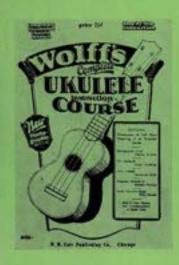


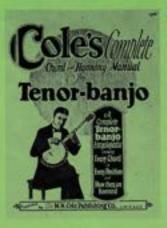
Published by
M. M. COLE
Publishing Co.
Chicago

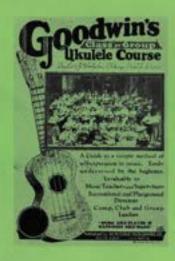
## STRING METHODS UKE. TENOR BANJO. BARITONE UKE

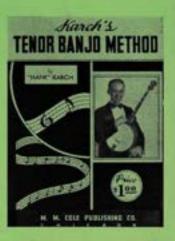
M. M. Cole Methods for the Uke, Tenor Banjo and Baritone Uke are the finest, simplest, most illustrated methods on the market. The material is all arranged and graded so as to be useful in giving the beginning pupil a thorough training in the fundamentals of musicianship. rhythm and technic. Artists, teachers and pupils will find these methods the best and shortest way of reaching the climax of complete mastery.

	5 STRING BANJO		#M462	5 Minute Melody Ukulele	.35
#804	Modern 5 String Banjo		#M486	Wolff Ukulele Instruction	
	by Kamm	1.00		Book	.75
#M473	5 Minute 5 String Banjo	.35	#M487	Goodwin Class Method	
	TENOR BANJO			for Ukulele	.50
#H802			#805	Manoloff Baritone Uke	
	by Miller	1.00		Method	1.00
#M466	Five Minute Tenor Banjo	.35	#SM-25	New Standard Uke Book	.35
#M485	Cole's Tenor Banjo Chord				
	& Harmony	1.00		MANDOLIN BOOKS	
#703	Karch Tenor Banjo Book #1	1.00	#803	Modern Mandolin Method	
#705	Karch Tenor Banjo Book #2	1.00		by Kretsky	1.00
	UKULELE		#M465	5 Minute Mandolin	.35
#M461	5 Minute Uke Method	.35	#706	Manoloff Mandolin Method.	1.50











Copyright 1935 M. M. COLE PUBLISHING CO. International Copyright secured, Printed in U.S. © Renewed 1963

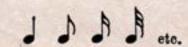
# CONTENTS

	Page 1		Page
Rudiments of Music	3	"Denka Waltz"; "Fairy Dance"	30
Relative Value of Notes	4	Plectrum Exercises	11. 32
Dotted Notes: Tied Notes: Triplets: Re-		The Scale; Chromatic Scale	33
peat Signs	5	Plan of the Fingerboard	34
Chromatic Signs; Key Signatures	6	Study in Waltz Time (With Sharps and	
Instructions for the Guitar	7	Flats)	35
How to Hold the Guitar; The Left Hand.	8	The Principal Chords	36
The Right Hand; the Pick	9	Key of C Major; Accompaniment	37
Correct and Wrong Positions	10	"Long, Long Ago"	38
Down and Up Strokes: the Tremolo, the		"The Old Oaken Bucket"	39
Bar	11	Key of A Minor; Accompaniment	40
Name of Principal Parts of Guitar	12	"Russian Nights" (Waltz)	41
Open Strings; Exercise on Open Strings	13	Key of G Major; Accompaniment	42
Notes on the 6th String	14	"The Young Guitarist" (March)	43
Notes on the 5th String	15	Key of E Minor; Accompaniment	44
Notes on the 4th String	16	"Waltz in E Minor" (Bass Solo)	45
Notes on the 3rd String	17	Key of D Major; Accompaniment	46
Notes on the 2nd String	18	"Old Black Joe"	47
Notes on the 1st String	19	Key of B Minor: Accompaniment	48
The Natural Scale in the First Position	20	Key of A Major: Accompaniment	49
How to Count; Whole and Half Notes	21	"Moonlight on Lake Geneva"	50
Quarter Notes: "Bird's Morning Call"; "Little Jordan Waltz"; "Lightly Row"	22	Key of E Major; Accompaniment	51
Eighth Notes: "Twinkle, Twinkle, Little	Key of B Minor: Accommand Key of A Major: Accommand Key of A Major: Accommand Key of E Major: Ac	"Massa's in de Col', Col' Ground"	
Star": "Dewdrops" (Waltz): "Elvira Waltz"	23	"Hot" Accompaniment; Abbreviation Signs	53
Dotted Notes: "Springtime" (Waltz)	-	Key of F Major; Accompaniment	54
Dotted Notes; "Springtime" (Waltz); "Brown Eyes" (Waltz); "Pretty Rainbow" (Waltz)		"Old Folks at Home"	
	24	Key of D Minor: Accompaniment	56
"Sailors March": "Rock-a-Bye-Baby": "March of the Toreadors": Frankie and	No.	Key of Bb Major: Accompaniment	57
Johany"	25	Key of G Minor; Accompaniment	58
Chord Study; "Folk Song"	26	Key of Eb Major; Accompaniment	59
"At Sundown"; "Descing in the Moon-		Key of C Minor; Accompaniment	60
light": "The Dream Waltz"	27	Key of Ab Major: Accompaniment	61
"Mona Waltz"; "Yankee Doodle"; "Prayer"	20	Key of F Minor; Accompaniment	62
"America"; "Home, Sweet Home"; "Beau-	28	Dictionary of Musical Terms	63
tiful Aida"	29	Abbreviated Terms	64

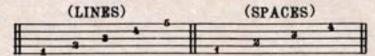
## Rudiments of Music

### Notes

The characters employed to indicate musical sounds are called NOTES and are varied, regarding their value, as follows:



#### The Staff



The staff is composed of five lines placed at an equal distance from each other, and drawn horizontally across the page. The notes can be placed on any line, or space between the lines, each line and space giving to the note placed thereon a different pitch.



The first letter of each word will help you memorize the name of the notes (on the lines). The notes in the Spaces, reading from the Bottom upward, spell the word FACE. Memorise the name and place of each note.

Higher and lower pitches, or sounds, than the above, are represented by short lines called LEGER or ADDED lines, written above or below the staff.

## Leger Lines and Notes



Notes on the Lines

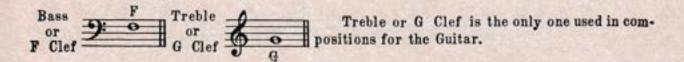
Notes on the Lines

Notes in the Spaces (Above the Staff) Notes in the Spaces

The notes are named after the first seven letters of the alphabet and are employed over and over again; and when written in regular succession, with the first note repeated after the seventh, a scale of eight notes will be formed; thus: A, B, C, D, E, F, G, A. Any one of the first seven letters may be the first or beginning of a scale, as: C, D, E, F, G, A, B, C.

### Clefs

Clefs are signs placed at the beginning of the staff to enable one to determine the name and pitch of any note. There are several clef signs used, but the most common are the BASS and TREBLE.



#### TIME Relative Value of Notes

Musical sounds, or tones as represented in written music are called NOTES. These notes have seven forms, each form indicating the relative length or value of the sound. Below are given only five of the most used forms.

NOTE FORM	NOTE CHARACTER	NUMBER OF COUNTS	EXPLANATION OF BEATING	ADDITIONAL REMARKS
WHOLE	0	4	Count 1 2 3 4	The longest sound is the Whole Note. The sound is held for 4 complete beats (down and up means one complete beat)
HALF	9	2	Count 1 2	The Half Note gets only "2 beats" or is held just half as long as the whole note. (2 half notes make a whole)
QUARTER	J	1	Count Count	The Quarter Note gets "one beat."  (4 Quarter notes make a whole)
EIGHTH	1 Flag	1/2 (Two to one count)	Count	The Eighth Note gets one half beat, or it takes 2 eighth notes to make one beat. (8 eighth notes make a whole)
SIXTEENTH	2 Flags	1/4 (Four to one count)	Count Count	The Sixteenth Note is held for a quarter beat." Four sixteenth notes make one beat. (16 sixteenth notes make a whole)

### The Rest

Rach note has its corresponding Rest or Silence which bears the same relative value under all conditions, its silence being of the same importance as a note signifying sound.

	Whole	Half	Quarter	Eighth	Sixteenth
NOTES 6	0	P	-	7	1
RESTS			,	7	3
ESTS 6			~ .		

Time Signatures

The number of counts in a measure is designated by a fraction written on the staff right after the clef sign.

How to read Time Signatures: The upper number of the fraction tells the number of counts in a measure.

The lower number tells the kind of a note that gets one count.

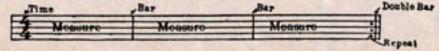
Common Time Signatures:  $\frac{4}{4} - \frac{2}{8} - \frac{6}{8} - \frac{12}{8}$  etc. | Triple Time Signatures:  $\frac{3}{4} - \frac{3}{8} - \frac{9}{8}$  etc.

Cut Time: The C with a vertical line through it stands for cut time. Cut time is twice faster than common time and has two accented beats to the measure. Accent counts. (1) and (3).

#### Bars and Measures

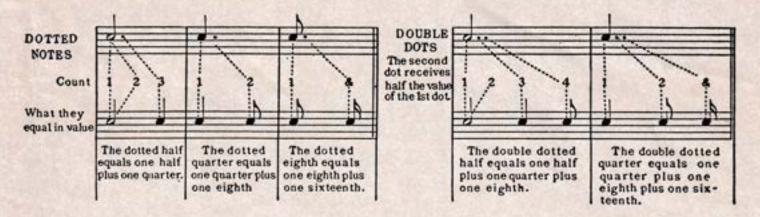
The Bar:- A bar is a vertical line placed on the staff. Between two bars we have a measure.

Each measure has the same value. The value of these measures is indicated by the fraction at the extreme left of the staff. The number of counts in a measure determines the kind of time. Double Bar denotes the end of a strain. The Double Bar with dots means the part or strain is to be repeated.



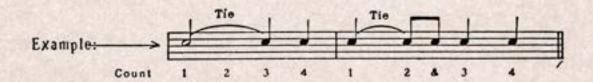
#### Dotted Notes

The dot placed after a note gets half the value of that note-or the dot prolongs the time the note is held by one half its value.



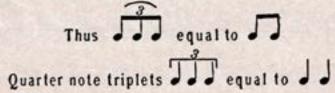
#### **Tied Notes**

When two notes of the same name are connected with a curved line ( ) it is called a Tie. When used over note epresenting different sounds it is called a Slur. The first note of a tie is struck, the second or tie note is not struck be beld for its duration of time.



### Triplets

A triplet is a group of three notes over which the figure three (3) appears. A triplet is played at the same speed as two notes of the same denomination.



#### Repeat Signs

First and Second Endings

When the chorus of a song or part of a selection is to be repeated, it is denoted by the double bar with dota before it (1). This double bar with dots means to go back to the beginning of the selection or back to the next double bar with dots: : ||: :|| The part of the selection inside these two double bars is to be repeated then.

When the chorus or part of a selection is to be repeated and the last measures are different, they are enclosed by what we call a first and second ending. The double bar at the end of the first ending indicates the repeat. The second time, however, the measures enclosed by the first ending 1 are omitted and the second ending is played.



### Chromatic Signs

These are the sharp (#). Flat (b), natural (b), double sharp (X), and double flat (bo)

- A sharp raises a note & step (1 fret).
- A Flat lowers a note | step (1 fret).
- A Natural cancels the effect of a previous sharp or flat
- A Double Sharp raises a note 1 step (2 frets).
- A Double Flat lowers a note 1 step (2 frets).

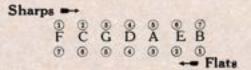
### Order of Placing Sharps and Flats

Sharps are placed at the beginning of the staff by fifths asending, beginning with F, and running through the seven notes of the scale.

Flats are placed by fourths ascending, beginning with B.



