

FOLKWAYS RECORDS CRB 16

Mandolin Instruction

Old Time, Country & Fiddle Tunes Michael I. Holmes

The illustration includes a fretboard diagram with the following chord diagrams:

Fret	1st String	2nd String	3rd String	4th String
1st Fret or Touch.	F [♯] or F [♯]	F [♯] or G [♭]	G [♯] or A [♭]	A
2nd "	A [♯] or B [♭]	B [♯]	C	C [♯] or D [♭]
3rd "	D [♯] or E [♭]	E [♯] or F [♭]	F [♯] or G [♭]	G
4th "	G [♯] or A [♭]	A [♯] or B [♭]	B [♯]	C
5th "	A [♯] or B [♭]	B [♯]	C	C [♯] or D [♭]
6th "	B [♯]	C	C [♯] or D [♭]	D
7th "	C [♯] or D [♭]	D	D [♯] or E [♭]	E
8th "	D [♯] or E [♭]	E [♯] or F [♭]	F [♯] or G [♭]	F
9th "	E [♯] or F [♭]	F [♯] or G [♭]	G [♯] or A [♭]	G
10th "	F [♯] or G [♭]	G [♯] or A [♭]	A [♯] or B [♭]	A
11th "	G [♯] or A [♭]	A [♯] or B [♭]	B [♯]	C
12th "	A [♯] or B [♭]	B [♯]	C	C [♯] or D [♭]
13th "	B [♯]	C	C [♯] or D [♭]	D
14th "	C [♯] or D [♭]	D	D [♯] or E [♭]	E
15th "	D [♯] or E [♭]	E [♯] or F [♭]	F [♯] or G [♭]	F
16th "	E [♯] or F [♭]	F [♯] or G [♭]	G [♯] or A [♭]	G
17th "	F [♯] or G [♭]	G [♯] or A [♭]	A [♯] or B [♭]	A
18th "	G [♯] or A [♭]	A [♯] or B [♭]	B [♯]	C

Open Strings:

- Firsts or E. (E)
- Seconds or A. (A)
- Thirds or D. (D)
- Fourths or G. (G)

MT
608
H752
1977

MUSIC LP

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HOLMES MICHAEL I
MANDOLIN INSTRUCTION SOUND
RECORDING
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FOLKWAYS RECORDS CRB 16

SIDE 1

Mandolin Solo

- | | |
|---------------------------------|-------------------------------------|
| 1. Tune to a "G" | 16. Arkansas Traveler, slow |
| 2. Soldier's Joy, slow | 17. Arkansas Traveler, fast |
| 3. Soldier's Joy, fast | 18. The Girl I Left Behind Me, slow |
| 4. Saint Anne's Reel, slow | 19. The Girl I Left Behind Me, fast |
| 5. Saint Anne's Reel, fast | 20. Devil's Dream, slow |
| 6. Cripple Creek, slow | 21. Devil's Dream, fast |
| 7. Cripple Creek, fast | 22. Fisher's Hornpipe, slow |
| 8. Old Joe Clark, slow | 23. Fisher's Hornpipe, fast |
| 9. Old Joe Clark, fast | 24. Flop Eared Mule, slow |
| 10. Turkey In The Straw, slow | 25. Flop Eared Mule, fast |
| 11. Turkey In The Straw, fast | 26. Lost Indian, slow |
| 12. Colored Aristocracy, slow | 27. Lost Indian, fast |
| 13. Colored Aristocracy, fast | 28. Ragtime Annie, slow |
| 14. East Virginia | 29. Ragtime Annie, fast |
| 15. Will The Circle Be Unbroken | |

SIDE 2

Mike Holmes—*mandolin*, Reed Martin—*banjo*,
Mike Rivers—*guitar*.

1. Soldier's Joy (1:37)
2. Saint Anne's Reel (1:49)
3. Cripple Creek (0:54)
4. Old Joe Clark (1:38)
5. Colored Aristocracy (1:41)
6. East Virginia (0:42)
7. Will The Circle Be Unbroken (0:42)
8. Arkansas Traveler (1:40)
9. The Girl I Left Behind Me (1:47)
10. Devil's Dream (1:16)
11. Fisher's Hornpipe (1:10)
12. Flop Eared Mule (1:45)
13. Lost Indian (1:36)
14. Ragtime Annie (2:21)
15. Turkey In The Straw-D (1:40)

Engineer, Michael J. Rivers
Produced by Michael I. Holmes
Remix by Mike Rivers and Mike Holmes

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Mandolin Instruction

Old Time, Country
& Fiddle Tunes

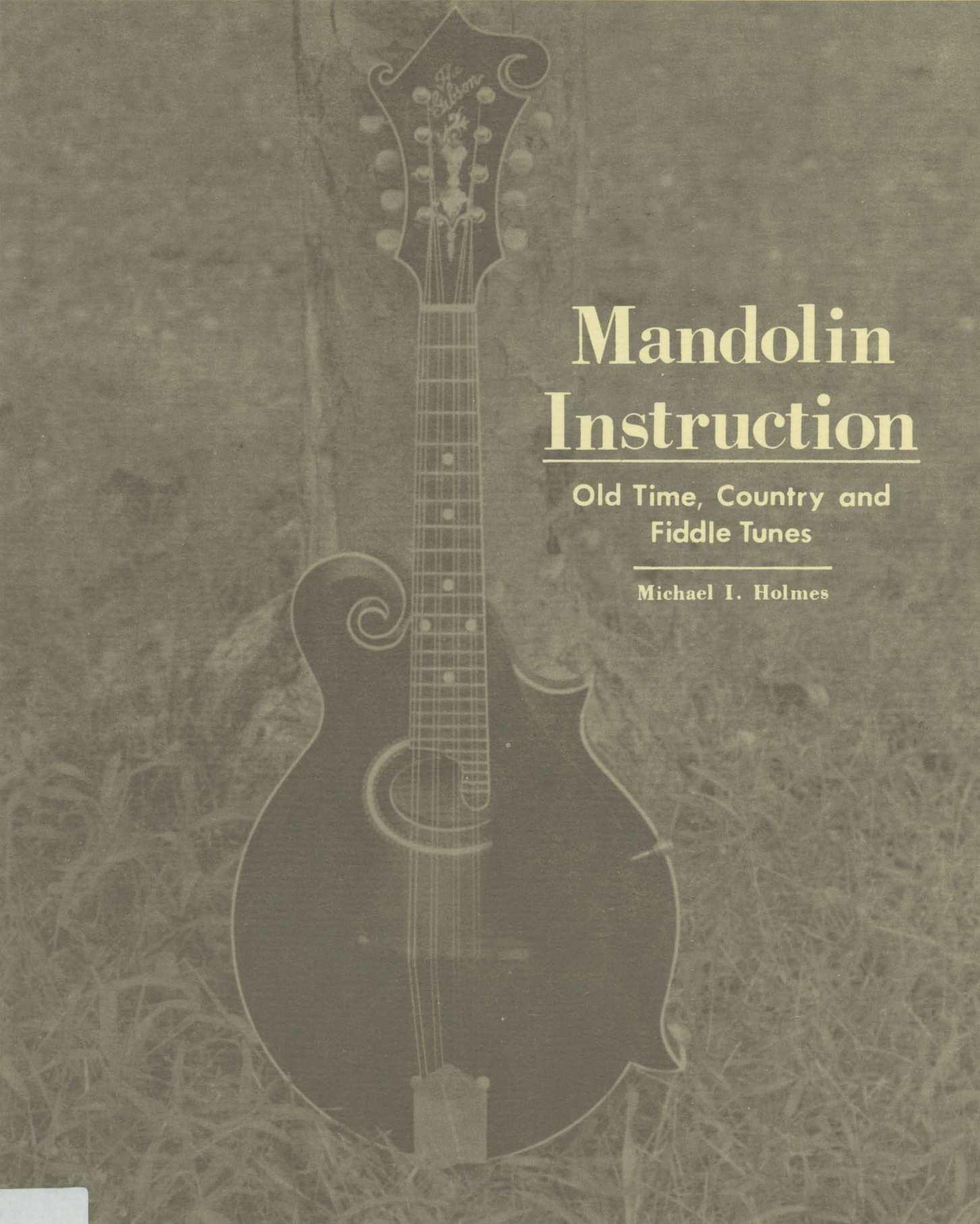
Michael I. Holmes

DESCRIPTIVE NOTES ARE INSIDE POCKET

COVER DESIGN BY RONALD CLYNE

FOLKWAYS RECORDS CRB 16

\$4.95



Mandolin Instruction

Old Time, Country and
Fiddle Tunes

Michael I. Holmes

MT
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MUSIC LP

Credits and Acknowledgments
Preface
Introduction
Tuning to the Standard
Buying a Mandolin
Structure & Fiddle
Adjustments: The Neck, the Bridge
Tuning
Chord Charts
Tablature
Musical Notation
Mastering the Fingering
Fingering
Key of A
Key of D
Country Ballads
Fingerboard Care
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Colored Aristocracy
Crucifixion
Devil's Cross
East Virginia
Fisher's Horn
Flag Lined
Glad I Got
Lost Child
Old Joe
Sagehen
Saint Anne
Soldier's Joy
Turkey in the Straw
Wall the Circle Be Drawn

Mandolin
Instruction
Of Time, Country and
Middle Tunes



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Mandolin Instruction

Old Time, Country and Fiddle Tunes

Michael I. Holmes

About the author:

Mike Holmes is publisher and editor of *Mandolin Notebook*, a magazine for all mandolin enthusiasts. Published bi-monthly, the magazine features interviews, tunes, ads, articles and instructions about the mandolin and mandolin players. He also publishes *Mugwumps' Magazine*, a bi-monthly specializing in folk instruments.

Mike plays mandolin, guitar, old time banjo, autoharp, and is working very hard on the fiddle. He has performed traditional American folk music since 1959, playing at coffee houses, festivals and concerts throughout the US; in 1974 he was invited to tour Belgium, Switzerland and England.

