

3^{me} EDITION

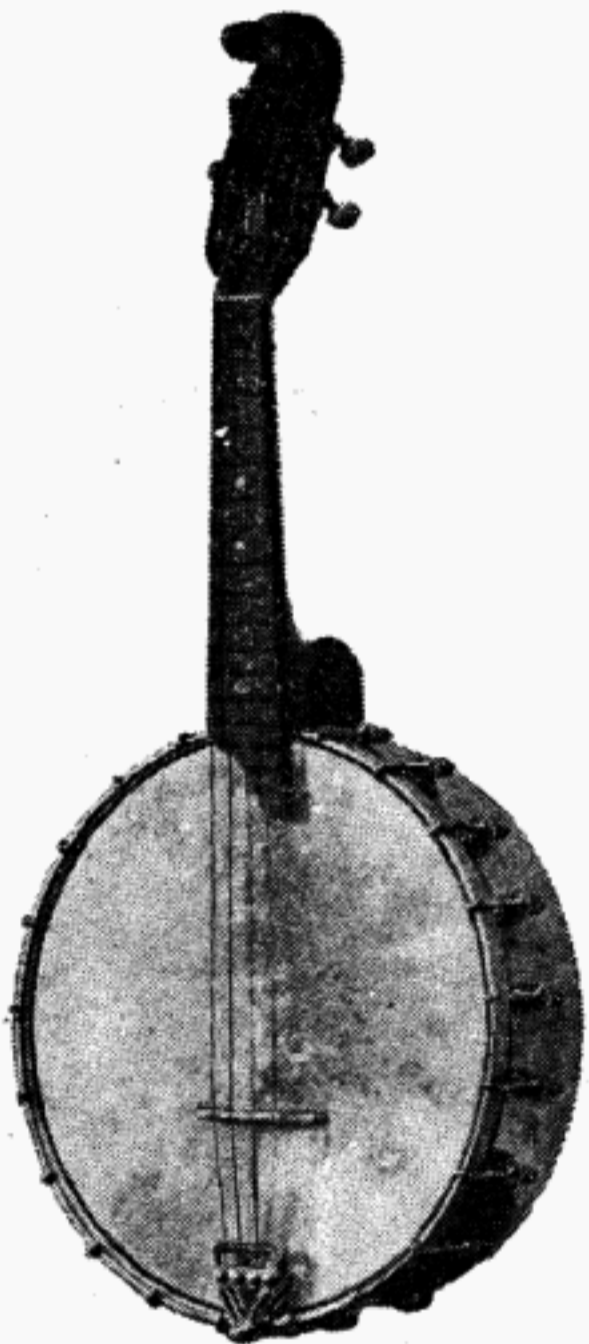
MÉTHODE

pour

for the

para

BANJOLINE ^{ou} ^{or} ^ó MANDOLINE-BANJO



En Français
de

In English
by

En Español
por

Salvator LÉONARDI

Tous les effets qu'on peut obtenir de cet instrument et la manière de **jouer avec le rythme du "Jazz"** sont expliqués dans cette méthode.

Avec cette méthode on peut apprendre aussi la **Mandoline** et la **Mandole**.

All obtainable effects on this instrument and **how to play in "Jazz" style**, are explained in this tutor.

The **Mandoline** and the **Mandola** can be also learned with this Method.

Todos los efectos que se pueden obtener con este instrumento y la manera de **tocar con el ritmo del "Jazz"** son tratados y explicados en este método.

Este Método puede servir también a aprender la **Mandolina** y la **Mandola**.

Prix net : 20 fr. (majoration comprise)

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La Banjoline et la Mandoline-Banjo

La Mandoline qui pour plusieurs raisons avait perdu sa grande vogue pendant un certain temps, est devenue à nouveau à la mode, mais sous la nouvelle forme du Banjo, et on l'appelle **Banjoline et Mandoline-Banjo**.

Il y a différence de forme entre ces deux instruments. La Banjoline est à fond ouvert comme le Banjo américain, et la Mandoline-Banjo est à fond fermé comme le Zither-Banjo anglais. La Mandoline-Banjo résonne plus fort que la Banjoline, mais sa sonorité est métallique.

Le modèle le plus apprécié est, sans conteste, celui à fond ouvert qu'on appelle en Angleterre **BANJOLINE** pour la distinguer de celui à fond fermé qu'on appelle **MANDOLINE-BANJO**. Cependant aux Etats-Unis d'Amérique, patrie du Banjo, comme on ne joue pas de Zither-Banjo ni de Mandoline-Banjo, on appelle **MANDOLINE-BANJO** ou même **BANDOLINE** celle à fond ouvert qui est l'unique modèle qu'on fabrique dans ce pays.

La Banjoline à cordes simples, par sa jolie et claire sonorité, lorsqu'elle est bien jouée, ressemble au pizzicato du Violon. Comme elle est plus facile à accorder et plus douce à jouer, les amateurs et les professionnels les plus réputés la préfèrent à celle à doubles-cordes.

Nous consacrons cette méthode à ce nouvel instrument, après avoir eu 22 années d'expérience comme professeur et concertiste.

En nous efforçant de la faire simple, progressive et intéressante, en alternant les exercices avec des études mélodiques et des morceaux, nous espérons que le public fera à ce nouvel ouvrage, le même accueil qu'il a déjà fait à notre méthode de Banjo que nous avons publiée en 1914.

Tous les effets qu'on peut obtenir de cet instrument et la manière de jouer en « Jazz » seront expliqués ici.

La présente méthode peut servir à enseigner ou apprendre la mandoline italienne ordinaire.

SALVATOR LÉONARDI.

The Banjoline and the Mandoline-Banjo

*The Mandoline which for various reasons, lost for a time the great popularity it once enjoyed, has now come to the front again, but in the shape of a Banjo, and is named **Banjoline and Mandoline-Banjo**.*

There is a slight difference in the make of these instruments. The Banjoline is with open back, like the american Banjo, and the Mandoline-Banjo with closed back like the english Zither-Banjo. The Mandoline-Banjo sounds louder than the Banjoline, but its sound is tinny and metallic.

The most popular pattern is without doubt the open back instrument, which in England is called Banjoline just to distinguish it from the one with the closed back which is named Mandoline-Banjo. Although the United-States of America is the home of the Banjo, the Zither-Banjo and the Mandoline-Banjo are practically unknown. The american pattern are made all with open back, and they call Mandoline-Banjo or Bandoline what we call Banjoline.

This instrument with single strings, has a nice clear sound, and when well played it resembles the Violin pizzicato. It is more simple to tune and much easier to finger. All leading amateur and professional players prefer it to the double string instrument.

I dedicate this tutor to the above named instrument, with 22 years' experience as a teacher and public performer.

In endeavouring to make it simple, progressive and interesting by easy stages of the exercises with melodial studies and pieces, I trust it will be accorded the same reception and support which was given to my Banjo tutor which I published in 1914.

All obtainable effects on this instrument, and how to play in « Jazz » style will be explained herein.

The present tutor can be used to teach or learn the ordinary italian mandoline.

SALVATOR LÉONARDI.

La Banjolina y la Mandolina-Banjo

La Mandolina que por varias razones habia perdido su gran voga desde cierto tiempo, vuelve de nuevo á la moda bajo la forma nueva del « Banjo » y la llaman « **Banjolina** » o « **Mandolina-Banjo** ».

Hay una diferencia entre la forma de estos dos instrumentos, la « Banjolina » es a fondo abierto como el « Banjo » norte-americano, y la Mandolina-Banjo es á fondo cerrado como el Zither-Banjo inglés. La Mandolina-Banjo suena mucho más que la Banjolina pero su sonoridad es demasiada metálica.

El modelo que más se usa, es sin duda ninguna el de fondo abierto que tanto en Inglaterra como en Francia lo llaman « **BANJOLINA** » por diferenciarlo del que tiene fondo cerrado o sea la **MANDOLINA-BANJO**. Sin embargo en Norte-America, patria del Banjo, donde no se toca ni el Zither-Banjo ni la Mandolina-Banjo, llaman **MANDOLINA-BANJO** o **BANDOLINA** al instrumento á fondo abierto y que es el unico modelo que se fabrica en America.

El sonido de la Banjolina á cuerdas simples recuerda por su claridad y dulzura al pizzicato del Violin. Como es más facil de afinar y más suave para tocar los aficionados asi como los profesionales la prefieren al de cuerdas dobles.

Veintidos anos de experiencia como profesor y concertista me hacen dedicar este método al nuevo instrumento esforzándome en hacerlo sencillo, progresivo é interesante, alternando los ejercicios, con piezas y estudios melódicos, esperando que el publico dispensará á este trabajo la misma acogida que dispensó á mi método de Banjo que he publicado en 1914.

Todos los efectos que se pueden obtener con este instrumento y la manera de tocar en el « Jazz » son explicados y tratados aqui.

El presente método puede servir para enseñar ó aprender la Mandolina ordinaria.

SALVATOR LÉONARDI.

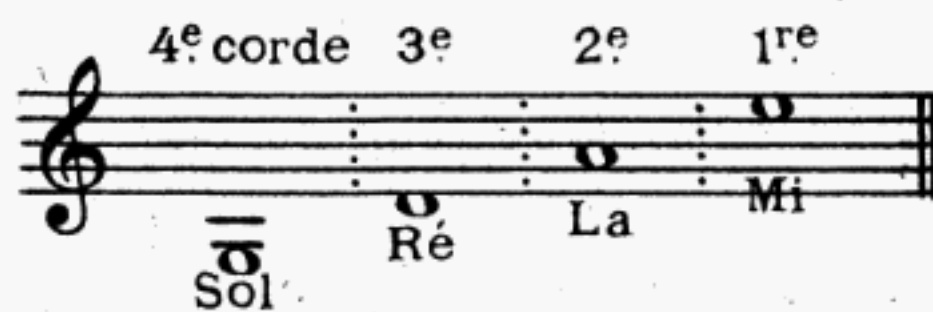
2. Cordes

Le son de la Banjoline est produit par des cordes tendues appuyées sur un chevalet placé sur une peau très tendue qui en forme la table de résonance.

Lorsque la Banjoline ou Mandoline-Banjo est à cordes doubles, on peut la monter avec les mêmes cordes que la Mandoline ordinaire. Mais lorsqu'elle est à cordes simples, il est préférable d'employer des cordes légèrement plus grosses; nous recommandons que la 1^{re} corde soit en acier 2 1/2 ou 3, et la 2^{me} corde en acier 5.

3. Accord

La Banjoline est accordée comme le Violon ou la Mandoline, ainsi :

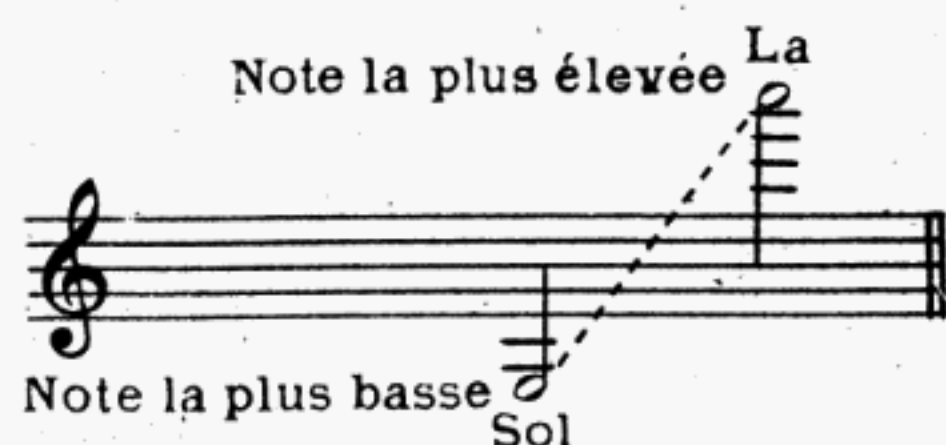


4. Manière d'accorder la Banjoline

Les commençants peuvent se servir d'un piano, ou à défaut, d'un diapason à vent ayant les quatre sons des cordes à vide de la Mandoline. Si on a seulement comme diapason le LA, il faut accorder la 2^{me} corde à l'unisson, ensuite pressez cette corde à la 7^{me} case, qui produit la note MI. Accordez la 1^{re} corde à l'unisson. Après pressez la même 2^{me} corde à la 5^{me} case, qui donne la note RÉ, qui sert à accorder la 3^{me} corde une octave plus bas. Enfin, pressez cette corde à la 5^{me} case. On obtient SOL, et accordez la 4^{me} corde une octave plus bas.

5. Etendue

L'étendue de la Banjoline est exactement la même que celle de la Mandoline napolitaine comprenant 17 cases.



Il y a des instruments qui ont la touche plus étendue pouvant donner des notes plus hautes. Dans la pratique on joue rarement dans ces notes aiguës, le but de la Banjoline étant d'imiter le Banjo qui a une sonorité grave.

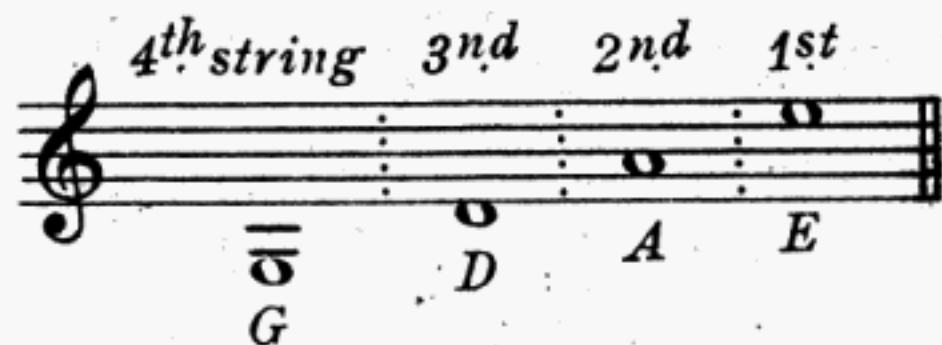
2. On stringing the Banjoline

The peculiar tone of the Banjoline is caused by strings, which are supported by a bridge, on a very tightly stretched skin or vellum which forms a sounding board.

