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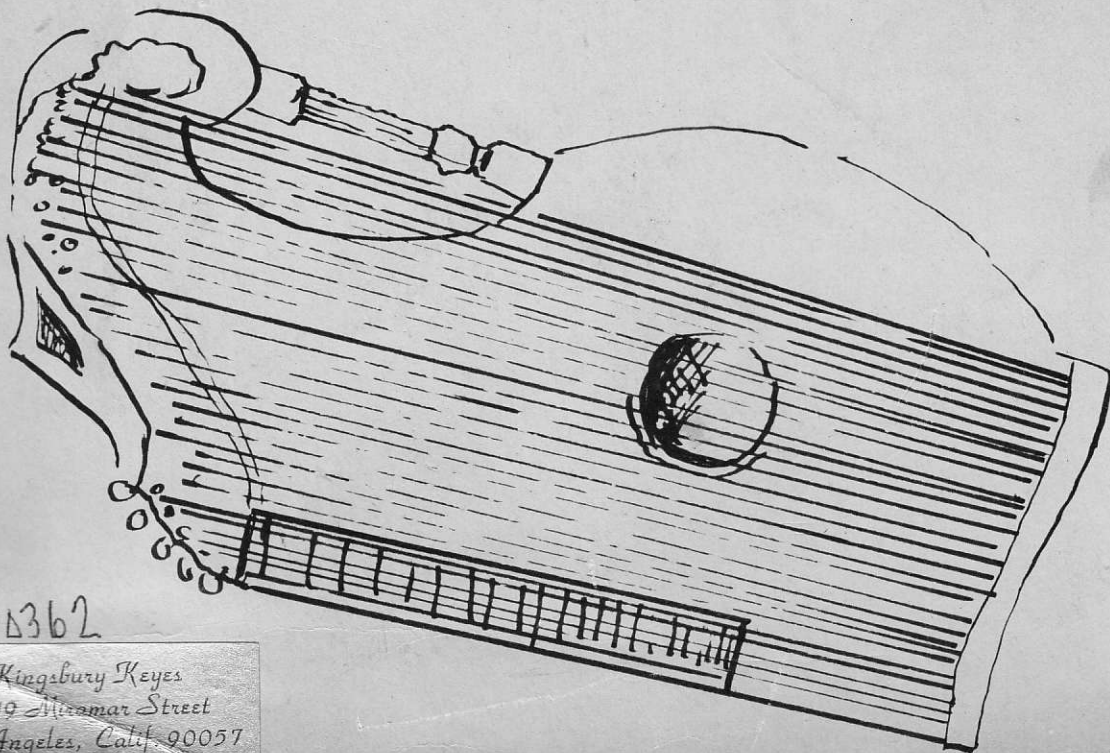
# **KINGSBURY KEYES**

*Modern Method  
for*

# **ZITHER**

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D03-0362

*Kingsbury Keyes  
2319 Miramar Street  
Los Angeles, Calif. 90057*

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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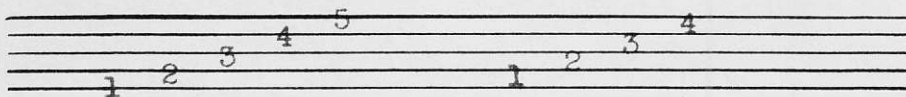
BOOK I

### MUSICAL NOTATION

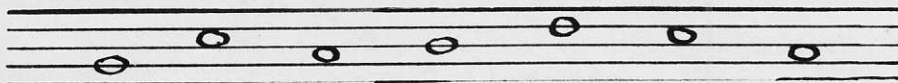
Before we study the zither and its various parts, the tuning, hand positions, and embellishments, we must first learn the fascinating new language of musical notation. When we become familiar with the various symbols used in music that represent pitch and duration of sound, we will then learn how to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

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

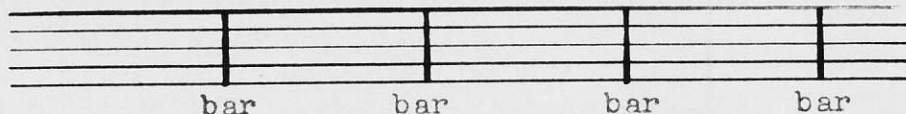
This is a staff which consists of five lines and four spaces:



Notes are written on both the lines and spaces:



For easy reading of notes bars are used:



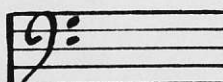
The content between two bars is called a measure:



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



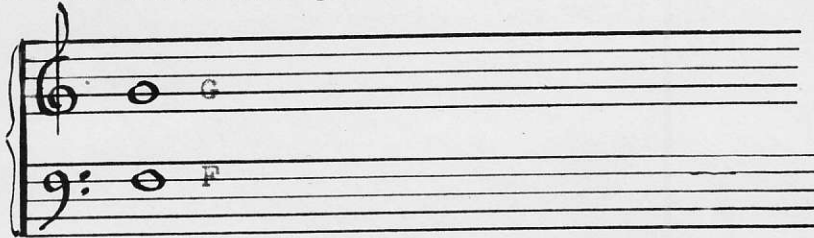
and the F or BASS CLEF:



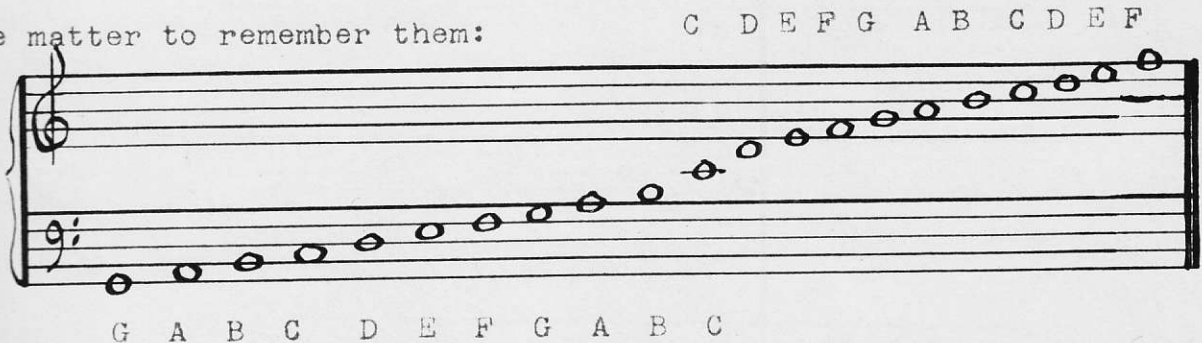
All notes on the TREBLE CLEF are played with the LEFT HAND, and all notes written on the BASS CLEF are played with the RIGHT HAND.

