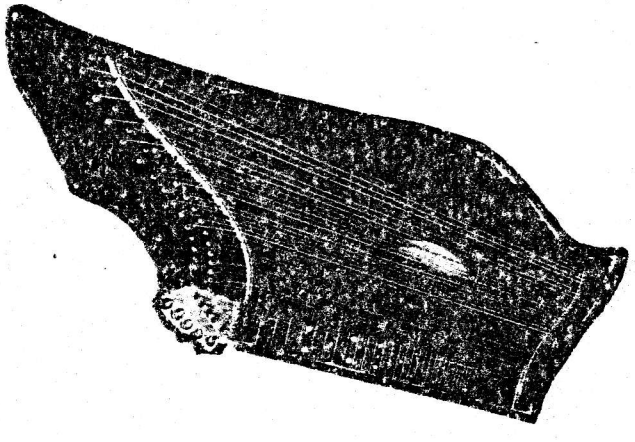
Simplified

American Zither Method

Part. 1-2-3



By Louise C Taborsky

Simplified American ZITHER METHOD.

INTRODUCTION.

In the past a good deal has been said about a School for the Zither in the English language. There are many good ones in the German language, but they are partly too long and not everybody understands that language. I have tried to remedy this, by writing a New School for Beginners and people playing piano or other instruments, which shall be practical and easy to understand, also enable them to learn by themselves if no teacher is available.

This First Part of the School deals with the Right Hand, it does the most work, has to play: Melody - Accompaniment and Bass. Therefore it is important to practice and follow Instructions carefully. -

Second Part starts on Page 17.

Deals with the left hand on the Fingerboard, the ringed Thumb of the right Hand striking the fretted Strings. Also playing together Fingerboard, Accompaniment and Bass.

Page 23 including through 32 contain Exercises and 16 Melodies written in Flats ♭ and Sharps ♯ for Fingerboard, Accompaniment and Bass.

Page 33 and 34 consist of 2 and 3 Note Combinations in the 1st. Position on Fingerboard.

Third Part starts on Page 35.

Deals with the 1st-2nd and 3d Position on Fingerboard, contain Exercises - up and down Fingerboard.

2- and -3 Note Combinations and

17 familiar Melodies used in Exercises.

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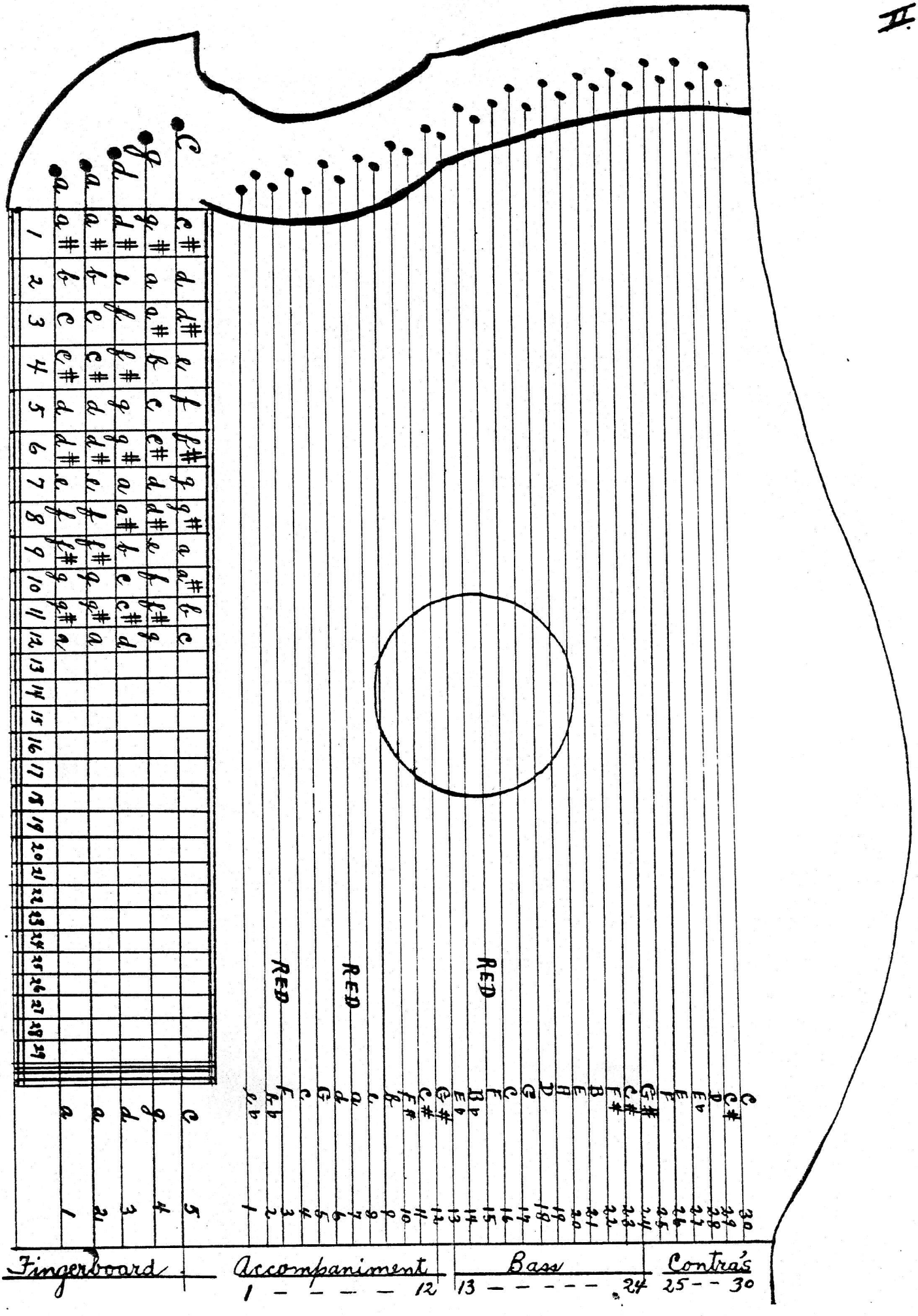
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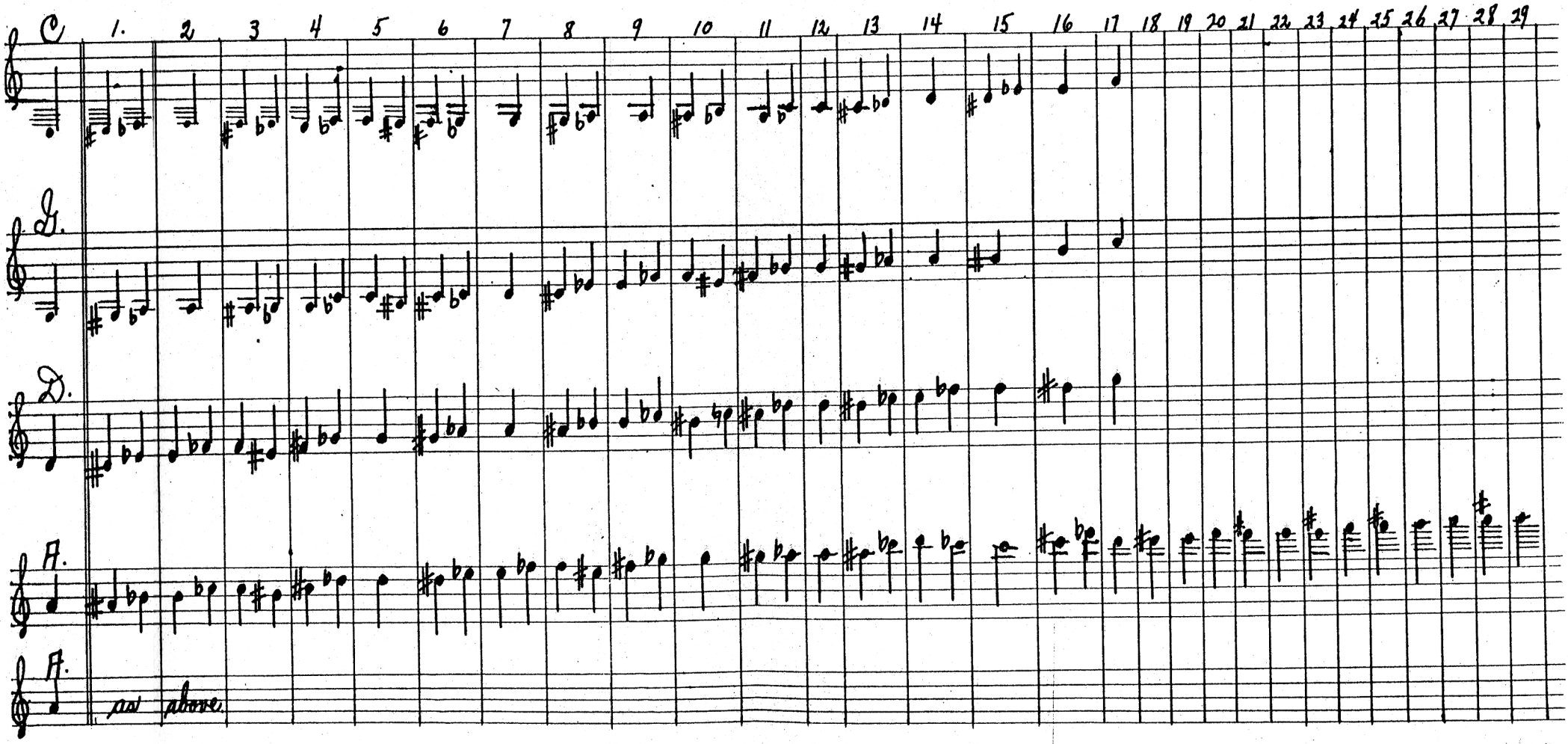
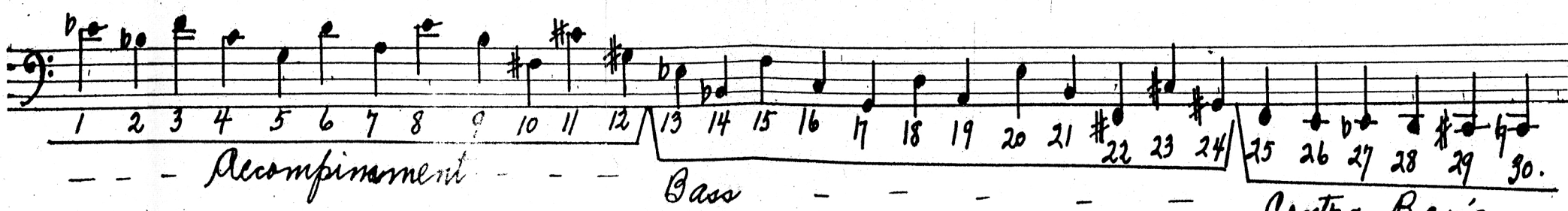
"Fingerboard Frets of the 5 strings in "Notes".



1965



— — — Accompaniment — — — Bass — — — — — Contra Bass's — —

MUSIC.

Music is written on a series of Lines and Spaces called the

STAFF

Lines above and below the Staff are Called

Ledger Lines

If Notes are higher or lower then the Staff in either Treble 𝄞 or Bass 𝄢 Clef, Ledger Lines are used..

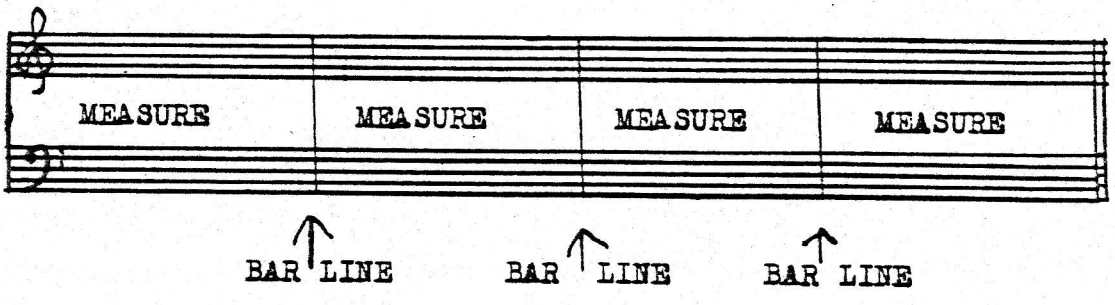
The Treble Clef 𝄞 Sign is placed at the beginning of the top Staff.

The Bass Clef 𝄢 Sign is placed at the beginning of the bottom Staff.

Fingerboard

Acc. and Bass

Music is divided into measures like this

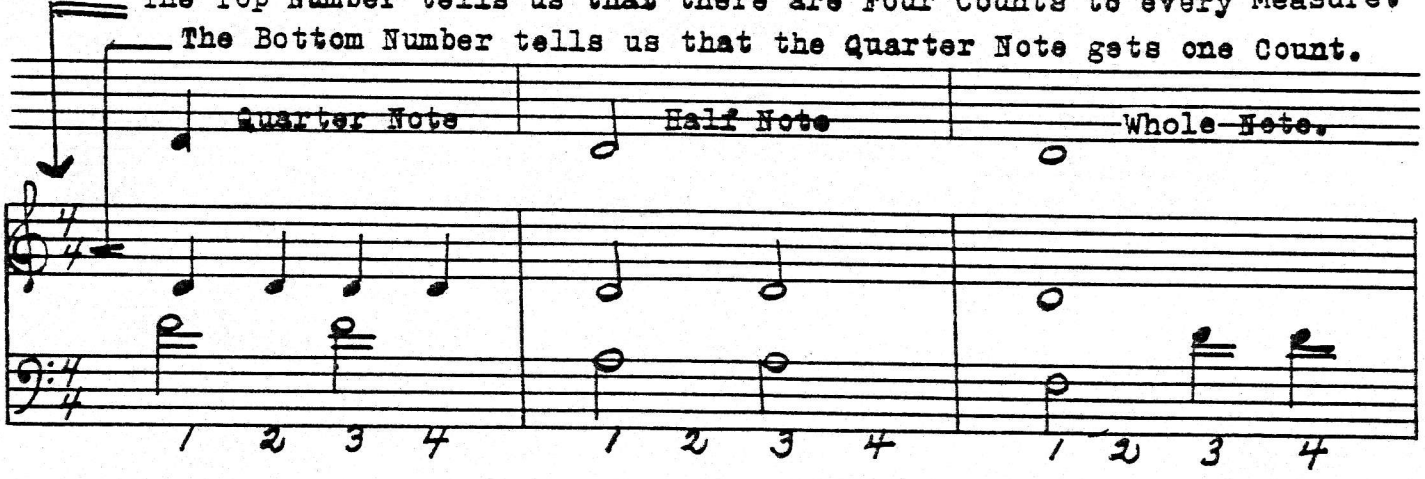


1945.T.T.

INTRODUCING 4/4 TIME.

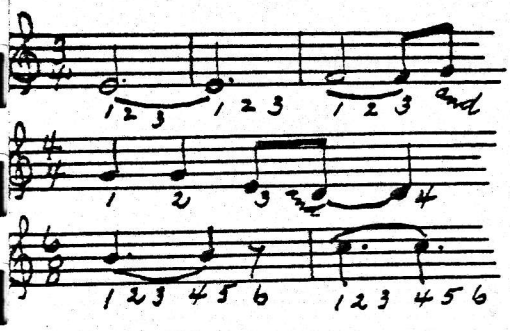
The Top Number tells us that there are Four Counts to every Measure.

The Bottom Number tells us that the Quarter Note gets one Count.



TIED NOTES.

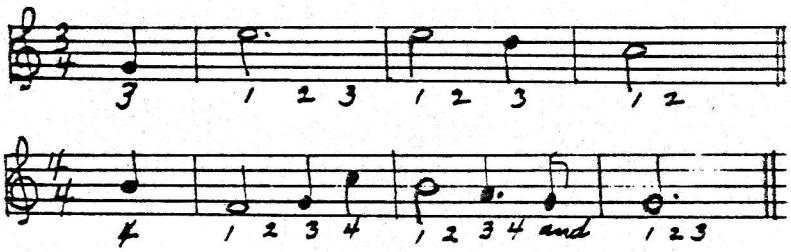
When two Notes with the same Name are joined together, we call them TIED NOTES.



A Tie is a curved line connecting two notes on the same line or space. To play tied notes, play the first one and hold it for the combined count of the tied notes. Do not play the second note.

PICK up NOTES.

Sometimes we have one or more Notes at the beginning of a Song which are not a complete measure. We call them PICK UP NOTES. The number of counts which the Pick up Notes gets, are taken from the last measure of the Song.

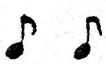


EIGHTH NOTES.

One eighth Note is written like this

two or more eighth Notes are usually written like this

one quarter Note one count

two eighth Notes  one count

one eighth Note one half count.

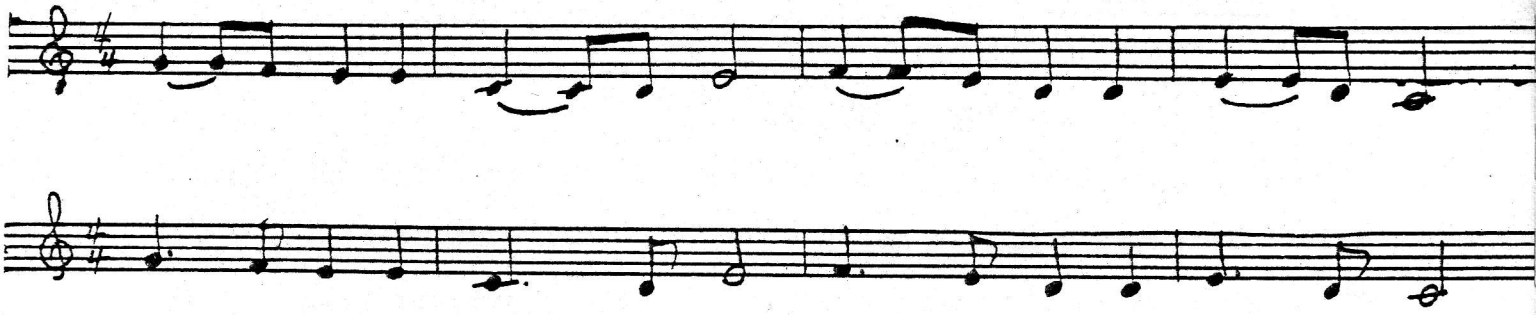
1965 L.T.

DOTTED NOTES.

A Dot after a Note increases its value by one Half.

Note that the quarter and eighth Note tied together have the same value as the dotted Note.

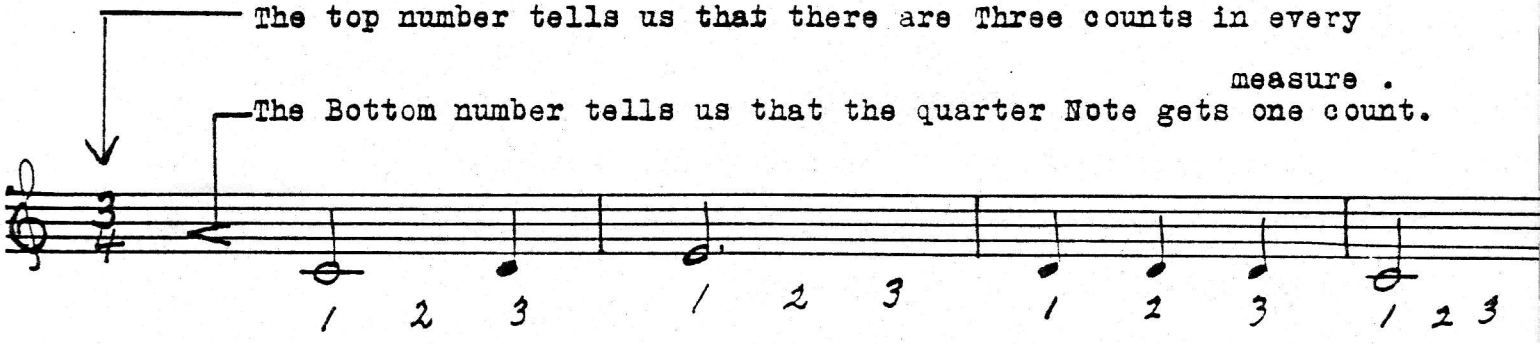
Play the melody below, watch the counting carefully.

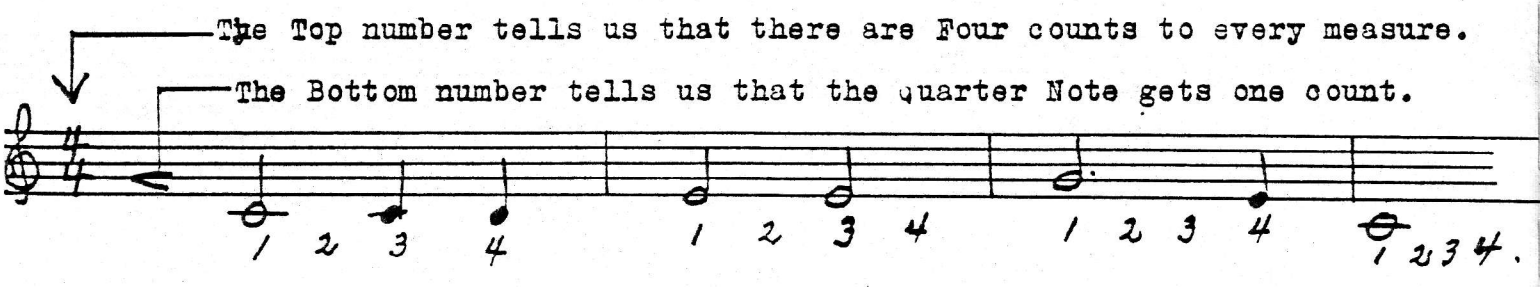


The only difference between this melody and the one above, is in the way it is written.

INTRODUCING TIME.

Time Signatures: 3/4 or 4/4, are found at the beginning of each Song.





1965

CHROMATIC SIGNS.

The notes may be raised or lowered by so called CHROMATIC SIGNS set before them.

A SHARP # written before a note raises it by a semi tone and the word SHARP is added to the letter name of the note. C with SHARP is C sharp etc.

The FLAT ♭ written before a note lowers it by a semi tone, and the word FLAT is added to the letter name of the note. B with FLAT is B FLAT. *etc.*

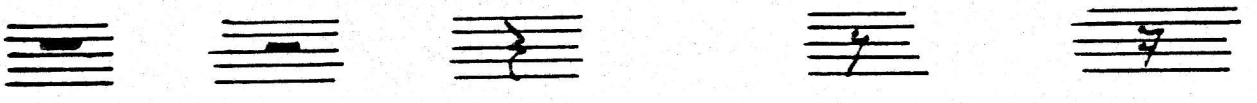
The NATURAL ♮ written before a note cancels or annuls any preseding CHROMATIC sign when written before a note. It restores its note to the original position on the staff.

The CHROMATIC signs set at the head of each staff just after the Clef, form the signature and their influence extends throughout the piece.

RESTS.

It also occurs in compositions that for a time no tone is heard, which is expressed by RESTS, likewise written as

Whole Half Quarter Eight Sixteenth

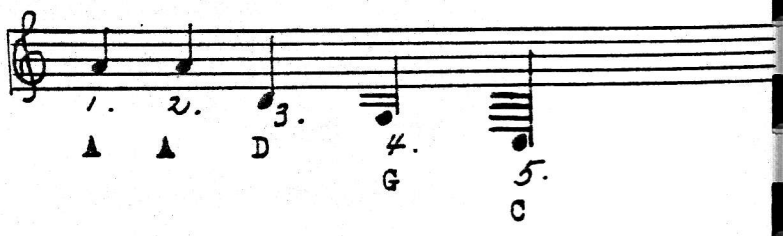


NOTES.

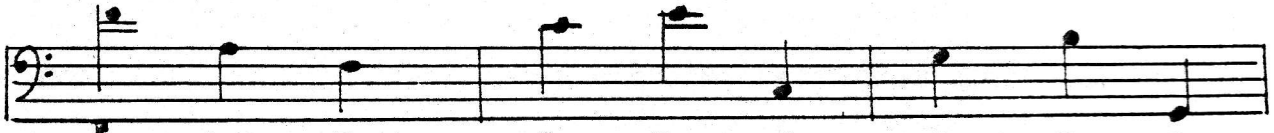
Whole Half Quarter Eight Sixteenth

The following Exercises are only for 14 Strings. **Right Hand.**

5 Open Fingerboard Strings



6 Accompaniment and 3 Bass Str.



Name	F	A	F	C	E	C	G	B	G
Strg.	3d	7th	15	4th	8th	16	5th	9	17th
	Acc.-----		Bass	Acc.------		Bass	Acc.------		Bass

Fingerboard Strings are played by 1.Finger or Thumb of right Hand.

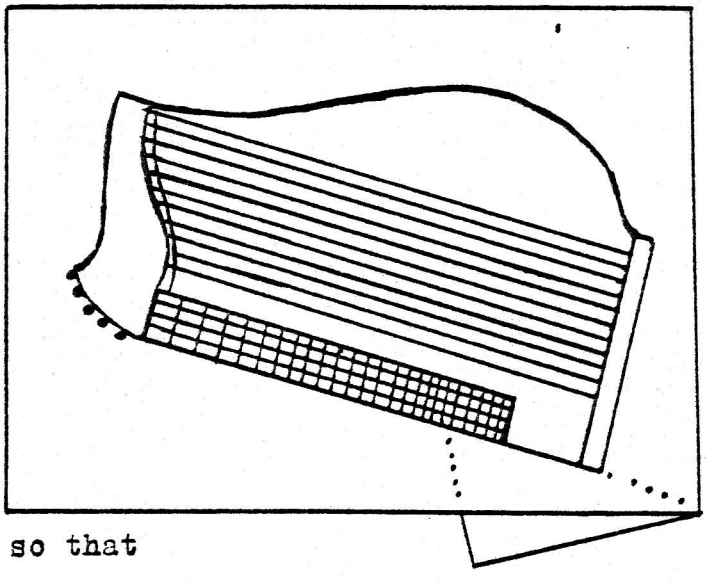
Acc. Strings by 2nd and 3d Fingers of right Hand.

Bass by 4. and 5th Fingers of right Hand.

Do not cramp Hand,

use pressure only when striking the Strings,always keep Finger on next String,so the one played is able to sound clear. When reaching for a String again, do not lift Finger higher then necessary and only move the one needed,the others remain stationary.

Place Zither on Table at a slight Angle.

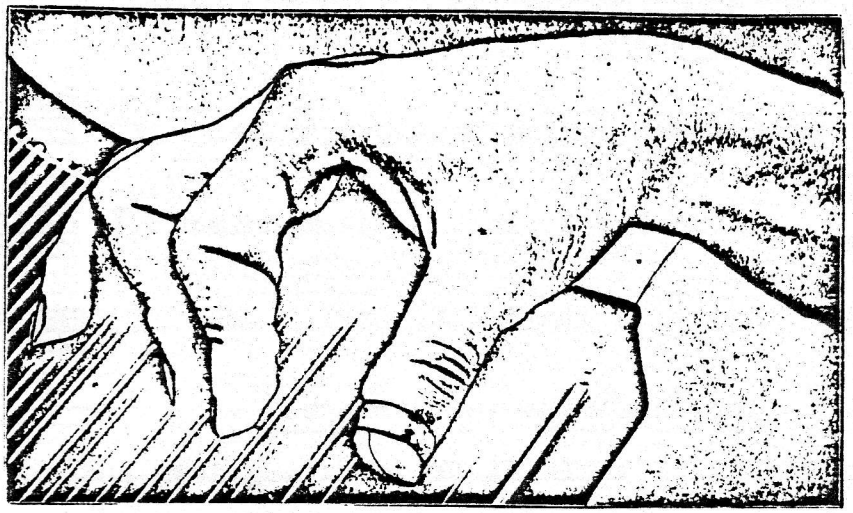


Player sits at opposite Angle.

Sit high enough so that Forearms are in horizontal Position when playing.

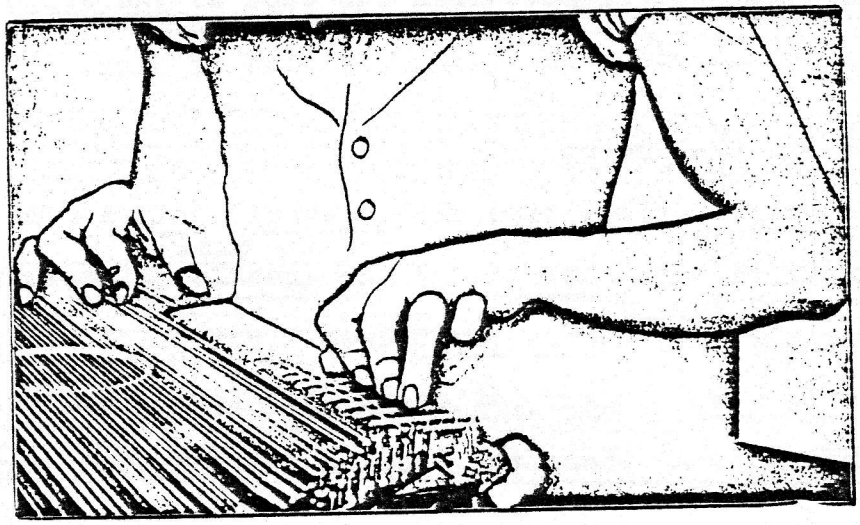
1966
L.T.

CORRECT HAND POSITIONS



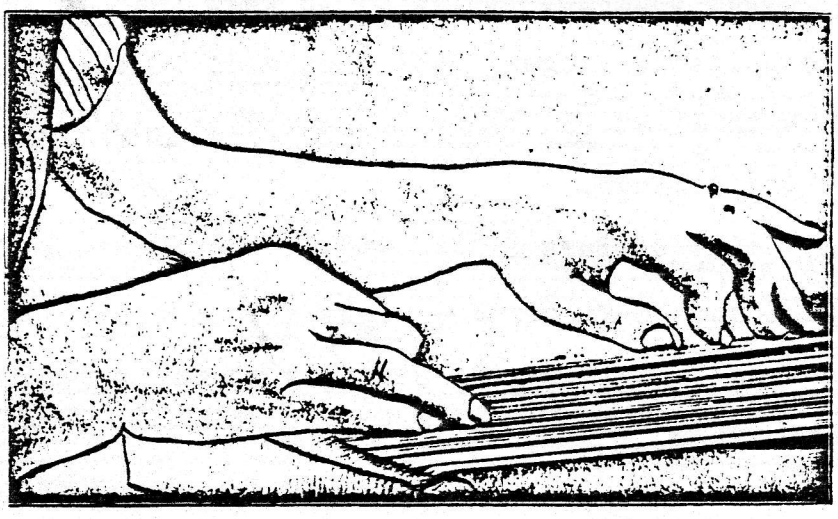
RIGHT HAND

RIGHT HAND



LEFT HAND

RIGHT HAND



LEFT HAND

To get RIGHT HAND in Position

place it on Hand Rest turn Fingers downward, put Thumb with Ring on 3d String of Fingerboard.

D

The 2nd Finger on 1st Red String. Accompaniment F

string

The 3d Finger on second Red String. Accompaniment A

string

The 4th and 5th Fingers on 4th Red String. Bass F

string

How to strike the Strings.

Thumb remains stretched while striking String down and towards the 4th String (G) where it lands and remains until needed again.

Important: The Thumb should move from its base at the wrist in a horizontal position. with broad side of Ring.

2nd and 3d Finger.

Use extreme right tips of Fingernail joints. The First joint should be moved upwards by the Knuckle joint, slanting slightly towards the right. Keep First joint pressed in, strike down to next string (without moving Hand or letting Fingers turn) where they remain until needed again.

4th and 5th Finger.

Use rubber band (not too tight) to keep the two together. The 5th (little Finger) lays alongside of the 4th and should move with it at all times. Do not point it up or away from the Strings.

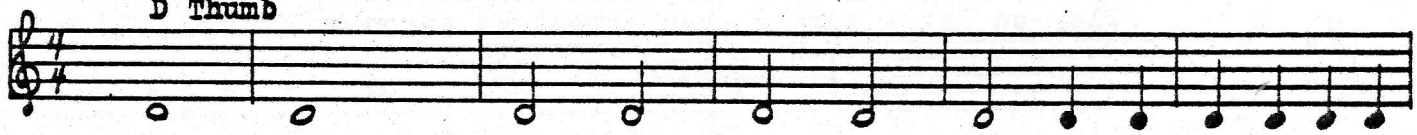
First joint of Bass Finger (4th) is bent outwards (unlike the 2nd and 3d Finger) use right tip of first joint, strike downwards to next string strongly, where it remains until needed again.

1966 L.T.

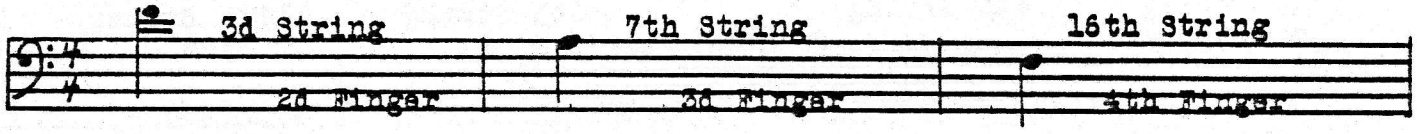
11.

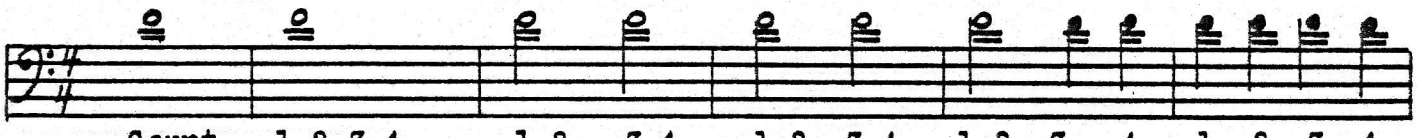
D. 3d String on Fingerboard. Right Hand.

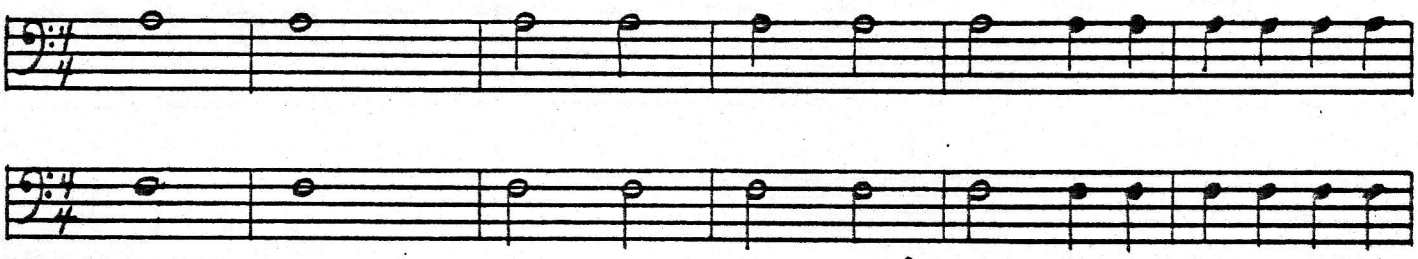
D Thumb



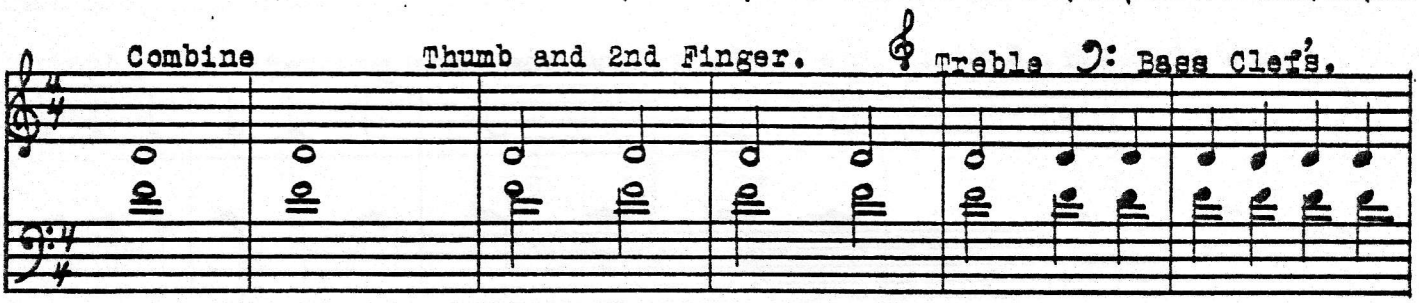
F Accompaniment A Acc. F Bass



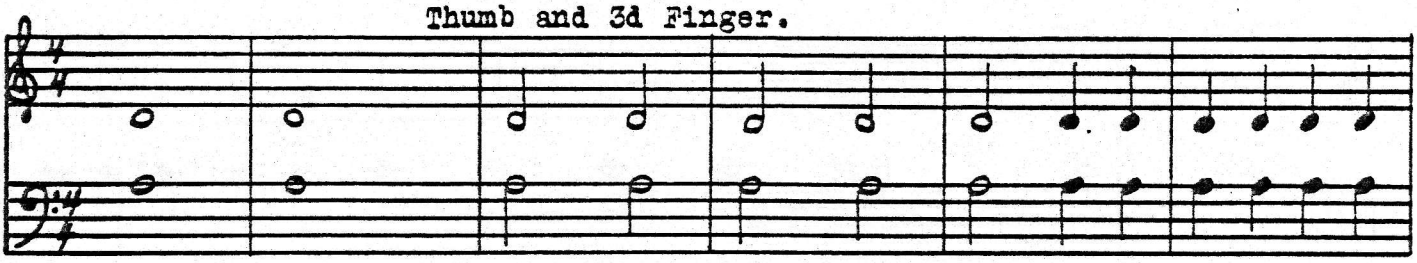




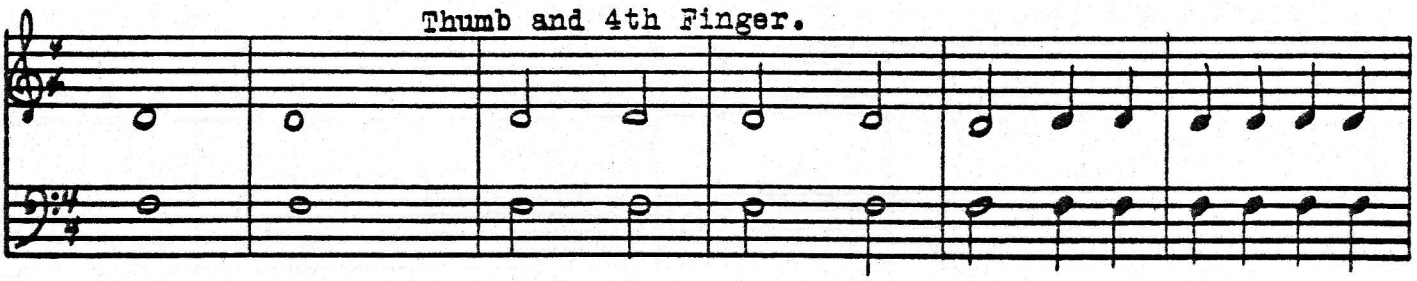
Combine Thumb and 2nd Finger. Treble Bass Clefs.



