

# JOE FAVA METHOD for GUITAR

a contemporary approach  
towards comprehensive  
mastery of the instrument



book  
**2**

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# *Johnny Smith*



## **FOREWORD**

No one can deny the prominence attained by the plectrum guitar in the past fifteen years. With the aid of recordings and amplification, both classical and plectrum guitar now occupy an undeniable position in music of all forms. In recent years past, the guitarist had to know only a few chords to be able to play in a dance band or folk band and some of our most prominent guitarists in the past, players of great natural talent, had but a meager knowledge of the instrument. But, as the guitar advanced in popularity, so did the requirements for the player.

The guitar, with all of its simplicity, is a very difficult instrument to learn correctly. The requirements now expected of the professional guitarist are broad, varied and exacting. There is an acute need for thorough, musically sound text books for study, both for the student and for the teacher. I imagine the same problem existed when all other instruments such as violins, reeds and brass came into being, and it took proper text books and proven systems of teaching to make those instruments internationally acceptable.

Mr. Fava, with his years of teaching experience and broad interest in the guitar is, most certainly, one of the most qualified of guitarists to write such a text. Mr. Fava has both the professional player, and professional teacher experience to know precisely what material is most needed at this time for the study of a beautiful instrument, the guitar.

*Johnny Smith*



# JOE FAVA

## METHOD FOR GUITAR

### BOOK II

#### TABLE OF CONTENTS

TITLE	PAGE
The Second Position .....	4
She'll Be Coming 'Round The Mountain. (Melody) II. Sidewalks of New York. (Melody) II. ....	5
The Key of "D" Major .....	6
A Word About Chord Changes .....	7
Valse Lente. Solo .....	8
She'll Be Coming 'Round The Mountain. Solo .....	9
Sidewalks of New York. Solo .....	10
The Dotted Quarter Note. The Old Oaken Bucket .....	11
Londonderry Air. Duet .....	12
Santa Lucia. Duet .....	13
The Key of "A" Minor .....	14
The Key of "A" Minor, Continued. Country Dance.....	15
Carmela's Waltz. Solo. Concert Waltz. Solo.....	16
Syncopation .....	17
Syncopation, Continued .....	18
Carry Me Back to Old Virginny. Carmela's Tango. Solos.....	19
The Key of "E" Minor .....	20
The Key of "E" Minor, Continued. Oriental Dance.....	21
Greensleeves. Waltz in "E" Minor. Solos.....	22
"E" Minor Blues. Solo .....	23
One For The Money. Solo .....	24
The Key of "A" Major .....	25
Ach Du Lieber Augustin. Solo. When The Saints Come Marching In	26
Minuet. Bach. Duet .....	27
Massa's In The Cold, Cold Ground. Solo .....	28
Swing Etude. Duet .....	29
Eighth-Note Triplets .....	30
Triplet Etude. Roller Coaster .....	31
The Key of "E" Major .....	32
Tarantella. Solo .....	33
Brahm's Lullaby. Silent Night. Solos .....	34
Sixteenth Notes .....	35
Ay, Ay, Ay. Solo. The Grand Bar .....	36
The Key of "F" Major .....	37
Duet Moderne .....	38
Theme From Narcissus .....	39
Waltz from "Serenade for Strings" .....	39
Waltz from "Serenade for Strings" Continued .....	40

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## PREFACE TO BOOK II

Book I of this series was devoted entirely to the first position, in order to lay the foundation for a good, solid four-finger system. The high "A" on the first string was purposely omitted, so as to avoid the possibility of poor hand position, which might result from faulty extension of the little finger, in its attempt to reach the high "A."

In this volume, the student is moved into the second position, (II), by simply moving the entire hand one fret higher. He is taught to use the second position both "open," (with open strings) and "closed," (fingering each open string note on the next lower string). By this means, he learns to move from I to II, and vice versa, at will, by the simple forward or backward movement of the entire left hand, in its compact four-finger position. The "closed" second position prepares him for future work in the higher positions, which are introduced in Book III.

This volume, in fact, this whole series of books, stresses the value of the triad and other small chords, on the first three, or four strings, or on any set of three or four strings. Because of their maneuverability, these small groupings are a great asset in solo playing. They can be used to fully harmonize most melodic lines. The melody notes can be played on the first, second, or even on the third string, leaving three lower strings to complete the required harmony. With these little chords many interesting suspensions and dissonances are available, which, in many cases, are not feasible with the ponderous and rather unwieldy full chords. Moreover, a small chord in the upper register may be held against a moving bass part, or a small chord in the lower register may be held against a moving upper line. In short, all sorts of contrapuntal and polyphonic effects are available to the guitarist by means of these small groupings, which even though they are small, are harmonically correct and complete.

It is not, however, the author's intention, to neglect full chords. They too, are very important, and will be taught throughout this series of guitar instruction books, but the student first learns to spell, and analyze triads, and the five- and six-string chords that follow are simply extensions of the triads.

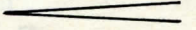
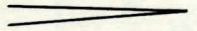

Syncopation is introduced in this volume, so that the student may enjoy American popular music, and other music in the modern idiom, along with the traditional classic forms.








I would like to point out, in closing, that while examples and explanations are given throughout this volume, as ready reference for the student, a good teacher is not only necessary, but indispensable, in order to receive the full benefit of this method.

*Joe Fava*



## GLOSSARY OF MUSICAL TERMS USED IN THIS BOOK

- Moderato ..... At a moderate tempo.
- Andante ..... Moderately slow. A little slower than Moderato.
- Cresc—Crescendo ..... A gradual increase in the volume of sound. Sometimes indicated by the sign .
- Dim—Diminuendo ..... } A gradual decrease in the volume of sound. Sometimes indicated  
Decresc—Decrescendo ..... } by the sign .
- Rit—ritardando ..... }  
Rall—rallentando ..... } Gradual slackening, or decrease in tempo.  
Rit—ritenuto ..... }
- sfz* —sforzando ..... Sudden strong attack, or accent on a note or chord.
- sfp* —sforzando-piano ..... Sudden strong attack or accent, followed immediately by a decrease in volume.
- f* —forte ..... Loudly.
- ff* —fortissimo ..... Very loudly.
- p* —piano ..... Softly.
- pp* —pianissimo ..... Very softly.
- poco—a—poco ..... Little by little. Gradually.
-  —Fermata ..... Grand pause. Increase of time value at player's discretion.

- 
- D.C.—da capo ..... Go back to the beginning, and repeat.
- D.C. al fine ..... Same as above but end at the word "Fine".
-  —al segno ..... Go back to the  and repeat.
- dal  al Fine ..... Go back to the sign and repeat ending at the word "Fine".
-  —Coda symbol ..... Coda means ending.
- D.C. al Coda ..... }  
D.C. al  ..... } Back to the beginning and repeat, then jump from  to the next , usually marked Coda.

- 
- Scale ..... A succession of tones ascending, or descending according to pitch. The type of scale is determined by the specified distance between its intervals.
- Arpeggio ..... A series of chord tones, ascending or descending.
- Arpeggiando ..... A direction to play a series of chord tones rather rapidly, giving a harp-like effect.
- Triad ..... A group of three consonant tones. A root, over which are superposed its third, and its fifth. The triad is named from its root.
- Chord ..... A group of three or more notes played together.