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 Eagerly 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 increases 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

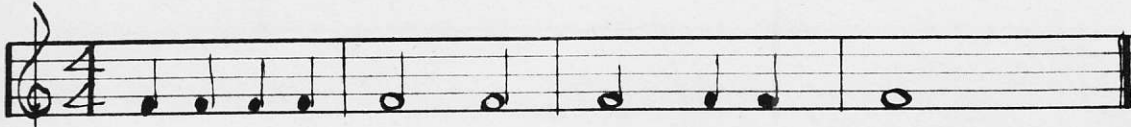
Whole      Half      Quarter      Dotted Half      Dotted Quarter      Eighth      Dotted Eighth      Sixteenth



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



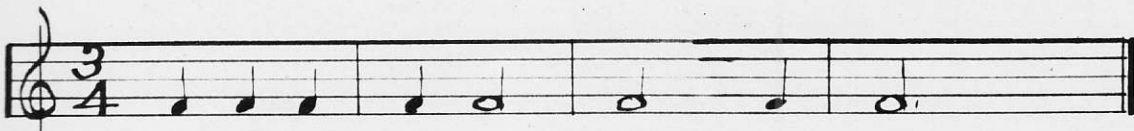
4/4 time means that each measure of music receives 4 quarter notes or their equivalent.

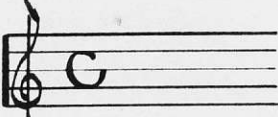


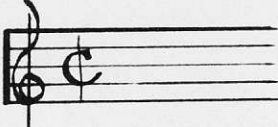
2/4 time means that each measure of music receives 2 quarter notes or their equivalent.



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 b, 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.

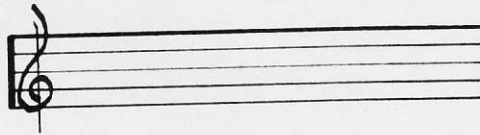
The effect of accidentals do not extend beyond the measure in which they occur. In other words, a bar automatically cancels all accidentals in the previous measure.

EXAMPLE OF ACCIDENTALS

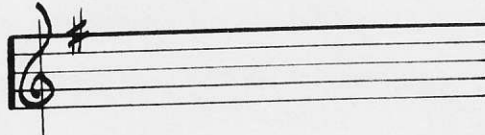


Sharps or flats placed at the beginning of a composition just after the clef are called the key signature and effect the pitch of all the notes of the same name throughout the piece of music, unless temporarily changed by an accidental.

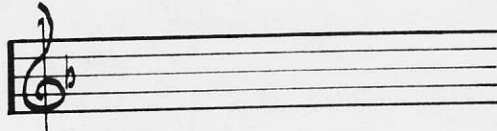
Key of C - No sharps or flats:



Key of G - Sharp all F's:



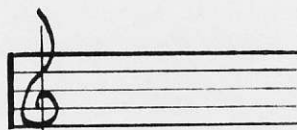
Key of F - Flat all B's:



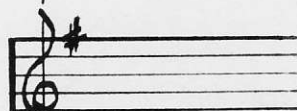
KEY SIGNATURES

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



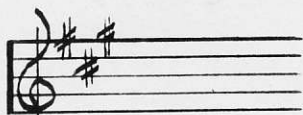
C major or A minor



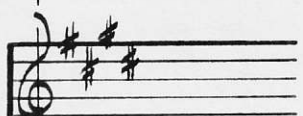
G major or E minor



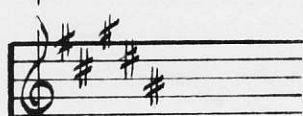
D major or B minor



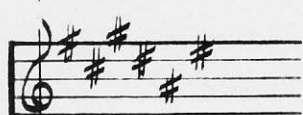
A major or F# minor



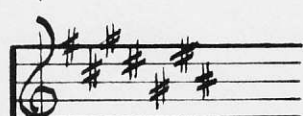
E major or C# minor



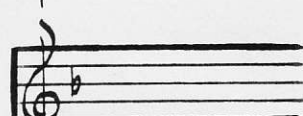
B major or G# minor



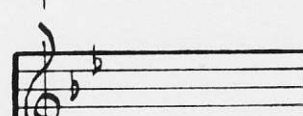
F# major or D# minor



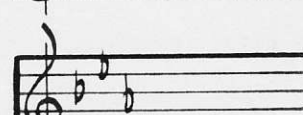
C# major or A# minor



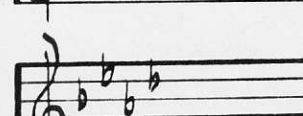
F major or D minor



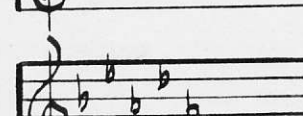
Bb major or G minor



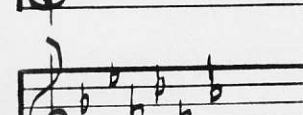
Eb major or C minor



Ab major or F minor

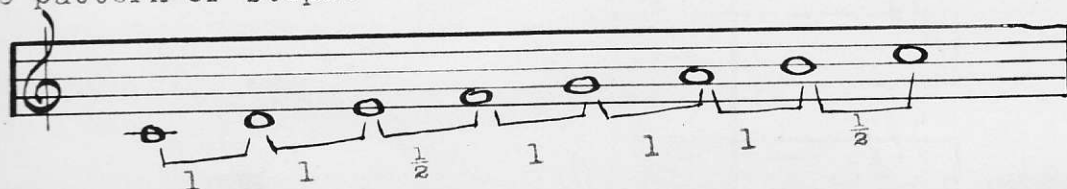


Db major or Bb minor



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:



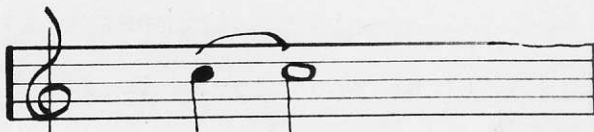
And a minor scale always has the same pattern of steps:



Any scale, major or minor, may now be constructed by either referring 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.

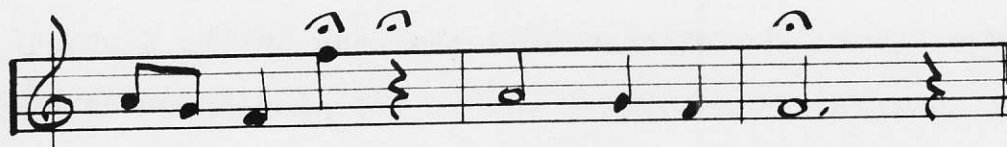


C is struck once but sounds for three beats.

