

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

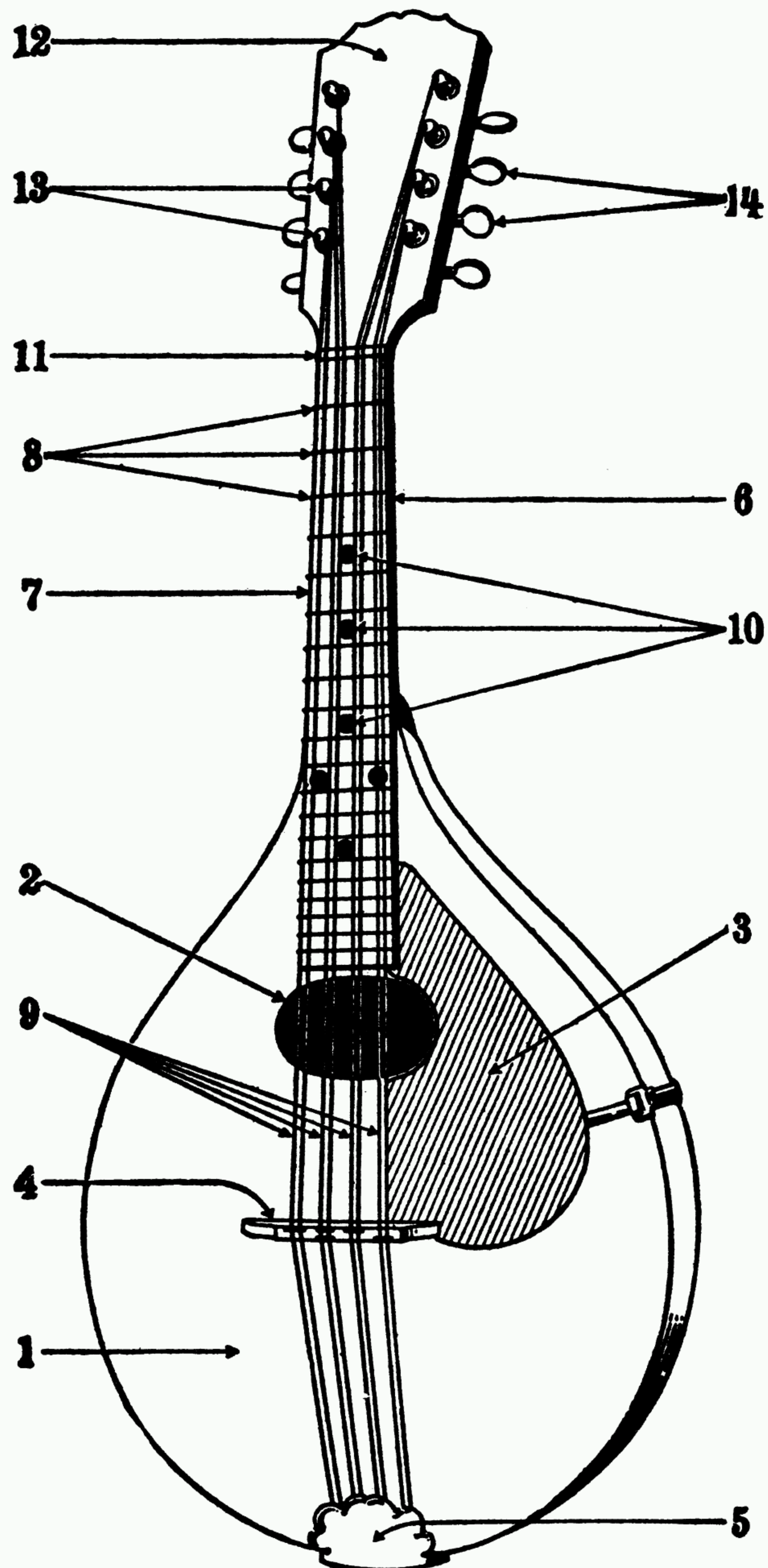
Herbert Forrest Odell

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 *coulé* 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.

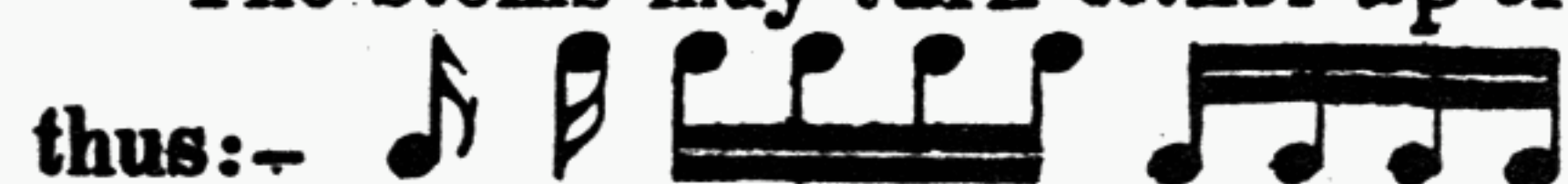
The Eighth Note (♩) is the quarter note with a *hook* added and has one half its value.

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.”

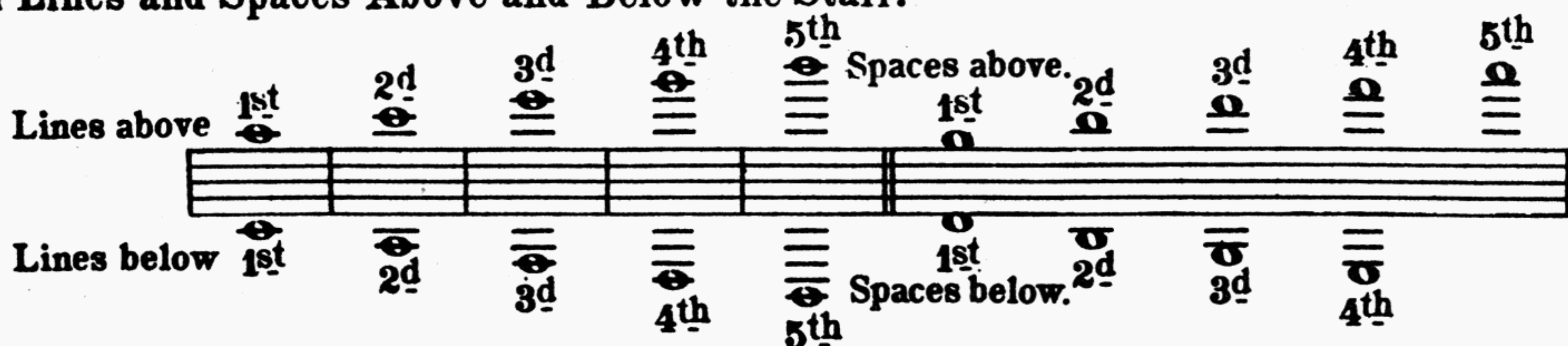
The Pitch of a note is determined by its position upon the staff.

A Staff consists of Five Lines and four spaces.

Staff with notes in spaces and on lines. 4th space 5th line

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.

