

FLORIDA STATE UNIVERSITY

COLLEGE OF MUSIC

THE SIGNIFICANCE OF JUSTIN HOLLAND'S *MODERN METHOD FOR THE*
GUITAR

By

JIMMY EVERETT MOORE

A Treatise submitted to the
College of Music
in partial fulfillment of the
requirements for the degree of
Doctor of Music

Degree Awarded:
Summer Semester, 2009

The members of the Committee approve the Treatise of Jimmy Moore defended on April 29, 2009.

Charles E. Brewer
Professor Directing Treatise

Matthew Shaftel
Outside Committee Member

Bruce Holzman
Committee Member

The Graduate School has verified and approved the above named committee members.

I dedicate this to my mother, Dorothy Martin-Green, who has always believed in me.

ACKNOWLEDGEMENTS

I would like to acknowledge Michelle Manchess for her time and assistance with many of the tasks and challenges set forth in this project. I would also like to thank Bruce Holzman, Dr. Charles E. Brewer, and Dr. Matthew Shaftel for their guidance and expertise in their respective fields.

TABLE OF CONTENTS

List of Figures	vi
Abstract	vii
INTRODUCTION	1
CHAPTER ONE	2
The Rise of the Classical Guitar	2
The Instruments	2
Luthiers	3
The Most Popular Guitars of the Nineteenth Century	4
The First Virtuosi	5
The Guitar in the United States of America	8
CHAPTER TWO	13
Justin Holland	13
Holland's Childhood in Virginia	13
Holland's Early Career in Boston	14
Holland's Career in Ohio	15
CHAPTER THREE	18
Holland's Modern Method for the Guitar	18
Holland's Preface	21
Part First	22
Manner of Holding the Guitar	22
Position of the left arm and hand	26
Position of the Right Arm and Hand	28
Manner of pressing and touching the strings	30
The Tuning of the Guitar	32
Signs for the fingering	33
Fingering of the Guitar	34
Manner of Playing Chords	36
The Barrer	38
Arpeggios	39
The Scale	40
Time	43
Part Second	46
Harmonic Tones	47
Part Third	52
A Brief List of Music Suitable for Use as Lessons, Recreations, and Entertainment	53
A Few Good Things for a Good Performer	54
Accompaniments	54
Conclusion	59
APPENDIX	60
BIBLIOGRAPHY	68
BIOGRAPHICAL SKETCH	70

LIST OF FIGURES

Figure 1.1: Fan Strut Bracing	3
Figure 1.2: Lacôte Guitar	4
Figure 1.3: Stauffer Guitar	4
Figure 1.4: Panormo Guitar	4
Figure 1.5: Aguado pictured with his tripodison	6
Figure 1.6: Old Black Joe	11
Figure 2.1: Justin Holland	13
Figure 3.1: Title Page of Holland's <i>Modern Method</i>	20
Figure 3.2: Manner of Holding the Guitar	23
Figure 3.3: Sor's seated position	25
Figure 3.4: Sor's left hand	26
Figure 3.5: Sor's illustration of the incorrect usage of the thumb	27
Figure 3.6: Guitar by Lacôte with rest for the little finger	29
Figure 3.7: The open strings	32
Figure 3.8: Octaves for reference tuning	32
Figure 3.9: Tuning the guitar relevant to the fifth string	33
Figure 3.10: Excerpt for with the symbol ^ for the thumb	34
Figure 3.11: Exercise utilizing two notes plucked by the thumb and index finger	35
Figure 3.12: Exercise utilizing three notes plucked by the thumb, index finger and middle finger	35
Figure 3.13: Exercise utilizing four notes plucked by the thumb, index finger, middle and ring fingers	35

Figure 3.14: Passage played with the index finger descending the bass or “wire” strings	36
Figure 3.15: Right hand fingering of chords	37
Figure 3.16: Manner of striking multiple strings with the thumb (A and B)	38
Figure 3.17: Left hand position of the barrer	39
Figure 3.18: Excerpt from Carcassi’s <i>Méthode pour la Guitare</i> Paris, c. 1840	41
Figure 3.19: Excerpt from Holland’s <i>Modern Method for the Guitar</i> 1876	42
Figure 3.20: Marx’s two count pattern for the hand	43
Figure 3.21: Marx’s three count pattern for the hand	43
Figure 3.22: Marx’s four count pattern for the hand	43
Figure 3.23: Time Lesson with whole notes	44
Figure 3.24: Time Lesson with half and whole notes	44
Figure 3.25: Time Lesson with quarter and whole notes	45
Figure 3.26: Time Lesson in two voices quarter and half notes	45
Figure 3.27: Time Lesson in two voices quarter and half notes with rests on beat one of each measure	45
Figure 3.28: Time Lesson in two voices quarter and half notes with rests on beat two of each measure	45
Figure 3.29: Time Lesson in two voices quarter and half notes with rests on beat three of each measure	46
Figure 3.30: Time Lesson in two voices quarter and half notes with rests on beat four of each measure	46
Figure 3.31: Vibration of the open string	48
Figure 3.32: Vibration of the string in two sections	48
Figure 3.33: Vibration of the string in three equal sections	48

Figure 3.34: Vibration of the string in four equal sections	48
Figure 3.35: Table of Harmonic Sounds	50
Figure 3.36: Scale of Harmonics	50
Figure 3.37: Actual pitch of Harmonics on the fingerboard	50
Figure 3.38: Artificial Harmonics	52
Figure 3.39: Chord progression or cadence in C major	53
Figure 3.40: Accompaniment exercise with <i>solfeggio</i>	55
Figure 3.41: Excerpt of the song, “Still I Love Thee” by C.T. Lockwood	56
Figure 3.42: Holland’s transcription of the song, “Still I Love Thee” by C.T. Lockwood	56
Figure 3.43a: Verse of the song, “Still I Love Thee” by C.T. Lockwood	56
Figure 3.43b: Holland’s transcription of the verse of the song, “Still I Love Thee” by C.T. Lockwood	56
Figure 3.44a: Measure 8 of “Still I Love Thee” by C.T. Lockwood	57
Figure 3.44b: Holland’s transcription of “Still I Love Thee” by C.T. Lockwood Measure 8	57

ABSTRACT

This treatise represents a study of Justin Holland, one of the most prolific American Guitarists of the nineteenth century. This document is divided into three parts: The first part discusses the popularity of the guitar in the nineteenth century, beginning with the instrument's rise of popularity in Europe to its beginnings in the United States. The second part is devoted to the musical career of Justin Holland; that is divided into three periods: his early life, his time in Boston, and his career in Cleveland. The third part is a close study of Holland's *Modern Method for the Guitar*, which contains explanations and images from the method with additional illustrations from other guitar methods published in the nineteenth century.

CHAPTER ONE

Introduction

Justin Holland (1819-1887) was undoubtedly the first black musician to achieve widespread recognition as a guitarist, and was perhaps the most prolific American guitarist of his era.¹ His *Modern Method for the Guitar* (published in 1876) compares favorably with the best methods of the nineteenth century, but unfortunately, has been out of print for over a century. The method is subtitled, "...an Improvement over all other Methods for the Guitar." It has been called "one of the few attempts to raise the guitar to the level of an art instrument" by author/pedagogue Aaron Shearer.²

Holland's method contains selections from the most popular European methods; it contains thorough explanations with multiple exercises, which lead the student through a wide range of material at a more leisurely pace than other methods.³

The purpose of the present treatise is to bring attention to one of the United States' most important guitar methods, written by one of its most prolific authors for the guitar.

If the reader will examine the catalogues of the larger music-publishing houses of the country, he will find, that, under the head of Guitar-Music, the name of Holland appears far oftener than that of any other writer.⁴

The first chapter of this document will discuss the guitar's popularity in Europe and its development in the United States during the nineteenth century; the second chapter will examine the musical career of guitarist/author Justin Holland; and the third chapter will provide a thorough discussion of Holland's *Modern Method for the Guitar*. This document also includes an appendix containing a Table of Contents for the method that was not included in the original publication. A number of figures consist of images taken from the original publication as well as illustrations taken from other methods are provided for comparative purposes.

¹ Douglas Back, *American Pioneers of the Classic Guitar*. (Arlington, VA: S. M. Mento Music Press. 1994), 6.

² Aaron Shearer, "A Review of Early Methods." *Guitar Review* 26 (1959): 24-26.

³ Peter Danner, "The Guitar in 19th century America: A Lost Social Tradition." *Soundboard* 12 (Nov. 1981): 296

⁴ James Trotter. *Music and Some Highly Musical People*. (Lee and Shepard Publishers, 1881), 122.

The Classical Guitar

The period that has been referred to as the “Golden Age of the Guitar,” is said to have begun in Italy, France and Spain around the year 1775.⁵ Due to the popularity of the instrument, various publications became available. These works were initially composed by virtuosi from Italy, France, and Spain, and later Austria and the United States. The instrument itself underwent many structural innovations to improve its volume, tone, and playability evolving from the five-course Baroque guitar that preceded it. The following pages will discuss the instruments, the luthiers, the first virtuosi, and the first published methods for the guitar, presently known as the classical guitar.

The Instruments

By the late eighteenth century, guitar makers sought new ways to improve the instrument both structurally and acoustically. First, the courses (or paired strings) found on the Baroque guitar were eliminated. The tuning of the six-string guitar was established from low to high as: E, A, d, g, b, and e.⁶ Friction peg tuners were upgraded to tuning machines that were easier to operate and more consistent. The *rosette* became a decoration surrounding the sound hole that was now open, replacing the ornate rose carving of the baroque instrument that preceded it. The frets were strips of metal that were hammered into the fingerboard, replacing the gut frets that were tied around the neck. The range of the neck extended to the distance of an octave before joining the body (twelve frets), and with some designs, the higher frets were raised off the soundboard for greater access.

Luthiers began using fan strut bracing which is a bracing pattern that was made of thin strips of wood that fan outward from the center of the soundboard to increase the volume of the instrument (see Figure 1.1⁶). Luthiers of these instruments include René-François Lacôte (1785-1855), Johann George Stauffer (1778-1853), and Joseph, George

⁵ Maurice J. Summerfield. *The Classical Guitar: Its Evolution, Players, and Personalities Since 1800*. 4th Ed. (Ashley Mark: New Castle, UK 1996). 12.

⁶ Image obtained online <http://pellegrinlowend.com/gimage6.jpg> (Accessed 29 April 2009).

and Louis Panormo (c.1790-c1850).⁷

Luthiers

René-François Lacôte (1785-1855) was born in Mirecourt, France. His early instruments featured lute-style fingerboards with frets set directly into the soundboard or to His later instruments featured necks with fingerboards made of rosewood or ebony. Some instruments featured scalloped fingerboards and his later instruments had enclosed tuners (see Figure 1.2).⁸ His guitars were used by many notable guitarists of the nineteenth century, including: Fernandino Carulli, Fernando Sor, and Dionisio Aguado.

Johann George Stauffer (1778-1853) was born in Vienna, Austria. His instruments featured many structural innovations, including an adjustable neck, six in-line tuners on one side of the headstock, and a raised fingerboard (see Figure 1.3).⁹ Other innovations include the *arpeggione* or “*guitare d’amour*,” which was a combination of the guitar and the cello, played primarily with a bow. Guitarists Franz Schubert, Johan Kasper Mertz, and Mauro Giuliani played his instruments.

Joseph, George and Louis Panormo of Italy (c.1790-c1850) were a family of string instrument makers originally from Sicily.¹⁰ Their instruments are some of the first examples of the six-single string guitar with fan bracing (see Figure 1.4). George Panormo worked closely with Fernando Sor to improve the sound quality, and is cited in Sor’s method as a “great luthier of the Spanish style.”¹¹



Figure 1.1: Fan Strut Bracing

⁷ Maurice J. Summerfield. *The Classical Guitar: Its Evolution, Players, and Personalities Since 1800*. 330-331.

⁸ Ibid., 330.

⁹ Ibid., 330.

¹⁰ Ibid., 331.

¹¹ Fernando Sor. *Méthode pour la Guitare*. (Paris: 1830), 7.

The Most Popular European Guitars of the Nineteenth Century



Figure 1.2:
Lacôte Guitar



Figure 1.3:
Stauffer Guitar



Figure 1.4:
Panormo Guitar

The First Virtuosi

The early history of the six-string guitar was dominated by the careers of a handful of Spanish and Italian virtuosi, who established international reputations with their performances and compositions. The two most prolific guitarists of the period were Fernando Sor and Mauro Giuliani. During this period, a wealth of methods emerged from publishers across Western Europe. The most notable European authors include:

Fernandino Carulli (1770-1841), Mauro Giuliani (1781-1829), and Matteo Carcassi (1792-1853) of Italy; Fernando Sor (1778-1839) and Dionisio Aguado (1784-1849) of Spain; and Johann Kaspar Mertz (1806-1856) of Hungary.

Ferdinando Carulli (1770-1841) was born in Naples, Italy and settled in Paris, France in 1808, where he became one of the city's most popular guitarists before the arrival of Fernando Sor. Carulli's compositional style was in fashion with the Viennese tradition of Haydn and Mozart. His output totals over four hundred works for the instrument. He composed numerous sonatas, studies, variations and arrangements of *chanson*, guitar duos and trios. His popular *Comprehensive Method for Guitar*, Op. 27, was published in Paris in 1810, and was printed in French, English and German.¹²

Fernando Sor (1778-1839) was born in Barcelona, Spain, but spent most of his career in Paris. Like Carulli, his compositional style was in the Viennese tradition of Haydn and Mozart. Sor's compositions displayed a solid conception of harmony that expanded the guitar repertoire to an unprecedented level. His compositional output includes over sixty works for the guitar, consisting of: sonatas, fantasies, theme and variations, a method, duos, trios, songs, and hundreds of studies. His *Méthode pour la Guitare* was published in Paris in 1832.¹³

Mauro Giuliani (1781-1829) was born in Bisceglie, Italy and spent a majority of his career in Vienna, Austria. Like Carulli and Sor, his compositions were in the Viennese style and his works were florid, virtuosic, and highly influenced by Italian opera and Rossini. His compositions were appraised by his contemporaries in regards to

¹² Ibid. 71

¹³ Brian Jeffrey. *Fernando Sor: Composer and Guitarist*. (Tecla editions:London, 1977). 68.

his use of correct harmony and voice leading. He was one of the few guitarists to successfully compose for the guitar in larger forms. His output totals over three-hundred works for the guitar, including: hundreds of studies, three guitar concertos, quintets for guitar and string quartet, two sonatas, six *Rossinianas* (lengthy potpourris of arias and themes by Rossini), dozens of theme and variations, national songs, ariettas for voice and guitar, as well as guitar duos and trios.¹⁴ His *Studio per La Chitarra*, Op. 1 was published in Vienna in 1812.



