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GUCKERT - Guckert's Chords

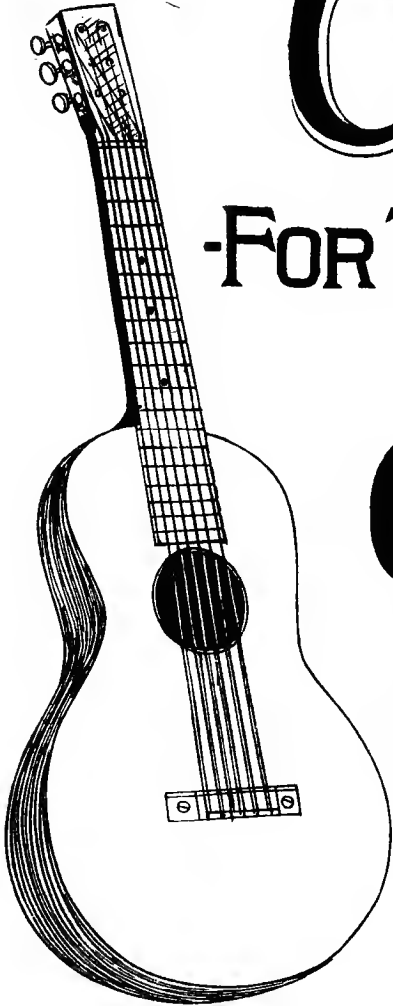
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CHORDS



-FOR THE HAWAIIAN-
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GUITAR
AT SIGHT

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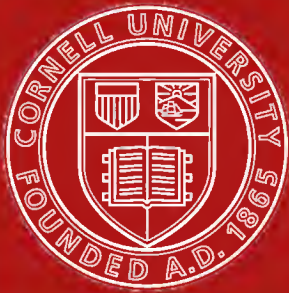
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TO THE POINT

The object of this Instructor for the Hawaiian Steel Guitar, is to eliminate all unnecessary or worthless information to make this a large book.

Any one can learn and understand how to play without the notes or teacher by the simplicity of this diagram method at sight.

E. N. GUCKERT.



THE HAWAIIAN STEEL GUITAR

The Hawaiian Steel Guitar is the same instrument as the regular six string Guitar, with the exception that the first, second and third string are double strings tuned in unison to give a louder or more effective tone.

The regular six string Guitar can be used by raising the Nut on which the strings rest about an eighth of an inch higher. Special nuts of this kind can be purchased at the music stores, or can be made out of a piece of hard wood to be placed in position of the nut of the regular Guitar.

THE STEEL BAR

The Steel Bar that is used in holding down the strings to make the notes and chords is $3\frac{1}{4}$ inches long, 1 inch wide, and $\frac{1}{4}$ inch thick, with a rounded edge on the side used for pressing the strings.

MANNER OF HOLDING STEEL BAR

The Steel Bar is held lightly in the left hand between the thumb and first finger, placing the third and little finger under the rounded edge to hold the steel at an angle of 45 degrees, the second finger is used to guard or as a damper to stop the tones of the upper parts of the strings between the nut and the steel.

In making Barre Chords of three or more notes the steel is held down on all the strings with the thumb and first finger, the third and little finger being withdrawn from under the rounded edge are used as guards or dampers.

In playing Single Strings or Single Notes the end of the steel about $\frac{1}{4}$ inch from the point is used at the 45 degree angle.

HOLDING DOWN THE STRINGS

The Strings are not pressed down upon the frets to make the tones, as the steel bar is what might be termed a moving fret, it is for this reason that the strings must be raised higher than on the ordinary Guitar, by using a higher nut. The frets are only used as guides in making the notes or chords.

The peculiar bell like or singing tone is produced by sliding the steel on the strings from one position to another. The Tremolo effect is produced by sliding the steel up and down the strings about an $\frac{1}{8}$ of an inch in what might be termed a quiver of the steel bar. Many beautiful and enchanting tones can be produced by little practice. It is these tones that have made the Hawaiian or Steel Guitar, (played with a steel) so popular, and in this way *only* differs from the regular Guitar.

THE PICK

The Strings are picked with the fingers of the right hand, the first and second strings are picked with the 1st and 2nd fingers, the third, fourth, fifth and sixth strings are picked with the thumb. The above is the Hawaiian method, but a more simple and effective method is to use the thumb in picking the 4th 5th and 6th strings, the 3rd string with the 1st or index finger, the 2nd string with the 2nd finger and the 1st string with the 3rd finger.

Do not use the little finger as a guard by resting it on the Sound Board of the Guitar as it detardes effective fingering. In a very short time by resting the upper part of the wrist on the lower edge of the Guitar you will acquire the gage of the positions of the fingers to pick the strings.

The hand is held in a curved position striking the strings with the ball ends of the fingers over the Sound Hole. As a general rule brass or nickle thimbles are used on the fingers and a brass or tortoise shell thumb pick. By using these thimbles and thumb picks a more brilliant tone is produced.

TO TUNE

The Steel Guitar is generally tuned to a high pitch to get the brilliant effect and for the benefit of those that have played the regular Guitar in the Spanish key with the 3rd string tuned to G. All that is necessary is to tune the Guitar one whole note higher this making the following Hawaiian method of tuning under which the instructions in this book are given.

Tune the 3rd string to A in unison with A (above Middle C on the piano) or to an "A" tuning pipe or fork, then press 3rd string down on 4th fret and tune 2nd in unison (C \sharp) then press 2nd string down on 3rd fret and tune 1st string in unison (E) then tune 4th string in unison with 1st string one octave lower (E), then 5th string in unison with 3rd string one octave lower (A), then 6th string in unison with 4th string one octave lower (E).

Making as follows:

1 st	string	_	E
2 nd	"	-	C \sharp
3 rd	"	-	A
4 th	"	-	E
5 th	"	-	A
6 th	"	-	E

THE POSITION OF HOLDING THE GUITAR

Sit on a straight chair with both feet on the floor, chair must not be too high, lay Guitar on lap with head or finger-board at the left hand. The top end of the Guitar toward the finger-board resting against the inside of the left leg, the lower part of the body of the Guitar resting on the right leg pressed close to the body.

