THE VIENNESE COLLEGE OF MUSIC

FOR THE MANDOLINE.

MANDOLINE TUTOR

Containing

DIAGRAM OF THE FINGERBOARD,
RUDIMENTS OF MUSIC,
INSTRUCTIONS FOR HOLDING,
AND FOR THE
CORRECT MANNER OF USING THE PLECTRUM.

Major and Minor Scales, Scales in the Positions,
TREMOLO EXERCISES
FAVORITE, OPERATIC, AND OTHER MELODIES,
TOGETHER WITH

DUETS FOR MANDOLINE AND PIANO.

Arranged and Composed
BY

WM LIDGLEY, JUNR.

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E. DONAJOWSKI,
26, CASTLE ST, BERNERS ST, W.

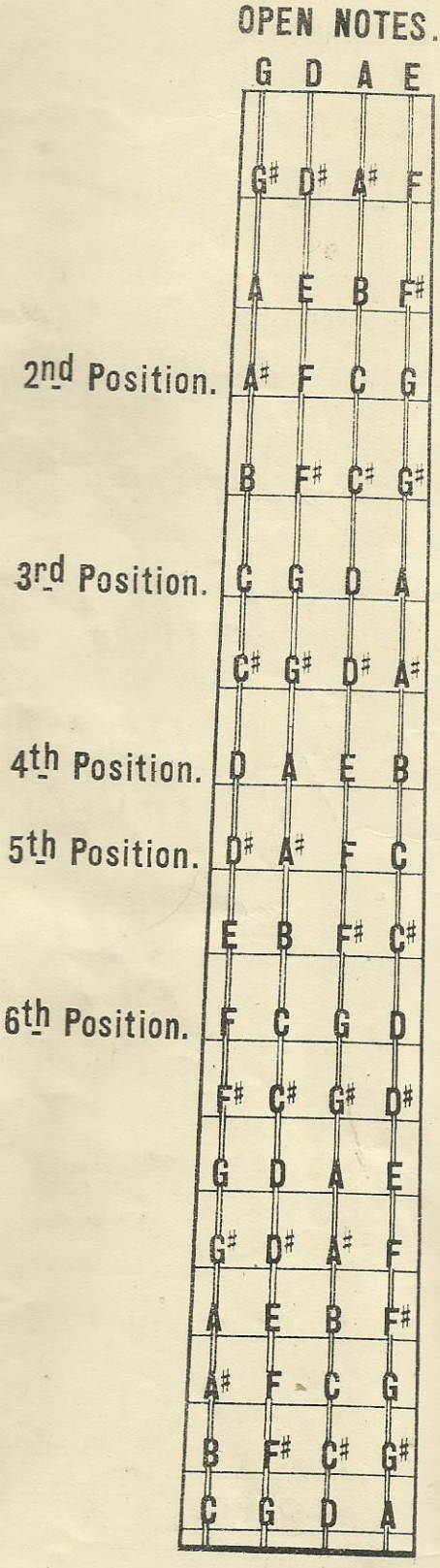
INTRODUCTION.

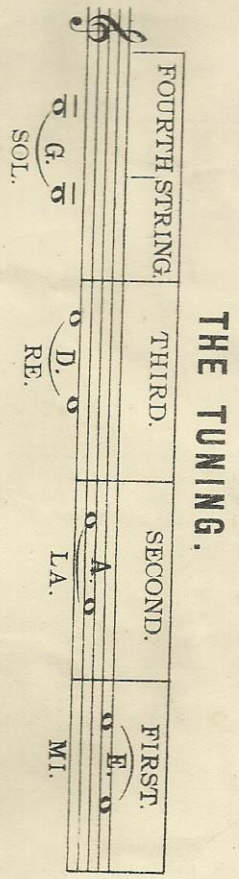
In preparing this work, I have made no attempt to render it elaborate or scientific; my object has been to embrace all useful matter from every available source, correct and complete in its expositions, and the selections for practice agreeable and pleasing.

I have endeavoured to place before the student a progressive and agreeable course of practice, if I can be assured that I have produced a work which will prove useful to the teacher and pupil, I shall consider myself fully compensated.

BRISTOL. Wm LIDGLEY Junr

DIAGRAM
of
THE FINGERBOARD.





THE VIENNESE COLLEGE of MUSIC for the Mandoline.

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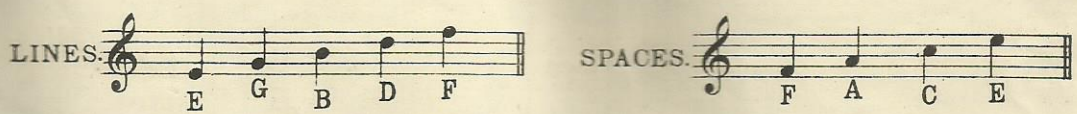
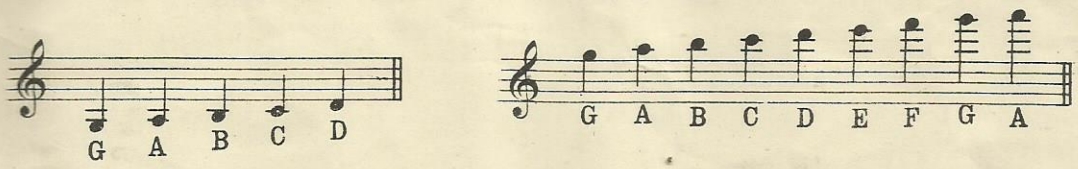
RUDIMENTS OF MUSIC.

Music is written by characters termed NOTES on and beteewn five lines called a STAVE. The notes are named after the first seven letters of the Alphabet, A.B.C.D.E.F.G.

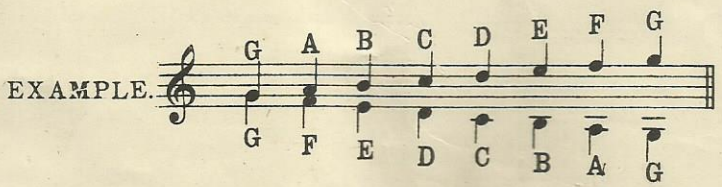
Names of the notes on and between the lines of the stave:



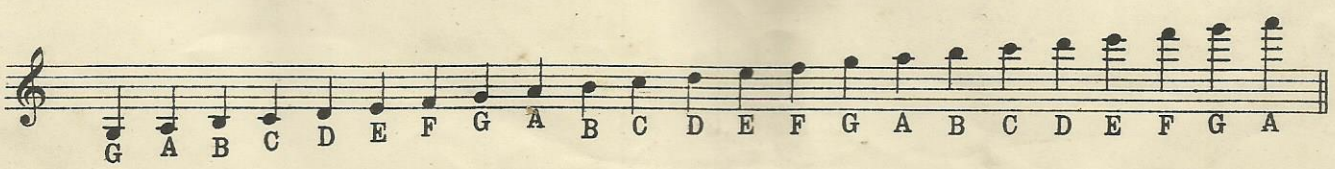
The stave is insufficient to contain all the notes that are required, and when necessary, short lines are added above or below; these are termed LEDGER lines:



The sign at the commencement of the stave is termed a CLEF.
Of Clefs there are several, and they serve to determine the name and pitch of any note. The one which is used for the Mandoline music is the TREBLE, or G, CLEF, so called because the curl or tail falls upon the second line of the stave, giving that line the name of G.



The TREBLE OR G CLEF WITH ITS NOTES, THROUGHOUT THE USUAL COMPASS OF THE MANDOLINE.

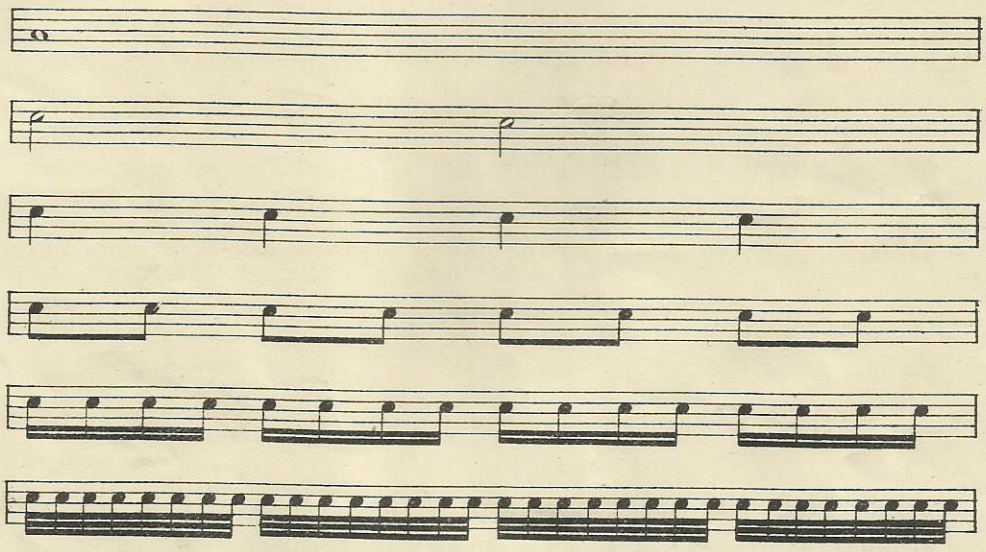


Different forms of notes are used to indicate the different duration of sounds

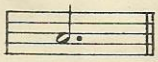
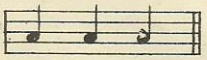
viz: SEMIBREVE. MINIM. CROTCHET. QUAVER. SEMIQUAVER. DEMISEMIQUAVER.

The proportion they bear to each other is explained by the following table.

1 SEMIBREVE
is equal to
2 MINIMS
or
4 CROTCHETS
or
8 QUAVERS
or
16 SEMIQUAVERS
or
32 DEMISEMIQUAVERS

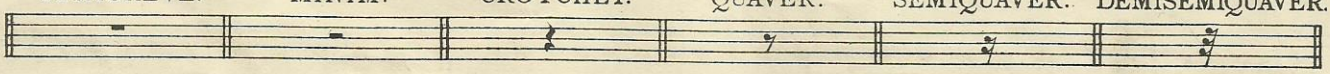


A dot placed after a NOTE extends its length one half, for example:

A DOTTED MINIM  is equal to 3 CROTCHETS  or 6 QUAVERS etc.

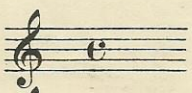
Rests are characters which indicate silence. The duration of each rest is equal to the NOTE of the same name.

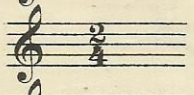
SEMIBREVE. MINIM. CROTCHET. QUAVER. SEMIQUAVER. DEMISEMIQUAVER.

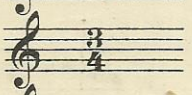


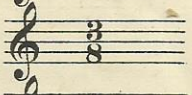
Music is divided into small portions of equal duration, called BARS, by lines drawn perpendicularly across the STAVE:-

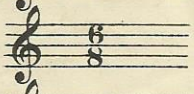
Of time there are three kinds viz: Common, Triple, and Compound, these are expressed by the following signs:

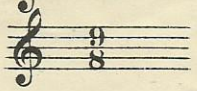
COMMON TIME.  contains 4 Crotchets in a bar, or their equivalents.

" "  " 2 " " " " " " "

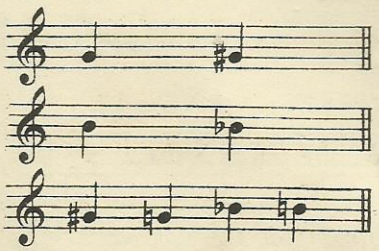
TRIPLE "  " 3 " " " " " " "

" "  " 3 Quavers " " " " " "

COMPOUND "  " 6 " " " " " " "

" "  " 9 " " " " " " "

A SHARP(♯) placed before a note raises it half a tone



A FLAT(♭) placed before a note lowers it half a tone

A NATURAL(♮) serves to restore notes affected by sharps or flats to their original sound.

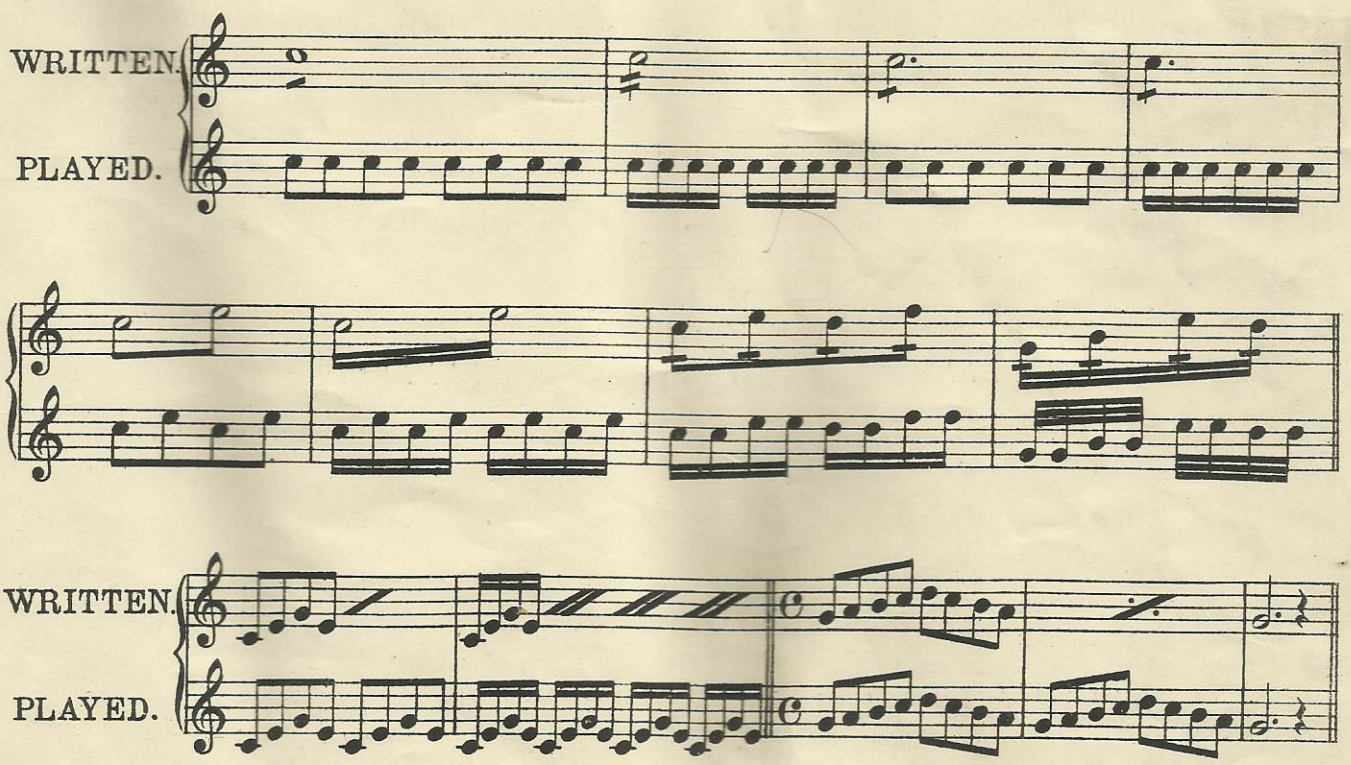
Sharps or Flats placed at the commencement of a piece affect all notes of the same name throughout. Sharps or Flats placed before notes in the course of a piece, and not marked at the beginning are termed ACCIDENTALS and only affect notes of the same name in the bar in which they occur. A DOUBLE SHARP (𝄪) raises a note two half tones and a DOUBLE FLAT(𝄫) lowers a note two half tones.

A PAUSE 𝄐 placed over notes or rests, indicates that the performer may rest at pleasure.

A DOUBLE BAR indicates the end of a piece, and with dots before it means to repeat the part immediately procceding it

THE TRIPLET. Notes written thus: and termed a triplet indicate that they are to be played in the time of two of their kind.

