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June 1842

Improved Method

FOR THE

Guitar,

Designed to Facilitate the Progress of the

Pupil,

and to Diminish the Labour of the

TEACHER,

By

Mrs Joseph Kirkman.

Ent. Sta. Hall.

Price 12s

LONDON,

Published by the Author, 3, Soho Square,

& to be had at Cramer & Co. 201, Regent Street, Chappell, 50, New Bond Street,

& all Music Sellers.

J. Kirkman

Preface.

The Author of the following little work, has lamented, in common with others, that, altho' many elementary works of great merit, by talented Guitar Masters have been published, she has never met with one sufficiently clear and explanatory, either to afford much assistance to the teacher, or enable a pupil to commence the study in the absence of a Master. In the present publication, it has been a chief endeavour to offer every possible assistance to both; and if the observations, and examples contained in the following pages (the result of practical experience) should prove useful to either, the views of the Author will be fully accomplished.

The Book is divided into two parts.- The first is intended for those who merely wish to proceed so far, as will enable them to add an agreeable accompaniment to the voice:- The second contains fuller instructions, which will lead the pupil to the attainment, of a more perfect command of the Instrument, and a more finished performance.

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TUNING the GUITAR.

The Guitar is tuned by fourths, with the exception of the 5th String, which is tuned a 3d-but to an unpractised ear, perhaps the following may be found the most simple method. The 1st Silver string is tuned to E natural ; stop the 5th fret of this string, & tune the next String in unison; repeat it on the remaining Strings excepting G the fourth String, on which, stop the 4th fret instead of the 5th.

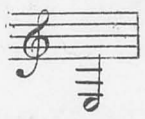
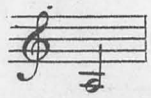
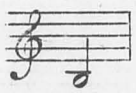
The METHOD of HOLDING the GUITAR-of the LEFT HAND.

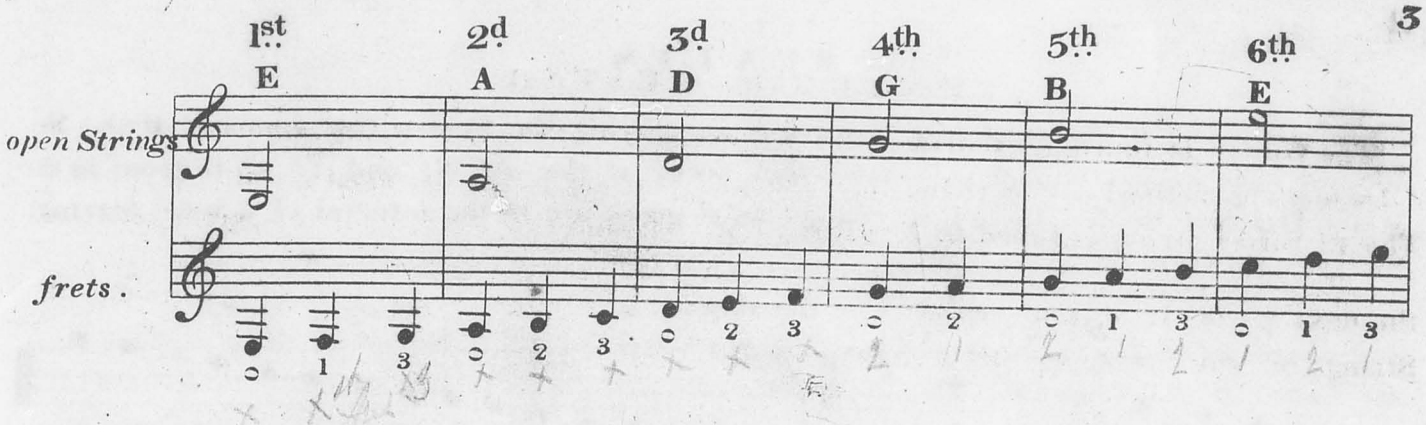
The Guitar must be supported by the left Knee, sufficiently elevated on a footstool to bring the Neck of the Instrument in an horizontal line with the left shoulder. This will be found an easy & not inelegant position. The left hand to be brought round & forward, so that the fingers may fall perpendicularly on the Strings. The thumb to support the back of the neck easily, so as to permit the hand to move freely up & down, and only brought round when required.

POSITION of the RIGHT HAND.

The wrist of the Right hand to be as much elevated as will form a half circle from the elbow to the end of the fingers. The thumb to be held straight in order to produce a firm tone, the wrist perfectly motionless, the 1st 2nd & 3rd fingers to be held closed together, and the little finger to rest on the sounding board near the bridge, to support the hand in order to give freedom of action to the fingers used in producing the tone.

The SCALE & FINGERING of the LEFT HAND.

The following Scale includes the first four frets, and nominates a position. This is called the first position. The fingers are placed according to the frets, the 1st finger upon the 1st fret, the 2nd on the 2nd fret, the 3rd on the 3rd fret, the little finger on the 4th fret. The six open strings are to be learnt first. This mark ○ under a note denotes the open String- E  the 1st open string; F is produced by stopping the 1st fret of the 1st string; G the 3d fret of the 1st string; A  the 2d open string; B  is produced by stopping the 2d fret of the 2d string; C the 3d fret of the 2d string; D the 3d open string and so on.



FINGERING of the RIGHT HAND.

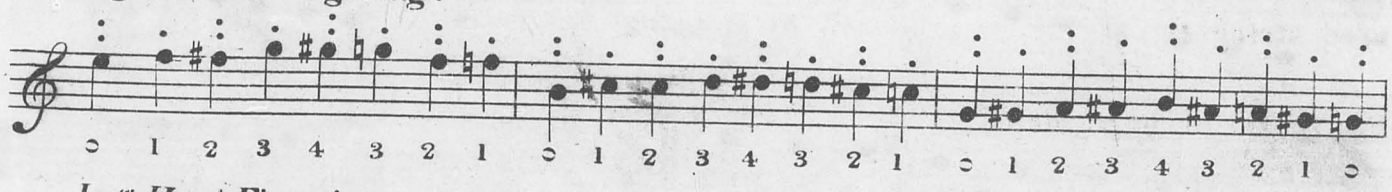
Great attention must be paid to the fingering of the Right Hand, as much of the effect to be produced depends upon it. Observe the following rules: The Silver or Bass Strings are fingered with the thumb; Octaves, with the thumb & first; An Accompaniment of four notes with the thumb & first; An Accompaniment of three notes, with the thumb, while the upper part is alternately fingered with the 1st & 2d fingers. Double notes & a succession of thirds are fingered with the thumb & first. The single notes, as in Scales, on the 4th 5th & 6th Strings, are fingered alternately with the first & second fingers. The following fingered Scales & exercises to chords will exemplify these rules.

SIGNS used for the RIGHT & LEFT HAND.

For the Left Hand.		*For the Right Hand.*	
Thumb	*	Thumb	∧
First finger	1	First finger	.
Second	2	Second	..
Third	3	Third	...
Fourth	4	Open String	○

This first Exercise to be practised for forming the Position.

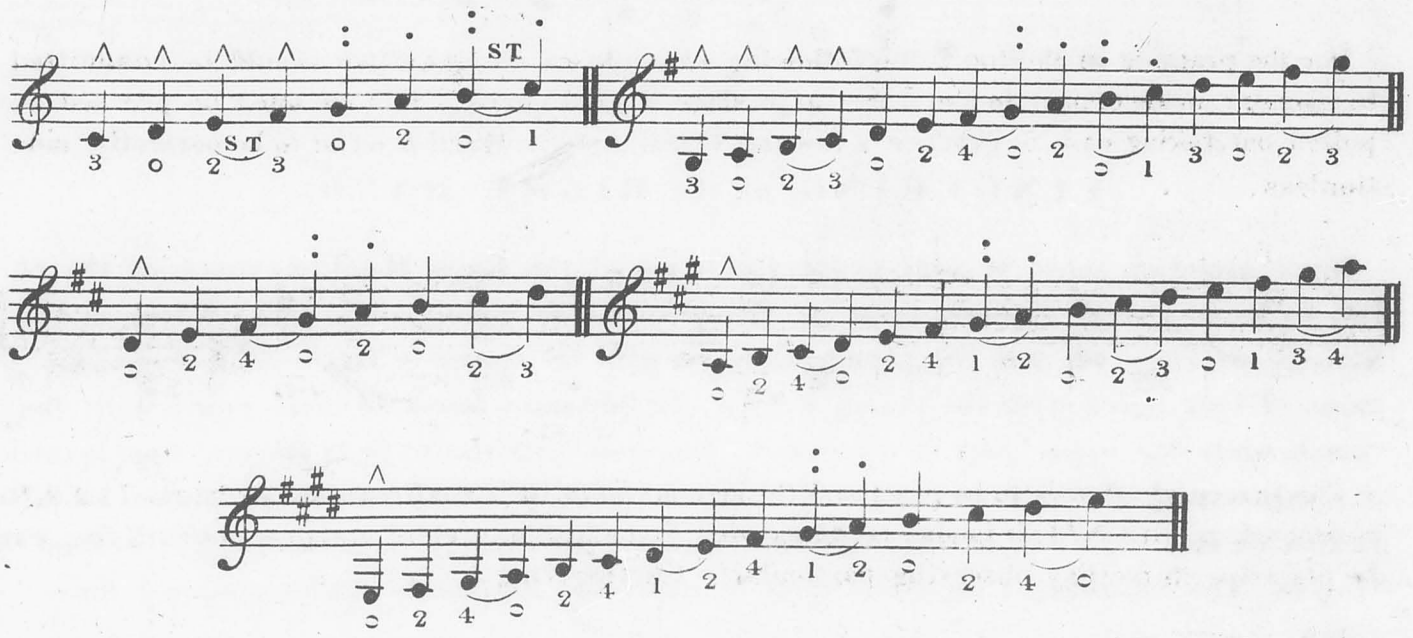
Right Hand Fingering.



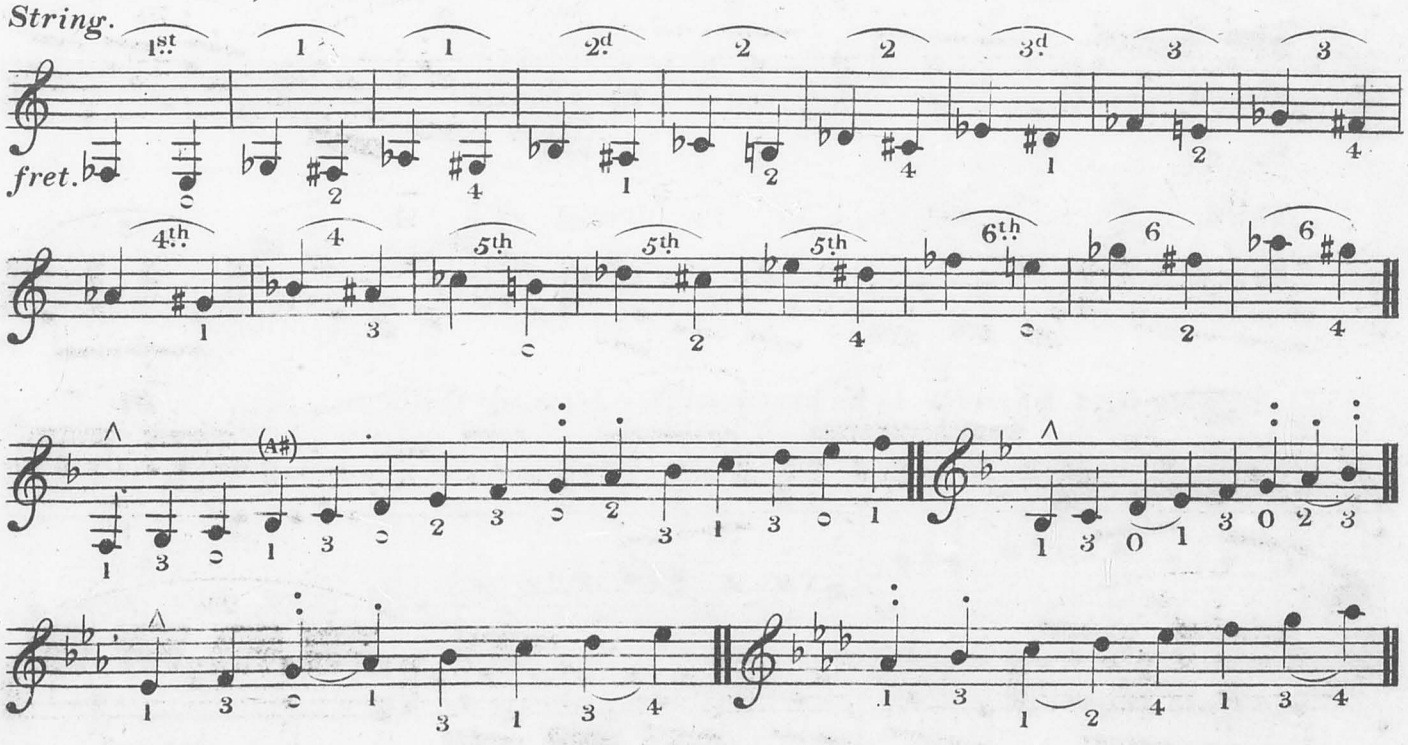
Left Hand Fingering.

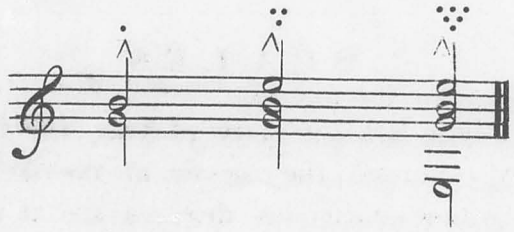
SCALES

From one fret to the next is a Semitone; in playing the Scales the situation of the Semitones must be particularly observed; they occur at the 3rd 4th and 7th 8th degrees in the Major Diatonic Scale. The other contiguous degrees are at the interval of a tone, leaving one fret between.



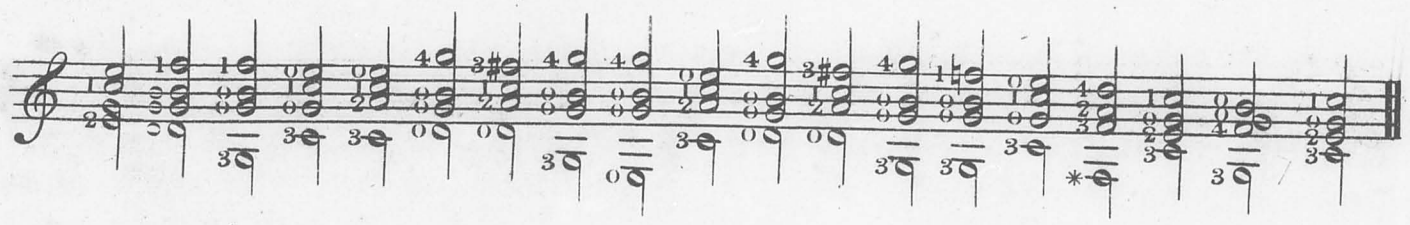
A Table to show the flats as they occur in the first position; the reading of which will be rendered easy, by observing that the second note is the same as the first, altho' correct notation requires they should be differently written.



