TURNER'S

"HIGH SCHOOL"

STUDIES

FOR

MANDOLINE

BY

HERBERT J. ELLIS.

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PRELIMINARY.

A FEW REMARKS ON THE

INSTRUMENT, PLECTRUM, HOLDING and PLAYING.

IT is of the utmost importance that the performer should possess a really good instrument, and in this respect there are two things to be considered. The first is that the strings should be close to the fingerboard rising slightly towards the bridge, and not stand away about the middle in bow fashion. This is of the highest consequence, as besides rendering it difficult to stop the strings it is impossible to obtain the correct tones or half tones. This grave fault is more frequently than not, attributable to the warping of the handle owing to the employment of unseasoned wood. The second point and which is partly synonymous with the first is the correct fretting of the fingerboard, as if the handle has warped the notes produced would naturally be false although they may have been correct in the first place. But it is a common thing to find a perfectly straight fingerboard incorrectly fretted. The notes in the first position might be found fairly satisfactory but it is in the highest register where the trouble is illustrated. Therefore a perfectly straight and correctly fretted fingerboard is absolutely indispensable and any deviation from this one point would mar the *tout ensemble*. The fretting should be tested with the different strings stopped in octaves. A common test is to strike the A. string open and stop it at the twelfth fret. This should give the perfect octave; and if it is found to be false it is certain that the fretting is wrong and

the instrument useless, for the purpose of the following exercises and studies. This is taking it for granted that the bridge is in its proper place, as a correctly fretted fingerboard will not answer truly if the latter is not fitted with the nicest discrimination.

THE PLECTRUM is of more importance than many players imagine. There are those who like a large plectrum, and those who prefer a very pliable one. The plectrum used by the majority of Italian performers is of tortoiseshell a little under an inch in length and *not* pliable, the necessary elastictity being imported to the strings by the degree of firmness with which it is held. What is intended here to convey is that the plectrum should not give to the strings, but the finger and thumb should give to the plectrum, thus:—in playing ***p.*** or *piano* passages it should be held with extreme delicacy and with only sufficient pressure to prevent it slipping from between the finger, and thumb, and in playing *cres—cendo* the hold should be gradually tightened until in *fortissimo* it is held rather firmly, but not rigidly. It is generally supposed that for *forte* passages the plectrum should be used near the bridge, and for playing *piano* nearer the fingerboard. This is correct in a small measure, but all the gradation of tone required should be obtained by the regulation of the pressure in holding the plectrum, using it near to, and on the bridge side of the sound-hole.

WITH regard to the correct attitude and manner of playing; this has been explained in various instruction books, but it may not be out of place to repeat it here.
The proper manner is for the performer to be in a standing position although it is not altogether incorrect to be seated. The instrument should be held against the right side, the fore—arm coming *under* the tail—piece allowing the hand to fall nicely over the strings with the wrist bent outwardly. The fourth finger is sometimes placed on the sound—board to steady the hand, but this must by no means be held stationary but must slide with the movement of the hand. It is well to employ a string or ribbon to assist in holding the Mandoline. This should be attached to one of the buttons at the base of the instrument, and to the machine at the end of the handle. The ribbon is *not* placed round the neck of the performer but over the right shoulder.

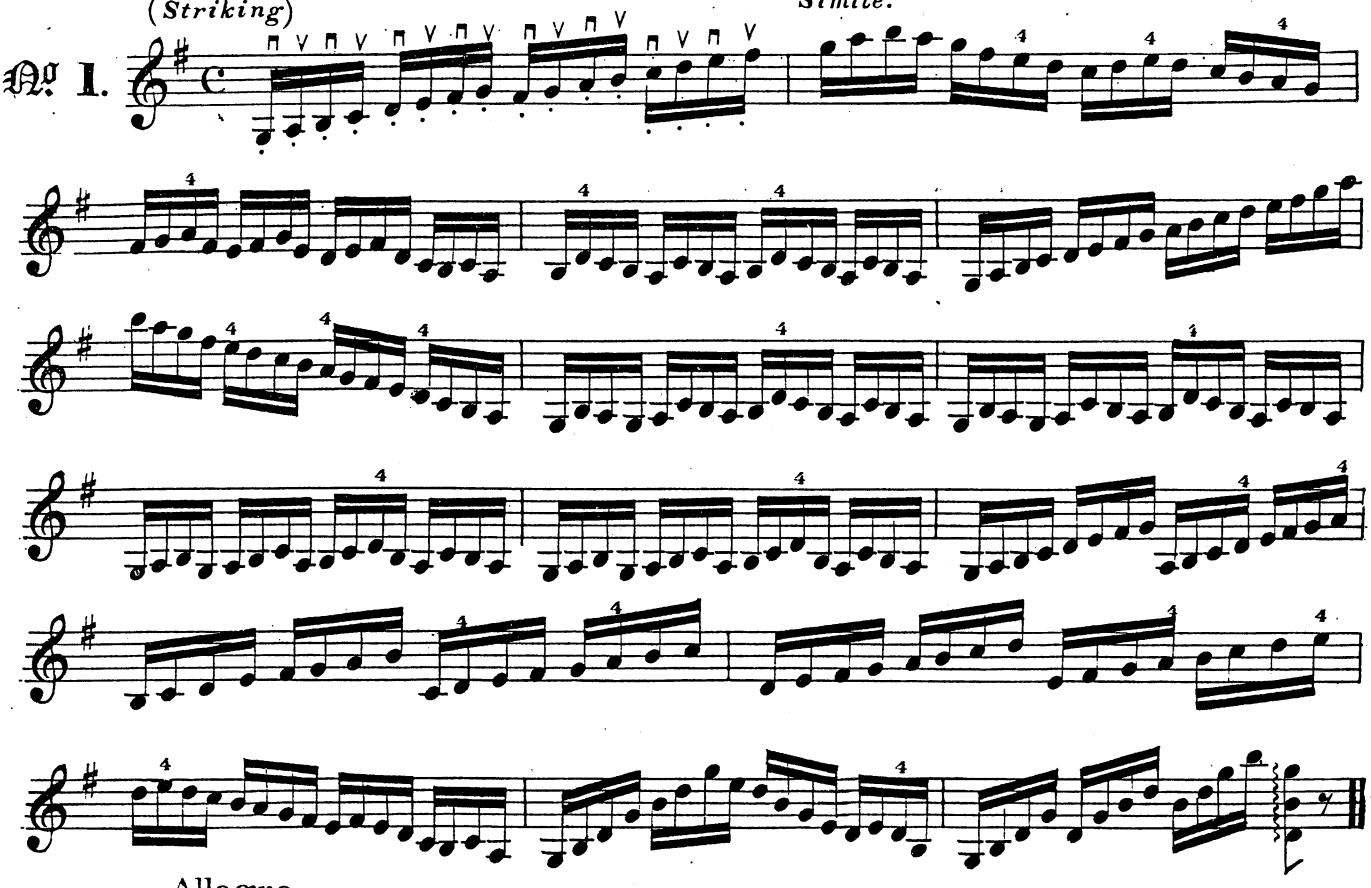
IN the following exercises and studies the slur (⁀) is used to indicate the Tremolo, and the staccato dots . . . . signify striking.

4 PLECTRUM EXERCISES IN THE FIRST POSITION.

Allegro
(*Striking*)

Simile.

No. 1.



Allegro.

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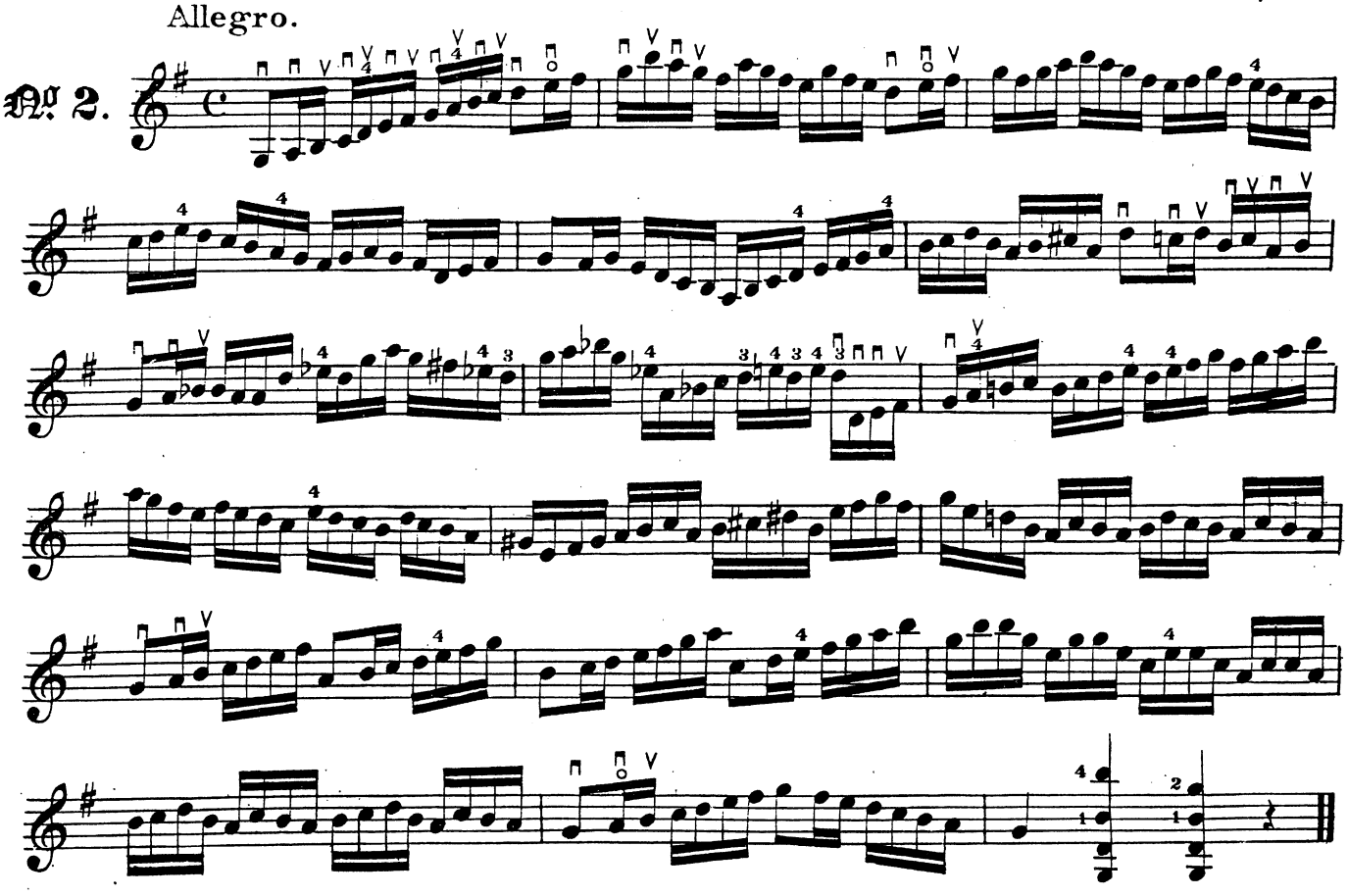

ABBREVIATION.

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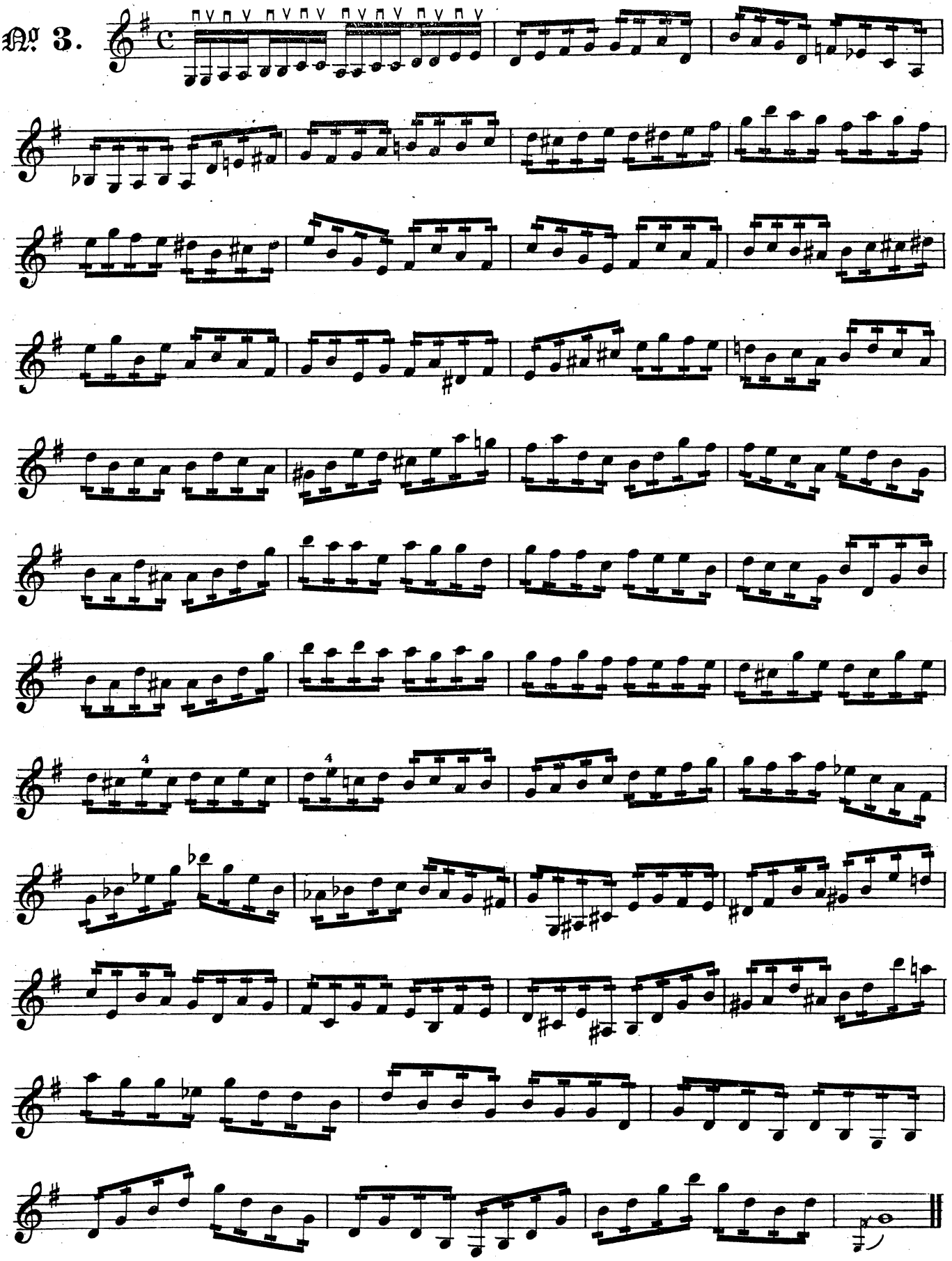

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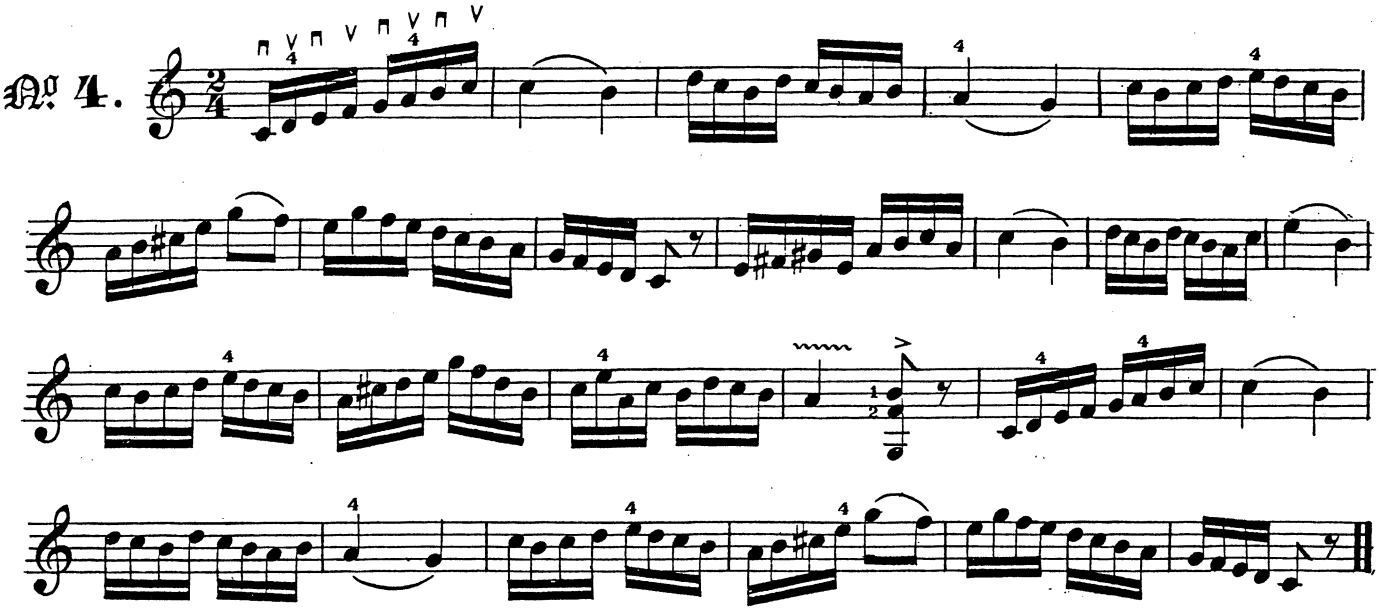

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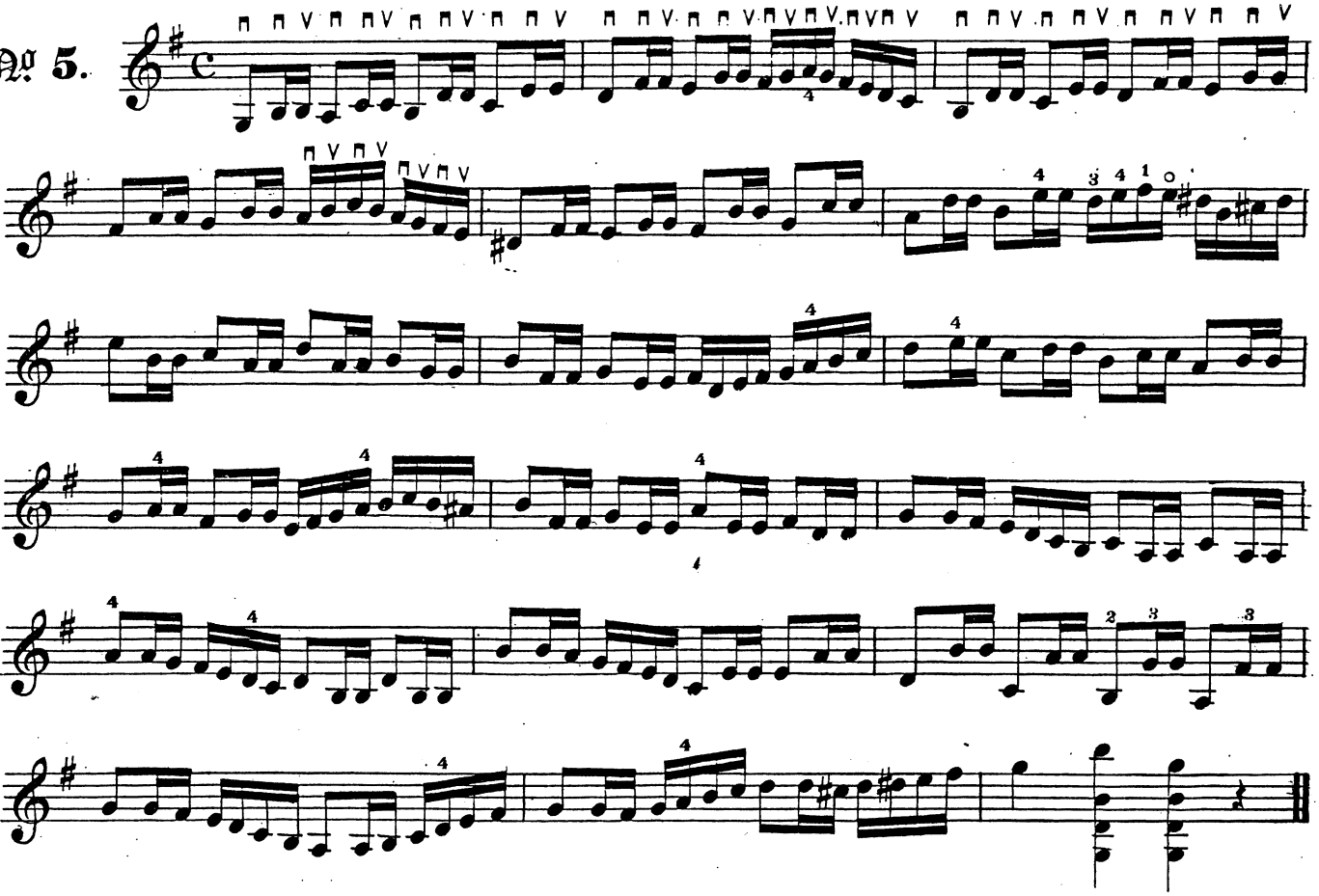

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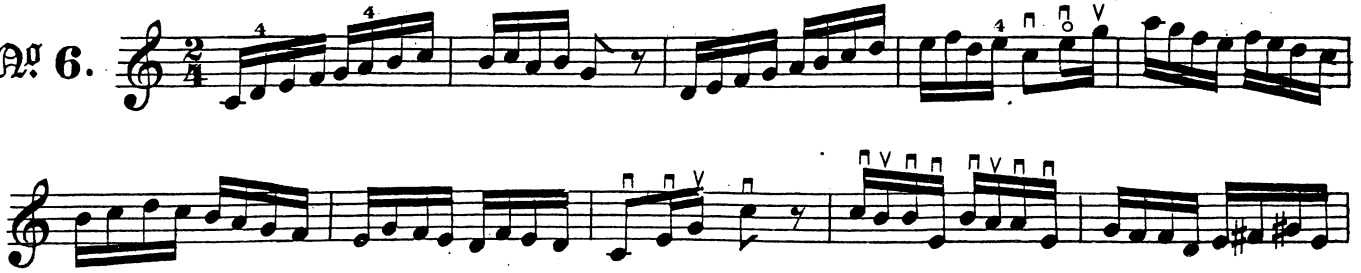

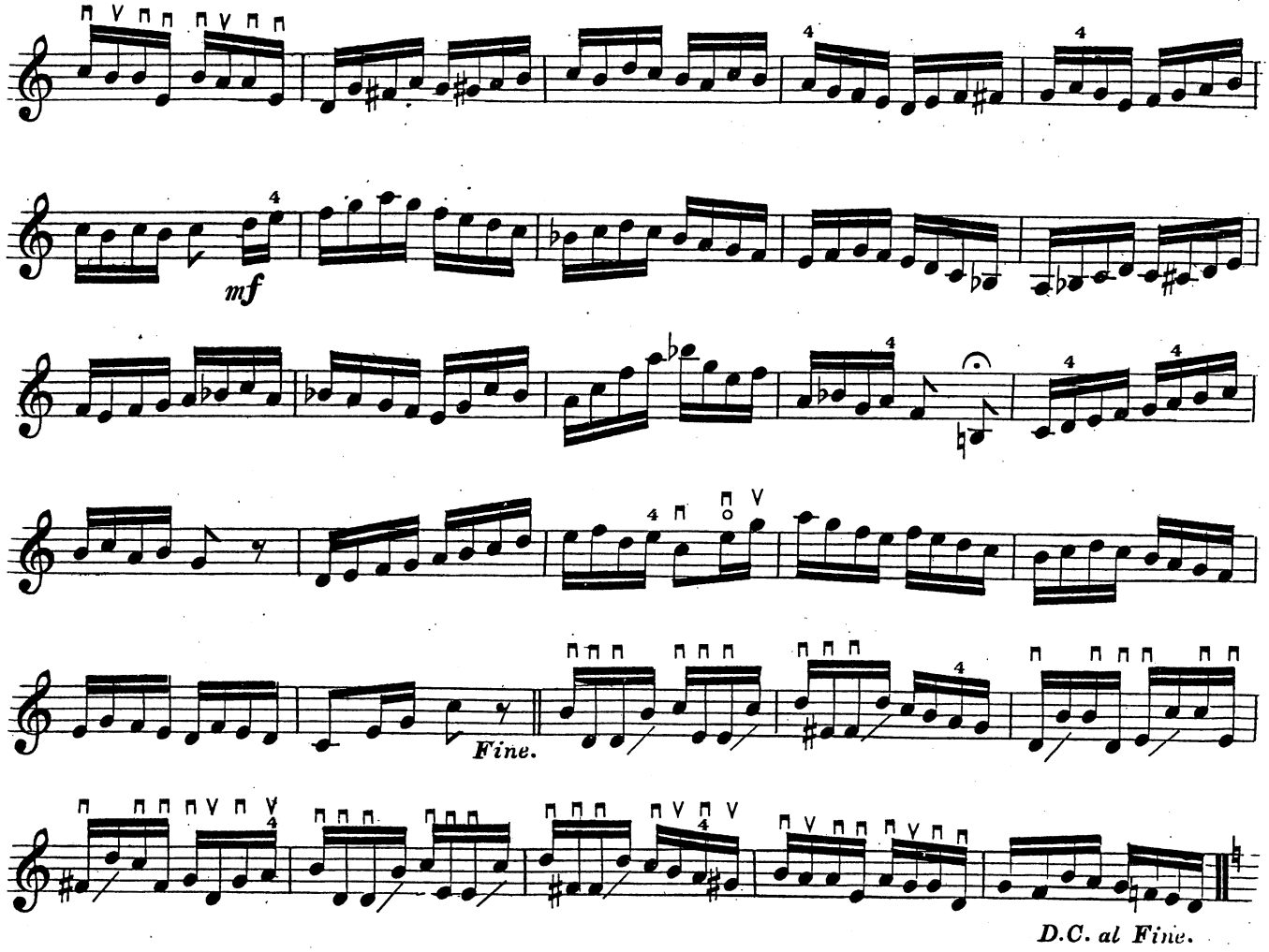

TRIPLETS.