ABBREVIATIONS are often met with in Mandoline music, whereby several notes are represented by one, or by a single sign.



THE MANDOLINE.

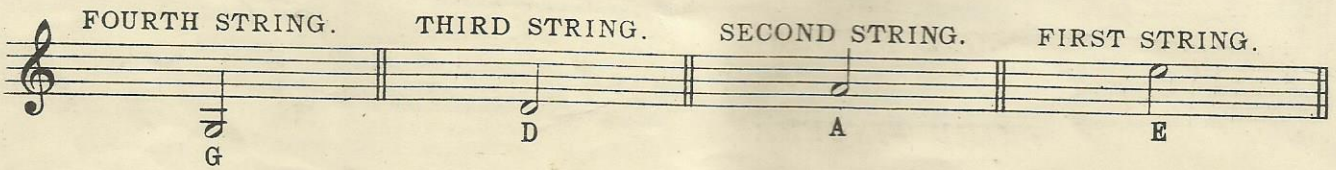
The Mandoline is similar to the Violin, with the difference that the Violin has four single strings and the Mandoline four double strings.
The double strings are tuned in unison and are set in vibration by a small piece of tortoise-shell, termed a PLECTRUM. The fingerboard is spaced off with lines, or frets as they are called, like the Guitar.

MANNER OF HOLDING.

The Mandoline can be held in two positions i. e. sitting or standing. In playing when seated, the left foot should be placed on a stool, so as to elevate the knee.
The Mandoline should rest on the right thigh, (and not in the lap) and the neck held lightly in the left hand, between the thumb and first finger.
When standing, the Mandoline is held against the right side. In both positions the neck must be slightly raised, and the left arm held away from the body.

THE STRINGS AND TUNING.

The Mandoline is tuned in fifths. The first and second strings are thin wire, the third string a wire covered string, and the fourth a wire covered string slightly thicker than the third. The strings are double and must be tuned in unison, and played as if only one string. The strings when not pressed with the fingers of the left hand, are termed open, and are tuned as follows:—



It is advisable to tune the Mandoline at first from a Piano until the ear is accustomed to the sound of the open strings.

THE LEFT HAND.

The fingers must be curved or arched, so as to allow tips to stop the strings. The fingers must be placed in between and on the left hand side of the frets. Press the strings firmly, taking care that the palm of the hand does not touch the neck.

THE RIGHT HAND.

THE PLECTRUM.

Hold the PLECTRUM between the thumb and first finger. The Plectrum which is about half an inch wide at the top must diminish in width, so as to render it flexible at the end. Plectrums are made of various different substances, but the one most commonly used, is made in tortoiseshell. The forearm should rest on the instrument about half way between the wrist and the elbow.

The hand must be curved so as to hold the plectrum perpendicularly to the strings, the wrist being quite free and moveable.

FINGERING SIGNS.

⊓ *PLECTRUM DOWN STROKES.* ∨ *PLECTRUM UP STROKES.*

FIRST FINGER.....**1.**

SECOND FINGER.....**2.**

THIRD FINGER.....**3.**

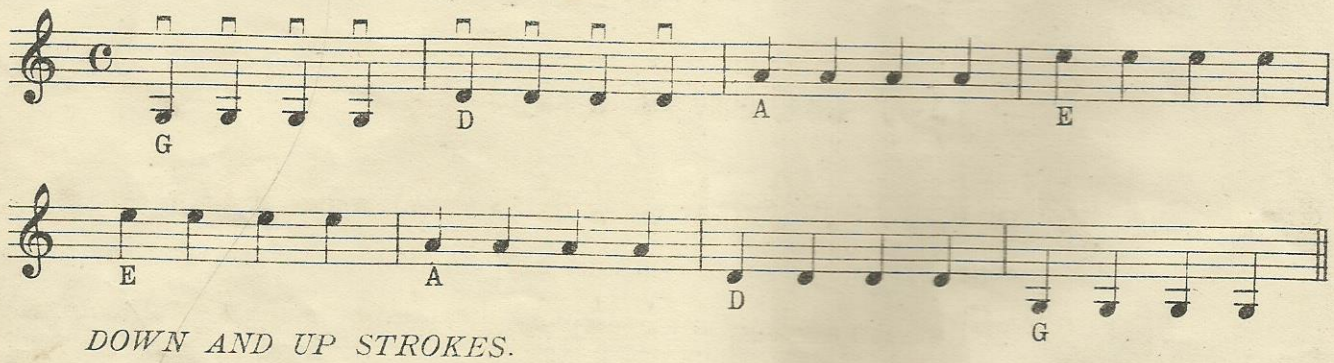
FOURTH FINGER.....**4.**

OPEN STRING.....**0.**

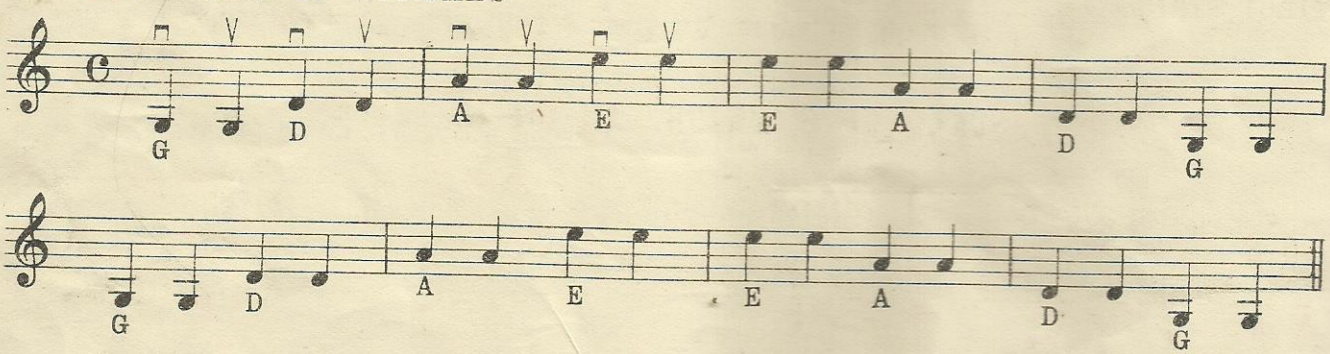
THE FIRST EXERCISES.

OPEN STRINGS.

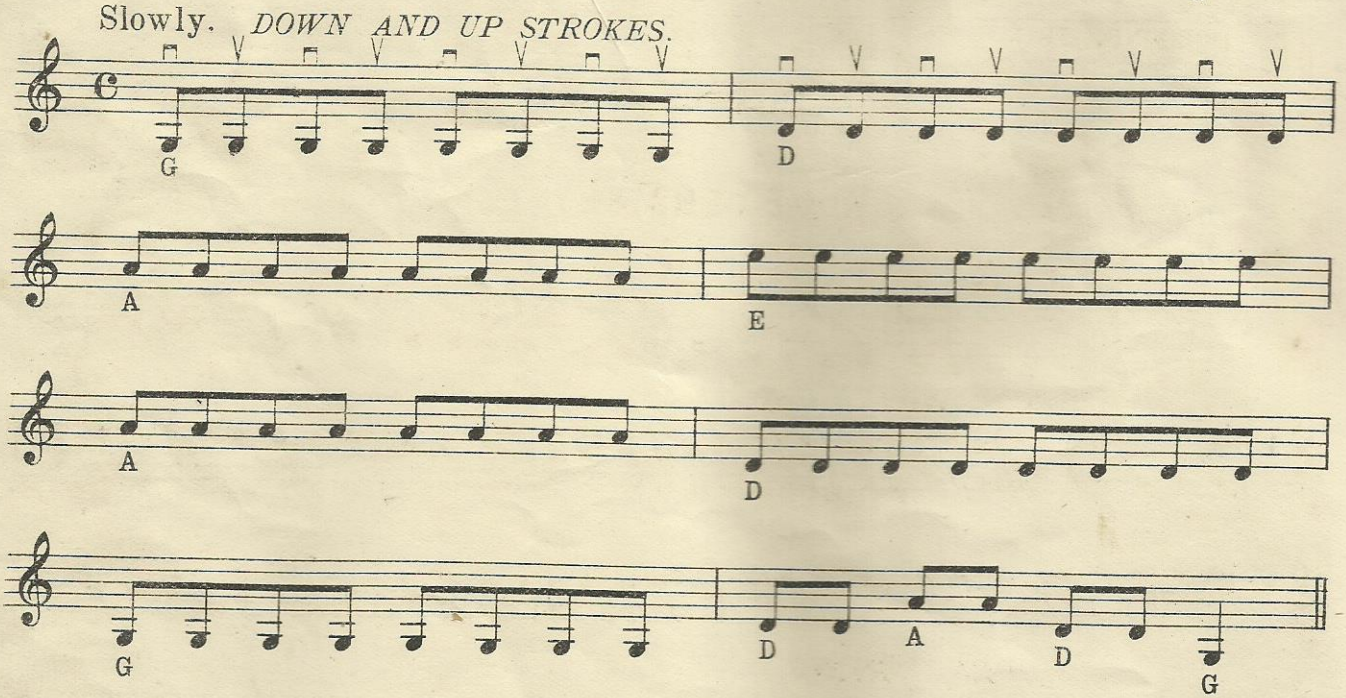
ALL DOWN STROKES.



DOWN AND UP STROKES.



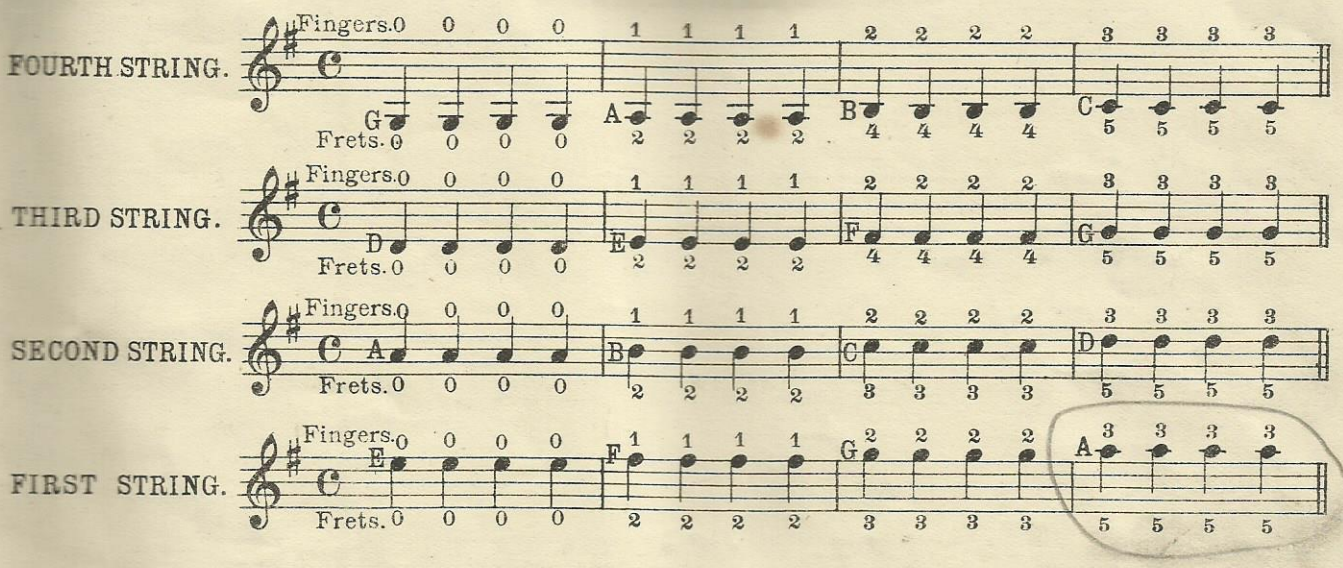
Slowly. *DOWN AND UP STROKES.*



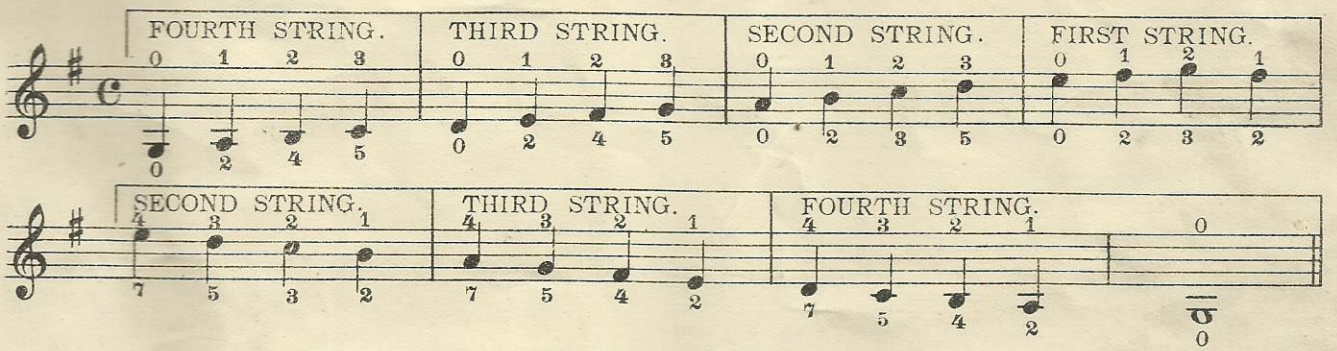
The Student may now commence stopping the strings with the fingers of the left hand, the following exercise.

PRELIMINARY FINGERING FOR THE LEFT HAND.

All down strokes should be used.

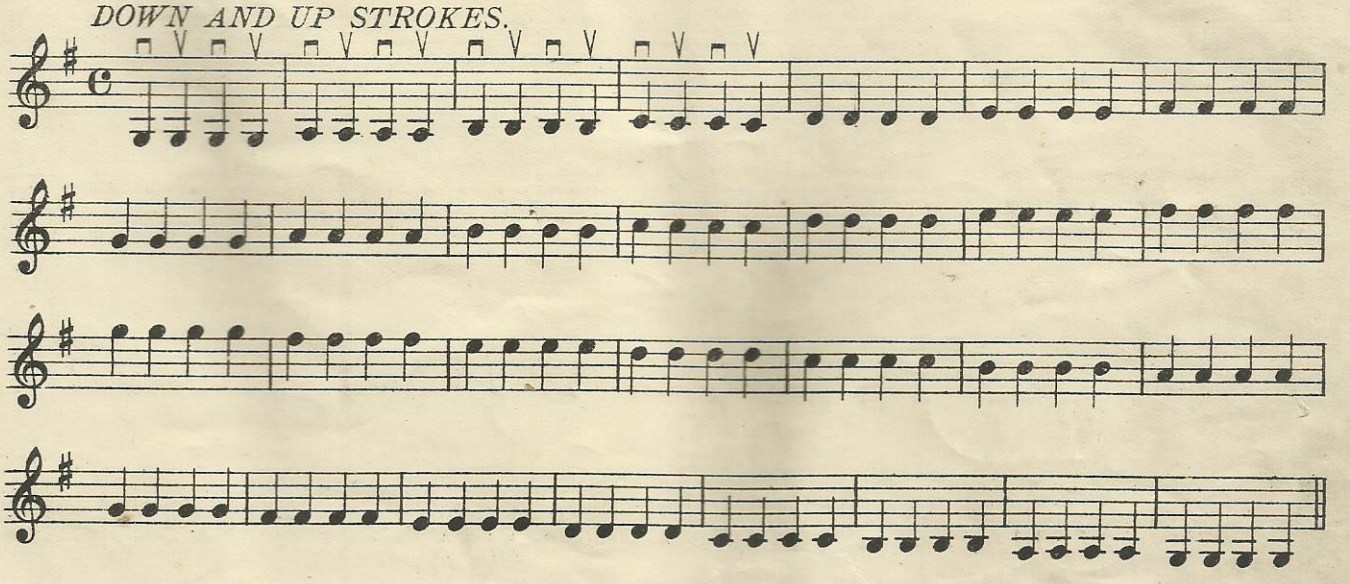


SCALE OF G MAJOR. All the F's sharp.

