LOUIS TOCABEN'S COMPLETE METHOD FOR THE MANDOLINE.

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LOUIS TOCABEN'S

COMPLETE

METHOD

FOR THE

MANDOLINE

CONTAINING

A COURSE OF PROGRESSIVE EXERCISES ARRANGED
IN AN INTERESTING MANNER AS DUETS
FOR THE TEACHER AND PUPIL.

New York:
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CHICAGO MUSIC CO., 148 & 150 WABASH AVENUE, CHICAGO.

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INTRODUCTION.

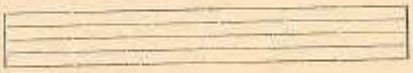
The object of this work is to offer the principles of the art of playing the Mandoline, in the least possible space, and without entering into unnecessary details. It is very important from the beginning to guard against erroneous principles. Many persons think that any teacher is "good enough" to impart the first rudiments. It is a great error, for the pupil may perhaps acquire such bad habits that it would take more time to correct than if he knew absolutely nothing. A constant and analyzed practice is earnestly recommended to pupils, it being the only means of removing all difficulties, and of acquiring all the materials with which they can give energy and expression to their execution.

THE ELEMENTS OF MUSIC.

OF THE STAFF, ETC.

The five lines upon which all music is written are called the Staff, and when the notes are to be written either below or above the Staff, Ledger Lines are used. The notes are placed on the Lines or in the Spaces.

STAFF.

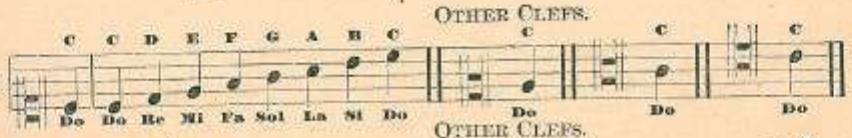


NOTES, ETC.

There are seven Notes, which are called C, D, E, F, G, A, B, or Do, Re, Mi, Fa, Sol, La, Si. These names are given to the notes according to a sign called Clef, and which is placed on the left of each Stave. There are three different Clefs, viz.: the *C* Clef, , the *G* or Treble Clef, , and the *F* or Bass Clef, .

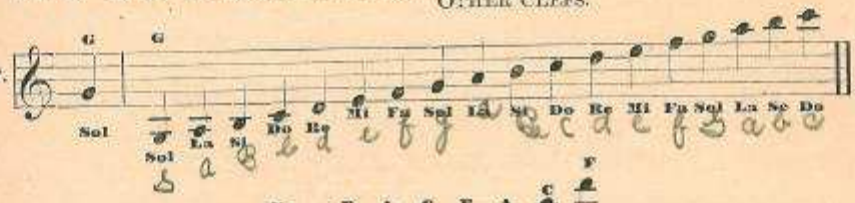
OTHER CLEFS.

C CLEF.

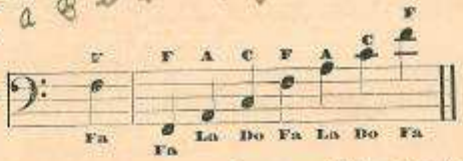


OTHER CLEFS.

G CLEF.

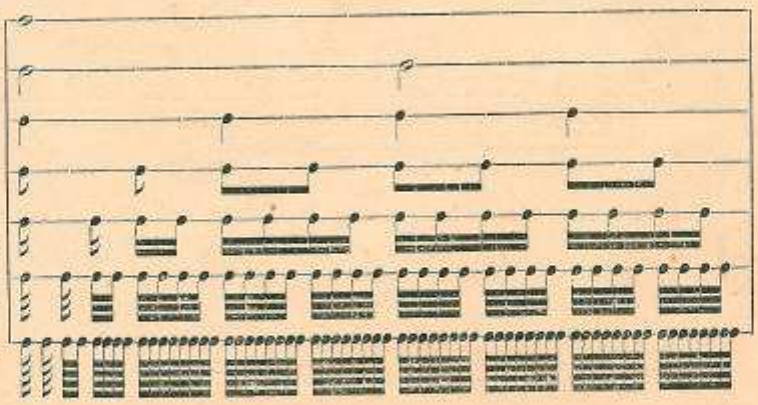


BASS CLEF.



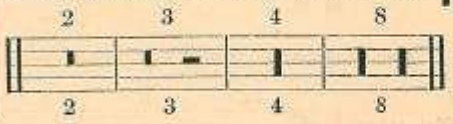
There are seven different Figures of notes, and as many Rests of corresponding value. The following table shows their relative length and name:—

WHOLE NOTE IS EQUAL TO
2 HALVES,
OR
4 QUARTERS,
OR
8 EIGHTHS,
OR
16 SIXTEENTHS,
OR
32 THIRTY-SECONDS, OR
64 Sixty-fourths.



FIGURES AND VALUE OF RESTS.

Whole, or bar rest.....
Half rest.....
Quarter rest.....
Eighth rest.....
Sixteenth rest.....
Thirty-second rest.....
Sixty-fourth rest.....
Several bar rests.....

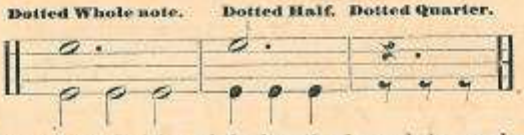


When more than five lines are required to designate any particular note that is too high or low to be represented upon the staff, small lines are used, both above and below the staff. These lines are called LEDGER LINES.

EXAMPLE.

A dot placed after a note increases its length one-half; thus, a dotted Whole is equal to three Halves, a dotted Half to three Quarters, etc. The length of a rest is also increased by a dot.

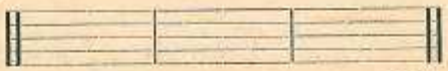
EXAMPLE.



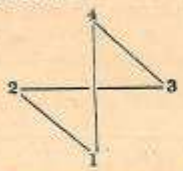
The Measure or Time is the division of the length of sounds in equal parts; these divisions are called parts of a Bar or Measure.

The Time may be beaten by the hand or foot, and also counted aloud. The Measures or Bars are separated by perpendicular lines.

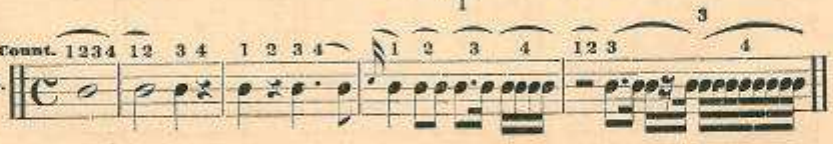
EXAMPLE.



The following examples show how the different Times are indicated at the head of a piece of music, and the manner of beating or counting the Time. The Common Time, of four beats in a Bar, is marked with a C, and beaten thus:

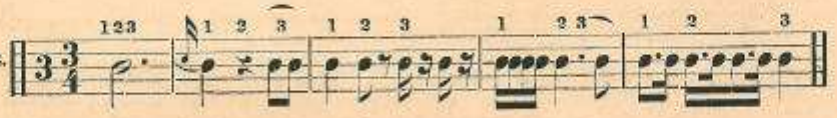


EXAMPLE.



The Triple Time of three beats in a Bar, is marked 3, or $\frac{3}{4}$, and beaten thus:

EXAMPLE.



The Common Time, of two beats in a Bar, is marked $\frac{2}{4}$, and beaten thus: $\begin{matrix}2\\ \vdots\\ 1\end{matrix}$.

EXAMPLE.

The Compound Time $\frac{6}{8}$ has but two beats in a Bar.

EXAMPLE.

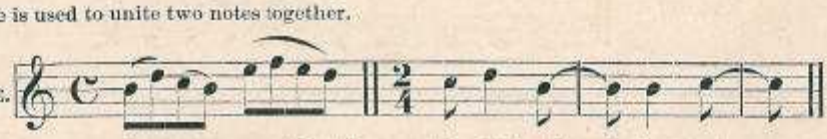
The Compound Time $\frac{12}{8}$ has four beats, and is therefore a double $\frac{6}{8}$. The Compound Time $\frac{3}{8}$ has but one beat, and is but one half of the $\frac{6}{8}$. However, the $\frac{3}{8}$, in slow movements, is beaten on each quaver, which give three beats in a bar.

The figure 3 placed over three notes denotes that they fill up only one beat, and are called Triplets.

The Slur is used in gliding gently over two or more notes.

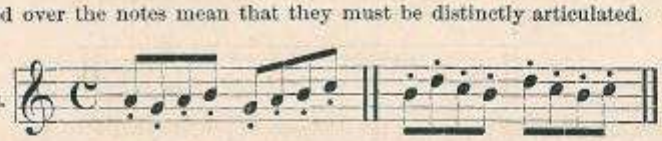
The Tie is used to unite two notes together.

EXAMPLE.



Dots marked over the notes mean that they must be distinctly articulated. It is called Staccato.

EXAMPLE.

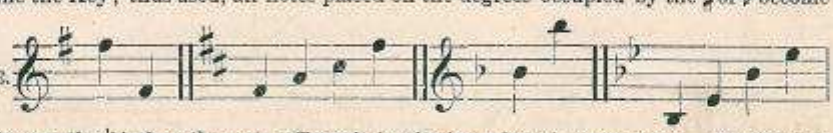


The Sharp, ♯, affixed to a note raises it a semitone higher; the Flat, ♭, depresses it a semitone lower; and the Natural, ♮, contradicts a preceding ♯ or ♭.

Thus used, the ♯ and ♭ affect the note but in the bar in which it happens.

Besides the above use of the ♯ and ♭ they are also placed at the beginning of a piece of music to determine the Key; thus used, all notes placed on the degrees occupied by the ♯ or ♭ become affected.

EXAMPLE.

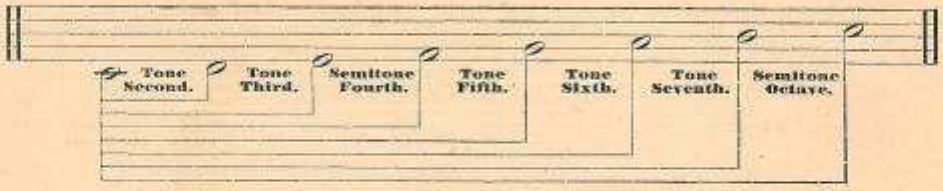


In this case the ♮ before the note affects it in the bar where it occurs only. There are as many ♯'s and ♭'s as there are notes, and are likewise placed on the lines or in the spaces, according to the position of the Clef. The ♯'s are always placed on ascending fifth or descending fourth, the first ♯ being on F. The ♭'s are placed on descending fifth or on ascending fourth, the first ♭ being placed on B.

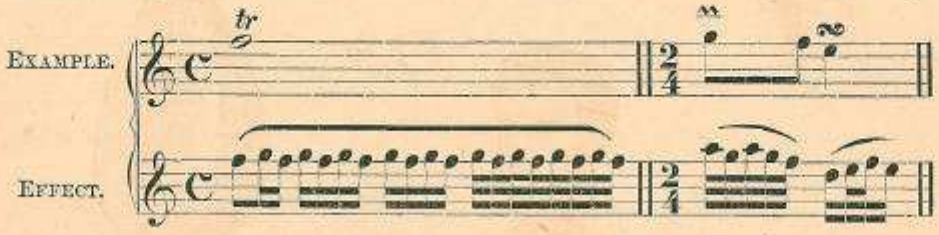
There are also two other signs; one called Double Sharp, ✻ or ♯, which raises the note a whole tone higher; and the other called Double Flat, ♭♭, which depresses the note a whole tone lower.

When written in a regular ascent of degrees, the seven notes and the Octave note, or repetition of the first, give five tones and two semitones.

The first semitone is always between the third and fourth degrees, and the second semitone between the seventh and eighth degrees.



There are two modes, the Major and the Minor. They are reckoned by the interval from the first to the third note. When this interval is of two tones it is called Major third; and when it has only one tone and one semitone it is called Minor third. The Shake, or Trill, and the Turn are marked thus: tr ~.



To begin again, the music written on the side of the dots.....

To stop.....

To go back to beginning.....*Da Capo, D. C.*

Or, from Sign to Sign..... 𝄋

To pause at leisure..... 𝄐

A FEW MUSICAL TERMS IN COMMON USE.

Adagio, *very slow.*
Affectuoso, *affectionately.*
Allegro, *joyful, quick.*
Amoroso, *lovingly.*
Andante, *rather slow.*
Arco, *joined.*
Bis, *twice, repeat.*
Calando, *to decrease.*
Cantabile, *in a singing way.*
Coda, *an extra passage at the close.*
Con, *with.*
Da Capo, *return to beginning.*
Delicato, *soft, delicately.*
Dolce, *sweet.*
Doloroso, *sorrowful.*
Fine, *the end.*
Forte, *f, loud.*
Fortissimo, *ff, very loud.*
Forzando, *fz, to strike suddenly and diminish.*
Grazioso, *graceful.*
Gusto, *in good style.*
Largo, *very slow, soft and expressive.*
Larghetto, *pretty slow.*
Legato, *smoothly.*
Leggiero, *lightly.*
Lento, *slow.*
Loco, *in place.*
Mezzo, *medium.*
Molto, *very quick.*
Morendo, *to die away.*
Mosso, *animated.*
Pianissimo, *pp, very soft.*
Piano, *soft.*
Pizzicato, *to play with fingers instead of a bow.*
Presto, *very quick, lively.*
Primo, *first.*
Piu, *more.*
Quartetto, *quartette.*
Risoluto, *in a resolute way.*
Scherzando, *in a playful way.*
Secondo, *second.*
Segno, 𝄋 *denoting a return to its first place.*
Solo, *alone.*
Sordina, *mute.*
Sostenuto, *sustained, kept.*
Spiritoso, } *with spirit and animation.*
Con Spirito, }
Staccato, *short and distinct.*
Subito, *quickly.*
Tema, *a theme.*
Vivace, *quick, brisk and light.*

(A great many expressions are used in the Italian music, which are not at all quoted in "Musical Terms.")

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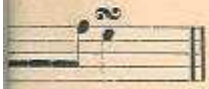

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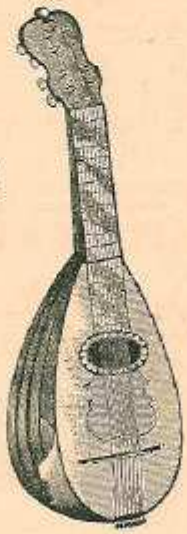
Fig 1.

Fig 2.

Fig 3.



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THE MANDOLINE.

The Mandoline, although of ancient origin, had been left almost untouched for a number of years. Mandolines were formerly made of different shapes and sizes, no uniformity being adopted; some had six, nine, and twelve strings; in fact, all instruments having about the shape of the present instrument were called Mandolines, whether played like the Luth or Guitar. These are the ones that were used in former times as accompaniment to the voice. The Mandoline of to-day, however, is not at all adapted for accompanying the voice, it being a solo instrument. Mozart's beautiful serenade, "Don Juan," written with accompaniment of the Mandoline, is unfortunately too often poorly imitated by leaders of Orchestra, by the "pizzicato" of their Violins, or by a Guitar, which spoils the effect entirely. Fig. 3 represents the exact Mandoline. Flat bottomed Mandolines are not to be used.

SECTION I.

OF THE STRINGS.

The Mandoline has four double metallic strings, two strings being tuned in unison. The 4th or G string must be of steel wire, covered with silver or silvered wire; the 3d or D string the same as the G, only thinner; the 2d or A string must also be of steel, not covered; the 1st or E is the same as the A, only thinner.

SECTION II.

OF THE LEFT HAND, OR THE MANNER OF HOLDING THE NECK.

The neck of the Mandoline must lie in the palm of the left hand, resting upon the first joint of the forefinger, supported by the thumb, which must take its position above the first fret. The palm of the hand must not be kept against the neck, as playing in positions or shifting would be impossible. The left elbow must be kept close to the body.

SECTION III.

OF THE SHELL OR PICK, AND MANNER OF HOLDING IT.

The Mandoline is played with a small, flat piece of almond-shaped tortoise-shell (Fig. 1). Horn or an ostrich quill is sometimes used, but tortoise-shell is far more preferable; having more consistency of body and elasticity, it produces a much clearer sound. I would caution the pupils against using hard shells, as the trill can never be played as regular and with as much effect as with a flexible one. Of course the flexibility of shells is a mere matter of taste, and different players will use shells of different strengths. When playing with a tortoise-shell pick it is sometimes apt to turn in your fingers, but this is easily remedied by applying a little rosin on your fingers.

SECTION IV.

OF THE RIGHT HAND AND ARM.

The hand must be gently curved so as to play a little below the bottom of sounding hole. Hold the shell between the thumb and forefinger of the right hand. The other fingers of this hand should be somewhat open, the little finger resting upon the Harmonic board or Rosette, moving it gently according to the motion of the wrist. The forearm must rest on the edge of the instrument, so that the wrist may be flexible and free.

A very effective and flute-like sound may be obtained by playing just below the 17th fret, or above the sounding hole.

SECTION V.

ON THE MOTION OF THE FINGERS OF THE LEFT HAND.

The hand must be turned so that the fingers are bent downwards, and a little apart from each other, in order to be right above the strings, holding them gracefully, and placing them firmly on the strings. The middle end of the fingers should fall on the strings with much suppleness, and rise just enough to give them a new start. This must be carefully practiced, in order to keep always the fingers directly above the strings. The greatest evenness must be observed in moving the fingers up and down, and their pressure upon the strings must be stronger than that of the shell, or at least equal to it, when playing with much strength. The wrist and palm of the hand must in no case participate in the motions of the fingers.

SECTION VI.

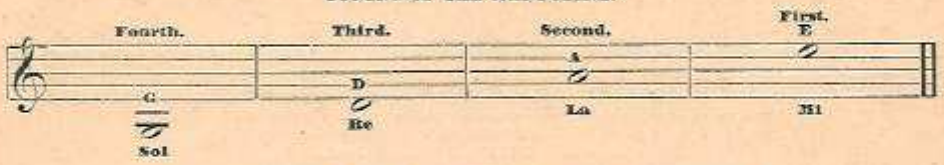
OF THE ATTITUDE IN GENERAL.

The Mandoline is played sitting. The chest must be well out, and the attitude in general graceful. Let the head be erect, particularly avoiding to follow with it the motions of the music; this habit, though quite common, is nevertheless very ridiculous. The right leg must be thrown over the left knee, as in Fig. 2. I have seen a number of pictures of the position, but have not found a single one correct. Fig. 2 represents the only exact and correct position. The front of the Mandoline must be turned partly from you. To ladies playing the Mandoline I would suggest a stool placed under the right foot.

SECTION VII.

OF THE POSITION OF THE FINGERS ON THE STRINGS, ETC.

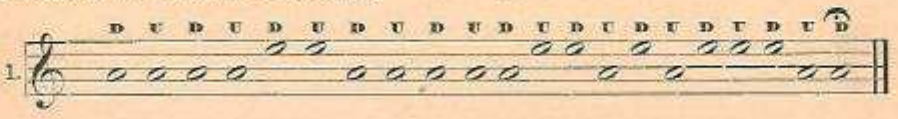
TUNING OF THE MANDOLINE.



EXERCISES ON THE FOUR OPEN STRINGS.

D means down stroke and U up stroke.

No. 1.



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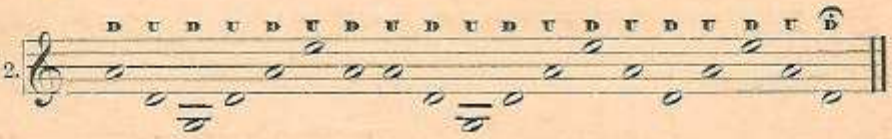
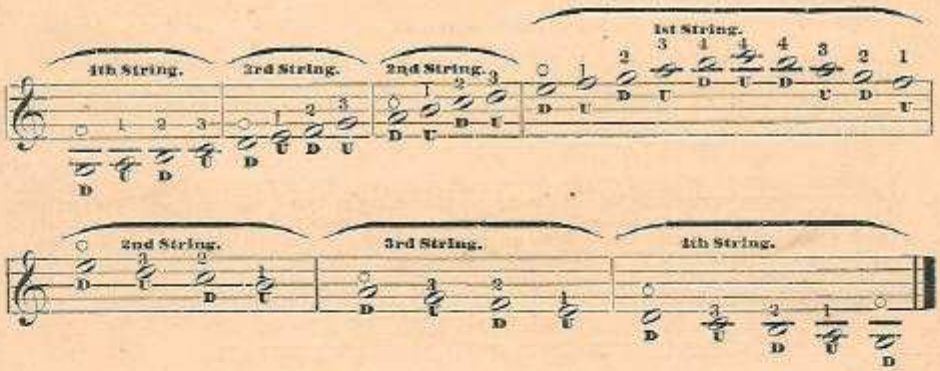
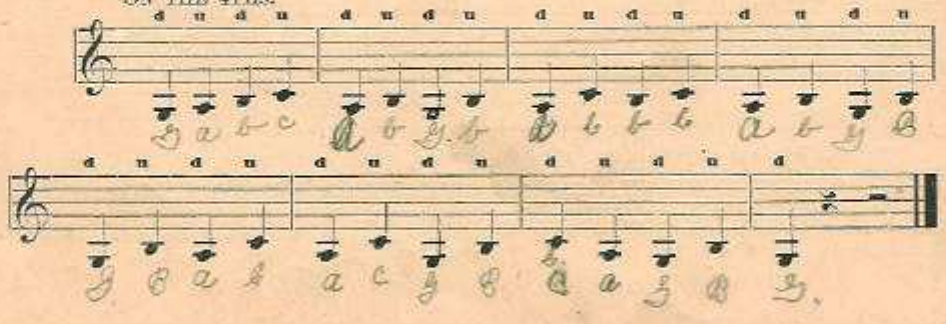


NATURAL SCALE OF THE MANDOLINE IN THE 1ST POSITION.

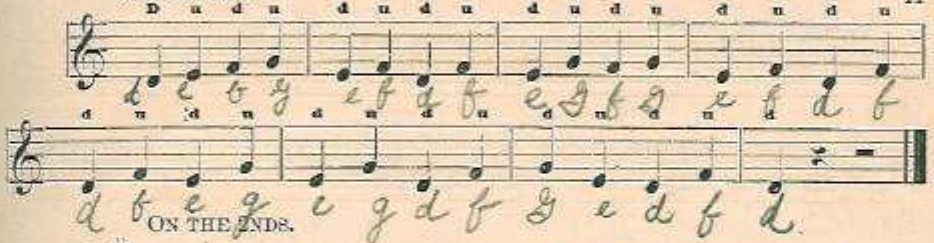


EXERCISES.

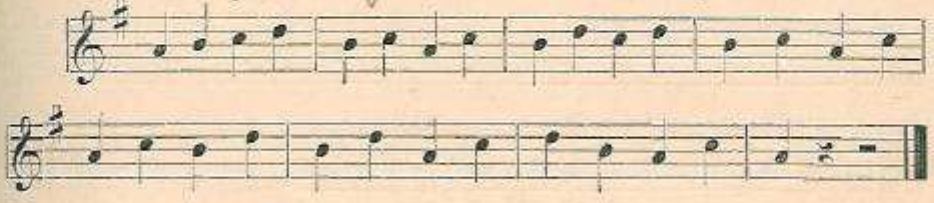
ON THE 4THS.



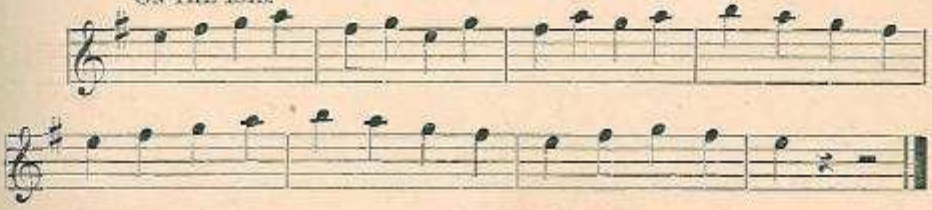
ON THE 3RDS.



ON THE 2NDS.

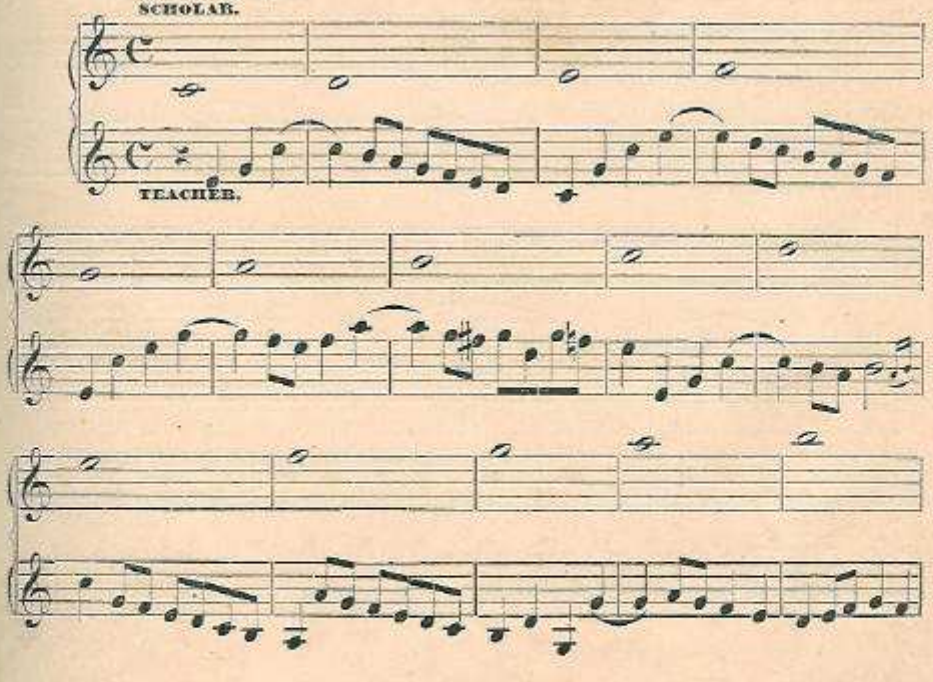


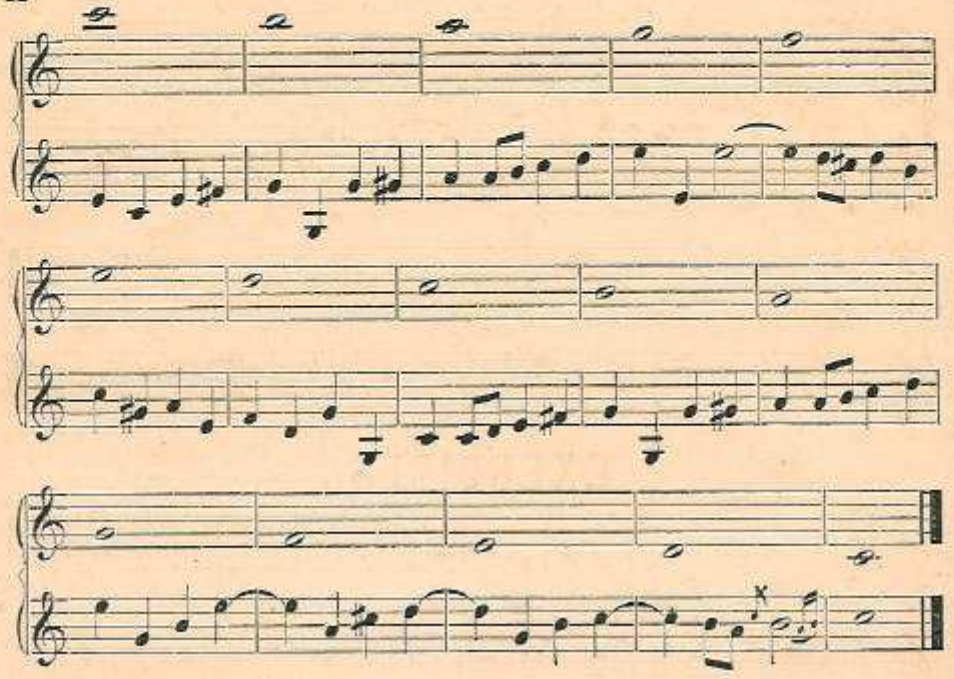
ON THE 1STS.



