

ODELL
METHOD
FOR THE
MANDOLIN

By HERBERT FORREST ODELL

BOOK I
BOOK II

BOOK III
BOOK IV

OLIVER DITSON COMPANY

Odell
Method
for the
Mandolin

BY

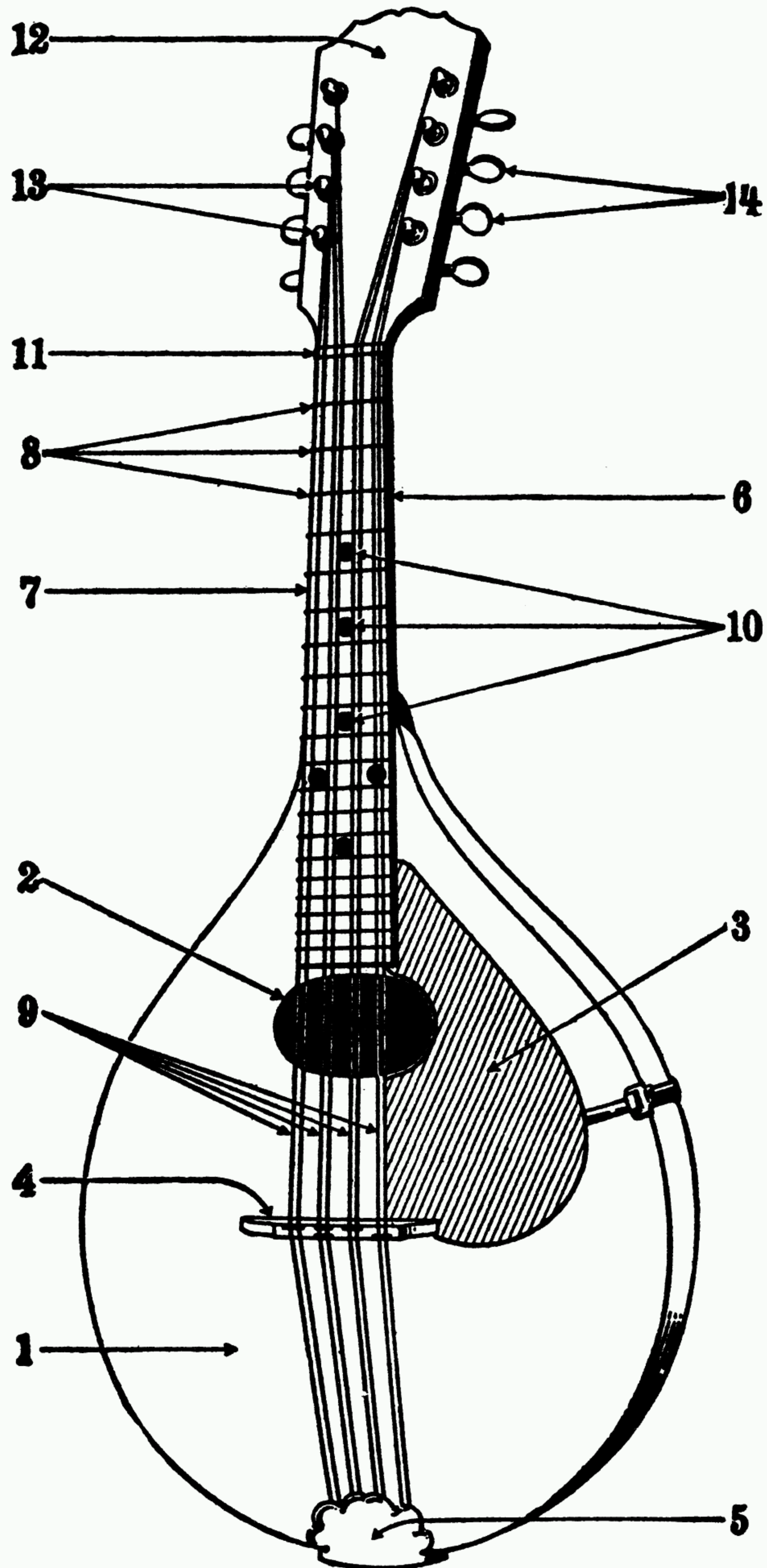
Herbert Forrest Odell

BOOK I

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DIAGRAM OF THE MANDOLIN



1. Sound Board or Top
2. Sound Hole
3. Guard Plate
4. Bridge
5. Tailpiece
6. Neck
7. Finger Board

8. Frets
9. Strings
10. Position Marks
11. Nut
12. Peg-head
13. Pegs
14. Keys

Preface

Notwithstanding the fact that there are numerous instruction books for the mandolin already published, our musical literature has hitherto lacked a complete, practical, progressive and graded method, and in writing this method I have endeavored not only to supply the above deficiency, but to present to the teacher and student of this beautiful instrument a work which contains *all* the best ideas of *all* the greatest authorities and also many new ideas gained by my intimate acquaintance with prominent teachers and players, a practical experience of many years as a teacher and as coach of various mandolin clubs and a careful and conscientious study of the possibilities of the mandolin.

The progressive exercises are intended to lead the player slowly and gradually from the simplest forms of execution to a thorough knowledge of the more difficult movements.

Mere technical knowledge without intelligent musical effect is useless and therefore I have written many duets for the pupil and teacher which will develop the musical taste of the pupil and at the same time gradually introduce in a pleasing way the various forms of execution. I strongly recommend that teachers play these duets with pupils and insist that pupils thoroughly understand the musical as well as the technical interpretation of each exercise.

I have given considerable space to each new point as it is introduced and have given perhaps more explanation of such matters as holding the mandolin, use of pick, and tone production than many of the old methods which have neglected some of the most important points of mandolin playing.

Most of the exercises are original and not borrowed from other works. I also have included many necessary technical exercises seldom found in the old methods. I recommend the use of a good class of sheet music in connection with the method. I also recommend a careful study of the rudiments of music.

I recommend that the coul e be used but very little and only in special places. As used indiscriminately by some authorities it is contrary to all rules of theory and acoustics.

I sincerely hope that my efforts will assist both teachers and students in gaining a thorough knowledge of the mandolin.

Herbert Forrest Odell.

ODELL METHOD FOR THE MANDOLIN

BOOK ONE

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RUDIMENTS OF MUSIC.



A Note is a character, which by its formation indicates the duration of a musical sound, and by its situation upon the staff, its proper pitch.

The Whole Note (♩) is the longest note now in use.

The Half Note (♪) has a stem added and has one half the value of a whole note.

The Quarter Note (♫) has one half the value of a half note.

The Eighth Note (♬) is the quarter note with a hook added and has one half its value.

The Sixteenth Note (♭) has two hooks, and has one half the value of an eighth note.

The Thirty-second Note (♮) has three hooks, and has one half the value of a sixteenth note.

The Sixty-fourth Note (♯) has four hooks, and has one half the value of a thirty-second note.

The stems may turn either up or down, and the hooks may turn to the right or left or be joined together

thus:-

The unit of value in time is called a "beat" or "count", the value of the unit being determined by the tempo in which it occurs; thus a note might have the same number of beats or counts in a lively tempo yet not be sustained one half as long as one in a slow tempo.

The relative value of the notes always remains the same.

A Whole Note equals two Half Notes, or four Quarter Notes, or eight Eighth Notes, or sixteen Sixteenth Notes, or thirty-two Thirty-second Notes, or sixty-four Sixty-fourth Notes.

The value of the Whole Note is usually four "counts."

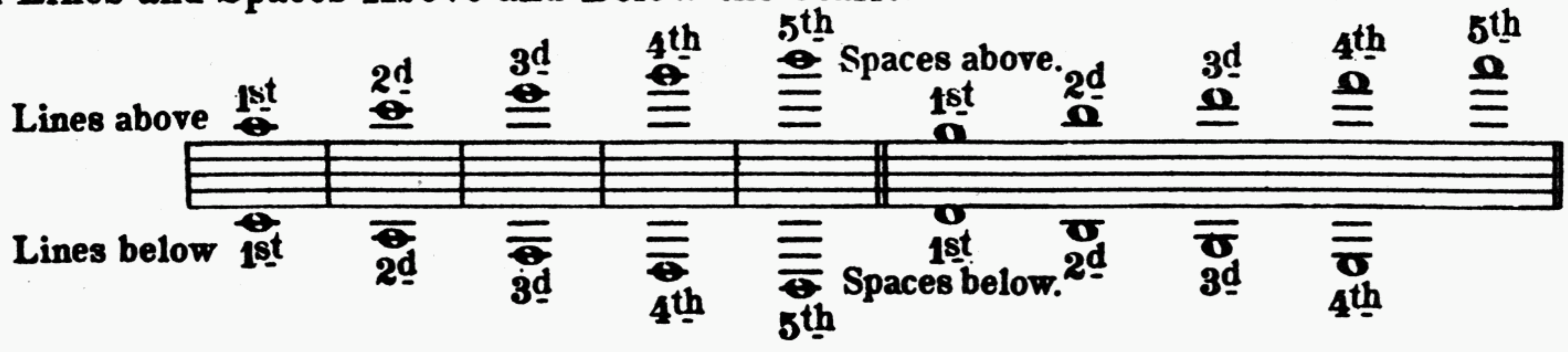
The Pitch of a note is determined by its position upon the staff.

A Staff consists of Five Lines and four spaces.

Staff with notes in spaces and on lines.

When these five lines and four spaces are insufficient the staff is enlarged by the addition of more lines called "Added Lines,"

Added Lines and Spaces Above and Below the Staff.



These several lines and spaces are called "Degrees."

Another character is still necessary to fully determine the pitch of a note.

This character is called a "Clef," and is placed at the beginning of a staff.

