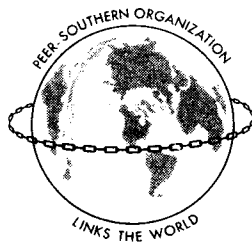


ADVANCED COURSE

VAHDAH OLCOTT BICKFORD

FOR CLASSIC GUITAR



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FOREWORD TO THE REVISED EDITION

In preparing this work the author has endeavored to provide in as comprehensive a manner as possible within a limited space, a thorough course in advanced guitar playing. The work is designed to follow the Olcott Bickford METHOD for Classic Guitar (published by Peer International Corporation) and it is earnestly hoped that those who procure this work will acquaint themselves with the important fundamentals of guitar playing as given in that METHOD, since this book presupposes that these fundamental principles have been mastered.

The guitar being an instrument favored in its halcyon days with the devotion of musicians of renown, whose compositions rank favorably with those of greatest fame on more popular instruments, it will be appreciated that such composers and their compositions cannot be ignored in any advanced work for the instrument. The works of the great writers for the instrument require such a varied and comprehensive technique, that no one writer, no matter how great his individual talent may be, can possibly provide the necessary technical and musical equipment necessary for the interpretation of these master works out of his own brain. And there is no object in becoming proficient on any instrument unless the player is able to interpret with finesse, style and fidelity to the composer's intention, any works that may have been written for the instrument. Moreover, the introduction of the various composers keeps the student's interest on the alert in addition to acquainting him with the various styles of renowned masters of his instrument.

The student who has mastered the fundamentals, as suggested above, and who faithfully studies and masters this work, will find himself prepared to study and master anything in the vast literature for this noble instrument. In other words, no matter how difficult the composition may be, the student will understand the proper method of procedure to accomplish the desired end, although every difficult composition naturally presents its own problems and must be studied individually.

It is believed that the manner in which the difficult and uncongenial keys have been introduced will do much to overcome the reluctance with which the average guitarist approaches their study. While granting that the guitar, like all other instruments, has keys which are more congenial than others, no one can become a master of the instrument who has not a thorough knowledge of all keys. It has been the custom among authors of methods, as a rule, to mass the scales and a few common chords of these keys together, with no melodic or interesting material to illustrate them, thus giving the student the impression that nothing of value is written in them, and that it is a waste of time to study them. The greatest works for the instrument are naturally written in the more congenial keys, the same as with all other solo instruments, but the guitar is a complete and comprehensive instrument, capable of playing either accompaniments or solos in *any* key.

The study of chords and their formation, beginning on page 44, is designed not only to acquaint the student with the various positions of chords on the instrument, but also to enable him to adapt piano music to the guitar, or to read at sight from piano score.

That this book may prepare the way and arouse an interest in the vast and rich literature existing for the guitar, one of the most beautiful and poetic of solo instruments, is the sincere and earnest wish of the author.

VAHDAH OLCOTT BICKFORD
August 6, 1961
October 2, 1961

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Note: The author wishes to express her appreciation and gratitude for the use of this little gem, to the composer, her childhood teacher and life long friend.

Rain Drops

G. C. LINDSEY

Lento Legatissimo

(See note)

p
Glissé
Glissé
p.
p.
p.
p.
f
ff
p.
p.
p.
p.
p.
p.

Play with second finger on third string, sliding back and forth (*Glissando*)

The musical score consists of ten staves. The first two staves are vocal lines with lyrics underneath. The third staff is for the 2nd and 3rd strings, marked '2nd & 3rd Strings'. The fourth staff continues the vocal line. The fifth staff is another vocal line. The sixth staff is for the 2nd and 3rd strings, marked 'rit.'. The seventh staff is a vocal line with the instruction 'Vibrato' above it. The eighth staff is another vocal line with lyrics 'dim - - - in - - -'. The ninth staff is a vocal line with lyrics 'u - - - en - - - do'. The tenth staff is a vocal line.

"Never attempt to play anything in public that you have just finished studying. When you are through working with a piece, put it away to be musically digested, then after some time repeat the same process, and again the third time, when your piece will have become a part of yourself."

"In learning to play an instrument, mind is everything; first of all, a pupil must be trained to think." Von BULOW

Etude In Octaves

M. GIULIANI, Op. 51

Fingered by Vabdab Olcott Bickford

Presto

"Success does not consist in never making blunders, but in never making the same blunder the second time." ANON

Rondeau

NAPOLEON COSTE, Op. 51, No 6
(1806 - 1883)

Fingered by Vahdah Olcott Bickford

Allegretto (♩=112)

(or ::)

9th Pos.

4th Pos.

VII

V

Glissé

2p

CAMPANELAS OR BELL TONES

This novel effect is produced by picking open notes or strings at the same time with other closed notes of a higher pitch. Sometimes it is spoken of as a "continuous open note," which keeps on repeating, while the melody continues on other strings. At times the open note is in the form of an accompaniment following the melody notes, while at other times it is found on the same stem with the melody note which, although at a higher pitch than the closed notes, is always played on the inner strings. The following Exercises and Studies should be well practiced for acquiring facility in the performance of the bell tones. Care should be used never to arpeggiate bell tone effects, but pluck all strings at once.

THIRDS

SIXTHS

TENTHS

Study

Fingered by Vahdah Olcott Bickford

CARCASSI (1792 - 1853)

Study on the Continuous Open Note

CARCASSI

Andantino grazioso

from Op. 60

Fingered by Vahdab Olcott Bickford

p-f
f
mf
mf
f
cresc.
dim.
a tempo
f
dim.
rall.
p

EXAMPLE OF BELL TONES

Vahdab Olcott Bickford

p
mf
p

Variation

Using continuous open note or Bell Tones

J. N. de BOBROWICZ
(1805-1857)

Variation on Thème Favori de la Suisse

Vivace

(In Bell Tones)

CH. EULENSTEIN
(1802-1890)

5th Position throughout

"Never imitate anyone in your playing. Keep yourself true to yourself. Cultivate individuality and do not follow blindly in the paths of others." FRANZ LISZT

HINTS ON PRACTICE

Concentration is the key note to correct and successful practicing. Therefore, it is of the utmost importance *how* the pupil practices, even more important than how much he practices, though it is taken for granted that any pupil who wishes or expects to be able to play well on an instrument, gives a regular period of his daily time to practice, and as much time as other duties will permit. It is important in practicing, to play the difficult passages many more times than the easier parts, else there will never be smoothness. In the practice periods the pupil must be his own critic, therefore must listen intently, and watch as carefully as would the teacher, were he there, for any mistakes or incorrect habits of fingering, etc. After the *time* of a selection is perfect, the Tempo correct and the technical parts completely mastered the real work of interpretation begins, and this is the spot where many fail, because the latter is not thought of or paid the proper attention. All the mechanics may be perfect and yet the rendition fail to please because of the lack of musical feeling or poetic interpretation. Before the performance can be pleasing, there must be a full, rich tone, of which the instrument is fully capable. In order to get this beautiful tone the pupil must have practiced from the earliest stages with the ideal of such a tone in mind, and having the ideal, must have constantly used the ear, as guidance as to whether the tone is being procured as desired. The ear must be trained from the very beginning to distinguish between a rough, snappy tone and one rich and full. When the tone is found to fall short of the ideal, no pains must be spared to find where the trouble is and to overcome it. It may come from a wrong position of either hand, or from the left hand fingers not pressing tightly enough or not touching the strings near enough to the frets, and again it may come from faulty methods of setting the strings in vibration with the right hand. Whatever it is, it must be sought and corrected. A rasping tone may come from holding the right hand too near the bridge. After the tone is cultivated, then the accent must be faultless, for much of style in music depends on the accent. The metrical accent, or first note of each measure must always receive the main accent, and in $\frac{4}{4}$ time the third beat must receive a similar, but lesser accent, called the secondary accent, while in $\frac{3}{4}$ time there is but the one accent. In $\frac{6}{8}$ the secondary accent falls on the fourth beat of the measure. There is also the "expressive accent," which consists in bringing into accent, or prominence, any notes, whether they be melody or harmony notes, which are "accidental" or foreign to the key. The pupil need only try this for a short time till the beauty and meaning of the result are made known to all who listen. It is well to remind the student that every piece must be properly phrased, whether or not there are phrasing indications in the form of the long curved lines dividing the various phrases. Every piece must be considered a poem, and read or played in poetic form, with phrasing, inflection or nuances carefully observed. By observing these important features the pupil will become a real musician, where without them, even though he possess a faultless technic, he will be merely a musical mechanic. Music, the greatest of all the arts, is both a science and an art, and if only the science is mastered, and the *art*, which transcends the science, (even though it must come after the science) is neglected, the performance becomes as dull, monotonous, and uninteresting to an audience or a true musician, as the relation of some dry, scientific facts in statistics or mathematics might be, only with the pity of knowing that the performer stopped when at the point where he could give such infinite pleasure, had he only mastered the *art*.

"Mannerism is displeasing in the original, to say nothing of the same faults in copyists." SCHUMANN

The following solo introduces slurs on the continuous open note as well as providing slur and interval practice, and in the 4th Variation excellent practice for the third finger of right hand.

Variations Brillantes

from - Op. 9

JOSEPH WANCZURA
(Early 19th Century)

Fingered by Vahdab Olcott Bickford

THEME Allegretto

Musical notation for the Theme, Allegretto. It consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a common time signature. It contains a melodic line with slurs and accents, and a bass line with sustained notes. The middle and bottom staves are bass clefs with sustained notes. The piece ends with a double bar line and a circled 3.

VAR. 1 Più moderato

Musical notation for Variation 1, Più moderato. It consists of four staves. The top staff is a treble clef with a key signature of two sharps and a common time signature. It contains a melodic line with slurs, accents, and a "Glissé" marking. The bottom three staves are bass clefs with sustained notes. The piece ends with a double bar line.

The first three staves of the musical score are in treble clef with a key signature of two sharps (F# and C#). The first two staves feature a complex melodic line with many sixteenth and thirty-second notes, often beamed together. Fingering numbers (1, 2, 4) are placed above the notes. Below the first two staves, there are four chords, each consisting of a bass note and a pair of ledger lines with a horizontal bar across them, indicating a specific voicing or fingering for the left hand.

VAR. 2
Tempo primo

The 'VAR. 2' section begins with the tempo marking 'Tempo primo'. The first staff of this section starts with a forte dynamic marking (***ff***). The melody is characterized by a steady eighth-note pattern. Fingering numbers (1, 2, 4, 0) are indicated above the notes. Below the staff, there are eight chords, each with a bass note and a pair of ledger lines with a horizontal bar. The second and eighth chords in this section are circled with a circled '3' (③) below them. The key signature remains two sharps.

VAR. 3

pp

VAR. 4
Allegro molto

ff

The musical score consists of eight staves of music in G major (one sharp). The notation includes various rhythmic patterns, primarily eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1 through 4. Dynamic markings include *p* (piano), *f* (forte), and *ff* (fortissimo). A section labeled "4th Pos." (4th position) is marked on the fourth staff. The piece concludes with a "Fine" marking at the end of the eighth staff.

"Music must rise to its utmost loudness, and fall from it; color must be graduated to its extreme brightness, and descend from it; and I believe that absolutely perfect treatment would, in either case, permit intensest sound and purest color only for a point or for a moment." RUSKIN

DIFFICULT KEYS

The major and minor keys given in the Olcott Bickford Guitar Method are those most congenial to the guitar, and in which the majority of its music is written, but there are many fine compositions by the best old masters in keys with several flats or more than four sharps. Even when the entire piece is not in one of these keys there are frequent cases in the most simple keys where the pupil must be familiar with the chords of the flat and other difficult keys, and a guitarist cannot expect to become a fluent sight-reader unless he is familiar with all keys, not only in scales, but in chord positions as well. The reason for the increased difficulty of the following keys is due to the lack of the open strings in most cases, necessitating the frequent use of the Barré, both Grande and Petite, which not only makes the instrument less brilliant and resonant, but greatly increases the mechanical difficulty of execution. These chords are excellent studies for the strengthening of the left hand. In the works of Sor, Legnani and other great masters the ambitious pupil will find plenty of opportunity to exercise his abilities in the more difficult keys, and the author has inserted some of the shorter works of interest in many of the difficult keys so that the pupil will have studies of interest in which to apply the knowledge of the new keys rather than merely the scales and common chords usually given in guitar methods. They should be thoroughly practiced in each instance.

KEY OF B MINOR

SCALE

4th Pos. 2nd Pos.

CADENCE

Bar. Gr. Bar.

EXERCISE

CARCASSI

Prelude

CARCASSI

2nd Pos., or ...

mf x x *dim.*

Gr. Barré

Etude in B Minor

FERNANDO SOR
(1780-1839)

Allegretto

The main musical score consists of ten staves of music in B minor, 3/4 time. It begins with a piano (*p*) dynamic and includes various fingerings (1-4) and articulation marks. A first ending bracket is present in the second staff. The third staff includes a *mf* dynamic and a repeat sign. A bar line is indicated in the fourth staff. The score continues with various dynamics, including *f* and *cresc. poco a poco*, and concludes with a double bar line.

