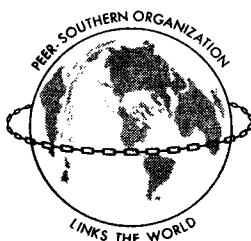


METHOD

VAHDAH OLCOTT BICKFORD

FOR CLASSIC GUITAR



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FOREWORD TO THE REVISED EDITION

The avalanche of letters and inquiries for this Method testifies to the need among students and teachers alike for the present revised edition. In the original edition it has not been 'the intention of the author to merely add another guitar method to the list of the many existing for this instrument,' for (as many prominent teachers have written her) one would have to buy several dozen methods among those on the market to obtain the equivalent of the material contained herein. Also, teachers and critics believe that even now no other Method is available with grading that enables the conscientious pupil to advance more quickly and thoroughly.

While the Carcassi, Sor, Carulli, and Aguado methods are splendid in many ways, the newest of them was written more than a hundred years ago. Certainly there is a need for more modern music in addition to the classics of the above authors.

Styles in guitar playing have changed, even since the original edition of this method was published in the Twenties. The style in guitar playing now is *not* that of the time of Carcassi, Carulli and others, although many of their studies are still invaluable. The music of Sor, Aguado and others, like that of Beethoven, is timeless, and therefore, some of the works from these and other masters which are used in this Method should be studied thoroughly. As the Czerny Method for the piano has long since given way to more modern methods (although a few of his 'Velocity Studies' are still in vogue), so guitar teachers of the present day have a need for a method which is modern, and yet which does not consist chiefly of music that ignores the classical composers. The author of this Method sincerely hopes to have supplied this need so that the pupil will no longer complain of the 'old fashioned' and 'dry' exercises. Yet, one should remember to work on other studies, old and new, in conjunction with this volume, for guitarists can not dispense with the excellent, musicianly 'Twenty-Five Studies' of Carcassi, the studies of Sor, Giuliani, Coste and others, which no guitarist since has equalled. These are not to be attempted until the student has become well advanced. Certain of these must be studied assiduously, as the pianist studies Bach, though he may be studying from a strictly Twentieth Century piano method.

That many of the original pieces have been given titles does not detract from their value as studies, for on the contrary, these titles should enhance their value in stimulating the pupil's imagination—an important factor in interpretation and musical expression.

It is the author's sincere hope that the present Method will prove to be even more of a pleasure and benefit to all earnest pupils and teachers than the original. Also, the dry and irksome aspects of instruction will be eliminated, making the study of this beautiful instrument an ever increasing pleasure.

VAHDAH OLCOTT BICKFORD

Hollywood, California
July 30, 1961

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A BRIEF HISTORY OF THE CLASSIC GUITAR

To go back to the beginning of the guitar it is necessary to turn to the pages of deepest antiquity, for the guitar is one of the oldest instruments known to man. Its history can be traced back to the typical "nefer" of the Fourth Egyptian Dynasty, the fretted fingerboard of which permitted the production of different tones by the shortening of the string. The Spanish guitar is the best known of all the members of its family, which includes the zither and lutes. Its direct development was most probably from the Arabian El Aud, which came into extensive use about the year 270 A.D. The El Aud was fashioned partly like the Greek Kisapa and partly like the old fingerboard instruments of the Egyptians and the Assyrians. To the fingerboard instrument the Arabians added the resonance cavity, somewhat in the form of a turtle shell, from which the instrument took its name of El Aud. The English "lute" is derived from this name. But long, long years before the direct antecedent of the instrument, the El Aud, we find among the ancients in India and among the Hebrews, instruments of the guitar character. In India, considerably antedating the records of Scripture, the principal instrument was the Vina, a huge gourd-shaped affair with wire strings and wax frets. Other of their instruments were the Sitar, with seventeen frets, and the deep-bodied Rabab, the Burmese guitar.

Among the Hebrews we find the curious instrument, Nebhel, which has been described as an ancient guitar with the body made of the almug tree, covered by a hide; later, this instrument, with certain modifications, became known as the Psaltery, of which the Biblical records speak. It was used in those times to accompany the Psalms of David and the Bible speaks of David's fascination for this instrument, or the Mahhalath, which critics agree indicates an instrument of the soft nature of the guitar or lute. David dedicated his Psalm LIII, "to the chief musician upon Mahhalath."

It was undoubtedly the El Aud that was introduced into Spain by the Moors, and even to this day, the guitar is known as the national instrument of Spain.

The place of manufacture of the first modern guitar is unknown, but it is assumed that it was produced in Spain, patterned after the El Aud. It was used in Spain for many years, but only at the end of the Sixteenth Century had the guitar assumed its present form and become known in France and Italy. Even at that time it was practically as we have it today, but at first had but five strings, the low E string having been added by John August Otto of Vienna, about the year 1790. In the beginning of the nineteenth century the popularity of the guitar in France, Germany, Spain and Italy was greater than that of any other instrument, and it was played by royalty in all the courts of Europe, becoming a craze in England after its introduction there by Fernando Sor. Both Sor and Giuliani also toured Russia and made the guitar popular in that country, while at a somewhat later date, the illustrious master Zani di Ferranti, was "guitarist to the King of the Belgians."

A number of attempts have been made to improve the classic guitar by the addition of lower bass strings, attachments, etc., and music has been written and published for guitars of more than the usual six strings, (the present day Russian guitar has seven strings) but none of these styles have been found as practical and beautiful as the Spanish guitar of six strings, and so we still have it today in practically the same form that it had a hundred and fifty years ago, it being much like the violin in the respect of having at a much earlier date than the piano, attained near perfection. Many minor improvements were made on the guitar by Fernando Sor, the Spanish guitarist, who has been called "the Beethoven of the guitar," the chief of these being his adoption of the thin wood for the top, which was immediately adopted by all great guitar makers of the period, as well as those of the present day. Previous to Sor's time the guitars were made of thick, heavy wood.

SHAKESPEARE'S SONNET TO DOWLAND THE LUTENIST

If Music and Sweet Poetry agree —
As needs they must, the Sister and the Brother,
Then must the love be great 'twixt thee and me,
For thou lov'st one, and I the other.

"The guitar is a miniature orchestra in itself." **BEETHOVEN**

SUGGESTIONS FOR TEACHERS

Since there are few guitar methods used in America which start the pupil with the right hand on the open strings, as does this book, it will undoubtedly be a new departure to many teachers; but the author asks that the teacher give this method a thorough trial, which it is believed will convince all that it is the quickest way to advance the pupil, as well as the most thorough, for the pupil cannot help but get into bad habits of position and plucking the strings if his mind has to be mainly concentrated on making, playing and learning to quickly locate the notes with the left hand, before the position and manner of playing and feeling the six strings with the right hand has been accomplished, to at least a fair degree. This system is followed by all good violin and cello teachers, who often keep the pupil bowing on open strings for weeks and months before they are allowed to use the left hand. This will not be necessary, however, if the pupil is conscientious in the use of the right hand on the guitar from the start. The Time exercises on the open strings are also a great help to the rapid progress of the pupil in cultivating his sense of time values and rhythm from the beginning, when he can really accomplish it, rather than trying to give it to him when his mind is overburdened with the many difficulties that beset the left hand, and when his left hand technic is inadequate to carry out the rhythmical good intentions his right hand or mind may have.

It is suggested that the teacher use, at certain times, suitable material outside this Method, not so much for study, as for sight reading. Among such may be mentioned the easier studies of Sor and Carcassi and also well graded "teaching pieces."

It is hoped that the teacher will keep the text matter before the attention of the pupil, for it is as important as the music.

It is also hoped that the teacher will play often with the pupil, not only in the duets included in this book, but will secure at the proper time other duets in the form of sheet music, for this is a great stimulus to the pupil, and affords a pleasant musical effect, as well as assistance in rhythm, time and phrasing.

In addition to playing in duet form, the teacher should often illustrate the technical studies, pieces and solos in the Method for the pupil, keeping in mind the fact that the greatest teachers of the past and present have made this one of the chief features of their instruction, for only in this way can subtle and difficult points of shading, phrasing, expression and general interpretation, as well as technical points, be conveyed to the pupil in a convincing manner. Franz Liszt, the world's greatest piano teacher, taught *only* by illustration at the piano. The great Spanish guitarist, Manuel Ferrer, acknowledged the greatest master of modern times, (excepting the master Tarrega in Spain) and teacher of the author of this Method, invariably played with the pupil.

Attention is called to the early introduction of the two and three octave scales in each key, that the pupil may become familiar with the notes in the high positions on the first, second and third strings, before the Positions in their entirety are taken up. This enables one to acquire correct habits of *shifting*, one of the most important phases of guitar playing, and which if too long delayed in its introduction often becomes difficult, because faulty positions of the left hand are apt to be acquired through its remaining too long in the first position. This introduction of the higher notes also permits of the early use of the slide and portamento, so that the pupil may play pieces much sooner and also become cognizant of some of the individualistic beauties of his instrument, making his study far more pleasureable. The pupil has no chance to forget these higher notes learned in the scales, for they are immediately introduced in pieces and studies.

FAMOUS MUSICIANS WHO PLAYED AND WROTE FOR THE CLASSIC GUITAR

Those who have not hitherto considered the guitar as a serious instrument are here reminded that among the many world-renowned musicians and composers who loved the guitar and played it, were the following: Paganini, who was a virtuoso on the guitar and always carried it with him in his travels, and accompanied his only violin pupil, Savori, on the guitar; Bach, who wrote for the lute; Berlioz, the founder of the modern orchestra, who played nothing but the guitar and flute, and taught the guitar in Paris for many years; Niels Gade, the greatest of Danish composers; Joachim, the great violinist; Garcia, the world's greatest singing teacher; Gounod, Schubert and Weber. Schumann scored one of his Symphonies for the guitar, but later gave it to the pizzicato violins because he could not get sufficient guitar players to produce the necessary volume. The above list contains but a few of the greatest musicians who recognized the guitar in such a way as to leave no doubt as to its worth, beauty, and capabilities as a solo instrument and as an accompaniment to the voice and other instruments.

SUGGESTIONS TO PUPILS

First, select your teacher for his *ability* and not for the cheapness of his rates. Cheap teachers are not apt to be good teachers, and have been proven in all casès to be the most expensive in the end. The pupil is also frequently discouraged with his instrument on account of the teacher's lack of ability.

Ask the advice of your teacher in the selection of an instrument, which should be the best that you can afford, for, next to the cheap and unreliable teacher, cheap or unsatisfactory instruments cause more failures than any other thing. A guitar, of all instruments, must be *responsive*, and of good workmanship, for the left hand difficulties will seem unsurmountable to the pupil with a badly regulated or hard action instrument.

Confine your practice to the work assigned you by your teacher and do not fritter away your practice period in playing 'this, that and the other' for amusement's sake. Experience proves this to be the road to progress.

Practice as much as you can, but remember it is not so much how *long* you practice as the *way* you practice, that counts for progress.

Concentrate in your practice, always.

Play your newly assigned lesson over at least once as soon as possible after leaving your teacher's studio, that you may freshen your mind on all the points in it.

Too much cannot be said as to the importance of both the regularity and the frequency of lessons. For satisfactory progress the pupil should have two lessons a week, and more, if his time permits sufficient practice between lessons. The pupil who has two lessons a week progresses *more* than twice as rapidly as the one who takes but one lesson a week. The time spent with the teacher is the most important time of all the pupil's practice, for then all mistakes are "nipped in the bud." Everything must be done correctly. There is less time for the pupil to form bad habits with frequent lessons, and if the bad habit is begun, it can be easily uprooted, but if practiced a whole week, it becomes ingrained and is difficult to overcome.

Be punctual at your lessons. You have engaged the teacher's time and any tardiness at lessons should be the loss of the tardy pupil, not that of the teacher, or the pupil following.

Missed lessons are the pupil's fault, and must be his loss, not the loss of the teacher, who reserved that time for the pupil.

MAXIMS BY FERNANDO SOR

1. Regard the effect of the music more than the praise as to skill as a performer.
2. Require more from *skill* than from *strength*.
3. Never make any ostentation of difficulty in playing, for by doing so it renders difficult what is the least so.
4. Never give work to the weakest fingers, while the strongest are doing nothing.
5. Hold reason for a great deal, and routine for nothing.
6. Be sparing in the use of the third finger of the Right Hand.

As to the difficulty of playing full chords with the correct bass notes, where it is not possible to use an open string for the bass, Sor has this to say: "Some have thought to remedy this inconvenience by adding a number of covered strings to the guitar; but would it not be simpler to learn to employ the six? Add resources to an instrument when you have drawn every possible advantage from those which it now offers; but do not attribute to the instrument what you should impute to yourselves."

HOLDING THE INSTRUMENT

The correct manner of holding the guitar is a matter of the greatest importance. The primary thing to be considered is the angle at which the instrument, and consequently the fingerboard, is held. Better results are obtained when a rather low chair is used, so that the lap will present a level foundation for the instrument. Neither the right nor left hand should be used in supporting the instrument, which should be held at such an angle that it balances itself with the assistance of the mere weight of the right forearm on the curve of the body of the instrument. This weight should, however, be a weight of relaxation, and not a conscious pressure. A more graceful position, as well as a better balance for the instrument is obtained when the left foot is extended slightly forward, placed on a footstool of proper height for the individual. The instrument should be held so that the right arm crosses it nearly in a line with the bridge, or slightly back of it. The lower edge of the instrument is level so that only by bending the head slightly forward the fingerboard can be seen. The sound hole or rosette is almost directly over the left knee. Some cross the knees instead of using a footstool. The above position of holding the guitar is the only one which leaves both hands absolutely free and relaxed for their work and gives the greatest control of the instrument with the least exertion.

THE RIGHT HAND AND ARM

(See illustrations on page 12)

The right forearm should rest on the upper edge of the instrument nearly in a line with the bridge or slightly back of it. No part of the hand or wrist should touch the sounding board, and the fingers are held in a slightly curved manner as shown in the illustrations.

The majority of the old masters, Carcassi and others, advocated the resting of the little finger lightly on the sound board of the guitar, especially in those passages where the third finger is not in use, but this practice has gone entirely out of style with the modern guitarists, such as Tarrega, Segovia, Llobet and all other of the prominent guitarists of all countries and has been universally discarded. Even Sor states that "Sometimes the little finger rests perpendicularly on the sounding board below the first string, but it should be raised as soon as it ceases to be necessary." He adds, "Otherwise there could never be certainty of keeping the fingers exactly opposite their respective strings. The little finger retains the whole hand in position." So even with the superlative master, Sor, who did so much for the guitar in countless ways and whose music will live so long as the guitar is played, is out-moded in the above regard, and it is not now considered necessary but rather a detriment to the complete use of the third finger, to rest the little finger at any time. For the support which the little finger touching previously added, the resting of the right hand thumb on the next string below, in many cases supports and steadies the hand and also tends to keep the correct position of the hand as regards the fingers setting the strings in vibration parallel to the bridge. Of course the thumb *cannot* be rested either in cases where it does rapid work with the fingers or where lower bass strings are being played in alternate fingering.

An excellent way to adjust the right hand to its proper position on the strings is to (1) lay the hand just in front of the bridge with the thumb standing upright- then (2) turn the hand over with the entire fingers and palm resting flat on the strings as if on a table, (which position leaves the thumb well in advance of the fingers)- then (3) curl the fingers to play on the strings and the entire hand and fingers will naturally assume the correct position. This is very important and extremely easy if the pupil is taught to do it at the first lesson and keeps doing this every time the instrument is touched until the correct position becomes automatic. Never forget this rule and the hand will never get into wrong positions.

MANNER OF PLUCKING OR SETTING STRINGS IN VIBRATION

The majority of scale passages are played with alternating 1st and 2nd fingers of the right hand, although any of such could at times also use the third finger in alternation but mostly the third finger is used in chords of four or more notes or in broken arpeggi.

A careful study of the open string studies to follow will teach the right hand fingering in all similar passages and the fingering of the right hand is largely-almost, in fact exclusively, determined, by the way the notes fall on the six strings-so that when the pupil has learned these important early principles as shown in this book on the open strings, it is not necessary to constantly write the fingering of the right hand over the notes,- and it is the belief of the author that in present day practice this is too often done,- that is, too much fingering, which clutters up the musical page, and which makes the pupil a slave to the expectation of every note being fingered for him, so that he seldom learns the rules or philosophy underlying the fingering. The left hand, naturally, requires more fingering indications as wrong or second-best fingering can mar the most beautiful passage.

To obtain a full, yet rich and mellow tone, the strings should be plucked midway between the rosette (soundhole) and the bridge, preferably near or over the rosette for ordinary playing. To play directly over the rosette gives a softer tone. The habit of playing too close to the bridge should be avoided since it produces a hard, nasal tone, although at times this may be used for special effects, when it becomes effective as a contrast. The strings should be set in motion by the round tips of the fingers, with more of a pressure touch, or caressing touch than with a hitting or striking motion, this being the method necessary to produce a round, beautiful tone. The fingers after leaving the strings should never be allowed to touch them again until the very instant of picking the next note or notes. To those who play with the finger tips without nails, the nails of the right hand should be kept short as the left hand nails must necessarily be, but to those who prefer the tone as produced by the nail, the nails naturally have to be longer. Nails or not, is one of the moot points of guitar playing, - both schools having their advocates, just as certain schools of violin playing have their advocates. The same music is played in either case. Tarrega originally played with the nails, as did Aguado, but discarded it later in his career. Sor wrote an entire chapter in his famous Method against the use of the nails, mentioning his friend, Aguado, who was a nail player as follows: "It must needs be that the playing of Aguado have as many fine qualities as it possesses, to overcome the use of the nails." The distinguished guitarist Emilio Pujol, said to be "the beloved pupil" of Tarrega does *not* use the nails, nor did Fortea, Tarrega's other famous pupil. The distinguished present day master, Andres Segovia, does, however use the nails, as do many other fine guitarists, so it really becomes purely a matter of personal taste and the type of tone one wishes, as to whether or not nails are used.

The right hand thumb, in playing bass notes, should, as a rule, leave the string with a downward motion, resting against the next string. This is accepted practice with all first-class guitarists, for in this manner there is the best tone,- no bouncing of the string on the frets. This movement when done by the fingers instead of the thumb is called the *apoyando*, which some suppose was invented by Tarrega. He was not, however, the inventor of this touch, but rather,-to a greater extent than any before him, developed it. The *apoyando* has been called by many "the hammer stroke", but the author feels this is badly named, but she agrees with Pujol that it should be called "the supporting stroke", for that is just what it does, the finger in leaving the string supports itself against the next string below. It is obvious, however, that there are many cases where this stroke or touch cannot be used, as in the case of chords or rapid arpeggio passages and many other instances. Some now overdo this effect or touch but the author feels that it is important to reason out the difference as to when to use the popular *apoyando* and when to play "*non-apoyando*" as the distinguished modern Italian guitarist, composer and writer, Miguel Abloniz states.

The proper *apoyando* whether done with the fingers or with the thumb is more of a gliding,- not a separate movement with either thumb or finger, as the case may be, but the string is set in motion in such a way that the impulse of the striking or plucking allows the thumb or finger, to fall naturally upon the next string. Exceptions to this rule in regard to the thumb also occur, as for instance, when the next string is to be immediately played with another finger, -in which case the thumb acts as if it were to go down to the other string but escapes it just in time not to touch it. This has often been referred to as "the escapement stroke".