This book and record set are dedicated to:

Pete Seeger, whose version of Woody's Rag was the first tune I ever heard played on the mandolin;

My wife, Rebecca, who typed, proofread and listened to all the songs more often than anybody should have to;

Special thanks to Mike Rivers and Reed Martin for their fine backup work on Sides C and D; to Joe Wilson for the nudge that finally got the record done; and to Stacy and Seth for being quiet when it was very hard to be.

Acknowledgements:

Thanks to Gus Meade for lending me the pictures on pages 8 and 23; to Sandy Sheehan for the sheet music on page 12; to Rich Nevins for the pictures on pages 24 and 43; and to Jim Scancarelli for the picture on page 23. All other ads, photos and drawings are property of the author.

About the old advertisements:

The mandolin played an important part in the social history of the US and that role is reflected in the advertisements, both for the instruments themselves and for the products they were used to promote. The date in the lower left hand corner is when these ads appeared. All the ads are old except the one on the last page.

Preface

There is probably no definitive "country" style of mandolin playing. Included in this general category would be the country music of the Blue Sky Boys, the Lily Brothers, and others, and mountain fiddle tunes played on the mandolin as found on the Tommy Jackson DOT recordings.

In bluegrass music, mandolin has been used more often than in country or in folk music. This book will be about styles of mandolin playing other than bluegrass.

The information in Chapter I is the result of more than eighteen years experience trading in old musical instruments. The instruction section and the tunes are gleaned from fourteen years of mandolin playing, most of which have been in folk music and old timey music.

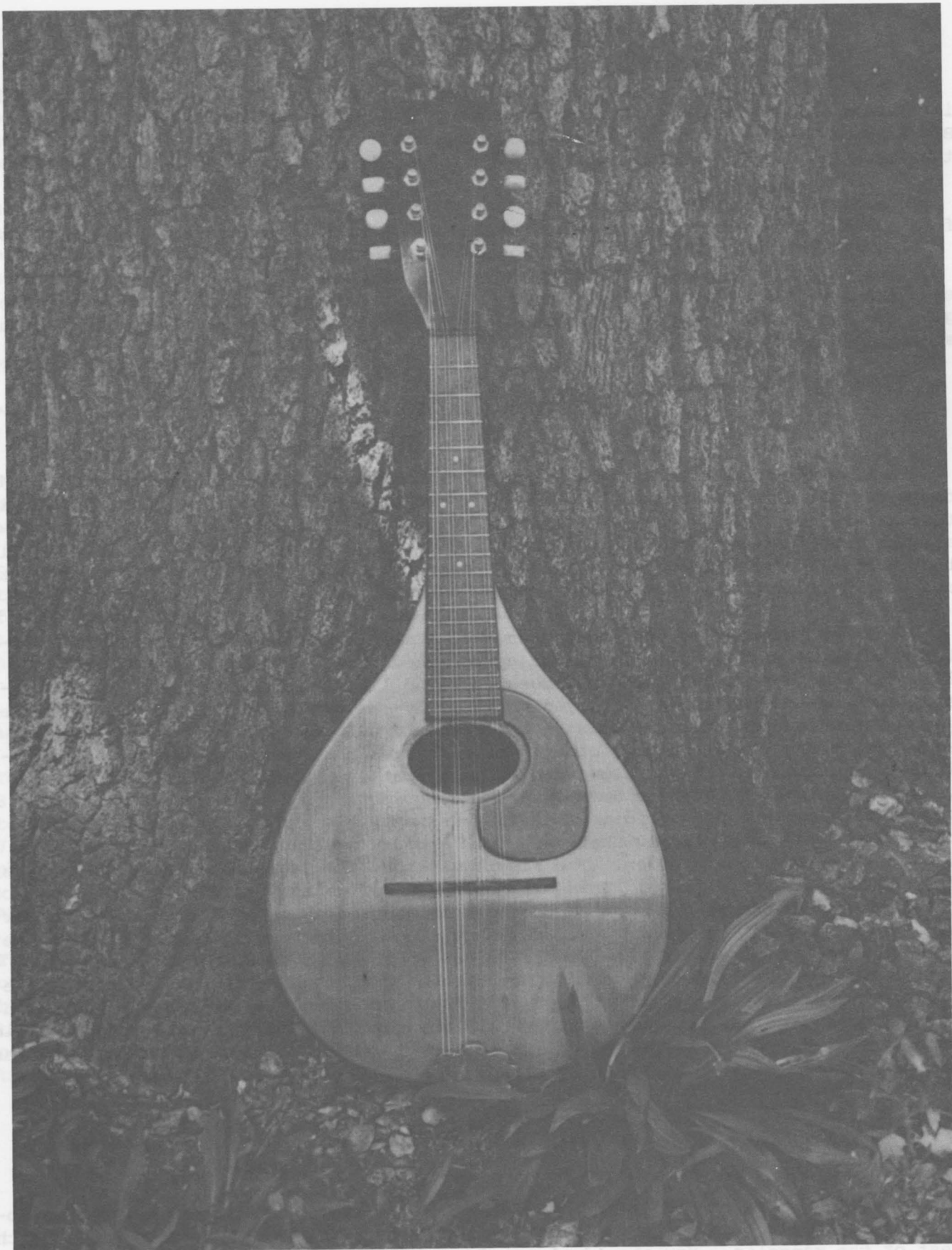
Introduction

I have used the text and the songs in this book to teach mandolin to my students for the last several years. The book is intended to act as your instructor if there is no one to show you how to play. However, nothing can substitute for actually hearing the way the tunes are played, and one entire record is provided to fill that need. You should use sides A and B to practice with. You should also get out and hear as many kinds of mandolin playing as possible.

It's an interesting fact that when a song is played very slowly it sounds different than it does when it is played up to speed. It's not just that it sounds like the same song slowly, it just doesn't sound like the same song. For that reason, each one of the tunes is played very slowly--as you would probably play it when you first encounter it. Use this slow version to help you identify such things as emphasis, timing, and the many other subtle changes that distinguish mandolin playing. Immediately after the slow version is a fast one--up to tempo. Use this to practice with after you have developed a little speed and confidence. The first couple of songs are presented in skeletal versions. They are very plain. This is to help you get into playing the mandolin. A more involved version is given of these in the songbook section. The simple versions are legitimate tunes themselves and should be learned first. This will help you get going. My emphasis has been on teaching fiddle tunes; and most of the book is about playing fiddle tunes. Chapter Six, which is old time country ballads, should come quite easily by the time you get to it. When you can master the fiddle tunes, which are generally faster and more intricate than the ballads, you will not have much difficulty in playing the sample ballads and then going on to work up versions of your own. Sides C and D of record 2 have banjo and guitar accompaniment for all the tunes on Sides A and B--the mandolin on one channel and the banjo and guitar accompaniment are on another so that you can shut off the mandolin part and play along.

Tuning To The Record

The first band of Side A is a "G", the same as the fourth string on your mandolin. Tune the 4th string to the record and then turn to page 10 to help you tune the rest of the mandolin. You should also purchase a mandolin tuning pipe.



1940's Martin A Model

Buying A Mandolin

There are people in all parts of the country who make a substantial portion of their yearly income buying and selling old instruments. Their activity perpetuates the myth that anyone can buy a \$500 mandolin (or guitar or banjo) for \$10, if he will only be in the right place at the right time. As a result, beginners waste much time looking for an instrument; and when they finally find one, its condition is bad or its price is too high. If it has to be repaired, the total cost frequently exceeds what a reputable dealer would charge to begin with. I recommend buying a quality instrument from a reputable dealer, or at least buy one that has been in continual use. Unless you know a lot about mandolins, it is easy to lose a lot of money.

You should plan to spend as much as you can afford in purchasing a mandolin. The reasons for this are two-fold: One, the better the instrument, the easier it is to play and the better it sounds; and two, if you decide at a later date that you no longer want to play or that you want a better one, there is little trouble reselling the instrument; whereas with a poor quality mandolin, you may lose your entire purchase price.

There are many mandolins on the market. Among country and folk musicians, the most popular mandolins are made by the Gibson Company. They come in a number of models beginning with the A-0 and going all the way through the F-5. Prices vary depending upon availability and location.

Gibson was not the only manufacturer of quality instruments, however. The Martin Company, Lyon and Healy, Weymann, and many others produced good serviceable instruments; the Harmony and Kay companies both made inexpensive mandolins. There are hundreds of Neopolitan (or round-back) mandolins available. Their construction makes them somewhat more difficult to hold in a standing position, but their price is usually one-fourth to one-third that of other mandolins. Another point to consider is that

many classical mandolinists and members of mandolin orchestras prefer the round-back instruments.

In addition to the mandolins, there are other related instruments which, although less satisfactory, would do for a beginner. It is necessary to point out however that they are somewhat harder to resell and the price paid for them should take this into consideration. Instruments included in this category are banjo-mandolin, which is a banjo head with a mandolin neck, mandolas, and mando-cellos. (If the mandolin is compared to the violin, the mandola and mando-cellos are similar to the viola and cello.)

BUYING A MANDOLIN - CAUTIONS

When buying an instrument, whether from a dealer or not, here are some things to watch for. Very little neck warp can be tolerated in a mandolin. A neck that is warped at all will create some noting inaccuracy; and warp that would be acceptable in a banjo or guitar, would make a mandolin unplayable. Cracks in the body, separations from the side, and cracks in the neck are all repairable, but affect the value and playability of the instrument.

Other things to be concerned about are the accuracy of the fret placement, the height of the nut and bridge, and the condition of the tuners. There is very little one can do about inaccurately placed frets; but the nut can be lowered and the bridge can be reworked or replaced, and the tuners can be removed and soaked in penetrating oil. If this does not work, replacements are available. It is a good idea to maintain the integrity of an old instrument, and some effort should be expended in restoring the old bridge and the old pegs before they are discarded for replacement.

