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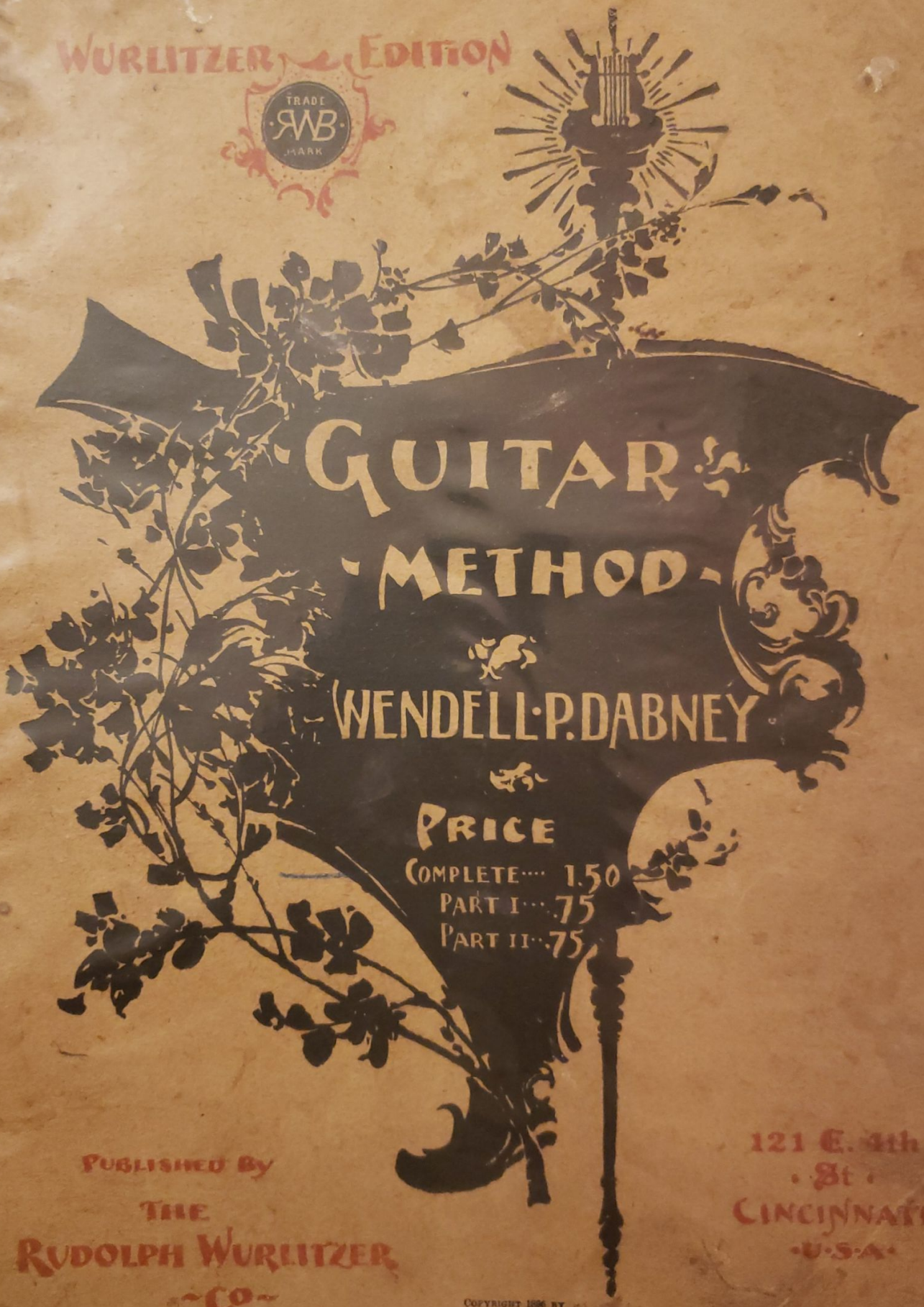

GUITAR METHOD

WENDELL P. DABNEY

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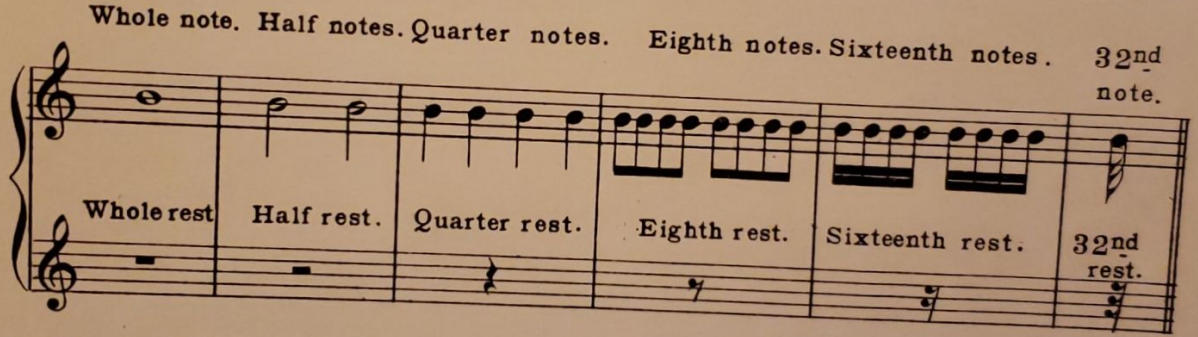
NOTES OF REFERENCE.

ABRIDGED.

by

W. P. Dabney.

Music has for its object sounds, their succession and various combination. Musical sounds are expressed by characters called notes which are written on and in the spaces between five parallel lines. These five lines and spaces between them are called the staff, which being of insufficient extension to express all musical sounds, is further increased by lines added above or below, called ledger lines. The seven notes – A, B, C, D, E, F, G – distinguished by their position on the staff and ledger lines, with the first one repeated at the end of the series, form the gamut or scale. The names of the notes and their pitch are ascertained by a character called a clef, 𝄞 placed at the beginning of the staff. The Treble or G clef is used in guitar music. There are several different kinds or form of notes to express their duration; also several signs of silence, called rests, one for each of the seven notes.



A dot after a note increases its value one-half Example: 𝅗𝅥. ♩. ♪

Time, the measure of sounds in regard to their duration, is Common or Triple. Music is divided into equal portions of time by vertical lines, called Bars. The music between two bars is called a Measure. In Common or $\frac{4}{4}$ time each measure contains the value of four quarter notes, count 1 to each; $\frac{2}{4}$ time, count 1 to each quarter note; $\frac{3}{4}$ time, count 1 to each quarter; $\frac{3}{8}$ time, 1 to each 8th note, $\frac{6}{8}$ time, 1 to each 8th note.

Sharp (♯). A note having the sharp sign prefixed is made one-half tone higher, or one fret nearer the bridge of the guitar, than usual. Flat (♭). A note prefixed by a flat sign is played one-half tone lower, or one fret nearer the nut of the guitar. (♮) A Natural indicates the restoration to the usual place of a note previously affected by a sharp or flat. Sharps or flats placed after the clef are called the signature, and designate what key the piece is in. Sharps, flats, or naturals, occurring away from the clef sign, 𝄞 are called Accidentals, and only affect the measure in which they are written.

There are 24 Major and Minor keys. Only C, G, D, A, E, and F, with relativ minors, are here given for the guitar, the remainder being impracticable. Every fret on the guitar marks a position, the number of position corresponding to the number of fret on which the five fingers of the left hand are placed. The Barrer consists of two or more notes, pressed at once by the left hand finger.

When playing sit erect, the left foot slightly elevated, the guitar resting on the left thigh, with its neck raised to an angel of 45º Right arm half way between the wrist and elbow, resting on the edge near the bridge.

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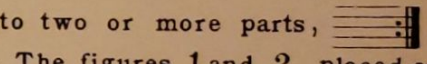
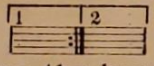
Tuning.

Tune the fifth string (A) in unison with an A tuning fork, or to the A of any instrument properly tuned, then finger or press it on the fifth fret and tune the fourth string (D) in unison to that note; finger D on fifth fret and tune the G., or third string, in unison; finger G on the fourth fret and tune the second string (B) in unison; finger B on the fifth fret and tune the first string (E) in unison; then finger fourth string D on second fret and tune the sixth string (E) in unison. The strings are numbered by counting from the bottom upward. Notes on the fourth, fifth, and sixth strings are struck with the thumb; notes on the third string with the first finger; on the second with the second finger, and on the first with the third finger. In rapid passages of two or more notes use first and second fingers alternately when on the first three strings; when on the fourth fifth or sixth str. use the thumb and first finger alternately.

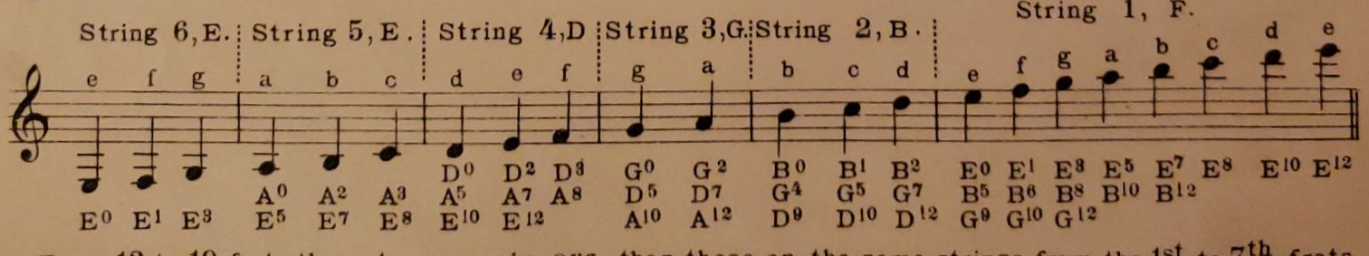
Signs for Right Hand. – × indicates thumb, • means first finger, •• second finger, ••• third finger.

Signs for Left Hand. – Numbers under or at side of notes indicate fingers used 1 meaning first finger, 2 second finger, 3 third finger, 4 fourth finger. When a letter and number are given, they denote string and fret. The upper number generally above the notes or staff – refer to the frets.

This sign, 0 (open), means that the string is struck without being pressed by the left hand fingers. Roman numbers, I, II, etc. indicate the number of the position. The curved line ⌒ (tie) placed over or under two notes on the same line or space indicates that the first note only be struck and held the length of both. The Double Bar divides a piece into two or more parts,  the dots on the side of the bar indicating the repetition of that part. The figures 1 and 2, placed over double bars  signifies that a part of the piece should be played twice, and in playing the second time, the bar (1) is omitted and (2) played in its stead. *8va.* placed over a note or notes, means to play an octave higher. This sign ⌇ placed before several notes, indicates that the are to be made by rapidly sweeping the thumb downward across them A pause 𝄐 or *Fine* at a double bar denotes completion of a piece. *D. C.* (Da Capo.) means from the beginning. 𝄋 (Dal Segno) repeat from the sign to double bar or Coda 𝄌. In chords of three or more notes, large or small, the small or grace notes may be omitted when too difficult.

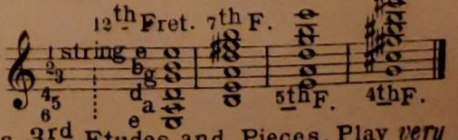
Expression. – *mf*, moderately loud; *f*, loud; *ff*, very loud; *p*, soft; *pp*, very soft; *cresc.* increase tone; *decresc.* or *dim.* decrease tone; *dolce* soft and sweet; *con brio*, with splendor and brilliancy; *con amore*, affectionately; *Andante*, slow; *Allegro*, quick; *rit.* slacken time; *a tempo*, in time; *Coda*, an extra passage at the end.

Natural Scale – Giving string and fret for making of same note in every position between 1st and 12th frets.



From 13 to 19 frets the notes are only *8va.* than those on the same strings from the 1st to 7th frets.

Table of Harmonies at Principal Frets – 12, 7, 5, 4. – In making harmonies, press the str. at fret designated with fing. of left hand sufficiently hard to check vibration. Strike with right hand finger, and remove the left quickly, leaving the string vibrating:



Practice every day, if only fifteen minutes, 1st Scales, 2nd Chords, 3rd Etudes and Pieces. Play *very slowly* until the touch is firm, accurate, and even, gradually increase speed to the desired degree. Devote more energy to difficult passages, with strict attention to time and expression. Practice! Practice!

PREFACE.

The following is annexed to the "Abridged Notes of Reference" in order to afford a more thorough knowledge of the Guitar to those who have the time and inclination to make a study of this fascinating instrument. The best features of the greatest authorities extant have been used in the compilation of this work. All details and exercises, not absolutely essential to its mastery have been carefully omitted, thus rendering it less bulky, though its instruction is accurate and complete, embracing besides the regular course of study in Positions, Harmonics etc. a thorough explanation and exemplification of the Tremolo, a style of play destined to be greatly in vogue among soloists.

W. P. Dabney.

The Guitar.

There are several sizes and styles of guitars in use, The most common being the Terz, or Third Guitar, the standard size, and the extra large or Concert instrument.

Principal Parts of the Guitar.

The Sounding Board is the upper part of the body sometimes called the face. The Bridge is that cross piece of wood on the sounding board in which the strings are fastened by small wooden pins. The Rosette is the circular hole in the sounding board. The Neck or Fingerboard is the long bar connecting the head or upper part of the Guitar with the body – over which the strings pass. Frets are little metallic bars that divide the front part of the neck, or fingerboard, into sections. The Nut is that small wedge over which the strings pass from the head to the fingerboard. The Pegs or Screws are in the head of the instrument and are turned to the left when tightening the strings. The Guitars generally used in America have six strings – three composed of silk or steel covered – with wire, and three composed of gut or steel.

Manner of Holding.

The instrument should be held with the curve in its side directly on the left limb near the thigh, its neck elevated to an angle of about 45°, – the right arm, half way between wrist and elbow, resting on the edge of the Guitar just over the bridge – fingers curved naturally, tips under the strings, the thumb extending nearly an inch in advance of the first finger. The left hand and wrist are held curved and free from the neck of the instrument, with the ball of the thumb resting against the back of the neck near the second fret – the left elbow inclining towards the body, – the left foot on a small cushion, and the right drawn slightly backwards.

Strings.

The strings are numbered from the bottom, upwards. The bottom or first string is E, commonly known as little E, the 2nd St. is B, the 3rd is G, the 4th D, the 5th A, and the 6th E, frequently called big E.

Left Hand Fingering.

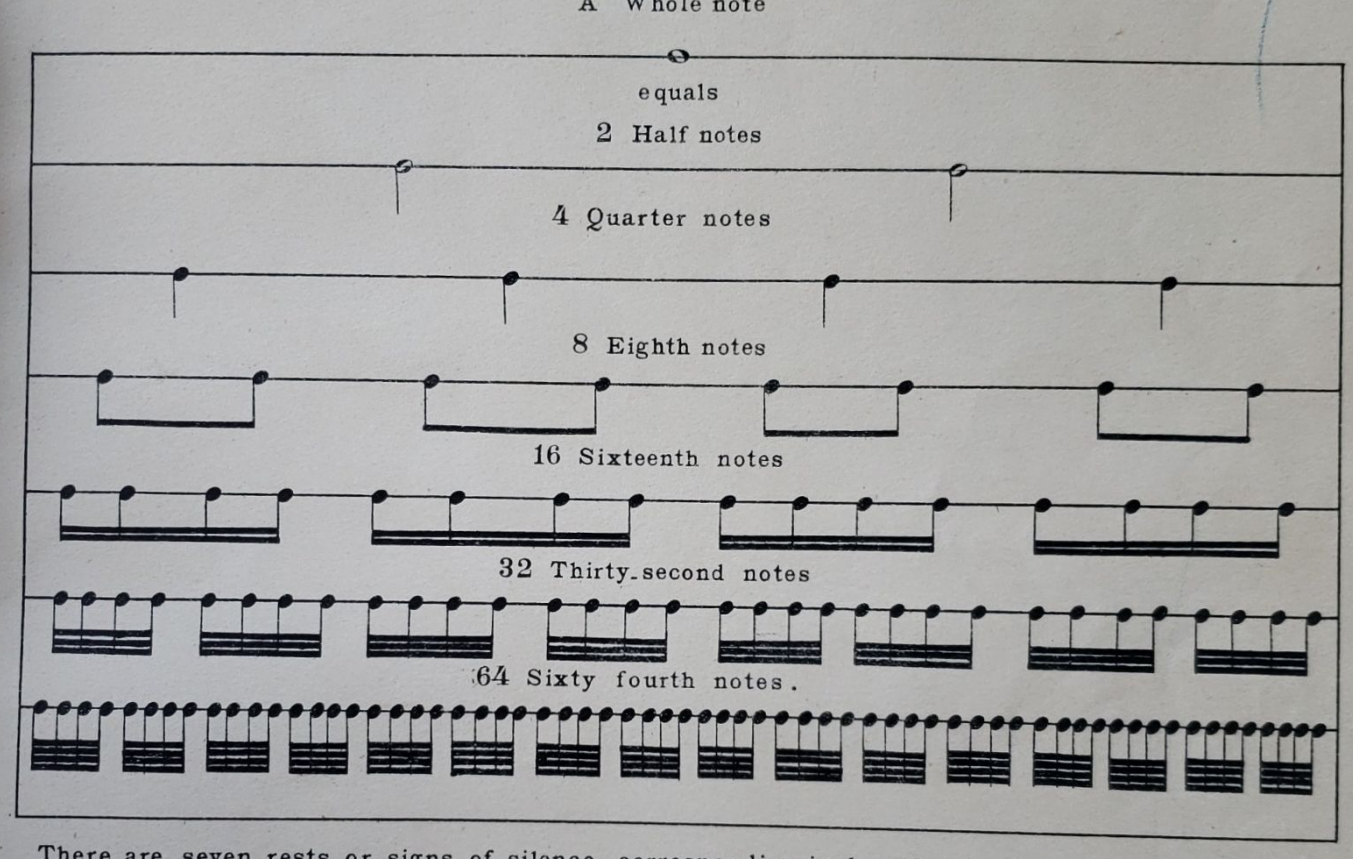
The numbers 1, 2, 3, 4, refer to the 1st, 2nd, 3rd or 4th fingers, thus any of these numbers placed by a note indicate the finger to be placed upon it.

Right Hand Fingering.

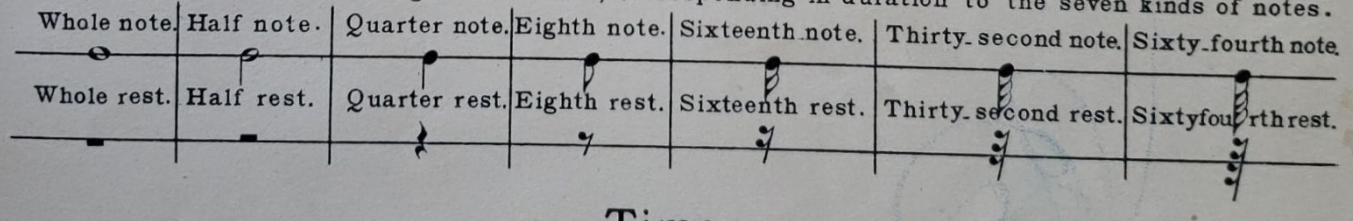
(×) cross means to strike with the thumb. – • (one dot) indicates the use of the first finger. •• (two dots) the second finger. ••• (three dots) the third finger. The figures *5, 6, 7, 8, 9,* etc. refer to frets and a letter placed under or near a note tells what string it is on. o (open) placed near or over a note means that the note is made by striking the string open, that is without fingering of the left hand. The Bass, or 4th, 5th and 6th strings are struck downward with the thumb. The Treble, or 1st, 2nd and 3rd strings are picked or pulled gently upward by the 1st 2nd and 3rd fingers of the right hand. – the third string by the 1st finger, – the second string by the 2nd finger, and the first string by the 3rd finger. Two or more notes in rapid passages on the first three strings are executed by by the 1st and 2nd fingers, – on the Bass strings the thumb and first finger alternate in their execution.

Charts showing Relative Value of the Notes and their corresponding Rests.

Musical sounds are represented in written music by characters called notes. Their ar seven kinds of notes, formed to indicate the length or duration of the different sounds or tones.



There are seven rests or signs of silence, corresponding in duration to the seven kinds of notes.



Time.

The value of a tone is that duration of time allowed it relatively proportionate to the amount – or quantity of time allowed to the other notes. The observance of this principle in the performance of a piece of music is called keeping time. There is no absolute or definite length of duration for any tone – a tone represented by a whole or half note, or any note may have a much longer or shorter duration in one piece than in another, accordingly as the one is slow and the other lively. The staff is divided by short vertical lines called Bars into equal portions for the better observance of time. These divisions are called Measures. The time or quantity which these measures contain, is shown by signs or figures placed at the beginning of each piece of music. The several kinds of time in general use are the following:

Common Time

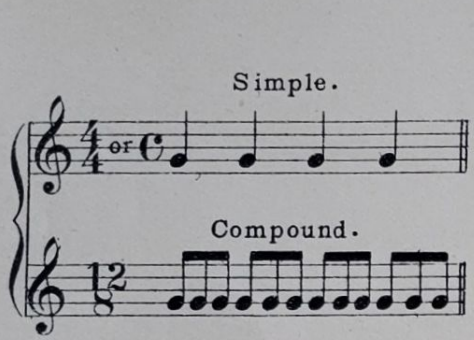
simple. compound.

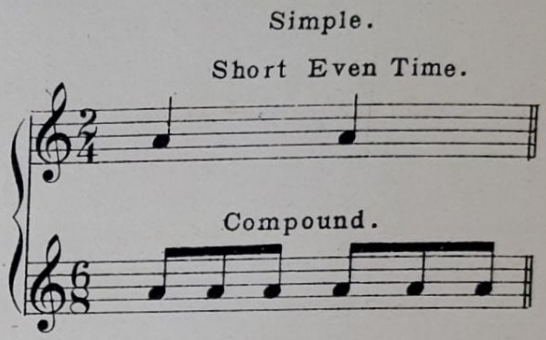
Triple Time

simple. compound.

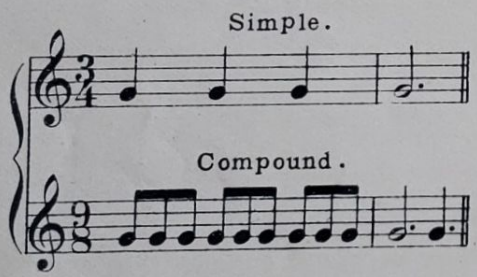
When the measure contains an even number of divisions of the whole note as $\frac{4}{4}$ or $\frac{6}{8}$ the piece is in Common time, when the measures contain an uneven number the piece is in Triple time as $\frac{3}{4}$ or $\frac{3}{8}$. Compound Common and Compound Triple time are produced when two or more measures of a particular kind of simple time are combined in one measure.

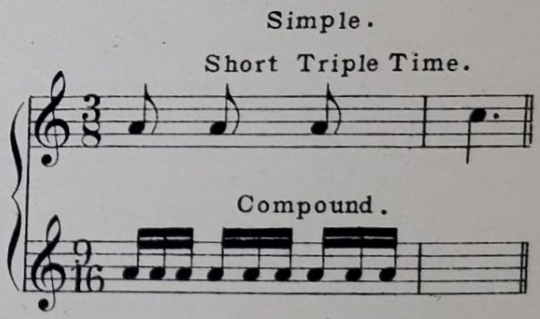
Common Time.

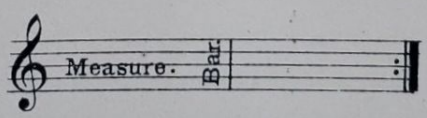




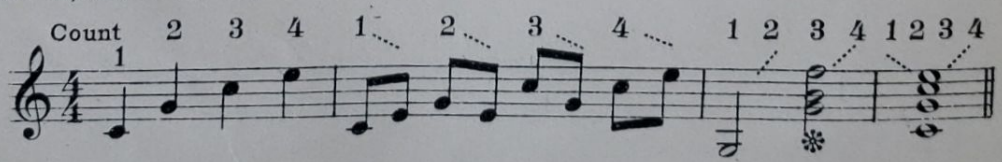
Triple Time.





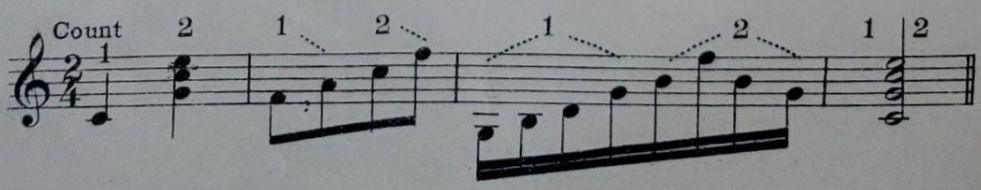


The Double bar marks the close of a part, — or the whole of a piece. Two dots just before it indicates repetition of the part. In $\frac{4}{4}$ or Common time each measure consists of 4 quarter notes or combination of notes equivalent in value to 4 quarter notes. Four counts or beats, to each measure – that is, one to each quarter note.

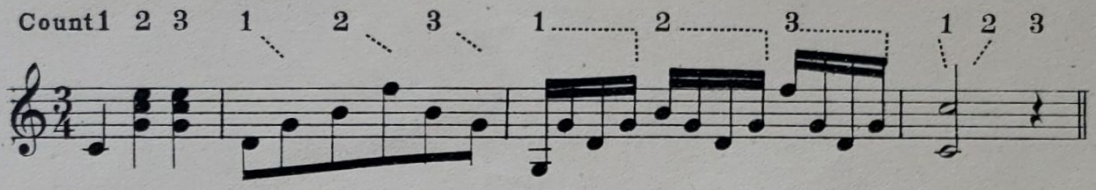


Let each count equal about two seconds of time. When two or more notes are written one above the other they form a chord and should be played together.

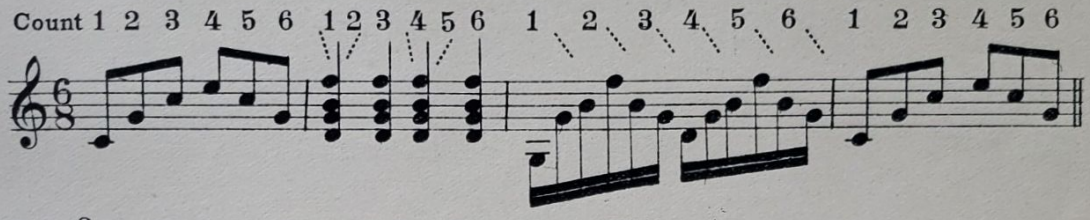
$\frac{2}{4}$ Time has two counts to every measure one to each quarter note.



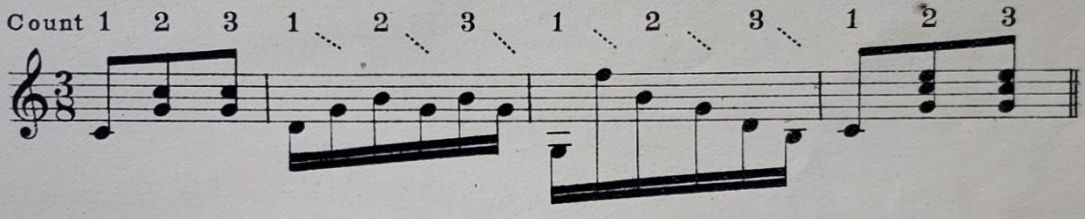
$\frac{3}{4}$ Time has 3 counts to every measure one to each quarter note.



$\frac{6}{8}$ Time has 6 counts to every measure one to each eighth note.



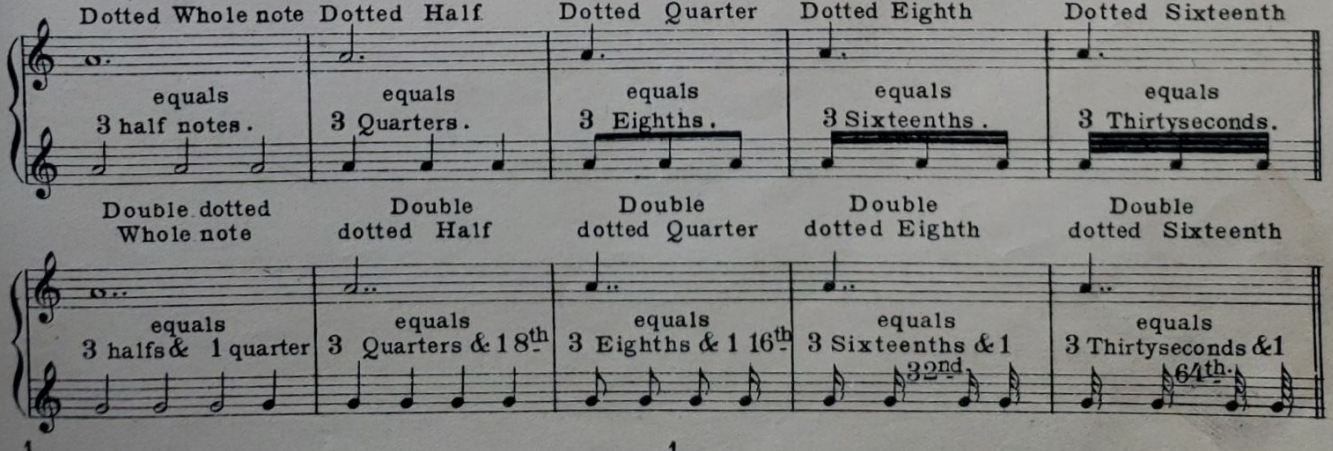
$\frac{3}{8}$ Time has 3 counts to every measure one to each eighth note.



The Dot and the Double Dot.

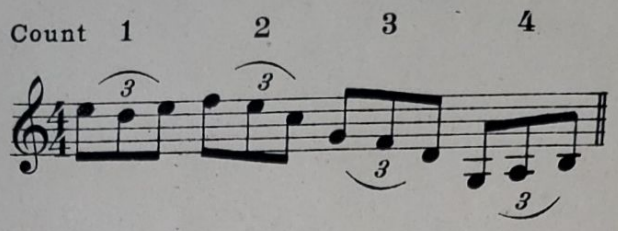
A Dot placed after a note increases its value one half. Suppose a dot placed after a whole note; now, $\frac{1}{2}$ of a whole note is one half note, therefore a whole note with a dot after it is equal to a whole note and one half note also, which makes a total of 3 half notes. The second dot after a note is equal to, and increases the total value by, one half the value of the first dot. Suppose two dots placed after a whole note, now the first dot, being equal to one half of the note, must be one half of a whole note, which is one half note, and since the second dot is equal to one half of the first dot, which is equal to one half note – the second dot must be one half of a half note which makes it equal to a quarter note, the sum therefore will be, or the whole note followed by two dots will be equvivalant to, one whole note one half note and one quarter note.

Explanatory Table of Dotted notes.



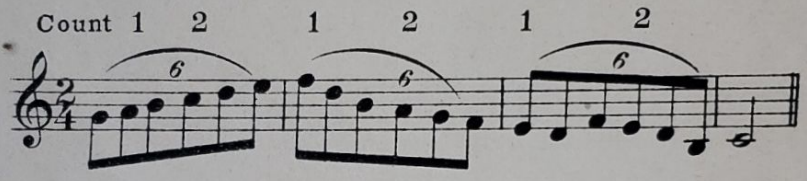
The Triplet.

A Triplet is a group of three notes to be played in the time of two of the same kind.



The Sextole.

A Sextole is a group of six notes to be played in the time of four of the same kind.



Accidentals or Signs of Chromatic Alteration.

An Accidental changes the pitch of a note before which it is placed. The five kind of Accidentals are:

♯ The Sharp, whic raises the sound of a note one half tone. A note with a sharp before it is made one fret nearer the bridge of the Guitar than usual.

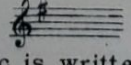
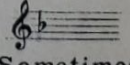
♭ The Flat lowers the sound of a note one half tone. A note with a flat before it is made one fret nearer the nut of the Guitar than usual.

♮ The Natural restores to its original position a note previously made sharp or flat.

𝄪 The Double Sharp raises the sound of a note a whole tone, and is made on the Guitar two frets nearer the bridge than usual.

𝄫 The Double Flat lowers the sound of a note a whole tone and is made on the Guitar two frets nearer the nut than usual.

The Signatures.

Sharps or Flats placed just after the Clef sign,   are known as the signature. It indicates the Key in which a piece of music is written. Sometimes a Sharp or Flat, foreign to the key of a piece, occurs accidentally - in which case the Accidental affects every note on the particular line or space only throughout that measure.

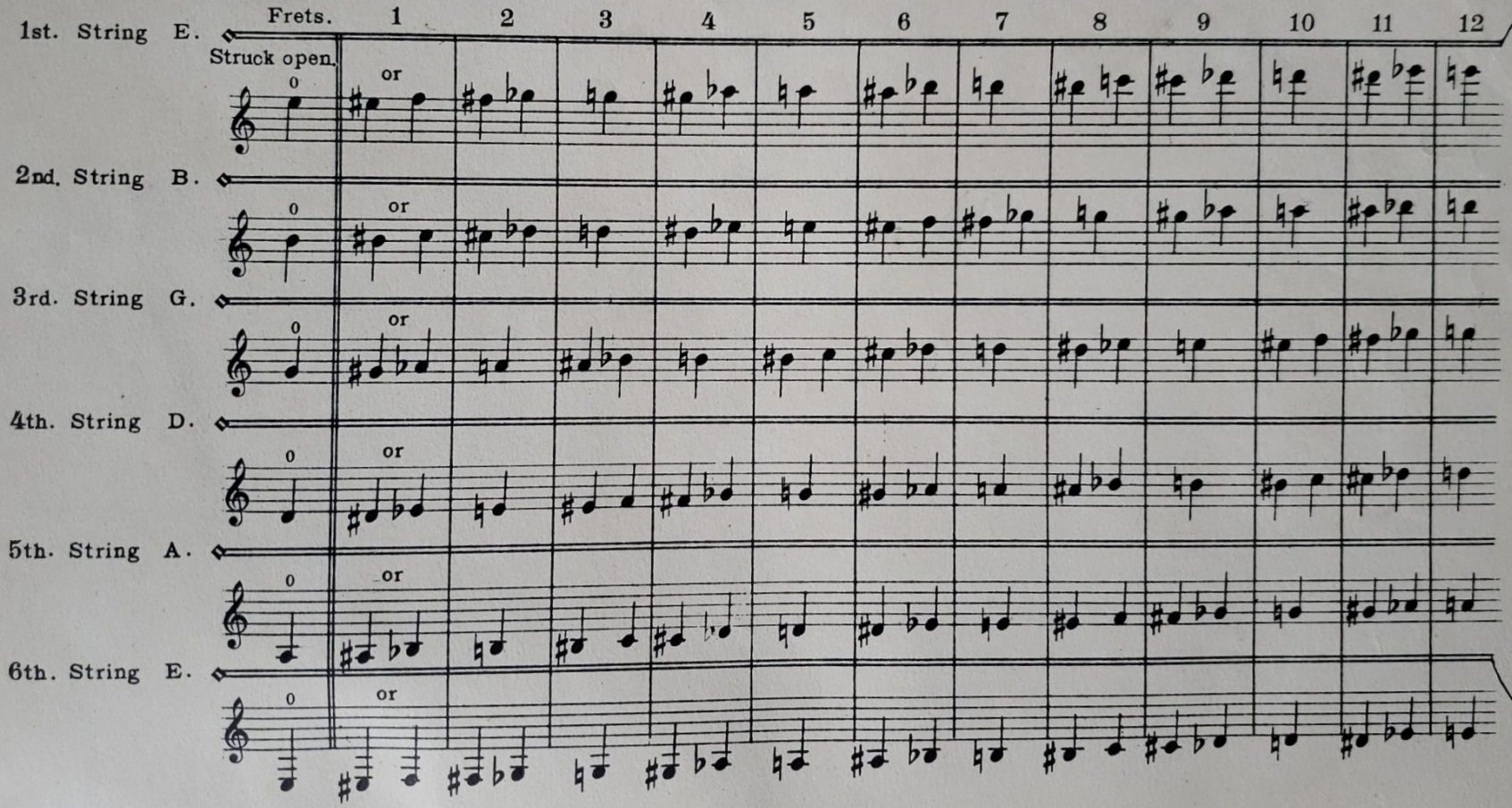
The Signature of the Major Key and its relative Minor are the same, that is why the Minor is called the Relative of the Major Key.

A Table of the Keys will be found on the following page.

CHART

OF THE GUITAR FINGERBOARD.

Each staff gives the notes in every fret on the string just above it.



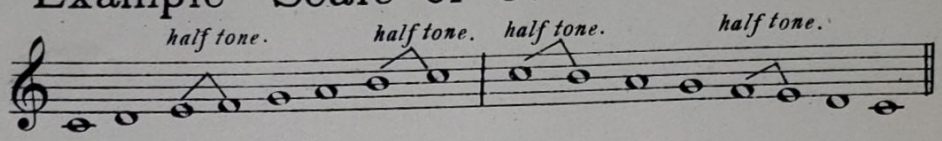
From 13th to 19th Frets the notes are *8va* than those on the same strings from the 1st to the 7th frets.

A Key is a regular succession of sounds, having a fixed relation to each other, and regulated by the first note called the keynote or tonic. A Scale is a succession of the seven notes of a Key, ascending or descending, beginning and ending with the keynote. The scale is Diatonic, when the succession of the five whole and two semitones which compose it are regular and in the natural order, ascending or descending.

In the chromatic scale there are twelve semitones formed by a union of the two semitones and the five whole tones divided into semitones.

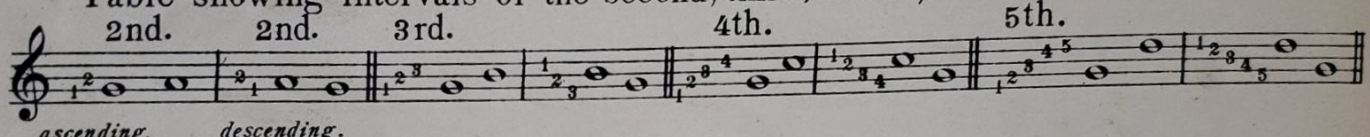
In the diatonic scale the half steps occur between the 3rd & 4th and 7th & 8th degree of the scale.

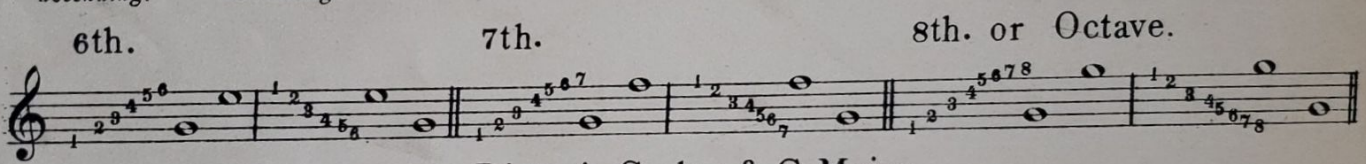
Example Scale of C.



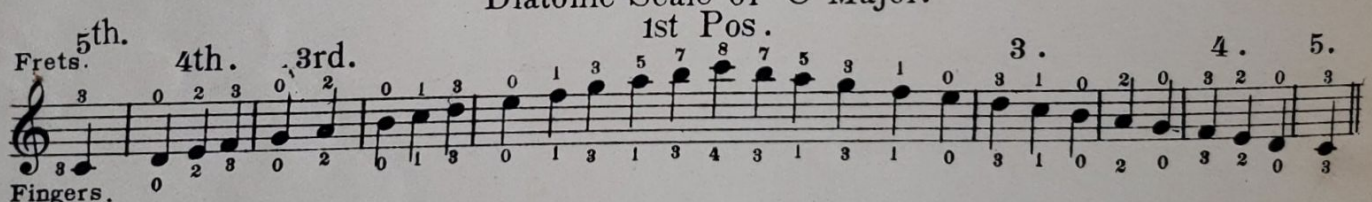
An Interval is the distance between two tones. The names of the intervals are determined by the number of degrees contained by them. The Intervals are the same ascending or descending.

Table showing intervals of the second, third, fourth, fifth, sixth, seventh, & octave.



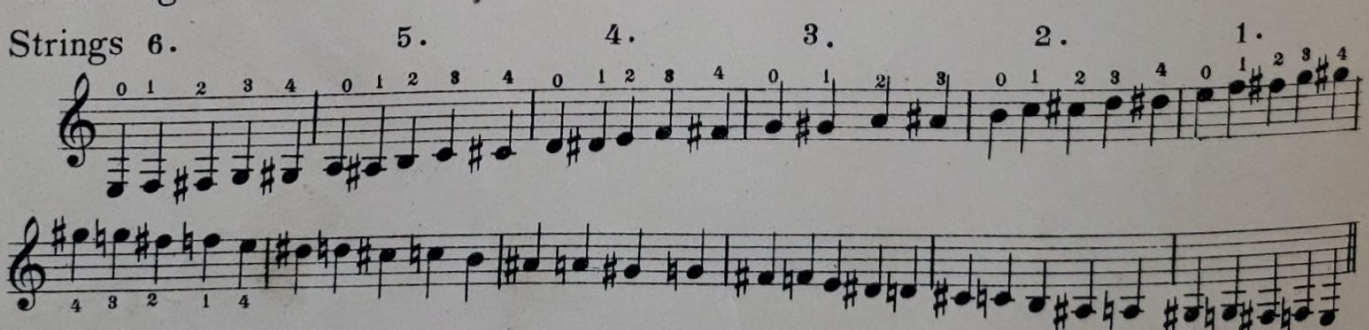


Diatonic Scale of C Major.

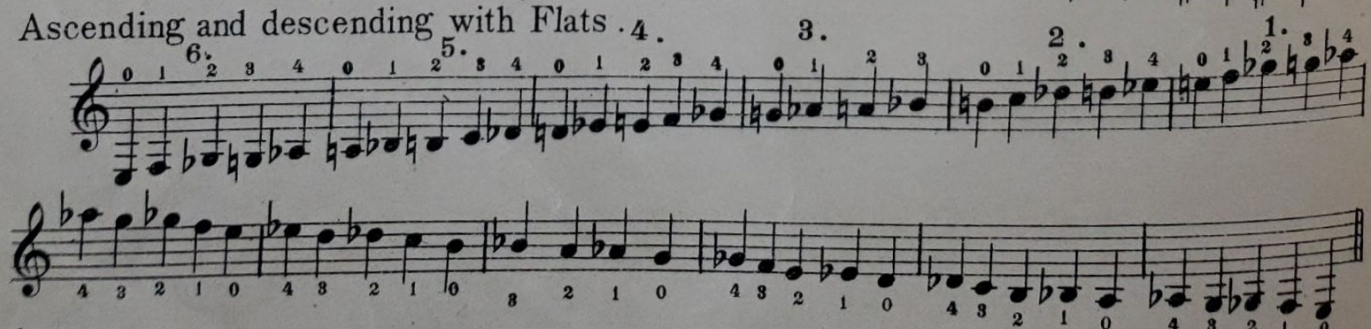


Chromatic Scales.

Ascending and descending with Sharps.

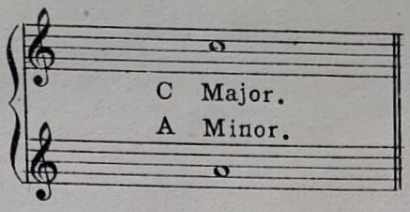


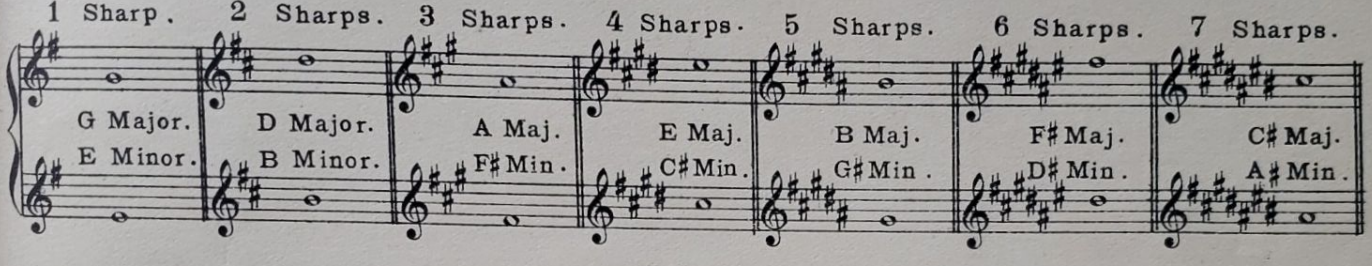
Ascending and descending with Flats.

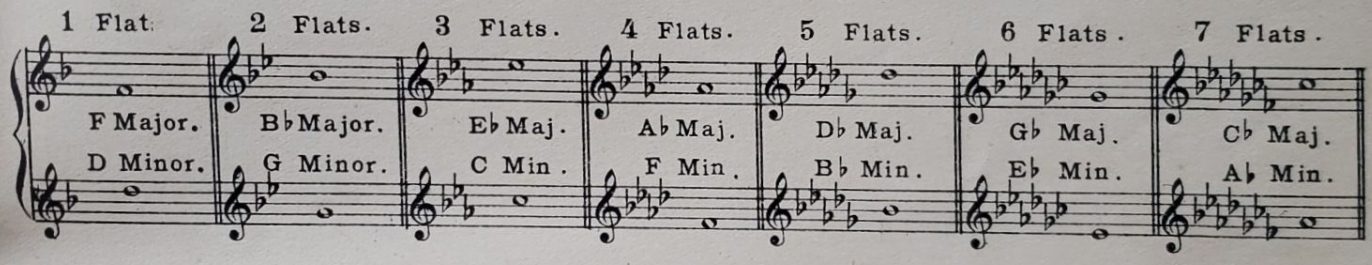


The Signatures.

NATURAL KEY.





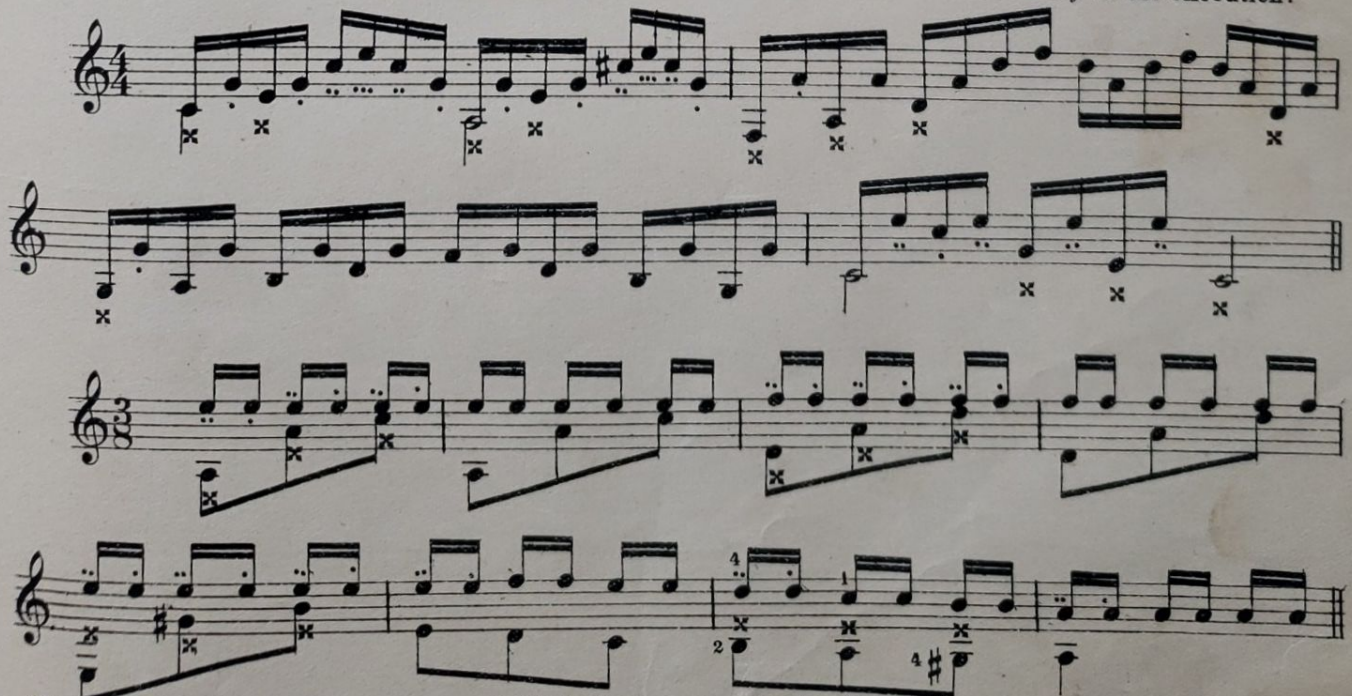


ARPEGGIOS.