In guitar playing we might refer to the left hand as the *brain*,-the creator of thought, as it were,-the one which thinks or plans things out, and the right hand as the *tongue*, or *expressor* of the thought first created by the left hand. For beautiful playing the two hands must co-ordinate in precise perfection; otherwise there is a blurring effect, never a smooth or clean technic.

LEFT HAND AND ARM

The position of the left elbow is very important, for, as Sor says- "It is the cause of the direction in which the fingers press the strings." The forearm should hang naturally from the body, perpendicular to the neck of the instrument, and be held so as to allow the elbow to move from or toward the body, as the chord or passage may require. With the instrument held as previously explained and the arm held in this manner, perfect freedom is possible in passing from the first to the higher frets. It is especially important, however, that the thumb be held well under the neck so that it does not aid in supporting the instrument, but is left perfectly free for shifting. It should never show above the lowest string, and in playing on the bass strings, or in making the *Barré*, (directions for which are given later), should be brought still nearer the treble side of the neck. Self-taught pupils and those taught by incompetent teachers often acquire the pernicious habit of resting the neck of the instrument in the palm of the hand. This lazy habit absolutely prevents the free use of the fingers, shortens their length, makes the *Barré* well nigh impossible, and puts the player to a great disadvantage in shifting from one part of the fingerboard to another.



In the opinion of all modern authorities the thumb of the left hand should *never* be used for fingering notes on the lowest string. This practice is not only unnecessary, but is detrimental, since it distorts the hand and causes an extremely faulty position of the left wrist, which should be curved slightly outward.

The left-hand fingers should always press or fall upon the strings like tiny hammers, the nails being kept sufficiently short so that the very tip of the finger is used. The fingers should be pressed close to and *against* the frets, but *not* directly on top of them, since only in this way can a pure tone be obtained. Pressing the strings *between* the frets, rather than close to the desired fret, causes a buzzing, rattling tone, while the tone is deadened if the finger presses directly on top of the fret.

The habit of leaving the left-hand fingers down as much as possible should be formed from the beginning. Each finger should remain in its place until needed elsewhere, or until an open string is used. In no case should a finger be raised until the next finger is pressed securely on its note, unless a closed note is followed by an open note on another string, in which case the finger should be lifted before the open note is played, thus preventing a discordant vibration. These directions should again be studied carefully as soon as the pupil begins to use the left hand. In general, the thumb should be held under the neck about even with the 2nd finger. Fingers should never be bunched- but spread, so that each finger covers a fret- from 1 to 4- no matter in what position one is playing on the fingerboard.

NOTATION AND THE STAFF

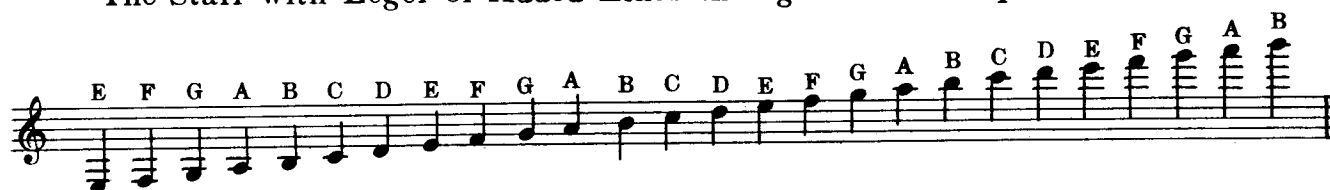
The five lines and their intervening spaces are called the *Staff*. The short lines above and below the Staff are called *Leger Lines*. Musical tones are represented by characters called *Notes*, which are placed on the lines and spaces of the Staff and on the Leger Lines and Spaces above and below the Staff when the pitch of the notes is either too high or too low to be represented by the notes on the Staff. The lowest line of the Staff is called the *First Line*, and the lowest space, the *First Space*, and so on up to the top line, which is called the *Fifth Line*.

The actual pitch of a note is fixed by means of a sign called the *Clef*. All guitar music is written in the *Treble Clef*, () also called the *G Clef*. The *Bass* or *F Clef* () is not used in guitar music, but it is advisable for all guitar students to learn to read it, so they will be able to arrange music from the piano score for their instrument, if necessary, or, as they become more proficient in reading, to play from the piano score.

The notes within the compass of the guitar, on the staff, together with those made below and above the Staff, are illustrated below, and the pupil should, at his first lesson, begin to learn and memorize these notes, so that they can be located with speed and accuracy *before* beginning to play them on the guitar. This is important, for if the pupil hesitates in locating and naming the notes on the Staff, he will not be able to play them on his instrument when he desires to do so.

While the notes given below are those within the usual compass of the guitar, there are times when this compass is extended one or two notes by tuning the sixth string one or two notes lower in order to play certain arrangements. On some instruments the fingerboard might be extended a note or two, though at the present time the highest note made on most guitars is B, as given in the scale.

The Staff with Leger or Added Lines throughout the Compass of the Guitar



RELATIVE TIME VALUE OF NOTES AND RESTS

One Whole Note is equal to	<div style="display: flex; justify-content: space-around; margin-bottom: 5px;"> 1234 </div> 	Whole Rest
Two Half Notes, or	<div style="display: flex; justify-content: space-around; margin-bottom: 5px;"> 1234 </div> 	Half Rest
Four Quarters or	<div style="display: flex; justify-content: space-around; margin-bottom: 5px;"> 1234 </div> 	Quarter Rest
Eight Eighths, or	<div style="display: flex; justify-content: space-around; margin-bottom: 5px;"> 1234 </div> 	Eighth Rest
Sixteen Sixteenths, or	<div style="display: flex; justify-content: space-around; margin-bottom: 5px;"> 1234 </div> 	Sixteenth Rest
Thirty-two Thirty-seconds, or	<div style="display: flex; justify-content: space-around; margin-bottom: 5px;"> 1234 </div> 	Thirty-second Rest
Sixty-four Sixty-fourth notes () which are equal to one whole note.	<div style="display: flex; justify-content: space-around; margin-bottom: 5px;"> 1234 </div> 	Sixty-fourth Rest

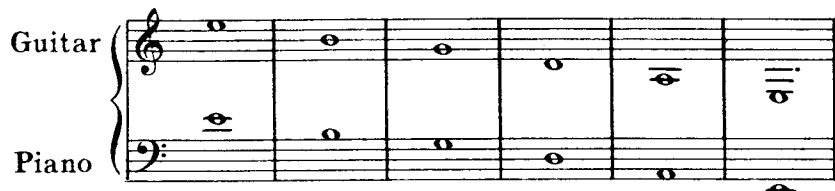
MANNER OF TUNING

The guitar is strung with six strings. As the instrument is held in playing position, the string on the lowest side of the finger-board is called the first string, and so on to the string on the highest side of the finger-board, which is the sixth string and the lowest of the bass strings. Counting from the first string, E; the second string is B; the third string, G; the fourth string D; fifth string A; and sixth string E. The sixth string is just two octaves lower than the first; (E) The following are the notes to which the six strings are tuned.

OPEN STRINGS OF THE GUITAR



The double staff below shows the actual pitch of the notes on the guitar, which is always one octave lower than they are written. In tuning to the piano these notes on the piano may be sounded for the tuning of each string, the notes on the lower staff giving the actual pitch of the open strings.



The most common method of tuning the guitar is that of tuning by frets. This is the easiest way for the beginner, except the way mentioned above. In tuning by frets, if it is desired that the instrument be tuned to the pitch of the piano, the best way is to first tune the G string of the guitar to the note G on the piano, then placing a finger of the left hand at the fourth fret of the G string and tuning the second, or B string, in unison. Next place the finger at the fifth fret of the B string and tune the E string in unison. This completes the tuning of the three treble strings. Then the finger is placed at the fifth fret of the D, or fourth string, tuning it in unison with the open G string. Place the finger on the fifth fret of the A, or fifth string and tune it in unison with the D string. The low E string can best be tuned by sounding it with the high E string, which gives the same note, E, but two octaves higher; or it can also be tuned by placing the finger on the fifth fret and making it sound in unison with the previously tuned A string. Whether or not the instrument is tuned to the piano or other instrument, this system can be followed, by merely thinking of the G string as *tuned*, and tuning all other strings as above outlined. The author thinks it is better, however, after the ear is familiar with the tones, to tune the bass strings by octaves, after having tuned the three treble strings according to frets as outlined above. The table below shows how this is done, but this method should not be attempted until the pupil has had the scale and is working with the left hand. After a time, the ear will become so trained that, after tuning one string, preferably the G string, to the piano, the other strings can be tuned merely by intervals, as a violinist tunes his violin. The sooner this interval method is adopted the better it trains the ear- is more professional and more accurate, especially in chords.



It is necessary that each tone should have some determined length of duration and the performer must have, from the beginning of his musical studies, the knowledge of the general rules whereby this may be accomplished. Musical notation is so arranged that the musician is enabled instantly on seeing a note, to know not only its exact pitch, but also the exact relative duration with respect to other notes in the same exercise or piece. The pitch of the note is indicated by its position on the staff or above or below. It will be seen from the preceding table that the difference in the form of the notes is the means by which one is able to determine instantly the value or duration of a note or rest. All music is divided by vertical lines (called Bars), drawn across the Staff, into small portions of equal value or duration, called Measures. The bar has no effect other than to divide the measures so that it is easier for the eye to grasp the note values, accents, etc., and never has the effect of breaking the time. It merely serves in the same manner as spaces between words.

Sometimes a *Measure* is erroneously called a *Bar*. A *Bar* properly refers only to the vertical line drawn across the Staff.

The quantity in each measure is indicated by figures placed at the beginning of each piece, or at the commencement of any part where there is a change from the original time. These figures or signs show the amount or fraction of the whole note contained in each measure, such as $\frac{4}{4}$, $\frac{2}{4}$, $\frac{6}{8}$, $\frac{3}{4}$, or $\frac{3}{8}$, etc. The top figure shows the number of notes of a given kind in a measure, while the bottom figure indicates the *kind* of note that is the unit. The sign **C** is more often used to indicate $\frac{4}{4}$ time than are the figures, the **C** standing for Common Time.

Time must not be confused with Tempo, the latter indicating the pace of the piece, whether fast or slow, etc. While eighth notes in one piece might be played very slowly, on account of its Tempo, in another the eighth notes might be required to be played at the fastest possible speed on account of a quick Tempo. But in a given piece, the same note and its equivalent in other notes must be given exactly the same length of time.

The pupil should count aloud from the very beginning, and should always make the playing fit the counting, rather than the counting fit the playing. It is far better to play slowly and keep correct time, than to play a few notes rapidly and be obliged to *wait* to get the next note or notes.

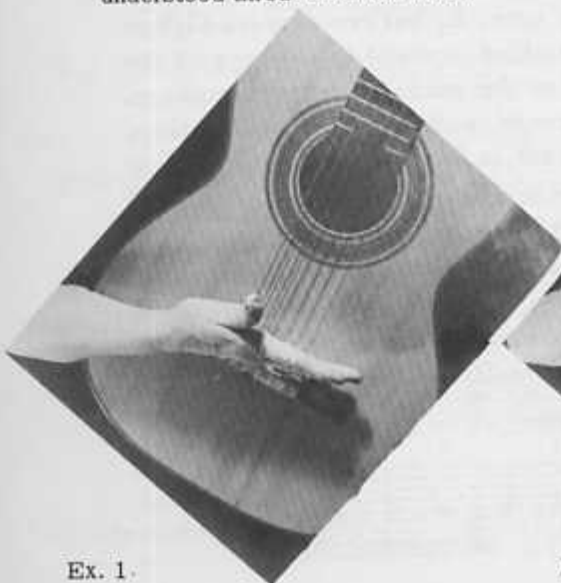
The first note of each measure must be stronger than any of the other notes, as it is always *accented*.

SIGNS FOR FINGERING

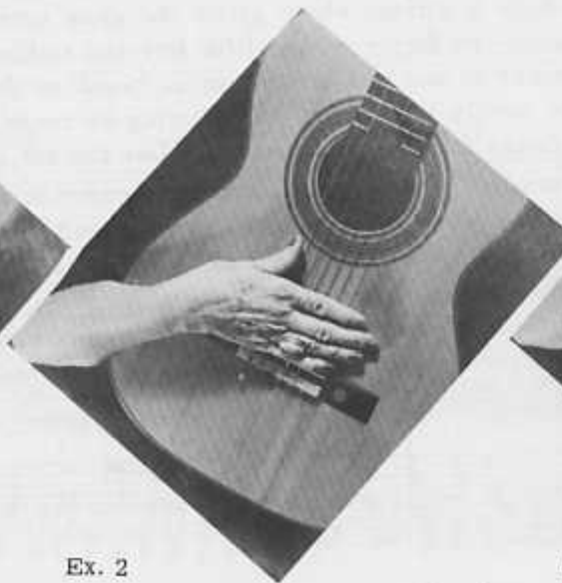
The following signs are those in common use to indicate the fingering and are used throughout the book. *Figures* pertain to the left hand, and the signs, dots, etc. are used to indicate the right hand fingering.

RIGHT HAND: The thumb is indicated by.....x	LEFT HAND: First finger by.....1
The first finger by.....•	Second finger by.....2
The second finger by.....••	Third finger by.....3
The third finger by.....•••	Fourth finger by.....4

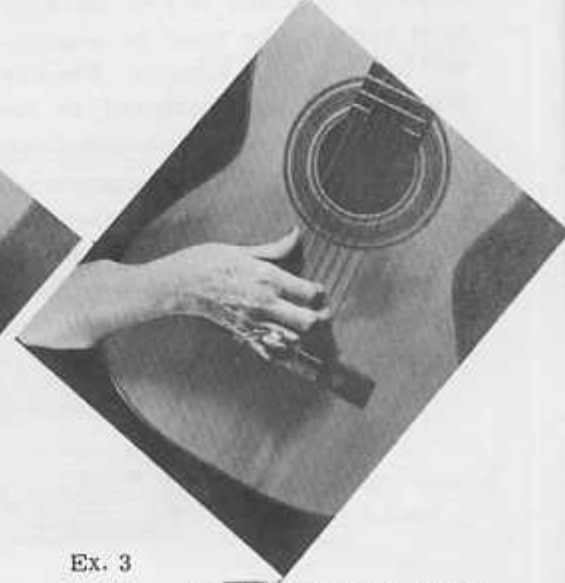
These above indications, like those for piano or violin, are universal and used by all the old masters and understood throughout the world.



Ex. 1.



Ex. 2.



Ex. 3.

In recent years (established by Tarrega) and now used by many Spanish writers, and also adopted by many others, are the following indications for right hand fingering instead of the universal ones mentioned above:—(P.i.m.a), being the first letter in Spanish of said finger, viz. thumb, 1st, 2nd, 3rd). Though the writer prefers the standard indication for fingering and uses it throughout the Method and the Advanced Course and all her writings, —it is advisable to explain this other indication for right hand fingering so that the pupil finding music so written will understand what is meant. In her opinion, however, it should not be necessary for a guitar student to learn another language to know what finger to use, for if it is adopted in one language there is no logic to prevent its being used by those in any other country using their languages by the first initial of the fingers, and the result would finally be a "babel of tongues"!

Time Studies

Common, or $\frac{4}{4}$ time. Four quarter notes or their equivalent to each measure.

Count 1 2 3 4 1 2 3 4
aloud

Count 1 2 3 4
or

Count 1 2 3 4
or

Count 1 2 3 4

Count 1 and 2 3 4

The dot after a note adds one half the value of the note, or increases its value one-half.

Count 1 2 3 4

Three four time. Three quarter notes or their equivalent to each measure.

Count 1 2 3 1 2 3 1 2 3

Triplets. Triplets are groups of 3 notes having the value of two of the same denomination, or one of the next greater. They usually have the figure (3) placed over or under them. The accent should be on the first note of each triplet.

Count 1 2 3 4

Two dots placed before a double bar at the end of a strain or piece, show that the strain is to be repeated.

Two musical staves illustrating the use of two dots before a double bar. The first staff shows a sequence of notes with two dots above them, followed by a double bar line with two dots above it. The second staff shows a sequence of notes with two dots above them, followed by a double bar line with two dots above it. Below the staves are counts: "Count 1 2 3 4" and "1 2 and 3 and 4 and".

Two four time. Two quarter notes or their equivalent to each measure.

A musical staff in 2/4 time signature. The notes are grouped into measures. Below the staff are counts: "Count 1 2 1 2 1 2 and 1 and 2 and 1 2".

Three eight time. Three eighth notes or their equivalent to each measure.

A musical staff in 3/8 time signature. The notes are grouped into measures. Below the staff are counts: "Count 1 2 3 1 2 3 1 and 2 and 3 and 1 2 3".

CHORDS

Three or more notes on one stem compose a chord. When a chord contains but three notes, whatever may be the strings on which they are played; they should usually be picked with the thumb and first two fingers. When there are four notes, the thumb and three fingers should be used. Later, other methods of playing chords of four or more notes will be given.

THE ARPEGGIO

The wavy line ({}) before a chord indicates that the notes comprising the chord, though written on one stem, are to be played in rapid succession, after the manner of a harp, (hence the name, arpeggio, or harp-like.) In playing chords of this style, which is one of the most beautiful on the guitar, the notes must be struck from the lowest to the highest, the fingers following the thumb, each in its turn. At first it will be slow, and more of a separate movement with each finger, but as the pupil becomes more proficient, the arpeggio will be made so rapidly that there is no break in the time, and it will seem more like a single impulse. In an arpeggio chord the ear should be able to realize the slight separation and hear the individual notes of the chord, yet the time must be strictly kept. It is best to practice the arpeggio on open strings, so that it becomes second nature to the pupil before the left hand work takes his attention. The Example below illustrates the arpeggio chord as written and as played. The curved line connecting the last note of the group with the single eighth note is called a tie, and indicates that the second of the two notes joined is not played again, but should sound its full value. Fingers should all be in place on strings before playing the first note of arpeggio.

Two musical staves illustrating an arpeggio chord. The top staff is labeled "Written" and shows a chord with a wavy line ({}) before it. The bottom staff is labeled "Played" and shows the chord broken into individual notes. Below the bottom staff are 'x' marks under the first two notes.

