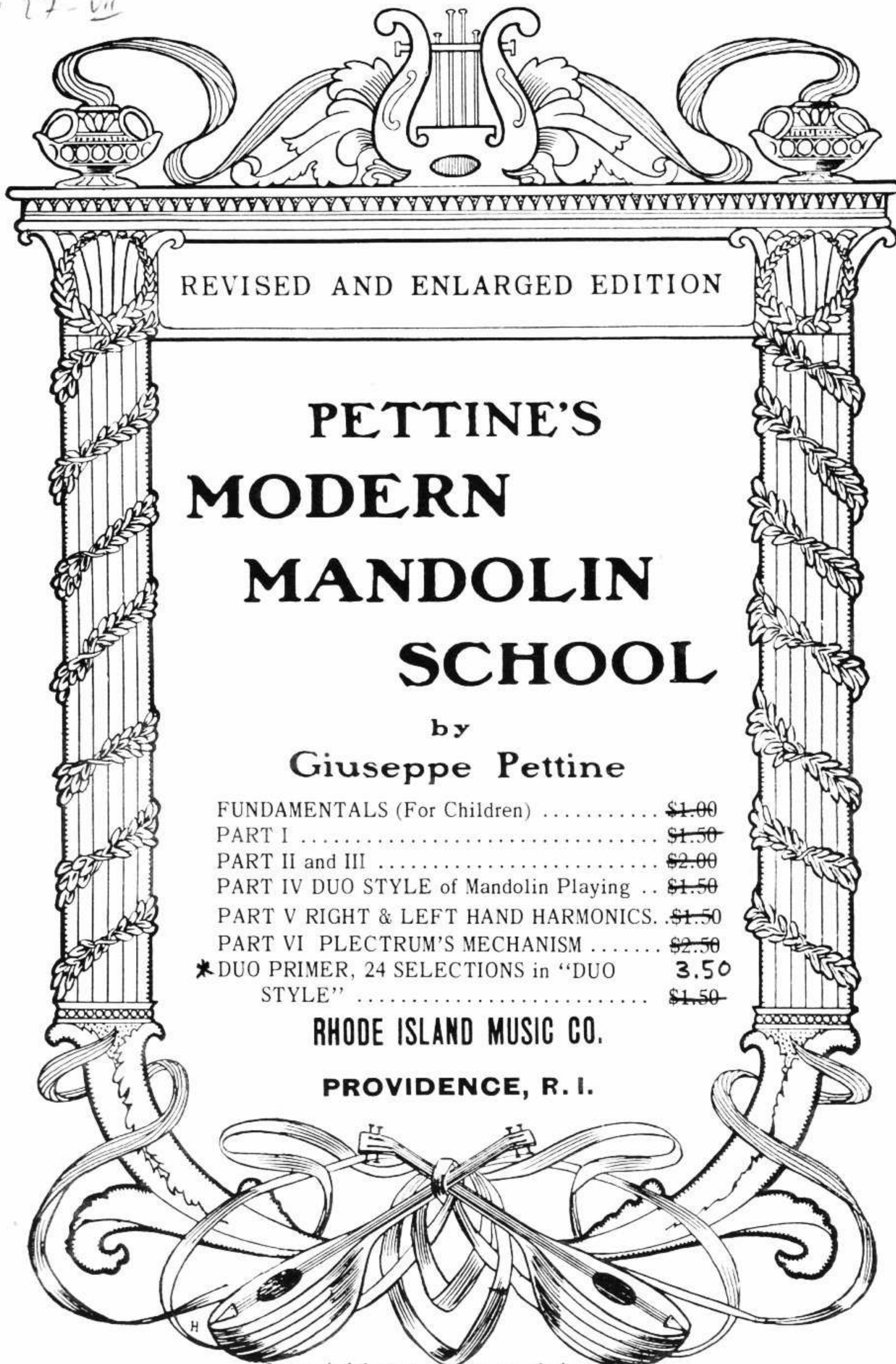


NOTE NARCHIV
M. Reichenbach
No MS 6 / 27 - VII



REVISED AND ENLARGED EDITION

PETTINE'S MODERN MANDOLIN SCHOOL

by
Giuseppe Pettine

FUNDAMENTALS (For Children)	\$1.00
PART I	\$1.50
PART II and III	\$2.00
PART IV DUO STYLE of Mandolin Playing ..	\$1.50
PART V RIGHT & LEFT HAND HARMONICS.	\$1.50
PART VI PLECTRUM'S MECHANISM	\$2.50
* DUO PRIMER, 24 SELECTIONS in "DUO STYLE"	3.50 \$1.50

RHODE ISLAND MUSIC CO.