When double strings are used as on the Mandoline-Banjo, ordinary Mandoline strings can be adapted. But for an instrument with single strings, they should be a shade stouter. I recommend that the first string (E) be of steel 2 1/2 or 3, and the second (A) of steel 5.

3. The open Strings

The Banjoline is tuned to the same notes as the Violin and Mandoline, viz :

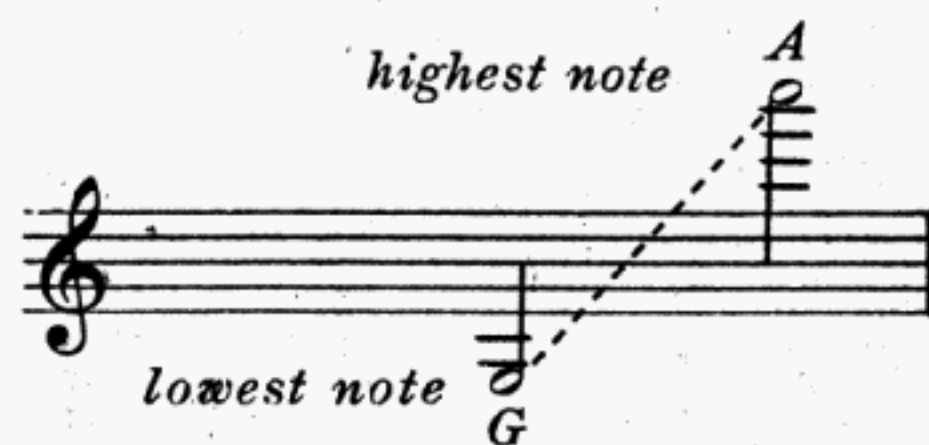


4. How to tune the Banjoline

Beginners can either tune their instrument from a Piano, or they get a pitch-pipe which gives the four actual sounds of the open strings as above. An A tuning fork can be used as follows : first tune the 2nd or A string in unison with the fork, then stop the string at the 7th fret, which produces E and tune the first string in unison. After this, stop the 2nd string at the 5th fret, which gives D then tune the 3rd string an octave lower. Stop this string at the 5th fret, which gives G and tune the 4th string an octave lower.

5. The Compass

The compass of the Banjoline is exactly the same as the Neapolitan Mandoline comprising 17 frets :



Some instruments are made with more extended fingerboards which give a higher range of notes. But these are seldom used as the aim of the Banjoline is to imitate the Banjo, which is tuned in a low pitch.

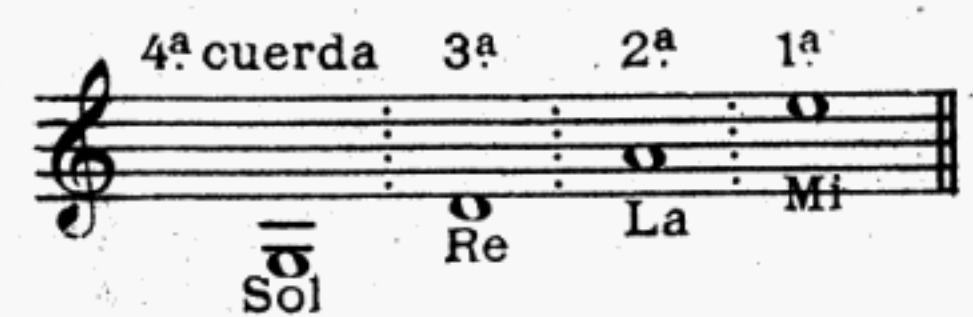
2. Cuerdas

El sonido en la « Banjolina » es producido por cuerdas tendidas y apoyadas en un puente que va colocado sobre un parche ó piel muy estirado y que forma la tabla de harmonia ó de resonancia.

Cuando la Banjolina ó Mandolina-Banjo es á cuerdas dobles, se puede montar con las mismas cuerdas que la Mandolina ordinaria, pero si es á cuerdas sencillas es preferible emplear cuerdas más gruesas. Recomiendo que la 1^a cuerda sea de acero 2 1/2 ó 3, y la 2^a, también de acero 5.

3. Afinacion

La Banjolina se afina por quintas como el Violin ó la Mandolina :

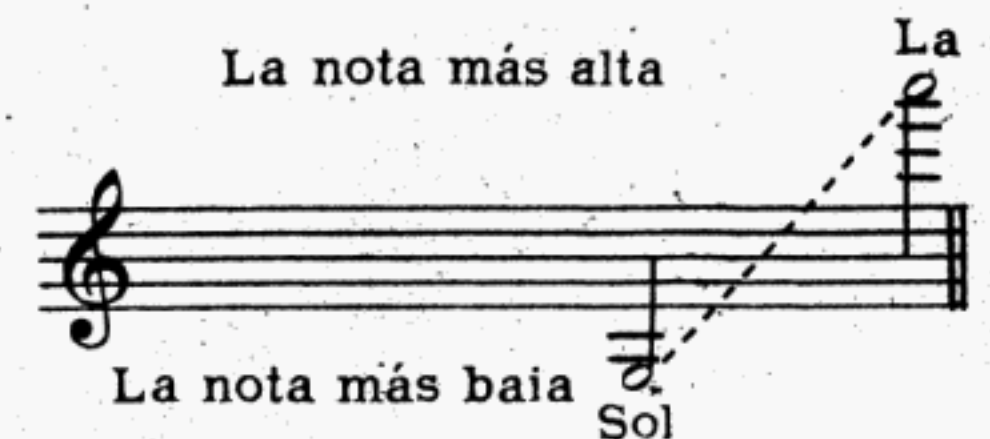


4. Manera de afinar

Los alumnos que empiezan pueden servirse del piano y á falta de ello, lo más práctico es el diapason á 4 notas que dá las notas de la Mandolina. Si el alumno dispone solamente del diapason ordinario que solo dá el « LA » afina la 2^a cuerda al unísono, enseguida apóyese esta cuerda en el 7^o traste que produce la nota « MI ». Afínese al unísono de esta nota la 1^a cuerda despues apóyese la 2^a cuerda en el 5^o traste y obtendremos el « RÉ » que servira para afinar la 3^a cuerda á una octave más baja ; y para terminar apoyando en el 5^o traste de la 3^a cuerda obtendremos el « SOL » con el cual afinaremos la 4^a cuerda á una octave más baja.

5. Extension

La extension de la « Banjolina » es exactamente la misma que la de la Mandolina Napolitana ó sea de 17 trastes.



Hay instrumentos que tienen el mastil más largo y pueden por consiguiente dar notas más agudas. En la práctica se toca rara vez en el registro agudo puesto que el fin de la Banjolina es el imitar el Banjo que tiene una conoridad grave.

6. Tablature chromatique
de la Banjoline
ou Mandoline-Banjo

6. Chromatic Diagram
of the fingerboard of the Banjoline
or Mandoline-Banjo

6. Extension cromática
de la Banjolina
o Mandolina-Banjo

1^{re} corde
1st string
1^a cuerda

2^e corde
2nd string
2^a cuerda

3^e corde
3rd string
3^a cuerda

4^e corde
4th string
4^a cuerda

à vide
open
à l'aire

1^{re} case
1st fret
1^o traste

2^e case
2nd fret
2^o traste

3^e case
3rd fret
3^o traste

4^e case
4th fret
4^o traste

5^e case
5th fret
5^o traste

6^e case
6th fret
6^o traste

7^e case
7th fret
7^o traste

8^e case
8th fret
8^o traste

9^e case
9th fret
9^o traste

10^e case
10th fret
10^o traste

11^e case
11th fret
11^o traste

12^e case
12th fret
12^o traste

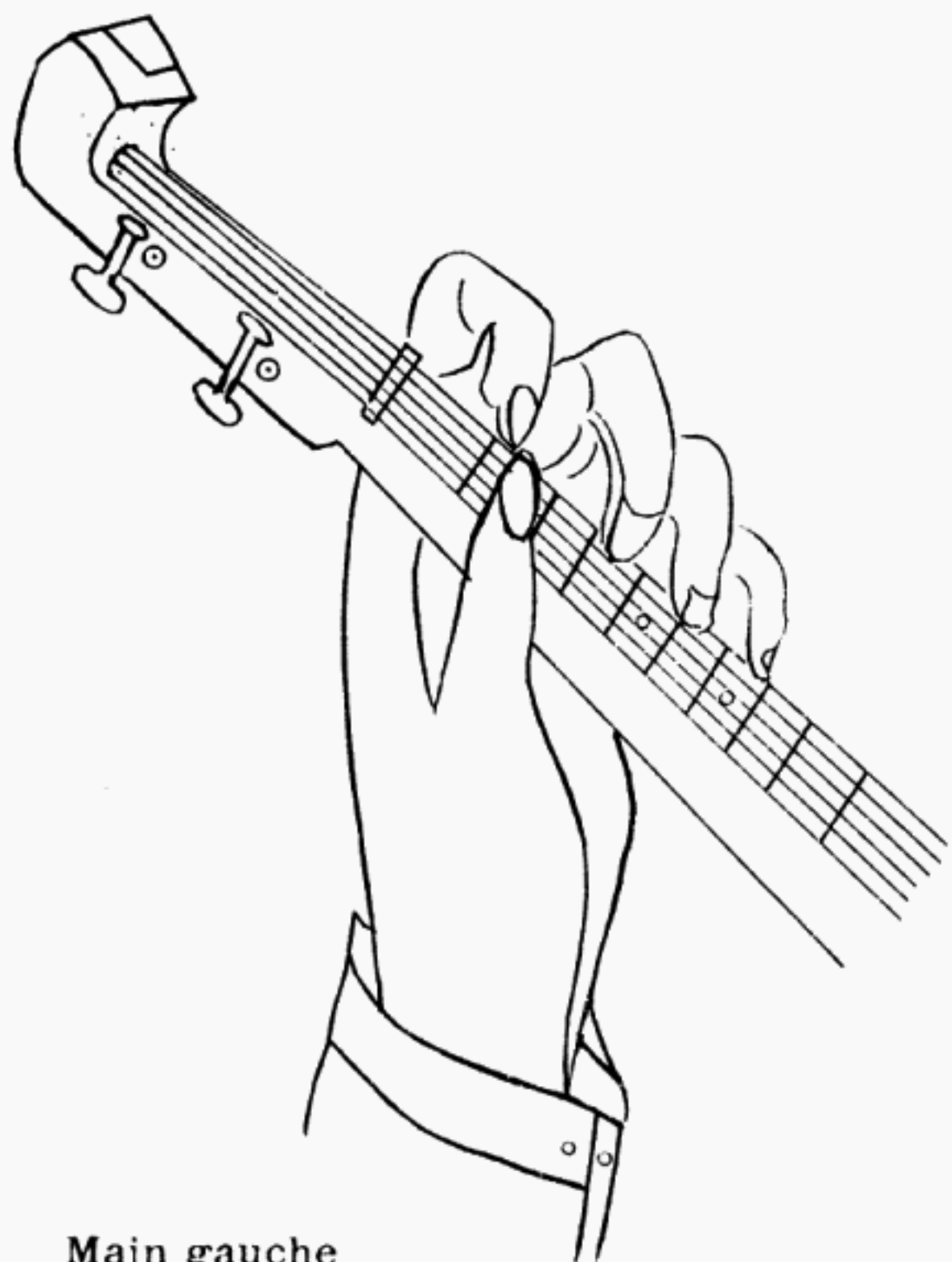
13^e case
13th fret
13^o traste

14^e case
14th fret
14^o traste

15^e case
15th fret
15^o traste

16^e case
16th fret
16^o traste

17^e case
17th fret
17^o traste



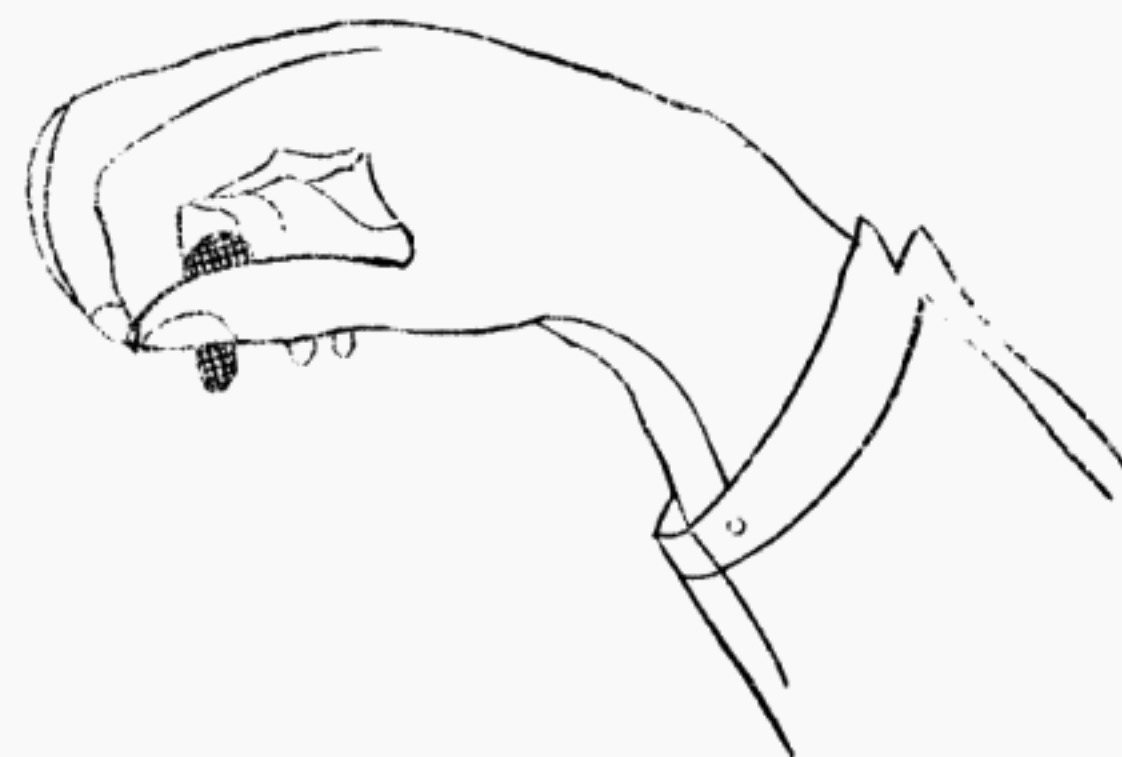
Main gauche
Left hand
Mano izquierda

Tenue des Mains
Position of the hands
Posicion de las Manos



Grandeur normale du Médiator.
Il ne doit pas être ni trop dur, ni trop mou.
*Regular size of the Plectrum.
It must be neither too hard nor too soft.*

Tamaño normal de la Pua.
No debe ser ni muy dura ni muy blanda.