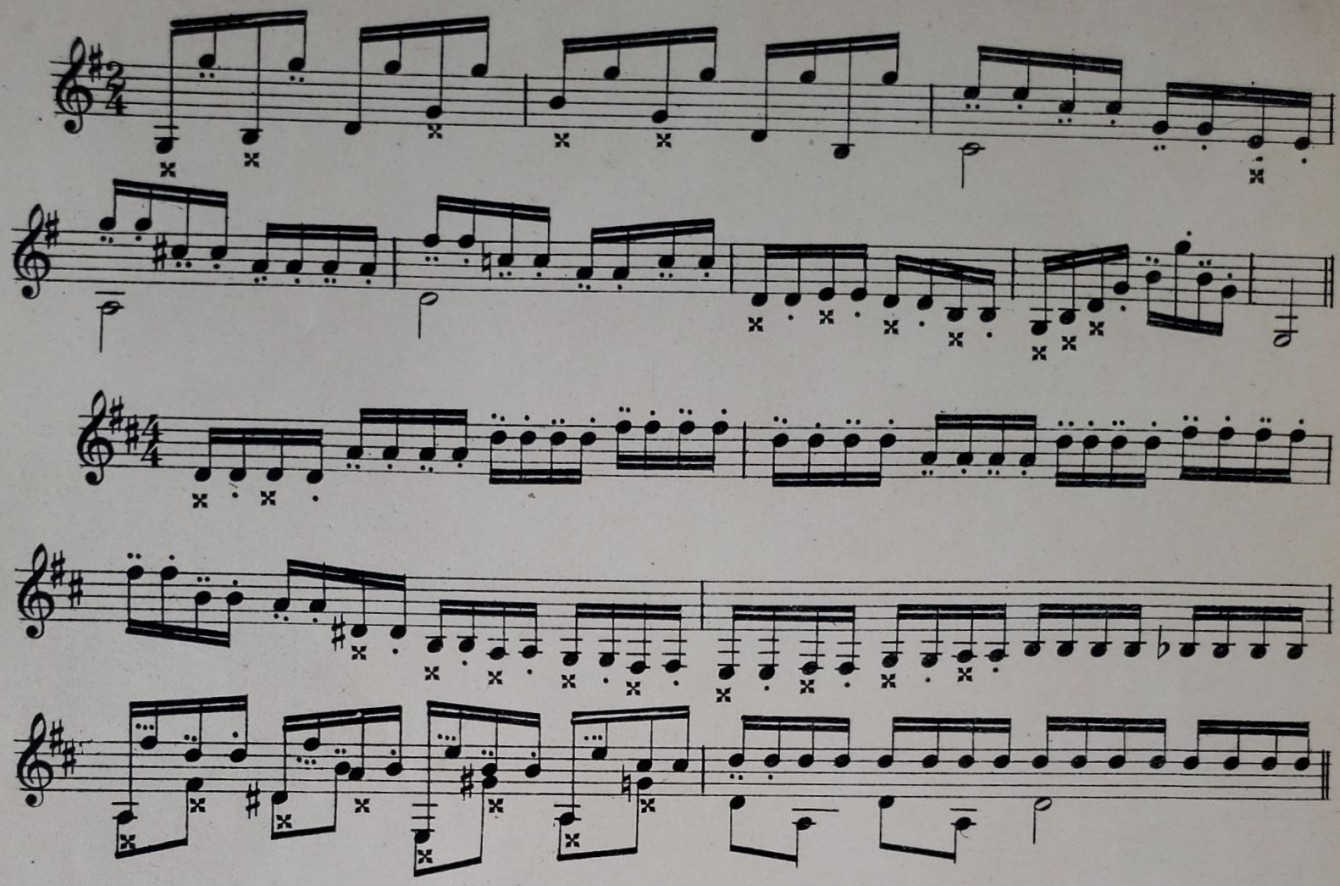
SHOWING DIFFERENT METHODS OF RIGHT HAND FINGERING IN

various keys.

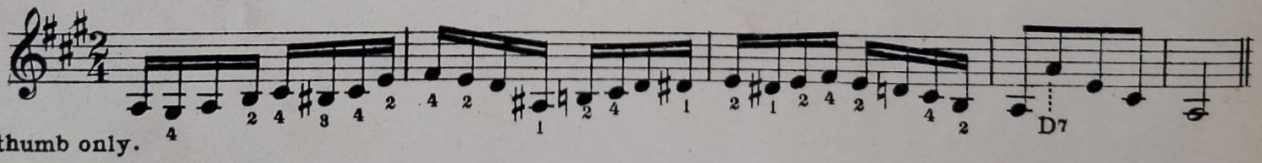
A thorough practise of these Arpeggios, cultivates a knowledge of time, the accidentals, keys in the 1st position, and gives strength and suppleness to the fingers as well as smoothness and brilliancy to the execution.



1 Play slowly making each note clear and distinct, when conversant with the different passages accellerate the speed.



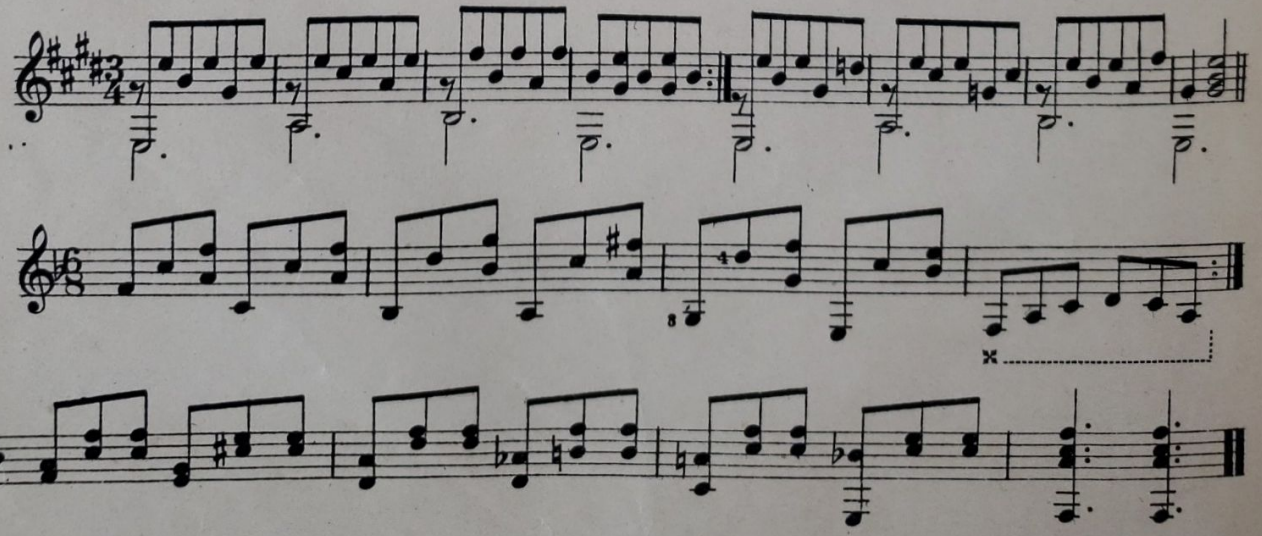
Exercise on Bass Strings to strengthen the Thumb.



Use thumb only.

Exercise to strengthen the Third Finger.

Strike 1st. string with the third finger, 2nd. string with second finger, 3rd. string with first finger.

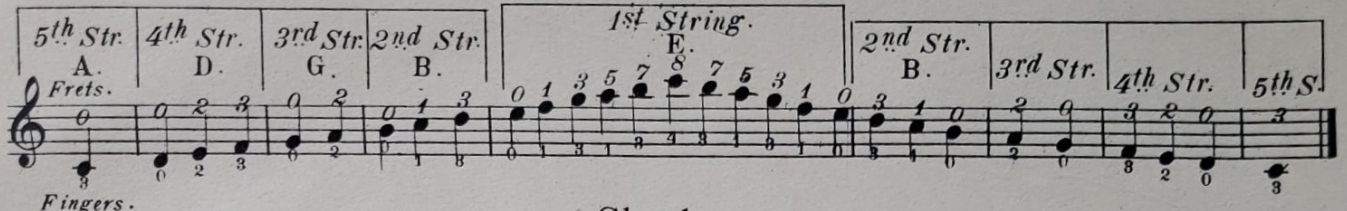


Scales and Chords of the principal Major and Minor Keys.

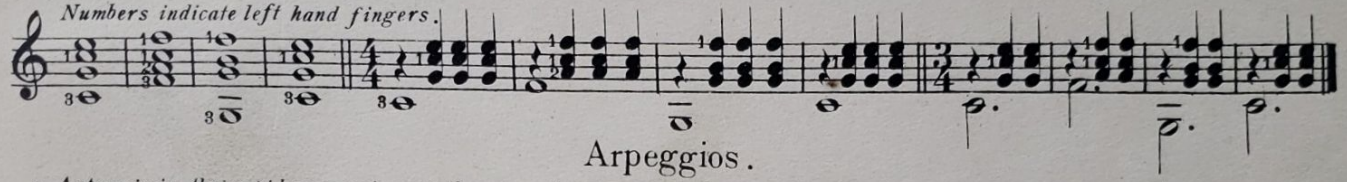
The Harmonic instead of the Melodic Minor Scales are given.

Key of C. Major.

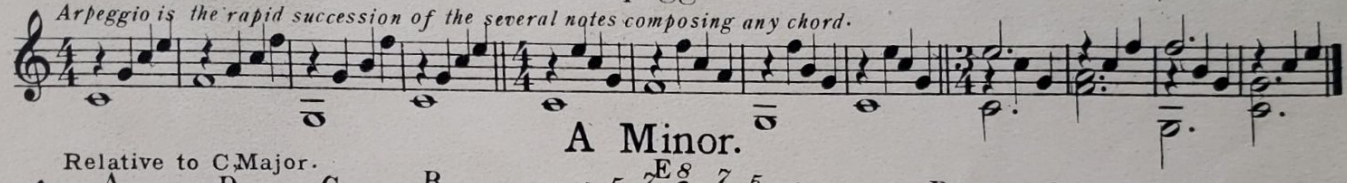
Scale.



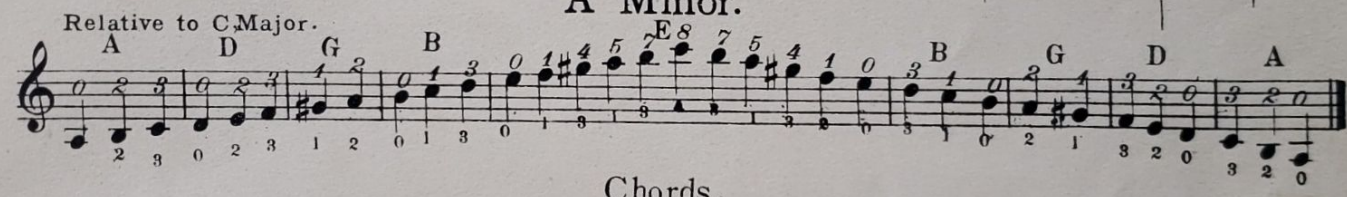
Chords.



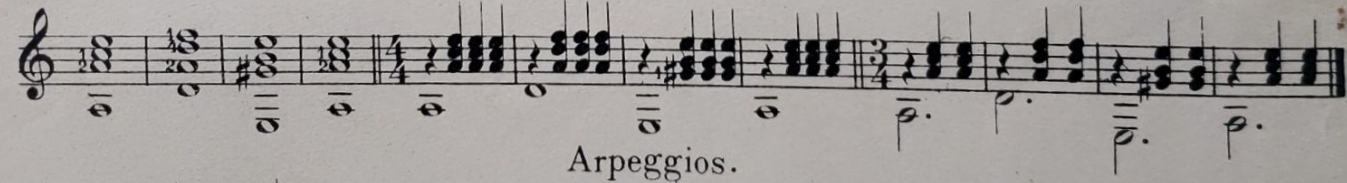
Arpeggios.



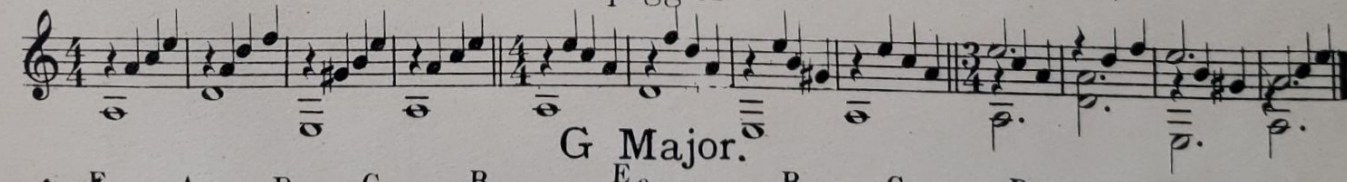
A Minor.



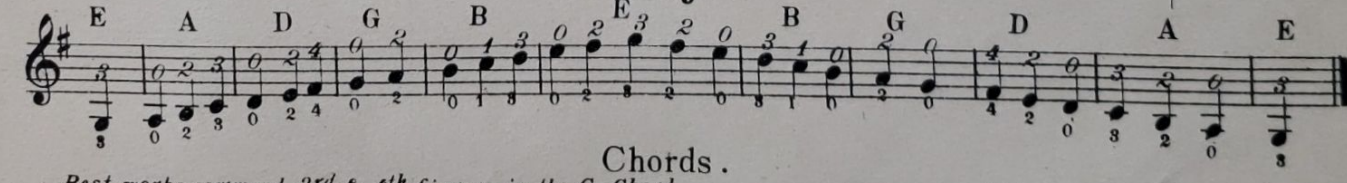
Chords.



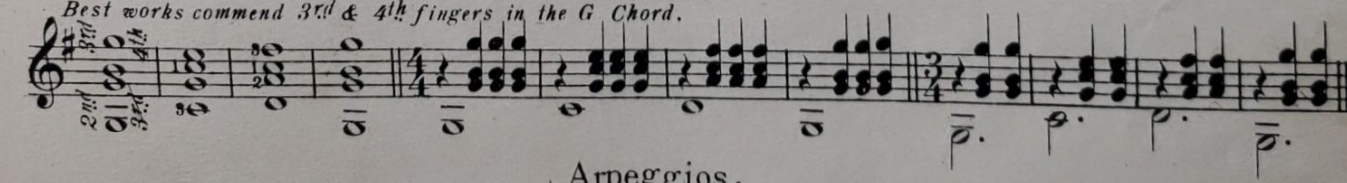
Arpeggios.



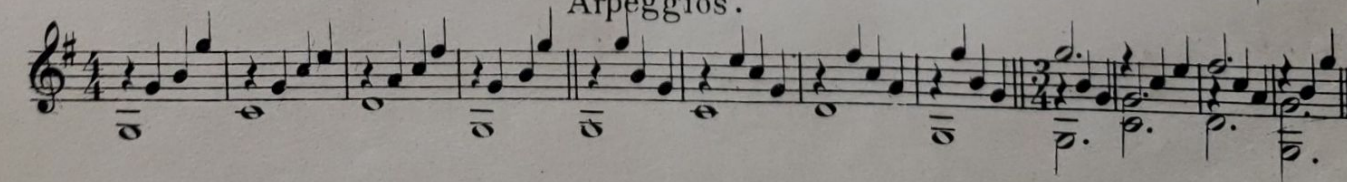
G Major.



Chords.

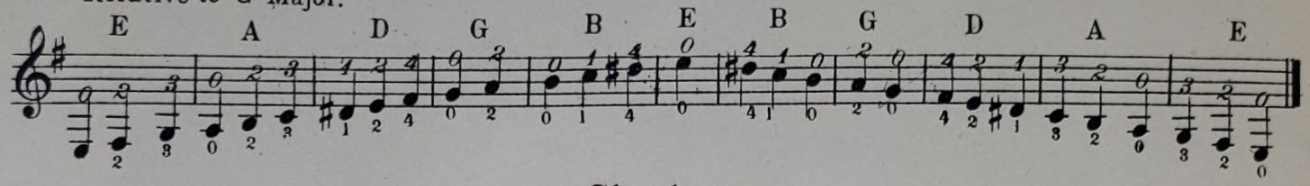


Arpeggios.

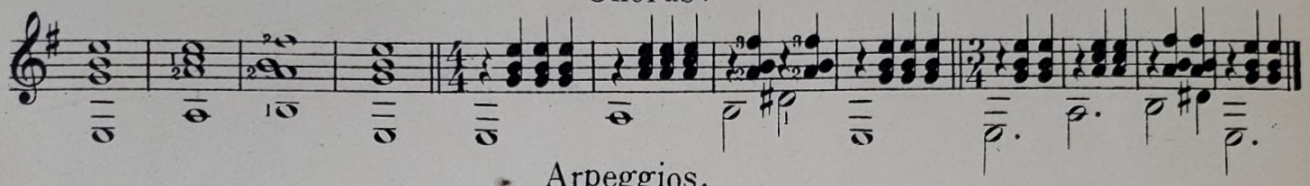


E Minor.

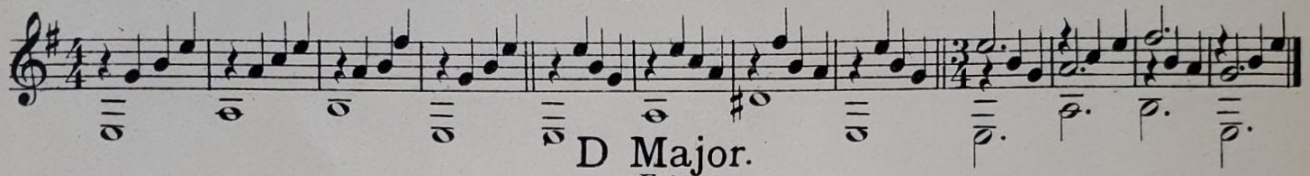
Relative to G Major.



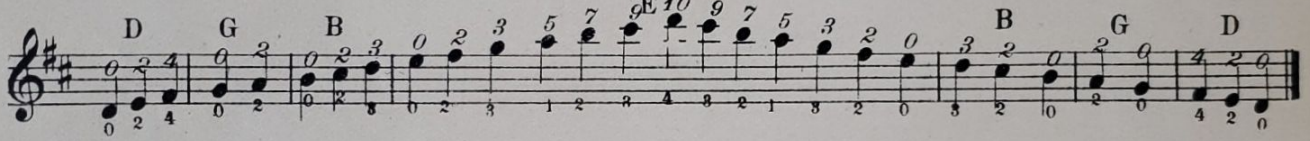
Chords.



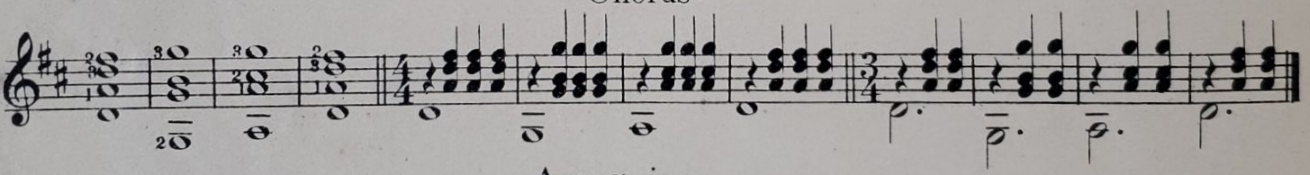
Arpeggios.



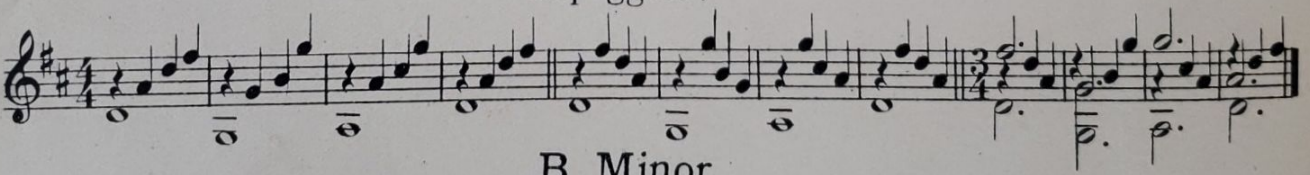
D Major.



Chords.

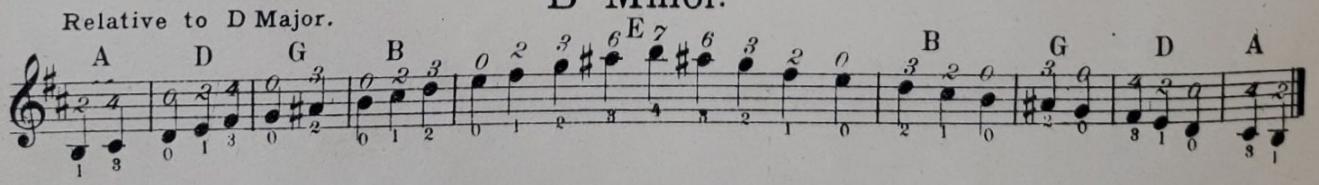


Arpeggios.

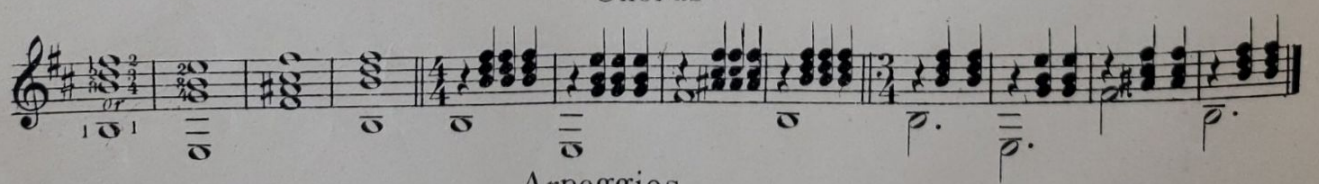


B Minor.

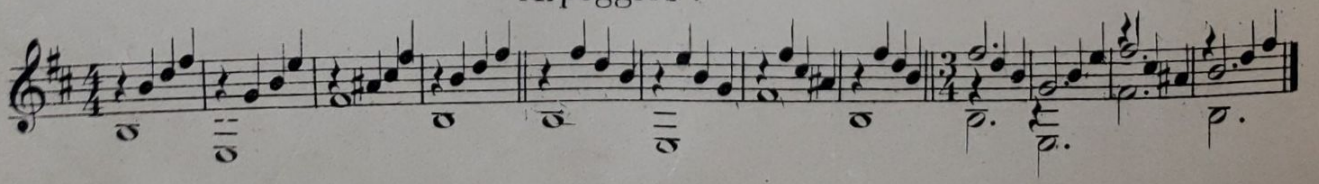
Relative to D Major.



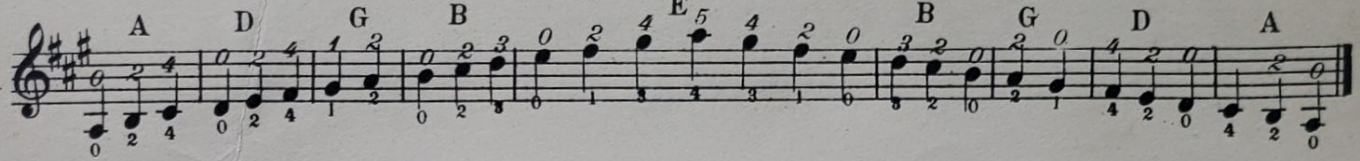
Chords.



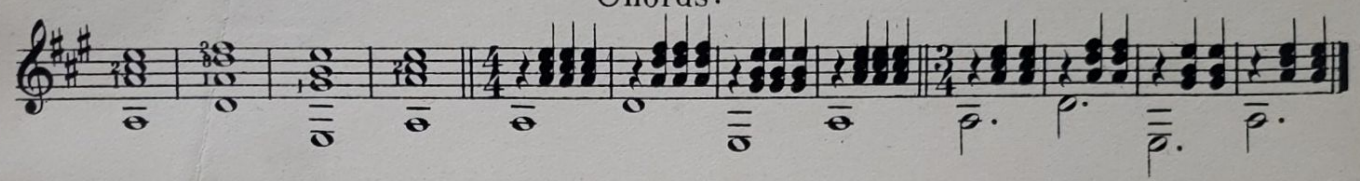
Arpeggios.



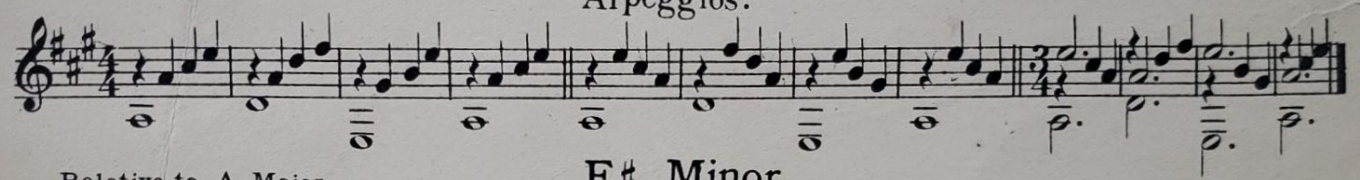
A Major.



Chords.

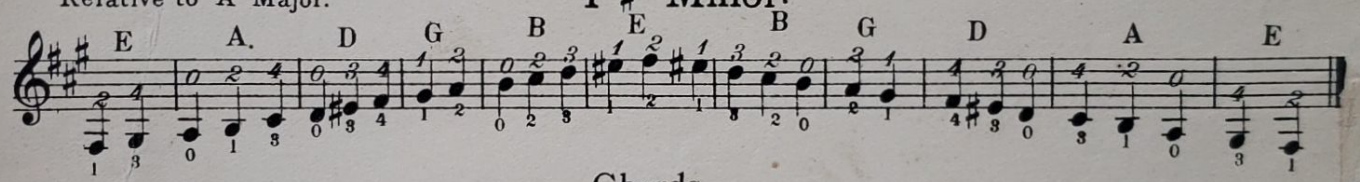


Arpeggios.



Relative to A Major.

F♯ Minor.



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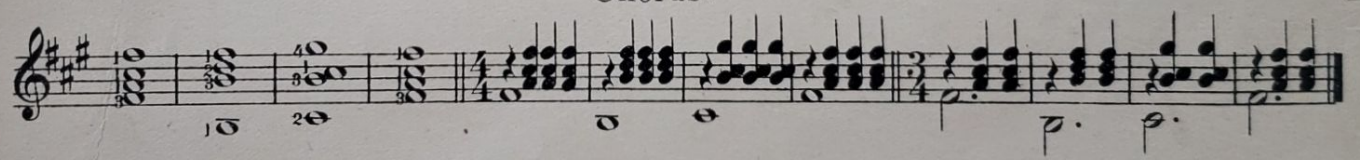

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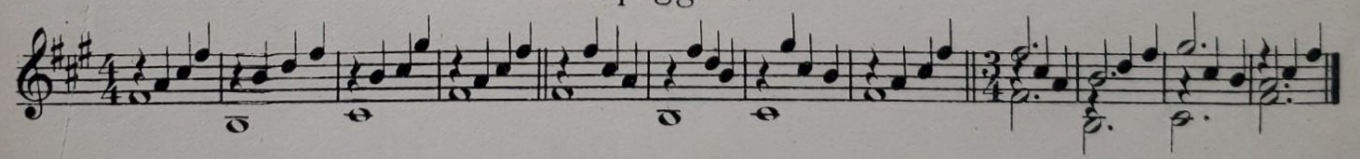
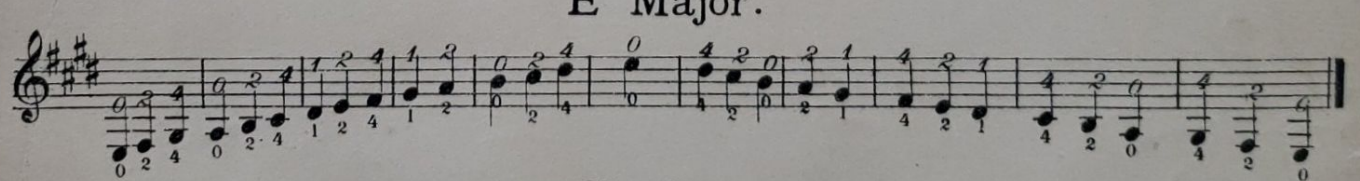
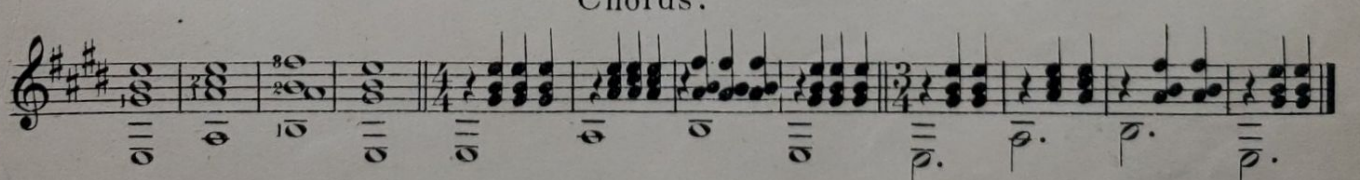


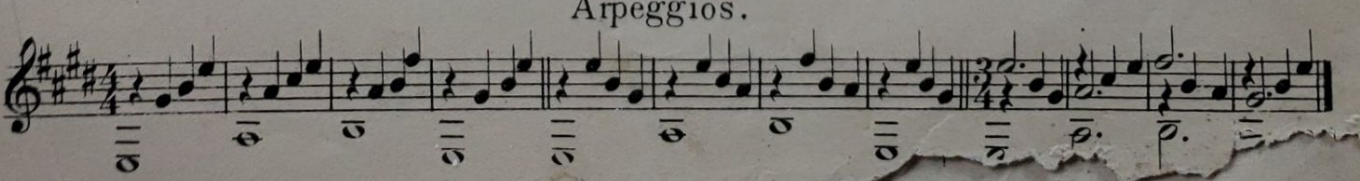
E Major.



Chords.

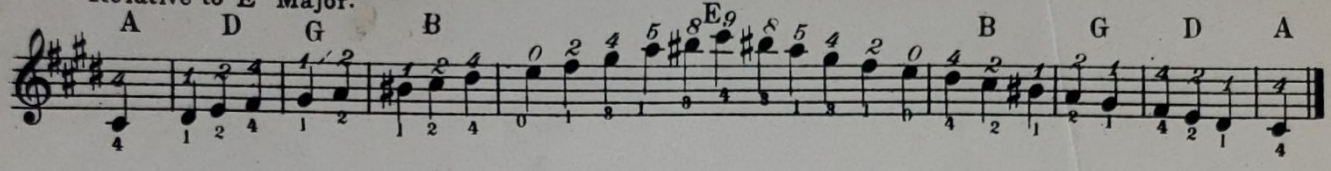


Arpeggios.



C♯ Minor.

Relative to E Major.



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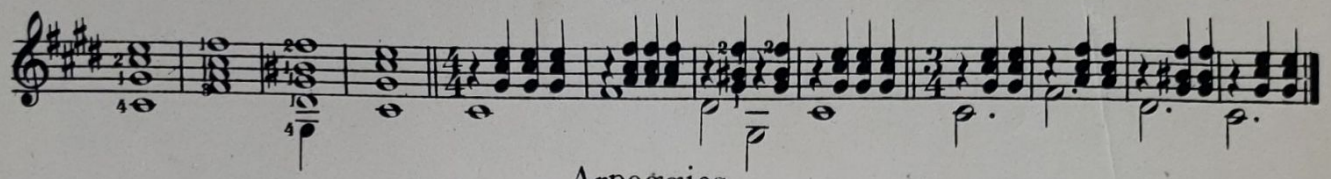
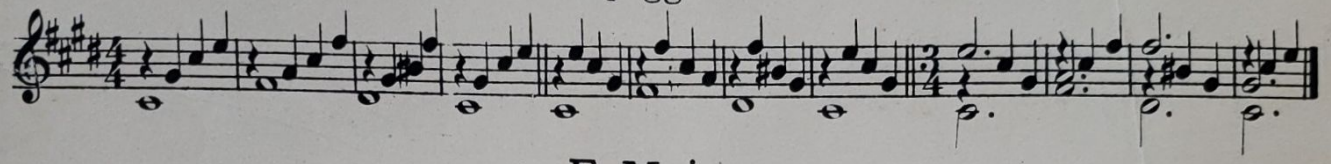
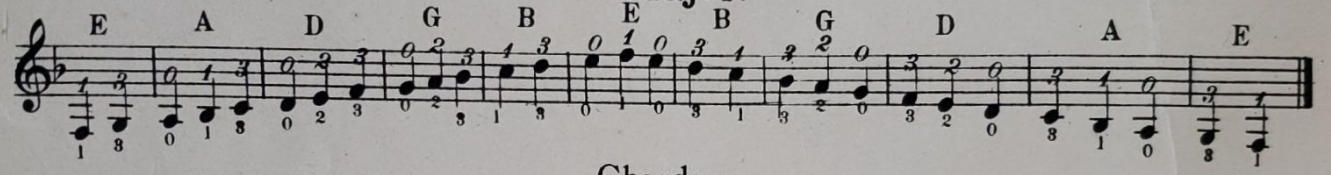


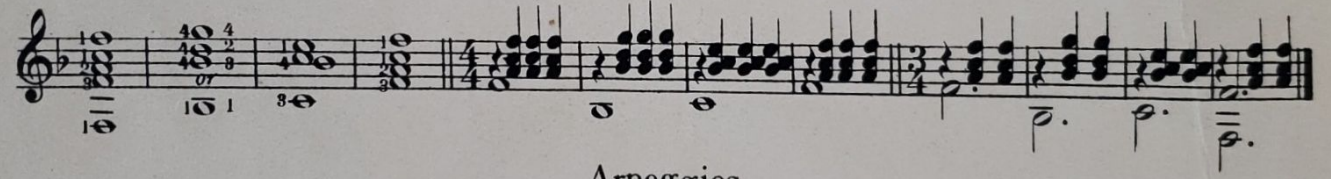
Arpeggios.



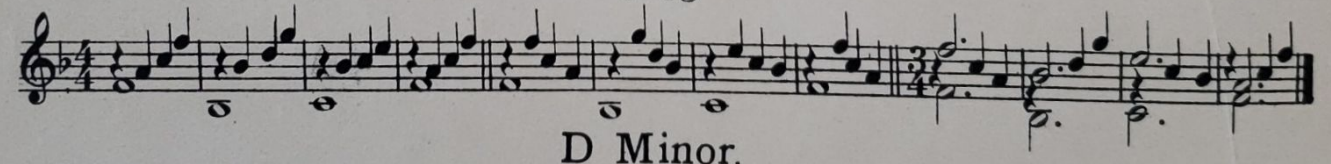
F Major.



Chords.

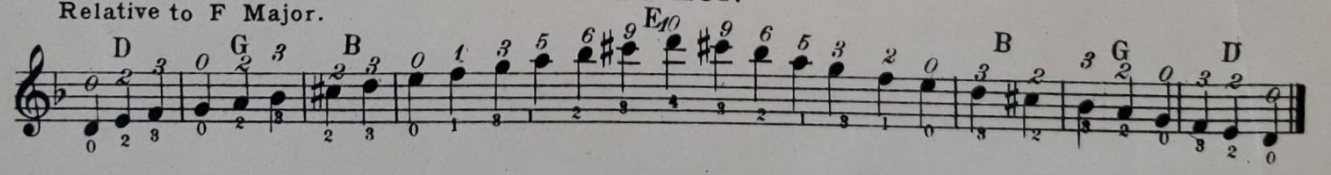


Arpeggios.

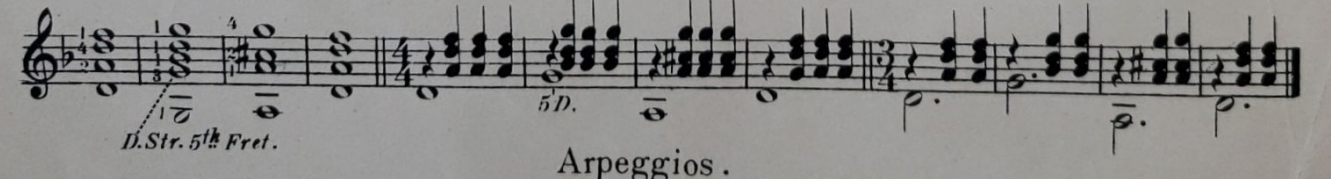


D Minor.

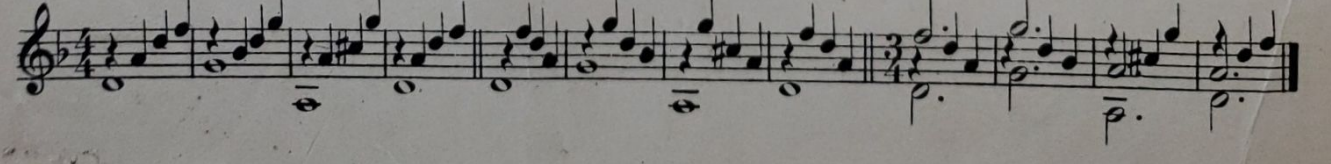
Relative to F Major.



Chords.



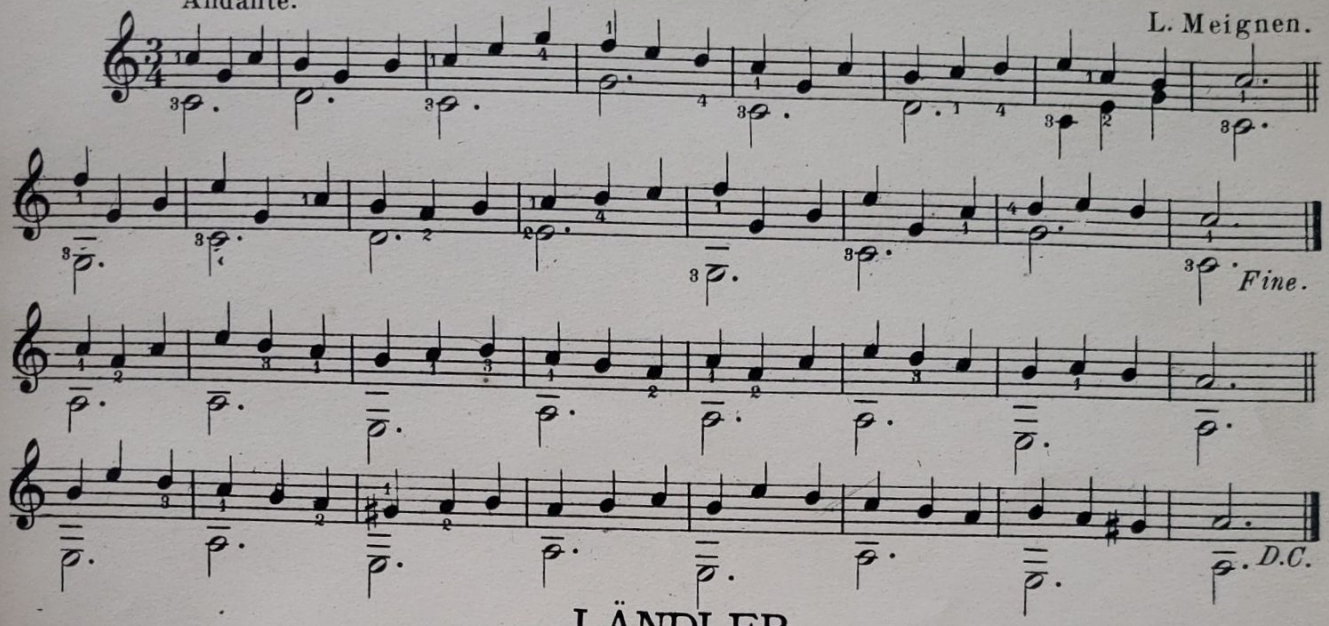
Arpeggios.



WALTZ.

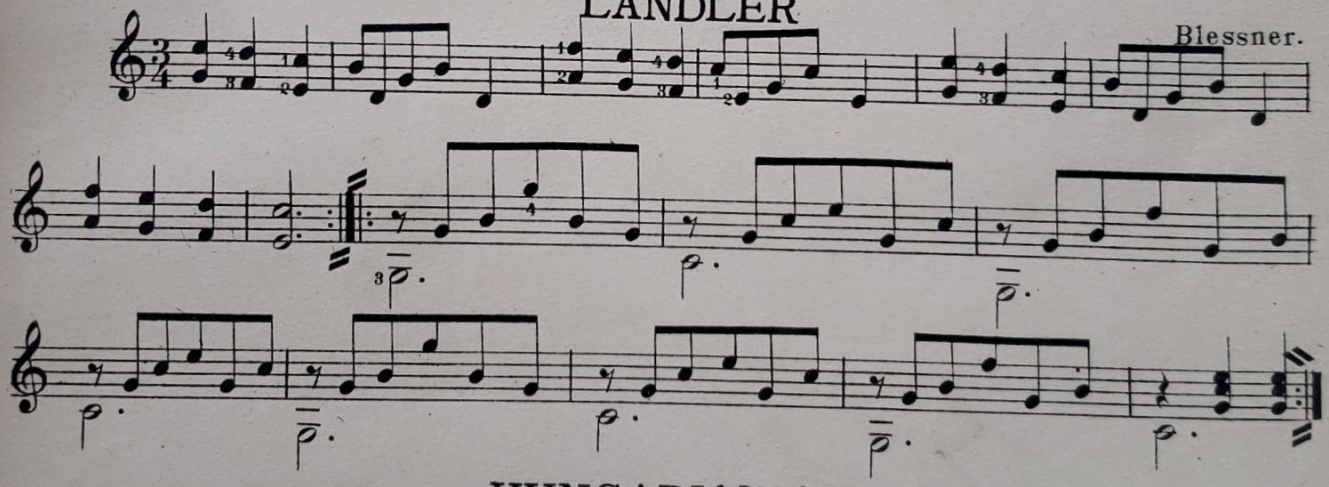
(C. Major and A. Minor.)

Andante. L. Meignen.



LÄNDLER

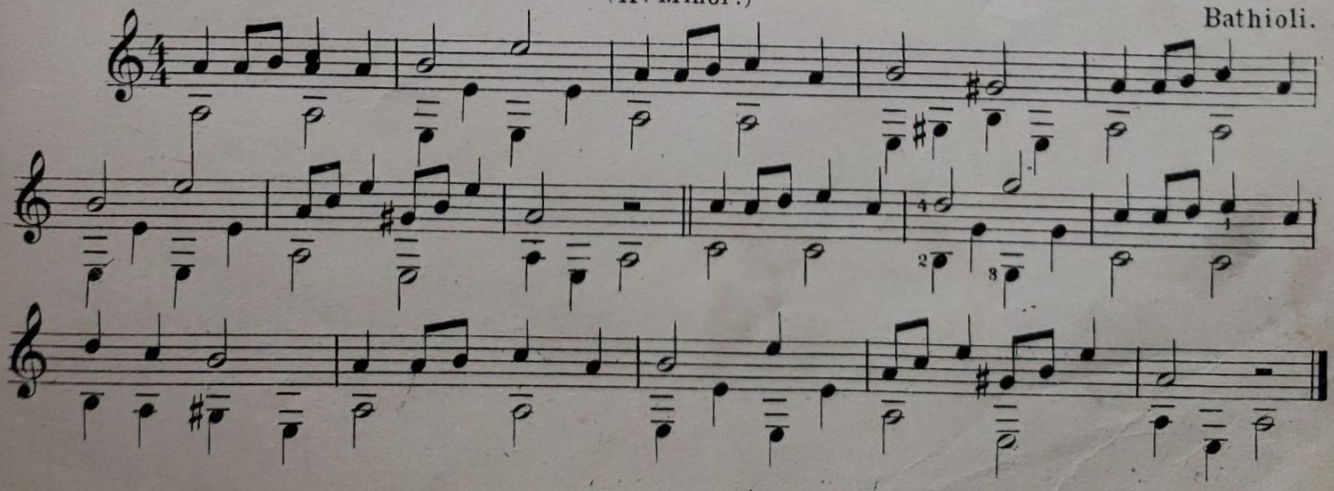
Blessner.



HUNGARIAN AIR.

(A. Minor.)

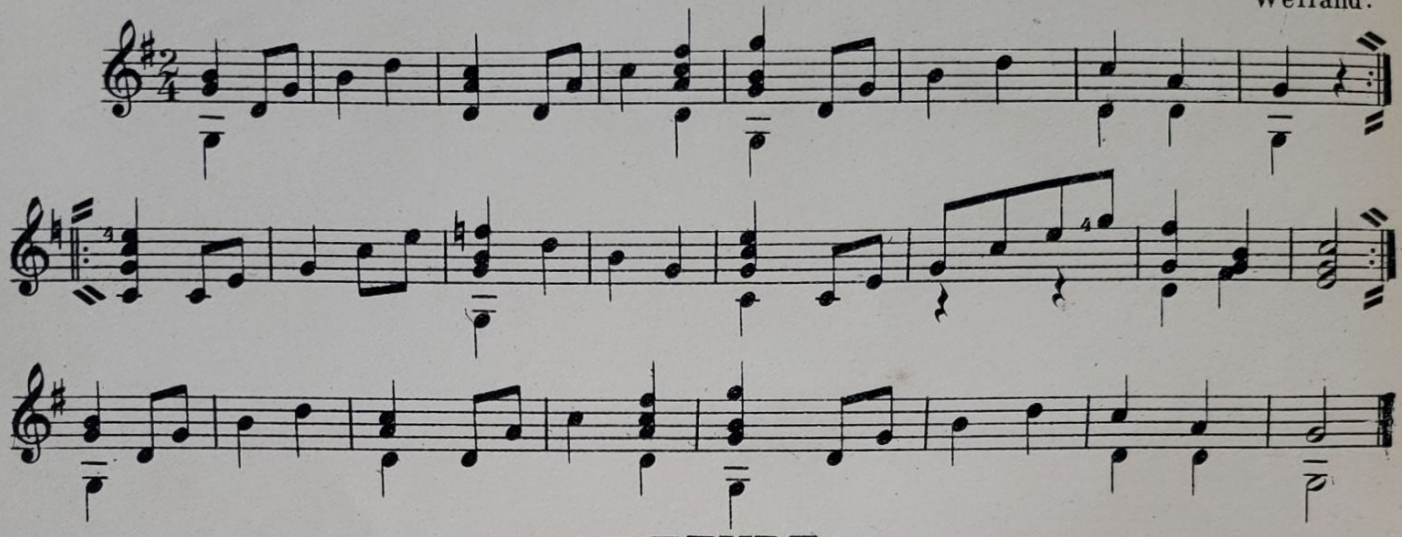
Bathioli.



ECOSSAISE.

(G. Major.)

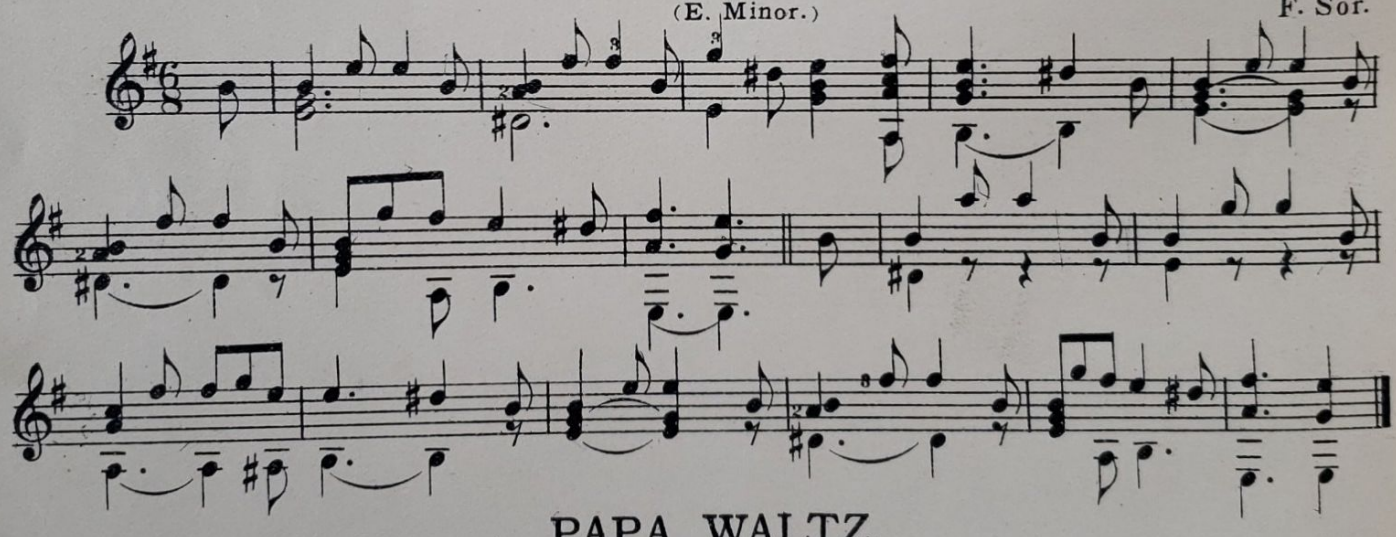
Weiland.