Figure 1.5: Aguado pictured with his tripodison

Dionisio Aguado (1784-1849) was also a prolific guitarist/composer from Madrid, Spain. In the vein of his contemporaries Carulli and Sor, Aguado also moved to Paris to further his career, and like Carulli and Sor, his compositional style was of the Viennese tradition. His output includes two methods and three *Brilliant Rondos* for the instrument. His *Nuevo Método para Guitarra* was published in Madrid in 1843. Aguado was also the innovator of a tripod for holding the guitar, in what he thought was the ideal playing position, he named the device the “tripodison” (see Figure 1.5¹⁵). Sor was also fond of Aguado’s playing and composed the duo *Les Duex Amis* Op. 41 for the two of them to perform. One part is titled “Sor,” and the other is titled “Aguado.”¹⁶

Matteo Carcassi (1792-1853) was born in Florence, Italy. Like Carulli, Sor, and Aguado he too settled in Paris, and toured extensively through London and Germany during the years 1822-1827. Like Giuliani, his works were composed in the *bel canto*

¹⁴ Maurice J. Summerfield. *The Classical Guitar: Its Evolution, Players, and Personalities Since 1800*. 108-109

¹⁵ Image obtained online at www.lute.ru/guitar/image/Aguado.jpg (Accessed 29 April 2009).

¹⁶ Maurice J. Summerfield. *The Classical Guitar: Its Evolution, Players, and Personalities Since 1800*. 25.

style of Rossini. As a composer of didactic works, Carcassi rivaled Carulli in output. His *Method for Guitar* Op. 56 is one of the most popular methods even today. His most popular work is his *Twenty-Five Melodic and Progressive Studies* Op. 60 as well as his *Caprices* Op. 27, and *Sonatina* Op. 1.¹⁷

Johann Kaspar Mertz (1806-1856) was born in Poszony, Hungary. Like Giuliani, Mertz moved to Vienna to further his career. His music, unlike that of most of his contemporaries, followed the pianistic models of Chopin, Mendelssohn, Schubert and Schumann, rather than the classical models of Mozart and Haydn as practiced by Carulli, Sor and Aguado, or the *bel canto* style of Rossini followed by Giuliani and Carcassi. Mertz's output includes many arrangements of Schubert songs, character pieces, and didactic works that include his *Schüle für die Guitare* and *Bardenklänge*, both published in 1847, which could possibly be regarded as his most important contributions to the guitar repertoire.¹⁸

By the end of 1856, Carulli, Sor, Giuliani, Aguado, Carcassi, and Mertz had all died. After 1860, the guitar continued to have a few outstanding soloists, but its acceptance in most musical circles as a serious instrument began to decline.¹⁹ There are at least three reasons for this: First, despite the large output of compositions by guitarists themselves, the instruments' repertory was limited, with exception to the works of Sor and Giuliani. The quality of most guitar music did not compare with the vast library of works for other instruments; such as the violin and pianoforte, whose composers included Mozart, Beethoven, and Chopin. Second, the respect for the guitar was further lowered when it was used as an accompanying instrument for singers and dancers in folk and popular music. Third, the guitar suffered from a lack of volume when placed in comparison with the pianoforte and therefore was more difficult to hear in larger settings. With its limited repertory and lack of volume, the popularity of the guitar declined in Europe in the mid-nineteenth century.²⁰

¹⁷ Ibid., 69.

¹⁸ Ibid., 159.

¹⁹ Maurice J. Summerfield. *The Classical Guitar*. 14.

²⁰ Ibid., 14.

The Guitar in the United States of America

In contrast, enthusiasm for the six-string guitar was increasing during the mid-nineteenth century in the United States. In 1834, Christian Frederick Martin (1796-1873), a former apprentice of Johan Stauffer, moved from Vienna to New York City to eventually establish what became a guitar making tradition in the United States.²¹ As the demand for the instrument increased, the first methods and didactic works began to emerge.

The list below is a chronological bibliography of guitar methods published in the United States of America in the nineteenth century.²²

- 1816 *Instructions for Spanish Guitar, containing a variety of songs and pieces*. Philadelphia: G. Willig's Music Store. c. 1816.
- 1820 James Siegling. *Complete Instructor for the Spanish and English Guitar, Harp, Lute, and Lyre*. Charleston, South Carolina: James Siegling Publishing Co., 1820.
- 1838 James Ballard. *The Guitar Preceptor*, 3rd ed. New York: Geib and Walker, 1838.
- 1838 James Ballard. *The Elements of Guitar Playing*, 3rd ed. New York: Geib and Walker, 1838.
- c. 1850 John Coupa. *Coupa's Instruction Book for the Guitar*. Oliver Ditson, n.d. (Mid-nineteenth century).
- 1850 N. B. Curtiss. *A Progressive and Complete Method for the Spanish Guitar*. Boston, MA: Oliver Ditson & Co. 1850.
- c. 1860 Septimus Winner. *Eureka Method for the Guitar*. Boston, MA: Oliver Ditson & Co., c.1860.
- 1874 Justin Holland. *Holland's Comprehensive Method for the Guitar*. Boston, MA: Oliver Ditson & Co., 1874.
- 1876 Justin Holland. *Holland's Modern Method for the Guitar*. Cleveland, OH: S. Brainard's Sons, 1876.

²¹ Tony Bacon. *The History of the American Guitar: From 1833 to the Present Day*. 4.

²² Joe William Stallings. "James Ballard's The Elements of Guitar Playing." (D.M.A diss., Arizona State University, 2005), 168.

- 1895 Jean White. *Jean White's Guitar Album*. Boston, MA: Oliver Ditson & Co., 1895.
- 1896 Arling Schaeffer. *Elite Guitar Instructor*. Chicago: Lyon and Healy, 1896.

In addition to methods and other didactic pieces, the works published by early American guitarists can be divided into three categories:

1. Stylized “society” dances, such as waltzes, schottiches, mazurka, marches, and polkas.
2. Potpourris and arrangements of light operatic melodies and popular songs of the day.
3. Theme and variation “fantasies” based on operatic works and other popular works of the day.²³

Many of these publications were intended for the amateur guitarist. During this period, most Americans had neither the wealth nor the leisure to devote much time to music or any of the other arts. Therefore, there was much demand for music that was entertaining and did not require an excessive amount of practice time.²⁴

The public's demand for popular song arrangements helped many guitarists find careers in publications. The most prolific guitarists in America during the nineteenth century (in chronological order) include: Justin Holland (1819-1887),²⁵ William O. Bateman (1825-1883), Charles de Janon (1834-1911), Charles Dorn (1839-1909), and William Foden (1860-1947).²⁶

William O. Bateman (1825-1883) was an amateur guitarist, lawyer, lithographer, and a contemporary of Justin Holland. He originally resided in New Jersey before establishing himself as a lawyer in St. Louis, Missouri in the 1870s,

²³ Douglas Back, *American Pioneers of the Classic Guitar*. 6.

²⁴ Peter Danner, “The Guitar in 19th century America: A Lost Social Tradition,” *Soundboard* 12 (Nov. 1981): 294.

²⁵ Chapter Two will feature an extended biography on Justin Holland.

²⁶ Peter Danner, “The Guitar in 19th Century America: A Lost Social Tradition,” *Soundboard* 12 (Nov. 1981): 294.

where he practiced law and taught guitar. His most noteworthy student was William Foden (1860 -1947). Bateman's earliest compositions for the guitar were published in Boston and Philadelphia during the 1840s and '50s. Bateman was also a skilled engraver and often printed many of his own works, including: *Harmonometry, of the Science of Music and Music Composition* (1876) and *School of the Guitarist* (1881).²⁷

Charles de Janon (1834-1911) was born in Colombia in 1834, but came to New York with his parents at the age of six. He was a self-taught guitarist who began to study the instrument at a young age after receiving instruction on the violin and piano. His output contains nearly one hundred works for the guitar, most of which are arrangements and didactic works, including his popular edition of Carcassi's *Method for Guitar* Op. 56, published in 1853. De Janon also became the teacher of Arling Schaeffer, who published the *Elite Guitar Instructor* method in 1896.²⁸

Charles Dorn (1839-1909) was born in Boston, MA. At the age of fourteen, he returned to Europe with his parents where he received guitar instruction from his uncle Charles Dorn, who was a famous court musician in Carlsbad, Bohemia. Upon returning to the United States, Dorn established a reputation as one of America's foremost guitarists. He published over fifty works for the instrument with and without opus numbers. His output includes: dances, character pieces, and didactic works. His most notable contribution was his *Guitar Album* Op. 27, which included 49 pieces. It was published under the title, *Jean White's Guitar Album* by Jean White of Boston in 1895.²⁹

William Foden (1860-1947) was born in St. Louis, Missouri. Originally a concert violinist, he began his study of the guitar at sixteen years of age with William O. Bateman. In the 1880s, he began to establish himself as a guitarist. By the turn of the century, he was considered the premier American-born guitar virtuoso. Foden's debut in Carnegie Hall in 1904 received rave reviews. His concerts often featured extended compositions that showcased his virtuosity.³⁰

²⁷ Ibid., 51.

²⁸ Ibid., 78.

²⁹ Ibid., 83.

³⁰ Ibid., 6.

Foden was highly regarded for his employment of various tremolo techniques that appeared in many of his theme and variation arrangements. An example of this can be found in Foden's variations on the Stephen Foster song, "Old Black Joe" (see Figure 1.6).³¹



Figure 1.6:
Old Black Joe

Foden performed such a passage using his ring, middle, and index fingers to strike the first and second strings simultaneously, and in rapid succession.³²

Like his contemporaries, his output includes: many "society" dance forms of the day, such as marches, polkas, schottisches, etc., virtuosic original compositions, and multiple theme and variation arrangements of popular songs and melodies.

In 1900, The Martin Guitar Company, operated by Frank Henry Martin, nephew of C. F. Martin, built an instrument that would later become the "William Foden" model guitar. It featured 20 frets (now standard on all Martin acoustic guitars), an ebony bridge instead of ivory, and a thinner neck than usual.³³ In 1921, Foden wrote his *Grand Method for the Guitar* published in New York City. His career continued well into the first half of the twentieth century, making him one of the last virtuosos to emerge before the arrival of the Spanish guitarist Andres Segovia in 1928.

Of the American guitarists mentioned, Justin Holland and William Foden were the most prolific in their respected careers. Holland was widely known as an author and arranger, and was never known to have performed in public. In fact, most of the

³¹ John F. Green, "William Foden: American Guitarist and Composer." D.M.A. diss., 93.

³² Ibid., 93.

³³ C. F. Martin and Arthur Hoskins, August, 1947. Quoted in Green, John F. "William Foden: American Guitarist and Composer." D.M.A. diss., 93.

available letters and articles speak of him in regards to his demeanor and publications. Foden, on the other hand, was featured on many concert programs, both as a soloist, and as a chamber musician. Foden founded and toured with the ensemble, “The Foden Mandolin and Guitar Orchestra” for nearly twenty years through the first half of the twentieth century.

Of the two guitarists, Holland’s career spanned the majority of the nineteenth century (1819-1887), making him a true exponent of the guitar in nineteenth century America. The remainder of this document will be devoted to the career of Justin Holland, his contributions to the repertoire, and an analysis of his *Modern Method for the Guitar*.

CHAPTER TWO

Justin Holland

Justin Holland's complete biography is composed of many elements. Most biographers have extensively discussed Holland's ethnicity as an African-American of the nineteenth century (see Figure 2.1).³⁴ This document will concentrate on Holland's music career and his contributions as a guitarist and author. Holland's career can be divided in three periods: part one includes Holland's childhood in Virginia, part two encompasses the years Holland spent in Boston, and part three includes Holland's music career across the United States.

James Trotter's book, *Music and Some Highly Musical People*, contains essays and biographies of many prominent African-American musicians in America during the nineteenth century. Trotter's book features an entire chapter devoted to the life and career of Justin Holland. The book was published during Holland's lifetime in 1881, and is the earliest known biography of the guitarist.

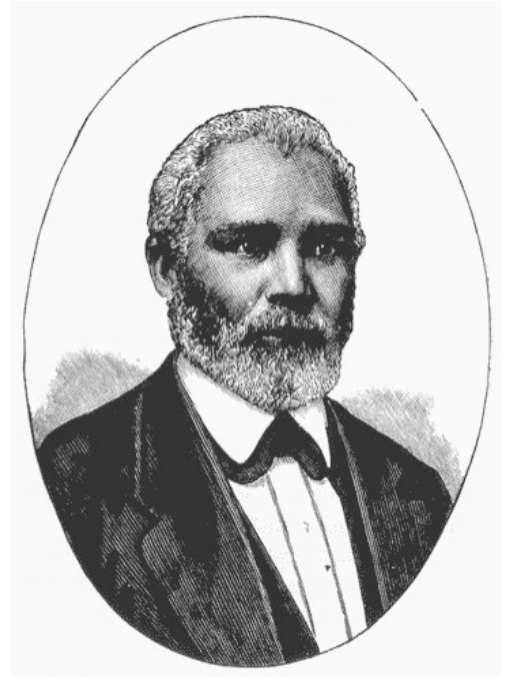


Figure 2.1: Justin Holland

Holland's Childhood in Virginia

Justin Holland was born in Norfolk County, Virginia in 1819. He was born into a free black family. His father, Exum Holland, was a potato farmer. When Holland was a young boy, he developed an early interest in music. At eight years of age, he acquired an old songbook that contained only the words to folksongs and hymns.³⁵

In the opening paragraphs of Trotter's book, Holland's earliest musical experiences as a child are described:

³⁴ James Trotter. *Music and Some Highly Musical People*. (Lee and Shepard Publishers, 1881) 115.

³⁵ *Ibid.*, 117.

He often perched himself upon a rail fence, quite removed from the farmhouse and all chance of interruption, where he sang and heartily enjoyed the songs, the music for which this would-be musician extemporized. Years afterward it was found that some of the tunes he thus early invented, and which he retained in his memory, were equal if not superior in merit to those that really belonged to the songs in the book mentioned. Thus was Holland almost born with the composer's art.³⁶

Trotter's writing of Holland is highly romanticized, making it difficult to know fact from fiction, but regardless, it is the earliest and most referenced source by all of Holland's biographers. Trotter also mentions that Holland would walk five miles every Sunday to a log meeting house to join in music making among other free and enslaved blacks. It is not documented exactly how old Holland was during this period of music making, but it must have occurred before his move to Boston at the age of fourteen.