KEY OF F# MINOR

SCALE

The scale is written in a single staff, showing the ascending and descending lines in F# minor. Fingerings are indicated for each note.

Gr. Barré

4th Barré

This section contains two guitar exercises. The first is a Grand Barré exercise, showing a full barre on the first fret with various chord voicings and fingerings. The second is a 4th Barré exercise, showing a barre on the fourth fret with specific chord voicings and fingerings.

Prelude in F# Minor

CARCASSI

Petite Barré 2nd Pos.

Gr. Barré 4th Pos. 2nd Pos. 4th Pos.

Conte Russe

A. NEMEROWSKI

Andante misterioso

mp

mf

rall.

Entrance of The Guests

The Christmas Tree

MARCH

NIELS W. GADE
Transcription by
Vahdah Olcott Bickford

Con anima (M. M. ♩=108)

The musical score is written for a single melodic line on a treble clef staff. It begins with a key signature of two sharps (D major) and a common time signature. The tempo is marked 'Con anima' with a metronome marking of ♩=108. The score consists of ten staves of music. The first staff starts with a piano (*p*) dynamic. The second staff begins with a forte (*f*) dynamic. The third staff includes fingering instructions for '7th Pos.' and '2nd Pos.' with specific fingerings (1, 4, 4, 3, 1, 1, 1, 1) indicated below the notes. The fourth staff contains a circled number '5' below a measure. The fifth staff is marked with a piano (*p*) dynamic. The sixth staff ends with a forte (*f*) dynamic. The seventh staff concludes with a fortissimo (*ff*) dynamic and the word 'Fine'. The eighth staff is marked with a piano (*p*) dynamic and the word 'dolce'. The ninth staff begins with a piano (*p*) dynamic. The tenth staff ends with the instruction 'D.S. al Fine'.

Berceuse

H. ENGELMANN, Op. 741
Arr. by Vahdah Olcott Bickford

Andante con espressione

p dolce cantabile

④

Detailed description: This is the first musical staff of the piece. It is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The music consists of a series of chords and single notes, some with slurs. A circled number '4' is located at the end of the staff.

rit. *a tempo*

Detailed description: This is the second musical staff. It begins with a *rit.* (ritardando) marking and transitions to *a tempo*. The notation includes chords and single notes with slurs.

a tempo *rit.*

④

Detailed description: This is the third musical staff. It starts with *a tempo* and includes a *rit.* marking. A circled number '4' is present. The notation features chords and single notes.

7th Pos. *rit.*

Detailed description: This is the fourth musical staff. It includes a '7th Pos.' marking, likely indicating a guitar position. It features a *rit.* marking and contains chords and single notes.

a tempo *rit.*

④

Detailed description: This is the fifth musical staff. It starts with *a tempo* and includes a *rit.* marking. A circled number '4' is present. The notation consists of chords and single notes.

Animato *mf*

Detailed description: This is the sixth musical staff. It is marked *Animato* and *mf* (mezzo-forte). The notation is more active, featuring chords and single notes.

rit. *a tempo* *sostenuto*

Detailed description: This is the seventh and final musical staff. It includes *rit.*, *a tempo*, and *sostenuto* markings. The notation features chords and single notes with slurs.

First musical staff with treble clef and key signature of two sharps (F# and C#). It begins with a tempo marking of *a tempo*. The staff contains several measures of music, including a triplet of eighth notes and a measure with a circled '4' below it. A *rit.* (ritardando) marking is placed above the staff. The staff concludes with a circled '4' below a measure.

Second musical staff, continuing the piece. It features a circled '2' above a measure and a *rit.* marking above the staff.

Third musical staff, starting with a circled '4' below a measure and a *rit.* marking above the staff.

Fourth musical staff, beginning with a circled '4' below a measure.

Fifth musical staff, starting with a circled '4' below a measure and a *rit.* marking above the staff.

Sixth musical staff, beginning with a circled '4' below a measure and a *rit.* marking above the staff.

Seventh musical staff, starting with a circled '4' below a measure and a *rit.* marking above the staff. The dynamic marking *p* (piano) is placed below the staff.

Eighth musical staff, beginning with a circled '4' below a measure and a *rit.* marking above the staff. The dynamic marking *pp* (pianissimo) is placed below the staff. The staff concludes with a *morendo pp* marking.

KEY OF C# MINOR

Scale

Musical notation for the C# minor scale in treble clef, 4/4 time. The scale is written across a single staff with fingerings indicated below the notes. Roman numerals VI, IV, and I are placed above the staff to indicate positions. A circled '2' is above the final note.

Cadence

Musical notation for a cadence in C# minor, consisting of two measures. Each measure is labeled '4th Pos.' and shows a specific fingering for the hand.

Prelude in C# Minor

CARCASSI

Moderato
4th Pos.

Musical notation for the Prelude in C# Minor by Carcassi, arranged in a grand staff (treble and bass clefs). The tempo is 'Moderato'. The piece includes various fingering techniques such as '4th Pos.', '2nd Pos.', and 'Gr. Bar.' (Grand Staff).

Caprice

LEGNANI, Op. 20, No 26
(1790-1837?)

Allegro giusto

Musical notation for the Caprice by Legnani, arranged in a grand staff. The tempo is 'Allegro giusto'. The piece features dynamic markings such as *p* (piano), *f* (forte), and *dolce* (softly).

0

Bar. . . .

cresc.

Bar.

f

p

IV Pos.

KEY OF B MAJOR

SCALE

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

4th Pos.

CADENCE

"All little difficulties are surest, quickest and most permanently overcome if their fundamental element is at once made a thorough study in all its bearings." KULLAK

Caprice

LUIGI LEGNANI, Op.20, No 19
Fingered by Vahdah Olcott Bickford

Allegretto grazioso

7th Pos.

mf

6th Pos.

7th Pos.

6th Pos.

p

f

f

4th Pos.

4th Pos.

p

7th Pos.

mf

f

p

11th Pos.

7th Pos.

p

f

p

Gr. Bar.

4th Pos.

p

Barré II V III IV

SCALE

KEY OF G# MINOR

CADENCE

Prelude in G# Minor

CARCASSI

4th Pos. 1st Pos. Barre 4th Pos. 1st Pos. 4th Pos.

"To be what the world calls a genius, one must first be a drudge. Genius and drudgery always go hand in hand." PADEREWSKI

Caprice

LUIGI LEGNANI, Op. 20, No 24
Fingered by Vahdah Olcott Bickford

Allegro molto

SCALE

KEY OF F# MAJOR

CADENCE

Petite Barré

Gr. Barré

Prelude in F# Major

CARCASSI

Musical notation for the first part of the Prelude in F# Major. The piece is in 2/4 time and F# major. It consists of three staves of music. The first staff is labeled "Petite Barré" and "Gr. Barré". The second staff is labeled "Gr. Barré". The third staff is labeled "6th Pos. Barré", "Gr. Bar.", and "Petite Bar.". The notation includes various fingerings and barre techniques.

KEY OF D# MINOR

Musical notation for the second part of the Prelude in F# Major, in the key of D# minor. It consists of one staff of music. The notation includes various fingerings and barre techniques, with labels "6th Pos." and "1st Pos.".

Prelude in D# Minor

CARCASSI

Musical notation for the Prelude in D# Minor. The piece is in 2/4 time and D# minor. It consists of three staves of music. The notation includes various fingerings and barre techniques, with labels "2d Pos.", "1st Pos.", "3d Pos.", "4th Pos.", "1st Pos.", "1st Pos.", "2d Pos.", "1st Pos.", "4th Pos. Barré", "1st Pos.", and "4th Pos.".

KEY OF C# MAJOR

Musical notation for the third part of the Prelude in F# Major, in the key of C# major. It consists of one staff of music. The notation includes various fingerings and barre techniques, with a label "6th Pos.".

CADENCE

Musical notation for the Cadence section. It consists of one staff of music. The notation includes various fingerings and barre techniques.

KEY OF Bb MAJOR

Musical notation for the fourth part of the Prelude in F# Major, in the key of Bb major. The piece is in 2/4 time. It consists of one staff of music. The notation includes various fingerings and barre techniques, with labels "Scale", "5th Pos.", "10th Pos.", and "5th Pos.".

Prelude in B \flat Major

CARCASSI

3rd Pos. Barré

3rd Pos. Barré

3rd Pos.

6th Pos. Gr. Barré

Etude

MAURO GIULIANI
From Op. 48

Vivace con brio

ff

3rd Barré

mf

f

Più presto

mf

5th Pos.

4th Pos.

3rd Barré

4th Pos.

3rd Barré

Gr. Barré

sf

Gr. Barré

ff

First system of musical notation. Treble staff: *f* (first measure), *mf* (second measure). Bass staff: *f* (first measure), *mf* (second measure). Fingerings and articulation marks are present throughout.

2nd time to Coda

Second system of musical notation. Treble staff: *f* (second measure). Bass staff: *f* (second measure). Performance instructions: "... X X X X" and "(or)".

Third system of musical notation. Treble staff: *p* (first measure). Bass staff: *p x* (first measure), "(or .. 3 ..)", *x* (second measure), "(or)".

Fourth system of musical notation. Treble staff: *f* (second measure), *p* (third measure). Bass staff: *f* (second measure), *p* (third measure). Performance instructions: "x" (first measure), "x" (second measure).

Fifth system of musical notation. Treble staff: *D.S.al* (last measure). Bass staff: *D.S.al* (last measure). Performance instructions: "x" (first measure), "x" (second measure).

CODA

First system of musical notation for the CODA section, featuring a treble and bass staff with a 2/4 time signature and a key signature of one flat. The melody is marked with a piano (*p*) dynamic and includes fingering numbers 1-4.

Second system of musical notation for the CODA section, including dynamics like mezzo-forte (*mf*) and tempo markings such as *rit.* and *a tempo*. It features various fingering numbers and articulation marks.

Third system of musical notation for the CODA section, showing complex fingering patterns and dynamic markings.

Fourth system of musical notation for the CODA section, ending with a forte (*f*) dynamic and a piano (*p*) dynamic marking. It includes a note with a fermata and a dynamic change.

KEY OF G MINOR

Scale

Musical notation for the G minor scale, showing the ascending and descending lines in a single staff.

Cadence

Gr. Barré

Musical notation for a cadence exercise in G minor, featuring a grand barre (*Gr. Barré*) and various chordal structures.

Prelude in G Minor

CARCASSI

3rd Pos. - - - - -

3rd Pos. - - - 2nd Pos. - - - 1st Pos. - - - 3rd Pos. - - -

Minuet

6th string tuned to D
5th string tuned to G

Andante

F. SOR
Fingered by
Vahdah Olcott Bickford

5th Pos. - - - - - 3rd Pos. - - - - -

5th Pos. - - - - -

dolce

p

p

Légende

A. NEMEROWSKI

Fingered by Vahdah Olcott Bickford

Andante non tanto e misterioso

p

Un poco animato

rit. rall.

p

p

p

Tempo I

p

p

rall. p più rall. e smorz. pp ppp

"Reverence the old, but meet the new also with a warm heart. Cherish no prejudice against names unknown to you." SCHUMANN

KEY OF E \flat MAJOR

Scale

Cadence

3rd Pos. 4th Pos. 3rd Pos. 1st Pos. 3rd Pos.

Simplified Chords in E \flat

"It is more to understand our own deficiencies than to have read a thousand books." MENDEMUS

Prelude in E \flat

CARCASSI

HINTS ON ACQUIRING A REPERTOIRE

By this time the diligent pupil should be capable of laying the foundation of a repertoire. Many of the preceding solos and duets are of sufficient musical interest to be included and memorized, as well as many of those appearing later in the book. The pupil should now be capable of playing many interesting pieces in sheet music form, studied under the guidance of the teacher, which should also be memorized and always kept in form in the repertoire. It is far better to play a few good numbers *well* than to have scores that can not be well played.

Nothing should be attempted beyond the pupils technical capabilities. As each new piece is added the daily technical studies in the method should be continued, also keeping the old repertoire pieces up to perfection, which can only be accomplished by frequent playing of the old as well as the new. It is a good idea to list a number of pieces alphabetically in a little book and play those under certain letters on certain days; laying out part of the daily practice period for repertoire work, keeping in good form on the old pieces and gradually adding new ones to enlarge the list.

Allegretto from "William Tell"

ROSSINI-NÜSKE

GUITAR

PIANO

p

p

p

p

f

p

f

p

f

p

First system of musical notation, featuring a treble and bass clef with a key signature of three flats. The music includes a dynamic marking of *f* (forte) in both staves.

Second system of musical notation, continuing the piece with a dynamic marking of *p* (piano) in both staves.

Third system of musical notation, marked with *ritardando* and *ppp* (pianissimo) dynamics in both staves.

KEY OF C MINOR

SCALE

A single-line musical scale in C minor, starting on C4 and ending on C5. Fingerings are indicated by numbers 1-4, and accidentals (sharps and flats) are shown above the notes.

CADENCE

A musical cadence in C minor, showing three positions: 3rd Pos., 1st Pos., and 3rd Pos. Fingerings and fingering numbers (1-4) are provided for each position.