Thumb and 3d Finger.



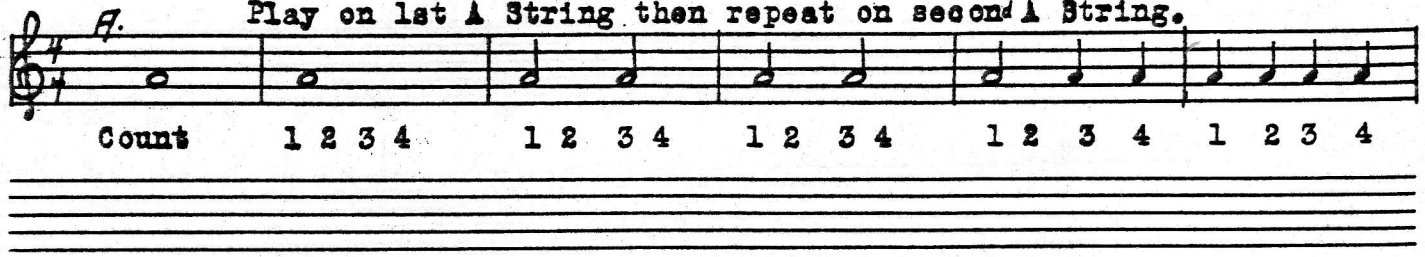
Thumb and 4th Finger.

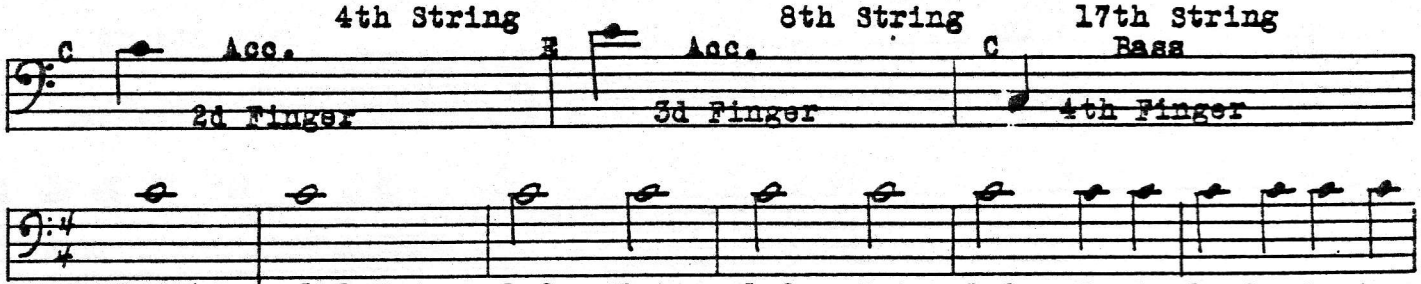


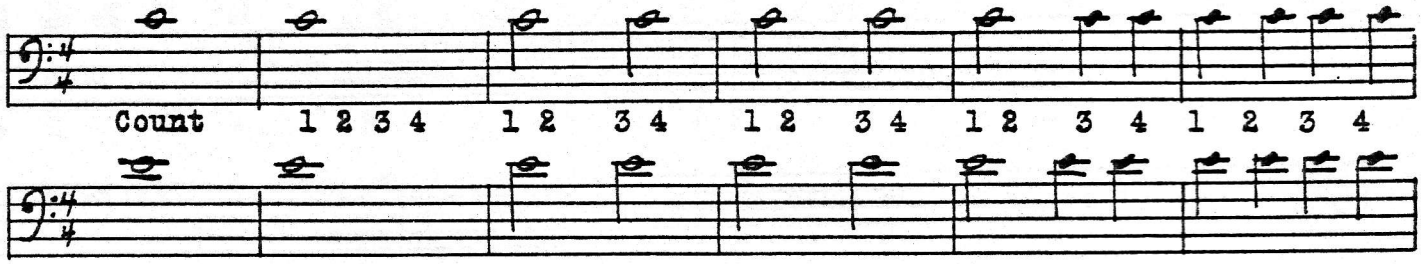
1965 L.T.

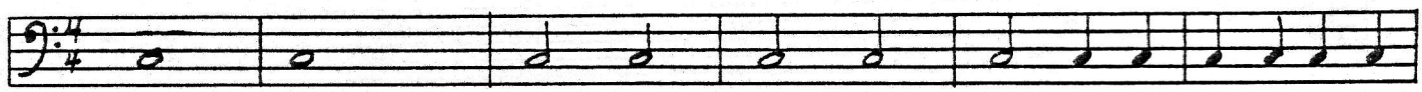
RIGHT HAND.

1st. and 2nd A Strings on Fingerboard are tuned alike.
Play on 1st A String then repeat on second A String.

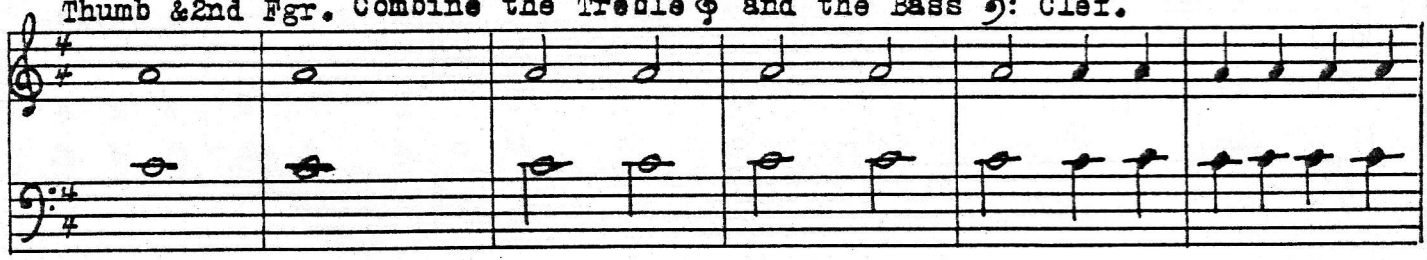




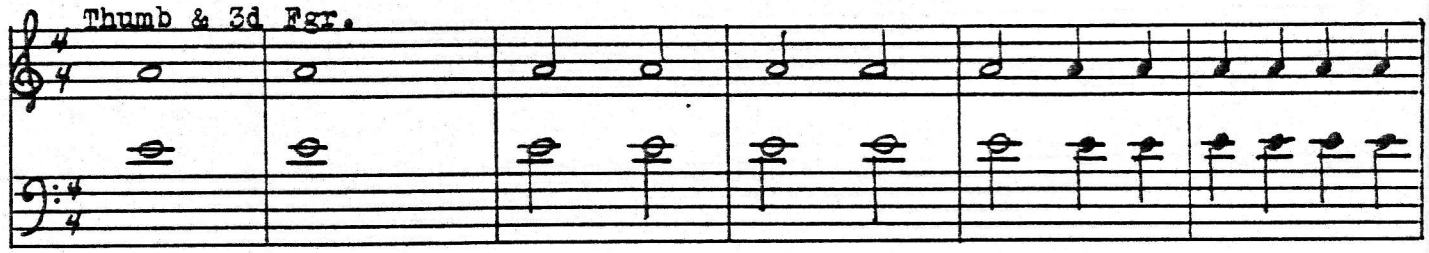




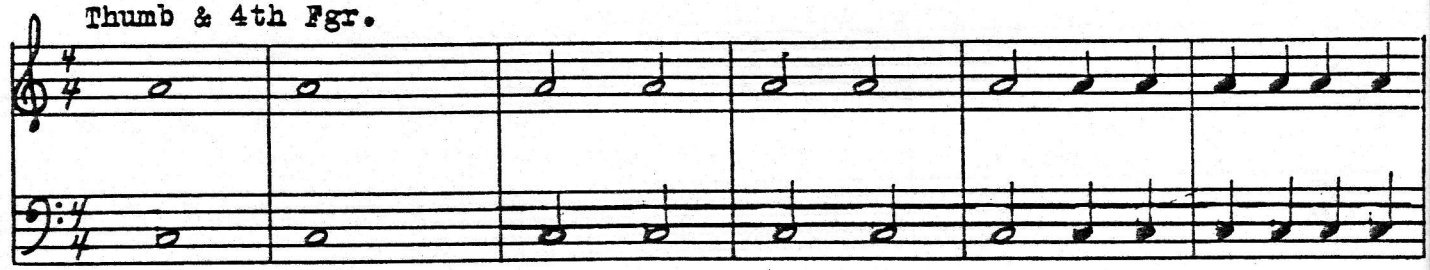
Thumb &2nd Fgr. Combine the Treble 𝄞 and the Bass 𝄢 Clef.



Thumb & 3d Fgr.



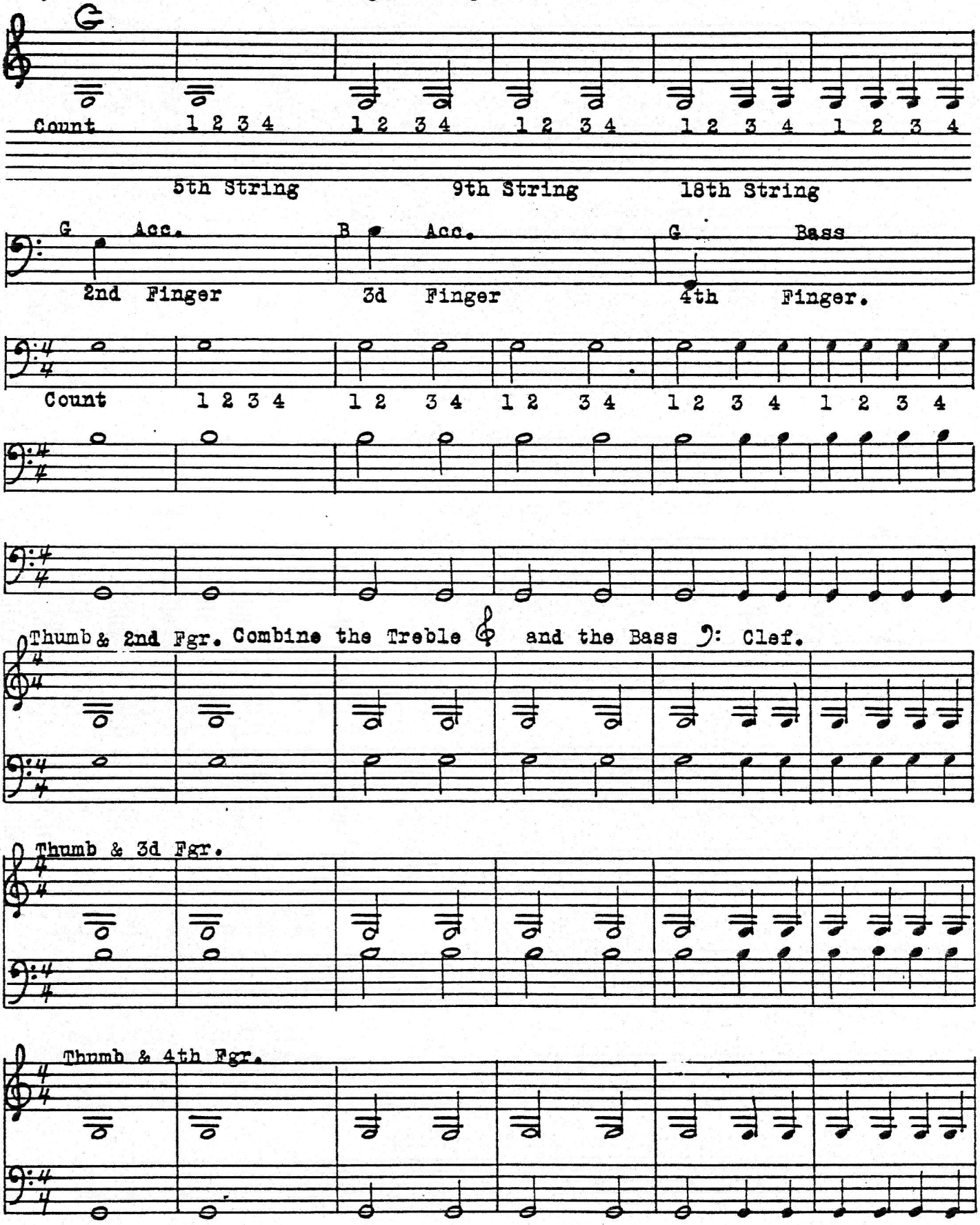
Thumb & 4th Fgr.



1965 L.T.

13.

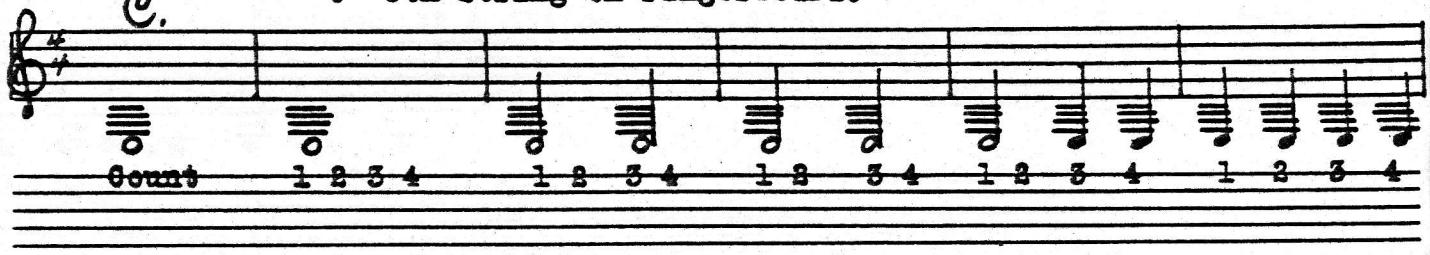
4th String on Fingerboard. Right Hand.



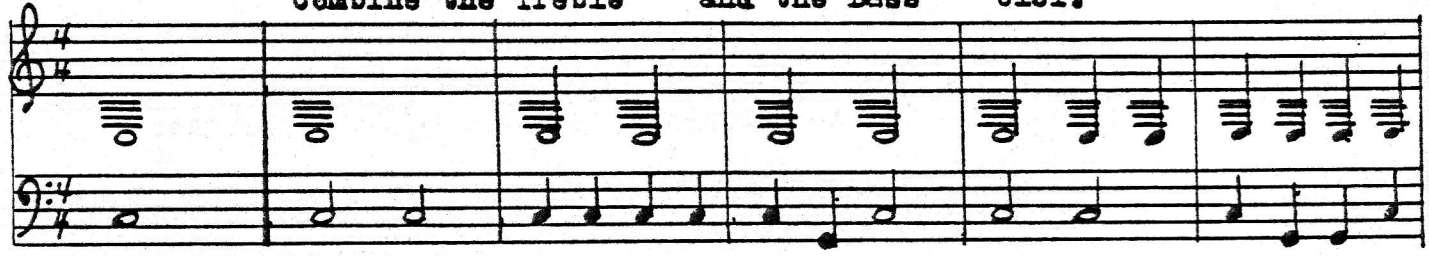
1965 L.T.

Right Hand.

C 5th String on Fingerboard.

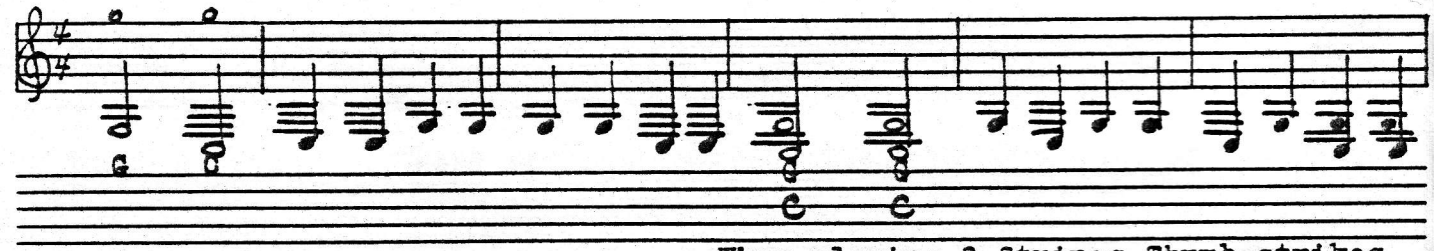


Combine the Treble and the Bass Clef.

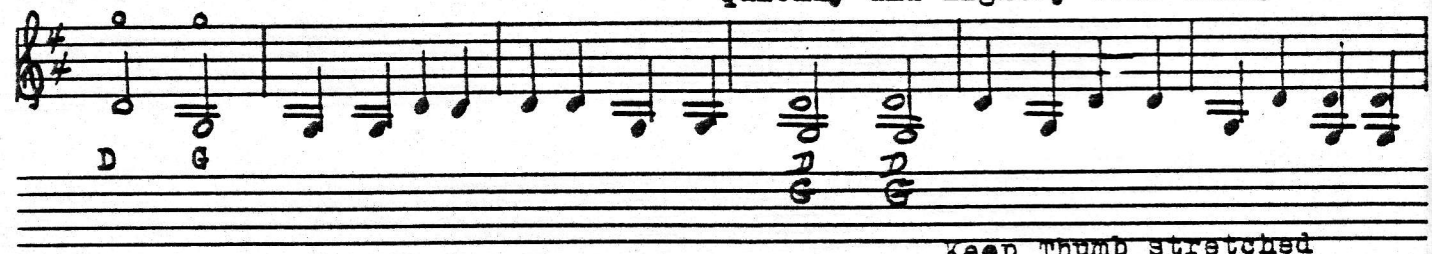


Exercises

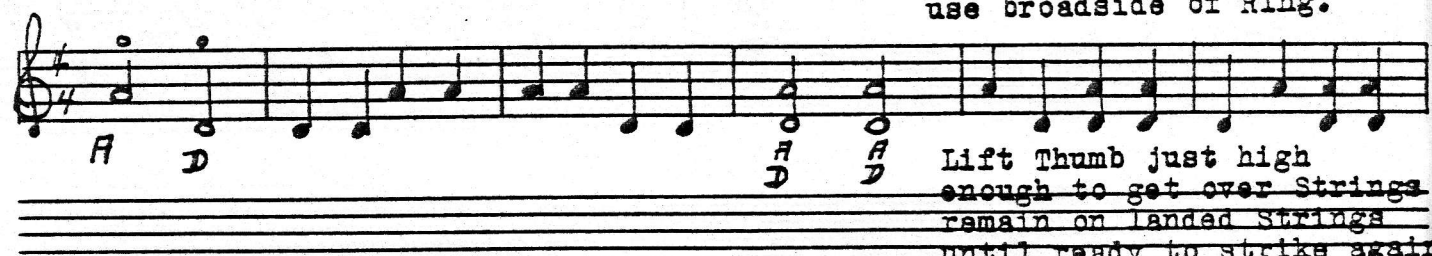
Open Strings on Fingerboard. Also double Strings.



When playing 2 Strings, Thumb strikes quickly and lightly over them.

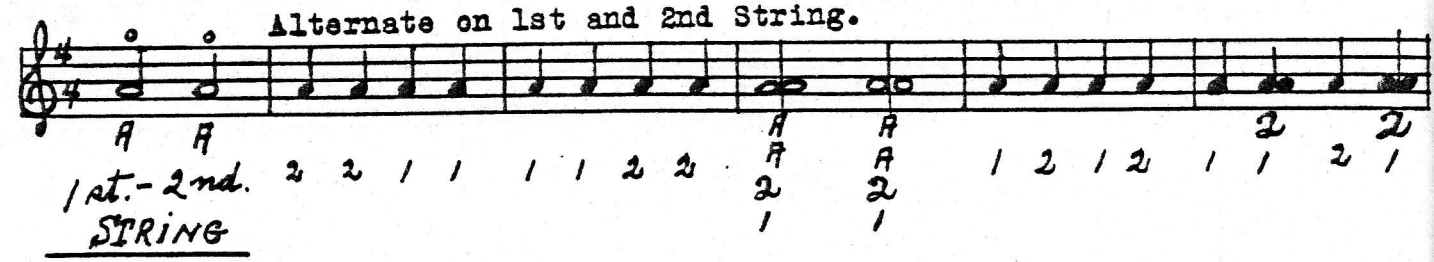


Keep Thumb stretched use broadside of Ring.



Lift Thumb just high enough to get over Strings remain on landed Strings until ready to strike again

Alternate on 1st and 2nd String.



1965 T.

If you have studied and practiced these Exercises faithfully, you should have the

Correct---------- Right Hand Position,
striking movements of Fingers,
know the Notes by their Name,
and Count in 4/4 Time while playing.

Explanation for Page 16.

Single, 2 and 3 Note Combinations
for 2nd.- 3d. and 4th. Finger of Right Hand
Resulting in F Major Chord
C " "
A Minor Chord
E " "
G 7th. Chord.

Major Chords -- second Finger plays 2 Strings.
Minor Chords -- third " " 2 " .

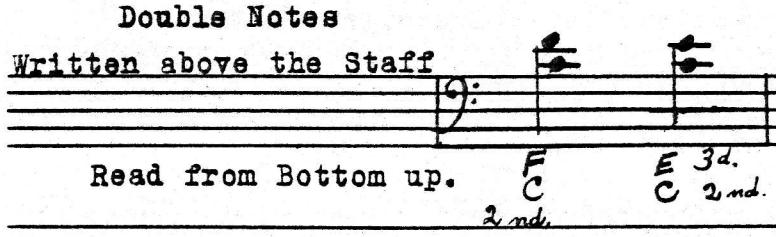
Following 15 varius COMBINATIONS of NOTES used so far.

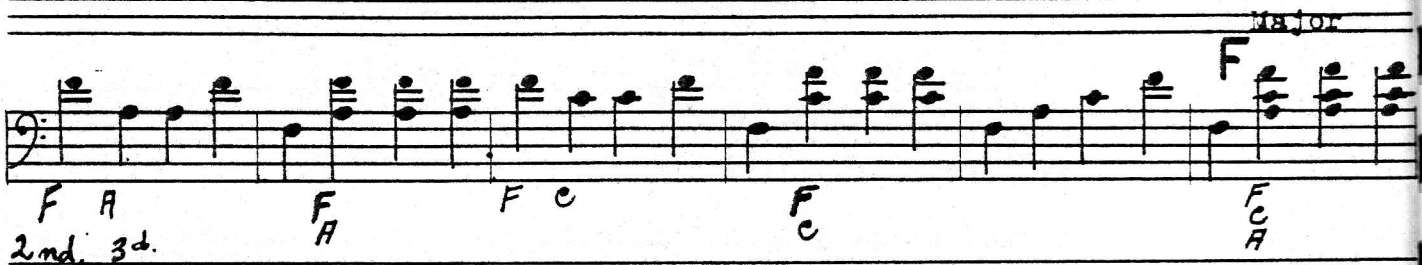
with 2nd, 3d and 4th Finger of Right Hand.

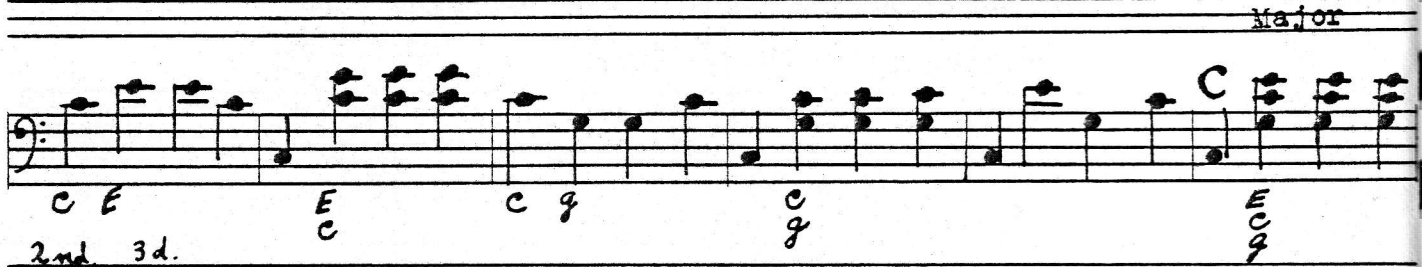
Double Notes

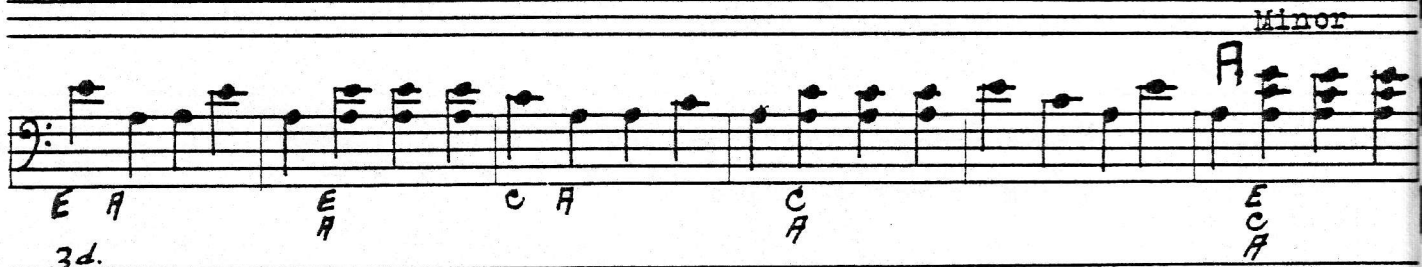
Written above the Staff

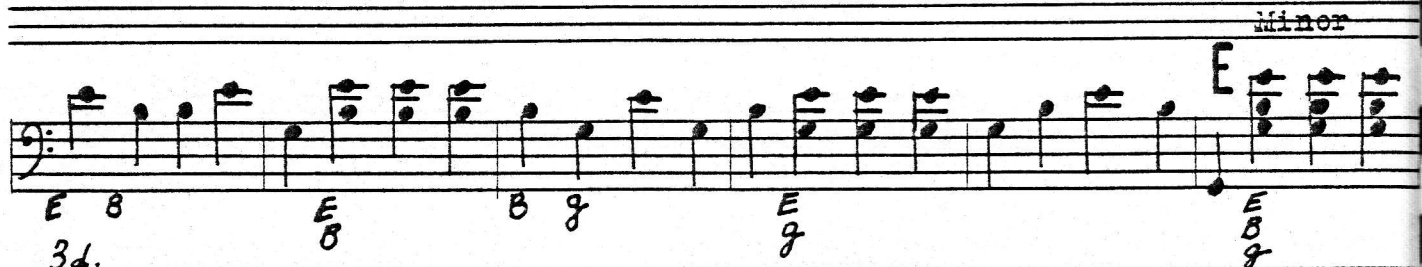
Read from Bottom up.

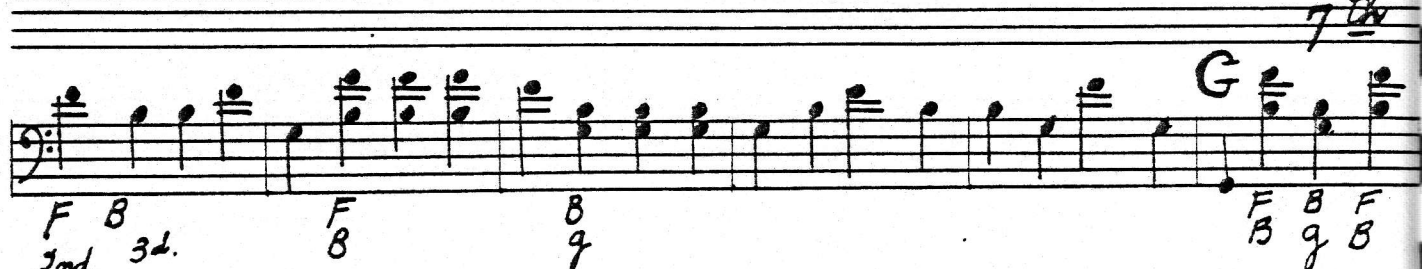












MUSIPAK

1964 T.

Simplified American ZITHER METHOD.

Second part.

Left Hand on the Fingerboard

Striking Frets with the ringed Thumb of the Right Hand on --A -- A -- D -- G -- C Strings, the first two - A - are alike.

To give Hand freedom of movements, hold Arm and Hand level, turn slightly inward and hold rather high over the Fingerboard. Let Fingertips touch the String in almost vertical position.

Fourth Finger is more or less stretched and

Fifth or small Finger is held next to it.

Third and Second Fingers are bent inward at the first Joint.

First Finger or Thumb is bent and placed on Fret sideways on Fingernails right edge about the center.

Important:

Always keep Fingers pointed downwards.

Press Fingers down firmly and close to the Frets, so Tones sound long and clear.

Page 23 including through 32 contain Exercises and 16 Melodies written in Flats ♭ and Sharps ♯ for Fingerboard, Accompaniment and Bass.

Page 33 and 34 consist of 2 and 3 Note Combinations in the 1st. Position on Fingerboard.

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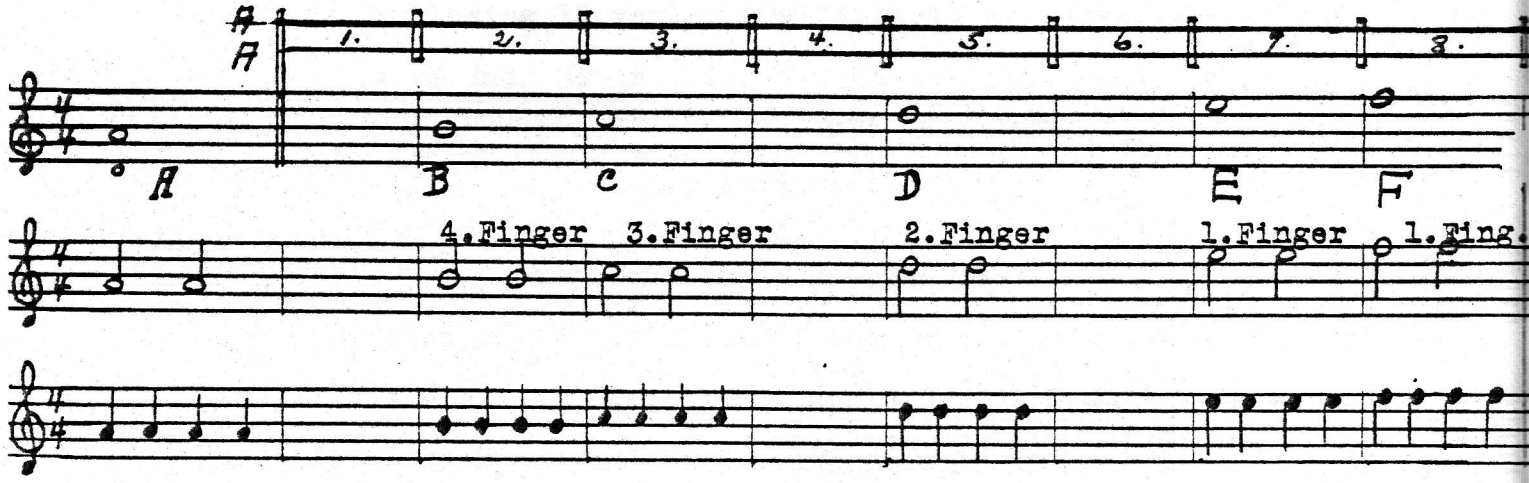
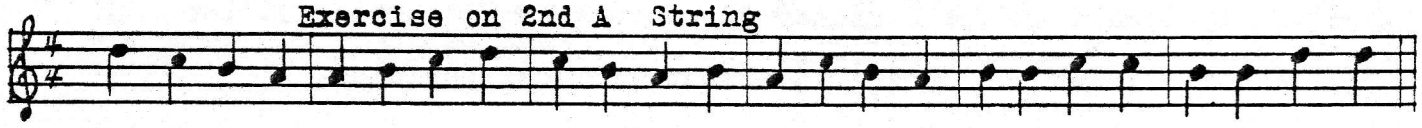
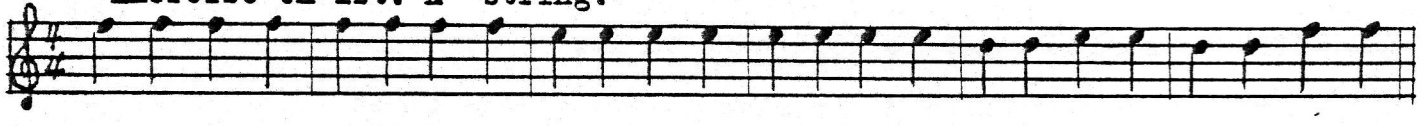
18. Frets from 1----8 of 1st. and 2nd. A Strings on Fingerboard.



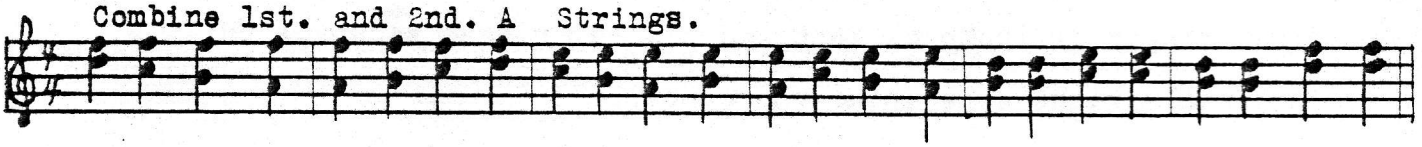
Exercise on 2nd A String

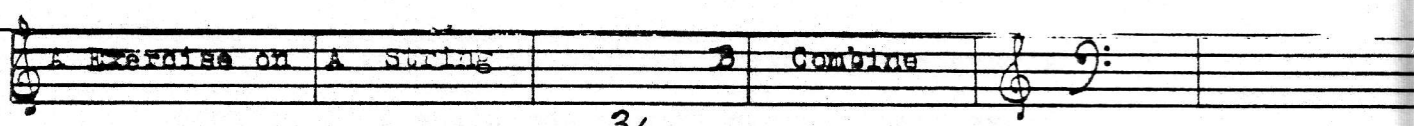


Exercise on 1st. A String.

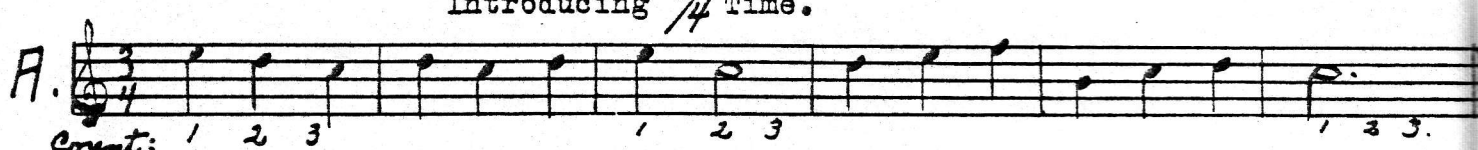


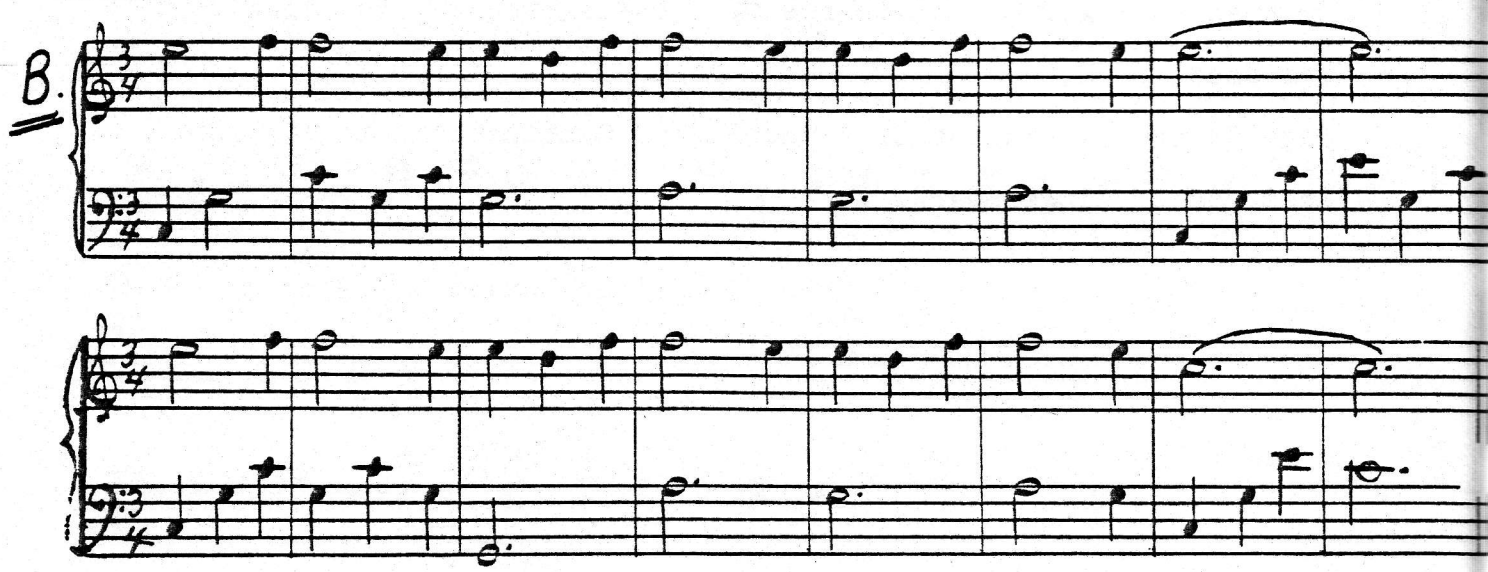
Combine 1st. and 2nd. A Strings.





