

THE ORIGINAL, UNABRIDGED EDITION

BOOK 1

FODEN'S

Grand Method

for

GUITAR



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FODEN'S GRAND METHOD FOR GUITAR

BY
WILLIAM FODEN

Foreword

In creating and offering this method to the musical world, the author expresses the hope that it may, to some extent, assist in advancing the art of Guitar Playing.

In its preparation, only material that is agreeable and of value has been considered; it being deemed that music of a melodious character is more readily acquired and assimilated by the average student.

The Method is divided into two books. The first, contains the principles of Music; instruction for holding and tuning the instrument; explicit explanations of right and left hand fingerings; lessons in the different keys; a clear and copious treatment of the various ornaments, with appropriate pieces for their practice. The lessons on time, intermingled with the different keys, and, which are usually omitted, or at most, very meagerly set forth in instruction books, will prove of great value.

Book One, is principally confined to studies and pieces in the first and second positions; for its only by a thorough understanding of these, that the student will be properly prepared for those that are to follow.

Book Two, includes all the available positions; each of which, are presented in three distinct and uniform styles,— followed, by appropriate lessons and instructive pieces; the study of which, will insure a correct knowledge of the entire finger board. These in turn are followed by explanations and examples of triplets, the various glides, legato, staccato, expression, vibrato, trills, uniform fingering of minor scales, harmonics, scales in thirds, sixths, octaves, tenths, and the different modes of performing the beautiful tremolo. All of which, are fully exemplified by pieces specially composed for this work.

In conclusion we would remark, that in practicing, be serious and methodical, and do not expect great results, with little effort. If this work, in a measure has facilitated the attainment of the object to which it is dedicated, we shall consider ourselves fully compensated for the long and assiduous labor entailed.

THE AUTHOR

A capsule biography of Mr. Foden, will be found on the last page of this volume.

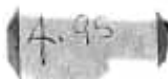


Diagram of the Finger board of the Guitar

Showing Chromatic Scale on each string

Frets 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17

The diagram illustrates the chromatic scale on each of the six strings of a guitar. The strings are labeled with their corresponding notes: E, A, D, G, B, and E from top to bottom. The frets are numbered 1 through 17. The notes are written in a way that shows the chromatic scale (half-step intervals) for each string. The diagram is a black and white print with a small smudge at the bottom center.

The first essential in the study of music is a knowledge of its notation; that is, the different signs and characters of which it is composed. The first to be noticed, is the Staff, consisting of five parallel lines,

and the four spaces between them. On the lines and in the spaces, characters called notes are written to represent the sounds. The lines and spaces are numbered from the lowest upward.

STAFF AND NOTES



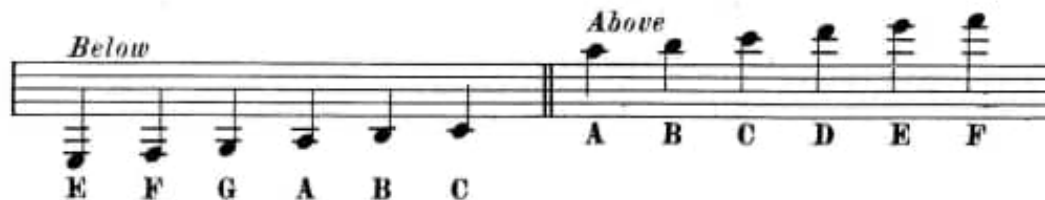
Immediately below and above the Staff are the following two notes, D and G.



These two notes, together with those on the Staff, represent eleven different pitches or sounds. Higher and lower pitches than the above, are

represented by short lines, called *leger* or *added* lines, written above and below the Staff.

LEGER LINES AND NOTES




NAMES OF THE NOTES

The notes are named after the first seven letters of the Alphabet: A, B, C, D, E, F, G, and are employed over and over again. If the first letter is repeated, "after the seventh," a scale of eight notes will be formed. Any one of the seven letters may be the first or beginning of a scale: the oth-

ers, of course, following in their order of succession; as for example: C, D, E, F, G, A, B, C. It will be apparent from the above, that the note immediately following G, is A. Further consideration of the scales will appear later on.

CLEFS

The pitch, place and names of the notes on the staff, are further determined by signs called *Clefs*: of which there are three in common use; named, G, F and C. The G, also called the *Treble Clef*, and made thus, , is the only one used in music

written for the *guitar*. It is placed at the beginning of the staff, and establishes the note G, on the second line; and from this note, all others are determined; either ascending or descending: as in the accompanying example.

Treble Clef



The F or Bass Clef, made thus F , establishes the note F, on the fourth line; and is made use of by voices and instruments capable of rendering low sounds.

Bass Clef



The C Clef, made thus C , or C , is movable. When placed on the first line, it is called Soprano; when on the third line, Alto; and on the fourth line, Tenor. It establishes the place of middle C, the note all

voices and most instruments have in common. The following illustration shows the place of middle C, written with the different clefs, for the voices and several instruments.

Middle C



The treble clef being the only one used in guitar music, all further explanation and illustration, will be made with regard to that clef.

SCALES, OCTAVE, DEGREE, INTERVALS

A scale is a series of sounds or notes arranged in alphabetical order, extending from a key-tone to its octave, above or below. There are three kinds in use, termed Major, Minor, and Chromatic. All Major and Minor scales have eight notes to the octave, and are composed of whole-tones, or whole steps, and semitones, or half steps. Major and Minor scales are further defined as *diatonic scales*, on account of containing whole and half steps; and in contradistinction to the Chromatic scale: which precedes entirely by half steps, and contains thirteen notes or tones to the octave. The literal meaning of Octave is eight. When the eighth note of a Major or Minor scale is reached, it is the octave of its first or key-tone; or in other words, from any

note to its eighth above or below, is called its octave.

A Degree, is the proper term for a note of a scale, and each degree bears a number, counting from the key-note; that is, the note which gives the scale its name. Thus, in the key of C, C is the key-note or first degree; D is the second degree; E, the third degree, and so on.

An Interval, is the distance between any two notes of different pitch, and are named according to the number of degrees they contain. Thus, from the first to the third of a scale, (C to E in the scale of C) is the interval of a *third*: because it contains three degrees; from the second to the fourth degree, (D to F) is also a *third*; from the first to the fifth degree (C to G) is a *fifth*, and so on.

MAJOR SCALES

All Major scales contain five whole, and two half steps. The half steps occur between the third and fourth, and seventh and eighth degrees. In the fol-

lowing example the half steps are marked with a curved line and the fraction $\frac{1}{2}$; all other degrees are whole steps.

Scale of C Major



Minor scales will be explained later on.

CHROMATIC SIGNS

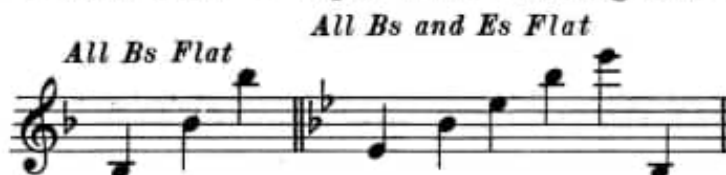
These are the Sharp, (#) Flat, (b) Natural, (♮) Double Sharp (x) and Double Flat. (bb)

A sharp, *raises* the pitch of a note a half step.

A flat, *lowers* the pitch of a note a half step.

A natural, *cancels* the effect of a previous sharp or flat.

Sharps or Flats placed at the beginning of the Staff, immediately after the clef, is called the signature; and affects the pitch of all notes of the same name or degree, throughout a piece of music: unless temporarily changed by a different sign. The following example shows the effect of sharps and flats in the signature.



ACCIDENTALS

When any of the chromatic signs are placed before notes in the course of a piece of music, they are called accidentals, and affect all notes of the same name which follow in the same measure; unless contradicted by a different accidental; in which case, the effect of the first accidental ceases. The effect of accidentals do not extend beyond the measure in

which they occur; it is therefore unnecessary to contradict them in a following measure, should the same notes appear therein, yet, this rule is often disregarded by writers of music, who insert cancels before notes that would be affected just the same. This is done more from precaution than necessity.

Examples of Accidentals



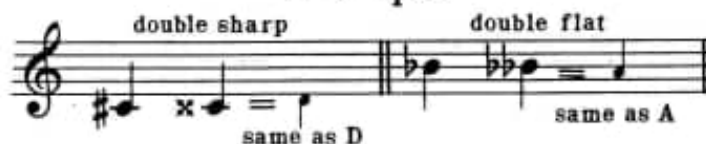
Double sharps and flats are used as accidentals only: A double sharp, x, *raises* the pitch of a note a whole step.

A double flat, bb, *lowers* the pitch of a note a whole step.

When a double sharp is placed before a note that is already sharp, it raises its pitch another half step.

A double flat placed before a note that is already flat lowers its pitch another half step.

Example



If the signature contains the note that is to be altered by a double sharp or a double flat, it is only necessary to place the proper sign before it, to either raise or lower it another half step.

Examples



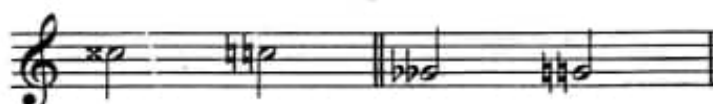
A note that is double sharp or flat, is restored to a single sharp, or flat, by writing a natural and a sharp, or a flat (as may be required) before it.

Examples



To entirely cancel a double sharp or flat, a double natural is placed before the note.

Examples



MINOR SCALES

Minor scales are so called in reference to the relation of the third tone with the first or key-tone; its distance is less by a half step, (one fret on the guitar), than is the third from the key-tone in the Major scales. There are two principal forms of the Minor mode, termed *Melodic* and *Harmonic*. The *Melodic* is so called, because it is best adapted to, and most used for Melodies or tunes; while the *Harmonic*, is more suitable for harmony or chord construction.

The *Melodic Minor* form has the sixth and seventh degrees raised, accidentally, each a half step in ascending; while in descending, they, "the sixth and seventh tones" are canceled and conform to the signature. The half steps in ascending, occur between the second and third, and seventh and eighth degrees, and in descending between the sixth and fifth, and third and second degrees.

Scale of A Minor — Melodic Form



The *Harmonic Minor* form, has the seventh degree raised, accidentally, both in ascending and descending. This causes half steps between the sec-

ond and third, fifth and sixth, and seventh and eighth degrees; and a step and a half between the sixth and seventh degrees. All the rest are whole steps.

Scale of A Minor — Harmonic Form



Sometimes the *Melodic* and *Harmonic* forms are combined, and it is then called the mixed form.

Mixed Form



SIGNATURES, KEYS, — RELATIONSHIP

The key of a piece of Music is indicated by its signature, and the sharps or flats required, are placed at the beginning of the staff and effect all notes of the same name. It is proper to here remark that every Major key has a relative Minor, which bears the same signature, and has five or six notes out of its seven, "according to whether it is the melodic or harmonic form," belonging to its Major. The key of C and its relative, A Minor, has neither sharps nor flats at the beginning, and therefore, is said to have no signature. Leaving the key of C, the progression must be to either sharp or flat keys, and in order to preserve the same form, and keep the intervals or distances, from one note

to another, precisely as they are in the key of C, certain notes in each new scale or key, must be made sharp or flat; as for example: if a scale begins on G, all Fs must be sharp; if on D, all Fs and Cs must be sharp; if on F, all Bs must be flat; if on Bb, all Bs and Es must be flat; and so on. The following table show the signatures and names of all the Major and Minor keys; and it also discloses, that they are situated a Minor third from each other, which is equivalent to three half steps: (three frets on a guitar). The Major keys are represented by white notes, and the Minor by black notes. It should, of course, be understood that the chromatic signs are always placed on the lines and spaces, belonging to the notes they influence.

TABLE OF MAJOR AND MINOR KEYS

7

Major	C	G	D	A	E	B	F#	C#
Minor	A	E	B	F#	C#	G#	D#	A#

Major	F	Bb	Eb	Ab	Db	Gb	Cb
Minor	D	G	C	F	Bb	Eb	Ab

The preceding shows thirty keys, all that are used in Music. It is proper to mention that six of the Major keys and their relative Minors, coincide, and in practice, are the same, each with *one other*; thus: the key of B, having five sharps is the same

practically as Cb with seven flats. Keys thus related are called *enharmonic*; meaning, the same in sound, but a different notation. These six keys and their Minors thus related, are the following.

ENHARMONIC KEYS

B Major and G# minor	F# Major and D# minor	C# Major and A# minor
Cb Major and Ab minor	Gb Major and Eb minor	Db Major and Bb minor

VALUE OF THE DIFFERENT NOTES

There are seven kinds of notes representing different values, or time-lengths, which are distinguished from each other by their form or general

appearance and designated, whole, half, quarter, eighth, sixteenth, thirty-second and sixty-fourth notes. - "stems may be up or down."

The Different Notes

RESTS

Rests are characters indicating silence, and correspond in name, and time value, to the various notes. The whole rest is an oblong figure, placed under a line; the half rest, is the same, placed over

a line; the quarter rest, is like the figure seven reversed; the eighth, sixteenth, thirty-second and sixty-fourth rests, have each a stem, and one, two, three and fourth hooks in the order named.