PROVIDENCE, R. I.

*Copyright for all Countries
By GIUSEPPE PETTINE, Providence, R.I.*

PRINTED IN U.S.A.

NOTE NARCHIV
M. Reichenbach
No MS 6 / 27 - VII

PREFACE

Pieces for the unaccompanied Mandolin ("Duo Style") always create more interest, both in the performer and the listener, than do those with piano or guitar accompaniment. The truth of this statement I have learned through my pupils and my public concerts.

My aim in writing this booklet is to stimulate the love and interest of the "Duo Style" in the beginner by amusing and instructing him at the same time; also to enable every one who plays the Mandolin (no matter how little) to play some "Duos."

Owing to the fact that one must be able to read several notes at once, when playing the unaccompanied pieces, this class of music is a little more difficult to play than the ordinary kind. Because of this fact many pupils are not instructed along these lines until late; many, of course, do not stay with the teacher long enough to take this branch.

This has been a deplorable, and yet unavoidable, mistake. Deplorable, because many intelligent pupils are lost through a lack of continuous interest in something new; unavoidable, because almost all the "Duos," and "Duo" books, pre-suppose a knowledge of Double Stops, Chords, and different positions.

Everyone knows that it takes time to learn all this. I think I have solved the problem with this book.

Everybody knows that one will learn easily a difficult piece, providing he likes it and is familiar with its melody. Owing to this fact I have arranged for unaccompanied Mandolin, in the easiest and simplest manner, some of the prettiest and most popular songs of America, England, Scotland and Ireland.

In order to make the task easy, both for teacher and pupil, I have marked carefully every finger and used only the first position in all but three or four measures. I have also written a few exercises to prepare the pupil in the reading of the pieces, as well as to enable those who have no teacher in their community to study the "Duo Style" by themselves.

In these exercises I have marked carefully the fingers to be *kept down*, and if all the directions are followed these preparatory exercises will enable one to play all the pieces without any further trouble.

This book only covers the easiest side of "Duo"-playing and it is written solely to interest the beginner in that kind of music. To those wishing to learn the "Duo Style" in all its branches I would recommend the study of the book entitled "Pettine's Duo Style of Mandolin Playing."

Providence, Rhode Island

August 10th, 1909

Giuseppe Pettine.

Preface to the Fourth Edition.

This book was prepared and published four years ago to supply the earnest teacher with a text-book through which he might impart the way to perform unaccompanied music upon the Mandolin.

Unaccompanied pieces are written in many different forms. There is the MELODY ACCOMPANIED WITH STACCATO WITH PICK; (many erroneously call this Pizzicato with Pick. Pizzicato means to pluck the string with a finger; therefore the expression "Pizzicato with Pick" is an absurdity.) The MELODY ACCOMPANIED BY A PIZZICATO; the MELODY ACCOMPANIED BY CHORDS, sustained with or without the tremolo; the MELODY ACCOMPANIED BY A PIZZICATO FOLLOWED BY A VIBRATO; or a combination of all the different forms. I have treated each style separately and given preparatory exercises for each. These will help the student immensely, if repeated a great number of times. In the first four or five pages I have given DOUBLE STOPS and CHORDS of three and four notes; these will be found of great value to strengthen the fingers and to accustom the eye to reading three or four notes at once.

When this book is used together with Part II of my Mandolin Method, the pupil should start on it as soon as he reaches the exercises on Double Stops; and then study the two books conjointly. If an exercise of this book is found too hard, the pupil should continue on Part II until the difficult exercise is played passably well. As he progresses he should put into practice what he has learned by playing unaccompanied pieces suited to his ability.

