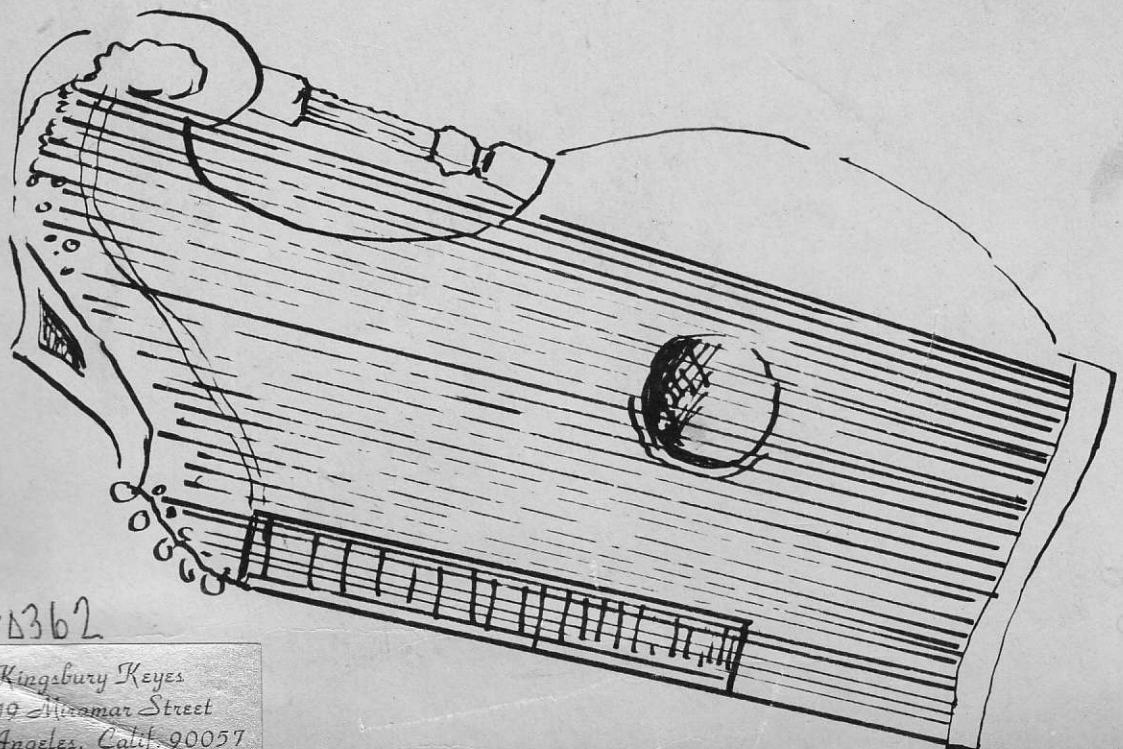
The KINGSBURY KEYES *Modern Method for* ZITHER



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2319 Miramar Street
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DEDICATION

To my teacher and friend,

MISS ALBERTA KRADER.

FORWARD

For many years now there has been an increasing need for a Zither instruction book written in English with music which is familiar to English speaking people.

I wish to make it evident from the start that I am in no way belittling the beautiful and well-favored music of Austria, Germany and Switzerland. I encourage it and have included some compositions in this book which are of European origin. Yet, the fact remains that it is easier and more inspiring for the beginner to play a piece which is already familiar to his ear. Nor am I attempting to compete with any of the authors of Zither instruction books who have labored so hard and who have contributed so much.

The universal language of music recognizes no boundries. I have tried to spread the pleasure that Zither music can bring, not by taking away any credit due to the countries and people who have perpetuated it, but by enabling more people to partake of its fruits.

With the shortage of players and consequently teachers in this country, every attempt has been made to embrace each and every point in the approach to Zither playing which might tend to confuse, discourage or frustrate the beginner, so that it is quite possible for one to learn to play even without a teacher.

Several factors were considered in the preparation of this work; clear explanations, illustrations, photographs, and proper step-by-step grading of techniques and pieces. The effort has also been made to enable the student to play a tune properly, as soon as possible to help keep up his interest and enjoyment, yet without jeopardizing his advancement by any short cut approach.

Los Angeles, December 1963

Kingsbury Keyes

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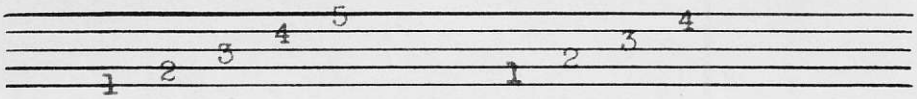
BOOK I

MUSICAL NOTATION

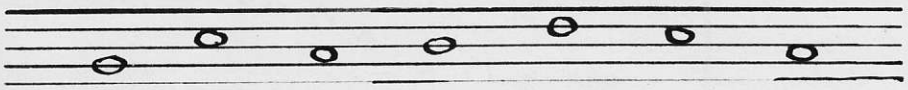
Before we study the zither and its various parts, the tuning, hand positions, and embelishments, we must first learn the fascinating new language of musical notation. When we become familiar with the various symbols used in music that represent pitch and duration of sound, we will then learn how to apply this information to the instrument itself.

Following are the simple rudiments of music and are the first requisite necessary for playing the zither.

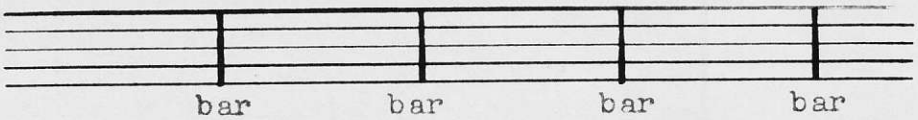
This is a staff which consists of five lines and four spaces:



Notes are written on both the lines and spaces:



For easy reading of notes bars are used:



The content between two bars is called a measure:

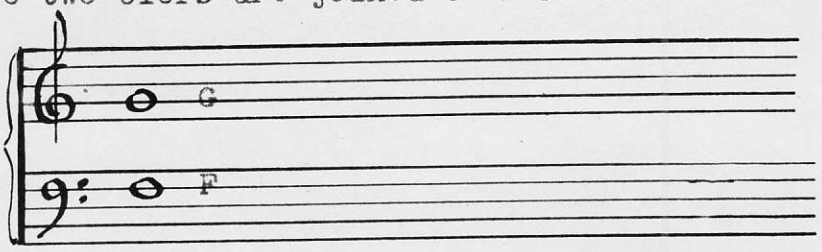
Two clefs are used in zither music; the G or TREBLE CLEF:

and the F or BASS CLEF:

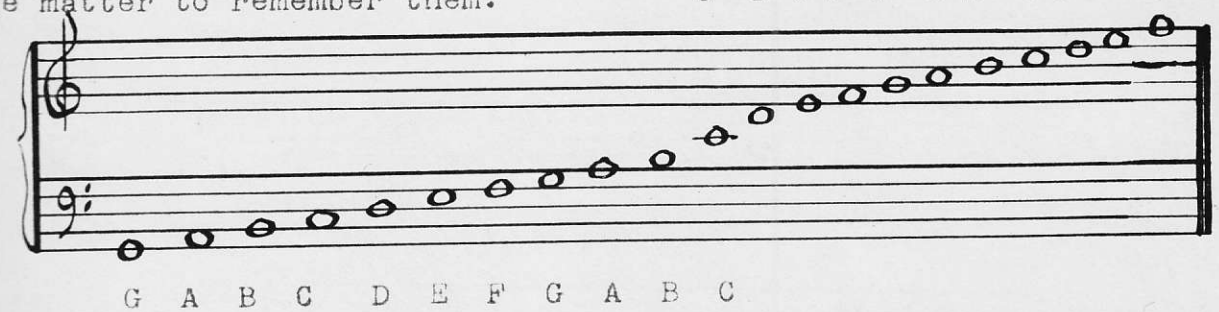
All notes on the TREBLE CLEF are played with the LEFT HAND, and all notes written on the BASS CLEF are played with the RIGHT HAND.

The G clef establishes G on the second line of the staff, and the F clef establishes F on the 4th line of the staff.

These two clefs are joined to form the GRAND STAFF:



The notes of all the spaces and lines should be committed to memory and as they consist of the alphabet from A through G, it is a simple matter to remember them:



Sentences are sometimes used to help remember the lines and spaces of the staves.

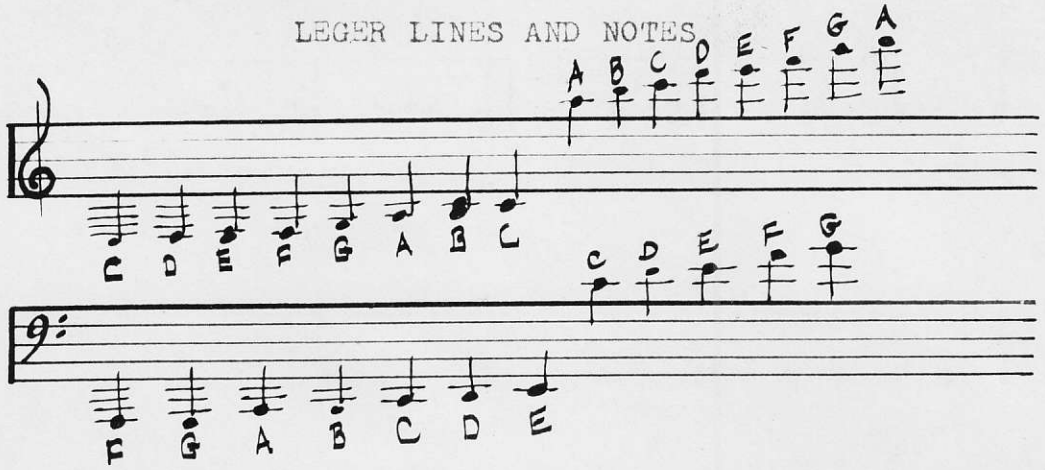
Every Good Boy Deserves Fudge may be used to help remember the treble clef lines and the word F-A-C-E to remember the spaces.

Good Boys Deserve Fudge Always is often used to remember the bass clef lines, and All Children Eargerly Giggle may be used to recall the bass spaces.

Make up your own sentences and you will have no trouble remembering them.

Higher and lower pitches are represented by notes on added lines written above or below the staff called leger lines.

LEGER LINES AND NOTES



The appearance of a note determines the length of time that note will sound.

A whole note 𝅝 receives 4 beats.

A half note 𝅗𝅥 receives 2 beats.

A quarter note ♩ receives 1 beat.

A small dot after any note increaces its value by one half the original value of the note.

𝅝. = 6 beats 𝅗𝅥. = 3 beats ♩. = 1½ beats

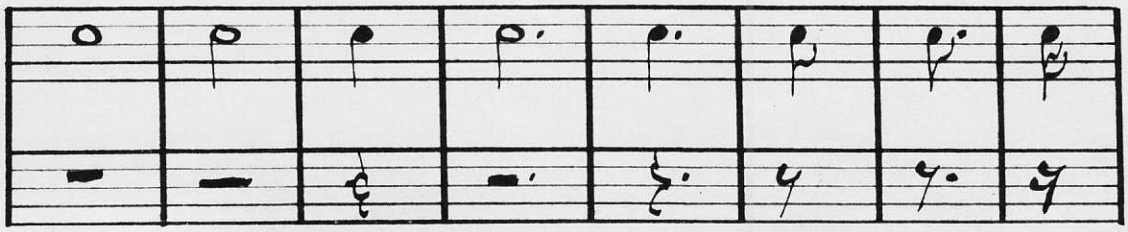
A flag ♪ attached to the stem | of a note ♪ decreases the value of the note by one half.

♩ = 1 beat, add flag ♪ = ½ beat.

♪ = ½ beat, add flag 𝅘𝅥𝅯 = ¼ beat.

Rests denote that the music is silent either in the right or left hand, wherever they are written.

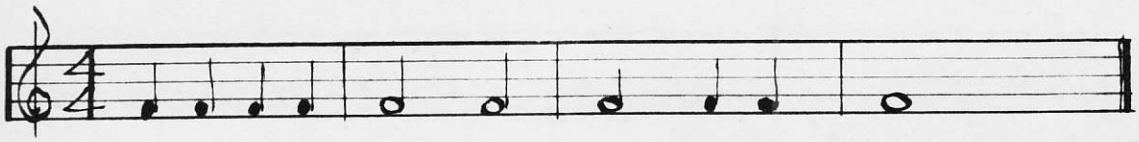
TABLE OF NOTE VALUES AND THEIR EQUIVALENT RESTS



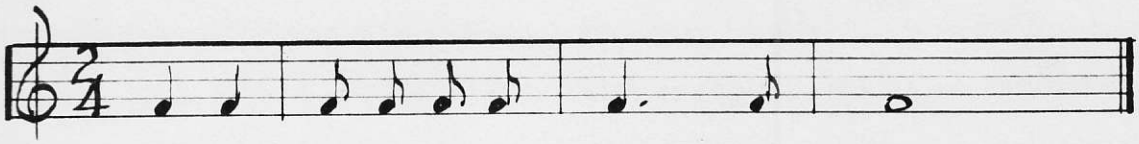
Whole Half Quarter Dotted Half Dotted Quarter Eighth Dotted Eighth Sixteenth

Immediately after the G or F clef we find the kind of time the piece is to be played in.

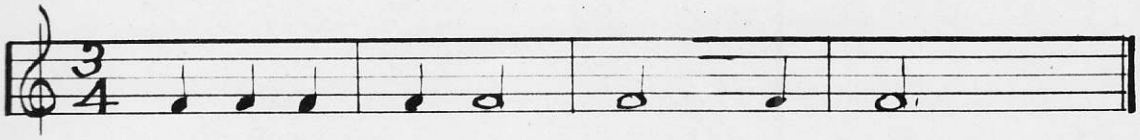
4/4 time means that each measure of music receives 4 quarter notes or their equivalent.

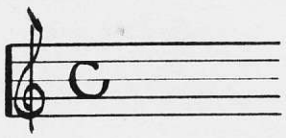


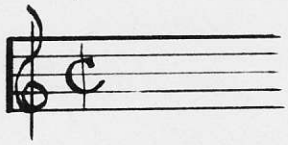
2/4 time means that each measure of music receives 2 quarter notes or their equivalent.



3/4 time means that each measure of music receives 3 quarter notes or their equivalent.



Common time  is 4/4 time played slower.

Cut time  is 4/4 time played in a fast tempo.

ACCIDENTALS

A sharp ♯ , flat ♭ , or natural ♮ , placed before a note is called an Accidental.

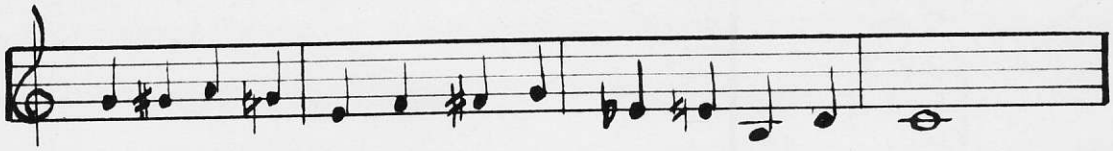
A sharp raises a note a half step. (One fret higher on the zither fingerboard).

A flat lowers a note a half step. (One fret lower on the zither fingerboard).

A natural cancels a sharp or flat.

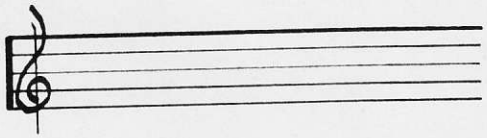
The effect of accidentals do not extend beyond the measure in which they occur. In other words, a bar automatically cancels all accidentals in the previous measure.

EXAMPLE OF ACCIDENTALS



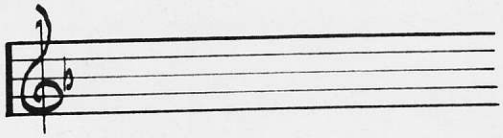
Sharps or flats placed at the beginning of a composition just after the clef are called the key signature and effect the pitch of all the notes of the same name throughout the piece of music, unless temporarily changed by an accidental.

Key of C - No sharps or flats:



Key of G - Sharp all F's:

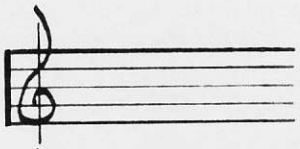
Key of F - Flat all B's:



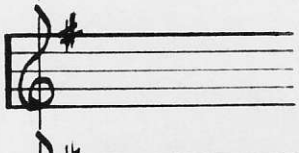
KEY SIGNATURES

A key signature indicates the key in which a piece is written. A key signature may indicate either a major or minor key.

CHART OF MAJOR AND MINOR KEY SIGNATURES

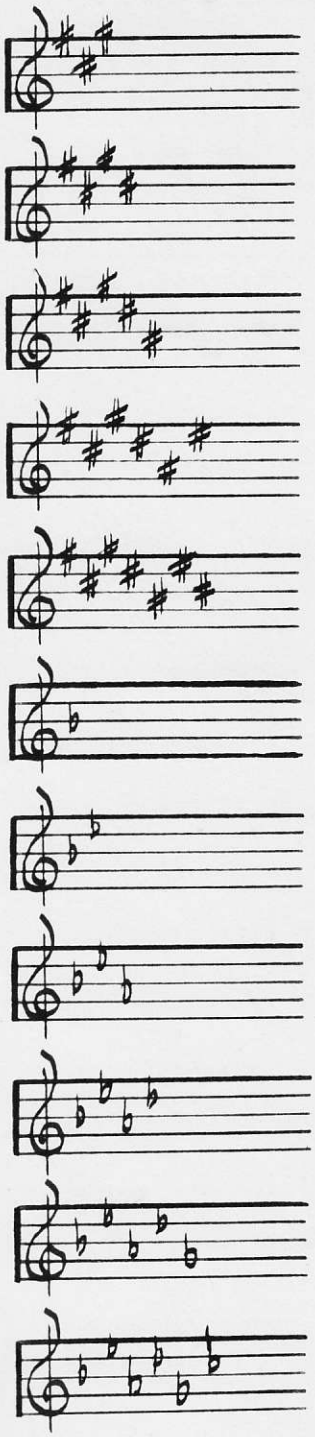


C major or A minor



G major or E minor

D major or B minor



A major or F# minor

E major or C# minor

B major or G# minor

F# major or D# minor

C# major or A# minor

F major or D minor

Bb major or G minor

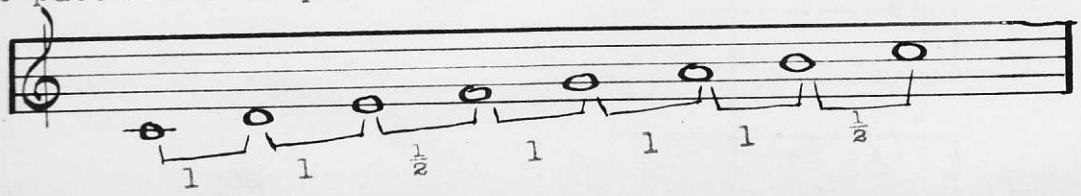
Eb major or C minor

Ab major or F minor

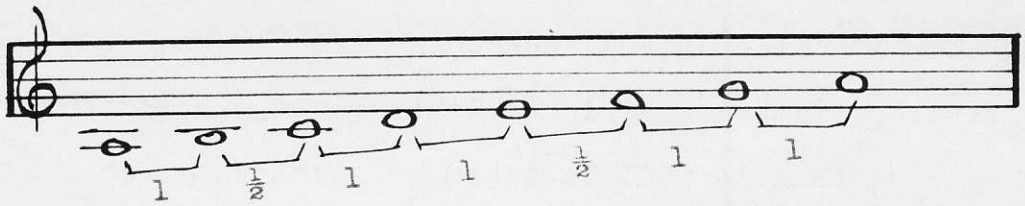
Db major or Bb minor

Gb major or Eb minor

Major and minor scales are made up of both whole steps and half steps. It should now be observed that a major scale always has the same pattern of steps:



And a minor scale always has the same pattern of steps:



Any scale, major or minor, may now be constructed by either refering to the table of key signatures or by applying the pattern of whole and half steps from any given key note.

THE TIE

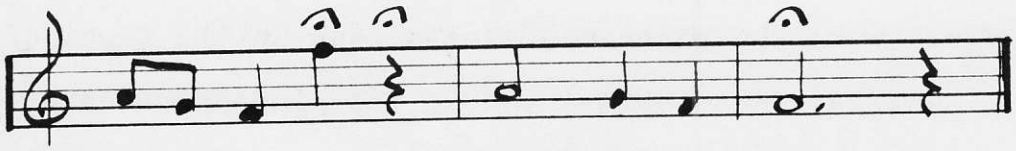
The tie ⁀ connects two notes which have the same name. The first note only is struck.

C is struck once but sounds for three beats.

THE PAUSE OR HOLD

The pause or hold 𝄐 when placed over notes or rests denotes that these notes or rests be held longer than their regular time, at the descretion of the player.

EXAMPLES OF THE PAUSE



DYNAMICS

Music is marked in various ways to show how loud or soft certain passages are to be played and when to increase or decrease the volume. Below are some of the most common of these signs.

p - soft

pp - very soft

f - loud

ff - very loud

Increase volume

Decrease volume

> Accent the note

TUNING THE ZITHER

Now that we are well acquainted with how music is written, we may proceed to the tuning of the instrument.

The zither, like most stringed instruments, is constructed with the presupposition that it will be tuned to standard pitch. It is built, in other words, to have a specific amount of tension on it. And this tension may be obtained only when it is tuned to standard pitch.

Furthermore, it is good for the student's ear to become used to standard pitch, as this is universally accepted. And with practice, he may develop a keenness for harmony. In the future, if the student desires to play with other musicians using instruments with fixed tuning, (mainly horns, accordian, harmonica) his instrument will already be at the proper pitch and his ear will be accustomed to it.

For these various reasons, it is strongly recommended that an A-440 tuning fork be purchased. A-440 means that the A, a major sixth above middle C (six notes of a major scale starting on C), vibrates at 440 cycles per second. When this A is tuned to 440cps, and the other strings of the instrument are tuned in relationship to this note, we have what is commonly termed as standard pitch.

Now refer to the diagram of the zither in the front of the book. The two thinnest strings nearest you on the fingerboard are tuned to A-440.

First, the outer A string should be tuned to the tuning fork so that no beat is heard. This is also called zero beat and means that no beat (cycle or wave) exists between the tuning fork and the string. The more you tune and listen the more you will be able to hear these beats.

Next, the inner a string is tuned to the outer A string to zero beat, as these strings are in unison (the same). Notes of the same name are always tuned to zero beat.

Place a finger at the 5th fret of the inside a string. This will give you the note D. Tune the open D string to this stopped D,

only one octave lower. To test if the D string is correctly tuned, the D string is pressed at the 7th fret which should correspond to the open a (A) strings. Also, as a further check, the open inside a string and the open D string are played together. In any case there should be no audible beat.

Now that the D string is tuned the G string is tuned in the same manner. Place a finger at the 5th fret of the D string and tune the G string to it, only an octave deeper. Test by placing a finger at the 7th fret of the G string and see that it matches the open D string. Also play the D and G strings open and check to see that there is no beat.

Again press the G string at the 5th fret and tune the C string an octave lower. Play the C string at the 7th fret and listen to see if it matches the G string. Then play the G and C strings open and test for zero beat.

Now that the fingerboard strings are in tune it is a simple matter to tune the accompaniment strings by pressing the fingerboard strings at the proper places.

Tune accompaniment Eb-1 by matching with the D string at the 1st fret. Tune accompaniment Bb-2 by matching with the G string at the 3rd fret. Then test by playing Eb and Bb together. There should be no beat.

When this method is used down through the accompaniment strings, testing as you go, the accompaniment section (1st twelve strings) should be in perfect tune.

The bass section is then tuned to the accompaniment strings by tuning Eb-13 to zero beat with Eb-1, Bb-14 to Bb-2, and so forth, until the twelve bass strings are in tune.

The remaining contra basses are then tuned using the bass strings as your guide.

In tuning, the strings should be raised slightly sharp and then let down to the proper pitch so that the tuning pins are set. If the strings are tuned by going up to the correct pitch there is a tendency for the tuning pins to slip back, leaving the instrument out of tune.

THE FINGERNAILS

The nails of the right hand should be kept short to prevent them from touching the fingerboard. The nails of the left hand should also be kept short so that they will not "buzz" against the strings. Keep the nails the same length all the time so that the feel of the instrument is always the same.

THE ZITHER TABLE

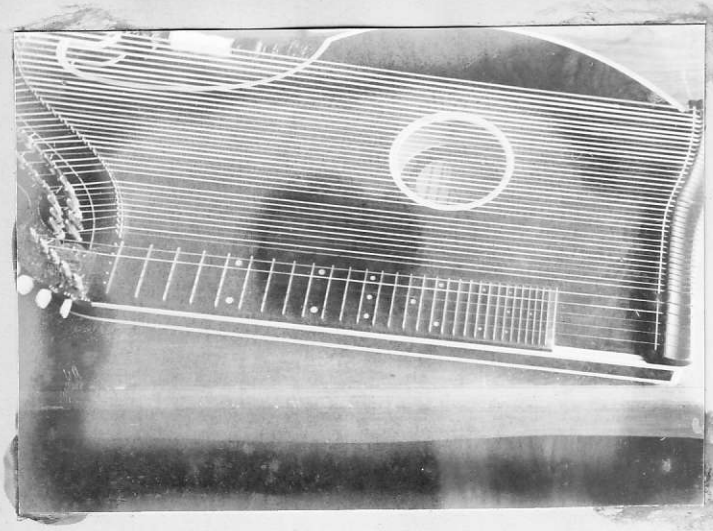
Although we see picturesque photographs of mountain folk with zither artistically placed on the lap, it is nevertheless an awkward position in which to play the instrument and is seldom played in this manner.

The zither should be placed on a sturdy table which should be approximately 27" high.

As the three pin-like points on the bottom of the zither make small holes in the table, it is preferable to have one made expressly for your practicing. Resonating woods such as fir or spruce are excellent materials to use. They will vibrate as the zither is played and give more volume and body to the tone of the instrument. An empty drawer in the table will also act as a resonating box and add to the quality of tone produced.

THE SLANT OF THE ZITHER

With the right front leg of the zither placed close to the front edge of the table, the zither should slant out so that the left front edge of the instrument is from 2½" to 5" from the table edge. This



measurement varies because of individual body measurements, but the zither should always be within these measurements, and soon the student will find the slant which feels most comfortable to him.

Correct slant of the zither

SITTING AT THE ZITHER

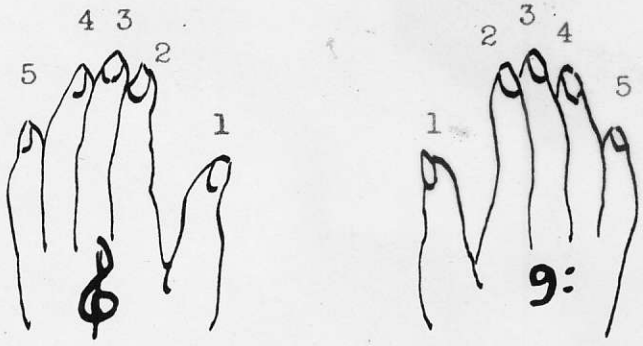
The proper sitting position is just as important as is the slant of the zither.

About one third of the right side of the body should protrude past the right end of the zither. The body should be turned slightly so that the left side of the body is furthest away from the table. The posture should be erect and slanted slightly forward so that the weight from the upper body will aid the hands in pressing the strings firmly, especially the left hand.

Correct sitting postures

THE NUMBERING OF THE FINGERS

Below is an illustration of the left and right hands with the numbering which will be used throughout this book. Note that the thumb is always referred to as the first finger.



Left hand Right hand

POSITION OF THE LEFT HAND

Correct position of the left hand

The left hand should be held rather high with the wrist bent slightly to the right. The fingers should press the strings firmly just behind the frets. The thumb should be held directly over the fingerboard to be ready to play. The thumb plays the notes by pressing down on the right side so that the fingernail and fleshy part of the thumb both touch the string.

As the fifth finger of the left hand is seldom used in zither playing, it should be kept close to the fourth finger and never high in the air above the other fingers of the left hand.

The hand should never, under any circumstances, come way up in the air but should always remain close to the fingerboard itself.

THE RIGHT HAND

The right hand plays the accompaniment and bass strings using

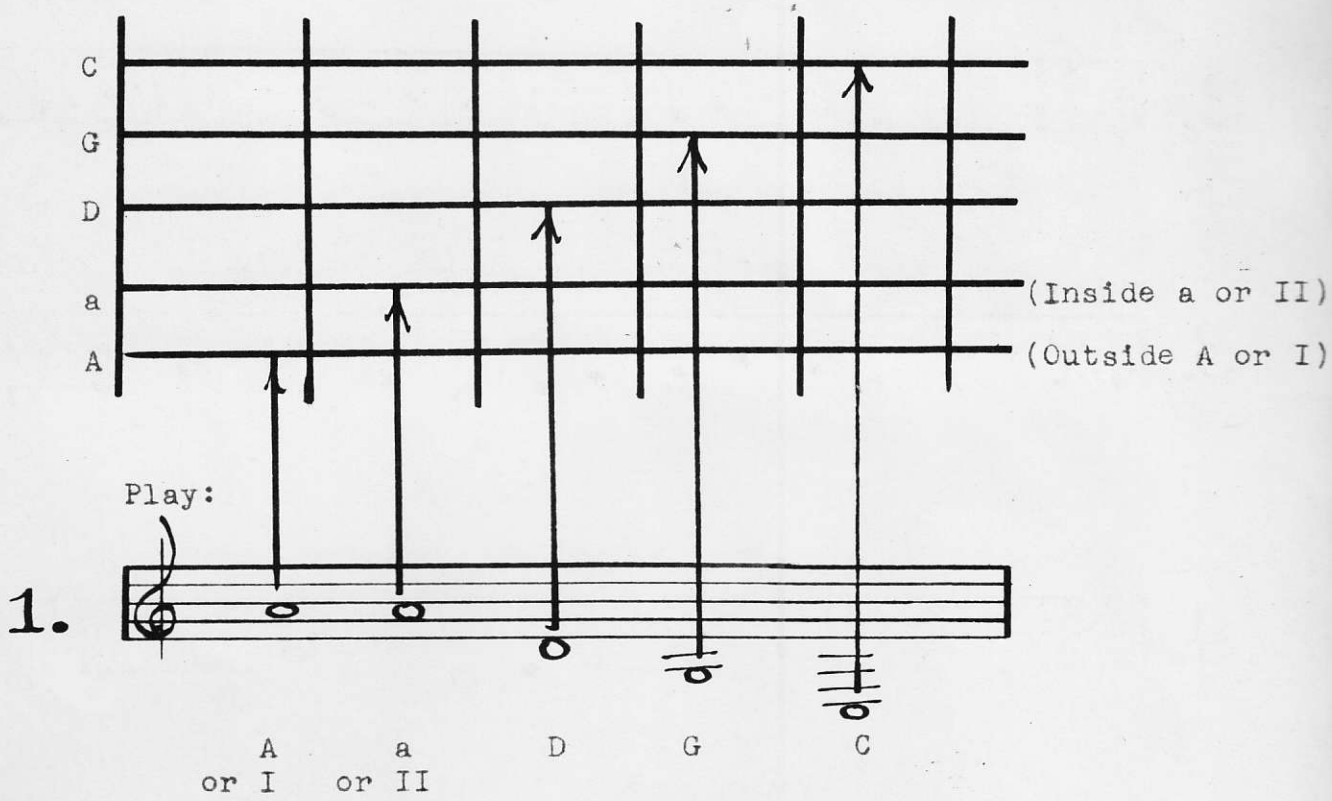
Correct position of the right hand

#

the right sides of the fingers. These fingers should be slightly arched. The fifth finger is placed next to the fourth finger and held there firmly while both fingers play the bass notes.

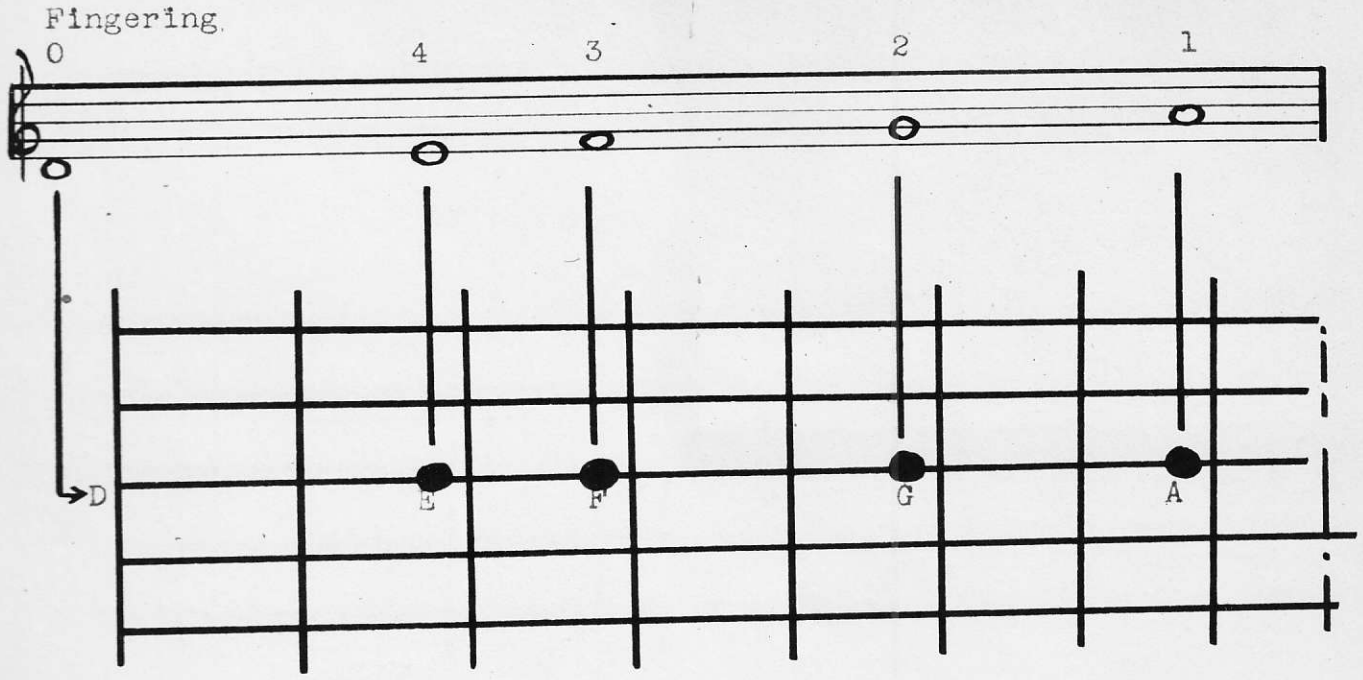
The hand is also placed in such a position so the right thumb picks the fingerboard strings approximately two inches from the lower bridge.

NOTES OF THE FINGERBOARD STRINGS



These are called "open" strings as they are not stopped with the fingers of the left hand.

NOTES ON THE D STRING



EXERCISES ON THE D STRING

Fingering

2. 0 4 3 2 1 2 3 4 0 etc.

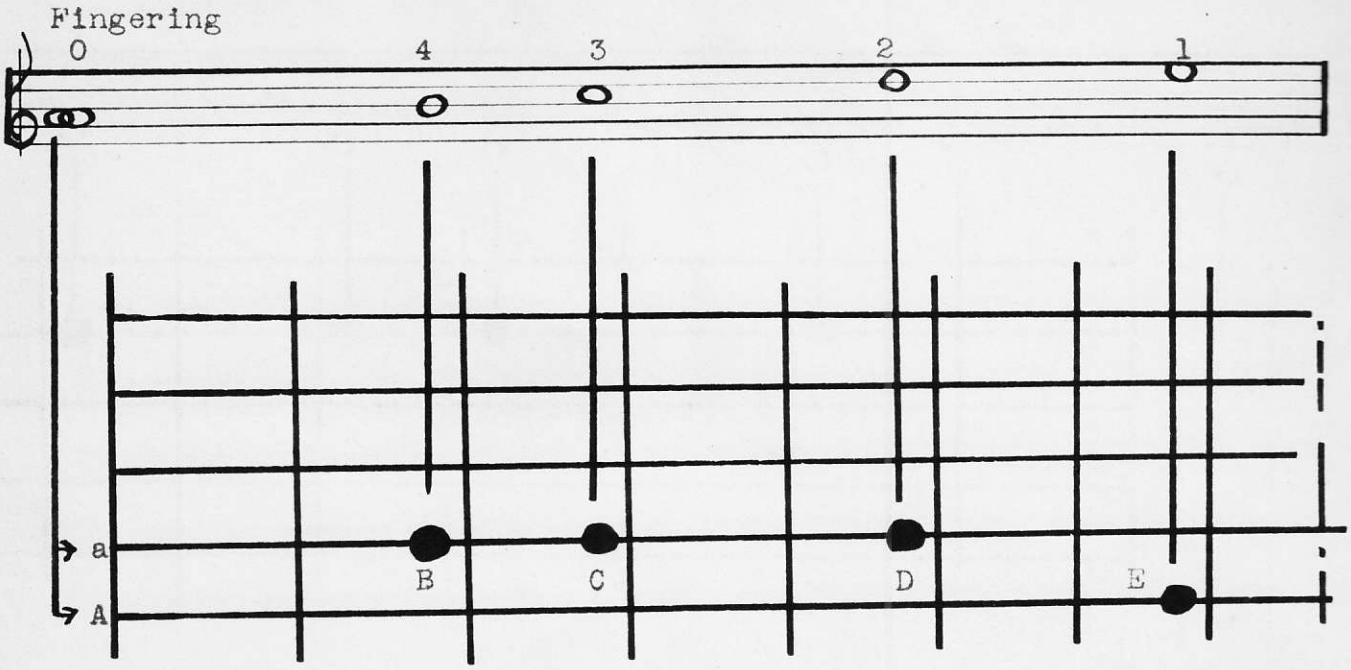
Play 5 times

3. Count 1 2 1 2 etc.

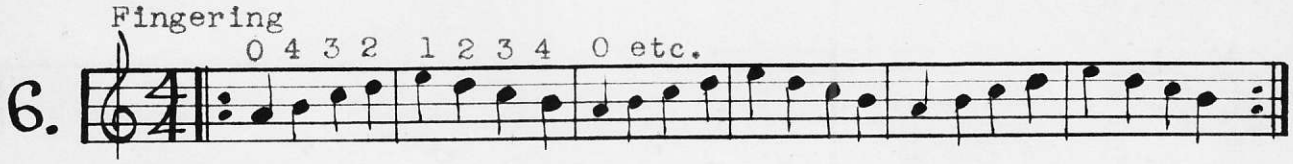
4. Count 12 3 12 3 etc.

5. Count 1 2 3 4 1 2 3 4 etc.

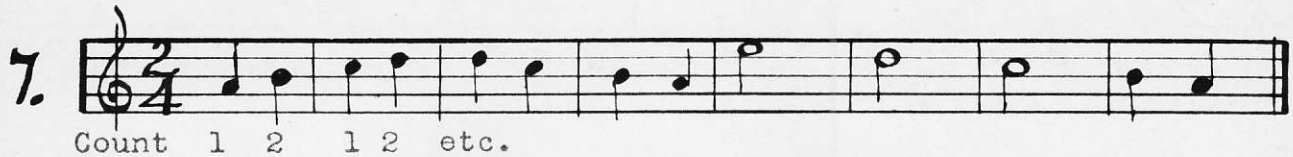
NOTES ON THE A STRING



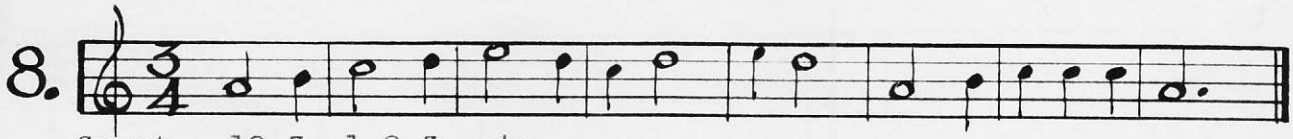
EXERCISES ON THE A STRING



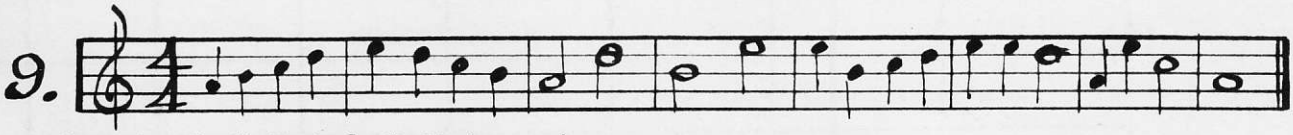
Play 5 times



Count 1 2 1 2 etc.