The Different Rests

Dotted Notes and Rests

The time value of any note or rest is increased one half, when followed by a dot; and three-fourths, when followed by two dots; that is to say, that the

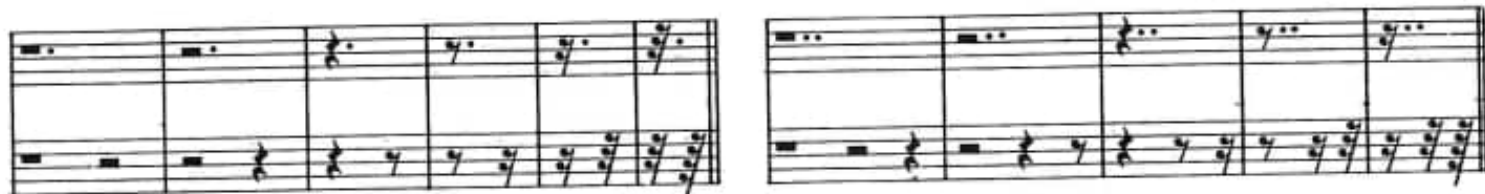
second dot adds half the value of the first dot. A third dot, (which is rare) adds half the value of the second dot.

Dotted Notes and their Equivalents

TIE

The tie — placed over or under two or more notes, on the same degree, signifies that only the first is sounded, and the others heard from its continued vibration, as in the second stave of the dotted notes.


Dotted Rests and their Equivalents



Rests of more than one measure are usually indicated by a number placed above a whole rest; thus:



PAUSE OR HOLD

Made thus , when placed over notes or rests, denote that they are to be prolonged beyond their regular time, at the discretion of the performer, yet, in keeping with the character of the piece; that is, neither too long nor too short.

Examples of the Pause



To read music readily, one must be prompt to recognize the time lengths of the various notes and rests. The following table shows the relative value of the different notes and its study will greatly aid in attaining this important object.

RELATIVE LENGTHS OR TIME VALUE OF NOTES

A Whole note
equals

Two Half notes
which equal

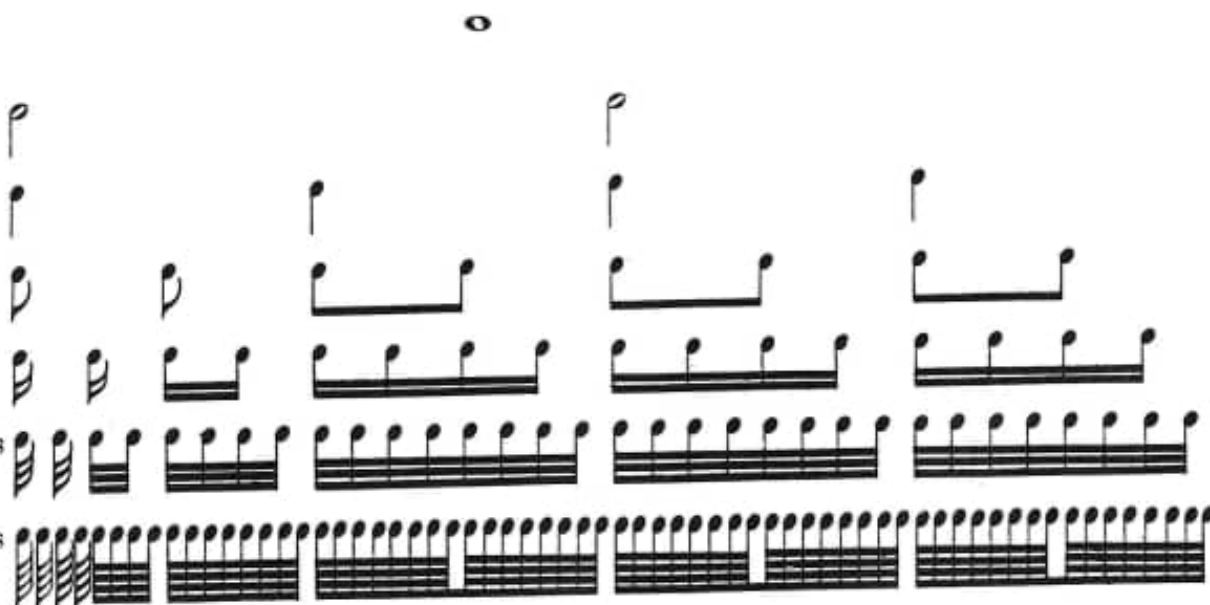
Four Quarters
or

Eight Eighths
or

16 - Sixteenths
or

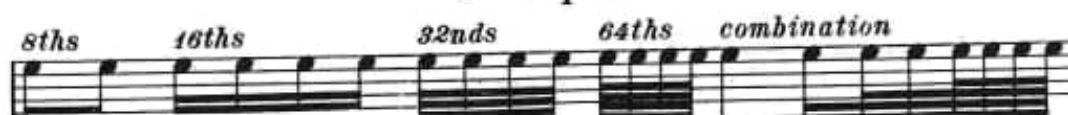
32 - Thirty-seconds
or

64 - Sixty-fourths



In instrumental music it is usual to group the 8ths, 16ths, 32nds, and 64th notes by means of connecting bars, thus rendering them more easily read.

Examples



Bars are perpendicular lines drawn across the staff for the purpose of dividing the notes into measures of equal duration of time. Any combination of notes may be contained in a measure,

providing the quantity does not exceed the time expressed by the sign placed at the beginning of a musical composition.

Example



A double bar, denotes the end of a part or strain. Dots placed before it, indicate that the part is to be repeated. A strain is that part between the beginning and the double bar, or, between two

double bars.

A Brace { connects two or more staves, and usually indicates the number of parts which are to be played simultaneously.

ABBREVIATIONS — REPETITIONS

To abbreviate in music, is to represent the notes by signs and is done for the purpose of saving space, and to lessen the labor of writing, and consist of dashes or lines placed through the stems of the different notes, and over, or under, whole notes; and when so placed, indicate that they are

to be played as 8ths, 16ths, 32nds or 64ths, according to whether one, two, three or four dashes are used. When placed after notes, either in the same, or succeeding measures, they then indicate a repetition.

Example of Abbreviations

A musical staff example showing abbreviations for 8ths, 16ths, 32nds, and 64ths. The staff is divided into two systems. The first system shows four measures: the first has a whole note with four dashes (8ths), the second has a whole note with three dashes (16ths), the third has a whole note with two dashes (32nds), and the fourth has a whole note with one dash (64ths). The second system shows four measures: the first has a whole note with four dashes (8ths), the second has a whole note with three dashes (16ths), the third has a whole note with two dashes (32nds), and the fourth has a whole note with one dash (64ths). Below the staff, the word 'written' is written above the first measure of each system, and the word 'played' is written above the first measure of each system. The staff ends with a double bar line.

The word *Bis*, written over one or more measures indicate that they are to be played twice before proceeding.

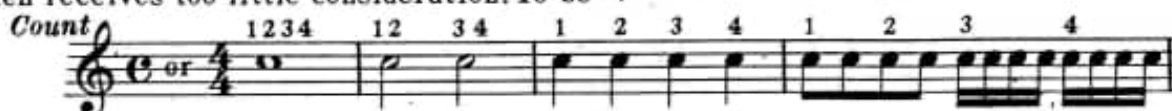
A musical staff example showing the word *Bis* written over a measure. The staff is divided into two systems. The first system shows a measure with a whole note, and the word *Bis* is written over it. The second system shows a measure with a whole note. Below the staff, the word 'written' is written above the first measure, and the word 'played' is written above the second measure. The staff ends with a double bar line.

TIME

Time, in music is the division of the notes, or notes and rests, into measures of equal duration. A measure can contain any denomination of notes and rests, but the sum total in value must be the same in all, as long as the time remains unchanged. The time is marked at the beginning of a piece by figures or signs to indicate the quantity in each measure; as, $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$, and so on. There are two principal time orders termed Common and Triple. When the fractions are even, as, $\frac{2}{4}$, $\frac{4}{4}$, $\frac{2}{8}$, $\frac{4}{8}$, $\frac{2}{2}$, it is called common time. When uneven, as, $\frac{3}{4}$, $\frac{3}{8}$, $\frac{3}{2}$, $\frac{3}{1}$, it is called triple time. The term, common time, although applicable to any time with the fraction even, is now generally understood to be $\frac{4}{4}$ and very often marked by the letter C, instead of the fraction $\frac{4}{4}$, and signifies four quarter notes or their equivalent, to each measure.

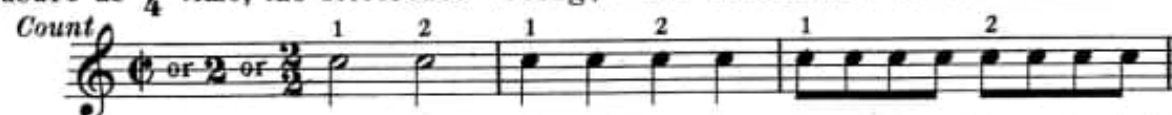
The counting of the time is most important, but very often receives too little consideration. To be-

come a good timist and reader, one must quickly recognize the value of the different notes and rests, and this can only be accomplished by proper practice and a strong determination to overcome all its difficulties. All conscientious teachers, certainly, will insist on their pupils mastering the various details connected with this subject. It may further be remarked that during practice, the counting should be aloud, until the habit of strict time keeping is well established. The temporary use of words such as and, and-a, or and-i-ly, on other than the regular beats, will often aid in securing accuracy. The counting must be at regular recurring intervals of time, and the same for all measures; as for instance, in common or four-four time, four beats are counted to a measure, one for each quarter note, or its equivalent; as in the following example:



The following sign C (the letter C with a vertical stroke through it) or the figure 2, or $\frac{2}{2}$, is called *alla breve* time, and contains the same quantity in each measure as $\frac{4}{4}$ time, the difference being,

that the *pace* is taken quicker than in $\frac{4}{4}$ time. It is counted two beats to a measure, one for each half note or its equivalent. Many of the modern marches are written in *alla breve* time.



Two four time $\frac{2}{4}$, has two counts to a measure, one for each quarter note or its equivalent.



Four eighth time $\frac{4}{8}$, is counted four beats to a measure, one for each eighth note or its equivalent.



Triple Time

All simple triple time has three beats to a measure, in $\frac{3}{4}$ time, each quarter note or its equivalent receives a count.



In $\frac{3}{8}$ time, each eighth note, or its equivalent, receives a count.




Three two time $\frac{3}{2}$, has three half notes or their equivalent in each measure, and each half note, or its equivalent has one count.



Compound or Complex Time


The uniting of two or more measures of simple time, into *one measure*, is called compound, or complex time order.

$\frac{6}{8}$ time is composed of two measures of $\frac{3}{8}$, viz.  and is counted two or six, to a measure, according to the speed. In quick movements, three eighths or their equivalent to a count, and in very slow movements, six eighths to a measure.

Count quick 1 2 1 2 1 2 1 2




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

$\frac{6}{4}$ time is composed of two measures of $\frac{3}{4}$, viz.  and is counted like $\frac{6}{8}$ time, either two, or six, to a measure, as in the following example:

Count quick 1 2 1 2 1 2 1 2




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

$\frac{9}{8}$ time is composed of three measures of $\frac{3}{8}$, viz.  and usually counted three to a measure, comprehending three eighths, or their equivalent to a count.


Count 1 2 3 1 2 3 1 2 3 1 2 3



$\frac{9}{4}$ time is composed of three measures of $\frac{3}{4}$, viz.  and is counted like $\frac{9}{8}$ time, three to a measure, comprehending three quarter notes, or their equivalent to a count.

Count 1 2 3 1 2 3 1 2 3 1 2 3



$\frac{12}{8}$ time is composed of four measures of $\frac{3}{8}$, viz.  and is counted four to a measure, comprehending three eighth notes or their equivalent to a count.

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



All of the foregoing are the different kinds of time in common use; beside these, there are others derived from them, which will be illustrated and explained in the second part of this work.

TEMPO

By tempo is meant the general movement or speed with which a piece of music is executed. It is indicated by terms, expressing the various degrees of rapidity. An appropriate one, "either alone, or with

a modifier," is placed at the beginning, or, at some other point of the composition. A few of the most important ones are the following:

Largo	- - - - -	slow
Larghetto	- - - - -	less slow than largo
Lento	- - - - -	slow and steady
Adagio	- - - - -	very slow
Andante	- - - - -	Moderately slow
Andantino	- - - - -	{ diminutive of Andante a disputed term, some say faster, some slower
Allegro	- - - - -	quick - lively
Allegretto	- - - - -	slower than allegro
Moderato	- - - - -	Moderate pace
Presto	- - - - -	very quick

For other terms, see last page.

ACCENT

In music, accent is the force or emphasis laid upon certain notes and marks their position in the measure. There are two kinds. The Natural, also, variously called, grammatical, metrical, or fundamental; and the other, the Expressive or Oratorical. The natural, is the periodical, regular recurrence of the accent and falls of itself without special

effort. The Expressive, is used to give more or less stress, on other than the regular accented portions of a measure. The Natural accent is never marked, but the Expressive, invariably, by the sign, > or Λ. In the following examples, the Natural accent is marked, only for the purpose of illustration.



It will be observed that in $\frac{2}{4}$ time, only the first note is accented; in $\frac{3}{4}$ time, the first and second, the chief accent, on one, and a weak accent on two;

marked >. In $\frac{4}{4}$ time, the first and third notes are the accented ones. This subject will be further explained and illustrated in Volume II.

SYNCOPIATION

Syncopation is a displacement of the natural accent by causing it to fall on a part or member of a measure, that regularly, is unaccented; and continuing it into the next accented pulse or beat. It is

generally caused by notes of lesser value being placed before notes of greater value and also by tied and dotted notes, beginning on an unaccented pulse; the mark > or Λ indicates this.