DIAGRAM OF THE GUITAR FINGER BOARD

Showing the Six Strings and the Frets.

Giving the names of the open strings and the names of the notes of each string on the different frets.

IF YOU CAN READ MUSIC,

This diagram gives you the Chromatic Scale.

IF YOU DO NOT READ MUSIC

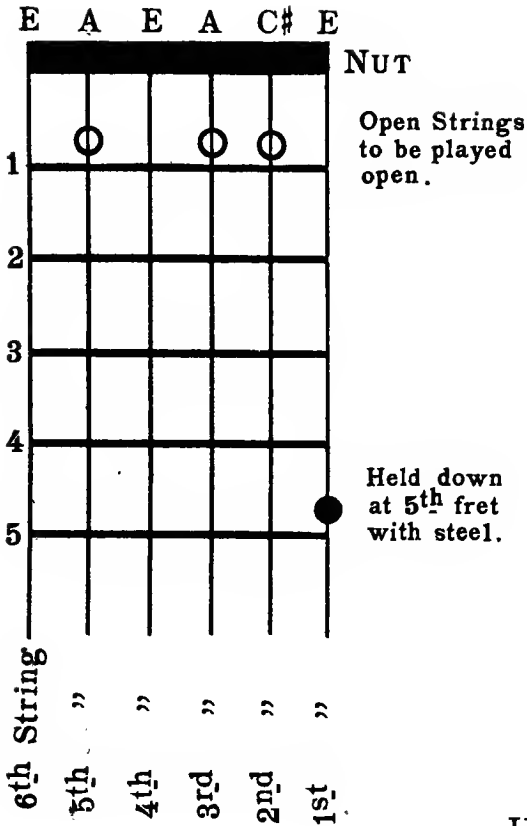
It will be an advantage to study the names of the notes on this chart as the names of the different chords are all marked and it will be easy to learn the names of each note of the chords by referring to this diagram.

IN PLAYING THE STEEL GUITAR

The Pupil must rely upon the ear to a great extent in making the notes or chords. To get the true tone the frets denote the positions of the steel where it is to be placed to make the notes which can be played either flat or sharp by placing the steel the least bit higher or lower than the guide of the fret. You can play the Steel Guitar in higher tones than are marked by the frets producing some very brilliant effects.

Open Strings	E	A	E	A	C#	E
Nut						
1 st Fret	F	A# Bb	F	A# Bb	D	F
2 nd "	F# Gb	B	F# Gb	B	D# Eb	F# Gb
3 rd "	G	C	G	C	E	G
4 th "	G# Ab	C# Db	G# Ab	C# Db	F	G# Ab
5 th "	A	D	A	D	F# Gb	A
6 th "	A# Bb	D# Eb	A# Bb	D# Eb	G	A# Bb
7 th "	B	E	B	E	G# Ab	B
8 th "	C	F	C	F	A	C
9 th "	C# Db	F# Gb	C# Db	F# Gb	A# Bb	C# Db
10 th "	D	G	D	G	B	D
11 th "	D# Eb	G# Ab	D# Eb	G# Ab	C	D# Eb
12 th "	E	A	E	A	C# Db	E
13 th "	F	A# Bb	F	A# Bb	D	F
14 th "	F# Gb	B	F# Gb	B	D# Eb	F# Gb
15 th "	G	C	G	C	E	G
16 th "	G# Ab	C# Db	G# Ab	C# Db	F	G# Ab
17 th "	A	D	A	D	F# Gb	A
18 th "	A# Bb	D# Eb	A# Bb	D# Eb	G	A# Bb
Strings	6 th	5 th	4 th	3 rd	2 nd	1 st

A Chord



EXPLANATION OF THE DIAGRAMS

The diagrams or pictures of the fingerboard showing the strings which are represented by the six vertical lines. The horizontal lines represent the frets. The heavy lines at the top the Nut. The figures at the left side are the numbers of the frets below the Nut, and as many chords are made on higher frets it will be necessary to look at the number of the fret before the diagram which may be marked 6-7-8-9-10 etc. etc.

The Black dots show the position for the steel to hold down the strings, the open dots denote an open string to be played open without the steel as shown in this diagram the Chord of A.

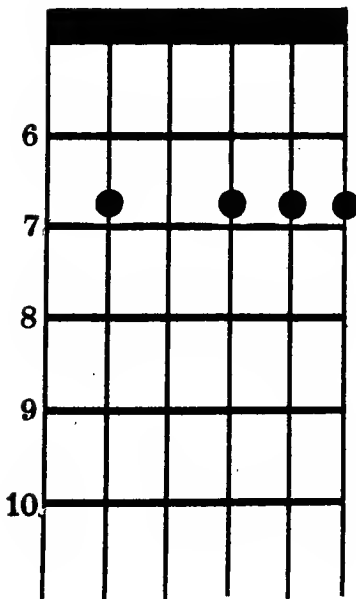
ILLUSTRATION OF THE BARRE CHORD

This diagram shows the Barre chord (or barred chord) of E which is made by holding the steel over all six strings at the 7th fret, to play the chord pick the 5th or Bass string with the thumb pick the three treble strings, 1st 2nd and 3rd strings together, three times in succession making 4 counts, the Bass one the treble string 2 3 and 4, thus playing the chord in what is called $\frac{4}{4}$ or Common time.

THE SLIDE

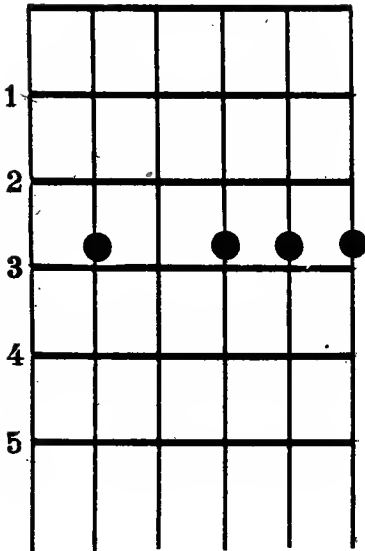
In making Barre chords slide the steel from the Nut to the position of the chord, for example try this E chord by sliding from the 5th to the 7th fret and tremolo at the 7th fret.