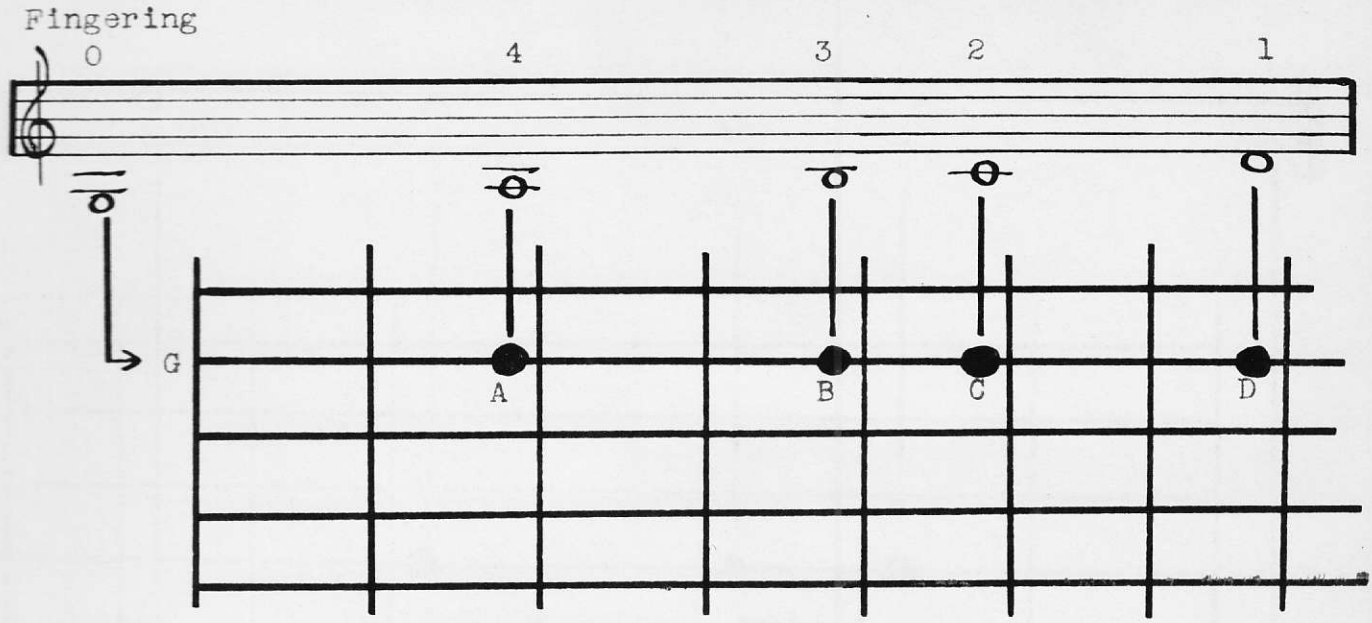


Count 12 3 1 2 3 etc.

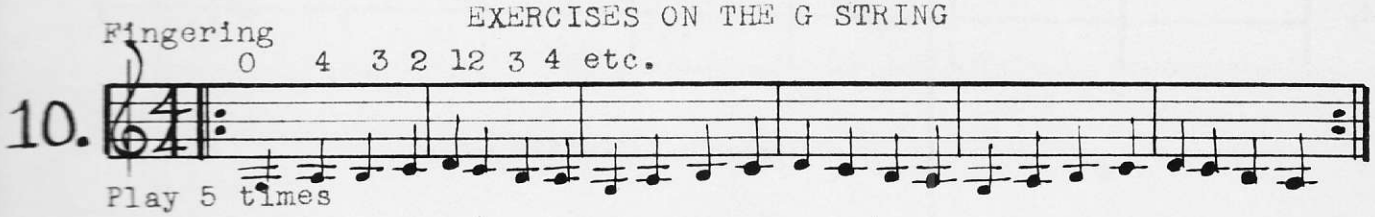


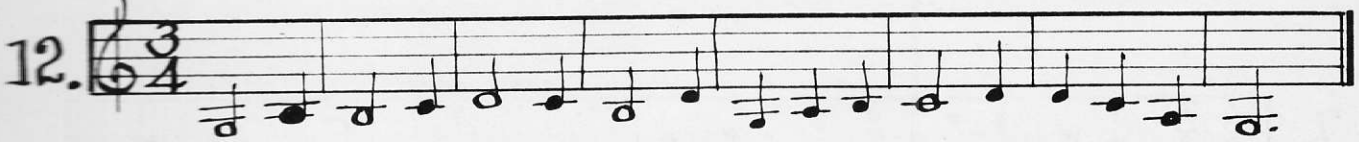
Count 1 2 3 4 1 2 3 4 etc.

NOTES ON THE G STRING

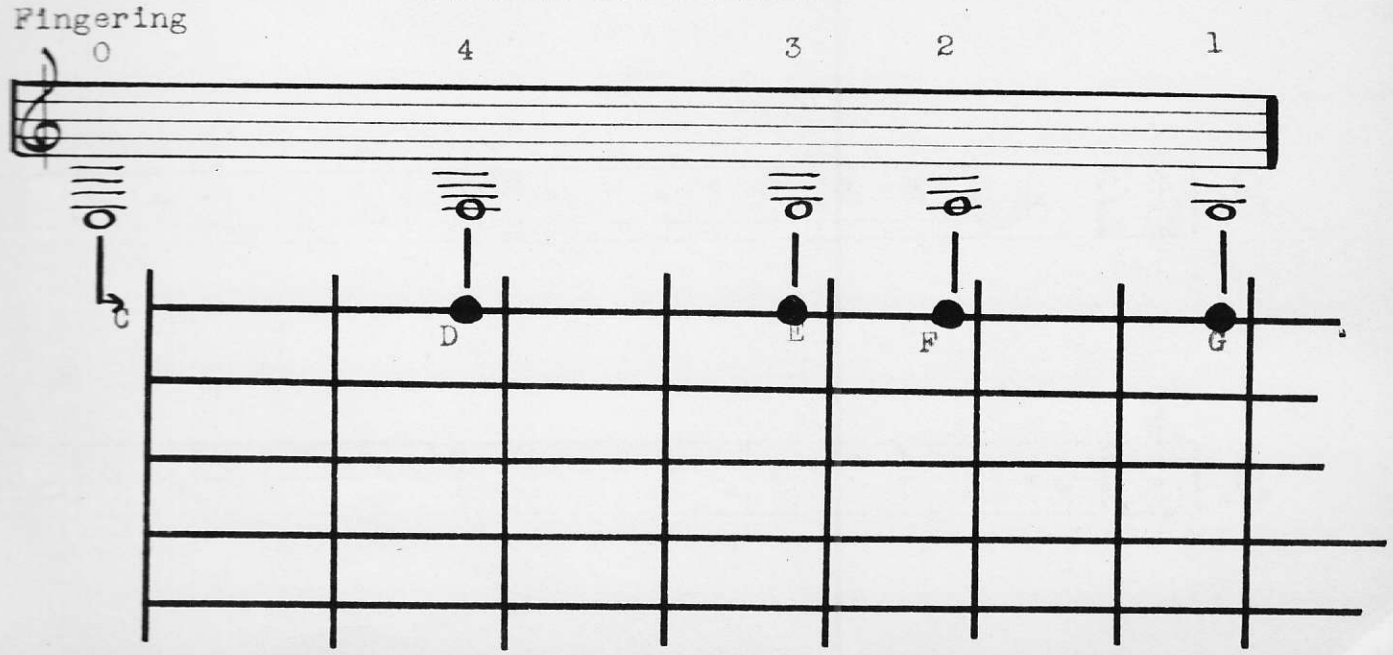


EXERCISES ON THE G STRING



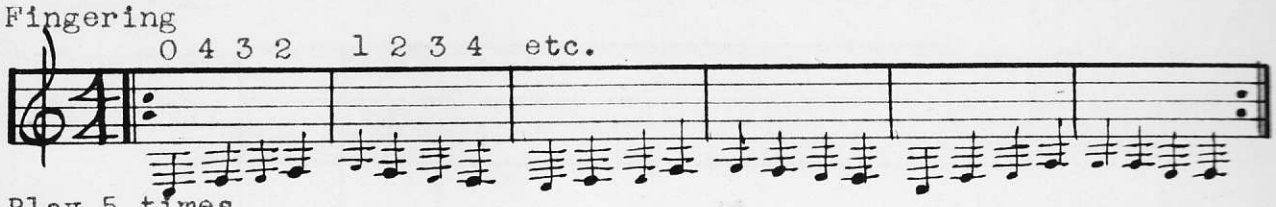


NOTES ON THE C STRING



EXERCISES ON THE C STRING

13.



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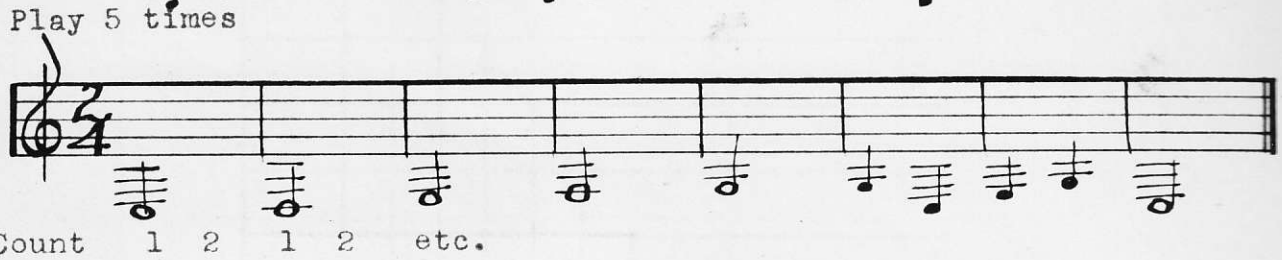
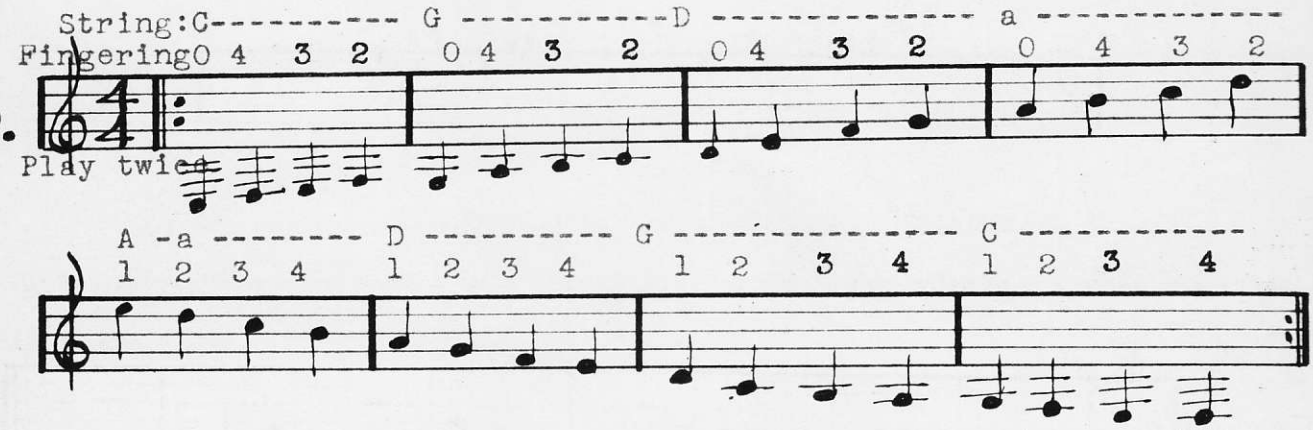


When ascending on the fingerboard strings it is acceptable to play open strings as the tone is stopped upon playing the next ascending note. When descending we avoid open strings as they would continue to sound.

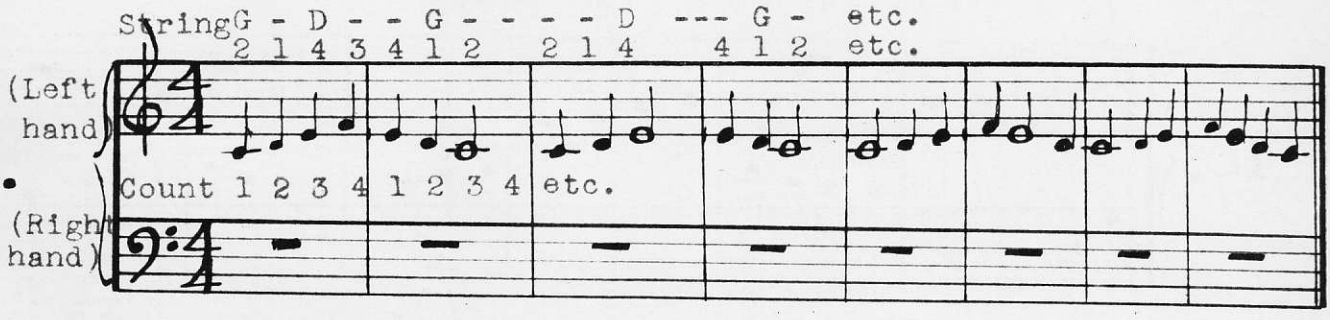
15.



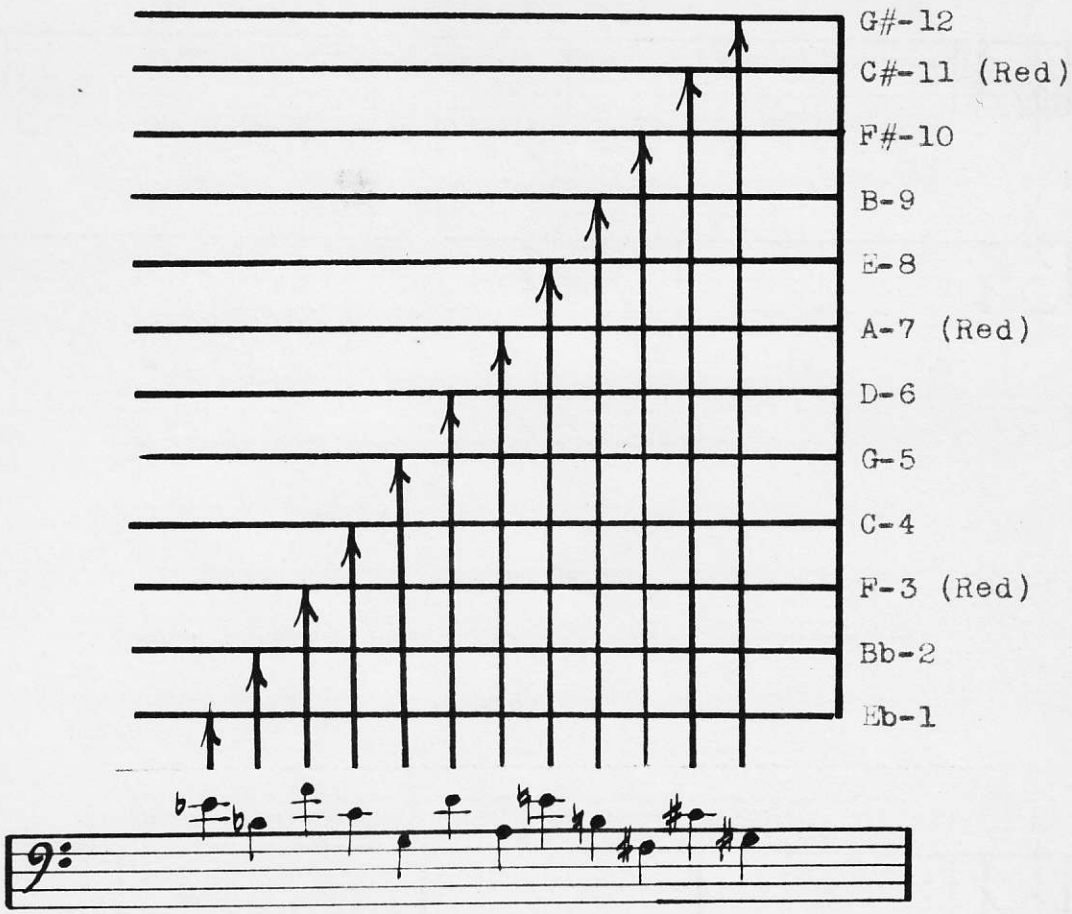
It is always preferable to avoid open strings when possible as the quality of sound is not the same as a string which is stopped.

EXERCISE ON THE G AND D STRINGS

16.

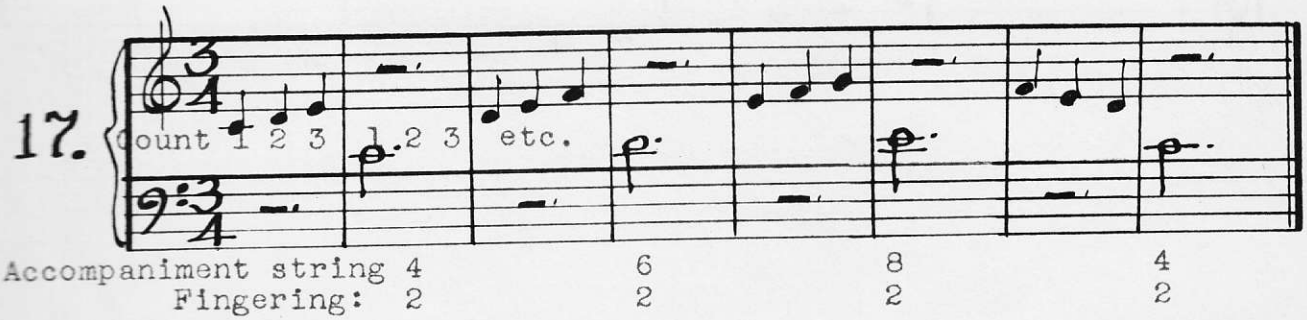


NOTES IN THE ACCOMPANIMENT SECTION

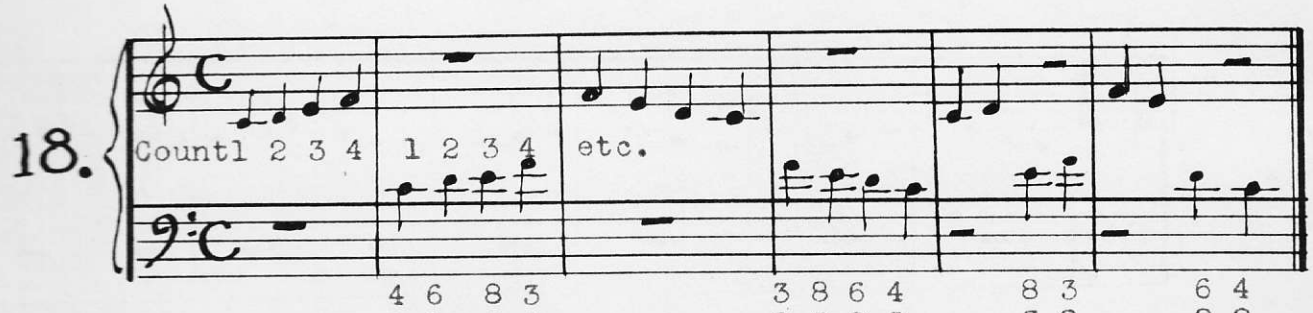


Fingering: 2 2 2 2 2 2 3 3 3 3 3 3

This is the usual fingering for the accompaniment strings but sometimes there are variations depending upon the piece being played.

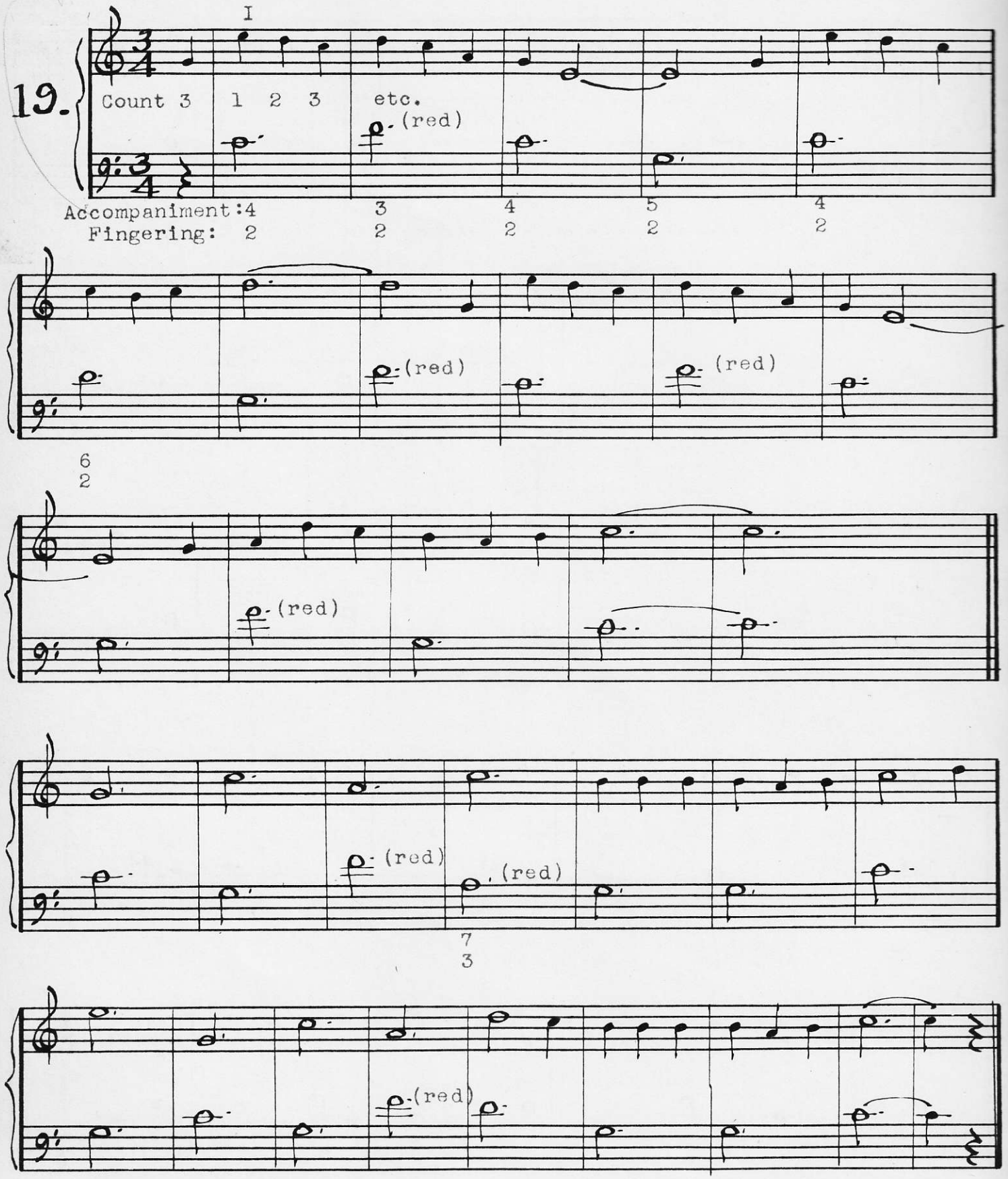


Accompaniment string 4 6 8 4
Fingering: 2 2 2 2

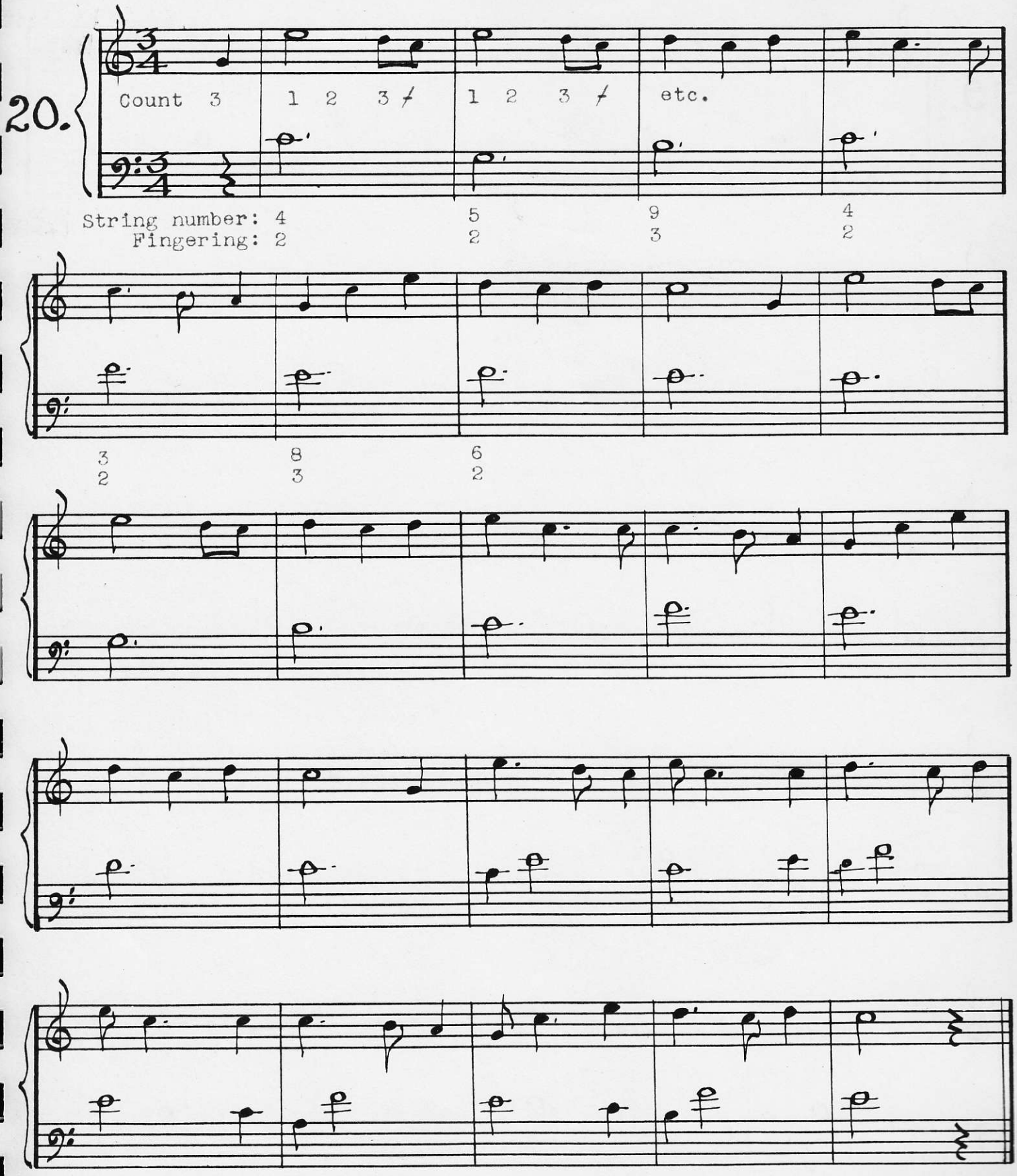


4 6 8 3 3 8 6 4 8 3 6 4
2 2 3 2 2 3 2 2 3 2 2 2

MY BONNIE


19.
I
Count 3
1 2 3
etc.
(red)
Accompaniment: 4 3 4 5 4
Fingering: 2 2 2 2 2
(red)
(red)
6
2
(red)
(red)
(red)
7
3
(red)

THE OLD OAKEN BUCKET



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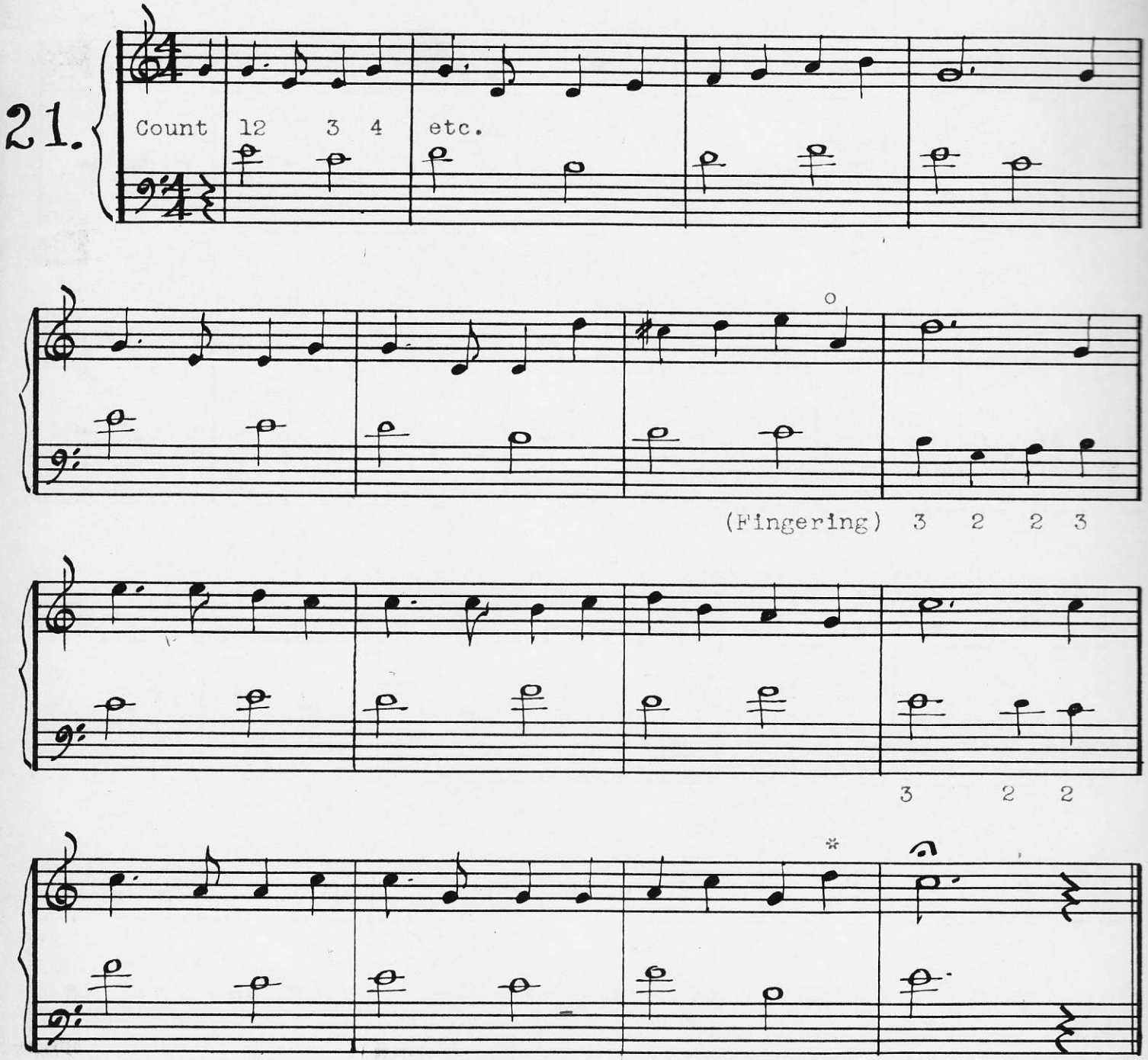
AMERICA THE BEAUTIFUL

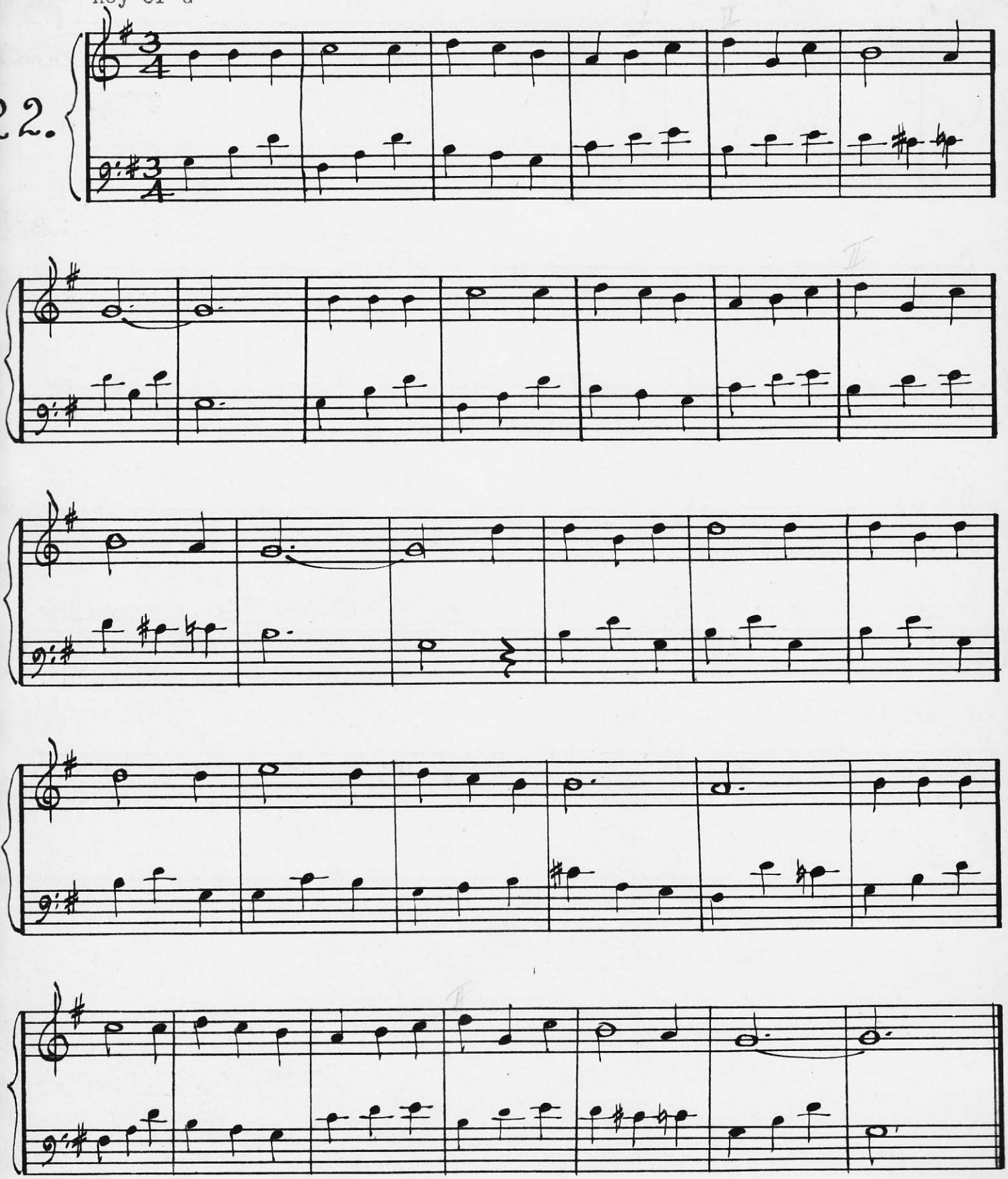


* The thumb is brought under the hand to play D on the outside A string. This technique is often used in playing certain passages to facilitate smoothness.

DRINK TO ME ONLY WITH THINE EYES

Key of G

22.



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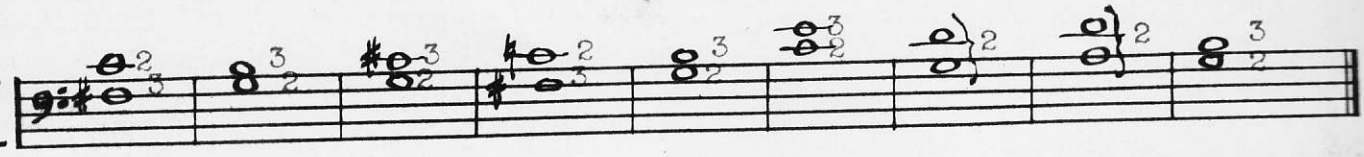
We will now introduce two and three notes played together in the accompaniment section. Sometimes two notes are played with one finger and sometimes two notes are played with two fingers.

PRELIMINARY EXERCISE IN THE ACCOMPANIMENT SECTION

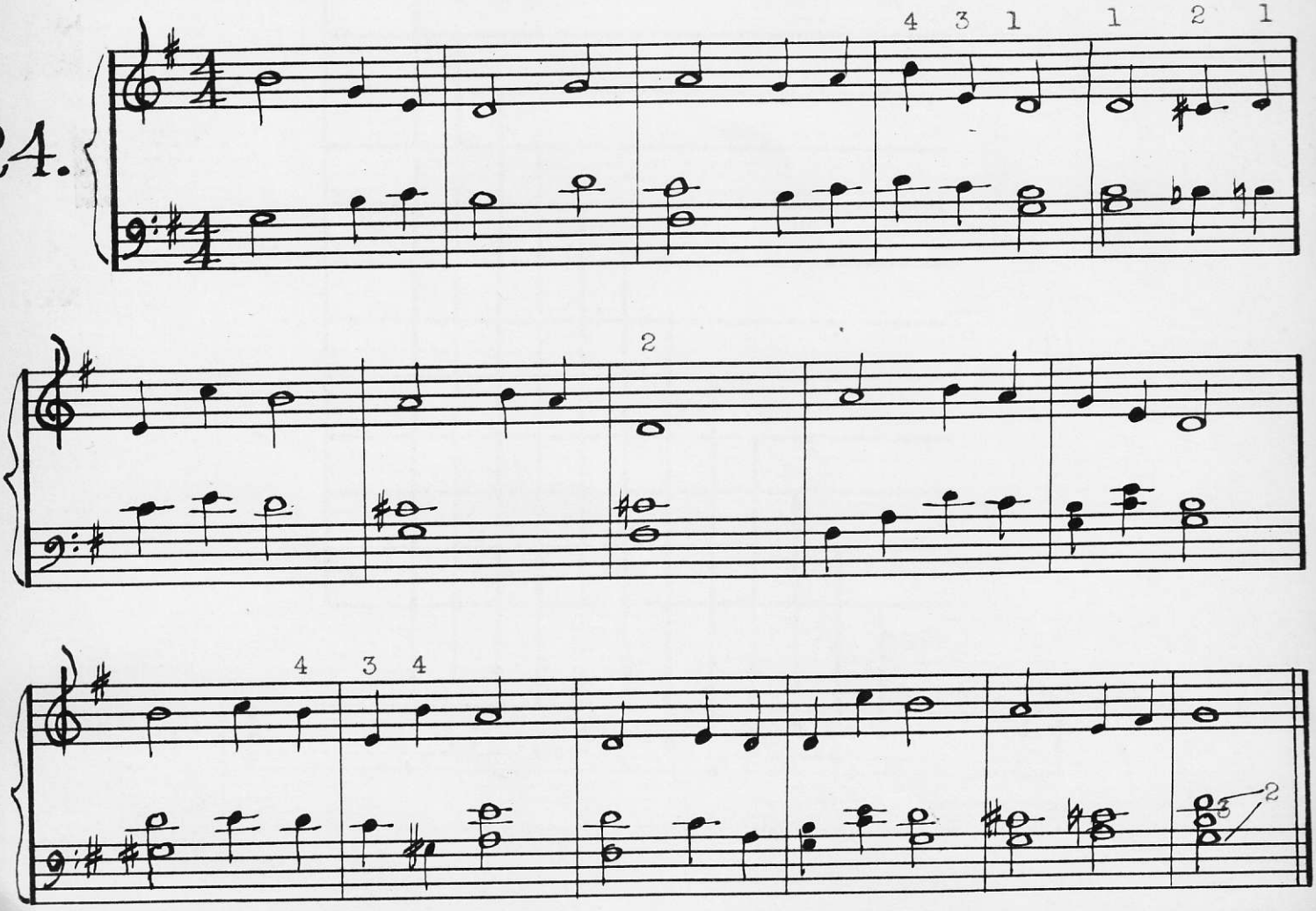
23.



Play 3 times before going on.

HOW CAN I LEAVE THEE

24.



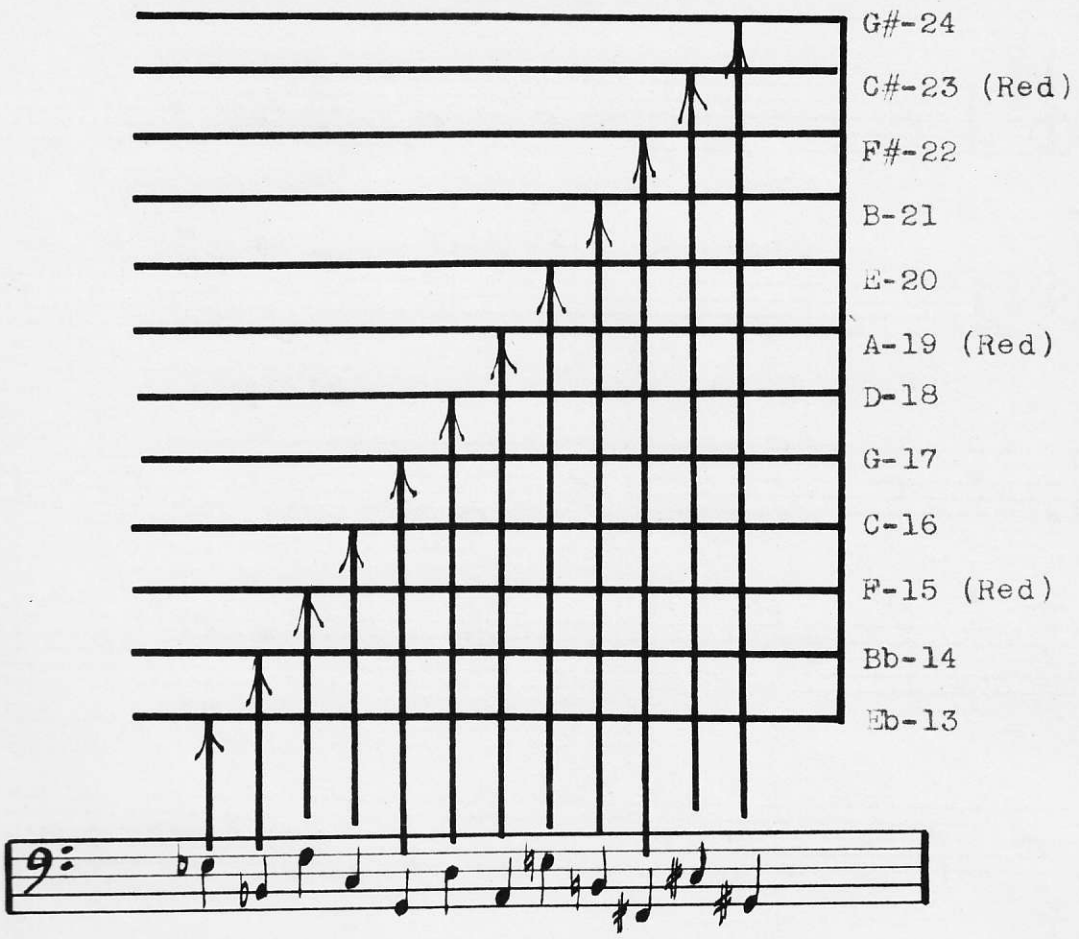
BASS NOTES

Having accquainted ourselves with the twelve accompaniment strings it should be observed that the twelve bass strings are simply a repeat of this pattern, only they sound one octave (8 notes) lower.