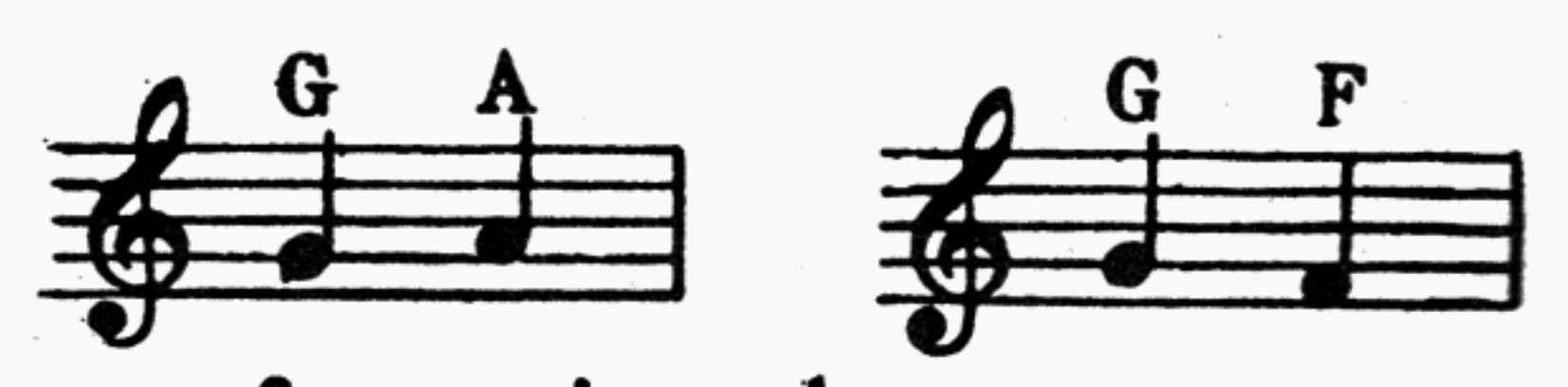
The line upon which a clef is placed takes the name of the clef, and the remaining degrees of the staff receive their names in alphabetical order.

The "G" clef, or "Treble" clef, is placed on the second line of the staff, thus:

All musical sounds are capable of being noted, classified, and represented by the first seven letters of the alphabet, A, B, C, D, E, F, G, - differently placed and arranged.

The second line in the treble clef is G: this is called the clef note.

The next degree above would be A, and the next below, F.



This clue being given, it is a very simple matter to determine the names of any given degrees.

The following gives the names of the different degrees in the treble, or G clef.

Lines **Spaces**

The F Clef or Bass Clef, is placed upon the fourth line:

The following are the degrees in the F, or Bass Clef:

Each note has a corresponding "Rest" which is used to indicate silence, equal in length to its own particular note.

A Dot placed after a note increases its value one-half. Rests may be affected in a like manner.

Dotted Notes.

Comparative Value.

Dotted Rests.

Comparative Value.

A Slur placed over two different notes, thus: indicates that they are to be played as smoothly as possible.

When the slur is placed over two notes occupying the same degree, thus: it is called a "Tie" and indicates that the two are to be performed as *one*. The tie is useful in connecting two notes

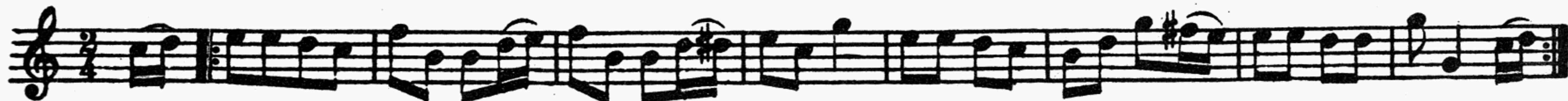
when one is the last of one measure and the other the first of another, thus:

Bars are perpendicular lines drawn across the staff to divide it into equal portions of durations. These divisions are called "Measures."

The division which is here called a "Measure" is also sometimes termed a "Bar."

The Double Bar indicates the end of a strain or composition.

Dots placed on the left of a double bar denote that a part is to be repeated, usually from dots placed on the right of a bar, thus:



In the above example all but the first two notes are repeated.

Rests are not connected by ties, nor are they confined to any particular position upon the staff.

TIME.

The Time Mark, placed at the commencement of every composition, determines what shall be the contents of each measure. Of these there are several in use.

$\frac{4}{4}$ - C or C indicates Common Time, the value of a Whole Note in each measure.

Figures indicate fractional parts of a measure.

$\frac{4}{4}$ or C indicates four quarter notes, or their equivalent, counting one to each quarter note and four in a measure.

$\frac{2}{2}$ or C indicates the equivalent of two half notes, counting one to each half note and two in a measure.

$\frac{3}{4}$ - Three quarter notes, counting one to each quarter note and three in a measure.

$\frac{2}{4}$ - Two quarter notes, counting one to each quarter note and two in a measure.

$\frac{3}{8}$ - Three eighth notes, counting one to each eighth note and three in a measure.

$\frac{4}{8}$ - Four eighth notes, counting one to each eighth note and four in a measure.

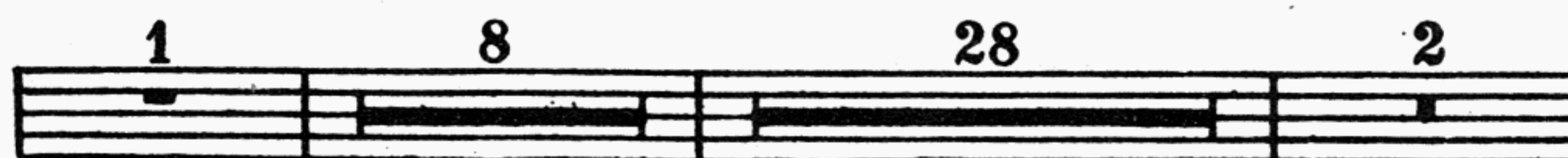
$\frac{6}{8}$ - Six eighth notes, counting one to each eighth note and six in a measure.

Compound Times are those which include or exceed six parts in a measure, and contain two, or more, principal accents, as $\frac{6}{8}$, $\frac{9}{8}$, $\frac{12}{8}$, $\frac{6}{2}$, etc.

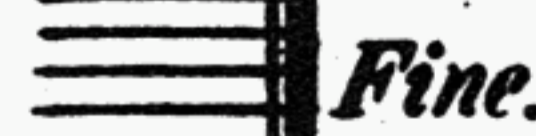
$\frac{6}{8}$, $\frac{9}{8}$, and $\frac{12}{8}$, denote respectively six, nine, and twelve eighth notes in a measure, counting one to each dotted quarter note, thus:



Sometimes rests are introduced giving a number of measures rest, but they are, however, better indicated by figures giving a number of measures, thus:



To show the end of a piece, the double bar is sometimes marked with a Pause (\frown) placed over it, thus: 

and sometimes with the word *Fine* placed over, under or after it, thus: 

The Pause (\frown) when placed over a note or rest, prolongs it beyond its proper value.

A slur over three notes, with a figure 3 indicates that those three notes must be played in the time of two.

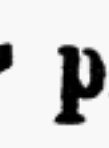



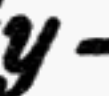
Sometimes the figure 3 is placed over the three notes without the slur, thus:  the result is the same.

This group of three notes is called a *triplet*.

The sign  across a single bar indicates a repetition of *two* measures, thus:

Written. 

Played. 

The sign  or  placed under a whole note or across the stem of a half or quarter note, thus: , indicates that its value is to be played in *eighth* notes. This sign  indicates that *sixteenth* notes are to be played, and  *thirty-second* notes.

EXAMPLES.

Written. Played.  Written. Played. 

Written. Played.  Written. Played. 

Written. Played.  Written. Played. 

Bis (twice) indicates that the passage marked is to be repeated, and is used for short repeating passages where the ordinary repeat marks might be overlooked.

Written. 

Played. 

The musical Alphabet consist of seven letters. These seven letters, with the use of sharps and flats indicate *twelve* different musical sounds by the different combinations of which all musical effects are produced. When these seven letters, or primary sounds, are arranged in consecutive order they form a Scale.

A SCALE.



The *eighth* sound (or octave) bears the same name as the *first*, and must be considered merely as a repetition of that sound. In the same manner were we still further to ascend in the scale, the ninth would be a repetition of the second, and so on.

This, perhaps, may be more clearly understood if we consider that, in ordinary language, any letter is the same in sound whether it be written large or small, (A,A,a,a,) thus the following example is merely an extension of the scale, or a continued repetition of the first seven sounds.



Any scale is a Diatonic Scale which contains the seven letters (beginning with any one of them), and the octave of the *First*, in regular order without repeating any one of them in any form, thus C, D, E, F, G, A, B, C, is a diatonic scale, while C, D, E, E \sharp , G, A, B, is not. Still the musical sounds would be the same in either case.

The scale in our example is the Diatonic Scale of *C Major*. We will again give it and under it a *Chromatic Scale* which gives all the intervening musical sounds.

It will be perceived from the above Chromatic Scale that there are *twelve* different musical sounds in an octave. Five of these sounds must therefore be named from the letters representing the other seven sounds. It will be observed that between 3 and 4, also between 7 and 8, there are no intervening sounds. These intervals are therefore termed *half-tones*. The other intervals are termed *whole-tones*.

From C to D is a whole tone (or whole step), because there is a note half way between them, called C \sharp (or it may be termed D \flat).

From D to E is a whole tone, because D \sharp occurs between them.

From E to F is only a *half tone*, as there is no sound between them. From F to G, G to A, A to B, are whole tones, and from B to C a *half tone*.

The Chromatic Scale is a scale of *half tones*.

Now let us commence a scale on another letter, thus: G, A, B, C, D, E, F, G.

Here are eight letters in regular order and it is an established natural fact that the half tones occur between E and F, and also between B and C.

In the Diatonic Major Scale the semitones must occur between 3 and 4, and also between 7 and 8.

SCALE CF G.(Incorrect.)

The curved line (—) shows where the half tones occur in the natural tones, but they *must* occur between 3 and 4, also 7 and 8.

In the above scale they occur between 3 and 4, which is correct, but the other half tone is between 6 and 7, which is incorrect. We cannot change the letters, but we may change the sound of one of them by the use of a sharp (\sharp). Thus the interval between 6 and 7 may be extended from a half to a whole tone, by placing a sharp before the F, as in the following example:

SCALE OF G.(Corrected.)