Main droite
Right hand
Mano derecha

Abréviations employées dans cette méthode |

Abbreviations used in this tutor

| Abreviaciones empleadas en este método

7. Tenue de la Banjoline

L'élève, étant assis, place la Banjoline sur sa jambe droite, légèrement inclinée et appuyée au corps, la tête du manche à la hauteur de l'épaule.

La main droite, pliée au poignet, tient entre le pouce et l'index le médiator, petit morceau d'écaillé de forme ovale, spécialement fabriqué pour cet usage. Elle frappe les cordes en un mouvement de va-et-vient.

La main gauche tient le manche de la Banjoline entre le pouce et l'index, exactement entre la jointure des 1^{re} et 2^{me} phalanges du pouce et la jointure des 3^{me} et 4^{me} phalanges de l'index, sans crispation et en évitant de toucher le manche avec la paume de la main. Les doigts bien recourbés doivent être employés de la manière suivante :

L'index	aux 1 ^{re} et 2 ^{me} cases
Le médium	» 3 ^{me} et 4 ^{me} »
L'annulaire	» 5 ^{me} et 6 ^{me} »
Le petit doigt	» 7 ^{me} et 8 ^{me} »

La main se trouve ainsi placée à la 1^{re} position. Si nous avons des notes plus élevées, nous devons mouvoir la main le long du manche dans les différentes positions. Nous en parlerons avec plus de détails ci-après.

8. Manière d'obtenir un bon coup de médiator

Les notes brèves ou rapides sont exécutées par simples coups dits « détachés ». Les notes longues ou liées par séries de coups répétés et serrés dans un mouvement rapide de va-et-vient, qu'on appelle « trémolo ».

Pour avoir un bon « trémolo », il ne faut pas essayer de le faire tout de suite en commençant (comme il est indiqué dans certaines méthodes), mais on doit tâcher de l'obtenir par l'étude progressive, comme nous l'indiquons, procédé qui nous a donné par expérience les meilleurs résultats.

Nous commençons donc par une première série de leçons à 2 coups par temps pour nous assurer une bonne position des mains et du médiator. Nous continuons par une deuxième série de leçons à 4 coups par temps, et ensuite nous entreprendrons les leçons à 8 coups par temps. Si tout cela est attentivement travaillé du poignet sans rigidité du bras, il en résultera un trémolo fin, léger et naturel.

Pendant ce temps nous ne négligeons pas d'intercaler des leçons des différents coups du « détaché » (notes jouées à coups simples), ce qui est très important et nécessaire pour une brillante exécution des passages rapides et pour le développement du doigté de la main gauche.

7. On holding the Banjoline

The pupil being seated, should place the instrument on the right leg slightly inclined towards the body, the head of the neck reaching to the left shoulder.

The right hand bent at the wrist holds the plectrum, a small piece of tortoise shell in oval shape, specially made, between the thumb and 1st finger, striking the strings in an up and down movement.

The left hand holds the neck of the Banjoline between the thumb and first finger, exactly at the 1st and 2nd joint of the thumb, and 3rd and 4th joint of the first finger, rather firm. Care should be taken to avoid touching the neck with the palm of the hand, the fingers well bent should be employed as follows.

The 1 st finger	for the 1 st and 2 nd fret
» 2 nd »	» 3 rd and 4 th »
» 3 rd »	» 5 th and 6 th »
» 4 th »	» 7 th and 8 th »

The above gives the position of the hand in the 1st position. When we have to play higher notes the hand moves downwards in different positions. This will be explained fully later on in this tutor.

8. How to use the Plectrum

Short and rapid notes are played by single strokes of the plectrum called « staccato ». Long sustained notes are played by the « tremolo » which is obtained by series of rapid down and up strokes.

The pupil will be well advised not to attempt the « tremolo » movement to begin with (as indicated in some Mandoline tutors) but by gradual progressive practise, which my long experience has proved to obtain the very best results.

We will now commence with the first series of lessons, by giving two strokes of the plectrum to a beat, slowly, in order to ensure the correct position of the hands also the plectrum. We shall continue with a second series of lessons by giving 4 strokes of the plectrum to a beat to be followed by lessons at 8 strokes to a beat, and if this is carefully practised from the wrist without any stiffness of the arm it will result in a fine, light and natural « tremolo ».

Meanwhile we will not neglect to have various lessons on « staccato » (single strokes of the plectrum) which is very important and necessary for a brilliant execution of rapid passages, and development of the left hand.

7. Posicion para tocar la Banjolina

El alumno estando sentado coloca la « Banjolina » sobre la pierna derecha ligeramente inclinada y apoyada al cuerpo quedando el clavijero á la altura del hombro.

La mano derecha doblada en la muñeca, sostiene entre el pulgar y el indice la « pua » pequeña lamina de concha en forma ovalada especialmente fabricada con la cual se puntean las cuerdas en un movimiento de bajar y subir.

La mano izquierda sostiene el mastil de la Banjolina entre el pulgar y el indice, exactamente entre la juntura de la 1^{ra} y la 2^a falange del pulgar y la 3^a y 4^a falange del indice sin que por esto la mano este crispada y evitando que el mastil descansa en la palma de la mano. Los dedos bien encorvados se deben colocar de la manera siguiente :

El indice	al 1 ^o y 2 ^o traste
El medium	al 3 ^o y 4 ^o »
El anular	al 5 ^o y 6 ^o »
El meñique	al 7 ^o y 8 ^o »

La mano colocada de esta manera se encuentra en 1^a posicion. Si tuvieramos que tocar en registro más agudo, habria que cambiar la mano de posicion es decir correr la mano más abajo más arriba á lo largo del mango segun las diferentes posiciones. De esto hablaremos con más detalles, más adelante.

8. Manera de obtener un buen golpe de « pua »

Las notas breves ó rápidas se ejecutan por golpes simples de pua, que se llaman « destacado » ó « punteado ». Las notas largas ó ligadas se ejecutan por un « trémolo » que se obtiene con un movimiento rápido de muñeca de derecha á izquierda.

Para obtener un buen « trémolo » no hay que probar de hacerlo enseguida (como está indicado en algunos métodos), hay que procurar obtenerlo de una manera progresiva, como lo indicaré más adelante por un procedimiento que su experiencia nos ha dado los mejores resultados.

Empezamos por una serie de lecciones á dos golpes de pua por tiempo para asegurarnos de una buena posicion, de las manos, y de la pua. Continuamos con la 2^a serie de lecciones á 4 golpes por tiempo para seguir con las lecciones de 8 golpes por tiempo. Si estas lecciones son estudiadas cuidadosamente de muñeca sin rigidez en el brazo obtendremos un trémolo fino, ligero y natural.

Mientras tanto no olvidamos de intercalar algunas lecciones de « punteado » (notas tocadas á golpes sencillos) lo que es muy importante y necesario para la ejecucion de los pasajes rapidos y para el desarrollo del mecanismo de la mano izquierda.

9. Signes pour le doigté

Main gauche.	Main droite.
0 signifie corde à vide.	Λ signifie coup de médiator en bas (en frappant)
1 » index.	∨ signifie coup de médiator en haut (en montant)
2 » médium.	
3 » annulaire.	
4 » petit doigt.	

9. Signs for the fingers

Left hand	Right hand
0 means open string.	Λ means plectrum down stroke
1 » 1 st finger.	∨ means plectrum up stroke
2 » 2 nd »	
3 » 3 rd »	
4 » 4 th »	

9. Signos para los dedos

Mano izquierda	Mano derecha
0 significa cuerda al aire.	Λ significa golpe de pua hacia abajo
1 » dedo indice.	∨ significa golpe de pua hacia arriba
2 » » médium.	
3 » » anular	
4 » » meñique.	

10. Première Série

Leçons à 2 coups par temps

- 4 coups de médiator aux Blanches
- 2 » » » Noires
- 1 » » » Croches

Faites bien attention en frappant les cordes de garder la main droite un peu inclinée sur le petit doigt qui doit être tenu replié sous la main, mais jamais droit et rigide sur la peau, parce que cela empêcherait le libre mouvement du médiator.

10. First Series

Lessons at 2 strokes to a beat

- 4 plectrum strokes to the Minims
- 2 d° d° Crotchets
- 1 d° d° Quavers

Take care in striking the strings, to hold the hand slightly inclined towards the little finger, which can be kept bent under the hand, never stretched out or rigid on the vellum, as it will prevent a free movement of the plectrum.

10. Primera Serie

Lecciones á 2 golpes por tiempo

- 4 golpes por cada Blanca
- 2 » » Negra
- 1 » » Corchea

Téngase cuidado cuando se puntean las cuerdas de tener la mano derecha un poco inclinada sobre el dedo meñique el cual á su vez debe estar plegado bajo la mano y nunca estirado y rigido sobre la piel, pues esto impide el movimiento libre de muñeca, y por consiguiente de la « pua ».

11.. Exercices à cordes vides | 11.. Open Strings Exercises |

11.. Ejercicios para cuerdas al aire

12.. Exercices

pour apprendre les notes

Le pointillé :..... signifie qu'il faut tenir le doigt ferme sur la note à partir de laquelle il commence.

Les chiffres sur les notes indiquent les doigts et ceux sous les notes les cases où il faut placer les doigts.

Exercices
pour le 1^{er} doigt
doigt - finger - dedo

12.. Exercises

for learning the notes

The lines of points :..... means that the fingers should be kept down steady on whichever note it starts with. Numbers on the notes indicate the fingers and those underneath the notes indicate the frets where to place the fingers.

Exercises
for the 1st finger

12.. Ejercicios

para aprender las notas

Los puntos así :..... significan que hay que tener el dedo apoyado en la nota a partir de donde empieza.

Los numeros sobre las notas indican los dedos y los numeros bajo las notas, los strastes á donde plazar los dedos.

Ejercicios
para el 1^o dedo

13.. Exercices
pour le 1^{er} et le 2^e doigt

13.. Exercises
for the 1st & 2nd finger

13.. Ejercicios
para el 1^o y 2^o dedo

14.. Exercices
pour le 1^{er}, 2^e et le 3^e doigt

14.. Exercises
for the 1st, 2nd and 3rd finger

14.. Ejercicios
para el 1^o, 2^o y 3^o dedo

15. Exercices
pour l'emploi du petit doigt

15. Exercises
for the use of the 4th finger

15. Ejercicios
para emplear el dedo meñique

doigt 0 1 2 3 4 3 2 1 0 : 4 : : 4 :

case 0 2 4 5 7 5 4 2

a) b) c) d) e) f) g) h)

16.- Exercice
sur la 4^e et 3^e corde

16.- Exercise
on the 4nd and 3rd string

16.- Ejercicio
sobre la 4^a y 3^a cuerda

17.- Exercice
sur la 3^e et 2^e corde

17.- Exercise
on the 3rd and 2nd string

17.- Ejercicio
sobre la 3^a y 2^a cuerda

18.- Exercice
sur la 2^e et 1^{re} corde

18.- Exercise
on the 2nd and 1st string

18.- Ejercicio
sobre la 2^a y 1^a cuerda

19.- Gamme en Sol majeur

19.- Scale in G major

19.- Escala en Sol mayor

20.. Intervalles

Travaillez avec patience les gammes et les intervalles si vous désirez acquérir dans peu de temps un bon mécanisme (ou doigté) de la main gauche.

20.. Intervals

Practise with patience the scales and intervals if you wish to get a good left hand technique in a short time.

20.. Intérvalos

Estúdiense con paciencia las escalas y los intervalos, si V. quiere obtener en poco tiempo un buen mecanismo de la mano izquierda.

