

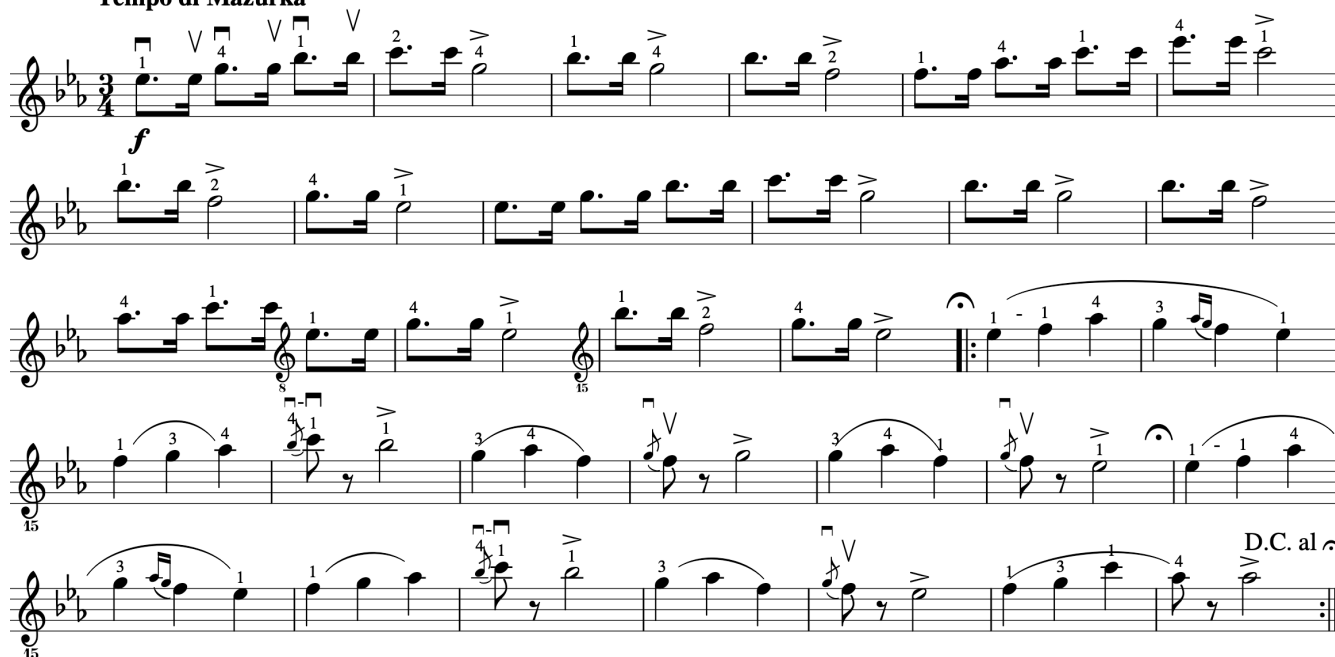
STUDY IN THE KEY OF E-FLAT



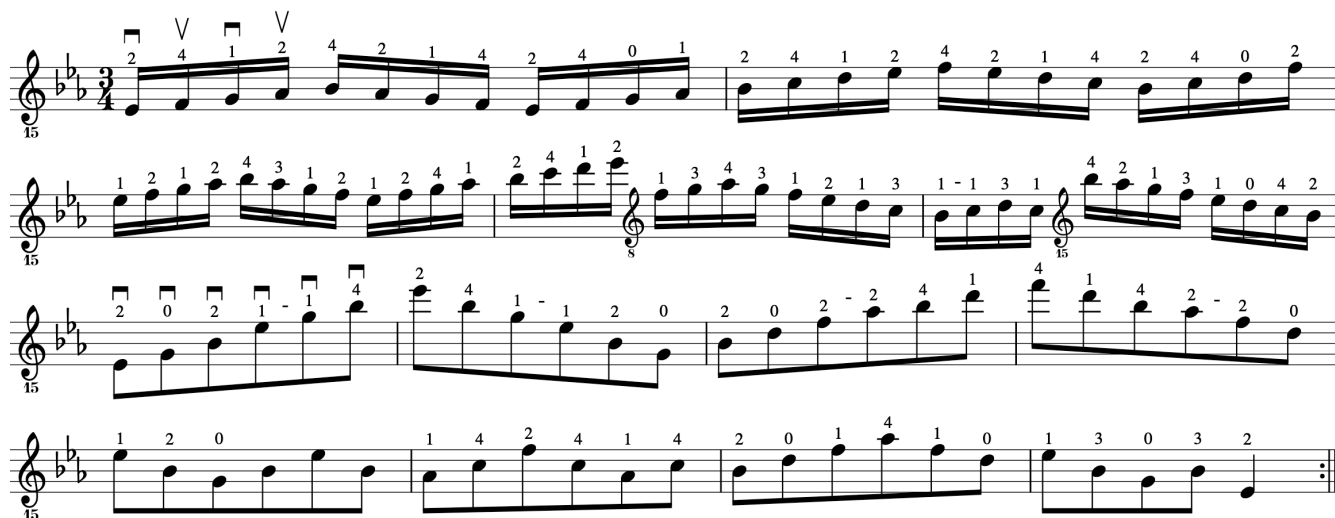
LA CZARZINE

Tempo di Mazurka

GANNE



STUDY



Allegro

FIRST M-CELLO

SECOND M-CELLO

SUTTON

15

or ()

V

V

V

D.C. al

TIED ACCIDENTALS

The rule previously given, that an accidental is only effective in the measure in which it occurs is broken in the case of a note tied to one in another measure, as in the following example.



The Metronome is an instrument invented by Maelzel in 1816 for marking time. Its principal use is to indicate the rate of movement intended by the composer, this being accomplished by setting the small weight on the pendulum at the figures indicated in the margin.

Thus, the letters M.M. (Maelzel's Metronome) ($\text{♩} = 60$) would indicate that with the weight set at 60, each tick gives the speed of a quarter note, the ticks being at the rate of 60 to the minute.

The development of the sense of rhythm must come from inside, and in this particular thing the metronome is of very little use.