For example, if F accompaniment (3rd string) is red, than F bass (15th string) must also be red. And if G accompaniment lies between C and D accompaniment then G bass must lie between C and D bass strings.

As soon as the student forms a mental relationship between the accompaniment and bass strings they will become clear.

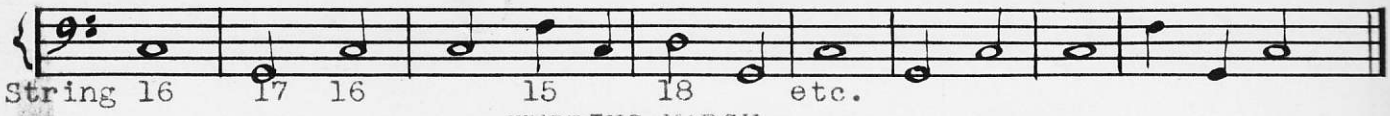
NOTES IN THE BASS SECTION



The fifth finger is placed next to the fourth finger and held there firmly while both fingers play the bass notes.

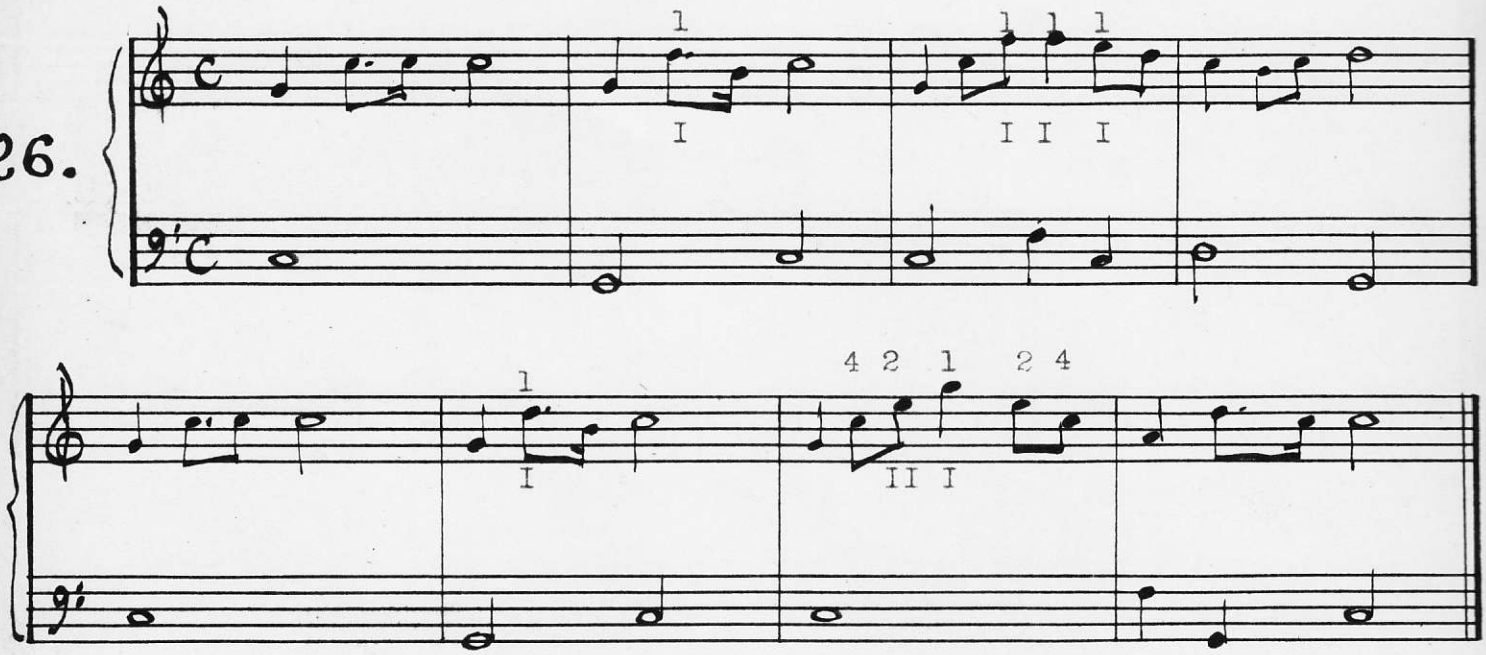
BASS NOTE EXERCISE

25.



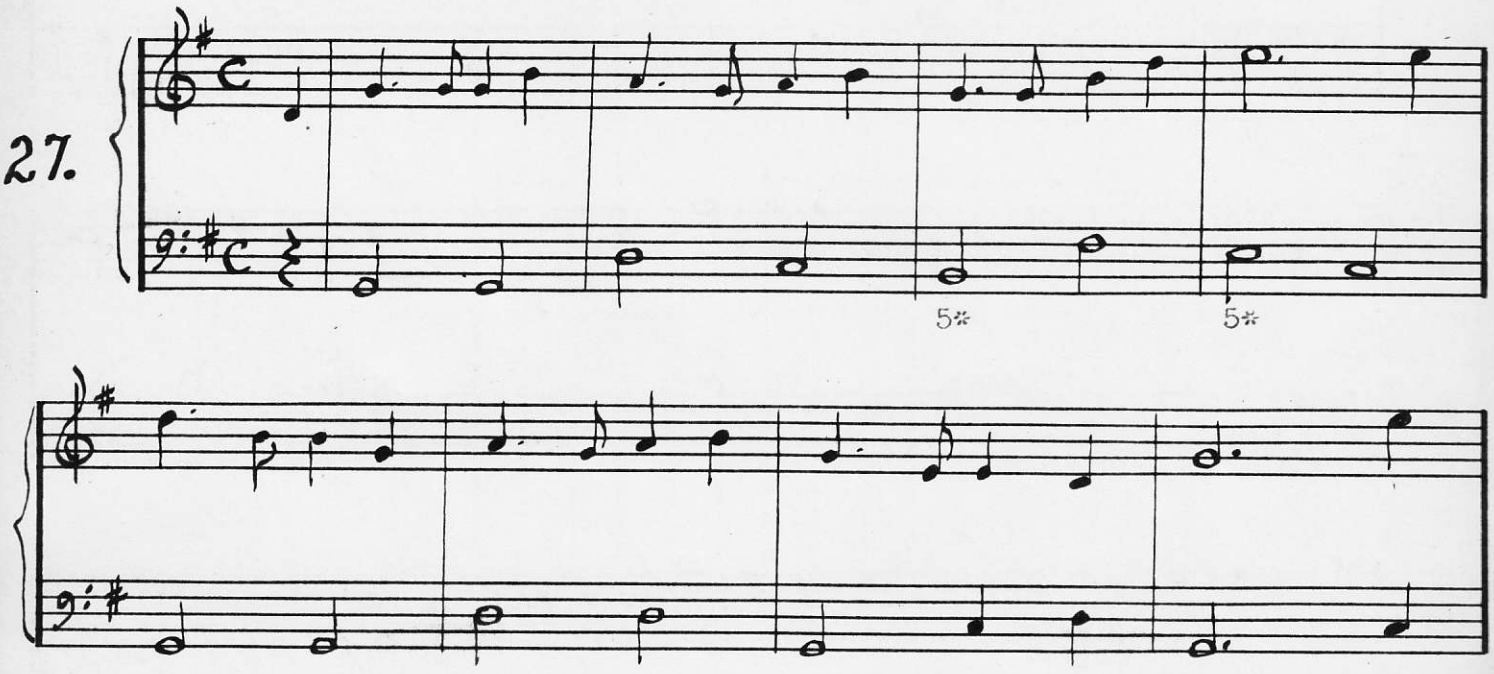
WEDDING MARCH

26.

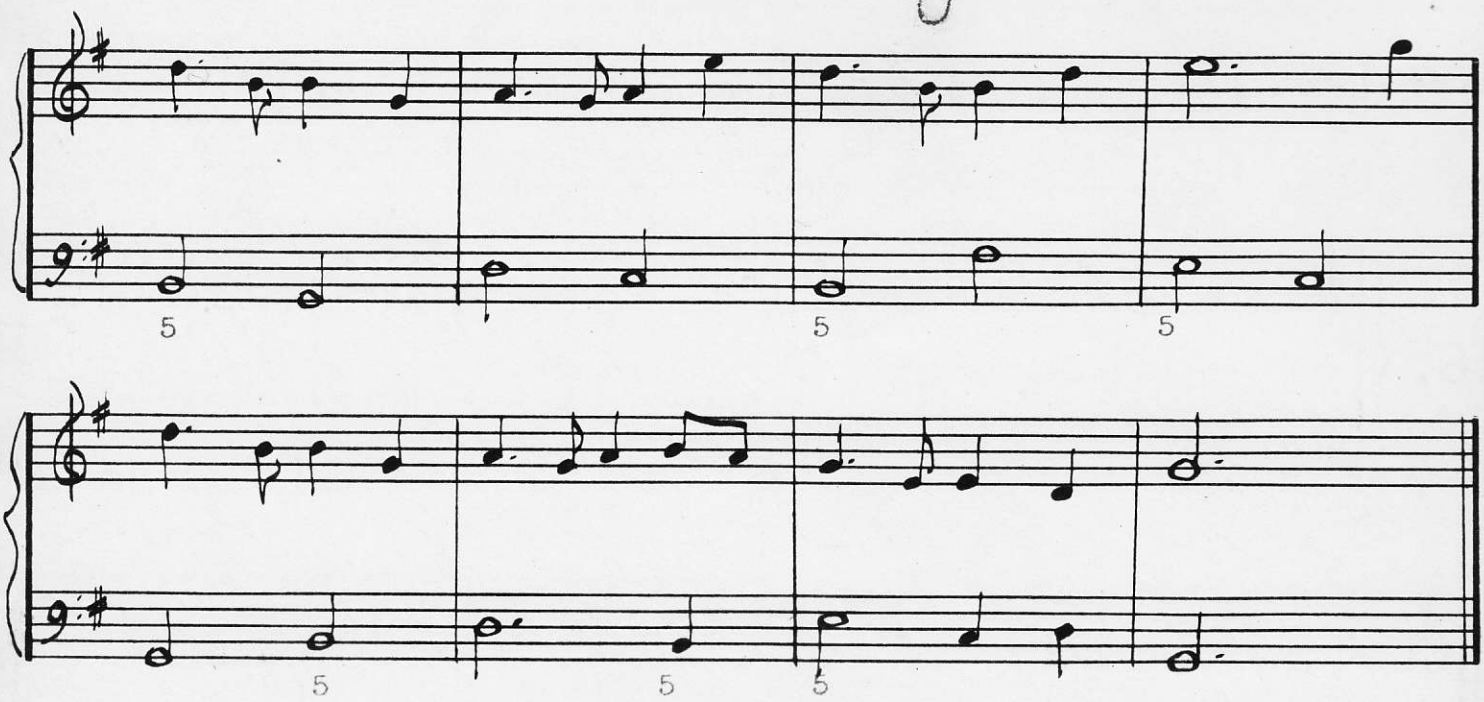


AULD LANG SYNE

27.

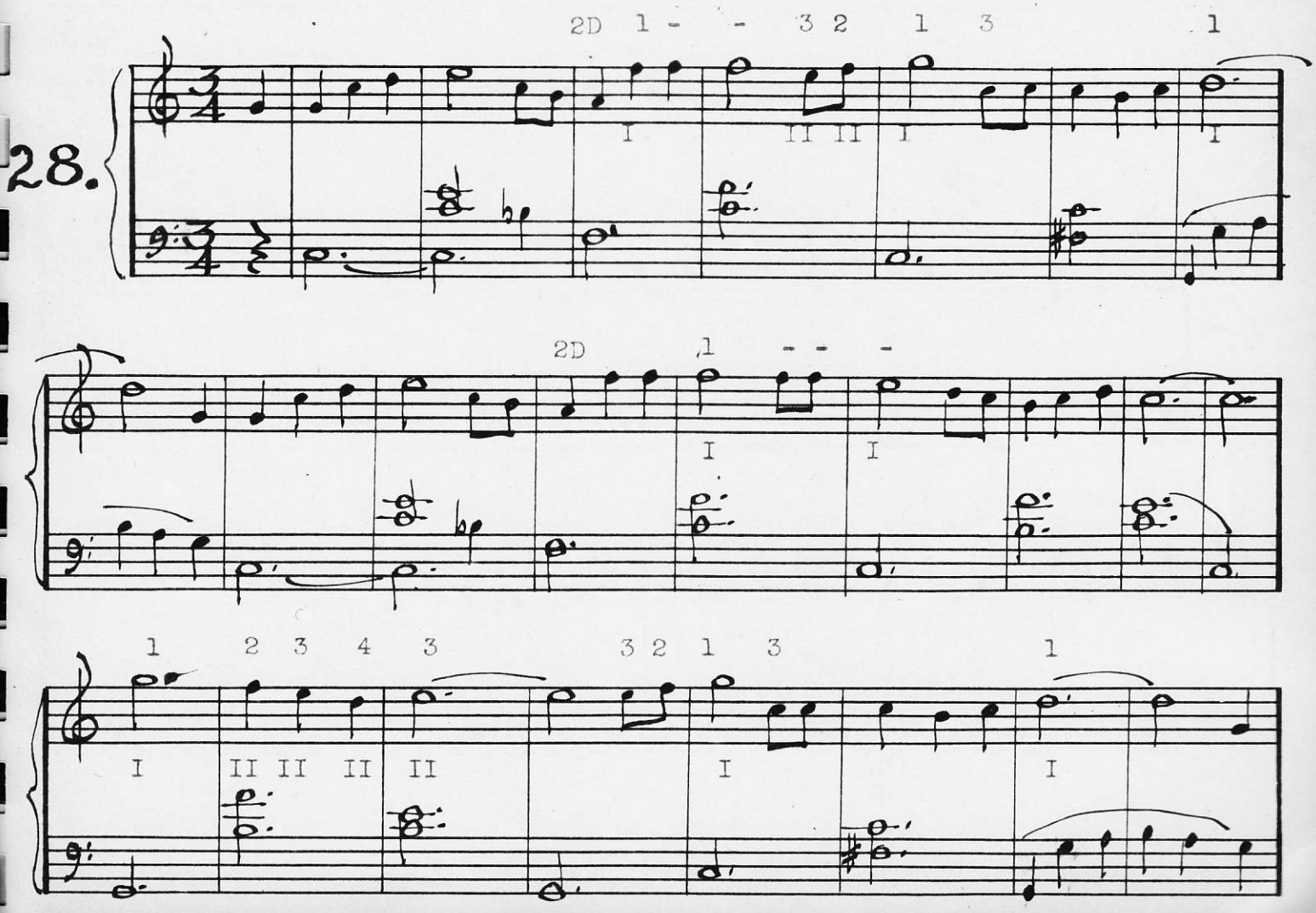


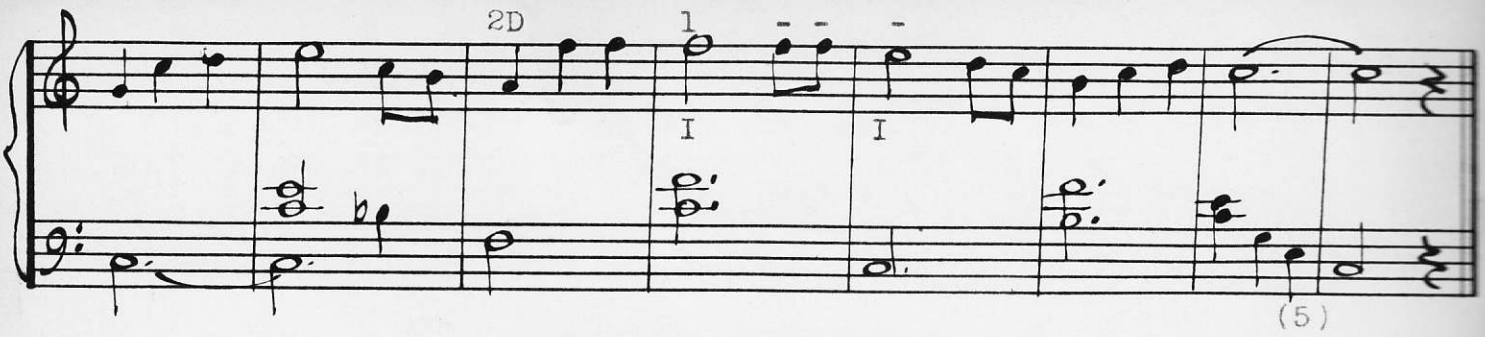
* The fifth finger separates from the fourth finger to play bass notes.



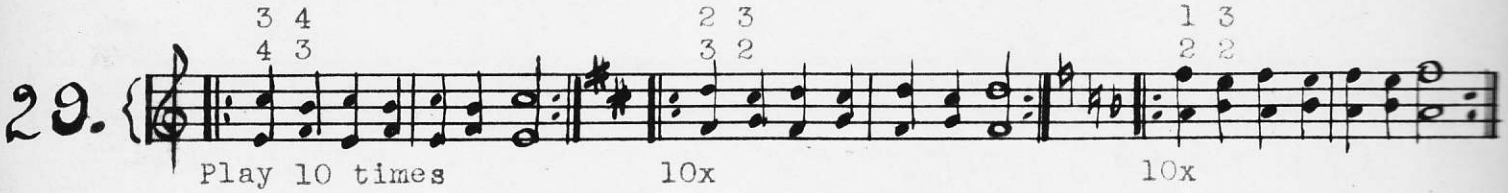
HOME ON THE RANGE

28.

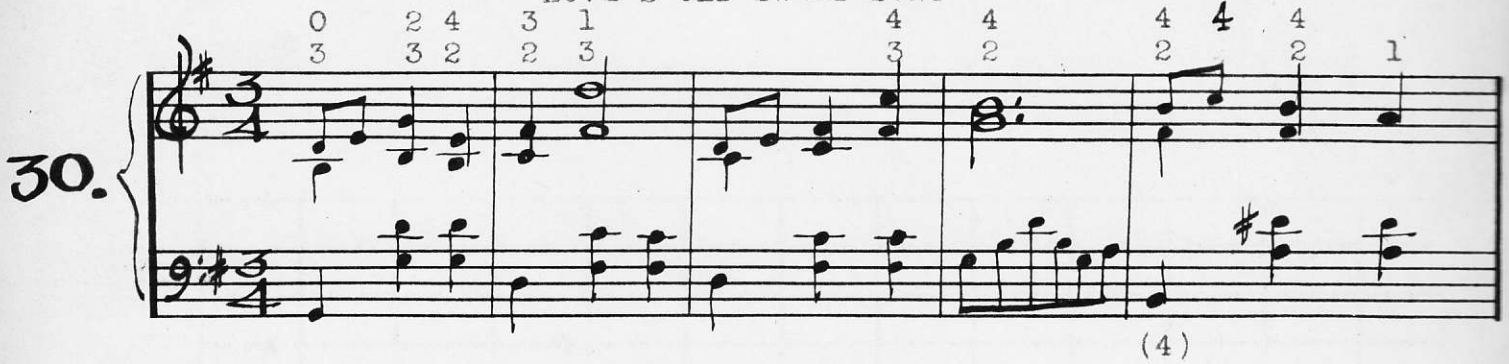


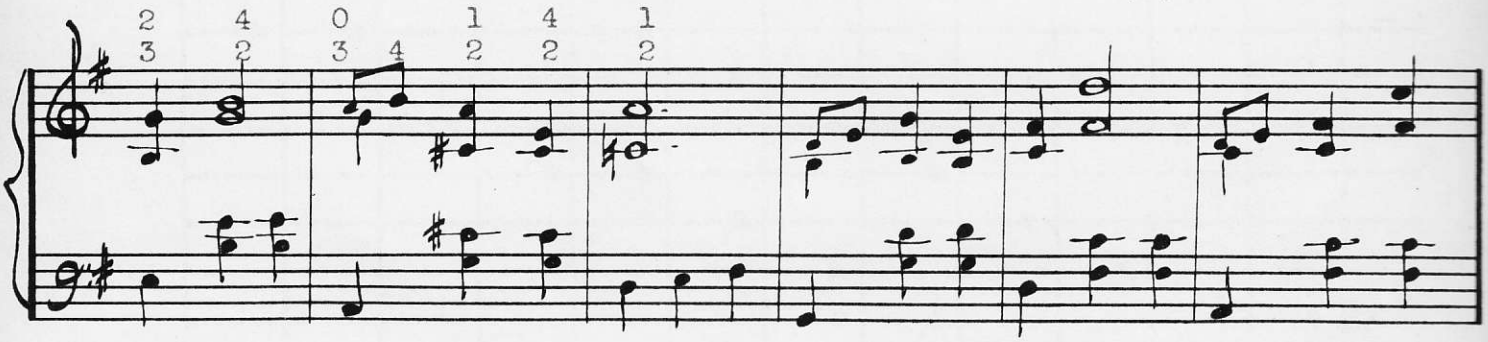


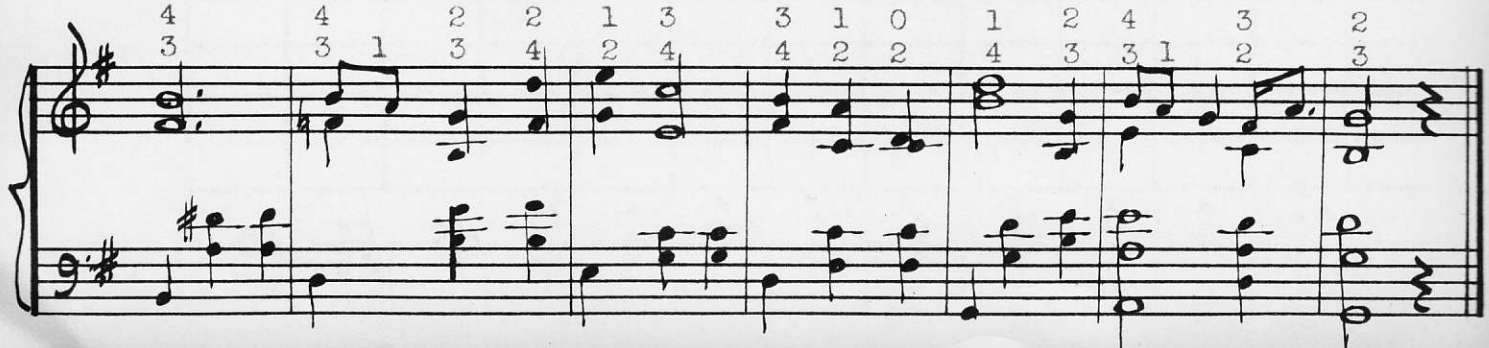
Two or more notes are often played on the fingerboard or melody strings. These are struck together so that they sound together. Certain combinations appear frequently in zither music.



LOVE'S OLD SWEET SONG



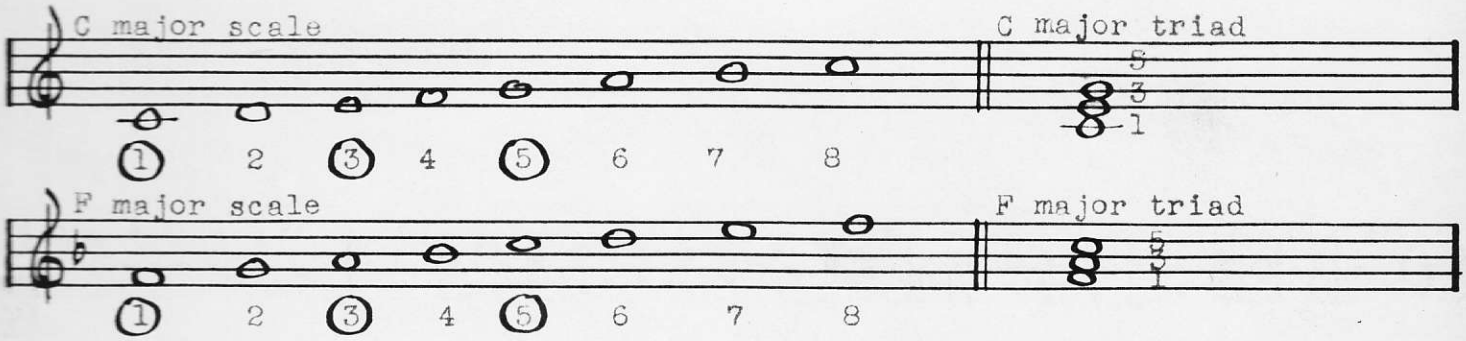




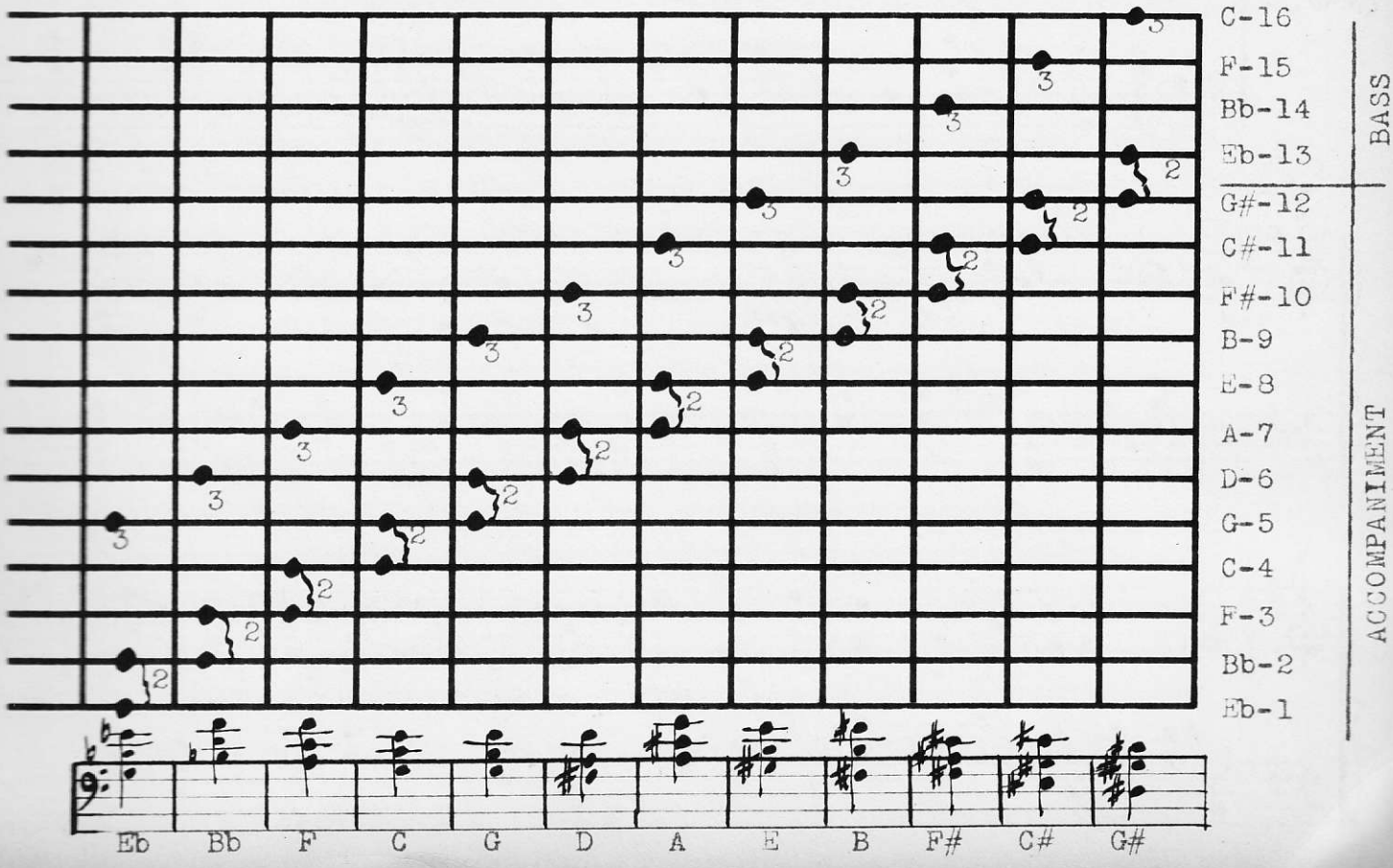
MAJOR CHORDS

A chord consists of three or more notes played together. We are already familiar with a number of them having played them in both the melody and accompaniment.

A major triad is made up of three notes of a major scale; the 1st (or root), the 3rd, and the 5th notes.



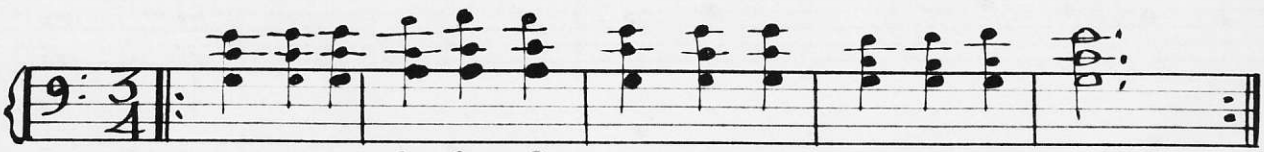
On the zither, major triads are often played in the accompaniment section. The zither is tuned so that the third finger plays the 3rd of the chord, while the second finger plays both the root and 5th of the chord as illustrated below. The pattern is; play 1, skip 2, play 2.



EXERCISES FOR MAJOR TRIADS

All three notes should sound at the same time--none should straggle.

31.



Play 10 times c c c f f f c c c g g g c - -

Now play bass, chord, chord in time, counting 1 - 2 - 3 etc.

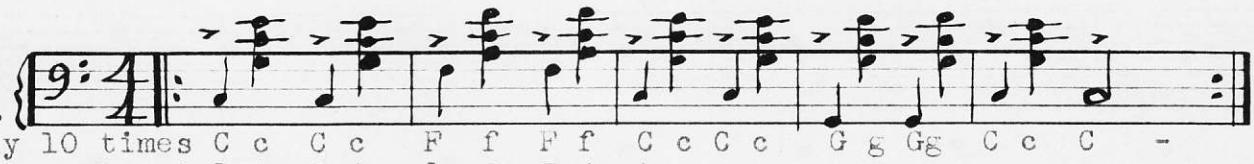
Accent first beat--play chords lightly.

32.

Play 10 times C c c F f f C c c G g g C c -
Count 1 2 3 1 2 3 etc.

Now play in 4/4 time; bass, chord, bass, chord, counting 1 - 2 - 3 - 4. Accent first and third beats.

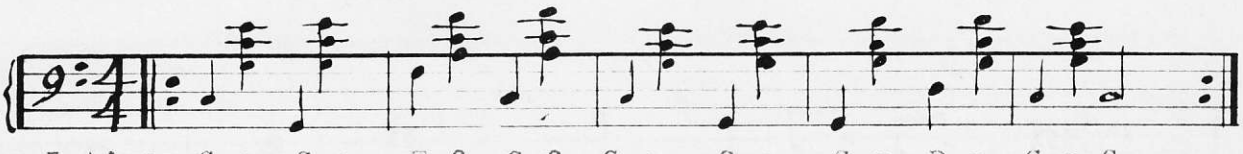
33.



Play 10 times C c C c F f F f C c C c G g G g C c C -
Count 1 2 3 4 1 2 3 4 etc.

Now for variety, let's alternate the bass notes.

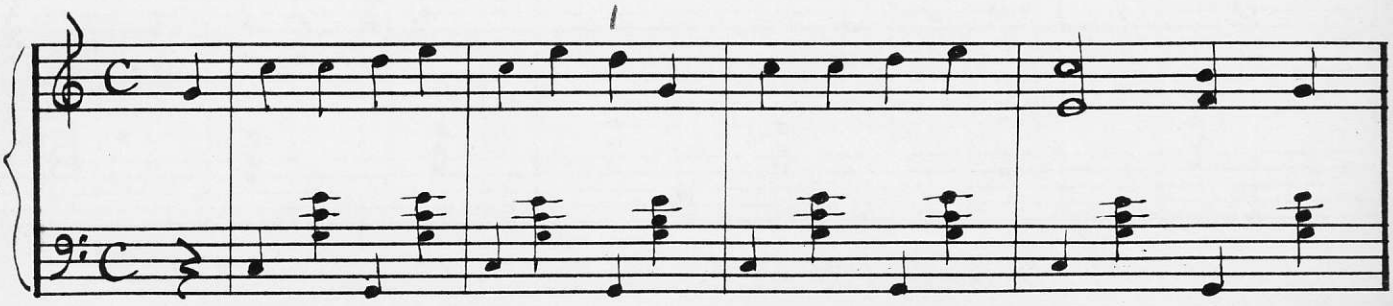
34.

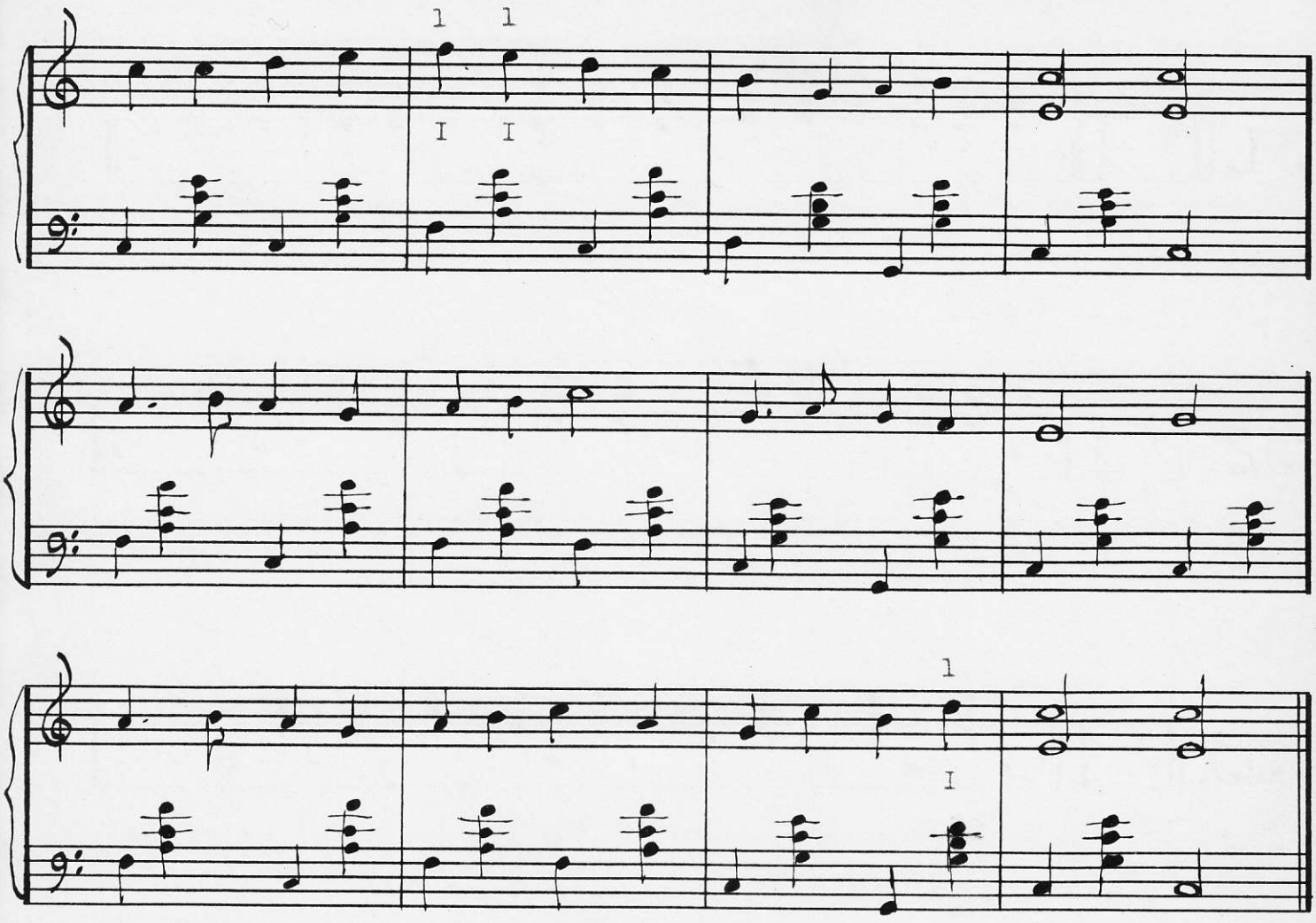


Play 5 times C c G c F f C f C c G c G g D g C c C -
Count 1 2 3 4 1 2 etc.

YANKEE-DOODLE

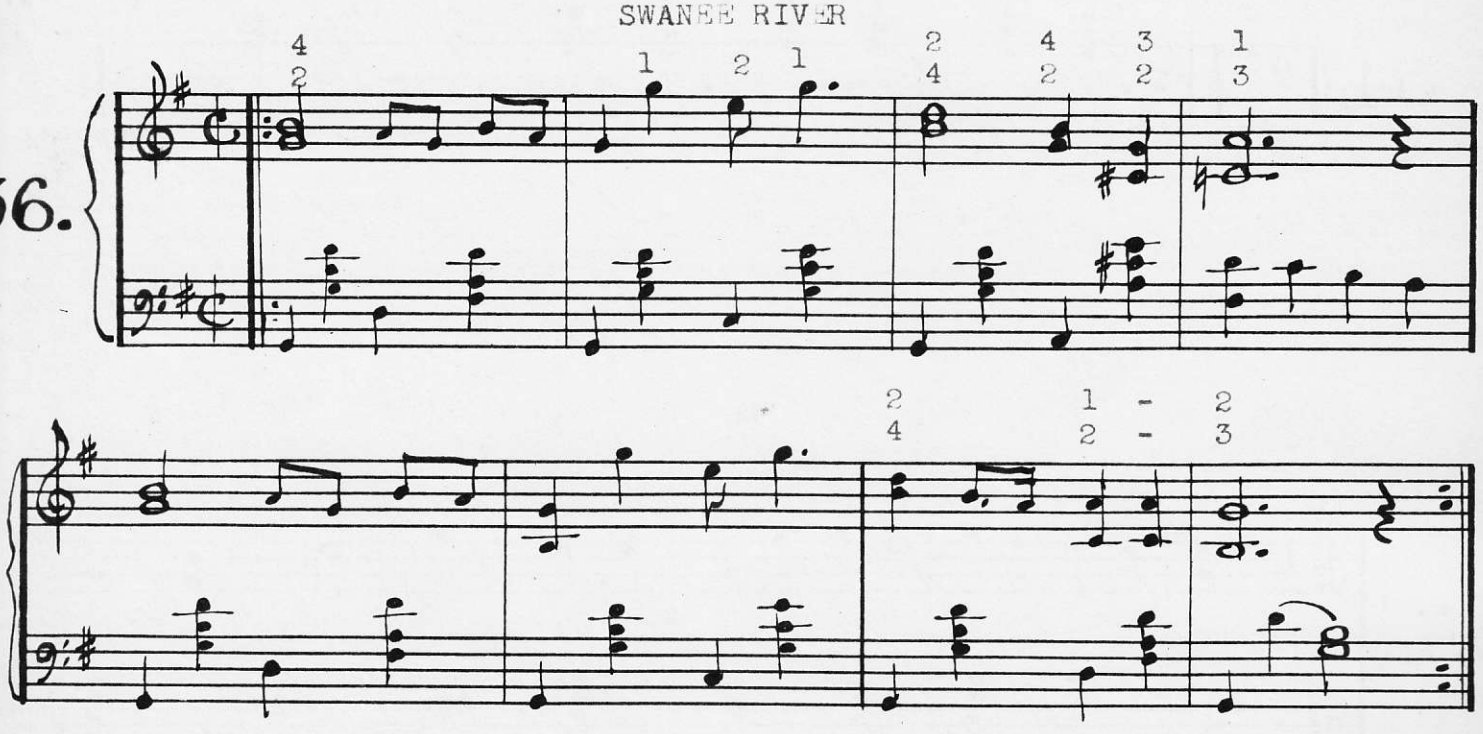
35.





SWANEE RIVER

36.