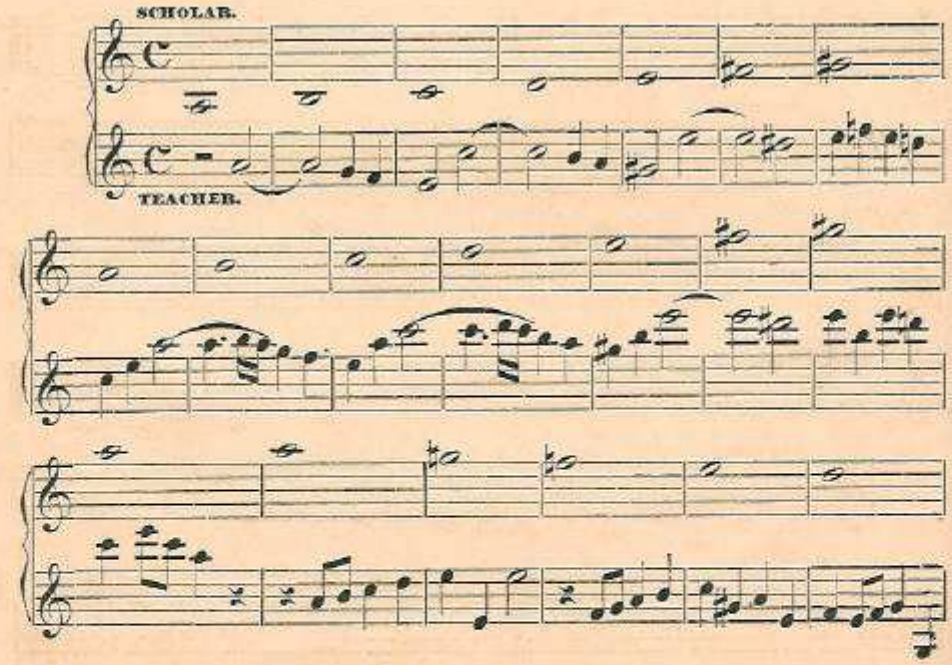
The pupil must not raise the fingers without necessity.

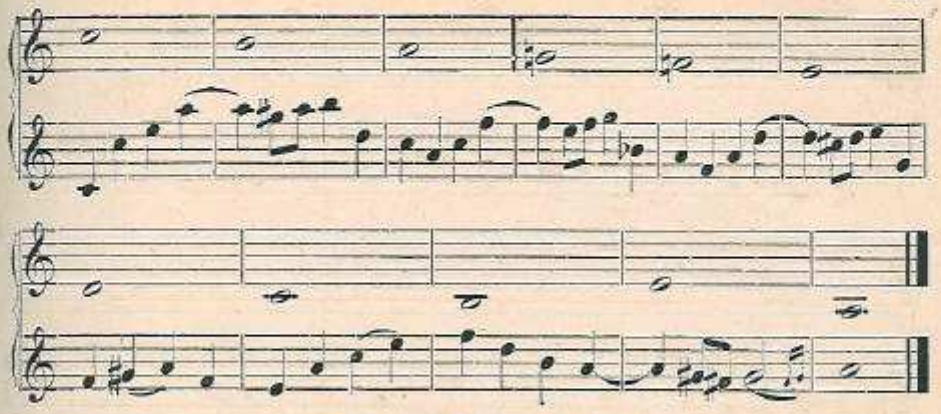
SCALE OF C MAJOR.





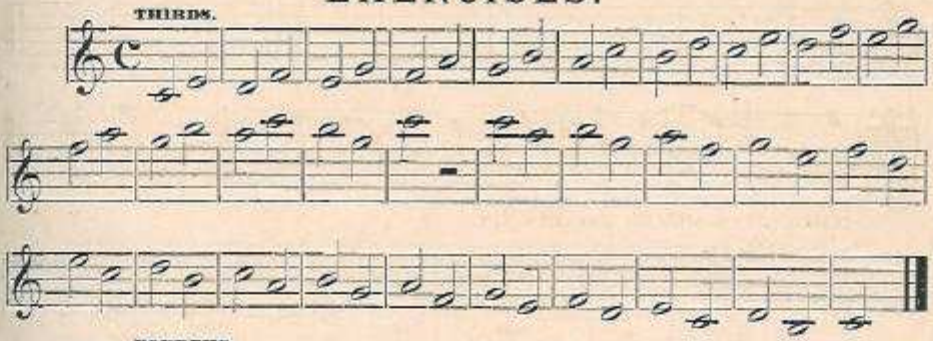
SCALE OF A MINOR. RELATIVE KEY.



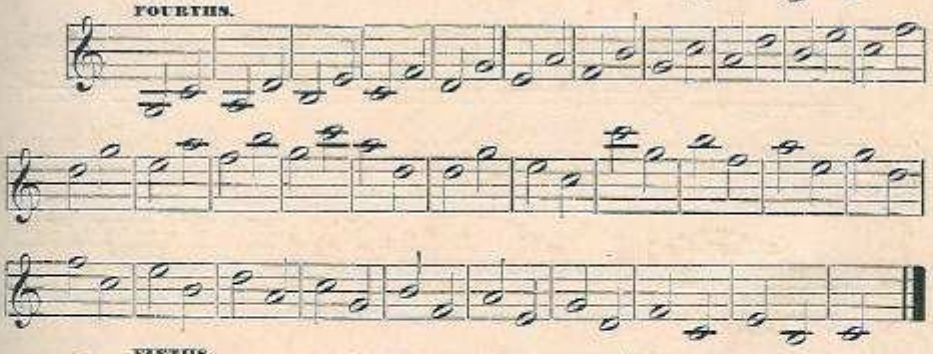


EXERCISES.

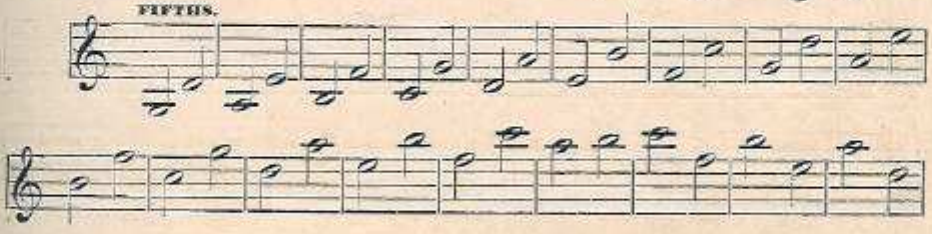
THIRDS.

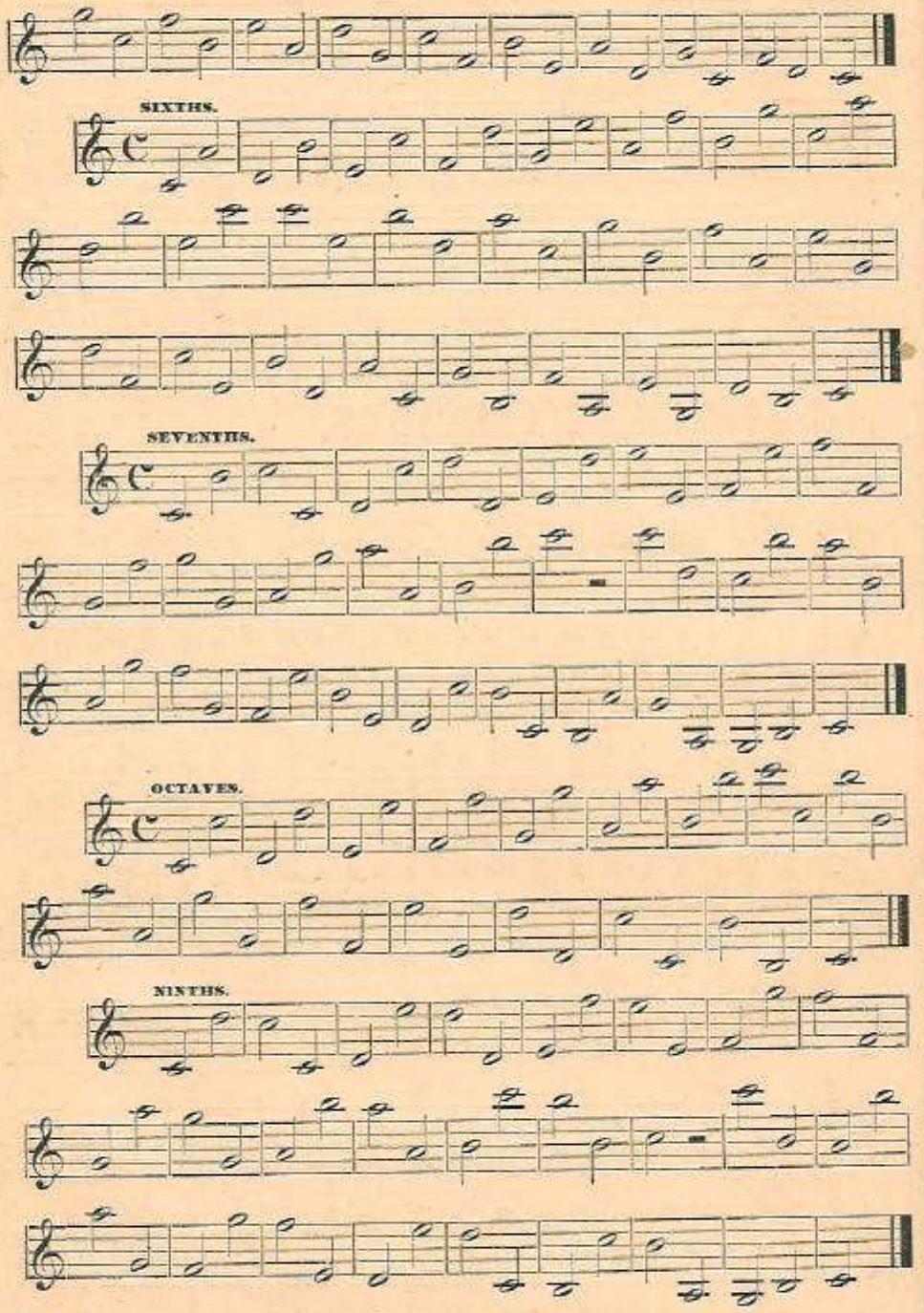


FOURTHS.

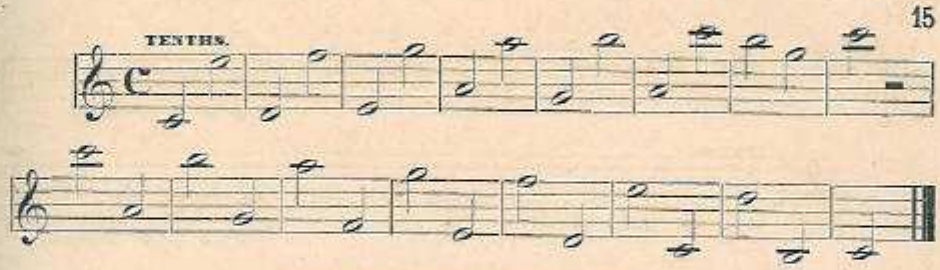


FIFTHS.



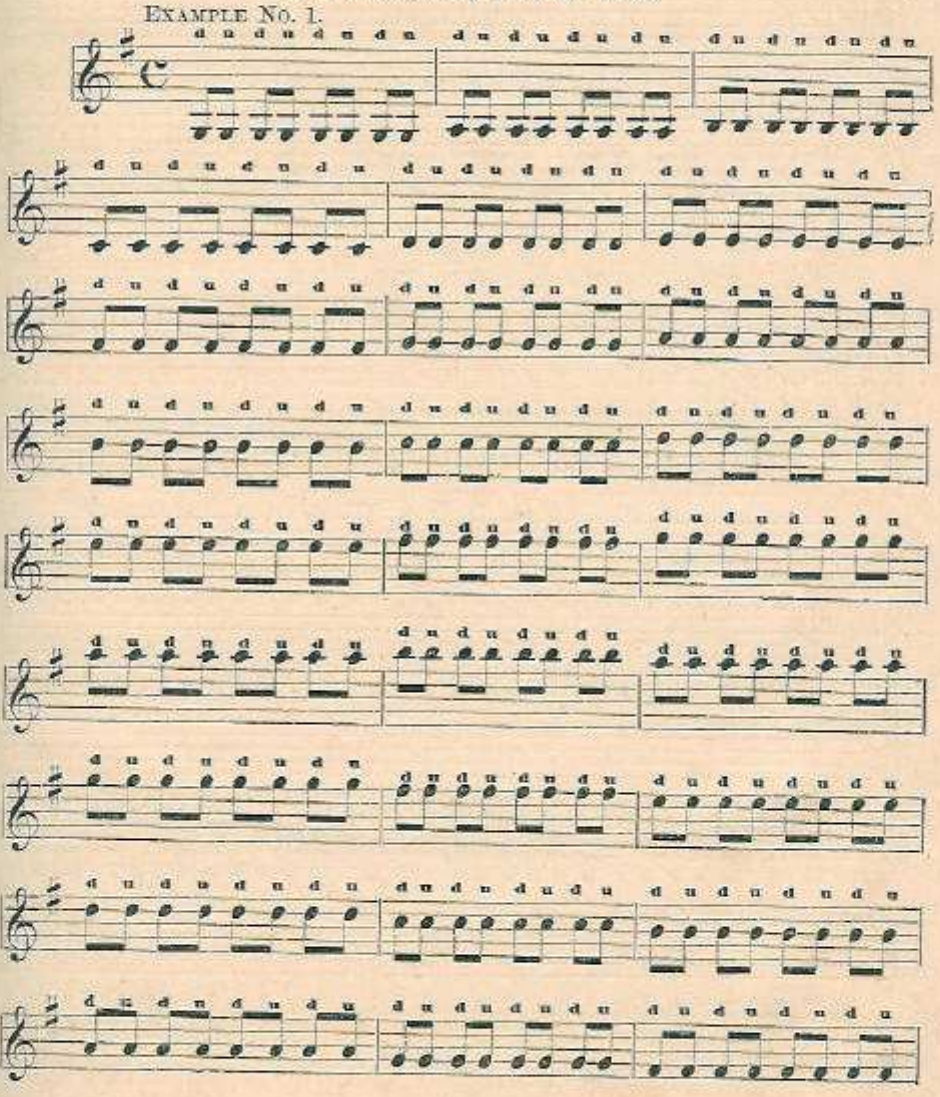

SIXTHS.
SEVENTHS.
OCTAVES.
NINTHS.

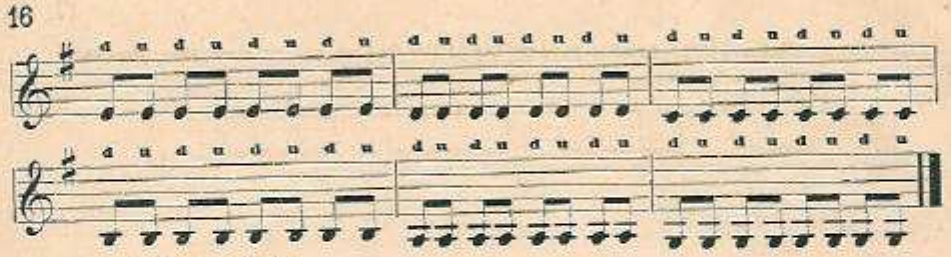
TENTHS.



OF THE SUSTAINED NOTE OR TRILL.

EXAMPLE No. 1.





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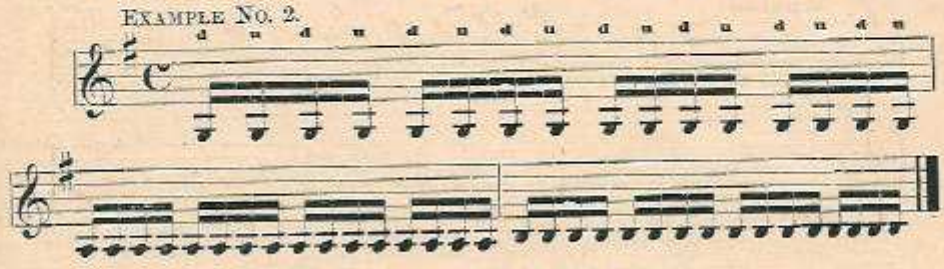

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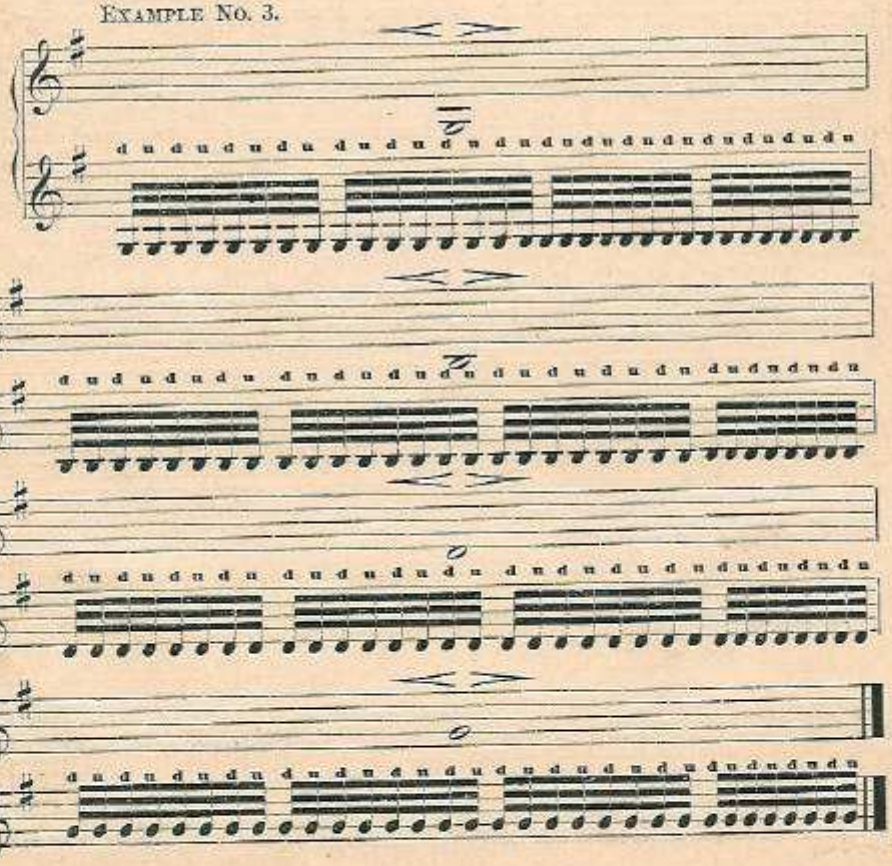
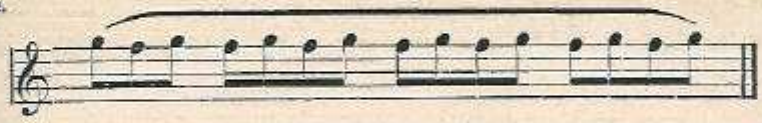


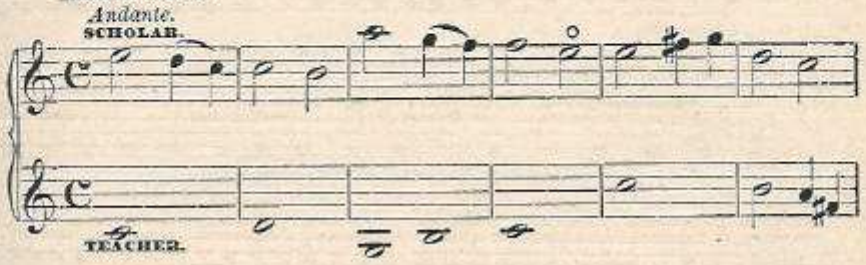
Exercise to be often repeated, so as to give agility to the fingers, at first slow, then gradually increase.

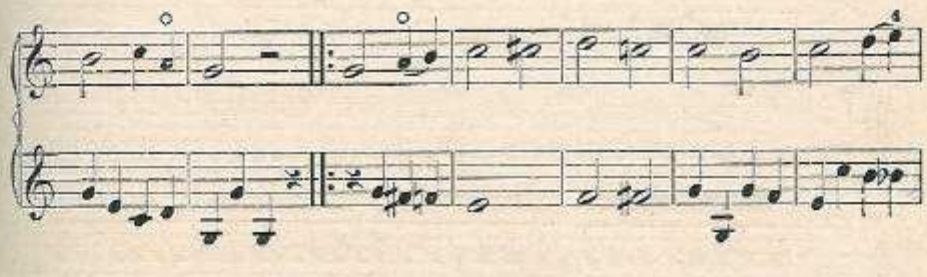


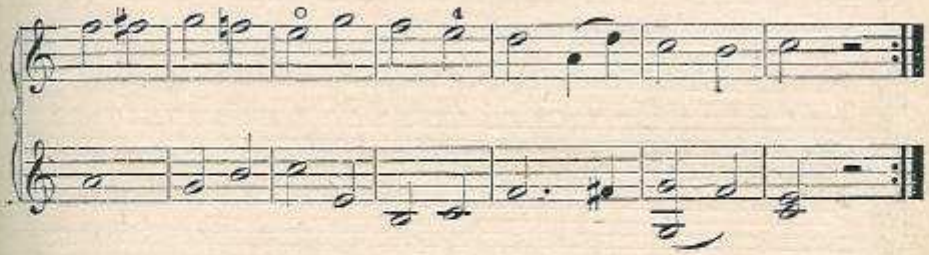
LESSON NO. I.

Andante.

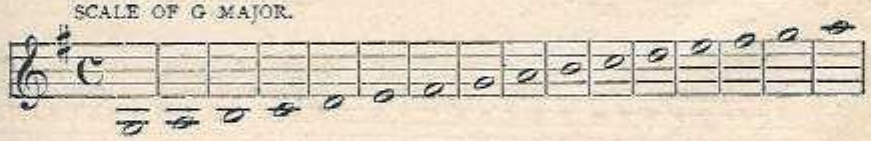
SCHOLAR.

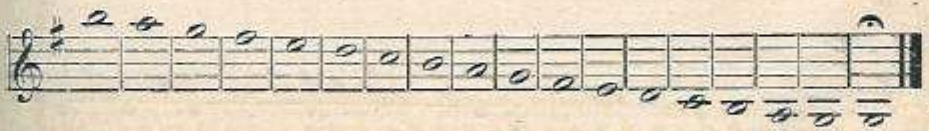






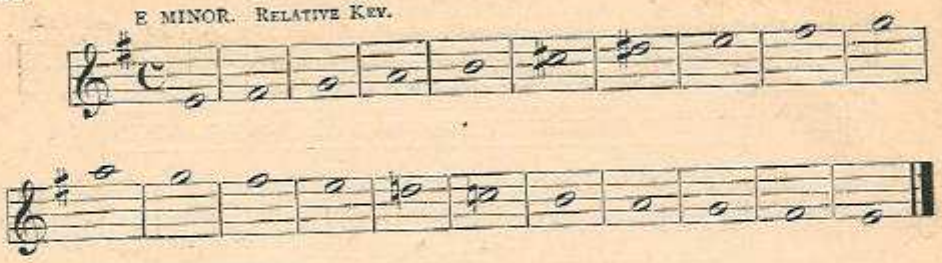
SCALE OF G MAJOR.





