

ARKINS Correspondence Lessons for the MANDOLIN

LEARN ALL YOU
CAN FROM OTHERS
BUT THINK FOR
YOURSELF



3 KINDS OF PRACTICE
Best.---Actual Playing of
Melodies.
Good.---Scales, Chords and
Exercises.

THE WORST KIND OF
PRACTICE
Learning New Pieces.

K. D. G. ARKINS, Author

The Best Kind of Practice is actual playing of melodies. WHY ?

BECAUSE you are doing what you set out to do when you take up music, to be able to play is the ambition of all music students. THEREFORE PRACTICE PLAYING.

The next best kind of practice is scales, chords, and exercises. WHY ?

Because they divide music up into separate keys.

The worst kind of practice. Learning new pieces. WHY ?

BECAUSE a Student cannot play a new piece properly, and learning to do it is the worst kind of practice. BUT IT IS ABSOLUTELY NECESSARY TO LEARN NEW PIECES.

While a portion of the Students time is spent in LEARNING NEW PIECES, the greater portion of the practice time must be spent in actual playing of MUSIC ALREADY LEARNT.

“While music is worth all it costs, its value as a developer of character is its greatest asset, as all real teachers of children find by experience.”

4th SERIES.

INTRODUCTION

Dear Student,

In this series time has been clearly illustrated on the same melody, “Home, Sweet Home.” The Student will see music has been intentionally made difficult and mysterious, the same as others arts in years gone by.

If the Student carefully plays each setting of “Home, Sweet Home,” and, taking care to count carefully, it will be seen that:—

2/2, 2/4, 2/8, times are exactly alike.

4/2, 4/4, 4/8, times are exactly alike.

3/2, 3/4, 3/8, times are exactly alike.

6/2, 6/4, 6/8, times are exactly alike.

The only change is to the eye, not the ear, that is, the only difference is the shape of the note.

When reading time these 3 rules are of great value.

Rule 1.—Learn the numbers of notes for 4/4 time.

Rule 2.—When you meet a /8 movement, double the numbers.

Rule 3.—When you meet a /2 movement, halve the numbers.

Example A, one beat note, 4/4 time, is a 2 beat note in 6/8 time, while it is a $\frac{1}{2}$ beat note in 2/2 time.

To follow these rules will eliminate the mystery of time.

REMEMBER!

Learn all notes as numbers for time.

"Truly in Schubert there is the divine spark."—Beethoven.

A NEW TIME

The 1st & 2nd COURSES MUST BE RE-DONE (THE WHOLE OF THEM) IN THIS TIME.

There is no difference in playing this time. But it changes, a 4/4 time to 2/2 and is played like 2/4. There is no difference in counting this time.

The Notes only change their value. There is no other difference.

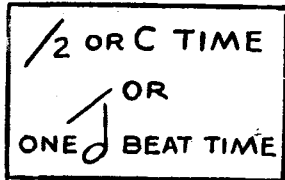
TABLE OF TIME FIGURES.

/2 TIMES.

This table also explains itself. Take music and read out pages of it, saying your notes as numbers. If you say two you can count two, and so on.

Used in 2/2, 3/2, 4/2 times.

This time is also denoted with a stroke through the C.



2

Halve

the value

of

all Notes.

4 becomes 2

2 becomes 1

1 becomes 1/2

1/2 becomes 1/4

1/4 becomes 1/8

WHOLE NOTE

ONE CIRCLE TO EACH BEAT

2/2 time

is played

exactly the same

as

2/4 time

3/2 time

is played

exactly the same

as

3/4 time

4/2 time

is played

exactly the same

as

4/4

Only two beats in a bar now. Example:

HOME, SWEET HOME

Make this 2/2 Time

Repeat Finish on G

TIME IN MUSIC (Simplified)

NOTE.—Time in music is movement, the same as walking, running, dancing, etc., each beat is a complete movement.