### 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 discretion of the player.

### EXAMPLES OF THE PAUSE



### DYNAMICS

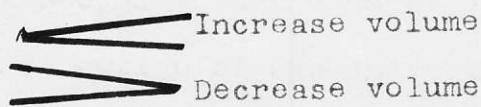
Music is marked in various ways to show how loud or soft certain passages are to be played and when to increase or decrease the volume. Below are some of the most common of these signs.

p - soft

pp - very soft

f - loud

ff - very loud



> 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.

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#### 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

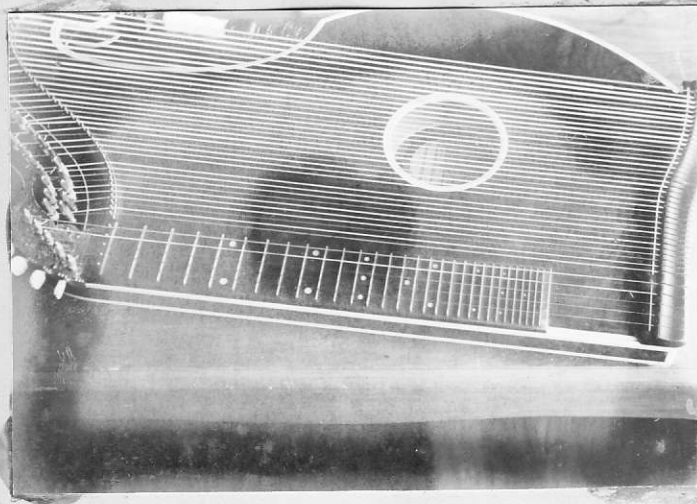
Although we see picturesque photographs of mountain folk with zither artistically placed on the lap, it is nevertheless an awkward position in which to play the instrument and is seldom played in this manner.

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  $2\frac{1}{2}$ " 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.

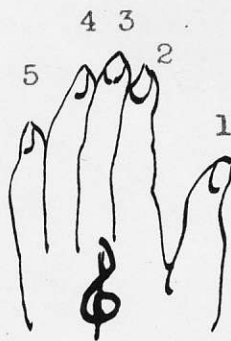


Correct sitting postures



## 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



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

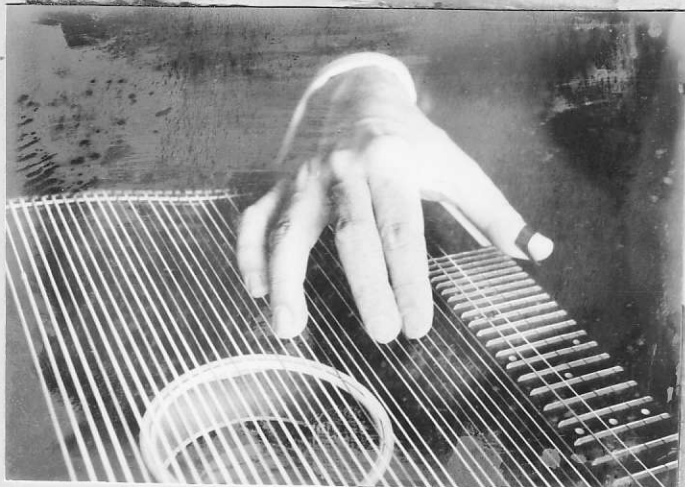
right side so that the fingernail and fleshy part of the thumb both touch the string.

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

Play:

1.

A or I    a or II    D    G    C

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

NOTES ON THE D STRING

Fingering

0 4 3 2 1

E F G A

EXERCISES ON THE D STRING

Fingering

0 4 3 2 1 2 3 4 0 etc.

2.   
Play 5 times

3.   
Count 1 2 1 2 etc.

4.   
Count 1 2 3 1 2 3 etc.

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

### NOTES ON THE A STRING

Fingering

0 4 3 2 1

a A

B C D E

### EXERCISES ON THE A STRING

Fingering

0 4 3 2 1 2 3 4 0 etc.

6.

Play 5 times

7.

Count 1 2 1 2 etc.

8.

Count 1 2 3 1 2 3 etc.

9.

Count 1 2 3 4 1 2 3 4 etc.



EXERCISES ON THE C STRING

Fingering  
0 4 3 2 1 2 3 4 etc.

13.

Play 5 times

14.

Count 1 2 1 2 etc.

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.

String: C----- G----- D----- a-----  
Fingering 0 4 3 2 0 4 3 2 0 4 3 2 0 4 3 2

15.

Play twice

A - a----- D----- G----- C-----  
1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

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

String G - D - - G - - - - D - - - G - etc.  
2 1 4 3 4 1 2 2 1 4 4 1 2 etc.

(Left hand)

16. Count 1 2 3 4 1 2 3 4 etc.

(Right hand)

NOTES IN THE ACCOMPANIMENT SECTION

G#-12  
C#-11 (Red)  
F#-10  
B-9  
E-8  
A-7 (Red)  
D-6  
G-5  
C-4  
F-3 (Red)  
Bb-2  
Eb-1

*(Musical staff showing notes: Bb, B, C, D, E, F, G, A, B, C, D)*

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.

17.

Count 1 2 3 1. 2 3 etc. p. p. p.

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

18.

Count 1 2 3 4 1 2 3 4 etc. p. p.

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.

p. (red)

Accompaniment: 4 3 4 5 4  
 Fingering: 2 2 2 2 2

p. (red)

p. (red)

6  
2

p. (red)

p. (red)

p. (red)

7  
3

p. (red)





AMERICA THE BEAUTIFUL

21.

Count 1 2 3 4 etc.

(Fingering) 3 2 2 3

3 2 2

\* 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.

First system of musical notation. Treble clef, key signature of one sharp (F#), and 3/4 time signature. The melody consists of eighth and quarter notes. The bass line features a steady eighth-note accompaniment.

Second system of musical notation. Treble clef, key signature of one sharp (F#), and 3/4 time signature. The melody continues with quarter and eighth notes. The bass line maintains the eighth-note accompaniment.

Third system of musical notation. Treble clef, key signature of one sharp (F#), and 3/4 time signature. The melody features a half note followed by quarter notes. The bass line continues with eighth notes.

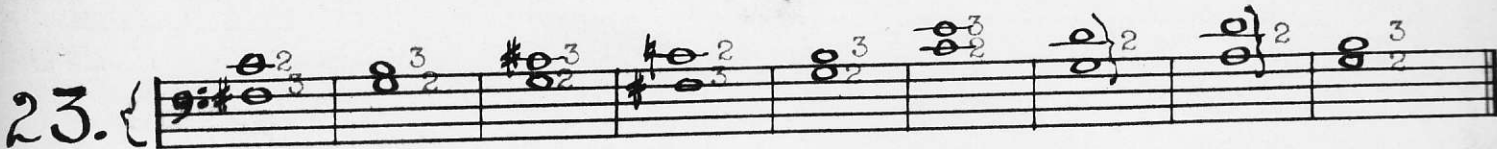
Fourth system of musical notation. Treble clef, key signature of one sharp (F#), and 3/4 time signature. The melody includes quarter and eighth notes. The bass line continues with eighth notes.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#), and 3/4 time signature. The melody concludes with a half note. The bass line continues with eighth notes.