Although this is the first book of its kind ever published, I do not claim to have originated this style. This form of Mandolin playing is as old as the instrument itself. But with this book I have tried to establish a SPECIAL DUO SCHOOL, and to equip the student with a knowledge and technique to enable him to play any unaccompanied piece for the Mandolin,— a thing which had been impossible previous to the publication of the first edition of this book. At that time only a few could play an unaccompanied piece on the Mandolin; now almost every Mandolinist can. In fact, one would not be considered a good player unless his repertoire included some "DUOS." May I claim that a little credit be due to my "DUO STYLE OF MANDOLIN PLAYING" for the present development of the "MANDOLIN DUO" and the ever increasing demand for music in that form? If I have gained nothing else but the satisfaction of having raised the status of the Mandolin a little higher along these lines, I will be content.

I have carefully corrected and improved this new edition, adding a new exercise in the form of a "March," and a new composition, "Nostalgia," which should be found both instructive and pleasing.

It now only remains to me to thank the teachers and amateurs who have honored me in using this method, and also for their many letters of encouragement and appreciation.

GIUSEPPE PETTINE.

Providence, R. I., March 10, 1905.

First Edition May 10th 1900.

P R E F A C E.

During my eighteen years of experience in teaching the Mandolin I have often thought: "If only there were an Instruction Book for beginners, short and yet thorough, one that would set before the pupil the fundamental principles of Mandolin technique in a clear, concise, musical manner, and unfold future possibilities in such a way as to make it a real pleasure to study as well as to teach!

What a boon would that be for teachers and students, and what a boost for the Mandolin!"

Well, I believe just such a thing exists now with the present Book.

In it I have treated the matter, and divided the difficulties, in such a way that the pupil will surely retain what he learns from lesson to lesson.

By explaining every detail minutely in the text, also by showing with photographs the manner of holding the plectrum, Mandolin and fingers, I have made it impossible for students to go wrong when studying at home; also have enabled those who live in a place where there is not a Mandolin teacher at hand, to study by themselves without fear of going astray.

By making each step only a little more difficult than the preceding one, and the exercises very-pretty, I believe I have made it a pleasure to study as well as to teach.

I have devised rules that will enable even small children to remember easily which finger and fret to use in order to produce this or that tone. This ought to be a welcome innovation.

The questions on the last page of the Book, to which the pupil must give correct answers, will prove without doubt whether he has profited by his studies or not, revealing at the same time all the weak points, which can be again studied.

In conclusion I would say that I have done my level best to make it a pleasure to teach and study the fundamental principles of Mandolin playing without degrading the musical art, and sincerely trust I have succeeded.

However, I am but human, and as such must have erred in some detail. I ask for the indulgence of every teacher for this, feeling confident that they will be well able to remedy the weak points.

GIUSEPPE PETTINE.

Preface

In presenting this new edition of Part I, of my **Mandolin Method**, I feel justified in writing a word, or two, in regard to its contents and purpose.

Every mandolinist realizes the importance of knowing: first, where to use a down or an up stroke; second, where to use the fourth finger, or to resort to the glide of the plectrum; and third, where to use the tremolo, or where to avoid its use. In this Method I propose to teach that the expression marks, the rapidity of the tempo, and the character of the piece, are the infallible guides to such knowledge. Or, in other words, an intelligent interpretation of the composition itself — besides its marks of expression — is necessary to determine the correct use of the plectrum. The advantage of such a Method is very clear and far-reaching, for it will enable one to play correctly, on the mandolin, any music written for other instruments.

I have changed the first two or three lessons entirely, because I have learned by experience that it is far better for the majority of beginners not to undertake the tremolo at first. The best and surest way to learn how to tremolo well is, to play correctly the down strokes only; paying close attention to the angle of the plectrum, the curve of the right wrist, the position of the mandolin, etc. Then, by following carefully the teacher's instructions and those given in this book, the pupil will learn to tremolo without any trouble.

After having gone through this book, the second, third and fourth parts of this Method should be studied conjointly.