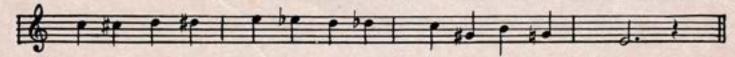
The flats run in opposite direction of the sharps. For example: The 1st sharp is the 7th flat; the 2nd sharp is the 6th flat; the 3rd sharp is the 5th flat, etc.



#### Accidentals

Chromatic signs which occur in music away from the key we are playing, are called accidentals. They are of temporary effect, and not intended to last beyond the measure in which they are written.

#### Examples of Accidentals



### The Key and Their Signatures

The key of a piece of music is shown by the number of sharps and flats placed at the beginning of each staff. There are as many major keys as there are semitones in an octave.

Each major key has its relative minor key. They are called relative keys because they are indicated by the same number of sharps or flats marked at the beginning, and are bound together by a relation of common harmony. The natural key of C major and its relative minor have neither sharps nor flats.

The following table shows the number of sharps and flats required by each major and its relative minor key:



#### Instructions for the Guitar

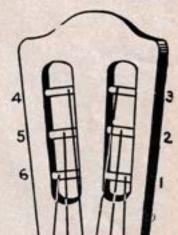
The first care of a beginner is to procure a perfect instrument. The strings when tuned must not be too high a distance above the fingerboard nor too low so to rattle against the frets. Very often a pupil with delicate hands will have their finger blistered; to prevent this the frets should be rounded and smooth at the edges because, when gliding up and down, the fingers should not be interrupted in their passage.

Practice daily. One hour of practice every day in the week, is more beneficent than ten hours of practice one day in a week.

### How to String the Guitar

The Plectrum Guitar is strung with six strings. Three of these are plain steel strings, and three wound. The plain steel strings are placed to the right hand and the wound to the left hand. These are numbered from one to six. The finest steel string being the first and the heaviest wound being the sixth, but they are best known from the letters they represent in the scale, thus:

6th	5th	4th	3rd	2nd	lst
E	A	D	G	В	E

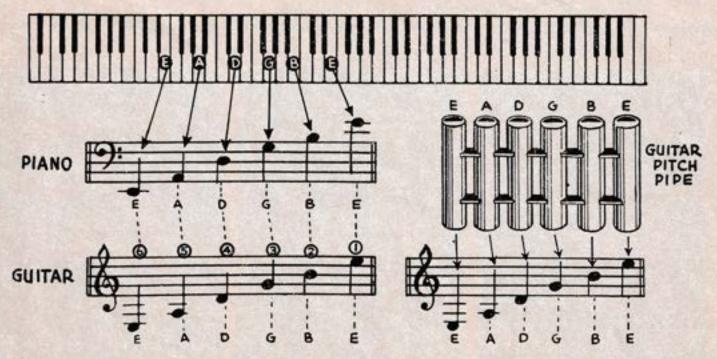


#### How to Tune the Guitar

There are many ways of tuning the guitar. The ordinary method is to tune the A or 5th string to an A tuning fork, pitch pipe, or from a piano, if one is available.

- 2. Press one finger on the fifth fret, which makes D, and tune the D string in unison.
- 3. Press one finger on the fifth fret of the D string, and tune the G string in unison.
- 4. Press one finger on the fourth fret of the G string, and tune the B string in unison.
- 5. Press one finger on the fifth fret of the B string, and tune the E string in unison.
- 6. Now tune the sixth string E with the first string E, sounding it two octaves lower.

### Piano Keyboard



In tuning from a Piano tune each string in unison with its corresponding note.

All notes of the Guitar are written one octave or eight notes higher than their true pitch.

In tuning to a 6 note pitch pipe or tuner be sure to tune an octave lower than the tone actually produced by the pipe, otherwise the strain of the string will be too great and might cause damage to the instrument.

## How to Hold the Guitar

Sit upon a chair of ordinary height, with the left foot slightly elevated, and the right leg crossed over the left. Let the instrument rest in the lap, pressing it lightly against the body, supported by the right arm between the elbow and the wrist. This manner of holding the guitar is well balanced and firm, enabling the left hand to slide up or down the fingerboard with perfect ease.



THE SITTING POSITION



LEFT FOOT RESTING POSITION



THE STANDING POSITION

### The Left Hand

FIGURE 1 illustrates the fingers in a flat position, which is wrong. The chord is never clear and the strings are muffled.

FIGURE 2 shows the thumb in a wrong leverage position. The finger pressure is unbalanced, very strenuous, tiresome and obstructive to fast finger velocity.

FIGURE 3 illustrates the thumb in a correct leverage position. The fingers fall over the strings like little hammers and the pressure is well balanced.



WRONG POSITION OF THE FINGER JOINTS



FIG. 2 WRONG LEVERAGE OF THUMB



FIG. 3 CORRECT LEVERAGE OF THUMB

# The Right Hand

The right hand is holding a plectrum or pick, used to strike the strings. It is held lightly between the thumb and first finger, with the smaller end pointing outward from the hand. The other fingers should be pressed together and kept underneath the thumb and first finger. The forearm should rest firmly against the sounding board while the hand drops over the strings.



PLACE THE PICK ON THE FOREFINGER FIRST; THEN CLOSE THE THUMB OVER IT



THE CORRECT WAY TO HOLD THE PICK

Hold Your Wrist Thoroughly Relaxed. Strike the strings about 3 inches from the bridge. To produce a loud tone, hold the pick firmly and strike with force near the bridge. The softer tones are obtained by striking over the edge of the soundhole nearest the fingerboard and with the pick (plectrum) held lightly.



## The Pick (Plectrum)

The size and shape of the Pick can be left largely to the taste of the individual performer, although better results will be obtained with one of medium size and thickness, rather than one which is very small or very thin.

This cut shows about the proper size of the Pick.

In any case it should not have an extremely sharp point, since the rounded point will give better results in every way



WRONG POSITION OF THE WRIST AND PICK

FIGURE 1. The arrow shows the little finger off the fingerboard. The Pick is in a perpendicular position, the tone is sharp, tiresome for the wrist, and it is difficult to locate the strings.

FIGURE 2. The arrow indicates the little finger resting on the sounding board, the Pick in a slanting position. The tone is clear and powerful and locating the strings is very easy.



CORRECT POSITION OF THE WRIST AND PICK



Fig. 1 Wrong Hand Position



Fig. 3 Wrong Way of Holding

IN ORDER to obtain great technique, clear tone and reach success in the shortest possible time, the student should carefully observe and study the following illustrations:

FIGURE 1. The arrow indicates the wide separation between thumb and forefinger, which is wrong.

FIGURE 2. Shows correct hand position. The thumb is close to the forefinger. The arrows indicate where the neck of the guitar should rest.

FIGURE 3. In connection with Fig. 1 this picture illustrates how the neck of the guitar is placed in the hollow opening between the forefinger and the thumb. This manner of holding the guitar is obstructive to fast finger velocity.

FIGURE 4. Shows correct or artistic way of holding the neck. Study the illustration carefully.

FIGURE 5. Many students hold the guitar in a vertical position on the thigh and separate it from their chest. In this position the right arm and the elbow is resting on the edge and frame of the guitar. This uncomfortable position is very strenuous, wrong and inartistic.

FIGURE 6. Is the correct position of arm and elbow. The guitar is placed on a slant of 45 degrees of the thigh, resting against the body firmly. The arm and elbow hangs naturally over the sounding board supporting and keeping the guitar in position.



Fig. 2 Correct Hand Position



Fig. 4 Correct Way of Holding



Fig. 5 Wrong Position of Arm and Elbow



Fig. 6 Correct Position of Arm and Elbow

# "Down" and "Up" Strokes

"DOWN" STROKE (marked []). By down stroke is meant the movement of the Pick in a downward or away from you motion.

"UP" STROKE (marked V). By up stroke is meant the movement of the Pick in an upward or toward you motion.



FIG. 1 DOWN STROKE

FIGURE 1. The down stroke is the easiest to perform. Of the two the down stroke is the strongest and mostly used.

RULE: When passing from one string to another use down stroke.

FIGURE 2. The up stroke is performed by a quick movement of the Pick upward, holding the wrist in same position as for down stroke, returning the Pick to the starting position. When several fast notes are played in succession on one string, the down stroke is followed by the up stroke.



FIG. 2 UP STROKE

### The Tremolo

The Tremolo is produced by striking the strings with a rapid down and up stroke of the Plectrum. The object of the Tremolo is to secure as nearly as possible a sustained tone. Tremolo is used mostly in playing single string melody.

If not indicated in the music, the individual performer should use his own taste, as to where to use the tremolo.





FOREFINGER USED FOR BAR

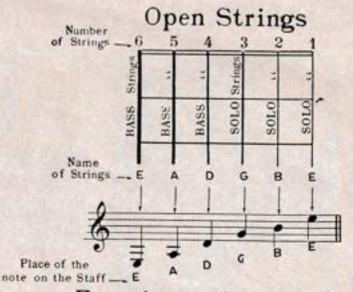
## The Bar (Barré)

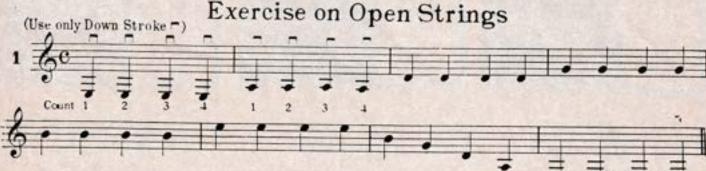
By Bar, (Barré in French) is meant extending the forefinger over the fingerboard and serving as a movable nut. This style of playing is very modern.

In the old guitar instruction books Capo or Capotasto was taught to be used for transposer or playing in higher keys.

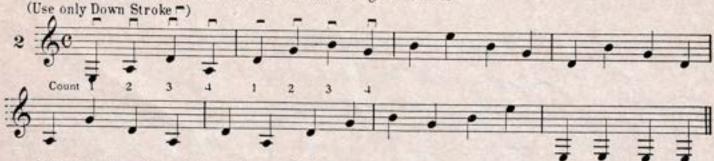
Playing popular music today, however, requires fast changes from one key to another and the use of the forefinger as a bar took the place of the Capo which was too slow to operate.

## NAMES OF PRINCIPAL PARTS OF GUITAR ... HEAD\_ PATENT HEADS (TUNING KEYS) TUN FINGER BOARD. FRETS (LITTLE METALI) POSITION MARKS SPACE BETWEEN FRETS NECK -SOUNDING BOARD (OR TOP) SOUNDING STRINGS HOLE . (ROSETTE) BRIDGE PINS (FOR HOLDING STRINGS) BRIDGE SIDE (FRAME) BINDING-EDGE ... END PIN KNOW YOUR INSTRUMENT THOROUGHLYLY BEFORE YOU BEGIN PRACTICE

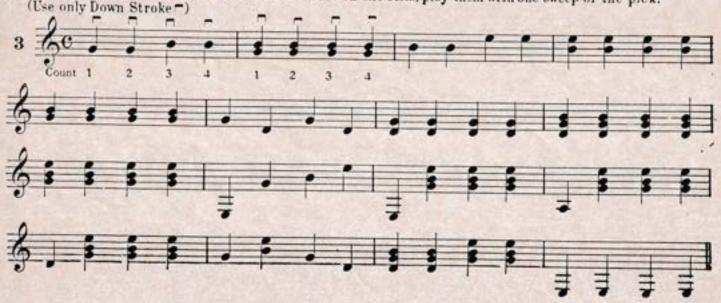




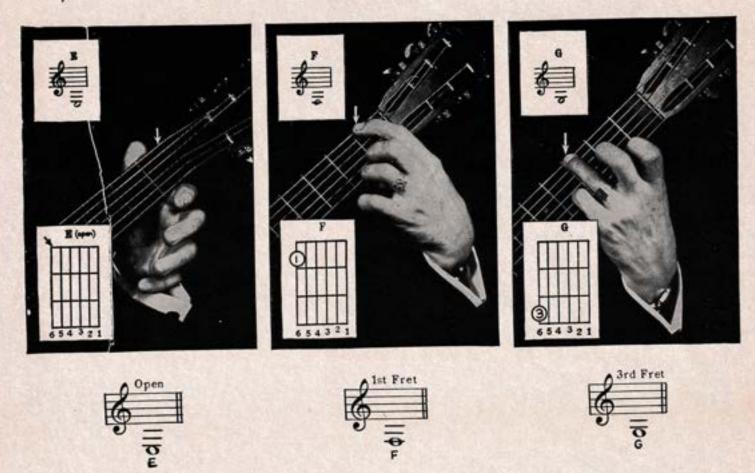
Practice until you learn to locate and strike the strings with ease.