By analysis this scale will be found correct in intervals.

We give another commencing with F.

In this scale the half tones are found between 4 and 5, which is incorrect, and 7 and 8, which is correct. The interval between 3 and 4 is here a whole tone. We can reduce it to a half tone by lowering the B a half tone, by the use of a flat (\flat), thus:—

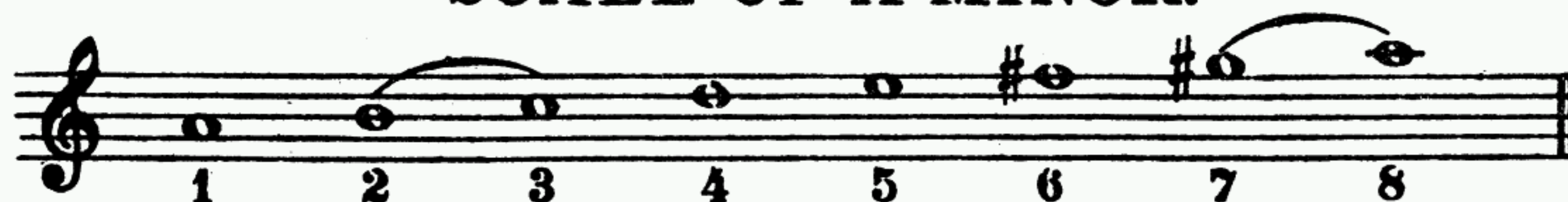
From this we draw the inference that the principal use of sharps and flats is to preserve the intervals of the *Diatonic Scale*, either *Major* or *Minor*.

The *First* of a scale is called the *Key Note*.

In the *Minor Scale* the intervals are as follows: 1 to 2, whole tone; 2 to 3, half tone; 3 to 4, whole tone; 4 to 5, 5 to 6, 6 to 7, whole tones; 7 to 8, half tone.

This formation is called the *Melodic Minor Scale*.

SCALE OF A MINOR.



Sometimes this scale for *Harmonic* purposes is different in descending, thus:



In the above we have half tones between 2 and 3, 5 and 6, 7 and 8, while between 6 and 7 is a tone and a half. This is called a *Harmonic Minor Scale*.

It would be confusing to place a sharp or flat before each note, therefore when a certain scale is desired, the sharps or flats are placed in a group at the beginning of a staff.

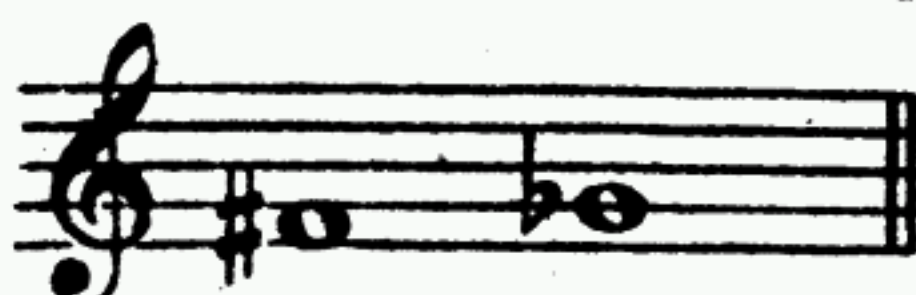
This group of sharps or flats is called the *Signature*, as it is the *sign* by which the key or scale is known; if there is no signature, the composition is said to be in the natural key, or key of C. When sharps, flats or naturals are used anywhere except in the signature they are called *accidentals*, and are in contradiction to the signature. An *accidental* usually only affects the note in the measure in which it occurs. If the last note of a measure is affected by an accidental, the first of the next, (if the same note,) is also considered affected by it, but to prevent misunderstanding should also have the accidental, and if a note which is affected by an accidental occurs in the next measure, it should be *restored* by an accidental, although the effect of the accidental does not extend beyond the measure in which it is placed, (with the single exception given).

Each # or b in the signature affects the note throughout the piece, unless contradicted by a change of signature, or by accidentals.

INTERVALS.

An *interval* is the difference in pitch between two notes.

A *degree* is a visible distance referring to lines and spaces. Two notes occupying different degrees but

the same in pitch, thus:  constitute an *enharmonic interval*.

Two notes upon the same degree even if different in pitch are called a *prime*.

TABLE OF INTERVALS.

Primes.	Seconds. Minor	Thirds. Minor	Fourths. Imperfect	Fifths. Imperfect	Sixths. Minor	Sevenths. Minor	Eighth or Octave. Imperfect	Ninths. Minor
Perfect	Major	Major	Perfect	Perfect	Major	Major	Perfect	Major
Augmented	Augmented	Diminished	Augmented	Augmented	Augmented	Diminished	Augmented	
			Tenth	Twelfth	Thirteenth	Fifteenth		



A musical staff in treble clef showing four intervals: Tenth, Twelfth, Thirteenth, and Fifteenth. Each interval is represented by two notes on the staff.

The tenth can generally be termed a third, the twelfth a fifth, and the fifteenth an eighth or octave, in fact each of the above intervals in harmony is generally considered the same even if the upper note appears in another octave.

COMMON MUSICAL TERMS.

- Accelerando, Accel.** - Gradually increasing the velocity.
- Adagio** - A very slow degree of movement.
- Ad Libitum, Ad Lib.** - At the discretion of the performer.
- Affettuoso** - With mournful expression.
- Agitato** - Agitated, hurried, restless.
- Allegretto** - Light and cheerful but not so quick as Allegro.
- Allegro** - Quick, lively, but frequently modified by the addition of other words that change its expression, as;
- Allegro Agitato** - Quick, with anxiety and agitation.
- Allegro Assai** - Very quick.
- Allegro Con Fuoco** - Quick, with fire and animation.
- Allegro Con Moto** - Quick, with more than the usual degree of movement.
- Andante** - A movement in moderate time but flowing steadily, easily, and gracefully, This term is often modified as to time and style by the addition of other words, as;
- Andante Con Moto** - Moving easily, with motion or agitation; rather lively.
- Andante Maestoso** - Rather slowly and in majestic style.
- Andante ma non Troppo** - Slowly but not too much so.
- Andantino** - A little faster than Andante. This is a disputed term and in some old compositions it is used to indicate a movement *slower* than Andante.
- Anima or Animato** - With life and animation.
- Assai** - Very, extremely, in a high degree, as **Allegro assai**, very quick.
- A Tempo** - In time; a term used to denote that after some deviation or relaxation of the time, the performers must return to the original movement.
- Ben** - Well; such as **Ben Marcato**, Well marked.
- Bravura, con** - With spirit and boldness of execution.
- Brillante** - Brilliant.
- Cantabile** - In a melodious, singing and graceful style, full of expression.
- Col or Colla** - With the; as **Colla Voce**, with the voice.
- Con** - With; as **Con Forza**, with great force.
- Con Amore** - With tenderness and affection.
- Con Anima or Con Animato** - With Animation.
- Con Brio** - With life, spirit, brilliancy.
- Con Fuoco** - With fire and expression.
- Con Spirito** - With spirit, life, energy.
- Delicato** - Delicately, smoothly.
- Dolce** - Sweetly, softly, delicately.
- Elegante** - Elegant, graceful.
- Espress, Espressivo or Espressione** - With expression.
- Facile** - Light, easy.
- Giocoso** - Humorously, sportively.
- Grazioso** - Graceful.
- Grandioso** - Grand, noble.
- Grave** - Slow, solemn.
- Larghetto** - Slow but not so slow as Largo.
- Largo** - A slow and solemn degree of movement.
- Largo Assai** - Very slow.
- Legato** - In a close, smooth, graceful manner.
- Leggiere** - Light, swift, delicate.
- Lento** - Slow.
- Ma** - But, as **Andante ma non troppo**, slow but not too much so.
- Maestoso** - Majestic, stately, dignified.
- Marcato** - Marked, accented, well pronounced.
- Meno** - Less; as **Meno Mosso**, less movement.
- Meno Vivo** - Not so fast.
- Mezzo** - In a middling degree or manner; as **Mezzo Forte**, rather loud.
- Moderato** - With a moderate degree of quickness.
- Molto** - Much, very much, a great deal.
- Molto Allegro** - Very quick.
- Morendo** - Gradually diminishing the tone and time.
- Mosso** - Movement, motion.
- Moto** - Motion, movement; as **Con Moto**, with motion rather quick.
- Non** - Not, no; as **Non troppo**, not too much.
- Non tanto** - Not so much, or not too much.
- Piu** - More; as **Piu lento**, More slowly.
- Piu mosso** - More motion.
- Poco** - Little.
- Poco Piu Allegro** - A little more Allegro.
- Prestissimo** - As fast as possible.
- Presto** - Quickly, rapidly.
- Rallentando, Rall.** - The time gradually slower.
- Rit, Ritard, Ritardando** - Same as Rallentando.
- Scherzando** - Playful, sportive, lively, merry.
- Sempre** - Always; as **Sempre Accelerando**, always faster.
- Smorzando** - Gradually dying away.
- Sostenuto** - Sustaining the tone.
- Stringendo** - Accelerating the movement.
- Tempo Primo** - In the original time.
- Tutti** - All the entire band or chorus; in a solo it indicates where the full band or orchestra is to come in.
- Vivace** - With animation.

HOLDING THE MANDOLIN

The mandolin may be played either sitting or standing. The sitting position is the most practical and is generally adopted by the best players.

The player should sit upright in a straight chair, the right leg crossed over the left knee, if desired. The back of the mandolin should rest against the body, at the waist and slightly to the right, the lower side of the instrument resting on the right thigh or held just above it.

The mandolin may be turned slightly, so that the player can just see the frets, but it is preferable to hold it perfectly straight. The neck of the instrument should be raised by the left hand, slightly above a horizontal line.

If the mandolin is played standing, which is not recommended, the instrument is held against the body as above, but slightly above the waist.