NOTES USED
HOME SWEET HOME

4 2 1 1/2 1/4

4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3

NOTES USED
HOME SWEET HOME

2 1 1/2 1/4 1/8

4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3

NOTES USED
HOME SWEET HOME

4 2 1 1/2 1/4

4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3

NOTES USED
HOME SWEET HOME

2 1 1/2 1/4 1/8

N 1 2 N 1 2 N 1 N 2 N 1 2

NOTES USED
HOME SWEET HOME

4 2 1 1/2 1/4

N 1 2 N 1 2 N 1 N 2 N 1 2

NOTES USED
HOME SWEET HOME

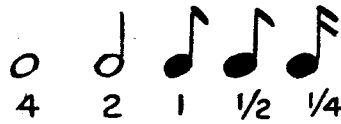
4 2 1 1/2 1/4

N 1 2 N 1 2 N 1 N 2 N 1 2

(Continued)

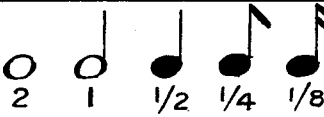
TIME IN MUSIC (Simplified)

NOTES USED



HOME SWEET HOME. 3/4 TIME

NOTES USED



HOME SWEET HOME. 3/2 TIME

NOTES USED



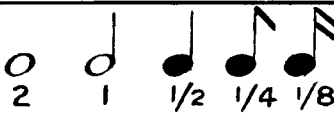
HOME SWEET HOME. 3/8 TIME

NOTES USED



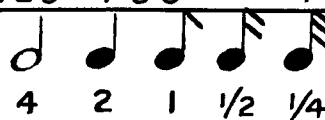
HOME SWEET HOME. 6/4 TIME

NOTES USED



HOME SWEET HOME. 6/2 TIME

NOTES USED



HOME SWEET HOME. 6/8 TIME

RESTS

We have not mentioned Rests in previous lessons, because Students have too many things to pay attention to, and Rests are so important that they need special attention.



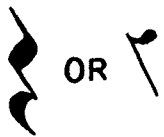



So to the Student we issue a special caution:

Observe carefully all Rests.

RESTS.

IN $\frac{1}{2}$ $\frac{1}{4}$ $\frac{1}{8}$ TIMES.

Rests are of great importance to music, and even in rests there should be a feeling of rhythm; this is created by the mind.

	Times $\frac{1}{4}$	$\frac{1}{8}$	$\frac{1}{2}$ or C crossed
Used in all times as a whole Bar rest.	 4	not used	2
	 2	4	1
SPECIAL. This rest is made in two shapes, both have same meaning.	 OR 1	2	$\frac{1}{2}$
	 $\frac{1}{2}$	1	$\frac{1}{4}$
	 $\frac{1}{4}$	$\frac{1}{2}$	$\frac{1}{8}$
	 $\frac{1}{8}$	$\frac{1}{4}$	$\frac{1}{16}$

Rests should be moving silences.

SPECIAL NOTICE.

Great care must be taken by the Student, a $\frac{1}{2}$ beat (or any smaller rest) is **NOT** a Rest at all, only a shortening of sound. A beat in music is a movement, and unless there is a whole beat Rest there is NO cessation of movement. To the Student: **carefully think this out**—it is important.

*Remember the words of Carlyle:
"The greatest of faults I should say is to be
conscious of none."*

TREMOLO

THE MOST IMPORTANT STROKE MANDOLIN PLAYING

RULES.

This stroke is a kind of mystery; it comes to a Student naturally, with practice; it cannot be analysed, because it is governed by the type of music being played, and acts in sympathy with the music. The Student has merely to practice, along the lines laid out, with care and it becomes quite natural. In playing, do not attempt to analyse the stroke, because it sounds best the natural way it comes.

- Rule 1.**—Do not hold the plectrum with stiff fingers. Make your fingers like springs, like elastic, so that the plectrum gives and bounces.
- Rule 2.**—The Tremolo starts with the downstroke, and ends with the upstroke.
- Rule 3.**—As the Tremolo stroke is designed to produce a sustained note, like the human voice, or any instrument like the Violin, Cornet or the Organ. The mind must continually have that object in view; that is, the imitation of sustained sound by the rapid movement of the plectrum.
- Rule 4.**—Practice beginning the Tremolo with slow, big strokes, down and up, getting quicker and quicker.
- Rule 5.**—Practice with the ticking of a clock.
- Rule 6.**—Practice beginning slowly, getting gradually quicker, then suddenly make an impulse, as if to go like lightning; it will take some little time to do this, but if the Student perseveres, the stroke will become a natural impulse.
- Rule 7.**—Read Rule 1 again.
- Rule 8.**—The Tremolo stroke is not designed to keep the Rhythm and Time, BUT to make the notes resemble sustained notes, so bringing this stroke into strict time would lose sight of the object for which it is designed.
- Rule 9.**—Apart from the Tremolo stroke, Time, of all kinds, can be practised.