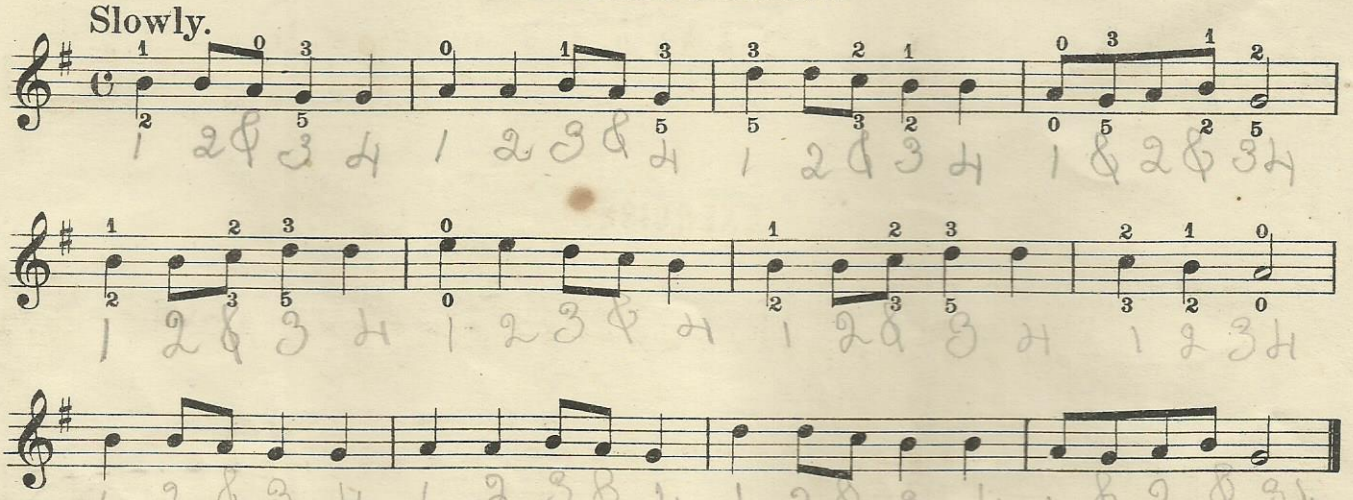


EXERCISE.

DOWN AND UP STROKES.

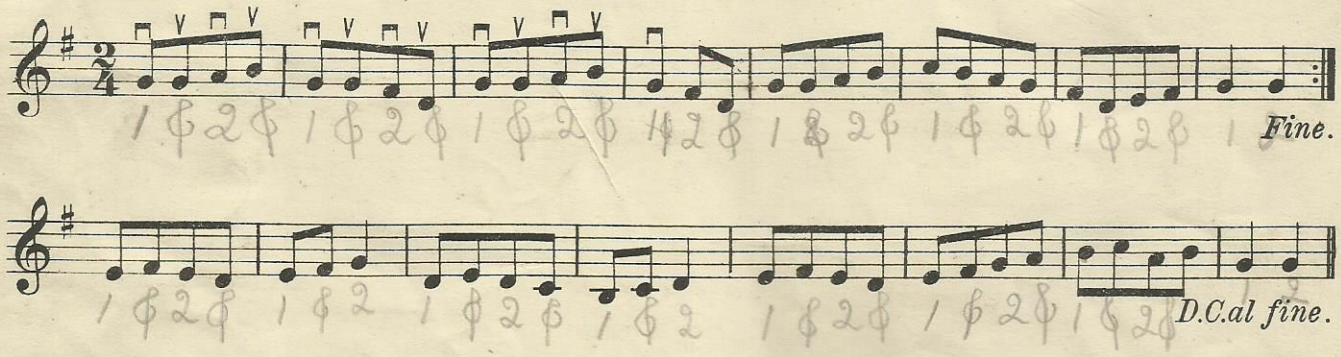


ROUSSEAU'S DREAM.

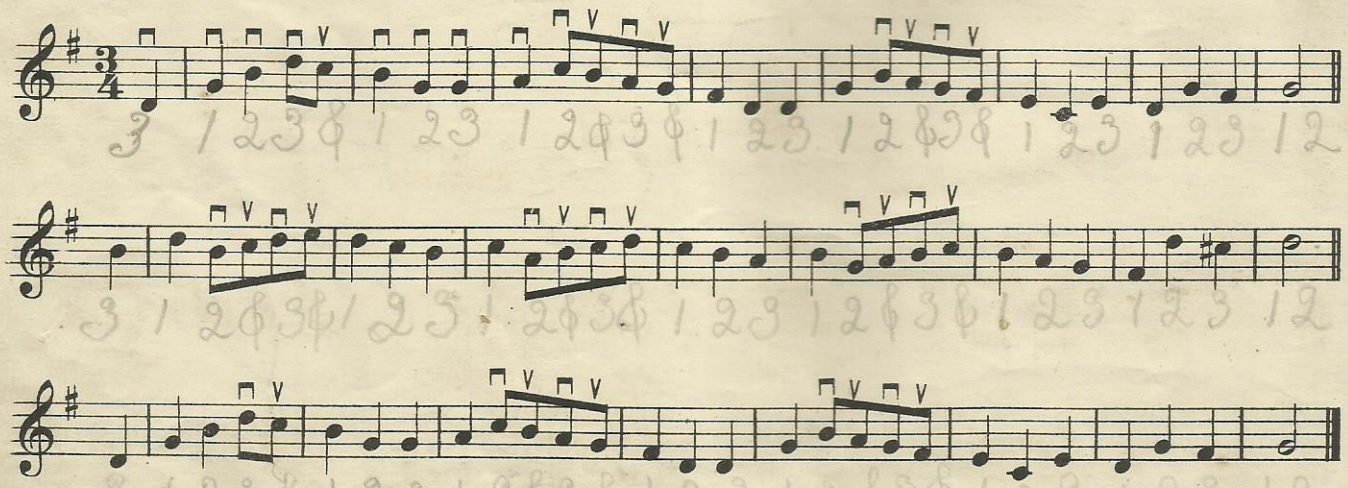


The fingering and Frets has been partially omitted so that the Student, when at a loss for a note, can find it by referring to the Scale. In this way the notes are more readily impressed upon the memory.

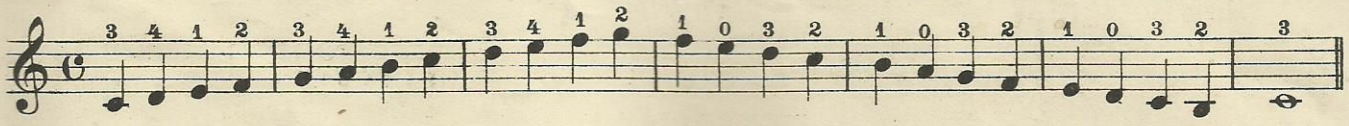
AIR.



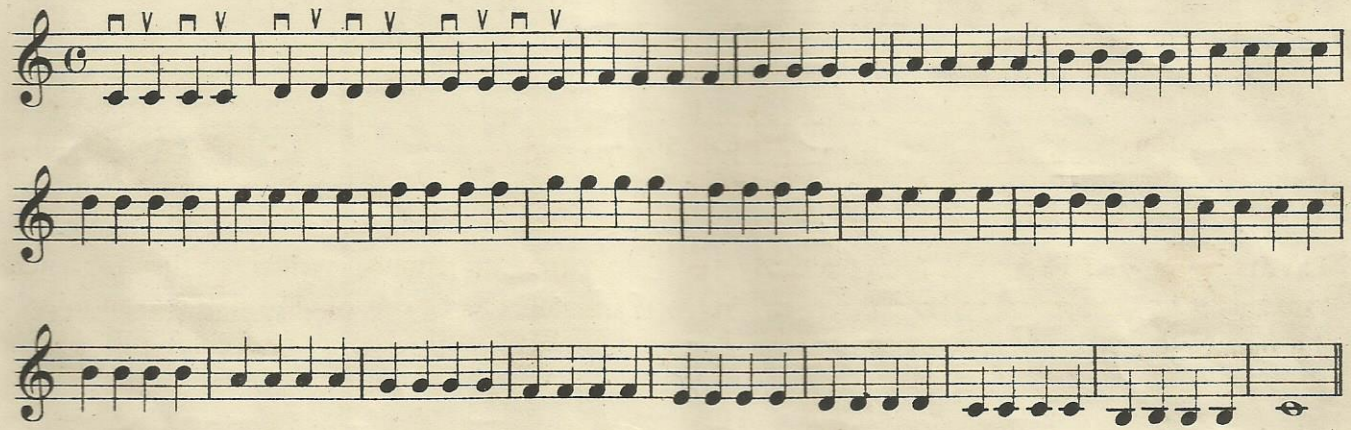
ASH GROVE.



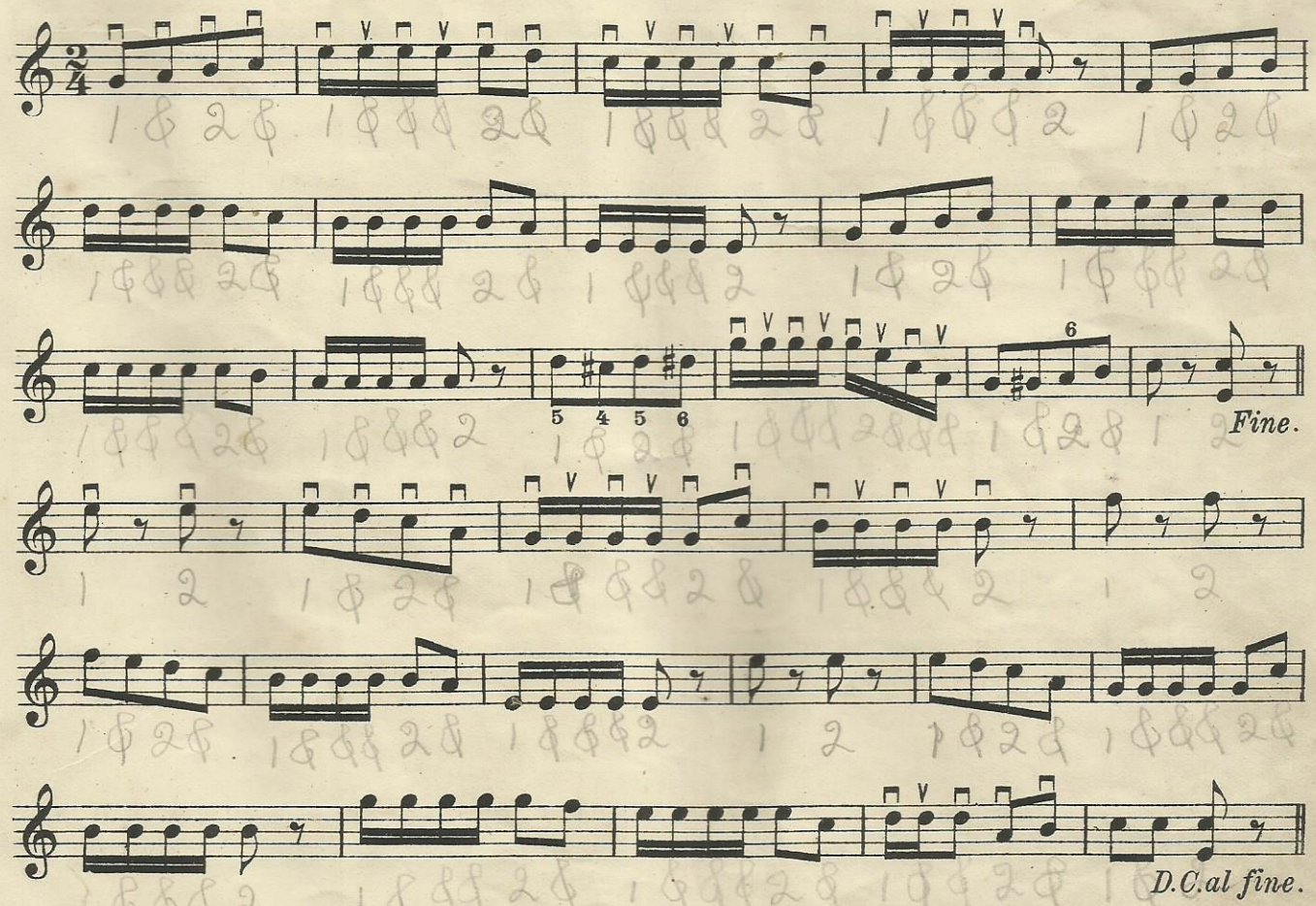
SCALE OF C MAJOR.



EXERCISE.



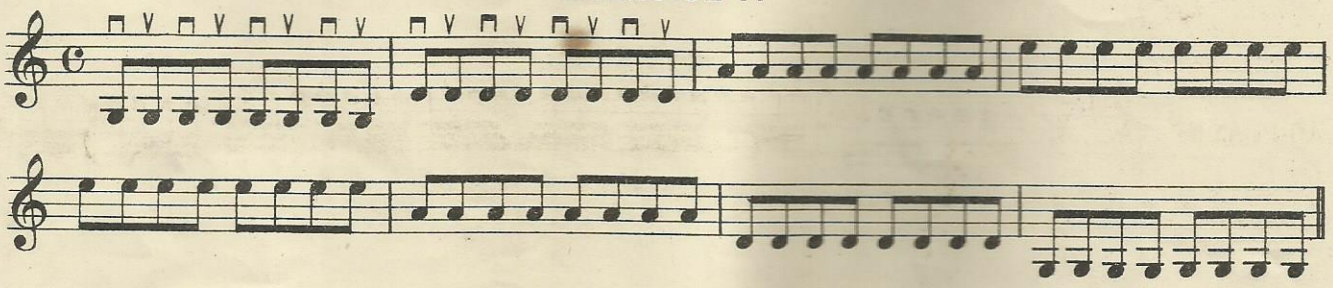
POLKA.



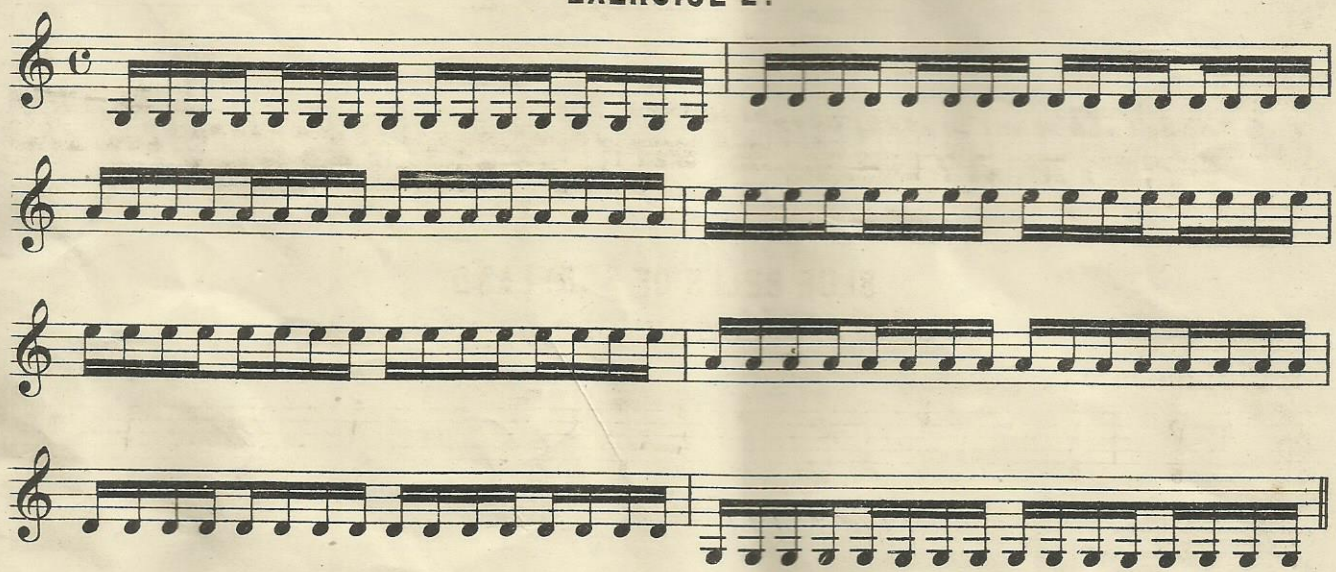
THE TREMOLO.

