

Mark Stern
EDITION.

SIEGEL'S SPECIAL MANDOLIN STUDIES

Embracing Exercises for _____

DUO FORM (Melody & Accompaniment)
RIGHT HAND HARMONICS (New)
HARMONIC DUO FORM (New)
LEFT HAND PIZZICATO -
ARPEGGIOS -
TECHNIQUE -

Including TWO NEW COMPOSITIONS in DUO FORM

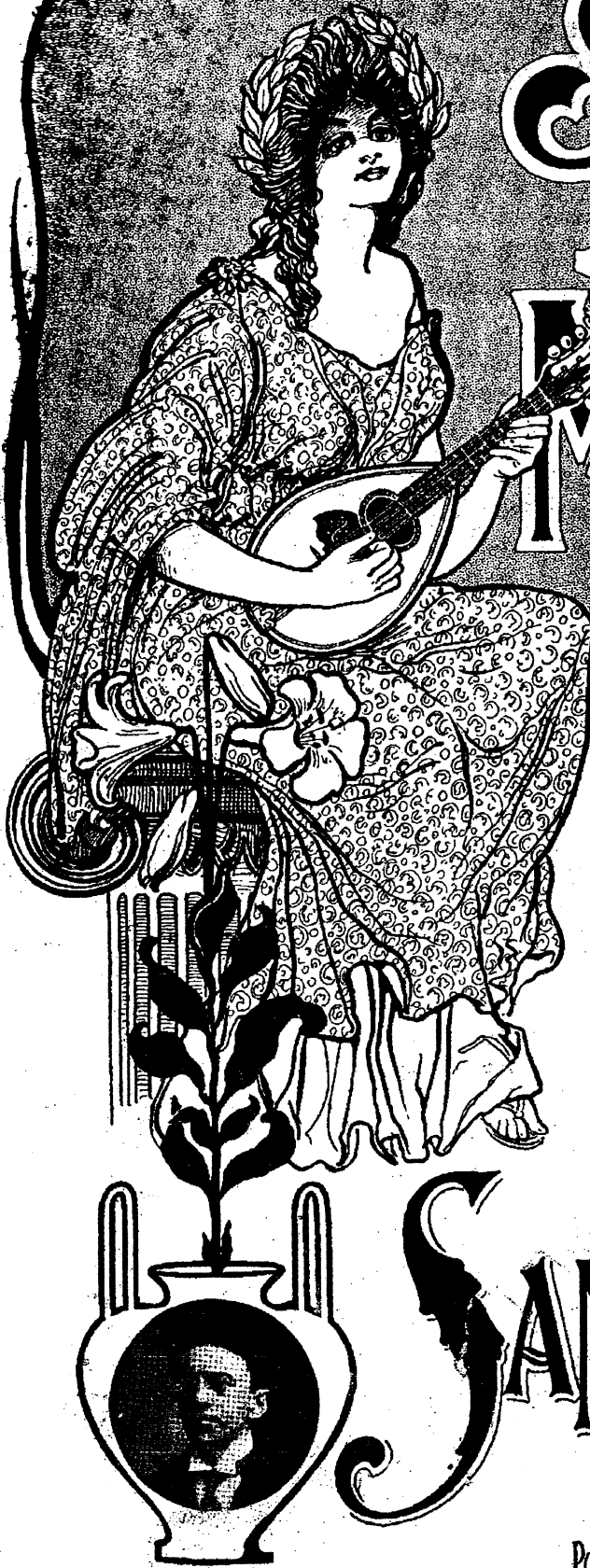
BY

SAMUEL SIEGEL

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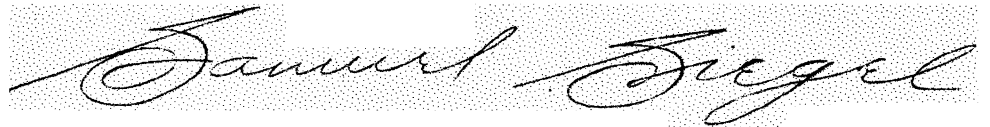
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PREFACE

A large number of the mandolin players I have met during my various concert tours have requested me to publish some of the exercises I use in my daily practice, also the exercises I give my pupils for learning the duo form, harmonics, left hand pizzicato and other special effects in mandolin playing.

In presenting this book I have embraced as many forms of mandolin playing as is advisable in the number of pages allotted to this publication, and trust I have complied with the request of my many friends.

A handwritten signature in cursive script, reading "Samuel Siegel". The signature is written in dark ink on a light background.