## THE SECOND POSITION

### Designated by the Roman Numeral II

In the second position, (II), the 1st finger is anchored on the second fret, the other fingers falling into place in their natural order, as follows :

First finger . . . . 2nd fret  
 Second finger . . . . 3rd fret  
 Third finger . . . . 4th fret  
 Fourth finger . . . . 5th fret

NEW NOTE 

"A" ABOVE STAFF  
 4th FINGER—5th FRET

**II 2ND POSITION**  
**FINGERING ON ALL STRINGS**

1	2	3	4
F#	G	G#	A
C#	D	D#	E
A	A#	B	C
E	F	F#	G
B	C	C#	D
F#	G	G#	A



FINGERING II → 1      2      3      4      3      2

FINGERING II → 1      2      3      (0)      3      2

FINGERING II → 1      2      (0)      4      3      2

FINGERING II → 1      2      3      (0)      3      2

FINGERING II → 1      2      3      (0)      3      2

FINGERING II → 1      2      3      (0)      3      2

In the second position, the open string notes are duplicated by the 4th finger of the next lower string, in all cases but one.

The open "B" String is duplicated on the "G" String by the 3rd finger on the 4th fret.

Each of these exercises should be played at least 20 times daily, starting slowly, and gradually increasing the tempo.

They are excellent warm-up exercises, and help keep the left hand in the proper position.

Remember! Arch fingers! Use only the tips of your fingers to press with!

The marking  $\begin{smallmatrix} (0) \\ 4 \end{smallmatrix}$  means that the note may be played with either fingering. It is preferable to learn it both ways.

When no marking is given, the open string is usually used.



# She'll Be Coming 'Round The Mountain

Position II  
Fingering

Musical notation for 'She'll Be Coming 'Round The Mountain' in 4/4 time, featuring treble clef and various fingerings and accents.

Position II  
Fingering

Musical notation for 'She'll Be Coming 'Round The Mountain' in 4/4 time, featuring treble clef and various fingerings and accents.

# Sidewalks Of New York

Position II  
Fingering

Musical notation for 'Sidewalks Of New York' in 3/4 time, featuring treble clef and various fingerings and accents.

Practice the above in both the open and closed positions. In the closed position the first finger should be anchored practically all the time, on one string or another. In the open position it should be anchored whenever possible.



## KEY OF "D" MAJOR (2 Sharps) SCALE, ARPEGGIO, and PRINCIPAL CHORDS

The Key of "D" has two sharps in its signature, F# and C#. Regardless of their location, these two notes are played sharp, unless otherwise marked. Scale, arpeggio, and chords must be memorized.

Ascending ONE OCTAVE SCALE ARPEGGIO

Position II Descending *Memorize*

Fingering → (0) 1 3 4 (0) (0) 1 3 1 2 etc. Arpeggio

Extended scale

Extended arpeggio

Key of "D". Principal triads on first three string.

D                      G                      A7                      A7                      D

Key of "D". Principal triads on second set of three strings.

D                      G                      A7                      D

Key of "D". Principal chords on first four strings.

D                      G                      A7                      A7                      D

Key of "D". Principal full chords in open position.

D                      G                      A7                      A7                      D

### KEY OF "D" MAJOR - BASIC CHORD PROGRESSION

D                      G                      D                      A7                      D

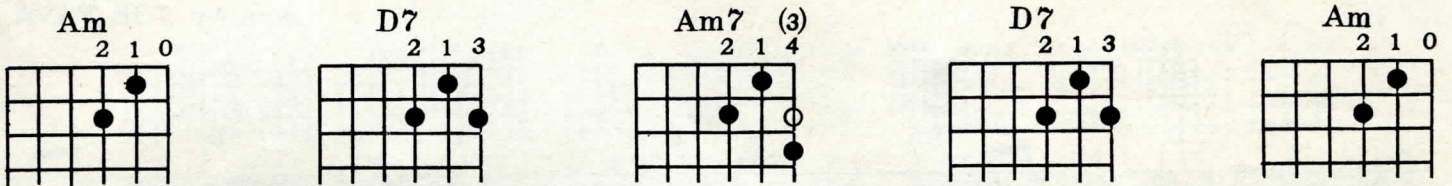


# A Word Of Advice About Chord Changes

Chord changes should be practiced over and over, until the student is able to move from one chord to another with a **minimum** of time loss.

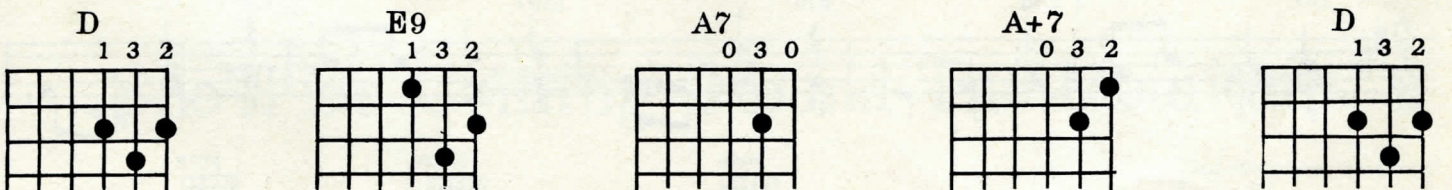
Before beginning practice on any chord progression, stop and analyze it. Look for the repeated use of finger in the following chord, and practice not lifting that finger, while changing from the first, to the second chord. See Example 1. Look, also, for one or more fingers that move together. Try to move them as a unit, without lifting. See Example 2.

## Example 1



In the above Example 1, the first and second fingers are not lifted throughout the entire progression. The third and fourth fingers are just added on, as needed, and released only when necessary.

## Example 2



In the above Example 2, the first change (D to E9) is made by simply moving the first finger one fret lower, while the second and third fingers remain stationary. In the second change, (E9 to A7) the third finger slides down to the next lower fret, while the other two fingers are lifted. The slide of the third finger prepares for the two changes which follow. Next change, (A7 to A+7) the third finger is joined by the second finger. Final change, (A+7 to D) the second and third fingers slide up one fret higher and are joined by the first finger, for the final D chord.

Notation for the above examples.

### Example 1



### Example 2



In the notation, the following markings are used.

———, between two notes, indicates the finger is not lifted.

———, between two notes, indicates the finger is not lifted as it slides *down* to another fret.

———, between two notes, indicates the finger is not lifted as it slides *up* to another fret.

DIAGRAMS ARE GIVEN ONLY AS A TEMPORARY AID. STUDENT MUST READ THE NOTATION



8 PRACTICE THE FOLLOWING CHORDS BEFORE BEGINNING YOUR WORK ON THE "Valse Lente", WHICH FOLLOWS. FOLLOW CAREFULLY THE DIRECTION LINES, —, —, or —, WHICH INDICATE FINGERS TO BE HELD FROM ONE CHORD TO ANOTHER, OR SLID HIGHER, OR LOWER ON THE FINGERBOARD, WITHOUT LIFTING, FROM ONE CHORD TO ANOTHER.