Introducing 3/4 Time.



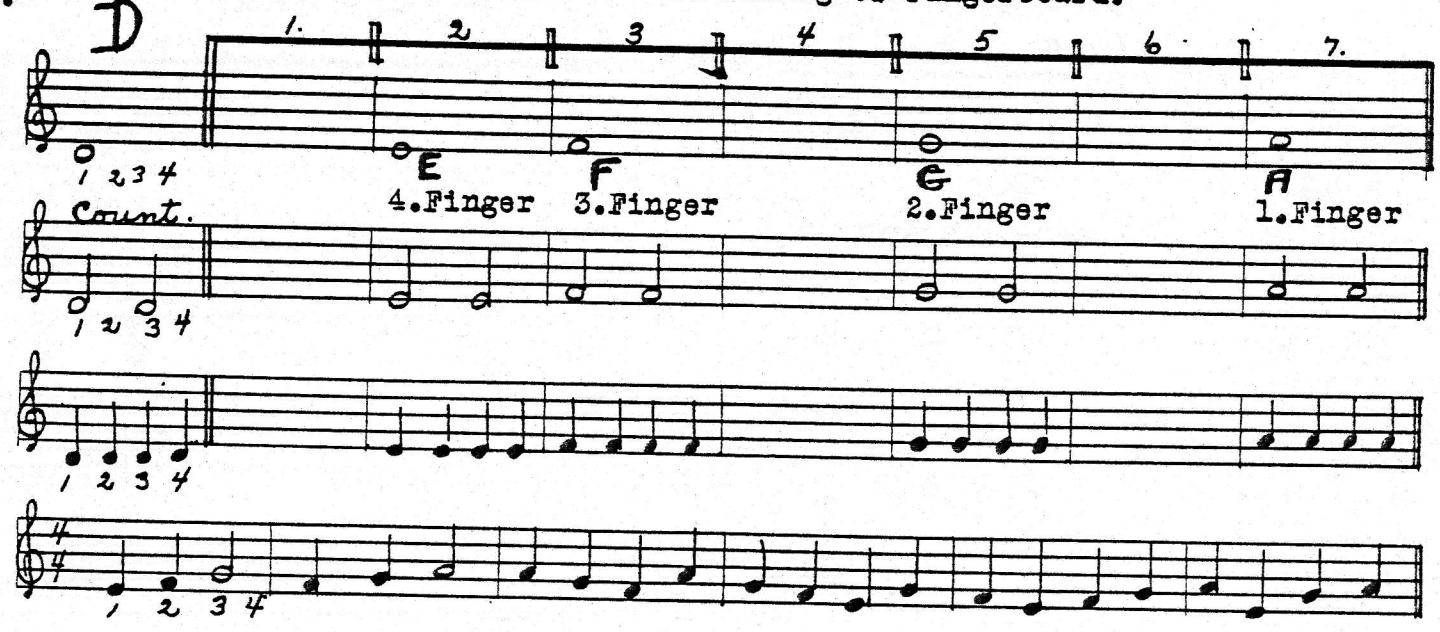


O -- over any Note of the 5 Fingerboard Strings are played open.

3/6/66 L.T.

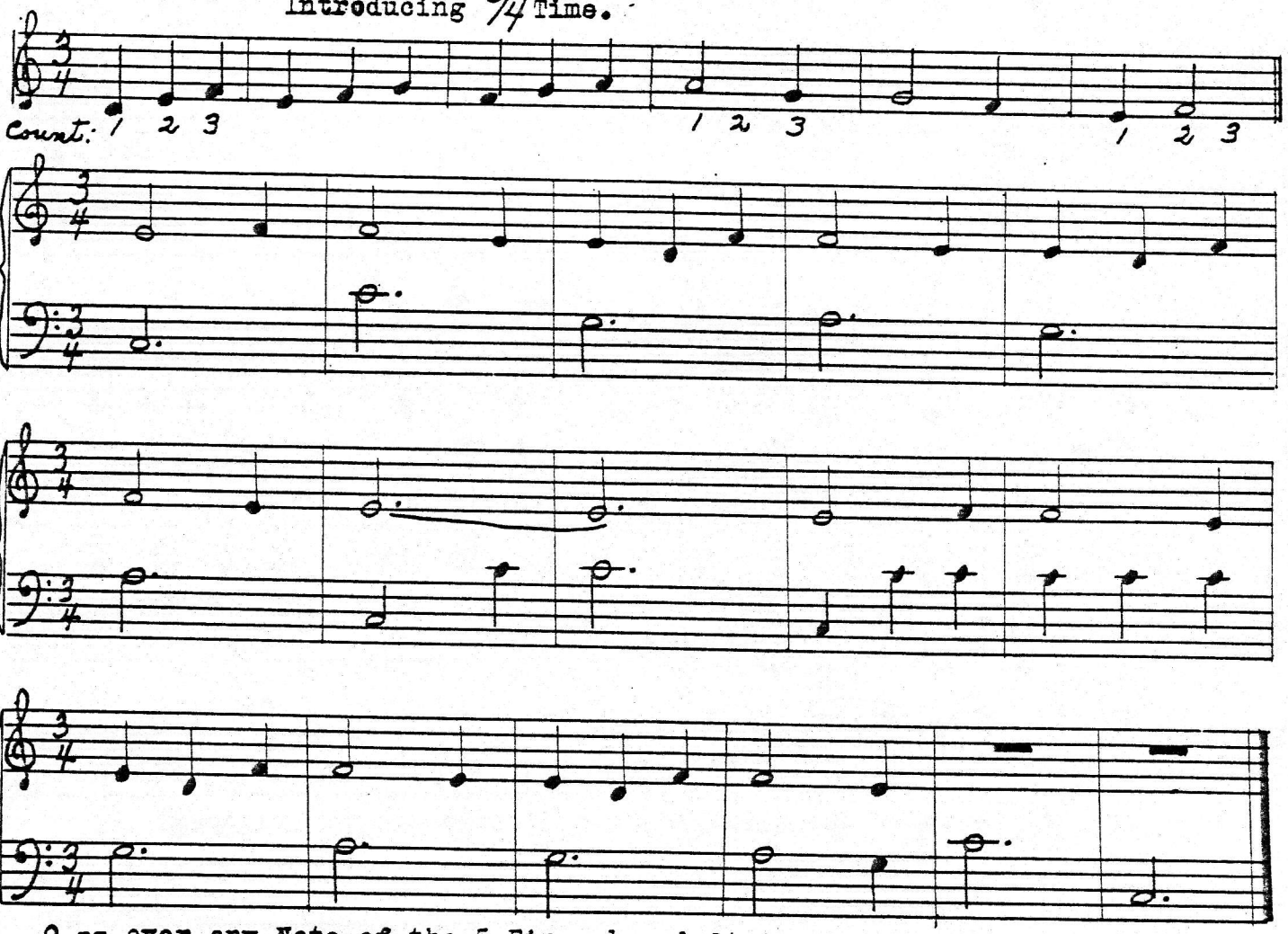
MUSIPAK

Frets from 1--7 on the D 3d string of Fingerboard.



A Exercise on D String. B. Combine

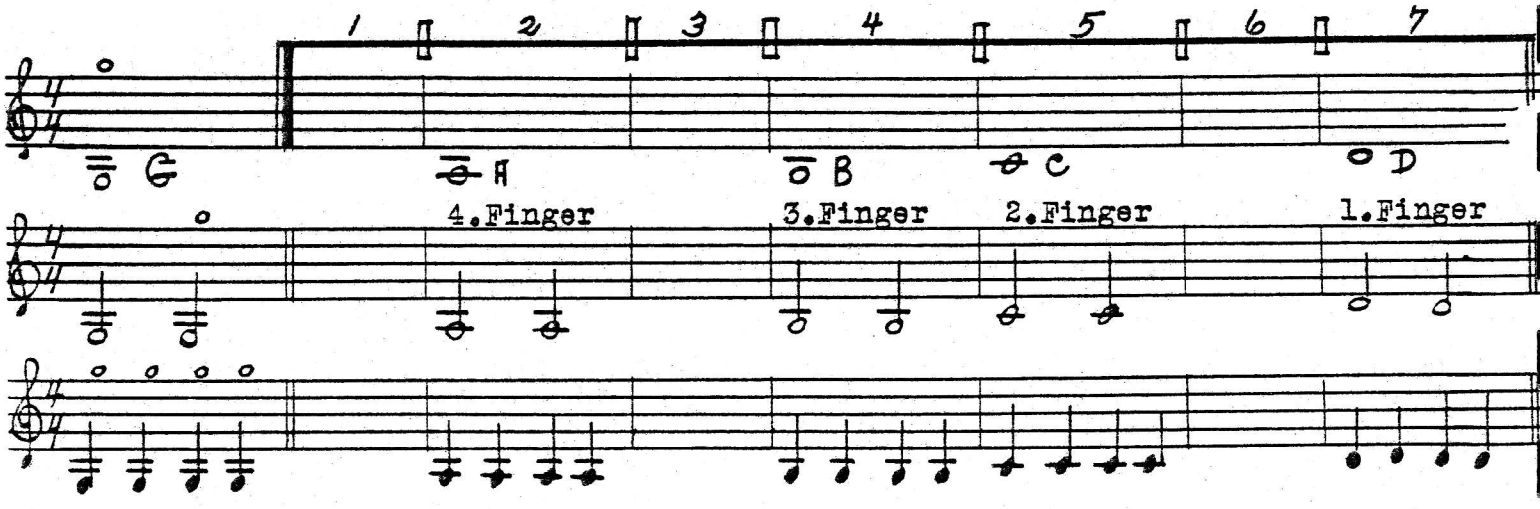
Introducing 3/4 Time.



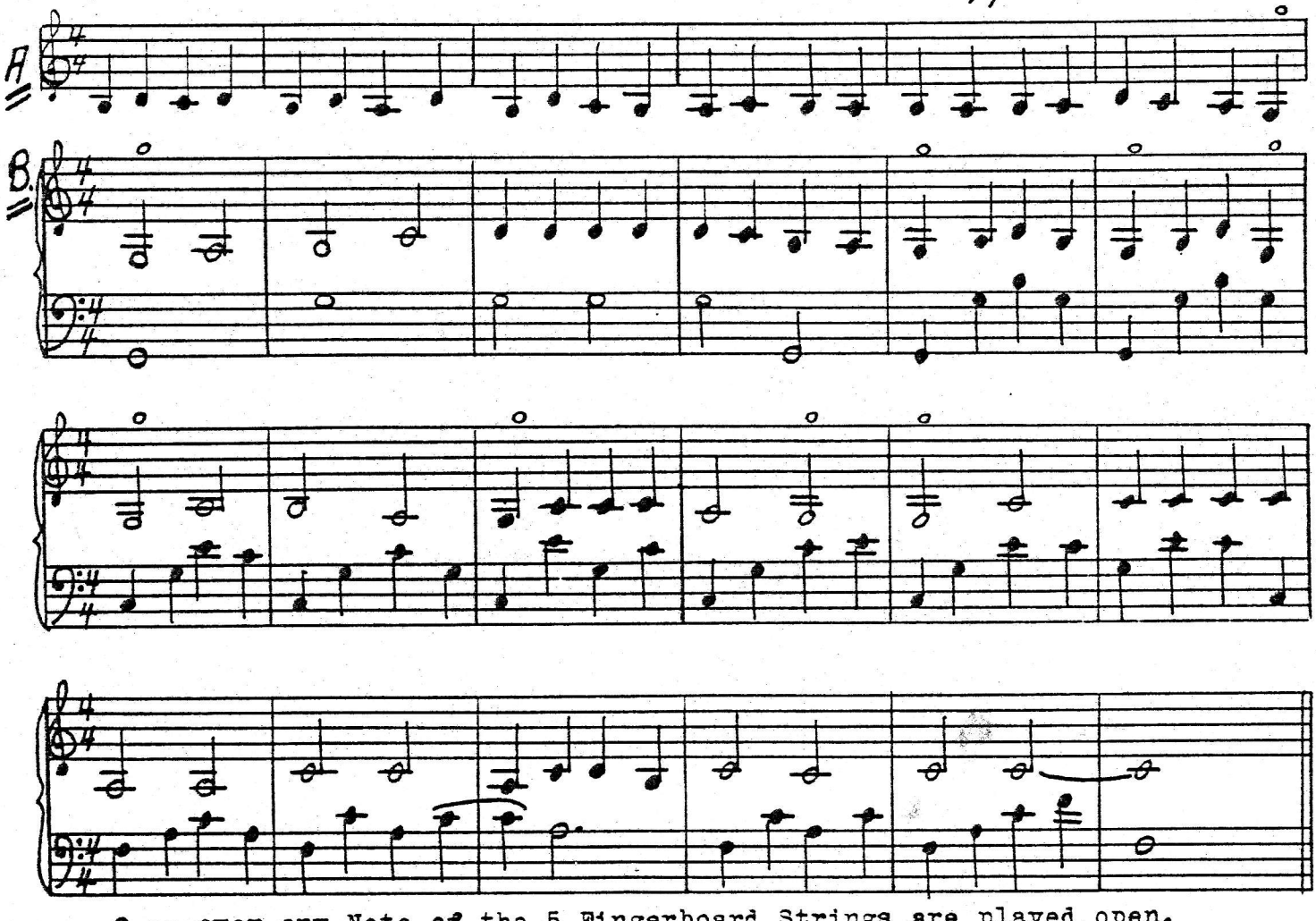
O -- over any Note of the 5 Fingerboard Strings are played open.

2/14/66

Frets from 1----7 on G 4th String of Fingerboard.



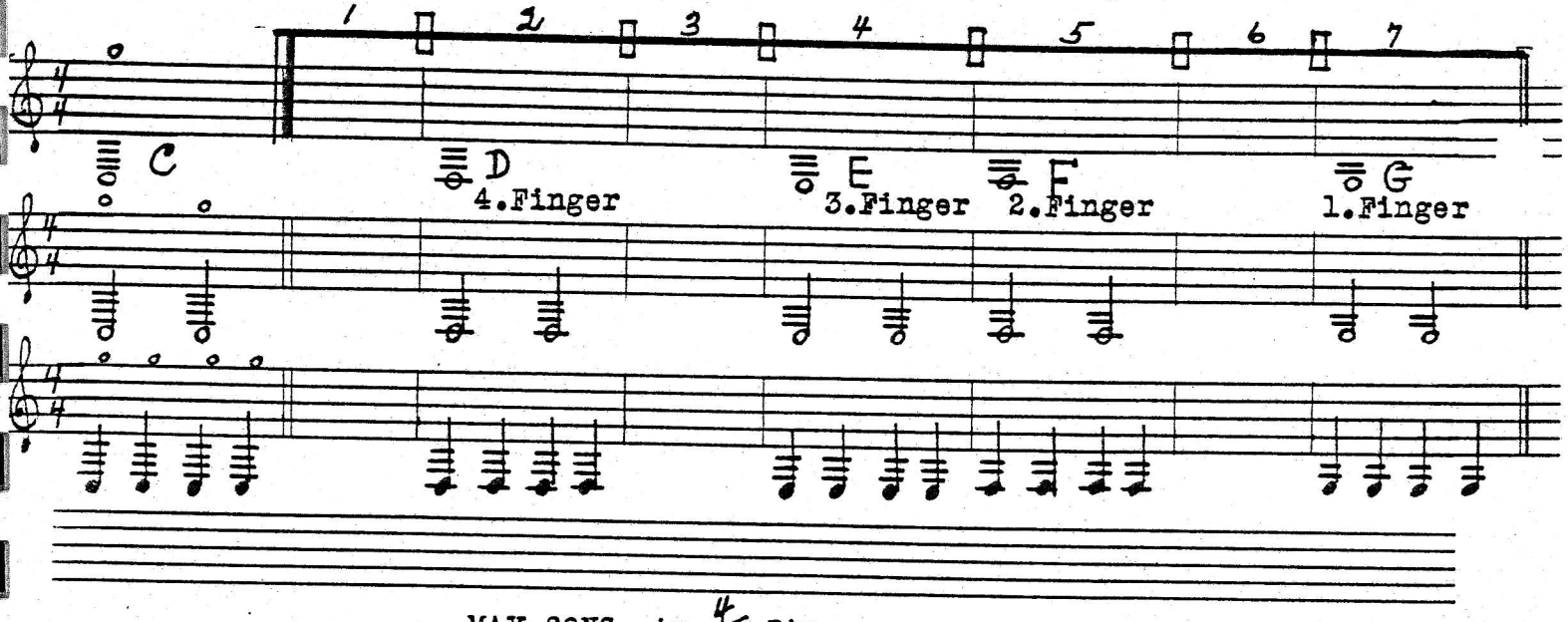
A. Exercise on G String. B. Combine 𝄞-𝄢 in 4/4 time.



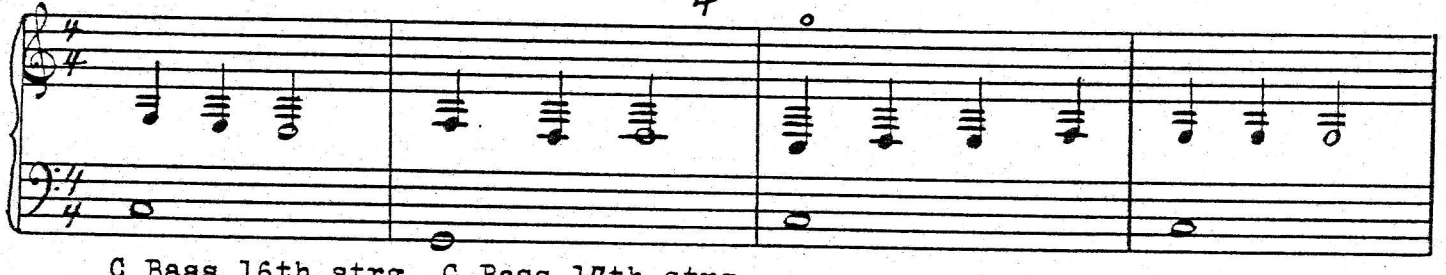
0 -- over any Note of the 5 Fingerboard Strings are played open.

3/6/66 L.P.

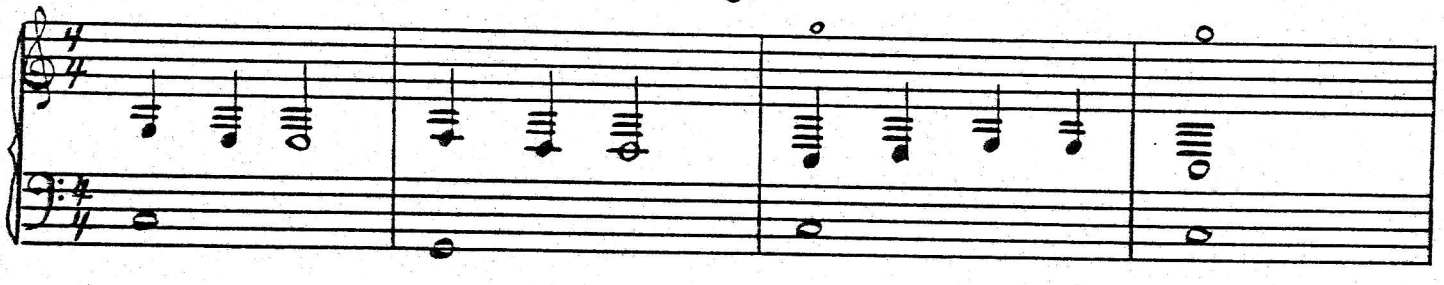
Frets from 1---7 on the C 5th String of Fingerboard.

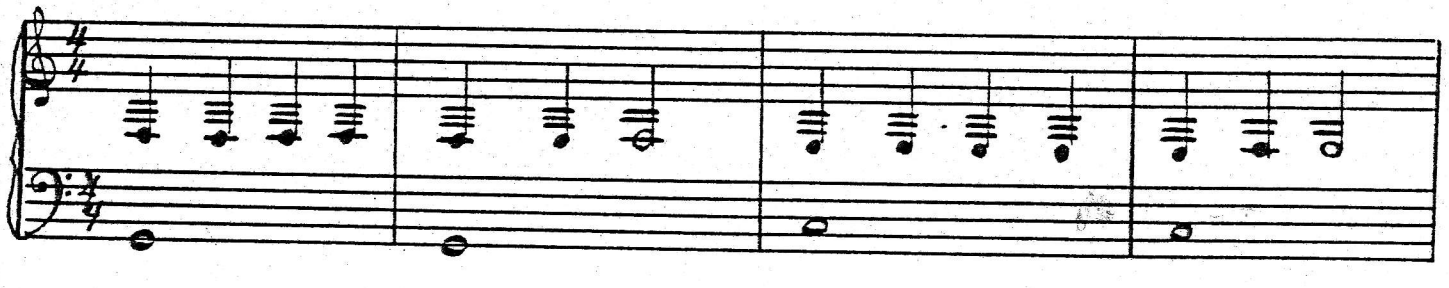


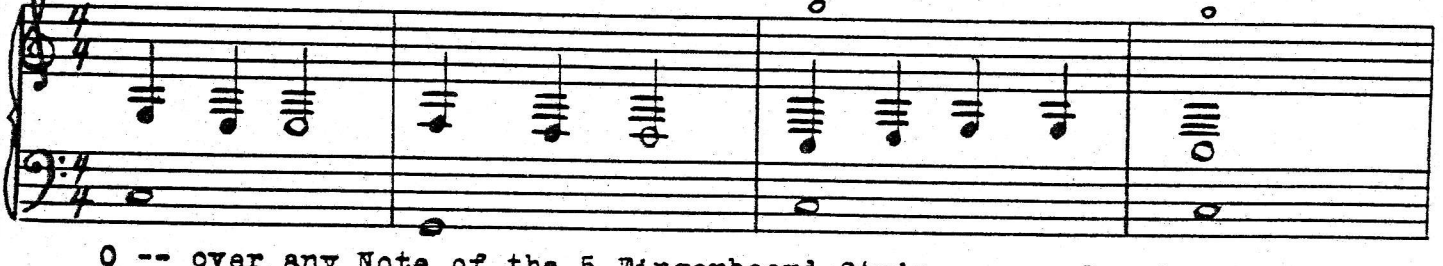
MAY SONG in $\frac{4}{4}$ Time.



C Bass 16th strg. G Bass 17th.strg.







O -- over any Note of the 5 Fingerboard Strings are played open.

3/6/66 L.T.

The Following

Six Pages

Contain Exercises written in Flats ♭ and Sharps ♯ for the Fingerboard, Accompaniment and Bass.

Music written

with

1♭ -- B♭	At the head of Staff is the Key of	F major.
2♭ -- B♭ -- E♭	" " " " " " " " "	B♭ major.
3♭ -- B♭ -- E♭ -- A♭	" " " " " " " " "	E♭ major.

Music written

with

1♯ -- F♯	At the head of Staff is the Key of	G major.
2♯ -- F♯ -- C♯	" " " " " " " " "	D major.
3♯ -- F♯ -- C♯ -- G♯	" " " " " " " " "	A major.
No Flats or Sharps	" " " " " " " " "	C major.

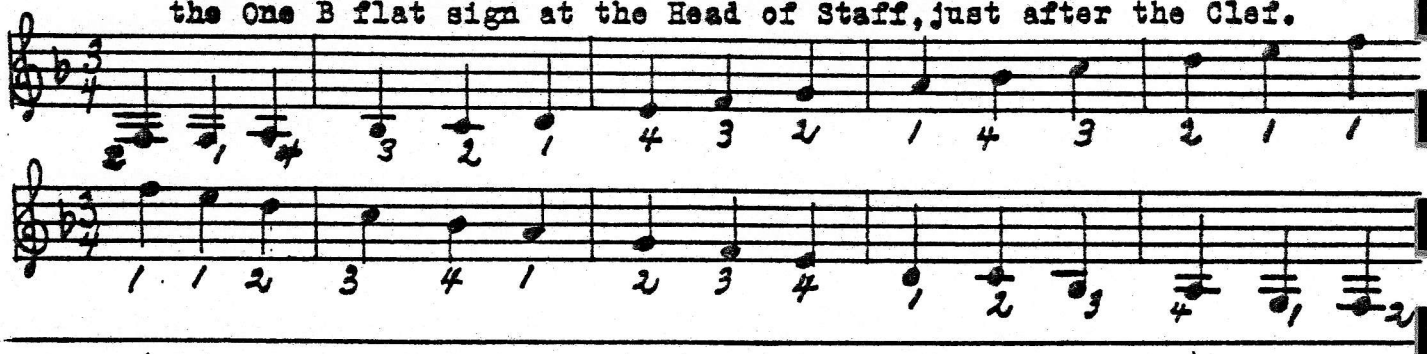
The last two Pages

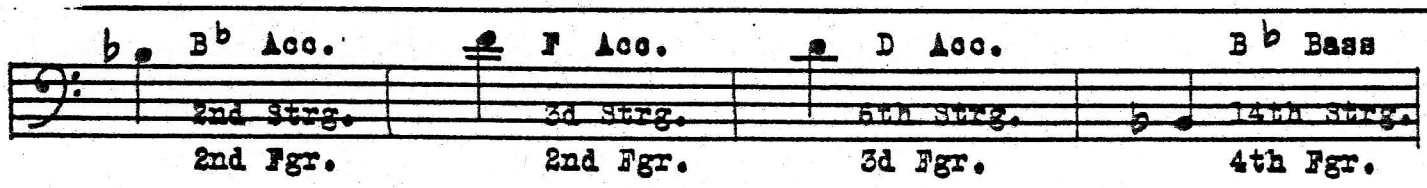
Contain Exercises for the Fingerboard in Double and Three Note arrangements.

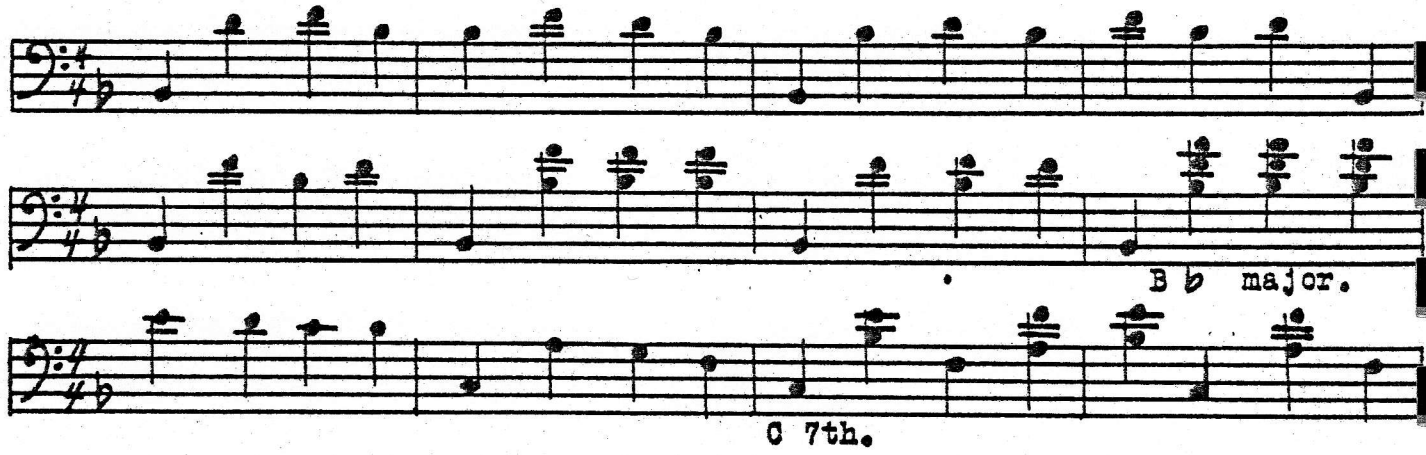
6/28/66 L.T.

23.

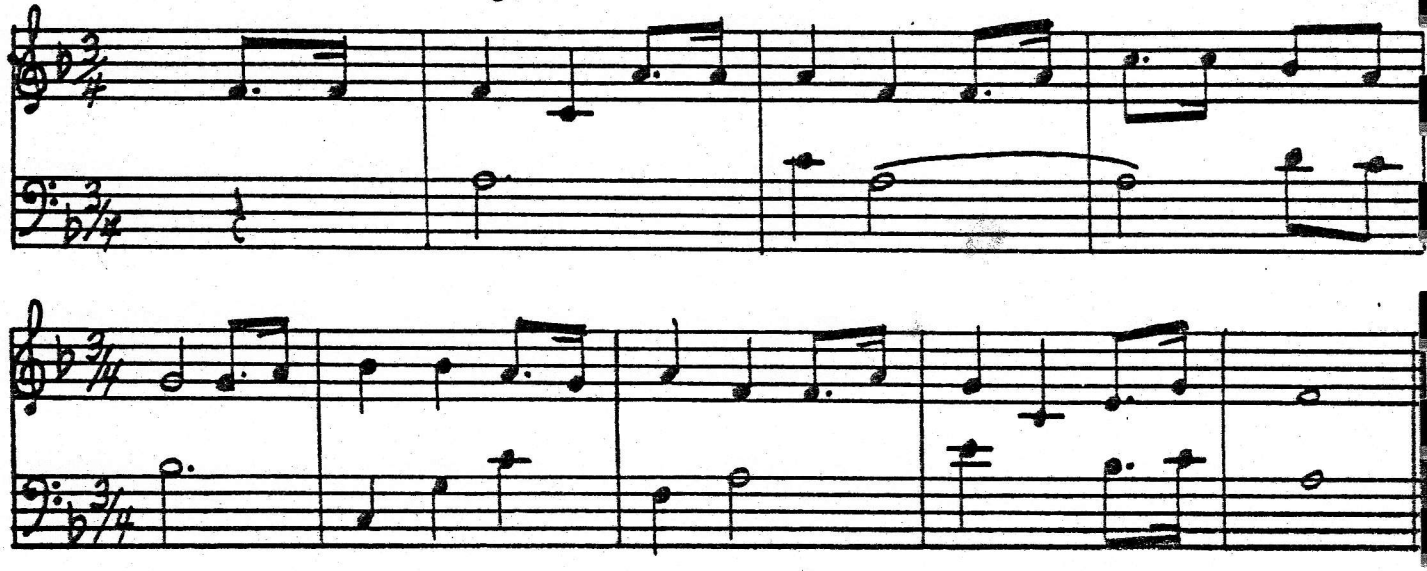
Every B (on Fingerbd.) is lowered one Fret to the left by the One B flat sign at the Head of Staff, just after the Clef.





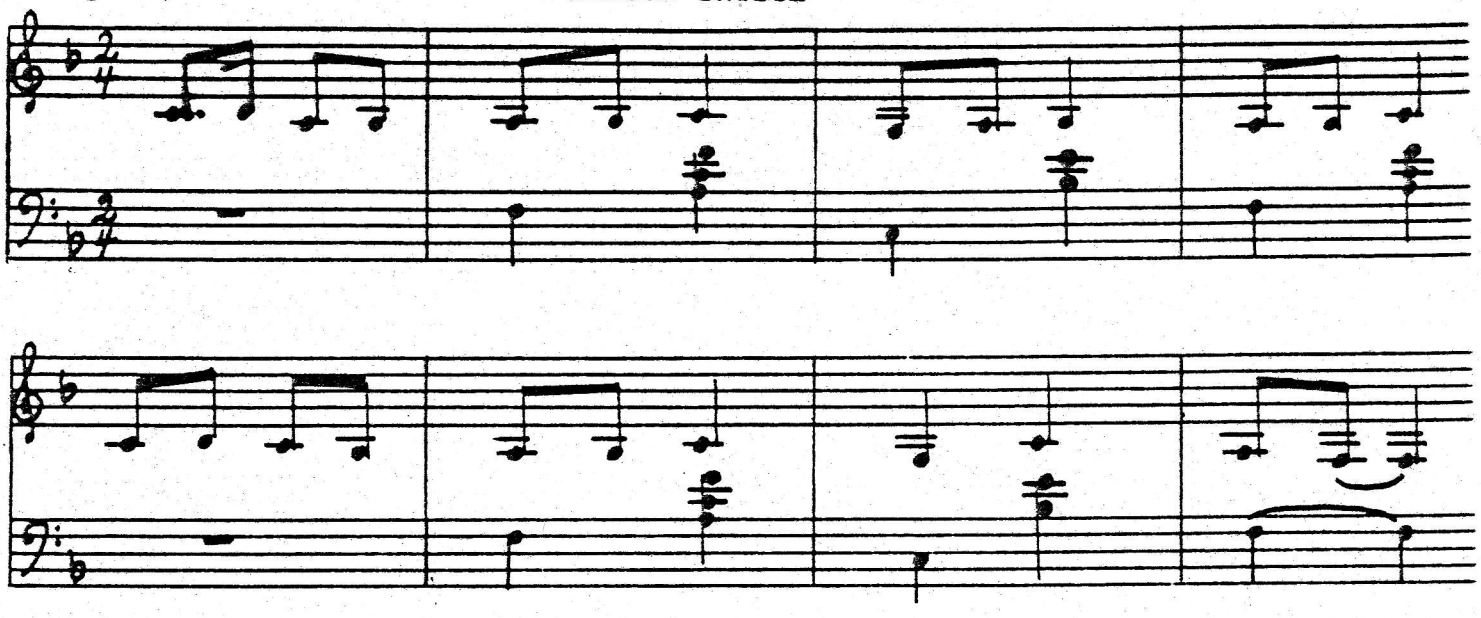


Darling Clementine.



