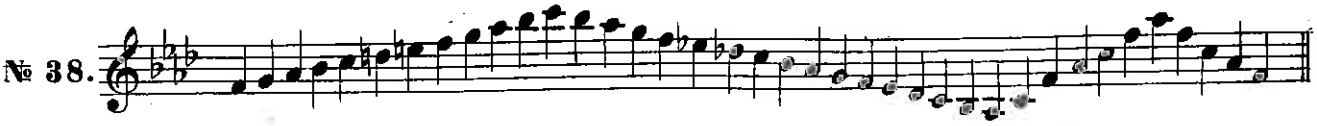


Allegro

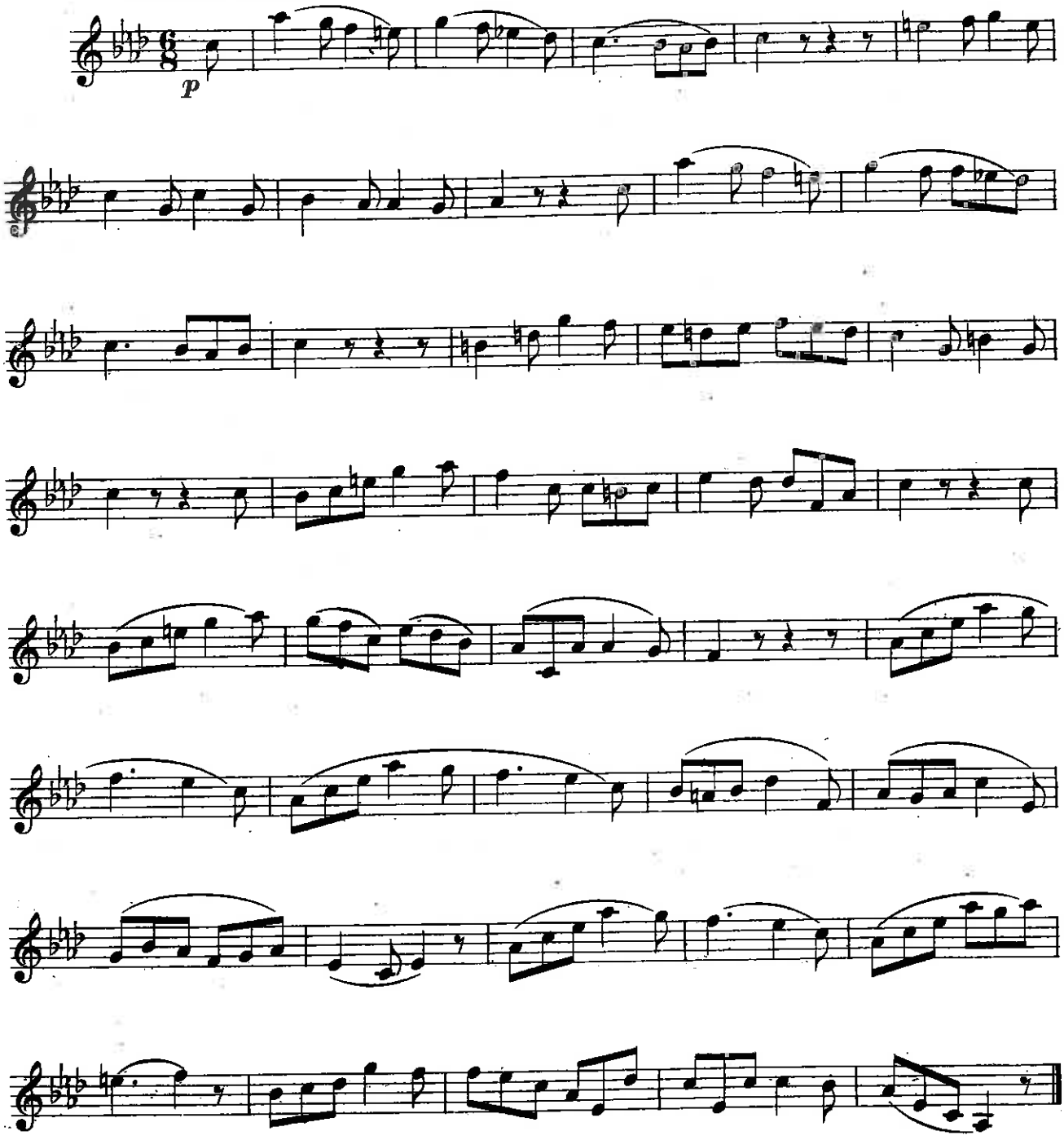


SCALE IN F MINOR.

№ 38.



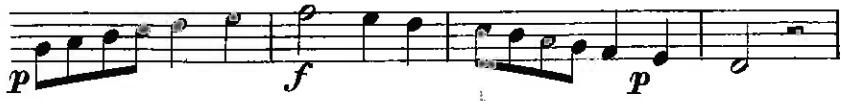
Andante mosso.



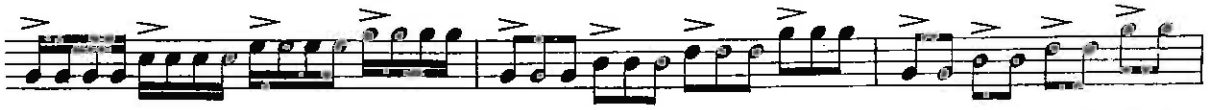
SHADING.

№ 39.

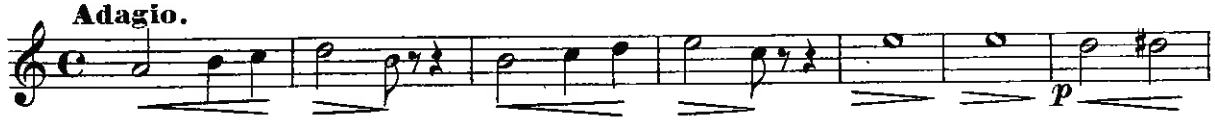
Every ascending progression should increase in volume or power of sound, and every descending progression should decrease, in the same manner, as if there were the following sign for *crescendo* and *diminuendo* — *cresc.* — *dim.*

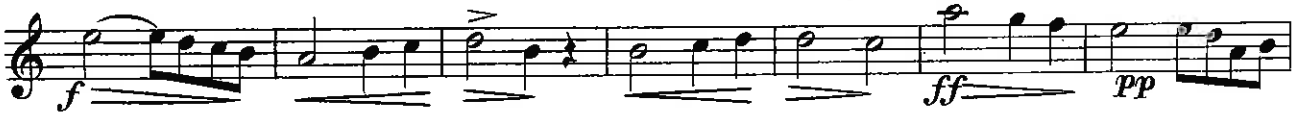


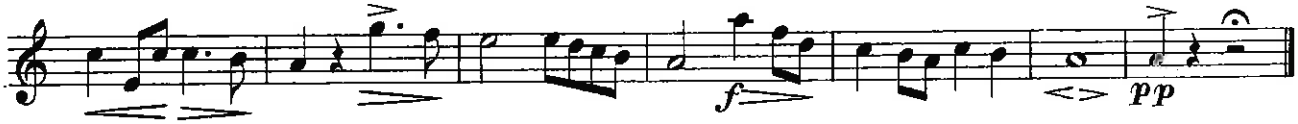
Accent the first note of every group of four, three, or two, notes.

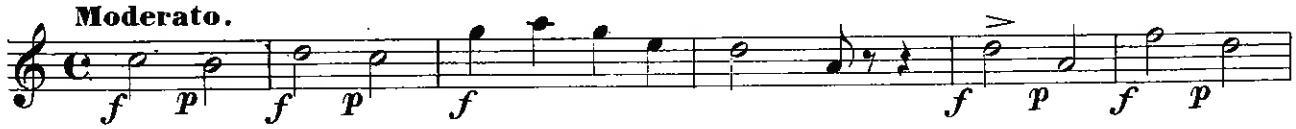


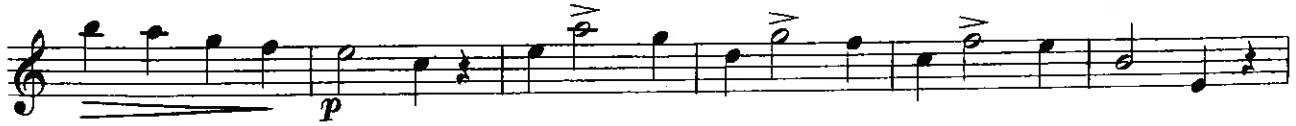
Where there are six notes in a group, accent the first and fourth.

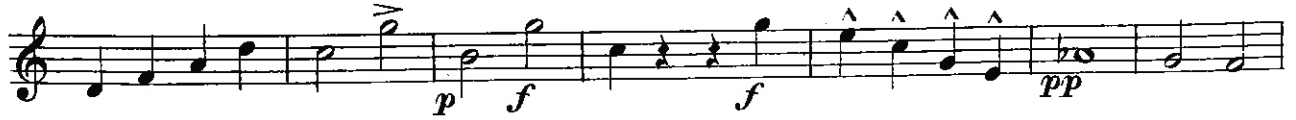


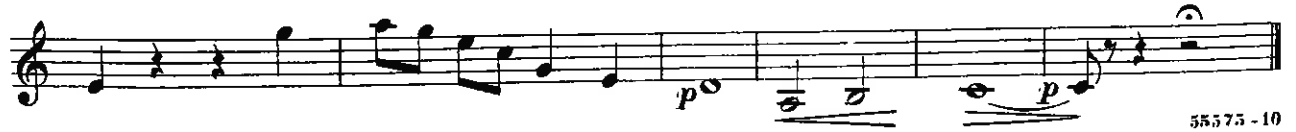






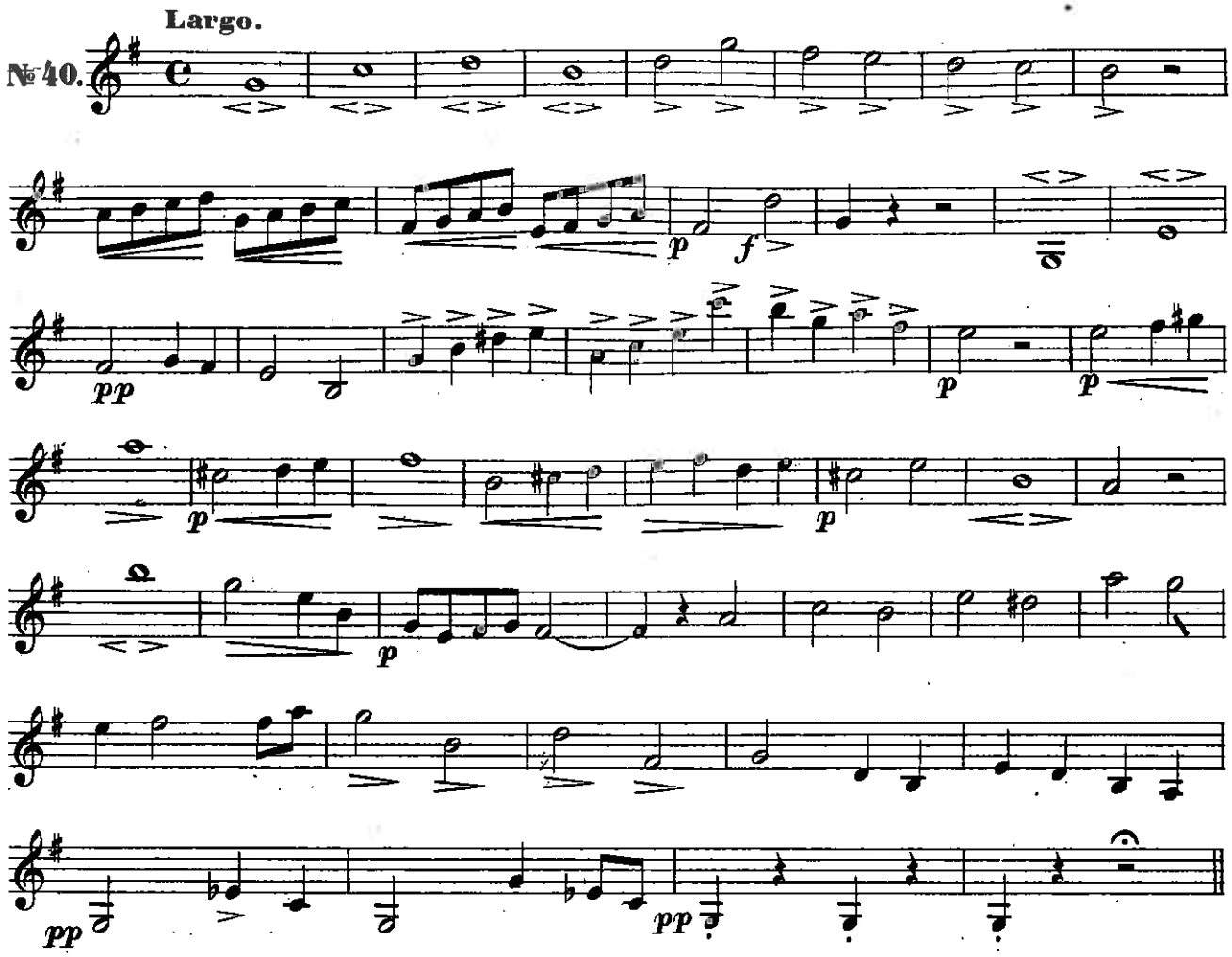






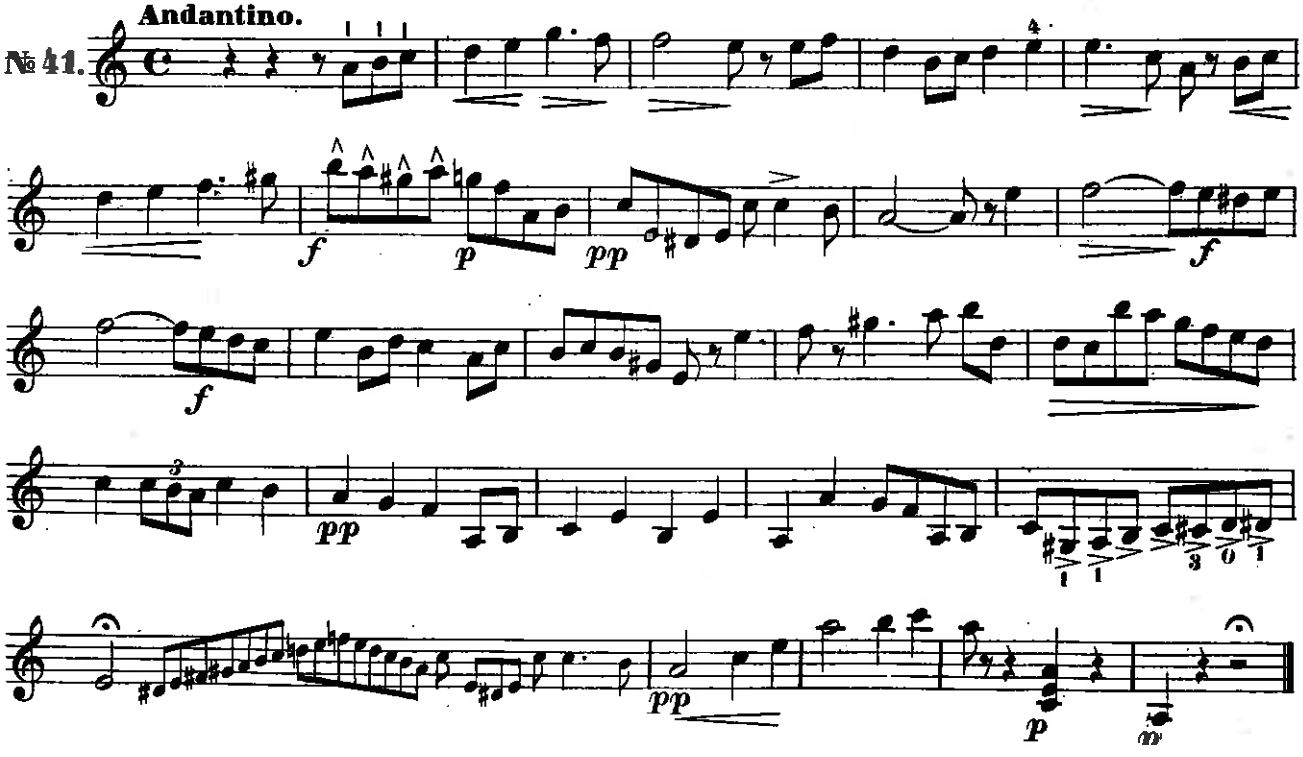
Largo.

№ 40.



Andantino.

№ 41.

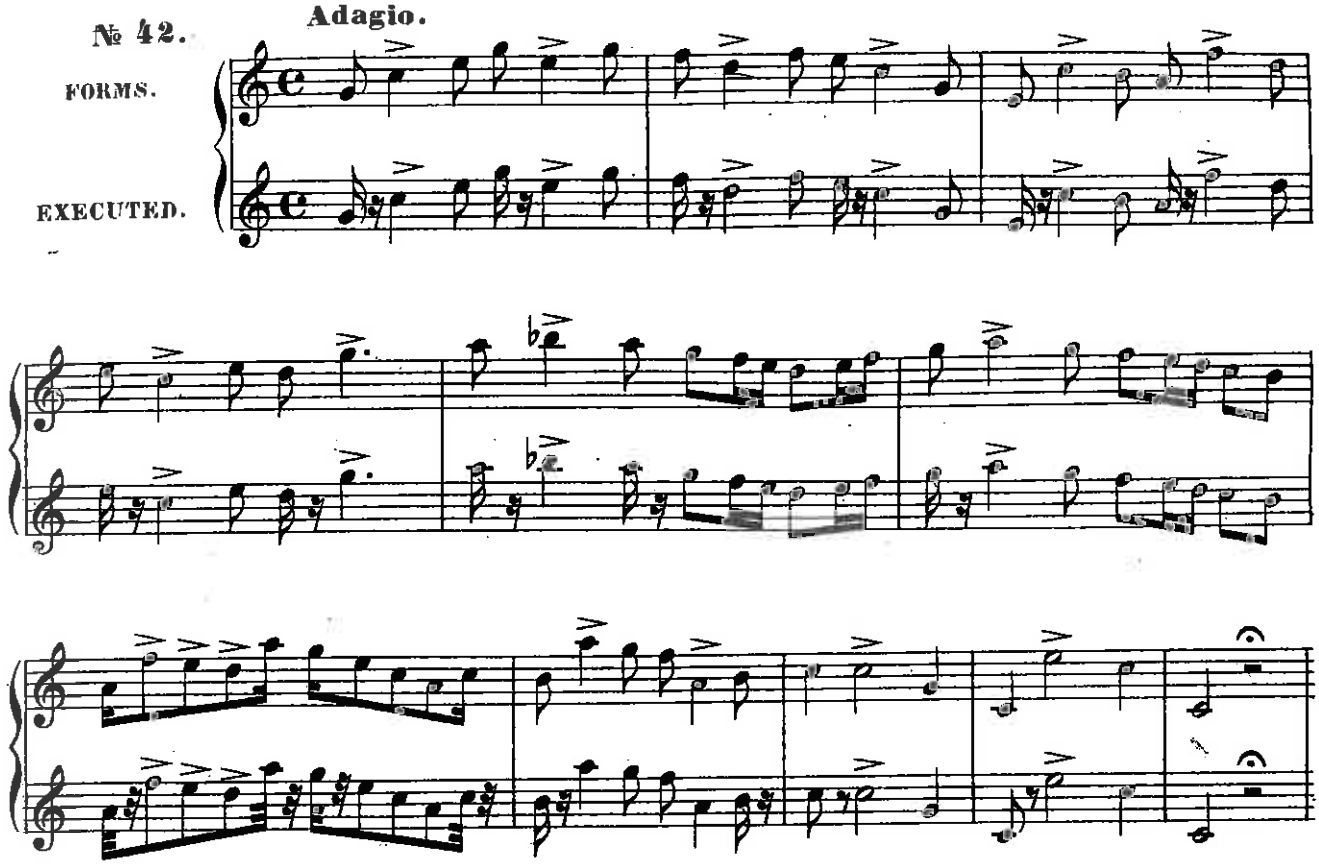


№ 42.

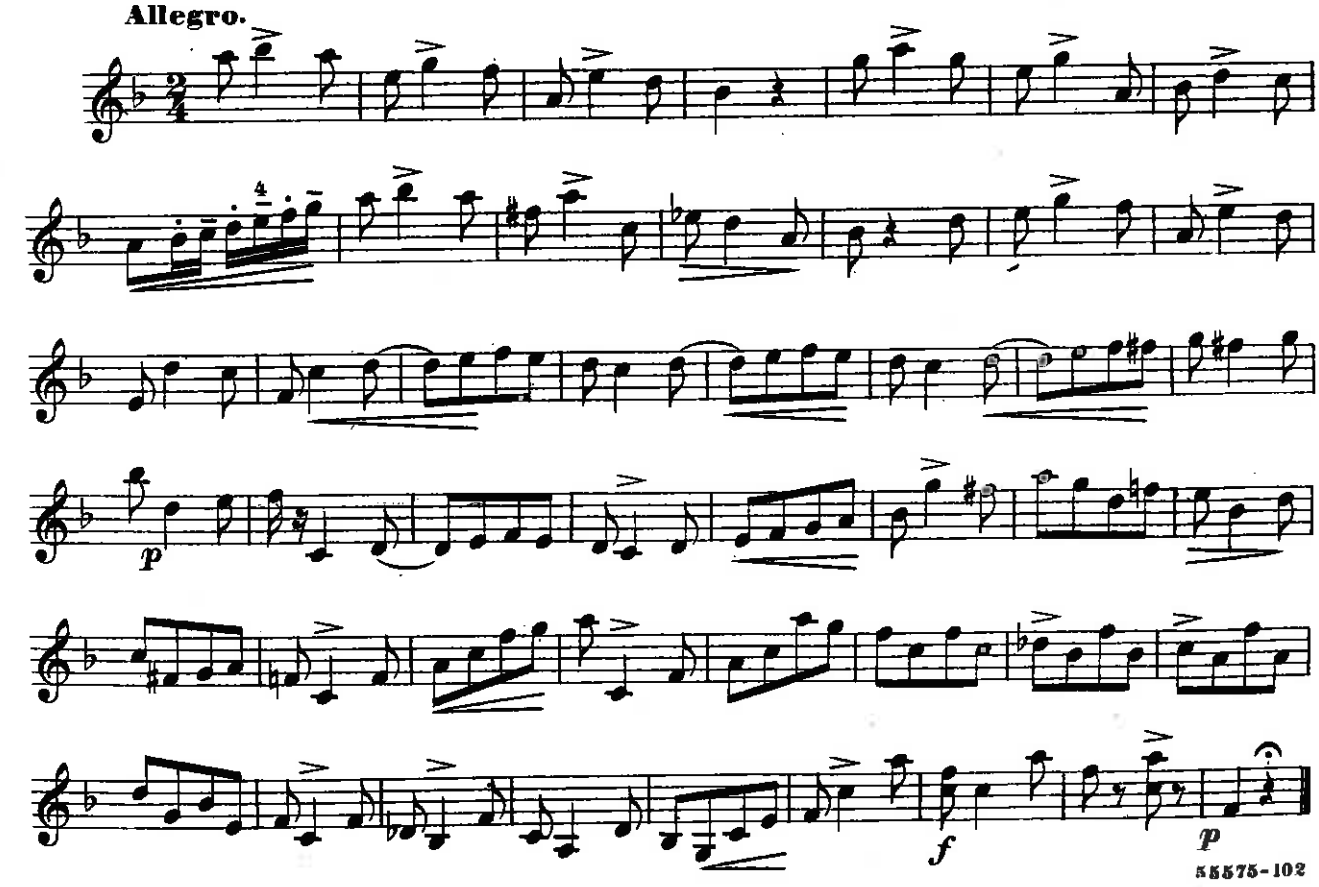
FORMS.

EXECUTED.

Adagio.

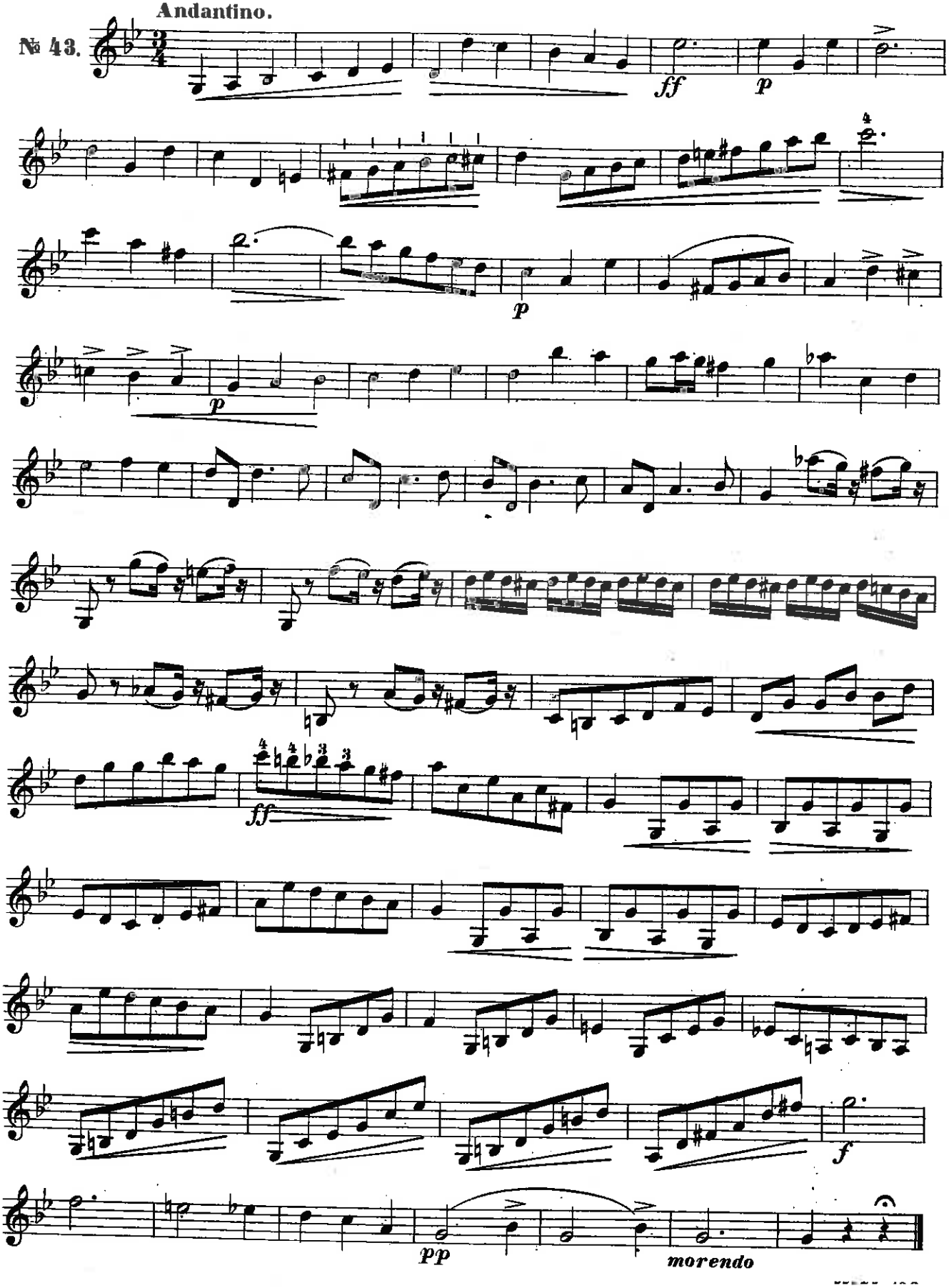


Allegro.



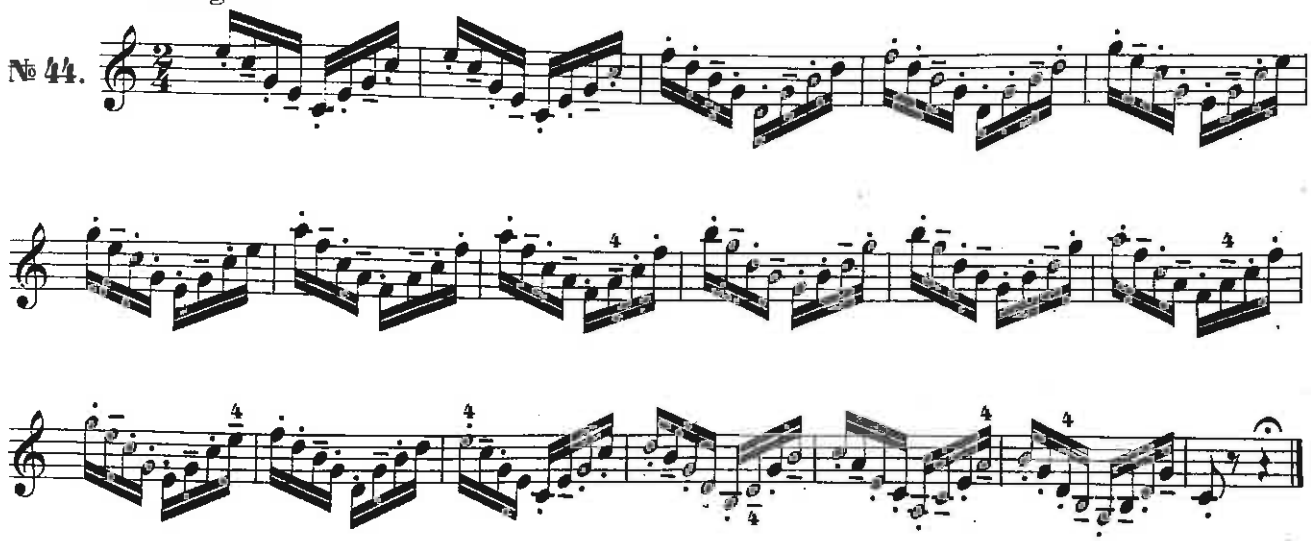
Andantino.

№ 43.



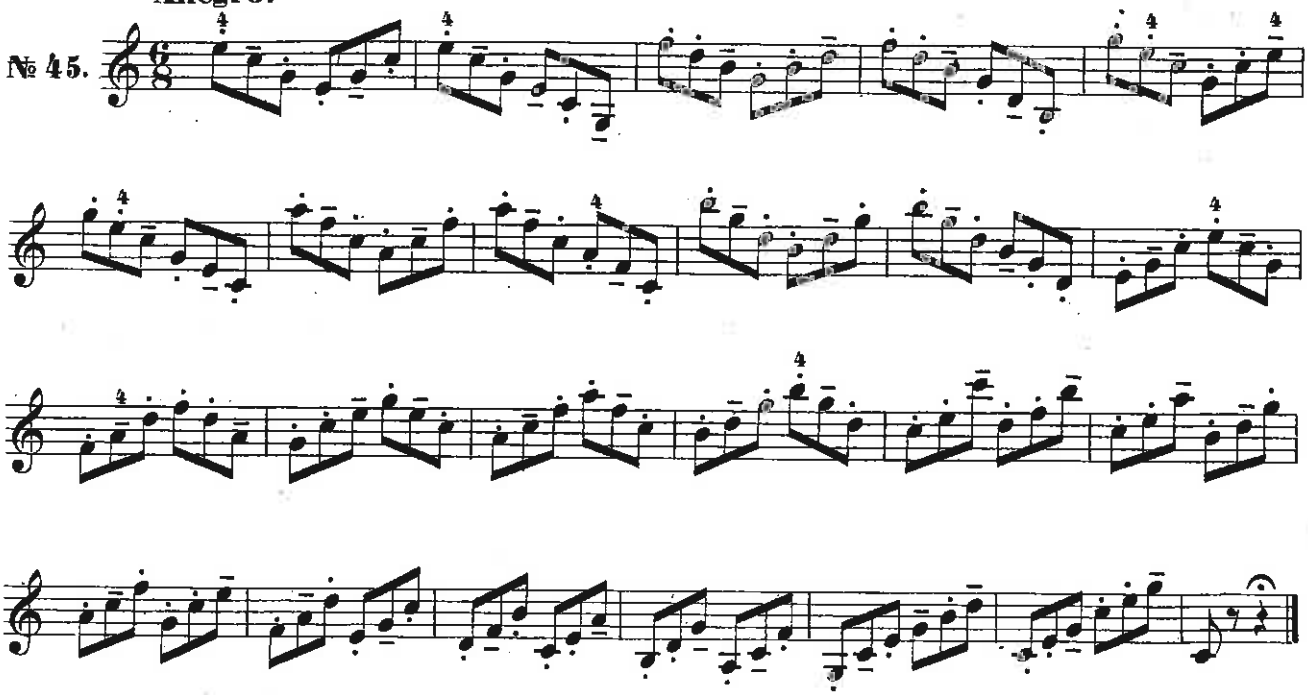
Allegro.

№ 44.



Allegro.

№ 45.



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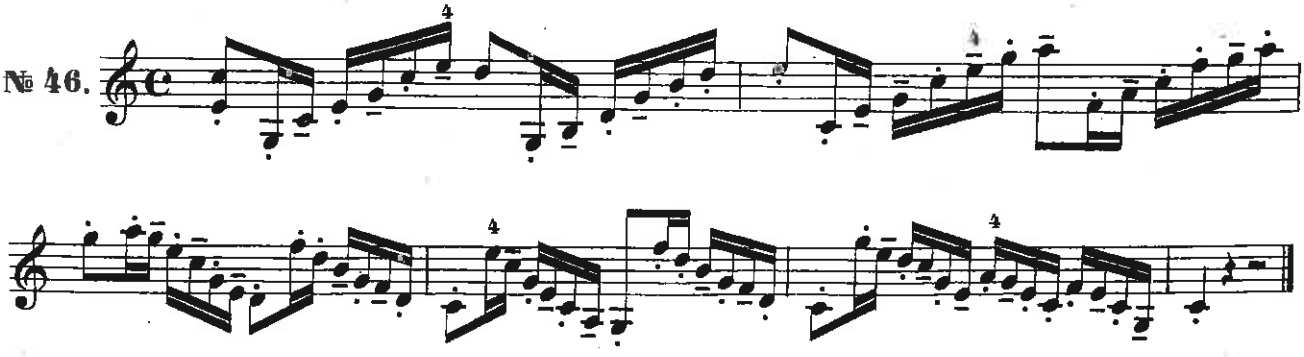


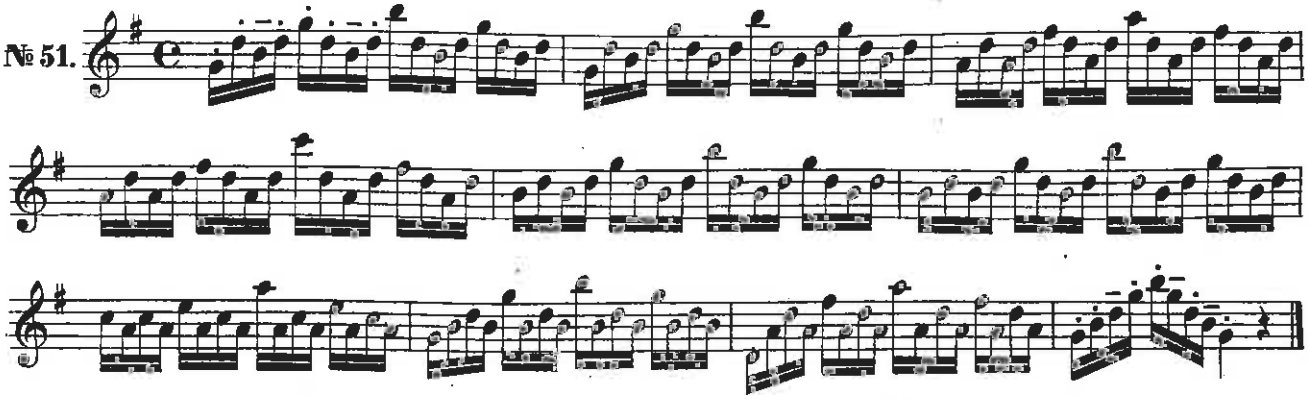
№ 47.

№ 48.

№ 49.

№ 50.

№ 51.



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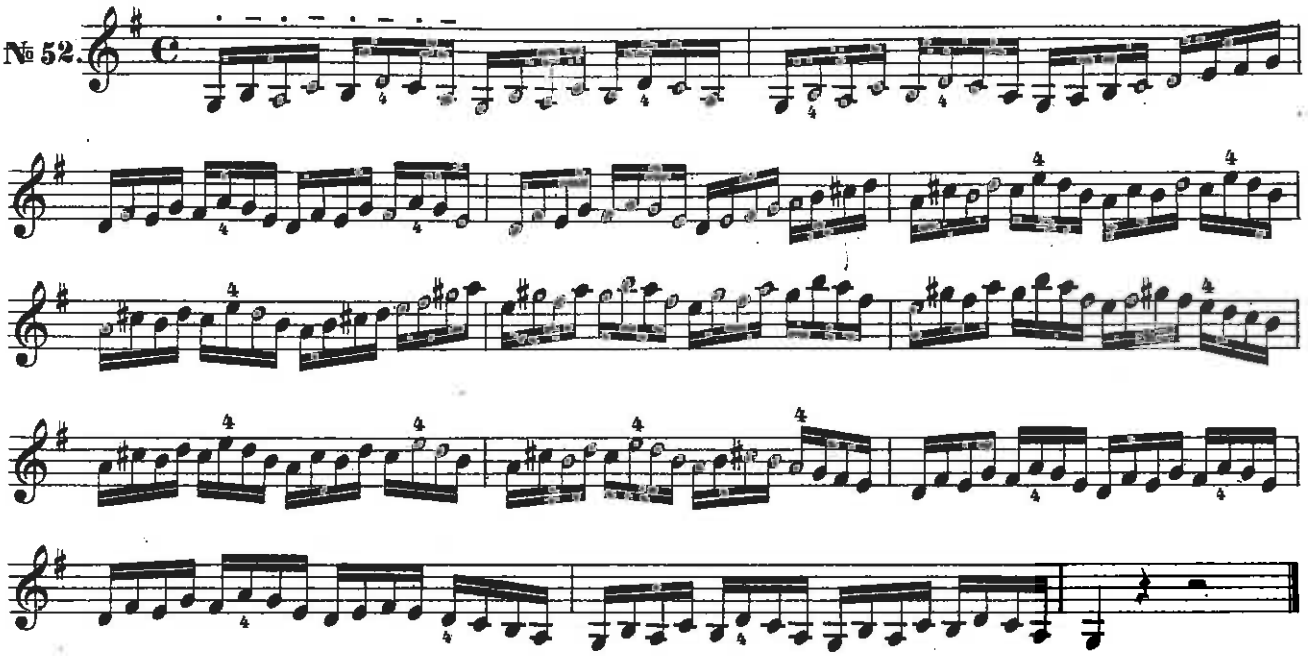

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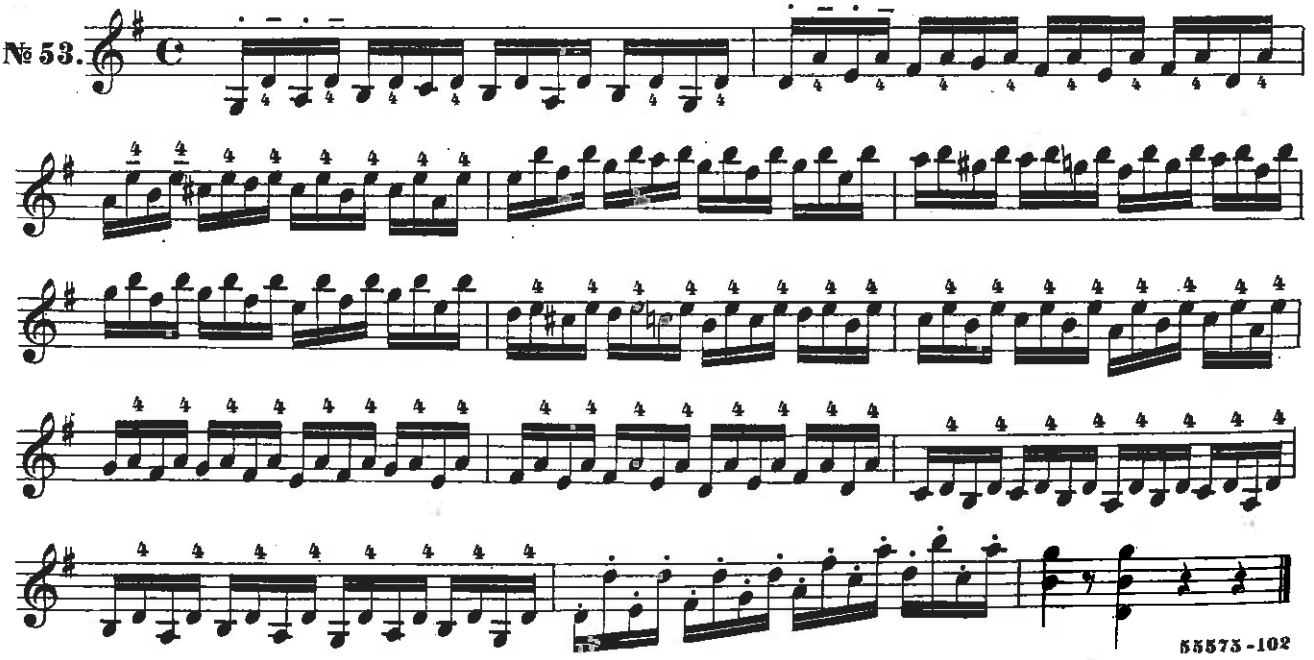

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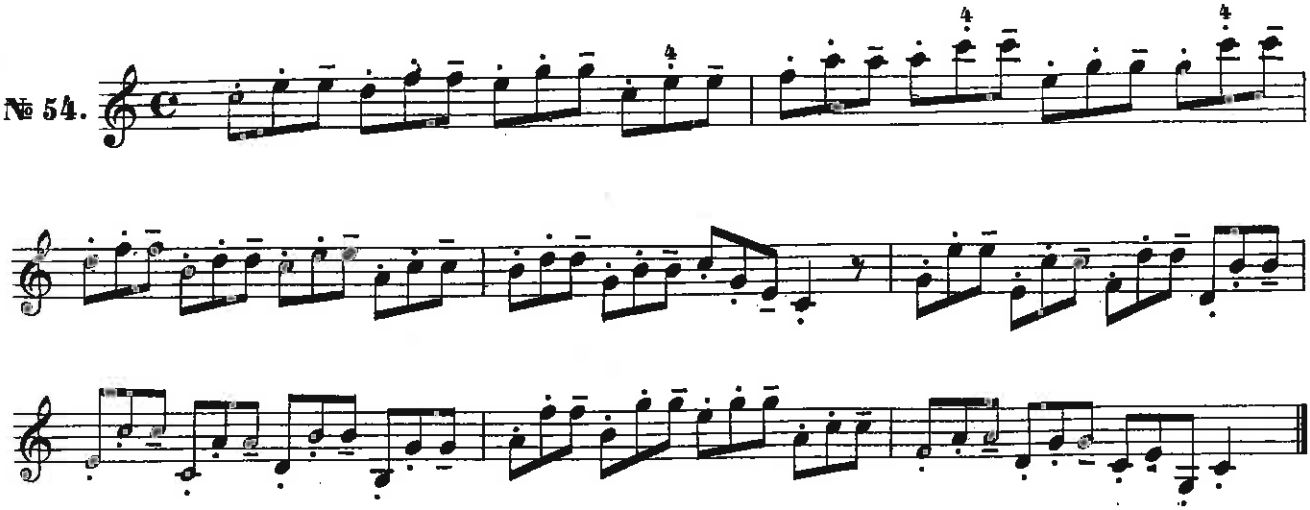

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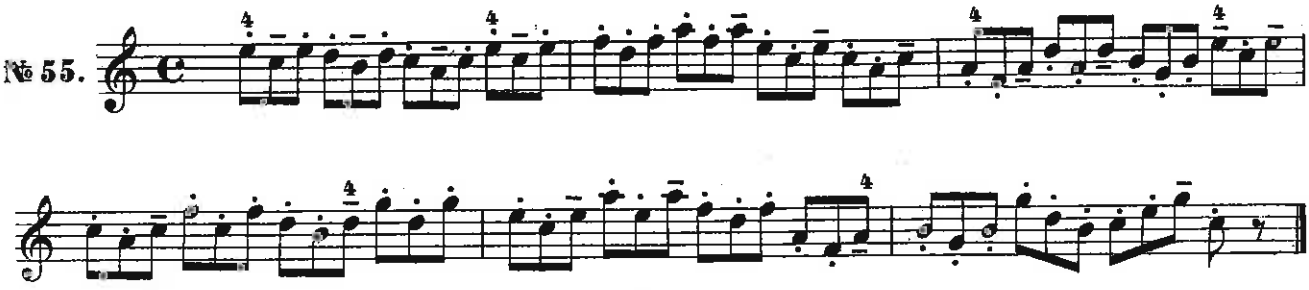

