



HARRY
FRANK

**VOLPE
VICTOR**

MODERN GUITARIST'S
HANDBOOK on

**== RUNS, ==
MODULATIONS
& FILL-INS**

SPANISH GUITAR
PLECTRUM-STYLE

•

Price, \$1.00

Modern Guitarist's Handbook

on

Runs, Modulations and Fill-Ins

by

HARRY VOLPE

and

FRANK VICTOR



Spanish Guitar – Plectrum Style

**142 EXERCISES, WITH VALUABLE EXPLANATIONS LEADING
THE PUPIL FROM THE SIMPLEST TO THE MOST
MODERN CHORD-FORMATIONS AND TEACHING
ALL THE EFFECTIVE, UP-TO-DATE "TRICKS"**



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CHICAGO
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Foreword

The growing prominence of the guitar in orchestra work has enlarged the demands on the player of this indispensable instrument. With ever increasing frequency we find demonstrated the effectiveness of the guitar in solo position. Introductions, runs, modulations, and fill-ins are now expected to a degree that no longer permits that the player be selected with the lack of care that characterized the consideration of eligibility when rhythm was the sole requirement.

Not without a measure of study can the guitarist lay claim to dexterity in these new channels. It is for this purpose that the authors of this book feel it their important duty to align a few valuable and supplemental exercises to the end that their many friends and contemporaries may be adequately prepared to fulfill the qualifications already being sought for by discriminating leaders.

A complete and careful survey of these separate fields is here made with the foreknowledge that the dividing line is none too distinct, and that many of our illustrations may serve as valuably in one section as in another: that the introduction to one tune may be the modulation to another; that a modulation is often effective when played as a fill-in within a chorus; and that what may be our favorite fill-in is occasionally useful as an introduction.

It is our great endeavor, then, and will be our keenest satisfaction to learn that we have acquainted the student with a vehicle adaptable to his every need.

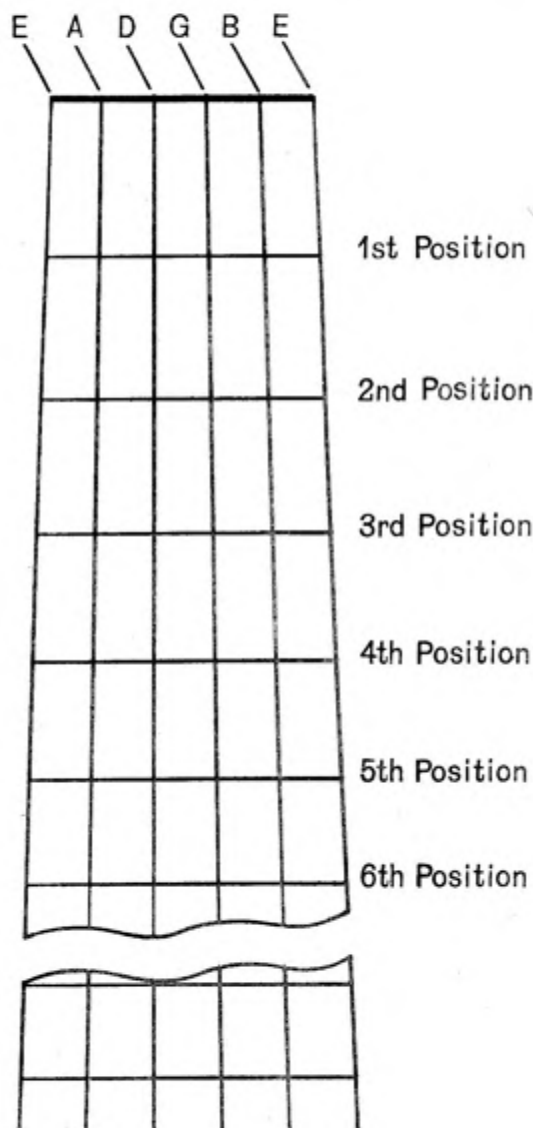
Harry Volpe
Frank Victor

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Preface

Wherever necessary, in the illustrations in this book, we denote the use of the fingers of the left hand by a mark or number above, below or preceding the note,

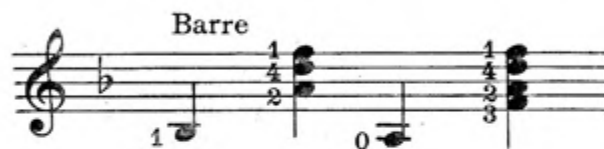
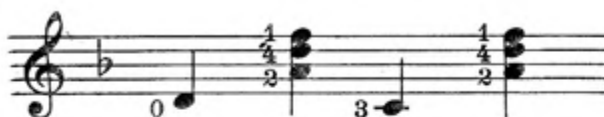


The thumb is shown by the mark (x)

The other fingers are designated by the numbers 1, 2, 3 and 4

The symbol (0) denotes an open string.