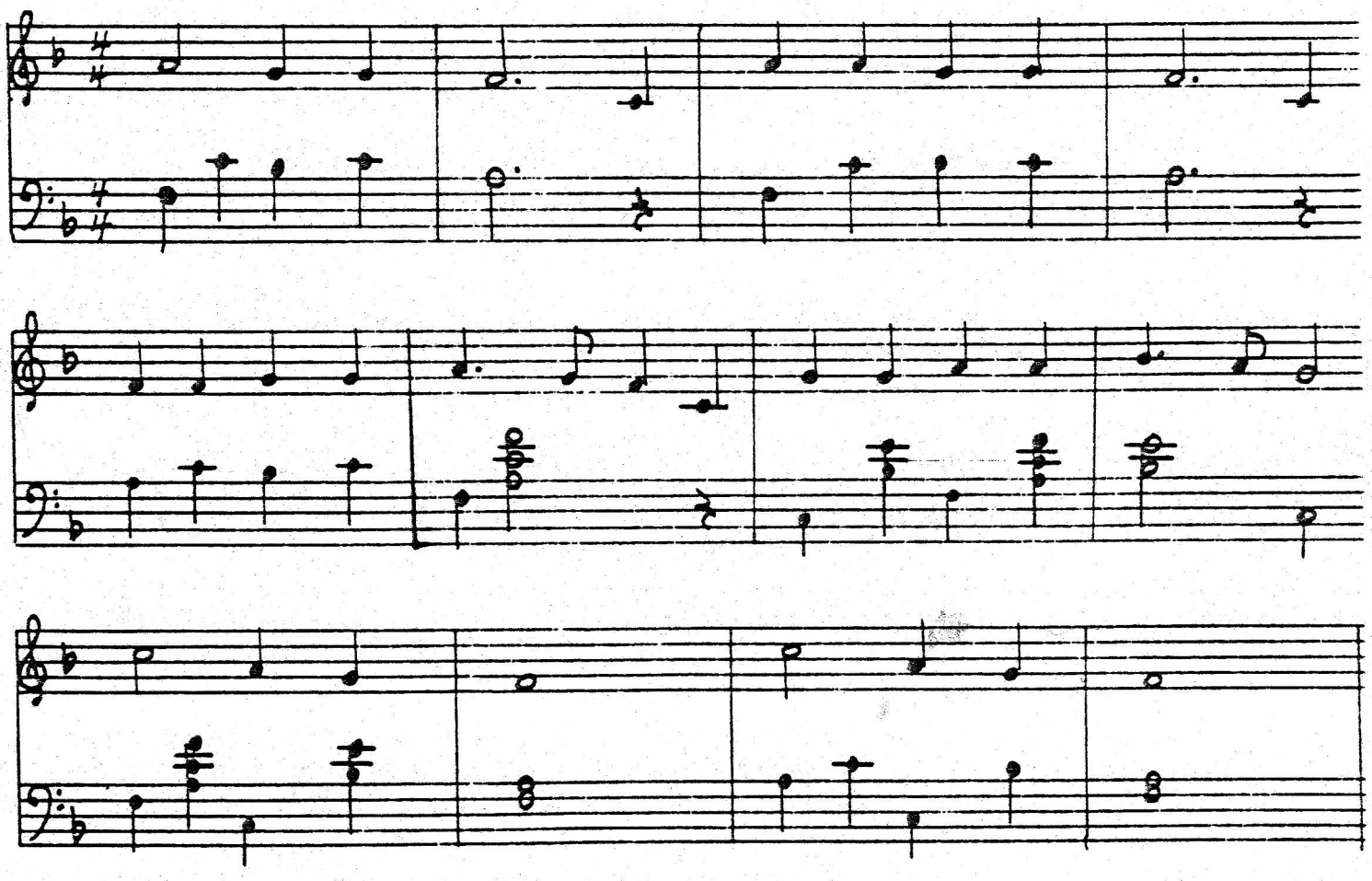
Brightly

LONDON BRIDGE



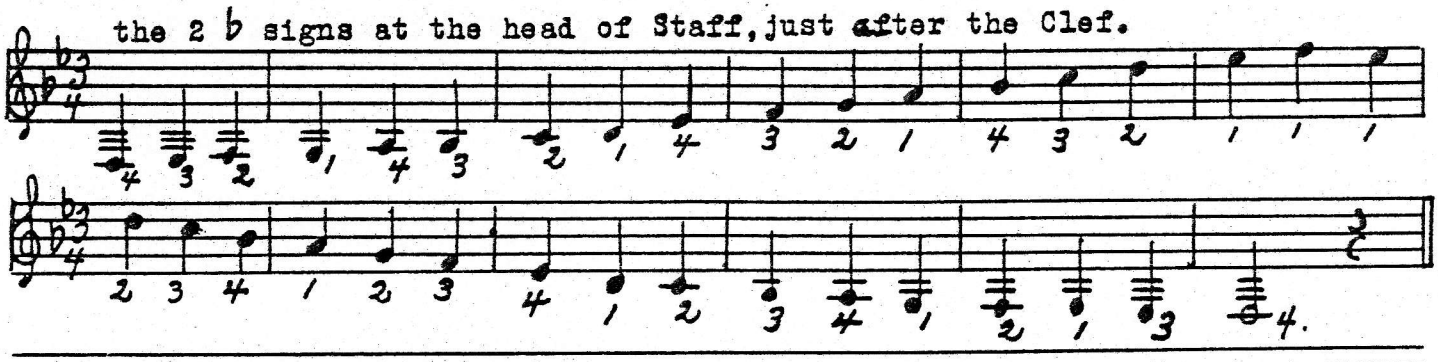
Smoothly

SLEEP BABY SLEEP

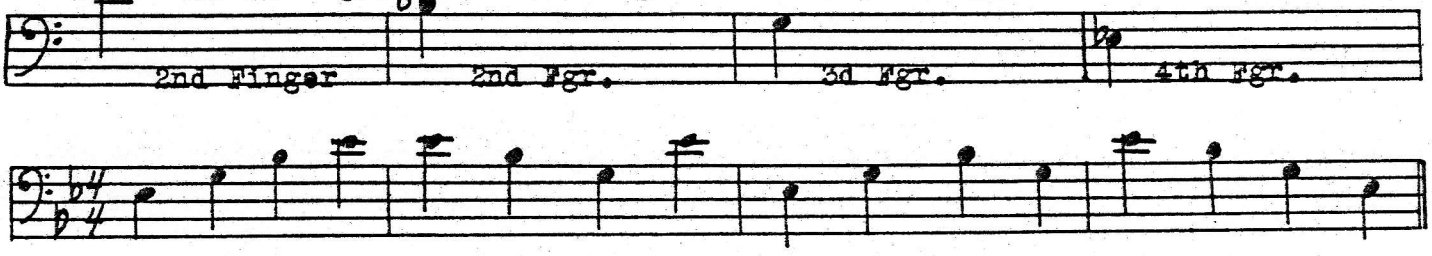


12-30-68
L.T.

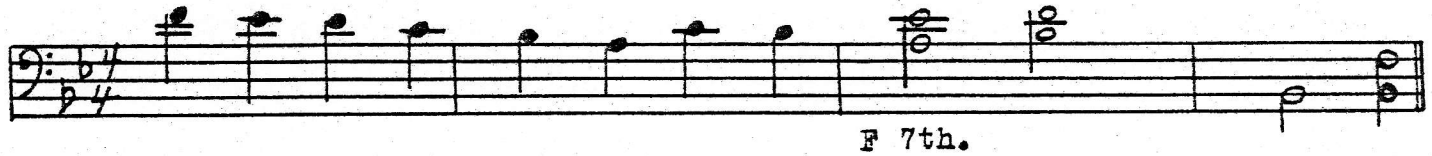
Every B and E (on Fgbd.) is lowered one Fret to the left by the 2 ♭ signs at the head of Staff, just after the Clef.



E♭ Accompaniment 1st String — 2nd Finger
B♭ Acc. 2nd Strg. — 2nd Fgr.
G Acc. 5th Strg. — 3d Fgr.
E♭ Bass 13th Strg. — 4th Fgr.

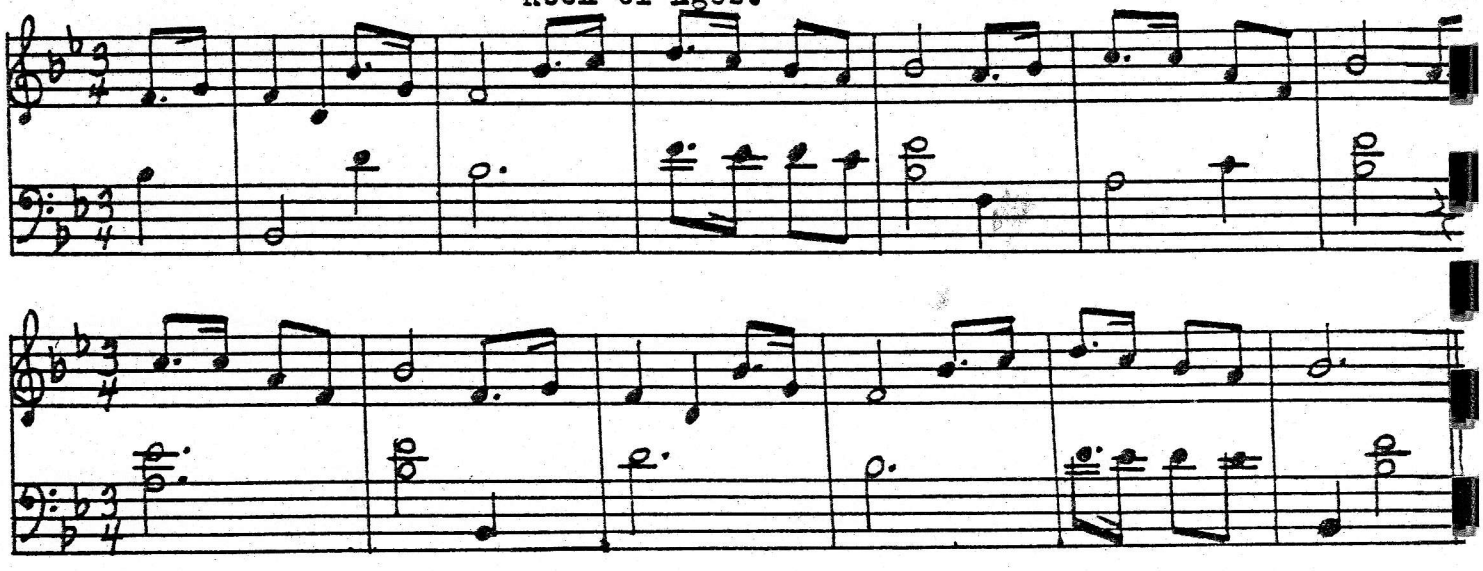


E ♭ major.



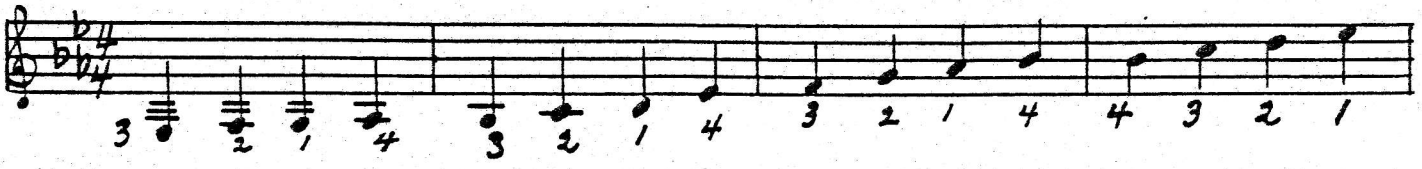
F 7th.

Rock of Ages.

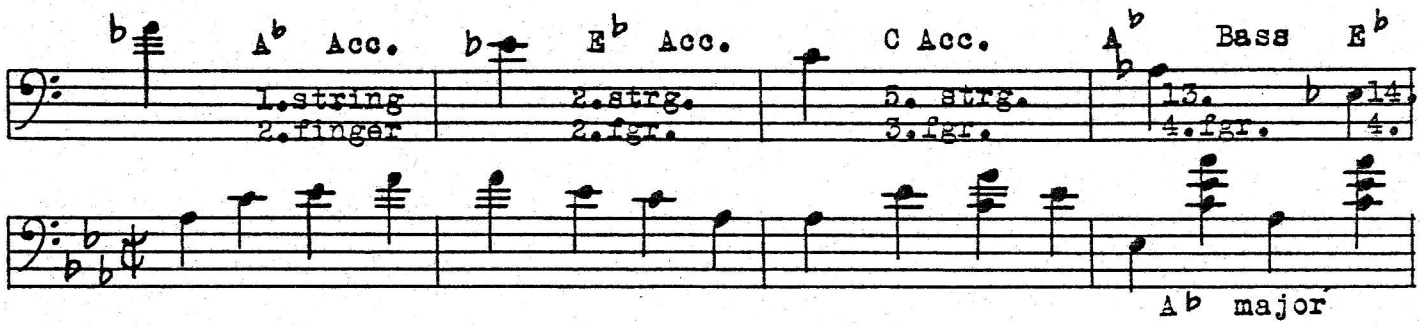


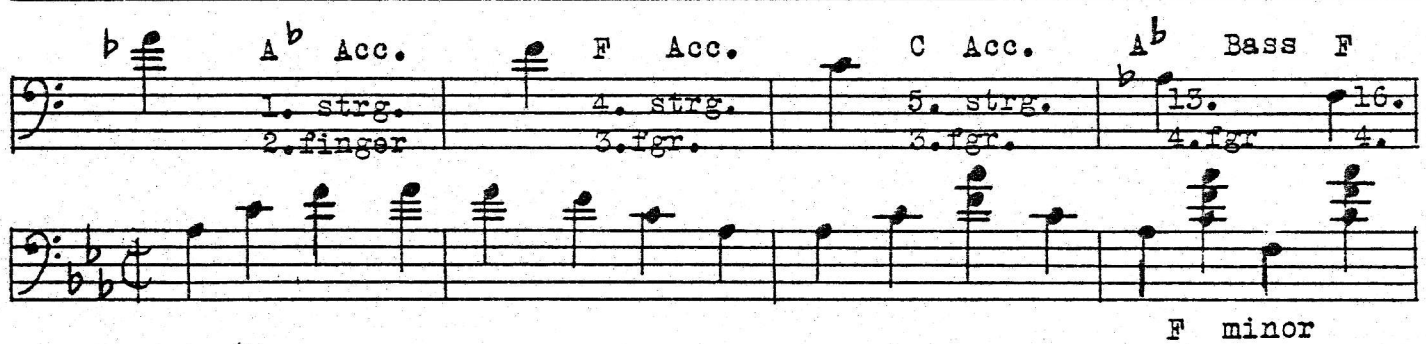
3/7/66 L.T.

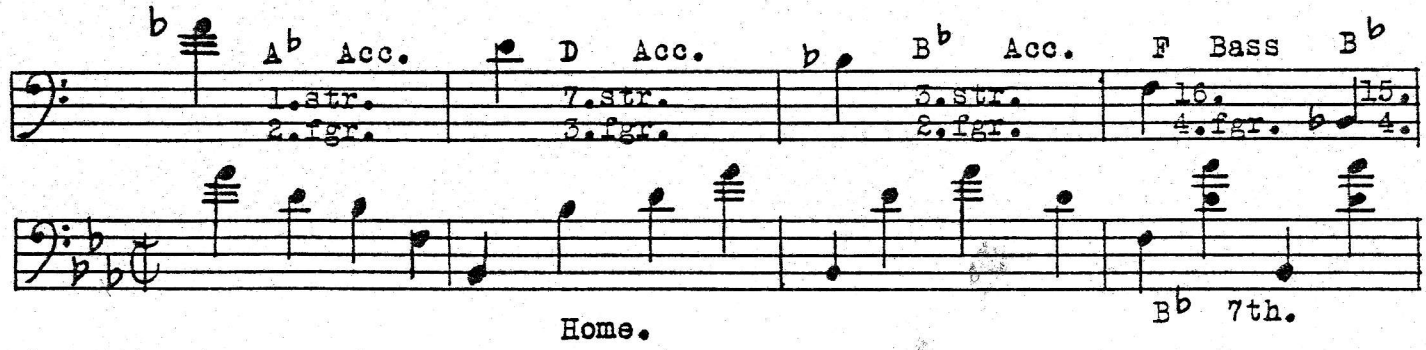
Every B - E and A (on Fgbd.) is lowered one Fret to the left by the 3 ♭ signs at the head of staff, just after the Clef.



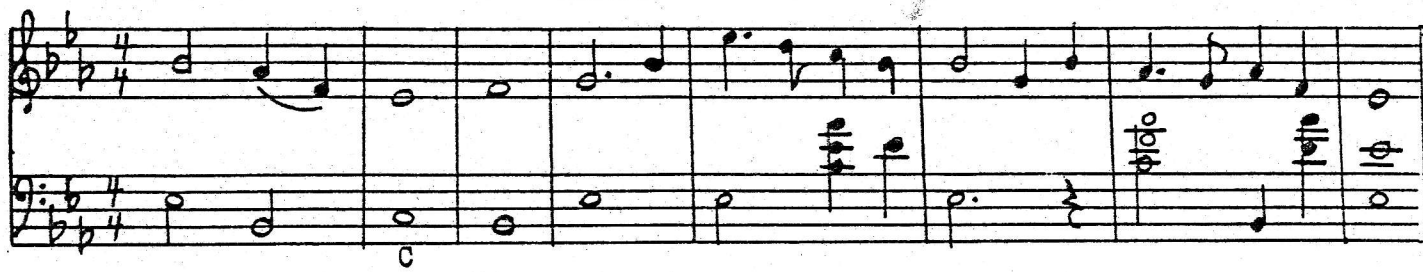
If your Zither has an added high A♭ as it's first String and the E♭ as the second String, practice the following Exercises.







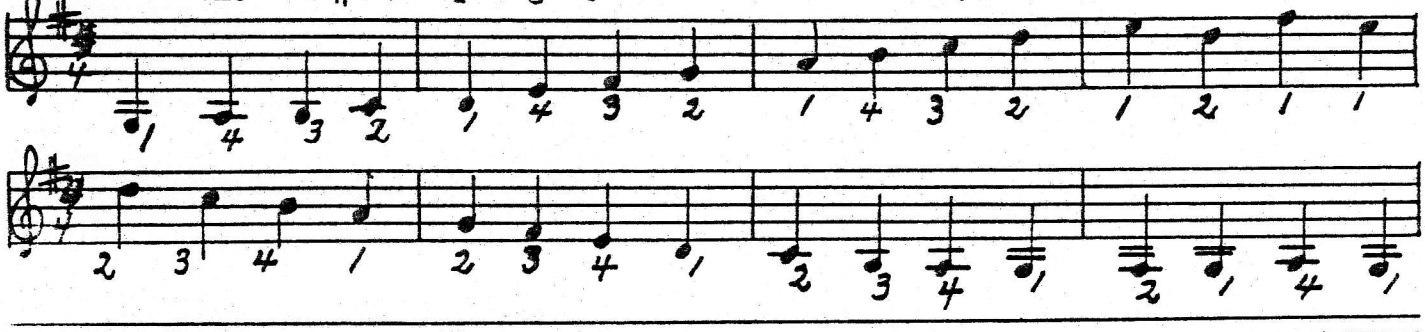
Home.



6/7/66 4T.

MUSIPAK

Every F (on Fingerboard) is Raised one Fret to the right by the one # sharp sign at the Head of Staff, just after the Clef.

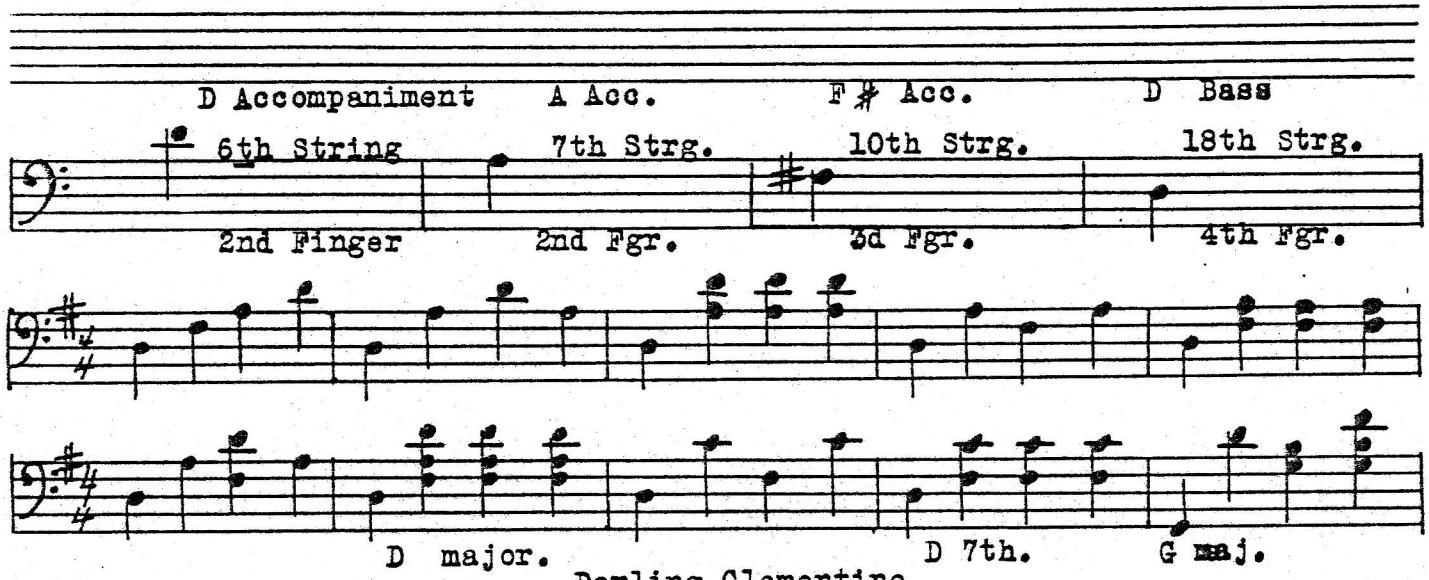


D Accompaniment 6th String 2nd Finger

A Acc. 7th Strg. 2nd Fgr.

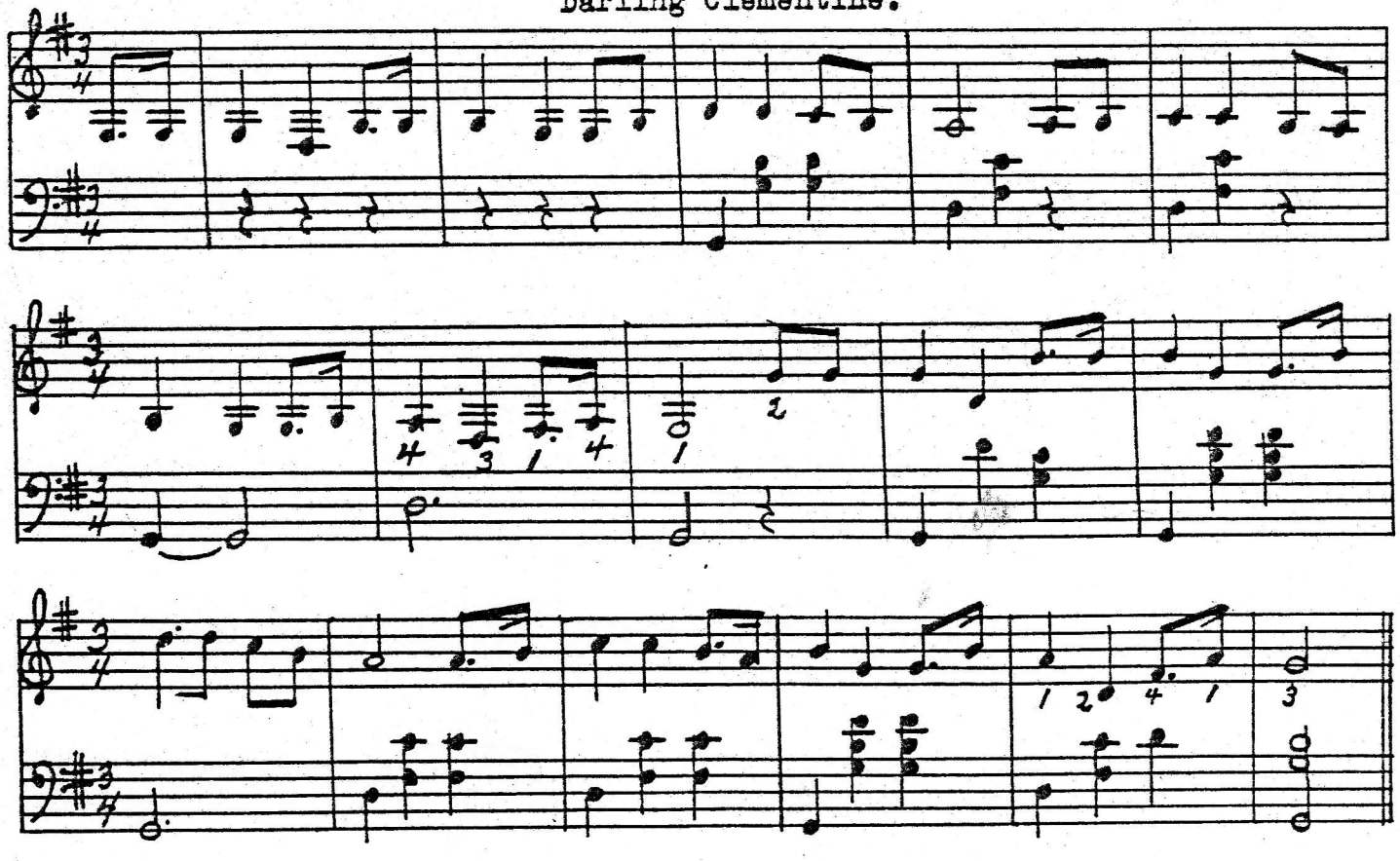
F# Acc. 10th Strg. 3d Fgr.

D Bass 18th Strg. 4th Fgr.



D major. D 7th. G maj.

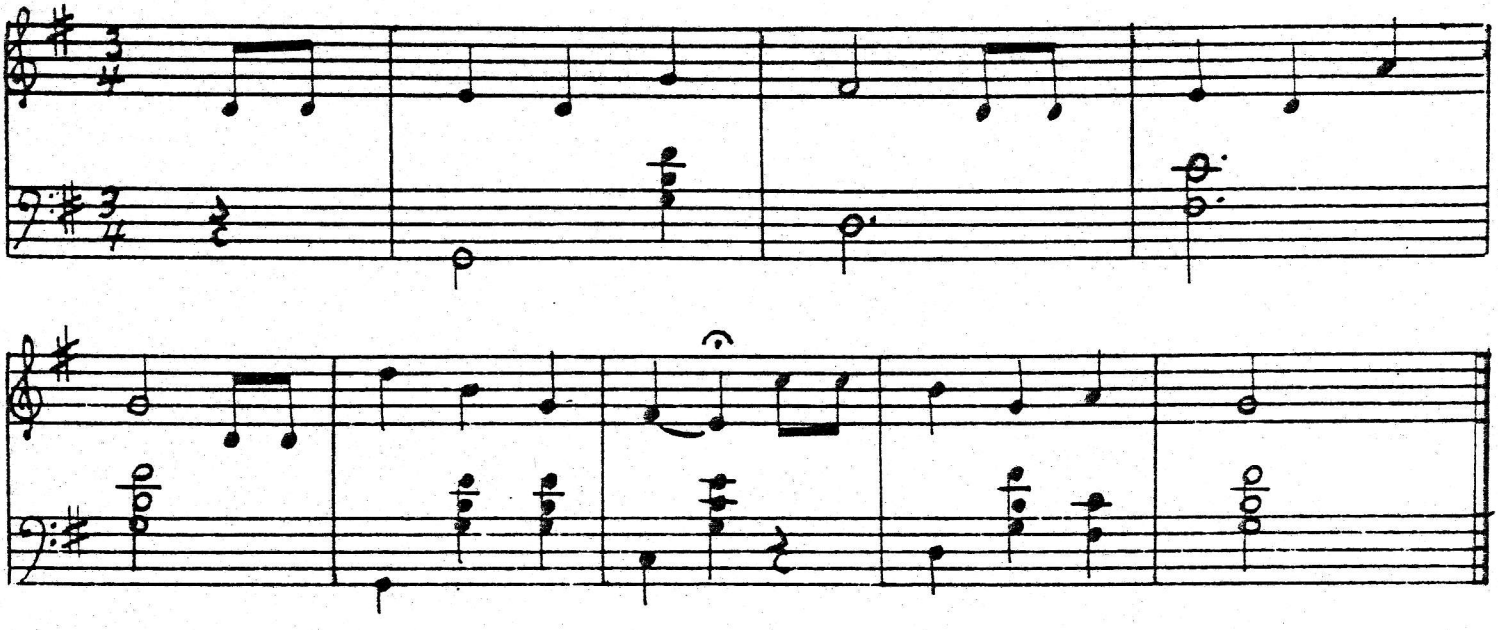
Darling Clementine.



3/1/66 L.T.

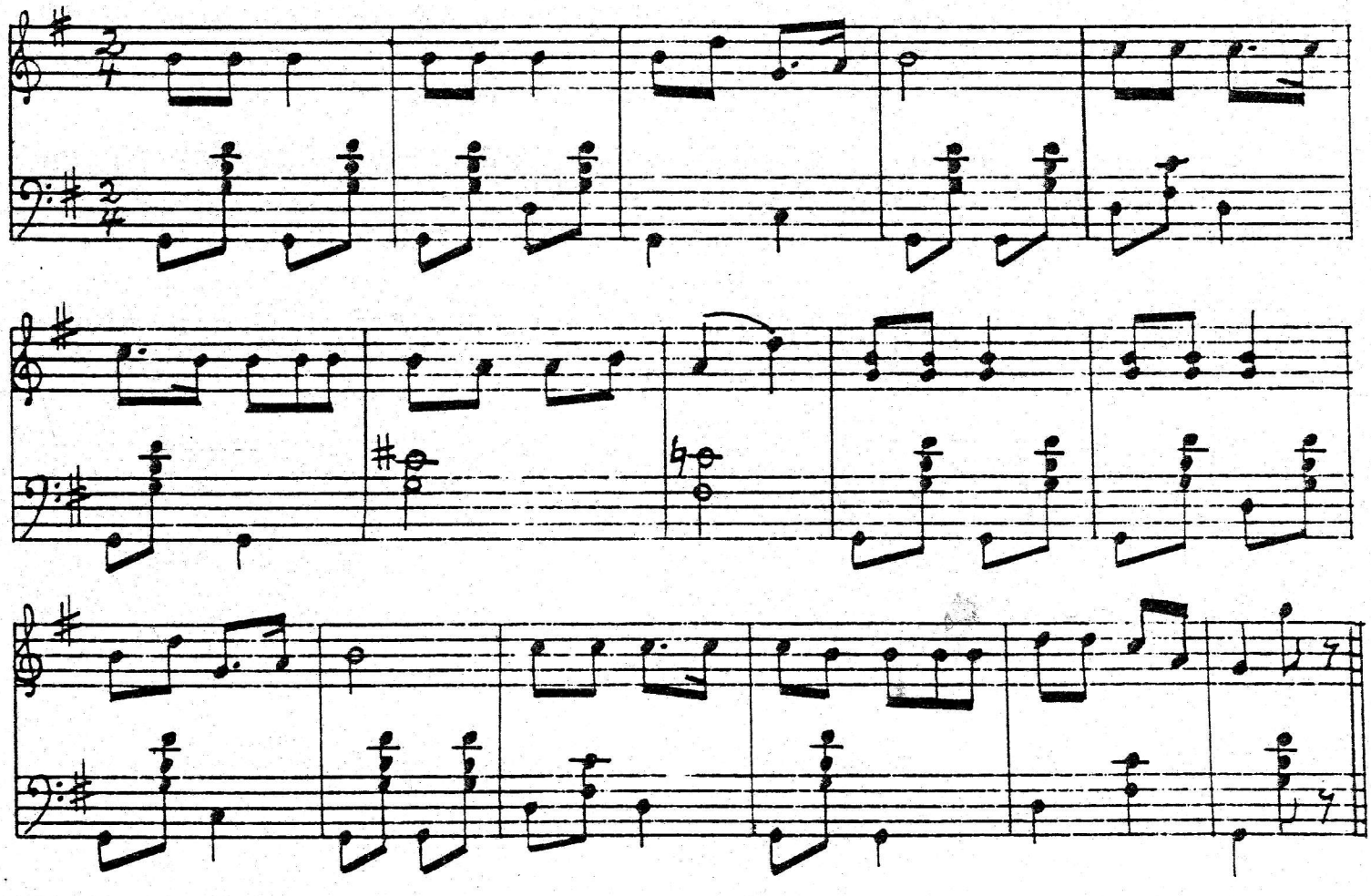
Brightly

HAPPY BIRTHDAY



Quite Fast

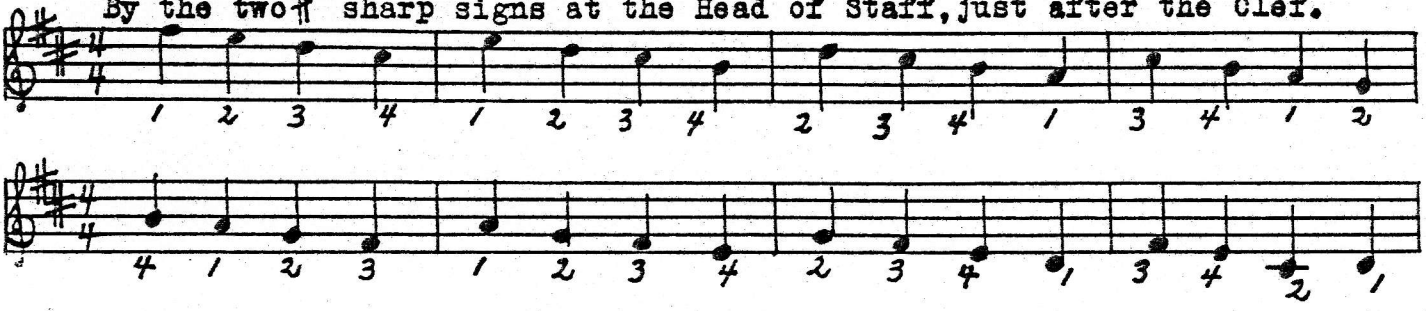
JINGLE BELLS

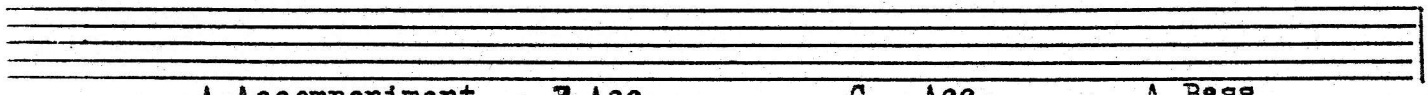


1/2/69 L.T.

29. Every F and C (on Fingerboard) is raised one Fret to the right

By the two ♯ sharp signs at the Head of Staff, just after the Clef.

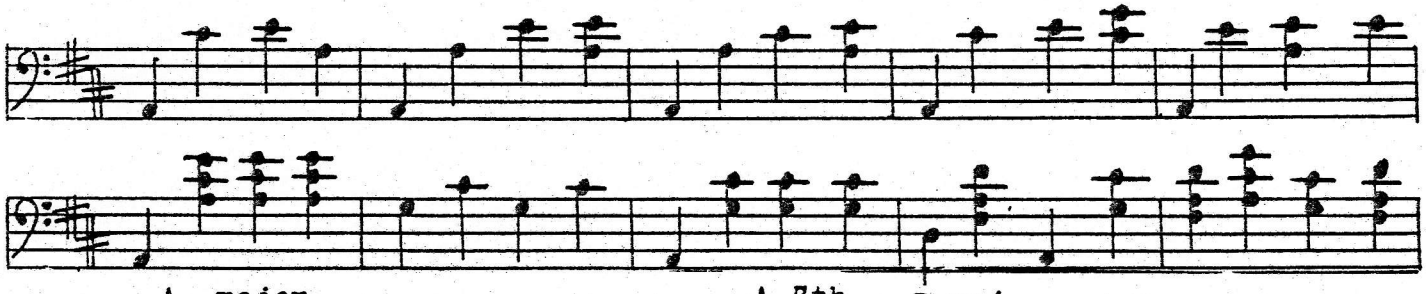




A Accompaniment E Acc. C Acc. A Bass

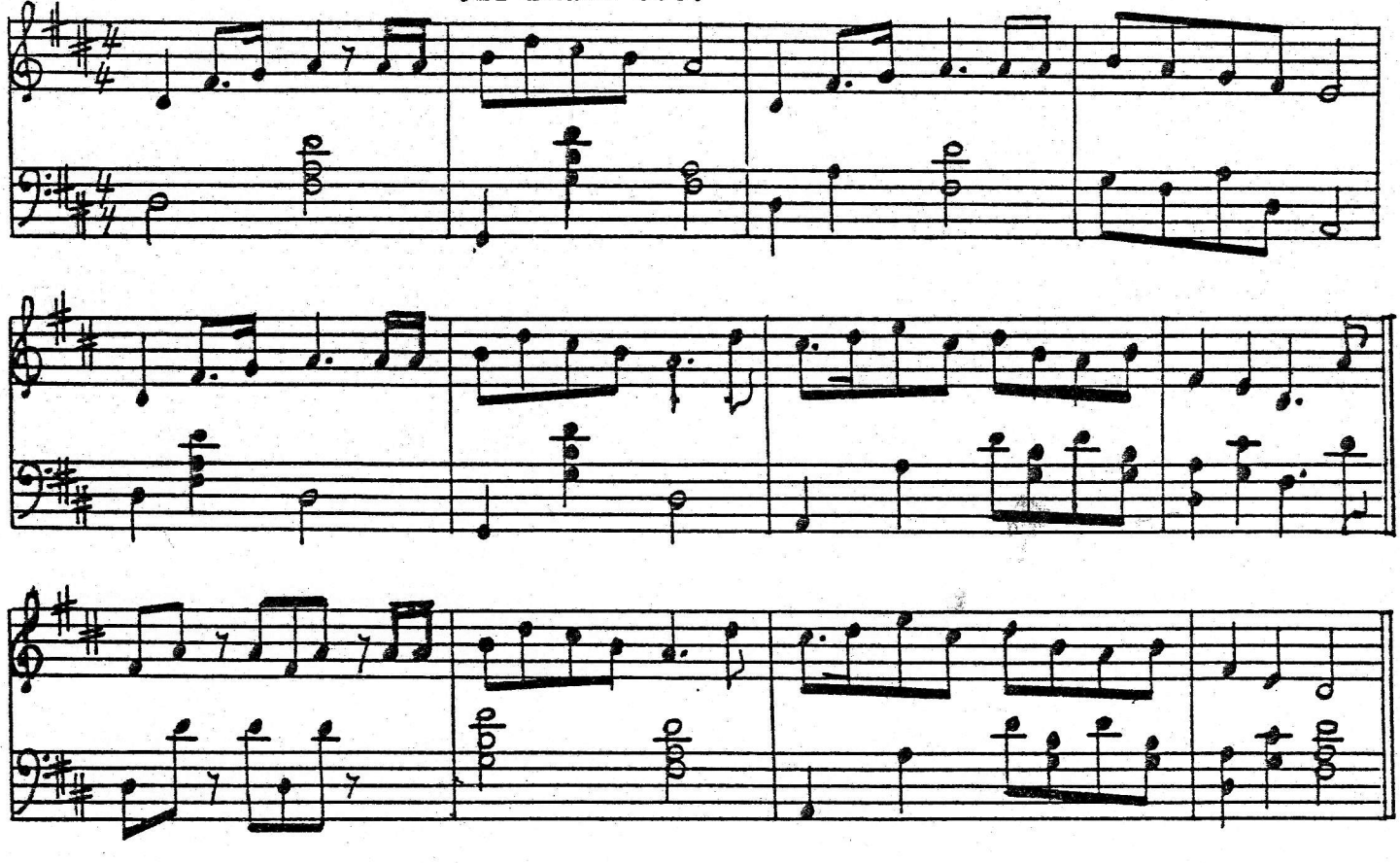
7th String 8th Strg. 11th Strg. 19th Strg.

2nd Finger 2nd Fgr. 3d Fgr. 4th Fgr.



A major. A 7th. D maj.