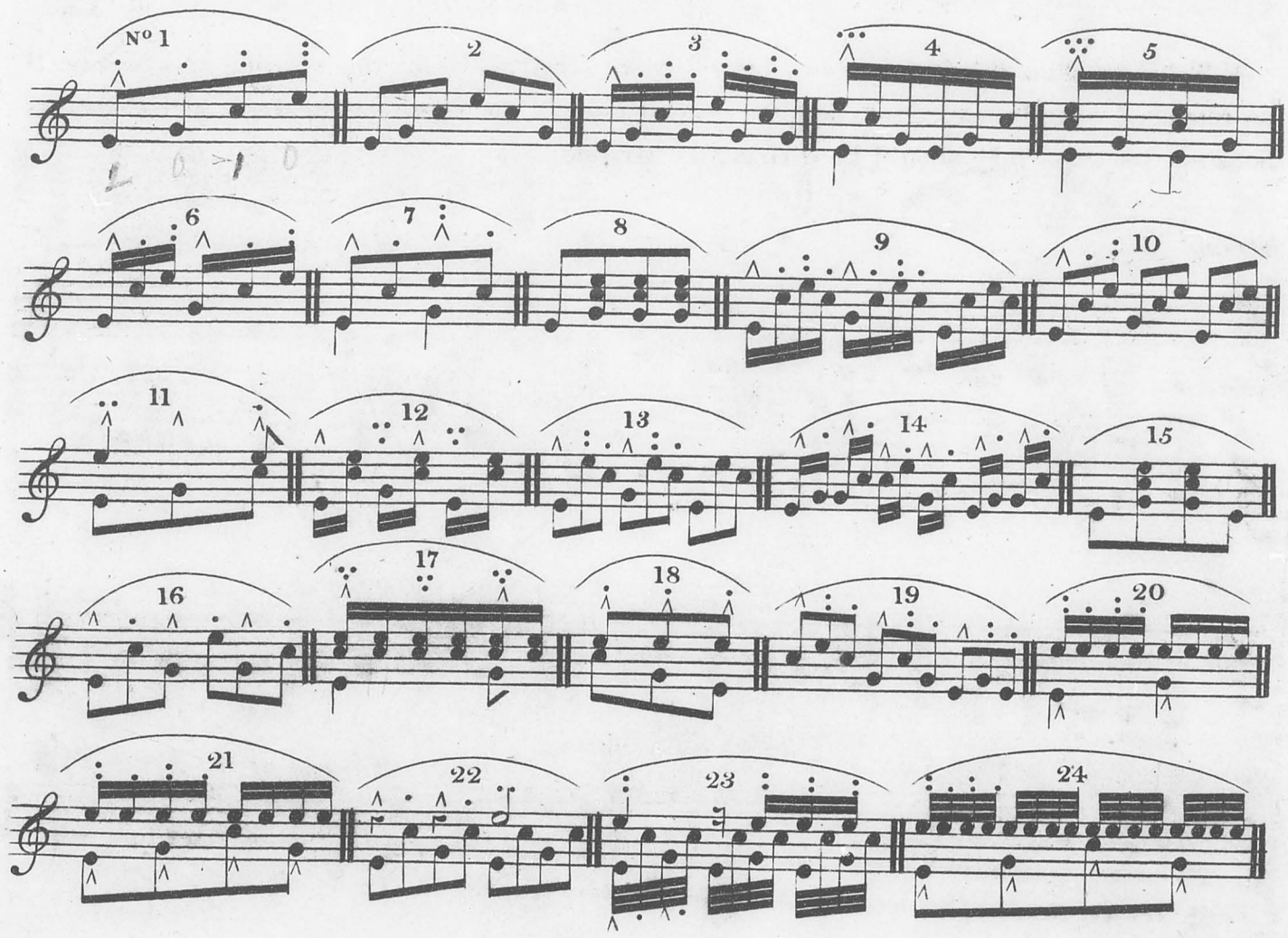


TOUCH & QUALITY of TONE.

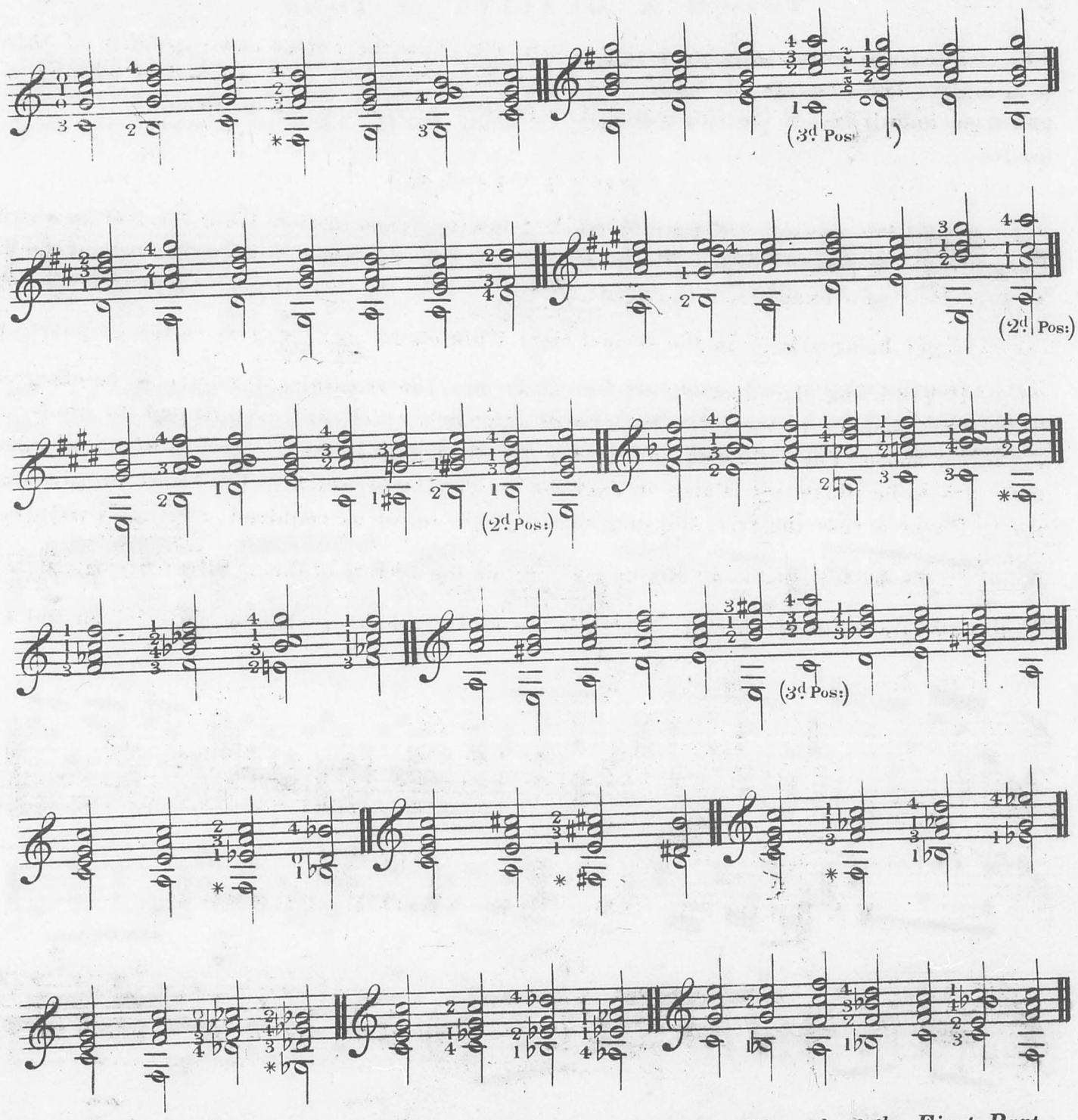
For the practice of the touch, the following example of chords, which should be committed to memory, is recommended; in order to produce a good quality, the tone must be pressed, not pulled out, taking care to produce a flowing vibration. The Hand & wrist to be perfectly motionless.



The preceding chords to be practised throughout with each configuration as marked 1.2.3.&c commencing with No 1: it is also recommended that these exercises are practised till they can be played with facility, observing particularly the fingering.



These Chords to be practised for the use of Accompaniment- should the Pupil meet with any chords in accompaniments that are not inserted here, reference may be made to the Second Part of this book; refer also to the next page for the chords in the 3d Posn for those so marked in the following exercise, also barrè.



The end of the First Part.

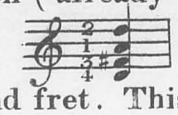
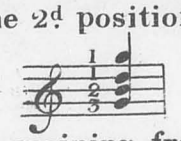
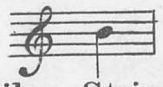
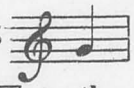
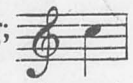
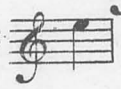
The Accompaniment for the vocal Scale will be found at page 42, which the Pupil will be fully competent to, after having attentively gone through this first part.

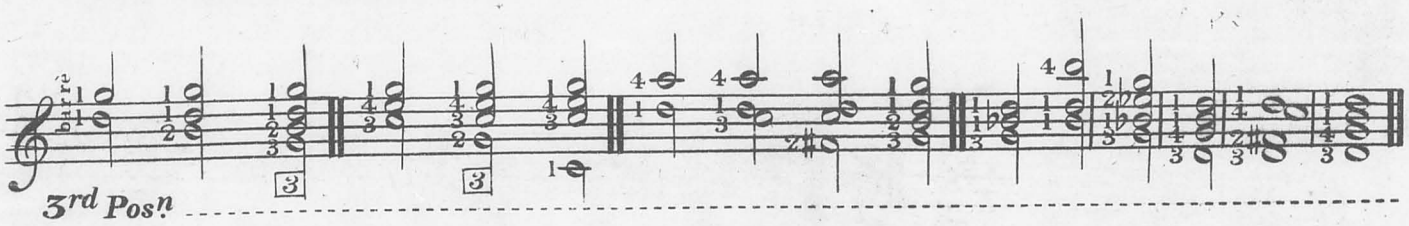
SECOND PART.

REMARKS ON THE POSITIONS.

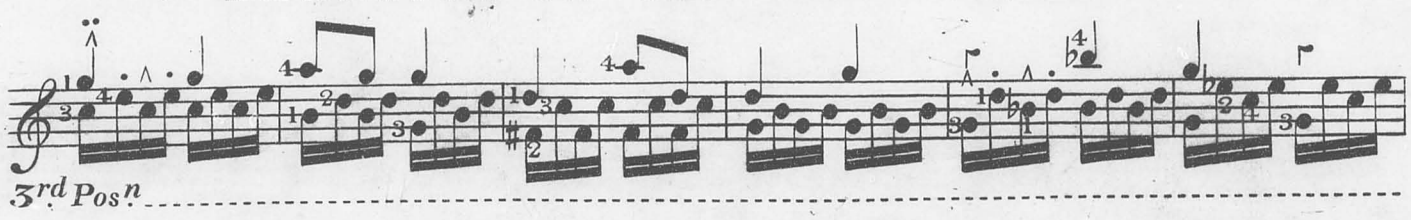
Each fret nominates a position. The Author here, only treats of twelve frets, these being sufficient to comprehend the whole. The compass of the Guitar in these 12 frets, is from ; therefore it will be seen that the scale is enlarged by duplicate notes, giving to each position the means of harmonizing, which will show the extent and capability of this Instrument. The practise of chords is recomended as being the only method of gaining a thorough knowledge of the finger-board, & facility in reading the Positions.

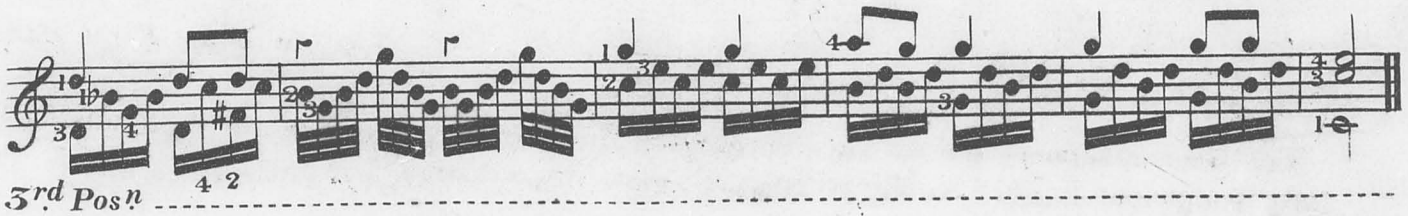
POSITIONS.

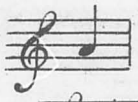
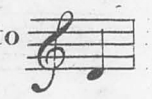
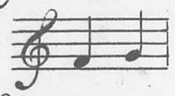
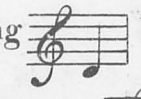
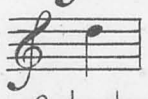
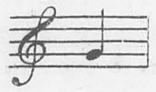
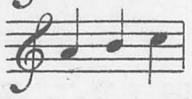
Each position consists of four frets, & takes its denomination from the fret on which the 1st finger is placed. The 1st Position (already known) takes in the upper part of the 2d 3d & 4th Posn; for example this chord  is in the 2d position, in consequence of the 1st finger being placed on the second fret. This chord  is in the 3d position, the 1st finger being placed on the 3d fret, & so on. The remaining frets are to be observed in the same manner in the following chords & scales, which will comprehend the whole as explained above. The following chords & exercise are all in the 3d Posn in which no open notes are to be played; it is also an exercise on the Barrè, which is produced by placing the 1st finger across the fret, stopping two or more notes as required.  will be found on the 4th fret of the 4th String;  on the 5th fret of the 3d Silver String;  on the 5th fret of the 4th String;  on the 5th fret of the 5th String; on the 5th fret of the second Silver String.



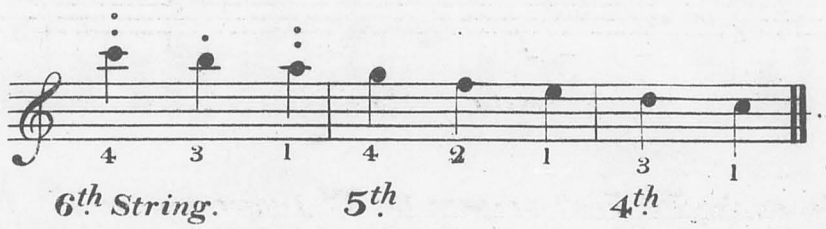
EXERCISE ON THE ABOVE CHORDS.

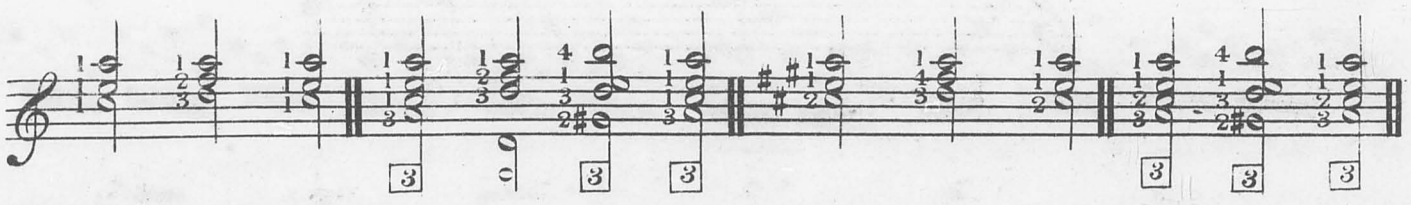




The Notes on the Silver Strings are omitted in the following Scales of 5th 7th and 9th Posn-as a few hints will be sufficient to impress them on the memory. The Notes on the Silver Strings in the foregoing chords in the 3d Posn, it may be seen, are merely duplicates of the notes in the 1st Posn. The highest note the Silver String produces in the compass of the 12 frets is ; The 1st open String by stopping it at the 12th fret produces its octave The Notes on this String have already been treated of in the chords & exercise in the 3d Posn as far as -The remaining notes on this String are with their sharps and flats. The Second String by stopping it at the 12th fret, produces its octave  The notes are already exemplified to  the remaining notes on this String are  .The 3d Silver String  by stopping it at the 12th fret, produces its octave  The notes are exemplified to  the remaining notes on this String are  . This mark ☐ with a figure in the middle indicating the string, either 1st 2d or 3d Silver String, will be placed to the notes that occur on these Silver Strings in the following positions.

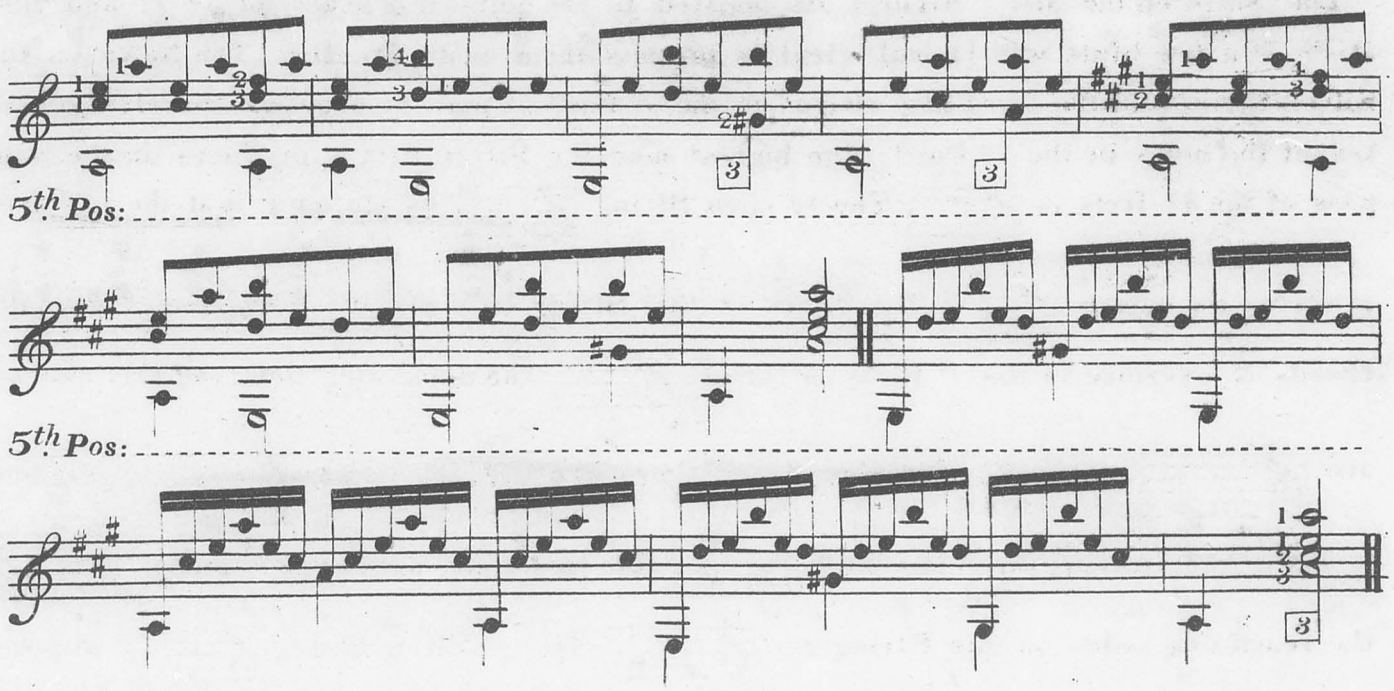
Scale in the 5th Position Prepare the 1st finger on the 5th fret.