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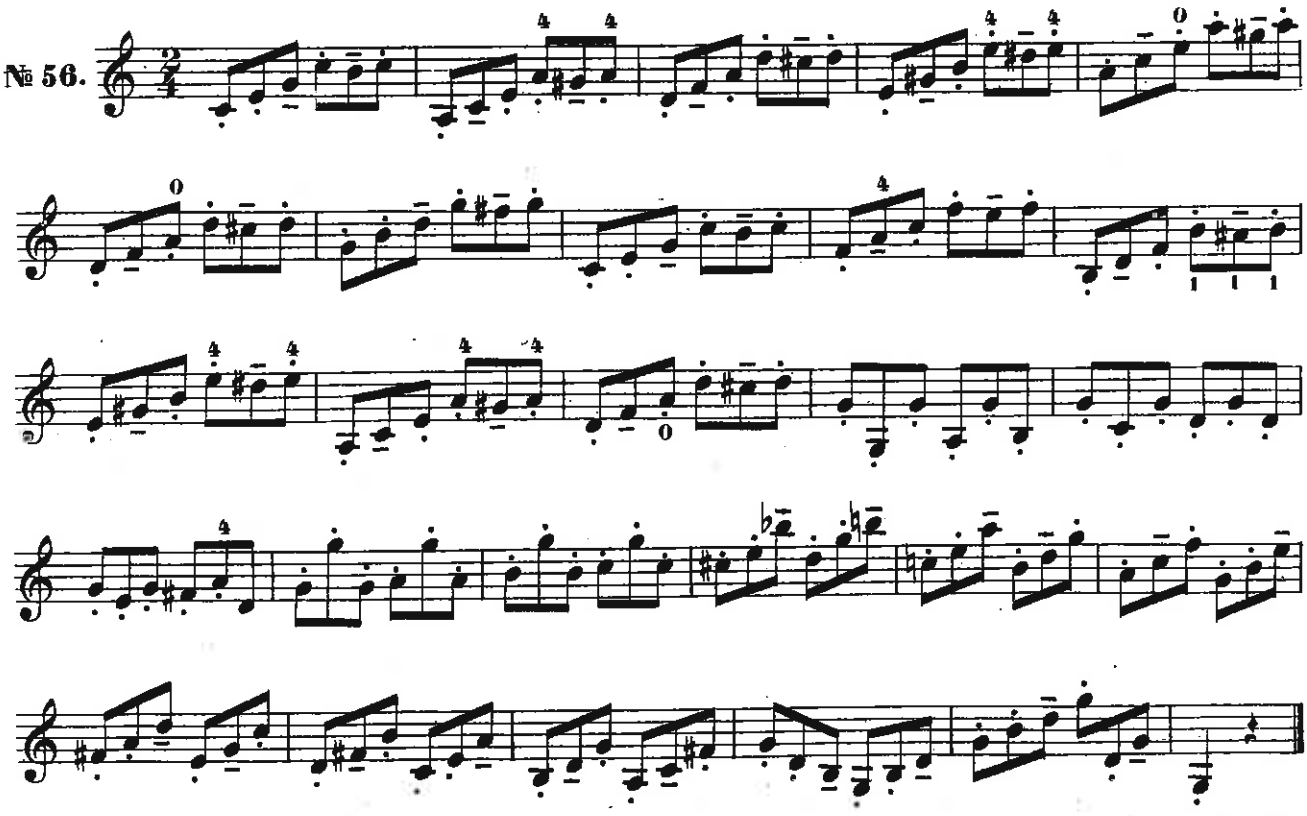
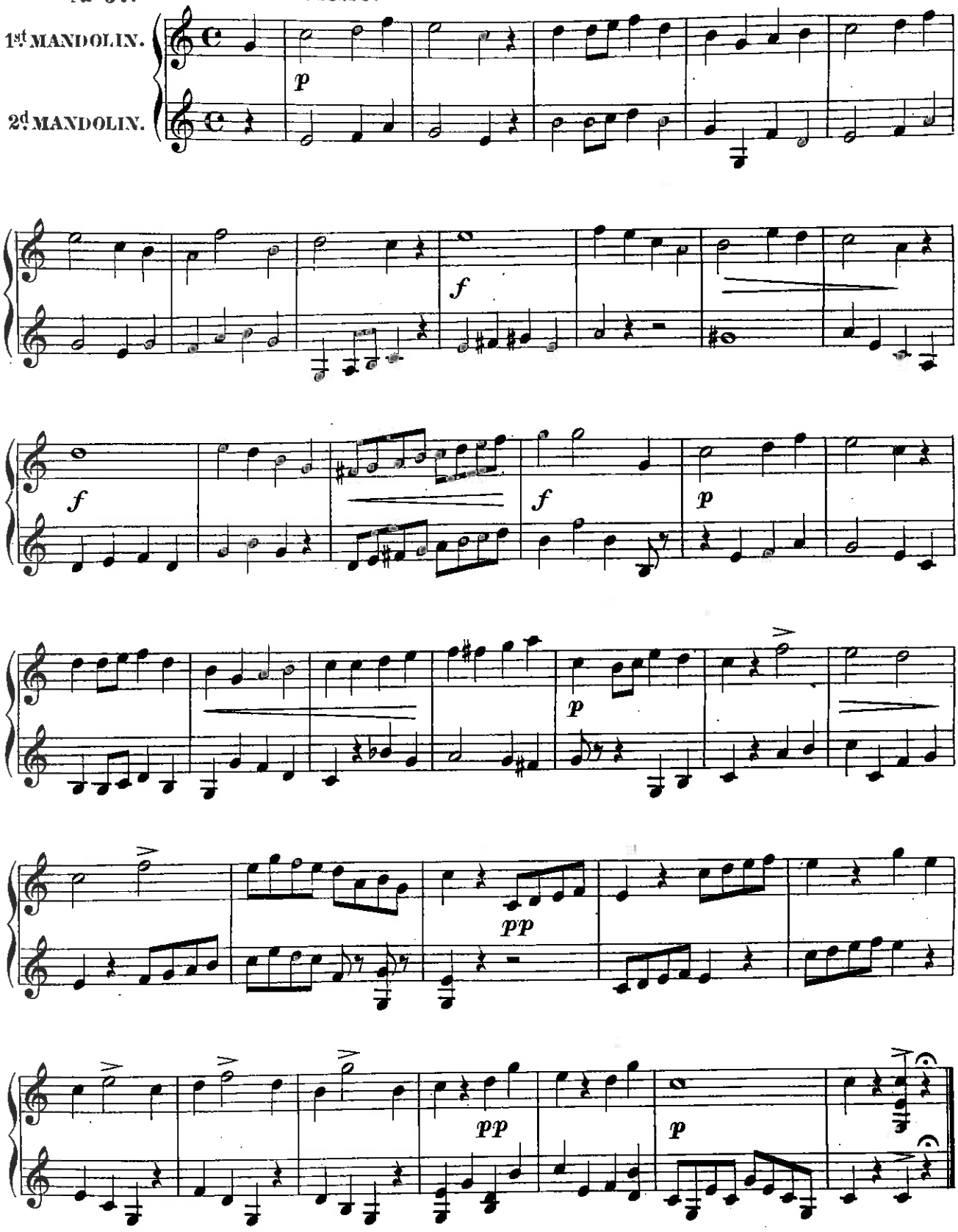


EXERCISE FOR TWO MANDOLINS.

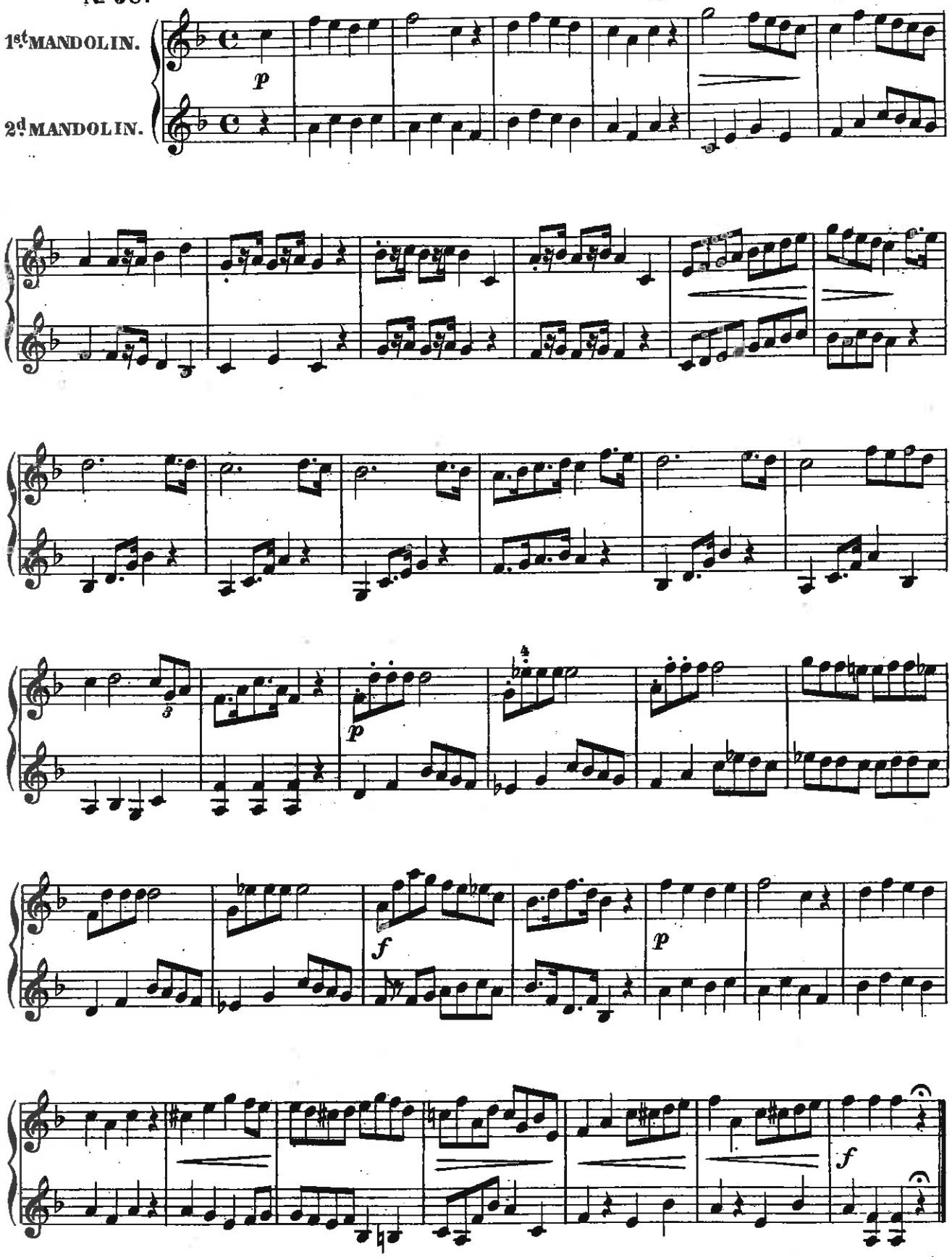
№ 57. Andante mosso.



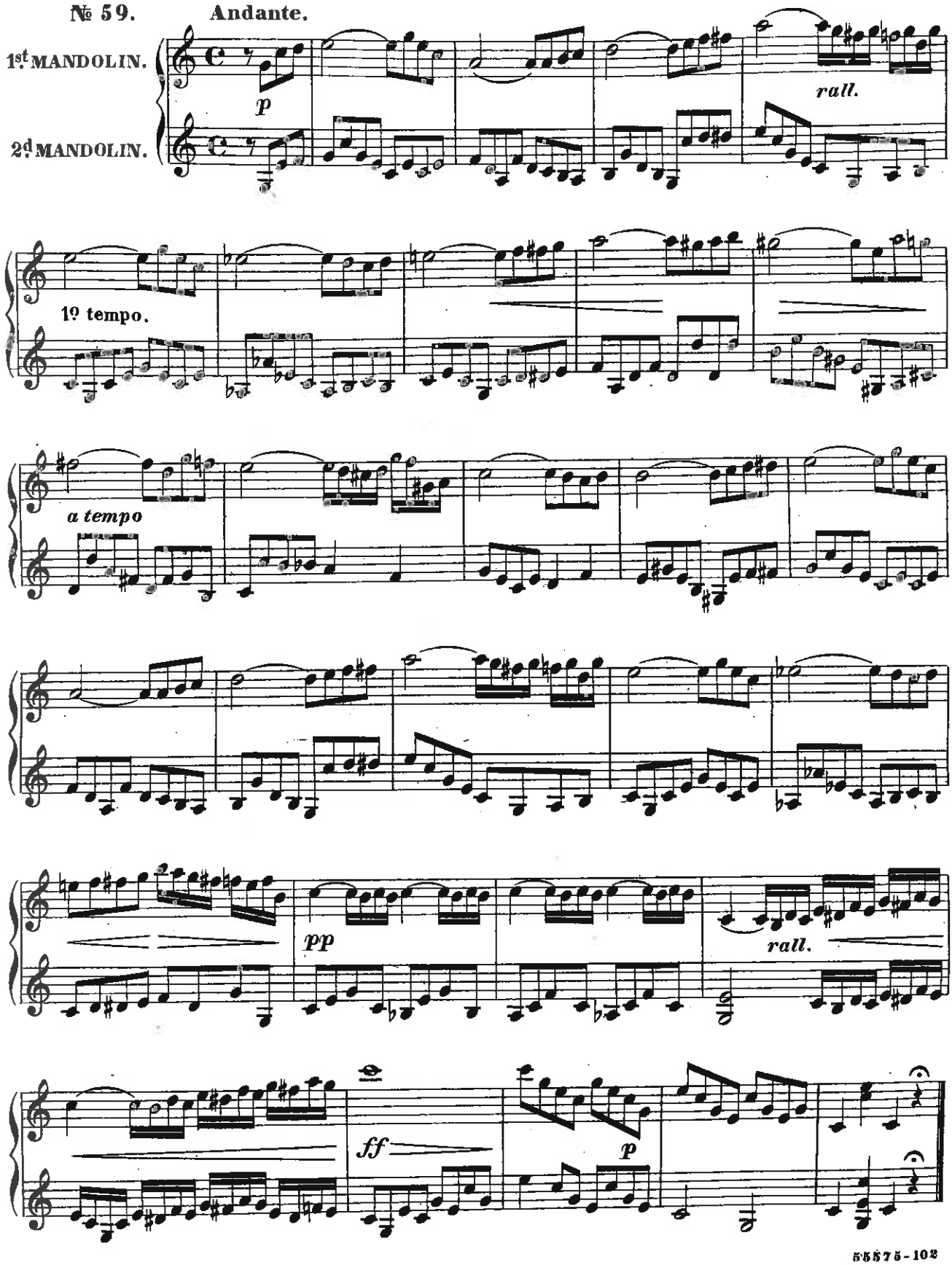
"movement"

more Andante (but not Più)

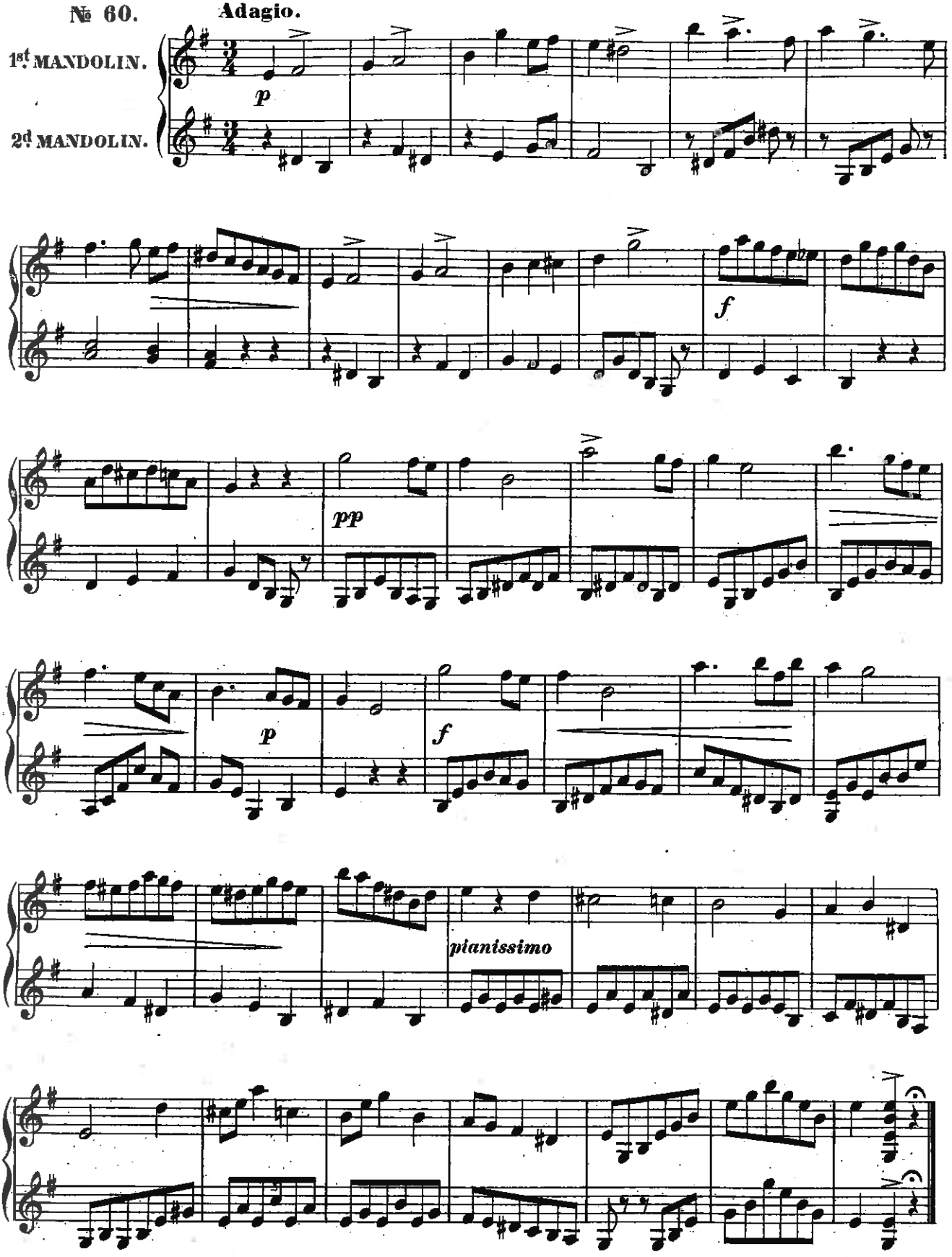
№ 58. **Andante mosso.**



№ 59. Andante.

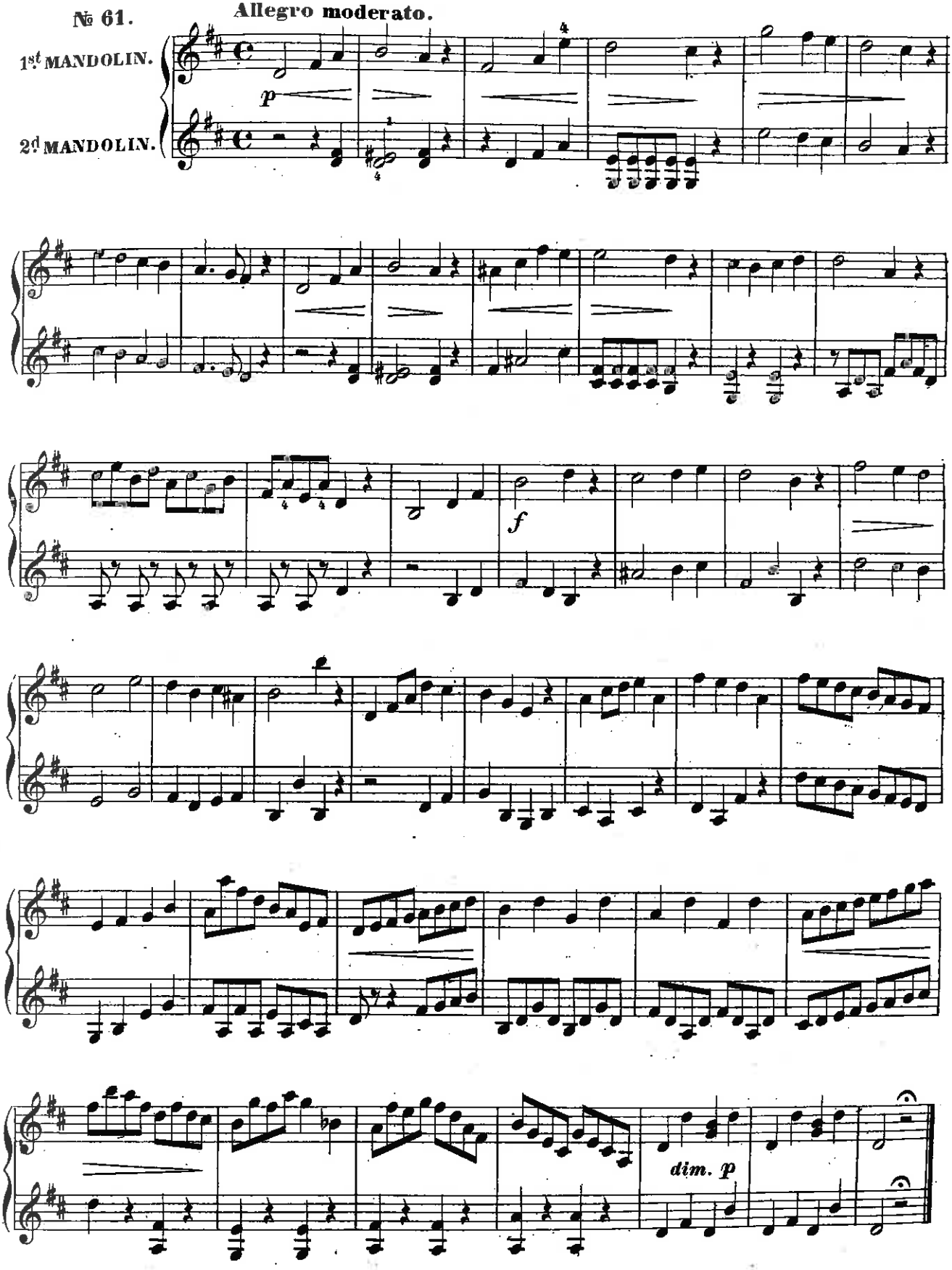


№ 60. **Adagio.**

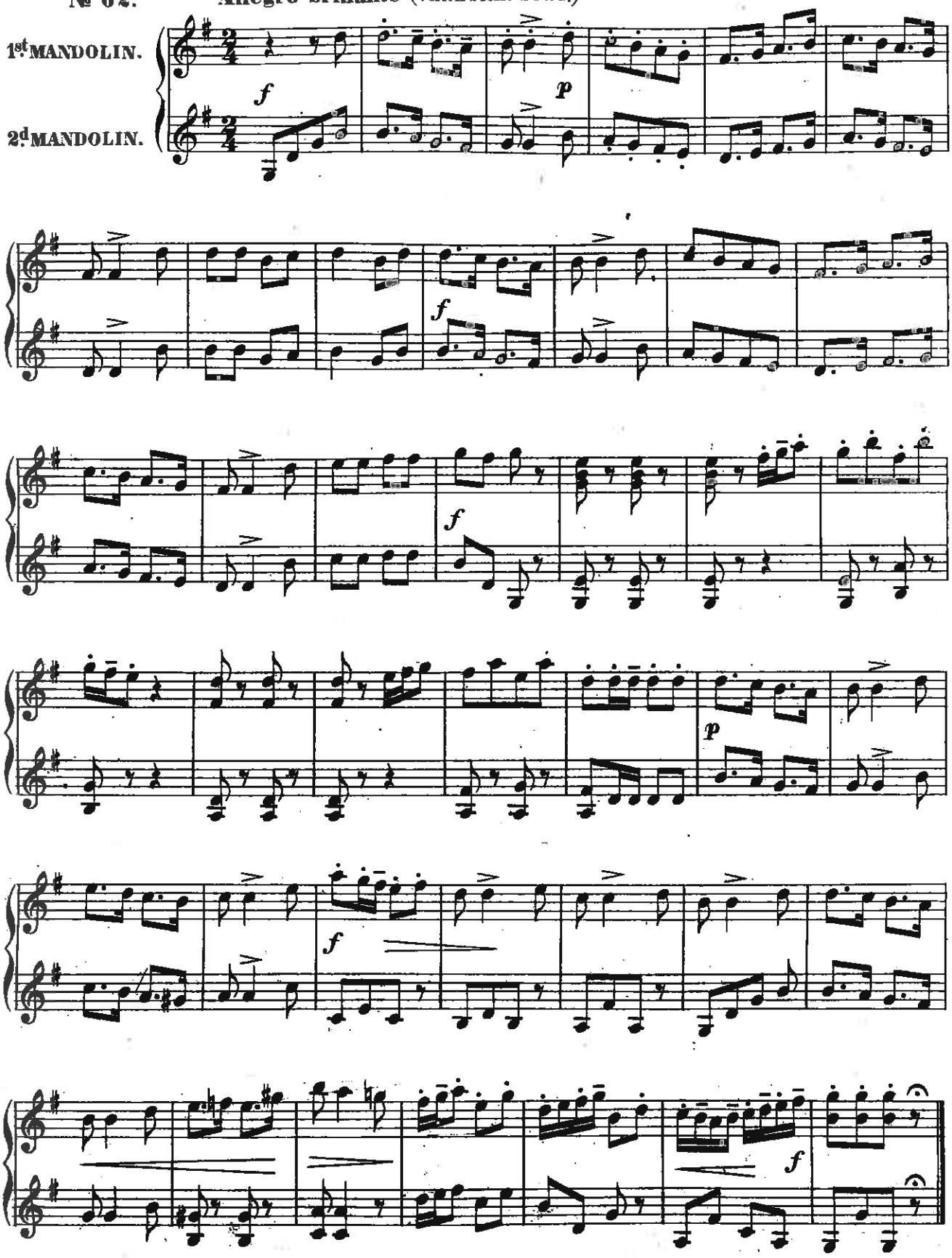


№ 61.

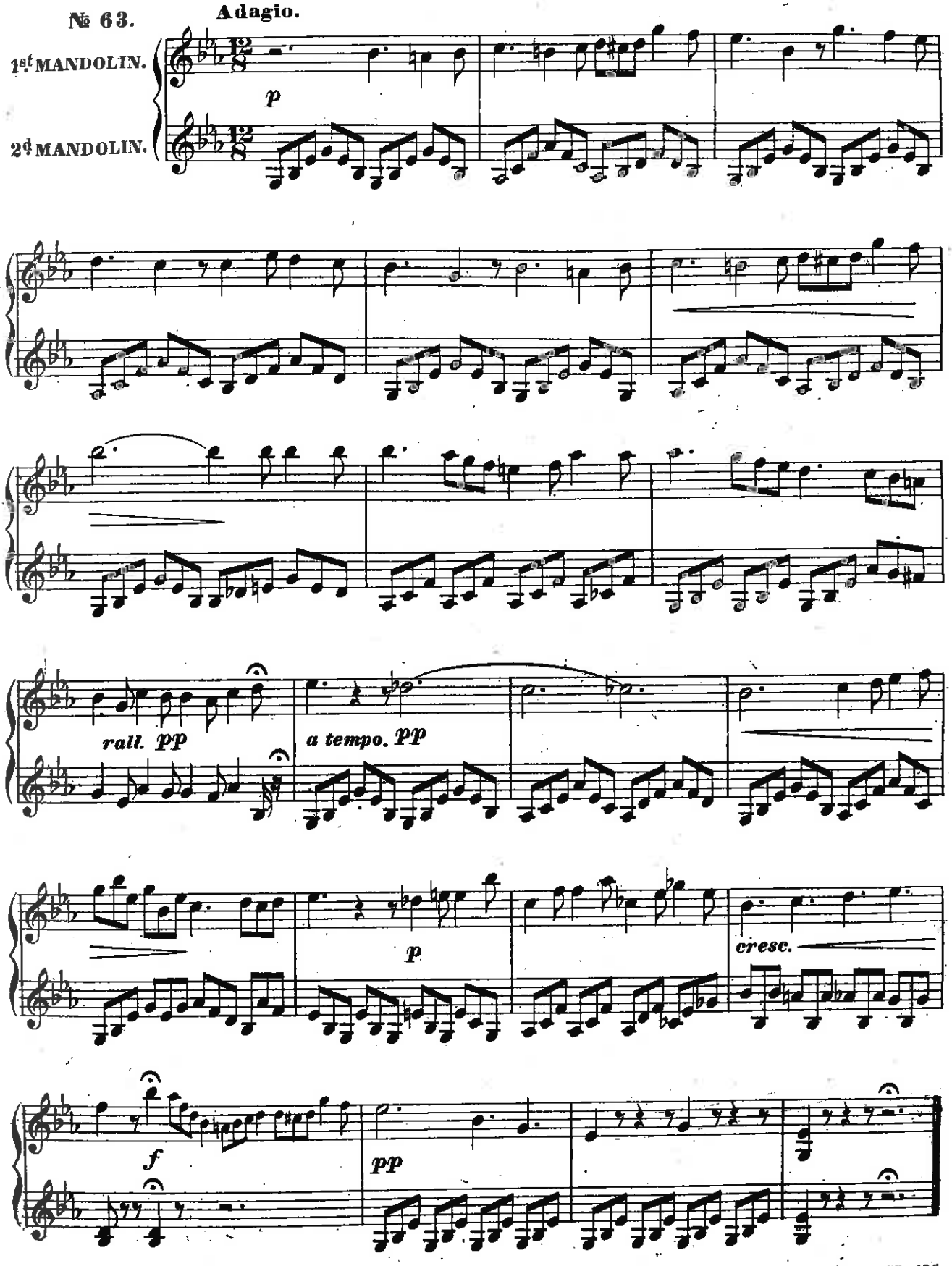
Allegro moderato.



№ 62. **Allegro brillante.** (VENETIAN SONG.)

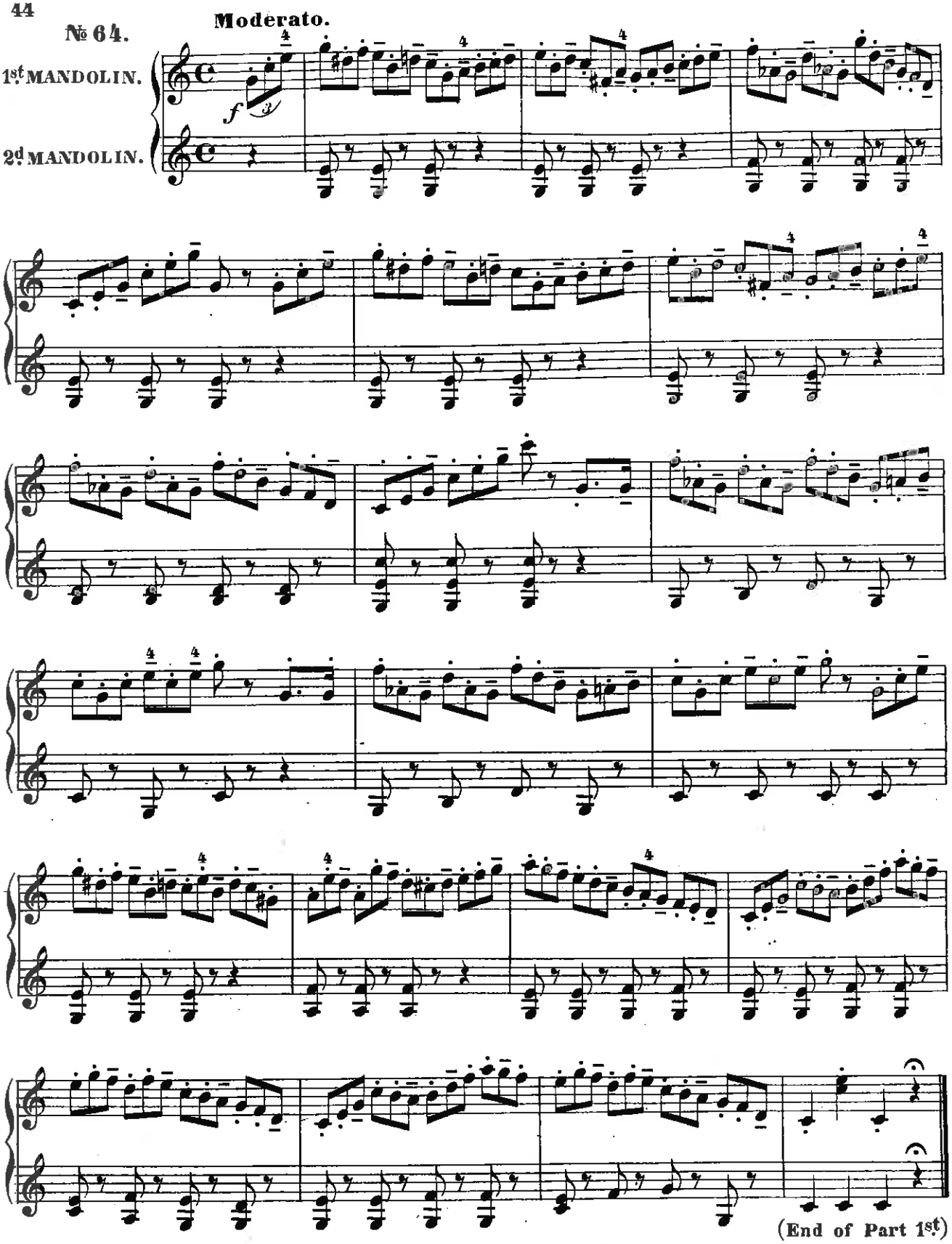


№ 63. **Adagio.**



№ 64.

Moderato.



13. Between the two parts of this method the pupil can with much advantage pursue the 6 renowned duets C. Munier, arranged by G. Branzoli.

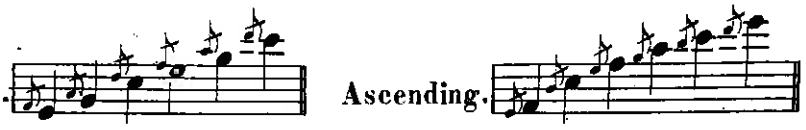
PART II.

ORNAMENTS.

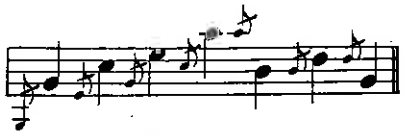
Extra notes (small) are sometimes introduced into a bar or phrase of music to ornament the melody, imparting grace and elegance. No perceptible "time" is allowed these notes, although the succeeding larger ones must be deprived of a portion of their length sufficient to allow of the proper introduction of the smaller ones. (Where there are two or more small notes preceding a large one, the rule is the same.) Simply incorporate the small notes or ornaments with the large ones, without interference with the "time" or movement of the melody.

№ 65.

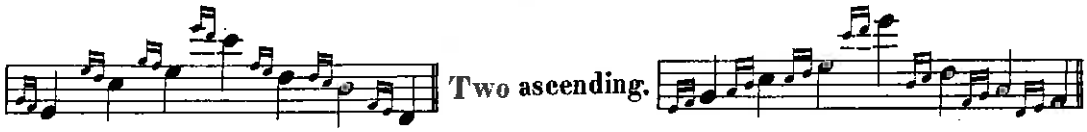
Appoggiatura descending. Ascending.



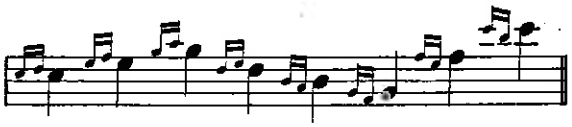
At a great distance.



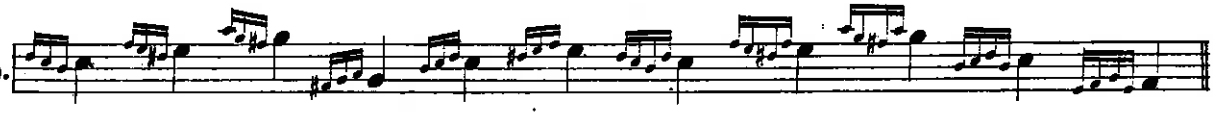
Two descending. Two ascending.



Mordent.

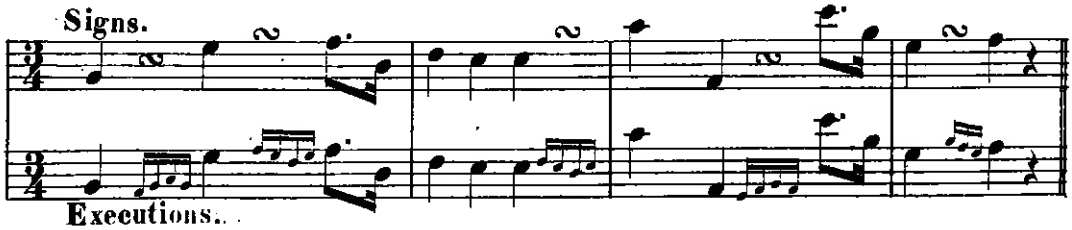


Group.



Signs.

Conventional *sign* for the group.



Executions.

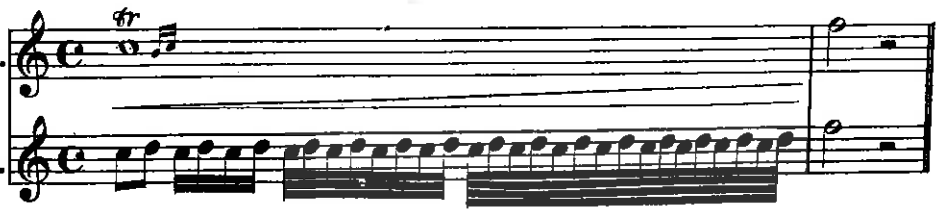
№ 66. **THE TRILL.**

The TRILL, an alternate movement of two notes, is indicated by the sign *tr*, and is executed by beginning slowly and increasing in velocity and volume of tone, as per the following example:

Sign.

Adagio.

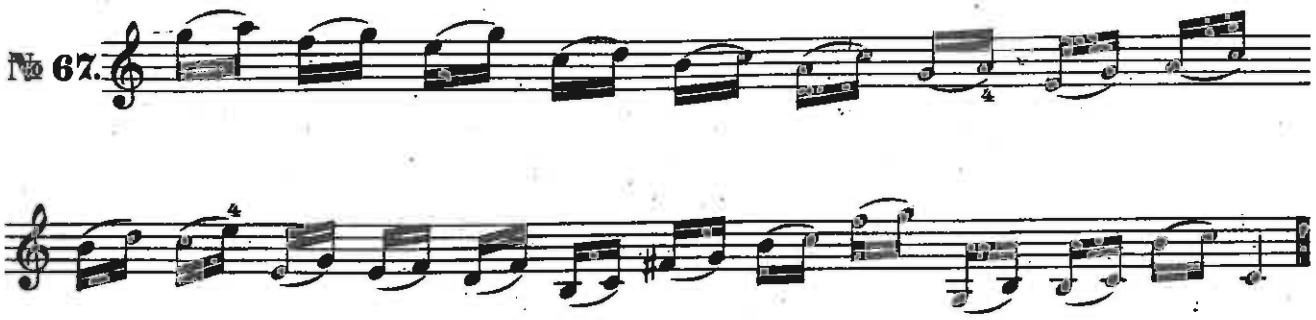
Executed.



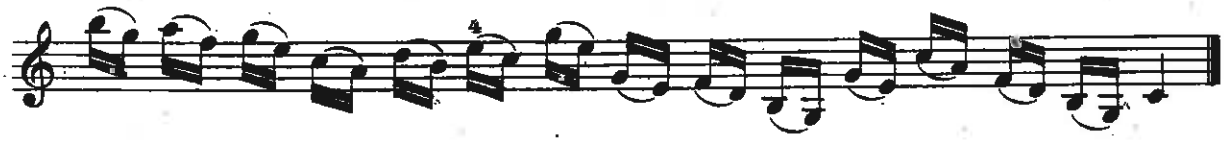
THE SLUR.

A slur is the extending or "slurring" of one note into the one above or below it, without too distinctly separating them. In slurring ascending notes sound only the first with the plectrum, and move the finger on the strings sufficiently to make the second.

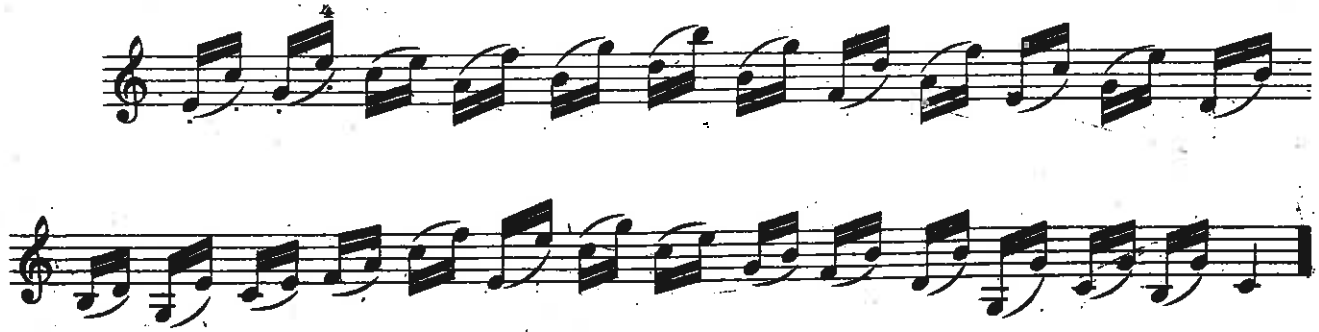
№ 67.



In descending sound the first with the plectrum, and lift the fingers, strongly pulling the strings. To ensure clear tones, the fingers must be placed evenly upon the strings, and as near the fret as possible.

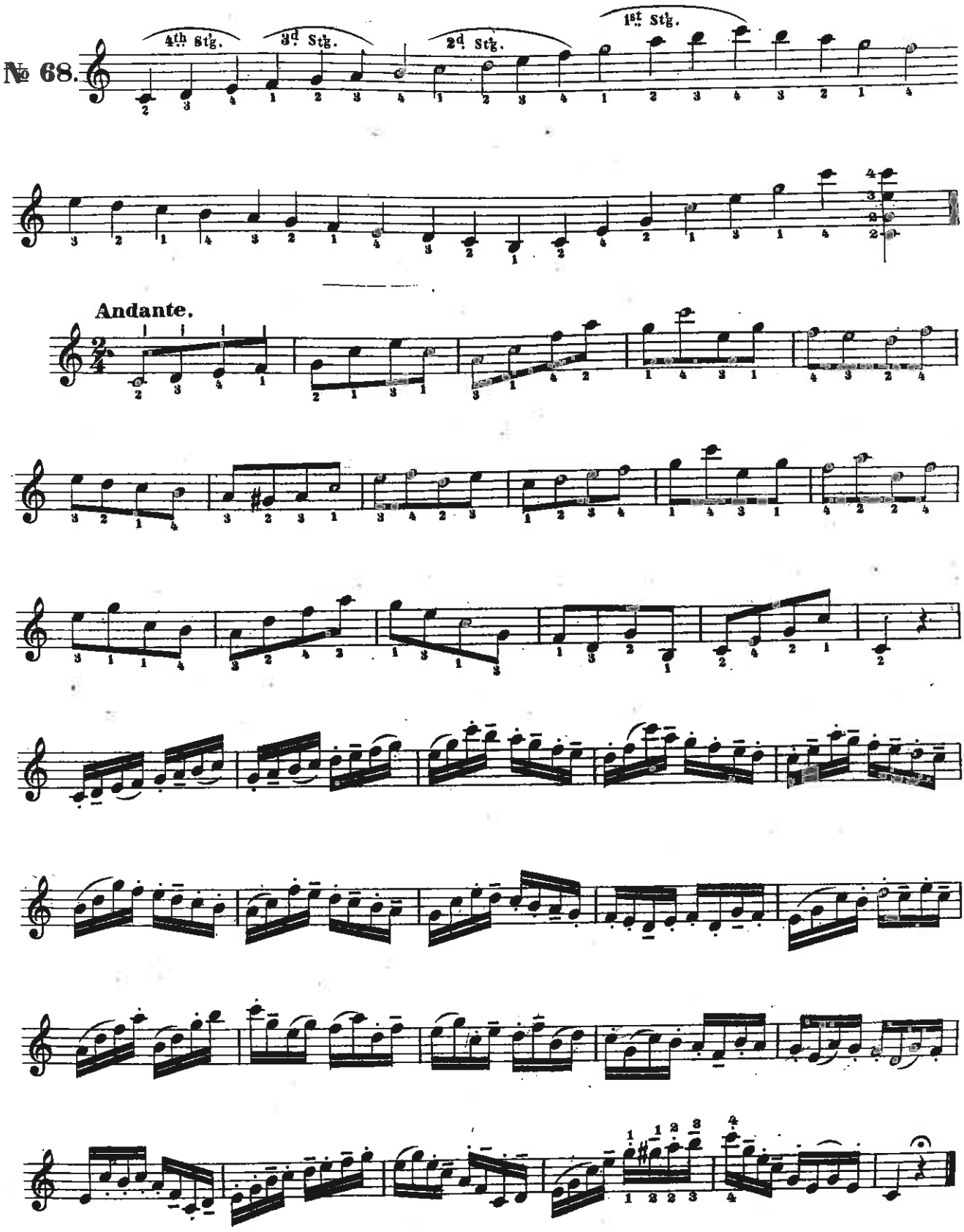


The following slurs are made by passing the plectrum over two strings without raising it.

