Complete Method

for the

· MANDOLIN ·

By

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Woolson Morse Del

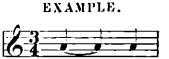
When these signs are placed at the beginning of a piece, immediately after the clef, thus: they are called the Signature, and designate what key the piece is in. When so placed, they affect all notes throughout the piece bearing the same name as the lines or spaces on which they are placed.

A Natural (♮) placed before a note cancels the effect of a ♯ or ♭ on all the following notes of the same name or degree in that bar, and restores the note to its original tone.

Beside being used for the signature of a piece, Sharps and Flats are introduced in musical compositions, and are then called Accidentals. An Accidental ♯, ♭ or ♮ placed before a note, affects all the following notes of the same name in that bar only.

The Tie is a curved line placed over or under two notes of the same degree on the staff, and indicates that the first note only is played and the sound prolonged the value of the two notes.

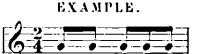
EXAMPLE.



THE TRIPLET.

When the figure 3 and a slur are placed over or under a group of three notes, the group is termed a Triplet, and the three are played in the time of two notes of the same value.

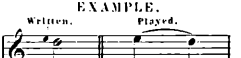
EXAMPLE.



This sign 𝄐 which is termed a Pause or Hold, when placed over a note or rest, indicates that the player can hold the note or rest beyond its regular time.

The Grace note is a small note placed before a large one, and generally borrows half the value of the principal note, which consequently must be played shorter.

EXAMPLE.



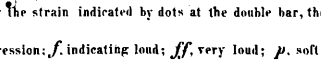
When the grace note has a line drawn through it thus it is played very quickly, and takes very little time from the note before it.

Double bars are used to divide a piece of music into two, three, or more parts, called strains, and are always placed at the end of a piece of music or strain. When dots are placed on one side of the double bar, thus: the part on the same side as the dots is to be repeated.

The letters *D. C.* placed at the end of a piece or a double bar, signifies to go back to the beginning and play to the double bar with a pause 𝄐 over it or the word **Fine**, meaning the end.

When the sign 𝄋 or the letters *D. S.* are met with, it signifies to go back to where a similar sign is placed and play to the end indicated by the pause or word **Fine**, at the double bar.

When the figures 1 and 2 are placed at a double bar, thus:



they signify that in repeating the strain indicated by dots at the double bar, the part 1 is omitted and that marked 2 is played.

There are marks of expression: *f*, indicating loud; *ff*, very loud; *p*, soft; *pp*, very soft.

MANNER OF HOLDING THE GUITAR.

To hold the Guitar in proper position, choose a seat of ordinary height, with the left foot slightly elevated and the right leg thrown outward. Let the instrument rest in the lap, pressed lightly against the body, and supported by the right arm between the elbow and the wrist.

RUDIMENTS OF MUSIC.

VALUE OF NOTES.

Musical sounds are expressed by characters called Notes; and, as these sounds may be long or short, their duration is indicated by a particular form of note.

The longest sound is designated by this character, 𝅝, which is called a Whole Note, the duration or time of which, is determined by counting four.

A sound continued but half as long, that is, while counting two; is expressed by a Half Note, the stem of which may be turned either upward or downward, thus: 𝅗𝅥

A Quarter Note, or one count or beat, is made thus: ♩ with the stem either way.

All notes of shorter duration are expressed by bars attached to the stems, thus: Eighth Note ♪ Sixteenth Note 𝅘𝅥𝅯 Thirty-second Note 𝅘𝅥𝅰.

When several notes of the same character follow in succession, the bars are usually connected in this manner; Eighth Notes, thus: ♫ ♫ Sixteenth Notes, thus: 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 ♬ &c.

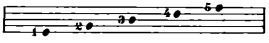
We often find eighth and sixteenth notes connected in different combinations as follows: ♪𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯

The first seven letters of the alphabet are used to represent the different tones; viz., A, B, C, D, E, F, G.

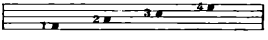
The first thing necessary for notation is the Staff, consisting of five lines and four spaces.

THE STAFF.

Lines.



Spaces.



When five lines are not sufficient to represent all the sounds, lines, called ledger lines, are added, thus:

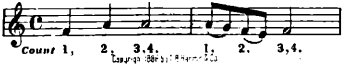
Notes are distinguished by their position on the staff.

A sign called a Clef is used to establish their names.

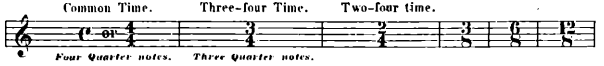
There are two kinds of Clefs in Music, the Treble or G clef, 𝄞 and the Bass or F clef. 𝄢 The Treble clef only is used for Guitar Music.

TIME.

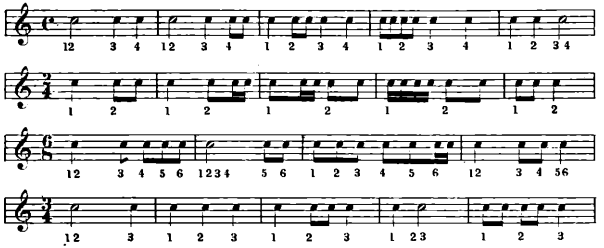
By Common Time, which is expressed by this character C or by the figures 4/4 we understand that each measure contains music to the value of four beats, or one whole note; which is made up in time by any combination of notes or rests, thus:



The various figures used to indicate time are these. The upper figure indicates the number of notes to a measure, and the under one the kind of notes.

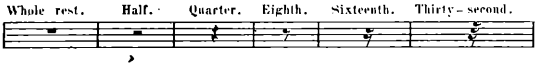


EXAMPLE.

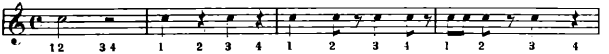


RESTS.

A Rest is a character indicating a temporary suspension of sound or pause while playing. There is a rest to correspond with every note, and which has the same value in time as the note.

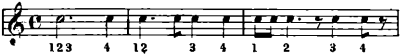


EXAMPLE.



A Dot placed after a note or rest, increases the value or length of the note or rest one half of its original value. For example: when playing a half note, you count two; but, should a dot be added, the note is held while three is counted, thus:

EXAMPLE.



SHARPS, FLATS AND NATURALS.

In order to alter the tone or pitch of a note and to bring in use the half tone which exists between two whole tones, characters called Sharps and Flats are used. A Sharp (♯) placed before a note raises it a half tone. A Flat (♭) placed before a note lowers it a half tone.

MANNER OF HOLDING THE MANDOLIN.

Hold the instrument in your lap, pressing it lightly against the body; the left hand supporting the neck (near the 1st fret) between the thumb and first finger, in such a manner that the fingers will fall in an easy position on the strings.

RIGHT HAND AND ARM.

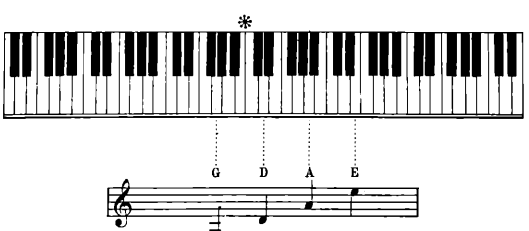
Rest the right forearm on the edge of the instrument just below the bridge, allowing the hand and wrist full play: [See diagram page 6.]

The Mandolin is played with a "Pick," generally made of tortoise-shell, which should be held between the thumb and first finger.

HOW TO TUNE THE MANDOLIN.

The Mandolin is similar to, and tuned to the same notes as the Violin. It differs, however, from the Violin, in having four double metallic strings; each two strings being tuned in unison. Thus you have two Es, two As, two Ds, and two Gs, each two strings being stopped and played as one. If the pupil has a Piano or Parlor Organ, each pair of strings may be tuned so the tone will correspond with the notes as marked below.

THE CENTRE OF A PIANO OR ORGAN.

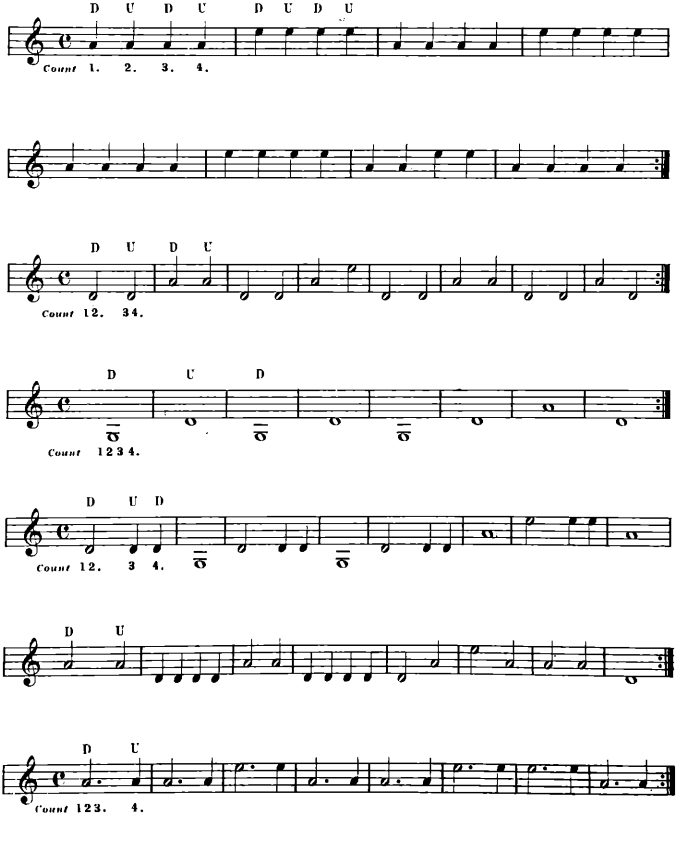


If there is no Piano or Organ at hand, we would advise the purchase of a Violin tuning pitch-pipe, as the Mandolin is tuned to the same tones as the Violin.

FIVE EXERCISES ON THE OPEN STRINGS.

The letter D indicates a down stroke of the Pick.

" " U " an up " " " "



FINGER-BOARD OR NECK OF THE MANDOLIN.

