376257

WM. C. STAHL'S

NEW

Guitar Method

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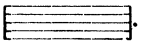
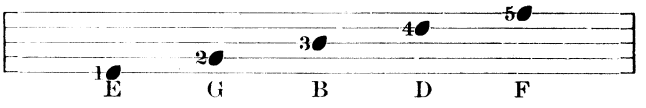
MUSIC DIV.
CLASS MT 582
ACC. NO. 472

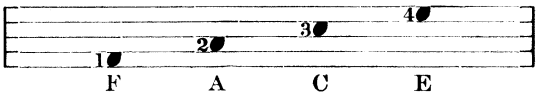
RUDIMENTS OF MUSIC.

Musical sounds are expressed by characters called notes, which are written on and in the spaces between five parallel lines called the staff  . The lines and spaces are counted from the bottom upwards.

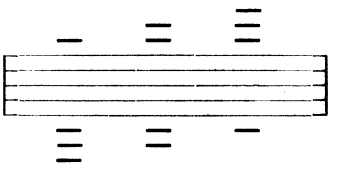
LINES.



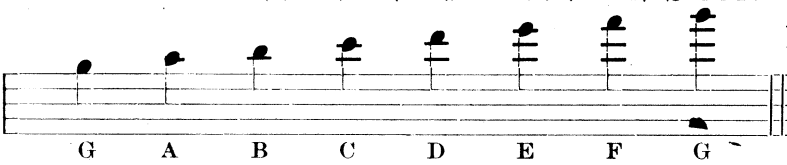
SPACES.



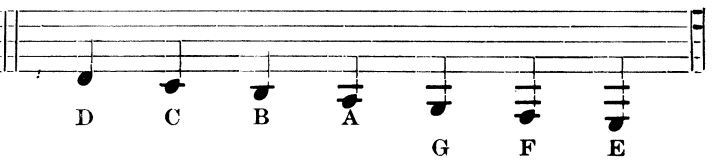
As the staff is not of sufficient extension to express all the sounds in music, LEDGER lines are added above and below it when required:



NOTES WITH LEDGER LINES ABOVE THE STAFF.



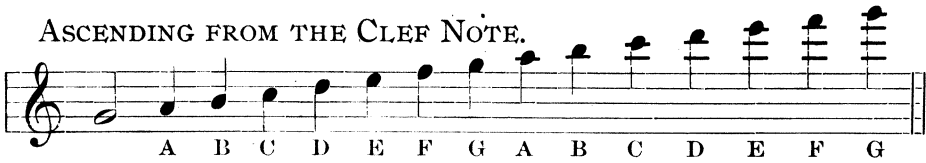
NOTES WITH LEDGER LINES BELOW THE STAFF.



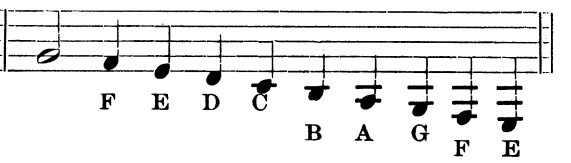
The notes are named after the first seven letters of the alphabet, viz.: A, B, C, D, E, F, G, and they are distinguished by their position on the staff.

In Guitar music the Treble, or G clef, is used to establish their names. It is placed on the second line: Consequently the note on that line is called G, or the Clef note. The names of the other notes can be ascertained by taking them alphabetically in ascending from the clef note, and by reversing the order of the alphabet in descending from it.

ASCENDING FROM THE CLEF NOTE.

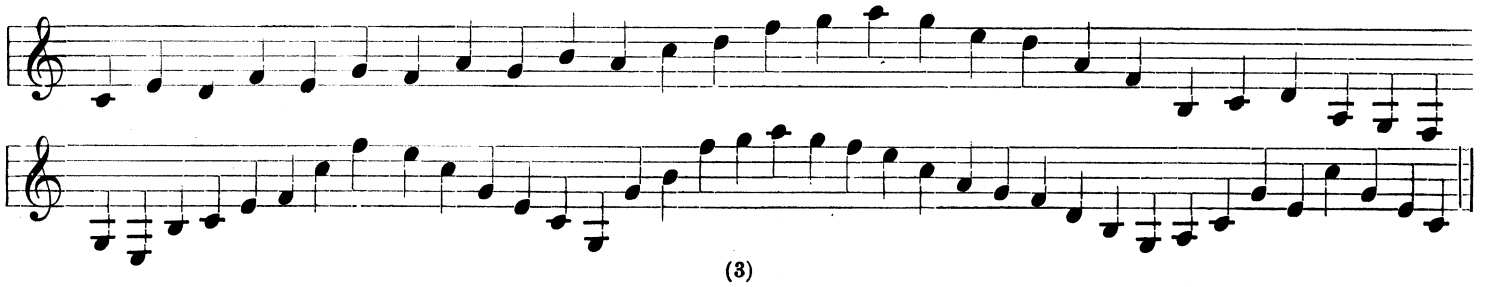


DESCENDING FROM THE CLEF NOTE.



The student will observe that notes of the same name occur several times, but always in a different position on the staff.

EXERCISE IN READING NOTES.



Character and Value of the Notes, Rests, Etc.

As musical sounds may be long or short, their duration or value is indicated by a particular form of note.

The longest sound is designated by this character 𝅝, which is called a ***whole note***, the duration or time of which, is determined by counting four.

A sound continued but half as long, that is, while counting two, is expressed by a *half note* 𝅗𝅥.

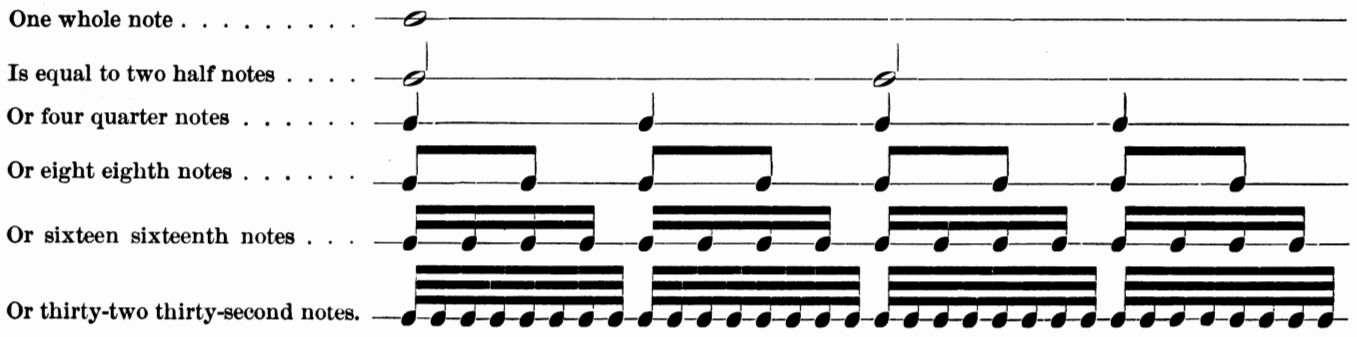
The duration of a *quarter note* ♩, is but one count.

An *eighth note* ♪, is only half as long (in time) as a quarter note.

A *sixteenth note* 𝅘𝅥𝅯, is half as long as an eighth, and a *thirty-second* 𝅘𝅥𝅰, half as long as a sixteenth.

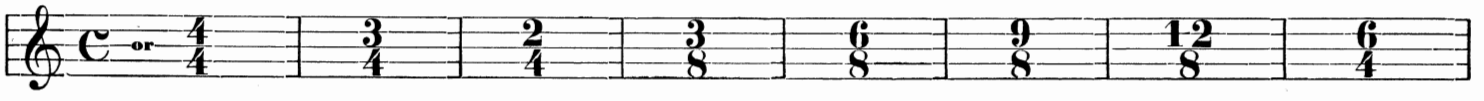
When several eighth, sixteenth or thirty-second notes follow in succession they are usually connected by bars placed across the stems, as shown in the following table.

TABLE OF THE NOTES AND THEIR PROPORTIONS.

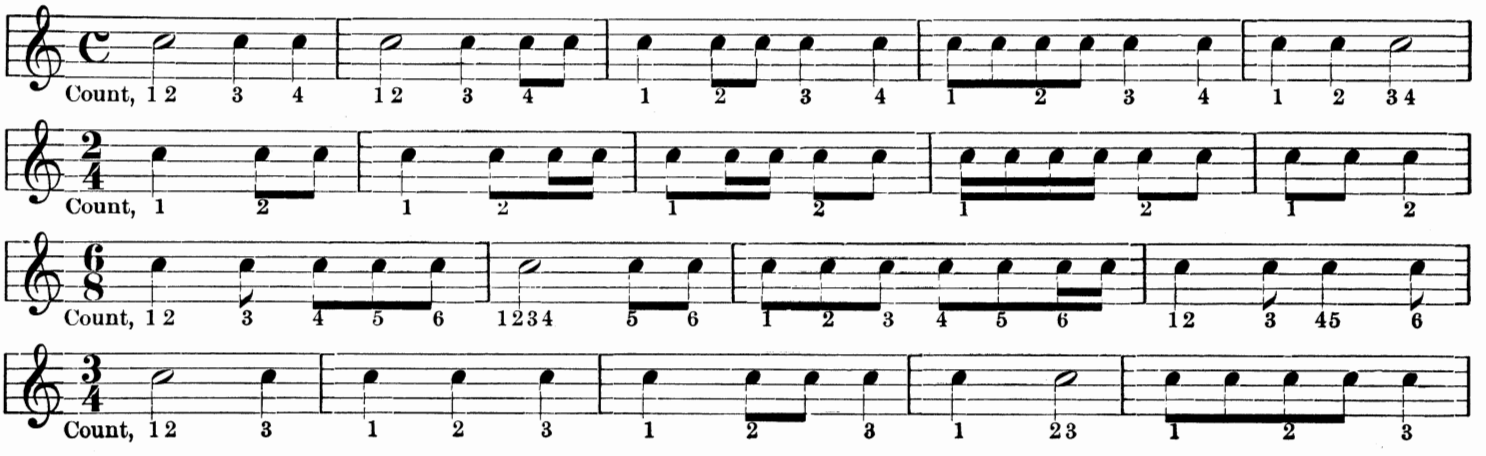


TIME.

In the various figures used to indicate time, the upper figure indicates the *number*, and the lower figure the *kind* of notes in each measure.

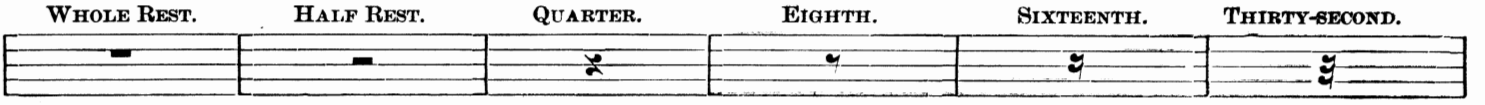


EXAMPLES OF VARIOUS DEGREES OF TIME.



RESTS.

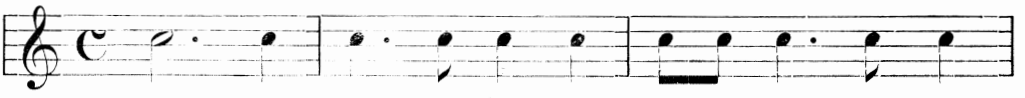
A rest is a character indicating a temporary suspension of sound or pause while playing. There is a rest to correspond with every note, and which has the same value in time as the note.



EXAMPLE.

A dot placed after a note or rest, increases its value one half. For example: when playing a half note, count two; but, should a dot be added, the note is held while three is counted, thus:

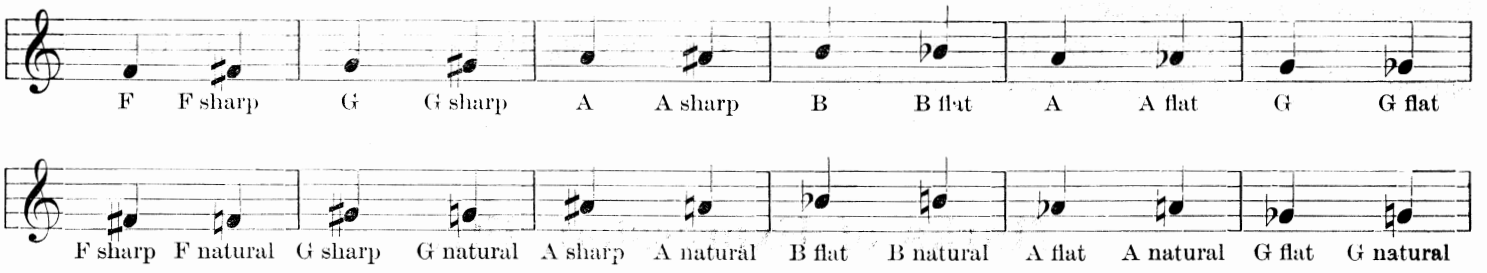
EXAMPLE.



SHARPS, FLATS AND NATURALS.

In order to alter the tone or pitch of a note, characters called Sharps, Flats and Naturals are used. A Sharp (♯) placed before a note raises it a half tone. A Flat (♭) placed before a note lowers it a half tone. A Natural (♮) placed before a note cancels the effect of a ♯ or ♭ on all the following notes of same name or degree in *that* bar, and restores the note to its original tone.

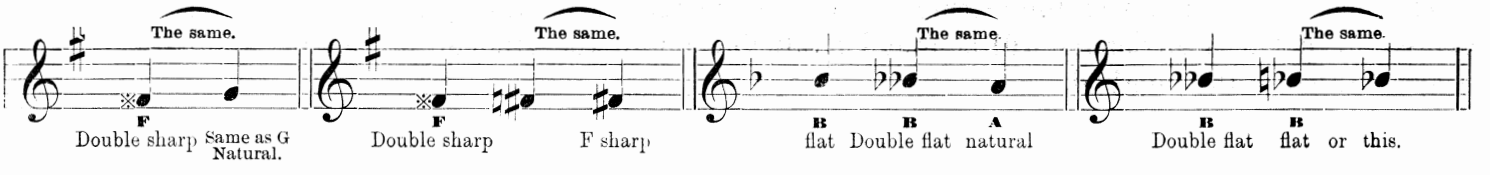
EXAMPLES.



DOUBLE SHARPS AND DOUBLE FLATS.

A double sharp (𝄪) raises a note already made sharp another half tone, and a double flat (𝄫) lowers a note already made flat another tone. A note that has been doubled sharped or double flatted is restored to the quality of once sharped or flatted by ♮♯ or ♮♭.

EXAMPLES.

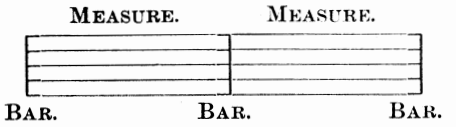


SIGNATURES.

When sharps or flats are placed at the beginning of a piece, immediately after the clef they are called the signature, and designate what key the piece (or selection) is in. When so placed they affect *all notes* throughout the piece bearing the same names as the lines or spaces on which they are placed.

The Division of Music.

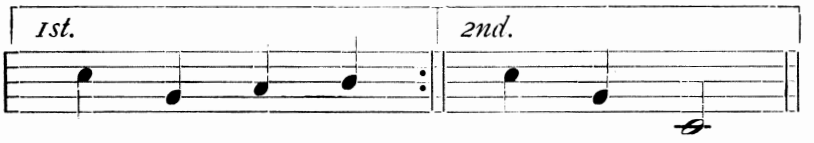
Music is divided into equal parts by bars; the music between two bars is called a measure.



A double bar indicates the close of a strain, or the end of the piece. When a *dotted double* bar is met with the same part or strain must be repeated.

When the figures 1 and 2 are written over a double bar, they indicate two endings, 1st and 2nd. From the first ending the strain must be repeated, the second ending must be taken the second time, and the first ending omitted.

EXAMPLE.



The letters D. C. (Da Capo) placed at the end of a strain, or at the end of a selection, they indicate that the first strain of the selection is to be repeated and continued through until a double bar is met, with a pause (𝄐) over it or the word FINE, which signifies the end or conclusion. The pause (𝄐) is also used for another purpose. Where it appears over a note thus: 𝄐, the note must be held beyond its regular time; a rest is also affected in the same manner.

When the letters D. S. (Dal Segno) are met with, they signify to go back to where the *sign* 𝄋 appears, playing to the pause or the word FINE.

Marks of Expression, Etc.

mf. moderately loud; *mp.* moderately soft; *f.* loud; *ff.* very loud; *p.* soft; *pp.* very soft; *fz.* or >, with force; Cres. or <, increase the tone; Decres. or >, decrease the tone; Dim. diminish the tone; Dim. al Fine, diminish the tone to the end; Dolce, soft and sweet; Con brio, with splendor and brilliancy; Calando, softer and slower; Con amore, affectionally; Rall, slower; Andante, slow; Adagio, very slow; Rit, slacken the time; Allegro, quick; Allegretto, not so quick as Allegro; Presto, very fast; A tempo, in time; Accellerando, faster and faster; Coda, an extra passage at the end of a selection; Finale, the last movement; Ad lib, at pleasure.

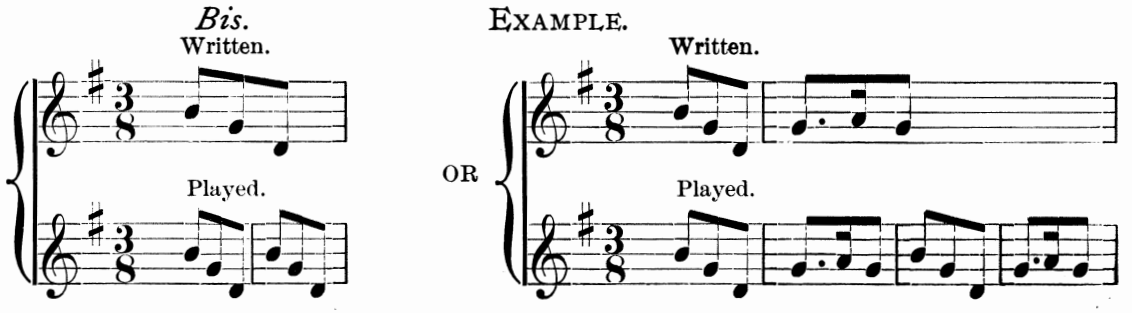
All students should avail themselves of a *Dictionary of Musical Terms*, as the author is compelled to eliminate a vast mass of interesting details and facts, and as there are a great many terms used in expressing music, a dictionary will be found a valuable aid to the student in solving abbreviations and terms omitted in this method.

EXAMPLES ON ABBREVIATIONS.

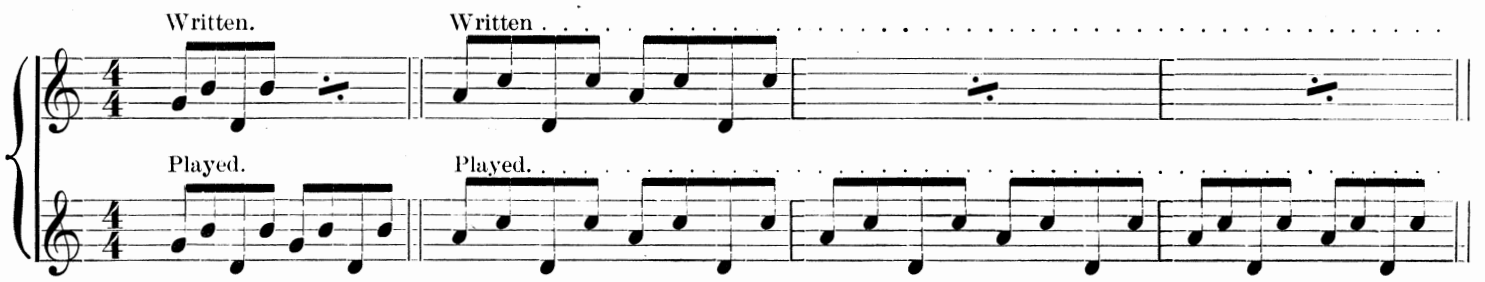
When more than one bar rest is required it is indicated as follows:

Etc.

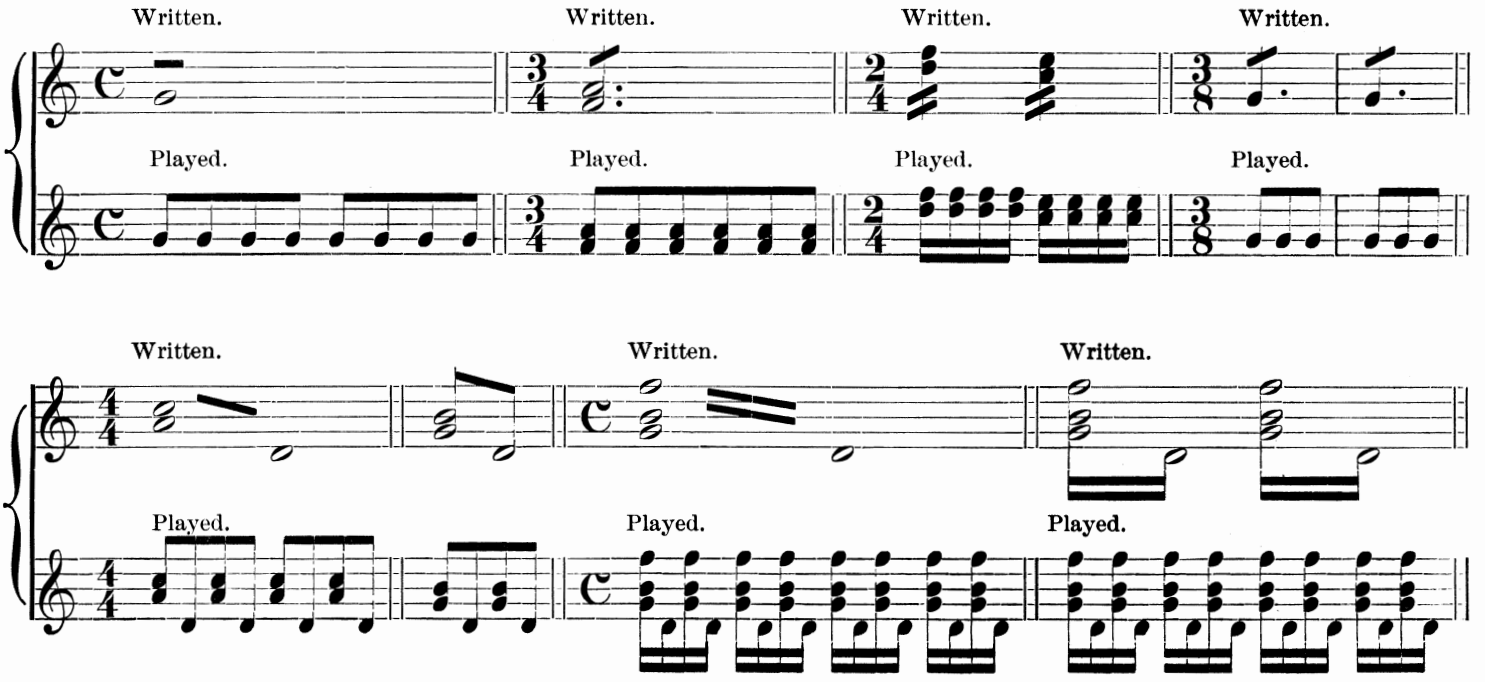
The figures above the bars denote the number of measures to be held or counted.
The word Bis placed over one or more bars signifies a repetition.



Repeating measures that occur a number of times in succession.

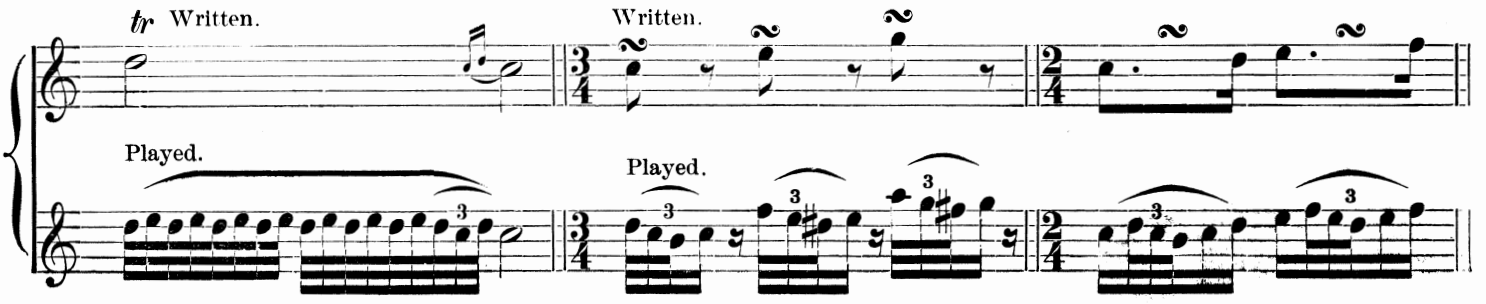


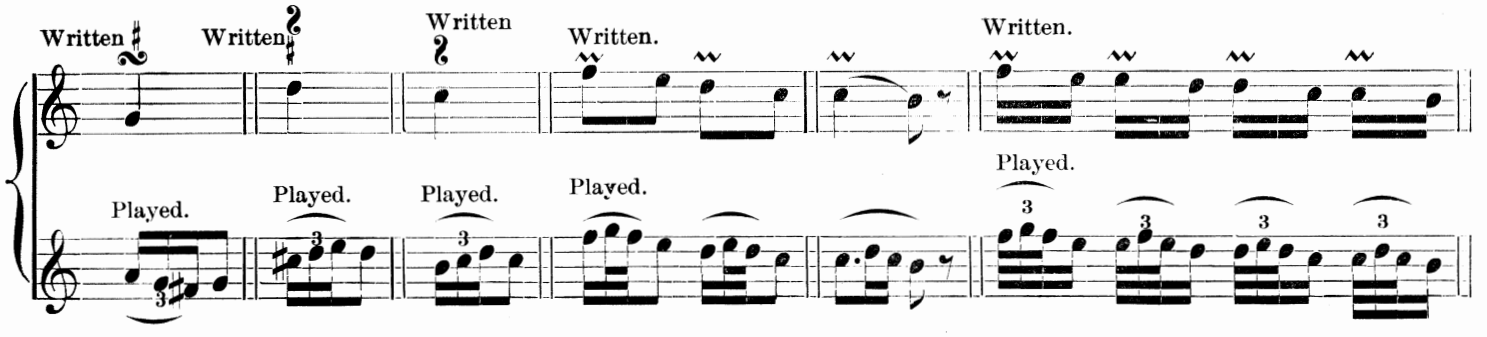
In writing a passage the following abbreviations are frequently used.



ABBREVIATIONS, BY SIGNS, OF MUSICAL GRACES.

TRILL, TURN AND THE MORDENTE.

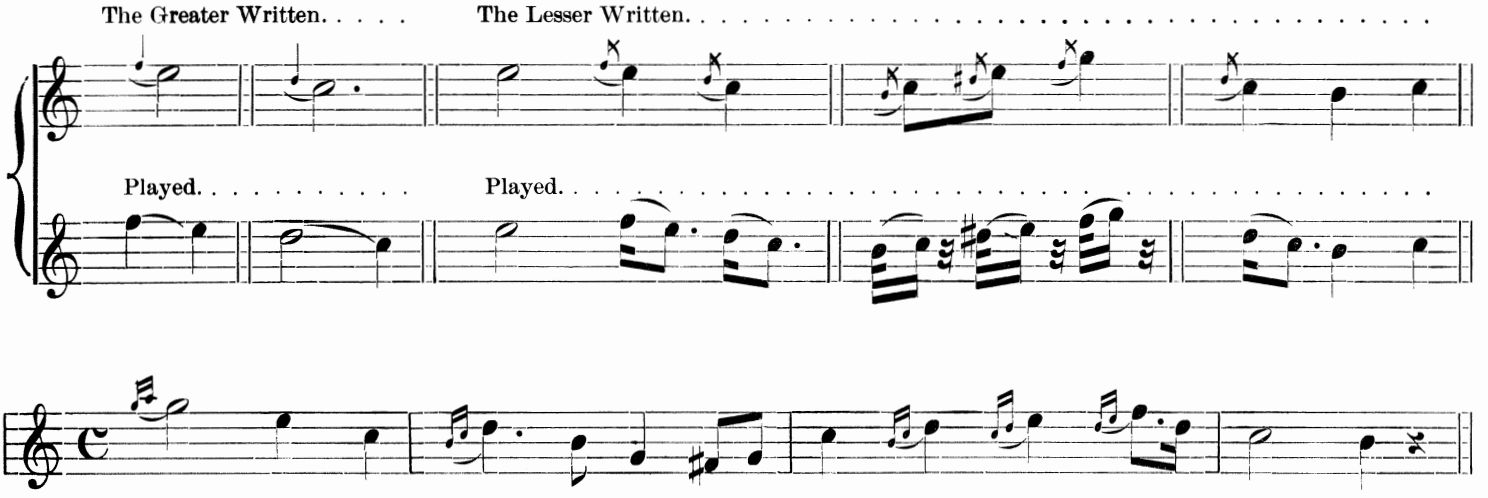




APPOGIATURAS OR GRACE NOTES.

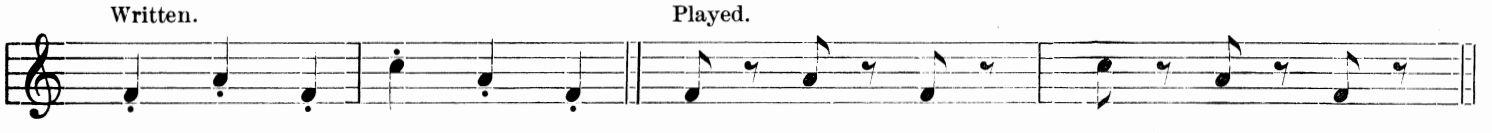
The Appogiatura, or Grace Note, is a small note added to the principal note for the sake of expression. There are two kinds of grace notes—the greater and the lesser. Whatever length is given to the small note or notes, the time is borrowed from the principal note.

EXAMPLES.

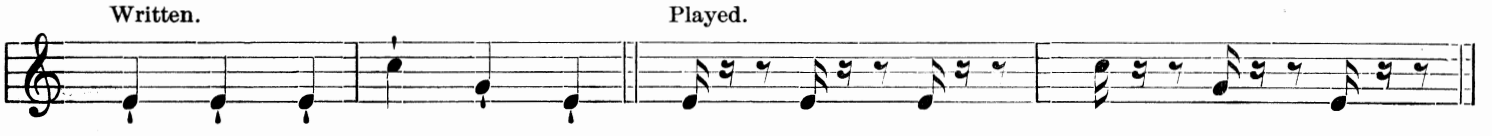


When dots are placed above or below the notes they are termed Staccato Notes, signifying in a marked and distinct style.

EXAMPLE.



When marked as per example below, each note must be made *particularly* short and very distinct.



How to Tune the Guitar.

There are six strings on the Guitar. The 1st is called E; the 2nd B; the 3d G; the 4th D; the 5th A, and the 6th E.

Tune the A String to A on the Piano, an A tuning fork or an A pitch pipe.

Place the second finger of the left hand on the fifth fret, A String, which makes D, then tune the D String in unison.

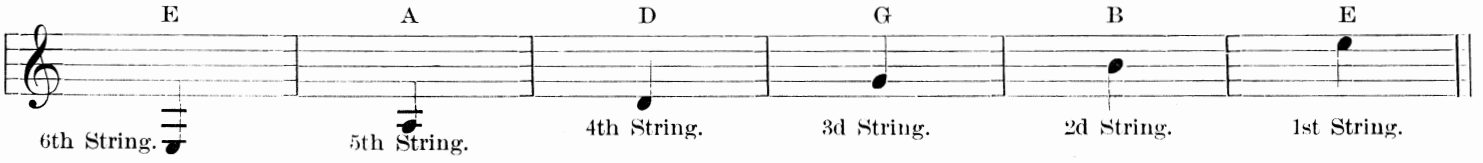
Place the second finger of left hand on the fifth fret, D String, then tune the G String in unison.

Place the second finger of the left hand on the fourth fret, G String, then tune the B String in unison.

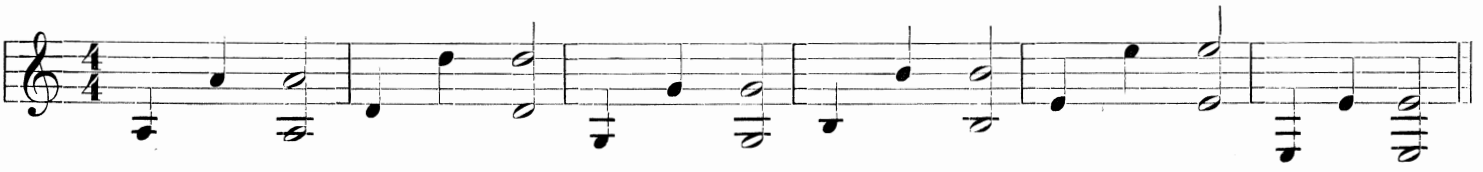
Place the second finger of the left hand on the fifth fret, B String, then tune the E String in unison.

Then tune the E (Bass) or 6th String, with the first E String, sounding the E or 6th String two octaves lower than the tone of the E or 1st String.

When properly tuned the six open strings should produce the following sounds:



In playing the following octaves, the student will find them a valuable aid in detecting a string that may have been a trifle sharpened or flattened in tuning by above method.



SIGNS USED FOR RIGHT HAND FINGERING.

x Thumb. . Finger. . . Second Finger. . . . Third Finger.

SIGNS FOR LEFT HAND FINGERING.

0 Open String. 1 First Finger. 2 Second Finger. 3 Third Finger. 4 Fourth Finger.

THE POSITIONS.

There are as many positions as there are frets on the fingerboard. When the first finger is placed on the first fret the hand is in the first position, etc. The first finger at any fret determines the position of the hand. There are five *principal* positions—the 1st, or Natural; the 4th, 5th, 7th and 9th.

Manner of Holding the Guitar.

POSITIONS OF THE RIGHT AND OF THE LEFT HAND.

The performer should be seated on a chair of ordinary heighth, with the right foot thrown outward, the left foot resting on a footstool. The instrument is placed transversely on the left thigh; the right arm is to press lightly on the Guitar above the bridge sufficient to hold it firm enough to balance it, thus enabling the left hand to glide up or down the neck with ease.

THE LEFT HAND.

The left hand should press the neck lightly between the thumb and forefinger; the end of the thumb should rest on the side next to the E Bass String between the first and second frets, and the large joint of the forefinger between the nut (the end of the fingerboard) and the first fret on the side next to *first* or E String. The arm should hang naturally, separating the elbow from the body, taking care to hold the forearm and wrist curved. The fingers should be separated and held in readiness to cover the strings desired.

THE RIGHT HAND.

The right forearm should rest on the edge of the Guitar in the direction of the bridge. The thumb should be extended and placed on one of the Bass (or covered) strings between the sound hole and the bridge. The other three fingers should be slightly curved and held over the Treble (or gut) strings. By moving the hand over the sound hole the quality of tone produced is very much softened in playing. **I would not advise resting the little finger of the right hand on the soundboard.**

HOW THE STRINGS ARE MADE TO VIBRATE.

The strings are made to vibrate with the thumb, first, second and third fingers. The 4th, 5th and 6th Strings are played with the thumb, and the 1st String with the third finger, the 2d String with the second finger and the 3d String with the first finger. When a number of notes occur in succession *on the same string* they are played alternately with the first and second fingers. To obtain a full and mellow tone it is necessary to apply some force with the ends of the fingers. *Always avoid* "picking" or "striking" the strings with the nails. Apply the first, second and third fingers obliquely to the strings, and the thumb, in striking a Bass String, should always slide to and rest on the next string preparatory to striking the next note.

The Slur.

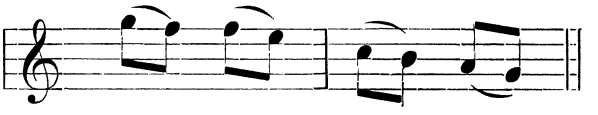
When two or more notes are played successively, of which only the first note is played by the right hand and the others caused to sound by the action of the left hand fingers above, such notes are called Slurred notes. The Slur is indicated by this sign ⌒ placed over the notes which are to be slurred Slurs are performed both in ascending and descending.

EXAMPLES.

ASCENDING SLURS . . . . . OR THUS:

Strike the first note with the right hand and let the finger of the left hand descend with force upon the second note which must sound from the mere impulse of this finger.

DESCENDING SLURS.

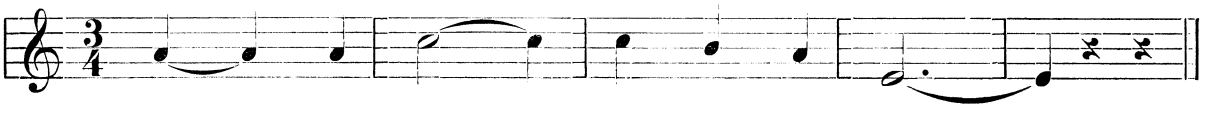


Strike the first note with the right hand, and the second by snapping the string with the finger of the left hand employed in making the first note.

The Tie.

The Tie is a curved line placed over or under two notes of the same degree on the staff, and indicates that the first note only is played and the sound prolonged the value of the two notes.

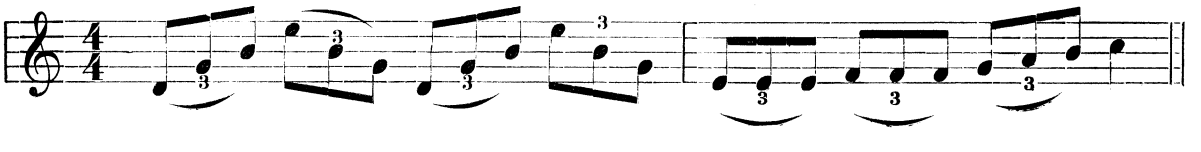
EXAMPLE.



The Triplet.

Where the figures ⌒3 or thus 3⌣ are placed over or under three notes, they are termed a Triplet, and the three notes are played in the time of two notes of the same value.

EXAMPLE.

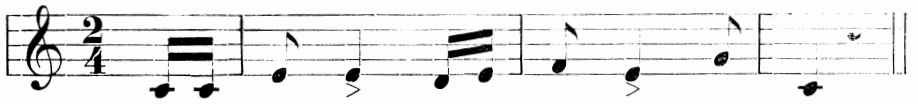


A figure six (6) placed over or under six notes signifies that they are to be played in the time of four.

Syncopation.

When the unaccented part of a measure is to have a particular emphasis, it is shown by the characters *fz* or > or ∧ , and when the weaker part of a measure is made of more importance than the stronger, such deviation from the regular accent is called Syncopation.

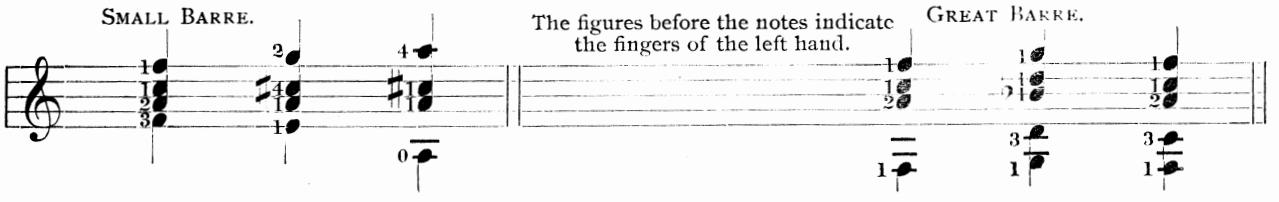
EXAMPLE.



The Barre.

The Barre is made by pressing the first finger of the left hand on two, three or more strings at one time and on the same fret. There are two kinds of Barre—the great and the small. In the Small Barre the finger is pressed on or over two, three or four strings, while in the Great Barre the finger covers five and six strings. In making the great Barre it is necessary to raise the wrist and placing the thumb well under the neck.

EXAMPLES.



Chords.

A Chord is a combination of three or four notes played simultaneously. Chords composed of three notes are to be played with the thumb, first and second fingers of the right hand; in chords of four notes the third finger of the right hand must be added; in chords of five or six notes the thumb plays the two lowest notes by sliding from the lowest note to the next following, the fingers playing the remaining notes. To produce a full, distinct and harmonious chord, press the finger or fingers of the left hand firmly upon the strings near the frets.

THE ARPEGGIO.

A term applied to the notes of a chord when they are played consecutively instead of simultaneously, as in the style of harp playing. Chords played *arpeggio* are indicated by this sign ⦚ placed before a group of notes, and are played very rapidly, one after the other, in an even manner.

EXAMPLES WITH RIGHT HAND FINGERING.

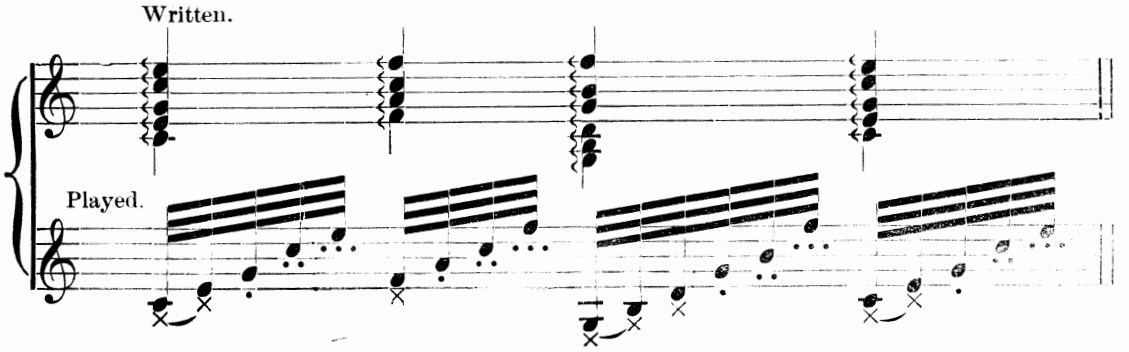
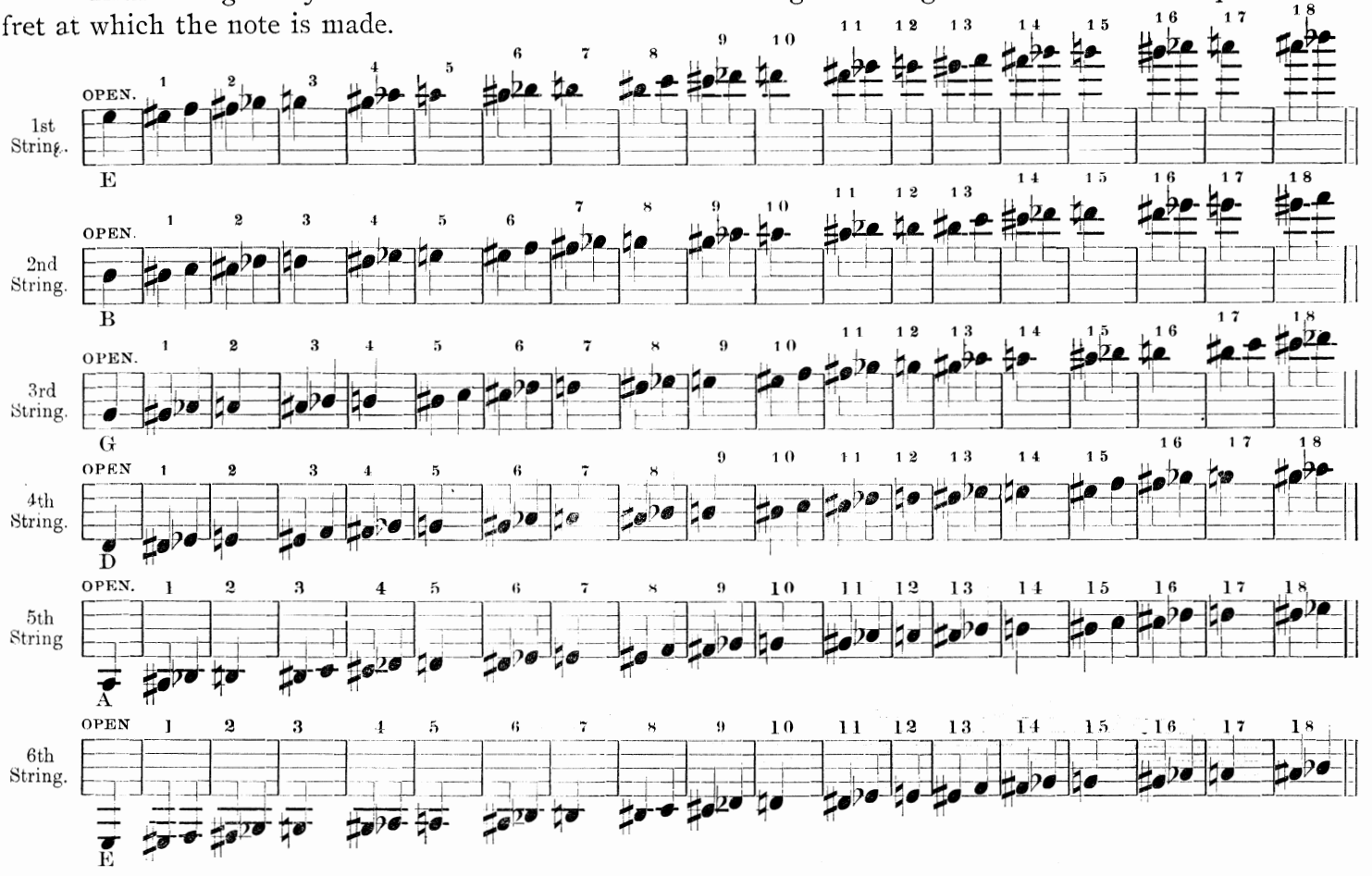


Diagram of the Fingerboard.

Illustrating every note that can be made on each string. The figures over the notes represent the fret at which the note is made.

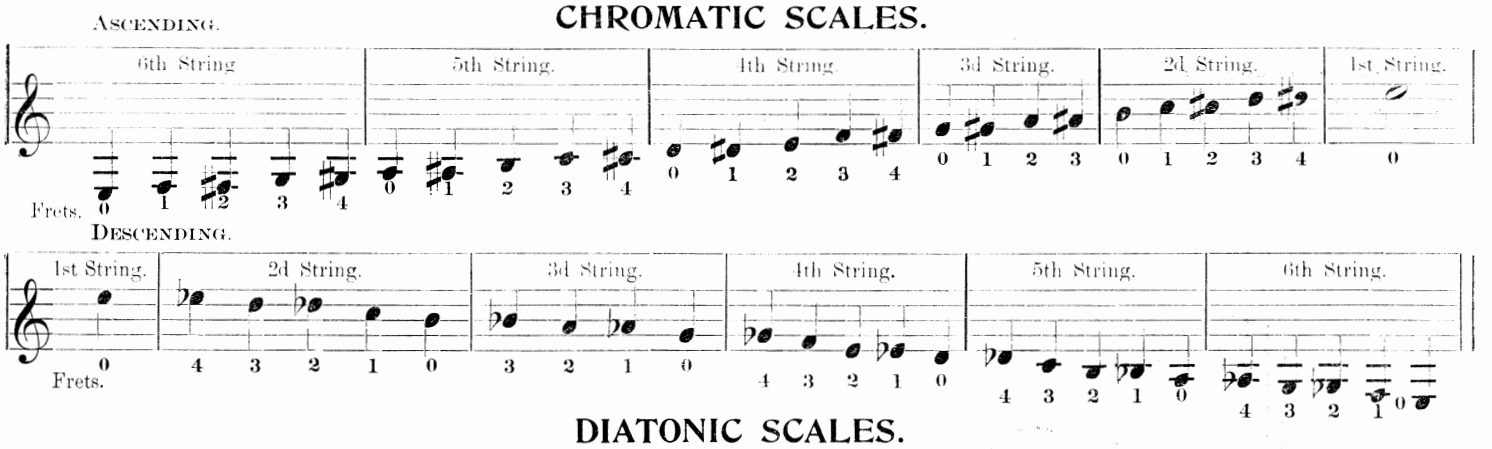


The student will observe in above diagram that the sharped and flatted notes are *practically* the same thing. Taking example on the 1st String, F Sharp and G Flat are made on the same fret as G Sharp and A Flat are made on the same fret, etc., etc.

Scales.

There are two kinds of Scales, one called Diatonic and the other Chromatic. The Chromatic is a scale in which all the tones, intermediate and diatonic, occur in successive order. The intermediate notes in the Chromatic Scale were *formerly* written in colors, hence its name, Chromatic. The ascending passage, it will be observed, is written with sharps. While in the descending passage flats are used.

CHROMATIC SCALES.

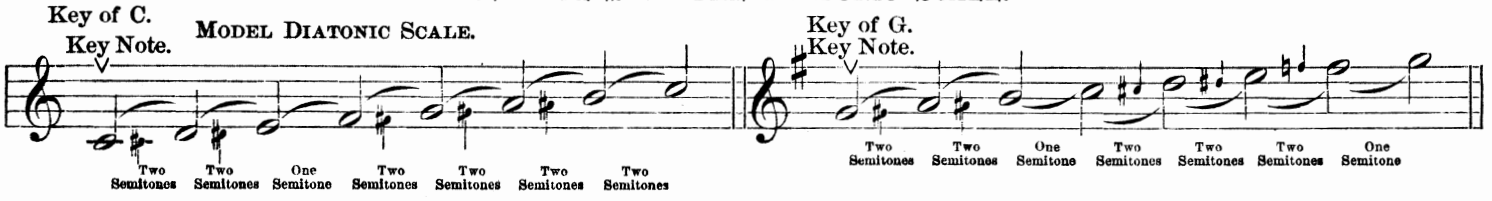


DIATONIC SCALES.