The strings are designated by the Roman numerals I to VI.



FILL-IN FOR CHORDS

Illustrating Melodic Changes in Three Positions

7

This illustration, built around the partial scale of *F Major*, is an excellent exercise both for its value as a fill-in and for its movement through three positions along the finger-board.

6

5th Pos. 3rd Pos. 5th Pos. 6th Pos.

F

In G Major, the exercise remains fundamentally the same, the positions being altered to suit the change of key. We suggest, in passing, that this study be played in all positions starting from D-flat at the second.

7

7th Pos. 5th Pos. 7th Pos. 8th Pos.

G

The upper part of the scale is melodically put to use in the two following technical studies in B-flat and C. The idea of construction is the same as in the foregoing study, the chordal formations having been made pleasing as well as instructive. When the fingering has been learned the student will be enabled to duplicate the exercise in many keys.

8

6th Pos. 3rd Pos. 3rd Pos. 1st Pos.

B $\flat$

9

8th Pos. 5th Pos. 5th Pos. 3rd Pos.

C

FILL-IN ON MAJOR CHORDS

The run type fill-in is the guitarist's most effective vehicle. We trace in the accompanying diagram, a progression of melodic notes useful in relieving four bars of a major chord. The student will note that the exercise adequately brings in many additional tones not in the chord itself.

10 F Major



When the six strings are used position often does not affect the fingering. Employing the same fingering, as denoted in the above example, this fill-in may be effectively played at any part of the fingerboard.

11 D Major



12 E-flat Major



Little else can be told of the major chord that is not common knowledge. In the accompanying duplicate illustrations we find an added 6th and 9th—both practical, valuable and musically pleasing insertions in this familiar 3-voiced chord. It seems scarcely necessary to point out the welcome value of such an embellishment. Nevertheless the frequent recurrence of the major chord makes it an important study and we suggest repetitive practice in these and other keys.

13 B-flat Major



14



15 D-flat Major



16



SEVENTH CHORD STUDY

This illustration shows an exercise based on the notes contained in the chord of the dominant seventh. The student should understand thoroughly this groundwork before attempting later advanced exercises which include additional tones. All down-pick strokes are to be used in the execution of this study.

21 D 7th

22 E 7th

FILL-IN ON SEVENTH CHORD

To begin with the root of the 7th chord and extend two octaves in the key of which this chord is the dominant, is a simple and effective method of filling in four bars barren of a chord change. Less than four bars can often be filled in with portions of the accompanying scale exercise. Simplicity in modern music is the keynote of its success.

23 A Seventh A7

24 G# Seventh G#7

25 C# Seventh C#7

Two exercises employing the tones of the 7th chord and illustrating their value in harmonic repetitions. The fact that seven continuous bars of one chord are seldom met in popular music does not detract from the value of this study as each bar has its own usage and is often taken individually and apart from the rest. The student is again urged to avail himself of all exercises of this nature where the many tones of the arpeggio are given, as familiarity with them is conducive of a good modern guitar style.

26 F Seventh F7

27 G Seventh G7

Simple scale exercises in various keys are the foundation of inventive fill-ins with which the student is soon to become familiar. The addition of a 9th is often left to the discretion of the executor, but it must be said that no other single note can so enhance the quality of a fill-in constructed on the 7th chord.

28 B $\flat$ Seventh (9th) **29**

MELODIC RUN ON SEVENTH CHORD

This illustration clearly points out the importance in chord runs of certain non chordal notes in producing a melodic and ear-pleasing sequence.