BEATING TIME

In ordinary tempo, both accented and unaccented notes are beaten.

In $\frac{2}{4}$ and $\frac{3}{4}$, C time, the motions of the hand or baton are down and up.

In $\frac{3}{8}$, $\frac{3}{4}$, $\frac{3}{2}$ time, down, left, up.

In $\frac{4}{4}$, C time, down, left, right, up.

In $\frac{6}{8}$, $\frac{6}{4}$ time, in slow tempo, six motions are made, down, left, left, right, right, up. In rapid tempo, two motions down and up. Comprehending three pul-

sations for each motion.

In $\frac{9}{8}$, $\frac{9}{4}$ time, down, left, up, three pulsations for each motion.

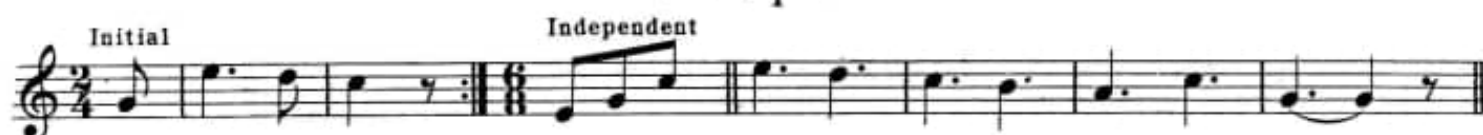
In $\frac{12}{8}$ time, down, left, right, up three pulsations for each motion.

In very slow tempo these principal beats are frequently subdivided by intermediate beats, and in very quick tempo, it often happens that only downward motions are needed. In such cases unaccented notes receive no special gesture.

INITIAL OR PREPARATORY MEASURE

When the first measure of a piece of music is incomplete, that is, but part of a measure, it is called initial or preparatory, and generally completed at the end of a strain or close; though it can be entirely independent.

Example



TRIPLETS, SEXTOLETS, AND IRREGULAR GROUPS

A triplet is a group of three notes played in the time of two notes of the same value, or, one of the next greater value. Triplets, can also be represented by a single note, or notes and rests: they are distinguished from other groups, by the figure three, (3) placed above or below them. On account of having one note more than the marked time allows, they are to be executed a trifle quicker; the accent, is on the first note of the group.

TRIPLETS



A sextolet is six notes or their equivalent, marked with the figure 6, and executed in the time of four notes representing the same value. The accents fall on the first of each two notes. Sometimes, two triplets are joined together and marked, (incorrectly), with a 6, in such cases they are to be executed as triplets.

SEXTOLETS



The sextolets in the above, are accompanied by triplets, and the effect of *each group* in the *first measure* is that of *one measure* of $\frac{3}{4}$ time; and in the second measure, that of $\frac{3}{8}$ time; the eighth note in the last group is to be understood as having the same value as two sixteenth notes.

Other irregular groups, marked with a figure,

indicating the number of notes to be performed, are often met with, and as they have no regular time order, they are to be executed rapidly and evenly, so as to be within time lengths; as for instance: five notes in the time of four, seven in the time of six, nine in the time of eight, and so on, each of the same denomination.

IRREGULAR GROUPS

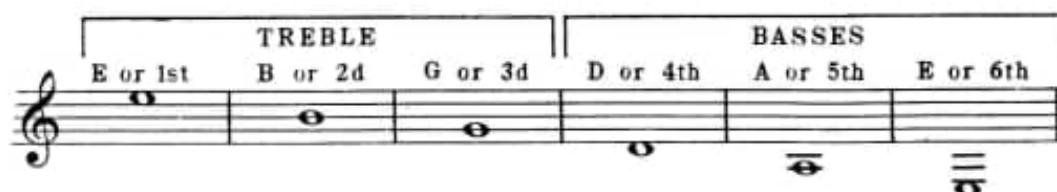


Instruction for the Guitar

THE STRINGS

The instruction in this method is for the regular six string guitar, generally strung with three gut strings for the treble, and three silk wire covered strings for the basses. The strings take their names from the notes to which they are tuned, though they may also be designated by numbers, which beginning with the finest, are Treble E or 1st, B or 2nd, G or 3rd, D or 4th,

A or 5th, Bass E or 6th. These are termed the open notes, and in pitch, the lowest of each string. But by pressing the strings with the fingers of the left hand, close to the metal bars, called the frets, the pitch may be raised. The following illustration shows the position of the open notes on the staff.



METHODS OF TUNING

There are many ways by which the guitar may be tuned. The ordinary method is to tune the A or 5th string to an A tuning fork or pitch pipe, bearing in mind that the pitch of the A string is two octaves lower than either the fork or pipe. Having tuned the A string, press it at the 5th fret, to which tune the D string in unison, next press the D string, at the 5th fret to which tune the G string, next press the G string at the 4th fret to which tune the B string, next press the B string at the 5th fret to tune the treble E string, then finally tune the 6th or Bass E, so as when pressed at the 5th fret it will sound in unison with the open A string, or tune the Bass E two octaves lower than the Treble E. Beginning with the A string to tune is only a custom, any other string may be used for that purpose, or, one of

the strings of the guitar may be tuned to the corresponding note of another instrument, and the other strings then tuned according to the above method. Tuning by the open strings may be attempted as soon as their sounds can be distinguished. All notes of the Guitar are written one octave or eight notes higher than their true pitch, and consequently sound one octave lower when played. In tuning from a Piano, sound the notes one octave lower than in the illustration for the open strings and tune each string in unison with its corresponding note.

The following example illustrates the manner of tuning, beginning with the open A string. The *small note* in each measure is the *unison* of the next open string, and the figure above it indicates the fret at which it is played.

TUNING



The tuning may be proved by trying the octaves, as in the following illustration. A figure at the side of a note, indicates the left hand finger.



SIGNS FOR FINGERING

Left Hand

The signs used to indicate the left hand fingerings are the common arabic figures.

- 0 — for an open string
- 1 — for the first finger
- 2 — for the second finger
- 3 — for the third finger
- 4 — for the fourth or little finger

Right Hand

The signs for right hand fingerings, approved by the majority of distinguished guitarists are the ones adopted in this method. They are,

- a cross, + for the thumb
- one dot, . for the first finger
- two dots, . . for the second finger
- three dots, . . . for the third finger
- four dots, for the fourth or little finger

The Fingernails

The fingernails should be carefully trimmed, so as not to interfere with the strings, either in pressing or striking them.

POSITION OF THE GUITAR

The position of the guitar while playing, is of the utmost importance, and the one that conduces to its greatest ease, in performance, is that of elevating the left foot by resting it on a hassock, and then placing the lower concave side of the instrument, on the left thigh, "as shown in the half tone engraving in the front part of the book." The right arm rests on the lower edge of the top, or sounding-board, with the wrist and arm on a level, and just over the end of the bridge. The lower end, or largest part of the guitar, is placed against the right thigh, to prevent it from slipping. In this position the guitar is balanced and kept in place, by the right arm alone, leaving the hands free to manipulate the strings.

Position of the Left Hand and Fingers

On the correct position of the hand, depends the ease and agility of the fingering; to attain this, place the guitar in the position described for holding it, rest the ball of the thumb against the middle of the neck, opposite the first finger and in the direction of, and parallel to the frets. While this is the usual place for the thumb, its exact position cannot be so stated, but what it will be necessary, at times, to change it, because its place on the neck is regulated wholly by the position that the hand and fingers assume, but the principal thing to bear in mind is that it must always remain against the neck and never placed in the space between the forefinger and thumb, regardless, of the movement of the hand or the position of the fingers, on the finger-board. The wrist is curved, - more or less, - and away from the side of the neck, with the fingers extended, so as to easily cover the distance of four frets, without moving the hand, and ready to press the strings with force close to the frets. The use of the left thumb to press the Bass E or A strings is now generally discarded, as it displaces the hand and fingers, from the true position. Passages so marked, are often better played by the fingers, or by barring.

Position of the Right Hand and Fingers

Place the 1st, 2nd and 3rd fingers on the G, B, and E strings, in the order named; and the thumb on one of the bass strings; draw the fingers *far* under the hand, with the thumb outside and extending beyond the fingers, in the direction of the finger-board. In this position, the fingers strike the strings obliquely and then glide off toward the palm of the hand. The hand is held perfectly steady without any useless rising or falling, the action and force being from the fingers alone. Care must be taken not to droop the lower part of the hand, nor should the fingers touch adjoining strings after striking. The thumb strikes the strings with the fleshy part, at the side of the nail and glides with a downward movement toward the next string, and may rest on it. The downward movement, and resting of the thumb is important, as it not only produces a firm, full

and found tone, but also assists in steadying the hand. The principal exception to the resting of the thumb, after gliding, is when the next string is struck at the same time with that of the thumb; then, it strikes and returns with a rotary movement, or remains poised, just above the strings, ready to strike again. Ordinarily the strings are struck by the fingers a little below the sound hole, and by the thumb just over its edge. If the place of striking is varied, so will the tonal quality be varied but this requires no change in the set position of the thumb and fingers. Resting the little finger, or any other, on the sounding board is a detriment to force, tone and execution, and therefore, is to be avoided. Any alteration of the right hand position, is for temporary effects only.

Right Hand Fingering

Ordinarily the bass or covered strings are struck by the thumb and the gut or treble strings by the first and second fingers alternately. In scale passages the mode of procedure is to rest the 1st, 2nd and 3rd fingers on the G, B, and treble E strings, in the order named, while the thumb is striking the notes on the bass strings; and to rest the thumb on a bass string while striking with the first and second fingers alternately, the notes on the treble strings. As for example, take the natural scale (on page 20) and beginning with the bass E string, strike with the thumb, all notes on the covered strings as far as F at the third fret of the D string; then raise the fingers off the treble strings, and rest the thumb on the D string, and let it remain there, while alternating with the first and second fingers on the treble strings. The alternating begins with the G string, by striking it with the first finger, and the next note A, with the second finger, and so on. Alternating at each note until the highest note of the scale is played. Then descend, striking in the same manner, until the D string is reached. Then rest the fingers on the treble strings, same as before, and strike the covered strings with the thumb, as in ascending. The thumb, after striking glides to, and rests on each succeeding string, even if only momentarily. The fingers

must be well under the hand, and after striking, glide toward the palm—as explained in the chapter on right hand position. After thoroughly practicing the above mode of fingering, the following ways may be attempted. 1st: By striking alternately with the thumb and first finger on all the strings. With this manner of striking neither the thumb nor finger rests on any of the strings. 2nd: By alternating with the first and second fingers on all the strings. With this way of striking, the thumb can rest after the notes on the bass E have been played. The thumb sliding to and resting on each succeeding string, as far as the D, and remaining there until the return of the first and second fingers. Then the thumb moves and rests on each lower string until the bass E is reached. The resting of the thumb with this mode of fingering is not absolutely necessary. These different fingerings are often combined and sometimes the third finger is used in connection with them. All these ways of striking will be illustrated by examples as we proceed. It should be here explained that neither the thumb nor any of the fingers are confined to certain strings, but on the contrary are to be used on all—as occasion requires.



The Open Strings

The following ten exercises are for the purpose of learning the open notes, or strings, their position on the staff, the manner of striking them, and as lessons in $\frac{4}{4}$, or common time. (Re-read the chap-

ter on time). The first and second exercises have two fingerings marked for the right hand—practice both. Always glide the right thumb to the next string, and let it rest, if possible.

WHOLE NOTES

Count 1 2 3 4
right hand

right hand
Names E A D G B E

HALF NOTES

Count 12 34

QUARTER NOTES

Count 1 2 3 4

EIGHTH NOTES

Count 1 2 3 4

SIXTEENTH NOTES

Count 1 2 3 4

6 *Count* 12 3 4

7 *Count* 1 2 3 4 1 2 3 4 1 2 3 4

8 *Count* 1 2 3 4 1234

9 *Count* 1 2 3 4 1 2 3 4

10 *Count* 1 2 3 4 1 2 3 4

[illegible]

Chromatic Scale

A Chromatic Scale consists entirely of semitones or half steps, as from one fret to the next, on the guitar. Notes with a bracket over them are the same in sound.

Scale-with Sharps and Naturals

This section shows the chromatic scale with sharps and naturals, presented in three systems of guitar tablature. Each system includes a treble clef and a key signature of one sharp (F#).

- System 1:**
 - Staff 1: Bass E or 6th String (0, 1#), A or 5th String (0, 1# 2, 3#), D or 4th String (0, 1# 2, 3#), G or 3rd String (0, 1# 2, 3#).
 - Staff 2: B or 2nd String (0, 1# 2, 3#), Treble E or 1st String (0, 1# 2, 3#), B or 2nd String (4# 3# 2# 1#).
- System 2:**
 - Staff 1: G or 3rd String (4# 3# 2# 1#), D or 4th String (4# 3# 2# 1#), A or 5th String (4# 3# 2# 1#), Bass E or 6th String (4# 3# 2# 1#).

Notes with brackets over them indicate they are the same sound (e.g., 0 and 1# on the Bass E string).

Scale-with Flats and Naturals

This section shows the chromatic scale with flats and naturals, presented in three systems of guitar tablature. Each system includes a treble clef and a key signature of one flat (Bb).

- System 1:**
 - Staff 1: Bass E or 6th String (0, 1b), A or 5th String (0, 1b 2, 3b), D or 4th String (0, 1b 2, 3b), G or 3rd String (0, 1b 2, 3b).
 - Staff 2: B or 2nd String (0, 1b 2, 3b), Treble E or 1st String (0, 1b 2, 3b), B or 2nd String (4b 3b 2b 1b).
- System 2:**
 - Staff 1: G or 3rd String (4b 3b 2b 1b), D or 4th String (4b 3b 2b 1b), A or 5th String (4b 3b 2b 1b), Bass E or 6th String (4b 3b 2b 1b).

