

FODEN'S

Grand Method

for

GUITAR



Book I
* Book II

PRICE \$1²⁵
" " \$1⁵⁰



PUBLISHED BY
W^MJ. SMITH MUSIC CO.
NEW YORK

Grand Method
for
GUITAR

By
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BOOK II

Price \$ 1.50

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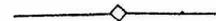
BOOK TWO



Positions

In Book One of this Method, only the first and second positions were exemplified. By position as here meant, is the place of the left hand fingers on the finger-board, which is determined by the fret at which the forefinger of that hand is placed. If it is placed at the first fret, it is called the first position; if at the second fret, it is the second position, and so on, throughout the entire length of the finger-board,—on any of the strings; and the notes fingered by any of the other fingers, while in a given position, are also understood as being in that position. The extent of a position is four frets; as from the first to the fourth, or the second to the fifth, or the third to the sixth, and so on. Sometimes it is necessary to extend one or more of the fingers, (generally the third or fourth) beyond the given position; but without the hand leaving that position, or being considered out of it: this by license, is called *extension*. The second position, which was shown in the keys of D and A Major, will here be reviewed; with the addition of two other scales; each with a different fingering. The importance and close relationship of these scales and fingerings will be apparent and more fully understood and appreciated as we proceed; and it will also be

observed that the system of fingering in each series, is the same throughout all the positions. The scale of D Major, the first of the series in the second position, does not begin on the key-note, but on the lowest note in that position; and so it will be, with all scales playable with this form of fingering in any other position. The scales of G and A Major, the second and third series, begin, each, on their key-note; and so it will be with all scales playable with these fingerings, in any other position. These three scale fingerings are the basis of all positions and bar-fingerings, and being uniform, may be transposed at will. One way of practicing these scales and chords, is to place the left forefinger across all the strings—at any position—forming a grand bar, which may be shifted up or down the finger-board, to any other position: and each series fingered and played in the same manner. The common Arabic figures written before the notes, indicate the left hand fingering; and the Roman numerals placed under the staff and notes, the positions. Observe, that four right hand fingerings accompany each scale; as indicated by the cross and dots, written above and below the notes.



Second Position

Scale of D Major

String: 6th 5th 4th 3rd 2nd 1st

Scale of G Major

String: 6th 5th 4th 3rd 2nd 1st

Scale of A Major

String: 6th 5th 4th 3rd 2nd 1st

Prelude

Andante

Andantino

p

mf

mf

p

p

Fine

p

f

f

D. C. al Fine

Third Position

Scale of E \flat Major

String: 6th 5th 4th 3rd 2nd 1st

The first system shows the ascending scale from the 6th fret to the 1st fret. The notes are: 6th (1), 5th (2), 4th (3), 3rd (4), 2nd (1), 1st (2). The second system shows the descending scale from the 1st fret to the 6th fret. The notes are: 1st (2), 2nd (1), 3rd (4), 4th (3), 5th (2), 6th (1). The word "continue" is written above the 2nd fret in the first system.

Scale of A \flat Major

String: 6th 5th 4th 3rd 2nd 1st

The first system shows the ascending scale from the 6th fret to the 1st fret. The notes are: 6th (2), 5th (3), 4th (4), 3rd (1), 2nd (2), 1st (3). The second system shows the descending scale from the 1st fret to the 6th fret. The notes are: 1st (3), 2nd (2), 3rd (1), 4th (4), 5th (3), 6th (2). The word "continue" is written above the 2nd fret in the first system.

Scale of B \flat Major

String: 6th 5th 4th 3rd 2nd 1st

The first system shows the ascending scale from the 6th fret to the 1st fret. The notes are: 6th (4), 5th (1), 4th (2), 3rd (3), 2nd (4), 1st (1). The second system shows the descending scale from the 1st fret to the 6th fret. The notes are: 1st (1), 2nd (4), 3rd (1), 4th (2), 5th (3), 6th (4). The word "continue" is written above the 2nd fret in the first system. A "7th Fret" marker is present below the 4th fret in both systems.

Prelude

Moderato

The prelude consists of two systems of musical notation. The first system shows a repeating eighth-note pattern on the 6th, 5th, 4th, and 3rd frets. The second system continues the pattern, including a "Bar" section with a repeat sign. The tempo is marked "Moderato".

Triplets

A triplet is a group of three notes played and counted in the time of two of the same value, or one of the next greater value; read the chapter on triplets, sextolets and irregular

groups, in Book One. Practice the following exercise slowly at first, gradually increasing the tempo until Allegro is acquired.

TRIPLET EXERCISE

Andante - Allegro

The musical score for the triplet exercise is written in G major (one sharp) and 4/4 time. It consists of seven staves of music. The first staff begins with a triplet of quarter notes (G4, A4, B4) followed by a quarter rest, then another triplet of quarter notes (B4, C5, D5), and so on. The exercise progresses through various rhythmic patterns and intervals, including eighth and sixteenth notes, and includes fingerings (1, 2, 3, 4) and dynamic markings like accents and slurs. The key signature has one sharp (F#) and the time signature is 4/4.

This page of musical notation is for guitar, written in G major (one sharp). It consists of eight staves of music. The notation includes various fret numbers (0, 1, 2, 3, 4, 8) and accidentals (sharps, naturals). There are also dynamic markings such as '+' and 'z'. The music is divided into sections labeled 'Pos. II' and 'III', with Roman numerals I, II, and III indicating specific positions or measures. The notation includes a melodic line and a bass line with chords and arpeggios.

Twilight Schottische

Introducing Triplets
1st, 2nd and 3rd Positions

Pos. II

Pos. II

Pos. II

Pos. I

Pos. I

Pos. I

Pos. II

Pos. II

Pos. II

TRIO

Pos. II

Pos. III

Pos. I

Pos. I

Pos. II

Pos. I

*D. S. Trio to C
then D. C. to Fine*

Fourth Position

Scale of E Major

String: 6th 5th 4th 3rd 2nd 1st

2nd 3rd 4th 5th 6th

Scale of A Major

String: 6th 5th 4th 3rd 2nd 1st

2nd 3rd 4th 5th 6th

Scale of B Major

String: 6th 5th 4th 3rd 2nd 1st

8th Fret

2nd 3rd 4th 5th 6th

Prelude

Moderato

Bar

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Handwritten signature

Signet Waltz

Lento
Slowly

mf Pos. IV *p*

Bar *mf*

Bar *p* *Fine*

Key B

f Bar

Bar *f*

Bar *mf*

TRIO

Key A

p Pos. IV

Bar *f* *dim.* *p*

f *dim.* *D.C. al Fine*

D. S. al Fine then, Trio

Fifth Position

Scale of F Major

String: 6th 5th 4th 3rd 2nd 1st

Scale of B♭ Major

String: 6th 5th 4th 3rd 2nd 1st

Scale of C Major

String: 6th 5th 4th 3rd 2nd 1st

9th Fret

Prelude

Pos. V

Bar

Allegretto

Pos. V *p* *cresc.* *rit.* *fz* *p a tempo*
Pos. V *Fine.*

Key C *p cresc.* *Pos. V* Bar *p*

cresc. Bar *fz*

Key F *p* *Pos. V* *cresc.* *rit.* *fz* *p a tempo*
Pos. V

Key B \flat *p* *Pos. V* *mf* *mf* *D.C. al Fine*

Meditation

Adagio
Slowly

p
Pos. I V

Bar

mf *p*
I Pos. I

p *mf* *p* *mf*
III I

Key C

p
Pos. I V III I

f
III IV III I

Key F

rit. dim. *p* *a tempo*
Pos. I

p *mf* *p*
V I

3p *p* Pos. I *mf* III *p* I

Key B \flat Bar. Bar.

f II *p* I *mf* III

Bar.

p I III V III I II *p* I *mf* III

Bar.

f poco rit. dim. Pos. V II I III I *p*

Bar.

a tempo II *f* I *p* I *f* *p* III I

Pos. I *f* II *p* I *f*

III I *dim. rall.* *p* *mf* *p* $E\flat$ $B\flat$

The Trill or Shake

The trill or shake is considered the most brilliant of all musical ornaments. It consists of the rapid and regular alternation of a principal note, and the note above it, called its upper auxiliary. It is indicated by the abbreviation "tr" placed above the principal note, and usually commences with the principal note.

If the trill is to begin with the note above or the note below the principal, it is indicated by a grace note placed before the principal note. A complete trill, is one finished by a turn. An incomplete trill, consists of the simple alternation of its two notes.

The turn of a trill is formed by adding the lower auxiliary and principal, to the last note of the trill; and is generally indicated by two grace notes written after the principal note; but if they are omitted in the music, then the performer must add them, provided the next principal note is accented.

Trills beginning with the principal note, have an unequal number of notes in the last group; caused by adding an extra principal note just before the turn; which is done, to avoid passing by a skip from the last of the upper auxiliary notes, to the lower auxiliary: consequently the three notes preceding the turn, are to be executed as a triplet. Strictly speaking, the turn ought to be said, to consist of the last four notes of the whole passage; but as the first two of these are only the ordinary notes of the trill, it is more convenient to speak of the two notes, which are added to them, as the turn.

A number of trills following each other are designated chain trills, and performed without

turns or embellishments — except, perhaps the last which may have a turn at the close.

On the Guitar, the trill may be executed in the five following ways.

First — By striking the note with which it begins, once only, and slurring all the rest: as marked above the notes, in the example at **A**. The slur, over the "tr," and the fingering on both sides of the principal note, indicates this mode of trilling.

Second — By striking both the principal and auxiliary notes, alternately, each with a finger; or thumb and finger; as marked below the notes at **A. DUE DITA**, should accompany this mode of trilling.

Third — By striking the first note as often as it recurs, or, at certain intervals, and slurring it to the following note: as indicated by the different slurs in the examples at **B, D, E** and **H**.

Fourth — By fingering the principal and auxiliary notes both at once, on different strings: or, one of them may be an open string: and striking them alternately: as indicated by the cross and dots in the examples at **C, F, G, I** and **J. DUE CORDE**, should accompany this mode of trilling.

Fifth — By the combination of the trill and tremolo; which will be explained, after the tremolo has been considered. Some of these ways may be combined; and if the trill is of long duration, or has an accompaniment, it may be necessary to re-strike the note with which it begins; in order to give it renewed force.

EXAMPLES

Written

Played

A *tr* **B** *tr*

{ DUE DITA
{ Two fingers

C *tr* **D** *tr*

{ SU DUE CORDE
{ On two strings

Detailed description: The image shows musical notation for guitar trills. It is divided into two systems. The first system contains examples A and B. Example A is a trill on a single string, starting with a principal note, followed by a slur over the 'tr' and a triplet of notes. Example B is a trill on two strings, starting with a principal note, followed by a slur over the 'tr' and a triplet of notes. The second system contains examples C and D. Example C is a trill on two strings, starting with a principal note, followed by a slur over the 'tr' and a triplet of notes. Example D is a trill on two strings, starting with a principal note, followed by a slur over the 'tr' and a triplet of notes. Below the notation, there are instructions: '{ DUE DITA { Two fingers' for examples A and B, and '{ SU DUE CORDE { On two strings' for examples C and D.

E *tr* F *tr*
SU DUE CORDE

G *tr* H *tr*
SU DUE CORDE

I *tr* J *tr*
SU DUE CORDE SU DUE CORDE

An incomplete trill or shake is one without a turn or ornament at the end. If it occurs on a dotted note, the trill is continued directly to

the next principal note, at the same rate of speed; as in the following example.

Embellishment Etude

Tempo di Schottische

p

cresc. *f*

f *p*

vib. *p*

mf *p*

mf *p*

p *p*

Fine

D. C. al Fine

Sixth Position

The following Scales, connected by a brace, are enharmonically related; that is, they have the same *sound*, but a different notation: consequently

the same fingering answers for both, in each series. See chapter on Key and Signature in Book One of this work.

Scales of F# and Gb Major

String: 6th 5th 4th 3rd 2nd 1st

Musical notation for the first system of scales. It consists of two staves: the upper staff is for F# Major and the lower staff is for Gb Major. The scales are written across six string positions, labeled 6th, 5th, 4th, 3rd, 2nd, and 1st. The notation includes notes, stems, and fingering numbers (1, 2, 3, 4) for each note. A brace connects the two staves, indicating they are enharmonically related.