30 G Seventh

31 A $\flat$ Seventh

32 A Seventh

FILL-IN ON SEVENTH CHORD: 5 STRINGS

The accompanying fill-in, while seemingly chromatic at its outset, resolves into a C 7th chord. Plainly, we find that a fill-in is often effective when the actual harmonic notes are not too rigorously adhered to. For convenient and rapid execution the first five strings are used in the melody.

33 C Seventh

34 D Seventh

Another fill-in, less complicated than the first, but of equal value.

35 A Seventh

36 G Seventh

FILL - IN ON DIMINISHED CHORD

The diminished chord, more than ever popular with present day composers, occurs most often in quick progression. However, far from diminishing its value as a fill-in, an intensive application is recommended to familiarize the player with the available tones, so that rapid execution will be possible. To enhance a dull passage is frequently the duty of the guitarist and the accompanying exercises have their value in furthering this end. For easier reading the chords are presented in enharmonically changed form.

37 F Diminished

1st Pos. 3 4 1 3 1 2 4

F dim.

38 G Diminished

2nd Pos.

G dim.

A careful study of the diminished chords shows that all the possible chords can be reduced to three, thus: all the following diminished chords built on the tones of the chromatic scale are enharmonic inversions of one of the above:

Additional exercises on the diminished chord will assist the student's knowledge of elementary chord constructions.

39 A Diminished

3rd Pos. C-Eb-F#Gb 0-3-6-9-12-14

A dim.

40 Bb Diminished

5th Pos. C#Db-E-G 2-4-8-11-13

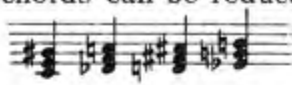
Bb dim.

41 B Diminished

6th Pos. F-G#Ab-D 1-4-7-10-13

B dim.

FILL-IN ON AUGMENTED CHORD

When we experiment with the notes of the augmented chord we are impressed with their value as a fill-in either in scale or arpeggio form, both being pleasing to the listener. As the diminished chords can be reduced to three, likewise the augmented chords can be reduced to four, thus:  the balance are enharmonic inversions of one of these four chords.

Later we shall see how important a part the augmented chord plays in modulations.

42 F 7th Augmented



43 G Augmented



44 Ab Augmented



FILL-IN ON THE NINTH CHORD

Ninths seem to be the chords favored by guitarists in general, with their ready facility for producing pleasing chords with more than four voicings. Familiarity with the arpeggio arrangement of the ninth chord is stressed in order to acquaint the student with its fill-in possibilities. Here we find, in three keys, a valuable technical exercise based on the ninth chord.

Kindly note, in the first exercise, only the notes pertaining to the ninth chord are given. In the following exercises the student will become acquainted with the various notes added to the ninth chord.

51^a F Ninth

51^b F Ninth

52 G Ninth

53 A^b Ninth

BASS AND CHORD STUDY

17

The prevalent bass and chord guitar accompaniment demands diversified study. This exercise is both melodically and technically valuable.

62

Exercise 62 is a bass and chord study in G major, 4/4 time. It consists of two staves. The first staff contains the following chords and fingering: E min. 7 (4, 4, 4, 4), dim. (4, 2, 3), D7 (1), D aug (b), G (4), dim (1), A min (3), D7 (0). The second staff contains: G (3), C7 (1), C (2), Eb7 (1), G (0), D7 (v, 2), D7 (1), G (1).

RUN AND CHORD STUDY

Here we find an excellent technical illustration of the chord and arpeggio sequence. The skipped string in the first bar and subsequent passages is a fine example of what is to become a routine movement in the guitarist's standard accompaniment. Inside strings are used exclusively in the execution of this study.

63

Exercise 63 is a run and chord study in Bb major, 3/4 time. It consists of three staves. The first staff contains: Bb (3), F#7 (3), F7 (3). The second staff contains: Bb (1), Eb9 (3), Bb (3), C9 (3). The third staff contains: F7b (3), Bb (3). Fingering numbers (1-4) and triplet markings (3) are indicated.

64

Exercise 64 is a run and chord study in C major, 3/4 time. It consists of three staves. The first staff contains: C (3), Ab7 (3), G7 (3). The second staff contains: C (3), F9 (3), C (3), D9 (3). The third staff contains: G7b (3), C (3). Fingering numbers (1-4) and triplet markings (3) are indicated.