ETUDE.

(E. Minor.)

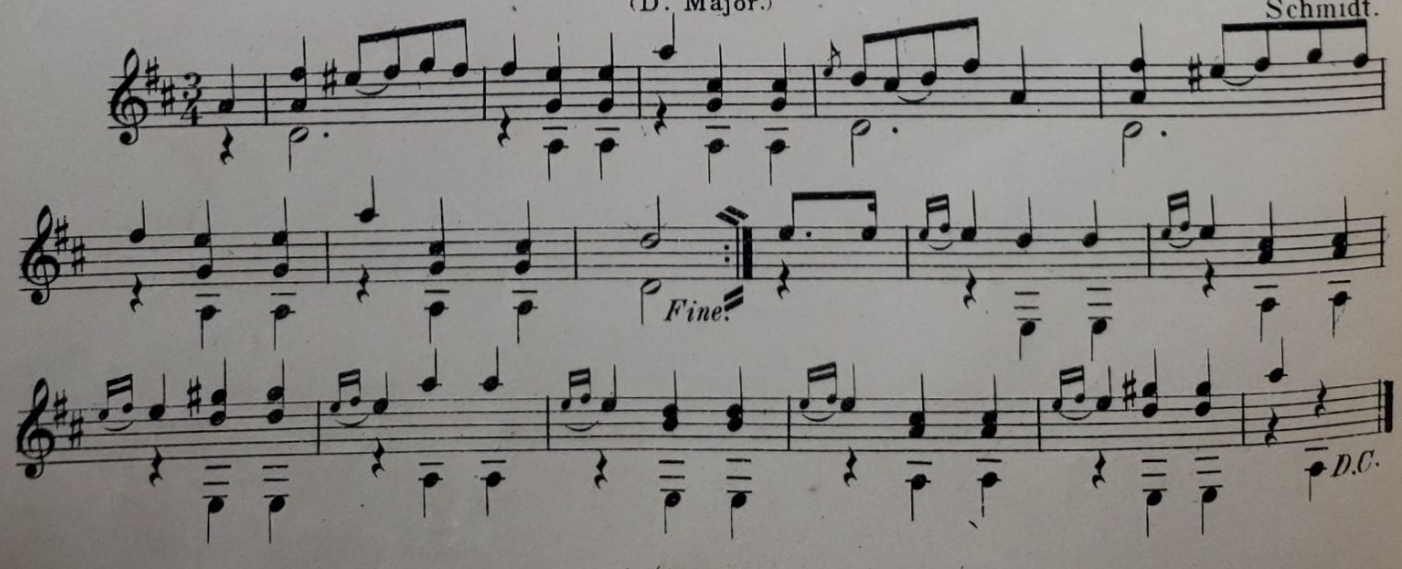
F. Sor.



PAPA WALTZ.

(D. Major.)

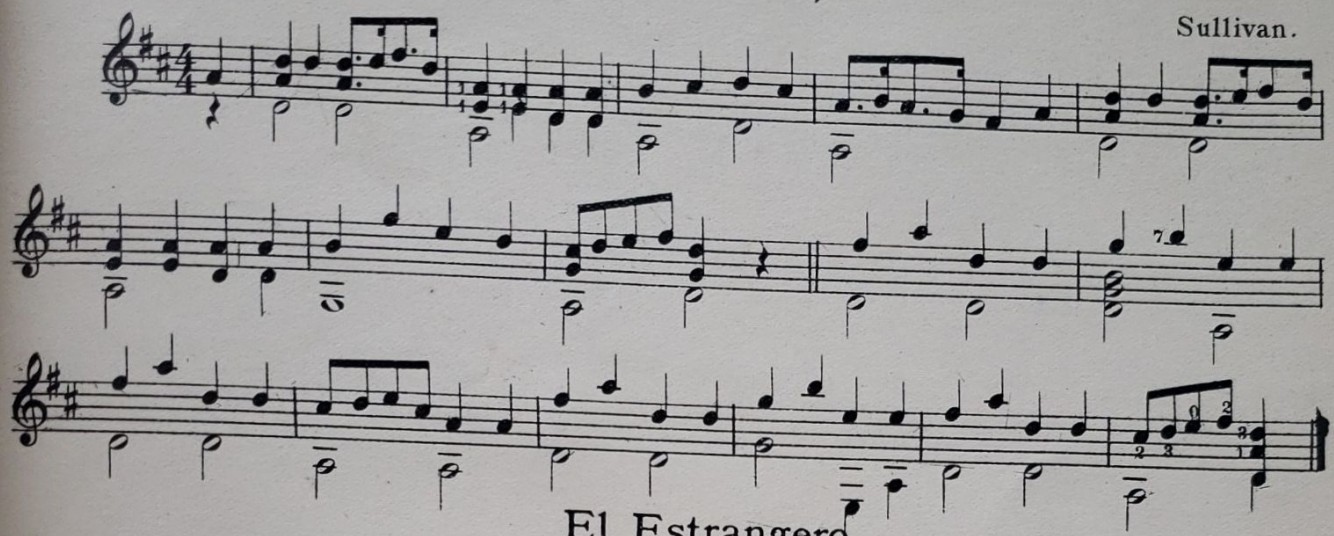
Schmidt.



Blennerhasset March.

(D Major.)

Sullivan.

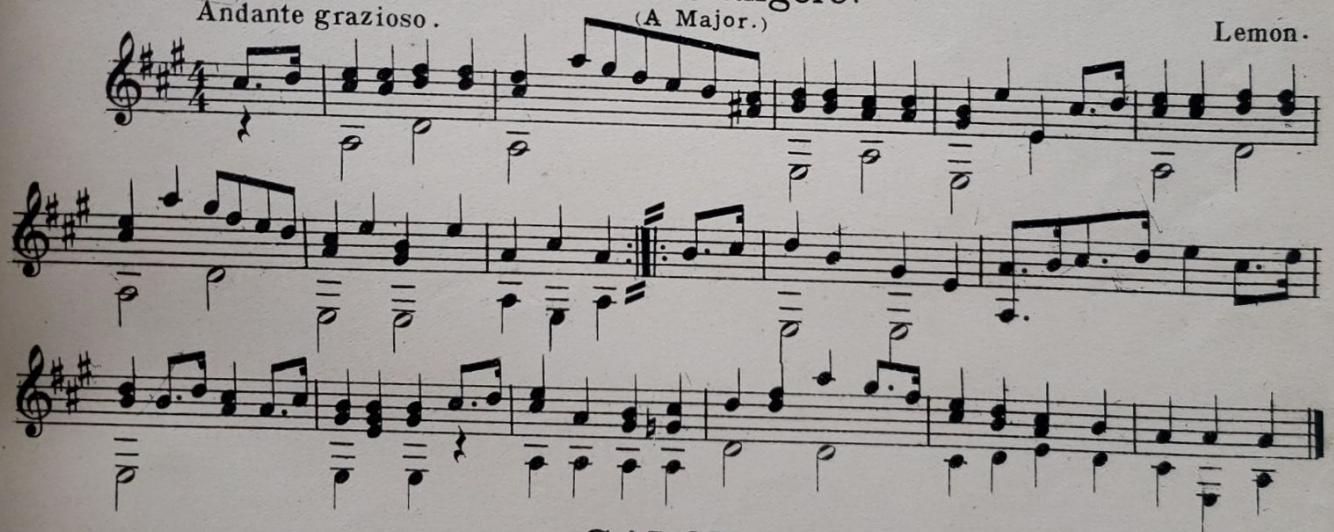


El Estrangero.

Andante grazioso.

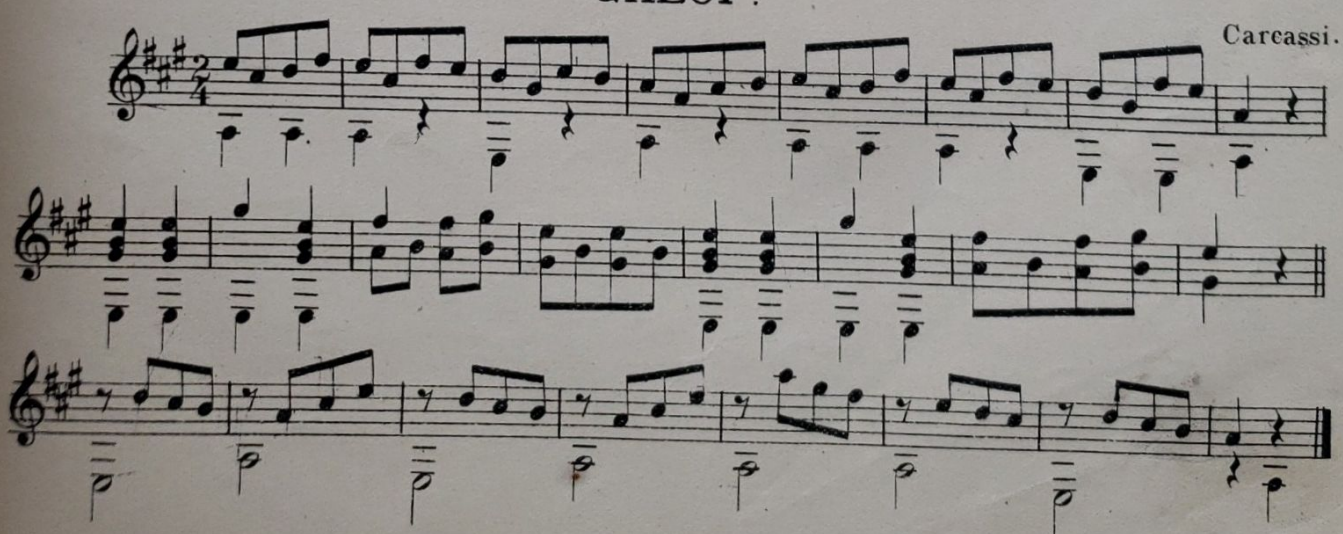
(A Major.)

Lemon.



GALOP.

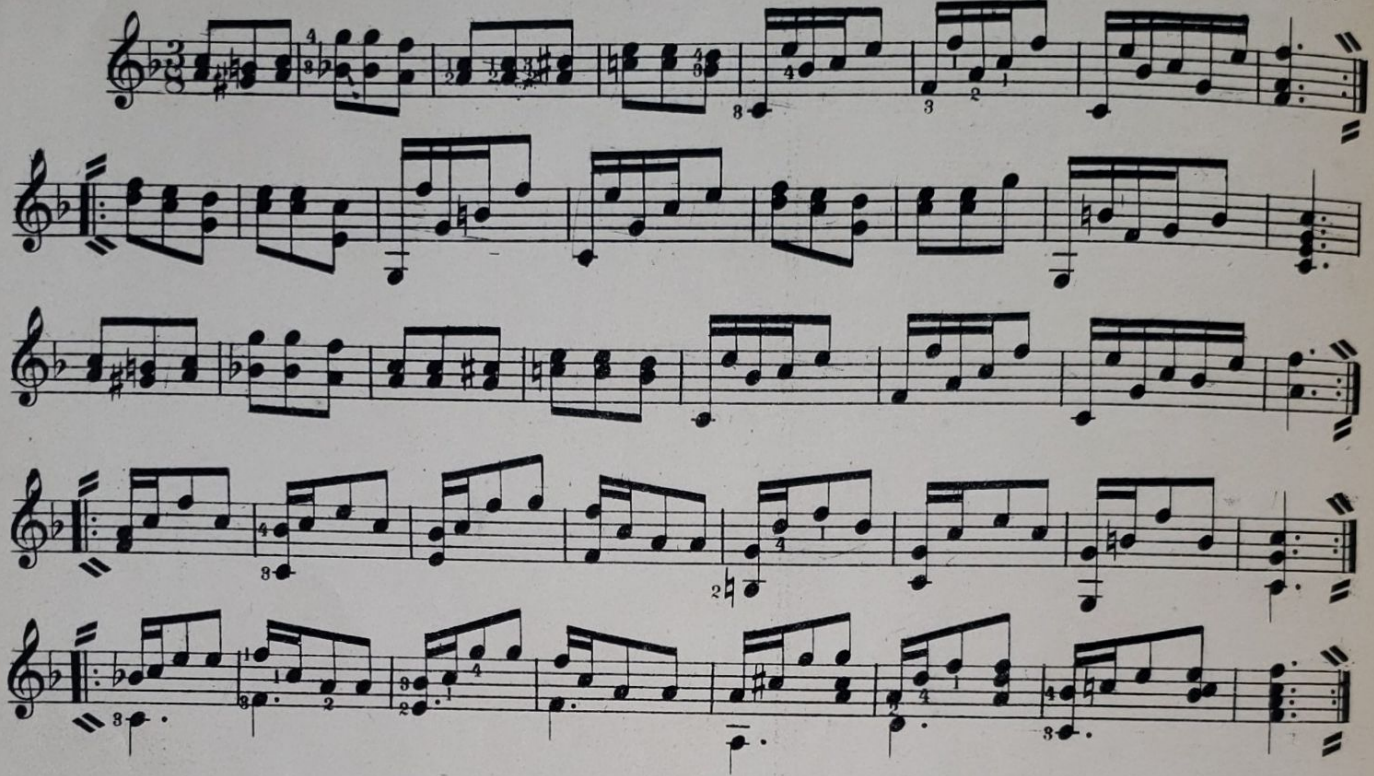
Carcassi.



WALTZ.

(F Major.)

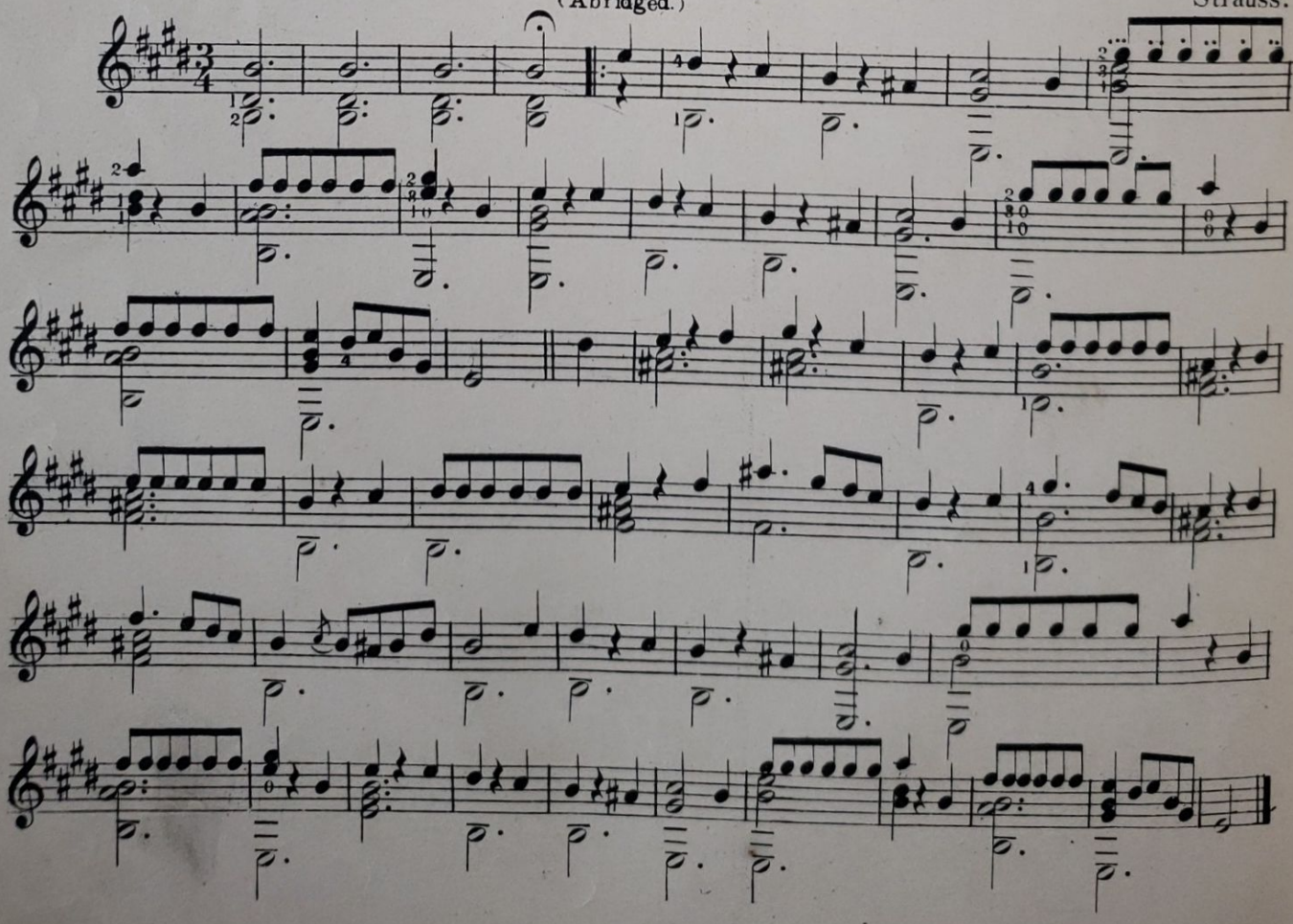
Carcassi.



The Duke of Reichstadts waltz.

(Abridged.)

Strauss.

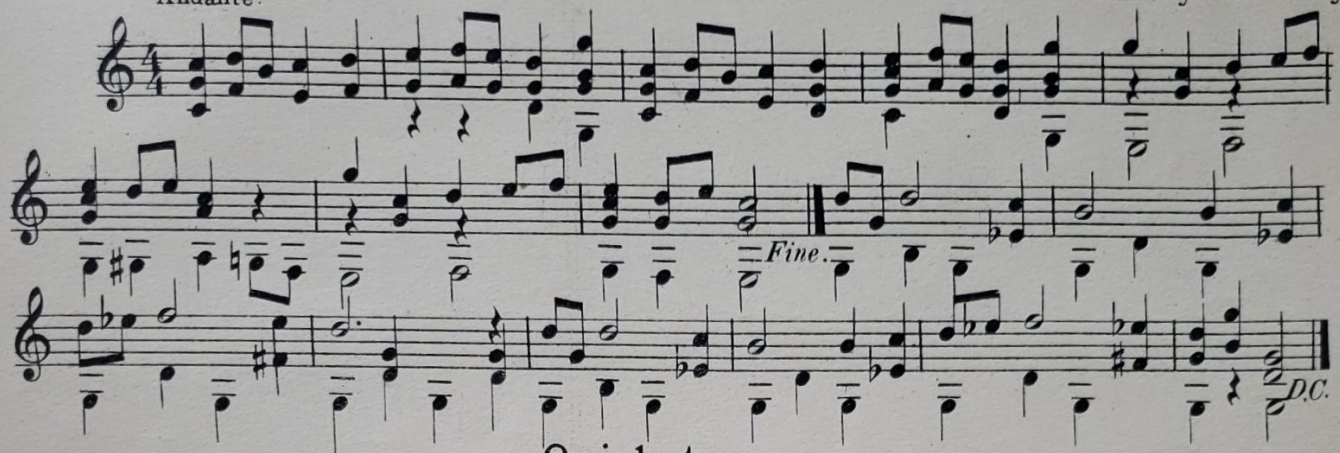


Second Series.

PRAYER FROM ZAMPA.

Andante.

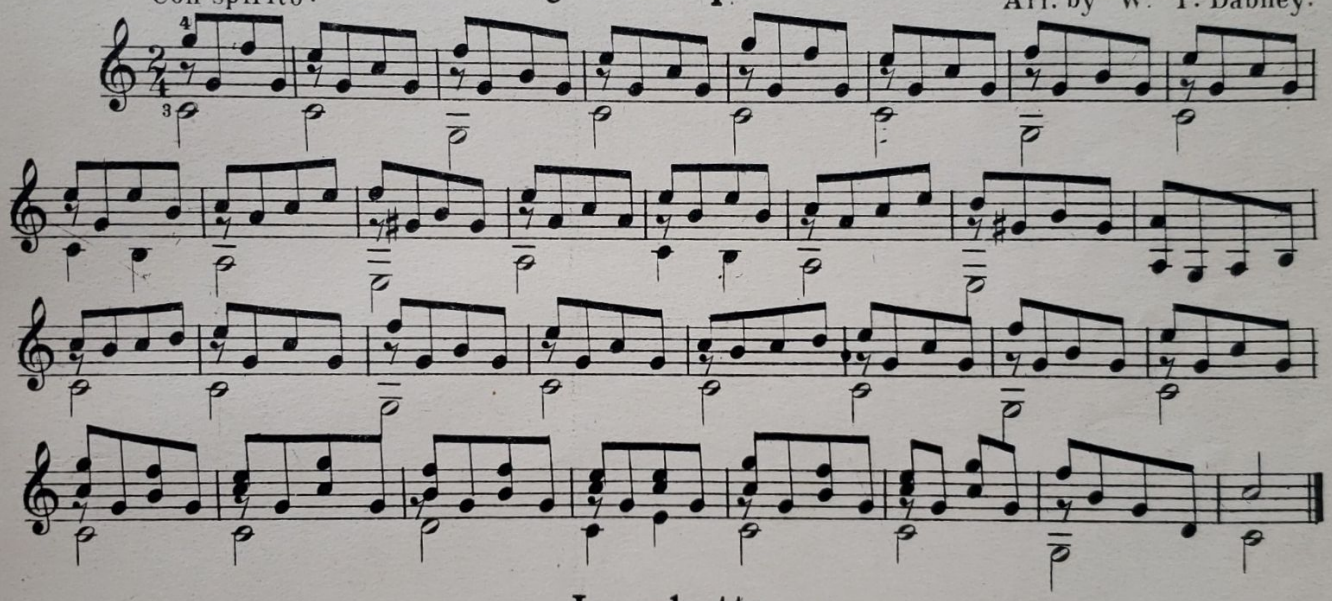
Arr. by W. Dabney.



Quickstep.

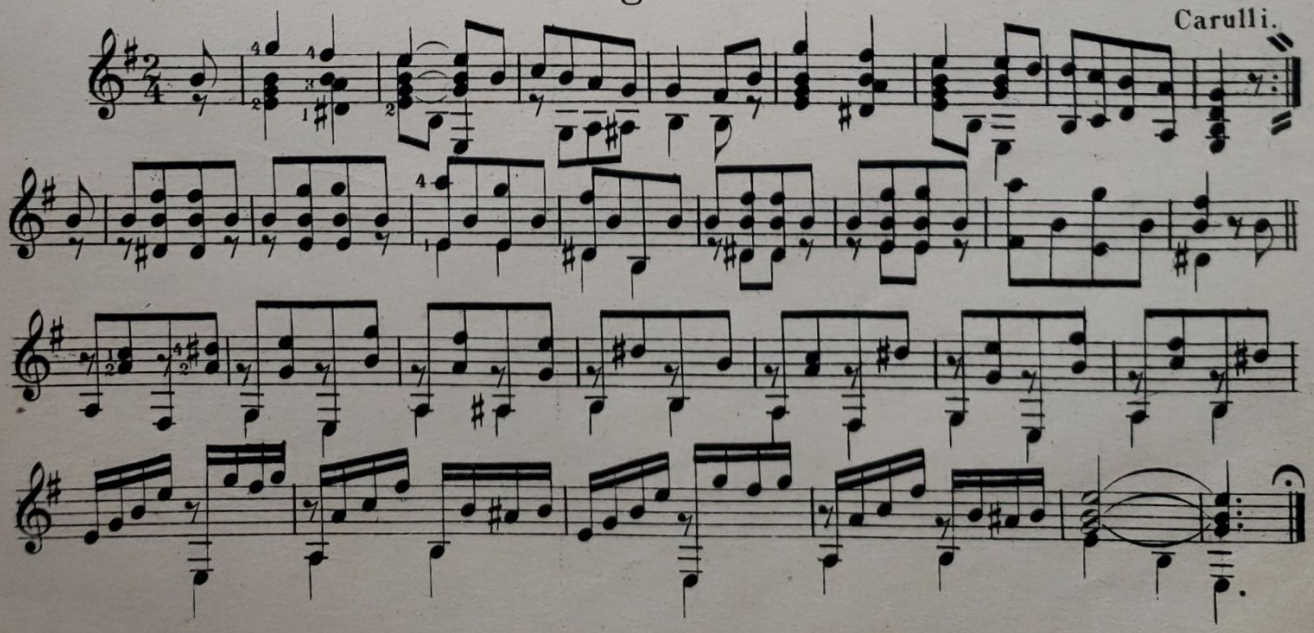
Con spirito.

Arr. by W. P. Dabney.



Larghetto.

Carulli.

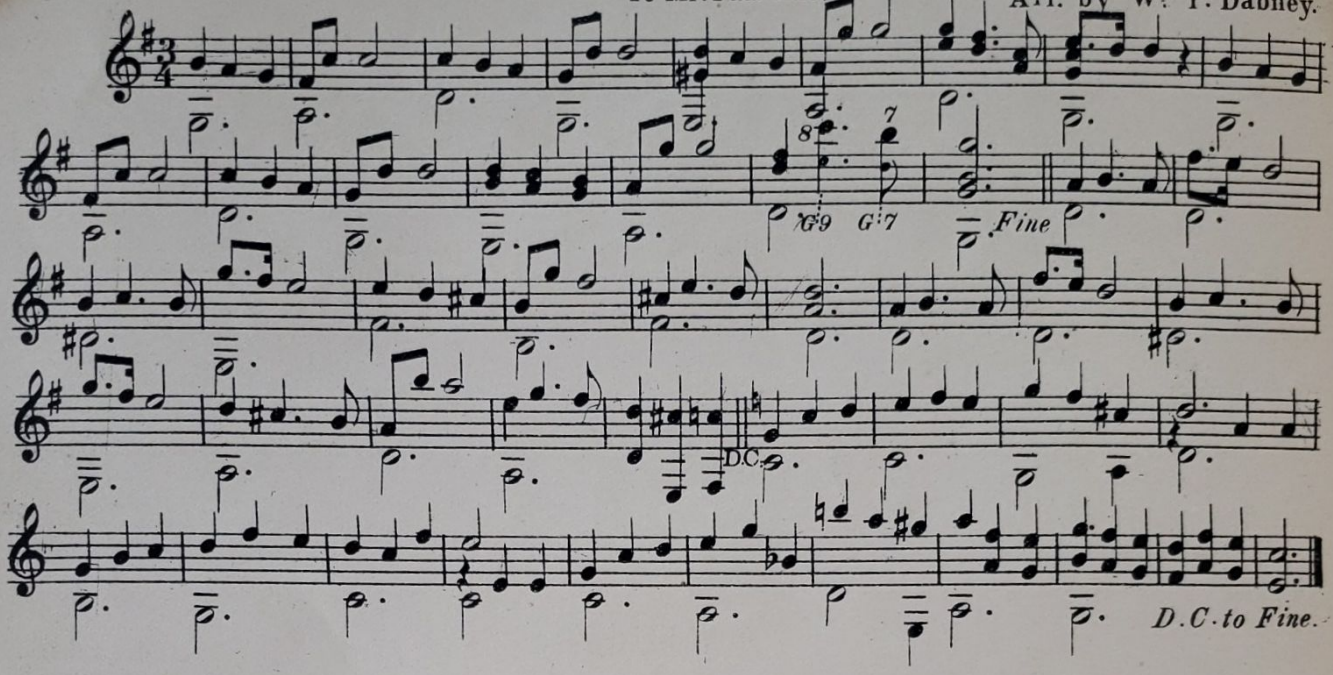


Lége

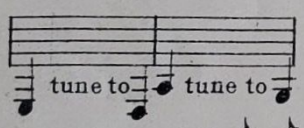
Love's Confession.

To Mr. Paul Eno.

Arr. by W. P. Dabney.

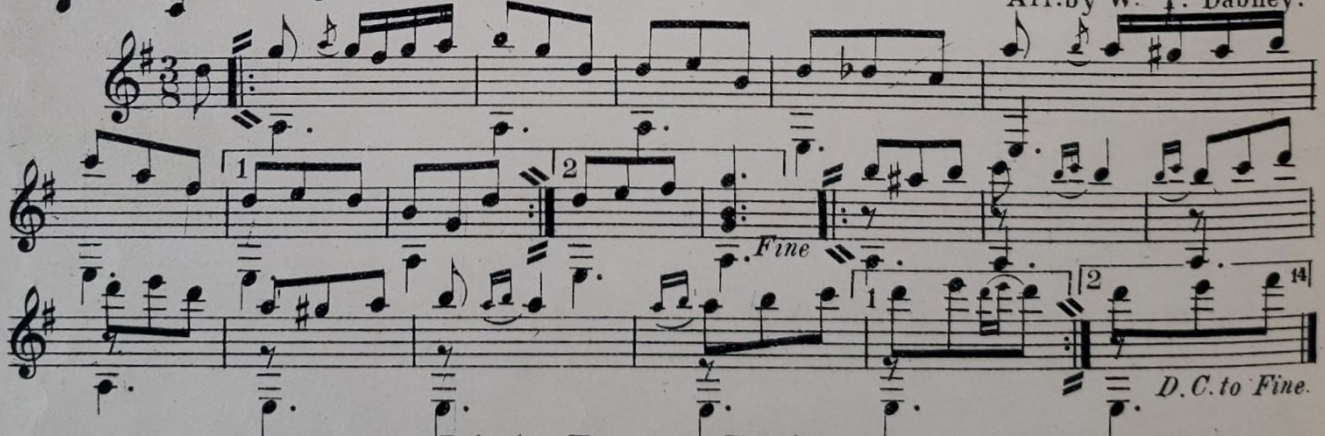


Tune the E string to D (fourth) by lowering untill it sounds an octave below the open D string.
" " A " " G (third) " " " " " " " " " " G "
Then play as if tuned in ordinary manner.



La Cachucha.

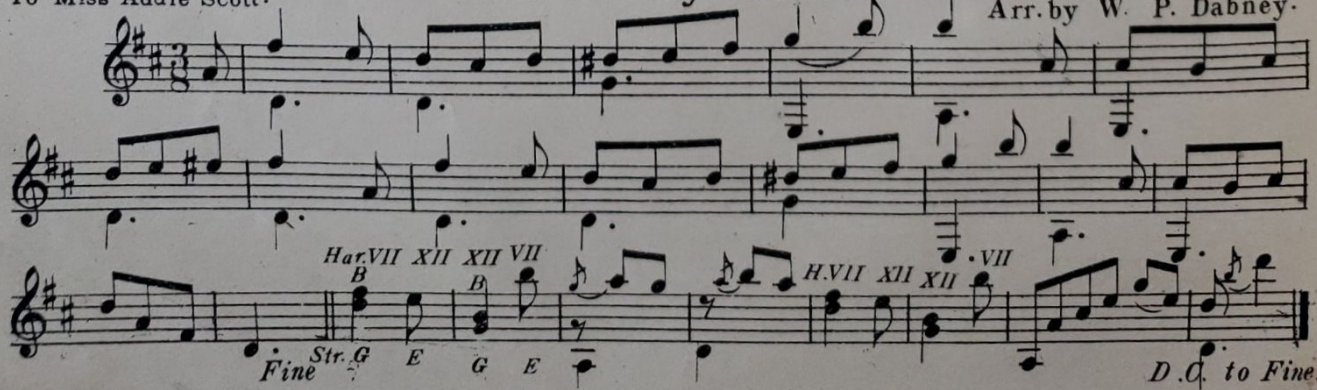
Arr. by W. P. Dabney.



Little Beauty Waltz.

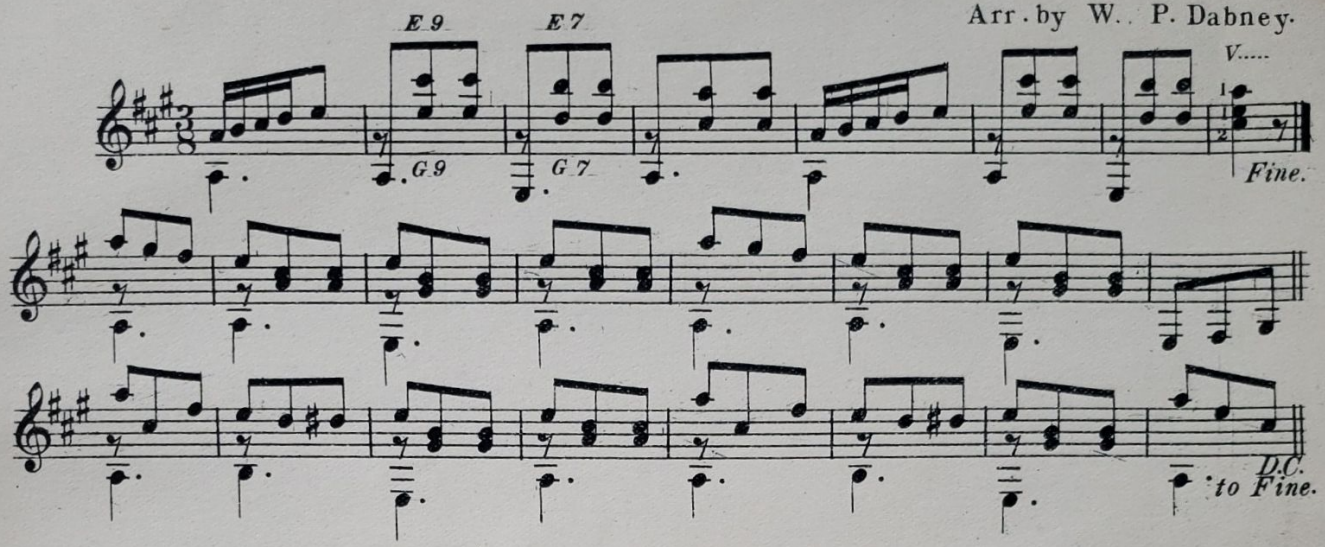
To Miss Addie Scott.

Arr. by W. P. Dabney.



ROSE WALTZ

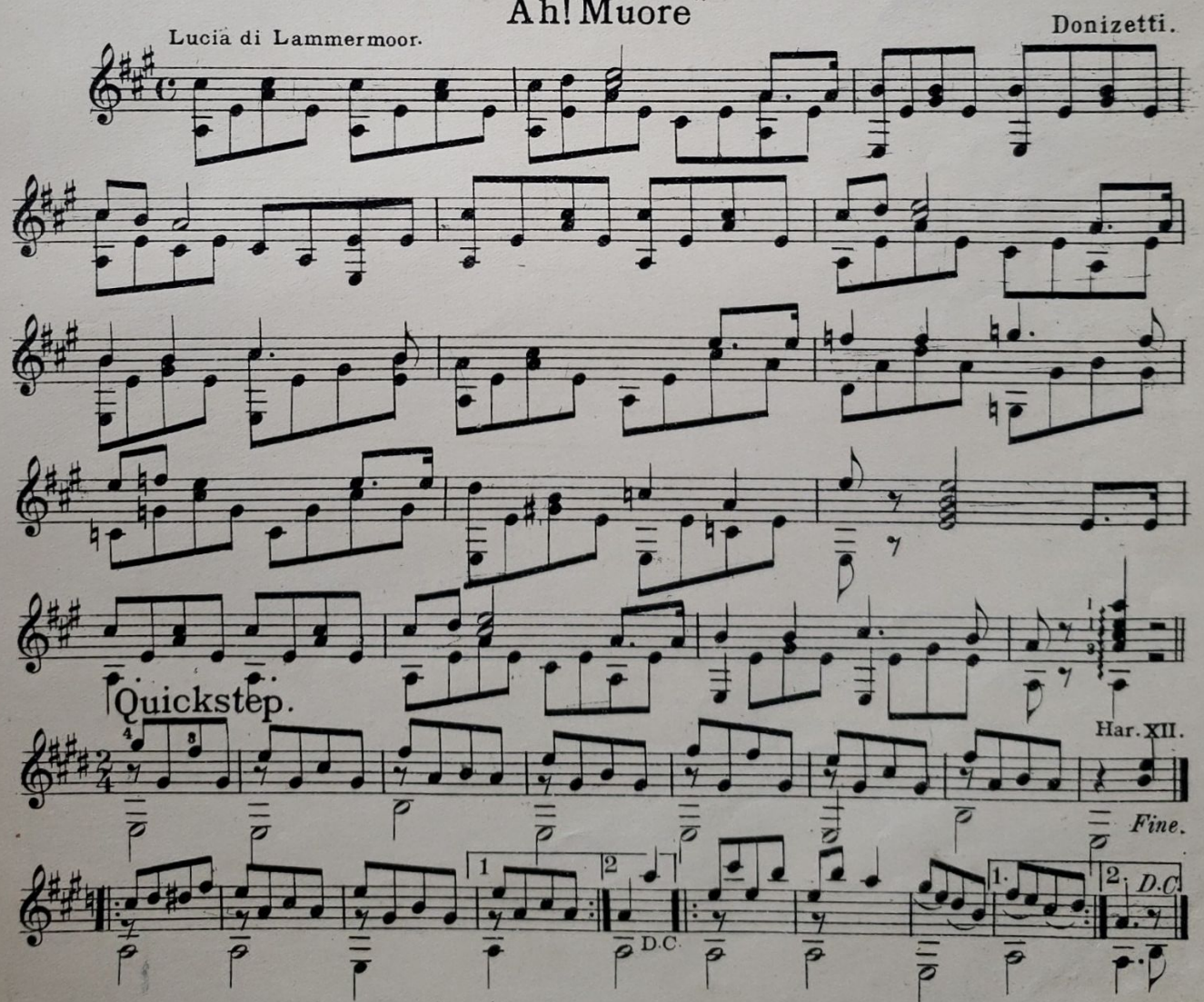
Arr. by W. P. Dabney.



"Ah! Muore"

Lucia di Lammermoor.

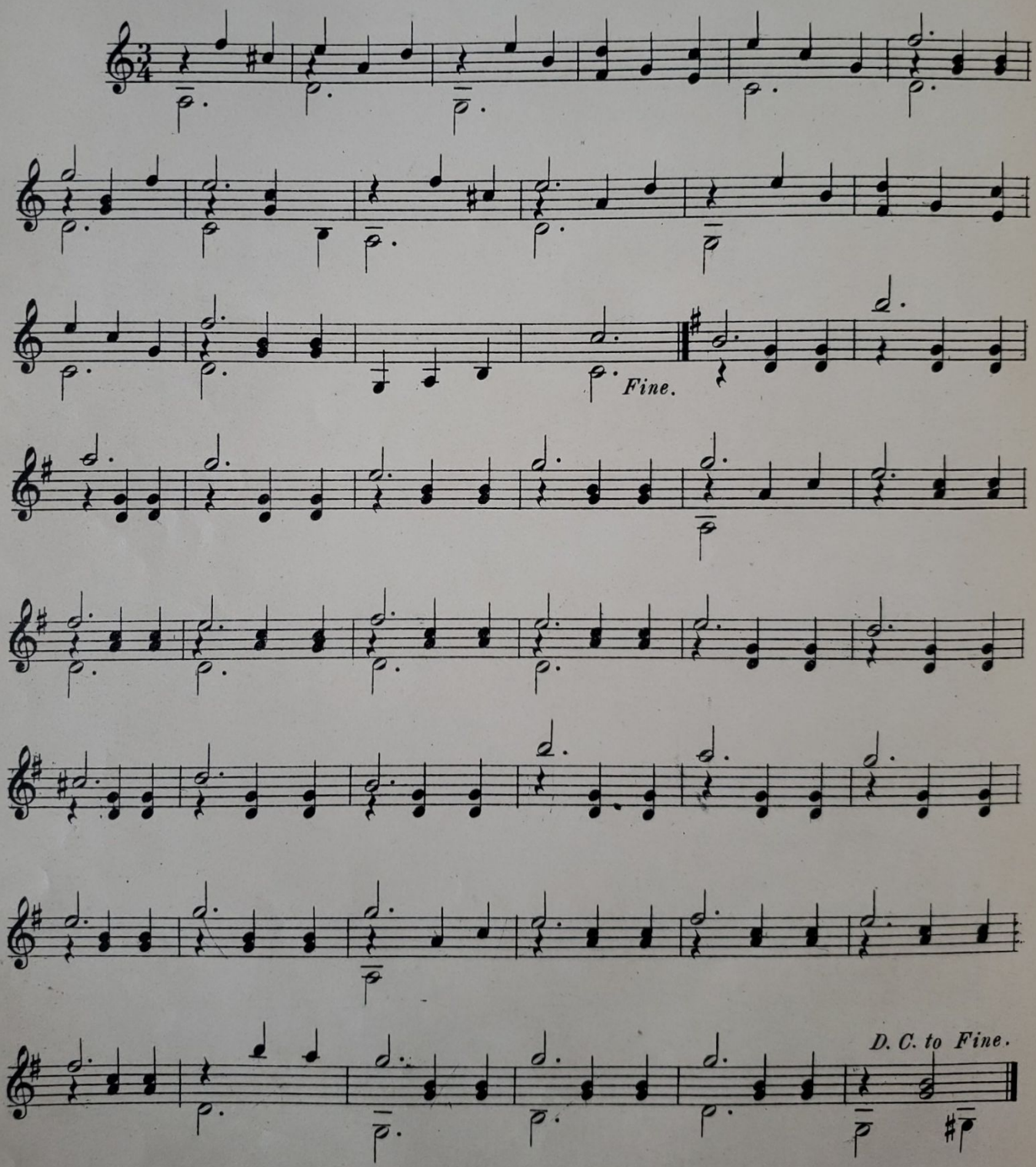
Donizetti.



To J. B. Hancock Esq.

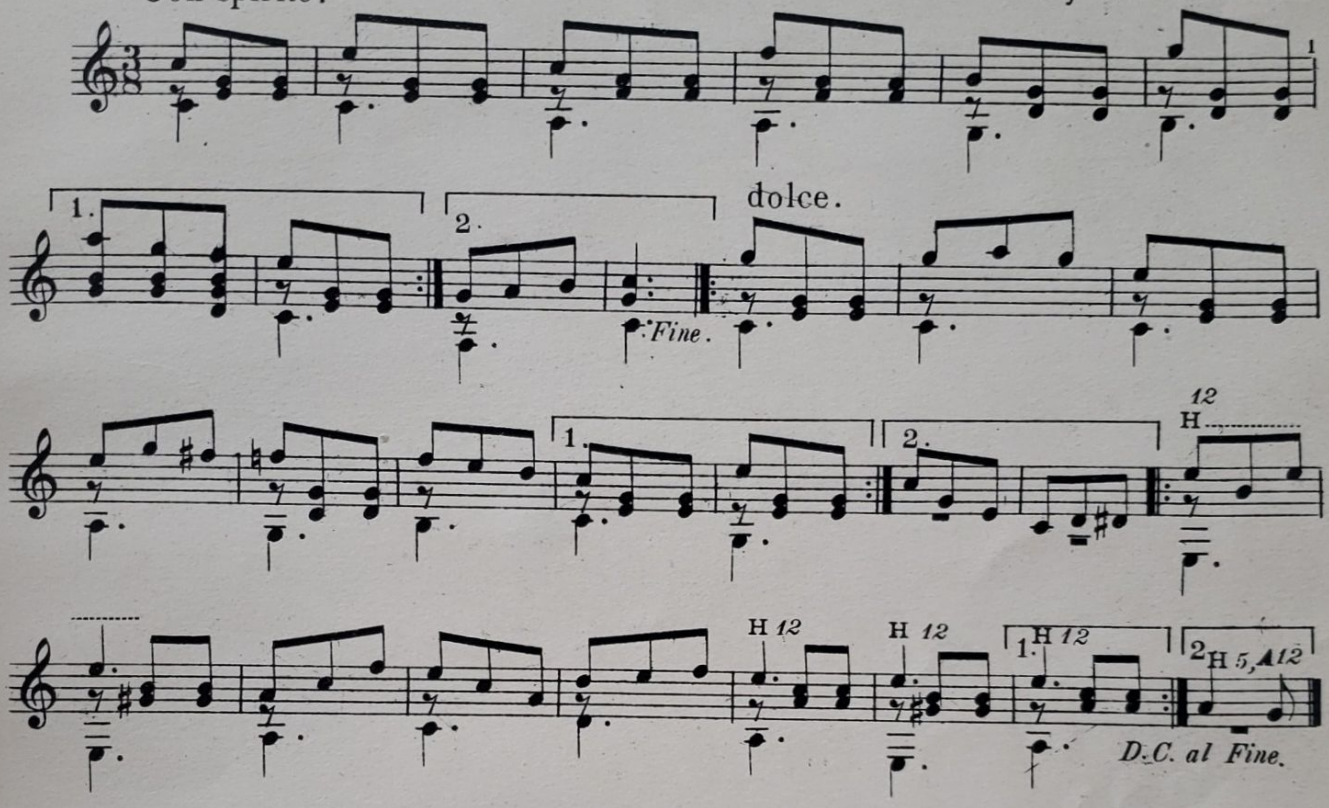
ONLY A DREAM WALTZ.

W. P. Dabney.



LAVENDER WALTZ.

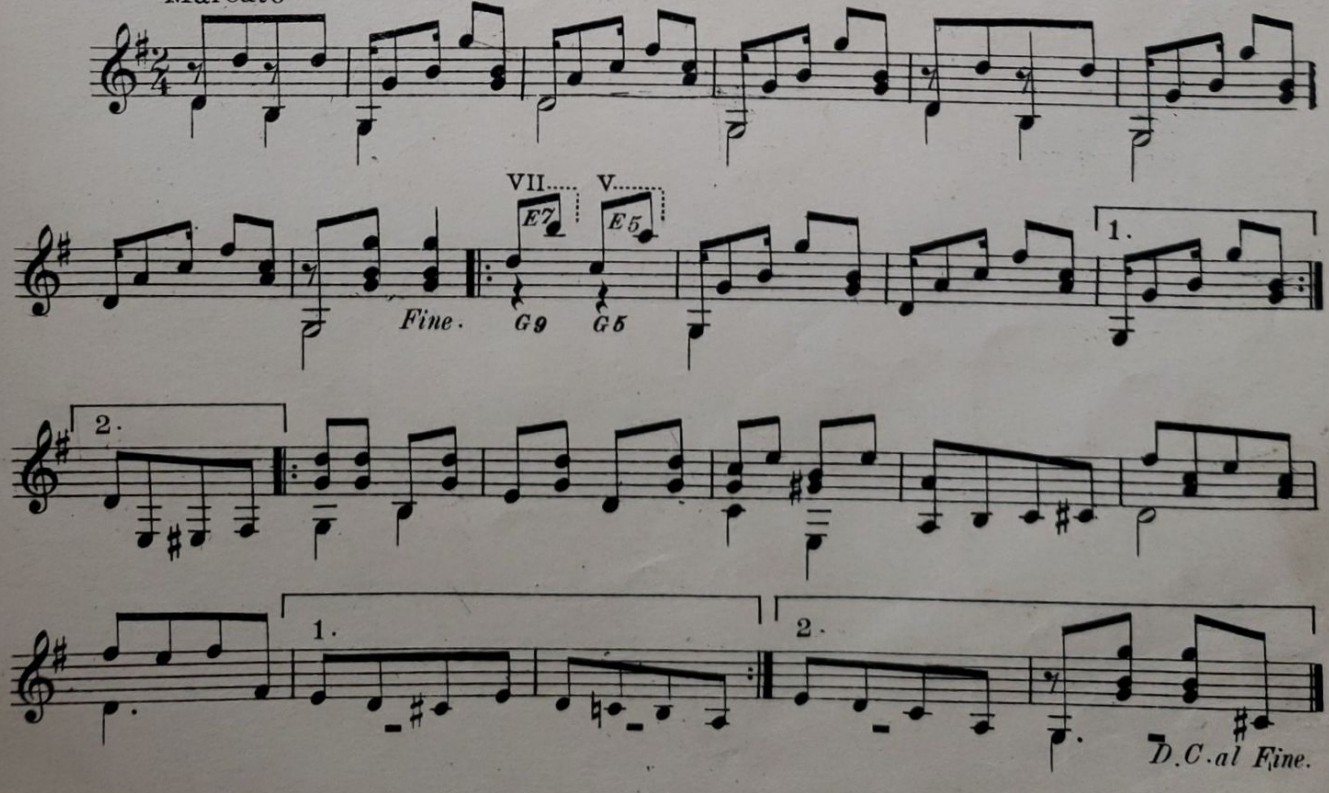
Con spirito. Arr. by W. P. DABNEY.



The Zouave Drill March.

Dr, Jno, Merriweather, Arr. by W. P. Dabney.