The Tremolo is the rapid repetition of a note or notes.
This requires great flexibility and when correctly played is very effective.
The Student must practise the following ecercises.

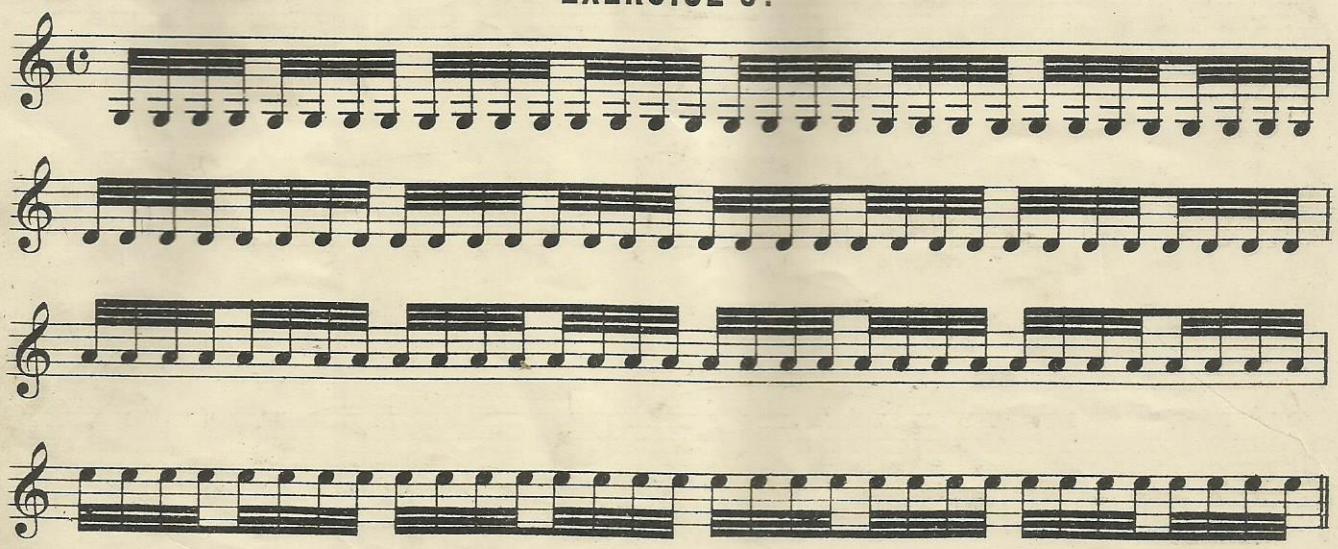
EXERCISE 1.



EXERCISE 2.

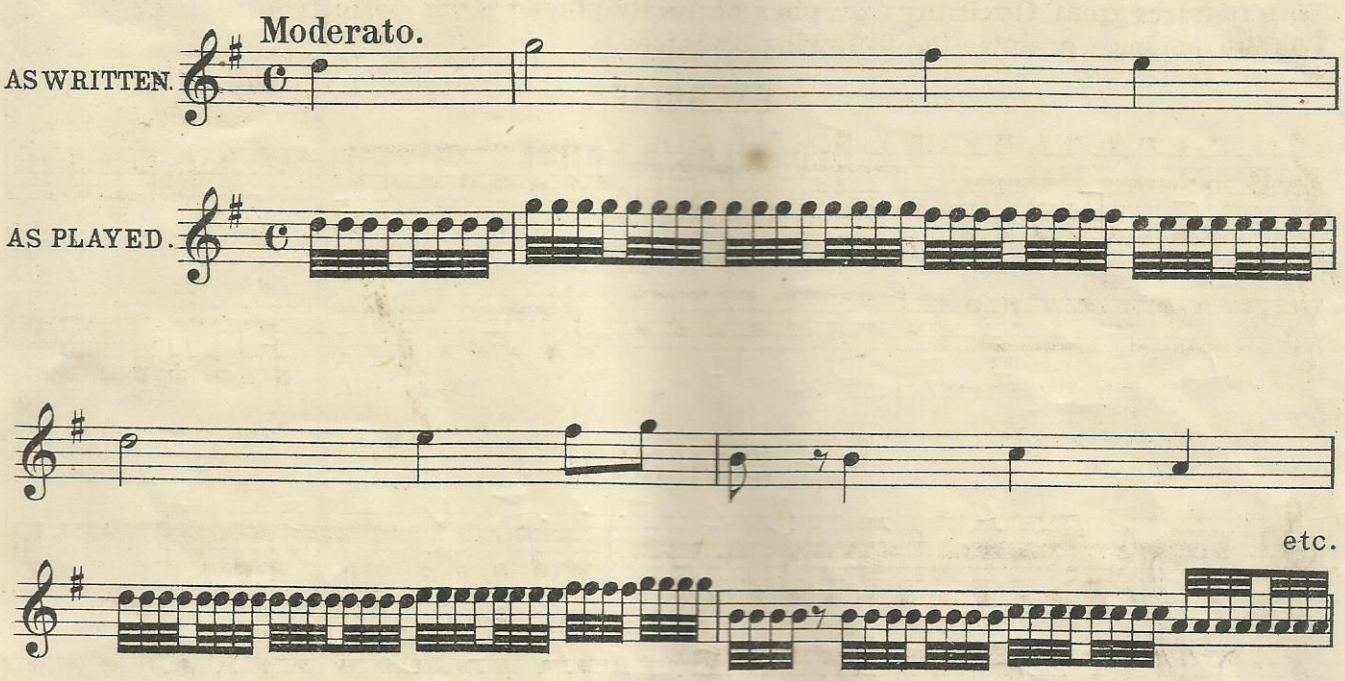


EXERCISE 3.



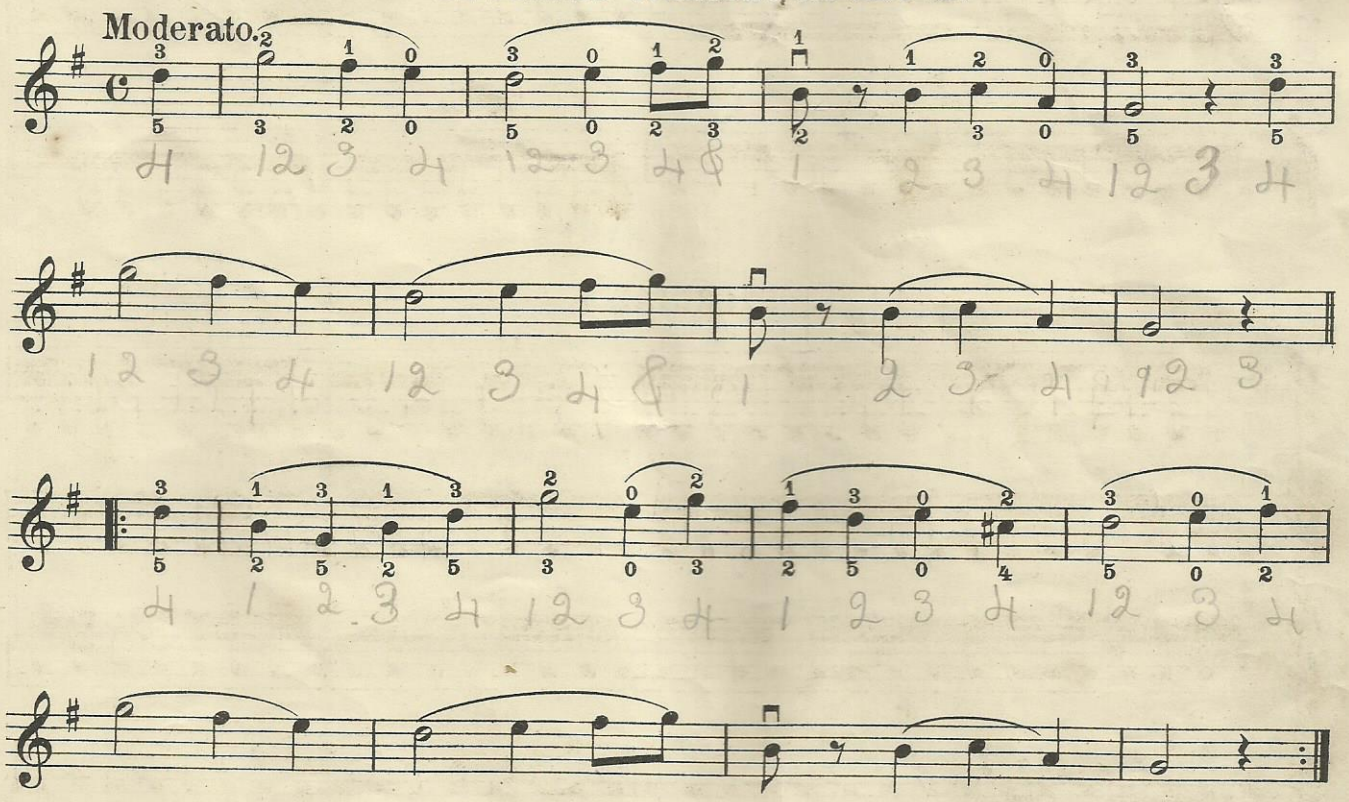
The following example of "Blue Bells of Scotland" will illustrate what is meant.

BLUE BELLS OF SCOTLAND.



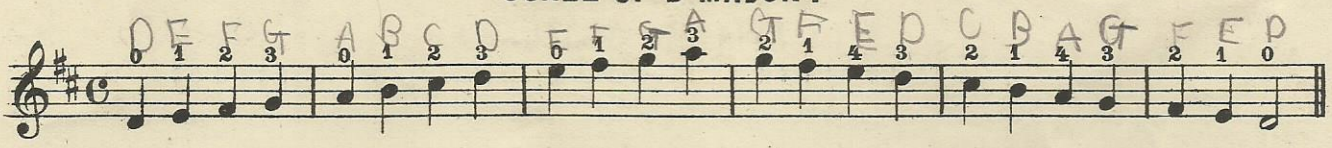
BLUE BELLS OF SCOTLAND.

TO BE PLAYED TREMOLO AS ABOVE.

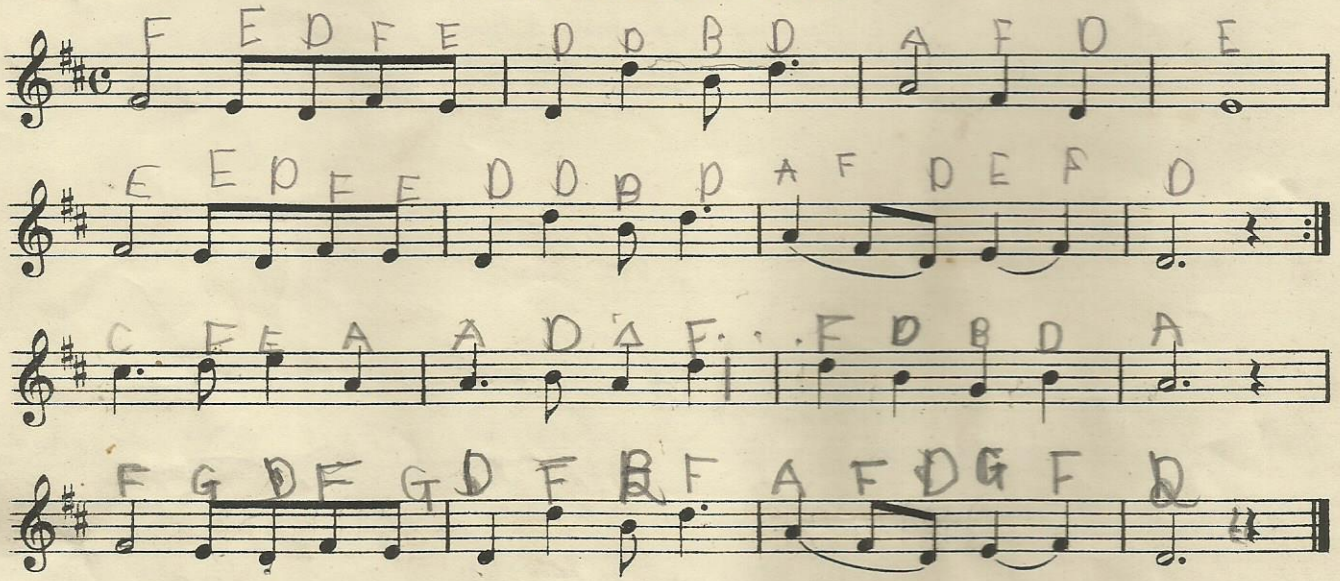


⊓ Strike these notes with a down stroke of the plectrum.

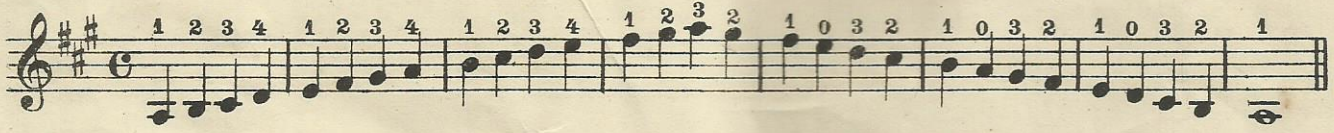
SCALE OF D MAJOR.



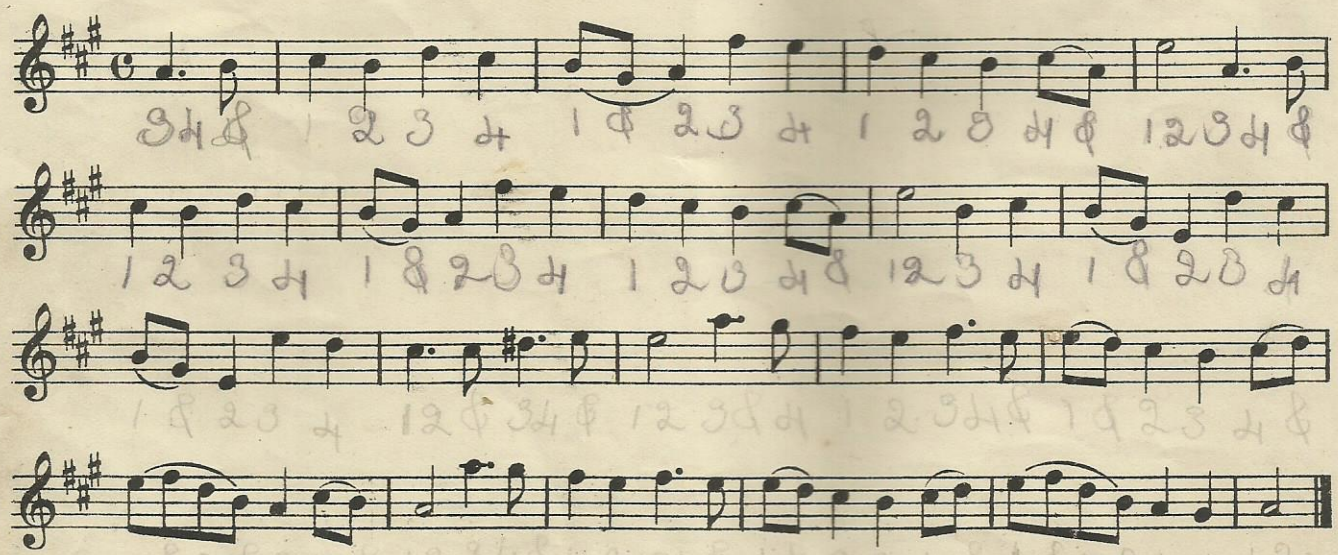
OLD FOLKS AT HOME.