E Chord



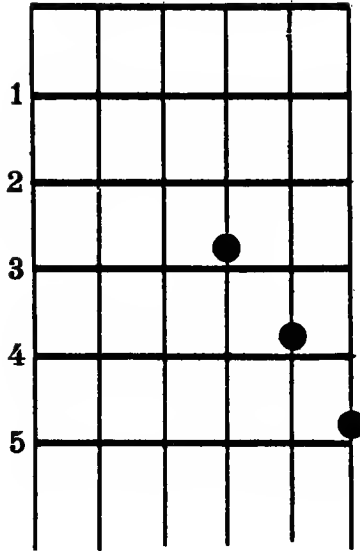
Key of C

C
Tonic Chord



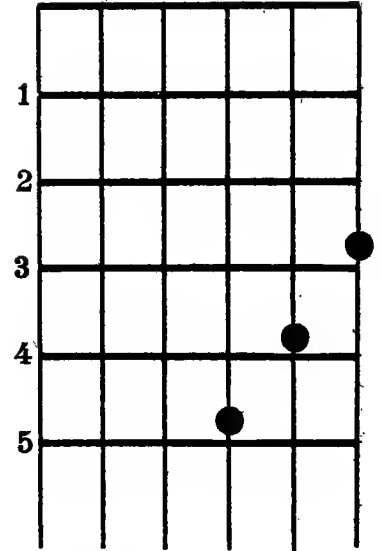
Bar at 3rd fret straight
across the strings.

F
Sub Dominant Chord



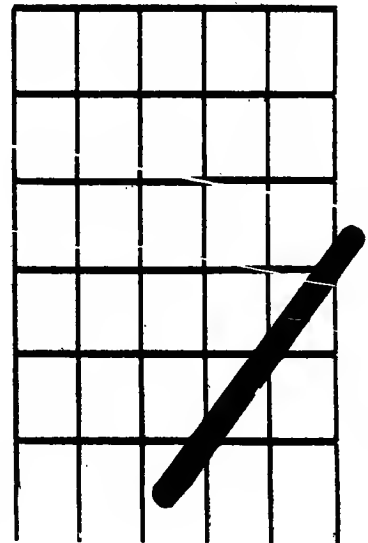
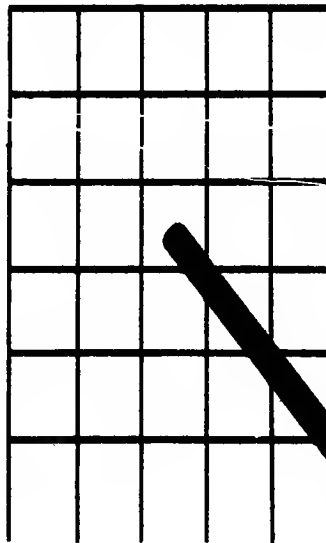
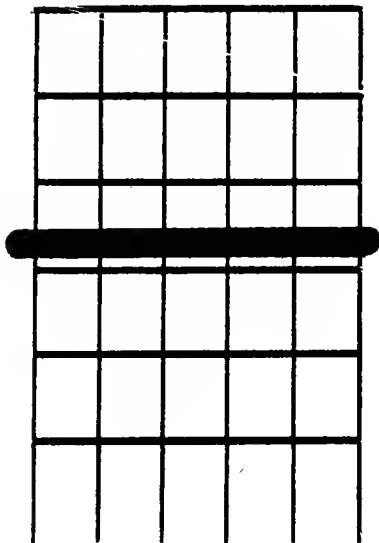
This chord the Steel is
held at an angle over—
3rd string at 3rd fret,
2nd string at 4th fret,
1st string at 5th fret.

G
Dominant Chord

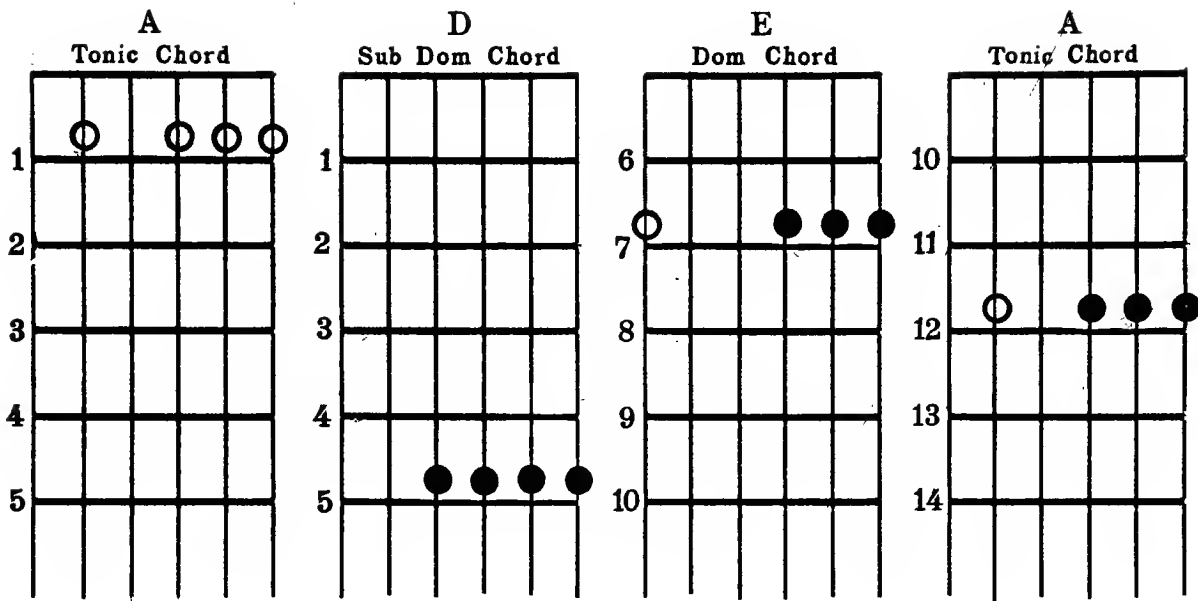


This chord the Steel
is held down on —
1st string at 3rd fret,
2nd string at 4th fret,
3rd string at 5th fret.