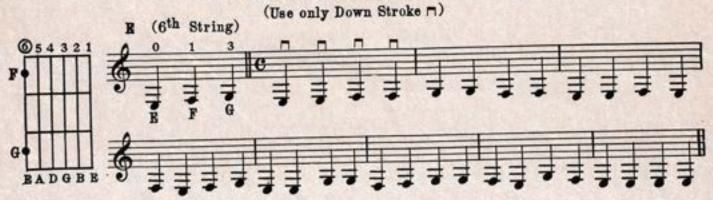
Memorize the notes and the strings on the Guitar thoroughly. In rotation: Downward or Upward. Play with a free wrist. When two or three notes are on one stem, play them with one sweep of the pick.

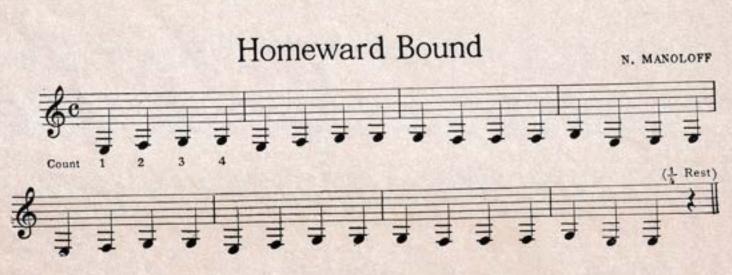


# Notes on the 6th String



## Exercise on the 6th String

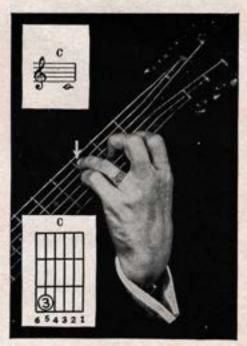




# Notes on the 5th String





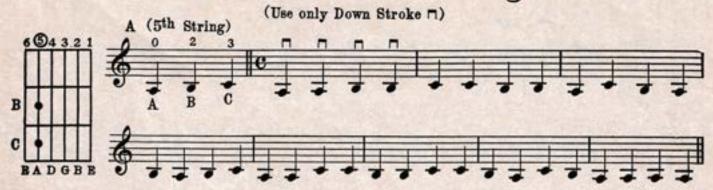


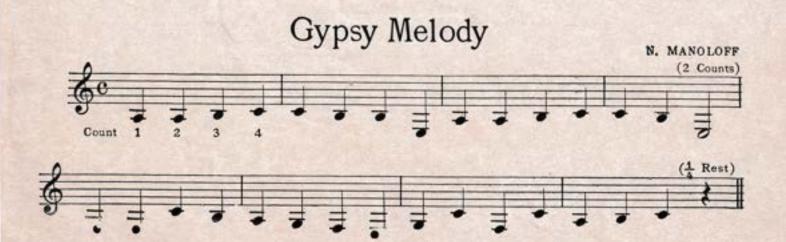




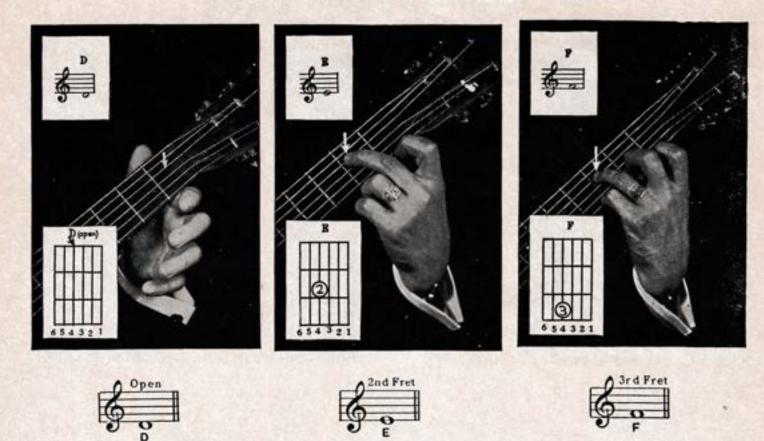


### Exercise on the 5th String

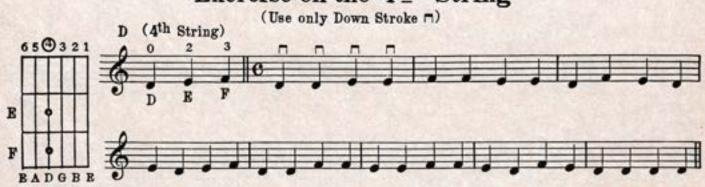


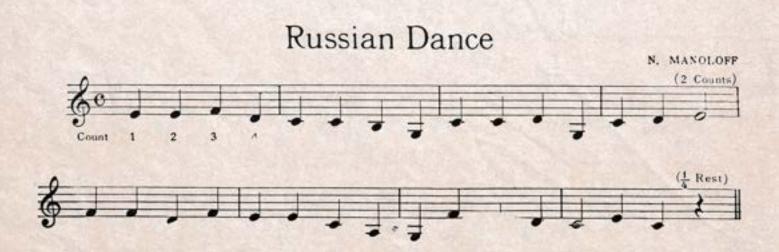


## Notes on the 4th String



## Exercise on the 4th String





# Notes on the 3rd String

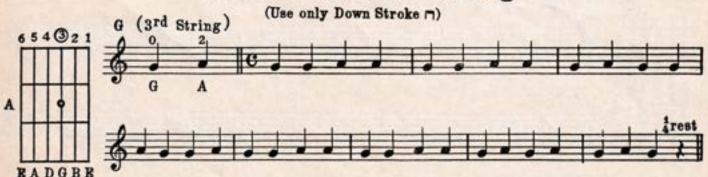






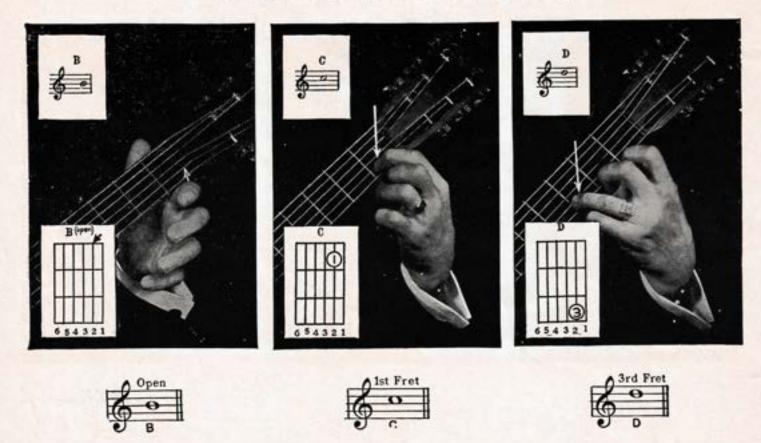


## Exercise on the 3rd String

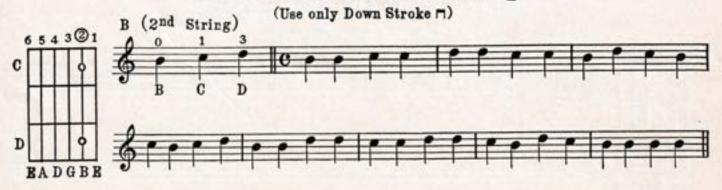




# Notes on the 2nd String

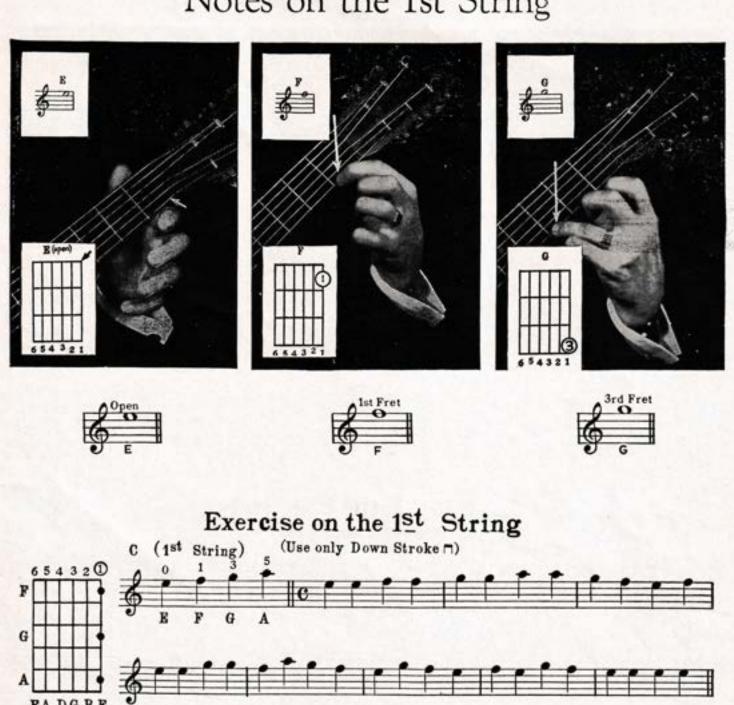


## Exercise on the 2nd String



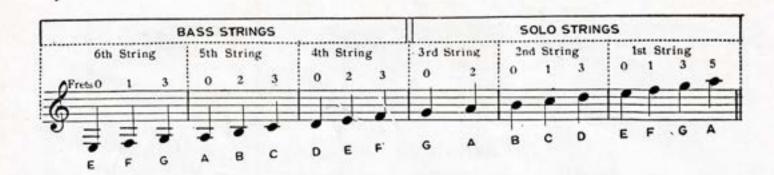


# Notes on the 1st String





### The Natural Scale in the First Position



### Bass String Exercise

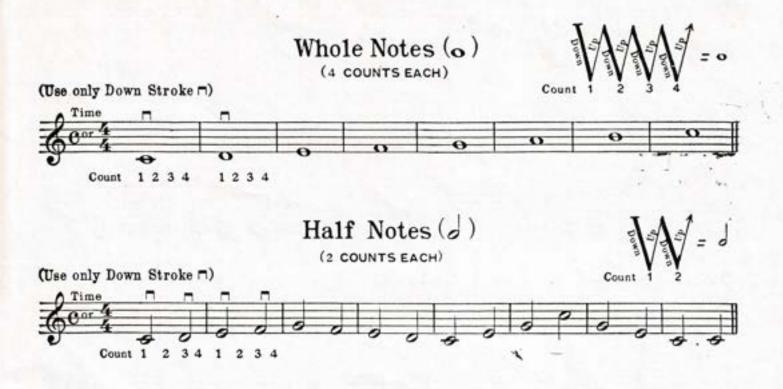


IMPORTANT Play slowly and try to locate the strings and the notes without looking at the finger-board.

### How to Count

(KEEPING TIME)

After having learned to read and play the notes readily, the student must next proceed to learn to play them in proper time by giving to each note the relative length of time it's form calls for Strike the strings promptly at the instant of the first count.