Continuation of the musical notation for the first system. It shows the second and third parts of the scales, with string positions 2nd, 3rd, 4th, 5th, and 6th. The notation includes notes, stems, and fingering numbers. A brace continues to connect the two staves.

Scales of B and Cb Major

String: 6th 5th 4th 3rd 2nd 1st

Musical notation for the second system of scales. It consists of two staves: the upper staff is for B Major and the lower staff is for Cb Major. The scales are written across six string positions, labeled 6th, 5th, 4th, 3rd, 2nd, and 1st. The notation includes notes, stems, and fingering numbers (1, 2, 3, 4) for each note. A brace connects the two staves, indicating they are enharmonically related.

Continuation of the musical notation for the second system. It shows the second and third parts of the scales, with string positions 2nd, 3rd, 4th, 5th, and 6th. The notation includes notes, stems, and fingering numbers. A brace continues to connect the two staves.

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Scales of C# and Db Major

String:

6th

5th

4th

3rd

2nd

1st

C# Major

Db Major

10th

2nd

3rd

4th

5th

6th

10th

Prelude

Pos. VI

Andantino

Key F#

Bar.

Pos. VI

Fine

Key C#

Bar

Key F#

Pos. VI

Key B

Pos. VI

D.C. al Fine

Prelude

Key Gb

Pos. VI

Andante

Key Gb

Pos. VI

Key Db

Fine

10th

Key Gb

10th

Key Cb

D.C.al Fine

Seventh Position

Scale of G Major

String: 6th 5th 4th 3rd 2nd 1st

2nd 3rd 4th 5th 6th

Scale of C Major

String: 6th 5th 4th 3rd 2nd 1st

2nd 3rd 4th 5th 6th

Scale of D Major

String: 6th 5th 4th 3rd 2nd 1st

2nd 3rd 4th 5th 6th

Prelude

Moderato

Allegretto

f *p* *mf* *f* *p* *Fine* *D.C.al Fine*

Dancing Waves

Gondoliera

Andante con moto

p
Pos. I

mf
Bar

p II

Key of B
Bar

mf II

IV *cresc.* II *dim.* *p* *mf*

IV *rit.* II *rit.*

Key of E
p *a tempo* I *mf* II

p *dim.* *rit.* I

Key of A

mf *a tempo*
Pos. II

p V II

mf II

p V II

1 2

f II VI IV II *p* I II V

f II VI IV II *rit. cresc.* V VII *ff* VI *mf a tempo* II

p V II

mf *p* V II

rall. e dim.

pp

Marl

STUDY IN POSITIONS
(IN THE FIRST SEVEN POSITIONS)

Moderato

Musical score for the Moderato section, consisting of six staves. The first staff is labeled 'Pos. I' and contains a melodic line with fingerings (1-4, 2-4, 3-4) and a 'Bar' section. The second staff is labeled 'Pos. VII' and contains a melodic line with fingerings (1-4, 2-4, 3-4) and a 'Bar' section. The third staff is labeled 'Pos. VII' and contains a melodic line with fingerings (1-4, 2-4, 3-4) and a 'Bar' section. The fourth staff is labeled 'Pos. VII' and contains a melodic line with fingerings (1-4, 2-4, 3-4) and a 'Bar' section. The fifth staff is labeled 'Pos. I' and contains a melodic line with fingerings (1-4, 2-4, 3-4) and a 'Bar' section. The sixth staff is labeled 'Pos. I' and contains a melodic line with fingerings (1-4, 2-4, 3-4) and a 'Bar' section. The tempo is marked 'Moderato'.

Lento

Key of Eb

Musical score for the Lento section, consisting of three staves. The first staff is labeled 'Pos. III' and contains a melodic line with fingerings (1-4, 2-4, 3-4) and a 'Bar' section. The second staff is labeled 'Pos. III' and contains a melodic line with fingerings (1-4, 2-4, 3-4) and a 'Bar' section. The third staff is labeled 'Pos. III' and contains a melodic line with fingerings (1-4, 2-4, 3-4) and a 'Bar' section. The tempo is marked 'Lento' and the key signature is 'Key of Eb'.

Moderato

Key of Gb

Pos. VI

Pos. VI

Pos. VI VI III

Key of Eb

Pos. III

Pos. III II

Key of G

Pos. II I I

Pos. II V I III I

Pos. I II V I

Pos. I III VII I

Pos. I V I

Eighth Position

Scale of A \flat Major

String: 6th 5th 4th 3rd 2nd 1st

continue

Scale of D \flat Major

String: 6th 5th 4th 3rd 2nd 1st

continue

Scale of E \flat Major

String 6th 5th 4th 3rd 2nd 1st

12th Fret

Prelude

Bar

Pos. VIII

Amusement

Tempo di Marcia

p +
Pos. VIII

Fine

Key of Eb Bar

mf +

D. C. al Fine then Trio

TRIO

p + *f* +

D. C. to Fine

Ninth Position

Scale of A Major

String: 6th 5th 4th 3rd 2nd 1st

continue

2nd 3rd 4th 5th 6th

Scale of D Major

String: 6th 5th 4th 3rd 2nd 1st

continue

2nd 3rd 4th 5th 6th

Scale of E Major

String: 6th 5th 4th 3rd 2nd 1st

continue

13th Fret

2nd 3rd 4th 5th 6th

13th Fret

Allegro - Moderato

mf Pos. IX

Bar

1 2

Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#), 2/4 time signature. The staff contains a sequence of notes with dynamic markings *p* and *f*. Fingerings are indicated by numbers 1-4. There are plus signs (+) under the notes.

Musical staff 2: Treble clef, key signature of three sharps, 2/4 time signature. It includes a section labeled "Bar" with first and second endings. Dynamic markings *p* and *f* are present. Fingerings and plus signs are also shown.

Musical staff 3: Treble clef, key signature of three sharps, 2/4 time signature. The staff features a series of notes with a dynamic marking of *mf*. Fingerings and plus signs are included.

Musical staff 4: Treble clef, key signature of three sharps, 2/4 time signature. This staff continues the melodic line with various fingerings and plus signs.

Musical staff 5: Treble clef, key signature of three sharps, 2/4 time signature. The staff shows a sequence of notes with plus signs.

Musical staff 6: Treble clef, key signature of three sharps, 2/4 time signature. It includes first and second endings. Dynamic markings and plus signs are present.

Musical staff 7: Treble clef, key signature of three sharps, 2/4 time signature. The staff contains notes with fingerings and plus signs.

Musical staff 8: Treble clef, key signature of three sharps, 2/4 time signature. The final staff on the page, featuring notes, fingerings, and plus signs.

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In passing from one position to another, it will often be expedient to make the change on an open string, which is usually indicated

by a cipher (o), placed before the note: as in the following examples.

W.M. 25

1

Pos. II — IX — I

2

Pos. I — VII — I

3

Pos. I — VII — I — IX

Bar

4

Pos. I — VIII — I — VII

Bar

5

VII — I — VIII — I

Bar

6

Pos. I — XII — I — XII

Hold

7

I — XII — I

17th Fret

8

Pos. I — X — VII

9

VII — I — VII

Bar

Glide - Glissando - Slide

The Glide, indicated by an oblique line placed between the notes, is performed on the guitar by sliding the left hand fingers over the frets, from one note to another: the first of which is struck, and the second heard, only from the continued vibration of the string. It is necessary of course, that the fingers while sliding press the strings firmly: in order that the principal notes be distinctly heard. Furthermore, unless the glide is to end in a principal note, it is written as leading from a principal note, to a grace, or *glide* note: and the notes following it to be struck immediately after. The time of the grace, or glide note, "contrary to the usage of musicians", is taken from the *preceding* principal note. Glides of two, three, or more notes are performed by sliding the fingers on as many strings — all at the same time. In performing the double glide, it is sometimes necessary to change one of the sliding fingers; in such cases, the change or substitution, is made at some point between the principal and glide notes; generally, at the next fret above or below, where the glide begins. The substitution of the sliding fingers should be accomplished without affecting in the least, the vibration of the strings. The explanations of the examples which follow, will serve as a guide in all similar passages.

At **A**, the glide is from one principal note to another, and ends in the principal note.

At **B**, it is from a principal to a glide note; the principal note following it to be struck immediately after. Observe the substitution of fingers in the third measure.

At **C**, the glide is from a grace to a principal note, with substitution of fingers in the second and third measures.

At **D** and **E**, it is double: being from principal to principal under **D**; and from principal to glide notes under **E**. Substitution occurs in the last two measures.

At **F**, the long glide on the D string, is accomplished by the substitution of fingers: indicated by the figures on either side of the principal note **E**.

At **G**, the contraction and expansion of the fingers, is to avoid substitution while gliding.

At **H**, the glides consists of three and four notes; with substitution of fingers in the third measure.

At **I**, the glide is from an open string ascending, and from a fingered note to an open string descending. This in reality, is a combination of the slur and glide.

— o —

EXAMPLES OF THE GLIDE

A *Andante*

B

on B G on D

The five following pieces are for the practice of the glide.

Melody in C

Andante

1 *p* Pos. I III—I V—I

III—I V—I

rit *Fine* *mf a tempo* VII

V III—I *p* *mf*

VII—V *f poco a poco rit.* *dim.* I *D. C. al Fine*

Barcarola

Andantino

Pos. I — V — I — V — III — V — III — I

V — I — V — III

VII — I

V — I — V — I — IX

VII — V — IX — VII — IX — VII — V — III — II

poco a poco rit.

D. C. al Fine

Melody in D

Andante

Pos. II — V — VII — III — II — V — II — V — VII — III

II — VI — II — I — II — VII — II — I — V

II — I — II — VII — II — VI — II

dim. rit.

D. C. al Fine

Zephyr Breezes

Tempo di Polka

mf *Pos.* II—VII—V—II—*p* I—VII—V—II

Fine

—VII—V—II—I—IX—VII—II

p I—IV—VIII—VII—*f* I—V—I—IV

p I—IV—VIII—VII—*f* I—V—II—I *dim.*

D. C. al Fine then Trio

TRIO

p II—VI—V—III—II—VII—V—II

VI—V—III—II

f I—IX—VII—V—II *p*

f I—IX—VII—V—II *p*

D. C. al Fine

Remembrance

Andante

5 *p* Pos. I — II — IV — VII — V — IV — II —

IV — II — I — II — IV — VII — V — IV —

II *rit.* I — II — IV — VII — V — IV — *cresc.*

f *rit.* V — XI — IX — VII — IV — I — II — I —

mf a tempo II — VII — VI — IV — II — VI — II —

p on D I — II — IV —

VII — V — IV — V — XI — IX — VII —

rit. IV — I — II — I —

Detailed description: This page contains ten staves of musical notation for the piece 'Remembrance'. The music is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The tempo is marked 'Andante'. The score includes various dynamics such as piano (*p*), forte (*f*), mezzo-forte (*mf*), and piano (*p*), as well as performance directions like *rit.* (ritardando) and *cresc.* (crescendo). The notation features numerous guitar-specific elements, including fingering numbers (1-4) and chord diagrams (vertical lines with numbers) placed below the staff. The piece concludes with a final chord diagram and a *rit.* marking.

Expression

LEGATO STACCATO VIBRATO

By expression in music, is meant the proper rendition of a piece, with regard to the different degrees of speed and force. The smooth connecting and blending of tones, by means of Legato, and the separating and severing of tones, by Staccato. Principal ideas accentuated, and less important ones subordinated: as for

instance, in the case of a melody with an accompaniment; the melody should be prominent, and the accompaniment somewhat subdued. To do all of these, a correct analysis of the composition must be made; and all marks of expression, tempo, acceleration, retardation, and all changes of movements carefully noted.

LEGATO

Legato is the smooth flowing of the tones into each other, without interruption; giving each, its full value. It is often indicated by the slur or legato mark, placed above or below the

notes. On the Guitar, it can only be properly performed by carefully sustaining the notes for their entire time; whether accompanied with, or without the slur mark.

STACCATO

Staccato is the separating or shortening the notes of their time value, introducing rests between them as it were. It is indicated by the word *staccato* or its abbreviation, *stacc.*; and by dots or points over or under the notes. The several kinds are the following: Pointed staccato—the notes being held *one fourth* of their time. Semi-staccato, indicated by dots—the notes being held *one half* of their time. Legato-staccato, (also called Semi-legato), and indicated by a slur and dots—the notes being held for *three fourths* of their time.