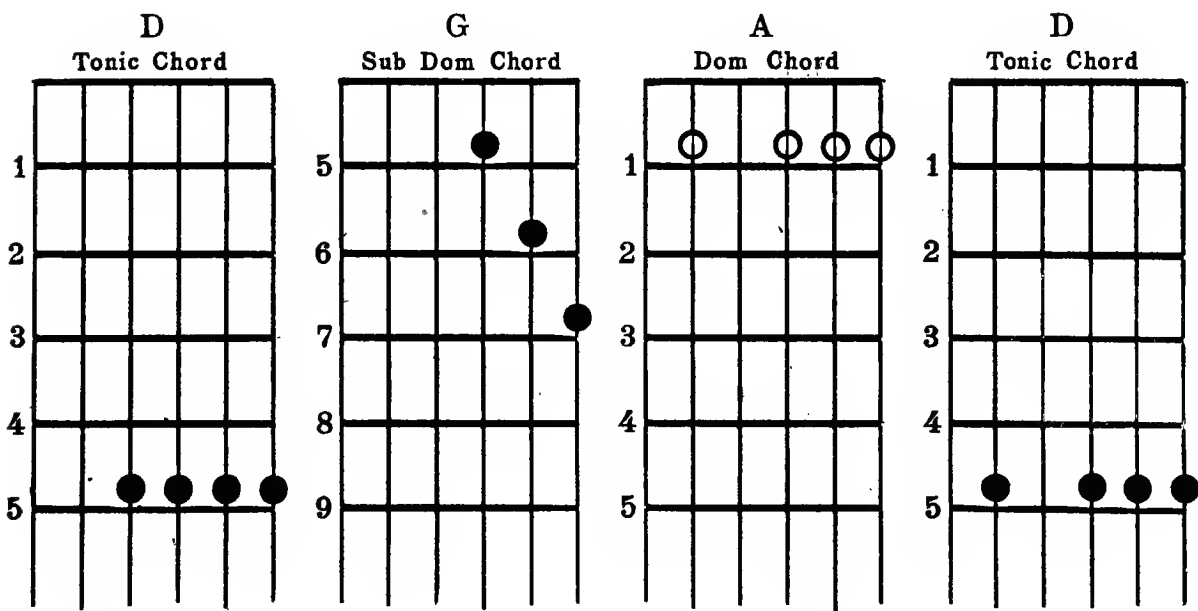
Illustration of Positions of the Bar *In making the above chords*