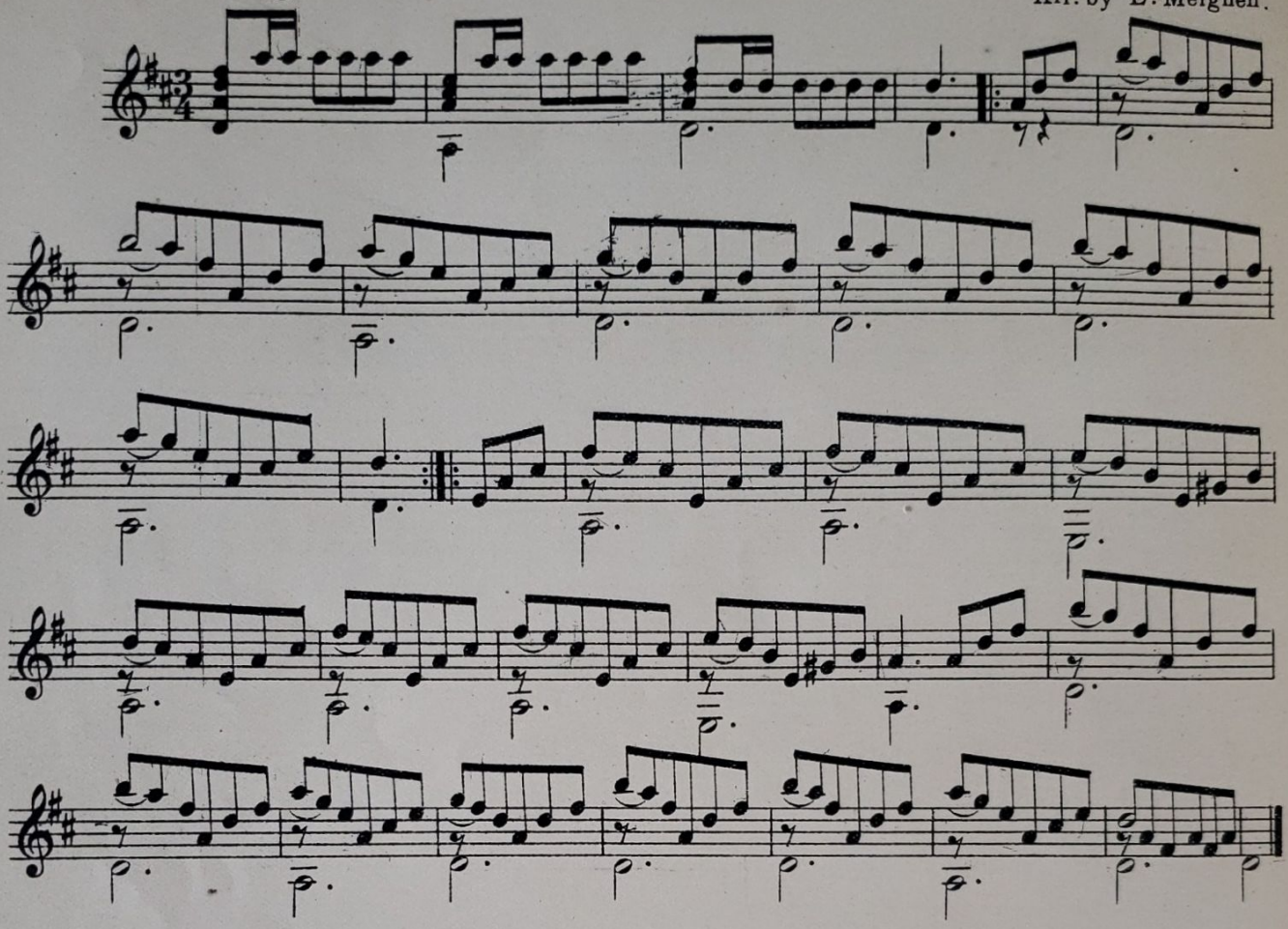
Marcato.



Der Freischuetz Waltz.

Allegro.

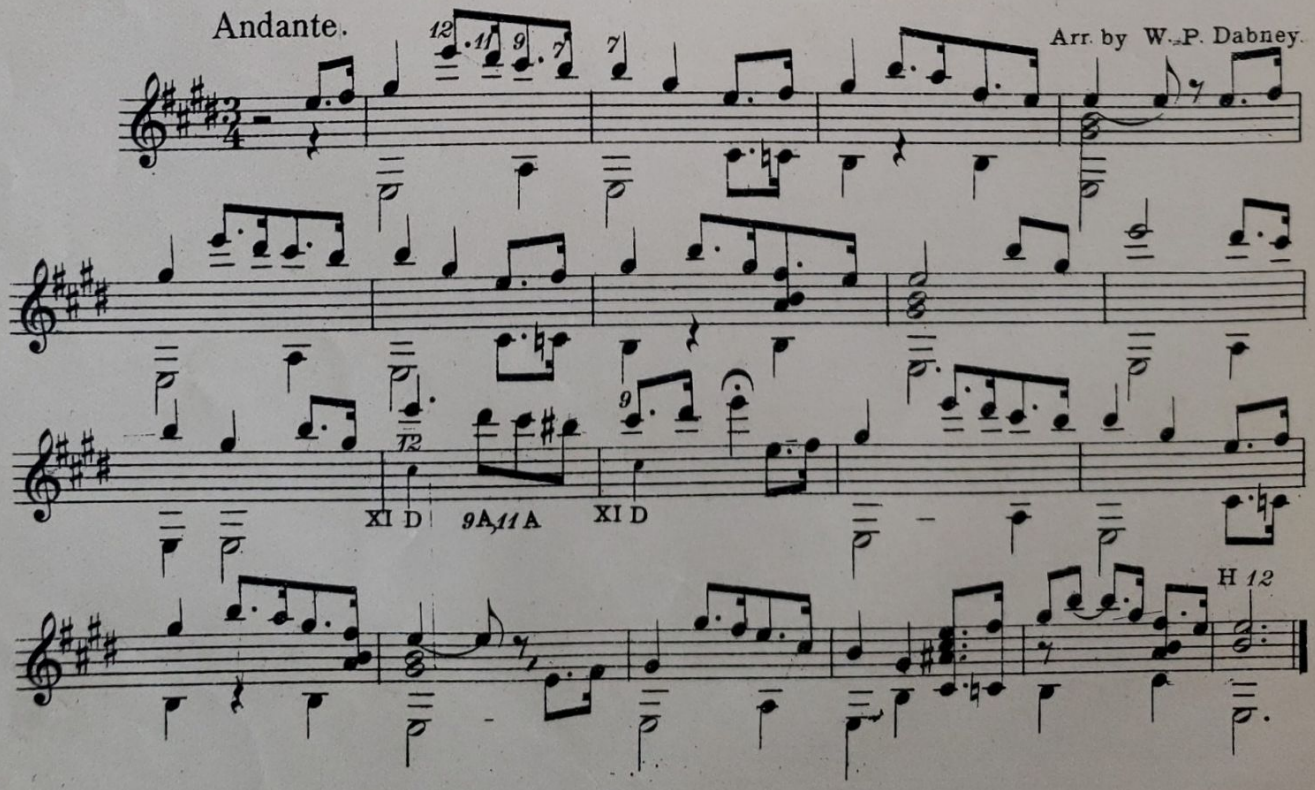
Arr. by L. Meignen.



The Last Rose of Summer.

Andante.

Arr. by W. P. Dabney.

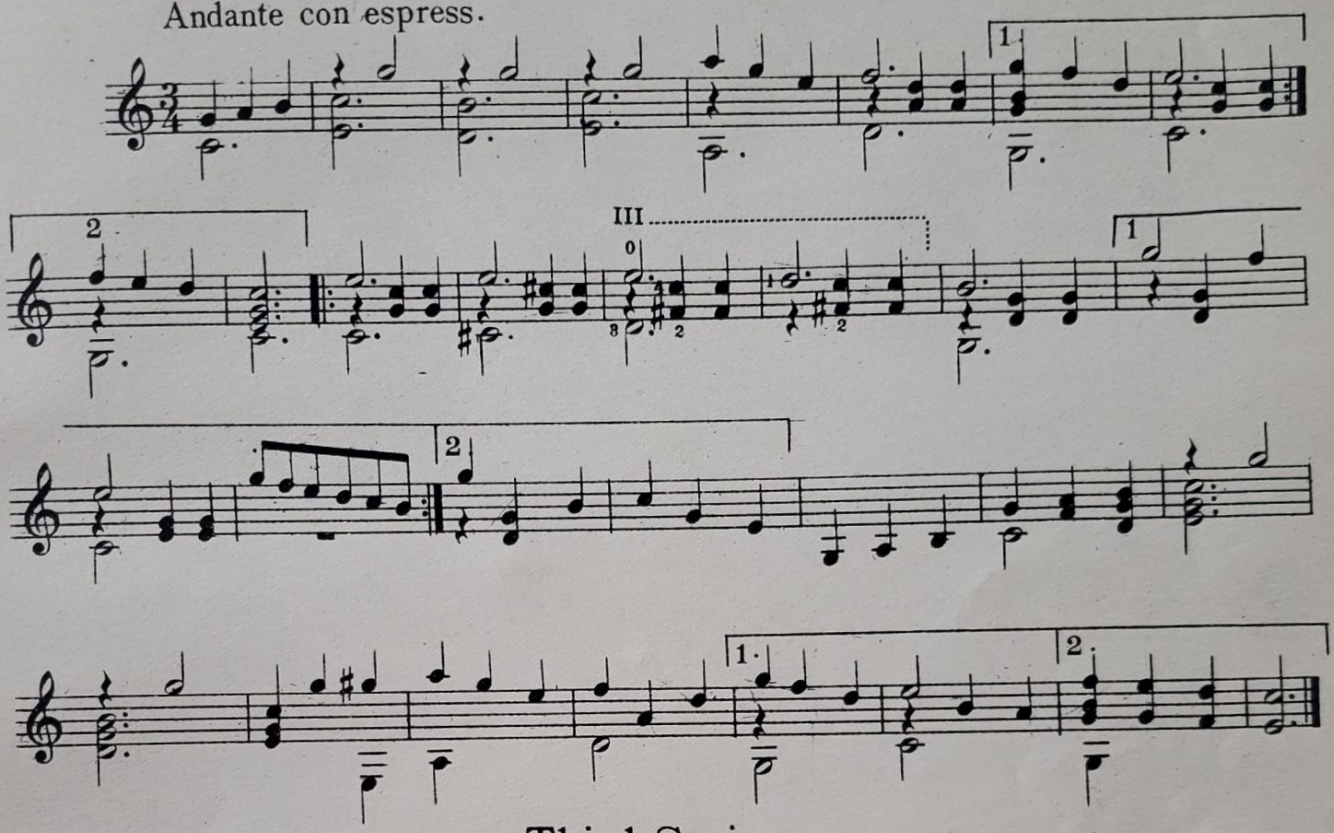


To Mr C.B.Ryan.

Little Katie Ryan Waltz.

W P DABNEY

Andante con espress.



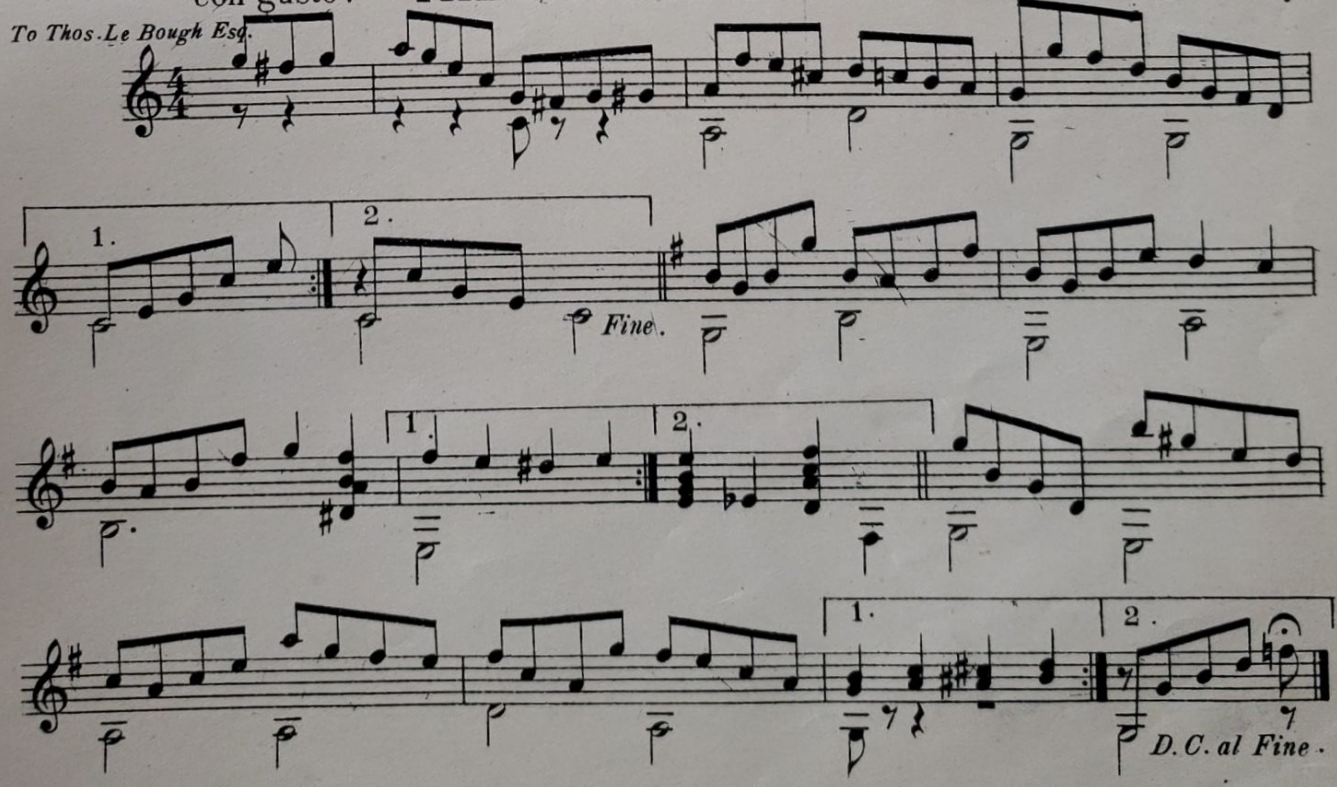
Third Series

THE GOLDEN CUP Schottische.

W.P. Dabney.

con gusto.

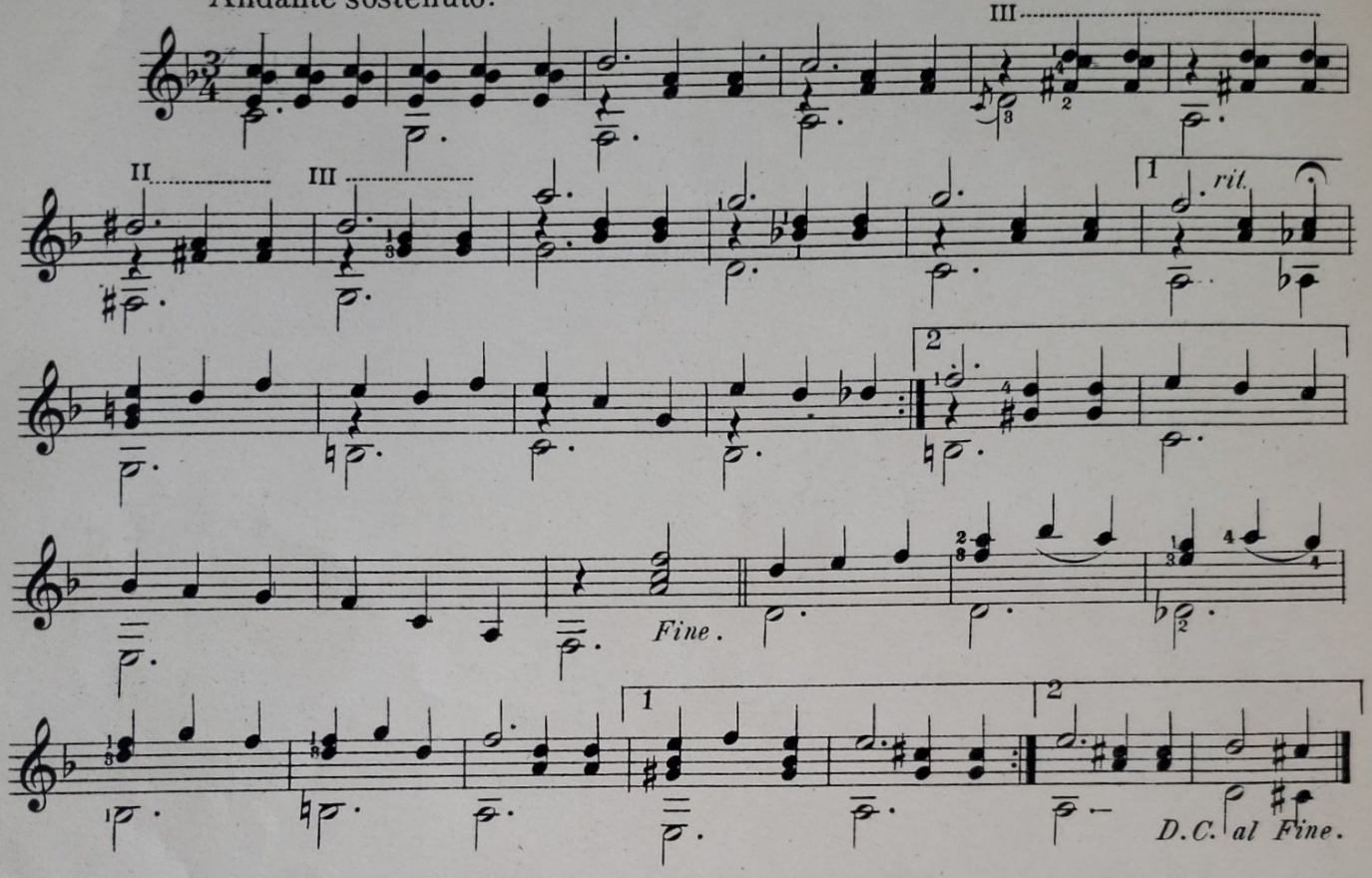
To Thos. Le Bough Esq.



SLUMBER SONG.

W. P. DABNEY.

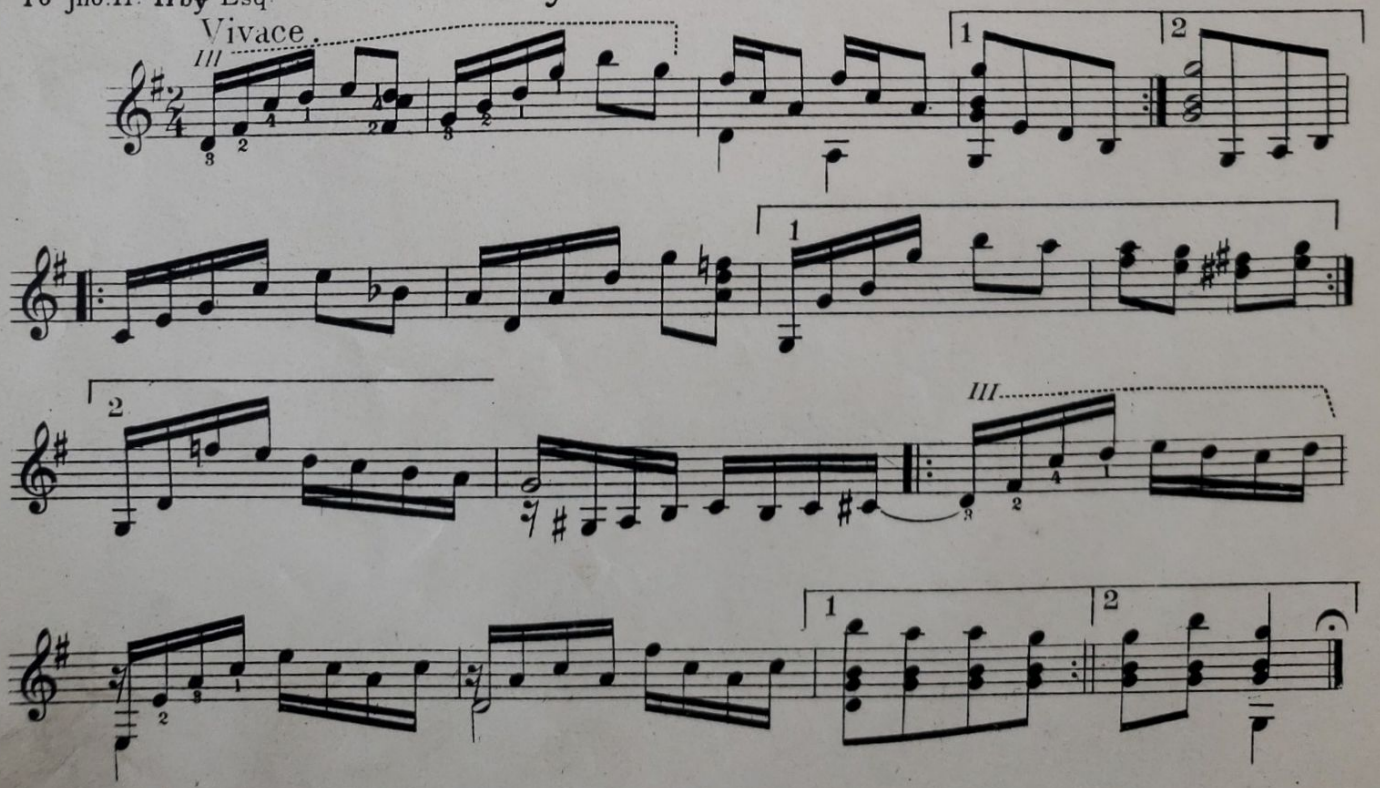
Andante sostenuto.



The Country Club Schottische.

To Jno. H. Irby Esq.

Arr. by W. P. DABNEY.



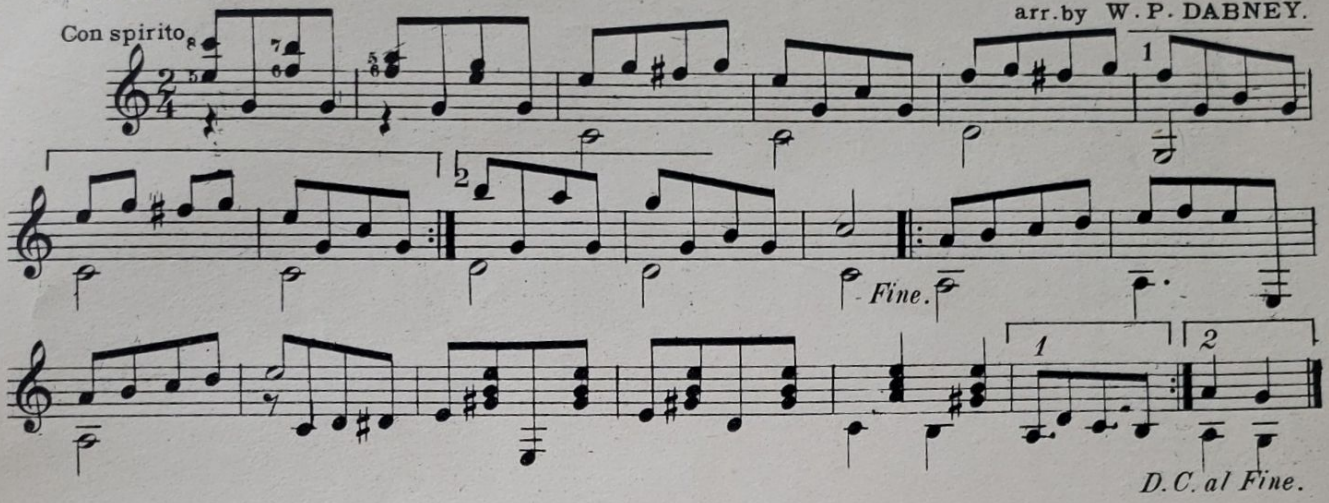
Latonia GALOP

Andrew Richardson.

To G. Wendell Harris

arr. by W. P. DABNEY.

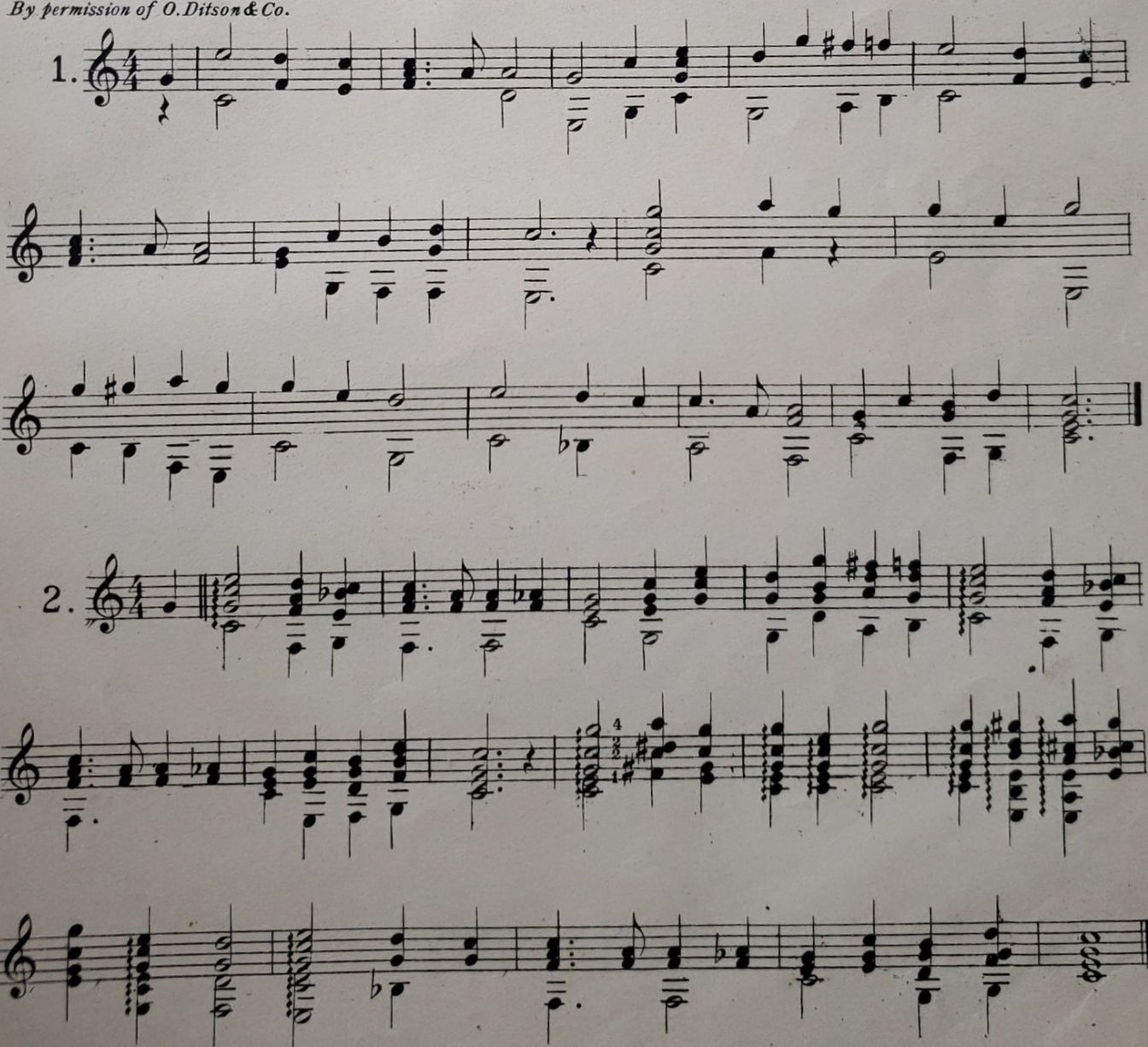
Con spirito



NEARER MY GOD TO THEE.

arr. by W. P. DABNEY.

By permission of O. Ditson & Co.

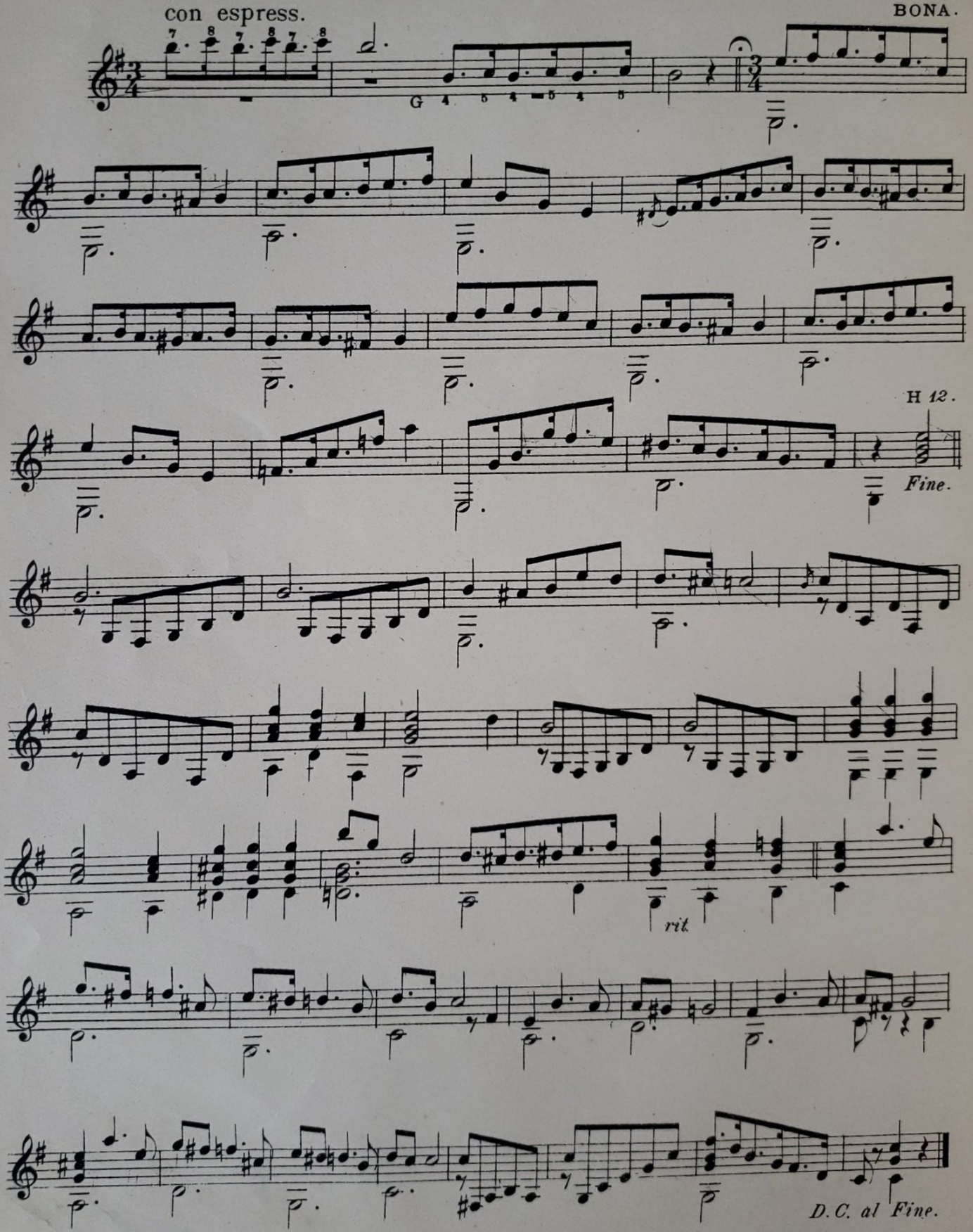


To J. F. Roach Esq.

FLOWERS OF ITALY MAZURKA.

con espress.

BONA.

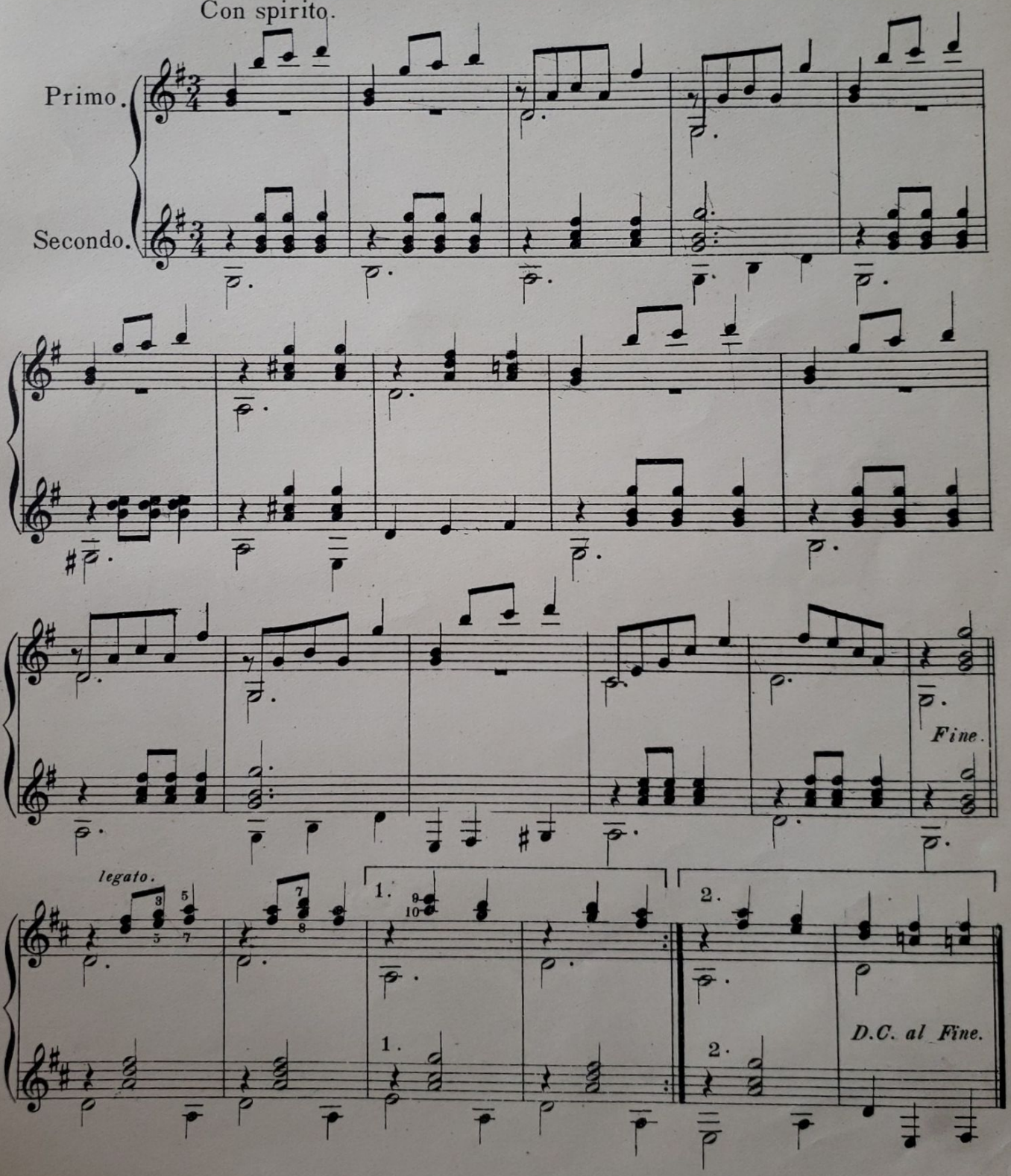


To Mr. Mark E. Irving.

CORTI D'AMORE MAZURKA.

Duet.

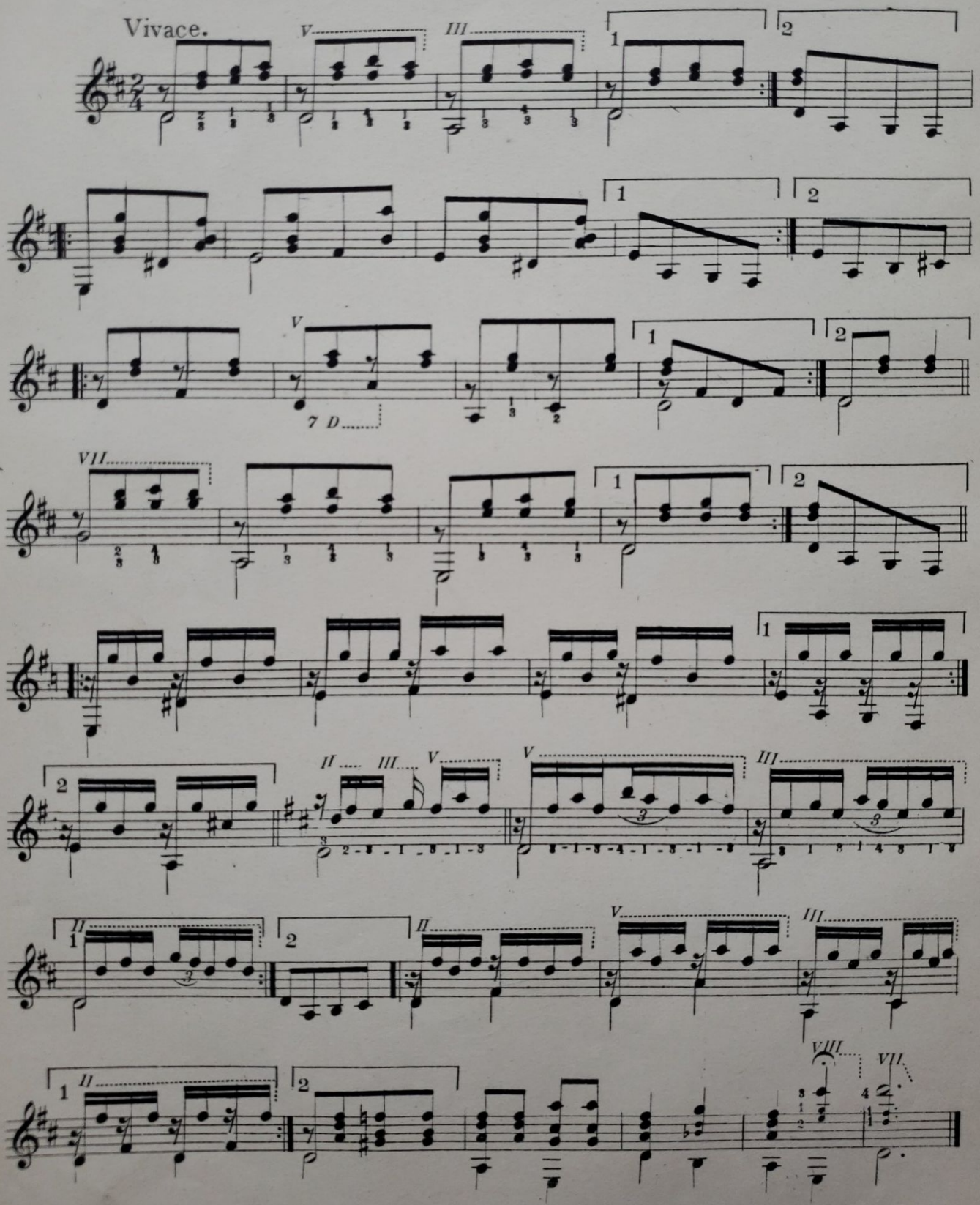
Arr. by W. P. DABNEY.



To Mr. Jas. M. Valentine.

SPANISH QUICKSTEP.

Arr. by W. P. DABNEY.

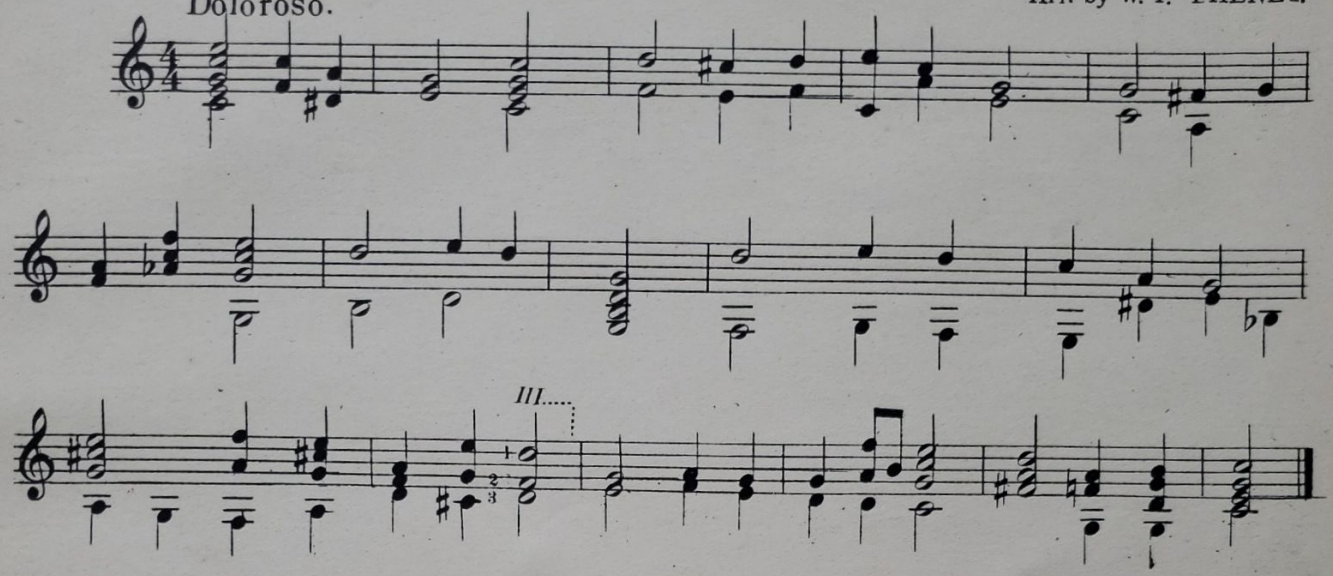


To Peyton H. Davis Esq.

HOW CAN I LEAVE THEE.

Doloroso.

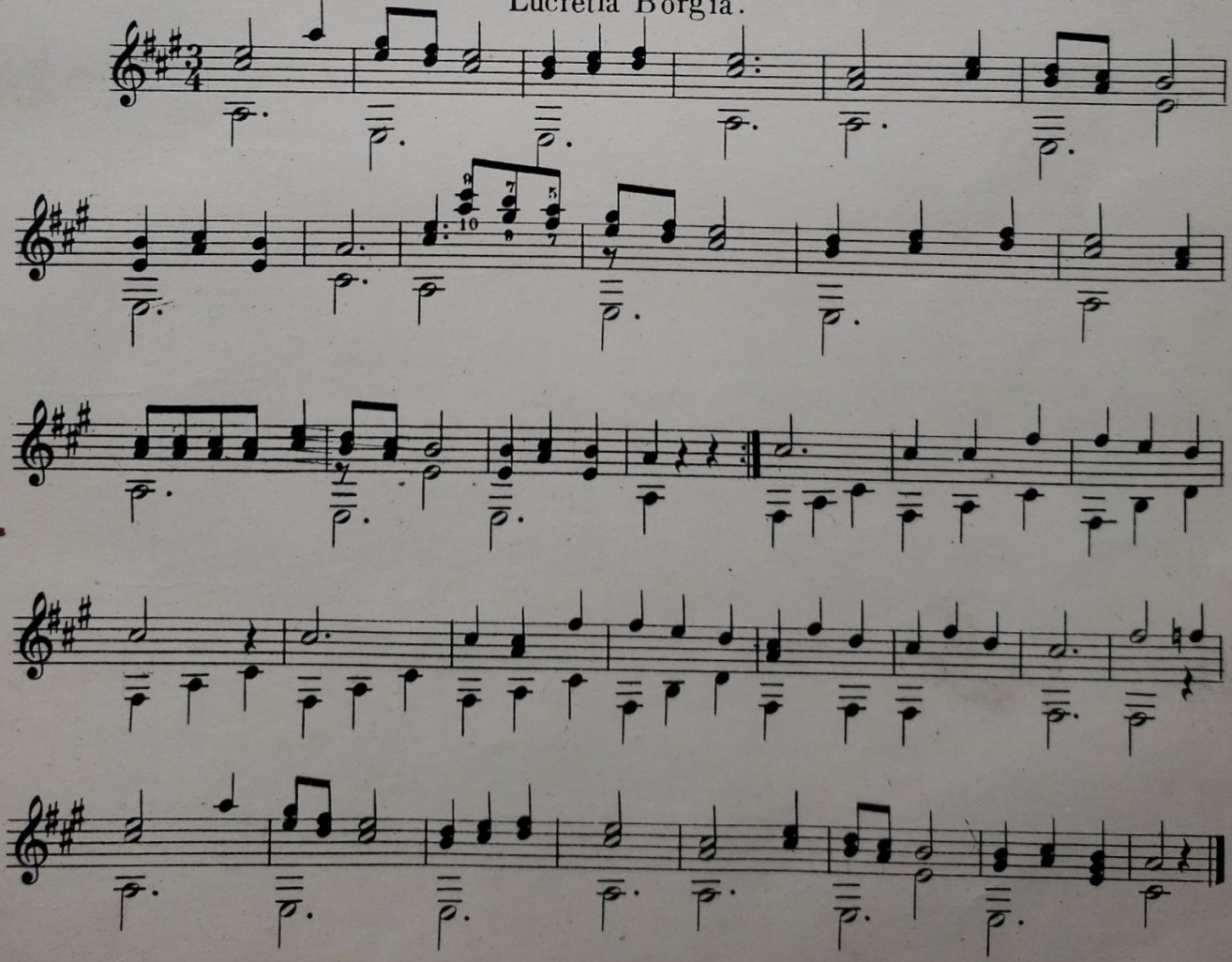
Arr. by W. P. DAENEY.



TYROLIENNE.

Lucretia Borgia.

DONNIZITTI.



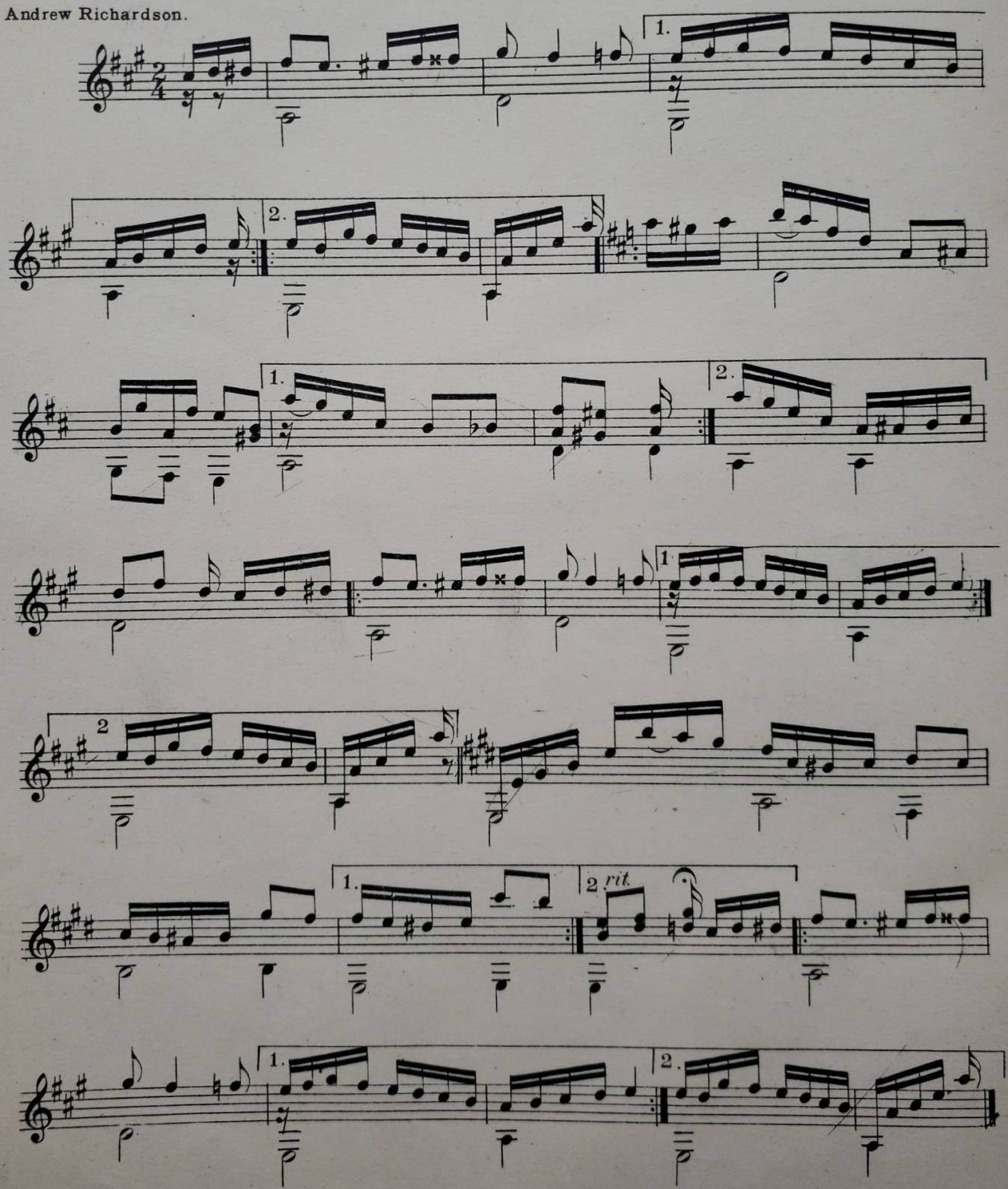
THE LILY

Schottische.