Holland's Early Career in Boston

In 1833, at fourteen years of age, Holland left Norfolk, Virginia for Boston, Massachusetts. There are several factors that probably influenced his move. First, both of his parents died that same year. Second, the south was becoming an increasingly unpleasant home for free blacks due to the increased demand for slaves in the Deep South's cotton belt.³⁷ Third, Holland was concerned that Virginia could not offer him a sufficient education. On the contrary, Boston offered many opportunities for hearing music, and its schools and conservatories were open to all who could afford them.³⁸

Holland spent eight years in the Boston area. Sources do not indicate his type of employment, but he did state that he made a "good living" during his stay. Holland soon became a resident of the town of Chelsea, Massachusetts, where he was able to purchase room and board in a public house.³⁹ During this time, he became acquainted with Señor Mariano Perez, a Spanish guitarist, and a member of a troupe that was

³⁶ Ibid., 117.

³⁷ Ibid., 117.

³⁸ Ibid., 117.

³⁹ Ibid., 117.

performing at the old Lion Theatre on Washington Street in Boston.⁴⁰

Trotter writes:

He had many opportunities for hearing Perez play upon the guitar. The richness and beauty of melody and harmony, and the unsurpassed variety and fineness of expression, were evolved from this beautiful instrument by this master-performer, so charmed Holland that he decided to give his chief attention to the study of the guitar. Not that he then dreamed of ever becoming a teacher or professor of the instrument: he wished to learn music simply for his own amusement.⁴¹

Holland worked hard to pay for lessons from one flute instructor and two guitar teachers while in Boston. He also saved two hundred dollars for his further education.⁴²

Holland's first music-teacher was Mr. Simon Knaebel, who was a member of "Ned" Kendall's famous brass band, and who enjoyed a high reputation as an arranger of music. After a while he began lessons with Mr. William Schubert, also a member of Kendall's band and a correct and brilliant performer on the guitar.⁴³

During his studies with Schubert, Holland made rapid progress. His sight reading abilities enabled him to play duets with the instructor, becoming one of Schubert's favorite pupils.⁴⁴ In spite of Holland's economic success and musical training, Massachusetts could not provide him with the education he desired.⁴⁵

Holland's Career in Ohio

In 1840, Holland wrote a letter to the president of the Oberlin College Institute:

I have understood that the Institution under your charge offers facilities for coloured [*sic*] persons obtaining an education & the object of this is to enquire What the facilities, conditions, &c. are – I, the writer of this am a coloured [*sic*] person about 20 years of age and have strove in vain to obtain a descent [*sic*] education for the difficulties I have to encounter are next to

⁴⁰ Ibid., 117.

⁴¹ Ibid., 117.

⁴² Ibid., 117.

⁴³ James Trotter. *Music and Some Highly Musical People*. 118-119.

⁴⁴ Ibid., 118.

⁴⁵ Barbara Clemenson. "Justin Holland: Black Guitarist in the Western Reserve." *Soundboard* (Fall 1994) 14.

insurmountable. I feel & see the importance if a descent [*sic*] education & would gladly make any sacrifice in my power if I could therefore obtain what I wish.⁴⁶

In 1841, when Holland was twenty-two years old, he moved from Boston to Oberlin, Ohio to attend Oberlin College, where he distinguished himself in his studies of the guitar and flute.⁴⁷ By 1842, Holland lacked funds and had to leave Oberlin College for some professional prospects in Cleveland.⁴⁸

In 1845, Mr. Holland went to Cleveland, Ohio, then only a small city of less than nine thousand inhabitants. While prospecting in Cleveland for something to do, it was found that he was an amateur performer on the guitar, playing the best music with a fine degree of proficiency. This brought him applications to give lessons to members of some of the first families in the city, and caused him to make Cleveland his permanent home.⁴⁹

Holland's reputation helped make him a popular guitarist and teacher in Cleveland. He was regarded for his demeanor, knowledge, and music ability.

His character had now become finely formed, he being quite noticeable for his gentlemanly, scholarly qualities, and for the close attention he gave to the subject of music and to all that concerned true advancement in the profession in which he had now resolved to remain for life.⁵⁰

Teaching became Holland's main focus and his primary source of income. In a letter written by Holland to a friend, he expresses his work ethic as an instructor. He wrote:

I adopted as a rule of guidance for myself, that I would do full justice to the learner in my efforts to impart to him a good knowledge of the elementary principles of music, and a correct system of fingering [on the guitar], as practiced by, and taught in the works of, the best masters in Europe.

I also decided that in my intercourse as teacher I would preserve the most cautious and circumspect demeanor, considering the relation a mere business one that gave me no claims upon my pupils' attention or hospitality beyond what any ordinary business matter would give. I am not aware, therefore, that any one has ever had cause to complain of my demeanor, or that I have been in

⁴⁶ White to Mahan, April 30, 1840. Oberlin College. Treasurer's office. William White is a pseudonym Holland often used prior to his move to Ohio. The Treasurer's office has both names on file for Holland.

⁴⁷ James Trotter. *Music and Some Highly Musical People*. 118-119.

⁴⁸ Barbara Clemenson. "Justin Holland: Black Guitarist in the Western Reserve." *Soundboard* (Fall 1994) 14.

⁴⁹ James Trotter. *Music and Some Highly Musical People*. 118-119.

⁵⁰ *Ibid.*, 119.

any case presumptive.⁵¹

With his work ethic secured, Holland began to research didactic works by the most prolific composers in Europe. Trotter writes:

He had now become firmly established as a teacher, and was soon at the head of the profession in Cleveland as a guitar-instructor. This, however, did not satisfy him; and he determined to attain to still greater proficiency. Finding that the best systems for guitar-playing were such as [the ones that] were taught in the [European] works of Sor, Carulli, [Carcassi], Aguado, Giuliani, and Mertz, Mr. Holland entered upon a course of study of the French, Italian, and Spanish languages, in order that he might read in the original the systems of those great masters, and thus be the better able to understand and apply the same. He soon by diligent study acquired knowledge of the languages mentioned; and, as will hereafter appear, this knowledge became of great use to him.⁵²

It is interesting to find that Holland did not mention any methods published in the United States in any capacity, even though the first instructional methods for guitar predate Holland's methods by sixty years. In Holland's own words, he concludes with reservation:

Of all the works for the guitar that have been published in English in this country for the last forty years, I need mention only the methods of Carulli and Carcassi. They have stood deservedly at the head, but both possess the last fault mentioned and none of them have the necessary *time lessons* (italics mine) to meet the wants of one who is a beginner in music.⁵³

Holland felt the existing methods published in the English language were deficient in their lessons for practice, harmonics, and explanation of techniques. His goal was to compile the elements of the best foreign works and present them in one complete method of moderate size. Holland himself stated, "This has been no light task, as it required the examination and translations from the best foreign works in German, French, Spanish, and Italian, some of which have never been published in English." The remainder of this document will focus on Holland's *Modern Method for the Guitar*.

⁵¹ Ibid., 119.

⁵² Ibid., 119.

⁵³ Ibid., 119.

CHAPTER THREE

Holland's Modern Method for the Guitar

Holland found his study of the most popular European methods to be a lucrative one. In the years of 1874 and 1876, Holland published two large methods for the guitar, Holland's *Comprehensive Method for the Guitar* was followed by Holland's *Modern Method for the Guitar*," a work Holland himself subtitled, "...an Improvement over all other Methods for the Guitar."

His first method, Holland's *Comprehensive Method for the Guitar* was published in 1874, and Holland's *Modern Method for the Guitar* was published in 1876. Holland's purpose for writing the *Modern Method* as stated in his preface, was to make the former *Comprehensive Method* more affordable by reducing the size of the publication. The *Modern Method* contains fewer pieces and includes a list of pieces suitable for practice and entertainment without compromising Holland's explanations and technical exercises. The remainder of this document will analyze Holland's didactic works found in his *Modern Method for the Guitar*, what Holland himself calls "an improvement on all methods."

The complete title of the latter is, "Holland's *Modern Method for the Guitar*; being an improvement on all methods for this instrument in progressive arrangement, adaptation and simplicity, and containing the best selections from Carcassi, Carulli, Sor, Mertz Giuliani, Aguado, and other celebrated composers. The whole edited and compiled by Justin Holland. Published by S. Brainard's and Sons, Cleveland" (see Figure 3.1).⁵⁴

The success of the method brought Justin Holland to national attention, what James Trotter claims was a "household name." The firm of S. Brainard's Sons composed a letter that reads:

S. Brainard's Sons' Music-Publishing House, Cleveland, Ohio, April 2, 1877.

Dear Sir,—Mr. Justin Holland is one of our finest practical and theoretical musicians. He has written two large methods for the guitar, besides being the composer and arranger of a large amount of guitar-music, both vocal and

⁵⁴ Justin Holland, *Holland's Modern Guitar Method* (Cleveland: S. Brainard's and Sons 1876), 1.

instrumental. He is a refined and educated gentleman of very modest and unpretending character, but is a thorough musician and student.

Yours,

S. Brainard's Sons.⁵⁵

Holland's method is 128 folio-size pages in length, contains a preface, and is divided into three parts, literally described as: Part First, Part Second, and Part Third. The "Part First" is 60 pages in length; it contains lessons on "elements of music, manipulations of the instrument, time lessons, scales, exercises and pieces for practice in the easy keys, with the fingering fully marked."⁵⁶ The "Part Second" is 48 pages in length; it "contains the graces and ornaments of music, the positions, further illustrations of fingering, the harmonics, and pieces for practice."⁵⁷ The "Part Third" is 20 pages in length and "contains various scales and exercises in the keys seldom used, and instructions for learning to combine the instrument with the voice in accompanying songs." Holland states,

The whole is progressively arranged from the simple to the difficult and any intelligent learner who will attentively study this work will find in it all the instructions necessary to give him a good knowledge of the resources of the instrument.⁵⁸

When browsing through the method, it is easy to locate multiple sections that include extensive instructions in fine print, with illustrations, diagrams, and examples throughout the book. There are many exercises arranged in a gradual progression of difficulty, which Holland calls, "an improvement on all other methods for this instrument in progressive arrangement, adaptation and simplicity."

⁵⁵ James Trotter. *Music and Some Highly Musical People*. 126.

⁵⁶ Justin Holland, *Holland's Modern Guitar Method* (Cleveland: S. Brainard's and Sons 1876), 3.

⁵⁷ *Ibid.*, 3.

⁵⁸ *Ibid.*, 3.

HOLLAND'S
MODERN METHOD
—FOR THE—
GUITAR;

BEING AN IMPROVEMENT ON ALL OTHER METHODS FOR
THIS INSTRUMENT IN

PROGRESSIVE ARRANGEMENT, ADAPTATION & SIMPLICITY,

AND CONTAINING THE BEST SELECTIONS FROM

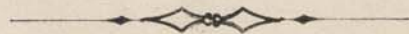
CARCASSI, CARULLI, SOR, MERTZ,
GIULIANI, AGUADO,

AND OTHER

CELEBRATED COMPOSERS.

—THE WHOLE EDITED AND COMPILED BY—

JUSTIN HOLLAND.



Published by S. BRAINARD'S SONS, Cleveland.

Figure 3.1: Title Page of Holland's *Modern Method*

Holland's Preface

In the preface of the book, Holland states his purpose for writing the method:

Guitar books have been deficient in many important particulars. Some are very deficient in lessons for practice, some omit the various ornaments, and others omit important portions of them. Some make no mention of harmonics. Some have an abundance of music for practice but are very meager in explanations.⁵⁹

Holland provides his opinion of other guitar methods and his contemporaries, stating that most methods were deficient and “none of them have the necessary *time lessons* (italics mine) to meet the wants of one who is a beginner in music.”⁶⁰

Holland explains the demand for such a method:

It is to supply this want, and to compile from the different writers the necessary instructions and examples, bring them together, and combine them in one complete instruction book of moderate size that the present work was undertaken.⁶¹

It has been mentioned by Trotter that Holland learned Italian, French, German, and Spanish to be able to understand and translate the “best foreign works,” some never before published in English. The following works were consulted and extracts and translations made from them as necessary:

Ferdinando Carulli, *Comprehensive Method for Guitar*, Op. 27. Paris: Carli, 1810.

Mauro Giuliani, *Studio per La Chitarra*, Op. 1. Vienna: Artaria, 1812.

Fernando Sor, *Méthode pour la Guitare*. Paris, 1830.

Matteo Carcassi, *Méthode pour la Guitare*. Paris, c. 1840.

Dionisio Aguado, *Nuevo Método para Guitarra*. Madrid, 1843.

Johann Kaspar Mertz, *Schule für die Guitare*. Wien: T. Haslinger's Widow and son, 1847.

Holland continues that the works mentioned above have been “searched and pieces have been selected to illustrate certain fingerings, which every player should understand.”⁶²

⁵⁹ Ibid., 3.

⁶⁰ Ibid., 3.

⁶¹ Ibid., 3.

⁶² Justin Holland, *Holland's Modern Guitar Method* (Cleveland: S. Brainard's and Sons 1876), 3.

PART FIRST

The first part of the method contains a majority of definitions and ideas on technique and can be divided into three large sections: the elementary elements of music, the positioning and fingering of the guitar, and progressive didactic pieces. The first part of the method is also the largest; containing sixty pages that begin with an introduction to the study of music and the positioning of the instrument. In this section, Holland brings attention to the importance of knowledge of the elementary principles of music. The terms melody, harmony, tone, notes, rests, and staff are clearly defined and illustrated with multiple examples. He describes the instrument as the “Spanish Guitar,” having “six strings; the first or smaller three of which are gut strings, the others are made of silk and covered with wire.”⁶³

The Manner of Holding the Guitar

Holland’s explanations on the manner of holding the instrument are in agreement with Italian guitarists Ferdinando Carulli and Matteo Carcassi, which “allow the performer to sit in a natural and easy position, having both hands entirely relieved from any share in supporting the instrument, so they may be occupied only in manipulating the strings.” Holland translated Carcassi’s explanation as follows:

To hold the Guitar properly, it is necessary to be seated on a seat a little higher than those in ordinary use; place the left foot upon a small stool of a height proportional to that of the seat occupied; then move the right leg off to the right, drawing the foot a little back; the left leg preserves its natural position, the weight of the instrument rests quite entirely upon the left thigh. Being properly seated in this manner, the guitar is placed transversely on the left thigh, as shown in the frontispiece. This position is preferable to every other, as it offers three points of support to the instrument, which is maintained in equilibrium without the hands being obliged to sustain it (see Figure 3.2⁶⁴).⁶⁵

⁶³ Ibid., 6.