Notes with brackets over them indicate they are the same sound (e.g., 0 and 1b on the Bass E string).

Scale-with Sharps ascending and Flats descending

This section shows the chromatic scale with sharps ascending and flats descending, presented in three systems of guitar tablature. Each system includes a treble clef and a key signature of one sharp (F#).

- System 1:**
 - Staff 1: Bass E or 6th String (0, 1#), A or 5th String (0, 1# 2, 3#), D or 4th String (0, 1# 2, 3#), G or 3rd String (0, 1# 2, 3#).
 - Staff 2: B or 2nd String (0, 1# 2, 3#), Treble E or 1st String (0, 1# 2, 3#), B or 2nd String (4# 3# 2# 1#).
- System 2:**
 - Staff 1: G or 3rd String (4# 3# 2# 1#), D or 4th String (4# 3# 2# 1#), A or 5th String (4# 3# 2# 1#), Bass E or 6th String (4# 3# 2# 1#).

Notes with brackets over them indicate they are the same sound (e.g., 0 and 1# on the Bass E string).

Exercises with Sharps, Flats and Naturals

Handwritten musical score for guitar on six staves. The notation includes treble clef, key signature of one sharp (F#), and various musical symbols like notes, rests, and bar lines. Fingerings are indicated by numbers 1-4. A capo is marked with a '+' sign on the first staff. Below the staves, there are two lines of text: 'C B A G E F G A C' and 'D C B A A G A E F G A'. The first line of text is aligned under the third staff, and the second line is aligned under the fourth staff.

Exercise with Sharps and Double Sharps

Exercise with Flats and Double Flats

* Double Flat
 Musical notation for the second system of the exercise, featuring a treble clef, a common time signature, and a key signature of one flat. The melody continues with various intervals and accidentals, including a "Double Flat" instruction. The bass line is also present.

* Re-read the Chapter on accidentals on Page 5

CHORDS AND THE DIFFERENT WAYS OF STRIKING THEM

Chords are formed by the union of two or more agreeably sounding notes, placed above each other; and when so placed, are to be struck together. On the guitar, the ordinary manner of striking chords of two notes, is with the thumb and first finger; of three notes, with the thumb, first and second fingers; of four notes, with the thumb, first, second and third fingers; of five and six notes, by sliding the thumb across the bass strings, at the same time that the fingers strike the treble strings. The fourth or little finger is used in striking chords of five notes, when not on adjoining strings. Chords of two notes are also played by striking with the thumb and second finger; second and third fingers; first and third fingers; thumb and third finger; of three notes, with thumb, first and third fingers; thumb, second and third fingers; also by striking the lowest note with the thumb, and the two highest notes, by drawing either

the first, second or third finger back over them; or by striking the highest note with any one of the fingers and the two lower notes with the thumb. Chords of four, five and six notes, may be played in the same manner as described in the last two ways. Striking with the thumb alone, will be explained while considering the *Rasgado*, on a subsequent page. With all these different ways of striking, the thumb and fingers are first placed on the strings that are to be struck and when ever possible, the thumb should slide to and rest on the next string. The student is not expected at this stage of his studies, to be able to play all of the chords and fingerings in the examples which follow; but should refer to them when ever occasion requires. The chord exercises which follow the explanation of the Bar, should now be taken up and thoroughly practiced.

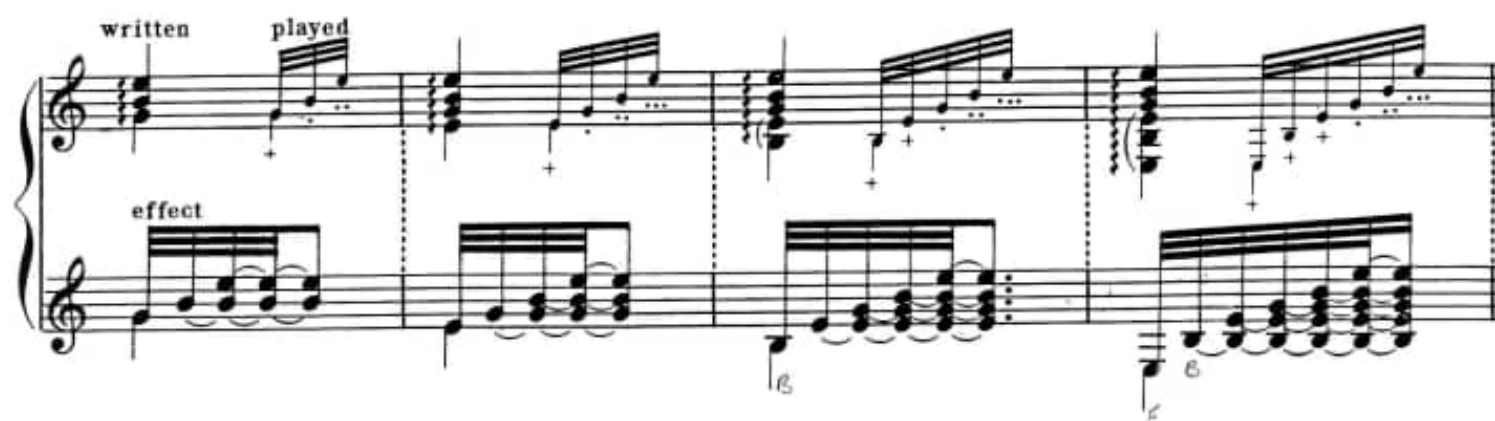


Rolled or Arpeggioed Chords

Chords with a wavy line (⌋) before them are rolled or arpeggioed: that is, beginning with the lowest note they are played one after another with great rapidity and produces an effect quite different from that of striking them all at once: and one that

is of frequent occurrence and utmost importance in playing the Guitar. The striking thumb and fingers are first placed on the strings to be struck and then rolled off in succession. Chords thus played are also called wave chords.

EXAMPLES



The Rasgado or Thumb Slide

The Rasgado is performed by sliding the right thumb across the strings, from the lowest to the highest note of a chord. It is effective in soft, as well as in loud passages, but should be introduced with taste and judgment: not indiscriminately. It is indicated by a curved line placed before the

notes [⌋]. A wavy line with a cross at either end, or a line placed through a chord, formerly used to indicate the Rasgado, is now discontinued. The speed with which Arpeggio and Rasgado chords are to be played, will depend on the character of the piece and the effect desired.

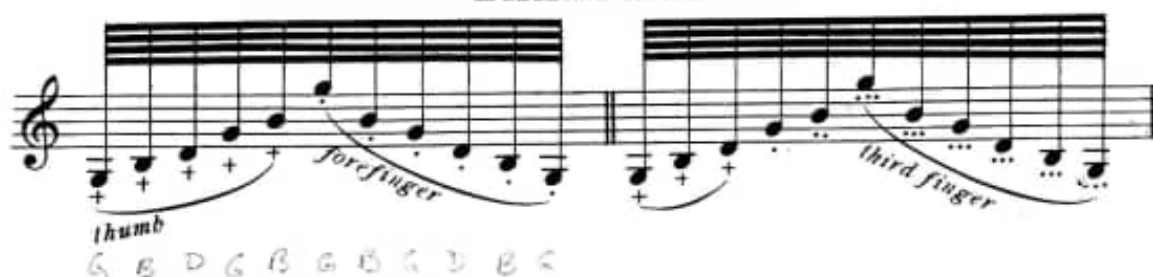
EXAMPLES



Sometimes in rapid arpeggio passages, the right forefinger is used in connection with the thumb by drawing it back over all the strings: from the highest to the lowest, producing an inverted arpeggio. Another and perhaps smoother way

of playing similar passages, is to strike the covered strings with the thumb, and the treble strings each with a finger, and as the third finger touches the highest string, it is immediately drawn back over all the others, to the lowest note of the chord.

EXAMPLES



The Bar - (Barre)

Pressing two or more strings at the same time with a finger of the left hand, is termed barring. Any finger can be used for that purpose, according to requirements. The bar is usually classified as *great* and *small*; the difference being in the number of strings pressed at once. If two or three, it is called the *small* bar; if four, five or six, the *great* or *grand* bar. Besides these, there are three other varieties or variations of the above: to which particular names have been given, viz.: *Double Bar*, *Cross Bar*, and *Hinge Bar*. In the execution of the different bars the ball of the left thumb is always placed on the neck of the instrument; the exact spot being determined by the position of the notes in the chord requiring a bar. Likewise the finger or fingers performing the bar, cannot always be in the same form, or at the same angle, in each and every chord, but must be regulated by what is most convenient in each case. In the *Small Bar* at **A** and **B**, the first finger is placed flat, while at **C**, only the forepart of the finger presses the two strings, the second joint being raised so as not to touch or interfere with the open E string. In making the *Grand Bar*, as at **D**, **E**, and **F**, the first finger is laid flat and on a line with the fret. The *Second finger bar* at **G** and **H**, is performed in the same manner as at **C**. At **I** the third, and at **J** the fourth finger bar are self explanatory. The *Double Bar* occurs when two fingers are employed; each press-

ing two or more strings at the same time: as in the example at **K**. The *Cross Bar* is performed by the first finger of the left hand, pressing two notes at different frets. In order to do this the finger must be placed across the fret in such a way that it presses both the highest and lowest notes at the same time and with equal force. The procedure is as follows: Press the highest note of the *bar* with that part of the finger near the knuckle, and the lowest note with the part near its end: see examples **L** and **M**. The *Hinge*, is properly an accessory of the *Grand Bar* because it is always used in connection with it. Its particular duty is to keep the position intact and prevent unnecessary movements of the hand and fingers. It is executed by the forefinger of the left hand rising and falling on the strings, according to requirements. In some cases the contact with the string is made with the lower part of the finger near the knuckle, and at other times with the part near the end. At **N**, the forefinger is raised just high enough, so that only the lower part presses the first and second strings, the Bases being free or open, now lower the finger to the bass E, forming the *Grand Bar*: then continue raising and lowering the finger: using first the one and then the other bass note, "A and F." This raising and lowering constitutes the *Hinge*. At **O**, the *Hinge* is performed by raising and lowering, the lower part of the finger, while holding the bass note with the end.

The image displays musical notation for various bar techniques on a single staff. The notation is organized into two rows of examples, each with a title above it.

Row 1:

- Small Bar:** Examples A, B, and C. Example A shows a first finger bar on strings 1 and 2. Example B shows a first finger bar on strings 2 and 3. Example C shows a first finger bar on strings 3 and 4, with the second joint raised.
- Grand Bar:** Examples D, E, and F. Example D shows a first finger bar on strings 1, 2, and 3. Example E shows a first finger bar on strings 2, 3, and 4. Example F shows a first finger bar on strings 3, 4, and 5.
- Second Finger Bar:** Examples G and H. Example G shows a second finger bar on strings 1 and 2. Example H shows a second finger bar on strings 2 and 3.
- Third Finger Bar:** Example I. Shows a third finger bar on strings 1 and 2.
- Fourth Finger Bar:** Example J. Shows a fourth finger bar on strings 1 and 2.

Row 2:

- Double Bar:** Example K. Shows a first and second finger bar on strings 1 and 2.
- Cross Bar:** Example L. Shows a first finger bar on strings 1 and 2, with the finger placed across the fret.
- Hinge Bar:** Examples M, N, and O. Example M shows a first finger bar on strings 1 and 2. Example N shows a first finger bar on strings 1 and 2, with the finger raised and lowered. Example O shows a first finger bar on strings 1 and 2, with the finger raised and lowered.

CHORD EXERCISES

Count 1 2 3 4

1

2

Count 1 2 3 4

3

4

5

6

Arpeggios or Broken Chords

Playing the notes of a chord successively is termed arpeggio and occurs constantly in music for the guitar. Beside the agreeable effect they produce, they are especially valuable as studies and for giving strength and agility to the right hand fingers. Arpeggios are not confined to any particular form but can appear in a great many ways. The following exercises show a few of the different forms. The chords written above each series show the notes to be arpeggiated and the fingering of the left hand, and should be practiced a number of times before attempting the arpeggios. In playing, the left hand fingers are first placed on the notes forming the chord, and as a rule should remain there until their removal becomes necessary. The right thumb after striking, slides to and rests on the next string, while the fingers are playing their respective notes, unless the next string is struck immediately after; then, it is to be raised, and remain poised just above the string, until ready to strike again. In striking chords, the movement of the thumb and fingers should be simultaneous.

For example: In number 20, first group, the thumb strikes the Bass note C, and glides to the next string at the same time, that the first finger strikes the G string; which glides off toward the palm of the hand, as if to touch it. The thumb meanwhile resting on the next string, (which is D), until ready to strike again. The second and third fingers strike their respective notes, in the same manner as the first finger, "that of gliding off the string toward the hand." In the second group, E and G are struck together by the thumb and first finger, with a movement as if they were being twisted. This causes the vibrations to be across the face of the instrument, and avoids the snapping of the strings against the finger-board: as is the case, when they are pulled up. It will be observed, of course, that in such cases as the last, that the thumb cannot glide and rest on the next string. In striking full chords, the same gliding movement of the thumb is to be observed, when practical.