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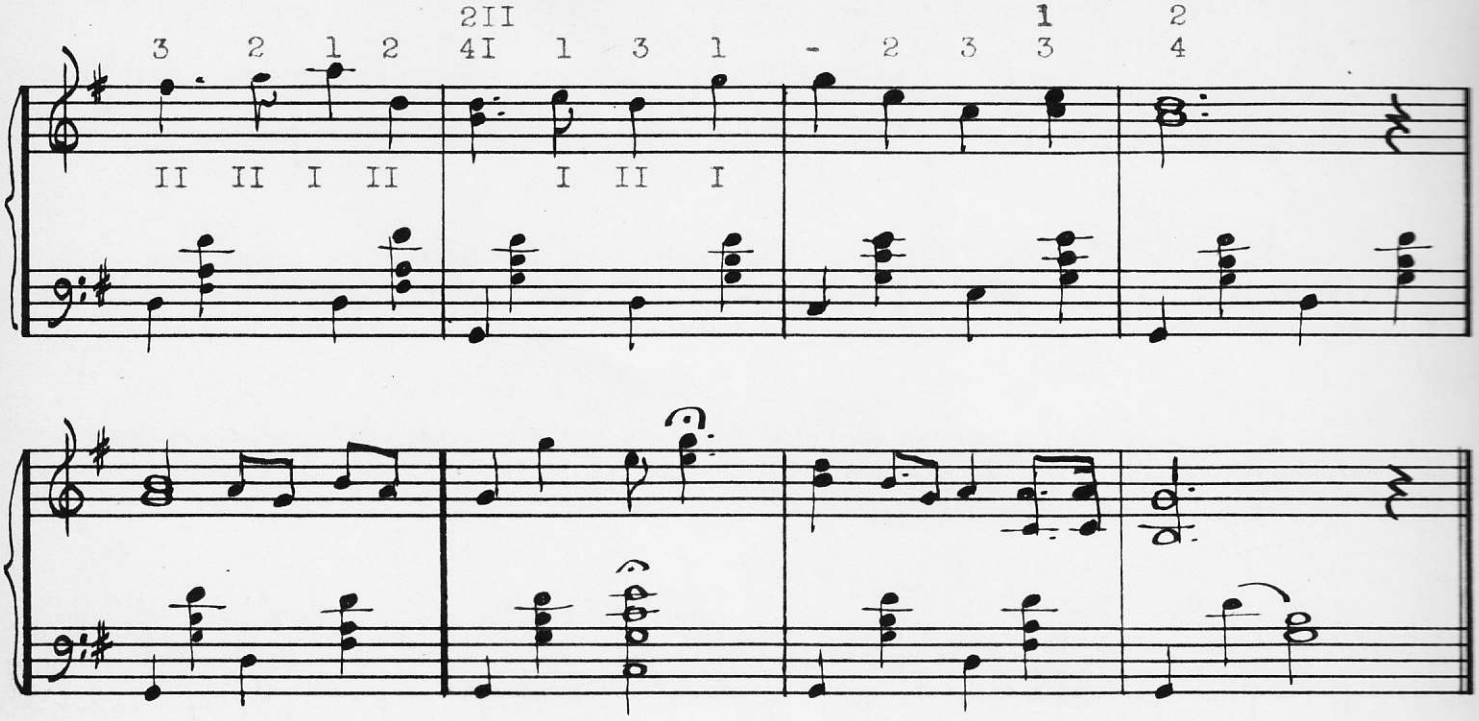
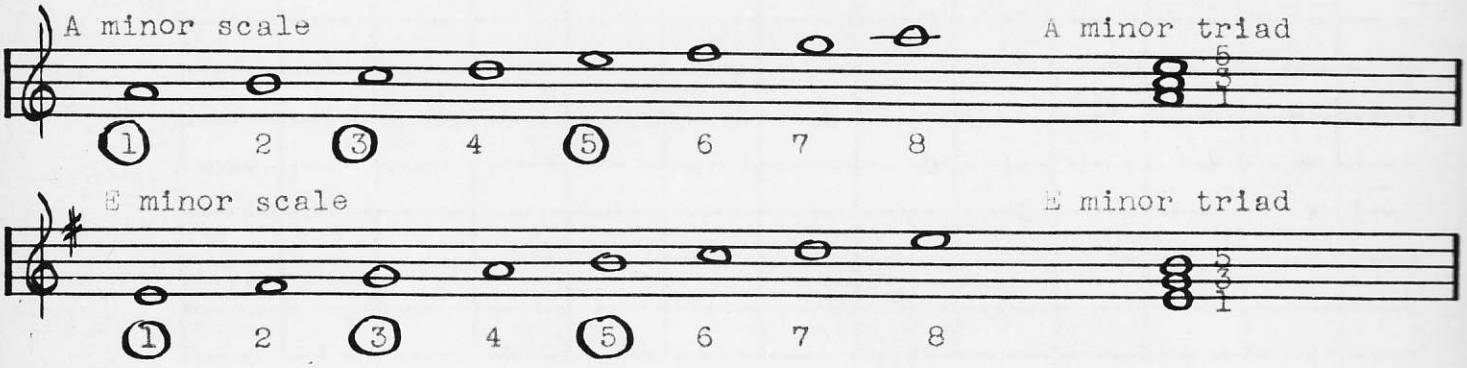
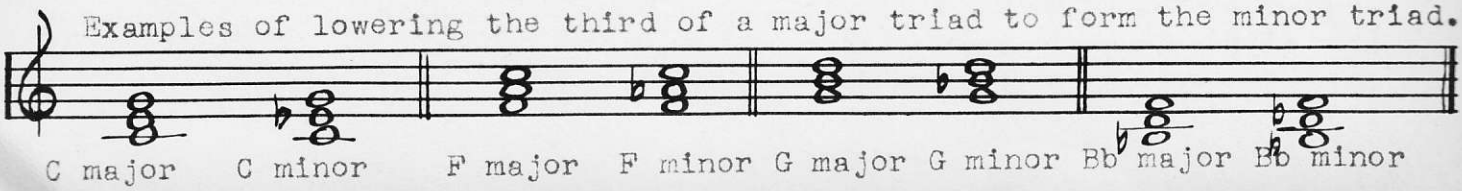


MINOR TRIADS

The minor triad is built on the 1st, 3rd and 5th notes of the minor scale.



If the student is throughly familiar with the major triads he will quickly learn to build minor triads by simply lowering the 3rd of the major triad one half-tone.

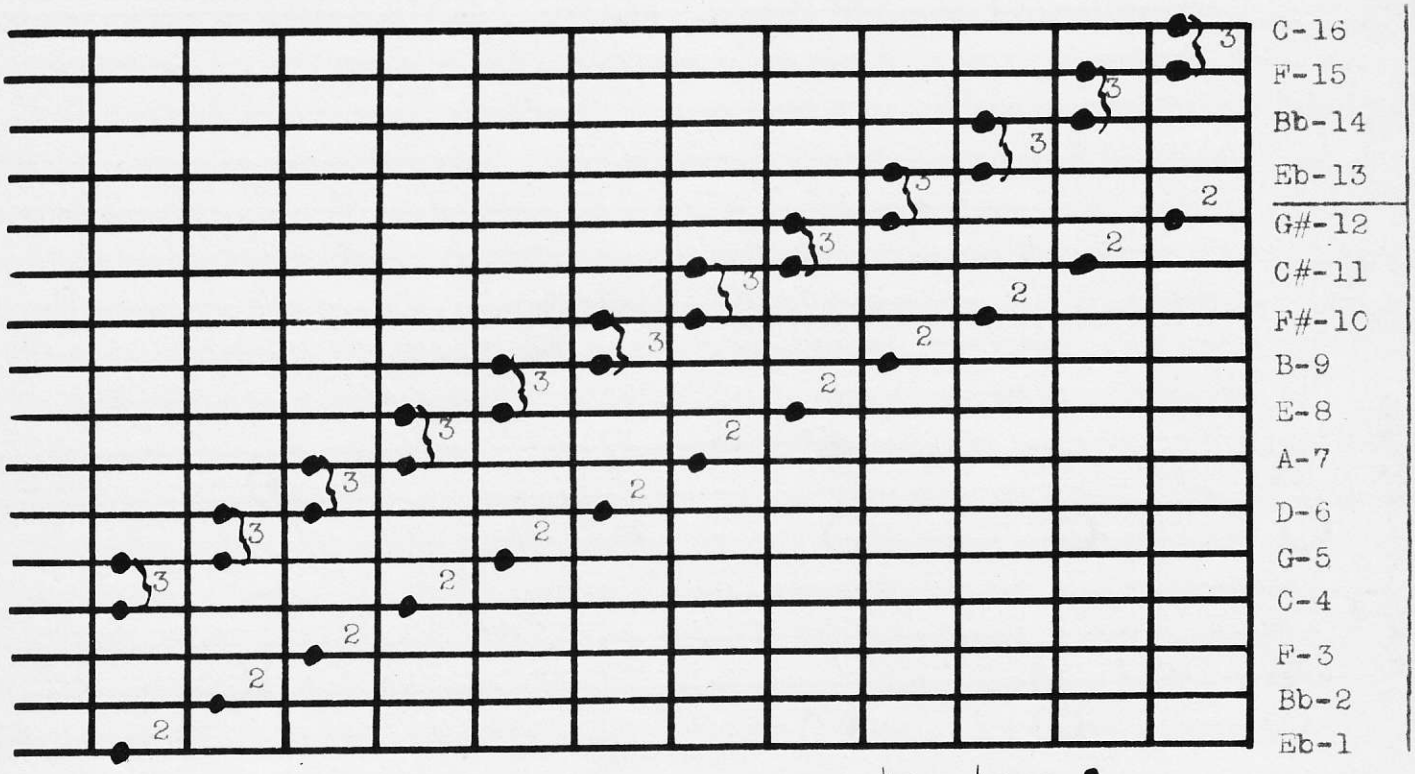


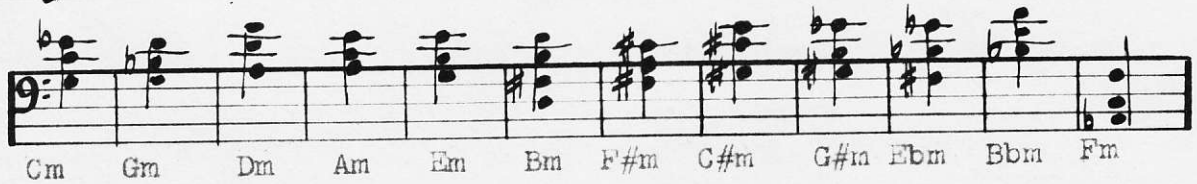
MINOR CHORDS ON THE ZITHER

Instead of playing 1 string with the 3rd finger
and 2 strings with the 2nd finger, as in major chords,
we will now play 2 strings with the 3rd finger
and 1 string with the 2nd finger.

In other words, in major chords we play one, skip two, play two
and in minor chords we play two, skip two, play one.

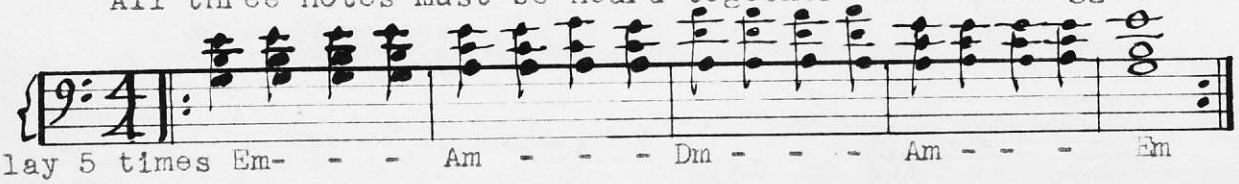
It should be noted that in minor chords the minor 3rd is always played with the 2nd finger and the root of the chord is always the middle string of the three strings played.





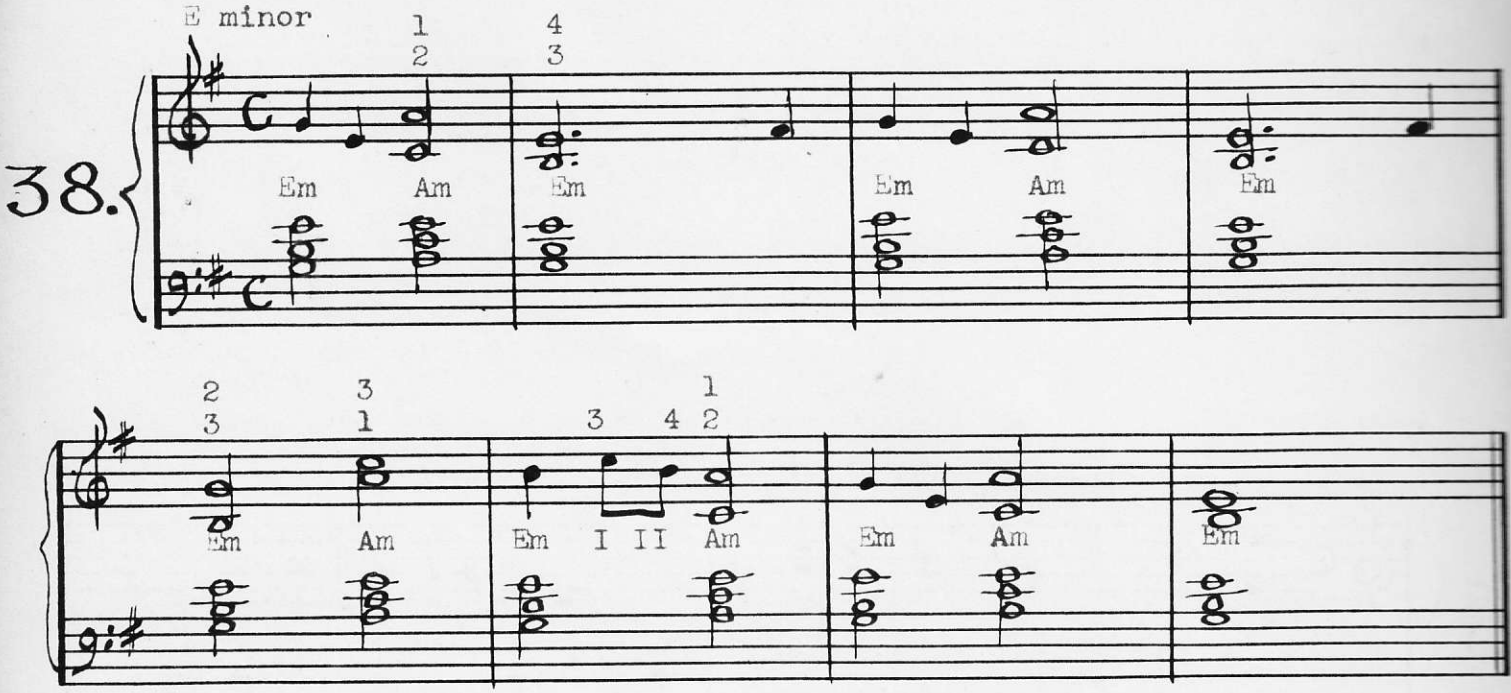
All three notes must be heard together--don't straggle.

37.

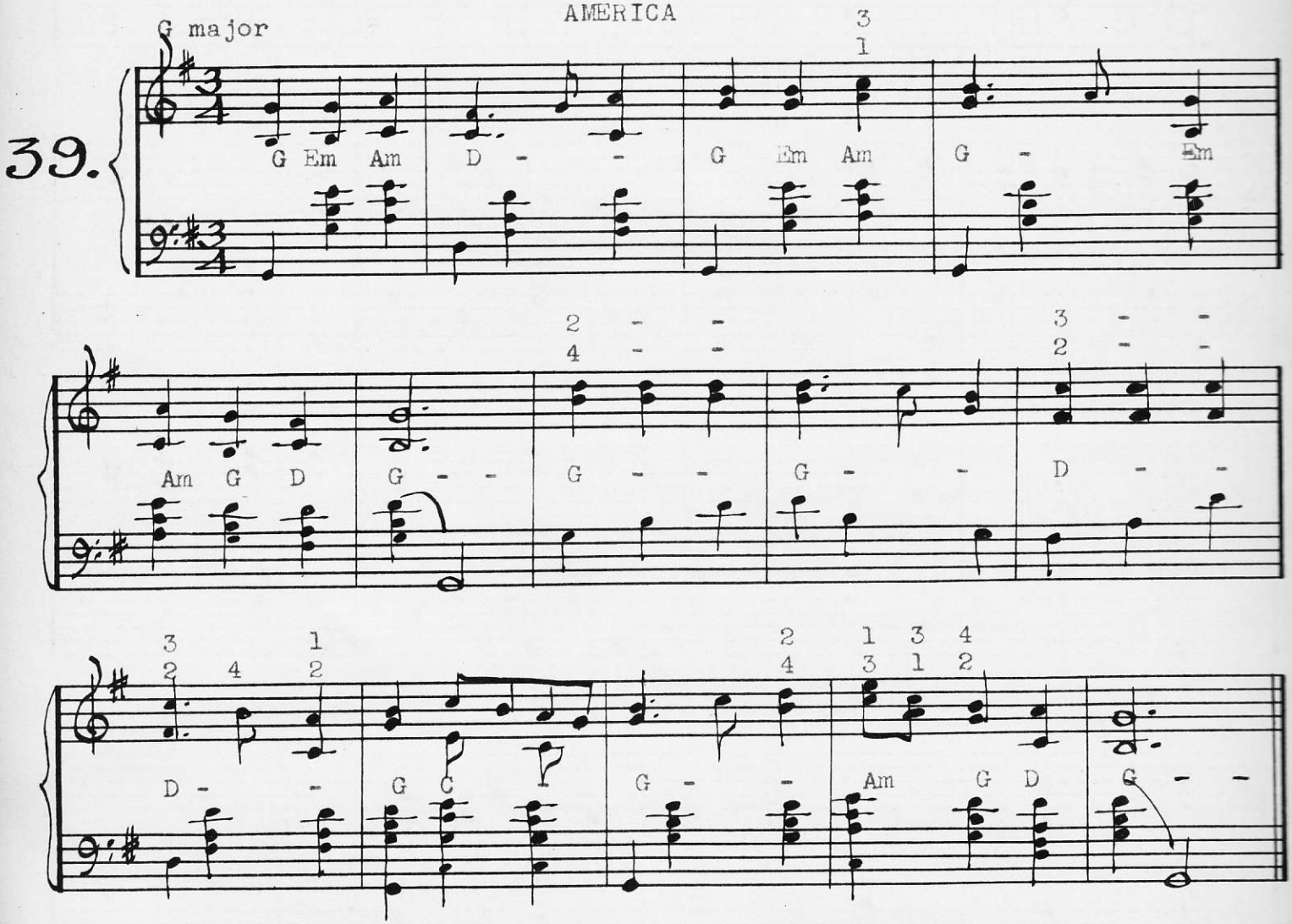


Play 5 times Em- - - Am - - - Dm - - - Am - - - Em

THE VOLGA BOAT SONG

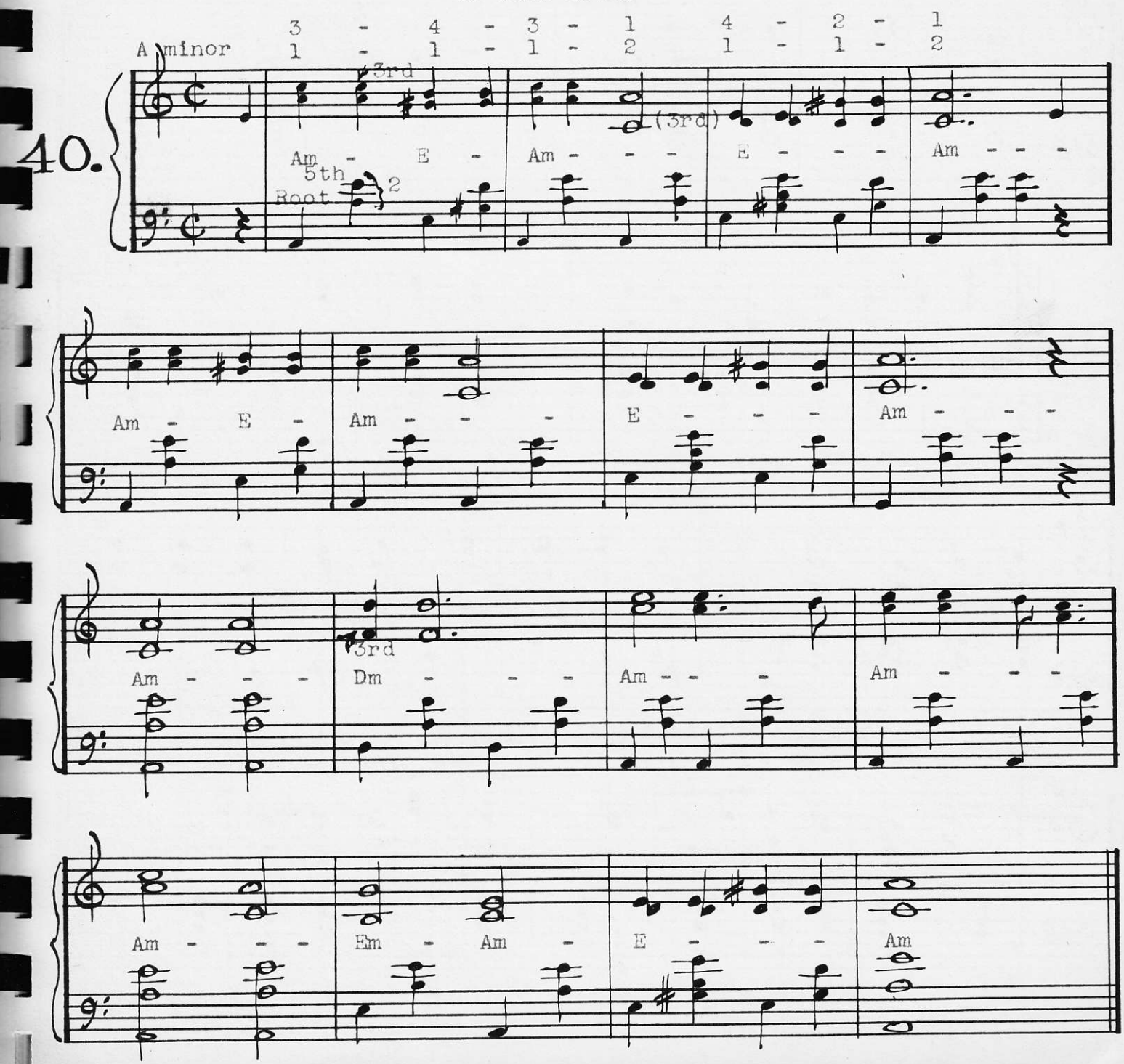


AMERICA



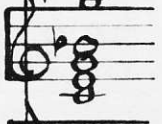
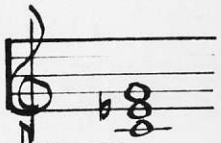
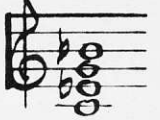
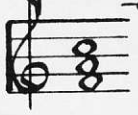
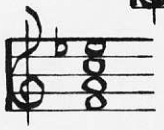
Sometimes the minor chord is abbreviated for easier playing or because the composer or arranger prefers the harmony this way. If this be the case, the second finger plays the root and 5th (instead of the third finger), and the 3rd is eliminated. The 3rd is often played on one of the fingerboard strings.

GO DOWN MOSES



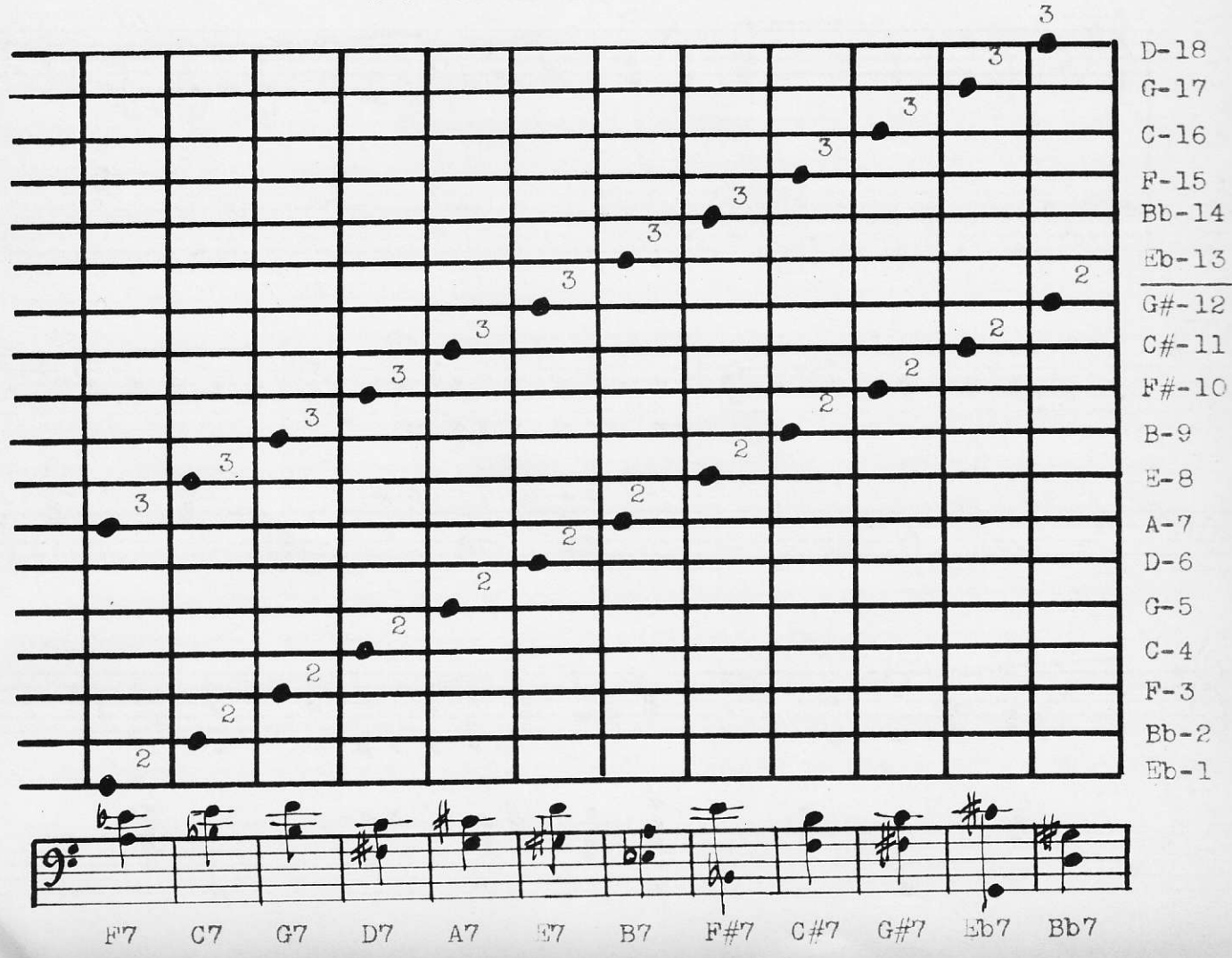
SEVENTH CHORDS

A seventh chord is constructed by adding a minor third (3 half steps) to either a major or minor triad.

Examples: C major chord, add Bb (3 half steps above G) and we have a C7 chord  . C minor chord,  add Bb, and we have a Cm7 chord  . F major chord,  add Eb (3 half steps above C), and we have an F7 chord  .

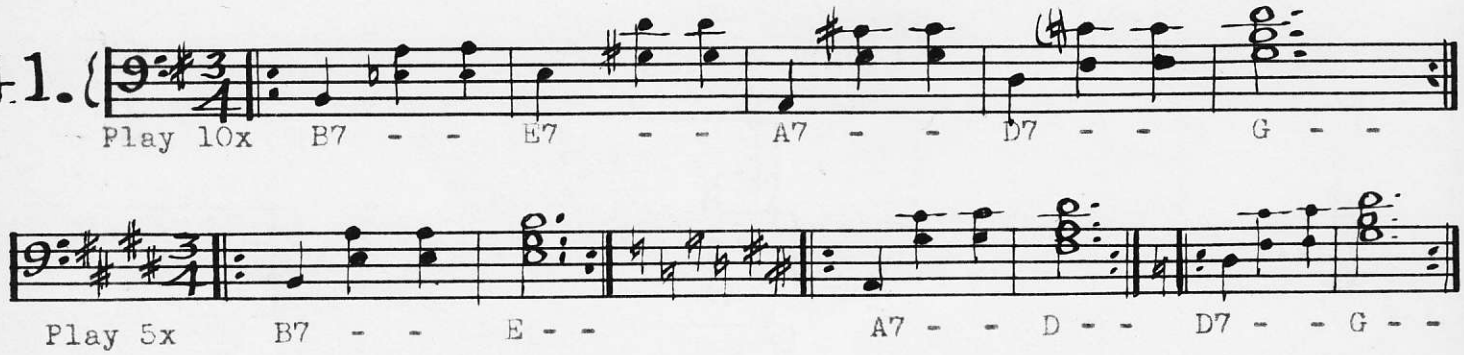
On the zither usually two notes of this seventh chord are played in the accompaniment section. Remaining notes of the chord are frequently played on the fingerboard strings.

SEVENTH CHORDS ON THE ZITHER



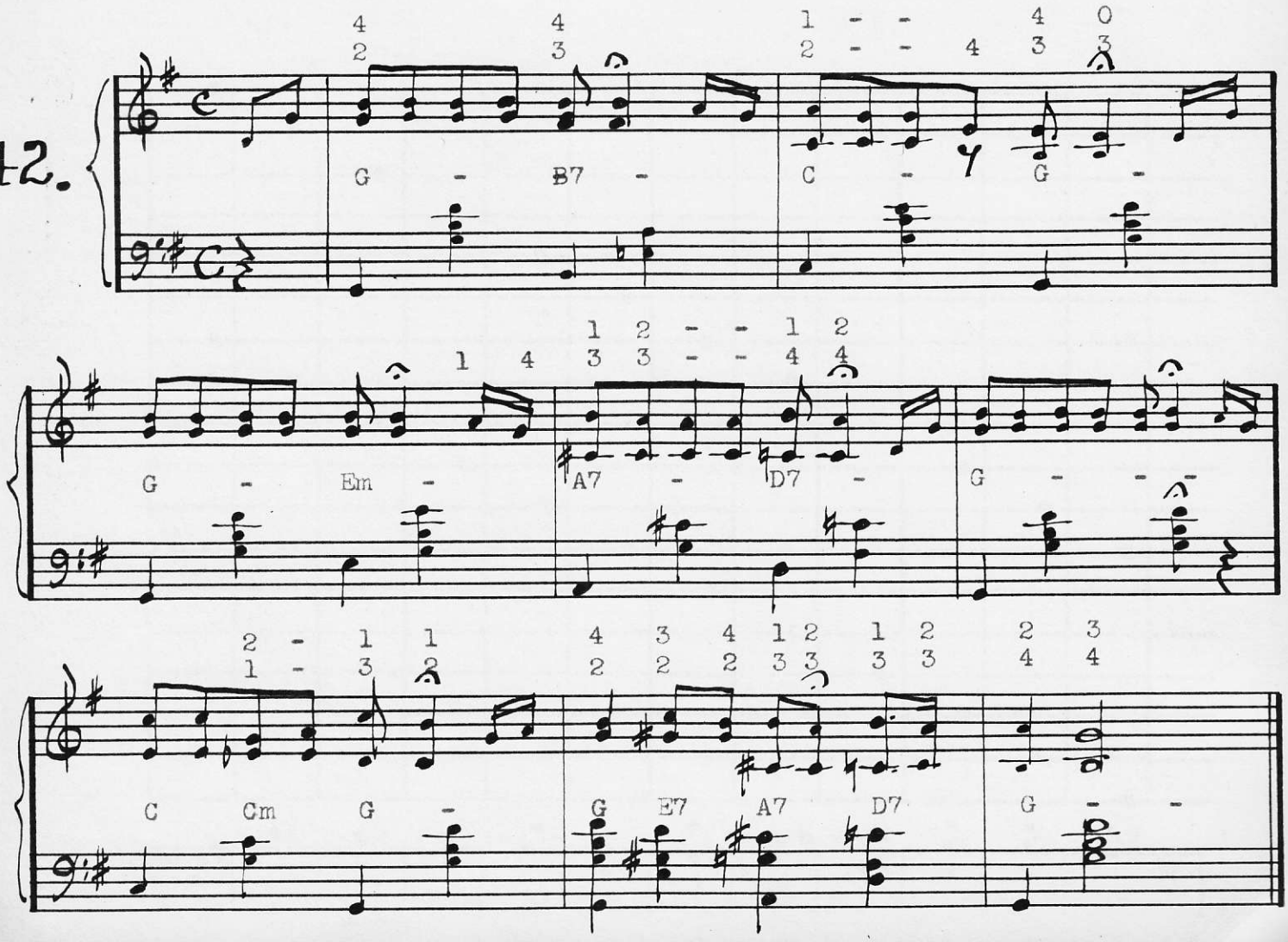
PRELIMINARY EXERCISES FOR SEVENTH CHORDS

41.

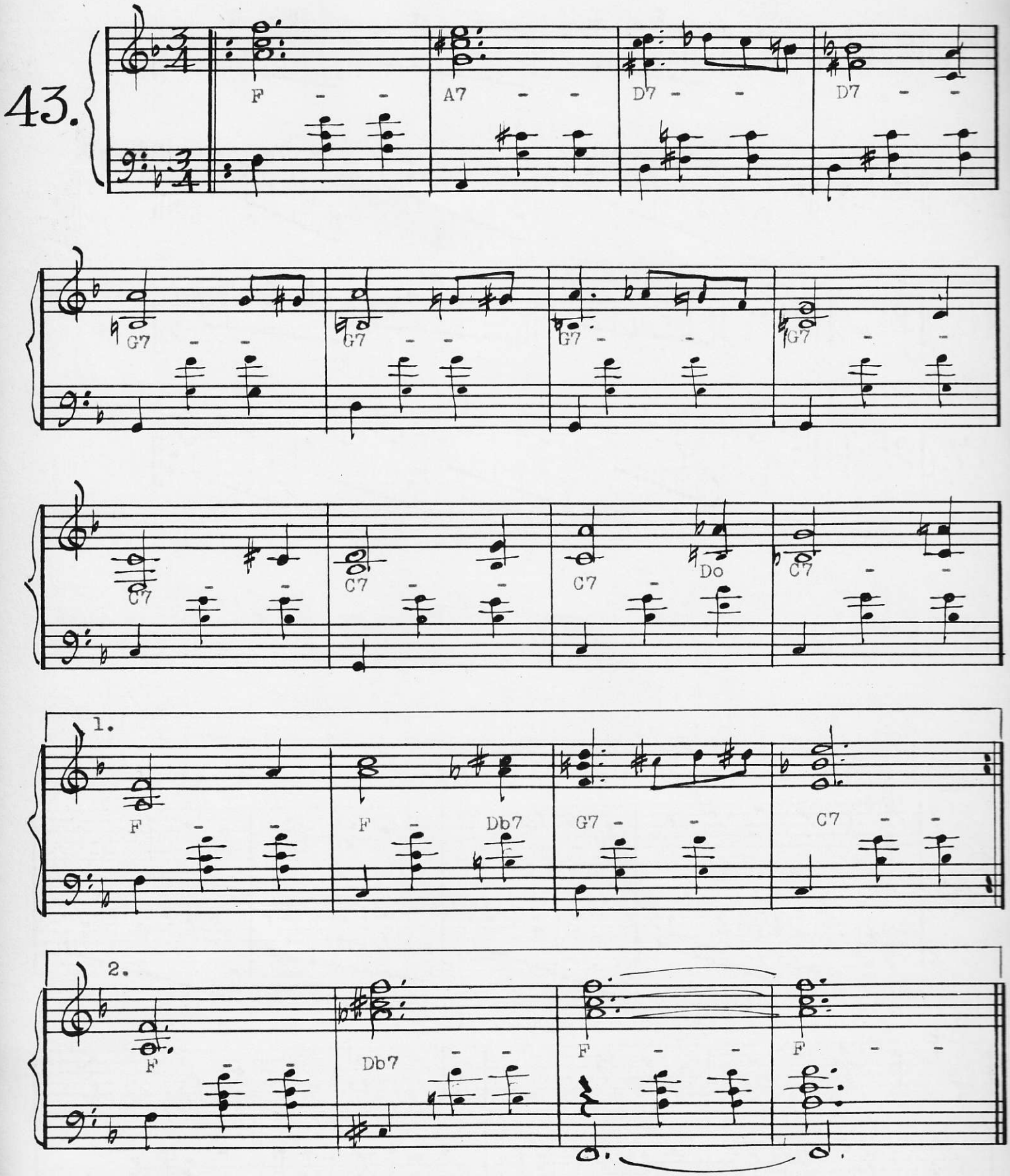


IN THE EVENING BY THE MOONLIGHT .

42.