Tierces

Thirds

Terceras

Exercice
Exercise
Ejercicio

21.. Quartes

21.. Forths

21.. Cuartas

Exercice
Exercise
Ejercicio

22.. Quintes

22.. Fifths

22.. Quintas

Exercice
Exercise
Ejercicio



23.. Sixtes

23.. Sixths

23.. Sextas



Exercice
Exercise
Ejercicio



24.. Septièmes

24.. Sevenths

24.. Septimas



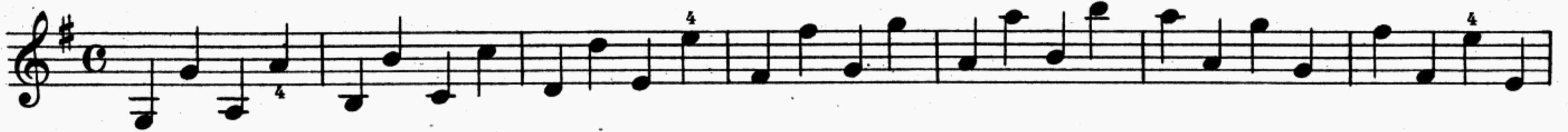
Exercice
Exercise
Ejercicio



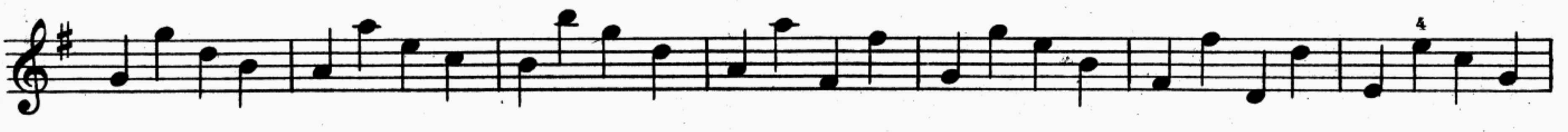
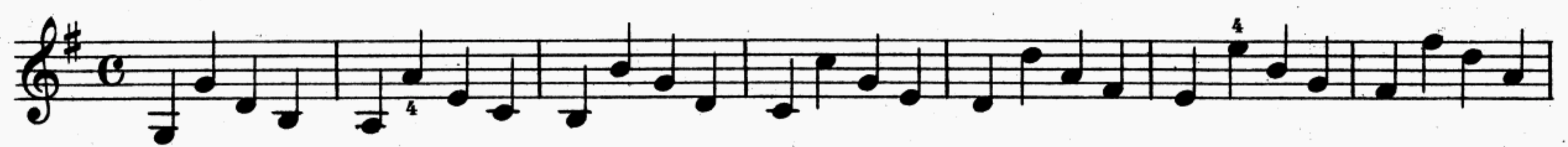
25.. Octaves

25.. Octaves

25.. Octavas



Exercice
Exercise
Ejercicio

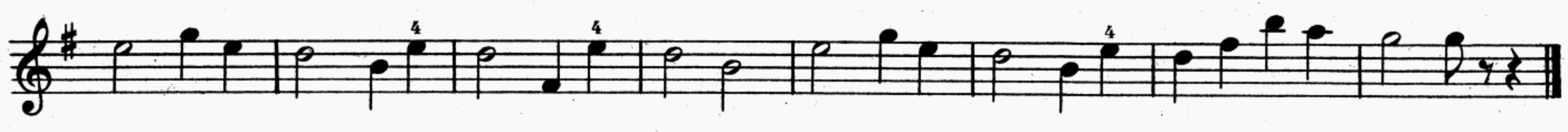
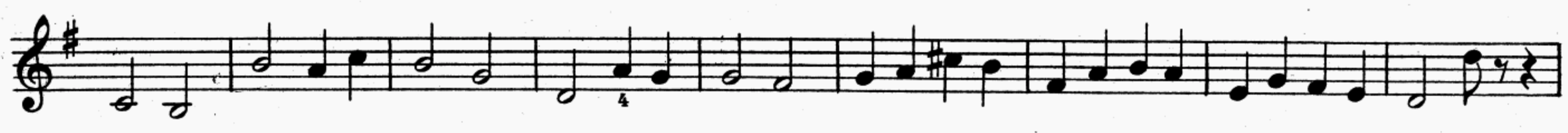
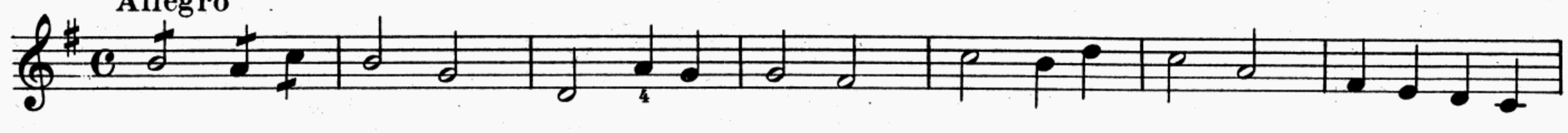


26.. Etude mélodique

26.. Melodical study

26.. Estudio melódico

Allegro



27.. DEUXIÈME SÉRIE

Leçons à 4 coups par temps.

8 coups de médiator aux Blanches,
 4 » » » aux Noires,
 2 » » » aux Croches,
 1 » » » aux Doubles croches ou aux croches suivies de silences.

27.. SECOND SERIES

Lessons at 4 strokes to a beat.

8 strokes to the Minims,
 4 » » » Crotchets,
 2 » » » Quavers,
 1 » » » Semiquavers or to the quavers followed by a rest.

27.. SEGUNDA SERIE

Lecciones á 4 golpes por tiempo.

8 golpes por cada Blanca,
 4 » » » Negra,
 2 » » » Corchea,
 1 » » » Semicorchea y á las corcheas seguidas de un silencio.

simile

28.. Etude

28.. Study

28.. Estudio

29.. Etude

29.. Study

29.. Estudio

Exercise 30 consists of three staves of musical notation in C major. The first staff shows the scale in a single voice. The second and third staves show the scale in a two-voice setting, with the right hand playing the upper voice and the left hand playing the lower voice. The notation includes various rhythmic values and articulation marks.

30.. Gamme en Do majeur | 30.. Scale in C major | 30.. Escala en Do mayor

Exercise 31 consists of two staves of musical notation. The first staff shows four chords in C major: C major, F major, G major, and C major. The second staff shows a sequence of eighth-note chords in C major, including C major, F major, G major, and C major, with various rhythmic patterns.

31.. Accords | 31.. Chords | 31.. Acordes

A diagram showing four chords in C major with fingerings: C major (2-1, 0-0), F major (1-0, 2-0), G major (2-1, 0-0), and C major (2-1, 0-0). Each chord is shown on a single staff with a down-bow stroke indicated by an upward-pointing arrow.

Les accords étant plutôt difficiles pour les commençants, peuvent être travaillés plus tard Nous les avons mis à chaque gamme comme complément, mais comme ils sont à volonté les élèves peuvent les jouer avec un seul coup de médiator.

The chords being rather difficult for beginners to play, can be left until later. I have written them with the scales, but at the present stage, they are quite optional. Play them with a down single stroke.

Los acordes siendo mas bien difíciles para los principiantes, pueden ser trabajados más tarde. Hemos puesto esto como complemento en cada escala y el alumno podrá tocarlos, si el quiere, de un golpe de pua.

Allegretto

32

Exercise 32 consists of six staves of musical notation in D major. The first staff shows the scale in a single voice. The second and third staves show the scale in a two-voice setting. The fourth and fifth staves show the scale in a two-voice setting with various rhythmic patterns. The sixth staff shows the scale in a two-voice setting with various rhythmic patterns and articulation marks.

33.- Gamme en La mineur

33.- Scale in A minor

33.- Escala en La menor

Musical notation for exercise 33, including a treble clef staff with a C-clef, a 6/8 time signature, and a guitar chord diagram below.

34 *Andantino*

Musical notation for exercise 34, featuring a treble clef, C-clef, and C-clef, with various musical notations including slurs and accents.

35.- Leçons
pour les notes détachées
Un coup par note

35.- Lessons on "staccato"
A single stroke on each note

35.- Lecciones
para las notas destacadas
Un golpe por nota

All^o

Musical notation for exercise 35, featuring a treble clef, G-clef, and C-clef, with various musical notations including slurs and accents.

36.. Gamme en Ré majeur

36.. Scale in D major

36.. Escala en Ré mayor

Musical notation for exercise 36, including a scale in D major and a chord diagram.

37.. Exercice pour les contre-temps

37.. Exercise for the counter-times

37.. Ejercicio para los contratiempos

Musical notation for exercise 37, featuring counter-times.

38

Musical notation for exercise 38.

39.. Etude

39.. Study

39.. Estudio

Allegro

Musical notation for exercise 39, including the tempo marking "Allegro" and "simile".

40

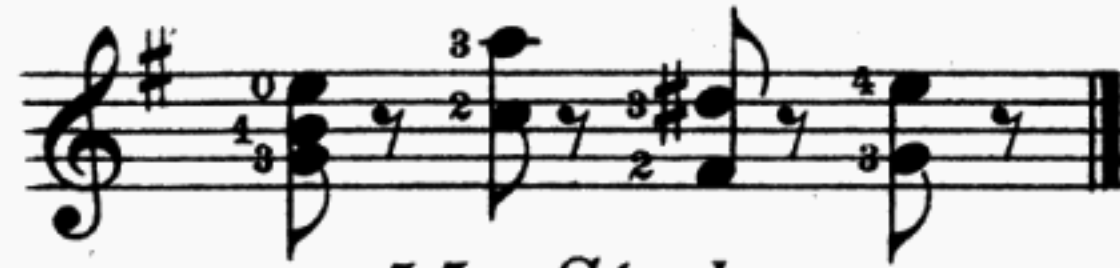
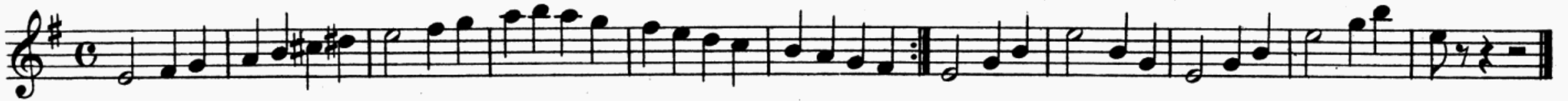
41. POLKA

Tempo di Polka

42. Exercices
pour développer le mécanisme
de la main gauche

42. Exercises
to develop the left hand
technique

42. Ejercicios
para desarrollar el mecanismo
de la mano izquierda

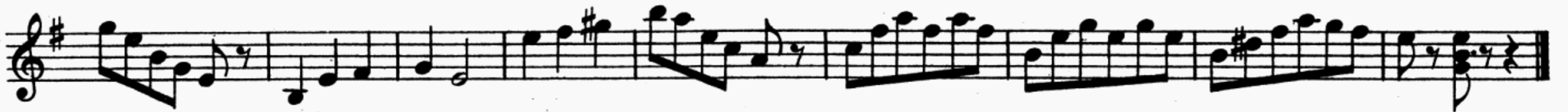
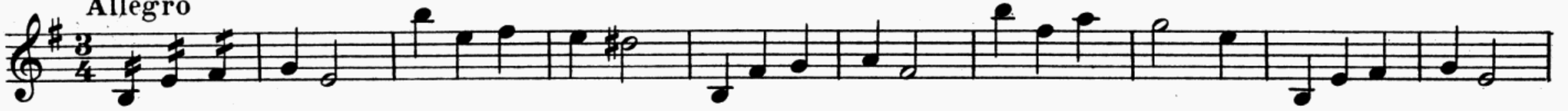


44. Etude
à 4 coups par temps

44. Study
at 4 strokes to a beat

44. Estudio
á 4 golpes por tiempo

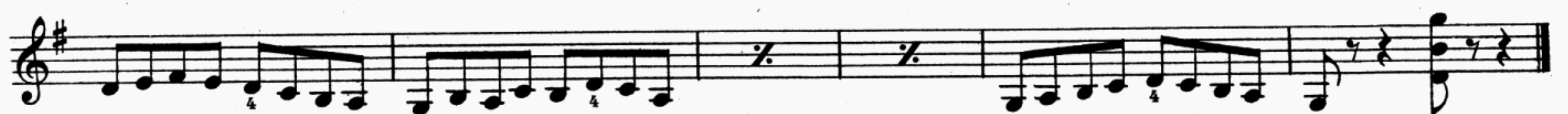
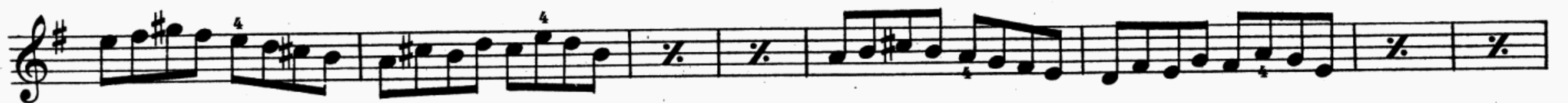
Allegro



45. Exercices à coups simples
pour acquérir l'agilité des doigts

45. Exercises in single
strokes to get quick fingering

45. Ejercicios á golpes sencillos
para adquirir la agilidad de los dedos



46.. Etude

46.. Study

46.. Estudio

Allegro

Musical score for Etude 46, featuring seven staves of music in G major and 3/4 time. The score includes various rhythmic patterns, slurs, and dynamic markings such as accents and hairpins.

47.. Exercices
pour l'extension du
petit doigt

47.. Exercises
on the extension of the
4th finger

47.. Ejercicios
para la extension del dedo
meñique

1^{re} corde
1st string
1^a cuerda

Musical staff for the first string (1st string) of exercise 47, showing a sequence of notes with slurs and dynamic markings.

2^e corde
2nd string
2^a cuerda

Musical staff for the second string (2nd string) of exercise 47, showing a sequence of notes with slurs and dynamic markings.

3^e corde
3rd string
3^a cuerda

Musical staff for the third string (3rd string) of exercise 47, showing a sequence of notes with slurs and dynamic markings.

4^e corde
4th string
4^a cuerda

Musical staff for the fourth string (4th string) of exercise 47, showing a sequence of notes with slurs and dynamic markings.

48. Etude

48. Study

48. Estudio

Allegro

Musical score for Etude 48, featuring six staves of music in 3/4 time. The piece is marked 'Allegro'. It includes various fingering (4) and articulation (accents) markings throughout the score.

49. Gamme en Fa majeur

49. Scale in F major

49. Escala en Fa mayor

Musical score for Scale 49, featuring a single staff of music in 2/4 time. It includes slurs and accents (Λ V) over the notes.

Fingering diagram for Scale 49 showing fingerings for both hands. The right hand uses fingers 1, 2, 0, 1 and the left hand uses fingers 2, 1, 4, 2.

Allegretto

Musical score for Etude 50, featuring two staves of music in 2/4 time. It includes slurs and accents (Λ V) over the notes.