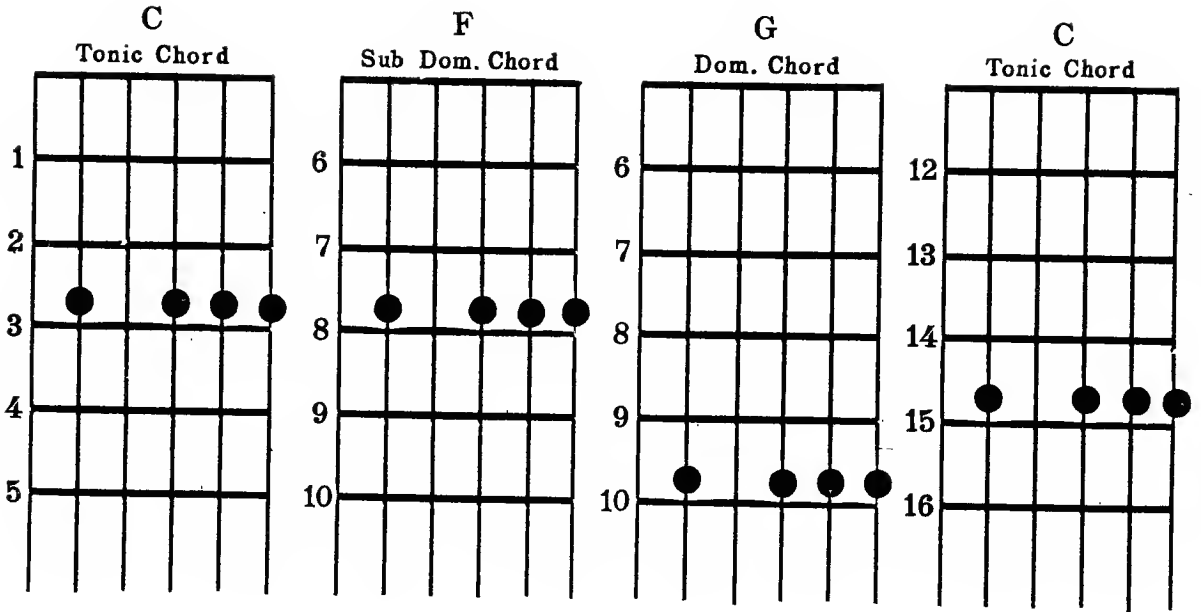
Key of A or Three Sharps



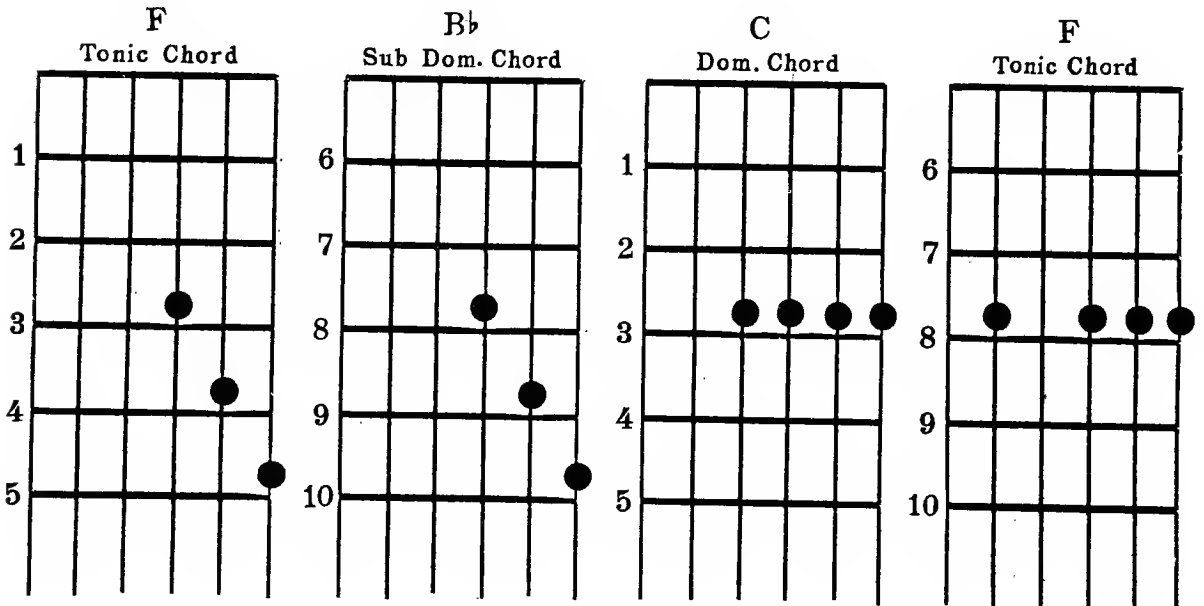
Key of D or Two Sharps



Key of C Natural

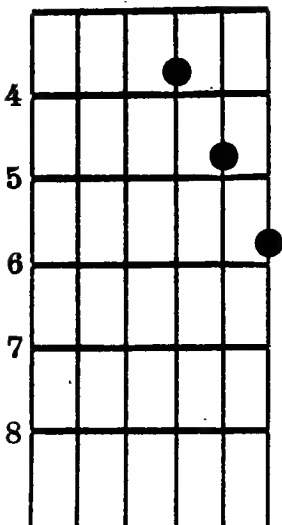


Key of F or One Flat

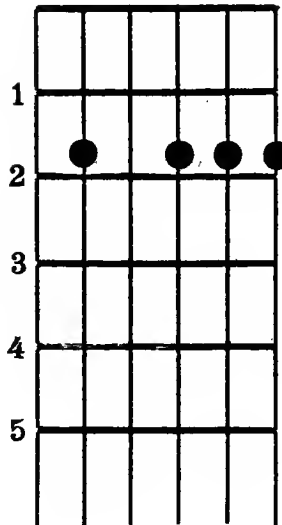


Key of F# or Six Sharps

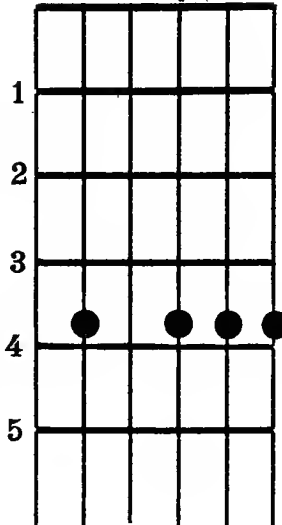
F#
Tonic Chord



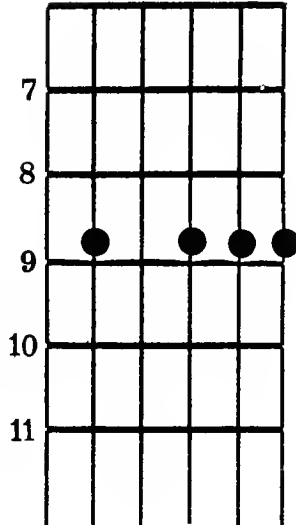
B
Sub Dom. Chord



C#
Dom. Chord

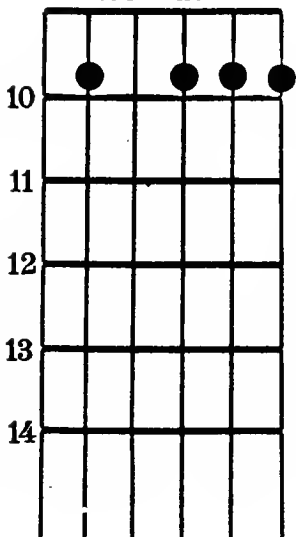


F#
Tonic Chord

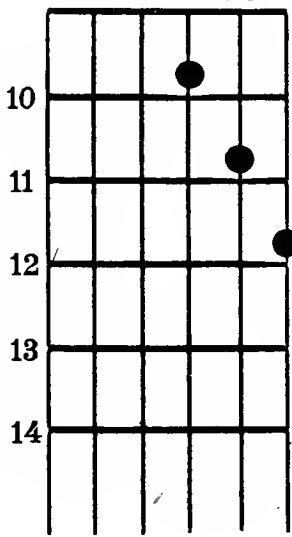


Key of G or One Sharp

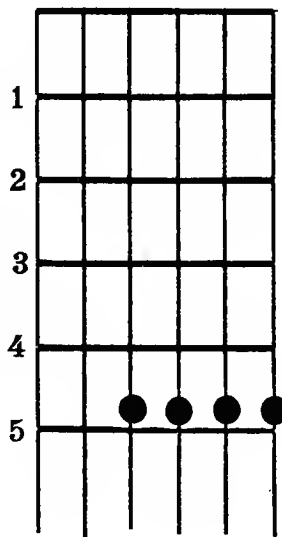
G
Tonic Chord



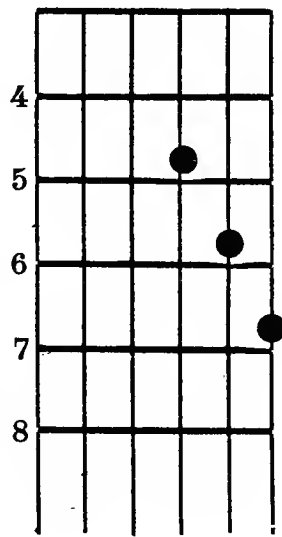
C
Sub Dom. Chord



D
Dom. Chord



G
Tonic Chord



Key of B \flat or Two Flats

<p>B\flat Tonic Chord</p>	<p>E\flat Sub Dom. Chord</p>	<p>F Dom. Chord</p>	<p>B\flat Tonic Chord</p>
---	--	--------------------------------	---