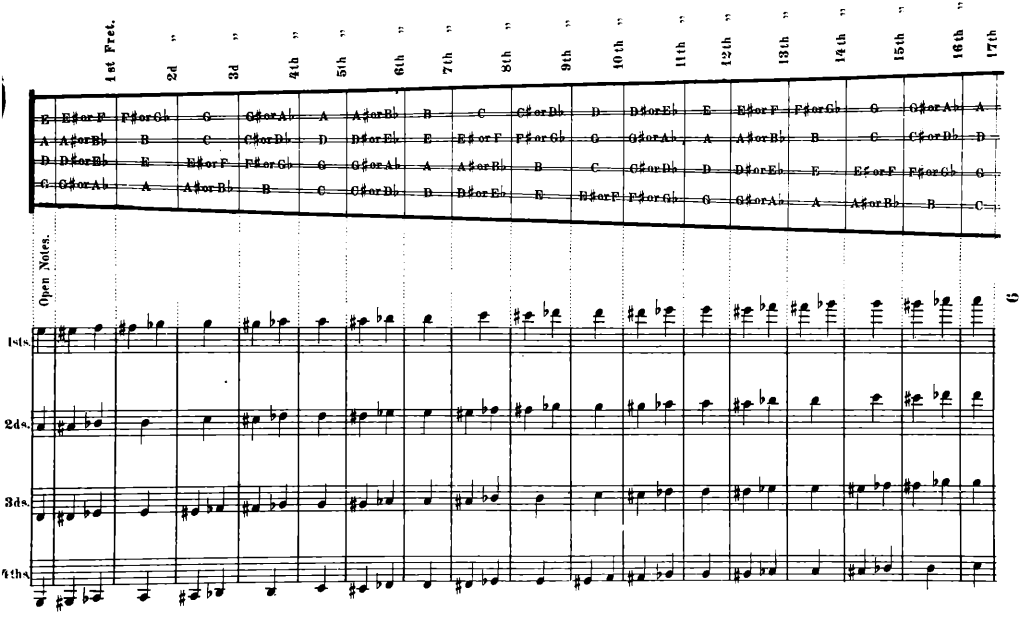
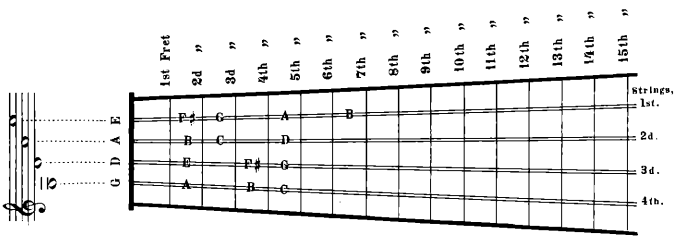
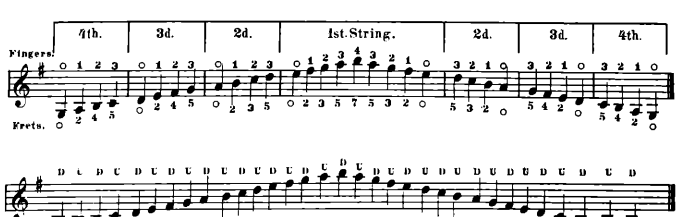


DIAGRAM OF 1st POSITION.

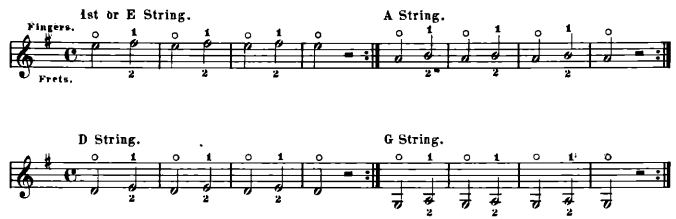


The above diagram of the Neck or Finger-Board, will show the beginner how to get the scale of G, (one sharp) in the 1st position on the Mandolin. Start from G 4th String, an open note marked (O) which means, that no fingers of the left hand are used on the strings; then proceed to A, B, and C on the same string, using the 1st, 2d, and 3d finger as marked. Proceed the same with each string, until you finish the scale.

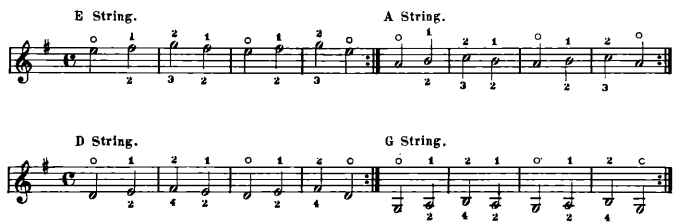
SCALE OF G IN THE 1st POSITION.



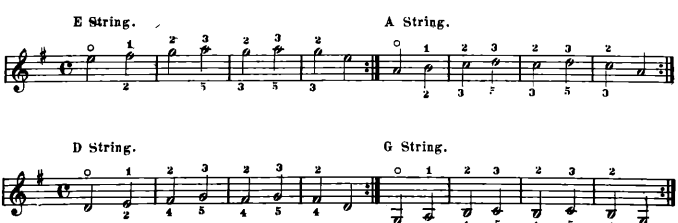
FOUR EXERCISES EMPLOYING THE 1st FINGER.



FOUR EXERCISES EMPLOYING THE 1st AND 2d FINGERS.

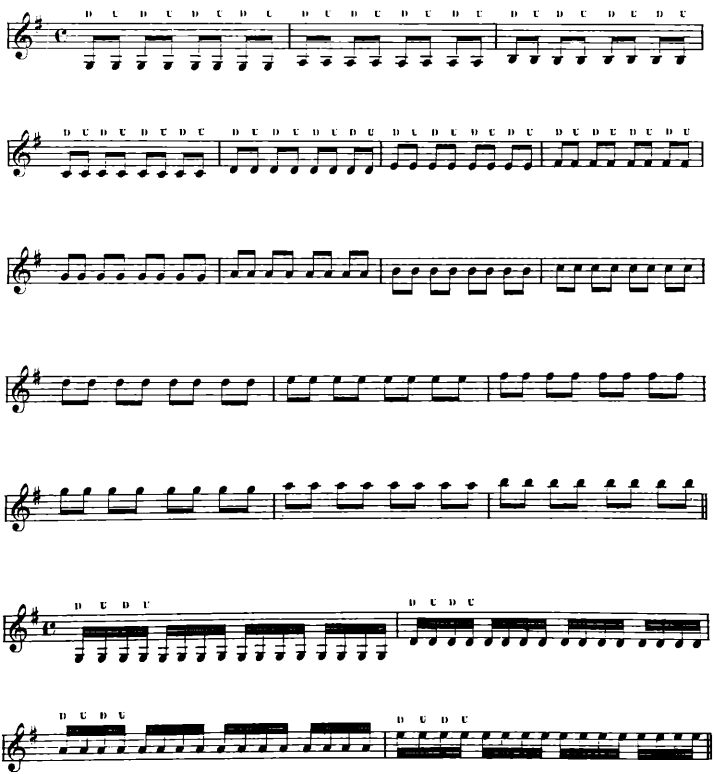


FOUR EXERCISES EMPLOYING THE 1st, 2d AND 3d FINGERS.

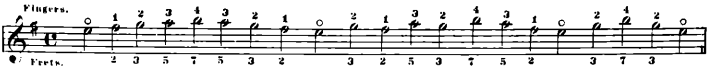


EXERCISES OF THE SUSTAINED NOTE OR TREMOLO.

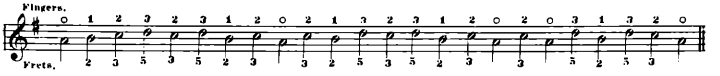
The Tremolo is the only means by which a note can be sustained on the Mandolin. It is made by striking the strings rapidly up and down with the Pick.



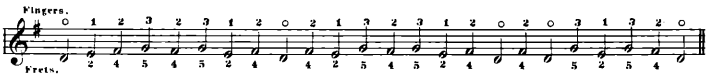
EXERCISE ON THE 1st or E STRING.



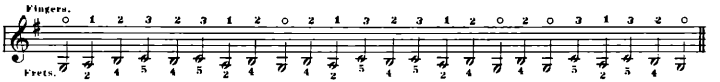
EXERCISE ON THE 2d or A STRING.



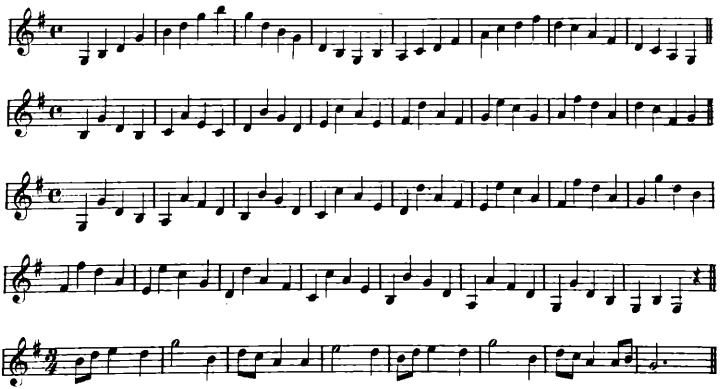
EXERCISE ON THE 3d or D STRING.



EXERCISE ON THE 4th or G STRING.



EXERCISES EMPLOYING ALL THE STRINGS.



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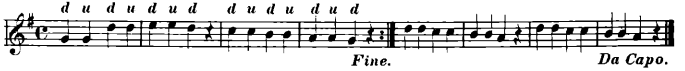

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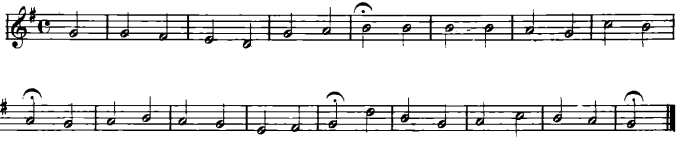

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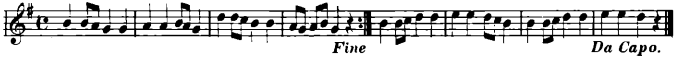

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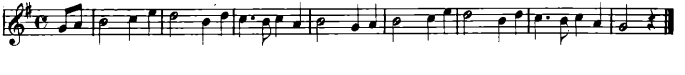

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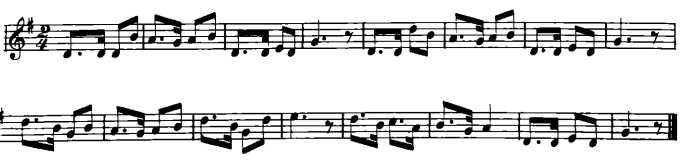

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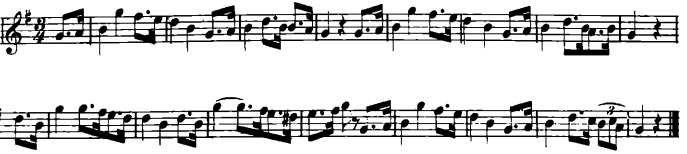
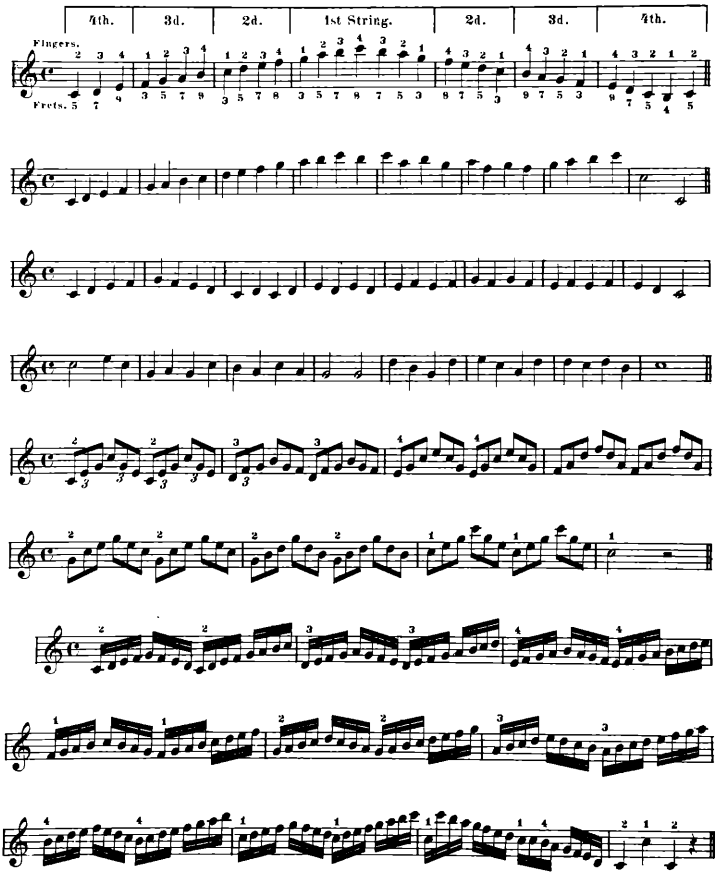
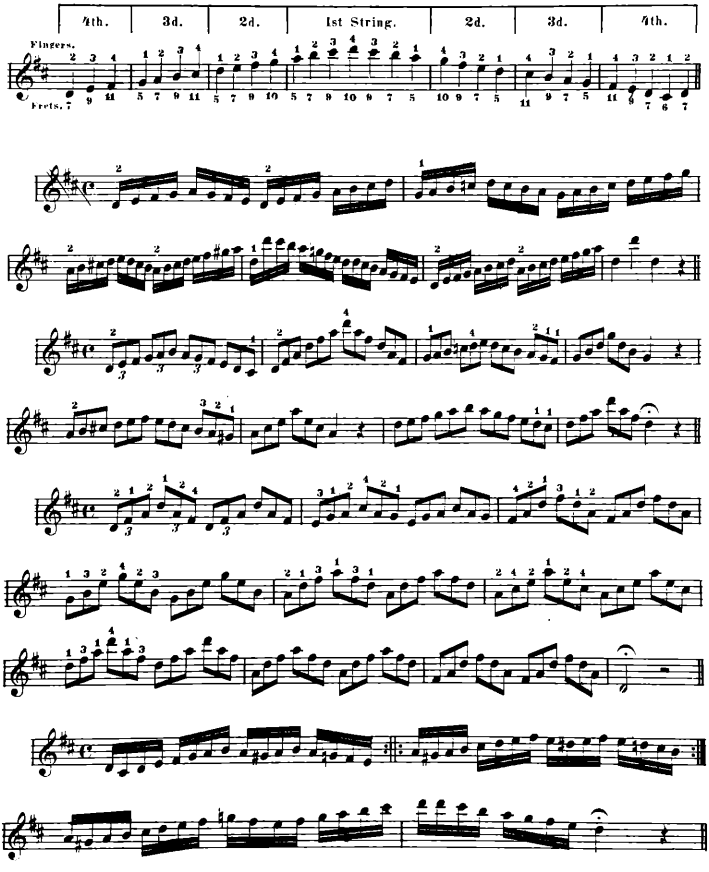