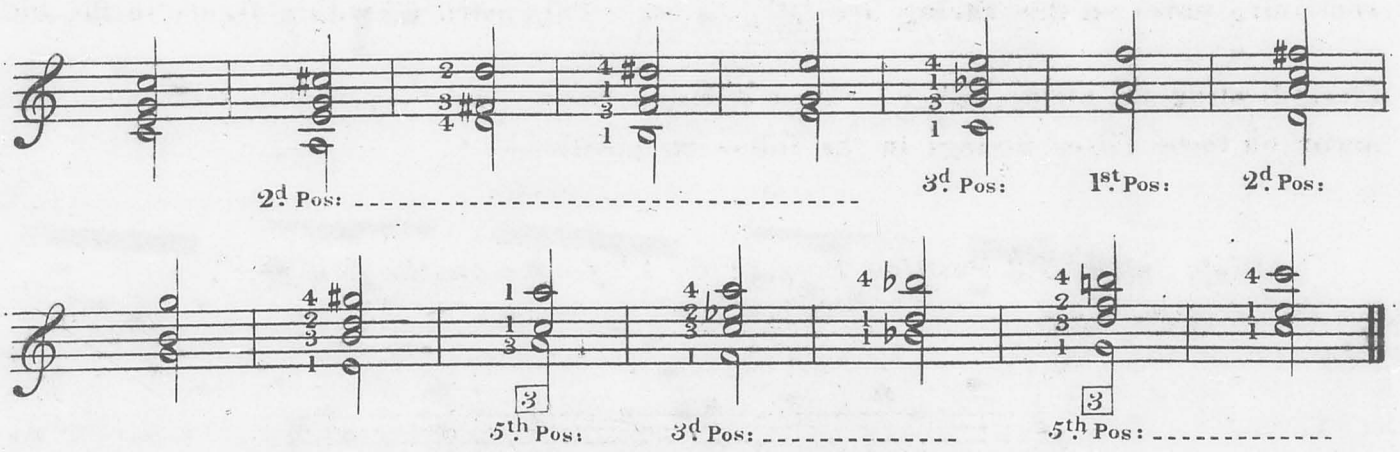


5th Posn

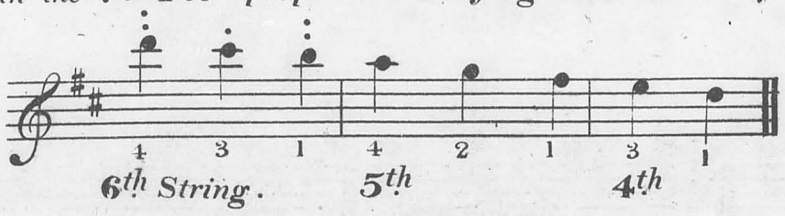
Exercise in the 5th Position.

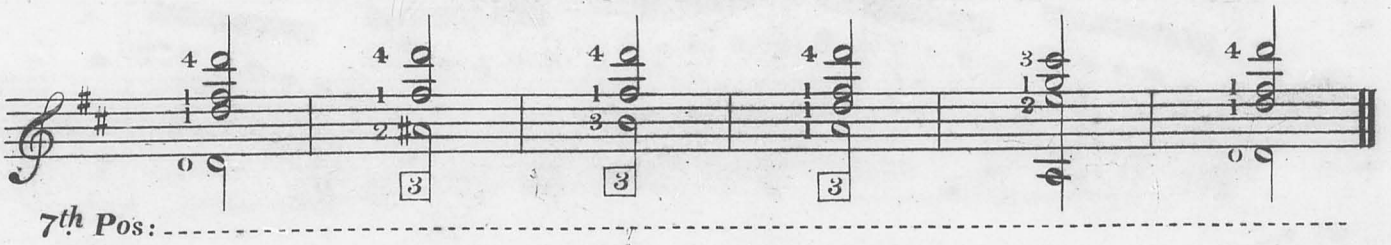


Exercise on the foregoing Posns.



Scale in the 7th Posn prepare the 1st finger on the 7th fret.





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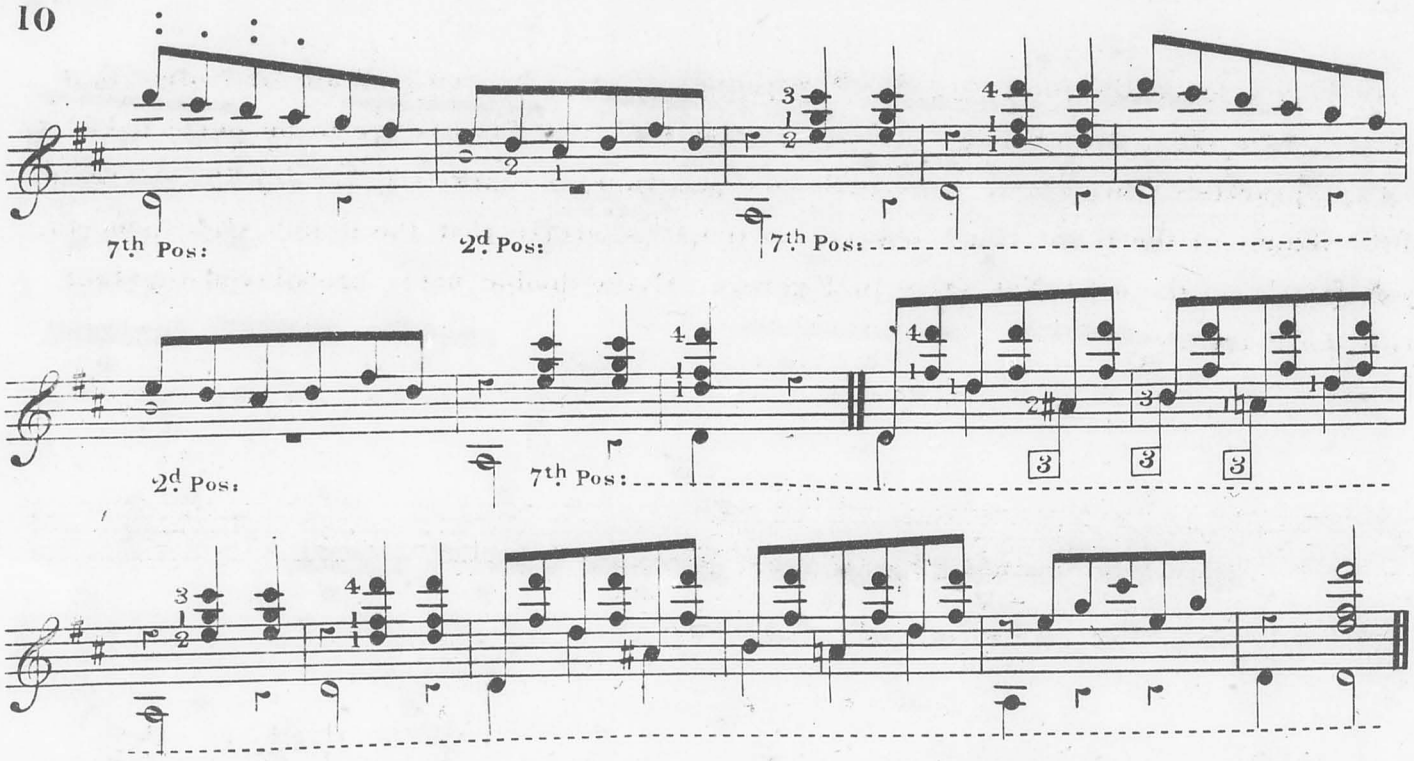
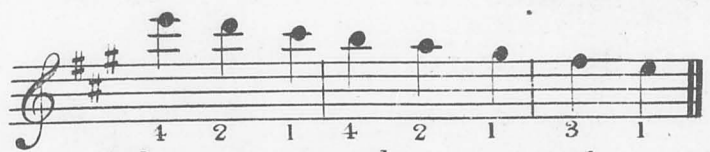
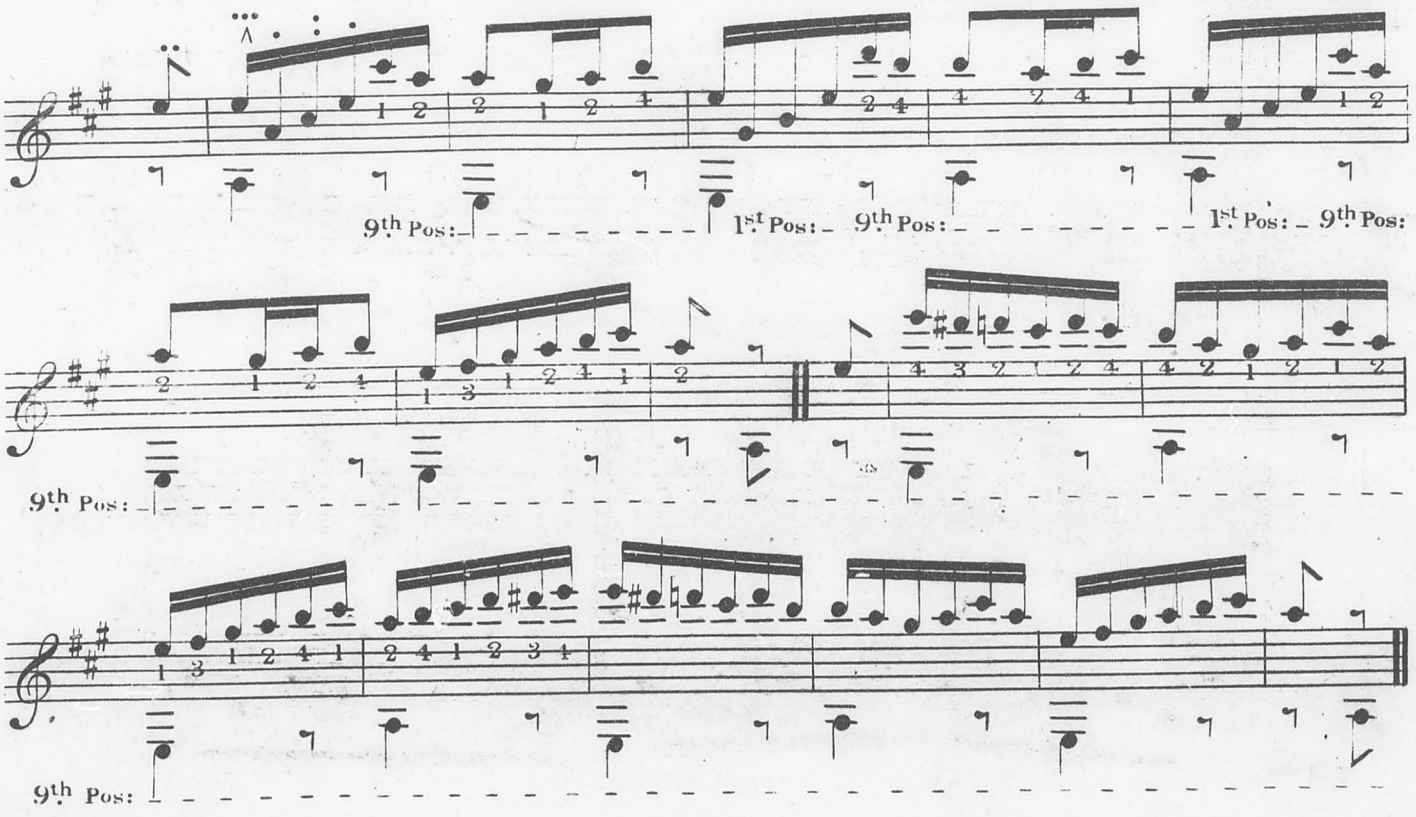


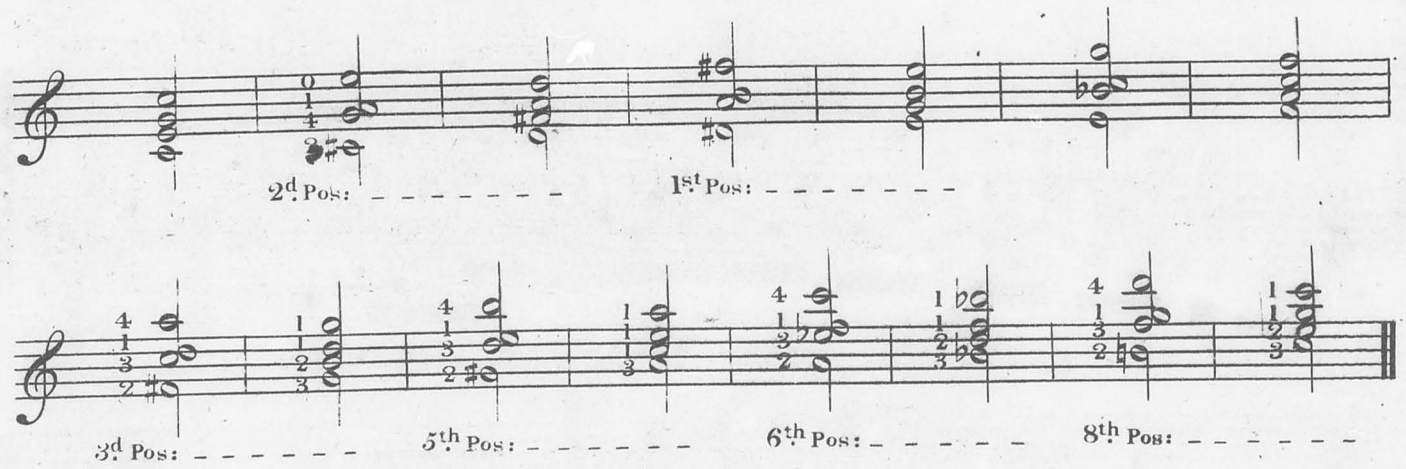
Scale in the 9th Pos: prepare the 1st finger on the 9th fret.