On the Guitar, staccato is performed by stopping the sounds, by letting the same fingers fall back on the strings, which set them in vibration: or, by placing the palm of the

right hand across them: or by the fingers and thumb, and lower part of the thumb, by letting them fall on all the strings at once. The last way is preferable to the others, as the position of the hand is not displaced, and there are no sympathetic vibrations from any of the strings; as all the notes are stopped at once; whether one or more are being played. Sometimes the Legato and Staccato styles are united in a Guitar Solo, the melody being played Legato and the accompaniment Staccato. In such pieces, the notes of the accompaniment are to be stopped by the fingers which strike them, while the finger that strikes the notes of the melody must be held off from the strings.

VIBRATO

One of the most beautiful effects in Guitar music, is the Vibrato, indicated by a wavy line () written over a note or chord, and executed by a tremulous motion of the left hand, extending to the finger on the string, and producing the ef-

fect of a slight deviation, from true to false intonation. To acquire a good vibrato, the hand and thumb should be free from the neck; the finger of the left hand firmly pressed on the string, and the hand and finger, or fingers, made to quiver.

MUSICAL EXPRESSION MARKS

Explanations of the marks, signs, words and abbreviations used in musical compositions may be found in the dictionaries of musical terms. The more important of the signs only, will be here noticed.

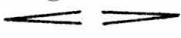
Degrees of Power

<i>Pianissimo</i>	Soft as possible,	Abbreviated	<i>pp</i>
<i>Piano</i>	Softly,	"	<i>p</i>
<i>Mezzo</i>	Medium,	"	<i>m</i>
<i>Forte</i>	Loud,	"	<i>f</i>
<i>Fortissimo</i>	Loud as possible,	"	<i>ff</i>

Certain combinations or modifications of these degrees are often met with, as:

<i>Mezzo piano</i>	Less force than Mezzo,	Abbreviated	<i>mp</i>
<i>Mezzo forte</i>	Greater force than Mezzo,	"	<i>mf</i>
<i>Forte piano</i>	Loud and immediately soft,	"	<i>fp</i>

Crescendo, Gradually increasing in force, Abbreviated *cres.* or 
Diminuendo, or, *Decrescendo*: Gradually decreasing in volume of tone, " *decres.* and by the sign 

Swell, Gradually increasing and diminishing the volume of tone, Indicated by *cres.* and *decres.* or *dim.*, and by the signs 

Forzando, or, *Sforzato*, With sudden force. Abbreviated by *fz* or *sfz.* and the marks of accent, > or Λ.

To show that the time of a piece is to be quickened, the terms, *Accelerando*, (*Accel.*), *Piu mosso*, or, *Stringendo*, (*String.*) is written over or under the part so affected. To indicate that the time is to be slackened, the terms, *Ritenuato*, (*Rit.*), *Slentando*, or *Rallentando*, (*Rall.*) is used. The term *Calando*, (*Cal.*) indicates a slackening of pace and decreasing of the volume of tone.

Examples of Legato and Staccato



The image contains two systems of musical notation. The first system is divided into two parts: 'Slurred' and 'Written'. The 'Slurred' part shows a melodic line with a slur over it, labeled 'Legato' and 'Held full time'. The 'Written' part shows the same melodic line with a slur, but with notes that are not fully connected, labeled 'Legato staccato' and 'Held three fourths'. The second system shows two parts: 'Semi staccato' and 'Pointed staccato'. The 'Semi staccato' part shows notes with small gaps between them, labeled 'Semi staccato' and 'Held one half'. The 'Pointed staccato' part shows notes with a small vertical line (staccato mark) above each note, labeled 'Pointed staccato' and 'Held one fourth'. The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature (C).

EXERCISE FOR STACCATO AND LEGATO

Moderato

The 'Moderato' exercise consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It features a melodic line with slurs and the instruction 'legato'. The second and third staves show a bass line with chords and fingerings. The fourth staff continues the melodic line with 'legato' markings. The fifth and sixth staves show a bass line with chords and fingerings, ending with a double bar line and the Roman numeral 'VIII'.

Inspiration

Song Without Words

For the practice of expression

Andante con espressione

The 'Inspiration' exercise consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a melodic line with vibrato markings ('vib.') and dynamic markings including 'p', 'cresc.', 'legato', and 'dim.'. The second staff continues the melodic line with dynamic markings including 'mf', 'f', 'rit.', and 'stacc.'. Below the second staff, the Roman numerals 'IX VII V II' are written.

p *a tempo*

f *p* *poco rit.* *fz* *pp* *vib.*

mf a tempo *rit.* *f* *dim.* *a tempo* *p* *poco rit.* *f* *p*

mf cresc. *a tempo* *rit.* *f* *dim.* *a tempo* *p* *rit.* *f* *p* *a tempo*

mf cresc. *rit.* *f* *dim.* *a tempo* *p* *poco rit.* *f* *p* *a tempo*

mf cresc. *rit.* *f* *dim.* *a tempo* *p* *rit.* *f* *p*

p *a tempo*

f *dim.* *p* *poco rit.* *fz* *pp*

mf *a tempo* *p* *f* *stacc.* *p*

mf *p* *f* *stacc.* *p*

mf *f* *dim.* *p* *stacc.* *p*

ff *ff* *ff* *ff* *p* *dim. calando* *pp*

Piu mosso *f* *poco cresc.* *p* *Lento* *p* **Piu mosso quicker** *f* *cresc.*

p *Lento* *mf* *f* *on A* *dim.* *Lento* *pp* *fz*

Tempo primo *mf* *p* *f* *stacc.* *p*

mf *f* *vib.* *dim.* *p* *f* *p*

ff *ff* *ff* *ff* *p* *dim. calando* *pp*

Mar 21

Key of G

Bar

p V III VII

Bar

VIII *cresc.* *f*

Bar

III *dim.* I IV

Bar

p *f* IX VIII

Bar

VII III *dim.* I

Key of C

I *p*

Bar

p *cresc.* *f* V I IV

Bar

II III V

Bar

ff *ff* *ff* VIII

Mystic Star

Mazurka

Introduction

f Pos. I VI IV II

Mazurka

p Bar V III I

Bar VII I IV I V III

Bar I VIII VII

Bar 1 2 Key of Eb Bar III V III III

VII VIII

Bar VI III

cresc. V *f* VI V VII X VII *dim. rit.*

Key of G

p a tempo
V III I

f
VII I IV I V

p
III I

Bar
f
VIII VII III I *dim.*

TRIO

Key of C

p
I I V

cresc.
V

f
VII IV V III *p* I VIII *Fine*

Staff 1: Treble clef, key signature of one sharp (F#), 3/4 time. Starts with a forte (*f*) dynamic and a V barre. The staff contains several measures of music with various fingerings and dynamics including piano (*p*) and piano piano (*pp*).

Staff 2: Treble clef, key signature of one sharp (F#), 3/4 time. Continues the piece with dynamics like piano (*p*) and forte (*f*). Includes fingerings and a V barre.

Staff 3: Treble clef, key signature of one sharp (F#), 3/4 time. Features a repeat sign with first and second endings. Dynamics include piano (*p*) and piano piano (*pp*).

D.S. Trio to Fine then D.C. Intro. to Coda

CODA

Staff 4: Treble clef, key signature of one sharp (F#), 3/4 time. Labeled "CODA". Starts with a forte (*f*) dynamic and "Pos. III". Includes a "Bar" marking and a triplet.

Staff 5: Treble clef, key signature of one sharp (F#), 3/4 time. Continues the Coda section with various fingerings and dynamics.

Staff 6: Treble clef, key signature of one sharp (F#), 3/4 time. Continues the Coda section with various fingerings and dynamics.

Staff 7: Treble clef, key signature of one sharp (F#), 3/4 time. Continues the Coda section with various fingerings and dynamics.

Staff 8: Treble clef, key signature of one sharp (F#), 3/4 time. Continues the Coda section with various fingerings and dynamics, ending with a fortissimo (*ff*) dynamic and a V barre.

Apr. 1

Apr. 29

Second Rondo

Allegretto

Pos. IX

Bar

mf

p

II IX II

I II II

Bar

f

p

IX I

Bar

mf

p

II I IX

II I II IX

Bar

mf

p

II I II III

This page of musical notation for guitar consists of ten staves of music. The notation includes various dynamics such as *pp*, *p*, *f*, *mf*, *rit.*, *stacc.*, *legato*, and *cresc.*. It also features articulations like accents and slurs, and specific fingering instructions for the left hand, including bar numbers (III, IV, V, VI, VII, VIII, IX) and fingerings (1, 2, 3, 4, 5). The music is written in a key signature of two sharps (D major or F# minor) and a 4/4 time signature. The notation includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A "Bar" label is placed above the first staff, and another "Bar" label is placed above the second staff. The piece concludes with a final chord in the tenth staff.

The musical score consists of ten staves of music in treble clef with a key signature of three sharps (F#, C#, G#). The notation includes various rhythmic values, accidentals, and dynamic markings. Fingerings are indicated by numbers 1-4. The score is divided into sections labeled with Roman numerals I through X. Dynamics include piano (*p*), forte (*f*), mezzo-forte (*mf*), and crescendo (*cresc.*). The piece concludes with a final chord marked with a fermata and a dynamic of *f*.

Apr. 29

Waltz - Sweet Roses

on B

The musical score consists of ten staves of music. The first staff begins with the instruction "on B" and a dynamic marking of *p*. It includes a first ending bracket and a guitar chord diagram for a barre on the B string. The second staff features a *cresc.* marking and a guitar chord diagram for a barre on the 6th string. The third staff includes another *cresc.* marking and a guitar chord diagram for a barre on the 1st string. The fourth staff starts with a dynamic marking of *f* and includes a handwritten annotation "E B7 E7" above the staff. The fifth staff has a dynamic marking of *p* and a guitar chord diagram for a barre on the 4th string. The sixth staff includes a dynamic marking of *f* and a guitar chord diagram for a barre on the 4th string. The seventh staff features a *poco rit.* marking and a guitar chord diagram for a barre on the 4th string. The eighth staff includes a dynamic marking of *f* and a guitar chord diagram for a barre on the 4th string. The ninth staff has a dynamic marking of *p* and a guitar chord diagram for a barre on the 4th string. The tenth staff is labeled "Key of E" and includes a dynamic marking of *p* and a guitar chord diagram for a barre on the 4th string. The word "Bar" is written above the final staff. The score is filled with various musical notations including notes, rests, slurs, and articulation marks.

II—IV—II—IV—I—II

cresc. VI—II—IV—II

IV—I—II—VII

f I—II—IV—I—II—V

II—I—II—V

I—II—IV—II—IX

f *poco rit.* VII—IX—V—IX—II

Key of E *p* I—IV—I—II

Bar

Musical staff with notes and fingerings. Includes Roman numerals I, IV, I, II.

Musical staff with notes, fingerings, and dynamics *f* and *p*. Includes Roman numerals I, VII, I.

Key of C
Piu lento

Musical staff with notes, fingerings, and dynamics *p*. Includes Roman numerals I, II, III, IV, III, I, II.

Musical staff with notes, fingerings, and dynamics *f piu mosso*. Includes Roman numerals III, IV, III, I, X, VIII, VII, I.

Musical staff with notes, fingerings, and dynamics *dim.*. Includes Roman numerals VIII, VII, V, I.

Musical staff with notes, fingerings, and dynamics *piu lento*. Includes Roman numerals II, III, IV, III, I, II, III, IV, III.

Musical staff with notes, fingerings, and dynamics *f piu mosso*. Includes Roman numerals I, X, VIII, VII, I.

Musical staff with notes, fingerings, and dynamics *poco rit.*, *dim.*, and *Lento*. Includes Roman numerals I, VII, V, III, I.

2 p. I
p. II *cresc.* VII
1 p. I *f*

II V II I

II V I II IV II IX

f *poco rit.* VII IX V IX II *a tempo dim.*

FINALE
II I V II *p.* *f* *dim.*

II *f piu mosso*

II II *ff*

IX V II

Alto 29

B Minor

(RELATIVE OF D MAJOR)

May 6

Scale Melodic Form

Pos. I IV II

Scale Harmonic Form

Pos. II V II

CHORDS

II VII VI VII

Moderato

EXERCISE

Pos. I IV II IV I II

Petite Mazurka

Bar. Pos. II Bar. p f dim p

1. *p*. *p*. *p*. *f*.