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.

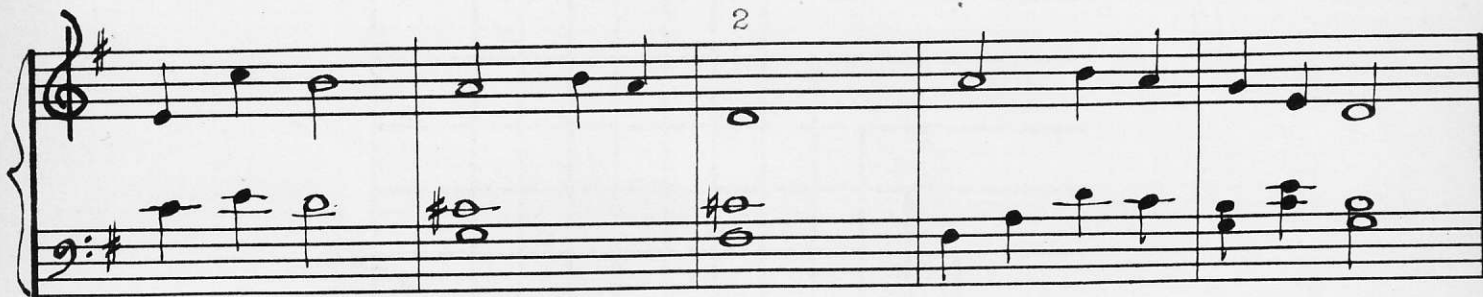
PRELIMINARY EXERCISE IN THE ACCOMPANIMENT SECTION

23. 

Play 3 times before going on.

HOW CAN I LEAVE THEE

24. 



### BASS NOTES

Having acquainted 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.

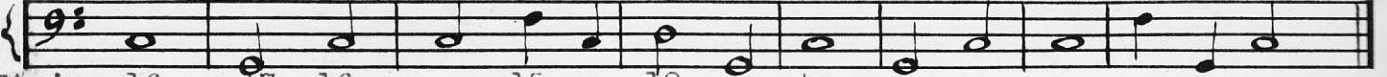
As soon as the student forms a mental relationship between the accompaniment and bass strings they will become clear.

#### NOTES IN THE BASS SECTION

The diagram illustrates the relationship between the twelve bass strings and their corresponding notes. It features a vertical grid of 12 horizontal lines representing strings, labeled on the right with note names and string numbers: G#-24, C#-23 (Red), F#-22, B-21, E-20, A-19 (Red), D-18, G-17, C-16, F-15 (Red), Bb-14, and Eb-13. Vertical lines connect the notes on the strings to a single bass staff at the bottom. The bass staff shows a sequence of notes: G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0. Small upward-pointing arrows are placed above the notes on the strings to indicate the fretting position for each note.

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.   
String 16 17 16 15 18 etc.  
WEDDING MARCH

26. 



AULD LANG SYNE

27. 



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

5 5 5

5 5 5

HOME ON THE RANGE

2D 1 - - 3 2 1 3 1

28.

I II II I

2D 1 - - -

I I

1 2 3 4 3 3 2 1 3 1

I II II II II I I





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.

The image shows two musical staves. The top staff is for the C major scale, with notes C, D, E, F, G, A, B, C. The notes are numbered 1 through 8. Below the notes are circled numbers 1, 2, 3, 4, 5, 6, 7, 8. To the right of the scale is the C major triad, consisting of notes C, E, and G, with fingerings 1, 3, and 5 indicated. The bottom staff is for the F major scale, with notes F, G, A, Bb, C, D, E, F. The notes are numbered 1 through 8. Below the notes are circled numbers 1, 2, 3, 4, 5, 6, 7, 8. To the right of the scale is the F major triad, consisting of notes F, A, and C, with fingerings 1, 3, and 5 indicated.

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.

The image shows a zither fretboard diagram with 12 frets and 12 strings. The strings are labeled on the right as C-16, F-15, Bb-14, Eb-13, G#-12, C#-11, F#-10, B-9, E-8, A-7, D-6, G-5, C-4, F-3, Bb-2, and Eb-1. The fretboard is divided into two sections: ACCOMPANIMENT (strings 1-6) and BASS (strings 7-12). Major triads are shown on the fretboard with fingerings 1, 2, and 3. Below the fretboard is a musical staff showing the notes for each fret: Eb, Bb, F, C, G, D, A, E, B, F#, C#, G#.

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 Gg 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.

1 1  
I I

1  
I

SWANEE RIVER

36.

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

2 1 - 2  
4 2 - 3



3 2 1 2 2II 4I 1 3 1 - 2 3 1 2  
II II I II I II I

### MINOR TRIADS

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

A minor scale A minor triad

E minor scale E minor triad

If the student is thoroughly 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.

Examples of lowering the third of a major triad to form the minor triad.

C major C minor F major F minor G major G minor B $\flat$  major B $\flat$  minor

### 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.

BASS  
ACCOMPANIMENT

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

37. Play 5 times Em - - - Am - - - Dm - - - Am - - - Em

THE VOLGA BOAT SONG

E minor

1 4  
2 3

38.

Musical notation for the first system of 'THE VOLGA BOAT SONG'. It consists of a treble and bass staff in E minor (one sharp) and common time. The treble staff has a melody with notes G4, A4, B4, C5, B4, A4, G4. The bass staff has a bass line with notes G3, A3, B3, C4, B3, A3, G3. Chords are indicated as Em, Am, Em, Em, Am, Em.

2 3 3 1 3 4 2 1

Musical notation for the second system of 'THE VOLGA BOAT SONG'. It continues the melody from the first system. The treble staff has notes G4, A4, B4, C5, B4, A4, G4. The bass staff has notes G3, A3, B3, C4, B3, A3, G3. Chords are indicated as Em, Am, Em, I II Am, Em, Am, Em.

AMERICA

G major

3 1

39.

Musical notation for the first system of 'AMERICA'. It is in G major (two sharps) and 3/4 time. The treble staff has a melody with notes G4, A4, B4, C5, B4, A4, G4. The bass staff has notes G3, A3, B3, C4, B3, A3, G3. Chords are indicated as G, Em, Am, D, G, Em, Am, G, Em.