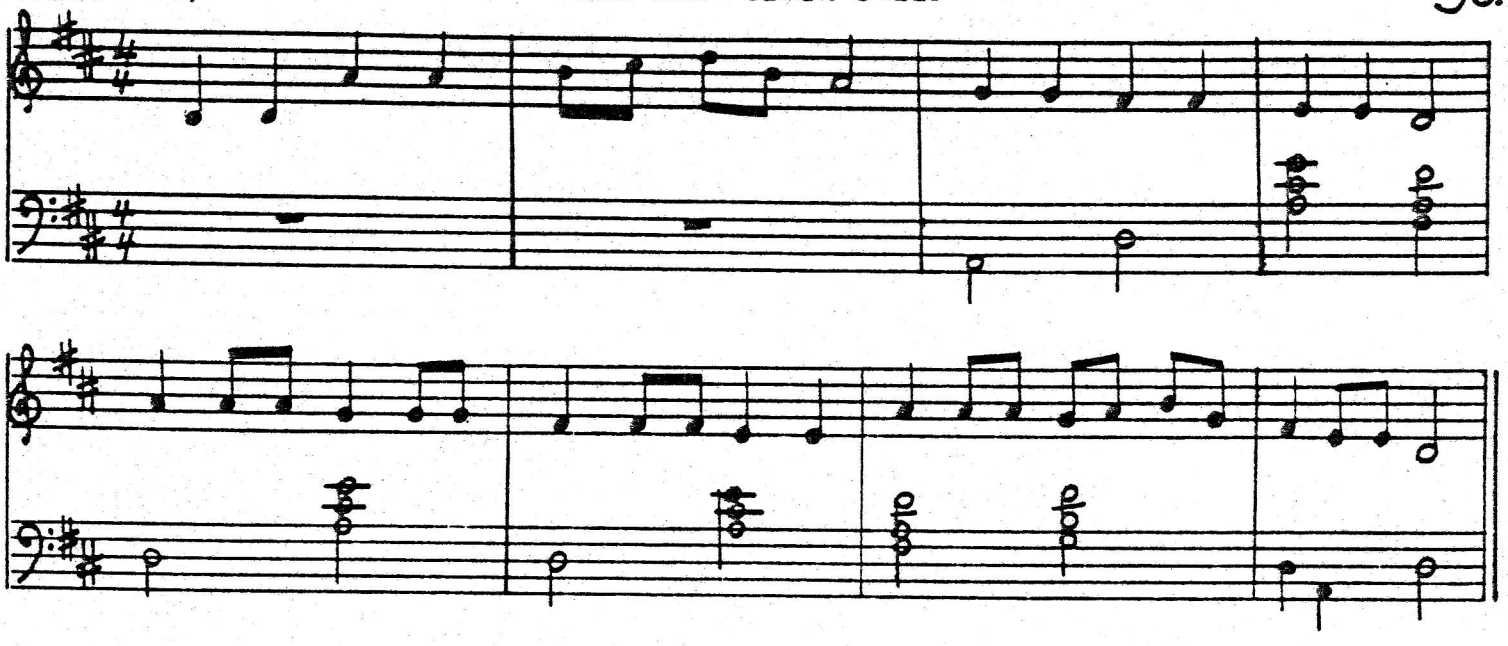
Old Black Joe.



4/8/66 L.T.
MUSIPAK

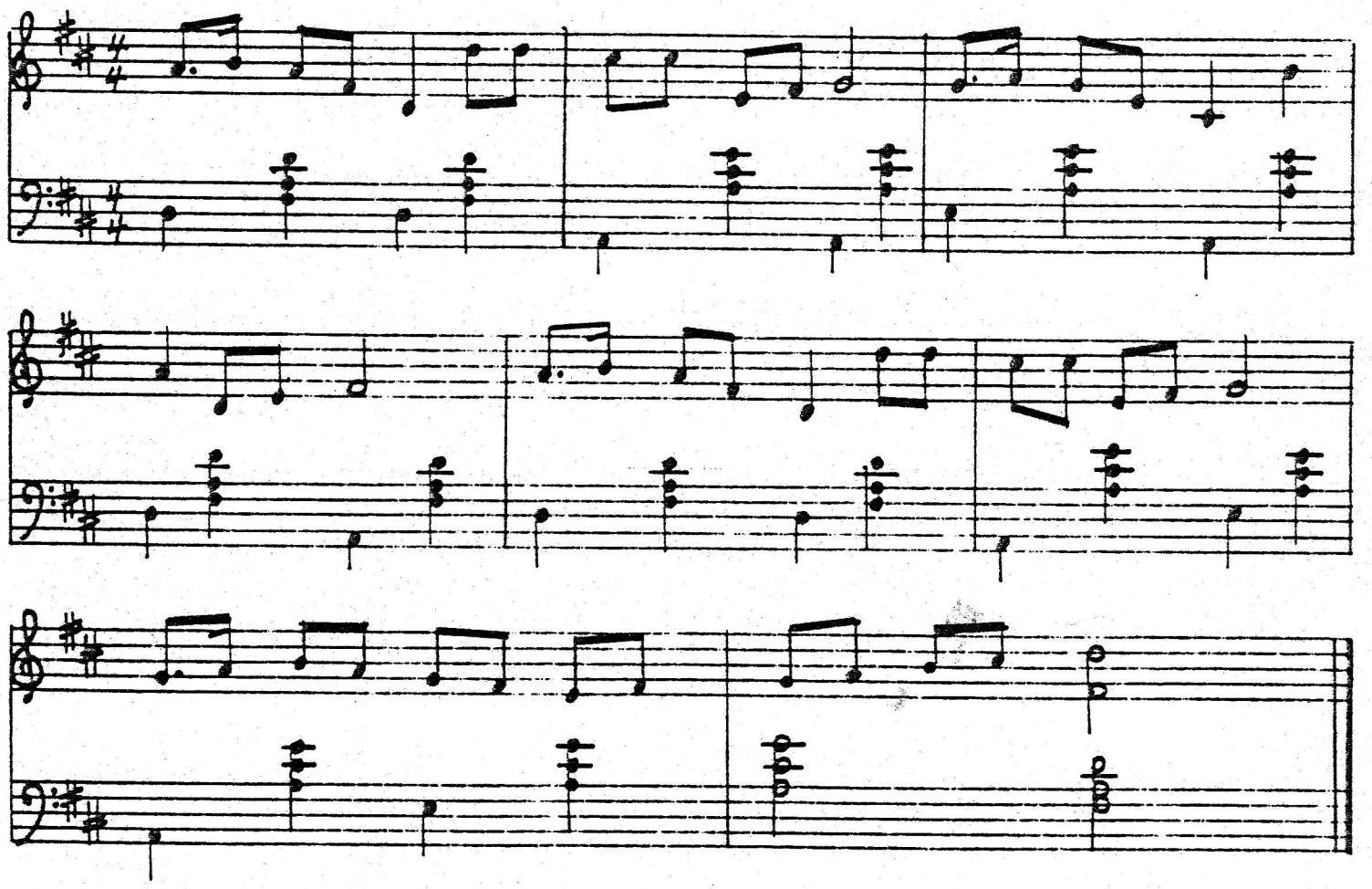
Moderately

BAA-BAA- BLACK SHEEP



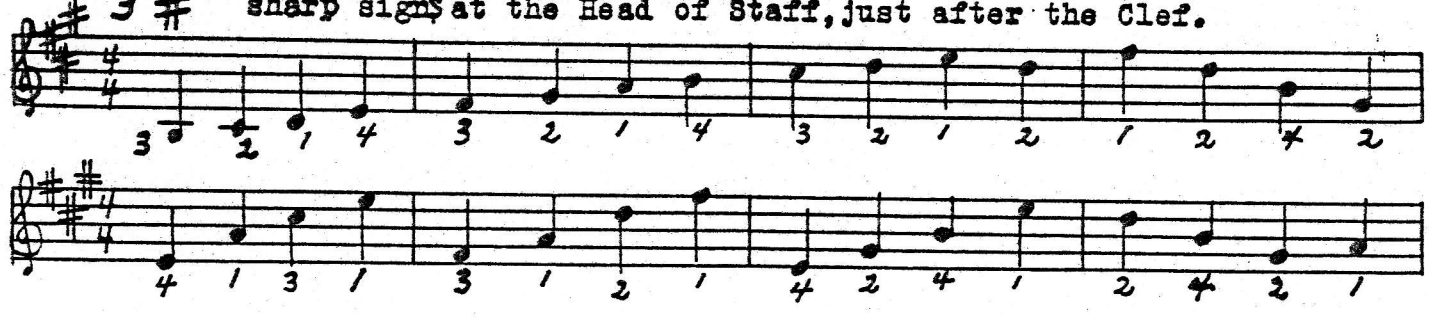
Moderately fast.

SING A SONG OF SIXPENCE



12-19-68 L.T.

Every F--C and G is raised one Fret to the right (on Fingerboard) by the sharp signs at the Head of Staff, just after the Clef.

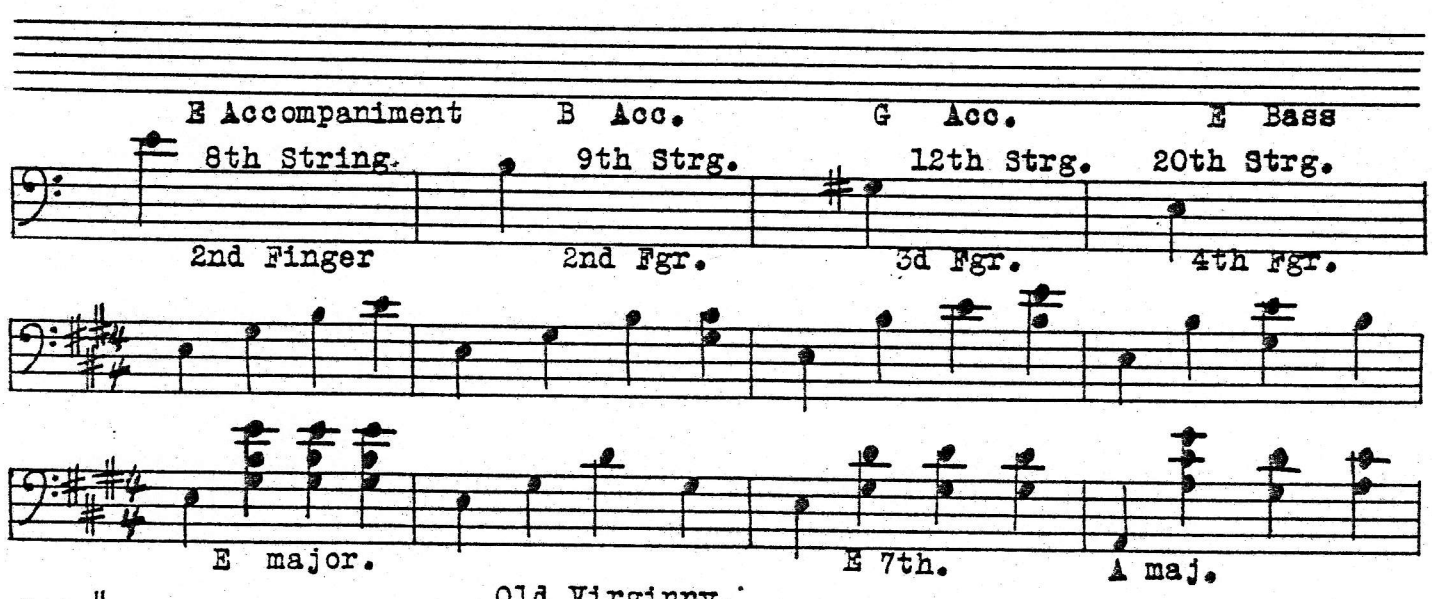


E Accompaniment 8th String. 2nd Finger

B Acc. 9th Strg. 2nd Fgr.

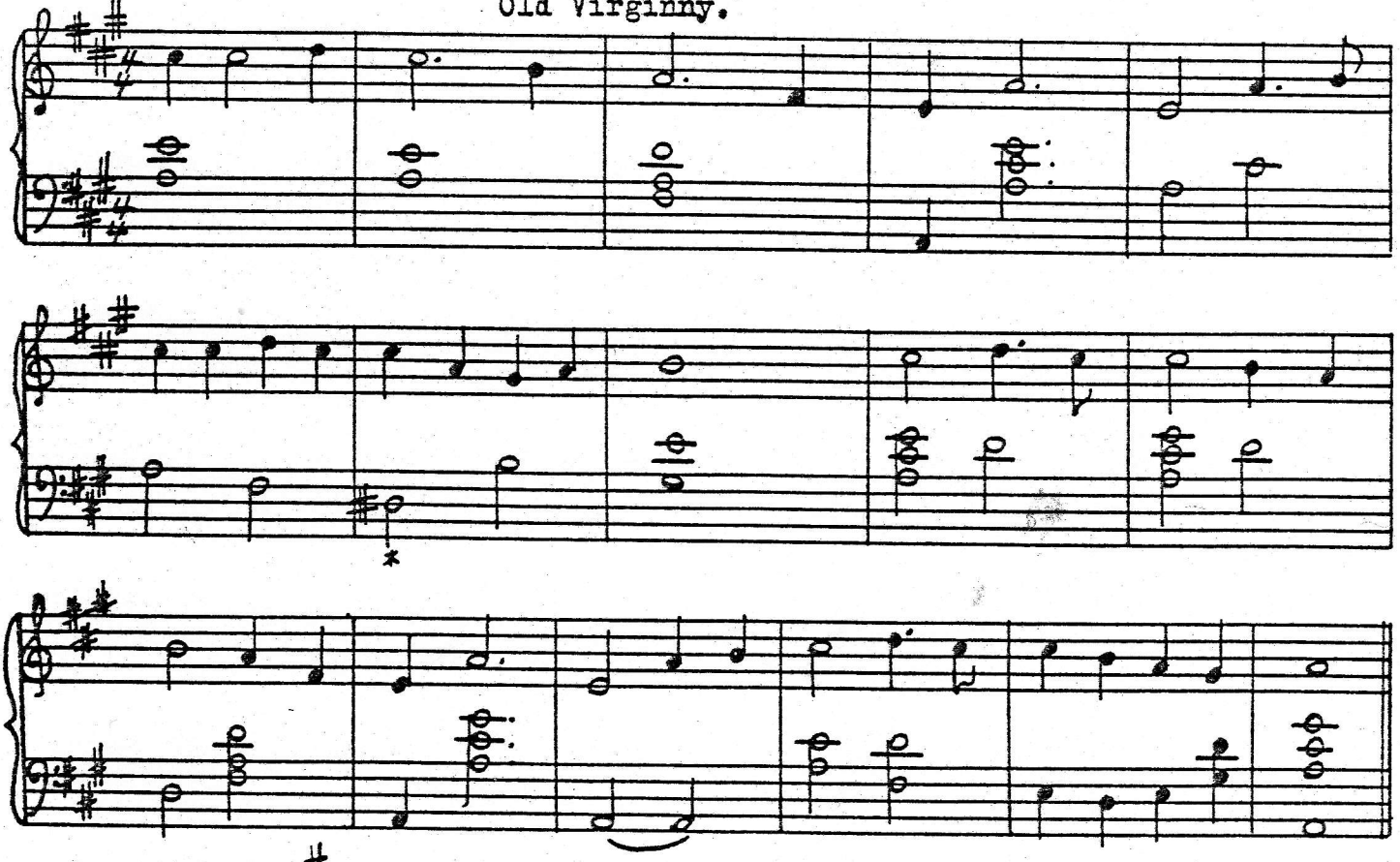
G Acc. 12th Strg. 3d Fgr.

E Bass 20th Strg. 4th Fgr.



E major. E 7th. A maj.

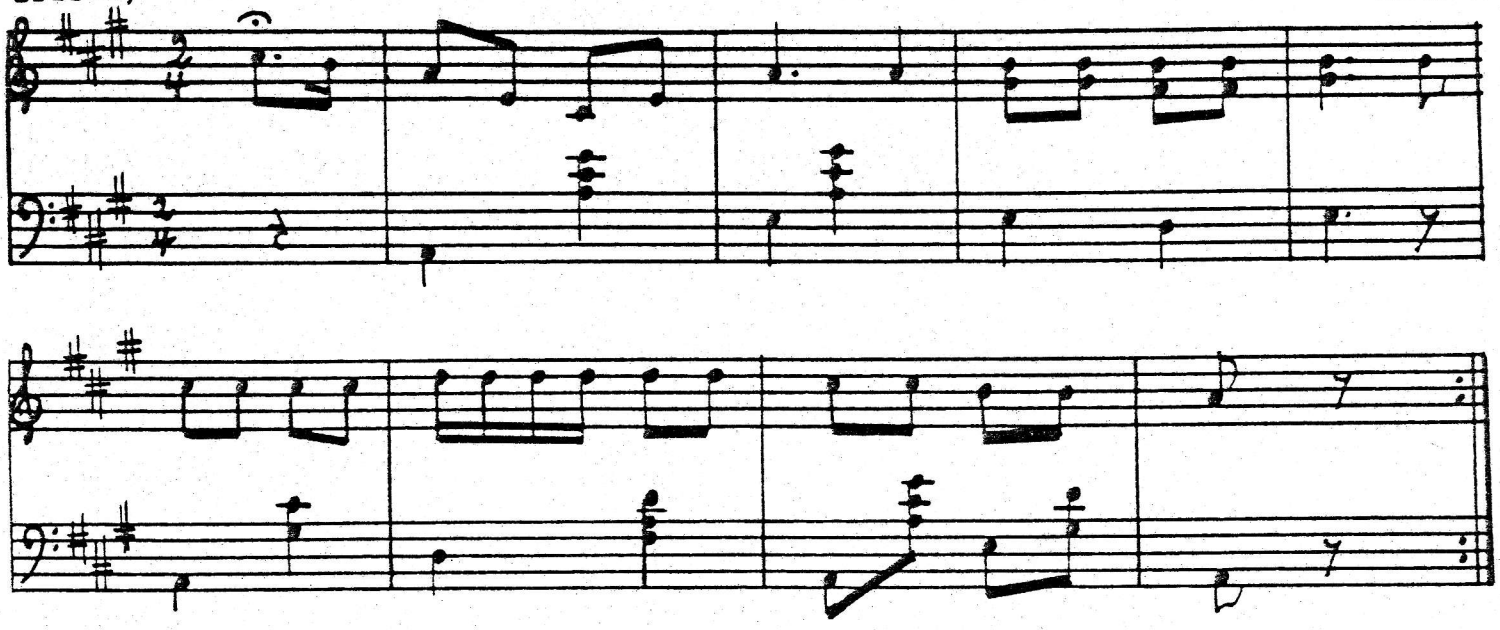
Old Virginny.



Note: D♯ 13th String, 3d Finger.

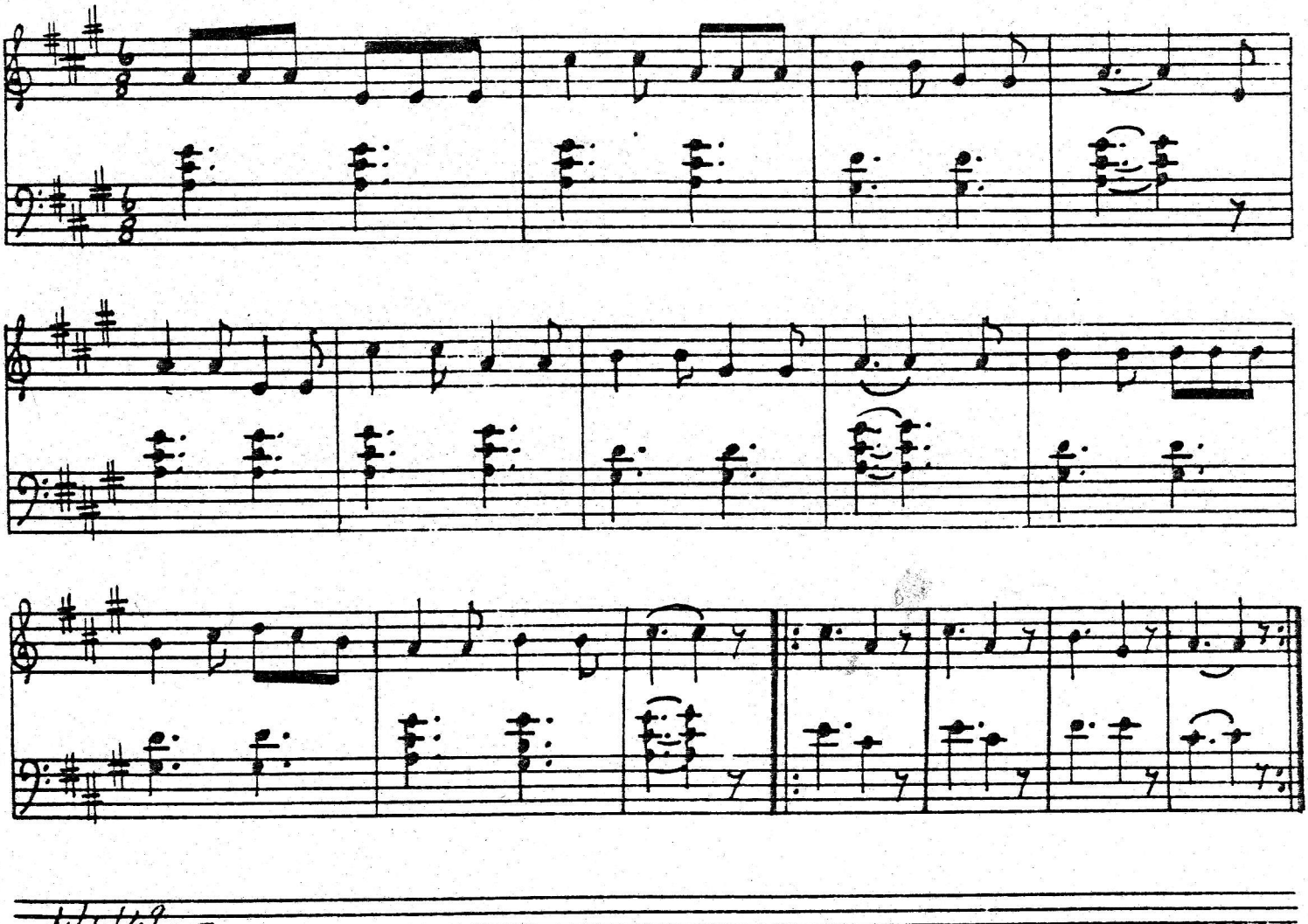
Briskly

A HUNTING WE WILL GO



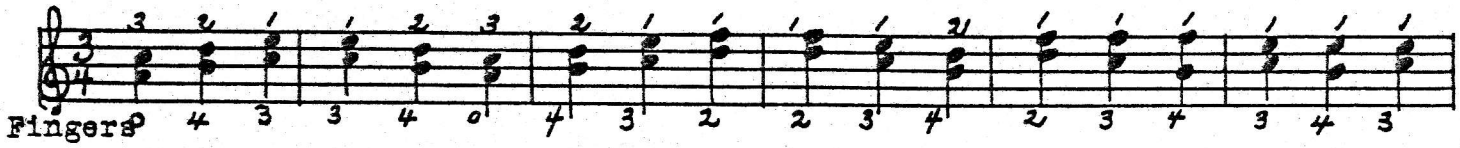
Moderate

THREE LITTLE KITTENS

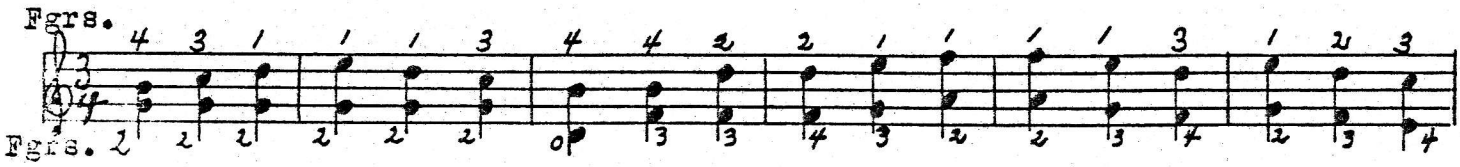


Fingerboard.

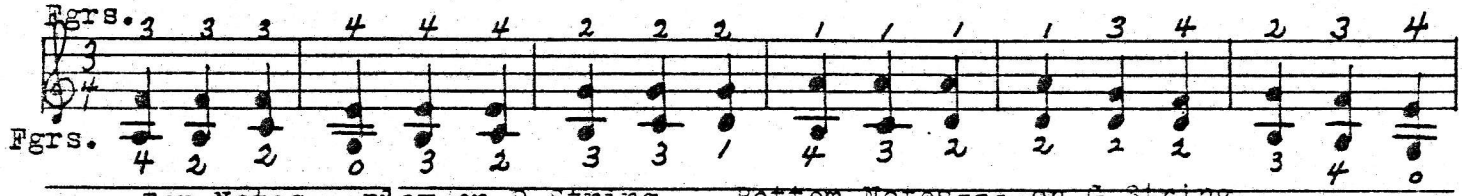
Following Exercises consist of 2 Notes on 2 Strings played simultaneosly.



Top Notes -- play on 1st A String Bottom Notes-- on 2nd A String.

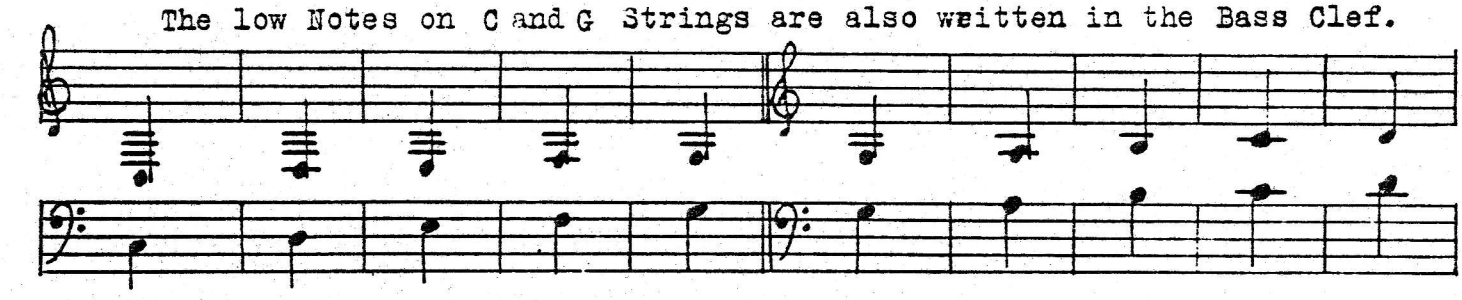


Top Notes -- play on 2nd A String Bottom Notes-- on D String.



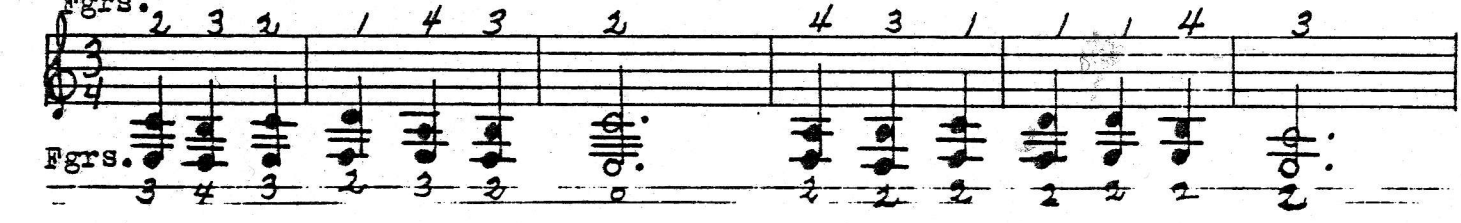
Top Notes-- play on D String Bottom Notes--- on G String.

The low Notes on C and G Strings are also written in the Bass Clef.

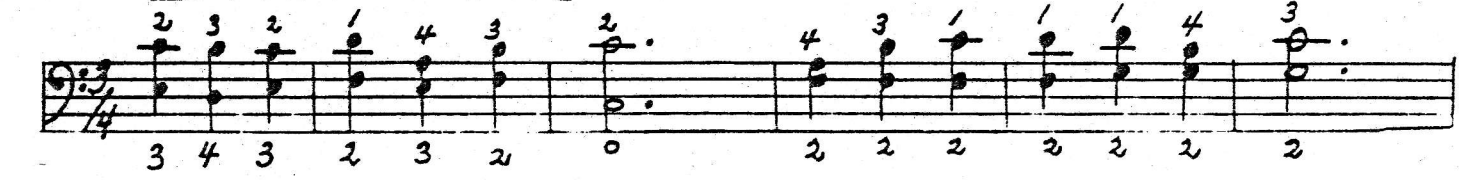


C D E F G G A B C D

Following: Top Notes play on G String, Bottom Notes on C String.

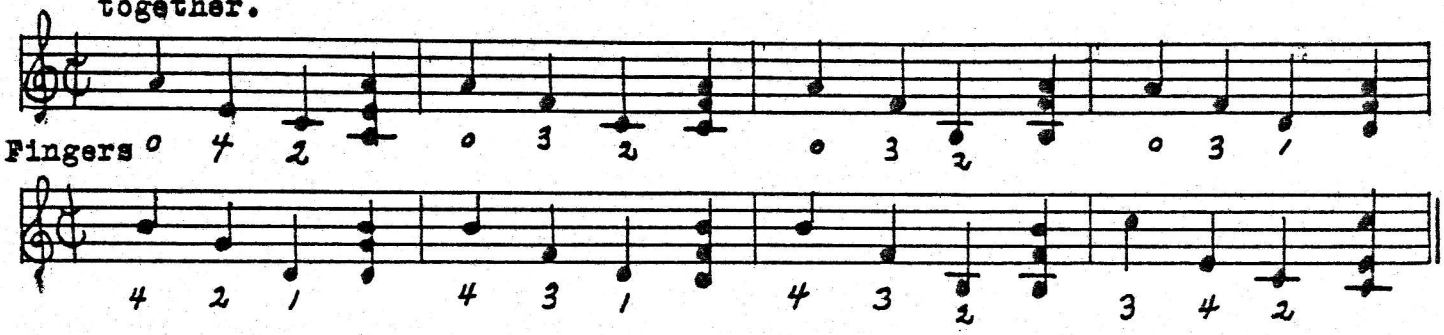


Same as above in Bass Clef.



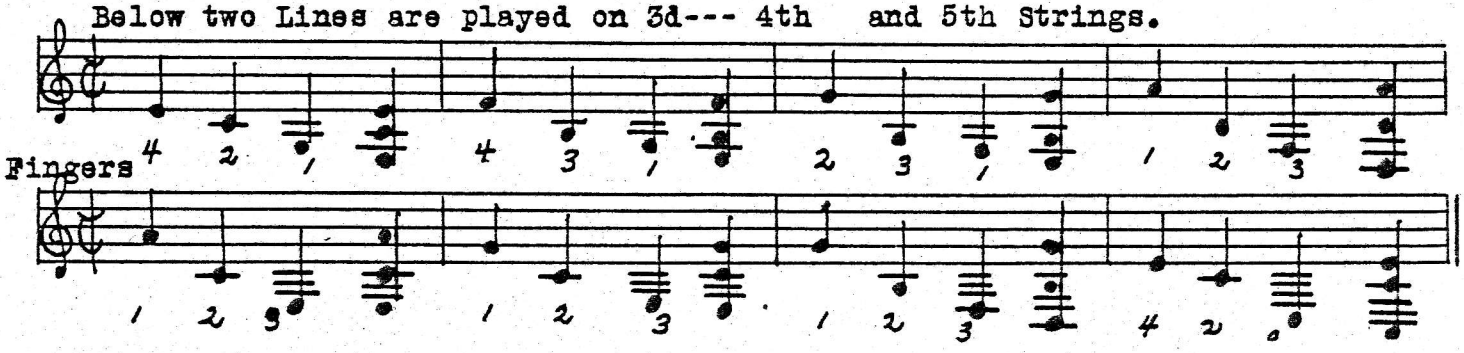
Fingerboard.

Following Exercises consist of 3 Notes on 3 Strings played single then together.



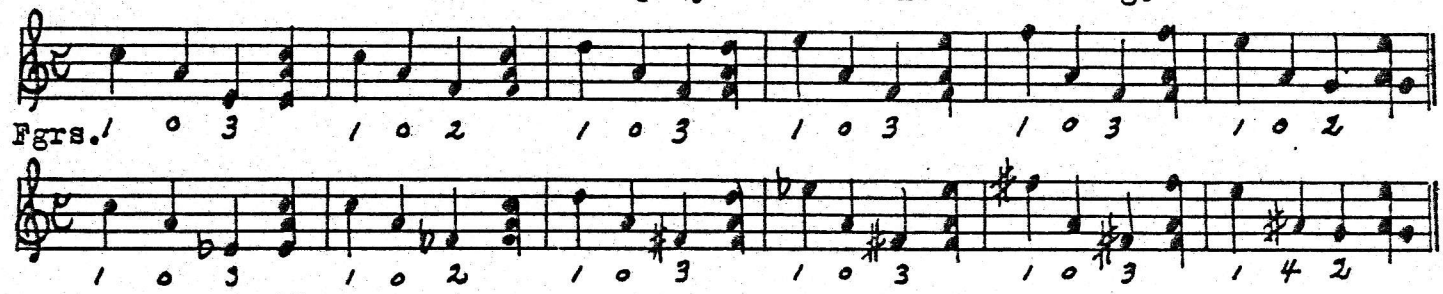
Above two Lines are played on 2nd--3d and 4th Strings.

Below two Lines are played on 3d--- 4th and 5th Strings.



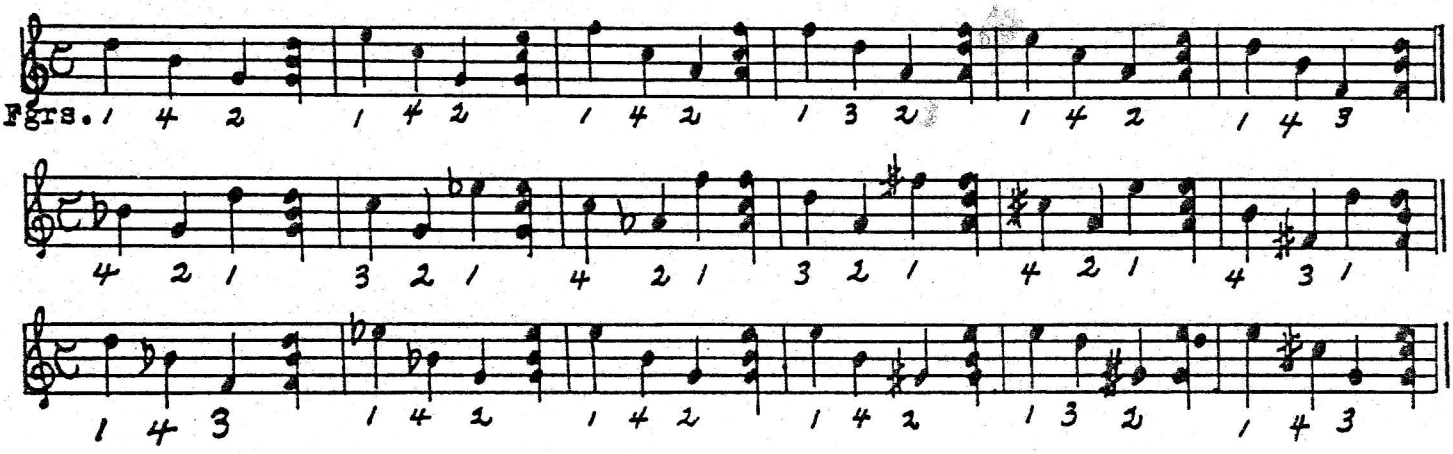
Last five Lines are played on -1st--2nd--and 3d String.

The highest Note must be played on the 1st A String.



The Sharp ♯ raises the Note by one Fret to the Right.

The Flat ♭ lowers " " " " " " " Left.



Simplified American ZITHER METHOD.

Third Part.

Second and Third Position on Fingerboard.

The following Exercises are set up to acquaint you with the Fingering and Possibilities of playing up and down the five Strings, also in 2 and 3 Note Combination.

1st. Position Include Frets from 1st. to 7th.
2nd. " " " " 7th. to 12th.
3d. " " " " 12th. to 17th.
4th. " " " " 17th. to 22nd.

Keep Left Arm flexible, move it in and out from Body in order to follow the Hand smoothly up and down the Fingerboard Strings.

Practice each String thoroughly, learn Frets by name and use Fingers as marked.

The following 12 Folk Songs Page 8 thru 18
are to be practiced in Positions as marked.

To get you acquainted with the upper Part of the Fingerboard more easily, I have arranged well known Melodies for Exercises. Starting on Page 19 are 5 extra easy songs to play in the 1st. Position.