⁶⁴ Justin Holland. *Holland’s Modern Method for the Guitar*. (S. Brainard’s Sons: Cleveland) 1876, 2.

⁶⁵ Ibid., 7.



Figure 3.2: Manner of Holding the Guitar

Holland also quotes Aguado's *Methode de Guitarra* in reference to positioning the instrument:

The neck must be neither too high nor too low; its elevation must be such as will enable the left hand to move easily over the whole length of the fingerboard without becoming fatigued; by being held too high while playing at any of the first six frets, or by laboring with difficulty, when fingering in any of the other positions.

The guitar must be inclined backward or forward, in such a manner that the player being seated naturally, may just see to place his fingers in the strings.⁶⁶

This approach allows the player to sit “naturally,” and requires the instrument to be positioned within the comfort of the player. However, Holland does not make any regard of posture or issues resulting from one bending or crouching over the instrument.

Holland concludes:

The neck should positioned at angle of forty-five degrees and that the instrument is placed across the left thigh with its broad part between the player's legs; the upper rim leaning against the player's body, at a sufficient inclination to permit him a view of the face and the fingerboard.⁶⁷ Holland also recommended ladies to hold the guitar in the “same manner as gentlemen” as stated above (see Figure 3.2).

Holland makes a reference to Sor's *Methode pour La Guitare* in this section as well. Holland states that Sor's seated positioning of the guitar against a table, is “not preferable” as it limited the player's range and “freedom of movement permitted to both hands”⁶⁸ (see Figure 3.3).⁶⁹

⁶⁶ Ibid., 7.

⁶⁷ Ibid., 7.

⁶⁸ Ibid., 7.

⁶⁹ Fernando Sor. *Methode pour La Guitare*. (Paris:1830), 82.



Figure 3.3: Sor's seated position

Position of the Left Arm and Hand

Holland's directions for the position of the left hand and arm are clear and concise; he begins with the seated position and the left arm. Holland's description for left hand positioning is in agreement with Sor's description. Holland used the exact left hand diagrams from Sor's method published in 1830.

Holland writes:

Having placed the instrument as above directed, let the arm hang free and natural in manner by the side, the elbow slightly separated from the body, then raise the hand, and place the thumb against the back of the neck (see Figure 3.4).

Holland translates Sor's description for fretting with the left hand:

[Position the left hand index finger] a little to the left of the first fret, taking care to hold the forearm and wrist a little curved, the hand swinging free from the neck, with the fingers separated, and extending in a curved manner over the strings, ready to fall like little hammers with quickness and force, where required. The thumb should be held in an easy and natural manner, not meant to be crooked, but straight (see Figure 3.4).⁷⁰



Figure 3.4: Sor's left hand

This approach to positioning the left hand has remained common practice to the present day. In the book *Pumping Nylon* author Scott Tennant states that this approach “creates somewhat of a vise, and allows for an even distribution of pressure throughout the hand.”⁷¹

In regards to the elbow, Holland writes:

The elbow should never be turned outward and upward at difficult passages, but should rather, if [a] change in position is necessary, be brought closer to the side.

This approach to positioning the elbow allows the performer to use the assistance of gravity when left fretting.

⁷⁰ Ibid., 7.

⁷¹ Scott Tennant. *Pumping Nylon: The Classical Guitarist's Technique Handbook*. (Van Nuys: Alfred Publishing, 1995), 7.

When playing upon the fifth and sixth strings, it is necessary to curve the wrist a little more outward, and at the same to draw the thumb a little more to the lower side of the neck. This action will place the hand a little more over the fingerboard, and these strings may be reached with ease.⁷²

Like many classical guitarists, Holland does not employ the left hand thumb to fret notes over the top of the neck. The “thumb-over” technique is a practice that takes place in folk and popular styles of guitar playing. (see Figure 3.5)

Holland writes:

Some writers and players direct to use the thumb more or less upon the sixth string, yet all the passages of music in their elementary works, given to illustrate such use of the thumb, as well as many thumb passages, in their higher compositions, can be performed more easily by using the fingers.

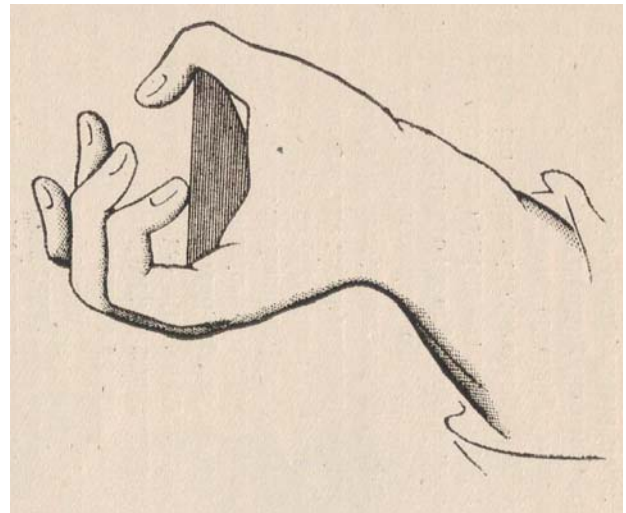


Figure 3.5: Sor’s illustration of the incorrect usage of the thumb

Having stated this with the illustrations given by F. Sor, both show conclusively, that using the thumb was more the result of a bad habit of the earlier players than of necessity.

Holland translates a passage from Sor’s method regarding the physical consequences of fretting with the thumb:

I could not press a string with the thumb, without contracting my shoulder, without bringing my hand behind the neck, (and consequently, annulling in a great measure the play of the fingers shortened by one half) and putting the wrist into a position far from easy, in order that the tendons which should actuate the joints, may have the room and direction suited to the liberty of their action.⁷³

⁷² Ibid., 7.

⁷³ Ibid., 7.

The conclusion of this excellent author (F. Sor), appears entirely correct, and beginners, or young players had better abandon a piece of music that cannot be made available without using the thumb (see Figure 3.5).⁷⁴

Position of the Right Arm and Hand

Holland provides his own English translations for the right hand descriptions found in the methods of Carcassi, Aguado, and Mertz.

Carcassi directs that: “ the right fore-arm should rest on the edge, formed by the side and the soundboard, in the direction of the bridge.” Viz. (which is to say) opposite (from) the end of the bridge.

Aguado gives the same direction and adds “only enough of the forearm should extend over the soundboard to permit the fingers to reach the strings, which they should strike near the rosette. The elbow should be held separated from the body, and the wrist curved to avoid resting upon the soundboard.”⁷⁵

In the nineteenth century, the placement of the right hand little finger on the top of the soundboard was a topic of debate among guitar methods and performers. In fact, some guitars of the nineteenth century featured a place to rest the little finger.⁷⁶ Holland describes the advantage of not placing the little finger on the soundboard.

Some guitarists accustom themselves to placing the little finger on the soundboard, with the object of affording a point of rest to the hand, that it may strike with greater security and force. I think that result may be obtained by habituating one’s self from the beginning not to strike the strings in a loose chance manner, and without following established rules. If the forearm remain(s) firm and steady during the various movements of the fingers in playing, it will be unnecessary to rest the little finger on the soundboard.⁷⁷

Holland attempts to clarify this common misconception and strengthens his argument (against resting the little finger on the soundboard) regarding tone.

⁷⁴ Ibid., 7.

⁷⁵ Ibid., 7.

⁷⁶ Maurice J. Summerfield. *The Classical Guitar: Its Evolution, Players, and Personalities Since 1800*. 330.

⁷⁷ Justin Holland. *Holland’s Modern Method for the Guitar*. (S. Brainard’s Sons: Cleveland) 1876, 7.

The resting of the little finger, appears to have been practiced by the early players before the instrument was well understood (see Figure 3.6) and has with some been handed down from master to pupil to the present time, but is now condemned by most of the best writers and performers, as obstructing rapidity of execution, as also fullness and purity of tone. The whole hand should be held in an easy and natural manner, with the fingers separated, and slightly curved just above the strings, preserving the body of the hand in line with the forearm.⁷⁸

Holland concludes his thoughts on resting the little finger with a description of Mertz, one of Holland's most recommended composers:

J.K. Mertz, one of the best performers of Europe, and a most excellent and prolific writer, is emphatic in his condemnation of the resting of the little finger.

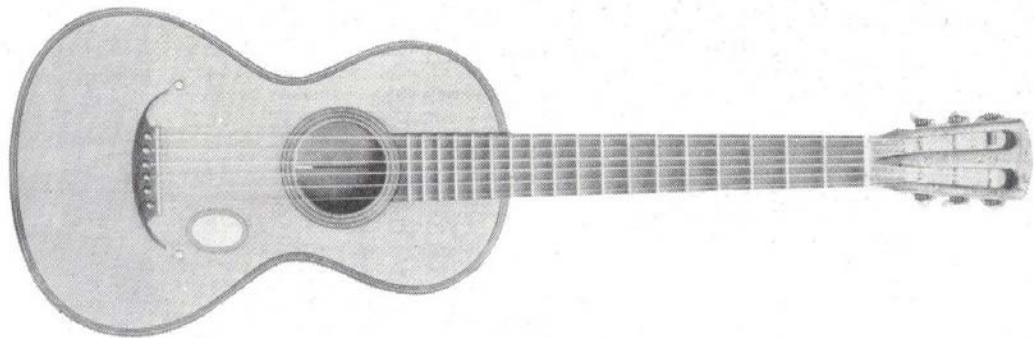


Figure 3.6:
Guitar by Lacôte with rest for the little finger
(enlarged image of Figure 1.2)

⁷⁸ Ibid., 7.

Manner of Pressing and Touching the Strings

In this section, Holland describes the function of both hands, his explanations begin with the left hand fingers.

The left hand fingers should fall with some degree of force upon the strings, just to the left of the frets, which determine the notes to be made, and should bear upon the string firmly, that it may not move by reason of insufficient pressure. Upon this, depends in a great degree, the purity and fullness of tone.⁷⁹

In regards to the right hand, or plucking hand, Holland states:

In using the fingers, let them fall against the strings as if to pull them toward the next heavier string, then by a continuance of the motion, as if to shut the hand up, cause the fingers to rapidly glide over the strings, imparting to them a vibratory motion, parallel with the soundboard.⁸⁰

The thumb must fall against the strings, pressing them towards the next lighter string, then gliding over them by quick and sudden motion, opposite to that of the fingers. Care must be taken not to lift or pull up the strings but to cause the motion of the thumb and fingers to be parallel to the soundboard, that the motion imparted to the strings may be in the same direction.⁸¹

Holland translates Sor's description in regards to striking the strings:

F. Sor says: "the act of setting the strings in vibration ought to be only the act of shutting the hand, without however shutting it entirely. The thumb should never be directed towards the hollow of the hand, but act with the next finger as if going to make a cross with it; going itself above the finger." Viz. (which is to say) the thumb should not pass the forefinger (index finger), but in front of it.⁸²

In regard to the best point at which to strike the strings, and to obtain all the degrees of forte and piano, of which the instrument is capable, and not to make this desirable end depend alone upon the force with which the strings are struck.⁸³

⁷⁹ Ibid., 8.

⁸⁰ Ibid., 8.

⁸¹ Ibid., 8.

⁸² Ibid., 8.

⁸³ Ibid., 8.

Holland translates Sor's calculated approach to achieving different timbre:

F. Sor says: "I wished to take advantage of that difference, offered by the string on touching it in different places, and I established the common place of the hand, at one tenth of the whole length of the string from the bridge (from the bridge to the nut), at that point its resistance being nearly as powerful as the impulse given it by my finger, *without it being violent* (italics mine). When I desire to have a more mellow and sustained sound. I touch the string at one eighth part of its length from the bridge than usual and in this case I must exert a little more force in touching it."⁸⁴

Following Sor's directions, the timbre of a string released at a tenth of its whole length creates what one would call a metallic, or *ponticello* sound, while releasing the string at an eighth of its length creates what one would call a sweet, or *dolce* sound.

In the nineteenth century, there were many ideas in regards to using the nails of the right hand fingers, or just the flesh on the fingertips. Holland advocated the no-nail approach of Fernando Sor:

To obtain a good tone, so far as depends upon the right hand, the strings should be struck forcibly with the round tips of the fingers. It is necessary to keep the nails of both hands sufficiently short that they may in no case interfere with the strings, when playing.⁸⁵

Some of the early Spanish player's trimmed their nails, to long oval points and used them in striking the strings, but it is found that the round fleshy tips of the fingers are in every respect superior to the nails for that purpose.⁸⁶

Aguado, who was perhaps in some respects, the finest Spanish player of his time, used the nails. After having heard F. Sor play, who used the tips of fingers, he wrote in his instruction book: 'it appears to me not to be out of place here to express my opinion upon the use of the nails of the right hand' reason and experience have caused me to see that by striking the strings with the fleshy tips of the fingers security in the pulsation, the tone and expression, are more completely under the will of the performer, which among other important circumstances, so enhances the merit of the execution of Señor Sor.⁸⁷

⁸⁴ Ibid., 8.

⁸⁵ Ibid., 8.

⁸⁶ Ibid., 8.

⁸⁷ Ibid., 8.

To support his opinion regarding the use of nails, Holland continues:

We learn from F. Sor, that at the time Aguado became convinced of the superiority of using the tips of the fingers, [but] he was too far advanced in life to begin in the new system, and had to content himself with expressing his new convictions. He did however; practice a compromise, by discarding the use of the nail of the thumb.⁸⁸

The Tuning of the Guitar

Holland states “the best method is to tune the open strings by the ear, as is done with the violin, but when one is unable to do that, the following directions and illustrations by Carcassi may be adopted” (see Figures 3.7).⁸⁹

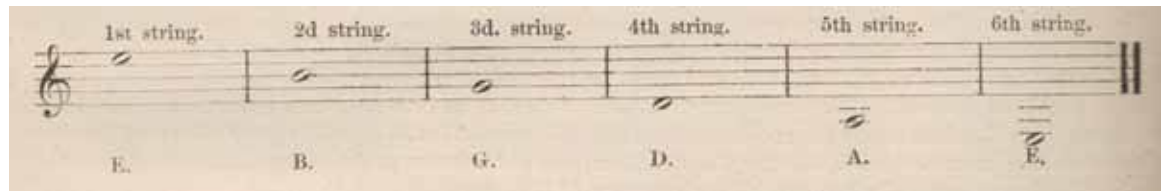


Figure 3.7: The open strings

The examples below are octaves played in the first position. The first measure is played on the 5th and 3rd strings, the second measure is played on the 5th and 2nd strings, the third measure is played on the 4th and 1st strings, and the fourth measure is played on the 6th and 4th strings. This system is commonly used to help the guitarist hear the openness of the octave as a reference for fine-tuning (see Figure 3.8).⁹⁰



Figure 3.8: Octaves for reference tuning

⁸⁸ Ibid., 8.