Why shrink from difficulties? Mountains were put here only to be climbed.

TREMOLO STROKE

The word **Stop** is used to represent the place where the Right Hand recovers its balance. One bar is indicated with the word **stop**, it applies to all bars.

When the exercise can be played right through, these stops are left out.

They are to be practiced **first** as written, and then on the open strings, G, D, A, E, and then on various notes.

EXERCISE ON THE TREMOLO STROKE.

The musical score consists of nine staves of music in 2/4 time. The first staff begins with a treble clef and a 2/4 time signature. It features a sequence of eighth notes with a 'stop' marking above the first measure and a 'nv' (no vibrato) marking above the second measure. The second staff continues the pattern with a 'stop' marking above the third measure. The third staff has a 'stop' marking above the fourth measure. The fourth staff has a 'stop' marking above the fifth measure. The fifth staff has a 'stop' marking above the sixth measure. The sixth staff has a 'stop' marking above the seventh measure. The seventh staff has a 'stop' marking above the eighth measure. The eighth staff has a 'stop' marking above the ninth measure. The ninth staff has a 'stop' marking above the tenth measure. The exercise progresses from simple eighth-note patterns to complex tremolo strokes.

NOTE.—Although the ultimate Tremolo stroke in perfection is not timed, all exercises at first must be timed. The final Tremolo stroke is just like a kind of rubbing sensation, as if lightly polishing the string. (This only comes after a Student has done a great deal of actual playing.)

TREMOLO STROKE

IMPORTANT.

The Impulse Stroke. This is shown clearly on the following diagram, and it is the most important stroke in Mandolin playing. It is not counted, but becomes quite natural to a player; acquired only with practice; regulates itself to the kind of music being played.

Practice, as the following diagram, is set in groups of two.

CONTINUE IN EVERY BAR.

The Impulse Stroke

Slow Faster Faster Faster Impulse

Play two notes, stop, play two notes, stop, and so on. As speed begins to set in, these stops gradually go out and leave the player in possession of the **Tremolo Stroke**.

I cannot detect any suggestion of greatness in much of the modern music. . . . It will be a sorry day for music if the non-melodic school ever obtains the upper hand.—SIR FREDERIC COWEN.

BLUE BELLS OF SCOTLAND

1ST PLAY

2ND PLAY

3RD PLAY

COUNT 1234

COUNT 4 1 2 3 4 ETC. ALL THROUGH

OLD FOLKS AT HOME

By

STEPHEN FOSTER.

Written and composed by S.C. FOSTER

Moderato.

Mandolin

Piano. *mf*

Key D. | m :- lr .d :m r | d d' ll d' :- }

1. 'Way down up - on de Swan-nee Rib-ber,
 2. All round de lit - tle farm I wan-der'd,
 3. One lit - tle hut a - mong de bush-es,

s :- |m :- d | r :- | :- : | m :- |r .d :m r | d d' ll d' :- | s :m ,d r r }

Far, far a - way, Dere's wha my heart is turn-ing eb-ber, Dere's wha de old folks
 When I was young, Den ma-ny hap-py days I squander'd, Ma-ny de songs I
 One dat I love, Still sad-ly to my mem-'ry rush-es, No mat-ter where I

d :- | :- : | m :- |r .d :m r | d d' ll d' | s :- |m ,d | r :- | :- : }

stay. All up and down de whole cre - a - tion, Sad - ly I roam,
 sung. When I was play-ing wid my brud-der, Hap - py was I,
 rove. When will I see de bees a hum-ming, All round de comb?

Regard it as odious to change anything whatsoever in the works of the masters, to omit anything or to add anything new; that is the greatest insult you can inflict upon art.—ROBERT SHUMANN.

OLD FOLKS AT HOME

Still long-ing for de old plan-ta-tion, And for de old folks at home.
 Oh! take me to my kind old mud-der, Dere let me live and die.
 When will I hear de ban-jo tum-ming, Down in my good old home?

CHORUS.

All de world am sad and drea-ry, Eb-ry-where I roam,
 s - l - l t - t d' - d' d' - ta l - f - l - d' d' - - - }
 s - s - s - s - d - d - d - d - f - f - f - f - d - - - }

Oh! dar-keys, how my heart grows wea-ry, Far from de old folks at home.