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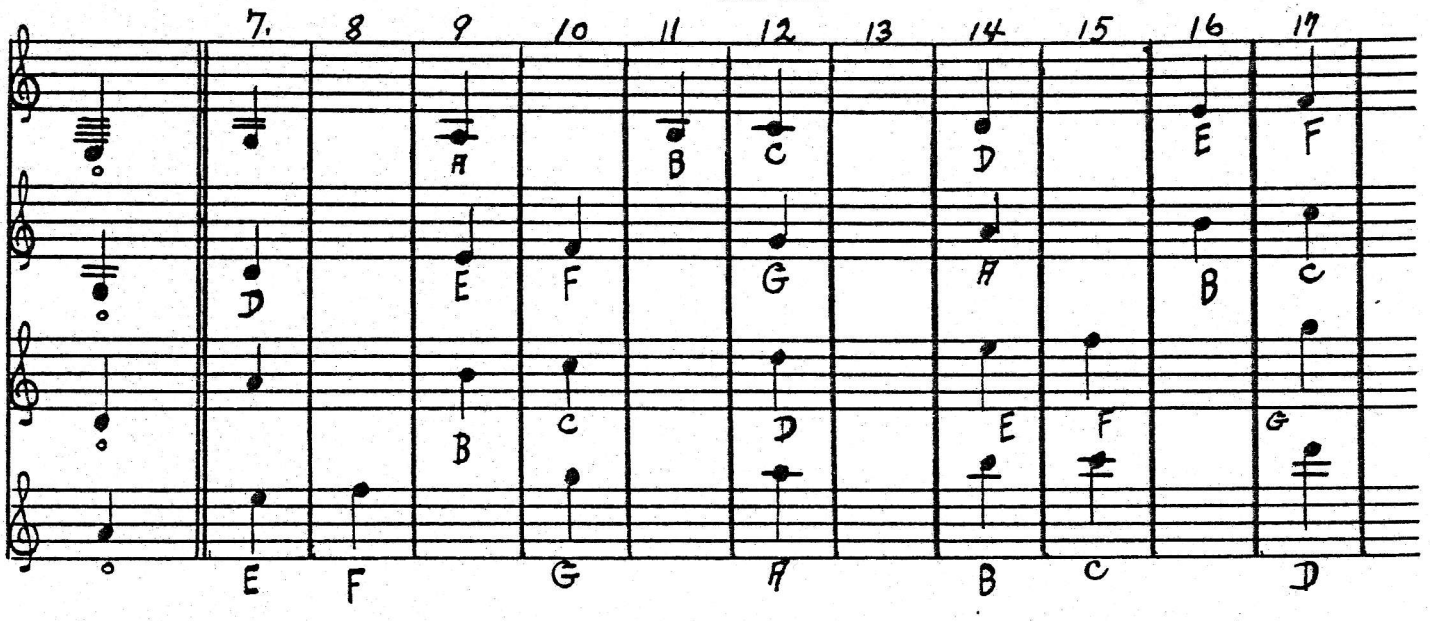
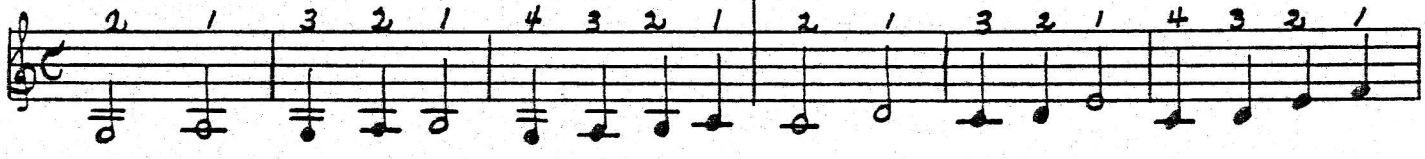
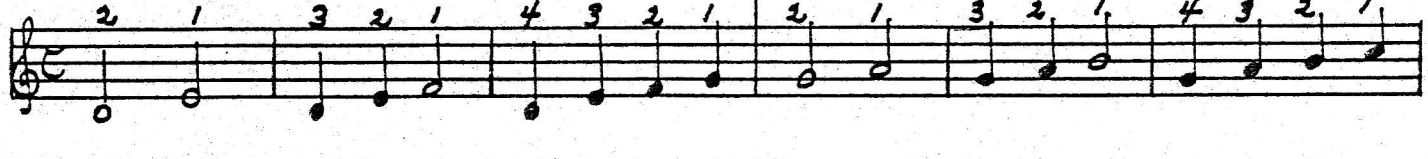
Fingerboard. 2nd. Position. 3d. Position.



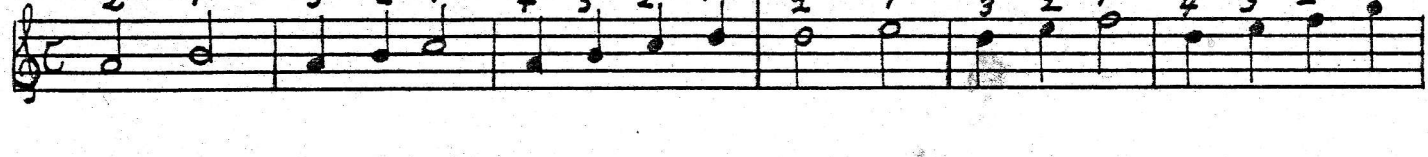
C String. 2nd. Position. C String. 3d. Position.



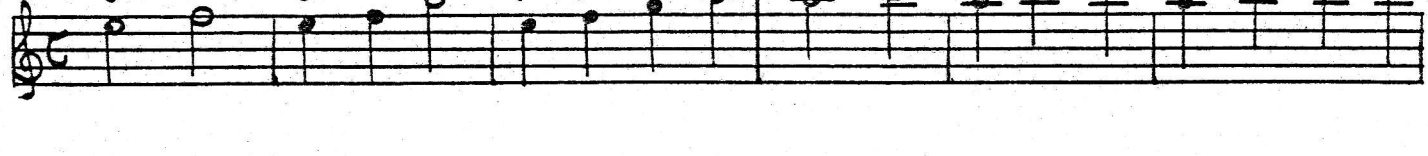
G String. 2nd. Position. G String. 3d. Position.



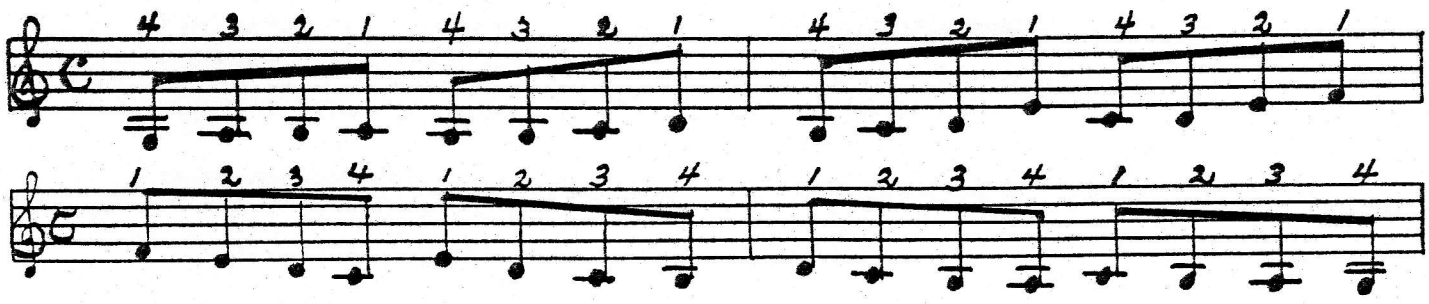
D. String 2nd. Position. D String. 3d. Position.



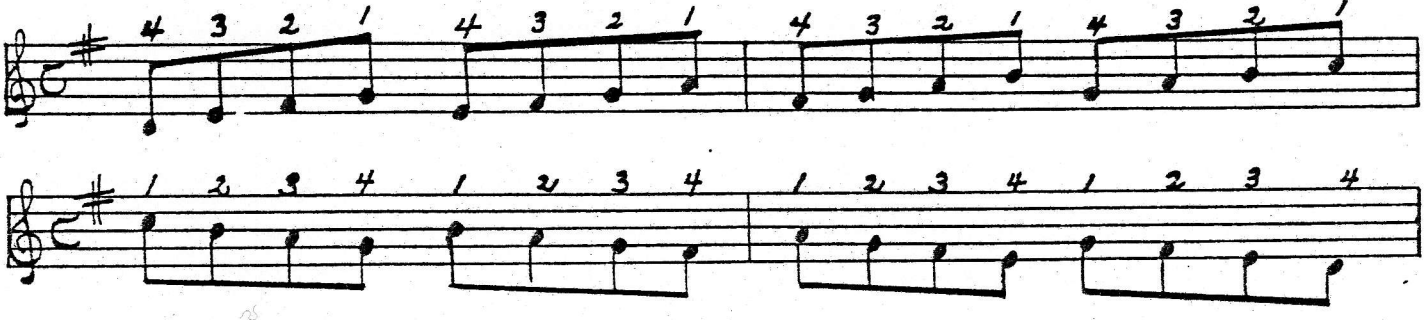
A String. 2nd. Position. A String 3d. Position.



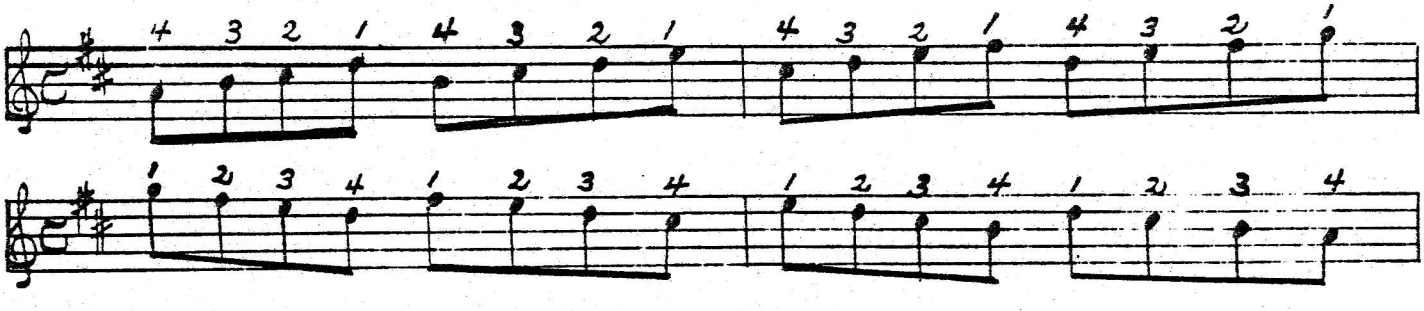
C String. Up and down through 2nd. and 3d. Positions.



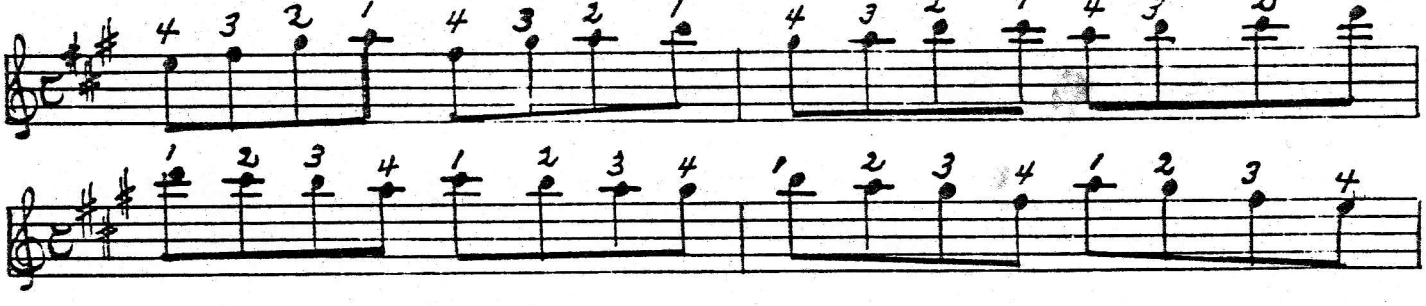
G String Up and down through 2nd. and 3d. Position.



D String Up and down through 2nd. and 3d. Position.

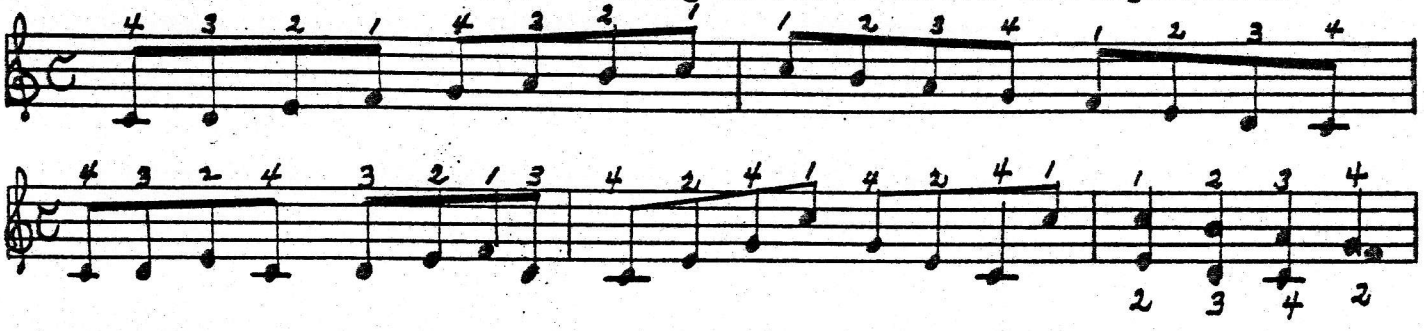


A String Up and down through 2nd. and 3d. Position.

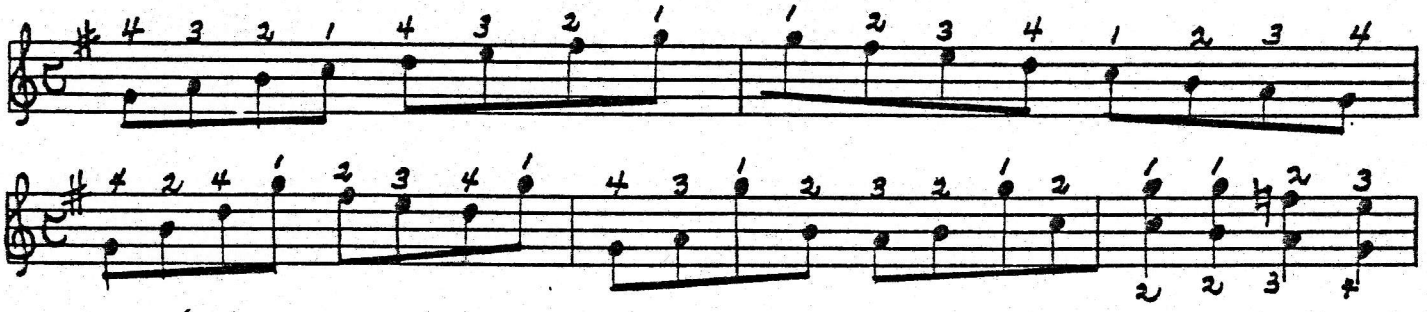


Practice each String thoroughly, learn Frets by Name and use Fingers as Marked.

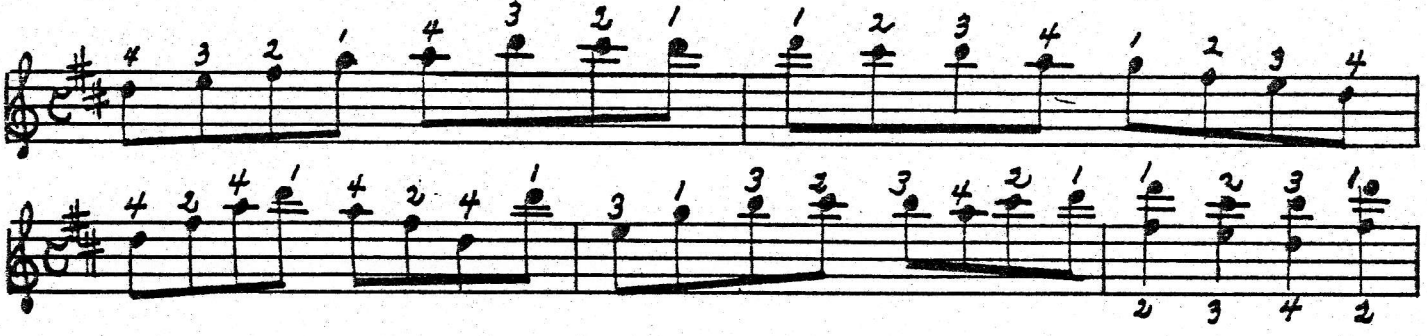
Practice on C and G String in 3d. Position on Fingerboard.



Practice on G and D String in 3d. Position on Fingerboard.

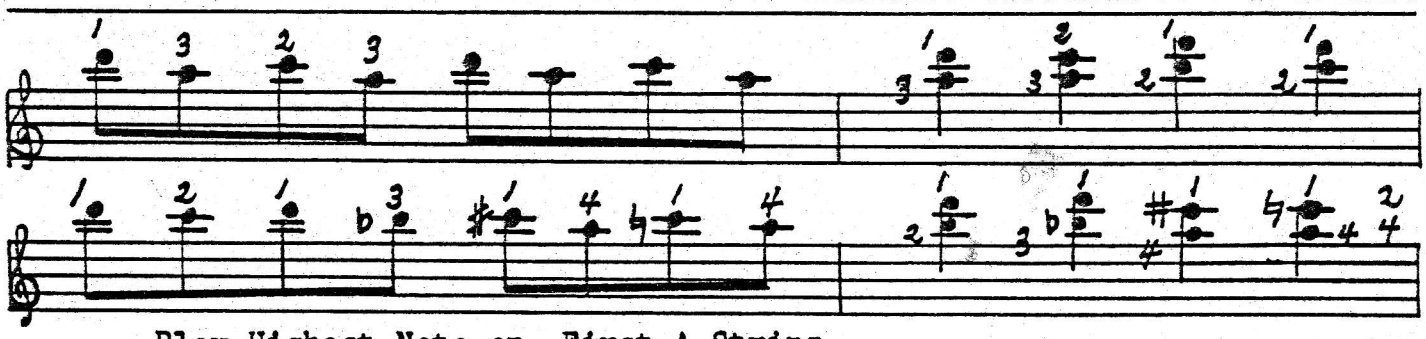


Practice on D and A String in 3d. Position on Fingerboard.



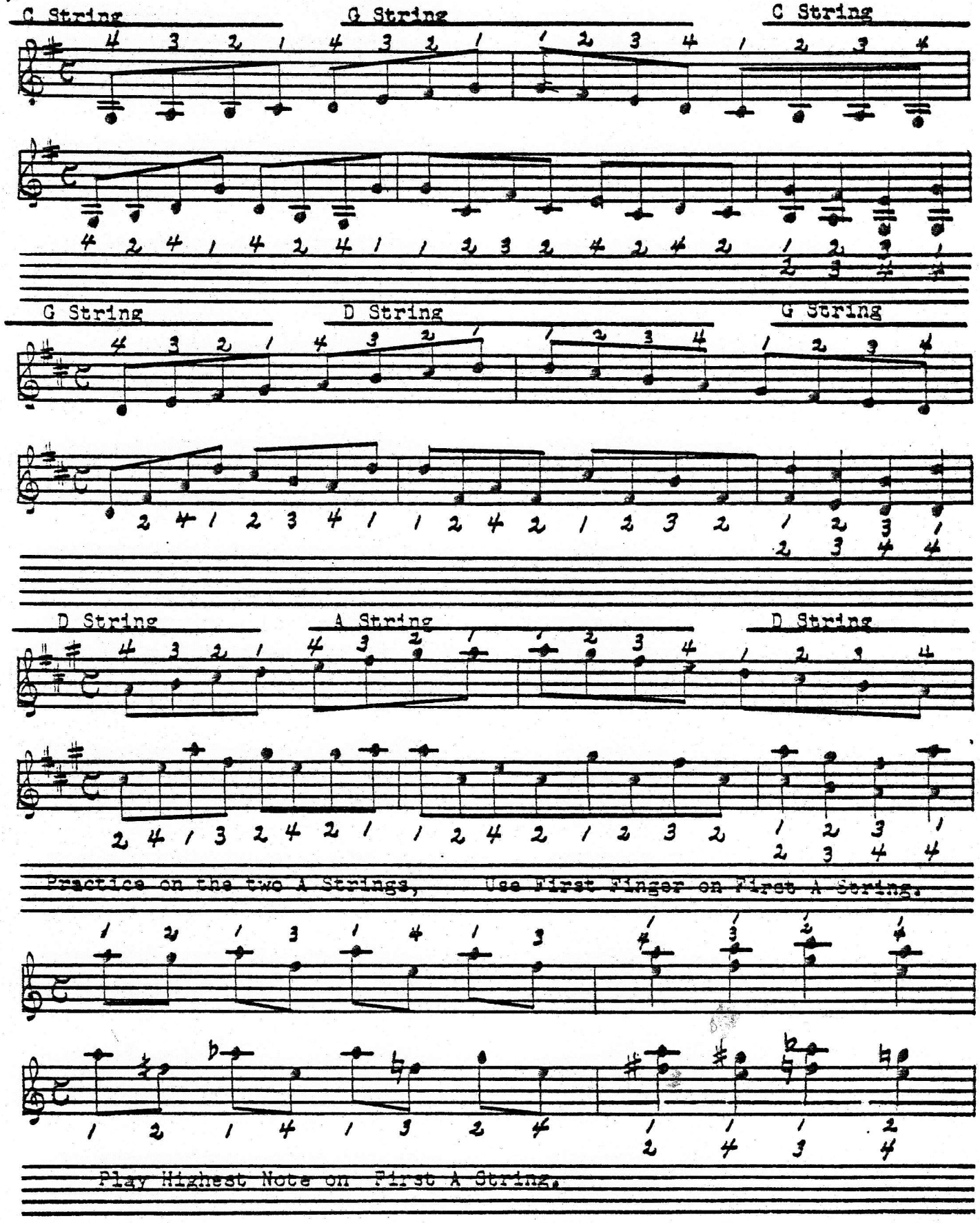
1. 2.

Practice on A and A String in 3d. Position on Fingerboard.

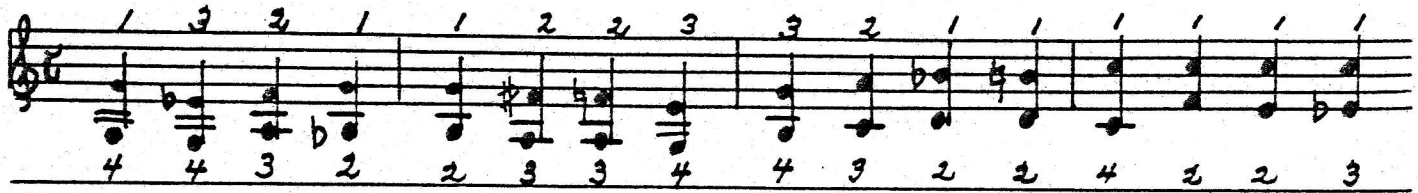


Play Highest Note on First A String.

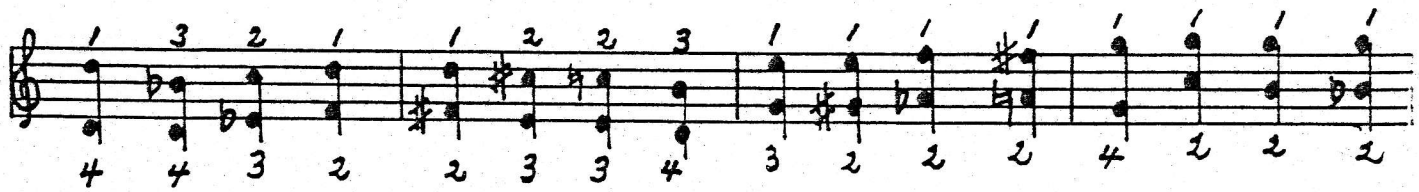
Practice on Fingerboard in 2nd. Position.



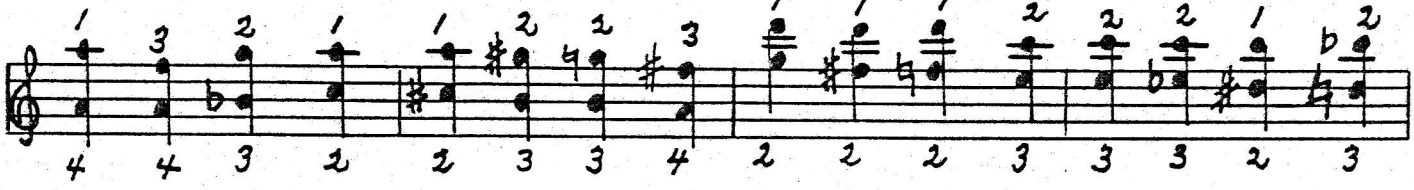
Double Notes on Fingerboard Strings in 2nd and 3d. Position.



Top Note Played on G String, Bottom Note on C String.

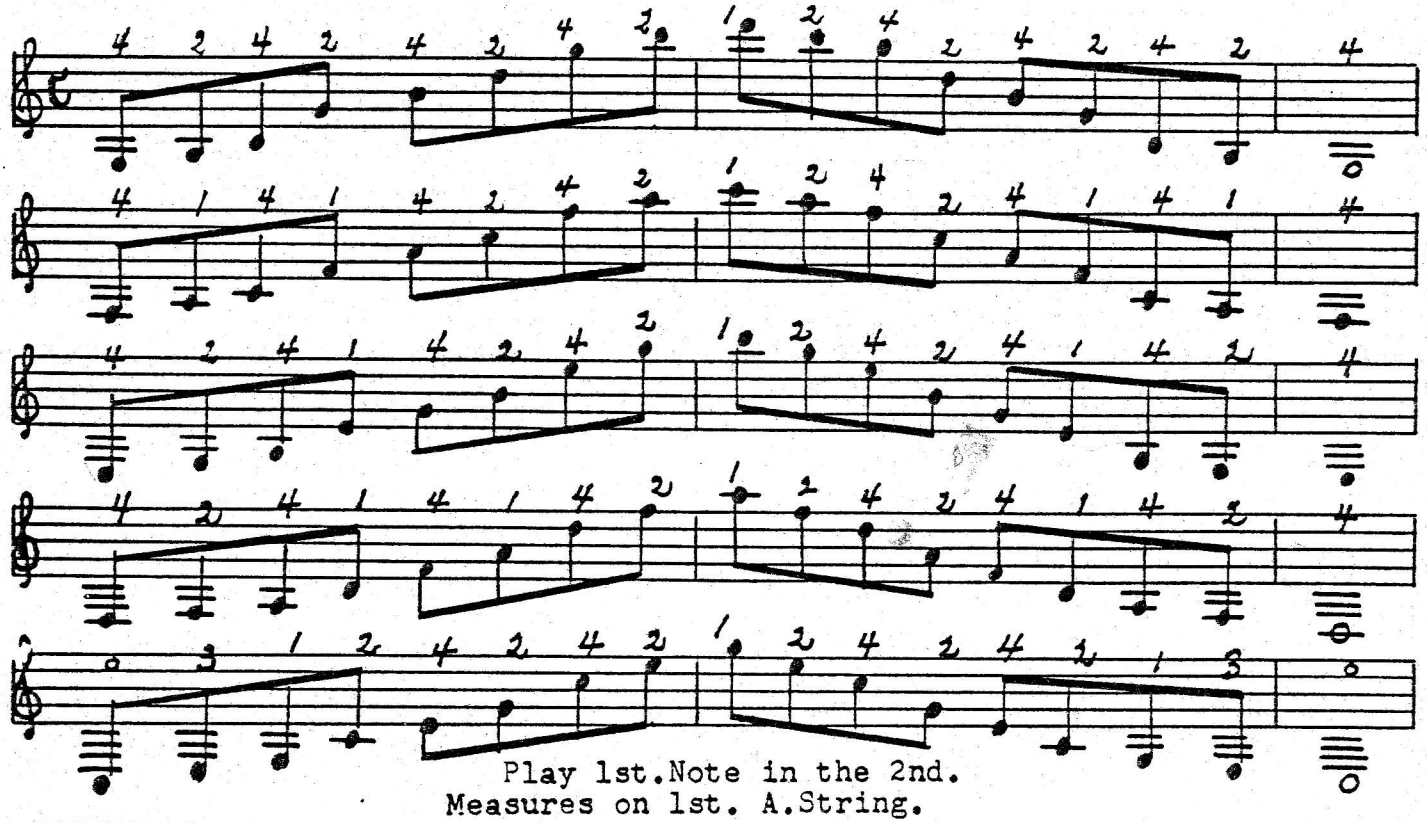


Top Note Played on D String, Bottom Note on G String.



Play Top Note on 2nd. A.String. Bottom Note on D.String.

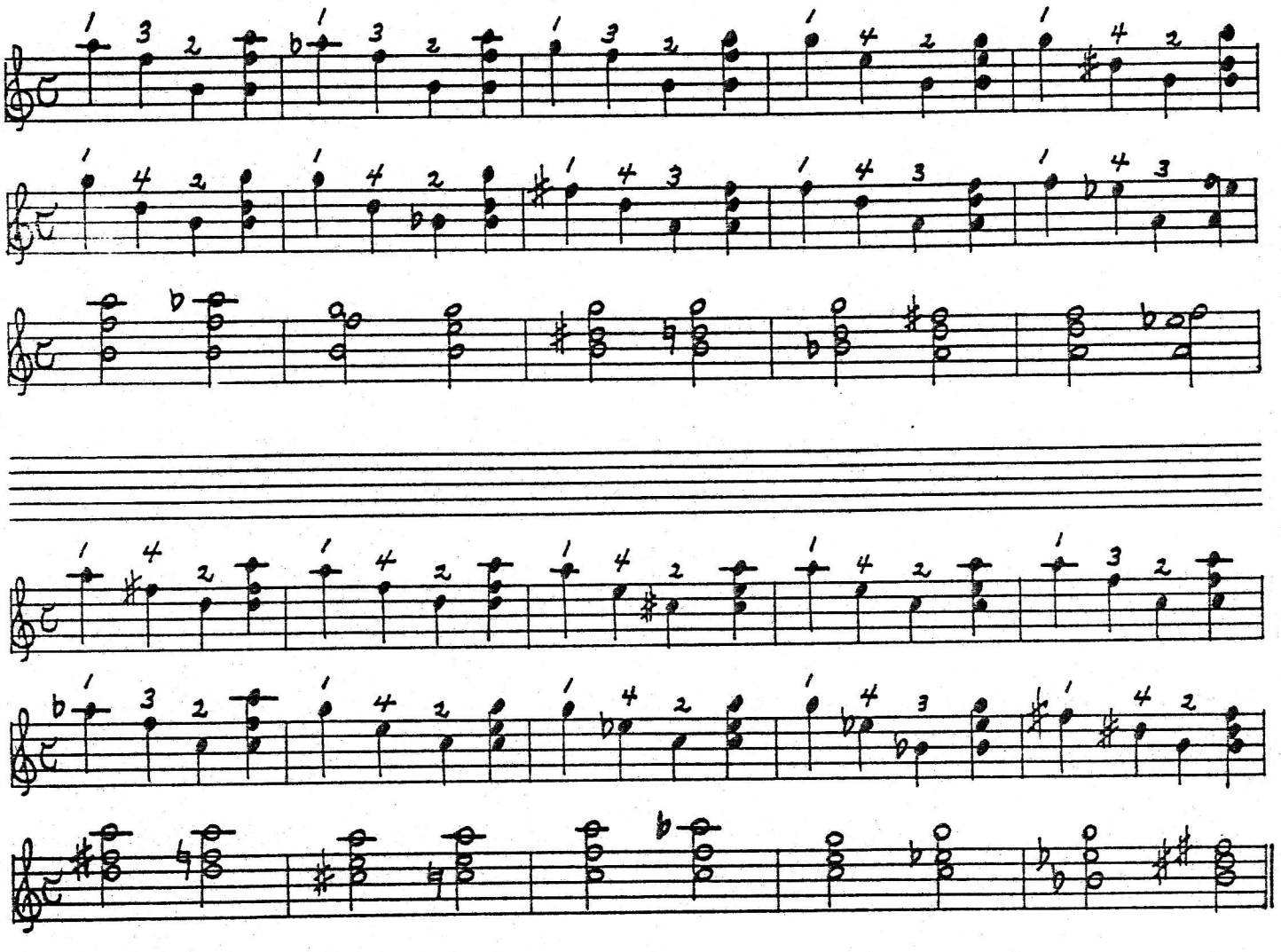
Notes in next five Lines are Played in 1st.-2nd. and 3d. Positions,
On all Fingerboard Strings.



Play 1st.Note in the 2nd.
Measures on 1st. A.String.

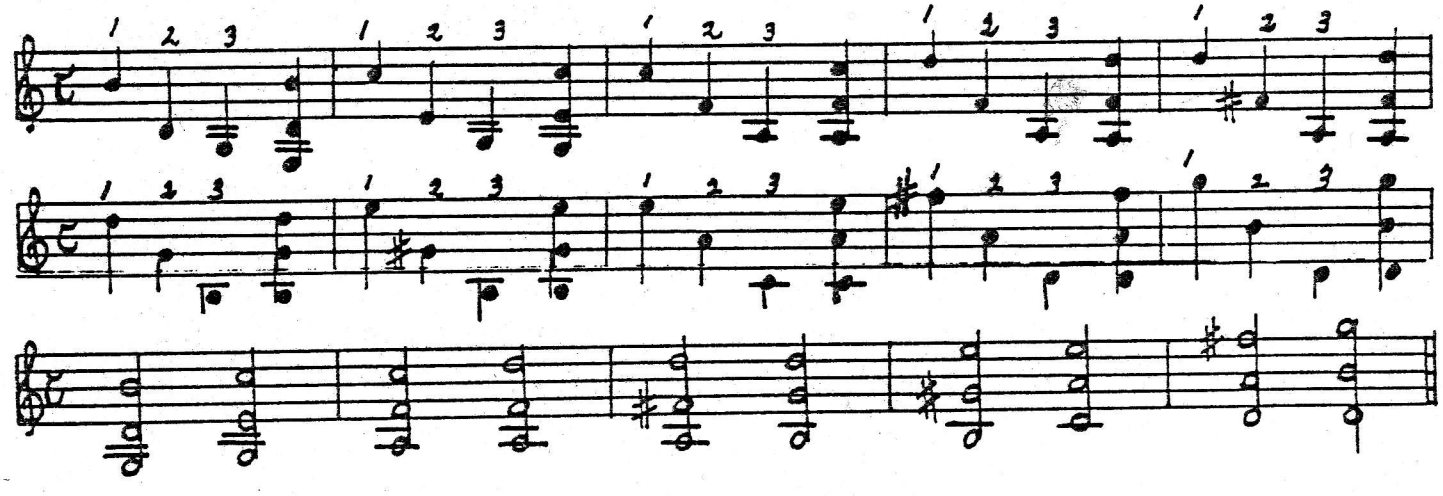
3 Note Combinations in 1st. and 2nd. Positions of Fingerboard.

Play on 1st. 3 Strings, A. A. D. ,Highest Note on 1st. A.String.



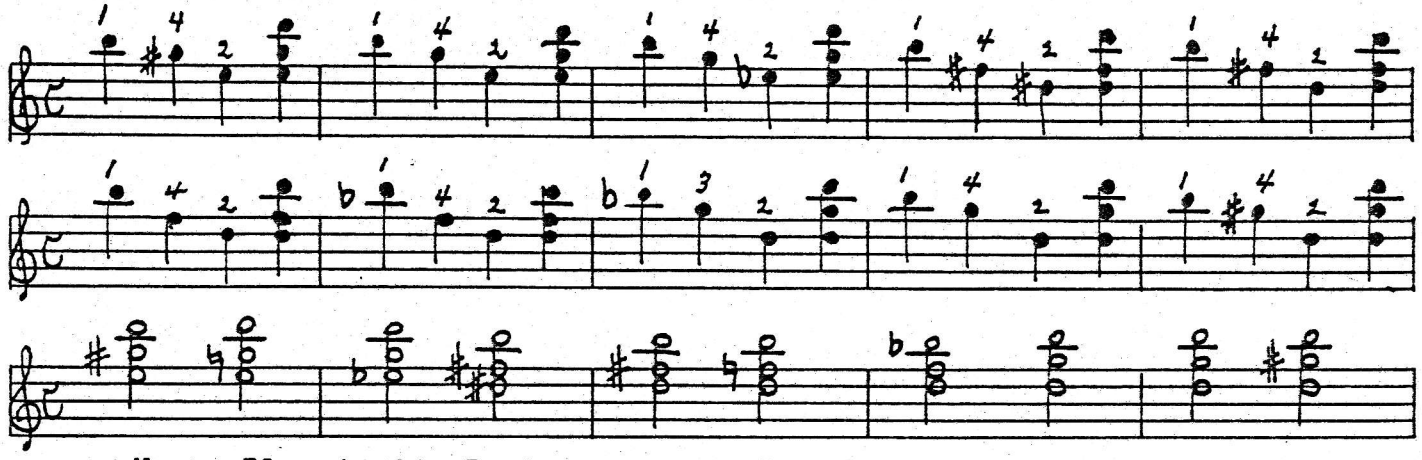
Next 3 Lines:Play on D. G. C. Strings in 2nd. and 3d. Positions.

Play Highest Note on D. String.