Prelude in C Minor

CARCASSI

3rd Pos. Petite Barré

3rd Pos. Petite Barré 4th Pos.

3rd Pos.

Variation in C Minor

J. KUFFNER (1776 - 1856)
Fingered by
Vahdah Olcott Bickford

Un poco lento

pp cantabile con espressione

f

f

pp

KEY OF A♭ MAJOR

SCALE

CADENCE 4th Pos.

Prelude in A Flat Major

CARCASSI

4th Pos. 6th Pos.

2nd Pos. 4th Pos. 6th Pos.

By the Fireside

ZARH MYRON BICKFORD

Andante

p

rall.

a tempo

"Only those who have the patience to do simple things perfectly, ever acquire the skill to do difficult things easily." SCHILLER

KEY OF F MINOR

SCALE

Musical notation for the F minor scale in treble clef, common time, consisting of a single melodic line.

CADENCE

Musical notation for a cadence in F minor, featuring a bass line with fingerings (1, 3, 3, 3, 1, 1, 3, 1, 1, 3, 1) and a treble line with chords.

Petite Chanson

A. NEMEROWSKI

Andante

Main musical score for 'Petite Chanson' in F minor, common time, marked 'Andante'. It consists of six staves of music with various dynamics (p, f), articulation (accents, slurs), and technical markings like '4th Barré' and 'rit.'.

KEY OF D \flat MAJOR

SCALE

CADENCE 4th Pos. 2nd Pos. 1st Pos. 4th Pos.

Prelude in D \flat Major

CARCASSI

KEY OF B \flat MINOR

SCALE

CADENCE

Prelude in B \flat Minor

CARCASSI

KEY OF G \flat MAJOR

SCALE

CADENCE

KEY OF E \flat MINOR

SCALE

"Do the little things well; then shall the great things come asking to be done." PERSIAN PROVERB

CADENCE IN E \flat MINOR

KEY OF C \flat MAJOR

SCALE

CADENCE

KEY OF A \flat MINOR

SCALE

CADENCE Bar. IV 4th Pos.

PLAYING THE GUITAR FROM PIANO MUSIC

It is a great advantage to the guitarist to be able to read from the piano score. While some piano music is impractical on the guitar, there are many beautiful compositions, both solos and accompaniments to songs, or to violin or 'cello solos, trios, etc., which may be played by the clever guitarist who is familiar with the bass clef, and has the gift of a fine sense of proportion which is necessary to enable the performer to discriminate at sight as to which notes are more important in a chord or passage, for it is understood that the six-string guitar cannot play the ten notes in a chord which are sometimes written in piano music, and even where there are fewer notes it is not always, or indeed often, possible to play them in the same arrangement in which they appear in piano music. The first necessity is a thorough knowledge of reading the bass clef with the same ease that the treble is read, to which must be added the ability to transpose the bass clef notes at sight to the guitar in the proper position to be joined to the notes taken in the treble of the instrument. Usually it is possible and even advisable for the guitarist to arrange the piano parts for the guitar, when, of course more thought can be given to the transcription, but it is an accomplishment to be able to play from the piano at sight which serves the guitarist happily many times. This is the only method for the guitar which has taken up this important subject, but the subject is sufficiently large to warrant an entire volume, hence can only be touched very briefly here. The author hopes that serious students will follow up these suggestions and practice reading guitar from piano music, in order to cultivate this accomplishment, which is all too rare even among professional guitarists. The example gives the idea of how a given piano chord or figure may be transposed to the guitar, at the same time transposing the key, from a difficult guitar key to a congenial one, which all guitarists should learn to do. In transposing from a piano solo or song in E flat, the player needs but to think of the key as E major, (four sharps), playing all flats as naturals, all naturals as sharps, and all sharps as double-sharps. In the same way, transpose from A flat (four flats) to A, (three sharps). In transposing from D flat Major, the key of D, (two sharps) is most congenial, using the same method as before described, and to transpose from the key of G flat major, play in G, (one sharp), and with any of the relative minors of these keys the same process is followed. These very difficult flat keys are, therefore, the easiest keys to transpose from to the guitar.

The image shows two musical staves. The top staff is labeled 'Piano' and is in a key with three flats (E-flat major). The bottom staff is labeled 'Guitar' and is in a key with four sharps (E major). The guitar staff shows a transposition of the piano chord, with the word 'or' written above it. The notes in the guitar staff are: G4 (natural), A4 (sharp), B4 (sharp), C5 (natural), D5 (sharp), E5 (sharp).

NOTES IN THE BASS CLEF

The image shows a musical staff in bass clef with the notes F, G, A, B, C, D, E, F, G, A, B, C, D, E, F written above the staff. The notes are arranged in a sequence, with some notes having a fermata or a longer note value.

CHORDS AND THEIR CONSTRUCTION

A Triad or common chord is composed of three notes, the root, or tone on which the chord is founded,— the third above and the fifth above the root. In the case of a major chord the third must be a major third, or two whole tones from the root, while in a minor chord the third is a distance of a minor third, or one and a half tones from the foundation or root of the chord. It takes three tones, thus arranged as to letters, to reveal the identity of a chord. These notes do not need to be in any regular order but the three letters *must* be in the perfect chord. If any one or more of these notes are repeated or occur twice, in different octaves, this does not change the identity of the chord, but, if a fourth note of a different letter is added, it is then no longer a common chord or triad but would have a different name, according to what was used for the fourth note. Example: For a C chord, the chord must include C, the root of the chord, E, the third above, and G, the fifth above. Any of these notes can be in the bass and they can be arranged in any way desired but it would always remain a C chord so long as no other notes were added. So with all other chords.

The following tables give the most usual chords or the most congenial forms of them on the guitar. It is occasionally permissible to omit the fifth from a chord, but the third must never be omitted, since it is the third alone which determines whether the chord is major or minor.

C MAJOR

A MINOR

Musical notation for C Major and A Minor chords. The C Major section shows a sequence of chords: C4 (C4-E4-G4), C5 (C5-E5-G5), C6 (C6-E6-G6), and C7 (C7-E7-G7). The A Minor section shows a sequence of chords: A4 (A4-C5-E5), A5 (A5-C6-E6), A6 (A6-C7-E7), and A7 (A7-C8-E8).

G MAJOR

E MINOR

Musical notation for G Major and E Minor chords. The G Major section shows a sequence of chords: G4 (G4-B4-D5), G5 (G5-B5-D6), G6 (G6-B6-D7), and G7 (G7-B7-D8). The E Minor section shows a sequence of chords: E4 (E4-G4-B4), E5 (E5-G5-B5), E6 (E6-G6-B6), and E7 (E7-G7-B7).

D MAJOR

B MINOR

Musical notation for D Major and B Minor chords. The D Major section shows a sequence of chords: D4 (D4-F#4-A4), D5 (D5-F#5-A5), D6 (D6-F#6-A6), and D7 (D7-F#7-A7). The B Minor section shows a sequence of chords: B4 (B4-D5-F#5), B5 (B5-D6-F#6), B6 (B6-D7-F#7), and B7 (B7-D8-F#8).

A MAJOR

F# MINOR

Musical notation for A Major and F# Minor chords. The A Major section shows a sequence of chords: A4 (A4-C#4-E4), A5 (A5-C#5-E5), A6 (A6-C#6-E6), and A7 (A7-C#7-E7). The F# Minor section shows a sequence of chords: F#4 (F#4-A4-C#4), F#5 (F#5-A5-C#5), F#6 (F#6-A6-C#6), and F#7 (F#7-A7-C#7).

E MAJOR

C# MINOR

Musical notation for E Major and C# Minor chords. The E Major section shows a sequence of chords: E4 (E4-G#4-B4), E5 (E5-G#5-B5), E6 (E6-G#6-B6), and E7 (E7-G#7-B7). The C# Minor section shows a sequence of chords: C#4 (C#4-E4-G#4), C#5 (C#5-E5-G#5), C#6 (C#6-E6-G#6), and C#7 (C#7-E7-G#7).

B MAJOR

G# MINOR

Musical notation for B Major and G# Minor chords. The B Major section shows a sequence of chords: B4 (B4-D#4-F#4), B5 (B5-D#5-F#5), B6 (B6-D#6-F#6), and B7 (B7-D#7-F#7). The G# Minor section shows a sequence of chords: G#4 (G#4-B4-D#4), G#5 (G#5-B5-D#5), G#6 (G#6-B6-D#6), and G#7 (G#7-B7-D#7).

F# MAJOR

D# MINOR

Musical notation for F# Major and D# Minor chords. The F# Major section shows a sequence of chords: F#4 (F#4-A4-C#4), F#5 (F#5-A5-C#5), F#6 (F#6-A6-C#6), and F#7 (F#7-A7-C#7). The D# Minor section shows a sequence of chords: D#4 (D#4-F#4-A4), D#5 (D#5-F#5-A5), D#6 (D#6-F#6-A6), and D#7 (D#7-F#7-A7).

C# MAJOR

A# MINOR

Musical notation for C# Major and A# Minor chords. The C# Major section shows a sequence of chords: C#4 (C#4-E4-G#4), C#5 (C#5-E5-G#5), C#6 (C#6-E6-G#6), and C#7 (C#7-E7-G#7). The A# Minor section shows a sequence of chords: A#4 (A#4-C#4-E4), A#5 (A#5-C#5-E5), A#6 (A#6-C#6-E6), and A#7 (A#7-C#7-E7).

F MAJOR

D MINOR

Musical notation for F Major and D Minor chords. The F Major section shows a sequence of chords: F4 (F4-A4-C5), F5 (F5-A5-C6), F6 (F6-A6-C7), and F7 (F7-A7-C8). The D Minor section shows a sequence of chords: D4 (D4-F4-A4), D5 (D5-F5-A5), D6 (D6-F6-A6), and D7 (D7-F7-A7).

Bb MAJOR

G MINOR

Musical notation for Bb Major and G Minor chords. The Bb Major section shows a sequence of chords: Bb4 (Bb4-D4-F4), Bb5 (Bb5-D5-F5), Bb6 (Bb6-D6-F6), and Bb7 (Bb7-D7-F7). The G Minor section shows a sequence of chords: G4 (G4-Bb4-D5), G5 (G5-Bb5-D6), G6 (G6-Bb6-D7), and G7 (G7-Bb7-D8).

E \flat Major **C Minor**
A \flat Major **F Minor**
D \flat Major **B \flat Minor**
G \flat Major **E \flat Minor**
C \flat Major **A \flat Minor**

Dominant Seventh Chords

A "seventh chord" is one which adds a fourth tone or letter to the three used in the triad, and this fourth tone is always a minor third above the fifth, or in other words, a seventh from the root of the chord. Thus a G seventh chord would be composed of the letters G-B-D-F. A dominant seventh is the chord founded on the dominant or fifth tone of any key, and is formed of the fifth, seventh, second and fourth tones of the major scale. From this it will be seen that the G seventh chord mentioned above is the dominant seventh of the key of C. While seventh chords may be founded on any tone of a scale, there can be but one *dominant* seventh in each key, all the others being known as "secondary sevenths". The dominant seventh, which is the only one to be considered in this work, is always made by adding a minor third (three half steps) to the ordinary major triad. This always makes the seventh tone a whole step or tone below the octave of the root of the chord. Thus the C seventh chord is composed of C-E-G-Bflat, the D seventh of D-F sharp-A-C, the A seventh of A-C sharp-E-G, and so on. The dominant seventh chord usually resolves or leads directly to the tonic chord of the key in which it belongs, although for purposes of modulation it sometimes leads to a series of other seventh chords before finally arriving at a tonic. The following examples show some of the most congenial forms of seventh chords in the various keys.

G seventh Chords **D seventh Chords** **A seventh Chords**
E seventh Chords **B seventh Chords**

Diminished Seventh Chords

A diminished seventh chord is formed of four letters or tones, each a minor third distant from the other. Since there are but twelve different tones in the chromatic scale, and since each diminished seventh chord uses four of them, it will be seen that there are in reality but three diminished sevenths, there being no tones out of which to form more. In deciphering or labelling a diminished seventh chord, it is necessary, as with all other chords, to find the tone or letter from which the 1-3-5-7 arrangement can be started. The following chord, for example, must be called an F sharp diminished seventh, since F sharp is the only letter from which the others can be built into a chord, as every chord, to be correctly named, must be correctly "spelled." The three following examples show all the possible diminished sevenths although they may of course be played in different forms and positions, as shown in the later examples.

Other examples (2nd, 3rd, 4th and 5th strings)

First four strings

While only one example of each position is shown for the first four strings, it must be remembered that each position, that is, the tones represented in each position, may be represented in four different forms, as shown in the first three examples above.

It is suggested that all these chords be written out by the student, taking great care that each chord is "spelled" correctly and the proper accidentals written in.

Melody in the Bass

From Fantasie

ZANI DE FERRANTI, Op. 1

(1802-1878)

Where the melody is in the bass as in the two following selections, the thumb should act with more than the usual energy, and always with more force than the fingers, even when playing chords which appear on the same stem with the bass notes. Only in this way can the melody be clear cut and unconfused with the accompaniment. As this is an interesting and favorite effect on the guitar it should be well mastered.