ARPEGGIOS OR BROKEN CHORD EXERCISES

The image contains five musical exercises, numbered 1 through 5, each on a single staff in treble clef with a common time signature (C).
 Exercise 1: A series of chords. The first chord has fingerings 1, 2, 3. The second chord has fingerings 1, 2, 3. The third chord has fingerings 1, 2, 3. The fourth chord has fingerings 1, 2, 3. The fifth chord has fingerings 1, 2, 3. The sixth chord has fingerings 1, 2, 3. The seventh chord has fingerings 1, 2, 3. The eighth chord has fingerings 1, 2, 3. The final chord has fingerings 1, 2, 3.
 Exercise 2: A series of eighth-note arpeggios. The first arpeggio has fingerings 1, 2, 3. The second arpeggio has fingerings 1, 2, 3. The third arpeggio has fingerings 1, 2, 3. The fourth arpeggio has fingerings 1, 2, 3. The fifth arpeggio has fingerings 1, 2, 3. The sixth arpeggio has fingerings 1, 2, 3. The seventh arpeggio has fingerings 1, 2, 3. The eighth arpeggio has fingerings 1, 2, 3. The final chord has fingerings 1, 2, 3.
 Exercise 3: A series of eighth-note arpeggios. The first arpeggio has fingerings 1, 2, 3. The second arpeggio has fingerings 1, 2, 3. The third arpeggio has fingerings 1, 2, 3. The fourth arpeggio has fingerings 1, 2, 3. The fifth arpeggio has fingerings 1, 2, 3. The sixth arpeggio has fingerings 1, 2, 3. The seventh arpeggio has fingerings 1, 2, 3. The eighth arpeggio has fingerings 1, 2, 3. The final chord has fingerings 1, 2, 3.
 Exercise 4: A series of eighth-note arpeggios. The first arpeggio has fingerings 1, 2, 3. The second arpeggio has fingerings 1, 2, 3. The third arpeggio has fingerings 1, 2, 3. The fourth arpeggio has fingerings 1, 2, 3. The fifth arpeggio has fingerings 1, 2, 3. The sixth arpeggio has fingerings 1, 2, 3. The seventh arpeggio has fingerings 1, 2, 3. The eighth arpeggio has fingerings 1, 2, 3. The final chord has fingerings 1, 2, 3.
 Exercise 5: A series of eighth-note arpeggios. The first arpeggio has fingerings 1, 2, 3. The second arpeggio has fingerings 1, 2, 3. The third arpeggio has fingerings 1, 2, 3. The fourth arpeggio has fingerings 1, 2, 3. The fifth arpeggio has fingerings 1, 2, 3. The sixth arpeggio has fingerings 1, 2, 3. The seventh arpeggio has fingerings 1, 2, 3. The eighth arpeggio has fingerings 1, 2, 3. The final chord has fingerings 1, 2, 3.

This page contains musical notation for guitar, specifically staves 6 through 14. The music is written in 3/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. The notation includes various fingerings (1-4) and articulation marks (accents, slurs). The staves are numbered 6, 7, 8, 9, 10, 11, 12, 13, and 14. The music is in a key with one sharp (F#) and a common time signature (C). The notation is in a standard guitar notation style, with a treble clef and a key signature of one sharp (F#).

15 

16 

17 

18 

19 

20 

21 

22 

23 

24 

Triplets

Right Thumb Glide



KEY OF C MAJOR

The Scale of C Major has neither sharps nor flats in its construction, and therefore is said to have no signature. As here given, it has four different right hand fingerings. The one written below the notes is to be thoroughly practiced before attempting the others. In all scales and scale passages, each finger of the left hand remains on the string

as placed, and is not raised until the next string is reached. This rule is indispensable and should be strictly adhered to. Also, be careful to sustain all notes their full value; and if in a chord succession there are any notes alike, and playable with the same fingers, they are to be retained.

Scale of C Major



1st RH fingering

CHORDS



EXERCISE



Three staves of music in treble clef, 3/4 time. The first staff begins with a treble clef and a common time signature. The second and third staves begin with a 2/4 time signature. The music consists of broken chords and eighth notes. A bracket labeled "Bar" spans the first two staves. The third staff ends with a double bar line.

Recreation in C

Moderato

Seven staves of music in treble clef, 3/4 time. The music consists of broken chords and eighth notes. A bracket labeled "Small Bar" spans the second and third staves. A bracket labeled "Bar" spans the sixth and seventh staves. The piece ends with a double bar line and the word "Fine".

Andantino
(rather slow)

Etude
in C

p *cresc.* *dim.*

p *cresc.* *dim.* *Fine*

mf *mf* *mf* *mf*

p *cresc.* *dim.*

p

cresc. *dim.* *D. C. al Fine*

LESSONS IN TRIPLE TIME*

Count 123

1

Count 12 3

2

* Re-read the text on Time.

Count 1 2 3 123

3

Count 1 2 3 123

4

Count 1 2 3 123

5

Count 1 2 3 123

6

Count 1 2 3 123

7

Sunny Hours

Waltz

The musical score for "Sunny Hours" is a waltz in 3/4 time, written for piano. It consists of eight staves of music. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various dynamics such as *f* (forte), *p* (piano), *mf* (mezzo-forte), and *fz* (forzando). There are also articulations like accents, slurs, and fingerings indicated by numbers 1, 2, 3, and 4. The piece concludes with a double bar line and the word "Fine".

f

p

f

p

mf

p

mf

p

f

p

f

p

fz

Fine

p

f

p

D. C. al Fine
From the beginning to Fine

Andante
(slowly)

Amusement in C

Musical score for 'Amusement in C' in 3/4 time. The piece begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of 'Andante (slowly)'. The first staff starts with a piano (*p*) dynamic and features a melody with eighth and sixteenth notes, accompanied by a bass line with chords. A 'cresc.' (crescendo) marking appears in the second staff. The third staff includes a forte (*f*) dynamic and a 'dim.' (diminuendo) marking. The fourth staff concludes with a final cadence. Fingerings (1-4) and breath marks (dots) are indicated throughout.

Scale of G Major

F# is the Signature

Musical score for the Scale of G Major in 3/4 time. The key signature has one sharp (F#). The scale is written in a single staff, starting on G4 and ascending to G5, then descending back to G4. A 'continue' marking is placed above the staff. Fingerings (1-4) and breath marks (dots) are indicated.

CHORDS

Musical score for 'CHORDS' in 3/4 time, key of G Major. The score shows a series of chords in the right hand, with corresponding bass notes in the left hand. Fingerings (1-4) and breath marks (dots) are indicated.

EXERCISE

Musical score for 'EXERCISE' in 3/4 time, key of G Major. The exercise consists of four staves of music. The first staff includes a 'continue' marking. The exercise involves a combination of eighth and sixteenth notes, with some chords. Fingerings (1-4) and breath marks (dots) are indicated throughout.

ARPEGGIOS OR BROKEN CHORDS

Five staves of musical notation for arpeggios or broken chords in G major, 4/4 time. Each staff contains two measures of music. The first measure of each staff features a broken chord with a '+' sign below the first note. The second measure features a broken chord with a '+' sign below the last note. The notes are G, A, B, C, D, E, F#.

Andantino
(rather slow)

Etude
in G

Four staves of musical notation for an Etude in G major, Andantino tempo. The notation includes various dynamics (*mf*, *p*, *cresc.*, *f*) and articulation marks (accents, slurs). The first staff starts with *mf* and has a '+' sign below the first note. The second staff starts with *p* and has a '+' sign below the last note. The third staff starts with *p* and has a '+' sign below the first note. The fourth staff starts with *mf* and has a '+' sign below the last note.

Happy Hearts

Waltz

The musical score for "Happy Hearts" Waltz consists of eight staves of music. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various dynamics and articulations:

- Staff 1:** Starts with a piano (*p*) dynamic, followed by a crescendo (*cresc.*).
- Staff 2:** Starts with a forte (*f*) dynamic, followed by a diminuendo (*dim.*) and a piano (*p*) dynamic.
- Staff 3:** Starts with a crescendo (*cresc.*), followed by a forte (*f*) dynamic, a diminuendo (*dim.*), and a piano (*p*) dynamic.
- Staff 4:** Starts with a crescendo (*cresc.*).
- Staff 5:** Ends with a diminuendo (*dim.*).
- Staff 6:** Includes a section marked "Key of C.." and a "Fine" instruction. The dynamic is piano (*p*).
- Staff 7:** Starts with a forte (*f*) dynamic, followed by a piano (*p*) dynamic.
- Staff 8:** Starts with a forte (*f*) dynamic.

D. C. al Fine

LESSONS IN $\frac{6}{8}$ TIME

Count two or six

Count 1 2 3 4 5 6 1-2 123456

1

Count 1 2 3 4 5 6

2

Count 1 2 3 4 5 6

3

Count 1 2 3 4 5 6

4

5

Count 1 2 3 4 5 6

6

Count 1 2 3 4 5 6

7

Count 1 2 3 4 5 6

8

Count 1 2 3 4 5 6

9

Count 1 2 3 4 5 6

10

Rustic Dance

Allegretto
(a little lively)

Allegretto
(a little lively)

mf *f* *p*

f *p*

dim. *Fine* *p*

Key of C

1. 2.

D. C. al Fine

Recreation in G

Andantino
(rather slow)

in G

(rather slow)

p

Fine

Key of C

f

p

f

p

D. C. al Fine

Evening Song

Adagio cantabile

(very slow)

The first system of the musical score for 'Evening Song' consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a series of chords and single notes, with dynamics marked *p*, *f*, *dim.*, and *p*. The second staff continues the melody with similar harmonic support, marked with *cresc.*, *f*, and *p*. Fingerings and breath marks are indicated throughout.

Andantino

The second system of the musical score for 'Evening Song' consists of eight staves. The tempo changes to **Andantino**. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a series of chords and single notes, with dynamics marked *p*, *f*, *dim.*, and *p*. The subsequent staves continue the melody with similar harmonic support, marked with *cresc.*, *f*, *dim.*, *p*, *dim.*, and *pp*. Fingerings and breath marks are indicated throughout.

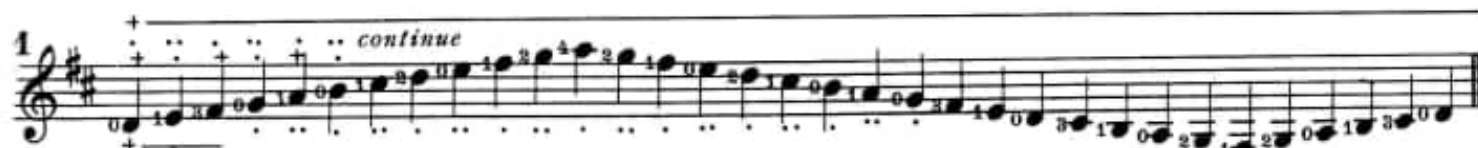
poco a poco rit. e dim.

Scale of D Major

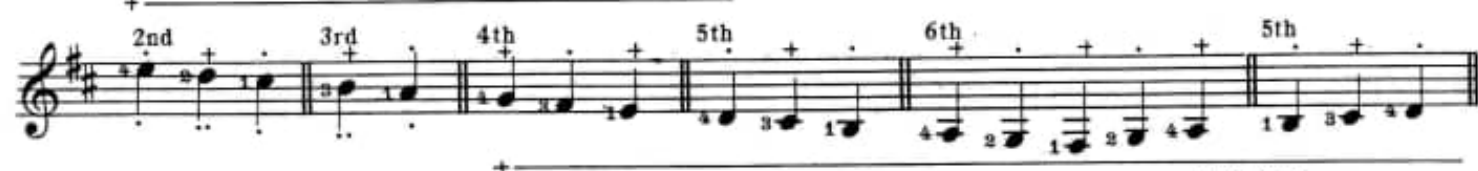
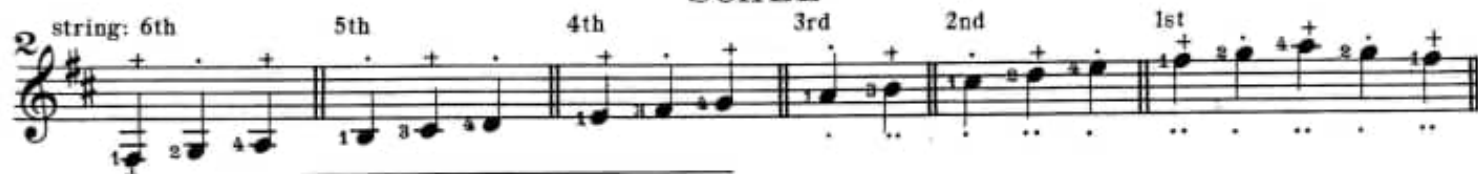
F# and C# is the Signature

The Scale of D Major as here given, is in the second position, and to execute it, the left hand is moved forward so that the thumb is nearly opposite the second fret: and all notes occurring at the 2nd, 3rd, 4th and 5th frets, are stopped with the 1st, 2nd, 3rd and 4th fingers respectively. The

second scale, at number 2, begins on low F# and has closed notes throughout. The chords of two notes at number 3, are fingered according to the second scale. The chords at number 4 marked III Pos. are temporary digressions, for the sake of a better progression, and will require the *Grand Bar*.



SCALE



CHORDS



EXERCISE



EXERCISE

6 *continue*

ARPEGGIOS OR BROKEN CHORDS

7

ARPEGGIOS

8

Midget March

[illegible]

Rondino

Allegretto

mf

cresc.

p

f

dim.

mf

p

Key of G

Fine

f

p

D. C. al Fine

Lento
(slow)Woodland
Waltz

Bar

Bar

Bar

Key of G

Fine

D. C. al Fine

LESSONS IN $\frac{2}{4}$ TIME

Count 1 2

1

Count 1 2

2

Count 1 2

3

Count 1 2

Exercise 4 consists of two staves in 4/4 time, key of D major. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. It contains eight measures of music. The first measure has a '+' sign below the first beat. The melody is composed of eighth and quarter notes, with some measures containing rests. The second staff continues the exercise with another eight measures, maintaining the same rhythmic and melodic patterns.