4 Preparatory exercises and suggestions necessary for learning the duo style of Mandolin playing.

Very few mandolinists have as yet learned to play the duo form correctly. They try to learn it too quickly and without first practicing the necessary preparatory exercises. They at once attempt to sustain a tremolo and at the same time play the lower or accompaniment notes staccato. The general result of such an attempt shows a perceptible (in many instances quite marked) pause in the tremolo, when the pick is reaching for the note to be played staccato.

The perfect duo effect is obtained only when the melody is sustained without any perceptible break in the tremolo. This effect can be learned by practicing the following exercises, starting slowly and gradually increasing the tempo until the rapidity of the upper note is equal to that of a good tremolo.

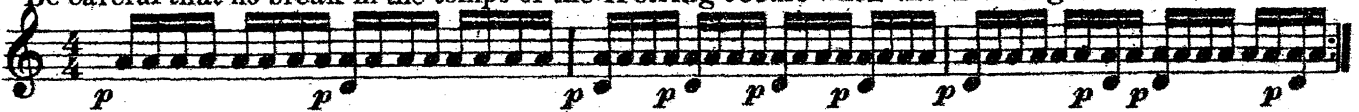
By practicing as above, the pick gradually becomes accustomed to picking the lower notes without any break in the tremolo. As soon as the performer is able to sustain a tremolo and pick the lower notes staccato without causing a break in the tremolo the chief requisite for the ordinary duo form is learned.

Be careful that no break in the tempo of the A string occurs when the open D string is added.



The open D string is marked *p* as there is always a tendency to play the staccato notes in a jerky manner and too loud when learning. Hold the pick lightly when practicing the above. The weight of the pick is nearly sufficient to produce the necessary strength of tone until further progress is made.

Be careful that no break in the tempo of the A string occurs when the D string is added.



Practice the above at least several hours (half hour at a time) and don't proceed further until perfect control of the open strings has been obtained when using a rapid tempo.



The following two exercises are a little more difficult than the similar exercises on the preceding page, as the pick is here obliged to pick two strings staccato, at the same time sustaining (after gradually acquiring the necessary tempo) a tremolo on the 3rd string.

p *Slow at first.* *p* *p* *p* *p* *p*

Slow at first. *p* *p* *p* *p* *p*

In the following recreation the notes with stems up should be played tremolo, those with stems down are to be played staccato. If a break occurs in the tremolo when picking the lower notes, it indicates that the preceding exercises have not been practiced sufficiently.

When two or more fingers are required at the same time, the fingers should be placed upon the finger board simultaneously.

Andante. *a tempo.*

p *3rd Pos.* *1st Pos.*

rit. *a tempo.*

rit. *a tempo.*

3rd Pos. *1st Pos.* *3rd Pos.* *1st Pos.*

rit.

The above recreation may also be played entirely tremolo.

Particular attention is called to the following explanatory comments. Close observation of same will be of benefit to the mandolin student.

The characters + and X signify that the notes under or above which they are placed are to be held down. Note difference between these two characters

The character + denotes that the finger should be held down until after the following note is played. The character X denotes that the finger should be held down until a similar note is played or that it should be held down so as to facilitate the rendition of the following notes.

Many difficult passages are made comparatively easy by holding down a finger which acts as a support to the others. Especially is this hold useful when making extensions with the 4th finger.

The character ▢ denotes the down stroke. The down stroke should predominate in mandolin playing, as the better tone is derived from its use.

Half notes and quarter notes should always be played with down stroke unless played tremolo.

The character ▽ denotes the up stroke. The up stroke follows the down stroke when the notes are on the same string and is generally used when the time interval is less than a quarter note.

The characters ▢-▢ denote that the pick is to play two notes with one down stroke, passing from a lower to a higher string. When leaving the lower string the pick should rest against the following string until it is time to play the following note. Character ▢-▢ is called the "push stroke."

The hand should not be allowed to turn or move nearer to the strings when making this stroke as the accent at the finish of this stroke (which should be avoided) is acquired in this manner.

The two measures below demonstrate the use of the above characters.