Refinishing is seldom advisable. Good varnish finishes tend to improve with time, be-

Fiddlin Powers and Family

Victor, Edison and Okeh Record Artists

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SOUTH'S GREATEST "OLD-TIME STRING BAND" from "Old Virginny"

coming tougher and lighter encouraging a brighter and more responsive tone. Even the best of refinishing jobs can only set back the tone development of a fine instrument. For this reason, there is seldom any justification for refinishing an old instrument, no matter how shabby the finish may appear to the eye.¹

STRINGS AND PICKS

Considerations such as strings, pick size and stiffness, etc. are all matters of personal preference. Most string sets are medium weight. There are differences in sound among the various sets, so a little experimentation is called for. There are two sets which are not medium and have a noticeably different tension; they are Black Diamond strings (very light) and Gibson Mono-steel (very heavy). The old flat back and Neopolitan mandolins are generally too light to stand the tension of modern strings; I recommend Black Diamond for these instruments. Strings lose a lot of their tone due to moisture and constant stretching. They should be changed at least every two months--sooner if they become hard to tune or the windings show signs of wear. I like a very stiff pick, which allows for rea-

sonable volume without digging too deeply into the strings. A pick that is too thin will cause "pick noise"--a sort of flapping, clicking sound.

ADJUSTMENTS THE OWNER CAN DO

The nut of the mandolin controls the spacing of the strings and the height the strings are off the fingerboard. This height should be the same as the height of the first fret. In fact, some manufacturers have replaced the nut with a spacer and a fret to control the height of the string in the first fret. All of the tolerances on a mandolin are much closer than they are on guitar and banjo and a small adjustment can make a big difference in the playability of an instrument. Some instruments built after the 1920's have adjustable bridges which can be raised and lowered by means of screws and nuts inset into the bridge. Prior to that date most of the bridges were solid and cannot be adjusted except by sandpaper and needle files. Work carefully--one string at a time--deepening the notches in the bridge; it is easy to go too far, and the wood is hard and brittle and may shatter if subjected to too much stress. The pressures on a bridge are so great that it is unlikely that a repair job on a shattered bridge would be successful. If the bridge is broken, replace it.

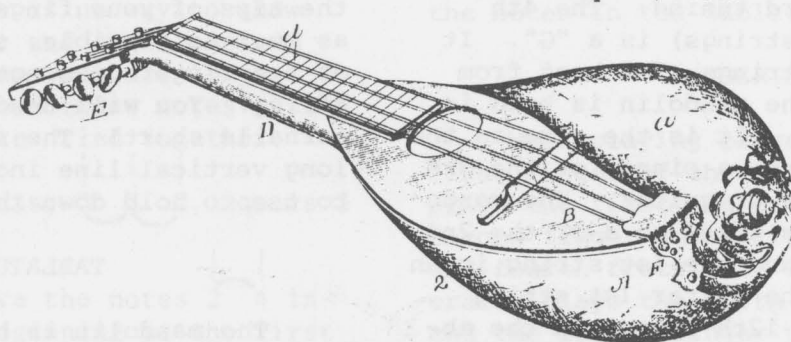
1. "Finishing" by Sam Rizzetta in *Mugwumps' Instrument Herald*, Volume 1, No. 6 November, 1972, pp. 16 and 17.

UNITED STATES PATENT OFFICE.

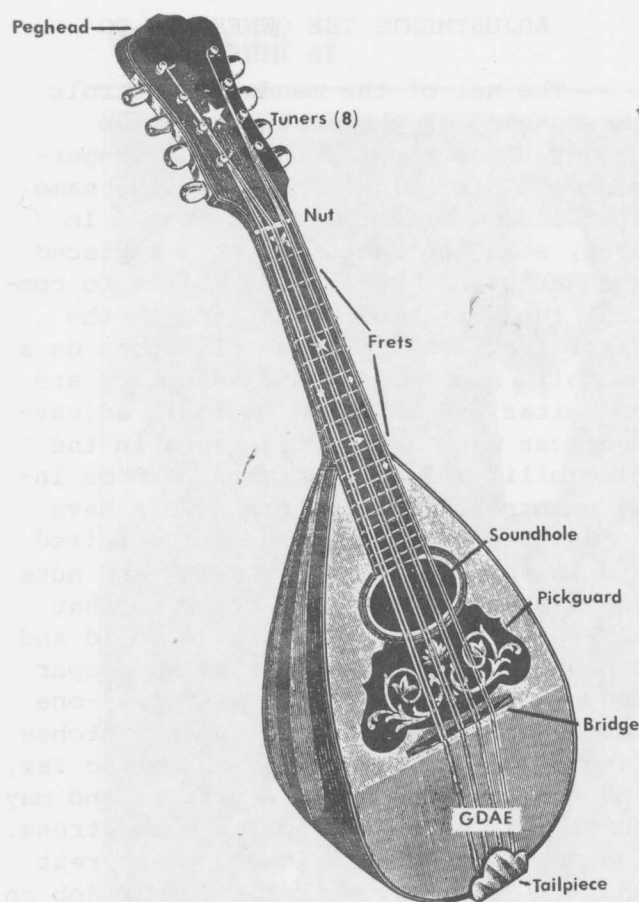
E. P. HALL.
MANDOLIN.

No. 567,028.

Patented Sept. 1, 1896.



Tuning, Picking & Fingering



TUNING

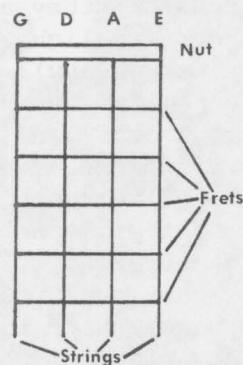
There are eight strings on the mandolin--four pairs of strings--tuned G,D,A,E. When I say 4th string (or 3rd, 2nd or 1st), I really mean pair of strings. The easiest way to tune a mandolin is to a tuning pipe specifically for the mandolin.

A mandolin is tuned the same as a violin in standard tuning. The 4th string (pair of strings) is a "G". It is the fattest strings, farthest from the floor when the mandolin is held in playing position. It is the same as the G below middle C on a piano, or the 3rd string on a banjo or guitar. The mandolin 3rd string is tuned to a D; the 2nd string is an A; and the 1st string is an E--the same as the guitar 1st string held down at the 12th fret. In the absence of some outside source, it's pos-

sible to tune the mandolin to itself. Assume the 4th string is in tune. Hold the 4th string down at the 7th fret and tune the 3rd string to it. When the 3rd string is right, hold it down at the 7th fret and tune the 2nd string. Repeat for the 1st string. This will put the mandolin into *relative* tune. You will be able to practice, even though you may not be in tune with other instruments.

CHORD CHARTS

The chords you will need for the songs in this book are written at the beginning of each chapter. Here is how to read the chord charts.




On the chord charts, the circles indicate where to place the fingers of the left hand. Place your fingers on the strings, behind and as close to the fret as you can get without being on top of the fret. If you are on top of the fret the note will not sound clean; if you are too far back in the fret space, the string will buzz on the fret. Play with the tips of your fingers, arching them as much as possible, so the fleshy part of the finger does not hit the next string. You will need to keep your fingernails short! The numbers below each long vertical line indicate which finger to use to hold down the string.

TABLATURE

The mandolin is held with peghead toward your left hand and body toward

your right hand. Two confusing terms stem from the fact that the higher strings (higher in tone) are really lower on the mandolin (closer to the floor). When you hear the term "up the neck" it means away from the peghead toward the body; and when you hear the term "up" in terms of higher notes, it really means closer to the floor. That looks more confusing in writing than it is in real life. Because many traditional musicians do not know how to read conventional music notation, a system of tablature has been developed. It is read as follows: The long horizontal lines represent the strings on the mandolin (although there are two strings for each note, for simplicity there is only one line shown). The numbers written on the line indicate at which fret the left hand stops the string. The top line on the tablature represents the first string (musically highest—the thinnest string). The bottom line on the tablature therefore is the fourth (fattest) string on the mandolin. The letters above the tablature indicate the chords that would be used when accompanying the song. There are arrows to indicate pick direction for the first few songs. After that it should come naturally. The other marks, borrowed from conventional music notation, are as follows:



 whole rest

 half rest

 } quarter rest

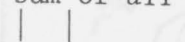
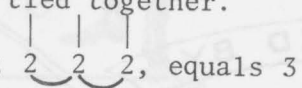
 7 eighth rest

 |

 2 quarter note

 2 2 eighth notes

In tablature there is no way to show other than quarter and eighth notes. Notes tied together indicate longer values. The value of those notes is the sum of all the notes tied together.


 2, equals 2 beats;
 
 2 2 2, equals 3 beats, etc.

A curved line above the notes 2 4 indicates a slide beginning at the first note and ending at the last.

THE FLATPICK

To hold the flatpick, grasp its point between the thumb and forefinger of the left hand. Lay the long portion of the top against the first joint of the first finger of the right hand so that the point of the pick extends out past the fingernail. Rotate the fingers of the right hand until they form a loose fist. Bring the pad of the first joint of the thumb over the top of the flat pick. There are other ways to hold the pick and if you prefer another, feel free to use it.

The center line of the pick should be perpendicular to the string and the pick should hit the string with its flat surface. *Be careful not to rotate the pick from this position.*

The wrist of the right hand should be loose; it is a mistake to lock the wrist as it will cause cramping in the forearm if you try to play with your wrist stiff. In picking the string you should use only the tip of the flatpick. By "digging too deep" you will hamper your playing, and create a lot of pick noise. For this reason I prefer a rather stiff pick which will allow you to play reasonably loud without having to strike the string too hard or dig too deep. I recommend that you experiment with different styles and stiffnesses of flatpick. *To repeat, the center line of the pick is perpendicular to the string while the face of the pick is flat against and parallel with the string.*

The mandolin is played in an up and down manner (almost as if you were playing one string in the down direction and the other string in the up direction). In the first few songs in the book there are pick direction indicators underneath the notes in the tablature.