D. C.

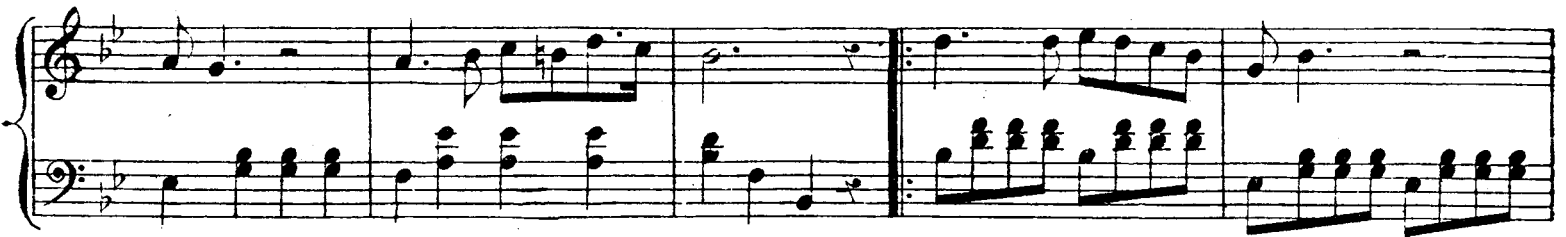
THE AULD HOUSE

Slow with feeling.



JUST BEFORE THE BATTLE, MOTHER

Moderato.



BONNIE BANKS O' LOCH LOMOND

Andante con espressione. *play top note*

Piano.

MANDOLIN

1. By yon bon-nie banks and by yon bon-nie braes Where the sun shines bright on Loch Lo - mon' Where
 2. 'Twas there that we pair-t-ed in yon sha-dy glen, On the steep, steep side o' Ben Lo - mon', Where in
 3. The wee bird-ies sing, and the wild flowers spring, An' in sun-shine the wa-ters are sleep - in', But the

I and my true love were ev - er wont to gae, On the bon-nie bon-nie banks of Loch Lo - mon'.
 pur - ple hue the hie-land hills we view An' the moon co-min' oot in the gloam - in'.
 bro - ken heart it kens nae se - cond spring, Tho' the wea - fu' may cease frae' their greet - in'.

Rather quicker.

O, you'll tak' the high road, and I'll take the low road, An' I'll be in Scot-land a - fore ye: But

I and my true love will ne-ver meet a - gain, On the bon-nie, bon-nie banks o' Loch Lo - mon.

There is an idea very prevalent that good music is hard to understand—something difficult, recondite, abstruse. That is quite a mistake.

—SIR HENRY HADOW.

LAST ROSE OF SUMMER

Andante moderato.

T. MOORE.

Mandolin
Piano.

Key Eb.

1. 'Tis the last rose of sum - mer Left bloom - ing a - lone, All her
2. I'll not leave thee, thou lone one, To pine on the stem; Since tho
3. So soon may I fol - low. When friend - ships de - cay, And from

love - ly com - pan - ions Are fa - ded and gone! No
love - ly are sleep - ing. Go, sleep thou with them: Thus
love's shin - ing cir - cle, The gems drop a - way, When

flower of her kin - dred, No rose - bud is nigh To re -
kind - ly I scat - ter Thy leaves o'er the bed Where thy
true hearts lie wi - ther'd And fond ones are flown, Oh!

ad lib.

colla voce

flect back her blush - es, Or give sigh for sigh.
mates of the gar - den Lie scent less and dead.
who would in - hab - it This bleak world a - lone.

rit.

4 FLATS,
B, E, A, D.

My Love, She's But a Lassie Yet

SCOTCH AIR.

Allegretto

MANDOLIN

1. My love she's but a
2. She's nei-ther proud nor
3. I'm jeal-ous o' what

Piano.

mf

The first system of music features a piano accompaniment on the left and a mandolin part on the right. The piano part is in a 2/4 time signature with a key signature of four flats (B-flat, E-flat, A-flat, D-flat). The tempo is marked 'Allegretto' and the dynamics are 'mf'. The mandolin part consists of a single melodic line.

las-sie yet, A light-some, love-ly las-sie yet; It scarce wad do To sit and woo Down
sau-cy yet, She's nei-ther plump nor gau-cy yet; But just a jink-in', Bon-nie blink-in',
bless-es her. The ver-y breeze that kiss-es her, The flow'r-y beds On which she treads, Tho'