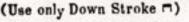
## Waiting For Someone



## Quarter Notes

(1 COUNT EACH)

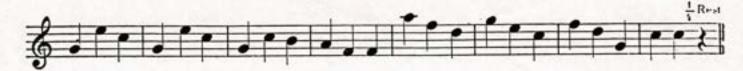




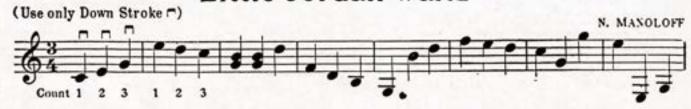


## Bird' Morning Call





### Little Jordan Waltz

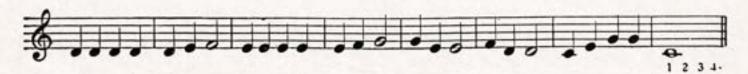


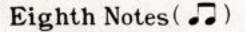




## Lightly Row

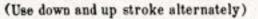


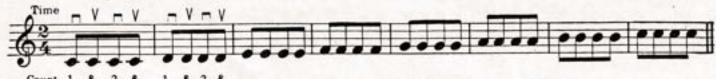




(2 TO EACH COUNT)







## Twinkle, Twinkle, Little Star





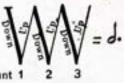
# Dewdrops (WALTZ)

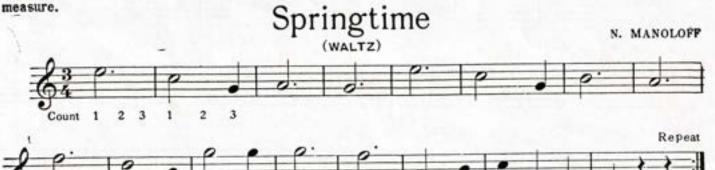




#### **Dotted Notes**

This Waltz introduces dotted half notes. (J.). A dotted half note lasts as long as three quarter notes (J. J. J.). Notice that a dotted half note makes a whole Count

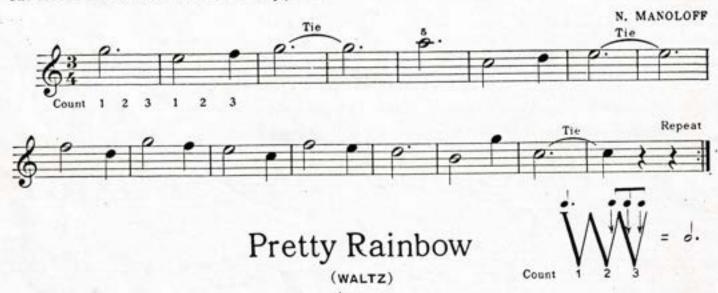




## Brown Eyes

(WALTZ)

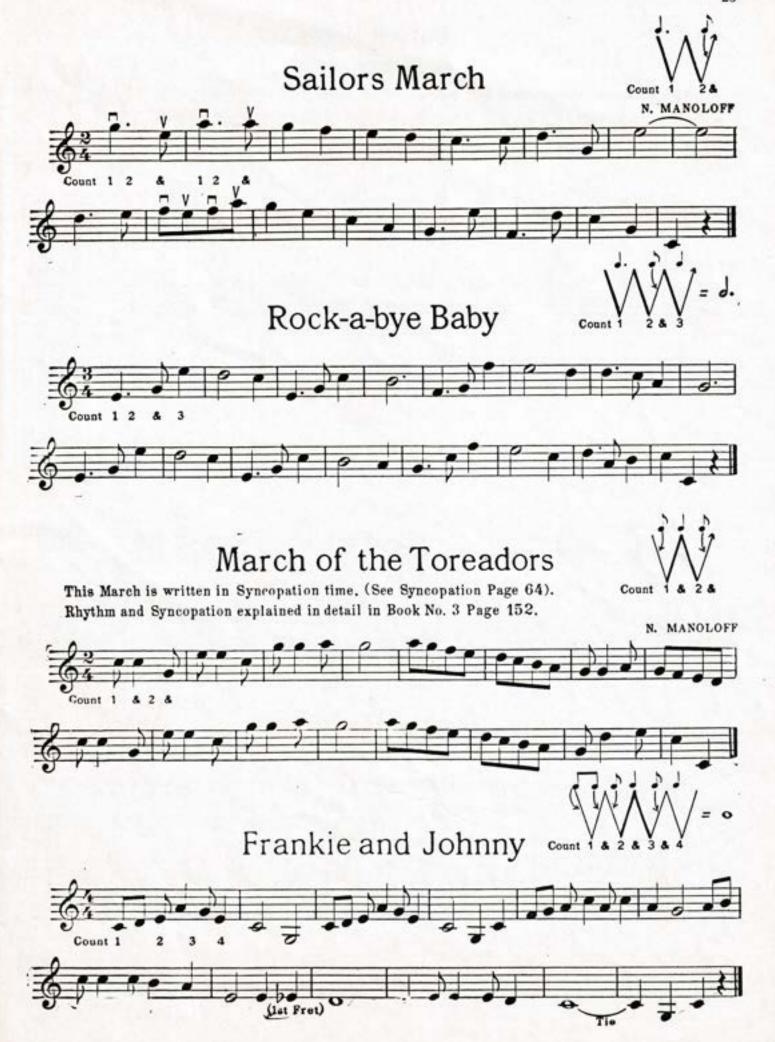
When a tone extends from one measure into the next, two notes are used connected by a Tie: ( )
The second note is never struck, but simply held.



This Waltz introduces dotted quarter notes ( ...). A dotted quarter note lasts as long three eighth notes ( ...). Play slowly, evenly and firmly. Keep strict time.



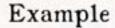


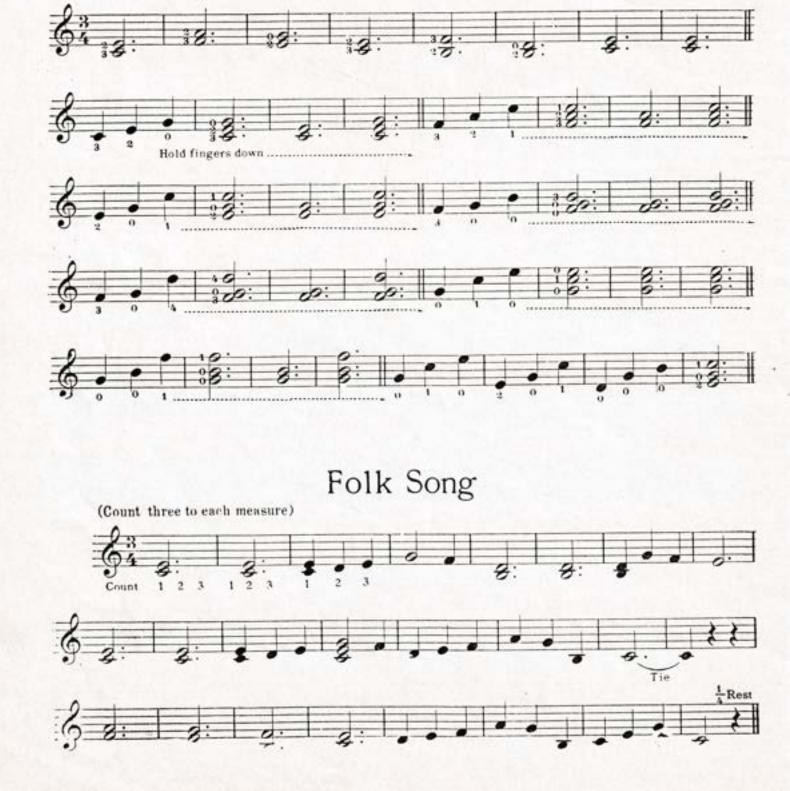


(Use only down stroke -)

### Chord Study

When two or more notes are sounded together they produce a chord, if they are in harmony; if otherwise, a discord. Study carefully the following example. Hold your arm naturally; the hand and wrist in a curved manner and the fingers separated from each other and curved, ready to fall like little hammers on any of the strings desired.

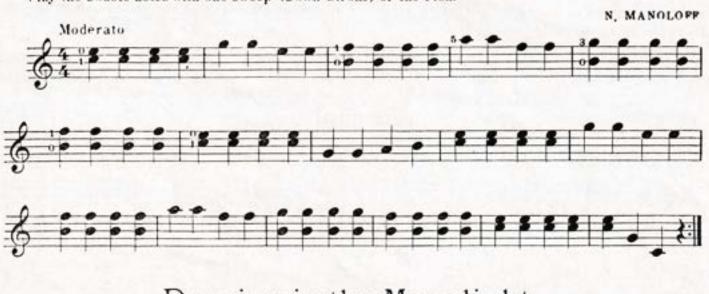




## At Sundown

(FOX TROT)

Play the Double notes with one sweep (Down Stroke) of the Pick.



# Dancing in the Moonlight



### The Dream Waltz



## Mona Waltz (3 TIME)



## Yankee Doodle( TIME)

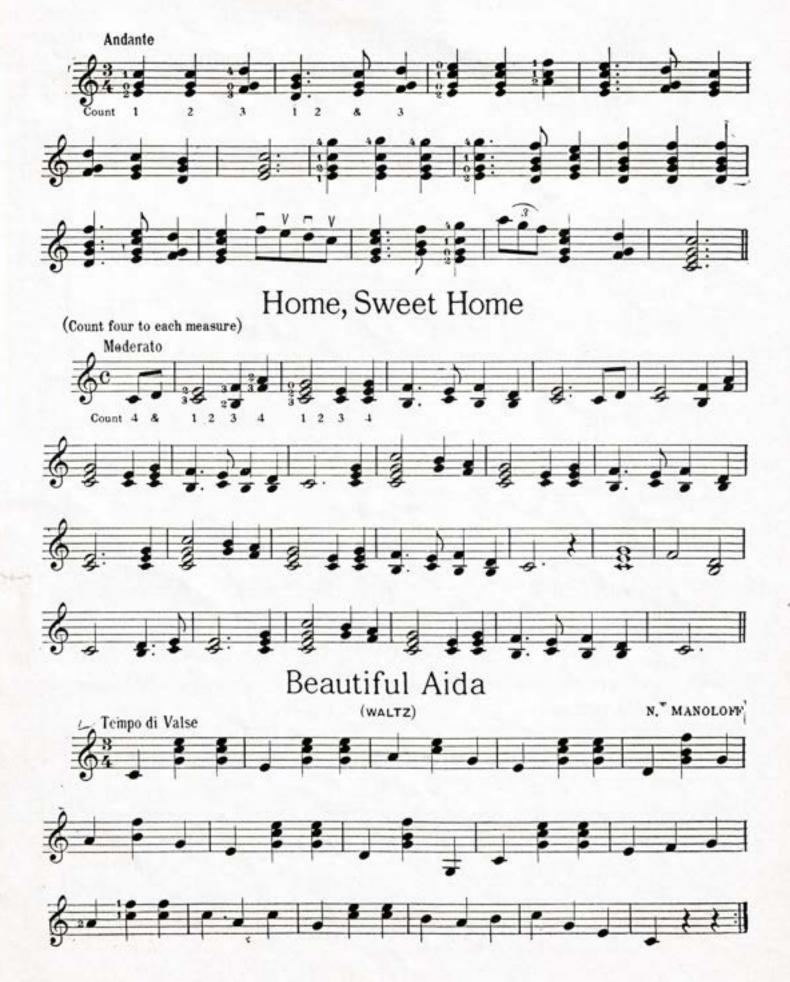


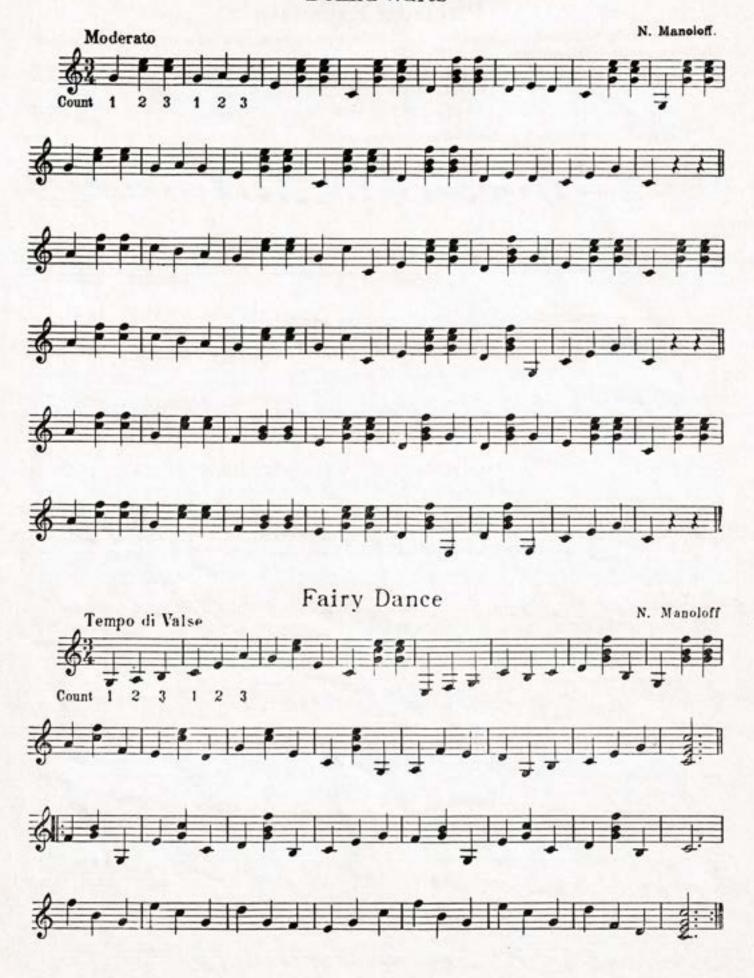
## Prayer (3 TIME)