51. Jouez d'abord l'étude suivante à 2 coups par croche et ensuite à 1 coup.

51. First play the following study with two strokes to a quaver, then with one stroke.

51. Estúdiense el estudio siguiente á dos golpes por corchea y luego á un golpe.

Allegro

Musical score for Etude 51, featuring two staves of music in 2/4 time. It includes first and second endings (1^a and 2^a) and is marked 'Allegro'.

D.C.

52.. Etude

52.. Study

52.. Estudio

Andante

53.. Gamme en Ré mineur

53.. Scale in D minor

53.. Escala en Ré menor

And^{te} con moto

54

55.. Exercices de technique | 55.. Exercises on technique | 55.. Ejercicios de técnica

a) 

b) 

c) 







56.. Exercices préparatoires pour le trille | 56.. Preparatory exercises to the shake | 56.. Ejercicios preparatorios para el "trino"







57.. Du "Trémolo"

Maintenant l'élève pourra commencer à faire du "trémolo" dans un mouvement modéré en exécutant 8 coups par temps, c'est-à-dire 16 coups pour les blanches, 8 coups aux noires et 4 coups aux croches. Ceci n'est pas une règle définitive car on peut augmenter les coups dans un mouvement plus lent et les diminuer dans un mouvement plus vif.

57.. The "Tremolo"

The pupil can now commence the "tremolo" in a moderate movement, playing 8 strokes to a crotchet of one beat, and 16 strokes to a minim of two beats. This rule can be varied, as in a slower movement, double the number of strokes may be used and a less number in a quicker movement, according to the tempo.

57.. El "Trémolo"

Ahora el alumno podrá empezar a estudiar el "trémolo" en un movimiento moderado batiendo 8 golpes por tiempo, es decir, 16 golpes por cada blanca, 8 por cada negra y 4 por cada corchea. Esto no es una regla definitiva pues se puede aumentar el número de golpes en un movimiento lento y disminuir en un movimiento vivo.

Moderato

Ecriture
Written
Escritura

Exécution
Played
Ejecucion

58.. Les Croches doivent être jouées en trémolo dans un mouvement lent ou modéré et à simples coups dans un mouvement vif. (Allegro ou Allegretto ou Andante mosso.)

58.. The Quavers must be played with tremolo in a slow or moderate movement and with single strokes in a quick movement (Allegretto or Allegro or Andante mosso.)

58.. Las Corcheas deben tocarse en trémolo cuando el movimiento es lento y á golpes sencillos si es un movimiento vivo. (Allegro, ó Allegretto ó Andante mosso.)

Andantino

Allegretto

59

60.- Nous conseillons aux élèves de vouloir bien répéter en "trémolo" les études 28, 29, 34, 44, 48, 52 et 54 qu'ils ont déjà travaillées à 4 coups par temps, et ensuite continuer avec le suivant:

60.- I advise the pupils to practise again in "tremolo" the studies 28, 29, 34, 44, 48, 52 and 54, they have already practised at 4 strokes a beat, and then continue here with the following:

60.- Aconsejamos á los alumnos de repasar en "trémolo" los estudios 28, 29, 34, 44, 48, 52 y 54 que hayan trabajado ya á 4 golpes por tiempo y luego continuar con el siguiente:

Duo-Etude pour le "trémolo"

Duett study for the "Tremolo"

Duo-Estudio para el "trémolo"

Moderato

1^{re}
Banjoline

2^e
Banjoline

The musical score consists of six systems of two staves each, representing the 1^{re} and 2^e Banjoline parts. The music is in 6/8 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several instances of four-measure rests (marked with a '4') and complex phrasing with slurs and ties. The key signature has one sharp (F#). The piece concludes with a double bar line and repeat signs.

61.. La croche qui suit une noire pointée doit être jouée en trémolo dans un mouvement lent ou modéré et à coups simples dans un mouvement vif.

61.. A quaver which follows a dotted crotchet should be played with tremolo in slow or moderate movement and with single stroke in a quick tempo.

61.. La corchea que sigue á una negra con puntillo se debe tocar en trémolo cuando el movimiento es lento, y á golpe sencillo si es vivo.

Adagio

a)

Allegro

b)

62.. DUO

62.. Duett

62.. DUO

Moderato

1^{re}

2^e

FIN

D.C.

63. Dans le Duo suivant les croches sont tantôt trémolées (marquées avec des liaisons) et tantôt détachées (marquées par des points sur les notes.)

63. In the following Duett quavers are played now with tremolo (marked by ties) and now with single strokes (marked by dots above.)

63. En el Duo siguiente las corcheas son á veces tremoladas (cuando tienen ligadura) y "punteada" ó "destacadas" (cuando hay puntos sobre las notas.)

Andante

The musical score is written for two staves, labeled '1re' and '2e'. It begins with a tempo marking 'Andante' and a dynamic marking 'p'. The time signature is 4/4. The music consists of eight systems of two staves each. The first staff (1re) contains a melodic line with various rhythmic patterns, including tremolos (indicated by ties) and single strokes (indicated by dots above notes). The second staff (2e) provides a harmonic accompaniment. The key signature has one sharp (F#). The piece concludes with a double bar line and a final chord.

64.- Les croches pointées doivent être trémolées dans un mouvement lent ou modéré, et détachées dans un mouvement vif. La même règle doit être appliquée pour les croches suivies d'un silence, lequel, suivi d'une double-croche ou triple-croche, forme un temps.

64.- Dotted quavers should be played with tremolo in a slow or moderate tempo and with single strokes in a quick tempo. The same rule applies to quavers, which are followed by a rest with a smaller value note, making up a beat.

64.- Las corcheas con puntillo deben ser tremoladas en un movimiento lento y punteadas en un movimiento vivo. La misma regla debe ser aplicada a las corcheas seguidas de un silencio el cual, seguido de una semicorchea ó una fusa completa un tiempo.

a) *Adagio* *simile*

b) *Allegretto* *FIN* *D.C.*

c) *Lento*

d) *Allegro*

65 *Allegro*

Moderato

1^{re}

2^e

67.. MARCHE

67.. QUICK-STEP

67.. PASO-DOBLE

All^o con brio

1^{re}

2^e

p

f

p

f

p

f

p

f

p

f

p

f

p

f

p

f

68. Gamme en Si mineur

68. Scale in B minor

68. Escala en Si menor



69. BARCAROLA

Andantino



70.. Triolets

à être joués à simples coups

70.. Triplets

to be played by single strokes

70.. Tresillos

á golpes sencillos

All^o *simile*

a)

b)

71.. MAZURKA

T^o di Mazurka (All^o)

FIN

1^a 2^a 3

72.. Exercice de Vélacité

72.. Exercise on Velocity

72.. Ejercicio de Velocidad

Presto

73.. Gamme en Ré majeur, 2 octaves. Cette gamme est très utile pour commencer à habituer l'élève à changer de position.

73.. Scale in D major, 2 octaves. This scale is very useful to the pupil to commence on the change of position.

73.. Escala en Ré mayor, 2 octavas. Esta escala es muy útil porque el alumno empieza á acostumbrarse al cambio de posición.

74. SCHOTTISCH

Pour la Schottisch écrite dans la mesure C (à deux temps) on joue les noires aussi bien que les croches à 1 coup par note.

74. SCHOTTISCH

In the Schottisch written in C (half common time) the crotchets as well as the quavers are played by single strokes.

74. SCHOTTISCH

Para el Schottisch escrito en un compás a dos tiempos lo mismo las negras que las corcheas se tocan á un golpe de pua.

The first system of the musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#). The time signature is common time (C). The first staff begins with a rest followed by a series of eighth notes, some marked with 'V' and 'A' above them. The second staff provides a bass accompaniment with quarter notes and rests.

The second system continues the piece. It features a treble staff with eighth-note patterns and a bass staff with quarter notes. A first ending (1^a) and a second ending (2^a) are indicated with brackets above the treble staff. The piece concludes with a double bar line and repeat dots.

The third system shows a treble staff with eighth-note runs and a bass staff with quarter notes. There are several '4' markings above the treble staff, likely indicating a four-measure phrase or a specific rhythmic pattern.

The fourth system continues with a treble staff featuring eighth-note patterns and a bass staff with quarter notes. It includes first (1^a) and second (2^a) endings marked with brackets above the treble staff.

The fifth system consists of a treble staff with eighth-note patterns and a bass staff with quarter notes. '4' markings are present above the treble staff.

The sixth system features a treble staff with eighth-note patterns and a bass staff with quarter notes. It includes first (1^a) and second (2^a) endings marked with brackets above the treble staff.

The seventh system shows a treble staff with eighth-note patterns and a bass staff with quarter notes. '4' markings are present above the treble staff.

75.. Etude pour les nuances | 75.. A study in light and shade | 75.. Estudio para los matices

Andante

1^{re}

2^e

p *f*

p *ff*

f *mf* *p*

pp

f *p*

1 2 3 4 5

f

76. Exercices
pour le mécanisme et la vélocité

76. Exercices
on mecanisme and velocity

76. Ejercicios
para el mecanismo y la velocidad

a)

b)

c)

77.. Gamme en La majeur

77.. Scale in A major

77.. Escala en La mayor



78.. Exercice

78.. Exercise

78.. Ejercicio



79.. Exercice

79.. Exercise

79.. Ejercicio



80.. Etude

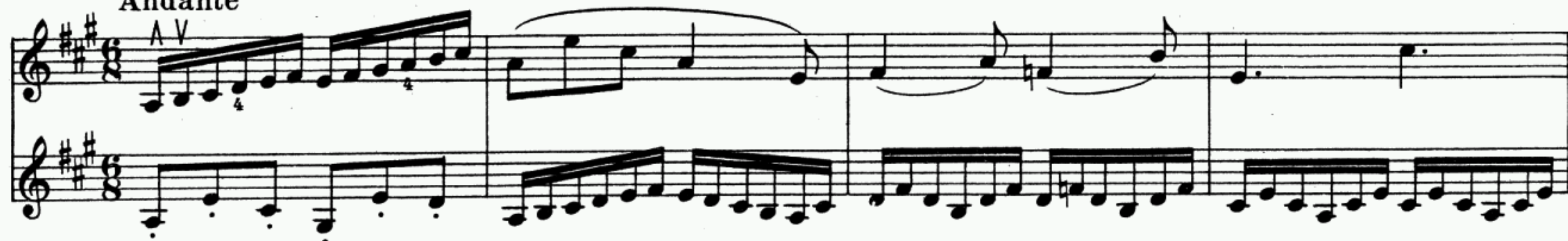
80.. Study

80.. Estudio

Andante

1^{re}

2^e



First system of musical notation, consisting of two staves. The upper staff features a melodic line with various note values and rests, including a triplet of eighth notes. The lower staff provides a rhythmic accompaniment with a steady eighth-note pattern.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line with a triplet of eighth notes. The lower staff continues the rhythmic accompaniment.

Third system of musical notation, consisting of two staves. The upper staff features a melodic line with a triplet of eighth notes. The lower staff continues the rhythmic accompaniment.

Fourth system of musical notation, consisting of two staves. The upper staff features a melodic line with a triplet of eighth notes. The lower staff continues the rhythmic accompaniment.

Fifth system of musical notation, consisting of two staves. The upper staff features a melodic line with a triplet of eighth notes. The lower staff continues the rhythmic accompaniment.

Sixth system of musical notation, consisting of two staves. The upper staff features a melodic line with a triplet of eighth notes. The lower staff continues the rhythmic accompaniment.

Seventh system of musical notation, consisting of two staves. The upper staff features a melodic line with a triplet of eighth notes. The lower staff continues the rhythmic accompaniment.

81. Gamme en Fa# mineur

81. Scale in F# minor

81. Escala en Fa# menor

Musical notation for exercise 81, showing a scale in F# minor. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The scale is written in a single line. Below the scale, there is a guitar chord diagram for the F# minor triad, showing the following fret numbers: 1 on the first string, 3 on the second string, and 2 on the third string.

82. Etude
Allegro

82. Study

82. Estudio

First system of musical notation for exercise 82. It consists of two staves, labeled '1re' (first ending) and '2e' (second ending). The key signature is two sharps (F# and C#). The first ending starts with a dynamic marking of *f* and ends with a *p* marking. The second ending starts with a *p* marking.

Second system of musical notation for exercise 82, continuing the piece with two staves.

Third system of musical notation for exercise 82, continuing the piece with two staves.

Fourth system of musical notation for exercise 82, continuing the piece with two staves.

Fifth system of musical notation for exercise 82, continuing the piece with two staves. A dynamic marking of *p* is present. The system ends with a guitar chord diagram showing fret numbers: 1 on the first string, 2 on the second string, 3 on the third string, 2 on the fourth string, 4 on the fifth string, and 2 on the sixth string.

Sixth system of musical notation for exercise 82, continuing the piece with two staves.

First system of musical notation, consisting of two staves. The key signature has three sharps (F#, C#, G#). The music features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. A dynamic marking of *f* (forte) is present at the end of the system.

Second system of musical notation, consisting of two staves. The key signature has three sharps. The music continues with melodic and rhythmic patterns. A dynamic marking of *p* (piano) is present at the end of the system.

Third system of musical notation, consisting of two staves. The key signature has three sharps. The music features melodic lines with some slurs and a rhythmic accompaniment. A dynamic marking of *f* is present in the middle of the system, and a *p* marking is at the end.

Fourth system of musical notation, consisting of two staves. The key signature has three sharps. The music continues with melodic and rhythmic patterns. A dynamic marking of *f* is present in the middle of the system.

Fifth system of musical notation, consisting of two staves. The key signature has three sharps. The music features melodic lines with slurs and a rhythmic accompaniment. A dynamic marking of *f* is present in the middle of the system.

Sixth system of musical notation, consisting of two staves. The key signature has three sharps. The music features melodic lines with slurs and a rhythmic accompaniment. A dynamic marking of *p* is present in the middle of the system.