Grace Notes and Melody in the Bass

FR. STOLL, Op. 3

(1807-1873) (?)

Sextuplet or Sextolet

A sextuplet is a group of six equal notes to be executed in the time of four of the regular rhythm. A true sextuplet has the accents on the first, third and fifth notes. Sometimes notes are written as sextuplets when they are really not true sextuplets but the union of two triplets, in which case the accent is the same as in triplets, the first and fourth notes accented. This is sometimes called the false sextuplet. Judgment and the natural sense of rhythm will usually guide the performer as to whether the notes designated sextuplet are to be played so, or merely as a double triplet. In linking double triplets, they should be written as in the following example so as not to mislead the performer.

True sextuplet Double triplet

Capriccio - Introduction to Grand Caprice

L. LEGNANI, Op. 39

Double dots (second measure) prolong the notes three-fourths of their length.

Largo

Bar.

(or x : x : x :)

Reflections

W. P. CHAMBERS

*Allegretto
risoluto*

Bar. II

The first section of the piece is in 2/4 time and consists of 12 measures. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The tempo is marked *Allegretto risoluto*. The first measure is marked *f*. The music features a series of eighth and sixteenth notes, with several triplets and slurs. A second ending bracket labeled "Bar. II" spans measures 7 through 12. The piece concludes with a double bar line and a repeat sign.

Andantino molto espress.

The second section of the piece is in 2/4 time and consists of 12 measures. It begins with a treble clef and a key signature of three sharps. The tempo is marked *Andantino molto espress.*. The first measure is marked *p*. The music features a series of eighth and sixteenth notes, with several triplets and slurs. A second ending bracket labeled "IX" spans measures 7 through 12. The piece concludes with a double bar line and a repeat sign.

The musical score consists of five staves of music in G major, 3/4 time. The first staff is marked *Largo maestoso* and includes a *Har. 12* (harmonization exercise) and a *Bar. VII* section. The second staff continues the *Largo maestoso* section. The third staff is marked *Brillante* and includes a *Har. 12-7* exercise, with dynamics *f*, *poco rit.*, and *rall.*. The fourth staff is marked *Più mosso* and includes a *Har. 12-7* exercise, with dynamics *f* and *morendo*. The fifth staff continues the *Più mosso* section with dynamics *poco a poco* and *rall.*, and includes a *Har. 12* exercise.

Studying the Literature of the Old Masters of the Guitar

The student who has been faithful in studying and mastering the work in the method up to this point, should now be in a position to gain a further acquaintance with the literature of the old masters of the guitar, and aside from the work in the method, should lose no opportunity to gain further experience by studying works of the old and modern masters, under the guidance of the teacher, who should select such works for study as will be within the technical grasp of the pupil. The student should learn all he can about the lives and history of the great guitarists, and the author has endeavored to cultivate a taste for the best in guitar music in the student, by using as far as possible some specimens of the work of most of the great masters of the instrument. The student will, therefore, become acquainted with the styles of the different composers, and it is the earnest hope of the author that the student will follow up the works of the various masters, and in time be able to play beautifully, with adequate technic, beautiful, rich tone, and soulful expression, these works which have been written for the instrument, and which will do so much to bring it before the public in its true light, as one of the most beautiful of solo instruments. The pupil should now have memorized a number of pleasing solos, and should keep adding to the repertoire under the guidance and instruction of the teacher.

"A perfect technic is more than a wonderful power of prestidigitation, or facility in the manipulation of an instrument: it implies qualities of mind and heart which are essential to an all-round musical development and the ability to give them adequate expression." WILLIAM MASON

Ländler

C. BOHM, Op. 187, N° 6
Transcription by Vahdah Olcott Bickford

GUITAR *Moderato* Har. 12-----Har. 7 nat. *p* ⑤

PIANO *Moderato* *pp* *p*

Har. 12 7 12 Har. 12 - - - - 7 Har. 12 7 12 Har. 12 - - - -

p *p* *mf*

7 Har. 12 7 12 Har. 12 - - - - 7 Har. 12 - - - - 7

p *mf*

a tempo

Har.7

Har.7

Har.7

Har.7

a tempo

p

Har.

Har.

Har. 12

nat.

Har. 7

Har. 12

Har. 9

Har. 7

Har. 7

Har. 7

Har. 7

Har. 12

Har. 9

Har. 7

Har. nat.

Har. nat.

Har. nat.

Har. 7

nat.

Har.

Har.

Har.

Har. 12

Har. 12

Har. 12

a tempo

Har. 12 - - - - 7

Har. 12 7 12

Har. 12 - - - - 7

p

12

Har. 12 - - - - 7

Har.

Har. 12 - - - -

p

12 7 12

Har. 12 7 12

a tempo

rit.

Har. - - - -

pp

a tempo

rit.

p

dim.

pp

Variation on Theme Originale

From Op. 7

FRANCESCO CALEGARI

Guitarist of 18th Century

Fingered by Vahdah Olcott Bickford

The musical score is written in treble clef with a key signature of two sharps (F# and C#). It consists of eight staves of music. The first staff begins with a dynamic marking of *f* and includes a triplet of eighth notes. The second staff contains a triplet of eighth notes and a slur over a group of notes. The third staff is labeled "Bar." and contains a triplet of eighth notes. The fourth staff is labeled "Petite Bar." and contains a triplet of eighth notes. The fifth staff contains a triplet of eighth notes and a slur over a group of notes. The sixth staff is labeled "Bar." and contains a triplet of eighth notes. The seventh staff contains a triplet of eighth notes and a slur over a group of notes. The eighth staff is labeled "Petite Bar." and contains a triplet of eighth notes. The score includes various guitar-specific notations such as triplets, slurs, and fretted notes marked with "x".

TOUCH

Those guitarists who rank highest possess a wonderful variety of *touch*; the guitar must be made to give forth tones and colors and often not to sound like a guitar as it is usually thought of— but must remind one at times of the harp— (which instrument it is most like, tonally) at other times of a 'cello, in the rich vibrato and portamento on the bass strings— and again of a violin in the upper register. A clever guitarist also makes the instrument approach in resonance and power the quality of a beautifully played piano as heard from another room. Again, the human quality of the tones may at times very nearly approach those of the human voice. In order to have this variety of color and touch it is very necessary to be acquainted with all styles of playing chords— to give variety, and to take advantage of various fingerings to obtain the desired result.

The touch of the artist has clearness, variety, power, delicacy and swiftness. In order to acquire these the pupil must know how to go about it. Clearness is achieved only through well developed finger action, practiced from the very beginning. The right hand fingers must stay away from the strings after they are vibrated until the actual instant of plucking them again. The left hand fingers, on the contrary, must remain on the strings in changing positions or chords, scales, etc., wherever possible, producing the legato so desirable. Fingers of the left hand should whenever possible be held in a position ready to descend on the strings the instant they are needed. While waiting for the next note or notes, the unused fingers remain "at attention," as near as possible toward or above the strings and frets on which they are next to be needed. In no other way can smoothness in changing chords be attained.

Variety of touch on the guitar is almost endless in its possibilities. It is secured through the fundamental colors of legato, or smoothly connected tones; staccato, or instantaneously detached tone; non-legato tone, held for three-fourths of its value. It is possible also to get many varieties of color through the various styles of executing chords— such as the arpeggio, sweep, bracket, half-bracket, etc.

Power depends on the combination of the two seemingly antagonistic ideas— firmness and relaxation. Without the latter there can be no real power— and yet it must be a relaxation of *control*. A rich, warm, velvety tone— so desirable on the guitar, must have power and weight back of it. The use of the right hand fingers alone will give a stiff, cold effect unless the weight and power of the forearm and at times the entire arm to the shoulder are supporting it. This important subject of weight and relaxation is one which is given far too little attention on the guitar.

Delicacy is more difficult to attain than power. Delicacy demands *clearness*— but without indistinctness or musiness. It also demands great control of the touch.

Velocity is first the result of quickness of thought— and second quickness of action. Quick finger action demands the practice of the proper technical material from the start— as well as correct principles in the use of the fingers.

Touch on the guitar is one of the essentials. It must be clear, have variety, power, delicacy and velocity. The chief result of a good touch should be a beautiful and varied tone. Tone is the chief requisite for any musician. On the guitar it must be rich, soft, velvety and resonant. Many players who have a brilliant technic do not possess quality or depth of tone— but often a thin, harsh, nasal tone, or an insipid tone which means nothing. Often the trouble in such cases is either the position of the fingers in touching the strings— or due to a certain stiffness of the right hand, wrist and forearm, caused by a lack of relaxation and arm weight.

Tone and touch are also greatly affected on the guitar by the use of the vibrato and the portamento but neither should be overdone, although the vibrato may be used much oftener with good effect than it is by the average guitarist.

Fingerings used in certain passages also have a distinct effect on the quality of the tone and touch, and the subject of fingering cannot be given too much attention. In this method the fingerings are carefully marked where certain fingerings are best for the desired effects, and therefore should be closely followed, and in doing so the student who *thinks* will be learning principles of fingering important for any classic he may take up in the future.

"Many players totally mistake in what power consists. They think they must exert great strength in order to acquire sufficient power. Many women students have this idea; they do not realize that power comes from contrast. This is the secret of the effect of power." HAROLD BAUER

Could My Songs Their Way Be Winging

Si mes vers avaient des ailes?

VICTOR HUGO
Translated by
CHARLES FONTEYN MANNEY

REYNALDO HAHN (1875-1947)
Transcription by
Vahdah Olcott Bickford

Andante moderato *dolcissimo e con molto espressione*

VOICE
My songs to thee would be
bring - ing Ten - der thought and sweet-est
word, Could my songs their
way be wing - ing As doth a

GUITAR
Tune sixth string to D
p
Bar. 2 1 4
mf *pp* *pp* *p* *dim.*

p poco meno lento

bird! Un-to thy hearth up - ward

Bar.

spring - - ing, They would fly with - out con -

Bar.

f trol, *p* Could my songs their

Bar.

dim. *p*

pp poco ritenuto

way be wing - ing As doth the soul.

Bar.

pp *colla voce* *loco*

pp più lento, ritard. sin' al fine

To Thy heart a mes - sage

pp

sing - ing, All love and faith, dear, to

p prove, *molto ritenuto* - - - - -
 Could my songs their way be wing - ing,

p *colla voce*

ancor più lento

pp *lunga* *ppp* Lento
 Could my songs their way be wing - ing As doth my love! _____

ppp

The following excerpt affords unexcelled practice for arpeggios shifting throughout the various positions, and also for the bringing out of the melody in the bass. Where the melody occurs in the bass, great care should be taken to see that the thumb acts with more energy and vigor on the bass notes than do the fingers on the treble, which in this case form the accompaniment, which must be subordinate to the melody and yet distinct.

Finale from "La Straniera" Fantasie

BELLINI
arr. by Padovetz
Early 19th Century Guitarist

Arpeggio Slur Study

D. AGUADO, Op. 4, N° 4
(1784 - 1849)

Fingered by Vahdah Olcott Bickford

Tune 6th String to D

Study for Further Practice of Glissé

Allegro moderato

GIULIANI

Glide on double notes, ascending and descending

Sometimes in performing the Glissé on double notes, it is necessary to extend or contract the fingers as they are passed from one fret to another, (without raising them or lessening their pressure) as shown in the following Examples.

Sometimes another finger is substituted during the Glissé

Example Glissé

Etude

FERNANDO SOR

This Etude is played entirely in harmonic tones. The figures indicate the frets at which the tones are produced while the actual tonal result is given below, in Key of D.

Tune 6th String to D.

The following is the tonal result of the above Etude.

There are other natural harmonics, which can be made at other fractional divisions of the strings between the first and twelfth frets, but they are not of practical use, therefore are not given.

Variation on Theme de Mozart

F. CARULLI

Lento

Har. 12 - 7 - 12
Har. 7
Har. 5 - 4 - 3 - 5
Har. 12 - 7 - 12
Har. 12 - 7
Har. 12 - 7 - 5 - 12
Har. 5 - 12
Har. 7
Har. 12 - 7 - 12
Har. 5 - 4 - 3 - 5
Har. 12 - 5
Har. 12 - 7 - 5 - 12
Har. 5 - 12

Lullaby

EDWIN H. CLARK

Transcription by Vahdah Olcott Bickford

pp
p
BAR.
4th Pos.
pp
dim.

Slur Variation from Sonata, Op. 42

Guitar and Piano

J. KÜFFNER

Con moto e Risoluto

3rd Pos. . .

GUITAR

PIANO

f *fz* *pp* *fz* *pp* *fz* *pp* *fz* *pp*

1 2 3

1 2 3

1 2 3

1 2 3

1 2 3 4

This block contains four musical examples of trills with chords, numbered 1 through 4. Each example is written on a single staff in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. Example 1 shows a trill on a chord of F#4 and A4. Example 2 shows a trill on a chord of F#4, A4, and C5. Example 3 shows a trill on a chord of F#4, A4, and C5. Example 4 shows a trill on a chord of F#4, A4, and C5. Each example is marked with a 'tr' symbol above the notes.