Count 1 2

Exercise 5 consists of two staves in 5/4 time, key of D major. The first staff begins with a treble clef, a key signature of two sharps, and a 5/4 time signature. It contains eight measures of music. The first measure has a '+' sign below the first beat. The melody is composed of eighth and quarter notes, with some measures containing rests. The second staff continues the exercise with another eight measures, maintaining the same rhythmic and melodic patterns.

Count 1 2

Exercise 6 consists of three staves in 6/4 time, key of D major. The first staff begins with a treble clef, a key signature of two sharps, and a 6/4 time signature. It contains eight measures of music. The first measure has a '+' sign below the first beat. The melody is composed of eighth and quarter notes, with some measures containing rests. The second and third staves continue the exercise with another eight measures each, maintaining the same rhythmic and melodic patterns.

Count 1 2

Exercise 7 consists of two staves in 7/4 time, key of D major. The first staff begins with a treble clef, a key signature of two sharps, and a 7/4 time signature. It contains eight measures of music. The first measure has a '+' sign below the first beat. The melody is composed of eighth and quarter notes, with some measures containing rests. The second staff continues the exercise with another eight measures, maintaining the same rhythmic and melodic patterns.

Count 1 2 1 2 1 2 12 1 2 12 1 2 12

Exercise 8 consists of two staves in 8/4 time, key of D major. The first staff begins with a treble clef, a key signature of two sharps, and an 8/4 time signature. It contains eight measures of music. The first measure has a '+' sign below the first beat. The melody is composed of eighth and quarter notes, with some measures containing rests. The second staff continues the exercise with another eight measures, maintaining the same rhythmic and melodic patterns.

Count 1 2

9

Count 1 2

10

Polka - In Haste

p *f*

p *f*

f

1 *2*

1 *2*

Key of G

p

p

Fine

D. C. al Fine

Etude in D

Andante

p

mf

f

mf

p

Fine

Key of G

p

D. C. al Fine

Amusement in D

Allegretto

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

Scale of A Major

F#, C#, and G# is the Signature

The scale of A Major as here given is in the first and second positions, as marked by the Roman characters placed below the notes.

Musical notation for the A Major scale in first and second positions. The scale is written on a single staff in treble clef with a key signature of three sharps (F#, C#, G#). The first position (Pos. I) covers the first five notes (A, B, C, D, E), and the second position (Pos. II) covers the next five notes (F#, G#, A, B, C). The scale continues with a 'continue' marking. Roman numerals I and II are placed below the staff to indicate the positions.

CHORDS

Musical notation for A Major chords in first and second positions. The chords are written on a single staff in treble clef with a key signature of three sharps. The first position (Pos. I) shows the A major triad (A, C#, E) and the A major dyad (A, C#). The second position (Pos. II) shows the A major triad (F#, A, C#) and the A major dyad (F#, A). The notation includes bar lines and Roman numerals I and II.

EXERCISE

Musical notation for A Major scale exercises in first and second positions. The exercises are written on four staves in treble clef with a key signature of three sharps. The first two staves show the scale in first position (Pos. I) and second position (Pos. II). The third and fourth staves show the scale in first position (Pos. I) and second position (Pos. II) with various fingerings and articulations. Roman numerals I and II are placed below the staves to indicate the positions.

ARPEGGIOS No. 1

Musical notation for A Major arpeggios in first and second positions. The arpeggios are written on four staves in treble clef with a key signature of three sharps. The first two staves show the arpeggios in first position (Pos. I) and second position (Pos. II). The third and fourth staves show the arpeggios in first position (Pos. I) and second position (Pos. II) with various fingerings and articulations. Roman numerals I and II are placed below the staves to indicate the positions.

ARPEGGIOS

53

No. 2

Four staves of music in treble clef, key of A major (three sharps), and common time (C). The music consists of arpeggiated chords. Fingerings are indicated by numbers 1-4. Bar lines are present at the end of each staff.

Observe the dotted notes.

Tempo di Schottische

Recreation
in A Major

Eight staves of music in treble clef, key of A major (three sharps), and 2/4 time. The music features a mix of eighth and sixteenth notes, some with dotted rhythms. Dynamics include *p* (piano), *f* (forte), and *cresc.* (crescendo). There are two first endings marked 'I' and two second endings marked 'II'. The piece concludes with 'Fine' and 'D. C. al Fine'. A 'Key of D Bar' section is indicated between the fourth and fifth staves.

Liberty Waltz

Musical score for *Liberty Waltz*, measures 1 through 24. The score is written for two staves in 3/4 time, key of D major. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a forte (*f*) dynamic and a crescendo (*cresc.*) marking. The second staff also starts with *f cresc.* and includes a piano (*p*) marking. The third staff features a mezzo-forte (*mf*) dynamic and a decrescendo (*dim.*) marking. The fourth staff continues with *mf* and *dim.* markings. The fifth staff concludes the first section with a *Fine* marking. The sixth staff, labeled "Key of D", begins a new section with a piano (*p*) dynamic. The seventh staff includes a forte (*f*) dynamic and a decrescendo (*dim.*) marking. The eighth staff features a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The ninth staff includes a forte (*f*) dynamic and a decrescendo (*dim.*) marking. The tenth staff concludes the second section with a *D. C. al Fine* marking.

Allegretto in A Major

Musical score for *Allegretto in A Major*, measures 1 through 10. The score is written for two staves in 6/8 time, key of A major. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a forte (*f*) dynamic and a crescendo (*cresc.*) marking. The second staff continues with *f* and *cresc.* markings. The third staff features a piano (*p*) dynamic and a decrescendo (*dim.*) marking. The fourth staff concludes the piece with a *dim.* and *p* marking.

f *dim.* *p* *f*

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

dim. *Fine* *p* *f*

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

Etude in A

Moderato

p *Fine*

p *cresc.* *dim.* *p*

p *dim.* *p*

p *dim.* *p*

p *dim.* *p* *Fine*

p *dim.* *p* *D. C. al Fine*

Key of D

Bar

cresc.

D. C. al Fine

LESSONS IN $\frac{3}{8}$ TIME

Count 12 3

1

Count 12 3

2

Count 1 2 3

3

Count 1 2 3

4

Count 1 2 3

5

Count 1 2 3

6

12 3

Amusement in A Major

Andantino

p *f*

Bar

cresc. *f* *rit.*

f

Bar

dim.

Key of D

p *f*

p *f*

D. C. al Fine

Scale of E Major

F#, C#, G# and D# is the Signature



CHORDS



EXERCISE



BROKEN CHORDS





Amusement in E

Andantino

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

Cachucha

Spanish Dance

Allegro moderato

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

Key of A

p *f* *p* *f* *dim.* *D. S. al Fine*

Etude

in E

Andante

p

f *dim.* *p*

cresc. *dim.*

p

f *dim.* *p*

Fine

Key of A

p

D. C. al Fine

March - Homeward Bound

Moderato

The first system of the musical score for 'March - Homeward Bound' is in 2/4 time and D major. It begins with a treble clef and a key signature of two sharps (F# and C#). The tempo is marked 'Moderato'. The first staff starts with a forte (*f*) dynamic and contains a single measure. The second staff begins with a mezzo-forte (*mf*) dynamic and includes two measures marked 'Bar' with repeat signs. The third staff continues with a mezzo-forte (*mf*) dynamic and includes another measure marked 'Bar'. The system concludes with a measure marked *f* and 'dim.' (diminuendo).

C Major

The second system of the musical score is in C major. It begins with a treble clef and a key signature of one sharp (F#). The first staff starts with a piano (*p*) dynamic and contains a single measure. The second staff continues with a piano (*p*) dynamic and includes a measure marked 'cresc.' (crescendo). The third staff begins with a forte (*f*) dynamic and includes a measure marked '1...'. The fourth staff continues with a forte (*f*) dynamic and includes a measure marked '2...'. The system concludes with a measure marked *f*.

E Major

The third system of the musical score is in E major. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The first staff starts with a mezzo-forte (*mf*) dynamic and contains a single measure. The second staff continues with a mezzo-forte (*mf*) dynamic and includes a measure marked 'Bar'. The third staff begins with a piano (*p*) dynamic and includes a measure marked 'Bar'. The system concludes with a measure marked *p*.

A Major

p

cresc.

f

dim.

f

dim.

p

cresc.

f

This page contains ten staves of musical notation in A Major (three sharps). The notation includes various dynamics such as *p* (piano), *f* (forte), *cresc.* (crescendo), and *dim.* (diminuendo). There are also articulations like accents and slurs. The piece concludes with a double bar line and repeat signs.

LESSONS IN $\frac{9}{8}$ - TIME

Count 1 2 3

1

Count 1 2 3

2

Count 1 2 3

3

Count 1 2 3

4

Bar

Count 1 2 3

5

Serenade in E

Andante

Count 3

1 2 3 ...

p

Bar

cresc.

dim.

Bar

p

cresc.

f

dim.

p

rit. e dim.

Scale of F Major

Bb is the Signature

continue

CHORUS

CHORDS

EXERCISE

The musical score for 'The Rose Tree' is presented in three systems. The first system begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is written on a single staff with eighth and sixteenth notes. The second system continues the melody, featuring a 'Bar' label above the staff. The third system concludes the piece with a final cadence. The lyrics 'The Rose Tree' are written below the first system, and 'The Rose Tree' is written below the second system.

ARPEGGIOS

Marionette Waltz

The musical score for "Marionette Waltz" consists of ten staves of music. The notation includes various dynamics such as *mf* (mezzo-forte), *dim.* (diminuendo), *p* (piano), *Fine*, *Bar*, *f* (forte), and *D.C. al Fine*. The score also includes key signatures and time signatures, with a key signature change to C Major and F Major, and a key signature change to D minor. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score is written in a single system, with each staff containing a line of music. The first staff begins with a *mf* dynamic and a *dim.* marking. The second staff includes a *mf* dynamic and a *p* dynamic. The third staff includes a *Fine* marking and a *mf* dynamic. The fourth staff includes a *mf* dynamic. The fifth staff includes a *Bar* marking and a *p* dynamic. The sixth staff includes a *mf* dynamic and a *p* dynamic. The seventh staff includes a *mf* dynamic and a *p* dynamic. The eighth staff includes a *f* dynamic and a *D minor* key signature. The ninth staff includes a *f* dynamic. The tenth staff includes a *D.C. al Fine* marking.

mf *dim.* *p*

mf *p*

C Major

Fine *mf* *p*

mf

Bar *p*

F Major

mf *p*

mf *p*

f *D minor*

f

D.C. al Fine

Etude
in F

Moderato

Bar

p

f

p

f

dim.

p

Fine

mf

Bar

p

f

f

dim.

mf

p

mf

dim.

D. C. al Fine

Nocturne

in F

Lento

p

f

dim. rall.

p a tempo

cresc.

f

dim.

f

rall.

a tempo

rall.

a tempo

ff Lento pp assai

a tempo

f Lento pp assai

dim.

Lilliputian - March

Moderato

The musical score for 'Lilliputian - March' is written for a single melodic line in treble clef. The key signature has one flat (B-flat), and the time signature is 6/8. The tempo is marked 'Moderato'. The score consists of ten staves of music. It begins with a piano (*p*) dynamic and features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several triplet markings (three dots over a group of notes). The dynamics fluctuate, including piano (*p*), forte (*f*), fortissimo (*ff*), and *basso marcato*. The piece includes repeat signs with first and second endings. The notation includes many slurs, ties, and phrasing marks. The final staff concludes with a first ending that repeats the last few notes of the piece.

LESSONS IN $\frac{12}{8}$ TIME

Count 1 2 3 4 1 2 3 4

1

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

2

Count 1 2 3 4

3

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

4

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

5

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

6

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

7

Count 1 2 3 4 1 2 3 4

8

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

9

Recreation in F

Moderato

Musical score for "Recreation in F" in 12/8 time, Moderato. The score consists of seven staves of music. The first staff begins with a piano (*p*) dynamic. The second staff includes a first ending bracket and a forte (*f*) dynamic. The third staff includes a second ending bracket, a crescendo (*cresc.*) marking, a forte (*f*) dynamic, and a decrescendo (*dim.*) marking. The fourth staff begins with a forte (*f*) dynamic. The fifth staff includes a crescendo (*cresc.*) marking and a piano (*p*) dynamic. The sixth and seventh staves continue the melodic and harmonic development with various dynamics and articulations.

Chansonnette in F

Andante

Musical score for "Chansonnette in F" in 12/8 time, Andante. The score consists of two staves. The first staff begins with a piano (*p*) dynamic. The second staff includes a "Bar" marking above a measure, indicating a bar line or a specific rhythmic structure. The music is characterized by a slow, graceful tempo.

This page of musical notation consists of nine staves of music. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various dynamics, articulations, and performance instructions.

The first staff begins with a treble clef and a key signature of one sharp. It features a series of eighth notes and quarter notes, with a *rall.* (rallentando) instruction at the end.

The second staff starts with a *mf* (mezzo-forte) dynamic. It includes a series of eighth notes and quarter notes, with a *rall.* instruction at the end.

The third staff continues the melodic line with eighth notes and quarter notes.