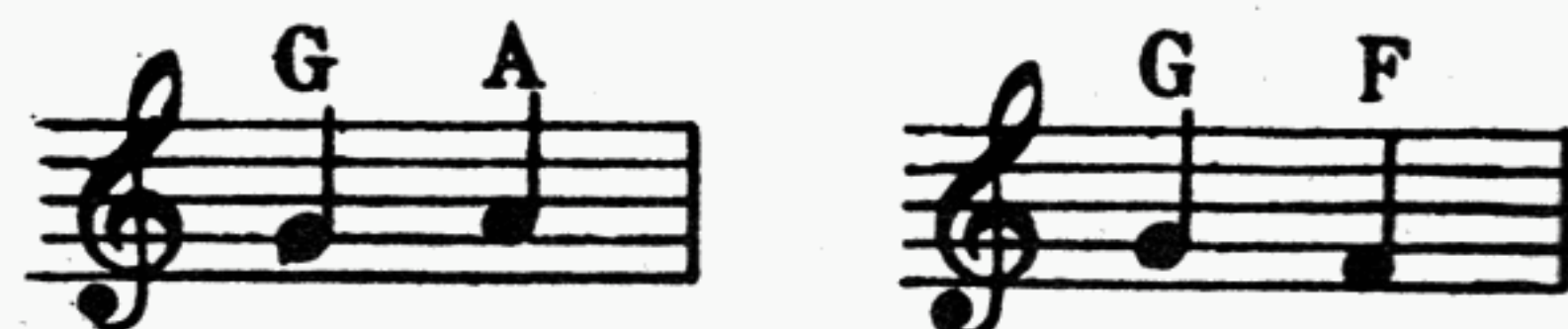
The line upon which a clef is placed takes the name of the clef, and the remaining degrees of the staff receive their names in alphabetical order.

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.

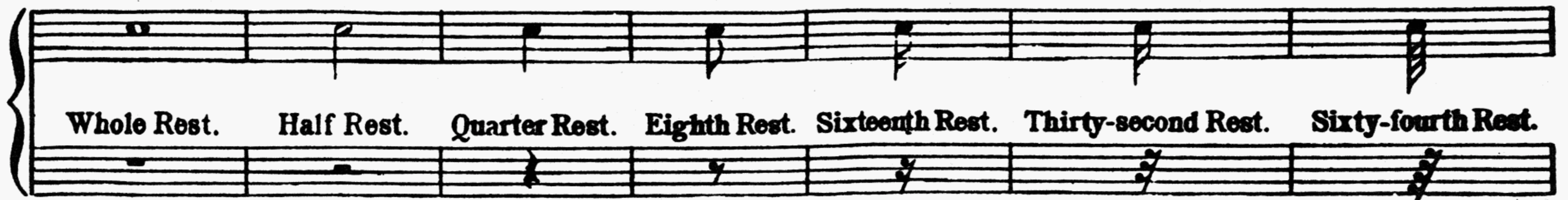


The F Clef or Bass Clef, is placed upon the fourth line:

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.

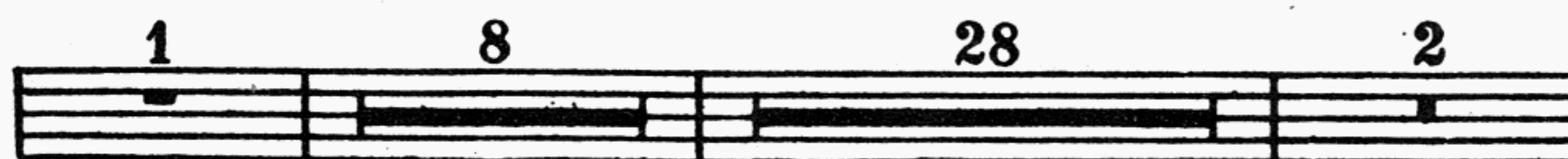
$\frac{6}{8}$ - Six eighth notes, counting one to each eighth note and six in a measure.

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*.

SIGNS.

A Sharp (#) placed before a note raises its pitch one half tone (semitone).

A Flat (b) placed before a note lowers its pitch one half tone.

A Double Sharp (x or x) raises the pitch *two* half tones.

A Double Flat (bb) lowers the pitch *two* half tones.

A Natural (n) is used to restore a note to its natural pitch after being affected by a # or b.

A double sharp is generally used to raise the pitch of a note already affected by the *signature*, and a double flat to lower it under the same conditions. To restore such a note to its natural pitch in the key indicated by the signature, the natural is used in conjunction with a sharp or flat.



Staccato (♩ ♩ ♩ ♩) indicates that the notes are to be played short and abruptly as if you were playing on *sticks*.
Crescendo, *cresc.* or < the sound to be gradually *increased*.

Diminuendo, *dim*, *decrescendo*, *decresc.* or > the sound to be gradually *diminished*.

p – *Piano* or soft. *f* – *Forte* or loud.

pp – *Pianissimo* or very soft. *ff* – *Fortissimo* or very loud.

fp – The note to be commenced loud, then immediately soft.

sfz or *sf* – Placed under or over a note signifies that such a note is to be struck forcibly and very loud.

> – The note is to be accented but not necessarily loud.

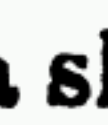
Λ – The note is to be sustained to its full value.

D. C. or *Da Capo* (from the beginning), signifies that the piece must be played over from the beginning, (or, if a collection of numbers, as a set of waltzes or quadrilles, from the beginning of the number) either to the end, or to a finish indicated by a double bar marked *Fine* or with a ∩.

D. C. al Fine. – From the beginning to the finish.

D. S. or *Dal Segno*. – From the sign  to the end, or finish.

D. S. al Fine. – From the sign to the finish.

The sign  is usually used to indicate a skip to a Coda, at the will of the performer or leader. It sometimes indicates a skip to a second Trio. It is also used to indicate a "Cut," that is, an omission of part of a composition. In any of the above cases the part to which the skip is made, should have the same sign at its commencement.

Sometimes the sign bears the accompanying words, "al Coda" meaning to the Coda.

The Coda is a movement added to the end of a composition to make a more effective finish.

ABBREVIATIONS.

To save space, common use is made of the following forms of abbreviation.

% or % – Sign of repetition of a whole measure, thus:



This sign is sometimes *improperly* used to indicate the repetition of part of a measure. The proper sign, however, is \ or /.

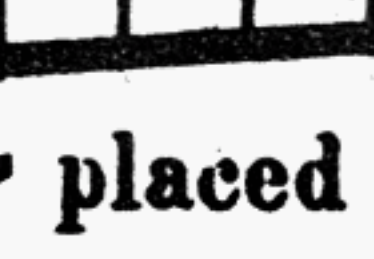
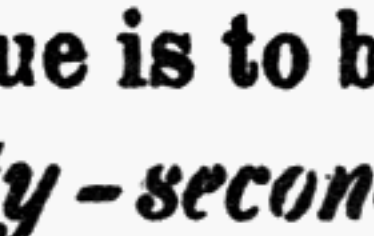
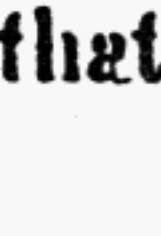
EXAMPLE.