To Richmond Banjo and Guitar Club.

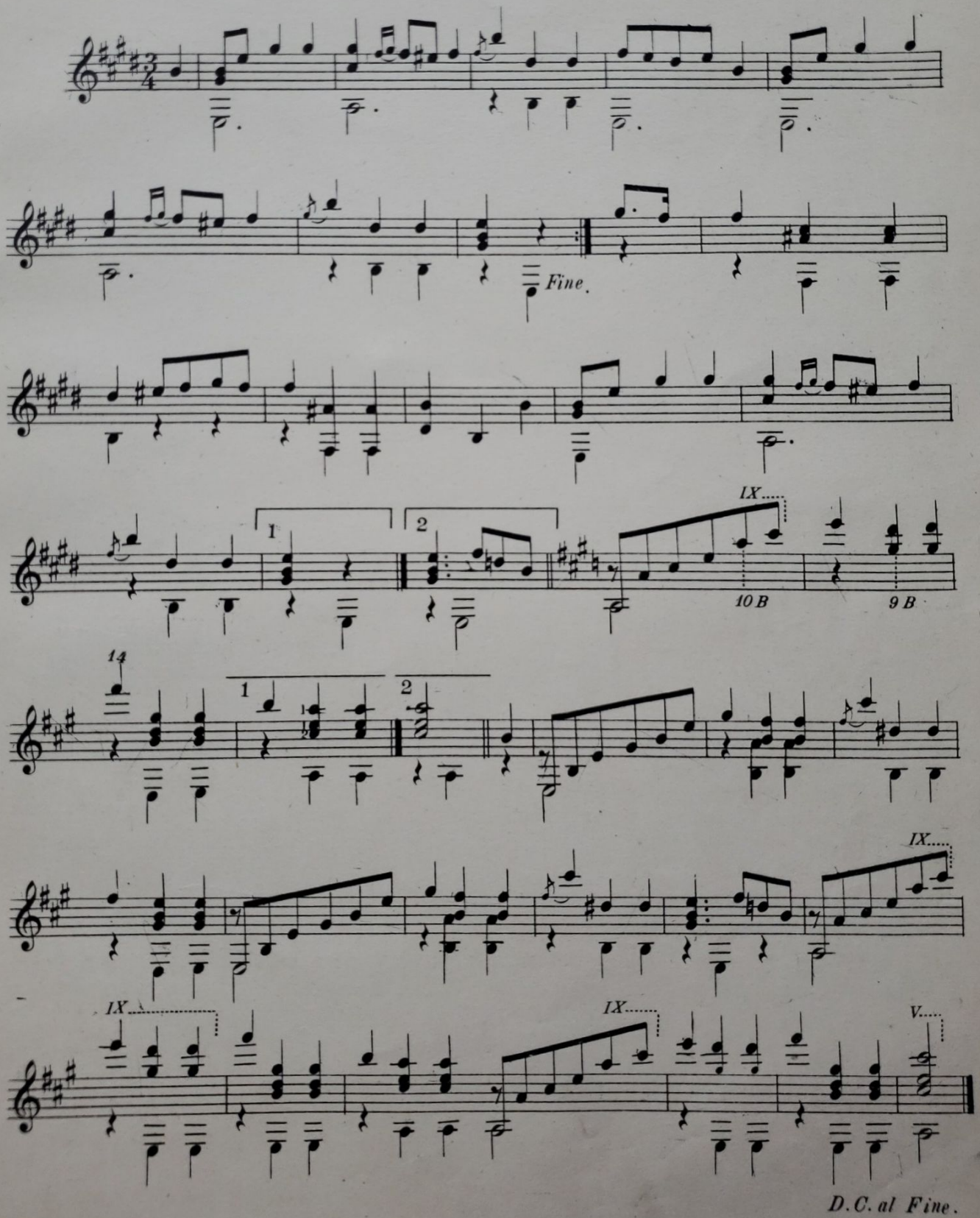
Arr. by W. P. DARNEY.

Andrew Richardson.



SPRING WALTZ.

SCHMIDT

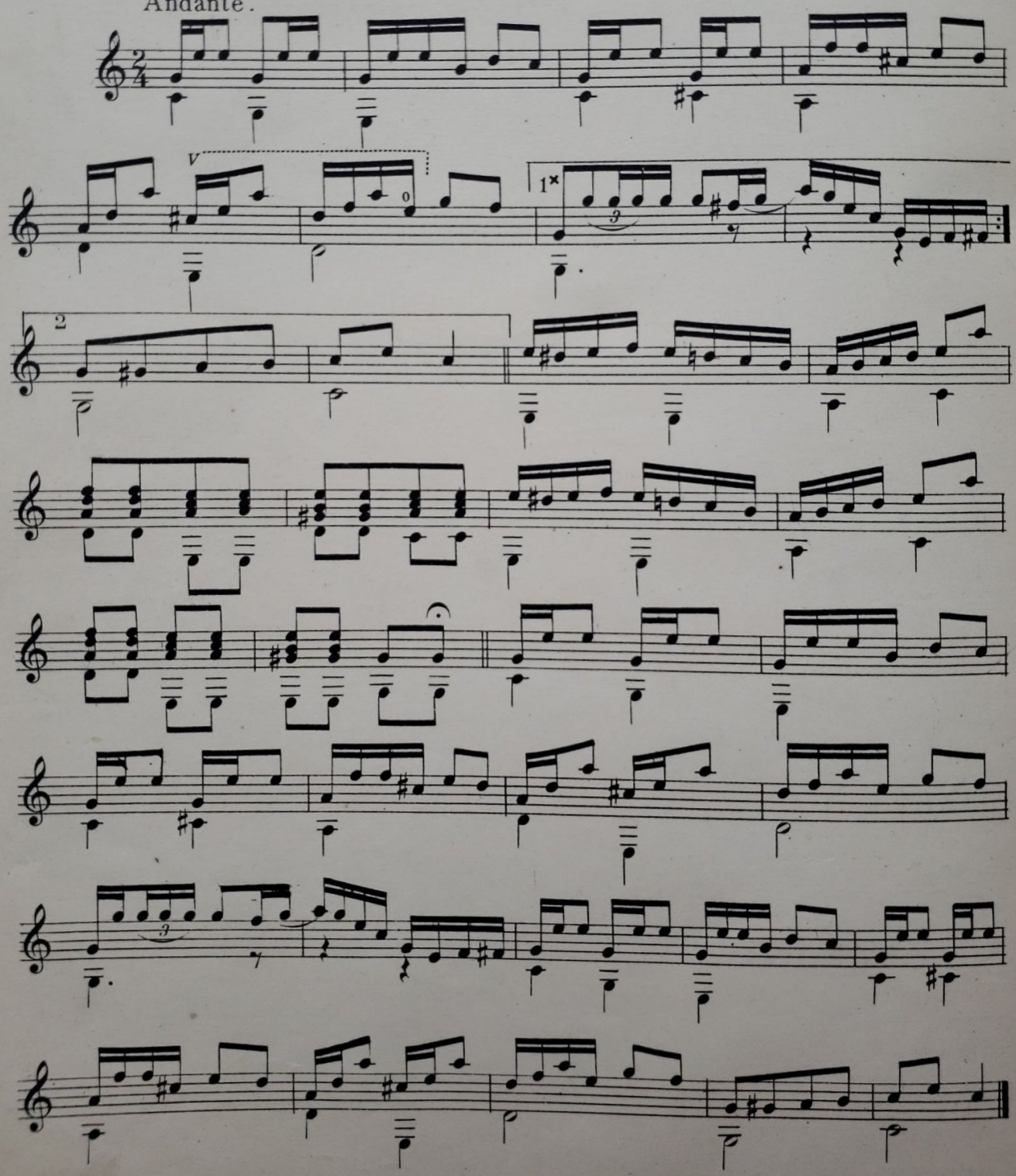


To. Miss Lelia D.

BABY POLKA.

Arr. by W. P. DABNEY.

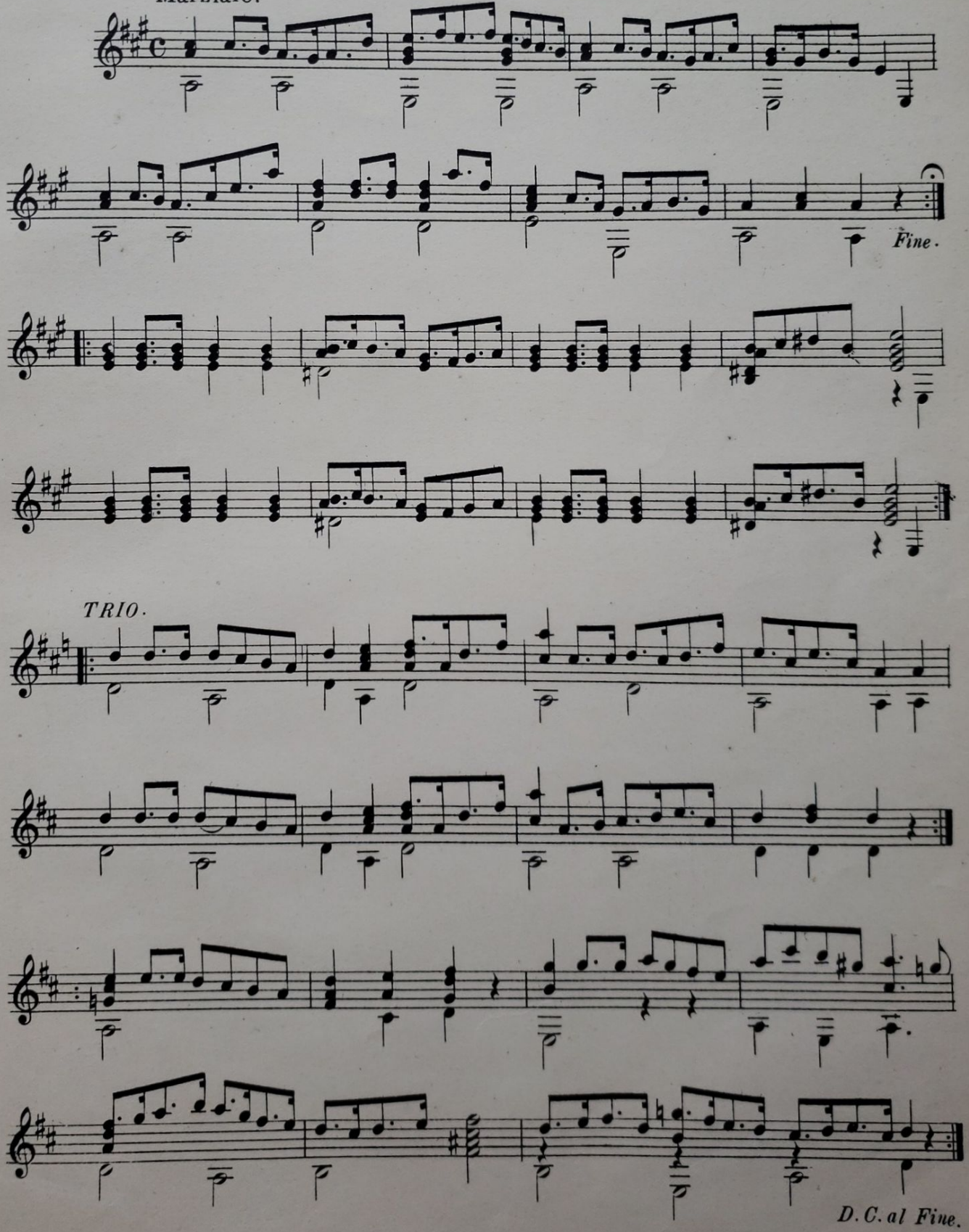
Andante.



Le Judgement de Soloman March.

Marziale.

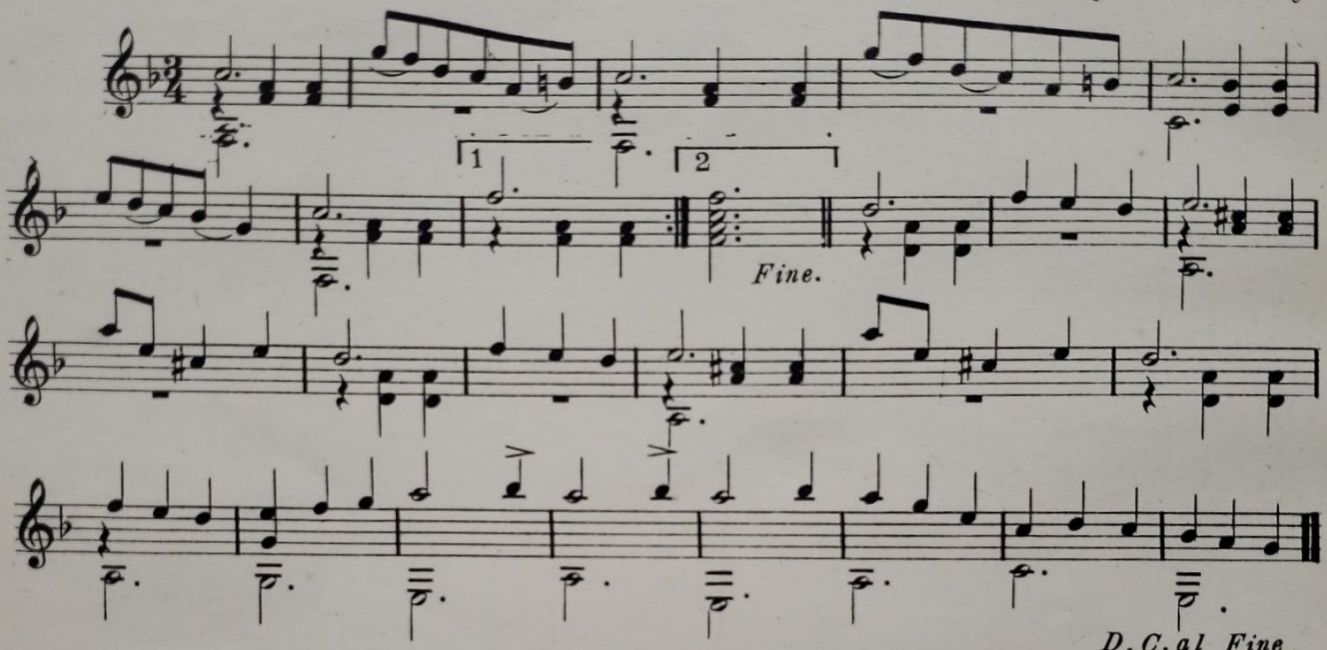
F. BRAND.



To Miss. Hazel J.

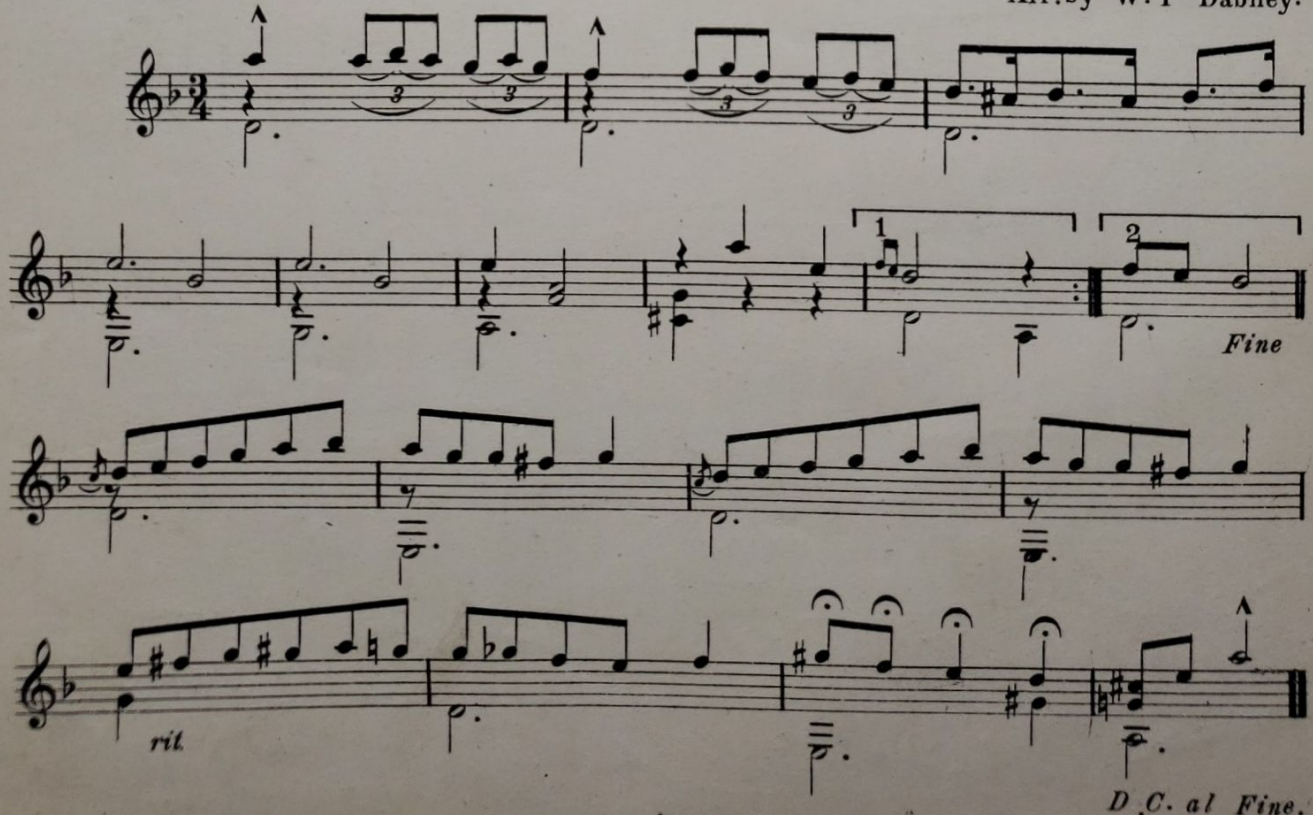
HAZEL WALTZ.

J. A. Bowler. Arr. by W. P. Dabney.



EL BOLERO SESQUIDELLA.

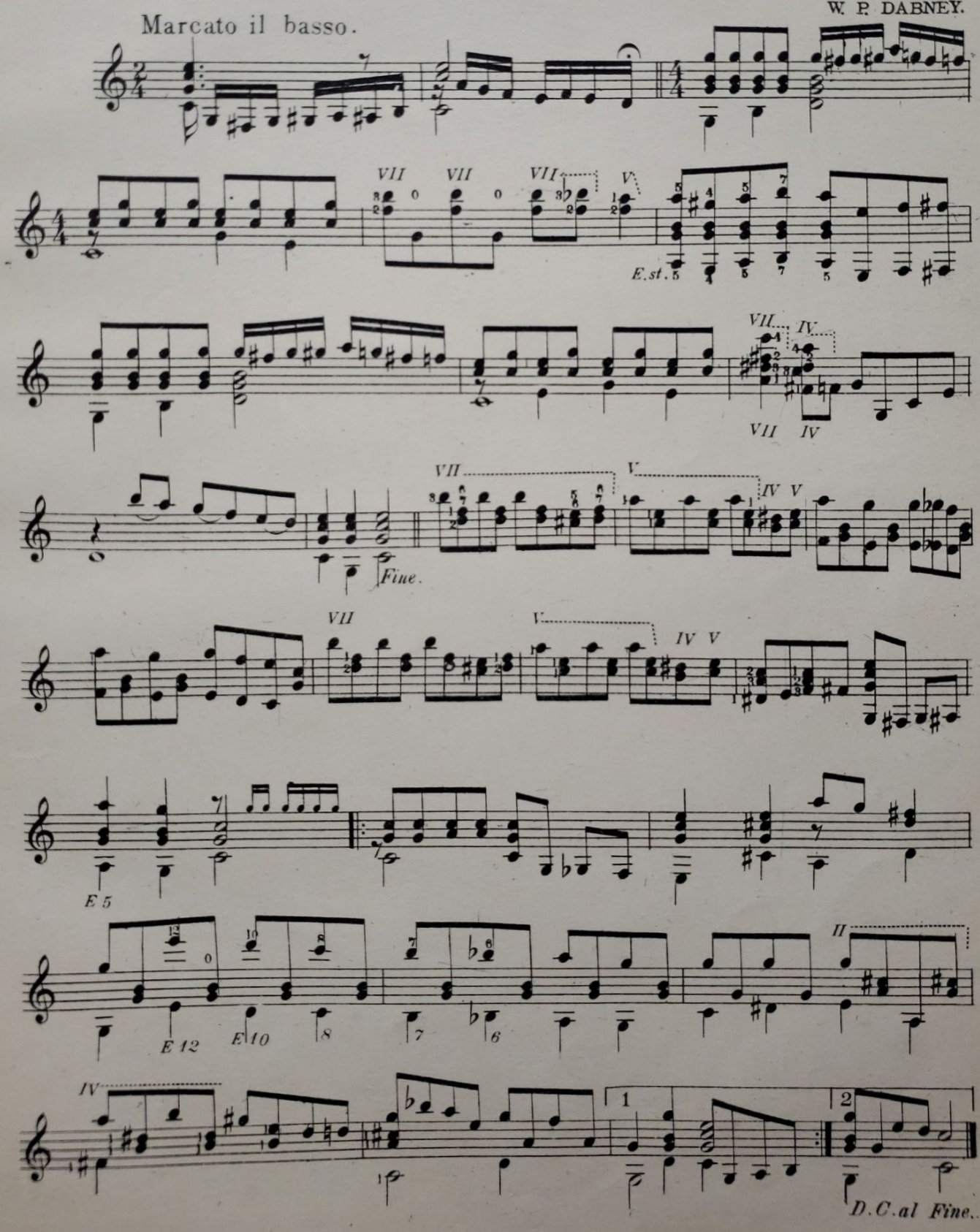
To Miss Lottie Miller. Arr. by W. P Dabney.



THE MYSTIC SHRINE.

To Jno. D. Potts Esq.

W. P. DABNEY.

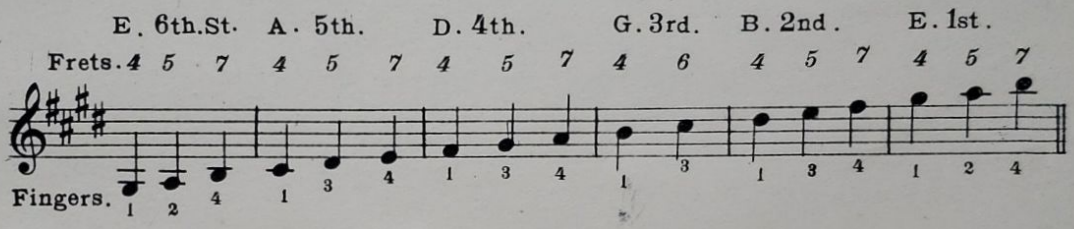


PART II.

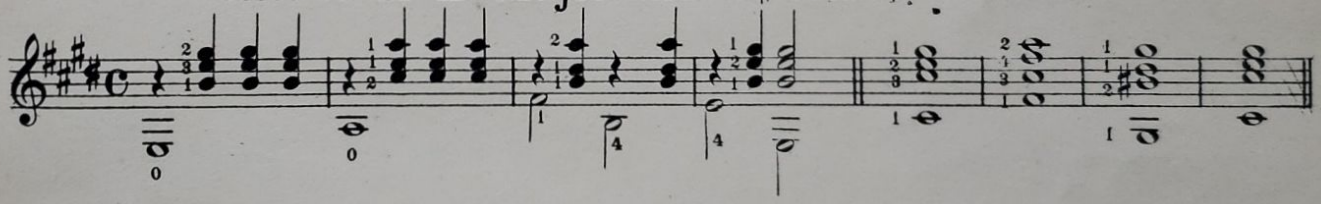
POSITIONS.

Every Fret on the fingerboard of the Guitar is called a Position. When the first finger of the left hand is at the first fret, the hand is in the first position, if it be advanced to the second fret the hand is in the second position, the number of position corresponds to the number of fret in which the first finger of the left hand is placed. The five principal positions are the 1st, 4th, 5th, 7th, & 9th.

Scale in the Fourth Position.

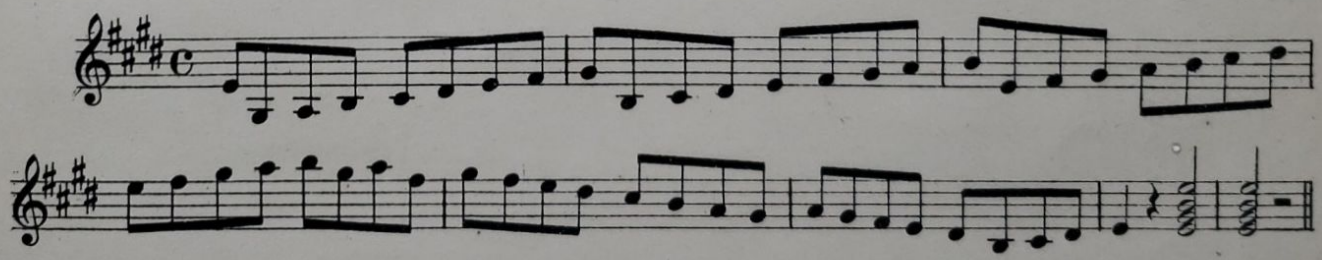


Chords in E Major and C♯ Minor 4th. Pos.

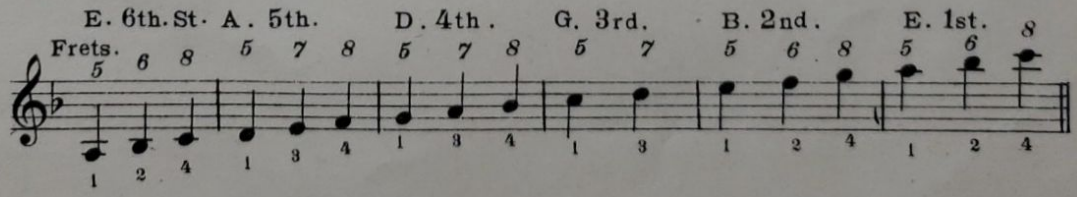


Fourth Position Exercise.

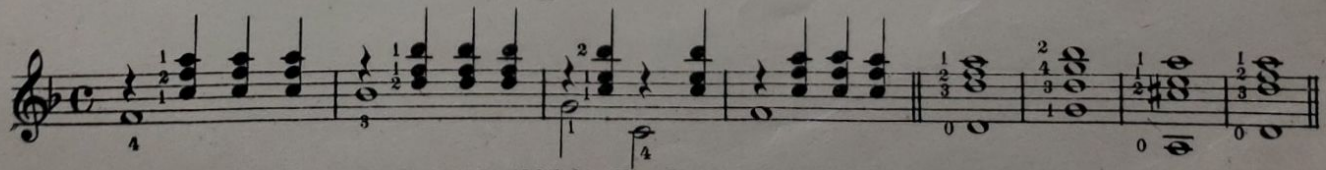
CARCASSI.



Scale in the Fifth Position.



Chords in F Major and D Minor 5th. Pos.



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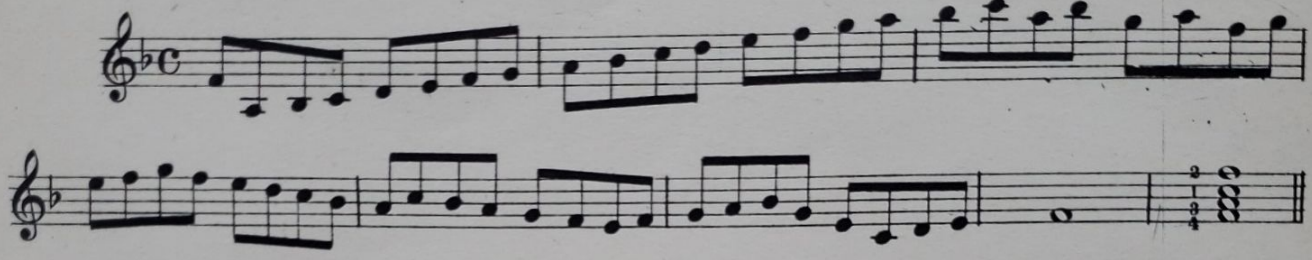
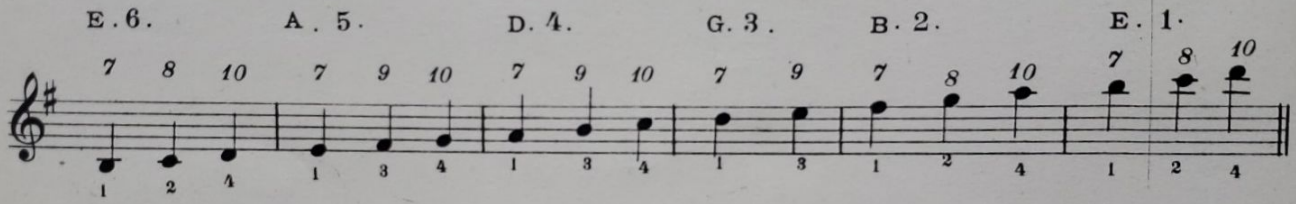
Fifth Position Exercise.

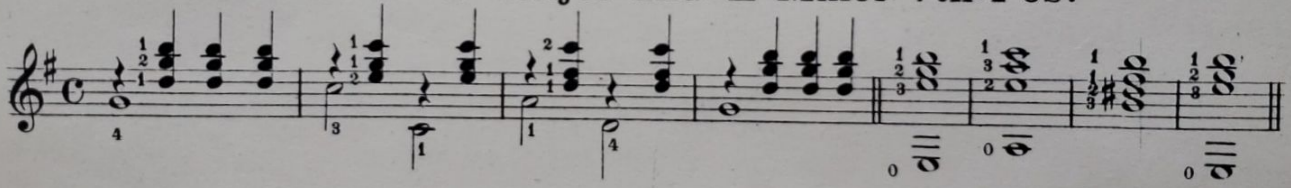
CARCASSI.



Scale in the Seventh Position.

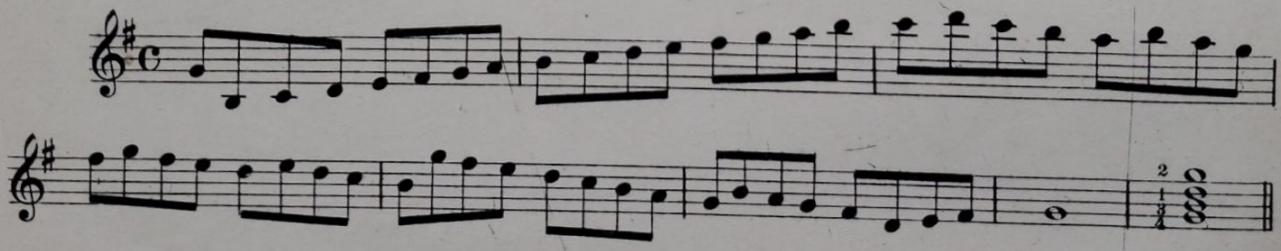


Chords in G Major and E Minor 7th. Pos.

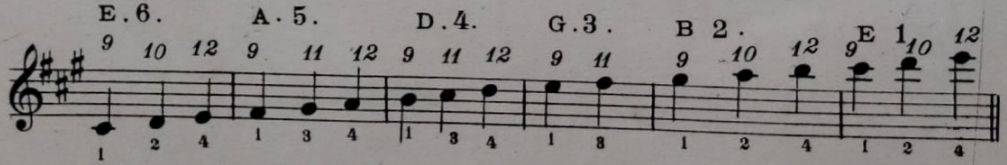


Seventh Position Exercise.

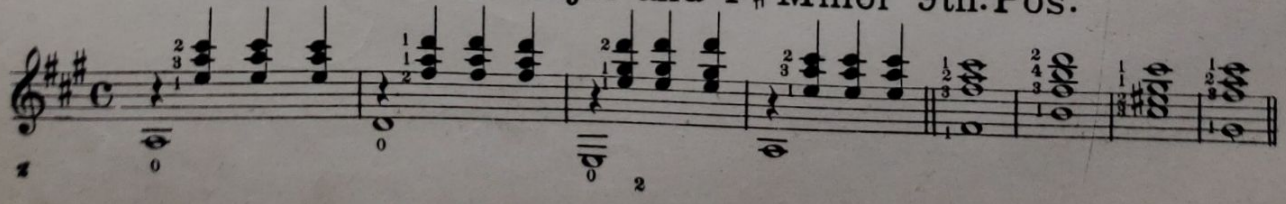
CARCASSI.



Scale in the Ninth Position.

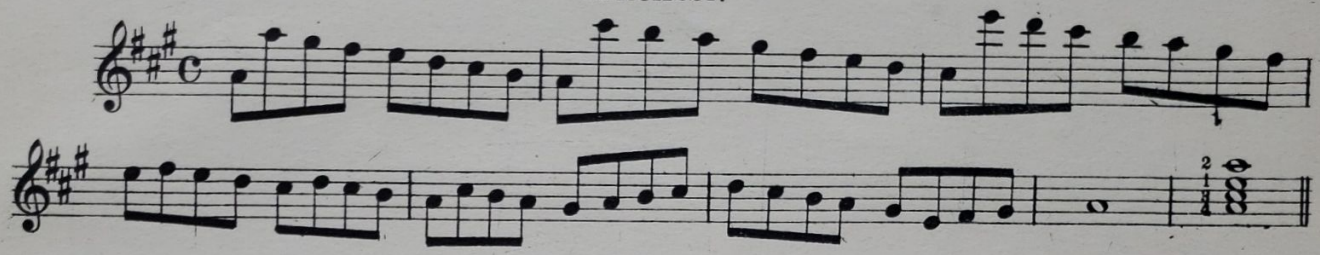


Chords in A Major and F♯ Minor 9th. Pos.



Ninth Position Exercise.

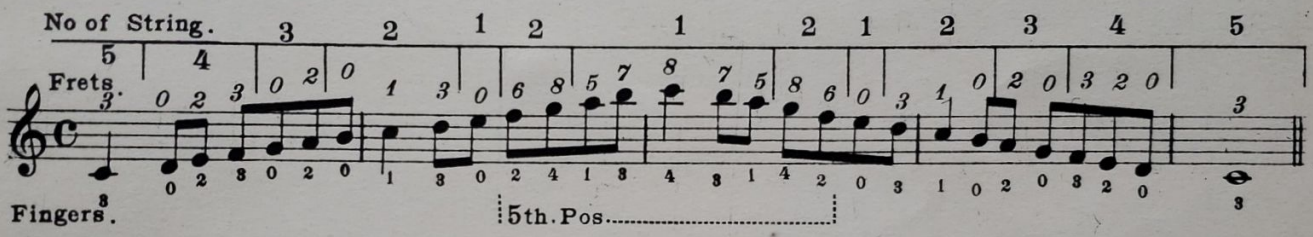
CARCASSI.



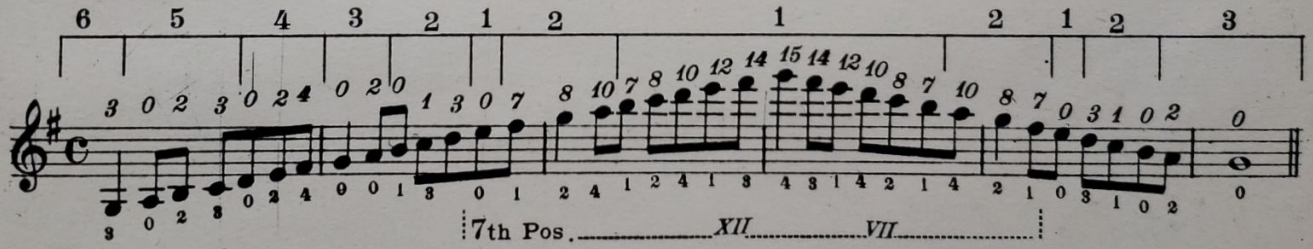
SCALES

Fingering in different Positions.

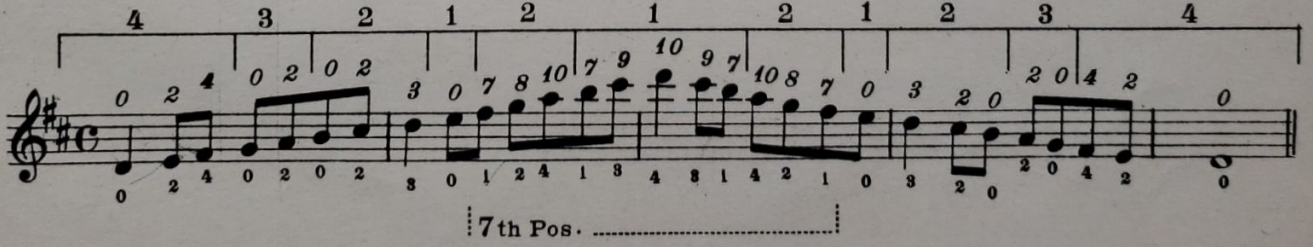
Key of C.



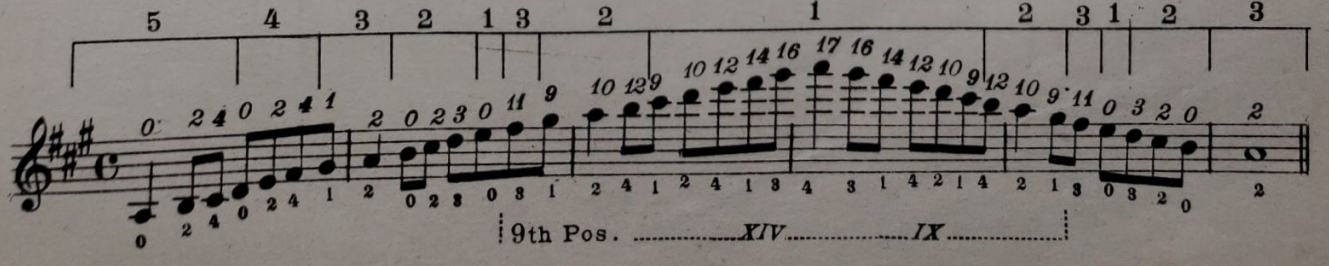
Key of G.



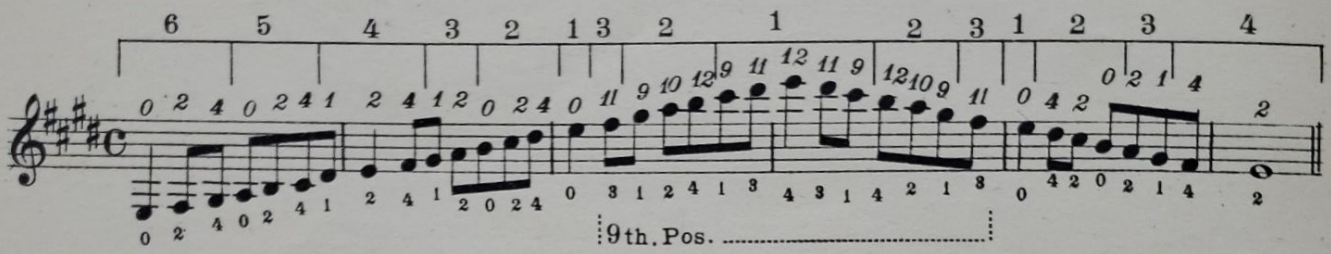
Key of D.



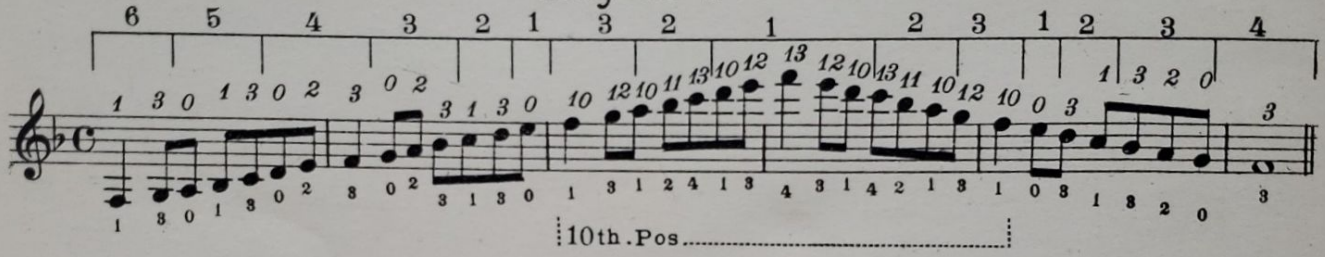
Key of A.



Key of E.



Key of F.



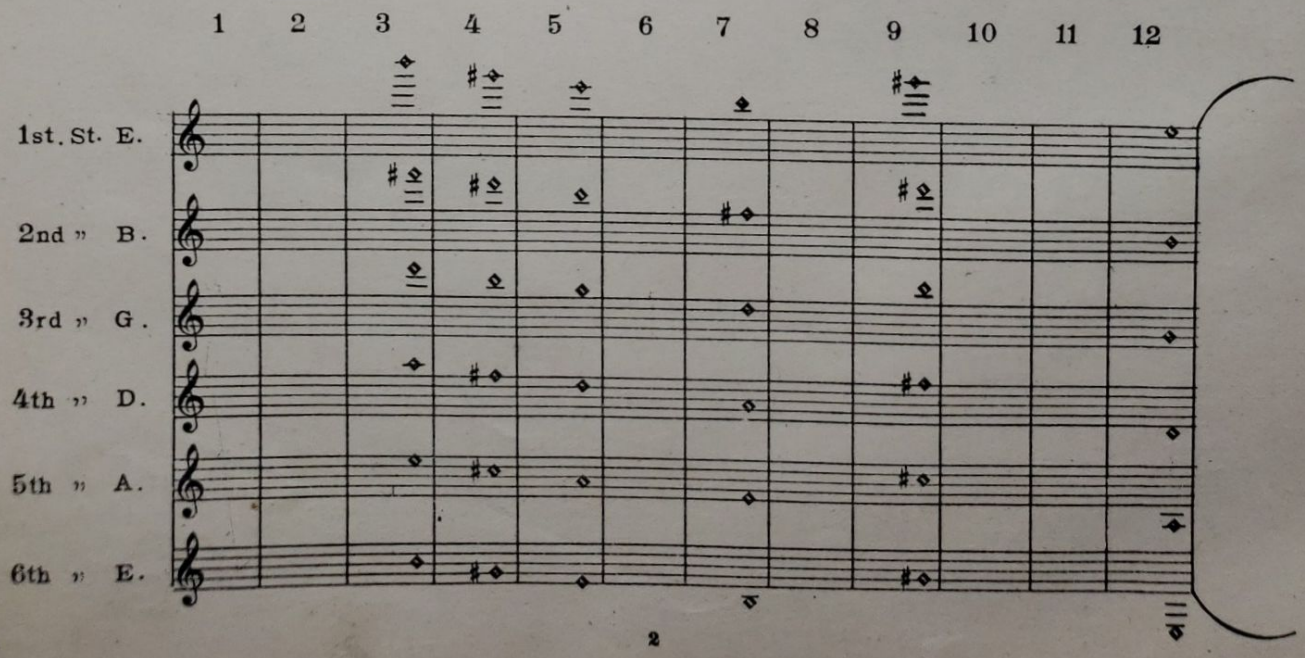
HARMONIC SOUNDS.

There are several methods of producing Harmonic sounds. Those in general use are produced at the 3rd, 4th, 5th, 7th, 9th, & 12th, frets by laying a finger of the left hand across the strings at the frets designated, and parallel with the frets, and pressing only hard enough to prevent the ordinary sound and check the vibration, then strike the string with the right hand finger and quickly remove the left. In making Harmonics at the third fret let your finger be placed about $\frac{1}{8}$ of an inch towards the fourth fret, and for harmonics at the fourth fourth fret place your finger $\frac{1}{8}$ of an inch towards the third fret.

The harmonic tones at the 4th, & 9th, frets of each string are the same in name and pitch.

The string and fret at which the harmonic is produced is sometimes indicated by a capital letter, the initial of the name of the string, and the number of fret placed near it.

TABLE OF HARMONIC NOTES.

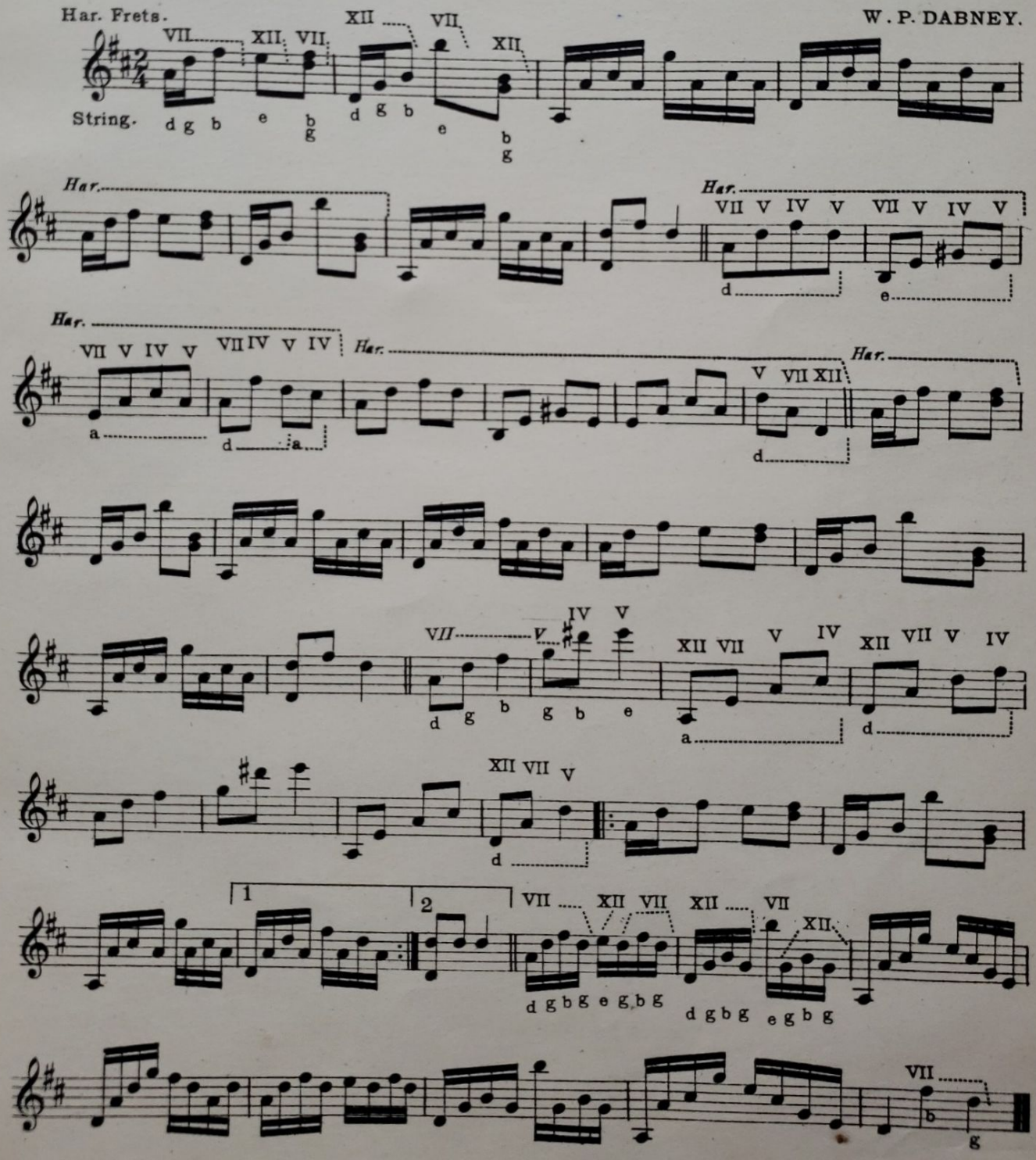


THE QUEEN OF HEARTS

HARMONIC

Polka Brilliante.