The fourth staff features a *f* (forte) dynamic. It includes a series of eighth notes and quarter notes, with a *rall.* instruction at the end.

The fifth staff starts with a *f* dynamic. It includes a series of eighth notes and quarter notes, with a *rall.* instruction at the end.

The sixth staff features a *dim.* (diminuendo) instruction. It includes a series of eighth notes and quarter notes, with a *rall.* instruction at the end.

The seventh staff starts with a *cresc.* (crescendo) instruction. It includes a series of eighth notes and quarter notes, with a *f* dynamic and a *dim.* instruction.

The eighth staff features a *f* dynamic. It includes a series of eighth notes and quarter notes, with a *rall.* instruction at the end.

The ninth staff starts with a *f* dynamic. It includes a series of eighth notes and quarter notes, with a *rall.* instruction at the end.

The page concludes with a *f* dynamic and a *Lento* (Lento) instruction.

Scale of A Minor

relative of C Major

Melodic Form



Harmonic Form



CHORDS



EXERCISE - MIXED FORM



ARPEGGIOS

No. 1



ARPEGGIOS
No. 2

75

First system of musical notation for 'ARPEGGIOS No. 2'. It consists of four staves of music in 2/4 time. The notation includes various arpeggiated figures, rests, and dynamic markings such as '+' and '0'. A 'Bar' line is indicated above the second staff, and 'II Pos.' is written below it. The music is written in treble clef with a key signature of one sharp (F#).

Tempo di Marcia

Amusement
in A Minor

Second system of musical notation for 'Amusement in A Minor'. It consists of six staves of music in 2/4 time. The notation includes various arpeggiated figures, rests, and dynamic markings such as *f*, *cresc.*, *p*, and *mf*. The music is written in treble clef with a key signature of two sharps (F# and C#). The first staff begins with a *f* dynamic and a *cresc.* marking. The second staff begins with a *mf* dynamic and a *cresc.* marking. The third staff begins with a *f* dynamic. The fourth staff begins with a *p* dynamic. The fifth staff begins with a *f* dynamic. The sixth staff begins with a *p* dynamic. The music is written in treble clef with a key signature of two sharps (F# and C#).

Reunion - Mazurka

Musical score for "Reunion - Mazurka" in 2/4 time. The score consists of ten staves of music. The key signature is C Major, indicated by a "C Major" label above the third staff. The tempo is marked "Mazurka". The score includes various musical notations such as dynamics (f, dim., p, cresc., mf), articulation (accents, slurs), and key signatures (C Major, A minor, A Major). The piece concludes with a "Bar" (double bar line) and a "cresc." marking.

Dynamics and markings include: *f*, *dim.*, *p*, *cresc.*, *mf*, *f*, *dim.*, *A minor*, *A Major*, *Bar*, *cresc.*

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

Andantino in A Minor

p *f* *dim.* *p* *f* *dim.* *p* *cresc.* *mf* *dim.* *p*

LESSONS IN $\frac{3}{2}$ TIME

Count 1 2 3 1 2 3 1 2 3 1 2 3

1

Count 1 2 3 1 2 3 1 2 3 1 2 3

2

Count 1 2 3 1 2 3 1 2 3 1 2 3

3

Count 1 2 3 1 2 3 1 2 3 1 2 3

4

Count 1 2 3 1 2 3 1 2 3 1 2 3

5

The image displays five staves of musical notation, each representing a different part of a lesson in 3/2 time. Each staff begins with a treble clef and a 3/2 time signature. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1, 2, and 3 above the notes. Some notes are beamed together, and there are instances of triplets. The staves are numbered 1 through 5 on the left. The first staff has a 'Count' line above it with the sequence 1 2 3 1 2 3 1 2 3 1 2 3. The second staff has a 'Count' line with 1 2 3 1 2 3 1 2 3 1 2 3. The third staff has a 'Count' line with 1 2 3 1 2 3 1 2 3 1 2 3. The fourth staff has a 'Count' line with 1 2 3 1 2 3 1 2 3 1 2 3. The fifth staff has a 'Count' line with 1 2 3 1 2 3 1 2 3 1 2 3. The notation is arranged in a way that allows for easy comparison of the different parts and their rhythmic patterns.

Count 1 2 3 1 2 3 1 2 3 1 2 3

6

Count 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

7

Count 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

Etude in A Minor

Moderatissimo

Count 12 3 12 3 1 2 3 1 2 3 1 2 3

mf

dim.

mf

f

dim.

mf

f

dim.

p

f

dim.

rit.

p

Recreation in A Minor

Allegretto

First system of musical notation. Treble clef, 6/8 time signature. The melody consists of eighth and sixteenth notes. Dynamics include *mf*, *f*, *mf*, and *dim.* There are fingerings (1, 2, 3) and slurs over the notes.

Second system of musical notation. Treble clef, 6/8 time signature. The melody continues with eighth and sixteenth notes. Dynamics include *p* and *f*. There are fingerings (1, 2, 3) and slurs over the notes.

Third system of musical notation. Treble clef, 6/8 time signature. The melody continues with eighth and sixteenth notes. Dynamics include *mf*, *f*, *mf*, and *dim.* There are fingerings (1, 2, 3) and slurs over the notes.

Fourth system of musical notation. Treble clef, 6/8 time signature. The melody continues with eighth and sixteenth notes. Dynamics include *p* and *f*. There are fingerings (1, 2, 3) and slurs over the notes.

D. C. al Fine

Scale of E Minor

F# is the Signature
relative of G Major

Melodic Form



Harmonic Form



CHORDS



EXERCISE - MIXED FORM



REPEATED NOTES

The musical score consists of ten staves, each containing two measures of music. The first measure of each staff features repeated eighth notes, while the second measure features repeated quarter notes. The staves are numbered 1 through 10, with the first staff starting with a 'Bar' label. The music is written in treble clef with a key signature of one sharp (F#). The first measure of each staff is marked with a '1' and a '+' sign, indicating a first ending or a specific fingering. The second measure of each staff is marked with a '2' and a '+' sign, indicating a second ending or a specific fingering. The staves are arranged in a vertical column, with the first staff at the top and the tenth staff at the bottom. The music is written in a standard musical notation style, with notes, stems, and beams clearly visible. The overall layout is clean and professional, typical of a music manuscript.

Chloe - Schottische

83

Tempo di Schottische

p

Bar

f

dim.

f

dim.

p

E minor

Bar

p dolce

Fine

D. C. al Fine

12 3 &

12 3 &

12 3 &

rit.

Festive - Polka

p *f* *p*

1 2 *G Major*

Fine *f* *f* *f*

1 2

D. C. al Fine then Trio

E Major

TRIO *p* *cresc.*

p *cresc.* *D. C. al Fine*

LESSONS IN $\frac{6}{4}$ TIME

Count two or six to a measure

Count {1—2—3—4—5—6 1—2—3—4—5—6

1

Count {1—2—3—4—5—6

2

Count {1—2—3—4—5—6

3

Count {1—2—3—4—5—6

4

Count {1—2—3—4—5—6

5

Count {1—2—3—4—5—6

6

Andantino in E Minor

87

Count 1 2 3 4 5 6 12 3 4 5 6 Bar

p

Bar

dim. *Fine*

G Major

mf

1 2

dim.

E minor

p

Bar

Bar

dim.

E Major

1 2 3 4 5 6

p

Bar

D. C. al Fine

The musical score is written for a single melodic line on a treble clef staff. It begins in E minor (one sharp, F#) with a 4/4 time signature. The first system contains measures 1 through 12, marked with a piano (*p*) dynamic. Measures 13 through 18 are marked with a mezzo-forte (*mf*) dynamic. The score includes various musical notations such as eighth notes, quarter notes, and half notes, often beamed together. There are also rests and fermatas. Dynamic markings include *p*, *mf*, and *dim.* (diminuendo). The piece concludes with a double bar line and the instruction *D. C. al Fine*. The key signature changes to E major (two sharps, F# and C#) for the final section.

Andante

in E Minor

Count 12 3 45 6

p *cresc.* *f* *p* *cresc.*

G Major

p *dim.* *Fine* *p*

cresc. *p* *dim.*

E minor

p

p

Bar

mf *p*

E Major

p *p* *p*

Bar

1 2

D. C. at Fine

The musical score is written for a single melodic line on a treble clef staff. It begins in E minor with a key signature of one sharp (F#). The tempo is marked 'Andante'. The score is divided into several systems. The first system includes a 'Count' section with measures 12, 3, 45, and 6. Dynamics range from piano (p) to forte (f). The second system features a key change to G Major, indicated by two sharps (F# and C#). It includes a 'Fine' marking and a 'D.C. at Fine' instruction. The third system returns to E minor and includes a 'Bar' marking. The fourth system continues in E minor with various dynamics. The fifth system features a key change to E Major, indicated by three sharps (F#, C#, and G#), and includes another 'Bar' marking. The score concludes with a repeat sign and first/second endings, leading to the final 'D.C. at Fine' instruction.

Aladdin - Waltz

89

The musical score is written for a single melodic line on a treble clef staff in 3/4 time. The key signature consists of one sharp (F#), indicating G Major or E minor. The score is divided into several measures, with some measures containing multiple notes and rests. Dynamics include *p* (piano), *f* (forte), *cresc.* (crescendo), *dim.* (diminuendo), and *fine*. The score includes a section labeled "Bar" and another labeled "G Major". The key signature changes to E minor for a section, then back to E Major. The score concludes with a "D. C. al Fine" instruction.

p

Bar

G Major

f

p

f

p

E minor

p

f

E Major

fine

p

cresc.

f

dim.

p

cresc.

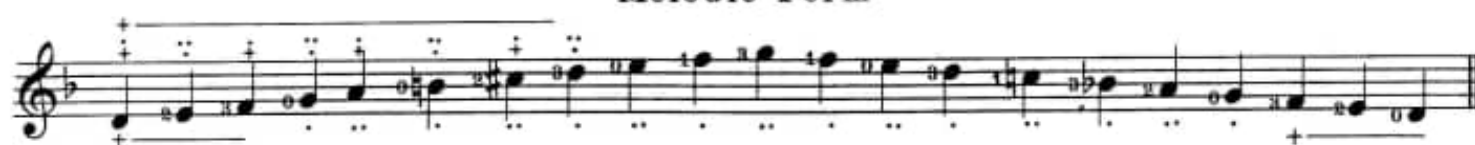
f

D. C. al Fine

Scale of D Minor

relative of F Major
B \flat is the Signature

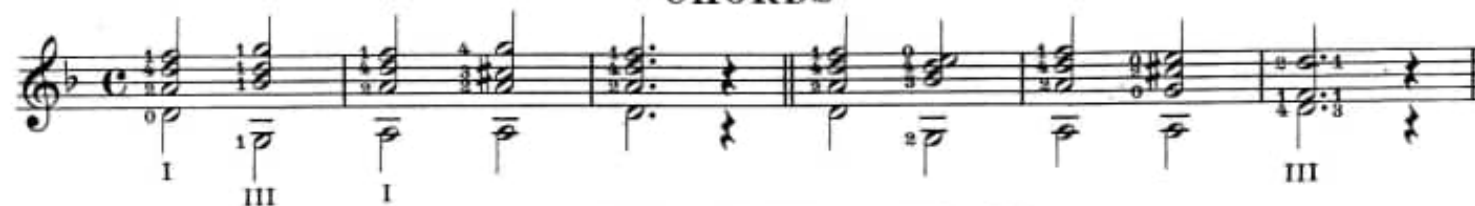
Melodic Form



Harmonic Form



CHORDS



EXERCISE - MIXED FORM



ARPEGGIOS



March of the Guards

91

The musical score for "March of the Guards" is written for a single melodic line in 4/4 time. The key signature changes from F Major to D minor and back to D Major. The score includes various dynamic markings such as *f* (forte), *p* (piano), *mf* (mezzo-forte), *fz* (forzando), and *dim.* (diminuendo). The piece features several triplet markings and repeat signs. The score is divided into sections labeled with Roman numerals: III, II, and I. The final section is marked with a double bar line and a repeat sign.

f *p*

f *p*

p *f*

p *f*

f *p*

f *p* *dim.*

mf *fz* *fz* *fz*

fz *fz* *fz*

fz *fz* *fz* *dim.*

fz *fz* *fz* *dim.*

III II I

Amusement

in D minor

Andantino

p

dim.

1 2 Bar *mf* *cresc.*

f *mf* *cresc.*

Bar 1 ... 2 *rit.* *dim.*

p

dim. *Fine*

D Major

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

Etude in D minor

Allegretto

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

Primo Rondo

Allegretto

Musical score for **Primo Rondo**, **Allegretto**. The score consists of eight staves of music, primarily in treble clef with a key signature of one flat (B-flat). The tempo is marked **Allegretto**.

Dynamics and markings include:

- mf** (mezzo-forte) at the beginning of the first staff.
- dim.** (diminuendo) markings on the first, second, and fourth staves.
- f** (forte) markings on the second, third, fifth, sixth, and eighth staves.
- p** (piano) markings on the second, third, fifth, sixth, and eighth staves.
- poóo cresc.** (poco crescendo) marking on the sixth staff.
- III** (third ending) marking on the fifth staff.
- Articulations such as accents (**acc.**) and slurs are present throughout the score.
- Figured bass notation (numbers 0, 1, 2, 3, 4) is used below the notes on several staves.

Musical notation for a piano piece, page 95. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The key signature has one flat (B-flat). The time signature is 4/4. The music is characterized by flowing sixteenth and thirty-second note patterns, often with triplets. Dynamics range from piano (p) to fortissimo (f). Performance instructions include *rall.*, *dim.*, *mf a tempo*, *rit.*, and *pp*. A section marked *III* appears at the beginning of the fourth staff, and another *III* is at the end of the eighth staff. A *Bar* line is indicated above the final staff.