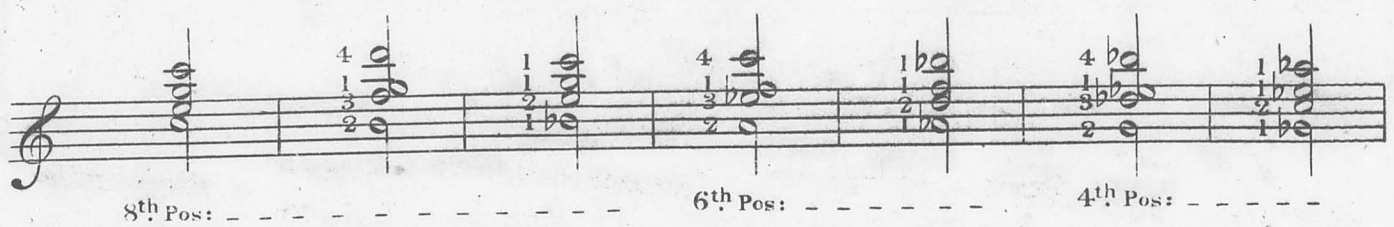


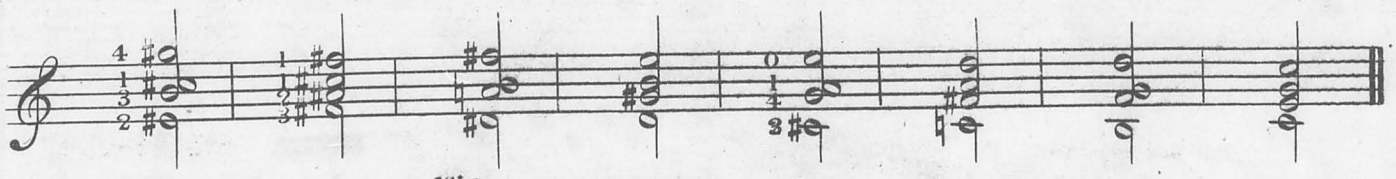
6th String. 5th 4th

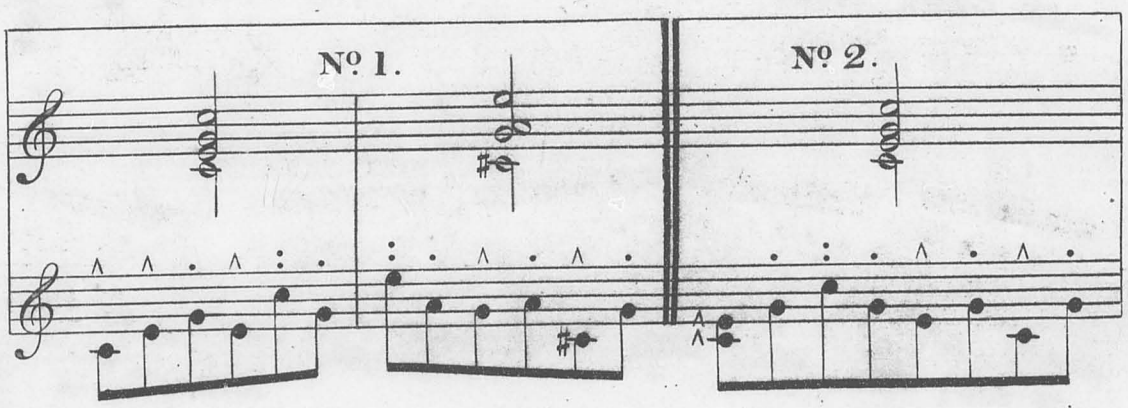


An Exercise on the foregoing Posns introducing the Chromatic Scale of Notes that occur on the 3d Silver String, commencing at D♯. The Chords are to be perfected first, & then practised throughout with each configuration, as marked 1 & 2 for the exercise of the thumb of the Right Hand-observe in the 1st exercise, that the thumb slides smoothly & firmly to the next Note; also in Exercise 2, the double notes are played together with the thumb.

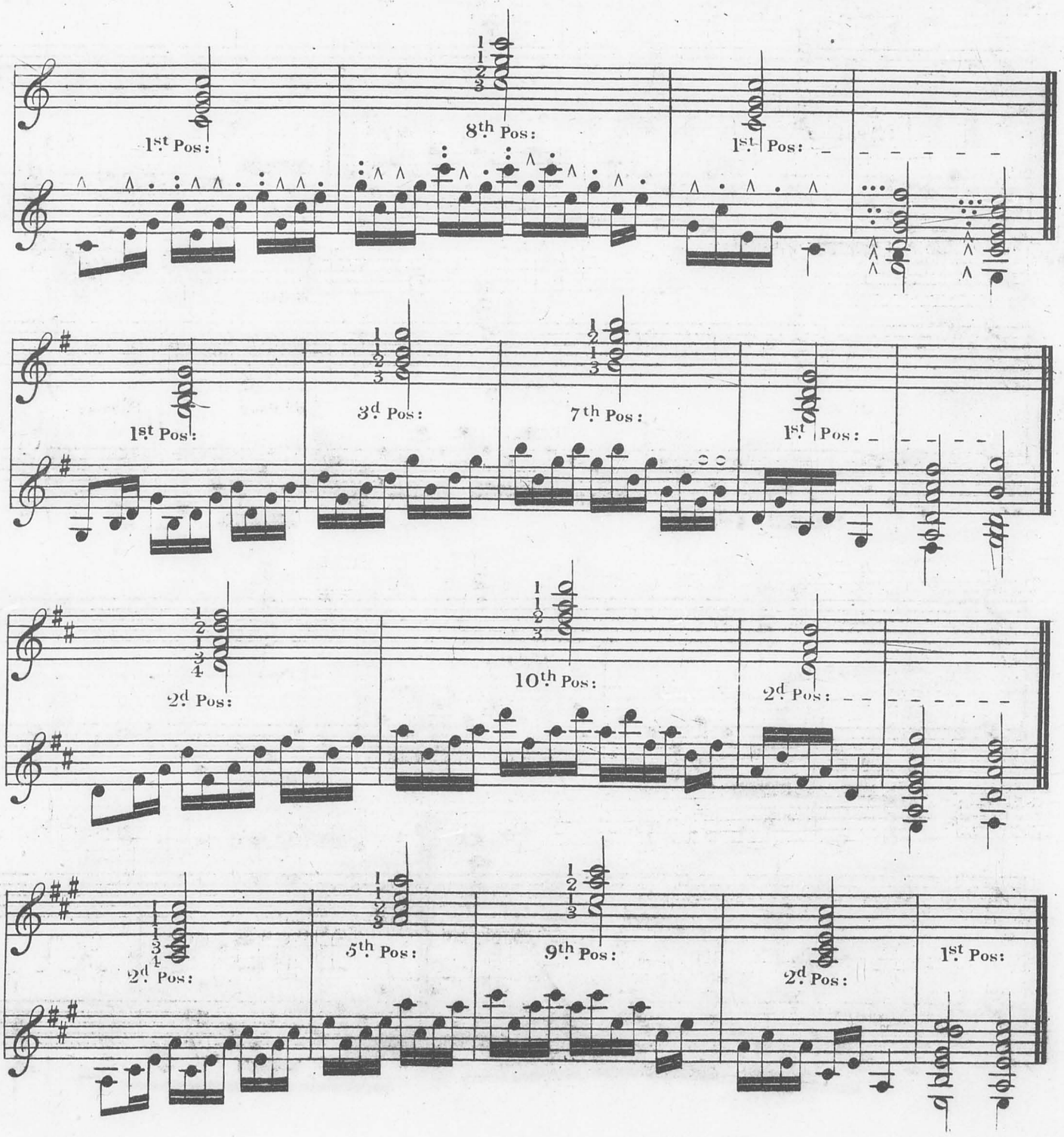








The following positions are arranged into short preludes in each Key. The Chords are to be practised first, till they can be struck clearly, taking care to give to each finger equal pressure, and to change the positions easily; & then play the exercise below, preparing the chord according to the fingering at the commencement of each bar. In the chords of 5 & 6 Notes, the thumb is to glide over the Silver Strings to meet the other fingers, so as to strike the chord at once. Observe the fingering of the right hand to the exercise as it applies to each prelude throughout.



1st Pos: 7th Pos: 1st Pos:

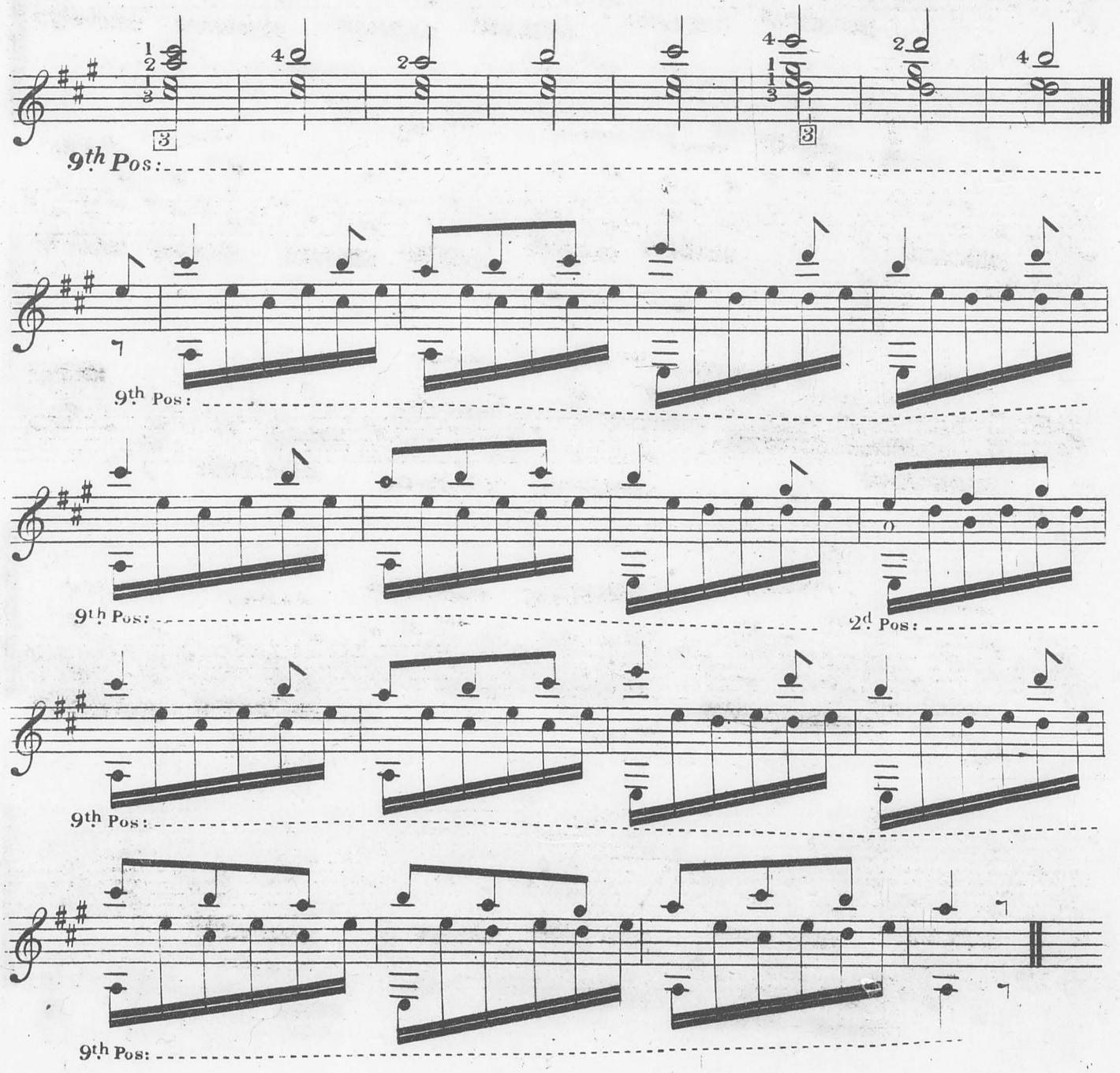
1st Pos: 8th Pos: 1st Pos:

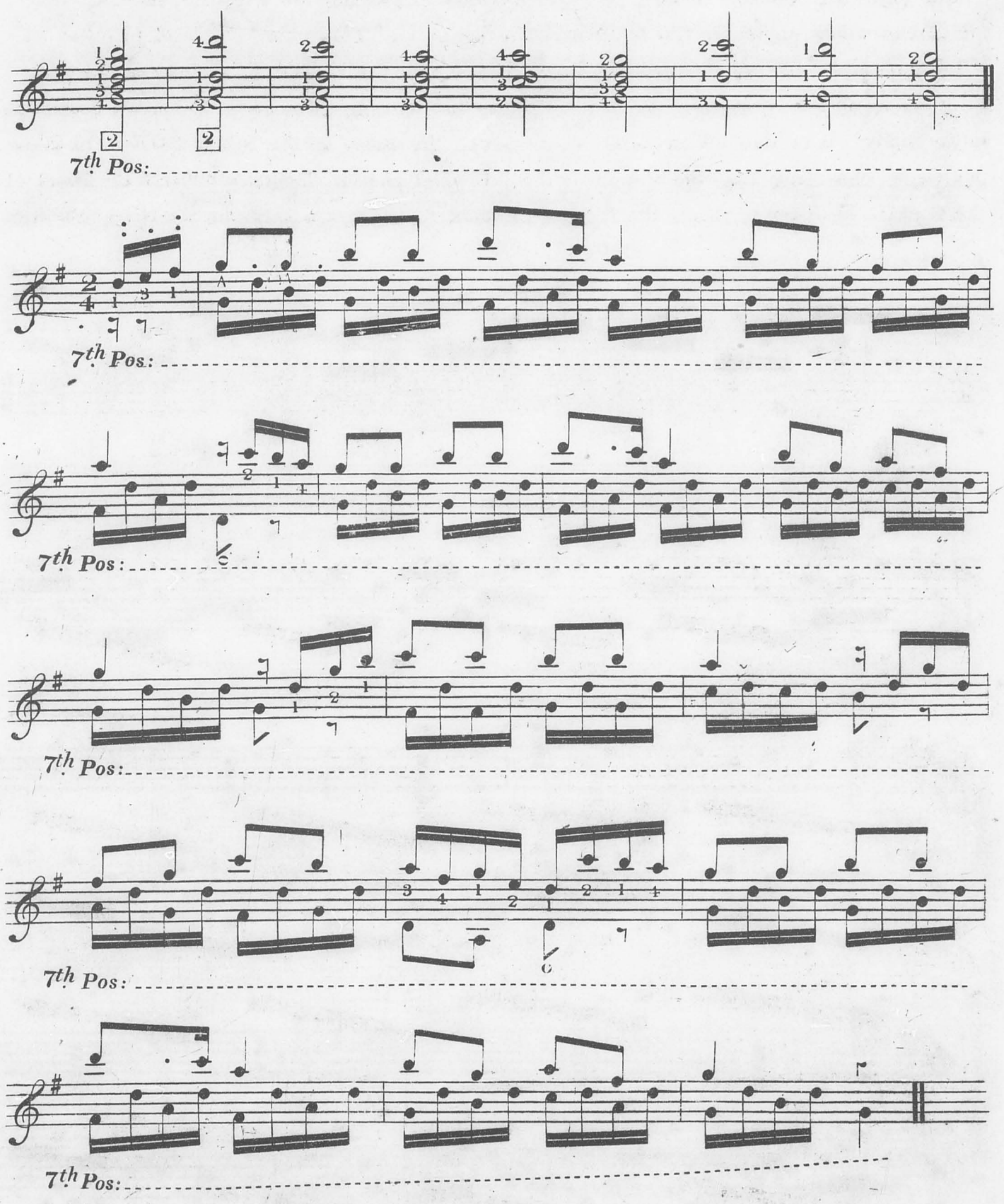
3d Pos: 6th Pos: 3d Pos: 1st Pos:

3d Pos: 6th Pos: 3d Pos:

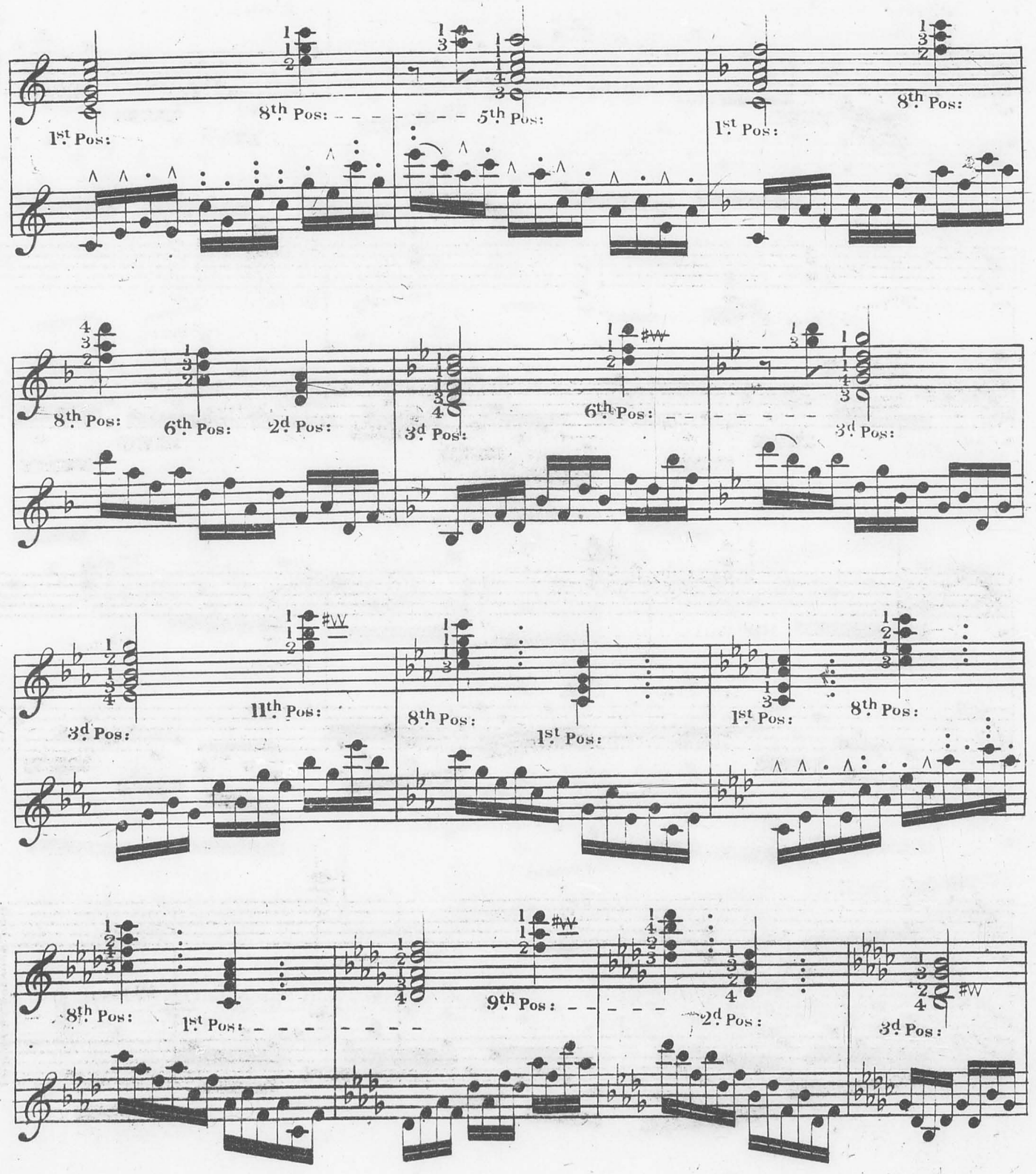
1st Pos: 4th Pos: 1st Pos:

The following Chords to be practised previous to playing the exercise, shewing, that for two or more parts, the left hand must be prepared . This being a model to other similar passages, observe to keep the finger pressed to the fret the full value of the Note, in order to accent & sustain the Melody, while the Accompaniment is distinctly heard tho' more softly _ it is also an exercise to introduce the notes on the Silver Strings in these positions, observing that the thumb of the left hand is placed lightly behind the Neck of the Guitar, in order to throw the fingers forward to reach the notes on the Silver Strings.