1. *p*. IV VI *Fine p* II *f*.

1. *p*. *p*. *p*. *f*. 1 2

D.C. to Fine then Trio

TRIO

Key of B major

1. *p* II + + 1. *p*. + + 1. *f* IV

1. *p* II 1. *p*. II *cresc.* IV III *f* II *p* Bar.

1. *p*. 1. *p*. IV *f* *ff* VI III II

1. *p* 1. *p*. IV *mf* *p*. II *p*

1. *p*. II *mf* IV 1. *p*. II *p* IV *D.C. al Fine*

F# Minor

(RELATIVE OF A MAJOR)

Scale Melodic Form

Pos. I

IX XI

IX I

Scale Harmonic Form

Pos. I

IX X

IX I

CHORDS

Pos. II

I II IV VII IV

EXERCISE

Moderato

Pos. I

VI IX XI

Musical staff with notes and fingerings. The staff is labeled with "IX" below it.

Musical staff with notes and fingerings. The staff is labeled with "IX" below it.

Musical staff with notes and fingerings. The staff is labeled with "I" below it.

Musical staff with notes and fingerings. The staff is labeled with "II", "IV", and "II" below it.

Minuétto All' Antico

Musical staff with notes, dynamics (*p*), and fingerings. The staff is labeled with "Bar.", "Pos. II", "V", "IX", "II", "V", and "IX" below it.

Musical staff with notes and fingerings. The staff is labeled with "II" and "I" below it.

Musical staff with notes, dynamics (*p*), and fingerings. The staff is labeled with "IV", "II", "VI", "II", and "II" below it.

dim

p *mf* *f*

I VII I II

II VII II I IV I

p *f*

Alt

B7 B9

I IV I

p *f*

I IV I

f *p*

G#7

IV I

p *poco a poco rit.*

V I III II V

p *f* *p* *a tempo*

IX II V IX II

p *f*

I VI I II

p *Fine*

may 6

Marche Funebre

Largo

Pos. IV

p

cresc. *f* *p* *pp* *dim.* *dim.* *dim.* *dim.*

VII IV II IV II IX IX IV II I IV I IV

f *p* *f* *p* *p* *pp* *dim.* *dim.*

I IV II I IV

p *f* *p* *pp* *dim.* *dim.*

VII IV II

p *cresc.* *f* *p* *pp* *dim.*

VII IV II

G# Minor

(RELATIVE OF B MAJOR)

Scale-Melodic Form

Scale-Harmonic Form

CHORDS

EXERCISE

Moderato

May 20

May 13

D# Minor

(RELATIVE OF F# MAJOR)

Scale - Melodic Form

Pos. I VI VIII VI

Scale - Harmonic Form

Pos. VI IX VI

CHORDS

Pos. I or VI IV I or VI I or VI I or VI VI VIII IV I IV

EXERCISE

Moderato

Pos. I VI VIII X IX VI I IV VII VIII

Etude

Moderato

Bar

p Pos. I III II VI *cresc.*

f dim. p IV II I IV *p* II VI II

II VI IV II I

p III

VI *cresc.* *f* *dim.* IV

p II I IV

f VII VI

VII VI III II

I *dim.* *p* IV VII

Detailed description: This page contains a musical score for an Etude in a major key, marked Moderato. The score is written for a single melodic line on a treble clef staff. It consists of ten staves of music. The first staff begins with a dynamic of *p* and includes a 'Bar' marking above the staff. The score is characterized by frequent changes in position (Pos. I, III, II, VI, IV, II, VI, II, I, IV, VII, VI, III, II, IV, VII) and dynamic markings such as *p*, *f*, *cresc.*, *dim.*, and *f*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and includes articulation marks like accents and slurs. The overall structure is a continuous melodic exercise.

XII X VIII VII V IV II I II I

Waltz
in G minor

Lento

Pos. III

VII III

poco a poco rit. *a tempo*

III

Gr. Bar Bar

Key of B \flat

mf

V VI III

poco a poco rit.

I III

mf *a tempo*

VI V IV VI III

f *poco a poco rit.*

Key of G minor

The musical score is written for guitar in G minor and consists of ten staves. The notation includes various musical elements such as dynamics, articulations, and fingering instructions.

- Staff 1:** Starts with a dynamic of *p* and a tempo marking of *a tempo*. It includes a Roman numeral III and a bar line.
- Staff 2:** Features a *rit.* (ritardando) marking, followed by *a tempo*. It includes Roman numerals VII and III.
- Staff 3:** Contains a *Gr. Bar* (Grave Bar) marking and a dynamic of *p*. It includes a Roman numeral I.
- Staff 4:** Includes Roman numerals II, I, and II.
- Staff 5:** Starts with a dynamic of *mf* and a *cresc.* (crescendo) marking, followed by *dim.* (diminuendo). It includes Roman numerals I, II, and I.
- Staff 6:** Features dynamics of *p*, *f*, and *f*. It includes Roman numerals III and I.
- Staff 7:** Includes dynamics of *p* and *ff*, and a tempo marking of *poco a*. It includes Roman numerals VII and I.
- Staff 8:** Features dynamics of *poco dim.*, *p*, and *pp*. It includes Roman numerals VI, V, III, II, and III.

C Minor

(RELATIVE OF E^b MAJOR)
Scale - Melodic Form

V — III — I

Scale - Harmonic Form

Pos. I — III — VI — III

CHORDS

Pos. I — III — I — III

III — VIII — VII — VIII

EXERCISE

Moderato

+

V — VIII

VIII — VI — III

III — I — + — + — +

I — III — VIII

The Tournament

Spanish Bolero No. 2

Key of C minor

Pos. III *f* *dim.* *p* Bar

cresc. *dim.* III I

poco a poco rit. *p* *a tempo* III I

VI III I

p *poco a poco rit.* III

Key of Eb

p III

cresc. *dim.* *mf* III V III

III

dim. *p* *f* VIII III *poco rit.*

4/4. *pp* I V *pp* I

I *p* *poco a poco cresc.* 2

II I *f* III *poco rit.*

dim. IV

Key of C minor

p III I

I III *dim.* I *poco a poco rit.*

Bar *a tempo* VI III

I V-III-I-II-III-I

accelerando V III I II III I *ff* VIII

All over 27

F Minor

(RELATIVE OF A♭ MAJOR)

Scale Melodic Form

June 7

Pos. I ————— X —————

————— VIII ————— I ————— + —————

Scale Harmonic Form

Pos. I ————— VIII ————— XI

————— VIII ————— I ————— + —————

CHORDS

Pos. I ————— III—VI— III ————— VIII —————

EXERCISE

Moderato

————— X —————

————— VIII ————— + —————

————— I ————— Bar —————

Consuelo (Consolation)

DANZA HABANERA

Andantino

The musical score is written in 2/4 time and consists of ten staves. The key signature has two flats (B-flat and E-flat). The tempo is marked 'Andantino'. The score includes various dynamics such as *f* (forte), *dim.* (diminuendo), *p* (piano), *rit.* (ritardando), *cresc.* (crescendo), *mf* (mezzo-forte), and *a tempo*. The piece is divided into sections, with the first section starting at 'Pos. I' and ending at 'Bar'. The score includes fingering numbers (1, 2, 3, 4) and articulation marks like accents and slurs. Chord diagrams are indicated by Roman numerals (I, III, V, VI, IV) below the staff lines. The final section begins with a double bar line and a repeat sign, marked 'a tempo'.

on E on B

f *cresc.* *dim.* *Fine*

VI III III I

Key of F major

pp dolce

III V I III

1

f

V I

2

f *dim.* *p*

poco a poco rit. *lento*

III VII V III VIII VII VI I

Piu mosso

f

II I II I

cresc. *poco rit.* *dim.*

III I

Tempo primo

pp

III V I III

cresc. *f* *poco rit.* *dim.* *p*

lento

VII V III VIII VII VI I

D. S. al Fine

B \flat Minor

(RELATIVE OF D \flat MAJOR)

Scale Melodic Form

Pos. I III

I

Scale Harmonic Form

Pos. I IV

I

CHORDS

Pos. I VI V VI

I VI VIII I III

EXERCISE

Moderato

Pos. I III I

III I III

Etude in B \flat Minor

Moderato

Pos. I — VI — IV — II — I

VI — II — I — IV — II — I — IV — II — VI

Bar

VI

poco rit. III — VI

a tempo IV — I — IV — VI

VI — IV — II — IV — II — VI — II — I

VI — IV — II — I

VI — II — I — III

rit.

June 3

The three Minor Scales which here follow, are enharmonically related, each to one other, and the same fingering is applicable to both, viz: Eb to D#, Ab to G#, and A# to Bb minor.

Eb Minor

(RELATIVE OF Gb MAJOR)

Enharmonic with D# Minor.

Scale Melodic Form

Pos. I VI VIII

Scale Harmonic Form

Pos. VI IX

CHORDS

Pos. I or VI IV I or VI I or VI I or VI VI VIII IV I IV

EXERCISE

Moderato

Pos. I

I IV III VIII VI

VI I

II VI XI VI II IV XI

A \flat Minor

(RELATIVE OF C \flat MAJOR)

Enharmonic with G \sharp minor

Scale Melodic Form

Pos. I VI XI XIII

XI I

Scale Harmonic Form

Pos. I XI XII

XI I

CHORDS

Pos. IV III IV VI IX VI

Andante

EXERCISE

Count— 1 2 3 1 2 3 1 2 3

I IV III VI

VIII VII IX XI XIII IX

VIII I

A# Minor

(RELATIVE OF C# MAJOR)

Enharmonic with Bb minor

Scale Melodic Form

Pos. I III

I

Scale Harmonic Form

Pos. I IV

I

CHORDS

Pos. I VI V VI

I VI VIII I III

EXERCISE

Andante

Count— 1 2 3 4 1 & 2 & 3 4

Pos. I

1 2 3 4

III

1 & 2 & 3 & 4

VI V

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

III VI III

THIRDS - SIXTHS - OCTAVES - TENTHS

In executing scales and passages of thirds, sixths, octaves and tenths on the Guitar, the fingers are moved smoothly from one fret or position to another,

when ever possible: and without producing the effect of the glide. The fingerings as here given, are not arbitrary and may be altered to suit a particular passage.

Scales in Thirds

C

G

D

A

E

Two staves of musical notation for the E major scale. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The notes are E, F#, G#, A, B, C#, D, E. The second staff continues the scale with notes F#, G#, A, B, C#, D, E, F#.

B- ENHARMONIC WITH C \flat

Two staves of musical notation for the B major scale. The first staff begins with a treble clef, a key signature of two sharps (F#, C#), and a common time signature (C). The notes are B, C#, D, E, F#, G, A, B. The second staff continues the scale with notes C#, D, E, F#, G, A, B, C#.

G \flat - ENHARMONIC WITH F \sharp

Two staves of musical notation for the G \flat major scale. The first staff begins with a treble clef, a key signature of two flats (B \flat , E \flat), and a common time signature (C). The notes are G \flat , A \flat , B \flat , C, D, E \flat , F, G \flat . The second staff continues the scale with notes A \flat , B \flat , C, D, E \flat , F, G \flat , A \flat .

D \flat - ENHARMONIC WITH C \sharp

Two staves of musical notation for the D \flat major scale. The first staff begins with a treble clef, a key signature of two flats (B \flat , E \flat), and a common time signature (C). The notes are D \flat , E \flat , F, G, A, B \flat , C, D \flat . The second staff continues the scale with notes E \flat , F, G, A, B \flat , C, D \flat , E \flat .

June 10

June 24

Ab

Musical staff 1: Treble clef, Ab major key signature, 4/4 time signature. The staff contains a sequence of chords with fingerings indicated by numbers 1-4. A '+' sign is written below the first measure.

Musical staff 2: Treble clef, Ab major key signature, 4/4 time signature. The staff contains a sequence of chords with fingerings indicated by numbers 1-4.

Eb

Musical staff 3: Treble clef, Eb major key signature, 4/4 time signature. The staff contains a sequence of chords with fingerings indicated by numbers 1-4. A '+' sign is written below the first measure.