⁸⁹ Ibid., 8.

⁹⁰ Ibid., 8.

Holland instructs:

To tune the guitar, use an A tuning fork (a small steel instrument, to which the A of the musical instrument is tuned) to the tone of which the A or fifth string in unison; then place a finger in the same string at the fifth fret, which will then give the tone of D, the fourth string must then be tuned in unison with this D. Then place a finger on the fourth string at the fifth fret, which will then give the tone G, to which the third string must be tuned in unison. Then place the finger on the third string at the fourth fret, which will give the tone B, to which the second string at the fifth fret, which will then give the tone E, to which the first string must be tuned in unison. The sixth string being an E also is tuned to the first E, but at the distance the two octaves lower (see Figure 3.9).⁹¹

Carcassi's exact diagram⁹² is featured:



Figure 3.9: Tuning the guitar relevant to the fifth string

Signs for the Fingering

Holland's symbols for the right hand follow Carcassi's example:

Right Hand	The thumb is indicated by the following sign.	x
	The index, or first finger by the one heavy dot.	•
	The middle, or second finger by two heavy dots.	••
	The ring, or third finger by three heavy dots.	•••
Left Hand	The index, or first finger by.	1
	The middle, or second finger by.	2
	The ring, or third finger by.	3
	The little, or fourth finger by.	4

Holland writes:

In Europe, there is not yet entire uniformity in the use of signs and figures for fingering. In Carulli's elementary works, the letters I, for the index, M for the

⁹¹ Ibid., 8.

⁹² Ibid., 8.

medium, or middle finger, and A for the annulaire [anular], or ring finger, are used for the fingers, and the cross for the thumb of the right hand. The fingers of the left hand are indicated by figures as above. This sign ^ is used for the thumb, by Giuliani and Mertz. When figures are used for the right hand, they are enclosed in small circles.

To support the above statement, the example below can be found in Mertz's *Schüle für die Guitare* Figure 3.10.⁹³



Figure 3.10: Excerpt with the symbol ^ for the thumb

Fingering of the Guitar

Holland indicates the left hand fingering is “carefully and fully marked in the scales, chords, and exercises in different keys” throughout the method. However, “a large portion of the fingering for the right hand may be comprehended in certain rules, which are here given as stated by J.K. Mertz.”⁹⁴ At the present time, Mertz’s method is out of print, and there is no published translation of it available. The four examples below are Holland’s translations of Mertz’s rules taken from his *Schüle für die Guitare*.⁹⁵

1. When two notes are places one above the other, and set as melody and bass, the upper note should be played with the forefinger, and the under note with the thumb. Two or more notes placed one over another should be struck precisely together (see Figure 3.11).

⁹³ Johann Kaspar Mertz, *Schule für die Guitare*. Wien: T. Haslinger's Widow and son, 1847. 9.

⁹⁴ Ibid., 24.

⁹⁵ Ibid., 10-11.

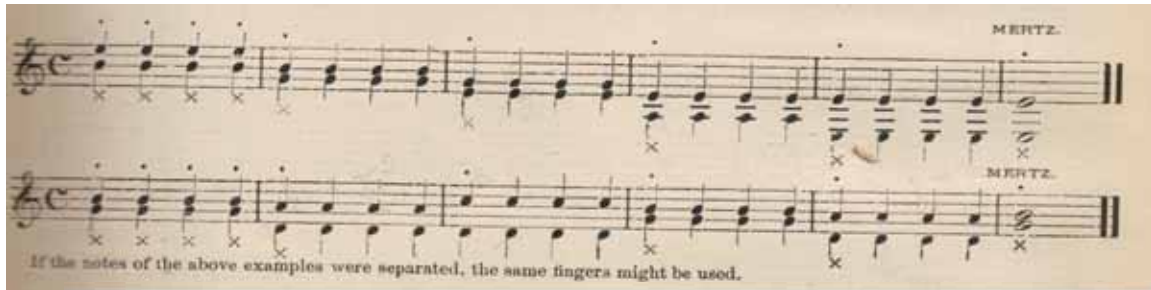


Figure 3.11: Exercise utilizing two notes plucked by the thumb and index finger

2. When three notes are written on over another, especially on accented portions of the measure, the lower note should be played with the thumb, the middle note with the first finger, and the upper note with the second finger (see Figure 3.12).



Figure 3.12: Exercise utilizing three notes plucked by the thumb, index finger and middle finger

3. When four notes are written one over the another, the lowest note should be played with the thumb, and the three upper notes with the first, second, and third fingers, being careful to strike the whole four notes of the chord precisely together (see Figure 3.13).



Figure 3.13: Exercise utilizing four notes plucked by the thumb, index finger, middle and ring fingers

4. A succession of single notes on any of the first three strings, should be played with first and second finger alternately, when such single notes are accompanied by a single bass note, the fingering is not changed, the bass being played with the thumb. Such passages sometime descend to the wire strings

(also known as the bass strings, or the wound strings), the same fingering may be used (see Figure 3.14).



Figure 3.14: Passage played with the index finger descending the bass or “wire” strings

Manner of Playing Chords

In this section, Holland explains that the “proper manner” of playing chords made up of two, three and four notes are already explained in Mertz’s first three rules, but there are exceptions in which these chords are played differently.⁹⁶ For example, some chords may be struck with a single downward strum with the thumb, depending on the context of the music (i.e., the final chord of a work) and musical style (i.e., flamenco dances and other popular songs).

“If the number of notes does not exceed the number of fingers, the strings may be struck precisely together, but when the number of notes is greater than the number of fingers, the three higher notes are played with the first three fingers [the index, middle, and ring], while the two or three lower notes are played with the thumb,” in movement that “glides briskly across the strings” where the lower notes are written (see Figure 3.15 examples 4 and 5).⁹⁷

The following examples are provided by Holland to aid the student with the technical realization of block chords that exceed four notes. He begins with the approach defined in the previous section by Mertz (see Figure 3.15 examples 1, 2 and 3). The first three of these chords can be played as directed before by Mertz, but when

⁹⁶ Ibid., 27.

⁹⁷ Ibid., 27.

playing the fourth chord; the thumb must strike the fifth and fourth strings, “gliding across them both with one motion” (see Figure 3.15).

The fifth chord is played in a similar manner by using the thumb to strike the three lower notes, by “gliding rapidly across the three bass strings with a single motion.” The effect of these chords may be represented by the following formula (see Figure 3.15).



Figure 3.15: Right hand fingering of chords

Holland concludes:

Whenever it is necessary to slide the thumb across two or three strings in playing a chord, the upper notes must be played in rapid succession upward by the fingers, moving at the same rate of motion as the thumb, so that the whole chord may be played in a uniform manner, as represented as A and B (see Figure 3.16).

As one can see in Figure 3.16, the “fingers moving at the same rate of the thumb” that Holland is referring to, does not indicate that the hand closes at once. This would create a simultaneous release of each string, but in fact, the fingers *follow* the thumb at the same rate across the strings creating rapid quintuplet and sextuplet arpeggios.

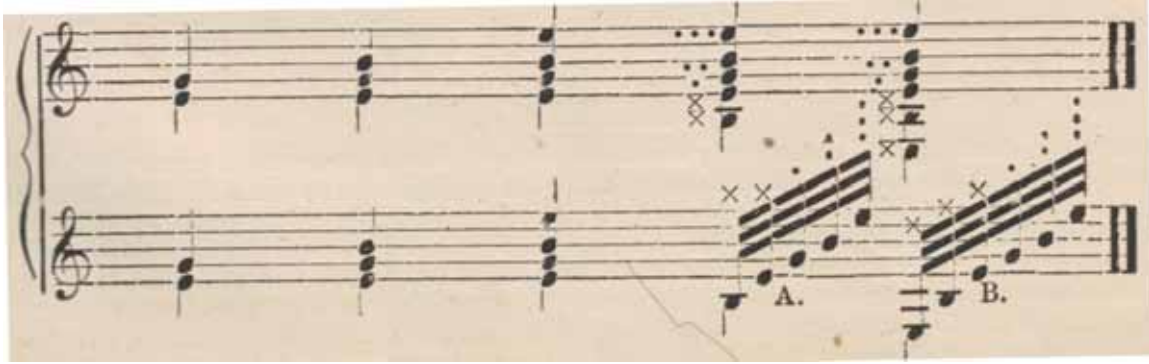


Figure 3.16: Manner of striking multiple strings with the thumb (A and B)

The Barrer

The barrer, more commonly known as *barré*, is a common intermediate to advance level technique that employs a single finger, most commonly the index or forefinger, to hold down multiple strings against the metal fret. Holland describes two types of barrers, the *petite* barrer and the *grande* barrer:

Barrer is a French word. In guitar music it is used to signify that the first finger of the left hand should press [down] several strings at once. When the finger is extended across only the first two or three strings it is called the *petite* (small) barrer, and when it is extended across more than these, it is called the *grande* (large) barrer.⁹⁸

When executing a barrer, Holland describes the function of the elbow and fretting hand index finger:

In performing the barrer, the elbow should be brought quite close to the side of the body, at the same time draw the thumb more than usual towards the lower edge of the neck, while the wrist and body of the hand are thrown out [or positioned] nearly in line with the lower ends of the frets, so that the fingers [or finger] may point directly across the fingerboard in a parallel direction with the frets.

The forefinger [index finger] must be held straight, and laid upon the strings not on its front [the pad of the finger, where the “fingerprint” is located], but upon the side next towards the thumb parallel with and close to the fret, while the other fingers are held separated above the strings ready for action” (see Figure 3.17).

⁹⁸ Ibid., 28.

Holland concludes:

By following these directions for the position of the elbow and hand, greater ease and freedom of the hand will be obtained, and the barrer rendered easy of execution, especially when it is necessary to use the other fingers while the first is held still.



Figure 3.17: Left hand position of the barrer

Arpeggios

Holland's definition of the term arpeggio is as follows:

An Arpeggio is a number of notes played successively in uniform order, and which, when united form chords. They are also called broken chords.⁹⁹

Holland states the importance of the right hand arpeggio technique:

The fingering of the right hand is illustrated to so great an extent, [that] by [utilizing] the proper fingering of arpeggios, their introduction and early practice is deemed of the greatest importance by all good writers and teachers.¹⁰⁰

This is due to the fact that in preparation of the right hand arpeggio, the positioning of the hand is what many teachers regard as the basic hand placement. This is because the right hand fingers are used to strike the strings. This fundamental technique is the basis of what some authors refer to as "tone production."¹⁰¹

Holland also describes the placement of the fingers before executing the arpeggio:

Arpeggios have an agreeable effect, and as studies give strength and agility to the fingers of the right hand. To play them well, first place the necessary

⁹⁹ Ibid., 28.

¹⁰⁰ Ibid., 28.

¹⁰¹ Scott Tennant. *Pumping Nylon: The Classical Guitarist's Technique Handbook*. (Alfred: Van Nuys, 1995). 30.

fingers of the left hand at once on the notes, forming the chord on which the arpeggios are to be played; then strike the strings with the right hand, carefully observing the marking for the fingering of that hand. When the last note has been played, raise the left hand fingers and pass to the next chord. This is an indispensable rule; if the fingers were to quit the notes as soon as they are struck, the vibrations of the entire chord would be obstructed; of which each note is an essential part.¹⁰²

The arpeggio exercises in Holland's method are the exact arpeggio studies that can be found in Carcassi's *Méthode pour la Guitare*.

The Scale

In this section, Holland defines the scale as:

A series of musical sounds succeeding each other in regular order and comprising an octave or more is called a Scale, or the Gamut. There are two kinds of scales: the Diatonic and the Chromatic.¹⁰³

Holland introduces scales and keys to the student one key at a time. The first key is C major, and then G major, both in the first position, and within the first four frets. The keys of D and A major that follow are in the second position with the first finger (index finger) positioned at the second fret, with the second, third, and fourth fingers positioned over the third, fourth, and fifth frets respectively. As the keys change, additional sharps and flats are added.

The student is given further exercises in minor keys with position across the fingerboard. Holland uses the template of Carcassi's method with similar, if not the exact, exercises incorporating the same learning objectives for the student. Holland's Method further imitates Carcassi's method in layout and musical examples, beginning each key with a gamut, a cadence, an exercise, and a prelude (see Figure 3.18).¹⁰⁴

¹⁰² Justin Holland. *Holland's Modern Method for the Guitar*. (S. Brainard's Sons: Cleveland) 1876, 28.

¹⁰³ Ibid., 20.

¹⁰⁴ See appendix on page 59.

The following excerpt is taken from Carcassi's *Méthode pour la Guitare*.
Paris, c. 1840.

IN C DUR. | **EN TON D'UT MAJEUR.**

TONLEITER.
GAMME.

ACCORDFOLGE.
CADENCE.

ÜBUNG.
EXERCICE.

VORSPIEL.
PRÉLUDE.