DREAMY MELODY



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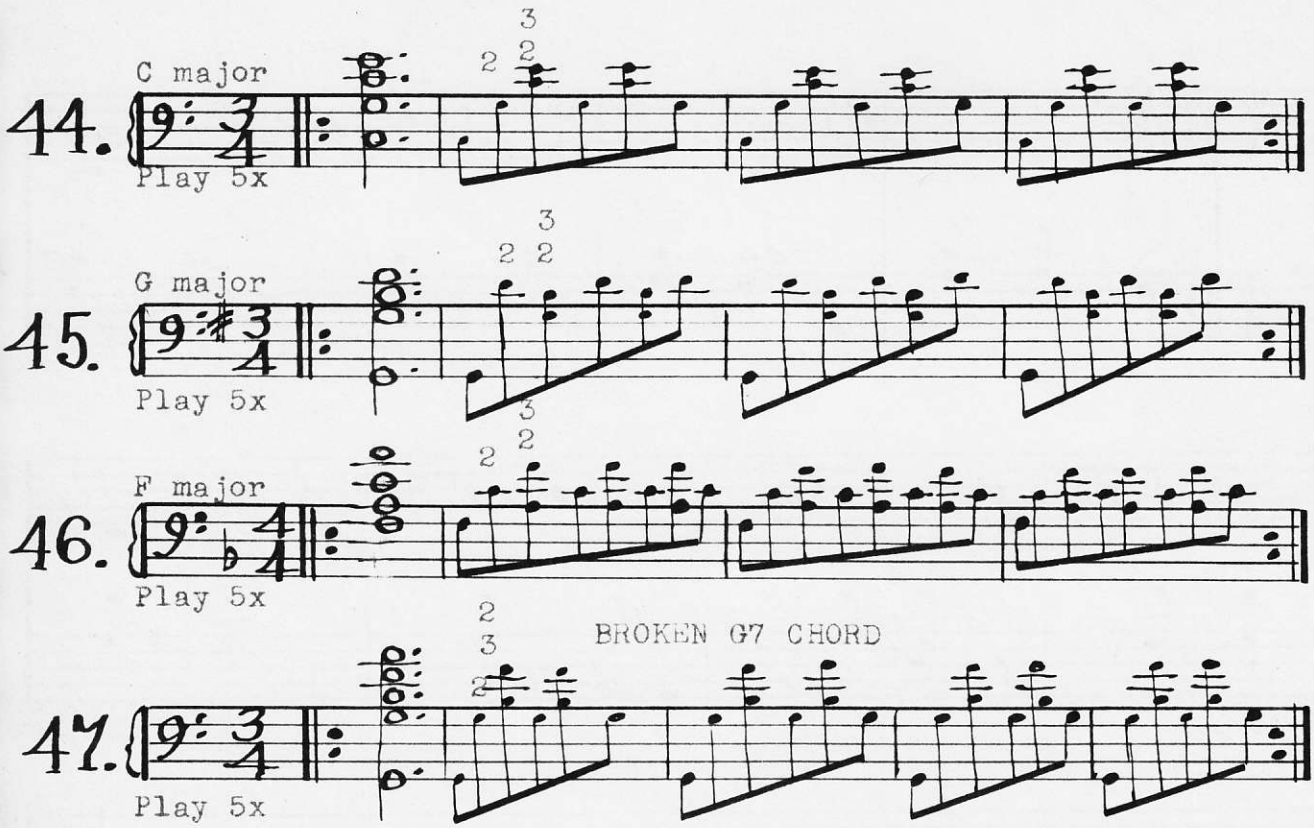
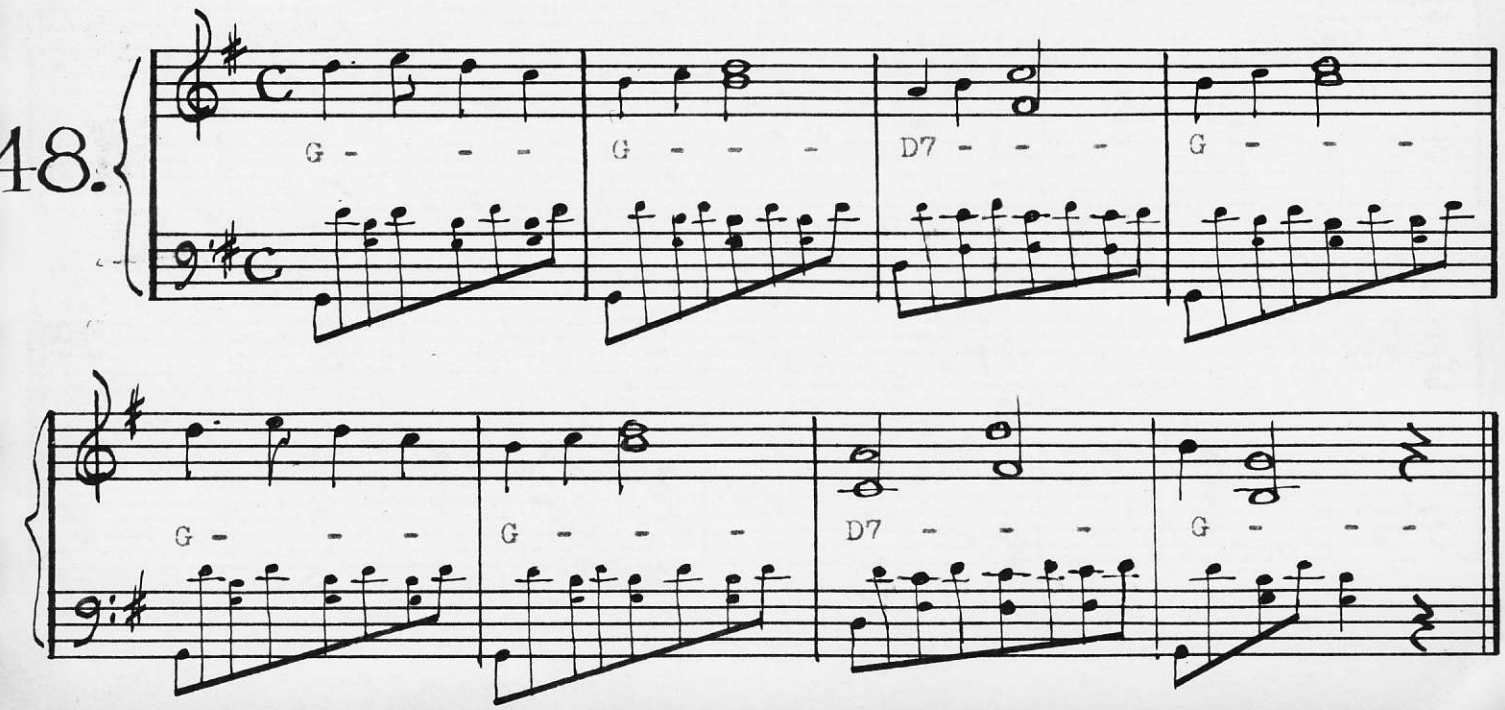
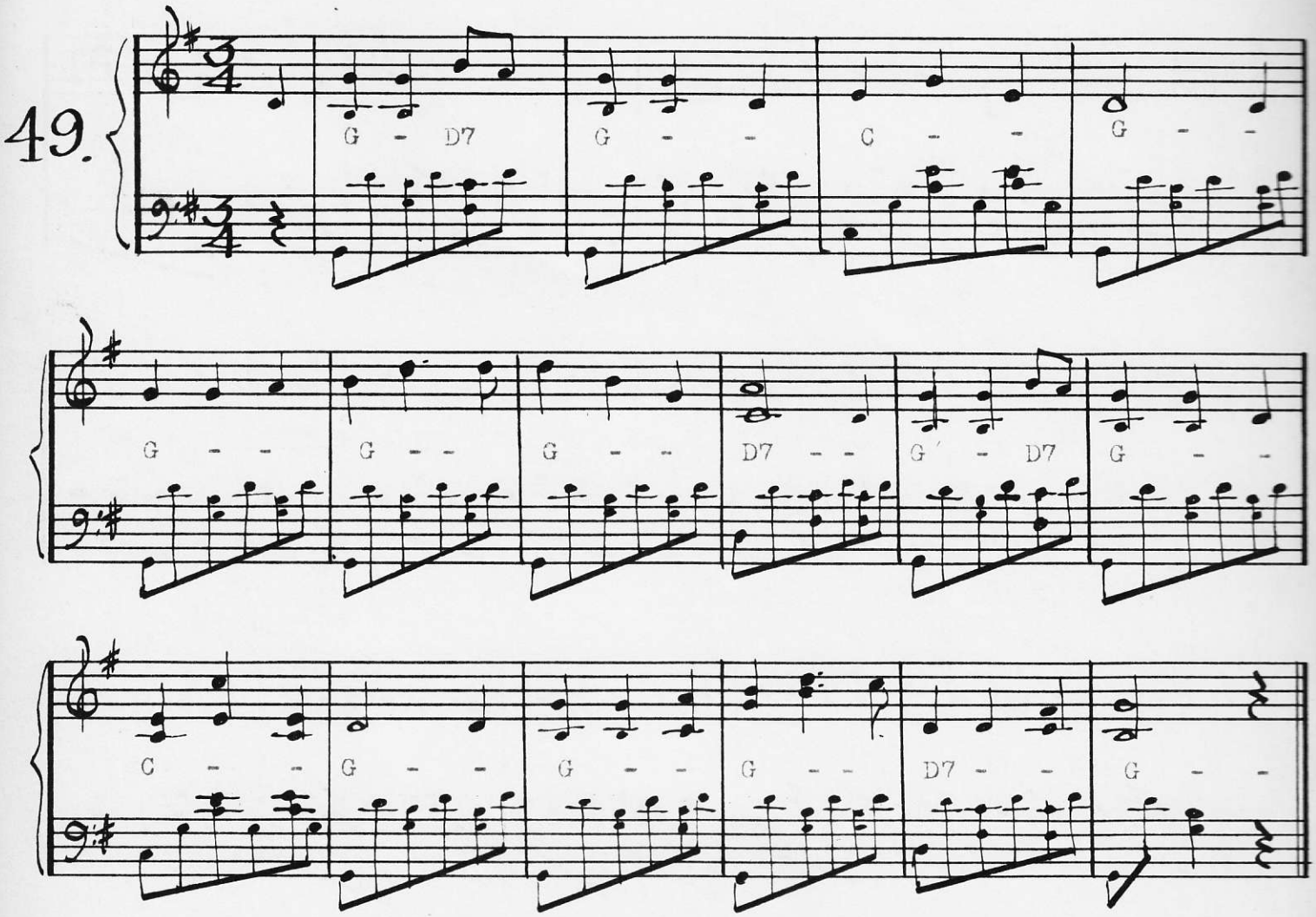
BROKEN MAJOR CHORDS



LONDON BRIDGE



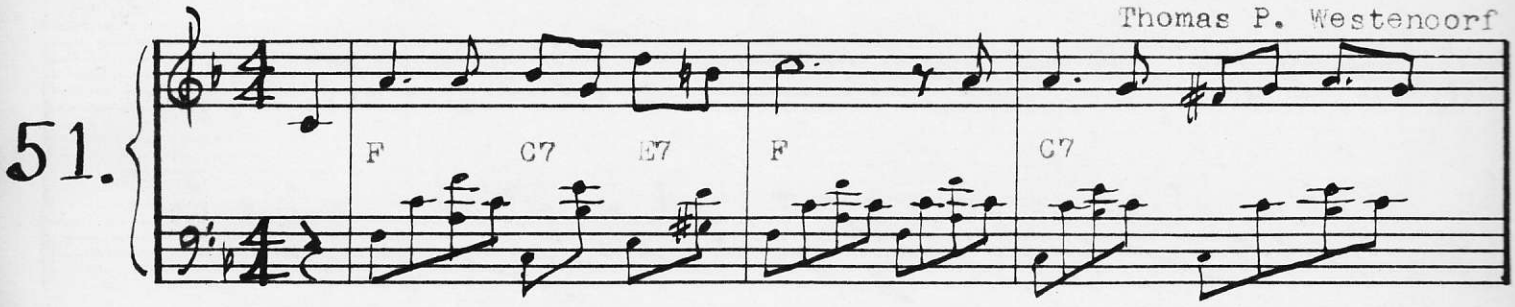
FLOW GENTLY SWEET AFTON

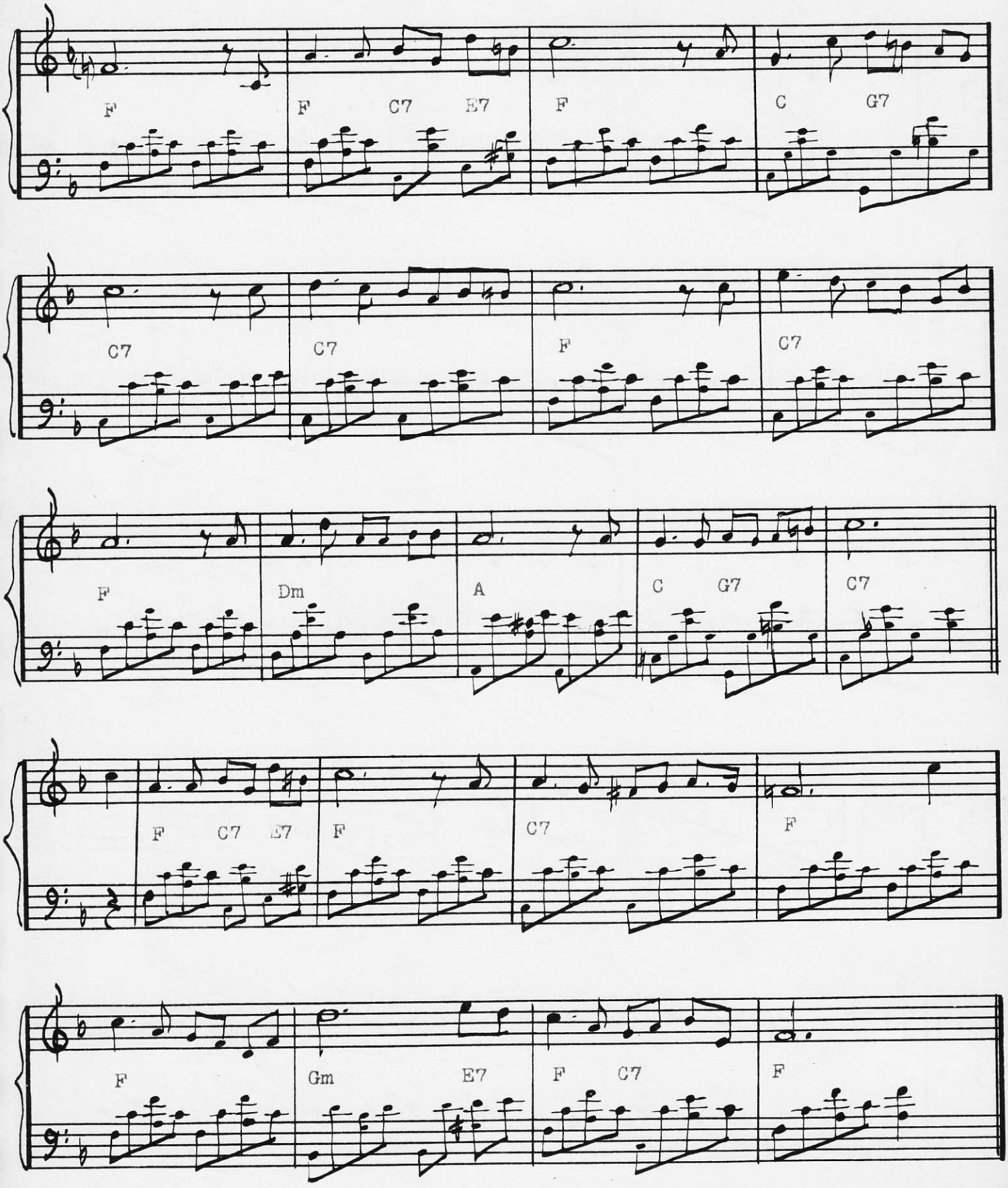


BROKEN MINOR CHORDS

I'LL TAKE YOU HOME AGAIN KATHLEEN

Thomas P. Westenoorf





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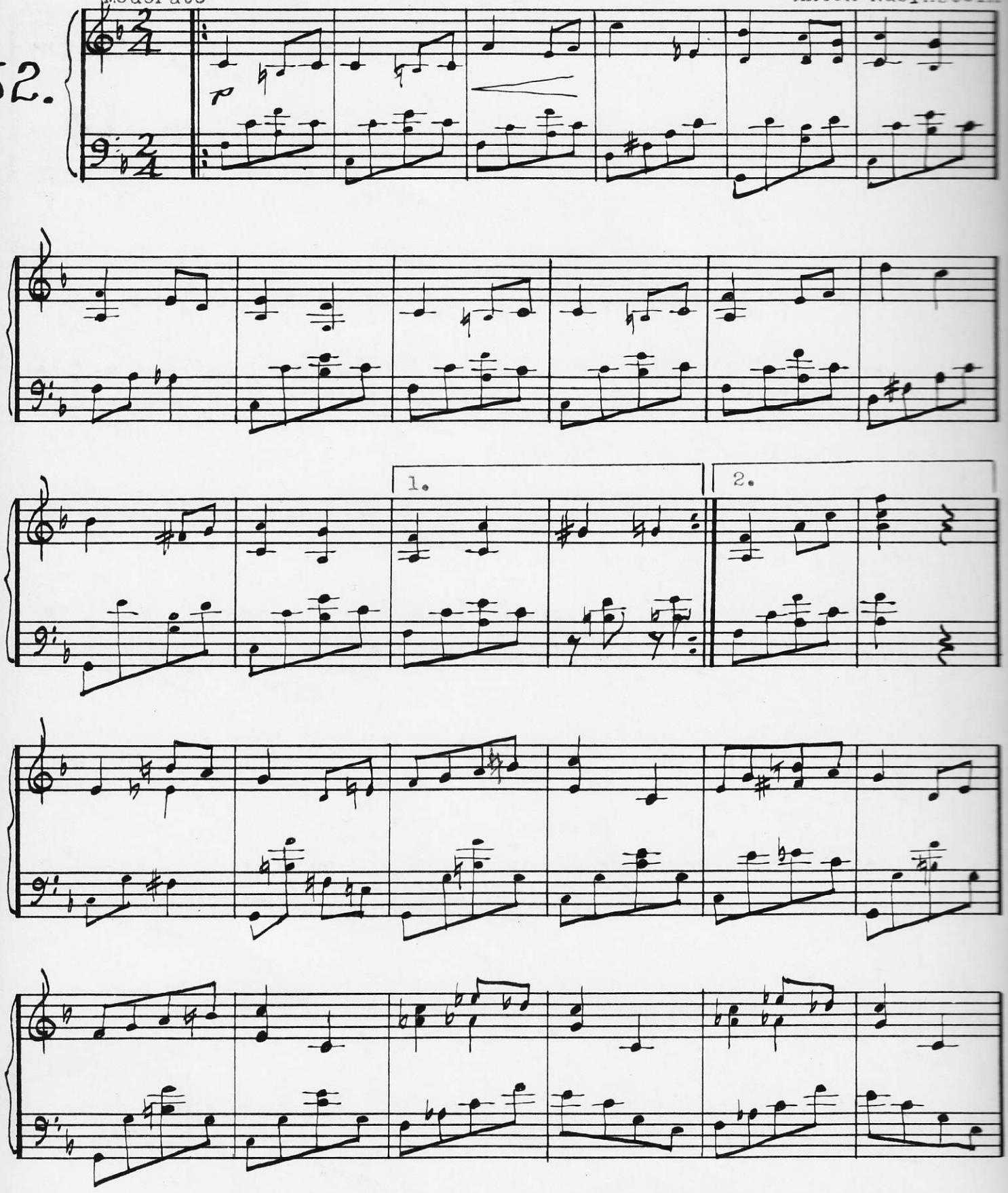
MELODY IN F

Moderato

Anton Rubinstein

52.



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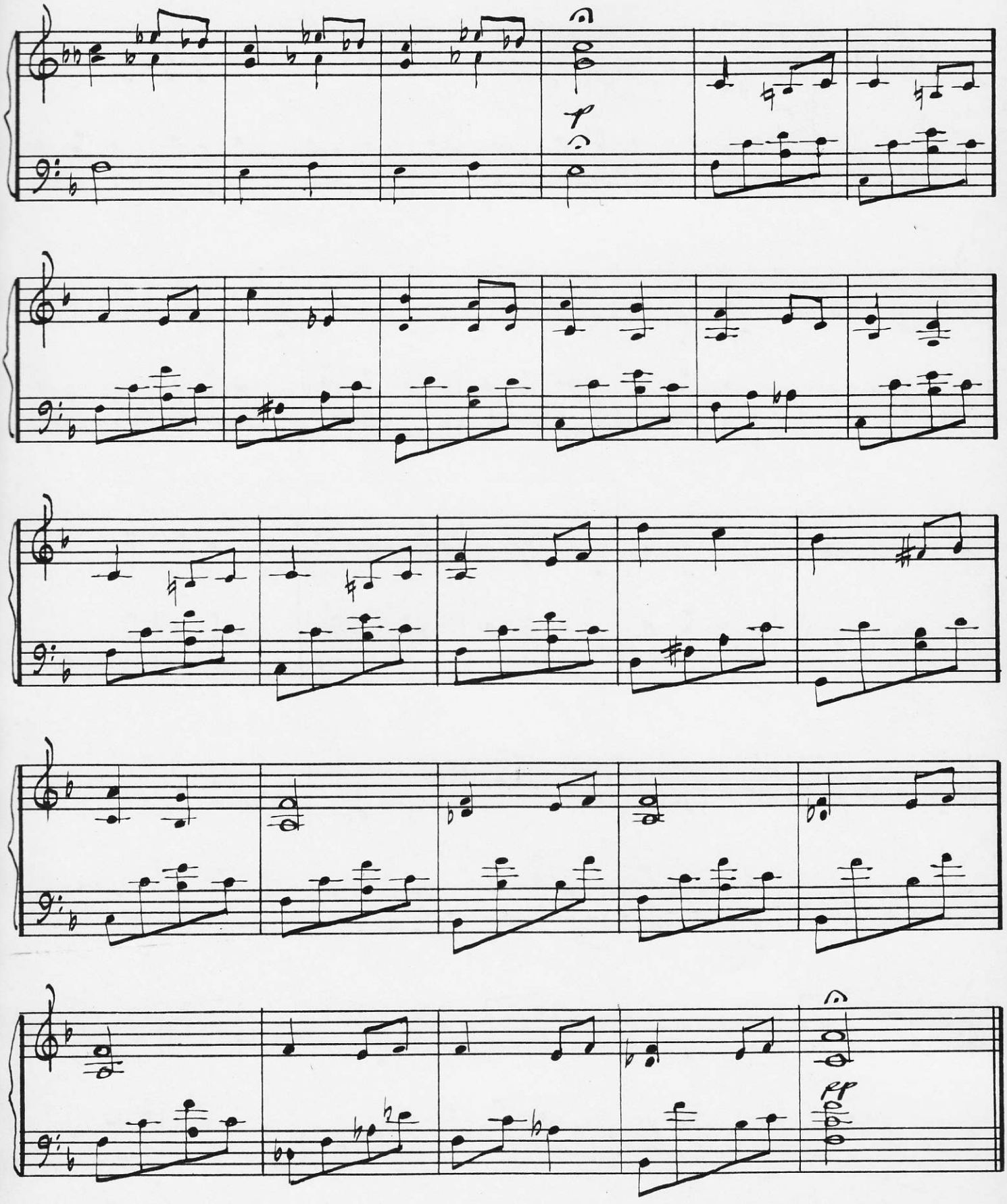

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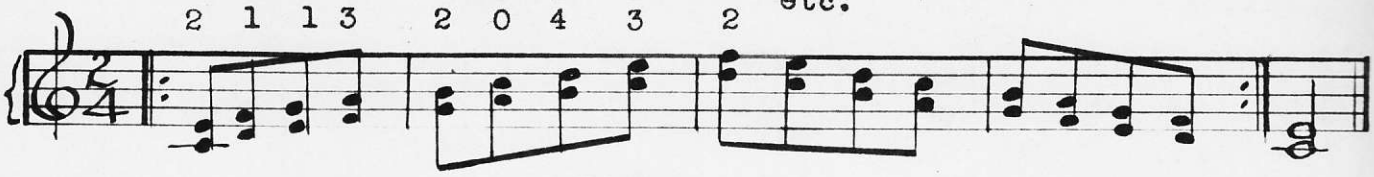
BOOK II

THIRDS

4 3 2 0 4 3 2 1 1 etc.
2 1 1 3 2 0 4 3 2

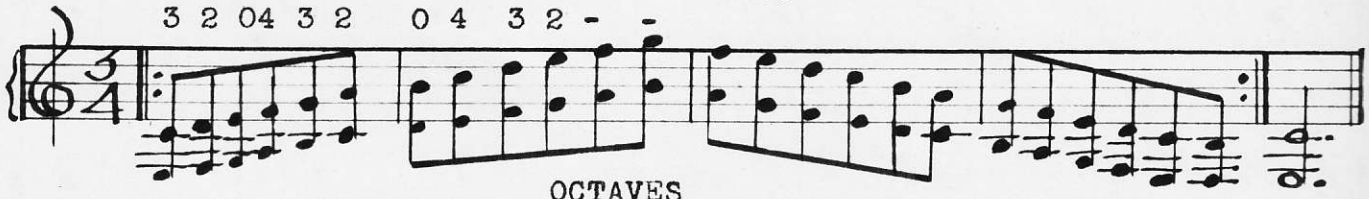
53.



SIXTHS

2 1 43 2 1 4 3 2 1 - - etc.
3 2 04 3 2 0 4 3 2 - -

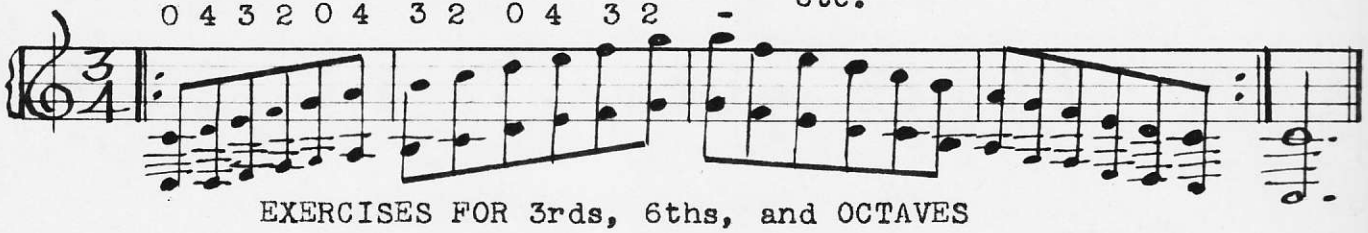
54.



OCTAVES

2 1 1 1 2 1 1 1 2 1 1 1 - etc.
0 4 3 2 0 4 3 2 0 4 3 2 -

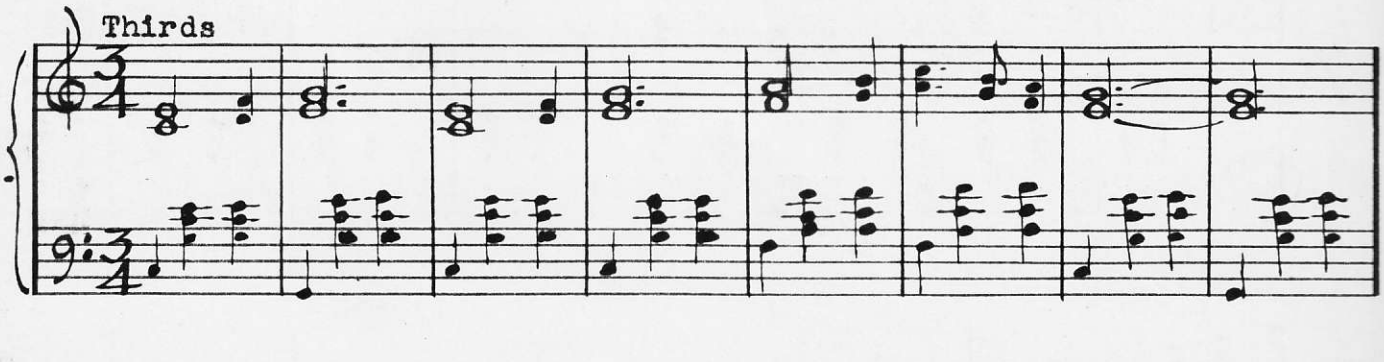
55.

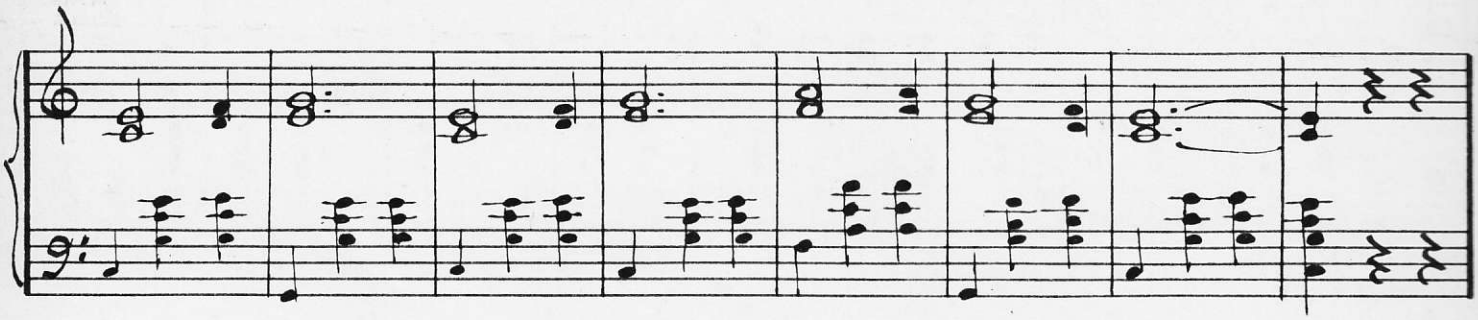


EXERCISES FOR 3rds, 6ths, and OCTAVES

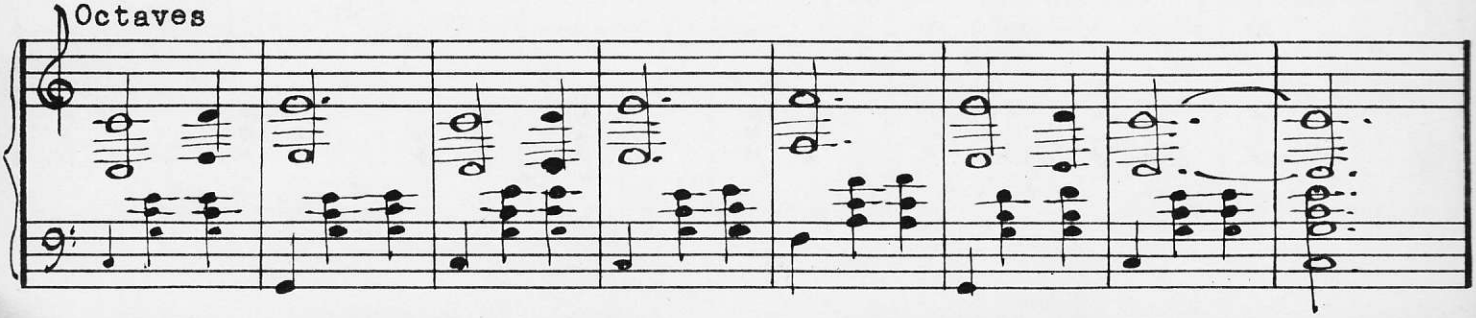
Thirds

56.

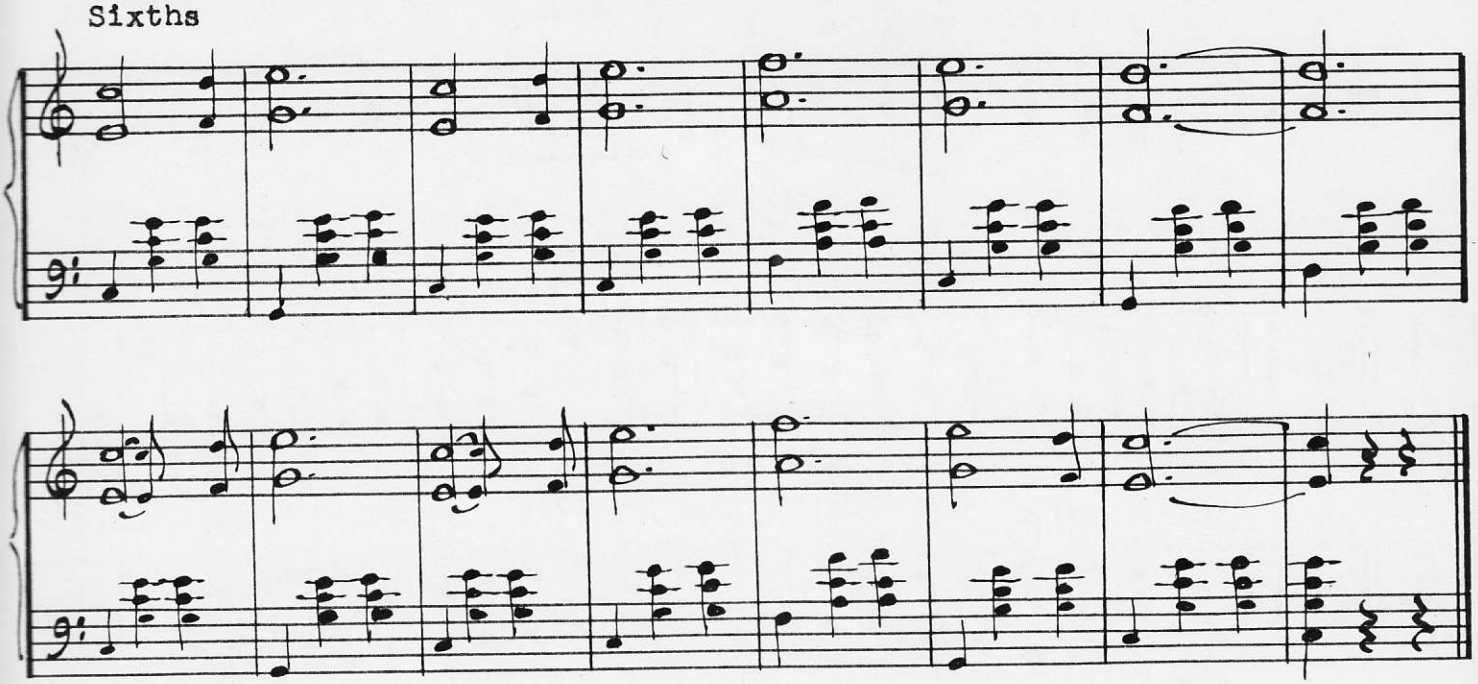




Octaves

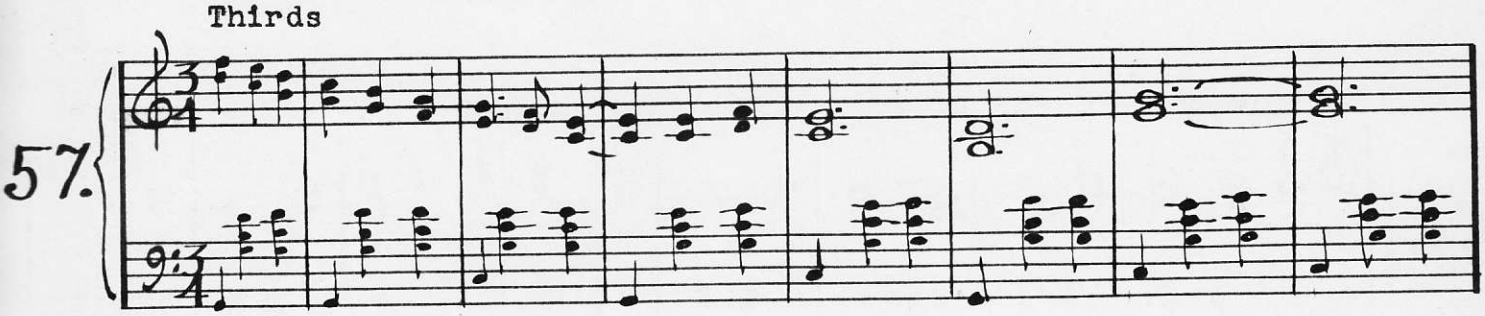


Sixths

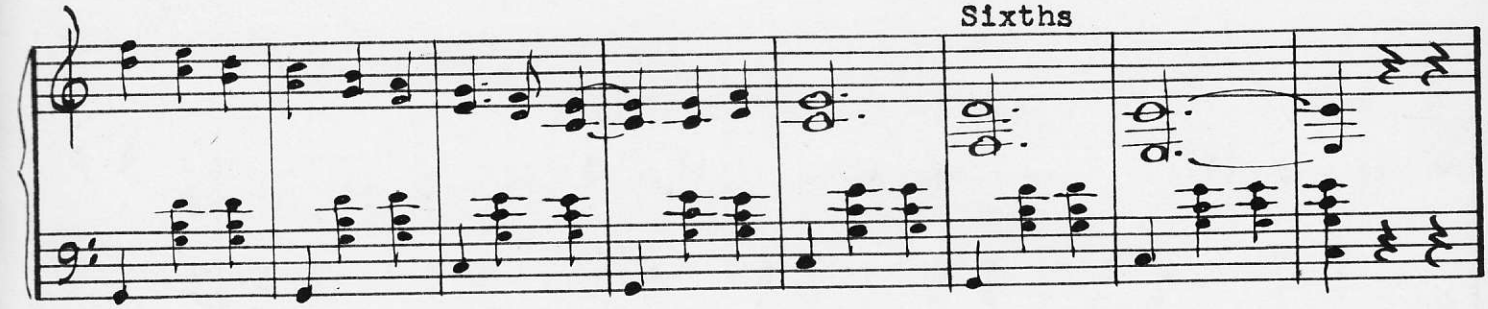


Thirds

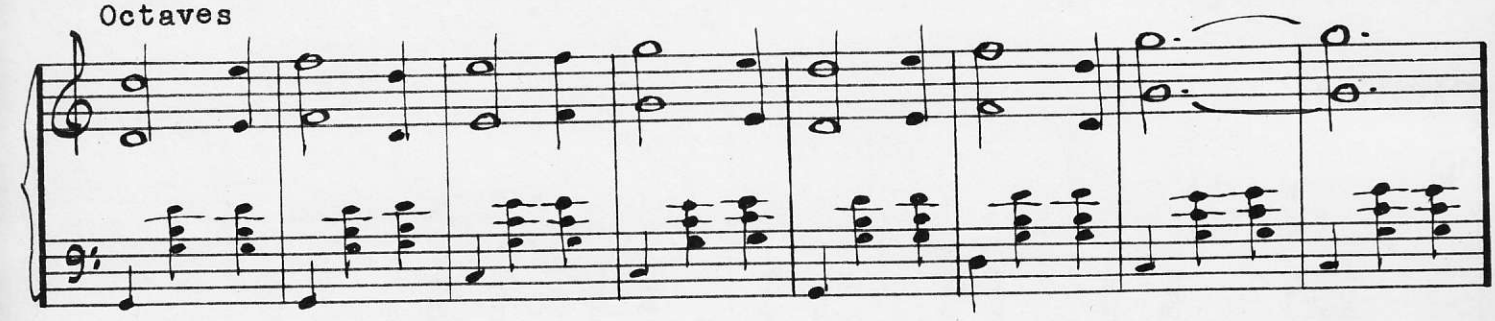
57.



Sixths



Octaves



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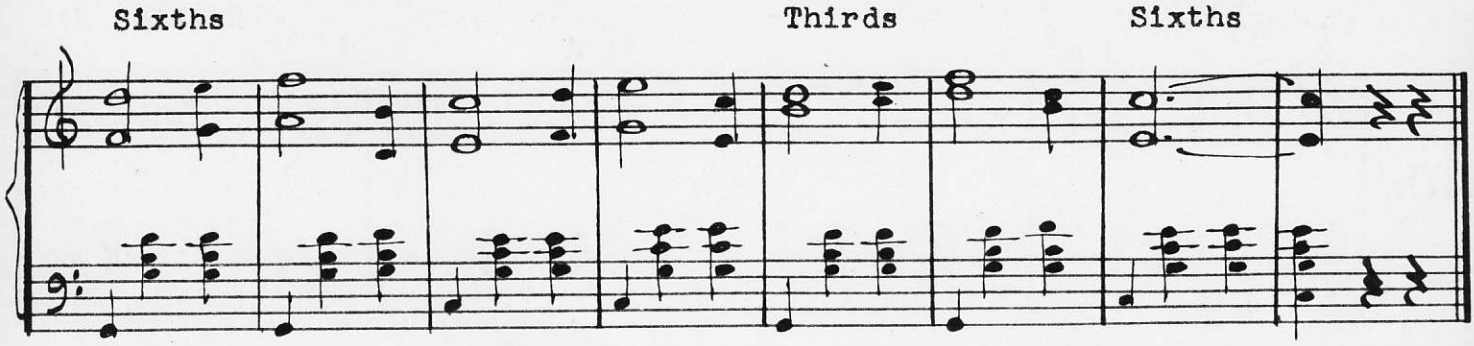
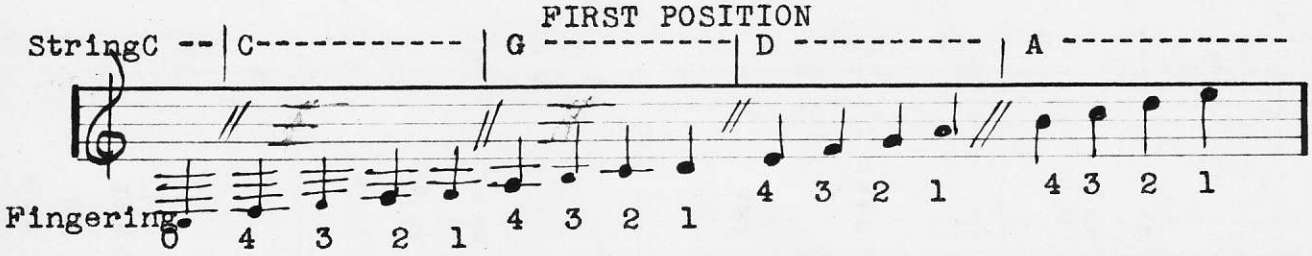
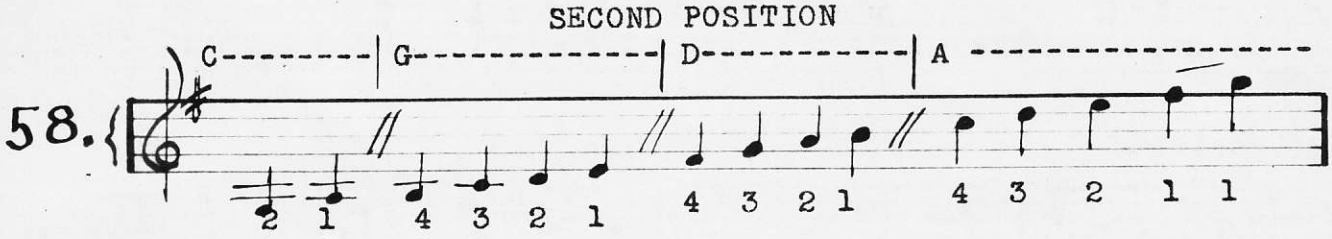


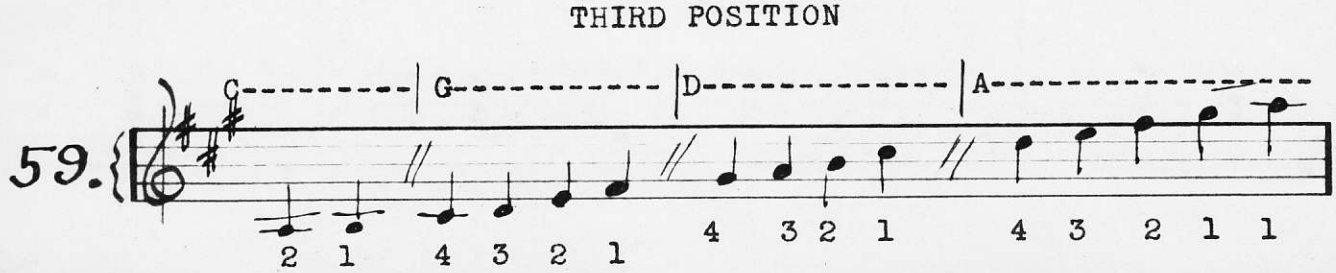
POSITIONS

In Book I we confined ourselves, in most cases, to the first position. This position required the fourth finger be placed at the second fret and the thumb at the seventh fret, as follows.