Trills With Thirds Illustrated

Written

Effect

This block illustrates trills with thirds. The 'Written' part shows a sequence of seven chords, each with a trill symbol above the notes. The 'Effect' part shows the resulting trill sound for each chord, with fingerings (1, 2, 3, 4) and slurs indicating the rapid oscillation between the two notes of the chord.

With Sixths

Written

Effect

This block illustrates trills with sixths. The 'Written' part shows a sequence of seven chords, each with a trill symbol above the notes. The 'Effect' part shows the resulting trill sound for each chord, with fingerings (1, 2, 3, 4) and slurs indicating the rapid oscillation between the two notes of the chord.

Example of Double Notes Trilled

Written

Effect

This block shows an example of double notes being trilled. The 'Written' part shows three chords, each with a trill symbol above the notes. The 'Effect' part shows the resulting trill sound for each chord, with fingerings (1, 2, 3, 4) and slurs indicating the rapid oscillation between the two notes of the chord.

Example of Trill in the Bass

This block shows an example of a trill in the bass. The notation is on a single staff in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It shows a trill on a bass note (F#4) with fingerings (1, 2) and a slur indicating the rapid oscillation between the two notes.

Example of Trill on an Inner Note or Voice

This block shows an example of a trill on an inner note or voice. The notation is on a single staff in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It shows a trill on an inner note (A4) with fingerings (1, 2) and a slur indicating the rapid oscillation between the two notes.

Caprice

L. LEGNANI, Op. 20, No 4
(1790-1838) (?)

In the following Caprice, the student will find excellent practice for emphasizing the melody when it occurs in the bass and when the melody is in duet form as in the ninth and similar measures. This number also affords splendid practice in bringing the first finger of the right hand over to the D string as marked in the third group of sixteenth notes. It is frequently necessary to pick the A or D string with the finger in such a passage.

Allegretto

The musical score is written on eight staves. The first staff begins with a treble clef, a 2/4 time signature, and a dynamic marking of *p*. It contains several groups of sixteenth notes, some with accents. The second staff continues the piece and includes a *ritardando* marking. The third staff has an *a tempo* marking. The fourth staff features a *cresc.* marking and includes 'x' symbols above some notes. The fifth staff starts with a forte *f* dynamic and also has 'x' symbols. The sixth staff returns to a piano *p* dynamic. The seventh and eighth staves conclude the piece with various rhythmic and melodic patterns.

"A stumbler cannot interpret, therefore you must get beyond stumbling before you think of interpretation." CZERNY

Examples of Arpeggio using third finger twice in Succession

This and similar right hand figures are the only ones in which the third finger plays twice in succession on a single note.

VAHDAH OLCOTT BICKFORD

1

2

Study for Right and Left Hands

VAHDAH OLCOTT BICKFORD

Allegro

Prelude

Con energico

FERNANDO SOR

Andante

Choral Prelude

FERNANDO SOR

PERPETUAL MOTION MOVEMENTS

The following excerpt should be practiced daily until it can be played with perfect evenness and great rapidity, with the melody very prominent.

Excerpt from "L'Armonia"

GIULIANI, Op. 148, No 5

Allegro spiritoso

The musical score is written on eight staves in treble clef, 3/4 time, with a key signature of three sharps (F#, C#, G#). The tempo is 'Allegro spiritoso'. The score includes various dynamics such as *p*, *mf*, *ff*, and *cresc.*, as well as articulation marks like accents and slurs. The first staff has a *p* dynamic and a series of 'x' marks below the notes. The second staff has *mf* and *p* dynamics. The third staff has *ff* and *p* dynamics. The fourth staff has *p* and *ff* dynamics. The fifth staff has *f* and *p* dynamics, with a *cresc.* marking. The sixth staff has *p* and *f* dynamics. The seventh staff has *p* dynamics. The eighth staff has *p* dynamics and a series of 'x' marks below the notes.

In the following selection, illustrating an interesting perpetual motion movement, the fourth finger should be placed on E at the beginning and remain there in a stationary manner until it moves on the string up to F, remaining there until it returns to E.

Excerpt from "Marche des Savoyards"

CHARLES BLUM
(1798 - 1844)

Con moto

Cradle Song

Ere the Moon Begins to Rise

WILLIAM R. SPENCE

Transcription by Vahdah Olcott Bickford

Allegretto

mp ben legato *mf dolce e tranquillamente*

IX Bar. IV Bar. VII

pp rall. e dim.

Sometimes composers write harmonics as in the following Russian Dance, at the same pitch that they would sound if they were actually fingered notes, and instead of using the usual abbreviation of Har. to indicate the Harmonic tones, use the "o" at the side or over the notes to be so played. Since it is obvious that the open strings of the guitar do not give this pitch the player understands that they are to be played Har.

Hopak

Danse russe

A. NEMEROWSKI

Vivace

mf *f* *mf* *f* *mf*

Prelude (Chord Study)

F. CARULLI
(1770-1841)

Fingered by Vahdah Olcott Bickford

The musical score is written on eight staves. Each staff contains a series of chords with specific fingerings indicated by numbers 1, 2, 3, and 4. The key signature is two sharps (F# and C#). The piece ends with a double bar line and repeat signs.

SOLOS FOR STUDY

De Janon transcription of Braga's "Angel's Serenade", De Janon "Valse Poetic", Legnani "Caprice" Op. 20, No. 9 and Op. 20, No. 2, Tarrega "Prelude", Op. 28, No. 7 (Chopin), "Recuerdos Del Alhambra" (tremolo study) and "Pieces and Suite" (Robt. de Visee), Grieg-Olcott Bickford "Solvej's Song" and Ase's Death from "Peer Gynt", M. Y. Ferrer "El Jasmin Waltz" and Olcott Bickford transcriptions of "Serenade" (Schubert), "Moment Musicale" (Schubert), "Prelude", Op. 28, No. 20 (Chopin), "Mazurka" (Chopin), "Maiden's Wish" (Chopin), "Chopinesque" and "Granada" (A. Lara).

Warrior's Song from "Aida"

G. VERDI

Duet

Transcription by Vahdah Olcott Bickford

Allegro maestoso (♩ = 108)

6th Bar.

1st GUITAR

2nd GUITAR

mf marcato assai

mf marcato assai

The musical score is written for two guitar staves. The key signature is two sharps (F# and C#), and the time signature is common time (C). The tempo is marked 'Allegro maestoso' with a metronome marking of 108 quarter notes per minute. The score begins with a 6th bar. The first staff is labeled '1st GUITAR' and the second '2nd GUITAR'. Both staves start with the dynamic marking 'mf marcato assai'. The notation includes a variety of rhythmic patterns, including eighth and sixteenth notes, as well as chords. There are several triplet markings (indicated by a '3' over a group of notes) and dynamic changes throughout the piece, including 'ff' (fortissimo) and 'mf' (mezzo-forte). The score is divided into systems, with each system containing two staves. The notation is dense, with many accidentals and articulation marks.

Marmotte

CHARLES BLUM

The musical score for "Marmotte" by Charles Blum is presented in a two-staff format (piano and violin) across eight systems. The key signature is one sharp (F#) and the time signature is 2/4. The score includes various dynamic markings such as *f* (forte), *p* (piano), and *pp* (pianissimo), as well as articulation marks like *tr* (trills) and accents. The piano part features a complex rhythmic pattern of eighth and sixteenth notes, often with triplets and slurs. The violin part consists of melodic lines with slurs and trills. The final system includes fingerings (1, 2, 3, 4) and a key signature change to natural (F) for the final few notes.

RIGHT HAND HARMONICS

A complete Chromatic Scale may be produced on the guitar by the use of right hand harmonics. Thus almost any given note at almost any pitch may be obtained by this method. The right hand harmonics are much more difficult to produce than the natural harmonics, and are not so full and clear, but at times they are very effective, and are often found in music of the best writers. Since every string gives its octave in either the natural or harmonic sound when stopped at exactly half its length, it will, in the same manner, give the octave of any particular note at a given fret, if the left hand press down the note on the fret, and the right hand forefinger touch lightly the middle of the length of that string which is then free, (which is always exactly twelve frets above the fret where the tone is made.) For example, the twelfth fret is the middle of the open string, but when a string is pressed by a finger at a certain fret, another fret then becomes the middle of the part of the string then in vibration. Thus if the E string is pressed at the first fret, we have F, and the thirteenth fret is then the middle of the string, where the octave of the F, either in ordinary or harmonic tones, may be produced. To play this F in harmonics, the F is pressed as usual with the left hand finger and the first finger of the right hand is touched lightly at the twelfth fret above (in this case the thirteenth fret,) and the string plucked with the right hand thumb or another finger. This gives the harmonic octave of the F on which the left hand finger is placed. In the same manner, if desired, the regular or natural harmonics may be produced with the right hand alone, by pressing lightly the first right hand finger over the 12th, 7th, 9th, 5th, 4th and 3rd frets, and striking with the thumb or another finger, as described above.

The straighter the forefinger is held when making Right Hand Harmonics the more apt is the harmonic to be clear and free. Bending of the forefinger at joints is likely to make the harmonic dull.

CHROMATIC SCALE IN RIGHT HAND HARMONICS

The left hand fingers press the notes in the usual manner, while the figures over the notes indicate the frets at which the right forefinger should touch the string.

Higher notes than those given in the scale may be made by fingering the higher notes with the left hand and bringing the right hand forefinger correspondingly nearer the bridge.

Tyrolean Air

JOSEF FAHRBACH
(1804-1883)

This air is to be played throughout in right hand harmonics.

Notes which come at the 12th fret need not be made with the left hand but played with the right hand finger touching the 12th fret and picked with the right hand thumb or another finger as in the harmonics fingered with the left hand.

8 *va* over a Harmonic note always indicates *right hand*, rather than *natural* Harmonic.

RIGHT HAND HARMONICS WITH CHORDS

This method of playing right hand harmonics greatly enhances their practical utility, for it gives a structure of harmony to the melody being played in right hand harmonics. The author has also discovered, though there has never been any mention made of it in any other works for guitar, that the vibrato is also very effective on right hand harmonics. It is produced with the finger of the left hand that presses the note, in the usual manner of making an ordinary vibrato, and gives a beautiful effect to the harmonic tone. To play chords with right hand harmonics, the chord is fingered as usual with the left hand, together with the harmonic note to be produced, while the thumb of the right hand passes over the note or notes comprising the accompaniment before vibrating the harmonic tone, (which of course is stopped as usual with the first right hand finger) giving an attractive arpeggio effect to the chord, which will of course sound in natural tones, while the melody note will be a right hand harmonic. The following solo will enable the pupil to understand this form of executing notes in right hand harmonics when accompanied by chords, and should be well practiced. In *Zephyrs*, the diamond shaped notes are the harmonic tones, while the notes with the stems turned down are to be played in the regular manner with the left hand and the right hand thumb sweeps across the notes comprising the chord on its way to the harmonic tone in the melody. The harmonics should be loud and clear, while the regular accompanying tones should be played very softly so the melody will be prominent.

Zephyrs

Dreamily

VAHDAH OLCOTT BICKFORD

The musical score for "Zephyrs" is presented in three staves. The first staff starts with a diamond-shaped note, indicating a right-hand harmonic. The second and third staves continue the piece with various chords and melodic lines. The third staff ends with a circled number 14 and the initials "R.H." below it.

Other material for study of Right Hand Harmonics with Chords: Olcott Bickford transcriptions of "Carry Me Back to Old Virginny", Swan Song from "Lohengrin" and "Silent Night".

ARTIFICIAL HARMONICS

Harmonic tones may also be produced to some extent by what is known as the violin method, though it is not very effective on the guitar and is seldom if ever used in printed music. This method consists in placing the first finger of the left hand on a string at any particular fret, and then stretching out the little finger and laying it lightly upon the string at the 3rd, 4th or 5th fret from the one at which the forefinger is placed, and picking the string in the usual manner with the right hand finger, which gives the harmonic tone at the same relative distance from the tone at which the forefinger of the left hand is placed as those produced at the 3rd, 4th and 5th frets of the open string.

RIGHT HAND HARMONICS IN THIRDS OR SIXTHS (DOUBLE RIGHT HAND HARMONICS)

It is also possible to play intervals of thirds or sixths (on one stem) in right hand harmonics, but such thirds or sixths would have a slight arpeggio effect, although it may be done so rapidly as to deceive the ear as to the two notes being plucked separately. Instead of always making the interval of thirds with the first finger, it is sometimes possible to use the second finger to stop the second or higher note on the stem. By doing this it is possible to get more speed. In either case the thumb plucks both notes, but so rapidly that it sounds as if they were being played simultaneously. After playing the first note the hand should be lifted so as not to muffle the harmonic.