312x    0132    310x    204x    2000    2004    234x    311x    211x

D    D    D6    Em7    Em    Em    Em7(b5)    F#m    A+

# Valse Lente

LEO DELIBES  
Arr. by JOE FAVA

312x    310x    312x    312x

D    D6    D    D

310x    000    204x

D6    Em    Em    Em7    Em

1000    211x    312x

Em    Em    Em    A+    D

D    D    D6    D    D    D

2004    2340    132

Em    Em    Em    Em7(b5)    D

312x    311x    211x    0132

D    F#m    A+    D    D



SPEND EXTRA PRACTICE TIME ON THE FOLLOWING PROGRESSIONS BEFORE STARTING ON "COMING 'ROUND THE MOUNTAIN"! THEY ARE AGAIN BOXED IN THE PIECE PROPER.

This progression has an optional fingering. If the student is strong enough to bar three strings on the second fret, with the first finger, while holding the second finger on the third fret of the second string, the change can be made by simply lifting the second finger. If not, the alternate fingering is used, and the barred "D" chord is saved for a later time.

The bar is indicated thus;  $\overline{111}$  in diagrams;  $\frac{1}{2}$  in notation.

100	14	312x	310x	31xx	312x	314x	2003	01200x	x0203x	0132
E CHORD	ADD D 4 FINGER 2 STRING	Db CHORD	LIFT Db FOR OPEN B	D CHORD	F Dim CHORD	Em (9) CHORD LIFT F# FOR E	Em CHORD	A7 CHORD	D CHORD	

# She'll Be Coming 'Round The Mountain

312x	314x	200x	312x	0121 0132	0111
D	Fdim	Em	D	D	Dmaj7

3100	x01000	01020	0121 0132	0111	0210	21000x
D6	Em	A7	D	Dmaj7	D9	G

100	312x	312x	314x	2003	01200x	x0203x	0132
E7	Db	D	Fdim	Em	Em	A7	D



10 PRACTICE THE FOLLOWING CHORD PROGRESSIONS BEFORE CONTINUING WITH "SIDEWALKS OF NEW YORK." THEY OCCUR IN THE BOXED SECTIONS OF THE PIECE PROPER.

1st finger holds through both chords.

All three fingers slide to the next lower fret for this change.

## Sidewalks Of New York



# THE DOTTED QUARTER NOTE

The dot adds to the quarter note, one half of its original value.

Count 1 & 2 = 1 & 2 = 1 & 2

## Example 1

As in "The Old Oaken Bucket", which follows.

Notation

Count 1 2 & 3 1 2 & 3 1 2 & 3 1 2 3

Explanation

Count 1 2 & 3 1 2 & 3 1 2 & 3 1 2 3

# The Old Oaken Bucket

II Pos. No open strings

Count 3 1 2 & 3 1 2 & 3 etc

## Example 2

As in "Londonderry Air", which follows.

Notation

Count 1 2 & 3 4 1 2 & 3 & 4 &

Explanation

Count 1 2 & 3 4 1 2 & 3 & 4 &



# Londonderry Air

DUET

Student should learn both parts.

Pos. II

1st Guitar

2nd Guitar

I II

## THE DOTTED QUARTER NOTE (Cont.)

### Example 3

As in "Santa Lucia" which follows, on next page.

Notation

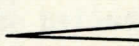
Explanation



# Santa Lucia


## DUET

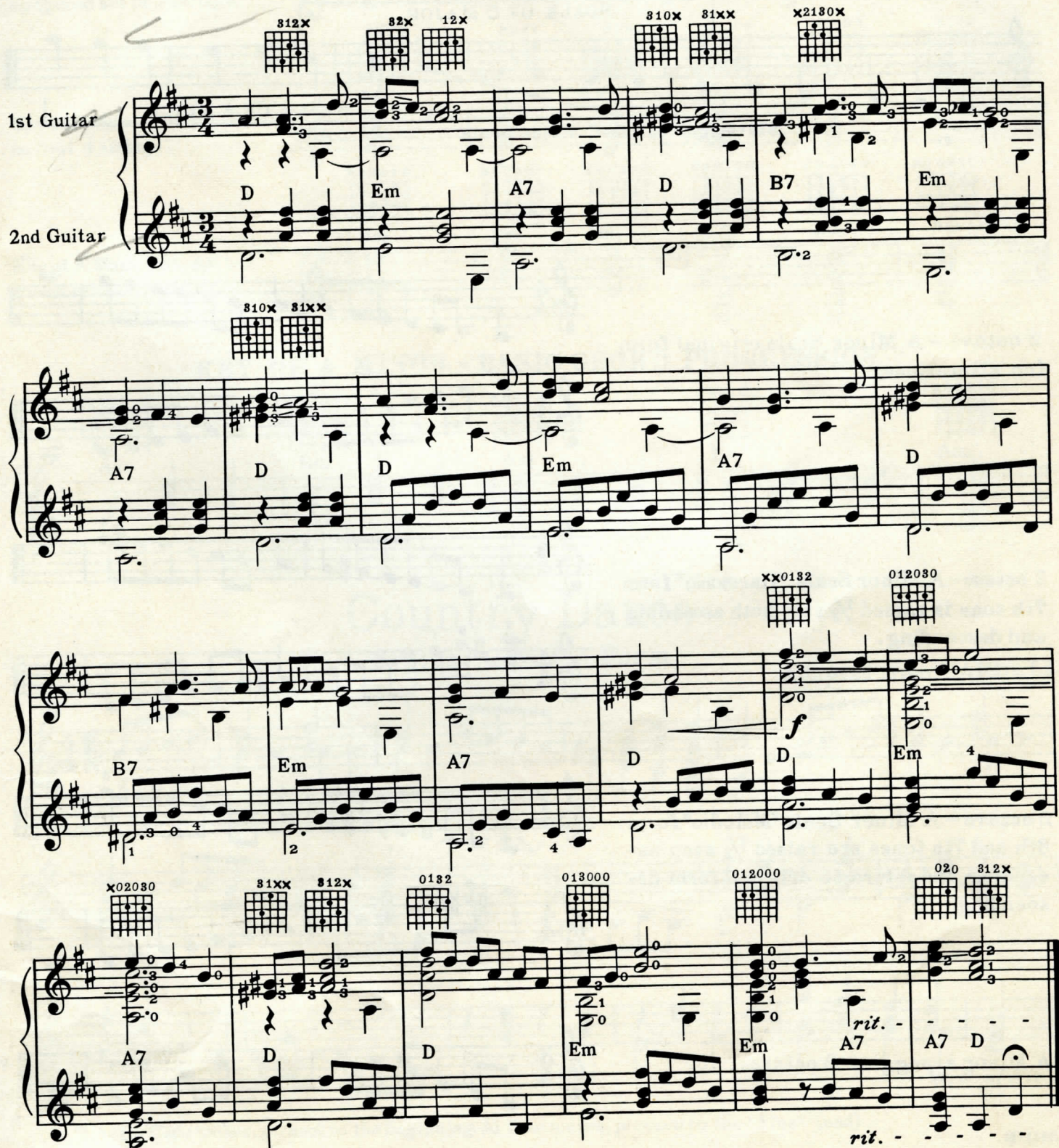
The student should learn both parts. Read notation and fingering carefully. Diagrams are used only to help memorize chord formations. In the 2nd Guitar part, 3 types of accompaniment are shown; 1st 8 measures, strict, rhythmic bass and chord; 2nd 8 measures, broken chords (arpeggios); 3rd 8 measures, a combination of both.

, or crescendo, means to become gradually louder.

*f* or forte, means suddenly loud.

Rit, or ritenuto, means to slow down the tempo.