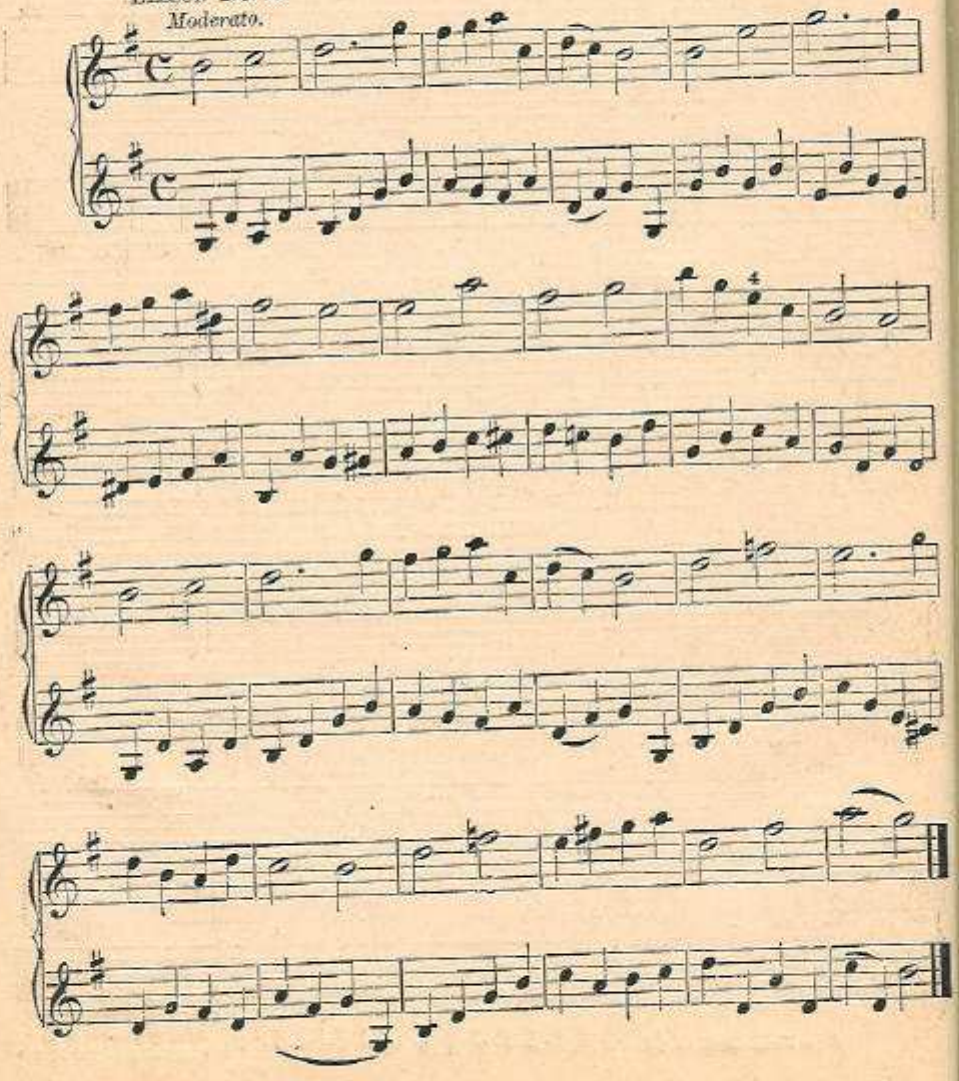
NOTE.—The pupil can play the top part of each lesson with or without a teacher, the bottom part being played by the teacher, if any.

E MINOR. RELATIVE KEY.

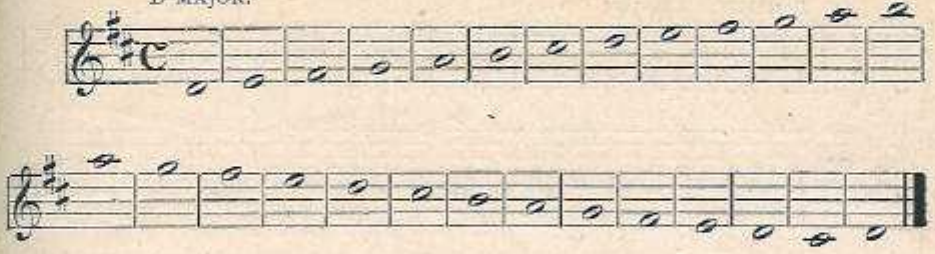


LESSON No. 2.

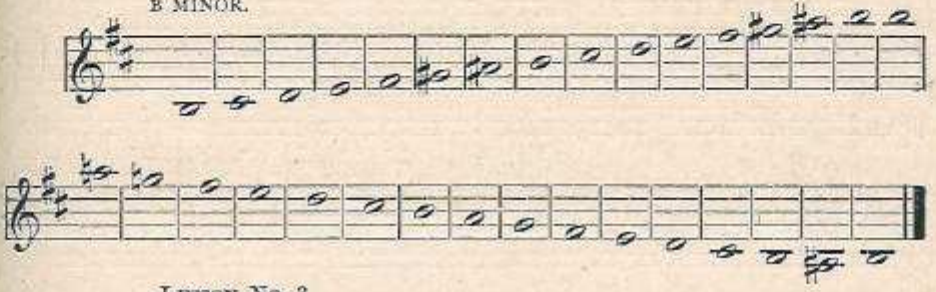
Moderato.



D MAJOR.

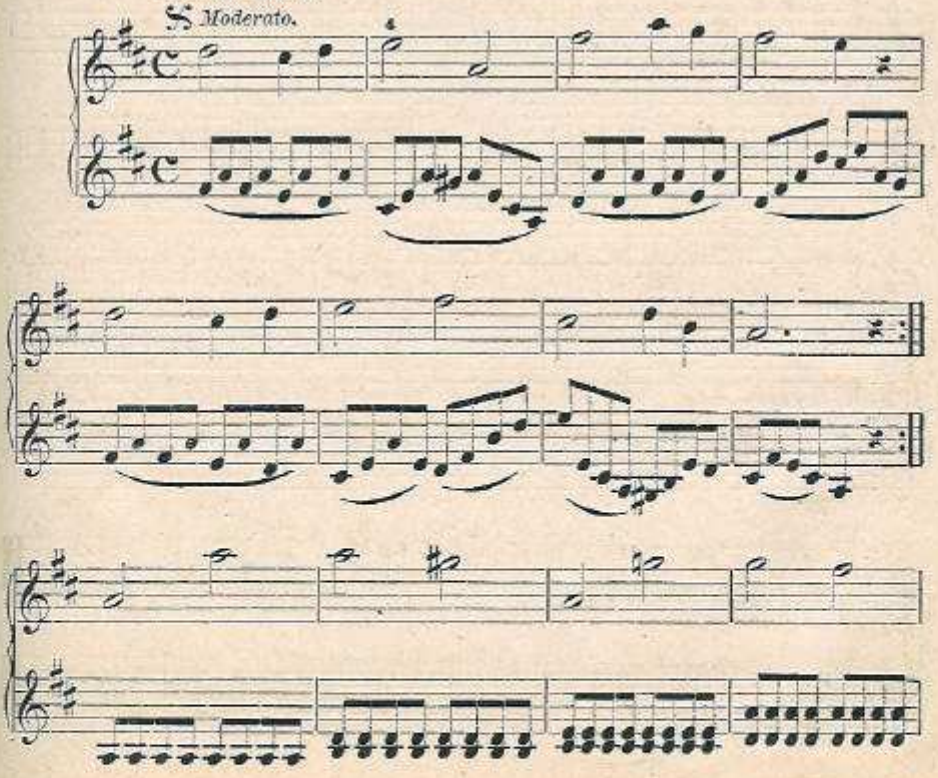


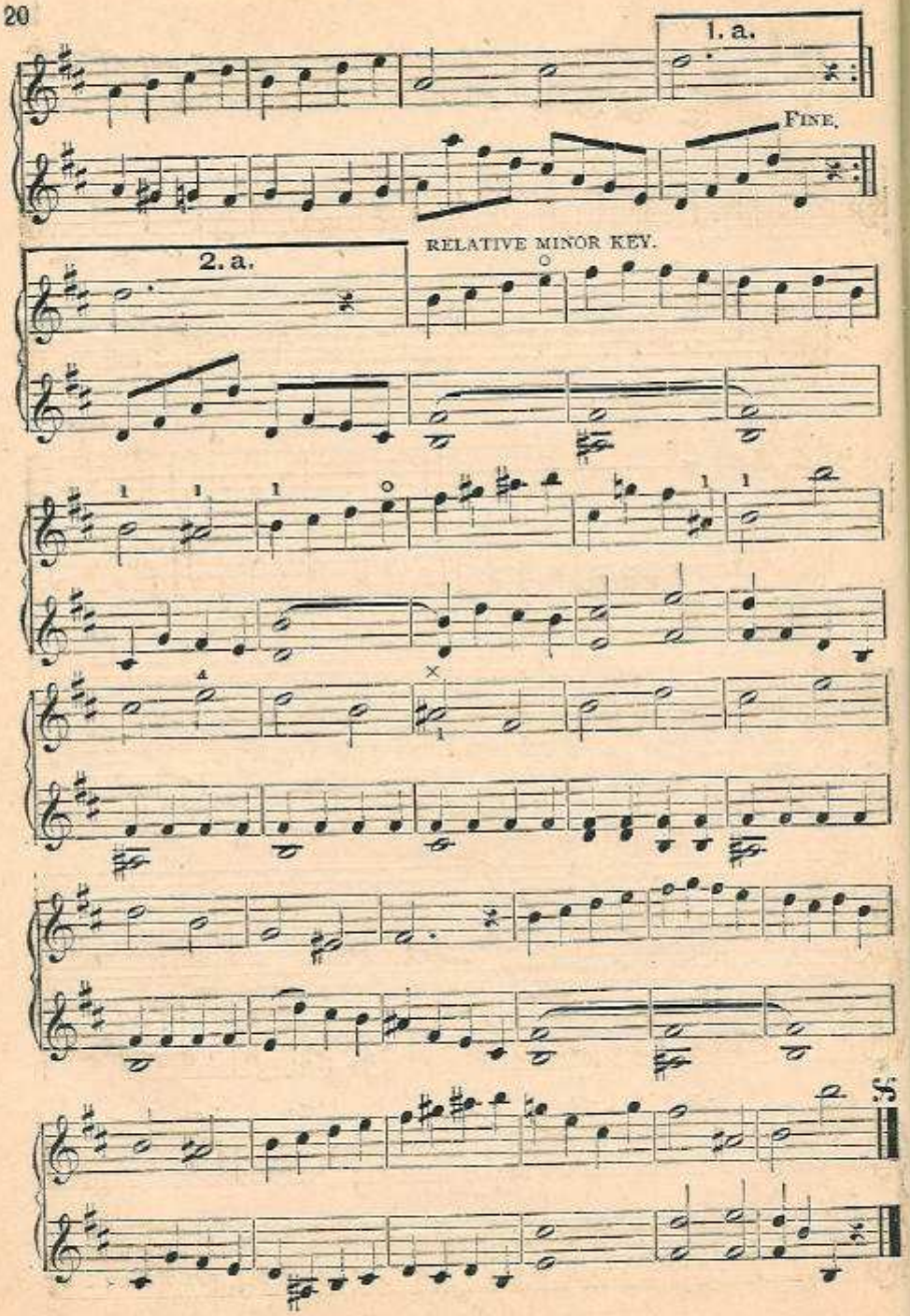
B MINOR.

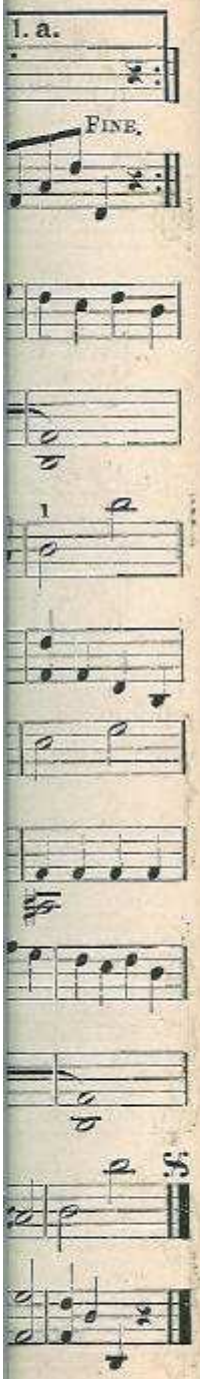


LESSON No. 3.

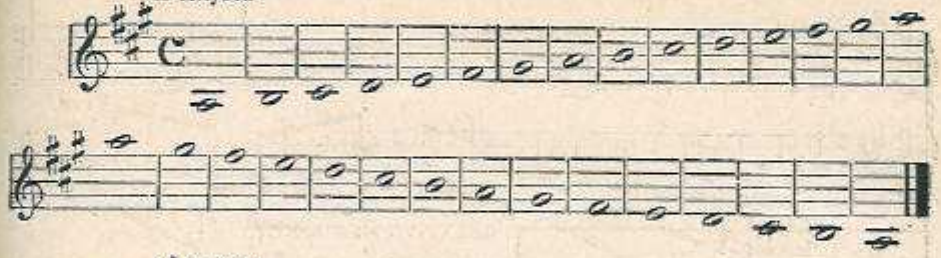
Moderato.



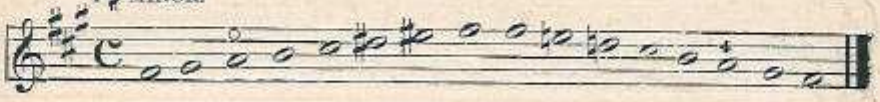

1. a.
FINE.
2. a.
RELATIVE MINOR KEY.



A MAJOR.



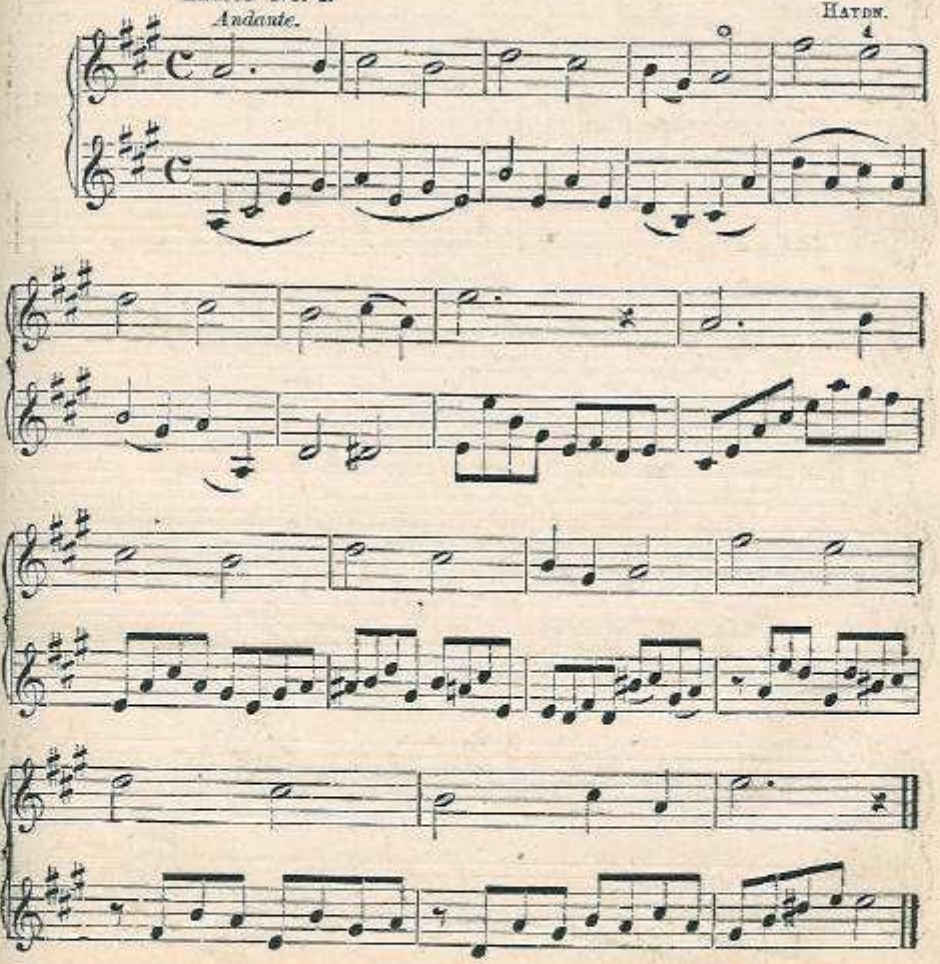
F♯ MINOR.

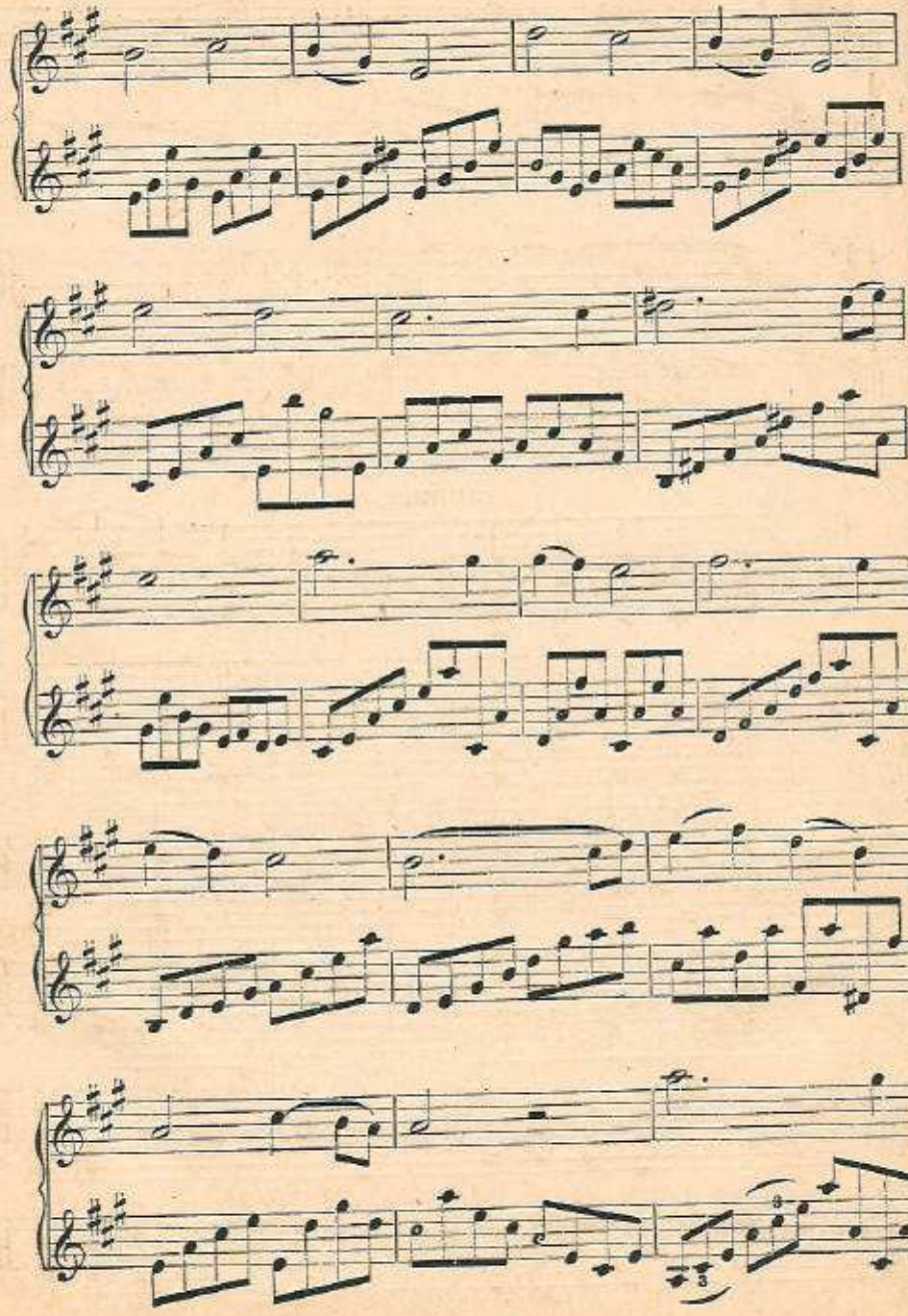


LESSON No. 4.

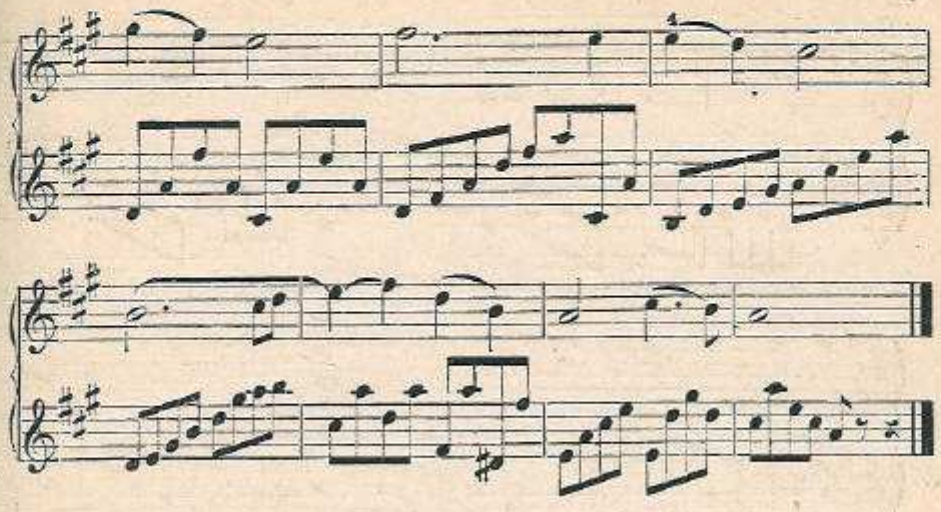
Andante.

HAYDN.

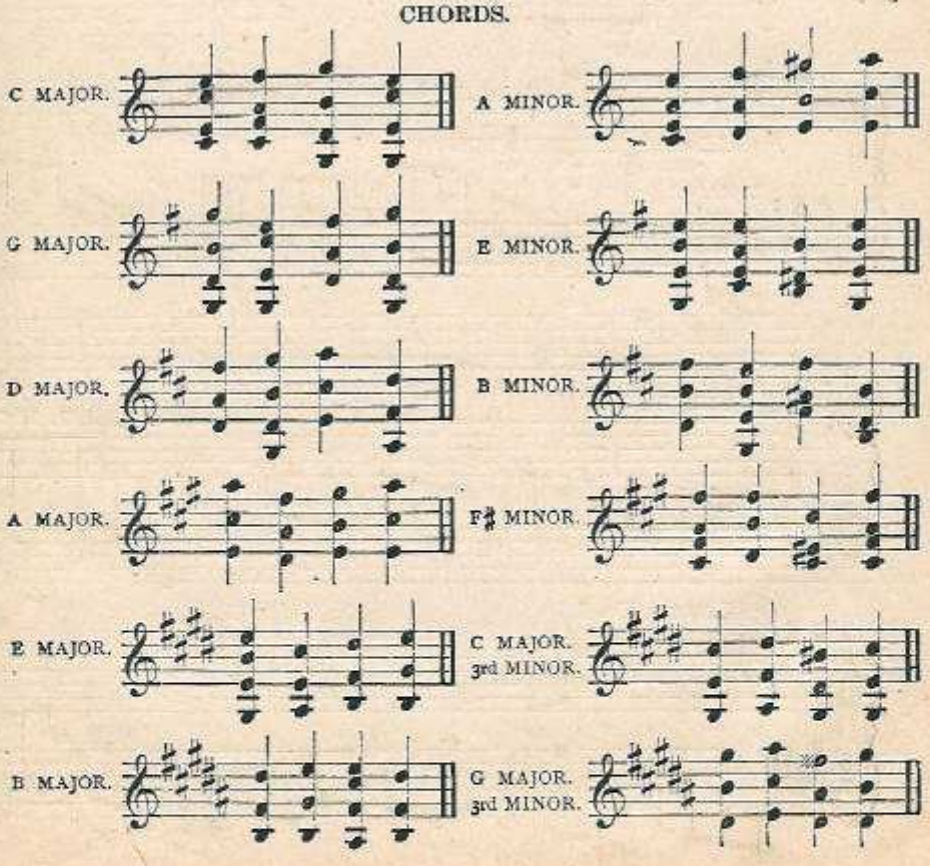


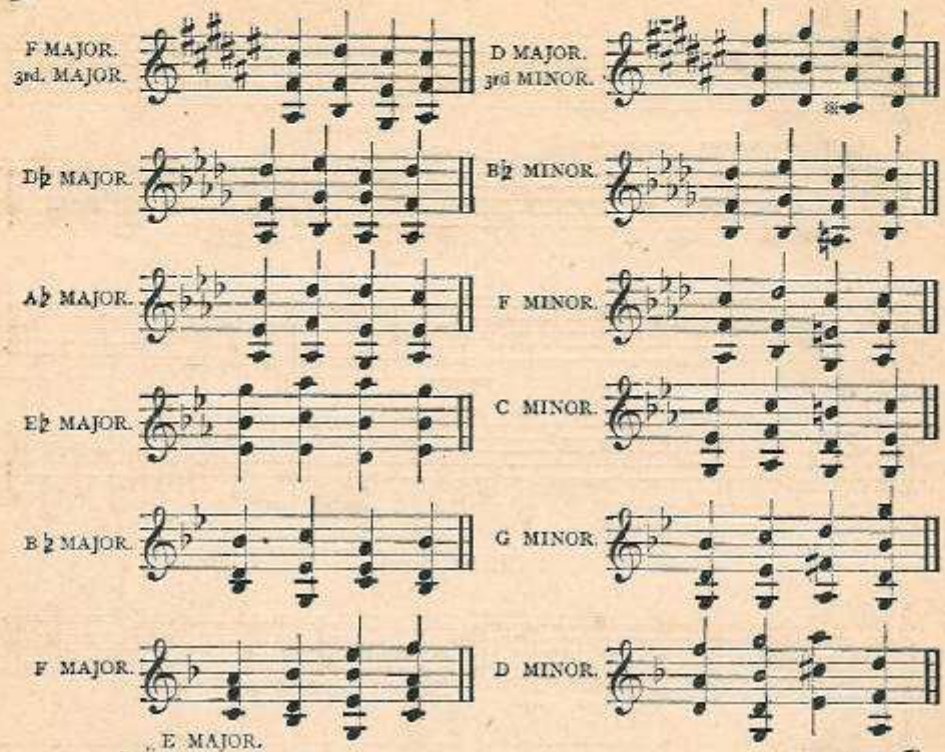


C MAJOR.
G MAJOR.
D MAJOR.
A MAJOR.
E MAJOR.
B MAJOR.

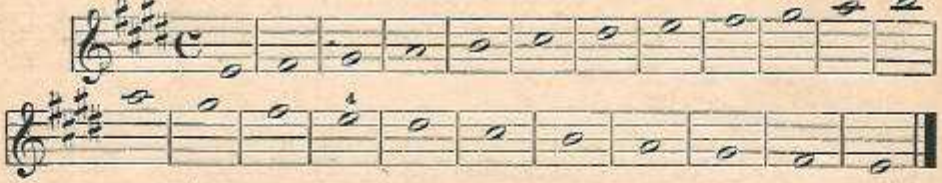


CHORDS.