Musical staff 4: Treble clef, Eb major key signature, 4/4 time signature. The staff contains a sequence of chords with fingerings indicated by numbers 1-4.

Bb

Musical staff 5: Treble clef, Bb major key signature, 4/4 time signature. The staff contains a sequence of chords with fingerings indicated by numbers 1-4.

Musical staff 6: Treble clef, Bb major key signature, 4/4 time signature. The staff contains a sequence of chords with fingerings indicated by numbers 1-4.

F

Musical staff 7: Treble clef, F major key signature, 4/4 time signature. The staff contains a sequence of chords with fingerings indicated by numbers 1-4.

Musical staff 8: Treble clef, F major key signature, 4/4 time signature. The staff contains a sequence of chords with fingerings indicated by numbers 1-4.

Etude

Moderato

The musical score consists of ten staves of music. The first four staves are in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The fifth staff changes to a bass clef. The sixth and seventh staves return to treble clef. The eighth staff changes to a bass clef. The ninth and tenth staves return to treble clef. The music features a variety of textures, including chords, arpeggios, and melodic lines. Fingerings are indicated by numbers 1-3. The piece concludes with the instruction "D.C. al Fine".

Fine

D.C. al Fine

June 10

June 24

Etude

Allegro non troppo

The musical score consists of ten staves of music in treble clef, 2/4 time. The piece is titled "Etude" and is marked "Allegro non troppo". The notation includes various rhythmic patterns, primarily eighth and sixteenth notes, with frequent use of slurs and accents. Fingerings (1-4) and articulations (accents, slurs) are clearly indicated throughout. The score is divided into sections by horizontal lines, with some sections labeled with chord names: "on E and A", "A and D", "D and G", "G and B", and "E and A". A small "+" sign is present at the beginning of the first staff. The piece concludes with a final double bar line and a fermata.

SCALES IN SIXTHS

C

on E

on G

+

on E

G

on G

+

on E

D

on G

+

F

Two staves of musical notation for guitar. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. It contains several measures of music with various chords and arpeggios. Fingerings are indicated by numbers 1, 2, 3, and 4. A '+' sign is located below the first staff.

Etude

Andantino

A series of six staves of musical notation for guitar. The first staff begins with a treble clef, a key signature of one sharp, and a 6/8 time signature. The notation includes various chords, arpeggios, and fingerings. A '+' sign is located below the second staff. The word "Fine" is written at the end of the sixth staff.

Etude

Allegro

The musical score consists of eight staves of music in G major (one sharp) and 3/4 time. The tempo is marked 'Allegro'. The piece features a single melodic line with various fingerings and articulations. The first four staves include a '+' sign below the staff, indicating a breath mark for a wind instrument. The fifth staff has a bracket labeled 'IV' and 'II' below it, indicating a fingering change. The sixth staff has the instruction 'on E and D' written above it. The final two staves conclude the piece with a double bar line and repeat signs.

on A and G

A and G.

D and B

July!

E

E

on B

B

on G

Gb

on G

Db

on G

Ab

on G

Detailed description: This system is for the Ab instrument. It consists of two staves. The top staff is a treble clef with a key signature of three flats (Bb, Eb, Ab) and a common time signature. It contains a melodic line with various note values and rests. The bottom staff is a bass clef with a key signature of three flats and a common time signature. It contains a bass line with notes and rests, including a '0' indicating a natural harmonic. A '+' sign is placed below the first few notes of the bass line. The text 'on G' is written below the bass line.

Detailed description: This is the second staff of the Ab system, continuing the melodic and bass lines from the first staff. It features similar rhythmic patterns and note values, with a '+' sign and 'on G' text at the beginning.

Eb

on G

Detailed description: This system is for the Eb instrument. It consists of two staves. The top staff is a treble clef with a key signature of three flats (Bb, Eb, Ab) and a common time signature. It contains a melodic line. The bottom staff is a bass clef with a key signature of three flats and a common time signature. It contains a bass line with notes and rests, including a '0'. A '+' sign is placed below the first few notes of the bass line. The text 'on G' is written below the bass line.

Detailed description: This is the second staff of the Eb system, continuing the melodic and bass lines from the first staff.

Bb

on G

Detailed description: This system is for the Bb instrument. It consists of two staves. The top staff is a treble clef with a key signature of two flats (Bb, Eb) and a common time signature. It contains a melodic line. The bottom staff is a bass clef with a key signature of two flats and a common time signature. It contains a bass line with notes and rests, including a '0'. A '+' sign is placed below the first few notes of the bass line. The text 'on G' is written below the bass line.

Detailed description: This is the second staff of the Bb system, continuing the melodic and bass lines from the first staff.

F

on G

Detailed description: This system is for the F instrument. It consists of two staves. The top staff is a treble clef with a key signature of one flat (Bb) and a common time signature. It contains a melodic line. The bottom staff is a bass clef with a key signature of one flat and a common time signature. It contains a bass line with notes and rests, including a '0'. A '+' sign is placed below the first few notes of the bass line. The text 'on G' is written below the bass line.

Detailed description: This is the second staff of the F system, continuing the melodic and bass lines from the first staff.

CHROMATIC OCTAVES

on D

on E

This staff shows a chromatic octave exercise starting on D. The melody consists of quarter notes: D, D#, E, E#, F, F#, G, G#, A, A#, B, B#, C. The bass line consists of quarter notes: D, E, F, G, A, B, C, D, E, F, G, A, B, C, D. Fingering numbers 0, 1, 2, 3 are indicated below the notes.

on G

on E

This staff shows a chromatic octave exercise starting on G. The melody consists of quarter notes: G, G#, A, A#, B, B#, C, C#, D, D#, E, E#, F, F#, G. The bass line consists of quarter notes: G, A, B, C, D, E, F, G, A, B, C, D, E, F, G. Fingering numbers 0, 1, 2, 3, 4 are indicated below the notes.

on G

on A

This staff shows a chromatic octave exercise starting on G. The melody consists of quarter notes: G, G#, A, A#, B, B#, C, C#, D, D#, E, E#, F, F#, G. The bass line consists of quarter notes: G, A, B, C, D, E, F, G, A, B, C, D, E, F, G. Fingering numbers 0, 1, 2, 3 are indicated below the notes.

on B

on A

This staff shows a chromatic octave exercise starting on B. The melody consists of quarter notes: B, B#, C, C#, D, D#, E, E#, F, F#, G, G#, A, A#, B. The bass line consists of quarter notes: B, C, D, E, F, G, A, B, C, D, E, F, G, A, B. Fingering numbers 2, 3 are indicated below the notes.

on B

on D

This staff shows a chromatic octave exercise starting on B. The melody consists of quarter notes: B, B#, C, C#, D, D#, E, E#, F, F#, G, G#, A, A#, B. The bass line consists of quarter notes: B, C, D, E, F, G, A, B, C, D, E, F, G, A, B. Fingering numbers 0, 1, 2, 3, 4 are indicated below the notes.

on E

on D

This staff shows a chromatic octave exercise starting on E. The melody consists of quarter notes: E, E#, F, F#, G, G#, A, A#, B, B#, C, C#, D, D#, E. The bass line consists of quarter notes: E, F, G, A, B, C, D, E, F, G, A, B, C, D, E. Fingering numbers 0, 1, 2, 3 are indicated below the notes.

on E

on G

This staff shows a chromatic octave exercise starting on E. The melody consists of quarter notes: E, E#, F, F#, G, G#, A, A#, B, B#, C, C#, D, D#, E. The bass line consists of quarter notes: E, F, G, A, B, C, D, E, F, G, A, B, C, D, E. Fingering numbers 0, 1, 2, 3, 4 are indicated below the notes.

This staff shows a chromatic octave exercise starting on G. The melody consists of quarter notes: G, G#, A, A#, B, B#, C, C#, D, D#, E, E#, F, F#, G. The bass line consists of quarter notes: G, A, B, C, D, E, F, G, A, B, C, D, E, F, G. Fingering numbers 1, 2, 3, 4 are indicated below the notes.

This page contains eight staves of musical notation. The notation is written on a grand staff (treble and bass clefs) and includes various rhythmic values, accidentals, and fingerings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, often beamed together in groups. Fingerings are indicated by numbers 1-4. There are also some rests and slurs. The second staff continues the melodic line with similar rhythmic patterns. The third staff introduces more complex rhythmic figures, including triplets and sixteenth-note runs. The fourth staff features a mix of eighth and sixteenth notes with some rests. The fifth staff continues the melodic development. The sixth staff shows a change in rhythm with more eighth notes and some slurs. The seventh staff features a prominent sixteenth-note pattern. The eighth staff concludes the page with a final melodic phrase and a double bar line.

SCALES IN TENTHS

C

on D

Handwritten: July 8

The first system shows the C major scale in tenths. The treble clef has a common time signature. The notes are: C4 (open), D4 (1), E4 (2), F4 (3), G4 (4), A4 (4), B4 (4), C5 (4), B4 (4), A4 (4), G4 (4), F4 (4), E4 (4), D4 (4), C4 (open). The bass clef has a common time signature. The notes are: C3 (3), D3 (0), E3 (2), F3 (1), G3 (1), A3 (2), B3 (2), C4 (1), D4 (1), E4 (2), F4 (2), G4 (1), A4 (1), B4 (2), C5 (0).

The second system continues the C major scale in tenths. The treble clef notes are: D4 (4), E4 (1), F4 (0), G4 (2), A4 (0), B4 (1), C5 (4), B4 (1), A4 (0), G4 (2), F4 (0), E4 (1), D4 (0). The bass clef notes are: C3 (3), D3 (2), E3 (0), F3 (3), G3 (1), A3 (0), B3 (1), C4 (3), D4 (0), E4 (3), F4 (0), G4 (1), A4 (3), B4 (0), C5 (3).

G

on D

The third system shows the G major scale in tenths. The treble clef has a key signature of one sharp (F#). The notes are: G4 (open), A4 (1), B4 (2), C5 (3), B4 (4), A4 (4), G4 (4), F#4 (4), E4 (4), D4 (4), C4 (4), B3 (4), A3 (4), G4 (4). The bass clef has a common time signature. The notes are: G2 (3), A2 (0), B2 (2), C3 (1), D3 (1), E3 (2), F#3 (2), G4 (1), A4 (1), B4 (2), C5 (2), D5 (1), E5 (1), F#5 (2), G6 (0).

The fourth system continues the G major scale in tenths. The treble clef notes are: A4 (3), B4 (2), C5 (0), D5 (2), E5 (0), F#5 (1), G6 (4), F#5 (1), E5 (0), D5 (2), C5 (0), B4 (1), A4 (0). The bass clef notes are: G2 (3), A2 (2), B2 (0), C3 (3), D3 (2), E3 (0), F#3 (3), G4 (1), A4 (2), B4 (0), C5 (3), D5 (0), E5 (3), F#5 (0), G6 (3).

D

on D

The fifth system shows the D major scale in tenths. The treble clef has a key signature of two sharps (F#, C#). The notes are: D4 (open), E4 (1), F#4 (2), G4 (3), F#4 (4), E4 (4), D4 (4), C#4 (4), B3 (4), A3 (4), G4 (4), F#4 (4), E4 (4), D4 (4). The bass clef has a common time signature. The notes are: D2 (3), E2 (0), F#2 (2), G2 (1), A2 (1), B2 (2), C#2 (2), D3 (1), E3 (1), F#3 (2), G4 (2), A4 (1), B4 (1), C#4 (2), D5 (0).

The sixth system continues the D major scale in tenths. The treble clef notes are: E4 (3), F#4 (2), G4 (0), A4 (2), B4 (0), C#4 (1), D5 (4), C#4 (1), B4 (0), A4 (2), F#4 (0), E4 (1), D4 (0). The bass clef notes are: D2 (3), E2 (2), F#2 (0), G2 (3), A2 (2), B2 (0), C#2 (3), D3 (1), E3 (2), F#3 (0), G4 (3), A4 (0), B4 (3), C#4 (0), D5 (3).

A

The seventh system shows the A major scale in tenths. The treble clef has a key signature of three sharps (F#, C#, G#). The notes are: A4 (open), B4 (1), C#4 (2), D4 (3), C#4 (4), B4 (4), A4 (4), G#4 (4), F#4 (4), E4 (4), D4 (4), C#4 (4), B4 (4), A4 (4). The bass clef has a common time signature. The notes are: A2 (3), B2 (0), C#2 (2), D2 (1), E2 (1), F#2 (2), G#2 (2), A3 (1), B3 (1), C#3 (2), D4 (2), E4 (1), F#4 (1), G#4 (2), A5 (0).