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

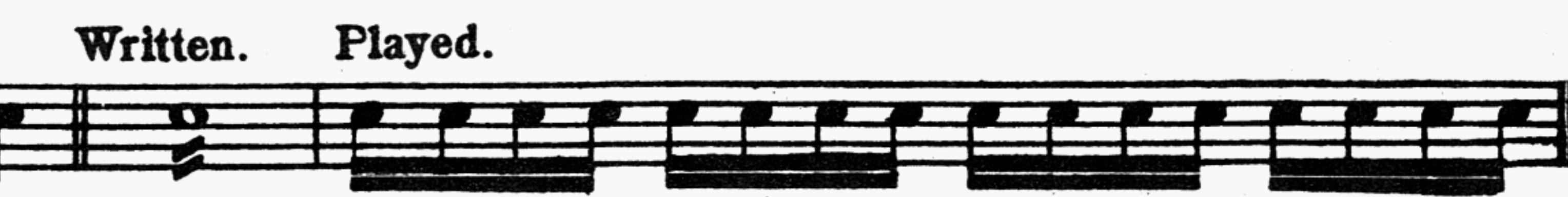
Written. 

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.

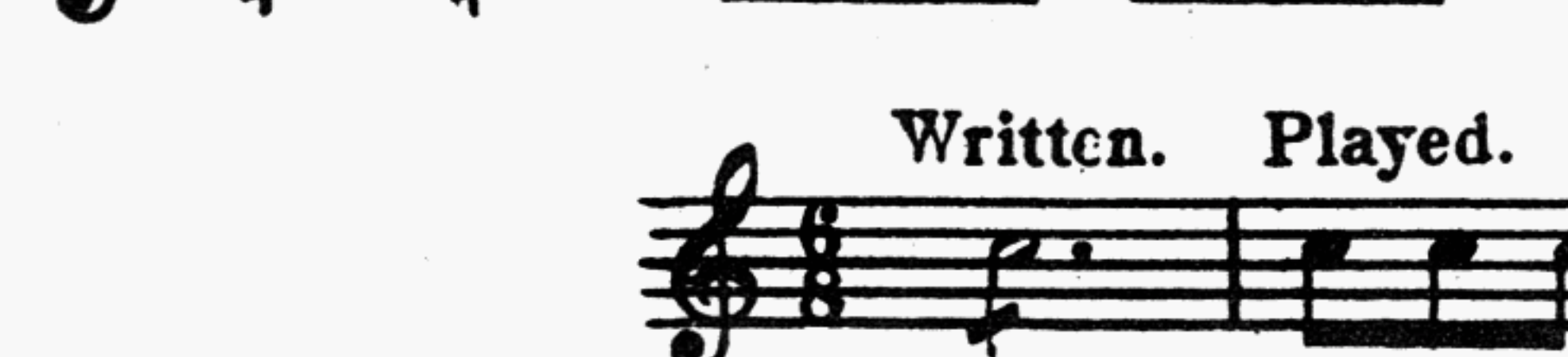
EXAMPLES.

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.



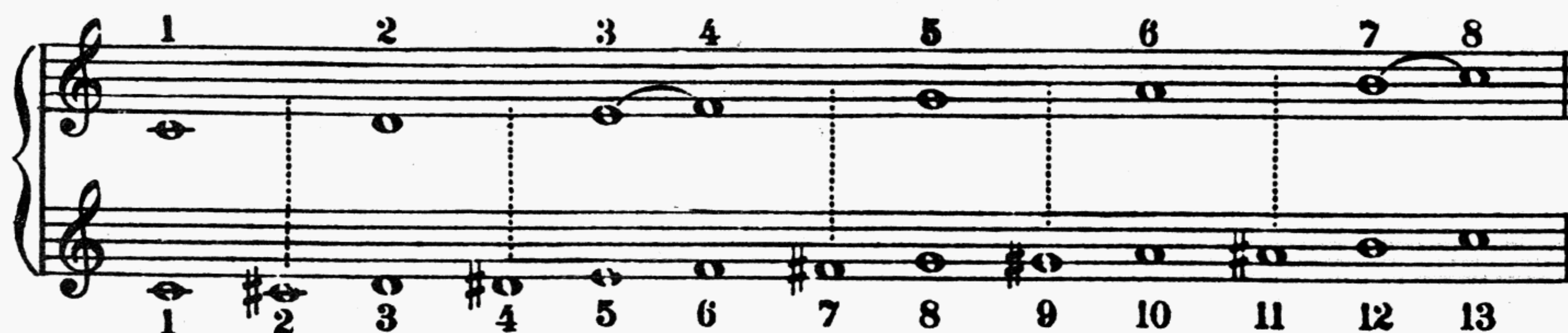
The *eighth* sound (or octave) bears the same name as the *first*, and must be considered merely as a repetition of that sound. In the same manner were we still further to ascend in the scale, the ninth would be a repetition of the second, and so on.

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.

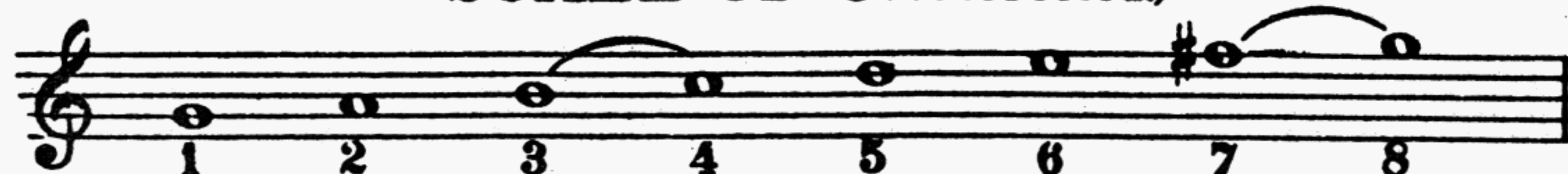
SCALE CF G.(Incorrect.)



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.

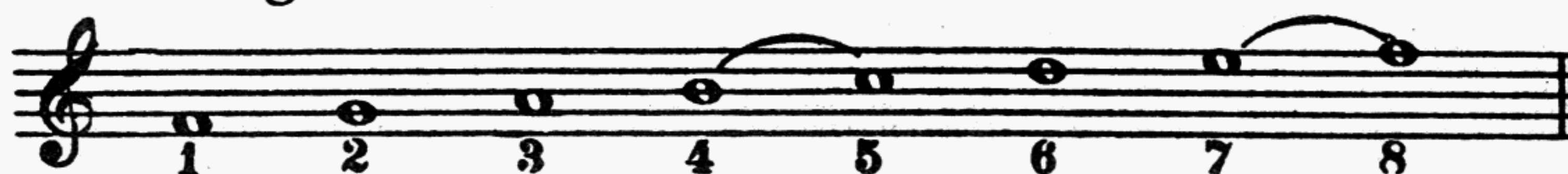
In the above scale they occur between 3 and 4, which is correct, but the other half tone is between 6 and 7, which is incorrect. We cannot change the letters, but we may change the sound of one of them by the use of a sharp ($\sharp$). Thus the interval between 6 and 7 may be extended from a half to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



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.

