

The Tremolo .

The tremolo is one of the most delicate Embellishments to artistically perform upon the Guitar and when well executed is most beautiful, it is sometimes played tremolo on a single note but can be played upon double notes as well. in practicing the tremolo place the thumb of the right hand upon A Bass stg. and hold it stationed there firmly, then let 2nd finger swing forward and backward hitting the string both ways this is done by some artists with the first finger swinging and picking the string but the movement can be controlled much easier with the 2nd finger to swing and pick the string, it will be easier to try the tremolo at first by operating upon the little E string or 1st string, the following exercises will answer as a valuable lesson and the different ways of executing the tremolo .

Tremolo .

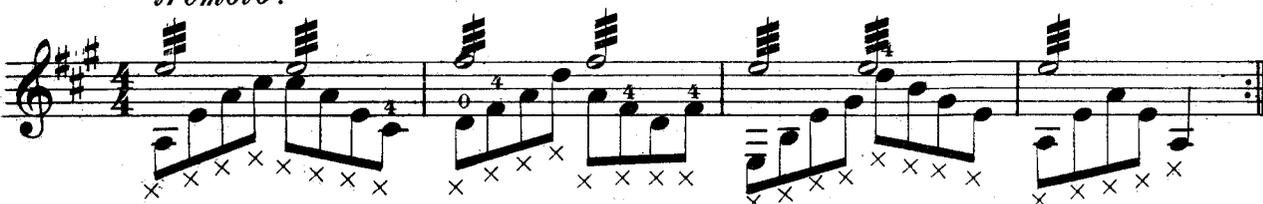
Example . 

When the Tremolo occurs on two notes to be played tremolo at the same time, the finger must pass across two strings striking both in moving forward and backward .

Example . 

Tremolo with Accompaniment .

This style of playing is one of the most difficult of any to perform, while the 2nd finger is passing to and fro upon the tremolo note, the thumb must strike the under notes independently of the tremolo finger thus making two movements in operation at the same time moving in opposite directions or contrary motion . *tremolo.*

Example . 

Tremolo on Two or Three strings at once .

The effect is very pleasing and can be applied many times to great advantage on half or whole notes where a sustained tone is wanted, to execute such notes the finger should be placed in position slanting backward towards the bridge and passing forwards and backwards across the two or three strings to be played tremolo touching them only slightly and should move at a great speed. The thumb of the right hand can rest on one of the Bass strings and assist to steady the hand while the 2nd finger is performing the tremolo movement . Practice the movement of the 2nd very slow at first accelerate by degrees .

Example 

Tremolo on one string pick under notes with the thumb at same time .

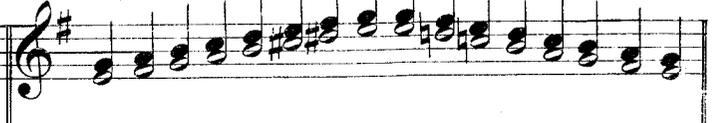
Example . 

Major and Minor Scales of all the Keys in Music.

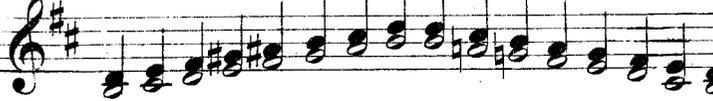
C Major. A Minor.



G Major. E Minor.



D Major. B Minor.



A Major. F# Minor.



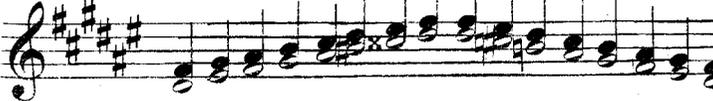
E Major. F# Minor.



B Major. G Minor.



F# Major. D# Minor.



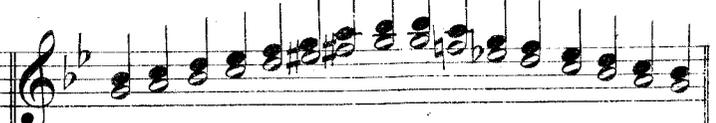
C# Major. A# Minor.



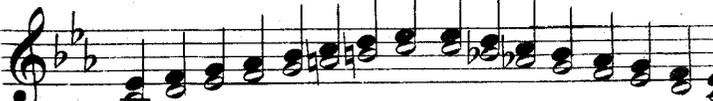
F Major. D Minor.