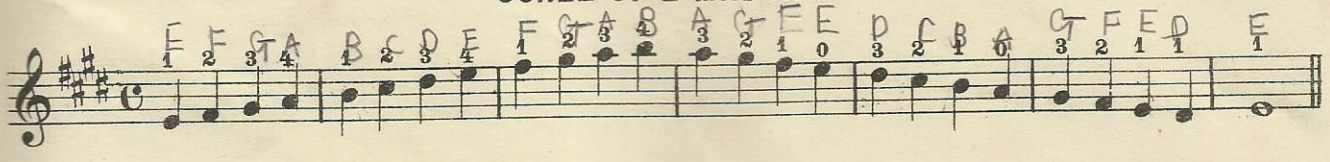
SCALE OF A MAJOR.



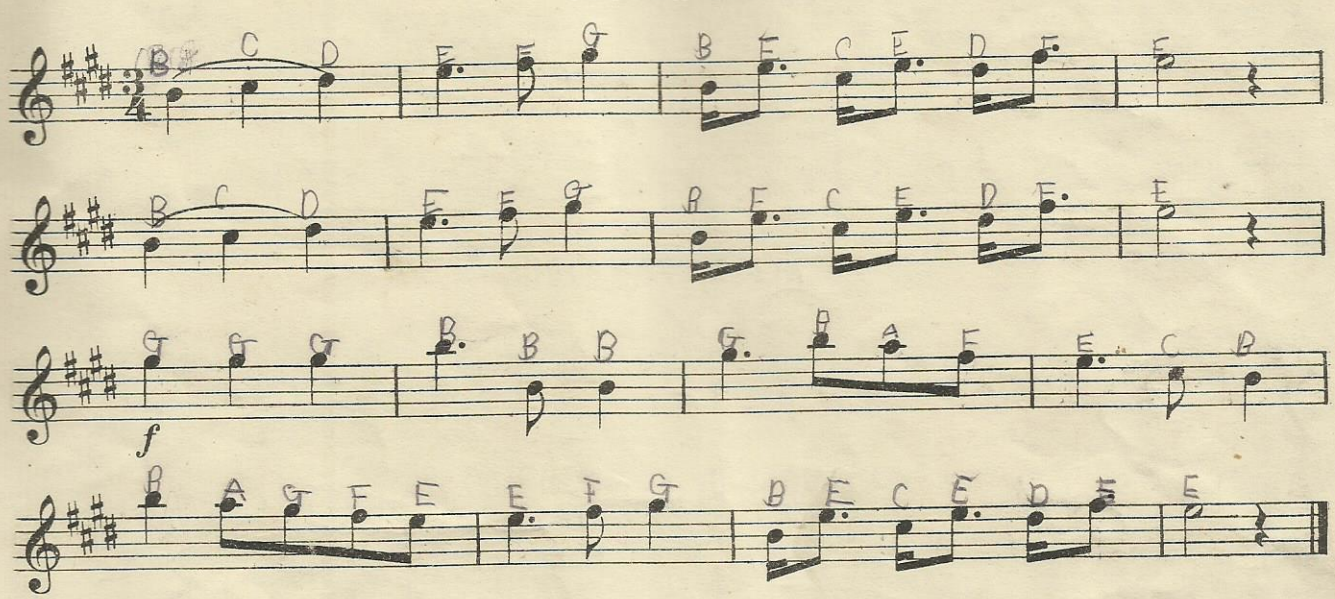
AUSTRIAN HYMN.



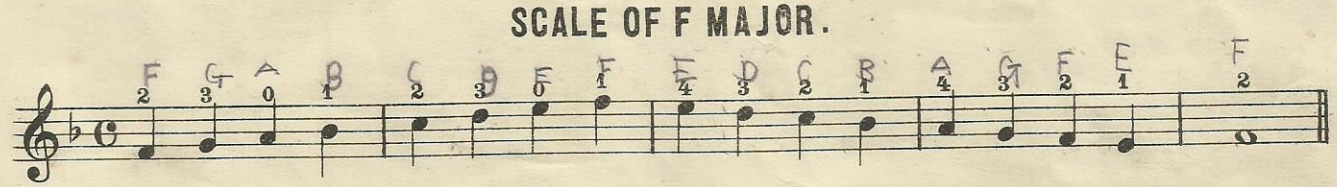
SCALE OF E MAJOR.



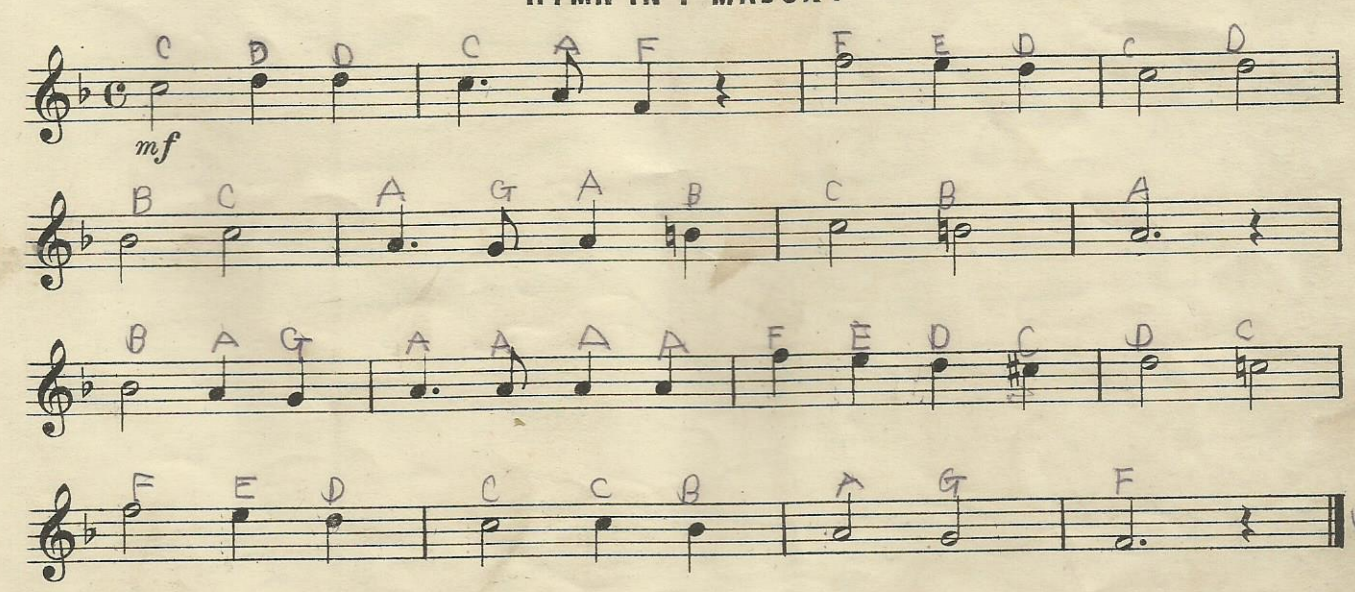
SCOTCH AIR.



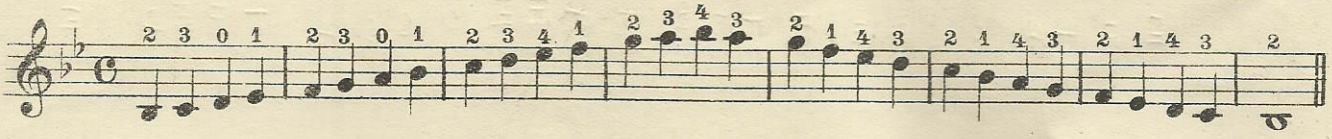
SCALE OF F MAJOR.



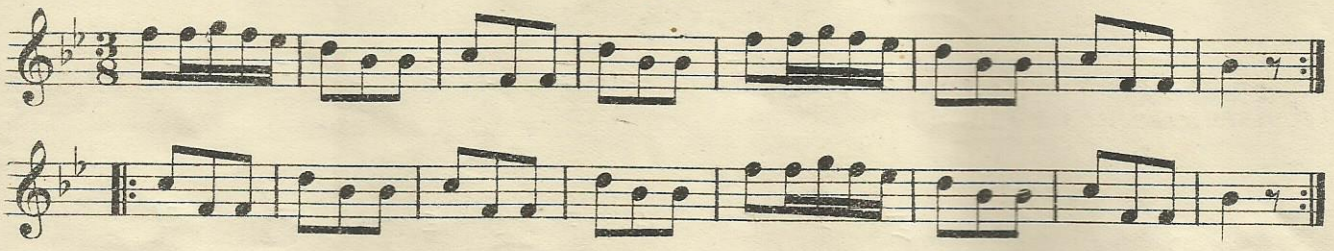
HYMN IN F MAJOR.



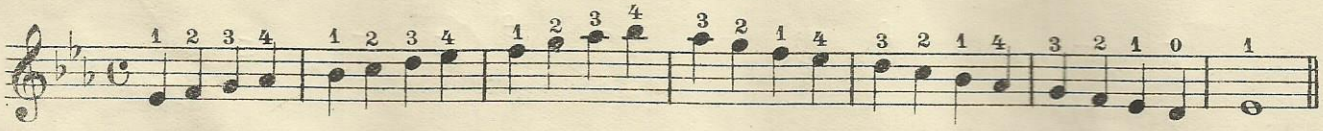
SCALE OF B♭ MAJOR.



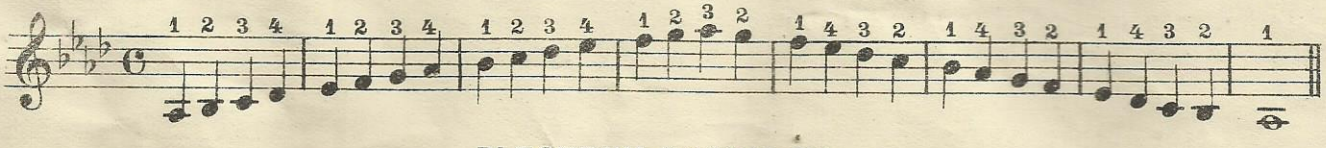
AIR.



SCALE OF E♭ MAJOR.

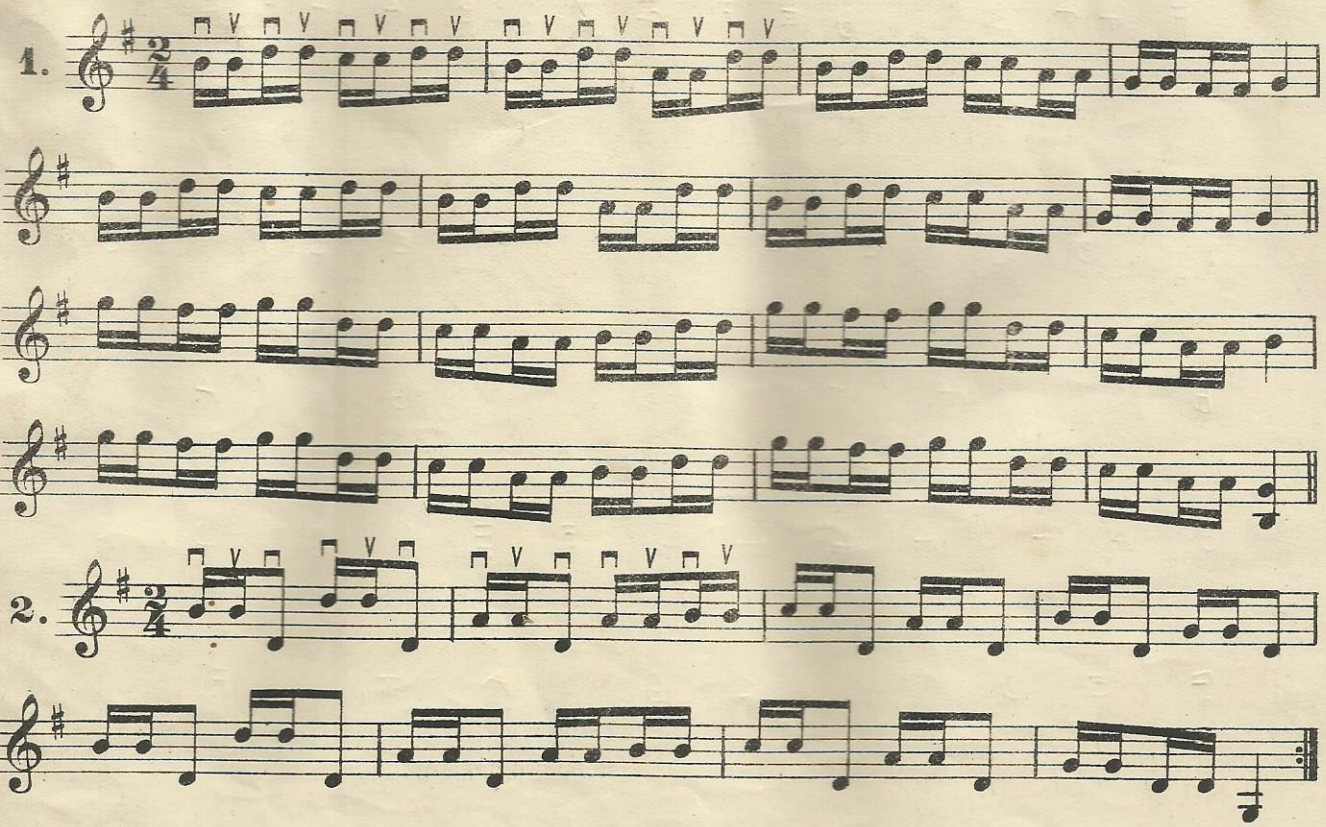


SCALE OF A♭ MAJOR.



PLECTRUM EXERCISES.

1.

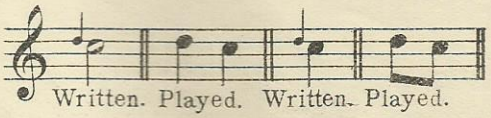


2.

GRACE NOTES.

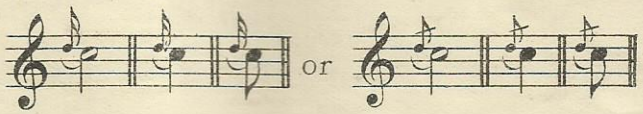
Grace Notes are introduced into music by way of embellishment.
The principal are the APPOGIATURA, the TURN, and the SHAKE.
The APPOGIATURA is a small note preceding the principal note. They are of two kinds, long and short. The long Appogiatura borrows half the value of the principal note.

EXAMPLES.



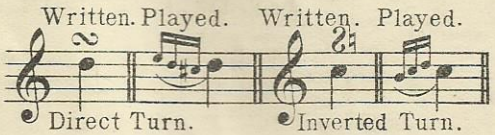
The short Appogiatura, has no fixed value and is played very quickly, so as not to detract from the regular time of measure.

EXAMPLES.

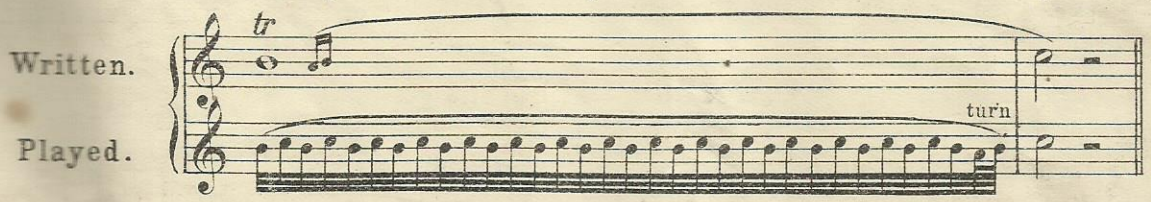


THE TURN is either direct or inverted. The direct turn is marked (∞) and the inverted turn (2).