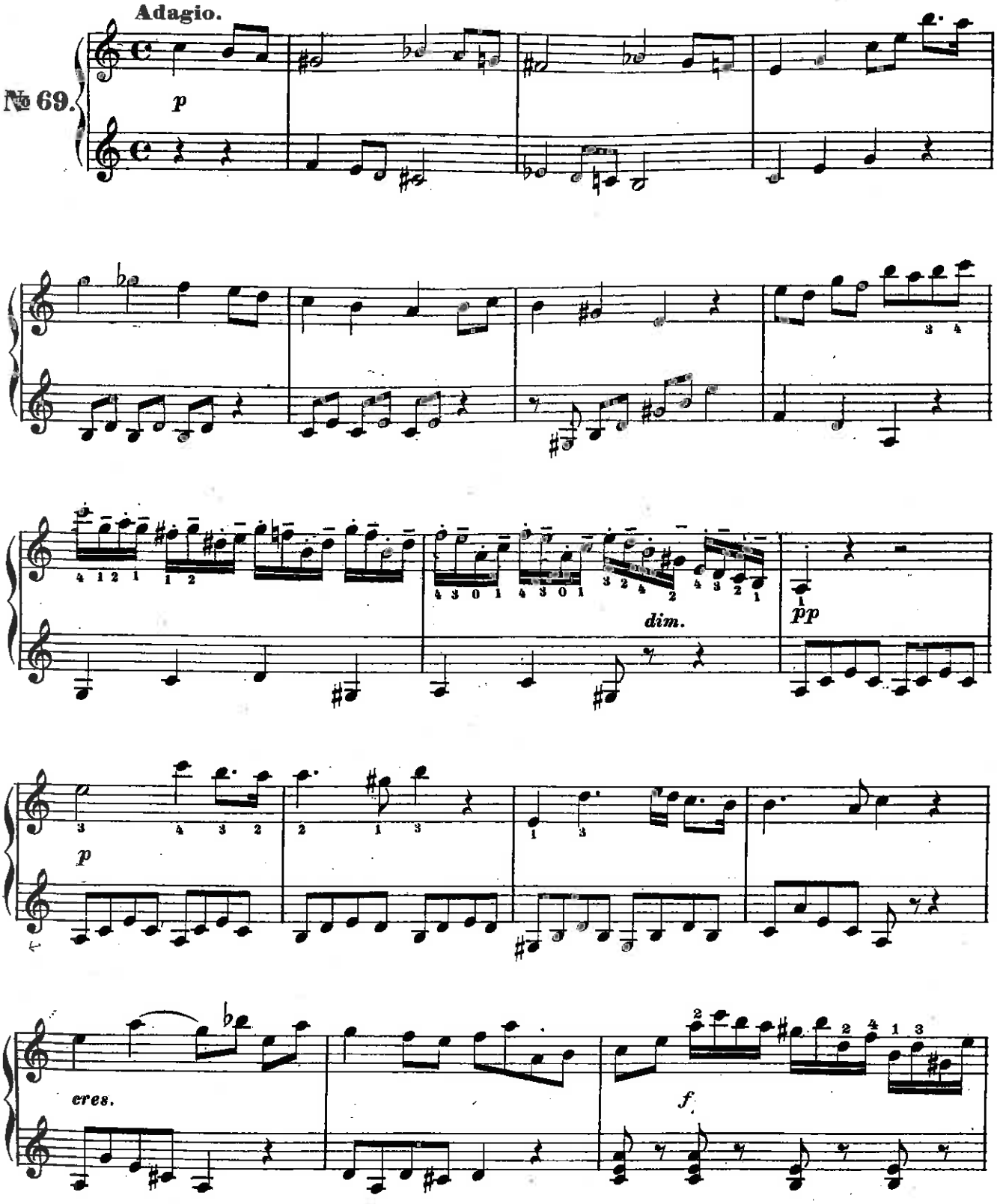


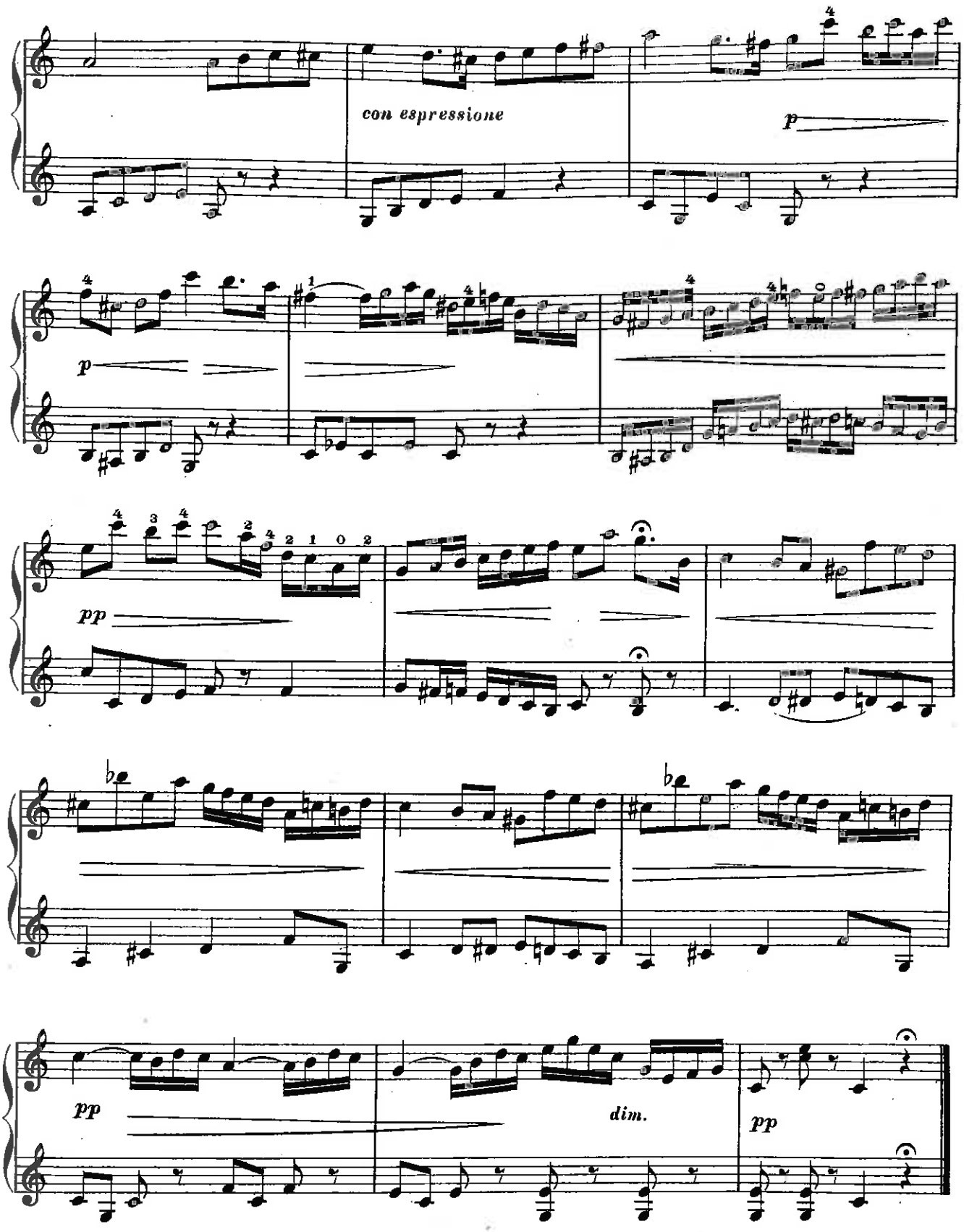
2d POSITION.

№ 68.

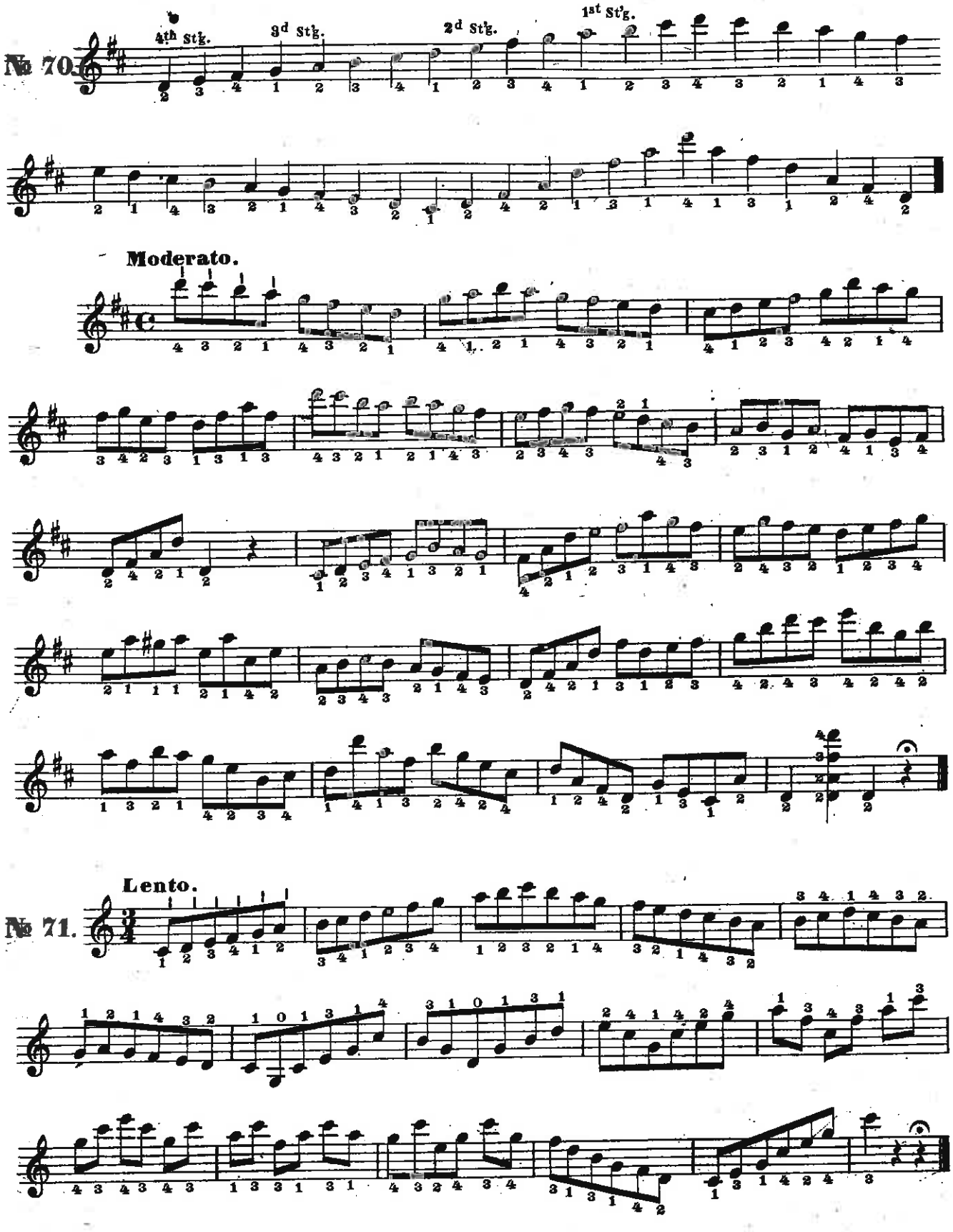


MIXED POSITION.

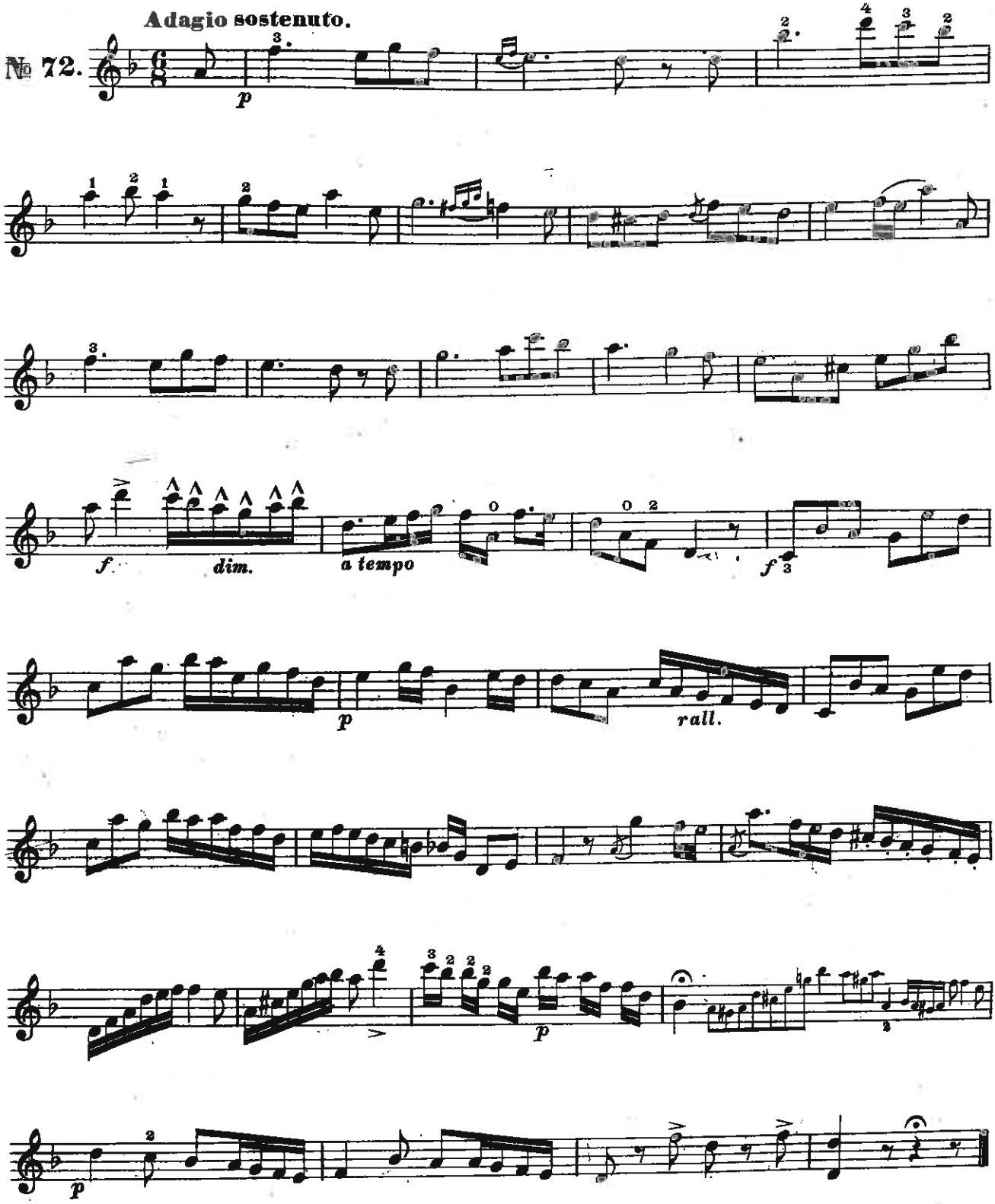



con espressione
p
p
pp
pp
dim.
pp

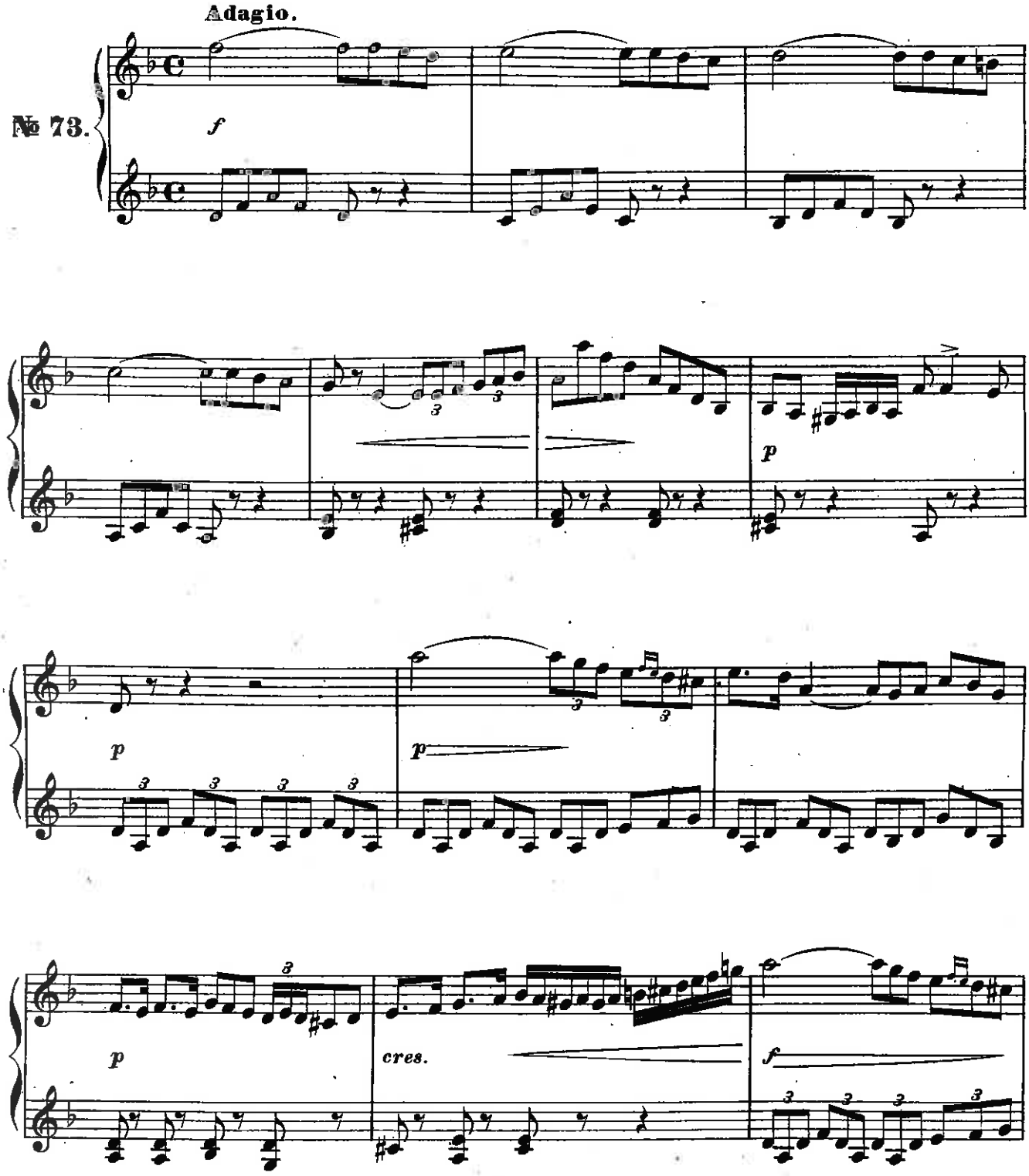
3d POSITION.

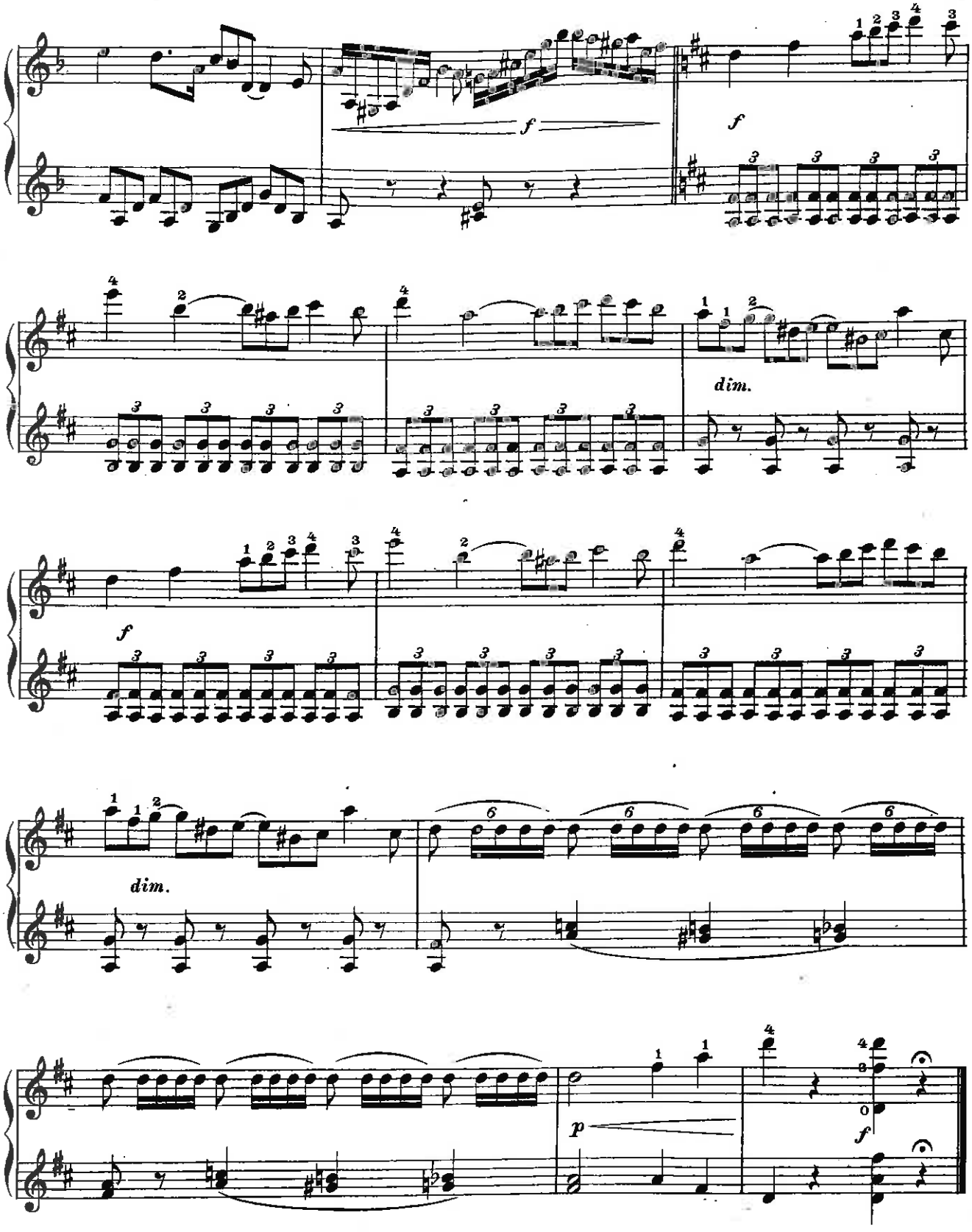


MIXED POSITION.



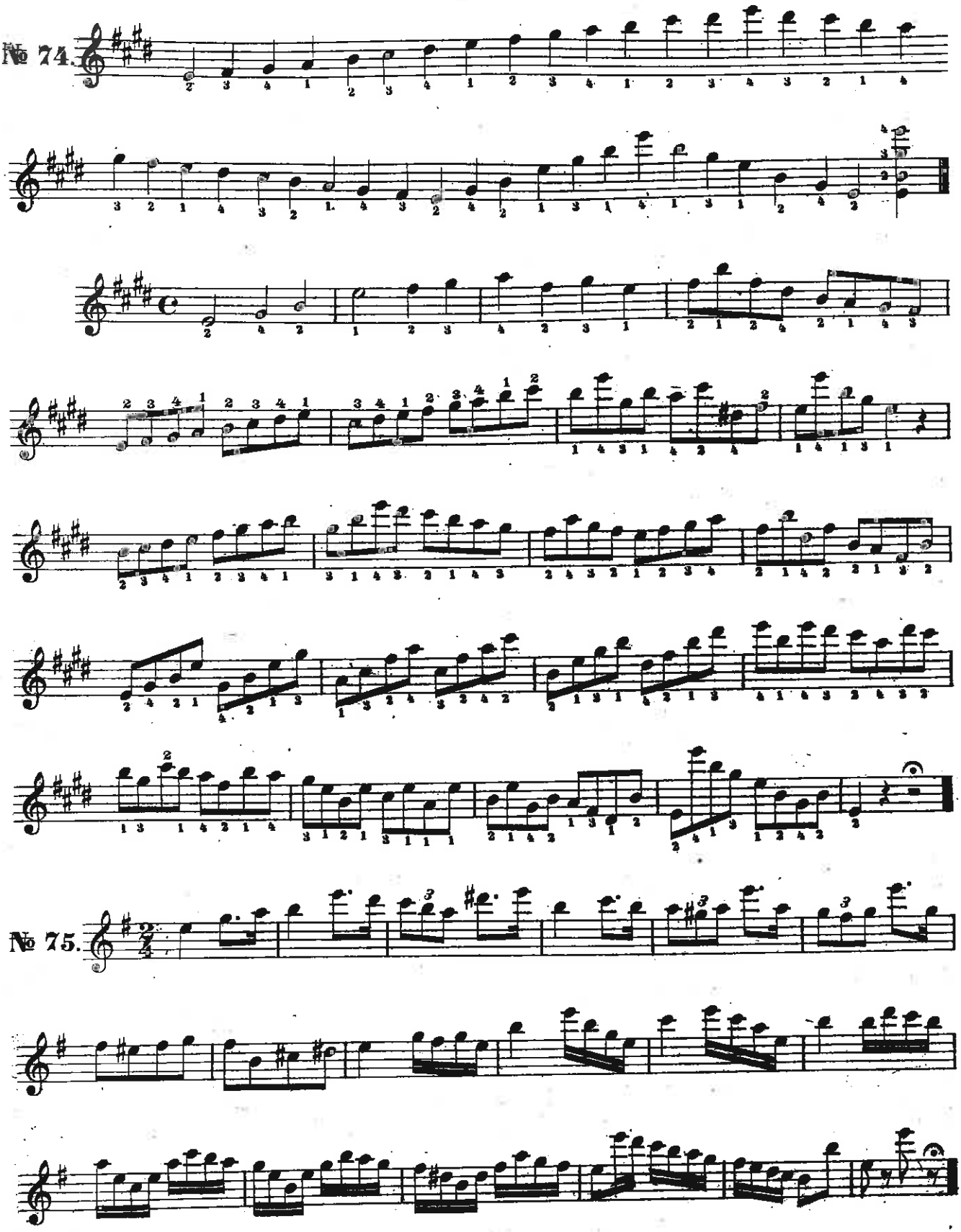
MIXED POSITION.




f
f
dim.
f
dim.
6
p
f

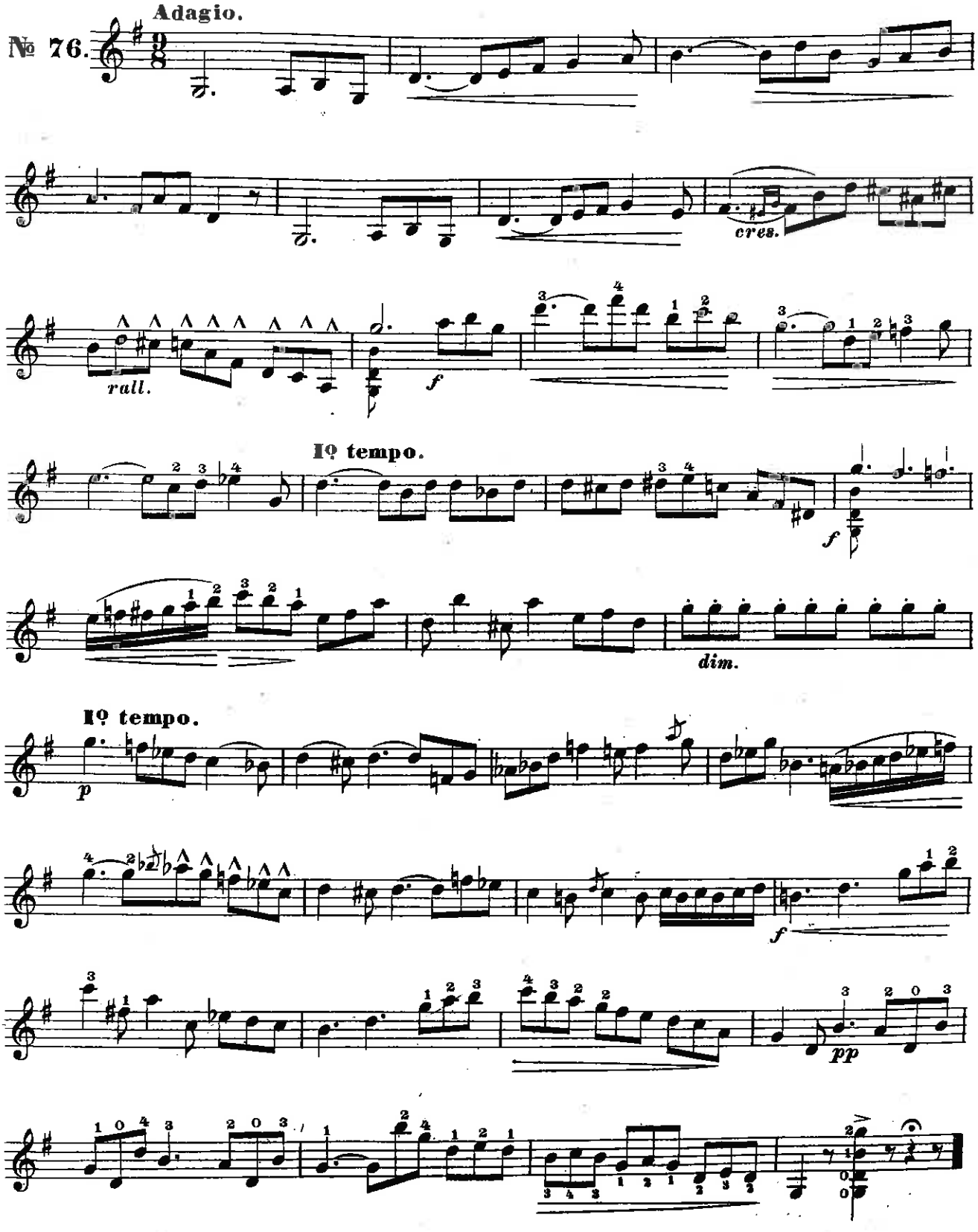
4th POSITION.

№ 74.

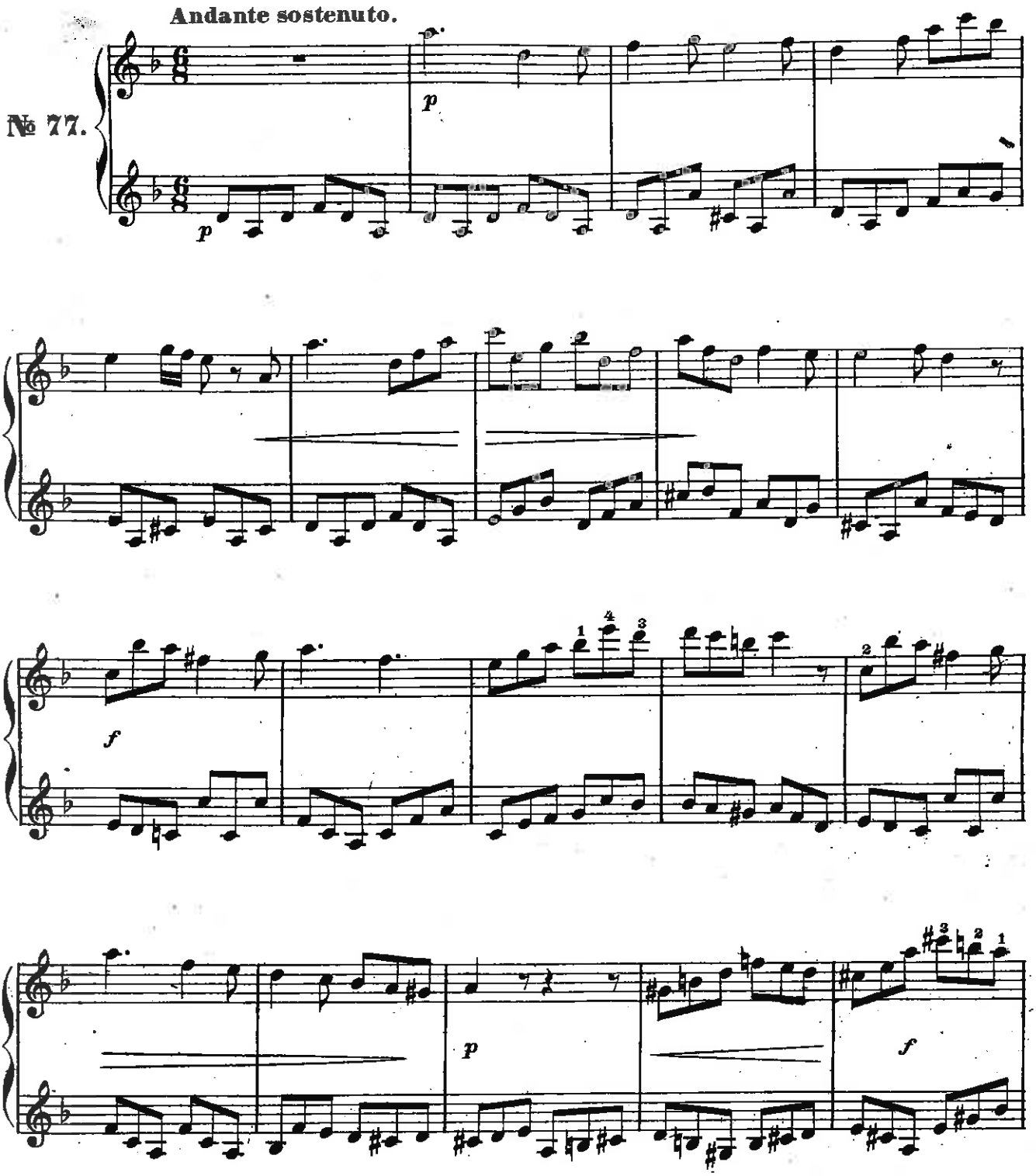


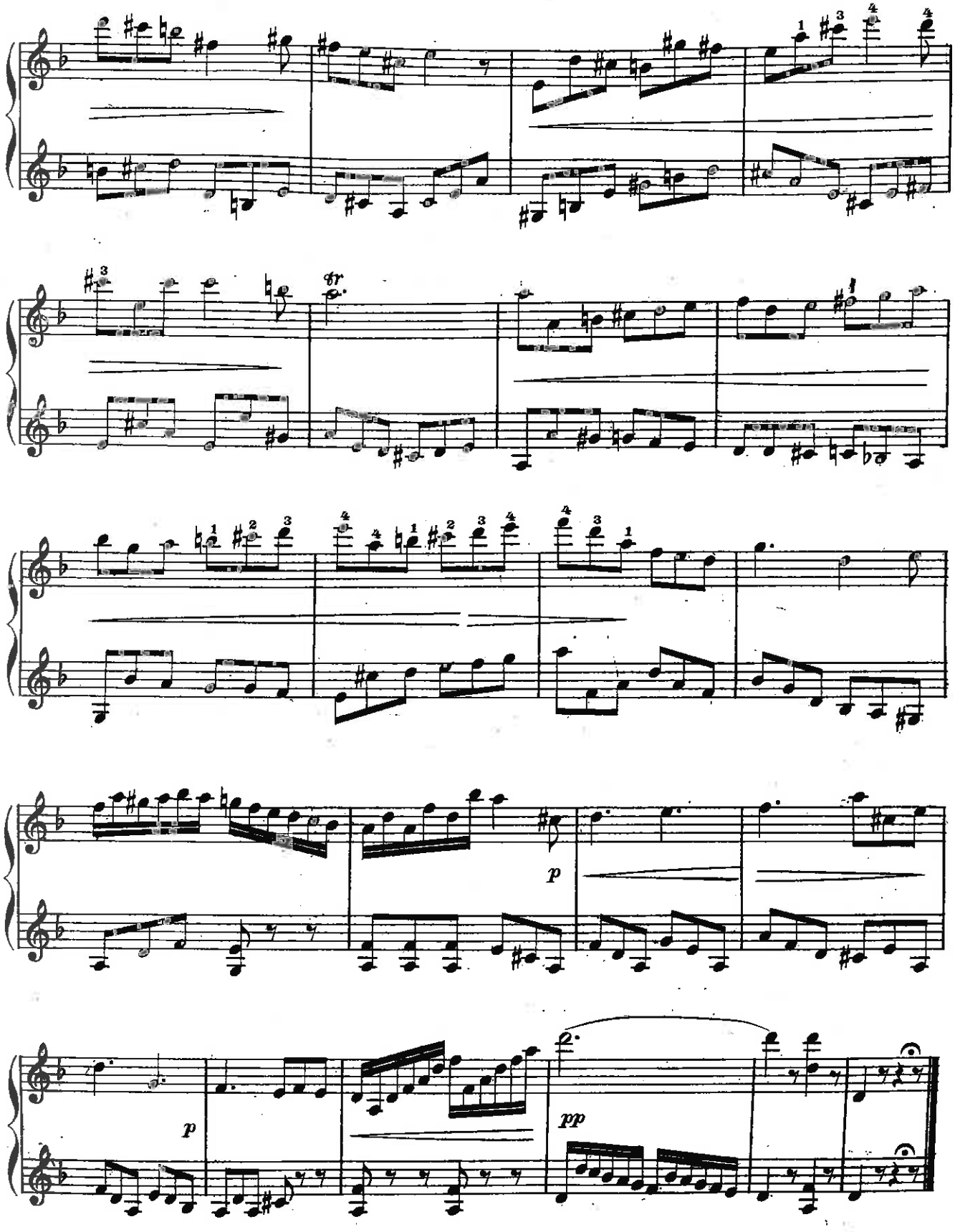
№ 75.

MIXED POSITION.



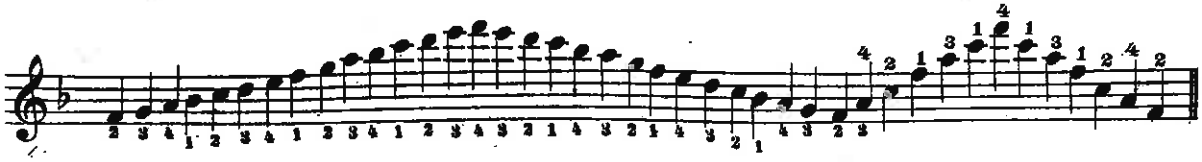
MIXED POSITION.



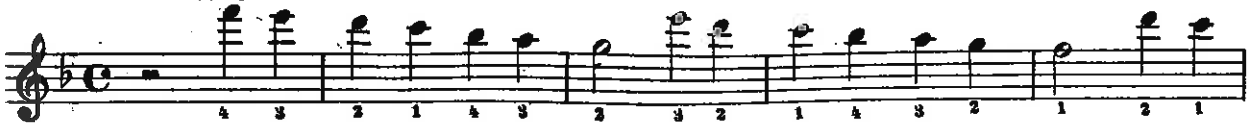

tr
p
p
pp

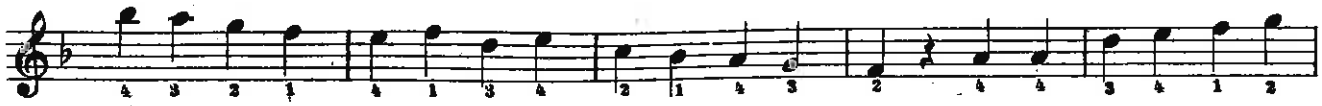
5th POSITION.

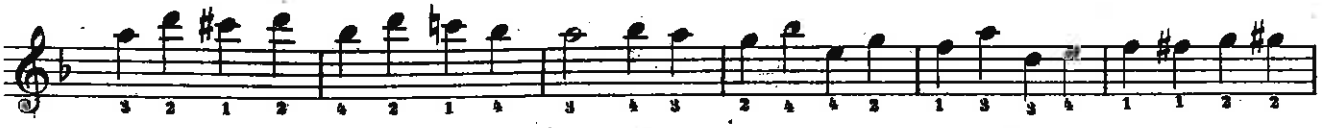
№ 78.

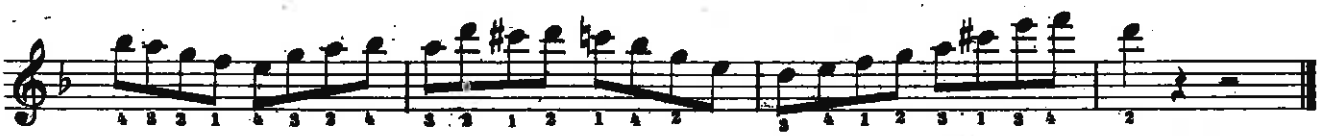


Moderato.