Bb Major. G Minor.



Eb Major. C Minor.



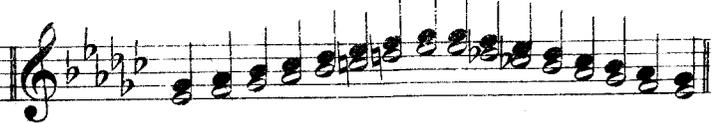
Ab Major. F Minor.



Db Major. Bb Minor.



Gb Major. Eb Minor.



Ornamentations, or Embelishments .

There are many signs in use to indicate certain effects desired, some are executed in a manner peculiar to the Guitar. The long slide from a given note passing over several frets to a higher, or lower note desired, is a most pleasing effect. the examples here given will assist much to a general application of this rule when met with in other forms .

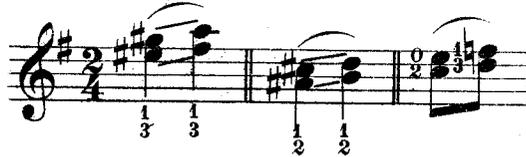
Example .



In this example where two or more notes are connected by slides, sound 1st note, slide to 2nd, then sound 2nd and slide to 3rd, but not to sound 3rd after sliding to it .

Ex .

If the sign is expressed over two notes, both notes must be slured by sliding upon two strings at once .



In this example the first two are picked, 1st & 3rd fingers falling sufficiently hard upon the two following notes to cause them to sound without picking them .



Pick 1st two notes, slide to 2nd on same strings as first notes are made on .

Grace Notes .

The grace note is a small note with a dash across the stem, and has no given time, is played very quickly and the time is taken from the following note, they can be slured or picked .

	Slured .	Picked .
Written .		
Played .		

Double small notes are called Appoggiatures .

Two small notes in succession are played in the same manner. when slured only the first notes are picked, the finger falling or sliding to the two following notes, and are written as follows .

Written.  Picked.

Played. 

The Gruppetto.

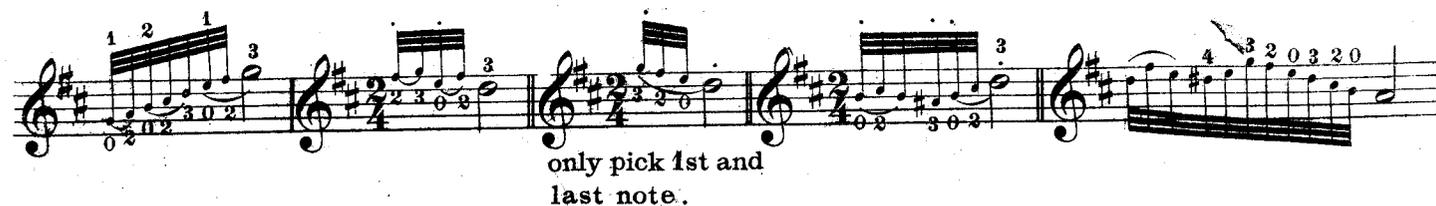
Is a group of small Appoggiatura notes, and instead of writing a number of notes it is expressed by a sign of a letter S lying down sideways ∞ or S, and the attitude of the sign changes the Gruppetto.

Example  A B C

Played. 



 Pick Pick



only pick 1st and last note.

Part Second.

After the Student has accomplished the foregoing scales chords and exercises in the first Position of the Guitar, they are now sufficiently advanced to proceed into the higher positions of the Instrument and thus be able to execute pieces ranging from the first to the 12 position, and to enable the student to do this. Part Second will be of great assistance in order so they can run the scales shifting from lower to higher positions, also intelligently performing the Major and Minor chords and their inversions. after this preparatory instruction has been well learned, the student will have unlocked many of the seemingly difficult and intricate points of the Guitar, after which much pleasure and interest will be found in its study. At this point is where many amateurs cease to progress and advance onward into the artistic and most beautiful capabilities of the Guitar, a general review of the scales will be of great benefit to the student, so as to graduate the fingers of the left hand to the different scales so they can execute them without thinking where the fingers are to be placed; which lack of practice has retarded the advancement of so many promising performers, the following studies should be practiced slowly at first, placing the fingers of the left hand very firmly upon the strings with as much force as will allow so as not to cause soreness of the fingers, then gradually accelerate by degrees until the exercises and scales can be played with considerable speed, but still retaining the firmness in fingering. This will do much towards developing the necessary strength in the left hand.