Seventh system of musical notation, consisting of two staves. The key signature has three sharps. The music features melodic lines with slurs and a rhythmic accompaniment.

Eighth system of musical notation, consisting of two staves. The key signature has three sharps. The music features melodic lines with slurs and a rhythmic accompaniment.

83.— Le "Coulé" est le passage du médiator d'une corde à l'autre sans battre une seconde fois cette dernière. On peut couler ainsi trois ou quatre cordes à la fois avec un seul coup de médiator.

83.— The "Plectrum Pass" is the gliding of the plectrum from one string to another, thus making two notes with one stroke. The Pass can also be made over three or four strings in the same manner.

83.— El "Coulé" es el pasaje con la pua de una cuerda a otra sin golpear una segunda vez. Se puede así arpeggiar ó rasguear tres ó cuatro cuerdas á la vez de un solo golpe de pua.

Exercice

Exercise

Ejercicio

a)  

b)  

c)  

84.— Exemple de coulé sur 3 cordes

84.— Example of pass on 3 strings

84.— Ejemplo de "Coulé" sobre 3 cuerdas



85.— Sur 4 cordes

85.— On 4 strings

85.— Sobre 4 cuerdas



86.— Gamme en Mi majeur

86.— Scale in E major

86.— Escala en Mi mayor




87.— Exercice

87.— Exercise

87.— Ejercicio



Allegretto

The musical score is written for two staves, labeled '1re' (treble clef) and '2e' (bass clef). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked 'Allegretto'. The score consists of eight systems of two staves each. Dynamic markings include *p* (piano), *f* (forte), and *mf* (mezzo-forte). The notation includes various rhythmic patterns, slurs, accents, and fingerings (e.g., 4, 3, 2, 1, 0, 2, 4). There are also some performance instructions like 'V' (accents) and 'A' (accents) above notes. The piece concludes with a double bar line.



90. ROMANCE

And.^{te} sostenuto



Moderato

1^{re}

2^e

The musical score consists of two staves, labeled '1^{re}' and '2^e'. The tempo is 'Moderato'. The first staff begins with a piano (*p*) dynamic and a *mf* dynamic later. The second staff includes a forte (*f*) dynamic. The score contains various musical notations such as treble clefs, common time signatures, slurs, accents, and fingerings (specifically the number '4'). The piece ends with a double bar line and a fermata over the final notes.

92. STEP-DANSE

Allegretto

The musical score is written for two staves, labeled '1re' and '2e'. It is in 2/4 time and marked 'Allegretto'. The key signature is one sharp (F#), and the piece concludes with a double bar line and repeat dots. The score consists of seven systems of music. The first system includes dynamic markings 'p' and 'f' and articulation marks 'v'. The second system features a '4' marking above a group of notes. The third system includes a 'b' marking above a note. The fourth system also has a 'b' marking. The fifth system features a 'p' marking and a '4' marking. The sixth system includes a '4' marking. The seventh system includes a '4' marking. The notation includes eighth and sixteenth notes, rests, and various accidentals.

93.. Syncopes

La Syncope est une note émise sur un temps faible et continuée sur un temps fort. Appuyez sur la deuxième note.

93.. Syncopation

Syncopation is an unaccented note continued on an accented one. Give more sound to the second note.

93.. La Sincopa

La Sincopa es una nota que empieza en un tiempo débil para terminar en un tiempo fuerte. Accentuar la segunda nota.

a) **Andante**

b) **Andante mosso**

c) **Allegretto**

d) **Moderato**

94 **Allegro**

95.. Gamme en Si^b majeur

95.. Scale in B^b major

95.. Escala en Si^b mayor

96 **Allegretto**

97 **Andante**

98. ONE-STEP

Allegro

1^{re}

2^e

The musical score is written for two staves, labeled '1^{re}' and '2^e'. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is marked 'Allegro'. The score consists of eight systems of two staves each. The first system includes accents (^) and a 'V' marking above the first staff. The second system has a repeat sign at the beginning. The third system has a '2^e' marking above the first staff. The fourth system has a repeat sign at the beginning. The fifth system has a repeat sign at the beginning. The sixth system has a repeat sign at the beginning. The seventh system has first and second endings marked '1^a' and '2^a' above the first staff. The eighth system has a repeat sign at the beginning.

99. Gamme en Sol mineur

99. Scale in G minor

99. Escala en Sol menor

100. Exercice

100. Exercise

100. Ejercicio

101. GAVOTTE

First system of exercise 102, featuring a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The melody consists of eighth notes, with a four-measure rest indicated by a '4' above the staff.

Fingering diagram for exercise 102, showing fingerings for the right hand: 4, 3, 2, 1, 1, 0, 1.

Moderato

103

First system of exercise 103, marked 'Moderato'. It features a treble clef, a key signature of two flats, and a common time signature. The melody is composed of eighth notes with accents.

Second system of exercise 103, continuing the eighth-note melody with accents.

Third system of exercise 103, concluding the piece with a final cadence.

All^o vivo

104

First system of exercise 104, marked 'All^o vivo'. It features a treble clef, a key signature of two flats, and a 3/4 time signature. The melody consists of eighth notes with repeat signs.

Second system of exercise 104, continuing the eighth-note melody with repeat signs.

105.. MARCHE

All^o giusto

1^{re}

2^e

First system of exercise 105, marked 'All^o giusto'. It features a treble clef, a key signature of two flats, and a 2/4 time signature. The first part (1^{re}) is a melody of eighth notes, and the second part (2^e) is a bass line of quarter notes.

Second system of exercise 105, continuing the melody and bass line.

Third system of exercise 105, concluding the march with a final cadence.

First system of musical notation, consisting of two staves. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with quarter and eighth notes.

Second system of musical notation, continuing the piece with similar melodic and accompanimental patterns.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, featuring more complex rhythmic patterns in the upper staff.

Fifth system of musical notation, with dense sixteenth-note passages in the upper staff.

Sixth system of musical notation, continuing the intricate melodic and harmonic textures.

Seventh system of musical notation, showing a continuation of the rhythmic complexity.

Eighth system of musical notation, concluding the page with a *ff* (fortissimo) dynamic marking and a final cadence.

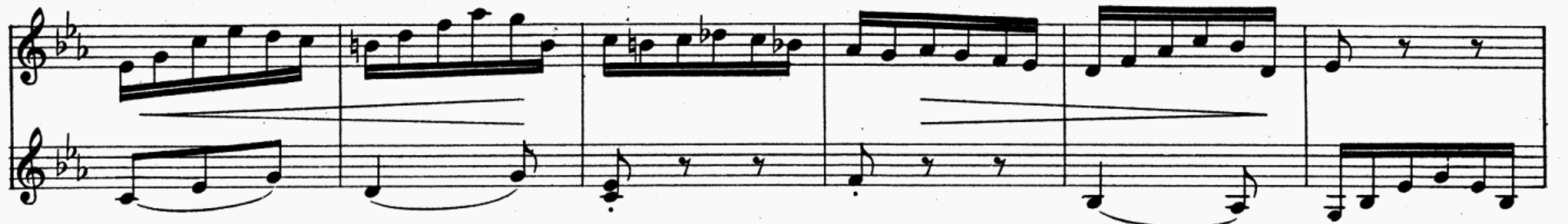


Allegro



107. PRÉLUDE

All^{to} mosso



This page of musical notation consists of ten systems, each with two staves. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and slurs. Dynamic markings are present, including a forte (*f*) marking in the second system and a piano (*p*) marking in the eighth system. The score concludes with a double bar line and repeat signs at the end of the final system.

109. Gamme en La^b majeur109. Scale in A^b major109. Escala en La^b mayor

110. Exercice

A travailler d'abord à 2 coups par croche et ensuite à 1 coup.

110. Exercise

To be first practised at 2 strokes each quaver and after at 1 stroke.

110. Ejercicio

À estudiar primeramente à 2 golpes por corchea y luego à un golpe.

All^o

111. CAVATINA

Moderato



First system of musical notation, consisting of two staves. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with chords and eighth notes.

Second system of musical notation, continuing the piece with similar melodic and accompanimental patterns.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, maintaining the established musical structure.

Fifth system of musical notation, continuing the melodic and accompanimental lines.

Sixth system of musical notation, featuring a section marked *a piacere* (ad libitum) in the upper staff, where the melody becomes more fluid and less strictly rhythmic.

Seventh system of musical notation, concluding the page with a final melodic and accompanimental phrase.

112. Gamme en Fa mineur

112. Scale in F minor

112. Escala en Fa menor

Musical notation for exercise 112. The top staff shows a melodic line in F minor, starting with a repeat sign. The bottom staff shows a chordal accompaniment with fingerings: 1, 2, 3, 4, 1, 2, 3, 4.

113. Exercice

113. Exercise

113. Ejercicio

Musical notation for exercise 113. The top staff shows a melodic line. The bottom staff shows a chordal accompaniment with first and second endings marked '1^a' and '2^a'. Fingerings are indicated: 4, 3, 1, 0, 1, 2, 3, 4.

And^{te} grave

114. NOCTURNE

Musical notation for exercise 114, a nocturne. It consists of two staves, labeled '1^{re}' and '2^e'. The tempo is 'And^{te} grave'. The key signature is F minor. Dynamic markings include *f*, *mf*, and *p*. Articulation marks like accents and slurs are present. The piece is in 2/4 time.

First system of musical notation, consisting of two staves with treble clefs and a key signature of three flats. The music features a melodic line with slurs and a rhythmic accompaniment of eighth notes.

Second system of musical notation, including a dynamic marking *f* (forte) in the second measure of the upper staff.

Third system of musical notation, continuing the melodic and rhythmic patterns.

Fourth system of musical notation, featuring a melodic line with a slur and a final measure with a fermata.

Fifth system of musical notation, including dynamic markings *f* and *mf* (mezzo-forte).

Sixth system of musical notation, including dynamic markings *f* and *mf*.

Seventh system of musical notation, featuring a melodic line with slurs and a rhythmic accompaniment.

Eighth system of musical notation, starting with the tempo marking *Rall.* (Ritardando).

115.. Exercice

de triolets sur toutes les tonalités majeures traitées jusqu'à cette page.

115.. Exercise

on triplets in all major keys practised up to this page.

115.. Ejercicio

de tresillos en todos los tonos mayores tratados hasta aqui.

Allegro

Musical score for Exercise 115, Allegro. The score consists of eight staves of music in common time (C). It features various triplet patterns (3 and 4) and chromatic runs across different major keys. The first staff starts with a treble clef and a common time signature. The music is marked 'Allegro'.

116.. Tarentelle

Pour l'étude de triolets rapides.

116.. Tarantella

A study for rapid triplets.

116.. Tarantella

Para el estudio de tresillos rápidos.

All^o vivace

Musical score for Exercise 116, All^o vivace. The score is in 6/8 time and consists of three systems of staves. The first system has two staves labeled '1^{re}' and '2^e'. The second system has two staves. The third system has two staves. The music features rapid triplet patterns and is marked with dynamics like *p* and *f*.

First system of musical notation, consisting of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, and the lower staff contains a bass line with chords and some grace notes. A dynamic marking of *f* is present in the second measure.

Second system of musical notation, consisting of two staves. The upper staff features a melodic line with a fourth finger fingering (*4*) in the second measure. The lower staff continues the bass line.

Third system of musical notation, consisting of two staves. The upper staff has a melodic line with a fourth finger fingering (*4*) in the second measure. The lower staff continues the bass line.

Fourth system of musical notation, consisting of two staves. The upper staff has a melodic line with a fourth finger fingering (*4*) in the second measure. The lower staff continues the bass line.

Fifth system of musical notation, consisting of two staves. The upper staff has a melodic line with a first ending bracket and a second ending bracket. The lower staff continues the bass line. Dynamic markings include *1^{re} fs p* and *2^e fs f*.

Sixth system of musical notation, consisting of two staves. The upper staff has a melodic line with a fourth finger fingering (*4*) and a first ending bracket. The lower staff continues the bass line. A dynamic marking of *f* is present in the second measure.

Seventh system of musical notation, consisting of two staves. The upper staff has a melodic line with a fourth finger fingering (*4*) in the second measure. The lower staff continues the bass line.

Eighth system of musical notation, consisting of two staves. The upper staff has a melodic line with a fourth finger fingering (*4*) in the second measure. The lower staff continues the bass line.

117. Des Positions

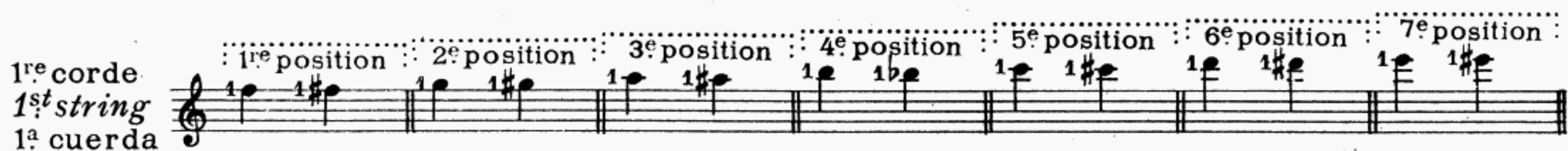
Pour jouer des notes plus élevées que celles qu'on obtient en tenant l'index à la 1^{re} ou 2^e case (1^{re} position) il est nécessaire de glisser la main le long du manche. Ce déplacement s'appelle *changement de position*.

Il y a 7 positions dans la Banjoline ou Mandoline-Banjo qui ont, comme les mandolines napolitaines, 17 cases.

Ainsi, lorsque l'index est placé sur le "sol" de la 3^e case de la 1^{re} corde la main se trouve en 2^e position.

Si on le glisse sur le "la" de la même corde (5^e case) la main se trouve en 3^e position. Cela nous donne une position par note.

Le tracé des notes suivant, indique la place des différentes positions.