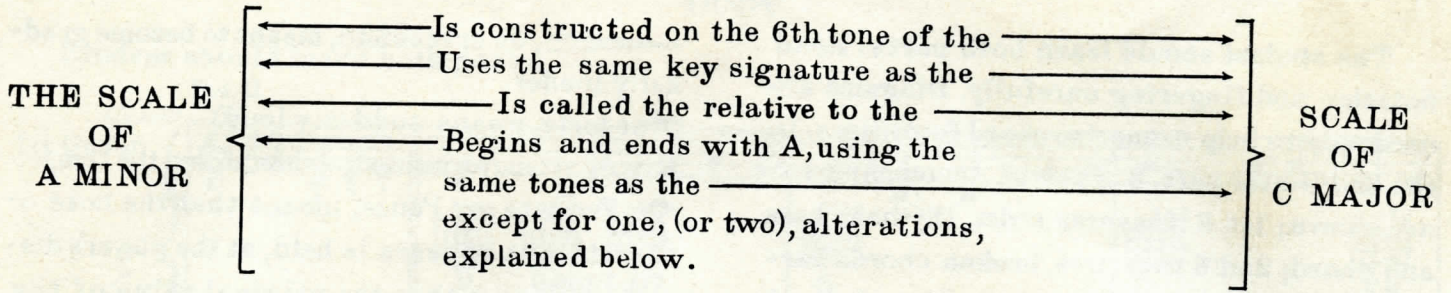
, Fermata, or Pause, means that the note over which it appears is held, at the player's discretion, longer than the original value of the note.



The musical score is arranged in four systems, each with a 1st Guitar staff and a 2nd Guitar staff. The key signature is one sharp (F#) and the time signature is 3/4. Chord diagrams are placed above the staves, and chord names (D, Em, A7, B7) are placed below the 2nd Guitar staff. The score includes various musical notations such as slurs, accents, and dynamic markings like *f* and *rit.*. The piece concludes with a fermata over the final notes of the 2nd Guitar part.



## KEY OF A MINOR RELATIVE to C MAJOR



Notes of the C Major Scale in the open position.

SCALE OF C MAJOR

SCALE OF A MINOR

Sixth tone of the C Major Scale

2 octave - A Minor Scale original form (no alterations).

2 octave - A Minor Scale "Harmonic" form 7th tone is raised 1/2 step both ascending and descending.

2 octave - A Minor Scale "Melodic" form 6th and 7th tones are raised 1/2 step ascending, and return to original form descending.

A Minor arpeggio - 2 octaves.



Key of A Minor. Principal triads on first 3 strings.

Key of A Minor. Principal triads on second set of 3 strings.

Key of A Minor. Principal chords on first 4 strings.

Key of A Minor. Principal full chords in open position.

KEY OF A MINOR - BASIC CHORD PROGRESSION

Country Dance

Typical Gavotte Form

Adapted from CARULLI

D.C. or Da Capo means, go back to the beginning. Al Fine means, proceed to the "Fine" (end).



# Carmela's Waltz

Henceforth diagrams will be shown only on the first appearance of each chord. Student will be expected to remember it from then on.

JOE FAVA

02310 Am 214x E7

02080 A7 0241 Dm

32010 C 300x G7 304x G7 0201 G7

324 A#dim 124 A7 0111 Fm Bar 111 Am Bar

# Concert Waltz

JOE FAVA

Am E7 Am E7 A7 Dm A7 Dm

Dm E7 E7 Am Am D#dim

E7 E7 Dm E7 Am Dm Am Am Dm Am Ddim rit.



SHIFTING OF THE REGULAR METRICAL ACCENT. THE TWO MOST COMMON VARIETIES ARE:

1. BEGINNING A TONE ON AN UNACCENTED BEAT, AND CONTINUING IT THROUGH THE FOLLOWING ACCENTED BEAT. (OR LONGER, IF REQUIRED).
2. INTRODUCING A REST AT THE REGULAR ACCENT. EXAMPLES FOLLOW.

Syncopation is used extensively in American popular music, Latin and Calypso rhythms, etc. It is practically the essence of Ragtime, Dixieland, Swing and all forms of Jazz.

Most methods take up syncopation at a later date, and give it relatively little attention. The author of this method feels that the above-mentioned forms have reached maturity, and general acceptance, as notable components of the great musical panorama of today. In order to include these forms concurrently with their great Classical, and Traditional predecessors, the study of syncopation is begun at this, rather early, period, and treated quite thoroughly throughout this method. Thus the student will be equipped to supplement his study of the usual classic forms, with popular music, if he so desires.

## Example 1

Beginning a tone on an unaccented beat, and holding it through the following accented beat, or longer.

### Carry Me Back To Old Virginny

1st 4 measures

Regular accent, on counts 1 and 3

Regular accent, (on count 3) has been shifted to count 2, and is held through count 3, in the 1st measure. In the last measure the accent is shifted from count 3, to count 2, and held through counts 3 and 4.

Same as above, but in conventional notation, (tied quarter notes represented by half notes, or dotted half notes as required).



## SYNCOPATION (Cont.)

### Example 1a

Same as Example 1, with note values halved.

In this example the down beats, 1, 2, 3, and 4, are all accented. The up-beats, (& counts) are all unaccented, normally. By shifting the accent to any up-beat, or & count, syncopation is effected.

▢ – Down-pick strokes are accented. v – Up-pick strokes are unaccented.

In the 1st measure the up-beat of 1 is accented, and held through 2. In the last measure, the up-beat of 3 is accented, and held through 4, and the & of 4.

Same as above, but in conventional notation. Tied eighth notes are represented by quarter notes, or dotted quarter notes, as required.

### Example 2

Introducing a rest in place of a regular accent.

Same as the first line of notation on this page.

In the 1st measure the 2nd and 4th counts are replaced by eighth rests. In measure 2, the 4th count is replaced by a rest.

The ▢ v motion of strict alternate picking is the same as the actual down and up beat of each count, and may be used to great advantage in keeping time. Pick signs in parentheses (▢) (v) are used above, only to preserve the continuity of the down-up motion. The note or rest, over which such a sign (▢) or (v) is indicated, has already been articulated on a preceding beat, and is just being held.



# Carry Me Back To Old Virginny

□ v(□) v □(v)(□) v □(v) □(v) □ v (□) (v) □ v (□) v □ v □ v □ v □ v □ v □

Count 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

□ v(□) v □ □ v □ □ v □ v(□)(v) □ □ v □ v(□) v □ v □ v □

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & etc.

# Carmela's Tango

A change of time signature, a few syncopated beats, and Carmela's Waltz becomes a Tango.

Am E7 E7 Am

Count 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & etc.