W. P. DABNEY.

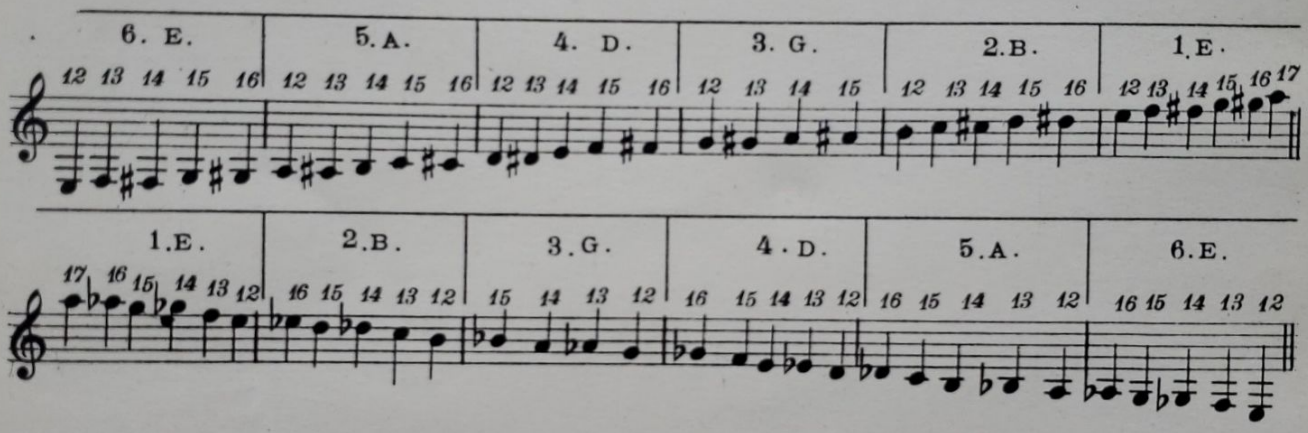


In the above use any of the four fingers of the left hand nearest the note to be made.

To produce a Diatonic or Chromatic scale, place the left hand finger on the string as if to play in the usual manner, then place the point of the right forefinger lightly on the same string, just twelve frets from the left hand finger after which place the thumb, about an inch behind the right forefinger, strike the string, and the harmonic octave of the note held by the left hand finger will be produced.

The figures over the notes show the frets at which the right forefinger should touch the strings while the fingers of the left hand press the strings in the usual manner and place of making such notes.

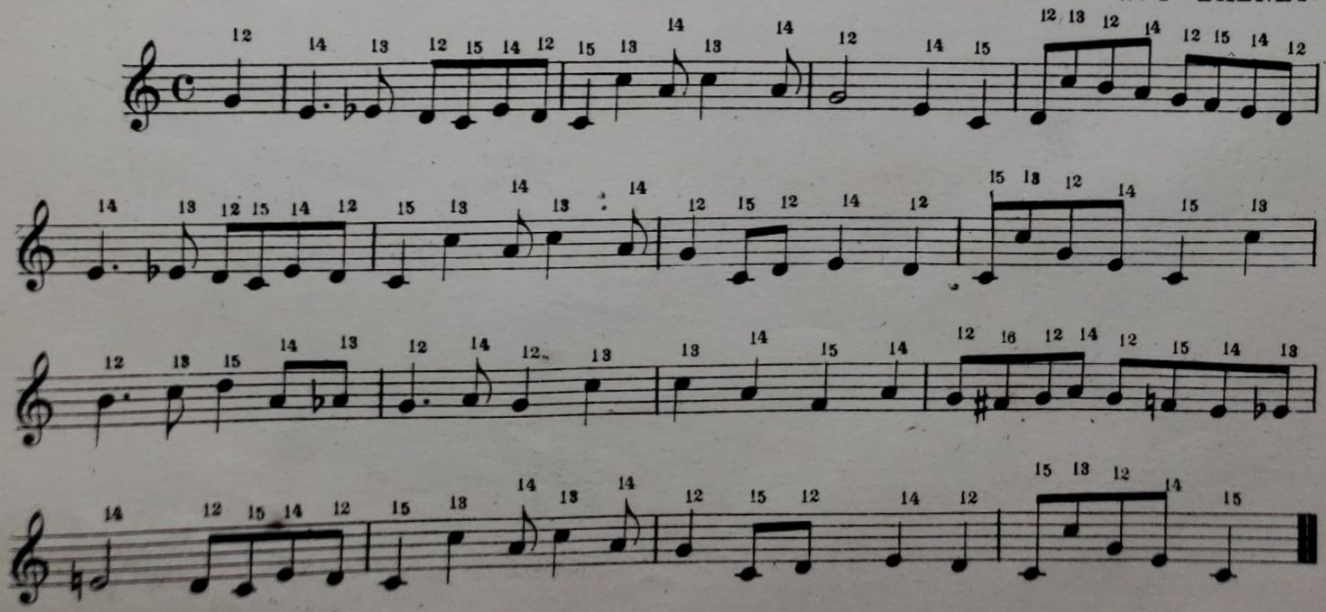
CHROMATIC SCALE OF HARMONICS
according to above method.



OLD FOLKS AT HOME.
Harmonic Solo.

To Mr Horace J Smith.

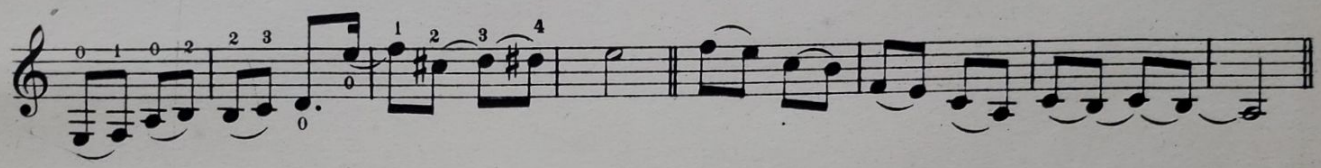
W. P. DABNEY.



SLURS.

Two or more notes, ascending or descending having the slur ⌒ placed over or under them, are called slurred notes and are made by striking the first note with the right hand finger and the succeeding note or notes, upon the same string, are made by the left hand fingers alone falling forcibly upon the string at the proper frets. The finger holding the first note should not be raised before a finger falls and makes the second note. In descending passages, place the fingers upon the notes that are not open, then strike the first note, and draw off the fingers, in making succeeding notes, by pulling the sthe string downward and suddenly, removing each finger, in its turn.

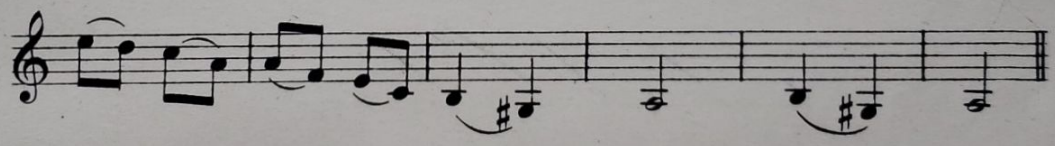
SLURS ASCENDING. SLURS DESCENDING.



Vibration Slurs.

Two slurred notes descending, located on different strings are made by striking the first note with the right hand finger and letting the left hand finger fall heavily upon the second, thus producing the required tone by vibration.

VIBRATION SLURS.

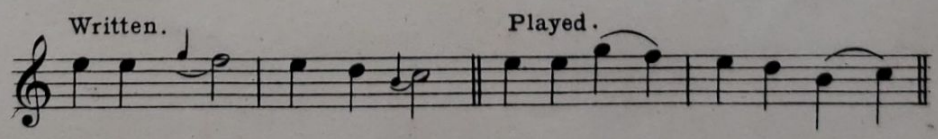


Grace notes or Appoggiaturas.

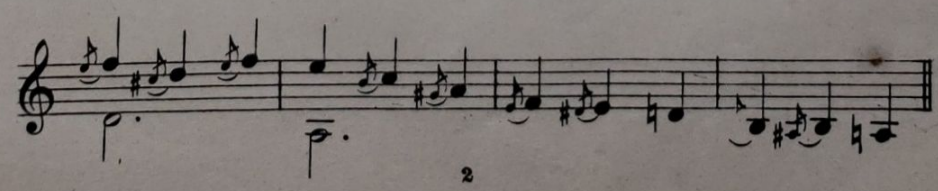
The Appoggiatura is a small note placed before one of the ordinary size. When placed above it is called the superior Appoggiatura and may be either a whole or half note above —when placed below the principal note it is called the Inferior Appoggiatura, and is placed at the distance of a half tone below the principal note. They are also divided into long and short Appoggiaturas. The long Appoggiatura takes one half of the time of the note before which it is placed, and when the principal note is dotted it takes two thirds of its time or value. The short Appoggiatura is distinguished from the long by a small dash through its stem, 𝅘𝅥𝅯 it is played very quickly. Appoggiaturas are struck with the Bass, or under parts and then slurred to the principal note.

THE LONG APPOGGIATURA.

Written. Played.

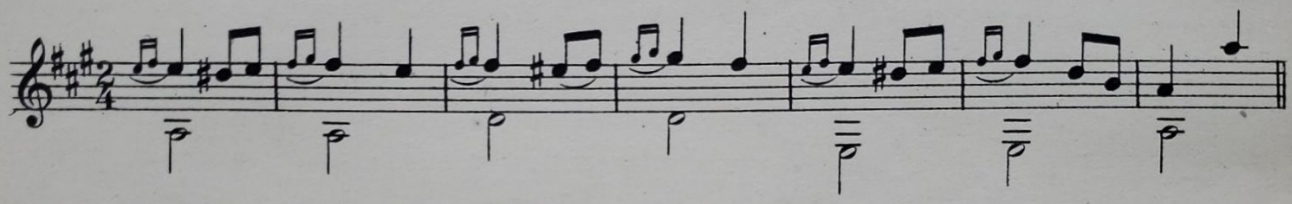


THE SHORT APPOGGIATURA.



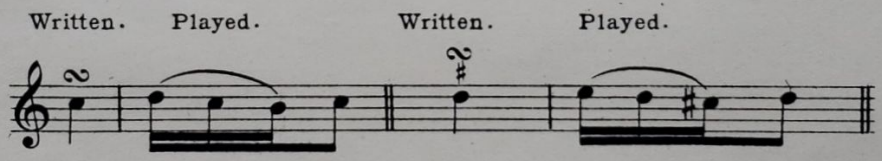
When two or more small notes are placed before a principal note, execute them rapidly by striking the first with the right hand finger and slurring the small notes and principal together, as in a slur of two or more notes. The Bass and under parts are always played with the first small notes—except when, the small notes called after notes are so placed that they cannot be played with any of the notes which follow them; in that case they are played in a portion of the time belonging to the preceding note.

Example.

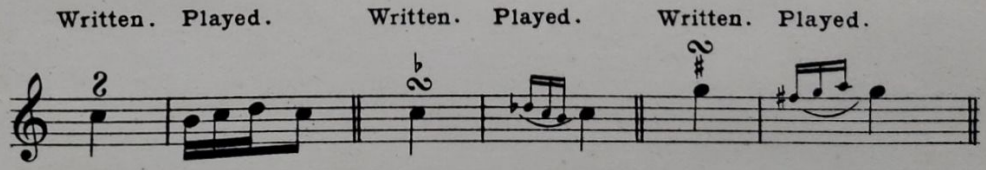


THE TURN.

The Turn or Groupetto, a group of small notes two or more in number, is placed before or between 2 principal notes. When only two notes it consists of the note above and below the principal. The Turn is either direct or inverted. The Direct turn begins with the tone or semitone above the principal note, it is indicated thus ∾, when a sharp is to be added to the lower note this must be expressed by a sharp added to the sign ∾.

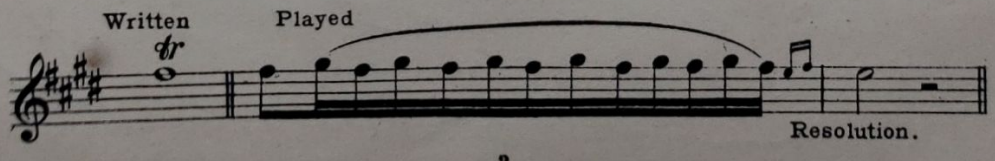


The Inverted turn begins with the note below and ends on the principal note. The ♯ or ♭ is placed above when the highest note is altered, and below the sign when the lowest note is to be affected.



THE TRILL.

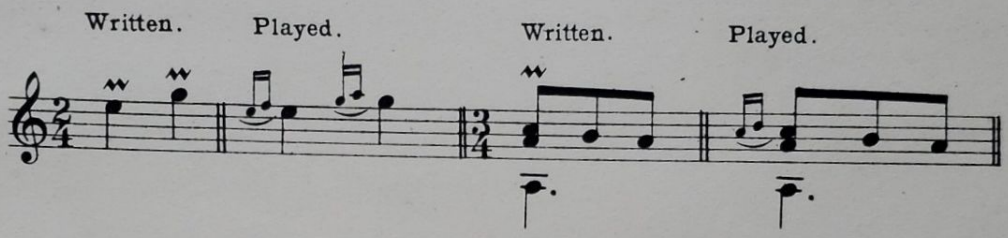
A Trill is the rapid alternate reiteration of a note with the tone or semitone next above it, with or without its resolution of two or more notes. It begins and ends with the principal note its duration being equal to that of the note over which the sign *tr* is placed. The ordinary method of making it is by striking first the principal note and then making a continous slur with the upper note by holding the principal with one finger of the left hand, while another finger produces ascending and descending slurs by means of the note just above it on the same string.



There are three kinds of the Shake or Trill, the passing shake which is very short, the plain shake is longer but is not ended by a turn, and the shake with a turn, which is generally introduced at the end of a piece.

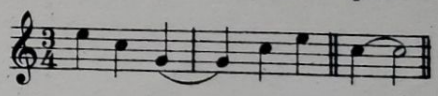
THE MORDENT.

It consists in the rapid execution of two small notes before a principal note, and is indicated by this sign ~~ over or under the note on which it is to be made. It may also be written and played with chords, in which case strike the first note of the Mordent at the same time with all the notes of the chord except the highest then rapidly slur the second note of the Mordent into the highest note of the chord.



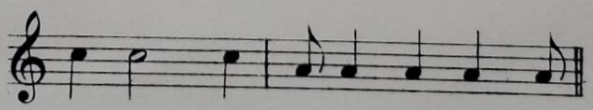
THE TIE.

The curved line ⁀ called a Tie placed over or under two notes on the same line or space indicates that the first note only be struck and held the length of both.

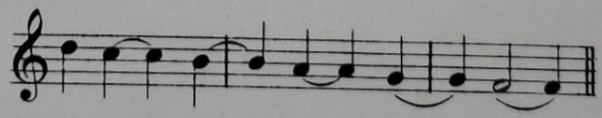


Syncopation.

This takes place when the unaccented part of a measure is joined with the next accented part, and happens, first when a long note or notes are placed between two notes of a shorter duration, such as a half between two quarters, or three quarters between two eighths etc.



second when two notes are connected by a bind or tie either in the middle of the measure or from the last note of one measure to the first of the next.



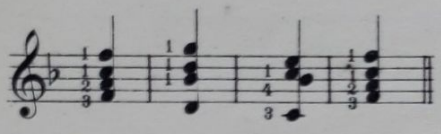
Legato and Staccato.

In Legato the notes are played in as smooth and connected a manner as possible—leaving no interval of silence in the passages marked Legato, indicated by a curved line ⁀ or slur over or under the notes.
Staccato indicated thus ▾ ▾ ▲ ▲ with the points over or under the notes—play them short and distinct giving only a quarter of their time and resting the remainder, check the vibration by letting the fingers that struck the strings quickly press ; against them after they are struck.

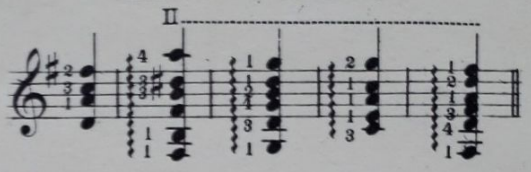
THE BARRER.

The Barrer consists in pressing or holding down with the first finger of the left hand two or more strings at once. When two or three strings are thus held it is called the petite or small Barre, when from four to six, it is called the Grande or Large Barre. In making bring the left elbow close to the body, draw the thumb to the lower edge of the fingerboards' back, and let the fingers point across the fingerboard and parallel with the frets, the first finger being held straight across the strings resting on its side neares the thumb; see examples on the following page.

SMALL BARRER.



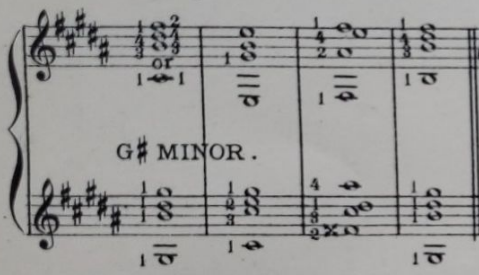
LARGE BARRER.



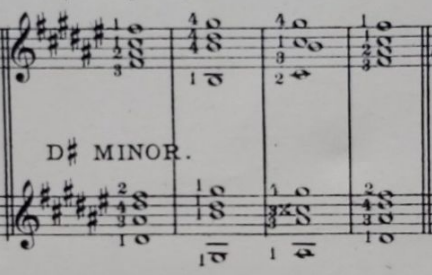
This sign means to draw the thumb downwards across the notes indicated. This sign placed between two notes tells you to slide or slur from one to the other. This line between two notes means that both should be made on the same string.

The following keys are seldom used on the Guitar owing to difficulties of execution and lack of brilliancy. Each Major has its Relative Minor on the staff below.

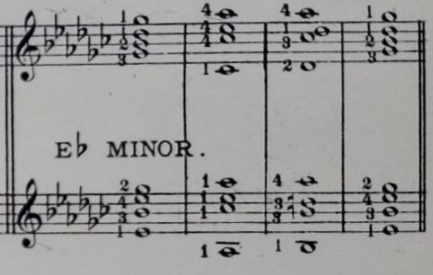
B MAJOR. G♯ MINOR.



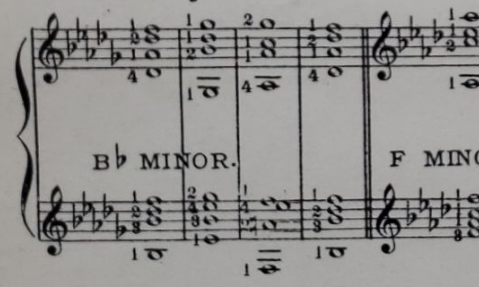
F♯ MAJOR. D♯ MINOR.



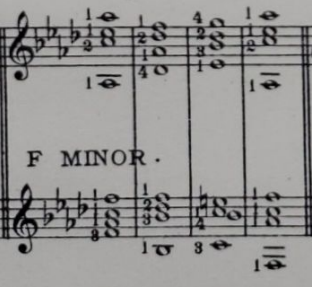
G♭ MAJOR. E♭ MINOR.



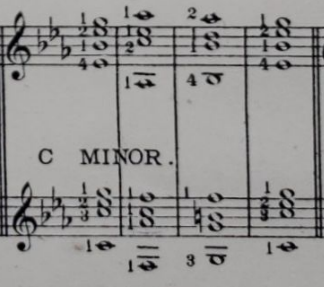
D♭ MAJOR. B♭ MINOR.



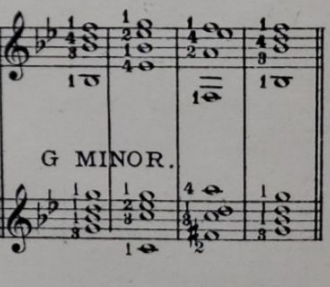
A♭ MAJOR. F MINOR.



E♭ MAJOR. C MINOR.

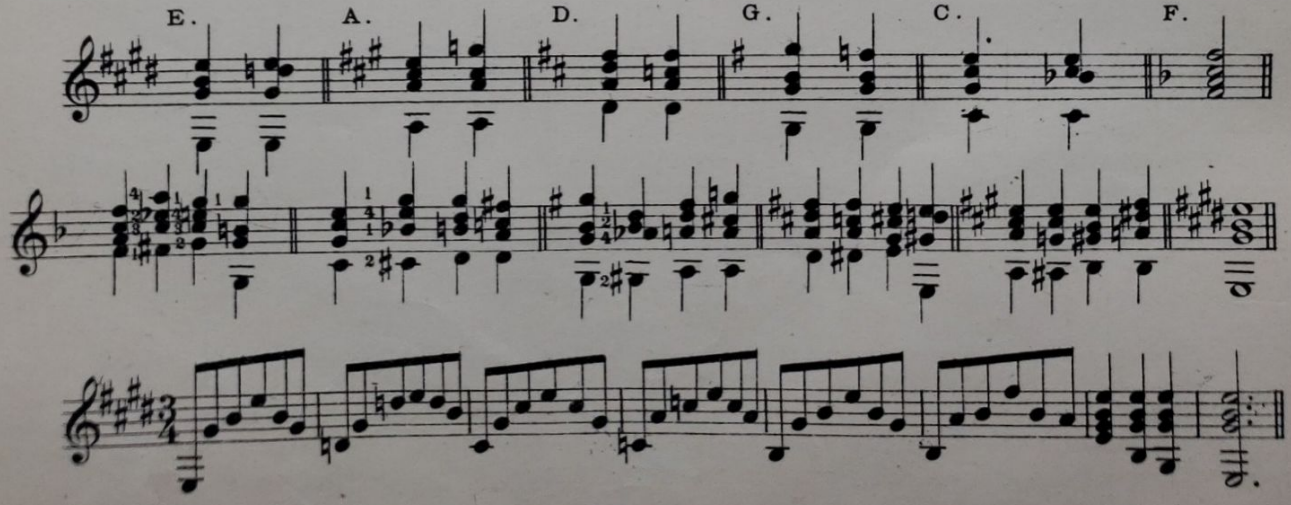


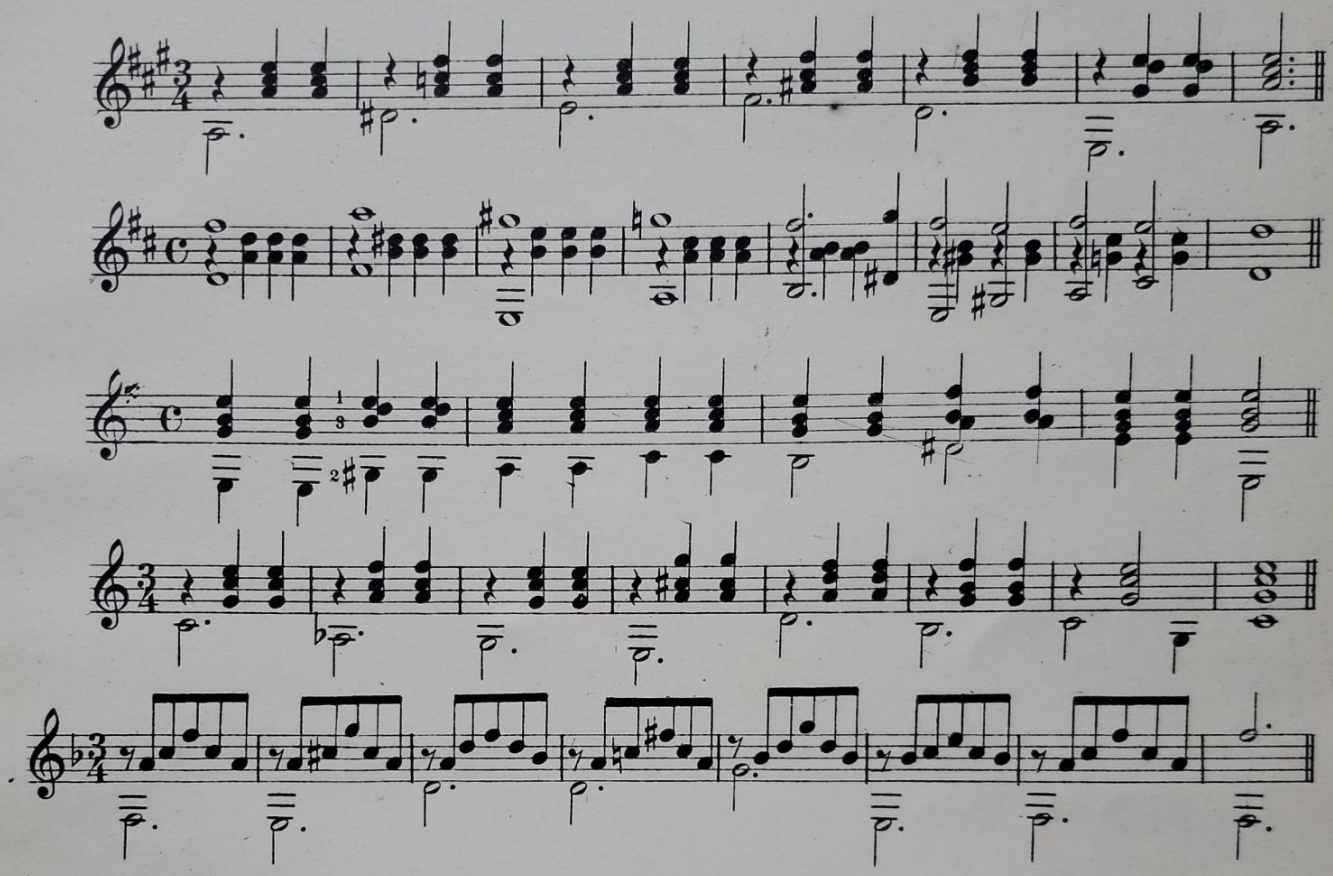
B♭ MAJOR. G MINOR.



Modulations, Preludes, and Interludes in the principal keys.

E. A. D. G. C. F.



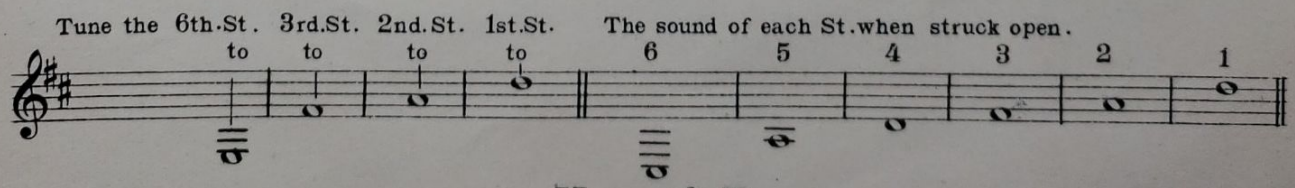


TUNING.

There are several different modes of tuning in use among Guitarists, which consist principally in elevating, or lowering the pitch of the bass strings. Many celebrated pieces have been written in these keys such as Fandangos, Retreats, and Spanish Marches. By many Authors' directions are appended explanatory of the tuning required. Some writers, after altering the pitch, follow the custom of indicating the strings as though no change had taken place in the tuning, bidding the performer play in the ordinary manner—for instance—suppose the 6th. St. E tune down to D, when they want you to make the D, they simply write out the note for the 6th. St. E which would give the required tone. Other writers instead, give the real name of the note to be made, as in the example above, when the 6th. St. E is tuned to D, they write the D note to be made instead of the E. In the latter method the performer has to remember the change of name the string bears by virtue of the different tuning. In tuning to the various keys only the strings are given whose pitch must be changed. Strings not marked stand their customary elevation.

Key of D.

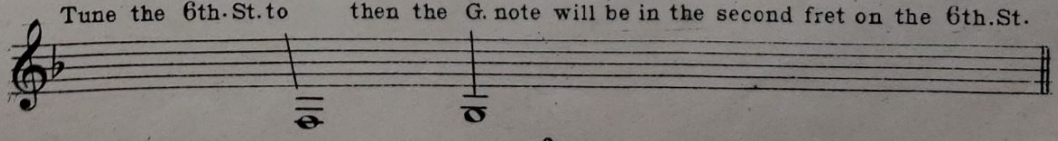
Commonly called D Natural, as tuned for "Sebastapool" ete.



Key of F.

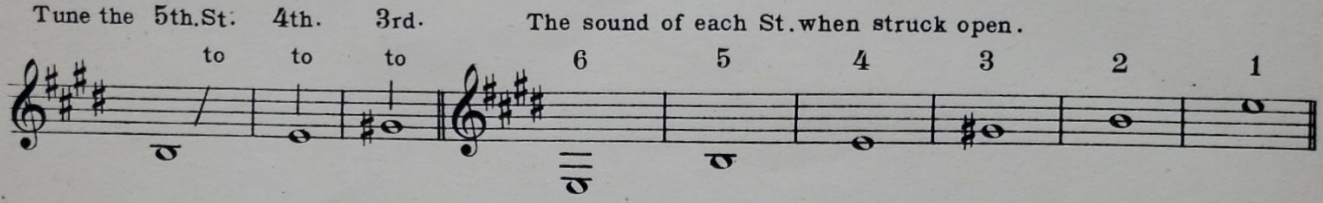
The E Bass or 6th. St. is sometimes tuned one fret higher to F.

Tune the 6th. St. to then the G. note will be in the second fret on the 6th. St.



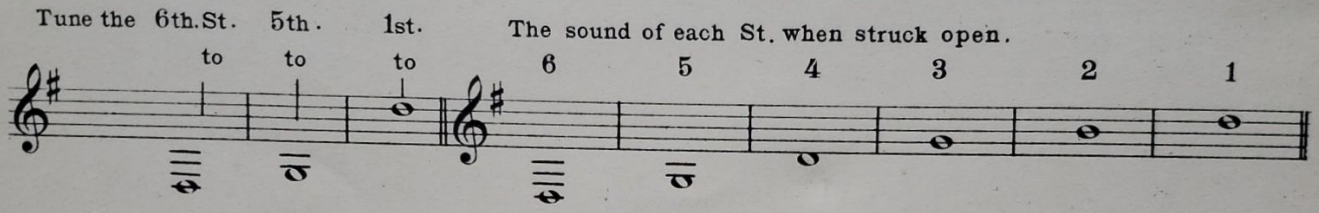
Key of E.

(Commonly termed E Natural.)



Key of G.

(Commonly termed G Nat. or the Spanish key.)



Use of the Capo Tasto.

The Capo tasto, commonly termed Capo D'Astro is a most valuable aid to the Guitarist, since it can be moved to any fret desired thus elevating or lowering the pitch, without producing mechanical difficulties of execution. The Capo tasto becomes, or represents the nut of the Guitar no matter in what fret it is placed consequently the fingering of the chords is unaltered. When the Capo tasto is in the second fret, the third fret is really the first and the Keys are fingered precisely as though the nut of the Guitar had been permantly transfered to that location. Place the Capo tasto in first fret. Fingering in the E Position that is as we do when playing in the key of E. gives the key of F. Major

The	C♯	Minor	Position	gives	the	Key	of	D Minor.
"	A	Major	"	"	"	"	"	B♭ Major.
"	F♯	Minor	"	"	"	"	"	G Minor.
"	D	Major	"	"	"	"	"	E♭ Major.
"	B	Minor	"	"	"	"	"	C Minor.
"	G	Major	"	"	"	"	"	A♭ Major.
"	E	Minor	"	"	"	"	"	F Minor.
"	C	Major	"	"	"	"	"	D♭ Major.
"	A	Minor	"	"	"	"	"	B♭ Minor.
"	F	Major	"	"	"	"	"	G♭ Major.
"	D	Minor	"	"	"	"	"	E♭ Minor.

Place the Capo Tasto in 2nd fret.

The	E	Major	Position	gives	the	Key	of	F♯ Major.
"	C♯	Minor	"	"	"	"	"	D♯ Minor.
"	A	Major	"	"	"	"	"	B Major.
"	F♯	Minor	"	"	"	"	"	G♯ Minor.
"	D	Major	"	"	"	"	"	E Major.
"	B	Minor	"	"	"	"	"	C♯ Minor.
"	G	Major	"	"	"	"	"	A Major.
"	E	Minor	"	"	"	"	"	F♯ Minor.
"	C	Major	"	"	"	"	"	D Major.
"	A	Minor	"	"	"	"	"	B Minor.
"	F	Major	"	"	"	"	"	G♯ Major.
"	D	Minor	"	"	"	"	"	E Minor.

Place the Capo Tasto in the 3rd. fret.

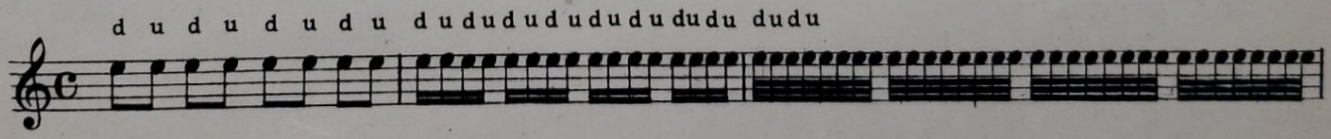
The	E	Major	Position	gives	the	key	of	G	Major.
"	C♯	Minor	"	"	"	"	"	E	Minor.
"	A	Major	"	"	"	"	"	C	Major.
"	F♯	Minor	"	"	"	"	"	A	Minor.
"	D	Major	"	"	"	"	"	F	Major.
"	B	Minor	"	"	"	"	"	D	Minor.
"	G	Major	"	"	"	"	"	B♭	Major.
"	E	Minor	"	"	"	"	"	G	Minor.
"	C	Major	"	"	"	"	"	E♭	Major.
"	A	Minor	"	"	"	"	"	C	Minor.
"	F	Major	"	"	"	"	"	A♭	Major.
"	D	Minor	"	"	"	"	"	F	Minor.

When a Capo Tasto is unobtainable, the first finger may be used to form the Barrer at any fret, in which case the effects and transpositions are the same, and the rules regulating the use of the Capo Tasto hold good. A study of the above principles renders all of the Major and Minor Chords on the Guitar fingerboard possible for the average player.

STUDIES IN TREMOLO.

The Tremolo, combining the brilliancy of the Mandolin with the soft modulated tones of the Guitar, when it is well executed produces effects indescribably beautiful, it can be made on every string, though the best results are obtained when preformed on the treble strings, while an accompaniment is played on the bass with the thumb. To make the Tremolo, sweep the 1st finger across one or more strings, upward, then downward, the alternate up and down strokes being made very rapidly. The right hand is held in the customary position, the first finger curved as usual and forming a right angle with the string it strikes as it moves swiftly up and down. In the preliminary exercises D. means down stroke, U. means up stroke, X indicates the use of thumb. The front tip strikes the string in the up stroke, the back tip or nail strikes in the down stroke.

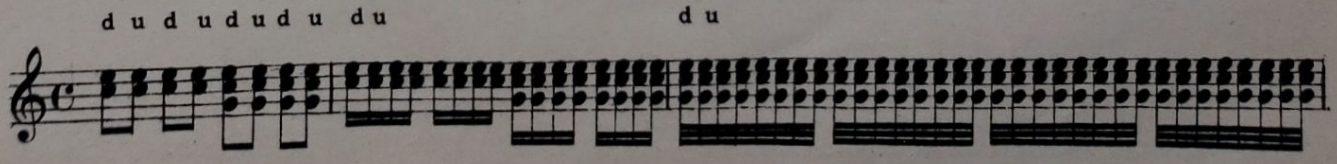
Study on the 1st or E string.



The above exercise can be used on any string by substituting for E, given above, the note bearing the name of the string.

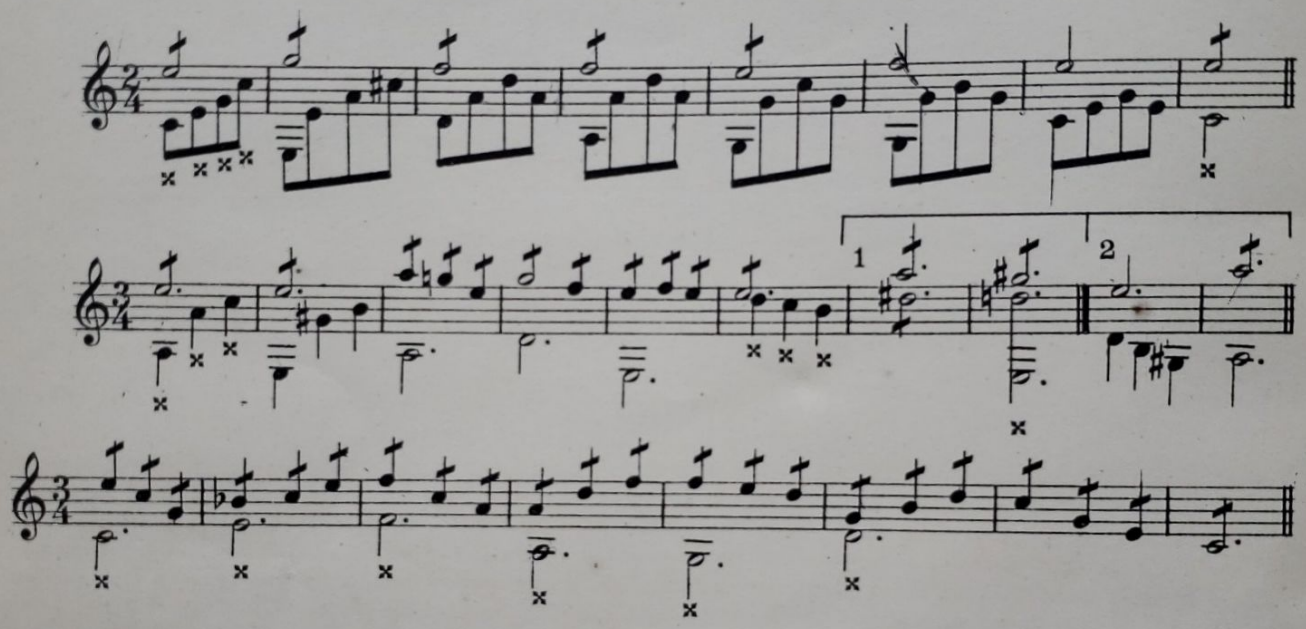
Exercise on two and three Strings.

Sweep the two or three strings up and down with the first finger as in the first exercise.



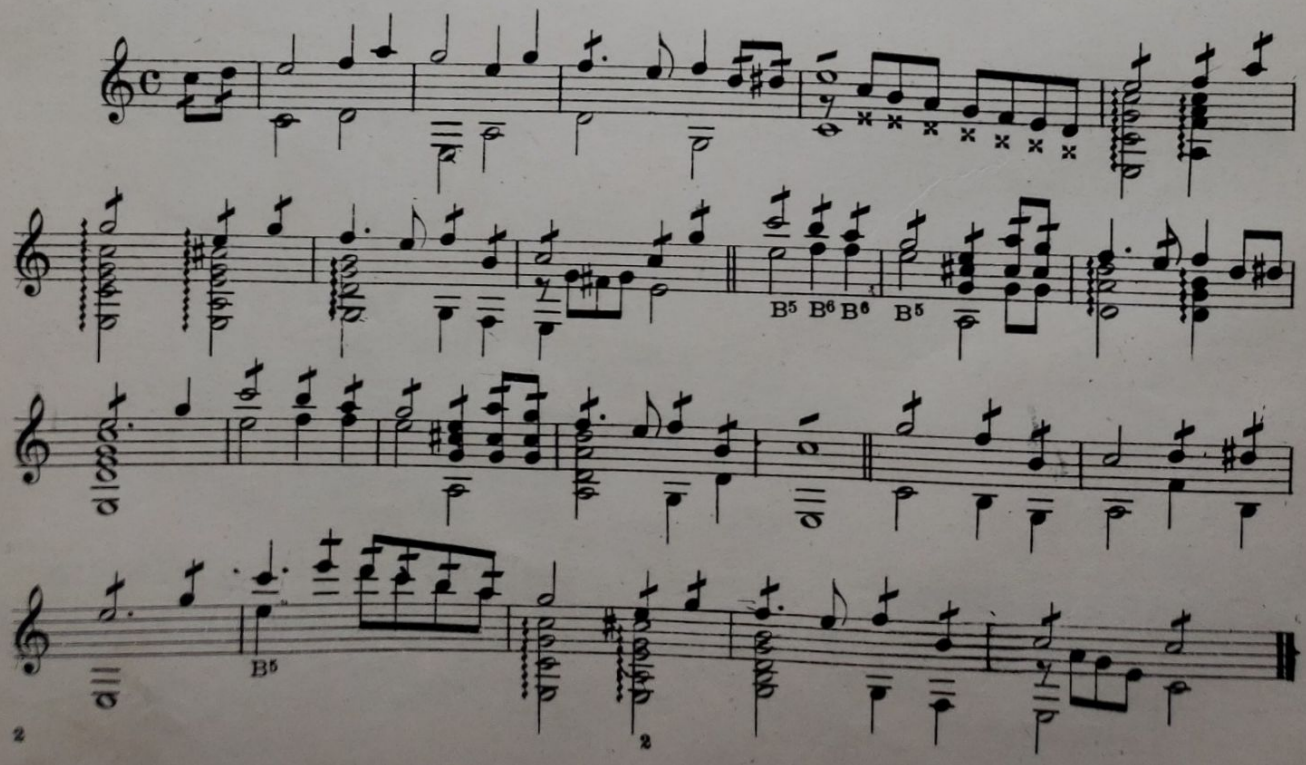
In the following the tremolo is indicated by a dash above a whole note and across the stem of the other notes thus: 𝅝 Continue the tremolo throughout the value of the note at the same time playing the notes marked by a ×, with the thumb. ⁞ This sign means, sweep the thumb downwards across the notes.

PRELUDES.

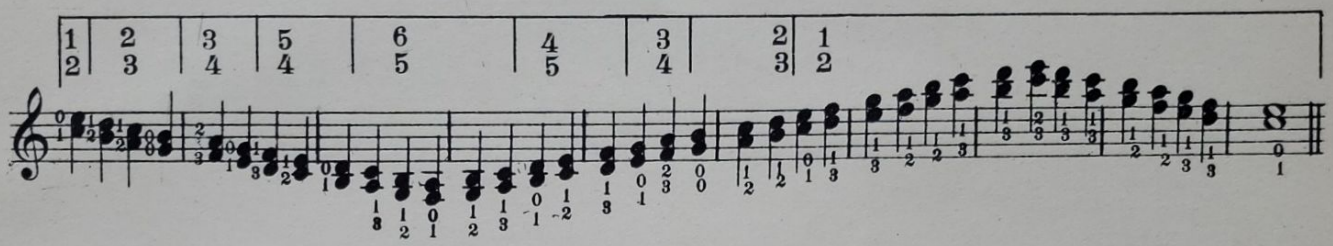


HOME SWEET HOME.

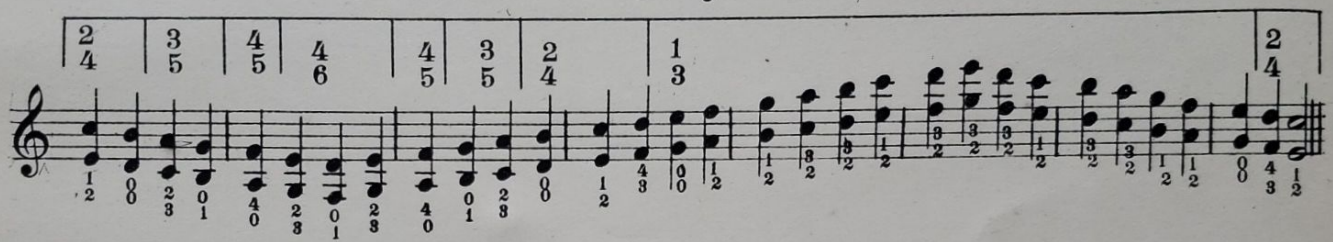
To Horace J. Smith Esq.



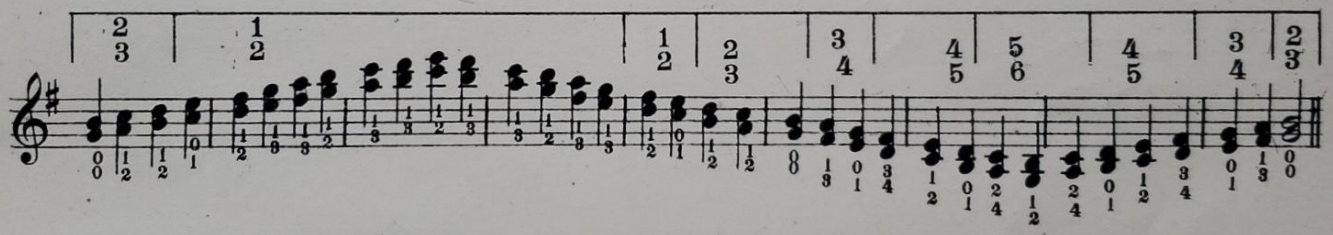
Scale of C Major in Thirds.



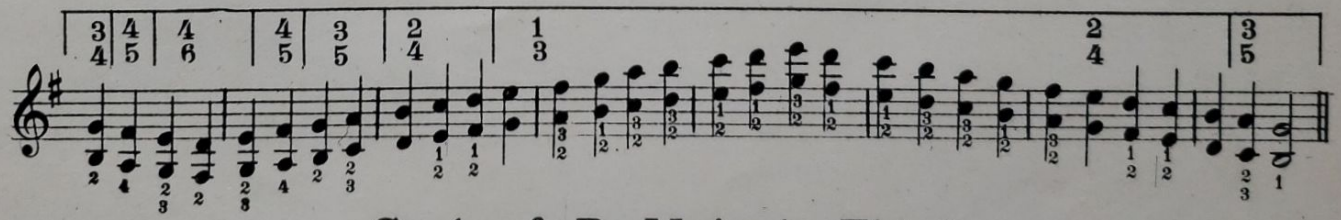
Scale of C Major in Sixths.



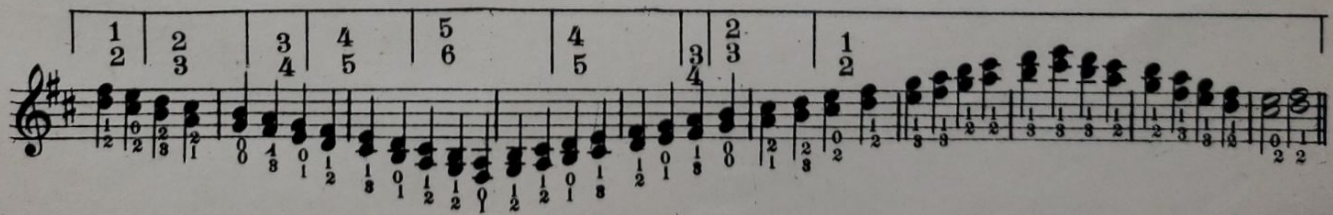
Scale of G Major in Thirds.



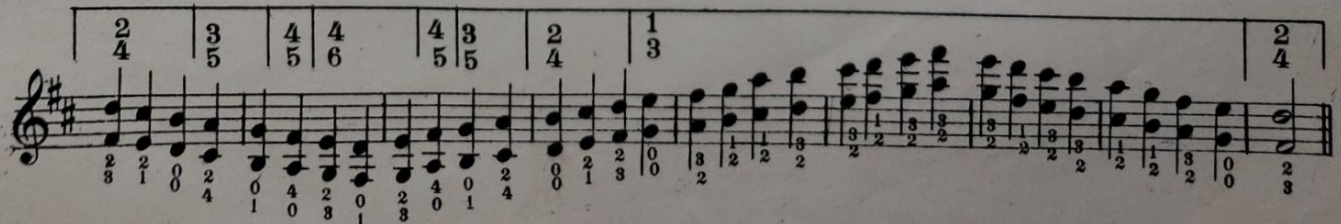
Scale of G Major in Sixths.



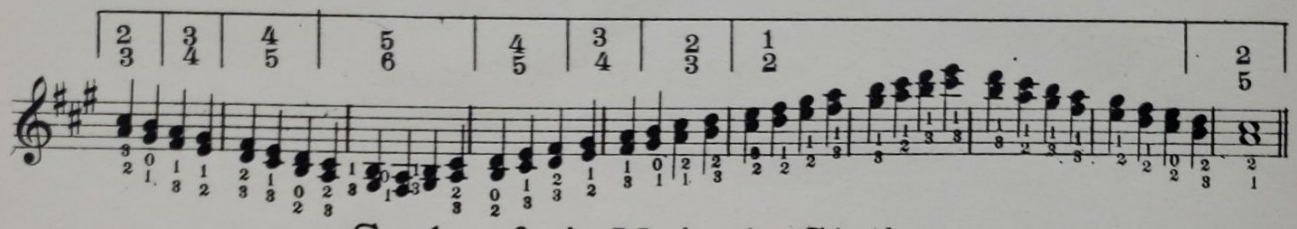
Scale of D Major in Thirds.



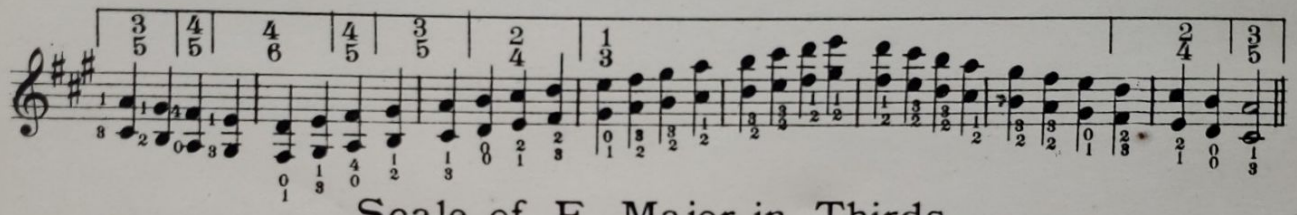
Scale of D Major in Sixths.