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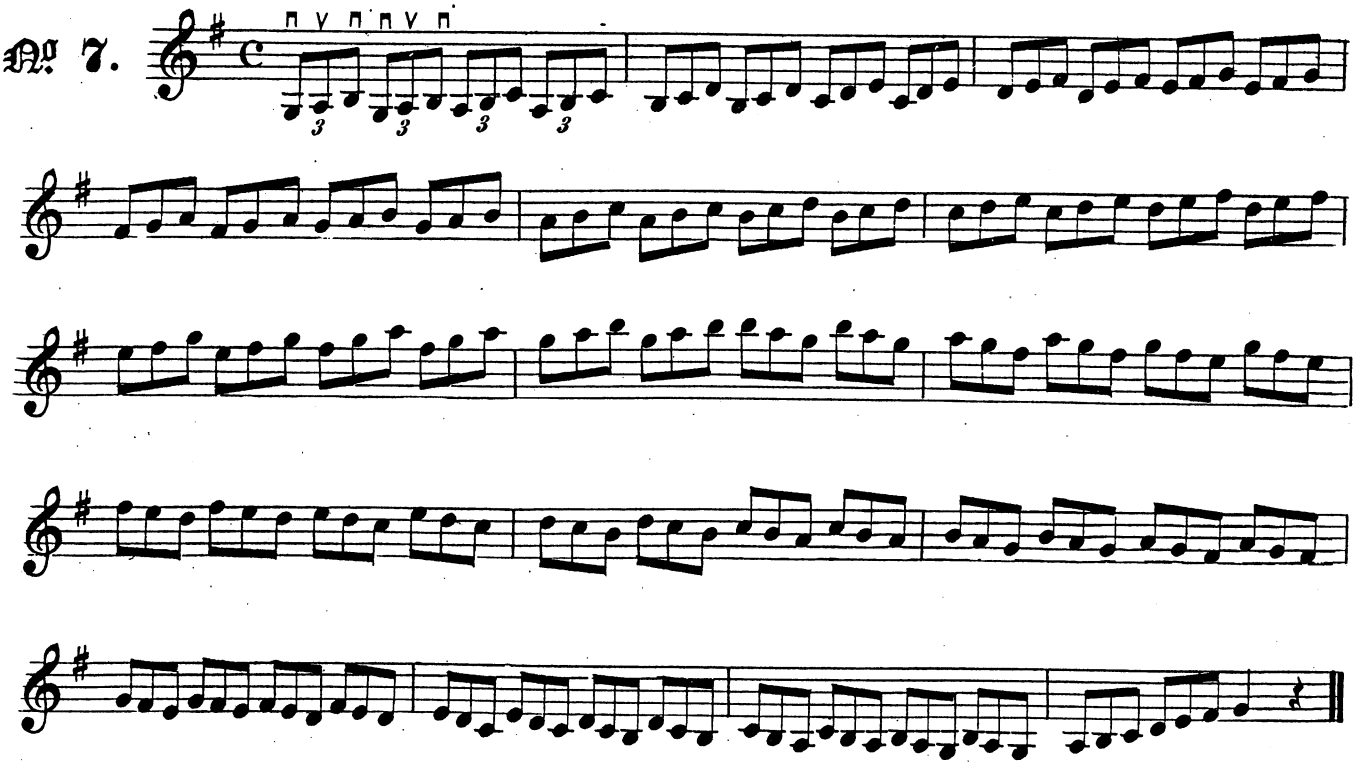

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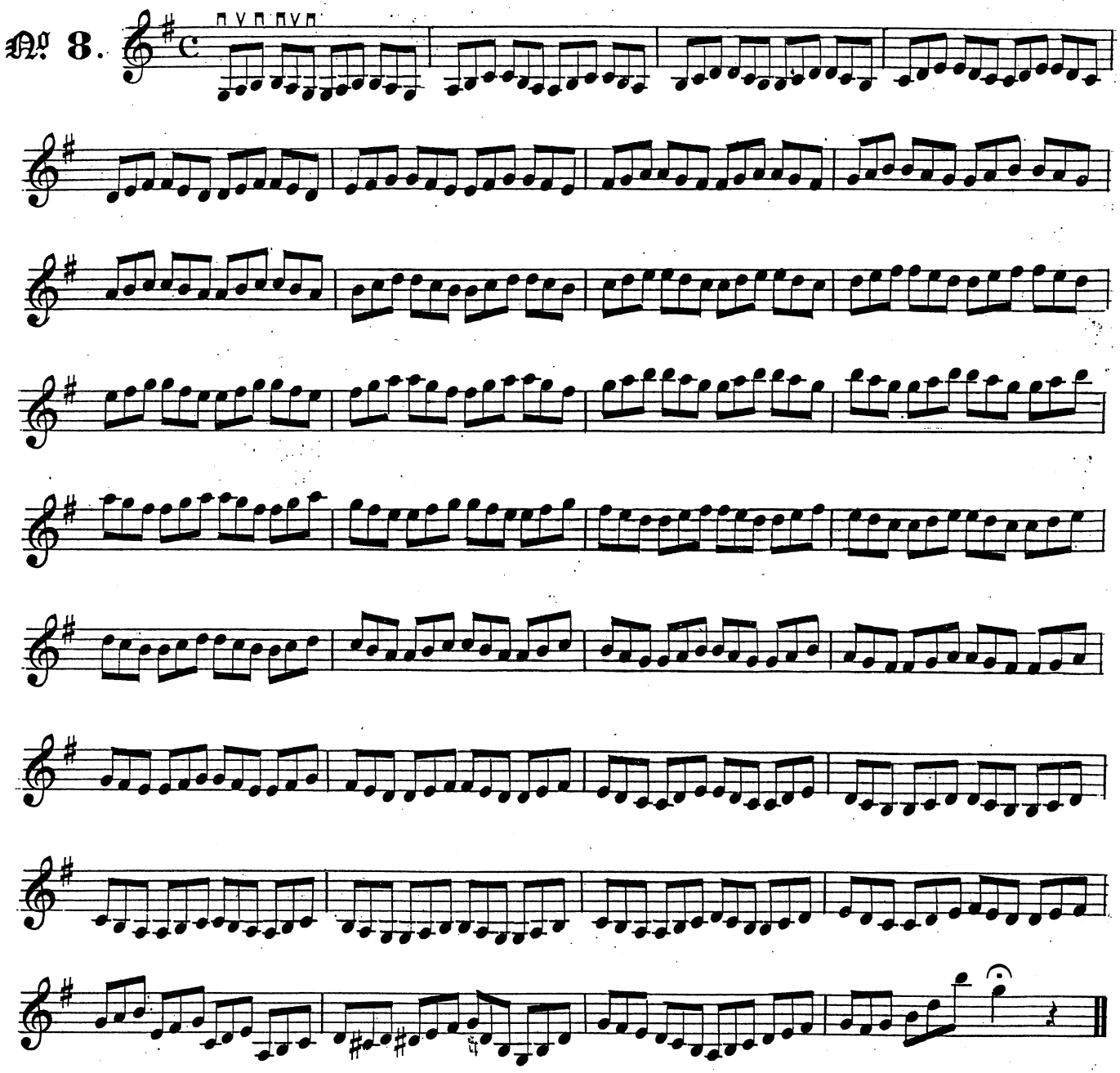
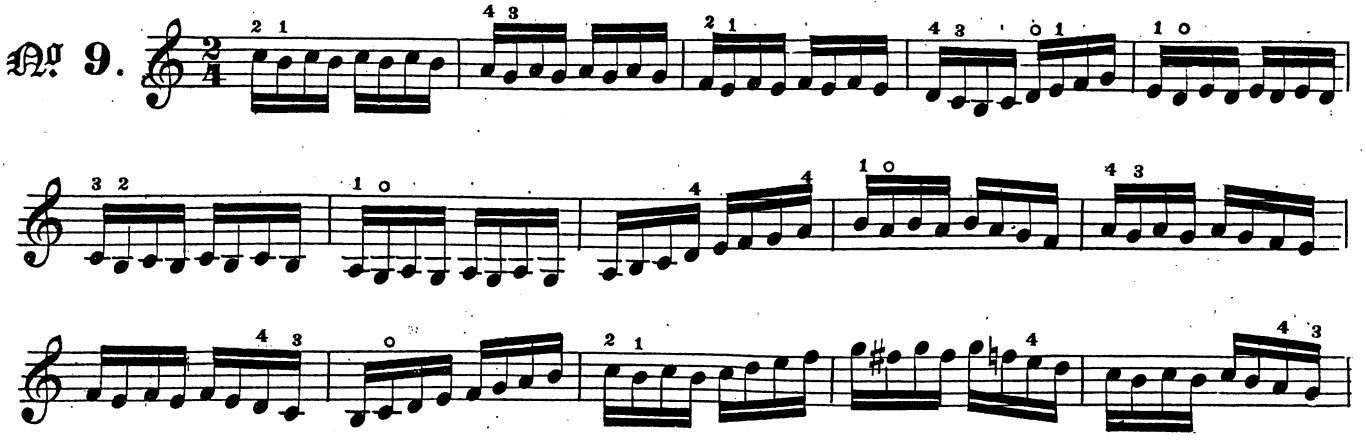
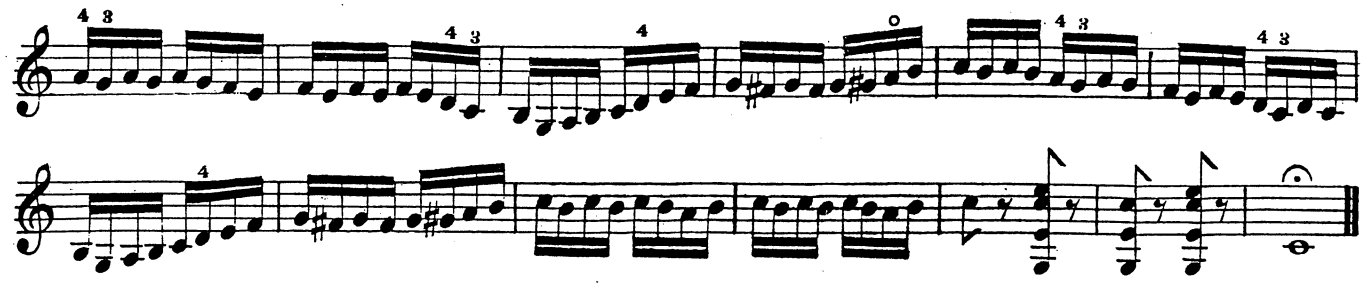


PRELIMINARY EXERCISES FOR THE SHAKE.

No. 9.





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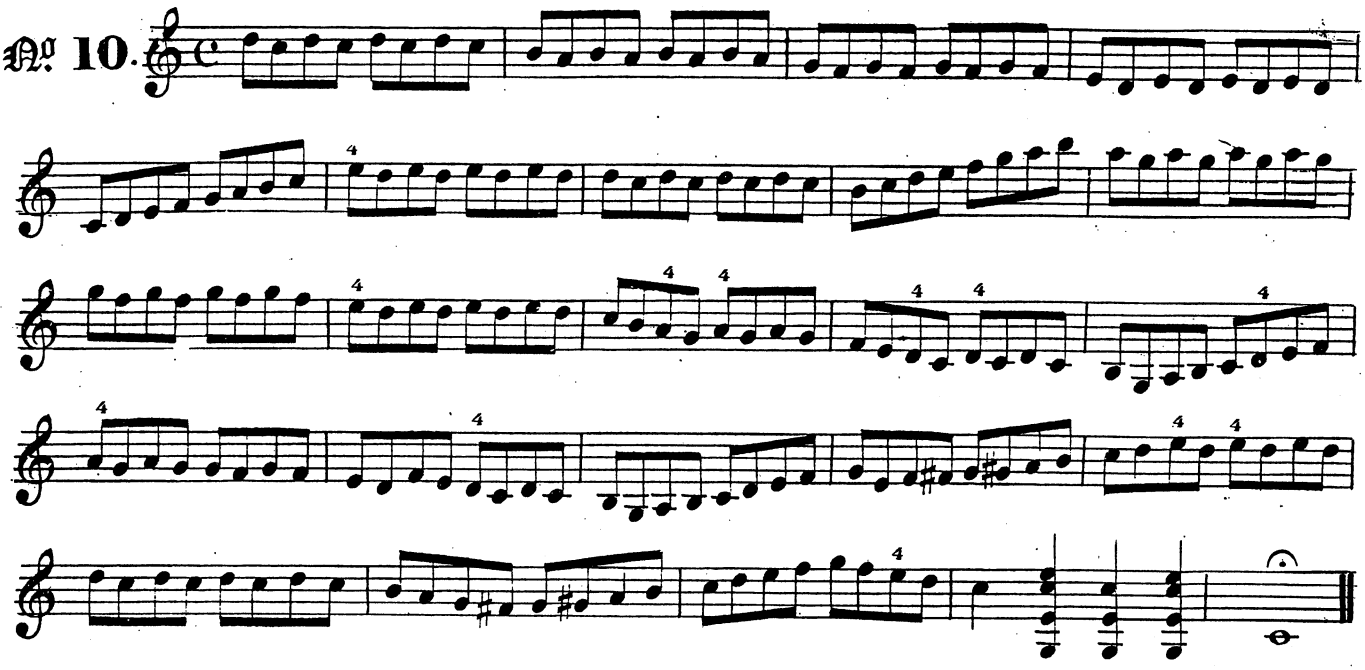

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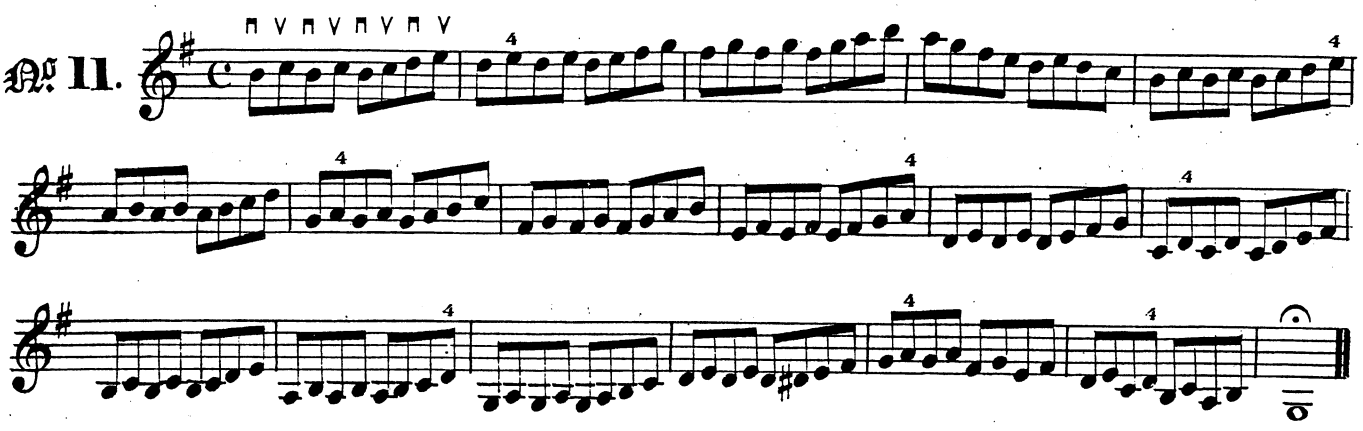

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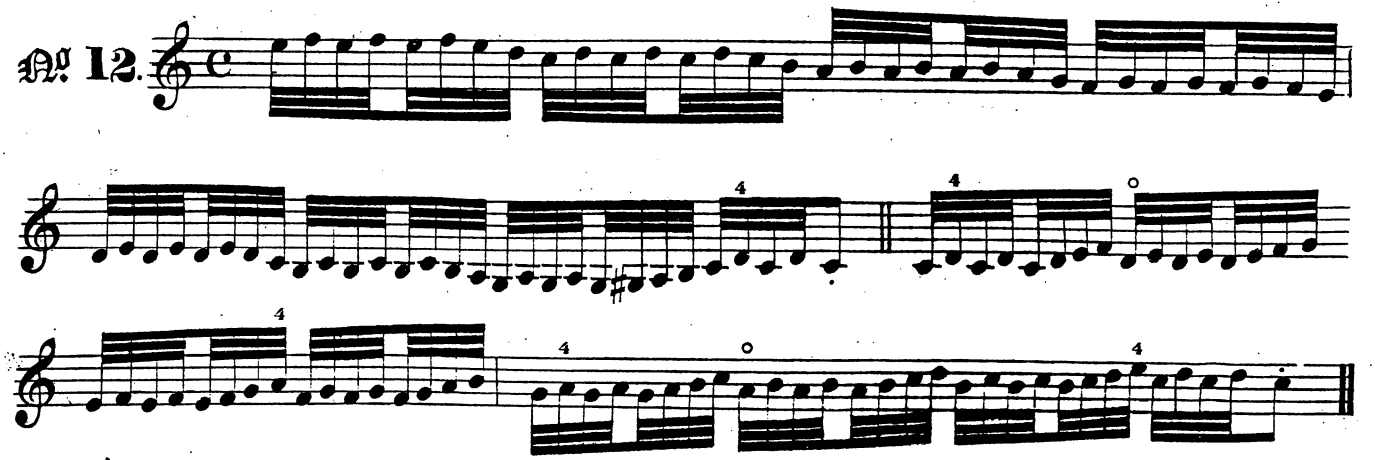
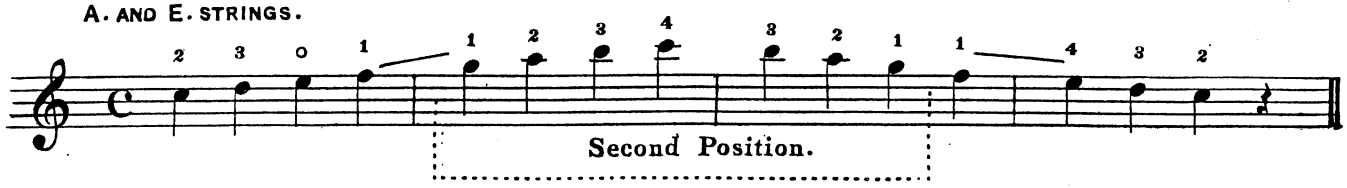


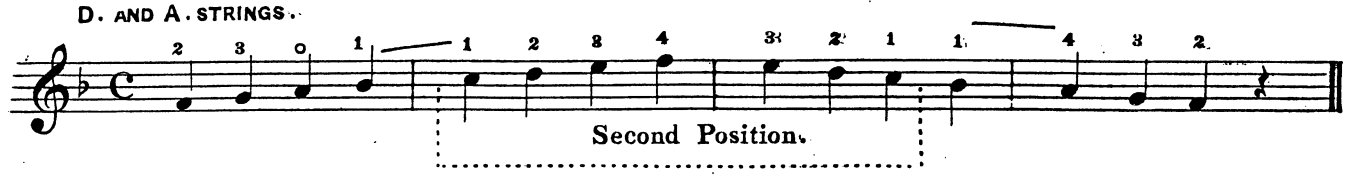
THE ART OF SHIFTING.

FROM THE FIRST TO THE SECOND POSITION.

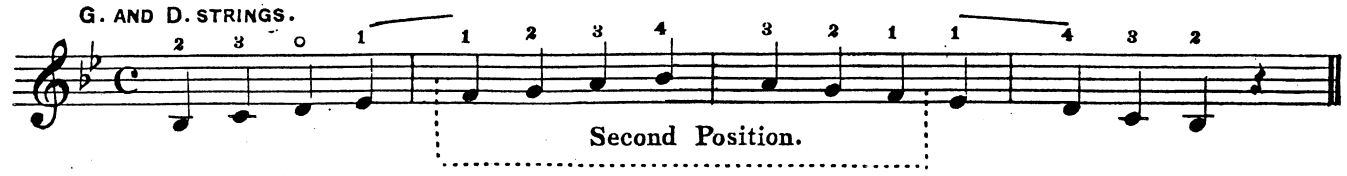
A. AND E. STRINGS.



D. AND A. STRINGS.

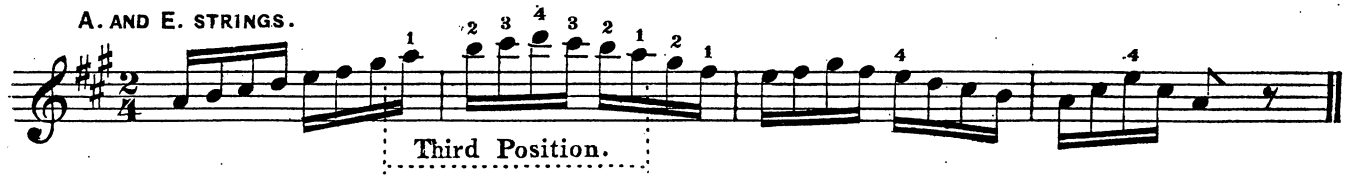


G. AND D. STRINGS.



FROM THE FIRST TO THE THIRD POSITION.