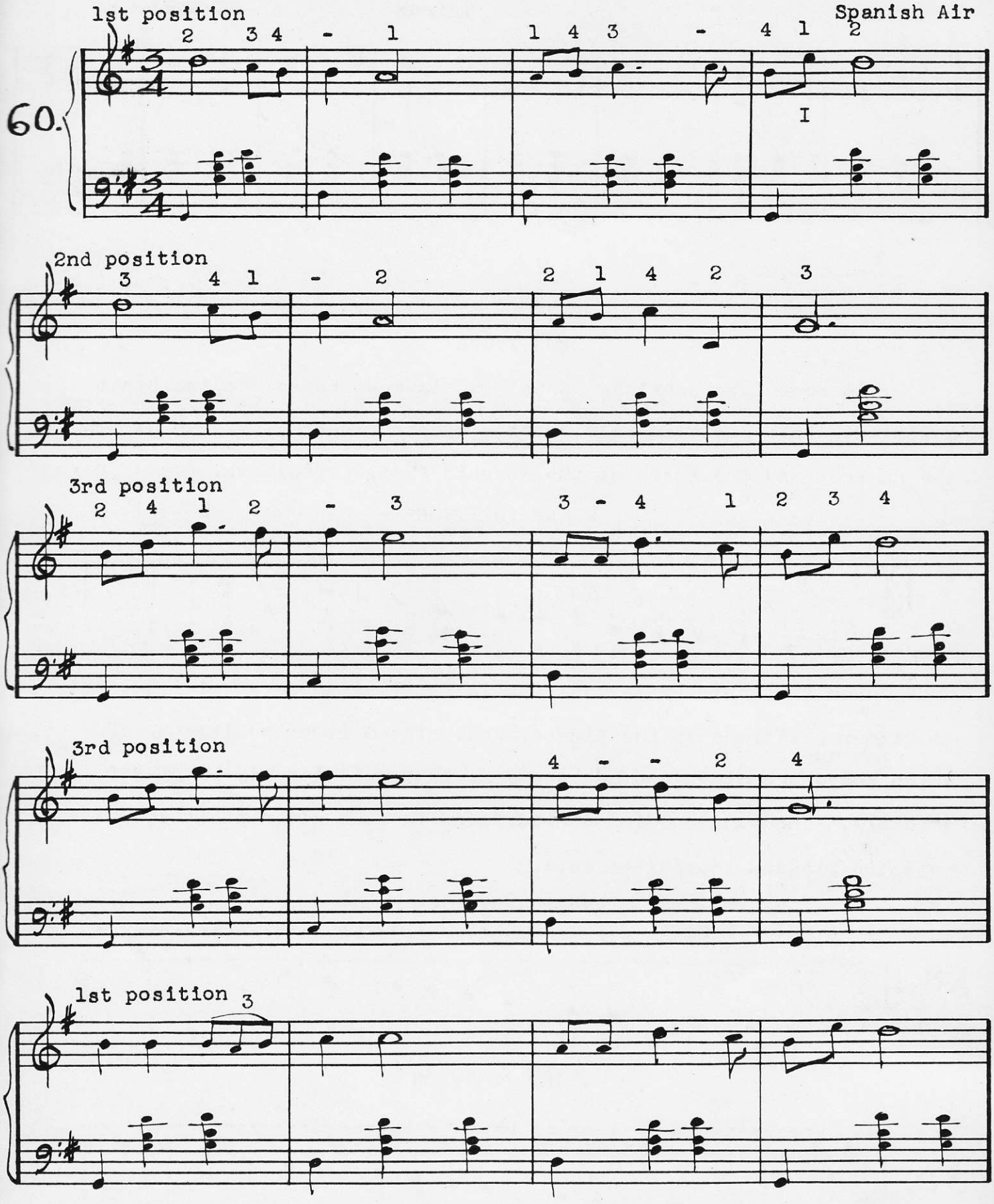


Now that this first position is familiar to us we will advance to higher positions on the fingerboard. These other positions, of which there are nine, are necessary so that melodies may be played smoothly. The hand should be held fixed in each given position while only the fingers themselves move.





JUANITA



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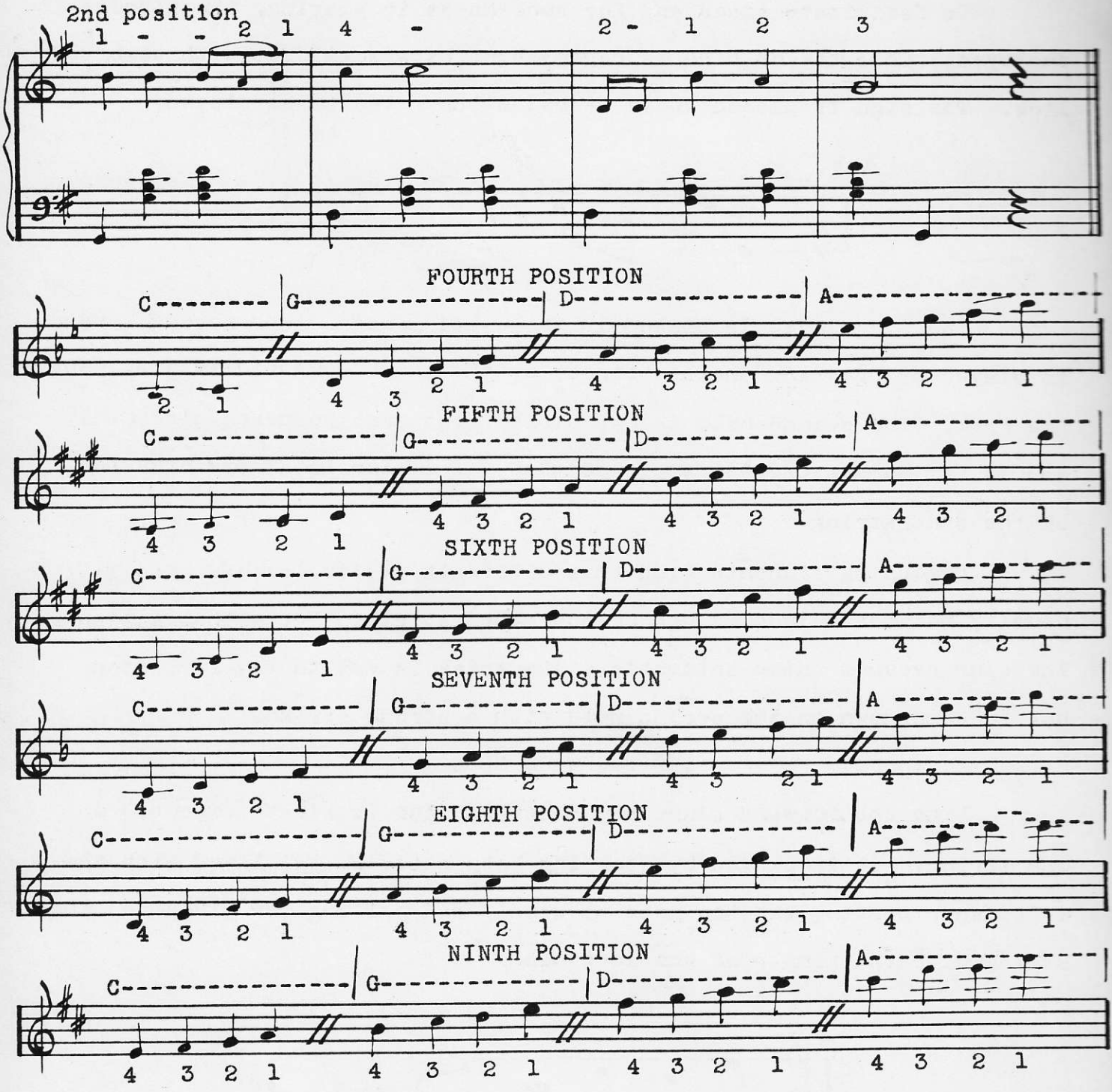

2nd position
1 - - 2 1 4 -
2 - 1 2 3
FOURTH POSITION
C G D A
FIFTH POSITION
C G D A
SIXTH POSITION
C G D A
SEVENTH POSITION
C G D A
EIGHTH POSITION
C G D A
NINTH POSITION
C G D A

THE FORWARD SLUR

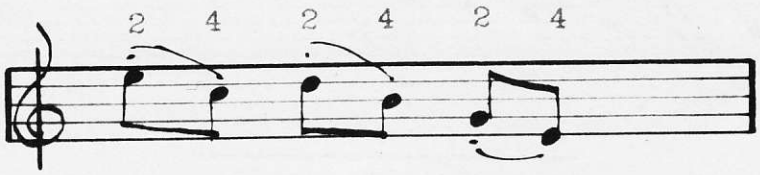
To facilitate speed and for smoothness in playing, the slur is employed. This tie or bind is represented by a small dot with a curved line. The sign is placed above or below the notes to be played.

The first note is picked in the usual manner. The second tone is played by pressing another finger or the thumb down firmly just behind the fret. The second note is not picked, but must be heard distinctly and be as loud as the first picked tone. The slur is always executed on the same string.

Beginning students find this difficult, as the second note is usually not heard loud enough or not heard at all. But with practice the slur becomes quite automatic. The trick is not to try for speed but to come down on the second note with a strong stroke.

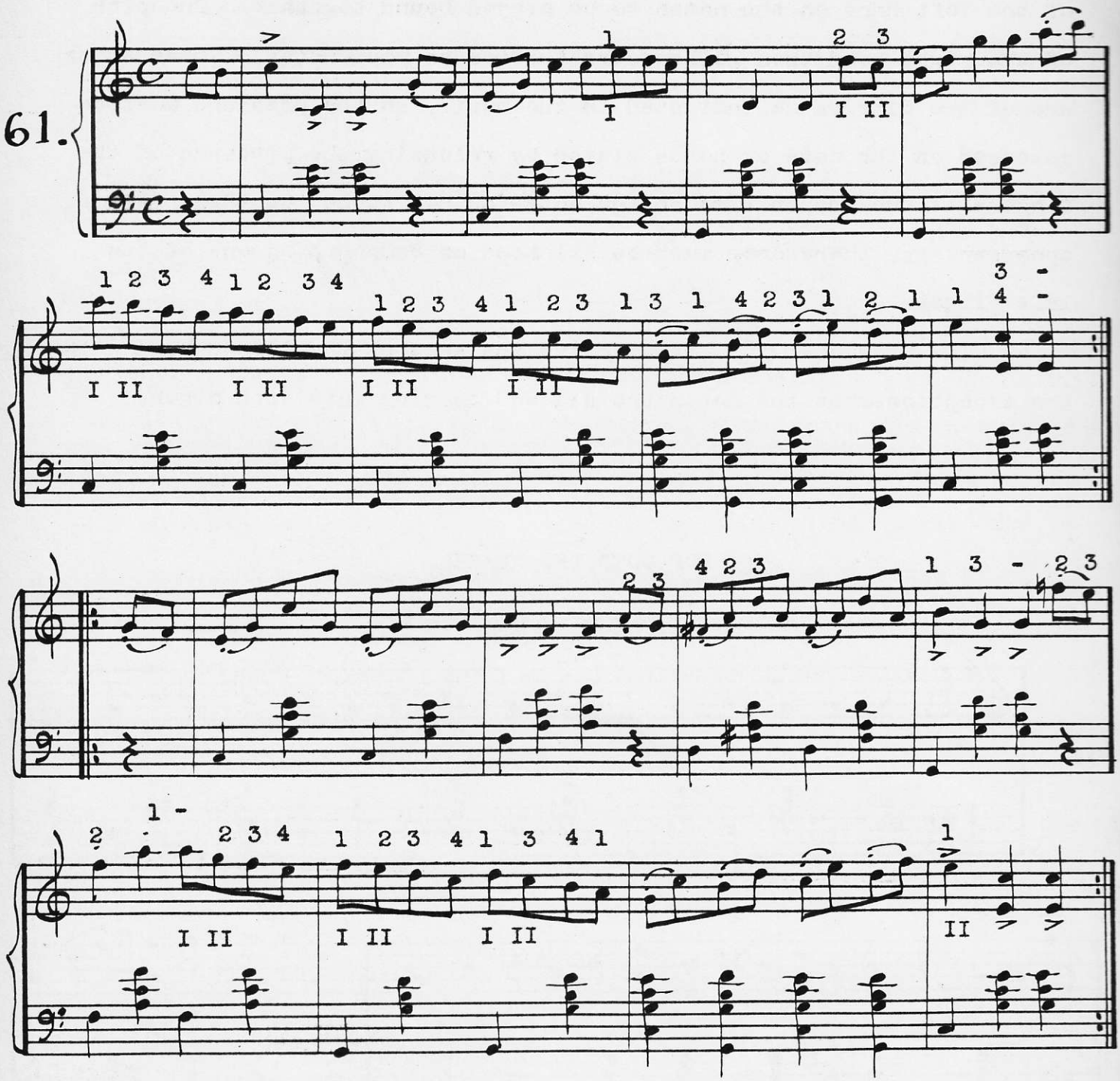
THE BACKWARD SLUR

Like the forward slur, the backward slur is always executed on one string. It is played by stopping both notes to be played with the left hand, picking the top note as usual, and pulling (or plucking) the string with the finger of the left hand.



NOTE: The symbol for the forward and backward slur originally did not employ the use of the small dot just to the left of the bow. The dot was added because without it the sign was often confused for a legato mark.

SAILOR'S HORNPIPE



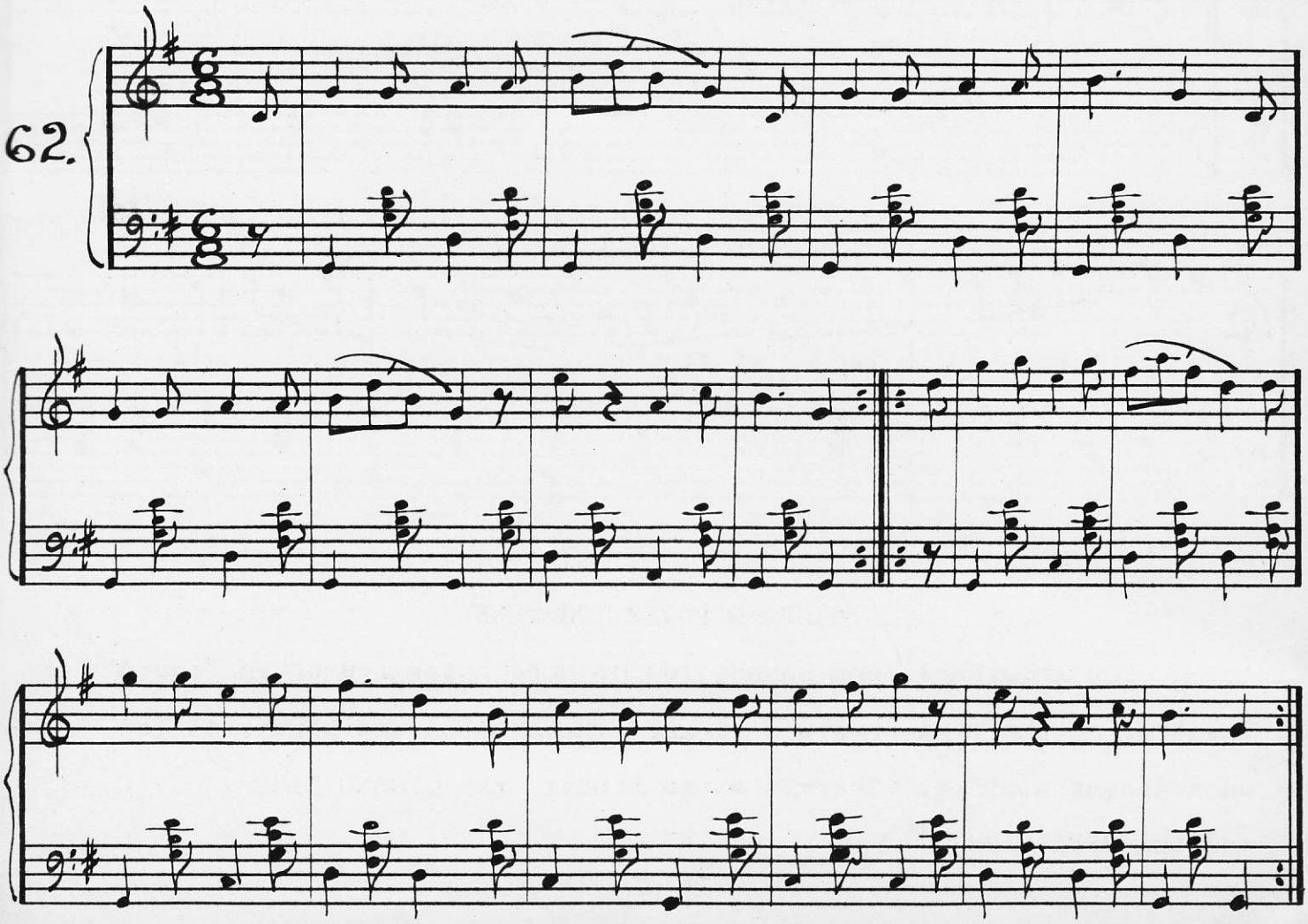
BINDING NOTES TOGETHER

For smoothness and speed, two or more notes are often "bound" together on the fingerboard strings. These notes are always played on adjacent strings. There are two kinds; the CLOSED BIND ⌒ , and the OPEN BIND ⌒ .

The CLOSED BIND ⌒ is executed by first pressing the fingers of the left hand on the notes to be played bound together. The pick of the right hand then glides over the two or more notes. These notes are of the time value indicated in the music, so the pressure must be released on the note or notes played by releasing the pressure of the fingers at the proper time so the notes do not sound together. Any open strings, therefore, must be silenced or dampened by one of the left fingers.

The OPEN BIND ⌒ is executed the same as the closed bind with the exception that the notes are allowed to ring into each other.

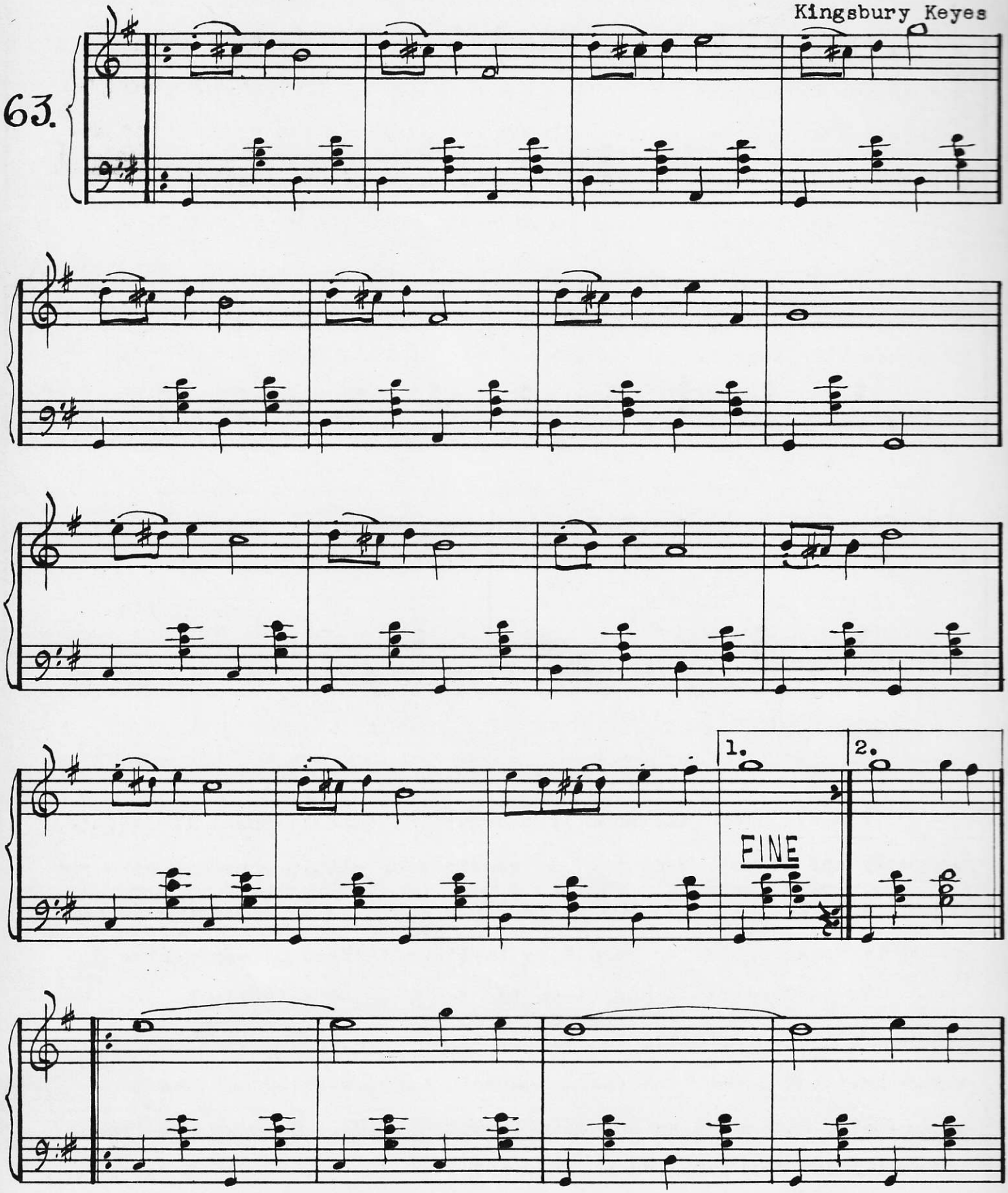
POP GOES THE WEASEL

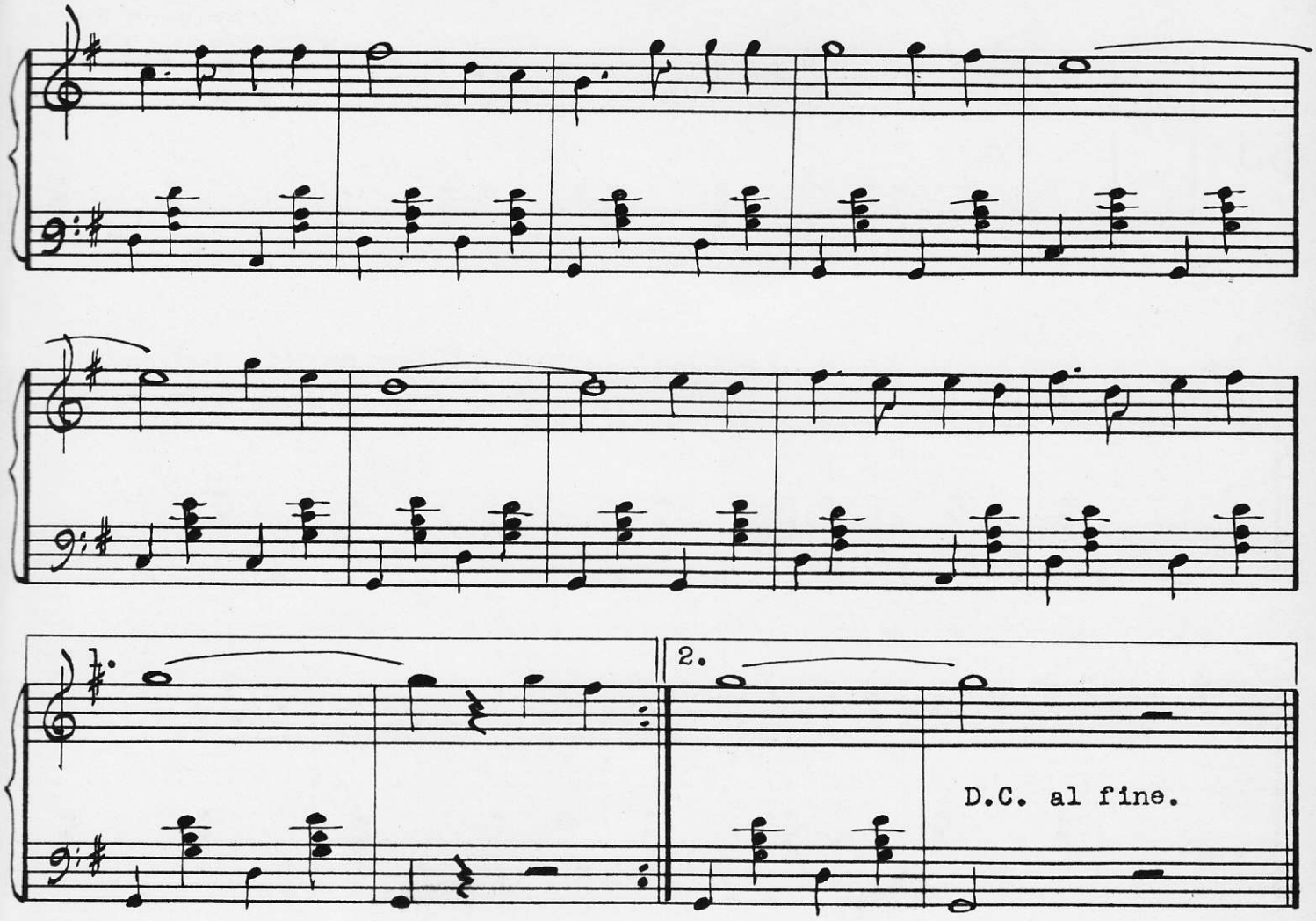


LOTTIE BELLE

Kingsbury Keyes

63.





THE SLIDE

The slide or glissando is a beautiful embellishment if executed properly and is not overdone. It consists of sliding, mainly with the thumb, either up or down the string from one note to another. If the slide is exaggerated the result is tastless instead of expressive.

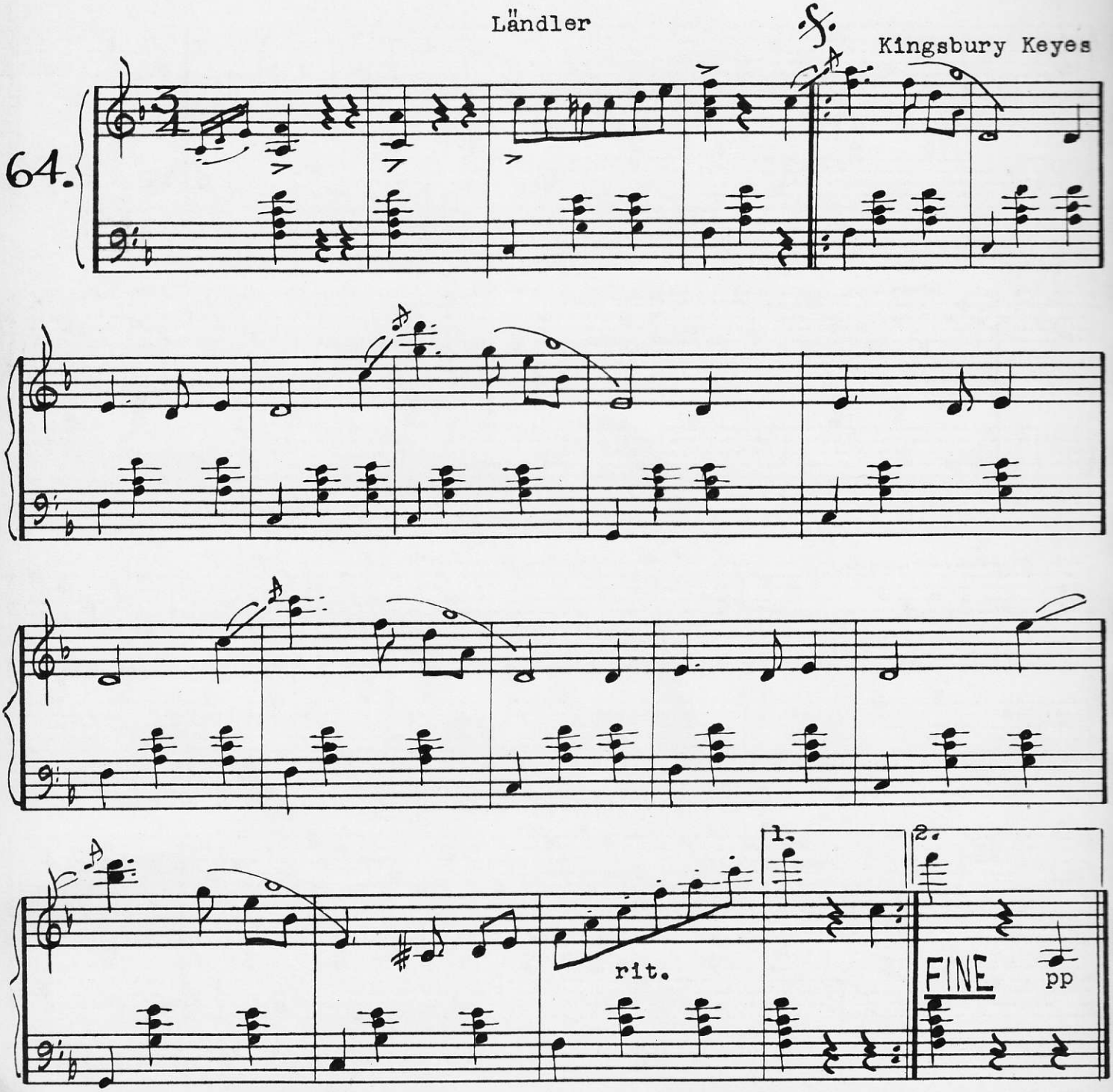
To perform the slide, turn the thumb under slightly so that the nail on the right side is in contact with the string. Care must be taken that the notes in between the main two notes are not heard separately, but sound as one uninterrupted slide. To make the final note audible, the pressure on the string should increase. In addition, the written value of the main notes must be observed.

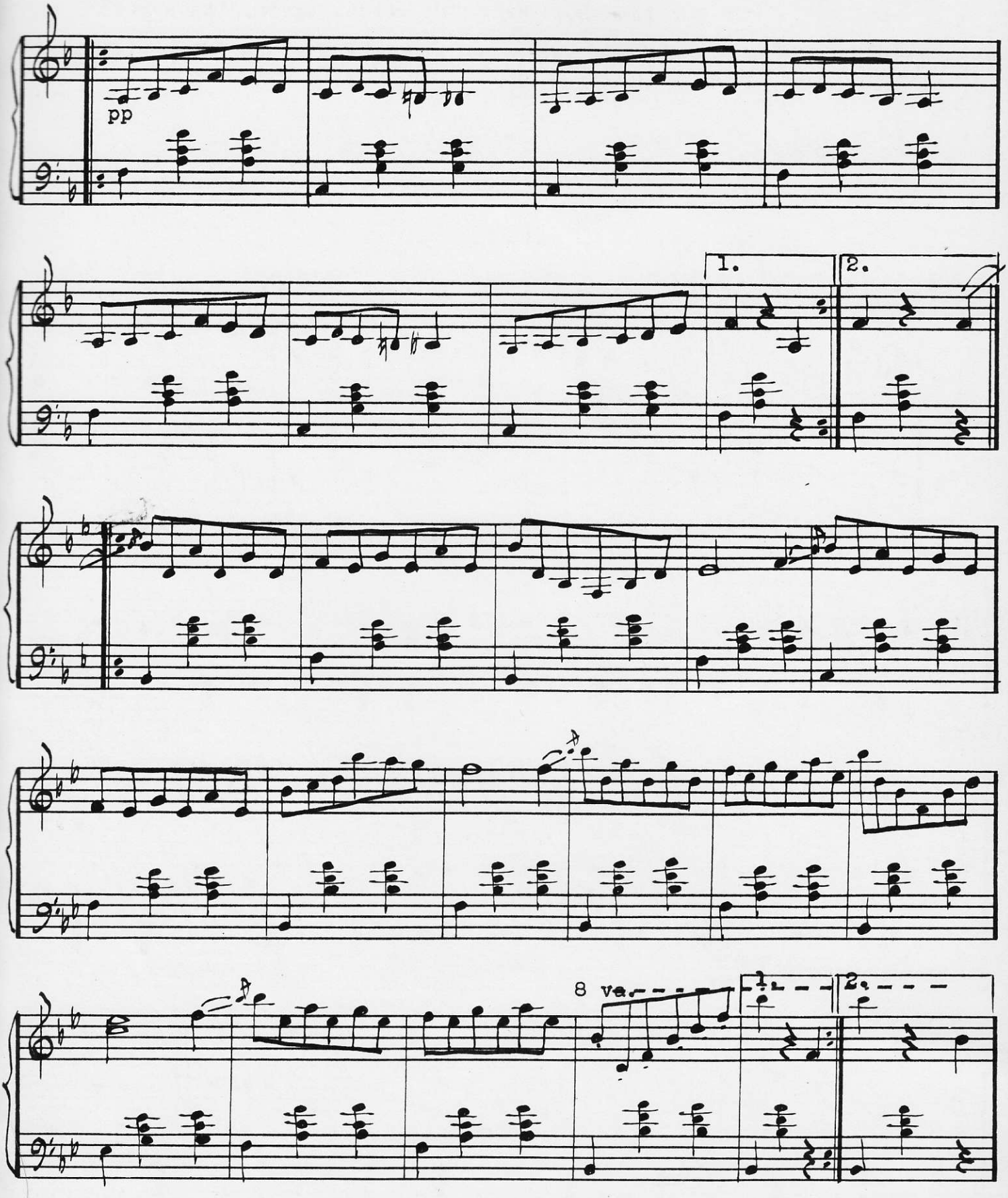
When the final note is not to be struck again, its symbol is or . If the last note is to be struck again, its symbol is either or . The latter is also sometimes written simply as or .

ALBERTA

"Ländler

Kingsbury Keyes





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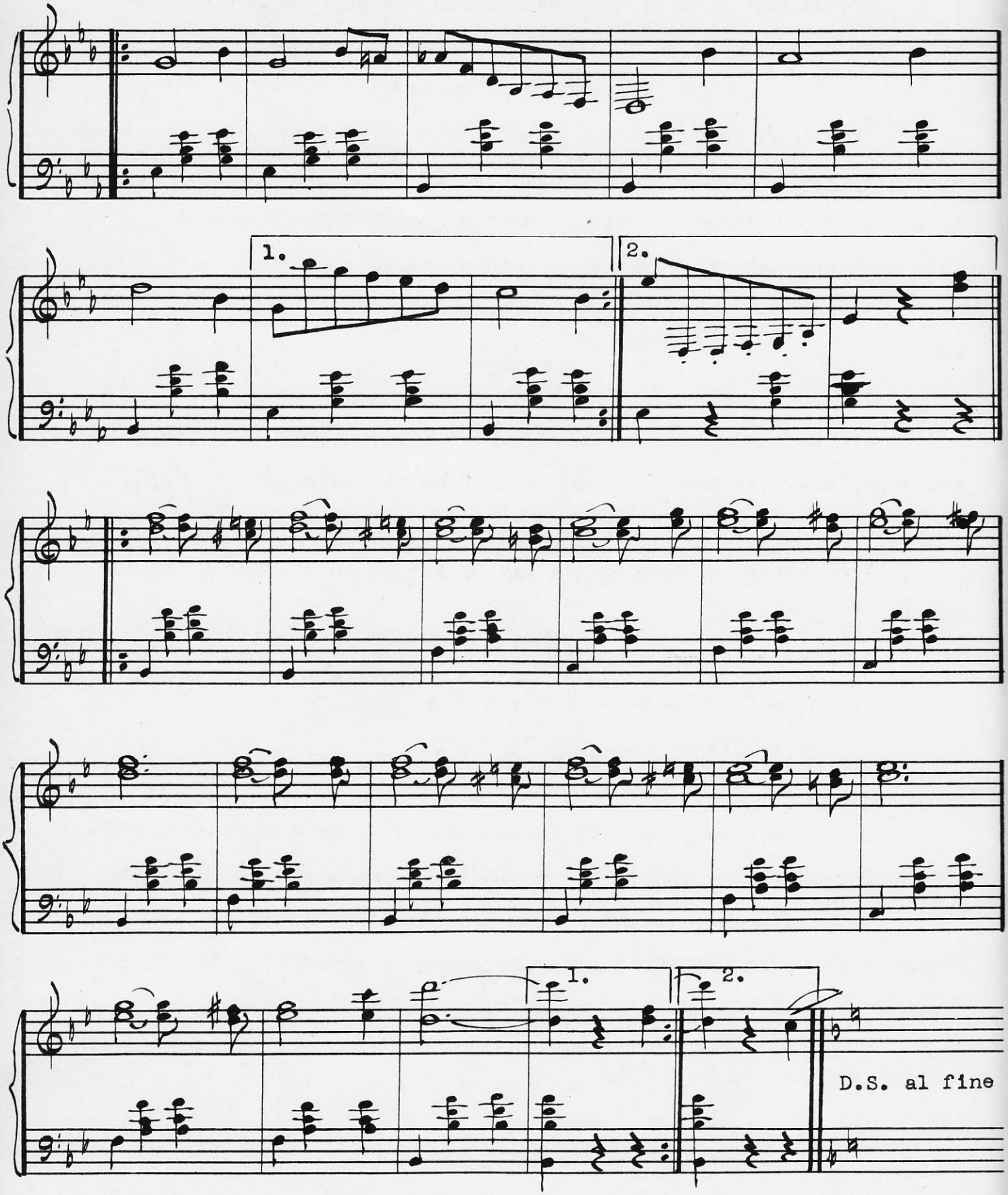

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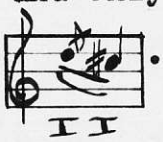
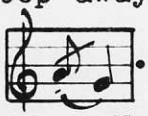
THE APPOGIATURA

The appogiatura is an embellishment or setting off to the execution of the main note. They may descend or ascend.

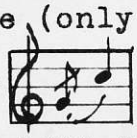
THE SHORT APPOGIATURA

The short appogiatura is represented by a small eighth note with a line through its stem and flag . It stands in front of the main note with a tie line connecting the two notes. The accent is on the main note and not the short appogiatura itself.

The descending appogiatura may be played in the following three ways:

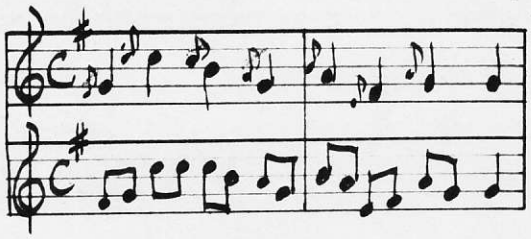
1. On the two A strings
2. As a back slide, usually with the thumb only, and only if the appogiatura is one half step away from the main note  .
3. As a backward slur  .

The ascending appogiatura may be played in the following three ways:

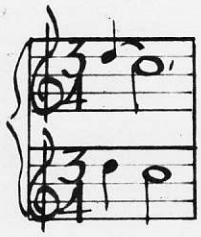
1. On the two A strings .
2. As a forward slide (only ½ step) .
3. As a forward slur  .

THE LONG APPOGIATURA

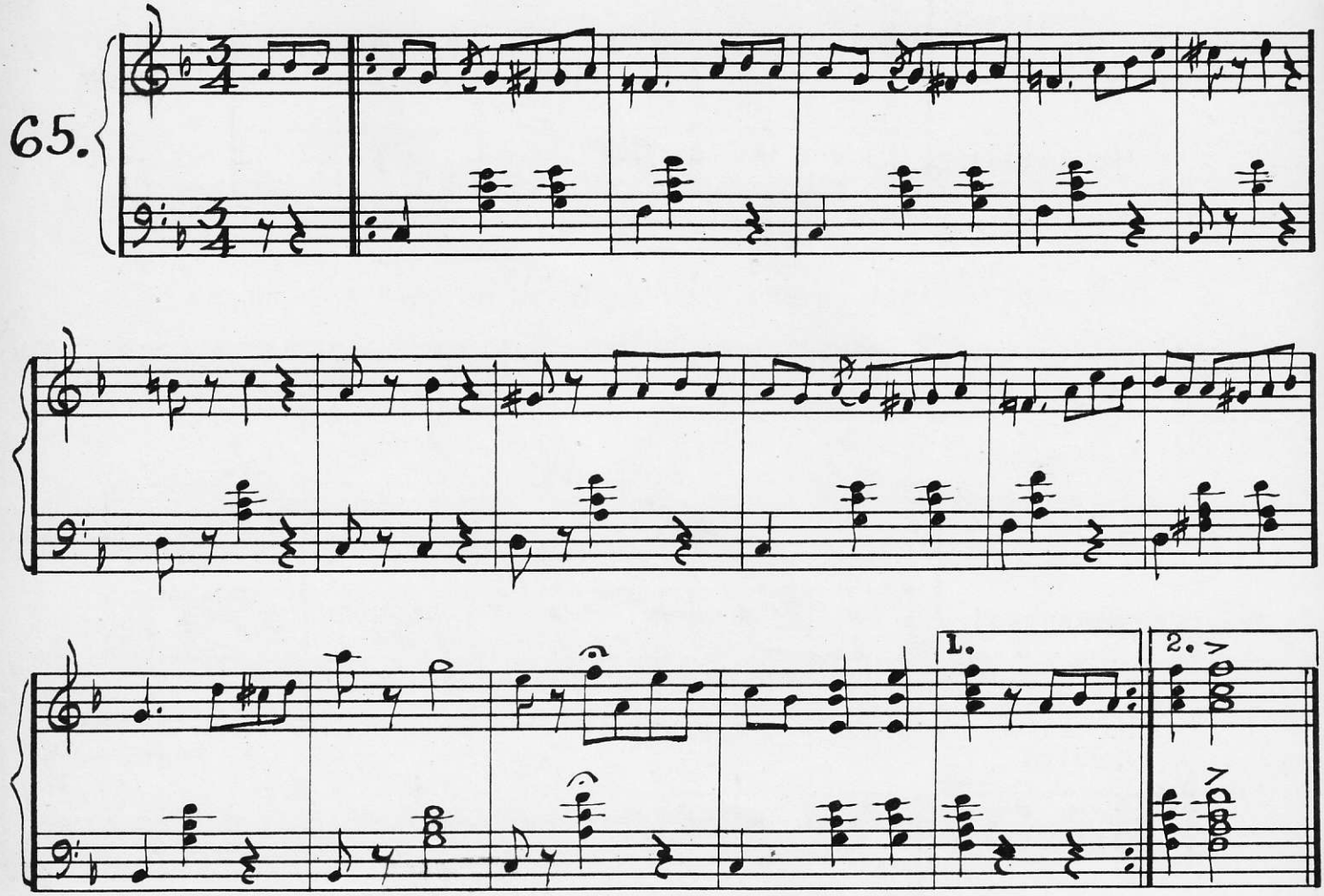
The long appogiatura is marked simply as an eighth note without the flag through it, and is played in the same manner as the short appogiatura with the exception that the accent is on the appogiatura itself. The value of the long appogiatura is as marked, taking its time value from the main note itself.