Giuseppe Pettine

PREFACE

It has been remarked by the majority of composers of mandolin music that harmonics are of very little use on that instrument. In my public performances I have proved the contrary. In fact not only myself, but several others are playing very effectively whole passages and airs in harmonics, and a display of them in a solo always throws the public into rapture over their beautiful bell-like tones.

The reason why up to the present time harmonics have been considered of very little value on the mandolin is because with a few exceptions, only left hand harmonies have been used. Of these of course only the natural ones can be used effectively.

With the introduction of the right hand harmonies, which are clearer and more brilliant, and of easier execution, an untrodden path has been discovered which leads to typical mandolinistic effects never before dreamed of.

It was my privilege about sixteen years ago to give to the public the first treatise on the now very popular, unaccompanied style of mandolin playing; with the book "Pettine's Duo Style of Mandolin Playing" (now published in four different languages) I then established a technique for the "Duo Style" which has been adopted practically by all composers.

I now propose to establish a technique for the playing of the right and left hand harmonies and a uniform way of writing so that any one may distinguish them at a glance and be enabled to execute them correctly. This is practically impossible at the present time as every writer marks harmonies differently, creating much confusion.

My task is a hard one I know, besides I am sure my labor will bring me no financial return, but if with this book I will have established a uniform way of writing harmonies, stimulated their use and raised the status of the mandolin a little higher, I shall be satisfied.

GIUSEPPE PETTINE

PREFAZIONE

È stato sempre dichiarato da molti fra i migliori maestri di mandolino che i suoni armonici sono di poco valore su tale strumento. Che ciò sia un errore lo prova il fatto che quei pochi che li eseguono in pubblico ne ricavano soddisfazione ed allori. Però devo notare che pochi di quelli prodotti dalla mano sinistra sono di facile esecuzione e riescono sonori, mentre tutti quelli prodotti con la mano destra sono facili e risultano sonori e bellissimi. È appunto per stimolar l'uso di questi ultimi (ignorati da molti) che mi accingo a preparare questo libro. I suoni armonici della mano destra apriranno un nuovo sentiero non ancora battuto nel mondo mandolinistico.

Quandunque nell'epoca presente i suoni armonici s'incontrano raramente nella musica per mandolino, pure quei pochi usati non vengono scritti uniformemente, ciò crea confusione ed accresce la loro difficoltà di esecuzione.

Sedici anni fa ebbi l'onore di dare al pubblico il primo metodo esplicando il modo di suonare simultaneamente melodia ed accompagnamento sul mandolino, e con tal libro ("*Stile Duo del Mandolino*") cercai di stabilire un sistema semplice ed omogeneo per tal genere di musica. Più tardi col libro "*Sistema Moderno del Meccanismo della Penna*" cercai di stabilire un nuovo sistema di pennate basate sull'angolo di contatto della penna e corde; avendo avuto l'onore e soddisfazione di veder questi miei lavori usati e commendati da moltissimi maestri, mi sento oggi giustificato nel cercar di stabilire un sistema semplice e pratico per la scrittura ed esecuzione dei suoni armonici tanto della mano destra che della sinistra.

Comprendo che incontrerò molte difficoltà; né il mio lavoro sarà coronato da un successo finanziario, ma se con questo libro avrò stabilito un sistema semplice ed uniforme per la scrittura ed esecuzione dei suoni armonici, se ne avrò stimolato la loro cultura ed uso, se avrò insomma arricchita la tecnica ed alzato un po' lo stato del mandolino mi stimerò ampiamente soddisfatto.

GIUSEPPE PETTINE

PREFACE

Il a été remarqué par la majorité des compositeurs de musique pour la mandoline, que les "Harmoniques" n'étaient pas d'une très grande importance sur cet instrument.

Dans mes engagements artistiques, auditions publiques, concerts etc; j'ai pleinement démontré le contraire; en effet, non seulement moi-même, mais un grand nombre d'autres solistes sur cet instrument, exécutent de brillants passages et même des airs entiers en "Harmoniques," et ce, d'une manière très effective.

Un déploiement brillant de ces "Harmoniques" dans un solo, cause une sensation agréable, transporte pour ainsi dire l'auditoire, lorsqu'on entend ces sons, imitant si bien le son des cloches au loin.