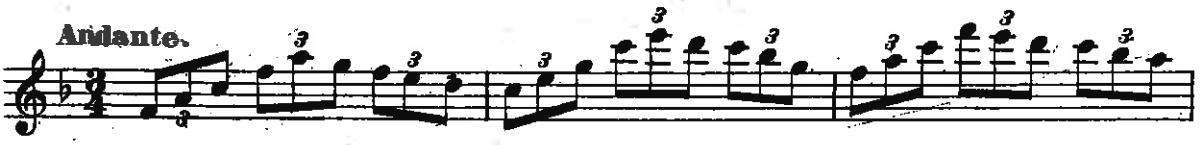


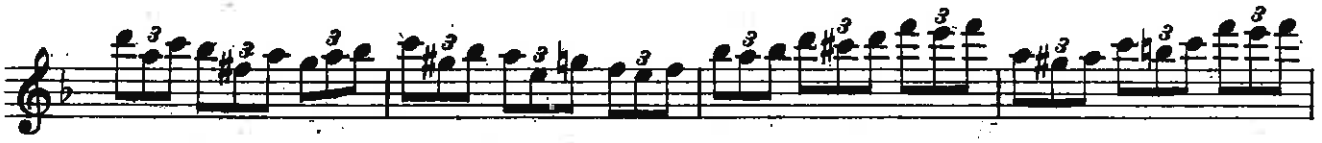


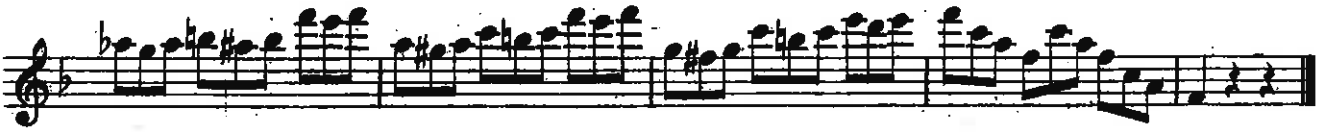




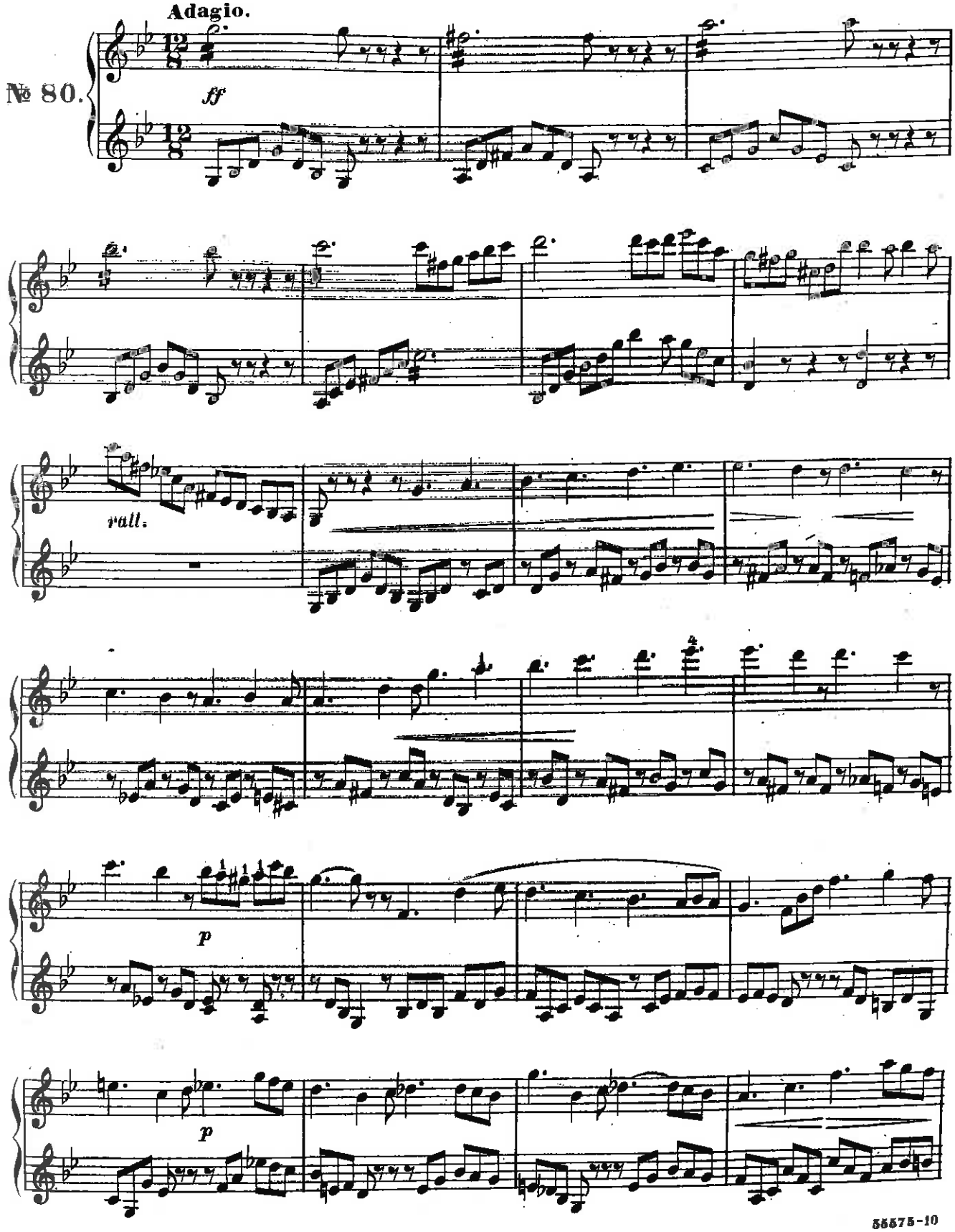
№ 79. Andante.

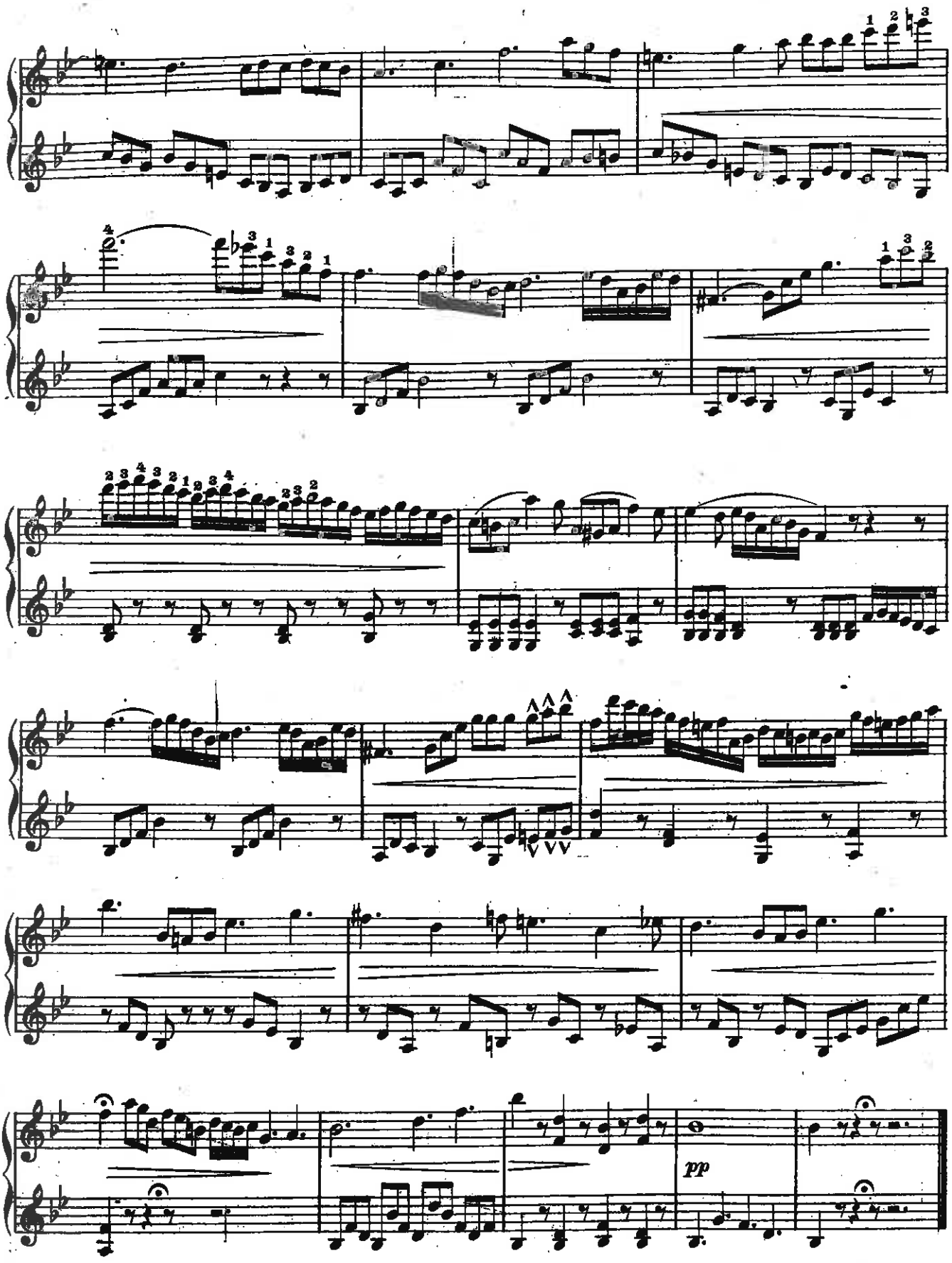






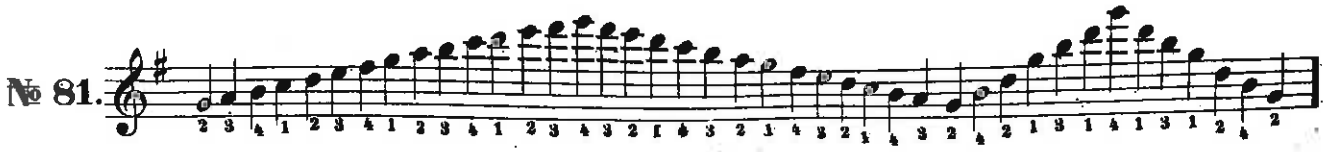
MIXED POSITION.



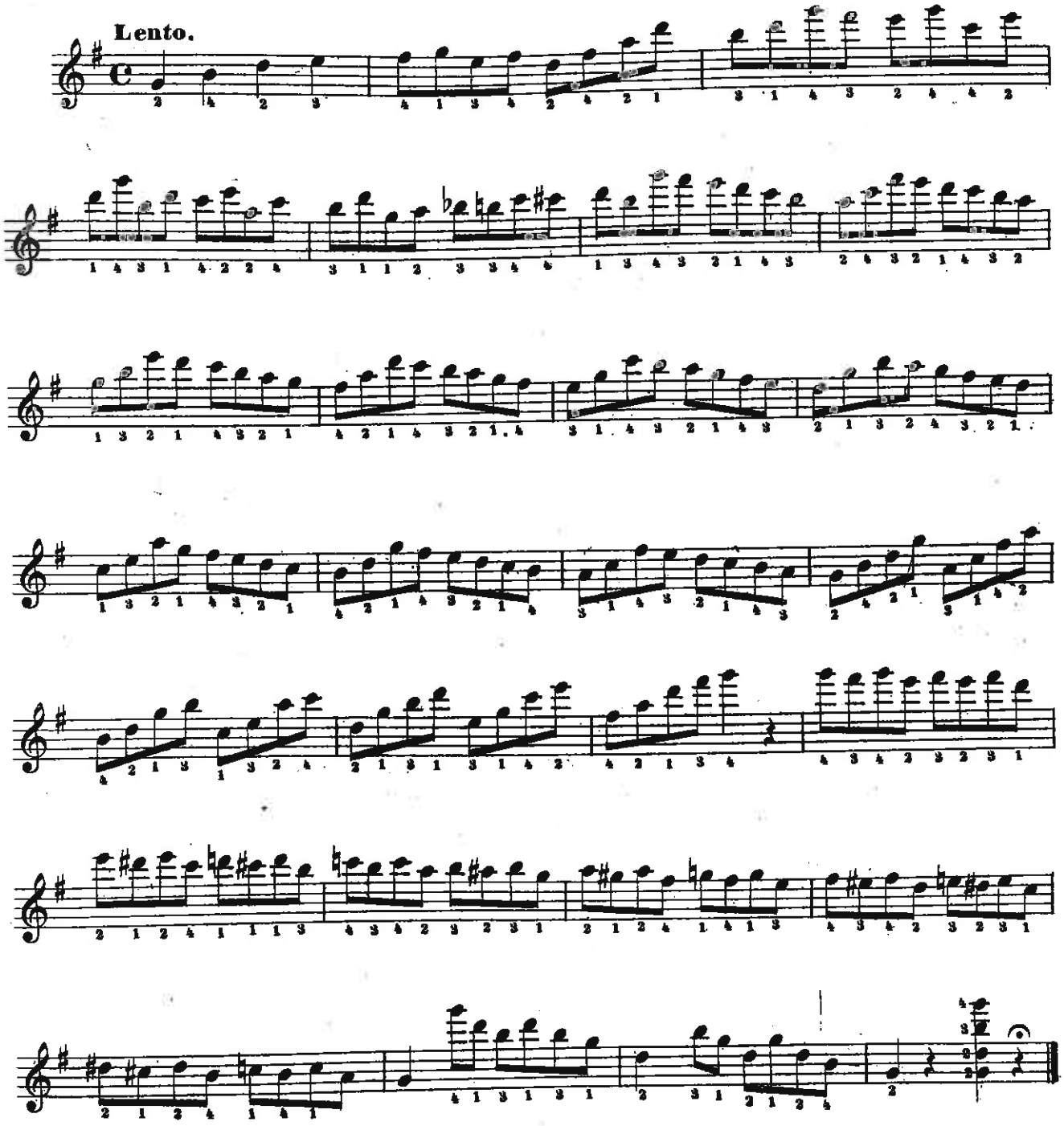

pp

6th POSITION.

№ 81.



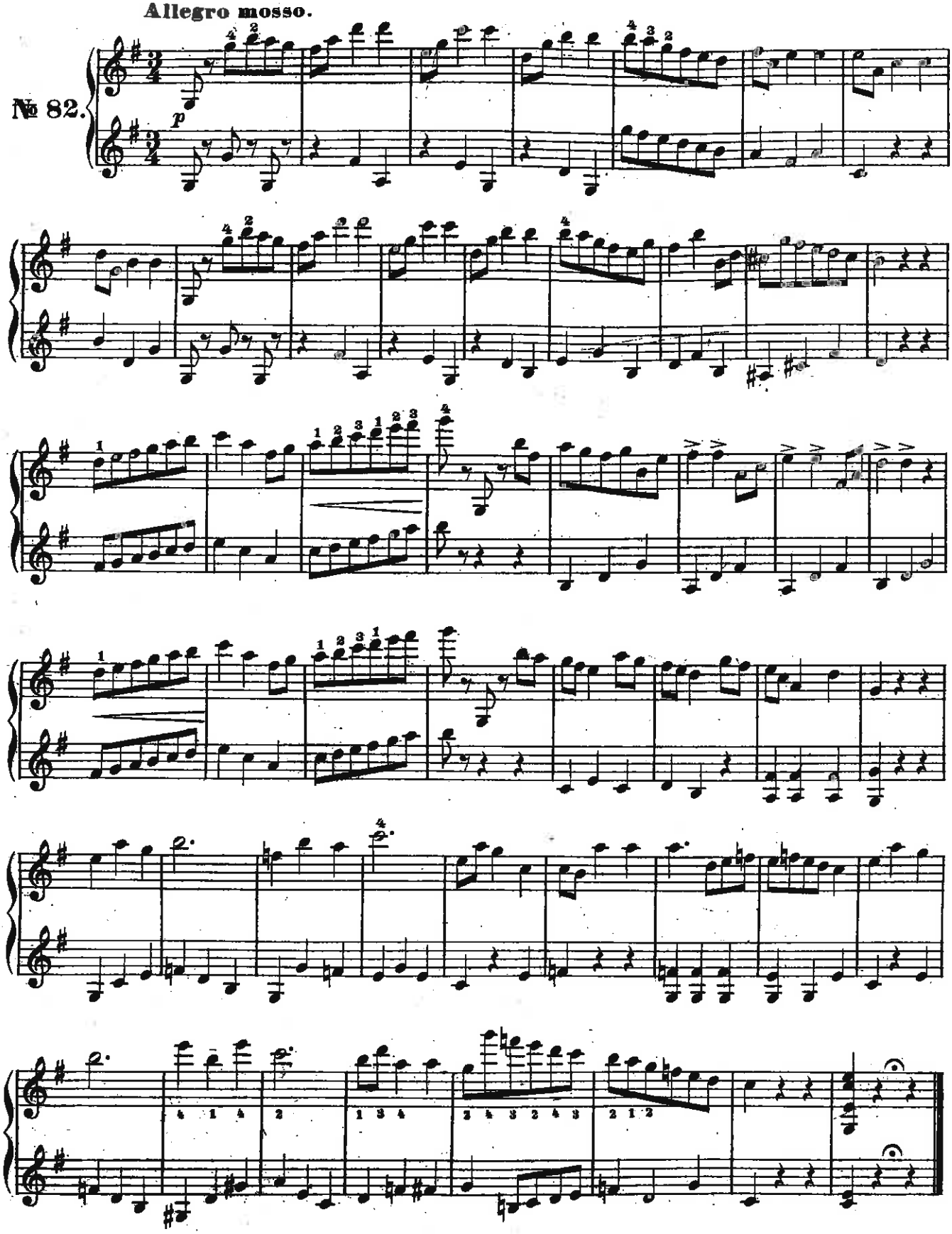
Lento.



MIXED POSITION.

Allegro mosso.

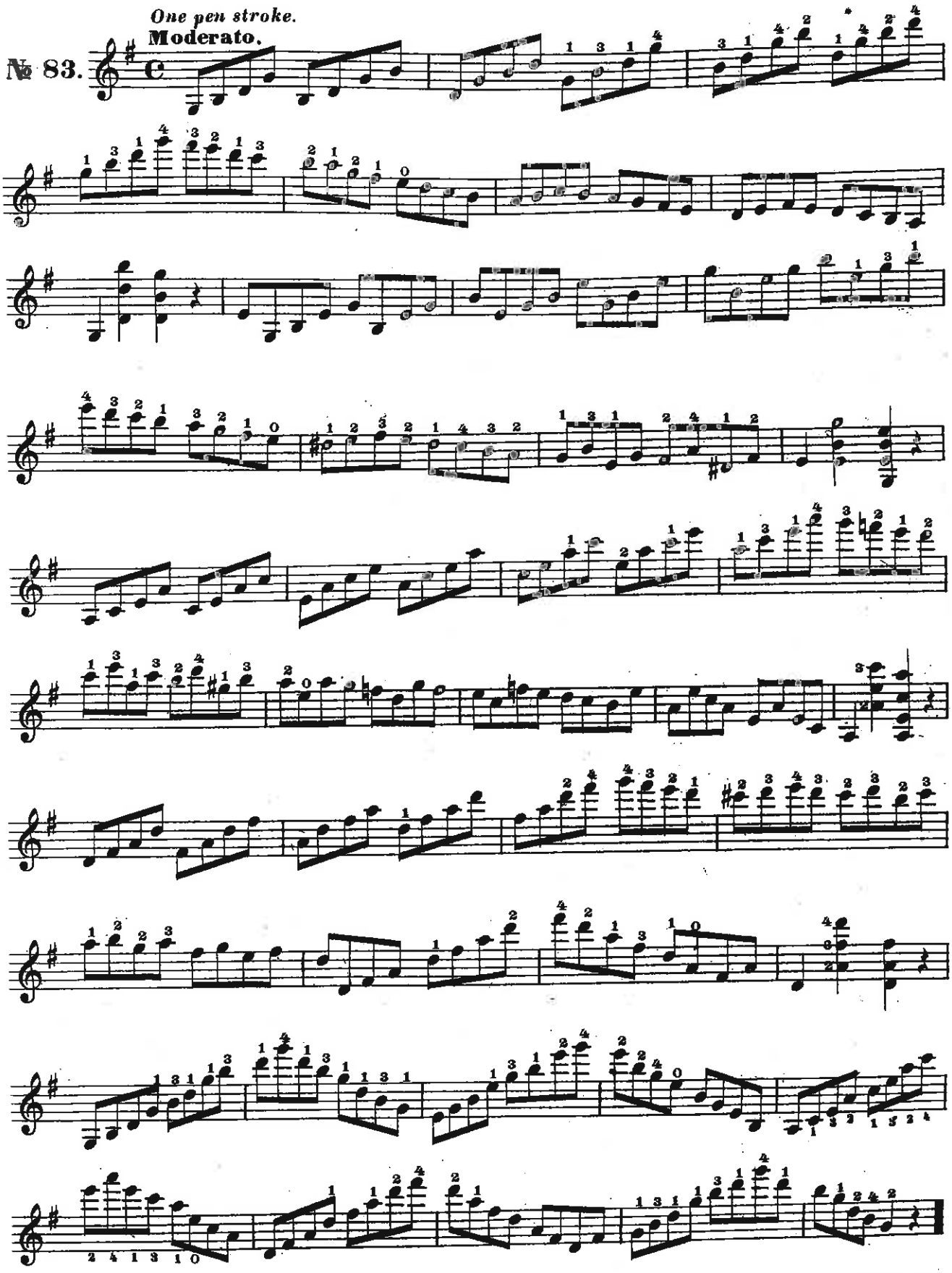
№ 82.



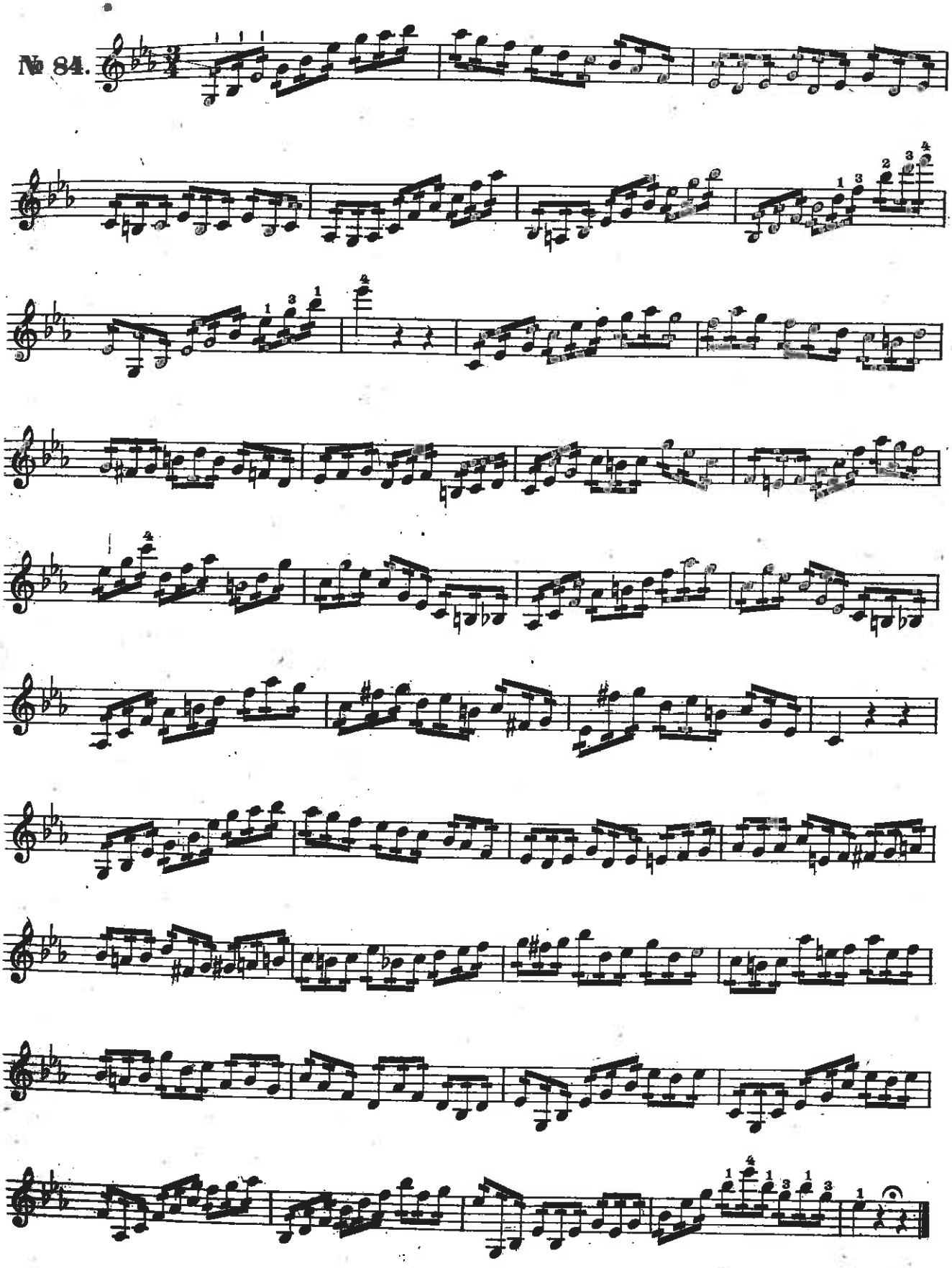
One pen stroke.

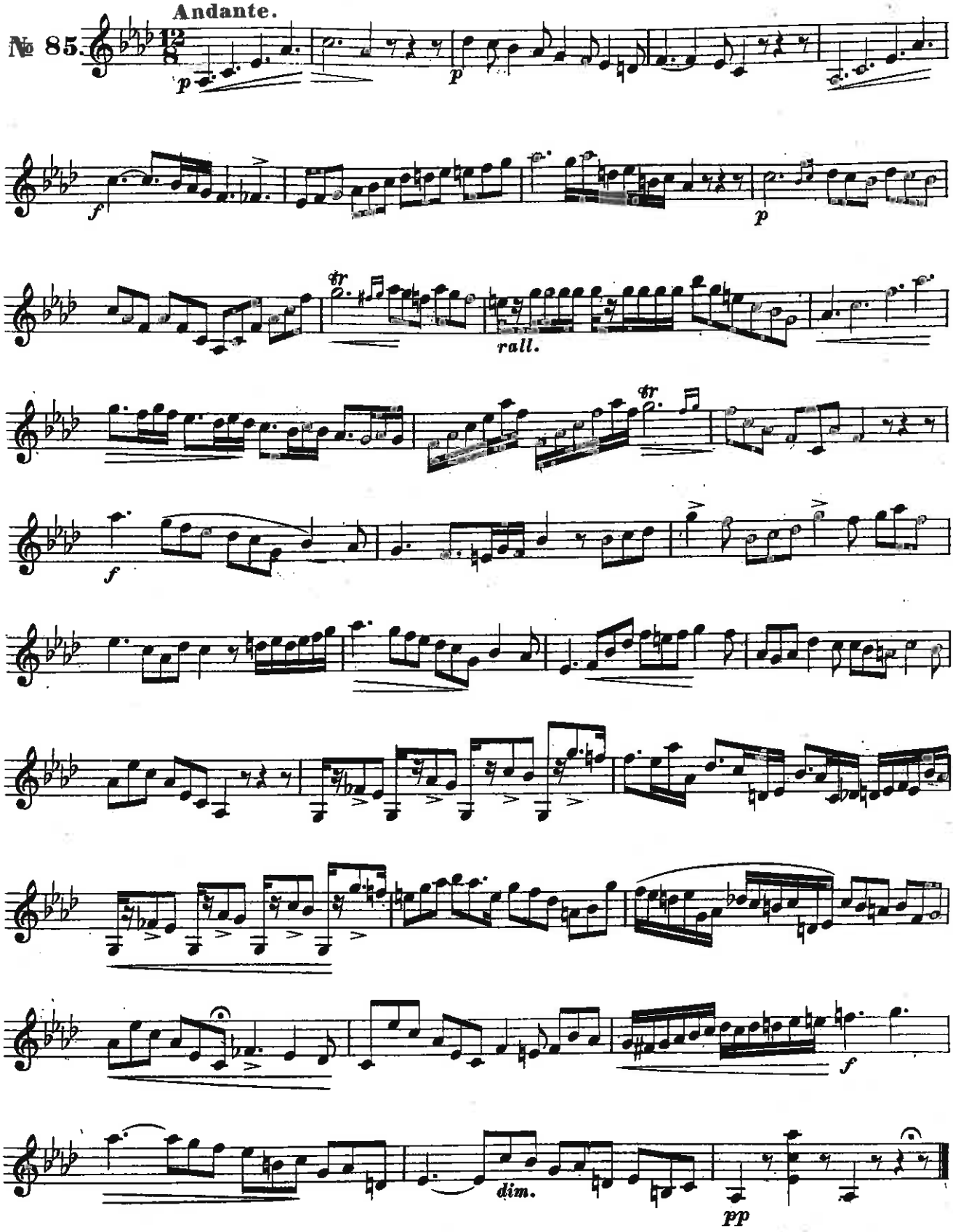
Moderato.

№ 83.

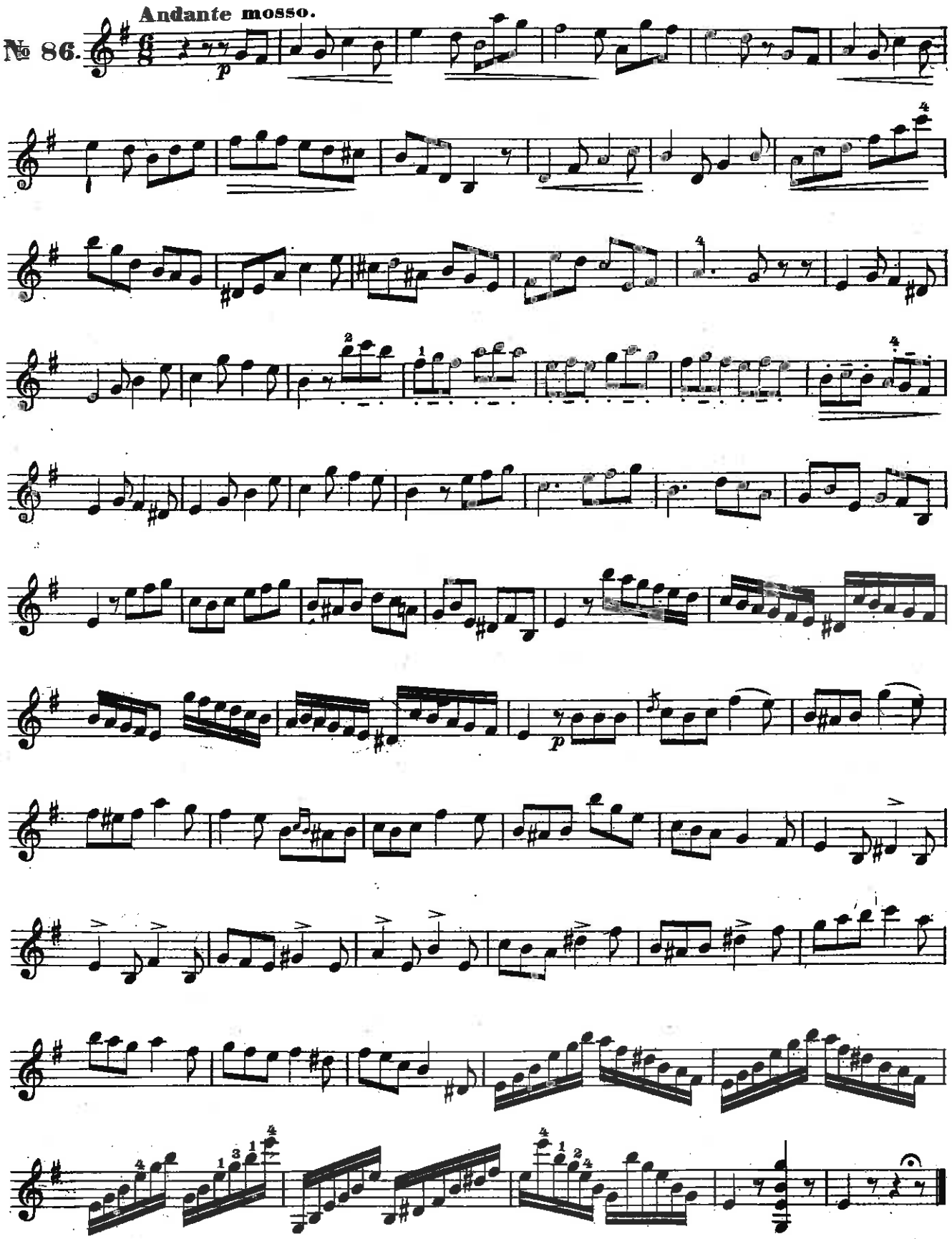


№ 84.



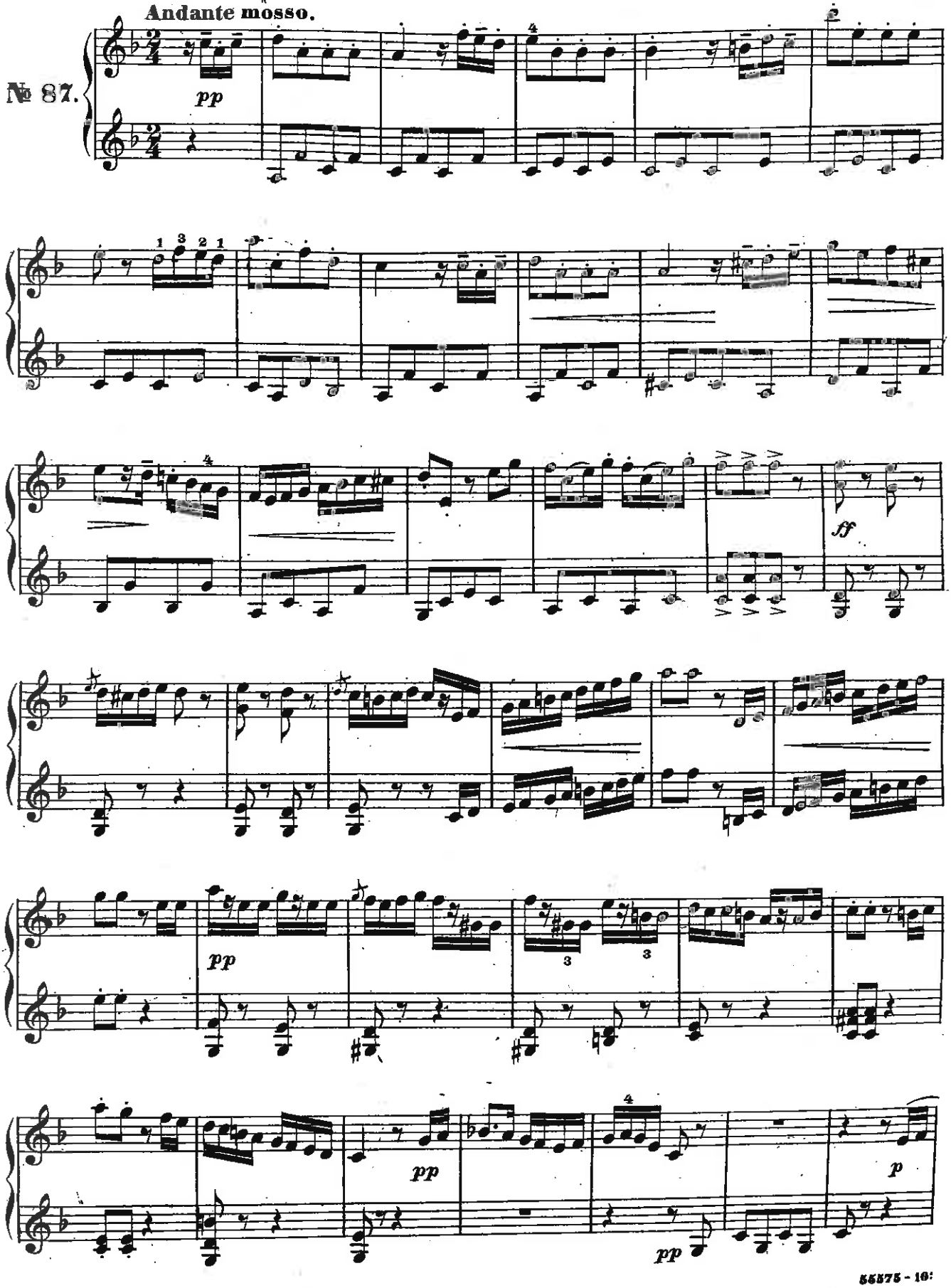

№ 85.
Andante.
12/8
p
p
f
p
tr
rall.
tr
f
f
dim.
pp

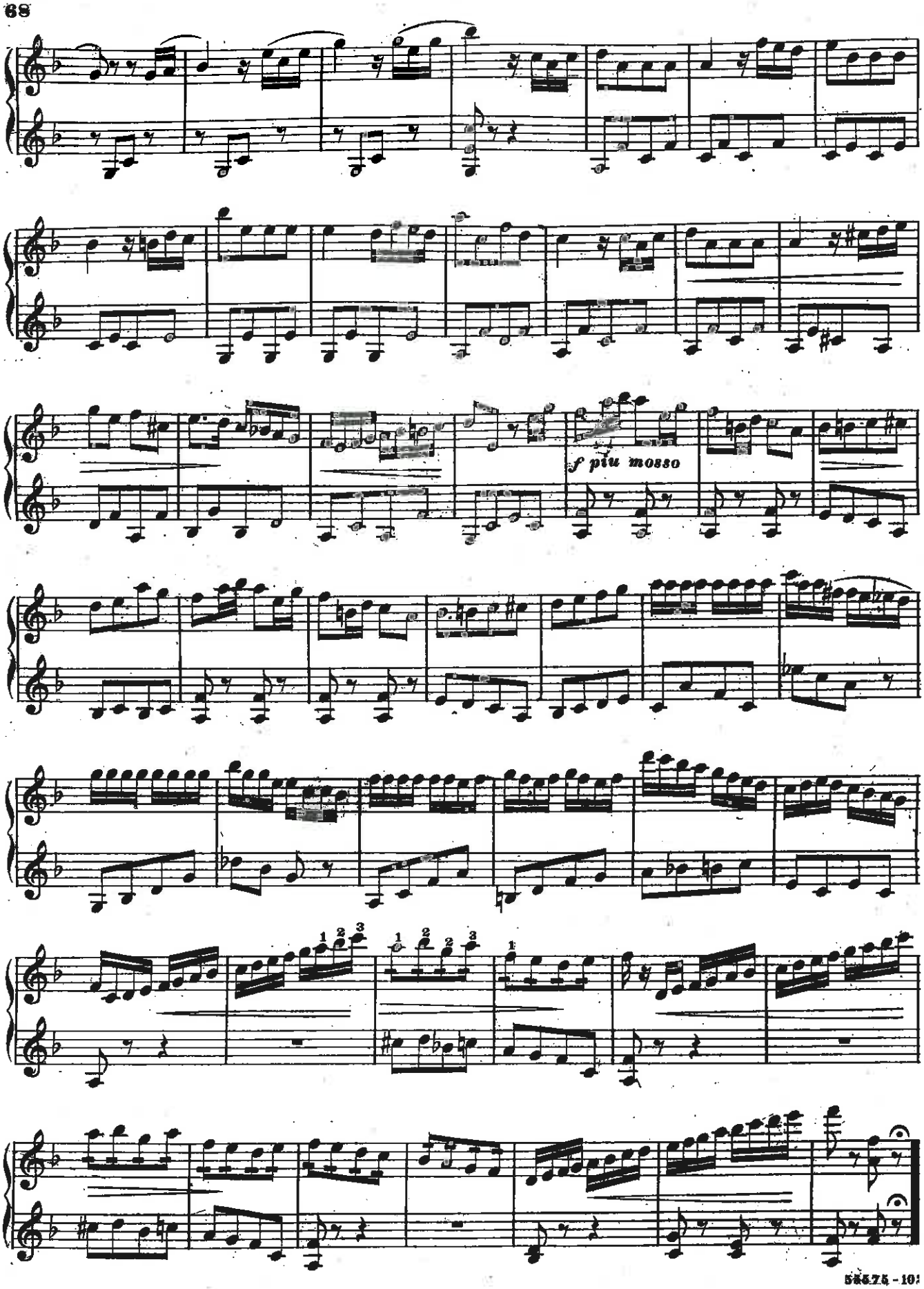
BARCAROLLE.



Andante mosso.

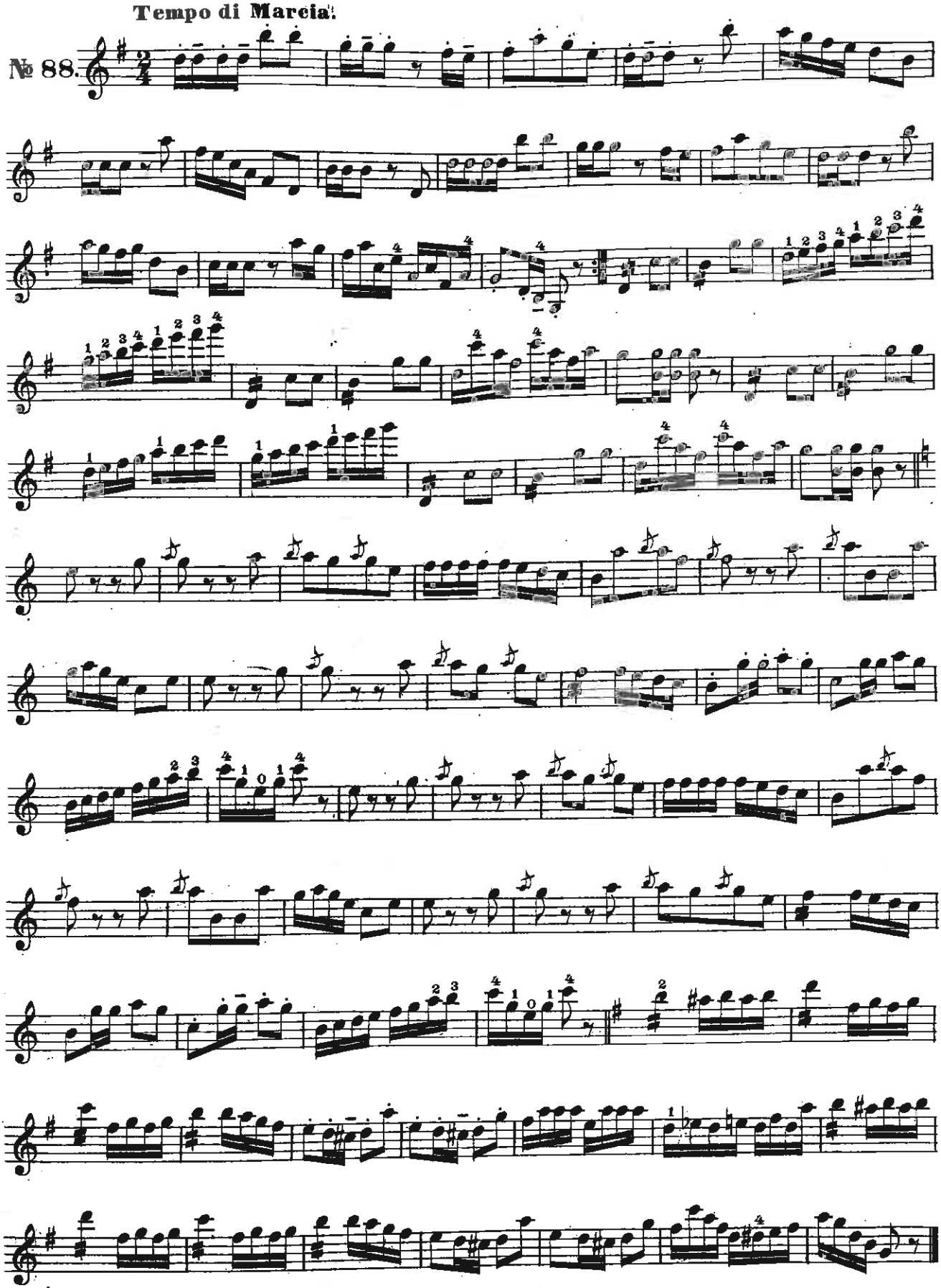
№ 87.




f più mosso

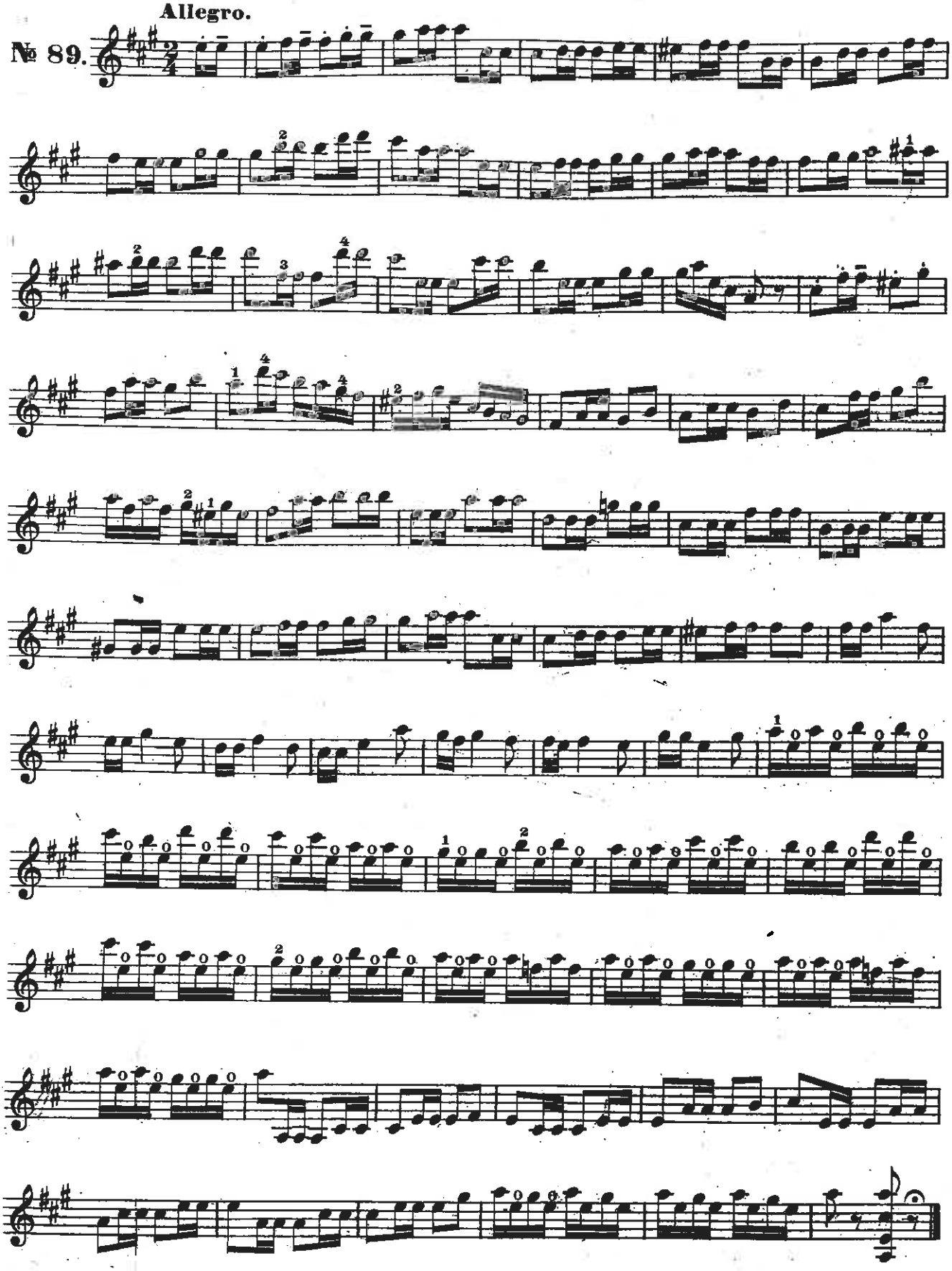
Tempo di Marcia.

