

*Chas. Dietrich*

# SMITH'S FAMOUS DUETS FOR HAWAIIAN GUITAR AND REGULAR GUITAR

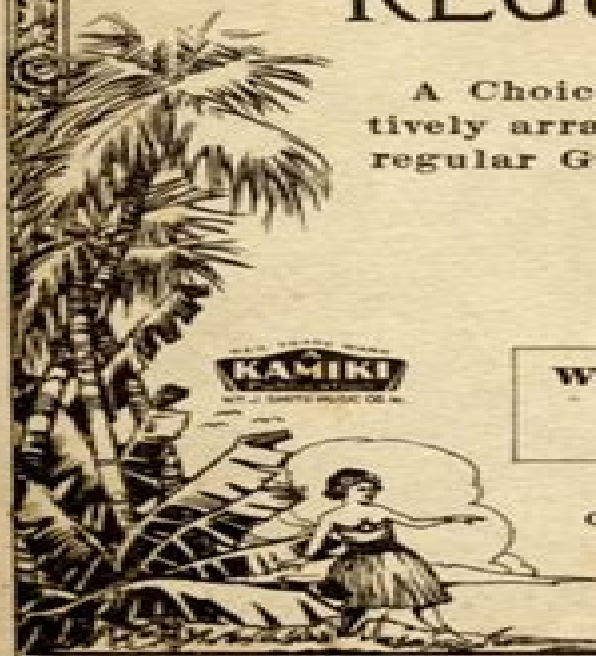
A Choice collection of catchy melodies effectively arranged for Solo Hawaiian Guitar with regular Guitar accompaniment.

Price in U.S.A.  
One Dollar



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NEW YORK, N. Y.

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# Smiths Hawaiian Guitar Duets

**E Durkheim**



## **Smiths Hawaiian Guitar Duets:**

Smith's Hawaiian Guitar Duets ,1925      *Favorite Hymn's [sic] Arranged as Solos for Hawaiian Guitar* ,1928      **Catalog of Copyright Entries. Fourth Series** Library of Congress. Copyright Office,1927      **The Improved Kamiki Method for Hawaiian Guitar** ,1928      *The Hawaiian Steel Guitar and Its Great Hawaiian Musicians* Lorene Ruymar,1996 Fretted The term steel guitar can refer to instruments with multiple tunings 6 to 14 strings and even multiple fretboards To add even more confusion the term Hawaiian guitar refers to an instrument played flat on the lap with a steel bar outside of Hawaii but in Hawaii it is the early term for the slack key guitar Lorene Ruymar clears up the confusion in her new book that takes a look at Hawaiian music the origin of the steel guitar and its spread throughout the world Hawaiian playing styles techniques and tunings and more Includes hundreds of photos a foreword by Jerry Byrd and a bibliography and suggested reading list

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**The National Union Catalog, Pre-1956 Imprints** ,1968      **The Art of Hawaiian Steel Guitar** Stacy

Phillips,2016-01-19 This book is an excellent study of the history and unique musical stylings of the Hawaiian guitar Stacy Phillips successfully pinpoints the characteristics of Hawaiian guitar solos A special feature is the inclusion of a superb historical survey of Hawaiian music Written in tablature only G tuning DeWitt Scott comments There are two types of Hawaiian music the authentic style and the tourist style Stacy is presenting the authentic style and this is much needed to keep the Hawaiian music alive      **A Good-Natured Riot** Charles K. Wolfe,2021-04-30 Winner of the Ralph J Gleason Music Book Award Winner of the ASCAP Deems Taylor Award On November 28 1925 a white bearded man sat before one of Nashville radio station WSM s newfangled carbon microphones to play a few old time fiddle tunes Uncle Jimmy Thompson played on the air for an hour that night and throughout the region listeners at their old crystal sets suddenly perked up Back in Nashville the response at the offices of National Life Insurance Company which owned radio station WSM We Shield Millions was dramatic phone calls and telegrams poured into the station many of them making special requests It was not long before station manager George D Hay was besieged by pickers and fiddlers of every variety as well as hoedown bands singers and comedians all wanting their shot at the Saturday night airwaves We soon had a good natured riot on our hands Hay later recalled And thus the Opry was born Or so the story goes In truth the birth of the Opry was a far more complicated

event than even Hay the solemn old Judge remembered The veteran performers of that era are all gone now but since the 1970s pioneering country music historian Charles K Wolfe has spent countless hours recording the oral history of the principals and their families and mining archival materials from the Country Music Foundation and elsewhere to understand just what those early days were like The story that he has reconstructed is fascinating Both a detailed history and a group biography of the Opry s early years A Good Natured Riot provides the first comprehensive and thoroughly researched account of the personalities the music and the social and cultural conditions that were such fertile ground for the growth of a radio show that was to become an essential part of American culture Wolfe traces the unsure beginnings of the Opry through its many incarnations through cast tours of the South the Great Depression commercial sponsorship by companies like Prince Albert Tobacco and the first national radio linkups He gives colorful and engaging portraits of the motley assembly of the first Opry casts amateurs from the hills and valleys surrounding Nashville like harmonica player Dr Humphrey Bate Dean of the Opry and fiddler Sid Harkreader virtuoso string bands like the Dixieliners colorful hoedown bands like the Gully Jumpers and the Fruit Jar Drinkers the important African American performer DeFord Bailey vaudeville acts and comedians like Lasses and Honey through more professional groups such as the Vagabonds the Delmore Brothers Bill Monroe and the Blue Grass Boys and perennial favorite Roy Acuff and his Smoky Mountain Boys With dozens of wonderful photographs and a complete roster of every performer and performance of these early Opry years A Good Natured Riot gives a full and authoritative portrayal of the colorful beginnings of WSM s barn dance program up to 1940 by which time the Grand Ole Opry had found its national audience and was poised to become the legendary institution that it remains to this day *Pages from The Talking Machine World* ,1916 Catalog of Copyright Entries, Third Series Library of Congress. Copyright Office,1957 The record of each copyright registration listed in the Catalog includes a description of the work copyrighted and data relating to the copyright claim the name of the copyright claimant as given in the application for registration the copyright date the copyright registration number etc S.A. Pictorial ,1928 **Books and Pamphlets, Including Serials and Contributions to Periodicals** Library of Congress. Copyright Office,1959

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