FINGERING

When playing songs and tunes, the first finger of the left hand generally plays the first and second frets, the second finger generally plays the third and fourth frets, the third finger generally plays the fifth and sixth frets, and the fourth finger plays the seventh fret. There is no indication in the

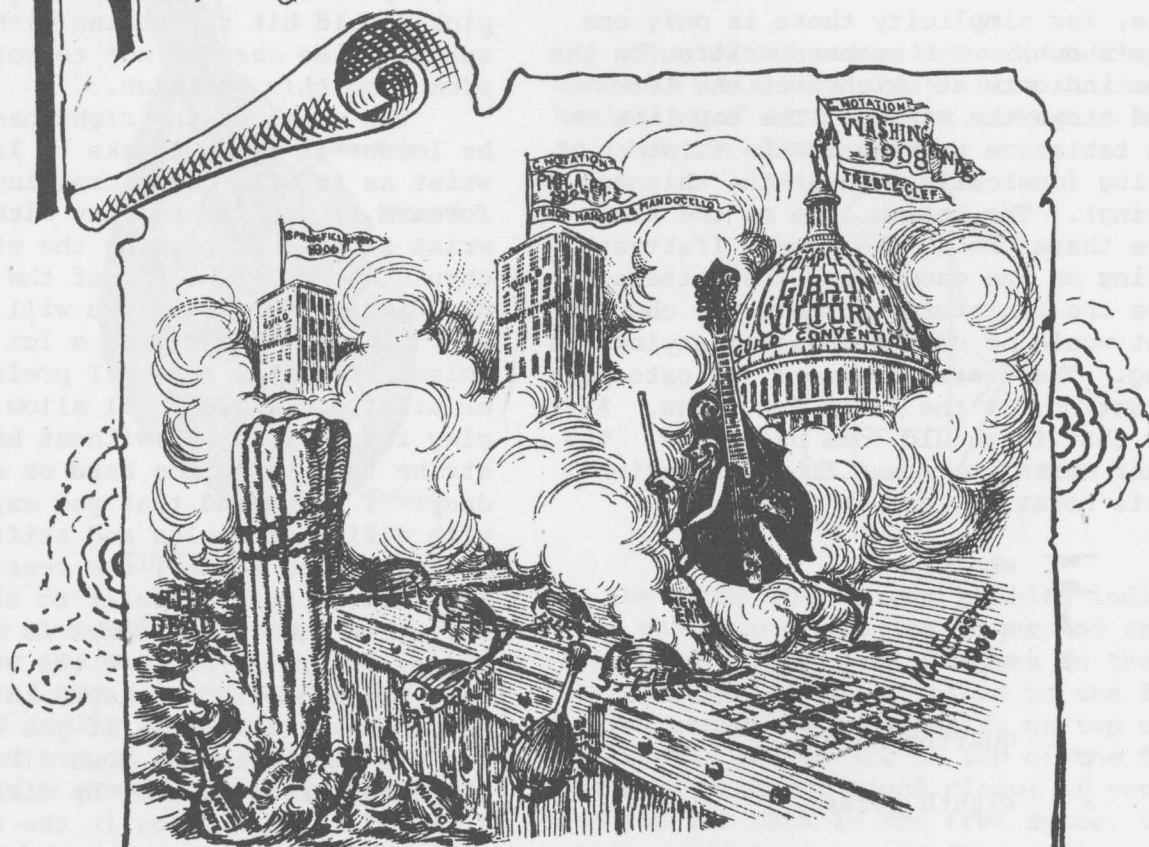
tablature which finger to use; you should get familiar with the finger-board of the mandolin generally playing the frets as indicated above.

The chord charts do show you which

fingers to use because some fingerings allow more natural changes from one chord to another. Feel free to adapt as necessary within your own physical limits.

"NEW ERA" MARCH

GIBSON ERA



MR. POTATUBUG, to his mate—"Don't run, dearie. We can dodge that 'Gibson' broom."
MATE—"But not on this platform of **ETERNAL PROGRESS**, hubby."
(Swish! Splash! **IT'S ALL OVER.**)
And the tenth make of the old construction mandolin meets the same deep tragedy as the other nine.
Watch the **LAW OF ETERNAL PROGRESS** take effect **SOME MORE.**

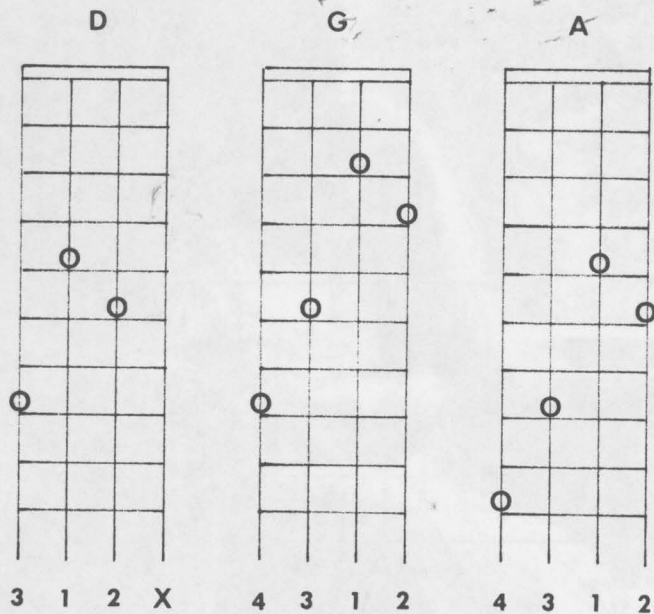
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WALTER A. BOEHM.
Buffalo, N. Y.

CHAPTER III

KEY OF D

The key of D is a good one to start with. Finding the notes is fairly simple, and many fiddle tunes are in the key of D. The chords for this key are D, G, and A, and look like this:



"IT KEEPS THE HANDS AND FEET GOING"

"UNCLE SAMMY"
 ABE HOLZMANN'S NEW MARCH.

Special to CADENZA readers for a limited period, Mandolin Club 25 cents.

HAS CAUGHT EVERY STATE IN THE UNION.

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 "Feist Building" 134 West 37th Street
 NEW YORK.

Publisher of "ANONA" Miss Mabel McKinley's Big Hit.

1904

DO NOT BUY

Mandolins, Guitars, Banjos or Harp-Guitars until you have investigated the merits of the *TRUAX INSTRUMENTS*.

Manufactured by the
TRUAX MUSIC CO.
 BATTLE CREEK, MICHIGAN.

Send for Catalogue.

1904



1890's

The first lesson for the key of D is a fiddle tune called "Soldier's Joy". As with some other tunes in this book, here is a simplified version to help you get the tune in your head. Practice this until you can play it well before going on to the more complicated version, to be found in the Songbook section. The secret to success in mandolin or any other instrument, is frequent practice, for relatively short periods of time. Fifteen minutes practice 3 or 4 times a day will be best. In addition, it won't hurt your fingers quite so much. "Soldier's Joy" is a good tune to use to begin to learn the mandolin; it provides practice in two important areas--syncopation and getting important notes on the upstroke. Remember to give slight additional emphasis to the upstroke, the inherently weaker direction.

SOLDIER'S JOY - I

The image shows four systems of mandolin tablature for the tune "Soldier's Joy - I". Each system consists of a five-line staff with fret numbers (0-5) and rhythmic notation (downstrokes ↓ and upstrokes ↑). Chord names (D, A, G) are placed above the staff to indicate the key and chord changes. The first system starts with a D chord and includes a repeat sign. The second system includes first and second endings. The third system includes a repeat sign and a double bar line. The fourth system includes third and fourth endings. The piece concludes with a double bar line and repeat dots.

The next tune, "St. Anne's Reel", is somewhat more difficult than "Soldier's Joy". In addition to syncopation, the new difficulty is the use of the little finger of the left hand. Invariably, the little finger is the weak link and practice cannot begin too early. Remember in doing all these fiddle tunes, that people had to dance to them. The purpose, therefore, is not to get the most notes in the least time, but to play them steadily, rhythmically, and cleanly. Once again, LEARN the simpler version before trying the one in the Songbook.

SAINT ANNE'S REEL - I

The musical score for "Saint Anne's Reel - I" is presented in four systems, each with a treble clef and a key signature of one sharp (F#). The notation includes fingerings (numbers 1-5), chords (D, G, A), and bowing directions (up and down strokes). The first system starts with a D chord and includes a repeat sign. The second system features G, A, and D chords and includes first and second endings. The third system includes D, G, A, and D chords and a repeat sign. The fourth system includes G, A, and D chords and includes third and fourth endings. The bowing directions are indicated by up and down arrows below the staff lines.



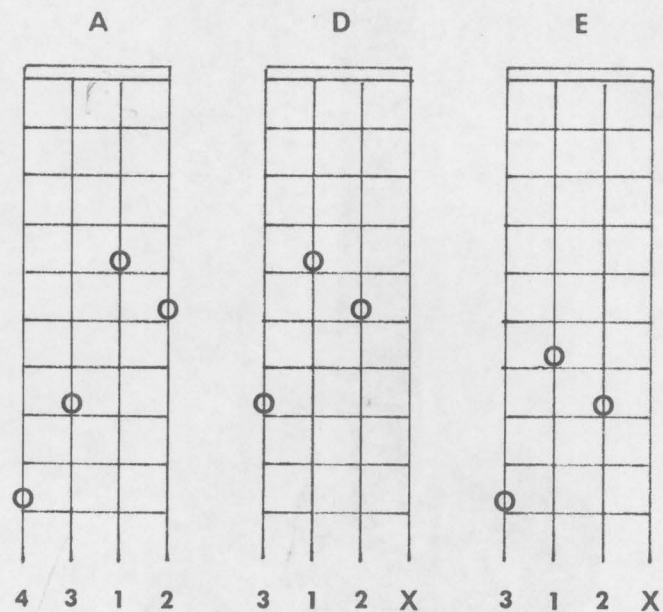
1925 Gibson F-5

CHAPTER IV

KEY OF A

Playing in the key of A is similar to playing in the key of D, except that you are "over one string". Many fiddle tunes are played in this key. Improvising in "A" is quite easy--it is probably the easiest key in which to improvise.