Key of E \flat or Three Flats

<p>E\flat Tonic Chord</p>	<p>A\flat Sub Dom. Chord</p>	<p>B\flat Dom. Chord</p>	<p>E\flat Tonic Chord</p>
---	--	--	---

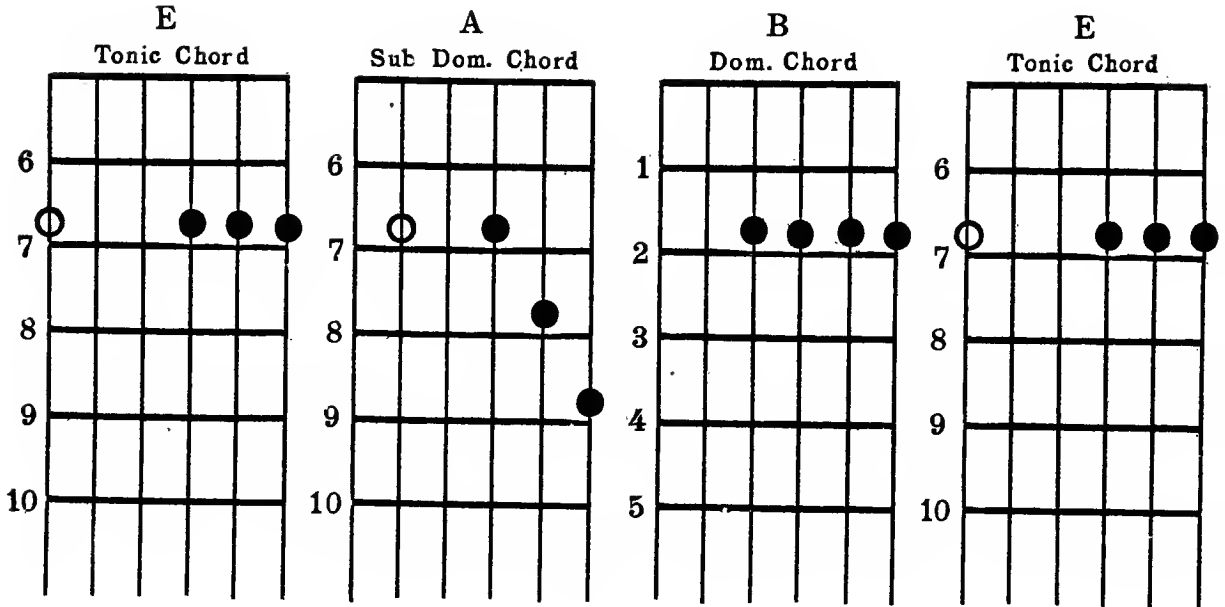
Key of $A\flat$ or Four Flats

$A\flat$	$D\flat$	$E\flat$	$A\flat$
Tonic Chord	Sub Dom. Chord	Dom. Chord	Tonic Chord

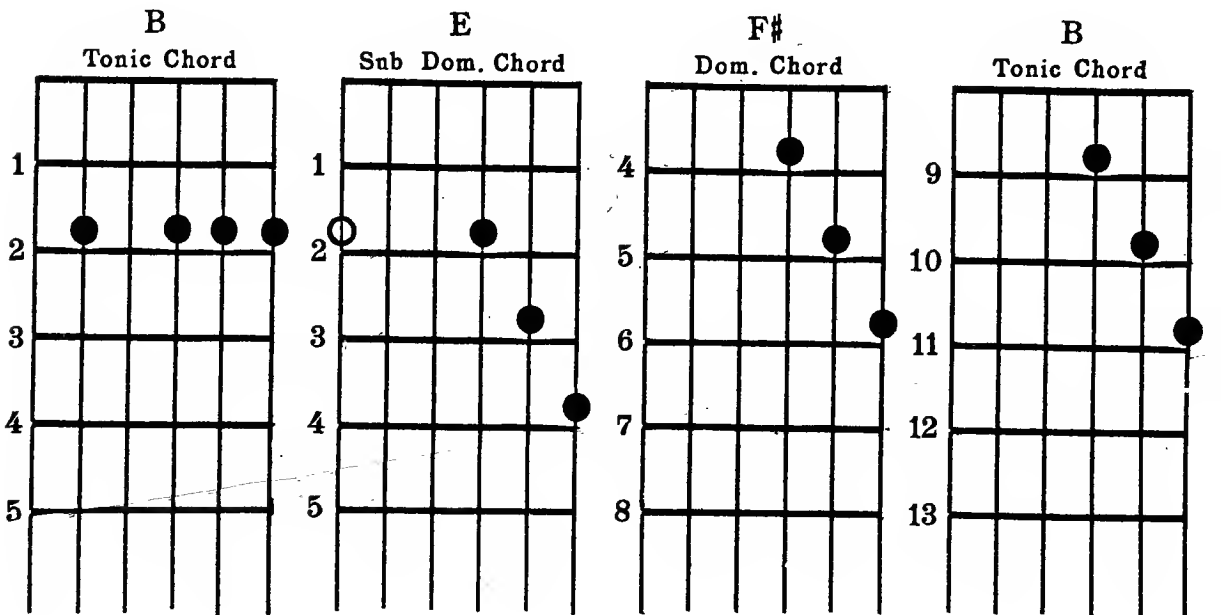
Key of $D\flat$ or Five Flats

$D\flat$	$G\flat$	$A\flat$	$D\flat$
Tonic Chord	Sub Dom. Chord	Dom. Chord	Tonic Chord