Diatonic Scales are used in the Major and Minor Keys. In the Major Key take any note for a keynote. The second note of the scale will be found two semitones (generally called a full tone) higher than the first. The third note in the scale will be found two semitones higher than the second note. The fourth note is one semitone above the third. The fifth note is two semitones above the fourth. The sixth

note is two semitones higher than the fifth note. The seventh note is two semitones higher than the sixth. The eighth note (the octave of the first or keynote) will be found one semitone higher than the seventh note.

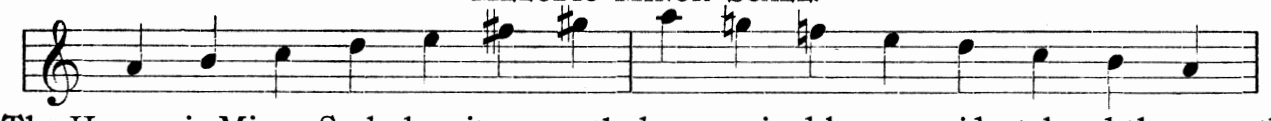
EXAMPLES OF THE DIATONIC SCALE.



MINOR SCALES.

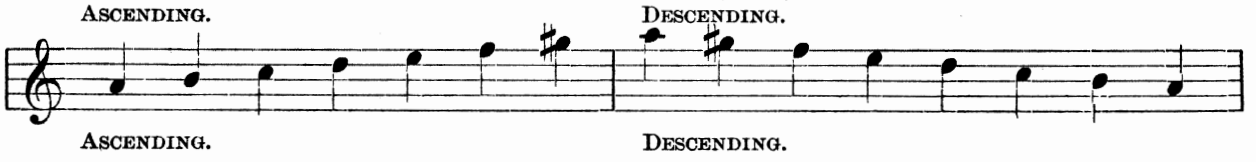
Minor Scales are modifications or derivations from tonalities based upon the Model Diatonic Scale. There are two forms of the Minor Scale, the MELODIC and HARMONIC. In the Melodic Minor Scale the sixth and seventh degrees are raised a semitone by an accidental in ascending, while in descending the sixth and seventh degrees are made Natural.

MELODIC MINOR SCALE.



The Harmonic Minor Scale has its seventh degree raised by an accidental and the seventh degree raised, is played both in ascending and descending.

HARMONIC MINOR SCALE.



Relative Minor Scale.

A Relative Minor Scale or Key is one formed directly from the fundamental Diatonic or Major Scale. All minor keys have the signature of their relative majors. A minor has no signature because its relative, C Major, has none. E Minor has the signature of G Major, one Sharp and so forth. The minor mode is, therefore, in one sense, subordinate to the major mode, and the Keynote or Tonic (first or foundation tone of any major or minor scale) of the relative minor is always a minor third below the tonic of its relative major. There is, or should not be, any great difficulty in determining whether a piece be written in a Major or Minor Key. The first few measures indicate in nearly every case plainly enough whether the major or minor is the predominating mode.

The scales of a Relative Minor Key commences upon the sixth degree of the Major Scale, and we find that the Harmonic Minor Scale contains six notes that are precisely the same as those used in the major scale, but the seventh note in the minor scale must be raised by an accidental in order to form a leading note to the scales, as the seventh note in all major and minor keys must be made to fall within *one semitone* of the tonic note. As the seventh degree of the minor scale is always raised a semitone by an accidental, and that accidental must be prefixed to the note itself wherever it occurs in a selection, but must not be added to the signature.

Many students have found that a concluding chord or note indicated the key in which the piece was written, but it will also be found that the rules of musical form permit that a piece may begin in a minor key and end in the major of the same keynote or else in the relative major. Or, in another case, it may open in A Minor and end in A Major or C Major. But it may, of course, also end in the minor or major key in which it is written.

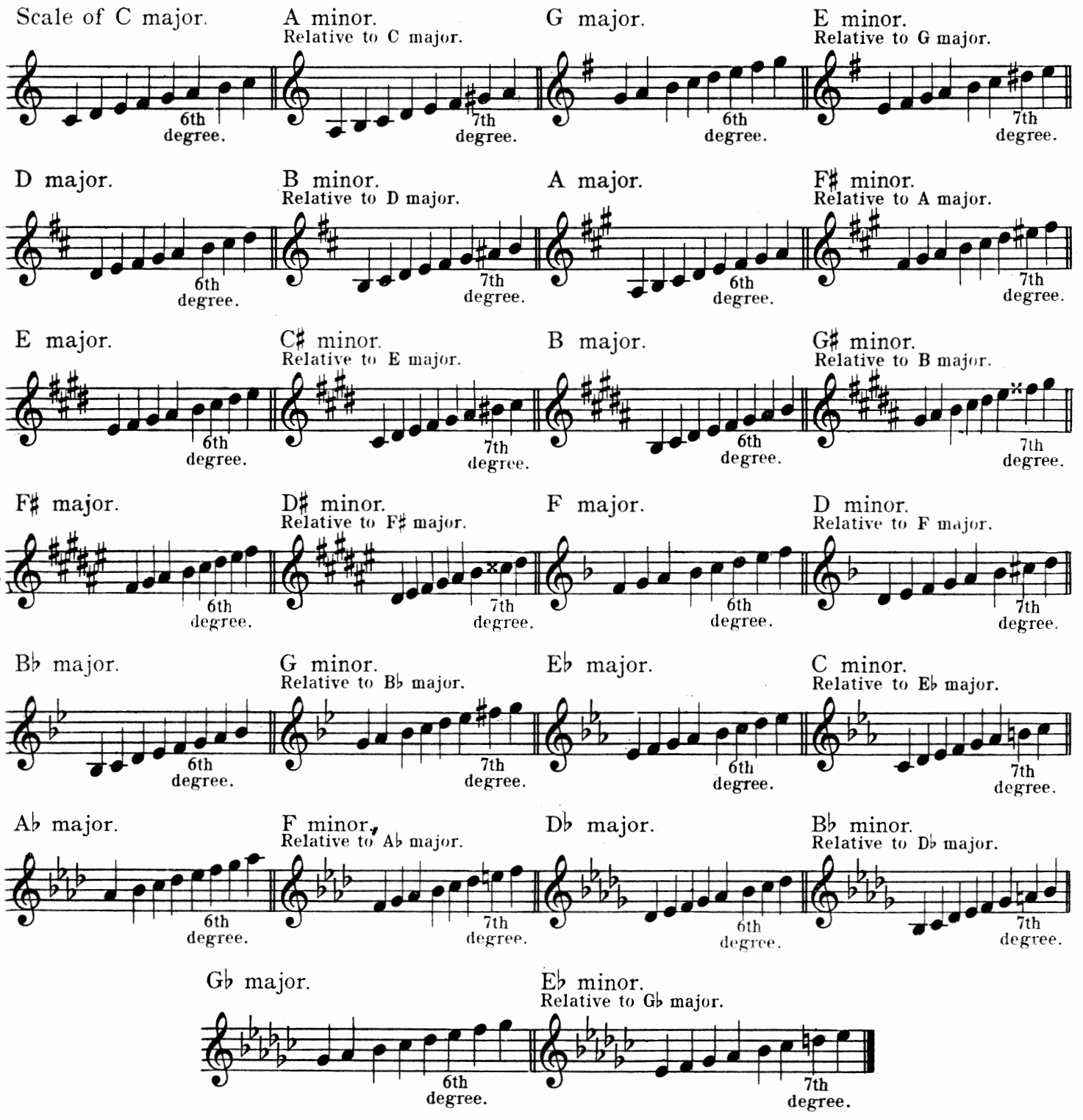
While in theory we have but one minor key, that which has been known as the Harmonic Minor. We frequently form the scale called the Melodic Minor with the sixth as well as the seventh degree raised a semitone by accidentals in ascending, while in descending the sixth and seventh are made natural, the principal object in altering the Harmonic Minor Scale has been for melodious purposes, and for this reason the Melodic Minor Scales will be used in this method in relation to the major scales.

As the relation of the minor key to the major key is and has been a "mystery" to many students and players, I will define the Harmonic Minor Scale on the following page as a conclusion to the elementary part of this method.

MAJOR SCALES and the ascending HARMONIC SCALES of the Relative Minor Keys.

Showing the sixth degree of all Major Scales and in the Minor Scales where the seventh degree has been raised a semitone by an accidental.

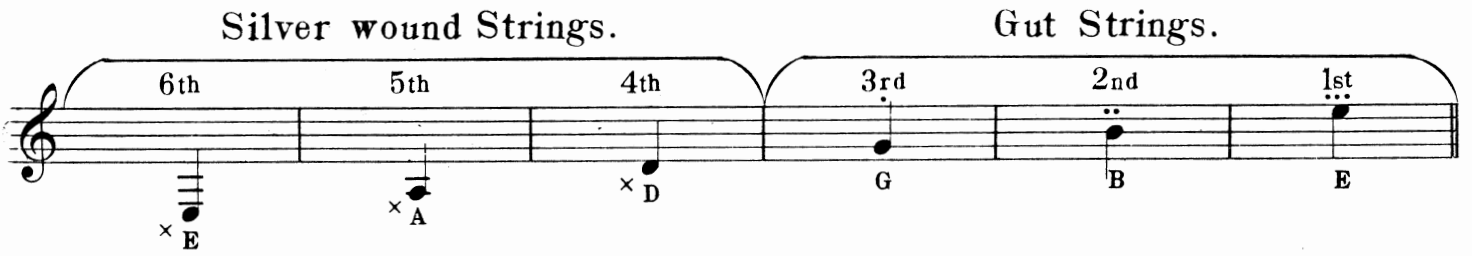
The Signatures of the principal keys will also be presented.



Modern notation has limited the number of sharps to be used as the signature of a key to six, six sharps or six flats. In some compositions we meet with a signature of seven sharps. But the same key could be represented by five flats, which lessens the number of signs.

The Open Strings of the Guitar.

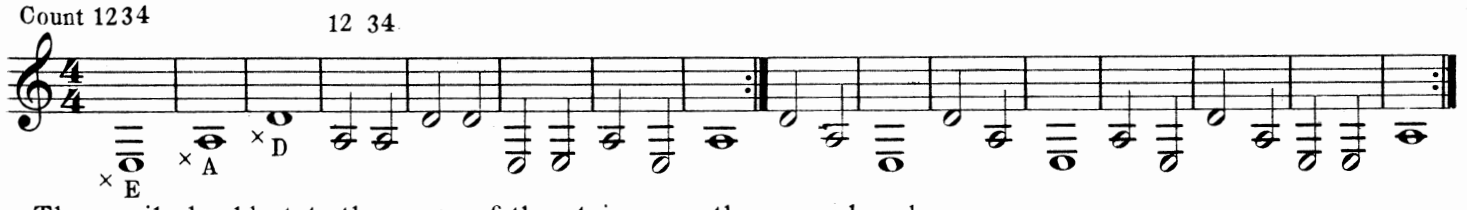
The open strings are numbered from 1 to 6, the first being the smallest Gut string and the sixth the largest Silver wound string. Their names are as follows.



The author recommends the placing of the first, second and third fingers of the right hand upon the third, second and first strings, while playing the following exercises on the ***bass strings***. When the right hand fingers are thus placed the thumb of the right hand should pick the bass strings an inch to an inch and a half further from the bridge than the place where the first finger of the right hand is resting on the string.

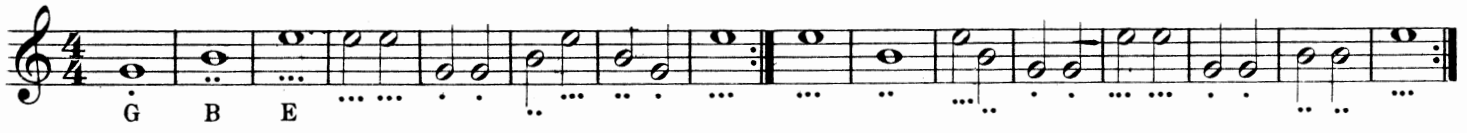
This will give a better position of the right hand, than by starting alternate fingering at once. The thumb of the right hand should never fall under the hand after picking a note. Teachers will kindly note in the following exercises that the "alternate system" is not used, the object being to get a better position of the right hand, and to merely learn the position of the notes, open and closed on guitar, without distracting attention by alternating. As soon as a pupil learns the notes, alternating exercises are given.

Exercise on Bass or wound Strings.



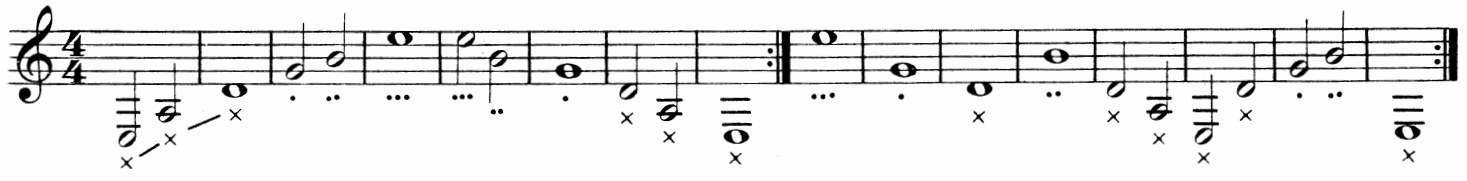
The pupil should state the name of the strings as they are played.

Exercise on Treble or gut Strings.

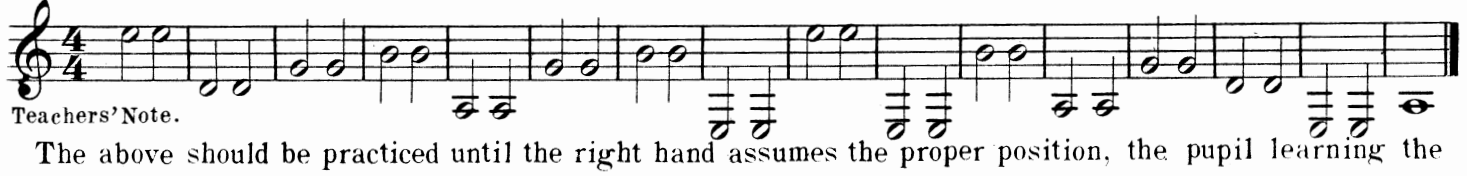


Exercise on Treble and Bass Strings.

A line thus — between two right hand signs, means that the thumb slides from one string to another.



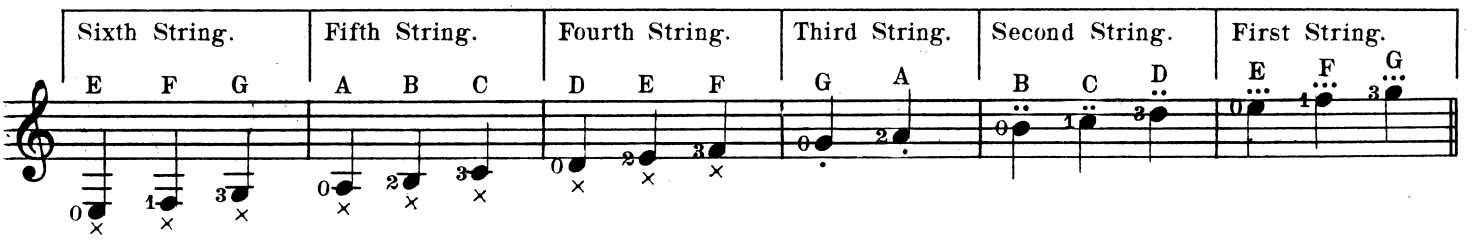
Allegretto.



The above should be practiced until the right hand assumes the proper position, the pupil learning the notes on page 1_ at the same lesson.

Diagram of Notes in the First (or Natural) Position.

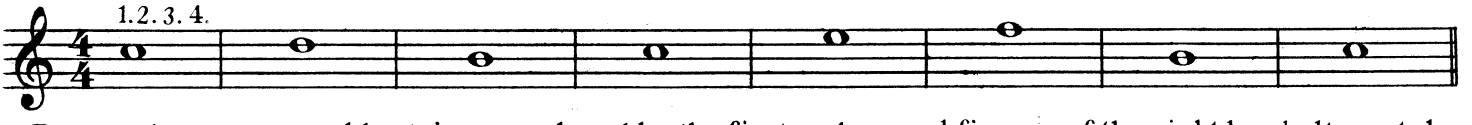
The figures 0, 1, 2, 3, placed before the notes indicate the fingers of the left hand also the frets on which the notes are made.



TIME LESSONS.

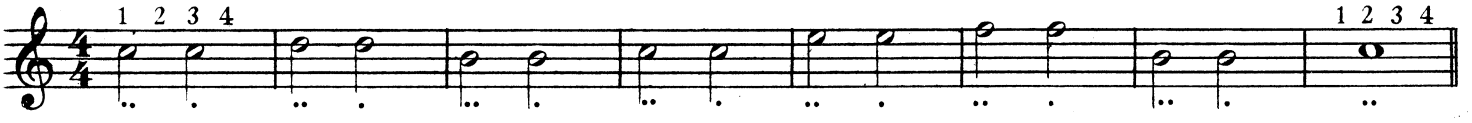
The Pupil should always *count* the time when playing.

Count Four Beats. (Whole notes.)

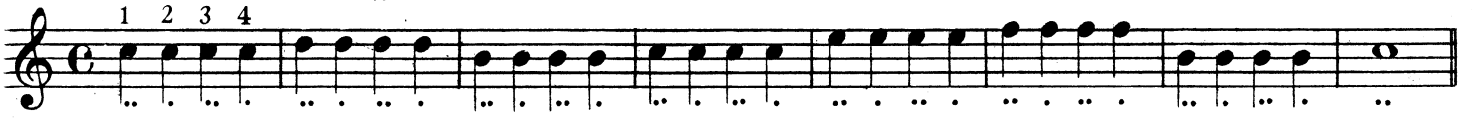


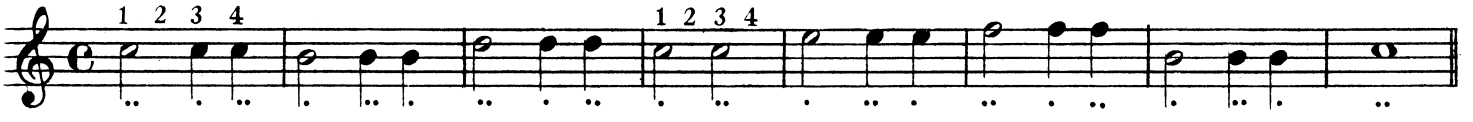
Repeated notes on a treble string are played by the first and second fingers of the right hand alternately.

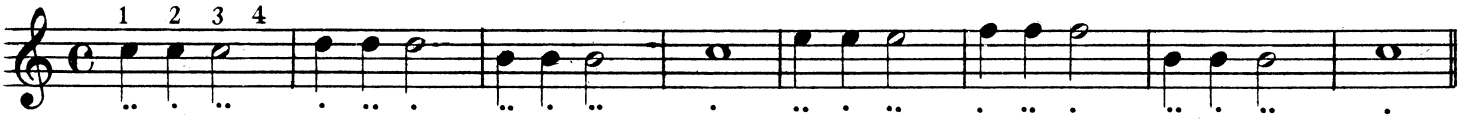
Two Beats to each note. (Half notes.)

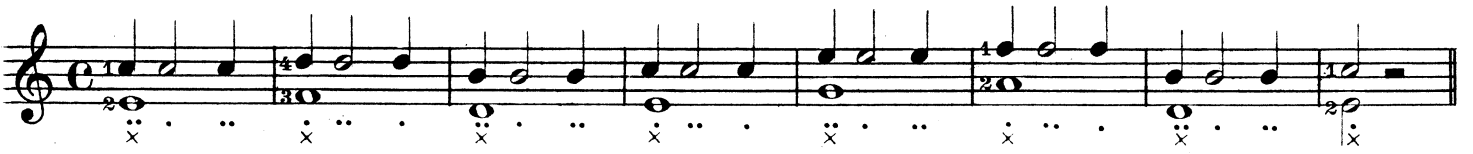


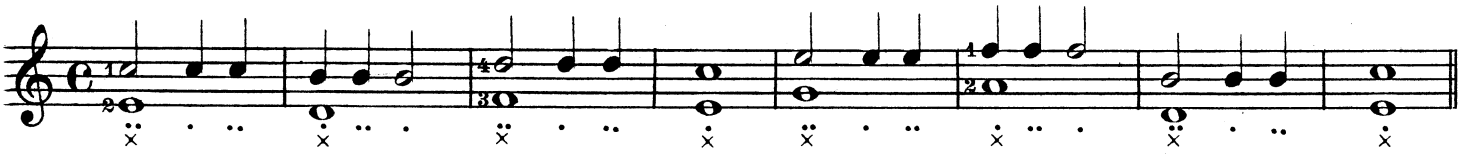
One Beat to each note. (Quarter notes.)

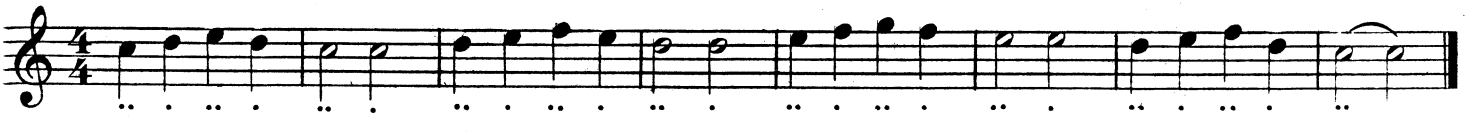








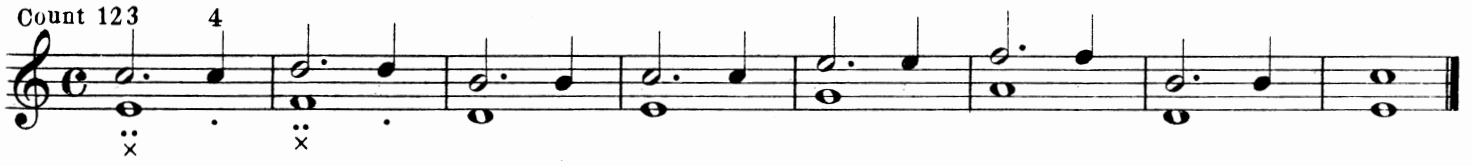




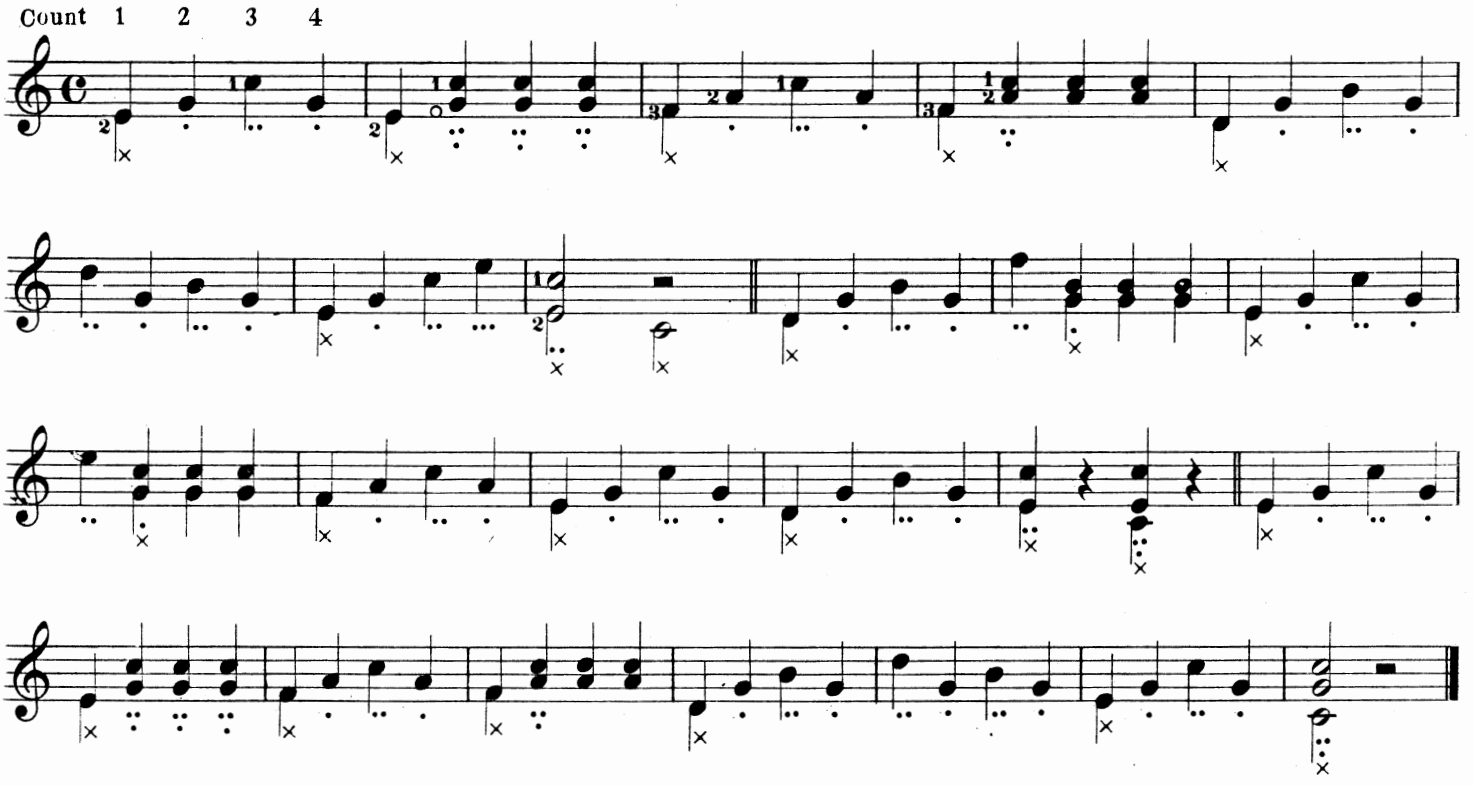
TIME LESSONS.(Continued)

A dot placed after a note increases the note's length one half.

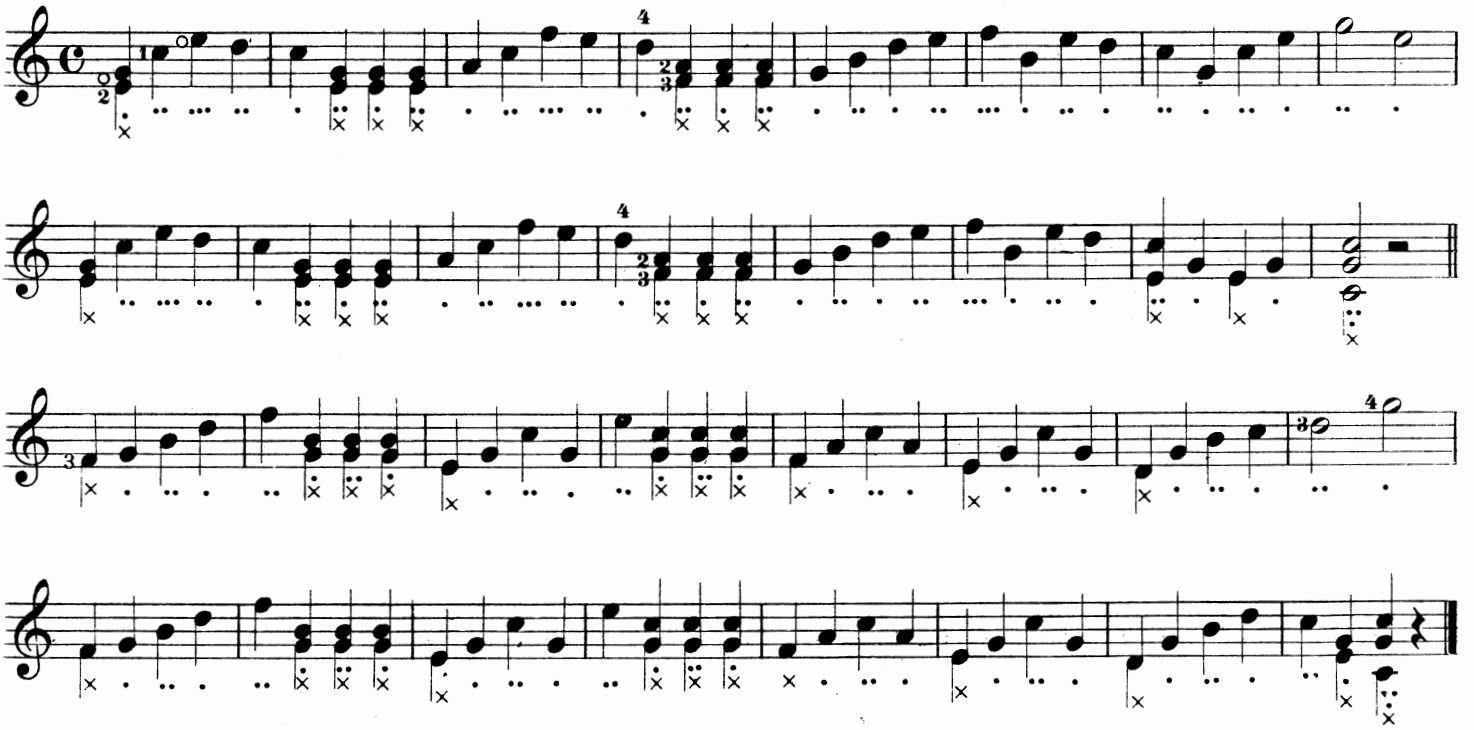
Count three for the dotted half notes.



FIRST ETUDE.

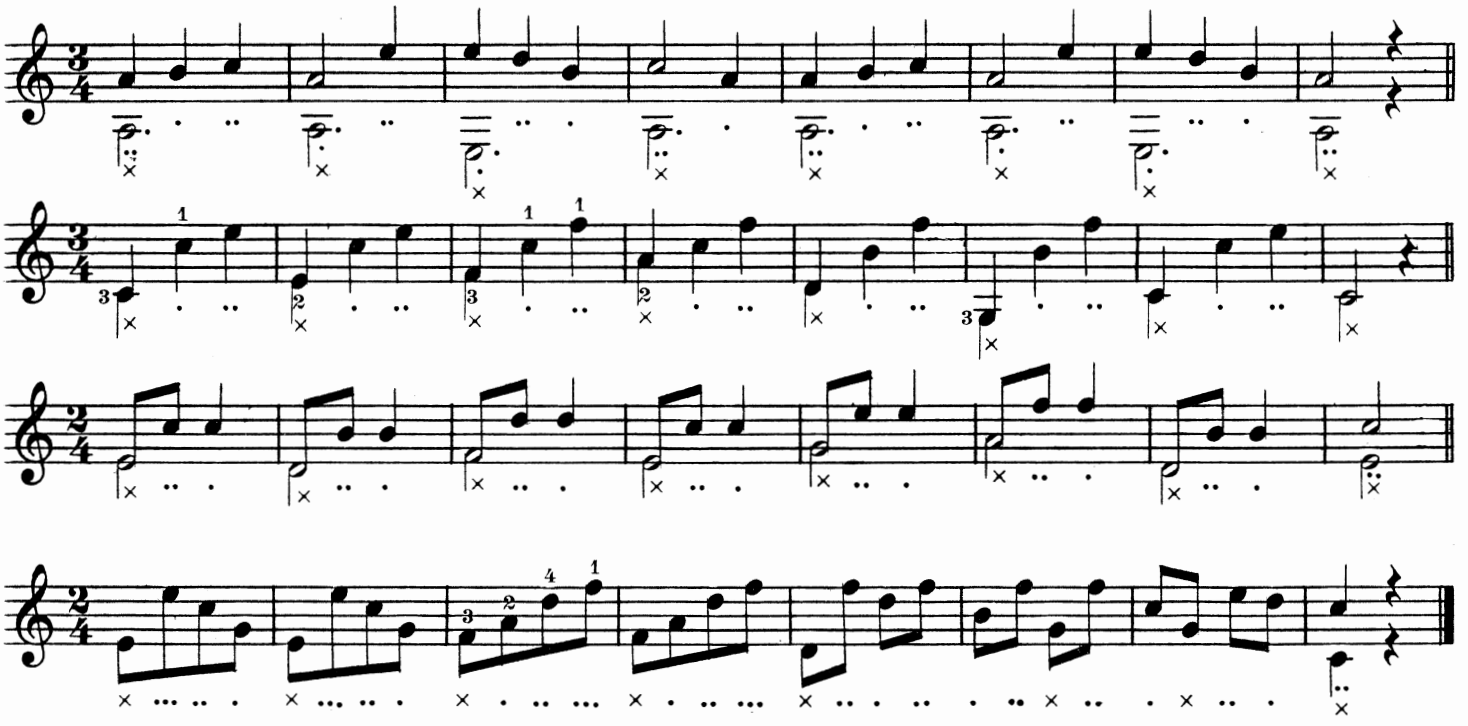


SECOND ETUDE.



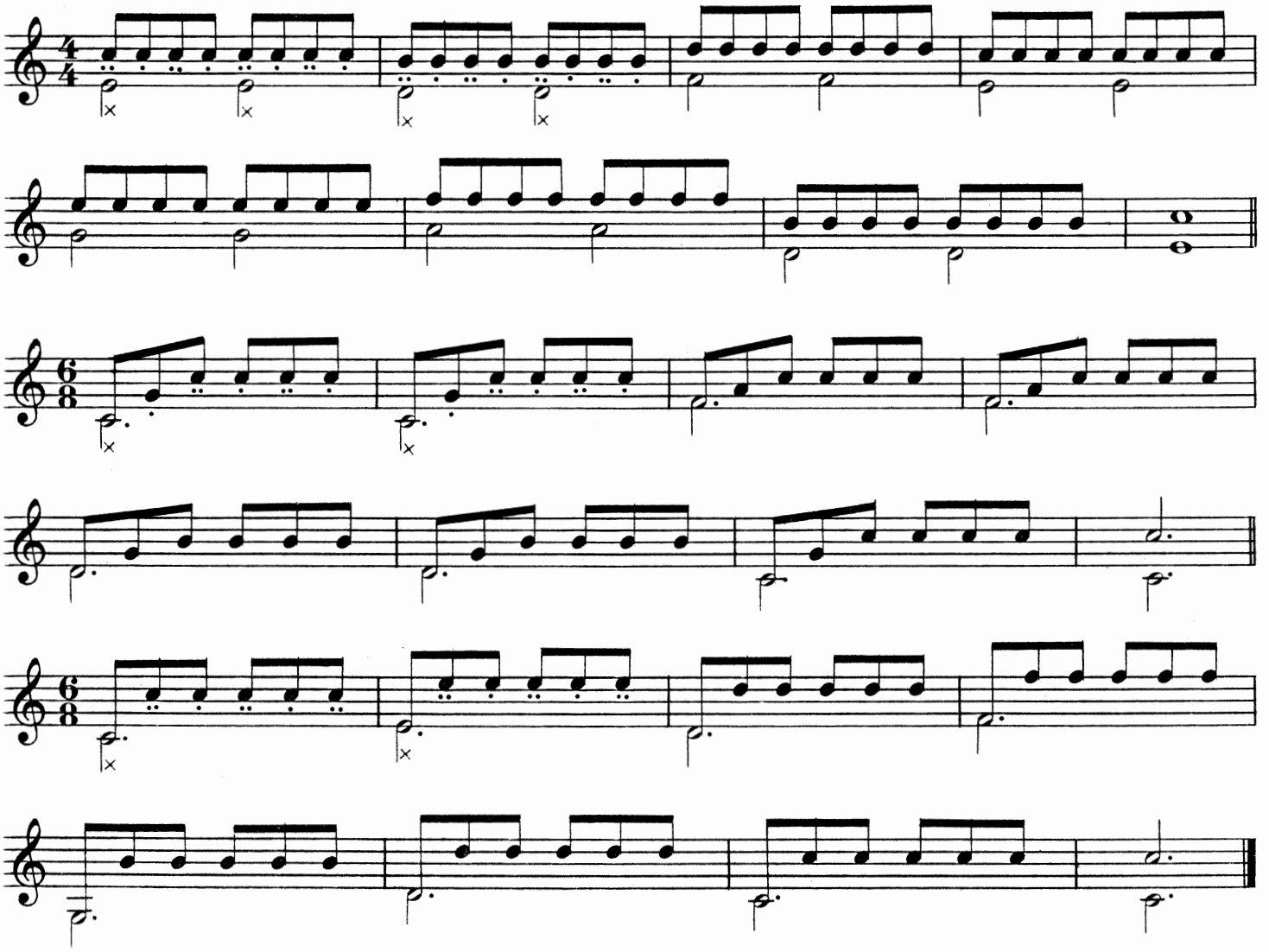
TIME LESSONS. (Continued)

Count 1 2 3 1 2 3



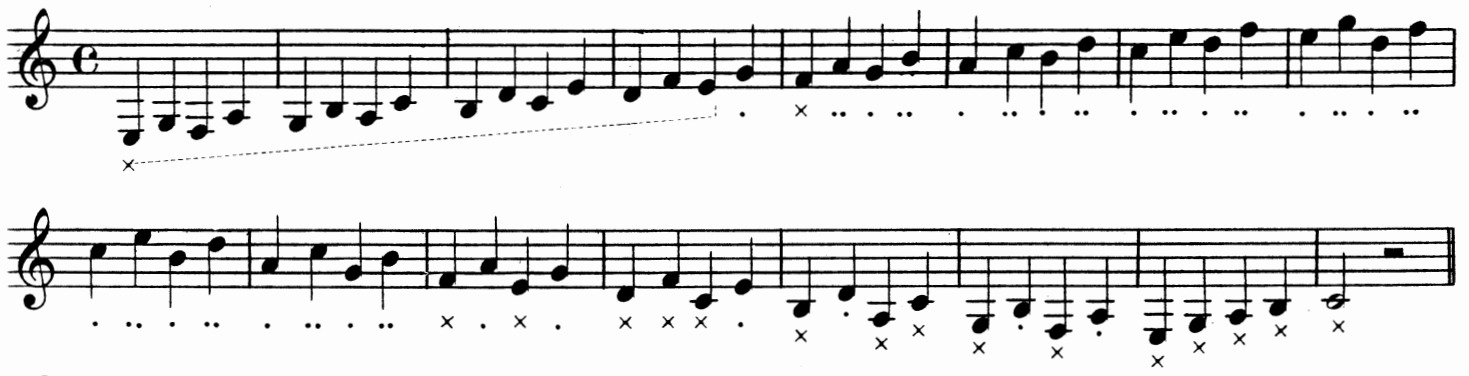
The following Lessons will introduce the Right hand first and second fingers alternately.

Count 1 & 2 & 3 & 4 &

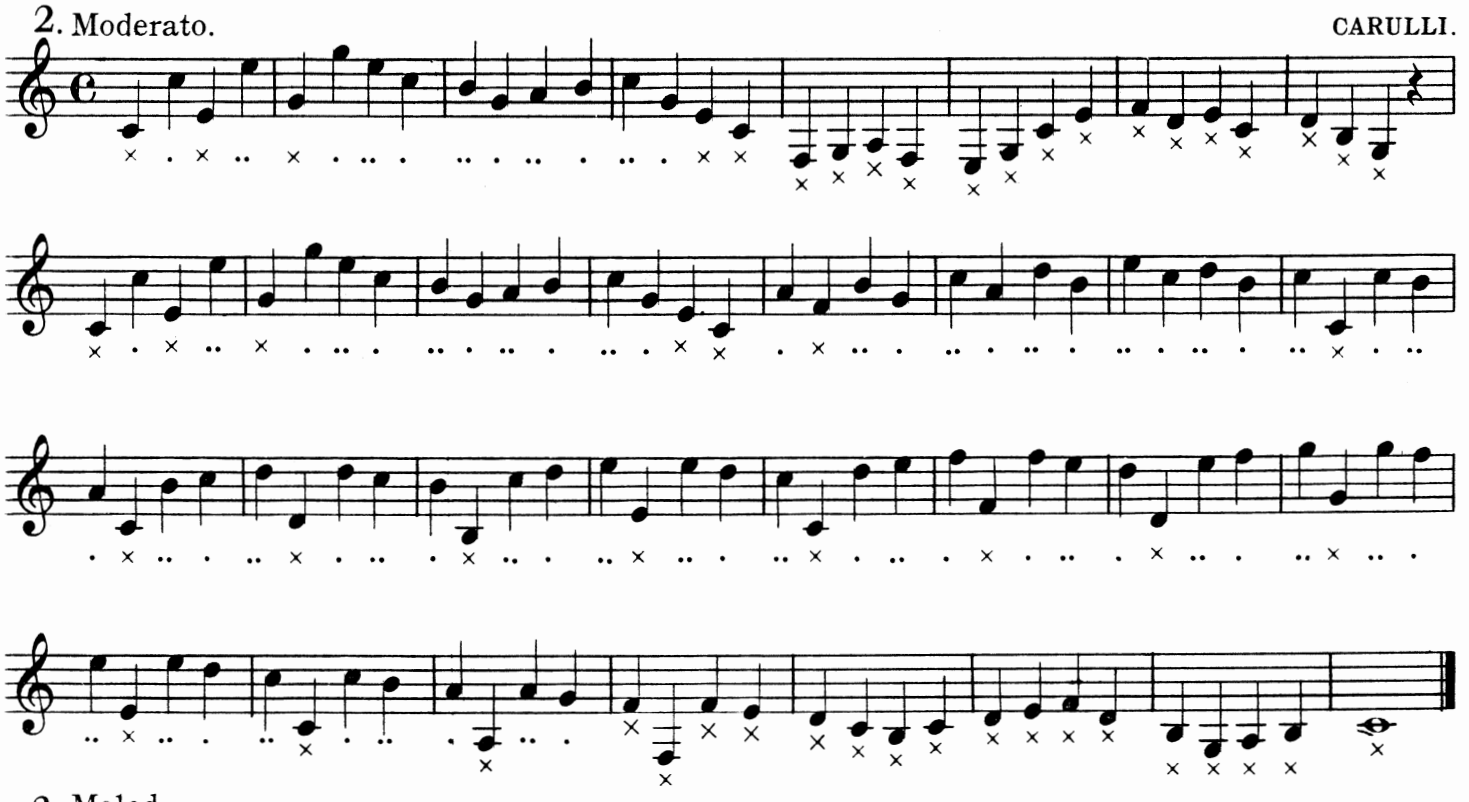


EXERCISES.

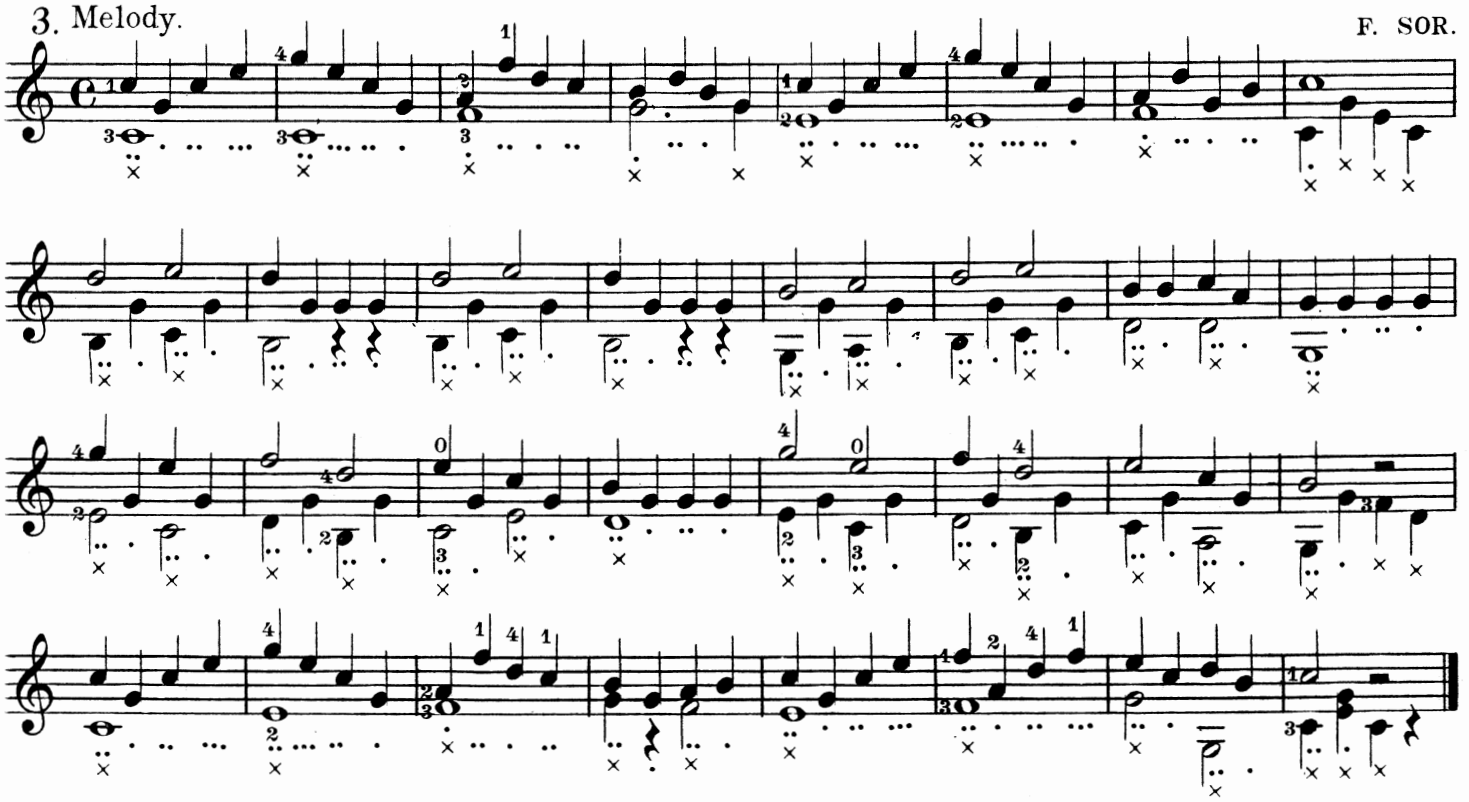
1. Andante.



2. Moderato. CARULLI.

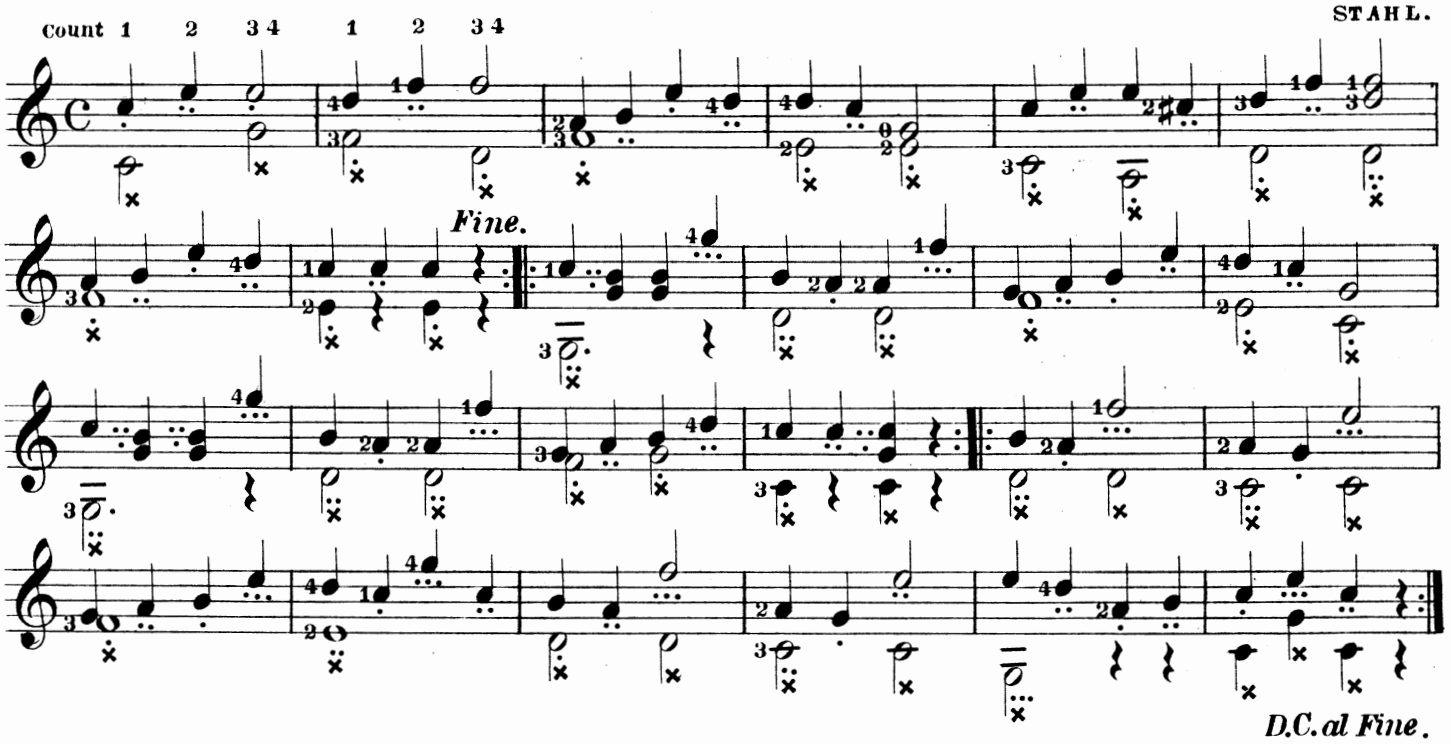


3. Melody. F. SOR.

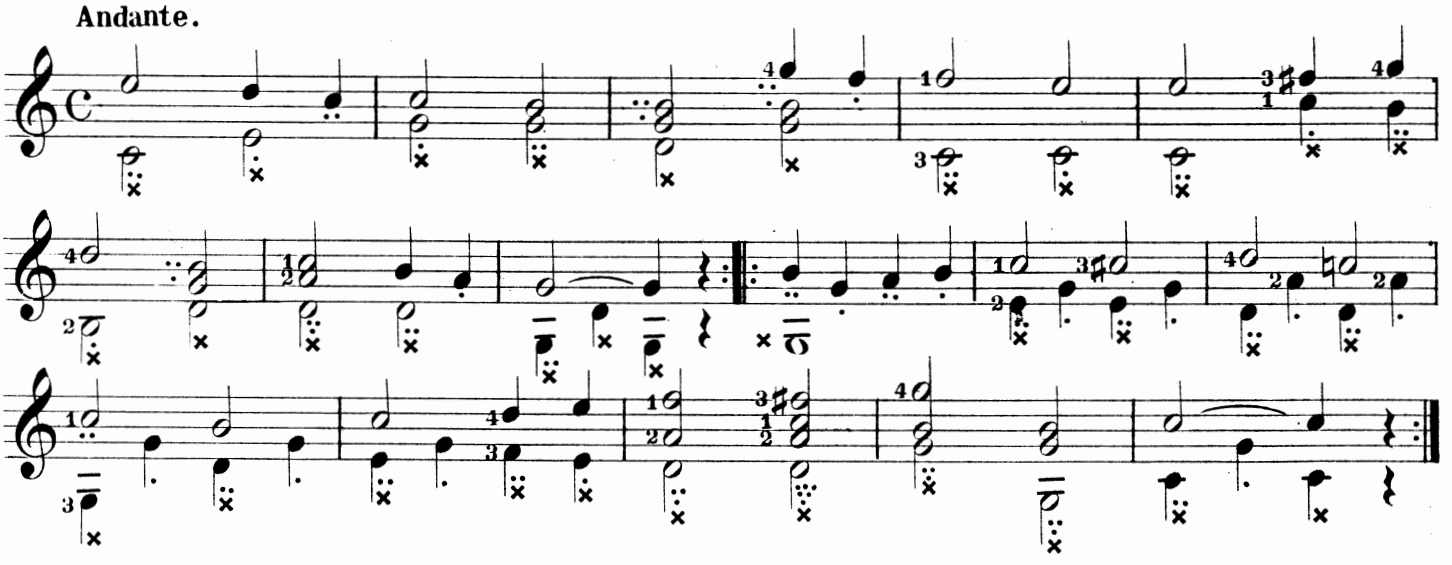


ROSALIE SCHOTTISCHE.