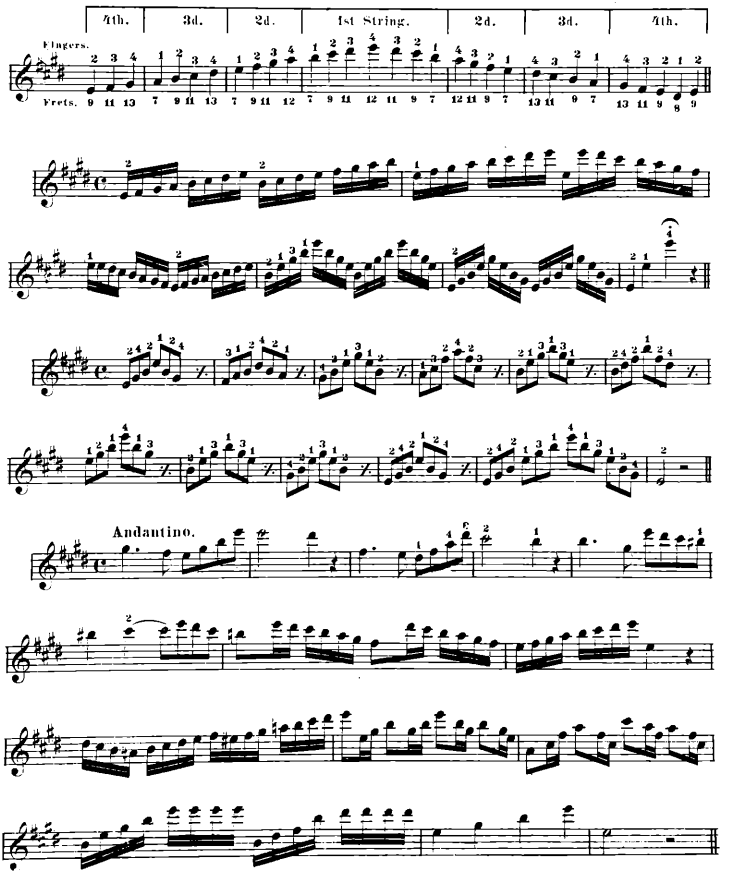
SCALE OF C IN THE 2d POSITION.



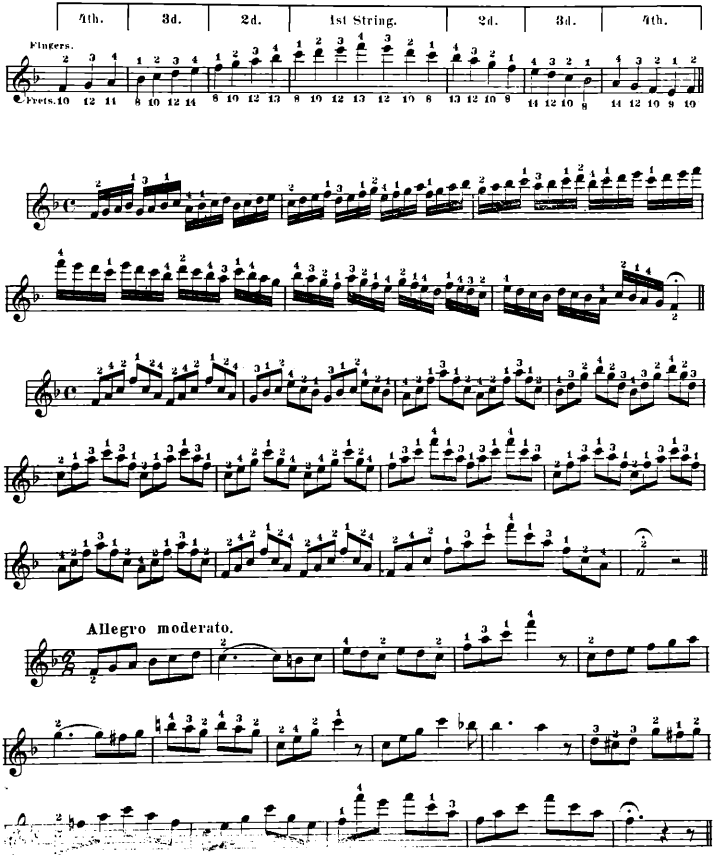
SCALE OF D IN THE 3d POSITION.



SCALE OF E IN THE 4th POSITION.



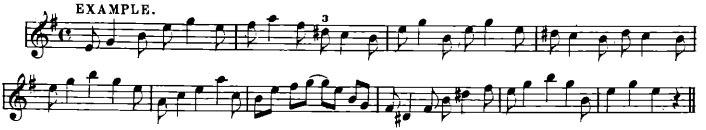
SCALE OF F IN THE 5th POSITION.



SYNCOPATION.

To execute syncopated notes, the first must be struck only once and the second played tremolo.

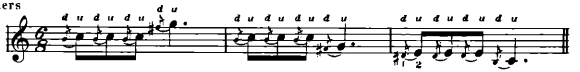
EXAMPLE.



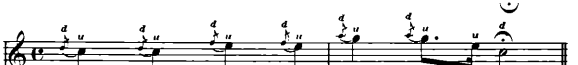
MUSICAL EMBELLISHMENTS.

N.B. Observe the letters

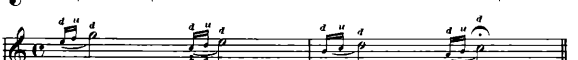
Appoggiatura. From below.



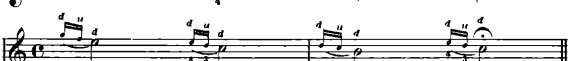
Appoggiatura. From above.



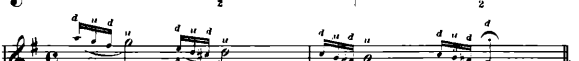
Appoggiatura. Double from below.



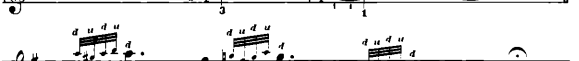
Appoggiatura. Double from above.



Group from above.



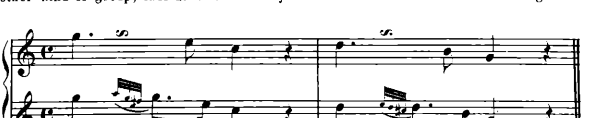
With 4 notes.



There is another kind of group, indicated in two ways: with the head above ∞ and begins from above:

Written.

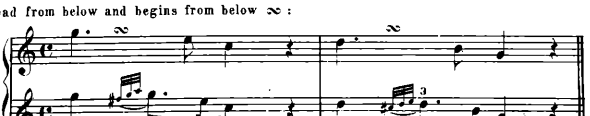
Played.



With the head from below and begins from below ∞:

Written.

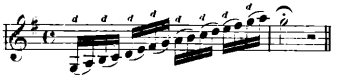
Played.



OF THE LIGATURE.

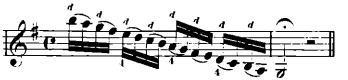
On the Mandolin the notes may be slurred by twos. Ascending, the right hand strikes the first note, and the finger of the left hand falls rapidly on the second.

Example.



Descending the first note is touched with the right hand and the finger of the left hand is drawn horizontally.

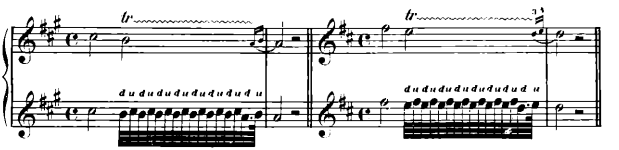
Example.



OF THE SHAKE.

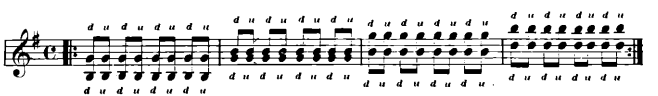
Written.

Played.

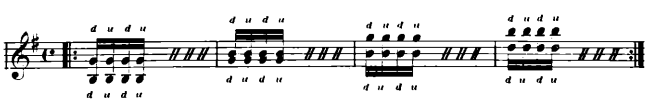


OF THE DOUBLE STRINGS.

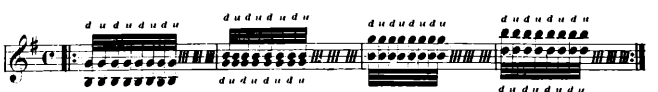
1st Exercise.



2d Exercise.

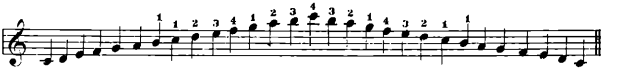


3d Exercise.

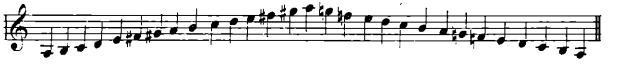


SCALES IN MAJOR AND MINOR KEYS.

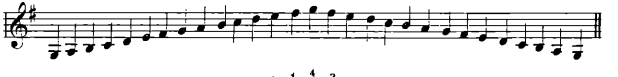
C Major.



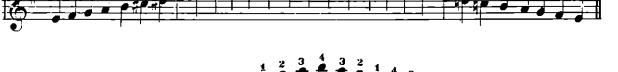
A Minor.



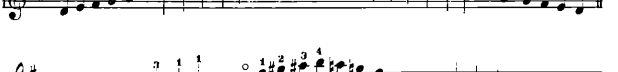
G Major.



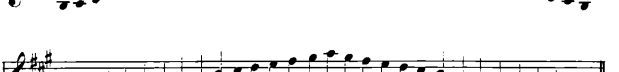
E Minor.



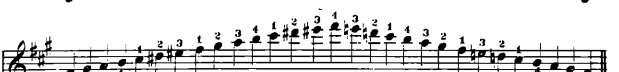
D Major.