MELODY IN E

BICKFORD

Andante ($\text{♩} = 63$)

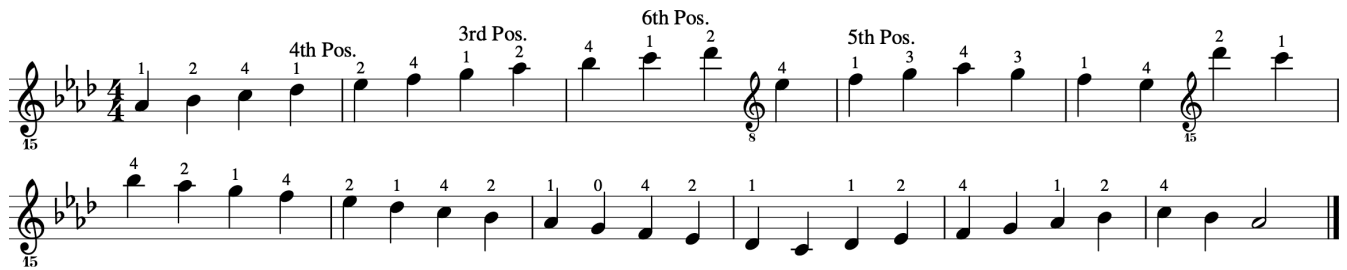
M-CELLO

HARP GUITAR

p

The musical score is for a piece in E major (4 sharps) and 4/4 time, marked Andante with a tempo of 63 quarter notes per minute. The M-CELLO part is in the treble clef, and the HARP GUITAR part is in the bass clef. The score consists of four systems of two staves each. The M-CELLO part features a melody with various ornaments (trills, grace notes) and fingerings (1-4). The HARP GUITAR part provides a harmonic accompaniment with chords and single notes, often marked with an '8' indicating an octave. The piece concludes with a trill on the M-CELLO and a final chord on the HARP GUITAR.

SCALE AND KEY OF A-FLAT



It will be observed that there is a continual shifting of position in this scale, made necessary by the length of the fingerboard. Other methods of fingering, depending upon the tempo required, would be just as correct.