The basis of the next study is the same as the foregoing. Inside strings are used throughout; the same skipped-over-string effect is obtained here by reverting to a melody theme. This type of guitar accompaniment is standard as well as priceless as a foundation.

65

66

FILL-IN FOR HALF MEASURE CHORD CHANGES

The discretion of the player is called in a rapid change of chords. An impracticable passage on the guitar often has an excellent substitute in the form of a single string progression. Simple replacements of this nature indicate modern initiative in the guitarist and their importance cannot be overemphasized.

The following illustration shows the manner of filling in a series of chord changes. The chord formations and names are such as may be found on the guitar part of any popular dance orchestration. Below the chords the arpeggio notation shows variations which are adaptable.

67

68

The six voice and five voice chords do not necessarily command a six or five part fill-in. The accompanying illustration, selected at random from part of a popular orchestration, shows full chords on one line and on the other a substitute fill-in in four parts.

This illustration is similar to the one shown above except that chord diagrams are omitted. This particular style of accompaniment is suggested for use as a background for a voice.

THE PICK-AND-FINGER SLUR

Reprinted through courtesy of the ORCHESTRA WORLD

by Harry Volpe

The slur of two or more notes is one of the solo guitarist's most pleasing innovations. Its execution is comparatively simple both in rising and descending passages.

The first note is made to sound by vibrating the string with the pick in the right hand and the successive tones are produced merely by the pressure of the fingers of the left hand. A slur is indicated by a sign similar to the tie, placed over (or under) the notes which are to be slurred. If the slur be for G to A, for example, the lower note (G) is picked and the string thus caused to vibrate; then a finger of the left hand is dropped with considerable force on the second note (A) which resounds from this pressure alone. If the slur be a descending one, as for example, C to B (in the staff) the higher note is played and the second note, being here an open string, is made to sound by drawing the finger which produced the first tone, a little to one side. If the slur be on two tones, neither of which is an open string, a finger must be held in readiness to produce the second tone before the first is struck.

When three or four notes are to be slurred, the same procedure is followed, the first note being vibrated by picking the string and the subsequent tones by dropping forcibly, or quickly withdrawing the fingers of the left hand, depending upon whether a rising or descending slur is to be produced. Thus, in popular music it is possible to execute freely and with good effect such passages as G to G $\flat$ to F to E, the last being the first string open; or in fact, to play in this manner any similar four-tone progression.

76a

76b

76c

MUTING STRINGS

We come at last to the bane of the student guitarist: muted strings. Repeatedly, the question has come before us and just as often we have tried to make it clear that the difficulties are not physical but mental, and the despair that confronts and discourages many of our pupils is immensely over-exaggerated.

Let us take for a starter the common four string 7th chord, familiar in guitar dance orchestrations and characterized by the great intervals between its component tones. And for a particular chord—the D 7th. Beginning at the top we have a D, then a C, then a skip to an F#, and a wider skip to a low A. The formative tones are all here; no more can be added and none conveniently or satisfactorily taken away. We finger the chord as follows:— The first finger accounts for the D on the 2nd string; the fourth for the C on the 3rd string; the second for the F# on the 4th string; and the third for the A on the 6th string.



Now the problem of strumming across the six strings without prominently sounding the here useless first and fifth strings is presented. So we arrive at two muted strings and tackle our situation thus: The first finger spanning the first string to fulfill its appointed task on the second lightly touches that first string at its G position, so that the tone produced will not be musical at all but will instead be muffled to a mere thud. The difficulty of forcing finger number three to play a D on the 5th string while the A is sounded on the 6th (and really getting a true tone on each) leads to a suppression of the least important tone, the D, by arching the finger over the string to be eliminated but allowing it to touch precisely as number 1 finger is doing on the other side of the fingerboard. These "thuds" are completely lost in the resounding tones of the chord, since the string is prevented from vibrating.

Many five-tone chords are demanded in the category of familiar formations and I want to point out the value of deadening strings in minor chords and the very beautiful and effective minor sixths.

Select an E Minor chord: First finger on G on the first string; fourth finger on E on second string; second finger on B on third string; and third finger on G on fourth. The chord is now complete, it's true. But suppose we want a low G—obtainable easily on the sixth string if we can find a finger to do the double duty of playing the note and somehow killing the opposite and unharmonic C on the fifth string. Remove the first finger from its position on the first string at G and place it instead on the low G. Now we get the familiar deadened fifth string and our true G, and we keep, as well, our G and B and E above. Neither do we lose our high G, for by arching the first finger to fulfill its purpose on strings 1 and 2 we bring into play the upper part of the finger above the second joint. Comparatively little practice produces the finesse of obtaining a clear decisive note in this unexpected manner.