A7 D Am E7

1 & 2 & 3 & 4 &

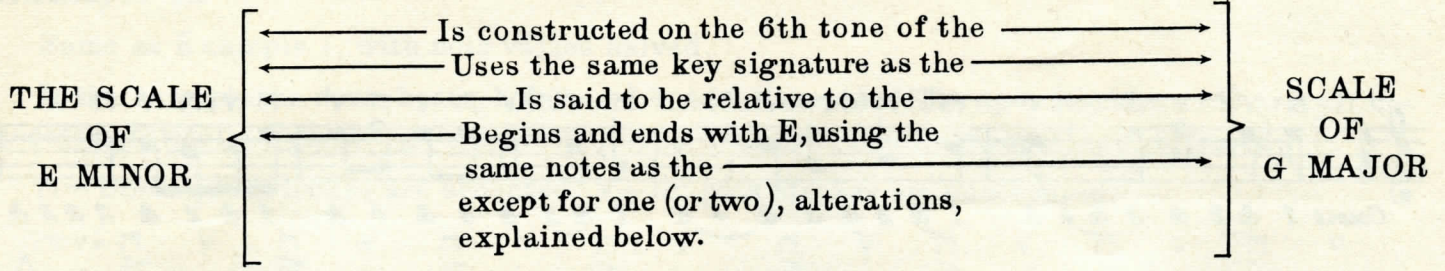
Am G G7

1 & 2 & 3 & 4 &

1 & 2 & 3 & 4 &



## KEY OF E MINOR RELATIVE to G MAJOR



Notes of the G Major Scale in the open position  
Remember! All F's are sharp!

E Minor Scale - 2 octaves "Original" form  
(no alterations) Ascending.

Descending

E Minor Scale - 2 octaves "Harmonic" form  
7th tone is raised 1/2 step, either Ascending  
or Descending.

E Minor Scale - 2 octaves "Melodic" form  
(6th and 7th tones are raised 1/2 step), As-  
cending.

6th and 7th steps revert to Original form  
when Descending.

E Minor arpeggio - 2 octaves



Key of E Minor. Principal triads on first three strings.

Key of E Minor. Principal triads on second set of three strings.

Key of E Minor. Principal chords on first four strings.

Key of E Minor. Principal full chords in open position.

KEY OF E MINOR—BASIC CHORD PROGRESSION

Oriental Dance

In  $\frac{6}{4}$  Time

JOE FAVA

6 counts per measure.

Each  $\frac{1}{4}$  note gets one count.



# Greensleeves

FOLK SONG

'Count 3 1 2 3 1 2 & 3 etc.

H.....

Detailed description: This block contains the musical score for the folk song 'Greensleeves'. It consists of five staves of music in G major and 3/4 time. The first staff includes a count-off: 'Count 3 1 2 3 1 2 & 3 etc.'. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals. The piece concludes with a double bar line and a fermata over the final notes.

# Waltz in E Minor

Adapted from CARULLI

Detailed description: This block contains the musical score for 'Waltz in E Minor', adapted from Carulli. It consists of three staves of music in E minor and 3/4 time. The score features first and second endings, indicated by bracketed lines with numbers 1 and 2. The notation includes eighth and sixteenth notes, rests, and accidentals. The piece ends with a double bar line and a fermata.




# E Minor Blues

JOE FAVA

SWING THE EIGHTH NOTES. The swing, or jazz effect is produced by making the down beat, (or pick-stroke) longer than the up-beat. (or up-stroke of the pick) The extra bit of time given to the down-beat is just taken away from the next up-beat, so the meter remains exactly the same, but by this means, the easy, swinging effect of popular music is achieved. The teacher may, at this time, start using some supplementary pop music, if he so desires. Note! this swing effect should never be used when performing classic forms of any kind. In these the eighth note, regardless of up- or down-beat, is always in strict tempo.

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of five systems of music, each with guitar chord diagrams and rhythmic notation. The chords used are Em, Am, C7, B7, G, D7, and A7. The rhythmic notation includes eighth notes, quarter notes, and rests, with a 'swing' feel indicated by the lengthening of the downbeat. The score includes the following chord diagrams and rhythmic patterns:

- System 1: Chords Em, Am, C7, Em, B7, Em, B7. Rhythmic patterns:  $\times 2 \ 3 \ 0 \ 0 \ 0$ ,  $2 \ 0 \ 0$ ,  $2 \ 1 \ 0$ ,  $3 \ 1 \ 0$ ,  $2 \ 0 \ 0 \times$ ,  $2 \ 0 \ 2$ ,  $2 \ 0 \ 0 \ 0$ ,  $2 \ 1 \ 3 \ 0 \times$ . Rhythm:  $\& \ 4 \ \& \ 1 \ 2 \ \& \ 3 \ 4 \ etc.$  and  $1 \ 2 \ 3 \ \& \ 4 \ \&$ .
- System 2: Chords Em, Am, C7, Em, B7, Em, G, C6. Rhythmic patterns:  $0 \ 0 \ 3$ ,  $2 \ 1 \ 3$ . Rhythm:  $1 \ \& \ 2 \ \& \ 3 \ \& \ 4 \ \&$ .
- System 3: Chords G, D7, G, C7, D7, G, C6, G, D7. Rhythmic patterns:  $0 \ 0 \ 0 \times$ ,  $2 \ 1 \ 3$ . Rhythm:  $1 \ 2 \ 3 \ \& \ 4 \ \&$ .
- System 4: Chords G, C7, B7, Em, Am, C7, Em, B7. Rhythm:  $1 \ \& \ 2 \ \& \ 3 \ \& \ 4 \ \&$ .
- System 5: Chords Em, B7, Em, Am, C7, Em, A7, B7, Em. Rhythm:  $1 \ 2 \ \& \ 3 \ \& \ 4 \ \& \ 1 \ 2 \ 3 \ 4$ .

When a series of notes are tied into the next measure thus;  it is intended that they be allowed to continue to ring through the next measure until they die out, or other notes in the next measure force them to stop. This sign is used to great advantage in guitar music, when the chord is desired to continue into the next measure, but cannot be written in without possible confusion.



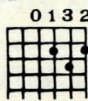
# One For The Money

Typical Fox Trot Song

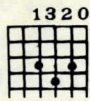
JOE FAVA

Key of D - 2 Sharps

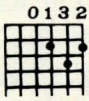
II



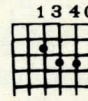
D



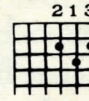
G7



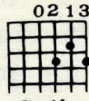
D



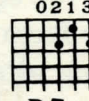
Gm6



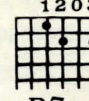
D



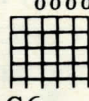
G dim



D7



B7



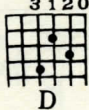
G6



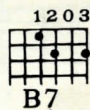
Gm6

I

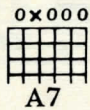
Count 1 & 2 & 3 4      1 & 2 & 3 & 4 &



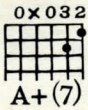
D



B7



A7



A+(7)

D

G7

D

Gm6

1 & 2 & 3 & 4 &      1 & 2 & 3      4

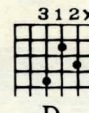


A9

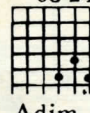


A13

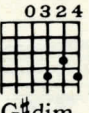
D      Gdim      D7      B7      G6      Gm6      D      B7



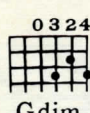
D



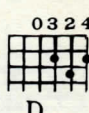
Adim



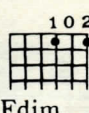
G#dim



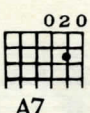
Gdim



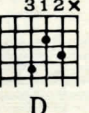
D



Fdim



A7



D

1 & 2 & 3 & 4 &      1 & 2 & 3      4

Adim

Gdim

Gdim

D

G6

II.....