THE RIGHT ARM, WRIST AND HAND

The right forearm should rest upon the edge of the mandolin on or near the tailpiece and should press the instrument against the body, lightly but firmly. The right forearm, wrist and hand should form a nearly straight line, from the elbow to the thumb and finger which hold the pick. A downward curve at the wrist should be avoided, for although it allows a broad down stroke it limits the up stroke and the movement of the wrist, in playing, should be perfectly even, i.e. the hand should move an equal distance from the centre, for both the down and the up strokes.

There are various opinions in regard to the position of the right wrist. Some advocate a very high arched wrist, some a slightly arched wrist and some a perfectly flat wrist. The extremely high arched wrist should be avoided, as it draws the chords of the wrist too tightly and interferes with a free movement. There is no doubt that the perfectly flat wrist leaves the chords the most flexible and allows the broadest wrist motion but the position most generally adopted is to slightly arch the wrist, from one half to an inch and one half above the bridge. This may be left to the discretion of an experienced teacher.

However, whichever position of the wrist is used this point must be kept constantly in mind, the arm must not move, but all motion, either down or up must come from the hand where it joins the wrist.

THE LEFT ARM, HAND AND FINGERS

The left arm should hang naturally from the shoulder, with the elbow near the body. The neck of the mandolin should be lightly held between the third joint of the first finger and the first joint of the thumb, with the four fingers slightly separated and well curved over the finger-board and pointing toward the bridge. The thumb should be nearly opposite the first finger and should remain in the same relative position when the hand moves up or down the neck. The neck should not slip down into the hollow formed by the first finger and thumb, and the palm of the hand should not touch the neck. The wrist should be kept nearly straight.

By placing the fourth finger at the seventh fret on the first string, the first finger at the second fret on the second string, the third finger at the fifth fret on the third string and the second finger at the fourth fret on the fourth string a good idea of the correct position may be gained.

The strings should be pressed down only by the tips of the fingers, never by the ball or flat part and the fingers should touch the strings between the frets and not on them, for although we speak of placing a finger upon the second fret we actually place the finger on the second position, thus causing the string to rest on the second fret.

The action of the fingers should be vigorous and energetic the whole finger moving from the knuckle somewhat as in piano playing and the larger the string to be stopped and the more forcible the stroke of the pick, the firmer should be the pressure of the fingers on the fingerboard.


In ascending passages when a finger has been placed on a note it should remain there until the next finger above is firmly down.

THE PLECTRUM OR PICK

The plectrum, generally called pick, is made of various substances, but the best material is genuine tortoise shell and the best shape for general use is the following, which may be smaller or larger, according to the size of the player's fingers.



A rather heavy pick is better than a light one, as a light, thin pick snaps and causes a scraping sound, whereas the heavy one will produce a pure, clear tone if correctly used.

The pick is held lightly but firmly, in a perpendicular position with its sides parallel to the strings, between the left point or side of the first finger, (close to, but not touching the nail,) and the point of the thumb, about one quarter to one half inch from the nail. The thumb may project slightly across the finger. If desired the pick may be held between the second finger and thumb, in the above position. The second finger is used by many excellent players but the first finger is more generally used. The finger and thumb should be slightly curved but should not touch except at the tips and should form an . The other fingers should be loosely curved underneath the hand toward the palm. It is better not to allow the little finger to rest on the sound board.



The tone is produced by a broad even down and up motion of the hand, moving from the wrist and allowing the point of the pick to strike the strings as the hand moves across them. The idea of playing two strings with the down stroke and only one with the up stroke is practically obsolete and the motion in general use is straight across each pair of strings thus producing the same amount of tone from each string. The up stroke is just as important as the down, in correct tone production. The down and up motion of the hand is fast or slow according to the notes to be played and a proper control of this motion can only be acquired by constant practise.

The pick should strike the strings at the edge of the sound hole nearest the bridge for general playing, but after a thorough control of the motion is acquired a fine effect in soft passages is produced by striking the strings near the fingerboard.

An important point to remember is, that although it is the pick which comes into actual contact with the strings, the correct tone is produced by the broad, even down and up motion of the hand and the pick should not move back and forth between the finger and thumb which hold it, but should be held firmly, not tightly, and the tone is practically produced by the hand and wrist and not by the pick.

FINGERING AND PICKING SIGNS

Figures are used to indicate the left hand fingering as follows,—0, open string, 1, first finger, 2, second finger, 3, third finger, 4, fourth finger.

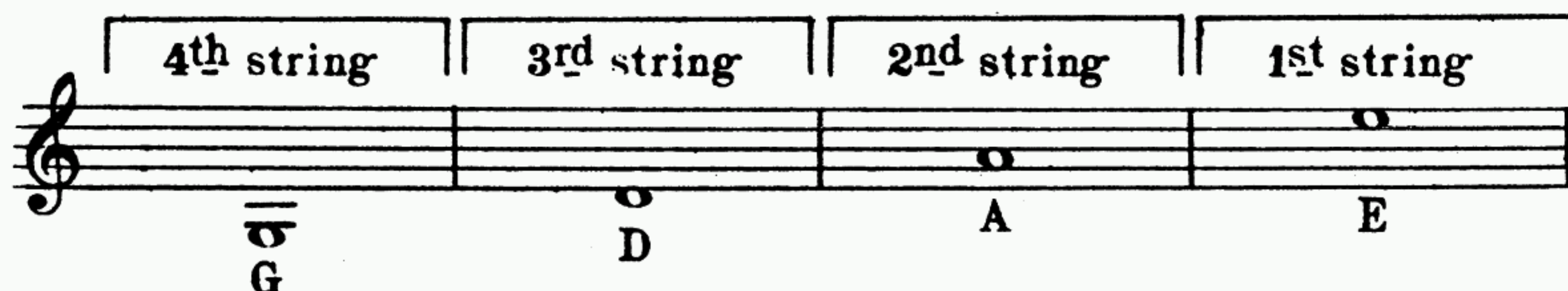
This sign,  indicates the down stroke of the pick and this,  the up stroke. A staccato note marked with a dot, over or under it, is always picked.

These picking signs were officially adopted at the fifth annual convention of the American Guild of Banjoists, Mandolinists and Guitarists, as the correct way to indicate the down and up stroke of the pick.

TUNING

The mandolin is strung with eight strings, each pair being tuned in unison. The strings are made as follows, the two E or 1st strings of rather fine steel wire, the two A or 2nd strings of a slightly heavier steel wire or of a fine steel wire wound with a fine silver or copper wire, the D or 3rd strings of steel wire wound with silver or copper wire and the G or 4th strings of heavier steel wire wound with silver or copper wire. The strings are graduated in size from the E's, the smallest, to the G's, the largest.

The pairs of strings are tuned as follows.



Following are the three methods of tuning the mandolin in general use.

1. First tune one of the A strings to A above middle C on the piano, or to an A tuning fork or pitch-pipe, then tune the other A string in unison. Then place a finger at the seventh fret on the A strings already tuned. This gives the pitch E. Tune one of the E strings to this pitch, then tune the other E string in unison. Next place a finger at the seventh fret on the D strings and tune one of these strings until it is in exact unison with the open A strings, then remove the finger and tune the other D string in unison with the one already tuned. Next place a finger at the seventh fret on the G strings and tune one of them in unison with the open D strings, remove the finger and tune the other G string in unison with the one already tuned.

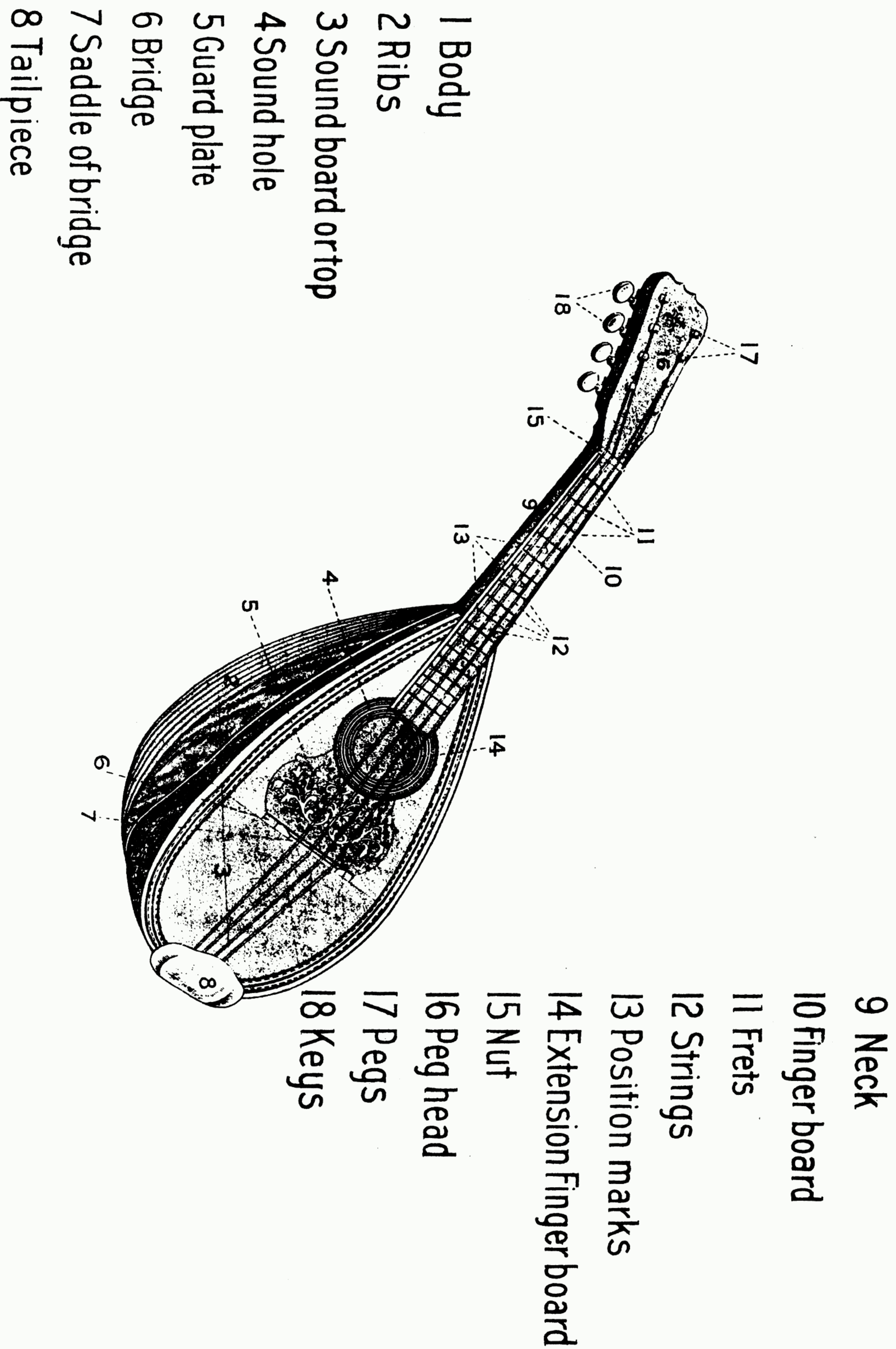
2. Another method is to tune the A and E strings as above, then place a finger at the fifth fret on the A strings, which gives the pitch D and tune one of the D strings an exact octave below, then tune the other D string in unison with the one already tuned. Then place a finger at the fifth fret on the D strings, which gives the pitch G, and tune the G strings in unison an octave below.