LEGATO, AND HOW TO PLAY IT

Legato means a binding or connecting of the tones, almost to the extent of allowing them to overlap. It is accomplished on plectrum instruments mainly by the careful and accurate use of the left hand, although the tremolo plays a most important part wherever it is used.

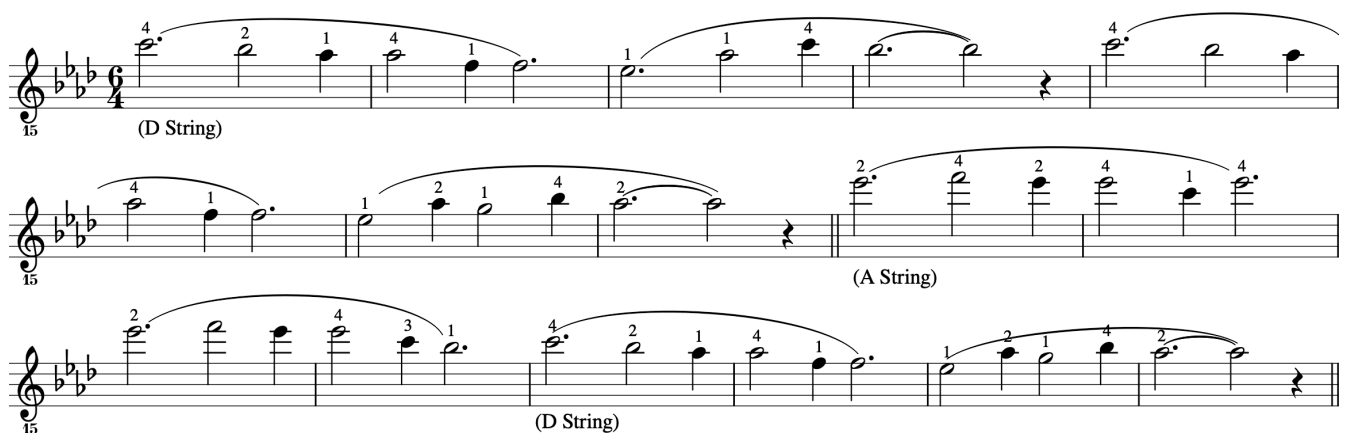
The fingers of the left hand must not release their pressure until the instant the next note is played, and in the case of an ascending passage, not even then. The object of the Legato is exactly the opposite of Staccato and it is accomplished by exactly the opposite means.

When no indications are given it is understood that the legato is to be employed.

The time signature in the following Melody indicates six quarter notes or their equivalent to each measure.

NEARER MY GOD TO THEE

MASON



STACCATO, AND HOW TO PLAY IT

This term means a detaching or separating of notes from each other, and is usually indicated by either round or pointed dots over or under the notes. It is also used at times when there is no indication in the music. The following examples illustrate the approximate effect, although the degree of abruptness will depend somewhat on the character of the music. There are two methods of playing the staccato on the mandocello - the damping or muting of the strings with one of the hands and releasing the pressure of the fingers on the strings. The latter method is to be recommended, except in the case of open strings, when the first must be employed. The "finger method" is done by immediately letting up on the pressure of the finger after a note has been struck, but *not* taking the finger from the string. The instant the string leaves the fret the vibrations of any particular tone are stopped, but the finger must remain lightly on the string for the time being, to avoid any vibration from an open string or another note. In moderate and slow movements this method is very effective and the results are equally as good as those produced on any other musical instrument.

1 Written

2 Lento (Slurred Staccato)

15

15

MELODY

Moderato (♩ = 72)

15

15

15

15

15

15

MINOR SCALES

The subject of the minor mode can only be touched upon lightly in this work, owing to more important subjects which must be included. The scales and keys thus far given are known as *major* scales and keys, but each major has a relative minor, called *relative* because it uses the family name or key signature. The key note or starting point of this relative minor is found on the sixth degree of the major scale (or a *third* below the major key-note). There are several varieties of minor scales, such as the melodic, harmonic, natural, mixed, etc., but the melodic is most frequently used, at least for scale practice and illustration.

The order of steps and half steps differs from that of the major scale and is established by the use of the signature and accidentals.