A+(7)

D

G7

D

Gm6

D

Gdim

D7

B7

G6

Gm6

D

B7

1 & 2 & 3 & 4 &

A9

A+(7)

Adim

G#dim

Gdim

F#dim

Fdim

A7

D6(9)

D6(9)

1 & 2 & 3 & 4 &

1 & 2 & 3 & 4 &

1 & 2 & 3 & 4 &

1 & 2 & 3 & 4 &



# KEY OF "A" MAJOR (3 Sharps) SCALE, ARPEGGIO, and PRINCIPAL CHORDS

The Key of "A" has three sharps in its signature, F#, C# and G#. Regardless of their location, these three notes are played sharp, unless otherwise marked. Scale, arpeggio, and chords must be memorized.

**TWO OCTAVE SCALE**

Ascending | Descending

**Extended scale**

**ARPEGGIO**

2 3 0      1 3 2      3 2 4      1 4 0      1 2 0

A      D      E7      E7      A

Key of "A" Major. Principal triads on the first three strings.

2 1 3 x    2 3 4 x    1 2 3 x      3 1 2 x      2 1 4 x      0 1 0 x      2 1 3 0    2 3 4 x    1 2 3 x

A      D      E7      E7      A

Key of "A" Major. Principal triads on the second set of three strings. Three possible fingerings are shown for the "A" chord, to help the beginner. Author prefers 2 3 4, which is necessary when the chord is transposed to higher positions.

2 1 3 0    2 3 4 0    1 2 3 0      0 1 3 2      2 1 4 0      0 1 0 0      2 1 3 0    2 3 4 0    1 2 3 0

A      D      E7      E7      A

Key of "A" Major. Principal chords on the first four strings.

0 2 1 3 0    0 2 3 4 0    0 1 2 3 0      0 1 3 2      0 2 0 1 0 0    0 2 3 1 4 0      0 2 1 3 0    0 2 3 4 0    0 1 2 3 0

A      D      E7      E7      A

Key of "A" Major. Principal full chords in the open position. Learn *both* fingerings shown for the "A" Major chord.

## KEY OF "A" MAJOR - BASIC CHORD PROGRESSION







# Menuett

DUET

From the notebook for  
ANNA MAGDALENA BACH

Student should learn both parts.

II No open strings unless marked.

The musical score is written for two staves, Treble and Bass clef. The key signature is two sharps (F# and C#), and the time signature is 4/4. The piece is in G major. The score consists of six systems of music. The first system includes the instruction 'II No open strings unless marked.' and shows the beginning of the piece with various fingerings (1, 2, 3, 4) and a 'H' marking above the first measure. The second system continues the melody and accompaniment. The third system shows a repeat sign at the end. The fourth system includes a 'H' marking above the first measure and various fingerings. The fifth system continues the piece with fingerings. The sixth system includes 'I' and 'II' markings above the first and second measures respectively, and ends with a repeat sign.



# Massa's In The Cold, Cold Ground

Slowly - with feeling

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It consists of several systems of music, each with a guitar staff and a vocal line. Chord diagrams are provided for various chords, including A, Ab7, Em, D, D#dim, A, B7, E7, E+(7), A9, A6, and E7. Fretboard positions are indicated with numbers 0-4. A '7th fret 2nd string' position is specifically noted. The score includes a 'CHORUS' section and a 'Count 1 & 2 & 3 & 4 &' marking. Dynamic markings include 'sfz' (Very loud) and 'Accent' (heavy accent).

- Λ or > = Heavy accent
- sfz = Very loud
- ⋮ = Arpeggiando (Harp-like)

In this arrangement of "Massa's In The Cold, Cold Ground", the long tie or phrase marking, is used. This marking dictates a pronounced sustained, or legato quality. To achieve this quality, each note is struck and *held*, through the time value of the long tie marking. This legato quality is not easily achieved in guitar playing, but it is worth working on, most diligently, as it usually makes the difference between an average performance, or an excellent one.



In this "Swing Etude", the eighth notes are played as in the E Minor Blues on page 23. The down-beat is longer than the up-beat. Meter remains constant.

# Swing Etude

DUET

JOE FAVA

II Pos.

First system of musical notation. The piece is in E major (two sharps) and 4/4 time. The first staff shows a melodic line with fingerings 2, 3, 0, 1, 0, 1, 3, 4, 1, 1, 3, 0, 1, 0. The second staff shows a bass line with fingerings 0, 2, 1, 0, 3, 2, 1, 0, 2, 1, 3, 2, 0, 4. A count is provided below the first staff: "Count & 4 & 1 2 & 3 & 4 & 1 2 & 3 & 4 & 1 & 2 & 3 & 4 &".

Second system of musical notation. The first staff continues the melodic line with fingerings 4, 1, 3, 1, 0, 4, 3, 4, 1, 2, 0, 1, 2, 3, 4. The second staff continues the bass line with fingerings 0, 2, 1, 0, 3, 2, 1, 0, 2, 1, 3, 2, 0, 4. A count is provided below the first staff: "1 2 & 3 & 4 & 1 2 3 & 4 &".

Third system of musical notation. The first staff continues the melodic line with fingerings 1, 3, 0, 1, 1, 2, 1, 2, 3, 1, 1, 3, 1, 0. The second staff continues the bass line with fingerings 0, 2, 1, 0, 3, 2, 1, 0, 2, 1, 3, 2, 0, 4. A count is provided below the first staff: "1 2 & 3 & 4 & 1 2 & 3 & 4 & 1 2 3 4".

Fourth system of musical notation. The first staff continues the melodic line with fingerings 2, 1, 3, 4, 1, 2, 1, 2, 3, 1, 2, 3, 1, 2, 3, 4. The second staff continues the bass line with fingerings 0, 2, 1, 0, 3, 2, 1, 0, 2, 1, 3, 2, 0, 4. A count is provided below the first staff: "1 2 & 3 & 4 & 1 2 & 3 & 4 & 1 2 3 4".

The fingering has been carefully marked, but for future reference, the position marking, (Roman numeral) II, indicates that the entire piece is to be played in the indicated position. If there should be a position change, it should be indicated, unless it is just a short, minor change, in which case the fingering marking is sufficient indication.

Circled numbers ③, indicates the string on which the note is found, if it cannot be played in its usual position, or if a special effect is desired.



## EIGHTH NOTE TRIPLETS

Eighth note triplets occur in a variety of combinations, sometimes including rests, as follows:

Each count is divided into 3 equal parts.

Each count, (group of 3 equal values) is shown with a 3 above, or below, each grouping.

A tie  $\frown$ , may, or may not be placed above, or below, each grouping.

Normally, strict alternate picking is good practice;  $\square \nabla \square \nabla \square \nabla$ .

If the down-beat is to be accented, the following picking is used;  $\square \nabla \square \square \nabla \square$ .

In very fast passages, the glide-pick may be used to great advantage.

The five staves show different triplet configurations over a 4-beat measure:

- Staff 1: Two triplets, one on beats 1-2 and one on beats 3-4. Counts: 1 & a 2 & a 3 & a 4 & a. Picking:  $\square \nabla \square \nabla \square \nabla \square \nabla$ .
- Staff 2: Two triplets, one on beats 1-2 and one on beats 3-4. Counts: 1 & a 2 & a 3 & a 4 & a. Picking:  $\square \nabla \square \square \nabla \square$ .
- Staff 3: Two triplets, one on beats 1-2 and one on beats 3-4. Counts: 1 & a 2 & a 3 & a 4 & a. Picking:  $\square \nabla \square \square \nabla \square$  with ties under the second and fourth notes of each triplet.
- Staff 4: Two triplets, one on beats 1-2 and one on beats 3-4. Counts: 1 & a 2 & a 3 & a 4 & a. Picking:  $\square \nabla \square \square \nabla \square$  with glide-picks (gamma) under the first note of each triplet.
- Staff 5: Two triplets, one on beats 1-2 and one on beats 3-4. Counts: 1 & a 2 & a 3 & a 4 & a. Picking:  $\square \nabla \square \square \nabla \square$ .