7th Pos:
7th Pos:
7th Pos:
7th Pos:
7th Pos:
7th Pos:

A Prelude Exercise throughout the Major & Minor Keys-observe the foregoing Rules. The Slur ⌣ under two notes refer to page 18. This mark W is to shew that it is the same Note as the one it is prefixed to. See observation in the Scale of flats in the first part of this Book.



4th Pos: 7th Pos: 4th Pos: 1st Pos: 7th Pos:

9th Pos: 5th Pos: 1st Pos: 2d Pos: 5th Pos: 9th Pos: 2d Pos:

2d Pos: 10th Pos: 3d Pos: 1st Pos: 7th Pos:

7th Pos: 2d Pos: 8th Pos: 1st Pos:

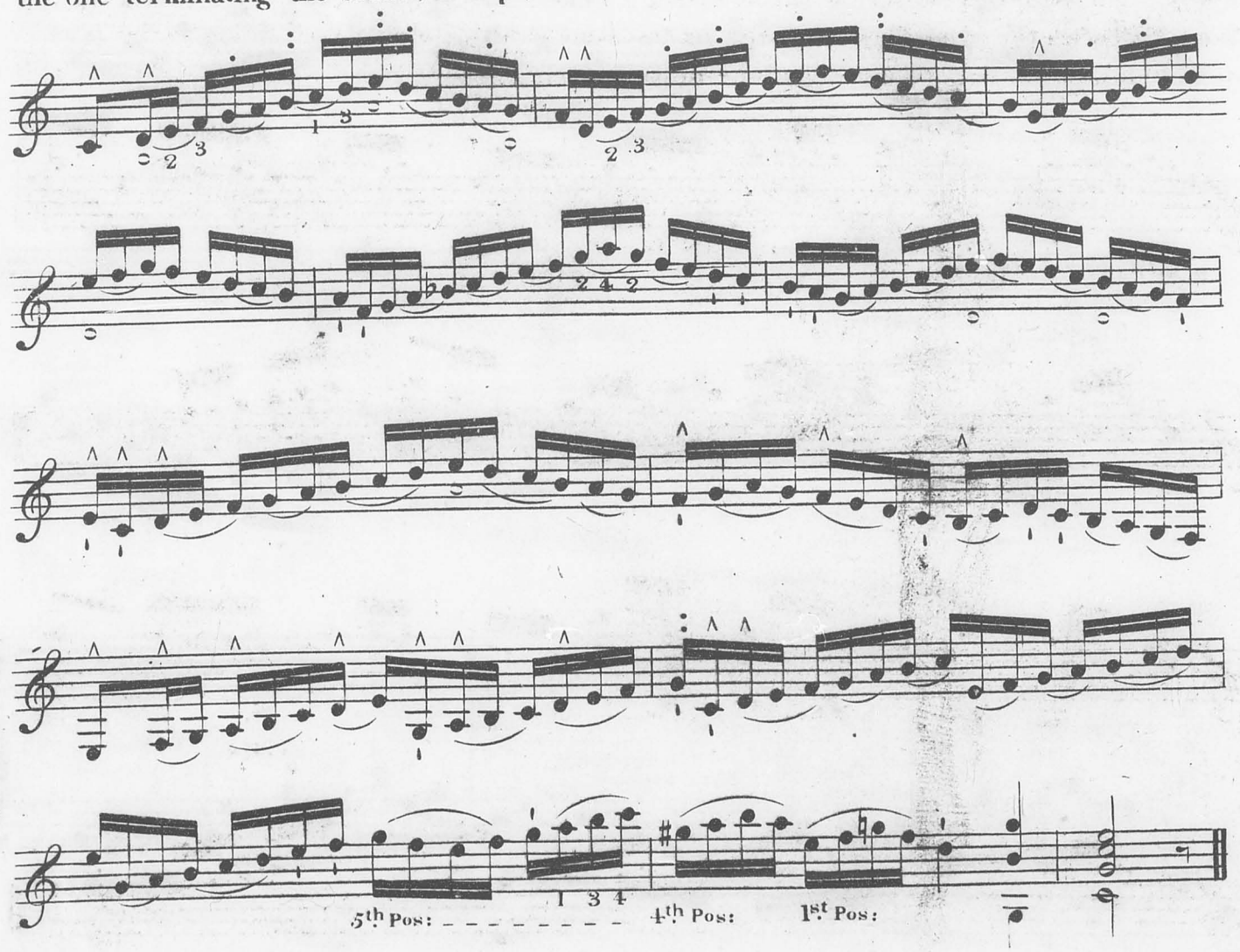
EXERCISE on the EMBELLISHMENTS peculiar to the GUITAR.

In order to give strength to the fingers to execute the embellishments with neatness & articulation, the following Scale is recommended to be practised slowly, & distinctly; then by degrees encreasing the time until it can be played with facility.

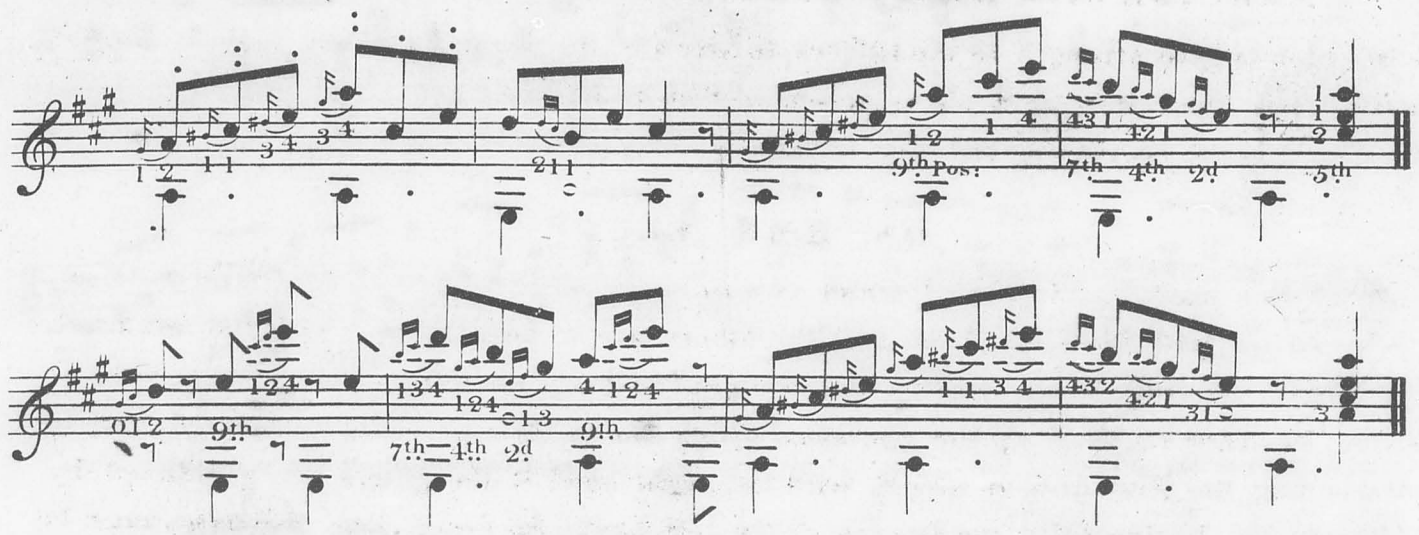
ON THE SLUR.

When this mark ⌣ is placed under two or more notes ascending, the first note is to be struck with the Right hand, and the others are to be produced with the left hand, by letting the fingers successively fall perpendicularly upon the same string with force, in order to keep up the vibration which the sudden pressure occasions* And in descending the first note is struck with the right hand & the others are produced by withdrawing horizontally the fingers of the left hand. In descending, the notes must be prepared previous to the first of the slurred notes being struck.

* It is also necessary to observe, that care should be taken, that the finger, which precedes the one terminating the sound, is kept down.

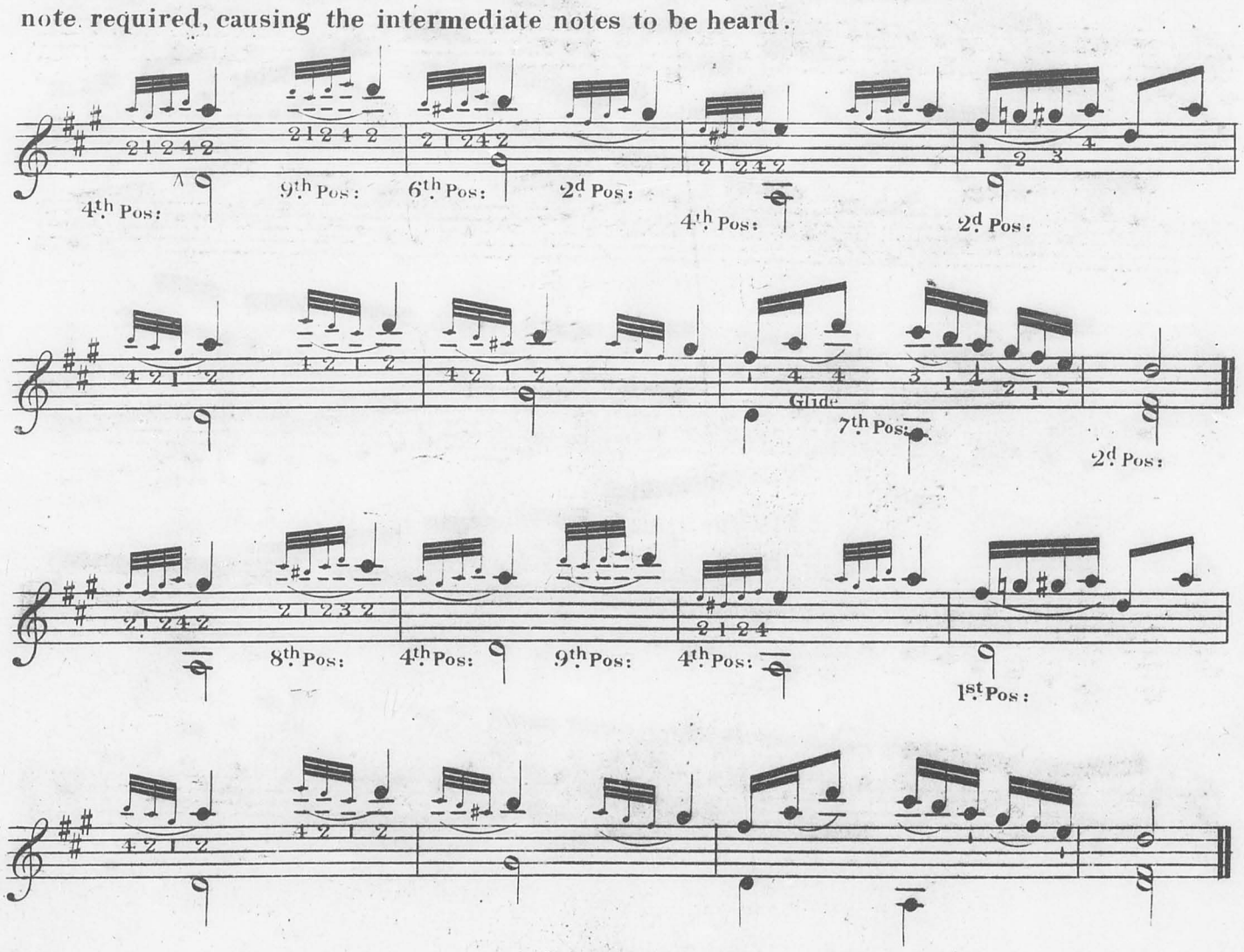


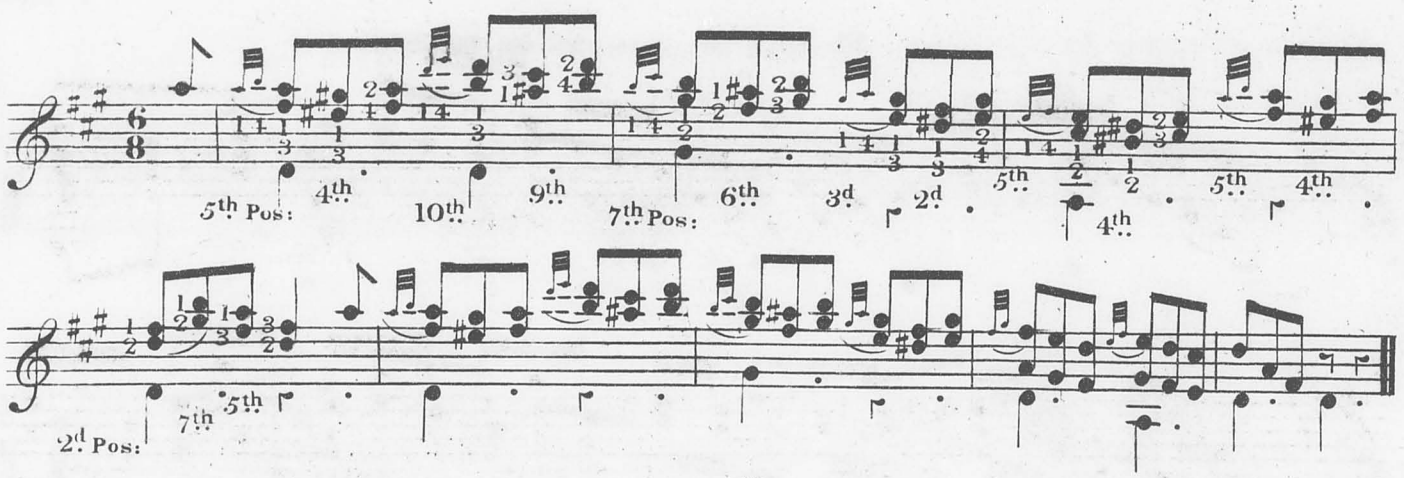
Exercise on the Appoggiatura. Observe the remarks on the Slur.