In the ascending melodic minor scale it is necessary to raise the sixth and seventh degrees or tones a half step from that indicated by the signature, both of them being brought back to their natural state in the descending scale. Apart from the educational value of a knowledge of the minor mode, there is no extra skill required in order to be able to play in a minor key as readily as in a major, since the signature and accidentals, which are never omitted, cover the whole ground. The term *major*, as applied to a scale, is derived from the first three notes in the scale, for example - C to E, which form a *major third* (two whole steps), while the first three notes of the A minor scale, - A to C, form a *minor third* (one and a half steps) and immediately stamp this as a minor scale. The scales (as far as the majors have gone) are given below.

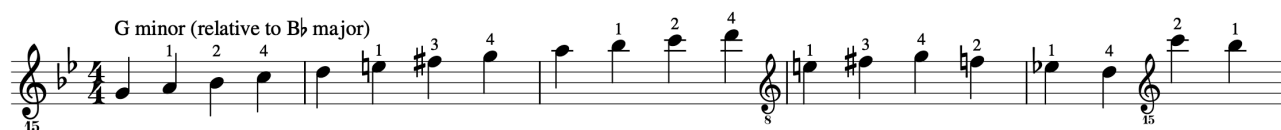
A minor (relative to C major)

E minor (relative to G major)

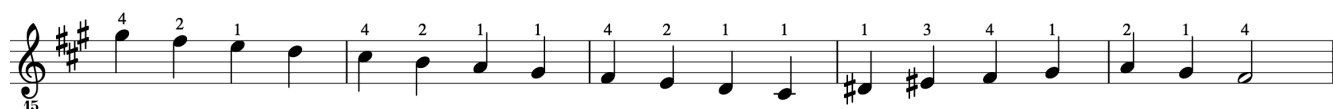
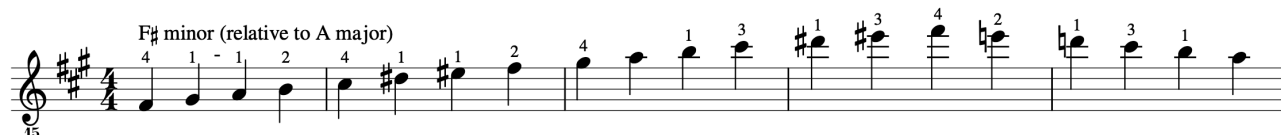
D minor (relative to F major)

B minor (relative to D major)

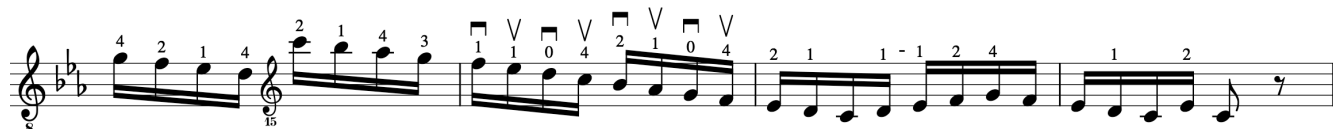
G minor (relative to B \flat major)



F# minor (relative to A major)



C minor (Relative to E \flat major)



C# minor (relative to E major)



F minor (relative to A \flat major)



SHORT STUDIES IN MINOR KEYS

Presto (♩ = 70)

A minor



Allegretto
E Minor

Moderato
D minor

Largo (♩ = 58)
B Minor

Moderato
G Minor

F# minor

Allegretto
C minor

Moderato
C# major

Maestoso
F minor

G String

D str.

1. 2. 1. 2.

CHORDS AND ARPEGGIOS

The theory of chords properly belongs to a treatise on Harmony and Theory. A general definition of a chord is "the harmony of two or more related tones having different pitches and sounded simultaneously."

An Arpeggio is a broken chord or a chord played in the style of a Harp, that is, the notes forming the chord following each other in more or less rapid succession, rather than being struck simultaneously.

By means of the Arpeggio it is possible to represent the harmony of many chords on stringed instruments that would otherwise be impossible, owing to the limited number of strings. Some of the principal chords in a number of keys are given below, and the more common forms of Arpeggios.