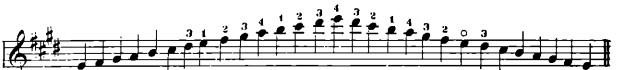
B Minor.



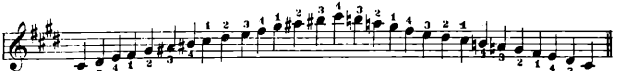
A Major.



F sharp Minor.

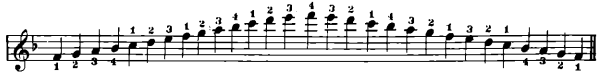


E Major.

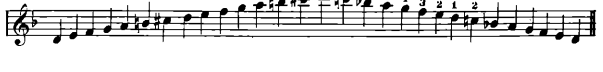


C sharp Minor.

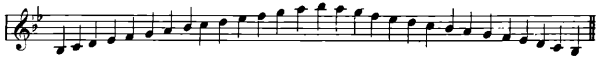
F major.



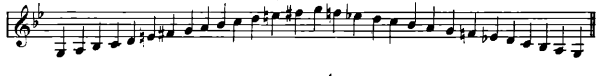
D minor.



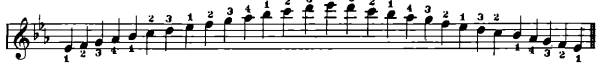
B flat major.



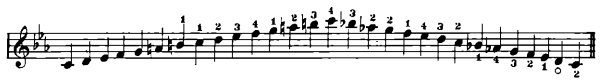
G minor.



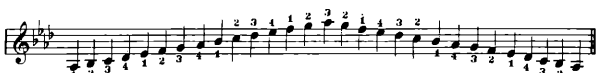
E flat major.



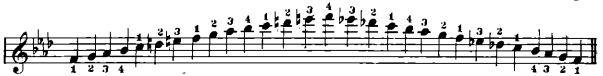
C minor.



A flat major.

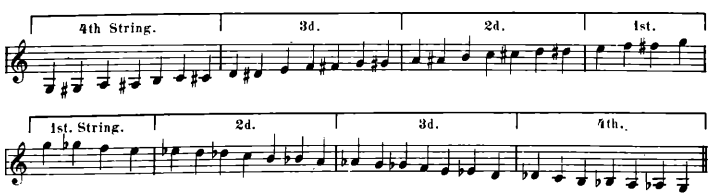


F minor.



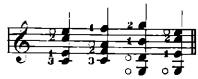
THE CHROMATIC SCALE.

The Chromatic Scale proceeds entirely by half-tones.

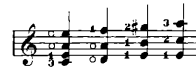


CHORDS IN MAJOR AND MINOR KEYS.

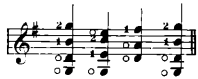
C major.



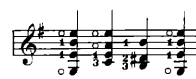
A minor.



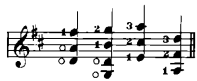
G major.



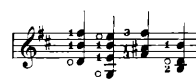
E minor.



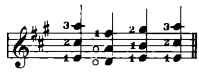
D major.



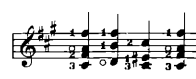
B minor.



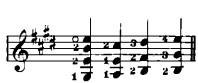
A major.



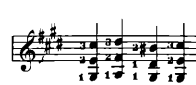
F sharp minor.



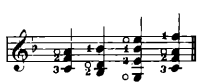
E major.



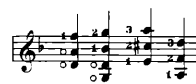
C sharp minor.



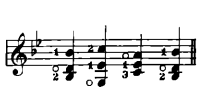
F major.



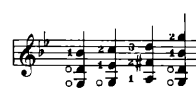
D minor.



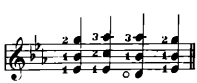
B flat major.



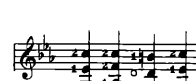
G minor.



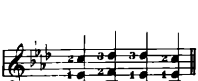
E flat major.



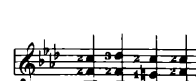
C minor.



A flat major.



F minor.

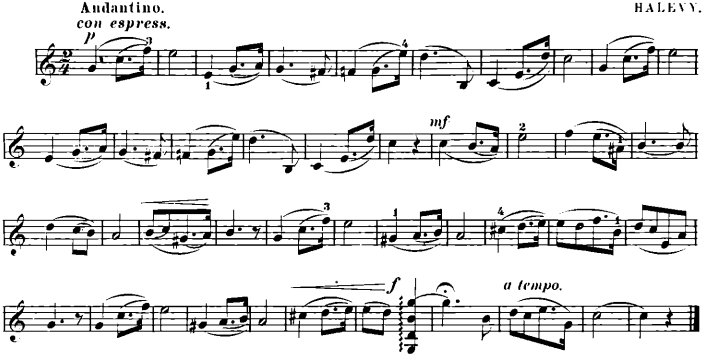


ROMANCE.

"L'ECLAIR."

Andantino.
con espress.

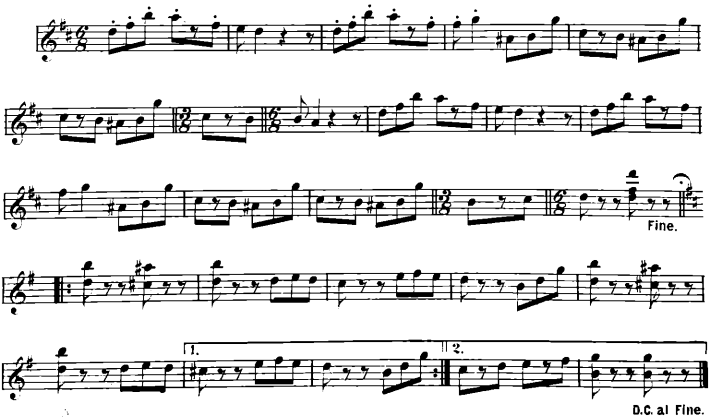
HALEVY.



MANDOLINA.

MEXICAN SERENADE.

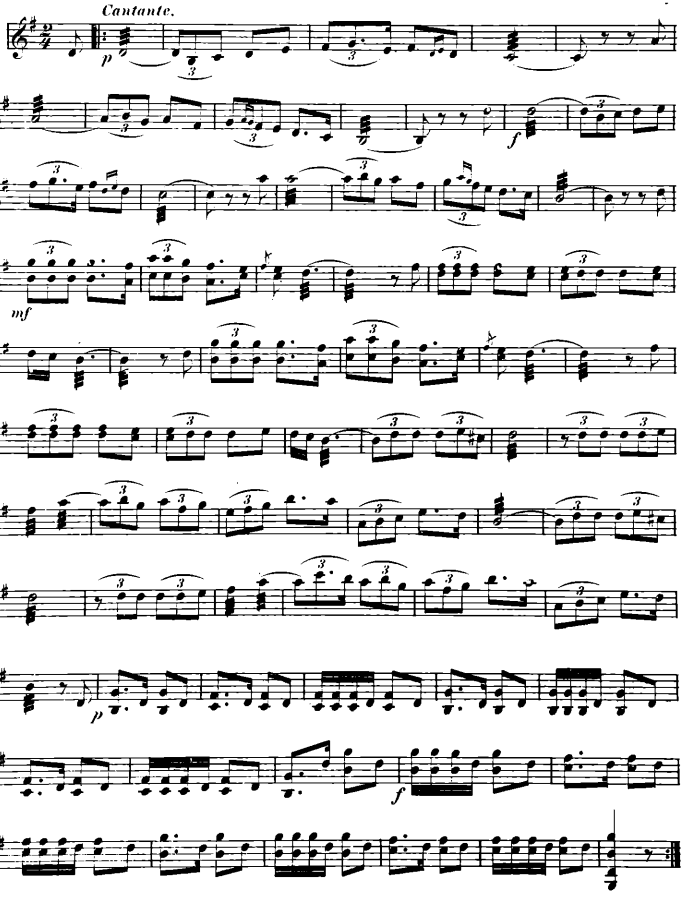
LANGEY.



LA PALOMA.

(SPANISH SERENADE.)

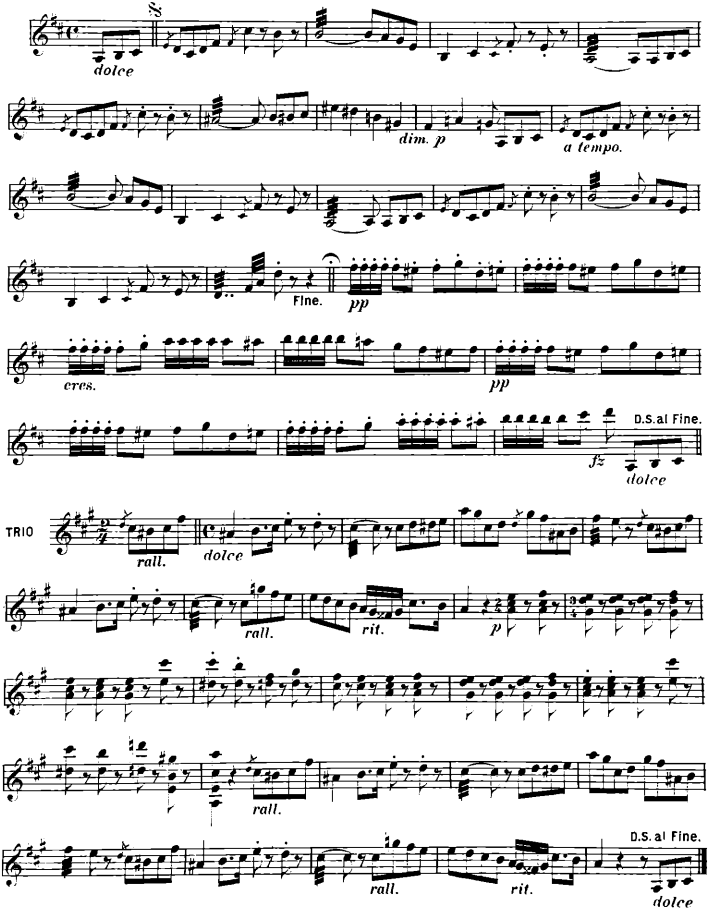
YRADIER.