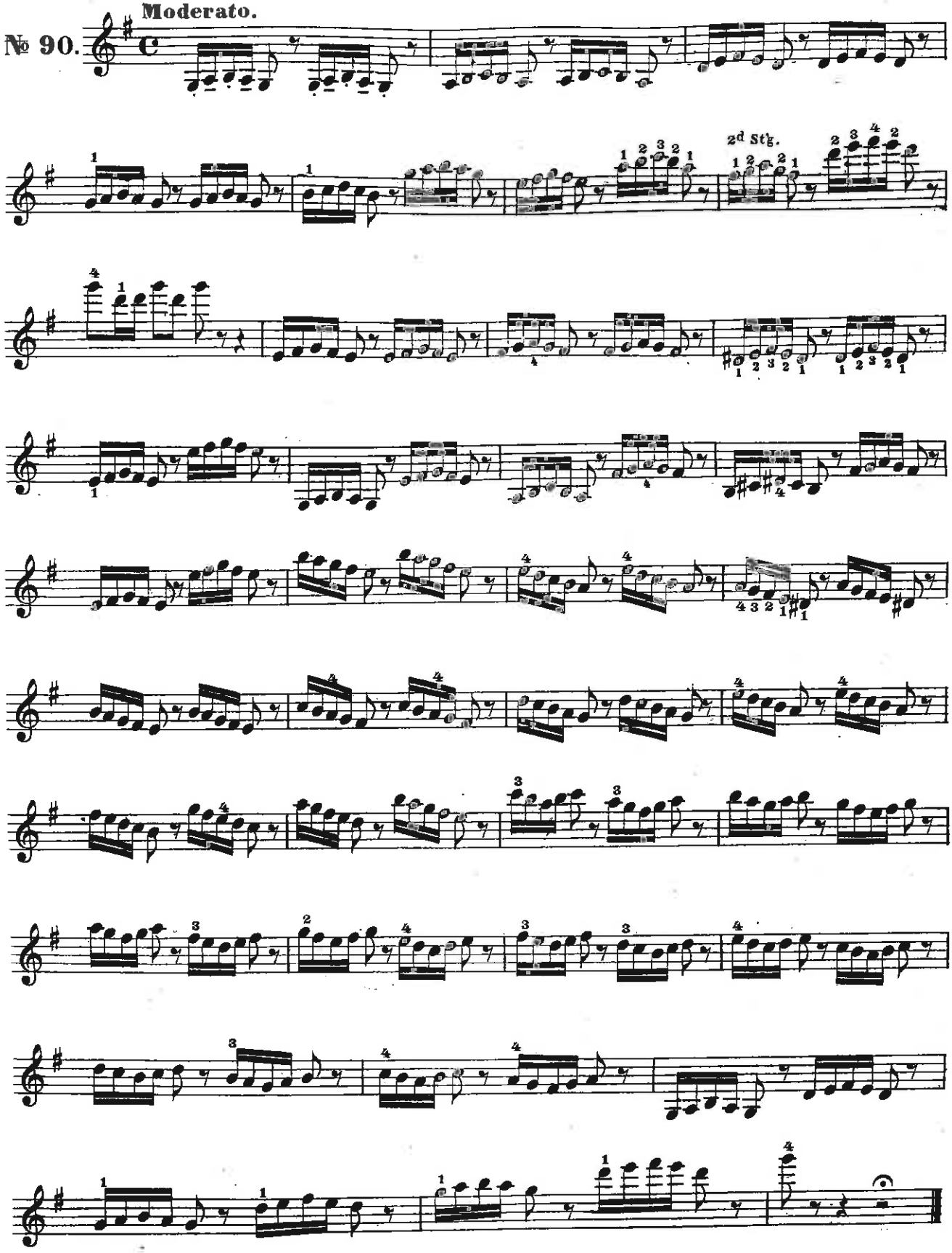
№ 88.



Allegro.

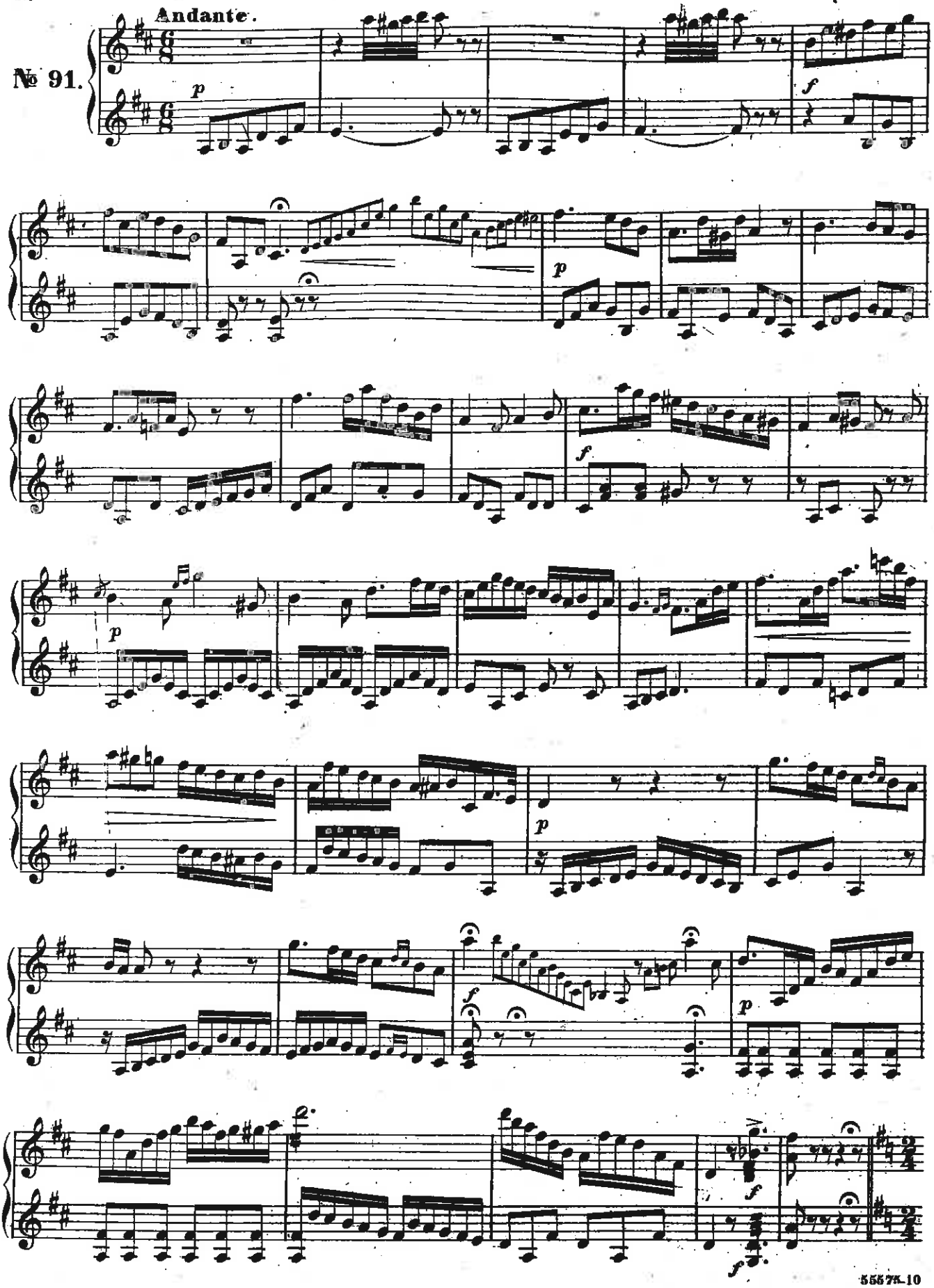
№ 89.

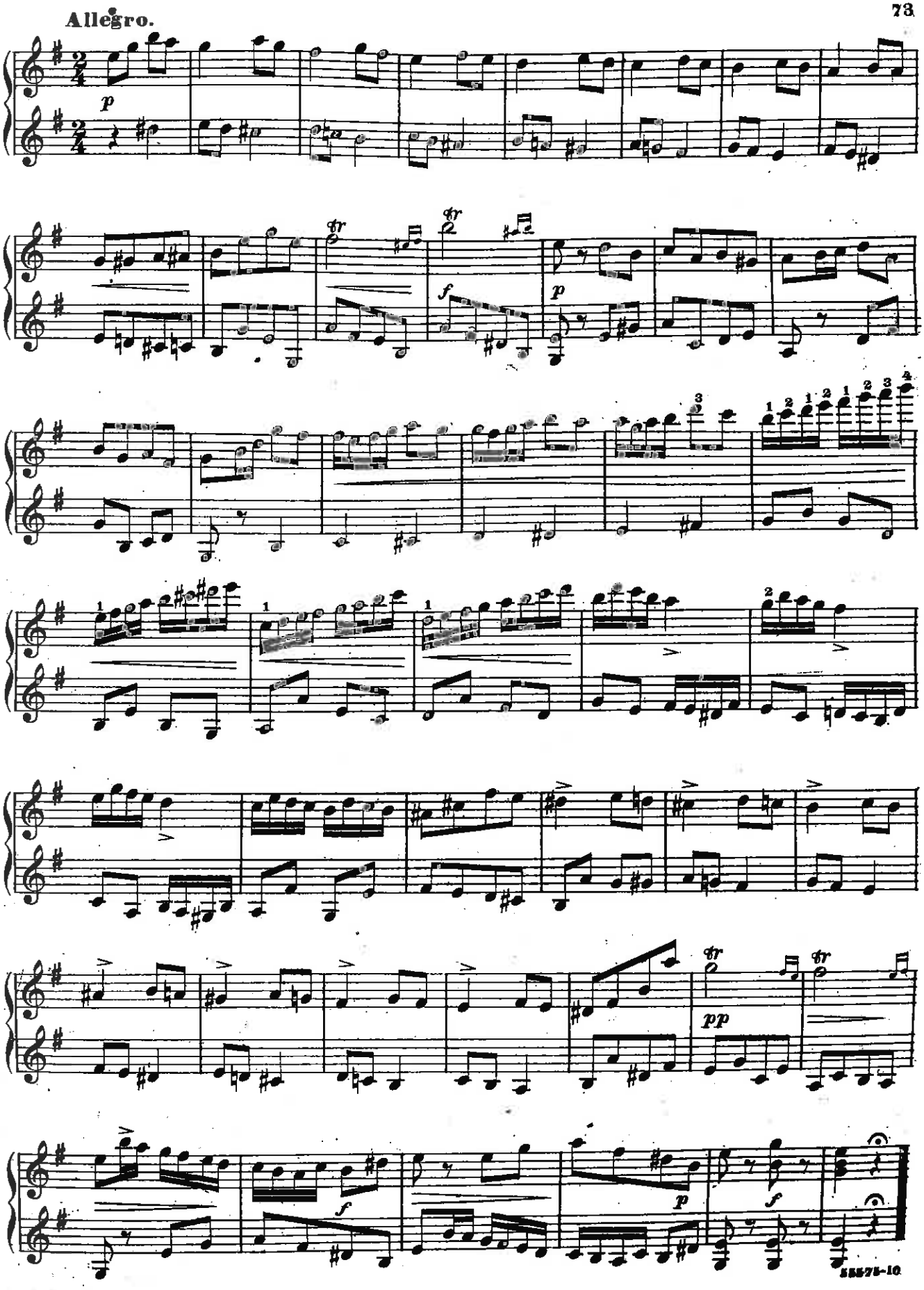



Moderato.
№ 90.
2d Stg.

Andante.

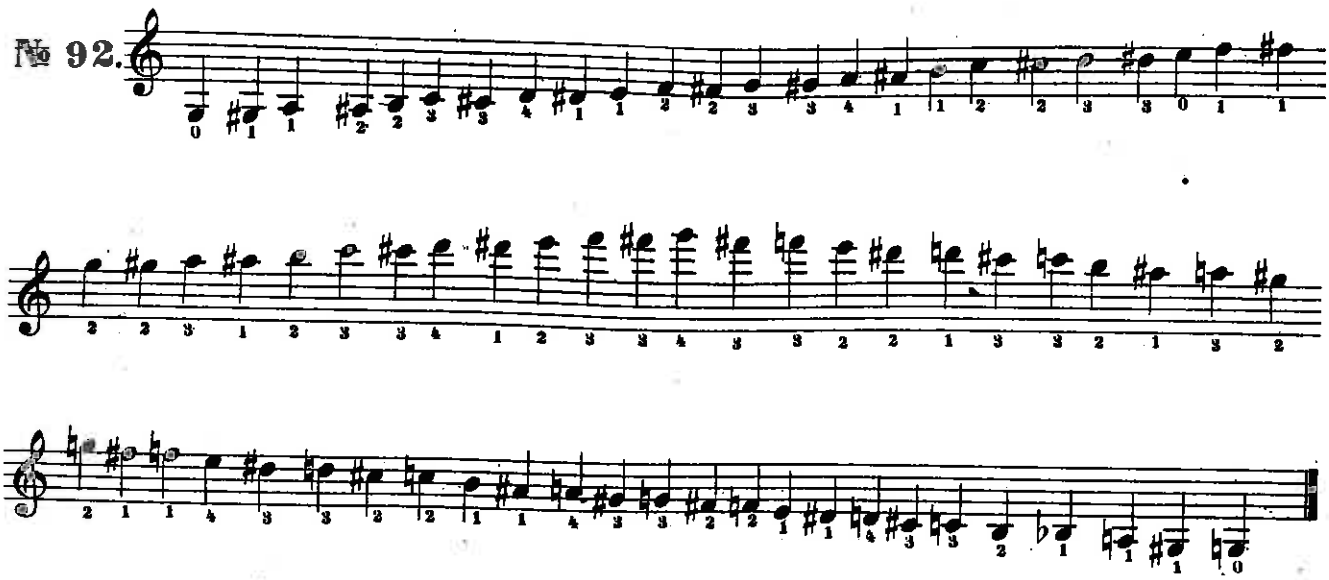
№ 91.



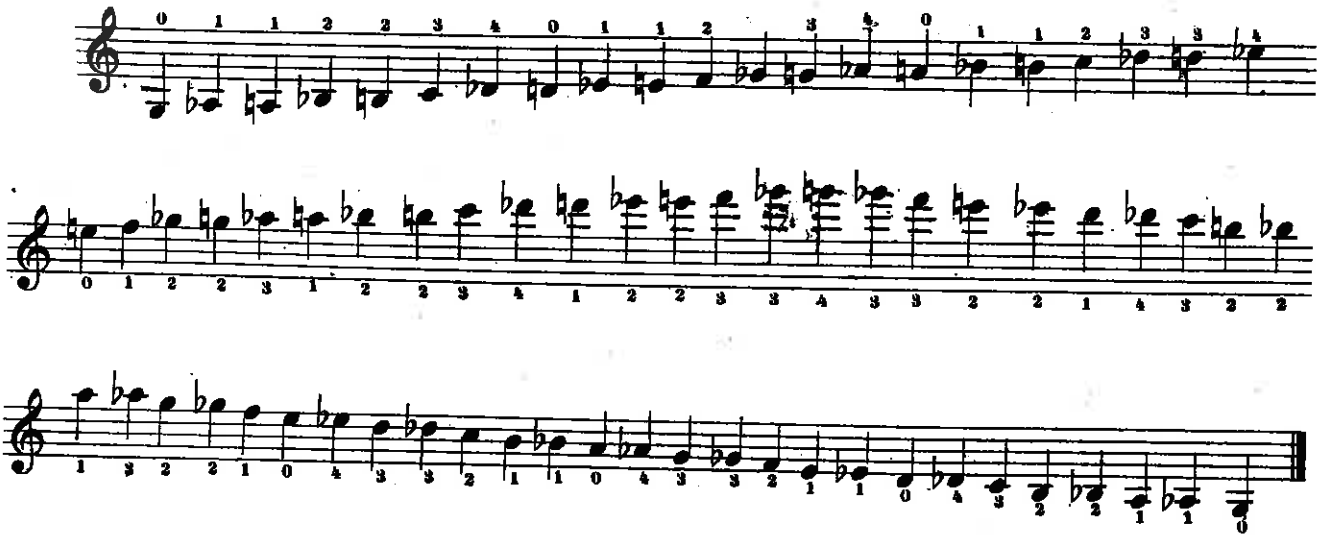

Allegro.

CHROMATIC SCALE IN SHARPS.

№ 92.

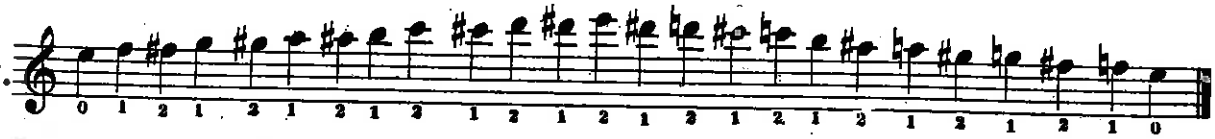


CHROMATIC SCALE IN FLATS.

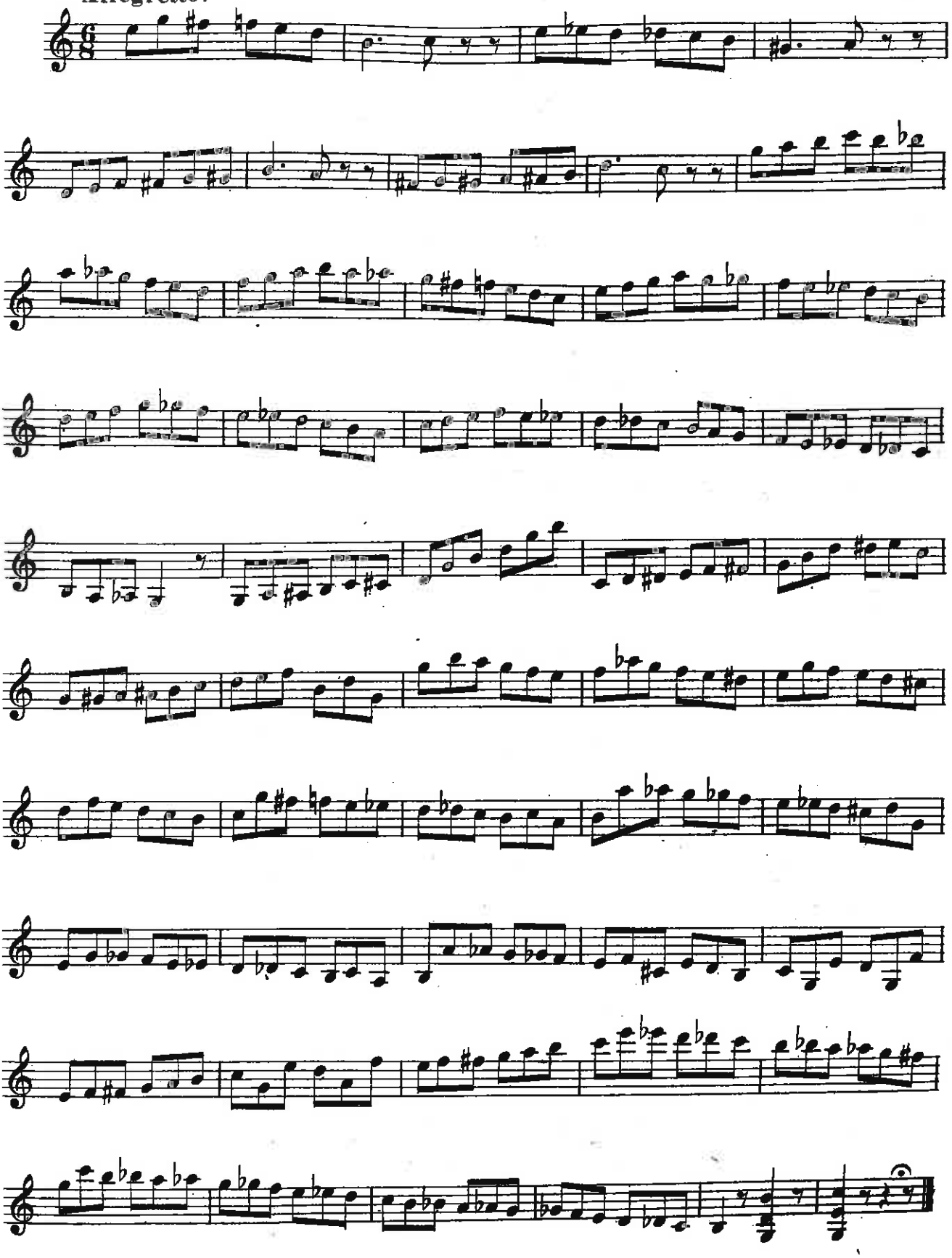


Make the chromatic scale with 1st and 2d fingers.

№ 93.



Allegretto.



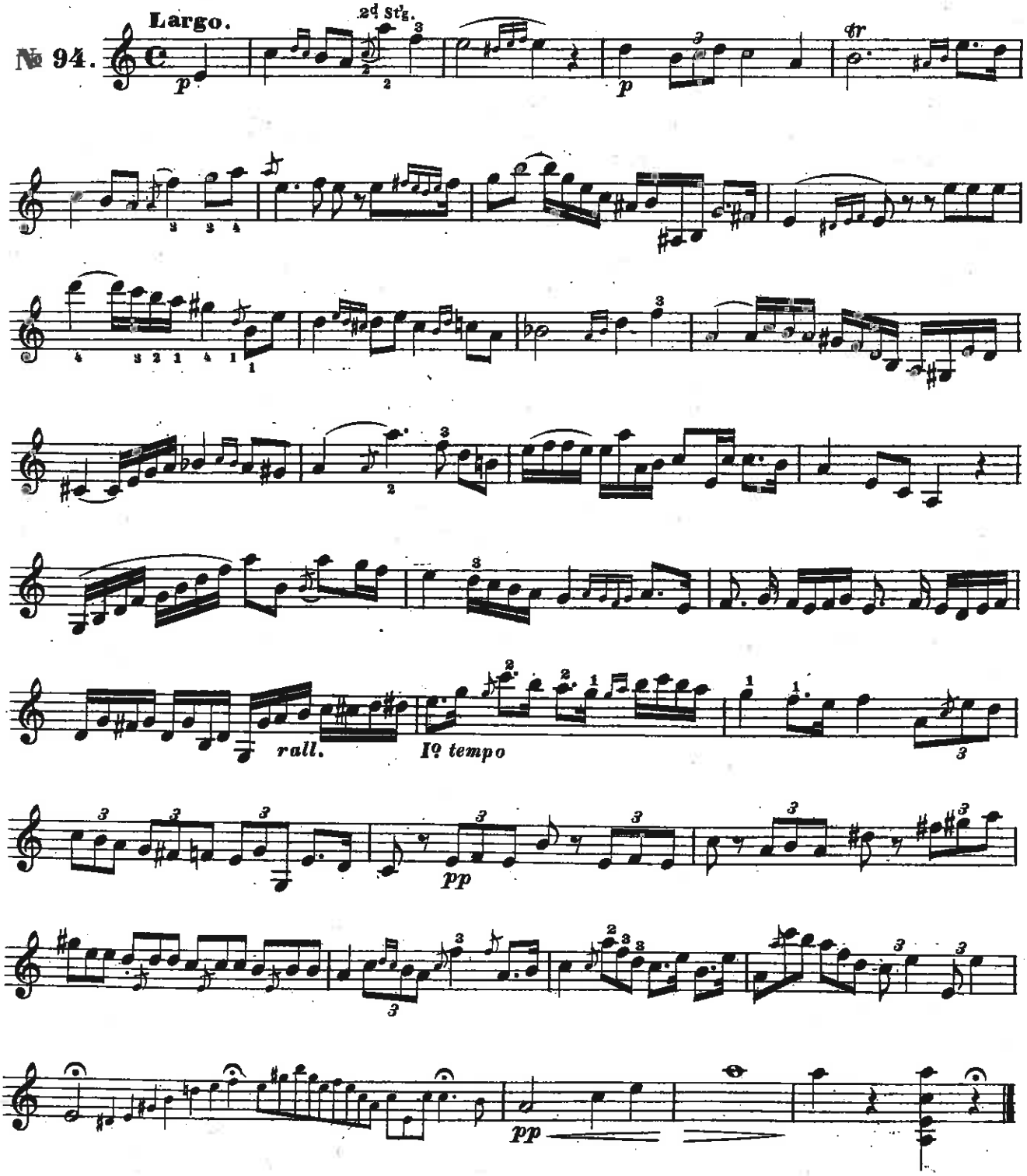
THE PORTAMENTO
(OR SLIDE)

The Portamento is produced by sounding the note and rapidly passing the same finger over the fingerboard without raising it (the finger) from the string.

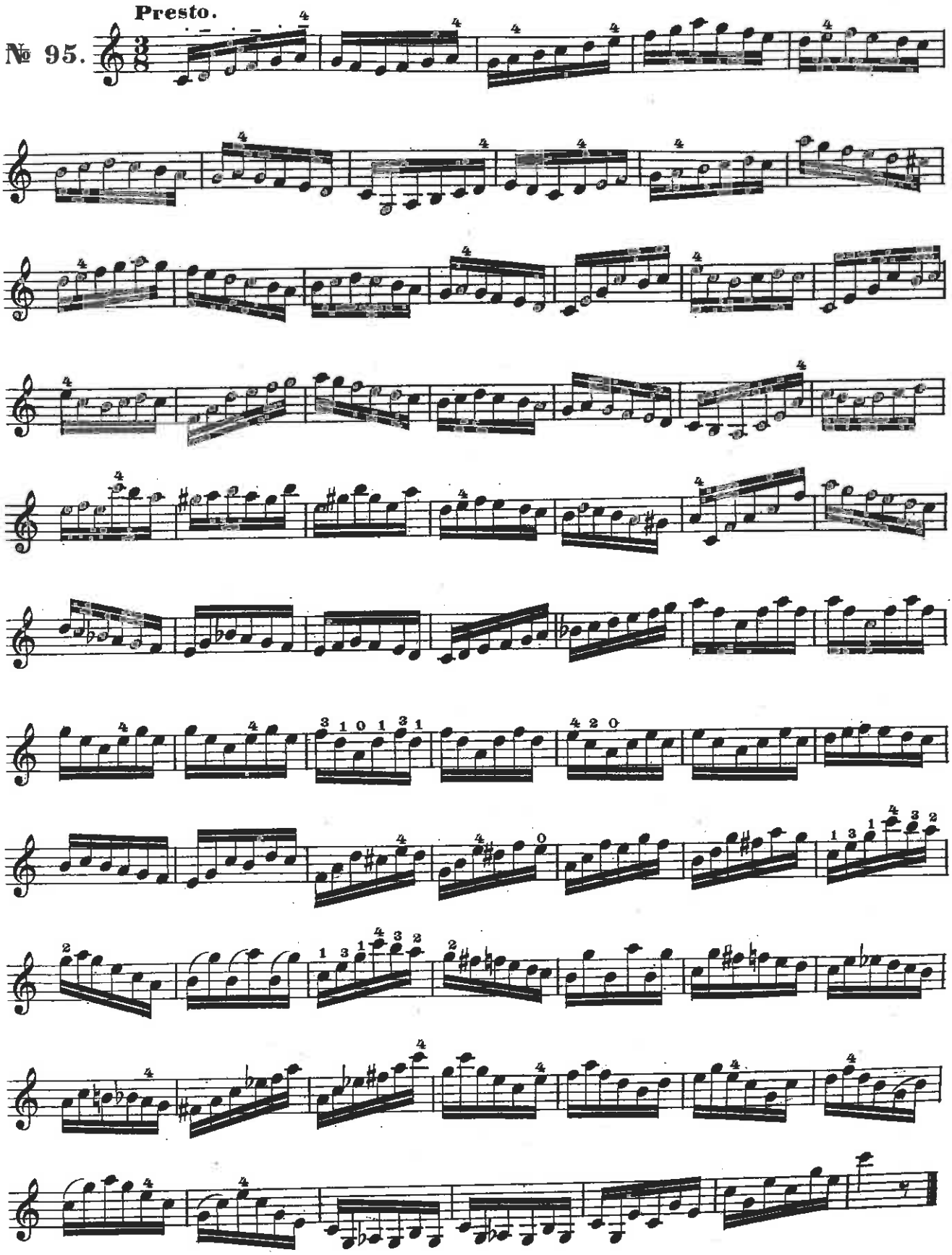
This manner of execution imparts elegance to a sentimental piece.

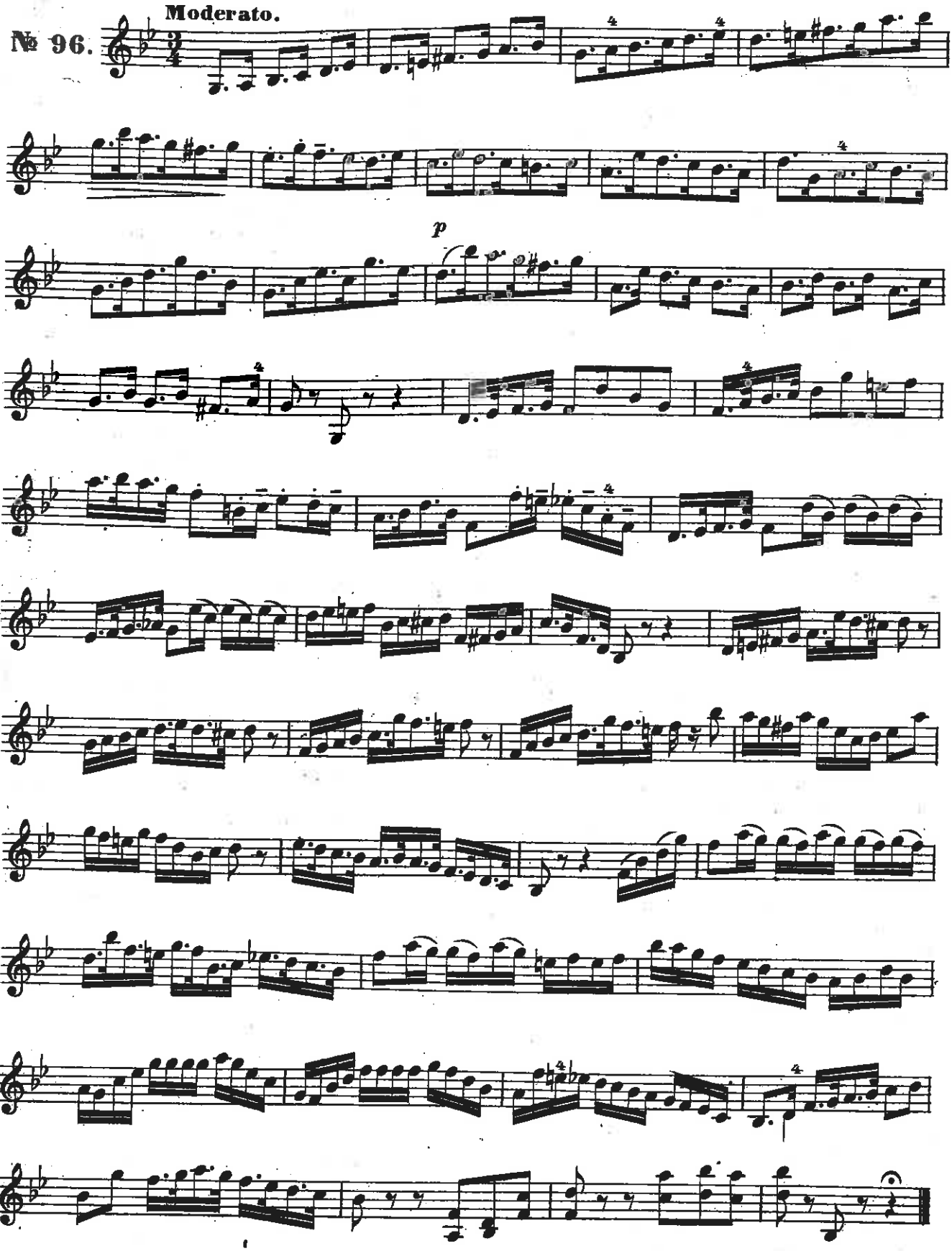
In the following exercise the portamento is indicated by a tied appoggiatura.

№ 94.

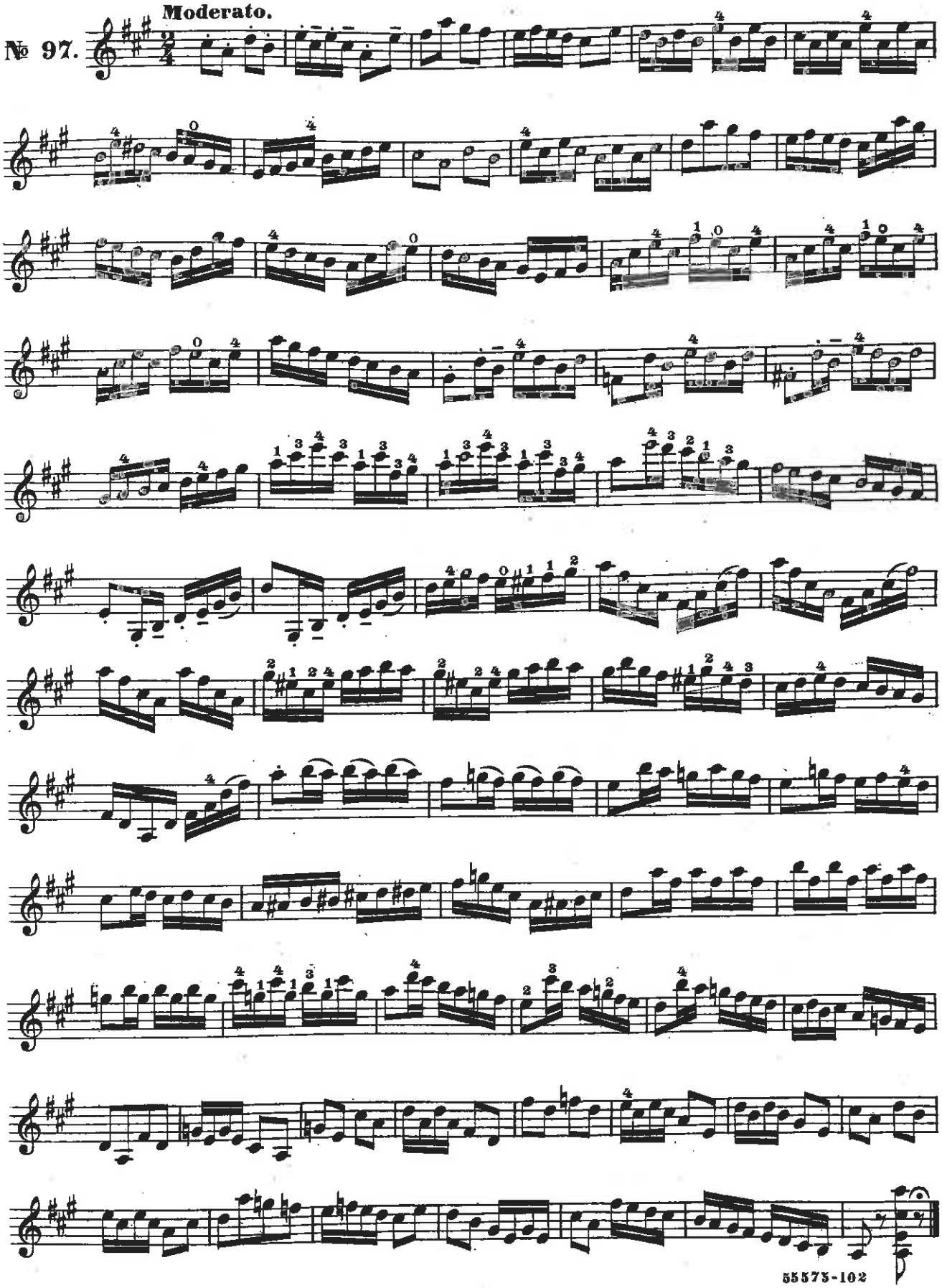


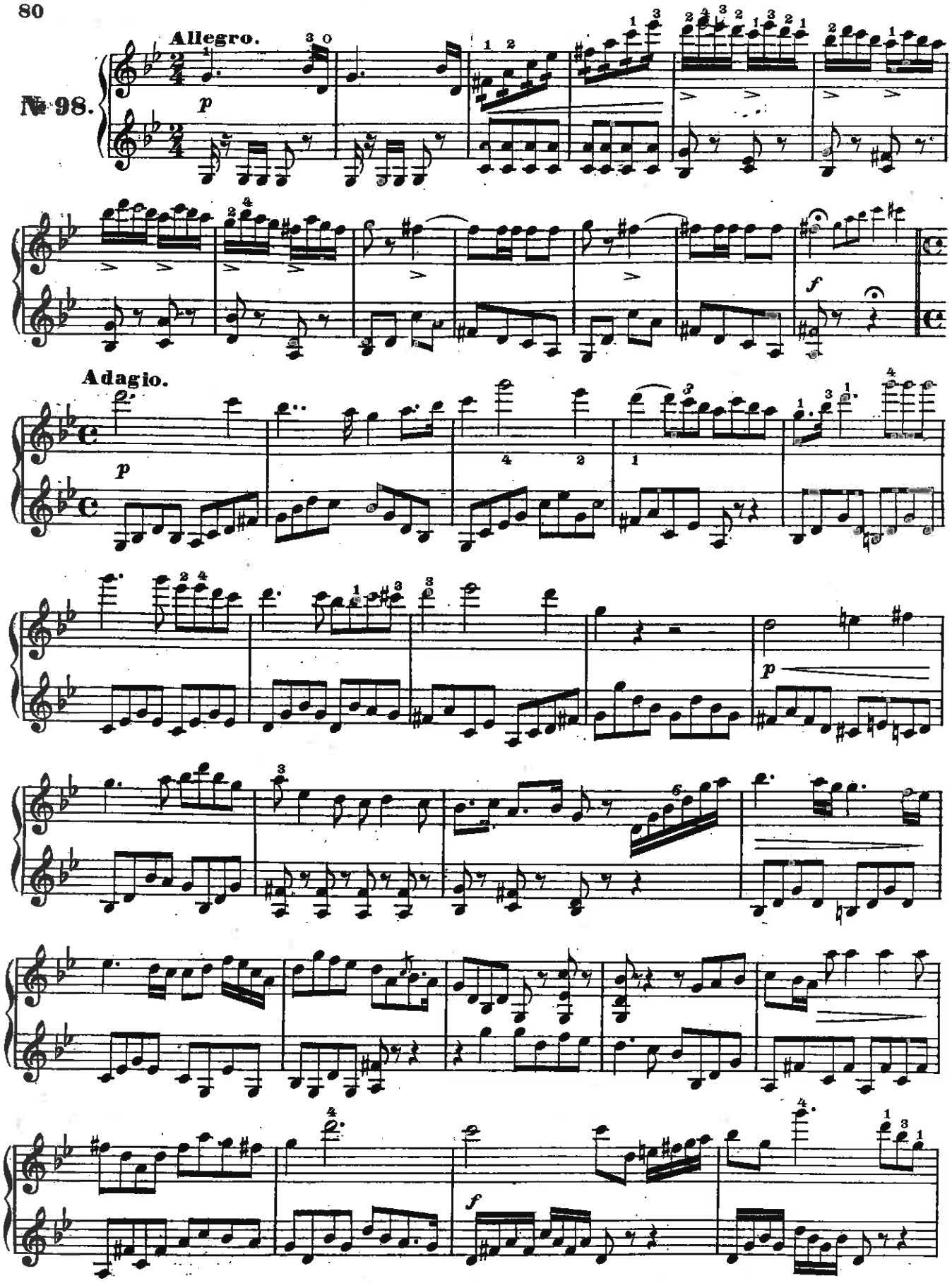
№ 95. Presto.

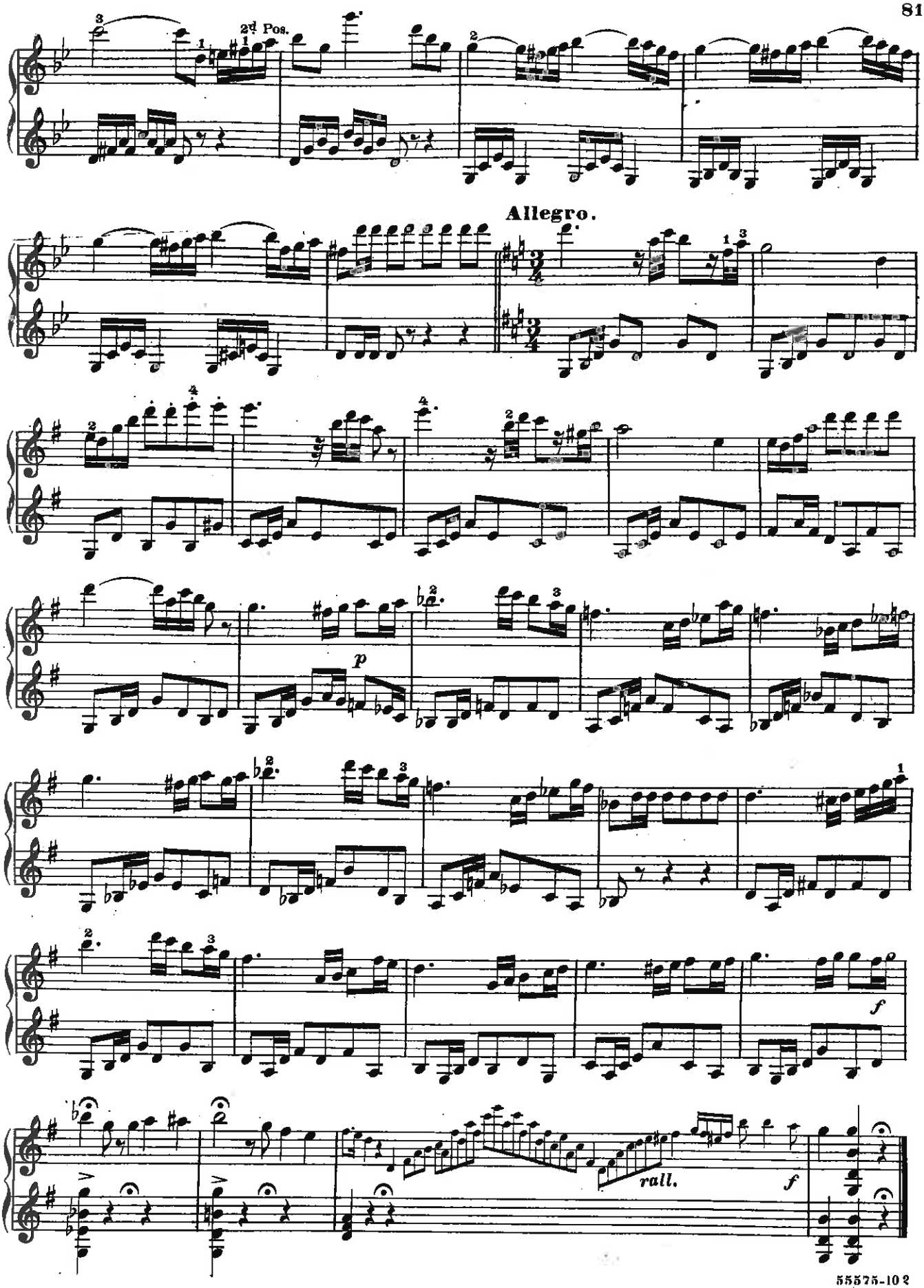



№ 96.
Moderato.
p

№ 97. Moderato.