Finger an E minor sixth chord. First finger (barre) on G on first string and G on sixth string; fourth finger at E on second; second finger at B on third; third finger at D on fifth string. The third finger this time has the honor of muffling the fourth string. Lightly spanning the unwanted string at G, the vibrations are stopped in the manner we have outlined.

Attractive inside chords which stir admiration in the ambitious hearts of beginning students demand the deadening of outside strings: one by the tip of the nearest finger, the other by the arched-over tip of another contacting at, what we call, the 'fleshy part'.

MODULATING EXERCISE USING 7th AND 9th CHORDS

The most pleasing melodic foundation for modulation that we have discovered recently is shown below. While no definite point is given as a culmination, the student can readily see in this study how easily the keys are transferred. Much latitude is usually allowed the modulator, but we urge strongly a conscientious application to the exercise here given and its practicability will soon become evident.

77

With the arpeggio 'pulled together' in chord form we discover a modulant composed of ninths that also has no particular limit or stopping place. From any starting point this pleasing method of modulation may be continued until, arriving at any other ninth chord we are enabled to progress directly to the major form of the next designated ninth: that is, instead of an F 9 we strike an F major, etc.

78

MODULATIONS

Modulations can be separated into 2 classes; resolutions higher and resolutions lower. Popular dance arrangements are almost invariably in several keys and whatever changes are involved, we generally find the last chorus placed higher than the original or voice chorus. Two bars are so often the maximum allowance that we are devoting a great deal of space to the covering of this phase. We show here modulations to a key $\frac{1}{2}$ tone higher, a tone higher, a tone and a half higher, two tones, two and a half and three tones higher. The keys we have selected are common ones and the modulations carry us to favorable positions.

79 Modulations - half tone higher

80

81 Modulations - one tone higher

81

82 $F+9$ $C7$ $C\sharp7$ $D7$

83 $B\flat+9$ $F7$ $F\sharp7$ $G7$

84 Modulations - one and one half tones higher

$F6$ $E7$ $E\flat maj7$ $E\flat6$ $D\flat maj7$ $E\flat7$

VI $\flat$

85 $G6 F\sharp7$ $Fmaj7$ $F6$ $E\flat maj7$ $F7$

86 $C6$ $C\flat7$ $B\flat maj7$ $A\flat maj7$ $A\flat min6$ $B\flat7$

87 Modulations - two tones higher

$E\flat$ dim dim dim $D9 alt.$

88 $A\flat$ dim dim dim $G9 alt.$

89 Modulations - two and one half tones higher

F dim dim dim $F13$

90 G dim $G13$

91 $E\flat$ dim $E\flat13$

92 Modulations - three tones higher

$D\flat9$ $D9$ $D7$

93

D $\flat$ 9 E $\flat$ min6 Dmin6 Fmin6 Emin6 A $\flat$ min6 Gmin6 B $\flat$ min6 Amin6

MODULATIONS IN MINOR KEYS

The only confusing element in the modulation from one minor key to another lies in the proclivity of the musician to misgauge the new key by its apparent signature. Thus in the accompanying transition from C Minor to G Minor the mistake is often made of leading in with the dominant of B-flat Major: F Seventh instead of D Seventh. We can only recommend that the key should be established before the modulation is attempted.

94

C min A $\flat$ 7 D7 G min.

95

D min B $\flat$ 7 E7 A min.

WALTZ MODULATIONS

It is difficult to modulate in a waltz within the space of two bars. Nevertheless we offer a type of pleasing change wherein the dominant seventh of the new key is the lead-in chord. Notice the use of the thumb in the first measure and the Barre in the second.

96

B $\flat$ A $\flat$ 7 Barre A $\flat$ 7

97

B $\flat$ Barre B $\flat$ 7

MODULATIONS - FOUR BARS

Not infrequently two bars are inadequate for a modulation. We are familiar with the four bar second endings on dance orchestrations that carry us to another key. We can understand, too, that a singer might be confused (if the purpose of the modulation were to bring a melody to a certain range for a voice) unless sufficient time and chordwork are allowed. For this reason we offer four bar modulations, as examples of the possibilities in this field.