A. AND E. STRINGS.



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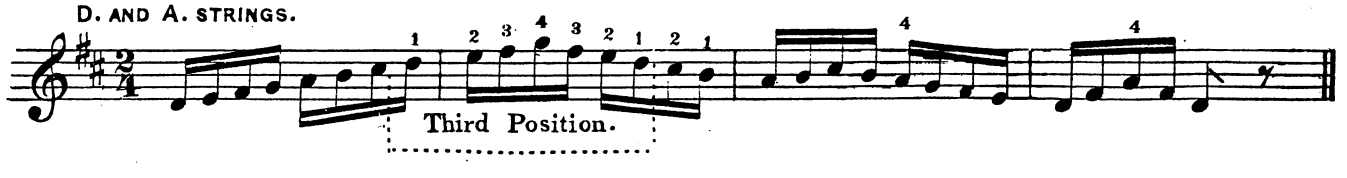

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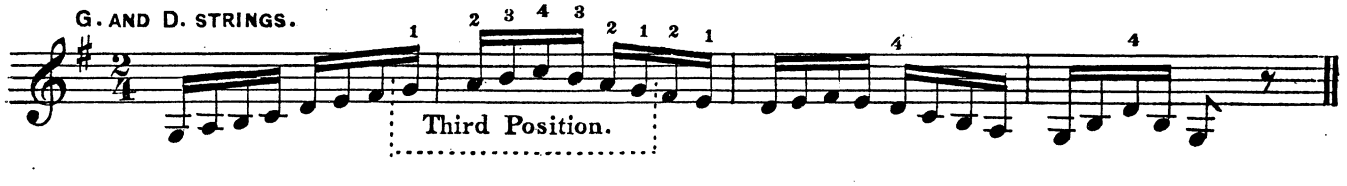
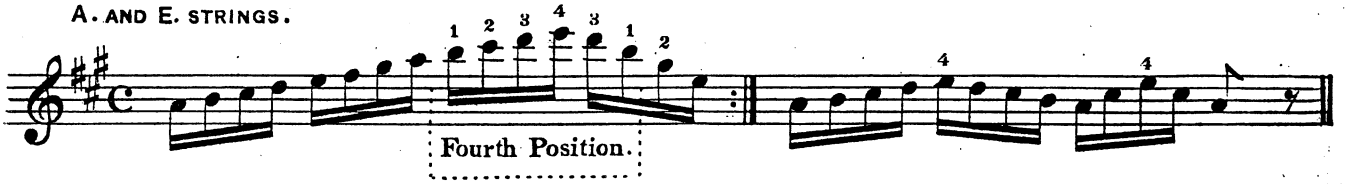
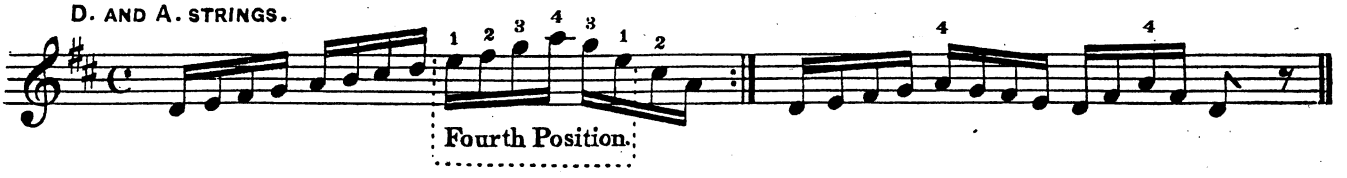


FROM THE FIRST TO THE FOURTH POSITION.

A. AND E. STRINGS.



D. AND A. STRINGS.



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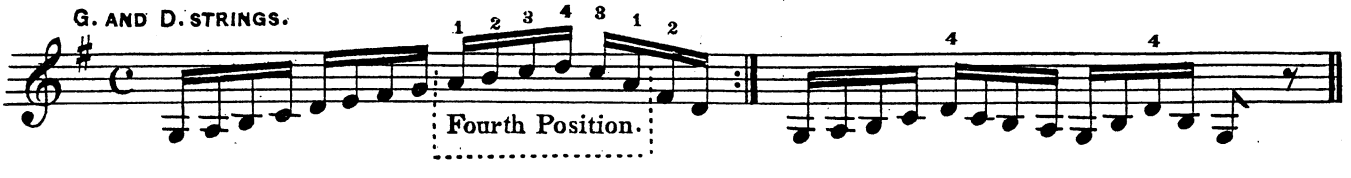
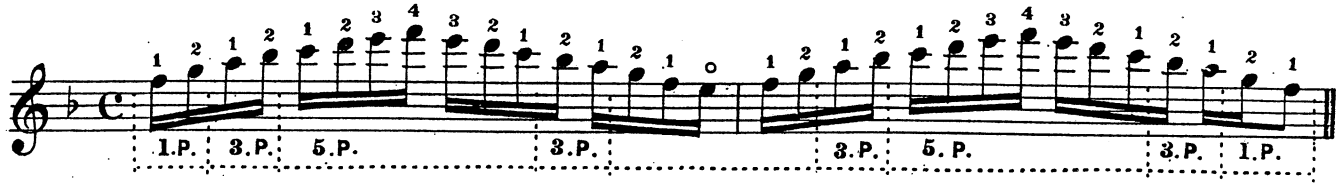


FROM THE FIRST TO THE FIFTH POSITION.

E. STRING.



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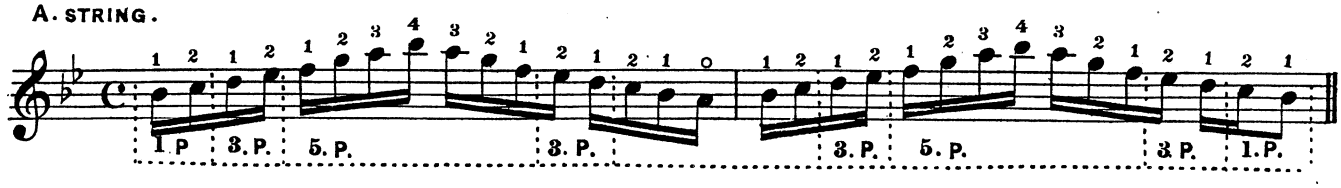

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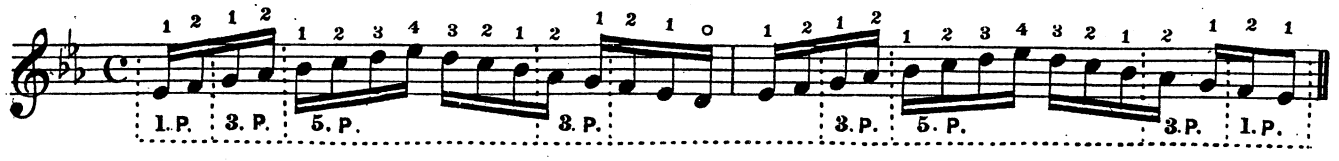
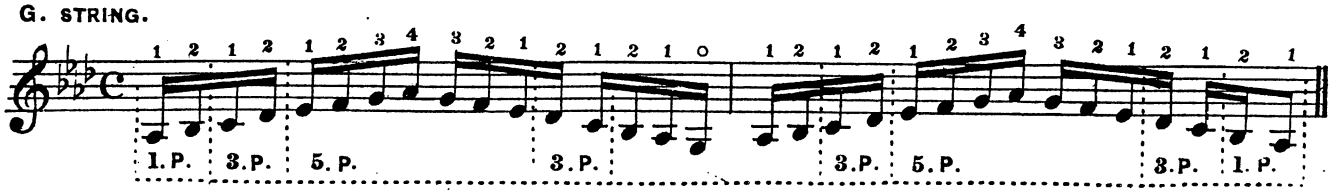


G. STRING.

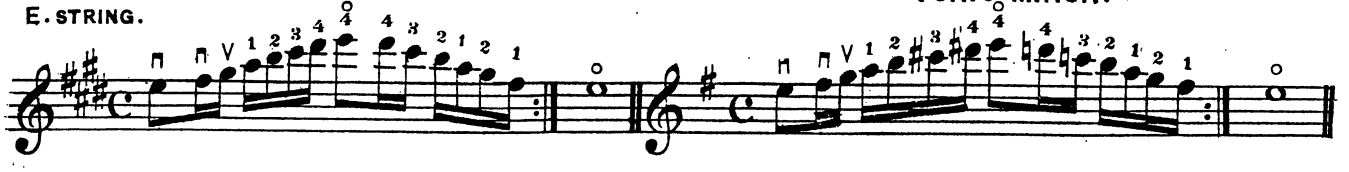


HARMONICS.

AT THE TWELFTH FRET.

MAJOR. TONIC MINOR.

E. STRING.



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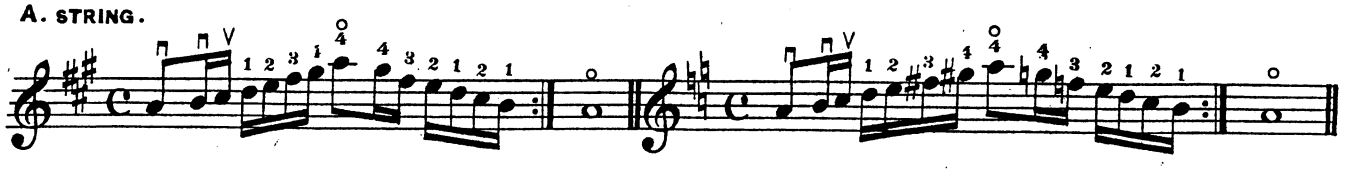

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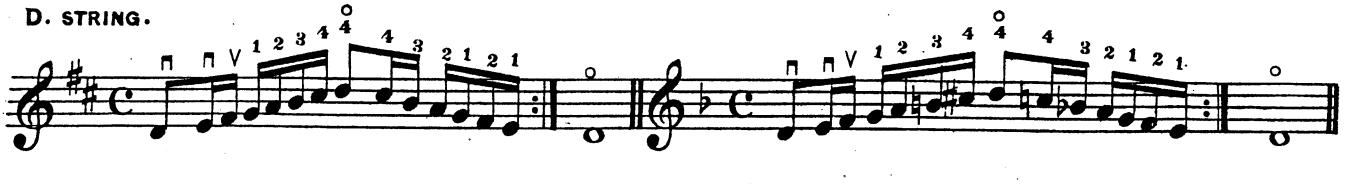

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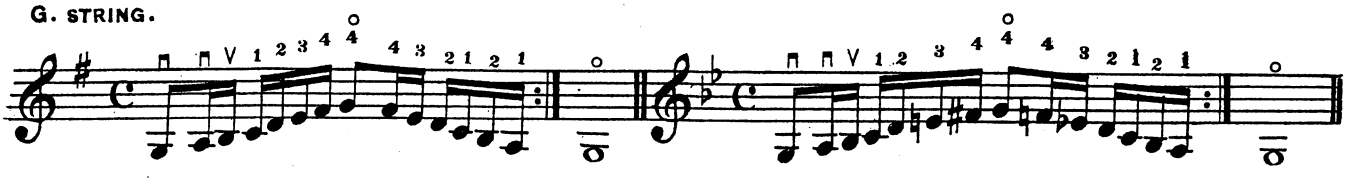

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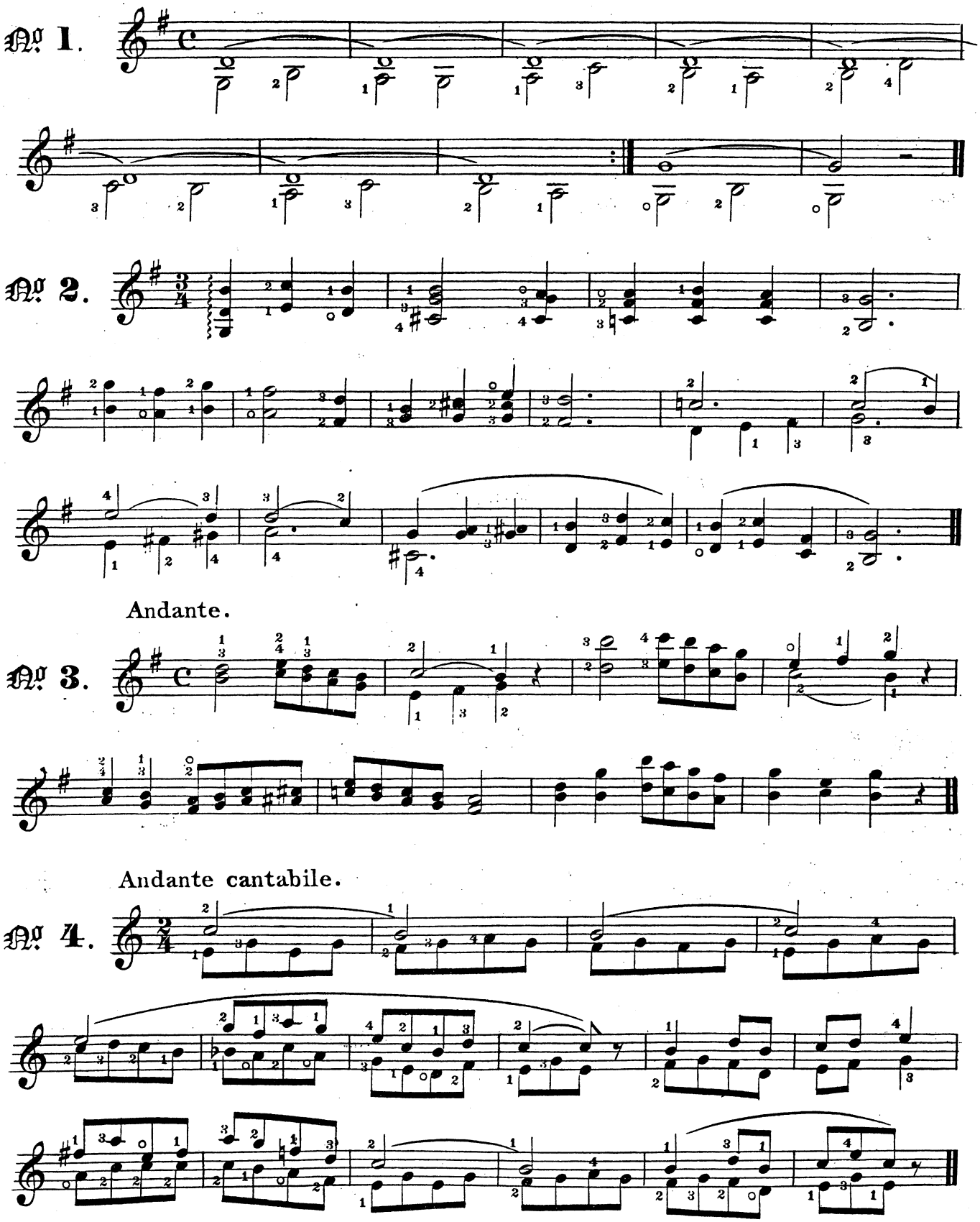
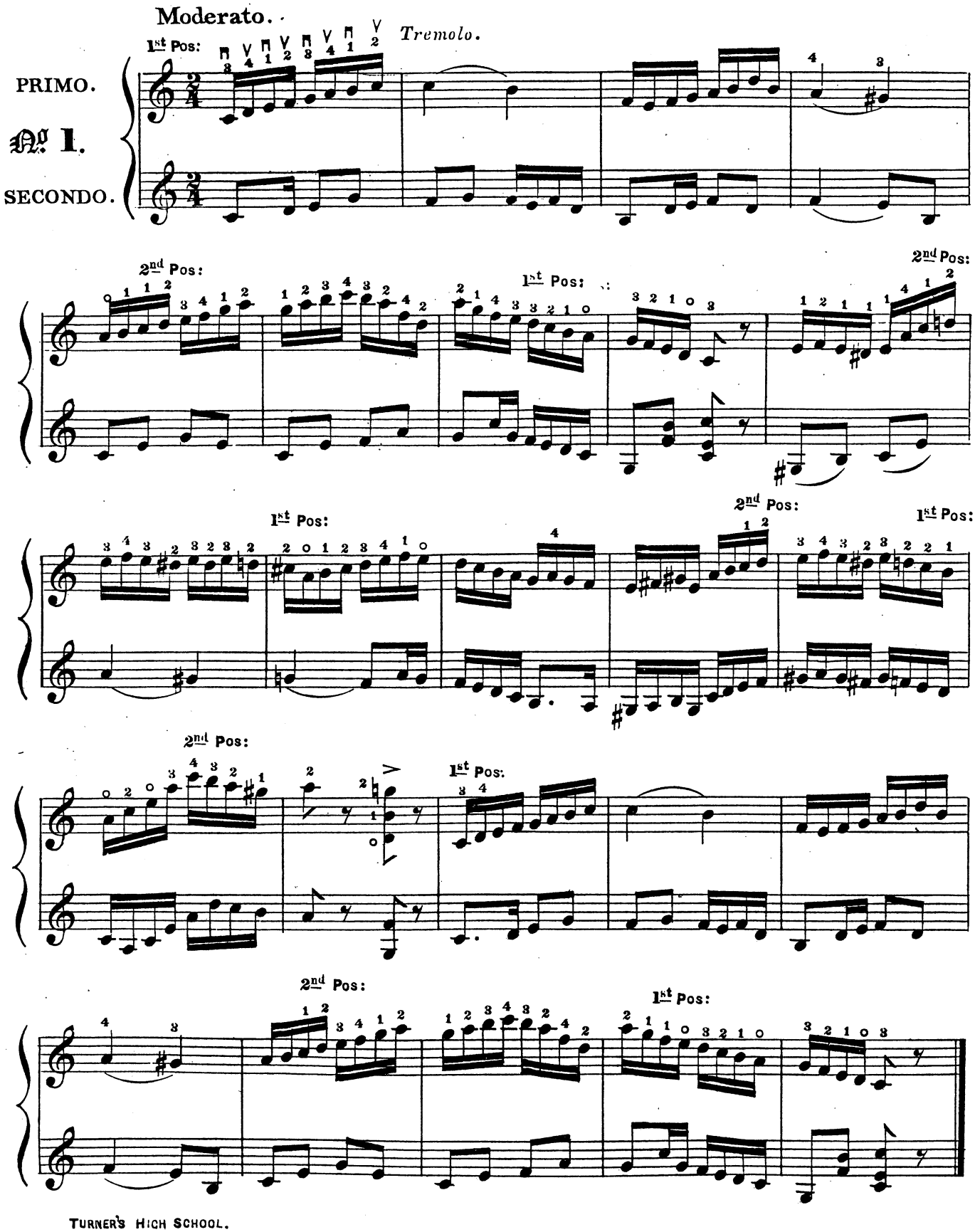


STUDIES IN THE POSITIONS.

THE FIRST AND SECOND POSITIONS.



ON THE SECOND POSITION.

Andante.

PRIMO.

No 2.

SECONDO

1st Pos:

2nd Pos:

FIRST, SECOND AND THIRD POSITIONS.

PRIMO.

No 3.

SECONDO.

1st Pos:

2nd Pos:

1st Pos:

3rd Pos:

1st Pos:

2nd Pos:

3rd Pos:

1st P.

FINE.

2nd Pos:

3rd Pos:

1st Pos:

D.C. AL FINE.

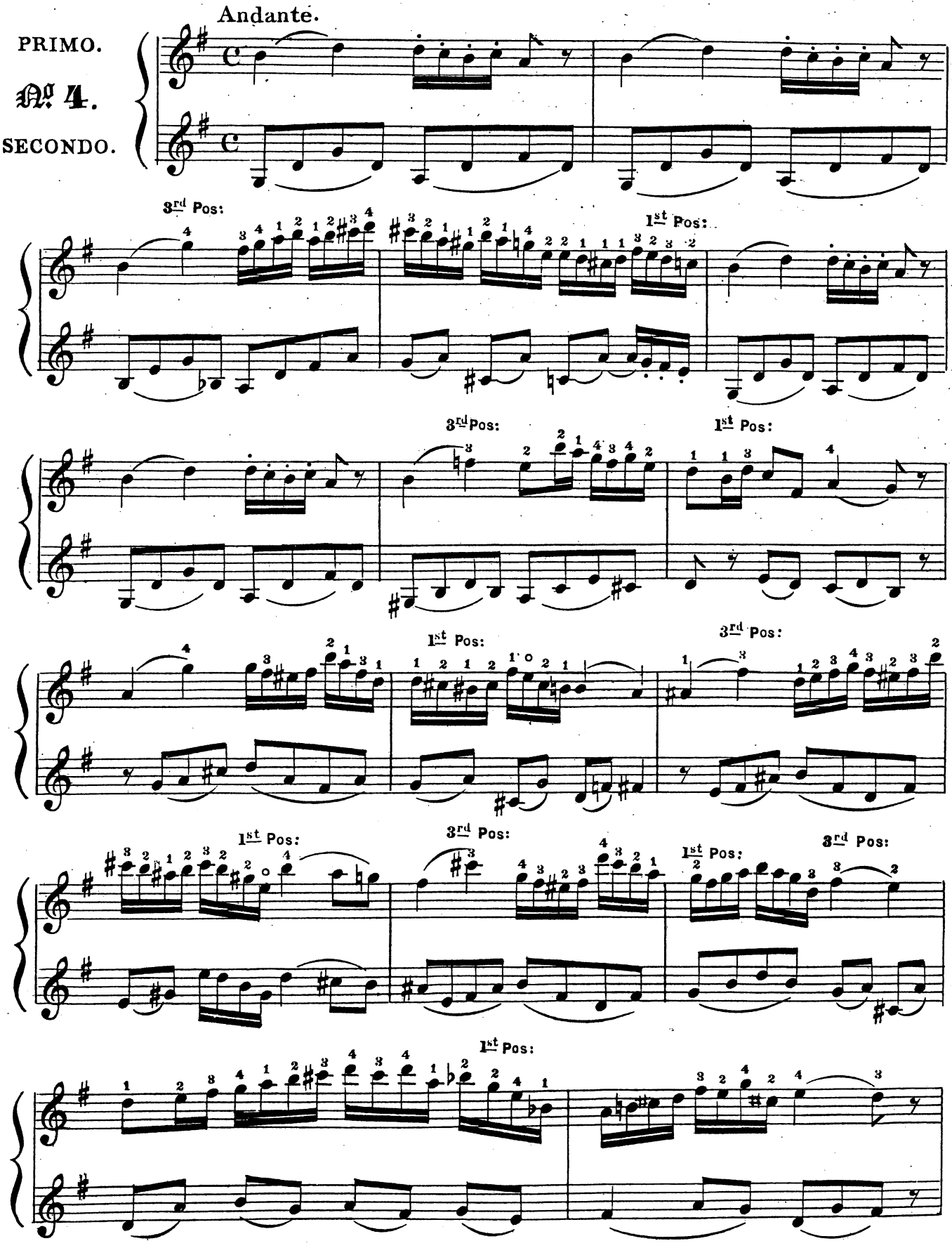
FIRST AND THIRD POSITIONS.