Written: 

Executed:

or 

APACHE DANCE

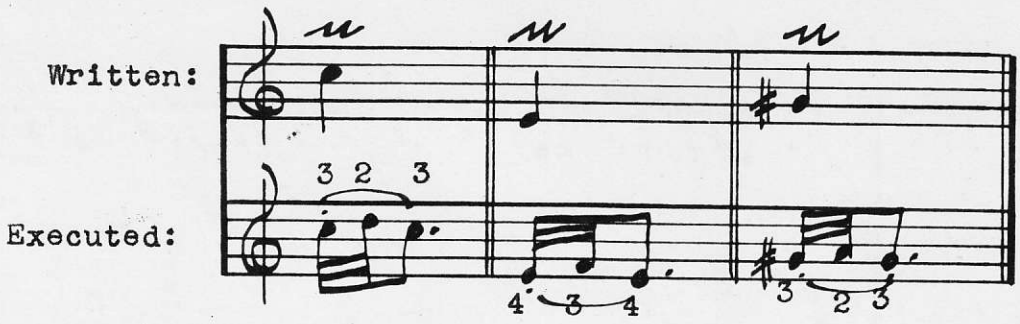


THE SHORT TRILL

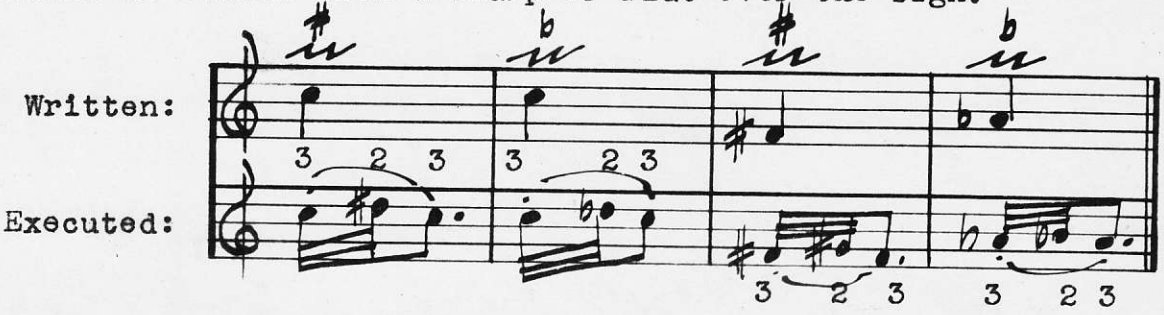
The short trill is an ornamentation which consists of the note written, the next higher note in the particular key being played, and the written note again.

It is executed by playing the first note in the usual manner, pressing the finger of the left hand solidly down on the second note (forward slur), and pulling the string toward the player (backward slur), to make the third and last note sound.

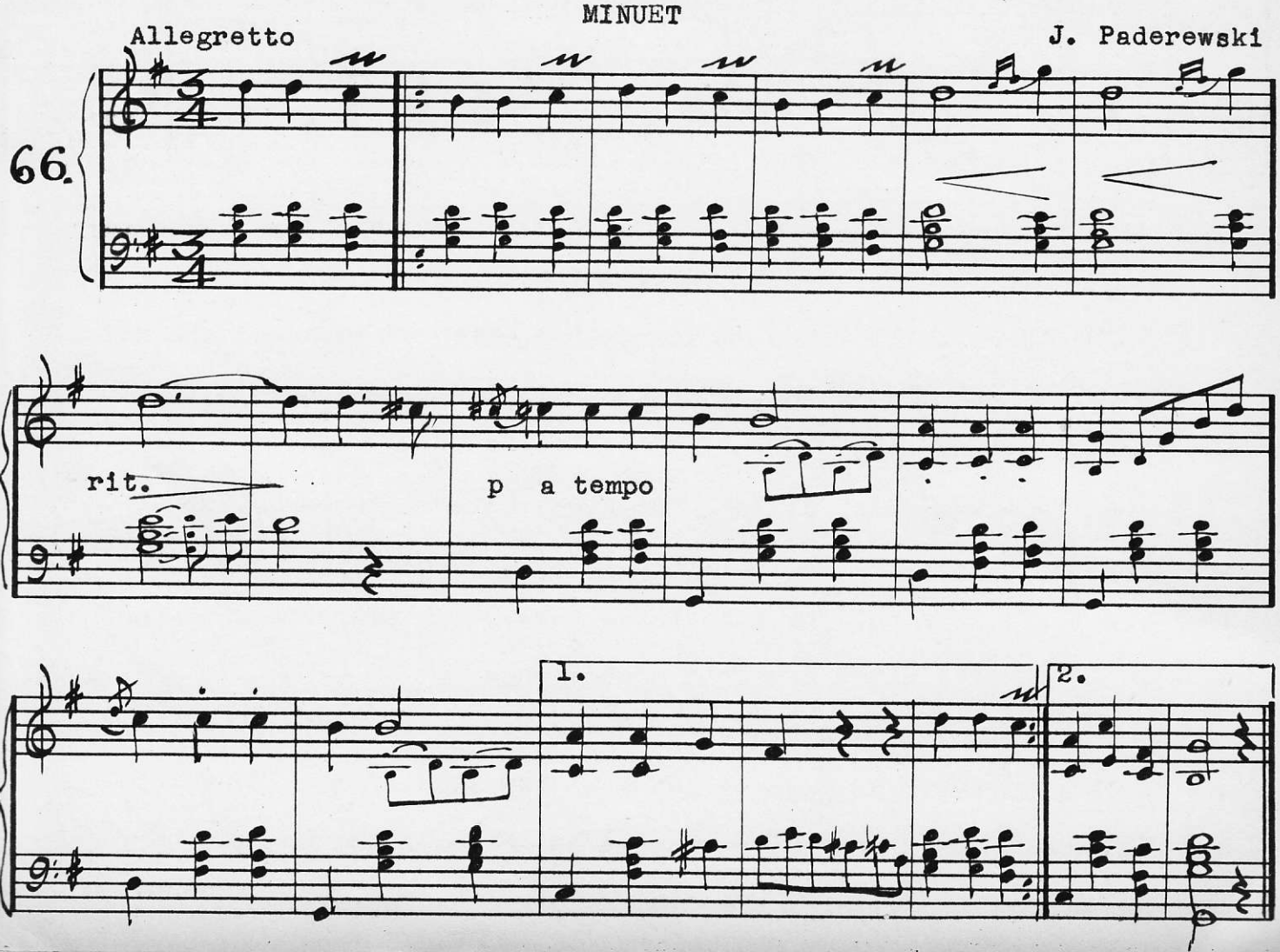
The short trill is played with the second and third, or third and fourth fingers. As soon as one sees the sign of the short trill $\sim$, he should be prepared to play three notes, although only one note is written.



Chromatic variations are also employed so that the second note is made one half tone higher or lower than would normally be played. This variation is marked with a sharp or flat over the sign.



MINUET

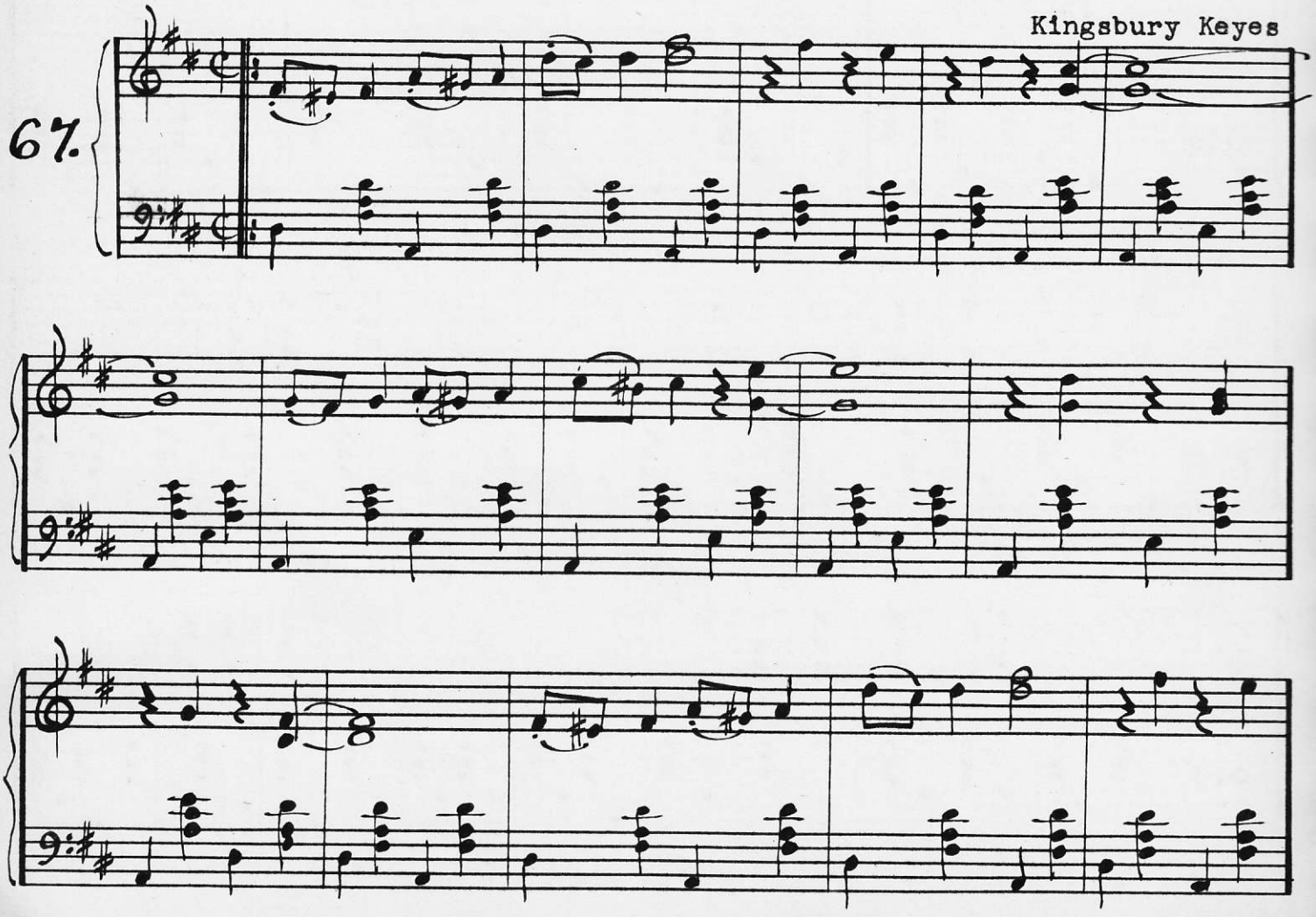


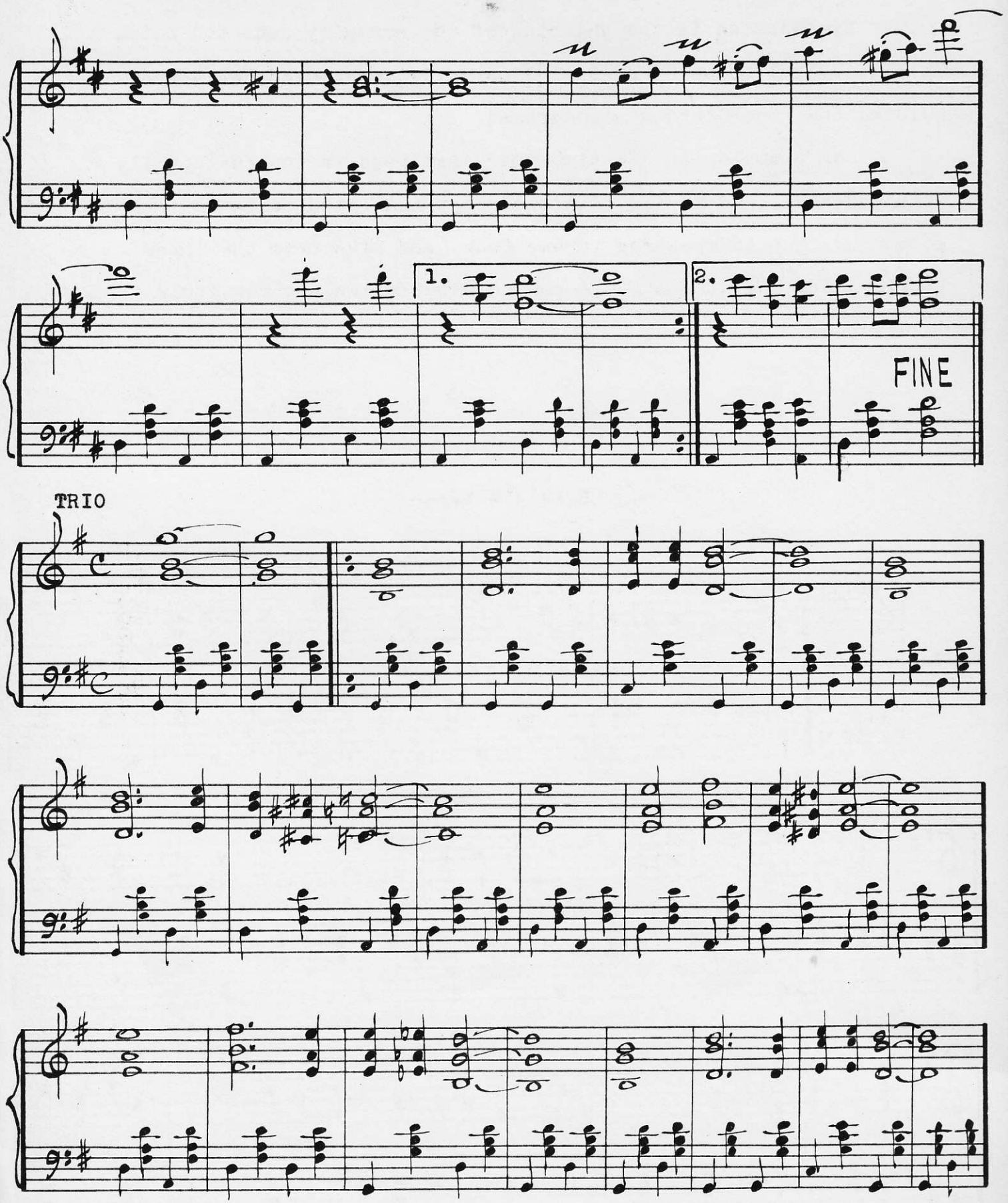
SYNCOPATION

Syncopation is the shifting of the normally accented note. This is usually done by stressing normally unaccented beats and holding them over into a strong beat.

For example, in 3/4 time the first beat is the customarily accented note, and in 4/4 time the first and third beats are usually accented. But in measures three, four, and five from the march SYLVIA, note that the accents are on notes which are regularly unaccented.

SYLVIA - March





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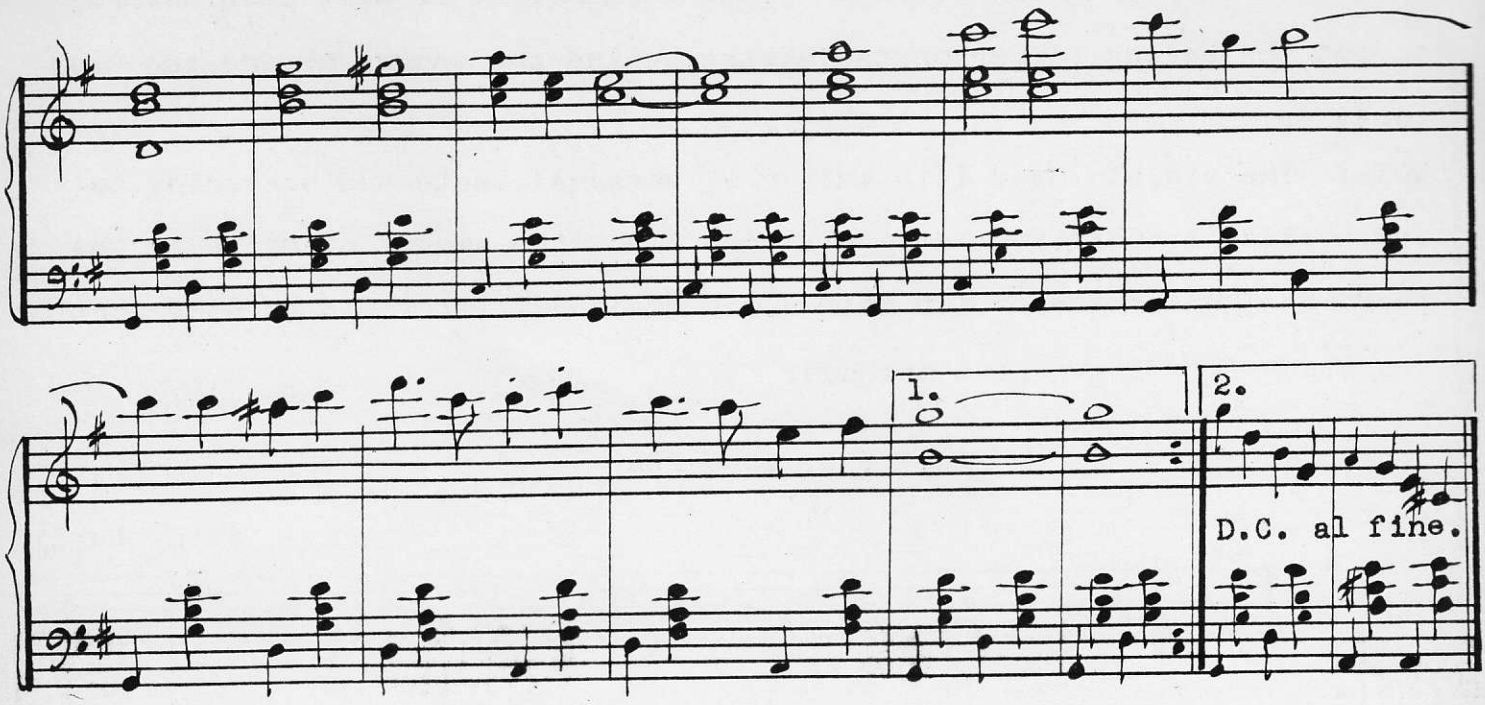


THE VIBRATO

The vibrato, marked ~~~, is a pulsating effect produced by a rapid change of pitch. It is used often in zither playing, even when not indicated. The note/s are played in the usual manner, but the finger/s of the left hand are set in motion. The vibrato is applied mostly to tones of long duration. Short and fast groups of notes should not vibrate, as there is a tendency to distortion. It may be executed in one of two ways.

1. A subtle vibrato is produced by moving the finger in the direction of, or parallel with the string so that the string does not move. Here the pitch of the note is varied, for as the finger is moved slightly away from the fret the string is stretched tighter, raising the pitch slightly. And as the finger moves back again close behind the fret, the pitch again becomes standard.

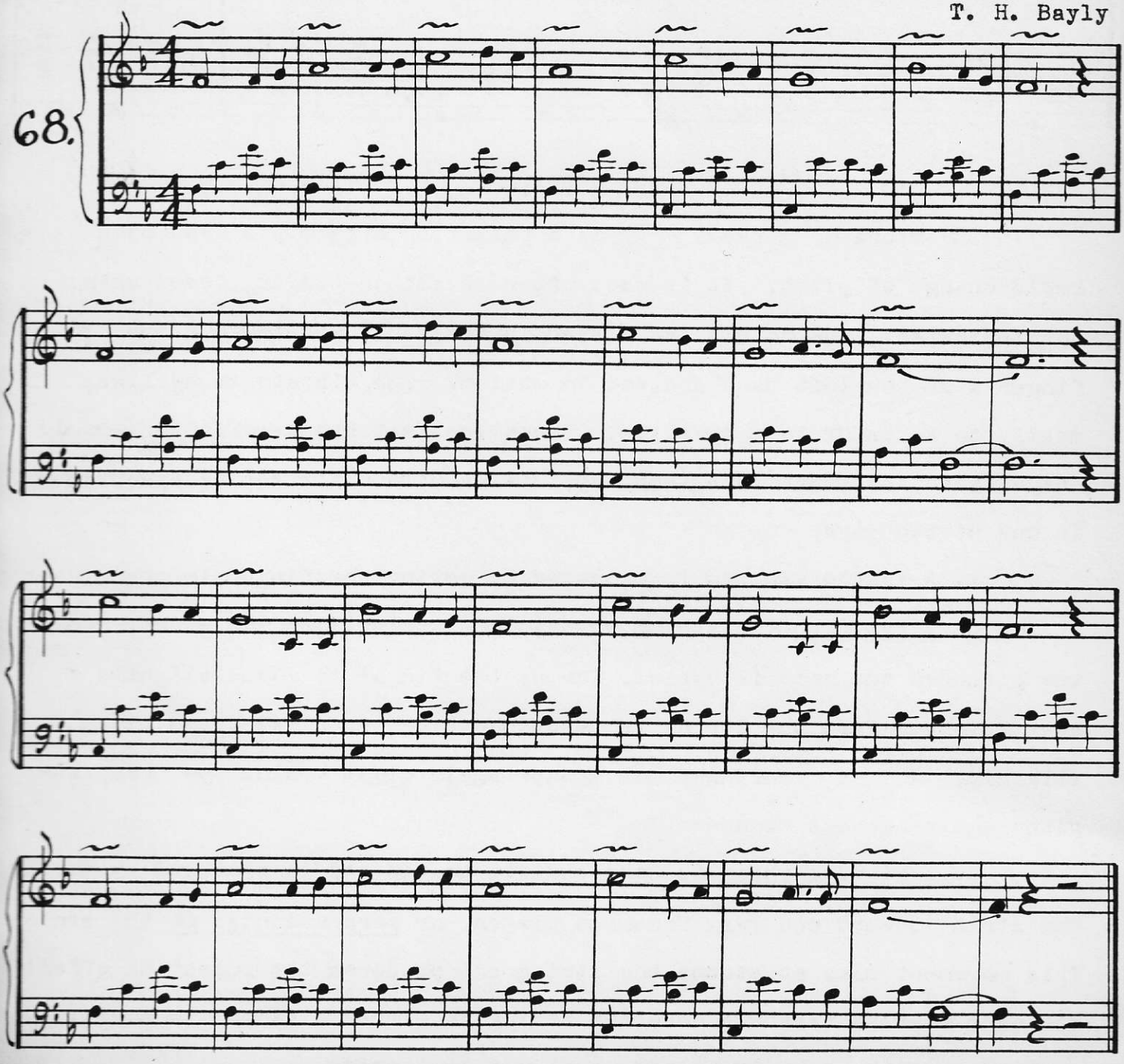
2. A vibrato which is more audible to the ear is produced by moving the string toward and away from the player, or perpendicular to the string. This movement also stretches the string and produces the pulsating effect, but care must be taken to move the string to either side of its normal position evenly so that the effect is not distorted.

When playing the vibrato with the thumb, it is sometimes helpful to put the second finger on the string behind the thumb, moving the two together.

NOTE: The vibrato used is a matter of personal taste and according to the musical composition being played. Also, the amount of noise in the room often determines which method one will use. It would be wise for the student to learn both methods.

LONG, LONG AGO

T. H. Bayly

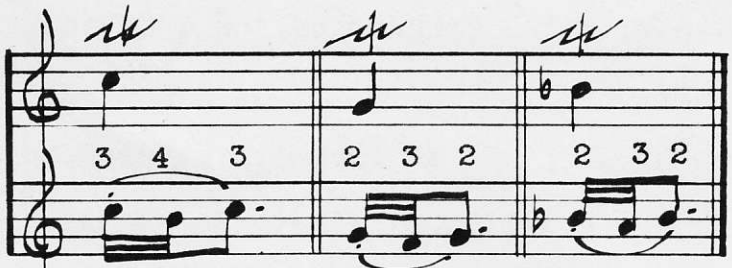


THE MORDENT

The mordent is an embellishment consisting of three notes. First play the main note, then a note lower in the particular key being played, then the main note again. It is executed like a backward slur and forward slur.

Written:

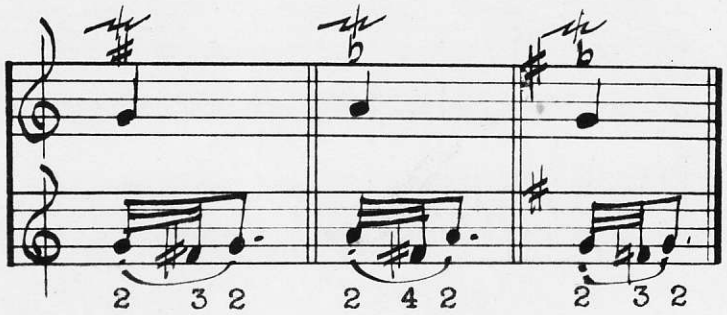
Executed:



Chromatic changes are written below the sign.

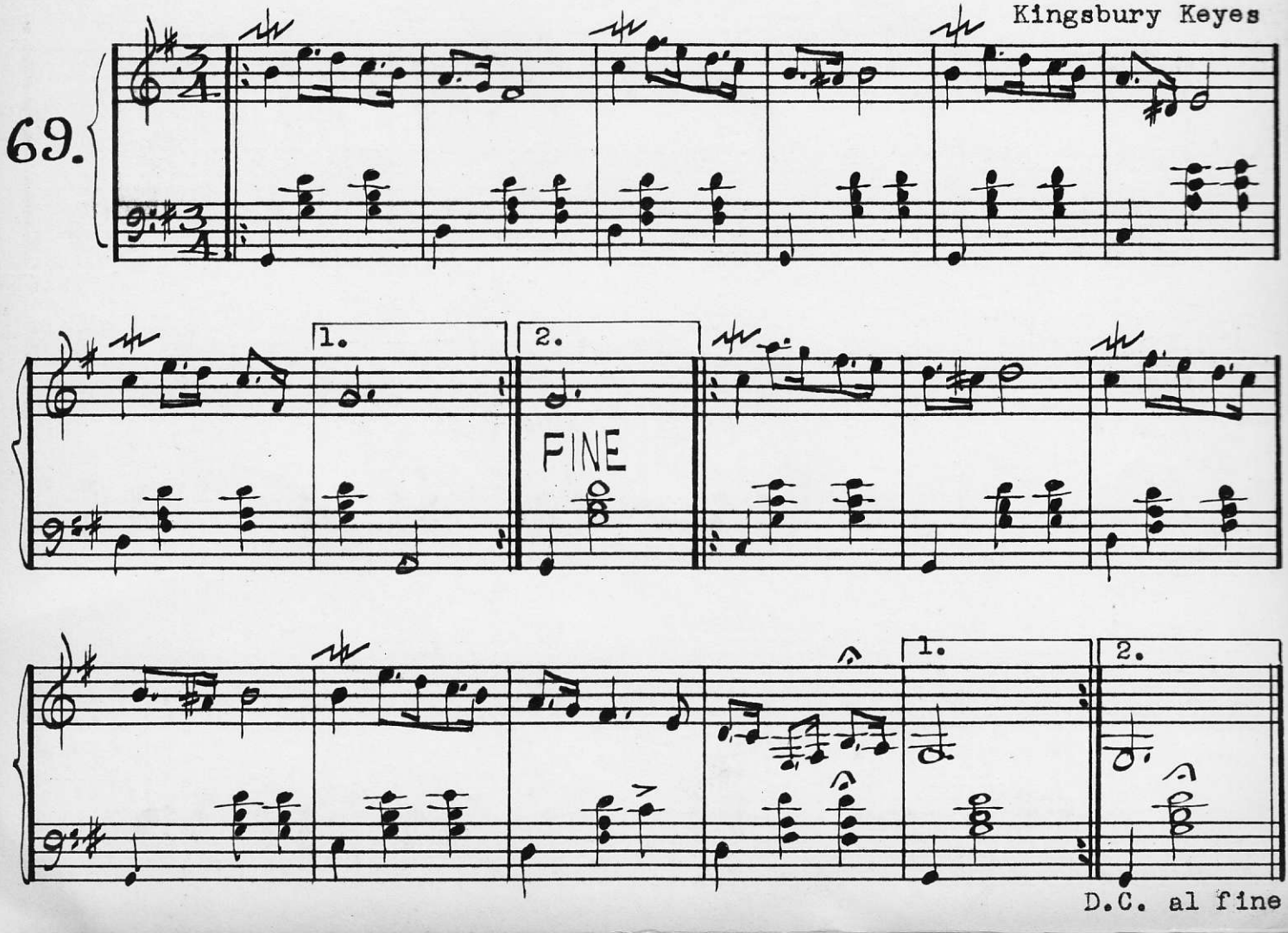
Written:

Executed



CATALINA

Kingsbury Keyes



THE PIZZICATO

We do not use the pick on the right thumb to execute the pizzicato. Instead, the top fleshy part of the right forefinger is drawn across the fingerboard strings, from lowest to highest note, while the notes to be played are pressed with the fingers of the left hand. Open strings are also used.

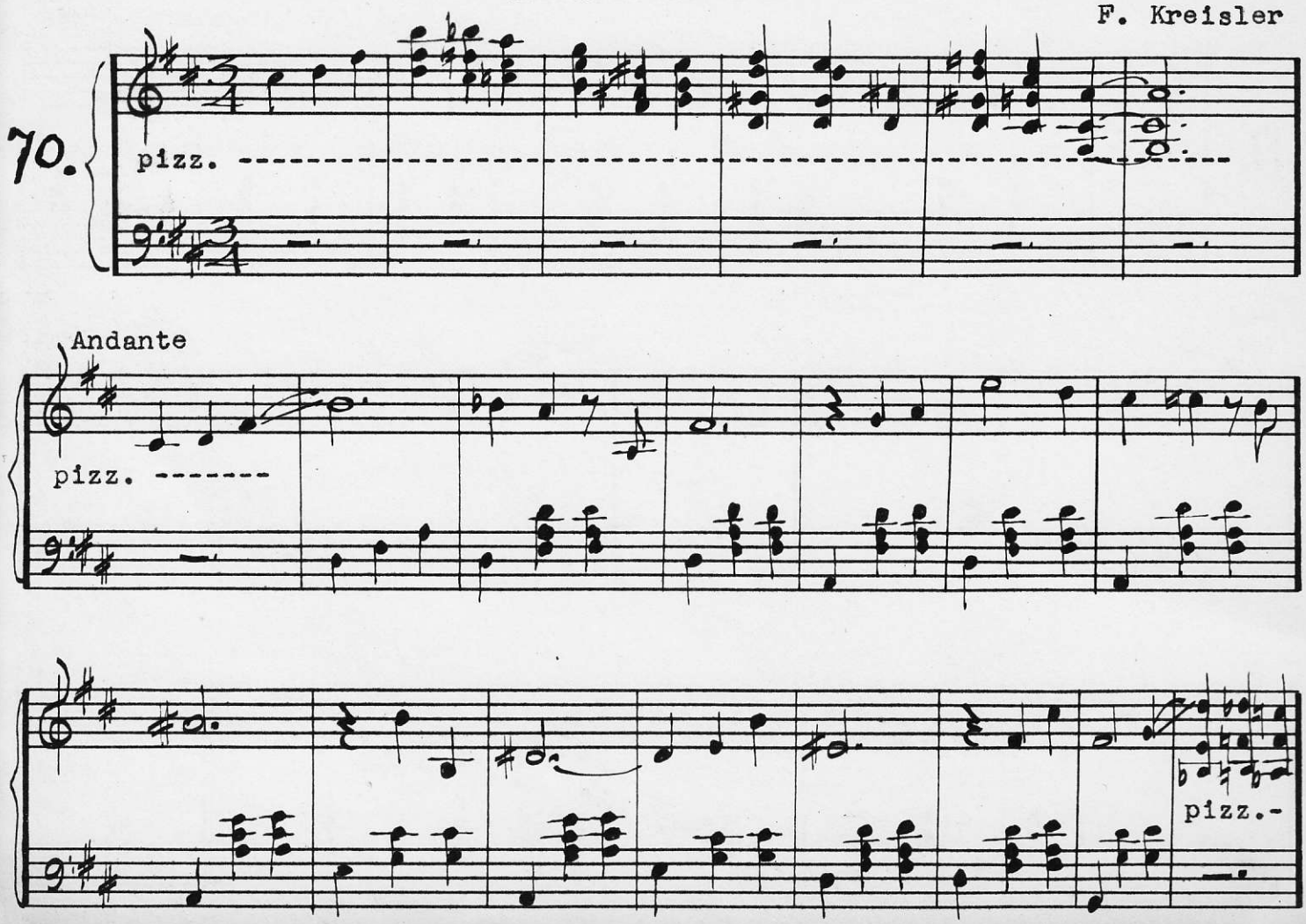
As a general rule, the strings are plucked between the 16th and 20th frets. However, a mellow pizzicato is produced near the center of the string, and a brilliant pizzicato is heard when played close to the bridge.

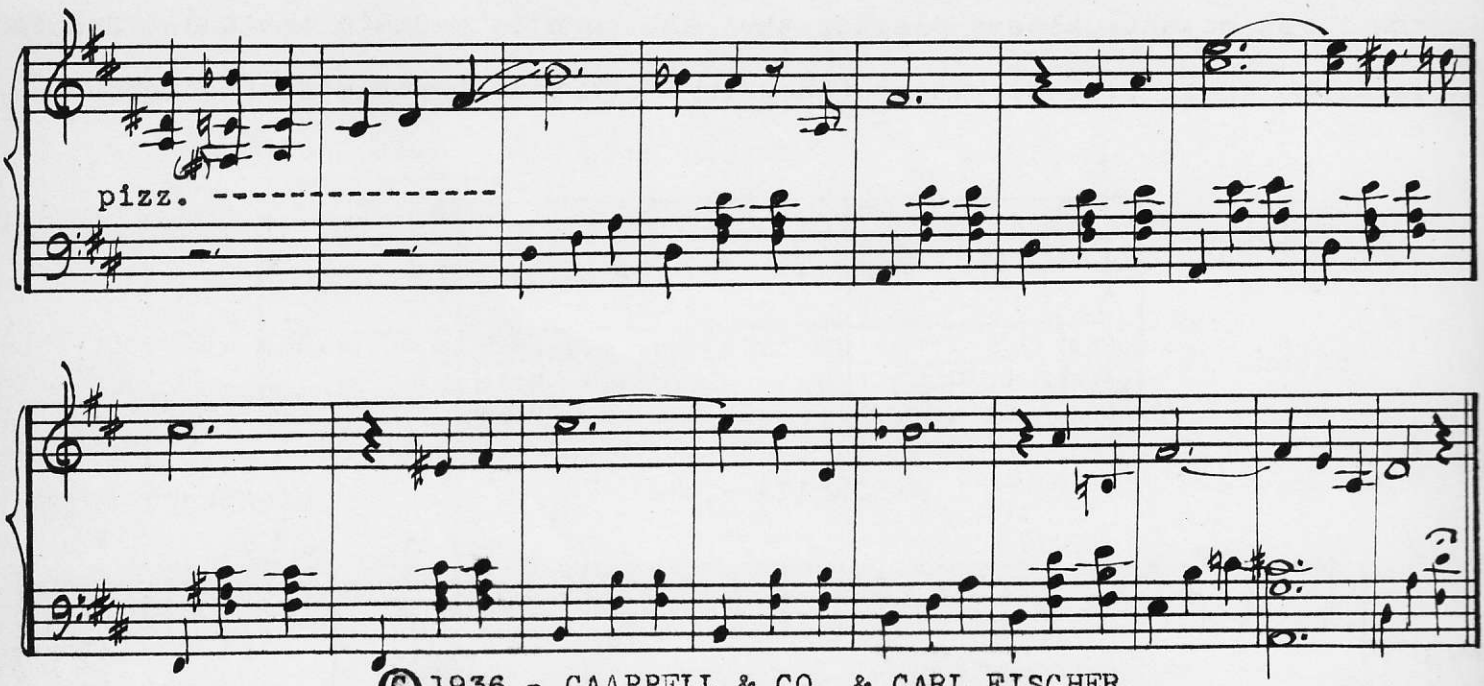
A pizzacato may be either fast or slow but is usually played in tempo with the composition.

The sign for the pizzicato is , but is often abbreviated as pizz.

STARS IN MY EYES

F. Kreisler





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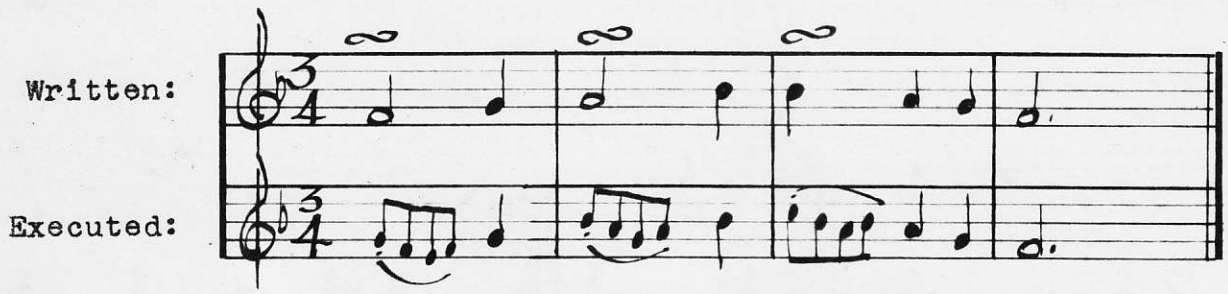
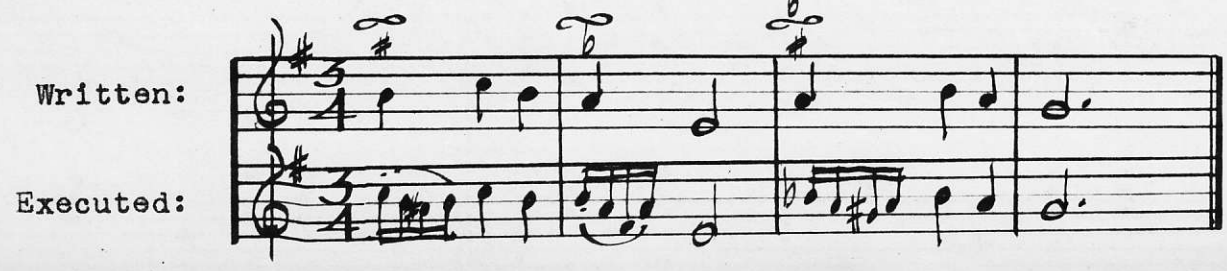
THE TURN

The turn consists of a group of four notes, although is is written as one note with the turn sign ∞ over the note.

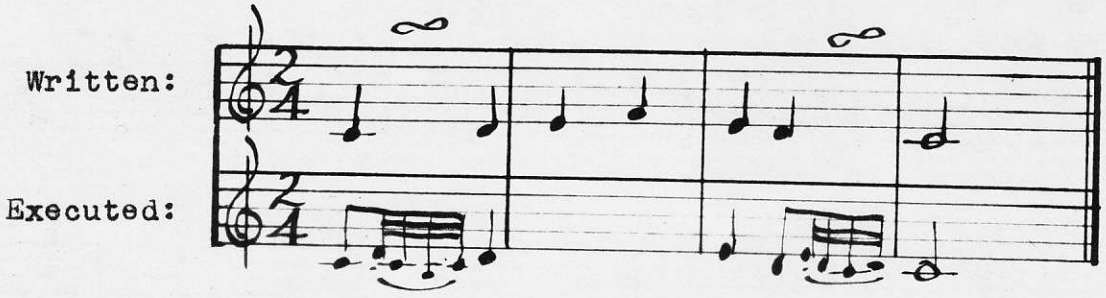
It starts with the next highest note above the written note in the particular key, the note written, then the next lowest note in the key, and finally the main note again.



Chromatic changes are written above and below the sign. Accidentals written above the sign indicate a change in the highest note and sharps or flats written below the sign indicate a change in the lowest note.



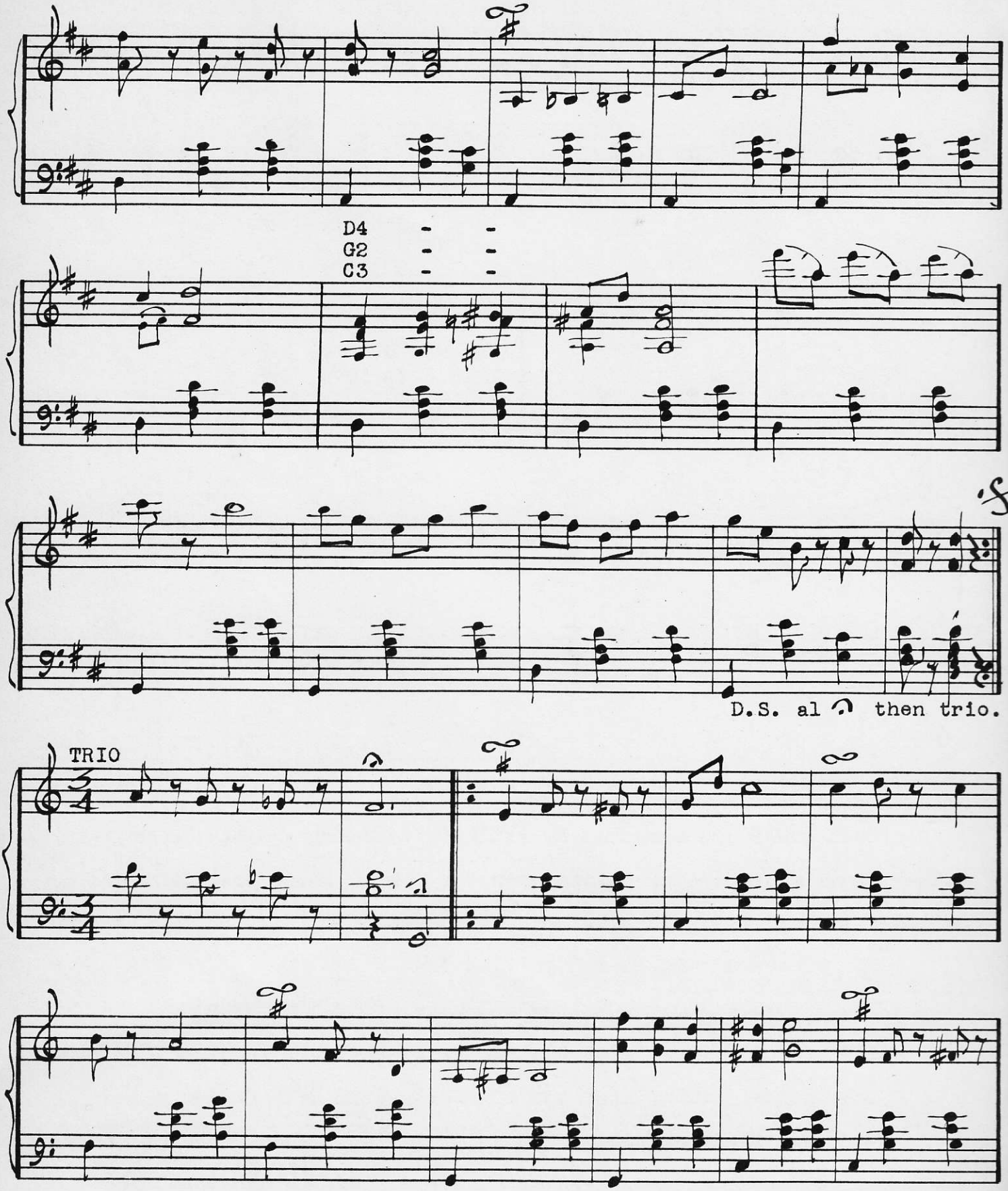
Sometimes the turn sign is placed between two notes. In this case the first note is always played, then the turn is made in the usual fashion, using the note just played as the second and fourth notes in the turn.