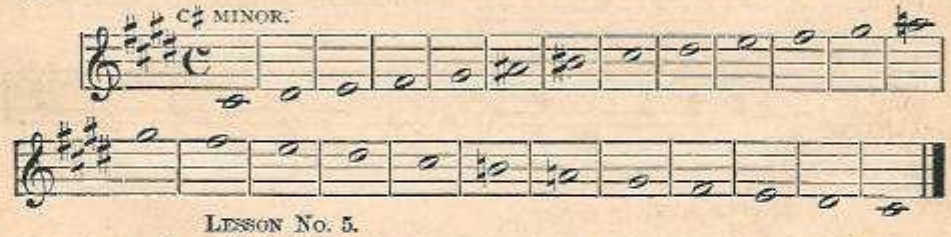

C MAJOR.
A MINOR.
G MAJOR.
E MINOR.
D MAJOR.
B MINOR.
A MAJOR.
F♯ MINOR.
E MAJOR.
C MAJOR.
3rd MINOR.
B MAJOR.
G MAJOR.
3rd MINOR.



E MAJOR.

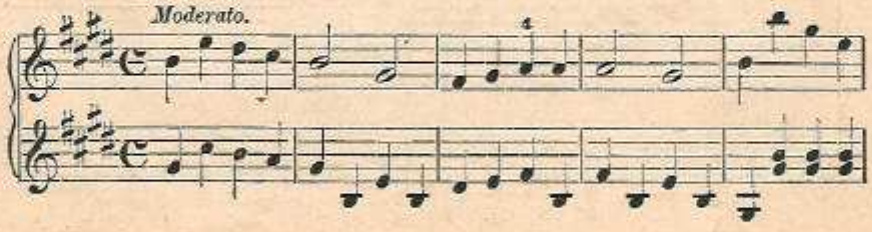


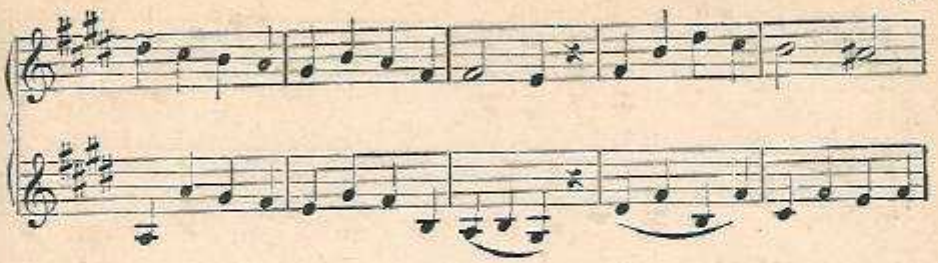
C♯ MINOR.

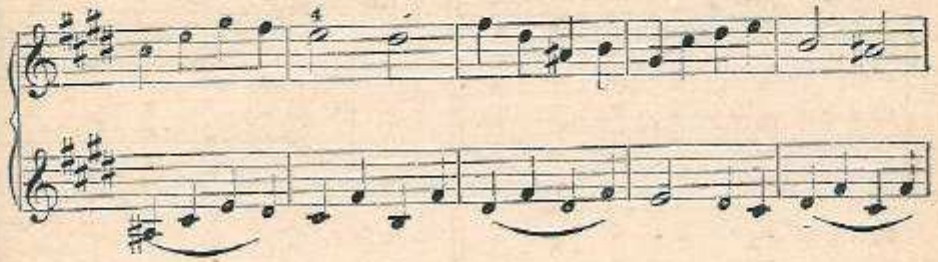


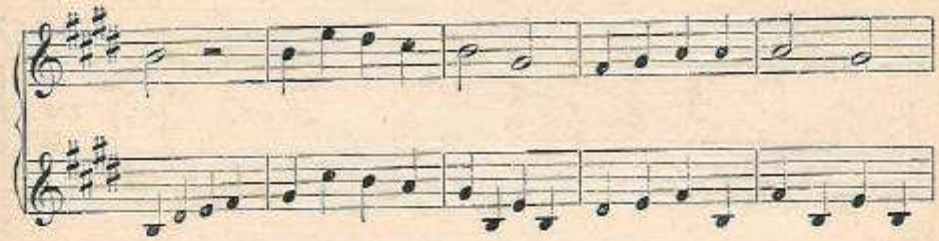
LESSON No. 5.

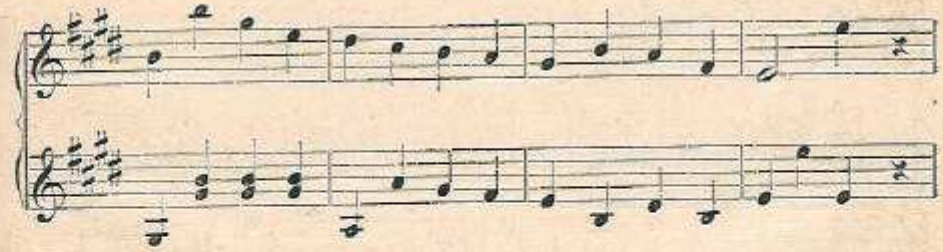
Moderato.



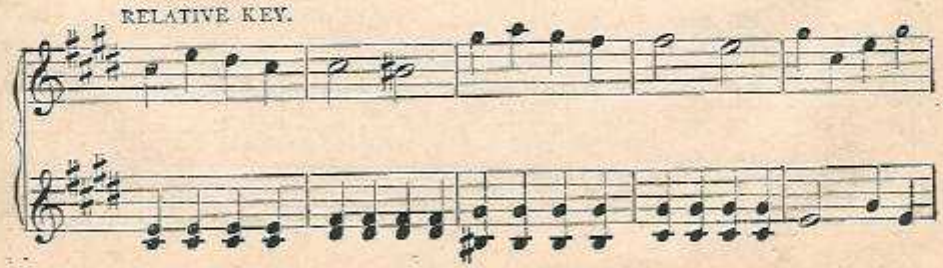


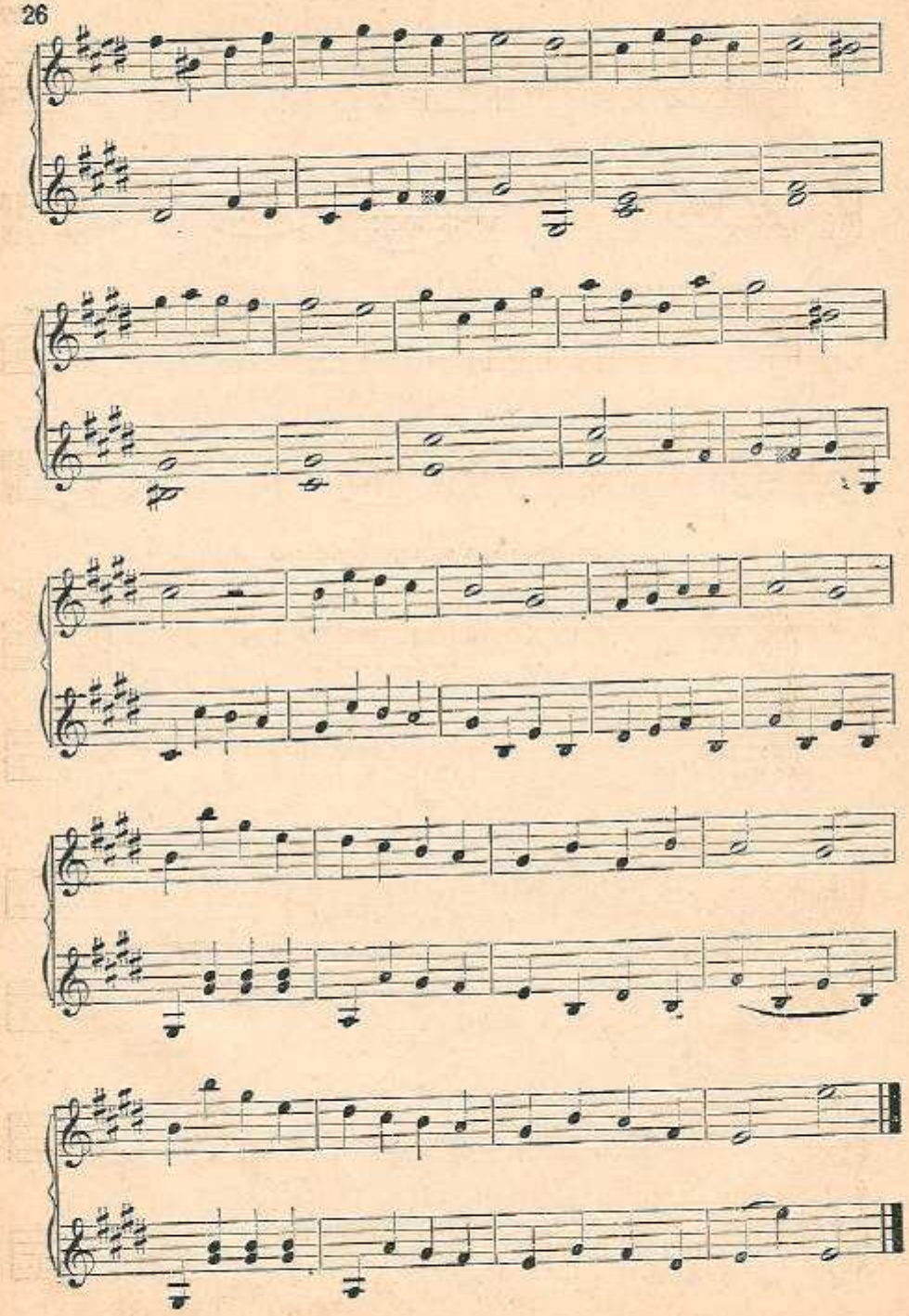




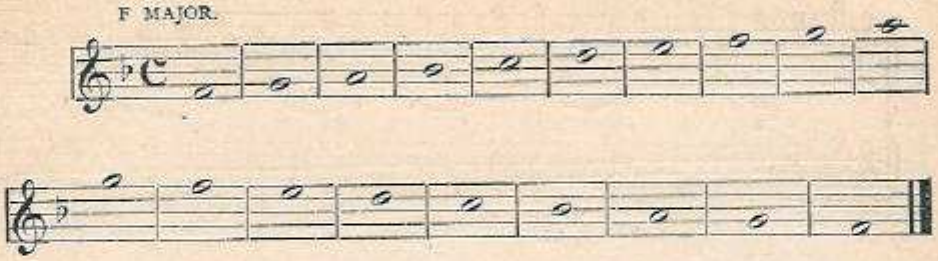


RELATIVE KEY.

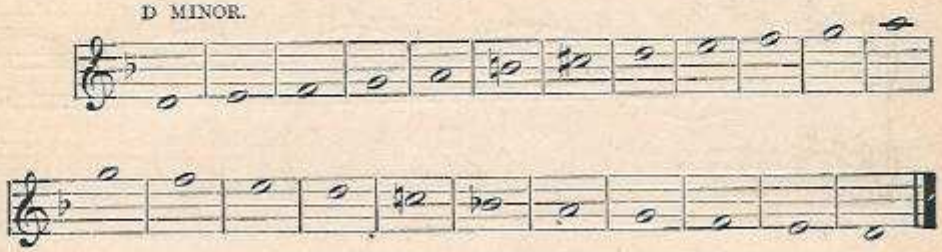




F MAJOR.

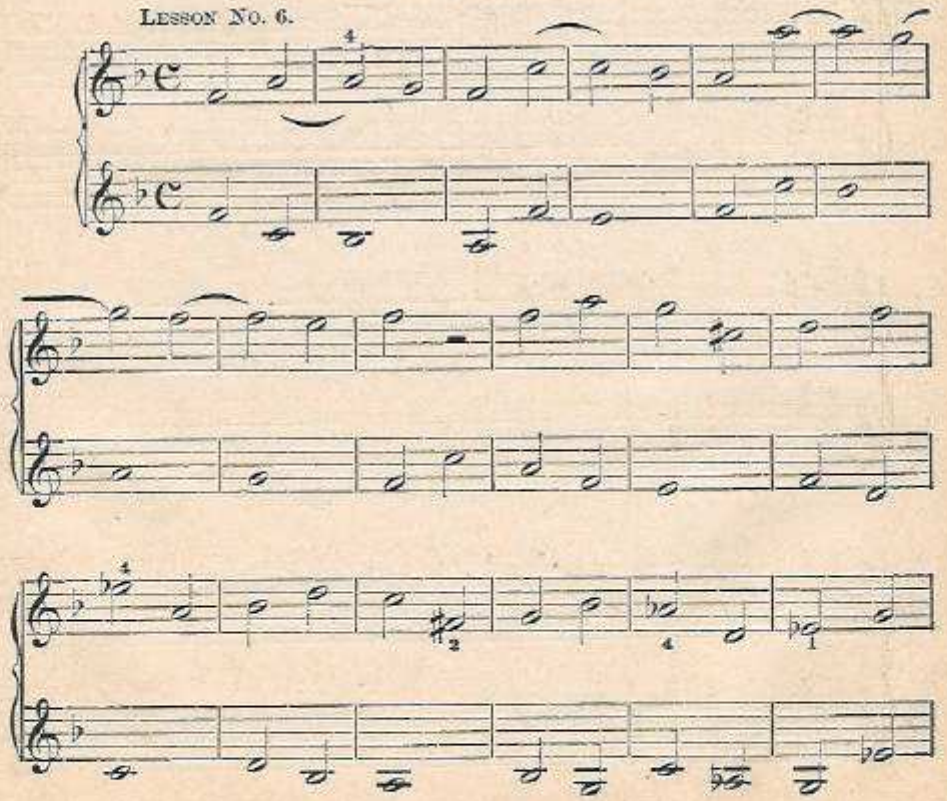


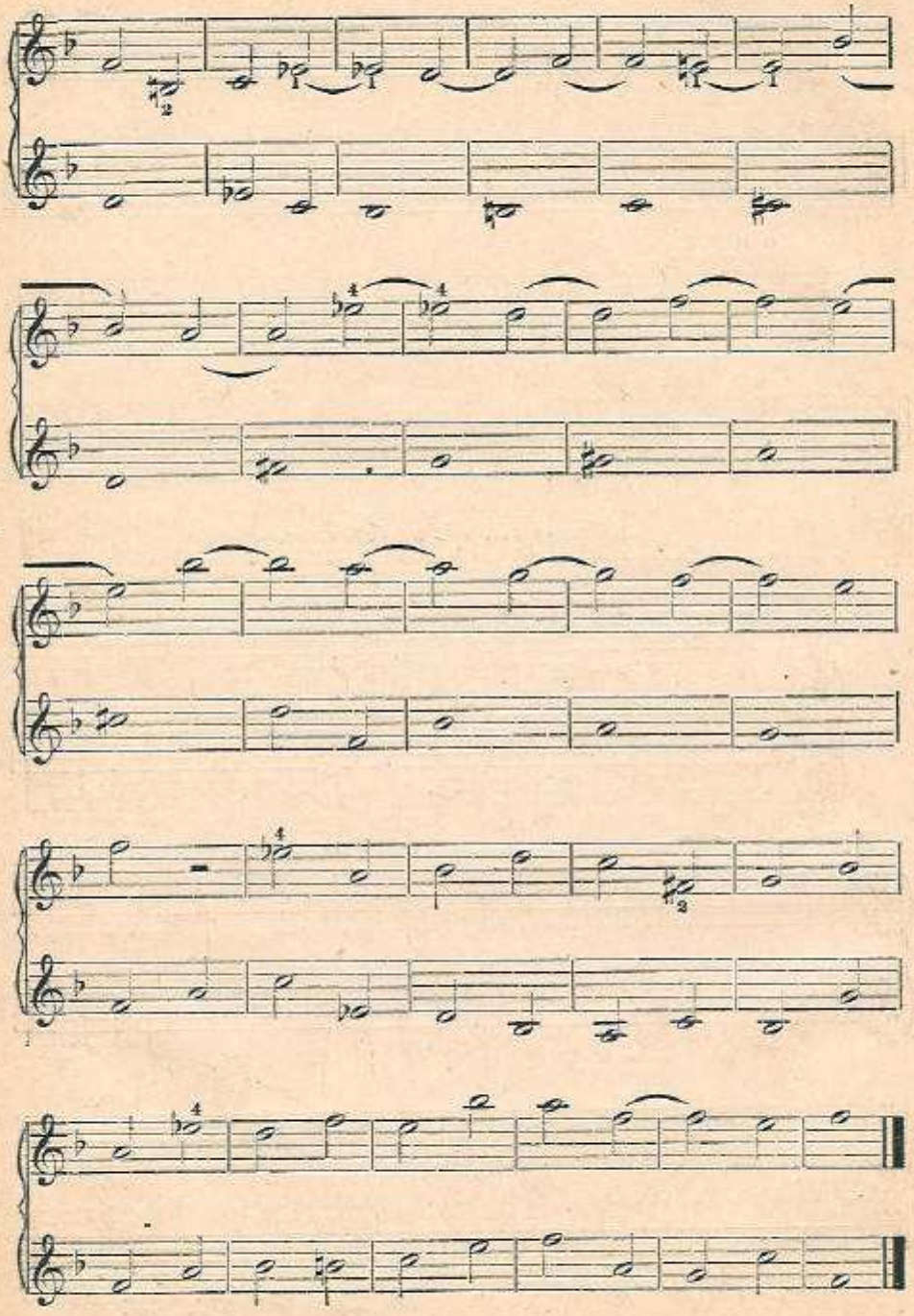
D MINOR.



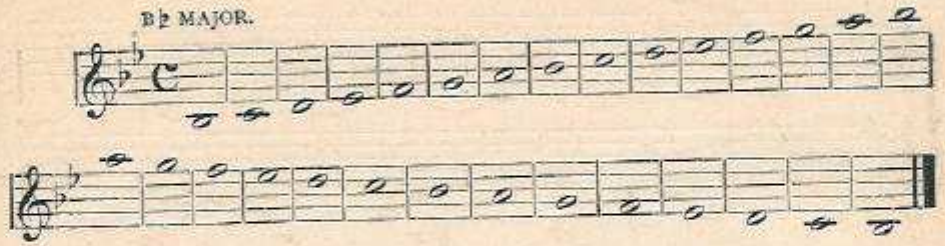
EXERCISE FOR THE SYNCOPATIONS.

LESSON NO. 6.

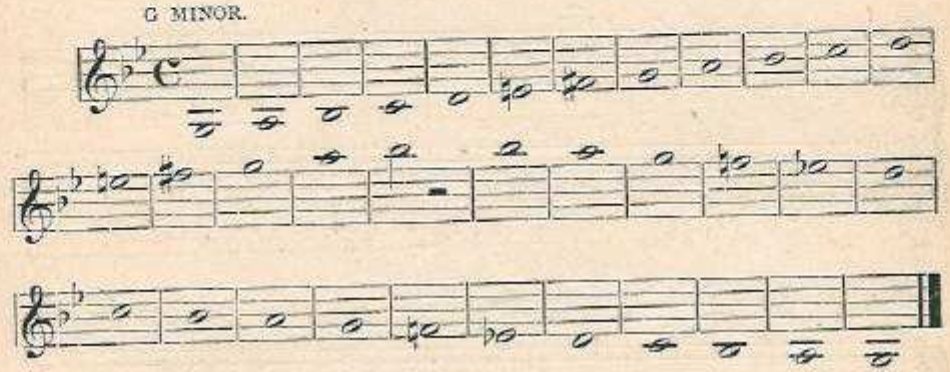




B♭ MAJOR.

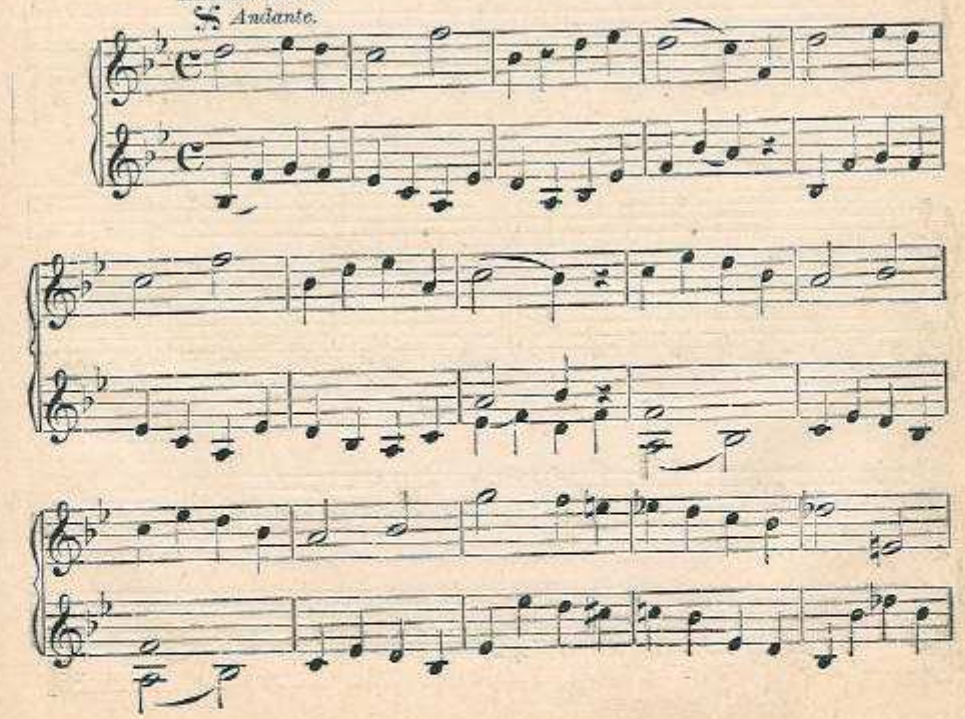


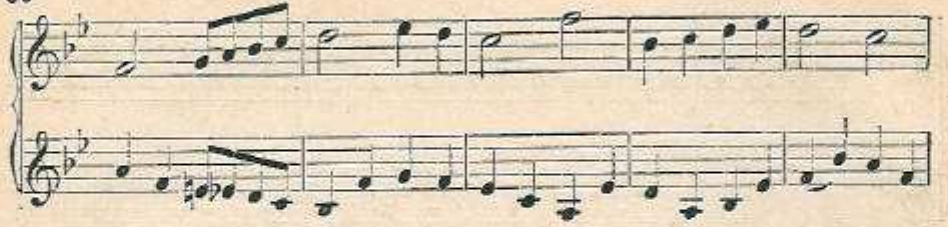
G MINOR.



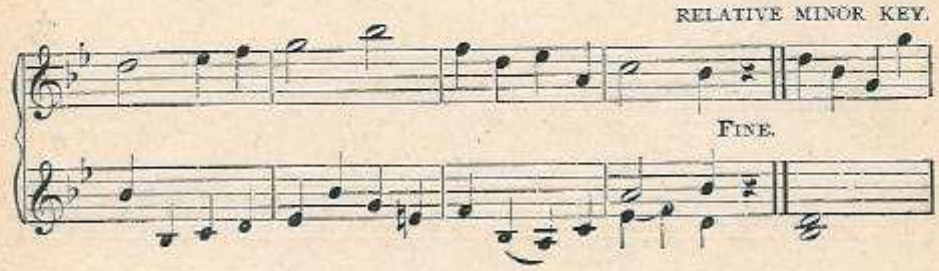
LESSON No. 7.

Andante.

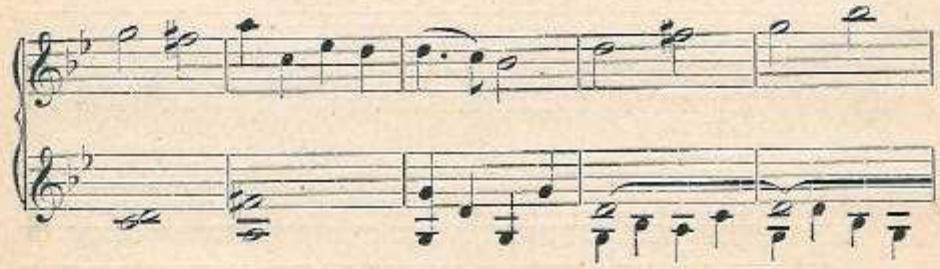


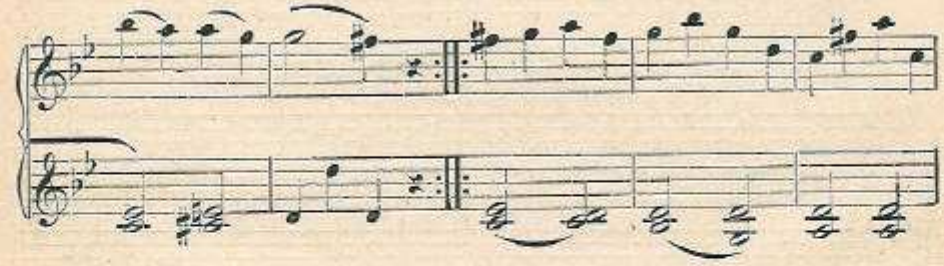


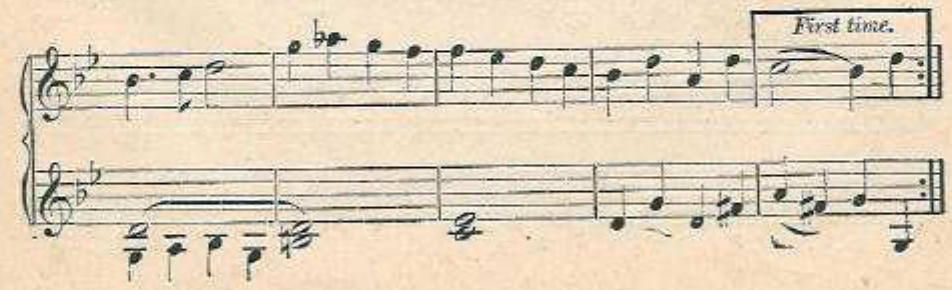
RELATIVE MINOR KEY.