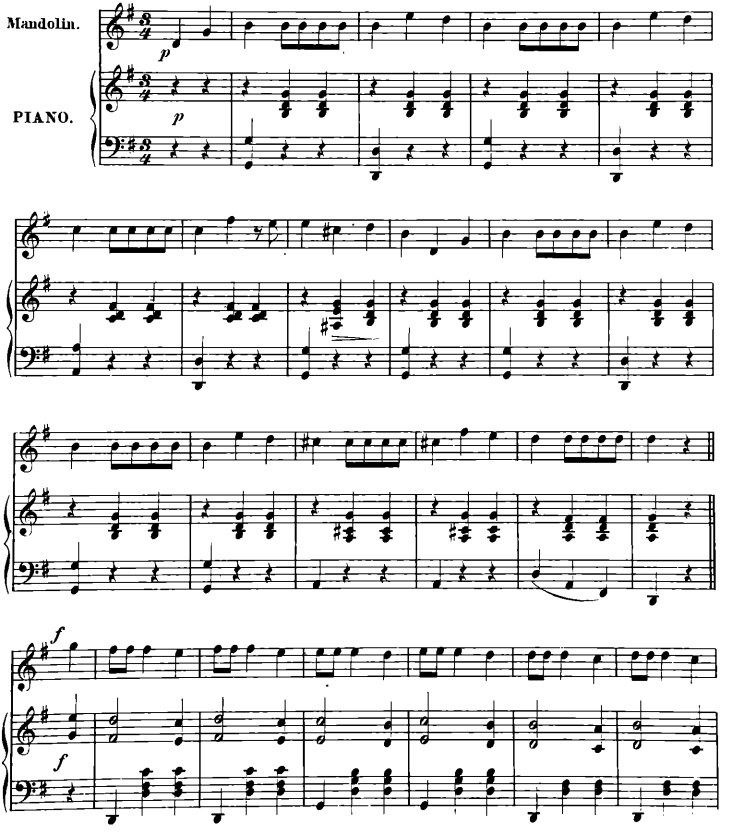
"STEPHANIE"

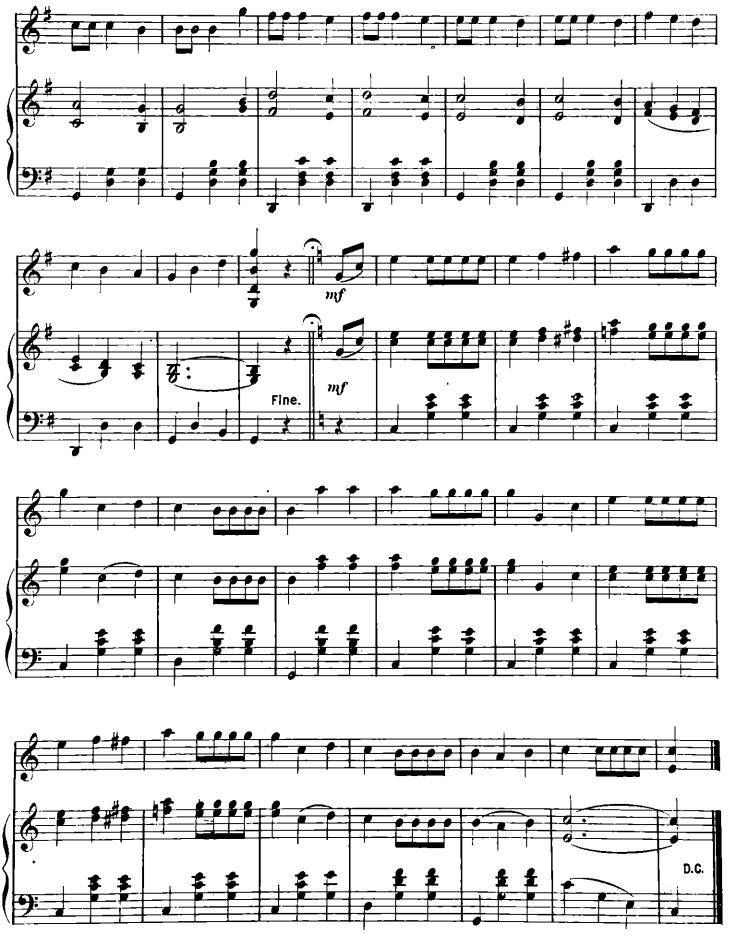
GAVOTTE.

CZIBULKA.



PAGANI WALTZ.

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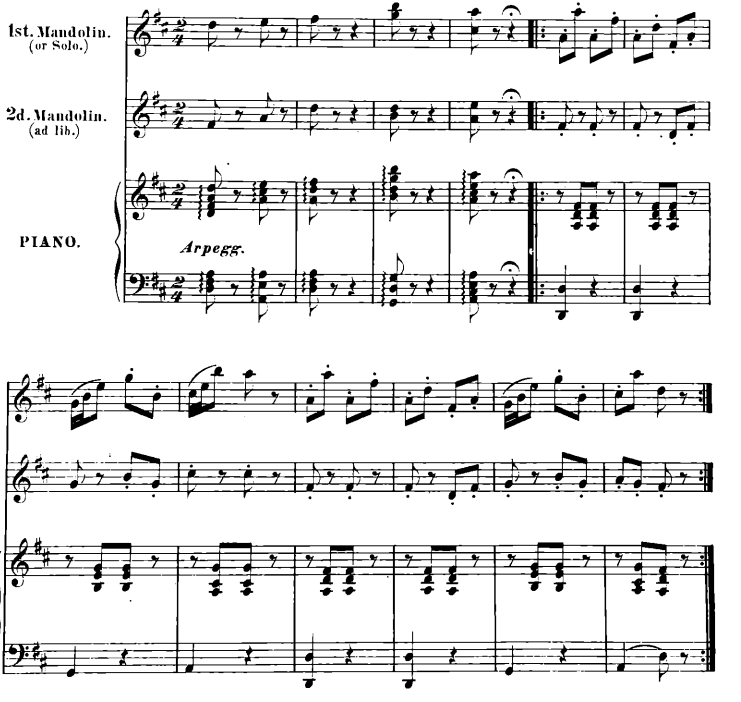
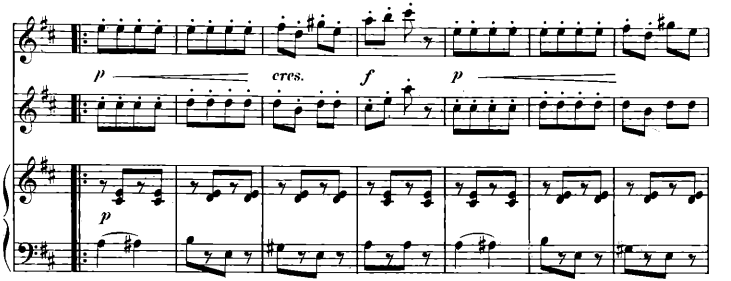
mf
D.C.

THE MANDOLINS.

SERENADE.

L. C. DESORMES.

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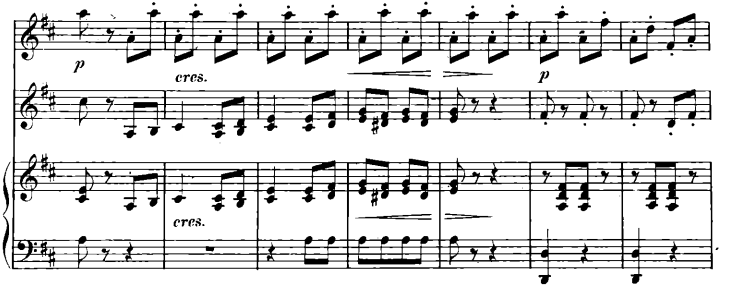
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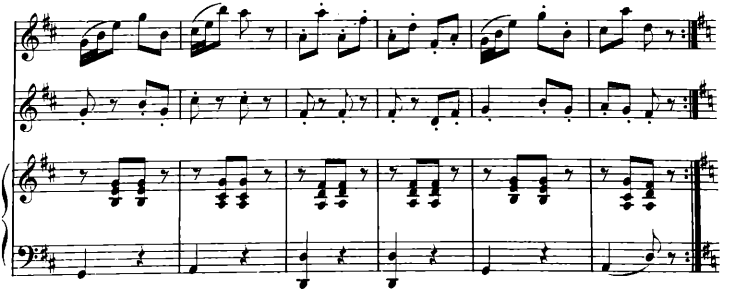

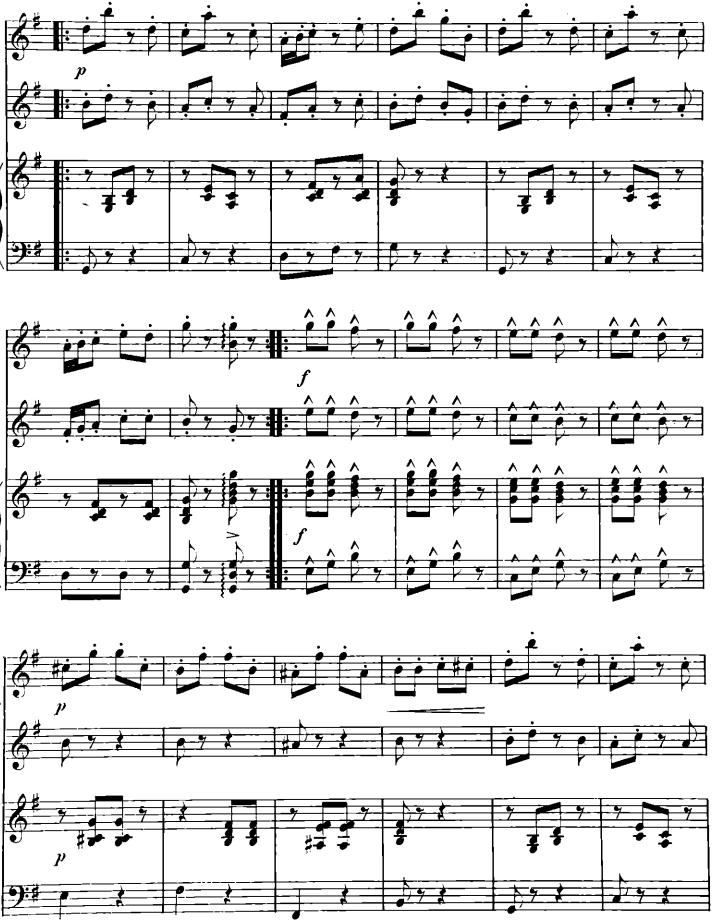
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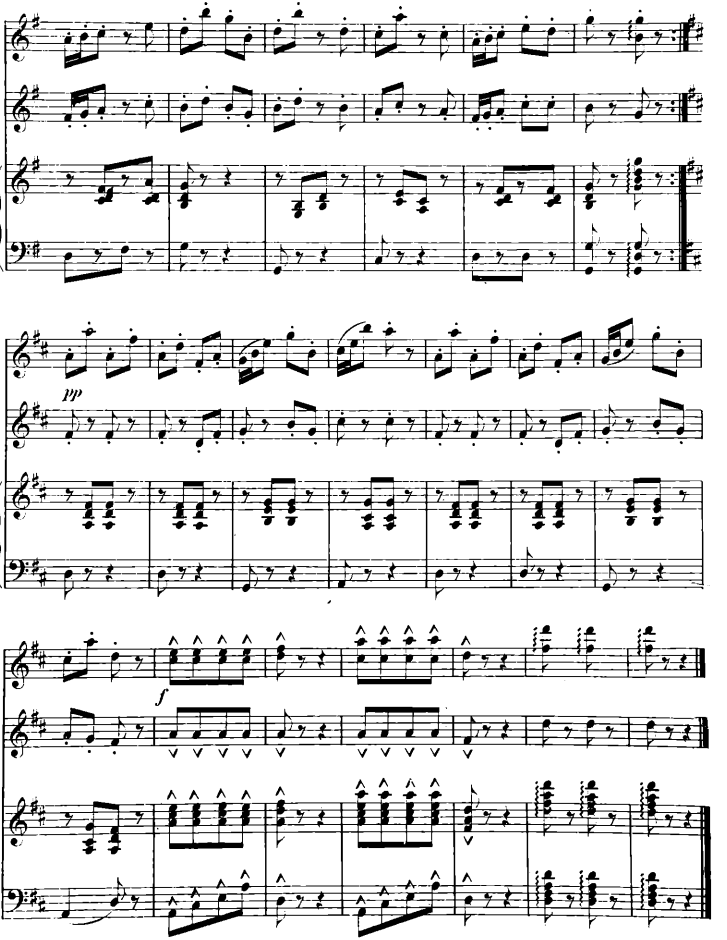
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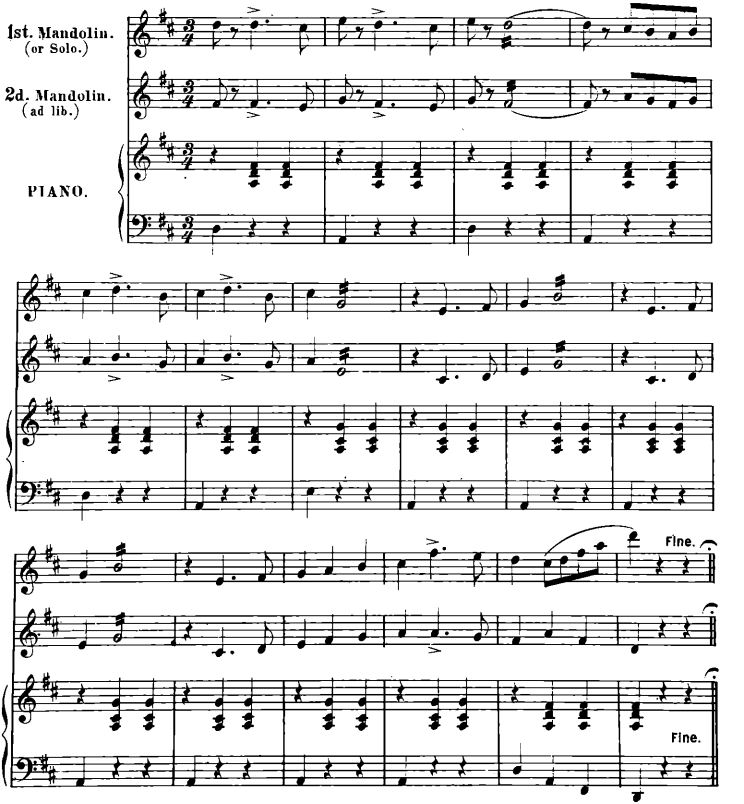
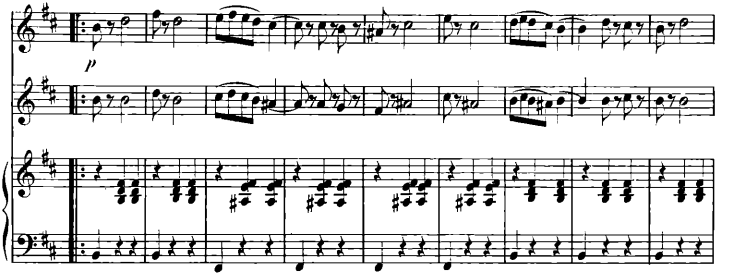
ESTUDIANTINA WALTZ.