### Examples of Picking:

Strict  $\square \nabla$  alteration.

#### Lento (Slowly)

Pick  $\rightarrow \square \nabla \square \nabla \square \nabla$  etc.

The staff shows a sequence of eighth-note triplets in 4/4 time, with rhythmic counts below: 1 & a 2 & a 3 & a 4 & a 1 & a 2 & a 3 & a 4 & a. Fingering numbers 0-4 are shown above the notes.

Accent on each down beat,  $\square \nabla \square, \square \nabla \square, \square \nabla \square, \square \nabla \square$ .

#### Moderato (Moderately)

Pick  $\rightarrow \square \nabla \square \square \nabla \square$  etc.

The staff shows a sequence of eighth-note triplets in 4/4 time, with rhythmic counts below: 1 & a 2 & a 3 & a 4 & a 1 & a 2 & a 3 & a 4 & a. Fingering numbers 0-4 are shown above the notes.

Free-picking, gliding the pick from one string to the next higher string, when advantageous. Otherwise the same as  $\square \nabla$  alternation.

#### Allegro (Lively)

Pick  $\rightarrow \square \nabla \square \square \nabla \square \nabla \square \nabla \square \nabla \square \nabla \square \nabla \square \nabla \square \nabla \square \nabla \square \nabla \square \nabla \square \nabla \square$

The staff shows a sequence of eighth-note triplets in 4/4 time, with rhythmic counts below: 1 & a 2 & a 3 & a 4 & a 1 & a 2 & a 3 & a 4 & a. Fingering numbers 0-4 are shown above the notes.

Ten times.  $\square \nabla \square \nabla \square \nabla$  Start slowly. Increase tempo gradually.

Ten times.  $\square \nabla \square \square \nabla \square$  Keep triplets smooth, and evenly divided.

The staff shows two sequences of eighth-note triplets. The first sequence consists of four triplets with rhythmic counts 1 & a 2 & a 3 & a 4 & a. The second sequence consists of four triplets with rhythmic counts 1 & a 2 & a 3 & a 4 & a. Fingering numbers 0-4 are shown above the notes.

Repeat above fingering on each string.



# Triplet Etude

First time □ v □ v □ v etc.

Second time □-□-□ v □ v etc.

## Moderato

120  
A

320  
E7

100  
E

132  
A

D

A

A#dim

E7

E

□-□-□ □-□-□ etc.

□-□-□ v □ v □-□ v □-□ v □-□ v □-□ v □

This etude should be practiced with both picking directions shown above. 1st time, strict alternate picking. 2nd time, free-picking, using the glide stroke from string to string whenever possible.

# Roller Coaster

## CHROMATIC TRIPLETS

Note Time and Key-Signatures

JOE FAVA

## Allegro

□ v □ v □ v

(3)

(3)

(3)

(v) □ v □ v

(v) □ v □ v

(v) □ v □ v

Keep the left hand from moving too much. Left hand fingers should reach their respective frets with little or no help from the hand. Do not lift fingers unnecessarily.



## KEY OF "E" MAJOR (4 Sharps) SCALE ARPEGGIO and PRINCIPAL CHORDS

The key of "E" Major has four sharps in its signature, F#, C#, G# and D#. Regardless of their location, these four notes are played sharp, unless otherwise marked. Scale, arpeggio and chords must be memorized.

TWO OCTAVE SCALE		TWO OCTAVE ARPEGGIO	
Ascending	Descending	Ascending	Descending

Scale Study - 1 octave on each scale tone - descending.

100	132	230	203	124	113 132	100
E	E	A	B7	B7	E	E

Key of "E" Major. Principal triads on the first three strings.

210x	111x 234x 123x	120x	314x	310x	210x
E	A	B7	B7	B7	E

Key of "E" Major. Principal triads on the second set of three strings.

2100	2340 1230	1113	1304	2100
E	A	B7	B7	E

Key of "E" Major. Principal chords on the first four strings.

023100	02340 01230	21304	023100
E	A	B7	E

Key of "E" Major. Principal full chords in the open position.  
*Learn all fingerings.*

### KEY OF "E" MAJOR - BASIC CHORD PROGRESSION



# Tarantella

## FOLK DANCE

JOE FAVA

210x      210x      2100

E      B7      E      A      B7

Count 2 & a 1 & a 2 & a etc.

210x      310x      100

E      B7      E      B7      B7

1 & a 2 & a 1 & a 2 & a

E      B7      E      B7

1 & a 2 & a

B7      E      C#m      G#7      C#m      A

G#7      C#m      F#7      B      E      F#7      B

1 & a 2 & a 1 & a 2 & a

B7      E      B7      E      B7

E      B7      E      B7

E      A      B7      E      B7      E      B7      E

In addition to the indicated picking, the above should be practiced in strict  $\square \vee$  alternation.



# Brahms Lullaby

02310x E

2134x B7

213xx B7

314x B7

2100 E

01230 A

210x E

134x A

210x B7

E

A

E

B7

E

Musical score for Brahms Lullaby, first system. It consists of three staves of music in G major (one sharp) and 3/4 time. The first staff contains two measures with guitar chord diagrams for E and B7. The second staff contains five measures with chord diagrams for B7, B7, B7, E, and A. The third staff contains five measures with chord diagrams for A, B7, E, A, and E.

# Silent Night

02310x E

0231xx E

x21304 B7

3140 E

2100 E

02010x E7

0123x A

12030 A# dim.

x2310x E

0201xx E7

A

A# dim.

E

21304 B7

124 B7

102 E

3140 E

2100 E

1304 E

x23100 B7

x2130x A

xx2340 E

023100 E

Musical score for Silent Night, first system. It consists of three staves of music in G major (one sharp) and 3/4 time. The first staff contains six measures with chord diagrams for E, E, B7, E, E, and E7. The second staff contains six measures with chord diagrams for A, A# dim., E, E7, A, and A# dim. The third staff contains ten measures with chord diagrams for B7, B7, E, E, E, B7, A, E, and E.







# Ay, Ay, Ay

TRADITIONAL SPANISH

13 40  
B9

2 1 3 0 4  
B7

0 2 3 1 0 0  
E

2 1 3 x x x  
B7

2 1 3 4 x  
B9

x 1 3 x x x

Bar 1 1 1 x  
A

Bar 1 1 1 x  
G#

Bar 1 1 1 x  
A

Bar 1 1 1 x  
G#

2 3 4 x  
1 3 4 x

*rit.*

## THE GRAND BAR

The Grand Bar is effected by placing the first finger flatly against all six strings on the same fret, leaving the other three fingers free to do what is required of them. It may not be easy, at first, to get a clear sound from all six strings, with the grand bar, but the following suggestions should help. Make sure the barring finger is as close as possible to the fret to be sounded; the barring finger must be perfectly flat; the thumb should be set at center (or even below center) of the neck to help keep the first finger as flat as possible. The Grand Bar must be practiced most diligently, as it is a very important asset in all guitar work.