La raison pourquoi, à venir jusqu'à présent les "Harmoniques" n'ont pas été considérés de grande importance, sur la mandoline; c'est que à part quelques exceptions, seuls les "Harmoniques" de la main gauche étaient d'usage; de ceux-ci bien entendu, les "Harmoniques" naturels seulement peuvent efficacement être exécutés.

En introduisant les "Harmoniques" de la main droite qui sont de beaucoup plus brillants, plus clairs et d'une exécution plus facile, le soliste professionnel ou amateur aura tout tracé devant lui un sentier nouveau, qui le conduira à des effets merveilleux, qu'il n'aurait rêvé pouvoir accomplir avant ce jour.

J'ai eu l'honneur et le privilège il y a environ seize ans; de donner au public le premier traité, qui est maintenant si populaire pour l'exécution de genre sans accompagnement; avec le livre intitulé "Pettine Duo Style of Mandolin playing" (genre Duo de la Mandoline) qui est maintenant publié en quatre différentes langues; j'ai alors établi une technique pour le "Genre Duo," qui fut adoptée par la majorité des compositeurs de musique pour cet instrument.

Je me propose maintenant d'établir une technique pour l'exécution des "Harmoniques" de la main gauche et de la main droite; ainsi qu'une manière uniforme de les écrire, afin que chacun puisse facilement les distinguer et les exécuter correctement.

C'est un très dur travail que j'ai entrepris, je sais parfaitement à l'avance que cela ne me rapportera aucun aide financier, mais si avec cette "Méthode sur les "Harmoniques" je puis parvenir au but que je me propose, c'est à dire, établir une manière uniforme d'écrire les "Harmoniques", stimuler leur usage, leur donner un nouvel impulsion, élever encore plus les statuts de la mandoline; ce sera là! la récompense de mon travail et c'est dans ce but que j'ai écrit cette méthode, pour la mettre à la portée de tous les mandolinistes qui pourront ainsi, obtenir la plus haute perfection dans leurs études sur les "Harmoniques".

GIUSEPPE PETTINE

VORWORT

Durch die Mehrheit von Mandolin Musik Komponisten ist die Bemerkung gemacht worden, dass harmonische Toene auf diesem Instrument wenig Wert haben. In meinen oeffentlichen Auffuehrungen habe ich das Gegenteil bewiesen. Nicht nur ich, sondern auch verschiedene Andere spielen ganze Passagen und Melodien in harmonischen Toenen sehr effektiv. Ein Gebrauch derselben in einem Solo bringt das Publikum durch deren wundervollen glockenhaften Klang zum hoechsten Enthusiasmus.

Der Grund, warum bis zur Jetztzeit harmonische Toene auf der Mandoline als von sehr kleinem Wert betrachtet wurden, liegt darin, weil mit wenigen Ausnahmen harmonische Toene nur mit der linken Hand gebraucht wurden. Von diesen koennen aber nur die natuerlichen mit Erfolg benutzt werden.

Mit Einfuehrung harmonischer Toene mit rechter Hand, welche brillanter und klarer und von leichterer Ausfuehrung sind, ist ein unbenutzter Weg entdeckt worden, der zu niemals vorher ertraeumten typischen Mandolin Effekten leitet.

Vor ungefaehr 16 Jahren war es mein Privilegium, dem Publikum die erste Bearbeitung der jetzt so popularen unbegleiteten Form von Mandolin Spiel zu geben Mit dem Buche "Pettine, Duo Style of Mandolin Playing" (jetzt in vier verschiedenen Sprachen publiziert) habe ich damals eine Technik fuer den "Duo Stil" etabliert, welcher praktisch von allen Komponisten adoptiert ist.

Ich gedenke jetzt, eine Technik zum Spielen der linken und rechten Hand harmonischer Toene zu etablieren, sowie eine gleichmaessige Art des Schriebens, damit Jedermann dieselben augenblicklich erkennen und korrekt ausfuehren kann. Dieses war bis jetzt fast unmoeglich, da jeder Schreiber die harmonischen Toene verschiedenartig anmerkt und dadurch viel Konfusion verursacht.