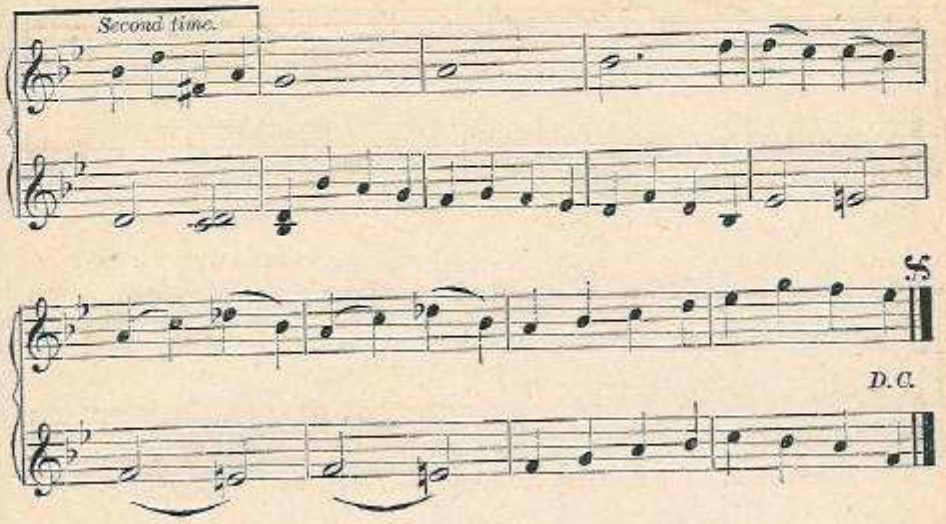
FINE.



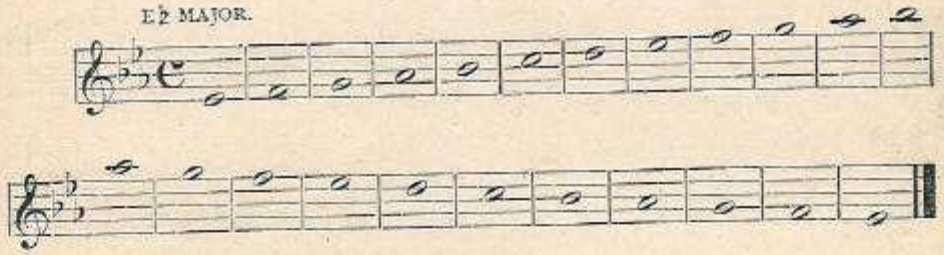




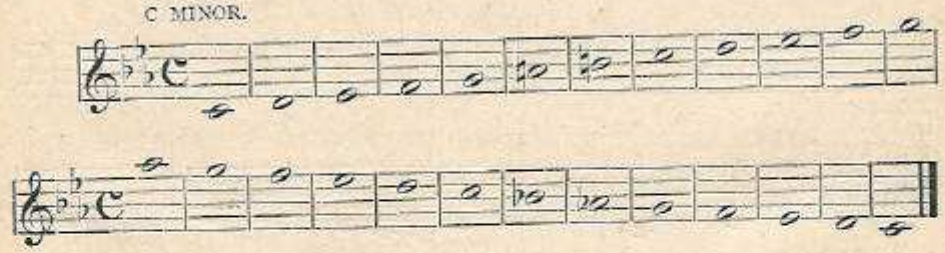
First time.



E♭ MAJOR.

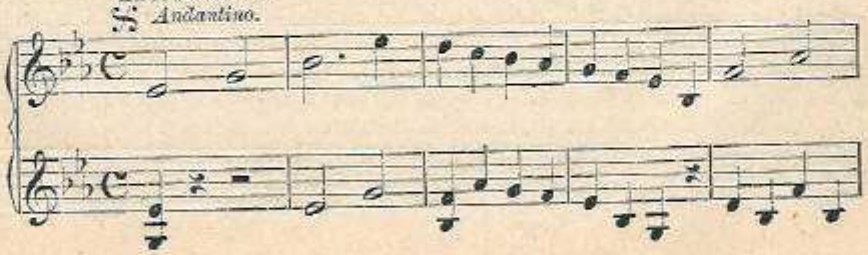


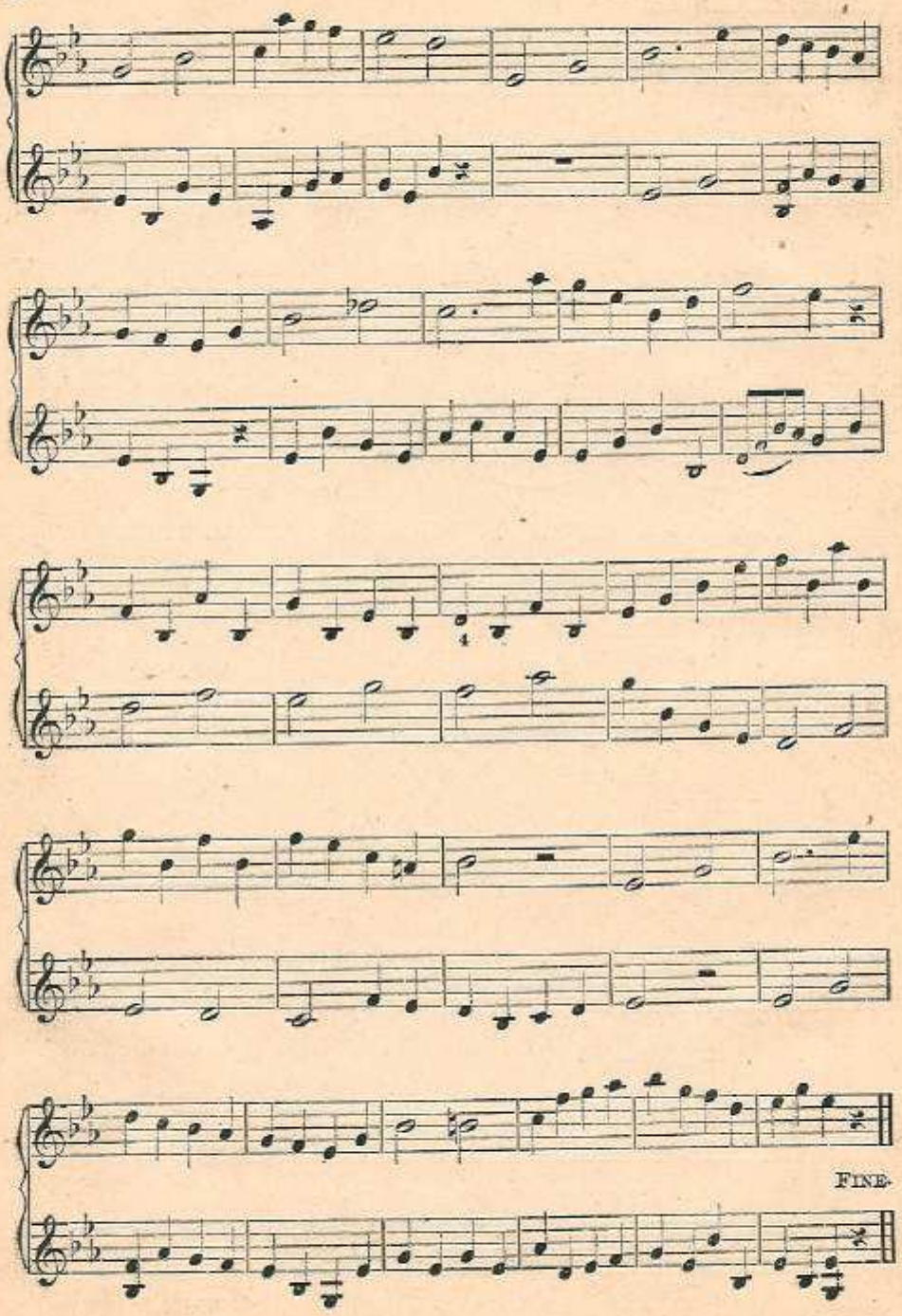
C MINOR.



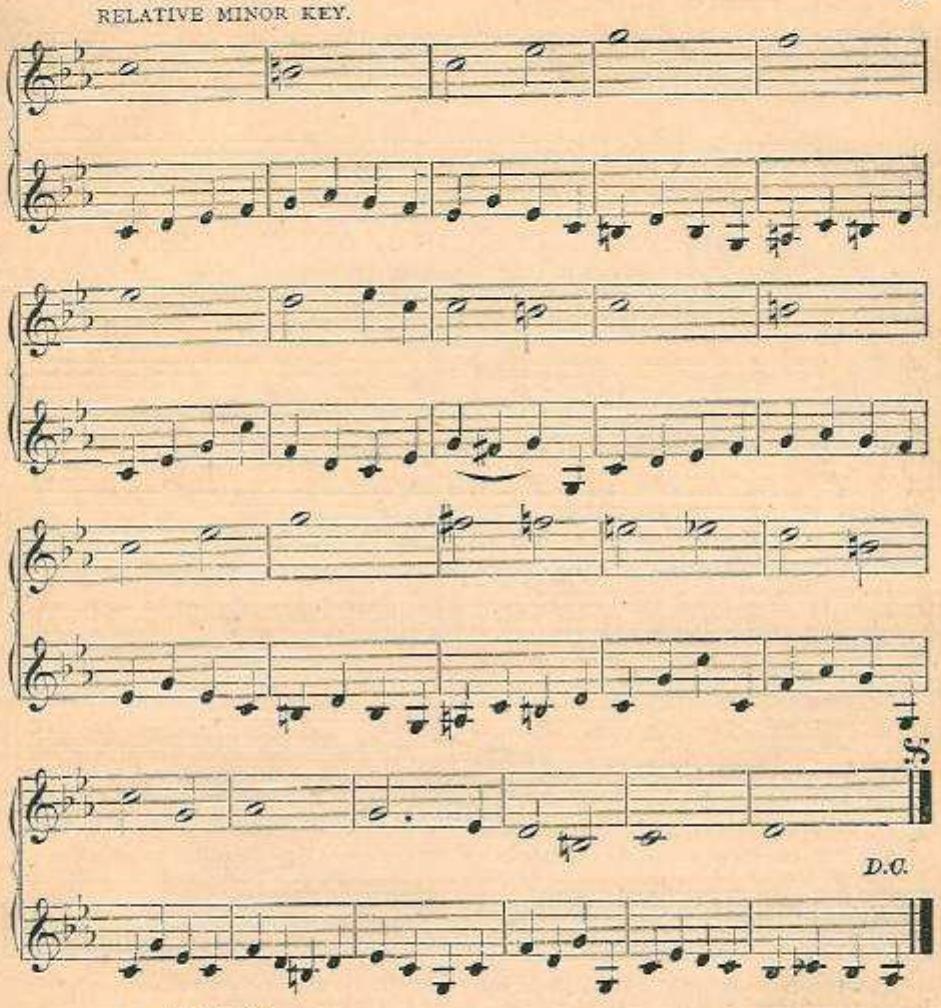
LESSON No. 8.

Andantino.

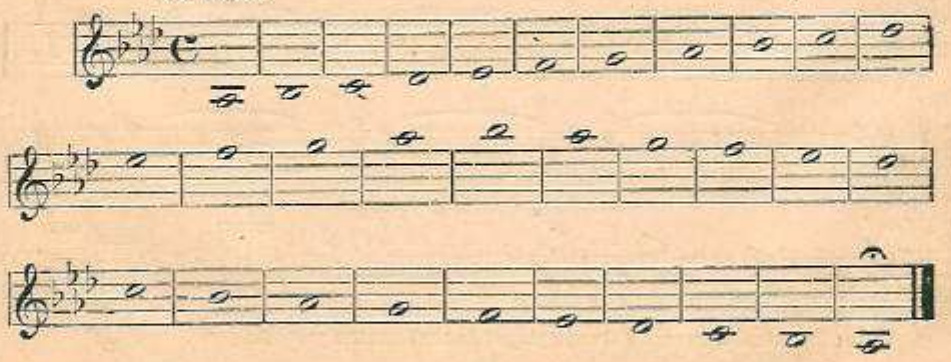



FINE.

RELATIVE MINOR KEY.

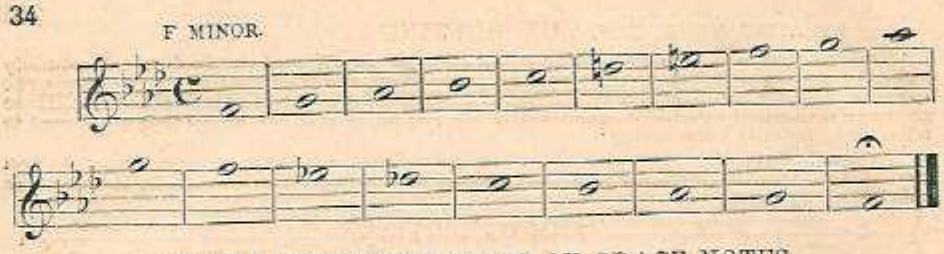


A♭ MAJOR.



FINE.

F MINOR.

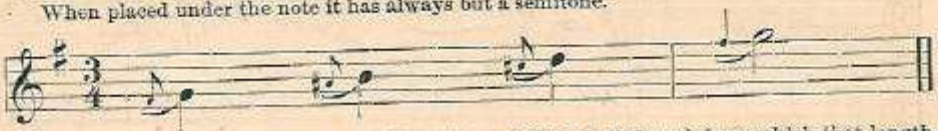


OF THE DIFFERENT SORTS OF GRACE NOTES.

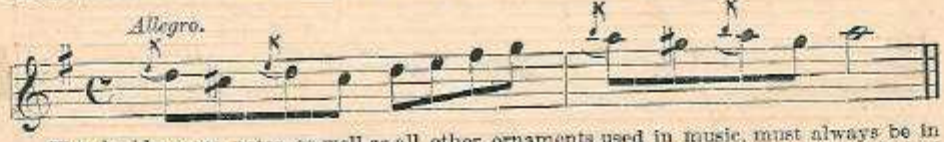
The grace note is an ornament in music which the Italians call Appoggiatura, from the verb Appogiare (to lie on or upon); therefore it is played with a gentle stress.

When placed above the note it forms either a tone or a semitone.

When placed under the note it has always but a semitone.

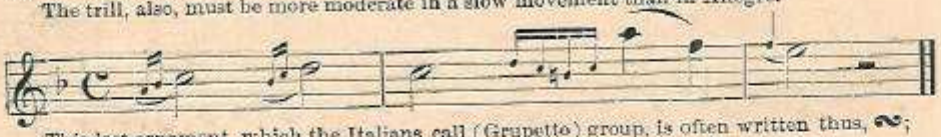


Its length is commonly one half of the note to which it is tied, and from which that length is taken. In some cases it must be extremely short, and, as it were, thrown on its following note; it is then of no value in regard to time, and is written thus, or .

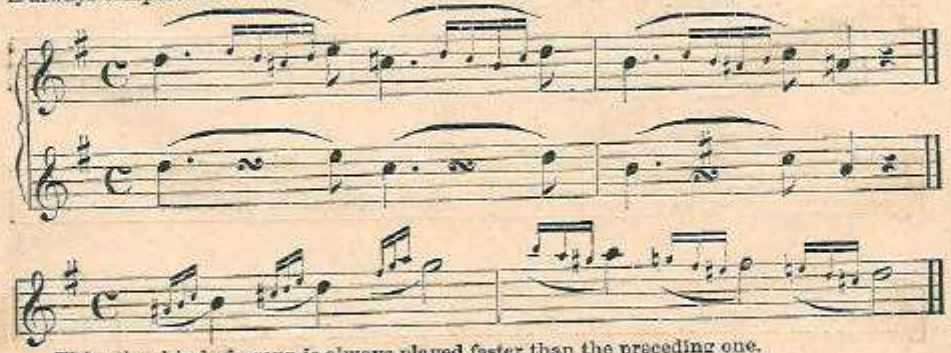


The double grace notes, as well as all other ornaments used in music, must always be in strict relation with the movement and character of the piece. It would be of extremely bad taste to hurry them in an Adagio or an Andante.

The trill, also, must be more moderate in a slow movement than in Allegro.



This last ornament, which the Italians call (Grupetto) group, is often written thus, ; is always composed of a Minor third, and sometimes of a diminished one.



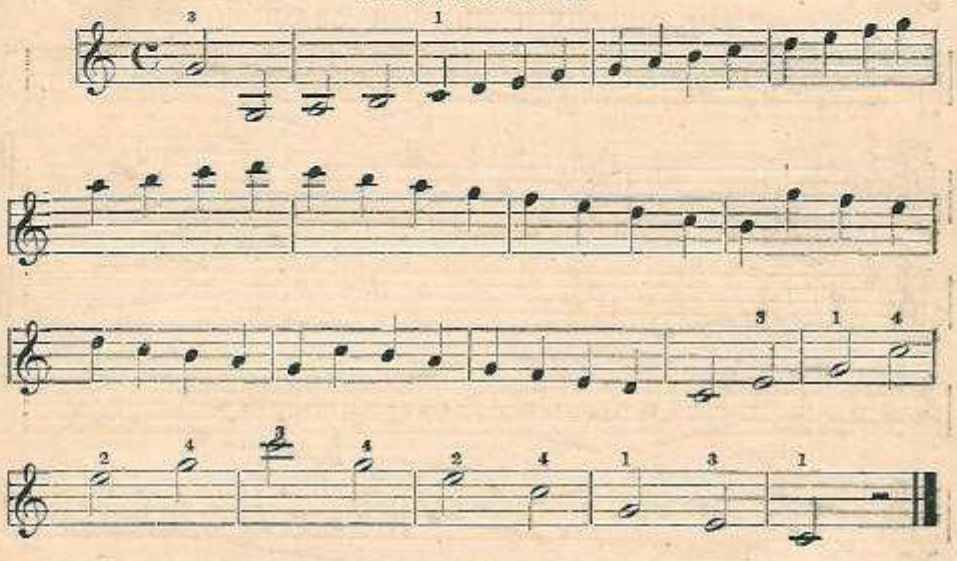
This other kind of group is always played faster than the preceding one.

OF SHIFTING.

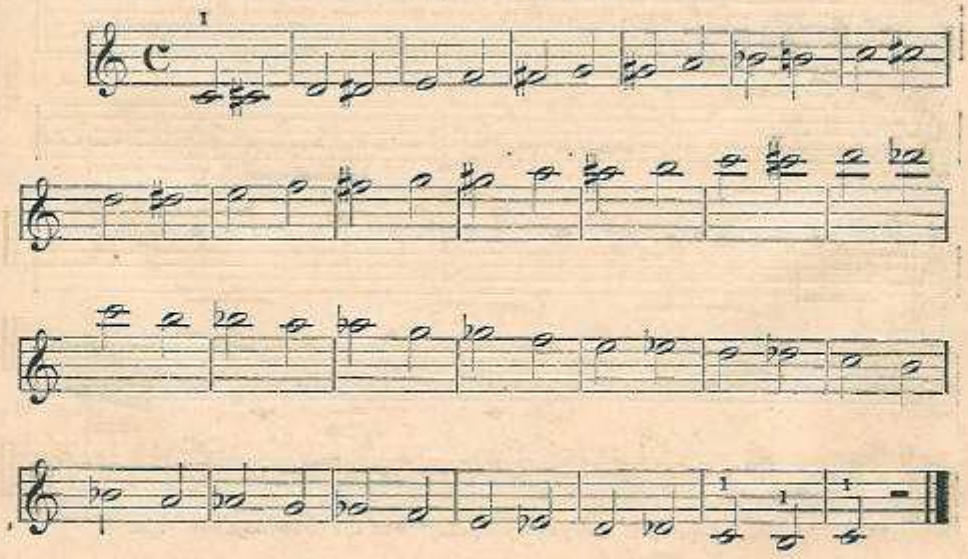
The progression of the fingering in going through the Scale of the Instrument naturally leads the hand to pass from the first position to the third, and from the third to the fifth. The second and fourth positions may be considered as merely transient, or as half positions. These are more difficult of intonation, particularly the second, which has no starting-point, and is often taken for only a few notes.

Although it is customary to class them in numerical order, it has been thought that the best method for acquiring promptly a good knowledge of the finger-board would be to follow the plan offered by nature.

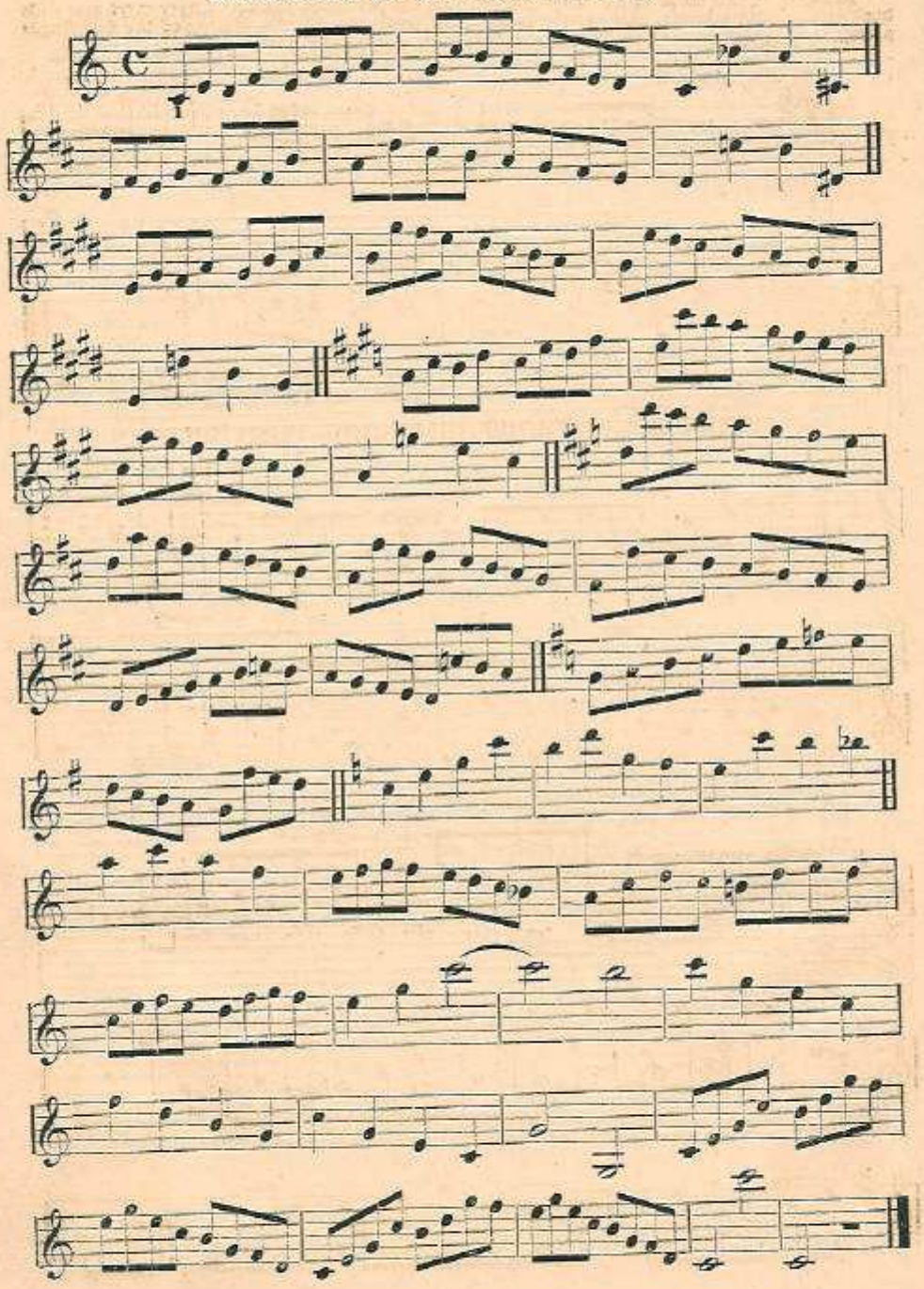
THIRD POSITION.



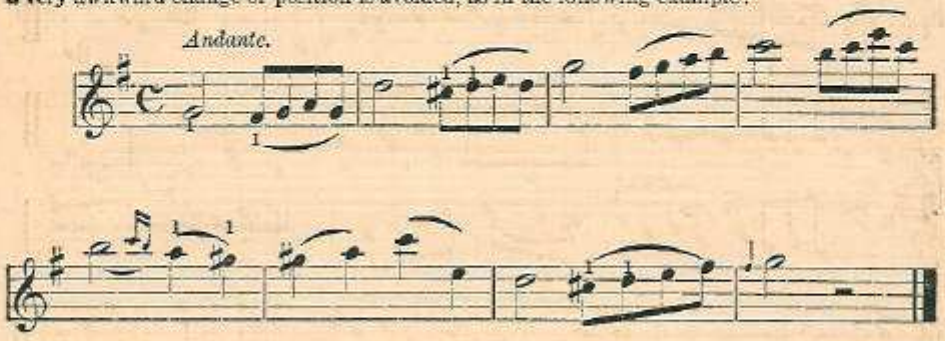
CHROMATIC SCALE.



EXERCISES IN DIFFERENT KEYS.