This sign a is called a HOLD or PAUSE. A note or rest over which it is placed is held longer than usual,



### America

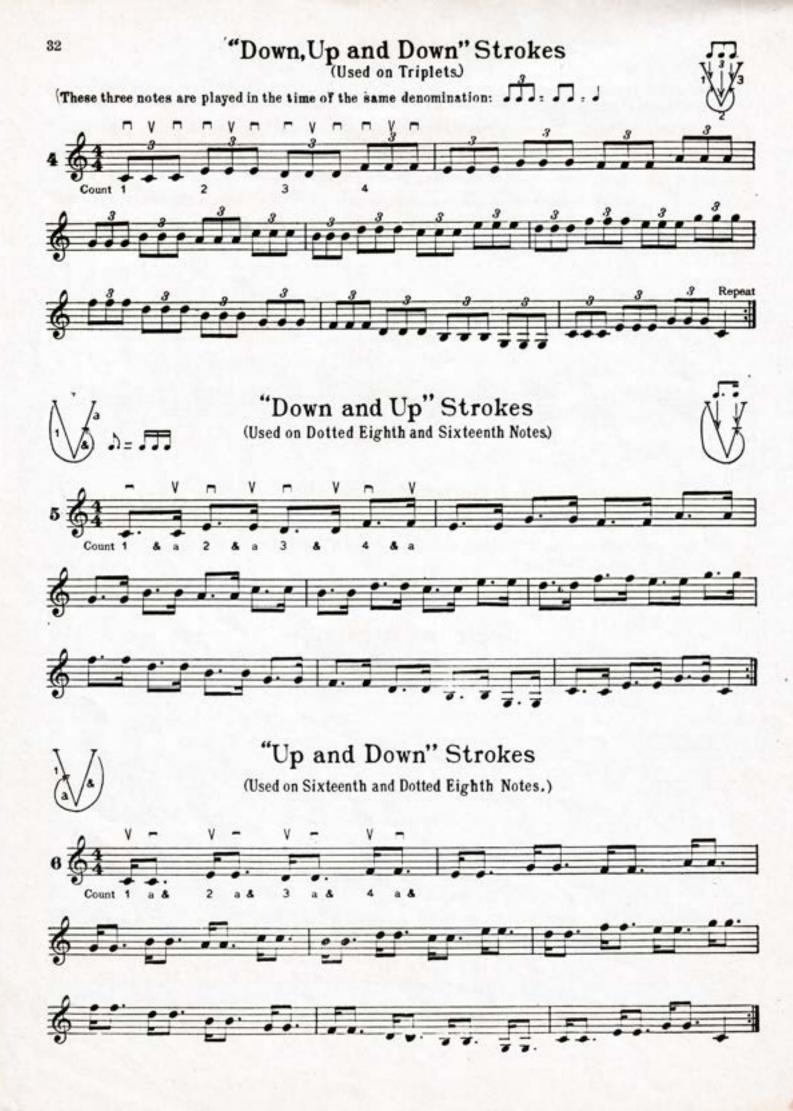




### Plectrum Exercises

Study carefully the following six examples of plectrum exercises, as they are the most characteristic and mostly used in up to date music.

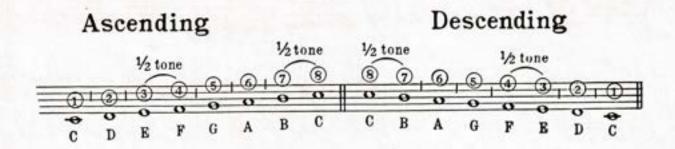




### The Scale

(THE ALPHABET OF MUSIC)

A succession of tones, consisting of the notes belonging to a key, beginning and ending with the key note is called a scale. There are two kinds of scales, the diatonic and the chromatic. The scale is diatonic when the five whole tones and the two semitones which compose it succeed each other regularly and in the natural order, whether ascending or descending. It is chromatic when the five whole tones of the diatonic scale are divided into semitones, so as to form 12 of these in the compass of the octave. In the diatonic scale, the two semitones are found between the third and fourth, and the seventh and eighth degrees in the major key.

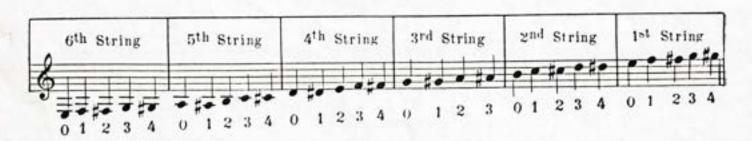


### Chromatic Scale

The entire 12 semitones that are in an octave are used in this scale. In playing upward, the \$ (sharp) is used. For downward playing, the \$ (flat) is applied. This scale can start on any note as there are only even semitones in same. (See Page 6.)

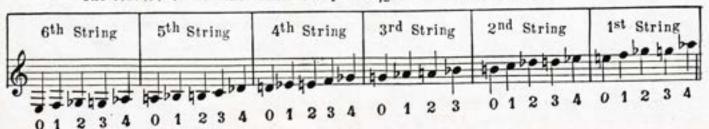
## Scale with Sharps

The sharp (\$) raises the sound of any note ½ tone or one fret higher. The number under each note indicates the finger to be used.



#### Scale with Flats

The flat(b) lowers the sound of any note1/2 tone or one fret lower.

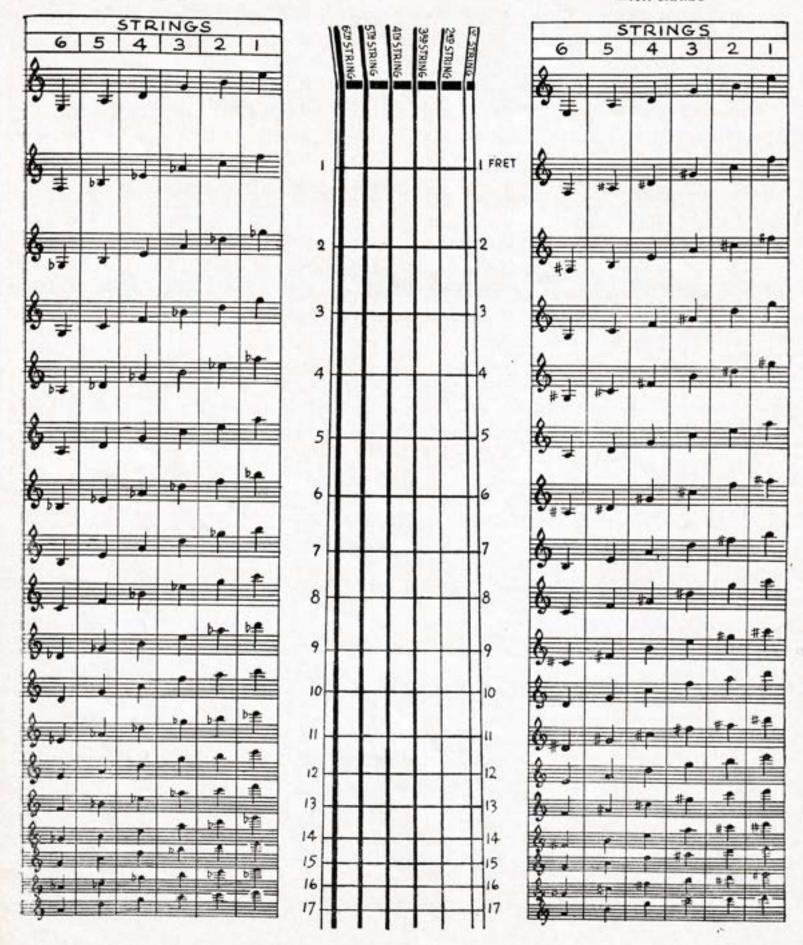


### PLAN OF THE FINGERBOARD

SHOWING ALL THE NOTES OF THE CHROMATIC SCALE

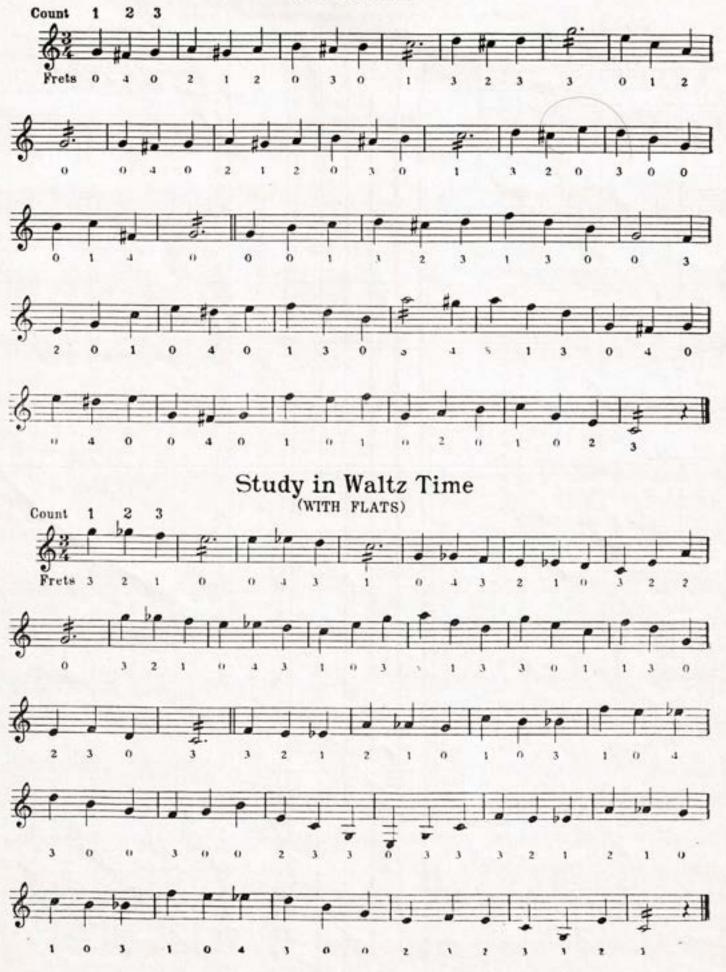
WITH FLATS

WITH SHARPS



#### Study in Waltz Time

(WITH SHARPS)



### The Principal Chords

There are 3 Principal Chords in every key, called: TONIC, SUB-DOMINANT, and DOMINANT.