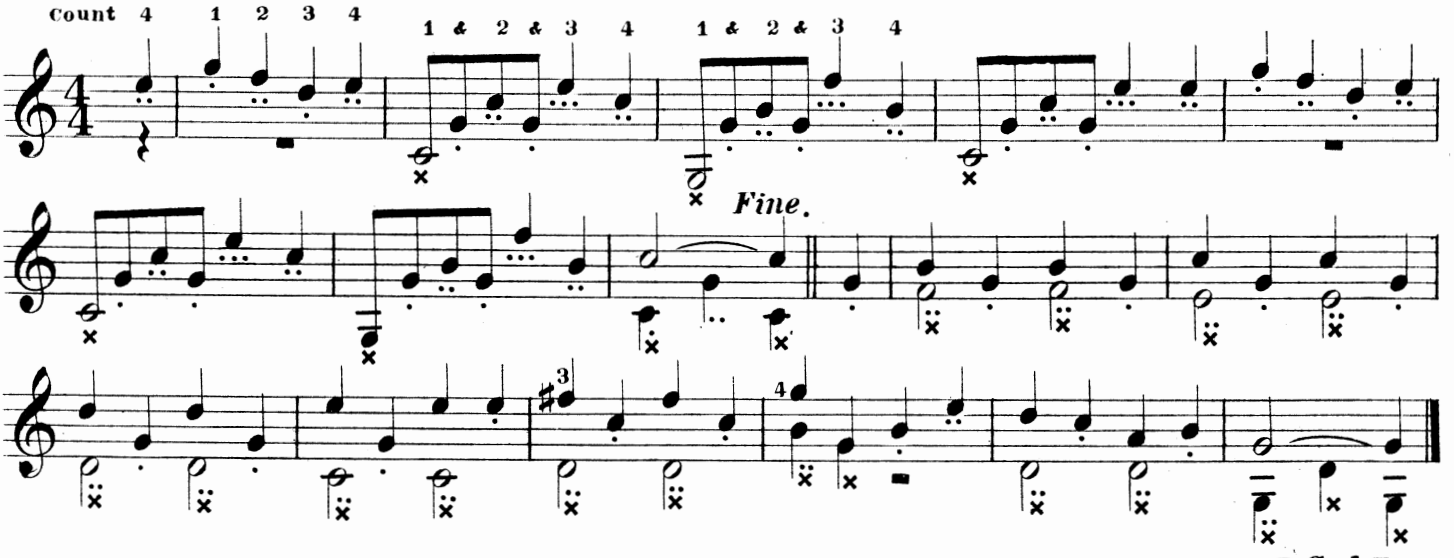
STAHL.



THIRD ETUDE.

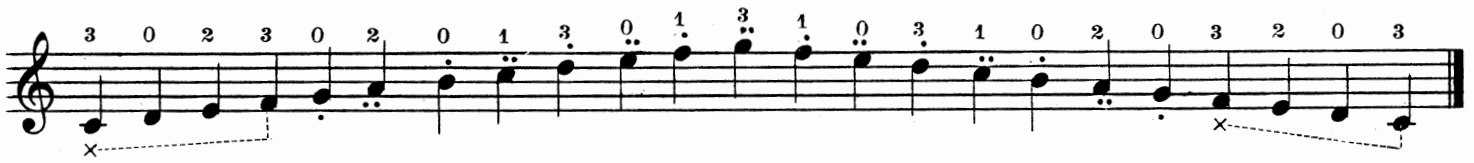


FOURTH ETUDE.

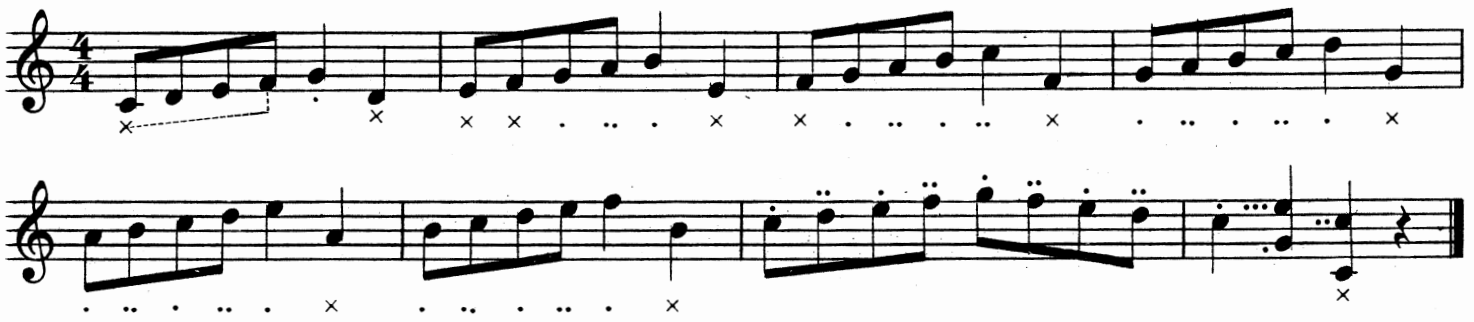


SCALE.

Key of C major.

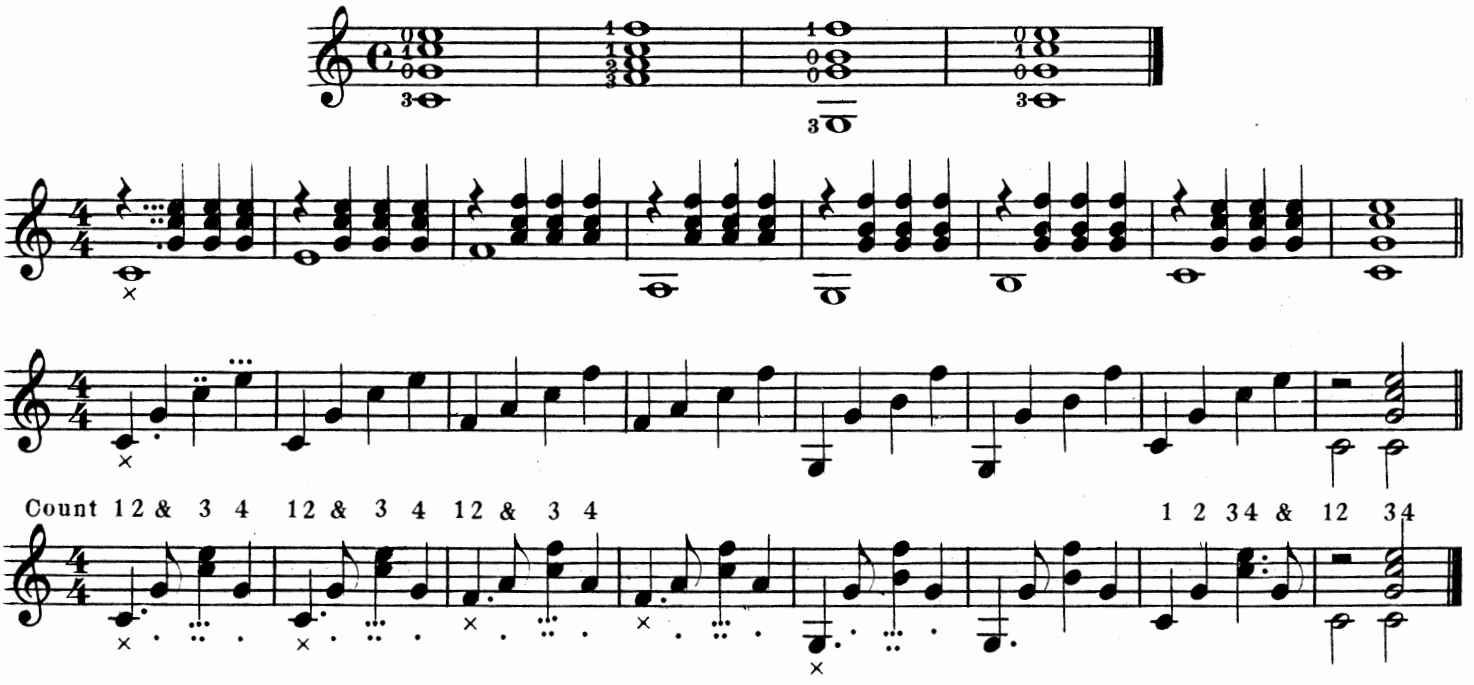


EXERCISE.



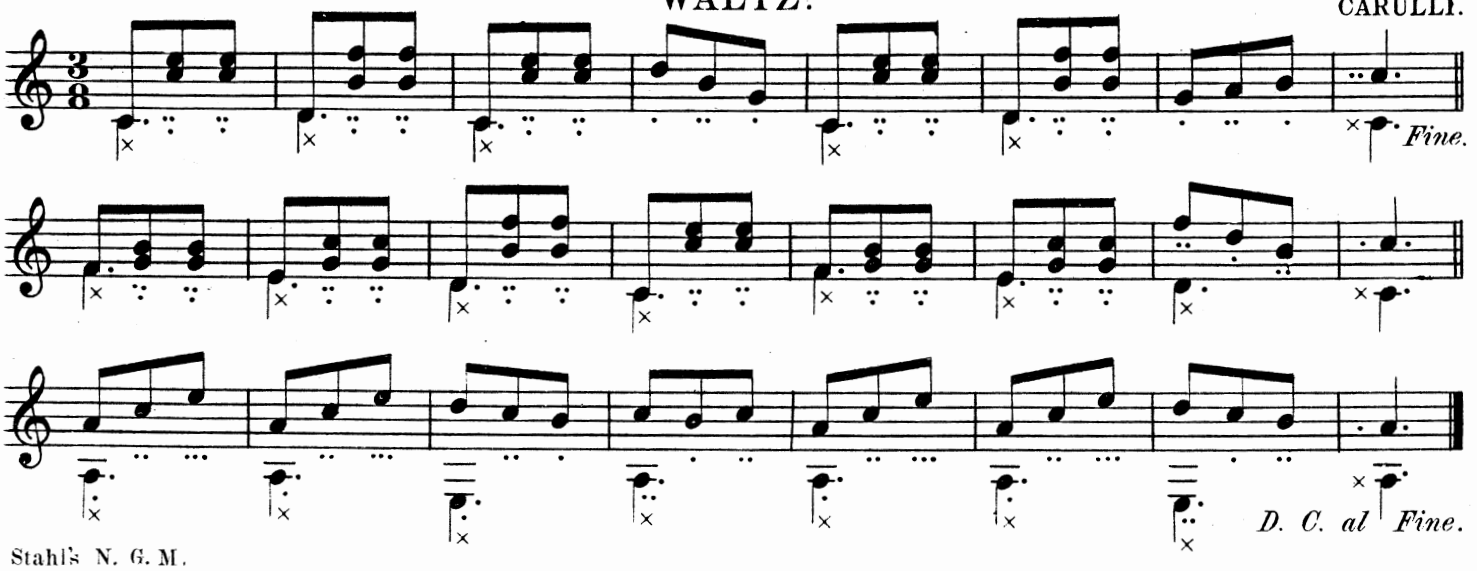
Chords in the Key of C major.

The figures indicate the fingers for the left hand.



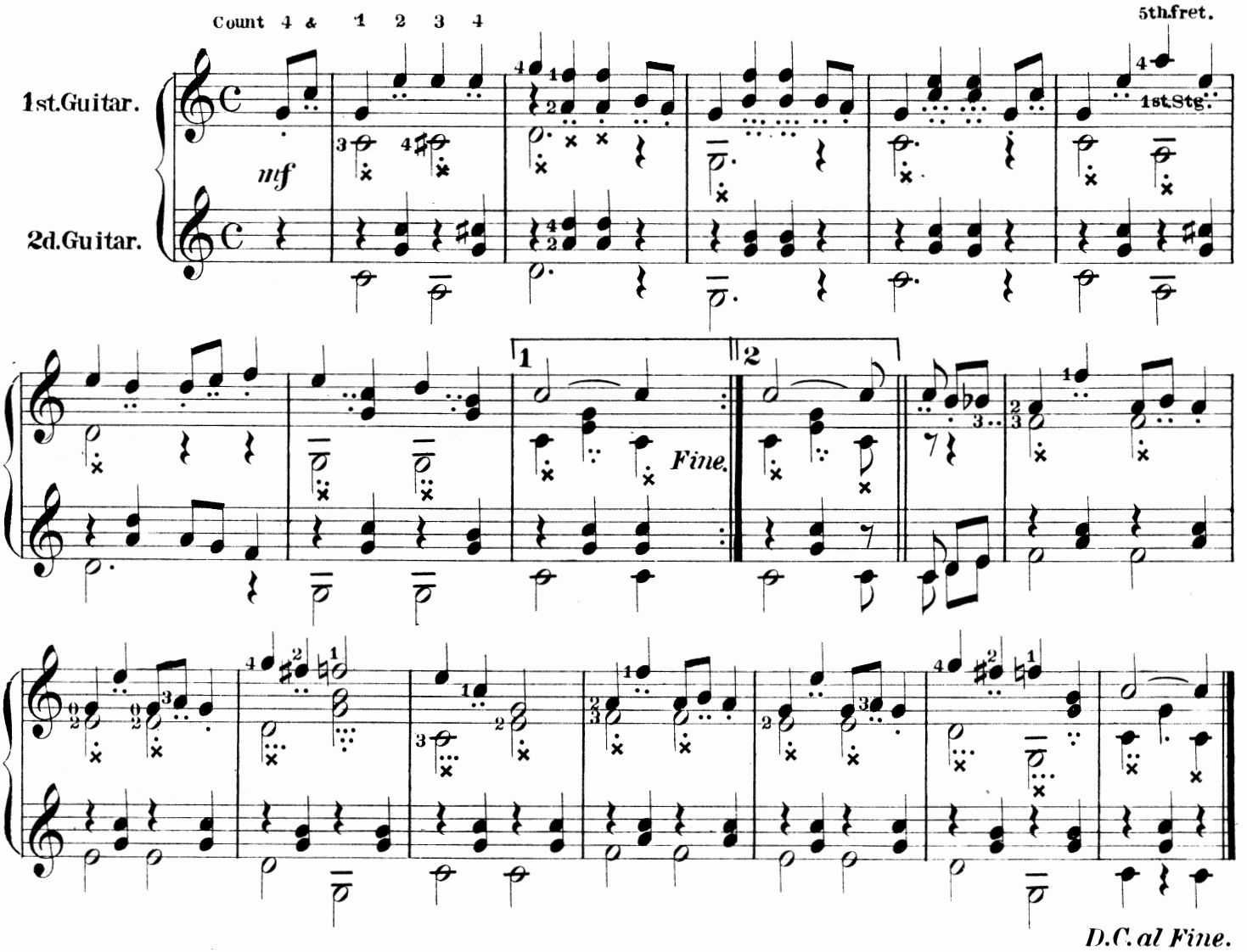
WALTZ.

CARULLI.



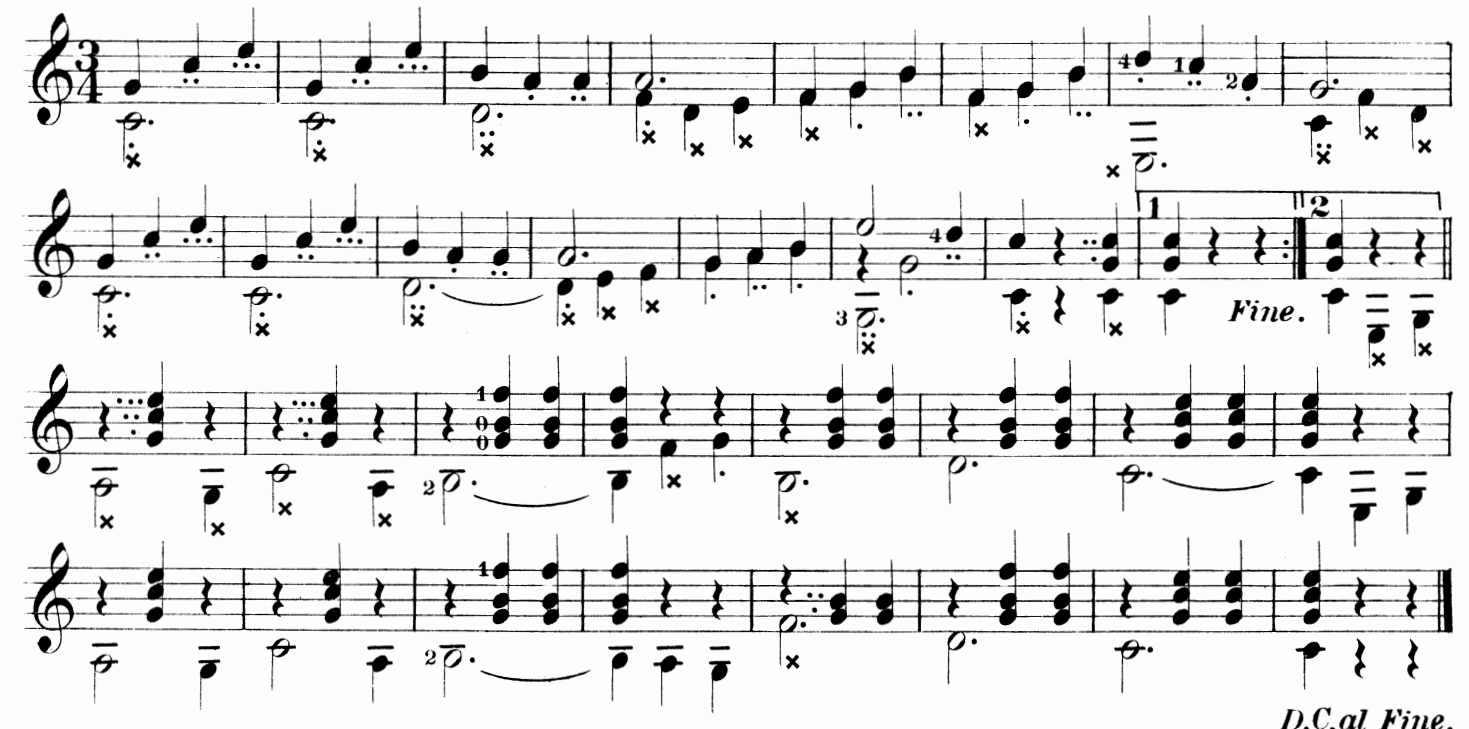
EDNA GAVOTTE.

P.W.NEWTON.



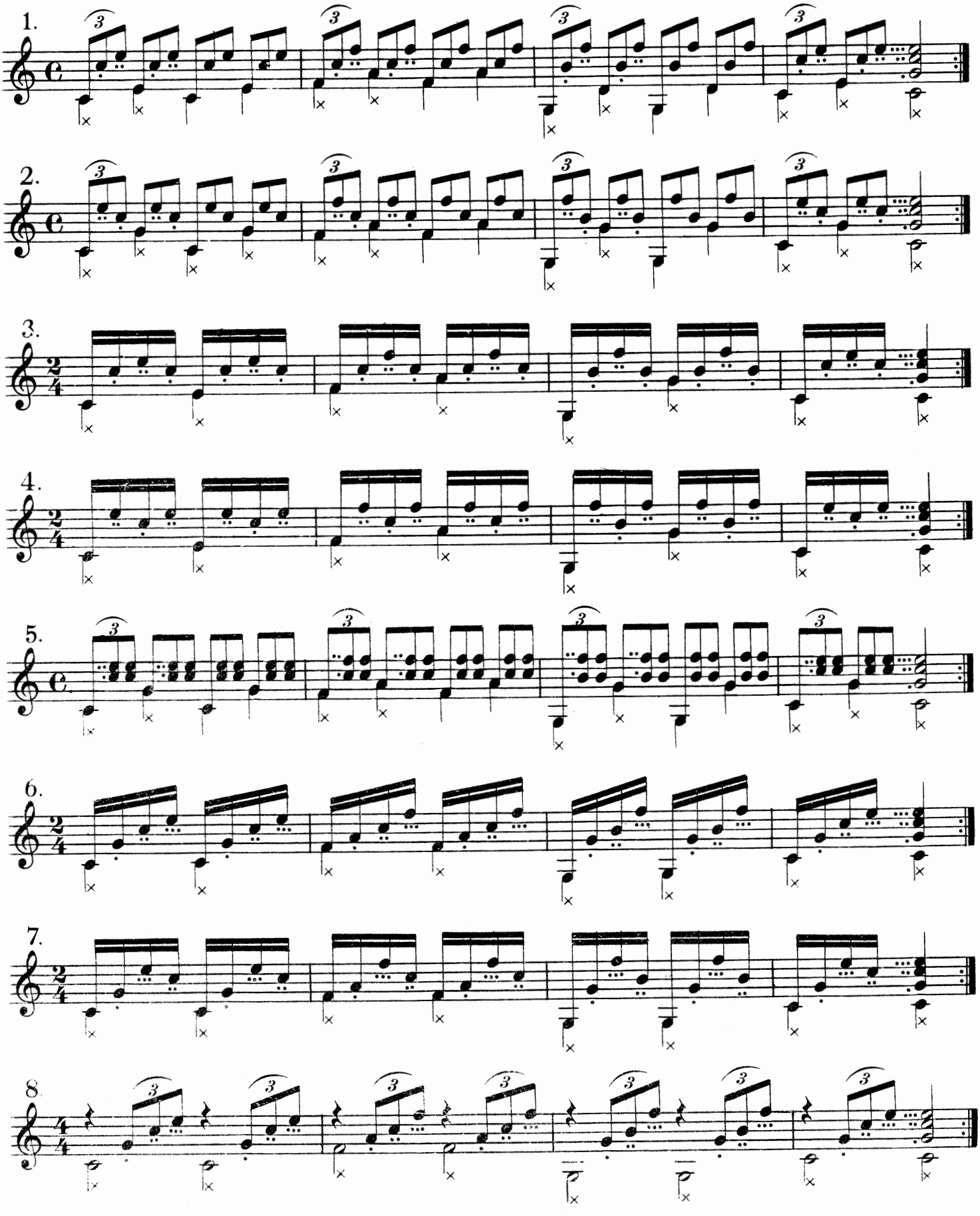
GOLDEN BELL WALTZ.

STAHL.



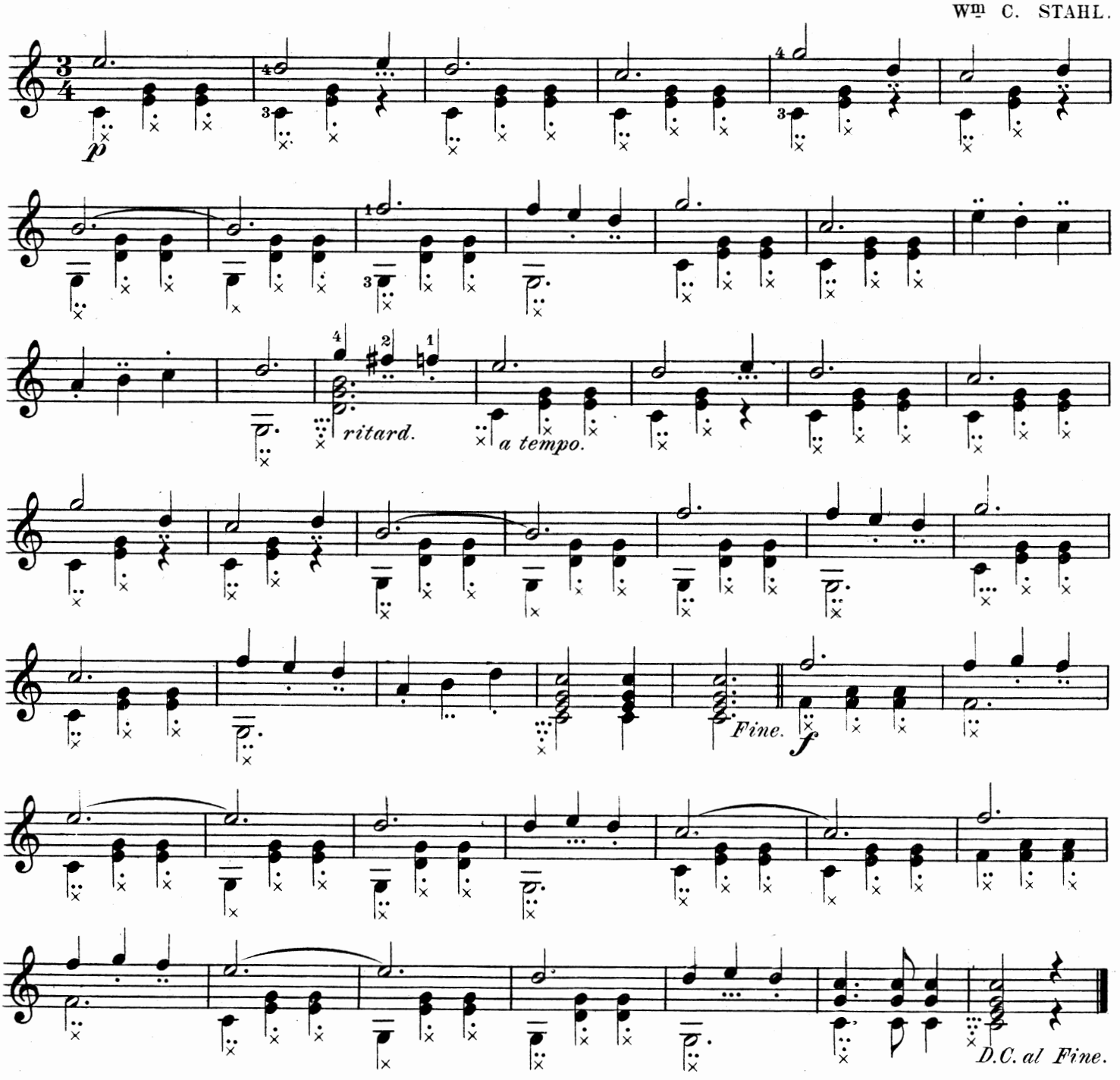
ARPEGGIO MOVEMENTS.

The following Movements are given for the purpose of exercising the right hand and to establish general rules which will serve to show the fingering of that hand in all similar passages. For time see page 10.



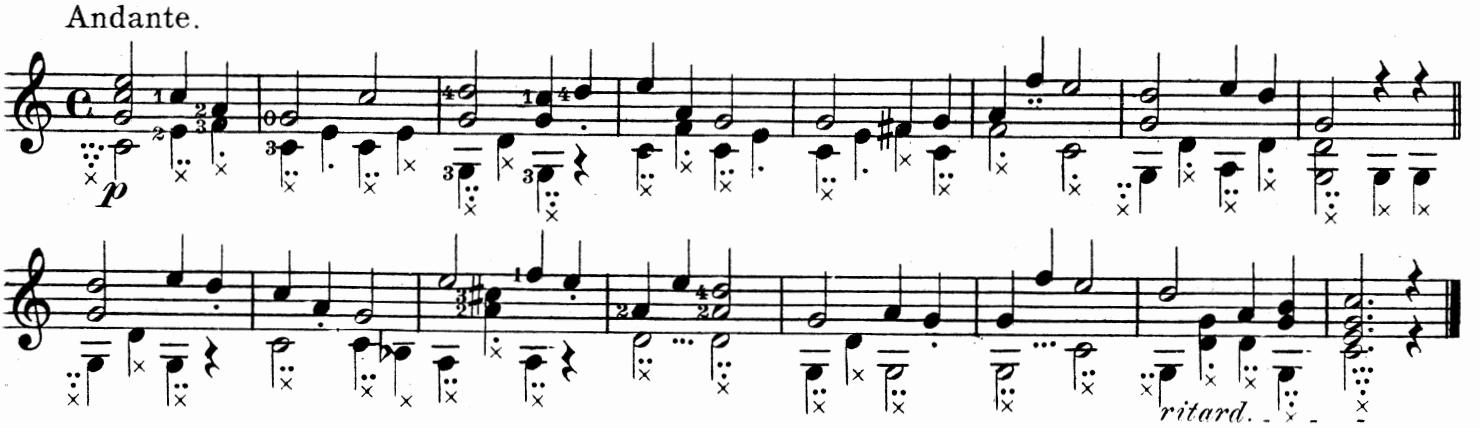
SWEET PRETTY WALTZ.

Wm C. STAHL.



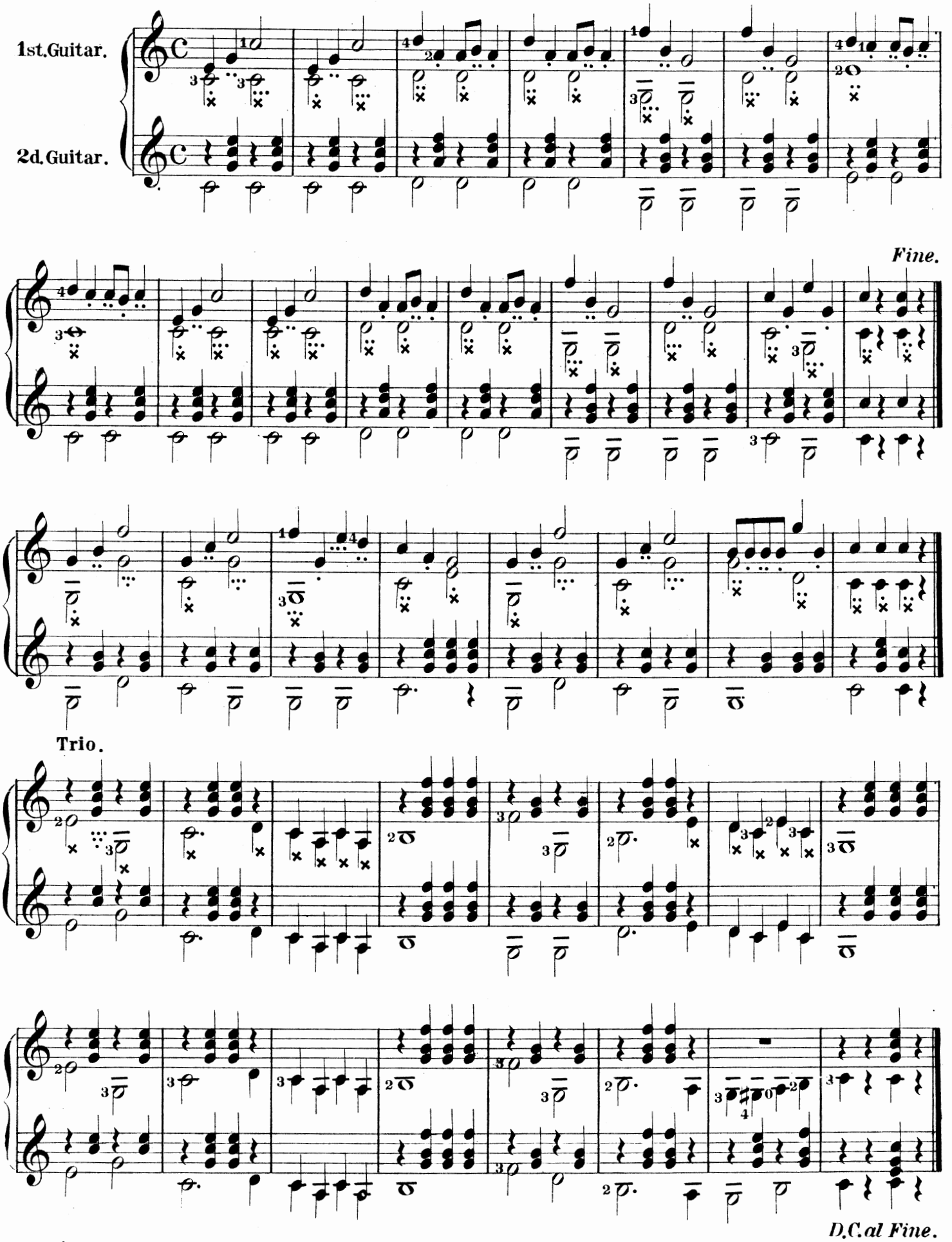
HOW CAN I LEAVE THEE.

Andante.



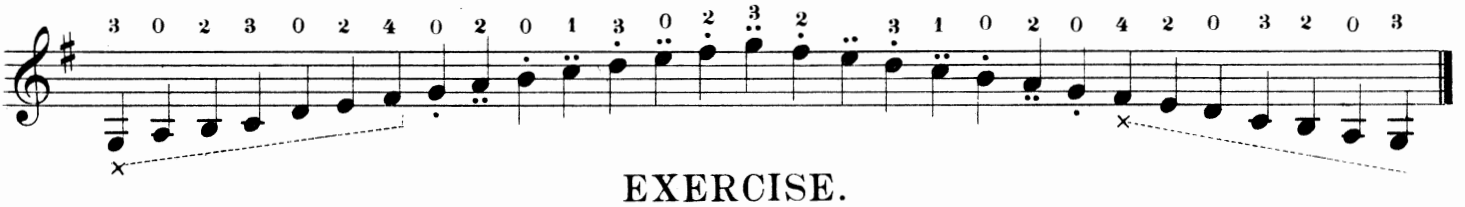
BELLE CITY MARCH.

STAHL.

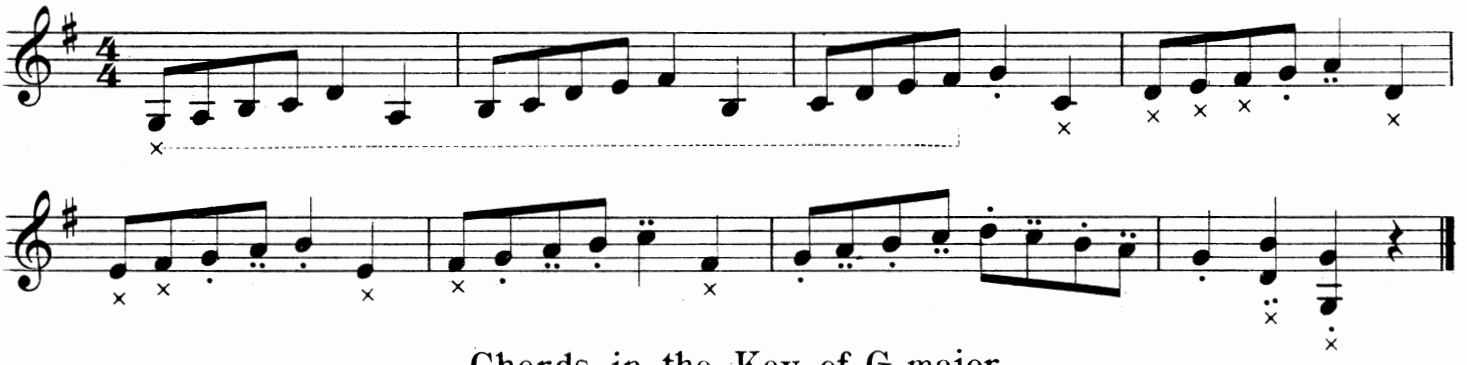


SCALE.

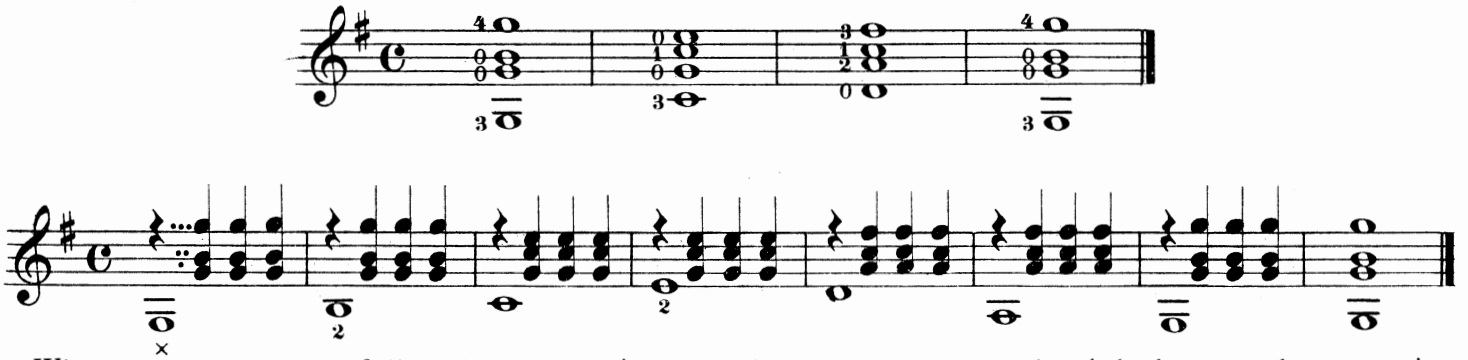
Key of G major.



EXERCISE.



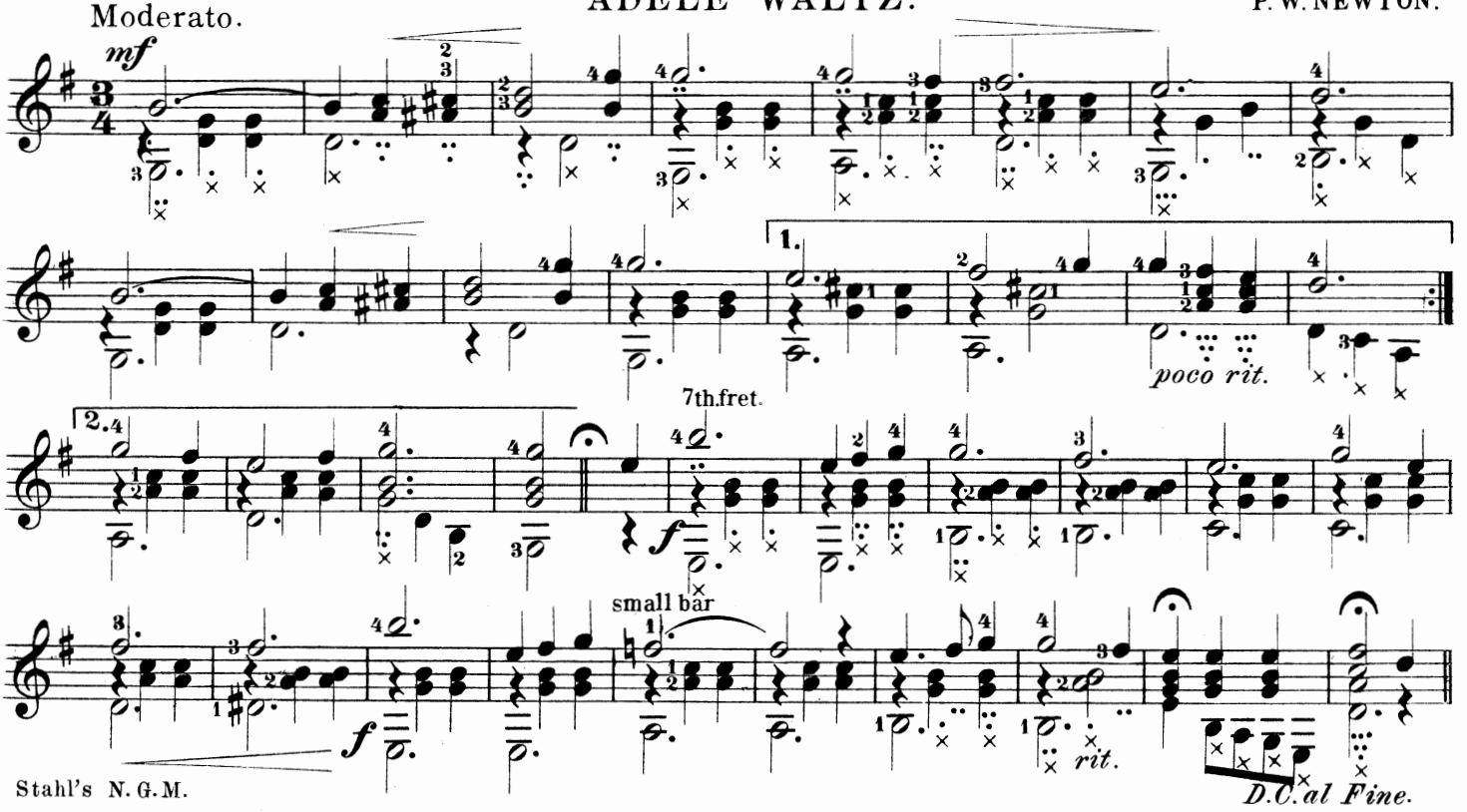
Chords in the Key of G major.



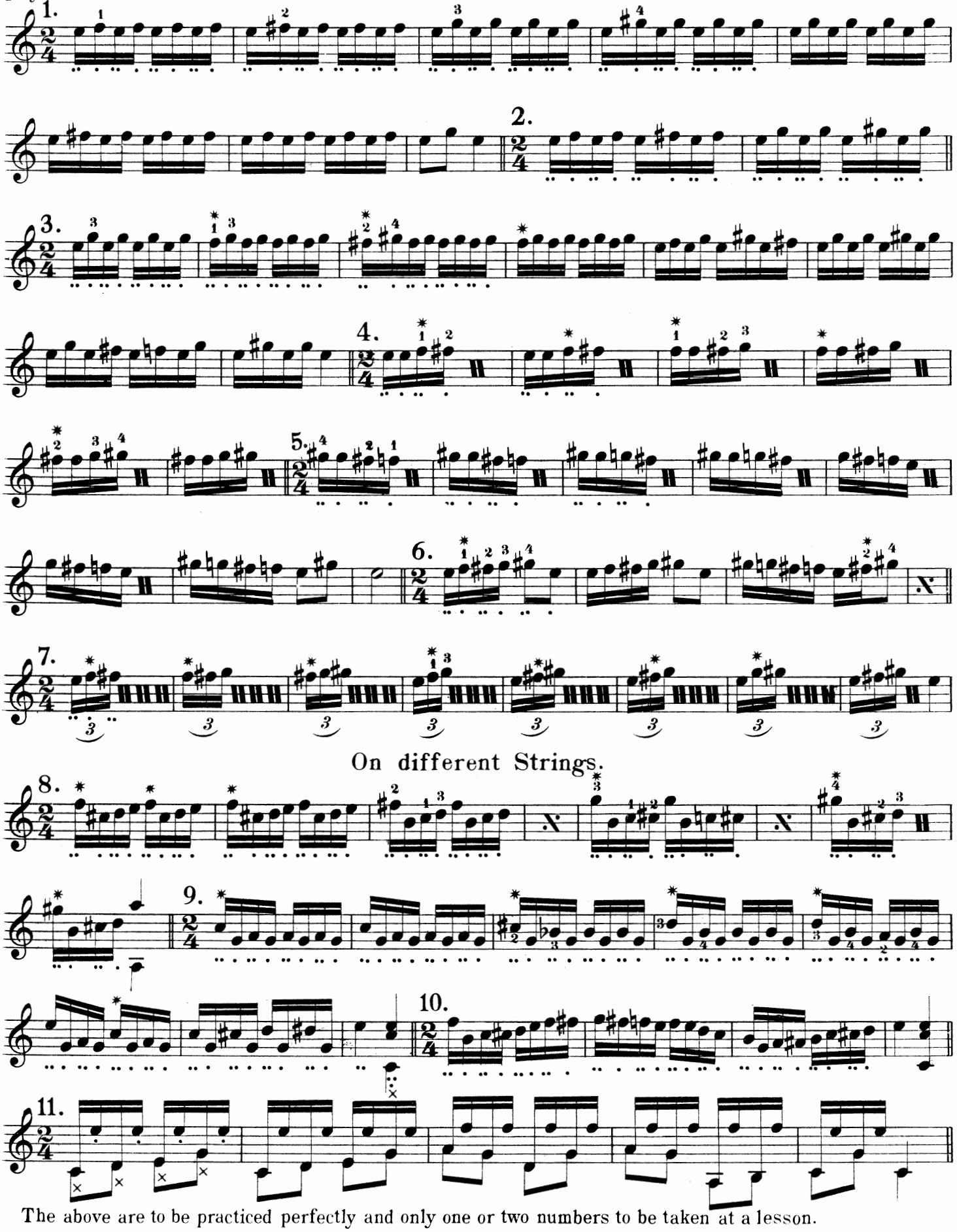
When two notes seem to fall on the same string, take the upper one as usual and the lower on the next string below. In the following Waltz D is taken as usual and B on the third string at the fourth fret.See third measure.

ADELE WALTZ.

P. W. NEWTON.



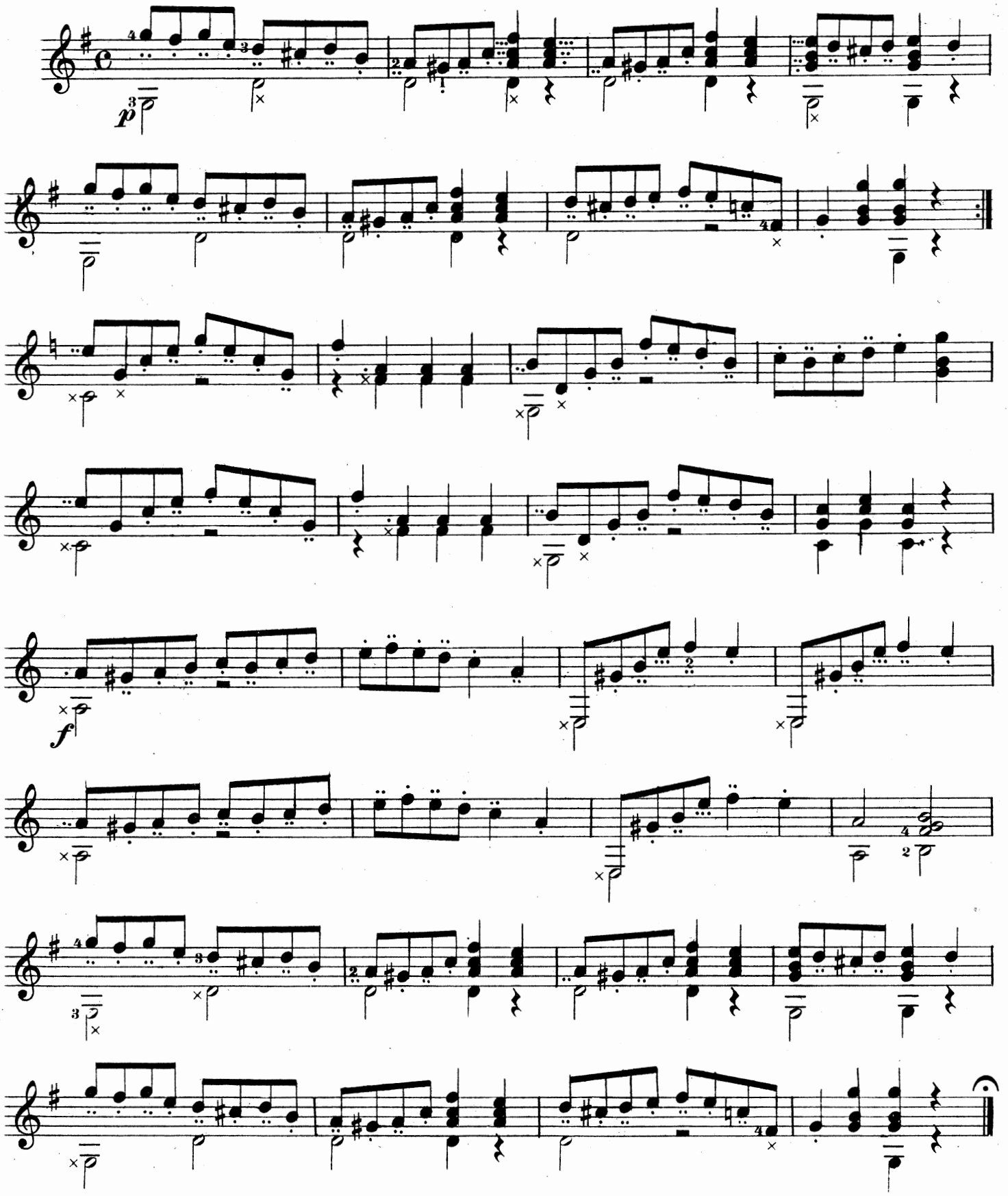
It is of the utmost importance in guitar playing that the fingers of the left hand are thoroughly trained,so as to move independently of each other. The following exercises should be practiced daily.Practice each one 10 times. Notes with a star over them signify that the left hand finger is not raised until after the next note is played.