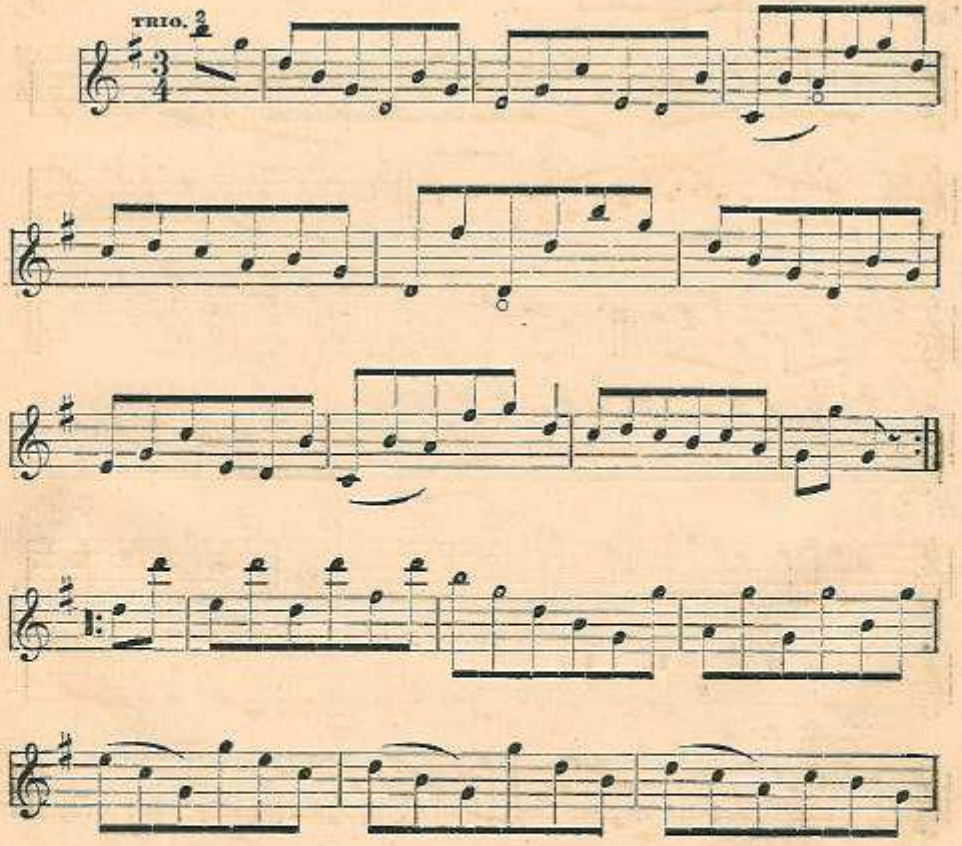


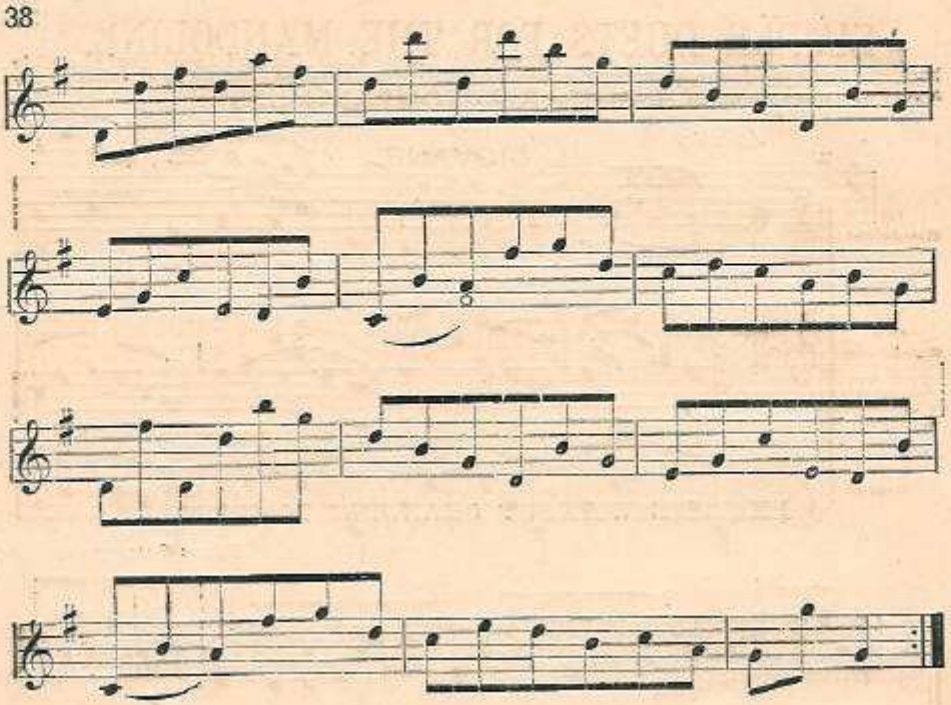
Besides the extension of the little finger in all the positions, the first finger must also slide back one semitone lower, particularly at the third position. By this sliding of the first finger a very awkward change of position is avoided, as in the following example:



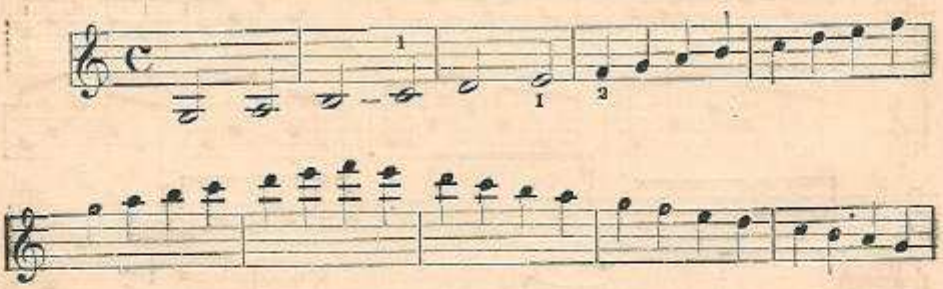
EXERCISE WITHOUT CHANGING POSITION.

HAYDN QUATUOR, 66.

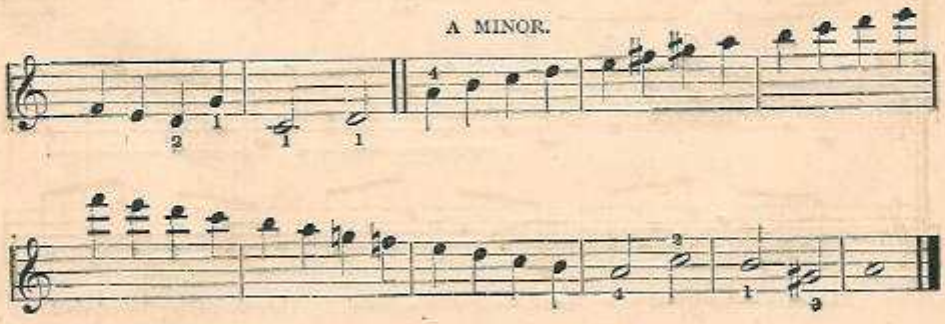




FIFTH POSITION.



A MINOR.

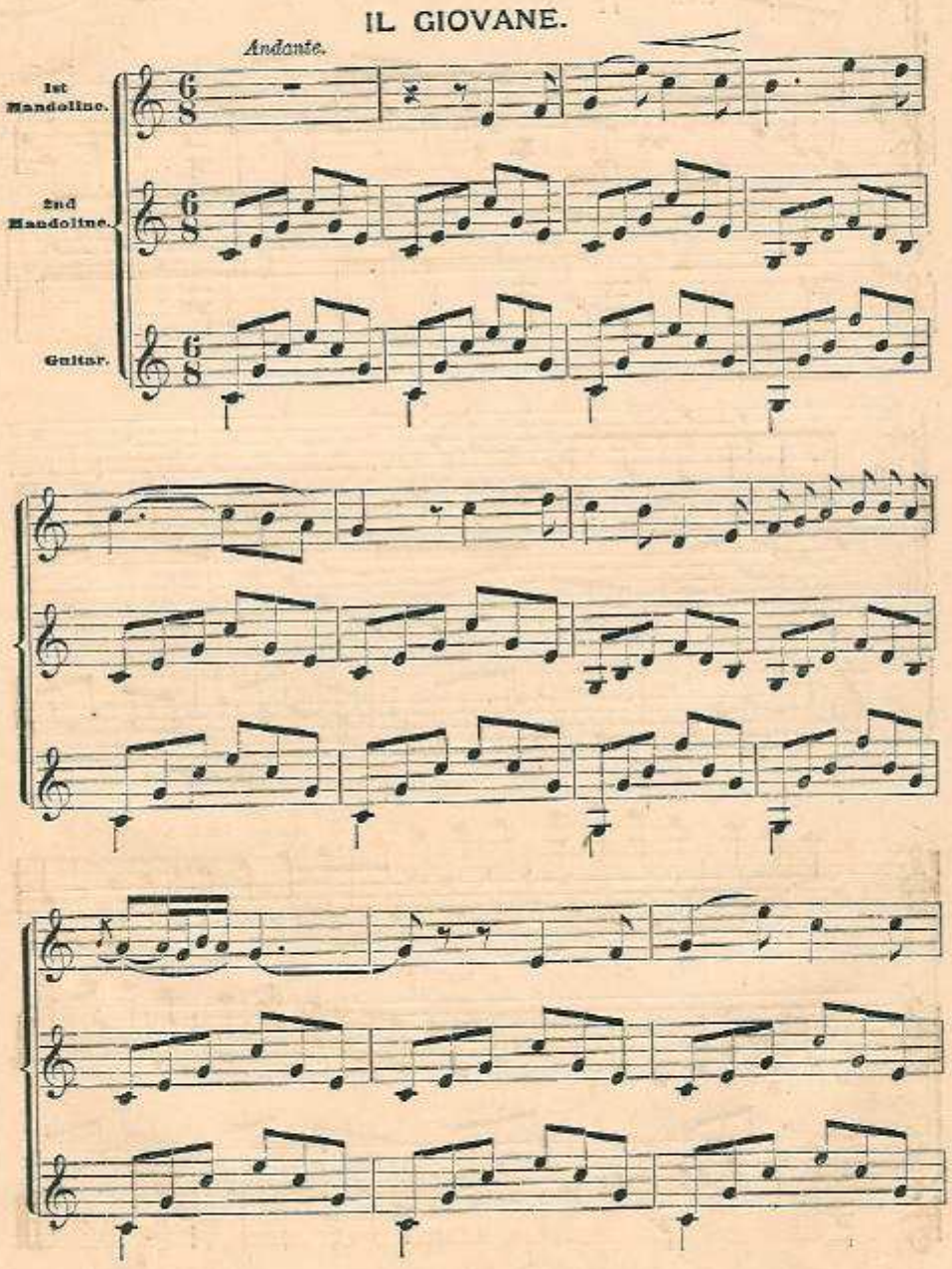


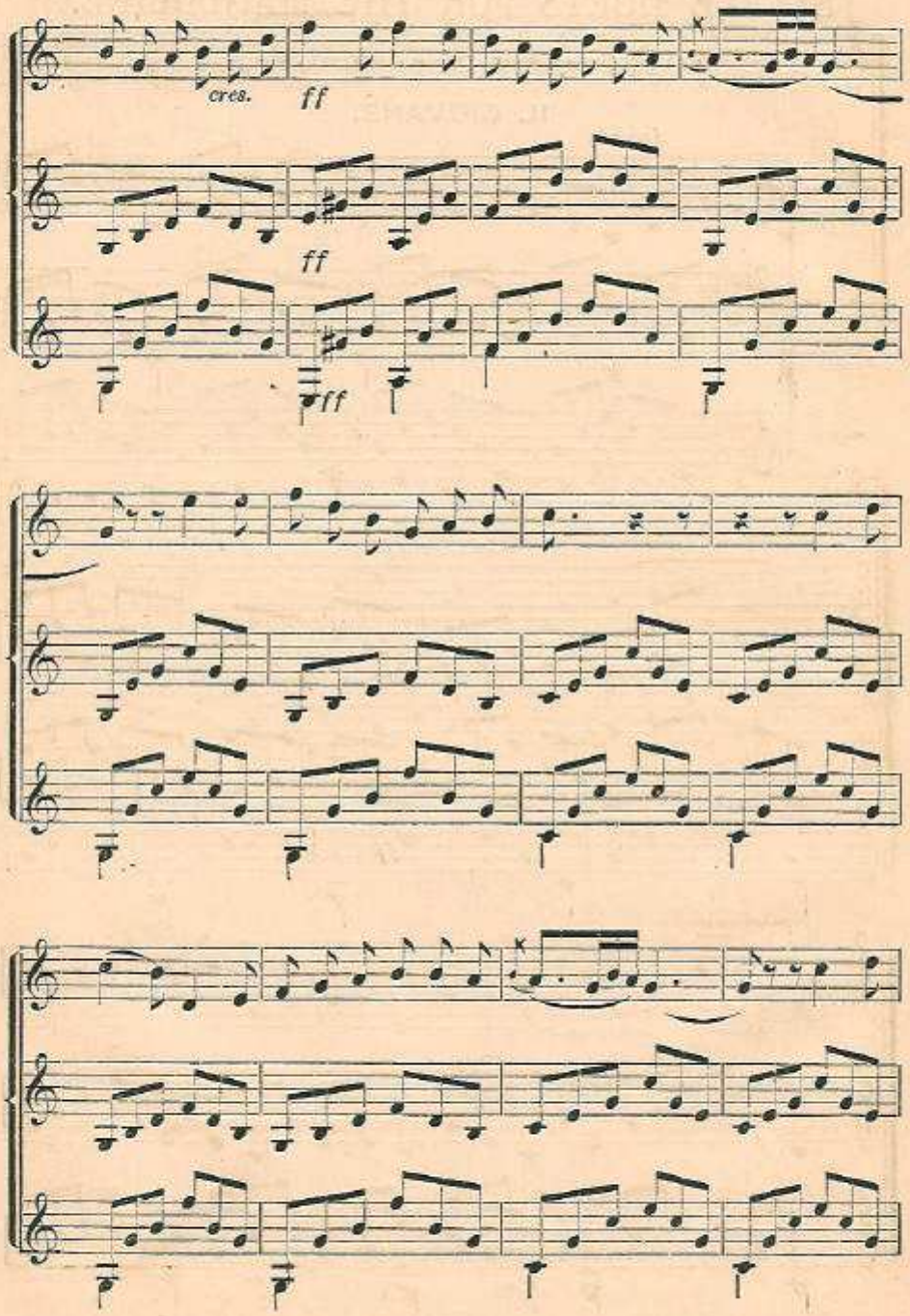
SIMPLE DUETS FOR THE MANDOLINE.

WITH GUITAR ACCOMPANIMENT.

IL GIOVANE.

Andante.

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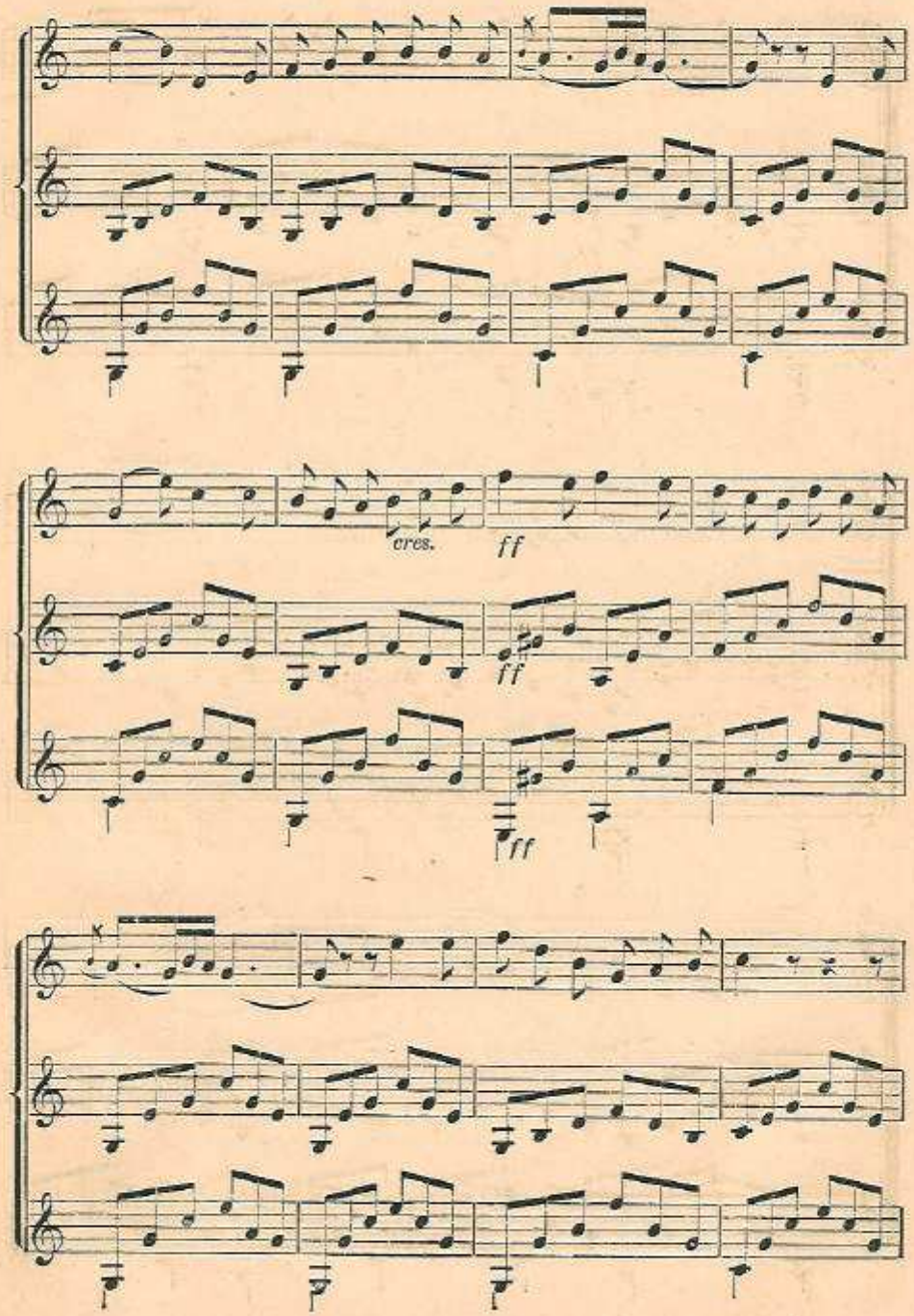
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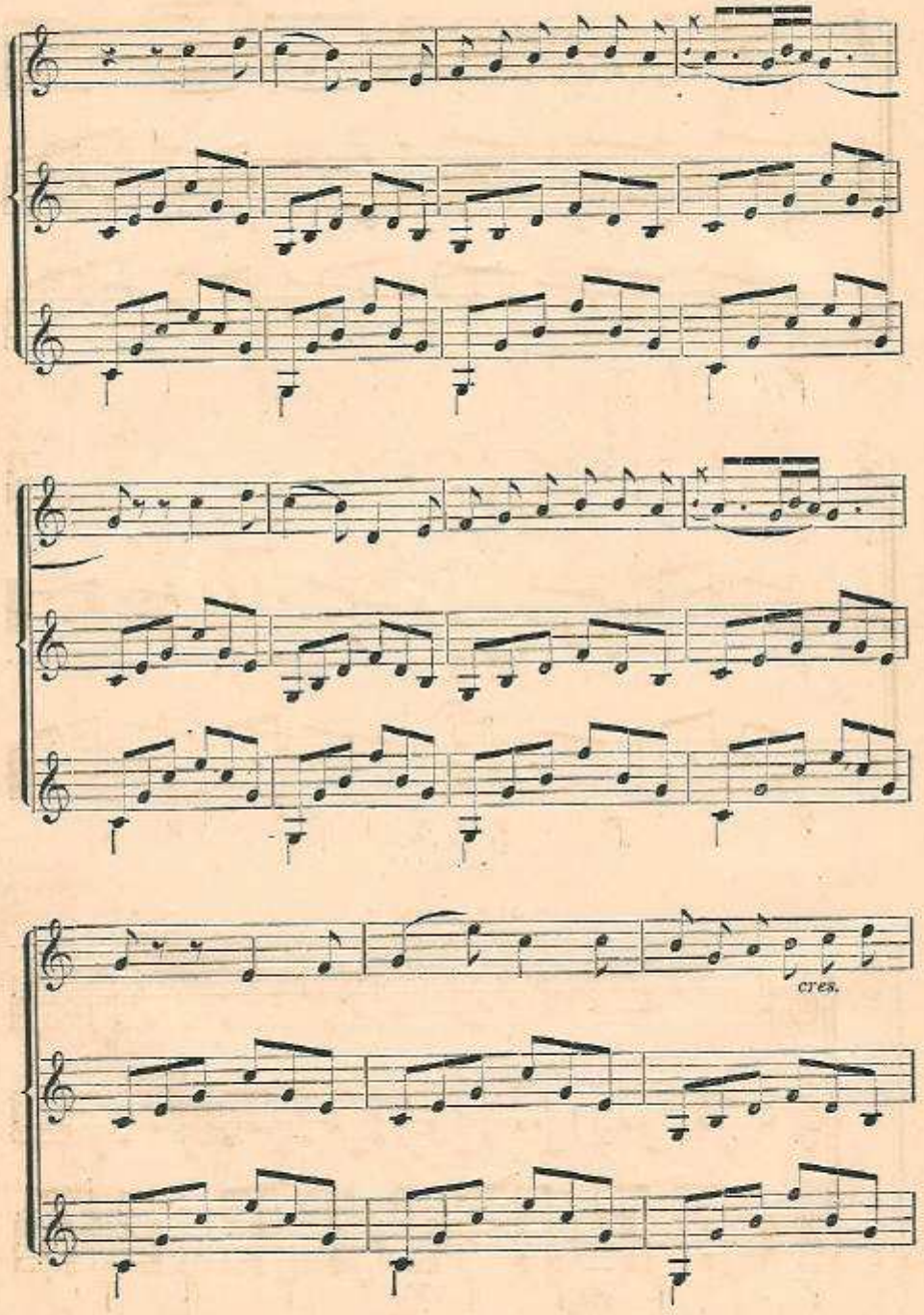
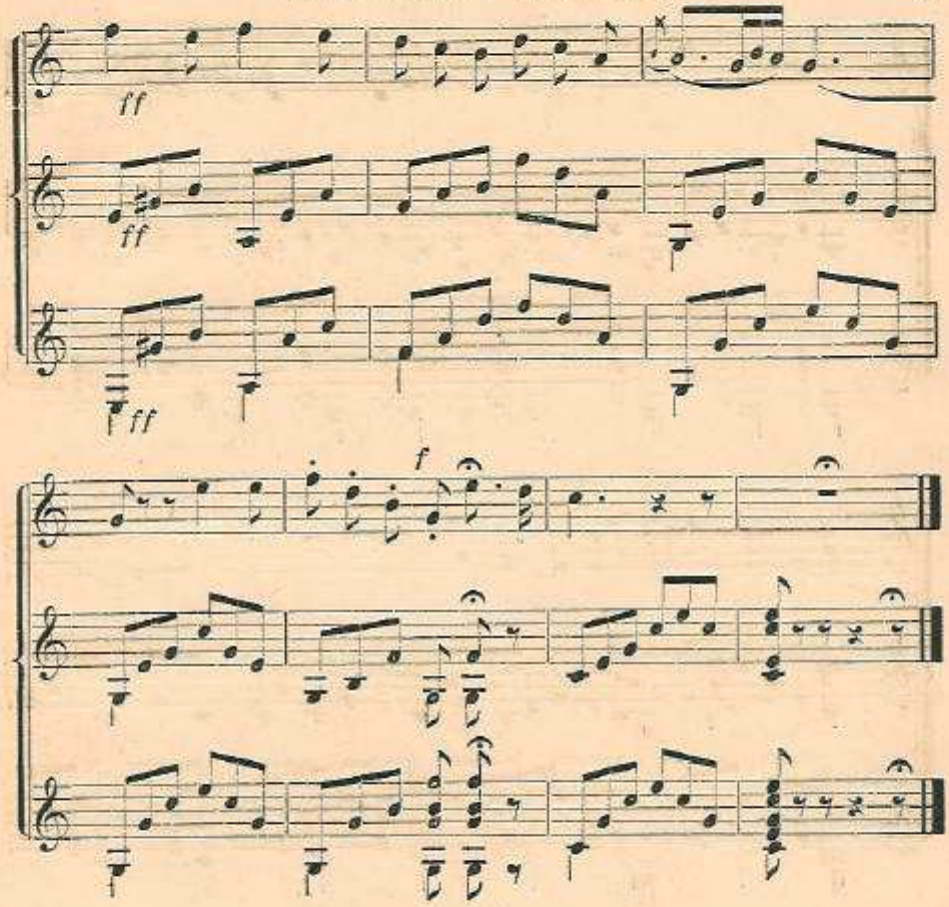
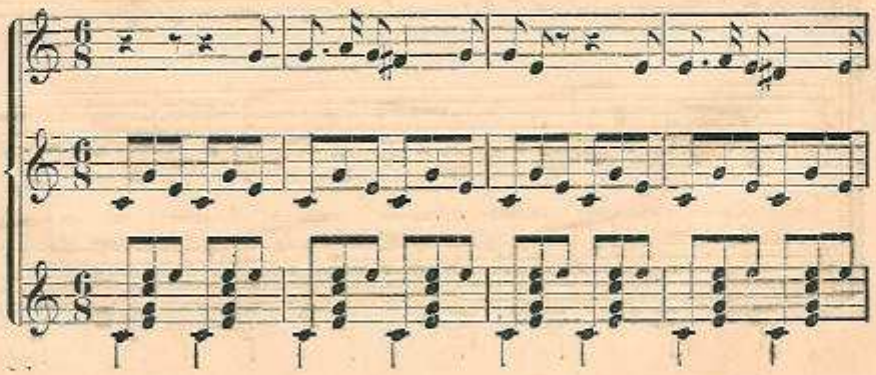
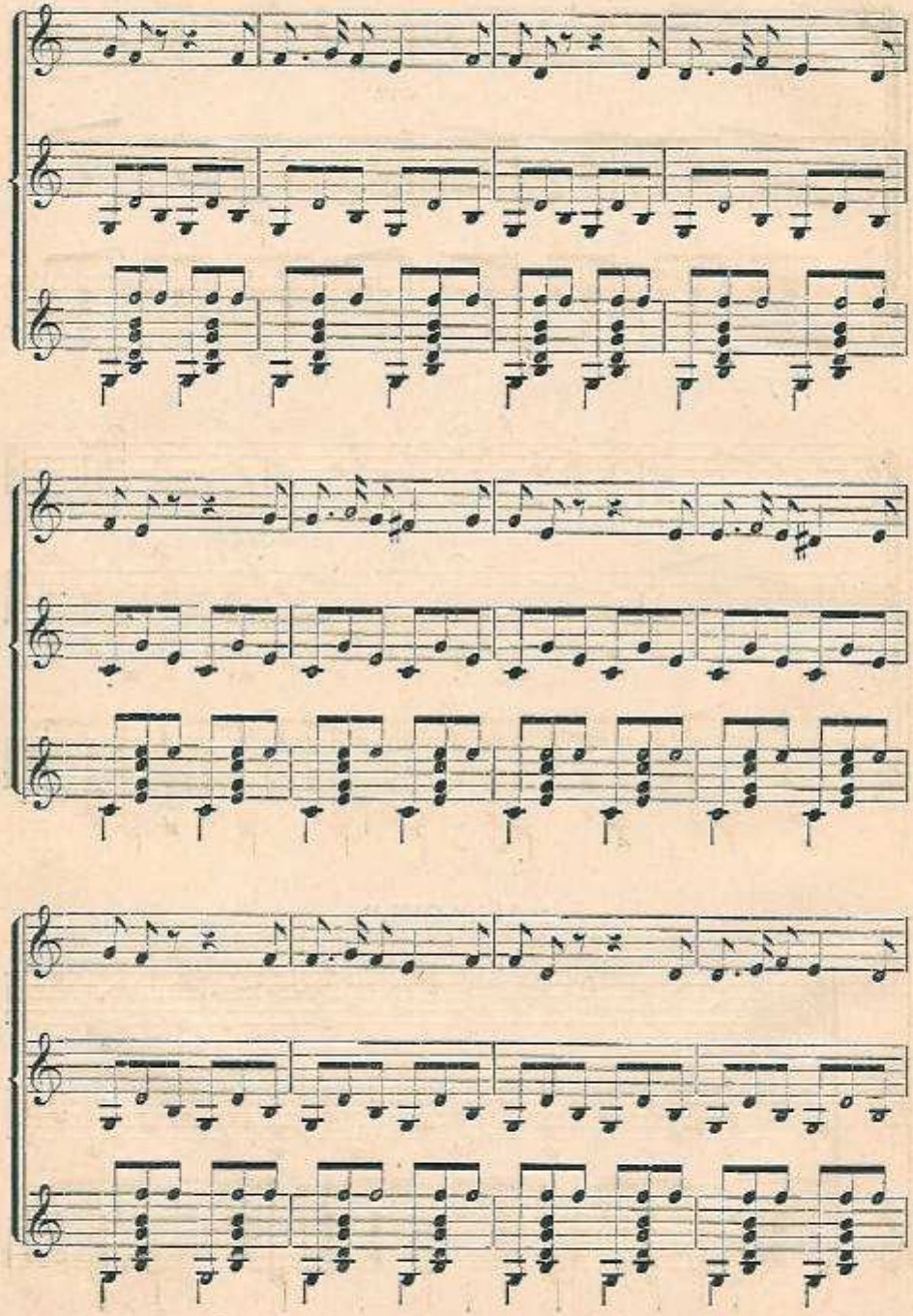
IL GIOVANE. Continued.