98

Cmin Gaug E $\flat$ D $\flat$ min A $\flat$ aug E Fmin Gaug A $\flat$ B $\flat$ 9 Emin Baug G7

99

Gmin aug B $\flat$ A $\flat$ min aug B Cmin aug E $\flat$ F9 Bmin F $\sharp$ aug D7

100

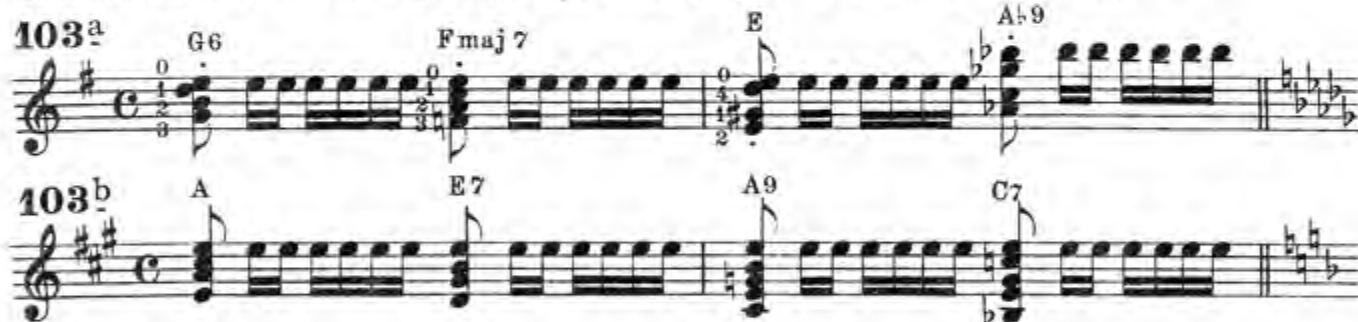
Fmin aug A $\flat$ G $\flat$ min aug A B $\flat$ min aug D $\flat$ E $\flat$ 9 Amin aug C7

Next are two distinctive four bar modulations expressing different rhythms. The type of song in which the modulation is to be used is a factor in the determination or selection of these various forms. The student is at liberty to adjust the positions of the chords to adapt them to the change between two other keys providing of course that the interval covered is the same.

In the first of these exercises notice that the augmented chord is adhered to for a seemingly indefinite length of time. When the chord is braced by the increasing addition of the lower strings a particularly pleasing effect is the result.



Modulation in two bars would not be complete without a demonstration of the value of the open E string for a pleasing effect. This particular change cannot be played in every key; a way is opened to experimentation as the open E itself is by no means confined to one key. The sixteenth notes are played almost as a tremolo.



MODULATION IN THREE BARS

For its melodic interest as well as its technical value we offer the accompanying illustration of a modulation to a lower key. Particularly valuable when a singer wishes a release into a more convenient or suitable range for his voice. The student is urged to become familiar not only with the notes but with the general continuity as well. By simple deduction, the placement of the 7th and diminished chords can be seen to provide the means of modulation.



105

106

Modulation to a lower key: one tone

These four bar examples show how to provide enough movement in the new key to acquaint a singer with his opening note. This detail is of utmost importance, as any singer will agree.

107

108

109 Modulation to a lower key: one and one half tones

110

111

112

111 Modulation to a lower key: two tones

112

113

INTRODUCTIONS

To the introduction goes the first laurels for a good arrangement. Nothing is so disheartening to the player and his critical audience as a straggling start. So we find many of our leading orchestras using the vamp or solo introduction to firmly establish the key and the rhythm before the actual melody is presented. The pianist undoubtedly gets his share of the work of introductions, but to relieve the inevitable monotony of similarity, we turn to the guitar; and a better step cannot be taken. Such a wide field is opened on this subject that it is impossible to even contemplate a single volume which might include all the ideas. However, the popular conception limits the demand and we are enabled to present a few tested introductions which we feel will be of practical value to every player.

Here are several illustrations of two-bar introductions, the simplest form of approach preceding a chorus. The student will observe that two-bar introductions have a direct relationship to first endings, and indeed some of the exercises shown here may well be used as such.