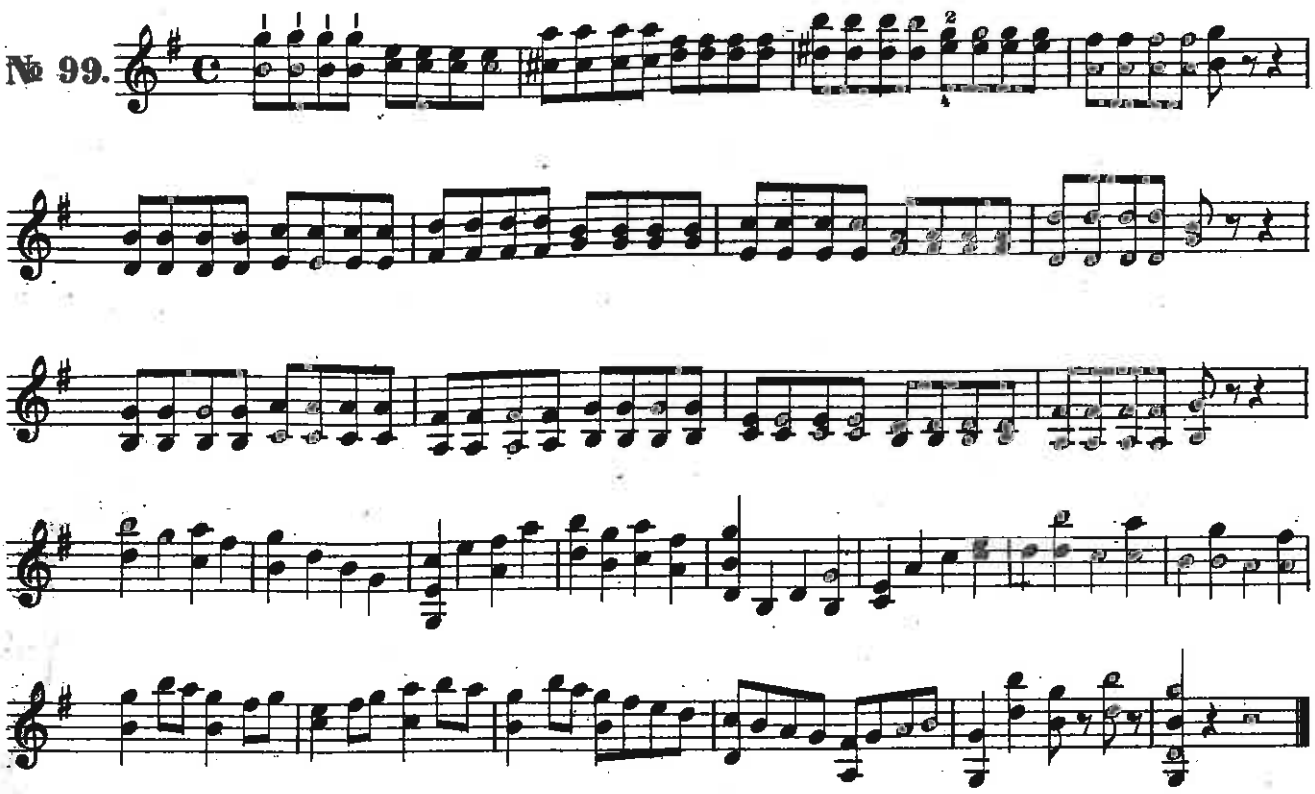



Allegro.
№ 98.
p
f
Adagio.
p
p
f

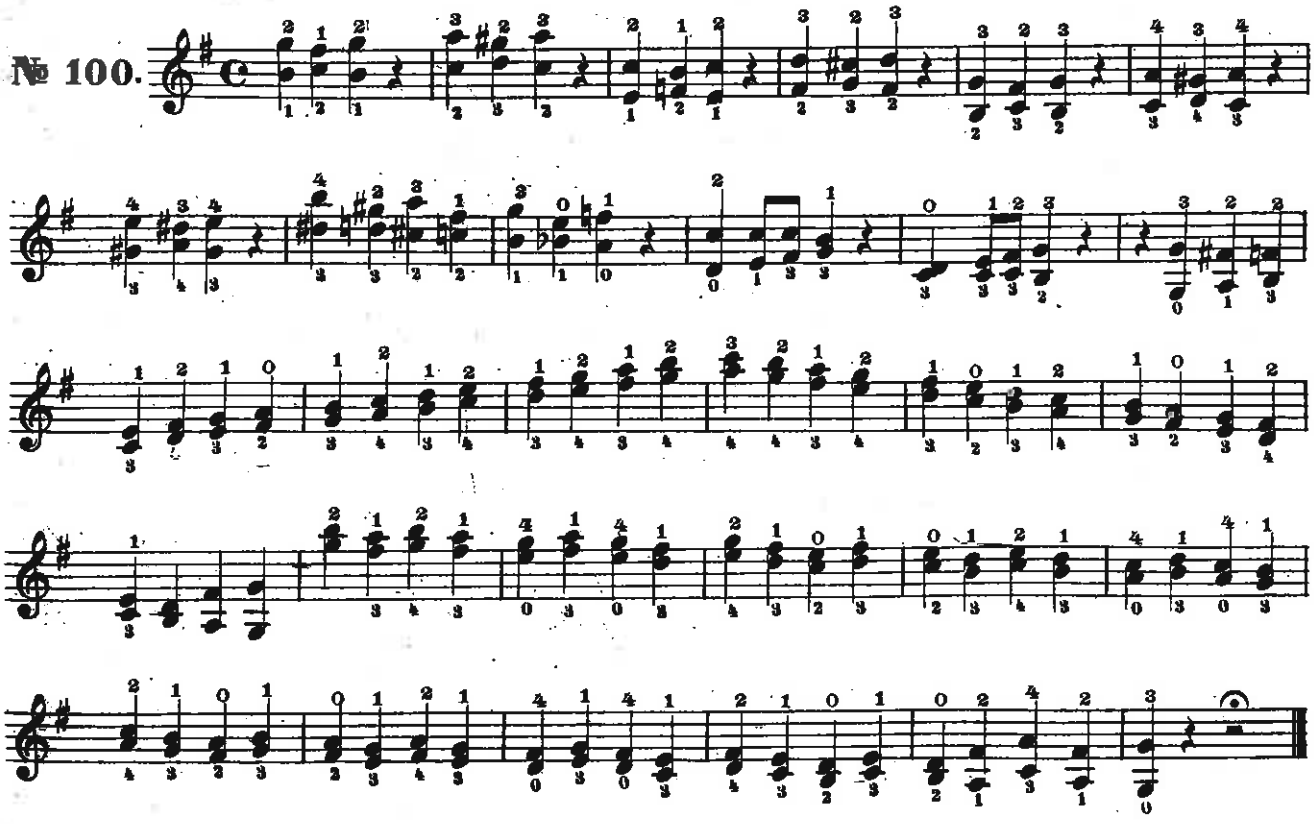

2d Pos.
Allegro.
p
rall.
f
f

EXERCISE FOR DOUBLE STRINGS.

№ 99.



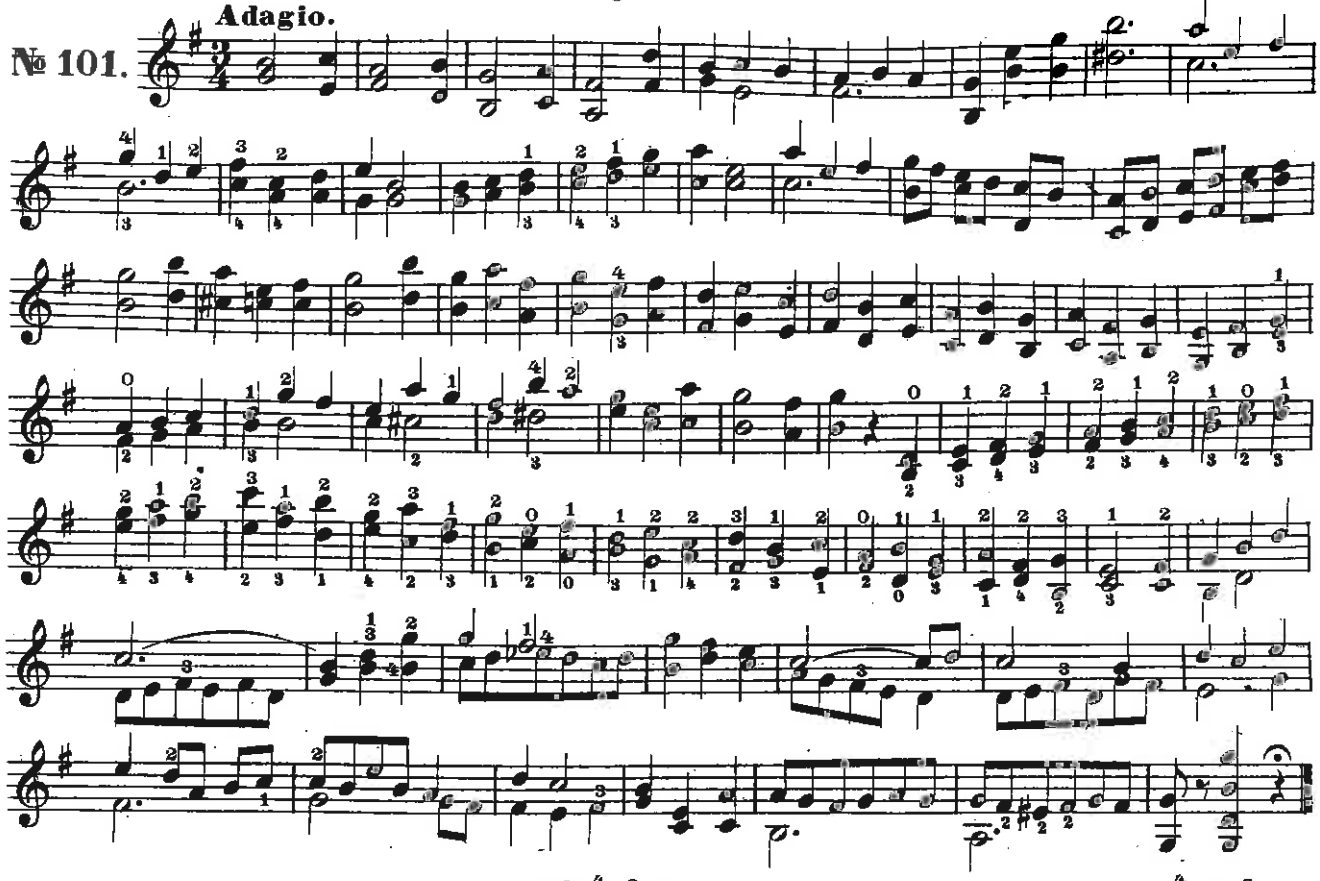
№ 100.



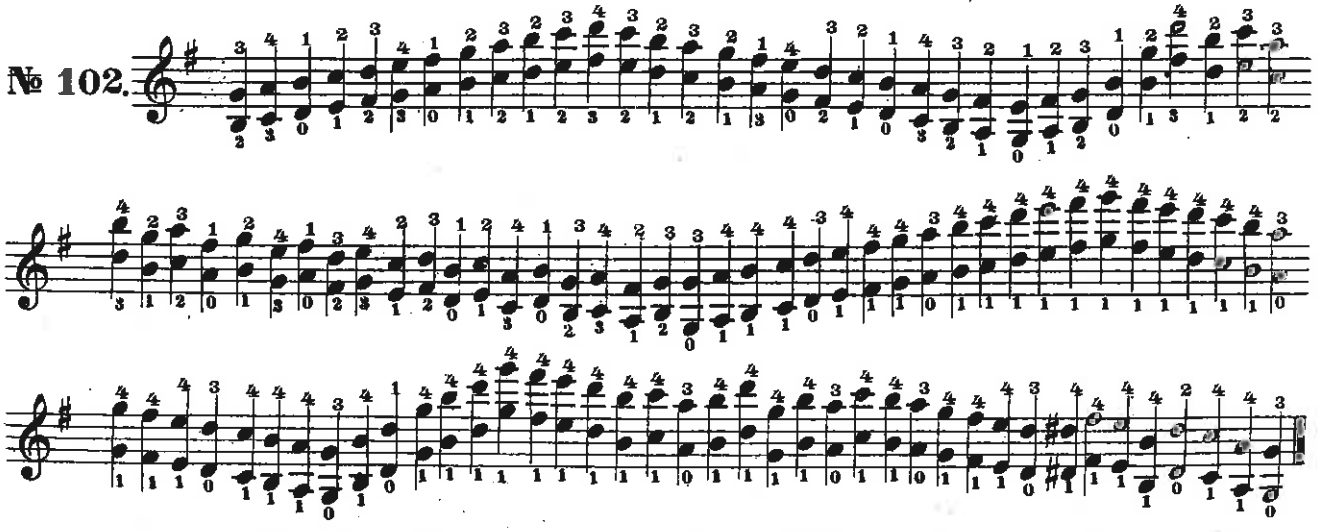
Very soft with the pen near the fingerboard.

Adagio.

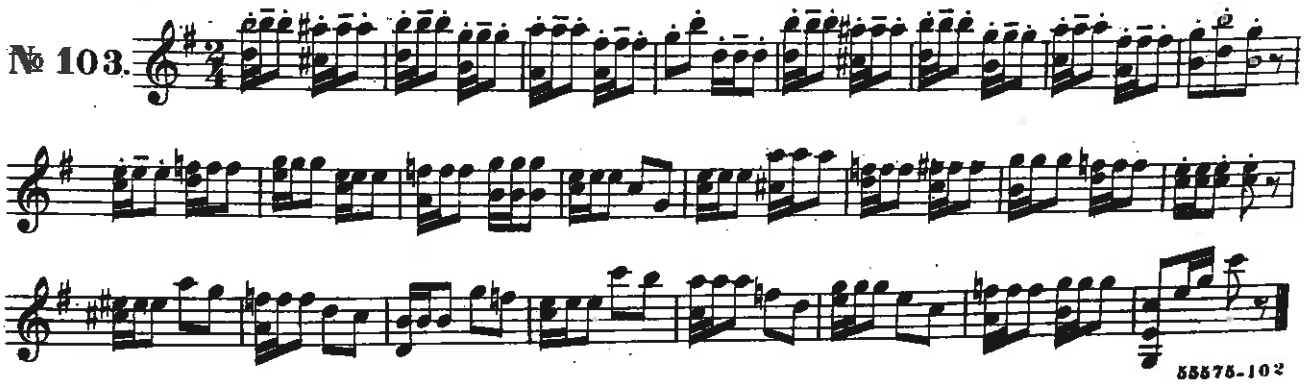
№ 101.



№ 102.



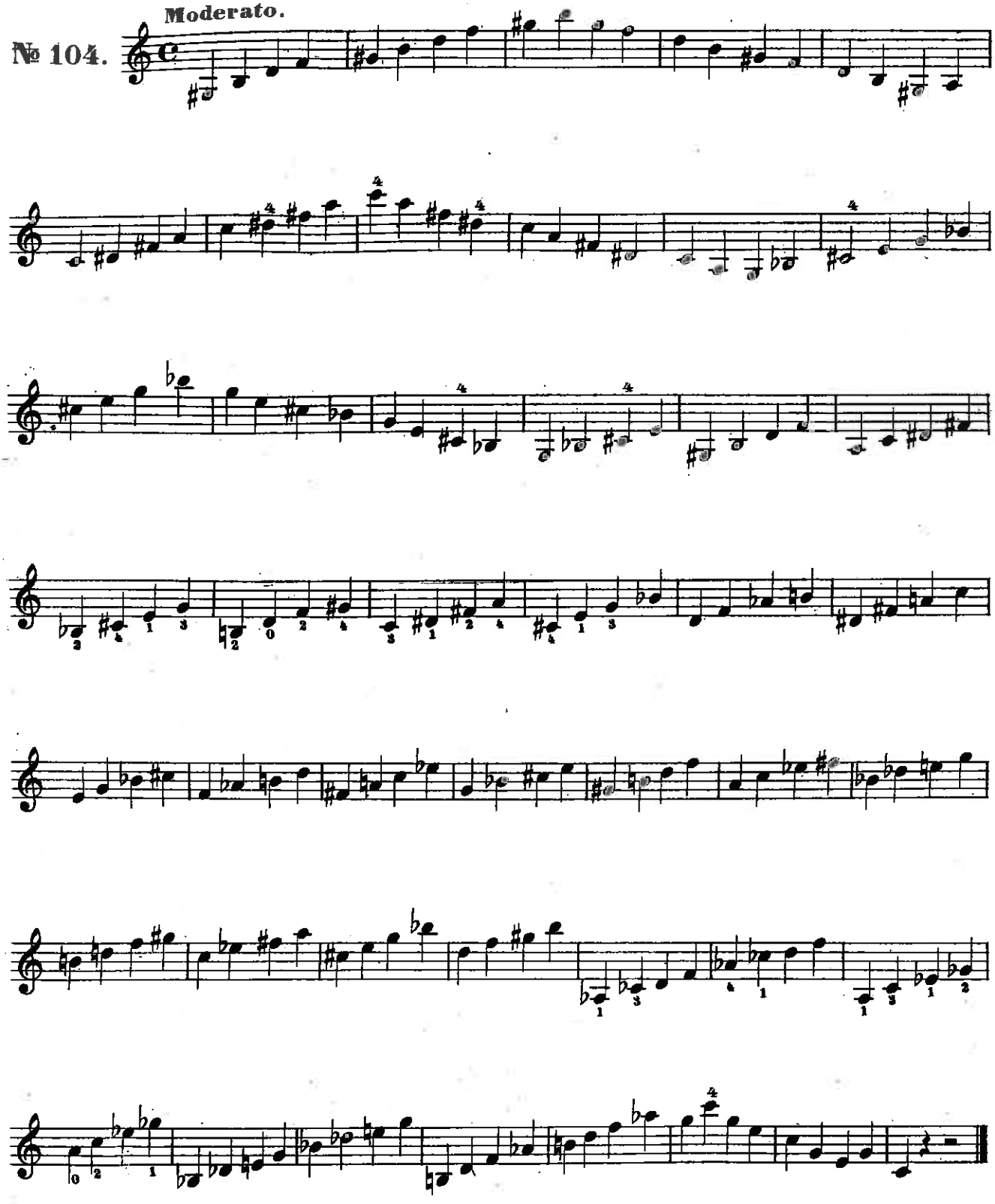
№ 103.



EXERCISE IN DIMINISHED HARMONY.

Moderato.

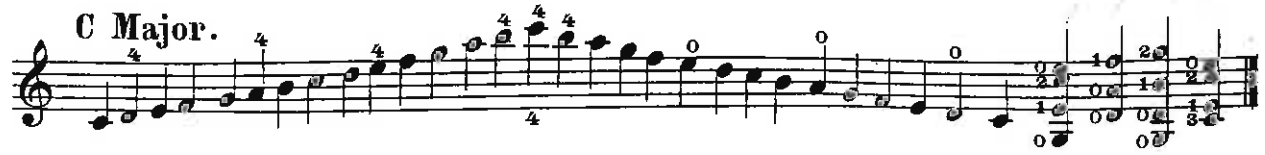
№ 104.



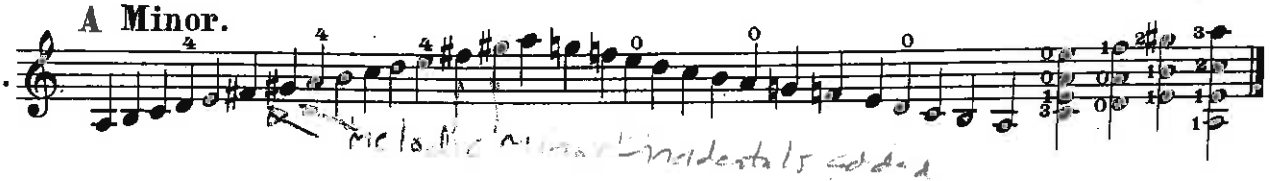
SCALES AND CADENCES IN ALL THE MAJOR AND MINOR KEYS.

№ 105.

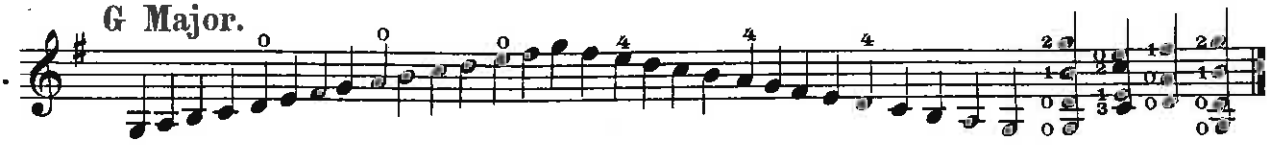
1. C Major.



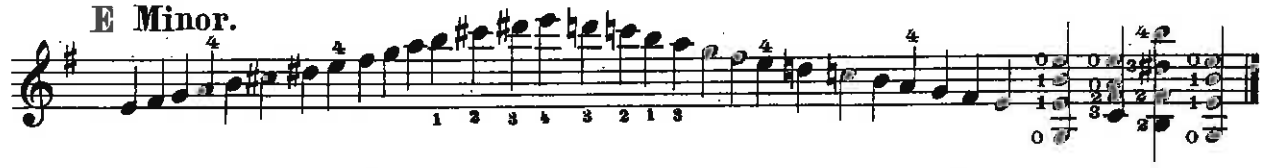
2. A Minor.



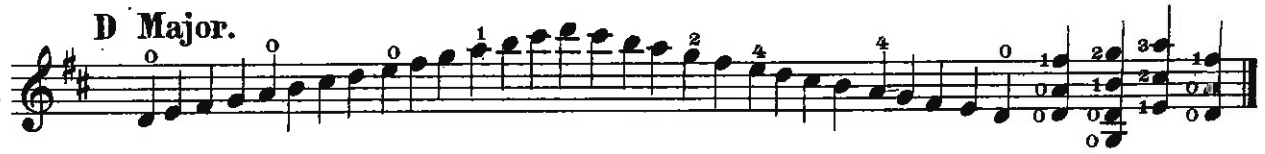
3. G Major.



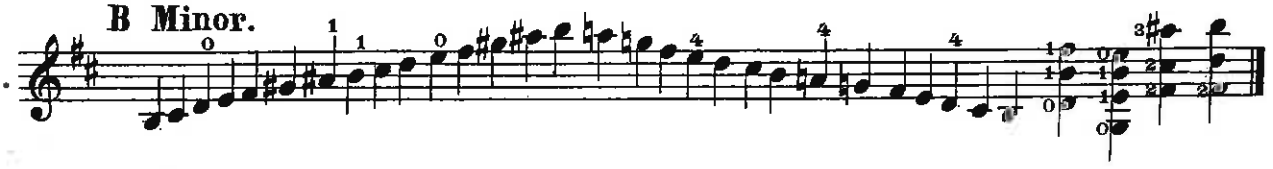
4. E Minor.



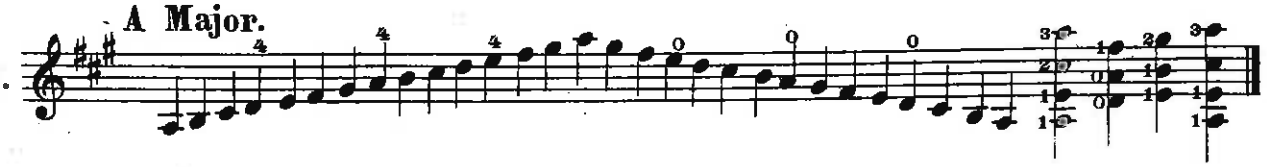
5. D Major.



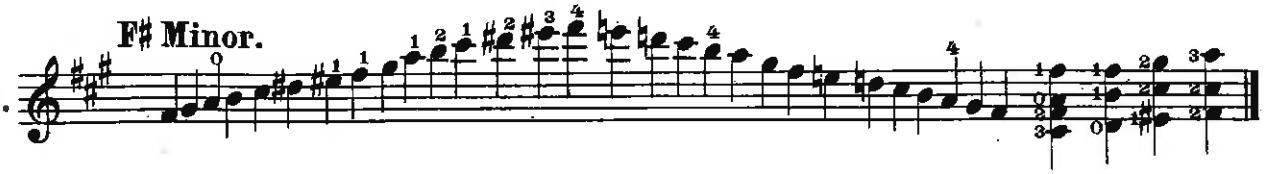
6. B Minor.



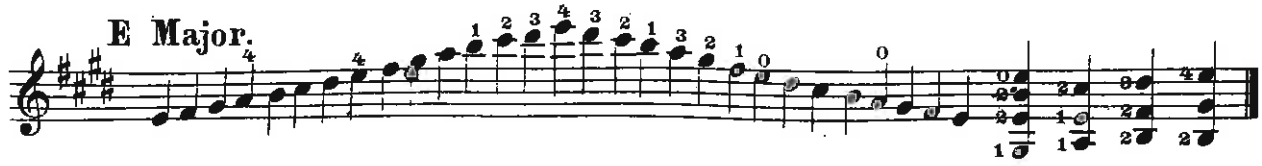
7. A Major.



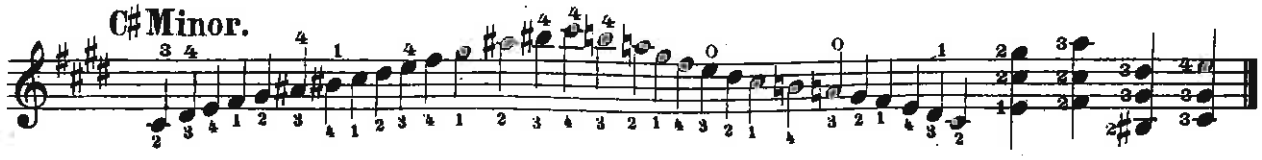
8. F♯ Minor.



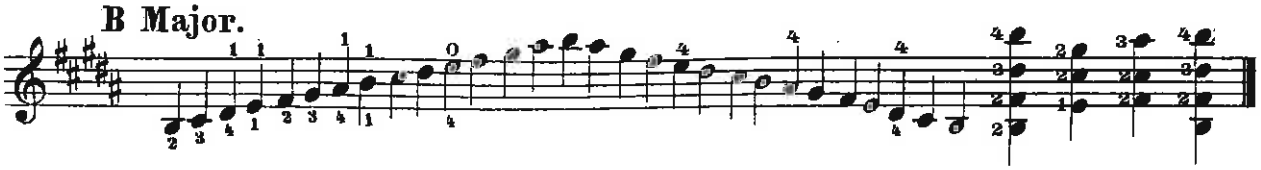
9. E Major.



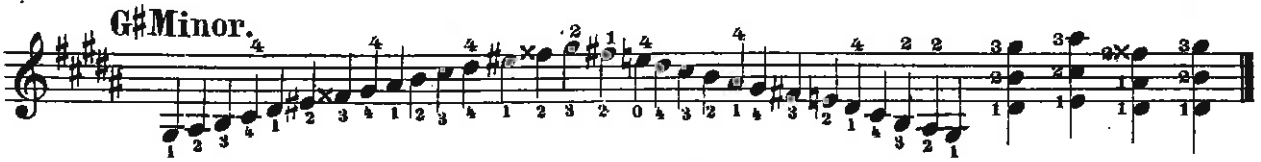
10. C♯ Minor.



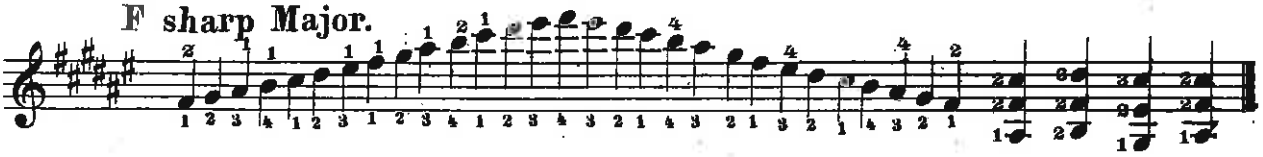
11. B Major.



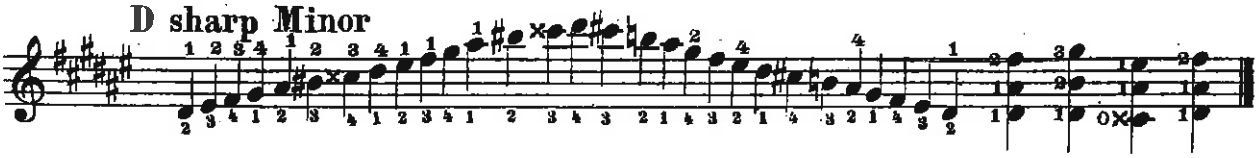
12. G♯ Minor.



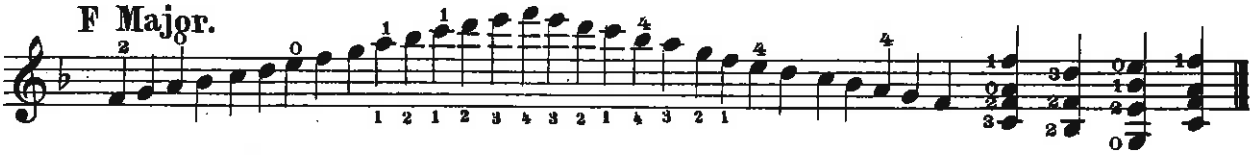
13. F sharp Major.



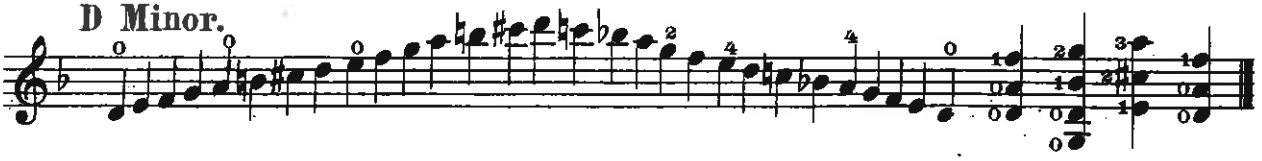
14. D sharp Minor



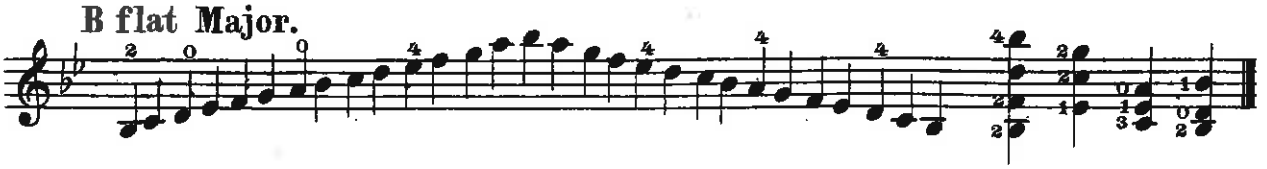
15. F Major.



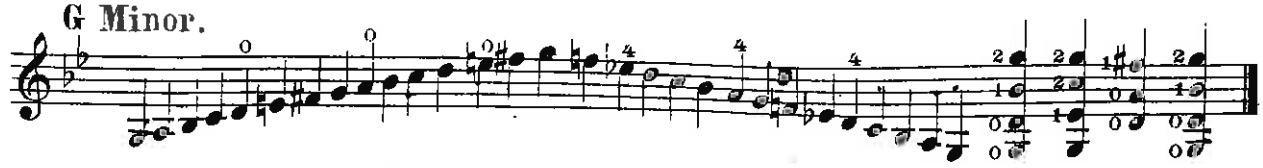
16. D Minor.



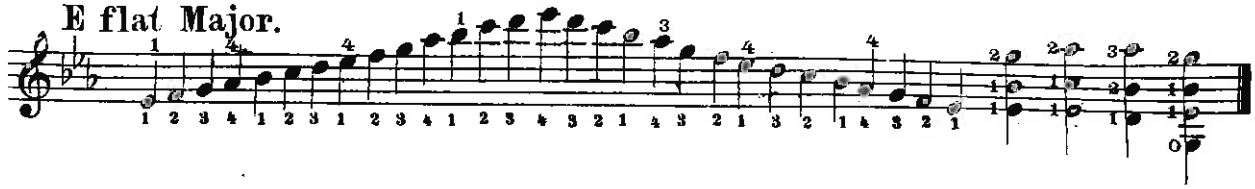
17. B flat Major.



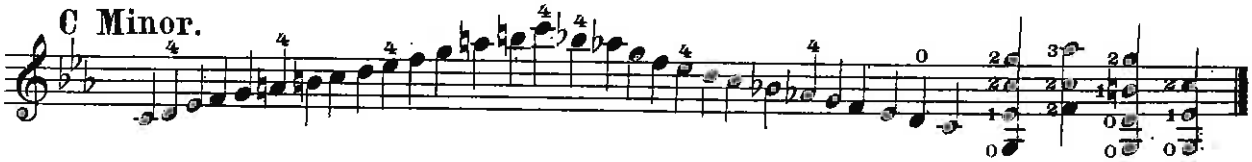
18. G Minor.



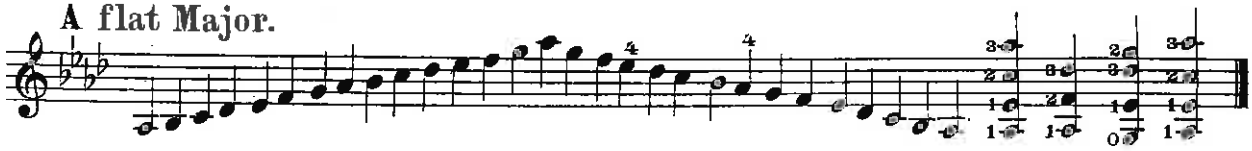
19. E flat Major.



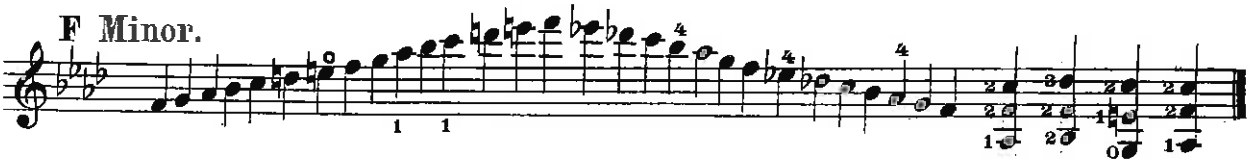
20. C Minor.



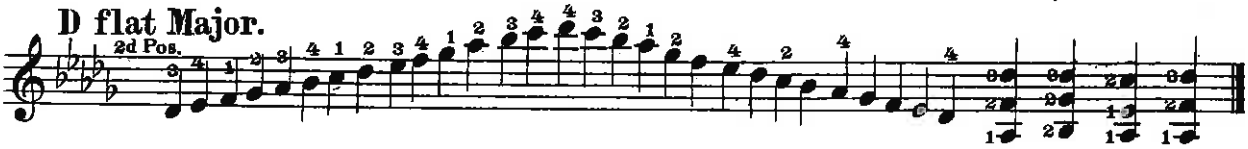
21. A flat Major.



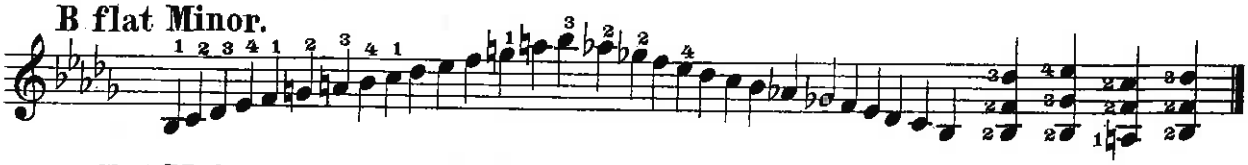
22. F Minor.



23. D flat Major. 2d Pos.

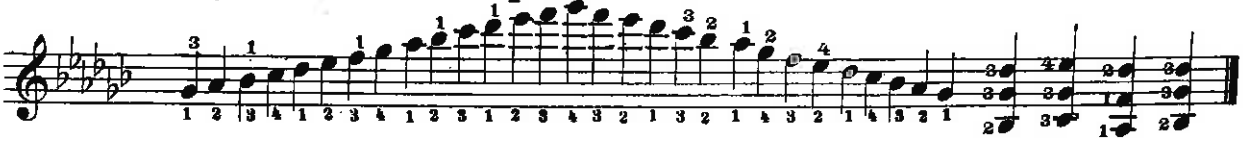


24. B flat Minor.



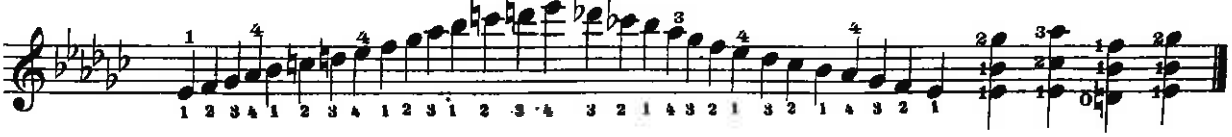
G flat Major, same as F sharp.

25.

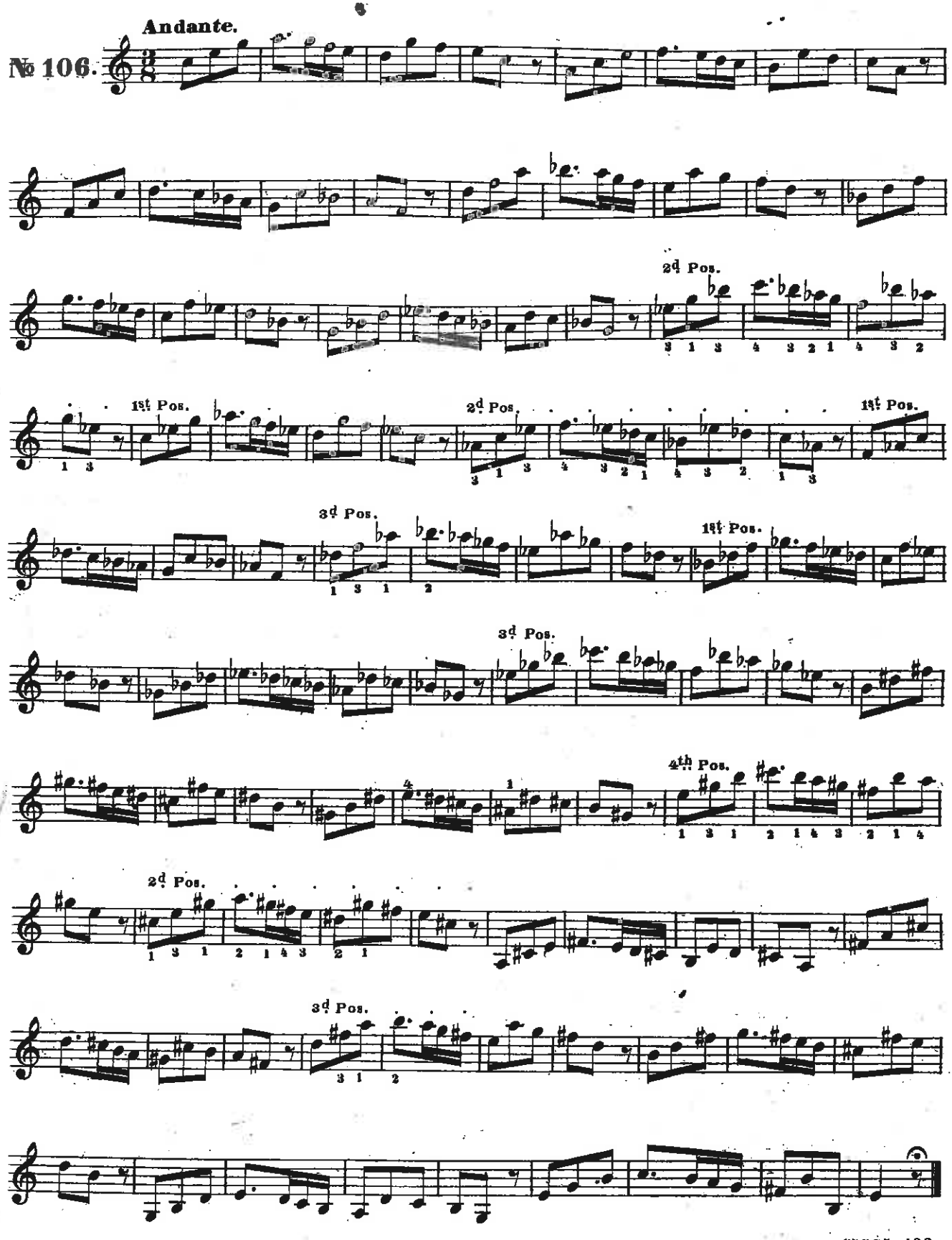


E flat Minor, same as D sharp.

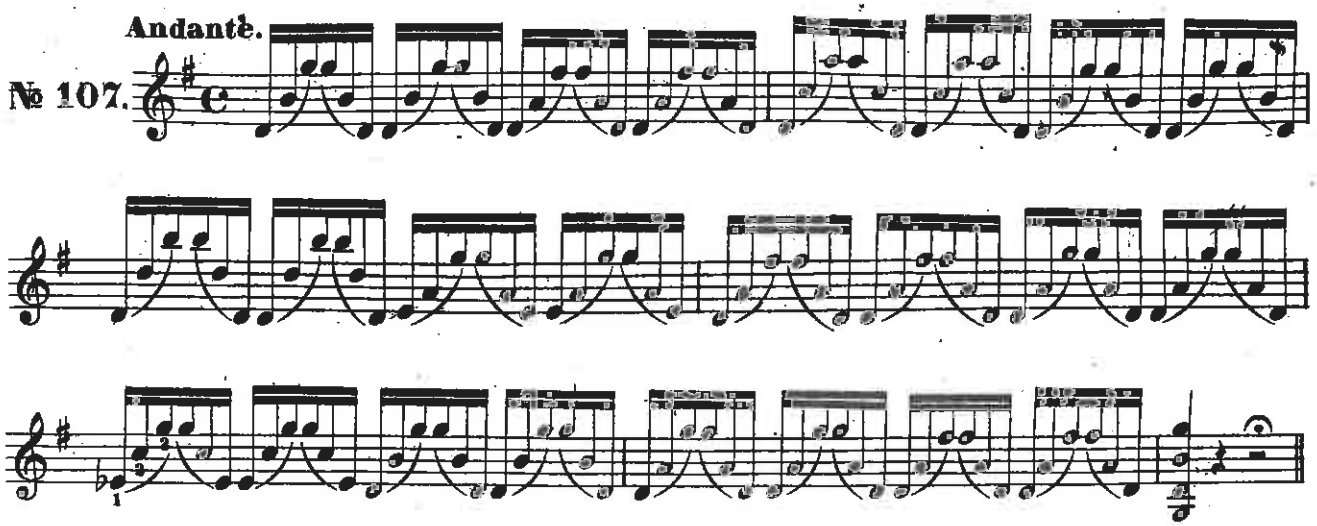
26.