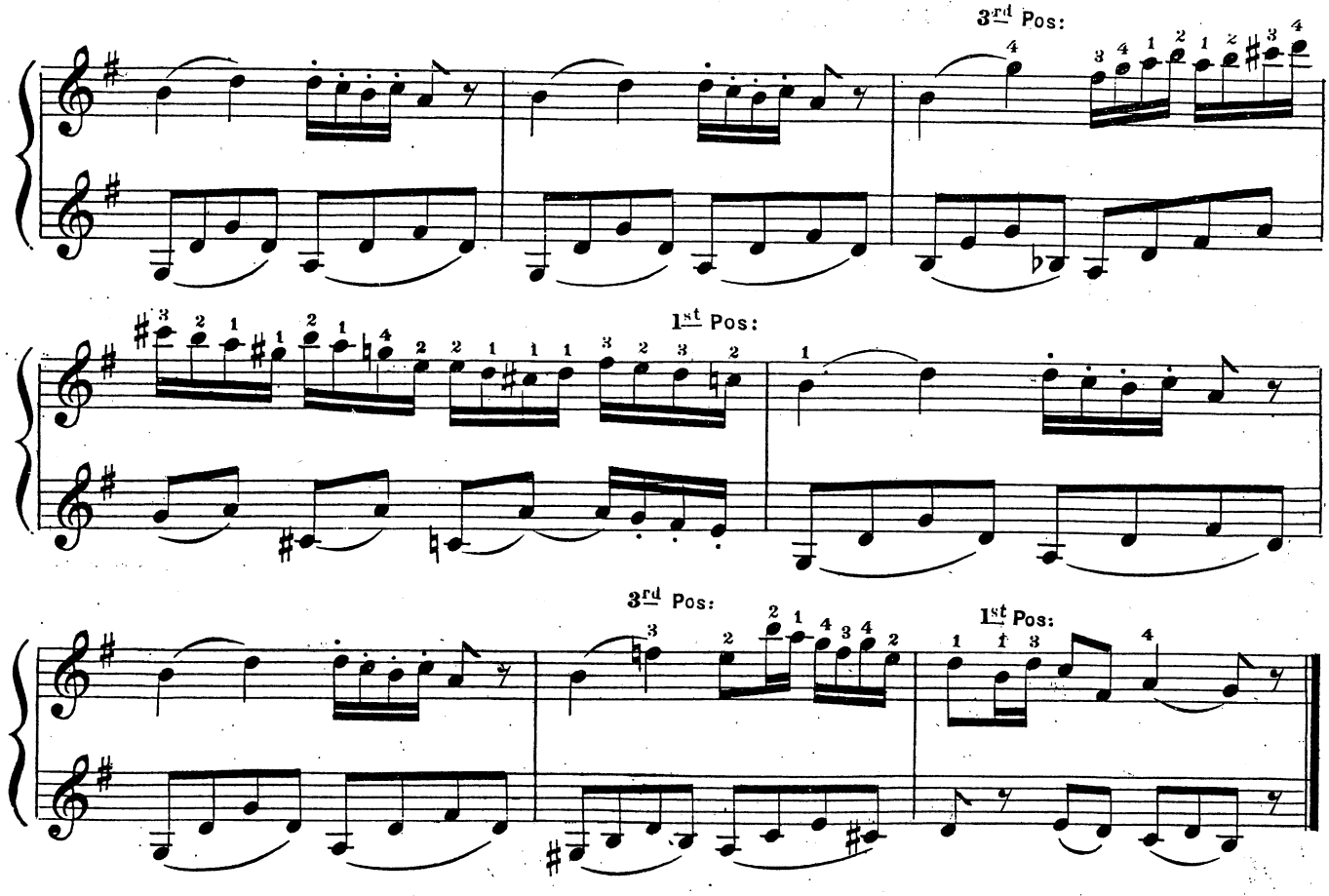
Andante.

PRIMO.

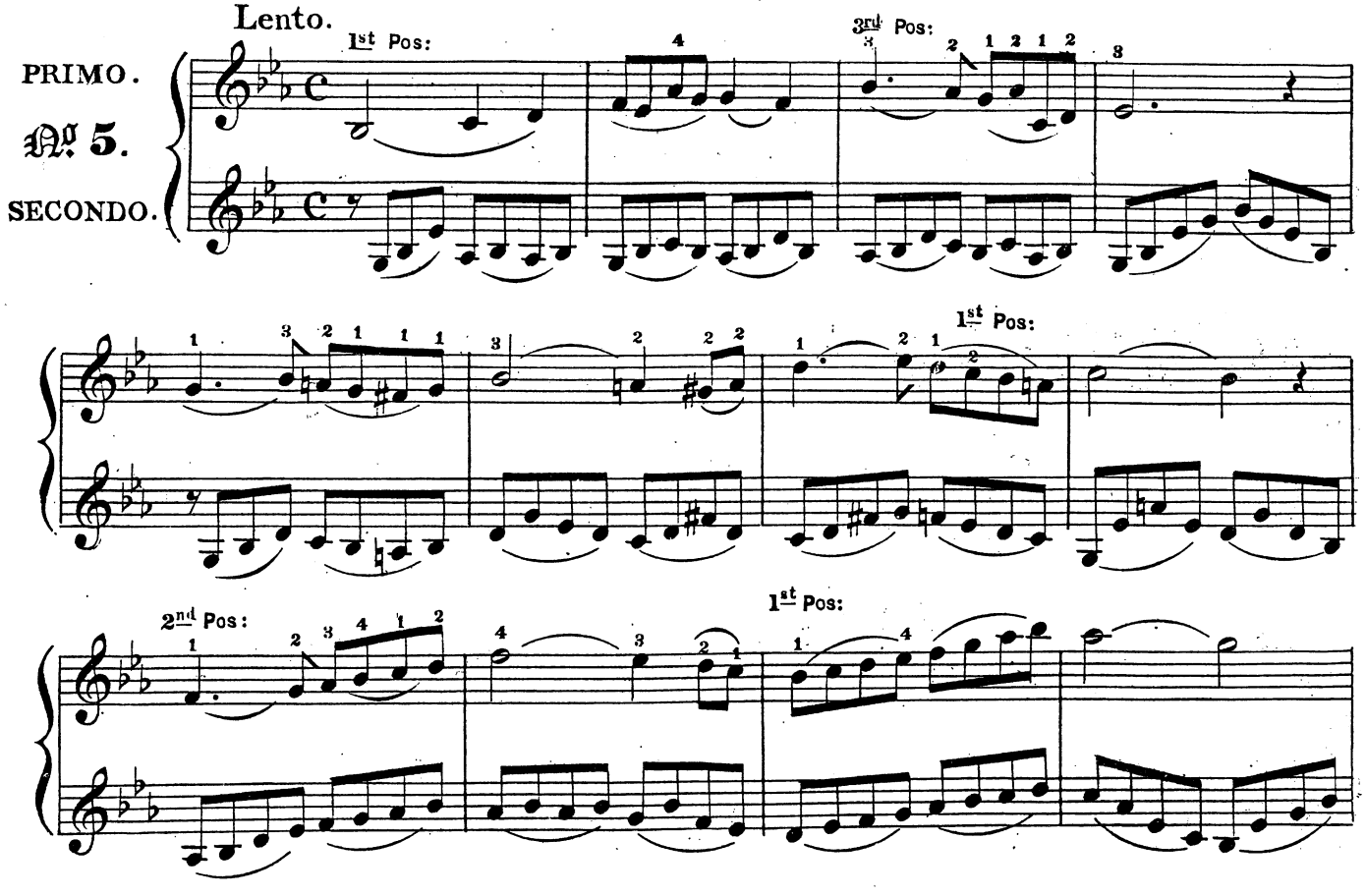
No. 4.

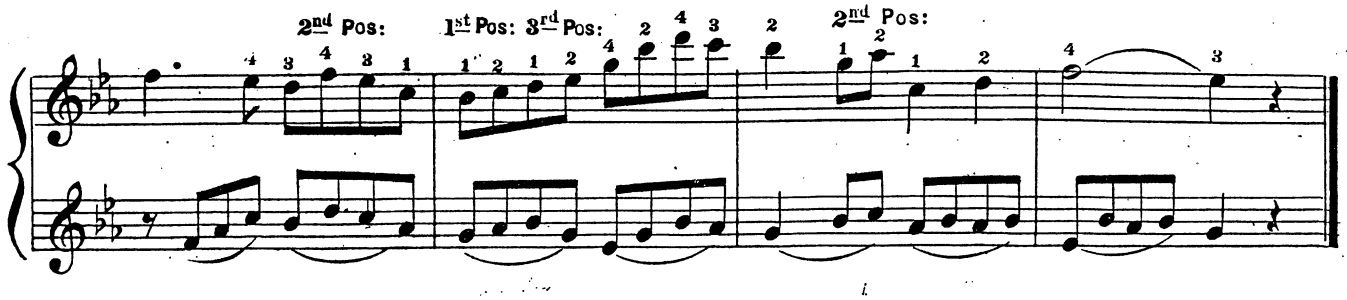
SECONDO.





FIRST, SECOND AND THIRD POSITIONS



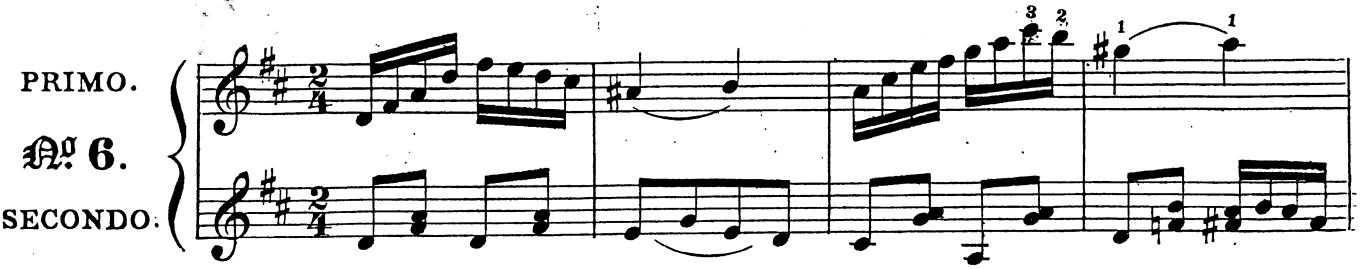


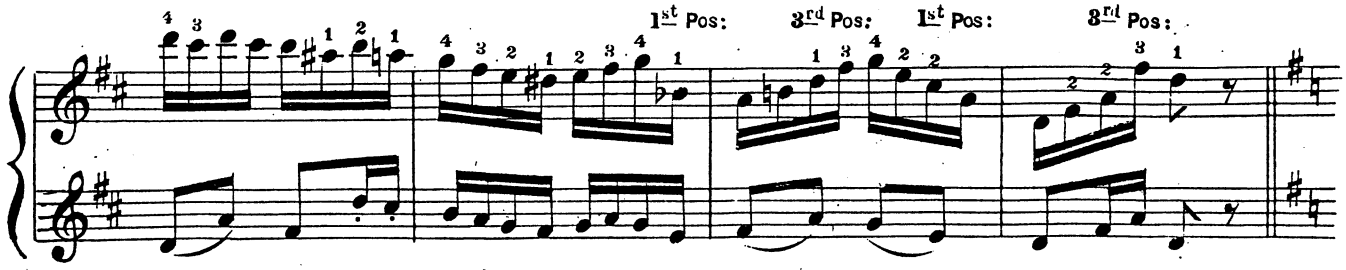
FIRST AND THIRD POSITIONS.

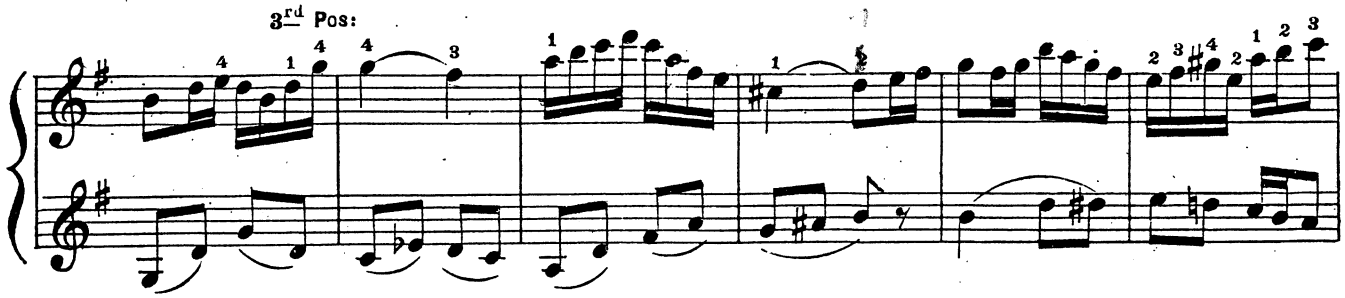
PRIMO.

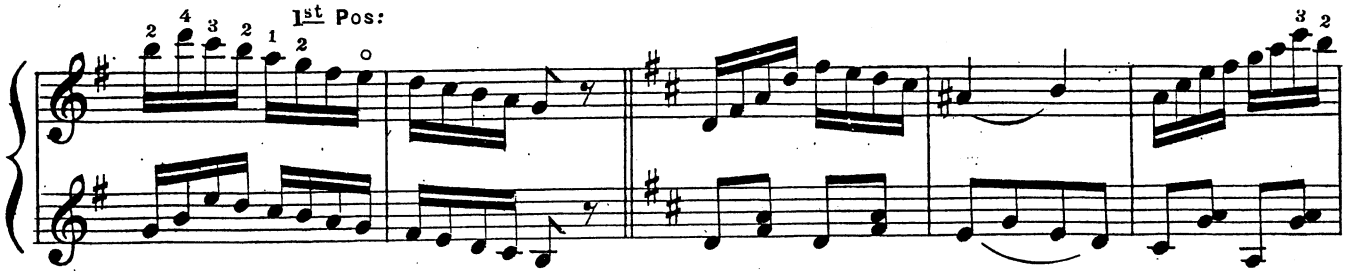
No. 6.

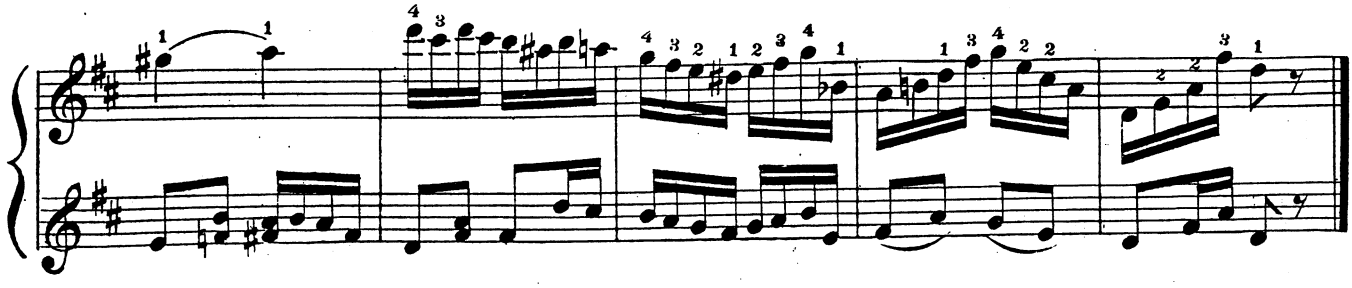
SECONDO.









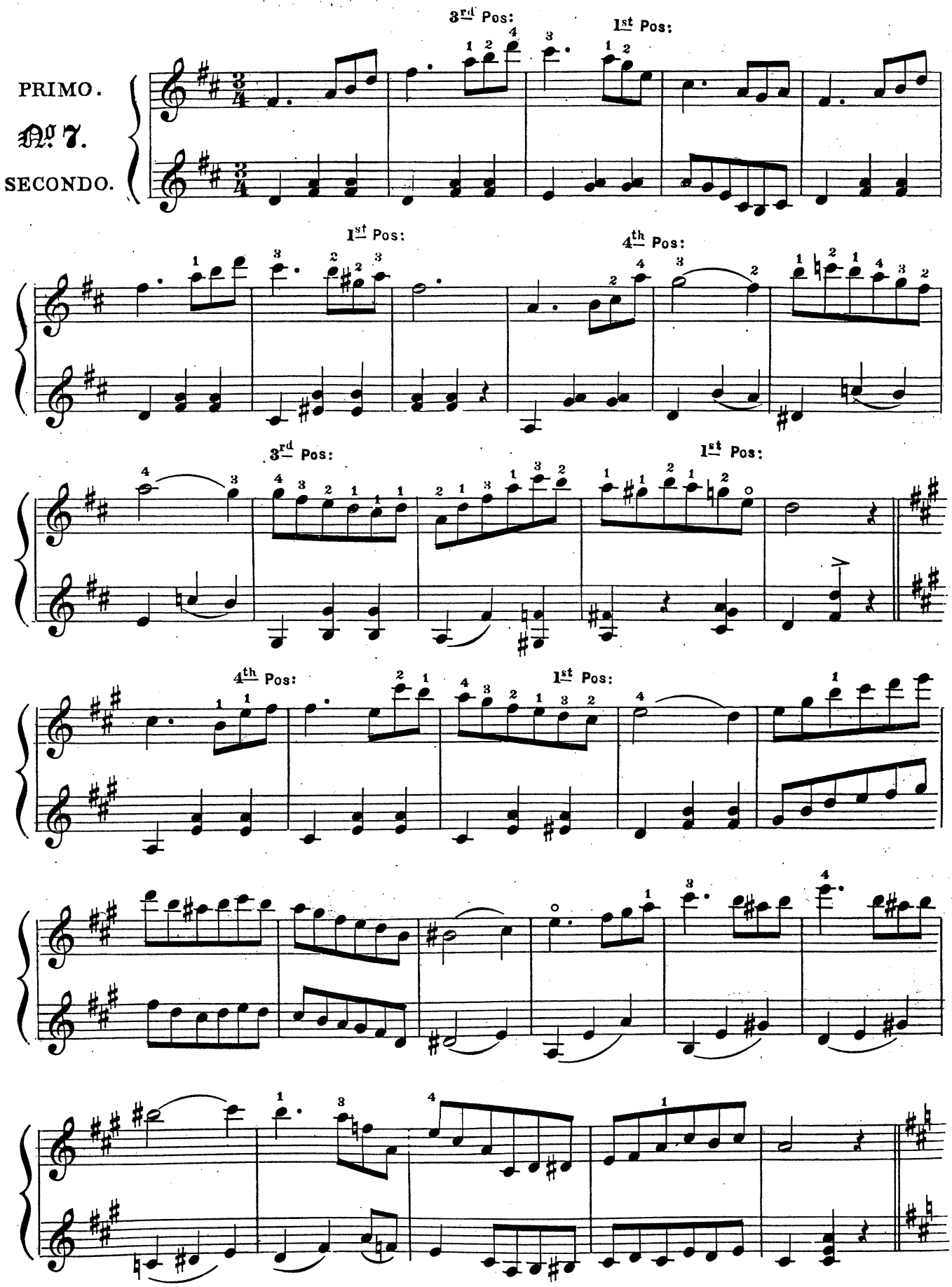


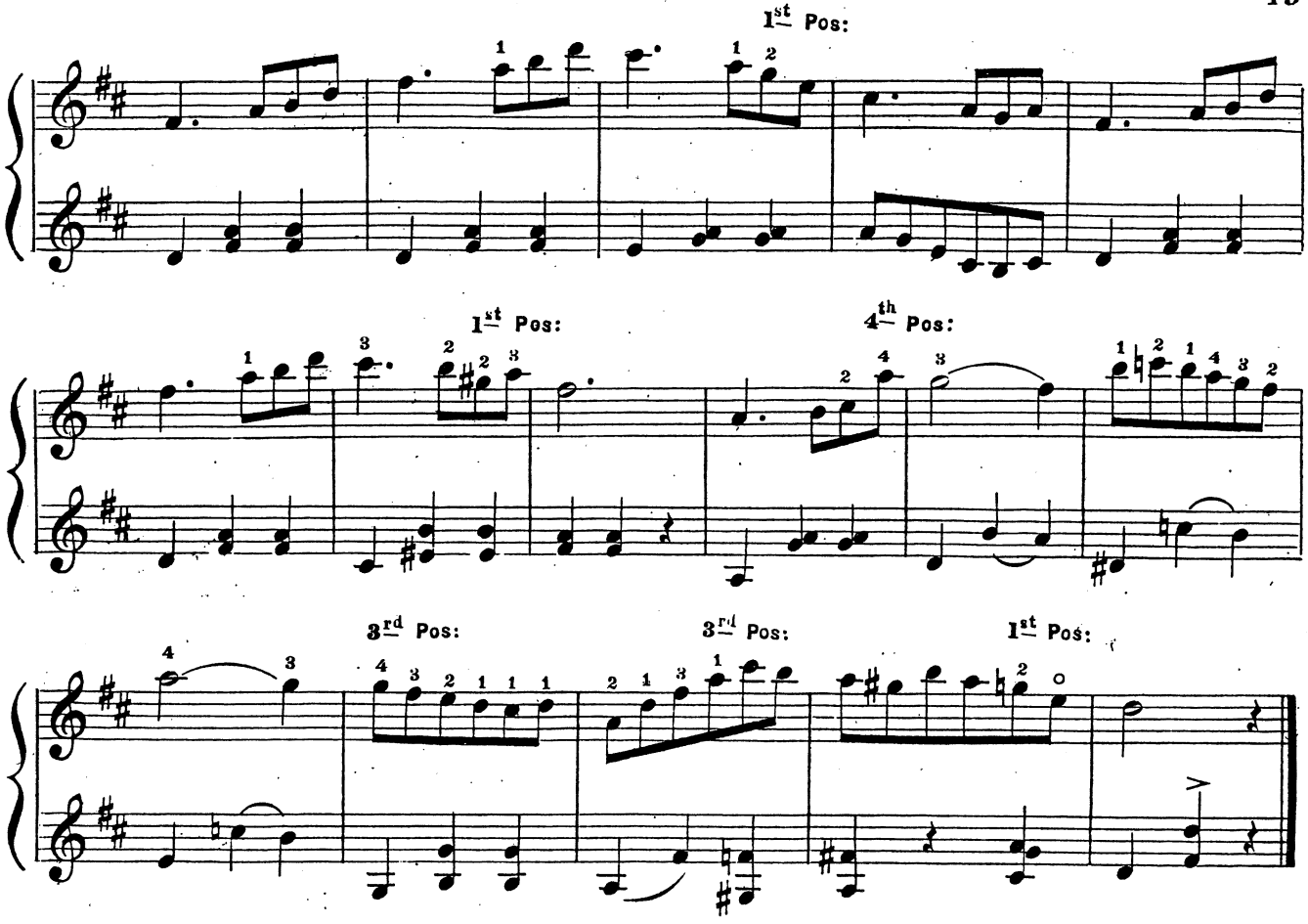
FIRST, THIRD AND FOURTH POSITIONS.

PRIMO.

No. 7.

SECONDO.