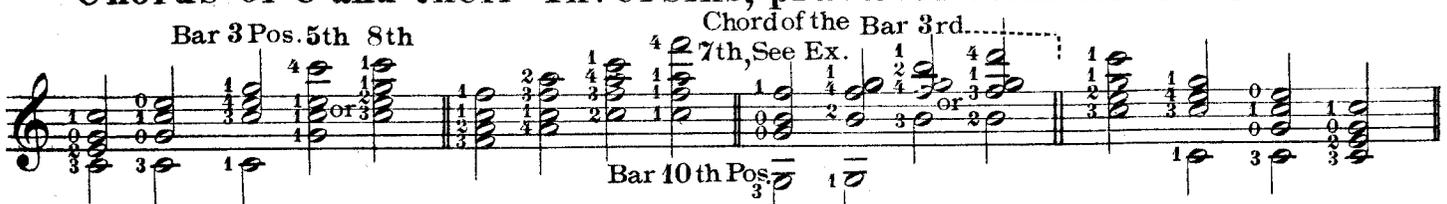
Scale of C Major.



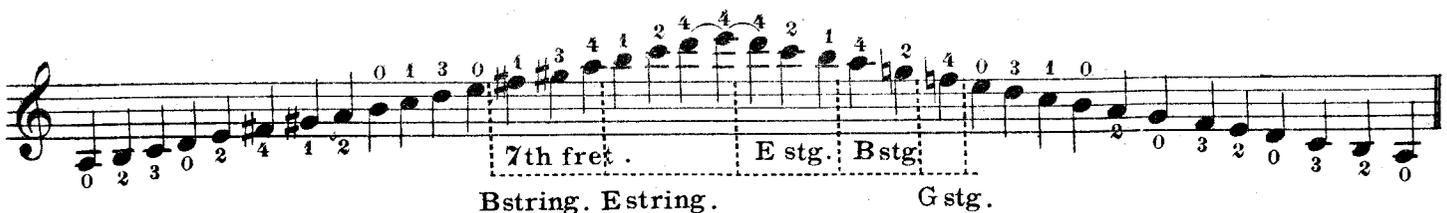
Scale of C in thirds into higher positions.



Chords of C and their Inversins, practical form for the Guitar.



Scale of A Minor.



Chords of A Minor. (Practical form for the Guitar.)

Scale of G Major into high positions.

Scale of thirds in G, into high positions.

Note. The first finger should be retained upon the little E string when once used, and not leave the string until compelled to.

Chords in G Major and their Inversions.

Scale of E Minor.

Chords of E Minor, and their Inversions.

Scale of A Major.

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

Bstg. E stg. B stg.

Scale of Thirds in A Major.

5th fret on A Bass
5th fret E Bass.

Chords of A Major and their Inversions.

Chords of A Bar 2nd Bar 5th. Chords of D Chords of the 7th Bar 9th. Bar 2nd

most commonly used in Guitar

Scale of F# Minor.

8th Pos. 9th Pos. Eopens.

D stg. G stg. B stg. E stg. B stg. G open

Chords of F# Minor, and their Inversions.

Bar 2nd Pos. Bar 9th Pos. Bar 7th Chords of the 7th D stg 11th Pos. A stg 9th Pos. E Bass 7th Pos.

Scale of F Major.

Scale of Thirds in F Major.

Chords of F Major, and their Inversions.

Scale of D Minor.

Chords of D Minor and their Inversions.

This chord is not practical unless taken at the 7th Pos. the first inversion is mostly used.

It is seemingly difficult to the average Guitar performer to execute the "Arpeggio," this being one of the most beautiful effects of the Guitar, It is now time for the student to commence their practice. In order that they may acquire the necessary grace and accuracy of touch and to facilitate the movement of the Left hand to shift from lower to higher positions, the following Exercises have been prepared, they should be diligently practiced; the greatest object to attain is, to be able to "shift" in chords, that is to take the position of the chord that is required to where the hand is to shift to, without losing time, as the Left hand passes from one position to another as nearly all arpeggio passages are performed by taking chords in their different positions, the arpeggios here are written in several keys.