TONIC CHORD is built on the Key Note or the first note of any scale. For example: C is the Key Note (the first note) of C Major Scale, which means that C Chord is the Tonic Chord. In the Key of G, G is the Tonic Chord. In the Key of D, D Chord, etc.

SUB DOMINANT CHORD is built on the 4th note above the Tonic. For example: In the C scale F is the 4th note above the Tonic (C, D. E, F), which means that F Chord is the Sub-Dominant Chord.

DOMINANT CHORD is built on the 5th note above the Tonic. For example: In the C scale G is the 5th note of the scale (C, D, E, F, G), which means that G is the Dominant Chord.

TONIC			SUB-DOM. DOMINANT					
: SCALE -	C	D	Е	F	G	A	В	С
. SCALE	1	2	3	4	5	6	7	8
3 SCALE →	G	Α	В	С	D	Е	F\$	G
	1	2	3	4	5	6	7	8

Try to Figure the 3 Principal Chords in All Other Scales.

If any other chords besides the Principal are used in any composition they are called Accidental, and are f temporary effect.

For comparison, the 3 Principal Chords may be thought of as: Tonic—Owner of the Key, Sub-Dominant

-Assistant Superintendent, and Dominant—Superintendent.

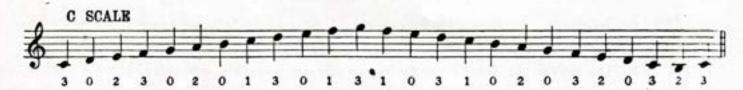
From the above will be noticed, that the Tonic or the Owner of the key is the most important or Chief Thord. It begins and ends any composition.

Second of importance is the Dominant or Superintendent Chord. This chord is the ruling or commanding hord of the key.

Third and of less importance is the Sub-Domniant or Assistant Superintendent. This chord may be called he Help Chord.

WPORTANT: The student should memorize the 3 Principal Chords in each key, by their letter name.

HOW TO BUILD CHORDS? SEE BOOKS No. 2 AND No. 3



### The Principal Chords









### Long, Long Ago

(Use only down strokes)

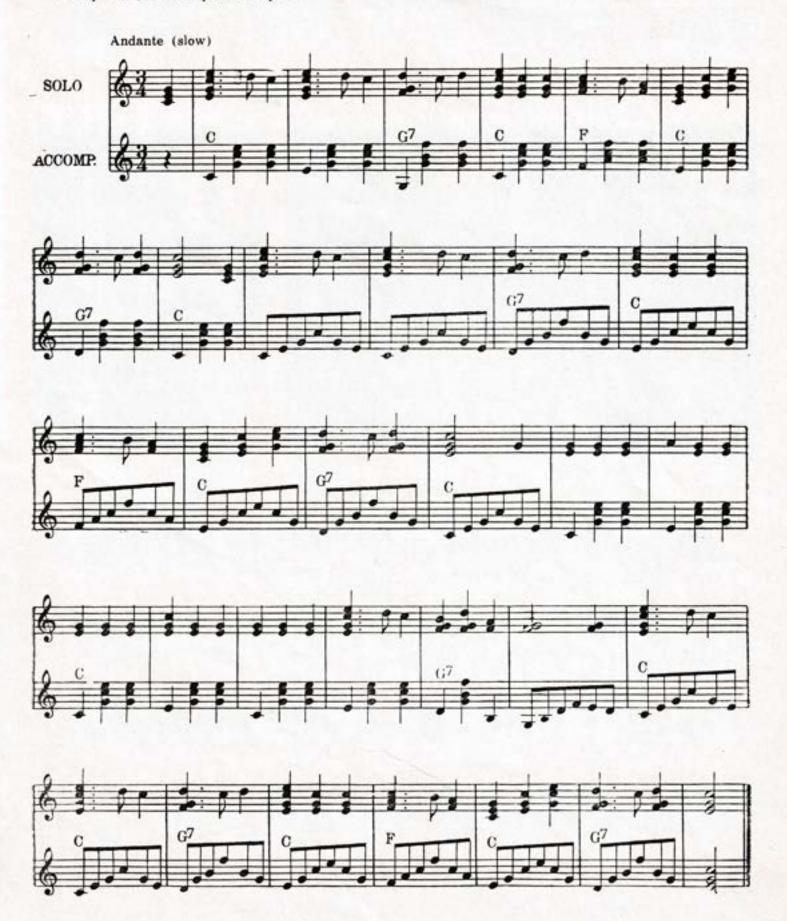
The solo part is written for the student and the accompaniment for the teacher. However, the student may study both parts.

Andante (slowly)



### The Old Oaken Bucket

Use down stroke when passing from one string to another. Study thoroughly the following arpeggio example in the accompaniment part.



## Key of A Minor (RELATIVE TO'C MAJOR)



#### The Principal Chords





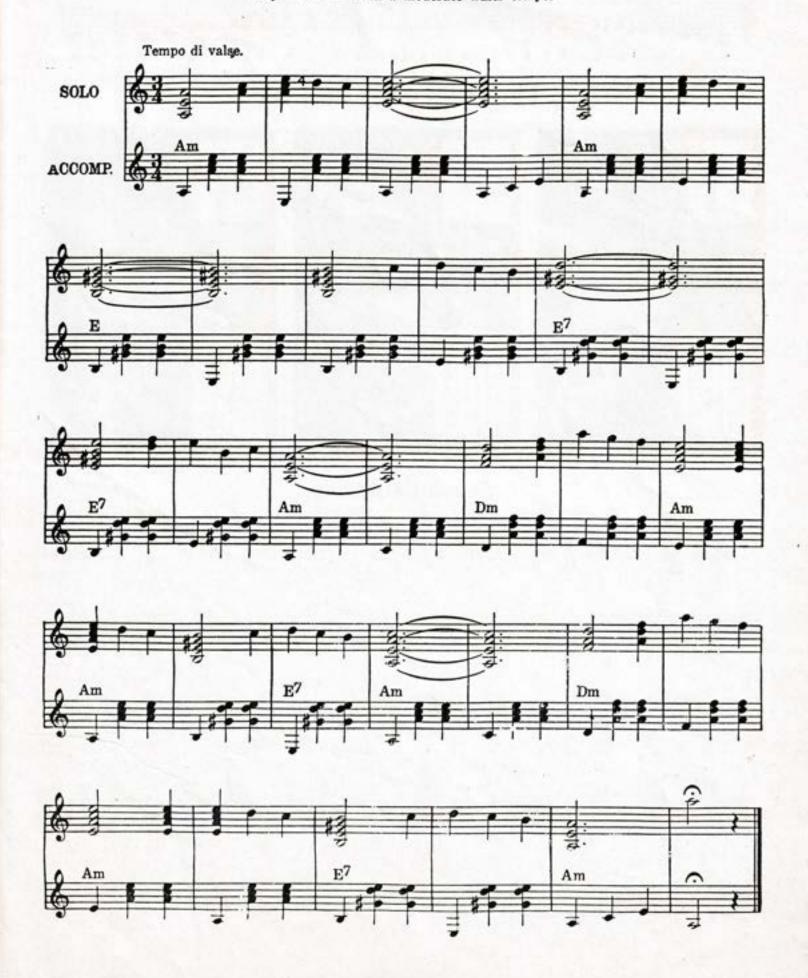


#### Accompaniment



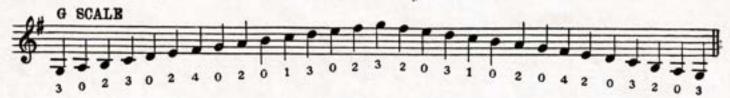
### Russian Nights

Play the number in a moderate waltz tempo.



#### Key of G Major

(ONE SHARP F#)



#### The Principal Chords











The Young Guitarist

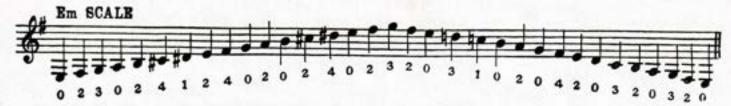


Having reached this page of the book, you could play many other beautiful pieces in a radio and recording style.

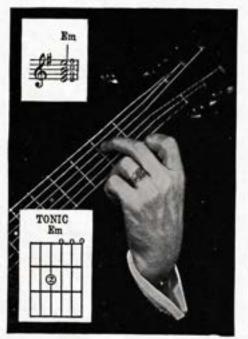
SEE NICK MANOLOFF'S BOOK OF 100 MODERN GUITAR SOLOS

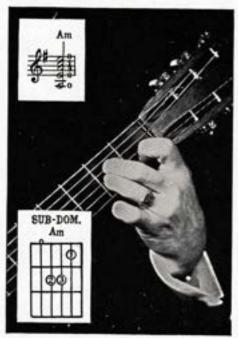
Easy - Artistic - Melodious - Supreme!

#### Key of E Minor (RELATIVE TO G MAJOR)



The Principal Chords

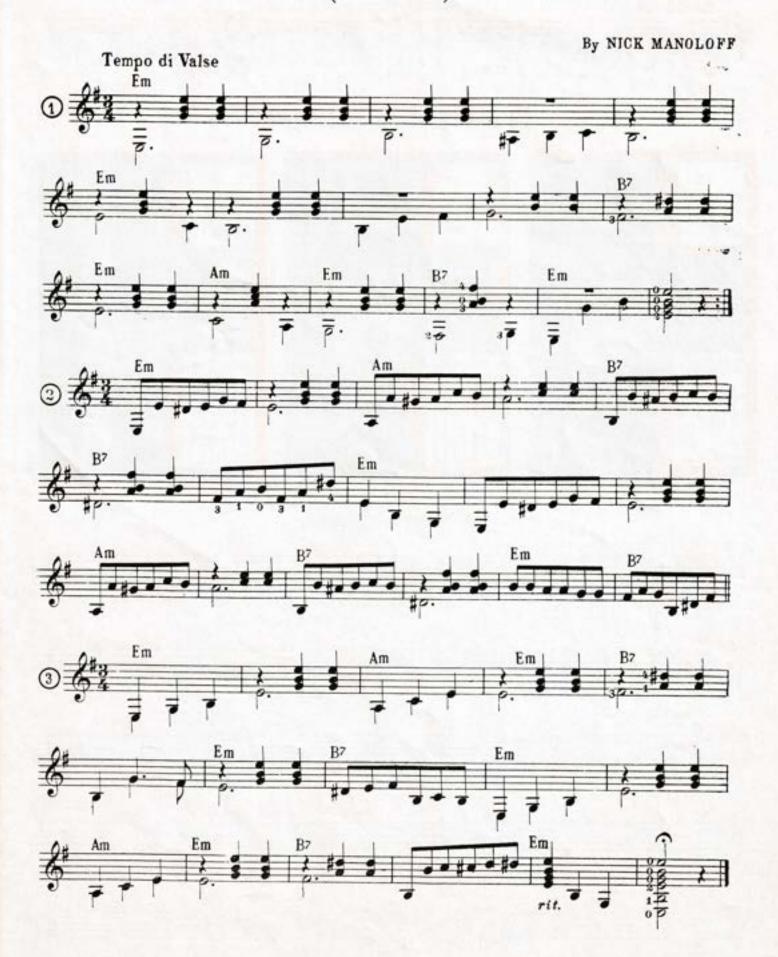






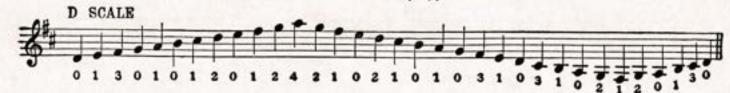


# Waltz in E Minor (Bass Solo)



#### Key of D Major

(TWO SHARPS F#, C#)