The above are to be practiced perfectly and only one or two numbers to be taken at a lesson.

Oxford Schottische.

Wm C. STAHL.



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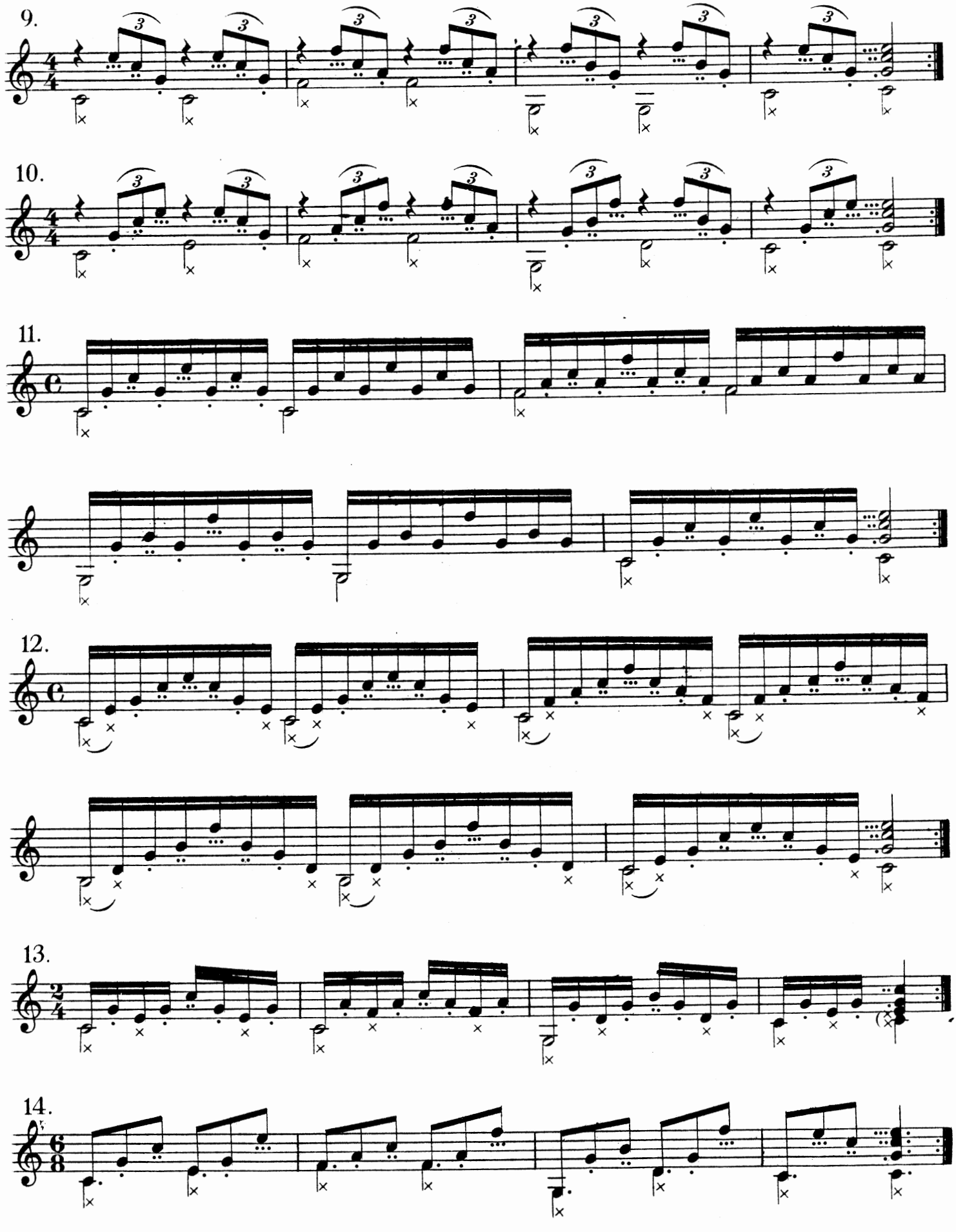
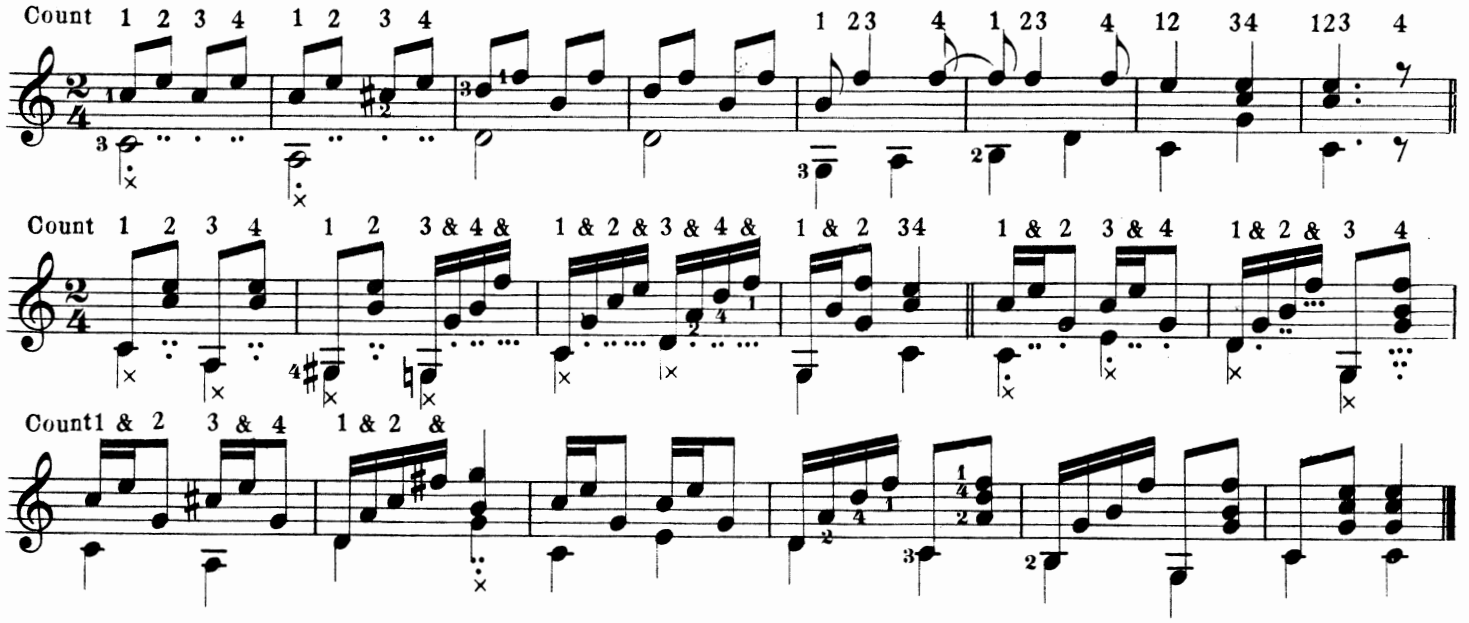
ARPEGGIO MOVEMENTS. (Continued)



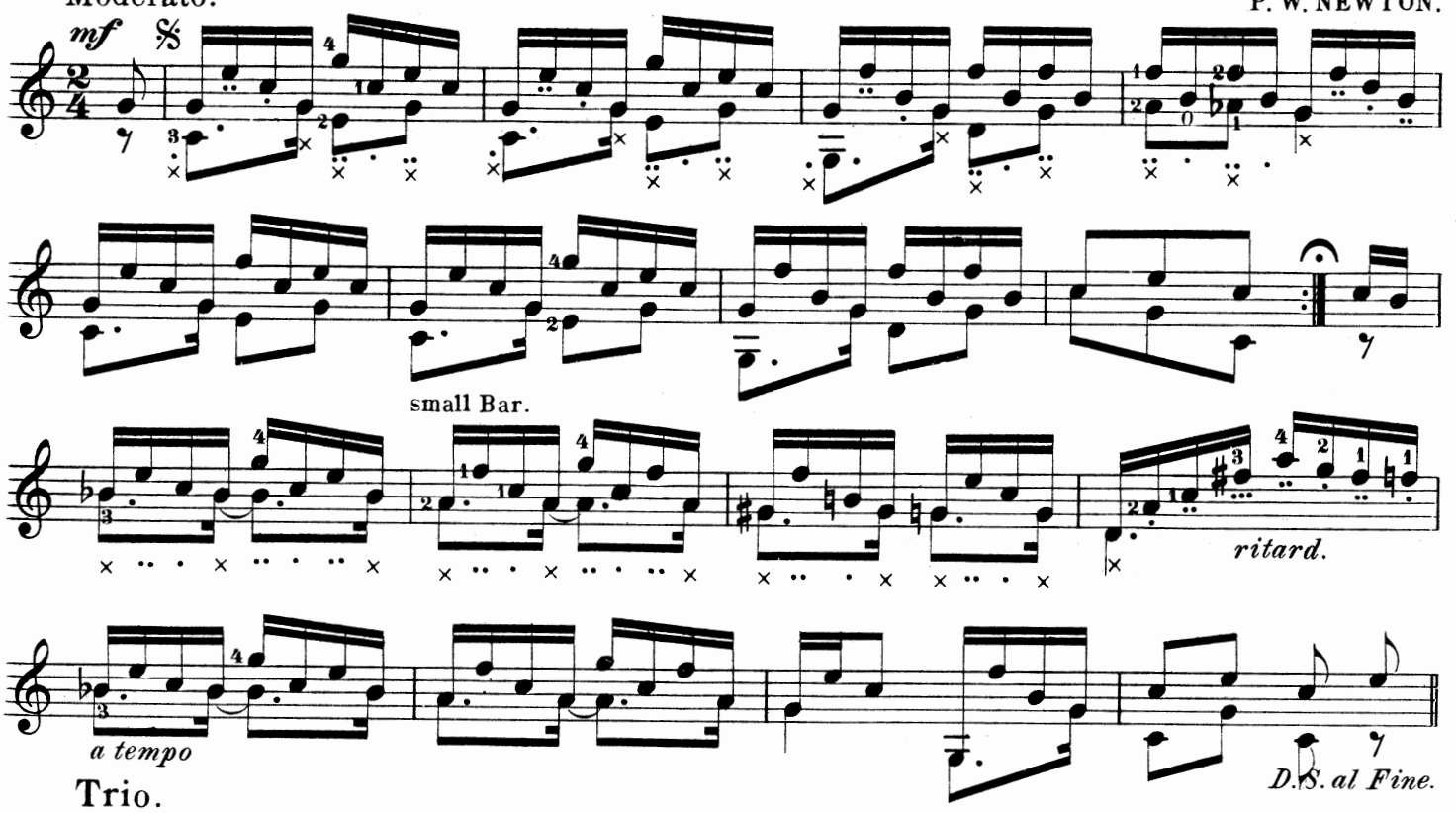
TIME EXERCISES. $\frac{2}{4}$ time.

In $\frac{2}{4}$ time count 1.2.3.4. one count on each eighth note, double the count on the sixteenth notes. The accent in this time is only on the first count. The 1.2.3.4. should be counted twice as quickly as the 1.2.3.4. in $\frac{4}{4}$ time, as each count in $\frac{2}{4}$ time is only on an Eighth note.

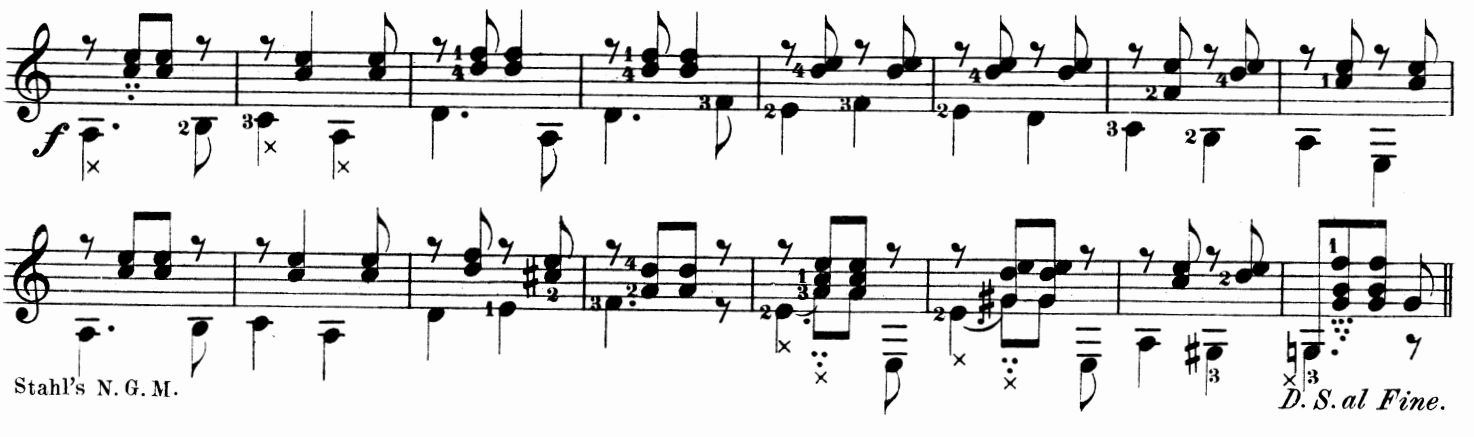


RADIANCE POLKA.

Moderato. P. W. NEWTON.

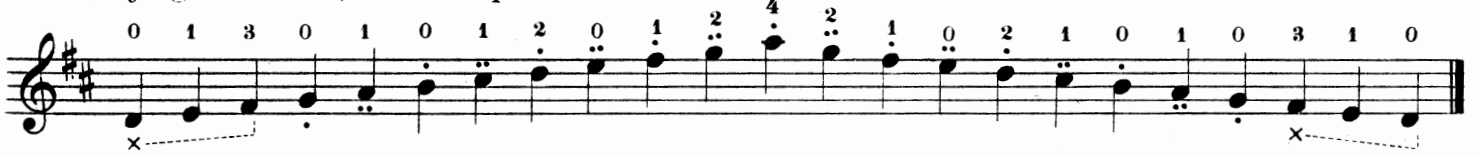


Trio.

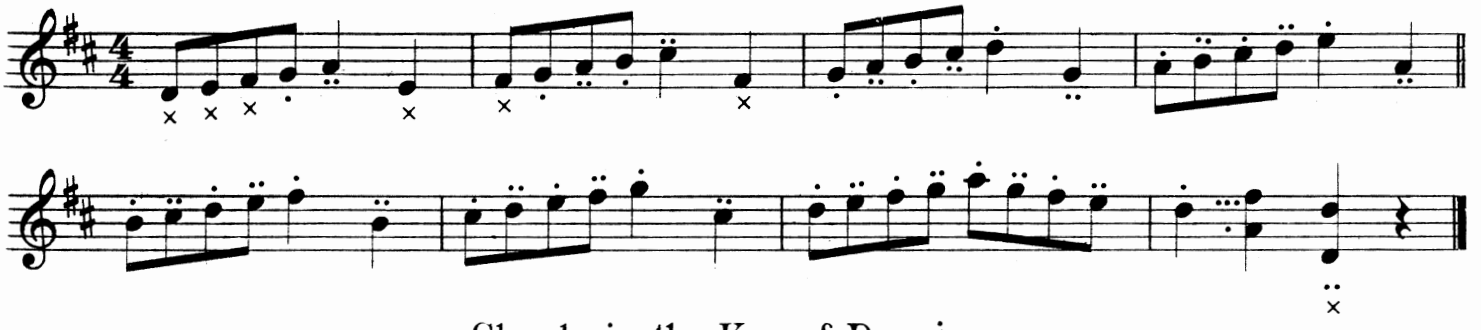


SCALE.
Key of D major.

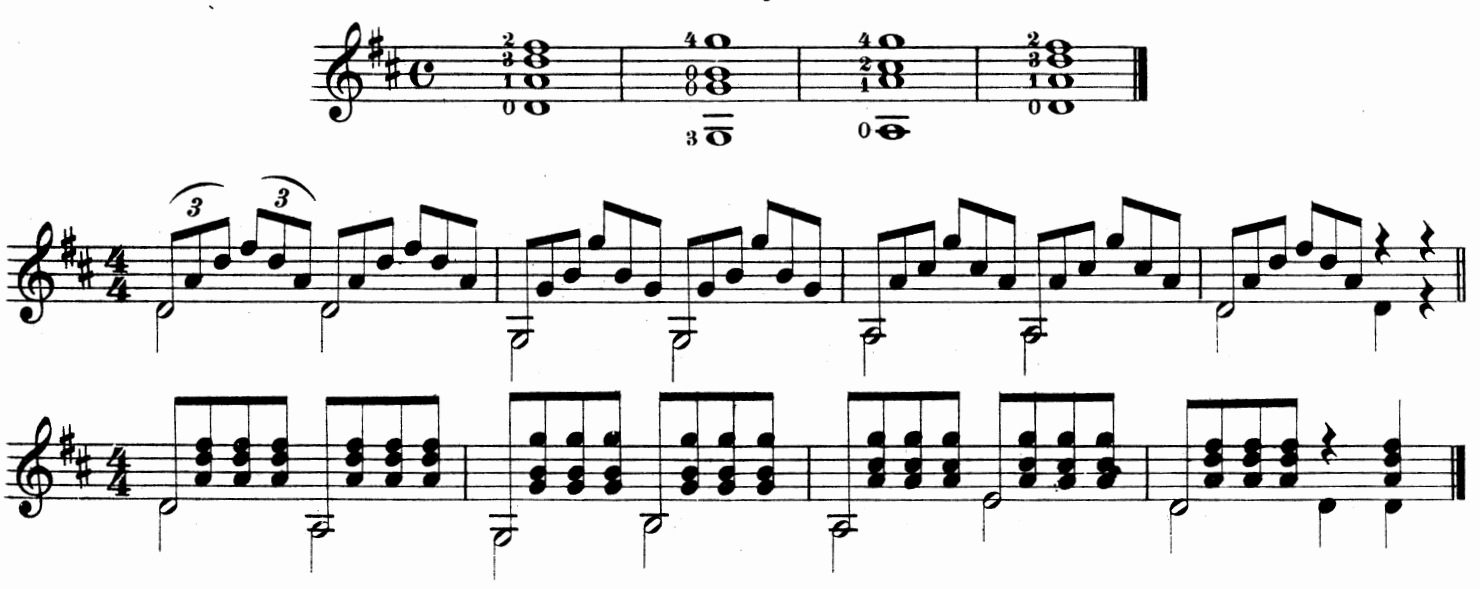
In playing this Scale, move the position of the left hand to the second fret.



EXERCISE.



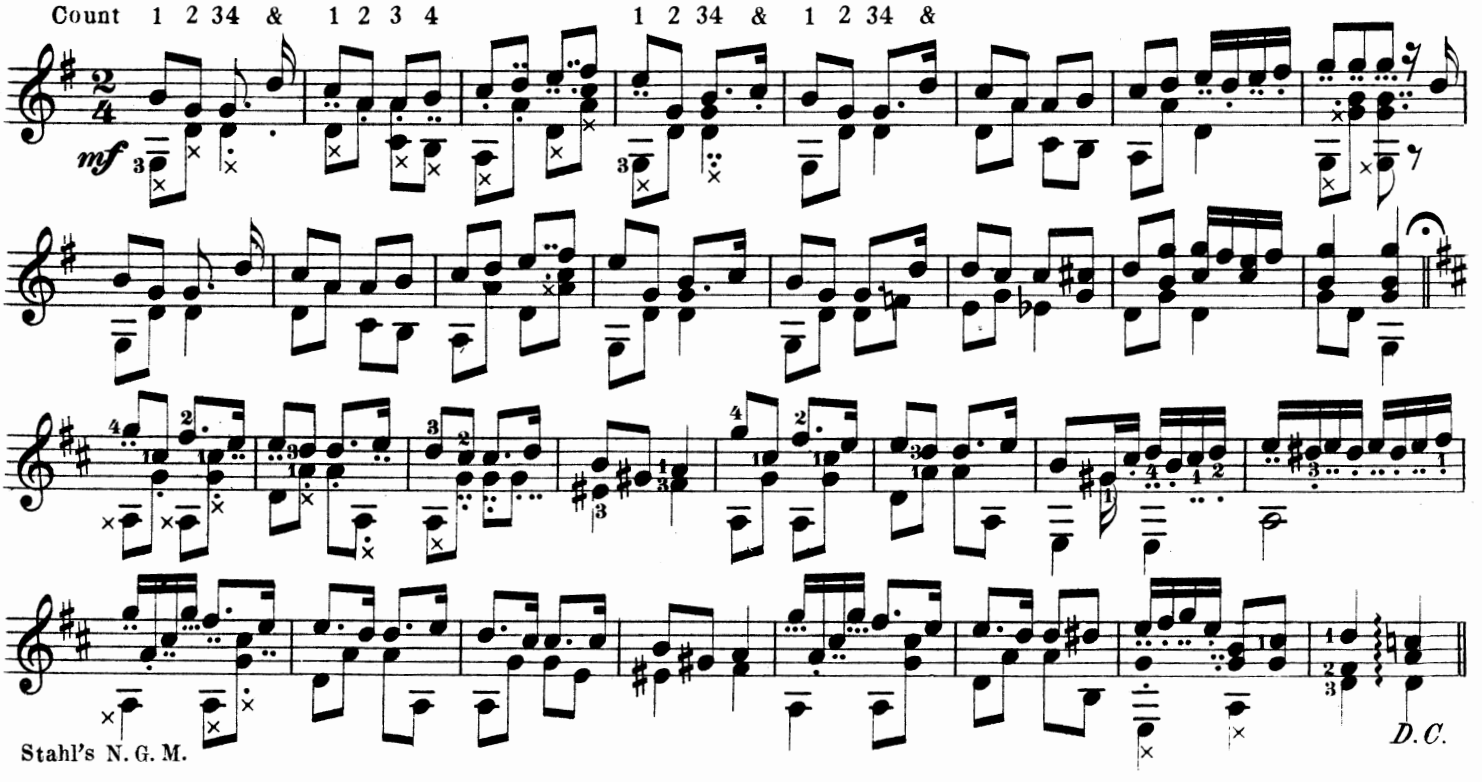
Chords in the Key of D major.



REINA GALOP.

P. W. NEWTON.

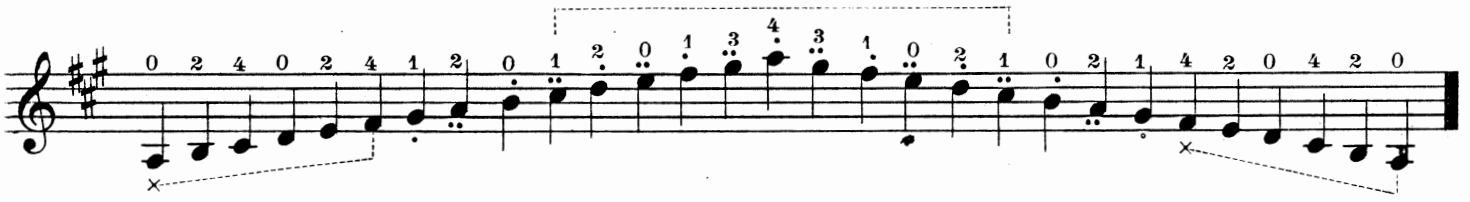
Count 1 2 34 & 1 2 3 4 1 2 34 & 1 2 34 &



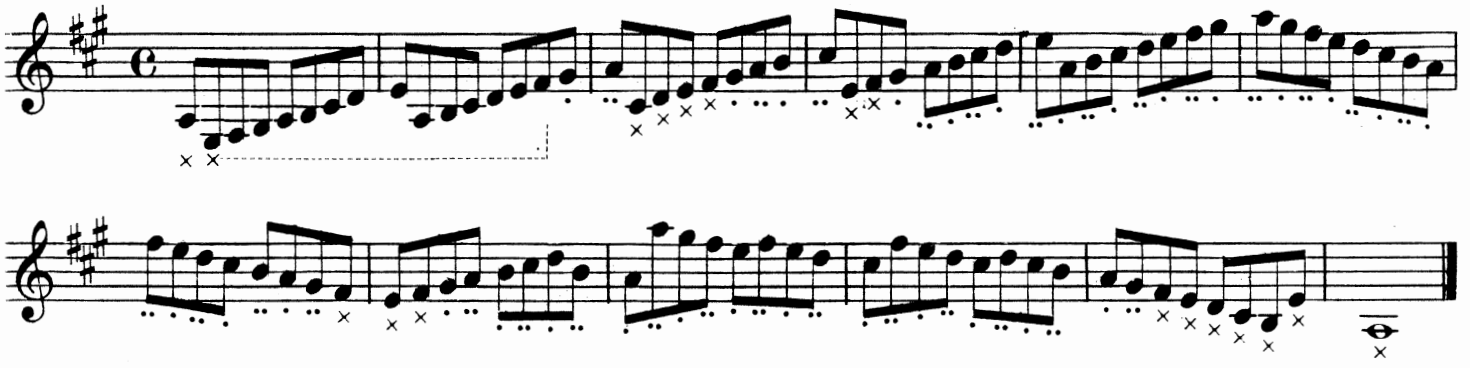
Stahl's N. G. M.

SCALE.

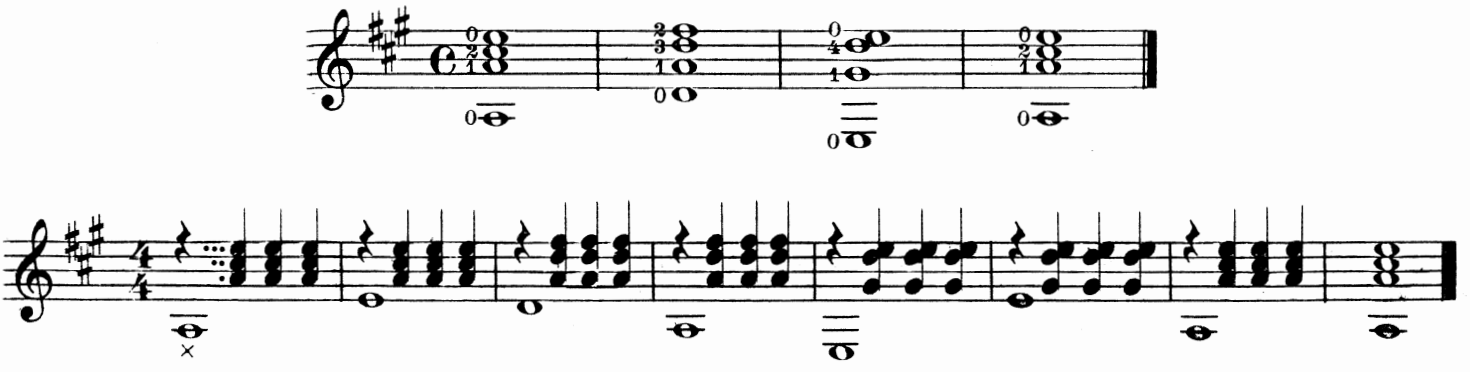
Key of A major.



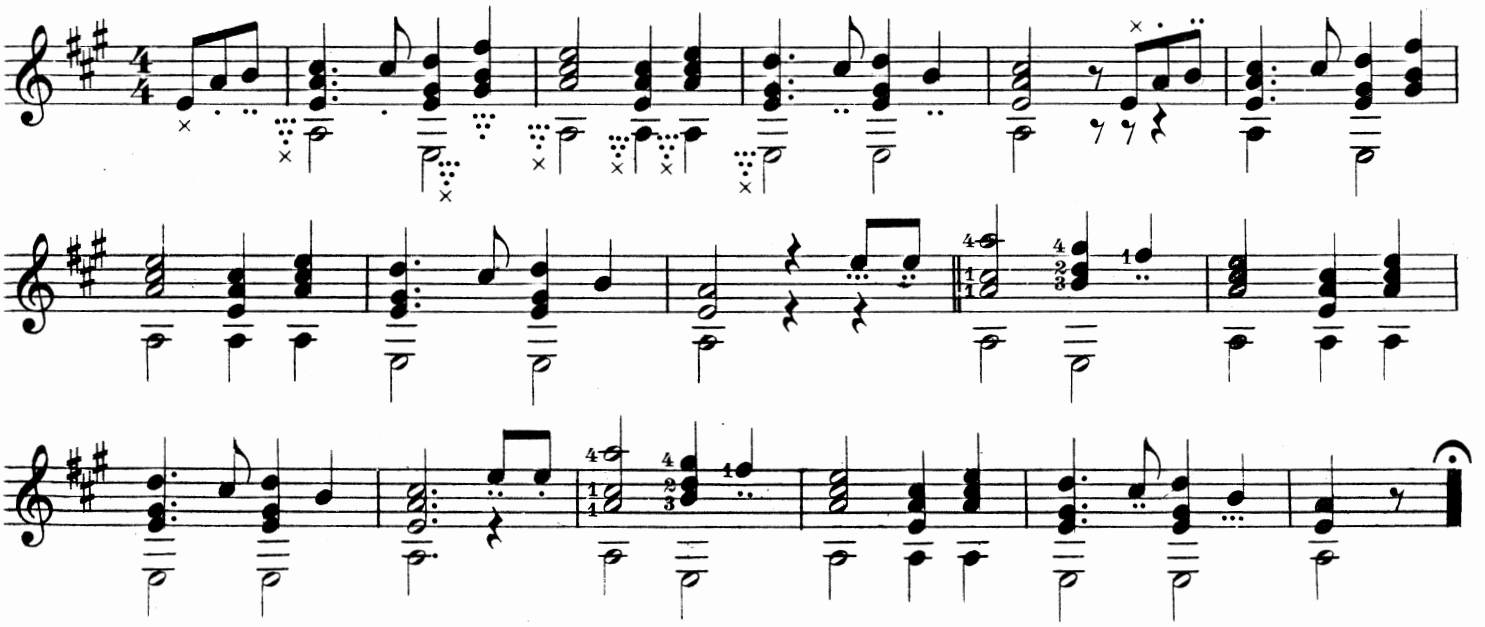
EXERCISE.



Chords in the Key of A major.

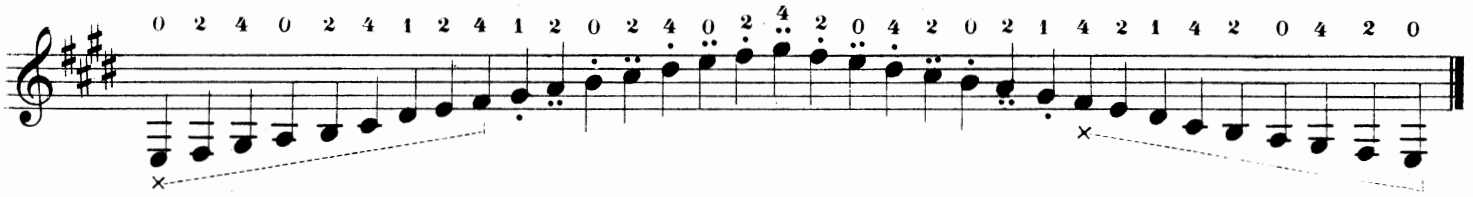


HOME SWEET HOME.

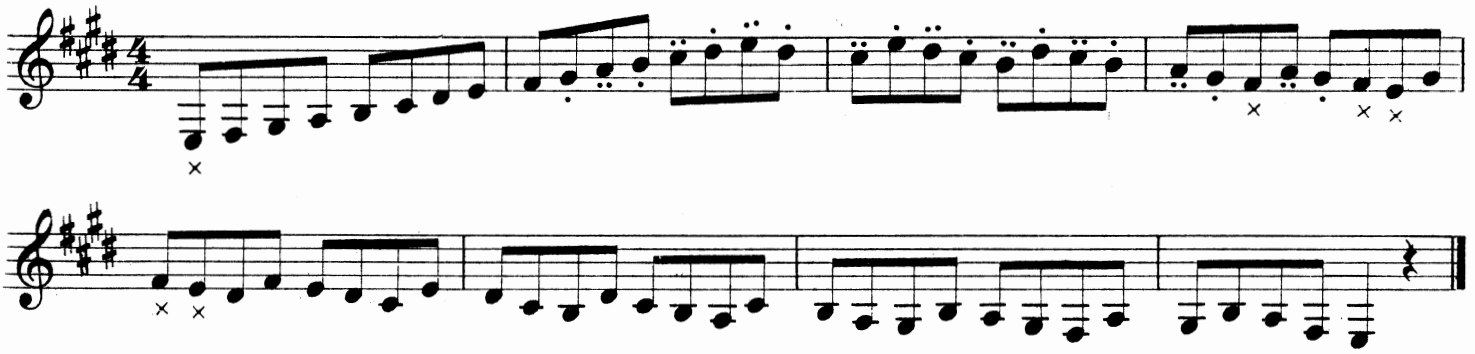


SCALE.

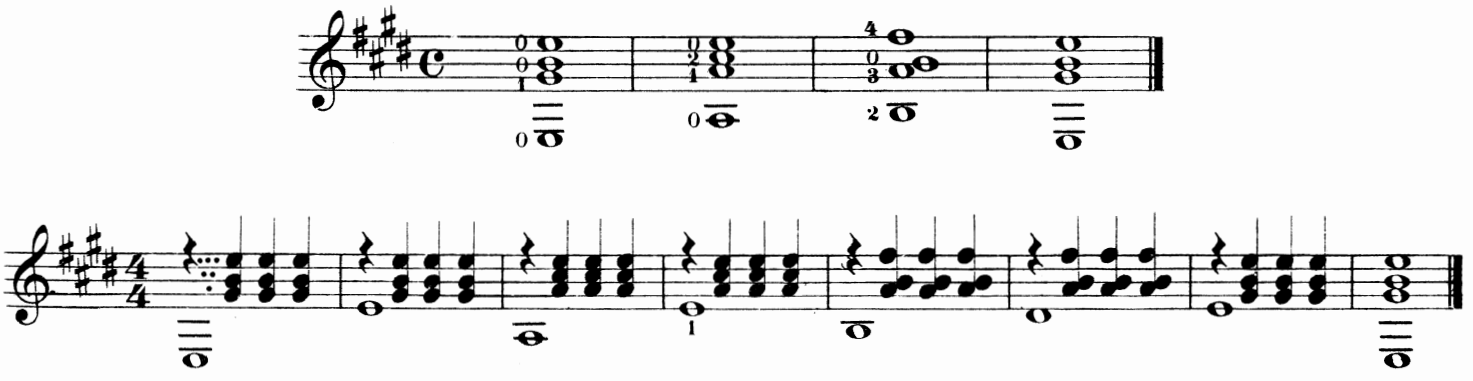
Key of E major.



EXERCISE.

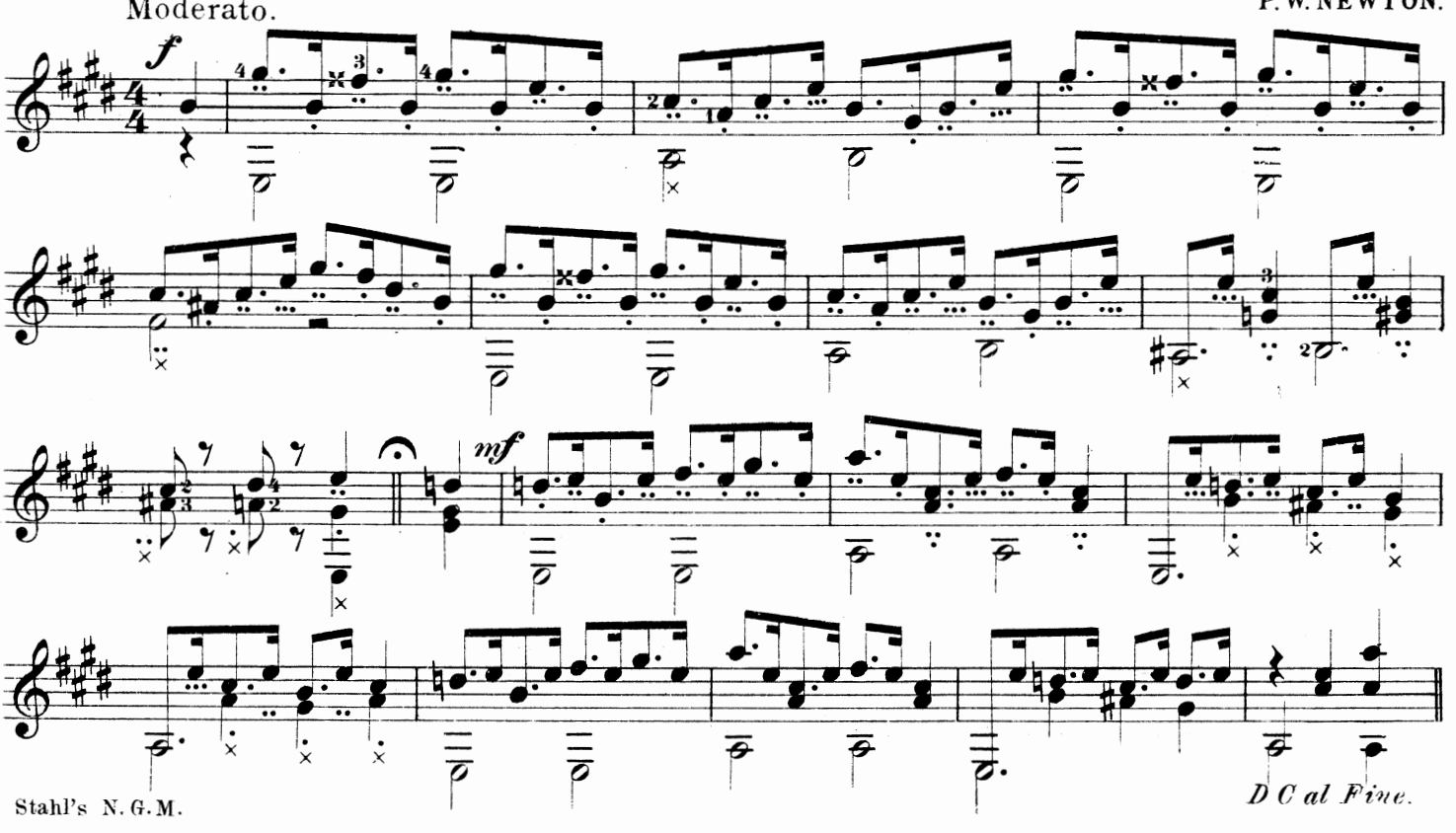


Chords in the Key of E major.



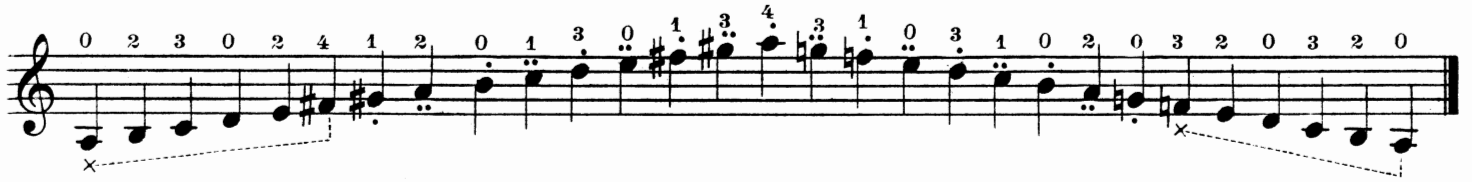
ELMWOOD CLOG.

Moderato. P. W. NEWTON.

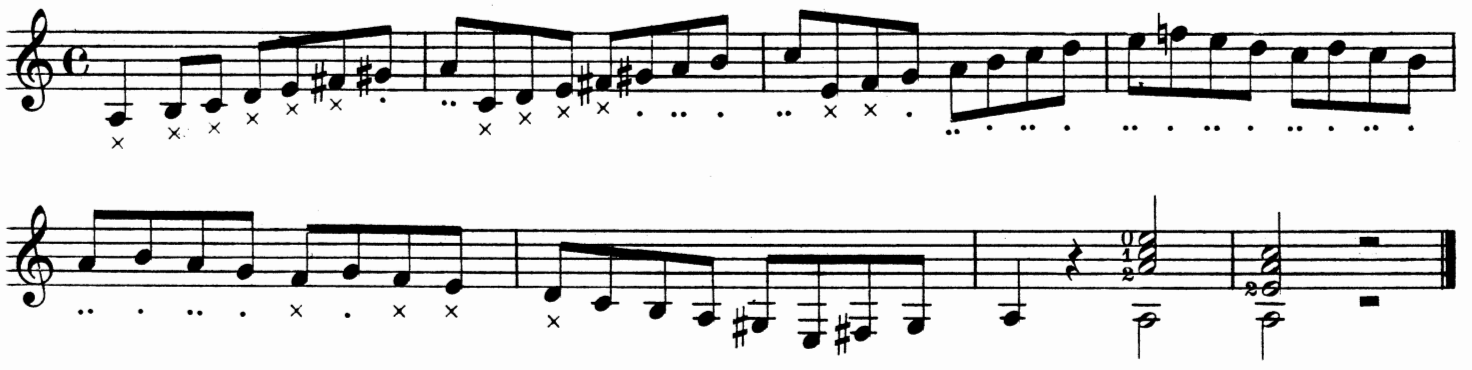


SCALE.

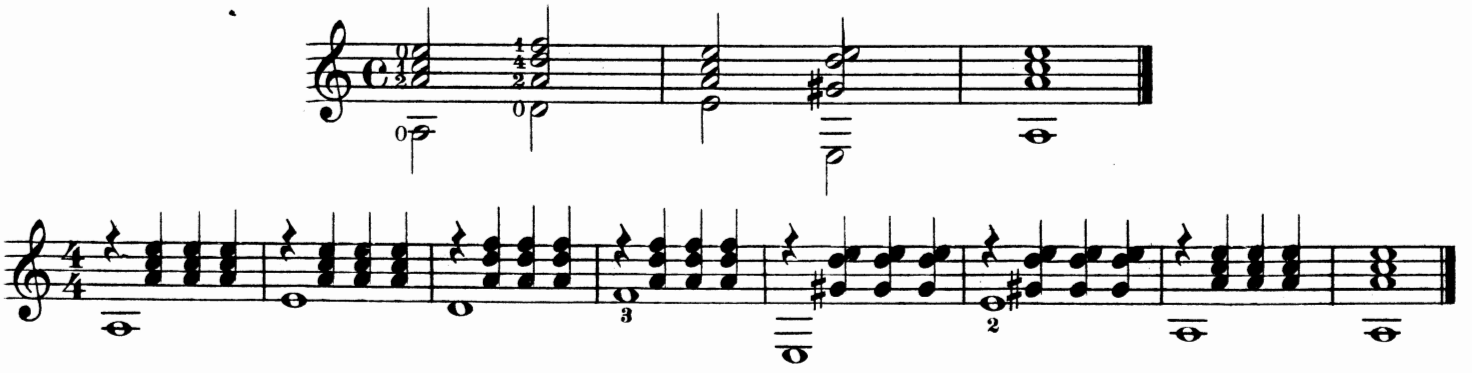
A minor, Relative of C major.



EXERCISE.

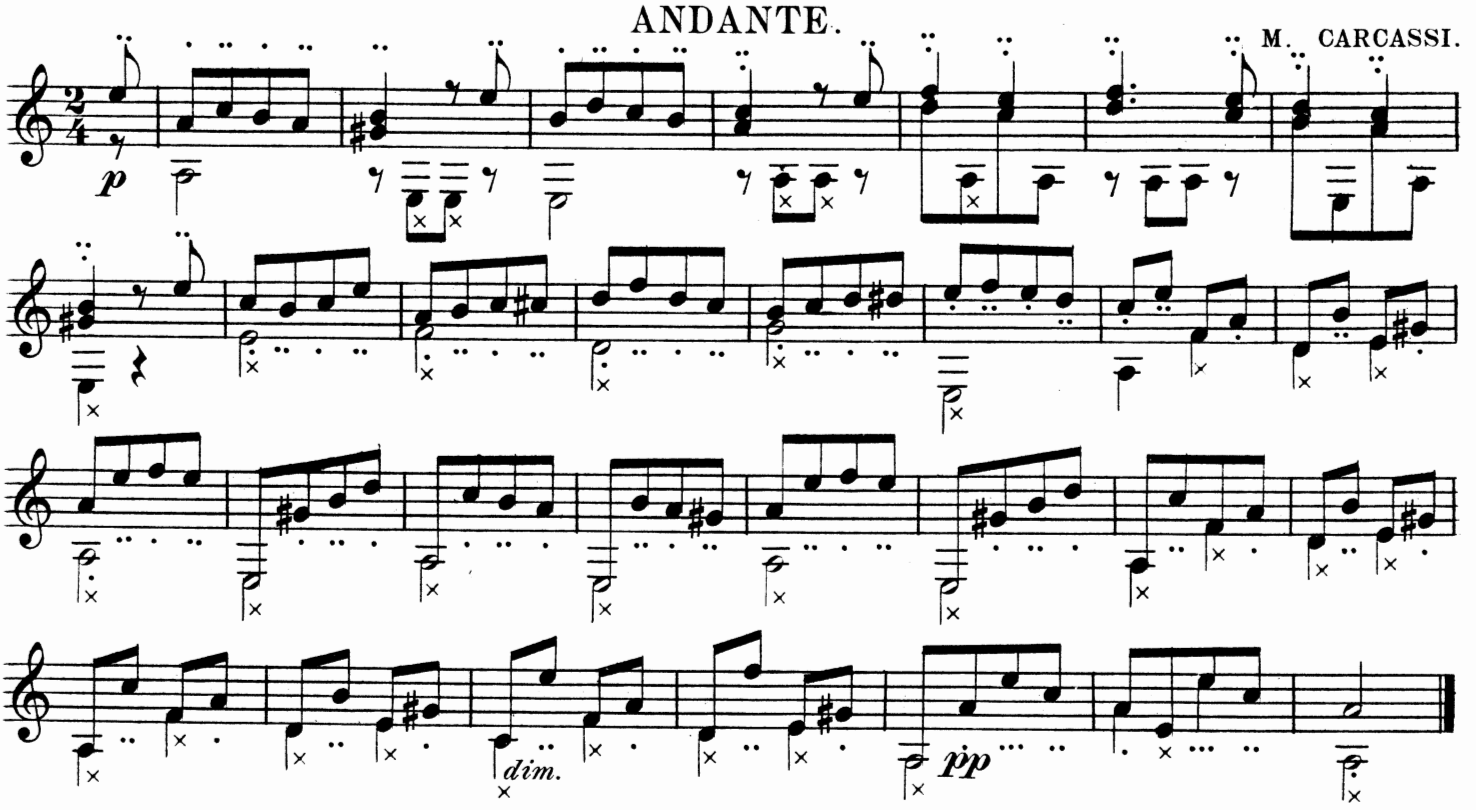


Chords in A minor.



ANDANTE.

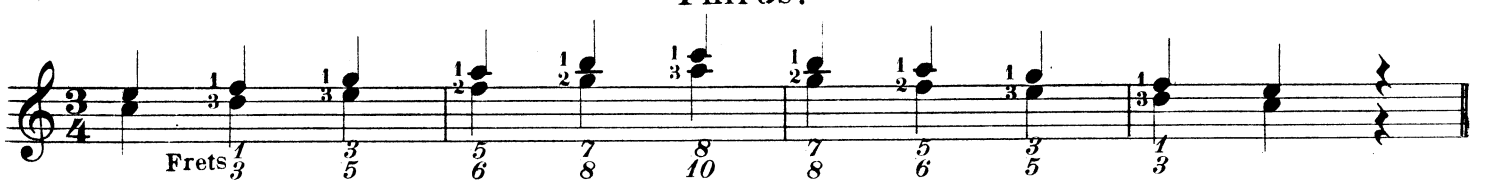
M. CARCASSI.



Exercises on Thirds, Sixths and Octaves.