ABBREVIATIONS OF MUSICAL TERMS

Accel. — Accelerando	Mod. or Mod ^{to} — Moderato
Acc. or Accomp. — Accompaniment	Op. — Opus
Ad lib. — Ad libitum	8 ^{va} or 8 — Octave
All ^o — Allegro	p — Piano
And ^{te} — Andante	pp — Pianissimo
Cad. — Cadenza	ppp — As soft as possible, softer than Pianissimo
Cresc. — Crescendo (also =====)	Pizz. — Pizzicato
D.C. — Da Capo	1 ^{mo} — Primo (as Tempo 1 ^{mo})
Decresc. — Decrescendo (also =====)	Rall. — Rallentando
Dim. — Diminuendo (also =====)	rfz or Rinf. — Rinforzando
Dol. — Dolce	Rit — Ritardando
D.S. — Dal Segno	Riten. — Ritenuto
Espress. — Espressivo	Scherz. — Scherzando
f — Forte	Semp. — Sempre
ff — Fortissimo	sfz — Sforzando
fff — As loud as possible	Smorz. — Smorzando
Graz. — Grazioso	Sos. or Sost. — Sostenuto
Introd. — Introduction	Stacc. — Staccato
Leg. — Legato	String. — Stringendo
Loco — In place, or return to first position	Ten. — Tenuto
Marc. — Marcato	Tr. — Trill
M.M. — Maelzel's Metronome	Trem. — Tremolo
mp — Mezzo piano	Viv. — Vivo
mf — Mezzo forte	

(Consult music dictionary at the end of this Method, for the meaning of music terms, also Baker's music dictionary.)

Open String Studies

These exercises should be thoroughly practiced and mastered before attempting to use the left hand. Only in this way can the pupil get control of the right hand, its fingering, position, tone production, etc. The position and fingering of the right hand must be carefully watched.

When force, rather than speed is required, successive bass notes are played with the thumb.



When speed is the main requisite of a given passage, bass notes repeated, or in scales, etc., should be played alternately with the thumb and first finger or with alternate 1st and 2nd fingers. When alternating with thumb and finger the thumb should *not* rest on the next string.

It is often possible and advantageous to support the hand by resting the thumb on one of the bass strings. In this case the thumb may rest on the A string after playing the low E, until it is needed to play the next bass note.

This applies to exercises 3 and 4.

Exercise 3: 3/4 time signature. The bass line consists of a sequence of eighth notes, followed by a dotted quarter note, and then a sequence of eighth notes. 'x' marks are placed below the first, third, and fifth measures of the bass line, indicating where the thumb rests on the A string.

Exercise 4: Common time signature. The bass line features a sequence of eighth notes, followed by a dotted quarter note, and then a sequence of eighth notes. 'x' marks are placed below the first, third, and fifth measures of the bass line, indicating where the thumb rests on the A string. There are also triplets of eighth notes in the later part of the exercise.

No 5 introduces the little E string as a continual melody note, the other strings playing an accompaniment. The melody should be prominent while the accompaniment should be played more softly, yet distinctly. The melody in No 5 should be played with the two different modes of fingering, 1st with the 3d finger; 2d with the 2d finger.

Exercise 5: Common time signature. The melody is on the E string, consisting of a sequence of eighth notes. The accompaniment is on the bass strings, consisting of a sequence of eighth notes. 'x' marks are placed below the first, third, and fifth measures of the bass line, indicating where the thumb rests on the A string. There are also triplets of eighth notes in the later part of the exercise.

Exercise 6: Common time signature. The melody is on the E string, consisting of a sequence of eighth notes. The accompaniment is on the bass strings, consisting of a sequence of eighth notes. 'x' marks are placed below the first, third, and fifth measures of the bass line, indicating where the thumb rests on the A string. There are also triplets of eighth notes in the later part of the exercise.

Thumb resting on
A string till needed again.

No 7 should be practiced many times with mode of fingering as marked above,— then practiced again many times with the fingering indicated below.

Exercise 7: Common time signature. The melody is on the E string, consisting of a sequence of eighth notes. The accompaniment is on the bass strings, consisting of a sequence of eighth notes. 'x' marks are placed below the first, third, and fifth measures of the bass line, indicating where the thumb rests on the A string. There are also triplets of eighth notes in the later part of the exercise.

SCALE IN THE FIRST POSITION

The following Exercise for learning the notes within the range of the first position is in the scale form, but cannot properly be called the scale of C, for a scale begins on the key note. This is designed so that the pupil will learn all notes in the first position from the lowest on the guitar.

In practicing this scale (which should be memorized), the first finger of the left hand should fall on the strings just to the left of the first fret, and as close as possible to the fret, with a firm pressure which will prevent any movement of the string under the finger. The second finger should press the strings on which it is used close to the second fret, and the third finger in the same manner next to the third fret. The little finger is used in this scale at the fifth fret to make the high A on the first string. It is important that each left hand finger remain tightly down on the string it is pressing until the next finger is firmly placed. (See cut No 4) If one finger is raised before the next finger is pressed down, the tone is suddenly stopped, causing a very disagreeable, bumpy sound. When the fingers are held down the tone flows smoothly into the next, so that there is no break or interim between. Holding one finger down till the next is placed applies in both ascending and descending,—except in ascending where the next note is an open string, when the finger pressing the note on the string below should quit the note before the open string is struck with the right hand.

As to the alternate fingering of the right hand, it is not arbitrary, as is the case with the left hand, that the player shall always play a certain string or note with a certain finger, but merely that the same finger is never used twice in succession; in other words, the student should aim at acquiring facility in the alternating of first and second fingers, and should practice the open string exercise, number 2, until it becomes second nature to alternate the fingers. Speed and grace can only be attained in this way.

The pupil should study again the Directions for the Left Hand, before beginning to play the following scale.

The left hand fingering is easy to remember since in the first position the figure above the note stands for the fret on which it is played as well as the finger to be used. This rule holds good in all scales in the first position.

The diagram shows two musical staves representing the ascending and descending scales in the first position. Each note is accompanied by a number indicating the fret and a letter indicating the note name. Fingerings are indicated by numbers 1-4 above the notes.

Ascending Scale:

- 6th String: 0 (E), 1 (F), 3 (G)
- 5th String: 0 (A), 2 (B), 3 (C)
- 4th String: 0 (D), 2 (E), 3 (F)
- 3rd String: 0 (G), 2 (A)
- 2nd String: 0 (B), 1 (C), 3 (D)

Descending Scale:

- 1st String: 4 (A), 3 (G), 1 (F), 0 (E)
- 2nd String: 3 (D), 1 (C), 0 (B)
- 3rd String: 2 (A), 0 (G)
- 4th String: 3 (F), 2 (E), 0 (D)
- 5th String: 3 (C), 2 (B), 0 (A)
- 6th String: 3 (G), 1 (F), 0 (E)

EXERCISE FOR NOTE READING AND TECHNIC

This exercise is written in eighth notes for the purpose of making the pupil *think* quickly and, while the pupil will play it slowly at first, until the notes are well learned, it should be the aim to play it at as quick a tempo as possible, for the purpose of acquiring technical facility in scale passages. It should be practiced daily until a fair degree of speed and evenness is attained.

The exercise consists of three staves of eighth-note patterns. The first staff starts with a treble clef and a 2/4 time signature. The notes are: E4, F4, G4, A4, B4, C5, D5, E5, D5, C5, B4, A4, G4, F4, E4. The second and third staves continue the pattern with similar note sequences and rhythmic values.

The following study introduces the chord position of the two easiest chords in the key of C. The fingers of the left hand should be held down for the chord without relaxing the pressure, throughout the measure or measures while the chord lasts, and fingers should not be lifted from the frets until they are needed for other notes.

Easy Study in C

Two staves of musical notation in C major, 4/4 time. The first staff contains a melodic line with a starting chord marked 'x' and a final chord marked '3'. The second staff contains a bass line with a starting chord marked 'x' and a final chord marked 'x'.

"Never begin a piece quicker than you can with certainty go on with it to the end." CZERNY

Melody Exercise

Tempo di Valse

Three staves of musical notation in C major, 3/4 time. The first staff is a melody with four-measure phrases and a final chord marked 'x'. The second staff is a bass line with four-measure phrases and a final chord marked 'x'. The third staff is a bass line with a continuous eighth-note accompaniment and a final chord marked 'x'.

Simple Chord Exercise

Three staves of musical notation in C major, 4/4 time. The first staff is a melody with chords marked 'x' and '3'. The second staff is a bass line with chords marked '3' and 'x'. The third staff is a bass line with chords marked '4' and '3'.

"Good fingers and good muscles and good nerves are very important, but a good head is absolutely indispensable if one would become a successful player." HENDERSON

"A perfect start is our first and greatest assurance of a perfect finish." MICHELANGELO

Simplicity Waltz

Musical score for 'Simplicity Waltz' in 3/4 time. The score consists of four staves of music. The first staff begins with a treble clef and a 3/4 time signature. The music features a mix of chords and single notes, with some notes marked with an 'x' to indicate fretting. The piece concludes with a double bar line and repeat dots.

Easy Chord Study

Musical score for 'Easy Chord Study' in 3/4 time. The score consists of two staves of music. The first staff begins with a treble clef and a 3/4 time signature. The music is primarily composed of chords, with some single notes interspersed. Fretting positions are indicated by numbers (1, 2, 3) and 'x' marks. The piece ends with a double bar line and repeat dots.

Study

Tempo di Valse

Musical score for 'Study' in 3/4 time, marked 'Tempo di Valse'. The score consists of four staves of music. The first staff begins with a treble clef and a 3/4 time signature. The music is more complex than the previous pieces, featuring eighth and sixteenth note patterns. Fretting positions are indicated by numbers (1, 2, 3, 4) and 'x' marks. The piece concludes with a double bar line and repeat dots.

"Trifles make perfection, but perfection is no trifle." MICHELANGELO

"One must not only learn to count while playing, but make the playing fit the counting." ANON.

Andante

The dash between the two figures in the second strain indicates that the finger should be held on the string as it moves from one note to the next.

Melody in C

Andante

Exercise for Repeated Notes

Waltz in C

This is a solo on the bass strings, therefore the accompaniment should be played very lightly and the bass note melody brought out prominently, as is indicated by *marcato il basso*, meaning, mark or accent the bass.

The curved line between the two bass notes in the fifteenth measure indicates that the thumb falls or slides from the C to the E without being lifted from the string.

Tempo di Valse

CHROMATIC SCALE

The Chromatic Scale progresses by half-steps, that is, a fret at a time on the guitar. This scale should be thoroughly practiced and memorized so that the location of the sharps and flats is thoroughly fixed in the mind. A sharp (#) placed before a note represents a pitch a half-step higher than the natural note, or one fret higher on the guitar.

A flat (b) before a note represents a tone a half-step lower than the natural note, or one fret lower on the guitar. The Natural sign (♮) cancels a sharp or flat that has been placed on a previous note, bringing it back to its regular pitch. Otherwise an accidental lasts throughout the measure unless cancelled by a natural (♮) sign.

Ascending with Sharps and Descending with Flats

Sometimes the Descending Chromatic Scale is written thus:

Melody Exercise Introducing Sharps and Flats

This exercise is given for the purpose of enabling the pupil to locate the sharps and flats quickly. A sharp or flat except in the signature is called an Accidental. When a note is altered by an accidental sharp or flat, it is played as so indicated throughout the measure, unless it is cancelled by a natural.

FORMATION OF THE MAJOR SCALE

A Major Scale is composed of eight tones (the last being a repetition of the first, an octave higher) and progresses by steps and half-steps from any given letter. The half-steps occur between the third and fourth, and seventh and eighth degrees or numbers of the scale. The Scale of C Major is sometimes called the Natural Scale because it does not require the use of sharps or flats to bring the half-steps in the right place. The scale given below is known as the Diatonic Scale, as distinguished from the Chromatic Scale, which progresses always by half steps.

"The benefit which I wish my pupils to derive from music is three fold, to heart, ear and hands; they are as it were the root, blossom and fruit of tuition." SCHUMANN

Buttercup Waltz

Vahdah Olcott Bickford

This introduces a bass solo, therefore the bass notes must be well marked while the accompaniment on the higher strings should be distinct, yet subordinate to the melody.

Tempo di Valse

Andante

Vahdah Olcott Bickford

A better effect is produced if the chords are played slightly arpeggio throughout, giving a harp like effect. The dash between the figures indicating the fingering always shows that the finger is kept on the string, and the tighter the pressure on the string, the more *legato*, or flowing and smooth the tones will be. It is well for the pupil to early observe these little rules which are such important factors.

Andante

The G string in this Andante should be picked with the thumb whenever the stem is turned down, and the use of the third finger avoided whenever possible.

CHORDS AND DIFFERENT METHODS OF PLAYING THEM

When a chord is preceded by a curved line, thus: (, it indicates that the entire chord is played by the thumb sweeping briskly across the strings. Such a chord is called a Sweep, and is sometimes referred to as a Thumb Sweep. This is an effective manner of playing chords in certain styles of music, and often for the closing of a piece. It is somewhat like the arpeggio in effect, except that it is more emphatic and forceful, and is often effective when not indicated by the printed music, as is the arpeggio. The pupil will, by observation of the different styles of playing chords as indicated in the Method learn to use taste and discrimination in playing chords where there is no indication by the composer as to how the chords should be executed.

Another style of playing chords which is very brilliant and effective in many places is called the Bracket, also the Half-Bracket. The Bracket Chord is played by the first finger and thumb alone; the first finger curling with a sharp quick flick toward the center of the hand at the same moment the thumb strikes the bass note. The indication for this manner of playing a chord is a bracket preceding the chord ([). In the Half-Bracket, the bass is separated from the main part of the chord, so that there is no need for the thumb to act with the finger. In this case the thumb plays its single bass note as usual and the finger plays alone the notes composing the chord, in the same manner as for the Bracket chord. Where there are more than one of the chords in succession to be played with a half-bracket, without a bass note between, the first finger should be alternated with the second finger, for the purpose of obtaining both grace and speed. There are many places where this form is not indicated where it is the only satisfactory method of playing the chord or group of chords. For instance, in a quick Waltz accompaniment this method is far more effective, smooth and graceful than playing the chords with all the fingers, and in addition, it enables the performer to attain a greater degree of speed. The indication for the Half-Bracket is (Γ). The arrows are often used in modern music to indicate this as ↓.. ↓.. ↓.. ↓..

TECHNICAL EXERCISES

The following three exercises should be practiced many times until the fingers of both hands work in perfect accord. They should be played carefully, and at first slowly, until the fingers of both hands work in unison, after which the speed should be increased till they can be played very rapidly and with perfect clearness. It is very important that the left hand finger be lifted from a closed note before the following open note is played; otherwise there will be a blurring sound of the two tones. In other cases, where one closed note follows another, the finger should be kept firmly on the first note until the next is placed. In the second measure of the second exercise, the first finger should remain on the C throughout the entire measure, so it will be always ready by merely lifting the finger off the D. This is the only way to play such passages smoothly.

"To accompany well you must not only be a good musician, but you must be mesmeric, sympathetic, intuitive." - HAWEIS

Berceuse (Cradle Song)

Vahdah Olcott Bickford

DUET
Drowsily

PUPIL

TEACHER

Technical Exercise

This exercise should be played daily till it can be played at a rapid tempo, with each note clear, distinct and clean-cut. It introduces the first and second fingers alternating on the D string, this being at times more convenient than to alternate with the thumb and first finger. Both ways should be mastered.

CHROMATIC TECHNICAL STUDIES

The following Exercises should be practiced daily until the tones are even and clear, and a fair degree of speed is attained. Particular attention should be paid to the left-hand fingers, and the fingers *only* should move, *not* the hand. The careful practice of these Exercises will enable the student to attain a sense of "finger-location" so that in the main it will not be necessary to look at the left hand. The fingers will soon be able to accurately measure the distance from one note to another, providing the correct fingering is always used. The fingers should also be kept down on each note until the next note is firmly placed, and it is even advisable to keep the four fingers down at once in ascending, so that in descending it is only necessary to lift each finger, one at a time, for each following note. (See cut illustrating the four fingers down at the same time.) The thumb should be kept well under the finger board while playing on the bass strings. To allow it to come up around the neck would shorten the length of the fingers and prohibit efficient action. (See cut No 5.)

Each Exercise should be repeated many times,—slowly at first, gradually increasing the speed.

4

1 

or 

2 

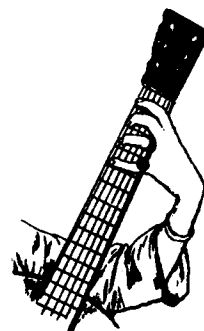
3 

A figure in a circle indicates the string on which a note is played.

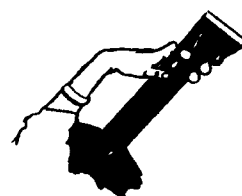
4 

5 

6 



Showing all Fingers Down

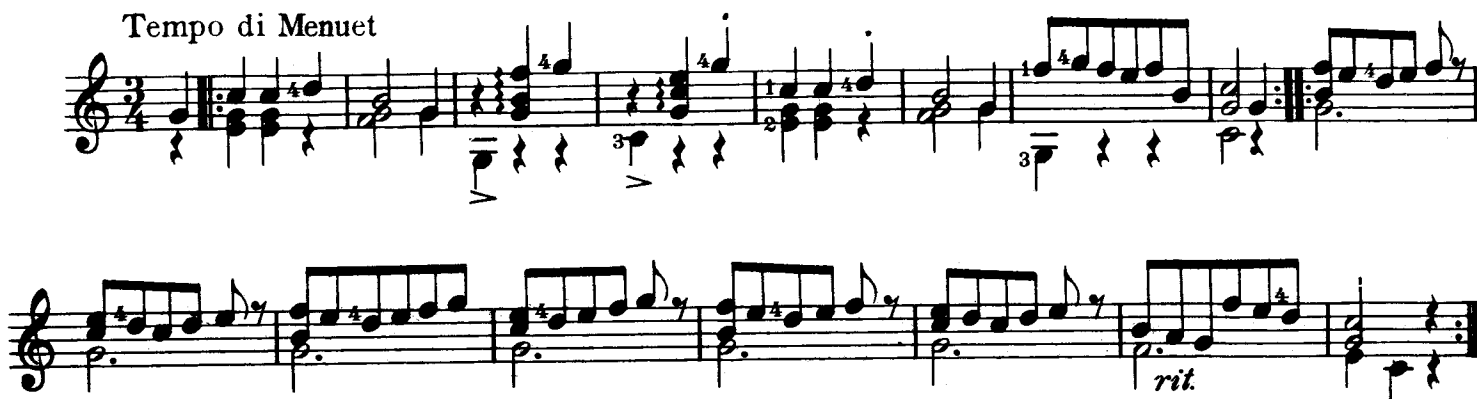


Showing position of Thumb

Lady Mine

Vahdah Olcott Bickford

Tempo di Menuet



Tempo di Menuet means, "in the time of a Menuet?" The Menuet is an old dance of French origin, a slow dance, in $\frac{3}{4}$ time.

Dreaming

Vahdah Olcott Bickford

To play this "song without words" it is necessary that the melody be distinct, while the accompaniment *must* be subordinated to the melody. The melody should be played *legato*, (in a smooth, singing style) so that each note blends beautifully into the next, as on the violin, or with the human voice. Only those players who early cultivate a beautiful *legato* are able to become artistic guitar players. From now on, the pupil should pay particular attention to this important phase of guitar playing. The melody should *sing*. The time should be even, yet not mechanical and unyielding. All expression marks should be observed, and the Dictionary of Musical Terms at the back of the Method consulted whenever the pupil does not know the meaning of a foreign term. These terms should be memorized as they occur in each piece, until the pupil understands their meaning in the future at a glance, as he would were they written in English. The long curved lines over the notes indicate the phrasing, or punctuation, showing where a phrase begins and ends. To play without phrasing in music is as disagreeable and lacking in meaning to the ears of a musician, as is reciting a poem or reading of any kind, without punctuation. It is important that the pupil cultivate these important phases of music study early, lest the habit of overlooking these necessary features of a good performer is formed. A simple piece like "Dreaming", played well, properly phrased, with *legato*, singing tones and an unobtrusive accompaniment, is more pleasing to a listener, than a far more difficult piece played without regard to the above details. On the guitar, being a plucked instrument- the tone is loudest at moment of attack and then dies out in volume. Remember this and keep the accompaniment ever more subdued, that the melody stands out and *sings*.