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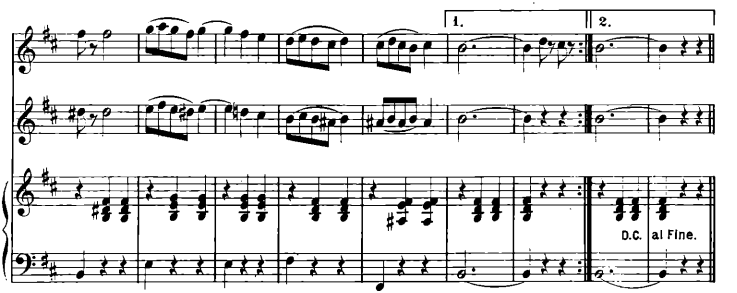
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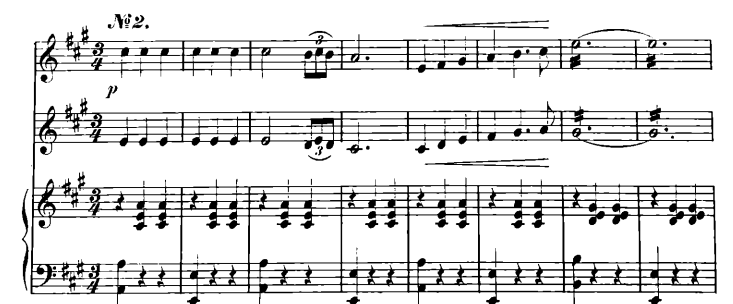
2.
D.C. al Fine.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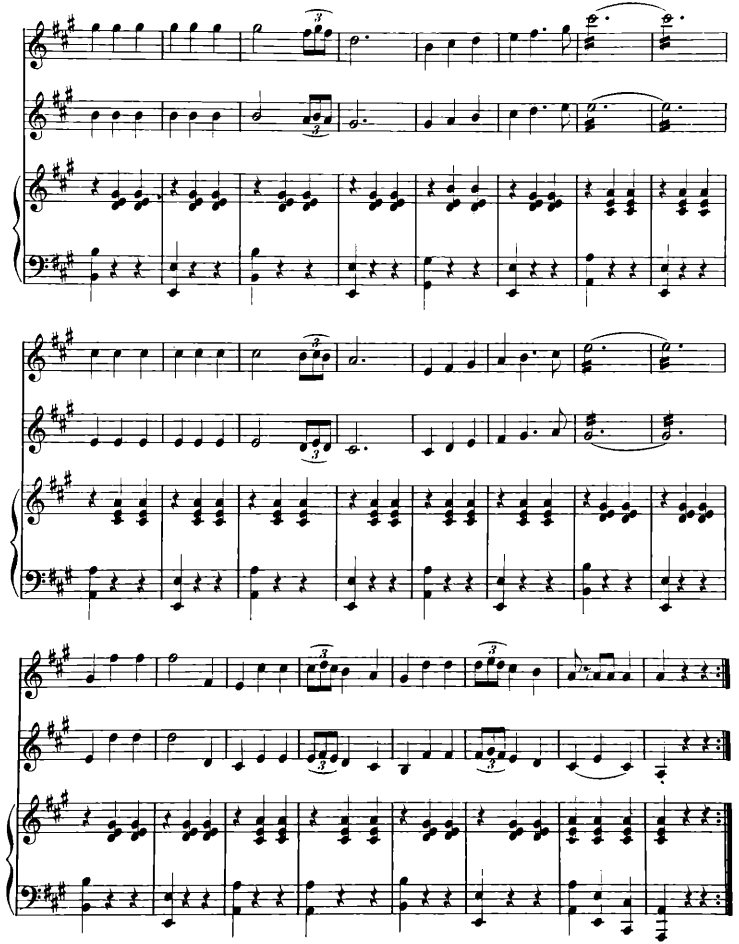
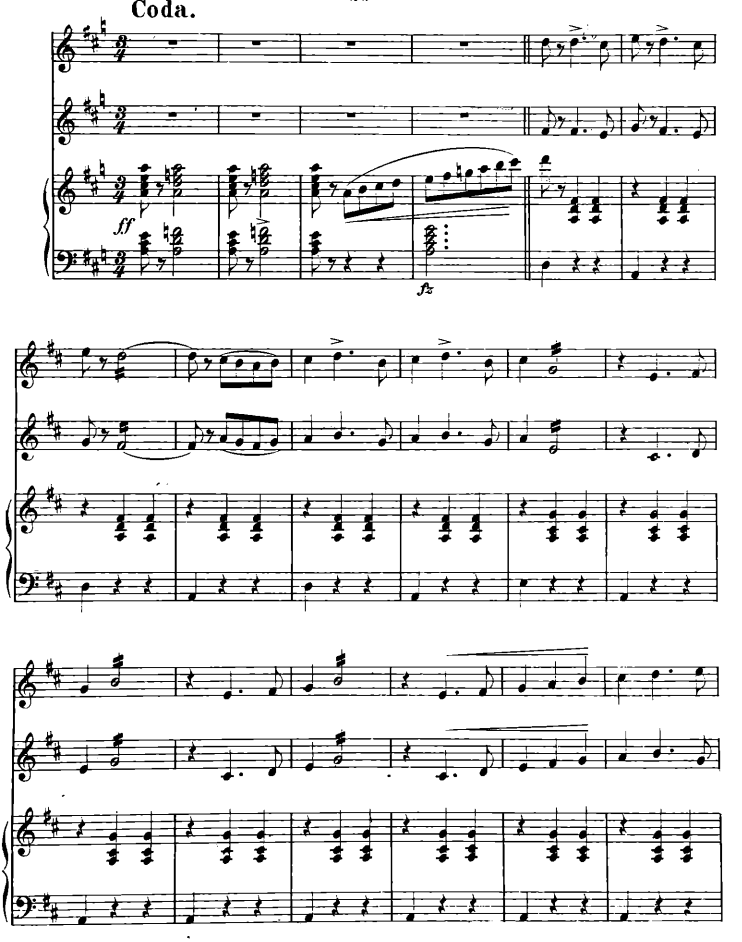
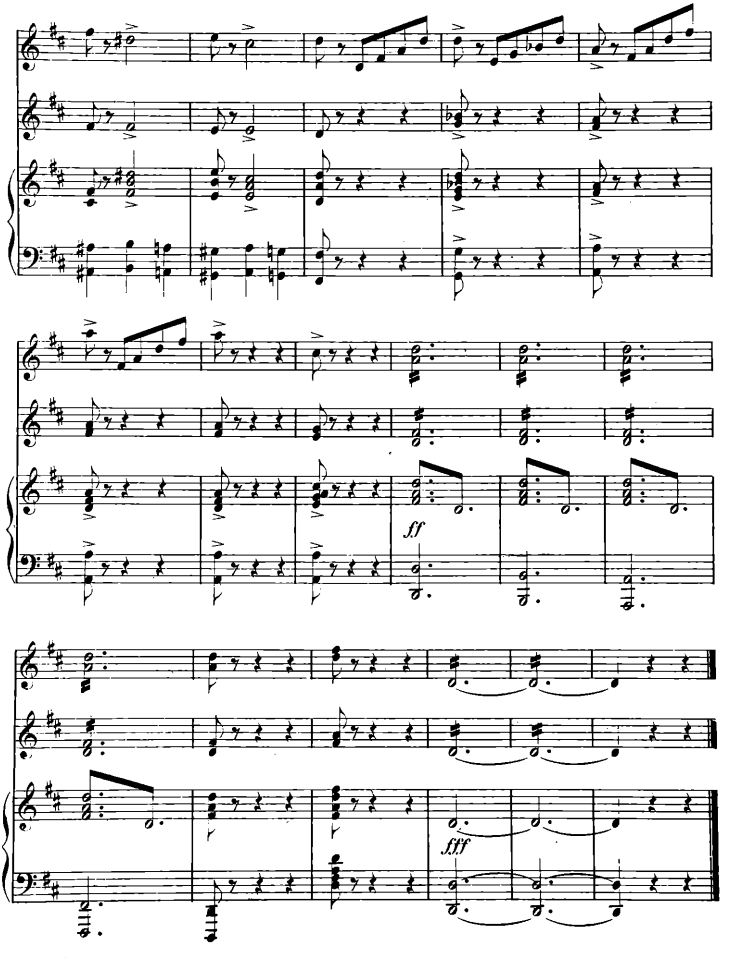
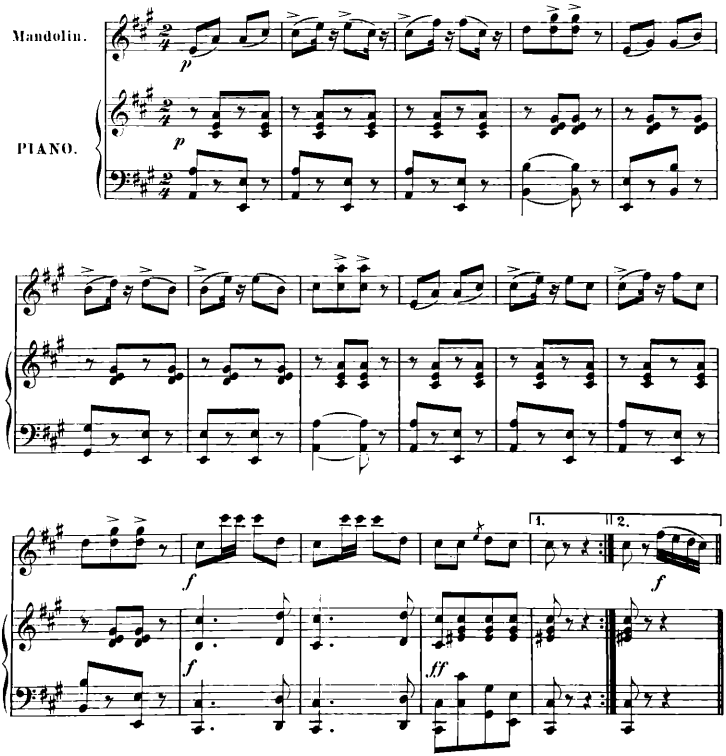