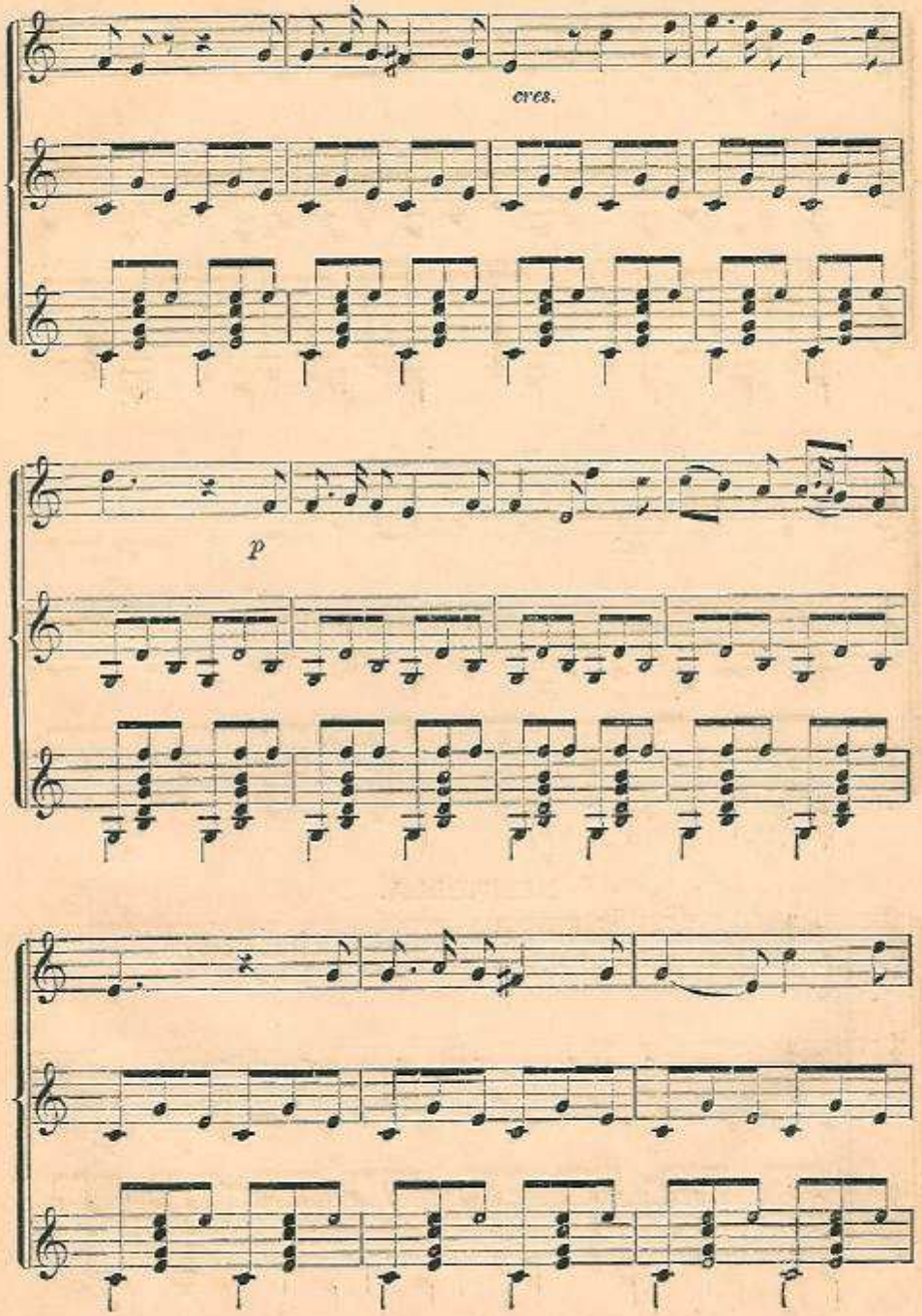




"ALLADIN."



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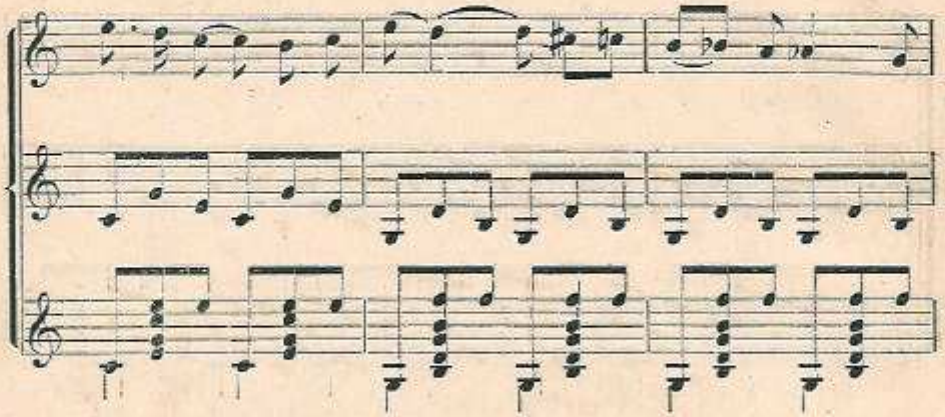
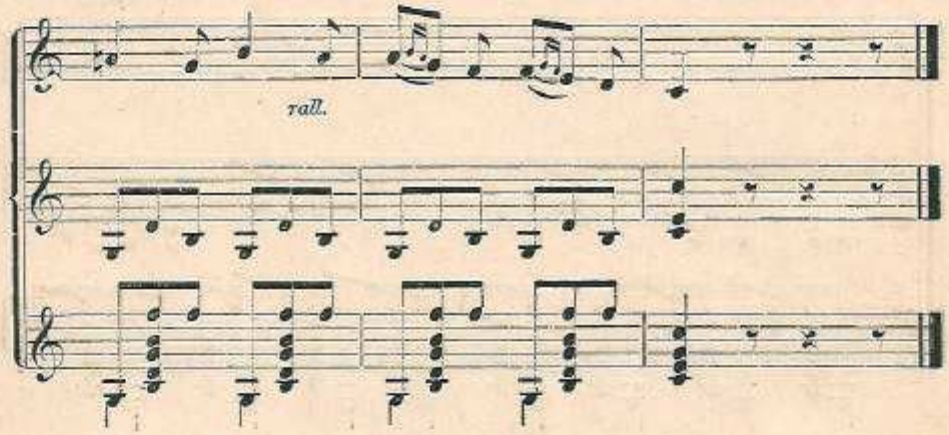
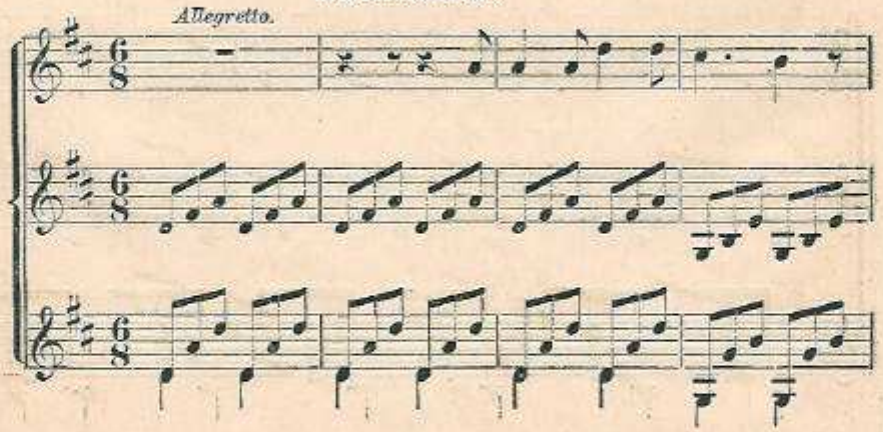
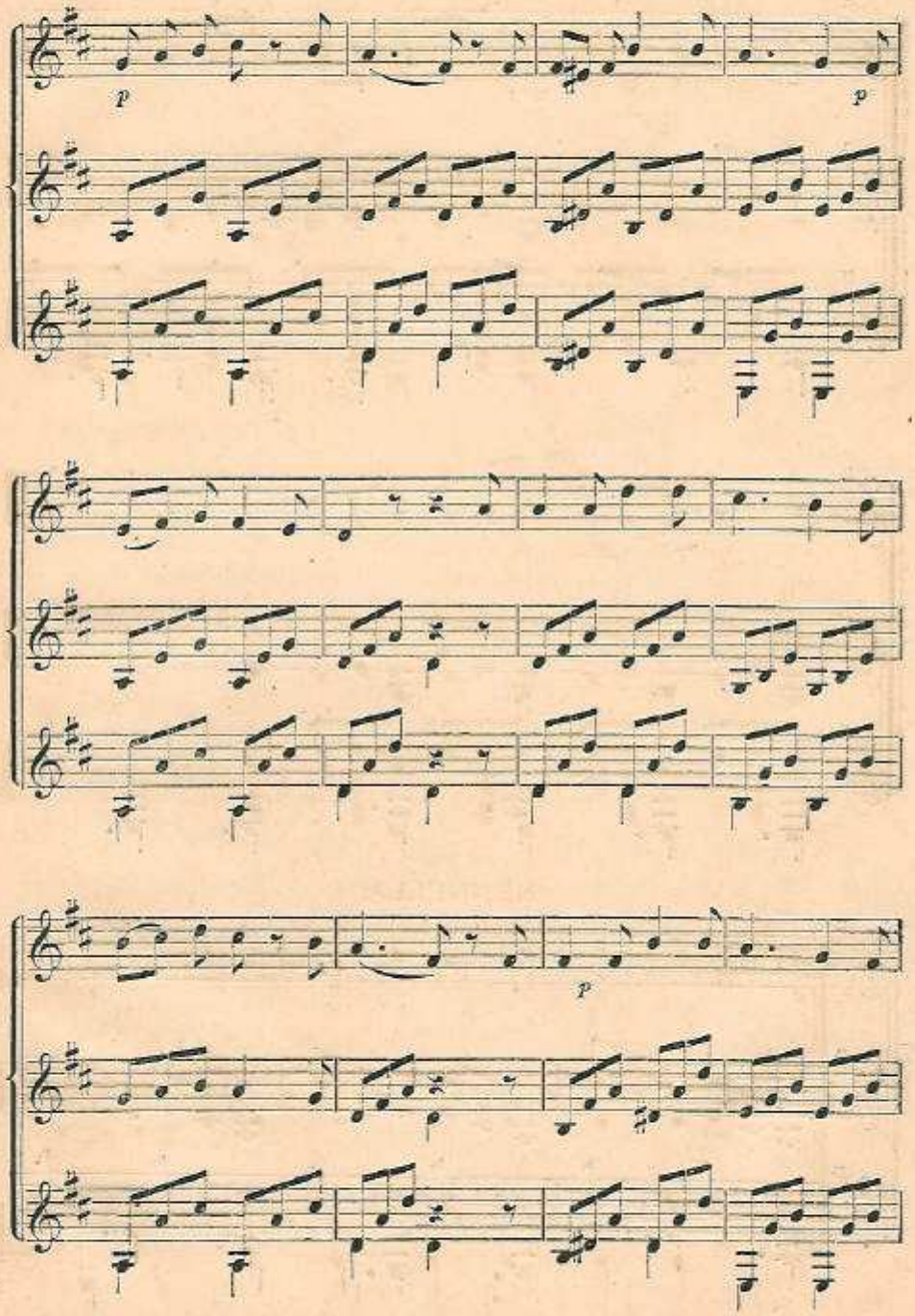




NENNELLA.

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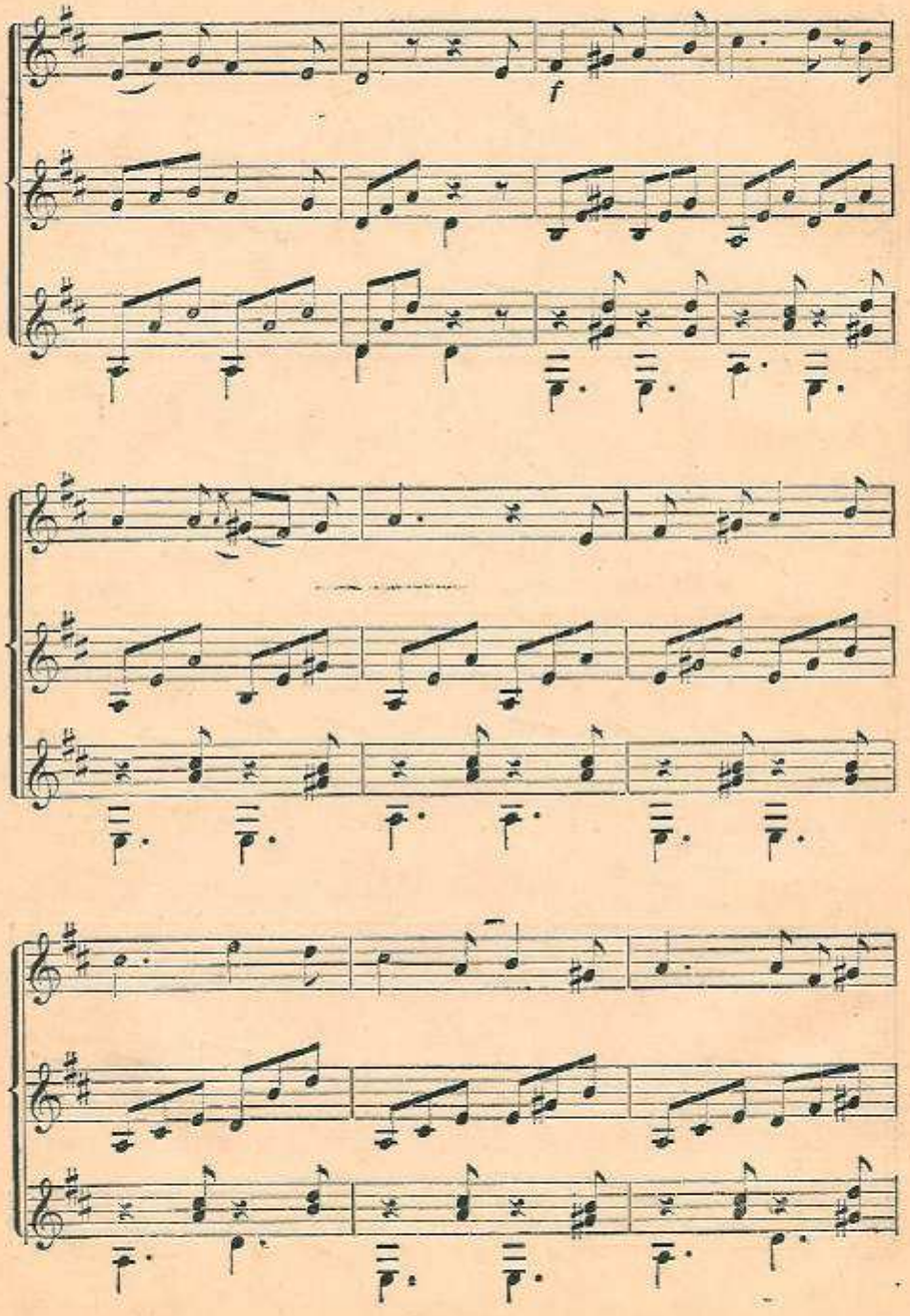
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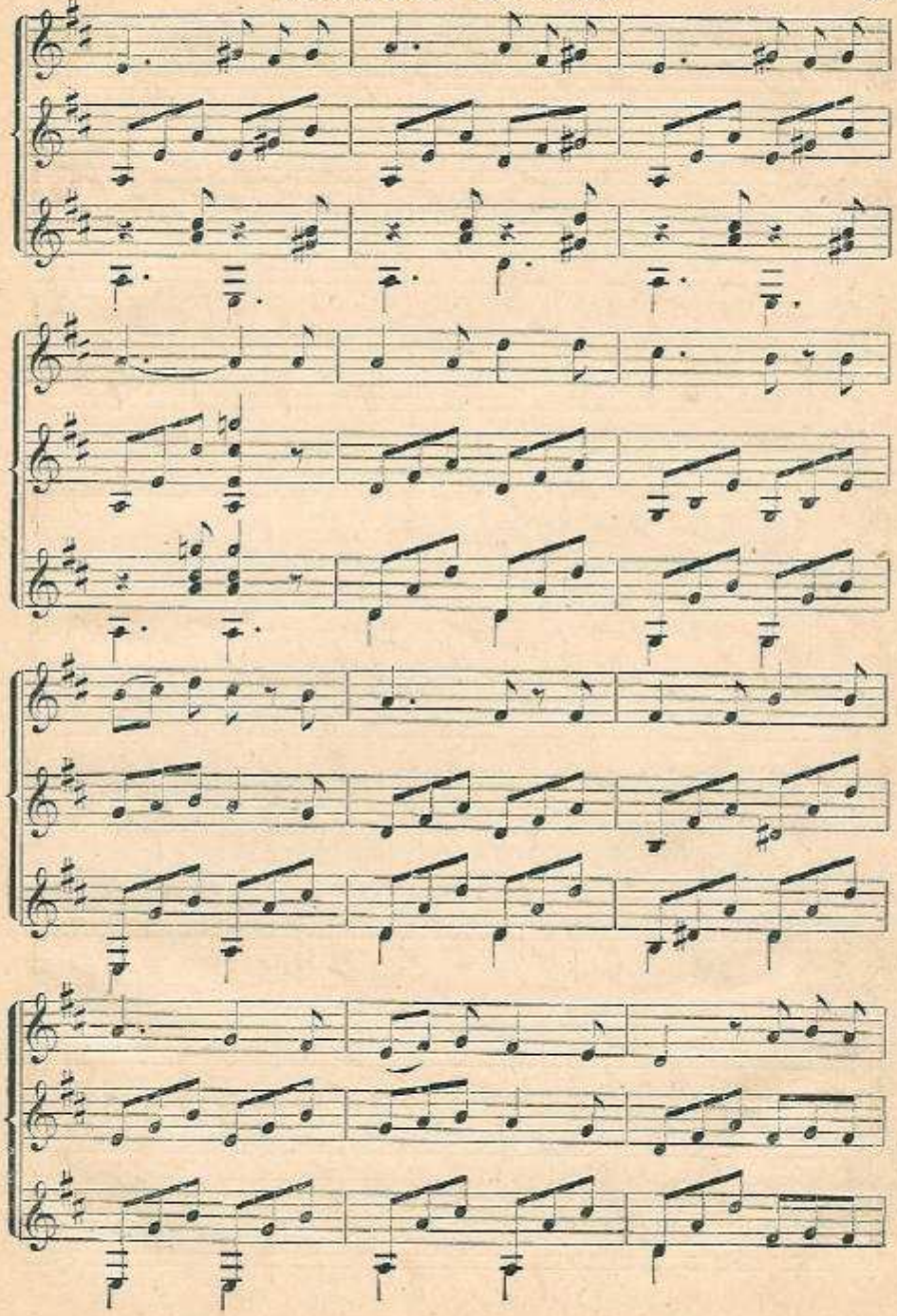
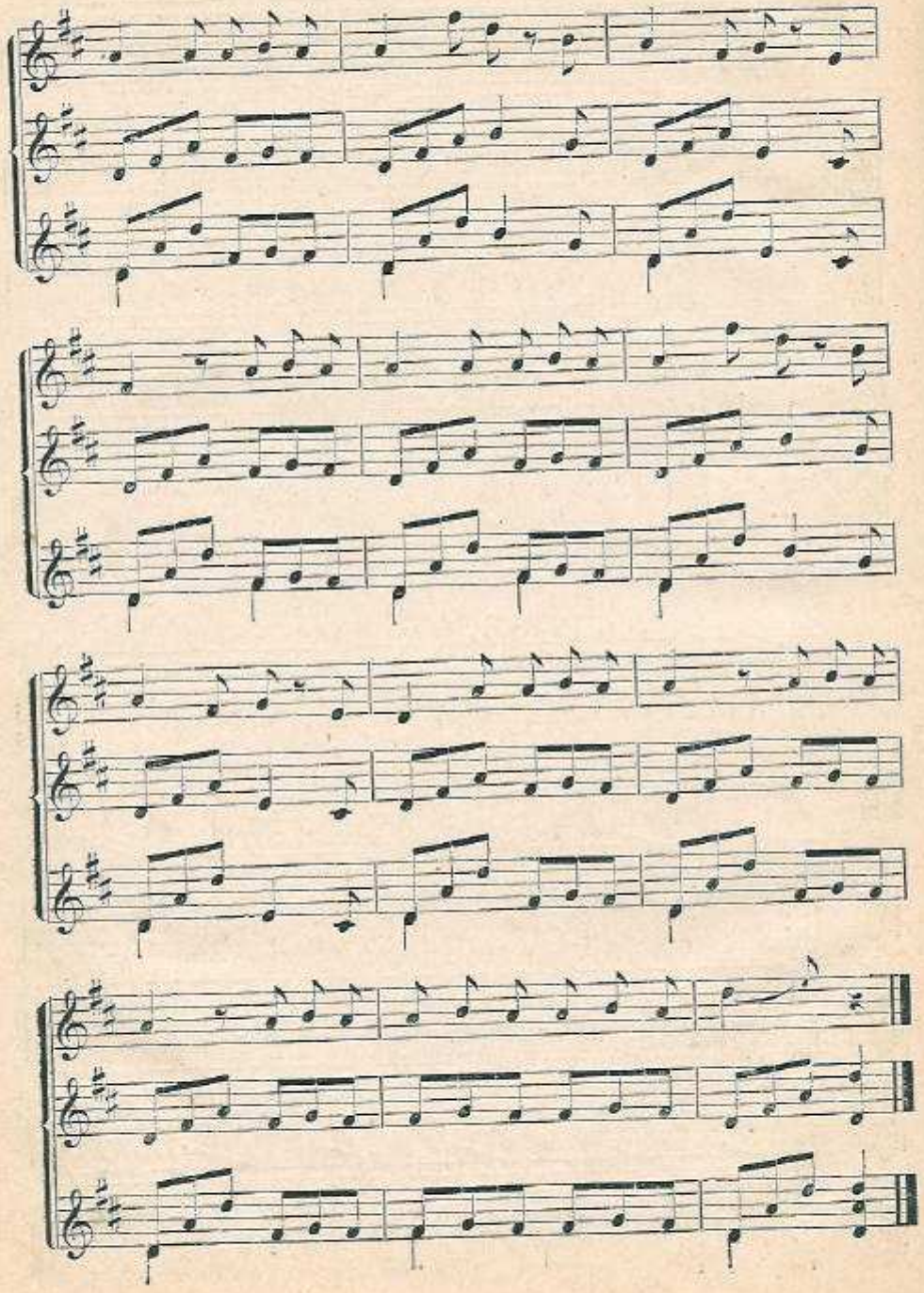
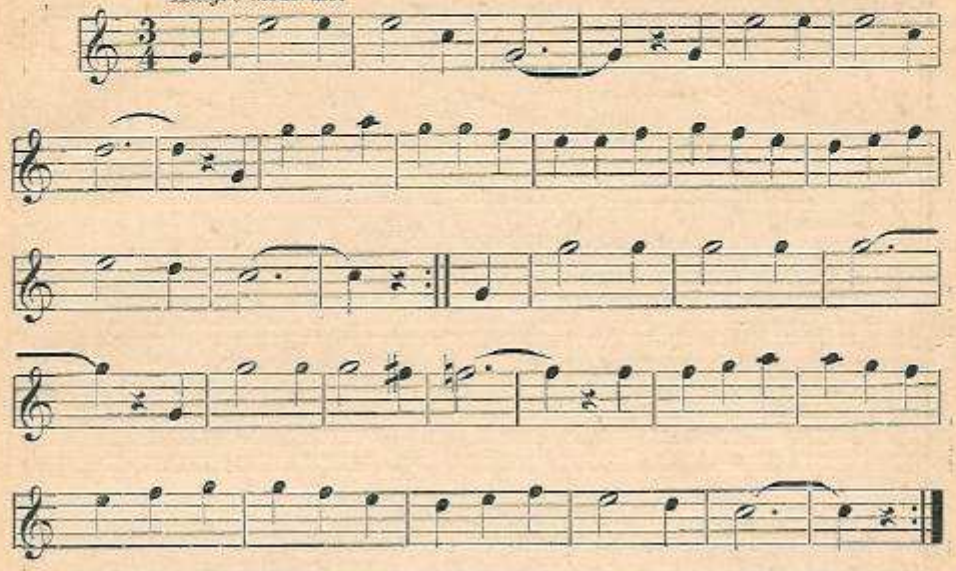


NENNELLA. Concluded.