The Slur

The Slur is a curved line placed over or under a succession of notes varying in pitch; and indicates that they are to be played legato; that is, in a smooth and connected manner. In guitar playing there are several ways of executing slurred passages, some of which, are peculiar to the instrument. In nearly all the ways, only the note with which the slur or legato mark commences, is struck by the thumb or

a finger of the right hand; and all the others made to vibrate by the action of the left hand fingers alone. In passages ascending, strike the first note, and slur those that follow, by letting the left hand fingers fall heavily in succession. In passages descending, prepare all fingered notes, by first placing the left hand fingers on the strings, and after striking the first note, draw off the fingers in succession to slur the others.

SLURS OF TWO NOTES Ascending

Strike the first note, and slur the second.



Hold each finger down as placed.



Descending

Draw off the finger to slur the open note.



Prepare the notes.



In ascending, on two or more strings, the slur may be performed by simply passing the thumb smoothly over them; from the lower to the higher.



VIBRATION SLUR

Slurs of two notes, descending, made on two different strings, are performed by striking the first in the usual way; and the second, vibrated by a finger of the left hand falling heavily on it.



Slurs of three, four, or more notes, are performed by striking the first, and letting the fingers fall with force on those that follow. In ascending keep each finger down as placed: and in descending prepare as many of the notes as possible.



Scales ascending, may be executed in slurred notes, by striking each string; "whether open or closed," and then slurring in the usual manner, the notes that follow.



Scales descending are executed in slurred notes, by striking the first, and slurring the rest by the action of the left hand fingers alone. All stopped notes are anticipated or prepared; and then slurred by drawing the finger aside.



Scale passages ascending and descending may be performed by the left hand alone. The open strings, ascending, being twitched, (pizzicato style), by a finger of that hand; and all other notes, vibrated by the ways previously explained. The words Main

Gauche or their abbreviation M. G. usually accompanies this style of performance, and signifies that the passage is for the left hand alone, though for English readers, the initials L. H. would be better.



Double notes are slurred in the same manner as the single notes.



EXERCISE FOR THE DIFFERENT SLURS



The slur or legato mark is sometimes written over a series of arpeggios, or a melody with an accompaniment which cannot be slurred in the usual way.

Such passages are to be played as if no slur mark accompanied them; but at the same time, as smoothly and melodiously as possible.

Andantino

legato

a tempo

rit.

Some of the following scales and chords cannot be given in their entirety, without shifting to higher positions; they and their relative minors will be

more fully exemplified after the positions have been considered.

Scale of B \flat Major

B \flat and E \flat is the Signature

CHORDS

Bar

Bar

Bar

Bar

Pos. I

EXERCISE

vib.

Scale of E \flat Major

Signature B \flat , E \flat , A \flat .



CHORDS



EXERCISE



Scale of A \flat Major

Signature B \flat , E \flat , A \flat , D \flat .



CHORDS



EXERCISE

Moderato

Musical score for Exercise Moderato in D \flat major, 2/4 time. The score consists of six staves. The first three staves contain a single melodic line with various ornaments (accents, slurs, and grace notes). The fourth staff introduces a harmonic accompaniment with chords and moving lines. The fifth and sixth staves show a variation of the accompaniment with different rhythmic patterns and ornaments.

Scale of D \flat MajorSignature B \flat , E \flat , A \flat , D \flat , G \flat .

Musical score for the Scale of D \flat Major. The scale is written on a single staff in D \flat major (B \flat , E \flat , A \flat , D \flat , G \flat). It includes both ascending and descending lines with appropriate accidentals and ornaments.

CHORDS

Musical score for Chords in D \flat major. The score shows two measures of chords. The first measure is labeled "Pos. I" and the second "Pos. II". Each measure contains four chords. The chords are indicated by numbers 1, 2, 3, and 4 below the staff, corresponding to the positions of the fingers.

EXERCISE

Four staves of musical notation in B-flat major (two flats). The first staff contains eighth-note patterns with breath marks (dots) and fingering (numbers 1-4). The second and third staves continue with similar eighth-note and quarter-note exercises. The fourth staff concludes with a final chord and a double bar line.

Scale of B Major

Signature F#, C#, G#, D#, A#.

A single staff of musical notation in B major (three sharps). It features eighth-note and quarter-note patterns with breath marks and fingering, ending with a double bar line.

CHORDS

Chord exercises in B major. The first staff shows chords for Position II (labeled 'Pos. II') and Position I (labeled 'I'). The second staff shows chords for Position II (labeled 'II'). Fingerings (1-4) are indicated for each chord.

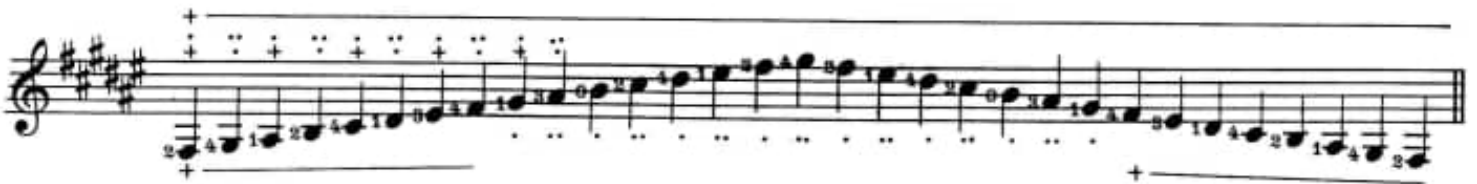
EXERCISE

Two staves of musical notation in B major. The first staff includes a 'continue' marking. Both staves feature eighth-note and quarter-note patterns with breath marks and fingering, ending with a double bar line.



Scale of F# Major

Signature F#, C#, G#, D#, A#, E#



CHORDS



EXERCISE



Grace Notes - Appoggiatura - Acciaccatura

A grace or small note, written before a principal note, is long or short. When long, it is called Appoggiatura, and written as half the time value of the principal. If the principal is an even note, the appoggiatura takes half of its time value: and if once dotted, two thirds of its time value:

and if twice dotted, the time of the principal excepting that given to the dots. The accent falls on the appoggiatura. The long grace note or appoggiatura, is becoming obsolete, and in modern music, generally written in full notation. Grace notes are usually slurred on to the principal note.

APPOGGIATURA



The short grace note, called Acciaccatura, is written as an eighth note with a stroke through the stem and hook and takes as little time from the principal, as possible. The accent falls on the principal note.

ACCIACCATURA



Grace notes are played simultaneously with any note or chord accompanying the principal note. The positions in part second may be studied in connection with the grace notes and other embellishments.

LONG

SHORT



Grace notes occurring in the bass, or any other part, are executed in the same manner as the preceding.

This musical example illustrates the execution of grace notes in different parts of a piano arrangement. It consists of two staves. The top staff is labeled "written" and shows three measures of music. The first measure has a grace note in the bass, the second has a grace note in a middle part, and the third has a grace note in the bass, prepare. The bottom staff is labeled "Played" and shows the corresponding piano accompaniment for these measures, with fingerings indicated by numbers 1, 2, and 3.

Grace notes at a greater distance than a step, or half step from the principal note, are either slurred on to the principal, or, both struck by the right hand fingers: as in the accompanying example.

Moderato

This section, titled "Moderato", contains three systems of musical notation. Each system consists of two staves. The top staff is labeled "written" and the bottom staff is labeled "Played". The first system shows a grace note in the bass, the second shows a grace note in a middle part, and the third shows a grace note in the bass, prepare. The piano accompaniment in the bottom staff is more complex, with many notes and fingerings indicated by numbers 1, 2, 3, 4, and 5.

DOUBLE GRACE NOTES

Double grace notes are performed on the guitar by slurring, when occurring on the same string, and by striking when on different strings. They are generally played quickly, so as to encroach as

little as possible on the time of the principal note. A note or chord accompanying the principal, is struck with the first grace note.



MORDENTE

The Mordente, indicated thus, (w) when written over a note, implies that two grace notes are played before the principal note. The first is on the same degree as the principal and the second on the de-

gree above it. They are executed the same as double grace notes, and frequently written out, instead of being indicated by the sign.



The inverted mordente, indicated by the above sign with a stroke through it, thus: (w) implies that the lower auxiliary is to be played instead

of the upper. Accidentals written above or below the mordente affect the auxiliaries, accordingly.



Grace Note Polka

Musical score for "Grace Note Polka" in D major (two sharps) and 2/4 time. The score consists of a melody line with grace notes and a piano accompaniment. The melody is characterized by frequent grace notes and slurs. The piano part features a steady bass line with occasional chords and slurs. The score includes dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *f* (forte). A section labeled "TRIO" begins with a repeat sign and a key signature change to D major. The piece concludes with a "D.C. al Fine" instruction.

The score is divided into several systems, each containing a melody line and a piano accompaniment line. The melody line is written in a treble clef, and the piano accompaniment is written in a bass clef. The key signature is D major (two sharps) and the time signature is 2/4. The score includes dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *f* (forte). A section labeled "TRIO" begins with a repeat sign and a key signature change to D major. The piece concludes with a "D.C. al Fine" instruction.

The Turn

The Turn is a group of three, four, and sometimes five grace notes, played before a principal note. The simple or direct turn, consists of three notes; beginning with the first note above the principal, followed by the principal, the note below it, and ending with the principal note. It is indicated by the following sign, (∞), placed above the principal note. The inverted turn is the reverse of the above; it begins with the first note below the principal, followed by the principal, the note above it, and

ending with the principal note. It is indicated by placing the sign in a perpendicular position; thus: ($\text{\textcircled{2}}$). Turns are executed on the guitar, by slurring, when occurring on the same string; and by striking, or by vibration, when occurring on different strings. It should be understood, that when the turn is written immediately over a note, its time is to be taken from that note; and that when it is written between two principal notes, its time is to be taken from the first of those principal notes.

Direct

Inverted

indicated

written

Played

When the turn is placed between *two* principal notes, strike the first, and hold it for nearly its full time; then, introduce the notes of the turn; repeating the principal at the end of the turn. If the

principal note is repeated after the turn, *that* note is omitted as part of the turn; its place being taken by the repeated principal note: as at A and B.

indicated

written

Played

A Direct

B Inverted

If the turn is over, or follows a dotted note, the turn is introduced just before the dot, so that the principal note which is repeated after the three

notes of the turn, may fall exactly with the dot, and held for the full time of the dot.

indicated

written

Played

An accidental placed above the turn, affects the highest note; and when placed below it, affects the lowest note.



A Double Turn commences with the principal note followed by the notes of the direct or inverted simple turn. It is indicated by the usual sign, and a grace note written before the principal, on the same degree.



A Triple Turn commences with the note immediately below the principal, followed by all the notes of the double turn. It is indicated by the usual sign, and a grace note written before the principal, on the next degree below it.



Lento
(Slowly)

Adieu

The musical score for "Adieu" is written for piano in A major (three sharps) and 3/4 time. The tempo is Lento (Slowly). The score is divided into five systems, each with a grand staff (treble and bass clefs). The first system includes markings for "indicated" and "Played" dynamics, a piano (*p*) dynamic, a triplet of eighth notes, and a crescendo (*cresc.*). The second system features a decrescendo (*decresc.*) and a forte (*f*) dynamic. The third system includes a key signature change to A major (indicated by a sharp sign) and a mezzo-forte (*mf*) dynamic. The fourth system includes a decrescendo (*dim.*) and a piano (*p*) dynamic. The fifth system includes a decrescendo (*dim.*) and a mezzo-forte (*mf*) dynamic. The score concludes with a final chord in A major.

indicated
p
Played
p
cresc.
decresc.
f
mf
dim.
p
mf
dim.
mf

1 2 Key of A S S S S

p

cresc.

f

poco rit.

a tempo dim.

Fine

f

p

f

rit.

rit.

D. S. al Fine



William Foden (1860-1947)
 Virtuoso — Teacher — Composer — Arranger

A CAPSULE BIOGRAPHY

William Foden was born in St. Louis, Missouri, in 1860 of English ancestry. His musical training began with the study of the violin at the age of 7. He was a natural born musician and by the age of 16 was leading a small orchestra.

Foden first became enamored of the guitar during his school days, when he heard a young school friend of his play one. This was the beginning of his life-long attachment to the guitar.

His father, a proprietor of a music store, sensing young Foden's interest in the guitar gifted him with one and arranged for him to take lessons from a local guitar teacher. Later his great skill and promise was brought to the attention of William O. Bateman a noted guitar virtuoso, composer and teacher with whom he then studied and from whom he received much encouragement and advice.

Foden was considered by many, the greatest American guitar virtuoso and teacher of his day. The outstanding feature of his playing was his unbelievable fast tremolo. Nothing like it had ever been heard before him. His technical agility and skill was extraordinary.

One of his early and notable concert work as a guitar soloist, came with the Grand Festival Concert in Carnegie Hall, New York City, January 29, 1904. His playing there brought him great acclaim and renown.

Foden had a studio for a number of years on 42nd Street, New York City. During this period, many of the top flight professional guitarists of the day studied with him.

In addition to his two volume Grand Guitar Method and two Duet folios, he wrote many original guitar solos. He is perhaps at his best though in his arrangements. His "Themes and Variations" on American folk songs is unique.

Foden returned to St. Louis in 1939, where he continued to teach and write until his death in 1947 at the age of 87.