The chords for this key are A, D, and E and look like this:



CRIPPLE CREEK

The musical notation for "CRIPPLE CREEK" consists of two systems of music on a four-string fiddle. The first system has four measures with chord changes A, D, A, E, and A. The second system has four measures with chord changes A, A, E, and A. The notation includes fingerings, bowing directions (down and up strokes), and repeat signs.



Bellson
Plectral Orchestra,
St. Paul, Minn.



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Killgore's Orchestra,
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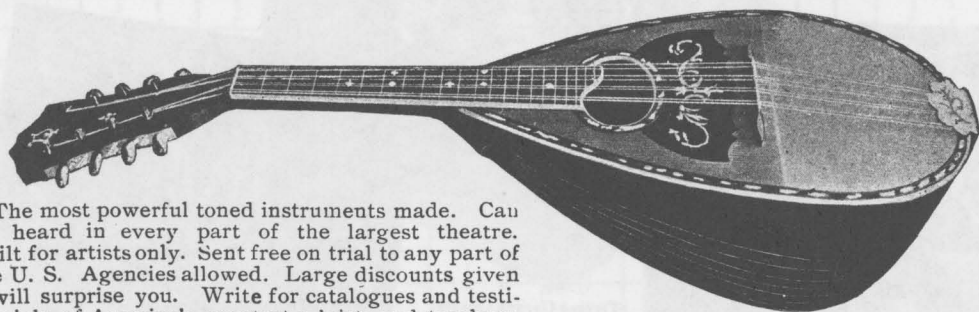


Floreine Mandolin Club,
St. Louis, Mo.

OLD JOE CLARK

Musical score for mandolin/guitar, titled "OLD JOE CLARK". The score is written on a single staff with fret numbers (0-5) and includes chord markings (A, E, G) and a key signature of one sharp (F#). The piece is divided into four systems, each with a first and second ending. The first system starts with an A chord and ends with an E chord. The second system starts with an A chord and ends with an A chord. The third system starts with a G chord and ends with a G chord. The fourth system starts with an A chord and ends with an A chord. The score includes a key signature of one sharp (F#) and a time signature of 2/4.

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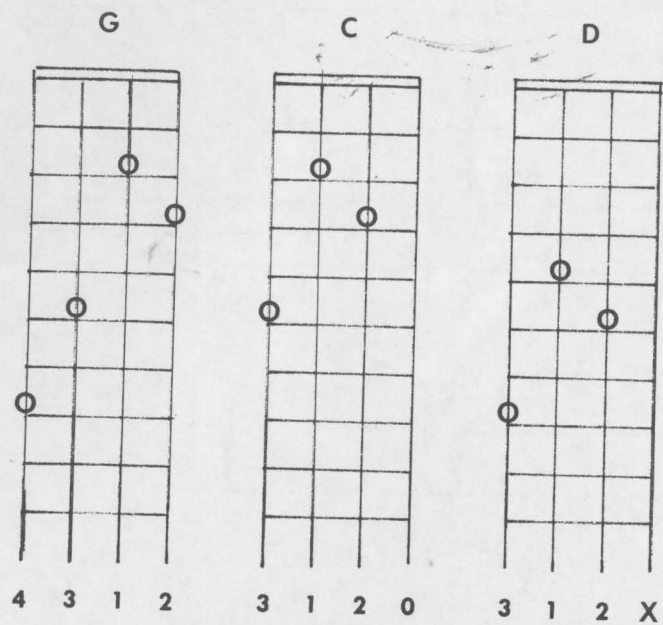
Wm. C. Stahl, Maker, Milwaukee, Wis.

1904

CHAPTER V

KEY OF G

The chords for the key of G are G, C and D and look like this:



The Cadenza Mandolin Orchestra, Spokane, WA - 1900

TURKEY IN THE STRAW

G

2 0 | 5 4 5 5 0 | 0 2 0 0 5 | 2 0 2 3 2 0 5 0

↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

D G

2 0 0 2 0 2 0 | 5 4 5 5 0 | 0 2 0 0 5 | 2 3 5 5 2 2 5

↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

D G 1. 2. G C

0 5 4 5 2 0 | 2 5 2 5 5 | 2 5 2 5 | 3 0 3 0 0

↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

G D G 3.

3 3 3 3 5 5 | 2 2 0 5 0 | 2 3 5 5 2 2 | 0 5 4 5

↓ ↑ ↓ ↑ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

4.

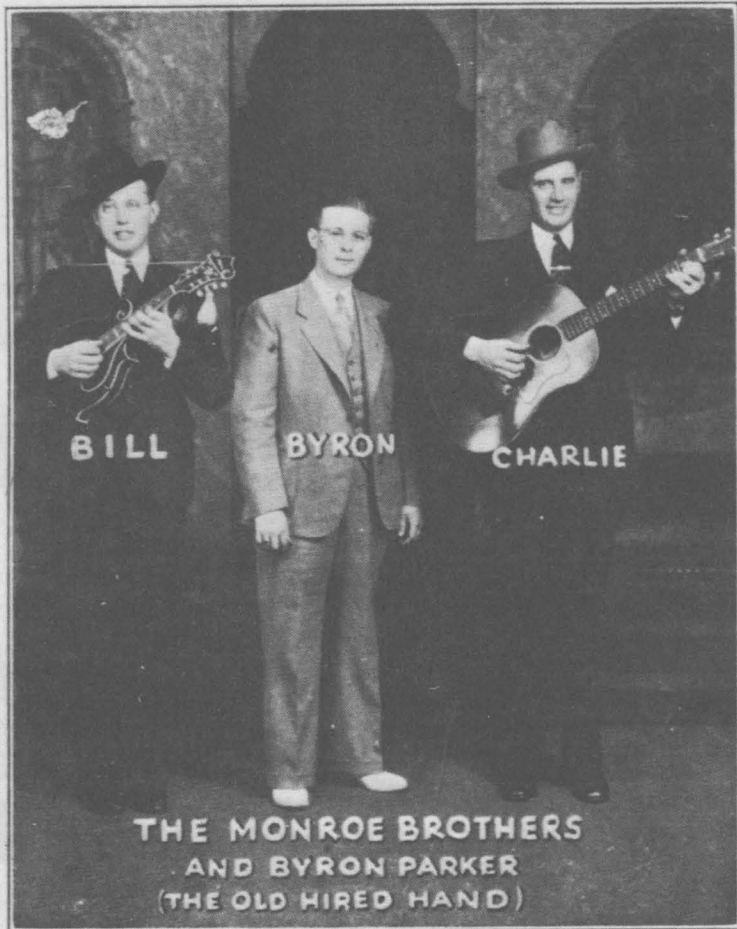
2 0

↓ ↑

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TO TUNE
IN ON
THESE
PROGRAMS



Hoyt Ming & The Pepsteppers

The second tune, "Colored Aristocracy", has different syncopation from what you have seen earlier. Whole notes and rests must be watched carefully. Also take care with the pick direction indicators.

COLORED ARISTOCRACY

Sheet music for the mandolin piece "Colored Aristocracy". The music is written on a five-line staff with fret numbers (0-5) and pick direction indicators (up and down arrows) below the staff. The piece is divided into four systems, each with a key signature of one sharp (F#) and a 2/4 time signature. The first system includes chords G, Em, and C. The second system includes chords G, 1.A, D, 2.D, and G. The third system includes chords G, Em, G, and C. The fourth system includes chords G, 3.A, D, 4.D, and G. The music features syncopation and various rhythmic patterns.

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CHAPTER VI

The key of D lends itself nicely to ballad accompaniments. The harmonies allow for interesting background playing as well as melody. "East Virginia", the tune used as demonstration is a slow, pretty tune. (It has been speeded up by bluegrass musicians, who then call it the "East Virginia Blues". Here it is intended to be played slowly.) In this tune, we begin to use tremolo. Although later on, in other tunes, you will find tremolo called for that is much faster than here, this is a good beginning for this very important movement. First is presented the basic skeleton of the melody, second is the finished product; in this instance, you need not learn the simple version. It is used here, only to give you the melody for the song.

EAST VIRGINIA - I

D

0	4 X X X	X 0 4	0	4 0 X X	X X	2 5
4						

I was born in East Virginia North Car-

2	0 2	0	2 5	2
X X X	X 5	X X X	X X	X X X

li - na I did go There I met

0 2	0	4 X X	X 4 4 5	0
X 5				X X X

a fair young maiden her name and age

D

0	0 X X X	X X 4
X 5 4 2		

I do not know.

I was born in East Virginia,
 North Carolina I did go.
 There I met a fair young maiden.
 Her name and age I do not know.

EVOLUTION.

ACCORDING to Darwin, from the Monkey—evolved the MAN. While opinions are divided on this subject, we nevertheless do positively *know*, that the once-only-available RUSHLIGHT is now superseded by the brilliant ELECTRIC LAMP,—slow HORSE TRACTION by the speedy MOTOR,—WOODEN FIGHTING SHIPS by the STEEL DREADNOUGHTS,—the BALLOON by the AEROPLANE,—the MAGIC LANTERN by the MOVING PICTURES, the HARPSICORD by the GRAND PIANOFORTE, not to mention the wonderful advances made in WIRELESS TELEGRAPHY, WIRELESS TELEPHONY, PHOTOGRAPHY, the GRAMOPHONE, etc., etc.