EXAMPLES.



THE SHAKE is an embellishment of the highest order, and of frequent introduction in music. This ornament consists in the rapid alternate reiteration of a note with the tone or semi-tone next above, with its resolution of two or more notes. It should generally begin and end with the principal note, and its duration is always equal to the time of the note on which it is made, or over which the sign of the shake is placed. The shake is indicated by the sign *tr*.

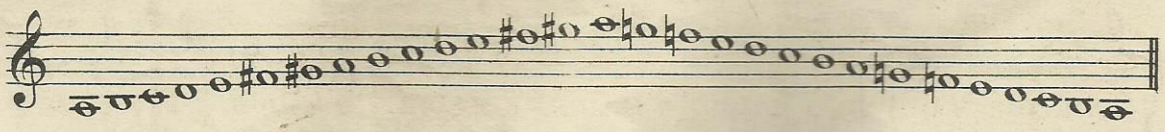


SHORT DICTIONARY OF MUSICAL TERMS.

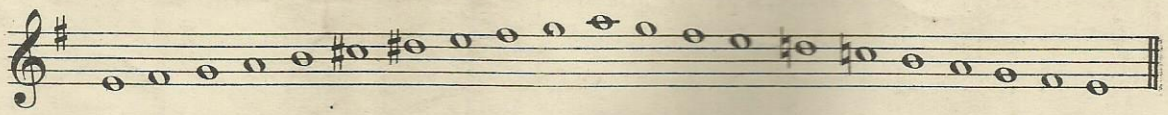
Adagio; very slow.
Affettuoso; affectionately.
Allegro; joyful, quick.
Amoroso; expressing love.
Andante; rather slow.
Calando; to decrease.
Cantabile; in singing style.
Coda; an extra passage at the close.
Con Spirito; with spirit and animation.
Cres: or < increase in sound.
Da Capo; return to the head or beginnig.
Delicato; soft and delicate.
Dim: or > diminish in sound.
Dolce; sweet.
Doloroso; sorrowful.
Fine; the end.
Forte; *f*; loud, strong.
Fortissimo; *ff*; very loud.
Forzando; *fz*; to strike suddenly and diminish rapidly.
Grazioso; graceful.
Gusto; con gusto; in an elegant and finished style.
Largo; very slow soft and expressive.
Larghetto; not so slow and soft as Largo.
Legato; in a smooth, connected manner.
Leggiero; lightly, easily, swiftly.
Lento; slow and gentle, same as Adagio.
Loco; in place.
Mezzo; *m*; medium, between.
Molto; very quick, very much as Allegro Molto.
Morendo; to die away.
Mosso; animated.
Pianissimo; *pp*; very soft.
Piano; *p*; soft.
Presto; very quick.
Primo; the first.
Più; more; (as *Più mosso*, more animated.)
Risoluto; in a resolute manner.
Scherzando; in a playful manner.
Segno; 𝄋; denoting a return to its first place.
Sostenuto; sustained.
Staccato; or. . . . short and distinct.
Subito; quickly. (*Volto Subito*; turn over quickly.)
Vivace; quick. brisk, light.

MINOR SCALES.

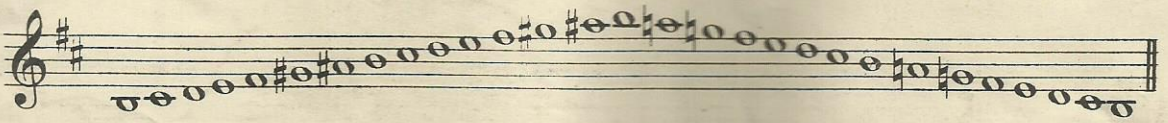
A MINOR.



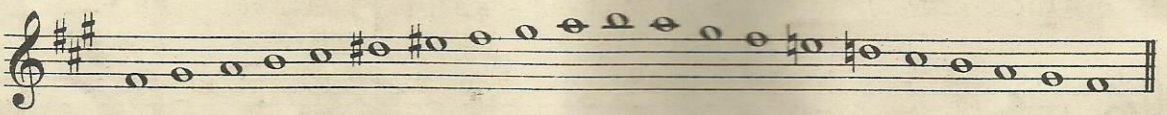
E MINOR.



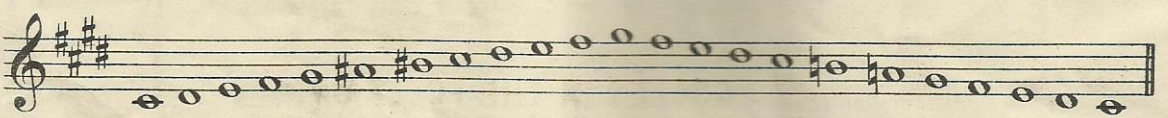
B MINOR.



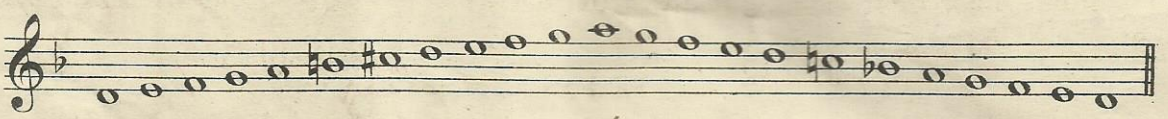
F♯ MINOR.



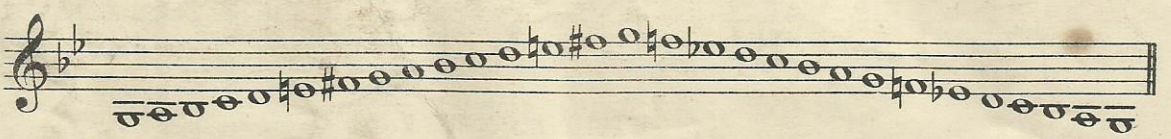
C♯ MINOR.



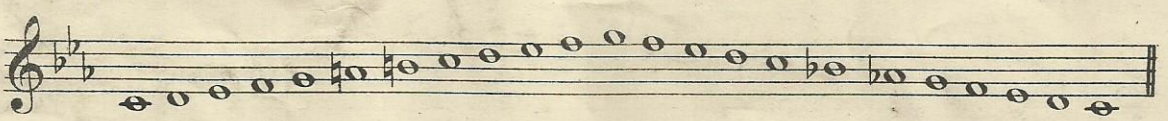
D MINOR.



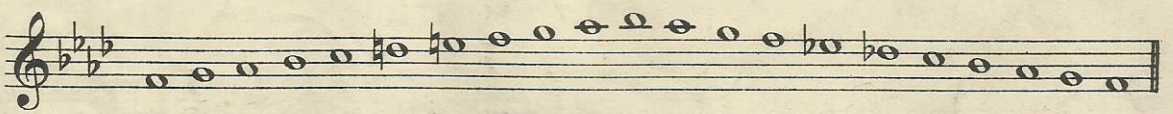
G MINOR.



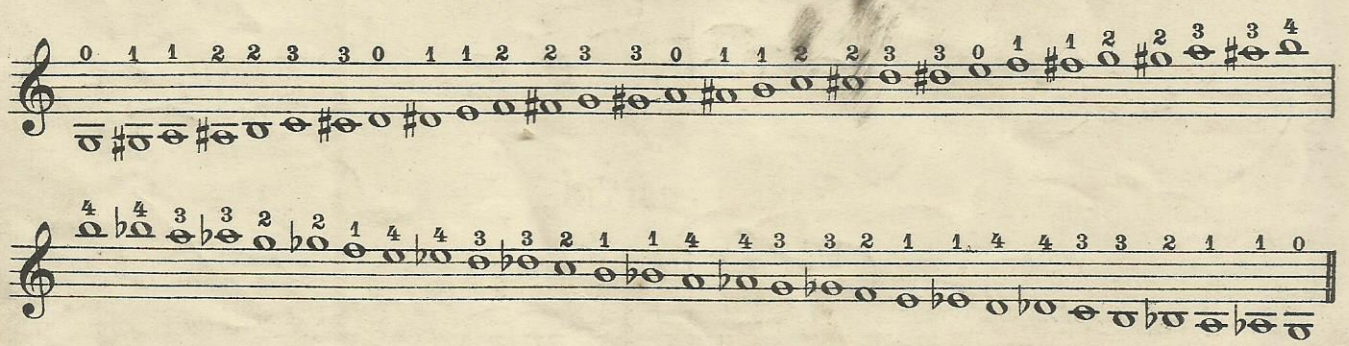
C MINOR.



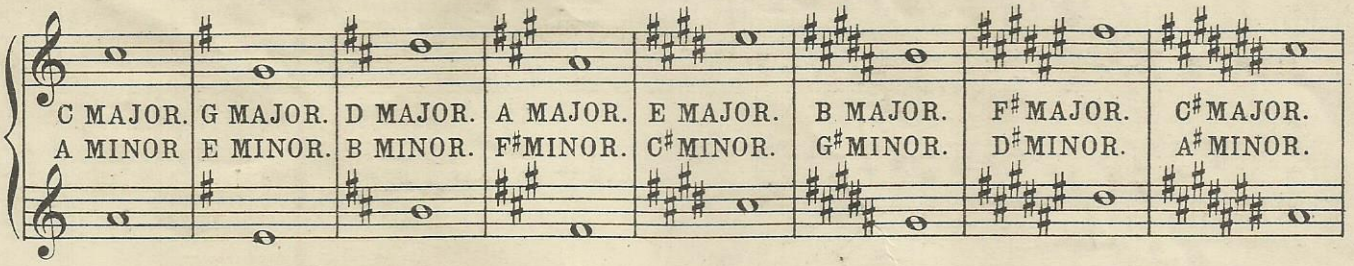
F MINOR.

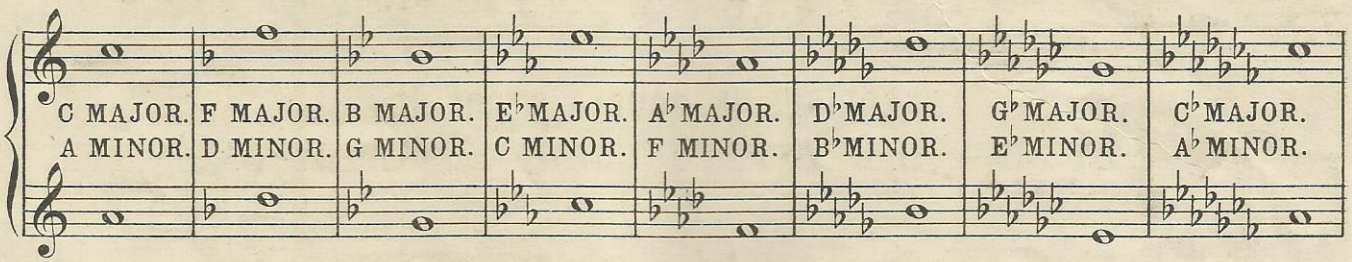


CHROMATIC SCALE.



THE MINOR KEYS are related to the Major. The relative MINOR key being a tone and a half below its principal key, as the following table shows.

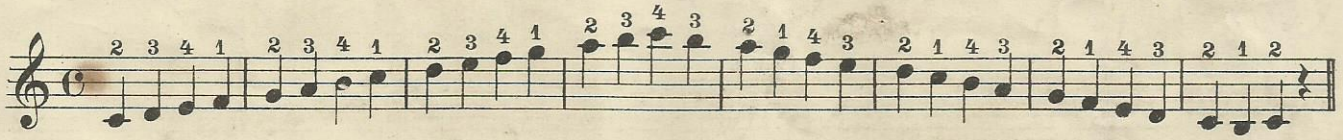




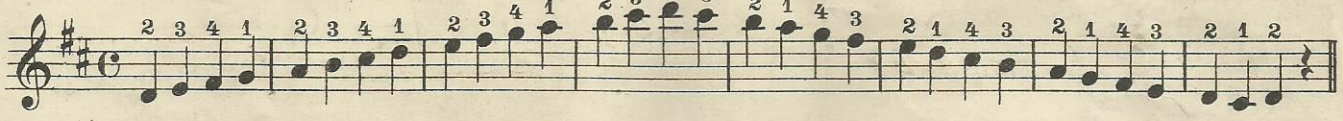
SCALES IN THE POSITIONS.

For notes higher up the fingerboard, the hand must be moved into different positions nearer the bridge.

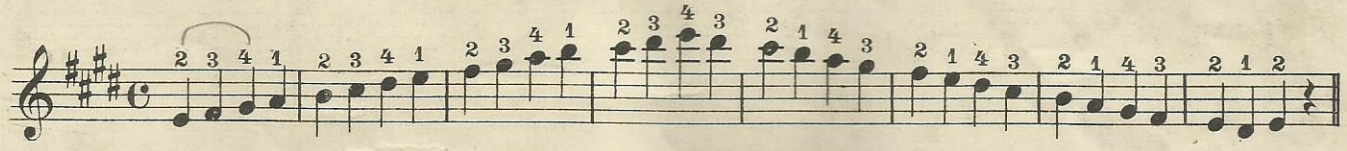
SECOND POSITION.



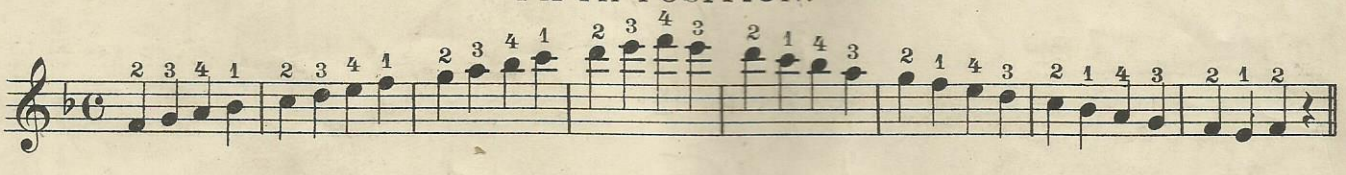
THIRD POSITION.



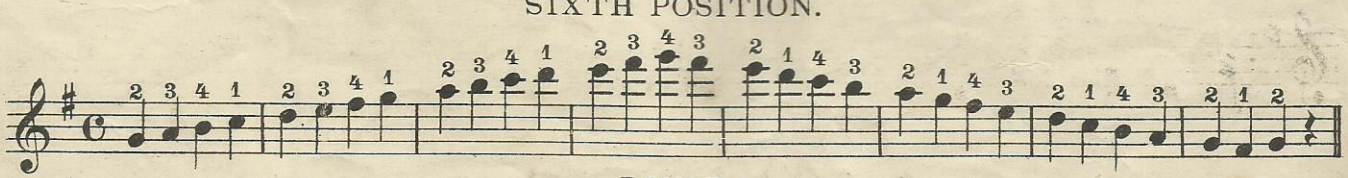
FOURTH POSITION.



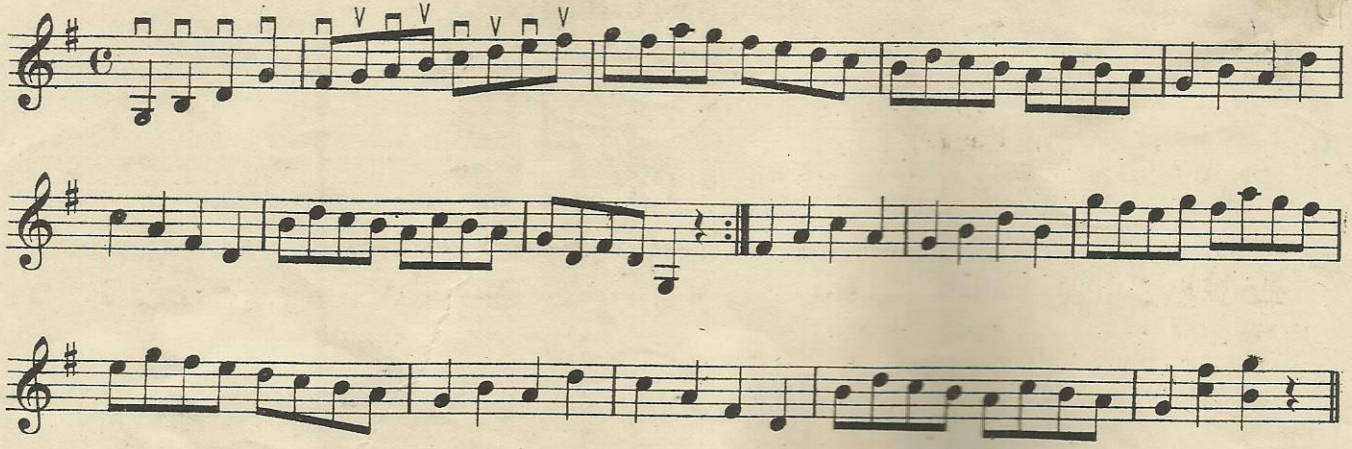
FIFTH POSITION.