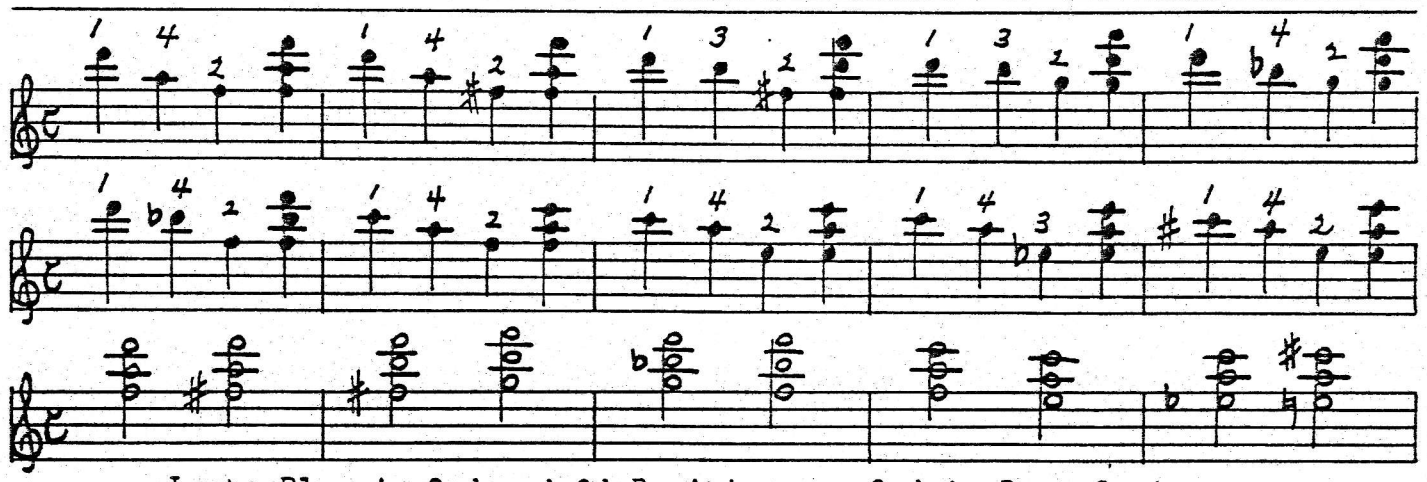


3 Note Combinations in the 2nd. Position of Fingerboard.

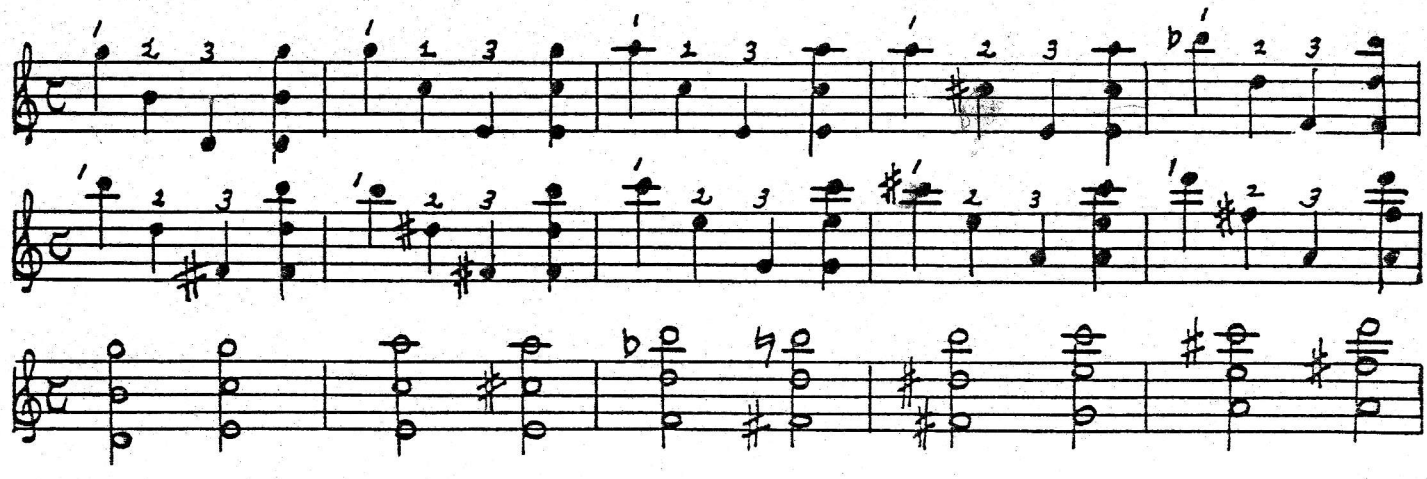
Play on 1st. 3 Strings, A. A. D. Highest Note on 1st. A. String.



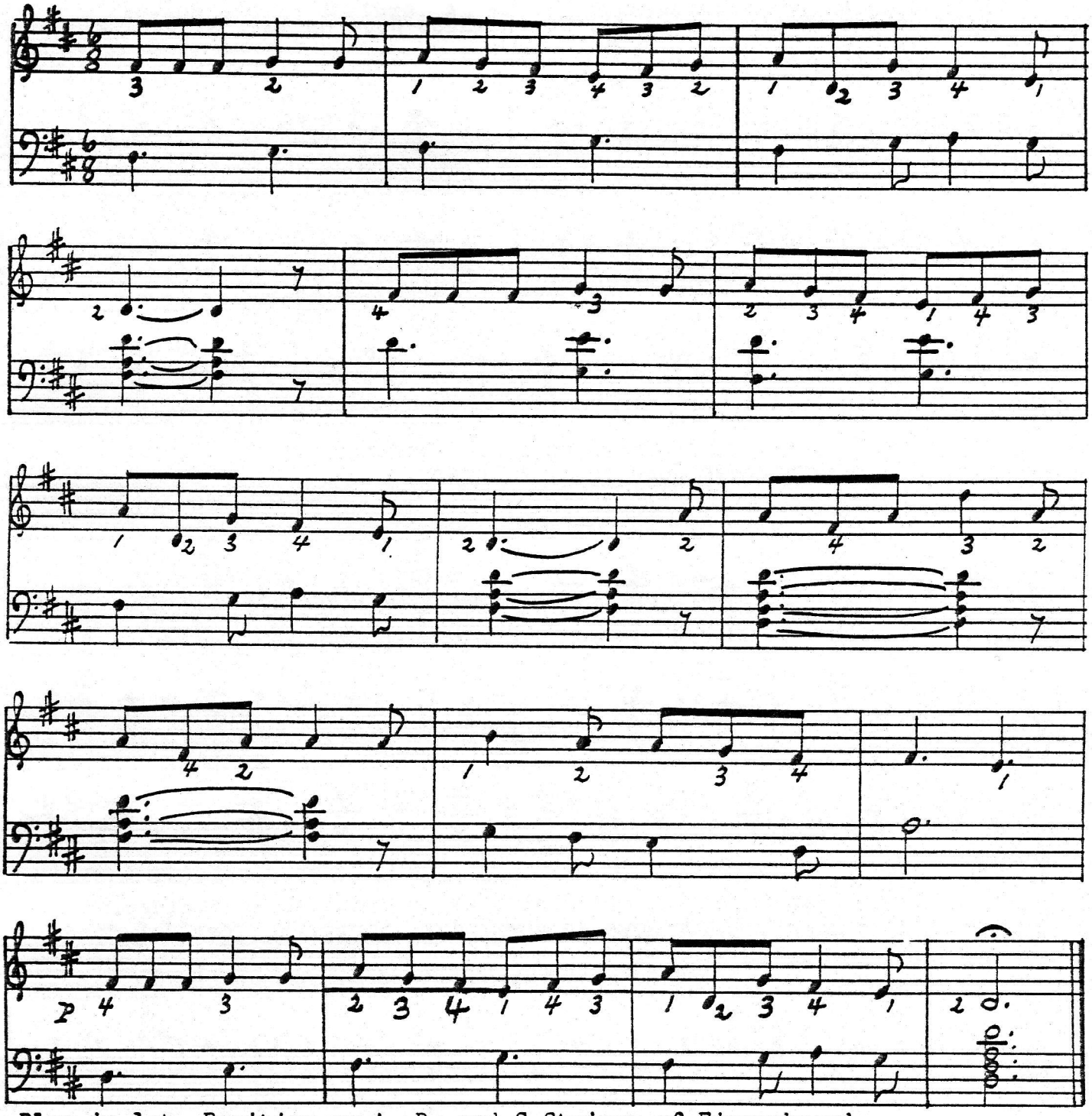
Next: Play in 3d. Position on A.A.D. Strings.
Play highest Note on 1. A.String.



Last: Play in 2nd and 3d Positions on 2nd A.-D.-g Strings.
Play highest Note on the 2nd A. String.



D String. Drink To Me Only With Thine Eyes. Old English Air.

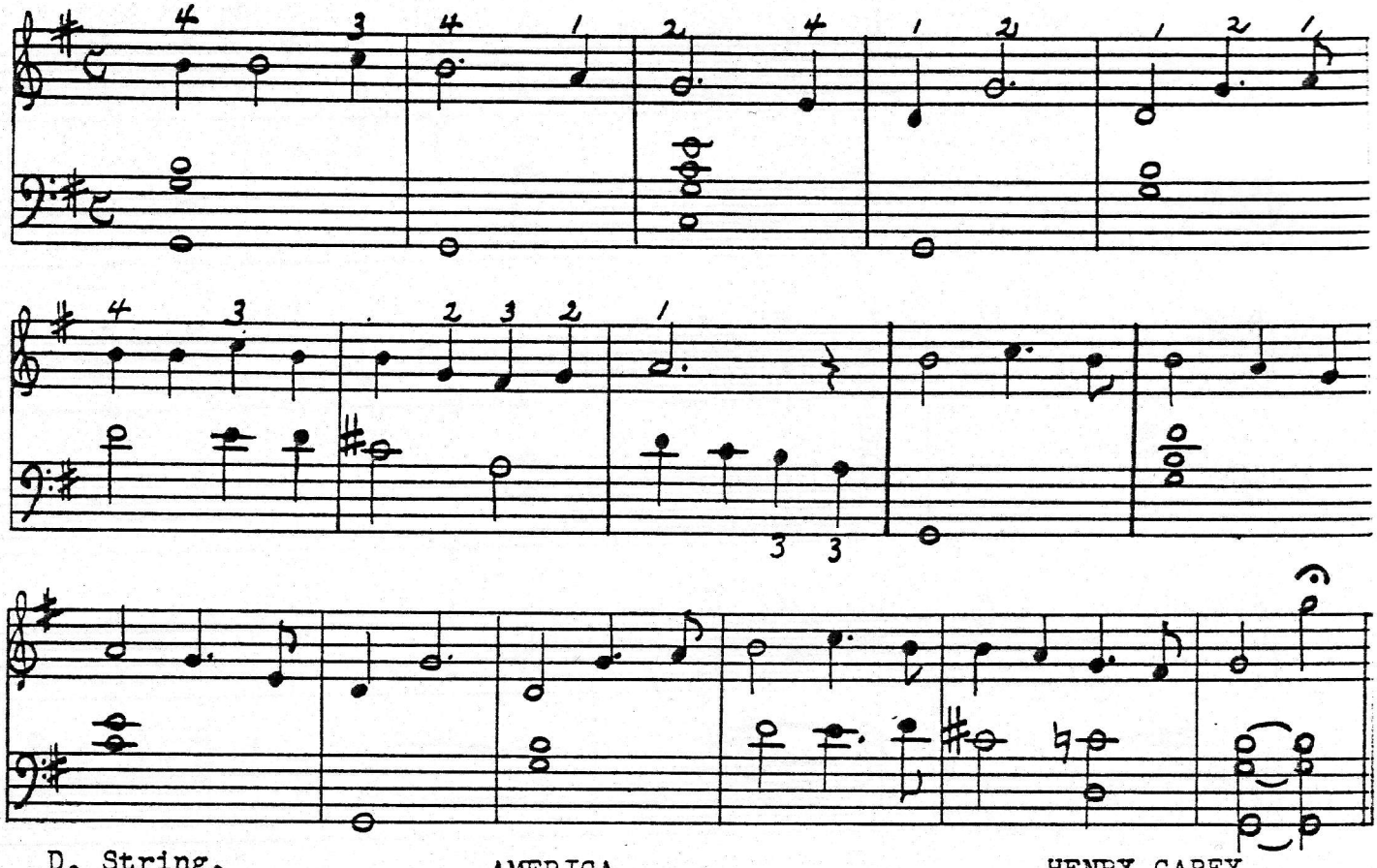


Play in 1st. Position on A, D, and G Strings of Fingerboard.
Begin with 3d Finger on the D String.

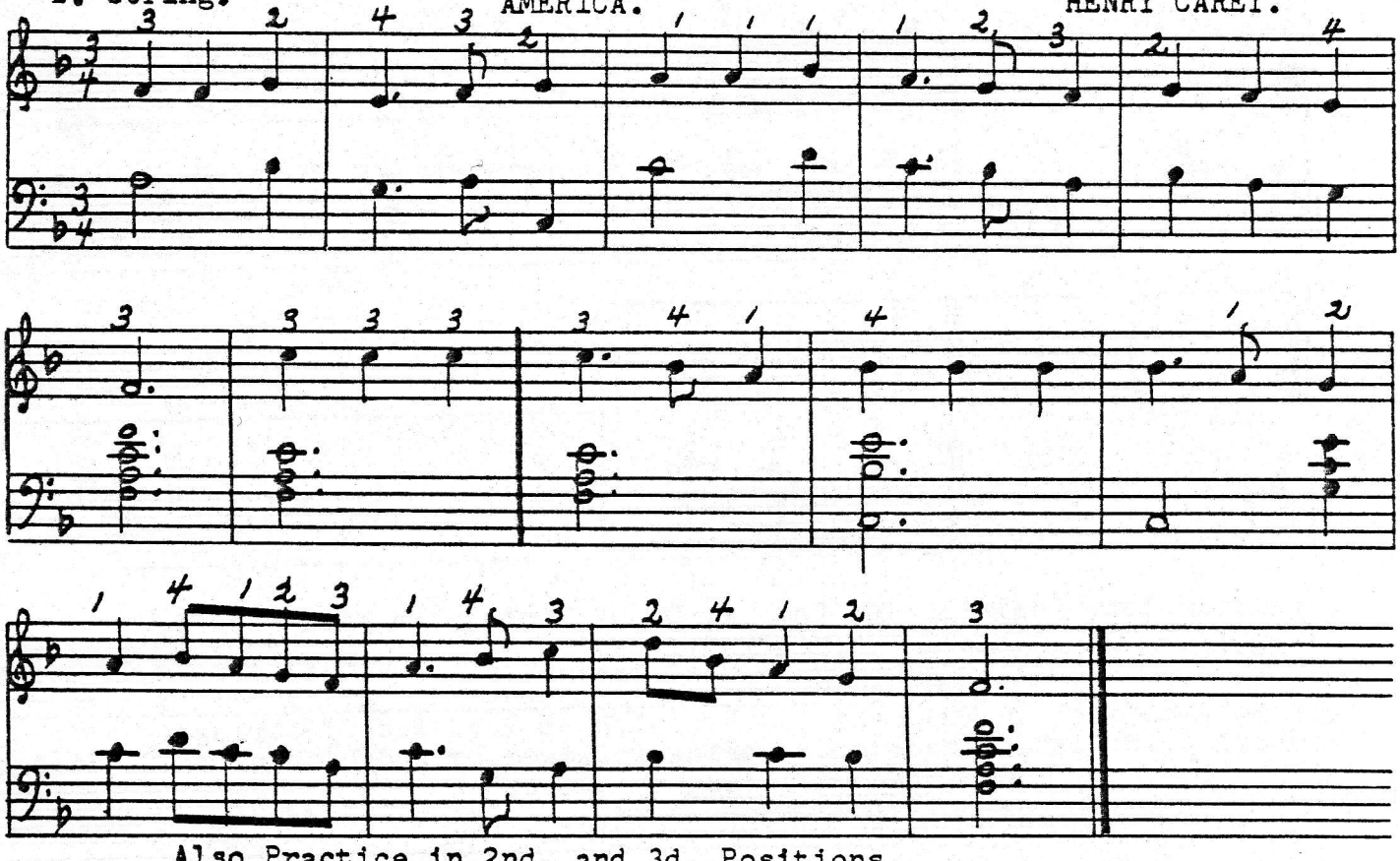
Then:

Practice in 2nd. and 3d. Position on D, G, Strings, also C String.
Starting on the G String with same Fingering thru out.

A String. CARRY ME BACK TO OLD VIRGINNY. JAMES A. BLAND.



D. String. AMERICA. HENRY CAREY.

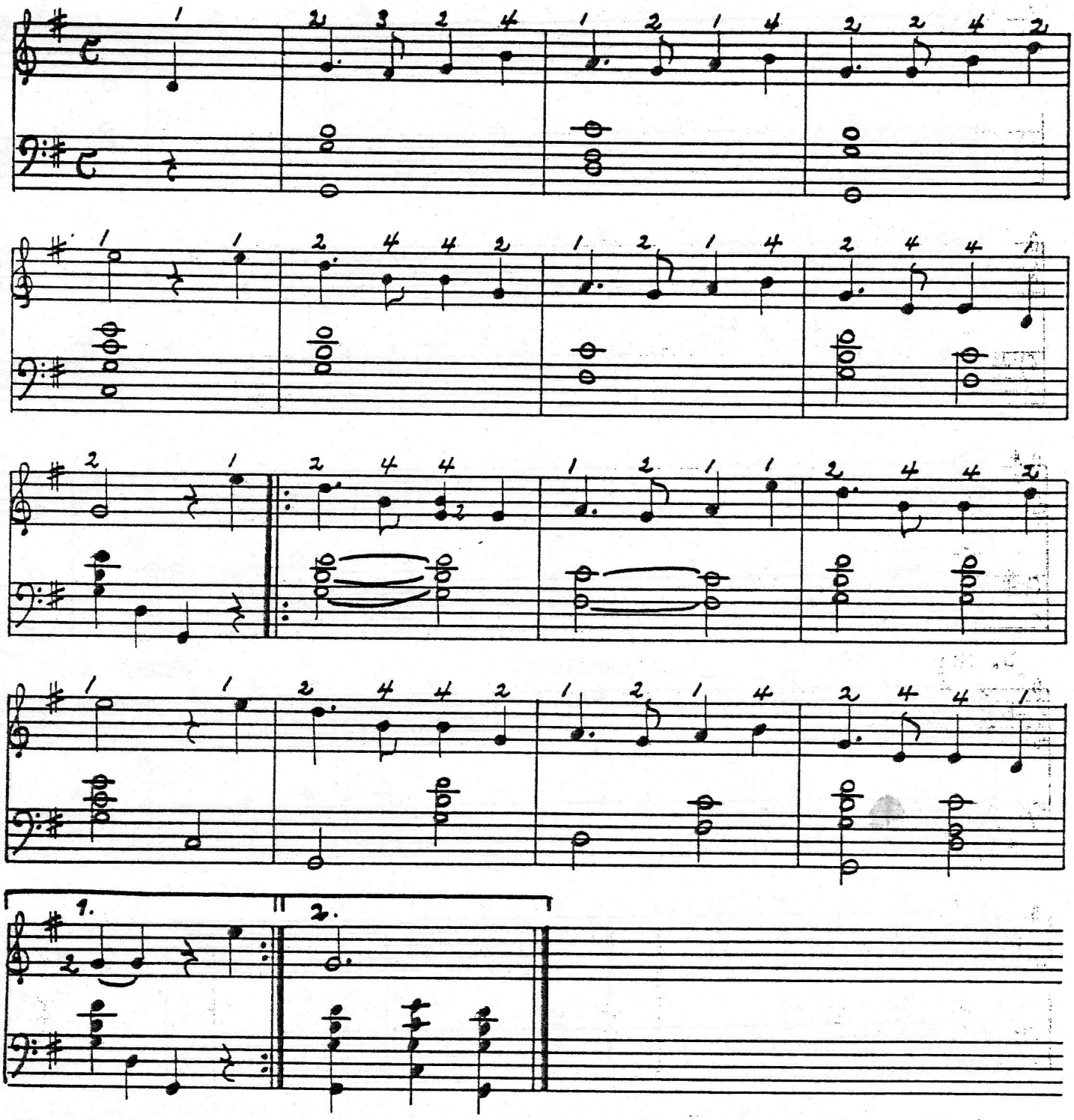


Also Practice in 2nd. and 3d. Positions.
1st. Song: Start on D String with 4th. Finger.
2nd. " " " G " " 3d. ".

MUSIPAK
12 Staves No. 1

10.

G. String. **Auld Lang Syne.** Scottish Song.



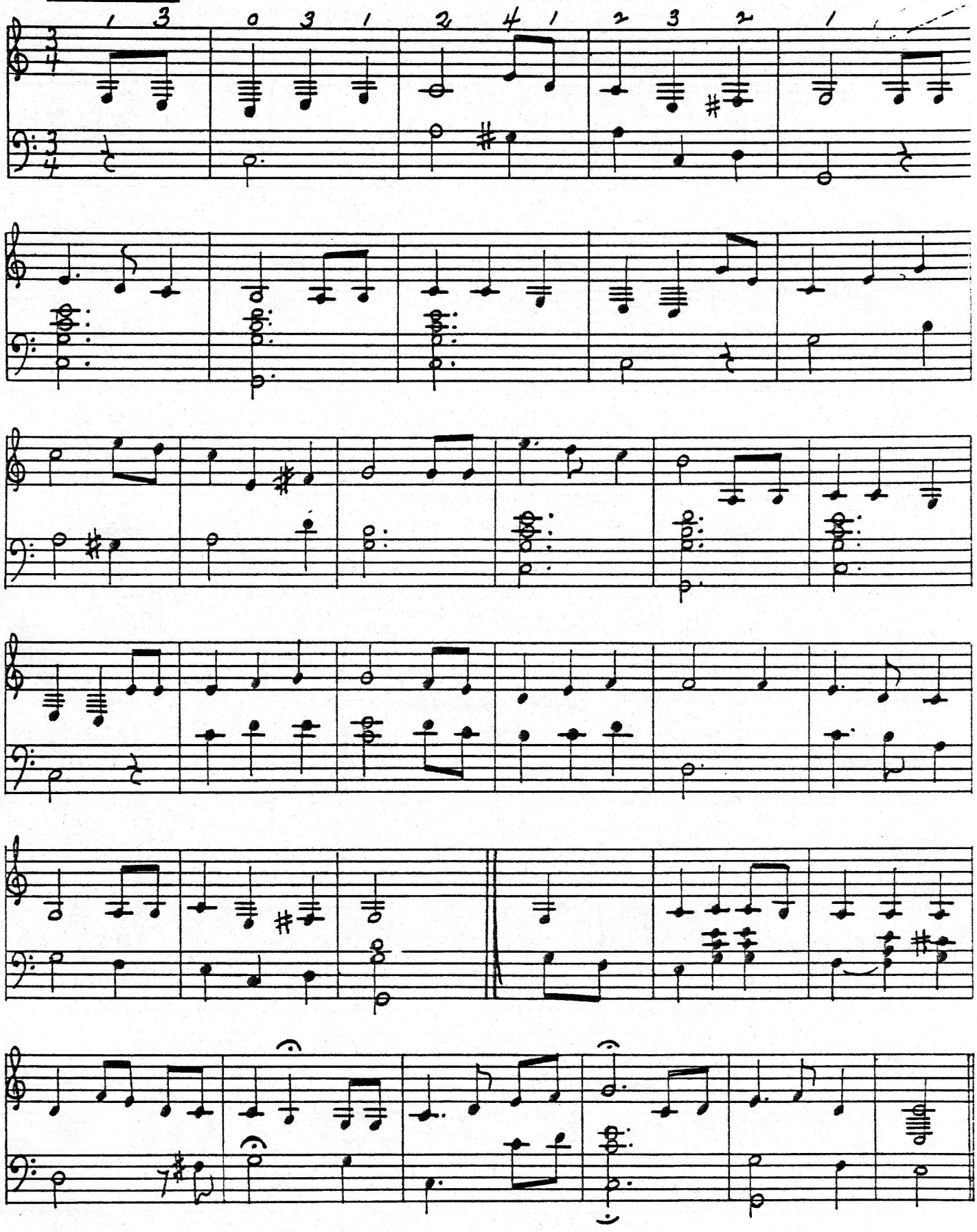
Play in 1st. Position: On 2nd. A. D. G. Strings on Fingerboard.
Start: with 1st. Finger on G. String, followed by 2nd. Finger on D. String.

Also Practice: in 2nd. and 3d. Position on D.G. and C. Strings.
Start with: 1st. Finger on C. String, followed by 2nd. Finger on G. String.
Use same Fingering thru out.

C String

THE STAR-SPANGLED BANNER.

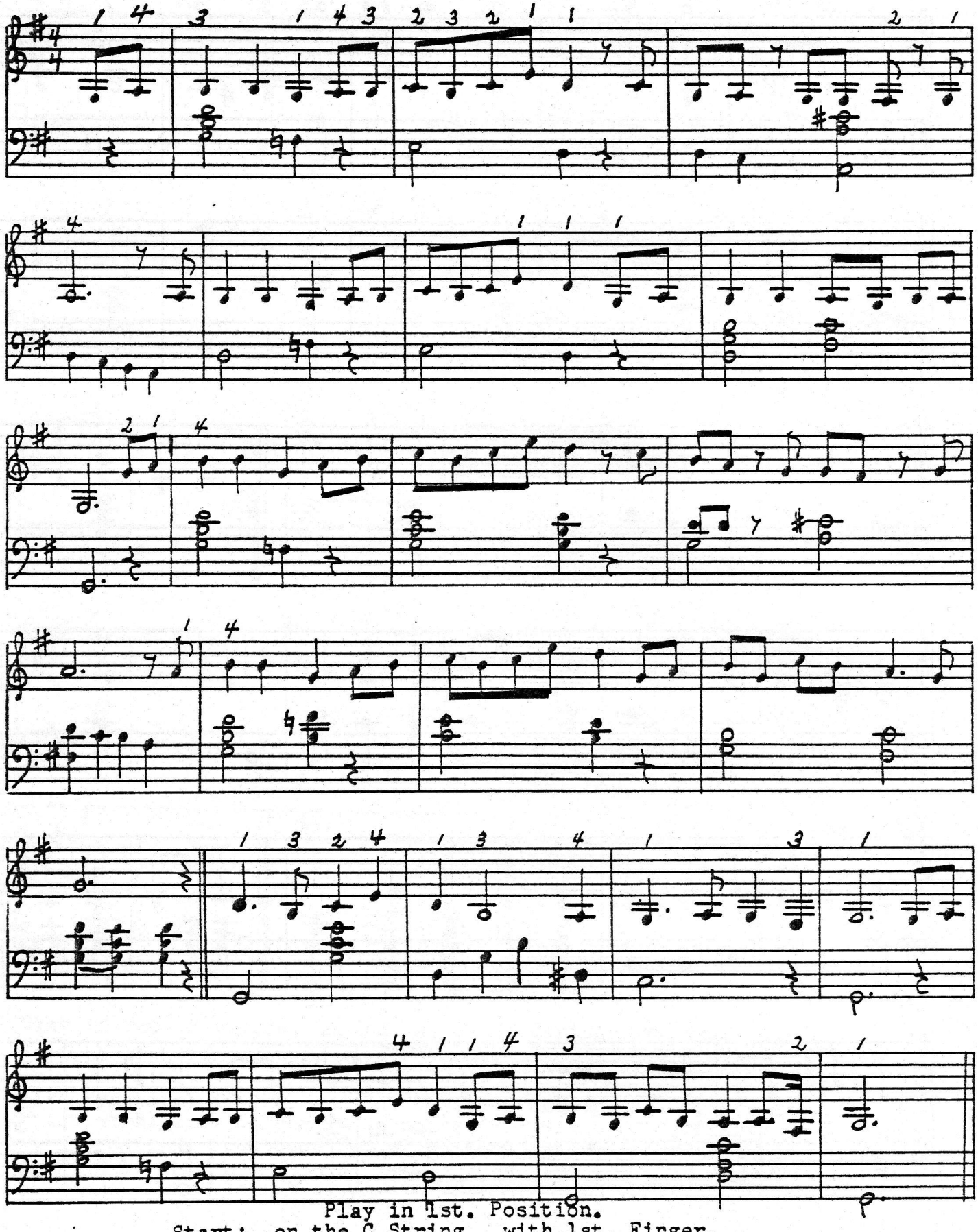
J.S.SMITH.



C STRING

MY OLD KENTUCKY HOME.

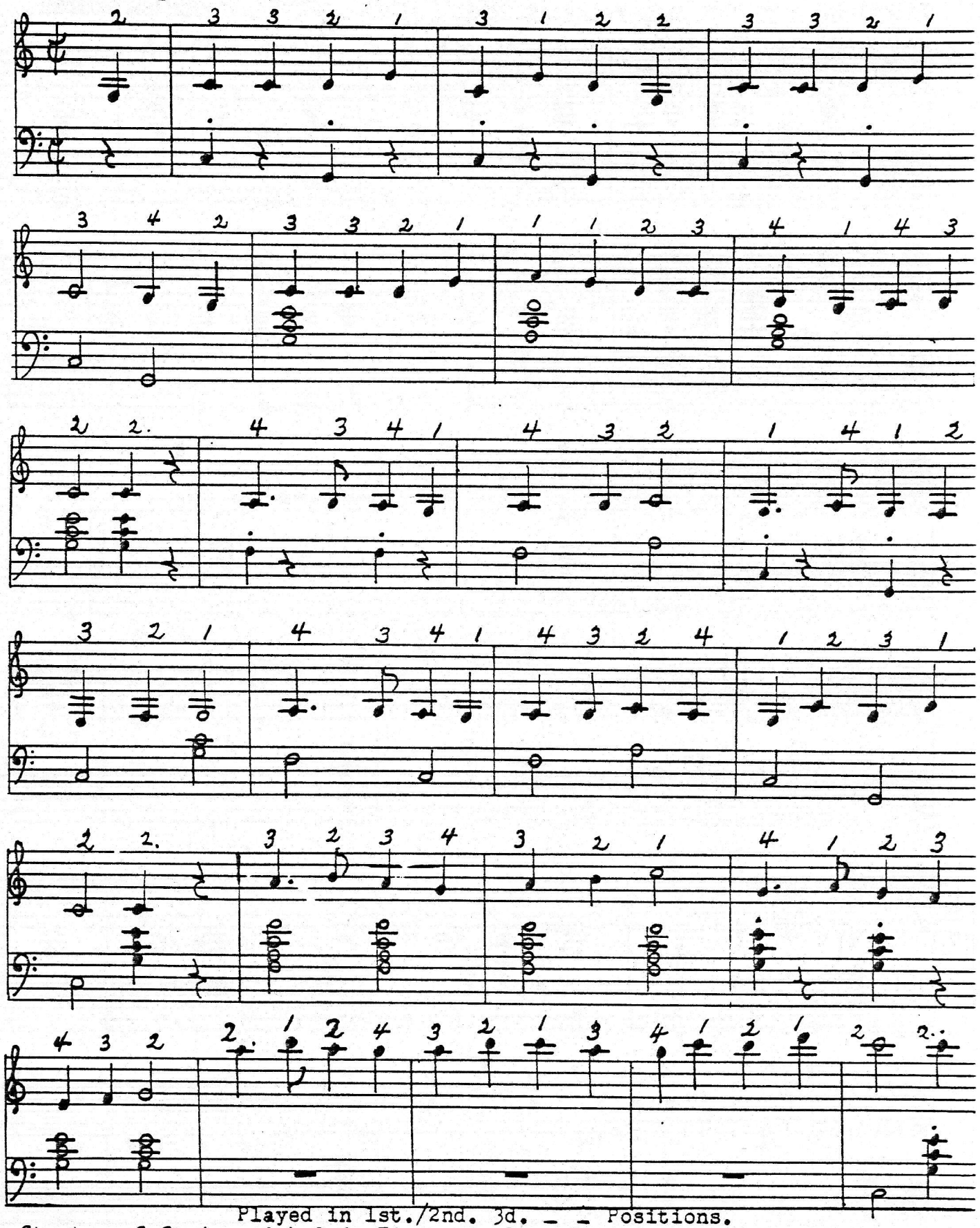
STEPHEN FOSTER.



Play in 1st. Position.
Start: on the C String with 1st. Finger.
Followed on the G String with 4th. Finger.

C String.

YANKEE DOODLE.



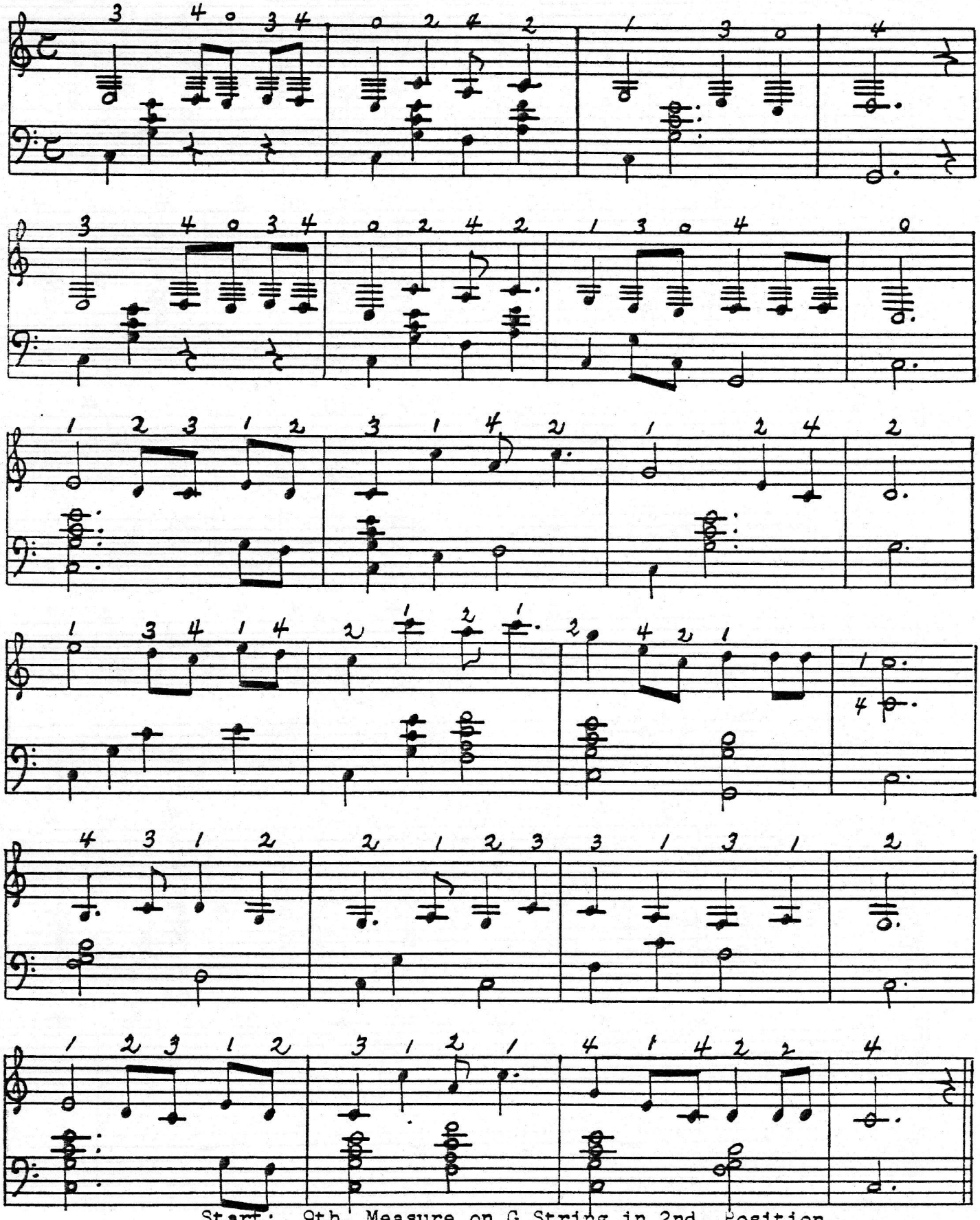
Played in 1st./2nd. 3d. _ _ Positions.

Start on C String with 2nd. Finger in 1st. Position followed by 3d. Finger on G String and so on.

C String.

OLD FOLKS AT HOME.

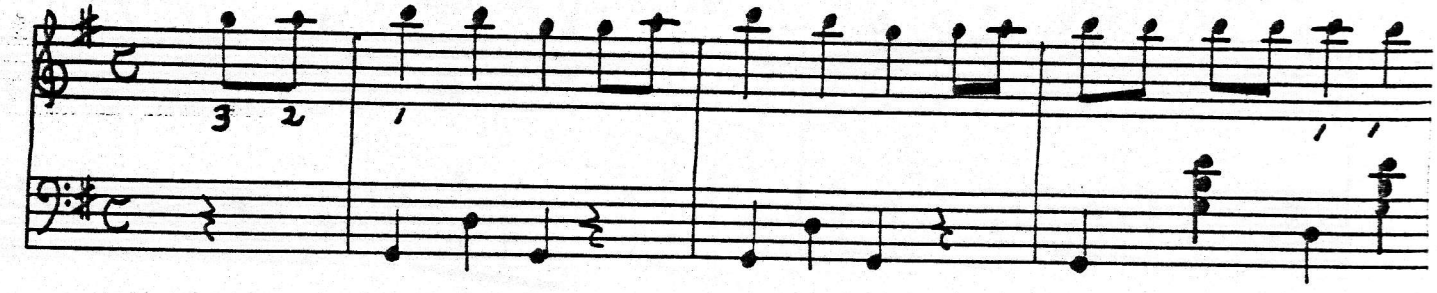
STEPHEN FOSTER.