The eighth system continues the A major scale in tenths. The treble clef notes are: B4 (3), C#4 (2), D4 (0), E4 (2), F#4 (0), G#4 (1), A5 (4), G#4 (1), F#4 (0), E4 (2), C#4 (0), B4 (1), A4 (0). The bass clef notes are: A2 (3), B2 (2), C#2 (0), D2 (3), E2 (2), F#2 (0), G#2 (3), A3 (1), B3 (2), C#3 (0), D4 (3), E4 (0), F#4 (3), G#4 (0), A5 (3).

E

First system of musical notation for the E major scale. It consists of two staves. The top staff shows the scale ascending and then descending. The bottom staff shows the fingering for each note, with numbers 1-4 and 4-1. The text "on D" is written below the second measure of the bottom staff.

B

First system of musical notation for the B major scale. It consists of two staves. The top staff shows the scale ascending and then descending. The bottom staff shows the fingering for each note, with numbers 1-4 and 4-1. The text "on D" is written below the second measure of the bottom staff.

Gb

First system of musical notation for the Gb major scale. It consists of two staves. The top staff shows the scale ascending and then descending. The bottom staff shows the fingering for each note, with numbers 2-4 and 4-1. The text "on D" is written below the second measure of the bottom staff.

Db

First system of musical notation for the Db major scale. It consists of two staves. The top staff shows the scale ascending and then descending. The bottom staff shows the fingering for each note, with numbers 4-2 and 2-4. The text "on D" is written below the second measure of the bottom staff.

Etude

Allegretto

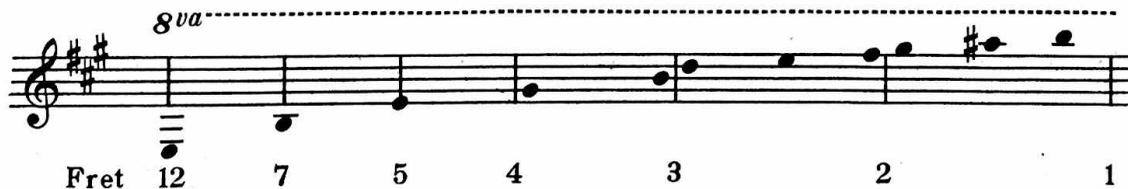
The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is written in a single melodic line with a bass line indicated by numbers 0-4 below the notes. The piece features several slurs, including a large slur covering the first six staves. There are two triplet markings (indicated by a '3' over a group of notes) on the fifth staff. The piece concludes with a double bar line and a repeat sign. The word 'Fine' is written at the end of the eighth staff, and 'D.C.al Fine' is written at the end of the tenth staff.

Harmonic Sounds

Without entering into the theory of harmonics, excepting to remark, that these peculiar sounds emanate from a vibrating musical string, when divided or sub-divided into equal parts,—from two to twelve, or more. On the Guitar, these vibrations or sounds may be produced in several ways. The Natural Harmonics, the first to be noticed, are made by touching the string very lightly with a finger of the left hand, at the moment of striking it with the thumb or a finger of the right hand. The place of the left hand fingers in touching the strings to produce harmonics, is at, or near the fret, or between the frets. The frets of course, have nothing to do with the sounds, they merely serve as a guide in locating the exact division of the string. The manner of writing and indicating harmonics and their place on the string, is not uniform with the writers of guitar music: some simply number the string and fret on which a

required harmonic is to be played; others write them, as all notes of the guitar are written, one octave higher than their true pitch; others again, write them one octave below,—at their true pitch. Undoubtedly it is more consistent to write them as all other notes of the guitar are written,—one octave above their true pitch; yet, there is some advantage in writing them at the lower octave or true pitch; especially for simplifying the reading of the notes of the higher sounds. Therefore, in the following lessons, both methods will be pursued: and in some instances, in order to be as consistent as possible, the octave sign *8^{va}*, will be written above the notes to indicate their pitch and position. The first or fundamental harmonic on *each string*, is made at the 12th fret, followed by those occurring at the 7th, 5th, 4th, between the 3rd and 4th, the 2d and 3rd, and the 1st and 2d frets; as illustrated in the following example.

Harmonics on the Bass E String



In the above example, the vertical bars represent the frets: the black dots the notes; and their place on the string is shown by their relation or nearness to a particular fret. The octave sign, *8^{va}*, signifies that the harmonics sound an octave higher than the written notes. To produce them clear and bell like, strike nearer the bridge than usual, and immediately remove the left finger from the string. It should be understood that harmonics on all the strings are found at the same places as in the above example: and it may be remarked, that some of them have

a number of duplicates at certain other frets, or divisions of the same string; and also, that some harmonics are common to two or more strings; and furthermore, that *all* harmonics on each string, are duplicated in moving from the 12th fret toward the bridge, and in the same ratio as in moving from the 12th fret toward the nut. For practical purposes, the only available harmonics are the seven first on each string. These, written at their true pitch, and also at the octave above, (as represented by the black and white notes), are the following.

TABLE OF NATURAL HARMONICS

1st String

Fret 12 — 7 — 5 — 4 — 3-4 — 2-3 — 2-3

between the frets

2d String

Fret 12 — 7 — 5 — 4 — 3-4 — 2-3 — 2-3

3rd String

Fret 12 — 7 — 5 — 4 — 3-4 — 2-3 — 2-3

4th String

Fret 12 — 7 — 5 — 4 — 3-4 — 2-3 — 2-3

5th String

Fret 12 — 7 — 5 — 4 — 3-4 — 2-3 — 2-3

6th String

Fret 12 — 7 — 5 — 4 — 3-4 — 2-3 — 2-3

between the frets

DUPLICATE HARMONIC SOUNDS

String

Fret 7 5 4 9 5 7 12 3-4 4 9 5 7

12 3-4 7 4 9 7 5 4 9 4 9 4 9

HARMONIC EXERCISE

Written at the lower octave, with *8^{va}* above the notes, to indicate their proper place. A figure before a note indicates the left hand finger.

Andantino

String *8^{va}*

Fret 12 7 12

8^{va}

Fine

8^{va}

D. C. to Fine then Trio

TRIO *8^{va}*

D. C. al Fine

Harmonic Bell Waltz

Written at the higher octave

String

Fret 5 4 3-4 5 4 3-4 5 4 3-4 5 4 3-4 5

Harmonic Exercise on the 1st, 2d and 3rd Strings

Written at the lower octave or true pitch, with *8va* above the notes, to indicate their proper place.

Double Harmonics in thirds, sixths, octaves and tenths are to some extent, playable on the guitar: as in the following.

THIRDS **SIXTHS**

Strings *8va* *8va*

Frets 7 7 12 7 12 9 7 12 9 7 3 5 3 3 7 12 12 4 5 12 7 3 4 5 3 5 3 4 5

OCTAVES **TENTHS**

Strings *8va* *8va*

Frets 12 12 7 12 7 5 3 5 3 5 3 4 12 7 7 5 7 12 3 5 3 4 5

Lullaby

Double and Triple Harmonics

Andante

Strings

Frets 7 9 12 7 9 7 12 9 7 5 9 12 7 9 12 7

Nat. Naturals

A. Har. 12 IX

II

Harmonics

Nat. A. Har. 12 IX

RIGHT HAND HARMONICS

Right hand harmonics are properly made by resting the side of the right thumb very lightly on a string, twelve frets from an open or a fingered note; and striking with either the first or second finger, and immediately raising both thumb and finger off the string. The notes are written as if they were to be played in the regular manner; leaving it to be understood, that harmonically, their

real position is an octave higher. The left hand fingering is indicated by the figures placed before the notes; and the fret at which the right thumb is placed, in making any one of these harmonics, is shown by its numeral written below the note. With this method, all notes of the guitar are playable in harmonics; even the natural harmonics may be thus executed.

Chromatic Scale

Melody
for the practice of right hand harmonics

Moderato

poco a poco rit. - - - - - 13

All of the above— or any other right hand harmonics— may be sounded an octave higher by placing the right thumb lightly on the string five frets

from the fingered note: or, by placing it at what would be, the twenty-fourth fret from the fingered note and striking the string with a finger.

The following piece—*Silvery Sounds Waltz*—are the harmonics; those with stems up the accompaniment: the latter, fingered and played by both hands in the regular manner. The notes with stems down

Silvery Sounds Waltz

The musical score for "Silvery Sounds Waltz" is presented in a single system with eight staves. The key signature is two sharps (D major), and the time signature is 3/4. The notation includes various musical symbols such as treble clefs, notes with stems up and down, and fret numbers (12, 14, 16, 17) written below the staff lines. The score is divided into sections: the first seven staves are the main body of the piece, and the eighth staff is labeled "TRIO". The piece concludes with the instruction "D.C. al Fine then Trio".

Fret 12 16 14 16 14 16 14 12 14 12

16 14 12 13 16 14 14 12 16 14 16

12 16 14 16 14 16 14 12

13 16 14 16 12 16 12 *Fine*

14 13 12 14 12 14 13 14 13 16 14 16 14 12 13 14 13

12 14 12 14 16 14 13 14 12 13 14 14 12 14

TRIO

12 14 16 14 12 17 16 15 14 12

12 14 16 16 14 12 16 14 12

D.C. al Fine then Trio

ARTIFICIAL HARMONICS

Artificial Harmonics are so called and distinguished, from the manner in which they are made: which is, by firmly pressing a string at any fret, with the first finger of the left hand; and then touching it lightly with the third or fourth finger of the same hand, (as may be required), at the 5th, 4th, 3rd and between the 2nd and 3rd frets from the one at which the first finger is placed; and striking the string in the usual manner, with the thumb or a finger of the right hand. The harmonics thus produced, correspond relatively to those made in the

natural way, at the 5th, 4th, 3rd and between the 2nd and 3rd frets. In the two examples which follow, the lowest or black note, indicates the fret at which the first finger is firmly pressed; the second, or middle note, the one at which the third or fourth finger lightly touches the string; and the highest note, the harmonic sound. All harmonics occurring between the frets are found by experimenting, as it is not always possible to note the exact place of the left hand finger on the string. The harmonics sound an octave higher than the written notes.

Diatonic and Chromatic scales may be played with the above method, by moving the first and fourth fingers at the same time; each, to the

next note or fret, above or below: as in the following example.

Chromatic Scale in Harmonics according to the above method

UNIFORM FINGERING OF MINOR SCALES

The Minor Scales as here presented are uniform in their fingerings; and each given in two positions; as indicated by the Roman numerals written below the staff and notes. The form is mixed; the Melodic ascending and the Harmonic descending. The Nut position—in the Scale of G

Minor, is so named because the first finger of the left hand is placed on the *nut*, as if the open strings were really to be caused by that finger, instead of the nut. In general, this scale would be fingered in the first and second positions, instead of the nut and second.

A minor Melodic _____ Harmonic _____ Melodic _____

Bb minor (Same fingering as A# minor)

B minor

C minor

C# minor

D minor

D# minor (same as Eb minor)

E minor

G# minor (same as Ab minor)

G minor

Uniform fingering of Minor Scales—continued

The fingering of the following minor scales differ from the preceding, in having the left forefinger bar across all the strings and each scale fingered in the same manner, without the hand moving from its position: this requires an

extension of the fourth finger for some of the notes; and it may also be stated, that with this method, both the Melodic and Harmonic Minor forms are playable in their entirety.

A minor

Melodic Harmonic

Grand Bar

Pos. V + IV V

B \flat minor

Pos. VI V VI

B minor

Pos. VII VI VII

C minor

Pos. VIII VII VIII

C \sharp minor

Pos. IX VIII IX

D minor

Pos. X IX X

G \sharp minor

Pos. IV III IV

G minor

Pos. III II III

F \sharp minor

Pos. II I II

F minor

Pos. I

Compound measures of five and seven beats are sometimes encountered, and according to the style of the composition, begins with either the even or uneven portion of the count. $\frac{5}{4}$ time, is composed of $\frac{2}{4}$ and $\frac{3}{4}$ time; $\frac{5}{8}$ time, of $\frac{2}{8}$ and

$\frac{3}{8}$ time; $\frac{7}{4}$ time, of $\frac{3}{4}$ and $\frac{4}{4}$ time; $\frac{7}{8}$ time, of $\frac{3}{8}$ and $\frac{4}{8}$ time; and each kind beaten in accordance with the division of the notes, as shown by the dotted lines in the following example.