SIXTH POSITION.

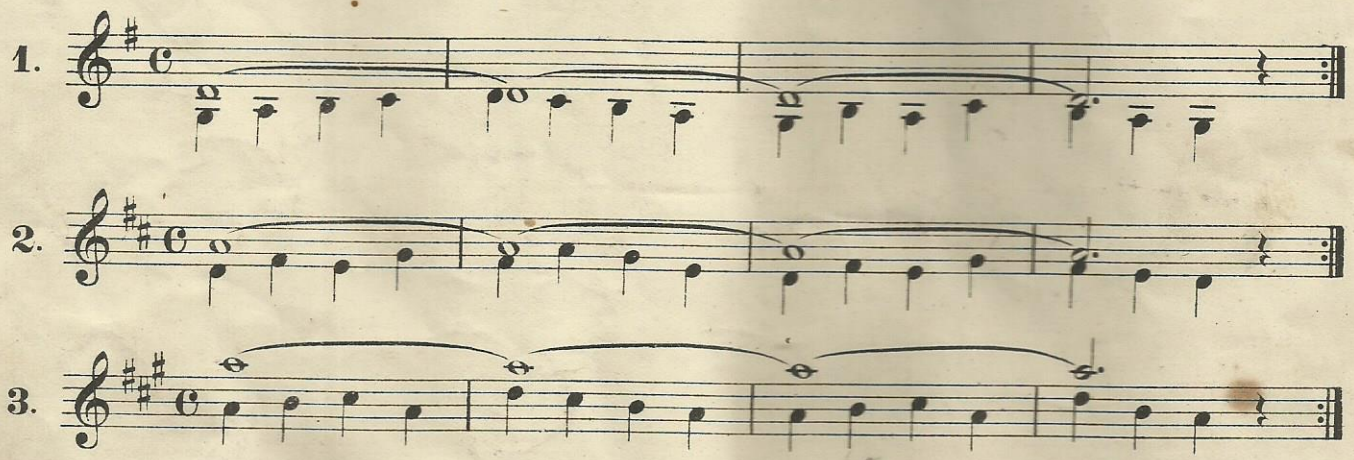


EXERCISE IN G MAJOR.

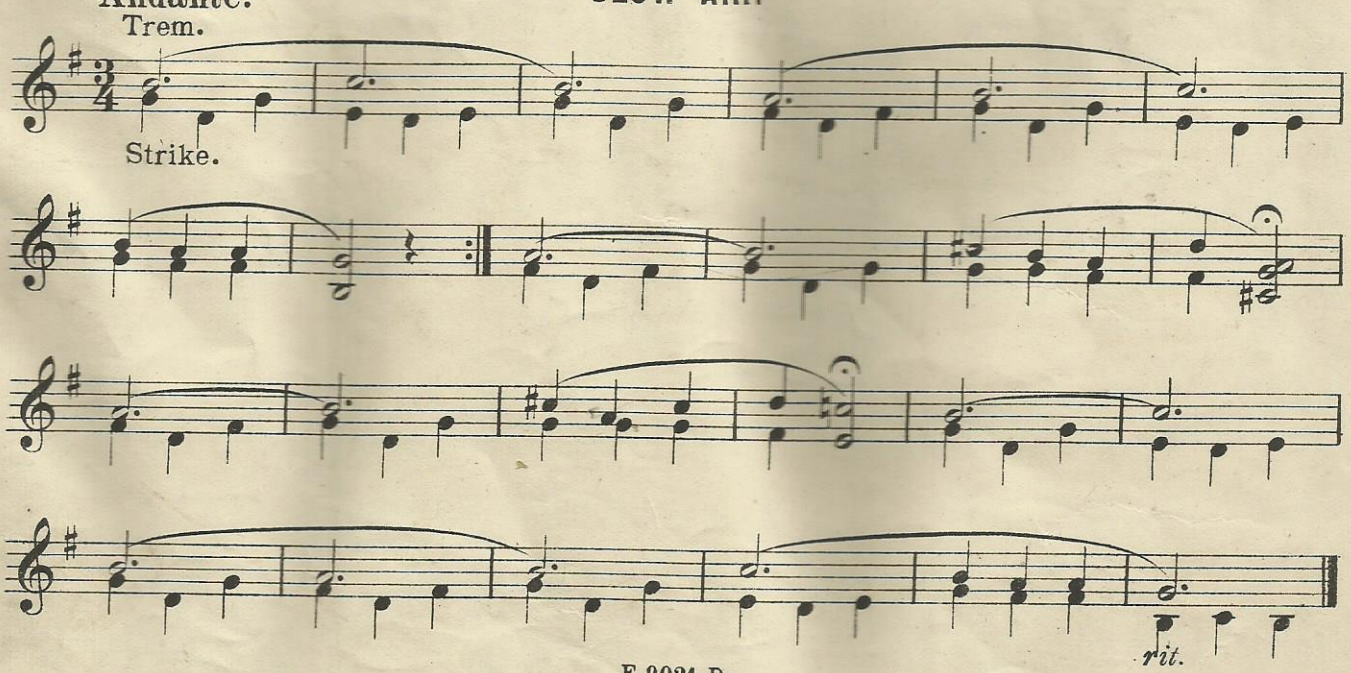


EXERCISES IN DOUBLE STOPPING.

TREMOLO TOP NOTES ONLY, STRIKE LOWER NOTES.

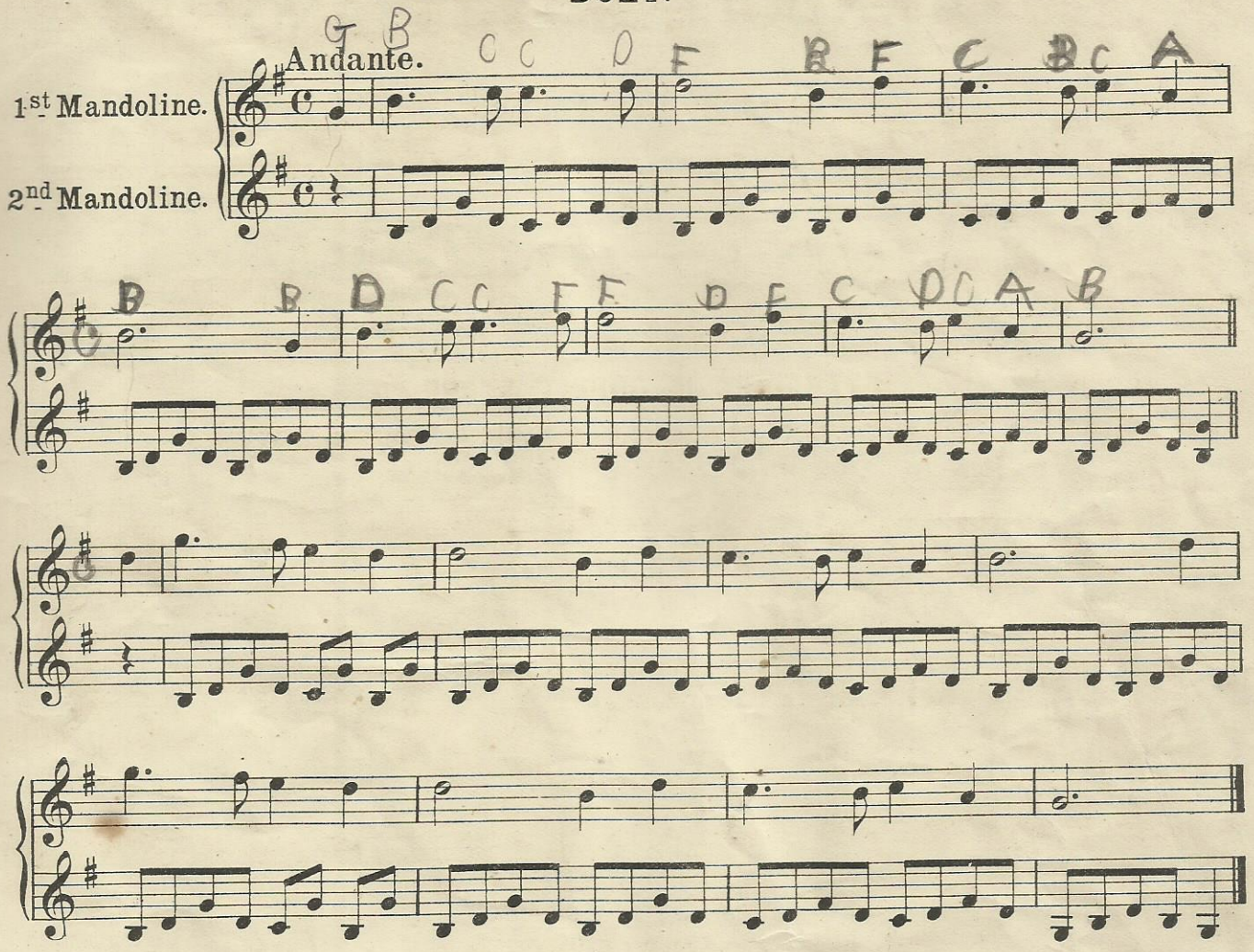


SLOW AIR.

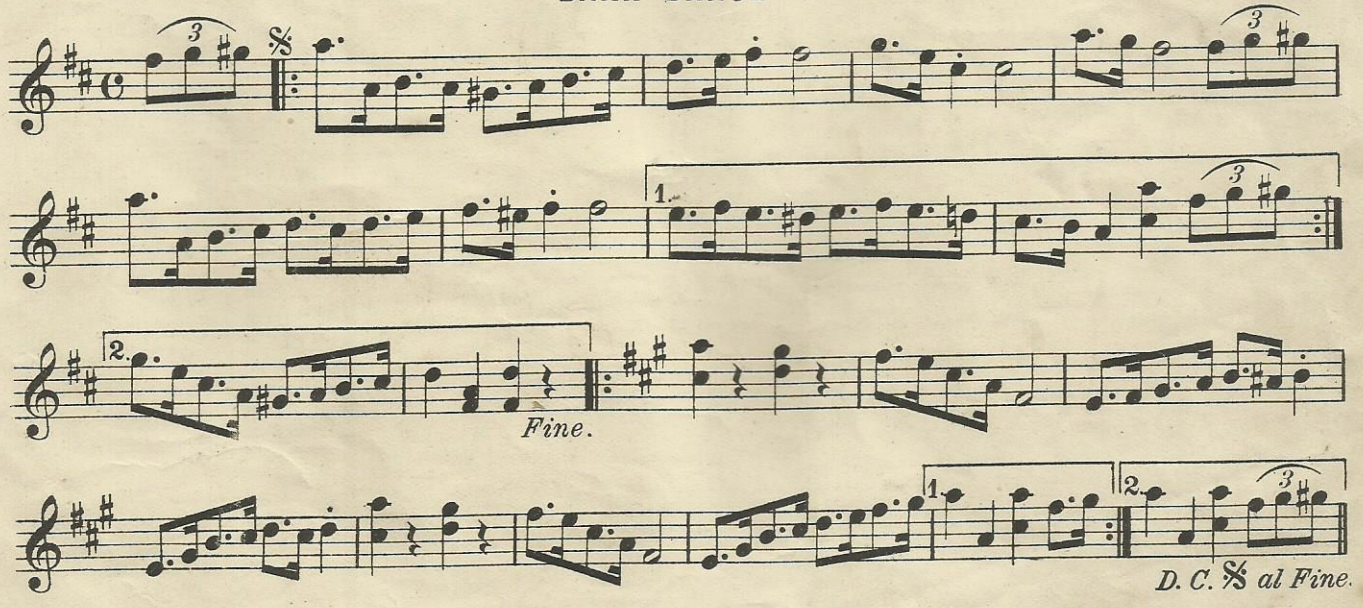


HOME, SWEET HOME.

DUET.