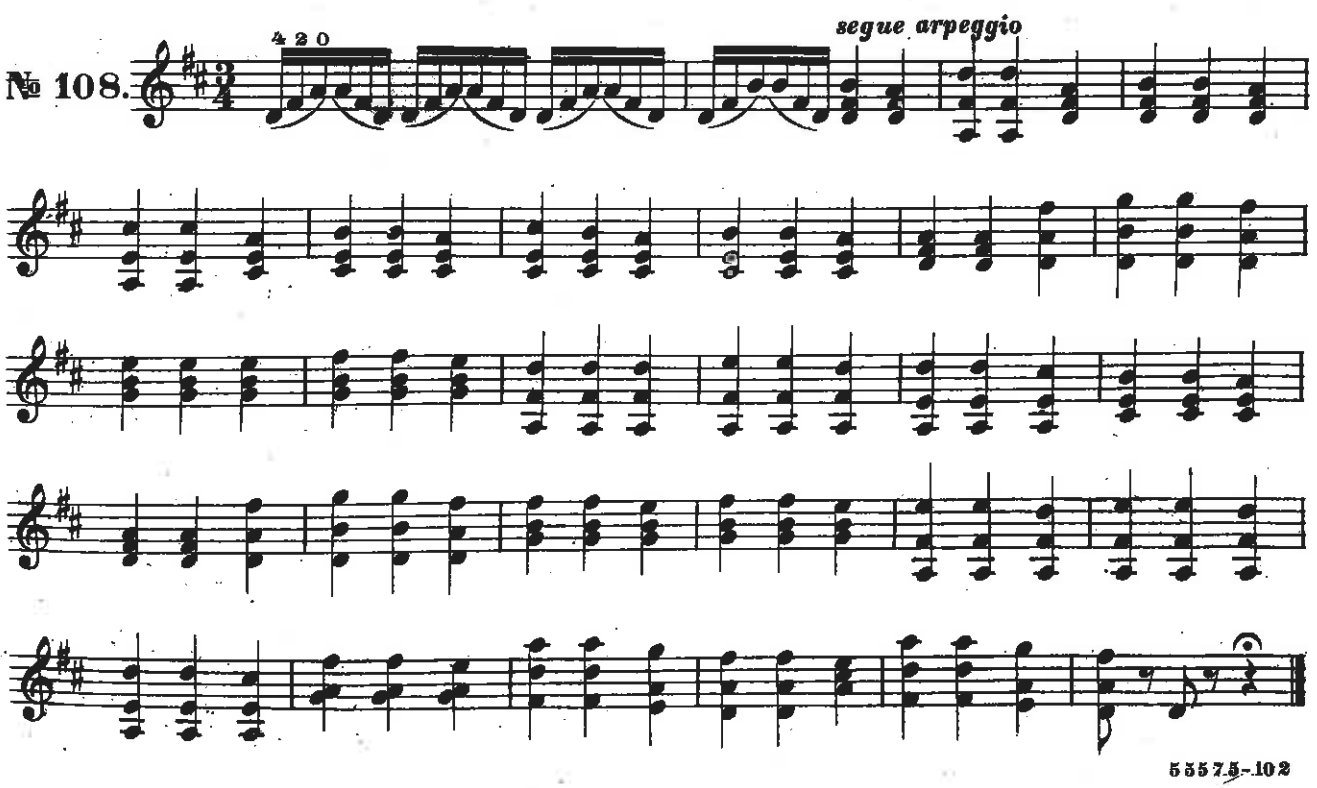


MODULATED EXERCISE IN TWENTY-FOUR TONES.



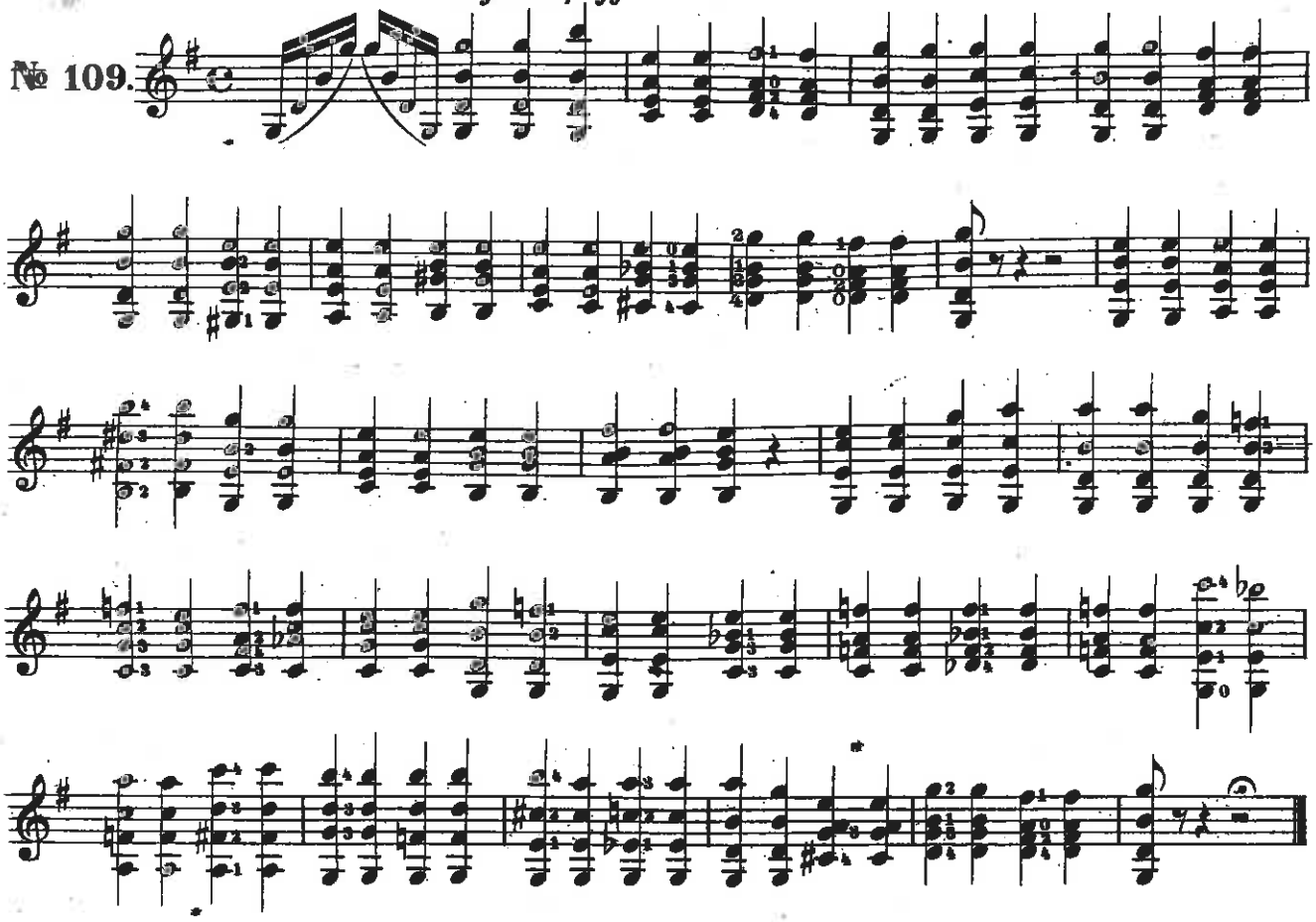
To imitate the Arpeggio of the violin, pass the plectrum lightly across the strings, down or up, carrying the hand a little in advance to ensure a delicate sound.





segue arpeggio

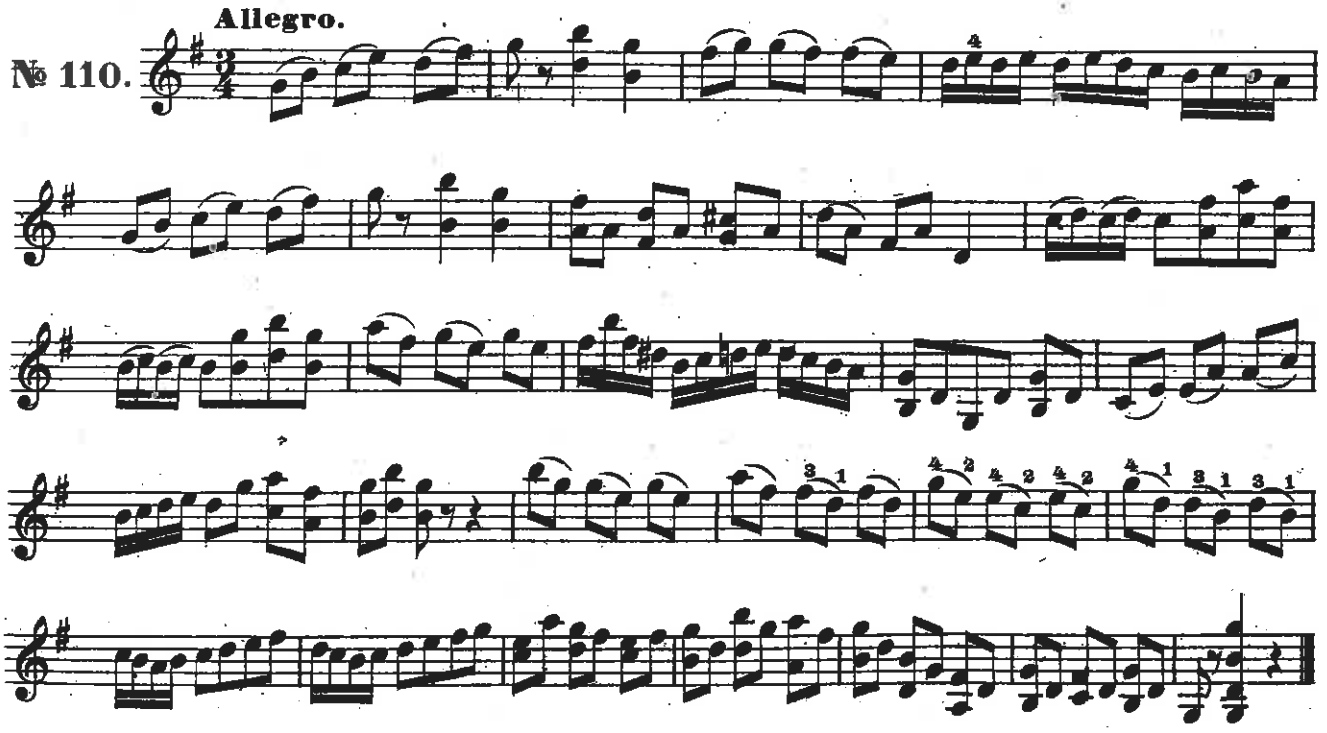
№ 109.



DOUBLE STRINGS AND SLURS.

Allegro.

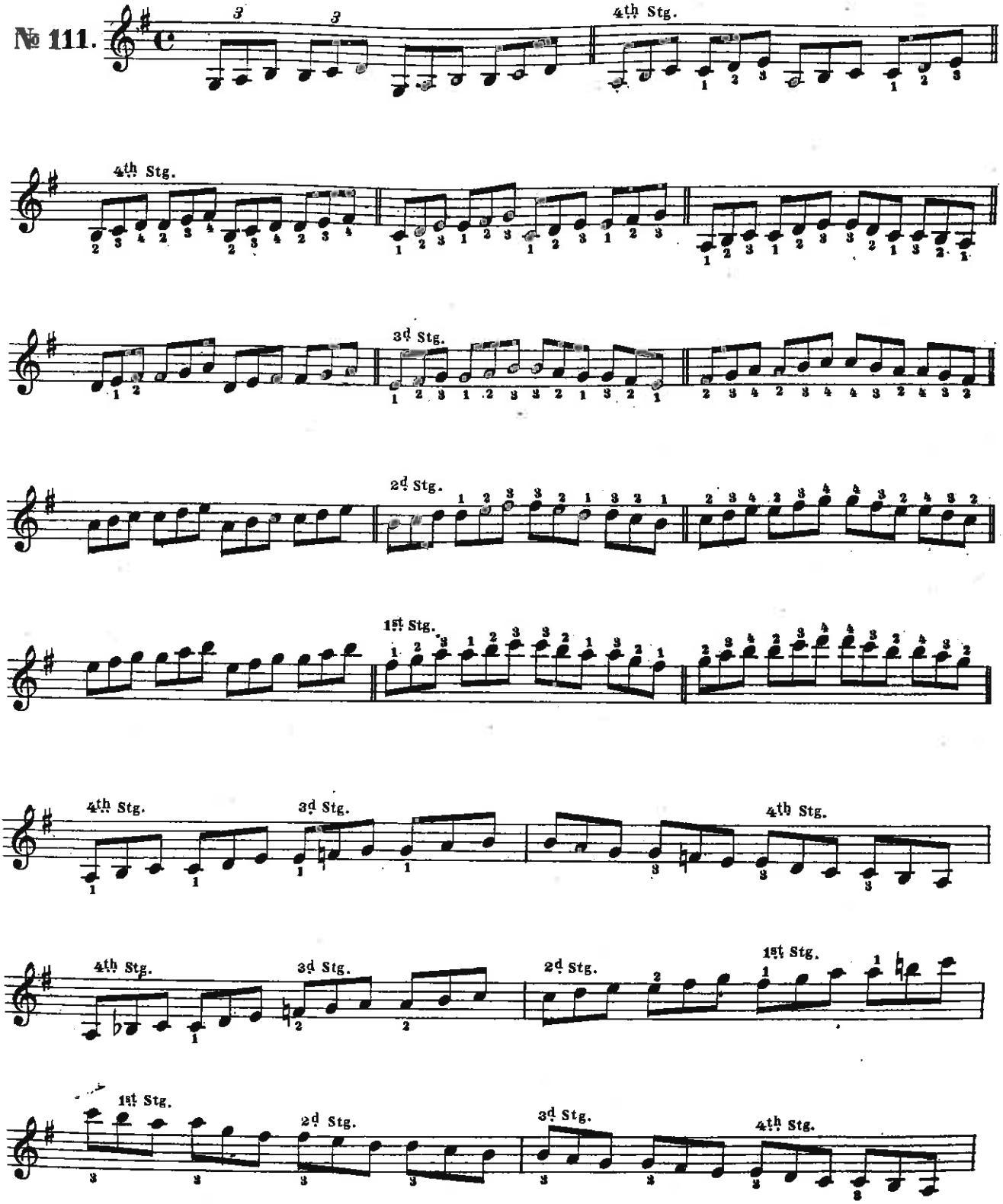
№ 110.

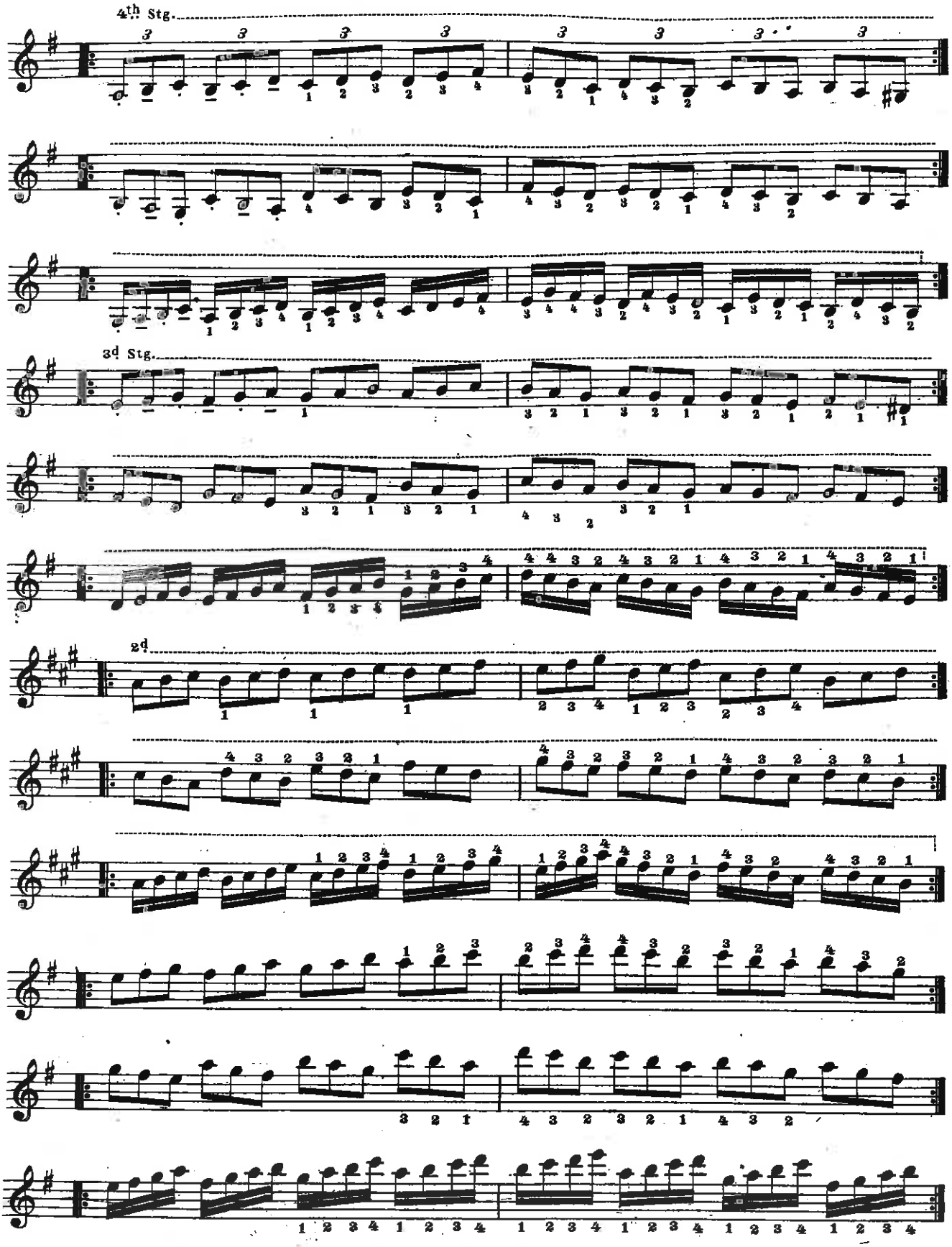


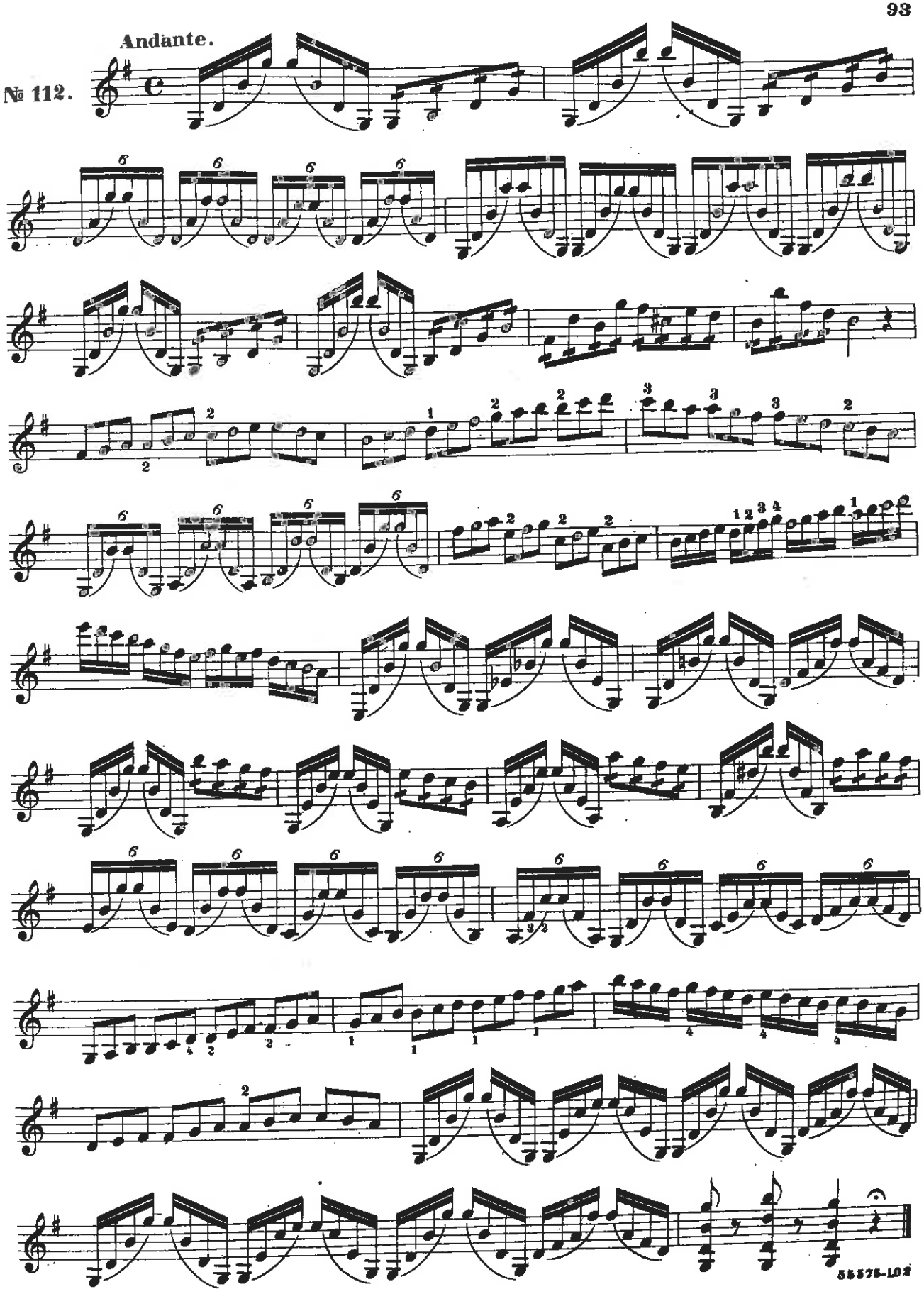
CHANGE OF HAND.

Exercises to be repeated many times with each stroke.

№ 111.

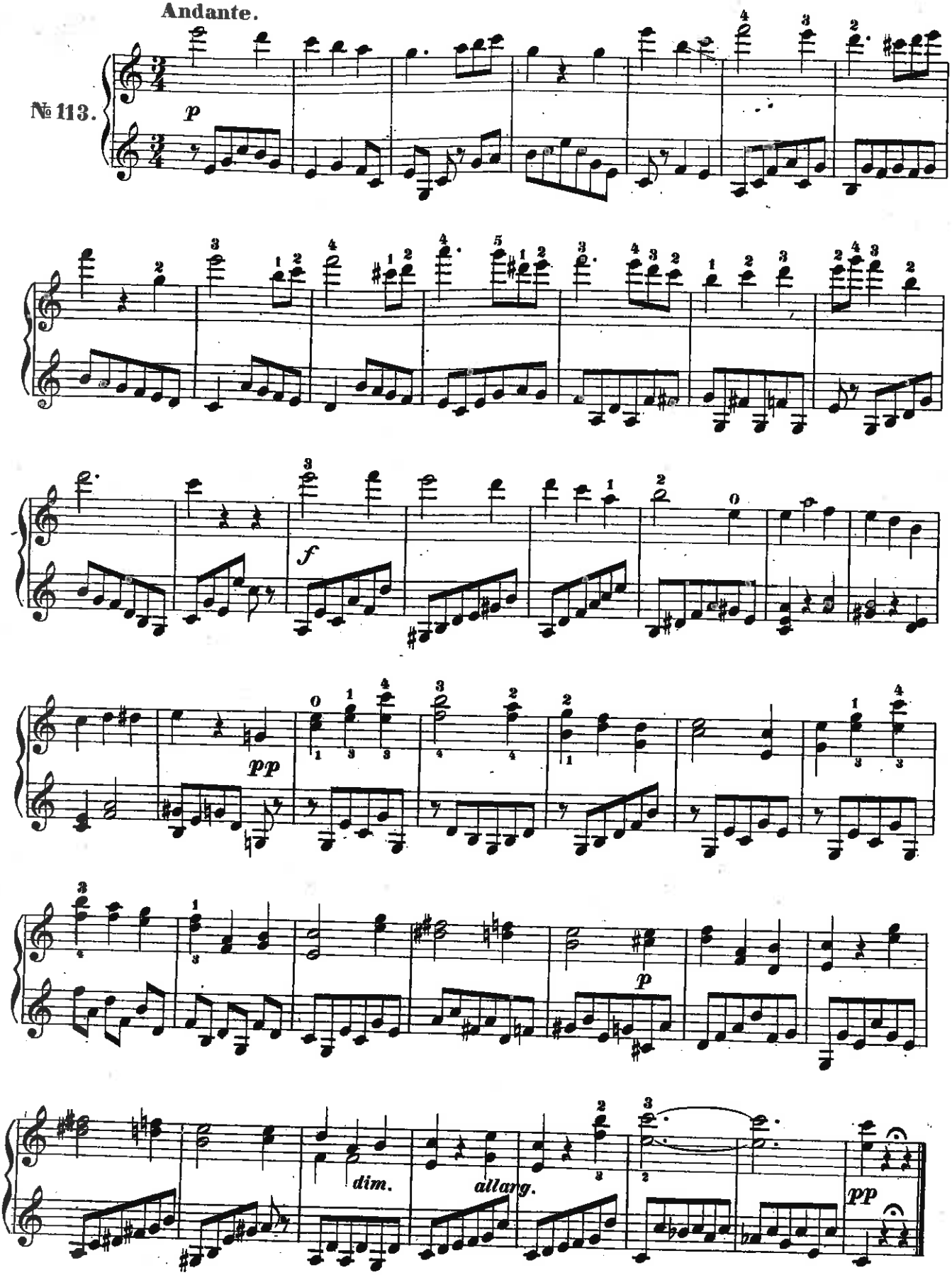



4th Stg.
3d Stg.
2d


Andante.
№ 112.

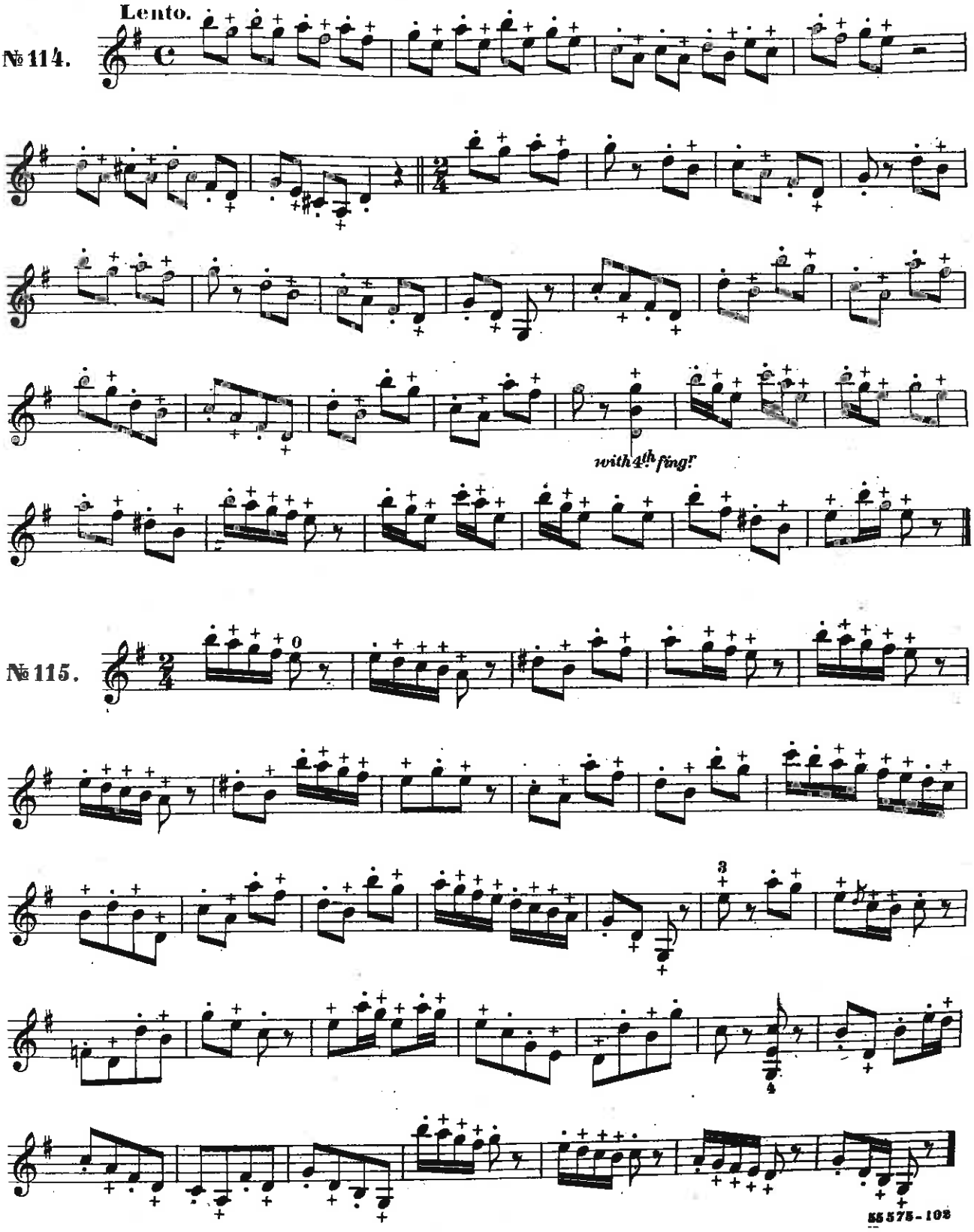
Andante.

№ 113.

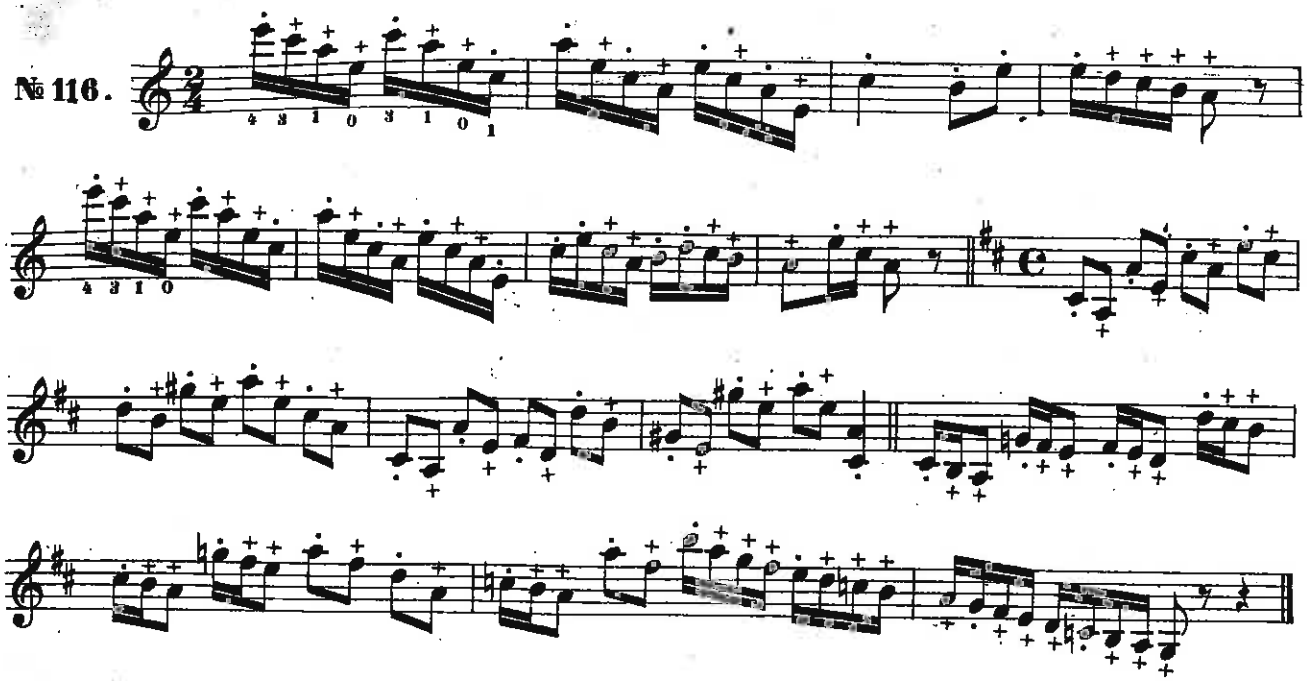


PIZZICATO BY THE LEFT HAND.

The execution of the pizzicato by the left hand, is useful as well as elegant in certain rapid movements in which the plectrum is made to produce a pleasing sound by being struck once on the string or note to be played, and then held still until the next. &c.

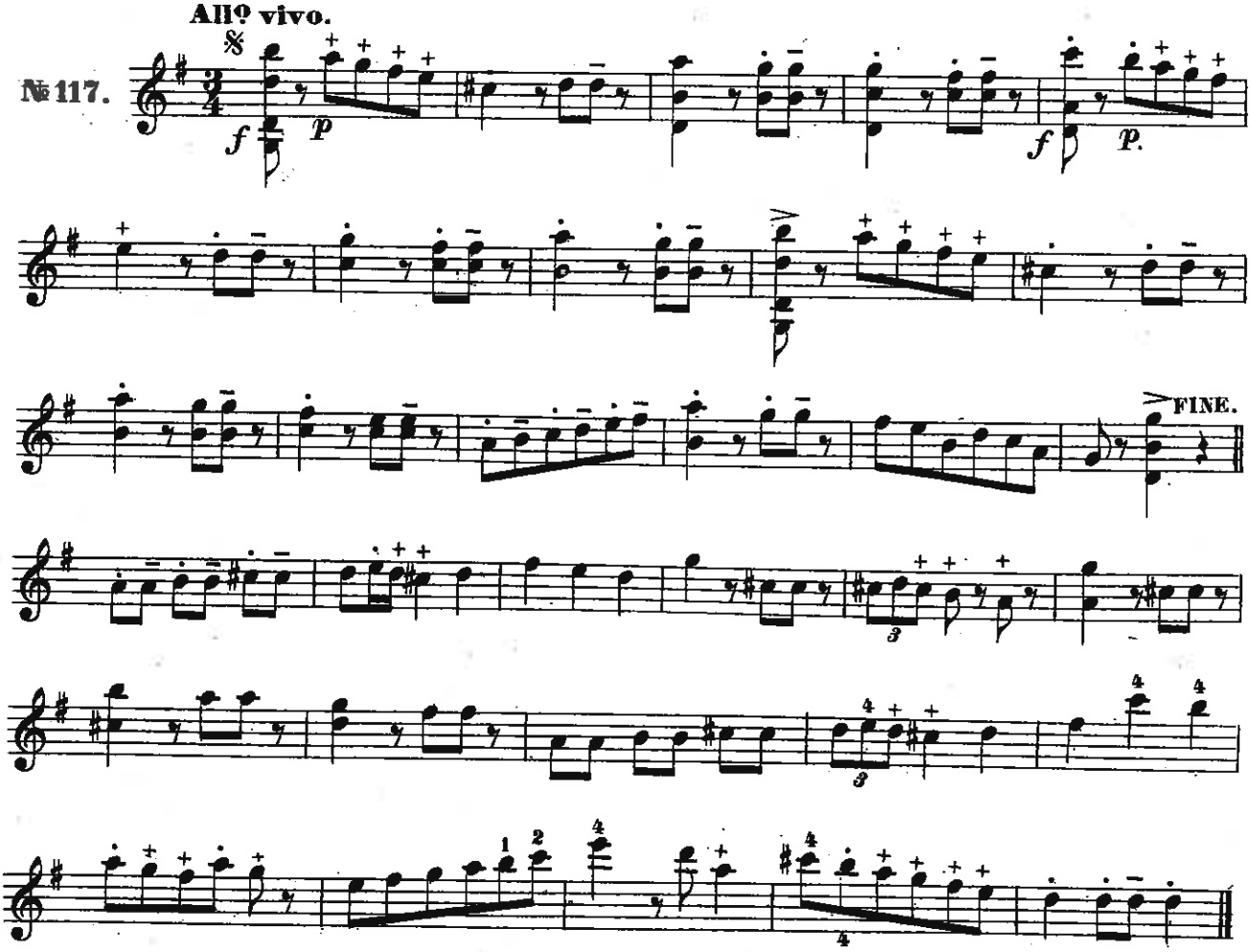


№ 116.



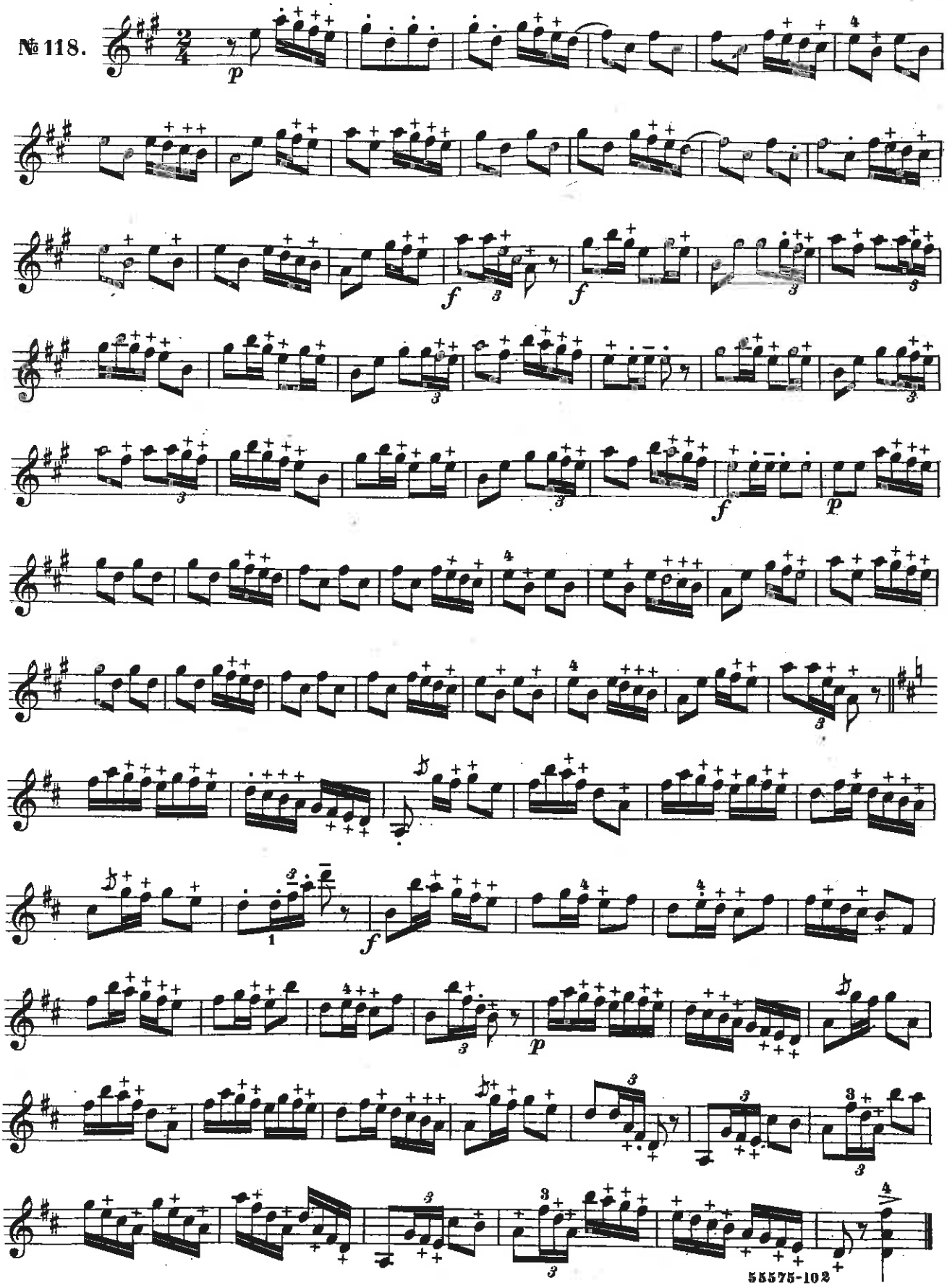
№ 117.

All? vivo.

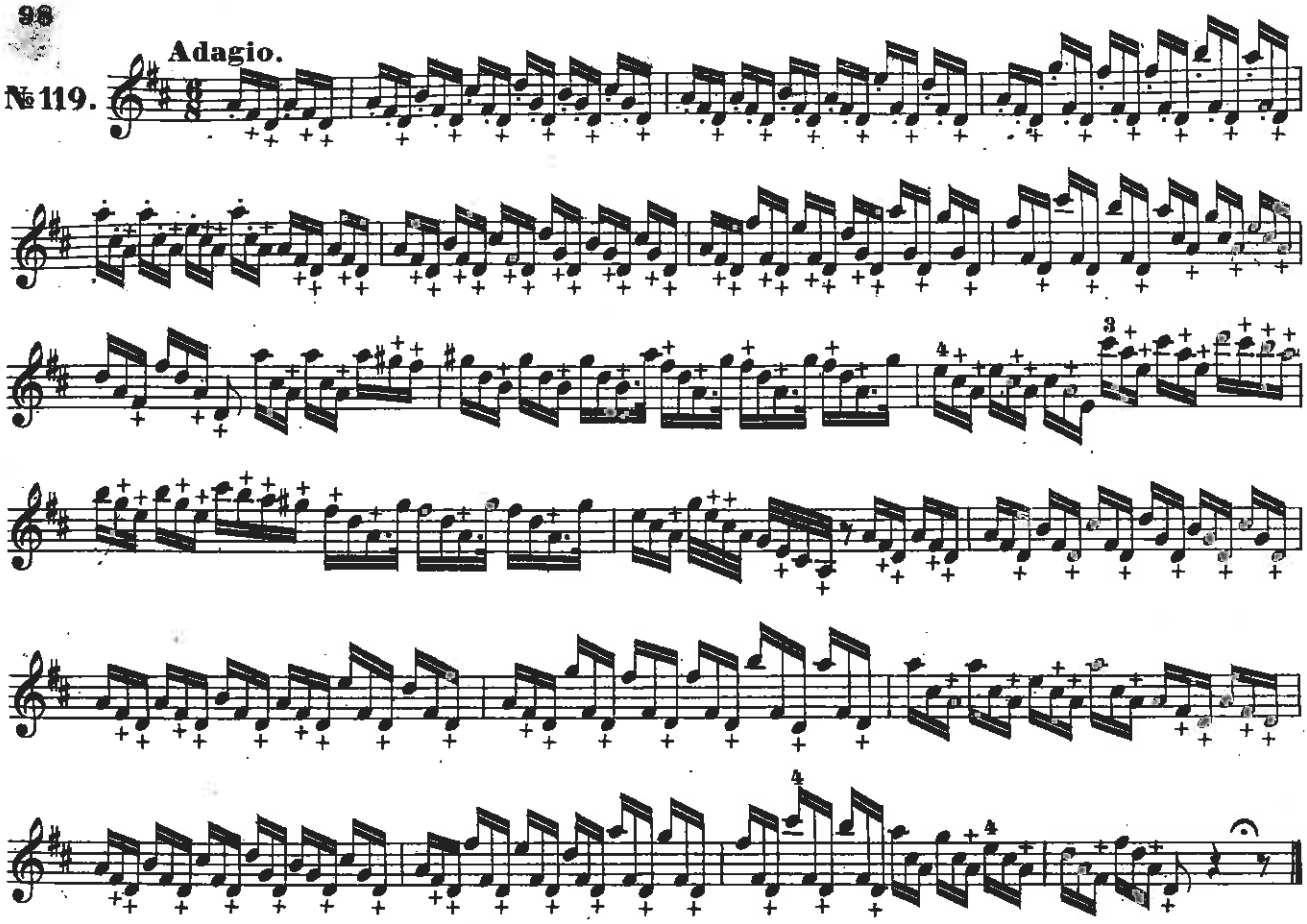


D.C. dal 𝄋. Al FINE.