Nous n'avons pas assez de place dans cette méthode pour faire une étude spéciale de chaque position mais nous nous efforcerons de les présenter par des gammes et accords d'une manière simple et pratique et nous étudierons particulièrement celles qui sont le plus employées, la 3^e et la 5^e position.

Voici la gamme de Si^b majeur avec son accord parfait. Travaillez-la bien sans jouer aucune corde à vide. Ensuite, déplacez la main de 2 cases et répétez de la même façon la gamme de Do majeur en 2^e position. Descendez la main encore de 2 cases et jouez la gamme de Ré majeur en 3^e position.

Et ainsi de suite.

117. The Positions

For playing higher notes than those hitherto played, it is necessary to move the left hand by degrees, up the finger-board.

This is termed change of position.

There are seven positions on the Banjoline as well as on the ordinary neapolitan Mandoline, both of which have 17 frets.

When the first finger of the left hand is placed on the G of the 1st string, the hand is placed at the 2nd position.

By shifting the first finger to A on the same string the hand is placed at the 3rd position. The above gives a position for a note.

The following scheme of notes shows the fingering in different positions.

There is not sufficient space in this tutor for a special study on each position; but I shall try to present them by scales and chords in a practical way.

Special exercises and tunes will be given for the knowledge of the 3rd and 5th positions, which are those mostly used.

Now practise the following scale and perfect chord in B^b major, several times, without playing an open string, then shift the hand up two frets and repeat in the same way the scale of C major in the 2nd position. A further shift of 2 frets brings us to the scale of D major, 3rd position, and so on.

117. De las Posiciones

Para tocar las notas mas agudas que las que se obtienen teniendo el índice en el 1^o ó 2^o traste (1^a posición) es necesario correr la mano á lo largo del mastil. A esto se llama *cambio de posición*.

Hay 7 posiciones en la Banjolina ó Mandolina-Banjo que tienen 17 trastes como la Mandolina napolitana.

Así cuando el índice está sobre el "sol" del 3^o traste de la 1^a cuerda la mano se encuentra en 2^a posición.

Si se corre la mano hasta el "la" de la misma cuerda (5^a traste) la mano se encontrará en 3^a posición.

El trazado de notas que sigue, indica las diferentes posiciones.

No tenemos bastante sitio en este método para hacer un estudio especial de cada posición, pero nos esforzaremos en presentarlos por escalas y acordes de manera sencilla y práctica estudiando particularmente las más empleadas que son la 3^a y 5^a posiciones respectivamente.

He aquí la escala en Si^b mayor con su acorde perfecto. Estudiese bien sin tocar ninguna cuerda al aire. Después corra la mano de dos trastes y estará en 2^a posición y repita del mismo modo la escala en Do mayor. Vuelva á correr dos trastes más y estará en 3^a posición tocará la escala en Ré mayor y así sucesivamente.

122.. Du Glissé

En parcourant sur la même corde le doigt d'une note à l'autre toujours en la pressant, on obtient une suite de sons chromatiques qui imitent l'inflexion de la voix humaine. On appelle cela *glissé*.

L'effet est très agréable si on n'abuse pas et si on l'emploie avec goût dans certains morceaux.

Il est indiqué par des traits inclinés ainsi / ou \ ou par le mot *glissé*.

122.. The Glissé or Glide

This is obtained by pressing the finger firmly on a note and gliding it along the string without relinquishing the pressure. It gives a very pleasant chromatic effect similar to the inflexion of the human voice. It should however be used with taste and good judgment.

It is indicated by inclined line thus: / or \, or by the word *glissé*.

122.. Del Glisado

Resbalando el dedo sobre la misma cuerda de una nota á otra sin haber dejado de apoyarlo se obtiene una serie de tonos cromáticos que imitan las inflexiones de la voz humana. A esto se llama *glisado*, el efecto es muy agradable, siempre que no se abuse de ello, y si se emplea con gusto en ciertas piezas. Se indica por trazos inclinados así / o así \ y también por la palabra *glisé*.

Ecriture

Effet

The image shows two staves of musical notation for exercise 122. The top staff, labeled 'Ecriture', shows a sequence of notes with slanted lines above them indicating glissés. The bottom staff, labeled 'Effet', shows the resulting chromatic effect of these glissés. The notation includes fingerings (1, 2, 3) and a 'glissé' label above the first note.

123.. Exercices

pour le changement de la 1^{re} à la 3^e position ainsi que pour le *glissé*.

123.. Exercises

for shifting from the 1st to the 3rd position and also for the *glissé*.

123.. Ejercicios

para el cambio de la 1^a á la 3^a posición y para el *glisando*.

Adagio 4^e corde.....

3^e corde.....

2^e corde.....

1^e corde.....

The image shows four staves of musical notation for exercise 123, labeled 'Adagio'. Each staff corresponds to a different string position: 4^e corde, 3^e corde, 2^e corde, and 1^e corde. The notation includes various rhythmic patterns and fingerings (1, 2, 3, 4) for each position.

T^o di Barcarola

124

The image shows four staves of musical notation for exercise 124, titled 'T^o di Barcarola'. The notation includes various rhythmic patterns, slurs, and fingerings (1, 2, 3, 4) across the four staves.

125.. Exercices
sur les doubles cordes

125.. Exercises
in double stopping

125.. Ejercicios
en dobles cuerdas

126.. Gamme de tierces | 126.. Scale of thirds | 126.. Escala en terceras

127.. Gamme de sixtes | 127.. Scale of sixths | 127.. Escala en sextas

128.. Gamme d'octaves | 128.. Scale of octaves | 128.. Escala en octavas

Larghetto

129

130.. SOUVENIR DE MALTE

VALSE

Banjoline ou Mandoline

S. LÉONARDI

INTROD: T^o di Valse

glissé

VALSE

1^a 2^a

1^a 2^a

TRIO *glis.* *glissé*

1^a 2^a

131.- Exercices spéciaux

pour le développement de la technique de la main gauche et l'emploi du médiateur.

131.- Special Exercises

for the development of the left hand technique and of the use of the plectrum.

131.- Ejercicios especiales

para el desarrollo de la técnica de la mano izquierda y del uso de la "pua"

132.- LES CLOCHETTES

Allegro

133.- Les exercices ci-dessus doivent être travaillés aussi en doubles-croches de la manière suivante:

133.- The above exercises must be practised also in semiquavers in the following manner:

133.- Los ejercicios aquí indicados se deben estudiar en semicorcheas de la manera siguiente:

134.. Etude

134.. Study

134.. Estudio

Allegretto

The musical score is written for piano and consists of two staves, labeled '1re' (treble clef) and '2e' (bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Allegretto'. The score begins with a treble clef staff containing a series of eighth notes with slurs and accents, followed by a repeat sign. The bass clef staff provides a harmonic accompaniment with chords and single notes. The piece features several measures of sixteenth-note runs in the treble staff, often with slurs and accents. There are two first endings, labeled '1a' and '2a', which lead to different conclusions. The piece ends with the word 'FIN' in the bass clef staff. The score is divided into systems, with repeat signs and first/second ending brackets.

L'exécution des notes d'agrément demande une certaine dextérité des doigts et l'élève y parviendra progressivement avec un travail attentif. Nous donnons ici celles qui sont le plus souvent employées dans la musique moderne.

The execution of grace notes requires dexterity of the fingers and the pupil will acquire it gradually after very careful practise. The following are the samples of grace notes most frequently used in modern music.

La ejecución de las notas de adorno exige cierta dexte-ridad en los dedos y el alumno llegará á obtenerla progresivamente con un asiduo y cuidadoso estudio. He aquí lo que con más frecuencia se emplea en la música moderna.

Appoggiature

Appoggiatura

Apoyatura

Ecriture Written Escritura

Exécution Played Ejecucion

Appoggiature double

Double appoggiatura

Apoyatura doble

Ecriture Written Escritura

Exécution Played Ejecucion

Mordent

Mordente

Mordente

Ecriture Written Escritura

Exécution Played Ejecucion

Gruppetto

The Turn

Grupeto

*Trille

*The Shake

*Trino

Fioriture

Fioriture

Adorno

Mod^{to}

Cadence

Cadenza

Cadencia

* Voir à la page suivante les exercices pour obtenir un bon "trille".

* See next page for exercises you have to practise to obtain a good shake.

* Véase en la página siguiente los ejercicios para adquirir un buen trino.

142.. Exercices pour le "Trille"

Lorsque le trille est bien acquis les autres notes d'agrément deviennent faciles. Pour y arriver travaillez les gammes de la manière suivante:

142.. Exercises for the Shake

When the shake is well acquired it will make easier the playing of all other grace notes. To obtain a good shake practise the scales in the following manner:

142.. Ejercicios para el "Trino"

Cuando se tiene el trino bien dominado, las notas de adorno resultan más fáciles. Para llegar á ello trabajen las escalas de la manera siguiente:

Presto

a) 

Presto

b) 

143.. Gammes et Accords

à travailler journellement pour faciliter le changement de positions.

143.. Scales and Chords

to be practised daily, in order to facilitate the change of positions.

143.. Escalas y Acordes

à estudiar todos los dias para facilitar el cambio de posiciones.



144.. On peut faire sur tout le manche des gammes pareilles à celles qu'on fait en La^b majeur.

144.. Scales similar to the one in A^b can be played on any part of the fingerboard.

144.. Se pueden hacer sobre todo el mastil escalas como la que se hace en La^b mayor.



145. On peut jouer avec la Banjo-line presque tous les morceaux actuellement en vogue, en lisant sur la partie de piano la clé de sol, s'il n'y a pas de partie séparée pour Violon ou Mandoline. Exemple:

145. The pupil can play with the Banjoline nearly all the numbers actually in vogue by reading the treble cleff of the piano part, if there is no violon or mandoline part. Exemple:

145. Se puede tocar con la Banjolina todas las piezas actualmente en boga leyendo en la parte de piano la linea en clave de Sol sino hubiera parte separada de violin ó mandolina. Ejemplo:

CAMINANDO

TANGO

S. LÉONARDI

PIANO

The musical score consists of eight systems of music. Each system has a treble clef staff with a 'Banjo-line' (banjo-style notation) and a bass clef staff. The piece is in 2/4 time and features dynamic markings such as p (piano) and f (forte). It includes first and second endings (1ª and 2ª) and concludes with a 'FIN' marking.

147.. Arpèges

Les arpèges s'exécutent en coulant le médiator en bas et en haut sur trois ou quatre cordes formant des accords. Accentuez la 1^{re} note de chaque arpège.

147.. Arpeggios

The arpeggios are played by passing or gliding the plectrum down and up on three or four strings, making chords. Accentuate the first note of each stroke.

147.. Arpeggios

Los arpeggios se ejecutan rasgando con la pua de arriba abajo tres o cuatro cuerdas formando el acorde. Acén-tuese la primera nota de cada golpe.

148

149

150.. ROSINA, Mazurka.

D.C.

VALSE VARIÉE

Banjoine ou Mandoline

S. LÉONARDI

VALE

1^a 2^a

1^a 2^a al coda ⊕

1^a 2^a

Reprendre du § au ⊕ sans reprises

CODA

(ad libitum)

Detailed description of the musical score: The score is written for Banjo or Mandolin in G major (one sharp) and 3/4 time. It begins with a 'VALE' section marked with a '§' symbol. The first system contains several measures with triplets and sixteenth-note patterns. The second system continues with similar rhythmic figures. The third system introduces first and second endings, with the second ending marked 'al coda'. The fourth system features a series of sixteenth-note runs. The fifth system includes a first ending and a second ending that leads back to the beginning of the piece. The sixth system is the 'CODA' section, marked with a '⊕' symbol, consisting of a few concluding measures. The final system is an 'ad libitum' section with a dotted line indicating it is optional, featuring a melodic line with some grace notes and a final cadence.

152. UN BESO POR TELEFONO

SCHOTTISCH

Banjoine ou Mandoline

S. LÉONARDI

INTROD.

SCHOTTISCH

TRIO

FIN

153.. QUI-PRO-QUO
MAZURKA CARACTÉRISTIQUE

Banjoline ou Mandoline

S. LÉONARDI

The musical score is written for Banjoline or Mandoline in 3/4 time, key of D major. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music starts with a dynamic marking of *p* (piano) and includes a section marked with a double bar line and repeat dots. The second staff continues the melody, featuring a dynamic marking of *3^ep* (pianissimo) and a dynamic marking of *f* (forte). The third staff continues the melody with various fingerings and dynamics. The fourth staff includes first and second endings, marked *1^a* and *2^a FIN*, and trills marked *tr*. The fifth staff continues the melody with trills and a dynamic marking of *f*. The sixth staff includes a first ending marked *1^a*. The seventh staff includes a second ending marked *2^a* and a dynamic marking of *p*. The eighth staff continues the melody with a dynamic marking of *3^ep* and a dynamic marking of *f*. The ninth staff continues the melody with various fingerings and dynamics. The tenth staff is the beginning of the TRIO section, marked *TRIO*, and includes first and second endings marked *1^a* and *2^a*. The score concludes with a double bar line and a key signature change to one sharp.

154. Du Solo

ou de la manière de jouer une mélodie et son accompagnement en même temps

Ce style très gracieux et artistique est exécuté avec le médiator. C'est la combinaison du "trémolo" et du "détaché" résultant des exercices spéciaux de la page 63. Il faut donc les travailler à nouveau et spécialement en doubles-croches comme il est expliqué au 133 et ensuite les faire de la manière suivante:

154. The Solo

or how to play a melody and its accompaniment at the same time.

This pretty and artistic style is performed with the plectrum. It is the "tremolo" and "staccato" combined resulting from the special exercises of page 63. So practise them again, and particularly in semiquavers as it is explained in 133 and after continue here in the following way.

154. Del Solo

ó de la manera de tocar una melodía y su acompañamiento al mismo tiempo.