The following studies on the intervals are necessary to good playing and help considerable in studying the various positions. (For names of Ledger lines, see rudiments.)

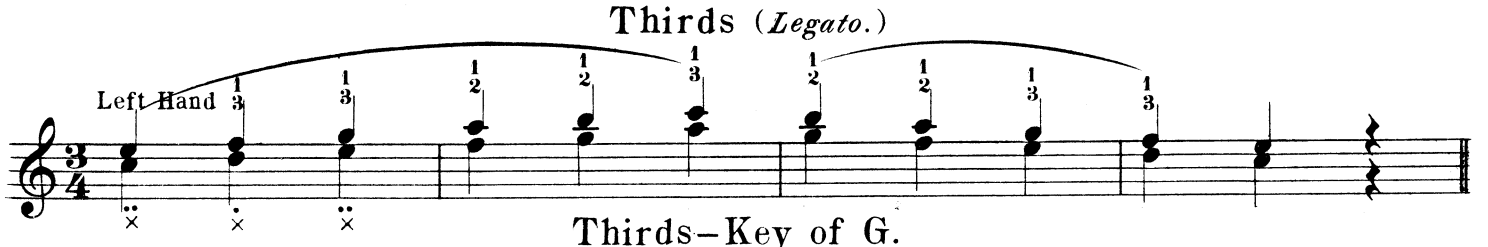
Thirds.



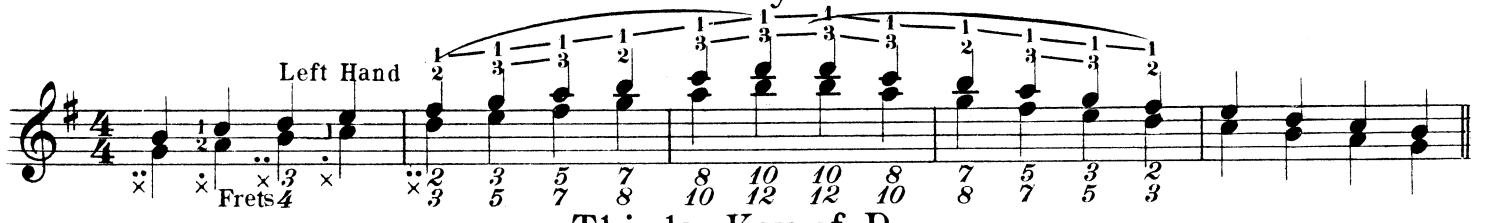
The above is the manner of playing a phrase of thirds semi legato. In the full legato, they are generally written with a slur mark over them (see below,) and in that case the left hand fingers are not raised from the strings between each third. A line connecting two figures, as below, shows which fingers are not removed.

All intervals should be practiced semi and full legato; the full legato fingering will be marked

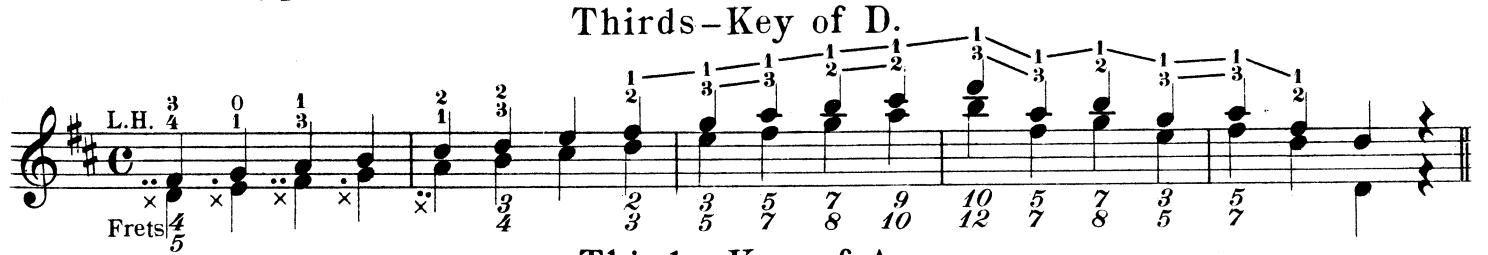
Thirds (*Legato.*)



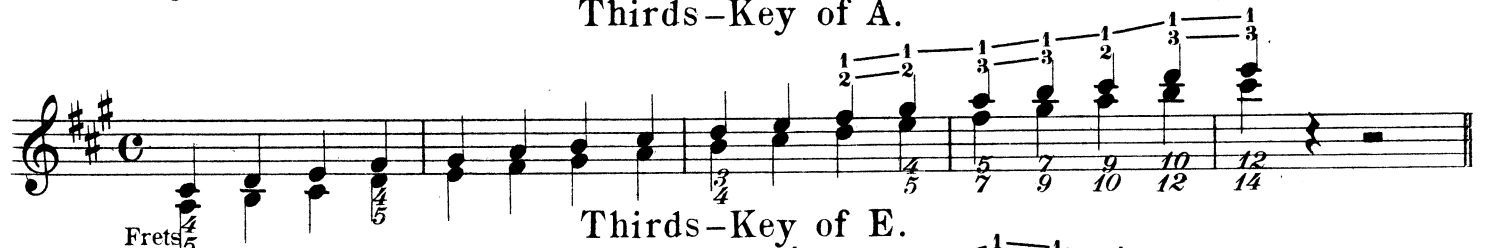
Thirds–Key of G.



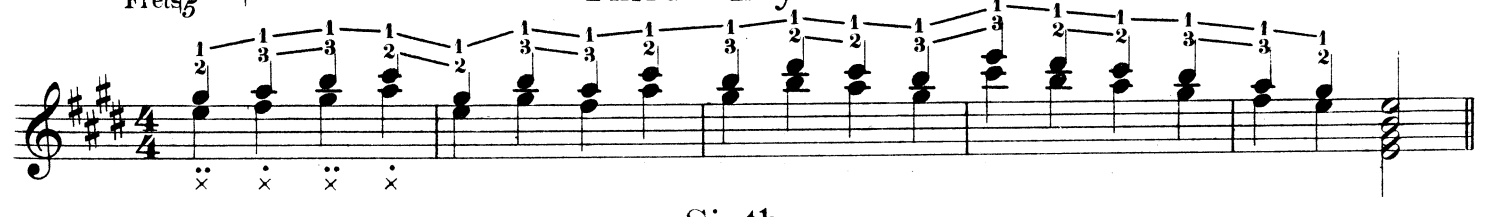
Thirds–Key of D.



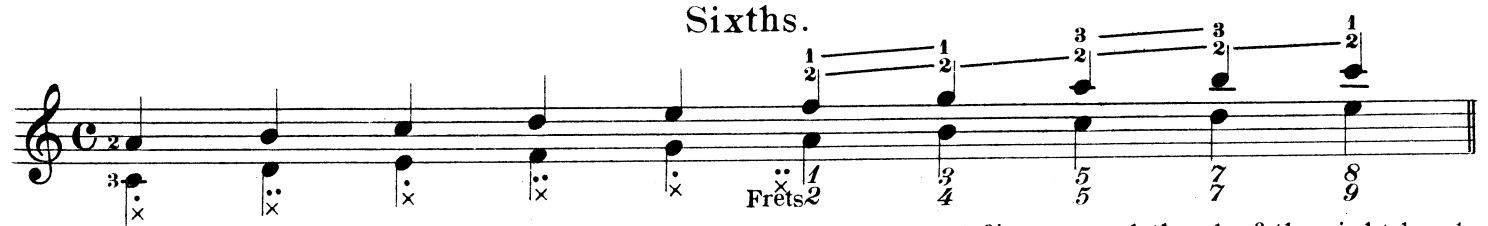
Thirds–Key of A.



Thirds–Key of E.

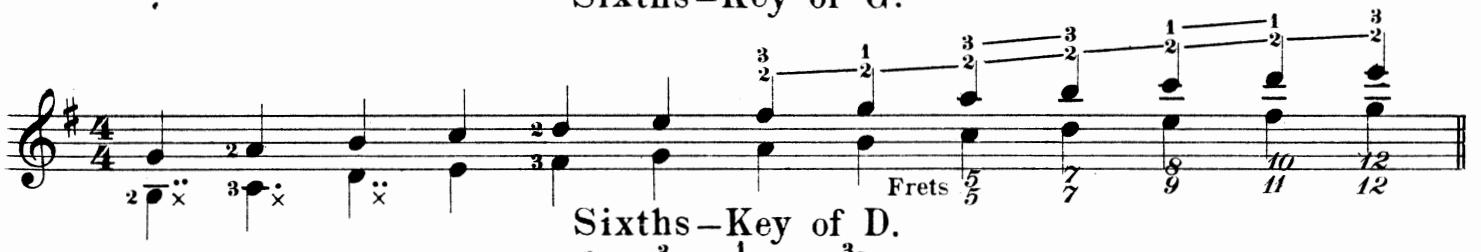


Sixths.

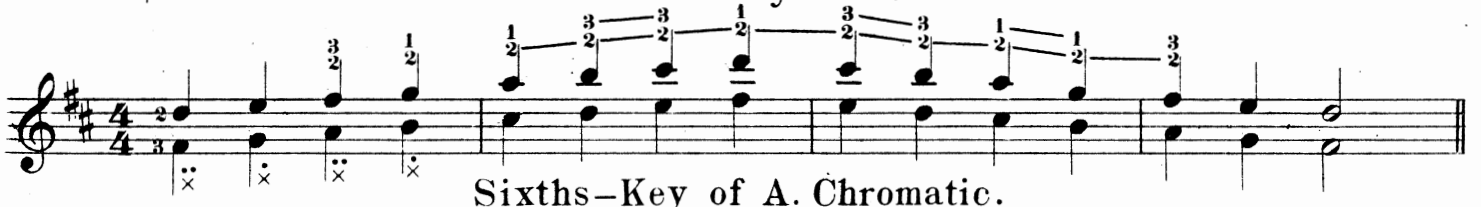


Thirds with an accompaniment are played with the first and second fingers and thumb of the right hand, Sixths, with first and second and thumb and sometimes with first and third and thumb, see Ex. "Old Oaken Bucket."

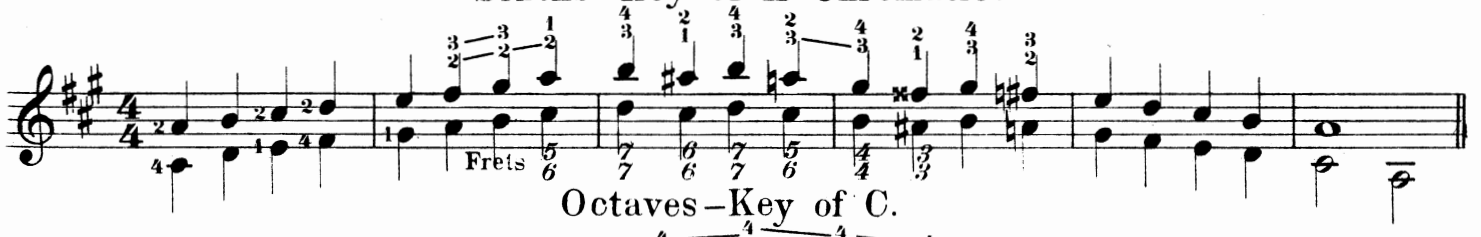
Sixths–Key of G.



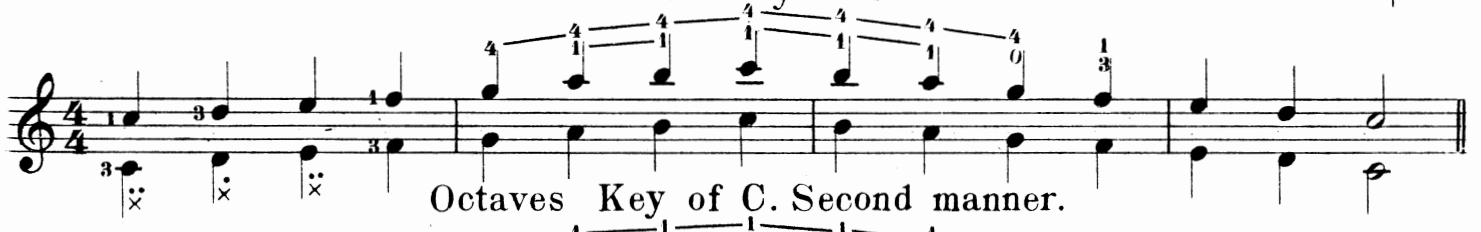
Sixths–Key of D.



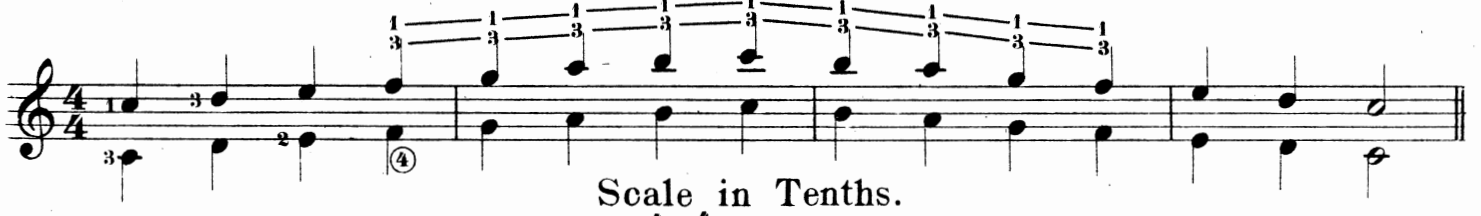
Sixths–Key of A. Chromatic.



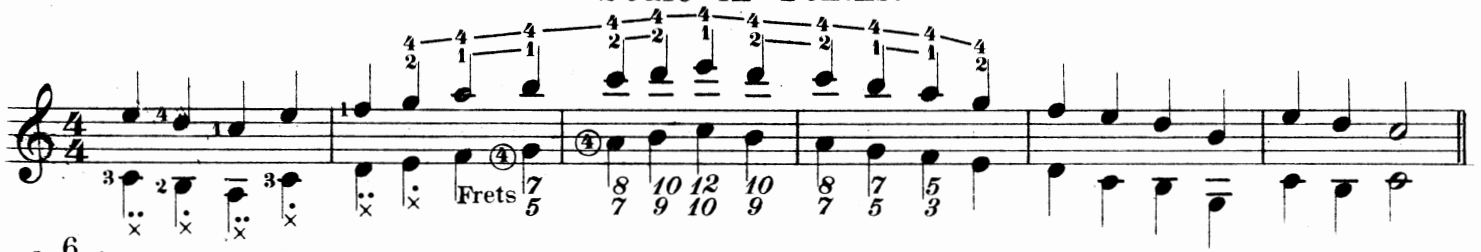
Octaves–Key of C.



Octaves Key of C. Second manner.



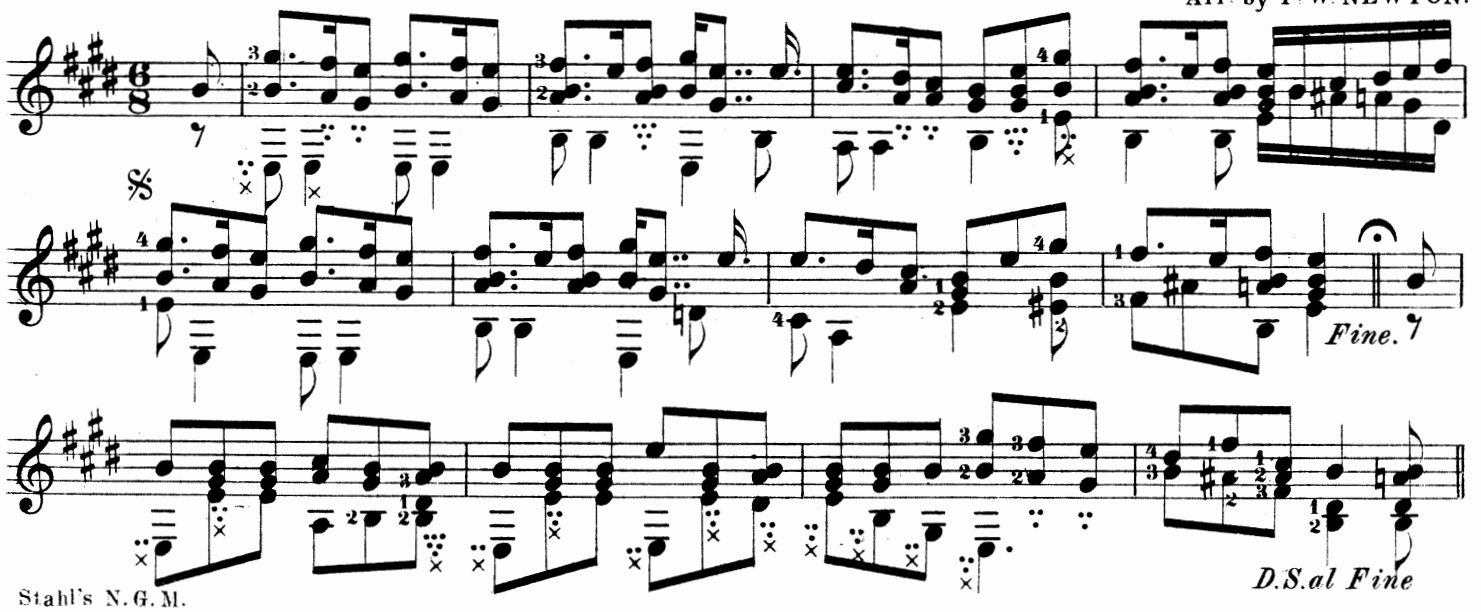
Scale in Tenths.



In $\frac{6}{8}$ time count 1.2.3.4.5.6. one count on each eighth note, double the count on the sixteenth notes.

THE OLD OAKEN BUCKET.

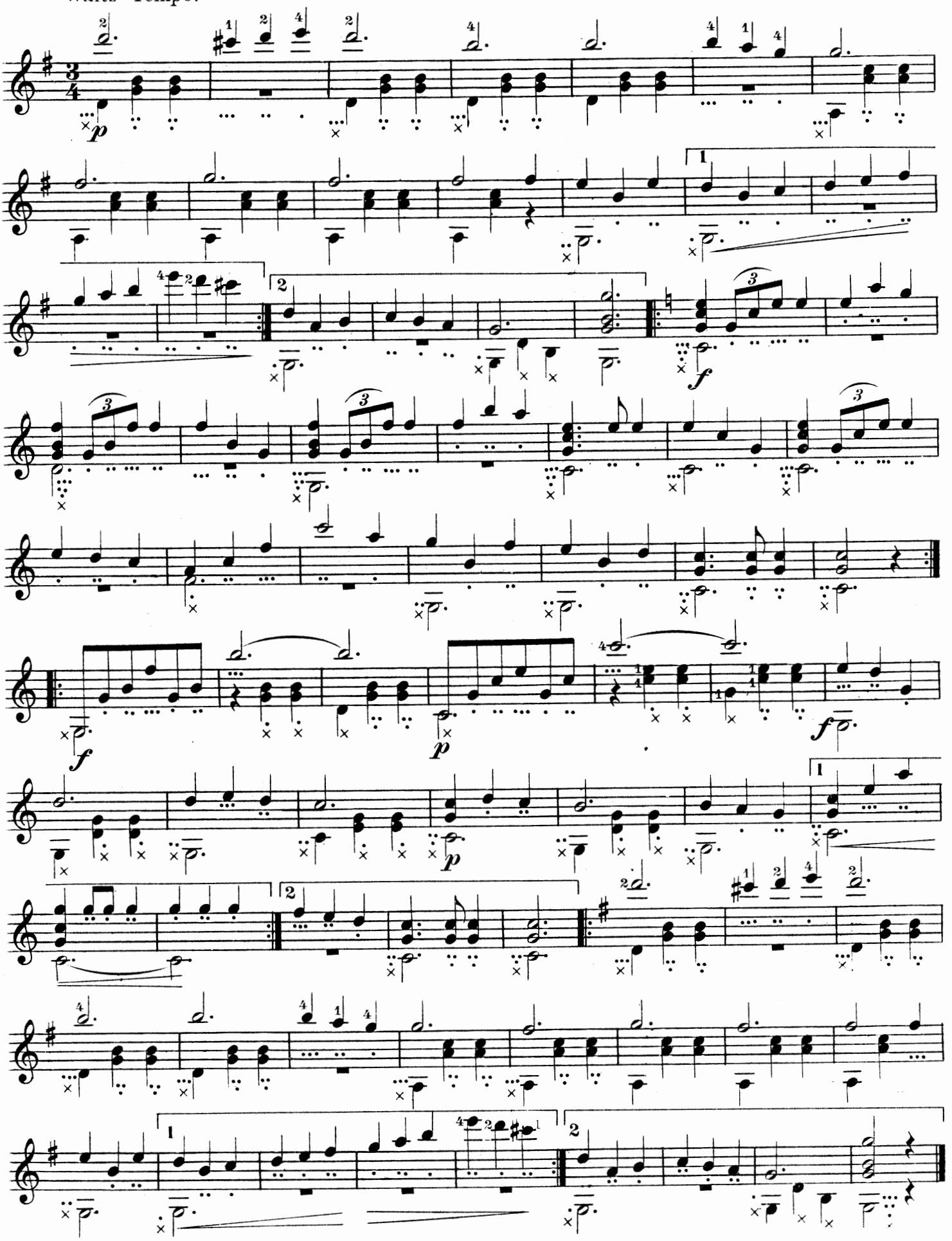
Arr: by P. W. NEWTON.



WALTZ - GOLDEN SUNSET.

Waltz Tempo.

STAHL.

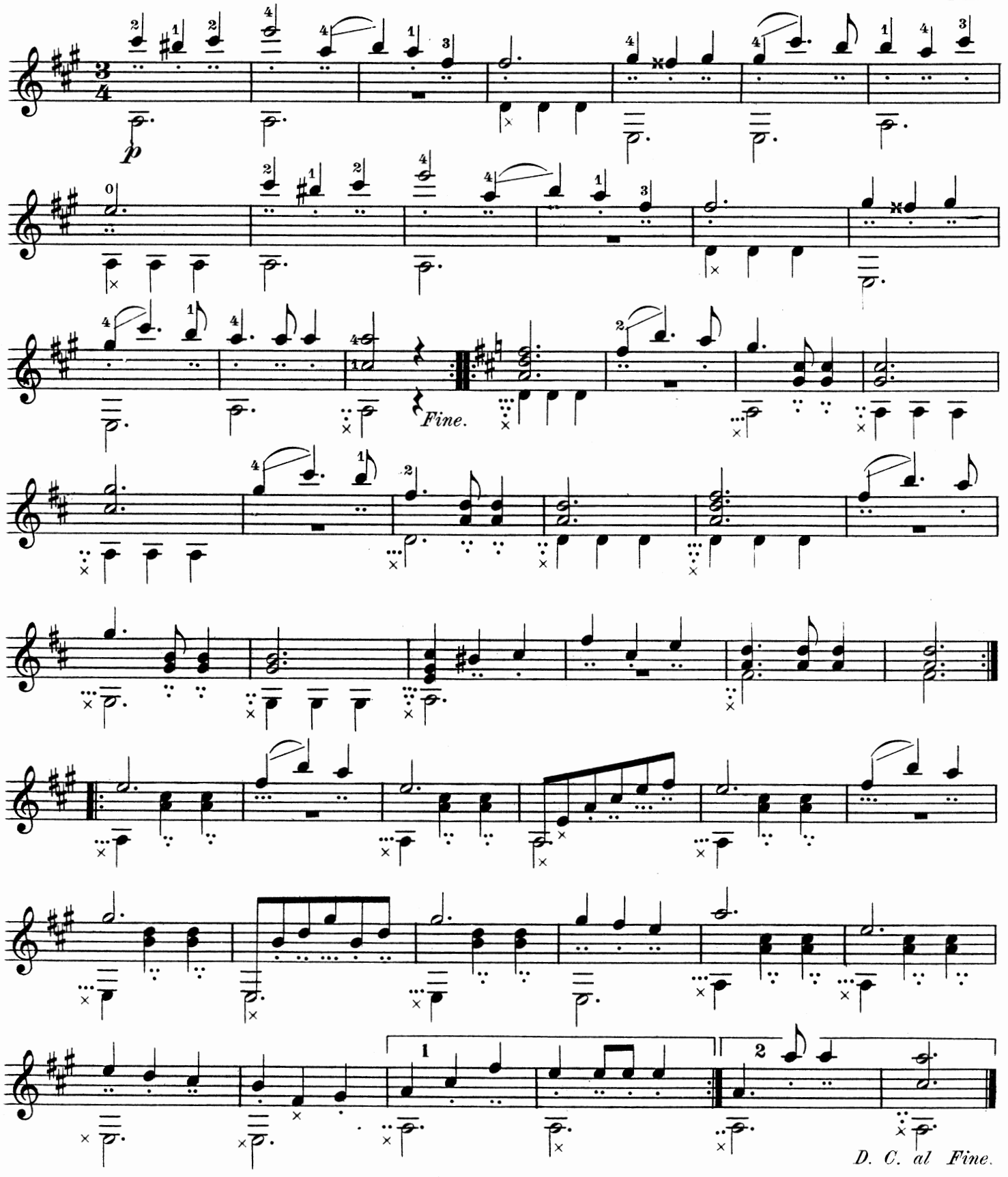


THE SLIDE or GLIDE.

The Slide is performed by one finger of the left hand which slides along the neck in passing over all the frets from the first to the second note. After striking with the right hand the first note, the second note is made by the impulse of the finger of the left hand, and should not be struck again with the right hand. The Slide is indicated by this sign ⌒ or thus —. The following composition introduces the Slide.

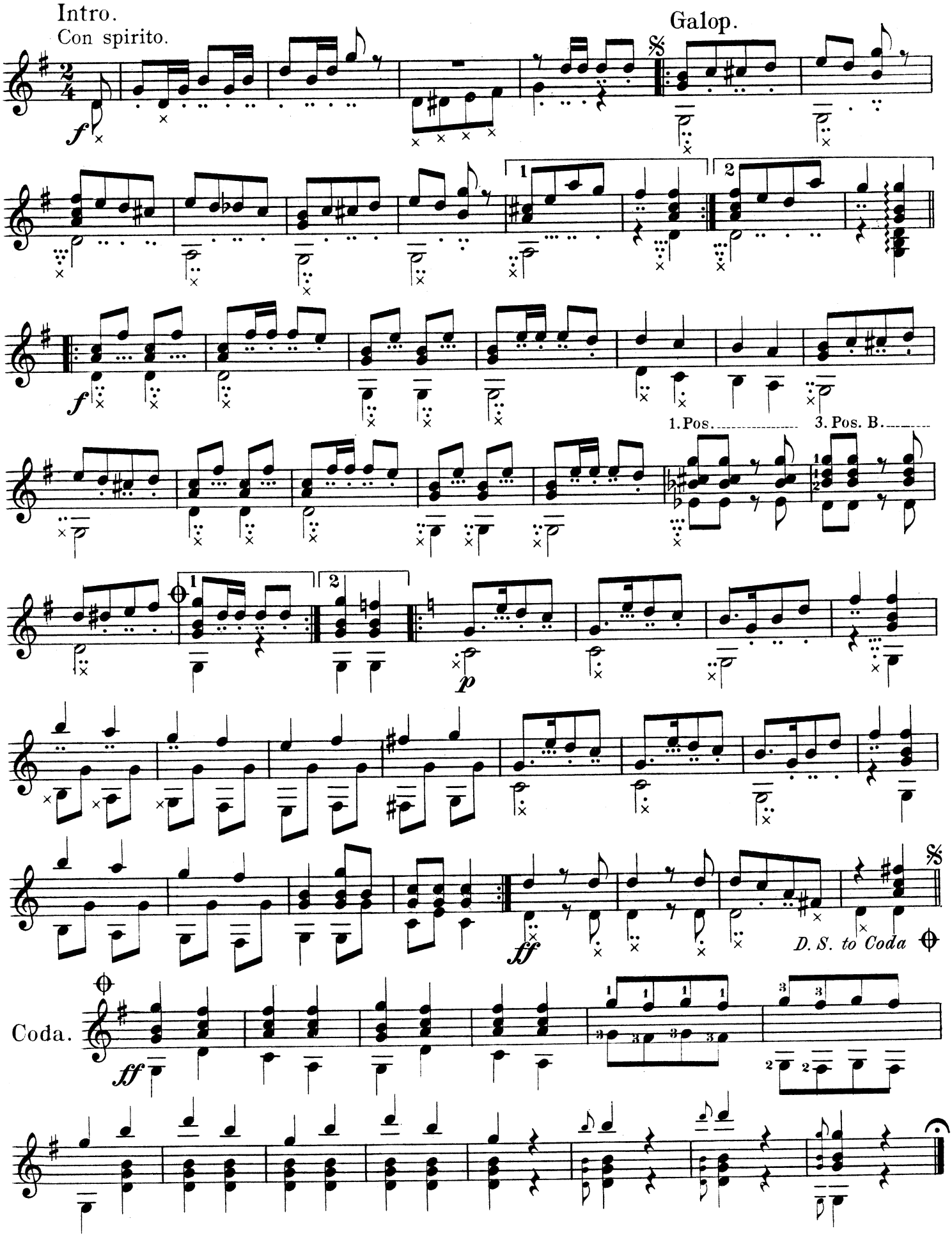
SILVER WAVE WALTZ.

STAHL.



NEWPORT GALOP.

JENNINGS.



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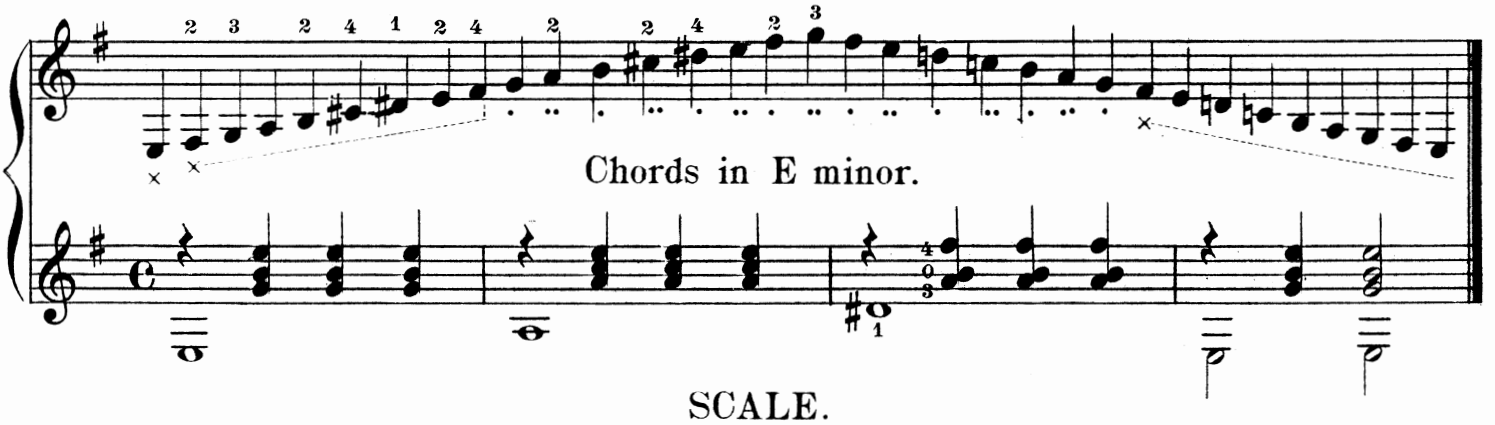
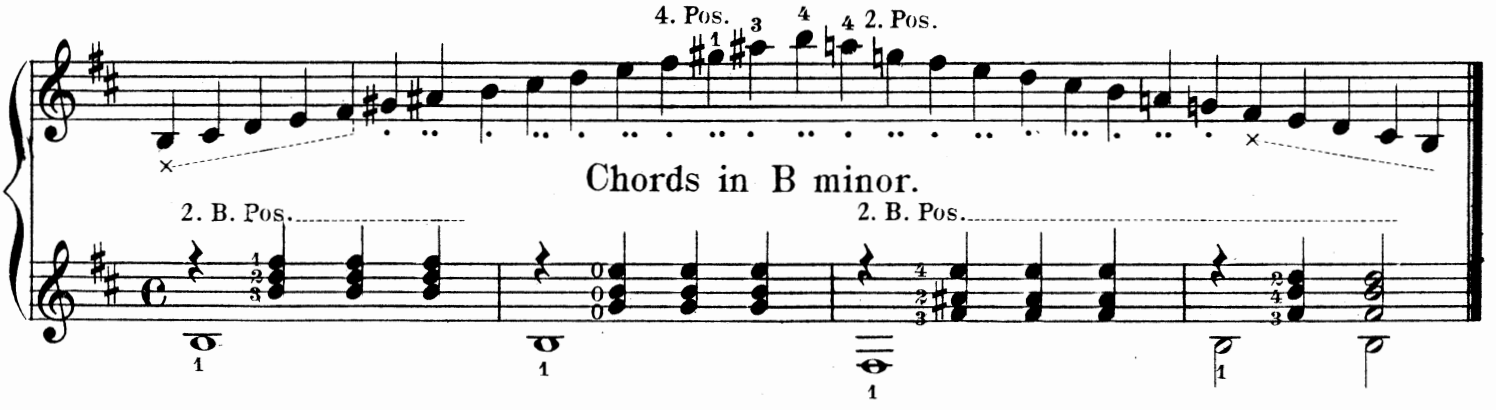
SCALE.

E minor, Relative of G major.



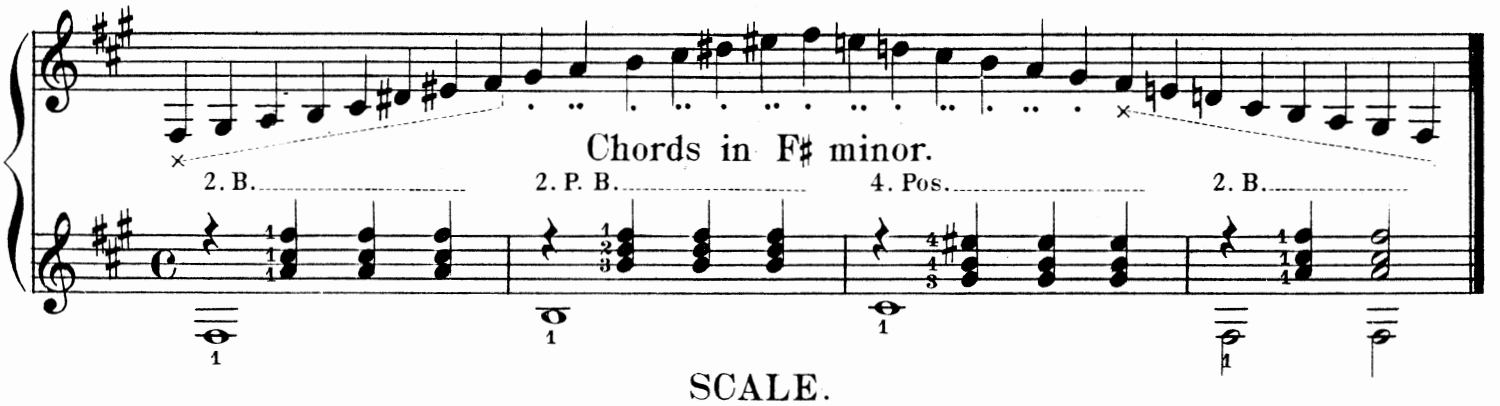
SCALE.

B minor, Relative of D major.



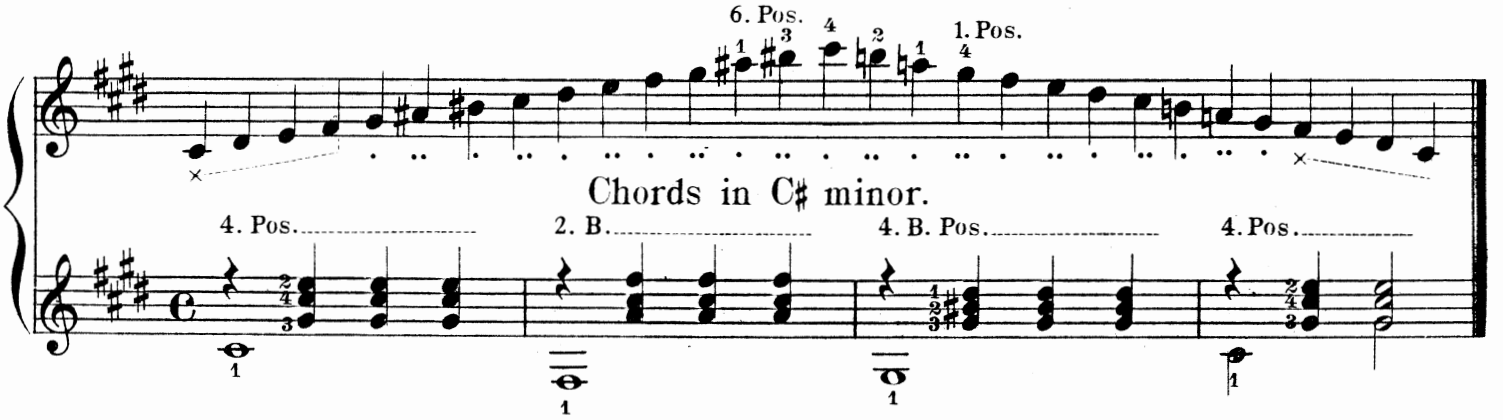
SCALE.

F♯ minor, Relative of A major.



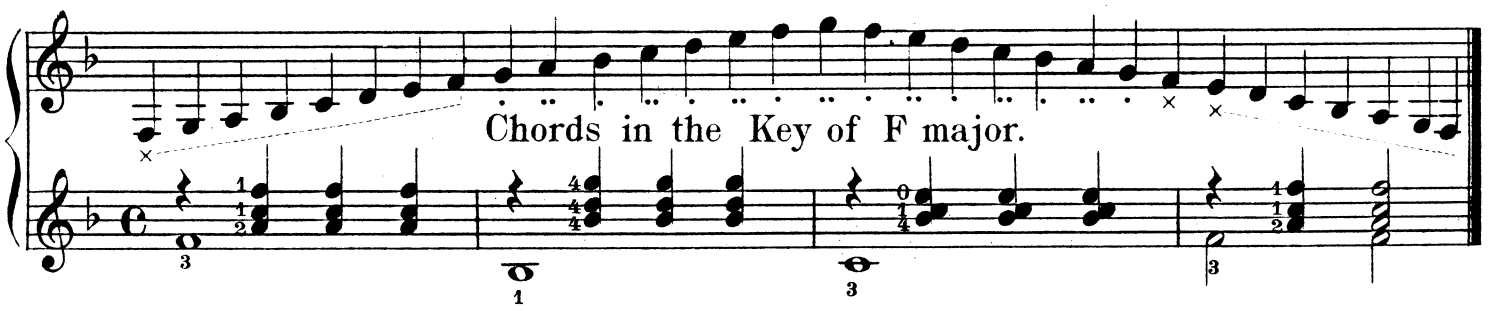
SCALE.

C♯ minor, Relative of E major.



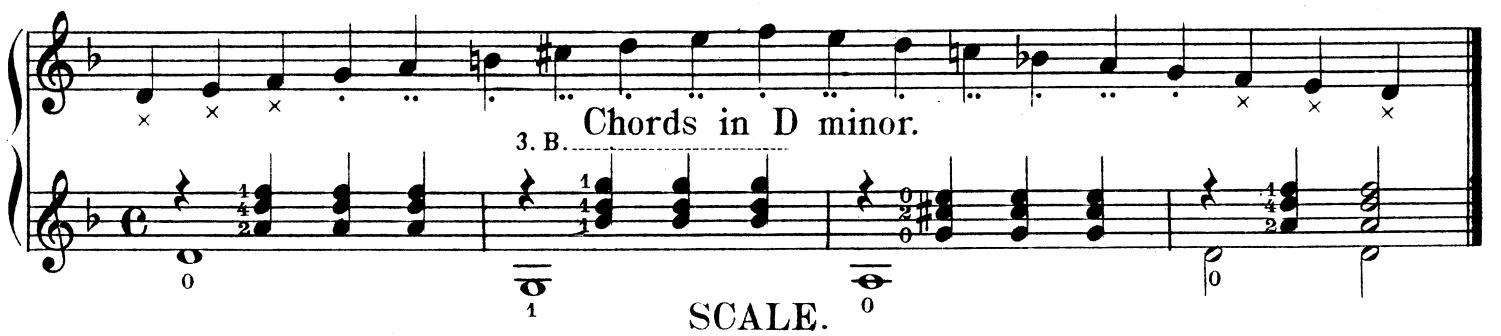
SCALE.

Key of F major.



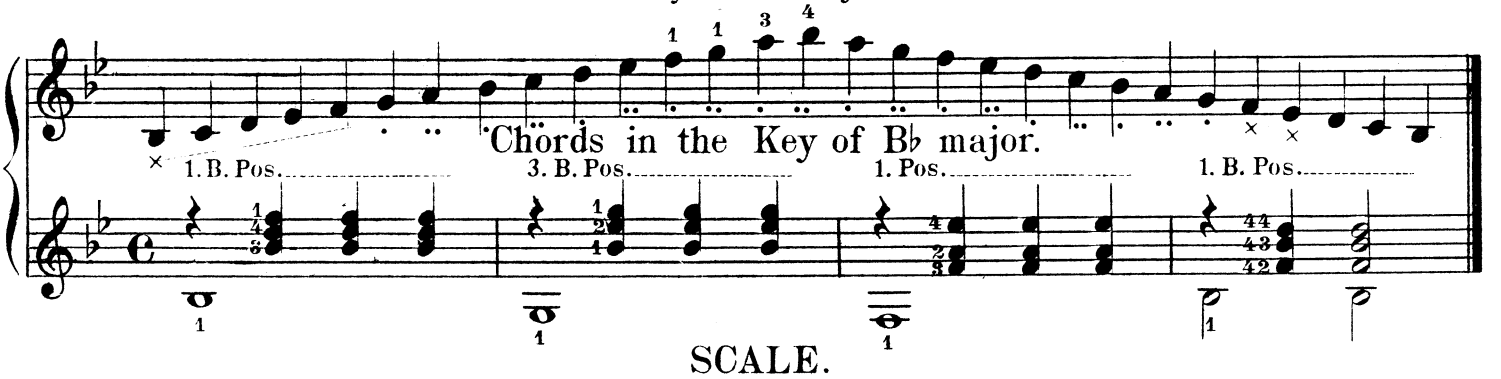
SCALE.

D minor, Relative of F major.



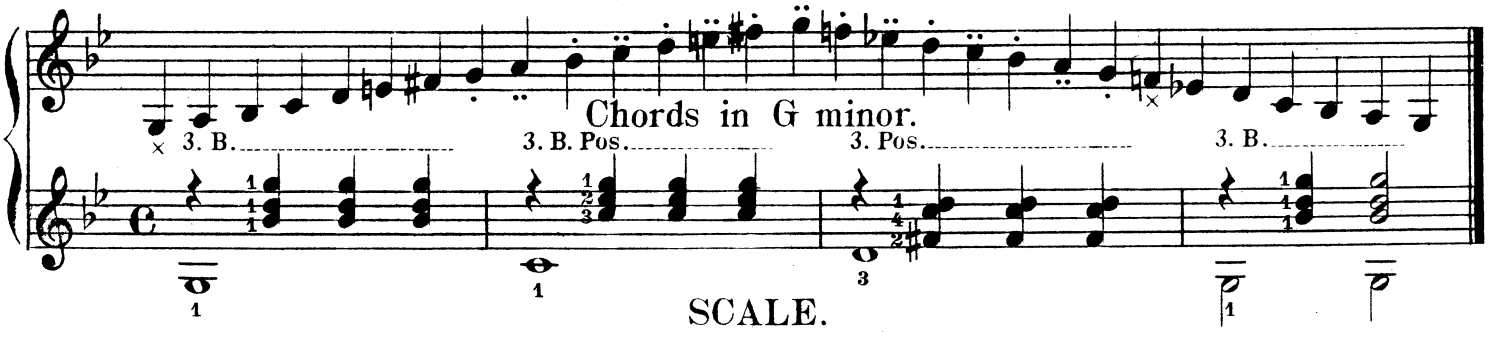
SCALE.

Key of B♭ major.



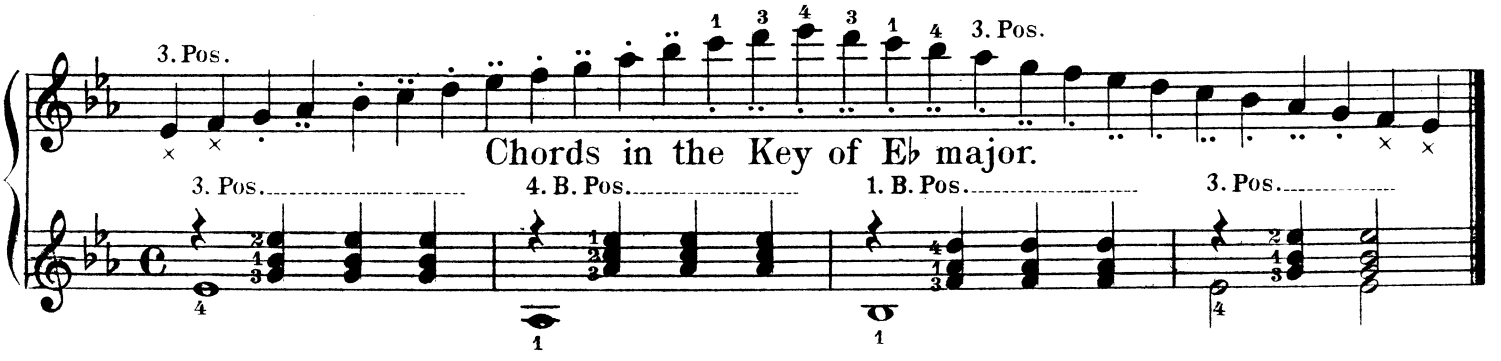
SCALE.

G minor, Relative of B♭ major.

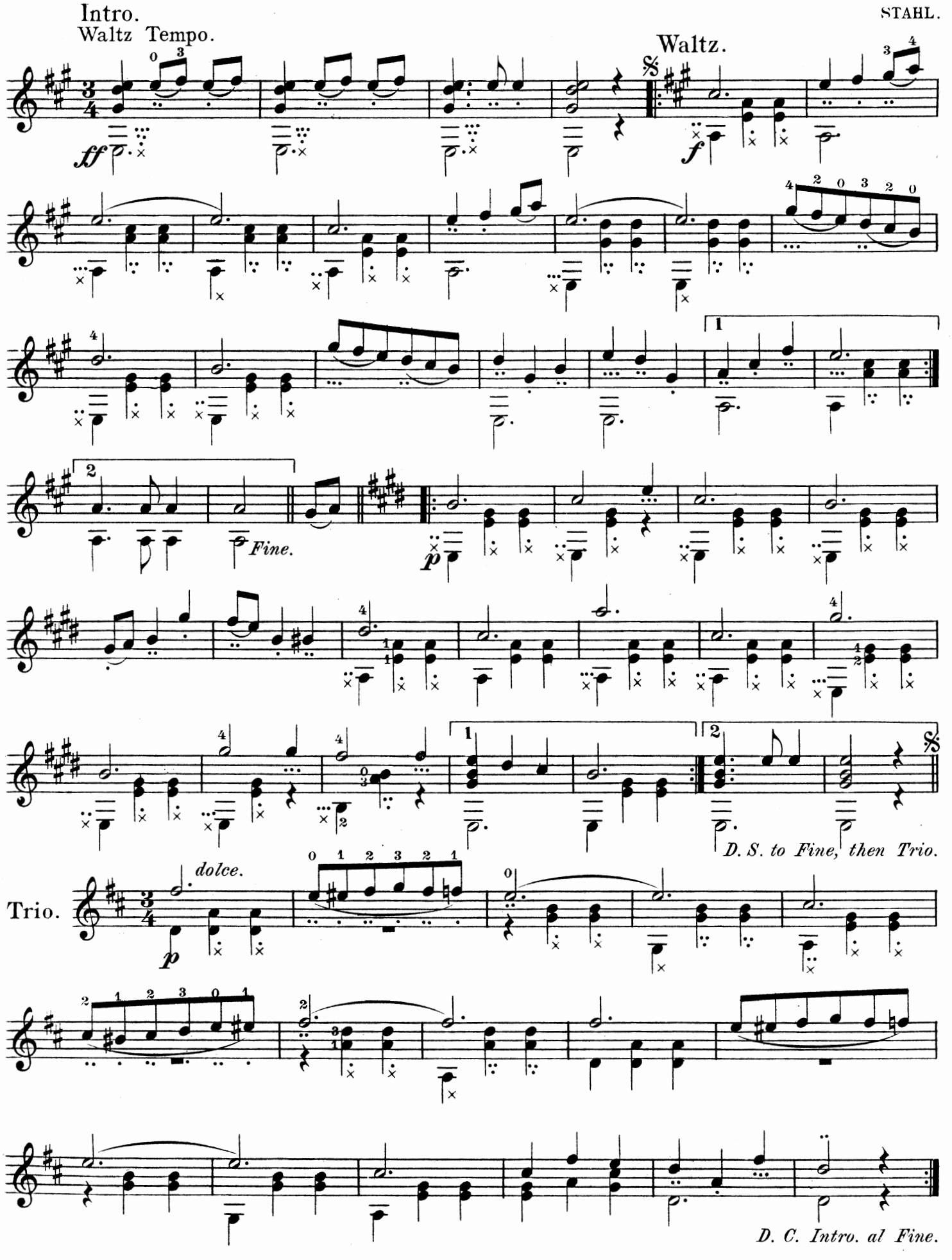


SCALE.