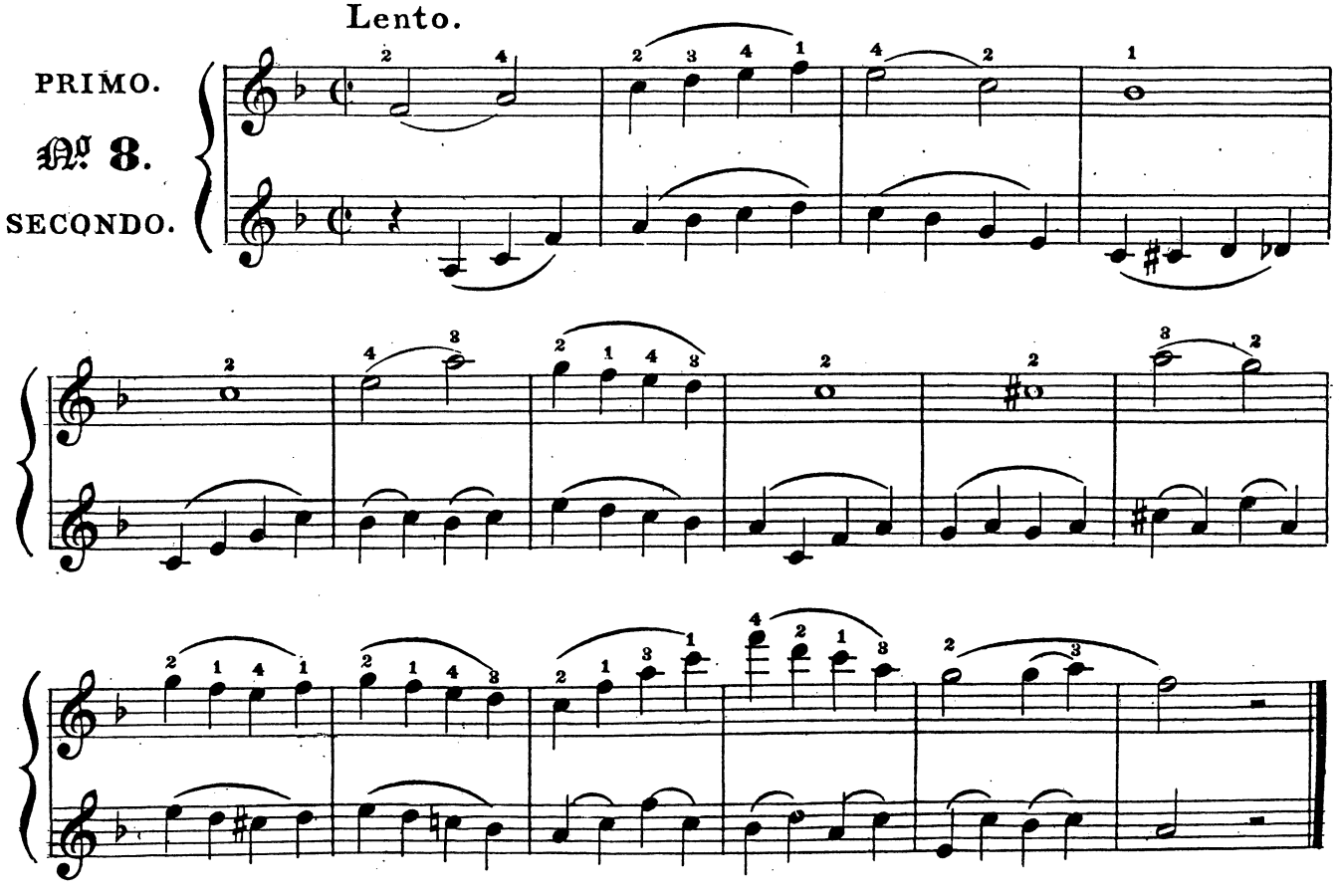
FIFTH POSITION.

Lento.

PRIMO.

№ 8.

SECONDO.



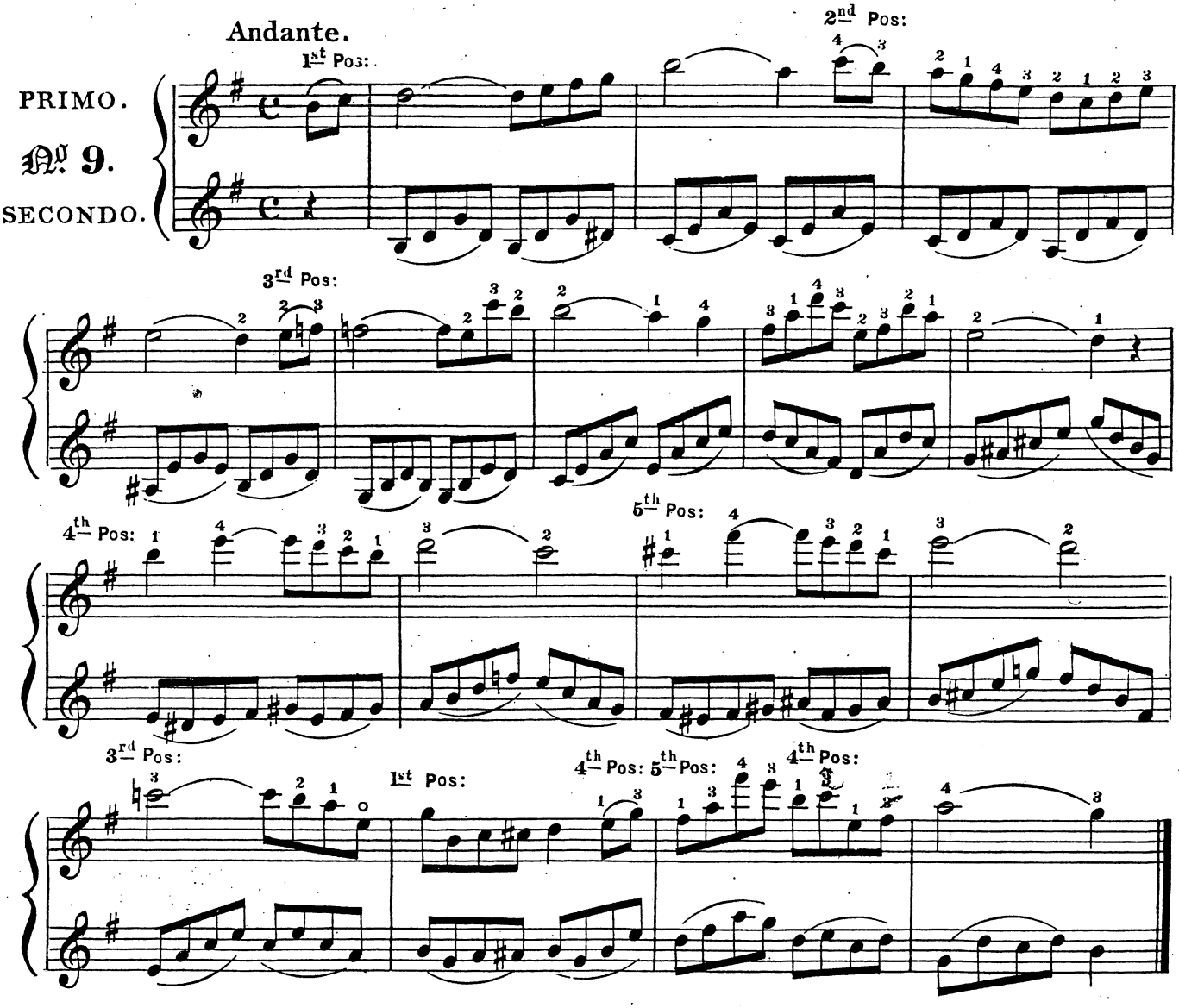
FIRST, SECOND, THIRD, FOURTH AND FIFTH POSITIONS.

Andante.

PRIMO.

№ 9.

SECONDO.

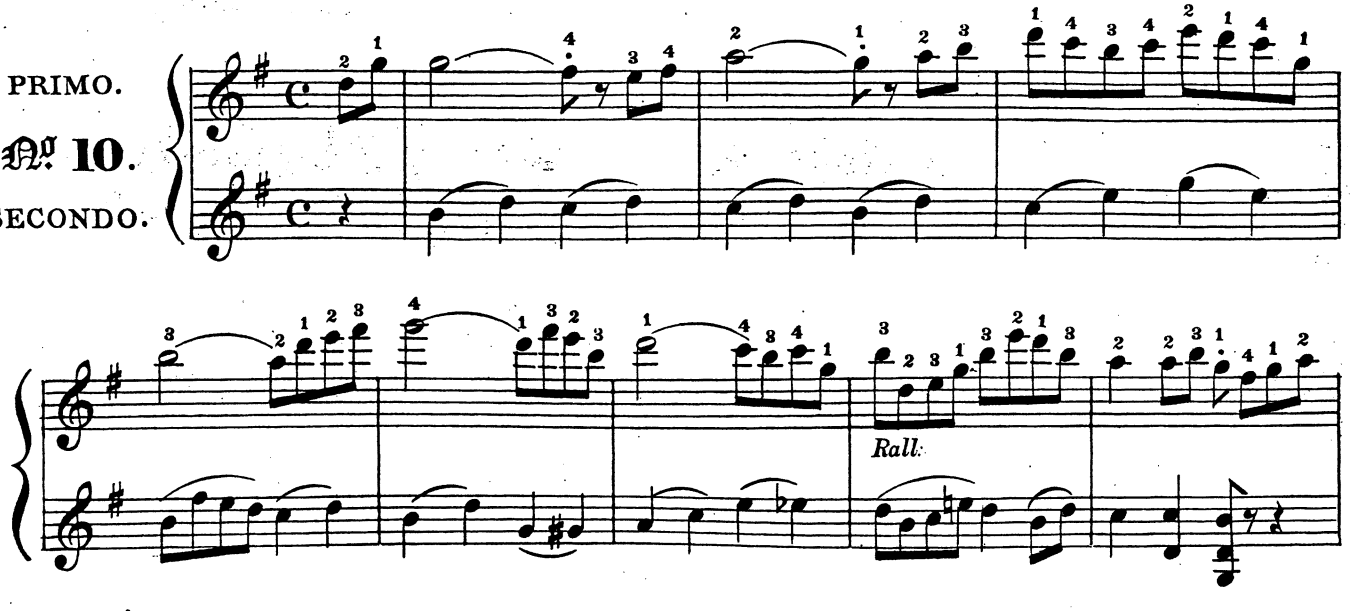


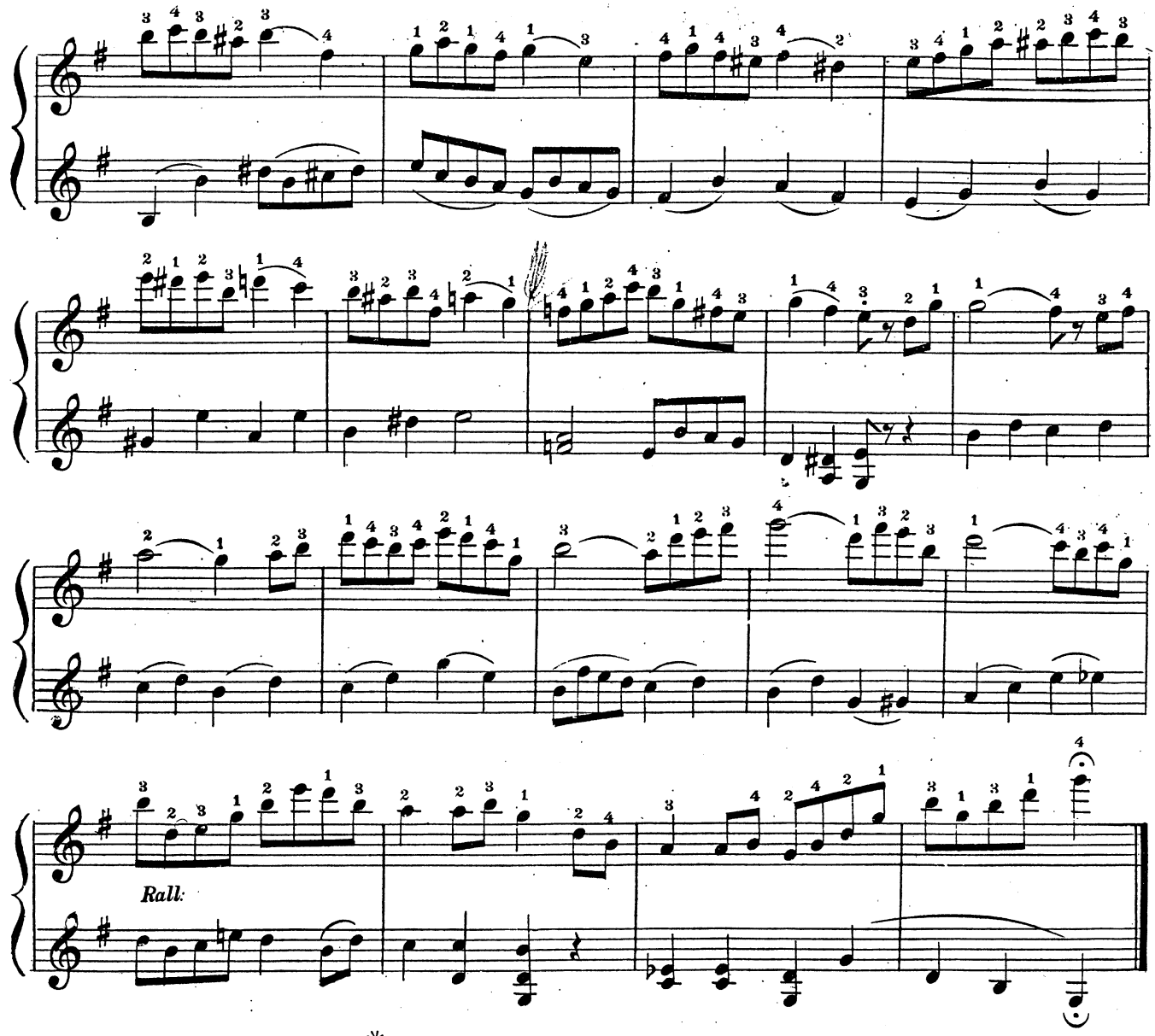
THE SIXTH POSITION.

PRIMO.

№ 10.

SECONDO.



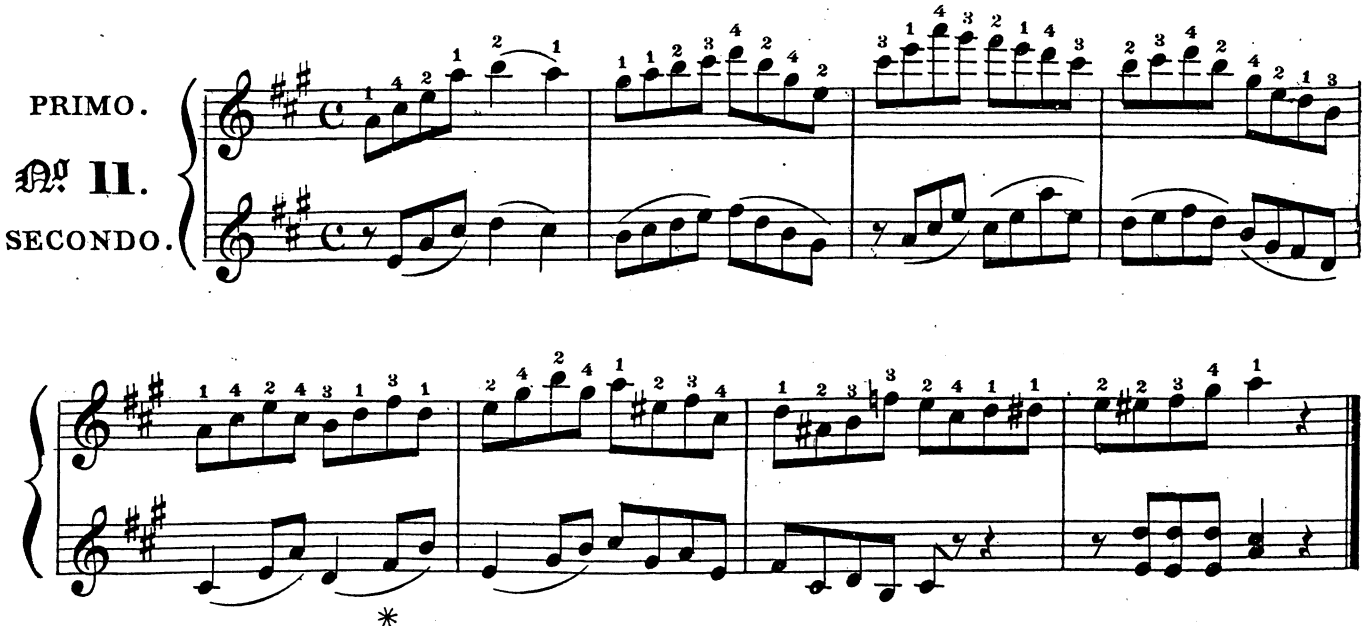


*THE SEVENTH POSITION.

PRIMO.

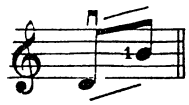
No. 11.

SECONDO.



*FOR MANDOLINES WITH NINETEEN OR MORE FRETS.

STUDY FOR THE PLECTRUM SLUR.

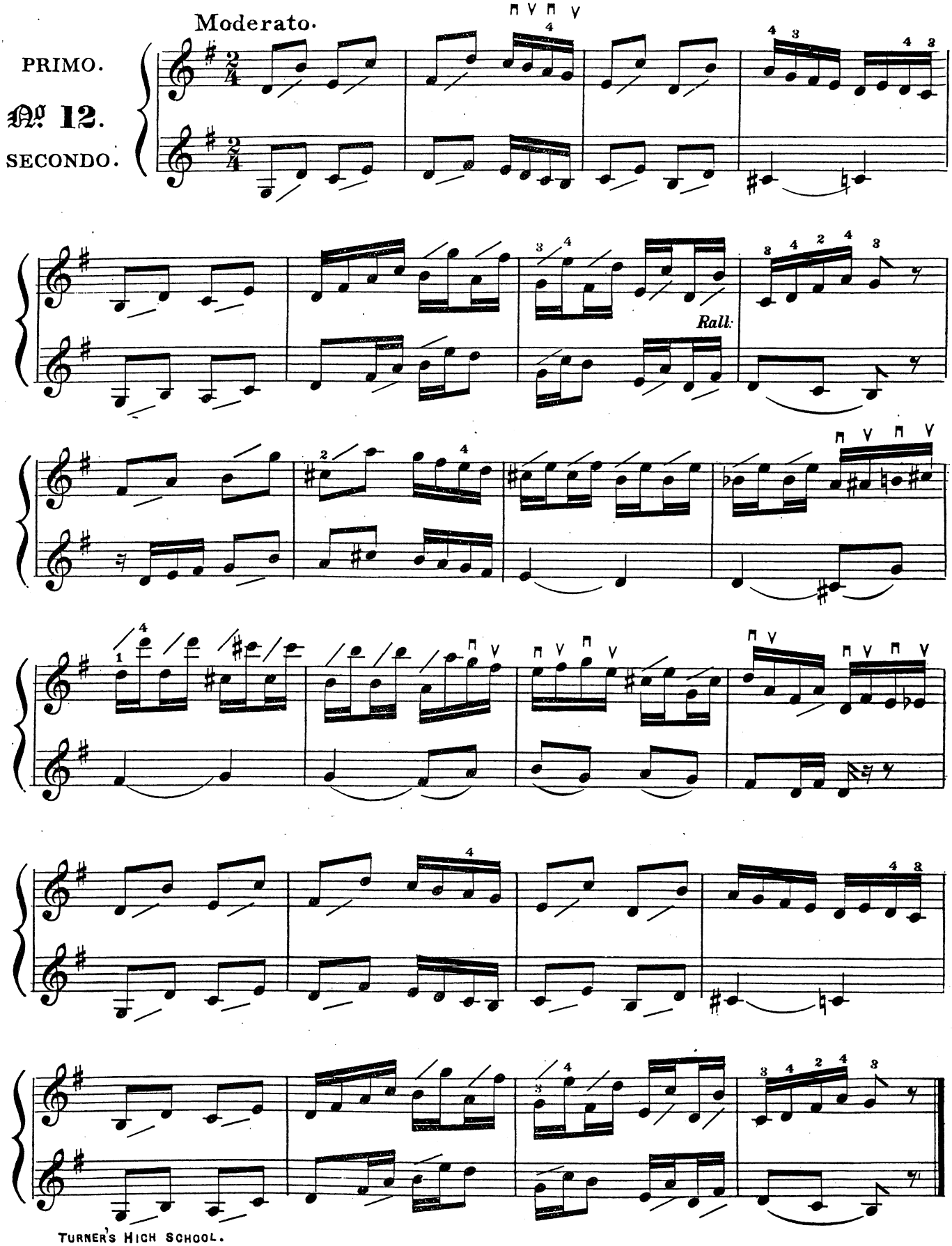
Gliding the plectrum from one string to another thus:  is termed the plectrum slur.

Moderato.

PRIMO.

No. 12.

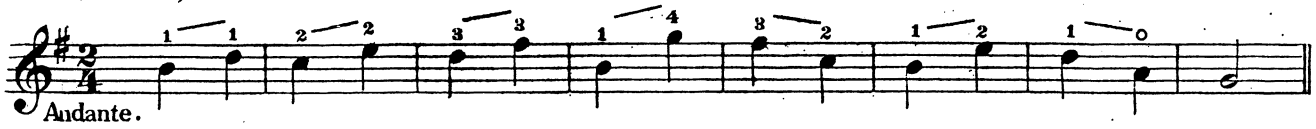
SECONDO.



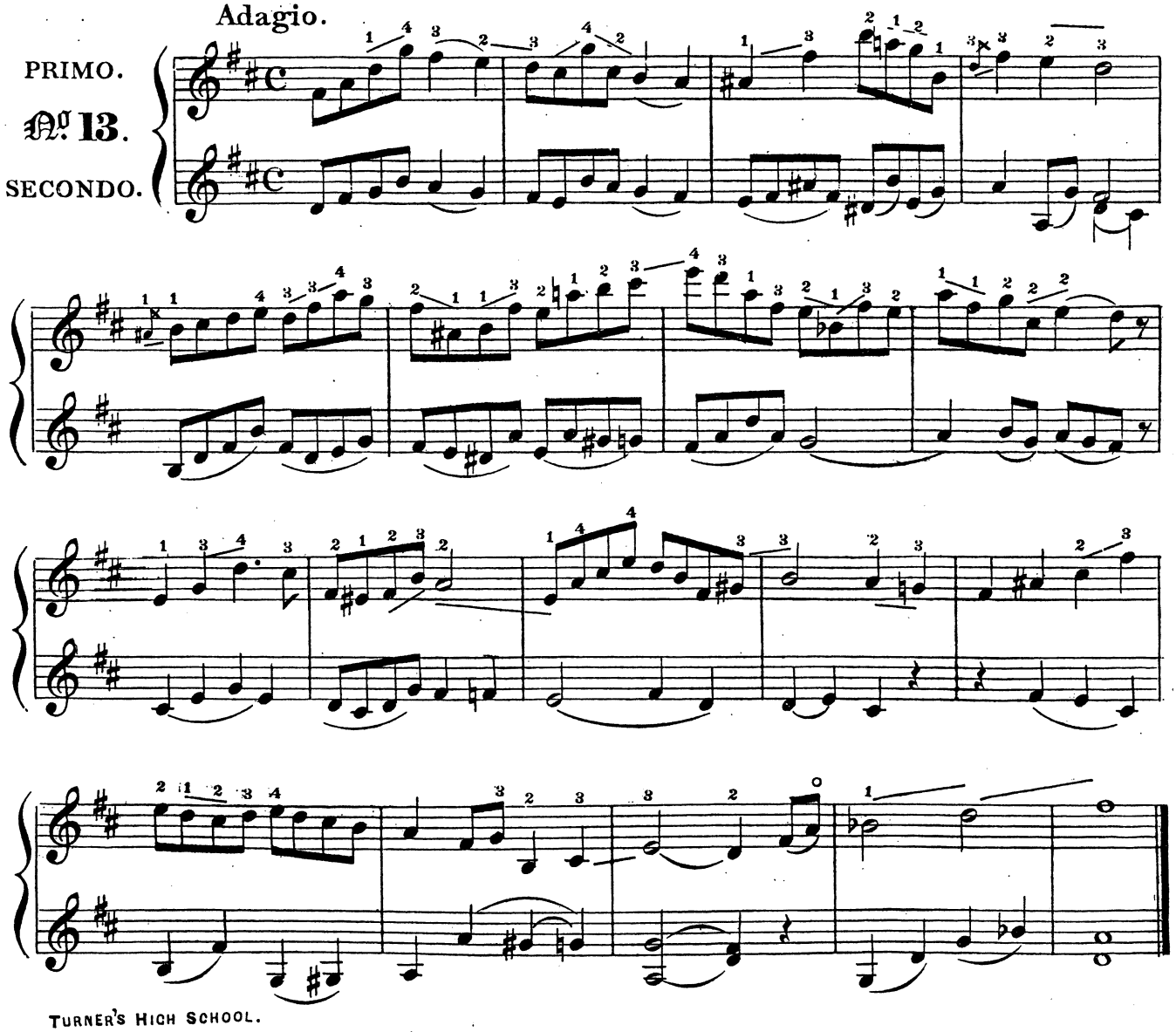
THE PORTAMENTO.