The Principal Chords



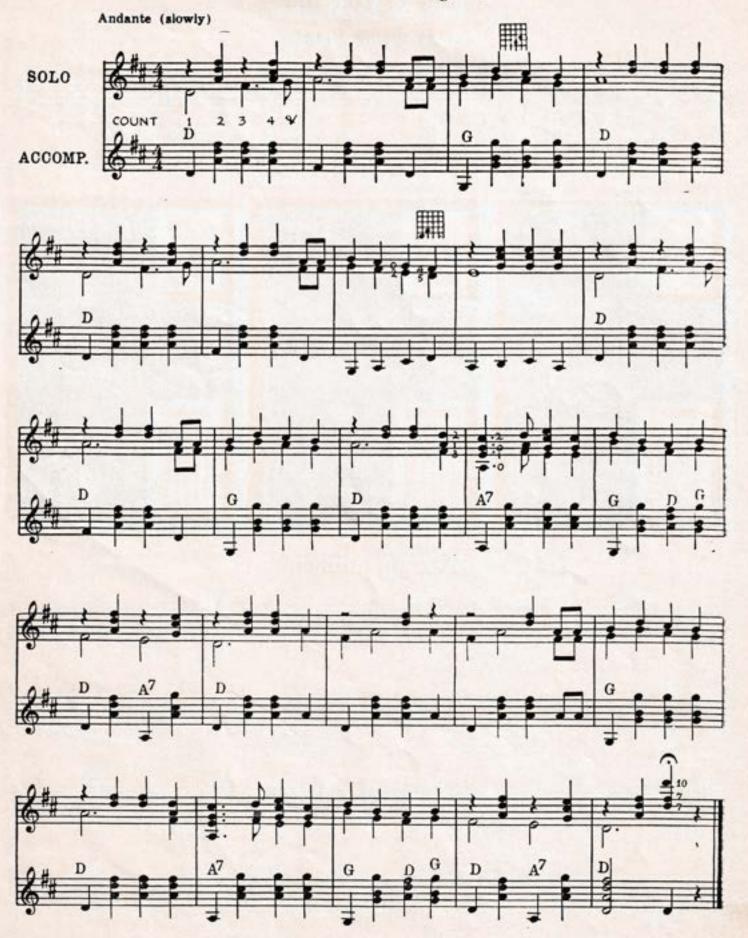




#### Accompaniment

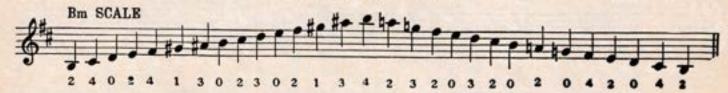


#### Old Black Joe



#### Key of B Minor

(RELATIVE TO D MAJOR)



The Principal Chords





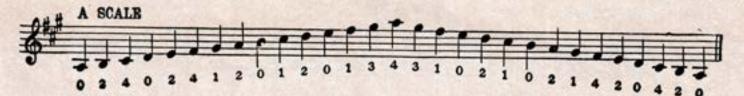


Accompaniment



### Key of A Major

(THREE SHARPS F#, C#, G#)



The Principal Chords







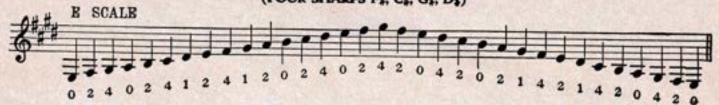
Accompaniment



## Moonlight on Lake Geneva



## Key of E Major



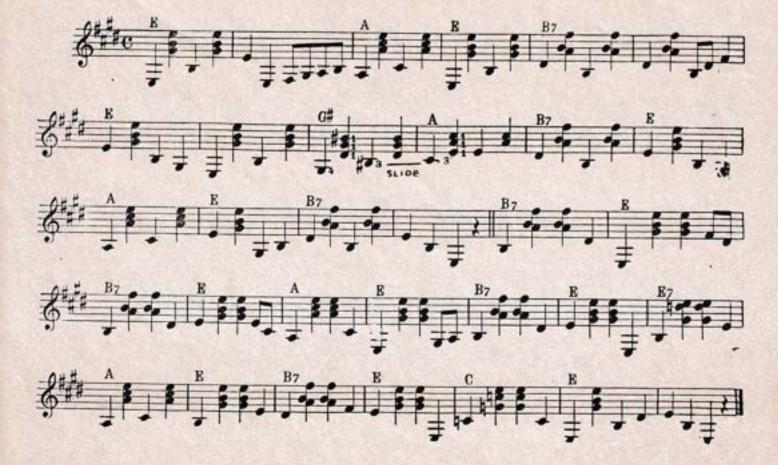
#### The Principal Chords

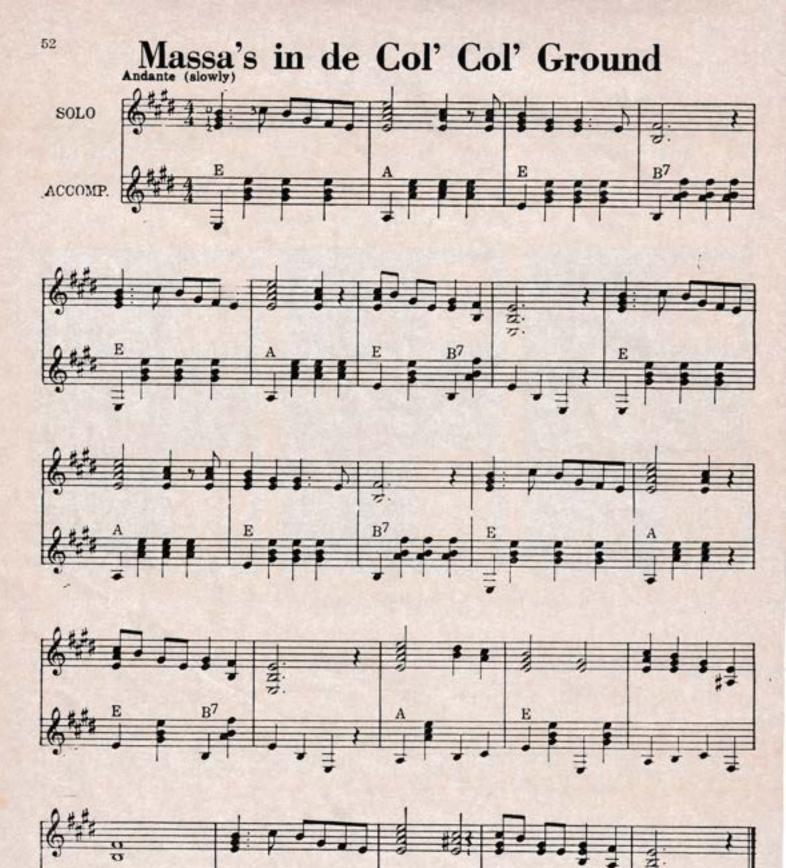






Accompaniment





To Learn Modern Chords Used for Orchestra Accompaniment See Nick Manoloff's Complete Chord and Harmony Manual

## "Hot" Accompaniment

This term, commonly used in playing popular music, is known in the theory of music as staccato playing; i. e. buffed, damped, suppressed or muffled sounds. To play staccato means to detach or separate the notes from each other giving them only about one quarter of their time, making a rest of the remaining time belonging to each note. It is usually indicated by either round (\*\*) or pointed (\*\*\*) dots over or under the notes. When there is no indication in the music, the performer could use staccato at liberty for greater "hot" effect.

To perform effective staccato on the Guitar, strike the strings quickly with a heavy down stroke, then stop the sounds by stopping the vibration of the strings. There are two ways of playing the staccato:

- 1. By damping or muting the strings with the right hand.
- 2. By releasing the preasure of the strings with the left hand.

The first method is employed when there are open strings included in the chord. In this case, the staccato is produced by quickly laying the edge of the palm of the right hand across all the vibrating strings, or by quickly laying the thumb across the strings on its side.

The second method is employed when the chord is composed of all closed notes. The vibration is stopped by releasing the preasure of the left hand fingers, so that the strings may rise a little from the finger-board, but not taking them entirely off the strings.

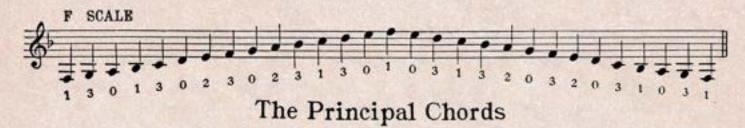
Staccato is very important, being used in modern orchestra music frequently. At first it will be found rather difficult and will require considerable practice.

#### Abbreviation signs employed in orchestra music



Notice: A heavy line placed in the 3rd space indicates a 2 measure rest. If the line extends over the 2nd and 3rd space -a 4 measure rest. When both combined a 6 measure rest. Often, the rest is indicated by a heavy horizontal line with a nuteral over it indicating the number of measures to rest.