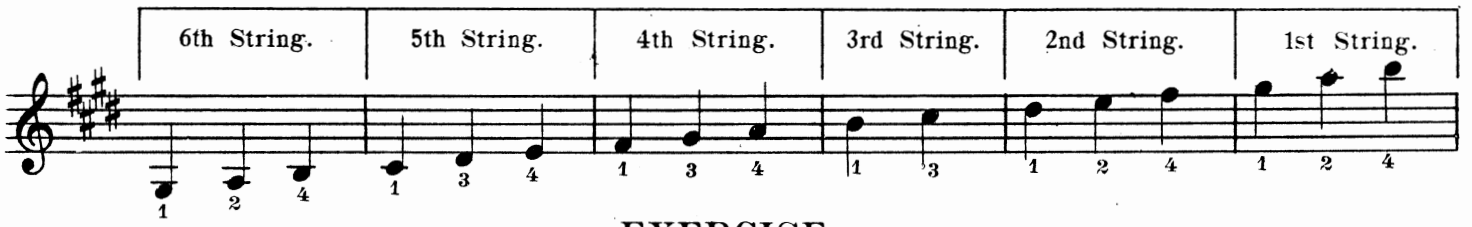
Key of E♭ major.



WHISPERING BREEZES WALTZ.



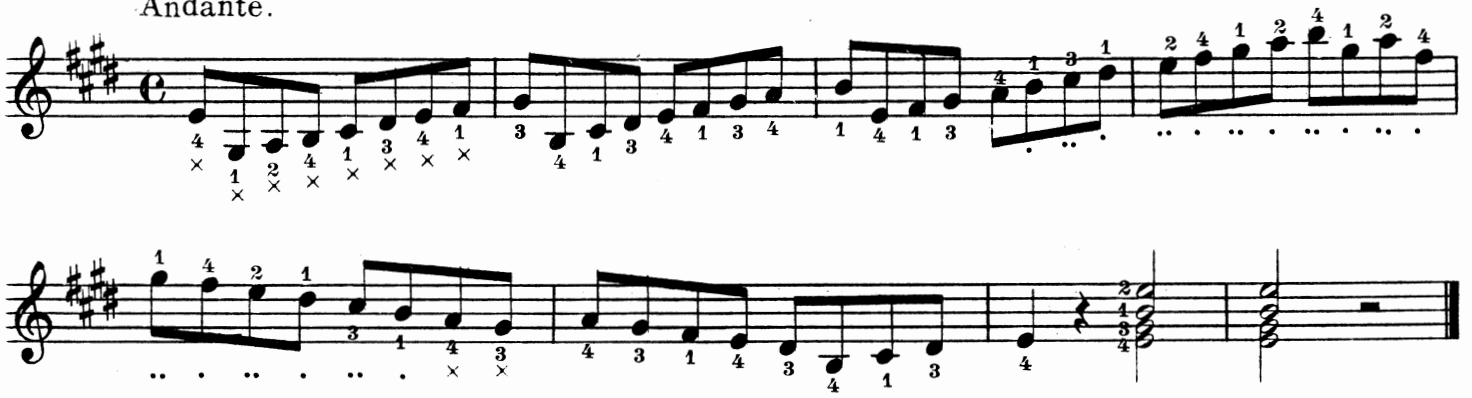
SCALE IN FOURTH POSITION.



EXERCISE.

CARCASSI.

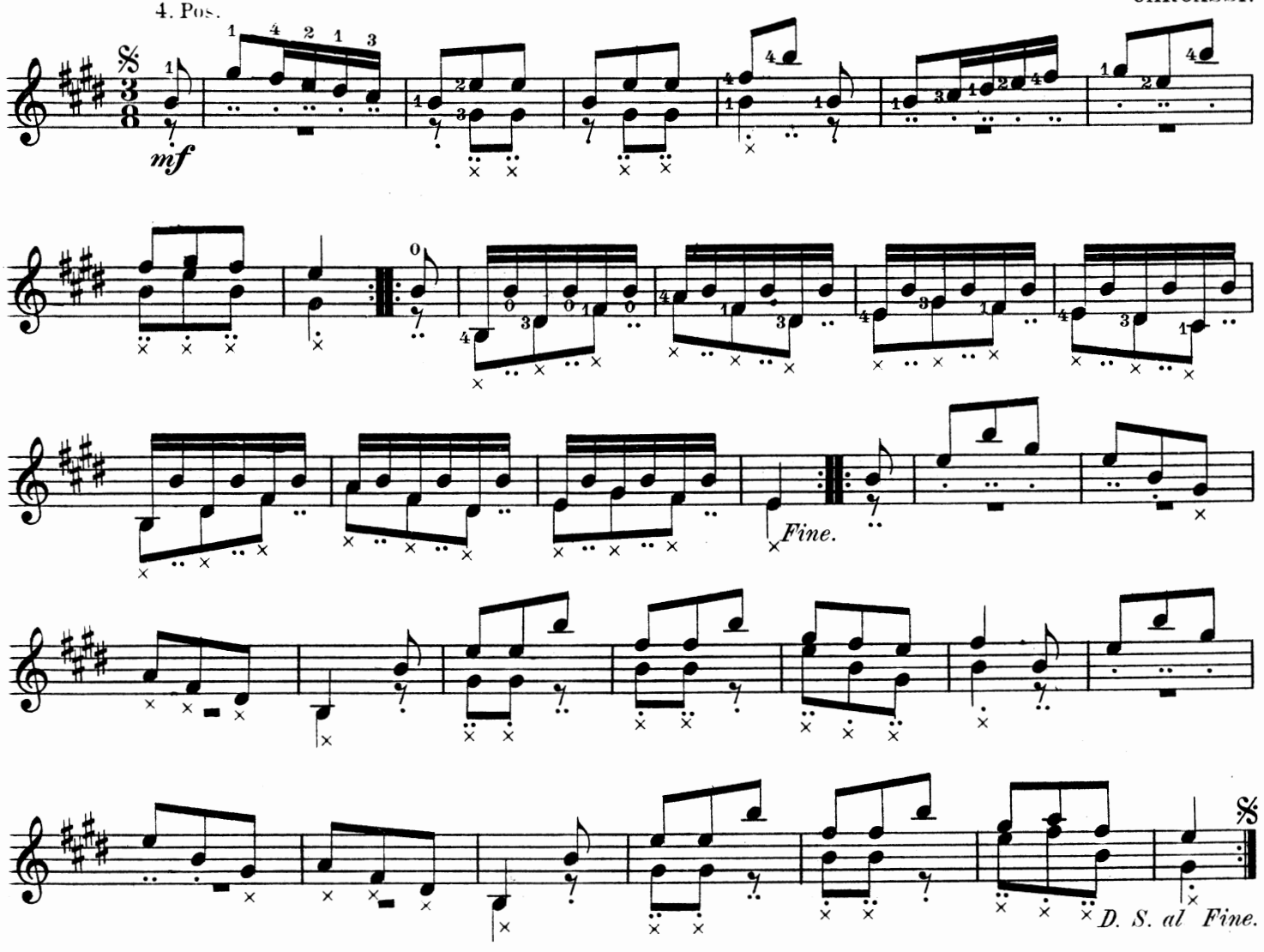
Andante.



WALTZ.

CARCASSI.

4. Pos.

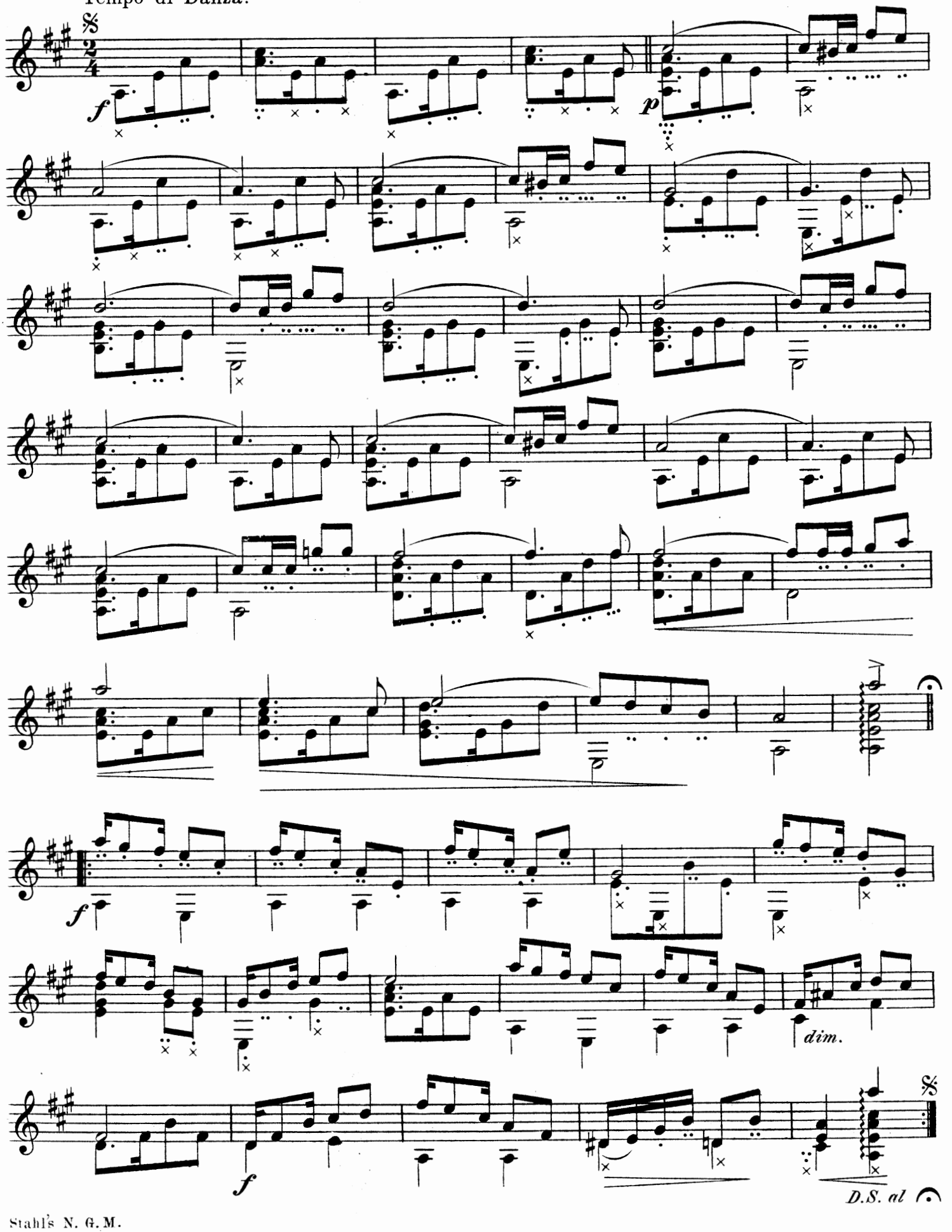


EL TROMPETERO.

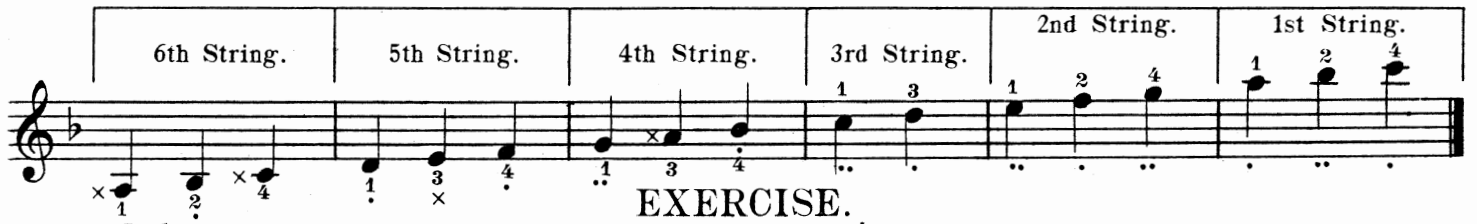
MEXICAN DANCE.

CHARLES C. BERTHOLDT.

Tempo di Danza.

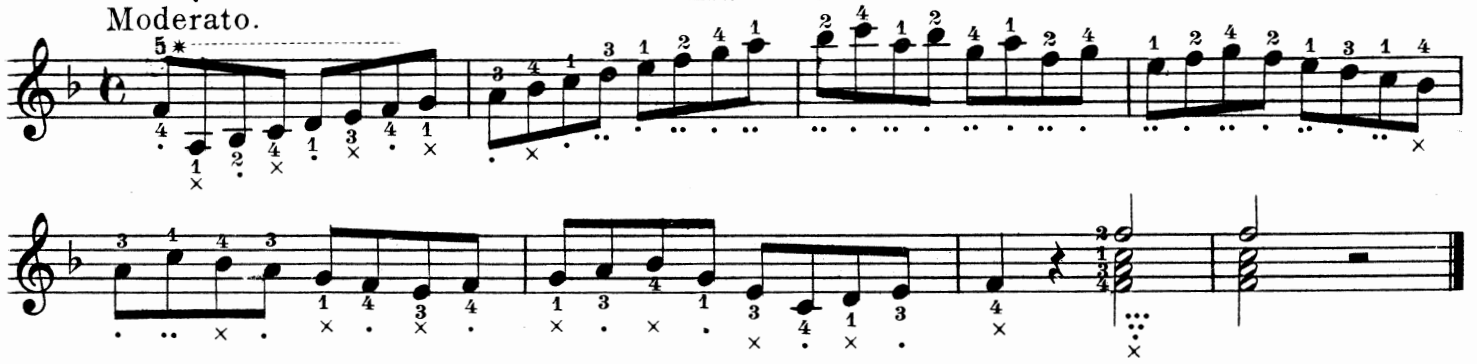


SCALE IN THE FIFTH POSITION.



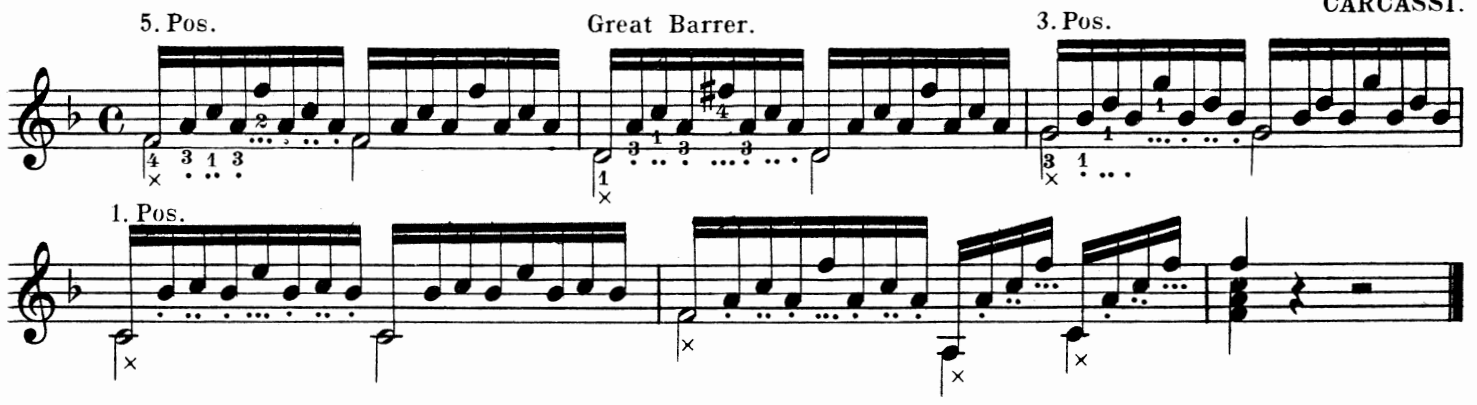
EXERCISE.

Moderato.



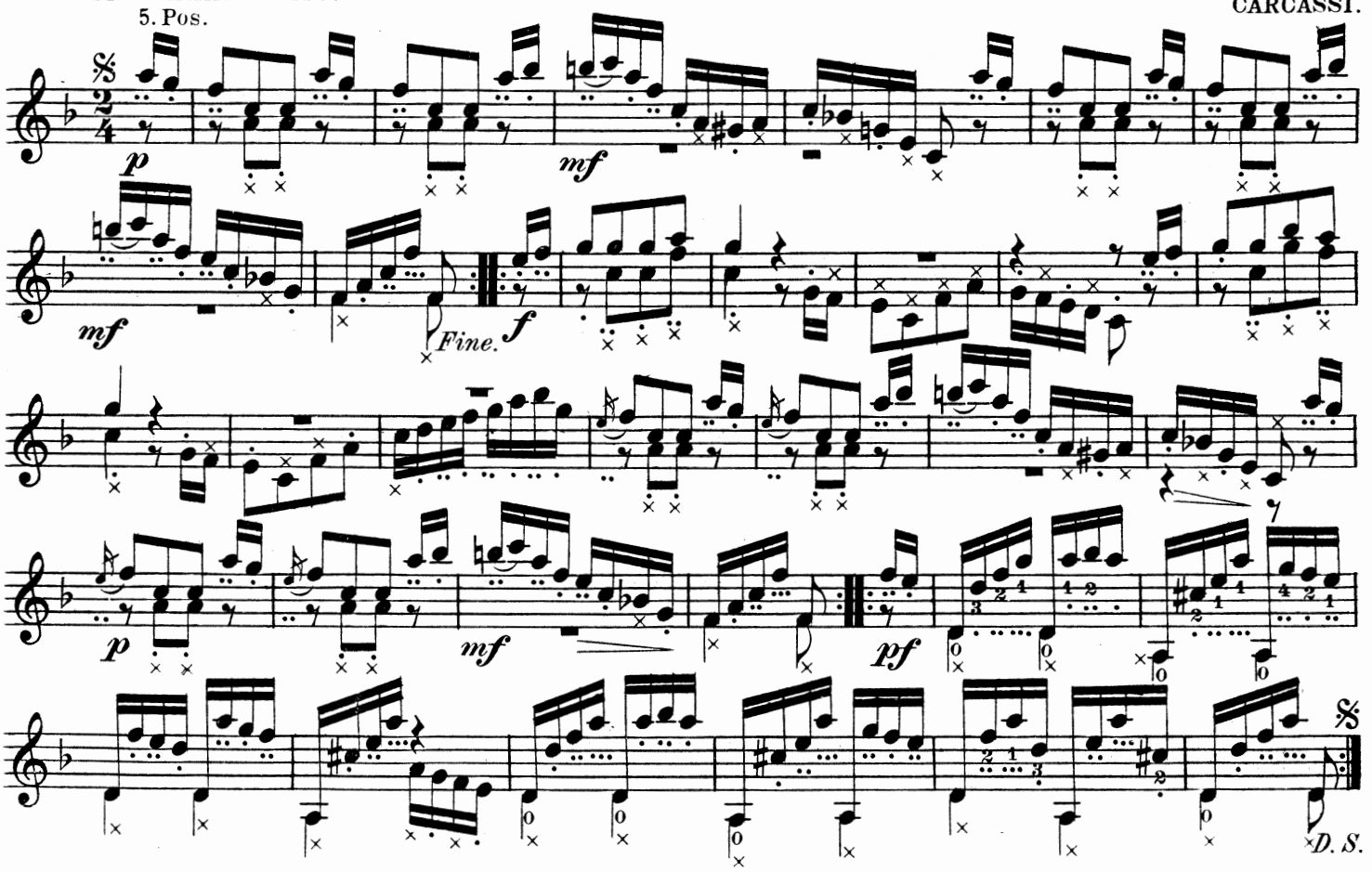
PRELUDE.

CARCASSI.



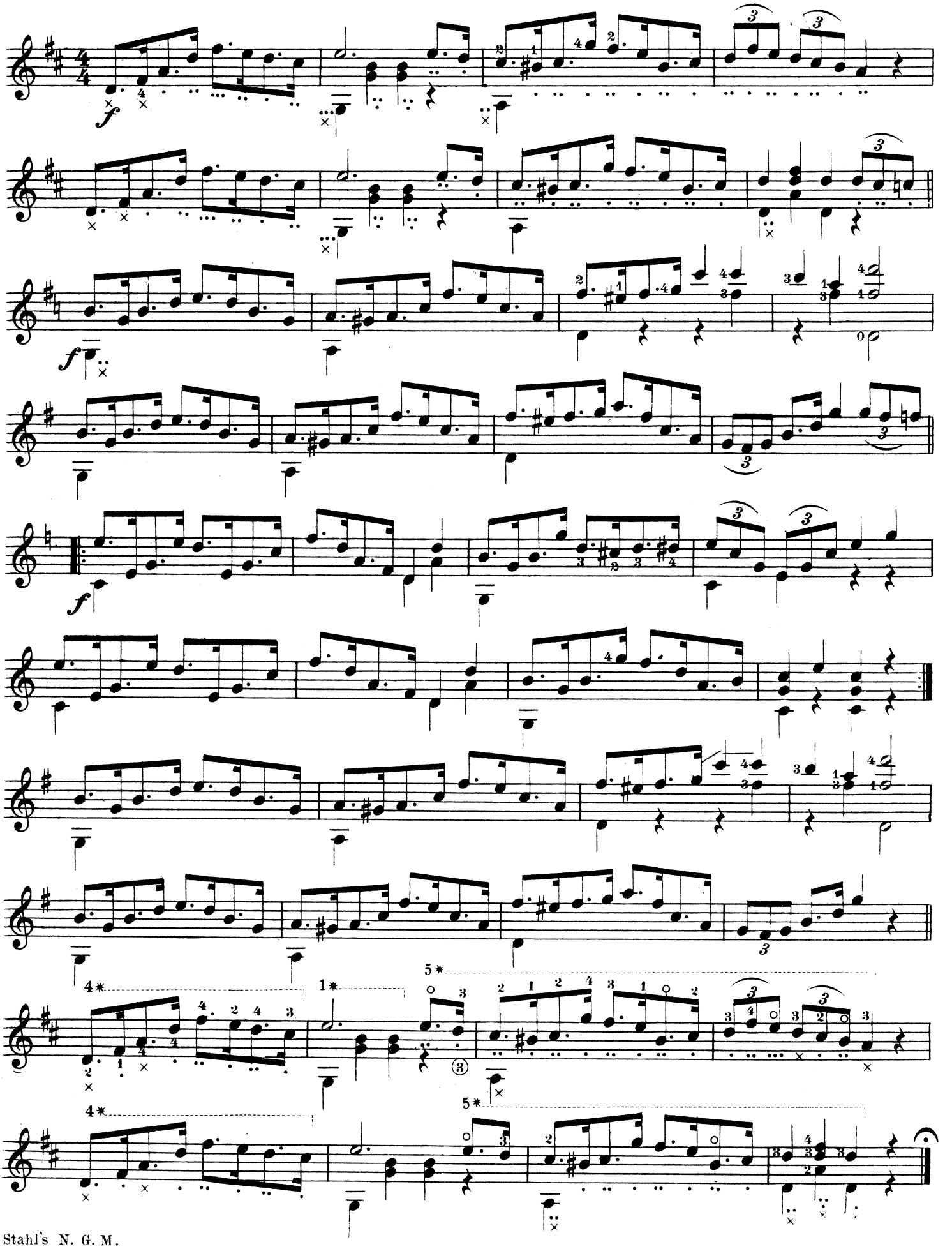
Andantino mosso.

CARCASSI.



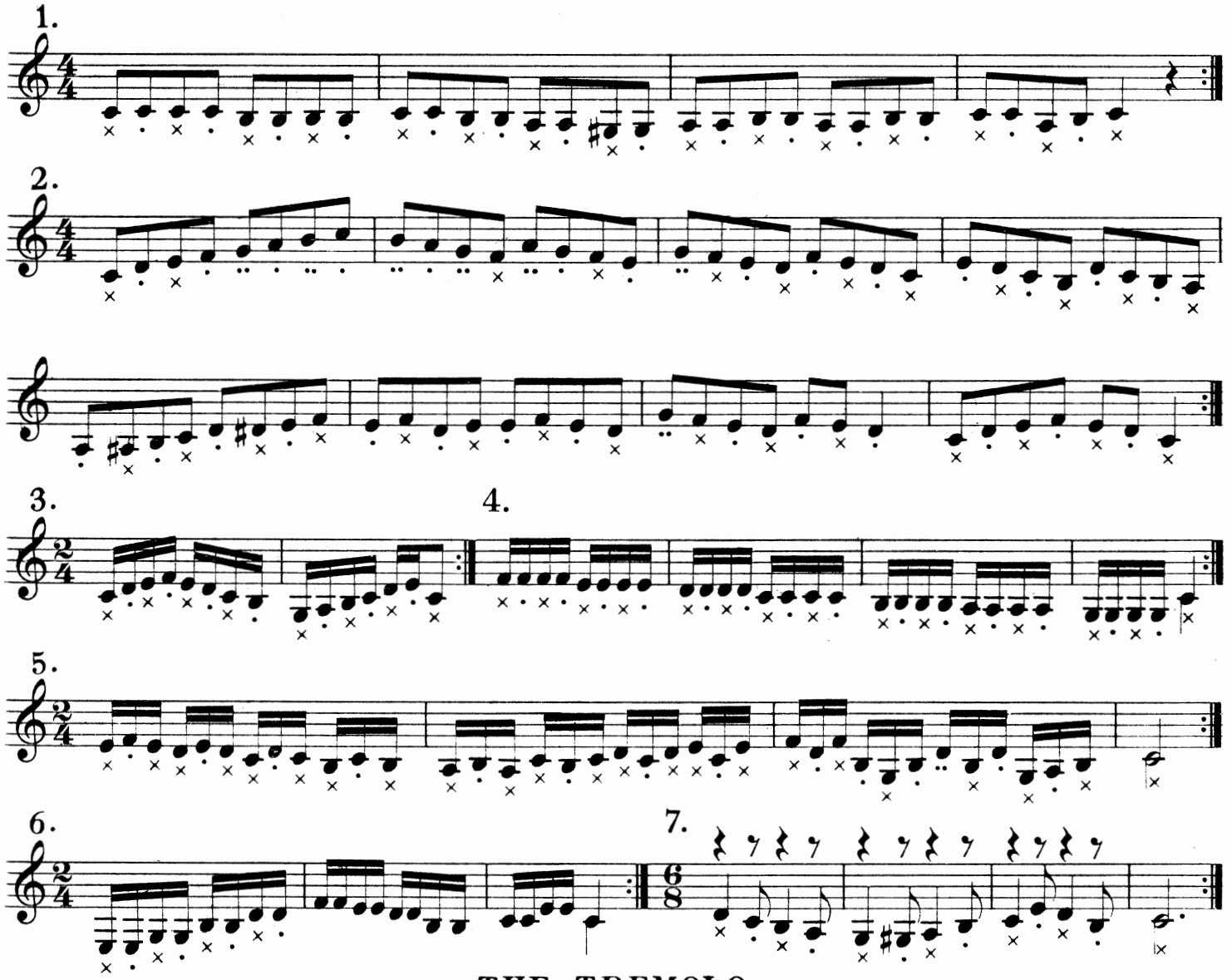
BLUSHING ROSE SCHOTTISCHE.

STAHL.



The alternate system of fingering the Bass Strings.

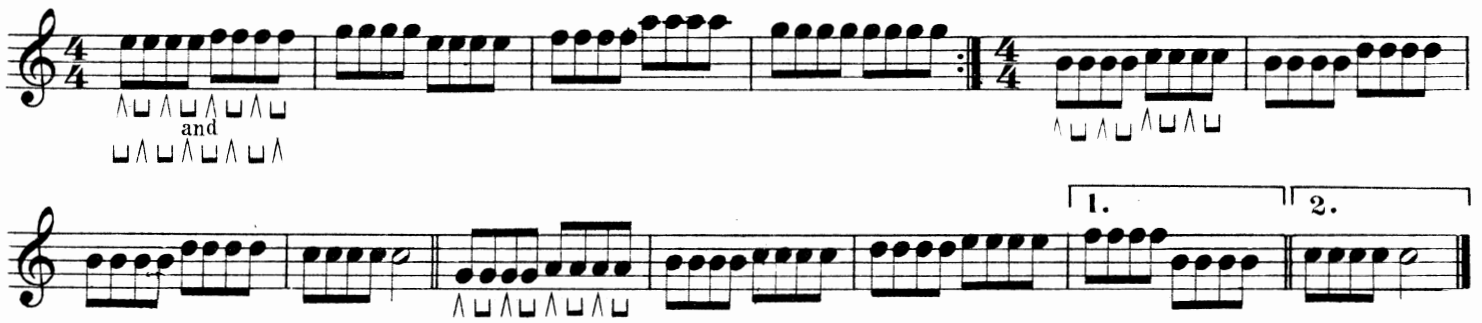
The Bass strings with a few exceptions are fingered alternately in scales, runs, etc. with the first finger of the right hand and thumb. In the following examples note carefully the right hand fingering. The thumb should pick the string about an inch further from the bridge than the first finger. Practice following exercises from Andante to Allegro.



THE TREMOLO.

The Tremolo can be executed either by rapid alternate picking with two or three fingers of the right hand on the same string or with the tip of the first finger of the right hand, which oscillates very rapidly (up and down) across the string, or strings. In playing the latter style the second and third fingers of the right hand should rest upon the top of the guitar. The following signs will be used to indicate the down and up stroke of the finger:- ∧ Down, ⊔ Up.

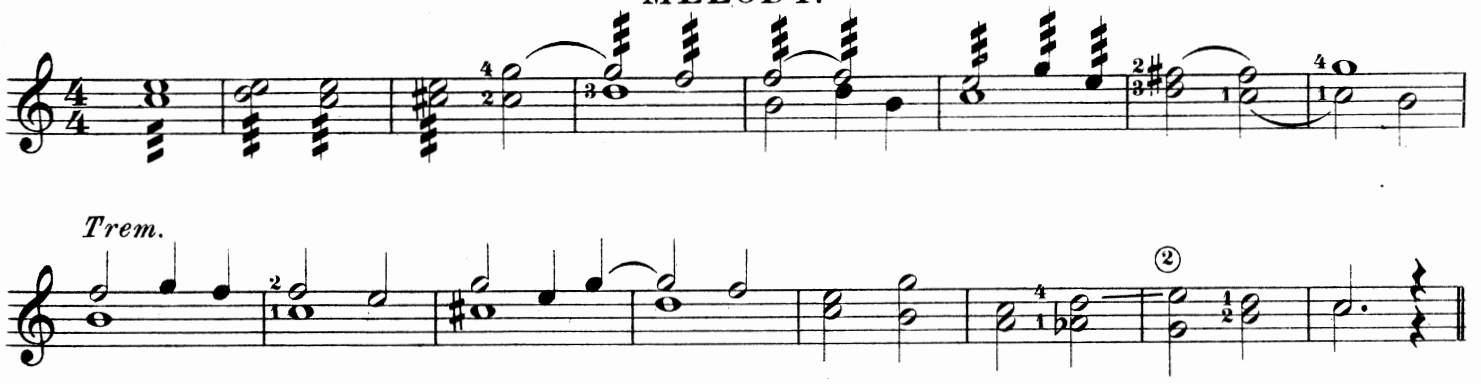
EXERCISE.



Practice above until able to play Allegro.

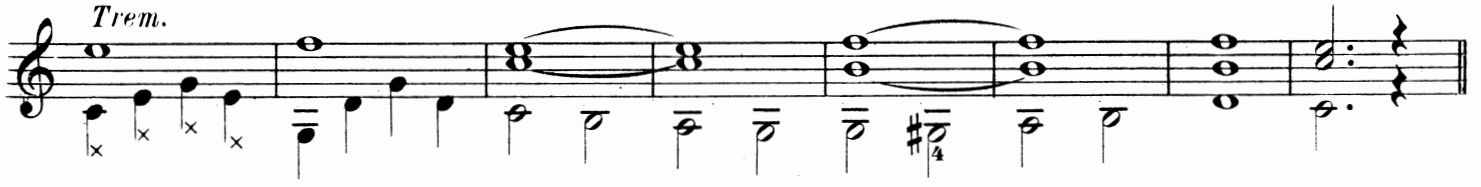
The Tremolo is also performed on two or three strings at the same time. it is indicated by Trem. or

MELODY.



Melody with Accompaniment.

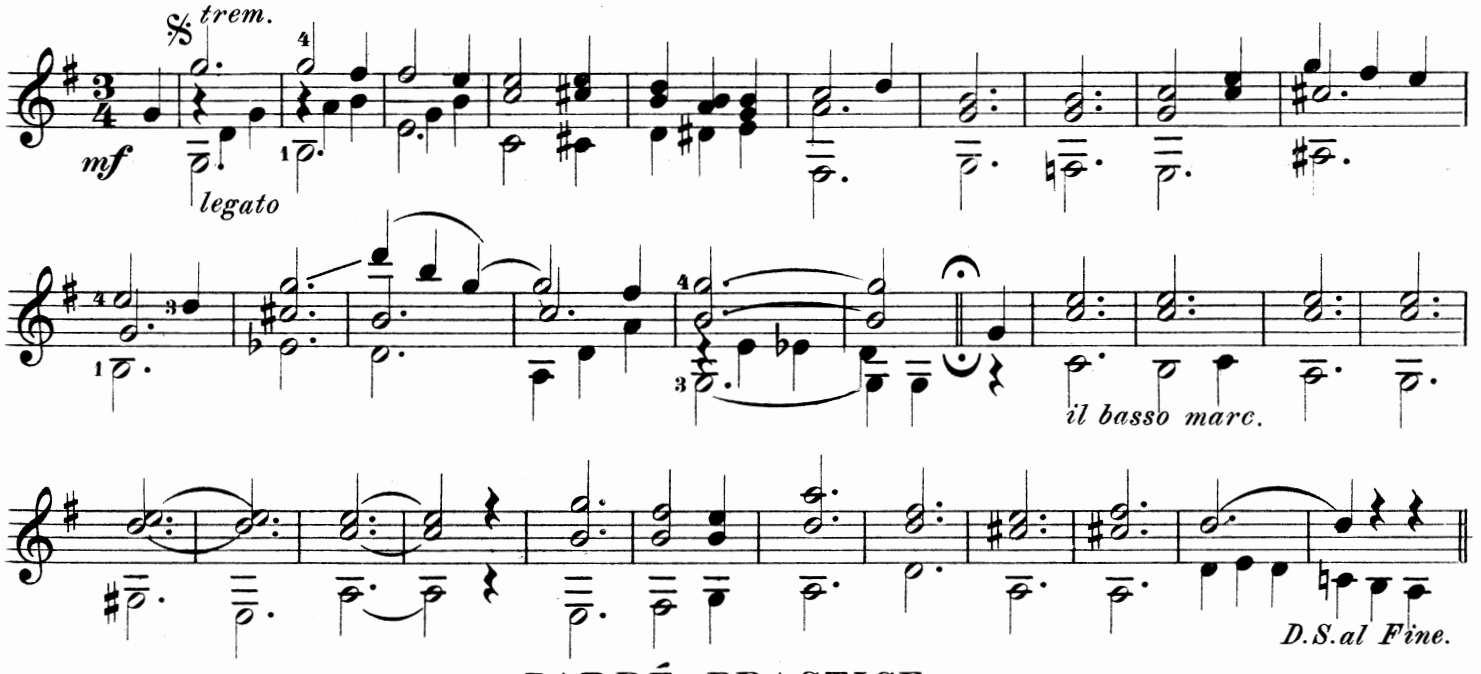
Notes are frequently met with in addition to the tremolo notes, with the stems turned down, they are called accompanying notes, and are played with the thumb.



Con espressione.

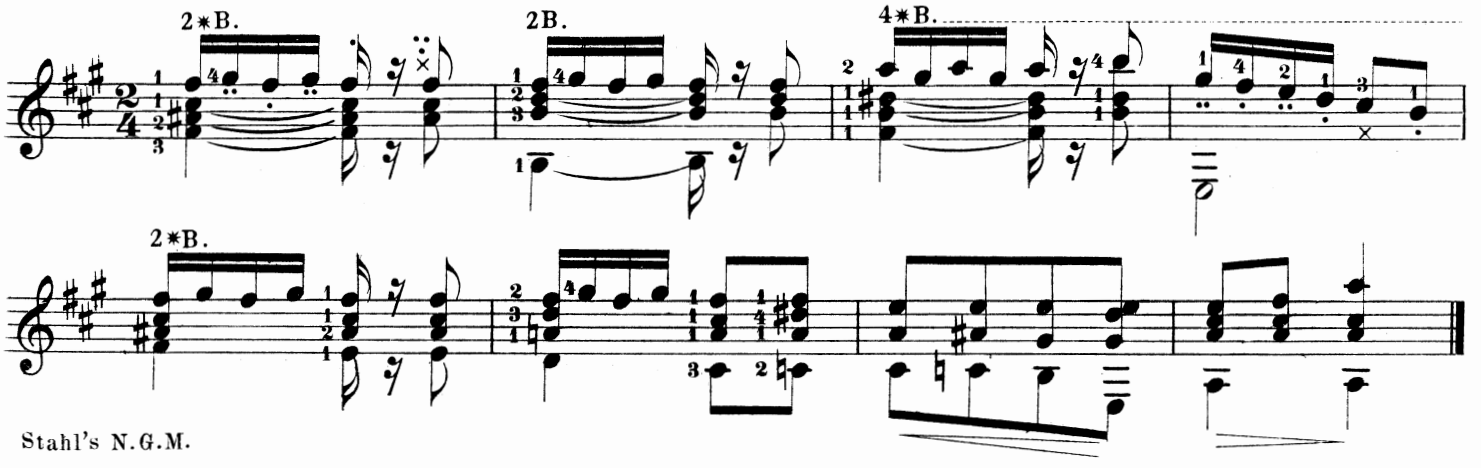
SONG OF THE PERI.

P. W. NEWTON.



BARRÉ PRACTICE.

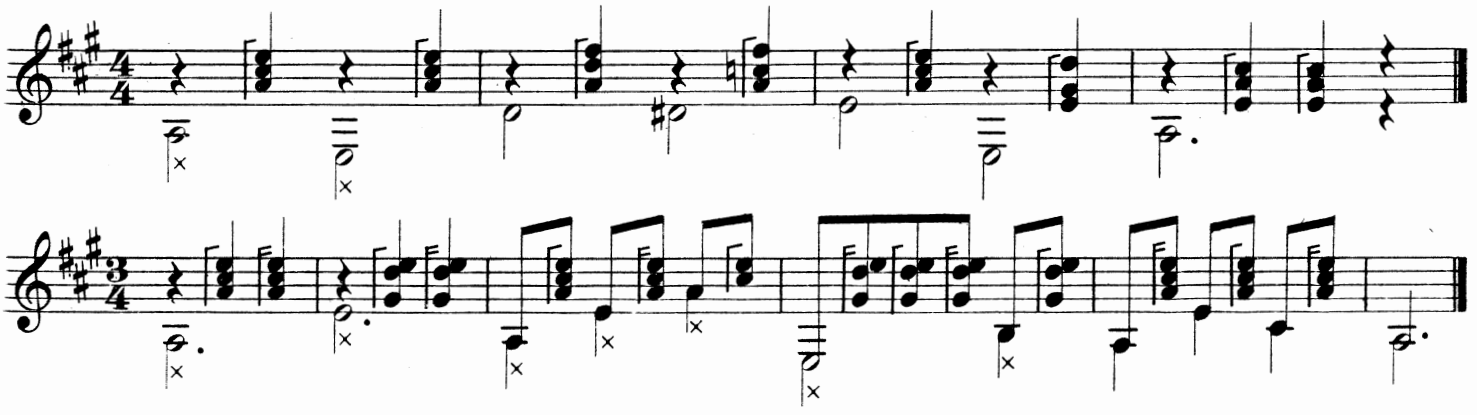
Moderato.



Various Signs for the Right Hand and manner of performing them.

This sign ⌈ placed in front of a chord signifies that the first finger of the right hand picks all the strings from the highest to the lowest. The sign ⌈ is similar to ⌈ and only differs, in that the second finger of the right hand is used. Sometimes the two are used alternately for chords. (See examples below.)

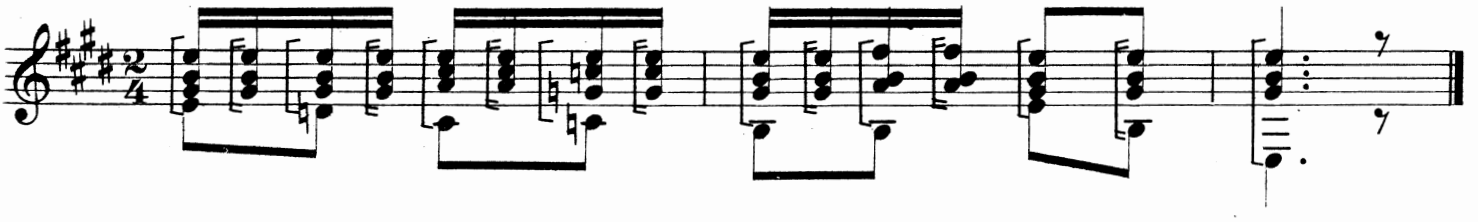
EXAMPLE.



This sign ⌊ indicates that the upper notes are picked with the first finger and the bass or lowest with the thumb. The sign ⌊ is similar to ⌊ only differing in that the second finger of the right hand is used instead of the first.

EXAMPLE.

Vivace.



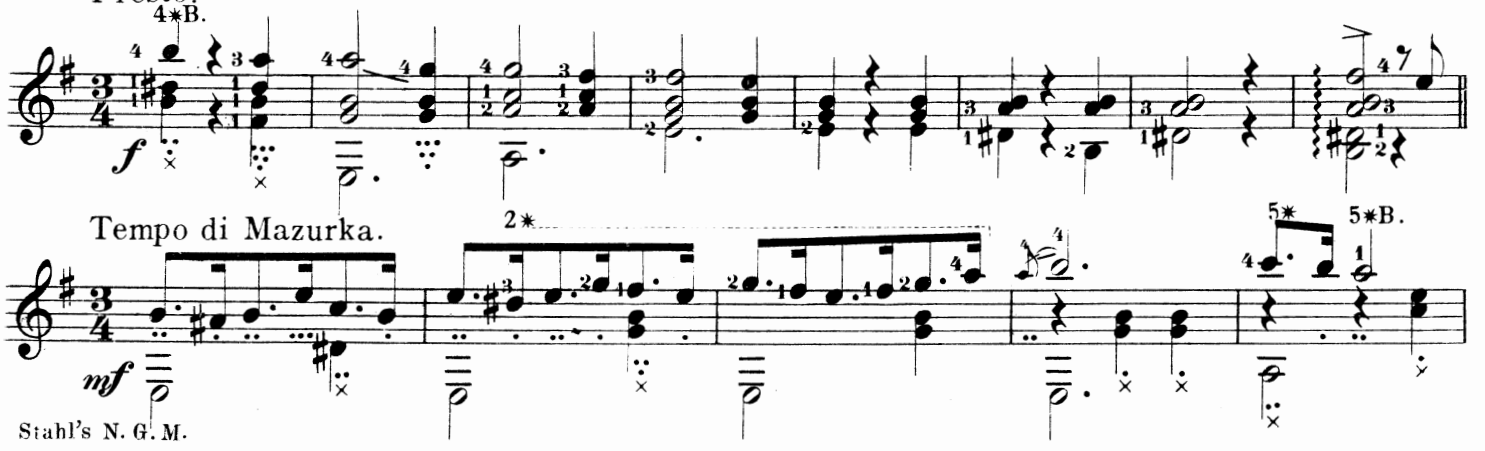
The signs ⁞ or ⁞ or ⁞ and in some cases (are used to indicate that the notes behind them are played with the thumb, however the last one, (is used a great deal to take the place of ⁞ the arpeggio sign. See page 11.

SANTIAGO MAZURKA.

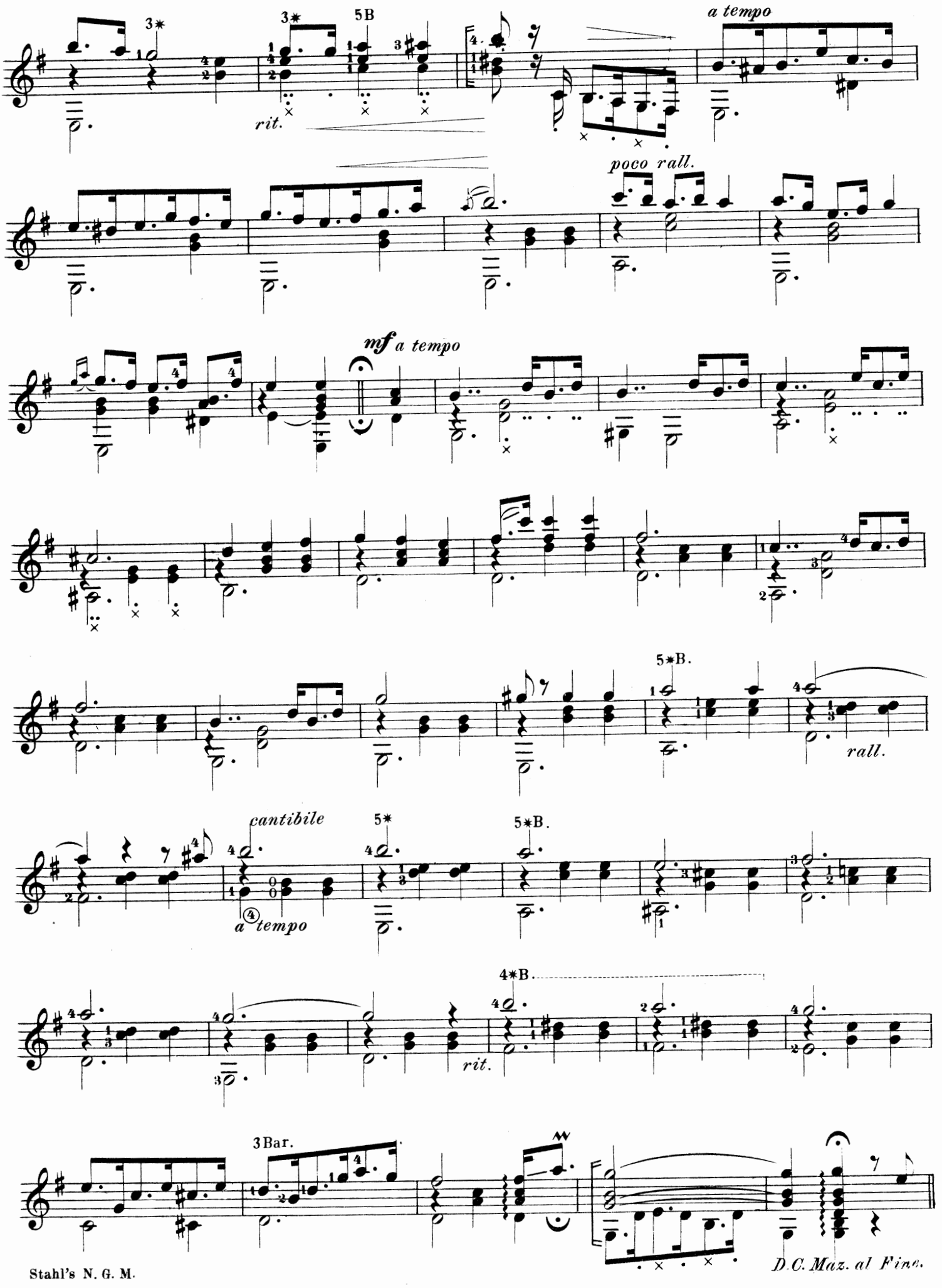
Intro.

Presto.

P.W.NEWTON.