3. Still another method is to tune each pair of strings to their respective notes on the piano, the first pair to E, the second to A, the third to D and the fourth to G.

In tuning we speak of each pair of strings, as the A strings etc. but, although there are two strings to each of the open notes E, A, D, G; after the instrument is tuned we speak of each pair as one string.

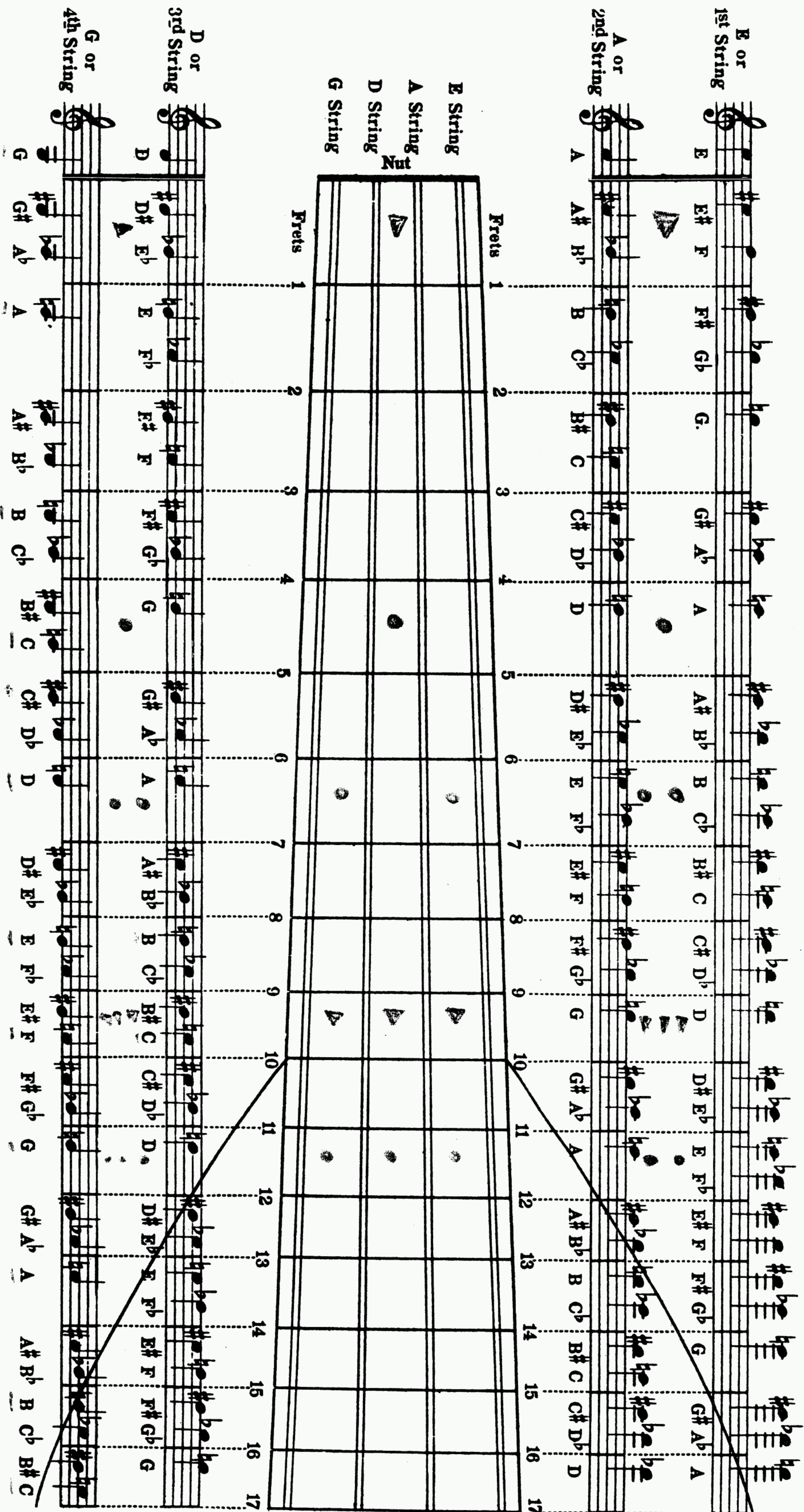
A test to see if the instrument is correctly tuned is to try the note at the fifth fret on the E, A and D strings with the open string below. This gives the octaves. It is also well to see if the note at the seventh fret on the G, D and A strings corresponds with the open string above.

DIAGRAM OF THE MANDOLIN



ODELL METHOD FOR MANDOLIN.

DIAGRAM OF THE NOTES ON THE FINGER BOARD OF THE MANDOLIN



Some mandolins are made with extension finger boards which allow the use of several higher notes than are shown in this diagram.

NOTES ON THE FOUR STRINGS IN FIRST POSITION

Study this page carefully and thoroughly and commit to memory the exact location, on the finger board, of each note. First name the note, then ascertain which string it is on, which finger of the left hand is used and at which fret the finger is placed.

G or 4th String

	G	A	B	C
Finger	0	1	2	3
Fret	0	2	4	5

G Open String	
A First Finger on 2 nd Fret	
B Second Finger on 4 th Fret	
C Third Finger on 5 th Fret	

D or 3rd String

	D	E	F	G
Finger	0	1	2	3
Fret	0	2	3	5

D Open String	
E First Finger on 2 nd Fret	
F Second Finger on 3 rd Fret	
G Third Finger on 5 th Fret	

A or 2nd String

	A	B	C	D
Finger	0	1	2	3
Fret	0	2	3	5

A Open String	
B First Finger on 2 nd Fret	
C Second Finger on 3 rd Fret	
D Third Finger on 5 th Fret	

E or 1st String

	E	F	G	A	B
Finger	0	1	2	3	4
Fret	0	1	3	5	7

E Open String	
F First Finger on 1 st Fret	
G Second Finger on 3 rd Fret	
A Third Finger on 5 th Fret	
B Fourth Finger on 7 th Fret	

SUMMARY

G or 4 th String	D or 3 rd String	A or 2 nd String	E or 1 st String
G A B C	D E F G	A B C D	E F G A B
Finger 0 1 2 3	Finger 0 1 2 3	Finger 0 1 2 3	Finger 0 1 2 3 4
Fret 0 2 4 5	Fret 0 2 3 5	Fret 0 2 3 5	Fret 0 1 3 5 7

A STRING.

7. 



8. 



9. 



E STRING.

10. 



11. 



12. 



G AND D STRINGS.





D AND A STRINGS.

Musical staff for D and A strings. The staff contains a sequence of notes with fingerings: 0 1 2 3, 2 3 0 1, 0 1 2 3, 2 1 0 1, 2 0 3 1, 2 3 0 2, 1 2 3 1, 0 1 2 0.

Musical staff for D and A strings, continuing the sequence from the previous staff.

A AND E STRINGS.

Musical staff for A and E strings. The staff contains a sequence of notes with fingerings: 0 1 2 3, 0 3 2 1, 2 3 0 1, 2 1 0 3, 0 1 2 3, 4 3 2 1, 3 2 1 0, 2 1 0 3.

Musical staff for A and E strings, continuing the sequence from the previous staff.

G, D AND A STRINGS.

Musical staff for G, D and A strings. The staff contains a sequence of notes with fingerings: 0 1 2 3, 0 1 2 3, 2 3 2 1, 2 1 0 3, 0 1 0 3, 0 3 2 1, 2 3 2 1.

Musical staff for G, D and A strings, continuing the sequence from the previous staff.

D, A AND E STRINGS.

Musical staff for D, A and E strings. The staff contains a sequence of notes with fingerings: 0 1 2 3, 0 1 2 3, 4 3 4 2, 3 2 3 1, 2 1 2 0, 1 0 1 3, 0 3 0 2.

Musical staff for D, A and E strings, continuing the sequence from the previous staff.

G, D, A AND E STRINGS.

Musical staff for G, D, A and E strings. The staff contains a sequence of notes with fingerings: 0 1 2 3, 0 1 2 3, 0 1 2 3, 4 3 2 3, 2 3 2 1, 2 1 0 1.

Musical staff for G, D, A and E strings. The staff contains a sequence of notes with fingerings: 0 3 2 3, 2 1 0 1, 0 3 2 3, 2 1 0 1.

Musical staff for G, D, A and E strings, continuing the sequence from the previous staff.

Musical staff for G, D, A and E strings, continuing the sequence from the previous staff.

THE TREMOLO

The movement which is used to play sustained notes, on the mandolin, is called the tremolo.

The tremolo is produced with exactly the same motion as the picking, except that the hand moves across the strings with extreme rapidity.