THE FREE GRACE

There is frequently found in guitar music, especially in the music of certain writers, (notably that of the great Spanish master, Ferrer), a form of Glissé or Grace, which is neither the regular Glissé, nor yet a true Grace, from the fact that a true Grace note Glissé, must start at a given point, which is invariably the Grace note. In this other type of Grace-Glissé, or what has been called by Ferrer, the "free grace," the straight line indicating the Glissé comes, not from a regular preceding note, nor from a grace note, as is otherwise the case, but may even come before the first note of a piece, and never has its starting point at any given note, but may be started at any fret on the string to which the slide proceeds, but, the important feature of this form of grace is that *the starting point is never sounded*. In order not to have the note sound which the finger starts from, it is necessary that the pressure be not put on the string until the slide of the finger gets under headway, as it were, and in fact the right hand finger does not set the string in vibration immediately after the left hand finger is placed on the string, as in other cases, but waits until the slide gets under headway and the pressure is applied. This is a delicate matter and one that is difficult to explain in mere words, without actual demonstration, but with careful practice the pupil will be able to gain this effect by practicing well the following exercise. The pupil should listen most carefully to his every effort in this direction, for the ear must be trained to tell whether the note *started from* sounds ever so lightly.

After this effect is mastered it is very effective at times, but the player should use discretion as to when its use is desirable, as when overdone it ceases to be pretty in effect, and gives the effect of "feeling for notes," or the same undesirable effect that "scooping" gives to vocal work.

It will be noted in the following exercise that the grace note is written merely for the practice of the pupil, so that he learns to start from any given note on a string without making the starting point sound, and the only way to be able to do this successfully is to repeatedly start from varying points of the string with the Glissé, not allowing any starting note to sound, so that the effect is only of a slide, beginning from "no where" and ending on the principal note, which of course is never played with the right hand, but as in the true Glissé, sounds from the impact of the left hand finger.

Written		<p>Play above free grace from each starting point given below, never sounding the starting point.</p>
Played		

"Think more of your progress than of the opinion of others." **MENDELSSOHN**

Duo

(Note the free grace to the high E in seventh measure of first guitar part.)

ADAM DARR
(1811-1866)

Largo

1st GUITAR

2nd GUITAR

pp *sf*

sf *dim.* *sf* *pp*

p *cresc.*

p *cresc.*

First system of musical notation, measures 1-4. The treble staff contains triplets of eighth notes. The bass staff includes a triplet of eighth notes with fingerings 4, 2, 1, 0 and another triplet with fingering 4. Dynamic markings include *sf* and *p*.

Second system of musical notation, measures 5-8. The treble staff continues with triplets. The bass staff has a triplet with fingering 4. A *poco riten.* marking is present in the treble staff. Dynamic markings include *p*.

Third system of musical notation, measures 9-12. The treble staff begins with an *a tempo* marking. The bass staff has a triplet with fingering 4. A *dim* marking is present in the treble staff. Dynamic markings include *sf*.

Fourth system of musical notation, measures 13-16. The treble staff has triplets with dynamic markings *sf*, *dim*, and *sf*. The bass staff has triplets with dynamic markings *f* and *f*. A *p* marking is at the end of the system.

Fifth system of musical notation, measures 17-20. The treble staff has triplets with dynamic markings *p* and *dim*. The bass staff has triplets with dynamic markings *pp* and *pp*. A *sul D* marking is present in the bass staff. The system ends with a double bar line.

Variation on Theme Originale

W. MATIEGA

(Early 19th century)

Fingered by Vahdah Olcott Bickford

Study for strengthening third finger in carrying the melody.

5th Pos. 3rd Pos.

con *x* *espress.*

p

smorz.

Petite Barré

Dance of the Bears

(Study for bass note slurs)

CHARLES BLUM

Fingered by Vahdah Olcott Bickford

All melody notes must be sustained for full value.

f

Volga Boatmen's Song

Translated from the Russian
by Edward Bromberg

Russian Folk Song
Guitar Arr. by V. Olcott Bickford

This song should begin very softly, as it is supposed to be heard from far away: little by little it increases in volume as the Boatmen come nearer and then gradually dies away as they disappear in the misty distance.

INTROD.
Maestoso

GUITAR

VOICE

pp

Yo, heave ho!
(Ay ouch- nem!)

Yo, heave ho!
(Ay ouch- nem!)

Let us pull—once more, once more!

Yo, heave ho!
(Ay ouch- nem!)

pp

Yo, heave ho!
(Ay ouch- nem!)

Let us pull—once more, once more!

Look! the birch-es near-ing us.

Cur - ly birch - trees soon we'll pass!

Ai, da da, ai da.

Ai, da da, ai da!

f con forza a tempo

Cur - ly birch - trees soon we'll pass.

Yo, heave ho!
(Ay ouch- nem!)

Yo, heave ho!
(Ay ouch- nem!)

rit. *pp molto riten.* *ppp* Har. 12

This favorite Russian folksong belonged originally only to the peasants who lived on the banks of the famous river Volga. In olden times, when Russia did not have the steamers of today, the only occupation of these peasants was to pull barges and boats laden with merchandise from one town to another; and while they were engaged in this exhausting labor they sang this heartrending and yet majestic melody. As the Bargemen see in the distance a clump of birch trees approaching them, they use every effort to reach and pass it, lightening their burden by singing this chant.

Variation from Second Air Varie

G. REGONDI, Op. 22
(1822-1872)

This excerpt is valuable as a chord study.

Leggiero

The musical score consists of seven staves of music. Each staff begins with a treble clef and a 2/4 time signature. The key signature is one sharp (F#). The music is a sequence of chords, many of which are marked with a '7' and a 'D' (likely indicating a 7th chord with a double flat for the seventh). The chords progress through various keys, including D major, E major, F# major, G major, A major, B major, and C major. The piece concludes with a final chord marked '0' and the number '12' at the end of the staff.

Regondi left very few works to posterity, all of them very difficult but very beautiful, and the student who is able to acquire any of the following is fortunate: "Second Air Varie", "First Air Varie", "Fete Villegeoise" and "Reverie-Nocturne".

The following examples illustrate additional styles or types of tremolo to those given in the Olcott Bickford Guitar Method, and as these styles are at times useful and effective, they should all be mastered. Although rapidly repeated notes are usually designated as tremolo, the strict use of the term only applies to the first example below, where one finger only is used and where the tone is sustained by rapidly oscillating the finger (preferably the first) across the string or strings. In using this tremolo the little finger rests lightly on the soundingboard, in order to steady the hand, although the second and third fingers may be rested instead of the little finger, if desired, especially when playing on a single string. The movement should always begin by moving the finger *in*, toward the palm of the hand. These strokes across the strings must not, however, be like the regular picking of the strings, but rather like a light brushing of the string, the very tip of the finger being used. There is no definite number of movements or strokes to the tremolo, but the finger should be moved as rapidly as can be conveniently done, thus giving the effect of a sustained tone for the required length of the note. In developing this movement it is best to start very slowly and to make the tones as soft as possible, gradually increasing the speed and volume to the necessary point. After thoroughly mastering the following Study, it is suggested that each measure be considered as a single whole, rather than a series of repeated notes, and that the regular tremolo be applied, as outlined above.

Preparatory Study for Tremolo

Ex. 1

The inward movement is marked \square , and outward movement \wedge

Melody

VAHDAH OLCOTT BICKFORD

The short bars crossing the stems of the melody notes in the first two measures are usually used to indicate the tremolo in guitar music. There should be no interruption in the tremolo during each phrase (each eight measures as indicated by the slurs) but a slight break is made between phrases. The accompaniment is to be picked very lightly with the thumb, and with no perceptible break in the tremolo when the notes are picked.

Tremolo melody throughout.

The following Variation shows a still different type of tremolo, in which the notes of the accompaniment, whether they be one, two or three on a stem, are played with the thumb. Both fingerings should be practiced.

Tremolo Variation on Air de Paisiello

Fingered by Vahdah Olcott Bickford

“Nel cor più non mi sento”

FERNANDO SOR, Op. 16

The musical score is written for guitar and consists of ten staves. The time signature is 6/8. The first staff begins with a 7/8 time signature and includes a '7 or x' marking. The score is heavily annotated with fingerings (1-4) and includes first and second endings. The piece concludes with a final cadence in 7/8 time.

With the aid of the preceding examples the interested pupil will be able to execute the tremolo on various types of groups, either on single notes or chords. It must be borne in mind, however, that the tremolo, while an effect of interest if not overdone, is more of a trick effect, and therefore is never employed to excess by the artist. Its use is for special effects and overdone it becomes as monotonous on the guitar as it would be on the piano. While an interesting effect and one of more or less brilliancy, it does not lend itself to the qualities of deep or soulful expression, nor does it occur in music that demands the highest interpretative qualities, but rather in variations of some simple melodic form with a more or less obvious and monotonous running accompaniment.

OTHER MATERIAL FOR TREMOLO STUDY IN VARIOUS STYLES

Romero, "Peruvian Air"

Ferrer, — Trans. of Beethoven's "Le Desir", "Home Sweet Home".

Mertz, — Fantasia Originale and "Ernani" Fantasia

Olcott Bickford — Transcription of "Carry Me Back To Old Virginny", "Gladness" and "Nel Cor Più".

Tárrega, — "Recuerdo de la Alhambra", — "Sueño" Tremolo Study

Sons Étouffés

BUFFED, DAMPED, SUPPRESSED OR MUFFLED SOUNDS

Staccato tones have sometimes been erroneously called *Sons Etouffé*, but Sor, who perhaps used this effect more than any other writer, makes the distinction, that the staccato notes are played with full force and distinctness, and the sound immediately stopped by stopping the vibration of the string, as previously explained in the article on Staccato, while the *Sons Etouffé* are damped in the very act of moving the string. As Sor says, the *Sons Etouffé* "are rarely employed". They are not made clear and distinct and do not require the stoppage of the sound after each note to give them their character as does the staccato.

To produce the true *Sons Etouffé*, (a French term meaning "deadened sounds") place the fingers of the left hand on the frets which determine the note, instead of pressing between or near the fret as in other cases. Pressing with less force than usual for a regular tone, but not so lightly as to cause the harmonic sounds, the desired effect is obtained, since it prevents the string from sounding with clearness and produces the true *Sons Etouffé*. The manner of thus damping or buffing the sounds, requires great accuracy in the distances but produces true suppressed sounds. In modern guitar music this effect is sometimes called "sordamente". The right hand is laid across the strings close to the bridge, on the side of the hand, and the notes where possible picked with the right-hand thumb. In modern guitar music this indication is often called *Pizzicato*.

The following examples will be sufficient to give the pupil the necessary experience in executing the *Sons Etouffé* when it occurs in published compositions.

EXAMPLE



Sons Etouffé

"The student should continually examine his own work with the same acuteness he would be expected to show were he teaching another?" JOSEF HOFMANN

L. LEGNANI

D. AGUADO from Op. 41

Study for Triplet Slurs

L. LEGNANI

Study in Slurs from Grand Caprice

L. LEGNANI, Op. 60

The Left Hand Alone

PREPARATORY EXERCISES

Each finger of the left hand should be held at its proper fret, 1, 2, 3 and 4. Finger 1 should then pull the string downward toward the next string below, thus actually producing the tone entirely with the left hand. Finger 2 should then pick the same string at the second fret, also sounding the open string, and in the same manner the third and fourth fingers also pick the string in their turn.

EX. 1.

In the following examples the first finger falls with force on the note at the first fret, while the other fingers perform their notes in the same way in ascending and are pulled off downward, one at a time in descending. (Ex. 3).

EX. 2.

EX. 3.

Very few writers for the guitar have made use of this effect of playing with the left hand alone. The author does not deem this method of playing of great importance, for the reason that it is not a particularly effective method of producing tones, especially in melodic form, and does not lend itself to real beauty of tone, but is more of a technical trick or *tour de force*. However, it is excellent practice for the strengthening of the left hand, aside from the fact that it is necessary to be proficient in this style of playing in order to execute parts of some of the works of Sor, Tarrega and a few others, and is very frequently used in Flamenco music.

The preceding examples and explanations give the general system of procedure in this style of playing. Detached notes, or those without slurs are played by allowing the fingers of the left hand to fall upon the strings at the proper frets with sufficient force to cause the strings to vibrate without the assistance of the right hand. Notes which would ordinarily be played open are usually played *pizzicato* with the left hand; as in Example 1, or where more convenient they may be played as closed notes in the same manner as the other closed notes, either by descending on the fret with force enough to sound the note as previously illustrated, or by holding the note with the first or second finger and playing it *pizzicato* with the third or fourth finger of the left hand. The player can use either of these two methods, or combine them at discretion. The slurred notes are performed by the different methods of slurring explained in The Olcott Bickford Guitar Method, commencing the first note of the slurred group either by a forceful falling of the left hand finger, or by *pizzicato*. The following variation is to be played with the left hand alone.

Variation for Left Hand Alone

From "Nel Cor Più Fantasia"

Più animato

FERNANDO SOR

La main gauche seule

Other material for practice of left hand alone: "Nocturne", Op. 9, No. 2 Chopin-Tárrega

A Little Dream

VAHDAH OLCOTT BICKFORD

Study for arpeggi beginning with the third finger, which carries the melody.