Moderato espressivo

The musical score for "Dreaming" is written for guitar in 4/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *p*. The melody is written on the upper line, and the accompaniment is on the lower line. The second staff continues the melody and accompaniment. The third staff features a dynamic marking of *mf* and a *rit.* (ritardando) marking. The fourth staff ends with a dynamic marking of *pp* and a *a tempo* marking. The score includes various musical notations such as slurs, phrasing lines, and fingerings.

Petite Valse in C

Vahdah Olcott Bickford

The musical score for "Petite Valse in C" is written for guitar in 3/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of C major, and a 3/4 time signature. The melody is written on the upper line, and the accompaniment is on the lower line. The score includes various musical notations such as slurs, phrasing lines, and fingerings. The second staff continues the melody and accompaniment. The third staff ends with a dynamic marking of *pp*.

"Those who think that music ranks among the trifles of existence are in gross error." WILLIAM E. GLADSTONE

When two notes which ordinarily come on the same string are found on one stem, the upper note should be taken as usual, and the lower note taken on the next string below.

A figure enclosed in a circle refers, *not* to the fingering, but the *string* on which the note is found, as previously explained.

Evening Song

Duet

Vahdah Olcott Bickford

This little duet for teacher and pupil introduces the dotted eighth note with the sixteenth note following. The time and rhythm should be carefully observed. In the first two measures the pupil has the melody while the teacher plays the accompaniment. In the third and fourth measures the pupil plays the accompaniment to the melody played by the teacher; therefore the measures in which the pupil plays the accompaniment are played softer than those where the melody is played, so that the melody is not covered up. This is an interesting style of duet, where the melody alternates between the two players.

Dreamily

"You should no more play without phrasing than speak without inflection and grammatical pauses." CHARLES LANDON

Fairy Dance

Vahdah Olcott Bickford

Gracefully and daintily

This sign > over or under a note is an accent mark, indicating that a special accent should be given the note over or under which it occurs.

Graceful Dance

Vahdah Olcott Bickford

Con grazia

"New pieces serve but little, if, on their account the preceding ones are forgotten." CZERNY

Happy Days Of Yore

Vahdah Olcott Bickford

DUET

In this little duet the pupil and teacher should alternate in playing first and second parts, so that the pupil will learn both parts.

This duet demands a legato, singing style in both parts, and where the dashes occur between the figures indicating fingering, the finger should remain on the string so tightly that the tone is carried from one note to the next. From now on, the pupil should cultivate this beautiful embellishment of guitar playing, which makes the tones sing like a violin or cello. This is not the glissando, (which will be taken up later in the Method), but is sometimes called "the slide," though it is made by merely keeping the finger tightly on the string between the two notes, which are played in the usual manner, and is one of the most beautiful effects of guitar playing, and can often be used with good effect when the glissé or glissando would not be effective. It is none too early to practice thoroughly this embellishment. It is correctly called the *portamento* (carrying the tone from one note to the next),

Dreamily

The musical score is arranged in four systems, each with two staves labeled '1st GUITAR' and '2nd GUITAR'. The music is in G major and 4/4 time. The first system includes slurs and fingering numbers (4, 4, 4, 4) above the notes. The second system features a 'rit.' (ritardando) marking. The third system begins with 'a tempo' and ends with 'pp' (pianissimo). The score includes various musical notations such as slurs, ties, and fingering numbers (1, 2, 3, 4) to guide the player.

"When Thalberg played a melody it stood out in bold dynamic relief; not because he pounded, but because he kept the accompaniment duly subdued." CHRISTIANI

"During the first five years the backbone of all the daily work in Russian music schools is scales and arpeggios. The pupil who attempted complicated pieces without this preliminary drill would be laughed at in Russia." JOSEF LHEVINNE

ARPEGGIO STUDIES

For Daily Practice

The following Twenty-five Arpeggio Exercises are built on two chords, making the left hand work very simple. These exercises are essentially right-hand exercises and should be practiced daily until they can be played very rapidly. They are most useful as *velocity exercises* for the right hand, and also serve to show the fingering of this hand in all similar passages. The fingering should be carefully learned in each of the exercises so that in the future there will be no hesitation as to what fingering of the right hand to use in any passage similar to any of these twenty-five arpeggios. Each arpeggio should be repeated several times and it is an excellent plan for the pupil to time himself the first time he plays them through, and again before each lesson, thereby giving an opportunity to realize what gain is made in velocity. Even after the pupil has advanced to the latter part of the book, these arpeggios will be found useful to "limber up" the fingers on beginning practice, or to keep them in trim when there has been an interruption in the regular practice, excepting No 17.

adapted from Mauro Giuliani

1

2

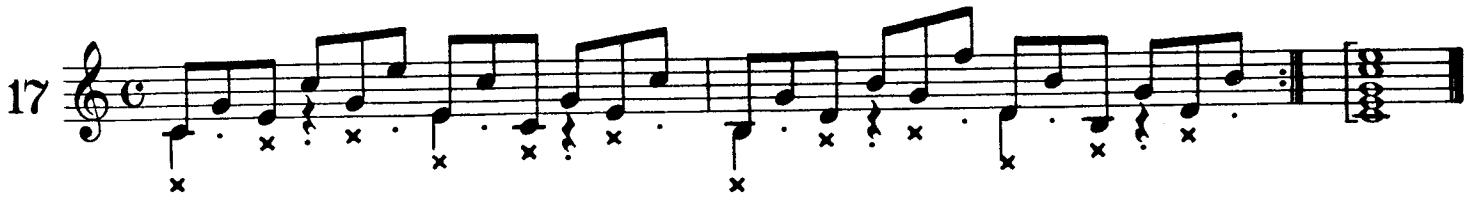
3

4

5

6

This musical score consists of ten staves, numbered 7 through 16. Each staff is written in treble clef with a common time signature (C). The music is primarily composed of eighth-note patterns, often beamed in pairs or groups of four. Measure 7 begins with a series of eighth notes on the strings, with 'x' marks below the notes indicating muted sounds. This pattern continues through measures 8, 9, 10, 11, 12, 13, 14, 15, and 16. The notation includes various rhythmic values such as eighth notes, sixteenth notes, and dotted rhythms. The piece concludes with a double bar line and a final chord indicated by a circled 'C' symbol.

17 

In 18 and 19, the thumb glides from one string to the next, without being lifted as indicated by the slur.

18 

19 

20 

21 

22 

23 

24 

25 

"I am what I am because I was industrious; whoever is equally sedulous will be equally successful." JOHANN SEBASTIAN BACH,

"Without enthusiasm one will never accomplish anything in art." SCHUMANN

America

Arranged for Guitar by
Vahdah Olcott Bickford

Andante maestoso

Musical score for 'America' in 2/4 time, marked 'Andante maestoso'. The score consists of two staves. The first staff contains the main melody with various fingerings (1, 2, 3, 4) and accents. The second staff provides a bass accompaniment with chords and single notes, including some 'x' marks indicating muted strings.

In Dreamland WALTZ

Vahdah Olcott Bickford

Tempo di Valse

Musical score for 'In Dreamland WALTZ' in 3/4 time, marked 'Tempo di Valse'. The score consists of four staves. The first staff is the melody, featuring a waltz rhythm with '4' markings above notes. The second staff is an accompaniment with 'or' markings and 'x' marks. The third and fourth staves provide further accompaniment with chords and fingerings.

Two Studies for Half Bracket

Two studies for guitar half-bracket technique. Study 1 is on a single staff with a treble clef and common time, featuring a sequence of chords with downward arrows indicating the half-bracket technique. Study 2 is on a single staff with a bass clef and common time, also featuring a sequence of chords with downward arrows.

"When an artist has been able to say, "I came, I saw, I conquered," it has been at the end of patient practice." GEORGE ELIOT

THE BARRÉ

Barré is the French term used in guitar music to indicate that one finger of the left hand, (usually the first) is placed across the strings in a straight position, in order to play two or more notes at the same fret. There are two kinds of Barré, the small, or Petite, and the great, or Grande Barré. When two, three, or even four strings are barred, it is a Petite Barré, but when five or six strings are barred with the one finger it becomes a Grande Barré. Even for the Petite Barré it is necessary that the left wrist be well curved, so that the thumb of the left hand is placed well behind the neck, and when the Grande Barré is played, this is even more important, and the thumb should then be under the neck so far that it is about under the G string, or even the B string. The first finger should press the strings with a strong pressure, and should be perfectly straight, with no slant from the fret, and not curved at the joints; otherwise some of the strings would not be pressed down clearly where the finger curved. The Barré requires considerable strength, and it must be practiced patiently and unceasingly until it can be played clearly. At first it is apt to make the hand and wrist tired, but perseverance in its practice will develop the necessary strength to master it. (Cut on this page illustrates left hand position.)

The following exercises illustrate some of the different kinds of Barré chords.

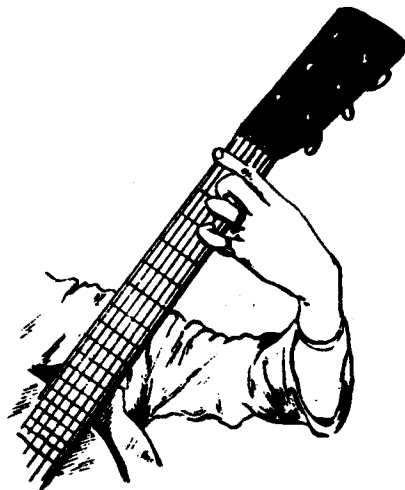
Petite Barré



In many cases the first finger is making a Barré, while the other fingers are playing different melody notes. See example.



The word Barré is usually written when it is required, yet when it is fingered and notes are seen to be on the same fret, it is understood.



The Grande Barré

Arpeggios in Various Keys

The following exercises are given for the purposes of teaching the principal chords in the various keys most in use for the guitar, and for the equally important purpose of teaching *how to change chords quickly and easily*. The author of this Method has marked the upper staff with dotted lines to show the fingers of the left hand which remain unmoved for the new chord. This manner of changing chords by leaving the finger on the notes which are to be used in the next chord, (whenever possible,) cannot be too strictly adhered to, for it is only in this way that the change from one chord to another may be *smooth*, and it also enables the performer to play with greater ease, for the finger which remains on the chord serves as a sort of pivot for the next chord, aiding the other fingers to find their places quickly, and as the pupil carefully and continuously practices these simple chords in the various keys, he will begin to recognize each as a unit, or whole, whenever he meets them, and will not have to analyze the different notes composing them. This is important so that sight reading may be acquired. As soon as possible the fingers should be placed on all notes composing the chord at once, or nearly so. At first one finger at a time will be placed but the sooner the pupil aims to place all the fingers on the chord with a single impulse, the better for the future. It is a good idea to go over the chords with the left hand as they are written on the upper staff to become familiarized with the changes, before the lower staff employing the right hand is attempted.

M. CARCASSI
(1792-1859)

Key of C

1

The first system of exercises in the key of C consists of four measures. The upper staff shows chord diagrams with dotted lines indicating which fingers remain on the strings during transitions. The lower staff shows the corresponding arpeggiated patterns. The second system also consists of four measures, continuing the arpeggiated patterns in the key of C.

Key of G - Each F to be played sharp

2

The second system of exercises is in the key of G (one sharp). It consists of two systems of two staves each. The first system shows two measures of arpeggiated chords with dotted lines on the upper staff indicating finger positions. The second system also shows two measures of arpeggiated chords with dotted lines on the upper staff indicating finger positions.

Key of D - with F# and C# Note that 1st finger remains on the A through 1st line.

3

Key of A - with F#, C# and G#

The Petite Barré in the next to the last measure is taken with the second finger in this instance, leaving the first finger free for the G# in the following chord.

4

Thumb resting

First system of musical notation. It consists of two staves. The upper staff contains a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The lower staff contains a bass clef. The music features a series of chords in the upper staff and a rhythmic pattern of eighth notes in the lower staff.

Petite Barré

Second system of musical notation, continuing from the first. It features two staves with the same key signature and time signature. The notation includes a 'Petite Barré' instruction, which is indicated by a vertical line with a horizontal bar across the strings in the upper staff.

Key of E.-Introducing D#

Third system of musical notation, starting with a measure number '5' on the left. The key signature changes to three sharps (F#, C#, G#). The notation continues with two staves, showing a progression of chords and a rhythmic pattern.

Fourth system of musical notation, continuing the piece in the key of E major. It features two staves with the same key signature and time signature, showing further chordal and rhythmic development.

Fifth system of musical notation, the final system on the page. It consists of two staves, maintaining the key signature of three sharps and the 4/4 time signature, concluding the musical passage.

Before playing this exercise the pupil should turn to the directions for the Barré and read again the directions for the left hand forefinger, thumb and wrist, and the Barré exercises on that page should again be practiced.

KEY of F -with B^b

6

KEY of A MINOR (Relative of C Major)

7

KEY of E MINOR (Relative of G Major)

The following exercise should be practiced with both modes of fingering for right hand:

Two Exercises for Thumb and First Finger

J. K. MERTZ

"We must ever strive after the highest, and never weary because others have earlier attained the good to which we aspire." MENDELSSOHN

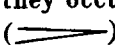
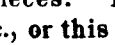
ARPEGGIOS FOR EXERCISING THE THUMB ON THE THIRD STRING

TWO OCTAVE SCALE OF C

The pupil should practice daily the two octave scale in C and memorize it. It should always be played as indicated by the fingering. "Fifth Position" over a part of the scale indicates that for the notes included in the bracket the left hand should be in the fifth position, with the first finger at the fifth fret, and that above it the fingering should be the same as in the first position, that is, a finger for each fret. The indication of *strings*, as shown by the figures enclosed in the circle, and that of fingering, should be strictly adhered to. The notes that occur on the first and second strings above the fifth fret in this C scale should be learned so that the pupil is as familiar with them as in the first position.

"The scale of C should reign supreme until the practice habits are formed so that they will reign supreme while playing the other scales. Pearls lie at the bottom of the sea. Most pupils seem to expect them floating upon the top of the water. They never float, and the one who would have his scales shine with the beauty of splendid gems must first dive deep for the gems." *DE PACHMANN*

EXPRESSION MARKS AND ABBREVIATIONS

Attention is called to the various marks of expression which should be observed by the pupil from the first. A dictionary of the terms most in use will be found on the last page, and the pupil should make frequent use of it, and should memorize the definitions of the various Italian words as they occur in pieces. The abbreviations and other indications of dynamic expression, such as *Dim.*, or this sign: (), *Cresc.*, or this sign: (), *Rit.*, *Rall.*, etc. should be learned and observed.

"Natural gift may produce a poet, but it does not make a musician. The highest perfection is reached only by untiring practice and almost ceaseless work." F. BRENDEL

Two Exercises for Development of Velocity

1

2

Moderato

Vahdah Olcott Bickford

This Moderato introduces the high notes on the E and B strings which were learned in the two octave C Scale, and also gives an example in the second strain of playing the accompaniment on the G string with thumb and first finger alternating. Great care should be taken to carry the tone in the places where it is so marked, and the entire piece should be played in a very legato manner, with due regard to the subduing of the accompaniment, and a melody as singing as possible. Fingers should be left on strings wherever it is possible to do so.

Cantabile

molto ritard.

a tempo

"The principal requisites for a musician, a fine ear and a swift power of comprehension, come, like all things, from above." SCHUMANN

Rondo for Guitar and Piano.

Aside from being a delightful little number, this duet is most effective for teaching the pupil to play with the piano, and for the purpose of getting the proper tonal balance between the two instruments, as well as giving the pupil early practice in keeping perfect time when playing with a pianist. The pianist should always use the soft pedal when playing with the guitar, for the guitar is so delicate in proportion that otherwise the piano would drown the guitar. The Rondo should be played very *legato*.

M. GIULIANI, Op. 94, No 2.
(1780 - 1820)

Andantino

GUITAR

PIANO

4 0

3

4

The first system of musical notation consists of three staves. The top staff is a single treble clef with a 7/8 time signature. The middle and bottom staves are grouped by a brace and represent the piano accompaniment. The music features a complex rhythmic pattern with eighth and sixteenth notes, including a triplet of eighth notes in the first measure. Fingerings are indicated with numbers 1-4.

The second system of musical notation consists of three staves. The top staff continues the melody with a triplet of eighth notes in the third measure. The piano accompaniment in the middle and bottom staves features a steady eighth-note bass line and chords. A fermata is placed over a chord in the middle staff of the third measure.

The third system of musical notation consists of three staves. The top staff has a melodic line with some grace notes. The piano accompaniment in the middle and bottom staves continues with eighth-note patterns and chords. Fingerings are indicated with numbers 1 and 4.

The fourth system of musical notation consists of three staves. The top staff has a melodic line with a triplet of eighth notes in the first measure. The piano accompaniment in the middle and bottom staves features a steady eighth-note bass line. The system concludes with a double bar line and repeat signs.

"Music is evidently a necessity of our existence, and the more the taste for it is developed in its highest form the greater will be our appreciation of the good and beautiful." ANON.

"One of the principal elements of genius is strength of will to control the mind and command the mental energies." ANON.

Arpeggio Study

This style of Arpeggio is very important in guitar playing and should be practiced until it is played perfectly. Care should be given to carrying the tone as indicated for the left hand, and the sliding of the thumb of the right hand on the bass notes where indicated by the slur.

Etude

This Giuliani Etude is very useful for helping the pupil to bring out the melody clearly and distinctly above the accompaniment. In the first part of the study the melody is in the treble, and should be made to sing as much as possible. In the latter part the melody is chiefly in the bass, and the bass notes in such places should be strongly brought out, while the higher notes, which in this case comprise the accompaniment, should be distinct, yet subdued.

M. GIULIANI

Andantino

Thumb gliding from string to string.

Abbreviations

"I believe this matter of insisting upon a thorough technical knowledge, particularly scale playing, is a very vital one. The mere ability to play a few pieces does not constitute musical proficiency." S. RACHMANINOFF

THREE OCTAVE SCALE IN THE KEY OF G MAJOR

To be memorized

7th Pos. 12th Pos. 7th Pos.

0 1 2 4 1 2 4 1 3 4 3 1 4 2 1 4 2 1 0

or ② - - - ① - - - - - ② - - -

EXERCISE INTRODUCING CHORDS IN THE KEY OF G

EXERCISE FOR VELOCITY

Allegro

or

SCALE OF G IN THIRDS

An Interval in music is the distance, or difference of pitch between tones. Intervals are reckoned by the degrees of the scale included, counting the tone of the beginning and that of the ending. Thus from G to B would be called a Third, as the interval is always counted upward from a given note. From C to C would be an octave, and so on. Passages of thirds and other intervals occur very frequently in guitar music and too much cannot be said as to the importance of early study of passages in Intervals, for they are the very foundation of good technic, and without fluency in the performance of the various intervals, it is impossible for one to become a good guitarist. To facilitate their performance it is necessary to leave the fingers on the strings as much as possible, drawing them from one fret to the other wherever possible. Keep contact with the fingerboard.