The player should start the down and up picking motion on one of the open strings, slowly at first, then gradually increasing the speed of the motion until a clear, continuous, sustained tone is produced. The wrist should be loose and limber and the down and up motion very even, the hand moving an equal distance from the center both down and up. The pick should be held firmly for loud tones and lightly for soft tones. At first the movement may be uneven or irregular and the pick may catch in the strings, but these faults will be overcome by constant practise.



The player should not attempt to count the strokes of the pick when playing tremolo, so many strokes to a half note, so many to a whole note etc. as the strokes are much too rapid to be counted when the proper speed is attained. After a fairly rapid motion is acquired, the attention should be given to counting the time value of the notes to be played.

A good average speed for general playing is *approximately* eight strokes to a quarter note in moderate tempo. For a loud tone the motion is sometimes a little slower and for a soft tone generally faster.

The study and practise of the tremolo should be begun at the same time that the player is learning the notes on the fingerboard, and should be practised on all four of the open strings; also moving from string to string and at the same time keeping the tone continuous and sustained.

THE TREMOLO SIGN

The tremolo is indicated by the slur  the use of which is as follows: a slur is placed over or under notes that are to be played tremolo, i.e. the slur starts at the first note and extends over or under several notes or measures, all the notes so included are to be played tremolo. If only one note is to be played tremolo the slur starts at that note and is continued to the next, ending with a dot, which indicates that the second note is to be picked.

thus:  A dot placed at the end of a long slur, indicates that the note over which the slur ends is to be picked. A single note of long value is generally played tremolo especially in slow movements and it is not always necessary, in this case, to use the slur. Where a passage is to be played tremolo and yet each note is to be detached, the accent sign is placed over each note, also the slur thus: 

The slur sign given above, was officially adopted at the fifth annual convention of the American Guild of Banjoists, Mandolinists and Guitarists, as the correct way to indicate the tremolo.

WHEN TO PICK AND WHEN TO TREMOLO

The following will somewhat assist the player in deciding when to pick and when to tremolo, although this largely depends on the style and character of the music to be played and there are exceptions to the examples given below.

○ and ♪ notes – always tremolo.

♪ notes – tremolo in slow movements, pick in fast movements.

♪ notes – tremolo in slow movements, pick in fast movements.

♪ notes – tremolo, in very slow movements, generally pick in moderate or fast movements.

♪ notes – sometimes tremolo, generally pick.

♪ notes – very seldom tremolo, almost always pick.

PRELIMINARY TREMOLO EXERCISE ON THE OPEN STRINGS

Play with a continuous tremolo and count four to each measure.

The player having learned the notes on the fingerboard and having practised the picking and tremolo, is now ready to proceed to a practical application of both movements.

In the following exercise it will be noticed that a new note is added to those already learned. This note is C at the eighth fret on the first string and is played by extending the fourth finger to the note, but not materially changing the position of the left hand. This is called extension.

The first exercise is the scale of C major, two octaves, followed by the relative minor scale of A minor, also two octaves. The player should commit to memory both these scales and all other scales, major and minor, which appear later, for a thorough knowledge of the scales is absolutely necessary in order to become a proficient player.

Before starting to play a piece or exercise the player should always ascertain the tempo and how many beats or counts there are in a measure. An experienced musician invariably looks over the music to be played before starting to play.

SCALE OF C MAJOR.
TWO OCTAVES.

Tremolo and count four to each measure.

SCALE OF A MINOR.
TWO OCTAVES.

PROGRESSIVE EXERCISES.

In all exercises, hereafter, the tremolo will be indicated by the slur as explained on page 24.

Andante. Count the time.

The Pupil

1.

The Teacher

Andante.

2.

First system of musical notation, second staff. It features a treble clef and a common time signature. The melody consists of a series of half notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass line consists of a series of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4. A slur covers the first four notes of both staves.

Second system of musical notation, second staff. The melody continues with half notes: D4, E4, F4, G4, A4, B4, C5. The bass line continues with quarter notes: D3, E3, F3, G3, A3, B3, C4. A slur covers the first four notes of both staves.

Andante.

3.

Third system of musical notation, first staff. The melody consists of half notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass line consists of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4. A slur covers the first four notes of both staves.

Fourth system of musical notation, second staff. The melody continues with half notes: D4, E4, F4, G4, A4, B4, C5. The bass line continues with quarter notes: D3, E3, F3, G3, A3, B3, C4. A slur covers the first four notes of both staves.

Andante.


4.

Fifth system of musical notation, first staff. The melody consists of half notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass line consists of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4. A slur covers the first four notes of both staves.

Sixth system of musical notation, second staff. The melody continues with half notes: D4, E4, F4, G4, A4, B4, C5. The bass line continues with quarter notes: D3, E3, F3, G3, A3, B3, C4. A slur covers the first four notes of both staves.

USE OF THE FOURTH FINGER.

The use of the fourth finger of the left hand is quite necessary and the player should become accustomed to using it correctly. In many cases it makes certain passages much easier to execute.

The tones of the open strings D, A and E  can also be produced by placing the left fourth finger on the seventh fret of the next lower string, but whether to use the fourth finger or the open string depends upon the passage to be played. As a rule it is better to keep on the same string as long as possible and where notes occur which can be played on one and the same string it should be done without passing, needlessly, to the next string.

When playing certain notes and other higher notes follow which necessitate the use of a higher string, the open string is frequently used, but generally, when the open notes D, A and E are preceded and followed by any note below, it is better to use the fourth finger as follows



The fourth finger is sometimes used in ascending and descending scale passages and various other places where it assists making the picking movements easier or more uniform.

The correct use of the fourth finger will be shown in various exercises which occur in this method.



Moderato.

7.

When two or more similar notes occur in succession in tremolo passages there should be a slight, almost imperceptible break or cessation of the tremolo between the notes, but the left finger should not be raised from the string as long as the same note occurs. This rule does not effect tied notes which, of course, are played with a continuous tremolo.

In example A the player should detach between each note. In example B where the same notes occur with the tie as well as the slur, play with a continuous tremolo.

A

B

Moderato.

8.

9.

Moderato.

The player should now be far enough advanced to give some attention to the musical interpretation of the various exercises, as well as the technical rendition, and the expression or shading will be indicated hereafter in all the exercises, except some of those which are strictly technical.

At first only the simplest forms of expression will be used, but as the player progresses most of the expression marks in general use will be introduced.

The player should remember that nothing is put on a page of music for ornamental purposes, but every mark, sign or word has a meaning, and if a character or word occurs which the player does not thoroughly understand, its meaning should be ascertained, at once, by referring to the rudiments of music in the first part of this method or consulting a reliable musical dictionary.

Moderato.

10.

Andante.

11.

Moderato.

12.

Dynamic markings: *f*, *f*, *f*, *p*

Measures 12-13: This system contains the first two measures of the piece. The right hand features a melodic line with slurs and ties, while the left hand plays a steady eighth-note accompaniment. Dynamic markings include three *f* (forte) and one *p* (piano).

Dynamic markings: *p*, *p*

Measures 14-15: This system contains measures 14 and 15. The right hand continues the melodic line with slurs and ties. The left hand accompaniment remains consistent. Dynamic markings include two *p* (piano) markings.

Andante.

13.

Dynamic marking: *mf*

Measures 16-17: This system contains measures 16 and 17. The tempo is marked *Andante*. The right hand has a more spacious melodic line with slurs and ties. The left hand accompaniment is slower. A dynamic marking of *mf* (mezzo-forte) is present.

Dynamic markings: *mf*, *rit.*

Measures 18-19: This system contains measures 18 and 19. The right hand continues the melodic line. The left hand accompaniment features some chromatic movement. Dynamic markings include *mf* and *rit.* (ritardando).

Moderato.

14.

Dynamic marking: *mf*

Measures 20-21: This system contains measures 20 and 21. The tempo is marked *Moderato*. The right hand has a melodic line with slurs and ties. The left hand accompaniment is steady. A dynamic marking of *mf* is present.

Dynamic marking: *mf*

Measures 22-23: This system contains measures 22 and 23. The right hand continues the melodic line. The left hand accompaniment remains steady. A dynamic marking of *mf* is present.

SCALE OF G MAJOR.
TWO OCTAVES.

Tremolo, and count four to each measure.

SCALE OF E MINOR.
ONE OCTAVE.

Tempo di Valse.

15.

Moderato.

16.

Andantino.

17.

mf *f*

mf *mf* *p*

Andante.

18.

p

f *rit.* *p*

Moderato.

19.

mf

mf *rall.*

Andante.

20.

p *mf*

f *p*

f *molto rit.* *p*

Andante.

21.

mp

f

p subito *f rit.* *p*

The proper application of the strokes of the pick is one of the most important points of mandolin playing, but there are so many different combinations of strokes employed that it is impossible to give any fixed rules for the use of the down and up stroke. The best authorities agree that the alternate down and up strokes should be generally used, when possible, but there are many exceptions to this which will be shown in the various picking exercises in this method.

An excellent way to apply the strokes, in many cases, is to use the down stroke on accented beats and the up stroke on unaccented beats, but this use of the strokes also has exceptions.

However, the up stroke should be considered just as important as the down stroke and it is used almost as much as the down stroke.

It is not always necessary to use the down stroke on notes marked staccato, nor is it always necessary to use the down stroke when changing from one string to another. In many such cases the up stroke can be used to better advantage than the down stroke especially in very rapid passages.

The correct use of the strokes and a smooth and even execution can only be acquired by the careful study and constant practise of the various ways in which the strokes are applied.

22. Moderato.

23. Moderato.

Moderato.

24. *mf*

Musical score for measures 24-25. The piece is in G major (one sharp) and common time. The tempo is Moderato. The dynamic is mezzo-forte (mf). The right hand features a melodic line with slurs and accents, including a four-measure rest in measure 24. The left hand provides a steady accompaniment of quarter notes.

Continuation of the musical score for measures 24-25, showing the right hand's melodic development and the left hand's accompaniment.

Moderato.

25.

Musical score for measures 25-26. The right hand continues the melodic line with slurs and accents, and the left hand continues the quarter-note accompaniment.