2 - - 3 - -  
4 - - 2 - -

Musical notation for the second system of 'AMERICA'. It continues the melody from the first system. The treble staff has notes G4, A4, B4, C5, B4, A4, G4. The bass staff has notes G3, A3, B3, C4, B3, A3, G3. Chords are indicated as Am, G, D, G, G, G, D.

3 2 4 1 2 2 4 3 1 2

Musical notation for the third system of 'AMERICA'. It continues the melody from the second system. The treble staff has notes G4, A4, B4, C5, B4, A4, G4. The bass staff has notes G3, A3, B3, C4, B3, A3, G3. Chords are indicated as D, G, C, G, Am, G, D, G.



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.


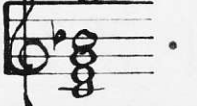
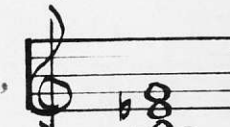
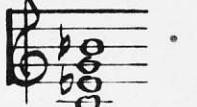
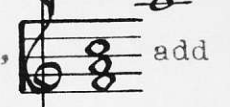
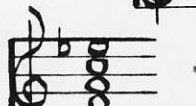
GO DOWN MOSES

40.

A minor	3	-	4	-	3	-	1	4	-	2	-	1
	1	-	1	-	1	-	2	1	-	1	-	2

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

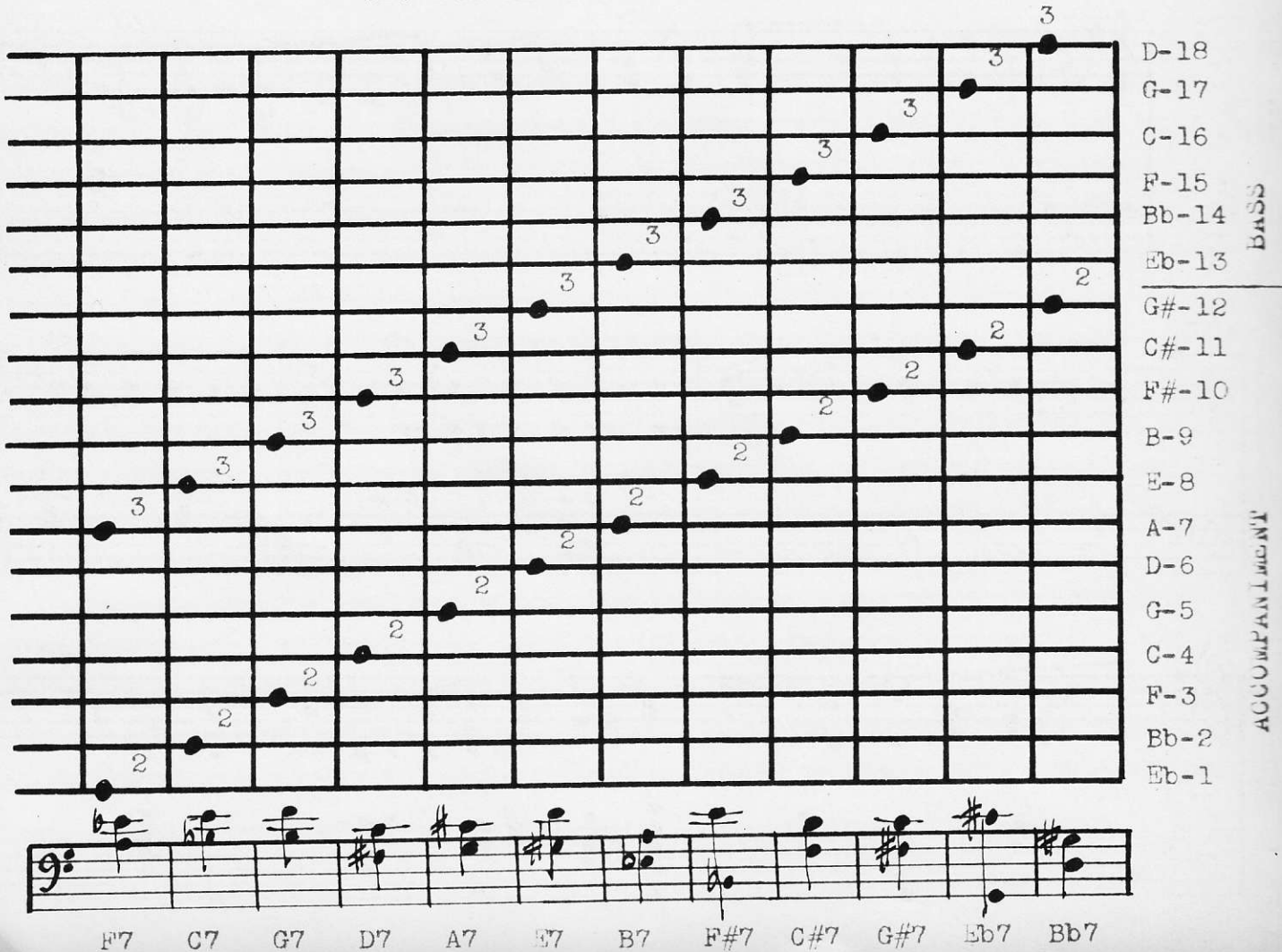


Diagram illustrating the fretboard positions for various seventh chords on the zither. The fretboard is divided into two sections: ACCOMPANIMENT (bottom 6 strings) and BASS (top 6 strings). The strings are numbered 1 to 12 from bottom to top. The frets are numbered 1 to 12. The diagram shows the positions for the following chords: F7, C7, G7, D7, A7, B7, B7, F#7, C#7, G#7, Eb7, and Bb7. Fingerings (2 or 3) are indicated for each note.



PRELIMINARY EXERCISES FOR SEVENTH CHORDS

41. 
  
Play 10x B7 - - E7 - - A7 - - D7 - - G - -

Play 5x B7 - - E - - A7 - - D - - D7 - - G - -

IN THE EVENING BY THE MOONLIGHT .

42. 
  
G - B7 - C - G -

G - Em - A7 - D7 - G -

G Cm G - G E7 A7 D7 G -



BROKEN MAJOR CHORDS

44. C major  
Play 5x

45. G major  
Play 5x

46. F major  
Play 5x

BROKEN G7 CHORD

47. Play 5x

LONDON BRIDGE

48.

FLOW GENTLY SWEET AFTON

49.

G - D7    G - -    C - -    G - -

G - -    G - -    G - -    D7 - -    G - D7    G - -

C - -    G - -    G - -    G - -    D7 - -    G - -

BROKEN MINOR CHORDS

50.

3 2 3 etc.  
Play 5X    Am    Em    Dm

I'LL TAKE YOU HOME AGAIN KATHLEEN

Thomas P. Westendorff

51.