Dass mein Vorhaben schwer ist, weiss ich, ferner bin ich sicher, dass meine Arbeit mir wenig finanzielle Einnahmen bringen wird, sollte ich aber mit diesem Buch einen gleichmaessigen Weg zum Schreiben von harmonischen Toenen etabliert, deren Gebrauch stimuliert und den Status der Mandoline ein wenig hoeher gebracht haben, so werde ich zufrieden sein.

GIUSEPPE PETTINE

Preface.

I have composed these exercises expressly for the development of the right wrist. By studying them every day the pupil will be enabled to execute with clearness and ease any combination of strokes that he may encounter in his career as a mandolinist.

That I might reach my prefixed intent without unnecessary delay, I have deemed it necessary to eliminate all other difficulties except those of the pick, for that reason I have written almost all the exercises in the first position and used simple and pleasing melodies.

Only a few of the exercises before the public to-day deal with the intricate technic of the pick, and that is the reason why we meet so many mandolin players whose right hand does not work conjointly with the left, and who play everything in the same style and color.

I have noted that the mandolinists of to-day might be divided into two classes: *First*, those who use a down stroke in changing strings and thus avoid two consecutive down strokes by the use of the fourth finger, or of an open string, as the case might be. They also slide the pick across the strings at every opportunity. *Second*, those that use down and up strokes alternately, paying no attention whatever to the change of strings. The former hold the pick at an acute angle and generally catch only one string on the up stroke, the latter hold it at a right angle and catch two strings both on the down and up strokes.

The finished mandolinist must be able to execute in both ways, because the phrase may require sometimes one, sometimes the other style, according to the way in which it is written. These exercises train the hand in both directions.

Furthermore the system of picking employed in this book, being based on the conventional signs in use in modern music, will enable the pupil, after studying these exercises diligently, to determine for himself what kind of strokes to use on music written for violin or other instruments.

The mechanism of the pick being very complex, the combination of the different strokes is limitless. Therefore in order to be concise I have been obliged to omit a good deal. However I have chosen the most useful and necessary, and if each exercise is studied patiently over and over a great many times, the good results on the right wrist will be sure and surprising.

Giuseppe Pettine

September 25th, 1906.

Prefazione.

Ho scritto questi esercizi col proposito di sviluppare, per mezzo dello studio giornaliero di essi, il polso destro a tal punto, da mettere il mandolinista in grado di eseguire con sicurezza e chiarezza, qualunque combinazione di pennate che egli incontrerà nel corso della sua carriera.

Per arrivare allo scopo prefissomi senza ritardo, ho creduto necessario eliminare tutte le difficoltà fuorchè quelle della penna, per tal ragione ho scritto quasi tutti gli esercizi nella prima posizione usando melodie semplici e piacevoli.

L'intricato meccanismo della penna del mandolino è stato trattato pochissimo negli esercizi per mandolino pubblicati fino ad oggi, ecco perchè abbiamo tanti suonatori, la mano destra dei quali, non lavora in unisono con la sinistra, e la di cui melodia è marcata sempre dallo stesso stile e colore.

I mandolinisti di oggi si potrebbero dividere in due classi. *Primo*: Coloro che cambiando corda impiegano quasi sempre una pennata in giù e scivolano la penna attraverso le corde in tutte le opportunità.

Secondo: Quelli che alternano le pennate in giù ed in su senza badar punto al cambiamento di corde. I primi fanno cadere la penna sulla corde ad angolo acuto e toccano una corda sola nelle pennate in su, i secondi la fanno cadere ad angolo retto ed attaccano due corde tanto in giù che in su.

Il mandolinista moderno deve rendersi padrone di ambedue i modi, richiedendo la frase delle volte l'uno, e delle volte l'altro stile. Questi esercizi educeranno lo scolaro in tutte e due le direzioni.

Di più il sistema di pennate impiegato in questo libro essendo basato su i segni convenzionali usati nella musica moderna, lo scolaro, dopo aver studiato tutti gli esercizi diligentemente, potrà, leggendo la musica di violino o di altro istrumento, adattare le pennate con sicurezza secondo i segni d'espressione senza l'aiuto di alcuno.