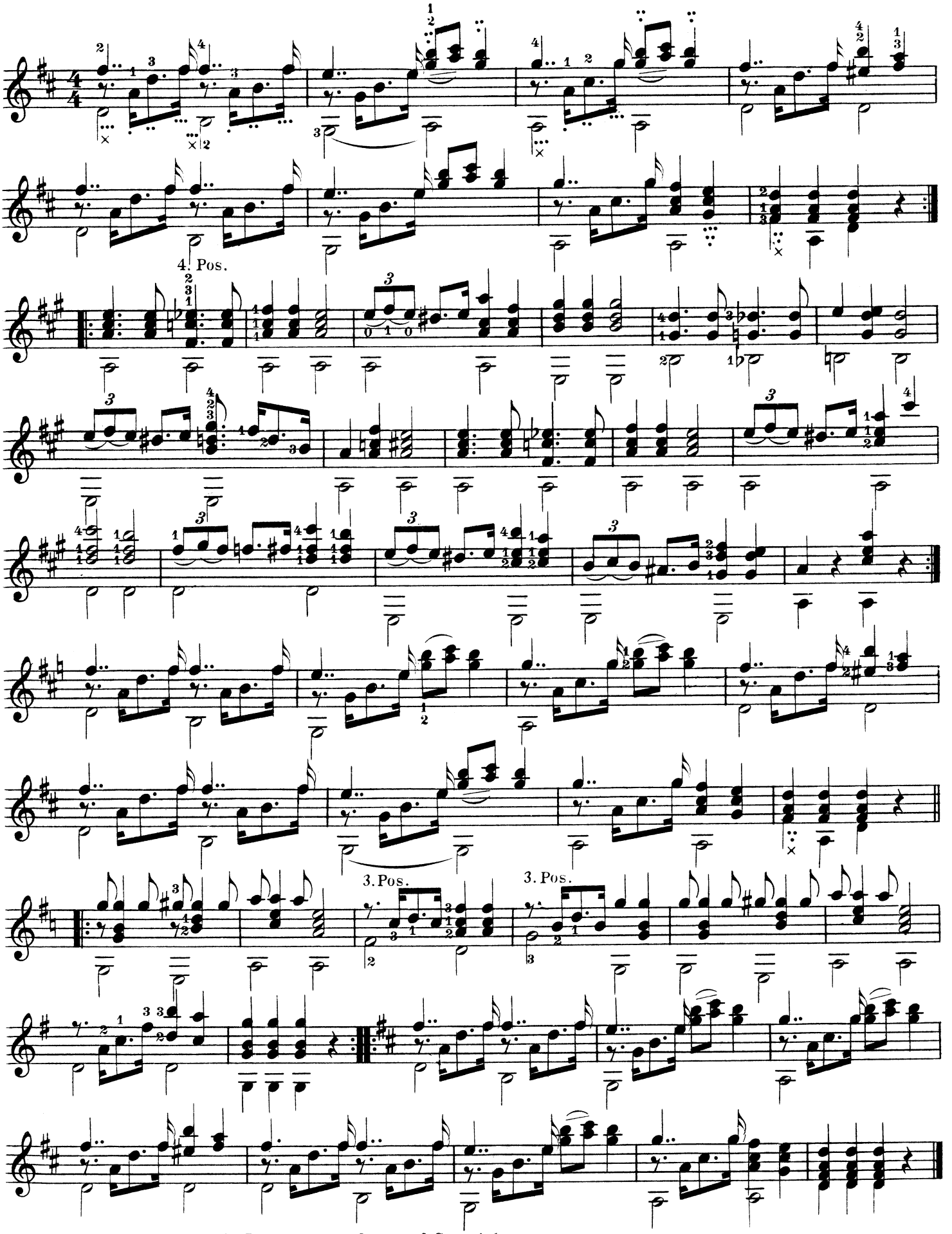


SANTIAGO MAZURKA Concluded



HARP ECHOES.

W. G. BRANDENBURG.



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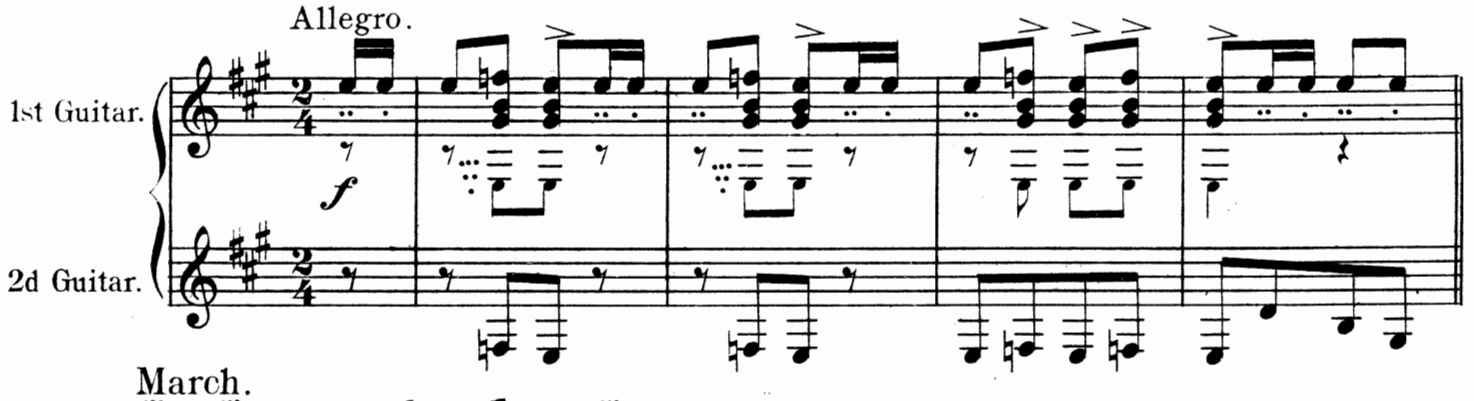
STAHL'S MINSTREL PARADE MARCH.

(DUETT.)

Wm C. STAHL.

Intro.

Allegro.



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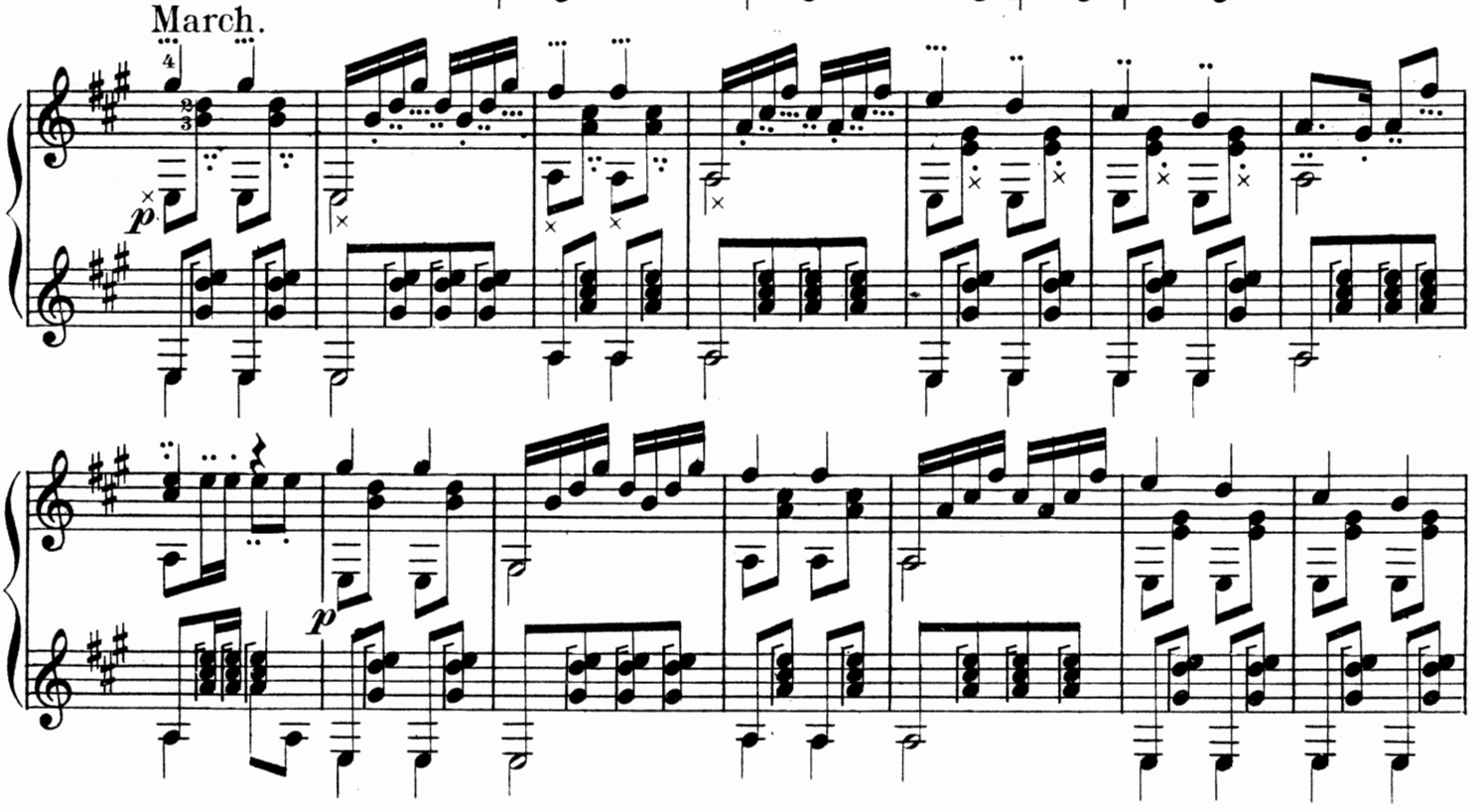

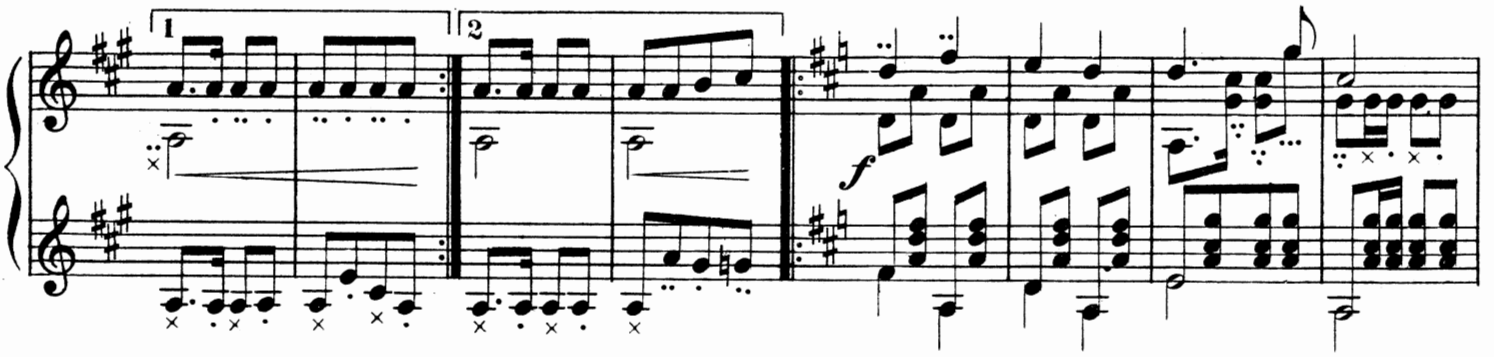

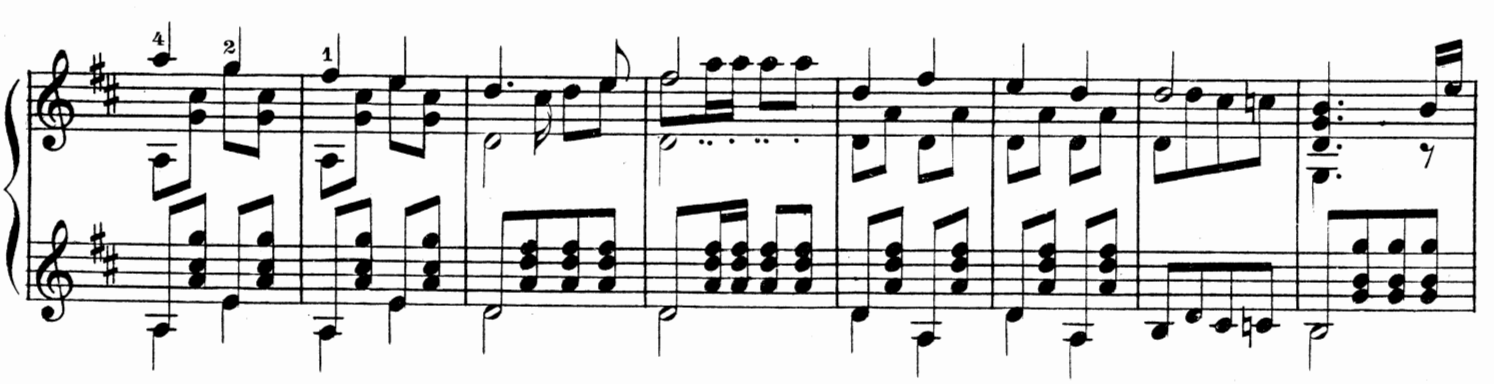

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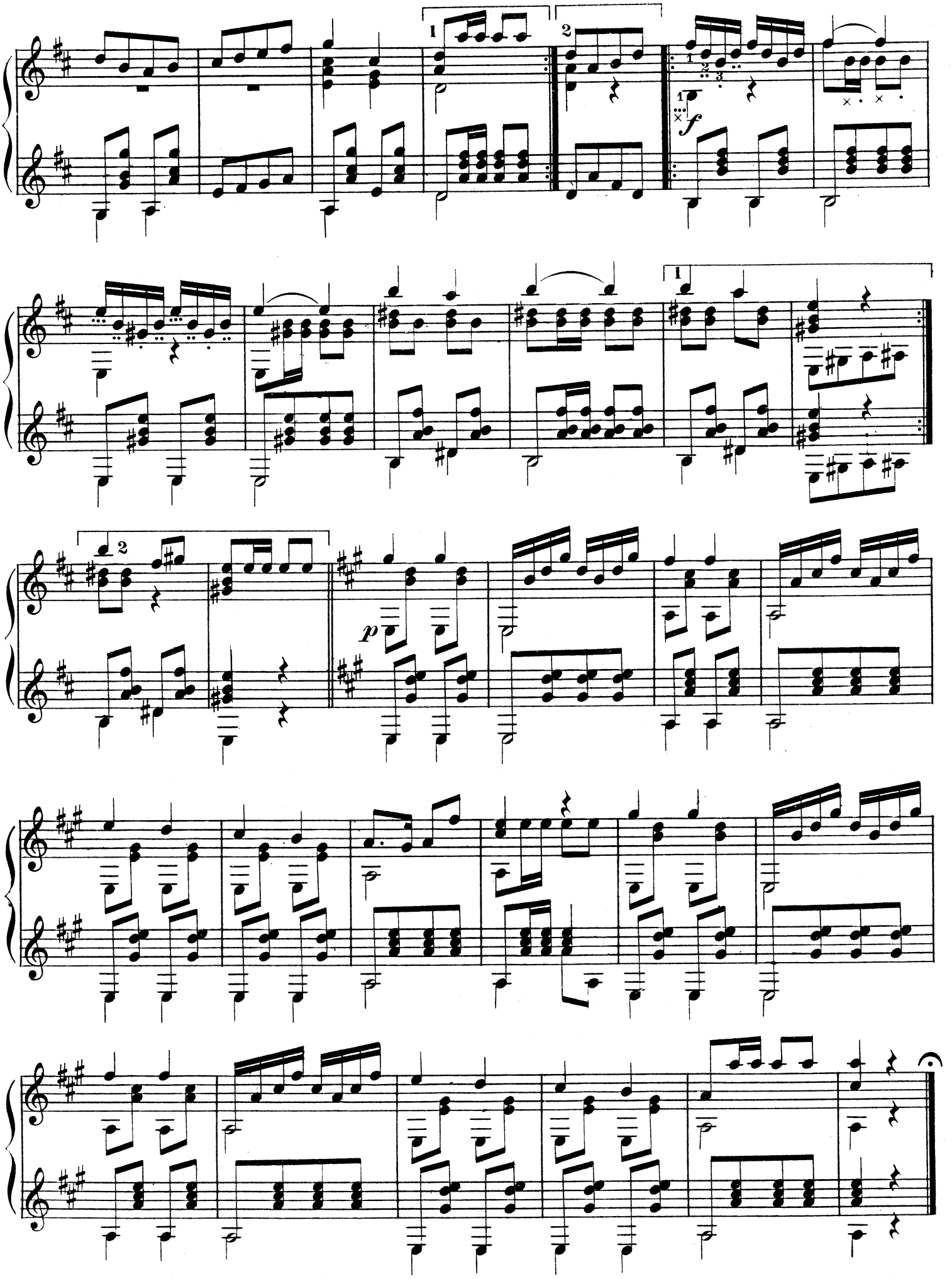
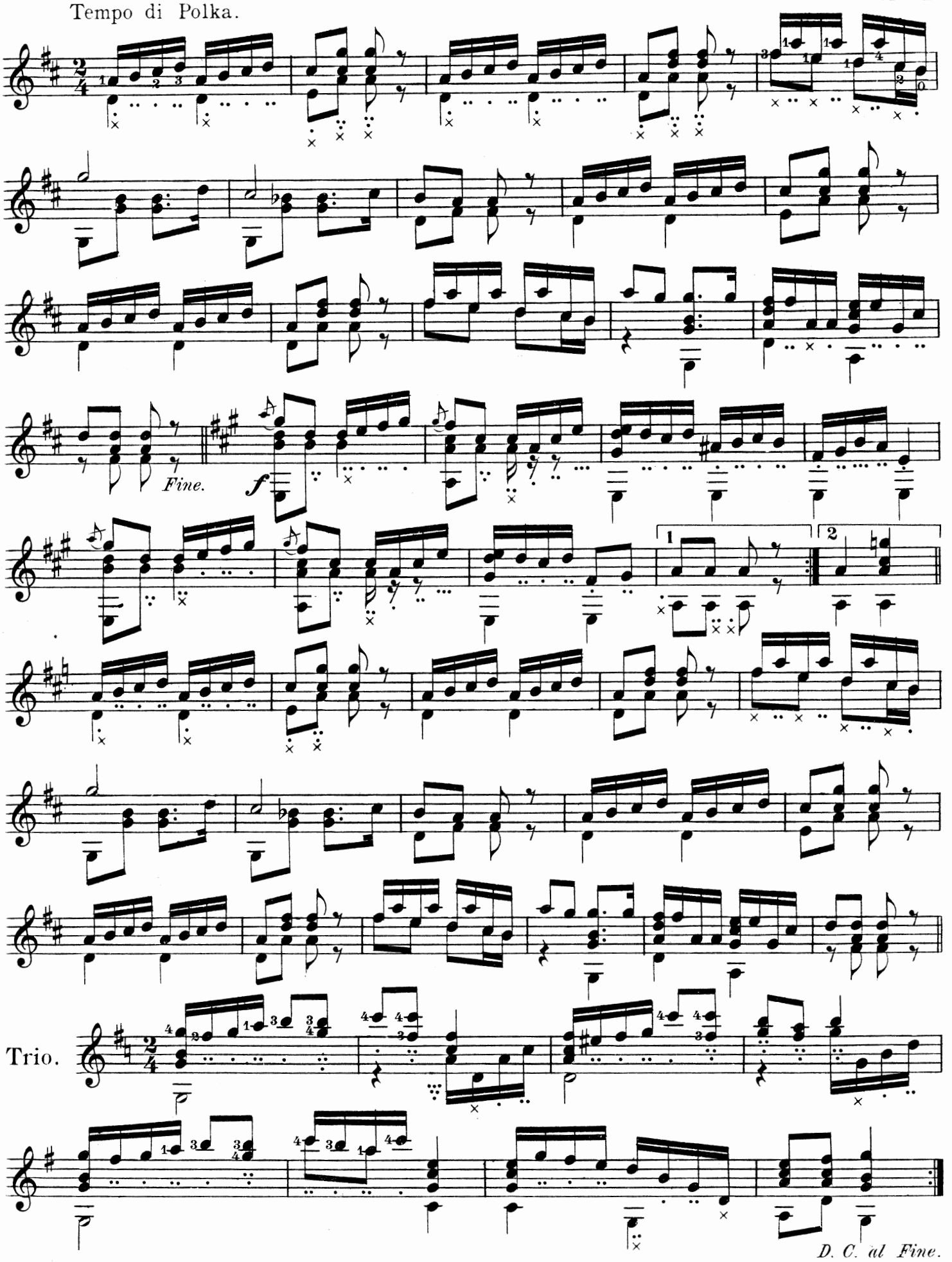

1
2
1
2
f
1
2
p

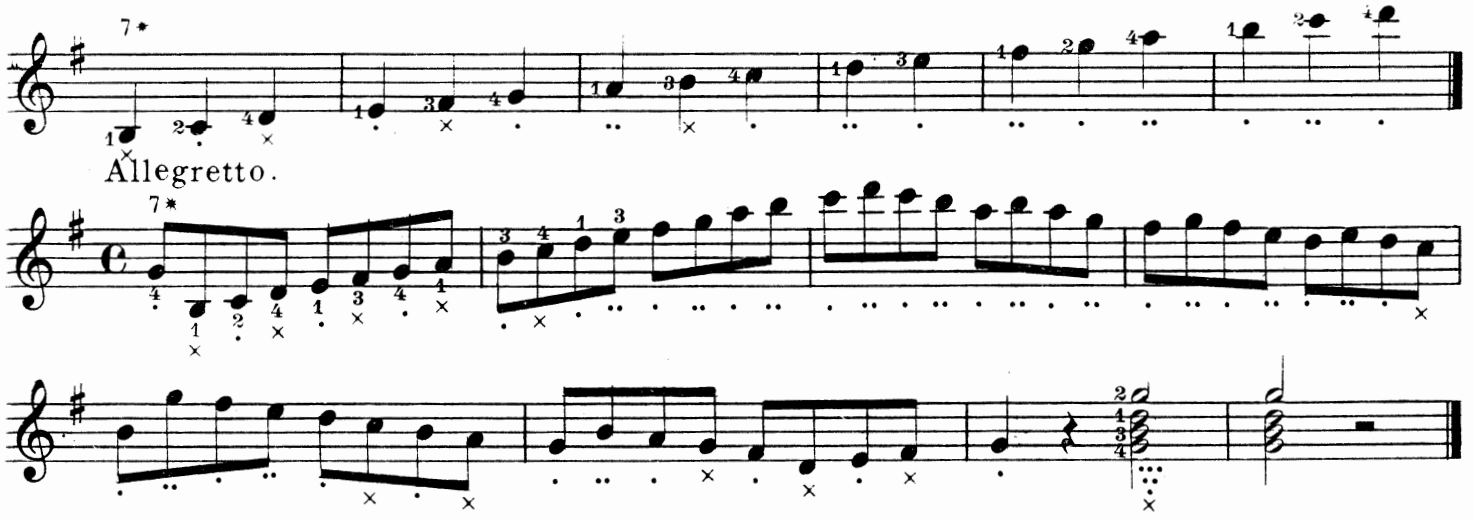
T. O. V. POLKA.

STAHL.

Tempo di Polka.

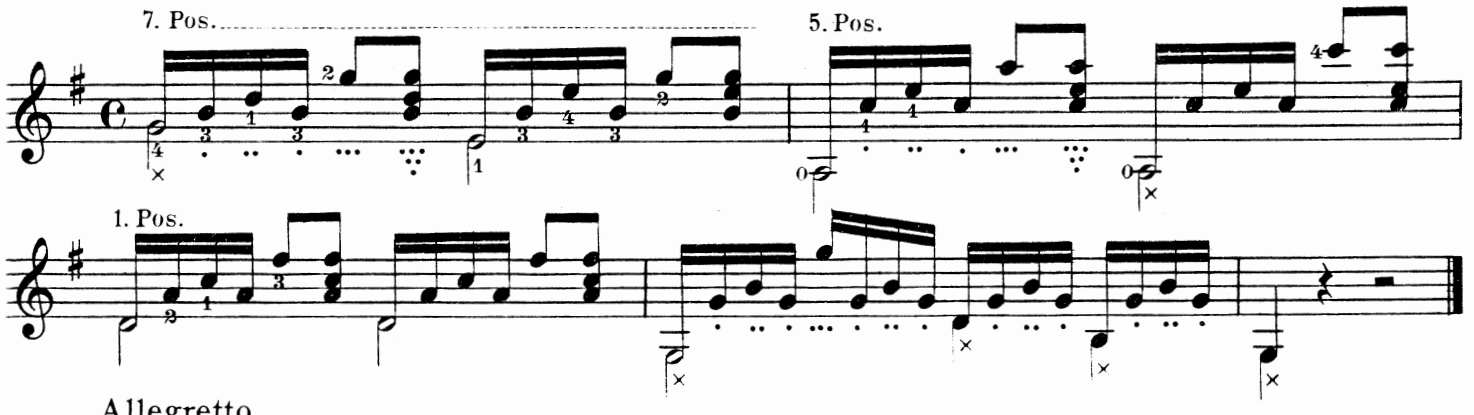


SCALE IN THE SEVENTH POSITION.



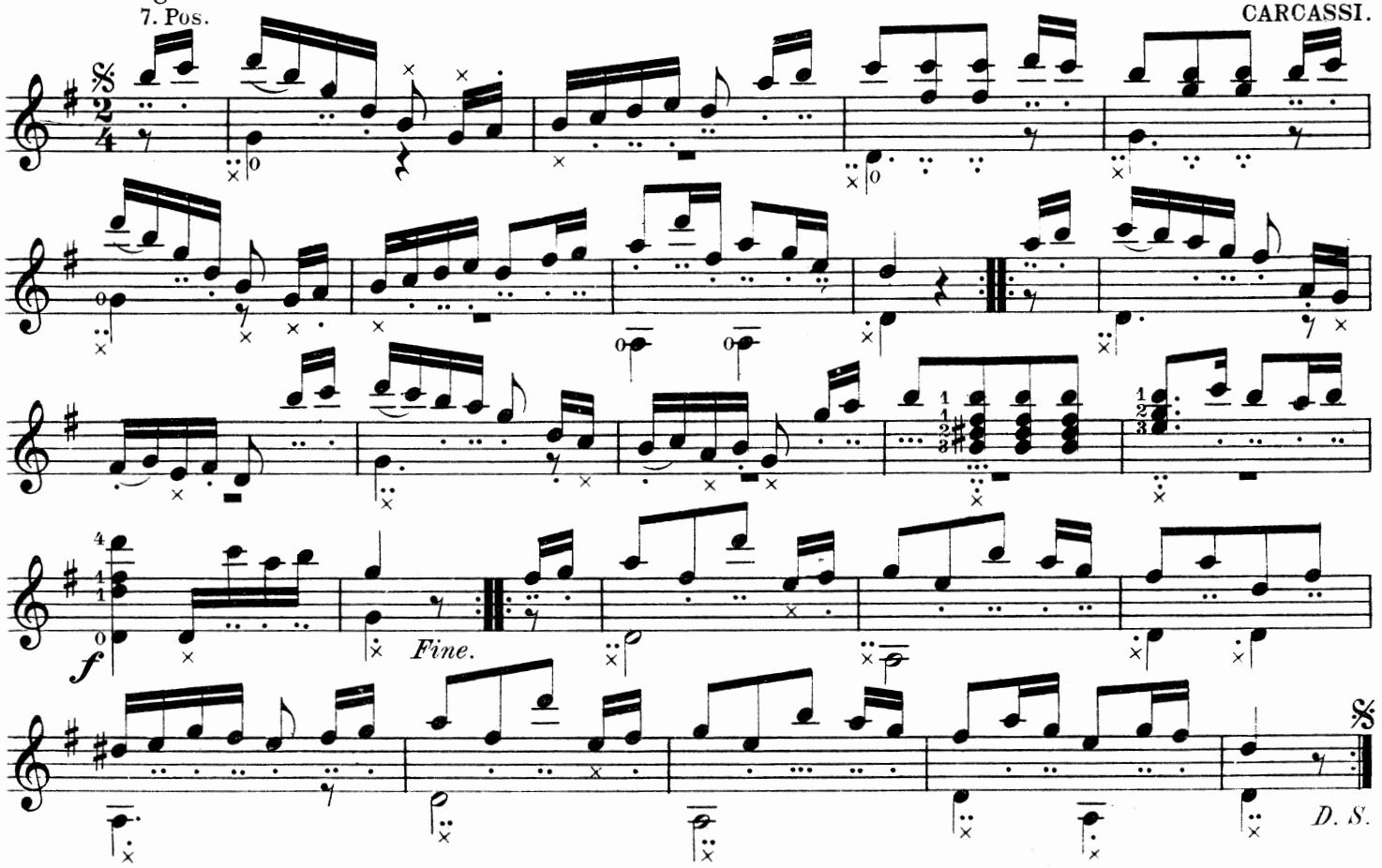
PRELUDE.

CARCASSI.



Allegretto.

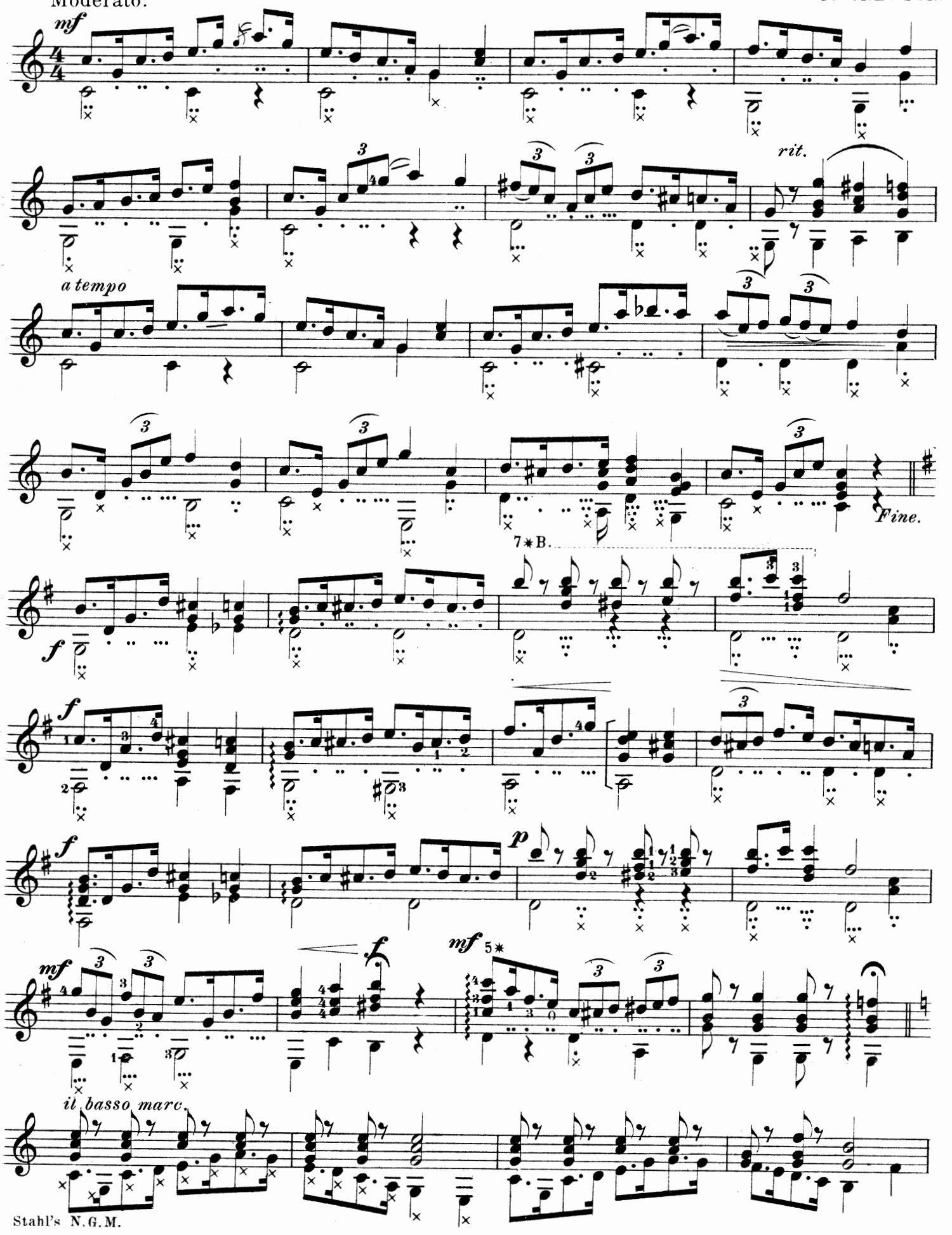
CARCASSI.

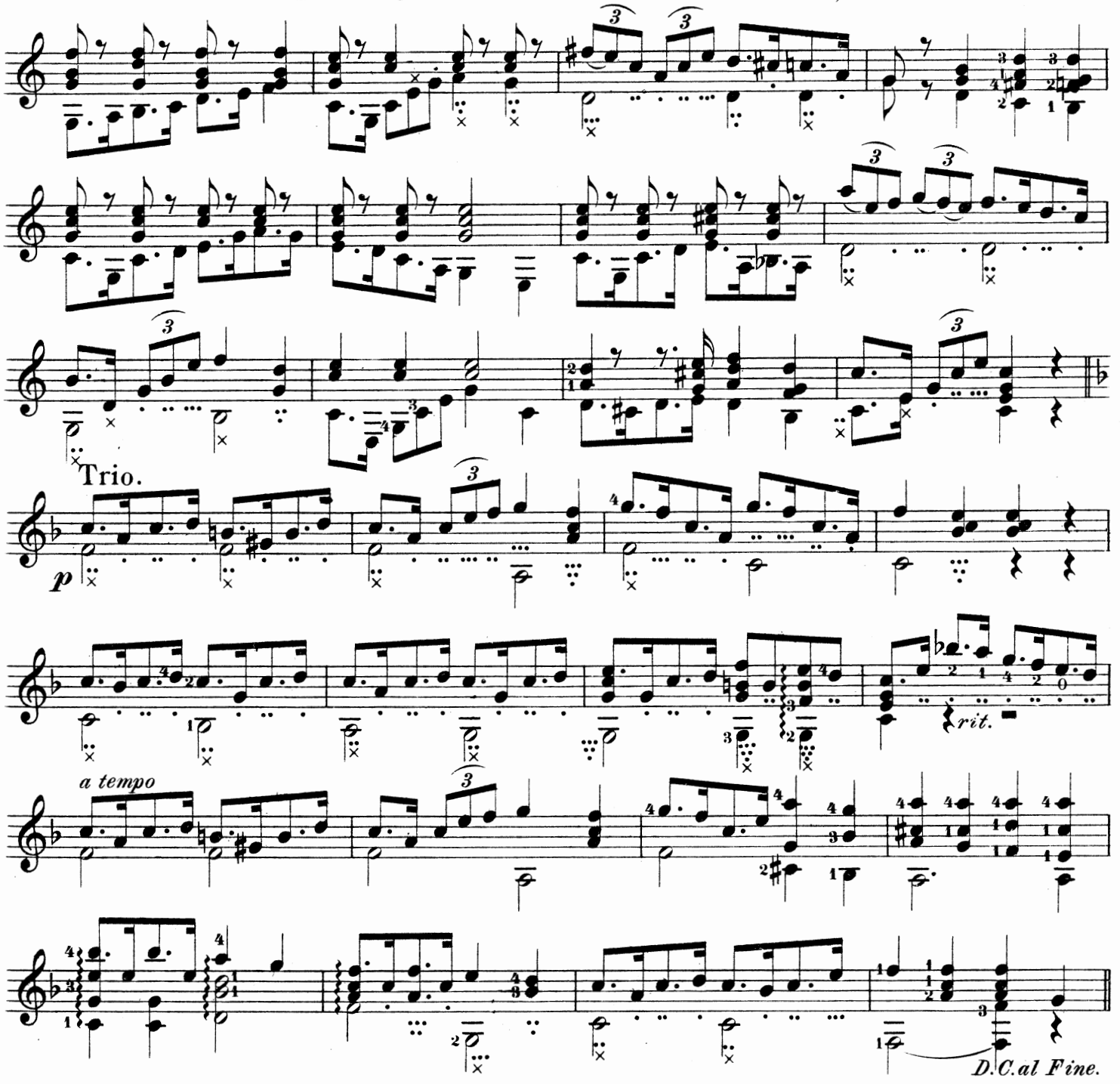


GLENWOOD SCHOTTISCHE.

GUITAR SOLO.

P. W. NEWTON.





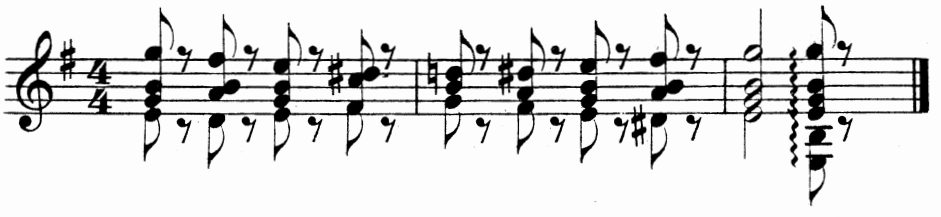
THE DELAYED SLUR.

So called because the slur is delayed until another note is struck, when it is played at the same time. See measures three and nine of "Blue Bell Schottische" on page 58.

THE STACCATO PICK.

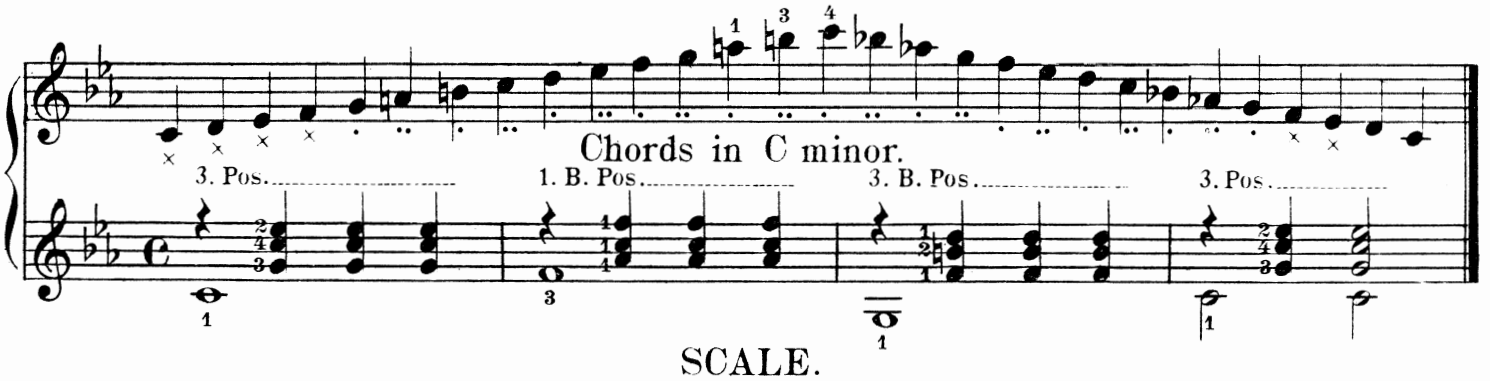
When rests occur in both treble and bass parts or in all parts at once, the notes are to be stopped vibrating. There are two ways of doing this, first, when four or less strings have sounded the right hand fingers return and rest on the strings after picking them. When more than four strings the thumb or palm of the right hand is used to stop the strings and thus give the effect of the rest.

Example.



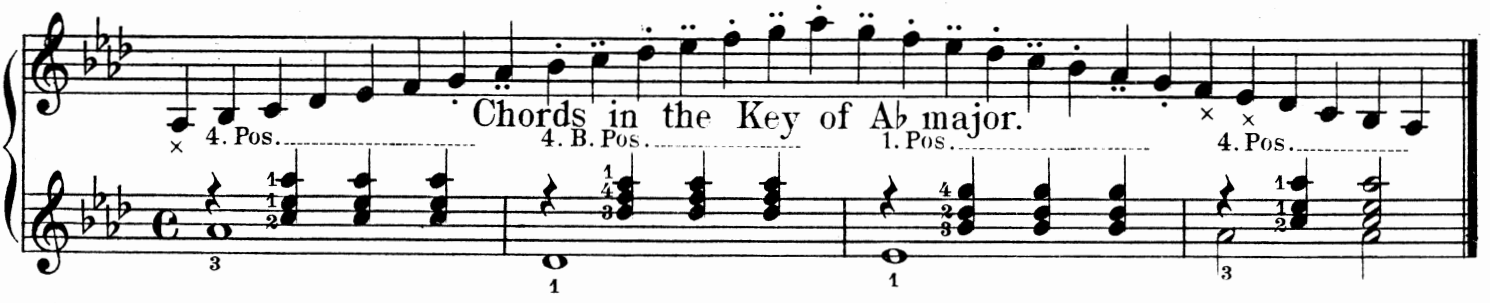
SCALE.

C minor, Relative of E♭ major.



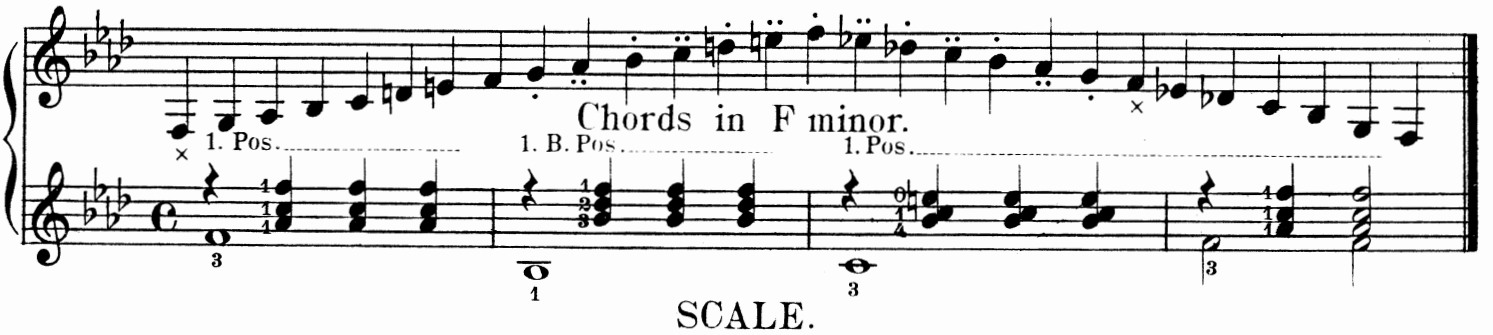
SCALE.

Key of A♭ major.



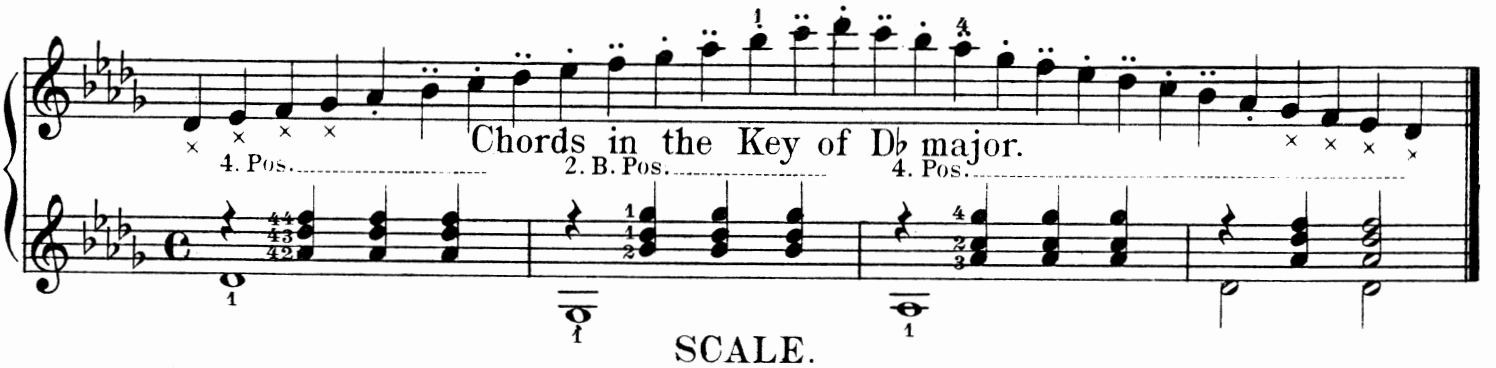
SCALE.

F minor, Relative of A♭ major.



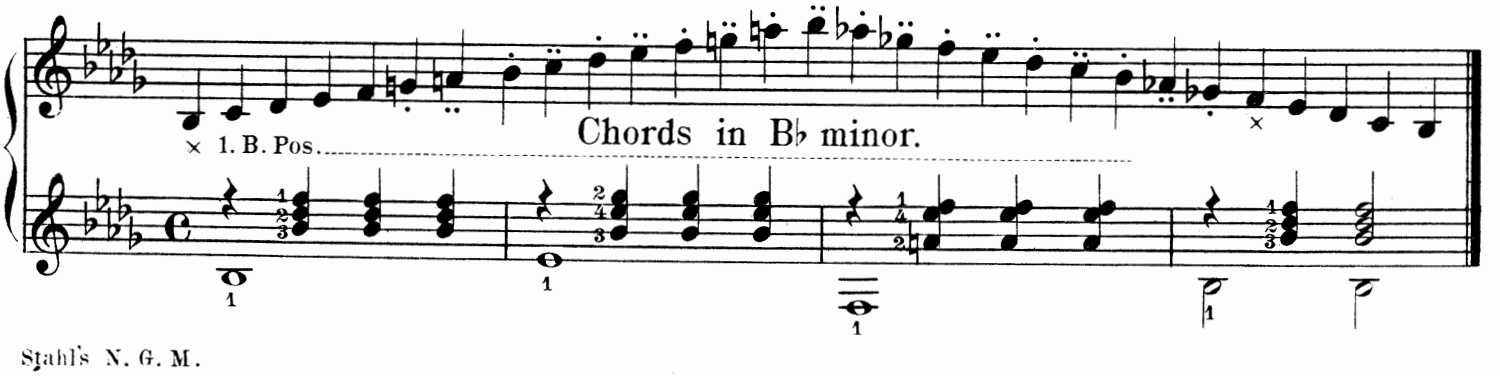
SCALE.

Key of D♭ major.



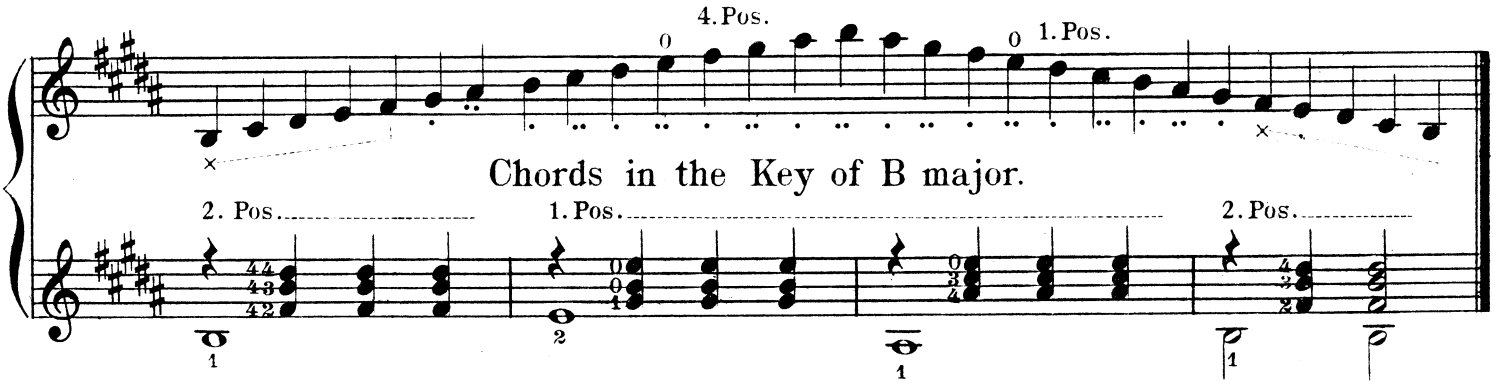
SCALE.

B♭ minor, Relative of D♭ major.



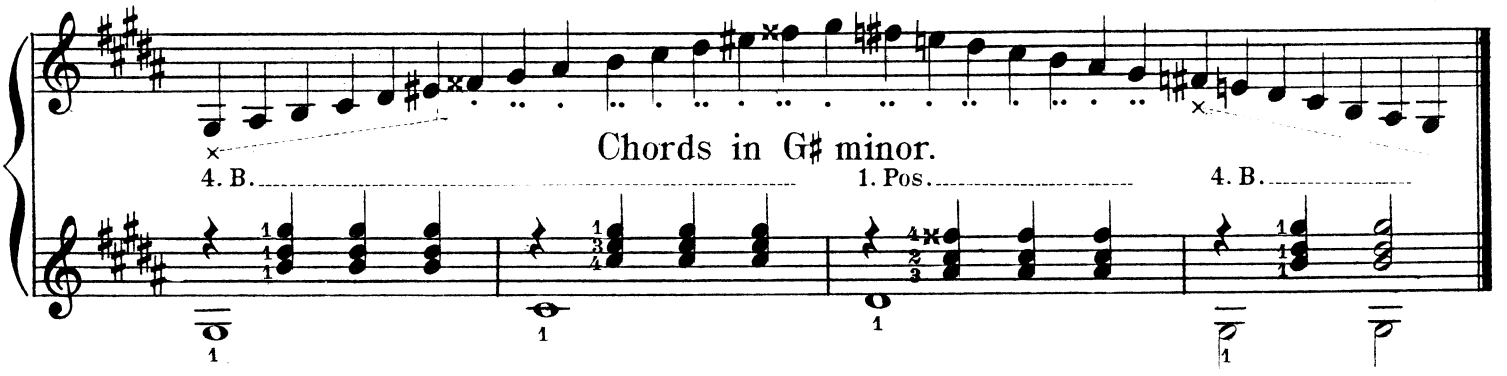
SCALE.

Key of B major.



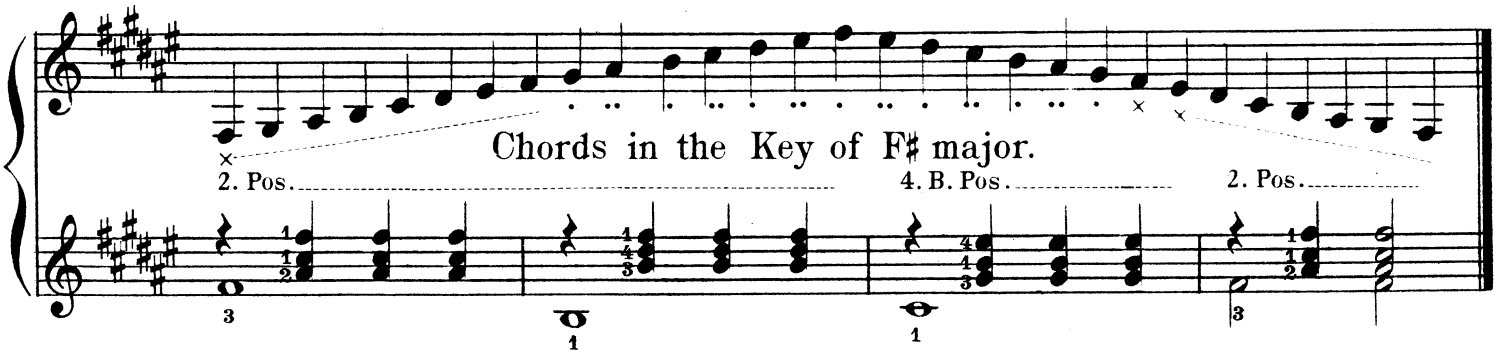
SCALE.