The Portamento is the effect produced by gliding the finger over the frets from one note to another. To obtain this the finger must continue the pressure on the string from the first to the second note. It is performed ascending or descending and in double notes as well as single.

EXAMPLE
(*Tremolo*)



STUDY FOR THE PORTAMENTO.

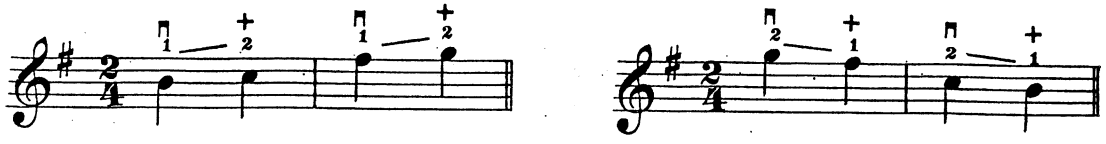


STUDY FOR THE LEFT–HAND PIZZICATO.

The Left–hand Pizzicato is produced by pulling a finger off the string so as to obtain the note without the aid of the plectrum.

This is in descending passages. In ascending the finger or fingers must fall powerfully on the string like a hammer.

EXAMPLES.



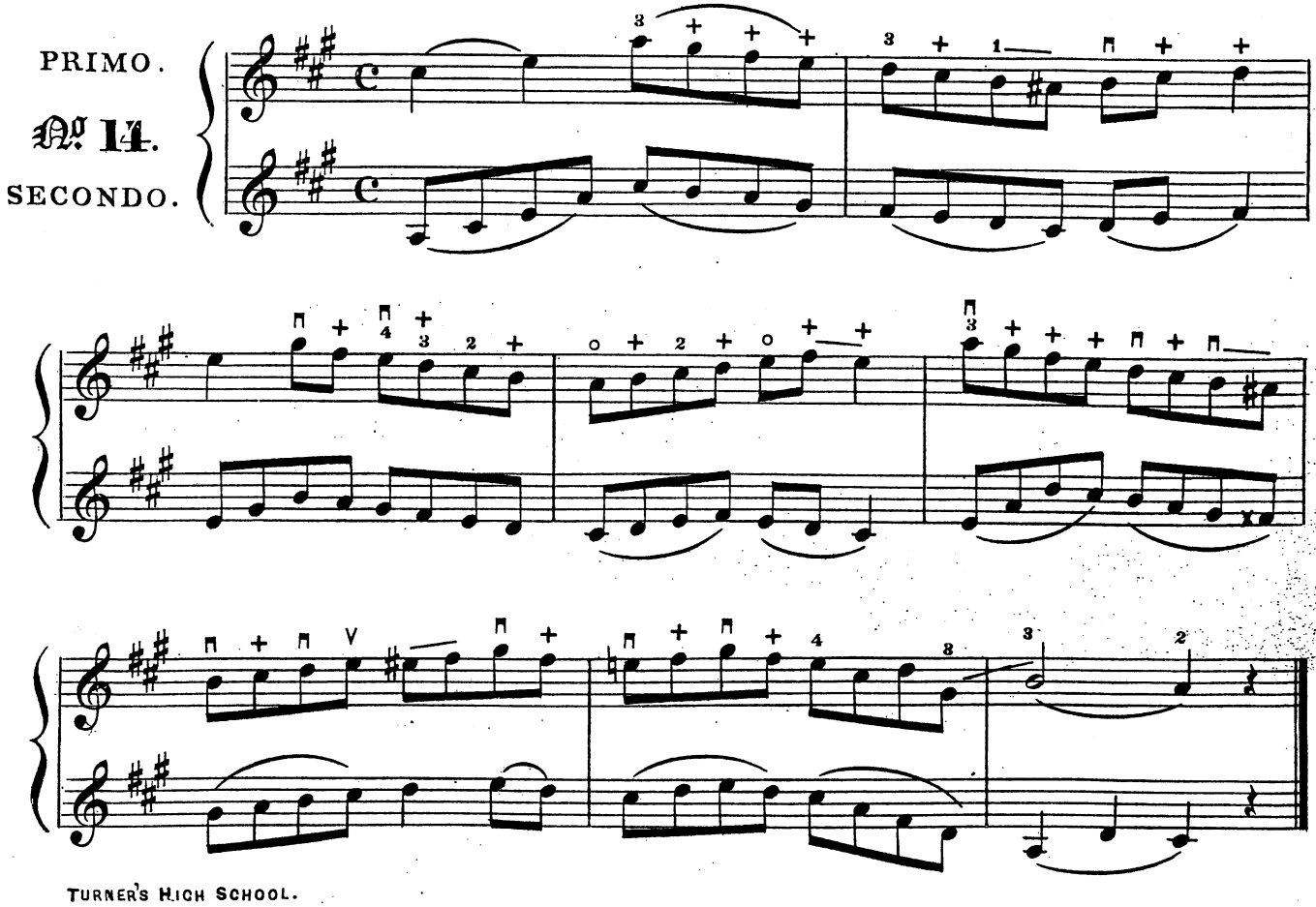
The Notes marked + are produced by the left hand alone.

STUDY.

PRIMO.

No. 14.

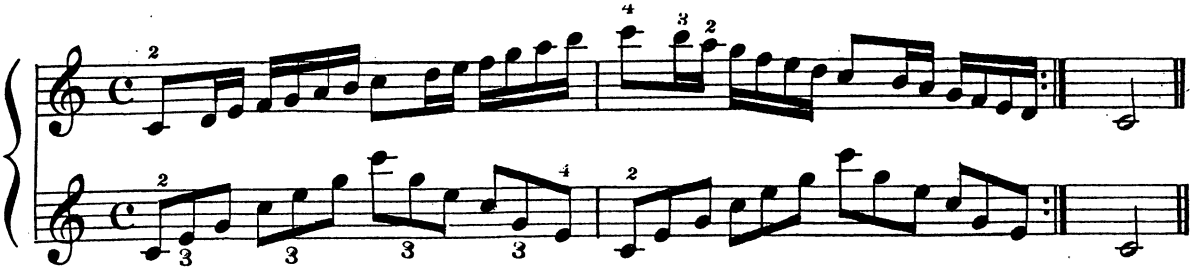
SECONDO.



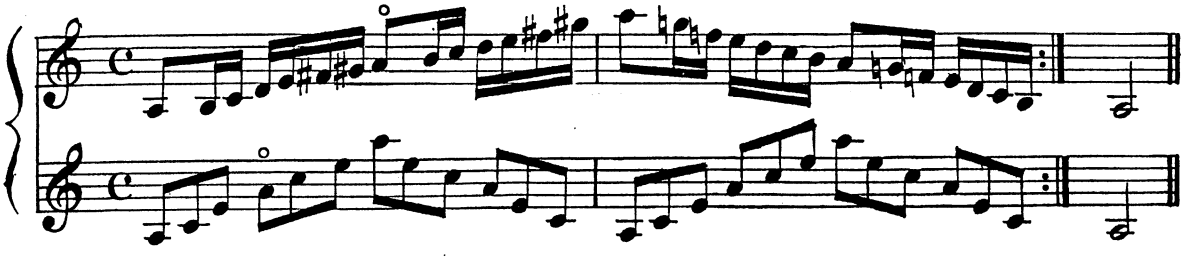
SCALES AND ARPEGGIOS.

FOR DAILY PRACTICE.

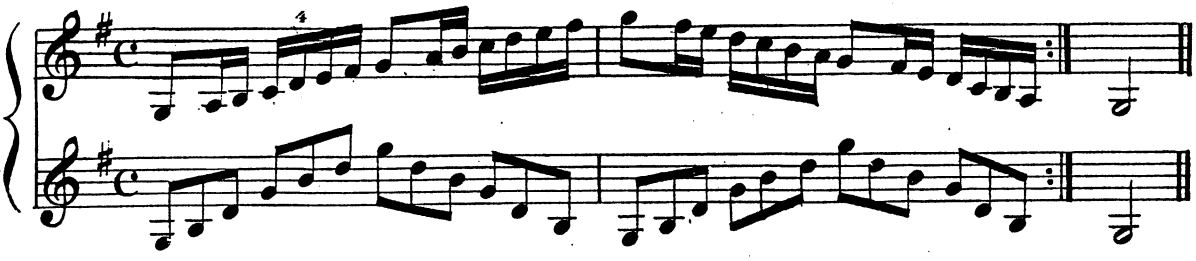
C. MAJOR.



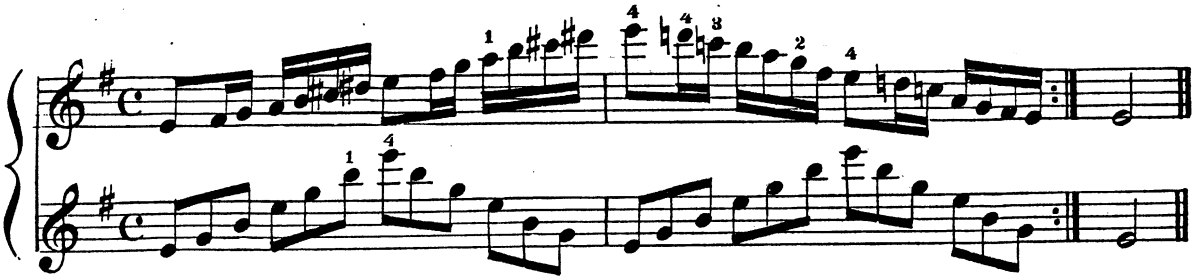
A. MINOR.



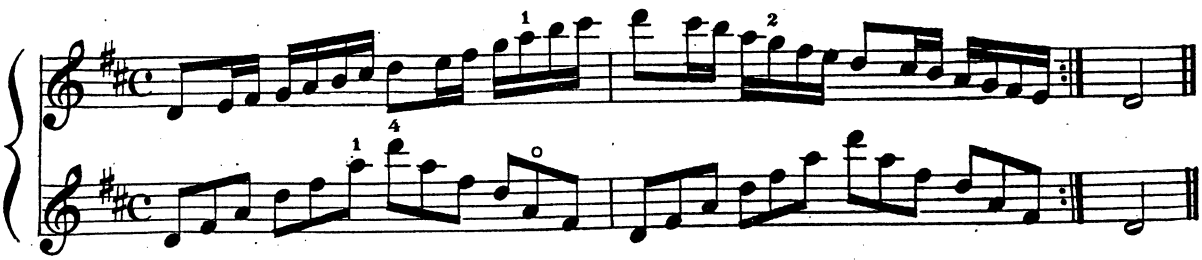
G. MAJOR.

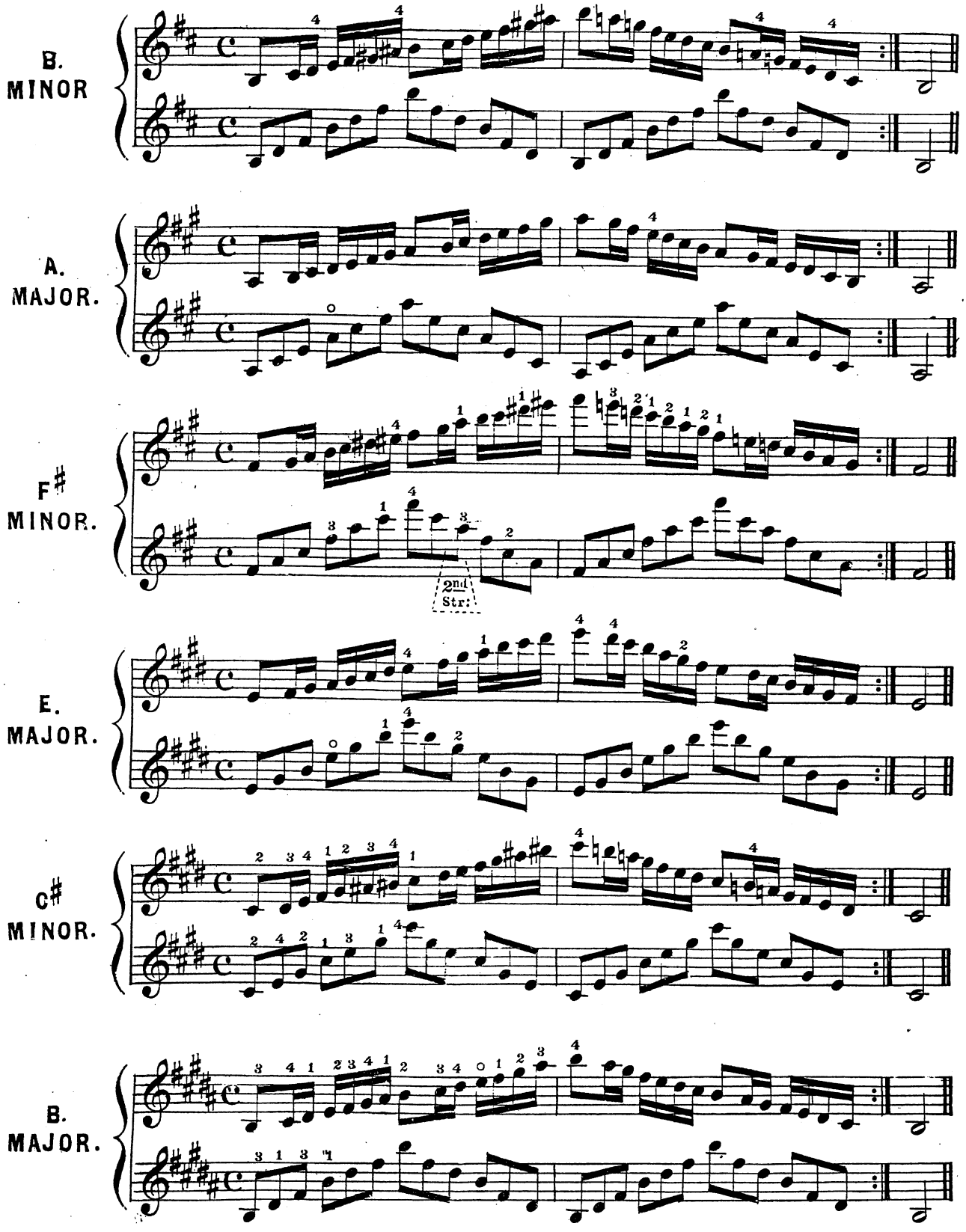


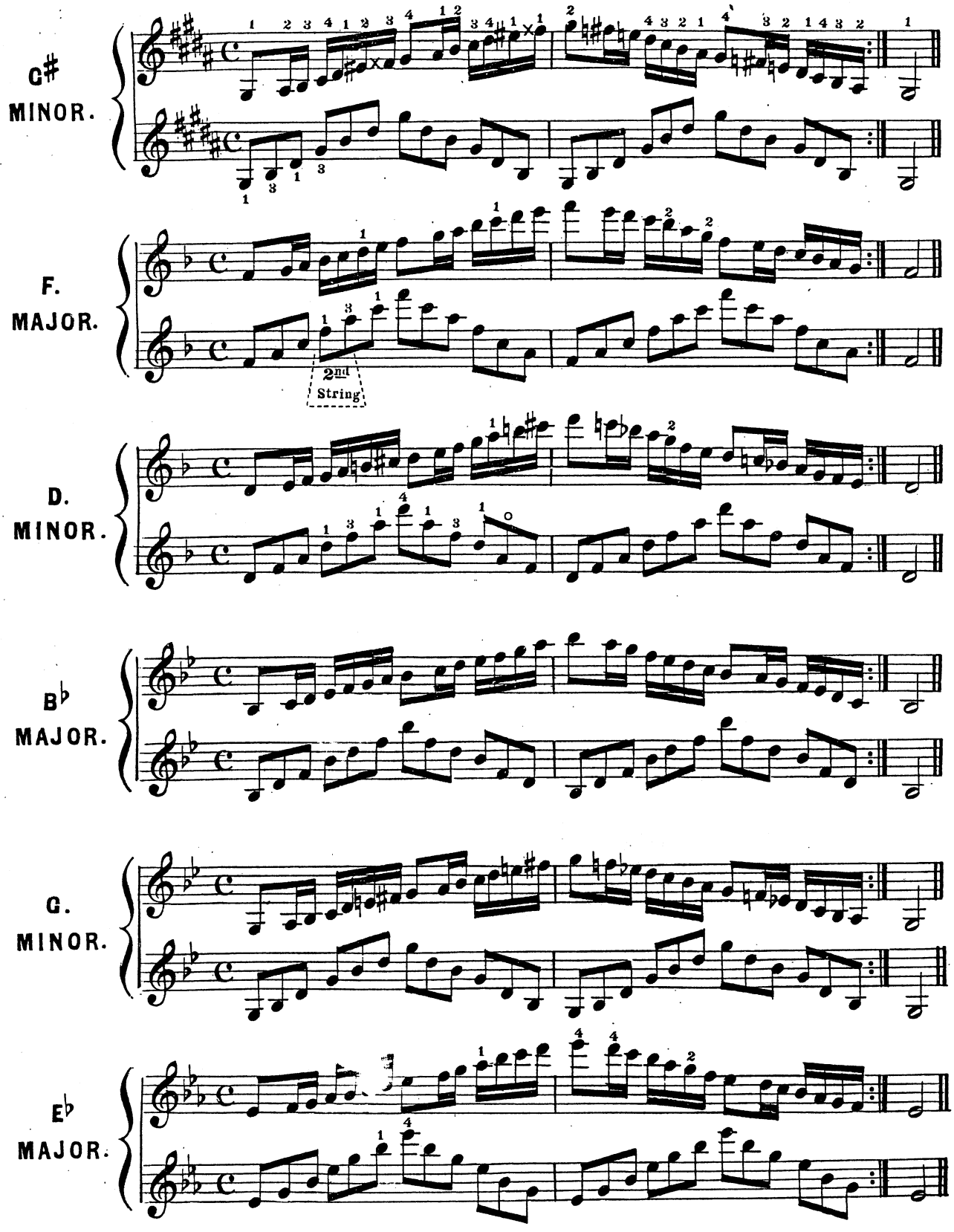
E. MINOR.



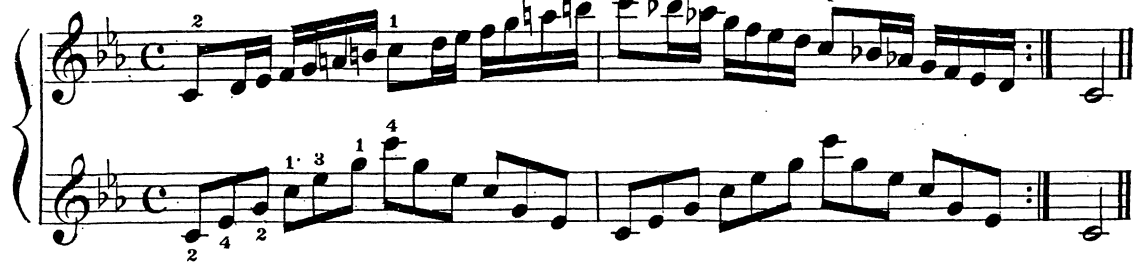
D. MAJOR.



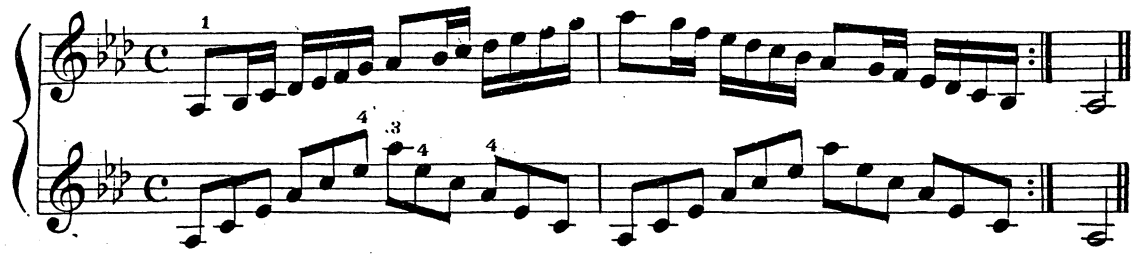

B.
MINOR
A.
MAJOR.
F♯
MINOR.
2nd
Str:
E.
MAJOR.
C♯
MINOR.
B.
MAJOR.


C♯
MINOR.
F.
MAJOR.
2nd String
D.
MINOR.
B♭
MAJOR.
G.
MINOR.
E♭
MAJOR.

C. MINOR.



A♭ MAJOR.



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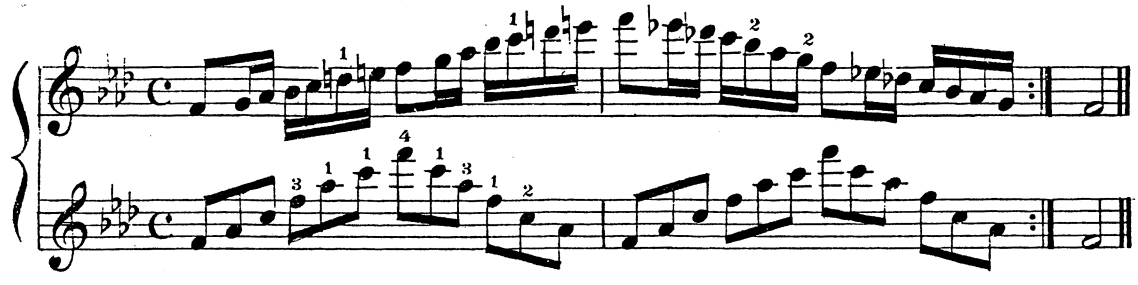
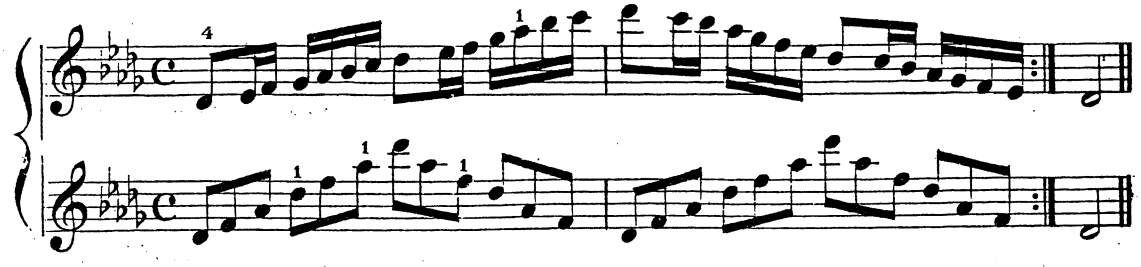
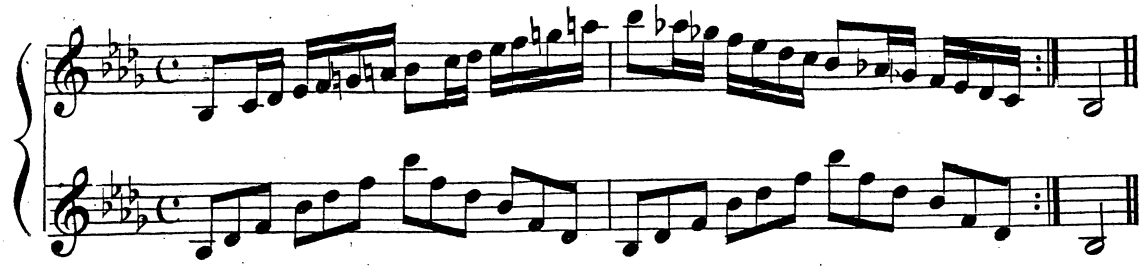


D♭ MAJOR.