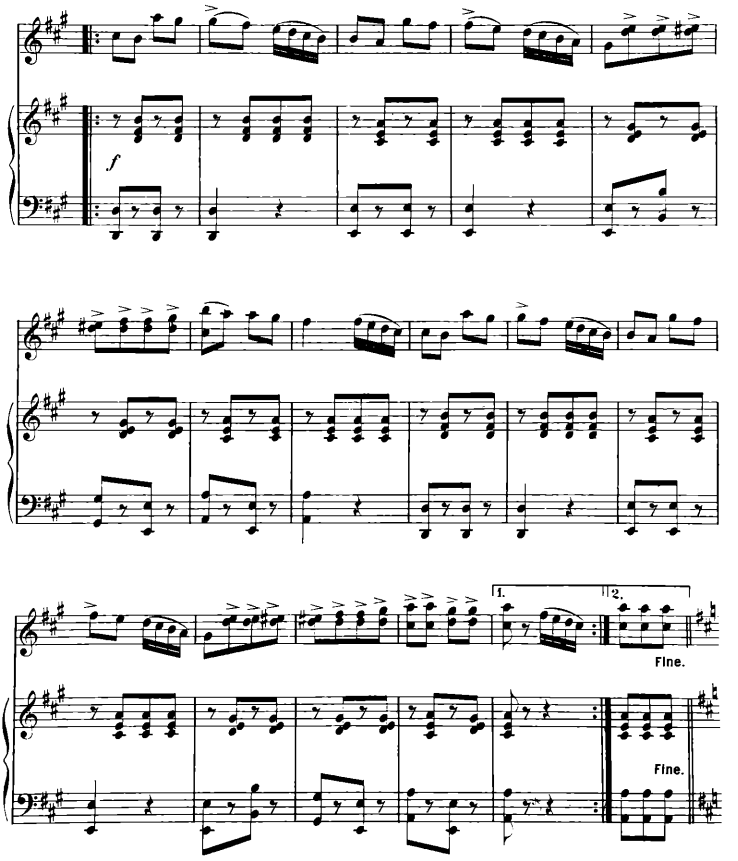

Coda.
ff
fz


ff
fff

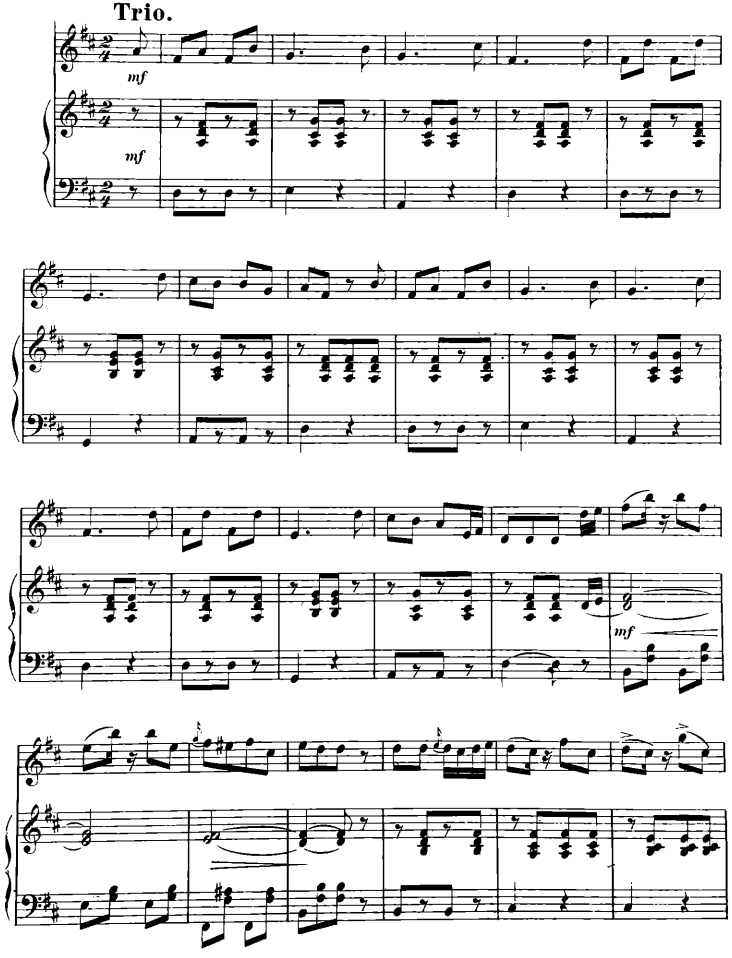
IL BIRICHINO DI PARIGI.

Polka.





Il Bir. di P. 4


Trio.
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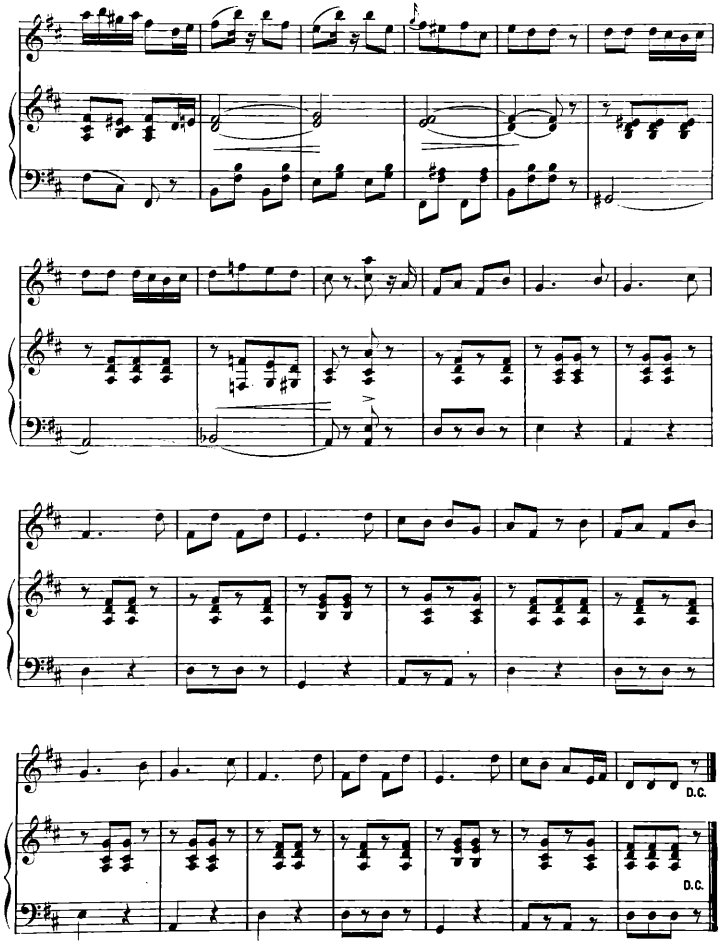
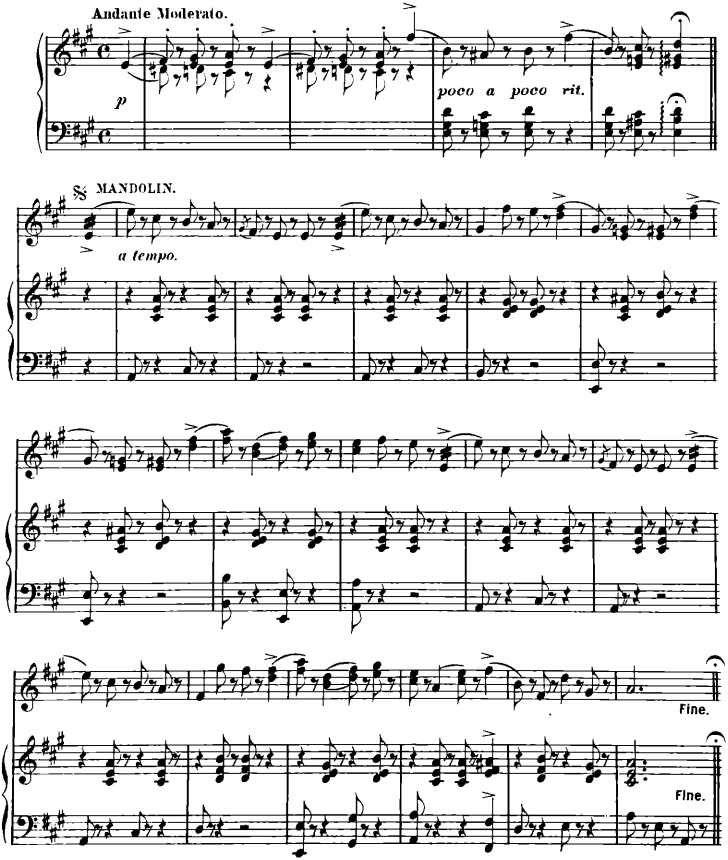
mf
mf

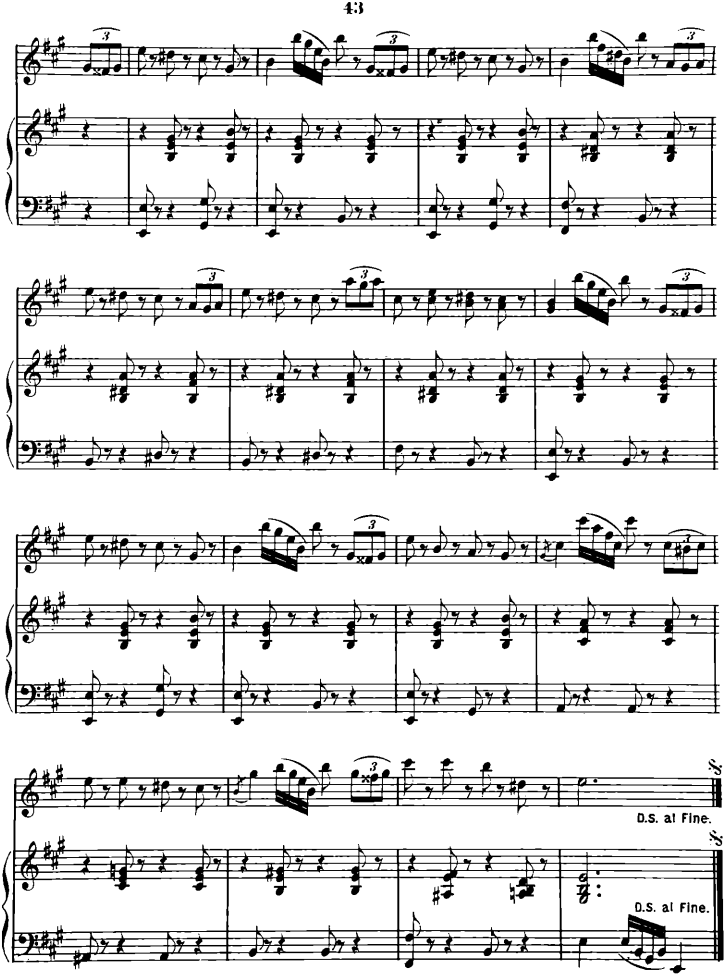

D.C.
D.C.