Are these facts? Of course they are. Well, what about the instruments around which this work is written,—“THE GUITAR AND MANDOLIN.” *Have these passed through decade after decade without progressing.?*

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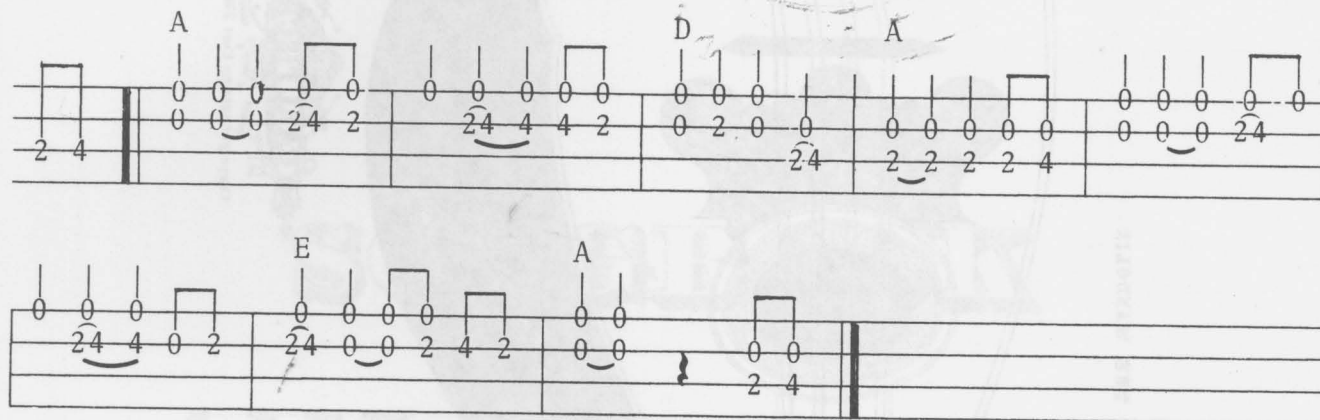


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Most songs use a continuous, unbroken tremolo. Place slightly greater emphasis on the actual notes of the song, with slightly less emphasis between the notes (or beats). Stop the tremolo only where there are rests.

WILL THE CIRCLE BE UNBROKEN



I was standing by my window on a cold and cloudy day,
When I saw a hearse come rolling, for to carry my mother away.

Chorus:

Will the circle be unbroken, bye and bye, Lord, bye and bye?
There's a better home a-waiting in the sky, Lord, in the sky.

etc.

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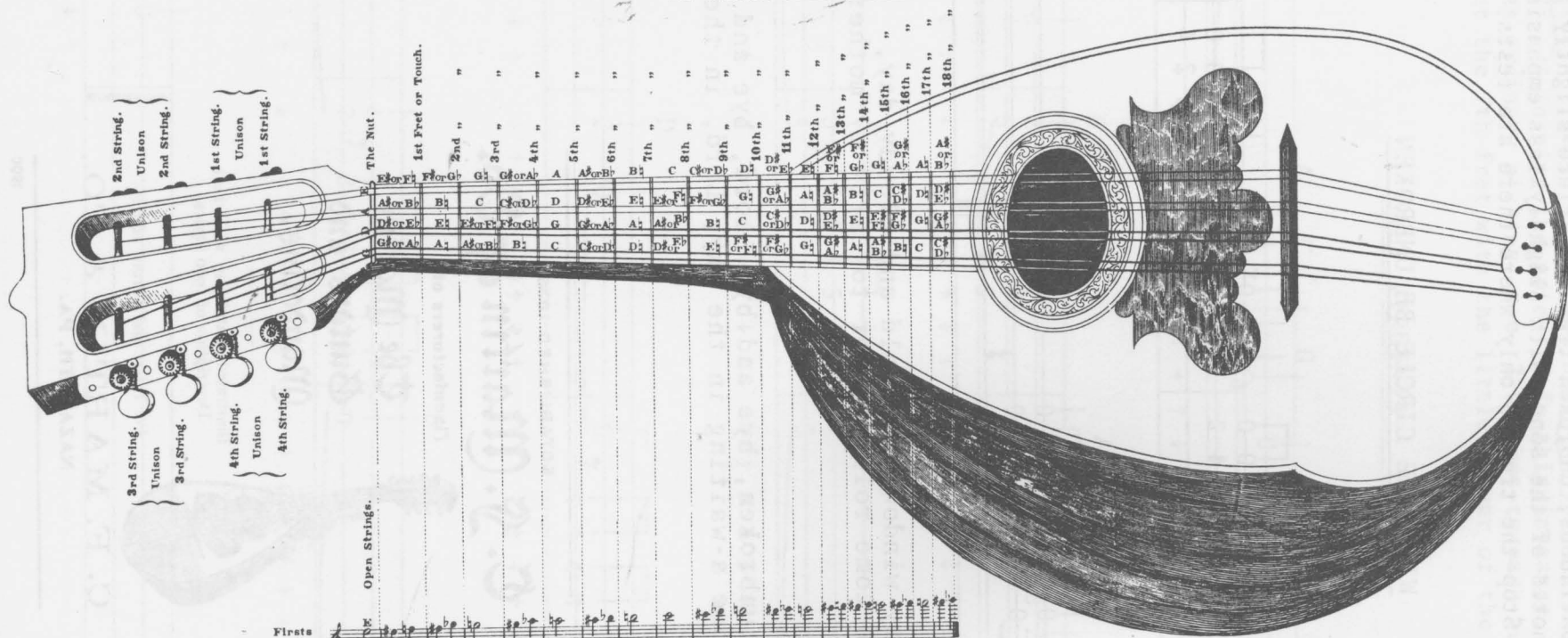
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Firsts or E.

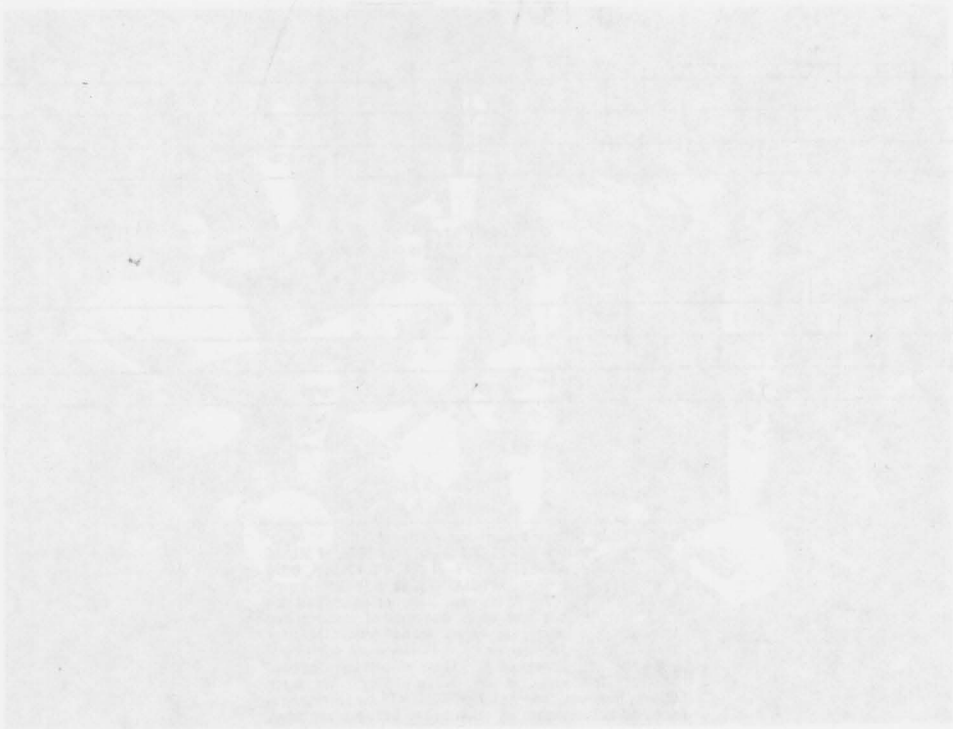
Seconds or A.

Thirds or D.

Fourths or G.

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SONGBOOK



The Artists' Guild, Singers and Culture Club, Union, N.Y. - 1917

ARKANSAS TRAVELER

Musical score for "Arkansas Traveler" featuring guitar chords (D, A, G) and fret numbers (0, 2, 3, 4, 5, 6, 7) on a six-line staff.

Chords: D, A, G

Staff 1: D (0 4 2 0), A (2 2 4 4), D (2 4 2 0), A (4 2)

Staff 2: D (0 4 2 0), A (4 4 2 2), A (5 4 5 0 2 5 2 0), D (4 0 2 0), A (6 2), D (2 3)

Staff 3: D (5 3 2 5 3 2 0 3), G (2 0), A (5 2 0 4 0), D (5 4 5), G (2 0 5 0)

Staff 4: D (2 0), A (5 2 0 2 3), D (5 3 2 5 3 2 0 3), G (2 0), A (5 2 0 4 0)

Staff 5: D (5 4 5 0 2 5 2 0), G (4 0 2 0), A (2 3), D (2)

ENDING

Staff 6: D (2), A (0 4 2 0), G (4 2), D (6 7)

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1904

THE GIRL I LEFT BEHIND ME

3 2 | G 0 | C 0 2 0 | G 0 2 3 | D 5 2 3 2 |

G 0 | C 0 2 0 | D 0 0 2 4 | G 3 2 | 1. 3 2 | 2. 5 | C 0 0 2 |

G 3 | C 0 0 2 | G 3 | D 2 3 2 | G 0 | C 0 2 0 | 5 2 5 |

D 4 0 2 4 | G 5 5 | 3. 5 | 4. 3 2 |



The Briggs Banjo, Mandolin and Guitar Club, Utica, NY - 1907

DEVIL'S DREAM

The image shows five staves of guitar tablature for the piece "Devil's Dream". Each staff contains a sequence of fret numbers (0-5) and chord diagrams (A, E) indicating fingerings and chord changes. The notation includes various rhythmic patterns and repeat signs.