Arpeggio Runs.

Arpeggios in key of C. shift. Take full chord of F Barr
entire 1st Pos.

take chord of C 3rd 8th Pos. 1 shift 5th shift 8th Pos. Pos.

take chord of G hold to shift. E stg. 3rd fret. shift 3rd Pos. shift 6th Pos. R.H. take C chord. shift to 3rd Pos. shift to 5th Pos.

B stg. 4th ft. B stg. 8th ft.

Arpeggio in the key of G.

Notice. After the Arpeggio has been started, the exact time must be retained till finished in a connected manner.

Bar 3rd Pos. shift 7th Pos. shift 10th Pos. 3rd Pos. 8th pos. 12th pos. bar.

Bar shift. take pos. of notes at once shift 5th pos. Bar 7th pos. shift. Bar 3rd pos. shift 7th pos. shift 10th pos.

Arpeggios in the Key of D Major.

take chord of D. shift 5th pos. Bar 10th pos. 3rd pos. shift 7th pos.

The Different Gamuts .

Scales can be run across every fret of the Guitar which are called the Gamuts, the most essential to learn are the 1st, 4th, 5th and 9th. For example the following scale is given as the scale of E in the 4th position. To form a correct idea of performing scales in different positions or Gamuts the position or fret which the first finger barrs all the strings must be considered to be the nut pressing them firmly and the first finger remaining in that position until the scale is finished from lowest note on E Bass string to the highest note accessible on the opposite little E or 1st string. It is suggested to hold the 1st finger across all the strings during the performance of the entire scale only till such a time when the fingering has been committed to memory then the first finger can be released except when performing the notes which occur in its fixed position. The following fingering can be applied across any fret or position of the Guitar fingerboard while the scale is changed, yet the fingering is not. When applied to any other fret the name of the scale will be the name of the letter which the 4th finger makes when it falls on the A Bass string or 2nd finger on the 2nd or B string. In the following scale it will be observed that the 4th finger fingers the letter E when placed upon the A string.

Scale of E in The 4th Position .

Bar 4th fret. 1st finger remains firmly across all the strings.

E Bass stg. A stg. D stg. G stg. B stg. E stg.

The above system compares with the fingering of C scale in the 1st position when the nut is Barred with the 1st finger, while the remaining three fingers are used to finger the strings.

Scale of D in Second Position .

Barr 2nd fret. Hold firmly all the 6 string.

E stg. A stg. D stg. G stg. B stg. E stg. E stg. G stg. G stg. D stg. A stg. E stg.

It is not necessary at all times to hold the first finger across the 6th string through the whole scale. The same effect would be obtained by placing the 1st finger on the lowest note in above scale and let the finger fall in its respective place, the same as if barred. To Barr the 3rd fret and apply the same fingering as above would produce the scale of E \flat or D \sharp . Place 1st finger, Barr at 5th fret with same fingering as above, will produce the scale of F in the 5th position, and so on.

Chords in the higher positions to be used in playing accompaniments.

Chords of A in the 5th Position.

Musical notation for A major chords in the 5th position. The first staff shows five chord diagrams with fingerings: 1-2-3, 1-3-2, 1-2-3, 3-1-2, and 1-2-3. The second staff shows a rhythmic accompaniment pattern of eighth notes with a 7/8 bar.

Chords of A in the 9th Position.

Musical notation for A major chords in the 9th position. The first staff shows five chord diagrams with fingerings: 1-2-3, 1-3-2, 1-2-3, 2-1-3, and 1-2-3. The second staff shows a rhythmic accompaniment pattern of eighth notes with a 7/8 bar.

Chords of D in 5th Position.

Musical notation for D major chords in the 5th position. The first staff shows five chord diagrams with fingerings: 1-2-3, 2-3-1, 1-2-3, 1-4-2, and 1-2-3. The second staff shows a rhythmic accompaniment pattern of eighth notes with a 7/8 bar.

Chords of E in 4th Position.

Musical notation for E major chords in the 4th position. The first staff shows five chord diagrams with fingerings: 2-3-1, 1-2-3, 2-3-1, 2-4-1, and 2-3-1. The second staff shows a rhythmic accompaniment pattern of eighth notes with a 7/8 bar.