Key of C

5 Pos. 3 Pos. 5 Pos. 8 Pos. 4 Pos. 6 Pos. 4 Pos.

Key of G

Key of D

8 Pos.

Key of A

Key of F

ARPEGGIOS

Key of C

Key of G

Key of D

Key of A

Key of F

The above fingering is not arbitrary but I given as one of the most convenient methods of fingering similar passages.

TECHNICAL STUDIES (WITH SECOND MANDOCELLO PART)

[illegible]

BICKFORD METHOD FOR MANDOCELLO 63

3 Allegro

FIRST M-CELLO

SECOND M-CELLO

4 Allegro

FIRST M-CELLO

SECOND M-CELLO

5 **Andante**

FIRST M-CELLO

SECOND M-CELLO

f

poco rit.

a tempo

Allegro moderato

6

FIRST
M-CELLO

SECOND
M-CELLO

The musical score consists of five systems of two staves each, labeled 'FIRST M-CELLO' and 'SECOND M-CELLO'. The key signature has one sharp (F#) and the time signature is 3/4. Measure numbers 15, 15, 15, 15, and 15 are written below the first staff of each system. The notation includes various musical symbols: eighth and sixteenth notes, rests, accidentals (sharps, naturals, flats), and dynamic markings like 'V' (forte). Fingering numbers (1, 2, 3, 4) are present above certain notes. The piece concludes with a double bar line and repeat dots at the end of the fifth system.

7

FIRST M-CELLO

SECOND M-CELLO

BICKFORD METHOD FOR MANDOCELLO 68

1 4 - 4 1 4 - 4 2 1 4 - 4 3 0 - 1 1 4 - 4 2 1 - 1 4 2 1 4 2 2 1 - 1 4 2 1 4 1 4 3 1 2 1 0 1 4 2 4

15 8 15 15

9

FIRST M-CELLO *p*

SECOND M-CELLO

15 15

10

Moderato

□ □ V □ □ V

FIRST
M-CELLO

SECOND
M-CELLO

The musical score is written for two mandocellos. The first system begins with a rehearsal mark '10' and a tempo marking 'Moderato'. The key signature is B-flat major (two flats). The time signature is 2/4. The first staff (First M-Cello) starts with a treble clef and a key signature change to B-flat major. The second staff (Second M-Cello) starts with a bass clef and a key signature change to B-flat major. The music consists of six systems of two staves each. The first system includes a rehearsal mark '10' and a tempo marking 'Moderato'. The second system has a key signature change to B-flat major (one flat). The score ends with a double bar line in the sixth system.

STUDIES IN CHROMATICS

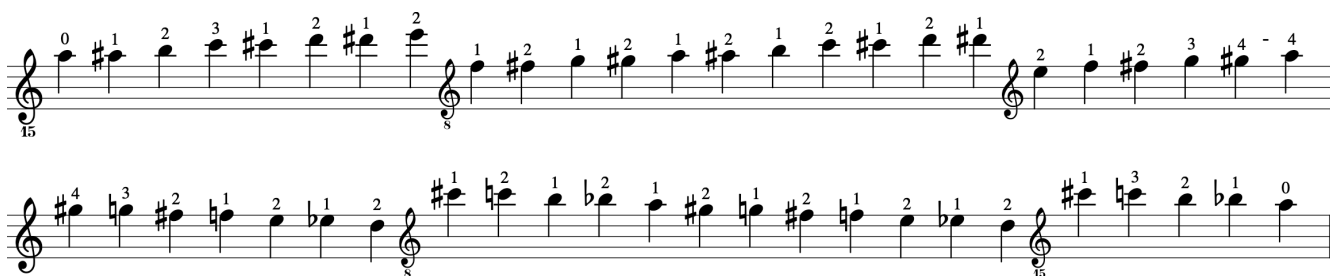
1. 

2. 

SCALE OF A (ON A STRING)



CHROMATIC SCALE ON A STRING



Scales and passages on the other strings are done in the same manner.