Giocosso - 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 players 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.

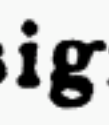
The tone is produced by a broad even down and up motion of the hand, moving from the wrist and allowing the point of the pick to strike the strings as the hand moves across them. The idea of playing two strings with the down stroke and only one with the up stroke is practically obsolete and the motion 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.

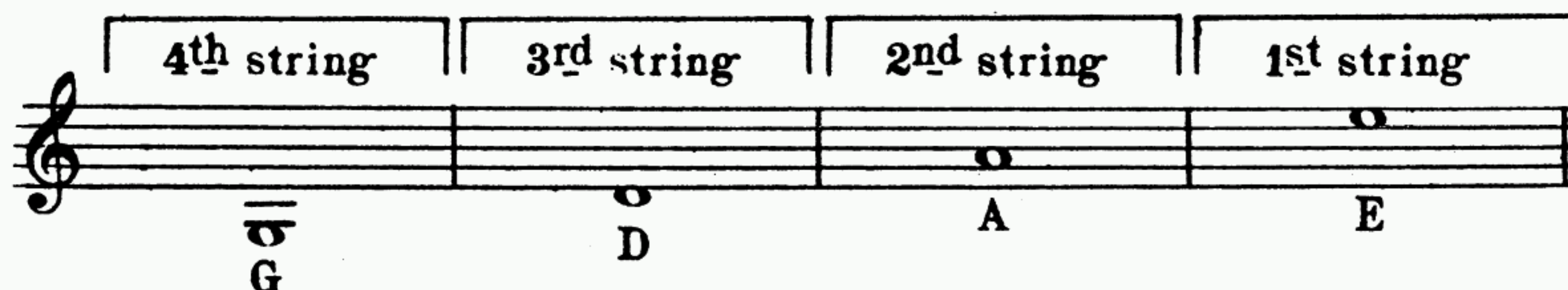
This sign,  indicates the down stroke of the pick and this,  the up stroke. A staccato note marked with a dot, over or under it, is always picked.

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.

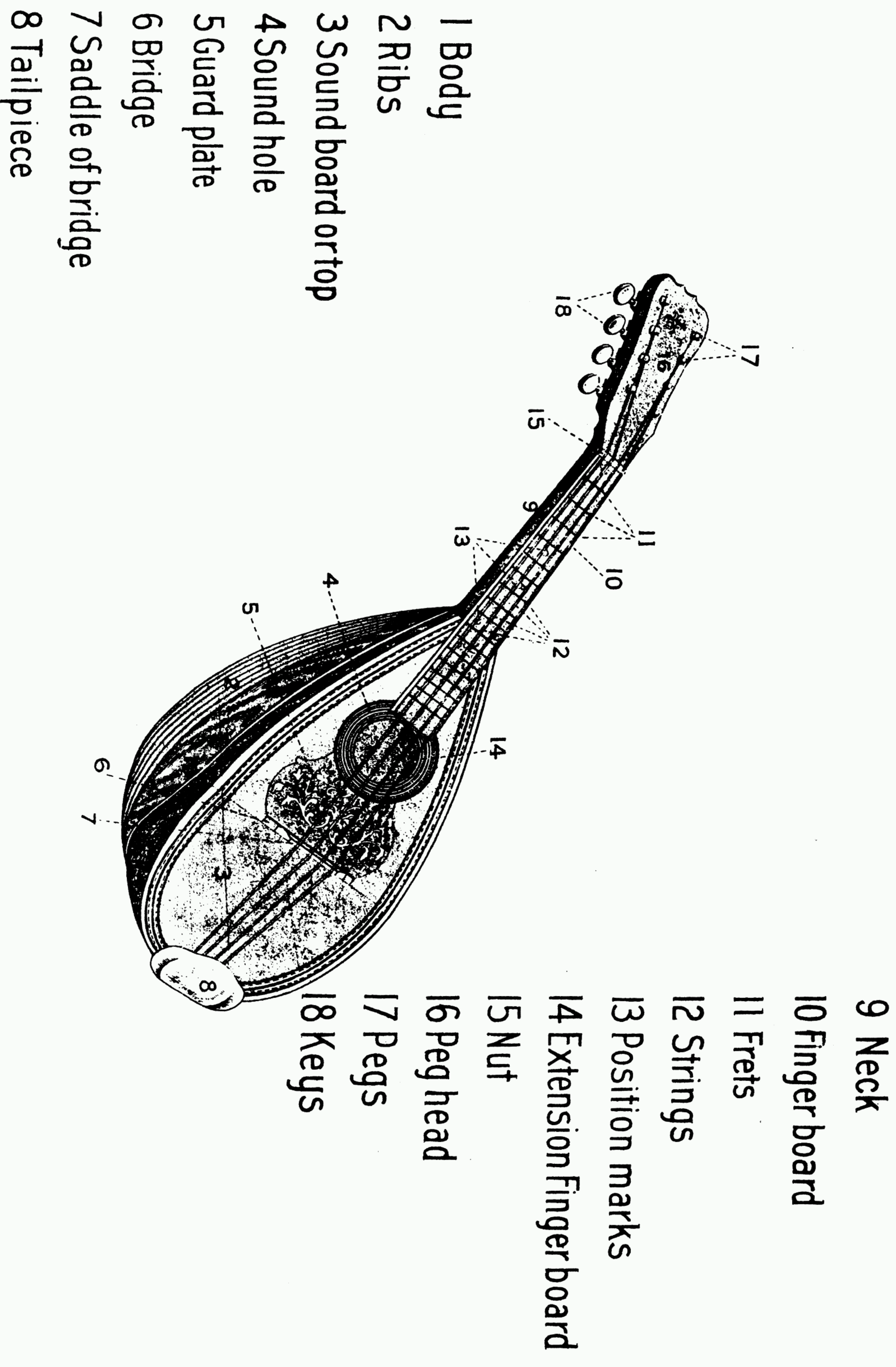
2. Another method is to tune the A and E strings as above, then place a finger at the fifth fret on the A strings, which gives the pitch D and tune one of the D strings an exact octave below, then tune the other D string in unison with the one already tuned. Then place a finger at the fifth fret on the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