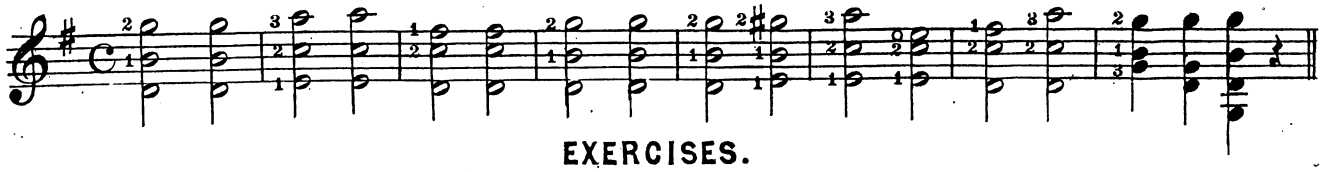
B♭ MINOR.



ARPEGGIOS.

FOR THE SLUR AND STACCATO.

Chords for the Exercises.



EXERCISES.

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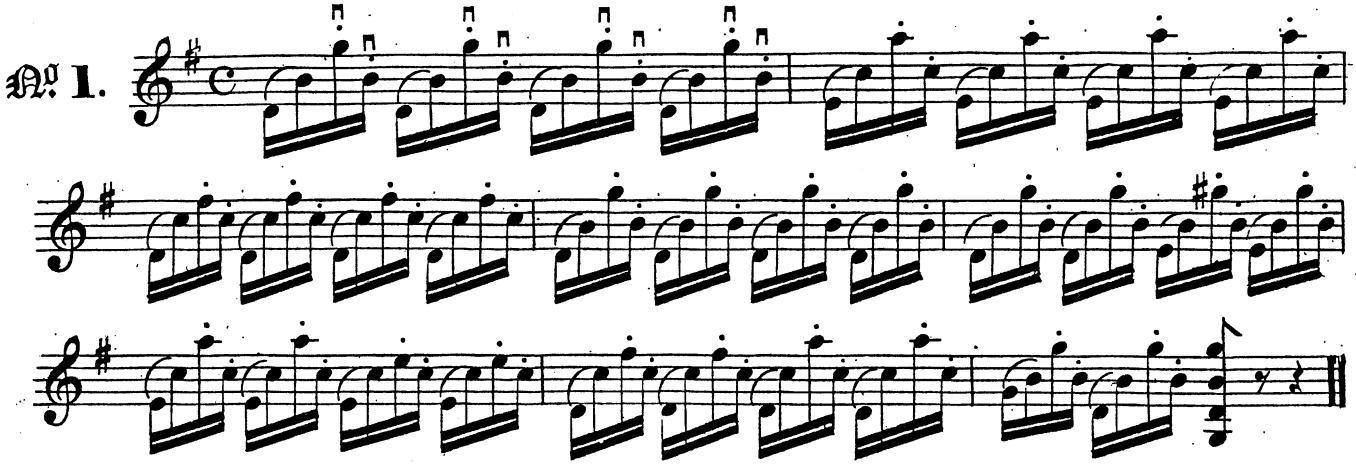

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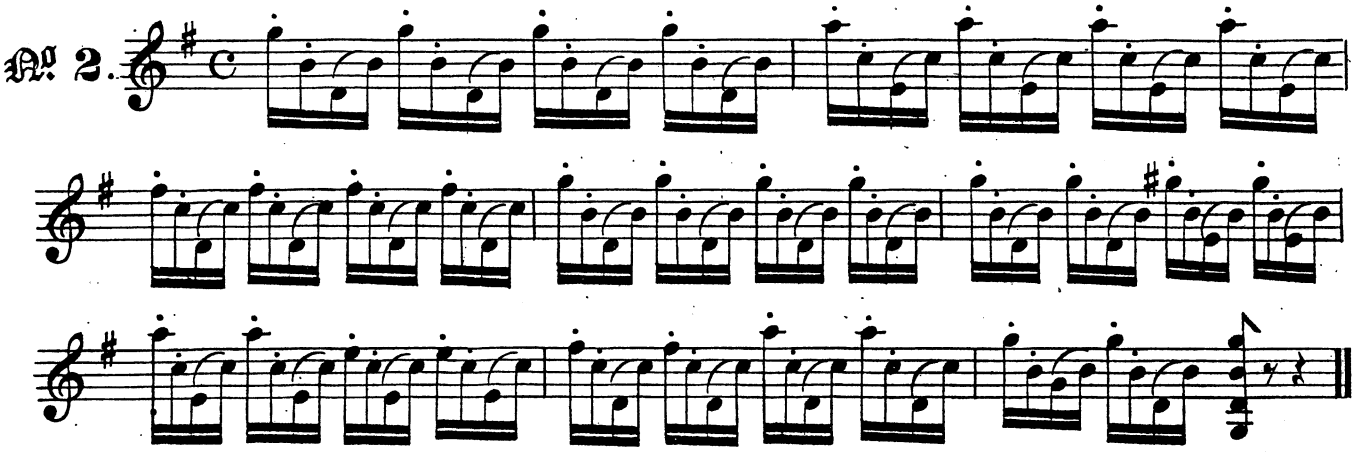

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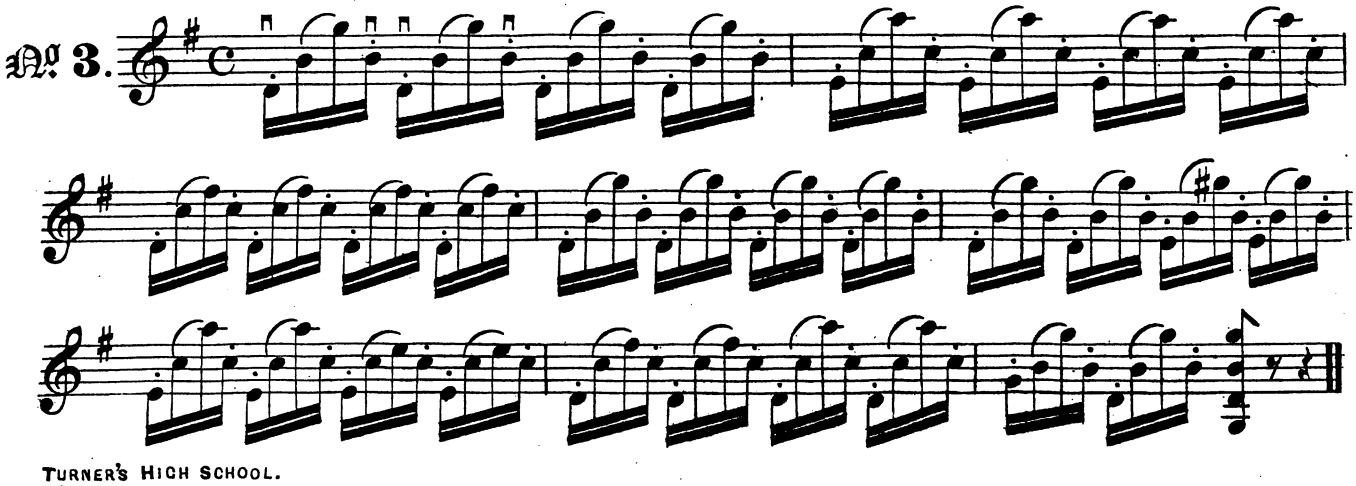

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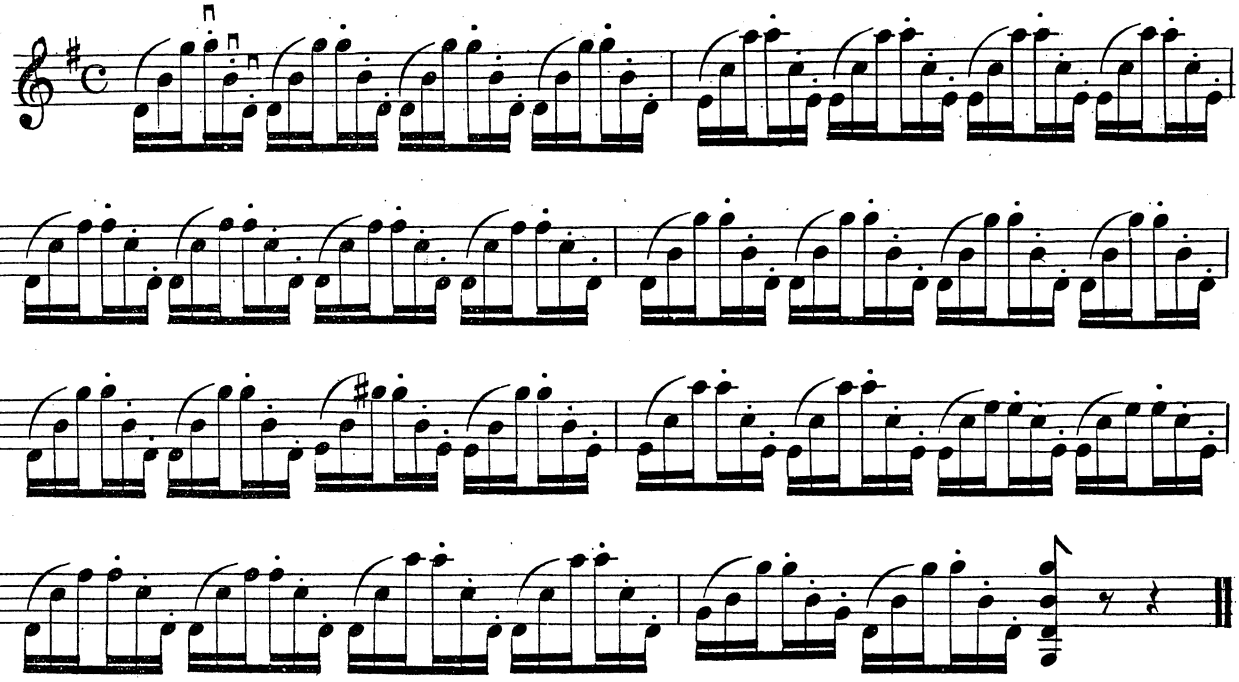

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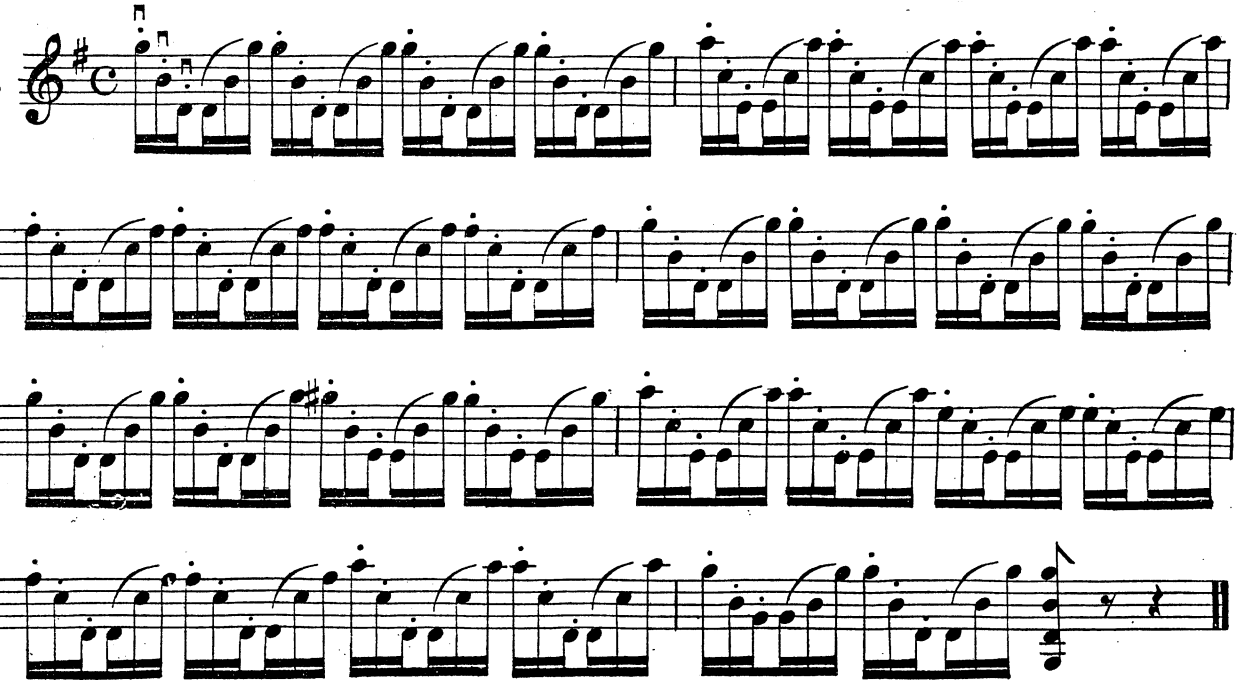

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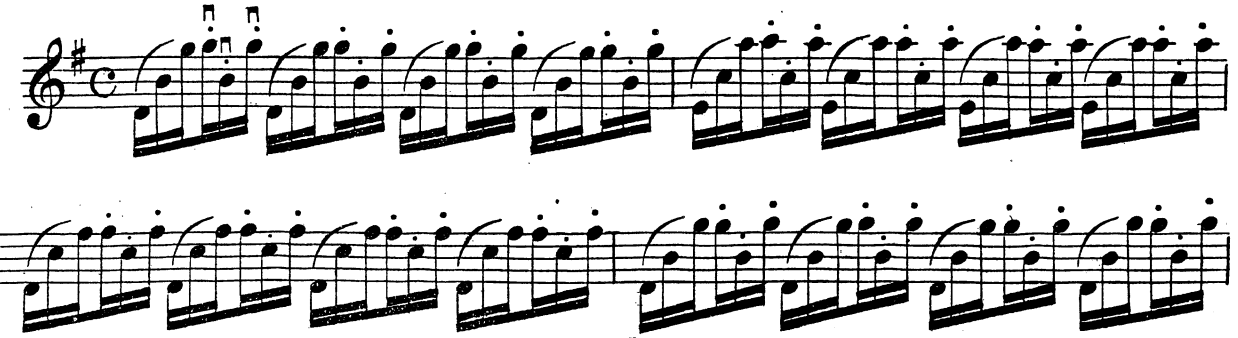

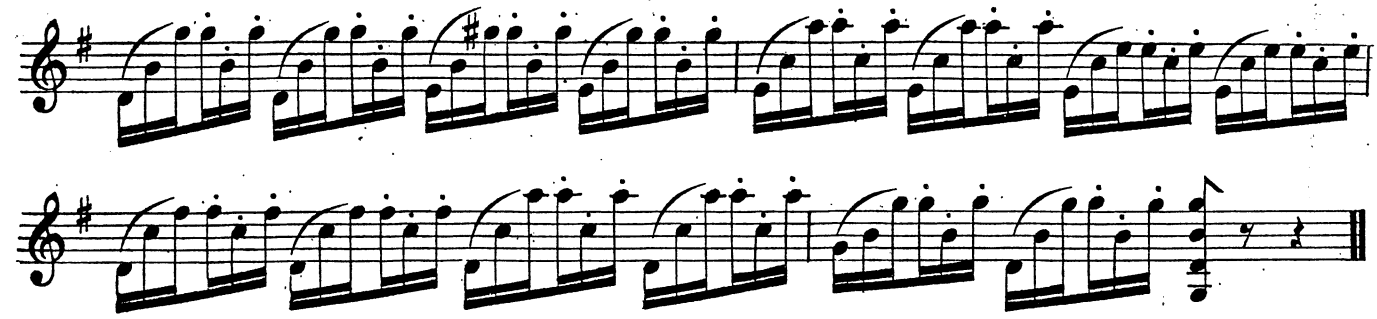

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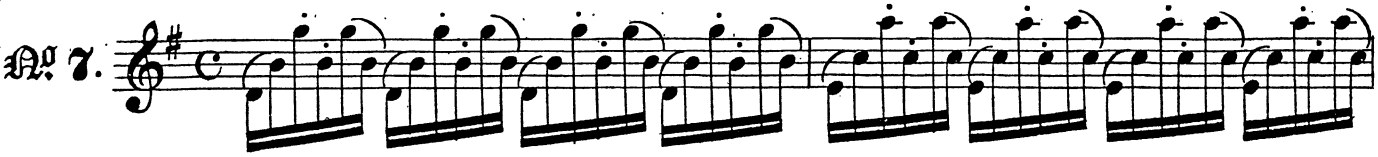

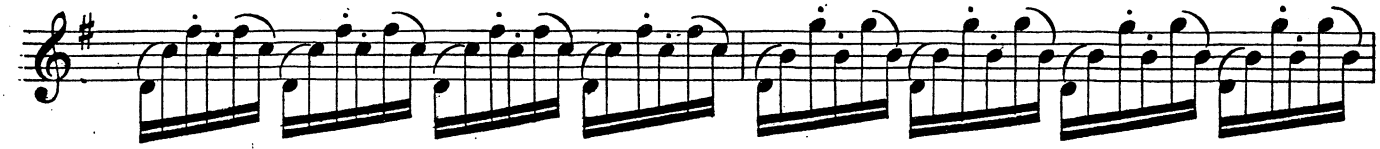

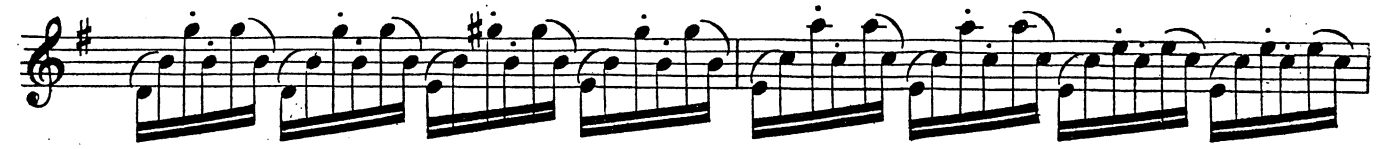

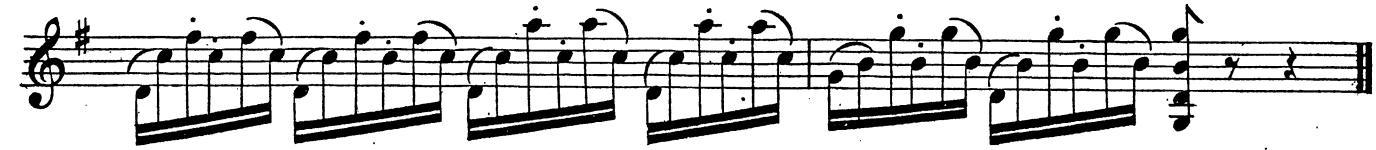

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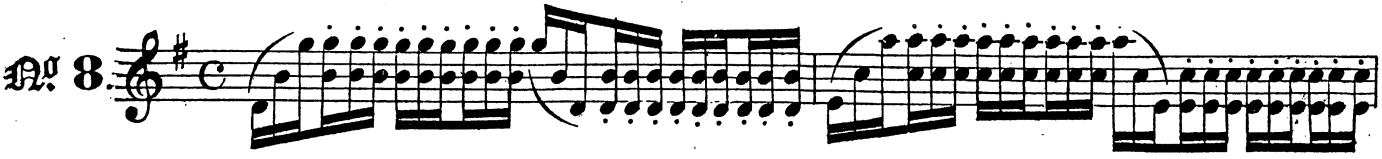
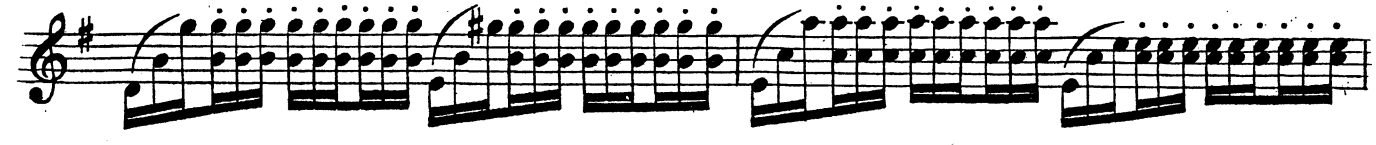
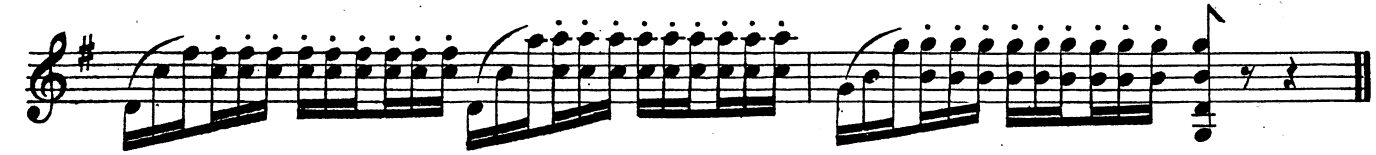
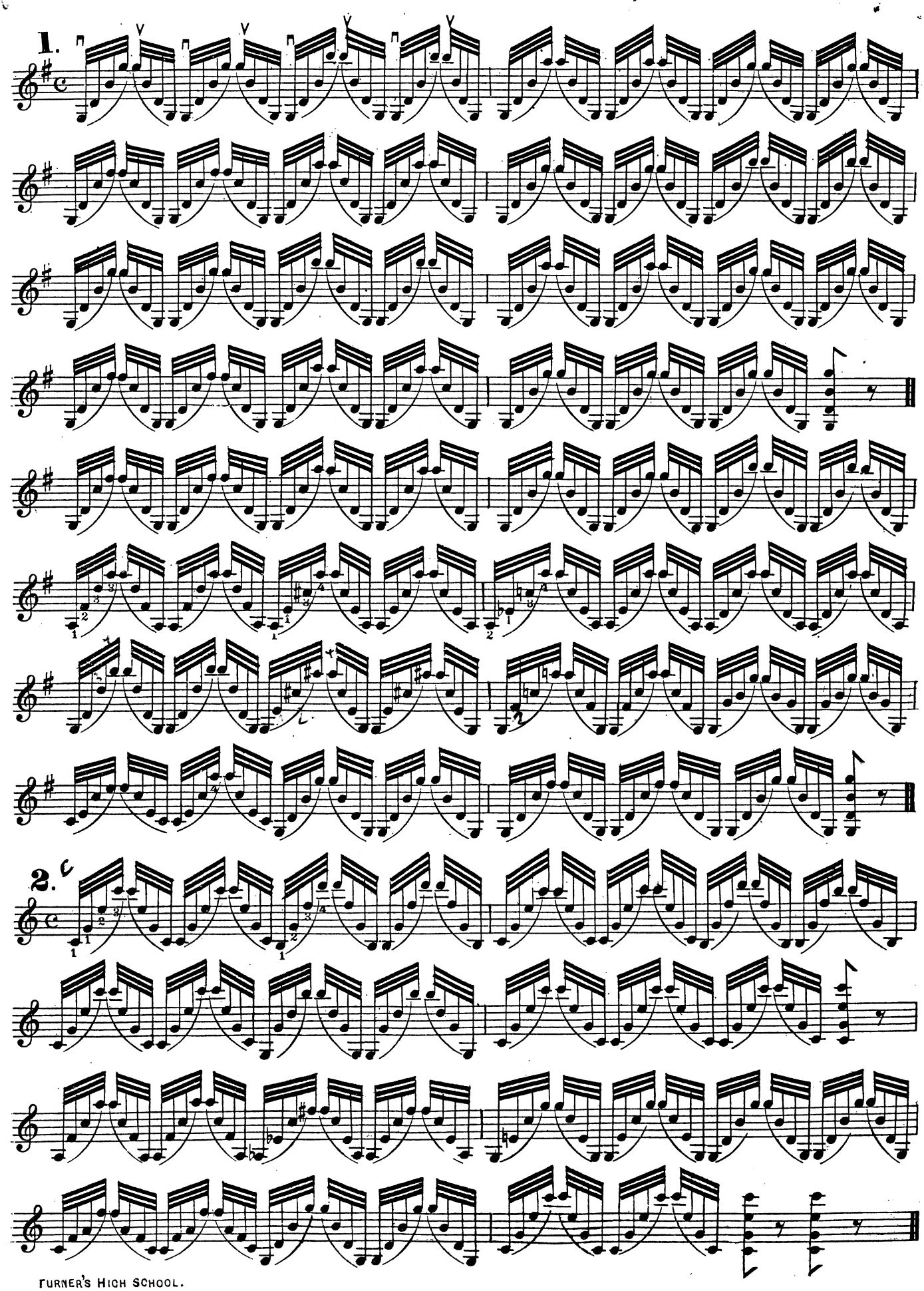






ARPEGGIOS ON FOUR STRINGS.