Este estilo muy gracioso y artístico es ejecutado con la púa. Es la combinación del "trémolo" y del "punteado" resultado de los ejercicios especiales de la página 63. Es preciso estudiarlos de nuevo y especialmente en semicorcheas indicado en el 133 y á continuación hacerlo de la manera siguiente:

Musical notation for exercise 154, consisting of four systems. Each system has a treble staff and a bass staff. The treble staff contains a melody with rhythmic markings 'AV AV' above it. The bass staff contains an accompaniment with rhythmic markings '7' below it. The first system is in common time (C), the second in 2/4, and the third and fourth in 3/4. The notation includes various note values, rests, and repeat signs.

155. Exécutez les exercices ci-dessus en triples-croches (ou trémolo) et les notes d'en bas en détaché, ainsi:

155. Perform the above exercises also in demisemiquavers (or tremolo) and the lower notes in staccato, so:

155. Ejecutar los ejercicios aqui arriba indicados, en fusas (ó tremolo) y las notas de abajo en punteado, así:

Musical notation for exercise 155, consisting of two systems. Each system has a treble staff and a bass staff. The treble staff contains a melody with rhythmic markings 'AVAV' above it. The bass staff contains an accompaniment with rhythmic markings '7' below it. The first system is in common time (C), and the second in 3/4. The notation includes various note values, rests, and repeat signs.

156. Manière de jouer la RÉVERIE de la page suivante:

156. Manner of playing the RÉVERIE written in the following page:

156. Manera de tocar la RÉVERIE de la página siguiente:

Musical notation for exercise 156, showing two themes. The first theme is labeled '1er Thème' and the second '2e Thème'. For each theme, there are two staves: the top one is labeled 'Ecriture' (Written) and 'Escritura', and the bottom one is labeled 'Exécution' (Played) and 'Ejecucion'. The notation includes various note values, rests, and repeat signs.

a piacere

And.º 1^{er} Thème

2^e Thème

Rall.

158. Le "pizzicato" de la main gauche est exécuté en jouant la première note comme d'ordinaire avec le médiator, et les notes suivantes marquées d'une petite croix + en les tirant vivement avec les doigts de la main gauche. Exemples:

158. The left hand "Pizzicato" is performed by playing the first note in the ordinary way with the plectrum and the following notes marked with a cross + by drawing it with the left hand fingers. Examples:

158. El "pizzicato" de la mano izquierda se ejecuta tocando la primera nota como de ordinario con la pua y las notas siguientes marcadas de una pequeña cruz, tirandolas vivamente con los dedos de la mano izquierda. Ejemplos:

And.º

All.º

159

160. CAPRICCIO

POLKA

Banjoline ou Mandoline

S. LÉONARDI

The musical score is written for Banjoline or Mandoline in G major (one sharp) and 2/4 time. It consists of 12 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. A '2' is written above the first measure. The music includes various rhythmic patterns, slurs, and glissandos (labeled 'gliss.'). Fingering numbers (1, 2, 3, 4) are placed above notes throughout the score. The piece concludes with a double bar line and repeat dots.

161. Comment jouer en "Jazz"

Le "Jazz" en ce qui regarde la Banjoline, est la manière de varier le rythme de tout ou partie d'un morceau en lui donnant un effet sautillant ou syncopé. Ce style fut introduit par les Américains des États-Unis dans l'exécution des « One-steps » et plus spécialement des « Fox-trots », danses très en vogue actuellement, pour y donner plus de vie et plus d'entrain.

Pendant notre longue carrière nous avons vu passer bien des façons de jouer la musique en vogue. La dernière était le style tzigane.

Anssi nous nous demandons si le "Jazz" va durer encore longtemps et s'il mérite d'être traité longuement ici. Nous croyons, que de toutes façons il durera aussi longtemps qu'on dansera le fox-trot. Nous pensons donc intéresser les élèves en donnant ici quelques exercices et quelques exemples pratiques de "Jazz" et la manière de l'appliquer.

Ayant joué longtemps dans les Orchestres Américains pendant et après la guerre, nous appliquions le "Jazz" seulement à la 2^e reprise de Refrain ou Chorus des Danses, Chansons, Fox-trots, etc., que nous jouions.

Par ailleurs nous voyons des Orchestres Américains ou Anglais qui emploient le "Jazz" à tous les morceaux qu'ils jouent. On les appelle "Jazz-bands".

Si ce style convient très bien aux One-steps et Fox-trots, il n'est pas de même pour les Valses, Tangos, Schottischs, etc.

Le "Jazz" consiste principalement en coups spéciaux de médiateur sur une ou plusieurs cordes.

L'élève doit donc bien travailler les exercices pour acquérir ces coups et ensuite les appliquer aux morceaux comme il est indiqué dans les exemples qui suivent.

Le "Jazz" doit être appliqué régulièrement aux notes longues ou assez longues et jamais aux notes courtes ou passages rapides afin de ne pas altérer le motif.

161. How to play in "Jazz" style

"Jazz" music as applied to the Banjoline is the manner of varying the rhythm of the whole or a part of a piece as to give to it a skipping or a syncopated effect.

This style was introduced by the Americans of the United-States in their playing of One-steps and specially Fox-trots (dances which have become very popular) in order to give to them a more lively and lilting movement.

During my long professional career I have seen, at different periods many changes in the style of playing music in vogue, the last one being the tzigane style.

So, I am wondering if the "Jazz" will last long enough for me to treat this subject very widely. However, I am sure it will remain, as long as the Fox-trot is in vogue; so I am giving here some exercises and practical examples which apply to the "Jazz". I hope to please and instruct the pupil who is interested in this style of playing.

I have had much experience in playing with American Jazz Orchestras during and after the war and they usually applied the Jazz proper to the Chorus or Refrain of the Fox-trots, One-steps and Songs, in the repeat (2nd time).

Of late it has become usual in English and American Orchestras to "Jazz" the entire numbers they play. Such Orchestras are called "Jazz-bands".

This style of playing goes well to One-steps and Fox-trots, but it is not suitable for Waltzes, Tangos, Schottisches, etc.

Jazz playing is mainly acquired by special use of the plectrum on one or more strings.

The pupil should practise well the following exercises, in order to get these strokes and then to adapt them to the Fox-trots as it is shown in the following examples.

Jazz playing should be applied as a rule to fairly long notes and never to short notes or rapid passages, not to alter the melody.

161. Manera de tocar el "Jazz"

El "Jazz" en lo que concierne á la Banjolina es la manera de variar el ritmo de una pieza ó de parte de ella dándole un efecto salteado ó sincopado.

Este estilo ha sido introducido por los Norteamericanos en la ejecución de los One-steps y más especialmente de los Fox-trots, danzas muy en moda actualmente, para darle así más vida y color.

Durante mi larga carrera he visto sucederse varias modas en el estilo de tocar la música en boga. La última fue el estilo « tzigane ».

Y hoy me pregunto si el "Jazz" durará lo bastante para que merezca ser tratado largamente aquí. Yo creo que de todos modos durará el tiempo que se baile el Fox-trot, así que pienso, que interesará á los alumnos el presentarles aquí algunos ejercicios y ejemplos prácticos del "Jazz" y la manera de aplicarlos.

Habiendo tocado largo tiempo en las Orquestas Americanas (durante y después de la guerra) nosotros aplicábamos el "Jazz" en la 2^a repetición del Refrán ó Coro de las Danzas, Canciones, ó Fox-trots, etc., que tocábamos.

Sin embargo hay Orquestas Inglesas ó Americanas que emplean el "Jazz" en todas las piezas que tocan. Se las llama "Jazz-bands".

Si este estilo conviene á los One-steps y Fox-trots, no sucede lo mismo con los Valses, Tangos, Schottises, etc.

El "Jazz" consiste principalmente en golpes especiales con la « pua » sobre una ó varias cuerdas.

El alumno debe estudiar con atención los ejercicios siguientes para adquirir este golpe y aplicarlo en las piezas como está indicado en los ejemplos que siguen.

El "Jazz" debe ser aplicado regularmente en las notas largas ó bastante largas y nunca en las notas cortas ó pasajes rápidos á fin de no alterar el motivo.

Paris 1921

162.. Exercices de "Jazz"

Travaillez d'abord la ligne à notes simples pour acquérir le coup et ensuite celle à cordes doubles qui est en-dessous.

162.. "Jazz" exercises

Practise first the line in single notes to acquire the stroke and after apply it to the line in double strings which is underneath.

162.. Ejercicios par el "Jazz"

Estúdiense primeramente la línea á notas sencillas para adquirir el golpe y luego la línea á notas doble que es abajo.

a)

b)

c)

d)

e)

f)

163. Appliquez les précédents coups *a* ou *b* ou *c* aux Fox-trots syncopés. Exemple:

163. Apply the above *a* or *b* or *c* strokes to syncopated Fox-trots. Ex:

163. Aplíquese los precedentes golpes *a*, *b* ú *c* á los Fox-trots sincopados. Ejemplo:

Escrit. / Written / Escrit.

Jazz

164. Appliquez les précédents coups *d* ou *e* ou *f* aux Fox-trots simples. Exemple:

164. Apply the above *d* or *e* or *f* to simple (or plain) Fox-trots. Ex.

164. Aplíquese los precedentes golpes *d*, *e* ú *f* á los Fox-trots sencillos. Ejemplo:

Escrit. / Written / Escrit.

Jazz

Voyez à la page suivante le Fox-trot "EVERYBODY IN PARIS" que vous pouvez jouer en "Jazz" en suivant nos précédents conseils.

See next page the Fox-trot "EVERYBODY IN PARIS" which you can "Jazz" according to the preceding rules.

Véase á la página siguiente el Fox-trot "EVERYBODY IN PARIS" que se puede tocar en "Jazz" según nuestras reglas precedentes.

165. *EVERYBODY IN PARIS*

FOX-TROT

Violon ou Banjoline

S. LÉONARDI

INTROD.

The musical score consists of ten staves of music. The first staff is labeled 'INTROD.' and begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The music is written in a single melodic line. Dynamics include *p* (piano) and *f* (forte). There are various musical notations such as slurs, accents, and repeat signs. The final staff includes first and second endings, marked '1^a' and '2^a' respectively, and ends with a double bar line and repeat sign.

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Le "Jazz" fait plus d'effet lorsqu'il est appliqué sur deux ou trois cordes à la fois. Mais cela ne peut pas être fait à tous les passages d'un morceau. Il est préférable de consulter la partie de Piano et voir quelles notes on pourrait jouer en doubles ou triples cordes. Pour bien faire il faut beaucoup de pratique et d'expérience.

167.. Le "Jazz" des One-steps est moins compliqué que celui des Fox-trots, parce que les "One step" étant joués dans un mouvement plus vif et les notes par conséquent plus brèves on peut à peine le varier. On pourra parfois jouer les croches et les noires en doubles-croches et aux notes plus longues appliquer les coups suivants:

Jazz playing is more effective when applied on two or three strings at a time. But this cannot be done in all passages of a number. It is easier to see by the Piano part which notes you can play in double or triple strings. To do this well, much practise and experience is required.

167.. Jazzing the One-steps is easier than jazzing Fox-trots because One-steps are played in a quicker tempo and consequently the notes being shorter there is hardly sufficient time to vary them. You can sometimes play the quavers and crotchets in semiquavers and apply to longer notes the following strokes:

El "Jazz" hace más efecto cuando es aplicado sobre dos ó tres cuerdas á la vez. Pero esto no se puede hacer en todos los pasages de una pieza. Es preferible consultar la parte de piano y ver que notas se pueden tocar en dobles ó triples cuerdas. Para hácerlo bien hace falta mucha práctica y una larga experiencia.

167.. El "Jazz" en los One-steps es menos complicado que el de los Fox-trots, porque los One-steps como se tocan en un movimiento más vivo, las notas por consiguiente son más breves y apenas si se puede variar. Se podrá algunas veces tocar la corcheas y las negras en semicorcheas y á la notas más largas se pueden aplicar los golpes siguientes:

Three musical staves (a, b, c) showing rhythmic patterns with accents and slurs. Staff a is in 2/4 time with a key signature of one flat. Staff b is in 2/4 time with a key signature of two sharps. Staff c is in 2/4 time with a key signature of two sharps.

Comparison of "Tempo de One-step" and "Jazz" styles. The top staff is labeled "Tempo de One-step" and "Escrit. Written Escrit.". The bottom staff is labeled "Jazz". Both are in 2/4 time with a key signature of one flat. The Jazz staff includes the word "etc." at the end.

168.. Jouez en Jazz l'One-step suivant:

168.. Play in Jazz style the following One-step:

168.. Tocad en el Jazz el One step siguiente:

LE DERNIER MÉTRO

ONE-STEP

S. LÉONARDI

Main musical score for "LE DERNIER MÉTRO". It consists of five staves of music in 2/4 time with a key signature of two flats. The score includes first and second endings (1^a and 2^a) and repeat signs.

VALESE DE PRINTEMPS

VALESE BOSTON

Paroles de
Pierre d'AMOR

Pour chant avec accompagnement de guitare

Musique de
S. LÉONARDI

Chant ou Banjoline

bis ad libitum

M^{te} de valse-Boston

Guitare

Le printemps re_vient, en fin Tou_jours aus_si char



-meur; Dans l'a_zur d'un clair ma_tin Monte un re_frain ber_cœur

mf



Pour fê_ter dès son re_tour L'a_vril rentrant vainqueur C'est l'ap

f



-pel d'un chant d'amour Ver_sant la joie au cœur Ce ré

au refrain

pr finir



REFRAIN Un poco più mosso

veil de ten_dres se Ou l'on veut se gri_ser A garder

p



la ca_res se La douceur d'un bai_ser Pour mas_quer



cette au_ro-re de bonheurs re_naissants Les li_las



ont en co-re Des par_fums plus troublants.

Banjoline

Rall.

D.C.