The following scale of G in Thirds should be memorized and played daily. The short lines from one note to the other indicate that the fingers are to remain on the strings in sliding from one fret to the other.

The little piece after the scale puts into practice in melody form the intervals that have been learned in the scale.

Nina Mia

Vahdah Olcott Bickford

Dolce

October

Vahdah Olcott Bickford

This piece is given especially for the practice of the Portamento or Slide, which is indicated by the sign (—) or the straight line (—) between the two notes. There is not a perfect uniformity among writers for the guitar in the indications used to show the difference between this embellishment and the Glisse, but the author is of the opinion that there should be a distinction in the *indication* to avoid confusion. While all players and writers employ the two distinct effects, there is not the proper distinction in the indication. The author suggests, therefore the use of the two signs here given to indicate the Portamento or Slide, and the sign that is given later in the Method to indicate the Glissé or Glissando. It should always be remembered that in the Portamento or Slide, both notes are picked with the right hand finger, that is, the note ascended or descended to, as well as the first note. This embellishment should be faithfully practiced, so that the singing effect can be mastered.

Allegretto

FIVE EXERCISES FOR DEVELOPING INDEPENDENCE OF THE LEFT-HAND FINGERS

Retain third finger on G throughout. Play each exercise ten times.

1

Retain third finger on C throughout.

2

3

Exercise for stretching 4th finger. Retain third finger on G through first and third measures.

4

Take chord position at beginning and retain, stretching 4th finger.

5

"No passage that has been badly played should be considered as sufficiently practiced when done once or twice right; six successive times, without error, is the least that can be depended on" BURROWES

TWO OCTAVE SCALE IN THE KEY OF D

It is advisable to begin the D scale in the Second Position, — which is done by merely advancing the first finger to the second fret. Since the first fret is not used in this scale, the Second Position mode of fingering greatly facilitates the execution. Also in pieces in the Key of D - 2nd Pos., rather than 1st Pos. is preferable.

To be memorized

"You must sedulously practice all scales." ROBERT SCHUMANN

CHORD STUDY IN THE KEY OF D

Petite Rondo

Vahdah Olcott Bickford

2nd Pos.

Velocity Study

Allegro

Musical score for 'Petite Rondo' in G major, 2/4 time. It consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features eighth and sixteenth notes with various fingerings indicated by numbers 1-4. The second and third staves continue the melodic and harmonic development.

EXERCISE IN THIRDS AND TRIPLETS

Presto

Vahdah Olcott Bickford

Musical score for 'EXERCISE IN THIRDS AND TRIPLETS' in G major, 3/8 time. It consists of two staves of music. The first staff is filled with triplets of eighth notes and sixteenth notes, with fingerings 1, 2, 3 clearly marked. The second staff continues with similar rhythmic patterns, including some sixteenth-note runs.

Keep 1st finger in contact with fingerboard as marked in above exercise.

Amusement in D

Vahdah Olcott Bickford

2nd Pos.

Moderato

Musical score for 'Amusement in D' in D major, 2/4 time. It consists of four staves of music. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The music includes chords, eighth notes, and sixteenth notes. The second staff features a section labeled 'Barré II' with a bar line above it. The third and fourth staves continue the piece, with some notes marked with an 'x' to indicate specific fingerings or techniques.

"Play in time! The playing of many virtuosos is like the gait of a drunken man. Make not such your models." SCHUMANN

"Everything does credit to the player which is well played." CZERNY

Étude in Dotted Notes

M. GIULIANI

Allegro

The musical score is written for a single melodic line on a treble clef staff in the key of D major (two sharps) and 2/4 time. It consists of 16 measures, divided into two systems of eight measures each. The tempo is marked 'Allegro'. The notation includes numerous dotted notes, slurs, and various fingerings (1-4) and articulations (accents, 'x' marks). The first system includes a 'Bar. II.' marking at the beginning of the second measure. The second system includes a '3' marking under the first measure and an 'x' under the second measure. The piece concludes with a double bar line and repeat dots.

Rondo

2nd Pos.

CARCASSI

Allegretto

The Lover's Sigh

This beautiful little melody achieved its great fame by the variations composed to it by Beethoven. Many guitarists have written variations on this famous melody, including Sor, Giuliani and the author of this method. Those by the two old masters mentioned are now out of print, but the latter is obtainable. This song with guitar accompaniment can also be played on the mandolin, violin or 'cello, any of which are very effective with guitar accompaniment.

PAISIELLO

VOICE

All joy flies from my heart, I with im - pa - tience

GUITAR

grieve. Ah! who my sor - rows would be - lieve? I

Petite Barré

EXERCISE INTRODUCING PRINCIPAL CHORDS IN THE KEY OF A

Petite Bar. Petite Bar.

Scale and Chord Exercise

Vahdah Olcott Bickford

Allegro

Bar. II -

Queen Mab

WALTZ

Vahdah Olcott Bickford

Tempo di Valse

Bar. - - - -

Bar. - - - -

*"With varied fire
 He roused the trumpet and the martial fife,
 Or bade the lute sweet tenderness inspire."* THOMSON

Regina March

Vahdah Olcott Bickford

Playing the chords in this March as indicated, with the bracket, is much more effective than any other method, for it gives a more martial and sonorous effect. The rhythm is very pronounced throughout, for a March is ineffective without a pronounced rhythmical swing.

Tempo di Marcia

Petite Barre

Petite Bar.

Song Without Words

Vahdah Olcott Bickford

Moderato con espressione

dolce e teneramente

Bar.

poco rit.

"Strive to play easy pieces well and beautifully; it is better than to render harder pieces only indifferently well." SCHUMANN

"Do you ask me how good a player you may become? Then tell me how much you practice the scales." **CARL CZERNY**

THREE OCTAVE SCALE IN THE KEY OF E MAJOR

To be memorized

Arpeggio Study in the Key of E

Vahdah Olcott Bickford
Barré

Bracket Study

Adapted from Carcassi

The Last Rose of Summer

Guitar Duet
(Transcribed by Vahdah Olcott Bickford)

OLD IRISH MELODY
(17th century)

The musical score is arranged in four systems, each with two staves. The top staff of each system is for the 'Pupil' and the bottom staff is for the 'Teacher'. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score includes various musical notations such as dynamics (p, mf), articulation (accents), and performance instructions like 'rit.' and 'D.S.'. Fingerings are indicated with numbers 1-4. The piece concludes with a double bar line and the instruction 'D.S.' (Da Capo).

For the Harmonics- touch the left hand finger ever so lightly over the metal fret without pressure on the string as indicated. Entire table of natural harmonics on page 100.

The Sand Man

(Lullaby)

Vahdah Olcott Bickford

Drowsily

mf

flatten 1st finger to a Bar.

p dim. e rall.

pp dim. e rit. morendo

Ballet

CARULLI
(1770 - 1844)

Allegretto

Fine

D.C. al Fine

SCALE IN KEY OF F MAJOR

or

CHORD EXERCISE IN KEY OF F

or Bar...

Technical Exercise

Retain finger on F as indicated by curved lines in 2nd, 3rd, and 4th measures as a pivot.

Waltz

F. CARULLI

"One fault which cannot be too strongly guarded against is to play the easy passages of a work as frequently as the difficult ones; this is not only a waste of time, but prejudicial to true musical development." LOUIS PLAIDY

MINUETTO FROM SONATA

M. GIULIANI

Gr. Barré

Under The Lilacs

Attention cannot too often be called to the importance of allowing every note to vibrate for its full written value, which can only be done by leaving the left hand fingers on the string without releasing the pressure, as well as keeping the right hand fingers from touching the string after it is vibrated. In the following piece there are many instances where one note should sing while other notes are being played as accompanying notes. The pupil will find such instances in almost every piece, and should pay the utmost attention to observing this rule, else the playing can never be either correct or pleasing.

ZARH MYRON BICKFORD

Andante

The guitar, like all other instruments, finds certain keys more congenial to it than others, and the keys most congenial and effective are those given up to this point, together with the keys of A, E and D Minor, which follow. The keys with more than four sharps, or more than one flat become very difficult and less effective, because of the loss of the open strings particularly the bass, which give a greater volume and resonance than the constantly closed basses. However, all keys can be played on the guitar and must be learned, and all keys are given in Vahdah Olcott Bickford's "Advanced Course".

Every Major Scale has a relative Minor, which has the same signature, but is a third below the Major; thus the relative of C Major is A Minor, etc. In the Melodic form of the Minor Scales, (which form is used in this Method,) the half tones occur between the 2nd and 3rd, and 7th and 8th degrees in ascending, and in descending, between the 6th and 5th, and the 3rd and 2nd, (the accidental sharps being removed), so that it descends like the major.

SCALE IN THE KEY OF A MINOR

(Relative to C Major)

TECHNICAL EXERCISE IN A MINOR

CHORD STUDY IN A MINOR

5th Barré

Keepsakes

Vahdah Olcott Bickford

Andante con sentimento

"If you would get much out you must put much in." JOUBERT

ROMANZE

FROM

Sonata Facile for Guitar and Piano

Note: The short curved lines occurring in the guitar part are phrasing marks.

HENRY KÖHLER, Op. 80

(1765 - 1833)

Andantino

GUITAR

PIANO

ten.

ten.

ten.

Fine

Fine

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music features a melodic line in the upper treble and a more rhythmic accompaniment in the grand staff. Dynamic markings include *p* (piano) and *f* (forte).

Second system of musical notation. It consists of three staves. The upper treble staff contains a melodic line with some triplet markings. The grand staff below provides accompaniment. Dynamic markings include *fp* (fortissimo piano) and *f* (forte).

Third system of musical notation. It consists of three staves. The upper treble staff has a melodic line with some rests. The grand staff below has a more active accompaniment. Dynamic markings include *f* (forte).

Fourth system of musical notation. It consists of three staves. The upper treble staff has a melodic line with some rests and a *D.S.* (Da Capo) marking. The grand staff below has a more active accompaniment. Dynamic markings include *f* (forte) and *D.S.* (Da Capo).

Caprice Orientale

Vahdah Olcott Bickford

Allegro capriccioso

The musical score is written for a single melodic line on a grand staff. It begins with a dynamic marking of *mf* and a piano (*p*) marking. The tempo is *Allegro capriccioso*. The score includes several strains with first and second endings, indicated by brackets and the text "see note" and "1st" | "2d". A 5th barre instruction is present in the seventh staff. The piece concludes with a dynamic marking of *sf* and a *senza rit.* instruction.

Note: Measures at the end of a strain enclosed in brackets are called "endings;" the first being played the first time, but the *second only* on the repetition of the strain.

"Try in a composition to bring out the impression which the composer had in his mind." SCHUMANN

"Few artists realize the beauty of a perfectly played scale and too few teachers insist upon it." S. STOJOWSKI

SCALE IN KEY OF E MINOR (Relative to G Major)

Chord Study in E Minor

Under the Greenwood Tree

Vahdah Olcott Bickford

The double sharp (x) in the eleventh measure raises the F# a half-step higher. (Same as Gb)

Andante espressivo

"That mind alone whose every thought is rhythm can embody music, can comprehend its mysteries, its divine inspirations, and can alone speak to the senses of its intellectual revelation." BEETHOVEN

Andantino in E minor

FERNANDO SOR
(1780-1839)

HINTS ON RAPID CHANGING OF CHORDS

The above piece offers an excellent medium for the practice, not only of the rapid changing from one chord to another, but the method of putting the left-hand fingers down on each chord so that the notes first *needed*, are the first ones *ready*. This must be practiced in every piece and study for a long time before the pupil will be expert enough to place his fingers at once on the whole chord, which is obviously the better way, when it can be done. There are many instances, however, when the rapidity of the notes, or other reasons, prevent the placing of the entire chord before any of the notes are struck with the right hand, therefore, this rule should always be observed: to place the fingers first on the notes that are first needed, placing them on the other notes while playing the first. This is the only way to prevent blurring of chord passages and awkward breaks in the time. It is common for pupils to try in such chord work to place the first finger first, and then the succeeding fingers, 2d, 3d, and so on. To do this is only to fail, for it will produce faulty execution and make breaks in the continuity of the phrase.

Another important thing to remember in changing chords is, as has been stated earlier, to leave down, whenever possible, any fingers on notes that occur in the next chord, where such can be played with the same fingers. Also, it is important to be able to always read a few notes ahead of those which are being played, in order to keep the playing smooth, for, if the next chord were not seen in advance, no preparation could be made for it. This Andantino should be carefully studied, placing the fingers at once on the notes first seen, that is, the notes comprising the melody and bass parts, preparing the inner accompaniment part while the other is being played: thus there will be perfect smoothness in the rendition. No more splendid study could be used for this purpose, for it makes clear to the pupil upon which notes to place the fingers first, throughout the study, and this should be watched in other pieces and studies as well.

It will be noted that after the two previous keys of A Minor and E Minor, the order as given in this Method does not follow that of the relative Major keys, since the keys of B Minor, (relative to D Major), F sharp Minor, (relative to A Major), and C sharp Minor, (relative to E Major) are more difficult keys, and less often used. D Minor, (the following key), though relative to F Major, a difficult key for guitar, is not so difficult as its relative Major, because of the frequent use of the open basses, D, E and A. All the more difficult keys are given in the author's "Advanced Course"

SCALE IN KEY OF D MINOR
(Relative to F Major)

COMMON CHORDS IN D MINOR

Technical Exercise

Allegro

Andante Agitato in D Minor

F. CARULLI

Bar.

D.C. al Fine

"The player should know how to listen properly to himself, and to judge of his own performance with accuracy." CZERNY

Technical Studies for Daily Practice

The following exercises are given for the purpose of acquiring independence of fingering. In those with the continuously reiterated treble note, the finger should remain stationary on that note throughout the exercise, not relaxing in pressure. The bass notes carry the melody, therefore should be emphasized. Carcassi used the thumb and one finger for these, but the author suggests that they be practiced with thumb and alternate first and second fingers, as marked, which gives greater speed, as well as more grace. In those exercises which have the long bass notes with the changing treble, the finger should remain on the bass note throughout the exercise, or during the full value of the bass note.

CARCASSI

(or x . x ..)

Seven staves of musical notation for guitar. Each staff contains a melodic line with various rhythmic patterns and fingerings. The notation includes treble clefs, stems, and notes. Fingerings are indicated by numbers 1-4. Some staves have 'x' marks below notes, indicating muted strings. The music is organized into measures, with repeat signs at the end of each staff.

In Key of G

Two staves of musical notation in the key of G. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains a melodic line with fingerings (1, 2, 3, 4) and a '3' above a note. The second staff continues the melody with similar fingerings and techniques. Both staves end with repeat signs.

The first system consists of two staves of music in D Major. The top staff features a series of eighth-note patterns with fingerings 3, 2, 1, 2, 1, 4, 1, 4, 1, 2, 1. The bottom staff features a similar pattern with fingerings 1, 4, 1, 4, 1, 2, 1. Both staves end with a repeat sign and a final note.

In D Major

The second system consists of five staves of music in D Major. The top staff has a pattern with fingerings 4, 1, 3, 1, 3, 1. The second staff has a pattern with fingerings 2, 1, 1, 3, 1, 3, 1, 3, 1, 3, 1, 1. The third staff has a pattern with fingerings 1, 1, 2, 1, 2, 1, 2, 1, 2, 1, 1. The fourth staff has a pattern with fingerings 4, 1, 3, 1, 2, 1, 1, 1, 1, 1, 1. The fifth staff has a pattern with fingerings 1, 3, 1, 3, 1, 3, 1, 3, 1, 1. Each staff ends with a repeat sign and a final note.

Exercise in A Major

The third system consists of three staves of music in A Major. The top staff features a pattern with fingerings 2, 7, 1, 4, 1, 1, 1, 1, 1, 1, 1, 4, 1. The middle staff features a pattern with fingerings 3, 1, 4, 1, 1, 1, 1, 1, 1, 1, 1, 4, 1, 4, 1, 4, 1. The bottom staff features a pattern with fingerings 1, 4, 1, 4, 1, 4, 1, 4, 1, 1, 4, 1, 4, 1, 1. Each staff ends with a repeat sign and a final note.

The Slur

When two or more notes ascending or descending have the slur (—) placed over or under them, they are called slurred notes. In ascending passages the first note of the slur only, is struck with the right hand finger, and the succeeding note or notes of the slur upon the same string are made by the left hand fingers alone, falling with sufficient force on the string at the proper fret to vibrate the note desired. This is really a percussion slur, and the left hand fingers must act like little hammers, with great energy, and must strike the string very near the fret, in order to secure a clear tone. The finger which holds the first note must not be raised or relaxed in pressure until the next finger falls on the succeeding note, whether the slurred passage consists of two notes, or more.

In descending passages of slurs, the fingers of the left hand must be placed on all the notes that are in the slur, (except, of course open notes,) before the first note of the slur is played with the right hand finger. The first note of the slur is then picked with the right hand finger, the left hand fingers being drawn off the string, one after the other, paying due care as to the time and rhythm of the passage. In pulling off the fingers it should be with an energetic downward movement, *not* with a mere lifting up of the finger. In other words the string should be pulled a little toward the lower side of the finger-board, and slipped suddenly from under the finger. This gives renewed impulse to the vibrations of the string and keeps the tone up to the necessary force, while merely *lifting* the finger causes the notes to be so weak that they are scarcely heard. The slur occurs often in guitar music and should be practiced assiduously. There is nothing better than slur practice for strengthening the fingers of the left hand.

ASCENDING SLURS OF TWO NOTES

Strike the open note and produce the second by allowing the proper finger to fall with force on the string at the proper fret.



DESCENDING SLURS OF TWO NOTES

Place fingers on both notes of the slur at once, then strike the string and draw off the finger which holds the first note.

Study for Practice of Descending Slur

The finger should be pulled well downward when slurring off the E string, keeping the time perfectly correct. Slurring from notes on the E string to open tones is often used on the guitar. Frequently entire variations are written in this style, as it gives a peculiarly pleasing effect, especially when played rapidly.

VIBRATION SLURS

When two slurred notes in descending are to be made on two different strings, the first note only is picked with the right hand, and the second note made by letting a finger of the left hand fall with weight and force on the string at the proper fret, which will cause it to vibrate so as to be heard distinctly: yet this style of slur is not quite so effective as the other form previously mentioned, and is not so frequently used.

The vibration slurs given in Example 1, are the type given in other Methods, but in the works of the masters for the instrument are also found Vibration Slurs like those given in Ex. 2, which shows such slurs when both notes are closed tones. This type is more difficult to execute, for in the other, the vibration of the previously struck open string adds impulse to the following note. In playing vibration slurs where both notes are closed, the first note is played as usual and the finger falls heavily on the second note, as in the first illustration, but in this case, the finger on the first note must remain firmly in its place until the second note has been played with the left hand.