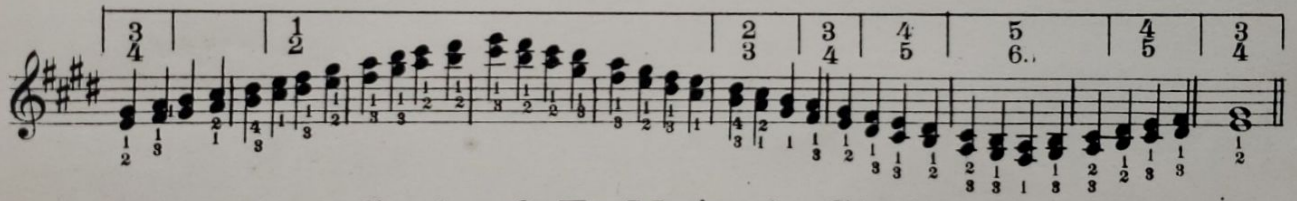
Scale of A Major in Thirds.



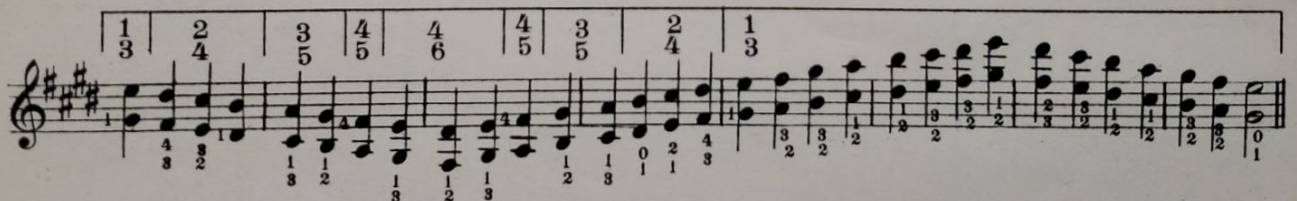
Scale of A Major in Sixths.



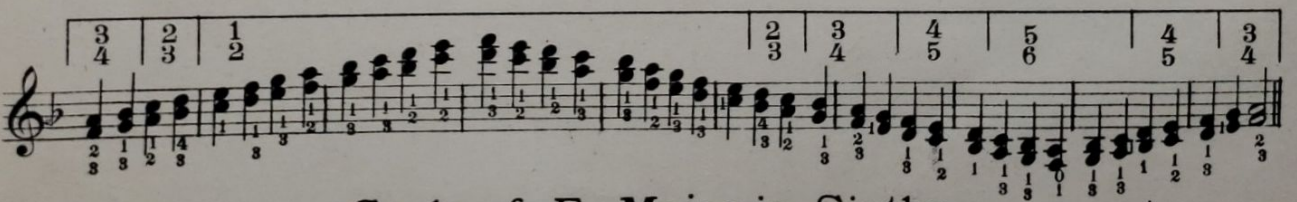
Scale of E Major in Thirds.



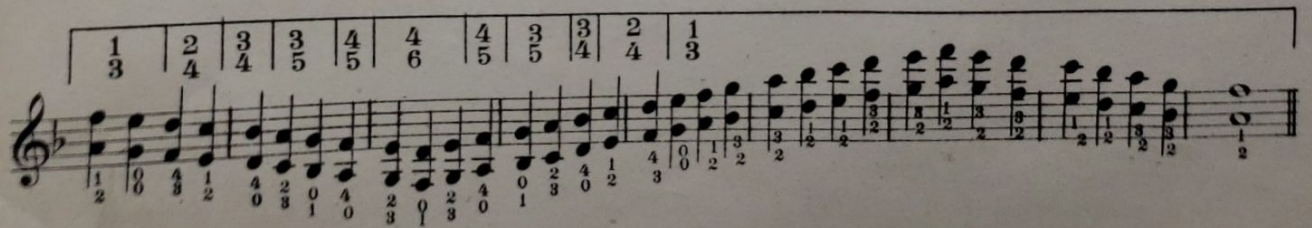
Scale of E Major in Sixths.



Scale of F Major in Thirds.



Scale of F Major in Sixths.

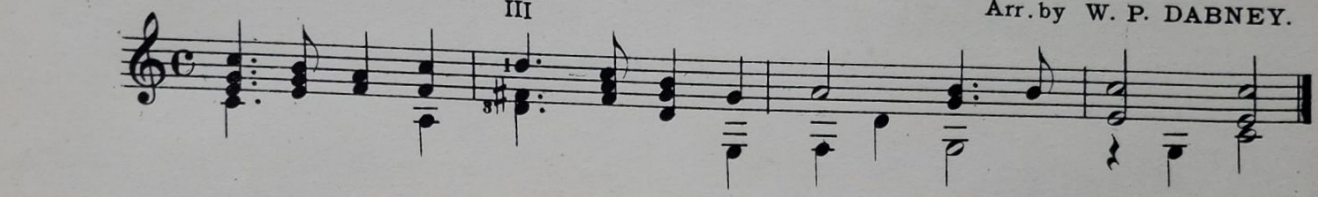


Fourth Series.

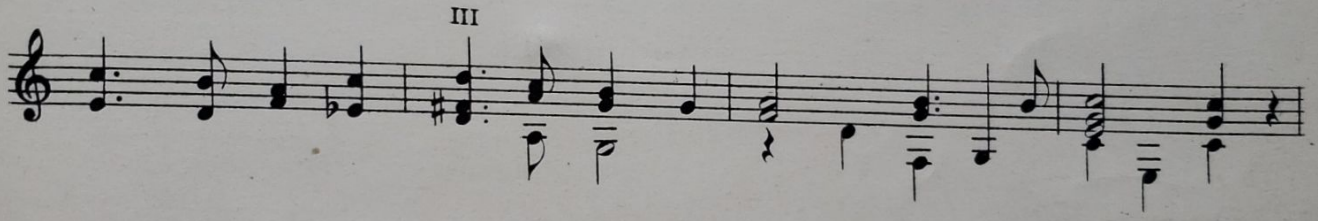
ALL THROUGH THE NIGHT.

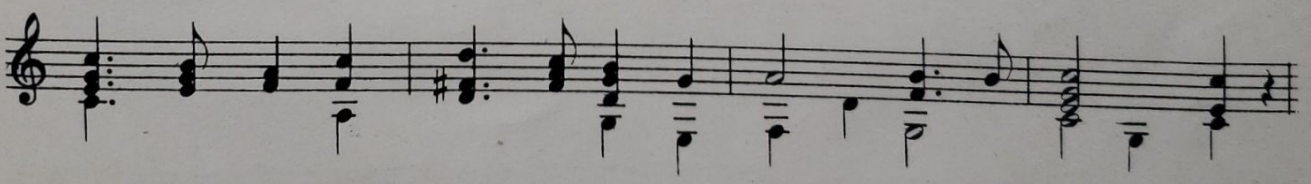
III

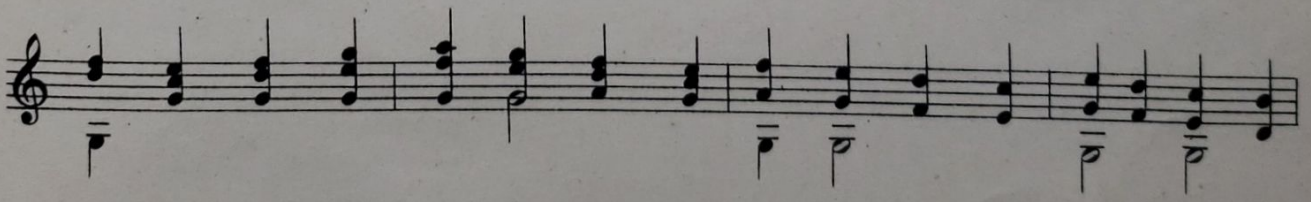
Arr. by W. P. DABNEY.

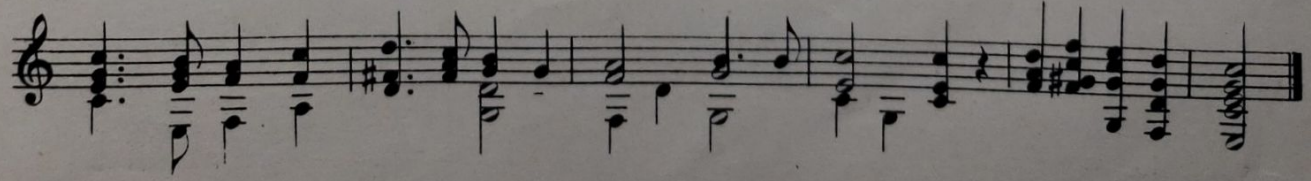


III









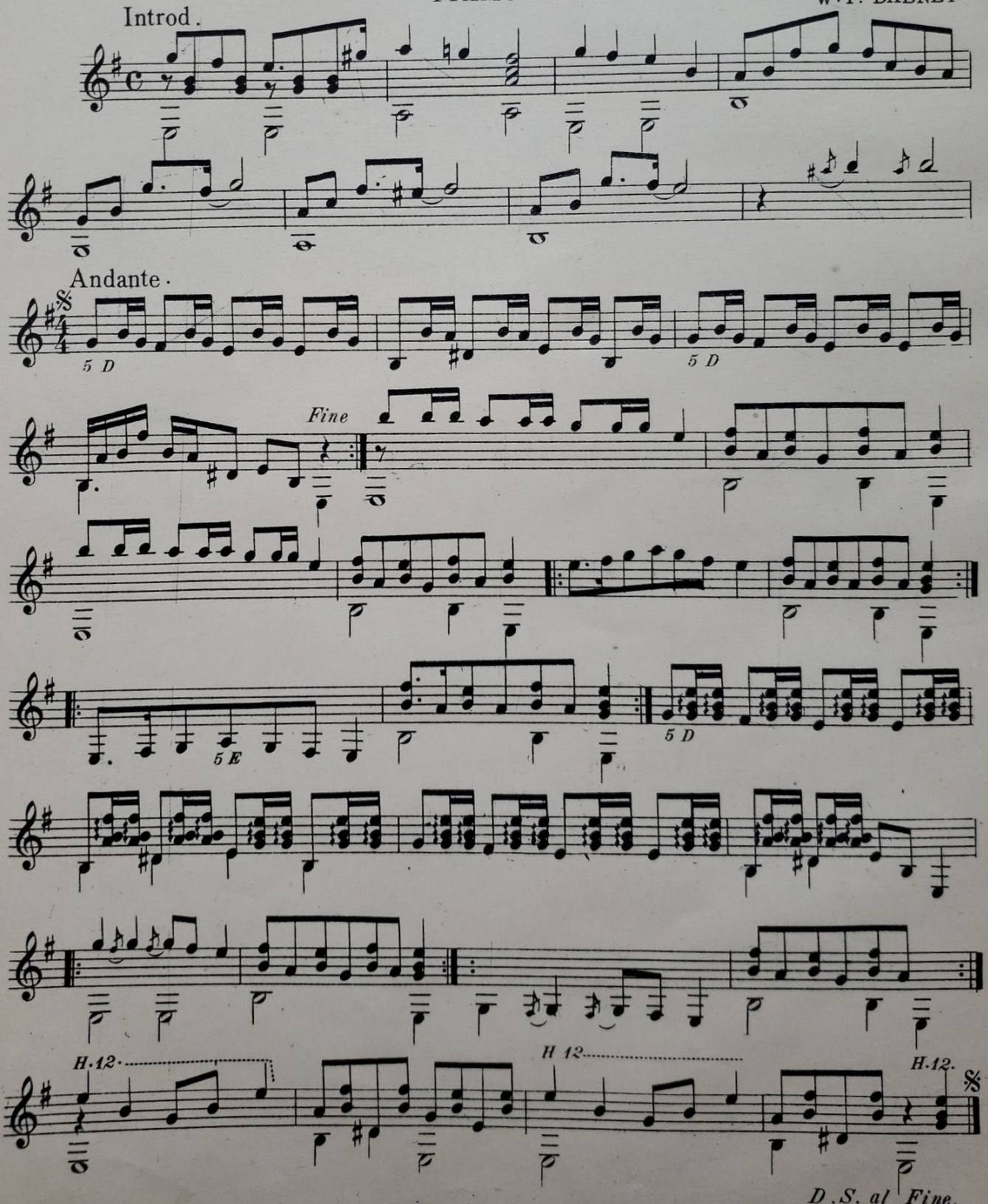
Respectfully dedicated to Dr. Dvorak.

PLANTATION CLASSIC.

"OLE UNC' REMUS."

PRIMO.

W. P. DABNEY.

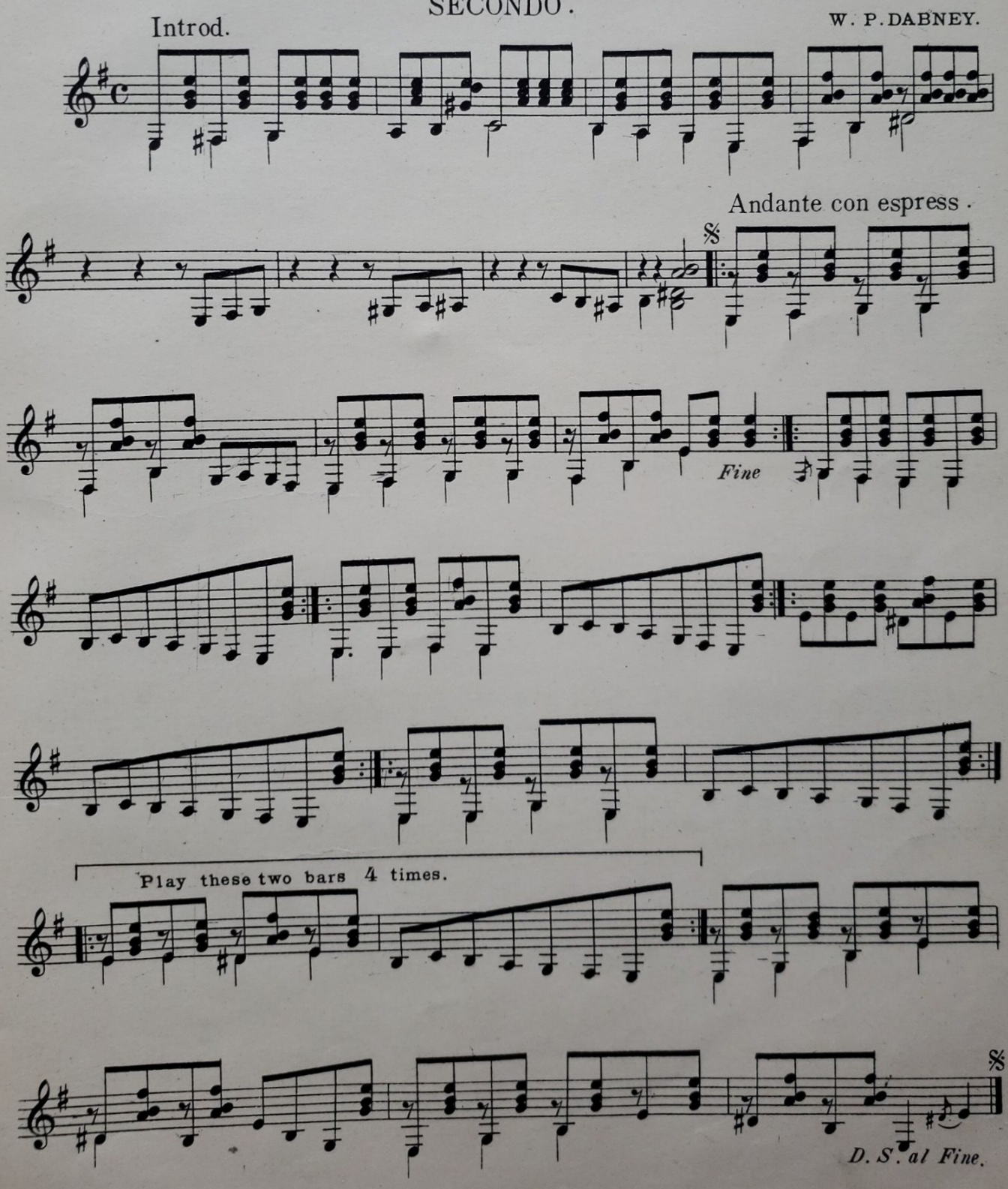


PLANTATION CLASSIC.

"OLE UNC' REMUS."

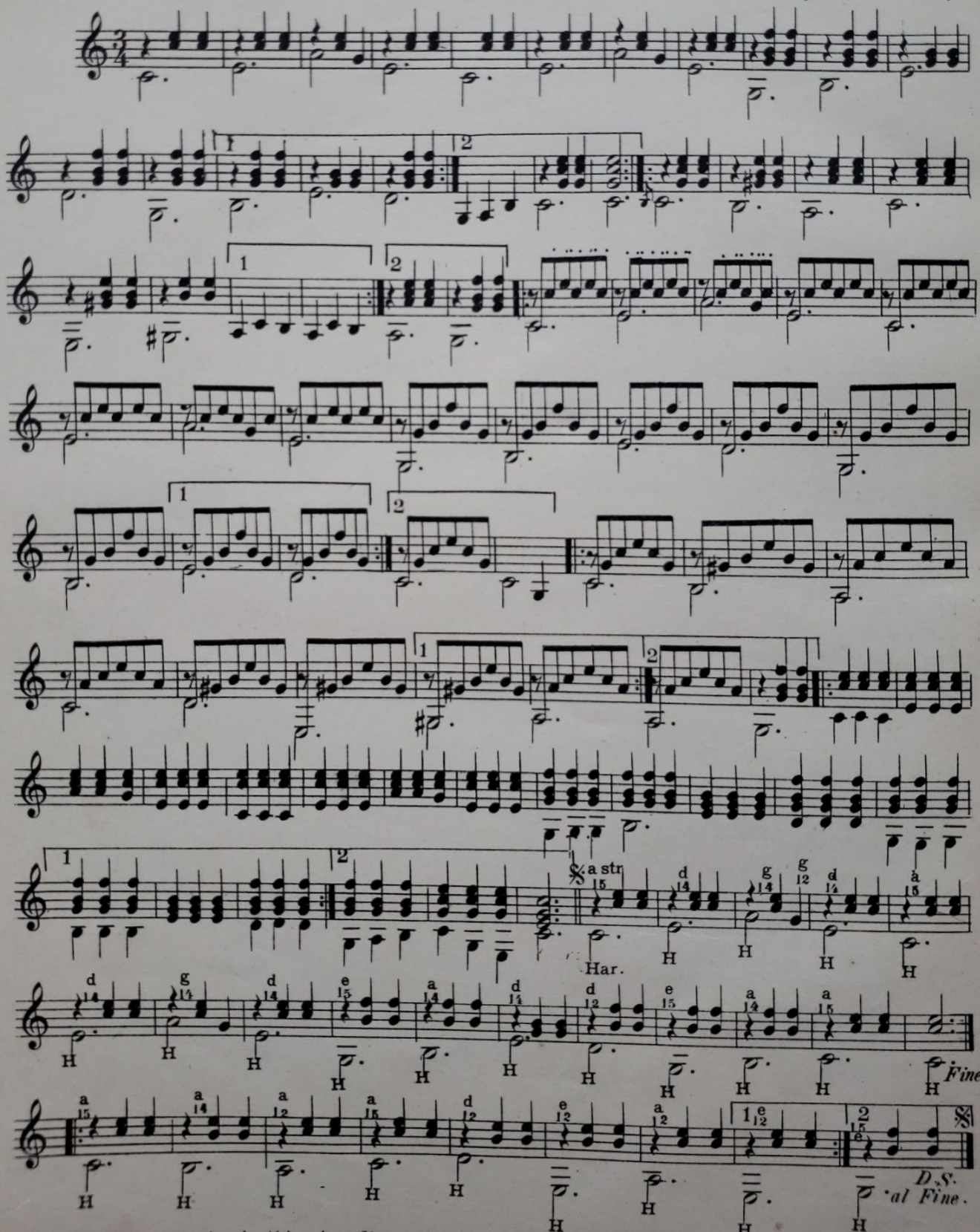
SECONDO.

W. P. DABNEY.



Little Edith Lullaby.

J. A. Bowler. Affectuoso. Arr. by W. P. Dabney.



To make the harmonics in this piece, finger the notes with the left hand as usual then while pressing the string with the front tip of the right forefinger strike downward with the thumb about one inch behind the forefinger only hard enough to check the vibration at the frets 12, 13, 14, 15, as designated over the notes.

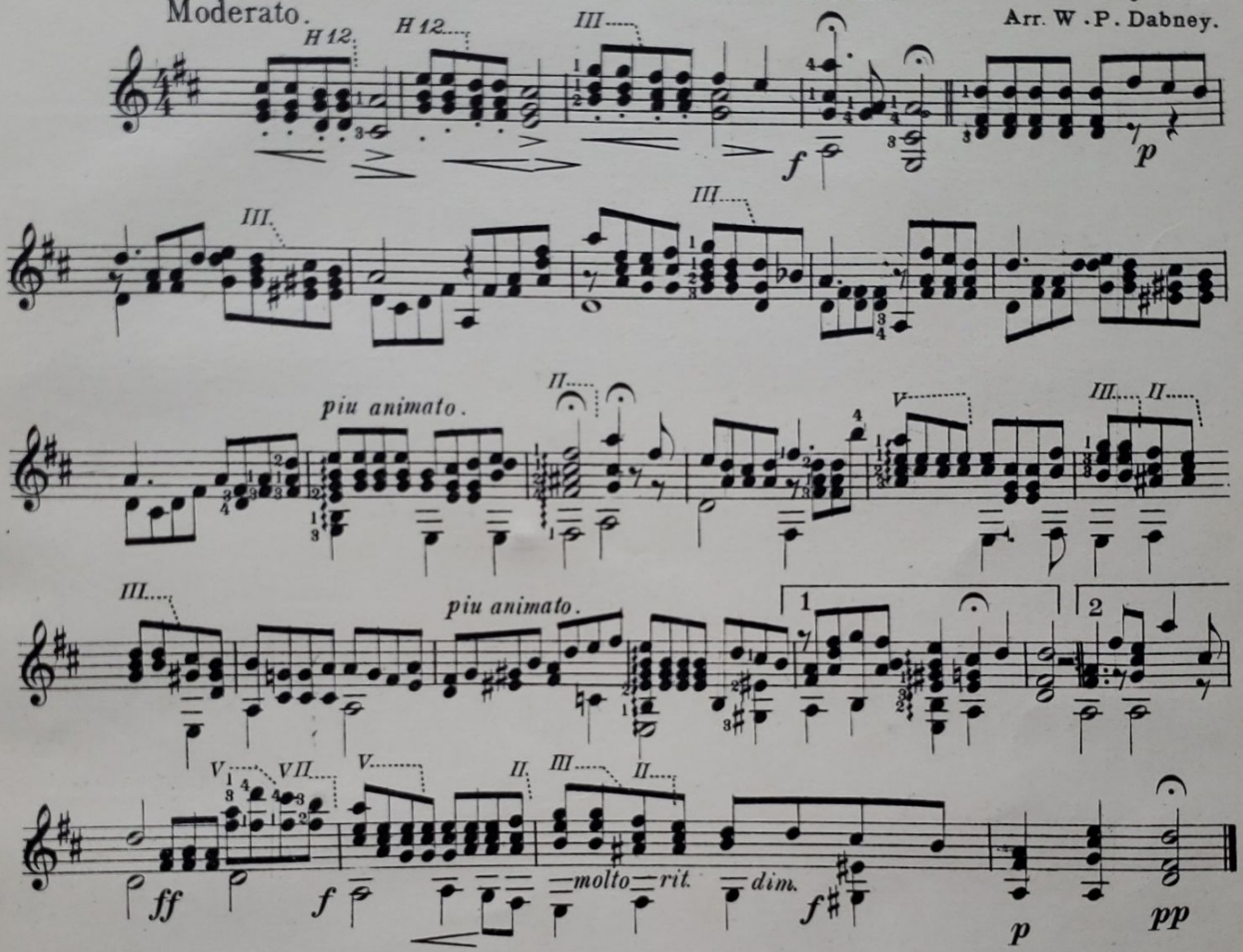
By per. of The Geo. B. Jennings Co.

"I PROMISE THEE."

An answer to De Koven's "O Promise Me."

A. J. Boex.
Arr. W. P. Dabney.

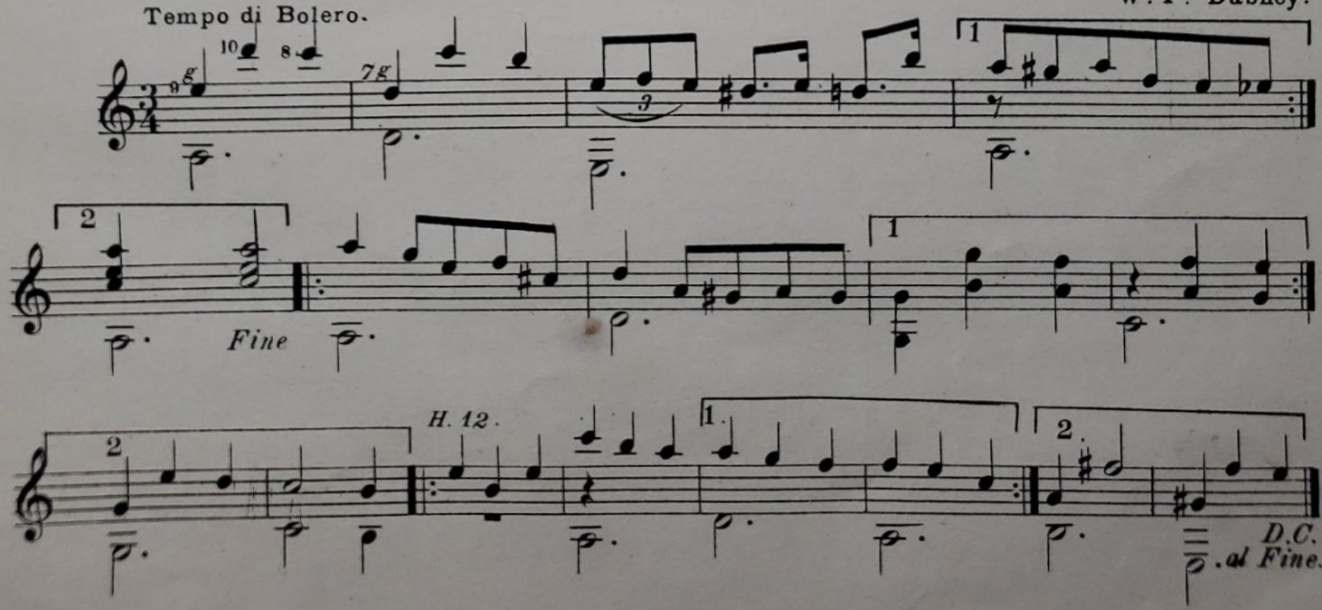
Moderato.



MADAM CASTELLO.

W. P. Dabney.

Tempo di Bolero.

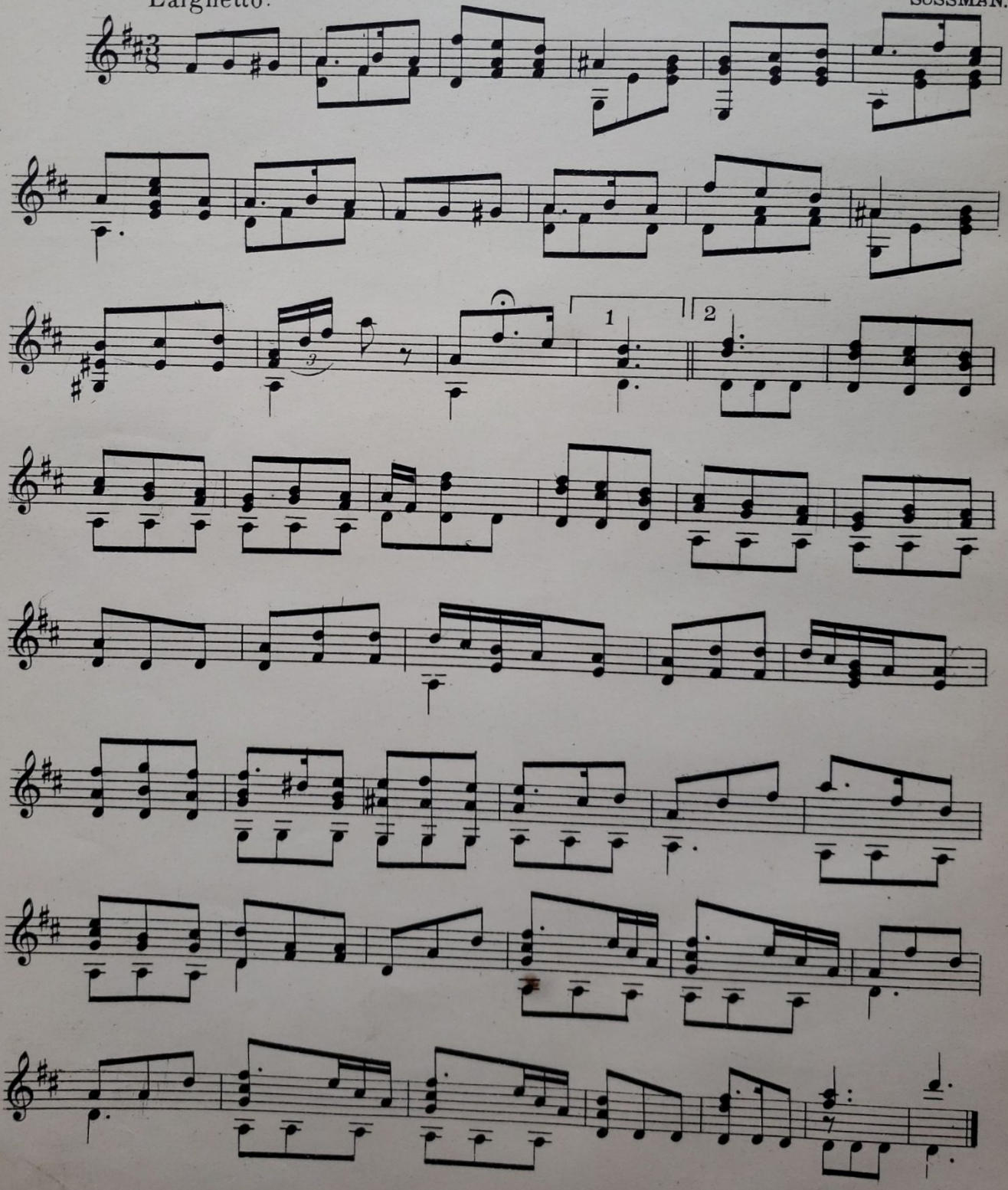


O! WELCHE SELIGHEIT.

FROM BELISAR.

Larghetto.

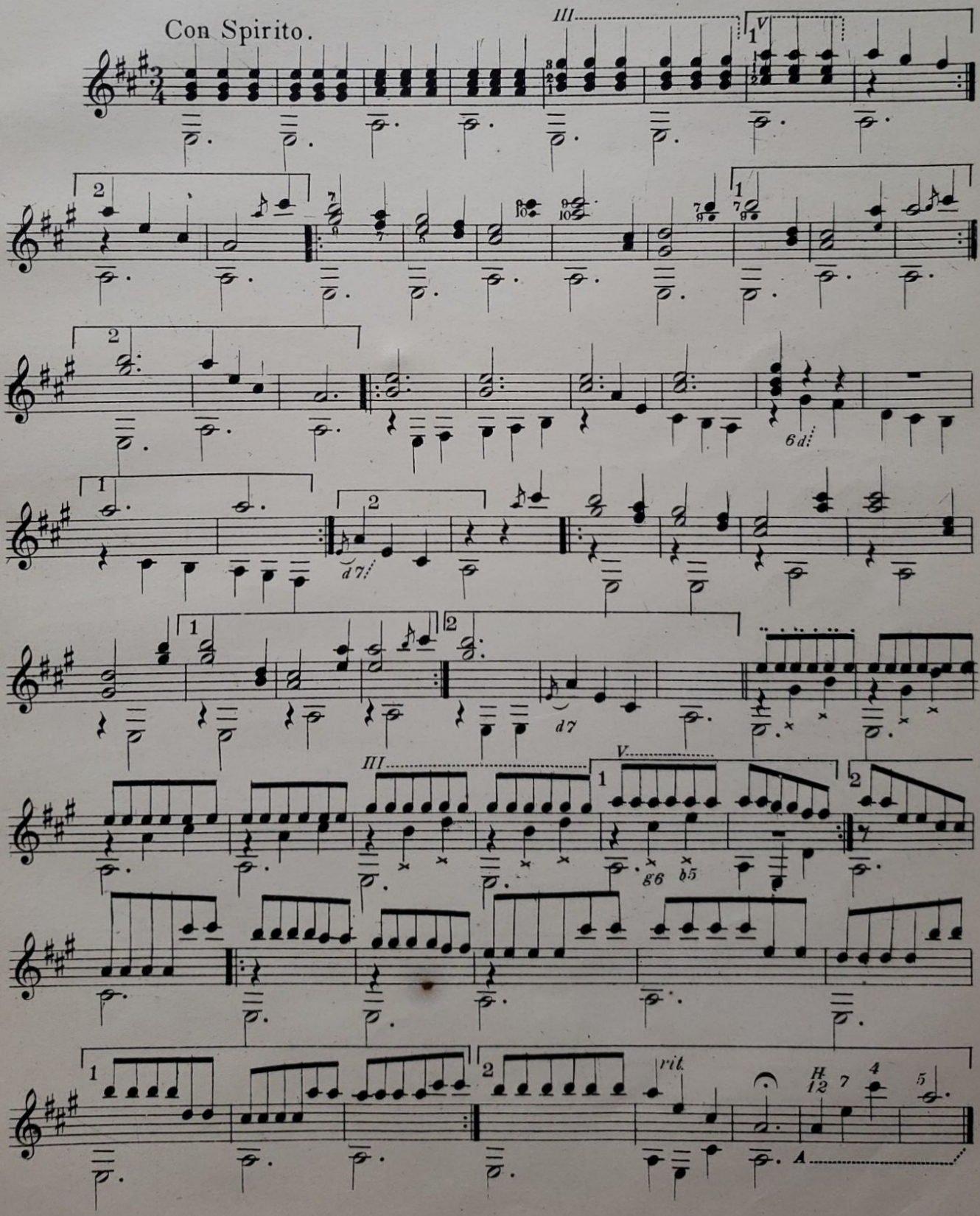
SUSSMAN.



To Hogue Gilliam Esq.

CHOP STICKS WALTZ.

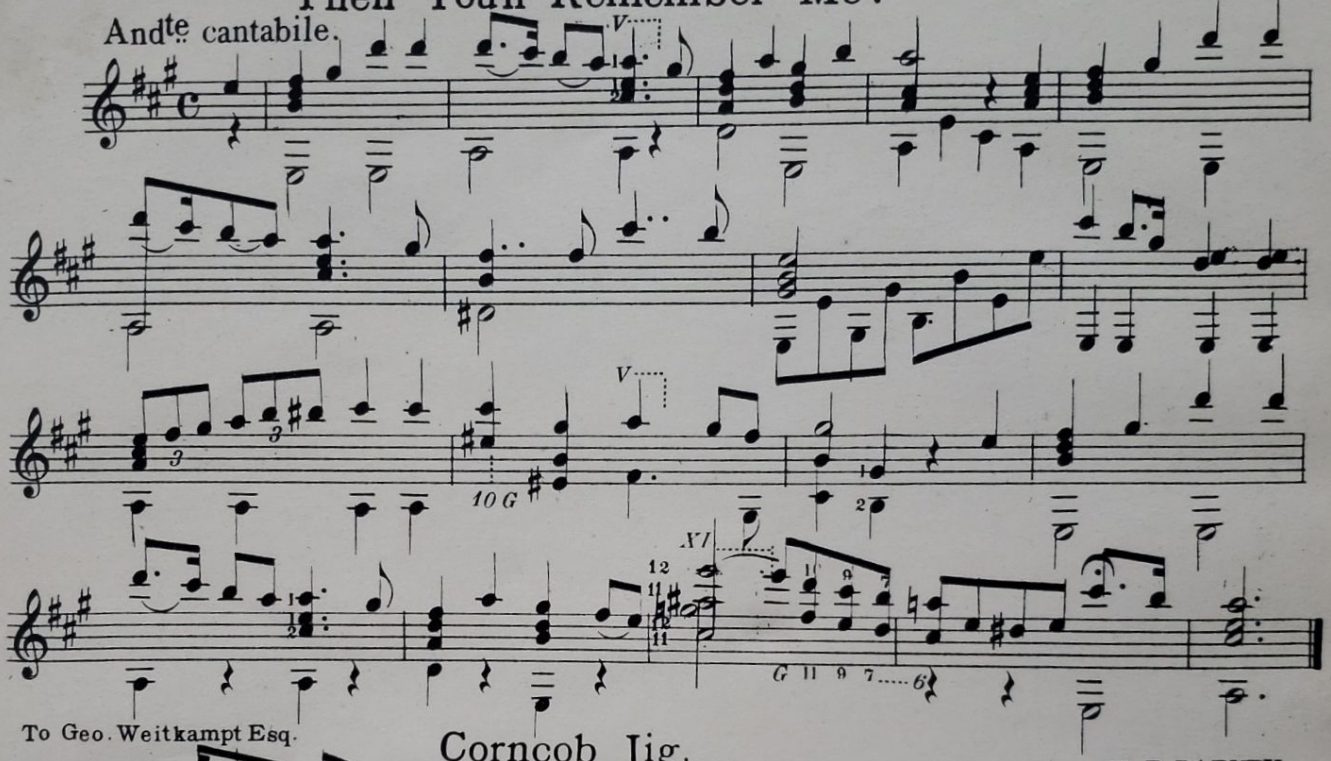
Arr. by W. P. DABNEY.



Then You'll Remember Me.

Arr. by Gordon

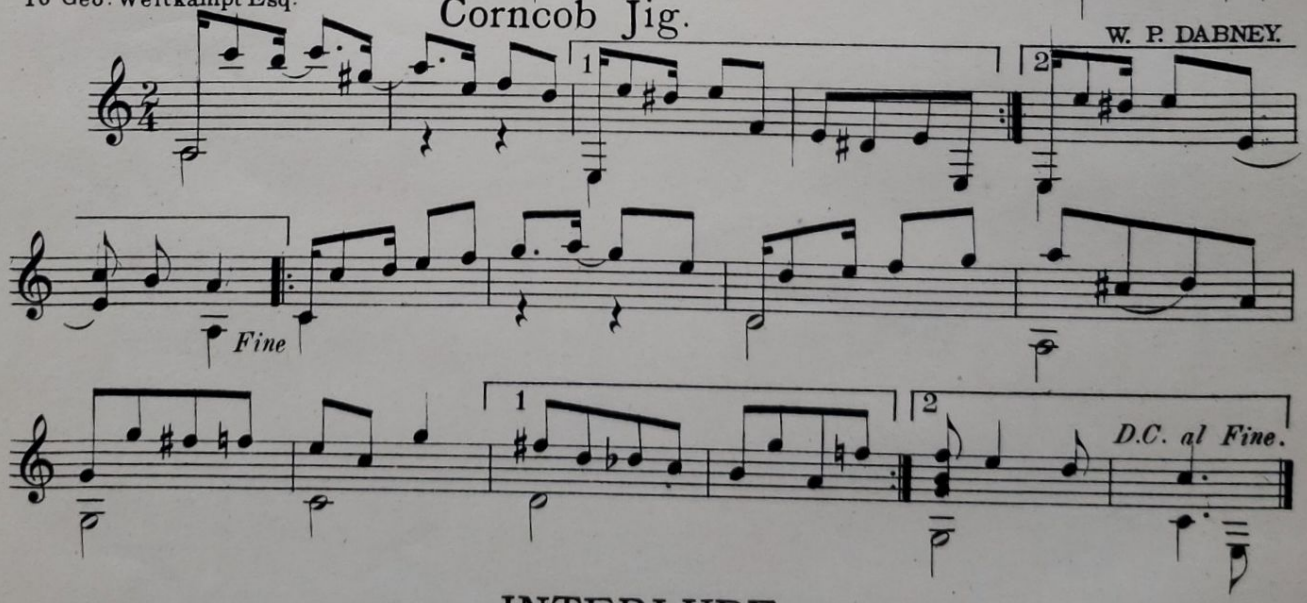
Andte cantabile.



To Geo. Weitkampt Esq.

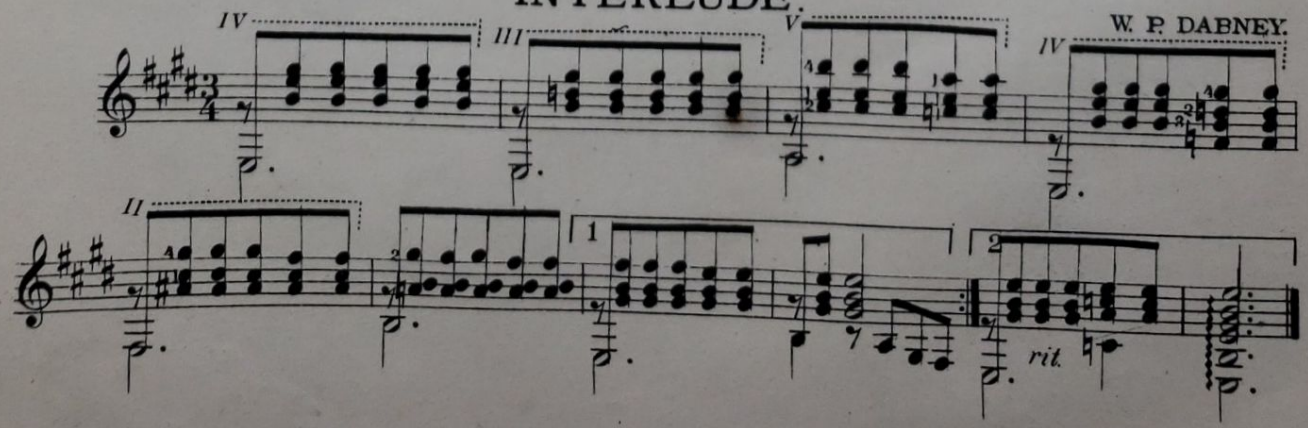
Corncob Jig.

W. P. DABNEY.



INTERLUDE.

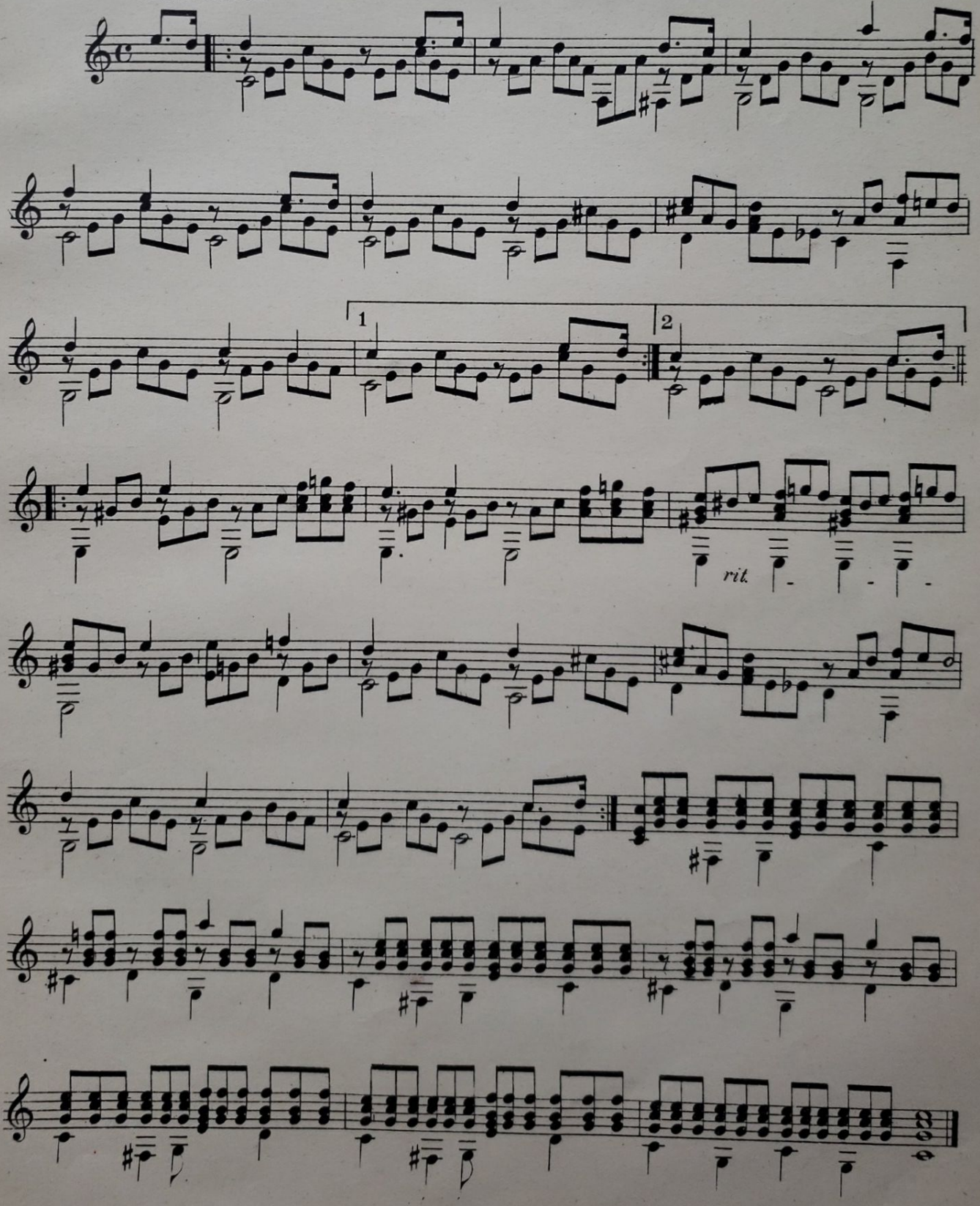
W. P. DABNEY.



NOCTURNE II.

Andantino.

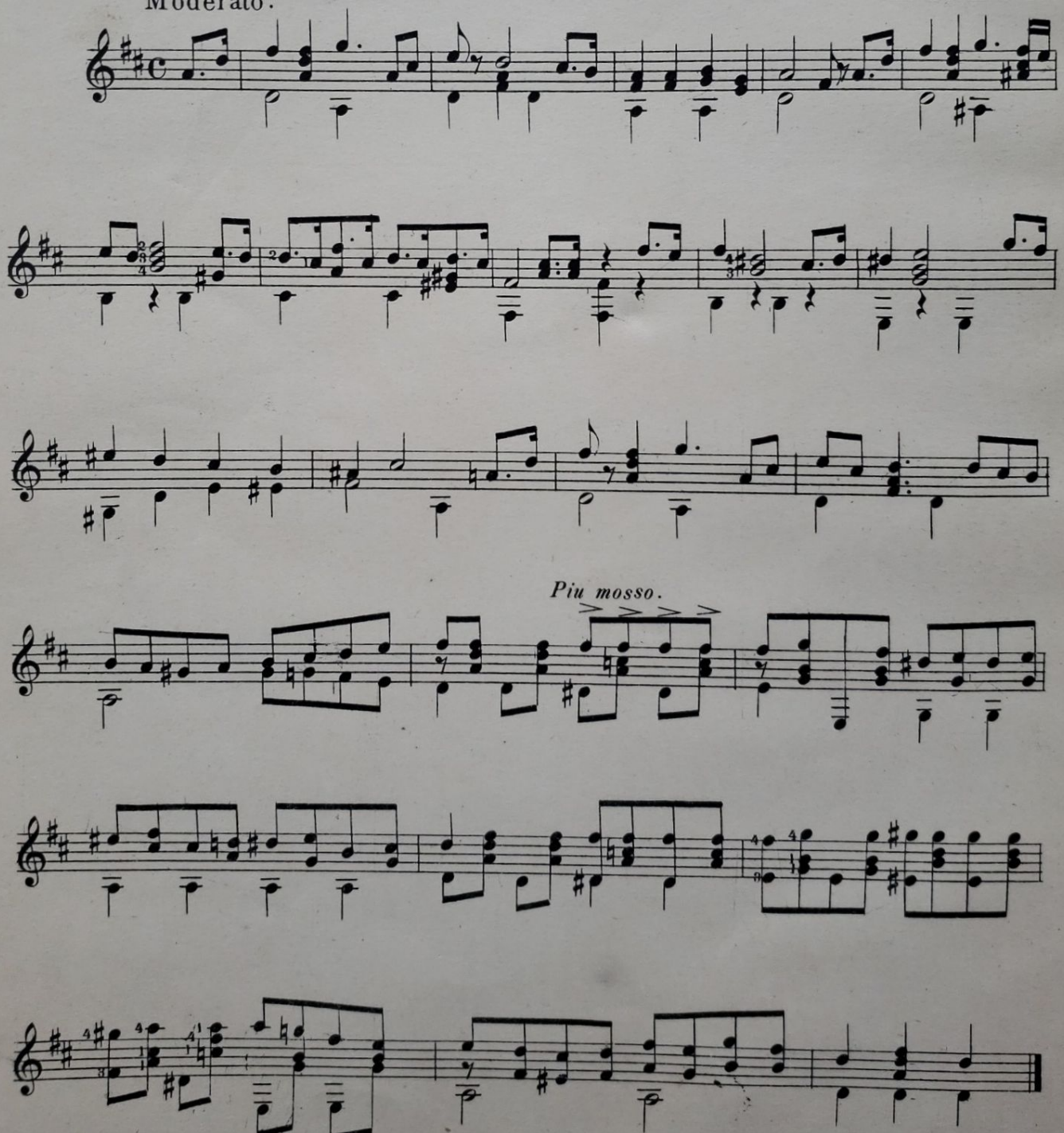
MERTZ.