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FISHER'S HORNPIPE

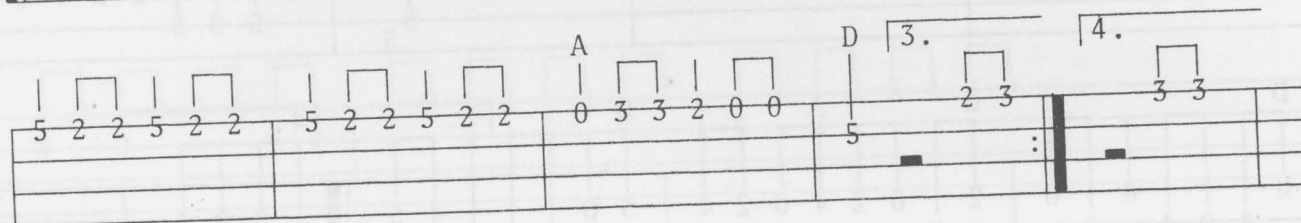
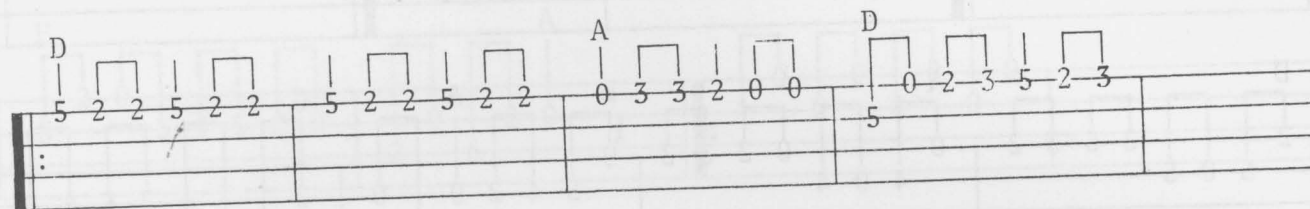
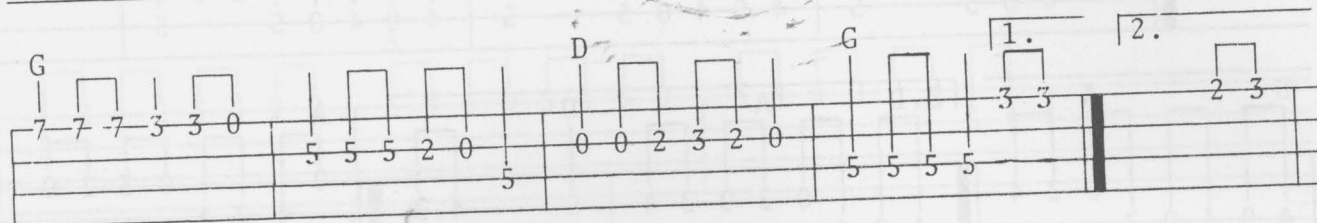
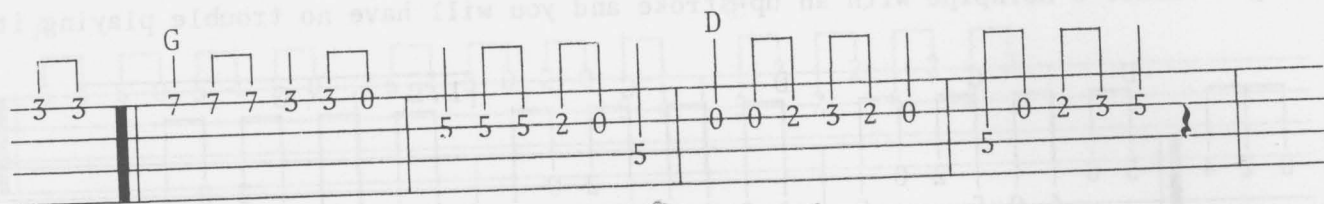
Begin Fisher's Hornpipe with an up-stroke and you will have no trouble playing it.

The musical score consists of four systems of guitar tablature. Each system shows a sequence of notes on a six-string guitar, with fret numbers (0-5) and chord diagrams (D, G, A, E) indicated above the staff. The first system includes a first ending bracket labeled '1. D G'. The second system includes a second ending bracket labeled '2. D A D'. The third system includes a third ending bracket labeled '3.' and a fourth ending bracket labeled '4.'. The tablature is written on a standard six-line staff.



The Tharp Mandolin Orchestra, Cincinnati, OH - 1905

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1906

LOST INDIAN

D Bm G

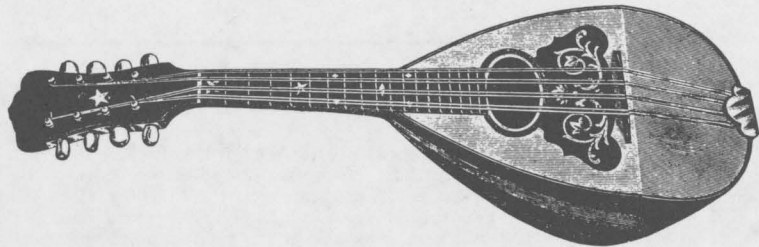
D A D 1. 2. D

Bm G D

A D 3. 4.

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1896

RAGTIME ANNIE

Musical notation for 'Ragtime Annie' featuring fret numbers and chord symbols (D, A, G).

Staff 1: Chord D. Fret numbers: 4 5 | 0 0 2 2 0 0 2 2 | 0 0 2 2 0 4 5 | 0 2 2 0 2 2 | 0 0 4 4 4 4

Staff 2: Chord D. Fret numbers: 0 2 4 0 2 4 0 2 | 4 0 2 4 0 2 4 | 0 2 4 0 2 0 2 4 | 5 - 4 5 | 0

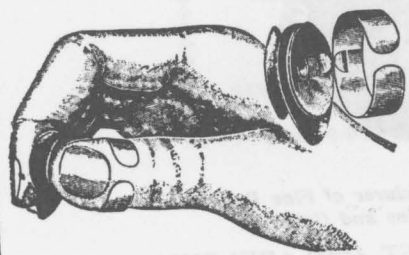
Staff 3: Chord D. Fret numbers: 5 5 5 5 2 | 0 0 0 0 2 | 5 5 7 5 3 2 0 | 2 2 2 2 0 2

Staff 4: Chord D. Fret numbers: 3 2 0 2 3 0 2 | 3 2 0 2 3 2 0 2 | 3 2 0 5 4 0 2 | 0 0 0 0

Staff 5: Chord G. Fret numbers: 5 5 5 5 3 | 2 2 2 2 0 | 5 5 5 5 3 | 2 2 2 2 | 3 7 3 7 3

Staff 6: Chord D. Fret numbers: 2 5 2 5 2 | 0 2 4 5 0 2 0 4 | 5 - : | 4 5

Staff 7: Chord D. Fret numbers: 2 5 2 5 2 | 0 2 4 5 0 2 0 4 | 5 - : | 4 5



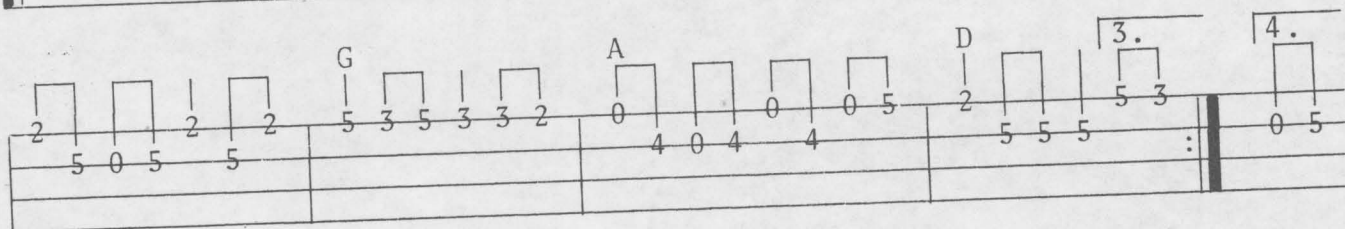
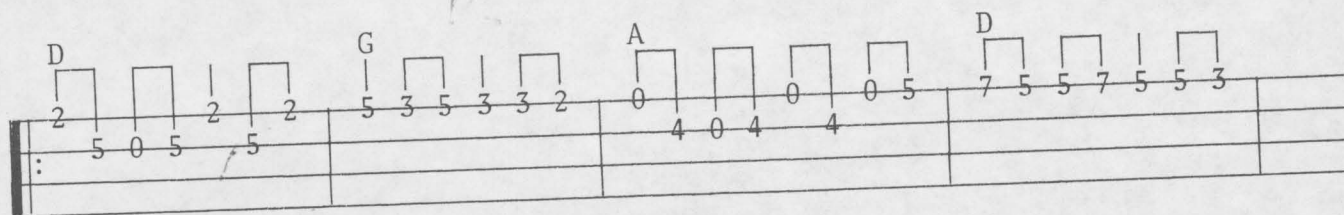
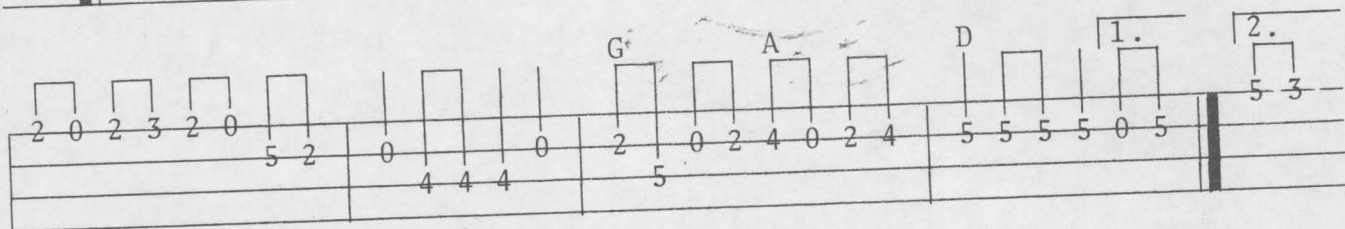
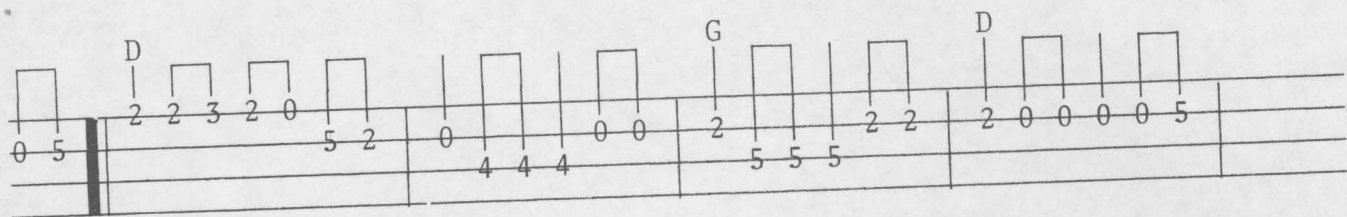
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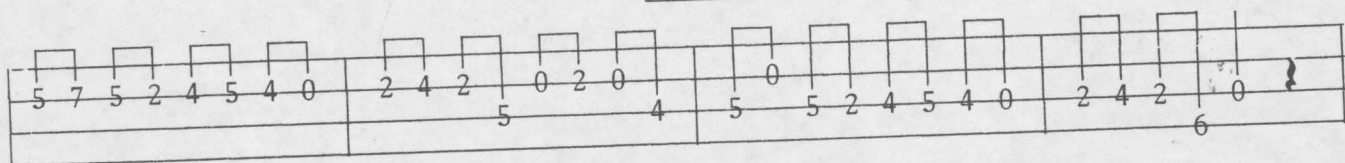