ASCENDING SLURS ON TWO DIFFERENT STRINGS

When two ascending notes are slurred on different strings, if both are bass strings, as in Ex. 3, the thumb is glided as smoothly as possible from one string to the other. To obtain the slurred effect, the first note should be a little stronger than the second. There are two methods of indicating the slur; though most writers use the usual slur sign, some use a straight line between the two notes, to signify the sliding of the thumb. In Ex. 4, the Ascending Slur on two different strings in the treble is shown. For this sort of slur the notes should be picked with the right hand finger in the usual way, but in as smooth a manner as possible, and as in the previous case, the first note should have the accent in order to give the slurred effect. Both right hand fingers should be on strings before the 1st note of the slur is played.

SLURS OF THREE AND FOUR NOTES

Slurs of three, four or more notes are played in the same manner as those of two notes, letting fall or drawing off as many fingers as there are notes to be slurred. The notes of descending passages should be prepared, placing the left hand fingers on all the notes in the slur before the first note is picked with the right hand finger.

Slurs of three and four notes are very beneficial for strengthening the left hand fingers, and a benefit is gained from their practice that cannot be obtained in any other way.

EXERCISES FOR SLUR PRACTICE ON ALL STRINGS

Only the first note of each measure is picked with the right hand.

Exercise Introducing Slurs

CARULLI

Study in Slurs

Andantino grazioso

CARULLI

EXTENDED SCALE PASSAGES IN SLURS

Extended scale passages ascending, are played by striking each open note, or string, smoothly with the thumb or a finger of the right hand and playing all the closed notes with the left hand fingers, as in the ordinary slurs. In descending scale passages the first note only should be struck with the right hand, and the other notes played with the left hand, by the combination of the vibration slur with the drawing off of the fingers.



Slurs of double notes are performed by letting fall, or drawing off the fingers, as in slurs of single notes.



DOUBLE VIBRATION SLURS

Double vibration slurs are played by picking the first notes of the slur, then letting the fingers fall with force on the second double note of the slur.



THE GLISSANDO

When double notes are to be played Glissando, they are usually marked with the straight line between the notes, instead of the usual curved line indicating the ordinary slur, and with or without the French word, Glisse. For the Glisse or Glissando, whether in single or double notes, the first note only is picked with the right hand, the fingers sliding along the string to the note or notes to be played with sufficient force to sound the last note or notes of the Glisse without again using the right hand. The Glissando is a beautiful embellishment when not too frequently used. It should not be overdone, or it becomes obnoxious, neither should it be done too slowly, or it sounds too whiney. Judgment should be used as to whether the musical effect is gained or enhanced by an actual Glissando- or whether just leaving the fingers on the strings and picking the next note (portamento) is usually meant.

GLISSANDO ON DOUBLE NOTES



SIGHT READING

Sight-reading, which is the art of reading music "at sight", or *the first time seen*, without previous study or contemplation, is one of the arts of music that every player should aim to cultivate, for the sight-reader is able to get many times more enjoyment from playing, than the student who may play a few pieces well, but is a poor or indifferent sight-reader. It is none too early for the student to practice reading at sight, and needless to say, such study should be on things outside of the Method, on pieces at least one grade easier than the present work in the Method, or, in other words, than the technical equipment of the pupil. At this stage the pupil could, with pleasure and benefit, begin playing accompaniments to the mandolin, violin or 'cello, of the ordinary grade of difficulty. Such practice will be excellent sight reading study. It is also advisable at this stage to use easy little guitar duets for teacher and pupil, the pupil learning to play either part. It is of course essential that such duets, as well as other pieces, for sight-reading, be entirely in the first position and easier than the work that the pupil is now doing in the Method. In sight-reading, the pupil should keep perfect time at all costs; never under any circumstances going back to correct mistakes. Each time the piece is played through in this way, the pupil will play it with fewer mistakes. As many notes as possible should be taken in at a glance, so that the eye is always kept ahead of the actual notes that are being played. A little time each day should be devoted to sight-reading from now on, with the proper material selected by the teacher.

"The man who can play an instrument sufficiently well, and whose musical education enables him to read at sight, can find enjoyment in life, however depressing his outward circumstances may be." ANON.

"Omit no opportunity to play with others, in Duos, Trios, etc. It makes your playing fluent, spirited and easy?" SCHUMANN

EMBELLISHMENTS or AGREMENS

One of the ornaments or graces most frequently met with in music is the Appoggiatura, which is the delaying or suspending of a note by means of a note introduced before it, and the time required for its performance, whether long or short, is always taken from the principal note. It is usually written in the form of a small eighth, sixteenth, or thirty-second note, either with or without a stroke across the stem. When the stroke is written across the stem it is sometimes called the *short* Appoggiatura, and when there is no stroke across the stem, the *long* Appoggiatura. The long Appoggiatura bears a fixed relation to the principal note (as shown in the example beneath,) but the short Appoggiatura, more properly called the Acciaccatura, is performed so rapidly that there is scarcely any abbreviation of the following note. In the long Appoggiatura the accent always falls on the Appoggiatura itself, *not* on the principal note. In the short Appoggiatura, or Acciaccatura the accent invariably falls on the *principal note*. These are frequently called Grace Notes.

EX. I.

CARCASSI

Andante

Written

Played

The bass note is always picked *with* the grace note.

Valse Triste

Vahdah Olcott Bickford

This introduces the *Acciaccatura*, or *Short Appoggiatura*, usually called in English the Grace Note. As little time as possible should be taken for its performance, so there is no perceptible shortening of the principal note, and the accent should fall on the principal note. They can only be effectively executed after the ordinary slurs have been mastered, and the pupil should not attempt these until the previous exercises have been perfected.

When two or more Grace Notes are found before a principal note, as in the following Examples, they have no fixed duration, as does the long Appoggiatura, even though there is no line through the stem of the notes. The time required for the two or three notes, as the case may be, is always taken from the principal note.

EX. 3 and EX. 4 are musical examples showing the difference between written and played notation for grace notes. Each example consists of two staves: 'Written' and 'Played'.
 EX. 3: The 'Written' staff shows a quarter note with two eighth notes as grace notes. The 'Played' staff shows the same quarter note with the two eighth notes slurred together and played as a single unit, taking time from the principal note.
 EX. 4: The 'Written' staff shows a quarter note with a triplet of eighth notes as grace notes. The 'Played' staff shows the triplet slurred together and played as a single unit, taking time from the principal note.

GRACE NOTES BEFORE A CHORD, AND IN THE BASS

When a Grace Note is found before a chord, it should be struck with all the notes comprising that chord, except the note to which it is slurred, or the principal note, as in Example 5. The same holds good when the Grace note or notes occur in the bass preceding a chord. The entire chord is struck with the first of the Grace notes, the time taken from the principal note being as short as possible, as indicated in Example 6.

EX. 5 and EX. 6 are musical examples showing grace notes before a chord. Each example consists of two staves: 'Written' and 'Played'.
 EX. 5: The 'Written' staff shows a quarter note with a grace note. The 'Played' staff shows the grace note and the chord notes struck together.
 EX. 6: The 'Written' staff shows a quarter note with a grace note. The 'Played' staff shows the grace note and the chord notes struck together, with the grace note being shorter than the principal note.

When Grace Notes are found written at a greater distance than one tone from the principal note, they should be struck with the bass. Such Grace notes may be found either above or below the principal note. Sometimes groups of small notes are found placed before principal notes, forming a chord with an arpeggio effect. This might really be called the arpeggio, and is performed in much the same manner as the arpeggio chord which has been previously indicated, and is most frequently found with the wavy line preceding the chord. In such instances as those in Example 8, the first of the Grace notes should be struck with the chord, that is, with the bass note of the chord and exactly on the beat.

EX. 7 and EX. 8 are musical examples showing arpeggio-like grace notes. Each example consists of two staves: 'Written' and 'Played'.
 EX. 7: The 'Written' staff shows a quarter note with a group of four eighth notes as grace notes. The 'Played' staff shows the grace notes arpeggiated and struck with the chord notes.
 EX. 8: The 'Written' staff shows a quarter note with a group of four eighth notes as grace notes. The 'Played' staff shows the grace notes arpeggiated and struck with the chord notes.

THE TURN

The Turn is an ornament much used in both ancient and modern music. The indication is the sign (∞) placed above or below the note, and it consists of two, three or four notes. The turn is often written out in modern music, making it easier to read at sight, but the rules for its execution, as variously indicated, should be well memorized, as these indications are still frequently used in modern music. When the indication is used, the written note is termed the principal note of the turn and the others are termed respectively the upper and lower auxiliary notes. In a turn, the upper auxiliary note, as well as the lower, is but one degree of the scale from the principal note, above or below, making it either a tone or a semi-tone distant from the principal note.

THE TURN ILLUSTRATED



Written

EX. 2 EX. 3 EX. 4

Played

Sometimes the lower or upper auxiliary note of a turn is altered by a sharp or flat, which is shown in the indication by an accidental above or below the sign. An accidental above the sign refers to the upper auxiliary note, and one underneath it to the lower, as shown in Examples 5 and 6.

Written

EX. 5 EX. 6

Played

When a turn is found between two notes, it is commenced with the note above the first of the two notes between which the sign is placed, and is played in a portion of the time belonging to the preceding note.

Written

Played

THE TRILL

This embellishment consists of the regular and rapid alternation of a given note with the note above, such alternation continuing for the full value of the written note. In modern music the trill is indicated by the letters *tr* over the note to be trilled. Except in rare cases, the trill should begin on the principal note. In some very, very old music it was begun with the upper, or subsidiary note, but this is practically never used in modern music, except where the note carrying the trill is preceded by a short note of the same name, in which case the upper note would begin the trill. In modern music when a trill beginning with the subsidiary note is required, it is usually indicated by a small grace note, written immediately before the trill note. Immediately before the final note of a trill, a new subsidiary note is usually introduced, located one degree *below* the principal note. This and the concluding principal note together form what is called the *Turn* or *termination* of the trill. On the guitar there are five usual ways of performing the Trill. The first, and most effective manner, is by striking the first note of the trill and slurring the others. The second, by striking the principal note at each occurrence and slurring the upper note. The third, when the grace note precedes the trill, indicating that the trill is in this case begun with the upper note instead of the principal note, in which case the upper note is picked each time, and the principal note slurred. The fourth manner of playing the trill on the guitar is by preparing, or taking at once the two notes on two strings, with the left hand, and playing them with two fingers of the right hand; and fifth, when there is a bass part, playing as in the fourth manner, adding the bass note with the thumb, as in Example 5.

The Trill Illustrated

Written

1 *tr*

2 *tr*

1st Manner

2nd Manner

Resolution

Resolution

Played

or

3 *tr*

4 *tr*

3rd Manner

4th Manner

Termination

Or x . x . x

5 *tr*

or

tr

x x x

x x x x

Trills on very short notes require no turn, or termination, but consist merely of a triplet, or as many more notes as the technical equipment of the performer may allow, as illustrated in Example 6. The speed of a trill cannot be exactly defined in notes, since it is usually more effective if played as rapidly as is consistent with distinctness. When a trill bearing a proportional length to the principal note is *required*, it is usually written out in full.

Written

6 *tr*

tr

tr

tr

5

5

5

5

5

The embellishment called the Mordent, in modern music, is in reality the Inverted Mordent. The original Mordent consisted of three notes, the *lower* note being the auxiliary note, instead of the *higher*, as occurring in modern music, and correctly termed the Inverted Mordent. Therefore, since the Inverted Mordent *only* is used in modern music, it alone is illustrated in this Method. It consists of three notes rapidly executed, the auxiliary note being one degree above the principal note. The accent is always on the principal note, and the time taken from that note for the execution of the grace should be so short as to be scarcely perceptible. There are many instances in music where the Inverted Mordent is written out, instead of being indicated by the sign (w). It can be performed with beautiful effect on chords as well as on single notes, and the manner of executing it is illustrated in Example 2. The first note of the Mordent should be struck with the notes of the chord, then slurring to the highest note of the Mordent and immediately back to the principal note, - which receives the accent. When the Inverted Mordent occurs on a note with a single bass, it should begin with the bass. In a case where the auxiliary note should be the lower note instead of the higher- it is now customary to use a perpendicular line in middle of mordent sign.

Inverted Mordents on Single Notes

Inverted Mordents on Chords

EX. 1

EX. 2

EXERCISE FOR PRACTICE OF INVERTED MORDENT

Grazioso

Andante mosso

Study

GIULIANI

"The mind which is not gifted with the powers of imagination may be fitted for other studies than music, but in the arts it will always be dull and inert." MERZ

The following pieces and exercises should be well practiced preparatory to taking up the Positions. These studies are necessary for the development of technic, and it is useless to try playing in the higher positions before a fair technic in the first position is attained. This Method aims to make the Positions easier, by introducing the two and three octave scales preceding them, with pieces putting into practice the notes learned on the first and second strings.

Allegretto Moderato

FERNANDO SOR

2nd Pos.

The musical score is written for guitar in the second position (2nd Pos.) in G major (one sharp) and 6/8 time. It consists of eight staves of music. The notation includes a variety of rhythmic patterns, primarily eighth and sixteenth notes, often grouped in beams. Fingering is indicated by numbers 1, 2, 3, and 4 above the notes. Slurs are used to indicate phrases. The piece is a study for the second position on the guitar, focusing on technical development and the application of notes learned in the first and second strings.

Scherzo

J. K. MERTZ
(1806-1856)

The musical score consists of four staves of music in 3/4 time, key of D major. The first staff begins with a piano (*p*) dynamic and includes a triplet of eighth notes. The second staff features a first ending bracket and a dynamic change to *pp*. The third staff includes a second ending bracket and a *rit.* (ritardando) marking. The fourth staff starts with *a tempo* and a forte (*f*) dynamic, and includes a first ending bracket. Fingerings and articulation marks are present throughout the score.

"Consider it a monstrosity to alter or to leave out anything, or to introduce any new-fangled ornaments, in pieces by a good composer. That is the greatest outrage you can do to art." SCHUMANN

"Music is a stimulant to mental exertion." DISRAELI.

Andante Mosso

CARULLI

The musical score consists of four staves of music in 4/4 time, key of D major. It begins with a piano (*p*) dynamic. The score is characterized by frequent use of slurs and accents, particularly on the first and fourth notes of measures. There are several first ending brackets and a second ending bracket. The tempo is marked *Andante Mosso*.

This page of musical notation consists of ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. Fingerings are indicated by numbers 1-4 above notes. The dynamics *f* and *p* are used throughout. The music features a variety of textures, including melodic lines, chords, and complex rhythmic patterns. Some notes are marked with 'x' below them, possibly indicating natural harmonics or specific playing techniques. The notation is arranged in a standard Western musical format with a treble clef and a key signature of one sharp (F#).

In the following piece, the grace notes are not picked with the right hand, but are always slurred: the note preceding the Grace note is always picked, the two Grace notes, as well as the following note, being slurred, as indicated by the slur over the group. When in slurred passages, an occasional note is found with a dot above or below, it indicates that the note with the dot over or under, is to be picked, or *pizzicato*, and not slurred.

Moderato con grazia

Vahdah Olcott Bickford

Larghetto

Fernando Sor

Larghetto

"The study of the history of music, and the hearing of masterworks of different epochs, will cure one of vanity and self-adulation." ROBERT SCHUMANN

"It is essential that you train your mind more than your fingers." MOSCHELES

Yesteryear

(Reverie)

Vahdah Olcott Bickford

Andante sostenuto

The straight line over a note, as in 3rd and 4th measures of last line, indicates a brief *molto ritard e pp* leaning on the note so marked for expressive effect- but not to distort rhythm. D.C. al Fine

THE GLISSE OR GLISSANDO

If it is done too slowly, produces a whining effect that is disagreeable. As previously stated, there is not a perfect uniformity among writers for the guitar as to the indication for the Glissé, but the most common indication is the straight line between the two notes, with the word, Glissé above. In all Glissé passages the first note only should be struck with the right hand, the last, and intermediate notes, being caused to vibrate by the finger of the left hand. The Glissé may be performed in both ascending and descending passages, but it is not good taste to use it in ascending and immediately return with a descending Glissé. Many times when the Glissé is written the Slide or Portamento may be used with better effect, and again the Glissé may also be used at times when a portamento is indicated, though the latter may be used far more often with good effect than the Glissé.

When this effect is desired, the finger should be placed on the first of the two notes and slide quickly up to the second note without stopping, keeping the finger tight to the finger-board all the time. Examples below show the ascending and descending Glissé as written and the effect produced.

EX. 1. Ascending Glissé EX. 2. Descending Glissé EX. 3. Glissé on Double Notes

When a Grace note precedes a principal note where the indication is to slide on the same string, rather than slur, as in the third measure of the following Andante Espressivo, by Mertz, it should always be played Glissando, striking the Grace note only and sliding rapidly to the principal note on the same string with sufficient force to vibrate it.

Andante Espressivo

J. K. MERTZ

FURTHER REMARKS ON THE PORTAMENTO OR SLIDE

In the portamento the left hand finger should be moved at a slower rate of speed than in the Glissé. The Slide may be much more frequently used than the Glissé, and is often effective when there is no indication used for it, though the pupil should not employ any of the various embellishments except where they are indicated, till expert enough to use proper judgment as to when such effects can be effectively used.

Often the Glide, Slide or Portamento is used on two different strings, in which case the fingering must be altered, as shown in Example 1. In a passage of this nature the finger always slides up to the fret below the high note, being retained on that note till after the other finger is placed on the next string, on the highest note of the Slide. In descending it is practically the same, as illustrated in Example 2. The fingering of the Slide in such passages, indicating to which fret to slide the original finger that started the Slide, (as a finger for a fret is always used,) so if the high note should be marked with a third finger, in a descending Slide, and the low note of the next string with a first finger, the third finger should be used to within two frets of the last note, the one fret being left free between, as the second finger would not, in this case, be used. If the same passage were marked with a 2nd finger for the first note and 1st for the second note of the Slide on two different strings, the second finger would slide to the fret adjoining the final note, to be played by the first finger. As soon as the last note of such a Slide is pressed down by the left-hand finger, the finger that made the Slide should be released, before the last note is struck with the right-hand finger.

THE POSITIONS

The location of the first finger on the guitar determines the Position; thus when the first finger is on the first fret the hand is said to be in the First Position; when on the Fifth fret, the Fifth Position, etc. Up to the present the pupil has been playing in the First Position, mainly, excepting the few single or double high notes which have not been termed Positions, to avoid confusion. Now the pupil is ready to take up the thorough study of the Positions, learning each note on all of the strings, so they are as familiar as are the notes in the First Position. The five principal Positions being the First, Fourth, Fifth, Seventh and Ninth, a thorough acquaintance with these is sufficient to become acquainted with all the others. The pupil should be thoroughly familiar with the Fourth Position before the Fifth Position is taken up, and so with each position, for to take up one position before the previous one is mastered, only leads to confusion. No serious solos can be attempted on the guitar without a thorough knowledge of the Positions.

In the scales here given in the positions, the first finger should always keep its position, never moving from its fret, since this finger acts as a temporary nut, and serves to keep the hand in place and train the fingers to measure the distances correctly, so that in time, the pupil will be able to play in the higher Positions as well as in the first Position, without the aid of the eye.