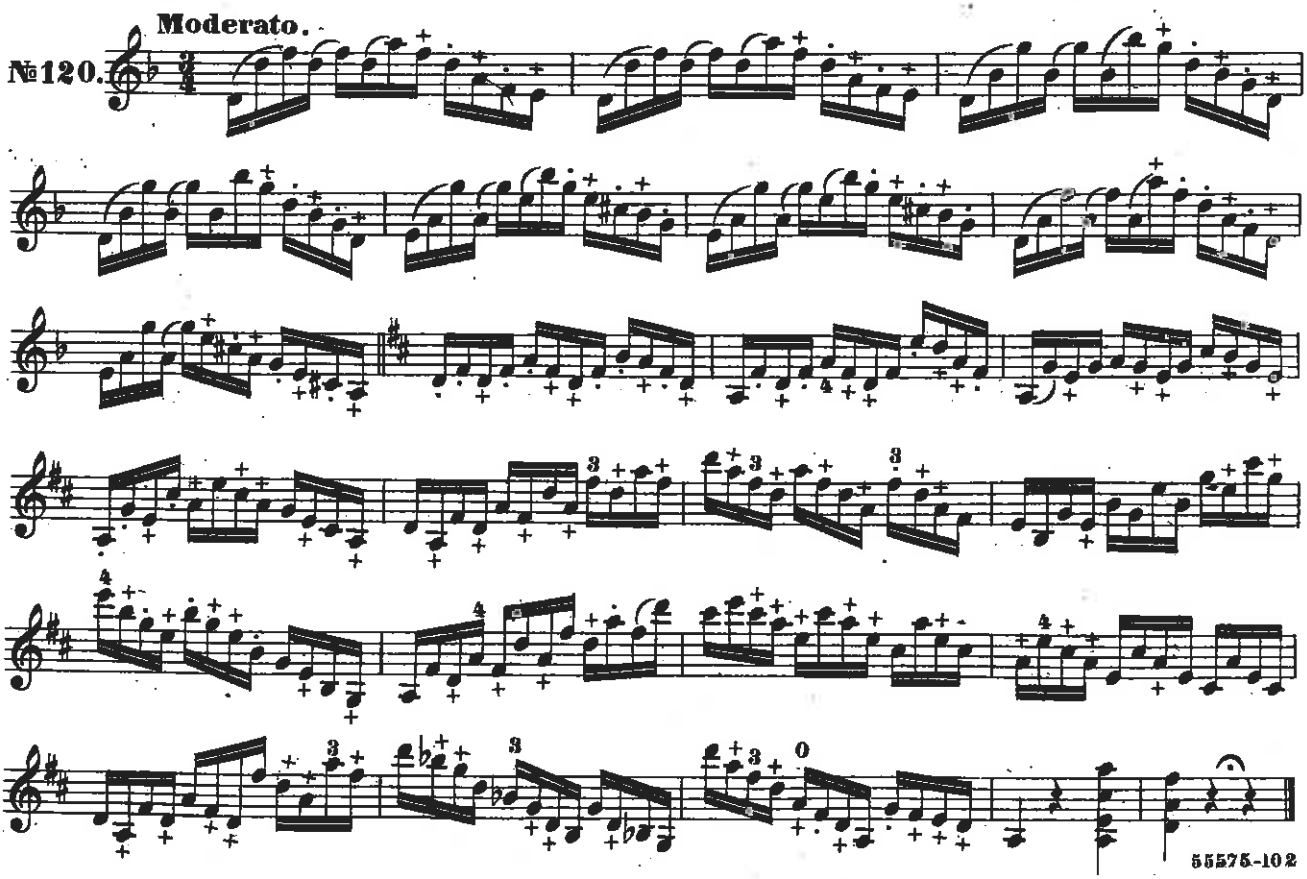
№ 118.



№119. Adagio.



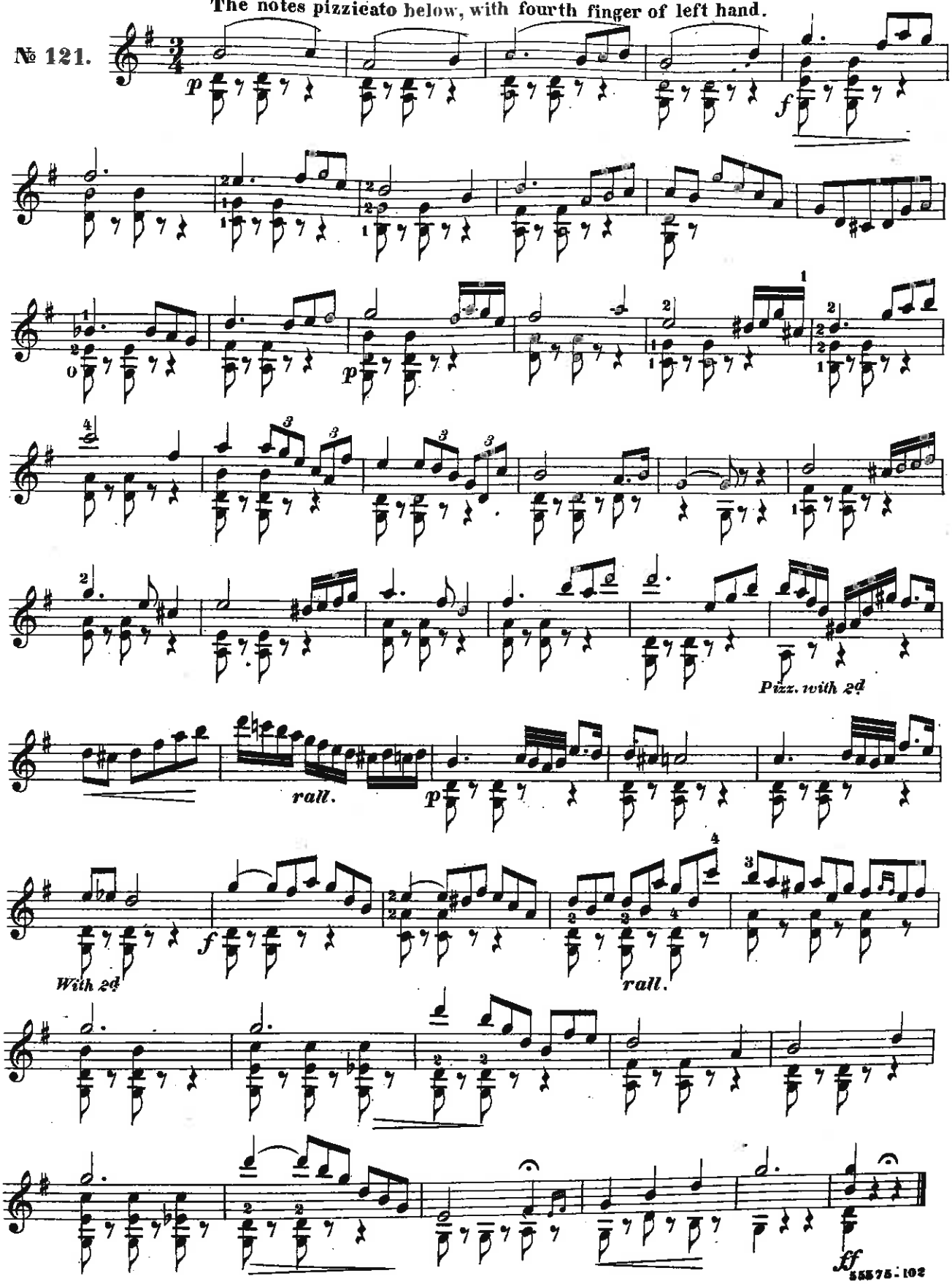
№120. Moderato.



Adagio molto.

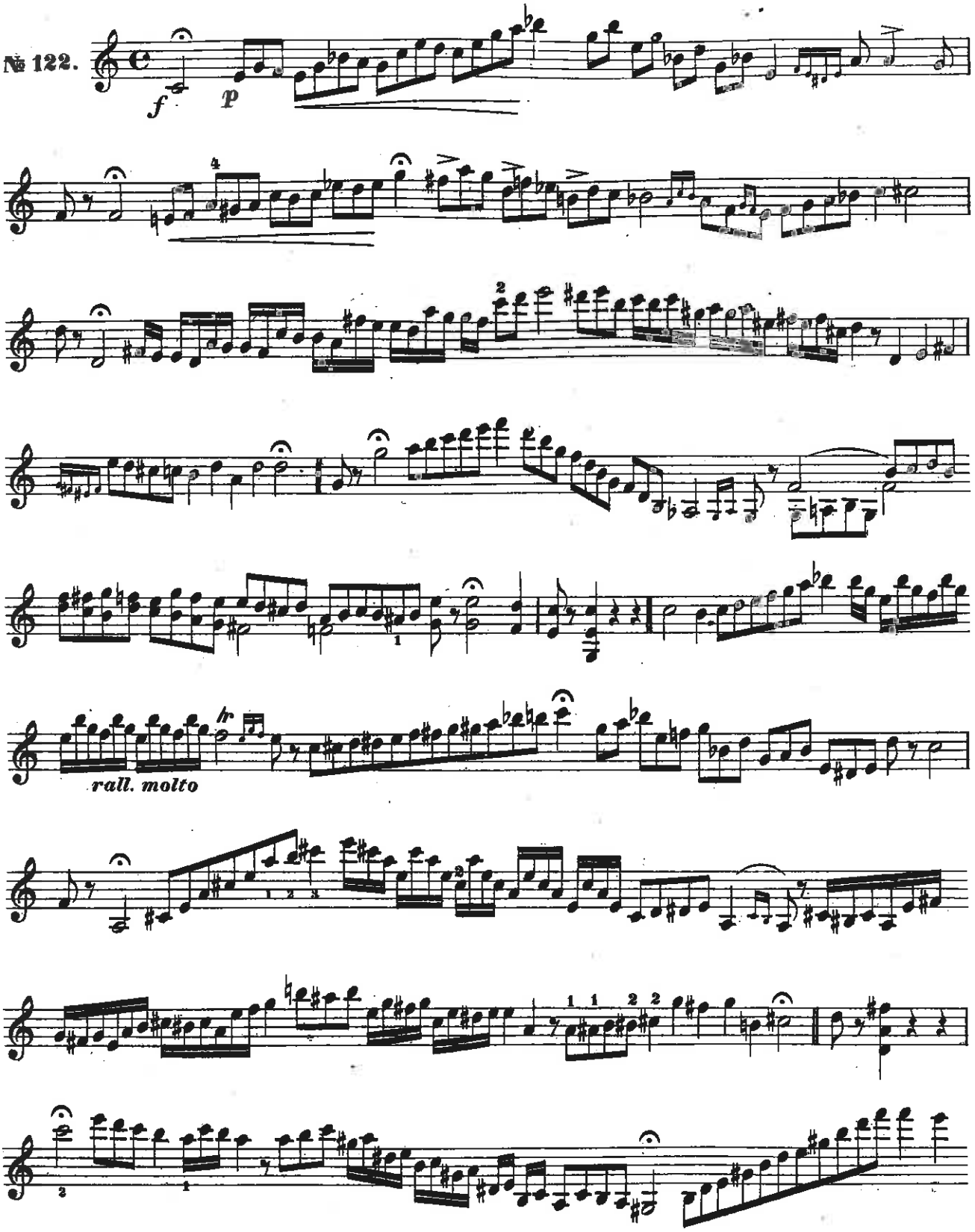
The notes pizzicato below, with fourth finger of left hand.

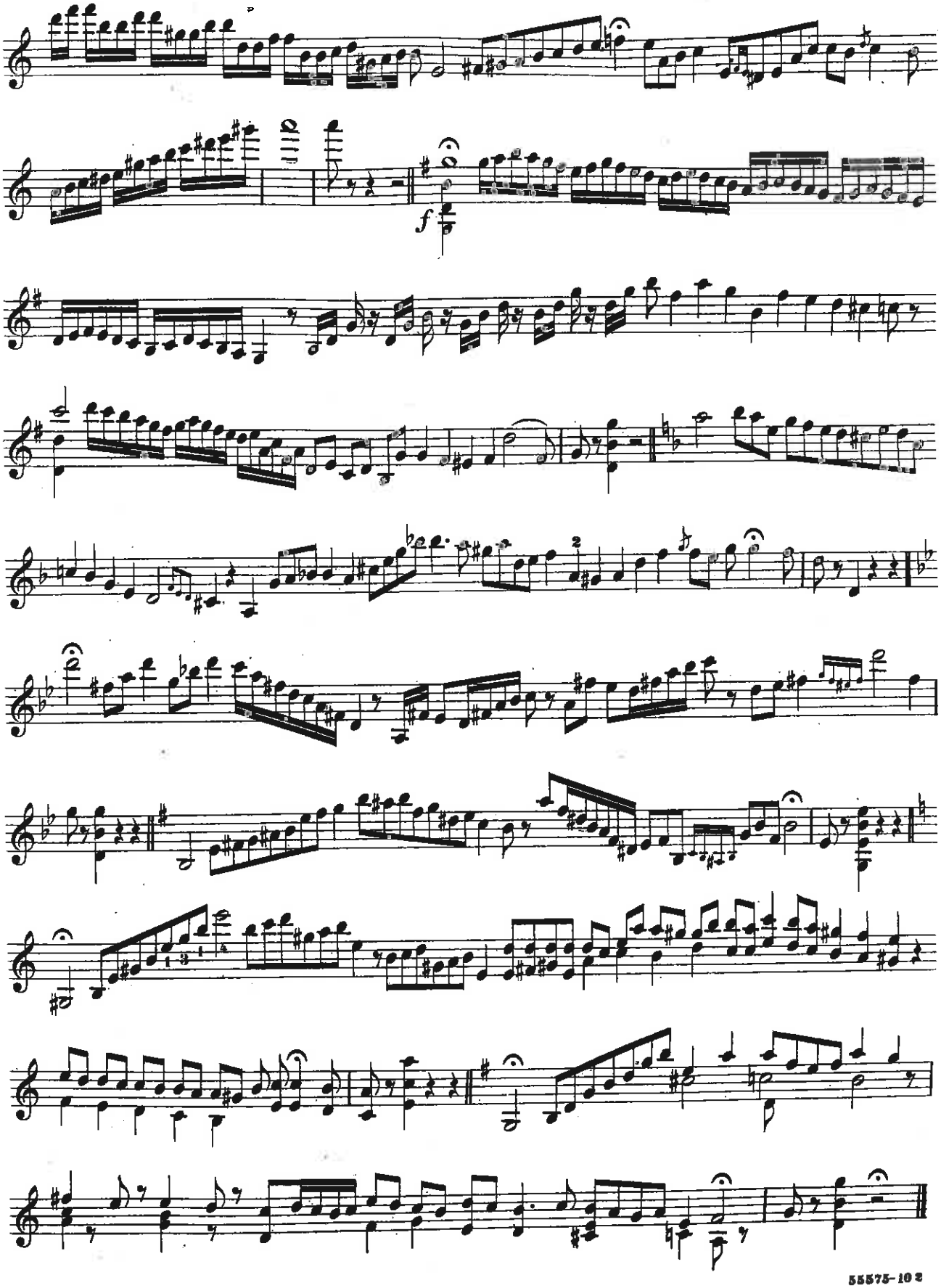
№ 121.



EXERCISE IN CADENCES.

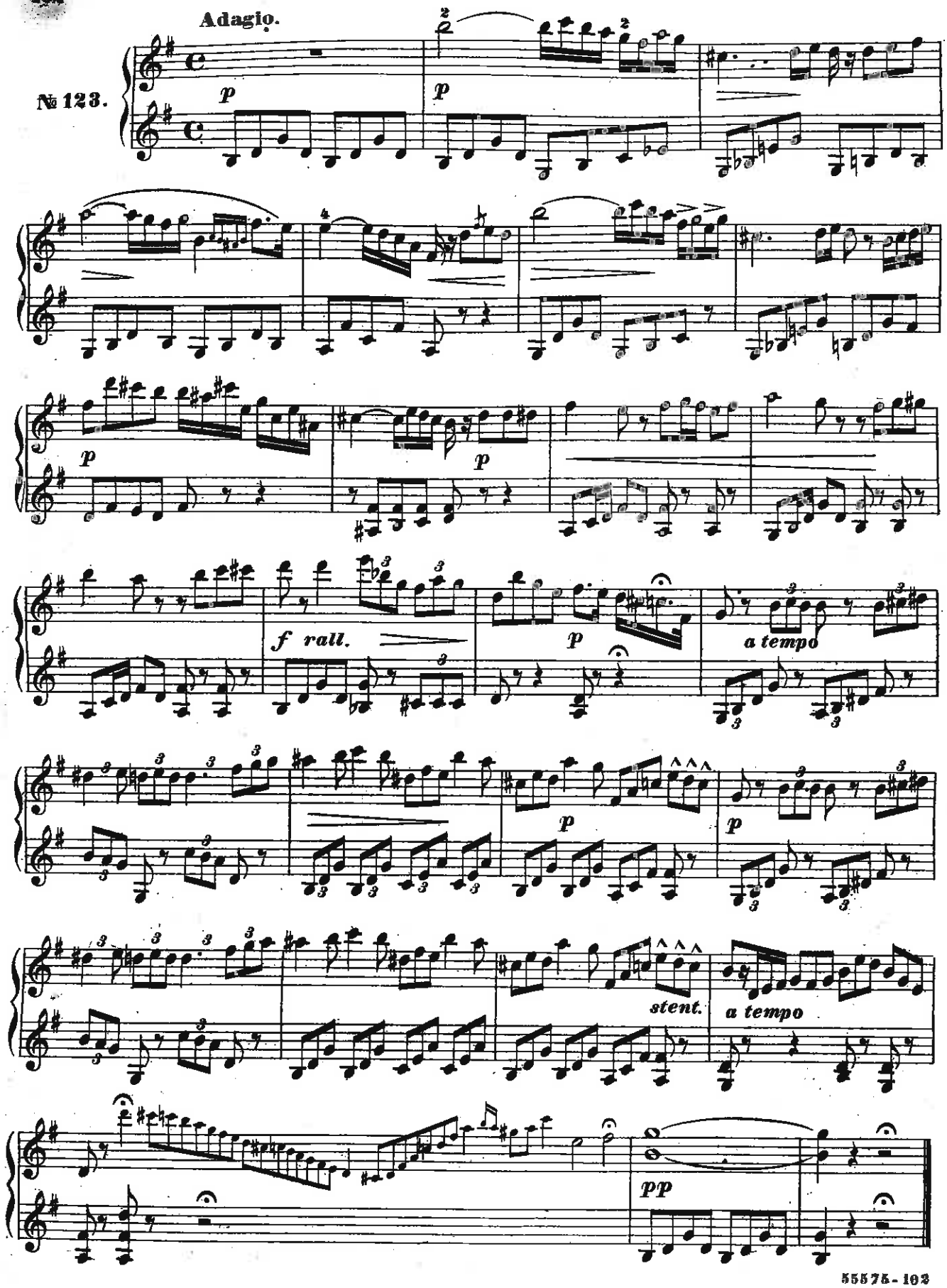
№ 122.



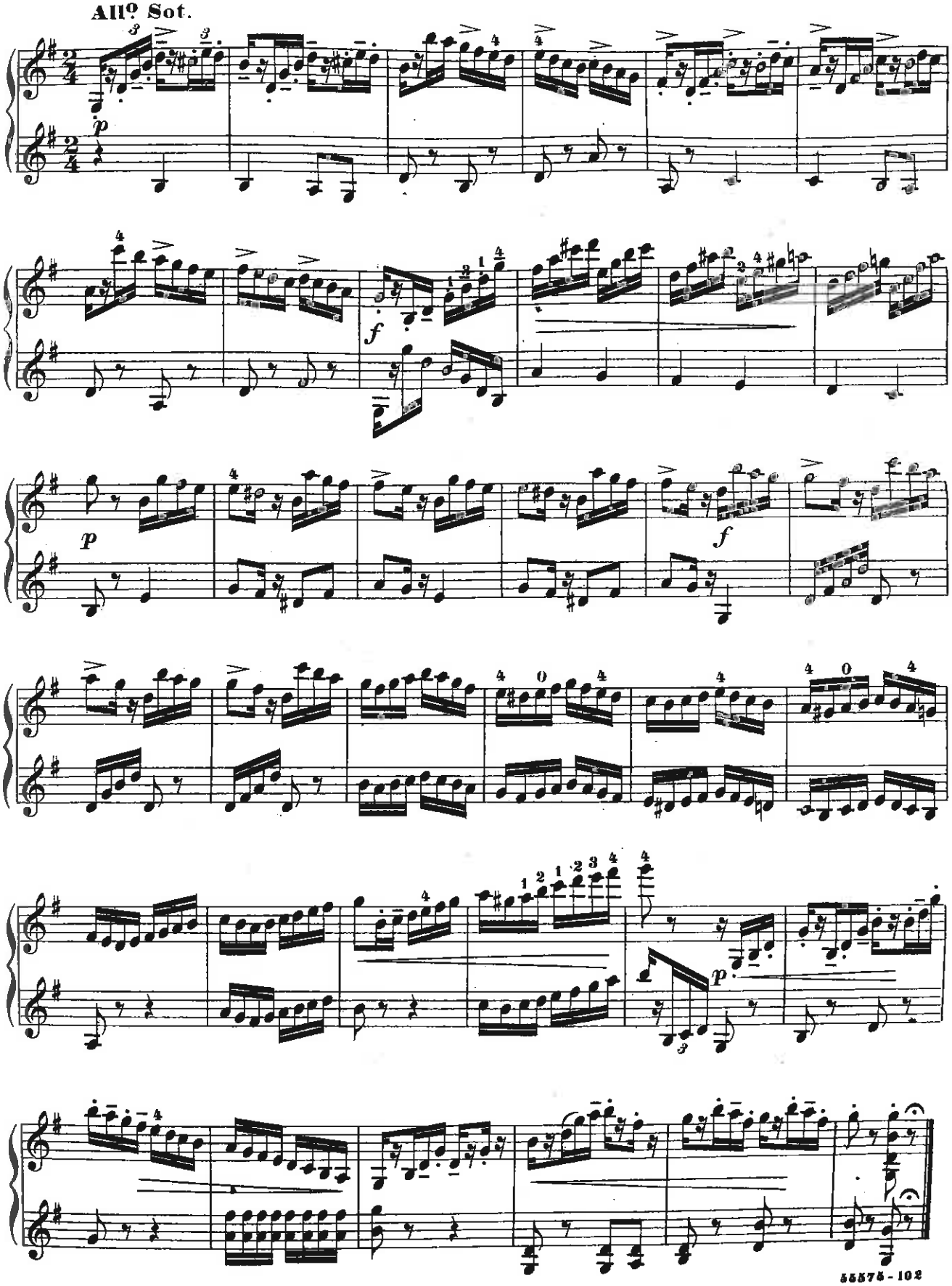

f

Adagio.

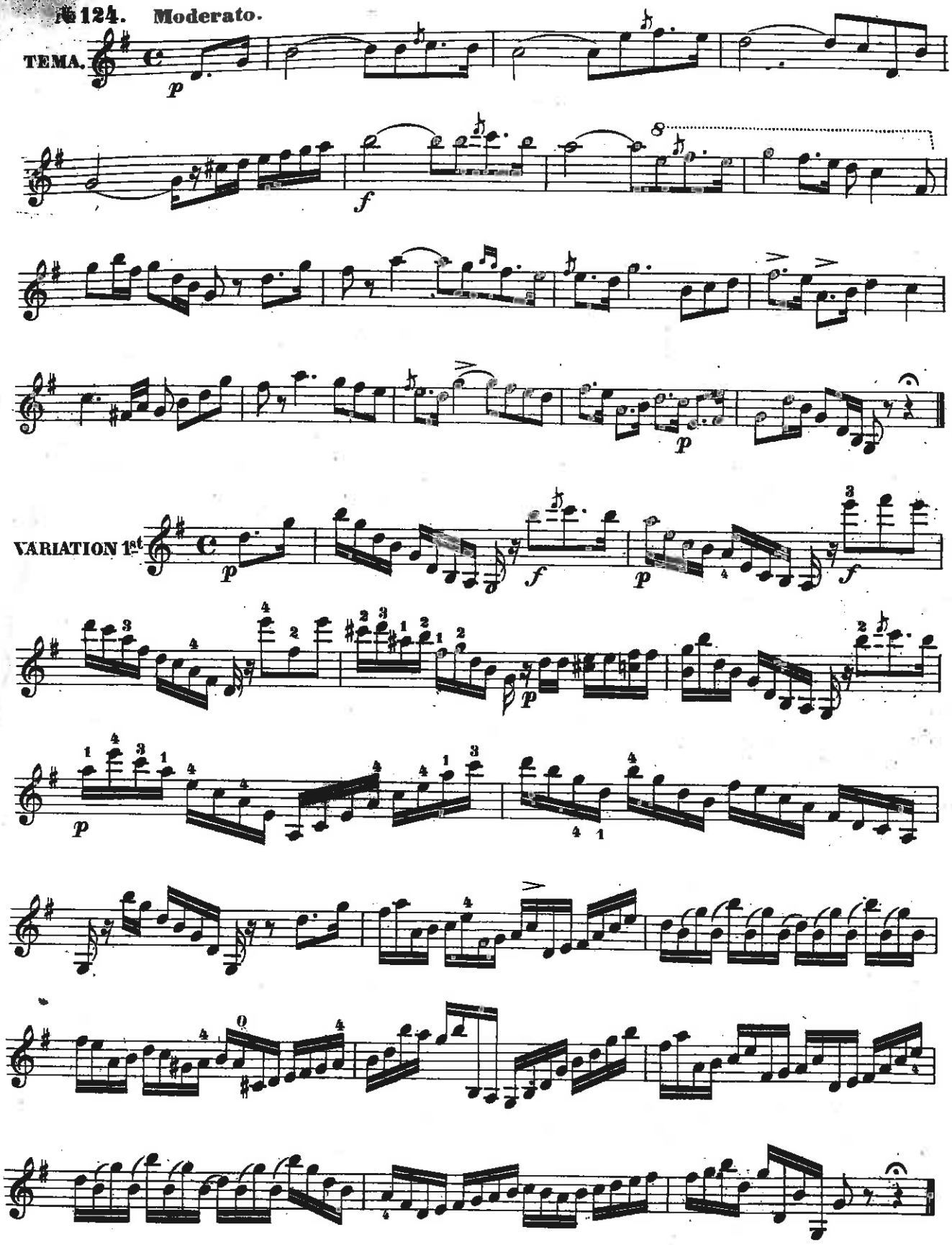
№ 123.

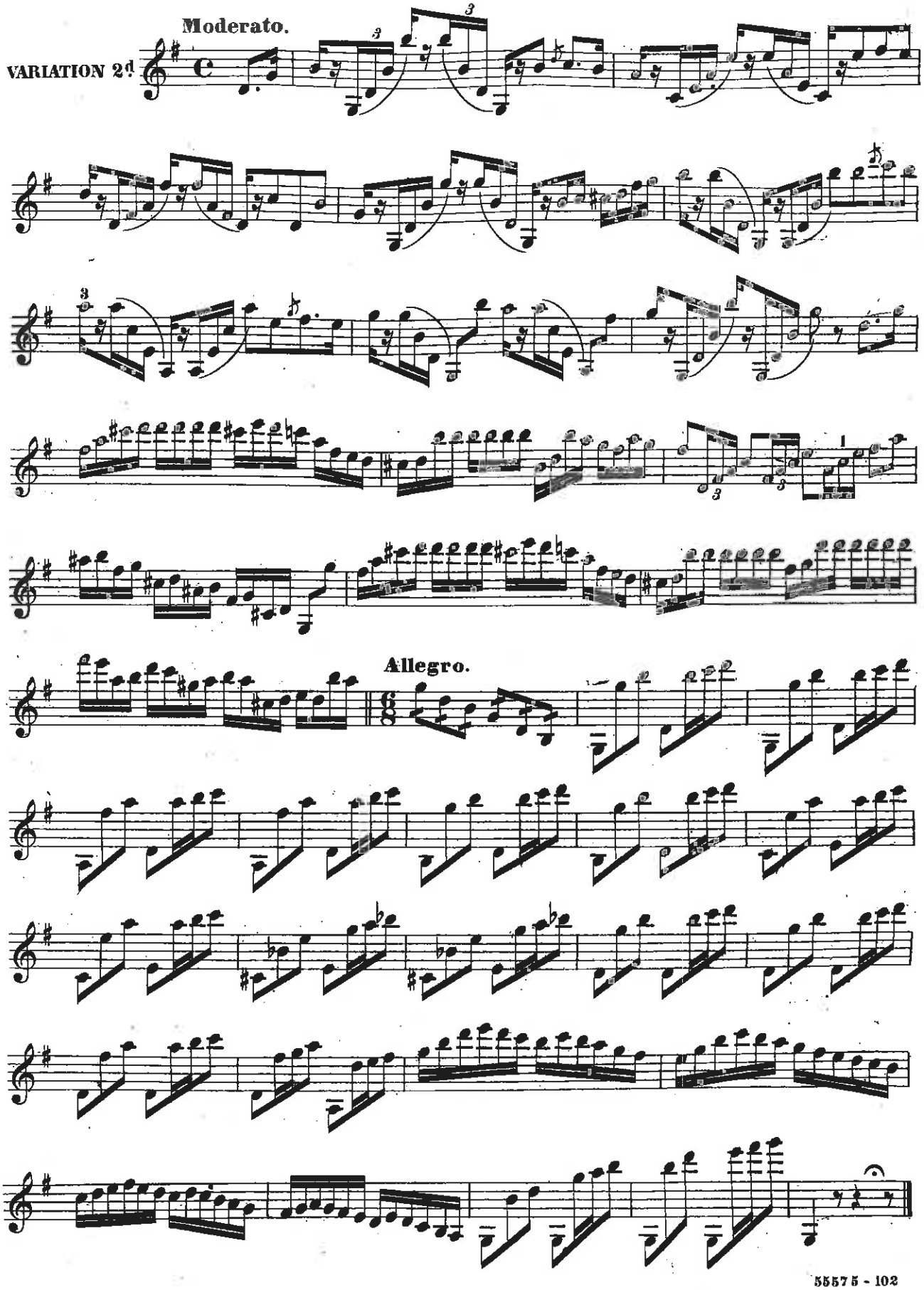


All° Sot.

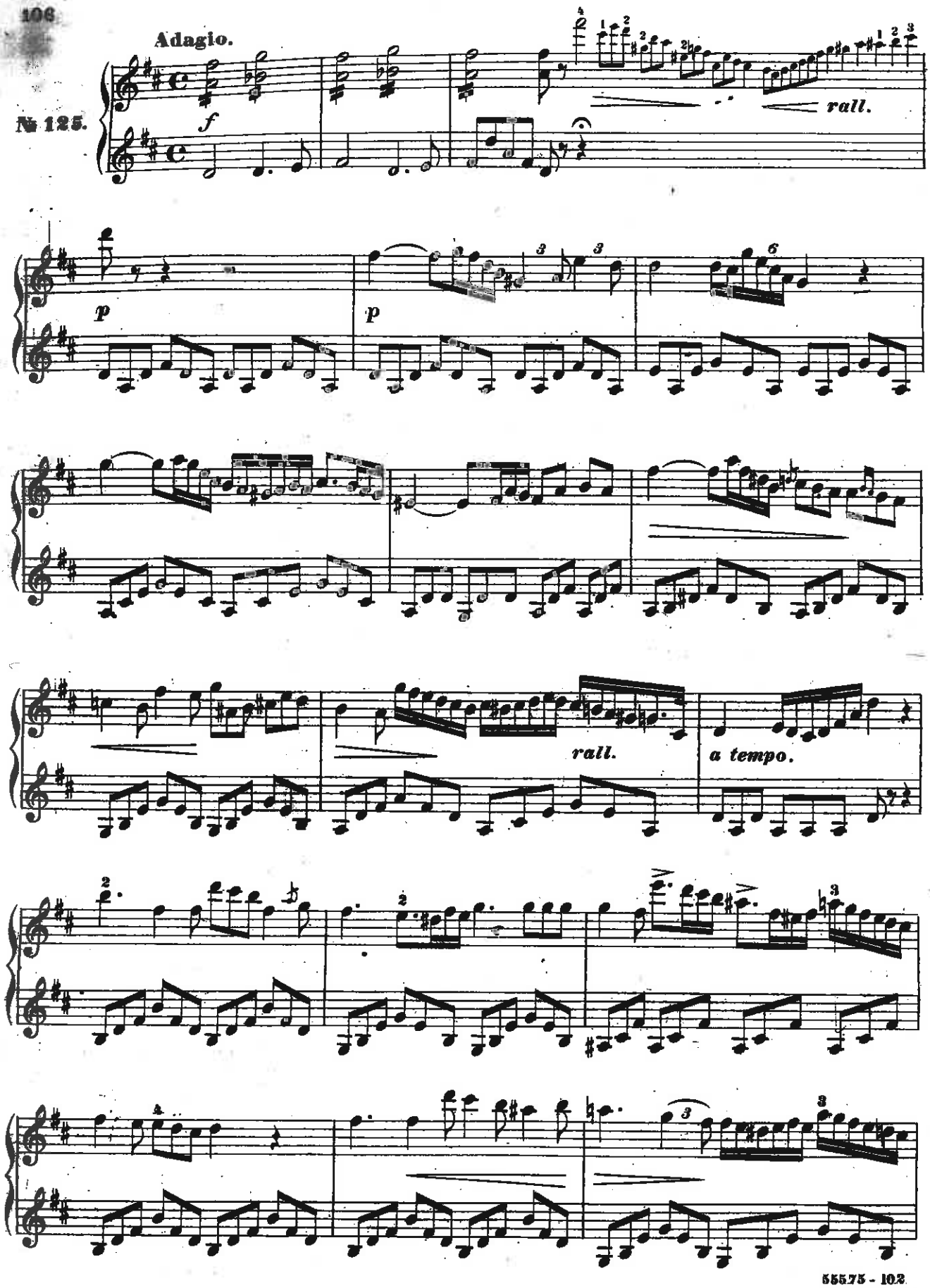


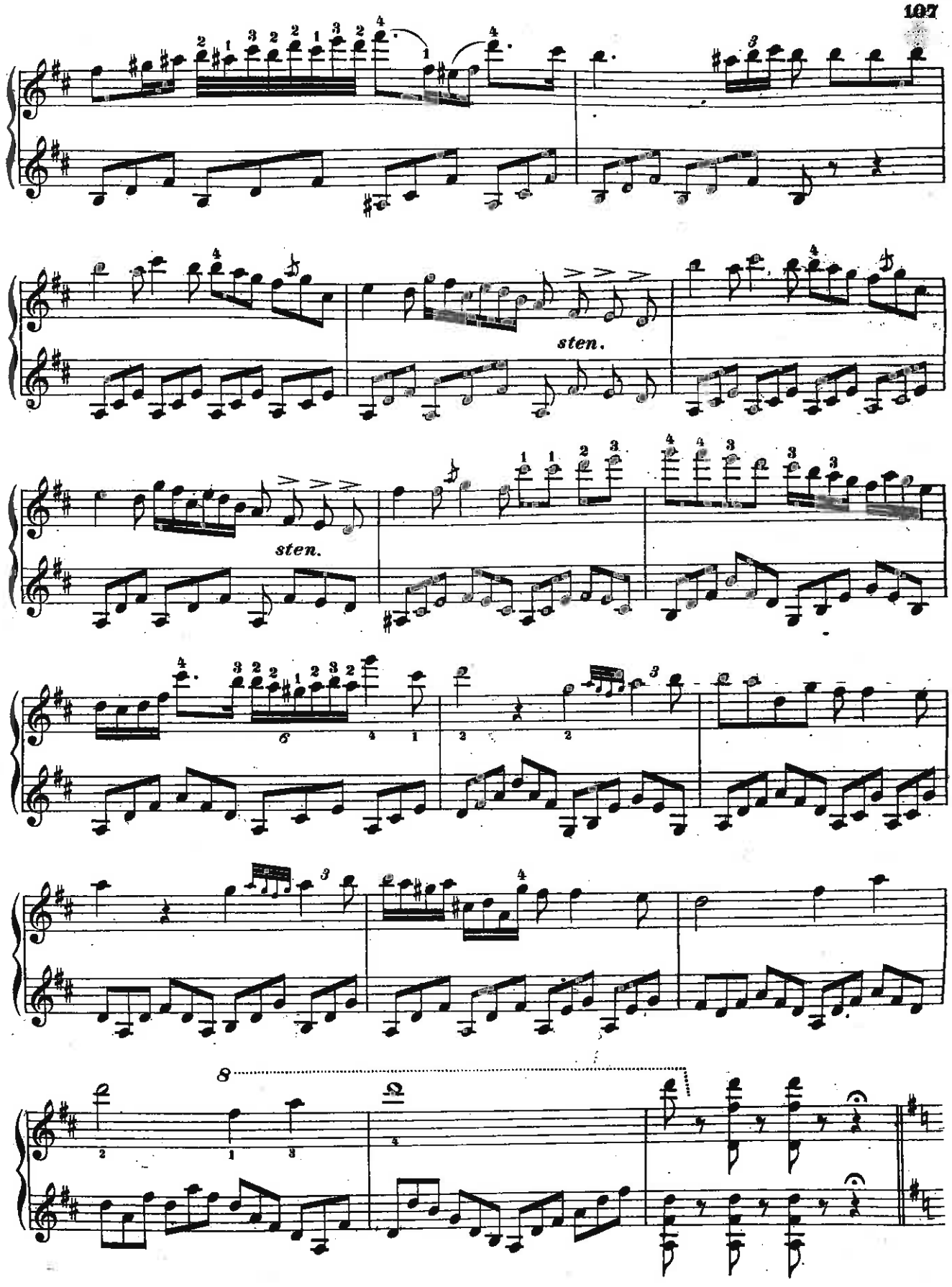
№ 124. **Moderato.**




Moderato.
VARIATION 2d
Allegro.

№ 125.

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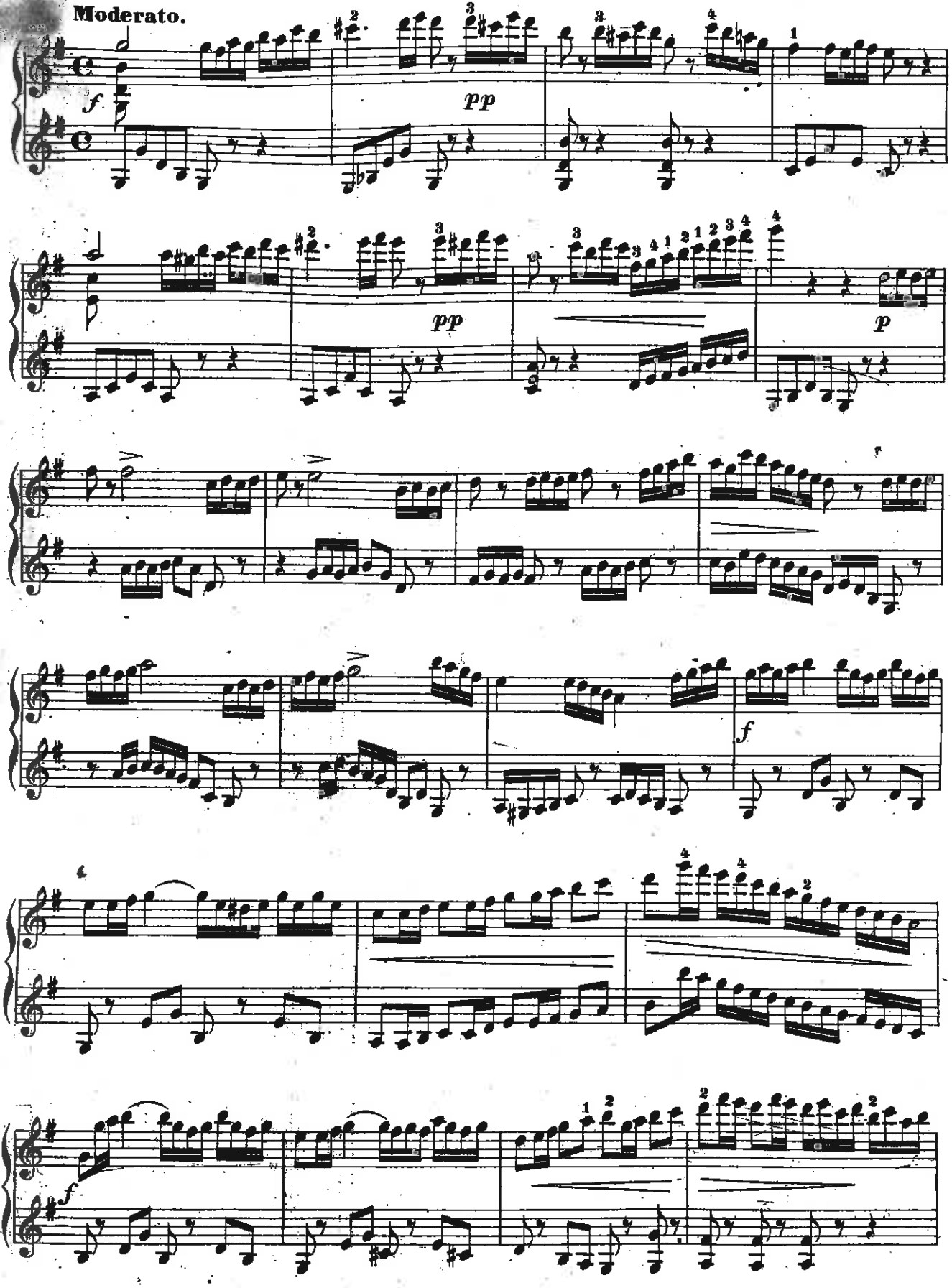
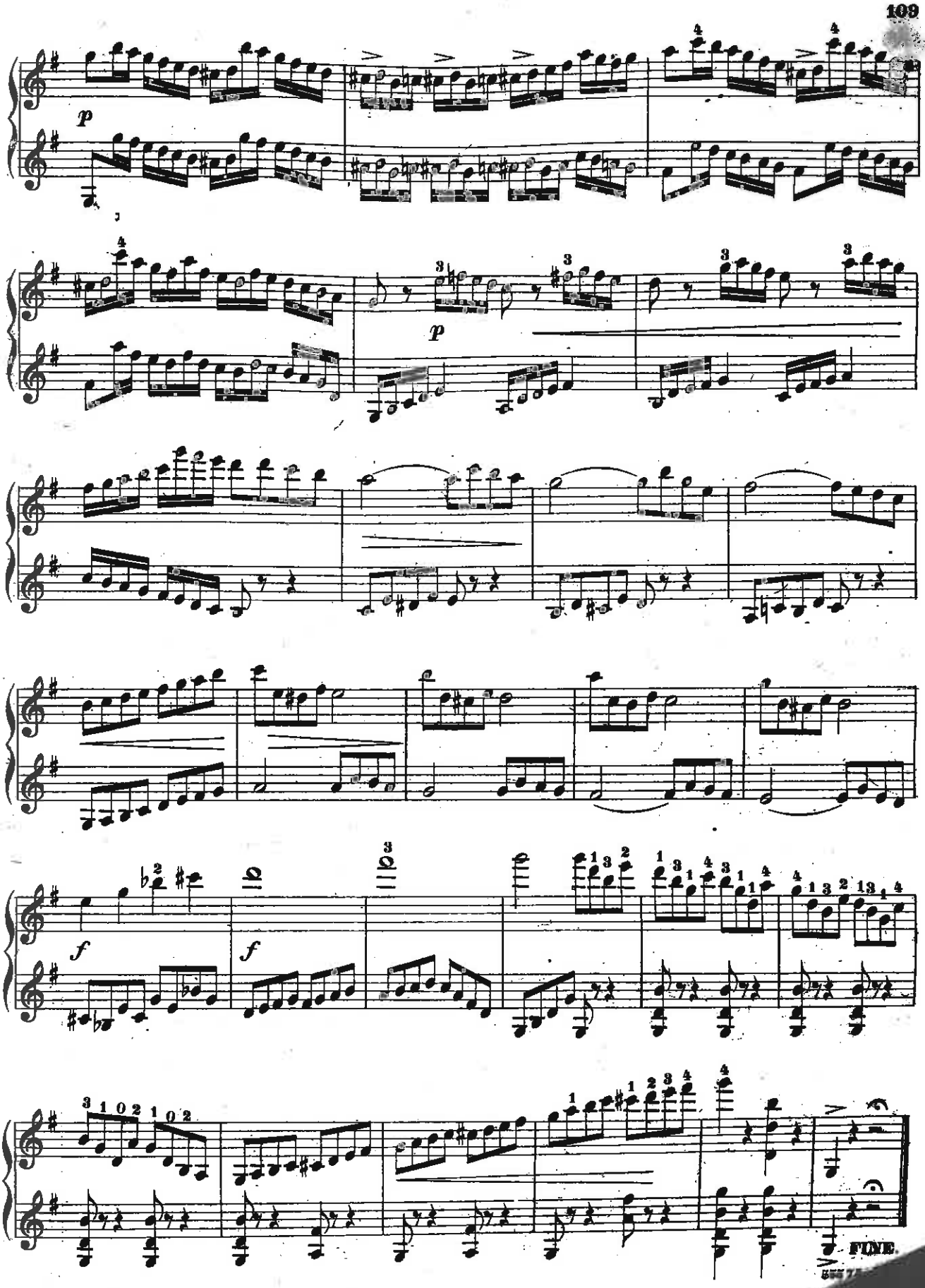
8


Moderato.
f
pp
pp
p
f
f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p
f
f
FINE.