Adagio ma con grazia e leggiero

Slur and Shifting Studies

To be memorized and practiced daily

VAHDAH OLCOTT BICKFORD

The following Etude is very useful for the rapid changing of chords in the various positions, and, as indicated by *Vivace*, should be played very rapidly. The fingers should remain on each chord position until another chord is taken.

Etude

MAURO GIULIANI

Fingered by Vahdah Olcott Bickford

Vivace

Etude

J. K. MERTZ
Fingered by Vahdah Olcott Bickford

The musical score consists of seven staves of music in G major (one sharp). The first staff is the main melody, starting with a treble clef and a common time signature. It includes various rhythmic patterns and chordal textures. The second staff is labeled "9th Pos." and contains a sequence of chords and notes with fingerings (2, 4, 2, 1, 4, 2, 1, 3, 0). The third staff continues the melodic line with slurs and fingerings (4, 1, 1, 4, 1, 1, 4, 2, 1, 1, 4, 0). The fourth staff is labeled "9th" and features a sequence of notes with fingerings (2, 4, 2, 1, 4, 2, 1, 3, 0). The fifth staff continues the melodic development with slurs and fingerings (2, 3, 1, 4, 1, 2, 0, 4, 1, 2, 0). The sixth staff shows a melodic phrase with slurs and fingerings (3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1). The seventh staff is labeled "9th" and contains a sequence of notes with fingerings (4, 3, 2, 4, 2, 1, 3, 0, 4, 2, 1, 3, 0). The score includes various musical notations such as slurs, accents, and dynamic markings.

"The more general knowledge you possess, the more power you will have in pursuit of your special calling; the more meaning you will see in the composition you are studying; the more you will be able to bring out of it, the higher will be your rank as a musician!" Dr. BARTHOLEMEW

This section of the score consists of four systems of music. Each system has a treble clef staff on top and a bass clef staff on the bottom. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The first system shows a continuous eighth-note melody in the treble staff. The second system includes a repeat sign and two fingering diagrams: one for the 9th position (fingering 2, 1, 4, 1) and one for the 7th position (fingering 4, 1, 3, 0). The third system continues the eighth-note pattern with slurs. The fourth system features a more complex rhythmic pattern with some chords and rests.

Etude No 1

Fingered by Vabdab Olcott Bickford

GIULIO REGONDI

Allegretto moderato

This section of the score consists of four systems of music. Each system has a treble clef staff on top and a bass clef staff on the bottom. The music is in a key with one sharp (F#) and a common time signature. The first system shows a continuous eighth-note melody in the treble staff. The second system includes a fingering diagram for the 5th position (fingering 4, 4, 3, 1, 4, 2, 0). The third system continues the eighth-note pattern with slurs and includes a triplet of eighth notes in the bass staff. The fourth system features a more complex rhythmic pattern with slurs and includes a triplet of eighth notes in the bass staff.

Musical staff with treble clef, key signature of one sharp (F#), and a complex melodic line with triplets and slurs.

VII

Musical staff with treble clef, key signature of one sharp (F#), and a complex melodic line with slurs and fingerings.

Musical staff with treble clef, key signature of one sharp (F#), and a complex melodic line with slurs and fingerings.

Musical staff with treble clef, key signature of one sharp (F#), and a complex melodic line with slurs and fingerings.

Musical staff with treble clef, key signature of one sharp (F#), and a complex melodic line with slurs and fingerings.

Bar. V Pos.

Musical staff with treble clef, key signature of one sharp (F#), and a complex melodic line with slurs and fingerings.

VII III 4

Musical staff with treble clef, key signature of one sharp (F#), and a complex melodic line with slurs and fingerings.

First musical staff featuring a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody consists of eighth and sixteenth notes, with a trill (tr) on the final note. The bass line provides a simple accompaniment of quarter notes.

Second musical staff with a treble clef, one flat key signature, and 4/4 time signature. It includes a triplet of eighth notes (3) and a sequence of notes with fingerings 1, 4, 2, 1. The melody is primarily eighth notes, and the bass line has some rests.

Third musical staff with a treble clef, one flat key signature, and 4/4 time signature. It features a trill (tr) and various rhythmic patterns including eighth and sixteenth notes. The bass line includes some rests.

Fourth musical staff with a treble clef, one flat key signature, and 4/4 time signature. It contains several trills (tr) and notes with fingerings 2, 4, 1. The bass line has rests.

Fifth musical staff with a treble clef, one flat key signature, and 4/4 time signature. It includes a trill (tr) and notes with fingerings 2, 3, 1. The bass line has rests.

Sixth musical staff with a treble clef, one flat key signature, and 4/4 time signature. It features a trill (tr) and eighth-note patterns. The bass line has rests.

Seventh musical staff with a treble clef, one flat key signature, and 4/4 time signature. It includes a trill (tr) and eighth-note patterns. The bass line has rests.

"Music is calculated to compose the mind, and fit it for instruction?" ARISTIDES

Preludio

Tune 6th string to D

JULIAN ARCAS

Edited and fingered by Vahdah Olcott Bickford

Allegro

The musical score consists of eight staves of music. The first staff begins with the tempo marking 'Allegro' and the instruction 'Tune 6th string to D'. The music is written in a treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The score includes various fret positions (2nd, 4th, 6th, 7th, 8th, 9th) and fingerings (1, 2, 4) for the notes. The piece concludes with a final chord and a fermata over a whole note.

"To be unconscious of a fault is the greatest fault of all" CARLYLE

3

8th Pos.

7th Pos.

7th Pos.

8th Pos.

10th Pos.

3rd Pos.

7th Pos.

8th Pos.

8th Pos.

4

3rd Pos.

3rd Pos.

5th Pos.

5th Pos. Gr. Barré

5th Pos. Gr. Barré

3rd Pos. 3rd Pos.

3rd Pos.

5th Pos.

3rd Pos. 3rd Pos.

8th Pos.

"The only safe course for the average pupil is to practice regularly or not at all!" ALEXANDER LAMBERT

Melody

FOR PRACTICE OF ORNAMENTS

JEAN PADOVETZ

Fingered by

Vahdah Olcott Bickford

Andante cantabile

Tirolienne

The following is typically characteristic of the yodeling heard in the Tyrol region of the Alps, and illustrates a new type of slur effect.

Moderato

EDUARD BAYER

The following Exercise affords practice for the thumb rapidly alternating on the first string with the first and second fingers. An entirely different and more interesting effect is given with this fingering than would be possible with any other for this particular rhythm.

FERNANDO SOR

Moderato

Arpeggio and Shifting Study

CH. EULENSTEIN
Fingered by
Vabdab Olcott Bickford

Etude

Fingered by Vahdab Olcott Bickford

J. K. MERTZ

Grave

The musical score consists of seven staves of music in a single system. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It starts with a dynamic marking of *p* and includes a *pp* marking later. The second staff continues the melodic line with various articulations. The third staff introduces dynamics of *dolce* and *espress.*. The fourth staff features a *rit.* marking followed by *a tempo*. The fifth staff contains complex rhythmic patterns with fingerings (1, 2, 3, 4) and slurs. The sixth staff features triplets and other rhythmic figures. The seventh staff concludes the piece with various articulations and dynamics.

Three Exercises in Slurs and High Positions

These excellent studies were written for the author by her illustrious teacher, Ferrer, and have never before been published. They should be memorized and played daily.

M. Y. FERRER

While technic *per se* should not be the goal, yet the following quotation from Robert Louis Stevenson contains some very good advice, for the reason that a thorough technical equipment is necessary for the complete expression of musical thought.

"In your art bow your head to technic. Think of technic when you rise and when you go to bed. Get to love technical processes, then when you have anything to say, the language will be apt and copious" ROBERT LOUIS STEVENSON

Variation in Octaves

From "Air d' Ukraine"

J. N. de BOBROWICZ

Fingered by Vahdah Olcott Bickford

Musical score for 'Variation in Octaves' by J. N. de Bobrowicz. The score consists of five staves of music. The first four staves are treble clef, and the fifth is bass clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The key signature has one sharp (F#). The piece is characterized by its rapid, repetitive eighth-note patterns in the upper register, with the lower register providing a steady accompaniment. The notation includes various accidentals and dynamic markings.

Valse

LUIGI LEGNANI

Fingered by Vahdah Olcott Bickford

Musical score for 'Valse' by Luigi Legnani. The score consists of three staves of music. The first two staves are treble clef, and the third is bass clef. The music is in 3/4 time and features a key signature of two sharps (F# and C#). The piece is characterized by its rapid, repetitive eighth-note patterns in the upper register, with the lower register providing a steady accompaniment. The notation includes various accidentals, dynamic markings, and specific fingering instructions such as 'Glissé' and '3'. The piece is a technical study in rapid eighth-note runs.

TRICKS ON THE GUITAR

There are a number of special effects possible or obtainable on the guitar which come under the classification of tricks, rather than legitimate playing. These tricks are as a rule avoided by artistic players and they do not appear in the works of the masters of the instrument, either past or present. However, for the sake of completeness, a few of the least objectionable are mentioned.


NATURAL HARMONICS WITH THE LEFT HAND ALONE

In executing harmonics in this manner, which are never so clear, pure or loud as if made in the legitimate manner, the little finger stops the string at any one of the frets where a natural harmonic may be made, while the first finger of the left hand pulls the string back with its first joint. As the string is released the harmonic tone sounds.

RASGUEADO OR RASCANDO

This is an effect very much used by the Spanish and Mexican guitar players and very little used by others. It is produced by a curling of the fingers into the right hand, gradually opening them as they cross the strings, the little finger first, followed by each of the other fingers in succession. This of course means that the strings are vibrated by the nails, rather than with the balls of the fingers. The thumb may or not follow the fingers across the strings, according to the player's taste or discretion. If a softer, more musical effect is desired the thumb should follow the fingers in this downward roll, as it mitigates the raspy effect caused by the nails which precede it. The Rascando should never be used unless indicated in the music by the word above the chord. In the present time it is well to learn the Rascando due to the popularity of Flamenco, in which it is constantly occurring.

TAMBOUR OR DRUM EFFECT

This is a very inartistic effect and is seldom used by an artist. Its only excuse for existence is the fact that it is indicated in certain so-called characteristic or descriptive pieces which are *not* "guitaristic", — such for instance as the old war-horse of the ear-player and charlatan, "Sebastopol". It is sometimes indicated by this sign:  and is produced by raising the right hand slightly and letting the thumb fall across the strings at the bridge, or the bridge itself in a parallel direction to the bridge, and with a spring to give the proper "percussion" effect. However, in Flamenco playing, various types of Tambour are frequently used.

SIDE OR SNARE DRUM EFFECT

This effect is sometimes required in accompaniments or even in solos in certain characteristic martial music, and is strikingly natural. It is produced by crossing the fifth and sixth strings so that the former lies over the latter. It is necessary to press sufficiently hard with the finger that stops the strings to prevent the fifth string from slipping from its crossed position. The strings should be crossed between the fifth and ninth frets.

There are numerous other tricks which are sometimes attempted by inartistic performers, such as various imitations, like sobbing, stammering, or the voice of an aged person, trombone, oboe and innumerable other crude imitations which should never be attempted on an instrument so beautiful as the guitar which is exceedingly versatile in its legitimate resources.

Barcarolle

from
"The Tales of Hoffmann"
(Beauteous Night)

JACQUES OFFENBACH
Transcription by Vahdah Olcott Bickford

* See note

GUITAR SOLO or DUET

Moderato

1st GUITAR

2nd GUITAR

pp

p

The 1st guitar part may also be used as a solo or with piano accomp. in the absence of the 2nd guitar.

trem.

5th Pos.

trem.

trem.

4th Pos.

trem. *trem.*

Solo on D string

p

pp

④

sf *p*

cresc. *f* *dim.*

10th Pos.

pp

5th Pos.

trem.

ppp

(Tremolo piano style)

Detailed description: This is a page of musical notation for guitar, page 108. It features six systems of two staves each. The first system includes a circled '4' above the first staff. Dynamics include *sf* (sforzando), *p* (piano), *cresc.* (crescendo), *f* (forte), and *dim.* (diminuendo). Technical markings include '10th Pos.' and '5th Pos.' indicating fret positions. The notation includes various rhythmic values, accidentals, and articulation marks like 'y' (pizzicato). The final system includes a tremolo section marked 'trem.' and 'ppp' (pianissimo), with the instruction '(Tremolo piano style)' at the bottom.

Arpeggio Variation on Theme Originale

T. GAUDE, Op. 56

(1782-?)

Fingered by Vahdah Olcott Bickford

CADENZAS

A Cadenza is an ornamental passage of more or less brilliancy, introduced into a composition, either for the purpose of displaying the skill of the performer, to bridge over an awkward pause between two contrasting movements, or sometimes to effect a modulation to another key. The Cadenza, having no arbitrary time value, is always played *ad libitum* and invariably shows the real musical culture of the performer. All students who aspire to be artistic performers should give this subject special attention.