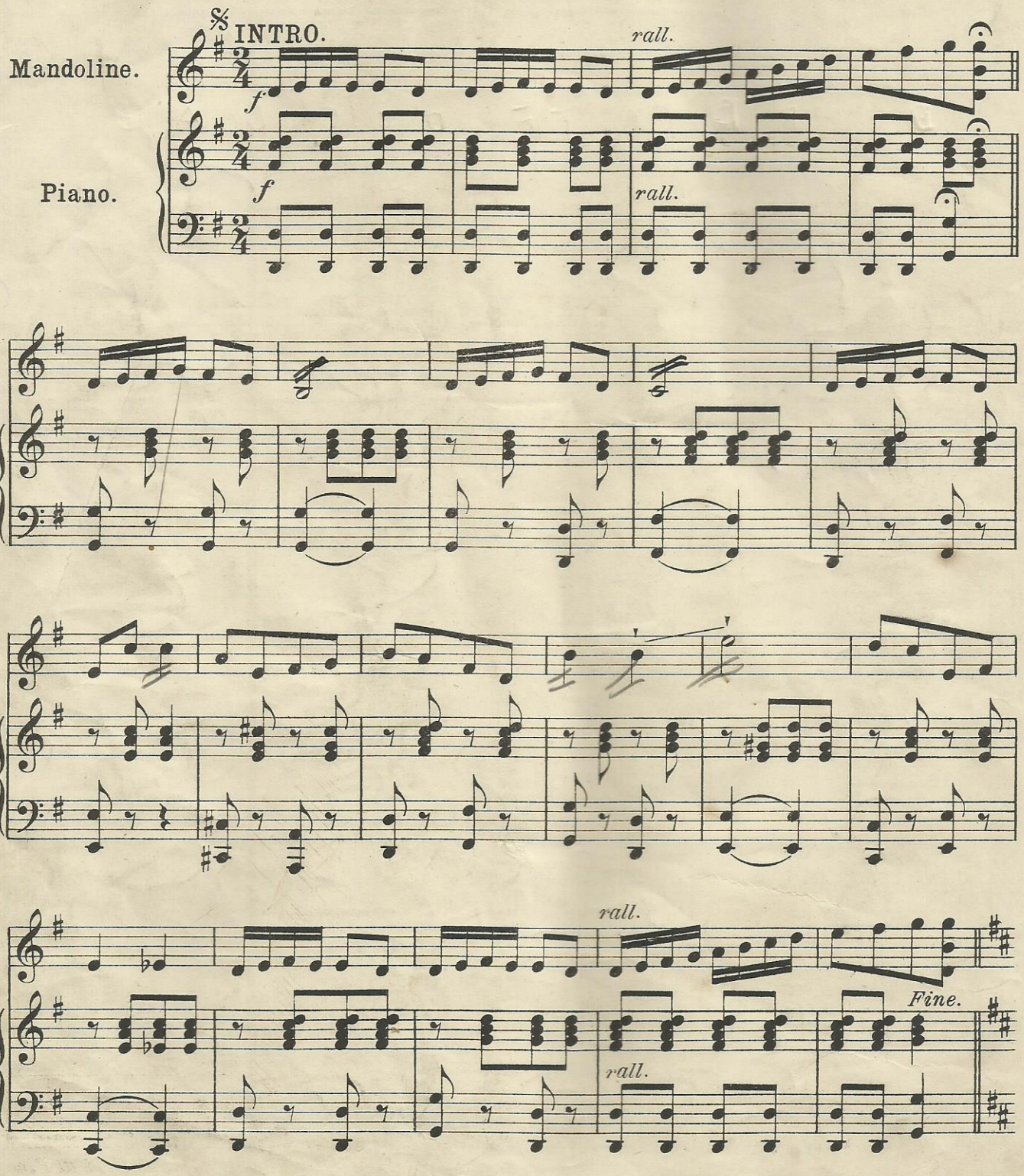


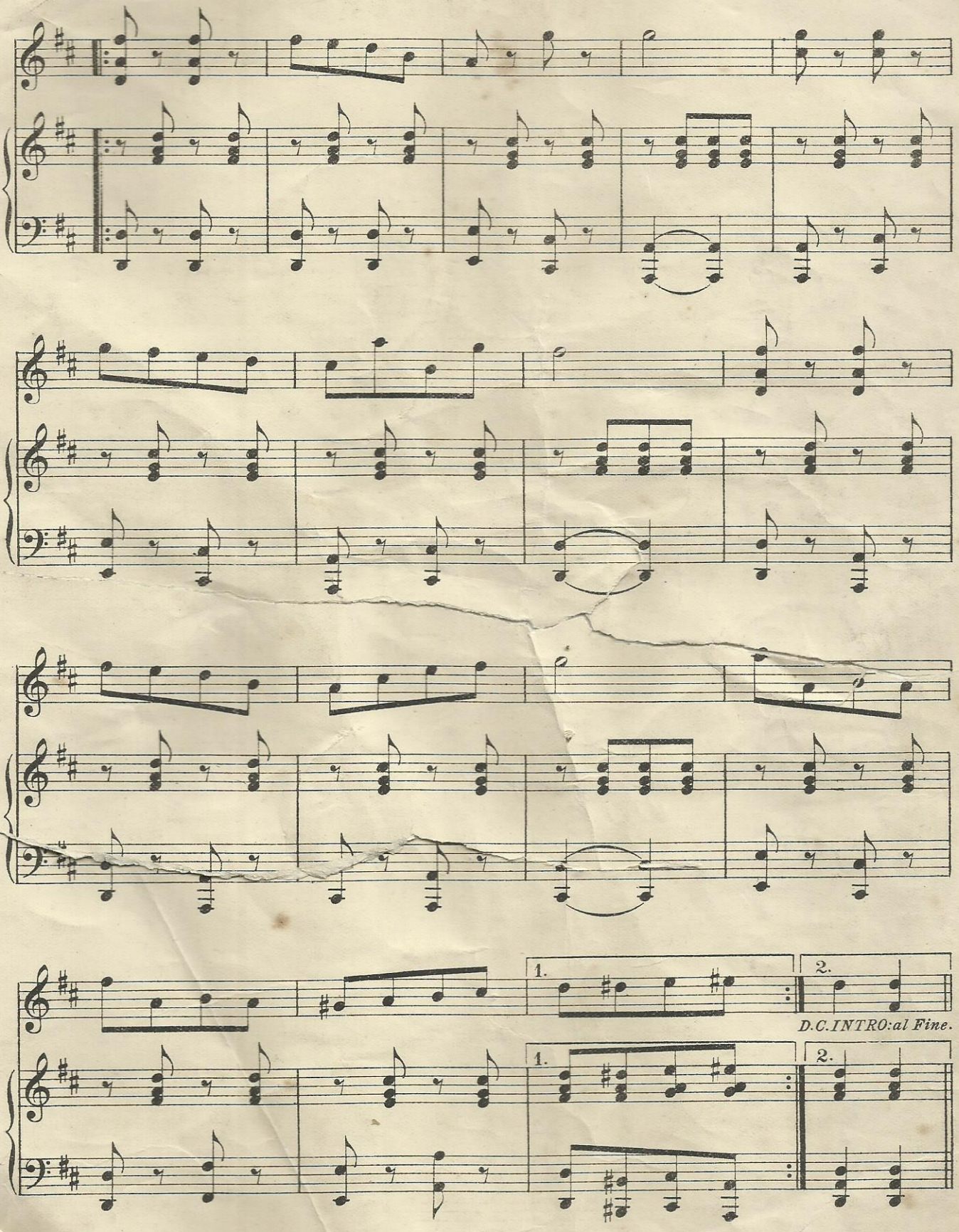
BARN DANCE.



DUETS FOR
MANDOLINE AND PIANO

MARGURITE POLKA.

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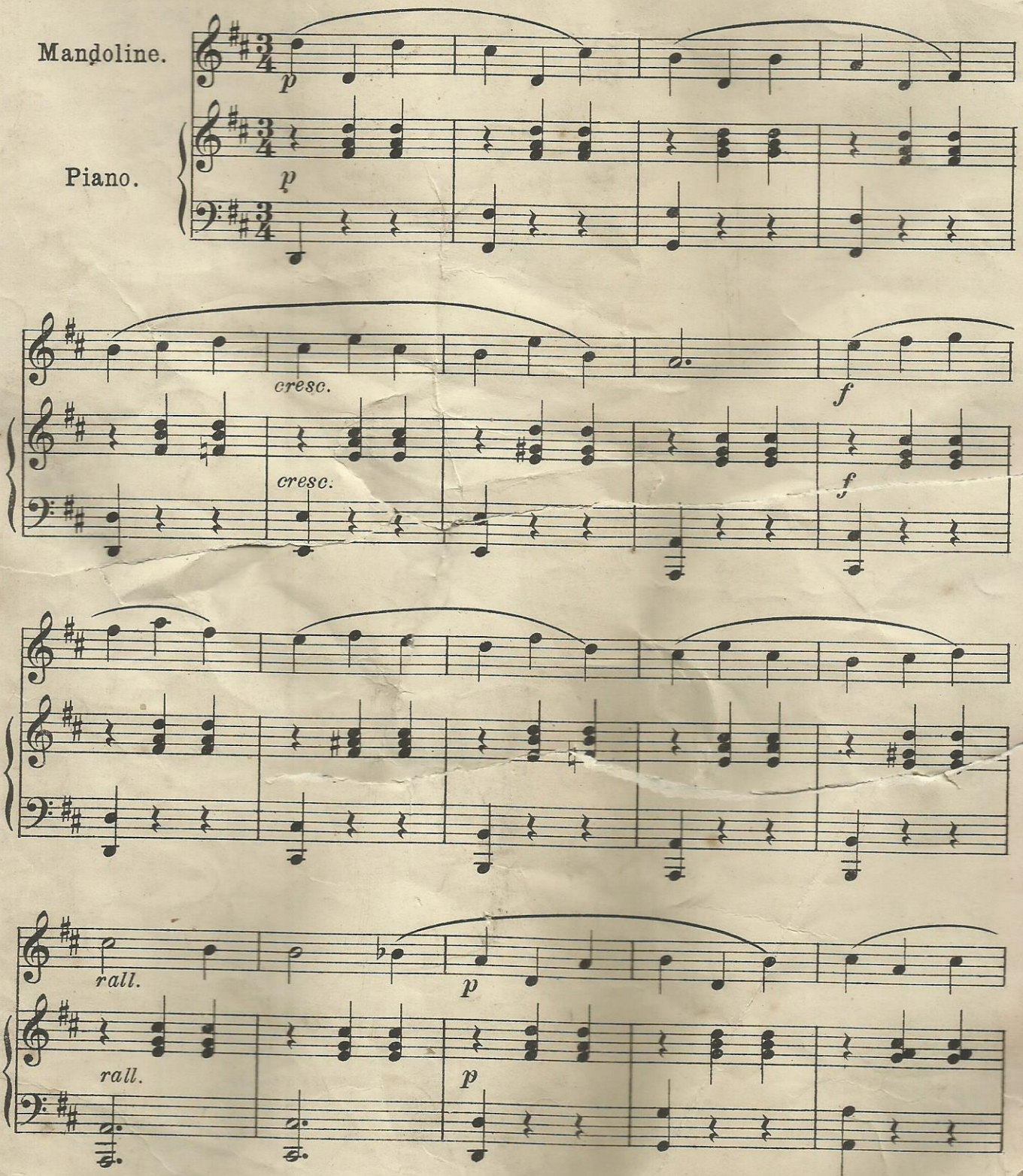
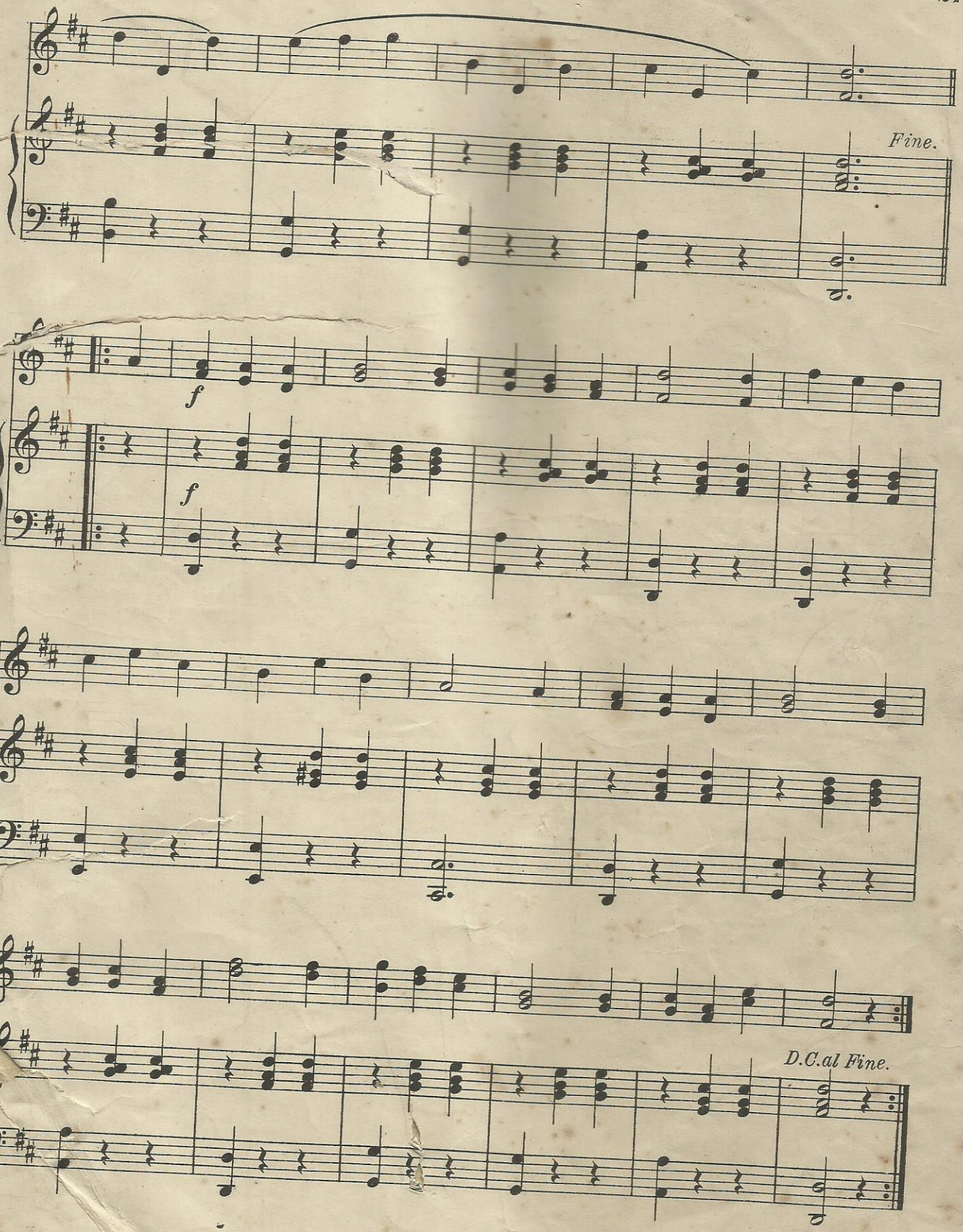
VIENNESE WALTZ.

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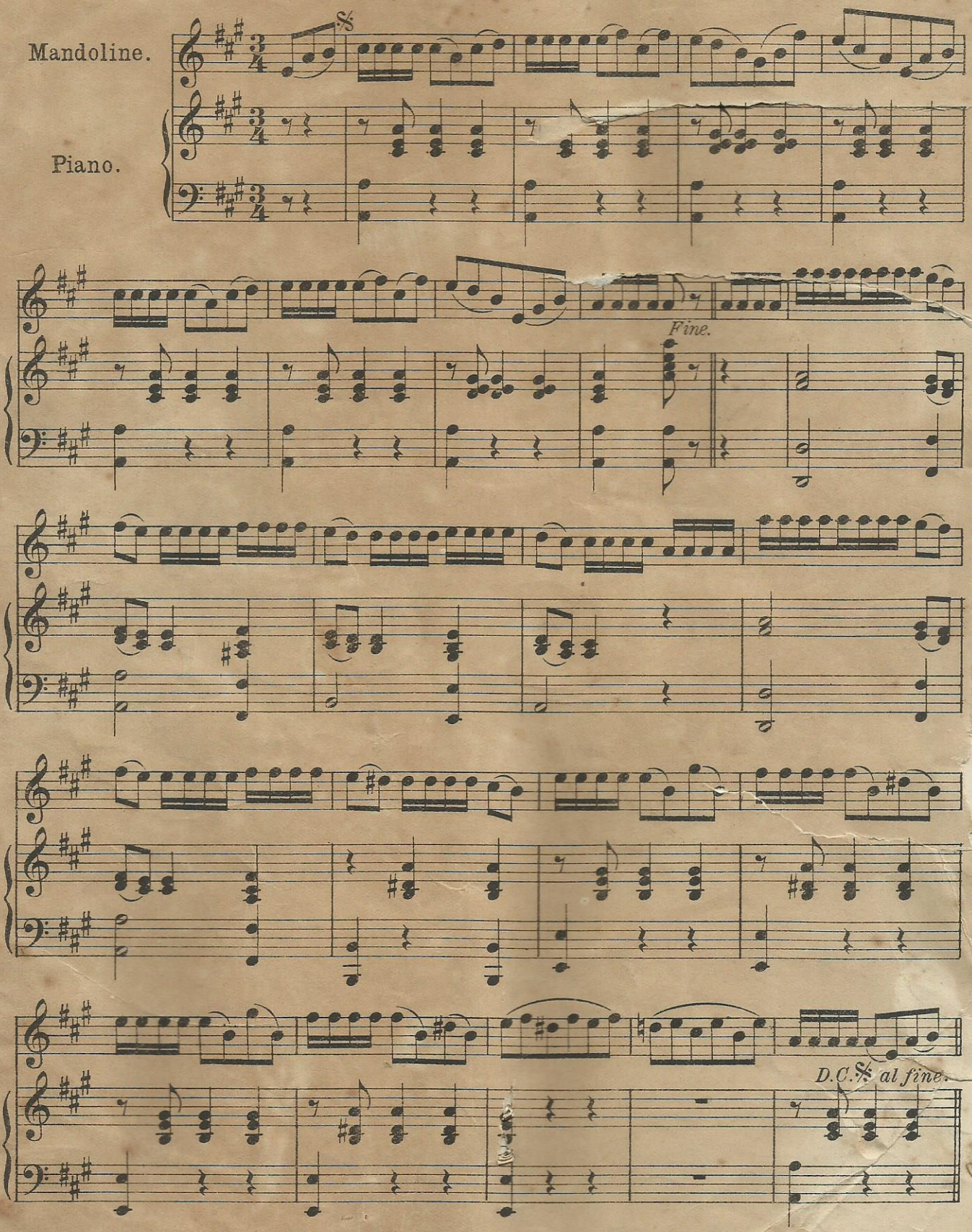
GUILLAUME TELL.