F    C7    E7    F    C7

System 1: Treble and bass clefs. Treble clef contains a melody with eighth and quarter notes. Bass clef contains a bass line with eighth and quarter notes. Chords are indicated below the bass line: F, F C7 E7, F, C G7.

System 2: Treble and bass clefs. Treble clef contains a melody with quarter and eighth notes. Bass clef contains a bass line with eighth and quarter notes. Chords are indicated below the bass line: C7, C7, F, C7.

System 3: Treble and bass clefs. Treble clef contains a melody with quarter and eighth notes. Bass clef contains a bass line with eighth and quarter notes. Chords are indicated below the bass line: F, Dm, A, C G7, C7.

System 4: Treble and bass clefs. Treble clef contains a melody with quarter and eighth notes. Bass clef contains a bass line with eighth and quarter notes. Chords are indicated below the bass line: F C7 E7, F, C7, F.

System 5: Treble and bass clefs. Treble clef contains a melody with quarter and eighth notes. Bass clef contains a bass line with eighth and quarter notes. Chords are indicated below the bass line: F, Gm E7, F C7, F.

MELODY IN F

Moderato

Anton Rubinstein

52.



Handwritten musical notation system 1, consisting of a grand staff with treble and bass clefs. The music is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. There are some handwritten annotations above the staff, including a circled 'D' and a circled 'C'.

Handwritten musical notation system 2, continuing the piece. The right hand has a more active melodic line with eighth notes and some slurs. The left hand continues with a steady accompaniment pattern.

Handwritten musical notation system 3. The right hand features a melodic line with some chromaticism and slurs. The left hand accompaniment remains consistent with the previous systems.

Handwritten musical notation system 4. The right hand has a more static melodic line with some chords. The left hand accompaniment continues with a similar rhythmic pattern.

Handwritten musical notation system 5, the final system on the page. The right hand has a melodic line that concludes with a circled 'D' and a circled 'C'. The left hand accompaniment ends with a final chord. There are some handwritten annotations below the staff, including 'pp' and 'pp'.

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

56. 

Thirds




Octaves

Sixths

First system of musical notation for the 'Sixths' exercise. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The upper staff contains a sequence of six chords, each with a half note in the treble and a half note in the bass, forming a sixths interval. The lower staff contains a sequence of six chords, each with a half note in the bass and a half note in the treble, also forming a sixths interval. The chords are: C major (C4, E4), D minor (D4, F4), E major (E4, G4), F major (F4, A4), G major (G4, B4), and A major (A4, C5).

Second system of musical notation for the 'Sixths' exercise. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The upper staff contains a sequence of six chords, each with a half note in the treble and a half note in the bass, forming a sixths interval. The lower staff contains a sequence of six chords, each with a half note in the bass and a half note in the treble, also forming a sixths interval. The chords are: B major (B4, D5), C major (C5, E5), D minor (D5, F5), E major (E5, G5), F major (F5, A5), and G major (G5, B5).

Thirds

57.

Third system of musical notation for the 'Thirds' exercise. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The upper staff contains a sequence of six chords, each with a half note in the treble and a half note in the bass, forming a thirds interval. The lower staff contains a sequence of six chords, each with a half note in the bass and a half note in the treble, also forming a thirds interval. The chords are: C major (C4, E4), D minor (D4, F4), E major (E4, G4), F major (F4, A4), G major (G4, B4), and A major (A4, C5).

Sixths

Fourth system of musical notation for the 'Sixths' exercise. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The upper staff contains a sequence of six chords, each with a half note in the treble and a half note in the bass, forming a sixths interval. The lower staff contains a sequence of six chords, each with a half note in the bass and a half note in the treble, also forming a sixths interval. The chords are: B major (B4, D5), C major (C5, E5), D minor (D5, F5), E major (E5, G5), F major (F5, A5), and G major (G5, B5).

Octaves

Fifth system of musical notation for the 'Octaves' exercise. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The upper staff contains a sequence of six chords, each with a half note in the treble and a half note in the bass, forming an octave interval. The lower staff contains a sequence of six chords, each with a half note in the bass and a half note in the treble, also forming an octave interval. The chords are: C major (C4, C5), D minor (D4, D5), E major (E4, E5), F major (F4, F5), G major (G4, G5), and A major (A4, A5).

Sixths

Thirds

Sixths

A musical exercise consisting of two staves. The top staff is in treble clef and contains six measures of music. The first three measures are labeled 'Sixths' and the last three are labeled 'Sixths'. The bottom staff is in bass clef and contains six measures of music, with the first three labeled 'Sixths' and the last three labeled 'Sixths'. The music consists of chords and moving lines.

### 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.

FIRST POSITION

String C --- | C----- | G----- | D----- | A-----

Fingering: 0 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1

A musical exercise for the first position on the C string. It shows four measures of music on a single staff. Above the staff, the notes C, G, D, and A are indicated with dashed lines. Below the staff, the fingering for each note is given: 0 for C, 4 for G, 3 for D, and 2 for A. The notes are played in a sequence: C, G, D, A, G, F, E, D, C, G, F, E, D, C, B, A, G, F, E, D, C.

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.

SECOND POSITION

58. { C----- | G----- | D----- | A-----

Fingering: 2 1 4 3 2 1 4 3 2 1 4 3 2 1 1

A musical exercise for the second position on the C string. It shows four measures of music on a single staff. Above the staff, the notes C, G, D, and A are indicated with dashed lines. Below the staff, the fingering for each note is given: 2 for C, 1 for G, 4 for D, and 3 for A. The notes are played in a sequence: C, G, D, A, G, F, E, D, C, G, F, E, D, C, B, A, G, F, E, D, C.

THIRD POSITION

59. { C----- | G----- | D----- | A-----

Fingering: 2 1 4 3 2 1 4 3 2 1 4 3 2 1 1

A musical exercise for the third position on the C string. It shows four measures of music on a single staff. Above the staff, the notes C, G, D, and A are indicated with dashed lines. Below the staff, the fingering for each note is given: 2 for C, 1 for G, 4 for D, and 3 for A. The notes are played in a sequence: C, G, D, A, G, F, E, D, C, G, F, E, D, C, B, A, G, F, E, D, C.

# JUANITA

1st position

Spanish Air

60.

2 3 4 - 1 1 4 3 - 4 1 2

2nd position

3 4 1 - 2 2 1 4 2 3

3rd position

2 4 1 2 - 3 3 - 4 1 2 3 4

3rd position

4 - - 2 4

1st position 3



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

61.

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

62.





LOTTIE BELLE

Kingsbury Keyes

63.