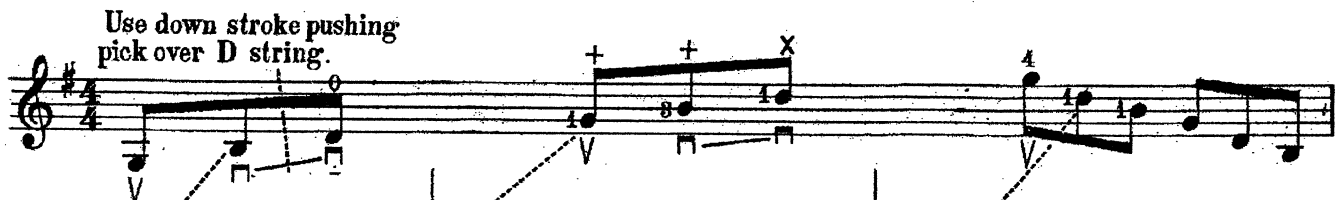


Retain 2nd finger on B until the following note is played.

Retain finger on this note as a similar note will be used again before it is necessary to remove finger.

To avoid using the up stroke in changing strings, it is then necessary to use two successive down strokes.

The above successive down strokes could be avoided by shifting to the 3rd position as shown in the following example.



Use down stroke pushing pick over D string.

As a shift to the 3rd position is about to be made with only the open D intervening, it is advisable to shift the hand to the 3rd position while the open string is being played.

The position of the hand in the 3rd position should be the same as when in the first.

Don't allow the thumb to stick half way between positions when making shifts. Move thumb and fingers at same time.

Remove pressure from 1st finger when shifting from D to B to avoid slurring the two notes.

The slur should not be in evidence unless called for by being marked thus:



Etude No 3 is referred to for a continuation of the above two bars.

Etude No 1.

The following Etude is written expressly for perfecting the proper action of the 4th finger. Very few mandolinists have given the proper amount of attention to the correct action of the 4th finger, when learning to play the instrument, and have consequently acquired the habit of allowing the 4th finger to jerk under the fingerboard when the 3rd finger is used. This habit retards perfect technique. When the 4th finger is used it is wrong to remove it with a jerk. It should be raised from the fingerboard with the same action as is used for the removal of the 1st, 2nd or 3rd fingers and held nearly over the fingerboard, ready for action when again called upon.

In the Etude below a star * will be placed above the notes requiring the use of the 3rd or 4th finger, which will call the players attention to the above faults.

The musical score for Etude No 1 consists of eight staves of music. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes treble clefs, key signatures, and time signatures. The music features various rhythmic patterns, including eighth and sixteenth notes, often grouped in pairs or triplets. Stars (*) are placed above specific notes to indicate where the 3rd or 4th finger should be used. Some notes are marked with 'X' or '0'. The piece concludes with a double bar line on the eighth staff.

Do not play the above exercise until the meanings of the characters on the preceding page have been committed to memory.

Etude No 2.

The image displays a musical score for a guitar etude, consisting of ten staves of music. The key signature is two sharps (F# and C#), and the time signature is common time (C). The notation includes various guitar-specific symbols: natural notes (♮), accidentals (sharps, naturals), and fretting/fingering indicators (numbers 1-4, plus signs, and 'X' marks). The staves are connected by a brace on the left. The music is written in a single melodic line, with some staves featuring triplets and complex rhythmic patterns. The final staff concludes with a double bar line and a final chord.

Refer to the explanatory page if the characters used in the above Etude are not fully understood

Etude No 3.

The following study is intended especially for the development of the successive down stroke and should be practiced very slowly at first with a gradual increase of tempo.

As the successive down stroke is not used as often as the alternate down and up stroke, it will be necessary to give it an extra amount of daily attention, otherwise the stroke is made uneven and too loud, causing the accent which is not wanted.

By observing the hold marks carefully, it will be apparent that they are one of the chief requisites for rapid and easy technique.

Don't allow the 4th finger to jerk back or under the fingerboard when the 3rd finger is used. It looks bad and the tendency to do this can be overcome:

Moderato.

The musical score for Etude No 3, Moderato, is written in G major (one sharp) and 4/4 time. It consists of nine staves of music. The piece begins with a series of descending eighth-note patterns, often grouped in threes or fours. Fingerings are indicated by numbers 1, 2, 3, and 4. Hold marks (X) are placed above notes to indicate where the string should be held. The music includes various rhythmic patterns and intervals, such as thirds and sixths. The piece concludes with an 'accel.' marking and a final chord.

RIGHT HAND HARMONICS.