G♯ minor, Relative of B major.



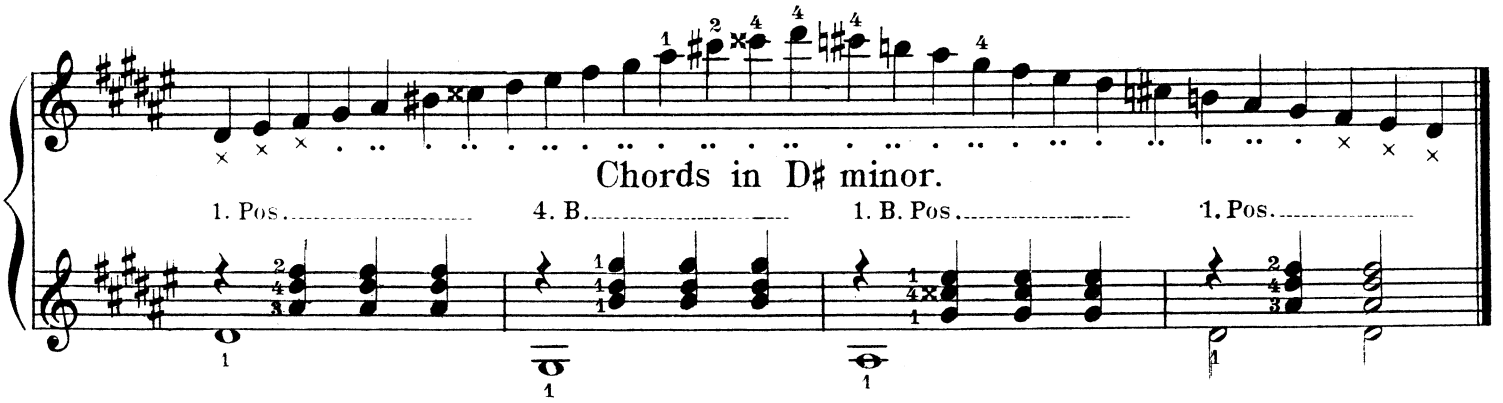
SCALE.

Key of F♯ major.



SCALE.

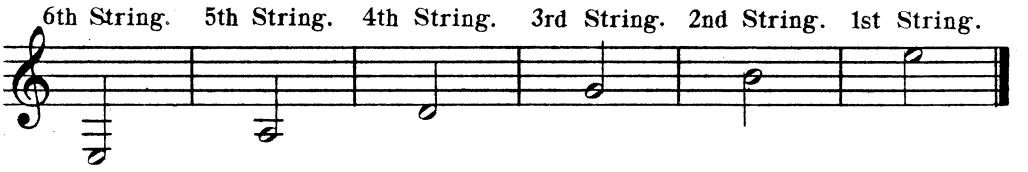
D♯ minor, Relative of F♯ major.



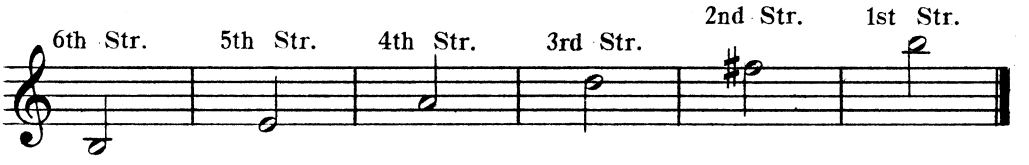
HARMONICS.

Harmonics are produced by pressing the third finger of the left hand lightly and in a parallel position across certain divisions of the finger-board; the finger must press the strings with just sufficient force to prevent them from vibrating as if open. Harmonic tones are an octace higher than the notes used to represent them. They are produced on the Twelfth, Seventh, Fifth, Fourth and Third frets as shown in the following table, and are distinguished from the natural tone by this abbreviation: Har.

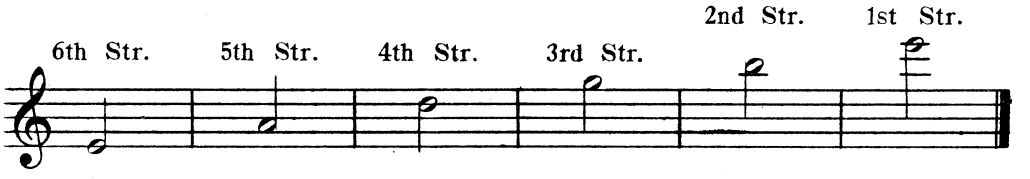
Harmonics on the 12th fret:



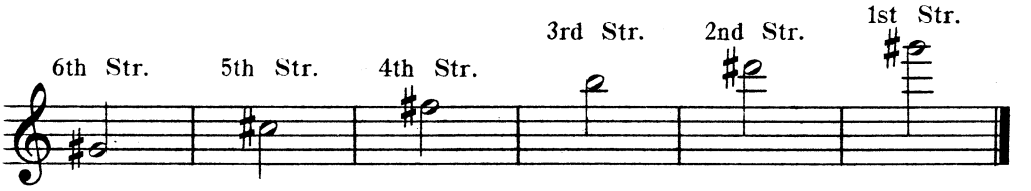
" " " 7th "



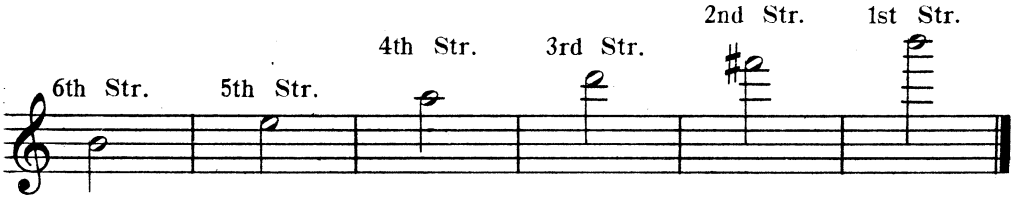
" " " 5th "



" " " 4th "

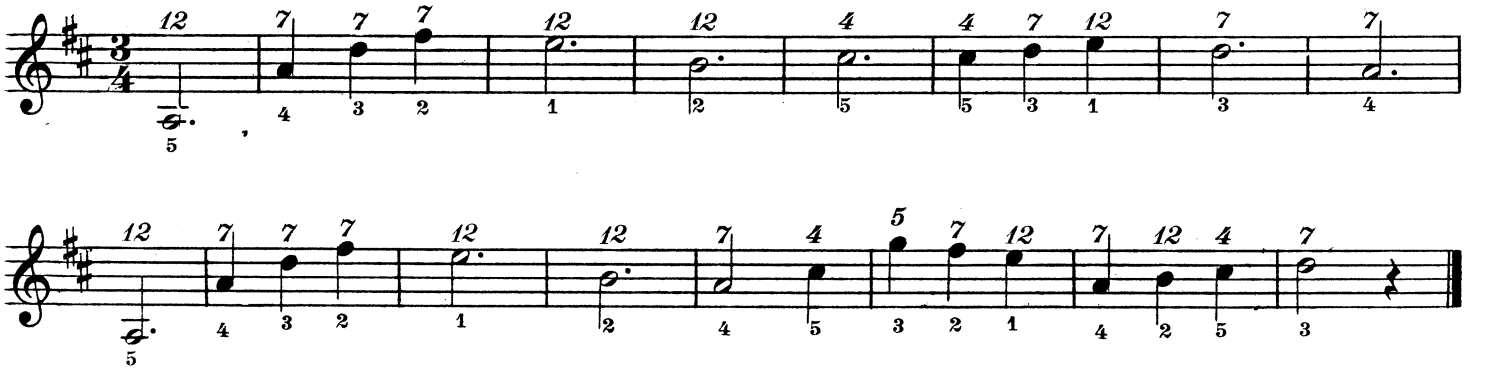


" " " 3rd "



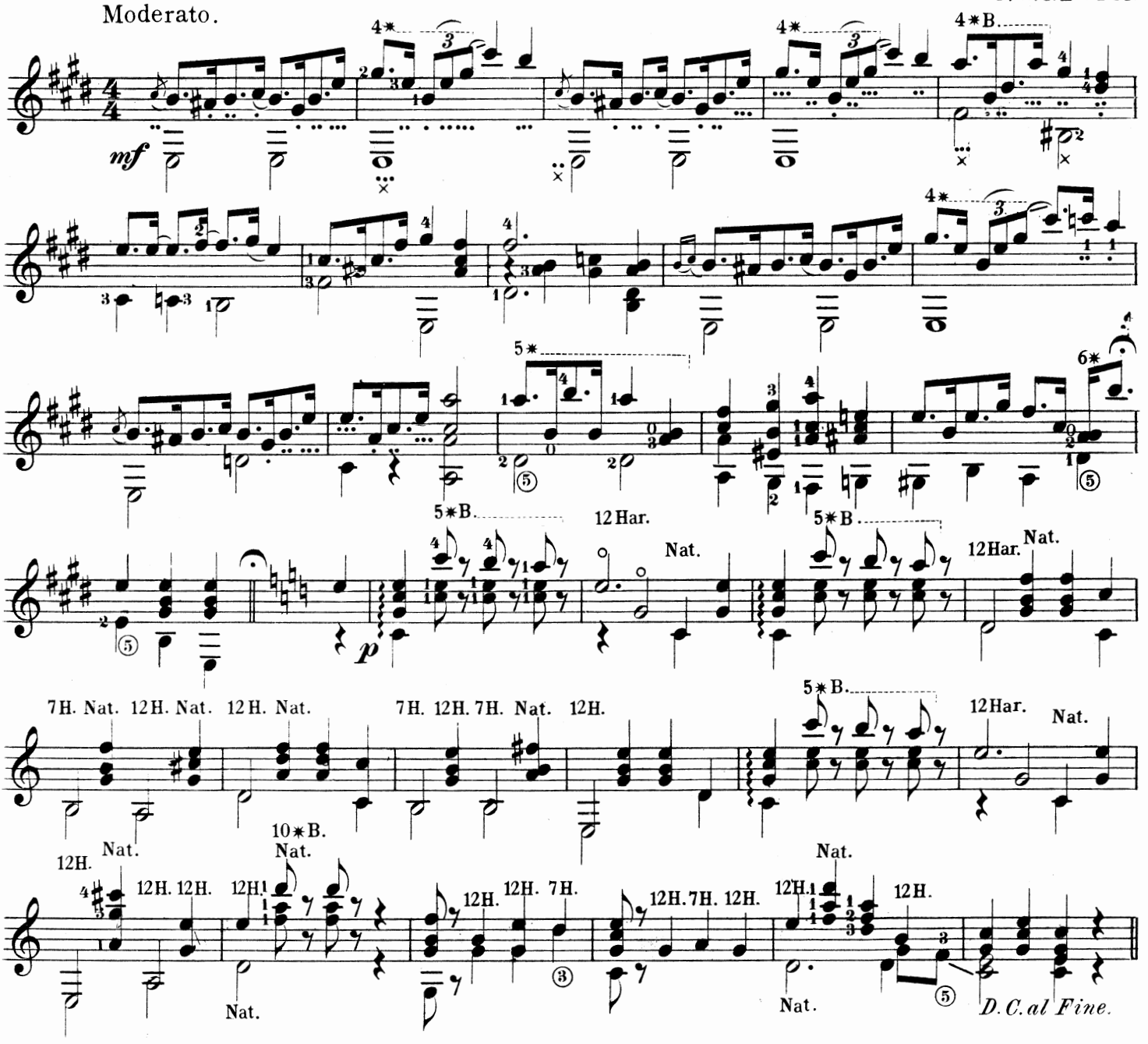
Exercise on the Harmonic Notes.

The upper figures refer to the frets, and the lower figures to the strings. Play very slowly.

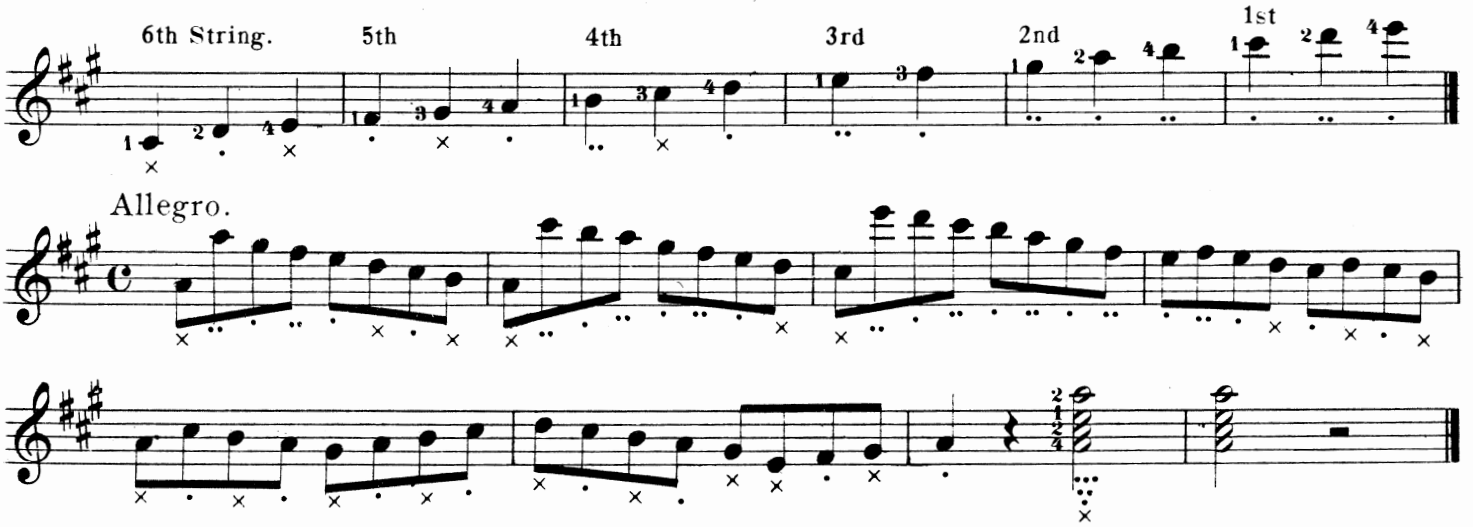


BLUE BELL SCHOTTISCHE.

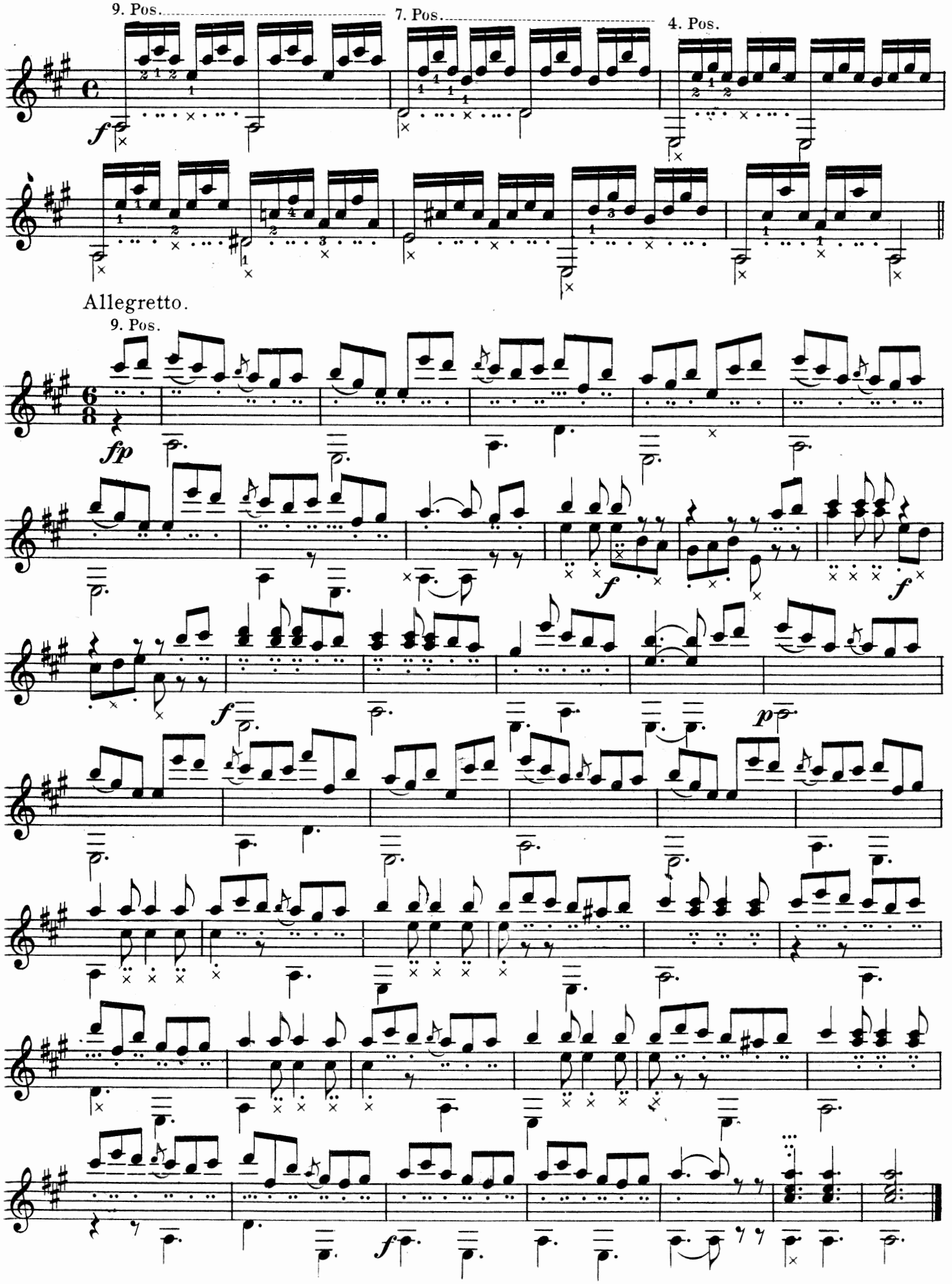
P. W. NEWTON



SCALE IN THE NINTH POSITION.



PRELUDE.



AZELIA POLKA.

For this Polka the 6th string must be lowered one tone (D)

CARCASSI

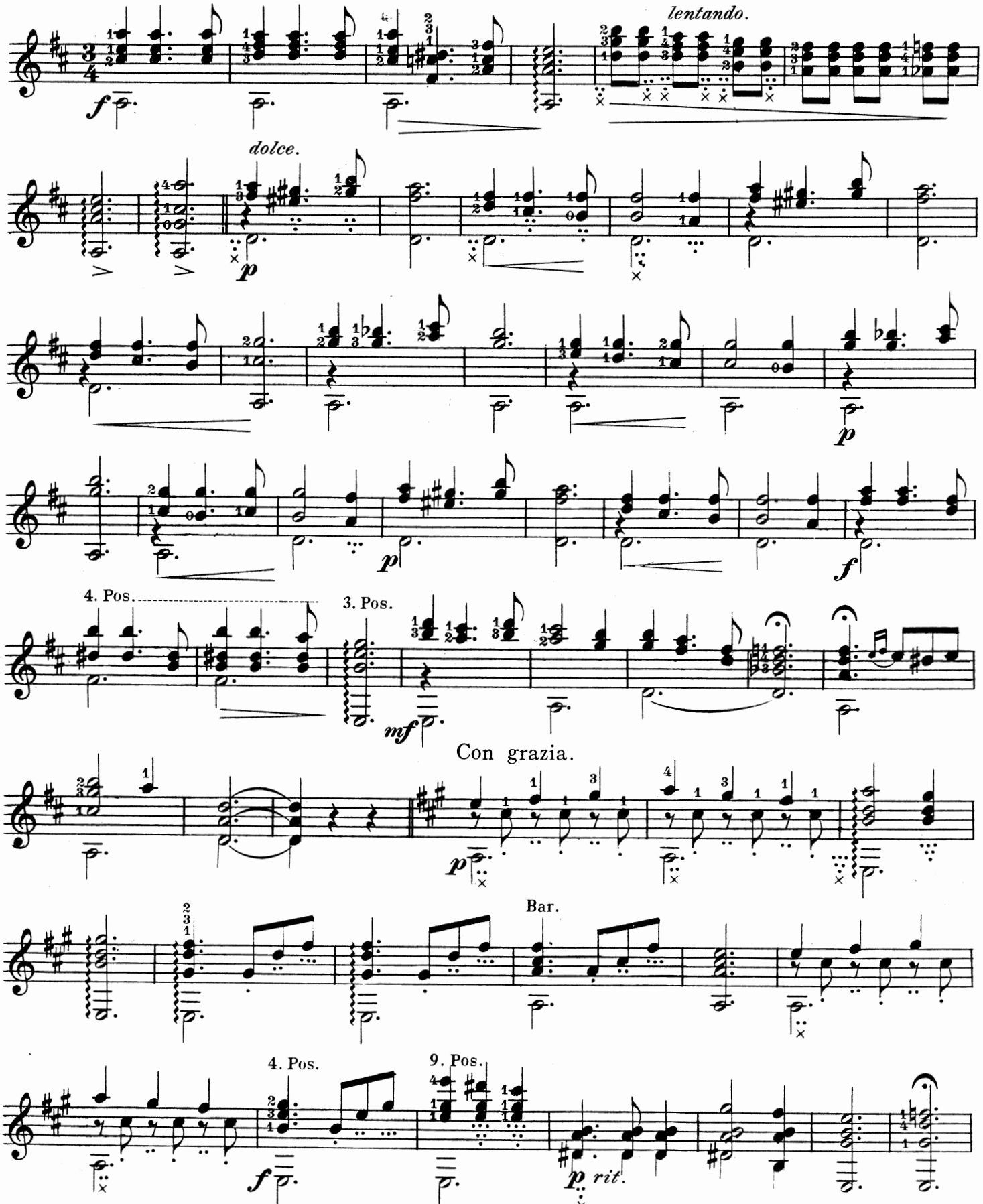
7. Pos.

p *f* *p* *f* *p* *f* *dolce.* *f* *p* *dolce.* *D.C.*

Fine.

THE ANGEL'S MESSAGE.

W. G. BRANDENBURG.



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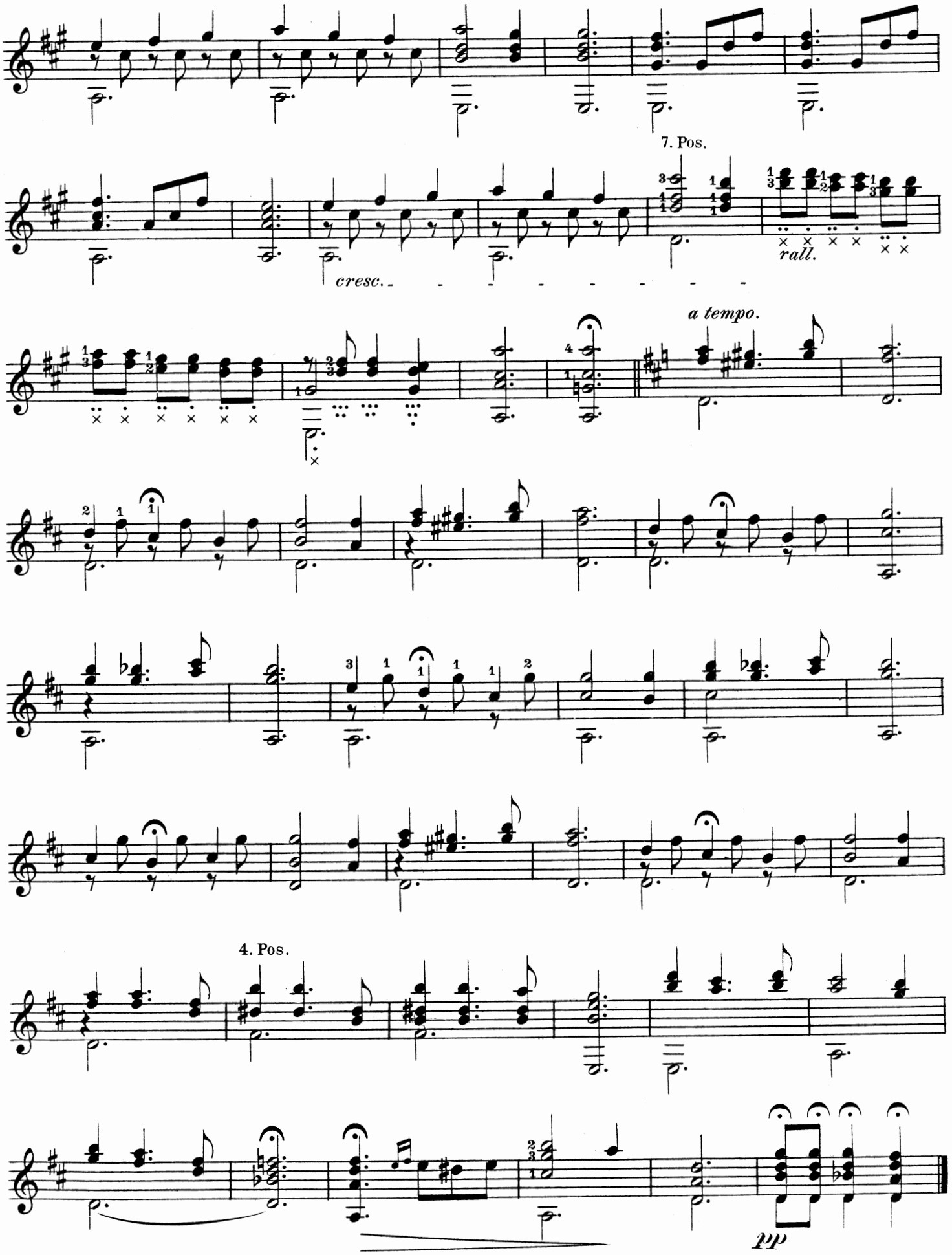

7. Pos.
cresc.
rall.
a tempo.
4. Pos.
pp

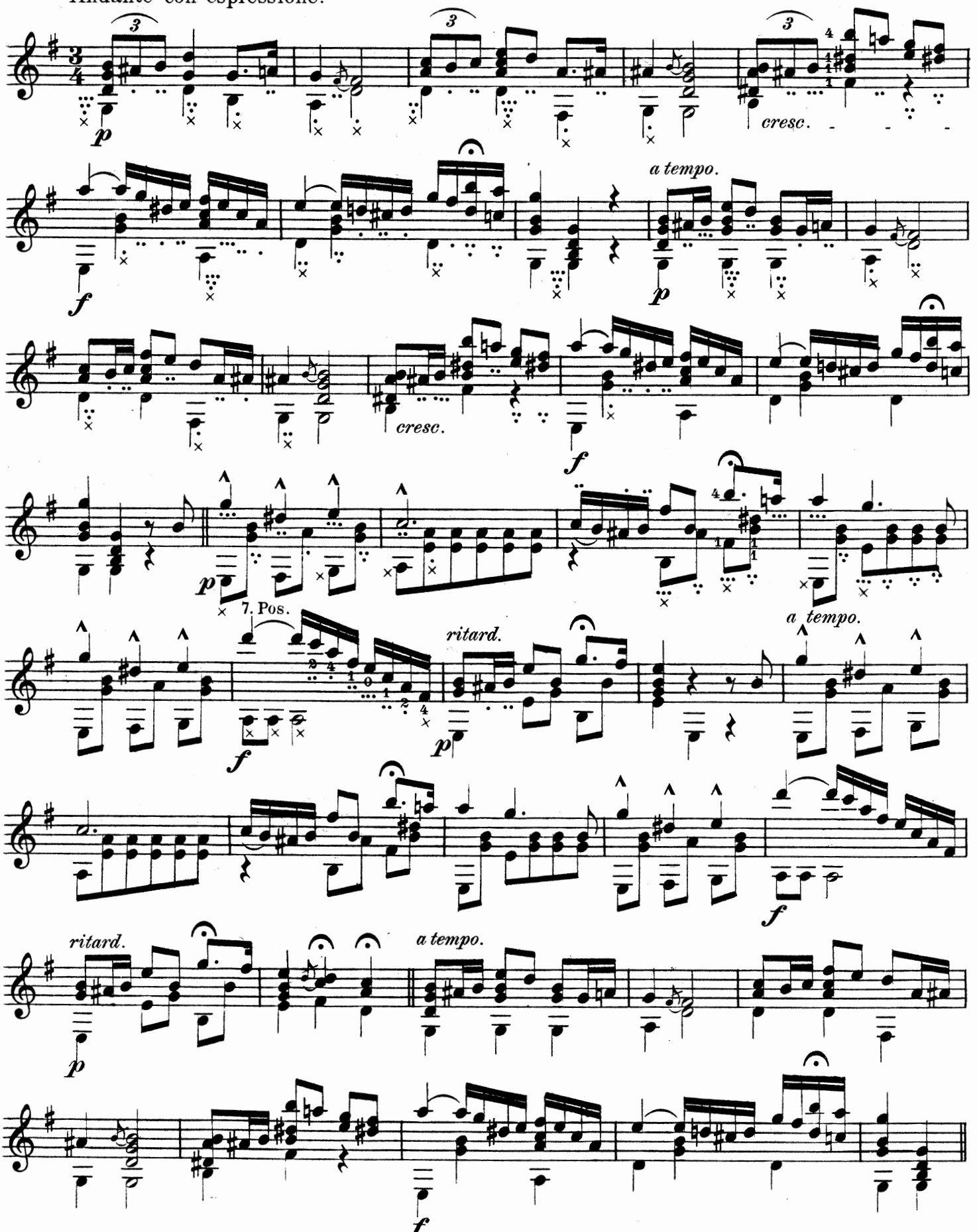
HEIMWEH.

(Longing for Home.)

Arr. by FRED. O. OEHLER.

A. JUNGMANN, Op. 117.

Andante con espressione.



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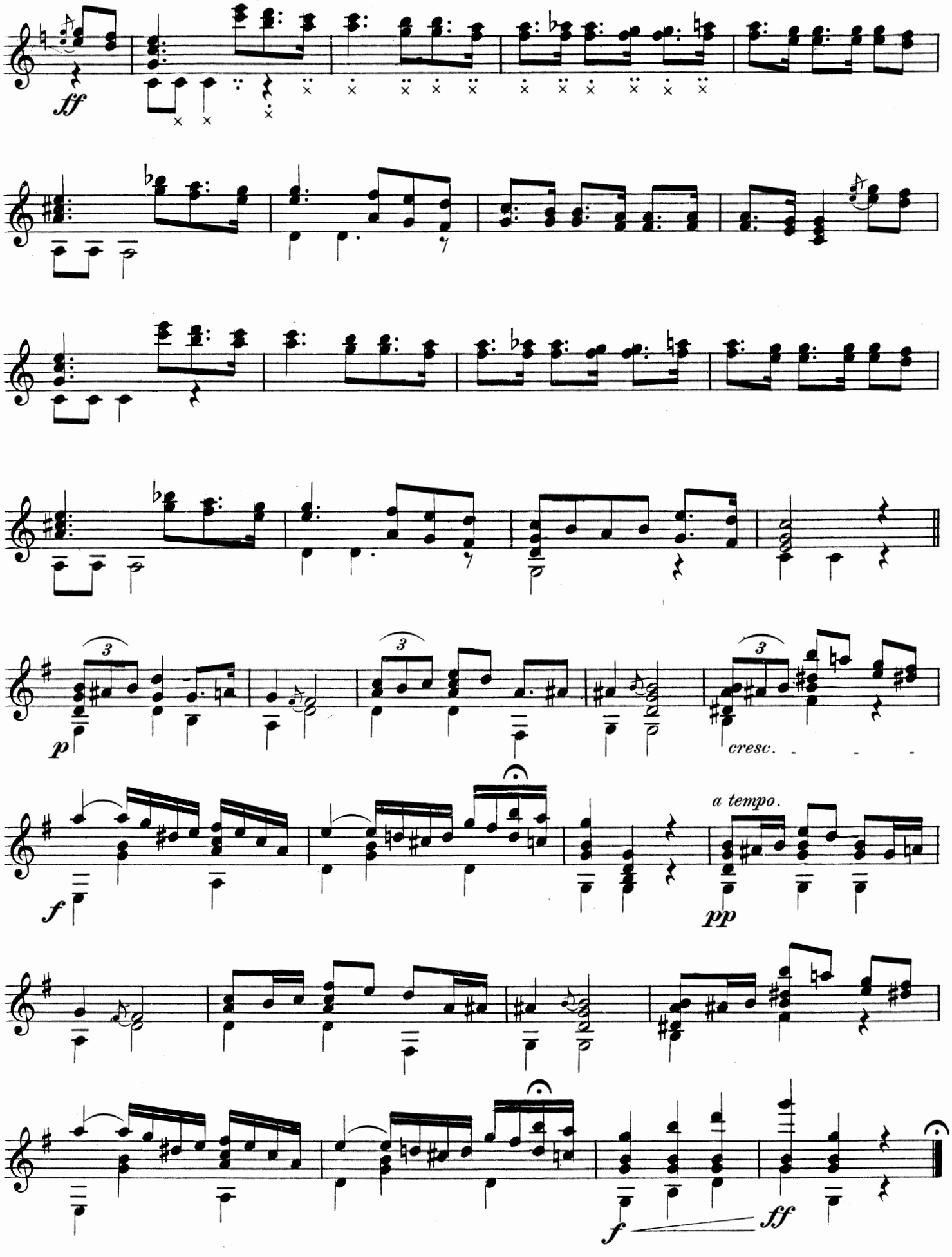
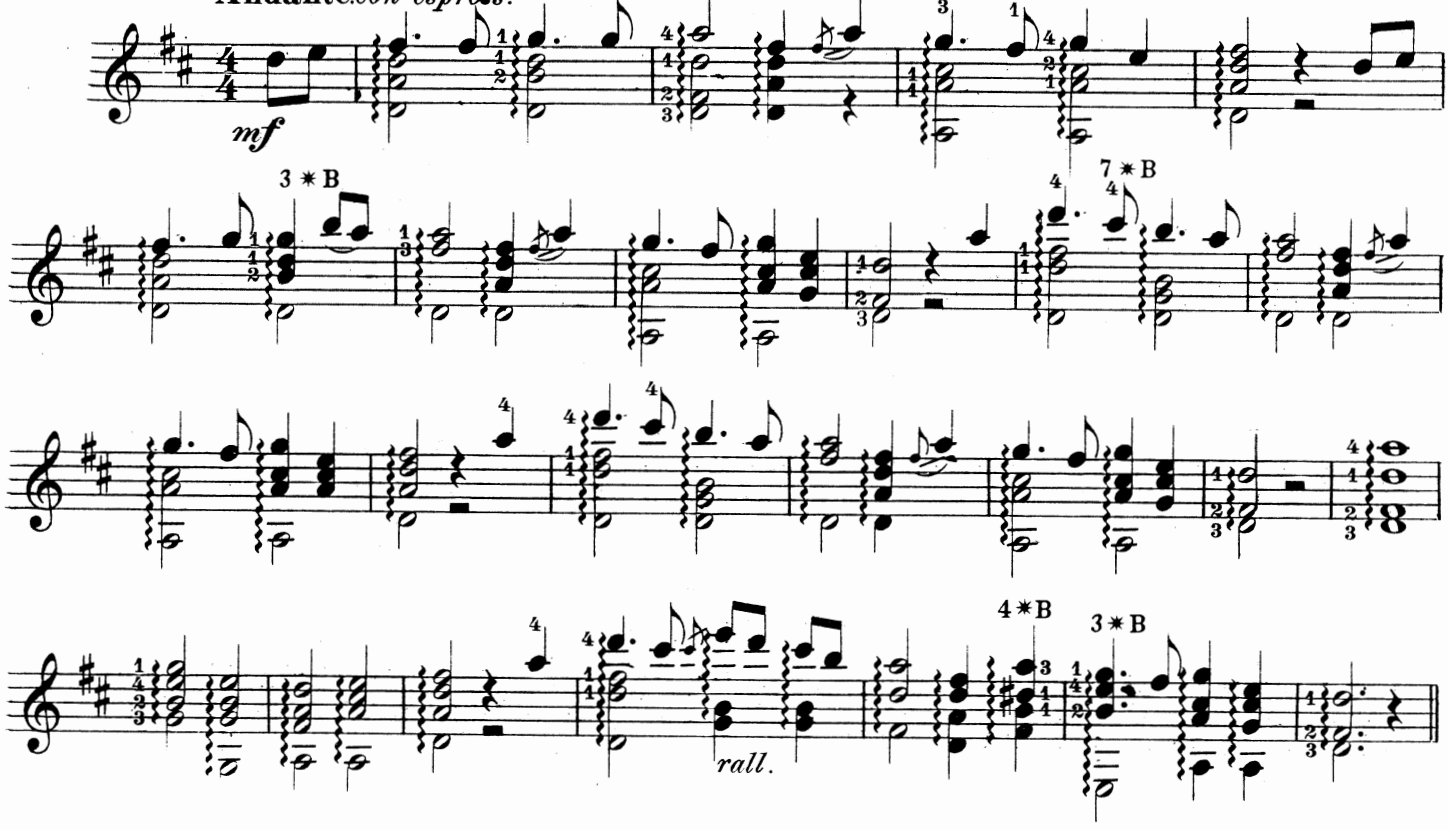

ff
p
cresc.
a tempo.
pp
f
f
ff

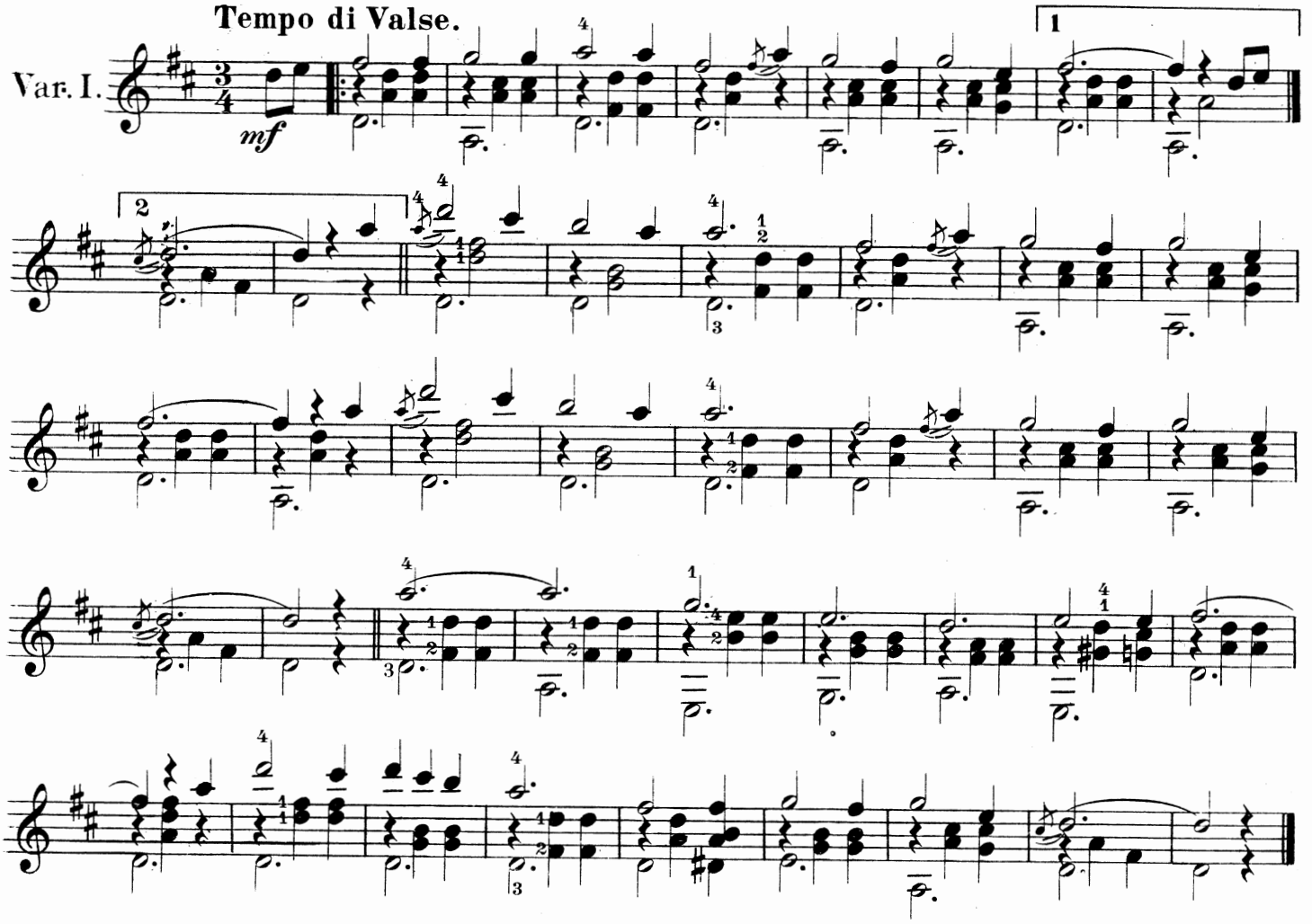
Home, Sweet Home.

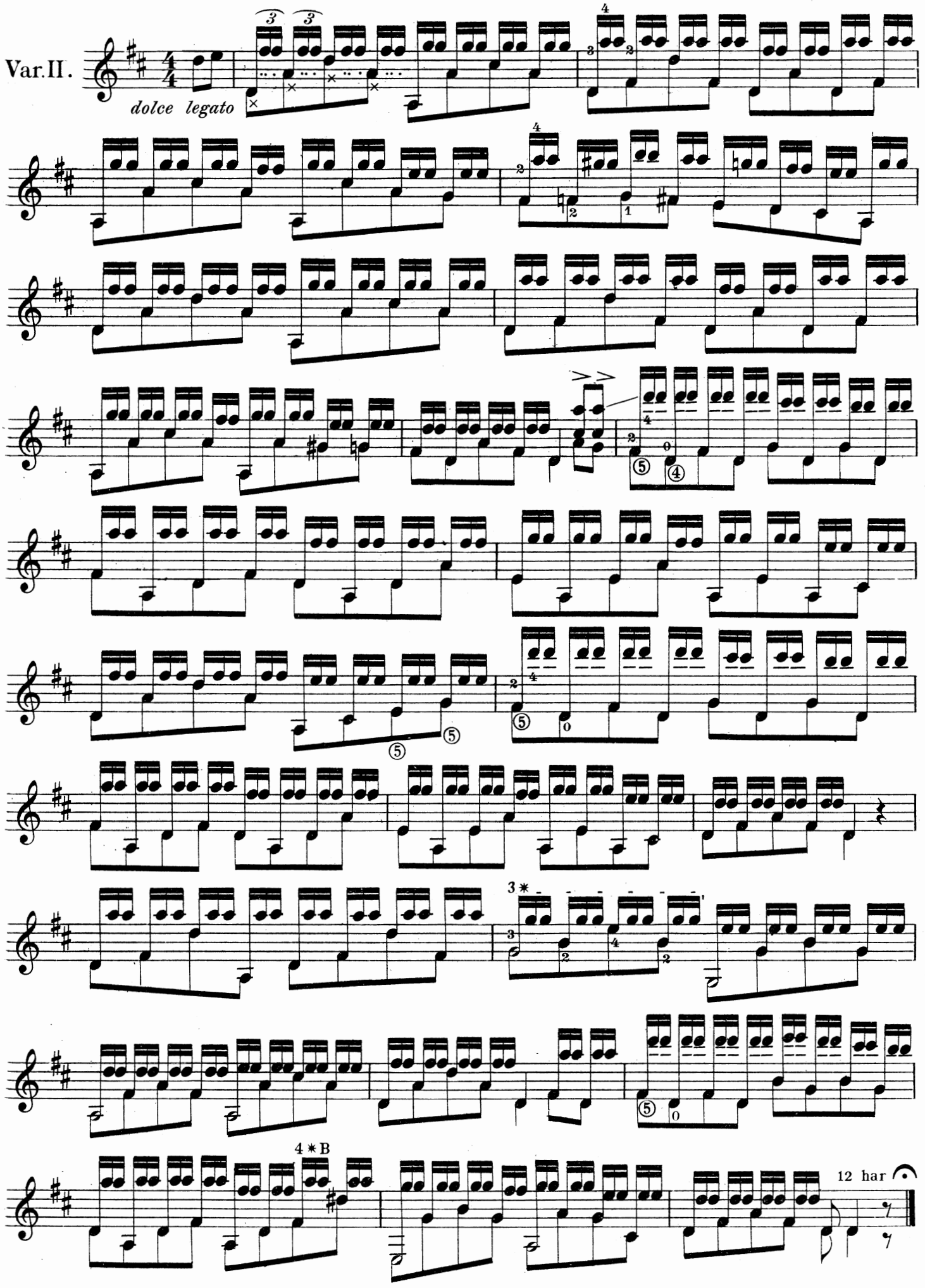
(Varied.)

Thema.

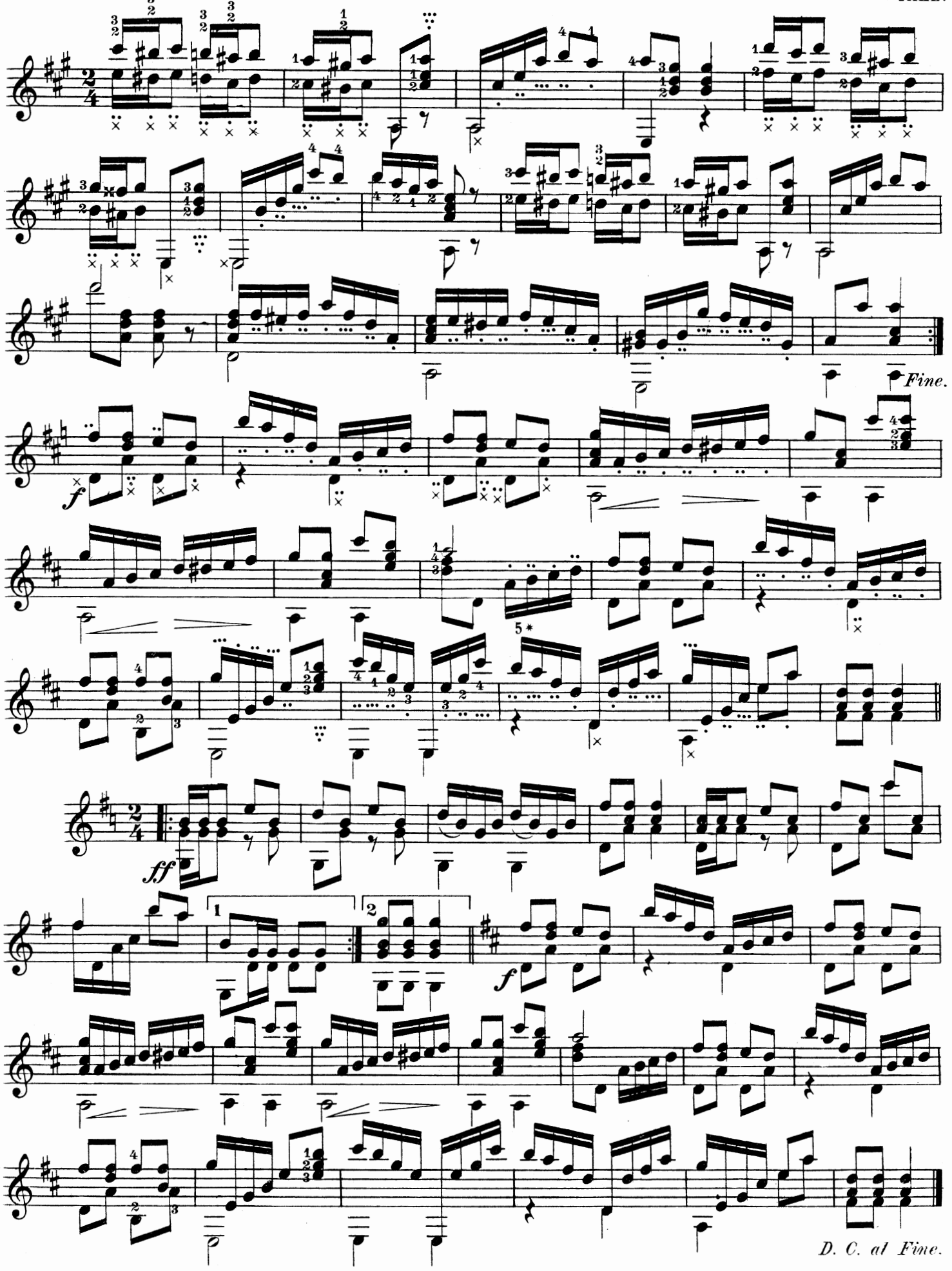
Arr. by P. W. NEWTON






Var.II.
dolce legato
4 * B
12 har

IDEAL POLKA.

Tempo di Polka.

STAHL.