The second system continues the piano accompaniment and mandolin part. The piano part includes chords and single notes, while the mandolin part continues the melodic line.

by the stream sae glass-y yet. But there's a braw time com-in yet When we maygang a-
Hil-ty, skil-ty las-sie yet. But, oh, her art-less smile's mair sweet Than hin-ny, or than
wae for ane that miss-es her. Then, oh, to meet my las-sie yet Up in yonglen sae

The third system continues the piano accompaniment and mandolin part. The piano part includes chords and single notes, while the mandolin part continues the melodic line.

roam-in' yet; An' hint wi' glee o' joys to be When fa's the mod-est gloam-in' yet.
mar-ma-lete; An' right or wrang, ere it be lang, I'll bring her to a par-ley yet.
grass-y yet; For all I see are nought to me, Save her that's but a las-sie yet.

The fourth system concludes the piano accompaniment and mandolin part. The piano part includes chords and single notes, while the mandolin part continues the melodic line. The system ends with the marking 'D.C.' (Da Capo).

TRAMP, TRAMP, THE BOYS ARE MARCHING

MARCH.

Musical score for 'Tramp, Tramp, The Boys Are Marching'. The score is written for piano in G major and common time. It consists of three systems of music, each with a treble and bass staff. The first system includes handwritten fingerings: 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4. The second system includes handwritten fingerings: 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4. The third system includes handwritten fingerings: 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4.

MARCH.

SOUND THE TRUMPET

Musical score for 'Sound the Trumpet'. The score is written for piano in G major and common time. It consists of three systems of music, each with a treble and bass staff. The first system includes handwritten fingerings: 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4. The second system includes handwritten fingerings: 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4. The third system includes handwritten fingerings: 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4.

To know good music, real music, is to love it; and where there is love of music there is always promise of good morals, good citizenship; for love of the true and beautiful makes for better men and women, and a better world in which to live.

—TACOMA LEDGER.

AULD LANG SYNE

Andante.

Mandolin

Piano. *mf*

1. Should auld ac - quain - tance be for - got, And nev - er brought to.
 2. We twa ha'e run a - bout the braes, And pu'd the gow - ans
 3. We twa ha'e strol - len i' the burn, Frae morn - in' sun till
 4. And there's a hand my trust y fier, And gi'e's a hand o'
 5. And sure - ly ye'll be your pint - stoup, And sure - ly I'll be

min' Should auld ac - quain - tance be for - got, And days o' lang - syne?
 fine; But we've wan - der'd mony a wea - ry foot, Sin' auld lang - syne.
 dine; But seas be - tween us braid ha'e roar'd Sin' auld lang - syne.
 thine, And we'll tak' a richt gud' wil - lie - waught, For auld lang - syne.
 mine, And we'll tak' a cup o' kind - ness yet, For auld lang - syne.

CHORUS after each Verse.

For auld lang syne, my dear, For auld lang syne; We'll tak' a cup o' kind-ness yet For auld lang syne! syne!

TIME EXPLAINED

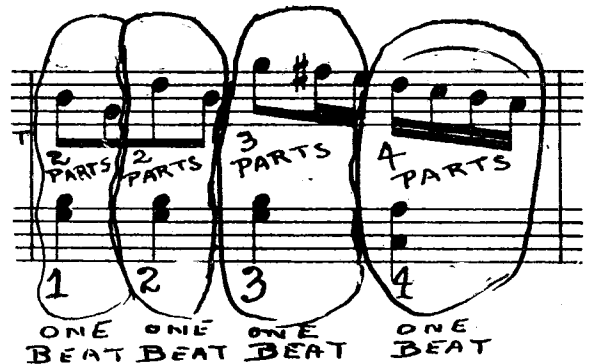
Dear Student,

Time in music is extremely simple to understand if you strictly adhere to the Arkins' Method of Time. Time should be understood instantly. Why? Because in this method of time we do not teach you to calculate, but apply the musical notation to the principles of calculation that you spent years studying during your schooldays.

As follows: 4 2 1 1/2 1/4

Now, dear Student, you know perfectly well that no calculation within this set of figures could puzzle even a child in arithmetic. Now take careful notice of the design below.

Experiment putting circles round the beats of music. It is an excellent practice.



The note in Music means the same as the figure. THE CALCULATION IS EXACTLY THE SAME.