Il meccanismo della penna essendo molto complesso, ne derivano combinazioni senza limite; quindi per esser conciso sono stato obbligato di tralasciare moltissimo. Ho scelto però il più utile e necessario, e se ogni esercizio verrà studiato pazientemente molte volte, il buon risultato sul polso destro sarà sorprendente e sicuro.

Giuseppe Pettine

25 Settembre 1906.

J'ai composé ces exercices principalement pour le développement du poignet droit. En les travaillant chaque jour, l'élève sera capable d'exécuter clairement et facilement n'importe quelle combinaison d'attaques qu'il pourra rencontrer dans sa carrière de Mandoliniste.

Desirant arriver de suite au but que je me suis proposé, j'ai trouvé nécessaire d'éliminer toutes les difficultés, excepté celles de la plume; pour cette raison, j'ai écrit presque tous les exercices dans la première position, et me suis servi de simples mélodies.

Seulement quelques uns des exercices imprimés jusqu'à ce jour traitent du travail compliqué de la plume, et cela est la raison pourquoi nous entendons tant de Mandolinistes dont la main droite n'est pas en rapport avec la main gauche, et qui par conséquent, jouent tous leurs morceaux de la même manière.

J'ai remarqué que les Mandolinistes de nos jours peuvent être divisés en deux classes: *Premièrement*, ceux qui se servent de l'attaque de haut en bas en changeant de corde, et en ce cas évitent deux attaques consécutives de haut en bas en se servant du quatrième doigt, ou d'une corde ouverte, si le cas existe. Aussi, ils glissent la plume sur la corde à chaque occasion. *Secondement*, ceux qui se servent de l'attaque de haut en bas et de bas en haut alternativement, sans donner la moindre attention aux changements de cordes. Les premiers tiennent leur plume à un angle courbé, et généralement touchent seulement une corde dans l'attaque de bas en haut. Les seconds tiennent leur plume à un angle droit et touchent deux cordes en montant et en descendant.

Le Mandoliniste accompli doit être capable de se servir des deux manières, parce que la phrase musicale peut demander l'une ou l'autre, selon qu'elle a été écrite. Les exercices sont fait pour apprendre les deux manières.

De plus, le système de l'usage de la plume dans ce livre étant basé sur les signes conventionnels dont on se sert dans la musique moderne, permettra à l'élève, en travaillant assidument ces exercices, de choisir lui-même le genre d'attaque dont il doit se servir pour jouer la musique écrite pour Violon ou tout autre instrument.

Le mécanisme de la plume est très compliqué; la combinaison des différentes attaques est illimitée; donc, pour être bref et concis, j'ai été obligé de passer bien des choses. Cependant, j'ai choisi les exercices les plus utiles et nécessaires, et si chacun d'eux est travaillé avec persévérance, un excellent résultat pour le poignet droit est sur, et qui plus est, surprenant.

Giuseppe Pettine

September 25, 1906.

Vorwort.

Die folgenden Uebungen habe ich ausdruecklich fuer die Vervollkommnung des rechten Handgelenks componirt. Durch das taegliche Studium derselben wird es dem Schueler moeglich werden, mit Reinheit und Leichtigkeit irgend eine Zusammenstellung von Strichen, welche er in seinem eingeschlagenen Beruf als Mandolinspieler antreffen sollte zu bewaeltigen.

Damit ich mein vorgestecktes Ziel ohne unnoethigen Aufenthalt erreichen kann, habe ich es noethwendig gefunden, alle andern Schwierigkeiten, mit Ausnahme derjenigen des Pickers, auszulassen und deshalb beinahe alle Uebungen in der ersten Position geschrieben und dabei einfache und ansprechende Melodien gebraucht.

Nur wenige der Uebungen, welche in dieser Zeit geschrieben werden, beschreiben die schwierige Technik des Pickers. Deshalb finden wir so viele Mandolinspieler, deren rechte Hand mit der linken nicht zugleich arbeitet und welche alles auf dieselbe Art und Weise spielen.