THE SPHERE OF THE MANDOCELLO

Like most other stringed instruments, the mandocello has three distinct uses; *the orchestra*, *chamber music* or small combinations, and *solo playing*, and while accuracy and good general musicianship are required in all these styles, yet each of the three divisions has its own peculiar style or characteristic features. For example, in the orchestra, great volume is required at times which necessitates a forcing of the instrument, though this should never be done to the extent of making *noise* instead of music. In general, a more robust or forceful style is required in orchestral work, while in duet, trio, or quartet playing the instrument must simply be one of the voices, and must be made to blend perfectly with the others, both in tone quality and in adapting itself to the other instruments.

In solo playing the mandocello has an opportunity to exhibit all its best features, and it is here that the player is not limited by any bounds except those of good taste and musicianship. In the orchestra, it must bow to the will of the Director, while in quartet or other smaller ensemble, it is simply one of several voices and must learn to wait for the other voices and not to overshadow them in any way. It is only in solo playing that any single instrument can take things into its own hands and lead the way.

ORCHESTRAL PLAYING

At least two things are of prime importance in making a good orchestral player; ability to play the part and ability to follow every indication of the Director. There is no "royal road" to either, unless it be constant practice and rehearsing. Another almost equally important requisite is the ability to read at sight. It is possible to cultivate this art to a high degree, and the one rule (worth its weight in gold) is - *look as far ahead as possible and never stop under any circumstances*.

The mandocello is given various things to do in the orchestra, such as playing a straight bass part (usually marking the time by giving an important tone in the harmony on the accented parts of the measure), a doubling of the regular melody which is being carried by some other instrument and carrying an entirely independent melody or counter-theme of its own. Below are given a number of excerpts from mandolin orchestra scores, with suggestions. These examples will serve for other works of a similar character.

LA CZARINE

GANNE

(Pub by Gibson Mandolin-Guitar Co.)

Maestoso

ff *pp* *f* *pp*

Tempo di Mazurka

f *sempre marcato* *ff* *mf* *ff allargando* *a tempo mf* *mf* *ff allargando* *f a tempo*

TRIO (Second Strain)

ff *f* *mf* *ff*

(1st Mand.)

1.

SUGGESTIONS ON "LA CZARINE": - As the ***ff*** indicates, the opening measures are as loud as possible. The use of the up stroke on the first of the thirty-second notes is optional, but it gives a down stroke for the following quarter note, which is accented. The last three beats of the second measure illustrate, as well as it is possible to do in print, the proper manner of ending a long note on which the tremolo is used. Long notes at the end of a phrase or sentence, with very rare exceptions, must always *fade* away, rather than to stop abruptly and with a jerk or accent, as is too often done by players of the mandolin family of instruments. It is only necessary to listen to the closing of a phrase by an artistic violinist or singer to see the practical application of this method.

The character in the third, with the figure 4 above, signifies a rest of four measures. In the printed orchestral score it is the usual custom to put in small "cue notes" during a long rest, showing the performer what instruments are carrying the melody. These cued-in parts are an assistance, but it is essential that every orchestral player be able to count any required number of measures and to come in at the proper moment without any assistance from the eye, the memory, the ear, or even the conductor (since they *might* forget to indicate an entrance of a new instrument). The only sure way to know when a certain number of measures have been counted is to number them, mentally substituting the number of the measure for the "one" each time. In the last three measures of the Introduction (not counting the *rest*), the fourth beat is not only to be strongly accented but must be made staccato. The vibrations of the strings must be stopped immediately after the chord is struck by letting up on the pressure so that the strings leave the frets.

In the case of the open strings, the vibrations are stopped by laying one of the hands quickly on the strings. The first eight measures of the Mazurka are a good example of the bass part, mentioned previously. There should be no tremolo, but the notes are allowed to vibrate during the last two beats of the measure. The ninth measure is marked staccato and this is understood to continue throughout the strain.

The sign \times means a repetition of the previous measure.

In the example from the Trio (usually the third movement of a composition), the eighth notes are to be played staccato whether so marked or not, since this is the only method that will give the desired effect.



ANDALUCIA (VALSE ESPAGNOLE)

LE THIÈRE

(Pub by Gibson Mandolin-Guitar Co.)

(14th meas. of Intro.)

mf

(When no Mandola)

Tempo di Valse etc.

ff *rall.*

NO. 3

Grandioso (or tremolo)

f *ff*

a tempo

rall. *ff*

p

1. 2. Fine

etc.