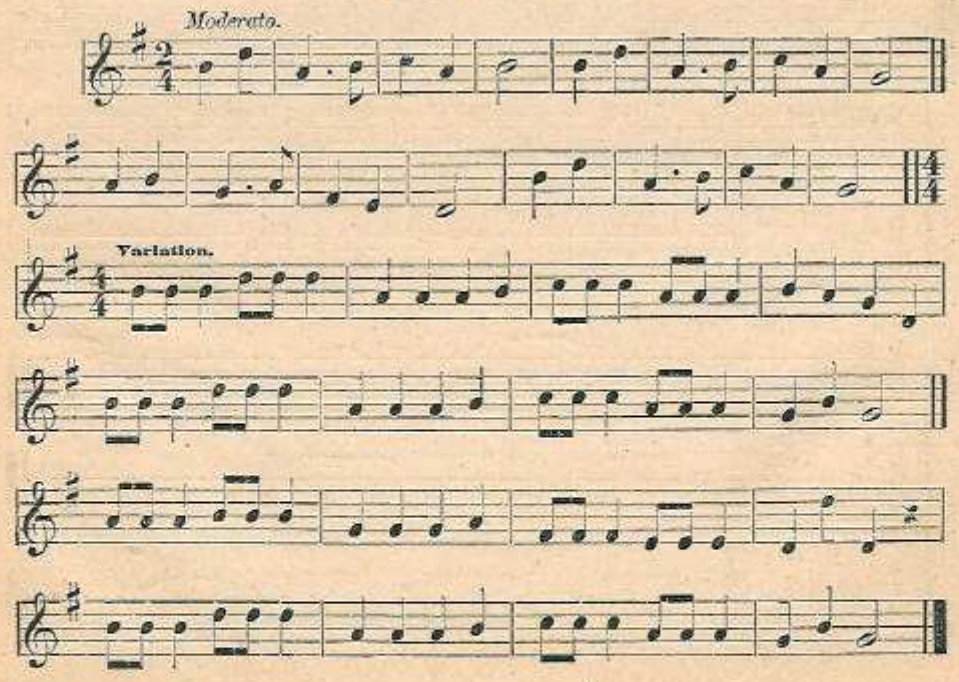
PATIENCE WALTZ. (Japanese Young Man.)

Allegro moderato.



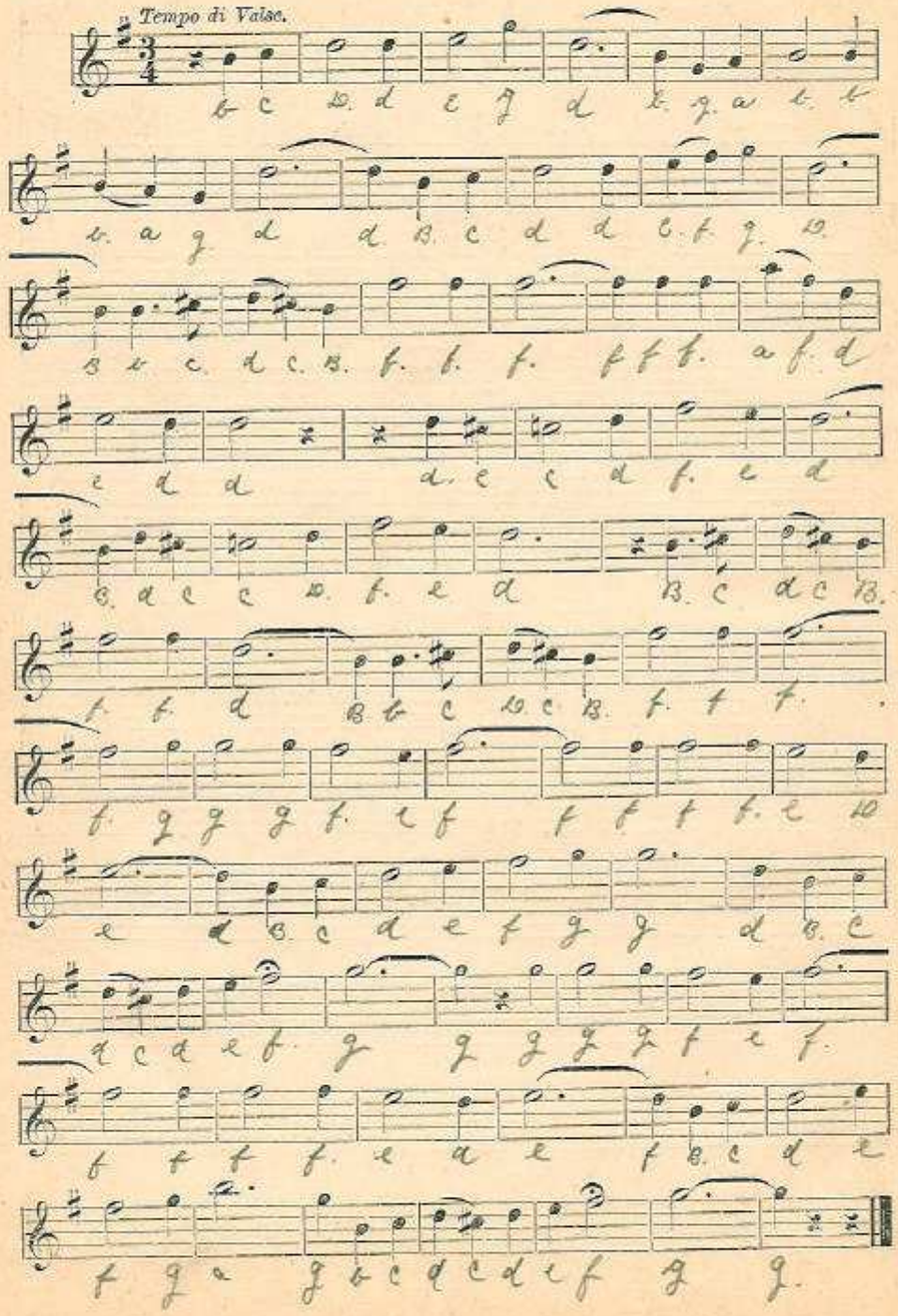
PLEYEL'S HYMN.

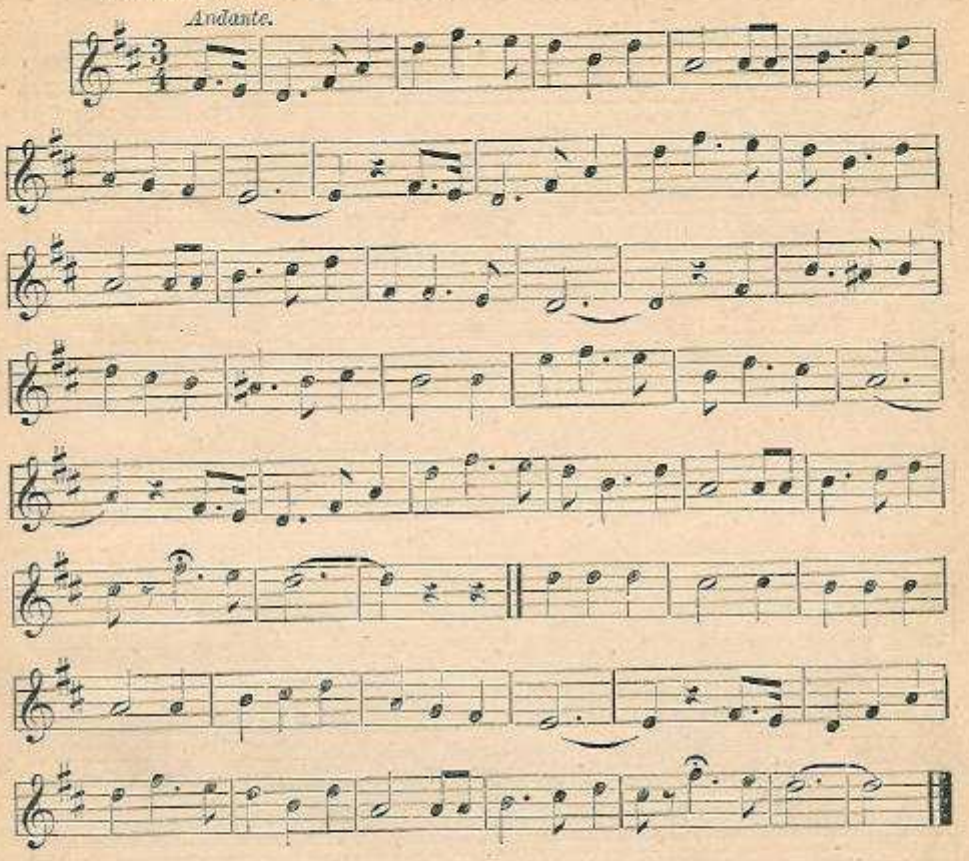
Moderato.



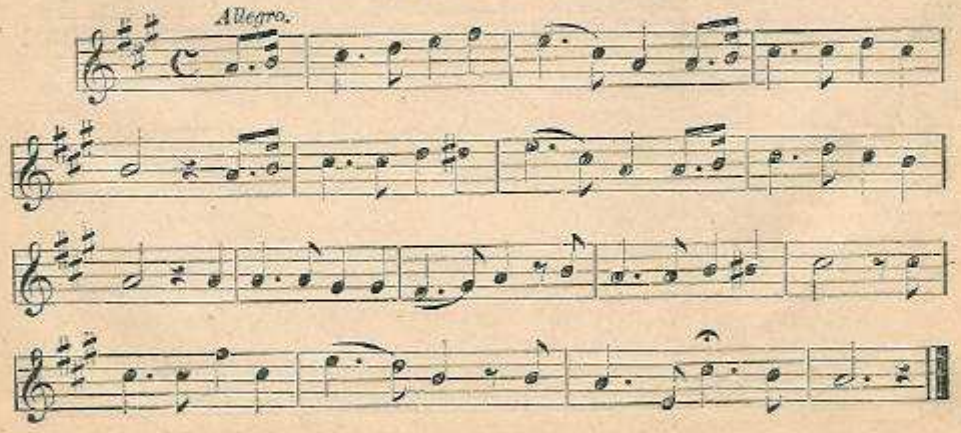
BLUE ALSATIAN WALTZ.

Tempo di Valse.

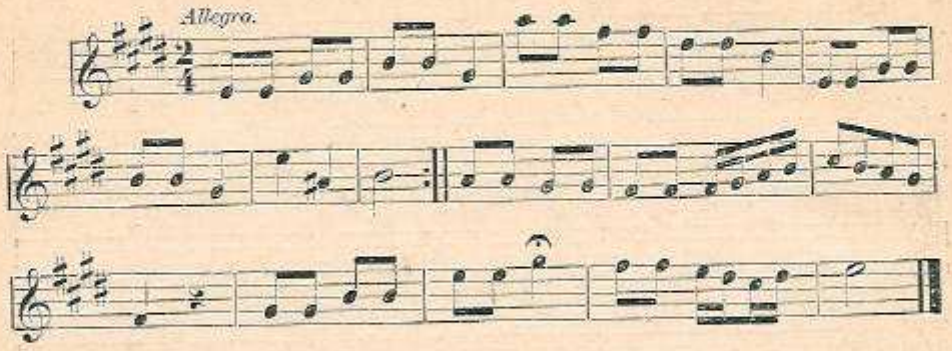




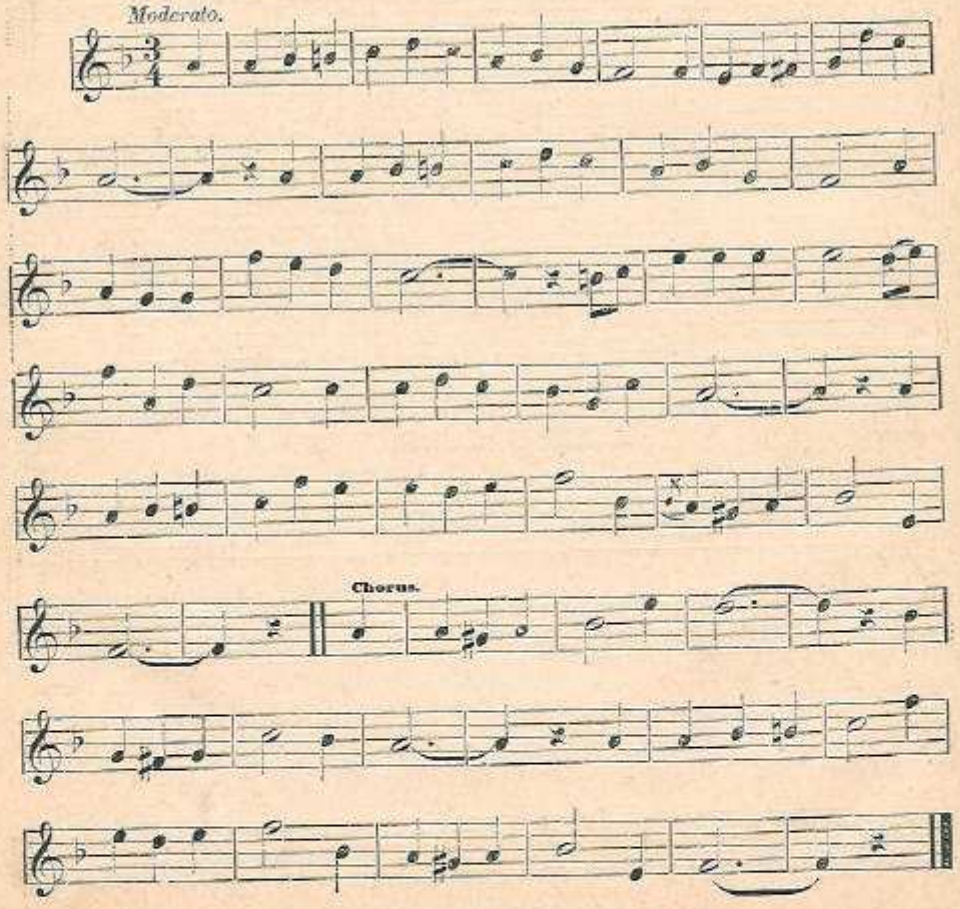
PUZZLED DUTCHMAN.



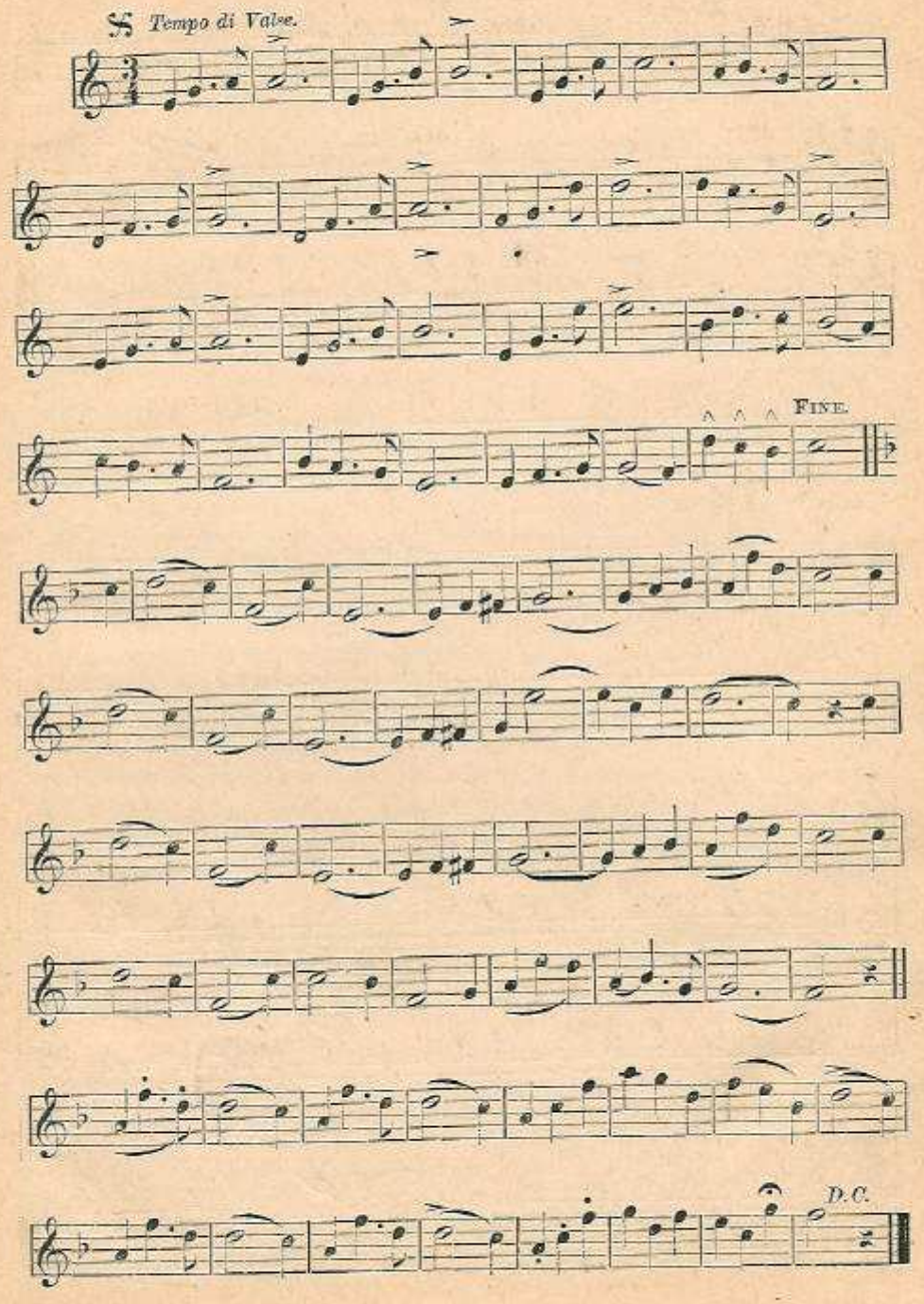
DOST THOU LOVE ME, SISTER RUTH?



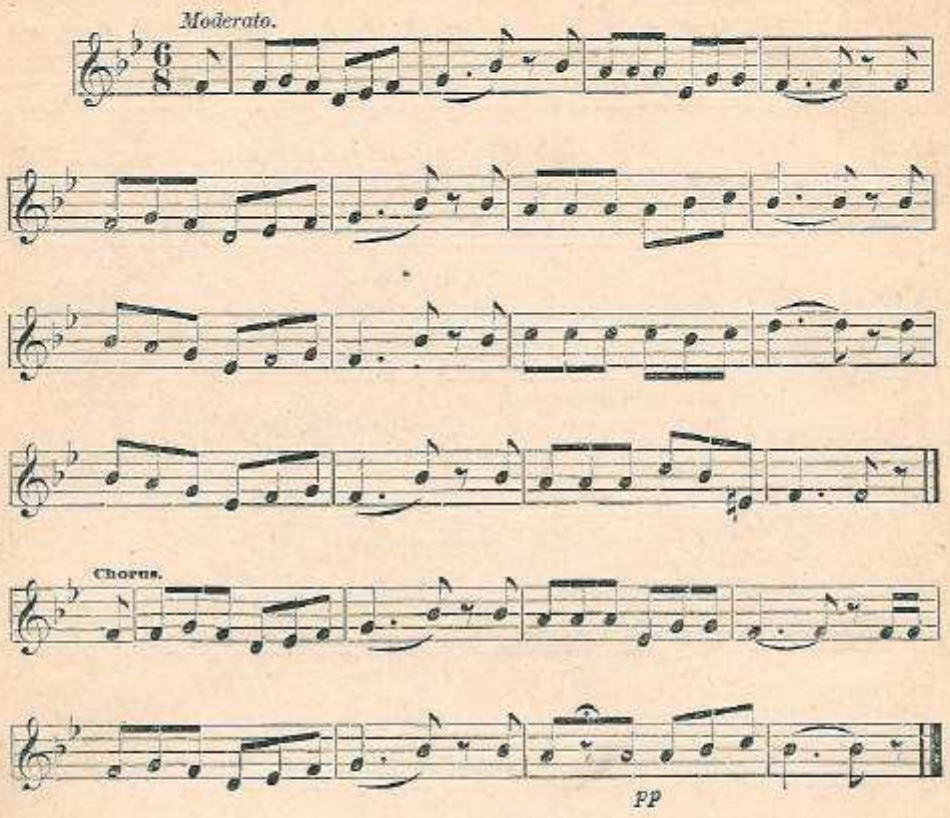
I GUESS YOU HAVE ALL BEEN THERE.



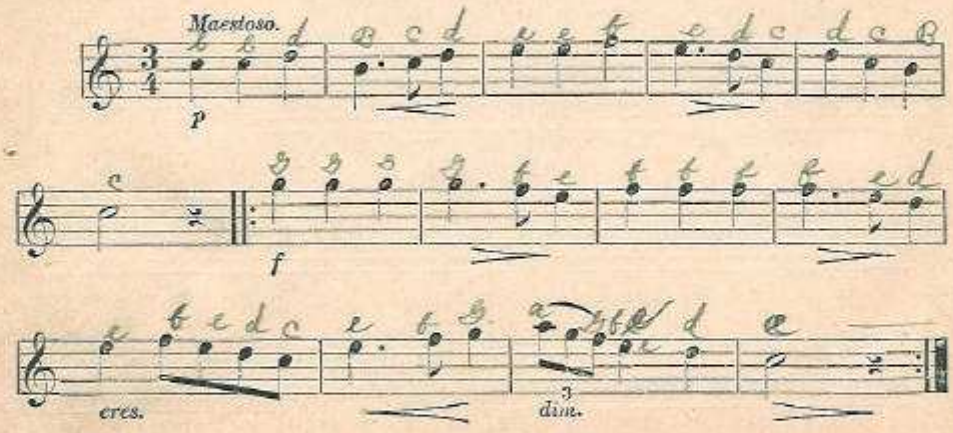
WALTZ. (Bells of Corneville.)

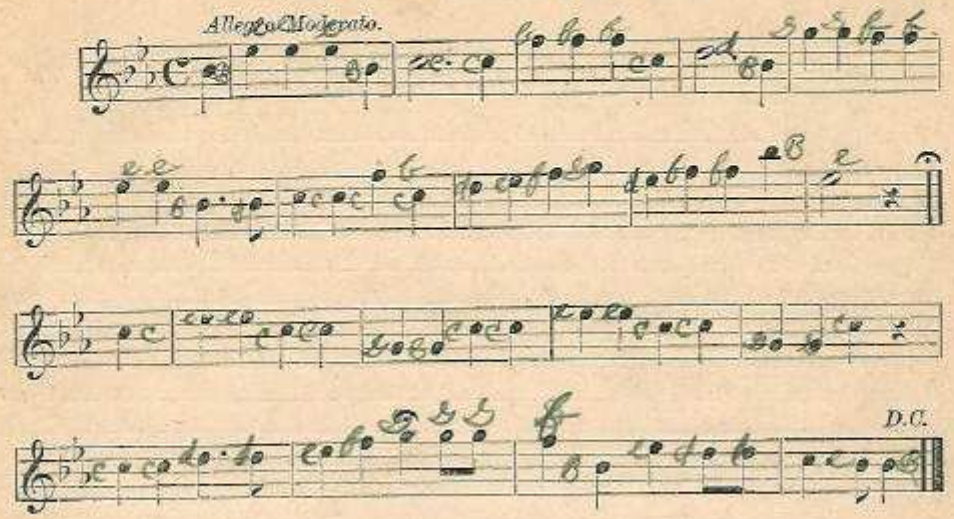


THE FIRE BURNS LOW ON THE HEARTH.

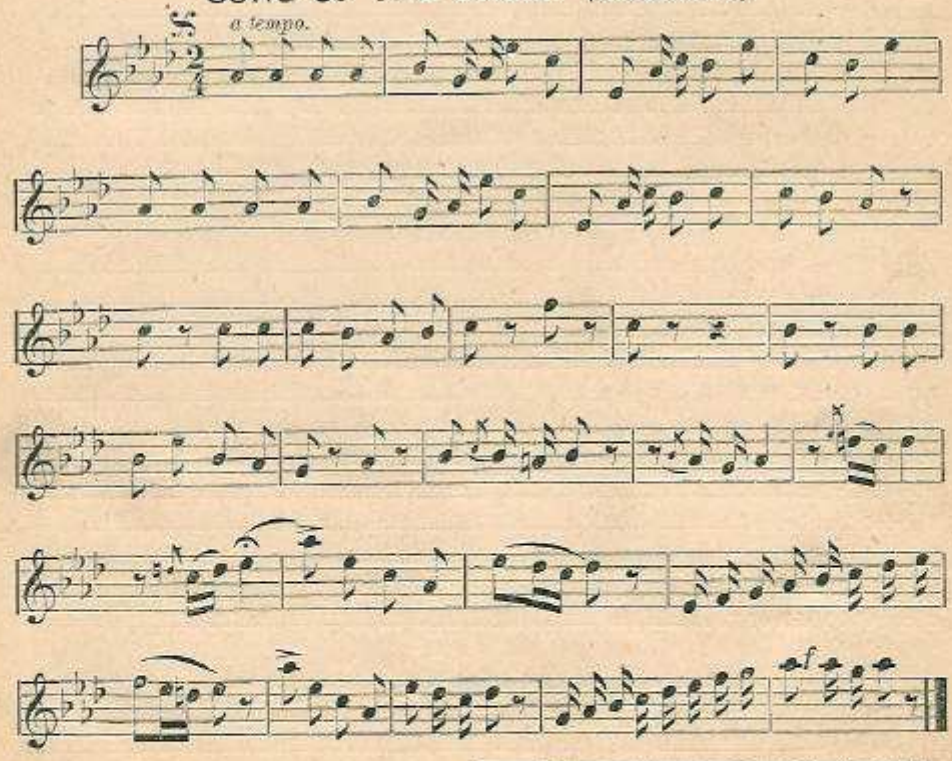


GOD SAVE THE KING.





SONG OF THE DRUM. (Mascotte.)



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