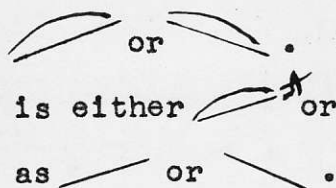
The musical score is written for piano in G major (one sharp). It consists of three systems of music. The first system contains 8 measures. The second system contains 8 measures. The third system contains 8 measures, divided into a first ending of 4 measures and a second ending of 4 measures. The second ending includes the instruction "D.C. al fine." The notation includes treble and bass staves with various note values, rests, and dynamic markings.

### THE SLIDE

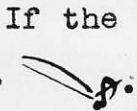
The slide or glissando is a beautiful embellishment if executed properly and is not overdone. It consists of sliding, mainly with the thumb, either up or down the string from one note to another. If the slide is exaggerated the result is tasteless instead of expressive.

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

as — or — .

ALBERTA

Ländler

Kingsbury Keyes

64.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a 3/4 time signature. It contains a melody with eighth and sixteenth notes, some with slurs and accents. The lower staff is in bass clef and contains a harmonic accompaniment of chords and single notes.

The second system of musical notation continues the melody and accompaniment from the first system. It features similar rhythmic patterns and harmonic support.

The third system of musical notation continues the melody and accompaniment. The melody includes a phrase with a slur and an accent.

The fourth system of musical notation concludes the piece. It includes a 'rit.' (ritardando) marking, first and second endings (1. and 2.), and a final chord marked 'FINE' and 'pp' (pianissimo).

pp

First system of musical notation, featuring a treble and bass staff. The treble staff begins with a piano (*pp*) dynamic marking. The music consists of a melodic line in the treble and a harmonic accompaniment in the bass.

1. 2.

Second system of musical notation, including first and second endings. The first ending leads back to the beginning of the system, while the second ending concludes the phrase.

Third system of musical notation, continuing the melodic and harmonic development.

Fourth system of musical notation, featuring a more active melodic line in the treble staff.

8 var. 1. 2.

Fifth system of musical notation, including a variation section marked "8 var." and first and second endings.

First system of musical notation, featuring a treble and bass clef with a key signature of two flats. The treble staff contains a melodic line with a descending scale-like passage, while the bass staff provides a harmonic accompaniment of chords.

Second system of musical notation, including first and second endings. The first ending (1.) leads to a repeat, and the second ending (2.) concludes the section. The treble staff shows a melodic line with a trill-like flourish, and the bass staff continues with chordal accompaniment.

Third system of musical notation, showing a more complex melodic line in the treble staff with various ornaments and a steady accompaniment of chords in the bass staff.

Fourth system of musical notation, continuing the melodic and harmonic development with intricate figures in the treble staff and consistent chordal support in the bass staff.


Fifth system of musical notation, concluding the piece. It features first and second endings leading to a final cadence. The instruction "D.S. al fine" is written at the end of the system. The treble staff has a melodic line with a trill, and the bass staff provides a final accompaniment.

D.S. al fine


### THE APPOGIATURA


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

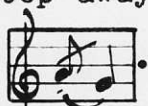
#### THE SHORT APPOGIATURA

The short appoggiatura 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 appoggiatura itself.


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


1. On the two A strings 

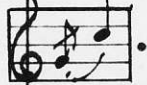
2. As a back slide, usually with the thumb only, and only if the appoggiatura is one half step away from the main note 

3. As a backward slur 

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

1. On the two A strings 


2. As a forward slide (only  $\frac{1}{2}$  step) 

3. As a forward slur 

#### THE LONG APPOGIATURA

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

Written:   
Executed: 

or 

APACHE DANCE

65.

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  $\mathcal{W}$ , he should be prepared to play three notes, although only one note is written.

Written: 

Executed: 

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.

Written: 

Executed: 

Allegretto MINUET J. Paderewski

66. 







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

67. Kingsbury Keyes

First system of musical notation. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 9/4. It contains a melodic line with various notes and rests, including a fermata over a whole note. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with chords and single notes.

Second system of musical notation. The upper staff continues the melodic line from the first system, ending with a double bar line and a repeat sign. It includes first and second endings, marked "1." and "2.". The lower staff continues the bass line. The word "FINE" is written in the right margin of the system.

TRIO


Third system of musical notation, labeled "TRIO". The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a melodic line with chords and rests. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with chords and single notes.

Fourth system of musical notation. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a melodic line with chords and rests. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with chords and single notes.

Fifth system of musical notation. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a melodic line with chords and rests. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with chords and single notes.



### 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

68.


The first system of musical notation consists of two staves. The upper staff is in treble clef with a 4/4 time signature, featuring a melody of quarter and eighth notes with wavy vibrato lines above it. The lower staff is in bass clef, providing a harmonic accompaniment with chords and moving lines.

The second system continues the piece with similar notation to the first system, showing the progression of the melody and accompaniment.

The third system continues the piece, maintaining the melodic and harmonic structure established in the previous systems.

The fourth system concludes the piece, ending with a final cadence in both the treble and bass staves.

### 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

69. 





D.C. al fine

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

70. {

Andante

The first system of music shows a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody consists of eighth and quarter notes. The bass clef staff has a 'pizz.' (pizzicato) marking with a dashed line extending across the first few measures, indicating that the bass notes are to be plucked. The bass line consists of chords and single notes.

The second system continues the musical piece. The treble clef staff shows the continuation of the melody with various note values and rests. The bass clef staff continues with chords and single notes, maintaining the rhythmic pattern established in the first system.

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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  $\infty$  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.

Written: Executed:

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.

Written: Executed:

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.

Written: 

Executed: 

MARGARITA - Mazurka

Kingsbury Keyes

71. 





First system of musical notation, consisting of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#). The music features a melodic line in the treble clef and a harmonic accompaniment in the bass clef.

D4  
G2  
C3

Second system of musical notation, continuing the piece. It includes a treble clef and a bass clef. The key signature remains one sharp. The notation shows a continuation of the melodic and harmonic themes.

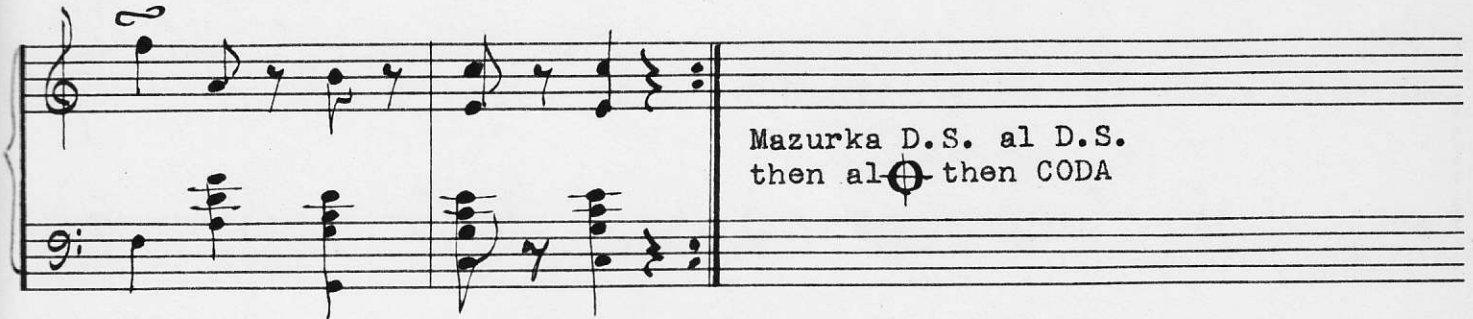
Third system of musical notation. The key signature is one sharp. The system concludes with a fermata over the final note of the melodic line. A handwritten flourish is visible at the end of the system.