Figure 3.18: Excerpt from Carcassi's *Méthode pour la Guitare* Paris, c. 1840

The following excerpt has been taken from Holland's *Modern Method for the Guitar*. 1876. (Figure 3.19)

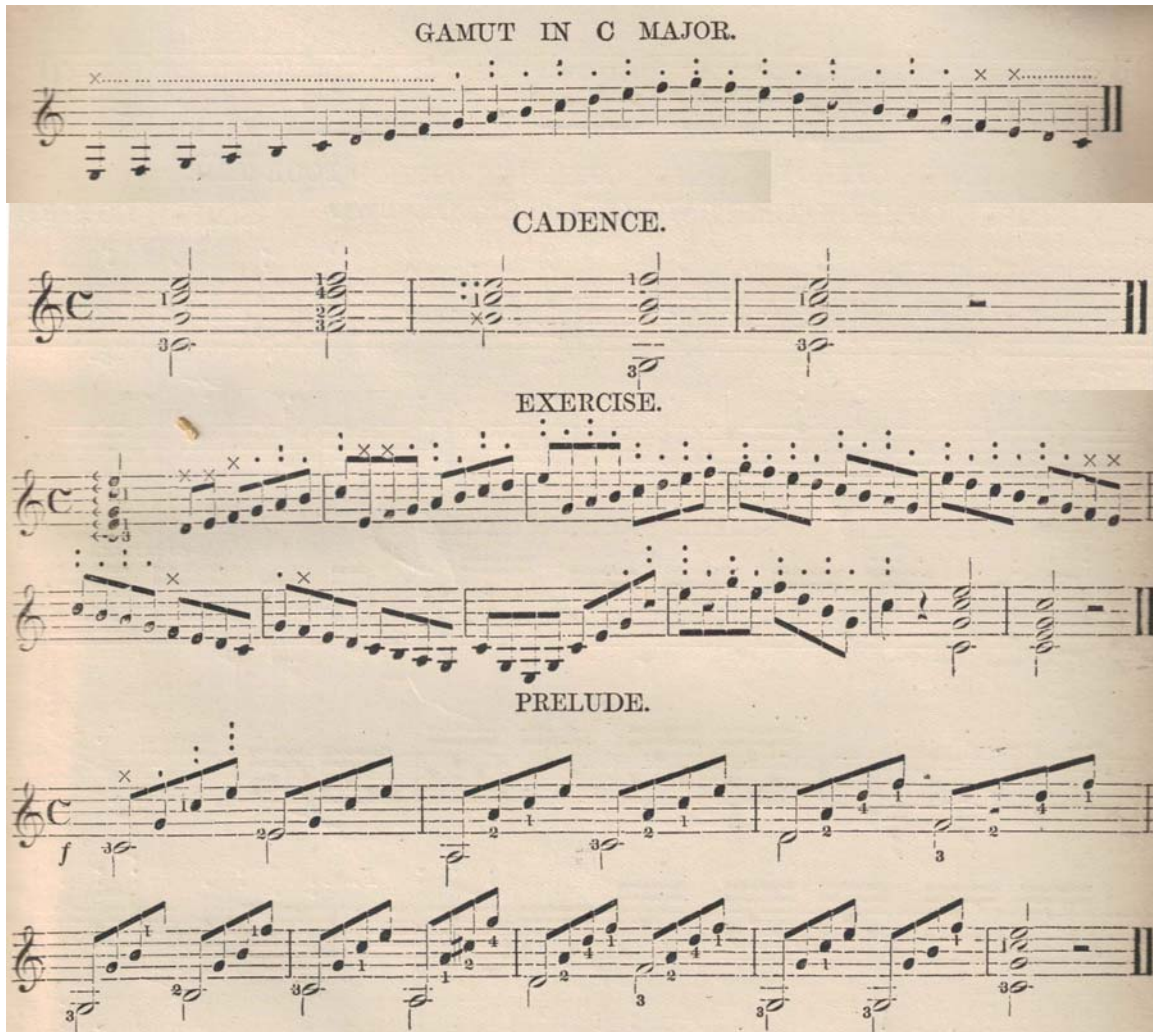


Figure 3.19: Excerpt from Holland's *Modern Method for the Guitar* 1876

Time

In the section regarding time, Holland describes fundamental components of time: the bar line, measure, simple and compound time signatures. Holland's definitions are followed by numerous exercises in progressive order.

Holland states:

In learning to keep time, the usual method is to measure the length of duration of the division of the measures, by counting as marked over the measures and the foregoing examples, or by beating or marking time with the hand, and sometimes with the foot. Which ever method may be adopted the utmost regularity must be observed.

In this section, Holland provides the following beat pattern (or conducting pattern) illustrations credited to a Dr. Marx. In the illustration, the hand is used and will move in the direction from small to large.¹⁰⁵

In two count measures the pattern is illustrated as:
(Figure 3.20)

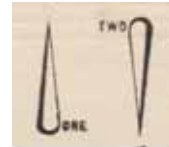


Figure 3.20: Marx's two count pattern for the hand

In three count measures the pattern is illustrated as:
(see Figure 3.21)



Figure 3.21: Marx's three count pattern for the hand

In four count measures the pattern is illustrated as:
(see Figure 3.22)



Figure 3.22: Marx's four count pattern for the hand

¹⁰⁵ Justin Holland. *Holland's Modern Method for the Guitar*. 1876, 14.

It is unusual for a guitar method to feature what appear to be illustrations on conducting patterns included in this section on time. None of the European methods mentioned used a system such as this one. The hand illustrations are followed by the exercises below, what Holland titled “Time Lessons.”¹⁰⁶

The first time lesson begins with one note per measure, defined as whole notes with beats 1, 2, 3, and 4 illustrated above the length of the measure, using the notes found on the first and second strings of the first position. Note the right hand symbols that indicate alternation of the middle and index fingers (see Figure 3.23).

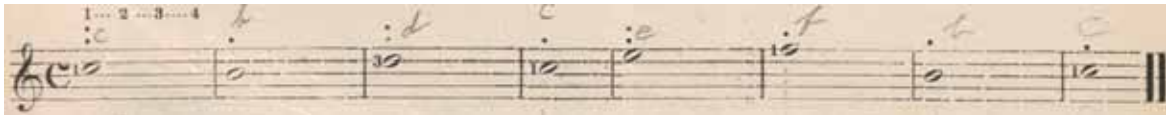


Figure 3.23: Time Lesson with whole notes

The second time lesson introduces two notes per measure, written as half notes, utilizing the same note sequence, with whole notes on measures 4 and 8. In the first measure, Holland indicates the numbered beat in alignment over the half notes to provide the student with a visual image of the note’s placement within the measure (see Figure 3.24).

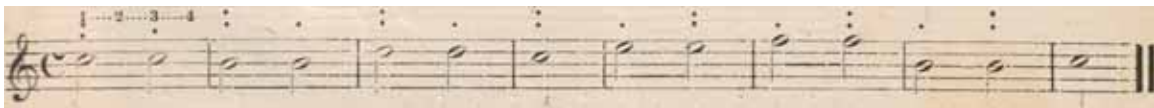


Figure 3.24: Time Lesson with half and whole notes

The third time lesson introduces four notes per measure, written as quarter notes, utilizing the same sequence of notes, with whole notes on measures 4 and 8 (see

¹⁰⁶ Justin Holland. *Holland’s Modern Method for the Guitar*. 1876, 15.

Figure 3.25). The right hand middle and index fingers are shown in strict alternation throughout the exercise.



Figure 3.25: Time Lesson with quarter and whole notes

Holland continues with Time Lessons that involve two or more voices. The first of which creates the basic note sequence as shown below (see Figure 3.26).



Figure 3.26: Time Lesson in two voices quarter and half notes

The second example in two or more voices places a rest on the first beat of the measure, creating syncopation off the downbeat of each measure (see Figure 3.27).

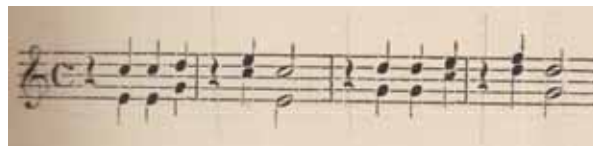


Figure 3.27: Time Lesson in two voices quarter and half notes with rests on beat one of each measure

The third example places a rest on the second beat of each measure, placing an emphasis on the first beat (see Figure 3.28).

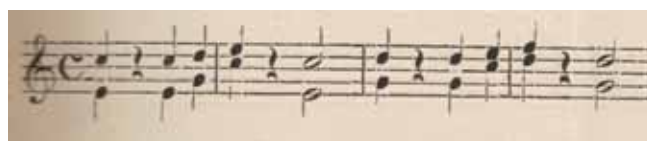


Figure 3.28: Time Lesson in two voices quarter and half notes with rests on beat two of each measure

The fourth example places a rest on the third beat of each measure, placing an emphasis on the fourth beat of each measure, or the “up beat” to each following measure (see Figure 3.29).

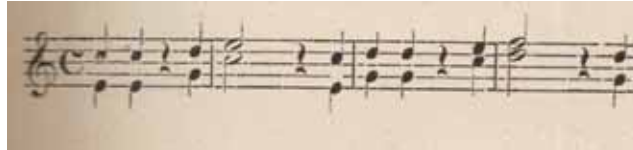


Figure 3.29: Time Lesson in two voices quarter and half notes with rests on beat three of each measure

The fifth example places a rest on the fourth beat of each measure, placing an emphasis and anticipation on the first beat, or the downbeat of each measure (see Figure 3.30).

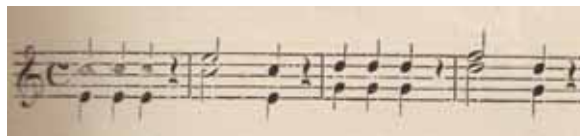


Figure 3.30: Time Lesson in two voices quarter and half notes with rests on beat four of each measure

PART SECOND

This part of the method contains a large and extensive study of harmonics. In Trotter’s *Music and Some Highly Musical People*, Holland explains one of his challenges as author:

I came to the subject 'Harmonics,' I found myself at a loss as to how to explain these tones; not as to how to produce them myself, but to give a correct theory of their production. I searched in vain through a multitude of musical works, not knowing or thinking of anywhere else to look. I stopped for several weeks, and began a series of observations on the vibrations on the strings of my

guitar; having nothing to aid me but my eyes, fingers, and ears, and a knowledge of the fact that the vibrations of a string were doubled in number for every octave of ascent in pitch of tone. I thus discovered the true theory of the harmonic tones to be the vibrations of a single string in a number of equal sections, more or less, and all at the same time; and that their production was at the pleasure of the operator as he desired higher or lower tones. Having fully verified my discoveries, I then corrected the erroneous theory on this subject of the great guitarist, F. Sor. I learned afterwards that the subject was discussed and explained in some scientific works that treated on acoustics.¹⁰⁷

Sor's "erroneous theory" as Holland puts it, was translated by Holland in his *Comprehensive Method*. Sor's theory is as follows:

I deduce from this theory that the part of the string that affords me a harmonic sound, is not that which I touch with my right hand, but that which is between the left hand and the nut, it is for this reason the sounds ascend as I shorten the distance.¹⁰⁸

Holland felt he corrected Sor's theory of harmonics by stating "the string must vibrate in several sections in order to produce several tones differing in pitch [that ascend above the open string]." The section on Harmonic Tones below includes illustrations Holland provided in both publications to demonstrate the "manner in which a string vibrates in producing its ordinary, and its Harmonic Sounds." Holland's explanation of harmonics was in his own words, "more fully treated to detail than in any previous work, [but] is far from being exhausted."¹⁰⁹

Harmonic Tones

The section on Harmonic Tones is one of the reasons Holland published a method for the guitar. He states that, "[s]ome [authors] make no mention of harmonics."¹¹⁰ The following pages include Holland's definitions and technical descriptions of harmonics with illustrations that are used to give the reader a visual image of the harmonics vibration along the string. Holland also includes tables that illustrate the actual pitch of multiple harmonics on the treble clef.

¹⁰⁷ James Trotter. *Music and Some Highly Musical People*. 124-125.

¹⁰⁸ Justin Holland. *Holland's Comprehensive Method for the Guitar*. 1874, 97.

¹⁰⁹ Ibid. 98, also found in Justin Holland. *Holland's Modern Method for the Guitar*. 1876, 91.

¹¹⁰ Ibid., 3.

These peculiar tones sometimes called flute tones, flageolet tones &c. [*sic*], may be produced on all stringed instruments and result from causing the string to vibrate in equal sections.

In 1867-8 while writing a previous work for the guitar [*Holland's Comprehensive Method*], I found my knowledge of vibrations of strings very imperfect and vainly sought enlightenment in musical works. A course of experimentation was resorted to and without scientific attainments or appliances, quite correct conclusions were arrived at the results of which so far as pertained to the production of the harmonic tones, were embodied in the work then being prepared.¹¹¹

The section on Harmonic Tones in *Holland's Comprehensive Method* is nearly identical to the section under the same title in *Modern Method* with the exception of the Table on the Actual Pitch of Harmonics on the fingerboard (see Figure 3.37). The descriptions and illustrations below can be found in both publications.

A string when left open and free in its whole length if struck by a finger or a bow gives fourth its natural or ordinary sound. Its oscillations from side to side then produce this figure (see Figure 3.31).



Figure 3.31: Vibration of the open string

When a harmonic tone is desired it is necessary to cause the string to vibrate in equal sections. This is accomplished on the guitar by laying a finger of the left hand very lightly upon a string exactly at any one of its aliquot divisions; as one half, one third, one fourth, &c., and striking very sharply with the right hand when the string will give forth the harmonic tone corresponding to the division at which the finger is placed. Thus if a string be pressed lightly at the middle and then struck, it vibrates in two equal sections (see Figure 3.32).



Figure 3.32: Vibration of the string in two equal sections

¹¹¹ Justin Holland. *Holland's Modern Method for the Guitar*. 1876, 91.

And give forth its octave, if at one third of its length it will divide itself into three equal sections (see Figure 3.33).



Figure 3.33: Vibration of the string in three equal sections

And give forth the fifth of the octave, if at one fourth of its length it will divide itself into four equal sections and yield its double octave (see Figure 3.34). Smaller aliquot (portioned) divisions yield corresponding higher tones.



Figure 3.34: Vibration of the string in four equal sections

The following table of harmonic sounds exhibits those in most general use as they are produced at the 12th, 9th, 5th, 4th, 3rd, and between the 3rd and 2nd frets.

Holland provides detailed technical instruction to producing harmonics:

To produce these tones clear and strong, lay a finger of the left hand lightly upon the string, parallel with the fret and directly over the position indicated. The string must not be pressed down to the fingerboard but with just sufficient force to prevent the natural open sound of the string, strike the string quite forcibly near the bridge and immediately raise the left finger. For harmonics at the 5th, 7th, 9th, and 12th frets the finger may be laid directly over the frets; those at the fourth fret are not made directly over the fret; but about one-eighth of an inch away from it, on the side towards the third fret, and those at the third fret are to be made between an eighth and a quarter of an inch away from the fret in the side nearest the fourth fret.

Holland also mentions that the harmonics made at the fourth fret may also be made at the ninth fret (see Figure 3.35). All harmonics sound one octave lower than written.



Figure 3.35: Table of Harmonic Sounds

A “Scale of Harmonics” found in Holland’s method (Figure 3.36).