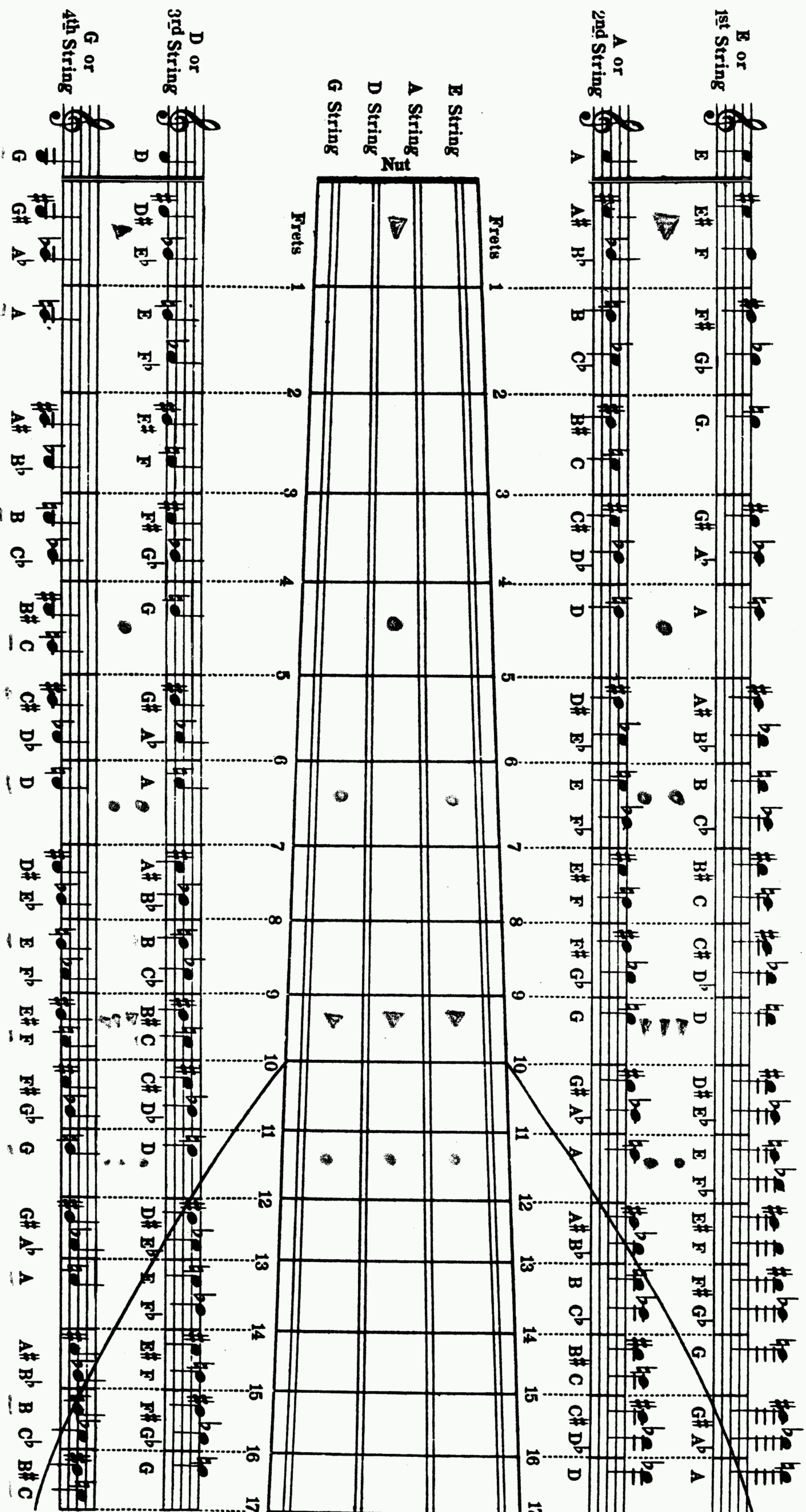
In tuning we speak of each pair of strings, as the A strings etc. but, although there are two strings to each of the open notes E, A, D, G; after the instrument is tuned we speak of each pair as one string.

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



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

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

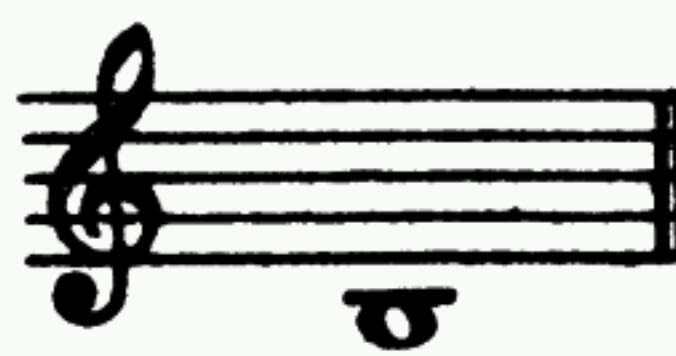
G Open String



A First Finger on 2nd Fret



B Second Finger on 4th Fret



C Third Finger on 5th Fret



D or 3rd String

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

D Open String



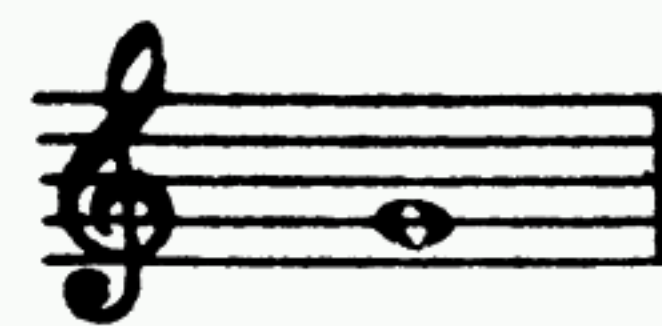
E First Finger on 2nd Fret



F Second Finger on 3rd Fret



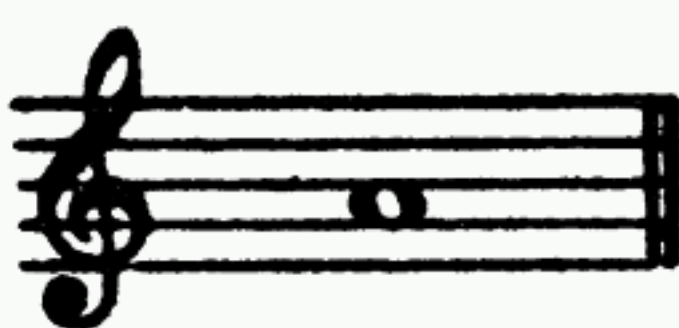
G Third Finger on 5th Fret



A or 2nd String

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

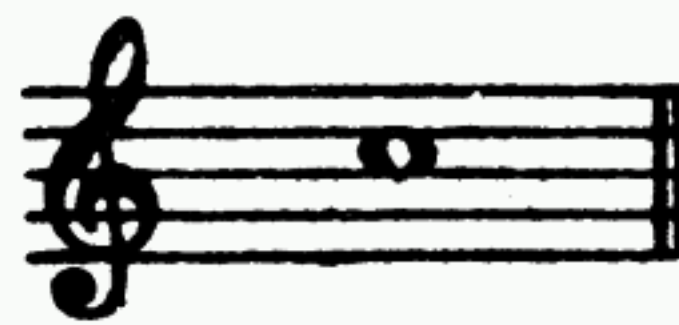
A Open String



B First Finger on 2nd Fret



C Second Finger on 3rd Fret



D Third Finger on 5th Fret



E or 1st String

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

E Open String



F First Finger on 1st Fret



G Second Finger on 3rd Fret



A Third Finger on 5th Fret



B Fourth Finger on 7th Fret



SUMMARY

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

Play slowly and count four to each measure.

G STRING.