The following examples are all from the works of celebrated masters of the guitar and show a number of different forms of Cadenzas. They have all been carefully fingered by the author and this fingering must be strictly adhered to in order to attain the best results. In N^o 5 the full chord position should be taken on the first group and all the fingers kept securely on the strings throughout the passage, sliding from group to group as required. N^o 8 gives a trill effect on two strings, starting slowly and finishing with all possible speed before the next groups are begun.

From Deuxième Potpourri
ROSSINI-CARCASSI

1 *a volante* 9th Pos. *rall.*

From Premier Potpourri
CARCASSI, Op.13

2 9th Pos. *rallent.*

From "Mosaïque" from "Les Huguenots"
MEYERBEER-CARULLI

3 9th Pos. 7th Pos.

From "Introduction Et Caprice"
GIULIO REGONDI, Op.23

4

(REGONDI, Op.23)

5 13th Pos. 12th Pos. 11th Pos. 10th Pos. 9th Pos. 8th Pos. *ad lib.*

7th Pos. 6th Pos. 5th Pos. 4th Pos. 3rd Pos. 4th Pos.

ZANI DE FERRANTI, Op.5

6

1 3 1 3 1 3

2 3 4 5

Cadenza ad lib 214

7

8 IX

GIULIANI

3 1 0 3 1 0

x . x . .

3 1 0

x . x . .

1 2

x . x . x . x .

3 2 4

4 1 4 0

Gavotte

GLUCK

Transcription by Vahdah Olcott Bickford

Grazioso

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It consists of seven systems of music. The first system begins with a *p* dynamic and a trill (*tr*) over a quarter note. The second system includes a *p* dynamic and a fingering of 1-4-2-3-1-4. The third system features first and second endings, a *p* dynamic, and a fingering of 4-1-2-3-4. The fourth system includes a trill (*tr*) and a *legg.* dynamic. The fifth system has first and second endings. The sixth system begins with a *p* dynamic and a *dolce* marking. The seventh system includes a *Bar.* marking and first and second endings. The score is heavily annotated with fingering numbers (1-4) and includes various musical ornaments and dynamics.

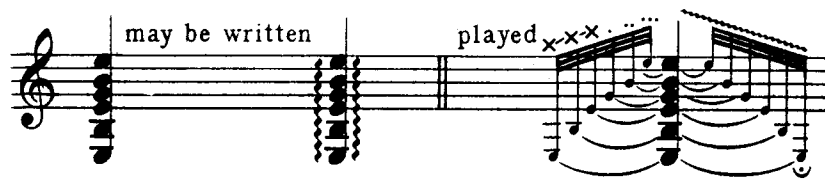
This page of musical notation for guitar consists of eight staves. The music is written in a key with two sharps (F# and C#) and a 2/4 time signature. The notation includes various guitar-specific techniques such as triplets, slurs, and fingerings (e.g., 1, 4, 1, 4, 1, 4). Dynamics include *p* (piano), *pp* (pianissimo), and *rit.* (ritardando). Performance markings include *dolce* and *legg.* (leggiero). The piece concludes with a double bar line and a repeat sign.

Interesting and Novel Effects

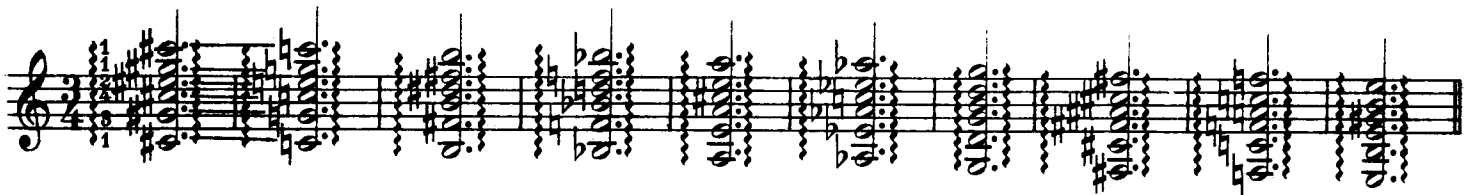
THE DOUBLE OR RETURNING ARPEGGIO

This effect is so rarely indicated that it is entirely unknown to most guitarists but is exceedingly attractive if not overdone or used too frequently, and is often effective where there is no indication of it. It is produced as illustrated in the following Example; an ordinary arpeggio effect in ascending, returning over the same strings immediately after the highest note of the arpeggio is struck with the third finger. The finger must pass over the strings in a straight line parallel to the bridge and the notes are all made on the descending arpeggio by the ball of this finger.

As the third finger starts its pass backward over the strings the wrist must be elevated somewhat more than usual and the forearm and wrist should be perfectly relaxed.



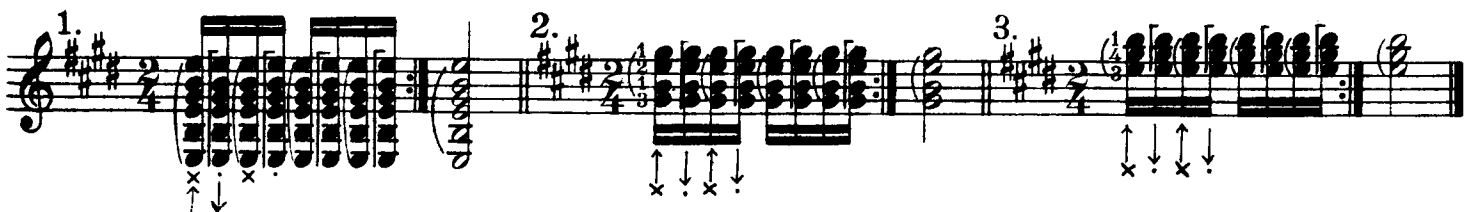
To be played as explained above.



Material for the practice of this effect will be found in the Bickford "Concerto Romantico" for guitar with piano accompaniment.

THE ALTERNATING SWEEP AND HALF-BRACKET

This double movement may be used with splendid effect on groups of rapidly reiterated chords, and is most effective on chords of three or more notes. An astonishingly artistic effect may be secured on chords of five and six notes with this movement. The student who attains proficiency in it will find many instances where it may be employed with splendid effect. In executing this effect the wrist must be held in an arched position and very loosely and relaxed, similar to the position used by the capable mandolinist in the down and up strokes on that instrument. As the pupil has not heretofore used the half-bracket over so many as five or six strings, it will take a little practice to cover this many strings in the light manner which is necessary for the proper result. There must be no pushing or leaning of the first finger, but it must sweep across the strings as if there were no spaces between them. The following examples illustrate the movement which, together with similar effects, are used much in Flamenco. In Flamenco pieces, also in other music, this effect is often indicated by arrows pointing the way the finger is to go, as indicated under the notes in the accompanying example.



Concert material in which this effect is used: Zarh Myron Bickford, "Danse Fantastique" and "Elves At Play", in many Flamenco pieces and in the transcriptions by the author of "Granada" by Lara and "Macarena" published by the publisher of this book.

Souvenir

Concert Fantasia

(Written in memory of Adam Darr, the great German guitarist)

EDUARD BAYER

Maestoso

The main musical score consists of seven staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first staff starts with a dynamic marking of *f* and includes a 4-measure rest. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and is heavily characterized by triplet markings (3) over groups of notes. The second staff continues with similar triplet patterns and includes a 4-measure rest. The third staff introduces a section marked *p* and includes the instruction *sul B* (sul ponticello) above a group of notes. The fourth and fifth staves continue with complex triplet-based passages. The sixth staff includes circled numbers 2 and 4, likely indicating fingerings or specific techniques. The seventh staff concludes the main section with a 4-measure rest.

Cadenza

The Cadenza section is a single staff of music. It begins with a treble clef and a key signature of one sharp (F#). The music is marked *rit.* (ritardando) and features a series of notes with a 4-measure rest. The section concludes with a 3-measure rest and a final triplet of notes.

a tempo

The final section of the score is a single staff of music. It begins with a treble clef and a key signature of one sharp (F#). The music is marked *pp* (pianissimo) and includes a 4-measure rest. The section features a variety of rhythmic patterns, including eighth and sixteenth notes, and is heavily characterized by triplet markings (3) over groups of notes. The section concludes with a 3-measure rest and a final triplet of notes. The instruction *ten.* (tension) is placed above a group of notes, and *har. 12* (harmonic 12) is placed above a group of notes.

Cadenza
ten.

f *risoluto cresc.* *rit e dim.* *dolce*

Andante
con espressione

p *p* *cresc.*

cresc.

Animato

p *x* *x*

rall. *a tempo*

The musical score consists of ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It starts with a *rall.* (rallentando) marking and contains a sequence of notes with fingerings 0, 1, 2, 4, 1, 2, and 3. This is followed by a *a tempo* marking and a series of double stops with fingerings 2, 4, 2, 2, 4, 2, 2, and 1. A dotted line with 'x' marks indicates a continuation of the piece. The subsequent staves continue with various rhythmic patterns and double stops, including triplets and slurs. The seventh staff is marked '5 B.' and features a sequence of notes with fingerings 4, 1, 2, 4, 3, 1, 2, 1, 1, and 3. The final staff concludes with notes and fingerings 4, 2, 3, and 3.

a tempo

rit.

Andante

ten.

accel. - - e - cresc.

fz

fz

The musical score consists of ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a melodic line with eighth and sixteenth notes, and a bass line with chords. A *rit.* marking is placed under the first few measures, and *a tempo* is written above the staff. The second staff continues the melody with several triplet markings (indicated by a '3' over a bracket) and ends with the tempo marking *Andante*. The third staff shows a continuation of the melodic and harmonic material, with a *ten.* (tension) marking above it. The fourth and fifth staves feature more complex rhythmic patterns, including triplets and a sextuplet (indicated by a '6' over a bracket). The sixth and seventh staves are dominated by triplet patterns in the upper voice. The eighth staff includes the instruction *accel. - - e - cresc.* and ends with a *fz* (forzando) dynamic marking. The ninth and tenth staves conclude the piece with a final melodic flourish and a *fz* dynamic marking.

CODA

p

cresc.

stringendo poco a poco

f *cres - cen - do*

5th Pos.

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

IMPORTANT OBSERVATIONS ON GUITAR PLAYING IN GENERAL

An excess of the vibrato is undesirable and cloying. However, too little vibrato is also undesirable since it makes the playing seem cold and stiff.

Relaxation of the right hand and thumb should at all times be present, so that in making the sweep, for instance, the thumb and wrist are relaxed and aided in their power by the weight of the forearm. If the thumb alone executes the sweep it will be stiff and unattractive.

The melody must always be prominent in playing accompaniments of any nature in solo work and never be covered by a too obtrusive accompaniment.

Harmonics are very delicate and must be handled with the utmost delicacy and skill. The finger stopping the string must be removed at just the proper instant as it is plucked by the right hand finger, or it will be more or less muffled and dull.

Wherever possible the left hand fingers should be left on the strings when changing from one chord or one position to another. Even where there are big leaps the fingering should be done in such a manner where possible, as to leave at least one finger on the string. This is not always possible, but often is where the student may not notice it.

The fingers should always press the strings as near the frets as possible and should never get into the habit of pressing strings at any spot that comes handy between the two frets.

The position of holding the instrument as outlined in the Olcott Bickford Guitar Method should be strictly adhered to at all times and the player should always be in a correct sitting position while playing and never crouched over the instrument.

In changing positions it is exceedingly important that the respective finger or fingers be prepared in advance to fall on the string or strings on which they are to be used.

Such smoothness should be attained in shifting that the change from one position to another should not be audible to a listener and the pupil should train himself to listen carefully in order to be able to correct faults in this regard.

The fingers of the left hand should be as strong as steel. The right hand fingers should also be strong, but their most difficult work is to attain lightness and speed. The left hand fingers must be trained so that they will form the chord positions in the air, as it were, before touching the strings, so they will be able to take all the notes of a chord at one and the same time. They must be strong as iron in order to make the various difficult positions of the Grande Barré, often while all the other fingers are in use, and yet they must be light as a feather in their ability to leave the position and shift in an instant to another.

In playing the guitar the pupil should always know the "Why" and "Wherefore" of things; or in other words learn principles, rather than isolated exercises or pieces. No thing rightly done is done without a reason. The pupil should seek to know that reason.

REGARDING REPERTOIRE

By the time the student has completed the Vahdah Olcott Bickford METHOD for Classic Guitar and this ADVANCED COURSE, there should be no reason to hesitate in studying any music available for the guitar. Thus, gaining a repertoire, hereafter, will largely depend on the interest and taste of the performer. It would be impossible in the space allotted to skim the surface of beautiful music available for the guitar, the literature for which, it is statistically reported, is exceeded in volume only by that of the piano. Therefore, no actual suggestions as to individual pieces will be named here. It is earnestly suggested, however, that the student study assiduously the "Twenty-Five Studies, Melodious and Progressive" by Carcassi, Op. 60, the "Studies", Op. 48 of Giuliani and also the studies by Napoleon Coste, all of which have been reprinted recently. (The aforementioned works cannot be obtained from the publisher of this book.) The aid of a fine teacher whose interpretative understanding exceeds the mastery of technique, which of course must be taken for granted as the tool through which the art of musicianship and thus interpretation must function, should be especially sought after completion of the book.