The exercises are as follows:

- 113**: Amin, G, D9, D7. Includes a *gliss.* marking.
- 114**: Gmin, F. Includes a *gliss.* marking.
- 115**: Bb min, Ab, Eb9, Eb7. Includes a *gliss.* marking.
- 116**: G6 dim, D9, E9, A7+5, D9+5.
- 117**: F6 dim, C9.
- 118**: D9, G9+5, C9+5, C6, dim, G9, A9, F#b5, G9+5.
- 119**: G6, G, Eb9, Eb7, D9, D7.
- 120**: F6, F, Db9, Db7.
- 121**: C9, C7, Ab6, Ab, E9, E7, Eb9, Eb7.

Here we have a striking introduction or interlude starting in Dm, finishing with a G 9th chord, thus resolving into a theme in the key of C.

128

D min G min D min G min D min

dim A7+5

D min Faug D min

FOUR BAR INTRODUCTIONS

Four bars are not too much to provide an adequate opening, especially at certain tempos. The player can readily select the most adaptable length of introduction, and indeed this is his privilege. To qualify his decisions we have placed here a characteristic example.

129

G7 dim C min G

E9 D#9 D9 D7

130

F7 dim Bb min F

D9 D#9 C9 C7

131

Eb7 dim Ab min Eb

C9 B9 Bb9 Bb7

The accompanying five bar theme effects a consolidation of a four bar introduction headed by one measure of single string figure, thus providing a pleasing contrast.

132

G Barre dim Barre Amin Barre altered 4 II 4 G 4 II D#9 D9 G VI

VAMP IN MAJOR KEY

The vamp type of introduction is a common means of setting a rhythm and preparing the ear for a melody. Many different ideas may be offered, but primary in popularity is the bass and chord sequence shown. Practice in various keys will prepare the student for many contingencies.

133

C dim C dim G7 G7 Barre

VAMP IN MINOR KEY: CADENZA

Preceding the vamp shown here we find two bars of a cadenza. This style expresses individuality in the artist and quite naturally is the product of no laws. Nevertheless with the familiarization of studies with which this book is plentifully filled, the guitarist should encounter no difficulty in any technical execution.

134

Amin F7 Amin F7 Amin F7 E7 E7

135

Barre G7 Cmin Ab7 C7 G Ab7

INTRODUCTIONS IN WALTZ TIME

The six accompanying four bar introductions in waltz time provide a valuable study on the bass and chord, and bass-chord and run type accompaniments. These illustrations are essentially of the vamp type and when used as introductions are a most valuable addition to the guitarist's repertoire.

136

Barre Cmin dim Eb Eb7 Eb7

137

Dmin dim Dmin dim

138

Bmin dim D D7

139 *G* *dim* *A min* *D7*

140 *A^b* *dim* *B^b min* *E^b7*

141 *B^b* *dim* *C min* *F7*

THE GLISSANDO OR SLIDE

No other name could be given this obviously "Hawaiian Guitar" effect which has so many uses in modern guitar technique. The slide is, in its simplest form, the sounding of chromatic tones between two notes by passing the finger of the left hand, which stops the first, over all the intervening frets to the second. The first note being picked, and the other notes being made to vibrate by the action of the left hand alone. Most essential is the ringing vibrato to be given the last tone, sustaining its full value. Because of the importance of this vibrato always slide from a lower position to a higher one, remaining on the same string.

More than one note can easily be sounded at the same time and three part chords adapt themselves pleasingly. The interval to be covered depends on the final chord and may encompass several positions as the starting chord is optional with the player. Incapable of duplication by any other instrument in the modern dance orchestra, the slide is welcomed in breaks and endings.

142 *E7* *F#* *A*

ENDINGS

When we speak of endings in connection with the guitar we do not expect to supplant the ensemble but rather to supply another voice or incidental movement. The accompanying illustration represents the cadenza type of ending and embodies as well the popular slide and vibrato. It is extremely effective when played in the retarded endings of slow tunes. The orchestra sustains its final chord and the guitar rings out in a cadenza and slide.

143 *II* *III* *IV* *vib.* *A^b* *E^b*



HARRY VOLPE FRANK VICTOR

Modern Guitarist's Handbook on Runs, Modulations and Fill-ins FOR PLECTRUM GUITAR

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