Continuation of the musical score for measures 25-26, showing the right hand's melodic development and the left hand's accompaniment.

Moderato.

26.

Musical score for measures 26-27. The right hand continues the melodic line with slurs and accents, and the left hand continues the quarter-note accompaniment.

Continuation of the musical score for measures 26-27, showing the right hand's melodic development and the left hand's accompaniment.

Moderato.

27. *mf*

Musical notation for measures 27-28. The piece is in a key with one sharp (F#) and common time (C). The tempo is Moderato. The first system (measures 27-28) features a melody in the treble clef with accents and slurs, and a bass line with chords and moving lines. The dynamic is marked *mf* (mezzo-forte).

f *mf*

Continuation of the musical notation for measures 27-28. The dynamics shift to *f* (forte) in the first half and *mf* in the second half. The notation includes various rhythmic values and articulation marks.

Allegretto

28. *mf*

Musical notation for measures 28-29. The tempo changes to Allegretto, and the time signature changes to 3/4. The dynamic is marked *mf*. The melody in the treble clef is more rhythmic and active than in the previous section.

p *f*

Continuation of the musical notation for measures 28-29. The dynamics shift to *p* (piano) in the first half and *f* in the second half. The bass line features prominent chords and moving lines.

Moderato.

29. *p* *f*

Musical notation for measures 29-30. The tempo returns to Moderato, and the time signature changes back to common time (C). The dynamic is marked *p* in the first half and *f* in the second half. The notation includes accents and slurs.

f *p* *mf* *rit.* *f*

Continuation of the musical notation for measures 29-30. The dynamics are *f*, *p*, *mf*, *rit.* (ritardando), and *f*. The piece concludes with a final chord in the bass clef.

Allegretto.

30.

mf

f

Fine.

p

D.C. al Fine.

Moderato.

31.

mf

f

mf

f rit.

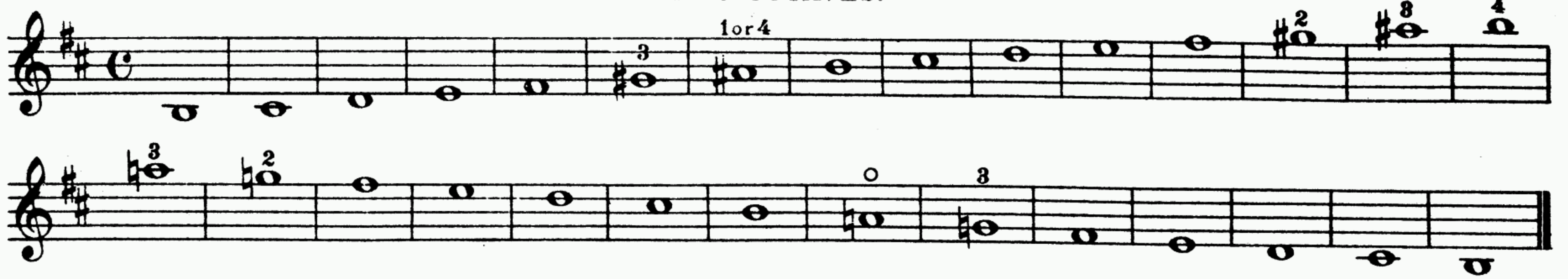
mf a tempo

SCALE OF D MAJOR.
ONE OCTAVE.

Tremolo and count four to each measure.



SCALE OF B MINOR.
TWO OCTAVES.



32. Moderato.
mf



mf



33. Moderato.



Andantino.

34.

Tempo I.

The endings 1. 2. shown in this exercise are frequently used in instrumental music. Play the strain through to the double bar taking the first ending, then repeat the strain, but the second time through, skip the first ending and take the second ending.

Moderato.

35.

Allegretto.

36. *p*

Musical notation for measures 36-37 of the first system. The music is in 3/4 time with a key signature of two sharps (F# and C#). The upper staff features a melodic line with eighth-note patterns and accents. The lower staff provides a rhythmic accompaniment with eighth-note chords. The dynamic marking is *p* (piano).

Musical notation for measures 38-39 of the first system. The upper staff includes a triplet of eighth notes and a sixteenth-note triplet. The lower staff continues the accompaniment. Dynamic markings include *f* (forte) and *mf* (mezzo-forte).

Musical notation for measures 40-41 of the first system. The upper staff features a melodic line with eighth-note patterns and accents. The lower staff provides a rhythmic accompaniment. The dynamic marking is *f* (forte).

Musical notation for measures 42-43 of the first system. The upper staff features a melodic line with eighth-note patterns and accents. The lower staff provides a rhythmic accompaniment. The dynamic marking is *f* (forte).

Musical notation for measures 44-45 of the first system. The upper staff features a melodic line with eighth-note patterns and accents. The lower staff provides a rhythmic accompaniment. The dynamic marking is *f* (forte).

Tempo di Valse.

37. *p 2^d time f*

Musical notation for measures 37-38 of the second system. The music is in 3/4 time with a key signature of two sharps. The upper staff features a melodic line with eighth-note patterns and accents. The lower staff provides a rhythmic accompaniment. The dynamic marking is *p* (piano).

Musical notation for measures 39-40 of the second system. The upper staff features a melodic line with eighth-note patterns and accents. The lower staff provides a rhythmic accompaniment. The dynamic marking is *f* (forte).

Moderato.

38.

Musical score for measures 38-42, Moderato tempo. The score is written for piano in G major (one sharp) and 3/4 time. It consists of three systems of two staves each. The first system (measures 38-39) starts with a mezzo-forte (*mf*) dynamic. The second system (measures 40-41) includes a *più rit.* (faster) marking, followed by *a tempo* (return to tempo), and a forte (*f*) dynamic. The third system (measures 42) ends with a *rit.* (ritardando) marking. The music features a mix of eighth and sixteenth notes, often beamed together, with various articulations like accents and slurs.

Tempo di Mazurka.

39.

Musical score for measures 39-43, Tempo di Mazurka. The score is written for piano in G major (one sharp) and 3/4 time. It consists of three systems of two staves each. The first system (measures 39-40) starts with a mezzo-forte (*mf*) dynamic. The second system (measures 41-42) continues with *mf* and ends with a piano (*p*) dynamic. The third system (measures 43) begins with a forte (*f*) dynamic, followed by a *p subito* (piano subito) marking, and ends with a forte (*f*) dynamic. The music is characterized by rhythmic patterns typical of a Mazurka, including dotted rhythms and eighth-note patterns.

Tempo di Galop.

40. *mf*

f *Fine.*

p

mf *f D.C. al Fine.*

Moderato.

41. *f 2^d time pp*

SCALE OF A MAJOR. TWO OCTAVES.

Tremolo, and count four to each measure.

SCALE OF F# MINOR TWO OCTAVES.

Moderato.

42. *mf*

f *p* *mf*

molto rit. *pp*

Moderato.

43. *mf* *f*

mf *f*

Moderato.

44. *f*

112. *ff*

45. *Moderato.*
p

mf

ff appassionato

p *rall.* *pp*

Allegretto.

46.

mp delicato

Musical score for measures 46-50, marked *Allegretto*. The score is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It consists of two staves. Measure 46 begins with the dynamic marking *mp delicato*. The music features a melodic line in the upper staff with various articulations (accents and slurs) and a rhythmic accompaniment in the lower staff. Dynamic markings include *f*, *p*, *mp*, *fz*, and *f*. There are also some 4-measure rests indicated in the upper staff.

Andante moderato.

47.

mf cantabile

Musical score for measures 47-50, marked *Andante moderato*. The score is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It consists of two staves. Measure 47 begins with the dynamic marking *mf cantabile*. The music is characterized by long, flowing lines with many slurs and phrasing marks. Dynamic markings include *f*, *rit.*, *mf a tempo*, *ff*, *rit.*, and *mf*. The piece concludes with a fermata over the final notes.

SCALE OF F MAJOR.
ONE OCTAVE.

Tremolo and count four

SCALE OF D MINOR.
ONE OCTAVE.

48. *Maestoso.*
ff con spirito *p*

49. *Adagio.*
p dolce *mf* *rit.* *p*

Allegretto.

50. *con anima*
f 2^d time pp

Tempo di Marcia.

51. *f con brio* *mf*

Allegretto.

52. *f brillante*

Musical notation for measures 52-53 of the first system. The music is in 2/4 time and features a bright, fast character. The right hand has a melodic line with many slurs and accents, while the left hand provides a steady accompaniment. The dynamic is marked *f brillante*.

mf *dim.* *p*

Musical notation for measures 54-55 of the first system. The tempo remains Allegretto. The dynamics shift from *mf* to *dim.* and finally to *p*. The melodic line continues with slurs and accents, and the left hand accompaniment remains consistent.

Andante moderato.

53. *p dolce*

Musical notation for measures 56-57 of the second system. The tempo changes to Andante moderato. The music is marked *p dolce*. The right hand features a more lyrical melody with slurs and accents, and the left hand accompaniment is more spacious.

p

Musical notation for measures 58-59 of the second system. The music is marked *p*. The right hand continues with slurs and accents, and the left hand accompaniment is steady.

p elegante *f*

Musical notation for measures 60-61 of the second system. The dynamics shift from *p elegante* to *f*. The right hand melody becomes more pronounced with slurs and accents, and the left hand accompaniment is consistent.

p subito *rit.* *largamente* *ff*

Musical notation for measures 62-63 of the second system. The dynamics and tempo markings are *p subito*, *rit.*, *largamente*, and *ff*. The music concludes with a grand finale, featuring a wide interval in the right hand and a final chord in the left hand.

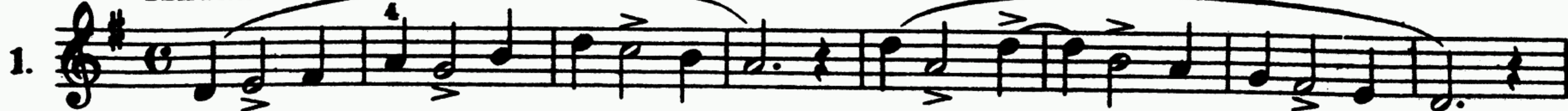
SYNCOPIATION.