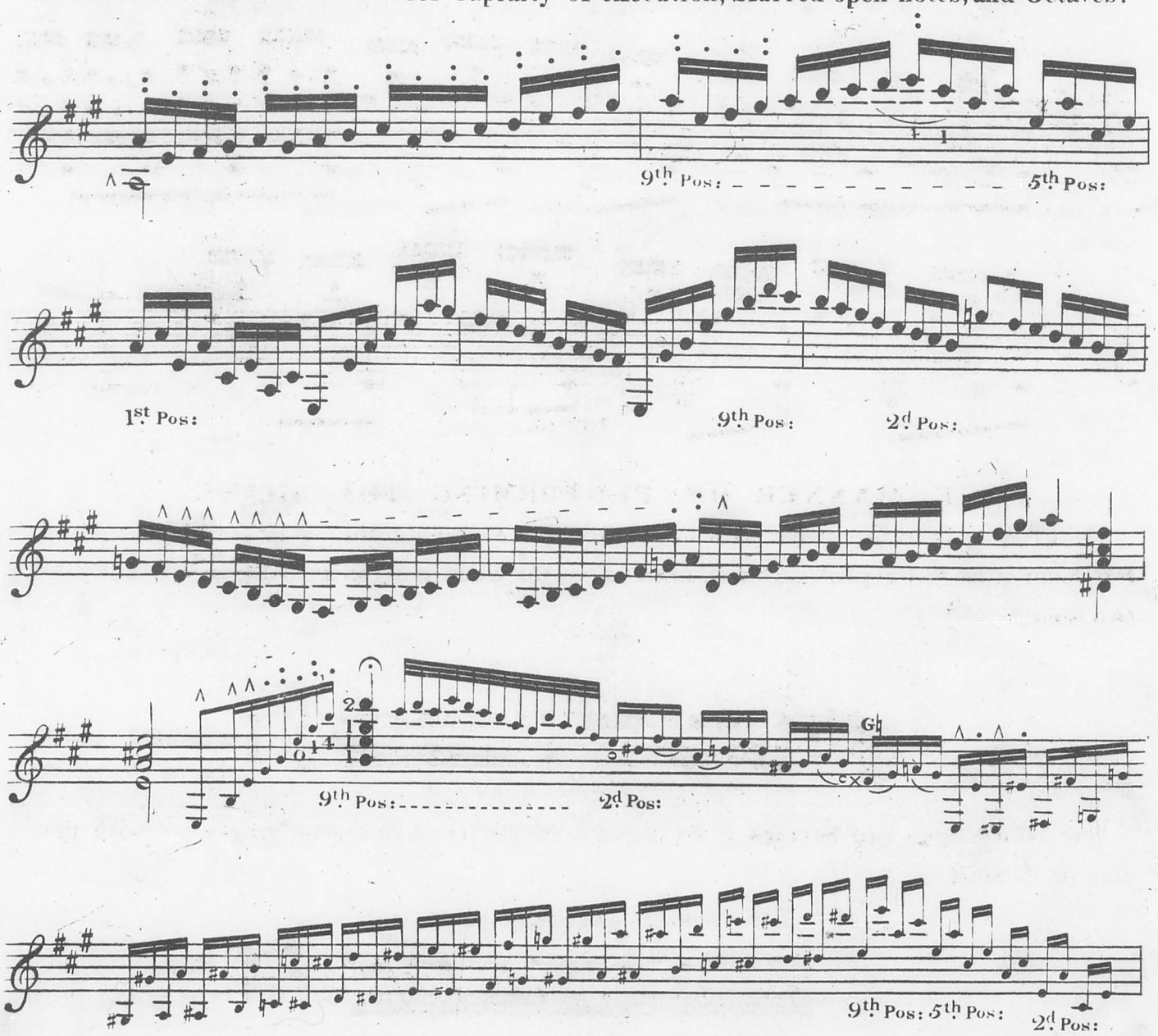
Exercise on the Turn, the Appoggiatura with double notes, and the Glide.

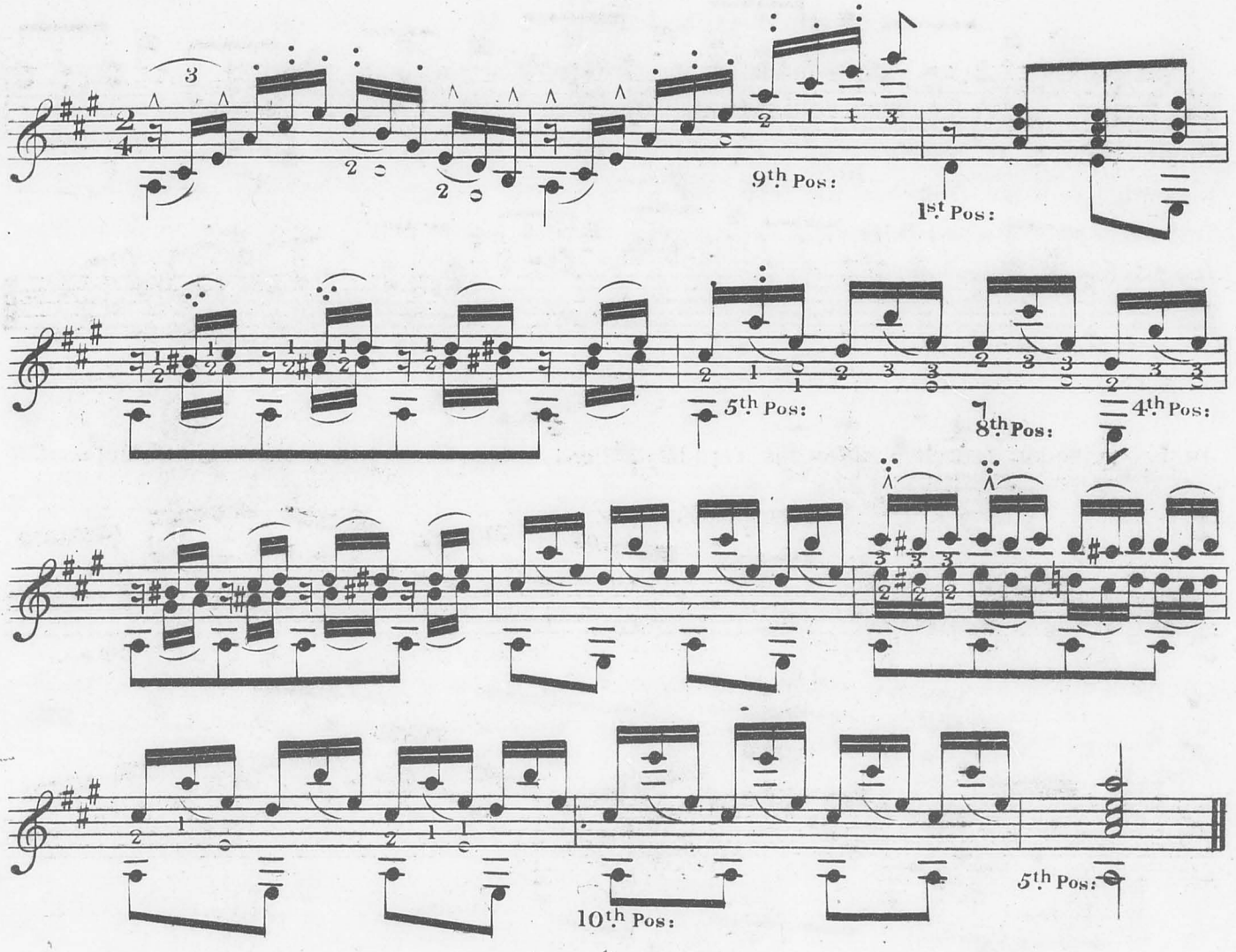
The Turn is executed by the 1st of the small notes being struck, & the remaining are executed with the left hand on the same String. The Glide is performed by striking the 1st Note, and with the same finger, sliding on the same string during its vibration to the next note required, causing the intermediate notes to be heard.





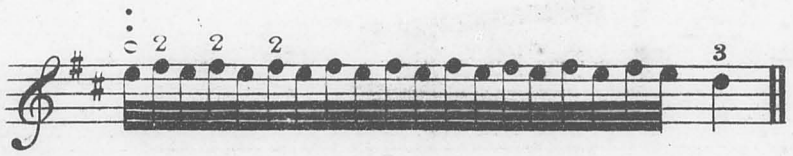
An Exercise on detached notes for rapidity of execution, Slurred open notes, and Octaves.





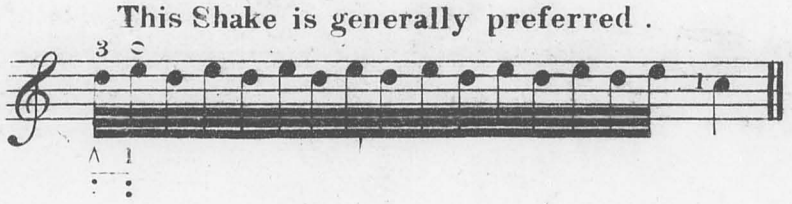
THE MANNER OF PERFORMING THE SHAKE.

The 1st Note is to be struck with the right hand, & during the vibration, the finger of the left hand must fall repeatedly with force upon the open note, so as to hear distinctly the two sounds.



The Shake upon two Strings is executed with the first & second finger, or with the thumb & first.

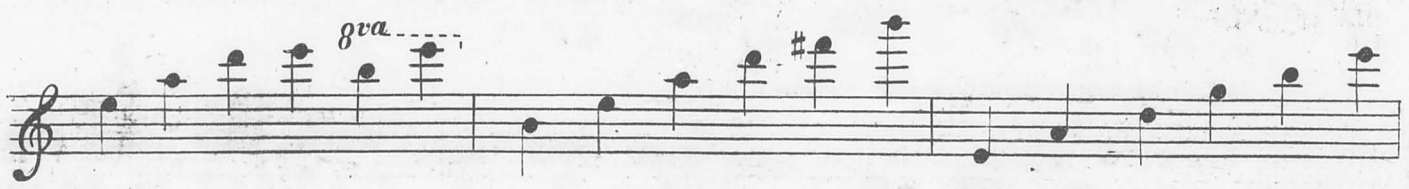
This Shake is generally preferred.



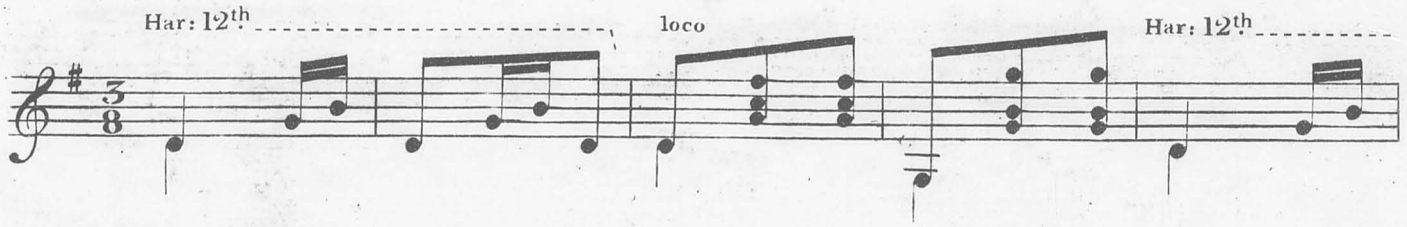
HARMONIC SOUNDS.

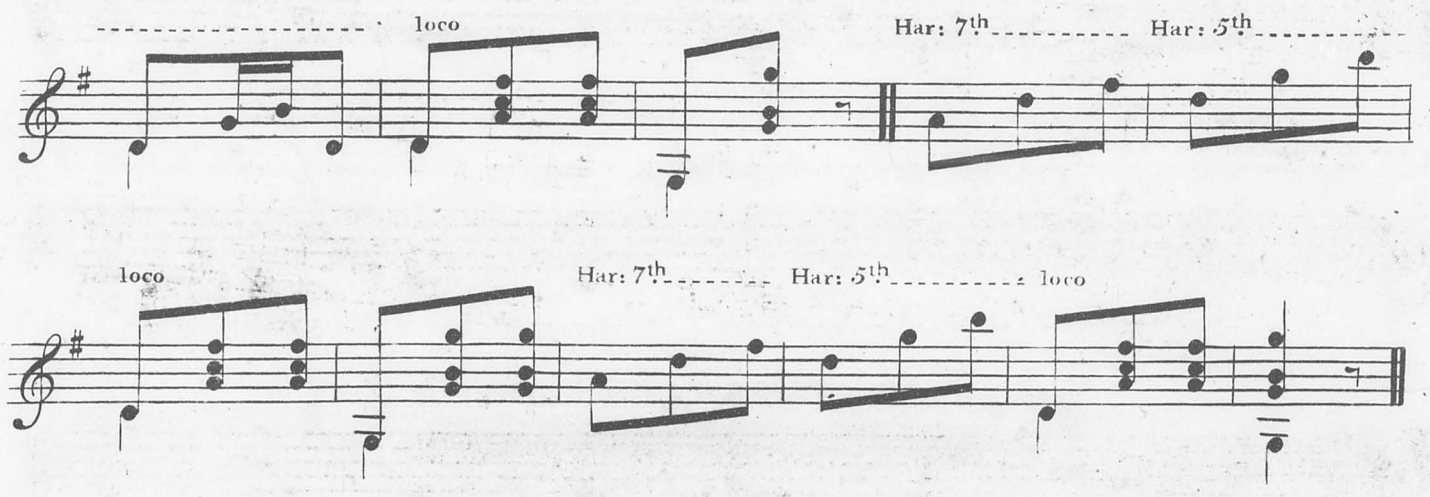
Several Harmonics can be made on the Guitar. The following are inserted for practise as being the most perfect. Should other Harmonics occur that are not in the following Scale, the fret is generally marked where they are to be found. They are produced by placing the third finger of the left hand very lightly across the Strings according to the fret marked, & by withdrawing the fingers of both hands at the same time, so as to leave the String in vibration.

5th FRET. *7th FRET.* *12th FRET.*



Written an Octave lower than the natural Sound.