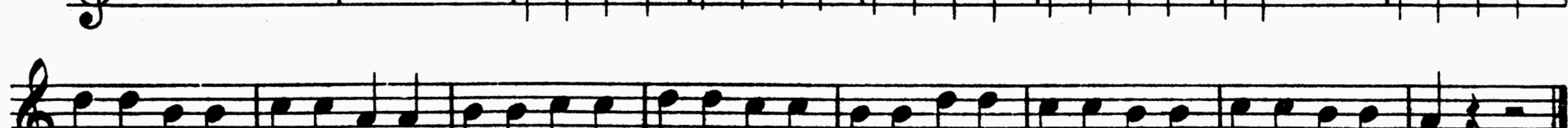
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A STRING.

7. 

8. 

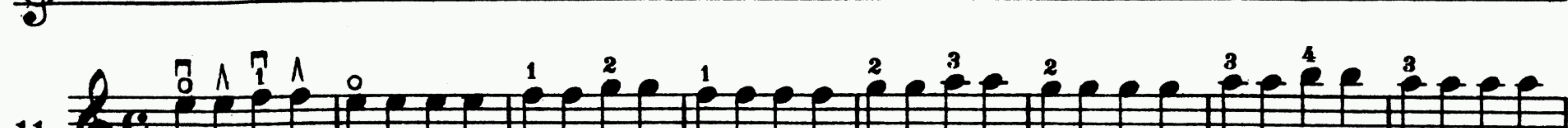
9. 

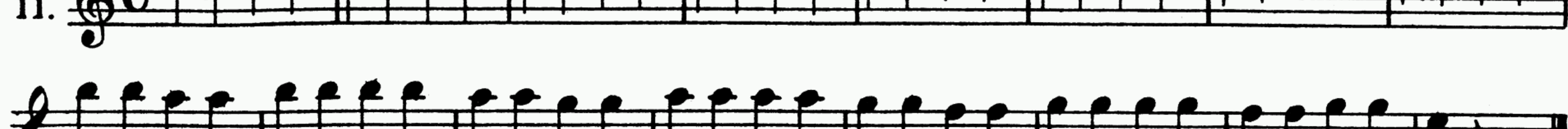


E STRING.

10. 

11. 

12. 



G AND D STRINGS.





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.

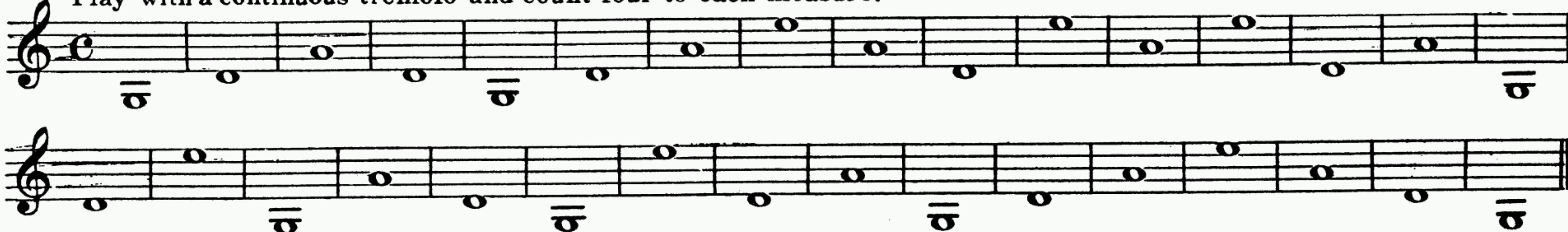
♩ notes — tremolo, in very slow movements, generally pick in moderate or fast movements.

♩ 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.

System 2, measures 1-8. The music is in C major, 4/4 time, marked Andante. The right hand features a melody of half notes and whole notes, while the left hand provides a bass line of eighth and sixteenth notes. Measures 1-4 are connected by a slur, and measures 5-8 are also connected by a slur.

Andante.

3.

System 3, measures 1-8. The music continues in C major, 4/4 time, marked Andante. The right hand melody includes a triplet of eighth notes in measure 6. The left hand continues with a steady eighth-note bass line. Measures 1-4 and 5-8 are grouped with slurs.

Andante.

4.

System 4, measures 1-8. The music continues in C major, 4/4 time, marked Andante. The right hand features a melody of half notes and whole notes. The left hand has a more active bass line with eighth and sixteenth notes. Measures 1-4 and 5-8 are grouped with slurs.

System 5, measures 1-8. The music continues in C major, 4/4 time, marked Andante. The right hand features a melody of half notes and whole notes. The left hand has a more active bass line with eighth and sixteenth notes. Measures 1-4 and 5-8 are grouped with slurs.

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.

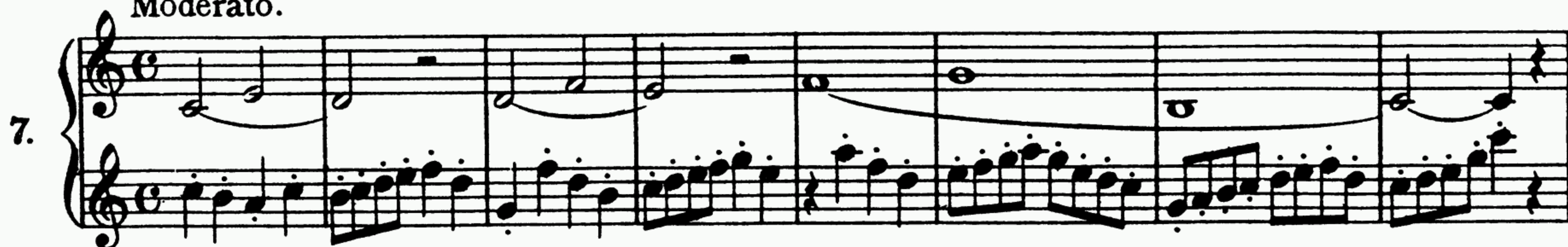
Lento.

5.

Andante.

6.

Moderato.



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.



Moderato.



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.



Andante.

13.



Moderato.

14.



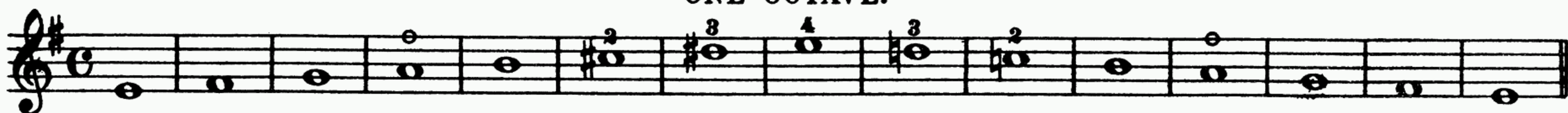
SCALE OF G MAJOR.
TWO OCTAVES.

31

Tremolo, and count four to each measure.



SCALE OF E MINOR.
ONE OCTAVE.



Tempo di Valse.



Moderato.



Andantino.

17. *mf* *f*

mf *mf* *p*

Andante.

18. *p*

f *rit.* *p*

Moderato.

19. *mf*

mf *rall.*

Andante.

20.

Andante.

21.

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

Two systems of musical notation for measures 24 and 25. Each system consists of a grand staff (treble and bass clefs) in G major (one sharp) and common time (C). Measure 24 begins with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with eighth-note runs, slurs, and accents, including a four-measure rest in the fifth measure. The left hand provides a steady accompaniment of eighth notes. Measure 25 continues the melodic development in the right hand and the accompaniment in the left hand.