D.S. al  $\text{f}$  then trio.

Fourth system of musical notation, labeled "TRIO" in the upper left. The time signature changes to 3/4. The key signature is one sharp. The system begins with a repeat sign and includes a fermata over the final note.

Fifth system of musical notation, continuing the Trio section. It features a treble clef and a bass clef. The key signature is one sharp. The system concludes with a fermata over the final note.





Mazurka D.S. al D.S.  
then al  $\text{\textcircled{C}}$  then CODA



### BELL TONES

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

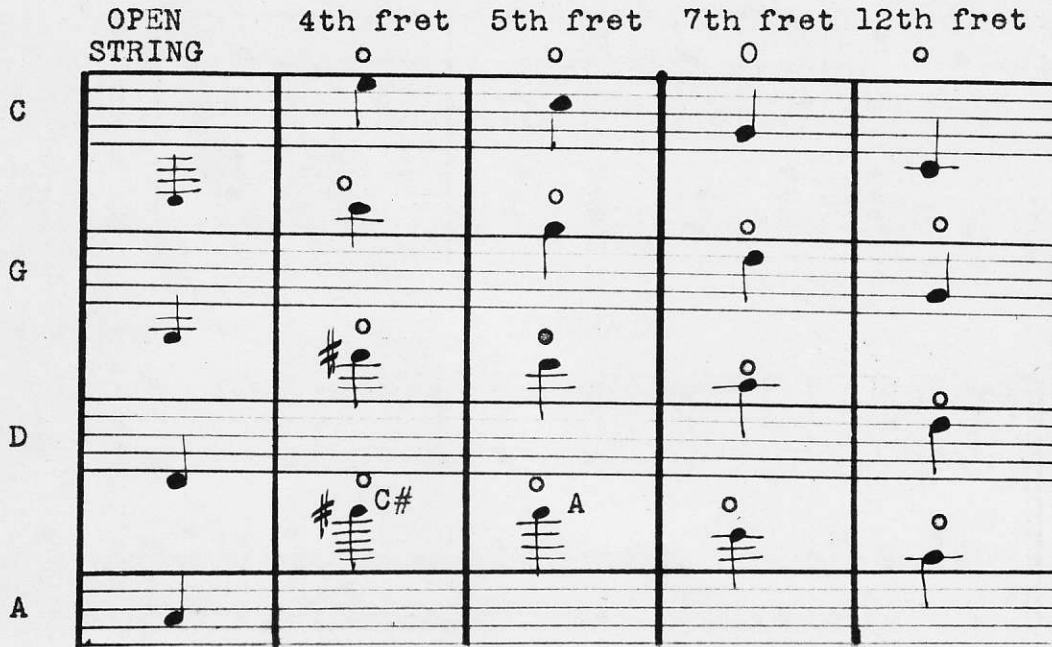
- 1/2 of the string is at the 12th fret.
- 1/4 of the string is at the 5th fret. (and 24th fret)
- 1/3 of the string is at the 7th fret. (and 19th fret)
- 1/5 of the string is at the 4th fret. (and 28th fret)

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 than 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  $\phi$  or  $\circ$  or  $\circ$ .

DIAGRAM OF BELL TONES ON THE FINGERBOARD STRINGS



For easier reading, these harmonics are usually written an octave lower and marked accordingly: 8va.



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



72. *8va.*

7G 5G 4G 7D 7G 5G

73. *8va.*

7D 5D 4D 7A 7D 5D

74. ANNABELLE Kingsbury Keyes

1. 2. FINE

8va. 7G 5G 4G 7A 4G 7G 5G 7G

8va. 7D 5D 7G 5G 4G 7A 5D 7G 5G 4G

8va. 7A 4D 7A 5D 4G 1. 2. D.C. al fine

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

75.

8va.

8va.

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.

Written: *tr*

Executed:

3 1 (or 3 2)

Written: *tr*

Executed:

Written: *tr*

Executed:

3 1  
or 4 3

Written: *tr*

Executed:

3 1  
or 2 1

THE OLD REFRAIN

76. *Fritz Kreisler*

*tr*

cresc.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic fragments, including a prominent G#4 note. The lower staff is in bass clef and features a more active bass line with eighth and sixteenth notes.

The second system continues the musical piece. The upper staff shows a melodic line with some grace notes and slurs. The lower staff continues with a rhythmic bass line.

poco dim. e rit.

a tempo

The third system begins with a dynamic marking of 'poco dim. e rit.' and a tempo marking of 'a tempo'. The upper staff features a melodic line with slurs and accents. The lower staff has a bass line with some rests and rhythmic patterns.

The fourth system continues the piece. The upper staff has a melodic line with various ornaments and slurs. The lower staff maintains a consistent bass line.

1.

f poco rit.

The fifth system starts with a first ending bracket labeled '1.'. It includes a dynamic marking of 'f poco rit.'. The upper staff features a melodic line with slurs and accents. The lower staff has a bass line with some rests.





First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in 3/4 time and features a melodic line in the treble and a harmonic accompaniment in the bass.

Second system of musical notation, consisting of a grand staff. It includes a first ending bracket labeled "2." and a dynamic marking "pp". A section of the score is marked "12A".

SERENADE

S. Romberg

77.

Third system of musical notation, consisting of a grand staff. The music is in 4/4 time and features a melodic line in the treble and a harmonic accompaniment in the bass.

Fourth system of musical notation, consisting of a grand staff. The music is in 4/4 time and features a melodic line in the treble and a harmonic accompaniment in the bass.

Fifth system of musical notation, consisting of a grand staff. The music is in 4/4 time and features a melodic line in the treble and a harmonic accompaniment in the bass.

Handwritten musical score for piano, consisting of two systems of staves. The first system has two staves (treble and bass clef) with various notes, rests, and accidentals. The second system also has two staves, with a 'Bva.' marking in the bass staff. The music is written in a style typical of early 20th-century manuscript notation.

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