LE PREMIER REVEIL DU COEUR.

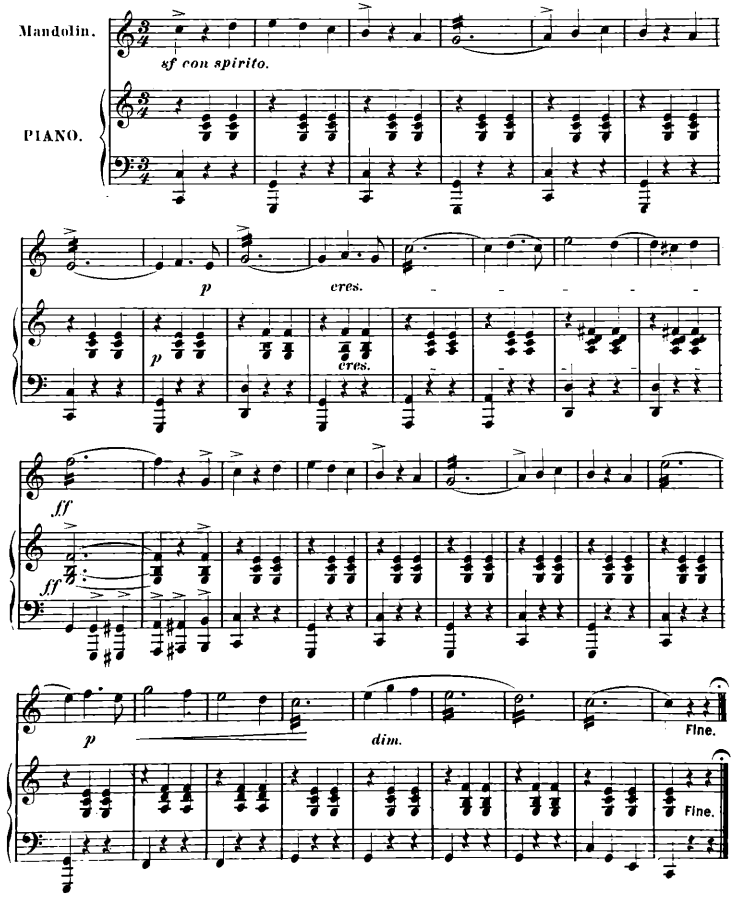
Gavotte.

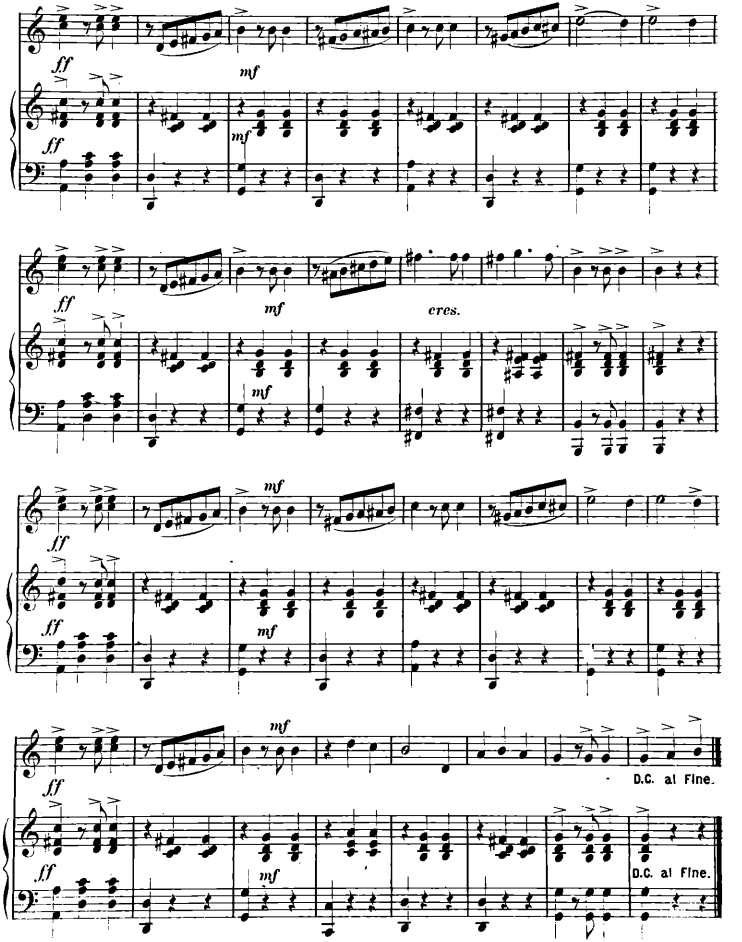
R. EILENBERG.




D.S. al Fine.
D.S. al Fine.

LA GITANA WALTZ.



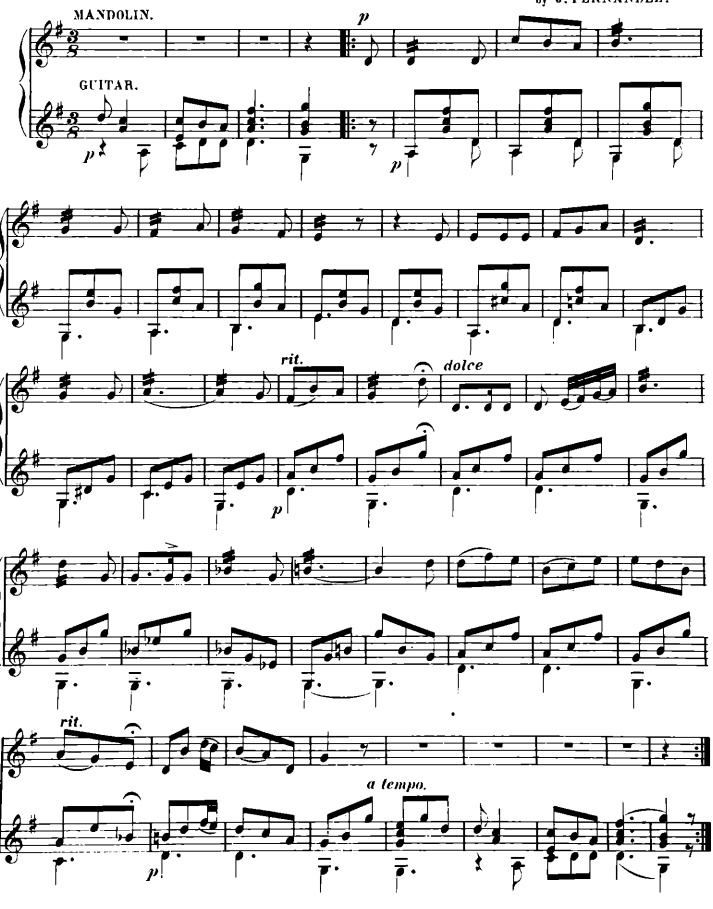

ff
mf
cres.
D.C. al Fine.

SEHNSUCHT.

(LAST NIGHT.)

By H. KJERULF.

Arr. for Mandolin & Guitar by J. FERNANDEZ.

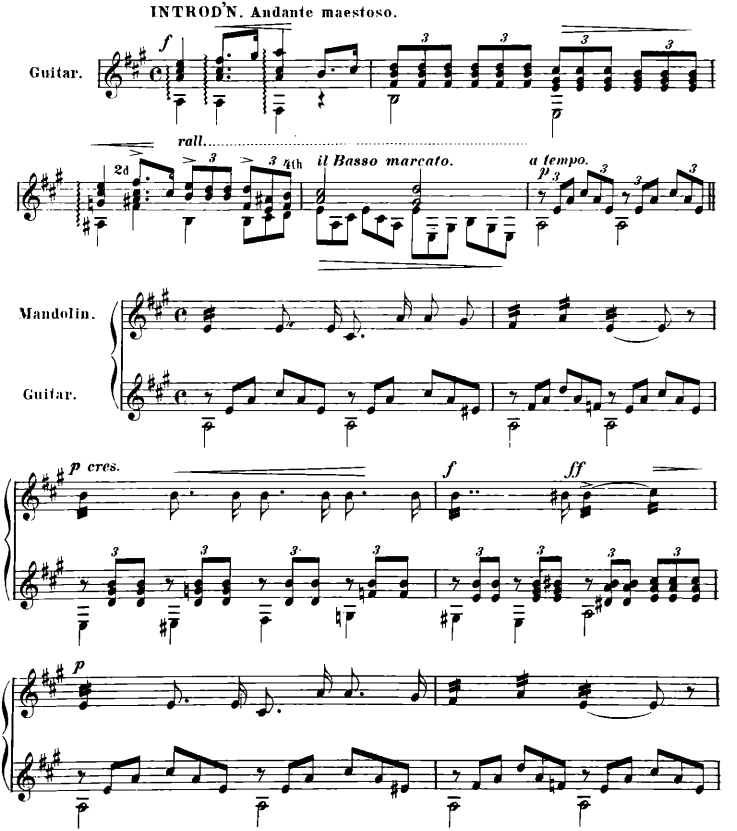


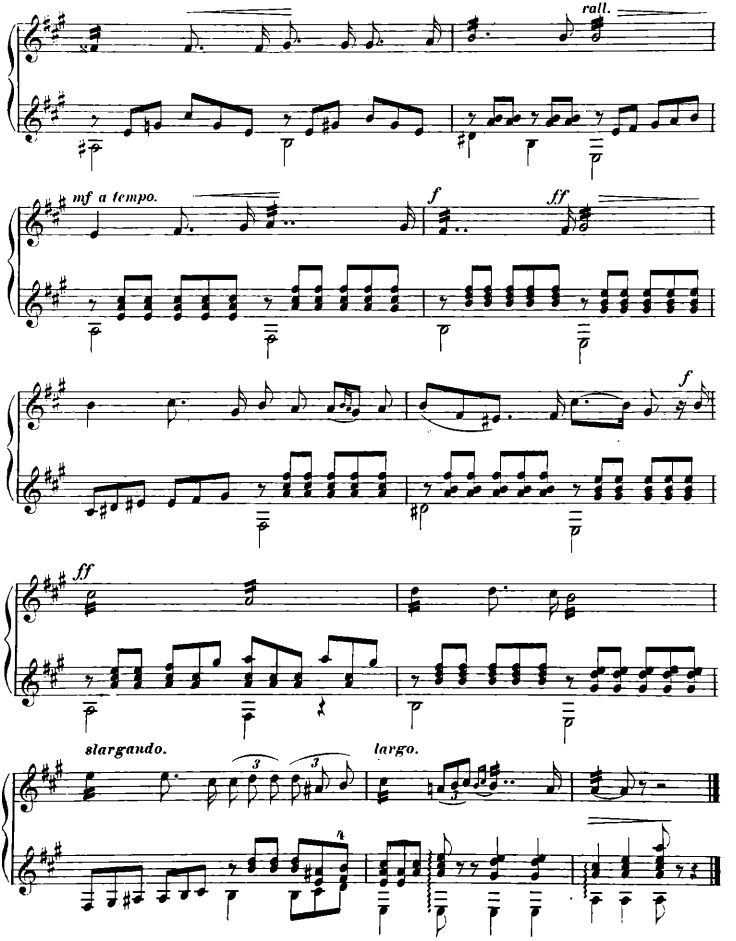
PALM BRANCHES.

(LES RAMEAUX.)

By J. FAURE.

Arr. for Mandolin & Guitar
by J. FERNANDEZ.





Hounslow N.Y.