Moderato.

25.

Two systems of musical notation for measures 26 and 27. The notation continues from the previous system, maintaining the G major key and common time. The right hand's melody continues with eighth-note patterns and slurs. The left hand's accompaniment remains consistent with eighth notes.

Moderato.

26.

Two systems of musical notation for measures 28 and 29. The notation continues from the previous system. The right hand's melody features a four-measure rest in the fifth measure of the system. The left hand's accompaniment continues with eighth notes.

Moderato.

27. *mf*

Musical score for measures 27-28, Moderato tempo. The key signature is one sharp (F#). The time signature is common time (C). The score is written for piano (piano) with two staves. Measure 27 starts with a mezzo-forte (*mf*) dynamic. The melody in the right hand features eighth and sixteenth notes with accents. The left hand provides a steady accompaniment of eighth notes. Measure 28 continues the pattern, with a crescendo leading to a forte (*f*) dynamic at the end of the measure.

f *mf*

Continuation of the musical score for measures 27-28. The right hand melody continues with eighth and sixteenth notes, and the left hand accompaniment remains consistent. The dynamic shifts from *f* to *mf* in measure 28.

Allegretto

28. *mf*

Musical score for measures 28-29, Allegretto tempo. The key signature is one sharp (F#). The time signature changes to 3/4. The score is written for piano (piano) with two staves. Measure 28 starts with a mezzo-forte (*mf*) dynamic. The melody in the right hand features eighth and sixteenth notes with accents. The left hand provides a steady accompaniment of eighth notes. Measure 29 continues the pattern, with a crescendo leading to a forte (*f*) dynamic at the end of the measure.

p *f*

Continuation of the musical score for measures 28-29. The right hand melody continues with eighth and sixteenth notes, and the left hand accompaniment remains consistent. The dynamic shifts from *p* to *f* in measure 29.

Moderato.

29. *p* *f*

Musical score for measures 29-30, Moderato tempo. The key signature is one sharp (F#). The time signature is common time (C). The score is written for piano (piano) with two staves. Measure 29 starts with a piano (*p*) dynamic. The melody in the right hand features eighth and sixteenth notes with accents. The left hand provides a steady accompaniment of eighth notes. Measure 30 continues the pattern, with a crescendo leading to a forte (*f*) dynamic at the end of the measure.

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

Continuation of the musical score for measures 29-30. The right hand melody continues with eighth and sixteenth notes, and the left hand accompaniment remains consistent. The dynamic shifts from *f* to *p* in measure 29, then to *mf* in measure 30, and finally to *rit.* (ritardando) in measure 30, leading to a final *f* dynamic.

Allegretto.

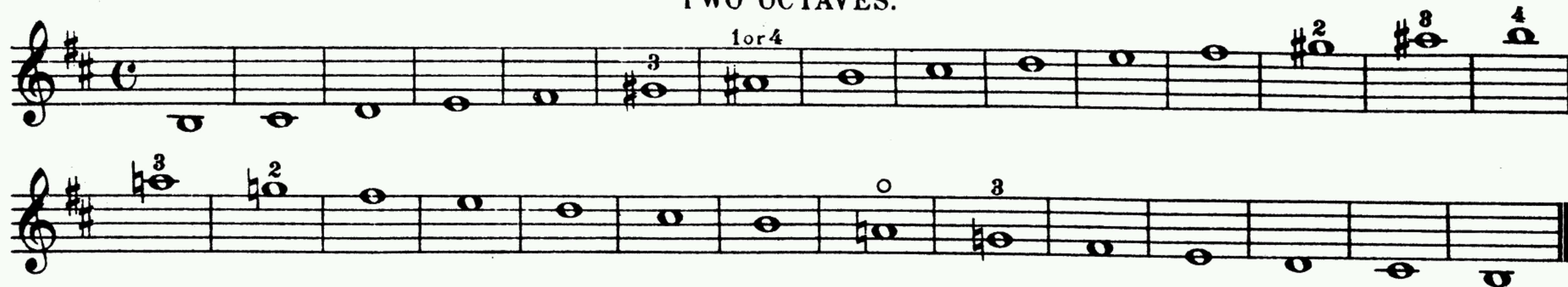
30.

Musical score for measures 30-35 of an *Allegretto* section. The music is in G major (one sharp) and 2/4 time. Measures 30-31 are marked *mf*. Measure 32 features a *f* dynamic. Measure 33 contains a *Fine.* marking. Measure 34 is marked *p*. Measure 35 is marked *D.C. al Fine.* The score includes various musical notations such as eighth notes, quarter notes, and slurs.

Moderato.

31.

Musical score for measures 31-36 of a *Moderato* section. The music is in G major (one sharp) and 2/4 time. Measures 31-32 are marked *mf*. Measure 33 features a *f* dynamic. Measure 34 is marked *mf*. Measure 35 is marked *f rit.*. Measure 36 is marked *mf a tempo*. The score includes various musical notations such as eighth notes, quarter notes, and slurs.

SCALE OF D MAJOR.
ONE OCTAVE.SCALE OF B MINOR.
TWO OCTAVES.

Andantino.

34. *ff* *p* *mf*

p *mf* *p* *mf* *p* *mf*

Tempo I.

rit. *ff*

p *f*

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. *f*

mf *f*

Allegretto.

36. *p*

f *mf*

f

f

ff

Tempo di Valse.

37. *p 2d time f*

Moderato.

38.

Musical score for measures 38-42 of a Moderato piece. The score is written for piano in G major (one sharp) and 4/4 time. It consists of five systems of two staves each. Measure 38 starts with a mezzo-forte (*mf*) dynamic. Measures 39-40 show a tempo change from *Moderato* to *più rit.* (faster), then back to *a tempo*. Measure 41 is marked *f* (forte). Measure 42 ends with a piano (*p*) dynamic. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

Tempo di Mazurka.

39.

Musical score for measures 39-43 of a Tempo di Mazurka piece. The score is written for piano in G major (one sharp) and 3/4 time. It consists of three systems of two staves each. Measure 39 starts with a mezzo-forte (*mf*) dynamic. Measure 40 is marked *mf*. Measure 41 is marked *p* (piano). Measure 42 is marked *f* (forte). Measure 43 is marked *p subito* (piano subito). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

Tempo di Galop.

40.

mf

f

p

mf

f D.C. al Fine.

Fine.

Detailed description: This system contains measures 40 through 43. Measure 40 starts with a mezzo-forte (*mf*) dynamic. Measure 41 features a forte (*f*) dynamic. Measure 42 is marked piano (*p*). Measure 43 returns to mezzo-forte (*mf*) and includes the instruction 'D.C. al Fine.' with a repeat sign. The system concludes with a double bar line and the word 'Fine.'.

Moderato.

41.

f 2^d time pp

Detailed description: This system contains measures 44 through 47. Measure 44 begins with a forte (*f*) dynamic and the instruction '2^d time pp' (second time piano-piano). The tempo is marked 'Moderato.'.

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.