SCALE STUDY IN THE FOURTH POSITION

(To be played descending also)

6th String	5th String	4th String	3rd String	2nd String	1st String
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EXERCISE IN FOURTH POSITION

FOURTH POSITION STUDY

Melody in Fourth Position

Vahdah Olcott Bickford

"The beginning is half the whole, and we all praise a good beginning." PLATO

SCALE STUDY IN THE FIFTH POSITION

(To be played descending also)

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

Exercise in Fifth Position

Allegretto

CHORD EXERCISE IN D MINOR

5th Bar.

Melody in the Fifth Position

Vahdah Olcott Bickford

Andante

"Every difficulty slurred over will be a ghost to disturb your repose later on." CHOPIN

SCALE STUDY IN THE SEVENTH POSITION (Also descending)

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

Fingerings: 1 2 4, 1 3 4, 1 3 4, 1 3, 1 2 4, 1 2 4

SCALE OF C MAJOR IN THE SEVENTH POSITION

Fingerings: 2 4 1, 2 4 1 3, 4 1 3, 4 2 4 1, 2 1 4, 2 4 3 1, 4 3 1, 4 2 1, 4 2

CHORD STUDY IN THE SEVENTH POSITION

Bar. 7th Pos.

Melody in the Seventh Position

Vahdah Olcott Bickford

"He who sets limits to himself will always be expected to remain within them." SCHUMANN

SCALE STUDY IN THE NINTH POSITION

Practice also descending

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

Fingerings: 1 2 4, 1 3 4, 1 3 4, 1 3 4, 1 2 4, 1 2 4

SCALE OF D MAJOR IN THE NINTH POSITION

Fingerings: 2 4 1, 2 4 1, 1 3 4, 1 3 4, 2 4 1, 2 1 4, 2 4 3, 1 4 3, 1 4 2, 1 4 2, 4 3 1, 4 2 1, 4 2

⑥

CHORD STUDY IN THE NINTH POSITION

sempre arpeggio

Melody in the Ninth Position

Vahdah Olcott Bickford

In this Melody in the Ninth Position the first finger should be kept on the ninth Bar. throughout.

sempre arpeggio

f

pp

REVIEW OF POSITIONS

It is suggested that the pupil review the Positions at this time, before going immediately to the studies and pieces beyond, which employ shifting from one position to another and demand a perfect knowledge of the notes of the entire fingerboard on every string from the first to the twelfth fret. The pupil should know the notes so perfectly that upon seeing a note in a given position, the finger instinctively locates it immediately, and the same with the chords that have been thus far given in the positions.

TWO EXERCISES FOR GAINING INDEPENDENCE OF FINGERS

(Retain fourth finger on E throughout both exercises.)
 Alternate fingers on high notes

9th Pos.

SHIFTING POSITIONS

There are often cases where the performer may shift from one position to another with much greater facility by making the change at a point where a note may be played on an open string. Often this note is indicated by the (0) placed over or under same. Examples 1 and 2 should be practiced till the change from the one position to the other is done without a break in time, or in the legato or smoothness of the phrase.

Repeat many times.

Allegro molto

EX. 1

Tempo di Valse

EX. 2 9th Pos.

9th Pos.

Sometimes the fourth finger must be extended one fret beyond the Position in order to reach a certain note, but the hand remains in the Position and the finger resumes its place after the note has been played. Practice for this is given in Example 3.

It is also necessary at times to draw the first finger back one fret to take a note lower than the actual Position of the hand would give, but as in the above case, the hand retains its Position and the finger resumes its place after the note is played. Practice for this is found in both Examples 3 and 4, and they should be played daily till mastered.

EX. 3

9th Pos.

dolce

5th Pos.

EX. 4

9th Pos.

"Any fool can play a finger exercise, but it takes a wise man to adapt what he has learned from playing such an exercise to the uses of his interpretative work." ERNEST HUTCHESON

Advice

Old French Song

Arr. by Vahdah' Olcott Bickford

Simply

f

mf *p*

Gath - er, you las - sés, ros-es while you may, Old time soon pass - es,

mf *p*

List to what I say. — Tra la la ree ly do, La ree ly_ lo_ lay,

mf *p*

— Tra la la ree ly do, la_ ree_ ly_ lo_ lay. *Fine* 1. This lit - tle flow-er with-ers
2. While in your hey-day wed an

Bar. *Fine* *p*

slower *D.S.*

in a day, So in an hour love may fade a - way. *D.S.*
hon - est man, Choose in your May-day, sieze him while you can.

slower *D.S.*

CHORD EXERCISES IN CHANGING POSITIONS

Flow Gently, Sweet Afton

J. E. SPILLMAN
 Arr. by Vahdah Olcott Bickford

Andante

All chords arpeggio

p *mf* *p* *a tempo* *rit.*

EXPRESSION

In playing a melody like the above song, or any other piece of music, the pupil should ever keep in mind that the ability to read the notes and technically perform them is the smallest part of music. Any person of average intelligence can, with practice, attain a good technic on any instrument, but it takes one with a poetic nature and a soul with real feeling, as well as a mind with imagination and real ideas, to play in such a manner that the thought and feeling of the composer is conveyed to the listener. Dynamic color has much to do with expression, but is not all, by any means. Dynamic changes should not be introduced without reason, for going from *forte* to *piano* does not make *expression*, but regard should be taken as to the climaxes, phrases, etc. A beautiful tone is, of all other things, the greatest asset to a musician, for without it, technical brilliancy is cold, hard and palling. This great desideratum, cannot be cultivated without *listening*, ever and always to the tone produced, having first the *ideal* of the tone desired in the mind. These two must be present in all practice, for the scientific method of touching the strings, position etc., alone will not produce the desired result. Music must be punctuated as poetry, as has already been mentioned in the remarks on Phrasing early in the Method. Music may be played with a technic that is flawless, and even with a beautiful tone, but it loses its meaning entirely, if not phrased properly and poetically. The student should ever remember that technic must be adequate to the composition attempted, or none of those other more important features can be present, and yet, technic is the mere mechanical part, and the higher art qualities must never fail to be present, no matter how simple, or how difficult, the composition performed.

"The works of those who have stood the test of ages have a claim to that respect and veneration to which no modern can pretend." *SIR JOSHUA REYNOLDS*

Étude

Andantino

FERNANDO SOR

Fine

D. S. al Fine

"Al Tempo Felice"

Italian Air

From "The Giulianiad"

"The three requisites of a good performer are natural talent, artistic training, and practice." *PRAETORIUS.*

"I despise all superficial, frivolous music, and never occupy myself with it. The object of music is to strengthen and ennoble the soul." MORALES (About 1510)

Study

FERNANDO SOR

Andante

Spanish Waltz

From "The Giulianiad"

"Making mistakes in practice is in most cases an entirely avoidable habit, often resulting from not checking the matter at the very start." OLGA SAMAROFF

Bohemian Cradle Song

(Credited to Smetana)
 Transcription by
 Vahdah Olcott Bickford

Bar.

pp.

pp.

pp.

ppp

D.C. ad lib.

STACCATO

Staccato is the opposite of Legato. Heretofore, the pupil has been taught only things that should be played Legato, or in the singing, connected style, but sometimes a composer desires the Staccato effect. Staccato is indicated by dots over the notes, indicating that they are to be played in a distinct, detached manner, giving each note only about a quarter to a half of its written value, according to its length, making a rest of the remaining time belonging to the beat. Some writers use points or pointed dots to indicate a very short staccato. Sometimes a composer writes short notes as eighth notes followed by an eighth rest, instead of writing quarter notes with the staccato dot above. The effect would be practically the same in both cases. Pupils cannot be too careful in the observance of rests, which are just as important, and just as eloquent as notes, in their place. To execute the staccato, the right hand fingers which set the string, or strings in motion, should fall against the strings vibrated, shortly after, damping the vibration. On full chords the thumb of the right hand may be quickly laid across the strings, on the side of the thumb. The left hand is also useful in helping to gain the staccato effect. The left hand fingers pressing the note, or notes of a chord, should be raised enough to release the pressure, but not enough to quit the string or leave the frets; this relaxing of the pressure stops the vibration of the notes, and it is always advisable to use both hands for the staccato, except on open strings, when of course, only the right hand fingers are used.

The Chapel

Guitar Duet

KONRADIN KREUTZER
(1780 - 1849)
(Originally composed for Guitar)

On 2nd and 4th strings..... On 2nd and 3rd strings.....

1st GUITAR

2nd GUITAR

f (first time)
(Repeat *pp*)

un poco cresc.

strings.....

D string.....

On 2nd and 3rd strings.....

f

pp Solo

Solo

pp

pp Tutti

The above Duet is most useful for the study of the staccato. The pupil should learn both parts, alternating with the teacher. Where notes are not marked staccato they should be played legato and sustained for their full written value.

"If an artist does not himself feel what is great, how can he succeed in making me feel it?" MENDELSSOHN

THE VIBRATO

The vibrato has sometimes been erroneously called the tremolo, but it should never be confused with the tremolo, which is entirely different in both execution and effect, and is explained and illustrated later in the Method. All guitarists should cultivate a good vibrato, for even with a technic inadequate for brilliant solos on the instrument, a pleasing use of the vibrato gives a beautiful effect to the playing of a simple melody. The vibrato is produced by keeping the pressure on the note to be vibrated during its full value, and immediately after striking the note commencing an oscillatory motion of the hand, by which the string is alternately pulled towards the nut and the bridge, continuing the motion during the full time of the note. The alternate pulling of the string in opposite directions has the effect of alternately tightening and loosening the tension and producing a corresponding sensible raising and lowering of the pitch so that it gives a pulsating, *live* effect, adding greatly to the duration of the tone as regards sustaining quality, as well as giving a depth of feeling not found in a long tone where the vibrato is not used. When used with taste and well produced, its effects are very beautiful. Sometimes the Vibrato is indicated by doubling the sign of the mordent (\sim) or by a wavy line (\sim), but as a usual thing there is no indication, since it is left to the discretion and judgment of the performer as to when to use it. The vibrato is most easily and effectively performed on long notes, and in the middle and upper parts of the fingerboard, and may be used on single notes, double notes or chords with equally fine effect.

The following Theme is an excellent illustration of the effective use of the vibrato, and though no indication is used for it, it is safe to say that Ferranti undoubtedly used the vibrato on practically every closed note, and any guitarist with a knowledge of the instrument and a poetic temperament would naturally use the vibrato in such a melody.

Tema from "Ma dernière Fantaisie"

ZANI DE FERRANTI, Op. 4
(1802-1878)

Allegretto²

The musical score is written for guitar and consists of five staves. The first staff is the melody, starting with a treble clef and a key signature of one sharp (G major). The second staff is the bass line, starting with a bass clef. The score includes various dynamics such as *mf*, *dolce*, *fz*, *cresc.*, and *sempre f*. There are also performance markings like 'Y' and 'A'. The music features many triplets and complex rhythmic patterns.

SYNCOPATION

Notes begun on weak or unaccented portions of a measure and continued over the following strong or accented portions of the same measure, are said to be *syncopated*. The same term is also applied to cases where the last note of one measure is tied to the first note of the next. This peculiarity of commencing notes on weak beats, giving the effect of making weak notes strong, is the chief characteristic of American "popular music." It is a highly interesting effect, and has been used not only by famous modern composers, but by the old masters as well. Syncopated notes should always receive an accent, and in playing the following examples the time should be counted aloud.

Examples in Syncopation

EX. 1

EX. 2

EX. 3

EX. 4

EX. 5

Extract from "Le Domino Noir"

The following arrangement besides giving good technical exercise to the pupil in many ways, also brings in an interesting illustration of syncopation, where the melody notes are tied over or syncopated, and the bass is played as usual. This piece should be counted carefully, and *aloud*.

Andantino

AUBER - CARCASSI

Many good writers for the guitar have at times altered the tuning of the sixth or E string to D, in order to obtain important notes of frequent occurrence on an open string, in addition to giving the low D, which is otherwise unobtainable on the guitar. This modification of the tuning of the sixth string usually occurs in the key of D major or D minor, when the rich tones of the low D thus obtained greatly enhance the effect. Occasionally, though very rarely, the sixth string, E, is tuned up to F, when playing in the key of F but no example is here given of the latter tuning, for the reason that it occurs so very rarely in published music, and from the examples here given of the more frequently used change of the sixth string tuned to D, the pupil will understand the method of reading the notes on an altered bass string.

When the sixth string is tuned to D, which is one tone lower than its ordinary pitch, the closed notes made upon the string will be found two frets higher on the fingerboard than their usual places.

La Cubana

Aire de tango
Tune 6th string to D

JULIAN ARCAS
Fingered by Vahdah Olcott Bickford

The musical score for 'La Cubana' is presented in a standard guitar format. It consists of two staves: a treble clef staff for the upper strings and a bass clef staff for the lower strings. The key signature is D major (two sharps) and the time signature is 2/4. The score is divided into several systems, each containing a pair of staves. The notation includes various rhythmic values, slurs, and triplets. Fingering numbers (1-4) are placed above or below notes to indicate fingerings. Specific positions on the fretboard are marked as '3rd Pos.' and '5th Pos.'.

"Keep time. How sour sweet music is when time is broke and no proportion kept." SHAKESPEARE

HARMONICS

When a string is caused to vibrate in the usual manner, its vibrations extend throughout its whole length, that is, from nut to bridge, or from the fret where it is stopped on the fingerboard, to the bridge. A string vibrates not only throughout its whole length, in what are called Harmonic Tones, but also in equal sections of that length, that is, in halves, thirds, fourths, fifths, etc. This vibrating of the string in equal sections is indispensable to the production of Harmonic Sounds. To illustrate; if the E string be lightly pressed at the twelfth fret, and struck with the right hand, it divides the string into two equal lengths or sections, producing the harmonic octave of the open string. If, in the same manner, the same string be touched with the left hand finger at the seventh fret, (one third of its length) and then struck, its vibrations will then divide into three equal sections, and the resulting harmonic tone will be the fifth (B) of the first harmonic E, and so on throughout the different equal sections of the string. The table of Harmonic Tones herewith given illustrates the tones produced on each string, at each fret where it is possible to obtain a natural harmonic.

To produce a harmonic tone the string must be touched ever so lightly with the left hand finger, and never pressed down as when ordinary tones are produced. The table given below shows all the "Natural Harmonics" that can be effectively produced on the guitar, but *artificial* harmonics may be produced upon any desired tone. These are too difficult for the present. As will be seen by the following table, natural harmonics are produced at the 3rd, 4th, 5th, 7th, 9th and 12th frets by touching a finger of the left hand *very lightly* at the harmonic points and parallel to the frets, using care not to press the string down to the fingerboard, but with merely enough weight to prevent the open string from sounding. The right hand finger then plucks the string in the usual manner, the left hand finger being raised *immediately* after picking the string. At the third fret the harmonics are not made directly over the fret, but about an eighth of an inch toward the fourth fret, and those at the fourth fret are made about the same distance toward the third fret. All the harmonic tones found at the fourth fret of the guitar may also be found at the ninth fret of the same strings, and as a rule, the latter is preferable, as the strings, being higher from the fingerboard, are apt to give forth a clearer harmonic than at the fourth, where the tone is made nearer the nut. It is also possible to make the same harmonic tones approaching the bridge from the twelfth fret, as at the frets given above, at the same corresponding distance from that fret. Music for the guitar is written an octave higher than it actually sounds, but the harmonic tones are often written at their true pitch, exactly as they sound, as in the following table. This is not always the case, however, for sometimes the harmonic tones are written in the same way as the regular tones, an octave higher; thus, E, to be made at the twelfth fret of the first string as a harmonic, is often written on the third leger line above the staff, just as though it were to be played at this fret in the ordinary manner.

TABLE OF THE NATURAL HARMONIC TONES

The table consists of six staves, one for each string, labeled 1st String through 6th String on the left. Above the staves, fret numbers are indicated: 12th Fret, 7th Fret, 5th Fret, 4th Fret, 9th Fret, and 3rd Fret. The notation shows the pitch of the harmonic tones produced at these frets for each string. For example, the 1st string has harmonics at the 12th, 7th, 5th, 4th, 9th, and 3rd frets. The 2nd string has harmonics at the 7th, 5th, 4th, 9th, and 3rd frets. The 3rd string has harmonics at the 5th, 4th, 9th, and 3rd frets. The 4th string has harmonics at the 4th, 9th, and 3rd frets. The 5th string has harmonics at the 3rd, 4th, 9th, and 12th frets. The 6th string has harmonics at the 3rd, 4th, 9th, and 12th frets. The notes are written on the staves, with some notes marked with a sharp sign (#) and some with a flat sign (b). The notes are often grouped with slurs or brackets to show their relationship to the frets.

Melody in Harmonics

M. CARCASSI

Allegretto

Double Harmonics

The harmonic tones produce a most beautiful effect when well played, and this effect is even more beautiful when they are produced in double notes and chords, which are entirely impractical if not impossible, on any other instrument. The following examples show a few of the many combinations that are possible with double harmonics in thirds, sixths, octaves and tenths. In addition to these there are a number of chords that may be played in natural harmonics. The figures placed over and under the notes in the following table indicate the frets, and the pupil should be sufficiently sure of the location of the harmonic tones as previously given, so that the strings on which the notes are produced are easily recognized.

Harmonic Tones made on sixth string when tuned to D.

12th fret

THE FIFTH STRING TUNED TO G

Sometimes the fifth string is tuned to G, for the purpose of producing the low Bass G on an open string, when playing in the key of G, in the same manner that the sixth string is tuned to D, or occasionally to F. The tuning of the fifth string to G, however, does not occur so often as the tuning of the sixth to D. The following original melody will serve to acquaint the pupil with the manner of playing when the fifth string is so tuned, as well as showing full chords in harmonic tones possible with this tuning.

Melody

Illustrating harmonics and 5th string tuned to G.

5th String to G. Har. Har. Har. Nat.

The Maiden's Wish

FREDERIC CHOPIN

arr. by Vahdah Olcott Bickford

Allegro ma non troppo (♩=112)

mf *p* *cresc.* *p*

Were I the sun, so high in hea - ven soar - ing On - ly on thee should my
 Were I a bird - ling high in hea - ven sing - ing, Joy to thy heart my song

friend - ly rays be pour - ing; Not on the for - est green, Not on the
 should be ev - er bring - ing; Not on the for - est green, Not on the

fields se - rene, But in the lit - tle win - dow; There would I all my friend - ly rays be
 fields se - rene, But in the lit - tle win - dow; Were I a bird - ling, there would I be

pour - ing. Were I the sun so high in hea - ven soar - ing.
 sing - ing. Joy to thy heart my songs should e'er be bring - ing.

p *mf* *p* *5 Har.*

marcato

Barcarolle

103

NAPOLÉON COSTE
(1806-1883)

The musical score consists of six staves of guitar notation. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/8 time signature. The music starts with a piano (*p*) dynamic. The second staff is marked 'Bar. 4' and '4th Pos. Bar.', indicating a change in position. The third staff continues the piece. The fourth staff is marked 'Harm.' and includes a mezzo-forte (*mf*) dynamic. The fifth and sixth staves continue the piece with various fingering and articulation marks.