TU CHE A DIO.

Moderato.

DI. DONIZETTI.

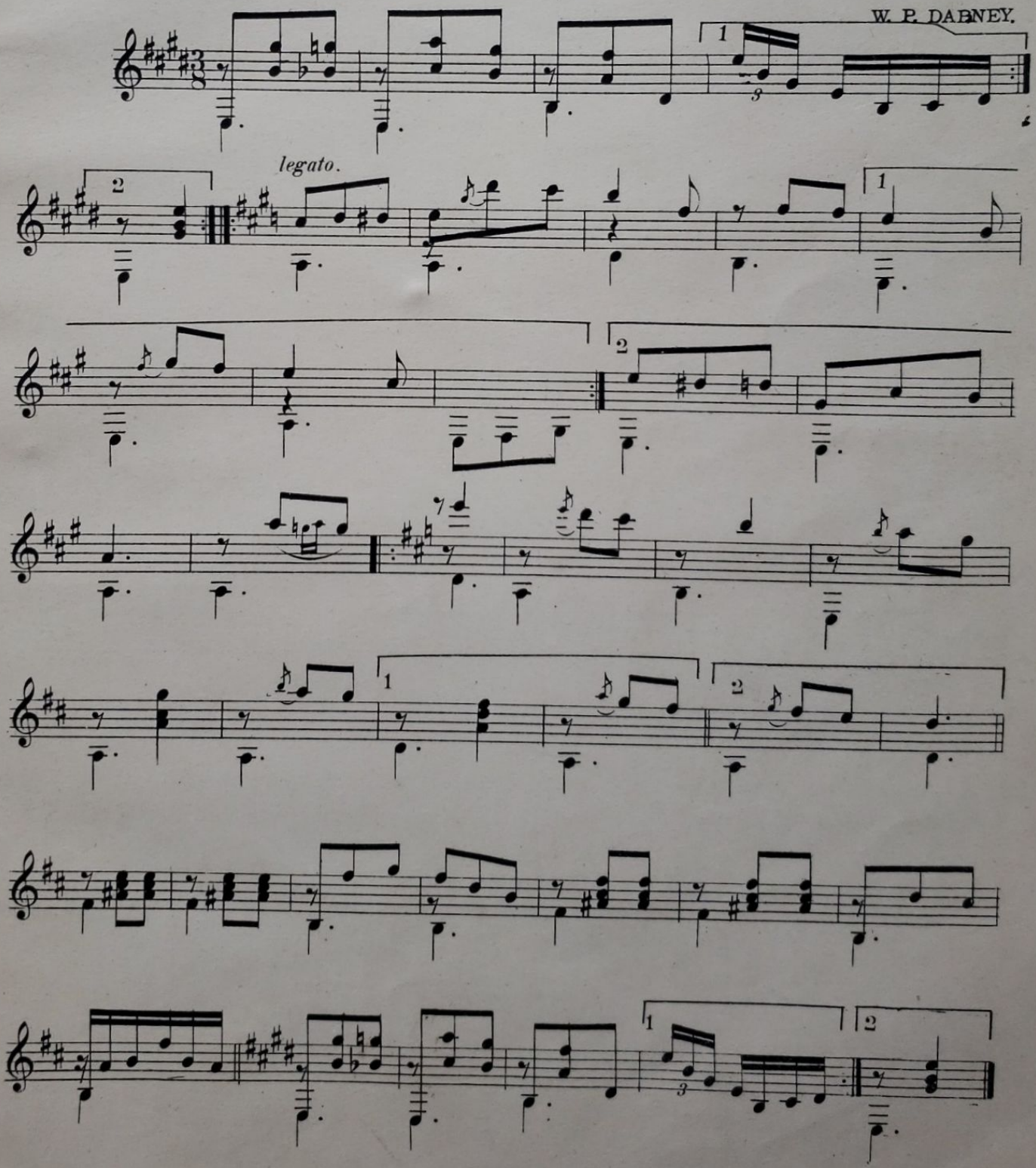


To Jas. A. Allen Esq.

Moments of Pleasure Waltz.

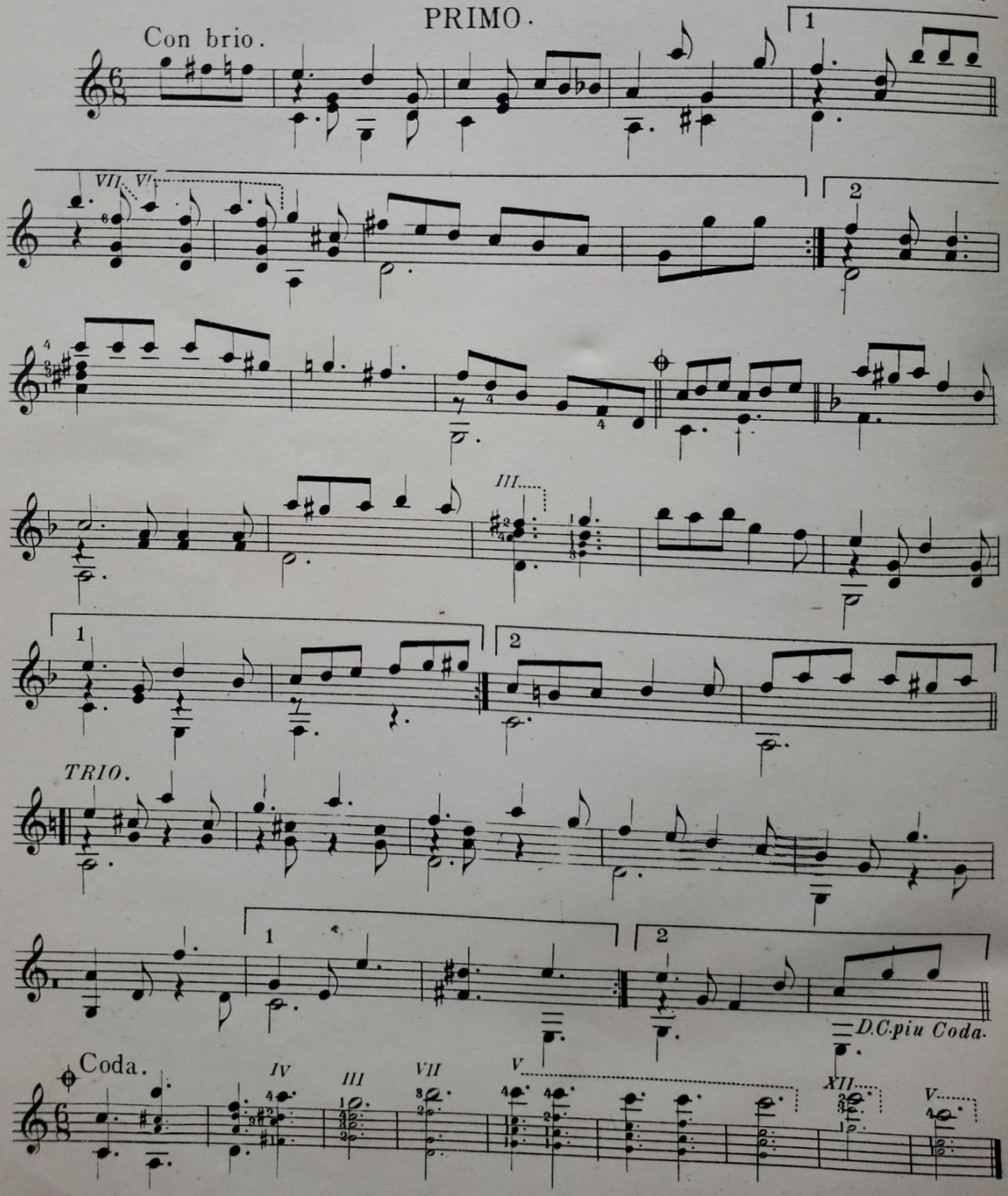
Vivace.

W. P. DABNEY.



RICHMOND GEM MARCH.

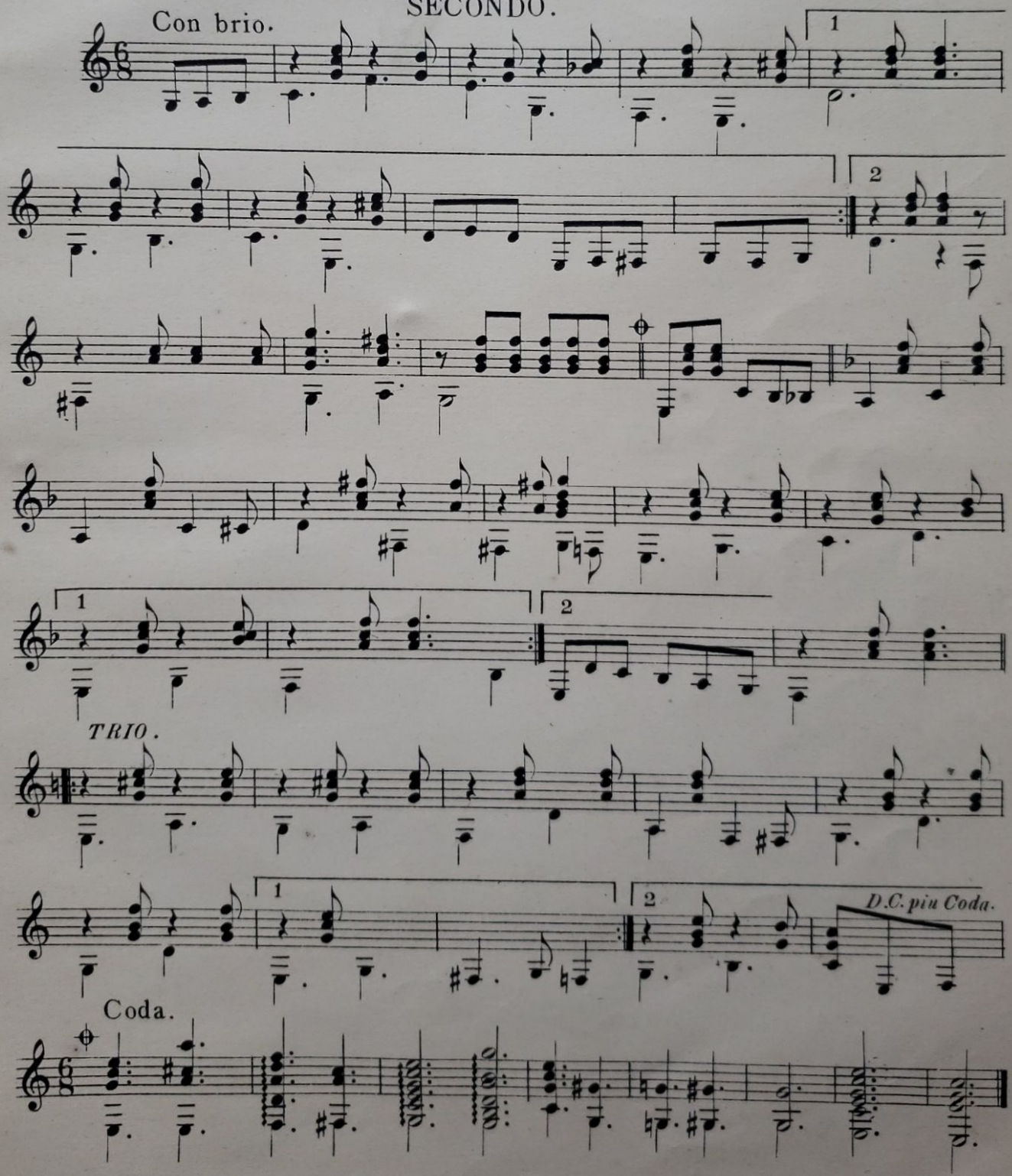
W. P. DAENEY.



RICHMOND GEM MARCH.

W. F. DABNEY.

SECONDO.



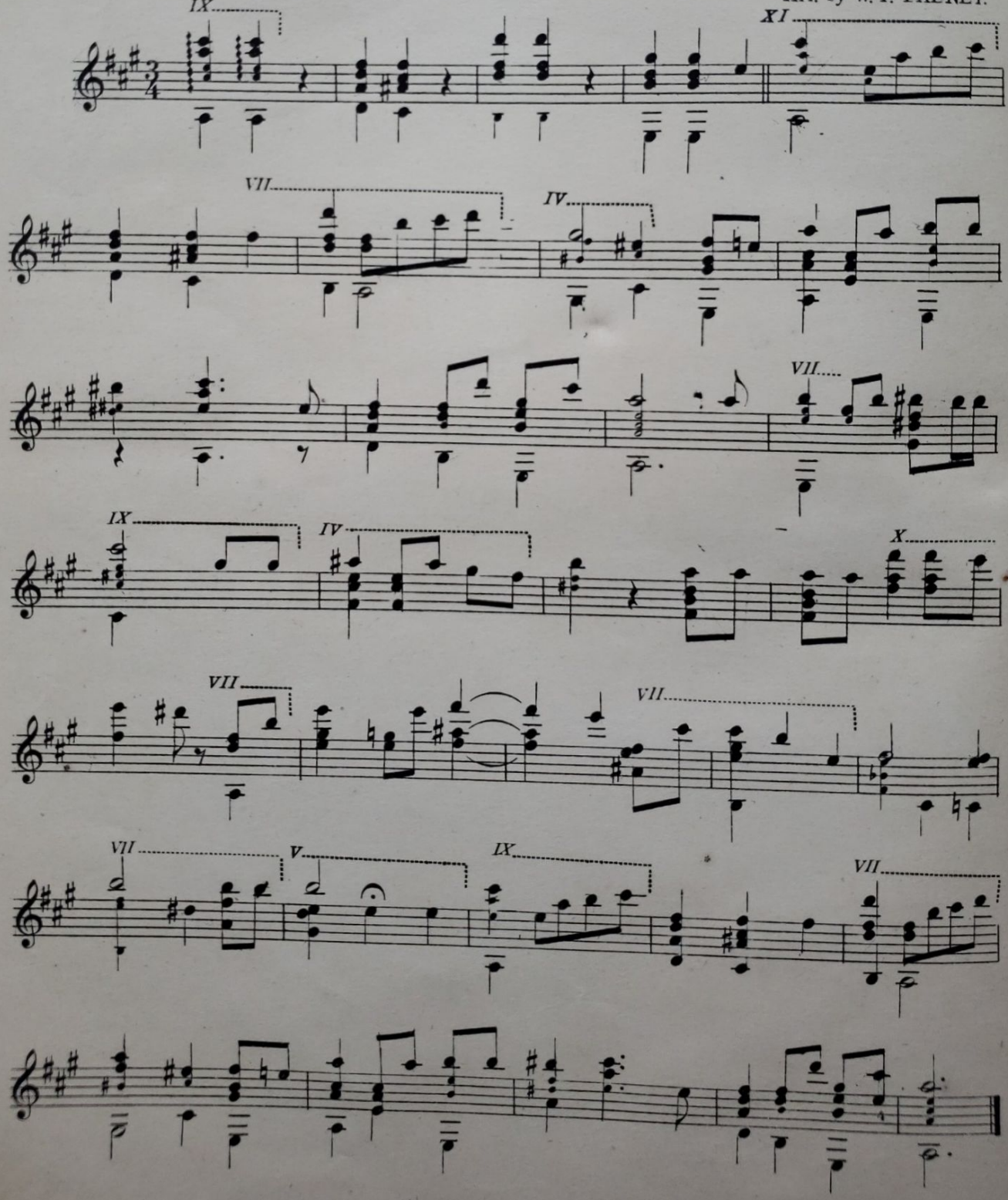
To Mrs. C.H. Sproull.

Thou art like unto a Flower.

By permission of Mr. Harry Tompkins.

Composed by Rheinhardt.

Arr. by W. P. DABNEY.

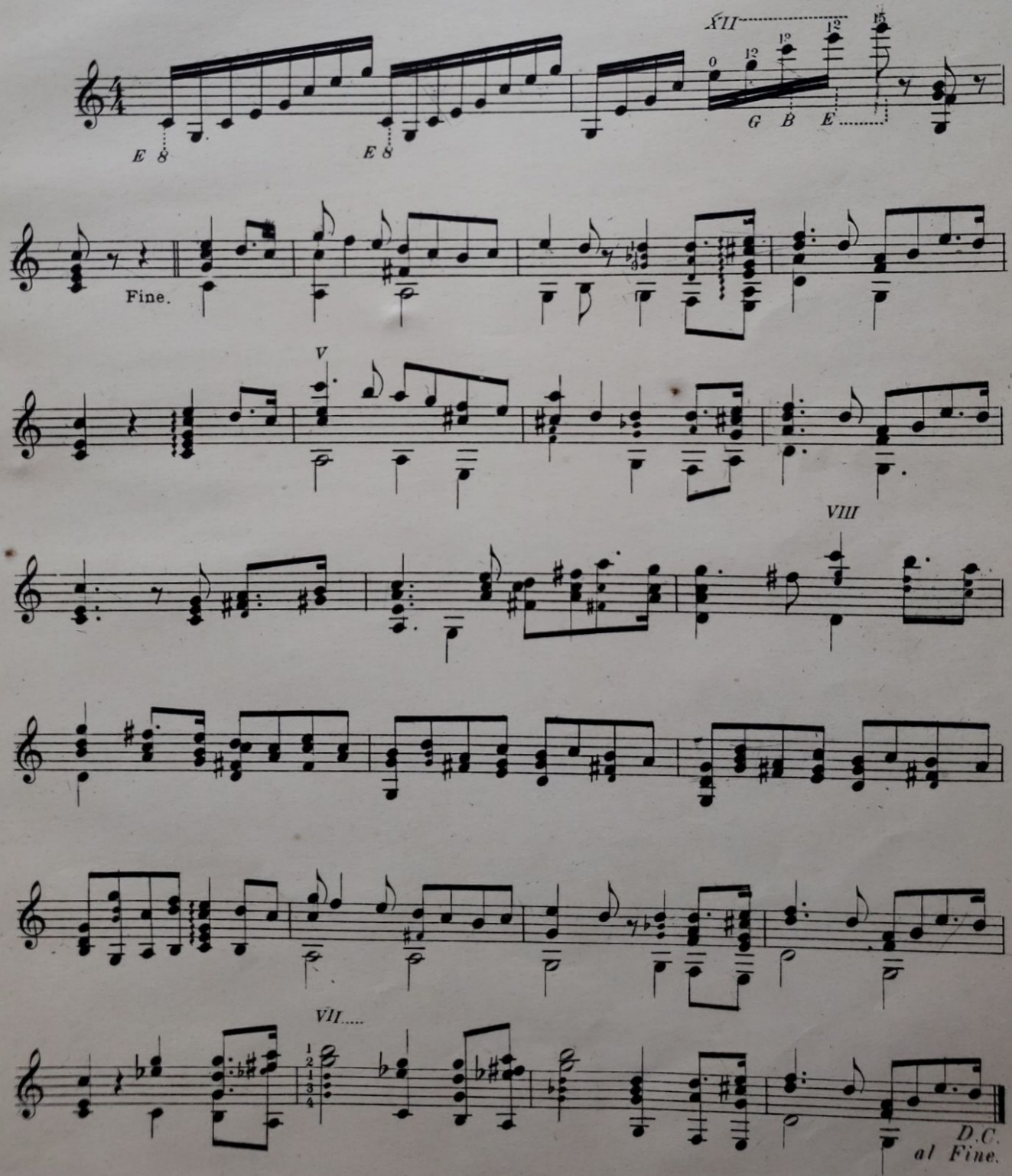


To Mrs. M. L. Branch.

CONSOLATION.

MENDELSSOHN.

Arr. by W. P. LABNEY.



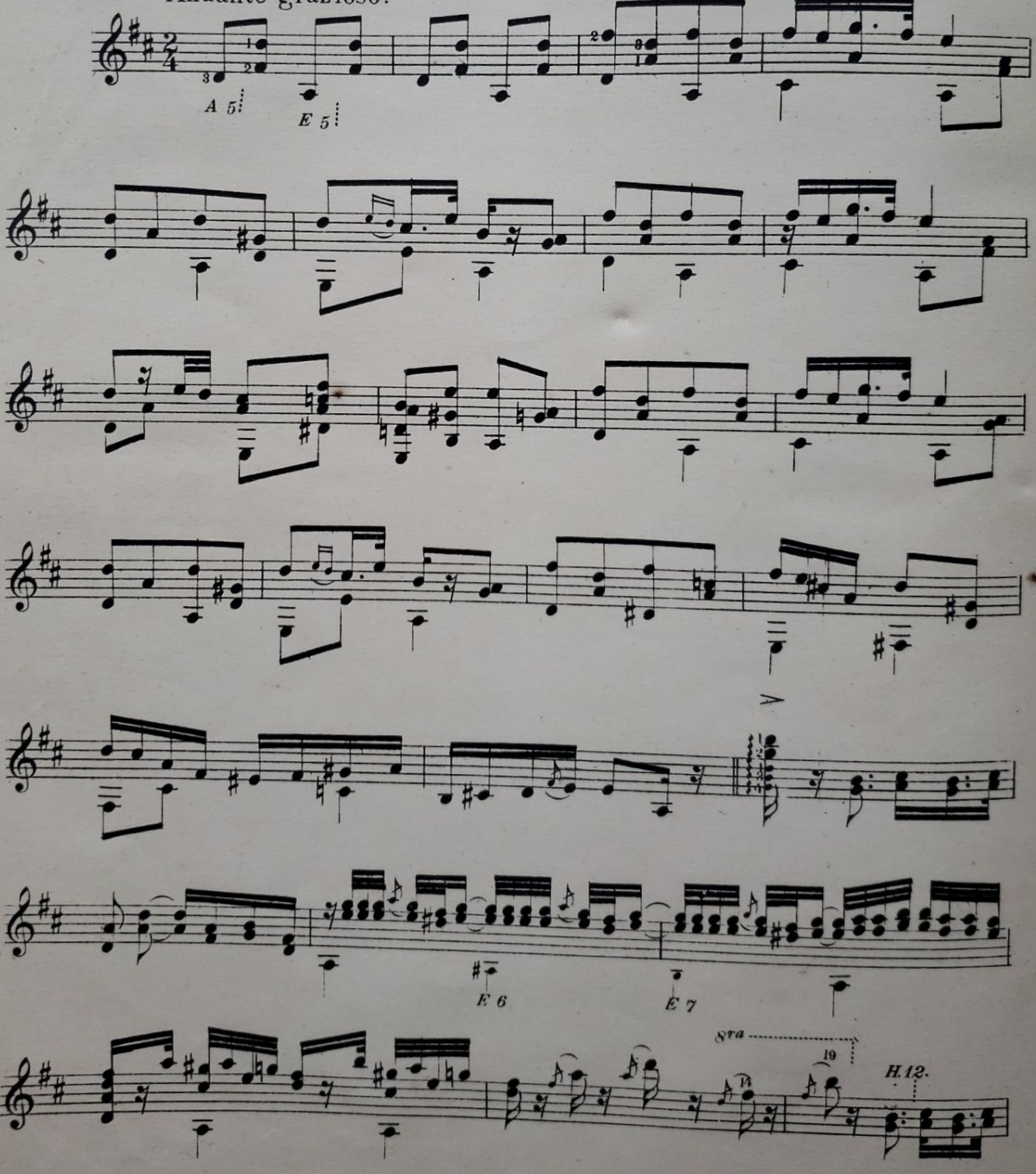
To H. W. Fuller Esq.

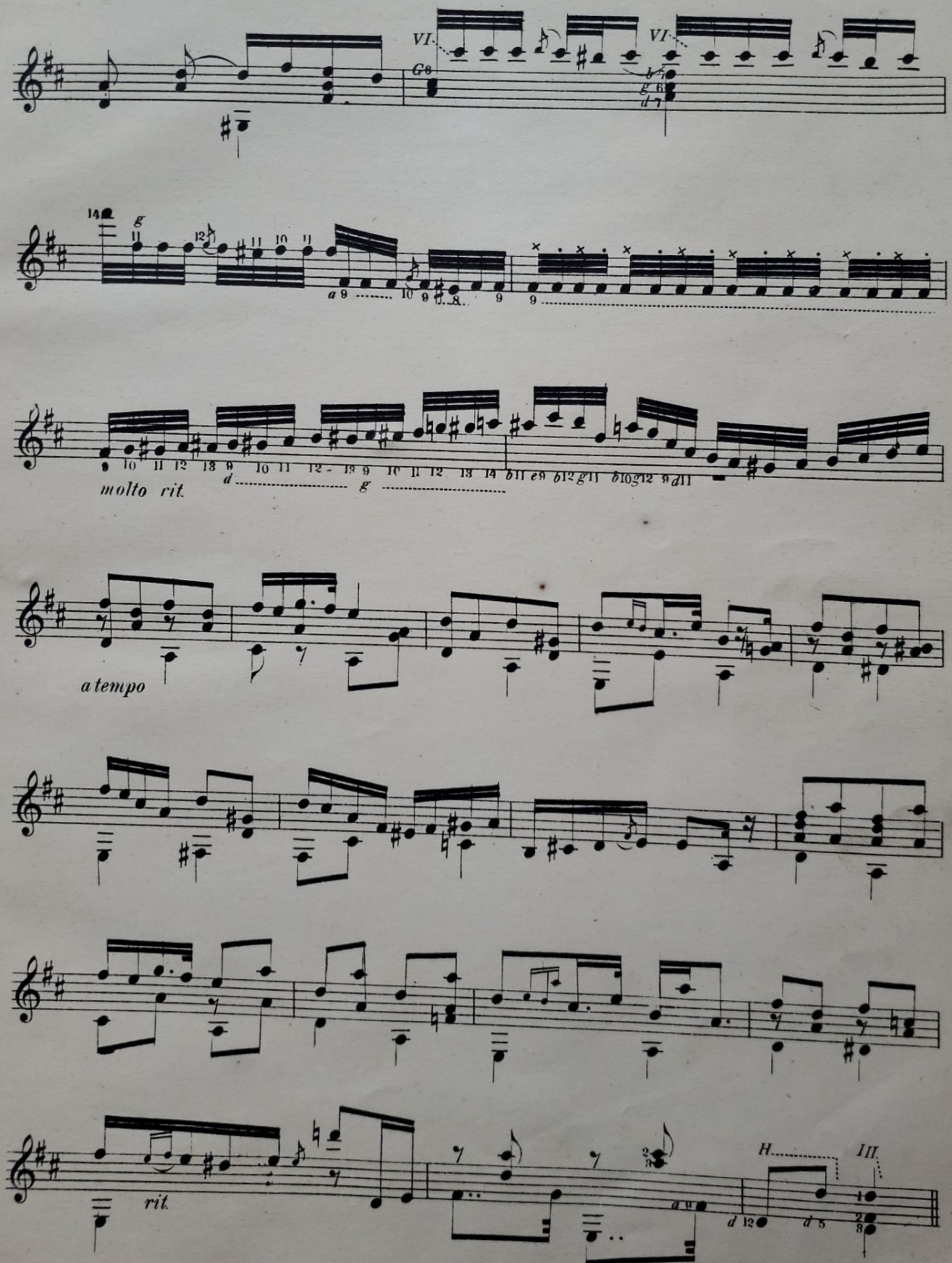
SERENATA.

MOSZKOWSKI Op. 51.

Arr. by. W. P. DABNEY.

Andante grazioso.



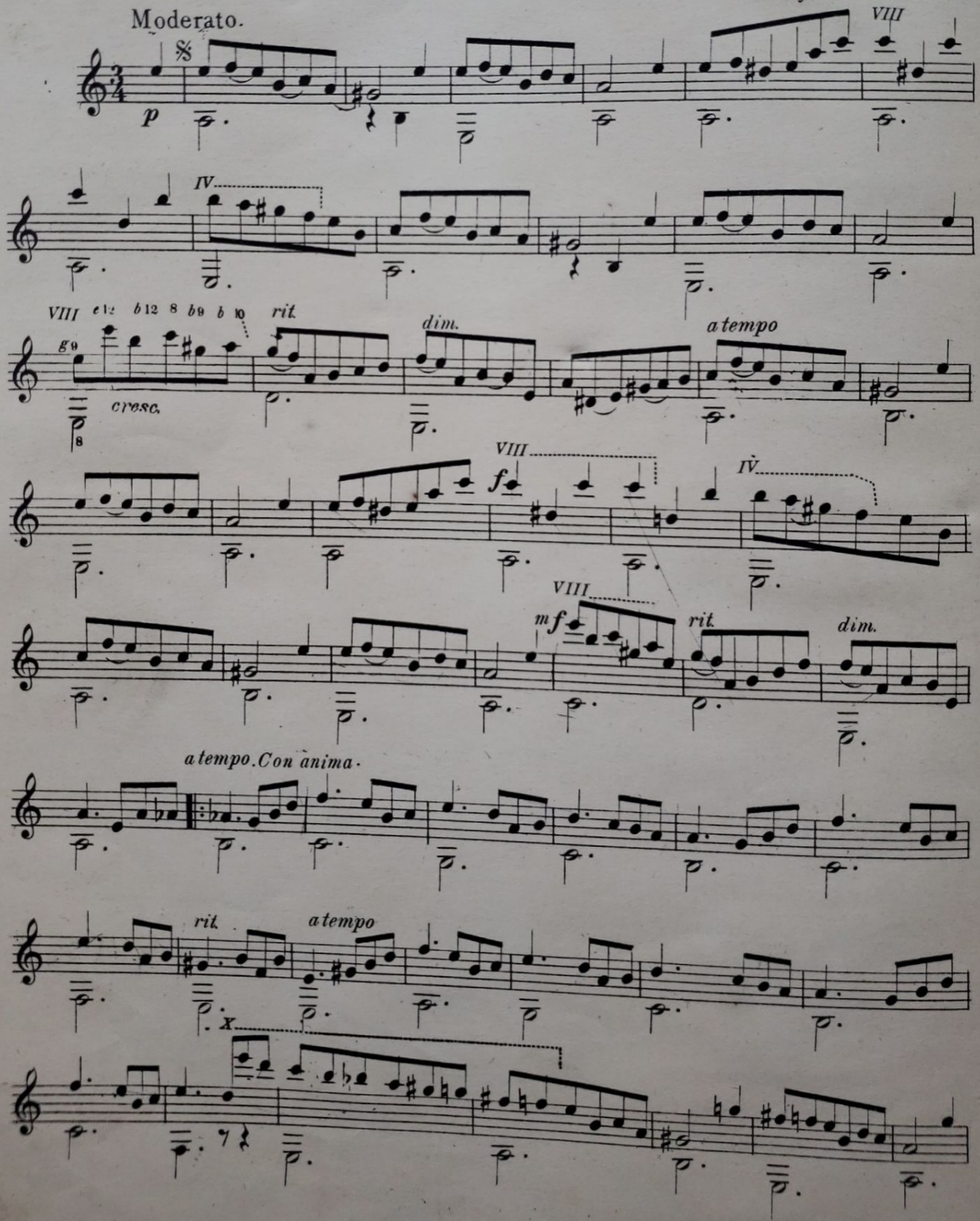

VI.
VI.
molto rit.
a tempo
rit.
H.
III.

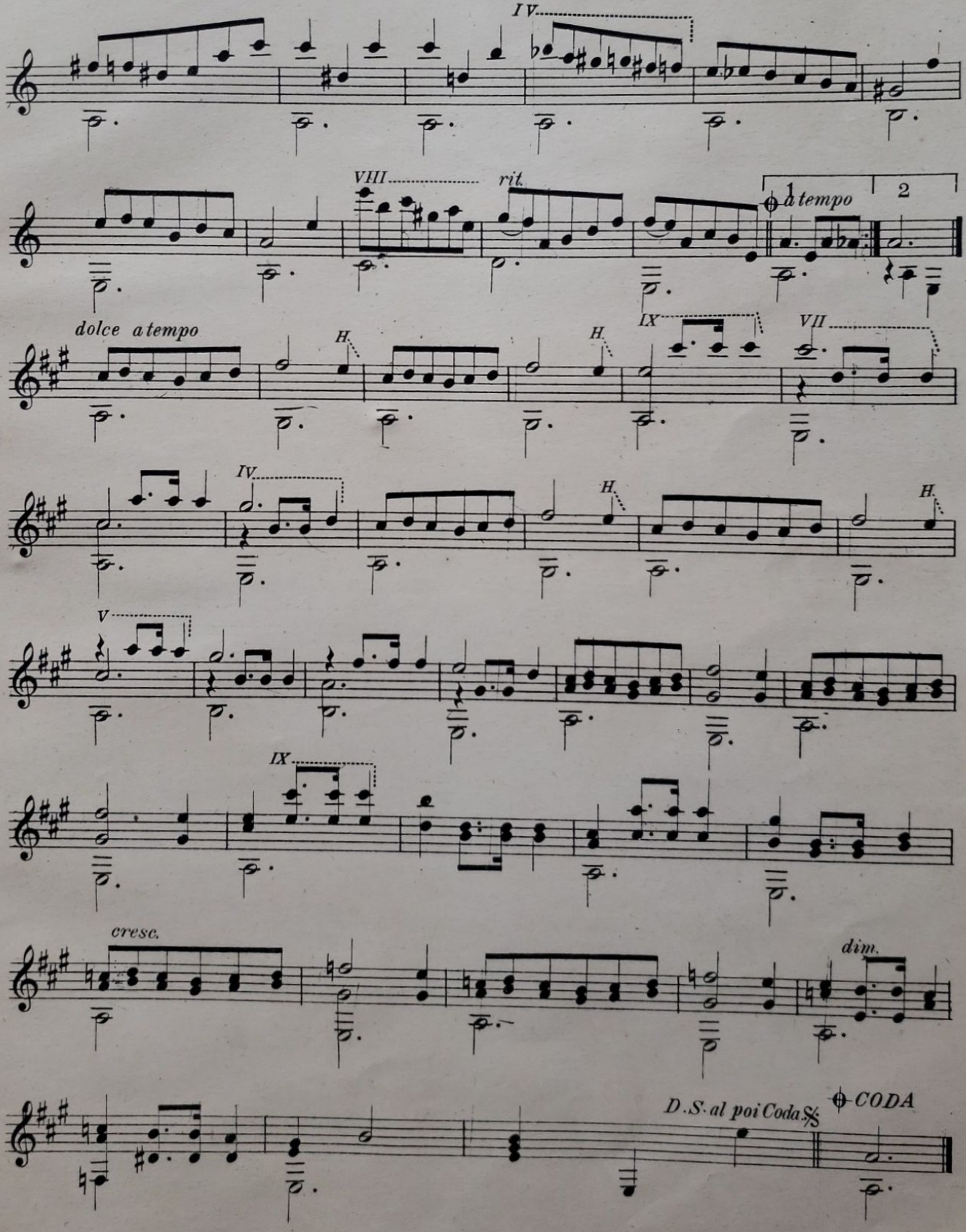
To Oliver Emmerson Bennett Esq.

WALTZ.

F. CHOPIN. Op 69. No 2.

Arr. by W. P. DABNEY.




IV
VIII
rit.
1
2
a tempo
dolce a tempo
H.
IX
VII
IV
H.
V
IX
cresc.
dim.
D.S. al poi Coda
CODA

To Father and Mother.

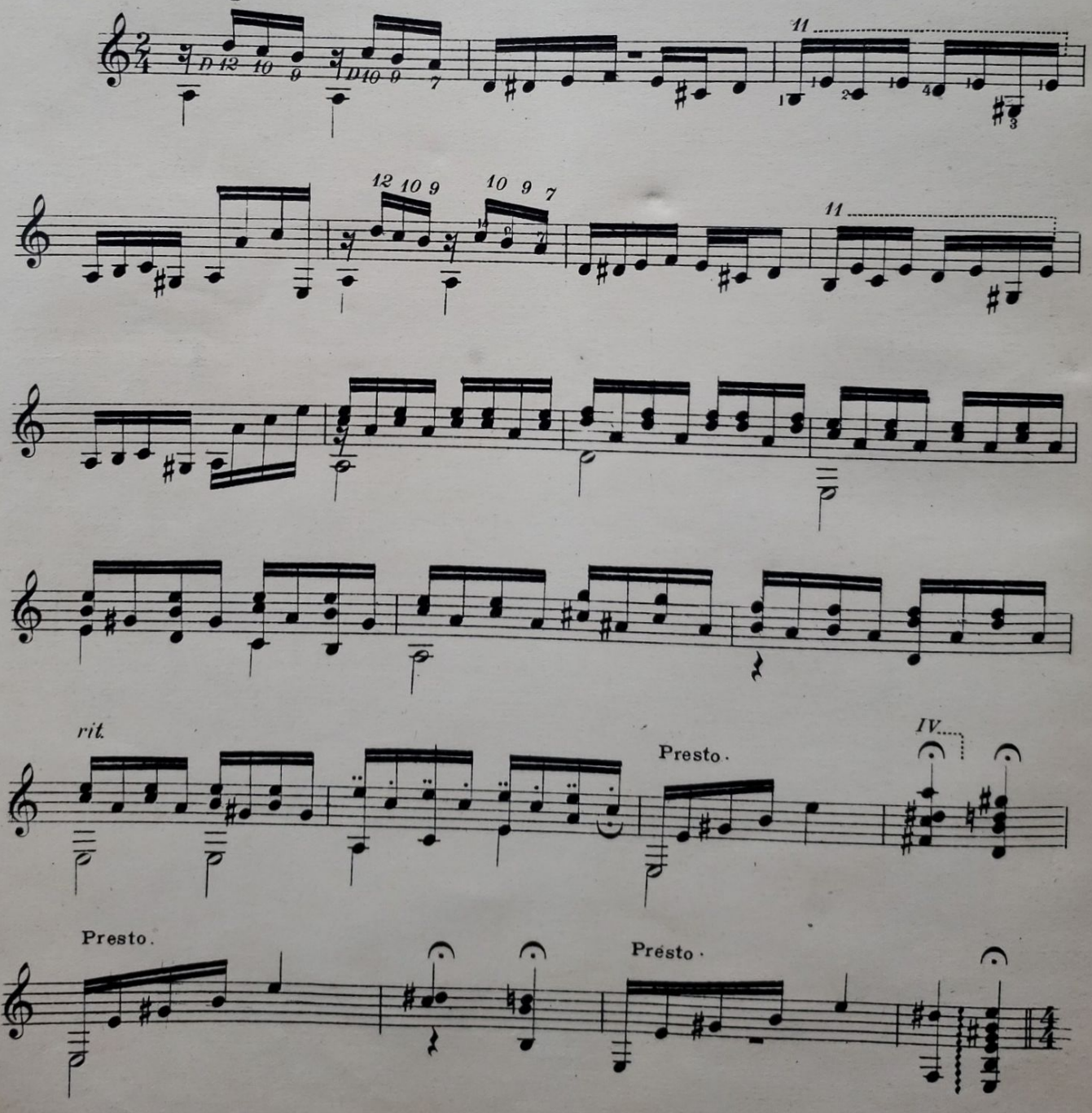
FLEE AS A BIRD.

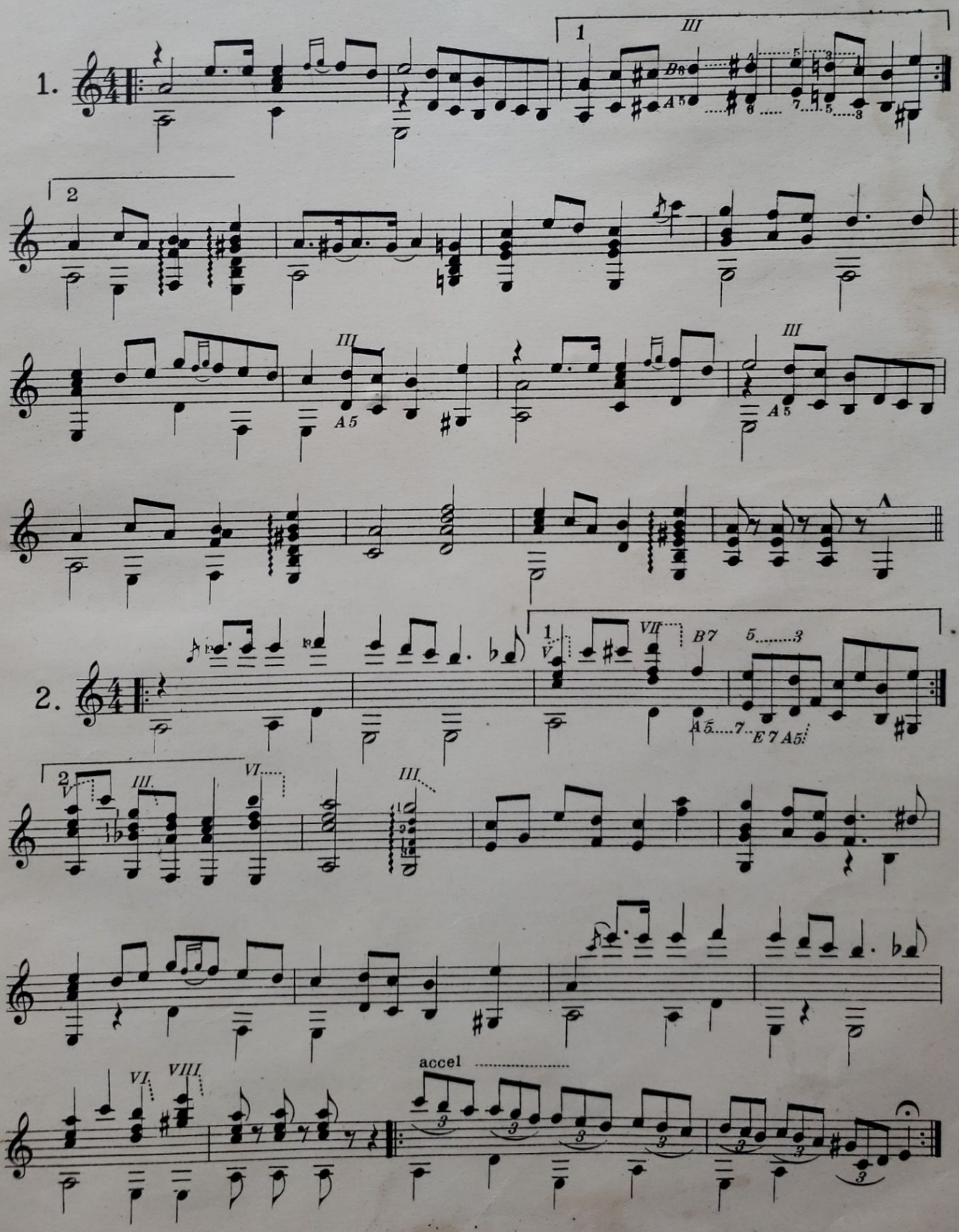
Fantasia Caprice.

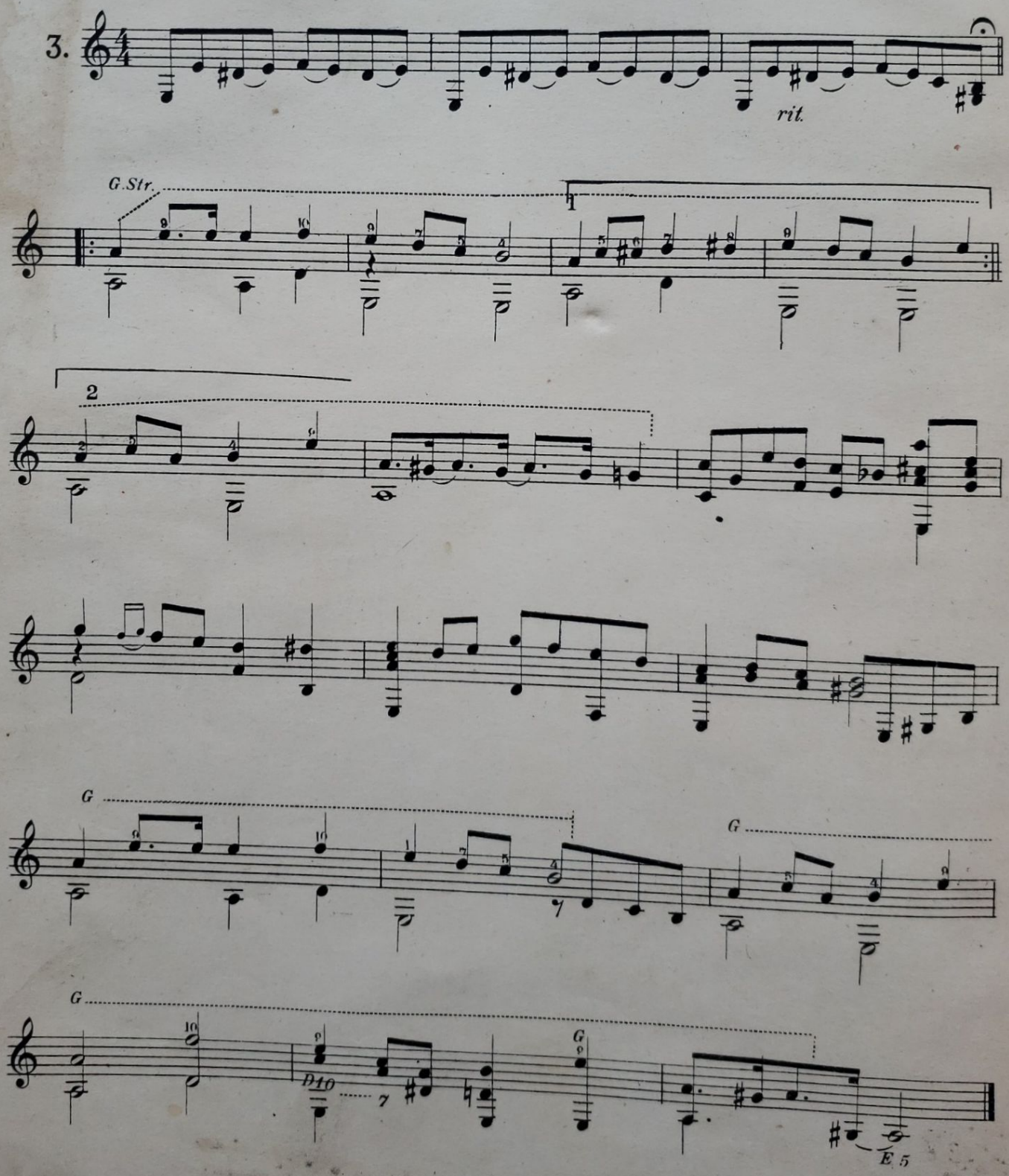
Mrs. Dana.

Religioso.

Arr. by W. P. DABNEY.




1.
2.
accel


3.
rit.
G.Str.
1
2
G
G
G
D10
E 5

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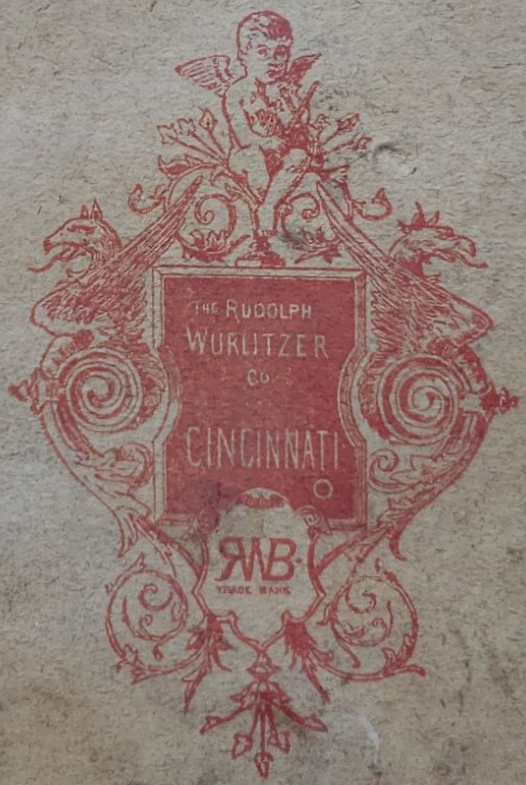
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