## THE $\frac{1}{2}$ BAR or SMALL BAR

Same as the Grand Bar, but the first finger covers two, three, or four strings.

## ARPEGGIANDO (Harp-like)

The sign  $\}$  means Arpeggiando, or Harp-like. When a chord is marked thus, the pick should describe a lingering, harp-like stroke across the strings, without, of course, disturbing the tempo.



# KEY OF "F" MAJOR (1 Flat) SCALE, ARPEGGIO and PRINCIPAL CHORDS

The key of "F" Major has one flat in its signature, B $\flat$ . Every "B", regardless of its location, must be played flat, unless otherwise marked. Scale, arpeggio, and chords must be memorized.

TWO OCTAVE SCALE

Ascending | Descending

Remember! All Bs are flat!

ARPEGGIO Ascending Descending

Descending Scale study - one octave on each chord tone

Ascending

2 1 1 3 4 1 1 4 1 3 1 0 2 1 1

F B $\flat$  C7 F

Key of "F" Major. Principal triads on first three strings.

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

F B $\flat$  C7 F

Key of "F" Major. Principal triads on second set of three strings.

3 2 1 1 2 3 4 1 2 3 1 4 2 3 1 0 3 2 1 1

F B $\flat$  C7 F

Key of "F" Major. Principal chords on first four strings.

1 3 4 2 1 1 1 2 3 4 1 3 2 4 1 0 1 3 4 2 1 1

F B $\flat$  C7 F

Key of "F" Major. Principal full chords in the open position. In the full "F", and "B $\flat$ ", chords it is necessary to use the "GRAND BAR", as explained on the preceding page.

## KEY OF "F" MAJOR - BASIC CHORD PROGRESSION

F B $\flat$  F C7 F



# Duet Moderne

1st Guitar

2nd Guitar

2 1 1, 3 4 0, 1 0 0, 3 2 4 x, 3 2 1 x, 1 3 x, 1 3 4

Gm, C7, C13

13x2, 3x24, 3x24, 3x14, 3x24, 13x2, 13x2, 13x2

F, Gm6, G#dim, F, Gm6, F#, F, F#

Gm7, C13, C13

2x34, 13x2

Gm7, F#

*Fine*

0 2 3 4 0, 0 1 2 3 4

A, Bb

0 2 3 4 0, 3 x 0 0 0 1

A, G7

%

C, G7, C, G7, C, G7, C, Edim

*D. C. al Fine*

The symbol % means repeat the preceding measure.



# Theme from Narcissus

ETHELBERT NEVIN

# Waltz

from "Serenade for Strings"

TSCHAIKOWSKY  
Arr. by JOE FAVA



Waltz from "Serenade for Strings" continued

Either → 3 1-1 4  
Fingering → 4 2 1 4

1-1  
3-3

Musical staff with notes and chords.

Musical staff with notes, chords (C7, F), and a *rit.* marking.

Musical staff with notes, chords (C7, F), and fingerings (4 1 4, 2 3).

Musical staff with notes, chords (E7, Am), and a *Hold Am Chord* instruction.

Musical staff with notes, chords (V, I, F, Bb, Bbm, F), and a legend for fret positions.

V= 5th Position  
1st Finger on A  
5th Fret  
B= 7th Fret  
3rd Finger  
5th Position  
C= 8th Fret  
4th Finger  
5th Position

Musical staff with notes, chords (C, Gm, C7, F, F#dim.).

Musical staff with notes, chords (E7, Am, C+, C, C7, F, Ddim., F).

Musical staff with notes, chords (C7, F, Gm, C7, F), and fingerings (4 1, 3-3, 2, 4 3).

Musical staff with notes, chords (Gm, C7, F), and a complex fingering sequence (3 2 3 4 2 1, 3 2 1 1 2 1 1).



## *Now In Preparation*

### ● BOOKS IV and V JOE FAVA GUITAR METHOD

\_\_\_\_\_ADVANCED WORK IN UPPER POSITIONS

\_\_\_\_\_MORE FORM SCALES—MECHANICS—PRACTICAL HARMONY

\_\_\_\_\_INTERESTING, MODERN ARRANGEMENTS FOR GUITAR SOLO  
DUET AND QUARTET (3 GUITARS AND BASS GUITAR)

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### ● MANUAL OF SCALES AND ARPEGGIOS

### ● RECITAL SERIES

Intermediate and Advanced

\_\_\_\_\_JAZZ ARRANGEMENTS FOR GUITAR SOLO

\_\_\_\_\_CLASSIC ARRANGEMENTS FOR GUITAR SOLO

\_\_\_\_\_GUITAR DUETS

\_\_\_\_\_GUITAR COMBO (OR BAND) 3 GUITARS AND BASS GUITAR



# Joe Fava Method for GUITAR

**DIRECT** . . . Minimum of preliminary memory work. Each topic is taken up in the order of its occurrence, and studied in the following manner; Theory, to be memorized: Mechanics, to be practiced: Recreational pieces, to put the theory and mechanics to practical use. The strings are learned in the order of their difficulty, from 1 to 6, instead of the reverse order, which is used by many other methods.

## Book I

\$1.50

**GRAPHIC** . . . Profusely illustrated, showing hand positions, best ways to hold the instrument, how to finger each note, etc. The high "A" on the 1st string is avoided in this book, so the student can keep his hand in the 1st position at all times, thus avoiding the confusion which usually results from trying to reach the high "A," in the early stages of study.

**MODERN** . . . Along with the usual classic and traditional forms, the modern idiom is introduced, so the student may be able to play popular tunes, if he so desires without imposing extra work on the teacher.

**The 2nd position is graphically presented**, so the student actually *sees* it on the fingerboard. This clear, mental picture of the 2nd position paves the way for the higher positions, which are introduced in book 3. The same plan of Theory, Mechanics, and Recreation is followed. The solo and duet arrangements have unusual and modern harmonies, giving the usual teaching pieces a fresh and interesting sound. Some original pieces, in the modern idiom are included, to add interest and variety. Classic pieces are carefully and correctly transcribed. Thus the student learns the traditional harmonies of the classics, but is also exposed to the interesting modern harmonies of today. The arrangements are exceptionally good, but in order to realize their full value, all notes must be held for their full count, and legato must be religiously observed. These arrangements contain a maximum of musical value for a minimum of effort, but they must be studied and played very carefully.

## Book II

\$1.50

**Introduces the higher positions.** Two scale forms are taught, in two keys, but they are movable, and may be used for any desired key by simply changing the position. Connecting positions are also taken up, so the student may move from the open position to either of the scale forms, or from one scale form to another. Now the student can play a passage in several locations, and is in a position to choose the one that lies best. This is a great help in sight-reading. Book 3 also goes into intervals and parallel chord construction. Also included are several beautiful classic arrangements, and some fine jazz originals and old-timers for 2, 3, and 4 guitars. This book contains a good deal of single-string work, such as used in combo playing, and also some good examples of unusual chord progressions. It may be considered a rather rigorous course by some, but the author feels that the student who has progressed this far is eager for hard work, and anxious to learn all he can about mechanics and positions, so that he may apply them to the daily problems of playing any type of music. The arrangements in this book are of lasting value, wonderful for performance, and fully acceptable for any type of recital.

## Book III

\$2.00