WALKING FOR RHYTHM.

The basis of Rhythm can be well formed by walking. Regard each step as a Rhythmic beat and a foundation for your music pulsation.

WALKING.

IN 4 TIMES.

	STEP	STEP	STEP	STEP	
1 Beat Notes.					1 Note to a Beat.
2 Beat Notes.					2 Beats to each Note.
4 Beat Notes.					4 Beats to each Note.
1/2 Beat Notes.	STEP	STEP	STEP	STEP	2 Notes to each Beat.
1/4 Beat Notes.					4 Notes to each Beat.
1/8 Beat Notes.					8 Notes to each Beat.

It is necessary for the student to work out all kinds of Rhythm for himself. By so doing, the Student of Rhythm will benefit greatly.

Fill in bars and put counting underneath. An example (top line). Put numbers of notes, etc., on top:—

4- beat measure. $\frac{1}{2}$ $\frac{1}{2}$ 1 | 1 $\frac{1}{2}$ $\frac{1}{2}$ 1 1 | 2 2 | $\frac{1}{2}$ 1 $\frac{1}{2}$ 1 1 | $\frac{1}{2}$ 1 $\frac{1}{2}$ 1 1 | $\frac{1}{2}$ 1 $\frac{1}{2}$ 1 1 | 2—2 ||

2. 2- beat measure.

3. 3- beat measure, beginning on the 3rd beat

4. 3- beat measure, beginning on the 3rd beat

5. 4- beat measure, beginning on the 3rd beat.

6. 3- beat measure, beginning on the 3rd beat

7. 3- beat measure, beginning on the 2nd beat

8. 4- beat measure.

9. 4- beat measure.

10. 4- beat measure.

If commencing on the 3rd beat start your count on 3, that is, on your first note you would say 3.

2 ($\frac{1}{2}$ notes) make one, 4 ($\frac{1}{4}$ notes) make one.

JOSEF HOFFMAN says:—"The Student should continually examine his own work with the same acuteness he would be expected to show were he teaching another."

EXAMINATION PAPER

SERIES 4

QUESTION 1: Draw two rests representing a whole beat in $\frac{1}{4}$ Time.

ANSWER:

QUESTION 2: Draw a whole beat used in $\frac{1}{2}$ Time.

ANSWER:

QUESTION 3: What is the name of the note missing from the first bar of Old Folks at Home (page 12).

ANSWER:

QUESTION 4: Draw a bar of $\frac{4}{8}$ Time and put the counting below.

ANSWER:

QUESTION 5: On what fret of the Mandolin would you play the note D on the G string, if, say, the Music is written in one flat.

ANSWER:

QUESTION 6: Draw a rest representing $\frac{1}{2}$ a beat in $\frac{2}{8}$ Time.

ANSWER:

QUESTION 7: Do you realize that $\frac{2}{2}$ Time is now one of the most important times in popular music, that it is played the same as $\frac{2}{4}$ time, but has the appearance of a $\frac{4}{4}$ Time.

ANSWER:

QUESTION 8: Draw the notes used in $\frac{3}{2}$ Time, place their corresponding numbers below.

ANSWER:

QUESTION 9: Draw the notes used in $\frac{2}{8}$ Time, and place their corresponding numbers below.

ANSWER:

QUESTION 10: Draw the Rests in Music; place below them their value in 2/4 Time.

ANSWER:

QUESTION 11: Draw the Rests in Music; place below them their value in 2/2 Time.

ANSWER:

QUESTION 12: Do you realize that the word stop used in exercises (page 8) is put there so as to allow the hand to recover balance. With practice the hand naturally recovers itself, then the stops become unnecessary.

ANSWER:

QUESTION 13: Name the most important kind of practice, and why it is so.

ANSWER:

QUESTION 14: Do you realize that a student must practice all kinds of music on the same lines as the example given in Home Sweet Home and Blue Bells of Scotland.

ANSWER:

QUESTION 15: Do you realize that one of the most important things in practice is MENTAL ATTITUDE. Music consists of expression, and your mental attitude governs this expression. Feel joy in your practice and your music expresses joy; feel sad and your music expresses sadness. So if you approach your practice in any other but the correct feeling towards your music practice time has been wasted.

ANSWER:

QUESTION 16: What note is incorrectly named in Minor Melodies, page 6 (Series 3)?

ANSWER:

STUDENT'S NAME

ADDRESS