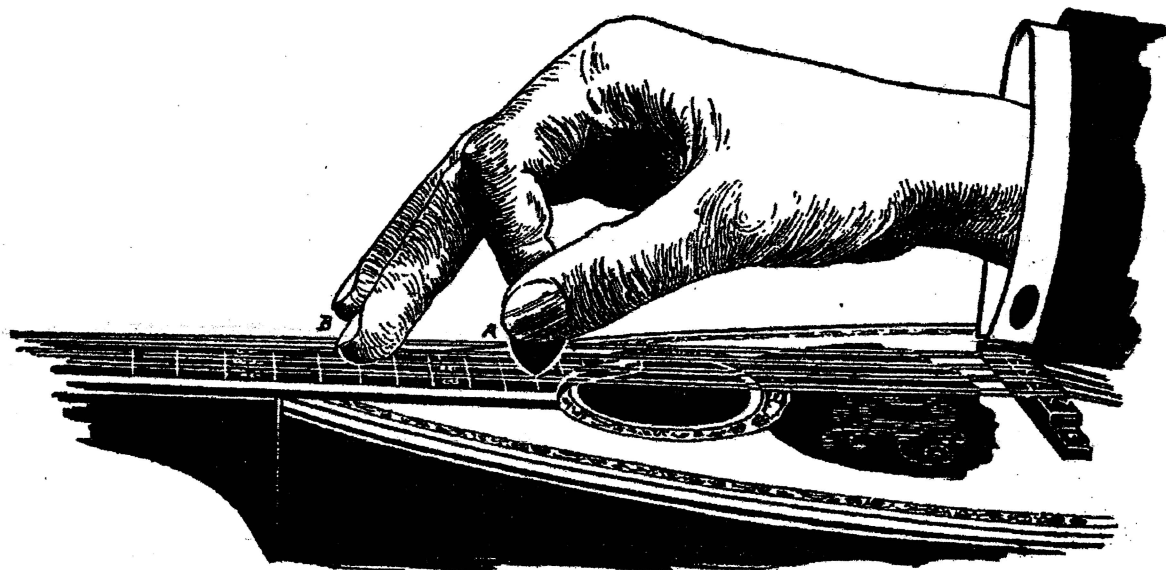
There are two ways of making right hand harmonics. (named right hand harmonics because fingering and picking is done with the right hand.) Those made upon the open strings are called natural harmonics and do not require the use of the left hand.

The pick is held as shown in the illustration below, the 2nd finger being extended directly in front of the pick. By touching the 2nd finger of the right hand directly above the 12th fret. (other frets will be mentioned later) and picking the string as explained below, a clear harmonic tone will be produced.

The touch of the 2nd finger should be light as no pressure is needed to produce the harmonic. The stroke of the pick and the removal of the 2nd finger should be almost simultaneous; the stroke of the pick being made an instant before the removal of the finger.

Harmonics made other than on the open strings are called artificial harmonics. They are made by producing an octave interval between any two notes on the same string and producing the harmonic in the same manner as on the open string.

If a tone higher than the 12th fret open string harmonic was required, the 2nd finger of the right hand would touch above the 14th fret and the left hand would finger the 2nd fret in the usual manner thus, retaining an octave interval between the fingering of the left and the touch of the right hand. Practice the 12th and 19th fret open string harmonics on the D string first as less dexterity is required on the D string than for the others.



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(A) The top of the pick should incline toward the body, the stroke being made with an upward motion away from the body, picking but one string.

(B) The 2nd finger should be straight from the 2nd joint to the tip and the first finger nearly so. The 2nd finger is removed with a slight motion toward the body.

Be careful that the touch of the 2nd finger is made directly above the fret and not between, as the tone would then be blurred.

The harmonics will be of greater volume if the pick strikes both strings instead of one as directed above. To strike both strings, the hand should be turned slightly to the right so that the top of the pick will slant away from the body, thus, making it possible to strike both strings.

OPEN STRING RIGHT HAND HARMONICS.

Right hand harmonic.

Right hand frets.

12 R.H. 12 R.H. 12 R.H. 12 R.H.

Open G stg. Open D stg. Open A stg. Open E stg.

To get the above harmonics, touch 2nd finger of right hand over the 12th fret, removing finger and picking the string as shown in preceeding page.

Right hand frets.

19 R.H. 19 R.H. 19 R.H. 19 R.H.

Open G stg. Open D stg. Open A stg. Open E stg.

If the mandolin fingerboard does not run as high as the 19th fret, a little practice about half an inch above the 17th fret will enable the performer to locate the proper spot

A clear open string harmonic can be produced by touching the string the same distance from the bridge as the 5th fret is from the nut, or about 3 1/4 inches. The pitch of this harmonic is two octaves higher than the open string. By experimenting over each fret the performer will discover harmonics in several places not mentioned above.