ACCENT

Accent, as briefly explained in Book One, is the emphasis given to certain notes, and indicates their place or position in a measure. There are two kinds of accent, the Natural and Expressive. The Natural accent is the basis of all rhythmical motion; it is that unconscious force which falls of its own weight on the same part, in each recurring measure. In musical compositions the Natural accent is never marked; but in order to indicate the place of the different degrees of accent in the illustrations, the following signs will be made use of: (\wedge) for the chief or strong accent; ($\bar{\tau}$) for the secondary or weak accent; and (\cdot) for the tertiary or lower order of accents. In measures of two beats, such as, $\frac{2}{8}$ $\frac{2}{4}$ $\frac{2}{2}$ time, the accent falls on the first note of each complete measure: viz. —

In measures of four beats, there are two accents; the chief accent on the first, and the secondary, on the third member of a measure: viz. —

In measures of three beats, such as $\frac{3}{8}$ $\frac{3}{4}$ $\frac{3}{2}$ time, there is a chief or strong accent on the first, and a secondary or weak accent on the second mem-

ber of a measure: viz. $\frac{3}{8}$ $\frac{3}{4}$ $\frac{3}{2}$ time.

If the notes of a measure are converted into those of lesser value, the number of accents are increased in proportion to the number of notes; as: $\frac{2}{4}$ time.

In measures where the notes are divided into groups of threes, such as triplets and those found in $\frac{9}{4}$ $\frac{9}{8}$ $\frac{12}{16}$ time, the accents are governed in the same manner as for triple time. When for special effect the accent is transferred to a part that regularly is unaccented, we then have what is called the *expressive* accent. This frequently occurs in syncopation, or when it is intended that a particular note or chord is to be prominent. No set rule can be given for its introduction, as each composer or performer is governed by his own feeling. Furthermore, the marks of accents should accompany all such transpositions. Much more detail concerning accent might be added, but in a work of this kind, it must, of necessity be curtailed. Its introduction here, is mainly for the purpose of acquainting the student with the manner of interpreting the divisions and subdivisions of the various kinds of time; and the more thoroughly the subject is understood, the better equipped one will be, for reading, composing and performing the music.

Religioso

Slowly

Count 1 2 3 4 1 2 3 4 1 2 & 3 4 1 2 3 4

Musical score for the first 'Religioso' section, featuring three staves of music. The first staff begins with a piano (*p*) dynamic and includes performance markings such as 'III', 'I cresc.', and 'II'. The second staff includes markings for *mf*, *p*, *cresc.*, *f*, and *p*. The third staff includes markings for *I cresc.*, *f*, *p rit.*, *dim.*, *f*, and *p*. The section concludes with a 'Bar' line.

Religioso

Slowly

Count 1 2 3 12 3

Musical score for the second 'Religioso' section, featuring three staves of music. The first staff begins with a piano (*p*) dynamic and includes markings for *III*, *mf*, *V*, *I*, *II*, *I*, and *II dim.*. The second staff includes markings for *p*, *I*, *cresc.*, and *II*. The third staff includes markings for *II*, *I*, *III*, *f*, *I*, and *p*. The section concludes with a 'Bar' line.

Allegretto

Count 1 2

Musical score for the 'Allegretto' section, featuring three staves of music. The first staff begins with a mezzo-forte (*mf*) dynamic and includes markings for *1* and *2*. The second staff includes markings for *1*, *2*, *Bar*, *Fine*, and *f*. The third staff includes markings for *Bar*, *mf*, *f*, *1*, *2*, and *D.S. al Fine*. The section concludes with a 'Bar' line.

Lento

Count 1 2 3 4 5 6 1 2 3 4 5 6

p Pos. II V II VII V II II

p V I *mf* *poco rit.* II IV V II

mf *a tempo* VII IV I *p* II *mf* rit. X VII IV V IV Harms on A D A Fret 7 7 4

p II *a tempo* V I *mf* *poco rit.* p I IV V IX II *pp*

Andante

Count 1 2 3 1 2 3

mf II IV II I II

I II *mf* *cresc. poco*

a poco rit. *f* dim. *p* Fine *a tempo* IV V IV II

nat. B¹² nat. Harms 12 7 9 on E G A 12 *p* V Pos. Harms 7 9 12 7 *p* Pos. II Har. 12 A

nat. Harms 12 7 9 12 *p* V Pos. Harms 7 12 9 D II Har. 12 A *poco rit.* *p* D.C. al Fine

Adagio

Count 1

2

3

4

1

2

3

4

p *cresc.* *f* *dim.*
Pos. I — III — VI — IX — IV — II

p *cresc.* *f* *dim.*
Pos. I — II — VII — IV — II

p *cresc.* *f* *dim.*
Pos. I — III — VI — IX — IV — II — Gr. Bar

mf *p* *dim.*
Pos. I — II — IX — I — IV — IX — I — II — I

mf *p* *dim.*
Pos. II — I — VII — II

p
Pos. I — II — I — VII

p *dim.*
Pos. VII — I *poco a poco rit.*

A Fragment

Moderato

Count 1 2 3 1 2 3 4

Musical score for 'A Fragment' in 4/4 time, Moderato. The score consists of three staves of music. The first staff begins with a piano (*p*) dynamic and includes fingerings (0, 1, 2, 3, 4) and a 'Pos. II' marking. The second staff features dynamics of *p*, *mf*, and *p*, with a 'II' marking. The third staff includes dynamics of *p*, *cresc.*, *f*, and *p*, with markings 'V', 'II', 'I-II', and 'IV-II'. The piece concludes with a fermata.

Dance Eccentric

Introducing Syncopation

Moderato

Bar A

Musical score for 'Dance Eccentric' in 2/4 time, Moderato. The score consists of four staves of music. The first staff begins with a piano (*p*) dynamic and includes a 'Bar A' marking. The second staff features dynamics of *p*, *mf*, and *f*, with markings 'I', 'V', 'IV', and 'I'. The third staff includes dynamics of *p* and *f*, with markings 'I' and 'V'. The fourth staff includes dynamics of *p*, *f*, and *fz*, with markings 'I', 'V', 'VI', and 'X'. The piece concludes with a fermata and the word 'Fine'.

Musical staff 1: Treble clef, 2/4 time signature. Starts with a piano (*p*) dynamic. Features a series of chords and melodic lines with accents (*A*) and fingerings (1, 2, 3, 4). A *V* marking is present below the staff.

Musical staff 2: Treble clef, 2/4 time signature. Starts with a piano (*p*) dynamic. Features a series of chords and melodic lines with accents (*A*) and fingerings (1, 2, 3, 4). A *V* marking is present below the staff. Roman numerals I and II are placed below the staff.

Musical staff 3: Treble clef, 2/4 time signature. Starts with a piano (*p*) dynamic. Features a series of chords and melodic lines with accents (*A*) and fingerings (1, 2, 3, 4). A *V* marking is present below the staff. Roman numerals IX and V are placed below the staff. The word "Bar" is written above the staff.

Musical staff 4: Treble clef, 2/4 time signature. Starts with a forte (*f*) dynamic. Features a series of chords and melodic lines with accents (*A*) and fingerings (1, 2, 3, 4). A *V* marking is present below the staff. Roman numeral III is placed below the staff.

Musical staff 5: Treble clef, 2/4 time signature. Starts with a fortissimo (*fz*) dynamic. Features a series of chords and melodic lines with accents (*A*) and fingerings (1, 2, 3, 4). A *V* marking is present below the staff. Roman numeral I is placed below the staff. The word "dim." is written above the staff.

Musical staff 6: Treble clef, 2/4 time signature. Starts with a piano (*p*) dynamic. Features a series of chords and melodic lines with accents (*A*) and fingerings (1, 2, 3, 4). A *V* marking is present below the staff. Roman numerals I, III, and VI are placed below the staff. The words "Hinge Bar" are written above the staff.

Musical staff 7: Treble clef, 2/4 time signature. Starts with a piano (*p*) dynamic. Features a series of chords and melodic lines with accents (*A*) and fingerings (1, 2, 3, 4). A *V* marking is present below the staff. Roman numerals III and I are placed below the staff. The words "H. Bar" are written above the staff.

Musical staff 8: Treble clef, 2/4 time signature. Starts with a forte (*f*) dynamic. Features a series of chords and melodic lines with accents (*A*) and fingerings (1, 2, 3, 4). A *V* marking is present below the staff. Roman numerals III, VIII, and VI are placed below the staff.

D. S. al Fine
then *D. C. al Fine*

The Tremolo

By Tremolo is meant a more or less rapid repetition of the same note or chord, and is performed on the guitar by various methods of right hand fingering. Thus, there is the one, two, three and four finger styles of tremolo.

A The *regular* one finger style of tremolo, is exclusively a finger action; and may be described as a swinging motion, operating principally from the second joint. The tremolo is executed by striking the strings forward and backward with the end of either the first or second finger; and requires the careful training of both fingers, in order to develop their independence in this style of tremolo. In this connection let it be said, that on account of the greater length, strength and flexibility of the second finger, it will sometimes be more available than the first. However, the choice of fingers rests with the player, who should school them, so as to be able to change from the one to the other without the least inconvenience; thus relieving the strain, consequent, when one finger alone is used; especially in passages of long duration. The forward movement is performed by striking the strings with the fleshy part of the finger, and the backward movement by striking them with the nail: and, as the speed is increased, the tendency is to use the extreme end of the finger.

B Another form of the one finger tremolo, is to place the thumb across the first finger—as a support, and strike the strings down and up, with the end of that finger, using a loose wrist motion, similar to that employed on plectral instruments.

C The two finger tremolo is executed by striking the strings alternately, with the first and second fingers; or, the second and third fingers; or, the first and third fingers; or, the thumb and one of the fingers: beginning each, in the order named, or the reverse: according to requirements.

D The double tremolo is performed by striking *two* strings at the same time with the first and second fingers; each striking a string in the manner described for the *regular* one finger tremolo, at **A**.

E The three finger tremolo is performed by striking the strings alternately, in the following ways: with the first, second and third fin-

gers: with the third, second and first fingers: with the thumb, first and second fingers: with the first, second, third, second, first, second, third — and repeating in this order until the passage is completed. It will be observed with the last way of alternating, that the second finger follows the first and third, striking *twice*, to once, each of the other two fingers. This manner of fingering is especially desirable for rapid and even tremoloing. It is not easy and will require much practice before it can be brought under absolute command.

F The four finger tremolo, is performed by striking the strings alternately, with the thumb, first, second and third fingers; and repeating in this order as often as required.

G The combination of the *tremolo* and the *trill*— mentioned in the chapter on the trill, is executed by tremoloing rapidly and alternately, the principal and auxiliary notes of the trill. The tremolos best adapted and most effective for this purpose, are the regular one finger style, “explained at **A**,” and the last mentioned way of the three finger style, “explained at **E**.”

With all the tremolos— excepting the one finger, plectrum style, (explained at **B**), the right hand and wrist is held as quietly as possible; and, without resting any of the fingers on the top of the instrument: though occasionally, the thumb, or one of the fingers, may rest on one of the strings—at the discretion of the performer.

The tremolo may be indicated in three ways: 1st, by writing out the notes in full: 2d, by abbreviations; (see page 9 in book one): 3d, by the slur mark, accompanied with the word tremolo.

To be effective, the tremolo must be executed rapidly; yet, in keeping with each particular style, and also with the character of the composition. The number of strokes to be played, are not always indicated; but if the time is accurately counted, the strokes will take care of themselves. Naturally, at first, the practice must be slow; gradually increasing the speed until the greatest rapidity is attained. If the tremolo occurs on a pause, it is prolonged beyond the time of the note, and a slight break, or stop made, before proceeding.

When a bass note or an accompaniment is played with the tremolo, it is performed by

the thumb; and the mode of attack is of prime importance; for sometimes a bass note or chord precedes the tremolo, but so closely connected with it, that it really becomes a part of the tremolo. Again, the bass or accompanying part commences with the tremolo; in such cases, the parts are to be struck precisely together.