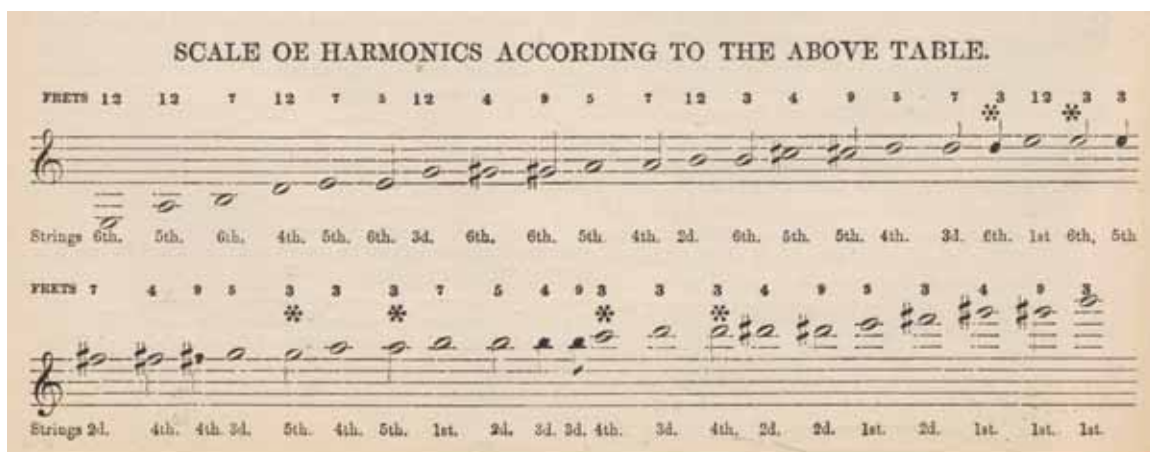


Figure 3.36: Scale of Harmonics

In the diagram below, Holland indicates the actual pitch of harmonics produced on the fingerboard with the use of dotted lines, with multiple overtones occurring within the same fret on frets three and four. All examples sound one octave lower than written (see Figure 3.37).



Figure 3.37: Actual Pitch of Harmonics on the fingerboard

Octave Harmonics are produced by touching a string 12 half steps (12 frets) higher than the open string or the fretted note. These are often called artificial harmonics. They are produced with the right hand index finger touching any string 12 frets higher than the fretted note produced by the left hand. Typically, the right hand index finger is utilized to touch the string, and the ring finger or thumb is typically used to pluck the string behind it. The figure below indicates the left hand finger below the notes, and the fret number for the right hand above the notes (see Figure 3.38).

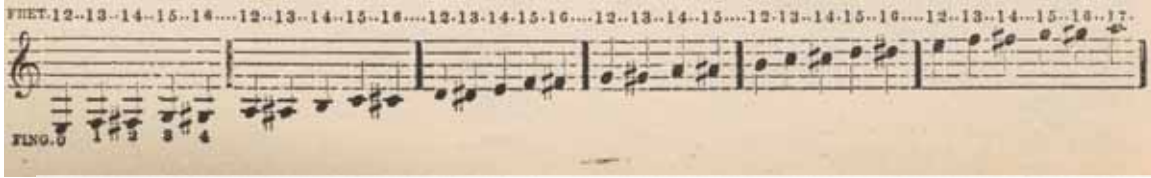


Figure 3.38: Artificial Harmonics

It is rare to find a method so thorough in its description of harmonics, even by today standards. The book *Pumping Nylon* by Scott Tennant was published in 1995, and is part of a “best-selling series” from Alfred publishing, makes no mention of harmonics.¹¹² Holland’s descriptions continue to fulfill a demand that has continued to the present day.

PART THIRD

The Third Part of Holland’s method features scales, exercises, and preludes in keys that feature four or more sharps and flats. Holland explains the challenges below and the limitations of the instrument:

The keys having more than four sharps or flats are seldom used in Guitar music on account of the mechanical difficulty, which their fingering presents by reason of the frequent Barrer. The almost uninterrupted recurrence if closed notes besides adding to the labor of fingering, renders them less sonorous and brilliant than the other keys. The illustrations of these keys, therefore, are made very brief though every key used in music is represented.

The keys are presented the same as in the First Part. The scale is followed by a cadence, exercise, and prelude for all keys. In the May 1989 issue of *Guitar Player*, Contributing Editor Benjamin Verdery, Professor of Guitar at Yale University, writes about Holland’s method:

It’s hard to believe that such a thorough method could go out of print for so many years, but that is sadly the case... It contains a lot of valuable material

¹¹²Image obtained online at www.guitarworkshop.com/store/product.php?productid=259&cat=48&bestseller=Y (Accessed 29 April 2009).

for modern players... Included is a chapter on traditionally non-guitaristic keys, such as Eb, complete with a two octave scale, a cadential chord study, an extended scale exercise, and a short prelude...it's very helpful for improving your ear and sight-reading ability.¹¹³

The cadential chord (cadence) studies follow the progression: I, ii6, I 6/4, V, I for all major keys (see Figure 3.39). The minor keys follow the progression: i, iidim 6, i 6/4, V i.¹¹⁴



Figure 3.39: Chord progression or cadence in C major

Holland included an annotated list of music suitable for the developing guitarist.¹¹⁵

A Brief List of Music Suitable for Use as Lessons, Recreations, and Entertainment:

- 1st. 36 Divertimenti, M. Giuliani. Not difficult
- 2nd. Recreations des commencaus, M. Carcassi Op. 21. Easy
- 3rd. Amusement, M. Carcassi, Op. 10. Easy
- 4th. XVIII Lecons Progressives, M. Giuliani, Op. 51. Good as lessons
- 5th. Exercicos faciles, D. Aguado, Op. 10. Useful as lessons.
- 6th. Recreations musicales in 4 suits, M. Carcassi, Op. 50. Good, as practice and for entertainment
- 7th. Schule für die Guitare, J.K. Mertz. Contains some time exercises as daily practice for obtaining rapidity of execution and equality of force in the right hand.
- 8th. Studio per la Chitarra, M. Giuliani. Very useful for the intervals and the ornaments.
- 9th. Second Suit a Methode, F. Carulli, Op. 71. Contains a great variety of very useful practices.

¹¹³ Benjamin Verdery. "Contemporary Classical: Justin Holland, Classical Pioneer." *Guitar Player*, May 1989. 112.

¹¹⁴ Ibid., 112.

¹¹⁵ Justin Holland. *Holland's Modern Method for the Guitar*. 1876, 117.

10th. 25 Etudes Melodiques progressives, M. Carcassi, Op. 60. Very good and useful as practice, after having studied well a good instruction book.

The list below contains an annotated list of concert works compiled by Holland that were popular in the mid to late nineteenth century.

A Few Good Things for a Good Performer

- 1st. Trois Noctures, J. K. Mertz, Op. 4.
- 2nd. Opern Revue ausgewahlte melodien, A series of very fine arrangements from the operas by J. K. Mertz, and not very difficult. Nos. 1 to 38 No. 10 (La Straniera) is most excellent
- 3rd. 3 Airs Suises M. Carcassi, Op. 44.
- 4th. Morceaux, J. K. Mertz, Op. 65. No. 3 of this set, very good, very beautiful compositions in the Minor Mode.
- 5th. 6 Fantasies, from the operas, M. Carcassi Op. 33 to 38. All good.
- 6th. Flora di Italia, Part 1 and 2. M. Giuliani, Op. 164.
- 7th. Rossiniana, M. Giuliani, Nos. 1, 2, and 3; Op. 119, 120, and 121.
- 8th. Grandes Variationes, M. Giuliani, Op. 104.
- 9th. Fantasie, M. Giuliani, Op. 62.
- 10th. 5th Fantasie, F. De Fossa, Op. 12. Follies of Spain.
- 11th. Six Waltzes, F. Sor, Op. 17 and 18. 2 suites.

Holland also recommends the duets of F. Carulli and M. Giuliani for the performer.

Accompaniments

The final eleven pages (117-128) of Holland's *Modern Method* is devoted to the guitar's role as an accompanying instrument. Over the course of his career, Holland published over a hundred arrangements of songs for the voice and guitar. His opinion of the guitar as an accompanying instrument to the voice was held in high regard. His opening statement reads:

The Guitar is deservedly held in high estimation as an instrument of accompaniment to the voice, and a very little talent and application will enable most persons to acquire sufficient skill to play an ordinary accompaniment in a pleasing manner.¹¹⁶

He warns the pupil of the following:

Many, however, experience a difficulty in their first efforts to make the voice and accompaniment move harmoniously together and in time.

The first requisite is to be able to sing a simple air in time and with tolerable correctness, and then to play readily the scales, chords, and arpeggios in the easier keys. With these acquirements select a melody or exercise consisting chiefly of long notes, practice until it can be sung readily and correctly. The accompaniment may then be attempted, which should be in chords on accented portions of the measure and moving with the air, practice such a piece until it can be sung and accompanied correctly, then introduce two or more notes or chords in the accompaniment to one in the melody. When this can be done and the parts made to move together and in time the first great difficulty is overcome.¹¹⁷

Holland's accompaniment exercise can help the student develop the ability to sing and play at the same time, or offer the student exercises used to accompany a vocalist (see Figure 3.40).¹¹⁸

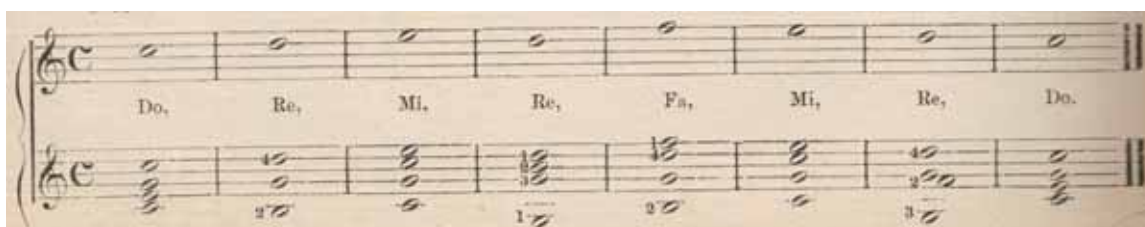


Figure 3.40: Accompaniment exercise with *solfeccio*

Holland published hundreds of arrangements of popular songs. The following excerpt is not included in the method, and has been taken from the song, “Still I Love Thee” by C.T. Lockwood (see Figure 3.41).¹¹⁹

¹¹⁶ Ibid., 117

¹¹⁷ Ibid., 117

¹¹⁸ Ibid., 117



Figure 3.41: Excerpt of the song, “Still I Love Thee” by C.T. Lockwood

Holland transposed the original song up a half step from Eb to E major, to utilize the sonorities of the open strings in the lower voice, as shown in measures 1 and 2. He also omitted the original grace notes that begin the song. His arrangement has taken the liberty to simplify the opening melody by reducing the range of notes. Holland’s intention was probably to make the song easier to perform. Measures 3 and 4 retain the melody of the original, but simplify the chordal texture and harmony on the first beat of the third measure, from a suspended V_{2-1} to a root position A major chord (see Figure 3.42).

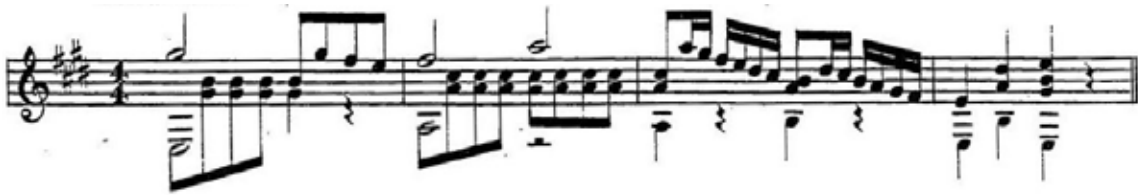


Figure 3.42: Holland’s transcription of first four measures of the song, “Still I Love Thee” by C.T. Lockwood

¹¹⁹ C. T. Lockwood. Still I Love Thee. (S. Brainard’s Sons: Cleveland) 1874.

In the verse, Holland retains the voicings of the original arpeggiated figures without the octave on the strongbeats 1 and 3 (see Figures 3.43a and 3.43b).

1. What should make thee sad my dar - ling? Why those pearly tears I
 2. O'er the bos-om of the o - - cean, Shall the sea bird cease to
 3. Joy - ful - ly when first I found thee, Bowed my soul at love's be-

Figure 3.43a: Verse of the song, "Still I Love Thee" by C.T. Lockwood

1. What should make thee sad my dar - ling? Why those pearly tears I
 2. O'er the bos-om of the o - - cean, Shall the sea bird cease to
 3. Joy - ful - ly when first I found thee, Bowed my soul at love's be-

Figure 3.43b: Holland's transcription of the verse of the song, "Still I Love Thee" by C.T. Lockwood

In measure 4 of the verse Holland omits the melodic figure on beats 3 and 4, in favor of retaining the arpeggiated figure (see Figures 3.44a and 3.44b).



Figure 3.44a: Measure 8 of “Still I Love Thee” by C.T. Lockwood



Figure 3.44b: Holland's transcription of “Still I Love Thee” by C.T. Lockwood Measure 8

In the above examples, we find Holland at great liberty with his transcription of the work. The key of the song transposed up one half step, and the range of opening melody was decreased to create greater sonorities with the open strings. The harmonic progressions are simplified to allow the player to focus on the melody, and the arpeggiated figures were simplified for a more continuous sound. These are common practices with transcriptions of music taken from other instruments.

The most important goal of a transcription is to retain the essential elements of the work. Holland accomplished this by retaining the bass line and harmonic progression of the verse, which are similar to the original, with note changes occurring within the chord voicings. Holland's arrangement brings out the sonorous qualities of the instrument by incorporating open strings to increase the sustain of the bass notes, and voicing the arpeggios across the treble strings to retain the texture of the original score. This effect that can give the guitar the pedal-like sound of the piano.

CONCLUSION

In conclusion, Holland's *Modern Method for Guitar* is an important work for guitar students and teachers alike. The explanations of technique are accurate and have withstood the test of time. The section on Harmonics is well organized and is aided with practical diagrams and useful visual images. Even composers interested in writing for the guitar can benefit from the extensive diagrams found in this method.

The significance of the method lies in Holland's attention to detail, both in regards to technical explanations as well as musical explanations. Even the complete beginner can use the contents of this method to understand basic principles of music. The "time lessons" found in the method can be beneficial to both student and teacher for the development of rhythm and phrasing. The illustrations of the hands and extensive exercises can be of great value to the beginner when followed closely, and can benefit the student with a proper and efficient technique on the instrument.

Intermediate students can also take advantage of the "time lessons" and technical exercises to help strengthen their phrasing and technique. The progression of keys can aid advanced students with sight-reading practice in keys seldom used in guitar music. The section on accompaniment can aid guitarist of any level the skills to accompany oneself and other vocalists.