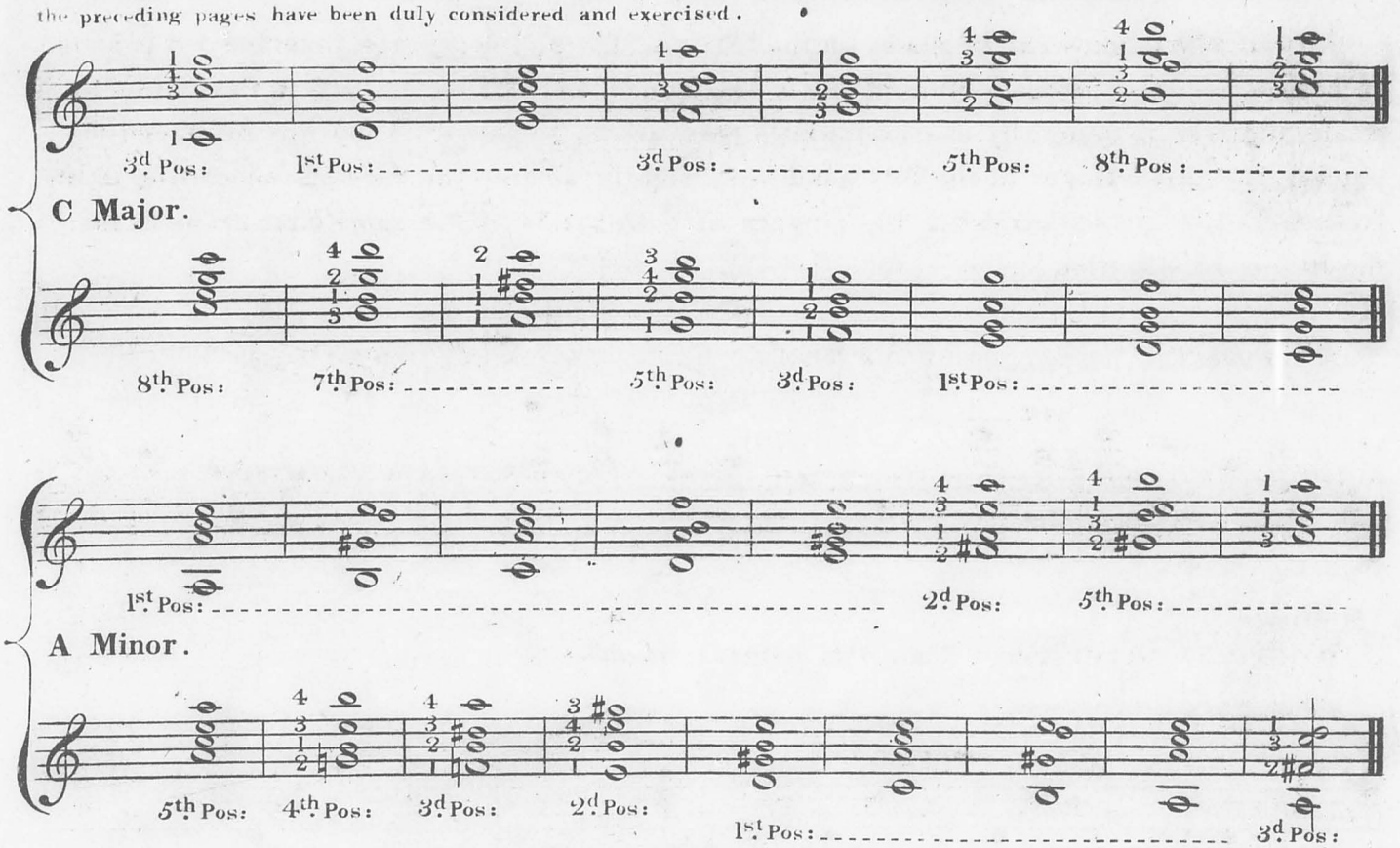


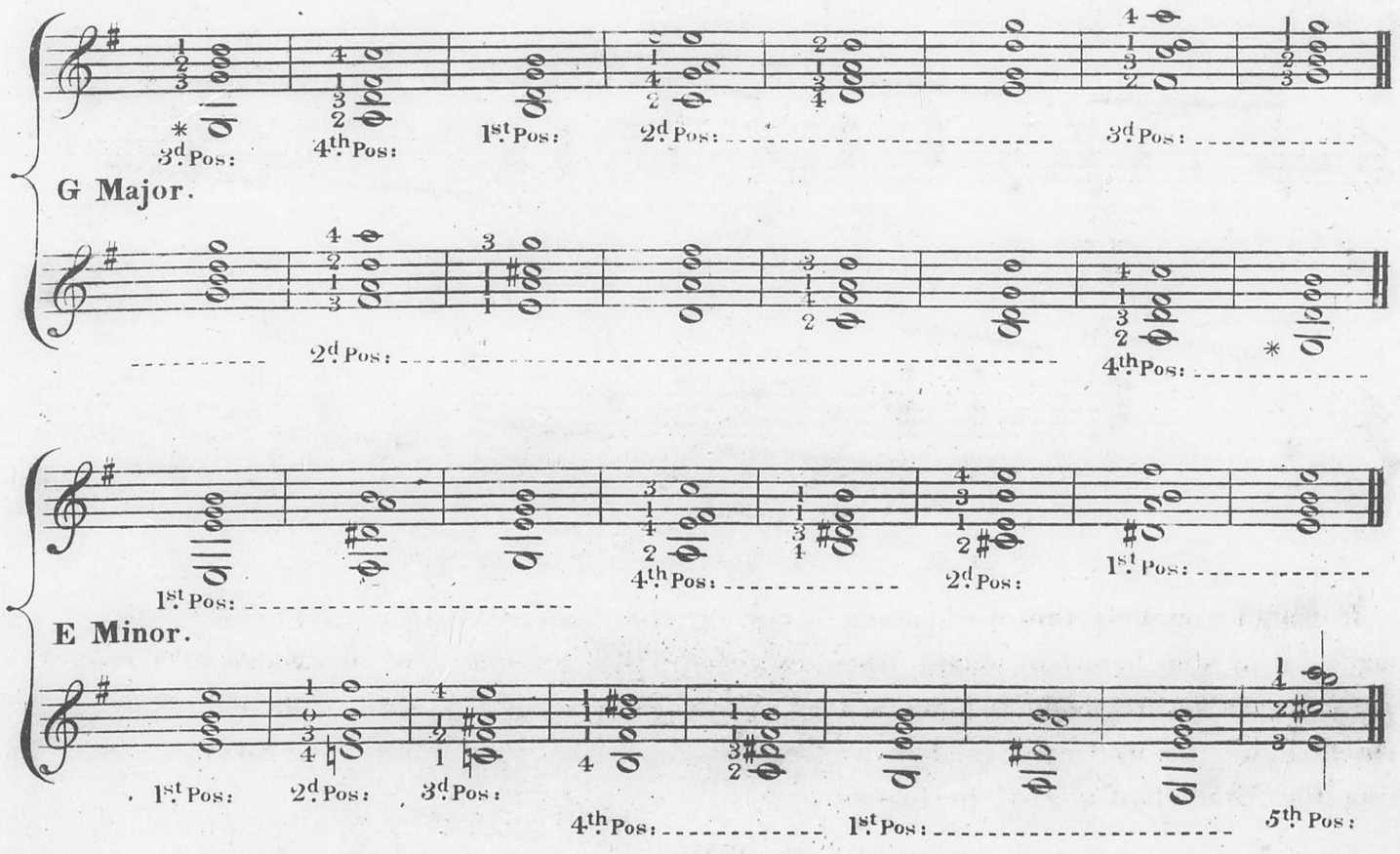
THE CONCLUTION.

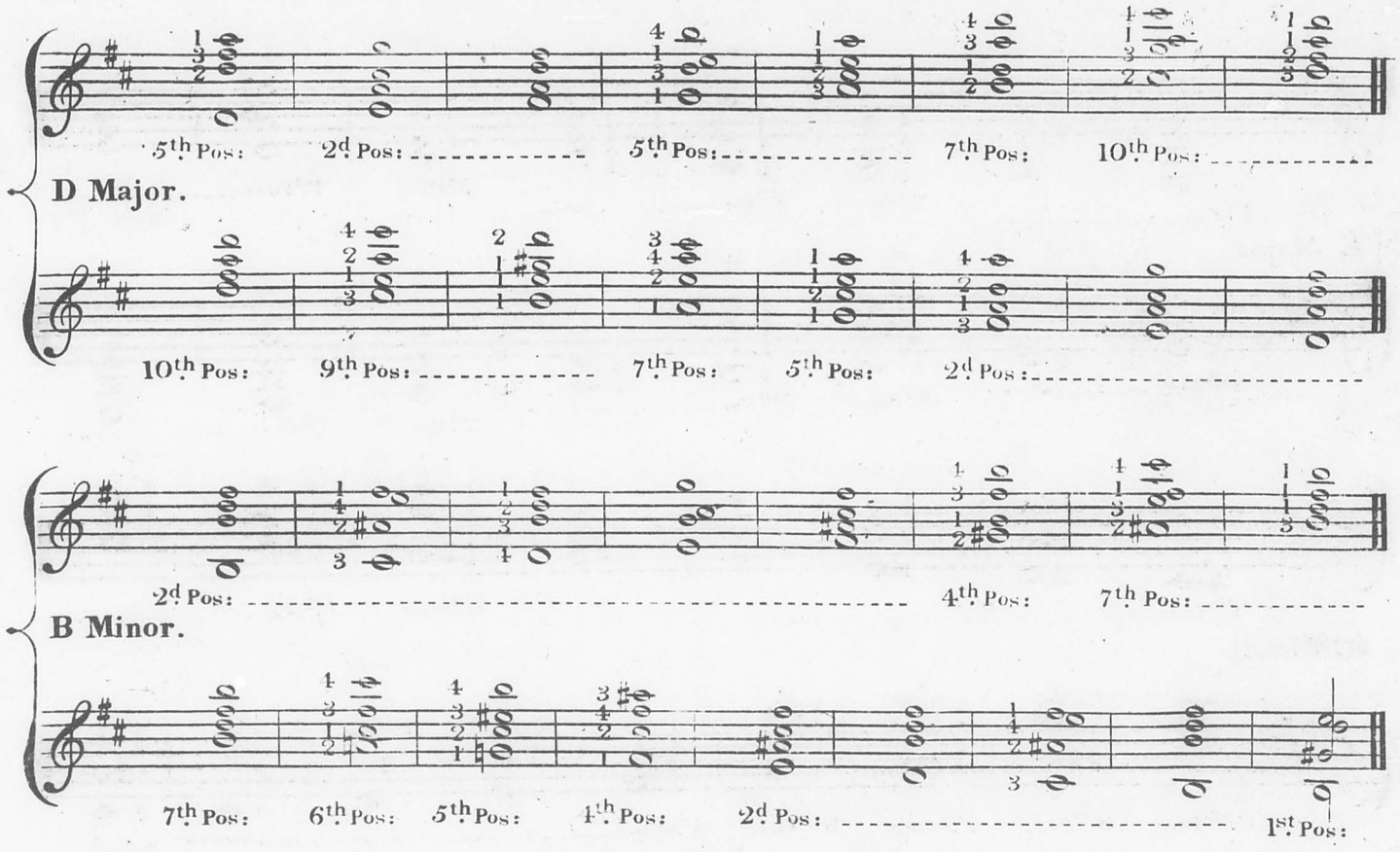
I cannot conclude this work more to the purpose, than by observing that the Pupil ought not to stop here, but should likewise procure the assistance of an experienced Master; for there are several embellishments used in order to produce a more finished effect, which cannot be well explained in writing, and are only to be attained by carefully observing the Method of a good performer.

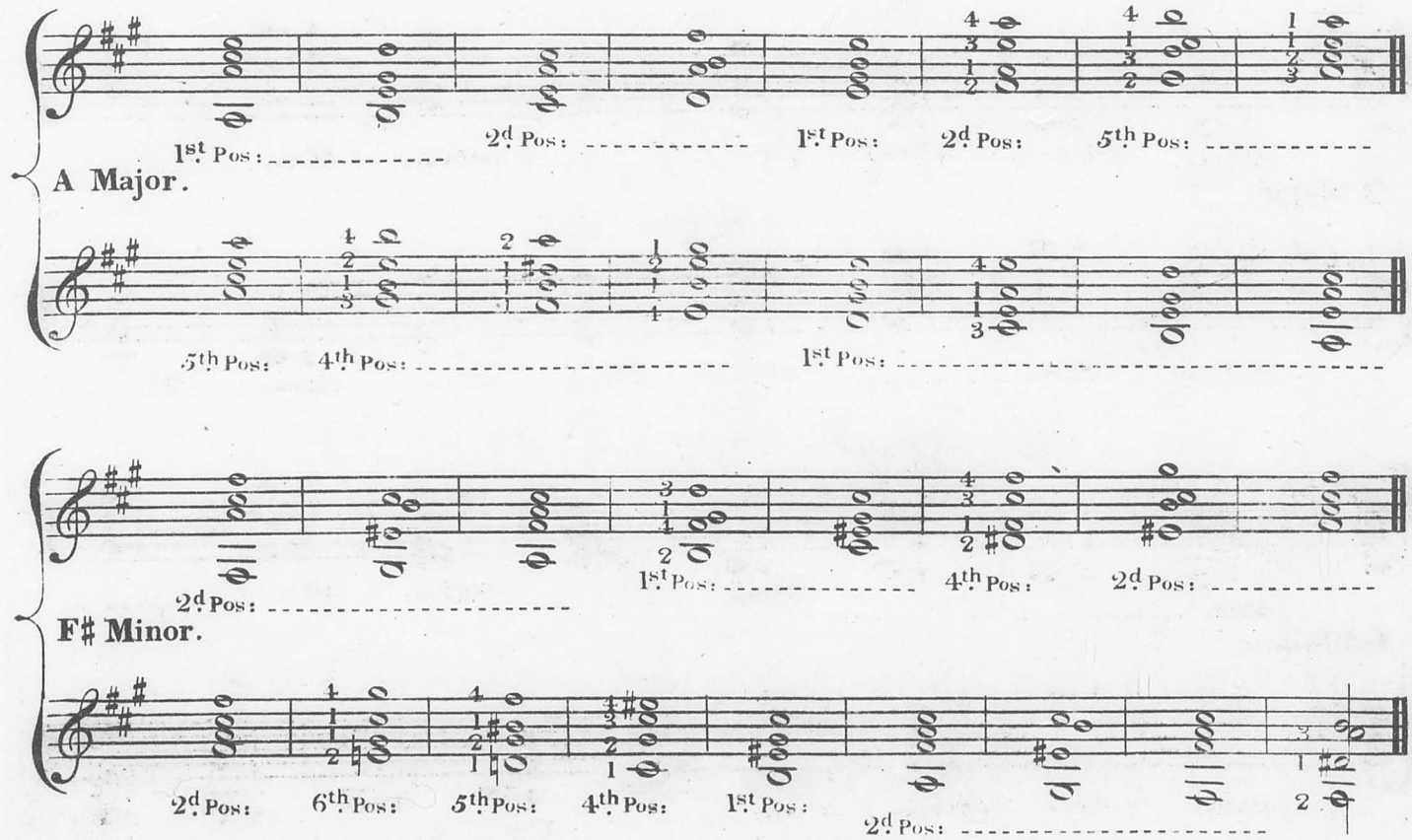
Exercise on the Accompaniment of the Scale thro' the Major and Minor Keys.

It is particularly recommended that a certain portion of the following Scales be practised daily, after the examples in the preceding pages have been duly considered and exercised.






5th Pos:
2d Pos:
5th Pos:
7th Pos:
10th Pos:
D Major.
10th Pos:
9th Pos:
7th Pos:
5th Pos:
2d Pos:
2d Pos:
4th Pos:
7th Pos:
B Minor.
7th Pos:
6th Pos:
5th Pos:
1st Pos:
2d Pos:
1st Pos:


1st Pos:
2d Pos:
1st Pos:
2d Pos:
5th Pos:
A Major.
5th Pos:
4th Pos:
1st Pos:
2d Pos:
1st Pos:
4th Pos:
2d Pos:
F♯ Minor.
2d Pos:
6th Pos:
5th Pos:
4th Pos:
1st Pos:
2d Pos:

1st Pos: ---------- 2d Pos: 4th Pos: ---------- 2d Pos: 1st Pos: ----------

E Major.

4th Pos: ---------- 3d Pos: 4th Pos: ---------- 2d Pos: 1st Pos: ----------

4th Pos: ---------- 6th Pos: 9th Pos: ----------

C♯ Minor.

9th Pos: 8th Pos: 7th Pos: 6th Pos: 4th Pos: ---------- 2d Pos:

2d Pos: 3d Pos: 4th Pos: 2d Pos: ---------- 4th Pos: 7th Pos: ----------

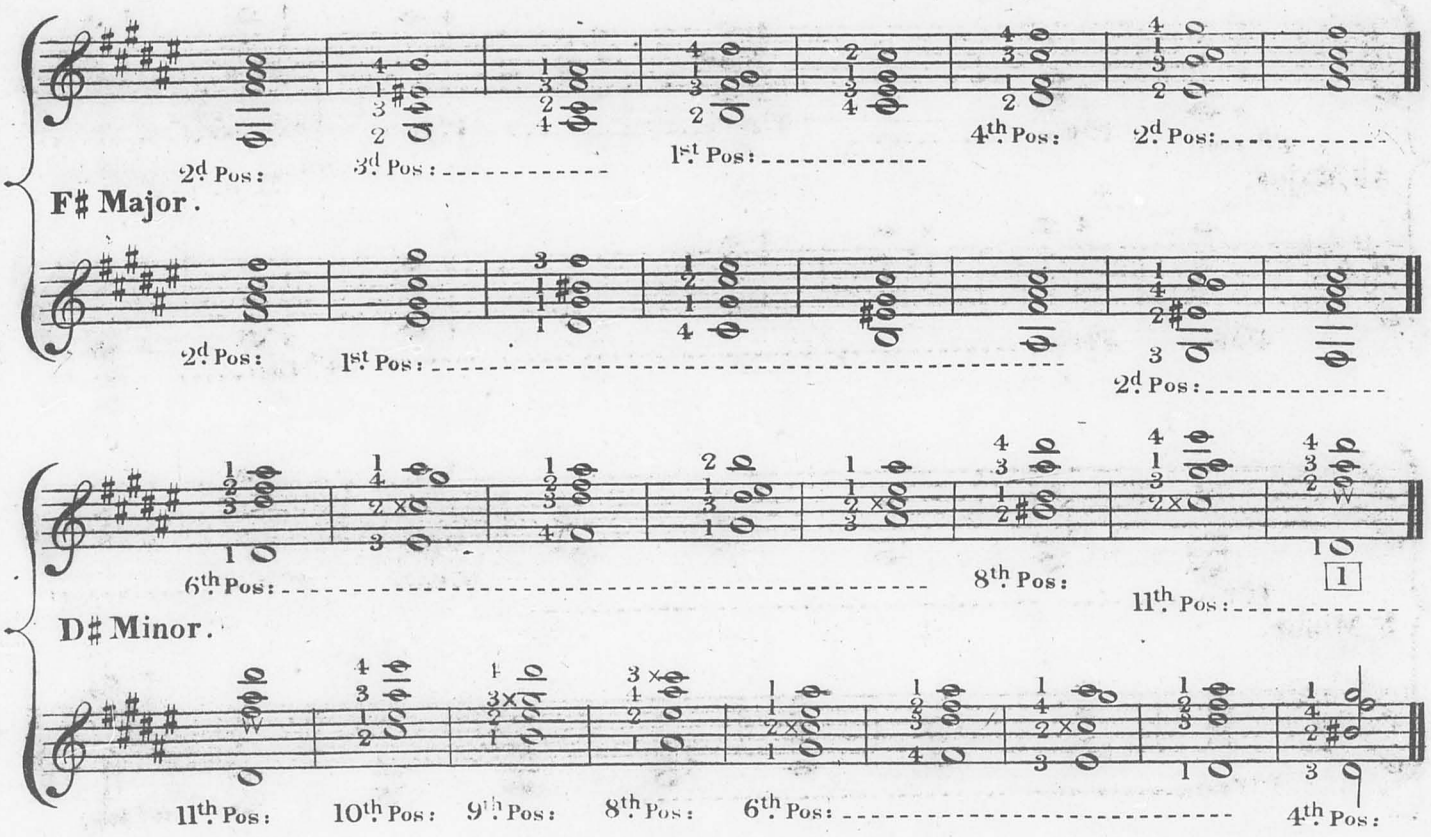
B Major.