When ever a chord is tremoloed, the finger, or fingers, each in its order, according to the style employed, strikes all strings included in its structure; and as rapidly and evenly as

possible. The various styles of the tremolo for guitar, has never before been fully explained; and the manner of their execution has largely been left to the imagination of the player; therefore, hereafter, on all compositions of the Author, for Guitar, introducing the tremolo, each style will be indicated by its fingerings, or its particular style name.

Letters accompanying the tremolo exercises and pieces which follow, refer to their corresponding style in the explanations.

The following examples, "marked A" are for the practice of the *regular* one finger style of the tremolo. The forward movement is

marked V, and the backward movement □. The dots indicate the finger to be used, each of which, is to be practiced separately.

A

A

A

A Andante

* Simile = in the same manner

Melody

A Lento ** simile*

Fine

D.C. al Fine

TREMOLO

Example of the first finger, plectrum style; as explained at B

B Andante ** simile*

D.C. al Fine

TREMOLO

Examples of the two finger style of the tremolo; as explained at "C." Observe the different fingerings for right hand; marked above and below the notes.

Allegretto

C

D.C. al Fine

* Simile = in the same manner

The first system consists of four staves of music. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melodic line with eighth-note patterns and some rests. The second and third staves are bass clefs, providing harmonic support with chords and bass lines. The fourth staff is a treble clef with a melodic line that includes some grace notes and a final cadence.

Moderato

The second system also consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature, marked with a 'C' time signature. It features a melodic line with eighth-note patterns and some rests. The second and third staves are bass clefs, providing harmonic support. The fourth staff is a treble clef with a melodic line that includes some grace notes and a final cadence. The word "Fine" is written below the third staff. The word "D.C. al Fine" is written at the bottom right of the system.

TREMOLO

The following, "Reverie," has six right hand fingerings marked; as indicated by the dots above and below the notes, in the first three measures. Practice each way separately.

Reverie

C

Andante

The musical score for "Reverie" consists of several systems of music. The first system begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked "Andante" and the dynamics start at *p* (piano). The first three measures feature a tremolo exercise with six different right-hand fingerings indicated by dots above and below the notes. The second system continues with a tremolo exercise marked *simile* and includes a *mf* (mezzo-forte) section with a *V* fingering. The third system is a first ending marked *p* with fingerings *II*, *I*, and *II*. The fourth system is a second ending marked *p* with fingering *II*. The fifth system is marked *mf* and includes fingerings *V* and *IX*. The final system is marked *f* (forte) and includes fingerings *II*, *V*, *X*, *dim.*, *II*, *VI*, and *II*.

The musical score consists of ten staves of music in a treble clef with a key signature of two sharps (F# and C#). The notation includes various rhythmic values, accidentals, and dynamic markings. Fingerings are indicated by numbers 1-4. The score is divided into measures by vertical bar lines, with some measures containing multiple stems for chords. The dynamics range from piano (*p*) to mezzo-forte (*mf*). Performance instructions include *cresc.* (crescendo), *dim.* (diminuendo), *simile*, *poco a poco rit.* (poco a poco ritardando), and *a tempo*. Roman numerals (VII, V, II, I) are placed below the staff to indicate chord positions. The piece concludes with a final cadence.

DOUBLE TREMOLO

In the following, "Melody," the tremolo is executed with the first and second fingers; as indicated by the dots above and below the notes; and in the manner explained at "D."

Melody

Lento

D *Tremolo*

Fine

rit.

D. C. al then Trio

TRIO

rit.

D. C. al Fine

TREMOLO

The following piece, "Arioso," is executed in the three finger style of the tremolo; as explained in the first two ways at "E."

Arioso

Andantino

E

p

Bar

simile

dim.

VII V II

V IX

VII IV II

* Four finger style

* See - F

Bar

p

f

dim.

cresc.

poco rit.

mf a tempo

poco rit. cresc.

f a tempo

poco a poco dim. rit.

I IV V VI I III IV VI IV V IV II VII V IV II V I II V VII dim. rit. V

The following piece exemplifies the three finger style of tremolo, according to the last mentioned way explained at "E"

Twilight Dreams

Rapid even tremolo
Andante

Ballad

E

The musical score consists of ten staves of music in a treble clef with a key signature of two sharps (F# and C#). The piece is marked 'Andante' and 'Ballad'. It begins with a 'Rapid even tremolo' indicated by a star symbol. The first staff starts with a piano (*p*) dynamic and includes fingerings (1, 2, 3, 4) and a 'cresc.' marking. Subsequent staves feature dynamics such as *mf*, *dim.*, *poco a poco rit.*, *a tempo*, and *lento*. Fingerings are consistently shown for the right hand. The score concludes with a *pp* (pianissimo) dynamic. Roman numerals (I-IX) are placed below the notes to indicate fingerings.

* Right hand fingering &c.

THE TREMOLO TRILL

In executing the above combination, the tremolo and trill are performed simultaneously; that is, the trill is played in the usual manner, while the tremolo alternates from the principal note to the auxiliary note of the trill. It is important, of course, that the tremolo be rapid and uninterrupted for the time value of the note that is trilled; and regardless of the number of notes played tremolo, on either the principal or auxiliary. When occurring on a pause, or the time is retarded, both the tremolo and trill are prolonged, in accordance with the effect desired.

The tremolo - trill, is indicated by dashes, "to represent the tremolo;" and by the abbreviation "tr;" to represent the trill. The dashes, (generally three or four), are placed through the stems, or over, or under the notes; but they do not always express the exact number of notes to be tremoloed; as this is governed by the speed. When the trill is finished with a turn (1), or followed by a flight of notes (2), the tremolo is released before the expiration of the time of the principal note; so that these extra notes may be executed within time lengths. When a pause or a cadenza, or both, are introduced, the regular time is suspended (2).

TREMOLO TRILL

G

1

2

Cadenza — An ornamental passage.

REVIEW OF THE MAJOR AND MINOR SCALES in the Different Positions

C Major

Musical notation for C Major scale in first position. The scale is written on a treble clef staff with a common time signature. Fingerings are indicated by numbers 1-4. Chord positions are marked below the staff: I, V, I, III, VIII.

A Minor

Musical notation for A Minor scale in first position. The scale is written on a treble clef staff with a common time signature. Fingerings are indicated by numbers 1-4. Chord positions are marked below the staff: I, X, XIII, XII.

Musical notation for A Minor scale in seventh position. The scale is written on a treble clef staff with a common time signature. Fingerings are indicated by numbers 1-4. Chord positions are marked below the staff: VII, I, II, I, V, VII, V.

G Major

Musical notation for G Major scale in first position. The scale is written on a treble clef staff with a common time signature. Fingerings are indicated by numbers 1-4. Chord positions are marked below the staff: I, VII, XII, VII.

Musical notation for G Major scale in first position. The scale is written on a treble clef staff with a common time signature. Fingerings are indicated by numbers 1-4. Chord positions are marked below the staff: I, III, VII, III.

E Minor

Musical notation for E Minor scale in first position. The scale is written on a treble clef staff with a common time signature. Fingerings are indicated by numbers 1-4. Chord positions are marked below the staff: I, IX, VII.

Musical notation for E Minor scale in first position. The scale is written on a treble clef staff with a common time signature. Fingerings are indicated by numbers 1-4. Chord positions are marked below the staff: I, III, VII, Nat I.

D Major

Musical notation for D Major scale in second position. The scale is written on a treble clef staff with a common time signature. Fingerings are indicated by numbers 1-4. Chord positions are marked below the staff: II, VII, II, V, X.

B Minor

Musical notation for B Minor scale in first position. The scale is written on a treble clef staff with a common time signature. Fingerings are indicated by numbers 1-4. Chord positions are marked below the staff: I, IV, II, IV, II, VII.

A Major

I IX XIV IX

I II V IX V

F# Minor

I XI

IX I II IV IX XIV

E Major

I IX

I IV VII XII I

C# Minor

I VI IV VI IV IX

B Major

I IV I IV VII

G# Minor

I VI XI XIII XI

I IV VI IV

F# Major

I VI XI

VI I II VI IX XIV II

D# Minor

I VI VIII VI VIII VI XI

Db Major

I VI I IV IX

Bb Minor

I III I III I VI

Ab Major

I VIII XIII

VIII I IV VIII IV

F Minor

I X

VIII I III VIII XIII I

Eb Major

I III VIII III VI XI III

C Minor

I V III I III VIII

Bb Major

I III I III VI

G Minor

I X XII X

I III V X XV III

F Major

I X

I V VIII XIII I

D Minor

I VII V VII V X VII

C Major

VII XII XVII XII

VII V VIII X VIII I



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Far Away
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Good Sweet Ham
Gentle Annie
Holy Night! Silent Night!
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Jingle Bells
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Long, Long Ago
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Mahina (Moon Song)
Manono (Hawaiian Love Song)
Massa's (Foster)
Minstrel Boy
My Bonnie

My Old Kentucky Home
Oh! Dem Golden Slippers
Oh, My Darling Clementine
Oh! Susanna
Oh! There Was an Old Geeser
Old Black Joe
Old Uncle Ned
Old Folks at Home
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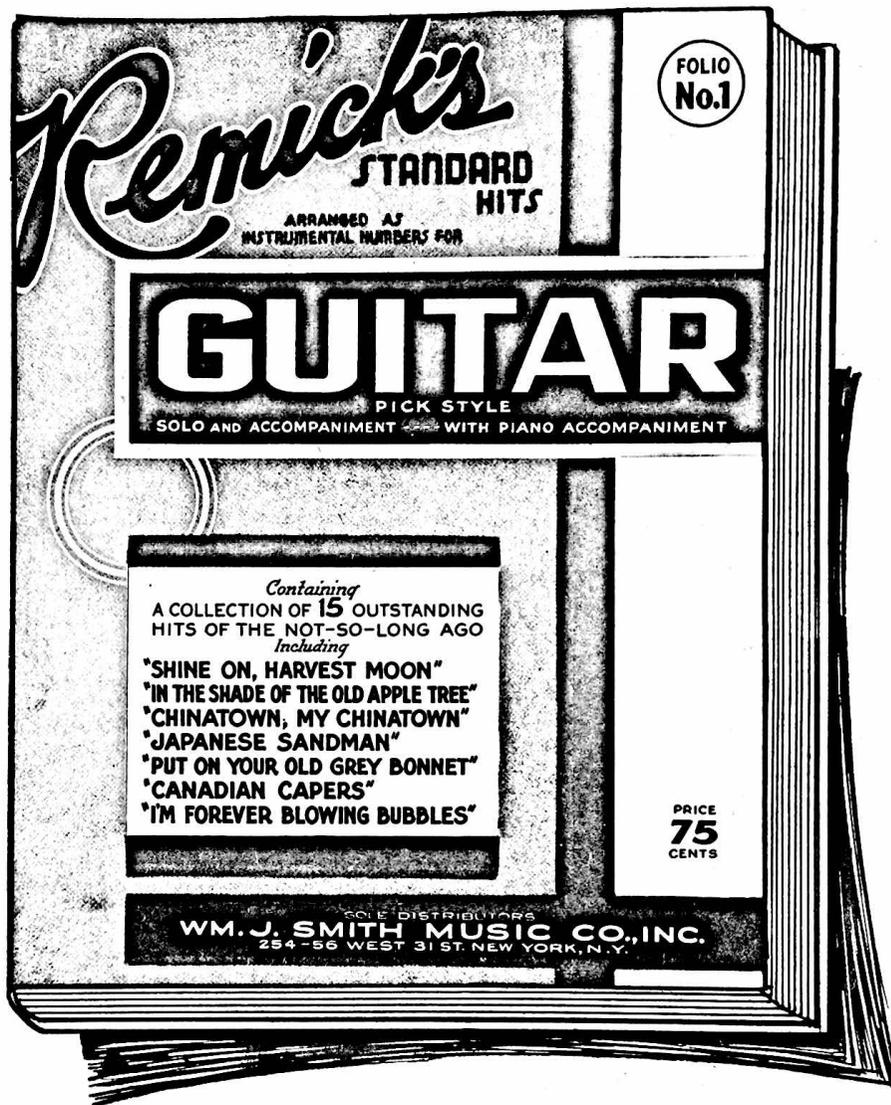
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