CHROMATIC SCALES.

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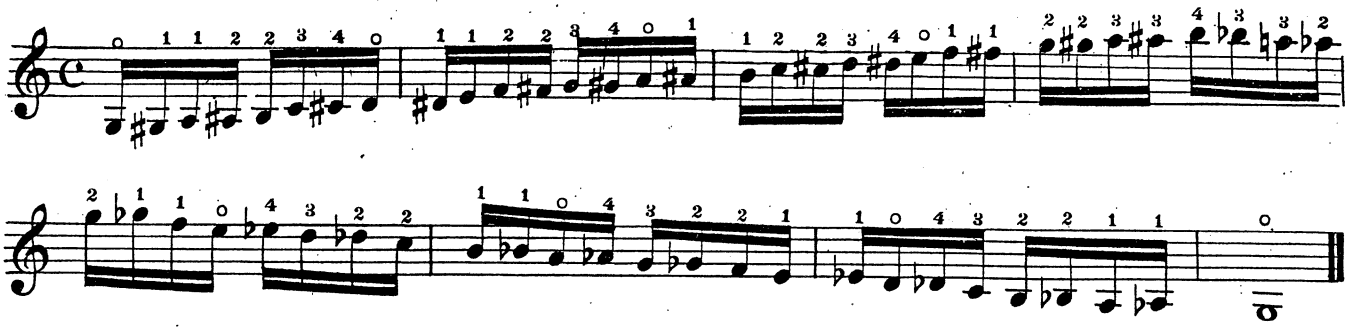

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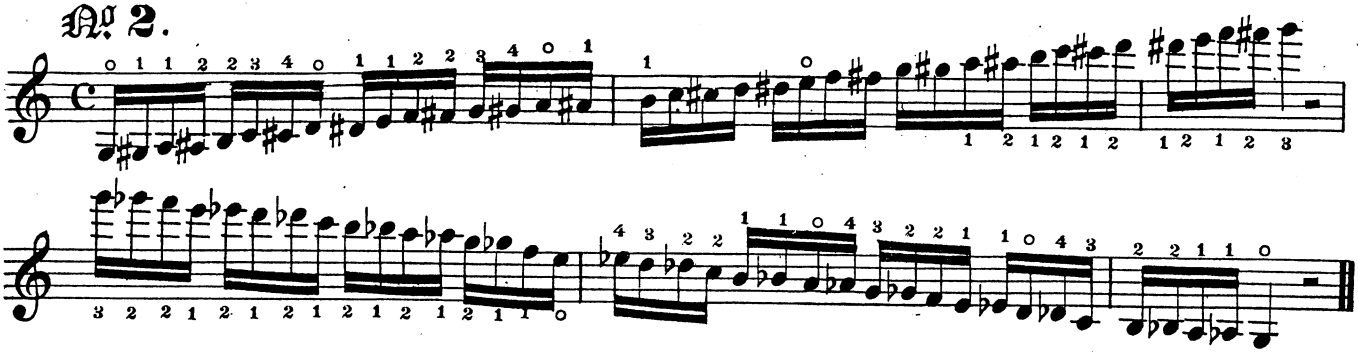
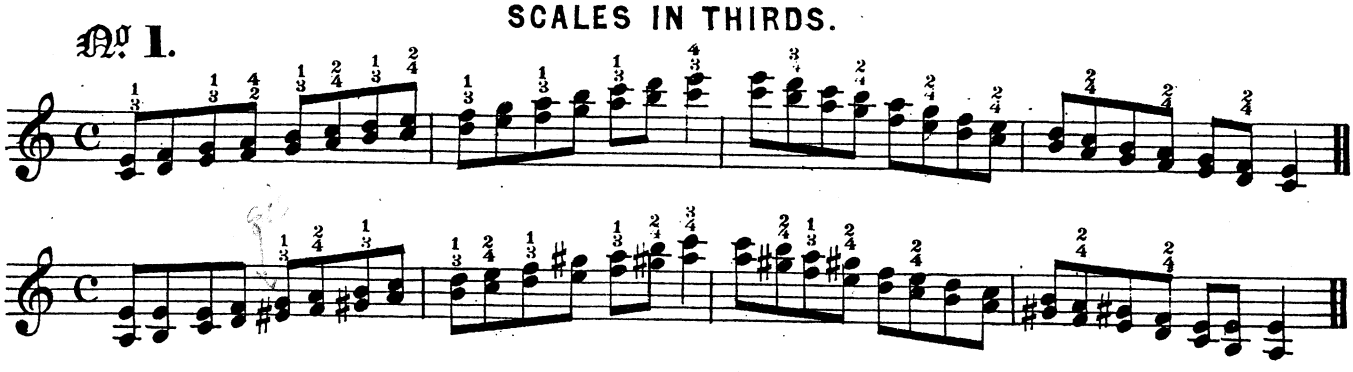


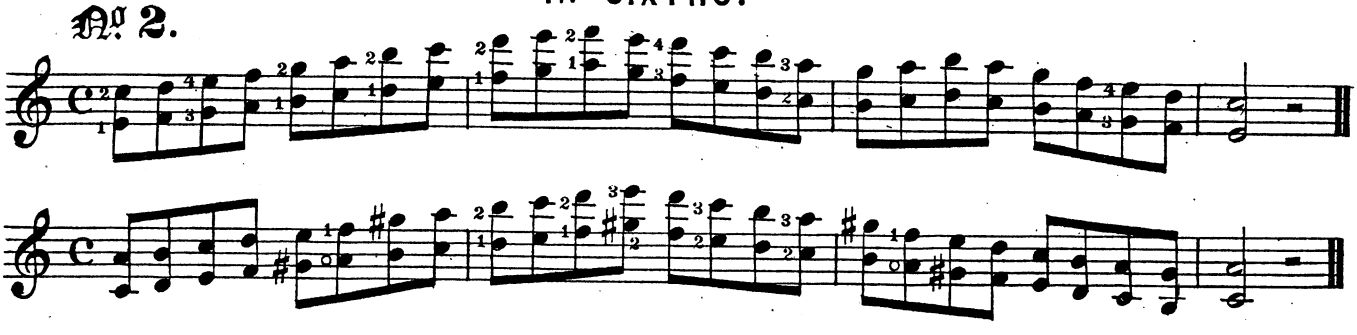
SCALES IN THIRDS.

No. 1.



IN SIXTHS.

No. 2.



OCTAVES.

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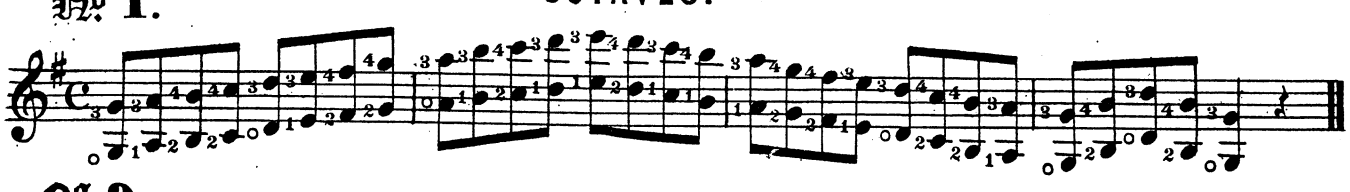

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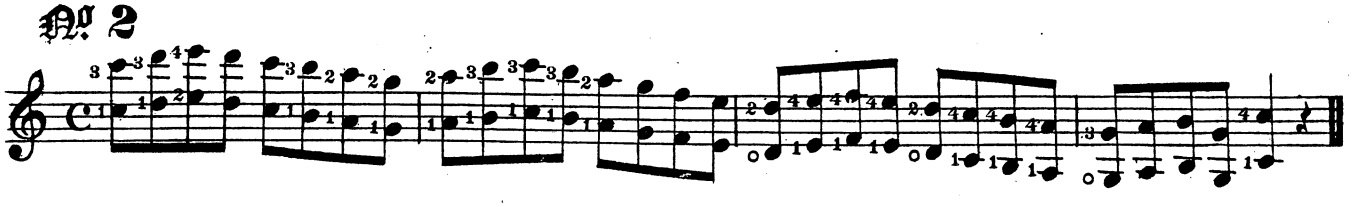

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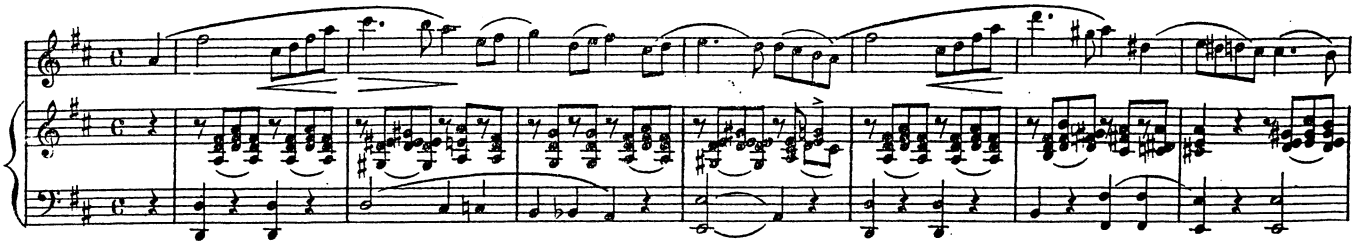
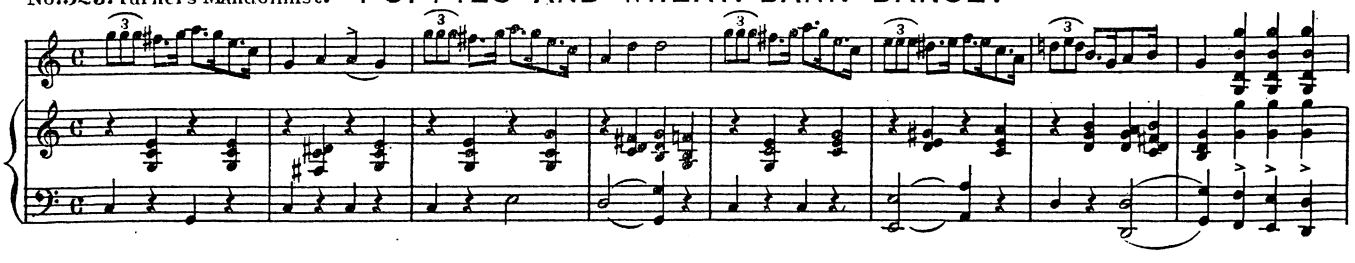
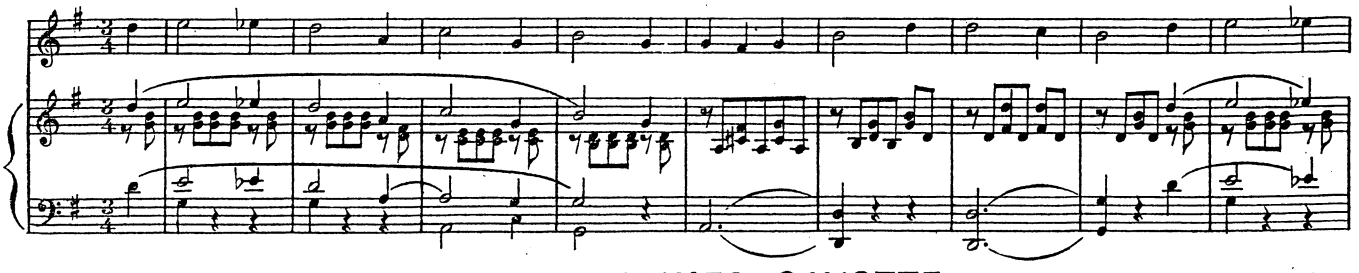
No. 494. Turner's Mandolinist. EVENTIDE. MELODY.



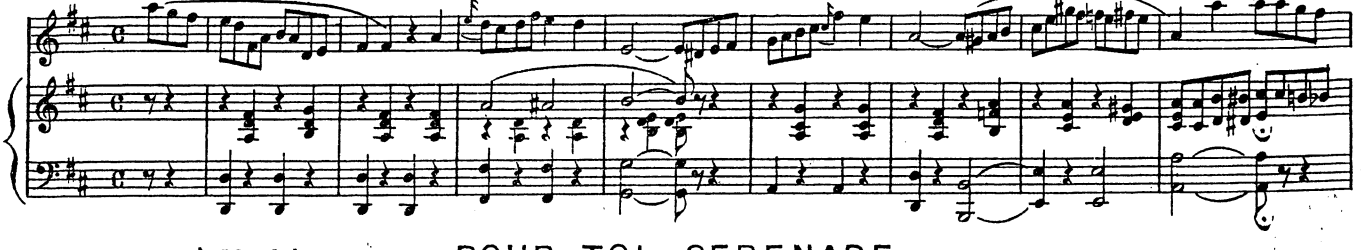
No. 523. Turner's Mandolinist. POPPIES AND WHEAT. BARN DANCE.



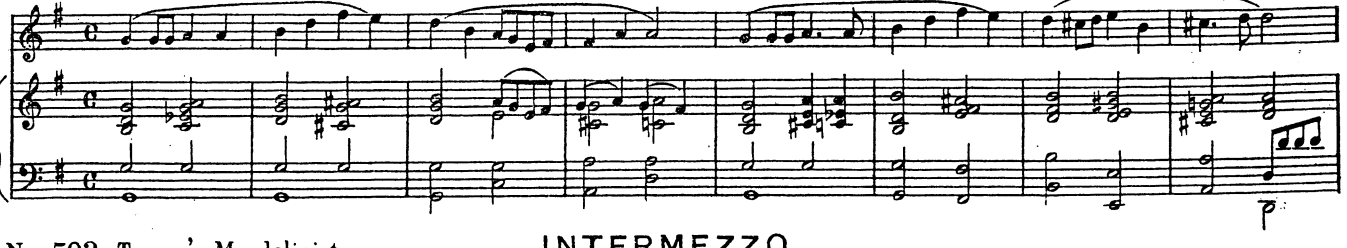
No. 518. Turner's Mandolinist. TWILIGHT MUSINGS. MELODY.



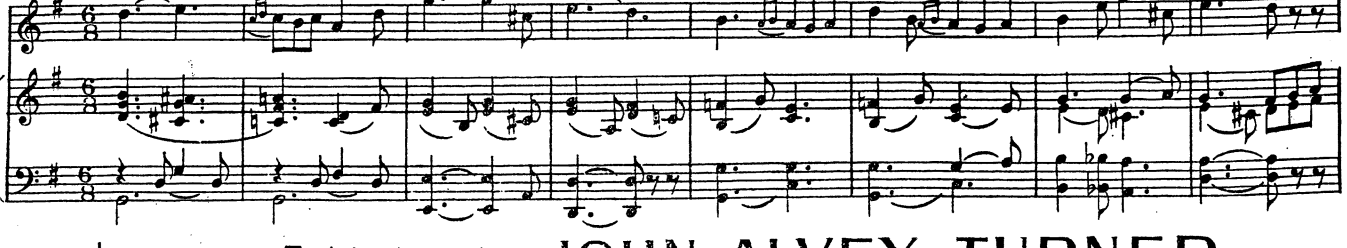
No. 426. Turner's Mandolinist. IN SUNNY CLIMES. GAVOTTE.



No. 465. Turner's Mandolinist. POUR TOI. SERENADE.



No. 502. Turner's Mandolinist. INTERMEZZO.



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281	Marche Brillante (*b*), H. F. Grandinger
282	Spring Blossoms Valse (*b*), H. F. Grandinger
283	Solitude (*b*), Arthur Desmond
284	Spring, Vocal Waltz (*b*), Herbert J. Ellis
285	Chant de Bonheur (*b*), Raoul Clifford
286	Fair Phyllis (*b*) Raoul Clifford
287	Autumn Barn Dance (*b*), Geo. H. Hucke
288	Bulgarian Patrol (*b*), Herbert J. Ellis
289	The Borderer's March (*b*), Geo. H. Hucke
290	Les Roses d'Automne (*b*), G. Belloni
291	Pretty Pet Polka (*b*), Norton Greenop
292	The Liberty Bell March (*b*), (J. P. Sousa), arranged by G. H. Hucke
293	Imogen Valse (*b*), Norton Greenop
294	Granville Polka March (*b*). Geo. H. Hucke
295	Sul Frontispizio, Marcia (*b*), Karl Selbini
296	Amaryllis, Graceful Dance (*b*), Raoul Clifford
297	The Cavalcade, Grand March (*a*), Herbert J. Ellis
298	A Message of Love Serenade (*b*), W. Cole
299	Bolero Tanisienne (*b*), G. Belloni
300	Rêve d'Amour (*a*), Geo. H. Hucke
301	Autumn Days, Gavotte (*a*), S. Mayson
302	Castanet Dance (*b*), F. Forester
303	Queen's Escort, Patrol March (*a*), H. J. Ellis
304	Bajadera Valse (*b*), G. Zanetti
305	High School Cadets March (*b*), (J. P. Sousa), arrd. by G. H. Hucke
306	La Ghirlanda Mazurka (*b*), G. Zanetti
307	Spires Gavotte (*a*), C. H. Kilminster
308	Triumph March (*b*). G. Zanetti
309	Empress March (*a*), R. Heath
310	Riconoscenza Polka (*b*), G. Zanetti
311	Grand Fantasia on Irish Melodies (*a*), arranged by G. H. Hucke
312	Bluda Polka (*a*), H. J. Ellis
313	Grand Fantasia on Scotch Melodies (*a*), arranged by G. H. Hucke
314	Starlight Waltz (*a*), H. J. Ellis
315	Grand Fantasia on English Airs (*a*), arranged by G. H. Hucke
316	Reflections. Romance (*b*), H. J. Ellis
317	Fantasia on Airs from "Martha" (*a*), arranged by G. H. Hucke
318	Mezza Notte, Valse Brillante (*b*), F. Mancinelli
319	Fantasia on Airs from "Lucrezia Borgia" (*b*), arrd. by G. H. Hucke
320	Baci Rubati (Stolen Kisses) Valse (*b*), L. Francia
321	Fantasia on Airs from "Lucia di Lammermoor" (*b*), arrd. G. H. Hucke
322	Parole Amorose (*b*), L. Francia
323	Grand Fantasia on Welsh Airs (*a*), arranged by G. H. Hucke
324	Rosa Bianca, Romanza (*a*), F. Mancinelli
325	Amor Innocente, Romanza (*a*), G. Belloni
326	Fascination Waltz (*a*), A. M. Heath
327	Notte sul Mare (*b*), G. Bolloni
328	Satanita Waltz (*a*), A. M. Heath
329	Una Ballata (*a*), H. J. Ellis
330	Souvenir des Montagnes (*b*), H. R. Shevill
331	Jeu d'Esprit, Reverie (*a*), F. C. Folkestone
332	Homeland, Reverie (*b*), W. W. Palmer
333	Melodie Sentimentale (*a*), Clarke Jones
334	Quicksilver Polka March (*b*), N. Greenop
335	Twinkling Stars, Intermezzo (*a*), E. Reeves
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338	Neapolitan Patrol (*b*), H. J. Ellis
339	Morning Star Waltz (*a*), G. H. Hucke
340	Old London, Overture (*b*), G. H. Hucke
341	By the Sea, Barcarola (No. 3) (*c*), L. Spinelli
342	La Carita (Rossini) (*a*), arranged by W. Newport
343	Spinelli's Berceuse (*b*), L. Spinelli
344	Spinelli's Reverie (*a*), arranged by G. H. Hucke
345	Doila, Valse Reverie (*c*), L. Spinelli
346	Overture to Masaniello (*c*), arranged by G. H. Hucke
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355	Evening Rest (*b*), Josef Trousselle
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366	Veronica Waltz (*a*), N. Greenop
367	Night Winds Serenade (*a*), G. H. Hucke
368	Cornet. Grand Overture (*b*), H. J. Ellis
369	Dorgues Bien, Berceuse (*a*), H. R. Shevill
370	Flower of Venice, Gavotte (*a*), Chas. Wills
371	Reine des Fleurs, Valse (*a*), H. R. Shevill
372	Tutti al Ballo, Polka Brillante (*b*), Aristo Mancelli
373	Alicia Waltz (*a*), R. Heath
374	Light Brigade, Polka March (*a*), W. S. Folkestone
375	Reverie Poetique (*b*), Clara Ross (*no Guitar part*)
376	Bolero (*b*), A. Mascherani (*Mand. and Piano only*)
377	Aubade (*b*), Clara Ross (*no Guitar part*)
378	Melodie Scinv (*b*), A. Mascherani (*Mand. and Piano only*)
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382	Day Dreams, Intermezzo (*b*), John Hutton
383	Blanche, Graceful Dance (*a*), Herbert J. Ellis
384	For Thee, Gavotte (*b*), John Hutton
385	Belle Nuit, Reverie (*b*), Herbert J. Ellis
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387	The Castle, Polka March (*a*), Herbert J. Ellis
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227 Selection of Scotch Airs (a), arr. by Ethel Beningfield
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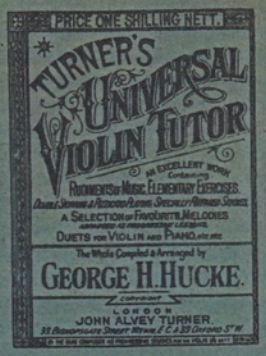
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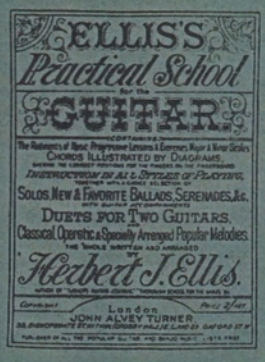
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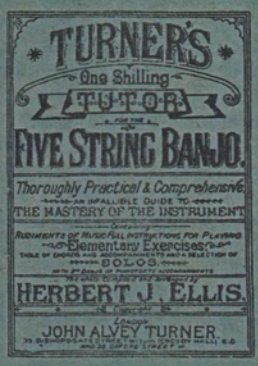
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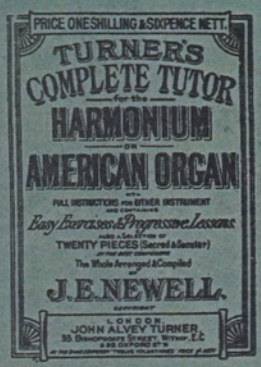
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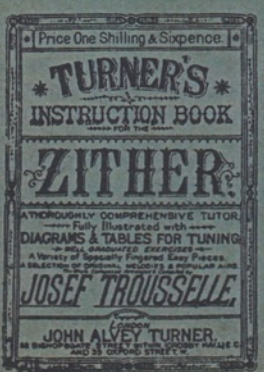
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