Key of E or Four Sharps



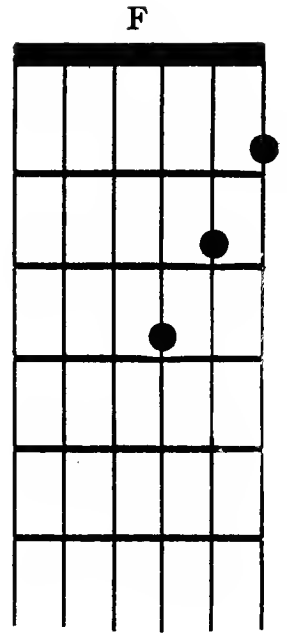
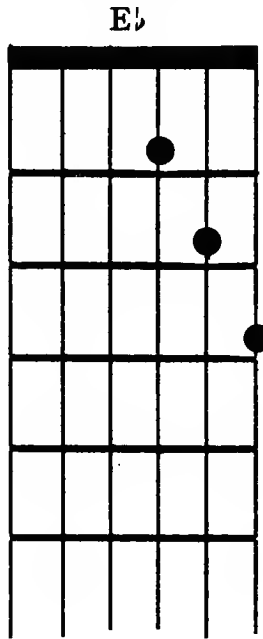
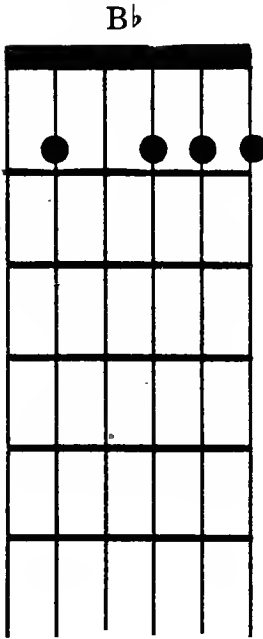
Key of B or Five Sharps



The Major Chords

There Names and Positions on Every Fret

Names of
Chords on
1st Fret as
shown on
these diagrams.



These same
positions made
one fret higher
or on 2nd fret
would raise it
one half tone as
shown here .

- 2nd Fret _ B Major _____
- 3rd Fret _ C Major _____
- 4th Fret _ C \sharp Major _____
- 5th Fret _ D Major _____
- 6th Fret _ E \flat Major _____
- 7th Fret _ E Major _____
- 8th Fret _ F Major _____
- 9th Fret _ F \sharp Major _____
- 10th Fret _ G Major _____
- 11th Fret _ A \flat Major _____
- 12th Fret _ A Major _____
- 13th Fret _ B \flat Major _____

- E Major _____
- F Major _____
- F \sharp Major _____
- G Major _____
- A \flat Major _____
- A Major _____
- B \flat Major _____
- B Major _____
- C Major _____
- D \flat Major _____
- D Major _____
- E \flat Major _____

- F \sharp Major _____
- G Major _____
- A \flat Major _____
- A Major _____
- B \flat Major _____
- B Major _____
- C Major _____
- C \sharp Major _____
- D Major _____
- E \flat Major _____
- E Major _____
- F Major _____

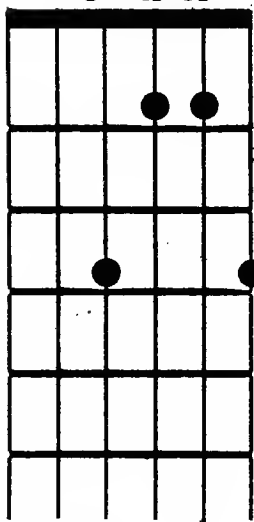
You will note that the chords on the 13th Fret are the same as on the 1st Fret. The 12th Fret on the Guitar is the middle or center of the strings and the chords below the 12th Fret are the same as the chords below the Nut. The chords can be played below the last fret, the tone to be gaged by the ear.

On the following page you will find the chords in all the minor keys. By learning the chords in the Major and Minor Keys you will be able to accompany any song or melody in any key. There are three chords in each key as illustrated on next page.

The Minor Chords

Their Names and Positions on Every Fret.

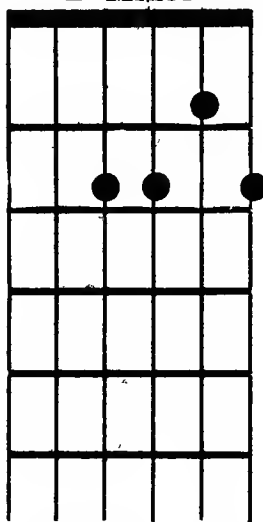
G Minor



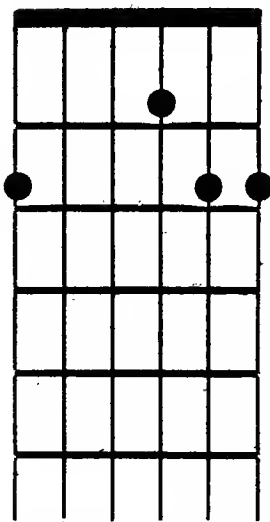
Names of Chords on 1st Fret as shown on these diagrams.

These same positions made one fret higher or on 2nd fret would raise it one half tone as shown here.

B Minor



E^b Minor



2 nd Fret	—	A ^b Minor	_____
3 rd Fret	—	A Minor	_____
4 th Fret	—	B ^b Minor	_____
5 th Fret	—	B Minor	_____
6 th Fret	—	C Minor	_____
7 th Fret	—	C [#] Minor	_____
8 th Fret	—	D Minor	_____
9 th Fret	—	E ^b Minor	_____
10 th Fret	—	E Minor	_____
11 th Fret	—	F Minor	_____
12 th Fret	—	F [#] Minor	_____
13 th Fret	—	G Minor	_____

C Minor	_____
C [#] Minor	_____
D Minor	_____
E ^b Minor	_____
E Minor	_____
F Minor	_____
F [#] Minor	_____
G Minor	_____
A ^b Minor	_____
A Minor	_____
B ^b Minor	_____
B Minor	_____

E Minor	_____
F Minor	_____
F [#] Minor	_____
G Minor	_____
A ^b Minor	_____
A Minor	_____
B ^b Minor	_____
B Minor	_____
C Minor	_____
C [#] Minor	_____
D Minor	_____
E ^b Minor	_____

Major Keys and their Relative Minors

There are three chords in every major and minor key as shown in the following table, the first chord being the name of the key, the second chord the Sub Dominant, the third chord the Dominant.