Syncopation means accented notes occurring on the unaccented parts of a measure.

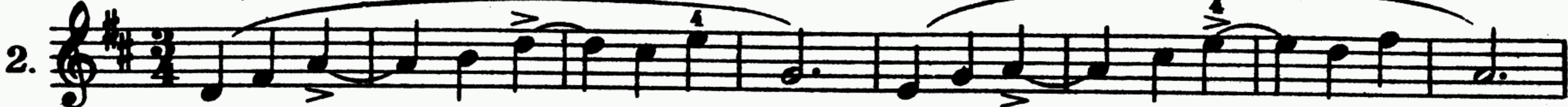
The following exercises illustrate several of the simplest forms of syncopation and the accent mark is placed over or under the syncopated notes to show the player where the accent occurs, although the sign is generally omitted.

Syncopated time is quite difficult to play and the following exercises should be carefully practised until the player is thoroughly familiar with all of the forms shown.

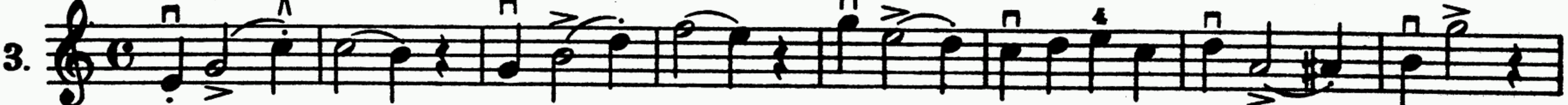
Andante.



Moderato.



Moderato.



Moderato.



Andantino.



Allegretto.

6

Allegretto.

7

Moderato.

8

The syncopation in the two following exercises may be played in two ways. One is over the notes, the other below. That written above the notes is the best.

One is over the notes, the other below.

Moderato.

9

Allegretto.

10

Fine.

D.C. al Fine.

Moderato.

11

Musical notation for the first system of exercise 11, measures 1-4. The piece is in 4/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Moderato'. The first staff (treble clef) features a melodic line with slurs and accents, starting with a mezzo-forte (*mf*) dynamic. The second staff (bass clef) provides a harmonic accompaniment with chords and single notes.

Musical notation for the second system of exercise 11, measures 5-8. The melodic line continues with slurs and accents. Dynamics shift from *mf* to forte (*f*) in measure 6, then back to *mf* in measure 7. The accompaniment remains consistent.

Musical notation for the third system of exercise 11, measures 9-12. The melodic line concludes with a final flourish. The forte (*f*) dynamic is maintained in the final measure. The accompaniment ends with a final chord.

Moderato.

12

Musical notation for the first system of exercise 12, measures 1-4. The piece is in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'Moderato'. The first staff (treble clef) features a melodic line with slurs and accents, starting with a forte (*f*) dynamic. The second staff (bass clef) provides a harmonic accompaniment with chords and single notes.

Musical notation for the second system of exercise 12, measures 5-8. The melodic line continues with slurs and accents. The forte (*f*) dynamic is maintained. The accompaniment remains consistent.

Musical notation for the third system of exercise 12, measures 9-12. The melodic line concludes with a final flourish. The forte (*f*) dynamic is maintained in the final measure. The accompaniment ends with a final chord.

TRIPLETS.

The general rule for picking triplets, in moderate and also fairly rapid movements, is to use the down stroke on the first note of the triplet, the up stroke on the second note and the down stroke on the third note, with a very slight accent on the first note of each triplet thus:



An exception to the above rule, when successive triplets occur in very rapid passages, is the following, which is strongly recommended by the author: To play triplets in rapid movements, use the alternate down and up stroke as in the example below. When this manner of picking is used the accent on the first note of every alternate triplet is made with the up stroke and the author again calls attention to the fact that the up stroke is quite as important as the down stroke. This method of picking triplets should be carefully practised, for rapid passages can be played with a much smoother execution by this method than by the first, although the method given in the first rule may be used in passages of moderate speed.



These two rules are the most practical for general use but occasionally a triplet occurs which may necessitate a slight change in the picking. Other examples will be shown later in this method.

The player is again reminded that it is not always necessary to use the down stroke in changing from string to string. As a rule a much smoother execution is acquired by adhering to the uniform strokes as given in the two rules above regardless of the change of string, but this is left to the discretion of the teacher.

EXERCISES.

Moderato.

1

Moderato.

2

Moderato.

3

Allegro.

4

Moderato.

5

Moderato.

6

Repeat Presto using alternate strokes

Tempo di Schottische.

7

Tempo di Tarentella.

8

TECHNICAL EXERCISES

The following exercises, in various keys, are for the purpose of acquiring an even and rapid execution and should be played in strict time and at a moderate tempo. The quickest way to acquire a rapid execution, is to play such exercises as the following, slowly and steadily at first, then gradually increasing the speed.

The picking is purposely not marked in most of these exercises, as some teachers may wish to use their own system of pick strokes, but with very few exceptions, which are marked, the author strongly recommends the use of the alternate down and up stroke.



This page of musical notation, numbered 56, contains six systems of music for guitar, all written in treble clef. The first system, labeled '4', is in 4/4 time with a key signature of one sharp (F#). It consists of six staves of music, each containing a melodic line with various rhythmic patterns, including eighth and sixteenth notes, and some triplets. The second system, labeled '5', is in 2/4 time with a key signature of two flats (Bb and Eb). It also consists of three staves of music, featuring similar melodic and rhythmic complexity. The third system, labeled '6', is in 6/8 time with a key signature of one sharp (F#). It consists of three staves of music, continuing the melodic development. The notation includes various articulations, slurs, and dynamic markings, typical of a guitar score. The overall style is that of a classical or contemporary guitar piece.

This musical score consists of three systems of guitar notation, each with two staves. The first system, labeled '7', is in G major (one sharp) and 2/4 time. It features a melodic line with eighth-note patterns and a bass line with a steady eighth-note accompaniment. The second system, labeled '8', continues the piece in the same key and time signature, maintaining the eighth-note accompaniment. The third system, labeled '9', changes the key signature to G major with an added sharp (two sharps) and the time signature to 3/4. The notation includes various guitar-specific techniques such as slurs, ties, and dynamic markings like '4' and 'y'.

This musical score consists of 12 measures of music for guitar, arranged in three systems of four staves each. The first system (measures 10-13) is in 2/4 time with a key signature of one sharp (F#). Measure 10 starts with a treble clef and a 10-measure rest. The second system (measures 11-14) is in 3/4 time with a key signature of one sharp. The third system (measures 12-15) is in 6/8 time with a key signature of one sharp. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Some notes are marked with a '4' above them, indicating a four-finger fingering. Measure 12 features several notes with a small square symbol above them, likely indicating a specific fingering or technique. The piece concludes with a double bar line and a final note in measure 15.

13 Musical staff 13, measure 1. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The staff contains a sequence of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

Musical staff 13, measure 2. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The staff contains a sequence of eighth notes: D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2.

Musical staff 13, measure 3. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The staff contains a sequence of eighth notes: D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0.

14 Musical staff 14, measure 1. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The staff contains a sequence of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Above the staff are square accents: □ □ ^ □.

Musical staff 14, measure 2. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The staff contains a sequence of eighth notes: D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2.

Musical staff 14, measure 3. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The staff contains a sequence of eighth notes: D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0.

Musical staff 14, measure 4. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The staff contains a sequence of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

Musical staff 14, measure 5. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The staff contains a sequence of eighth notes: D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2.

15 Musical staff 15, measure 1. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The staff contains a sequence of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

Musical staff 15, measure 2. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The staff contains a sequence of eighth notes: D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2.

Musical staff 15, measure 3. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The staff contains a sequence of eighth notes: D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0.

Musical staff 15, measure 4. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The staff contains a sequence of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

Musical staff 15, measure 5. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The staff contains a sequence of eighth notes: D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2.

16

Musical staff 16, first line. Treble clef, key signature of one sharp (F#), common time signature. The staff contains a sequence of eighth and sixteenth notes, with some groups of four notes beamed together and marked with a '4' above them.

Musical staff 16, second line. Continuation of the musical notation from the first line.

Musical staff 16, third line. Continuation of the musical notation from the first line.

Musical staff 16, fourth line. Continuation of the musical notation from the first line.

17

Musical staff 17, first line. Treble clef, key signature of one sharp (F#), common time signature. The staff contains a sequence of eighth and sixteenth notes, with some groups of four notes beamed together and marked with a '4' above them.

Musical staff 17, second line. Continuation of the musical notation from the first line.

Musical staff 17, third line. Continuation of the musical notation from the first line.

Musical staff 17, fourth line. Continuation of the musical notation from the first line, including some notes with accents (^) above them.

18

Musical staff 18, first line. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes, with some groups of four notes beamed together and marked with a '4' above them.

Musical staff 18, second line. Continuation of the musical notation from the first line.

Musical staff 18, third line. Continuation of the musical notation from the first line.

Musical staff 18, fourth line. Continuation of the musical notation from the first line.

Musical staff 18, fifth line. Continuation of the musical notation from the first line.

19

20

21

22

23

Musical score for measures 23-29. The music is written on seven staves in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The notation consists of eighth and sixteenth notes, often beamed together in groups. Many notes have a 'v' (accents) above them. Measure 23 starts with a treble clef, two sharps, and a common time signature. The piece concludes with a double bar line and repeat dots.

24

Musical score for measures 30-36. The music is written on seven staves in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The notation features dotted rhythms and includes several four-measure rests, indicated by a '4' below the staff. Measure 24 starts with a treble clef, two sharps, and a common time signature. The piece concludes with a double bar line and repeat dots.

25

The image shows a page of musical notation with 12 staves. The first staff is numbered '25'. The notation includes treble clefs, a common time signature, and various musical symbols such as notes, rests, accidentals (sharps, flats, naturals), and articulation marks (accents, slurs). The music is written in a single melodic line across the staves.