DIFFERENT TUNINGS

The E Minor, or legitimate method of tuning the guitar is the only one which has been deemed worthy of attention, aside from the slight modifications of tuning which have been mentioned, in altering the bass strings E and A upon occasion for securing an open bass note of importance. With the exception of one number by Ferranti, "Fantasie on the Carnival of Venice," written for the guitar to be tuned in E Major, there have been no published compositions of great merit written to be played in other than the legitimate E Minor tuning. Many publications of no musical value are on the market with the guitar so tuned as to cause the open strings to form a G, A, C or E major chord, which, while it simplifies the fingering of the left hand, greatly limits the instrument. The best known of these, and at the same time, perhaps the most atrocious, musically, are "The Spanish Fandango" in the G tuning and "Sebastopol" in E Major tuning. Musically they are in the same class as "Granny Does Your Doggy Bite?" or "Chopsticks" the universally known piano "classics," their only claim to distinction being that they can be mastered and performed with the same facility, in an equally short period of time as the above mentioned gems of piano literature. The standard of knowledge as to the possibilities of the piano being so well known, such performances are left for babies and the unmusical, and thus cast no reflections on the piano, while in the case of the guitar, its possibilities are so little known by the masses, that the performance of such musical atrocities under the guise of "guitar solos," serves to belittle the instrument itself in the eyes, not only of musicians, but of those who have even heard enough music to know what music is.

As a matter of fact the so called "Spanish Fandango" is *not* Spanish, but was composed or concocted by a man in Youngstown, Ohio.

While some of these tunings have been called "Spanish Tuning" they are not so, for the E Minor tuning is the legitimate tuning of the instrument which itself is Spanish.

The tremolo on the guitar, as on other instruments, is an attempt to sustain the tone. This effect is accomplished by different methods, as will be seen by the following Examples, both of which should be well practiced, since standard guitar literature contains frequent examples of both styles.

They are most frequently used in Airs with Variations, and should be thoroughly practiced with the fingering marked both above and below, the latter being preferable as in the first Example.

Melody

Vahdah Olcott Bickford

The musical score for 'Melody' consists of three systems of guitar notation. The first system shows a tremolo with three-finger fingering (marked '3' above notes and 'x' above stems) and a 'v.' (vibrato) marking. The second system is marked 'Loco' and shows a tremolo with four-finger fingering (marked '4' above notes). The third system concludes with a 'rit.' (ritardando) marking.

When the tremolo is perfected with the fingering marked above the notes, it very nearly approaches a continuous tone and is very effective.

The musical score for 'Melody' consists of three systems of guitar notation. The first system shows a tremolo with three-finger fingering (marked '3' above notes and 'x' above stems). The second system shows a tremolo with four-finger fingering (marked '4' above notes). The third system concludes with a 'rit.' (ritardando) marking.

The author has used the same original Melody for both forms of the tremolo for the purpose of indicating more clearly the different effects obtained according to the style of tremolo used. Some of the older writers used the two finger tremolo (as shown above) instead of the three-finger tremolo, but the latter is in modern general use and anything written in two-finger tremolo is improved by using three fingers as in latter example.

Too much stress cannot be put upon the importance of the daily study of Intervals, since these passages are of such frequent occurrence that, unless the pupil gains facility in their execution, it is impossible to become a fine player. The following Studies and Exercises have been selected for their value in developing facility in fingering the various intervals in the different keys. The fingers should remain on the strings as much as possible when gliding from fret to fret, this being indicated by the short lines placed between the notes or figures. The notes should not be slurred, but should be played in a legato manner. Some scales and studies in intervals should be part of the daily work of the pupil from this time on. Intervals are also skeletons of chords and as such are very helpful in reading.

INTERVALS

C Scale in Thirds
To be memorized

Moderato
Exercise In Thirds
FERNANDO SOR

Study In Thirds
FERNANDO SOR

SCALE OF C IN SIXTHS

To be memorized

Hymn

from the Opera
"IPHIGENIA IN TAURIS"

C.W. GLUCK
Transcription by
Vahdah Olcott Bickford

The following solo, aside from being a fine classic number, is an excellent *Chord Study*.

Andante

p dolce
sempre arpeggio

p *sf* *p*

p *sf* *p*

p *mf* *f*

p dolce

f *f* *p*

p dolce *sf* *p*

p dolce *sf* *p*

f *sf* *p*

f *un poco riten.*

Exercise in Sixths

FERNANDO SOR

Exercise in Sixths

M. CARCASSI

SCALE IN OCTAVES

To be memorized

Chromatic Scale in Octaves

To be memorized

Study in Octaves

M. GIULIANI

The musical score consists of ten staves of music, each containing a melodic line and an octaved bass line. The notation includes various rhythmic values, accidentals, and fingerings. The first staff includes a sequence of 'x' marks below the notes, with the text "or x . . x ." below it. The piece is characterized by its technical demands, including triplets, sixteenth-note runs, and complex fingering patterns. The key signature is one sharp (F#), and the time signature is common time (C).

SCALE IN TENTHS

Musical notation for a scale exercise in tenths. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one flat (Bb). The piece features a series of eighth notes with various fingering numbers (1-4) and slurs. A large slur covers the top staff, and another covers the bottom staff.

Study in Tenths

M. CARCASSI

Musical notation for 'Study in Tenths' by M. Carcassi. It consists of three staves in treble clef with a key signature of one sharp (F#). The piece features a series of eighth notes with various fingering numbers (1-4) and slurs. The word 'Fine' is written below the second staff. The piece ends with a double bar line and a 'D.S.' (Da Capo) instruction.

"You will not take music lessons all your life. Work therefore every day to make yourself as independent as possible." WILLIAM MASON

SCALE OF G IN THIRDS

Musical notation for a scale exercise in thirds. It consists of two staves in treble clef with a key signature of one sharp (F#). The piece features a series of eighth notes with various fingering numbers (1-4) and slurs.

Exercise in Thirds

FERNANDO SOR

Musical notation for 'Exercise in Thirds' by Fernando Sor. It consists of two staves in treble clef with a key signature of one sharp (F#). The piece features a series of eighth notes with various fingering numbers (1-4) and slurs. The piece ends with a double bar line and a 'D.S.' (Da Capo) instruction.

Exercise in Thirds

D. AGUADO
(1784-1849)

SCALE OF D IN THIRDS

Allegro

M. GIULIANI

The first section of the page contains five staves of musical notation. The music is in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 above the notes. There are several 'x' marks below the staff, likely indicating natural harmonics or specific articulation points. The piece concludes with a double bar line.

SCALE IN SIXTHS

This section shows a scale exercise in sixths. The notation is in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The scale is written in a single line, with the upper voice and lower voice parts connected by a slur. Fingerings are indicated by numbers 1-4 above the notes. There are 'x' marks below the staff, indicating natural harmonics. The exercise ends with a double bar line.

Exercise in Sixths

FERNANDO SOR

The second section contains two staves of musical notation for an exercise in sixths. The notation is in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It features complex rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 above the notes. There are 'x' marks below the staff, indicating natural harmonics. The exercise concludes with a double bar line.

"An assiduous and persevering cultivation of a talent is as necessary as the talent itself." ENGEL

SCALE OF D IN OCTAVES

SCALE OF D IN OCTAVES WITH OTHER FINGERING

Exercise in Octaves

M. GIULIANI

SCALE OF D IN TENTHS

Exercice In Tenths

M. GIULIANI

DIATONIC SCALES HARMONIZED

In the bass

In the treble

"The price of retaining what we know is always to seek to know more. We preserve our learning and mental power only by increasing them." HENRY DARLING

SCALE IN THIRDS. KEY OF A

SCALE IN SIXTHS

Allegretto

FERNANDO SOR

STUDY IN SIXTHS

FERNANDO SOR

"The road to perfection, to mastership, lies in the direction of constant application." WERZ

SCALE OF A IN OCTAVES

Memorize

Study In Octaves

M. GIULIANI

Fingered by Vahdah Olcott Bickford

Seven staves of musical notation for a scale exercise in D major. The notation includes eighth notes, quarter notes, and various fingering patterns (1-4, 2-3, 1-2-3, 1-2-3-4) indicated by numbers above the notes. The key signature has two sharps (F# and C#).

SCALE IN TENTHS

Memorize

Musical notation for a 'SCALE IN TENTHS' exercise. It consists of a single staff with a treble clef and a key signature of two sharps (F# and C#). The notation includes a sequence of notes with various fingering patterns (1, 2, 3, 4) indicated by numbers above the notes. The exercise is labeled 'Memorize'.

"The mind should practice more than the fingers. The mind is the main thing." MOSCHELES

This beautiful Pastorale, which has never before been transcribed for the guitar, is given here not *only* for its musical worth and beauty, but because it brings in many of the technical points which the pupil has been studying. It is written mostly in Sixths, thereby giving melodious practice for the Intervals which have so recently been occupying the attention of the student. Excellent practice is also found for the graces and other ornaments. Particular attention should be paid to the group of four grace notes at the end of the ninth measure, keeping the time and rhythm perfectly strict. At the end of the thirteenth measure a group of nine grace notes occurs. While these are written as grace notes because they were so written by Mozart in the original, - they are really played as if they were a group of sixty-fourth notes. In other words, the rhythm and time of the measure must be kept even and just, - so that the graces do not take any time from the value of the measure. In the twelfth measure care should be taken with the manner of picking the graces, - remembering the rule that all the notes of the chord (in this case the low E and the B) are picked *with* the first grace note: then it follows that the open E is slurred and the principal note, D, picked with the first finger. The notes marked staccato should be played shortly, crisply and daintily. This piece shows the necessity of memorizing the rules for executing the turn.

Pastorale

W. A. MOZART

Transcription by Vahdah Olcott-Bickford

Pastorale andantino

The musical score for 'Pastorale' is presented in seven staves. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is 'Pastorale andantino'. The score includes various dynamics such as 'p' (piano), 'sf' (sforzando), and 'rit.' (ritardando). It features several grace notes, some marked with 'x' for staccato. There are also trills and ornaments. The piece concludes with a 'rall.' (rallentando) marking. The word 'THE CAPO TASTO' is printed at the bottom of the score.

THE CAPO TASTO

The Capo Tasto, commonly termed Capo D'Astro, is a mechanical contrivance which may be placed on any desired fret of the instrument, for the purpose of raising or lowering the pitch, without producing difficulties of execution in the more difficult keys, and is used chiefly by accompanists who are unable to play with facility, or read at sight, in but a few of the simplest keys; also is in considerable use by Flamenco players.

Minuet

From "Symphony in D"

Arranged for Guitar duet by
Vahdah Olcott Bickford

W. A. MOZART

1st GUITAR

2nd GUITAR

f

Bar.

X

V

VII

X

Fine

Fine

TRIO.

dolce

fp *p*

cresc. *p*

p

p

Minuet D.C. al Fine

"In the lesson period, the student is acquiring plans and suggestions, valueless as such, but invaluable when used as working principles. The growth, the development, the perfecting of the musician, come during the practice periods. Therefore, if ever the student should be mentally keen and concentrated to the last degree, it should be when, away from his teacher, he is to work out his art, relying upon himself alone." CHARLES W. FARNSWORTH

- Accelerando (at-chel-leh-rah-n-do)—gradually quickening the time.
- Adagio (ah-dah-jeo)—a slow movement; slower than *Andante*.
- Ad Libitum (ad lib-y-tum)—at the will or pleasure of the performer.
- Acciacatura (ah-chee-ah-cah-too-rah)—a short grace note, taking its time from the following note.
- Alla Breve (ah-lah bray-veh)—two half notes to the measure.
- Allegretto (ahl-lay-gret-to)—a little slower than *Allegro*.
- Allegro (ahl-lay-gro)—quick, lively; a quick movement.
- Andante (ahn-dahn-teh)—a slow, quiet movement.
- Andantino (ahn-dahn-tee-no)—a diminutive of *Andante*, hence should mean "going a little less" (a little slower), but commonly interpreted as a little faster than *Andante*.
- Animato (ahn-y-mah-to)—lively; with animation.
- Appoggiatura (ah-podg-ee-ah-too-rah)—a grace note having two forms—*long* and *short*.
- Armonici (ar-mon-ee-chee)—Harmonic tones.
- Arpeggio (are-pedg-ee-oh)—the tones of a chord performed in succession rather than simultaneously.
- A tempo (ah-tem-po)—in time; denotes a return to the original time.
- Barré (bear-ray)—crossing or stopping two or more strings with a single finger.
- Ben (behn)—well, or strongly. Used with other words.
- Bis (beess)—twice.
- Bravura (brah-voo-rah)—boldness; brilliancy.
- Berceuse (behr-serze)—a lullaby or cradle song.
- Cadenza (kah-dehn-tsah)—an ornamental passage.
- Cantabile (kahn-tah-bee-leh)—in a smooth, singing manner; with expression.
- (Capo tasto (kah-po tahs-to)—a movable nut or clamp used to shorten
- (Capo d'astro (kah-po dahs-tro) the strings of a fretted instrument.
- Capriccio (kah-prit-chee-oh)—in a capricious, whimsical style.
- Con (konn)—with. Used with other words.
- Coda (ko-dah)—a few measures added for a more effective close.
- Concerto (kohn-chehr-to)—a composition designed to display the capabilities of an instrument, accompanied by an orchestra or other instruments.
- Crescendo (kreh-shen-do)—increasing in loudness.
- Da Capo (dah kah-po)—from the beginning (to the word *Fine* or the \curvearrowright)
- Dal Segno (dahl sane-yo)—from the sign (♯).
- Decrescendo (day-kreh-shen-do)—gradually decreasing in power.
- Delicato (del-ee-kah-to)—delicately, smoothly.
- Diminuendo (dee-min-oo-en-do)—diminishing; same as *decrescendo*.
- Dolce (dole-cheh)—softly, sweetly.
- Elegante (el-ay-gahn-te)—with elegance and grace.
- Ensemble (ahn(g)-sahmbi)—together; the union of several performers and the effect of the combination.
- Energico (en-ehr-jec-ko)—energetic, vigorous.
- Espressivo (es-pres-see-vo)—with expression.
- Étouffé (eh-toof)—damped or muffled tones.
- Étude (ay-teeud, almost *ay-tood*)—a musical study.
- Finale (fee-nah-leh)—the final movement.
- Fine (fee-neh)—the end.
- Forte (fore-teh)—loud.
- Fortissimo (fore-tiss-se-mo)—very loud—as loud as possible.
- Forza (fort-sah)—force, power.
- Fuoco (foo-oh-ko)—fire; passion; impetuosity.
- Glissando (glis-sahn-do)—sliding the fingers from one fret to another.
- Grazioso (graht-see-o-so)—elegant, graceful.
- Giusto (joos-to)—just, strict, correct.
- Grandioso (grahn-dee-o-so)—grandeur, dignity.
- Grave (grah-veh)—slow, solemn.
- Gusto (goos-to)—taste, expression.
- Larghetto (lar-gét-to)—slow, but not so slow as *largo*.
- Lar-go, slowly, broadly.
- Legato (leh-gáh-to)—very closely connected; bound together.
- Leggiero (led-jee-éh-ro)—light, rapid, delicate.
- Lento (lehn-to)—slow.
- L'istesso (lees-tes-so)—the same; in the same tempo.
- Lo-co, as written; return to the regular pitch or in guitar music, back to the First Position
- Ma non troppo (mah nohn trop-po)—but not too much so.
- Maestoso (mah-ess-tó-so)—stately; dignified; majestic.
- Marcato (mar-káh-to)—marked, accented.
- Marcia (mar-chee-ah)—a march; used with *tempo di*.
- Meno (may-no)—less. Used with other words, as *meno mosso*—less motion or speed.
- Mezzo (mate-so)—half, medium, as *mezzo forte*, midway between *piano* and *forte*.
- Moderato (mod-eh-rah-to)—moderately, *allegro moderato*, moderately fast.
- Molto (mole-to)—much, extremely; *molto allegro*—very fast
- Morendo (mor-ráne-dó)—dying away; gradually softer and slower.
- Mos-so, movement or motion.
- Mo-to, motion or movement. *Con moto*—with life and animation.
- Non (nohn)—no, not.
- Notation, the signs which represent musical tones.
- Opus, work or composition.
- Ossia, or else, or, otherwise.
- Perdendosi (pehr-den-dó-zee) dying away.
- Phrasing, the art of grouping tones into phrases so as to clearly express the musical idea.
- Pianissimo (pea-ahn-iés-ee-mo)—very softly, as soft as possible.
- Piano (pee-ah-no)—soft, gentle.
- Più (pee-oo)—more, as *più mosso*—faster.
- Poco, a little. Used with other words. *Poco a poco*—little by little.
- Portamento (por-tah-mén-to)—carrying or blending one tone into the next by gliding the finger along the string.
- Prestissimo (pres-tiss-see-mo)—as fast as possible.
- Pres-to, quick, rapid.
- Primo or Prima (pree-mo, pree-mah)—first. *Tempo primo*—the original time or movement.
- Prima vista, at first sight.
- Quasi (kwa-zee)—like; in the manner or style of. *Quasi allegro*—like *allegro*.
- Rallentando (rahl-len-tahn-do)—gradually slower.
- Rapido (rah-pee-do)—rapid, quick.
- Rapidamente (rah-peed-ah-mén-tah)—rapidly.
- Rinforzando (rin-for-tsahn-do)—re-inforcing; placing a strong accent on a note.
- Risoluto (riz-o-loo-to)—resolutely, boldly.
- Ritardando (ree-tar-dahn-do)—slower and slower.
- Ritenuto (ree-ten-oó-to)—holding back, retarding.
- Rubato (roo-báh-to)—robbed, stolen. Some tones held longer and others cut shorter in proportion.
- Scherzando (skehrt-sahn-do)—jokingly, playfully.
- Scherzo (skehrt-so)—a piece of music written in a playful, joyous mood.
- Segno (sane-yo)—sign. *Dal segno*—from the sign.
- Sempre (same-pray)—always.
- Sentimento (sen-tee-men-to)—with feeling and sentiment.
- Senza (sen-tsa)—without.
- Sforzando (sfort-sahn-do)—forced; a strong accent.
- Slentando (slen-tahn-do)—gradually becoming slower.
- Smorzando (smore-tsahn-do)—gradually fading away.
- Sostenuto (sos-ten-oó-to)—sustaining tones for their full duration.
- Staccato (stac-kah-to)—detached, cut off, separated.
- Stringendo (streen-jén-do)—hurrying the time.
- Subito (soo-bee-to)—at once; quickly.
- Sul (sool)—on the; upon the. *Sul G*—on the G string.
- Tacet (tas-set)—is silent, or be silent.
- Tem-po, time. Universally used to indicate "rate of movement."
- Tenuto (teh-noó-to)—sustained; held the full time.
- Tranquillo (trahn-quíl-lo)—tranquil, quiet.
- Un (oon)—*Un poco*—a little.
- Vibrato (vee-bráh-to)—vibrant wavy tone.
- Vivace (vee-váh-cheh)—lively; with animation and vivacity; a movement between *Allegro* and *Presto*.
- Vivo (veé-vo)—alive; brisk.

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