## Key of F Major







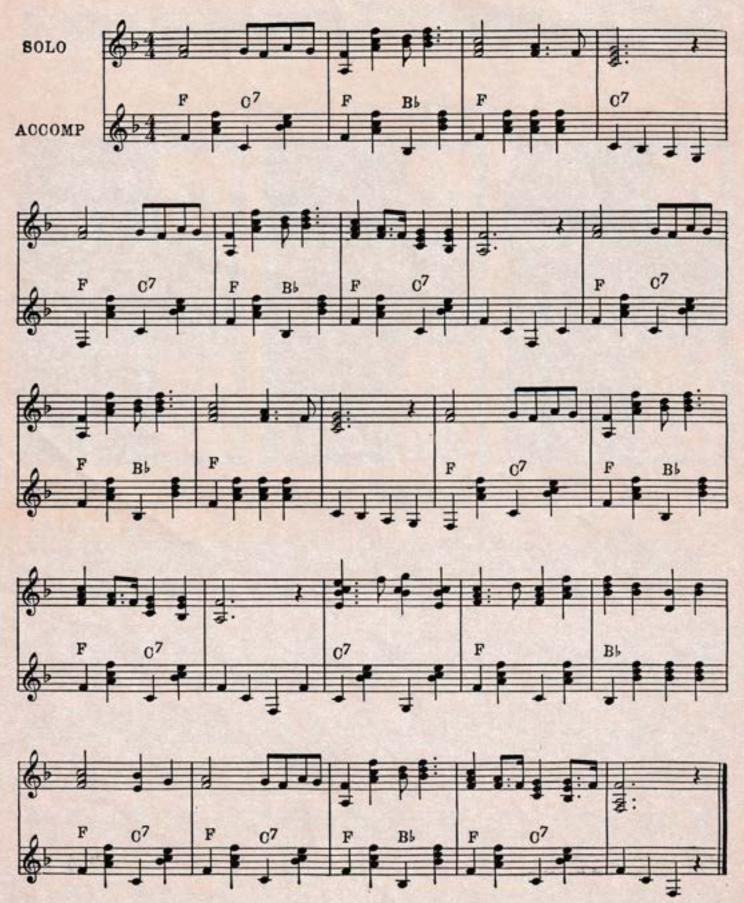


#### Accompaniment



#### Old Folks at Home

Andante



## Key of D Minor (RELATIVE TO F MAJOR)



The Principal Chords







Accompaniment



## Key of Bb Major





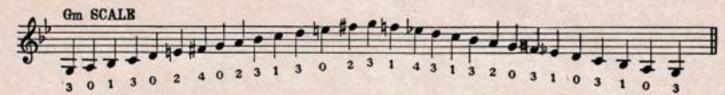




#### Accompaniment



## Key of G Minor (RELATIVE TO BE MAJOR)



#### The Principal Chords



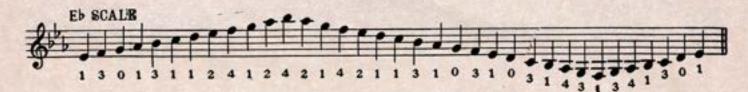




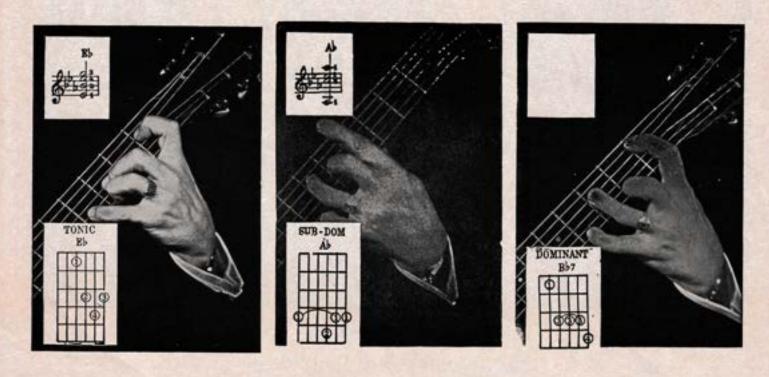
#### Accompaniment



## Key of Eb Major (THREE FLATS Bb, Eb, Ab)

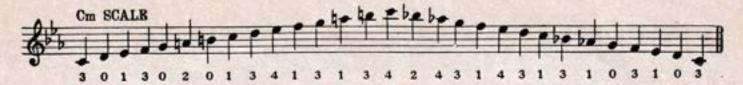


#### The Principal Chords

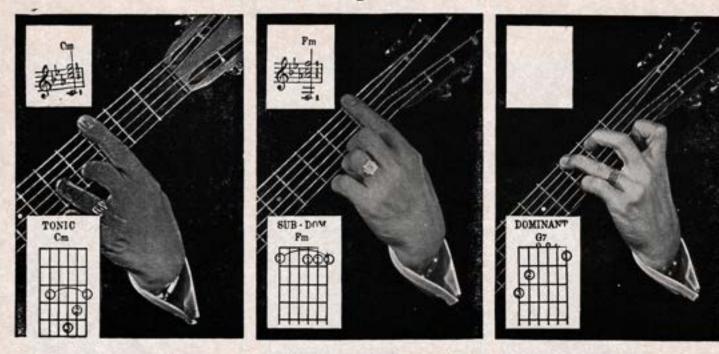




## Key of C Minor (RELATIVE TO BE MAJOR)



The Principal Chords





#### Key of Ab Major

(FOUR FLATS Bb, Eb, Ab, Db)



#### The Principal Chords



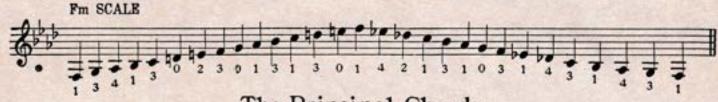






#### Key of F Minor

(RELATIVE TO Ab MAJOR)



The Principal Chords







#### Accompaniment



#### Dictionary of Musical Terms

A-by, for, to, at, in, etc. (used with other words).

Accelerando-A gradual increase of velocity.

Accompaniment—A part added to a principal one by Way of Enhancing the effect of the composition.

Adagio-Slow (slower than andante).

Ad Libitum-At will.

Affetuoso-With feeling and emotion.

Agitato-Agitated, restless.

Al Fine-To the end.

Alla Breve-2 Counts to the measure.

Allegretto-Not as quick as allegro.

Allegro-Quick, lively.

Al Segno-To the sign S.

Amoroso-Tender and affectionate.

Andante-Slow, but not as slow as adagio.

Andantino—Generally accepted as being faster than andante.

Animato-With spirit.

Appassionato-Passionately, with emotion.

Appoggiatura—A small note of embellishment.

Arpeggio-Playing notes of chord one after another.

Aria-An air or song.

Assai-Very, extremely.

A Tempo-In the original time.

Bagatell-A short easy composition.

Ballad-A short and familiar song.

Barcarolle—Airs sung by the Venetian Gondoliers

Beat-One of the principal graces in music.

Basso-Bass Part.

Ben-Well, good; as ben marcato-well marked

Bis-Again, repeat.

Bolero-Spanish dance.

Bravura-Boldly.

Brillante-Brilliant expression.

Brio-Vigor, animation.

Cadenza-An ornamental passage.

Cantabile-In a singing style.

Canto-Song.

Capo-Head, beginning.

Capriccioso-In a capritious manner.

Coda-Measures at the end of a composition.

Con-With, on brio.

Concerto—A composition intended to display the powers of some particular instrument.

Chord-A combination of sounds forming harmony.

Chromatic—Proceeding by semitones, or formed by means of semitones.

Cavatina—An air of one movement or part only, occasionally preceded by a recitative.

Crescendo-Gradually increase the quantity of tone.

Da Capo-(Abb.D.C.) from the beginning.

D. C. Al Fine-From the beginning to word fine.

Dal Segno-(Abb. D. S.) from the sign.

D. S. Al Fine-From sign to word fine.

Decrescéndo-Gradually decrease the quantity of tone.

Diatonic-Naturally.

Diminuendo-Gradually diminish the power of tone.

Dolce-Soft and sweet.

Dolore-Grief, sorrow.

Doloroso-Indicates a soft and pathetic style.

Eco-Echo.

Elegant-With elegance.

Energico-With energy.

Expressivo or Expressione—With expression.

Fantasie—Composition in which the author gives free scope to his ideas.

Fine-The end.

Finale-The end.

Forte-(Abb. F.) loud.

Fortissimo-(Abb. FF.) Very loud.

Forzando-(Abb. FZ.) With Force.

Funebre or Funerale-Funeral.

Fuoco or Furioso-With fire and life.

Giocoso-Humorously, gladly.

Glissando-Sliding over the key-board.

Grandioso-In a grand and noble style.

Graces—Occasional embellishments; the most important of these are the appoggiatura, the turn and the shake.

Grazioso-Gracefully.

Galop-A quick dance, generally in # time.

Grave-The slowest degree of movement.

Grupetto-A group of notes, a turn (2).

Gusto-With taste.

II-The (used with other words).

Impetuoso-With impetuosity, impetuously.

Impromptu-An extemporaneous production.

Interlude -An intermediate strain or movement.

Intro-Introduction.

La-The; (used with other words).

Largo-Very slow and solemn degree of movement.

Larghetto-Slow, but not so slow as largo.

Legato-Close, gliding, connected style.

Leggiero-With lightness and facility of execution.

Lento-Slow.

Lentando-Gradually slower

Loco-Play just as it is written in regard to pitch; it generally occurs after 8 va.

Ma-But; as (allegro ma non troppo etc.)

Maestoso-With majestic and dignified expression.

Marcato-In a marked and emphatic style.

Marcia-March.

Marziale-In a martial style.

Meno-Less, (Meno mosso).

Mezzo-Half.

Misterioso-Mysteriously.

Moderato-With a moderate degree of quickness.

Molto-Very; as molto allegro, very quick.

Morendo-Diminishing tone and time; dying away.

Mosso-Movement; as (Piu Mosso).

Moto-Motion; as (con moto).

Non-Not.

Octavo-(Abb. 8va) an octave higher.

Opus-Work, (Abb. Op. 25).

Ossia-Or otherwise; or else.

Passionato-Passionately.

Patetico-Pathetic.

Phrase—A short musical sentence, containing an incomplete idea.

Piu-More; as (Piu mósso).

Piano-(Abb. p.) Soft.

Pianissimo (Abb. pp.) Very soft.

Poco-Little, as (Poco a poco).

Portamento-Gliding from one note to another.

Potpourri-A fantasia on favorite airs.

Prelude-An introduction.

Presto-Very quick.

Primo-First, as (Tempo Primo).

Quadrille-A French dance.

Quasi-In the manner of.

Rapidimento-Rapidly.

Rallentando—(Abb. rall.) Gradually delaying the

Risoluto-In a resolute manner.

Ritardando-(Abb. rit.) Gradually delaying the time

Romance-A short lyric tale set to music.

Rondo—A composition of several strains, of which the first part is repeated at the end of each.

Sherzando-Playfully.

Segno or Sign; as (Dal Segno).

Seque-Now follows, go on.

Simplice-Simplicity.

Sempre-Always (sempre staccato).

Serenade-Evening music in the open air.

Sforzando-(Abb. sfz.) Forced.

Sinfonia—A symphony or orchestra composition in many parts.

Smorzando-Dying away.

Solo-Alone.

Sonata—Composition of several movements, generally for a single principal instrument.

Sostenuto-Sustained.

Sotto-In an undertone.

Spirito-With spirit.

Staccato-Short, quick, detached.

Sul-Upon (Sul A) A string.

Syncopation—Accent being on an unaccented part of a measure.

Tacet-Be silent.

Tema-A subject or theme.

Tempo-Time.

Tenuto-Keep the notes sustain in full time.

Tranquillo-In a tranquil manner.

Tremolo—Reiteration of a note or chord with great rapidity so as to produce a tremulous kind of motion.

Trio-Composition of three performers.

Triplet-A group of three notes, with inferior duration.

Troppo-Too much.

Tutti-All, whole.

Valse-Waltz.

Vivace-Lively.

Vivo-Animated.

Volta—Time of playing a movement.

#### **Abbreviated Terms**

p.-Piano, soft.

pp.-Pianissimo, very soft.

ppp.—Pianississimo, exceedingly soft and gentle.

f .- Forte, loud.

ff.-Fortissimo, very loud.

fff.-Fortississimo, as loud as possible.

fz.-Forzando, forced.

sfz.-Sforzando, forced.

mf.-Mezzo Forte, moderately loud.

mp.-Mezzo Piano, rather soft.

accel.-Accelerando, increase rapidity.

accomp.-Accompaniment.

dim.—Diminuendo, diminishing gradually the power of tone.

cresc.—Crescendo lor —cincreasing power of tone.

decresc.—Decrescéndo or \_\_\_\_ decreasing power of tone.

rit.—Ritardando Gradually delaying the time.

Cad.—Cadenza.

D. C .- Da Capo, from the beginning.

D. S.—Dal Segno, from the sign (5)

V. S .- Tern over quickly.

R. H .- Right hand.

L. H .- Left hand.

-Pause, hold.

M. M. Cole Publishing Company's Guitar Methods Authored by the world famous composer and teacher, Mr. Nick Manoloff are the latest, most modern, complete and thoroughly illustrated methods ever written. The Material presented in the Manoloff Methods guarantee a thorough training in the fundamentals of musicianship, rhythm, and technic. These methods will keep the pupil interested from the very beginning—step by step. We claim the finest.

SPANISH GUITAR METHODS		HAWAIIAN GUITAR METHODS	
#441 Manoloff Spanish Guitar #1 #442 Manoloff Spanish Guitar #2		Manoloff Hawaiian Guitar #1 (Note System)	1.50
#443 Manoloff Spanish Guitar #3	1.50 #447	Manoloff Hawaiian Guitar #2	1007.5
#444 Manoloff Chord & Harmony #445 Manoloff Spanish Guitar Solos		(Note System)	1.50
#800 Modern Spanish Guitar Method	1.00 #440	(Number System)	1.50
#M474 5 Minute Spanish Guitar #700 Manoloff Spanish Guitar #1	.30	(Number System)	1.50
(Loose Leaf)	1.00 #210	Album of Favorite Hawaiian Guitar Solos	1.95
#701 Manoloff Spanish Guitar #2 (Loose Leaf)	1.00 #450	Manoloff Hawaiian Guitar Solos	1.50
#702 Manoloff Spanish Guitar #3 (Loose Leaf)	# M47	5 5 Minute Hawaiian Guitar	.35
#1453 Manoloff Spanish Guitar Electric		(Loose Leaf)	1.00
(Loose Leaf) #M467 5 Minute Tenor Guitar		Manoloff Hawaiian Guitar #2 (Loose Leaf)	1.00
	#707	Manoloff Hawaiian Guitar #3 (Loose Leaf)	1.00
CLASSIC GUITAR METHODS	#451	Manoloff Electric Hawaiian Guitar Method	
#500 Classical Style Guitar Method #501 Plectrum Style Guitar Method		Manoloff Hawaiian Guitar Electric	1.50
# 301 Prectrom Style Guitar Method	1.50	(Loose Leaf)	1.00