OPEN AND FRETTED STRING RIGHT HAND HARMONICS.

Right hand frets.

12 R.H. 14 R.H. 16 R.H. 17 R.H. 12 R.H. 14 R.H. 16 R.H. 17 R.H.

Open G stg. 2nd 4th 5th Open D stg. 2nd 4th 5th

Left hand frets.

Right hand frets.

12 R.H. 14 R.H. 15 R.H. 17 R.H. 12 R.H. 14 R.H. 15 R.H. 12 R.H.

Open A stg. 2nd 2nd 5th Open E stg. 2nd 3rd Open G stg.

Left hand frets.

Right hand frets.

7 R.H. 19 R.H. 19 R.H. 12 R.H.

Open D stg. Open D stg 7th fret D stg Open A stg

It is here shown how to produce the same tone in various positions.

Left hand frets.

Right hand frets.

12 R.H. 16 R.H. 12 R.H. 17 R.H. 14 R.H. 17 R.H. 15 R.H. 17 R.H. 14 R.H. 17 R.H. 12 R.H. 16 R.H. 12 R.H.

G stg 4th D stg A stg 5th E stg A stg 5th 2nd 5th D stg 4th G stg

Many of the staccato exercises used in the 1st position can be utilized for exercises in harmonics. The necessary octave transposition will be understood when familiar with the above.

HARMONIC WALTZ. (THE BELLS.)

SAMUEL SIEGEL.

Counts 2 and 3 are played in the ordinary manner with down strokes.

Right Hand frets. 12 R.H. 14 R.H. 12 17 R.H. 14 R.H. 17 R.H. 14 R.H. 17 R.H.

Left Hand frets. Dstg p 2nd p 0 Astg Estg p Astg X 5th 3 2 0 2nd X 4 5th

12 R.H. 14 R.H. 12 R.H. 14 R.H. 12 R.H. 15 R.H. 17 R.H. 14 R.H. 12 R.H. 13 R.H. 17 R.H. 18 R.H.

0 2nd Dstg 0 Astg 0 Dstg Astg 3rd Estg 0 2nd Estg 3rd Astg 1st

14 R.H. 17 R.H. 12 R.H. 14 R.H. 12 R.H. 17 R.H. 14 R.H. 12 R.H. 13 R.H. 17 R.H. 18 R.H.

2nd 4 Dstg 2nd 0 5th 2nd Estg 1st Estg

13 R.H. 13 R.H. 12 R.H. 17 R.H. 12 R.H. 13 R.H. 14 R.H. 17 R.H. 18 R.H.

0 0 Astg 5th Dstg Astg 1st 2nd 5th

12 R.H. 14 R.H. 15 R.H. 17 R.H. 14 R.H. 17 R.H. 14 R.H. 17 14 17 12 R.H. R.H. R.H. R.H. R.H.

Estg 2nd 3rd 5th 2nd 5th Dstg *Fine.* 2nd Dstg 5th Gstg 2nd 5th 0

14 R.H. 17 R.H. 14 R.H. 17 R.H. 16 R.H. 15 R.H. 12 R.H. 14 R.H. 15 R.H.

2nd Dstg 5th Gstg 2nd 5th 4th 3rd Dstg 0 2nd 3rd

14 R.H. 15 R.H. 12 R.H. 14 R.H. 16 R.H. 12 R.H. 14 R.H.

2nd Gstg 3rd Dstg 0 2nd 4th Gstg 0 Dstg

17 R.H. 14 R.H. 17 R.H. 12 R.H. 12 R.H. 17 R.H. 15 R.H. 14 R.H. 12 R.H.

Gstg 0 Astg Dstg Astg

12 R.H. 15 R.H. 14 R.H. 15 R.H. 17 R.H. 14 R.H. 12 R.H.

0 Dstg 3 Gstg 0

D.C. to Fine.

Double stops in the above are to be played staccato with down strokes.
Notes marked R.H. (right hand harmonics) are to be played as explained on page 10.
The above style of mandolin duo is original with the writer.

LEFT HAND PIZZICATO.

Notes that are played left hand pizzicato do not require the use of the pick. The tones are produced on the open strings by placing the 1st, 2nd, 3rd or 4th finger on any fret in the usual manner. The finger should then with a firm pressure pull the string slightly (away from the body) and produce the tone by releasing the string.