MARGARITA - Mazurka

Kingsbury Keyes

71.



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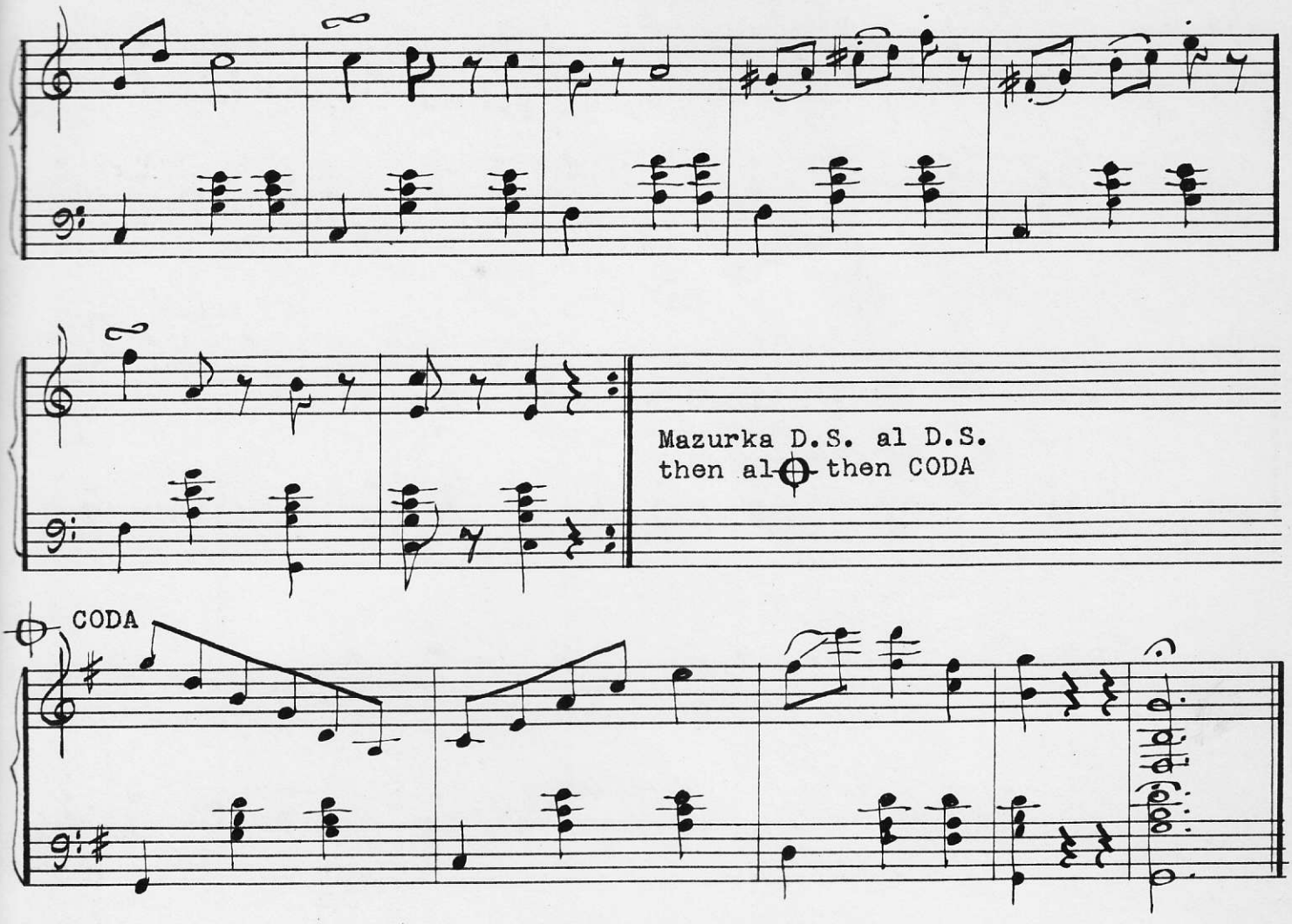


BELL TONES

Bell tones are executed by slightly touching the string at mathematically determined points over the fret. These positions are as follows:

1/2 of the string is at the 12th fret.

1/4 of the string is at the 5th fret. (and 24th fret)

1/3 of the string is at the 7th fret. (and 19th fret)

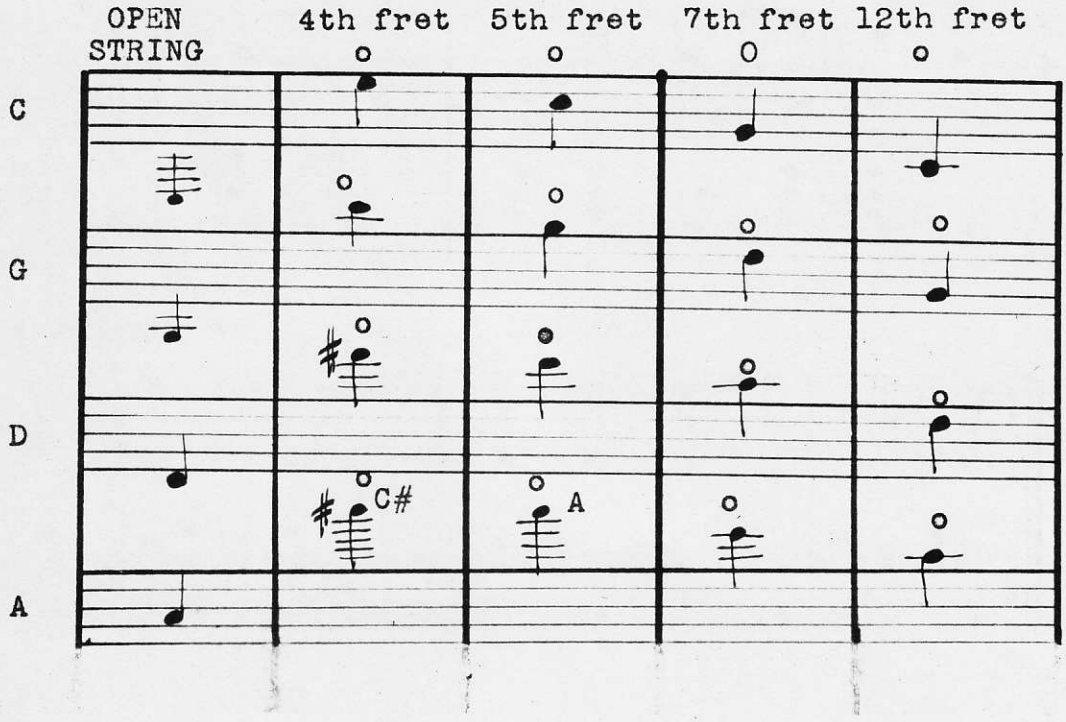
1/5 of the string is at the 4th fret. (and 28th fret)

For practical purposes these harmonics or flageolettes, as they are sometimes called, are played at the 4th, 5th, 7th and 12th frets, as the left hand is usually located nearer these positions.

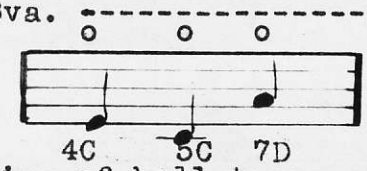
Bell tones are played on the side of the second finger as there is less area here then the fleshy part, and exact placement of the finger is essential. Some occasions require that the bell tone be played with the side of the thumb (especially at the 12th fret) so that the hand does not have to move away from its position.

The sign for the bell tone is either ø or ⊖ or o .

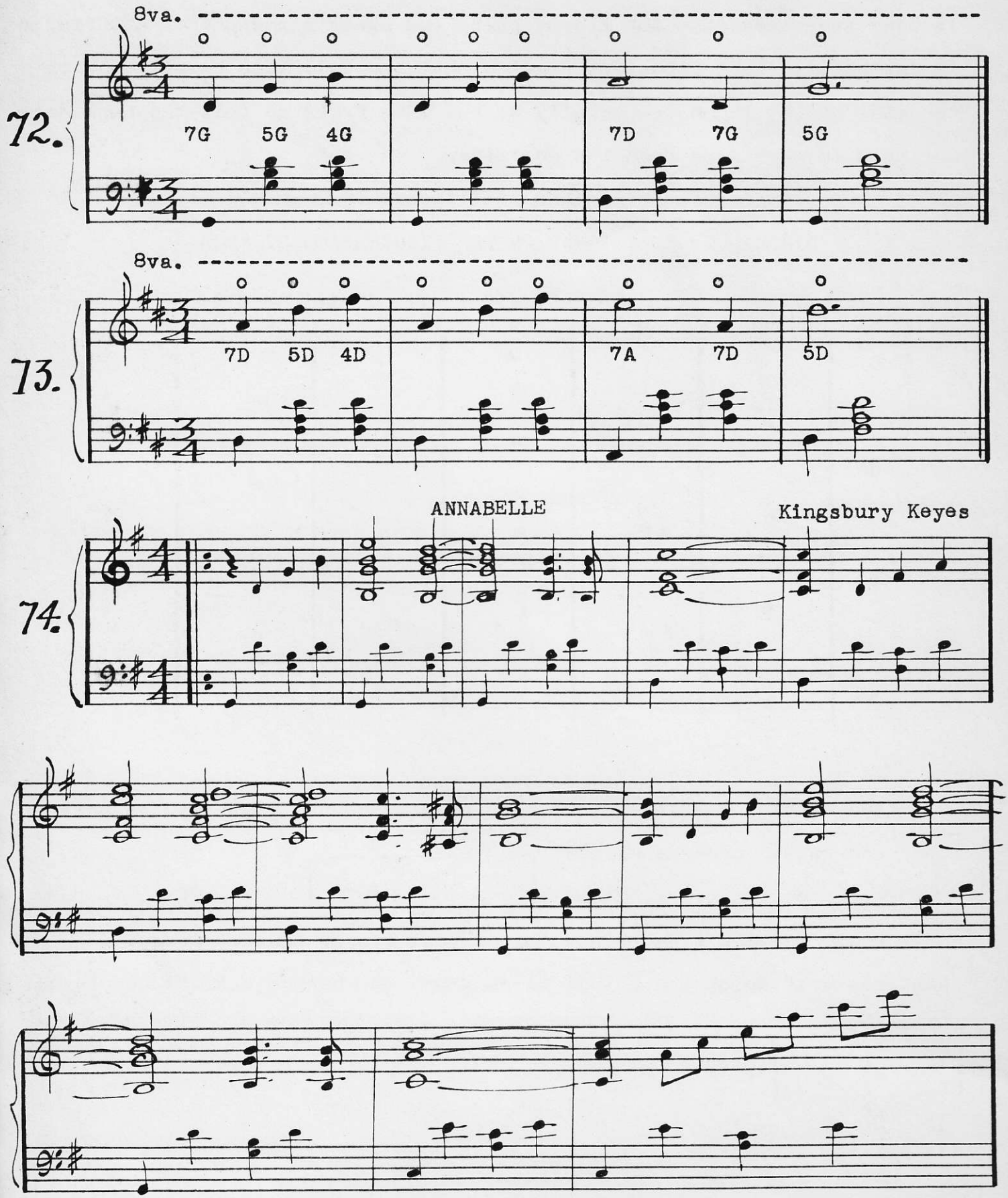
DIAGRAM OF BELL TONES ON THE FINGERBOARD STRINGS



For easier reading, these harmonics are usually written an octave lower and marked accordingly:



Also to simplify the reading of bell tones, square notes are sometimes written at the actual place where the harmonic is to be played.



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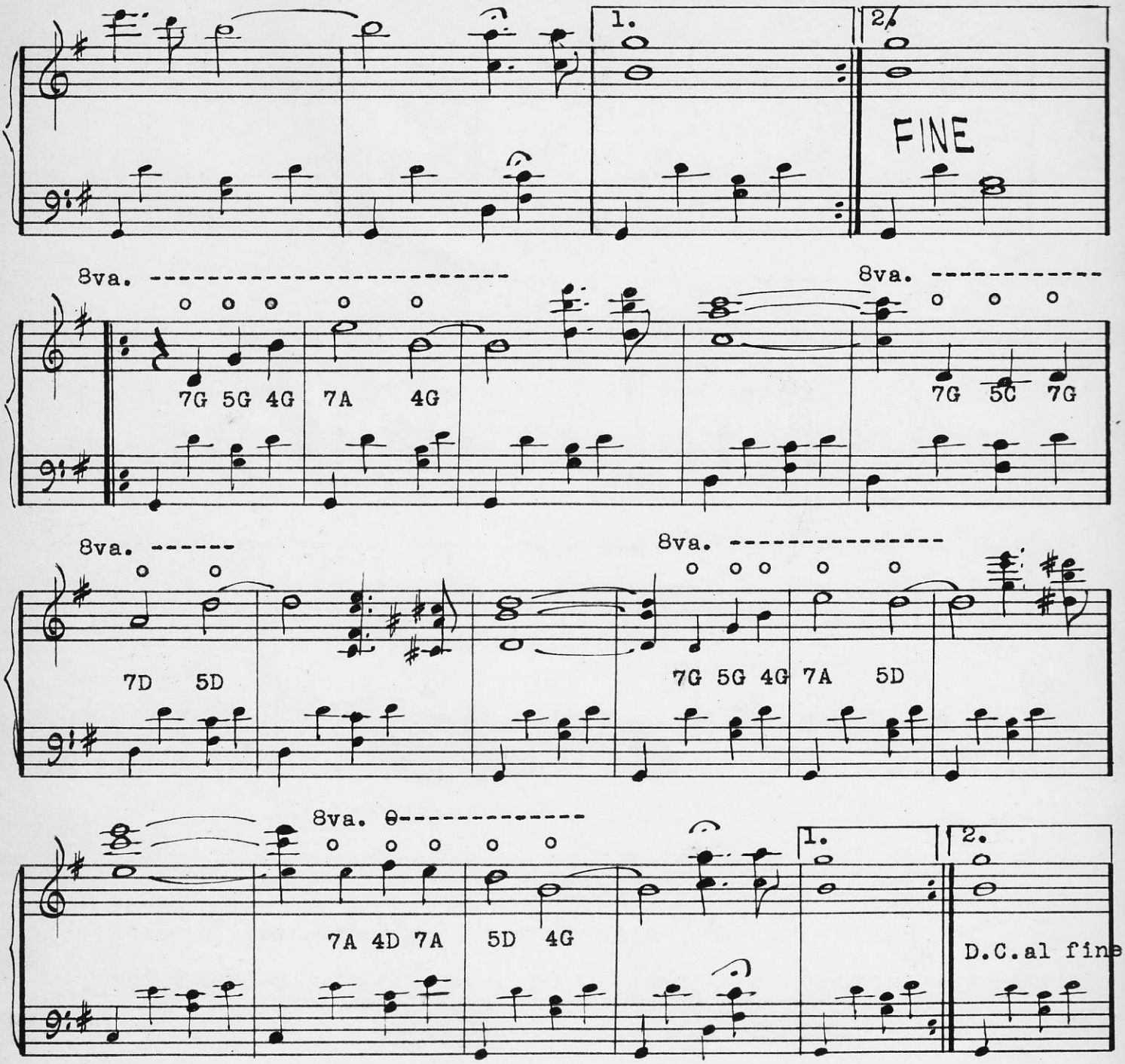
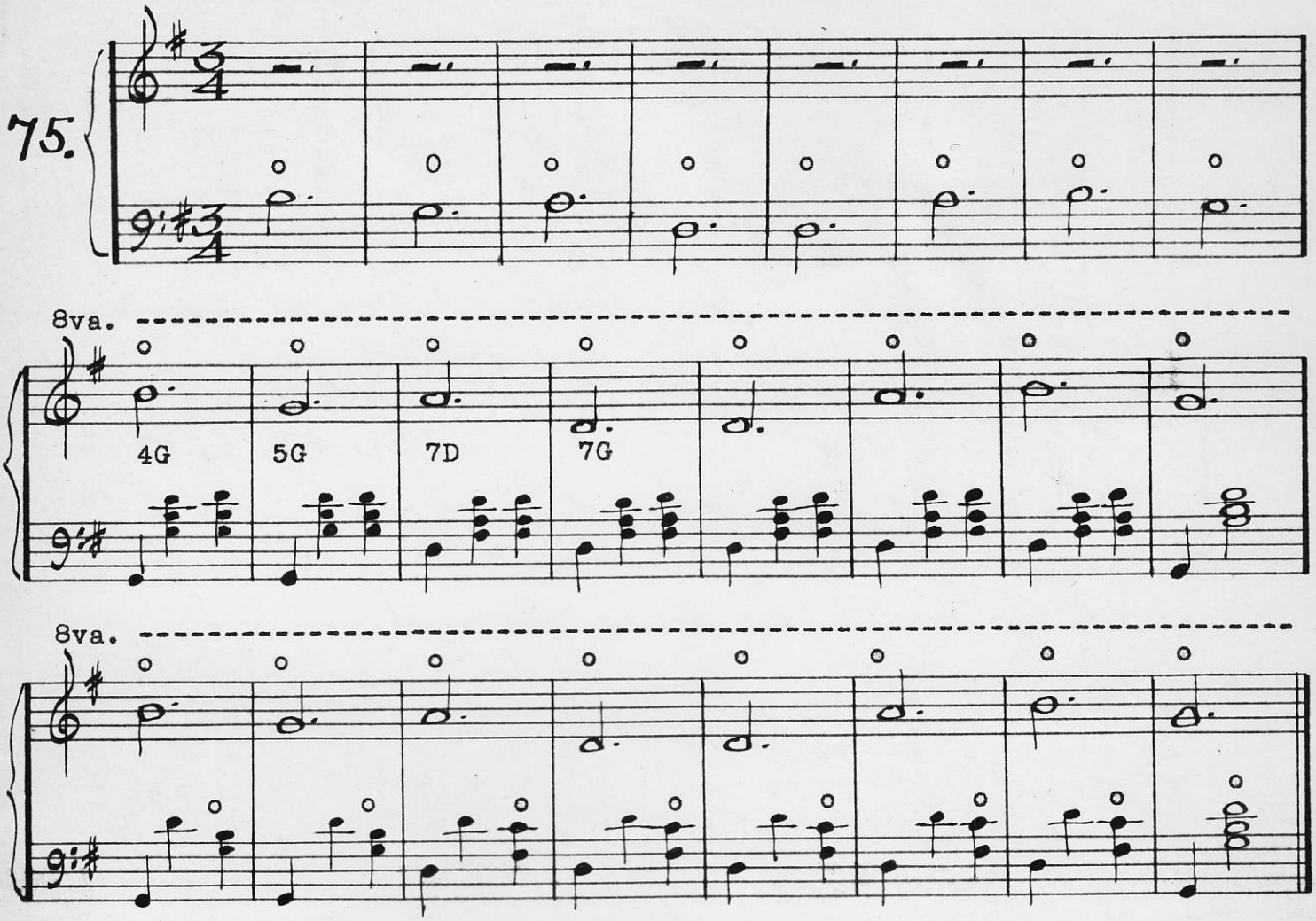


Bell tones are also played in the accompaniment and bass sections with the index finger of the left hand. The three orientation marks at the center of the fingerboard (12th fret) mark the center of the fingerboard strings. Using these marks as a guide, the finger extends itself beyond this point into the accompaniment and bass section, as harmonics on these open strings are played almost exclusively at the center of the string.

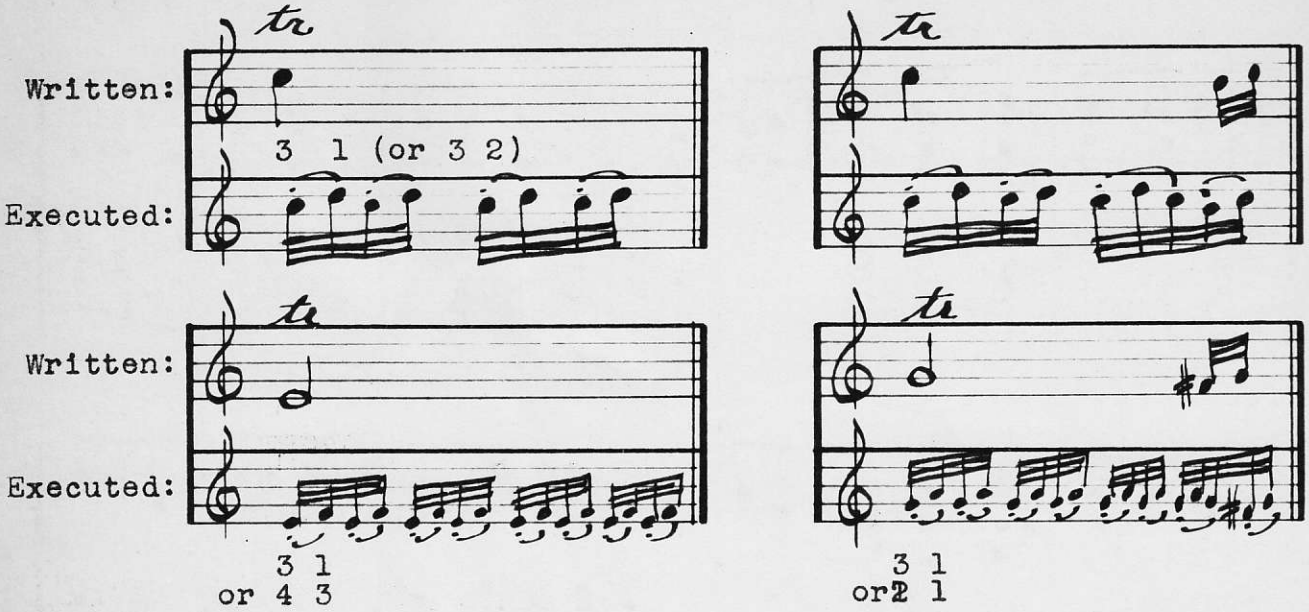
WESTMINSTER CHIMES



THE TRILL

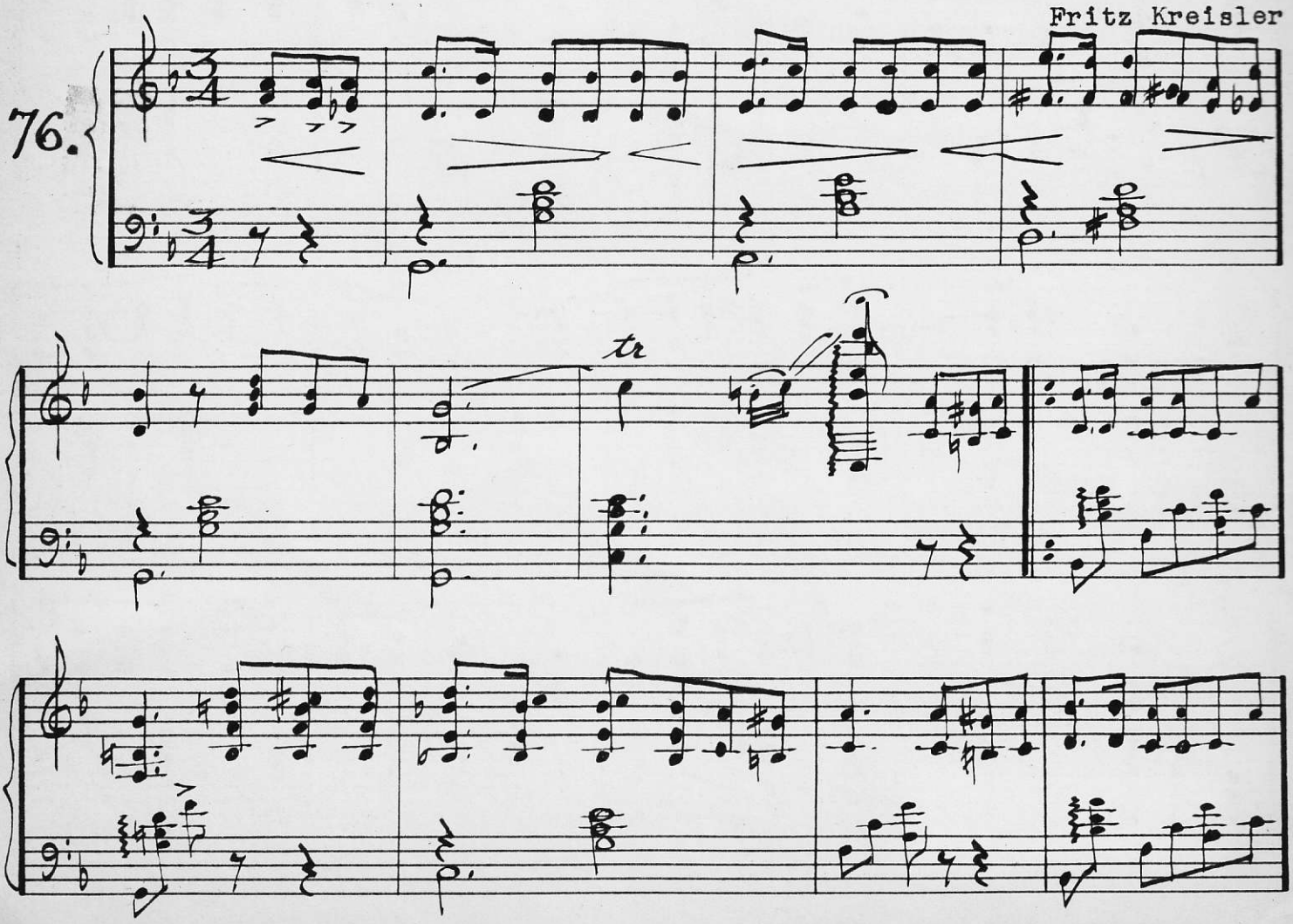
The trill, marked *tr*, is an ornament consisting of the rapid alternation of the written note and the note above in the key being played.

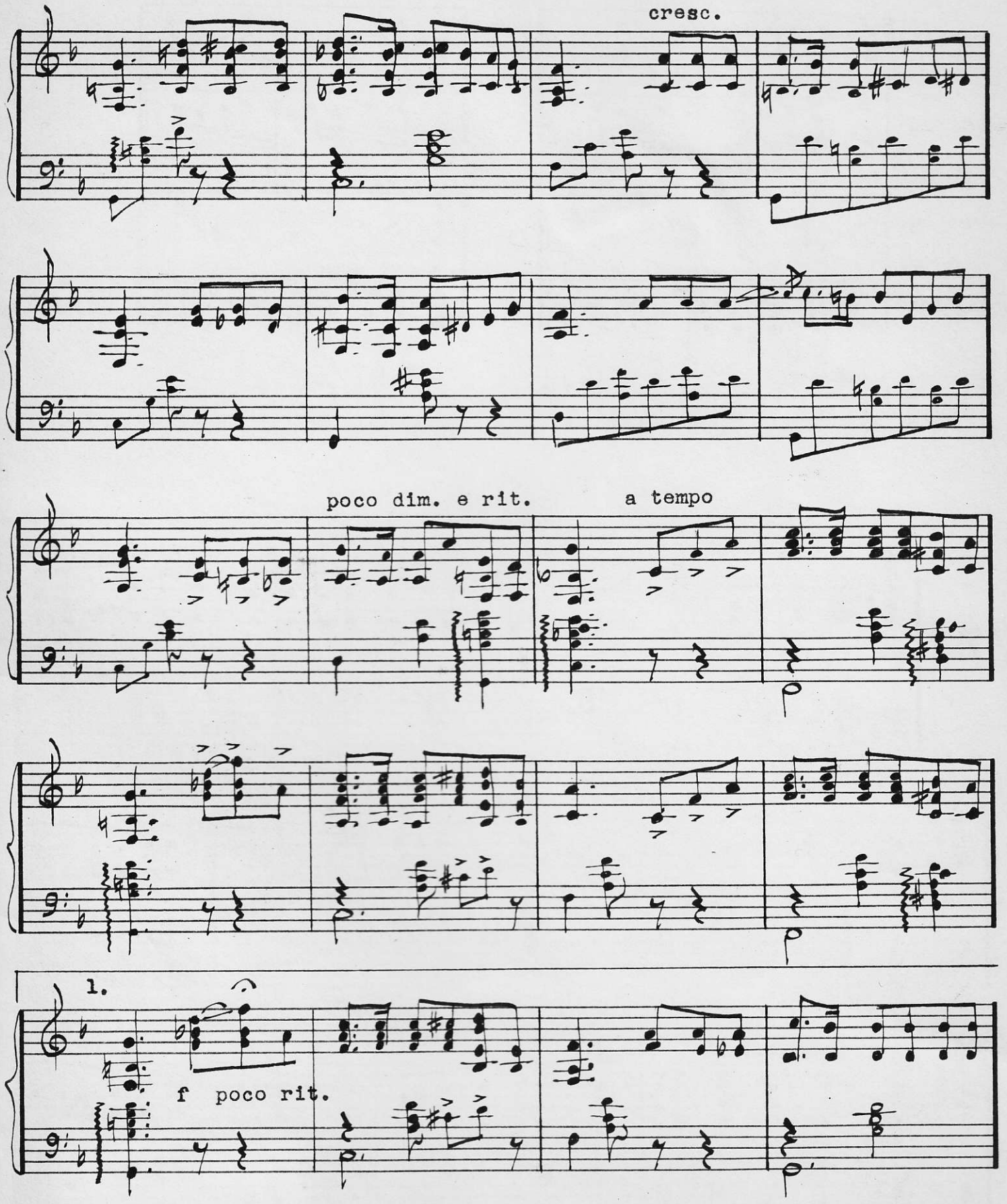
The trill is executed as a series of forward slurs. It may be done with two fingers, but it is usually performed with the third finger on the written note, and the thumb making the upper change note. In this case, the second finger is held against the thumb for support.



THE OLD REFRAIN

Fritz Kreisler





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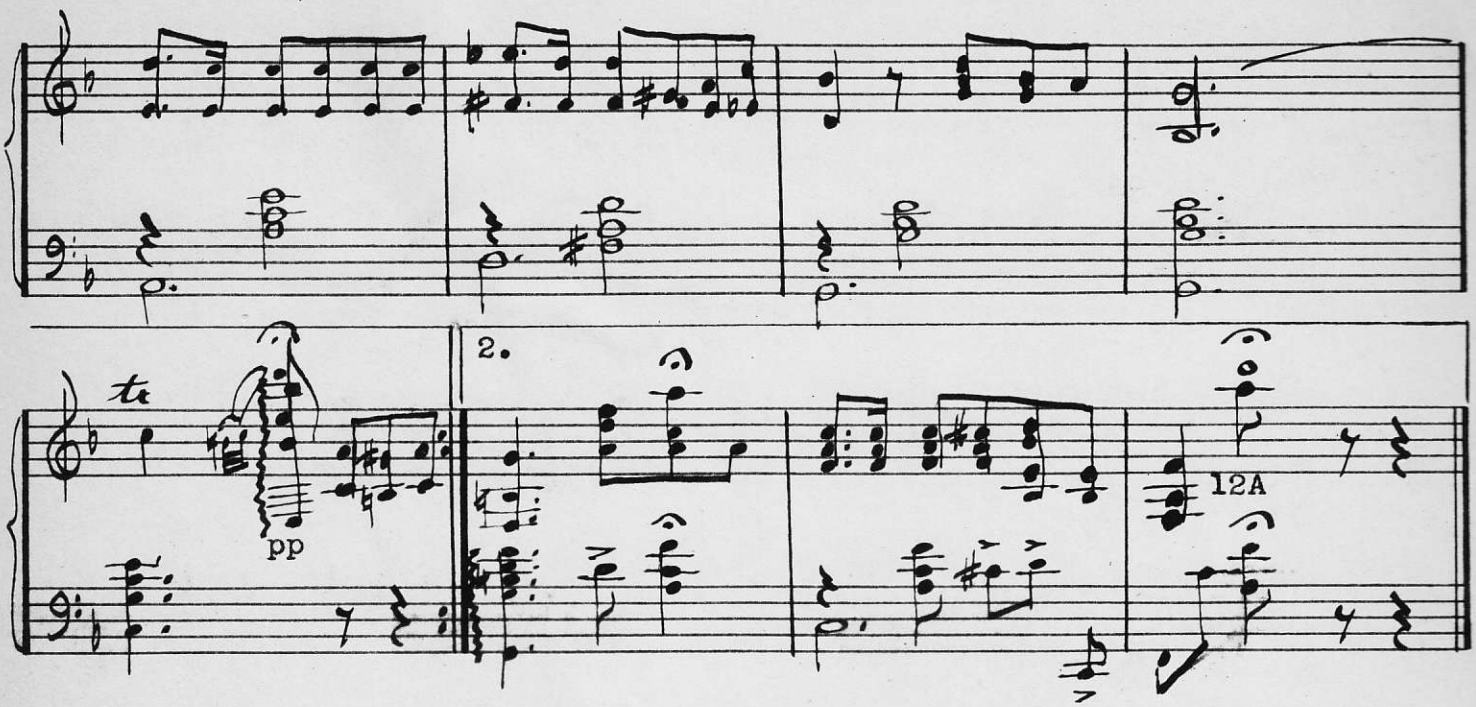
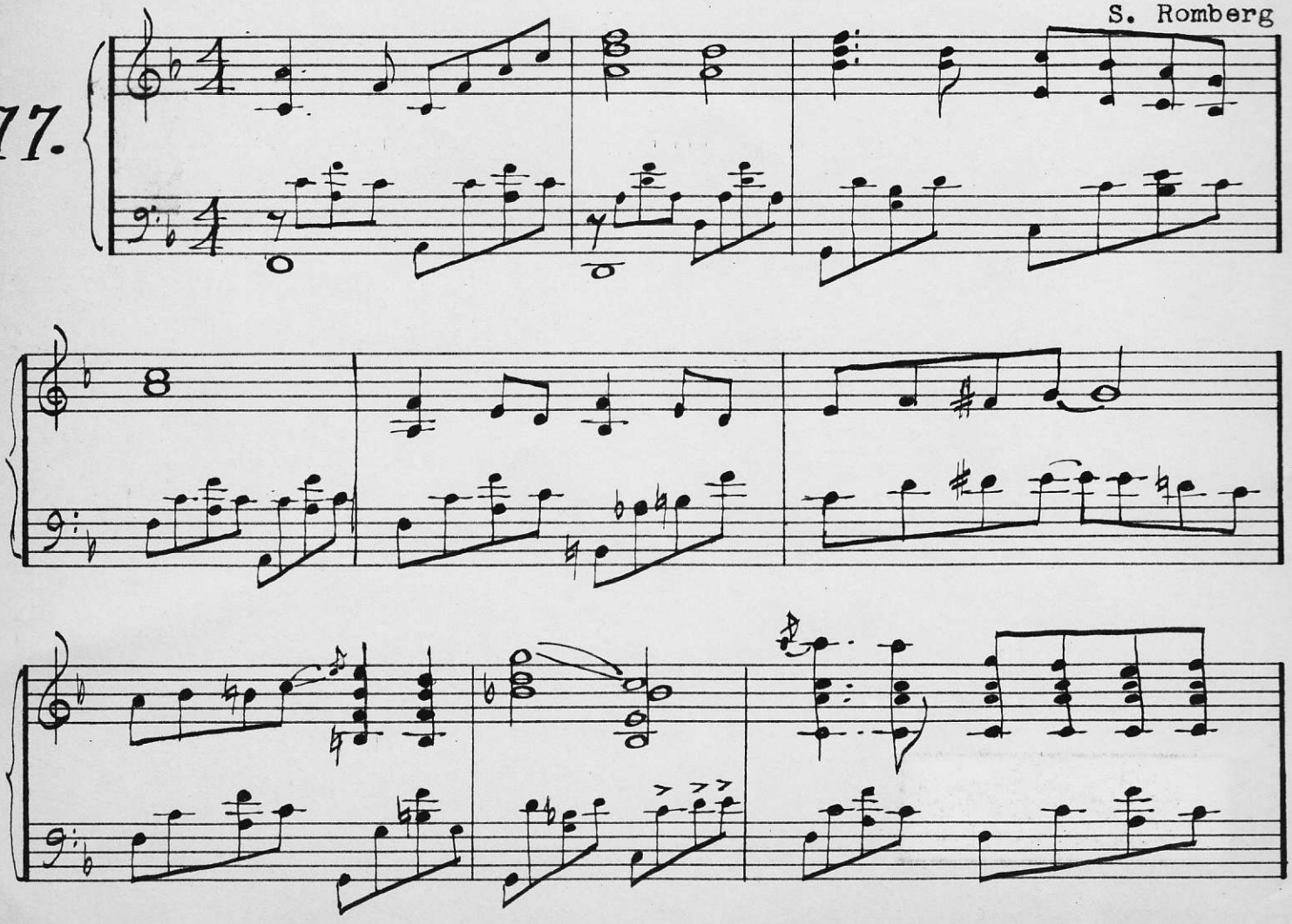
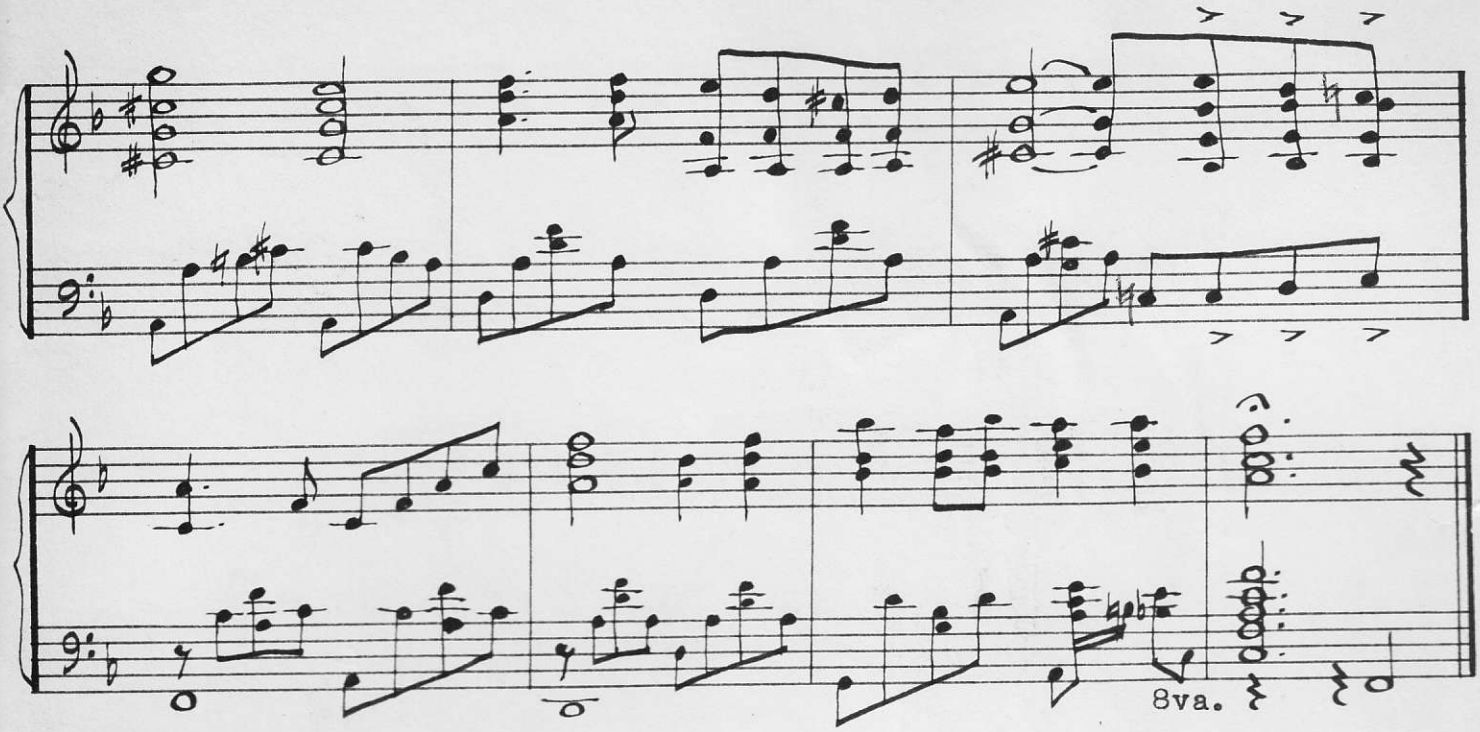


SERENADE

S. Romberg

77.





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