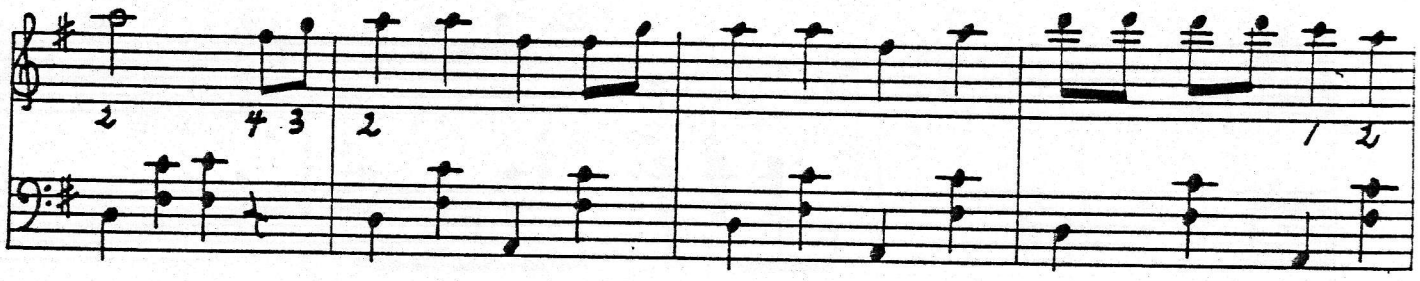


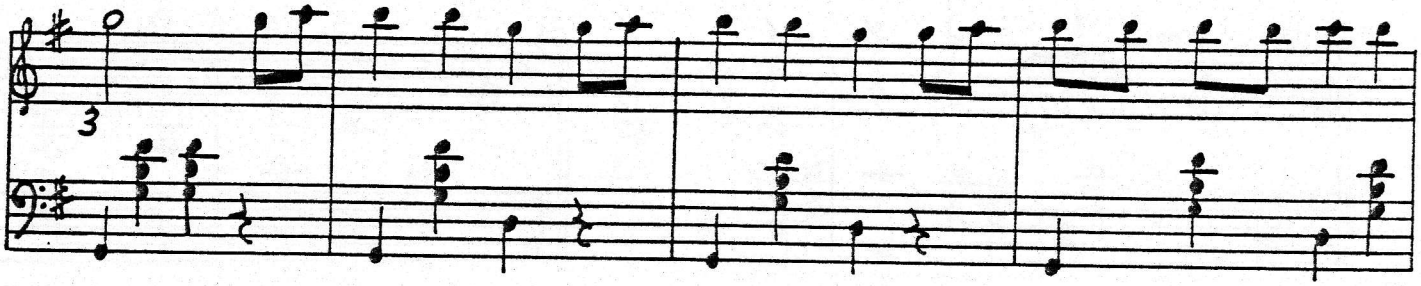
Start: 9th. Measure on G String in 2nd. Position.
" 13th. " " A (2nd) String in 1st. Position.
" 17th. " " G " in 1st. ".

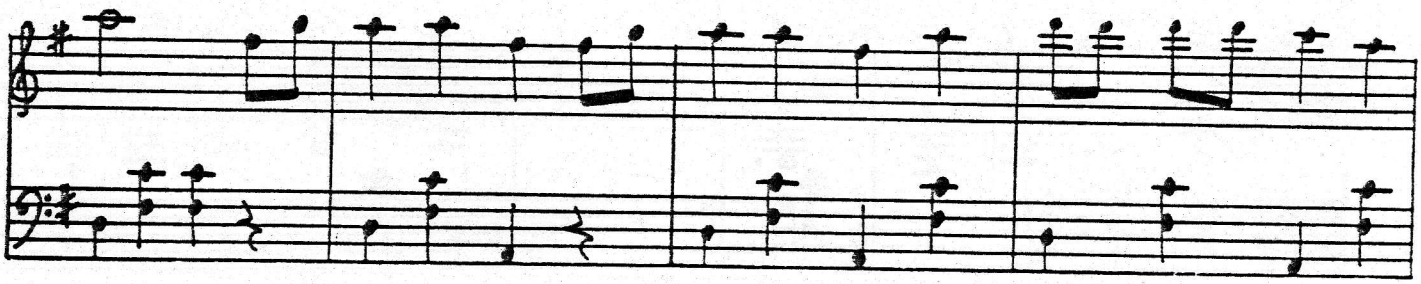
MUSIPAK

2nd A String. **Polly Wolly Doodle.** 2nd and 3d. Position.

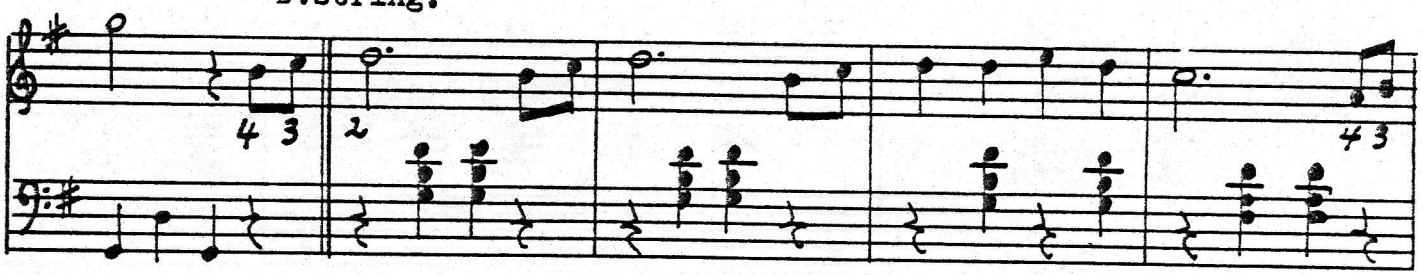


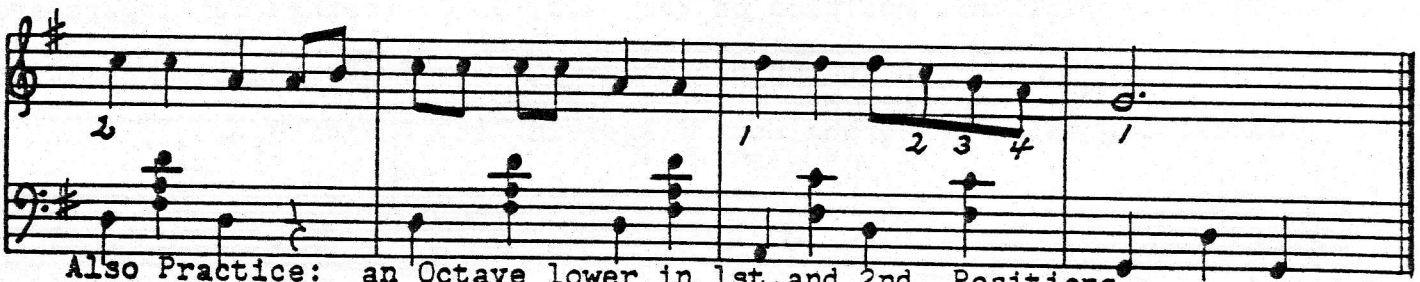






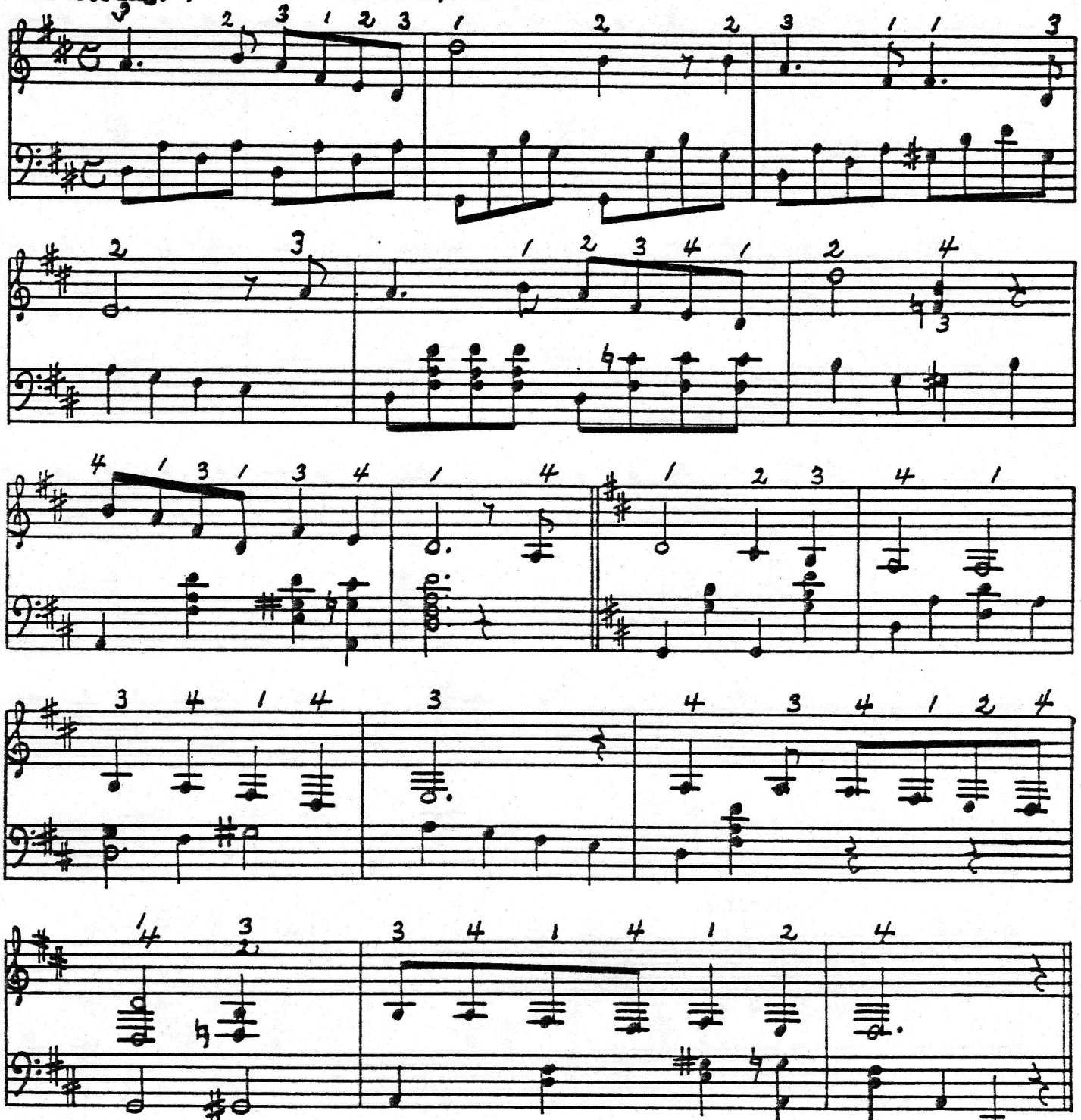
D.String.





Also Practice: an Octave lower in 1st. and 2nd. Positions.
Start: on the D String, same Fingering.
" 2nd. Part on G String, same Fingering.

D. String. MASSA'S IN DE CDLD,COLD GROUND. STEPHEN FOSTER.

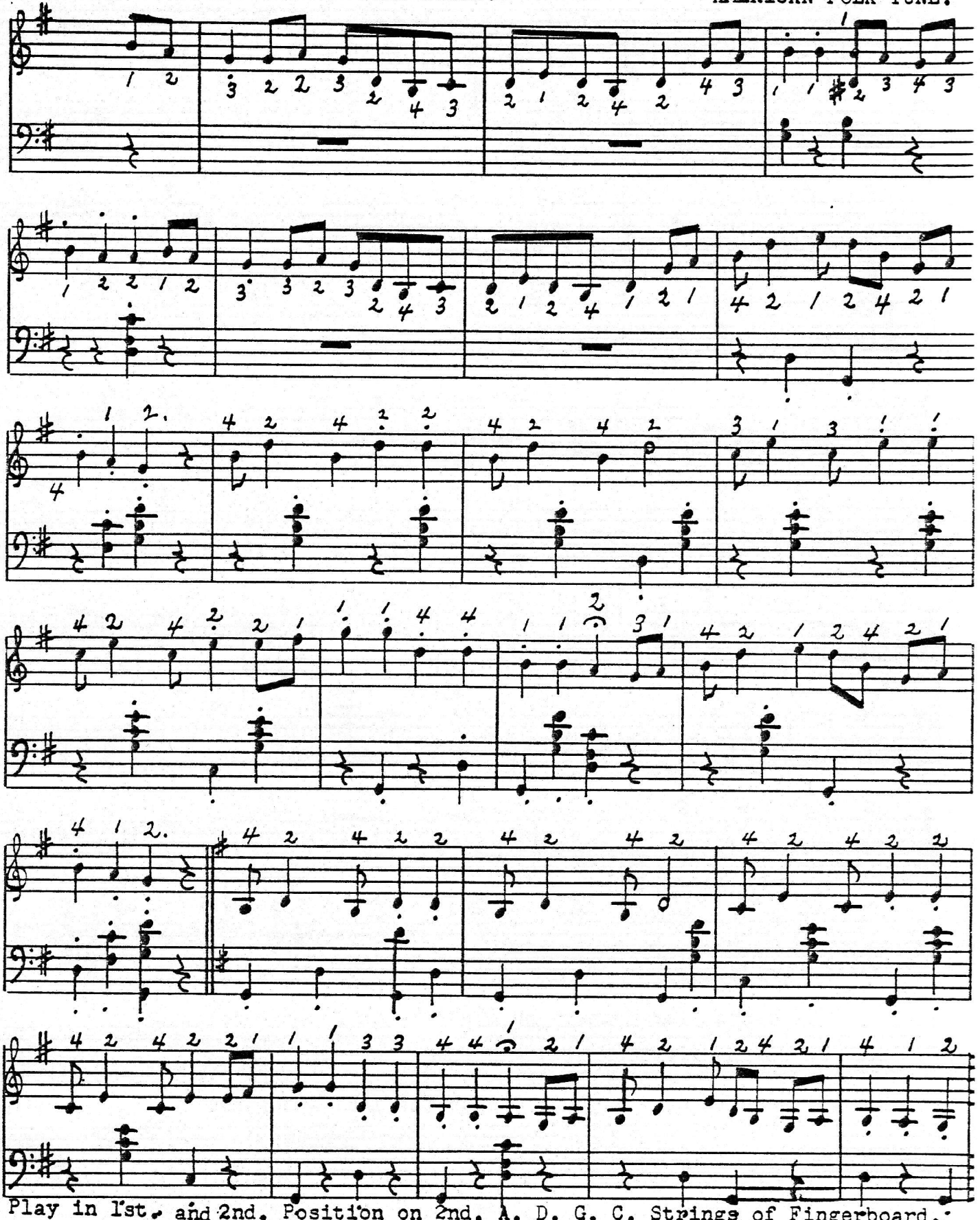


Played in 1st.and 2nd. Position on 2nd. A.D. G. C. Strings of Fingerboard.

Start on D.String with 3d. Finger.In 1st. Position.

Chorus: Starts on G. String 4th. Finger in 1st. Position.

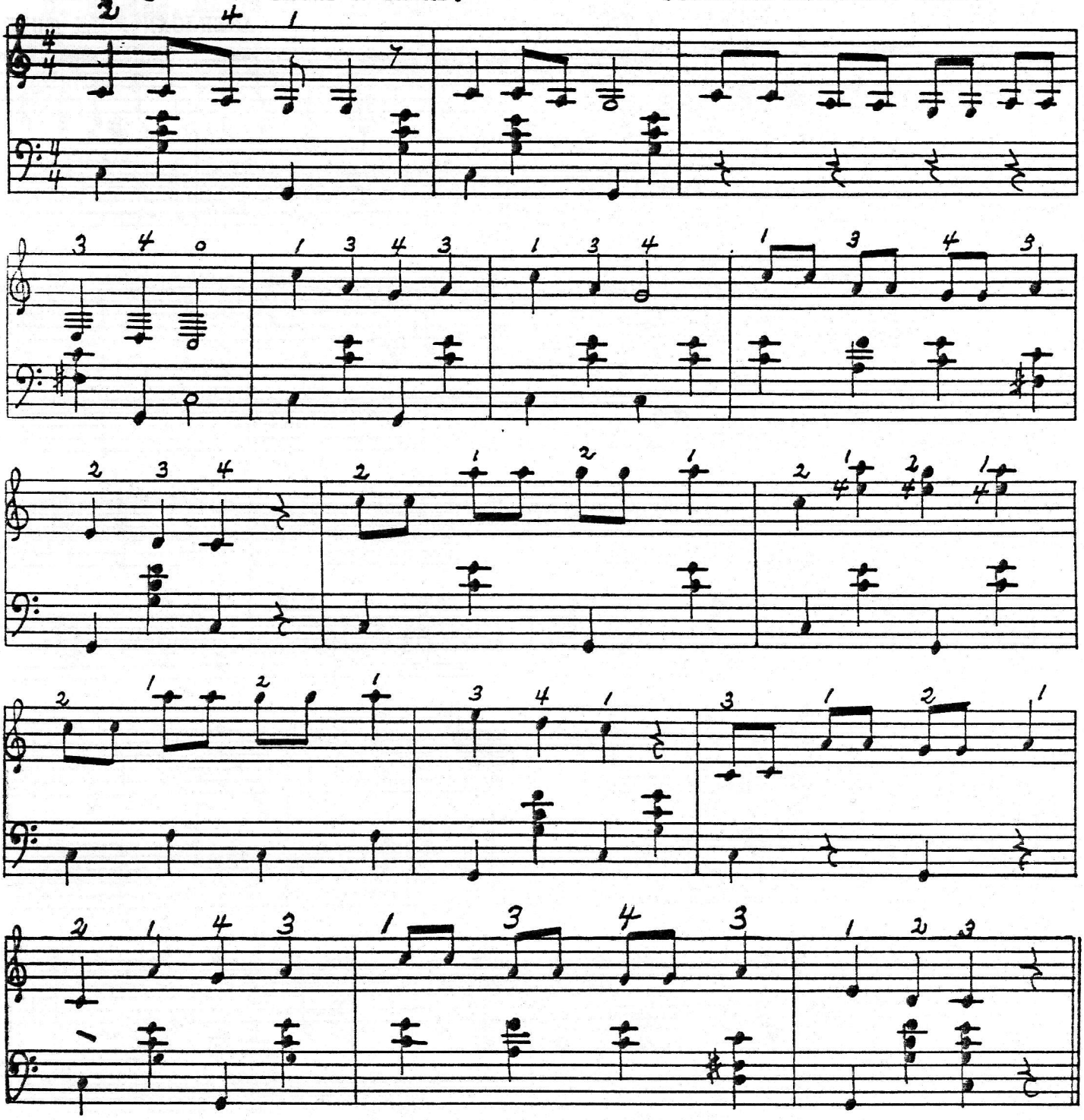
D. String. TURKEY IN THE STRAW. AMERICAN FOLK TUNE.



Play in 1st. and 2nd. Position on 2nd. A. D. G. C. Strings of Fingerboard.
Start on D. String 1st. Finger, Chorus: G. String 4th. Finger.
Last 3 measures: contain Notes to be played on C. String.

MUSIPAK

G.String. SHORT'N BREAD. SOUTHERN MOUNTAIN TUNE.

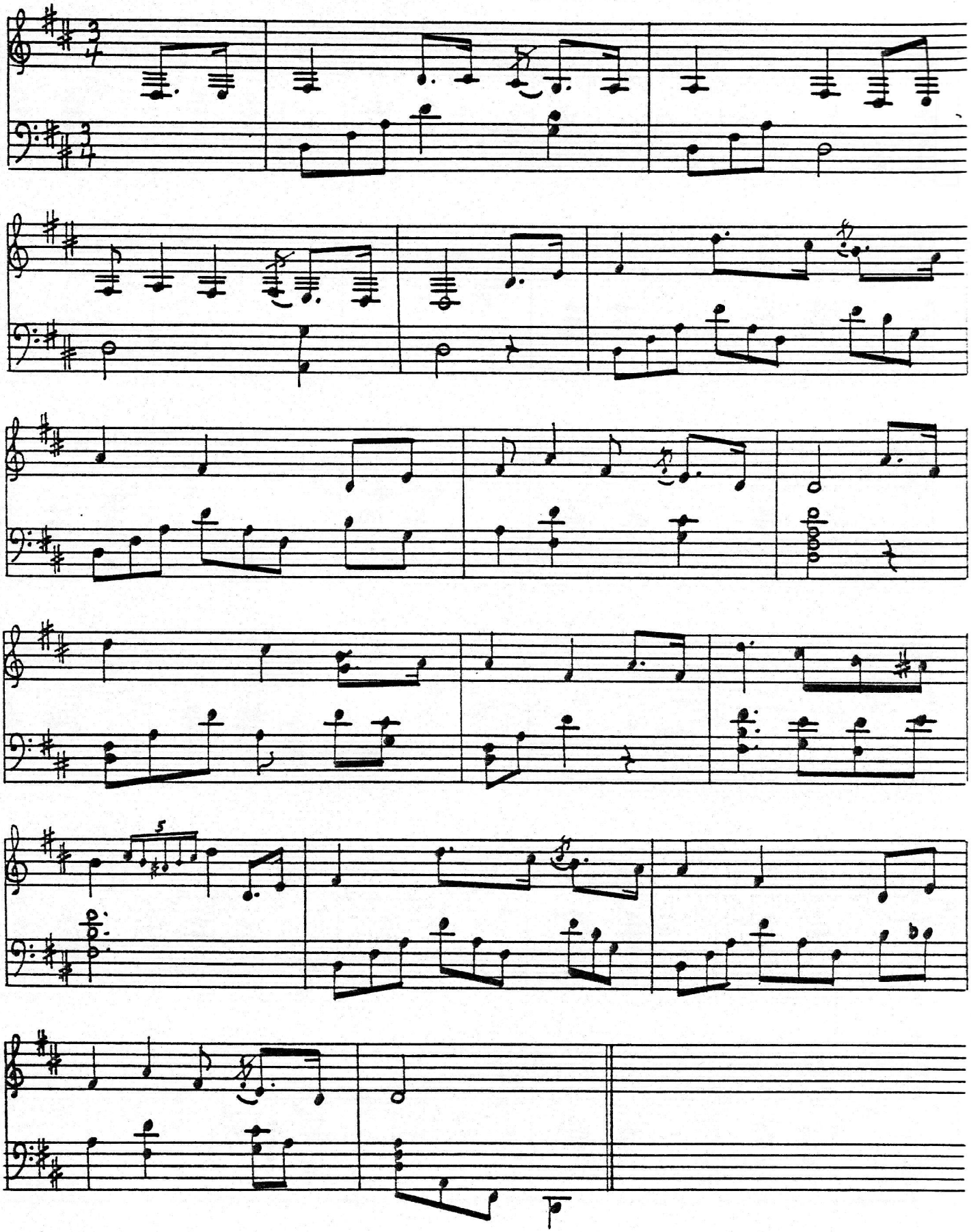


Start: 1st Measure on G String in 1st. Position.

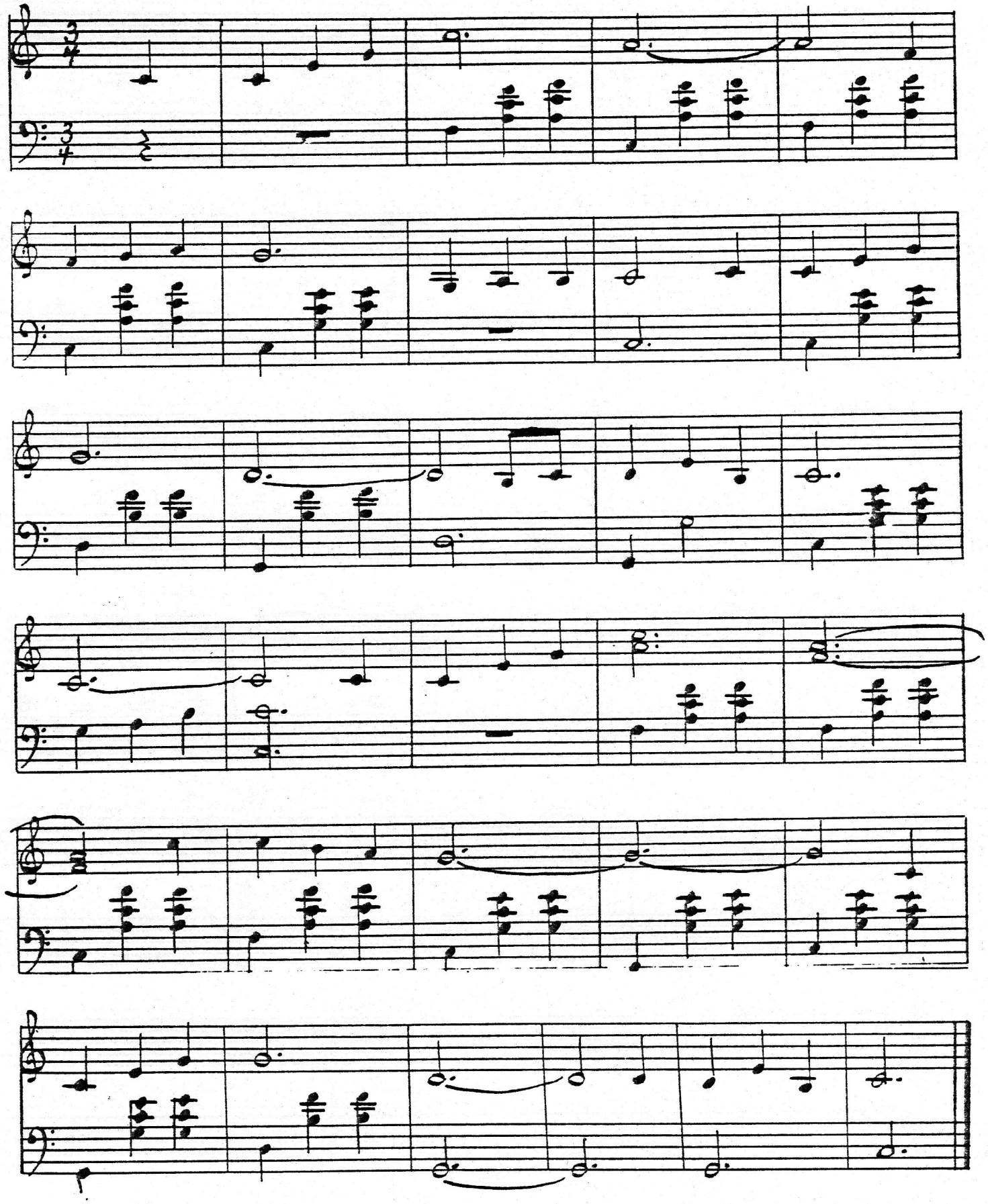
" 5th. " " D " " 2nd. ",

Double Notes: Play Highest One on the 1st. A String.

THE LAST ROSE OF SUMMER. OLD IRISH AIR.



ON TOP OF OLD SMOKY. L.Singer.

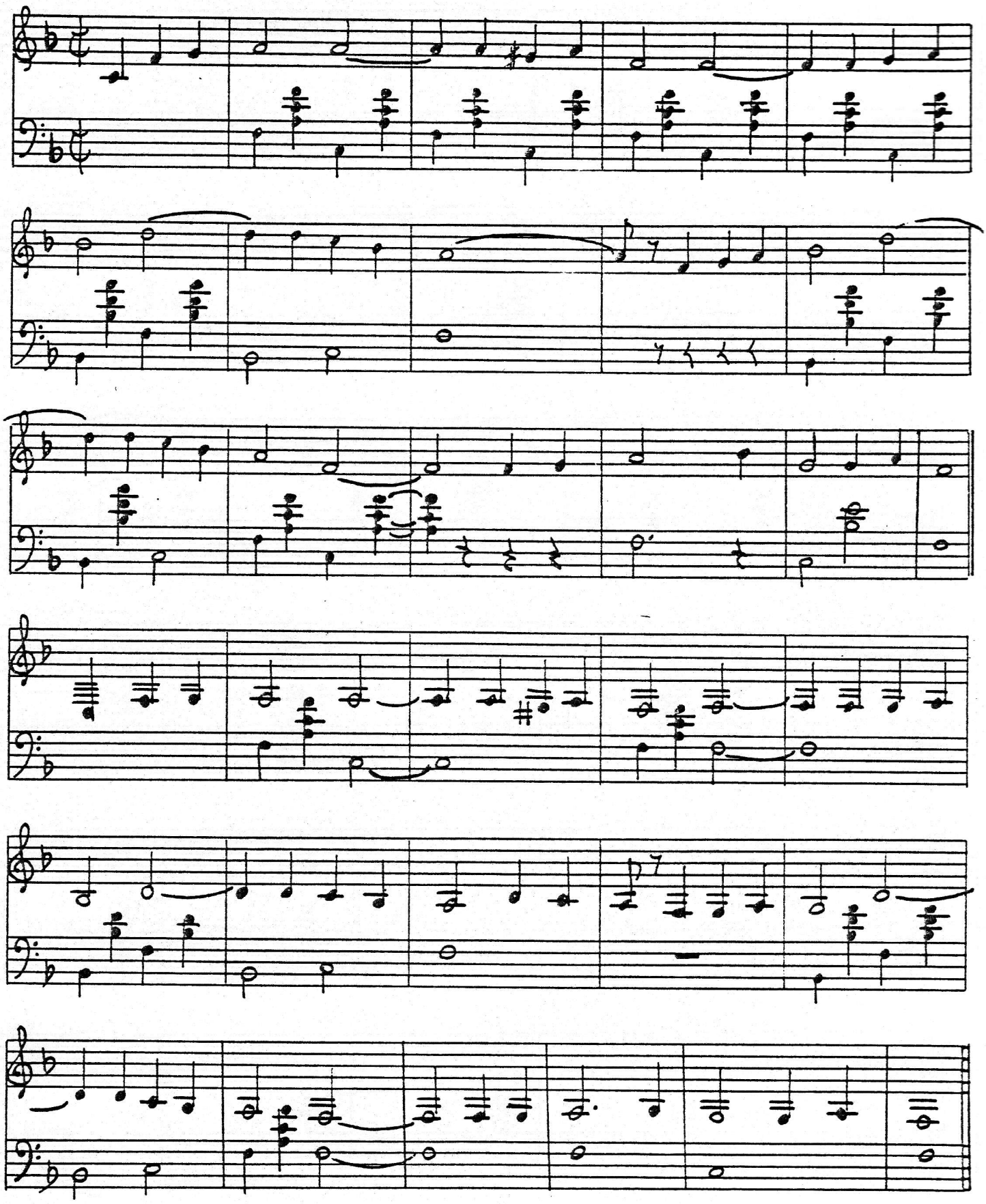


12-10-68
-L.T

ZITHER.

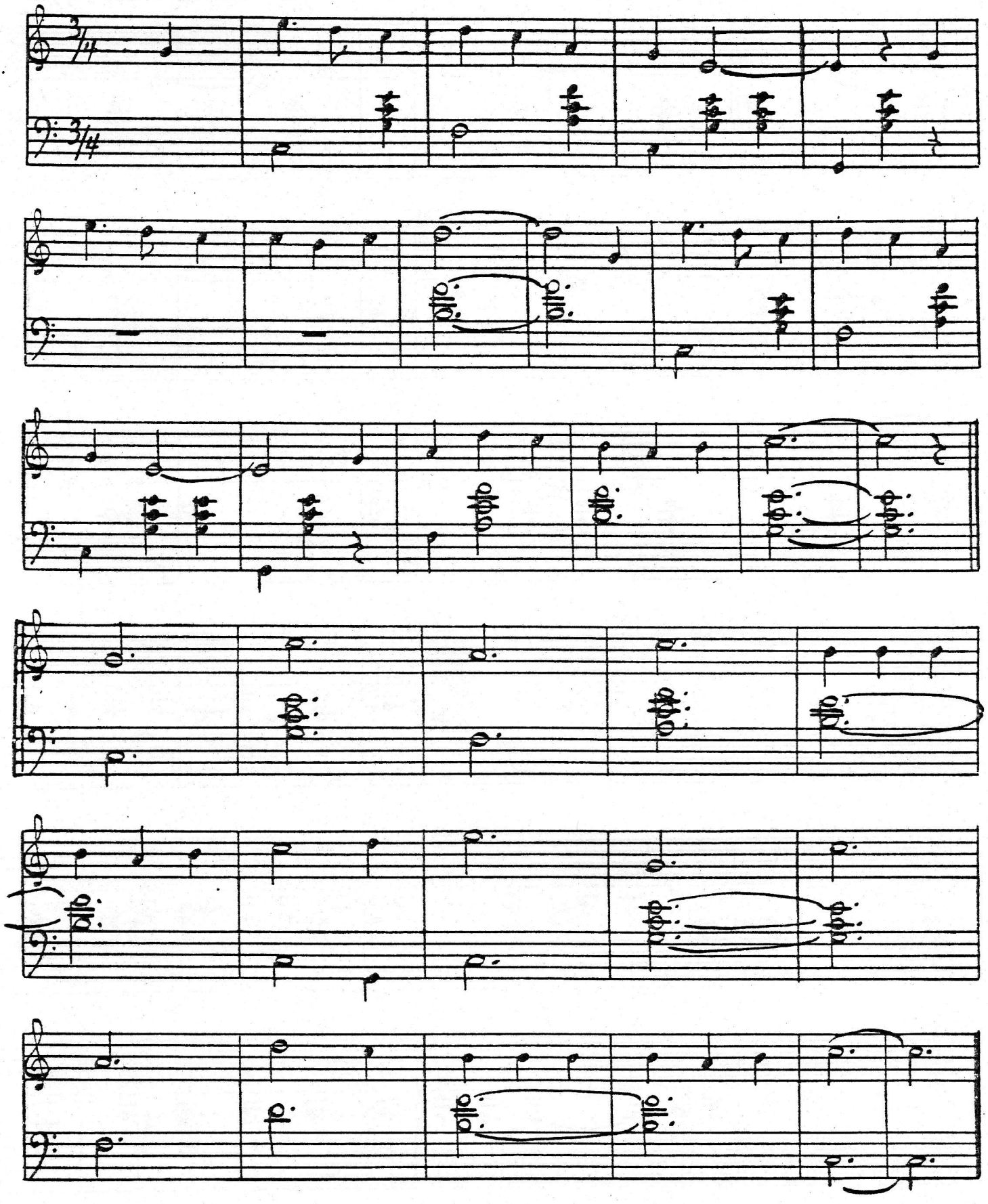
YOU ARE MY SUNSHINE.

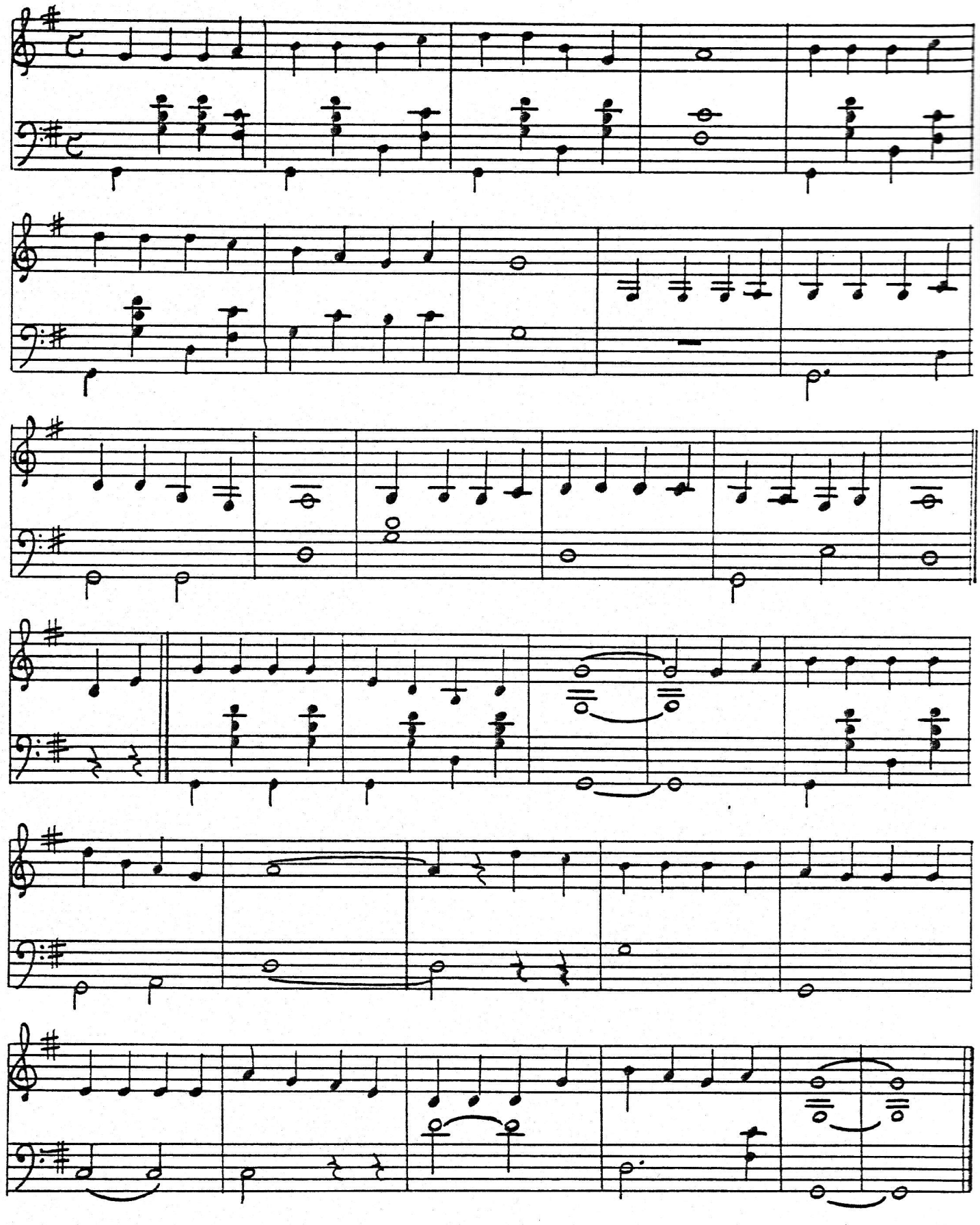
By:J.Davis Chas. Mitchel.



ZITHER. PAGE 22

MY BONNIE. College Song.



12-8-68 L.C.T

SHE'LL BE COMING ROUND THE MOUNTAIN.