First system (measures 44-45): Treble and bass staves in D major, 6/8 time. Measure 44 starts with a forte (*f*) dynamic. Measure 45 features a first ending bracket and a second ending bracket. The system concludes with a fortissimo (*ff*) dynamic.

Moderato.

45.

Second system (measures 46-50): Treble and bass staves in D major, 6/8 time. Measure 46 begins with a piano (*p*) dynamic. Measure 47 includes a mezzo-forte (*mf*) dynamic. Measure 48 is marked with a fortissimo (*ff*) and the tempo instruction *appassionato*. Measure 49 features a piano (*p*) dynamic. Measure 50 includes a *rall.* (rallentando) instruction and ends with a pianissimo (*pp*) dynamic.

Allegretto.

46.

mp delicato

46. *mp delicato*

f *p* *f* *p* *f*

Andante moderato.

47.

mf cantabile

mf cantabile

f *f* *rit.* *mf a tempo* *ff* *rit.* *mf*

SCALE OF F MAJOR.
ONE OCTAVE.SCALE OF D MINOR.
ONE OCTAVE.

Allegretto.

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

Tempo di Marcia.

51. *f con brio* *mf*

Allegretto.

52.

f brillante

Musical score for measures 52-53. The top staff (treble clef) features a melody with eighth and sixteenth notes, including triplets and slurs. The bottom staff (bass clef) provides a harmonic accompaniment with eighth notes. Dynamic markings include *mf* (mezzo-forte) and *dim.* (diminuendo). A *p* (piano) marking appears at the end of measure 53.

Andante moderato.

53.

p dolce

Musical score for measures 54-55. The top staff continues the melody with slurs and ties. The bottom staff features a steady accompaniment of eighth notes. A *p* (piano) marking is present at the start of measure 54.

Musical score for measures 56-57. The top staff shows melodic development with slurs. The bottom staff continues the accompaniment. Dynamic markings include *p elegante* (piano elegant) and *f* (forte).

Musical score for measures 58-59. The top staff features a melodic line with slurs and ties. The bottom staff provides a harmonic base. Dynamic markings include *p subito* (piano subito), *rit.* (ritardando), *largamente* (larghetto), and *ff* (fortissimo).

SYNCOPATION.

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.

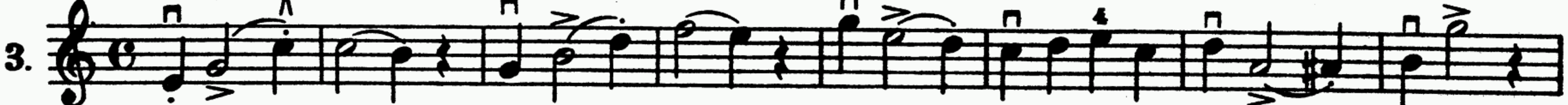
Andante.



Moderato.



Moderato.



Moderato.



Andantino.



Allegretto.



Allegretto.



Moderato.



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.



Allegretto.



Fine.



D.C. al Fine.

Moderato.

11

Musical score for measures 11-15. The key signature is two sharps (F# and C#), and the time signature is 4/4. The tempo is marked 'Moderato.' The score is written for piano (p) and features a melody in the right hand and a bass line in the left hand. Measure 11 starts with a *mf* dynamic. Measures 12-15 show a crescendo leading to a *f* dynamic in measure 14, followed by a *mf* dynamic in measure 15. The melody includes various ornaments and slurs.

Moderato.

12

Musical score for measures 16-20. The key signature is two sharps (F# and C#), and the time signature is 4/4. The tempo is marked 'Moderato.' The score is written for piano (p) and features a melody in the right hand and a bass line in the left hand. Measure 16 starts with a *f* dynamic. Measures 17-20 show a crescendo leading to a *f* dynamic in measure 19, followed by a *mf* dynamic in measure 20. The melody includes various ornaments and slurs.

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

mf

ff

mf

ff

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.

1

2

3

This musical score is for guitar, spanning six systems of music. The notation is primarily in treble clef. The first five systems are in 4/4 time and use a key signature of one sharp (F#). The sixth system begins with a new time signature of 2/4 and a key signature of two flats (Bb and Eb). The music consists of continuous eighth-note and sixteenth-note patterns, often with triplets indicated by a '4' over the notes. The score concludes with a final measure in the sixth system containing a whole rest.

4

5

6

This musical score is for guitar, spanning measures 7 to 9. It is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. Measure 7 begins with a '7' and contains several groups of four sixteenth notes. Measure 8 begins with an '8' and continues the melodic line. Measure 9 begins with a '9' and features a key change to two sharps (F# and C#). The score concludes with a double bar line at the end of measure 9.

10

11

12

13

System 13 consists of three staves in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The first staff contains measures 1-4. The second staff contains measures 5-8, with a '4' written below the staff at the end of measure 8. The third staff contains measures 9-12, with a '4' written below the staff at the end of measure 12.

14

System 14 consists of four staves in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The first staff contains measures 1-4, with a '4' written above the staff at the end of measure 4. The second staff contains measures 5-8, with a '4' written above the staff at the end of measure 8. The third staff contains measures 9-12, with a '4' written above the staff at the end of measure 12. The fourth staff contains measures 13-16, with a '4' written above the staff at the end of measure 16.

15

System 15 consists of five staves in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The first staff contains measures 1-4, with a '4' written below the staff at the end of measure 4. The second staff contains measures 5-8, with a '4' written below the staff at the end of measure 8. The third staff contains measures 9-12, with a '4' written below the staff at the end of measure 12. The fourth staff contains measures 13-16, with a '4' written below the staff at the end of measure 16. The fifth staff contains measures 17-20, with a '4' written below the staff at the end of measure 20.

16

Measures 16-17: Four staves of music in treble clef, key of D major (one sharp), and common time (C). Measure 16 begins with a treble clef and a key signature of one sharp. The music consists of eighth and sixteenth notes, with some triplets indicated by a '4' over a group of notes. Measure 17 continues the melodic line across the four staves.

17

Measures 18-21: Four staves of music in treble clef, key of D major. Measure 18 starts with a treble clef and a key signature of one sharp. The notation includes eighth notes, sixteenth notes, and triplets. Measure 21 ends with a double bar line.

18

Measures 22-25: Four staves of music in treble clef, key of D major. Measure 22 begins with a treble clef and a key signature of one sharp. The music features eighth notes, sixteenth notes, and triplets. Measure 25 concludes the section with a double bar line.

19

20



23



Measures 23-29: This system contains seven staves of music. The key signature is two sharps (F# and C#), and the time signature is common time (C). The music is written in a single melodic line. Measures 23-24 feature eighth-note patterns with accents. Measures 25-26 show a continuation of these patterns with some rests. Measures 27-28 contain more eighth-note runs. Measure 29 ends with a quarter rest.

24



Measures 30-35: This system contains six staves of music. The key signature remains two sharps (F# and C#), and the time signature is common time (C). Measures 30-31 feature eighth-note patterns with accents. Measures 32-33 show a continuation of these patterns with some rests. Measures 34-35 contain more eighth-note runs. Measure 35 ends with a quarter rest.

25

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