The breadth of the material found in this method can be a substantial foundation for the advancing guitarist. Holland's selection of etudes and list of recommended works by the most "celebrated" European composers can be of much benefit to the guitarists who wishes to expand his/her repertoire.

APPENDIX

HOLLAND'S MODERN METHOD FOR THE GUITAR

TABLE OF CONTENTS

	<u>Page</u>
Preface	3
PART FIRST	4
Elementary Principles in Music	4
Table Exhibiting the forms, and relative values of the notes and corresponding rests	5
Dotted notes and rests	5
Notes with two dots	6
Tied Notes	6
The Guitar	6
Manner of Holding the Guitar	6
Position of the left arm and hand	7
Position of the right arm and hand	8
Manner of pressing and touching the strings	8
The Tuning of the Guitar	8
Note representation in the process of tuning	9
Notes produced by the six strings when in tune	9
Signs for the Fingering	9
The Scale	9
Example of the Scale in the Key of C	10
The scale extended to the whole compass of the Guitar	10
Scale of the natural notes for the guitar in the first position	10
Diagram of the fretboard	11
Scale for the first position	12
Exercises for learning to read the notes	12
Second Exercise for reading the notes	13
Time	14
Compound triple	15
Exercise for learning to keep time	15
Simple common time	17
Exercise for practicing the rests	18
Time Practice	19

Eighth notes	19
Air in eighth notes	19
The Scales	20
Diatonic Scale of C major	20
The Harmonic Diatonic Scale of a minor	20
Melodic Diatonic Scale of a minor	20
The Keys and their signatures	20
Table of all keys with their signatures	21
Intervals	21
Proper order of writing sharps and flats as signature keys	22
Abbreviations, or marks in repetition	22
Chromatic Scale ascending and descending with sharps	23
Chromatic Gamut ascending and descending with flats	23
Exercise for learning to read the notes with sharps and flats	23
The Fingering of the guitar	24
The Barrer	28
Arpeggios	28
Arpeggios with three of four fingers	29
Key of C major	35
Gamut	35
Cadence	35
Exercise	35
Prelude	35
Andante	35
Air by M. Carcassi	36
Simple Common and Two Quarter, or Two Four Time	36
Simple Common Time	36
Study by F. Carulli	36
Three Four Time	37
Study by F. Sor	37
Simple Triple Time	38
Waltz by F. Carulli	38
Compound Common Time	38
Andante by F. Carulli	38
Key of G major	39
Gamut	39
Cadence	39
Exercise	39
Prelude	39
Poco Allegretto	39
Cotillion by F. Carulli	40

Key of D	41
Gamut	41
Cadence	41
Exercise	41
Prelude	41
Rondo Brillant by F. Carulli	42
Key of A major	43
Gamut	43
Cadence	43
Exercise	43
Prelude	43
Waltz by F. Carulli	43
Waltz (composer not cited)	44
March by M. Carcassi	44
Key of E major	45
Gamut	45
Cadence	45
Exercise	45
Prelude	45
Key of F major	46
Gamut	46
Cadence	46
Exercise	46
Waltz	46
Key of A minor	47
Gamut	47
Cadence	47
Exercise	47
Waltz	47
Hungarian Air by Bathioli	48
Key of E minor	49
Gamut	49
Cadence	49
Exercise	49
(Prelude)	49
Untitled Study by Sor	49
Key of D minor	50
Gamut	50

Cadence	50
Exercise	50
Allegretto by F. Carulli	50
(Guitar music in two parts)	51
(C major)	51
G major	52
D major	52
A major	52
(Pieces composed in two parts)	53
Moderato in C (no composer attributed)	53
Andantino Mosso by M. Carcassi	53
Maestoso (by M. Giuliani)	54
Allegro Grazioso by F. Carulli	55
Allegretto (no composer attributed)	56
Andante by F. Carulli	57
Au Clair de la Lune	57
Waltz	58
Rondo by L. Meignen	59
Larghetto by F. Carulli	60
Allegro Grazioso by F. Carulli	60
PART SECOND	61
Of the Slur	61
Two notes Slurred Descending	61
Vibration Slurs	62
Exercise	62
Allegretto non Troppo	62
Double Vibration Slurs	63
Appoggiatura	64
The Long Appoggiatura	64
The Short Appoggiatura	64
Exercise on the Short Appoggiatura	65
The Mordent	66
Exercise for practicing the Mordent	66
The Turn, or Grupetto	67
Turns of Two Notes	67
Direct Turns	67
Inverted Turns	67
Turns between Notes	67
The Trill or the Shake	68
The Positions	69

Gamut in the Fourth Position	69
Exercise	69
Prelude	69
Waltz	69
Gamut in the Fifth Position	70
Exercise	70
Prelude	70
Andantino Mosso	70
Gamut in the Seventh Position	71
Exercise	71
Prelude	71
Allegretto	71
Gamut in the Ninth Position	72
Exercise	72
Prelude	72
Allegretto	72
 The open note	 73
Example	73
First Finger	73
Example	73
Pieces to aid the learner in acquiring facility in going through the different positions	73
Allegretto	73
Allegretto	74
Allegretto	74
Waltz by Carcassi	75
 Of Double Notes	 78
Exercise in Thirds	78
Scale in Sixths	78
Exercise	78
Scale in Octaves	79
Exercise in Octaves by Carcassi	79
Scale in Tenths	79
Exercise	79
Scale in Thirds	
Key of G by F. Sor	80
Exercise in Thirds	80
Scale in Sixths	
Key of G	80
Exercise by Carcassi	80
Scale in Thirds	
Key of D by F. Sor	80
Study in Thirds	81

Scale in Sixths	81
Exercise in Sixths	81
Scale in Octaves	81
Study in Tenths	82
Study in Thirds	
Key of A	82
Exercise	82
Scale in Sixths	
Exercise Andantino	82
The Continuous Open Note	83
The Continuous Open Note with Thirds, Sixths, and Tenths	83
Study for the Continuous Open Note	83
Bass Parts	84
Andantino	84
Bass with Thumb and First Finger	84
Tema Andante	84
Bass with Thumb, First and Second Finger	85
Allegretto	85
The Melody in the Bass	85
Study in A by D. Aguado	85
Study in Am by D. Aguado	86
Left Hand Alone	
Variation VII from Fifth Fantaisie by F. Sor	86
Legato and Staccato	
Stopped, Damped, and Muffled Sound	87
Example	87
Exercise by M. Giuliani	87
Triplets, Sextuplets, and other Irregular Divisions	88
Exercise on Sextuplets	88
Syncopated Notes	89
The Glide or Slide	89
Exercise by M. Giuliani	89
Exercise on the First and Second Strings by D. Aguado	90
Glide Ascending and Descending	90
Exercise in the Second and Third String	90
Practice for Slurring Triplets	
Study in D by Carcassi	90
The Harmonic Tones	91
Table of Harmonic Sounds	92
Scale of Harmonics According to the Table	92
Table of Harmonic Tones in General Use, and their places on the fingerboard	93
Allegretto by F. Carulli	94

Andante	94
Chromatic Scale of Harmonics	94
Cease your Funning (Old English Song)	95
Air by F. Sor	95
Harmonics by the Violin Method	95
Andante by F. Sor	96
Changes in the Tuning of the Guitar	97
The Capotasto and its use	97
Different Tunings	98
Waltz by M. Carcassi	98
Sons etoufés (Buffed, Muffled, Damped, or Suppressed Sounds)	99
Waltz O 32 by F. Sor	99
Rondo by M. Carcassi for Practicing the Glide	100
A Slow and Measured Movement	101
Larghetto by F. Carulli	101
For Practicing the Tie	102
Allegretto	102
Rondo by M. Carcassi	102
A Slow and Measured Movement	103
Larghetto	103
Italian Air	104
Tambour (Drumming)	106
Galop by M. Carcassi	106
Exercise on the Fingering of Scales	107
 PART THIRD	 109
Key of B Minor	109
Exercise	109
Prelude	109
Key of F# Minor	109
Exercise	110
Prelude	110
Key of C# Minor	110
Exercise	110
Prelude	110
Key of B Major	111
Key of G# Minor	111
Key of G# Minor	111
Key of F# Major	111
Key of D# Minor	111
Key of C# Major	112
Key of A# Minor	112
Key of Bb Major	112
Exercise	112

Prelude	112
Key of G Minor	113
Exercise	113
Prelude	113
Key of Eb Major	113
Exercise	113
Prelude	113
Key of C Minor	113
Exercise	114
Prelude	114
Key of Ab Minor	114
Exercise	115
Prelude	115
Key of F Minor	115
Exercise	115
Key of Db Major	115
Key of Bb Major	116
Key of Gb Major	116
Key of Eb Minor	116
Key of Cb Major	116
Key of Ab Minor	116
 A Brief List of Music Suitable for Use as Lessons, Recreations, and Entertainment	 117
 A Few Good Things for a Good Performer	 117
 Accompaniments	 117
Air from La Traviata Simplified	118
The Same Air as in the Opera	119
 Speak to Me by Fario Campana	 120
 Under the Beautiful Stars by J. Webster	 122
 Embarrassment by Franz Abt	 124
 Scenes that are Brightest by W.V. Wallace	 126
 When the Swallows Homeward Fly from Agatha by F. Abt	 127
 Ever Be Happy by M. W. Balfe	 128

BIBLIOGRAPHY

- Back, Douglas. *American Pioneers of the Classic Guitar*. Arlington, VA: S. M. Mento Music Press. 1994.
- Bacon, Tony. *The History of the American Guitar: From 1833 to the Present Day*. New York: Barnes and Noble. 2005. P 4-10.
- Banks, William Ashton. "Justin Holland: America's Black Pioneer." M.A. thesis, The American University, 1987. Ann Arbor, MI:UMI, 1987. 1332435
- Carulli, Ferdinando. *Metodo Completo per Chitarra*. Milano, Italy: G. Ricordi & Co., c. 1810.
- Carcassi, Matteo. *Méthode Complète pour la Guitare*. Paris, c. 1840.
- Chase, Gilbert. *America's Music*. Revised 2nd Ed. New York: McGraw-Hill, 1966.
- Clemenson, Barbara. "Justin Holland: Black Guitarist in the Western Reserve." *Soundboard* (Fall 1994) 13-20.
- Coelho, Victor A., ed. *Performance on Lute, Guitar, and Vihuela, Historical Practice and Modern Interpretation*. Cambridge University Press, UK 1997, p 195-196.
- Cox, Paul Wathan. "Classical Guitar Technique and its Evolution as Reflected in the Method Books ca. 1770-1850." Ph. D dissertation, Indiana University, 1978.
- Danner, Peter. "The Guitar in 19th Century America: A Lost Social Tradition." *Soundboard* 12 (Fall 1985): 292-298.
- Green, John F. "William Foden: American Guitarist and Composer." D.M.A. diss., University of Missouri, Kansas City, 1988. Ann Arbor, MI: UMI, 2001.8813518
- Heck, Thomas F. "The Birth of the Classic Guitar and its cultivation in Vienna, reflected in the career and compositions of Mauro Giuliani." Ph. D. Dissertation, Yale University, 1970.
- Holland, Justin. *Holland's Modern Method for the Guitar*. S. Brainard's Sons: Cleveland, 1876.
- Holland, Justin. *Holland's Comprehensive Method for the Guitar*. Boston, MA: Oliver Ditson & Co., 1874.

Jeffrey, Brian. *Fernando Sor: Composer and Guitarist*. Tecla editions: London, 1977.

Lockwood, C. T. "Still I Love Thee." S. Brainard's Sons: Cleveland, 1874.

Noonan, Jefferey. "The Guitar in America as Reflected in Periodicals: 1882-1933." Ph.D diss., Washington University, 2004. St. Louis, MO: UMI, 2004, 2001.8813518.

Shearer, Aaron. "A Review of Early Methods." *Guitar Review* 26 (1959): 24-26.

Sor, Fernando. *Methode pour La Guitare*. Paris: 1830.

Stallings, Joe William. "James Ballard's The Elements of Guitar Playing." D.M.A diss., Ann Arbor, MI: UMI, 2005.3166168 Arizona State University, 2005.

Summerfield, Maurice J. *The Classical Guitar: Its Evolution, Players, and Personalities Since 1800*. 4th Ed. Ashley Mark: New Castle, UK 1996.

Tennant, Scott. *Pumping Nylon: The Classical Guitarist's Technique Handbook*. Alfred: Van Nuys, 1995.

Tyler, James. *The Early Guitar: A History and Handbook*. Early Music Series 4. London: Oxford Press, 1980.

Verdery, Benjamin. "Contemporary Classical: Justin Holland, Classical Pioneer." *Guitar Player*, May 1989. 112.

Wade, Graham. *A Concise History of the Classic Guitar*. Mel Bay: Pacific, 2001.

Websites

<http://pellegrinlowend.com/gimage6.jpg> (Accessed 29 April 2009).

www.lute.ru/guitar/image/Aguado.jpg (Accessed 29 April 2009).

www.guitarworkshop.com/store/product.php?productid=259&cat=48&bestseller=Y (Accessed 29 April 2009).

BIOGRAPHICAL SKETCH

Jimmy Everett Moore has served on the faculties of the Florida State University, Middle Tennessee State University, the Florida Keys Community College, the National Guitar Workshop, and is currently an Adjunct Professor of Guitar at Tallahassee Community College where he teaches beginning, intermediate, and advanced guitar classes.

Moore began playing the guitar at age nine and began performing professionally by age fifteen. His formal education includes a Bachelor of Music degree from Florida Southern College and a Master of Arts degree from Middle Tennessee State University. Moore is currently completing his studies for the Doctorate of Music from the Florida State University, where he has also served as a graduate teaching assistant to Professor Bruce Holzman.

During his studies, Moore participated in several guitar competitions and earned the following awards: First Prize, the Beethoven Association Young Artist Competition; Winner, Tennessee Music Teacher's Association, Collegiate Artist Competition; National Finalist, Music Teacher's National Association, Collegiate Guitar Competition; and awarded the distinction of Southern Division Representative of the Music Teacher's National Association.

Moore has been a featured artist at many guitar festivals, including: The National Guitar Summer Workshop, The Darton College Guitar Workshop, the Cultural American Music Program, the Florida Music Educator's Conference, and the Tennessee Guitar Festival. His lecture recitals and concert programs often feature works composed for both classical and electric guitar. Moore is currently involved in a studio recording for the *Hand On Training Method for the Guitar* to be released by Class Guitar Resources Publishing, in 2010.