12 String Mandolin

SAINT ANNE'S REEL - II

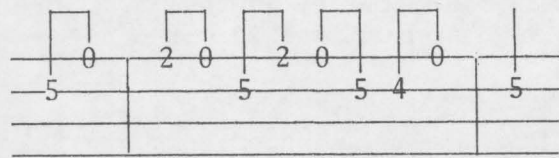


ENDING



The Ideal Mandolin and Guitar Club, Hackensack, NJ - 1906

(Practice for Soldier's Joy - II)



SOLDIER'S JOY - II

Musical score for "Soldier's Joy - II" in D major, 2/4 time. The score consists of four staves of music with various chords and fingering indicated.

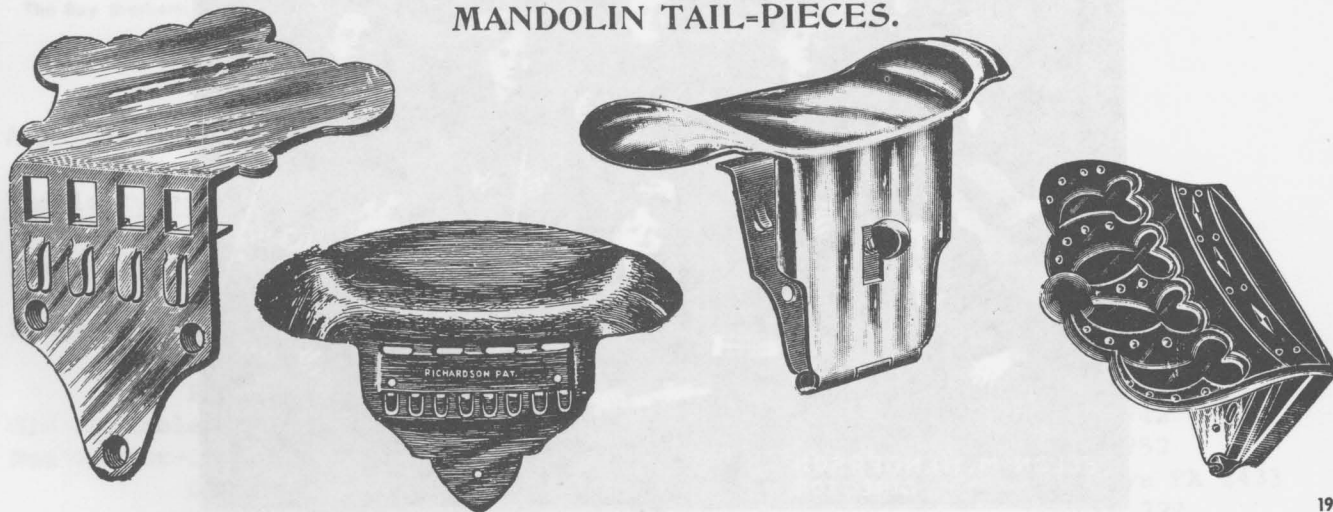
Staff 1: Chord D (0 2 | 0 5 4 2 0 2 4 5 | 0 5 5 5 0 2 | 0 5 4 2 0 2 4 0 | 2 2 2 2 0 2)

Staff 2: Chord D (0 5 4 2 0 2 4 5 | 0 5 5 5 5 0 | 2 0 5 2 0 5 4 0 | 5 5 5 5 0 2 | 1.)

Staff 3: Chord D (2 3 | 2 0 2 3 5 5 2 | G (0 5 0 2 3 3 3 | D (2 0 2 3 5 0 2 | A (0 5 4 2 0 2 3 | 2.)

Staff 4: Chord D (2 0 2 3 5 5 2 | G (0 5 0 2 3 3 3 | D (2 0 5 2 0 5 4 0 | D (5 5 5 5 | 3.) | 4.) (0 2 |)

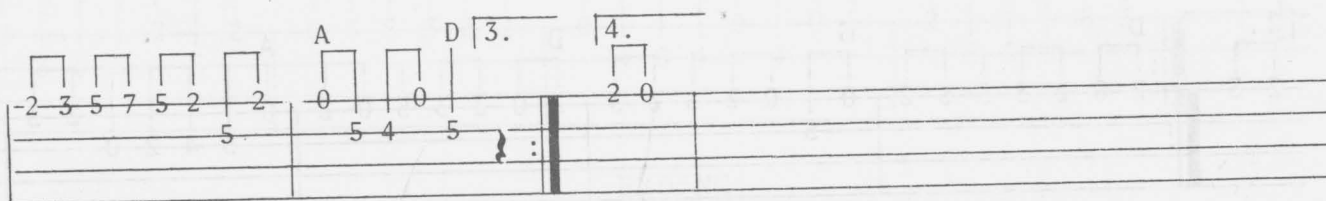
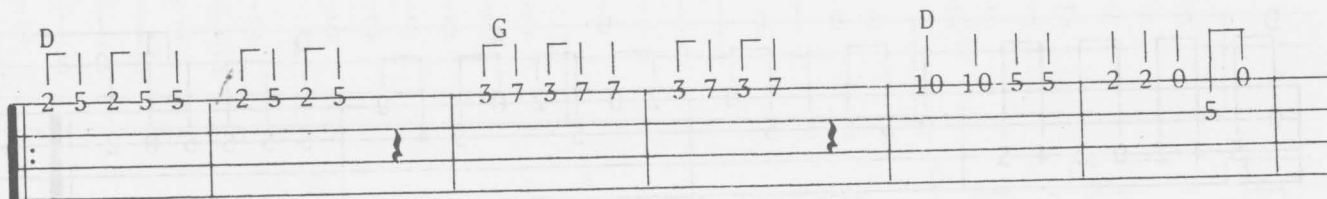
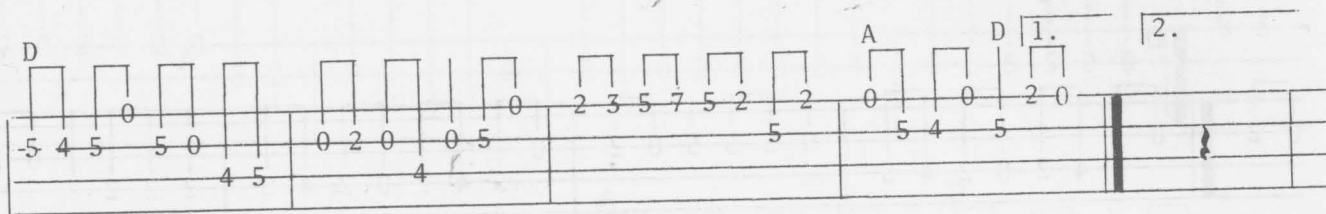
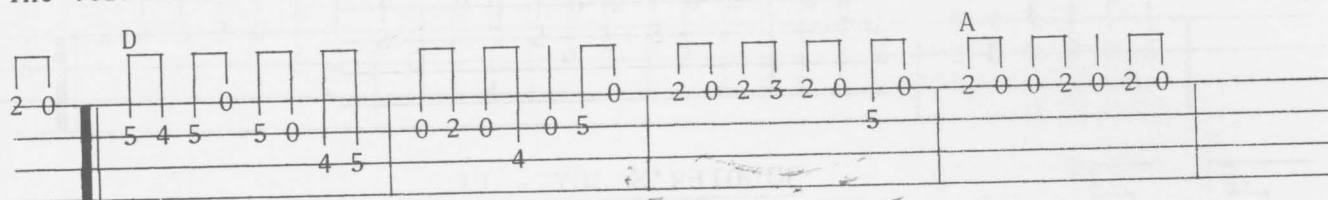
MANDOLIN TAIL-PIECES.



1902

TURKEY IN THE STRAW - "D"

Old time fiddlers usually play Turkey in the Straw in D. Bluegrass players use G. The version in G will be found on page 22, in Chapter 5---it is easier to play.



1907



The Ray Brothers: Will on fiddle, Vardeman on banjo—mandolin

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The Blue Sky Boys-Camden ADL2-0726

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