C - F - G	Relative Minor	—	A Minor	D Minor	E Major.
F - B ^b - C	"	"	D "	G "	A "
B ^b - E ^b - F	"	"	G "	C "	D "
E ^b - A ^b - B ^b	"	"	C "	F "	G "
A ^b - D ^b - E ^b	"	"	F "	B ^b "	C "
D ^b - G ^b - A ^b	"	"	B ^b "	E ^b "	F "
G - C - D	"	"	E "	A "	D "
D - G - A	"	"	B "	E "	F [#] "
A - D - E	"	"	F [#] "	B "	C [#] "
E - A - D	"	"	C [#] "	F [#] "	G [#] "
B - E - F [#]	"	"	G [#] "	C [#] "	D [#] "

Hawaiian Melody Waltz

Pick each chord shown below counting 1-2-3 or three counts, where bass string is marked play only with 1st count. The two open (0 0) counts on end chords should be sustained the length of the counts. Slide the steel as far as possible from the head of the fingerboard to the position over the fret making the tremolo when steel is in correct position.

First Part

Count

1 - 2 - 3	1 - 2 - 3	1 - 2 - 3	1 - 2 - 3	1 - 2 - 3	1 - 2 - 3	1 - 2 - 3
1	2	3	4	5	6	7

1st End Chord

1 - 2 - 3
1 - 0 - 0

Repeat from the beginning and use 2nd End Chord.

2nd End Chord

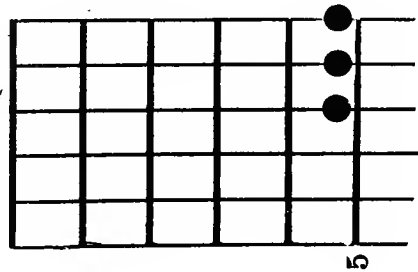
1 - 2 - 3
1 - 0 - 0

Hawaiian Melody Waltz _Continued

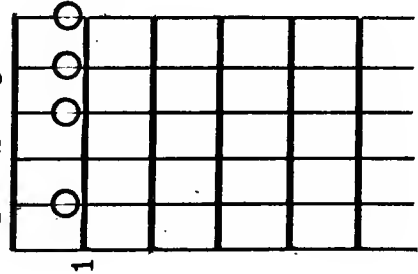
Second Part

Count

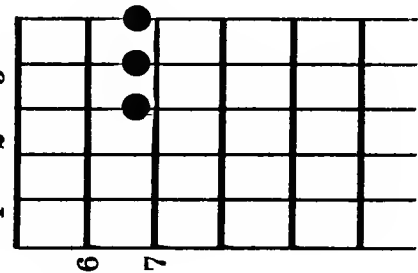
1 - 2 - 3
1 - 2 - 3



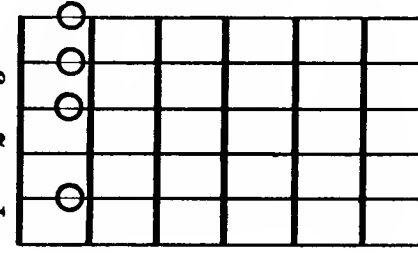
1 - 2 - 3
1 - 2 - 3



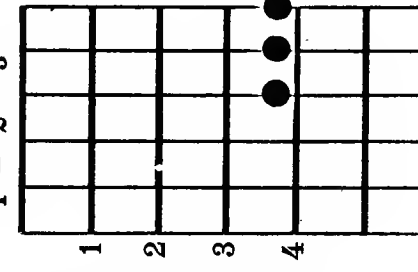
1 - 2 - 3
1 - 2 - 3



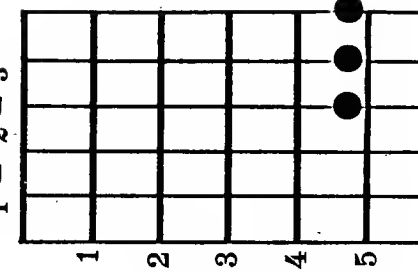
1 - 2 - 3
1 - 2 - 3



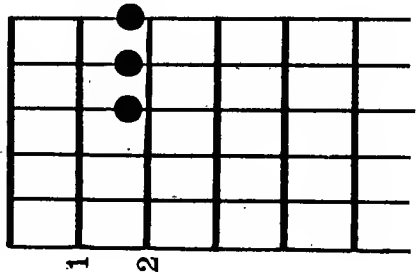
1 - 2 - 3
1 - 2 - 3



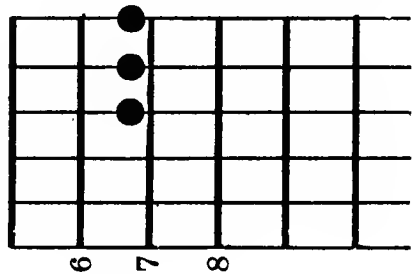
1 - 2 - 3
1 - 2 - 3



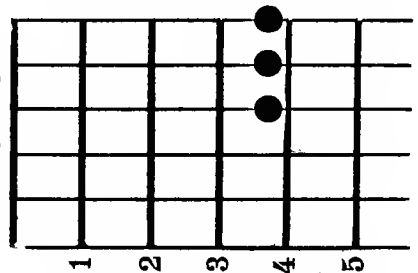
1 - 2 - 3
1 - 2 - 3



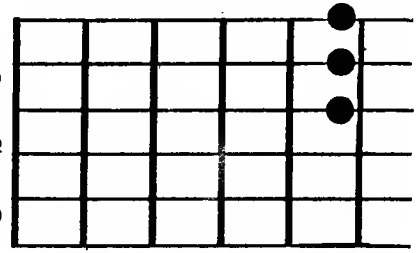
1 - 2 - 3
1 - 0 - 0



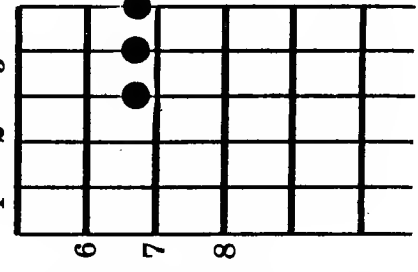
1 - 2 - 3
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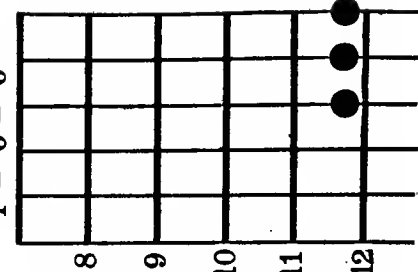
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