Ich habe bemerkt, dass man die heutigen Mandolinisten in zwei Klassen eintheilen koennte. *Ers-tens* jene, welche beim Wechseln der Saite einen Niederstrich gebrauchen und dadurch zwei folgende Niederstriche durch den Gebrauch des vierten Fingers oder, wie es vorkommt, auslassen. Dieselben lassen auch den Picker bei jeder Gelegenheit ueber die Saite gleiten. *Zweitens* jene, welche abwechselnd Auf und Niederstriche gebrauchen ohne dabei auf das Wechseln der Saiten Obacht zu geben. *Er-stere* halten den Picker in einem scharfen Winkel und gewoehnlich erfassen dabei nur eine Saite beim Aufstrich; die Letzteren halten ihn in einem rechten Winkel und meistens erfassen sie dabei zwei Saiten zugleich beim Nieder und Aufstrich.

Der vollendete Mandolinist muss im Stande sein in beiden Wegen zu spielen, je nachdem es eine Gruppe von Noten verlangt und je nachdem dieselbe geschrieben ist. Diese Uebungen trainiren die Hand auf beiden Wegen.

Ferner wird es dem Schueler, nachdem er diese Uebungen nach druecklich studirt hat, moeglich sein, durch das in diesem Buche angewandte System des Pickens, welches auf den in der modernen Musik gebrauchlichen Vorzeichen beruht, selbstaendig zu bestimmen, was fuer Striche er bei Noten, welche fuer die Violine oder andere Instrumente geschrieben sind, zu gebrauchen hat.

Da der Mechanismus des Pickers ein ganz besonderer ist, so wird auch dadurch die Zusammenstellung der verschiedenen Striche eine endlose. Um es daher kurz zu machen, so ist es noethig gewesen, vieles auszulassen. Jedoch habe ich das Nuetzlichste und Noethwendigste gewaehlt und wenn jede Uebung mit Geduld so oft wie moeglich studirt wird, so kann man eines ueberraschenden Resultats im Gebrauch des rechten Handgelenks sicher sein.

Giuseppe Pettine

September 25, 1906.

FUNDAMENTAL PRINCIPLES

OF

MANDOLIN PLAYING

BY

GIUSEPPE PETTINE, OP. 55.

RHODE ISLAND MUSIC COMPANY
PUBLISHERS

Providence, R. I.

**PETTINE'S
MODERN
MANDOLIN
SCHOOL**

**by
Giuseppe Pettine**

**RHODE ISLAND MUSIC COMPANY
PUBLISHERS**

Providence, R. I.

MODERN SYSTEM

— OF THE —

PLECTRUM'S MECHANISM

SISTEMA MODERNO
DEL MECCANISMO
DELLA PENNA

MODERNES SYSTEM
UEBER DEN MECHANISMUS
DES PICKERS

Systeme Moderne du Mechanisme de la Plume

GIUSEPPE PETTINE

RHODE ISLAND MUSIC COMPANY
PUBLISHERS

Providence, R. I.

**SUPPLEMENTARY TO THE
METHOD**

**THE MANDOLIN'S
RIGHT AND LEFT HAND
HARMONICS**

By
GIUSEPPE PETTINE

**Suoni Armonici
Del
Mandolino**



**Harmonische Toene
Auf Der
Mandoline**

Sons Harmoniques De La Mandoline

**RHODE ISLAND MUSIC COMPANY
PUBLISHERS**

Providence, R. I.

PETTINE'S DUO STYLE
of
MANDOLIN
PLAYING



Stile-Duo
del
Mandolino

Duett Stil
für
Mandoline

Genre Duo de la Mandoline

GIUSEPPE PETTINE

RHODE ISLAND MUSIC COMPANY
PUBLISHERS

Providence, R. I.

† † **DUO PRIMER**

A collection of AMERICA'S, ENGLAND'S,
SCOTLAND'S, and IRELAND'S best songs
for **UNACCOMPANIED MANDOLIN**
with preparatory exercises

by

Giuseppe Pettine
Op. 43.

RHODE ISLAND MUSIC COMPANY
PUBLISHERS

Providence, R. I.

Alta Distinmissima Signorina

Carrietta di Mestri

Rispettosamente Devota.

L'Autore

Giuseppe Ferraro