The following exercise on the open string will develop the strength and action necessary for the above effect and should be practiced until a rapid tempo is obtained. The A, D and G strings may be played in a similar manner.

L.P. (Left hand pizzicato.)
④ (Pull the string with the finger)
that is marked under *L.P.*

A circle placed around a figure denotes that the pizzicato is to be made in the following manner: raise the finger about two inches above the fingerboard and bring it down with a strong rapid motion over the fret desired.

The following exercises will develop the technique necessary for playing the duo form with left hand pizzicato accompaniment.

Slow at first.

The stroke of the pick and the ④ pull of the 4th finger should be simultaneous.

Be careful that no break in the tempo of the A string occurs when the staccato or pizzicato notes are played.

Refer to the left hand pizzicato variations on page 22 for a continuation of the above three bars.

Left hand pizzicato can be played more easily if the strings are adjusted close to the fingerboard.

ARPEGGIO STUDY.

Allegro moderato.

XX06X XX6X XX6
 p *segue.*
 1
 2
 3
 f mf
 p
 f mf p
 mf p
 dim.
 pp

Finger the notes necessary for each group, at one time.

In the above study, great care should be taken with the back or up stroke.

Practice slowly at first and be sure that each note comes out distinctly before increasing the tempo. The right hand should be entirely free from touching the mandolin when playing the above style of arpeggios.

Chromatic Study.

Allegro.

(Retain 1st finger on Eb until notes under the bracket are played.)

The musical score is written in G major (one sharp) and 4/4 time. It consists of nine staves of music. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is characterized by frequent changes in string position, indicated by 'V' and 'V-' symbols. Brackets are used to group notes where the first finger is held on the Eb string. The score includes numerous fingering numbers (1-4) and accents (X). The tempo is marked 'Allegro'.

Observe carefully the various markings in the above study. When using the push stroke (V-) an effort should be made to avoid any accent when changing strings. Observance of the hold note under the brackets will facilitate the action of the 4th finger.

The following special exercises are for advanced performers, are the same as used by the composer daily and should be played as rapidly as possible. Practice slowly at first.

In the chromatic progressions it is advisable to make a complete shift of one fret for each progression.

1.

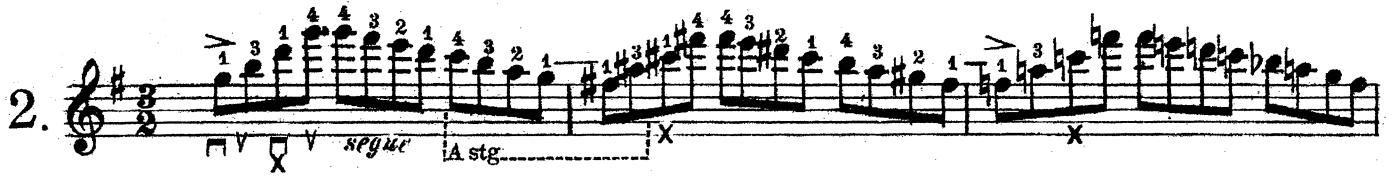
1st Pos.

1st Pos.

3rd Pos.

3rd Pos.

3rd Pos. X X

2. 



The performer is advised to become fully familiar with the fingering and picking marked in the first two bars before proceeding further. This exercise is intended especially for developing rapid down stroke picking.

3.

The musical score consists of nine staves of music. The first staff is marked with a large '3.' and contains complex fingering (1, 2, 3, 4) and picking (X) markings. It includes dynamic markings 'Astg.' and 'D stg.'. The second staff has 'Astg.' and 'D stg.' markings. The third staff has 'D stg.' and 'G stg.' markings. The remaining staves show various musical notations including notes, rests, and accidentals.

6. *Astg* *1st Pos.*

7. *Astg* *1st Pos.*

8. *Astg* *Estg*

9. *Astg* *Estg* *Gstg*

10. *3rd Pos.* *Astg*

11. *Astg* *Estg*

12.

13. *Astg* *Estg.*

14. *1st Pos.*

Arpeggio Var.

Allegro.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

accel.

rapido.

Cadenza.

Pick only the grace note.

mf

Andante.

12th Fret.

R.H. 12 R.H. 14 R.H. 14 R.H. 12 R.H. 14 R.H. 14 R.H.

E stg. A stg. - - - - D stg. E stg. A stg. - - - - D stg.

18 R.H. R.H. R.H. R.H. 12 R.H. R.H. 15 R.H. R.H. 14 R.H. R.H.

E stg. - - - - A stg. - - - - rit. - - - -