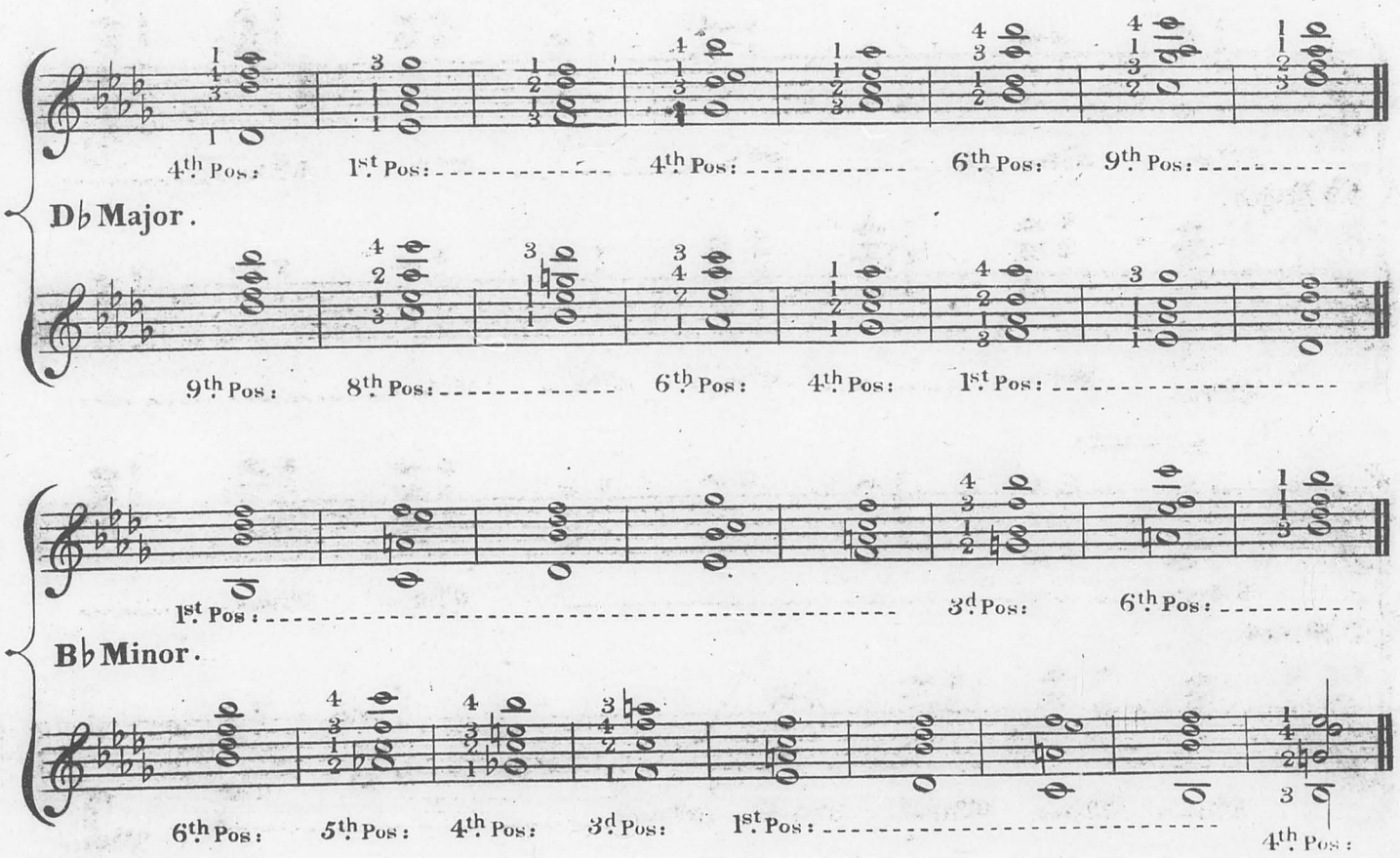
7th Pos: 6th Pos: ---------- 4th Pos: 6th Pos: 4th Pos: 3d Pos: 2d Pos:

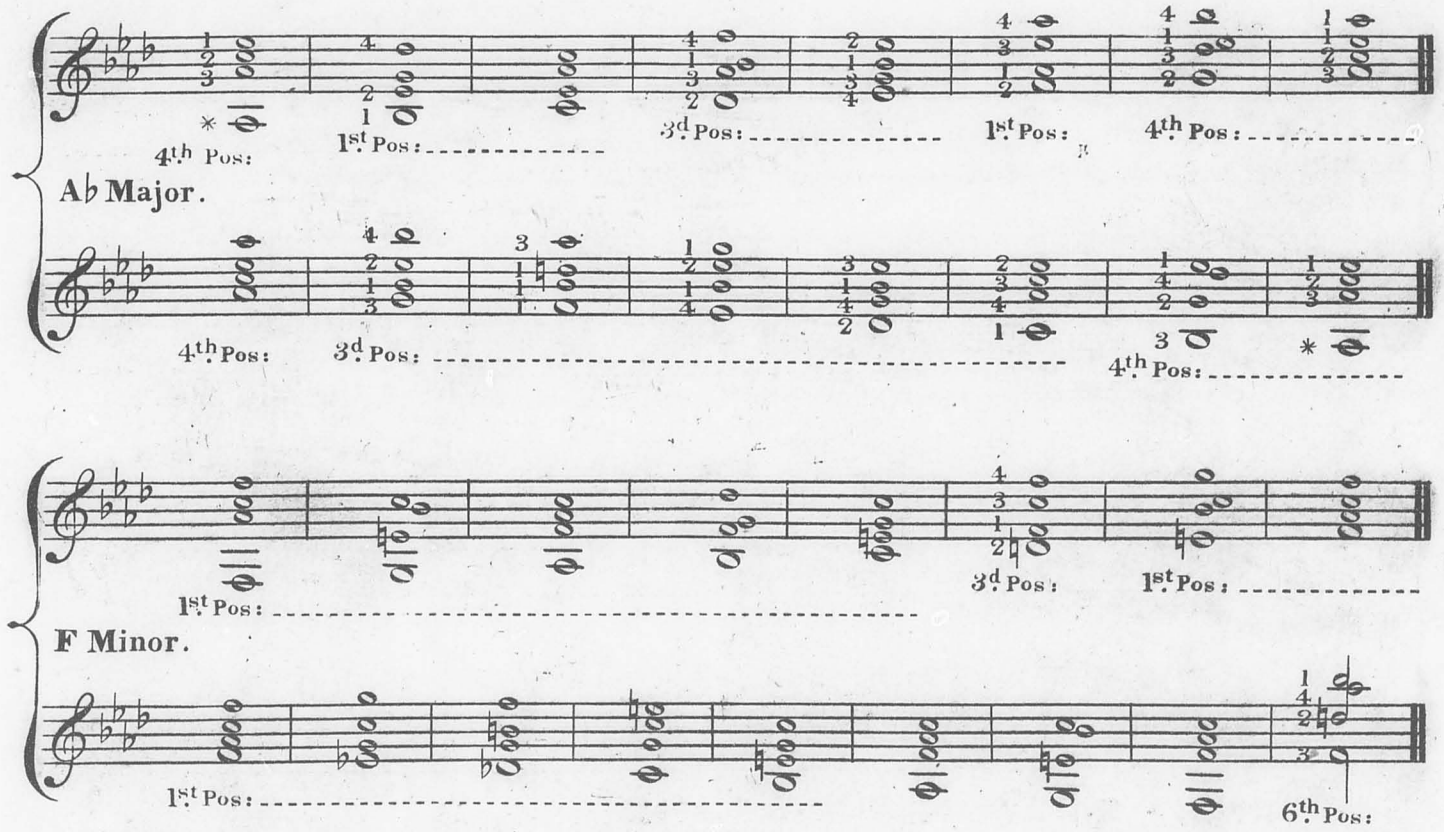
4th Pos: ---------- 3d Pos: ---------- 6th Pos: 4th Pos: ----------

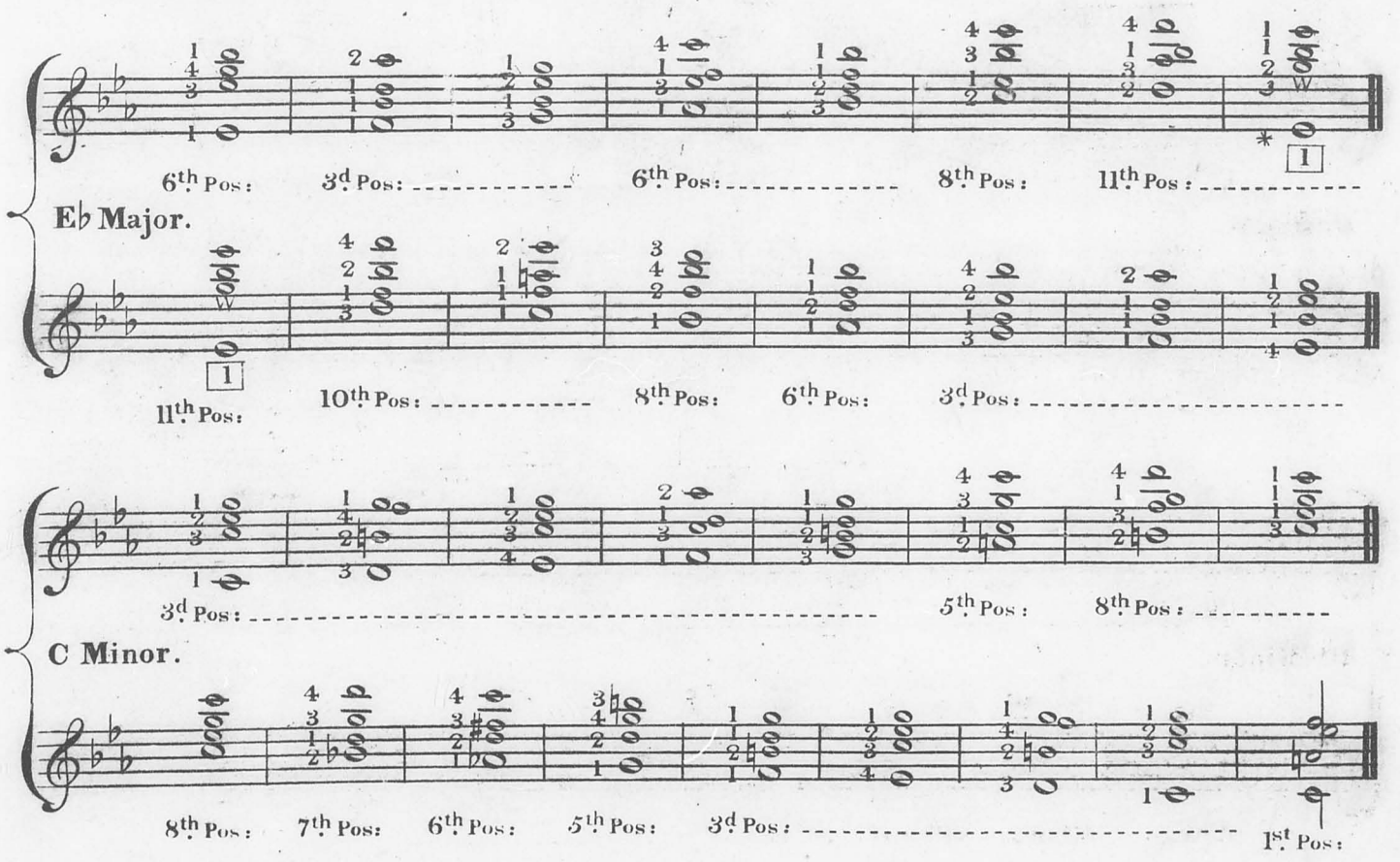
G♯ Minor.

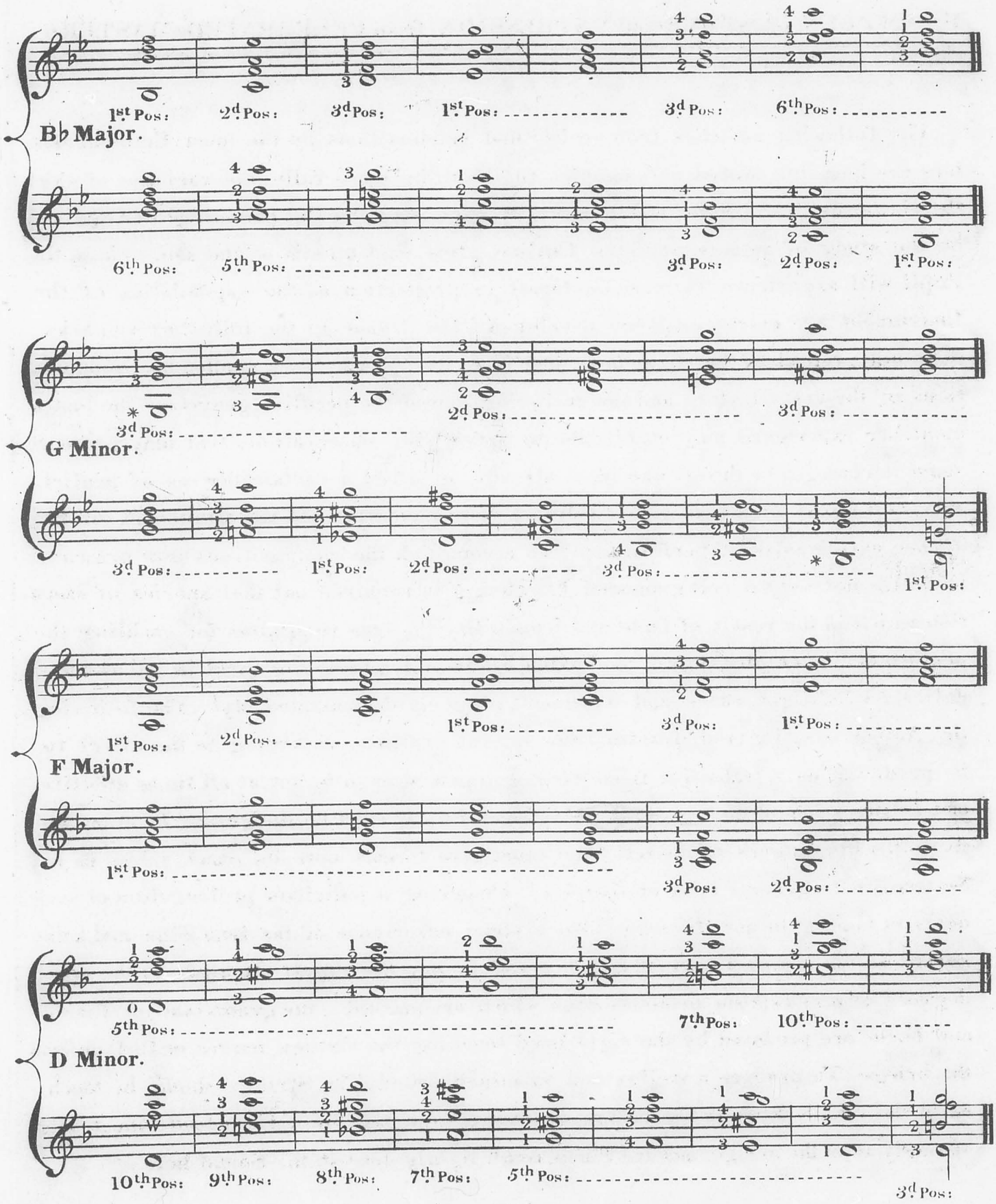
4th Pos: 3d Pos: 2d Pos: 3d Pos: ---------- 4th Pos: ---------- 2d Pos:


2d Pos:
3d Pos:
1st Pos:
4th Pos:
2d Pos:
F♯ Major.
2d Pos:
1st Pos:
2d Pos:
6th Pos:
8th Pos:
11th Pos:
1
D♯ Minor.
11th Pos:
10th Pos:
9th Pos:
8th Pos:
6th Pos:
4th Pos:


4th Pos:
1st Pos:
4th Pos:
6th Pos:
9th Pos:
D♭ Major.
9th Pos:
8th Pos:
6th Pos:
4th Pos:
1st Pos:
1st Pos:
3d Pos:
6th Pos:
B♭ Minor.
6th Pos:
5th Pos:
4th Pos:
3d Pos:
1st Pos:
4th Pos:


4th Pos:
1st Pos:
3d Pos:
1st Pos:
4th Pos:
A♭ Major.
4th Pos:
3d Pos:
4th Pos:
1st Pos:
F Minor.
1st Pos:
3d Pos:
1st Pos:
6th Pos:


6th Pos:
3d Pos:
6th Pos:
8th Pos:
11th Pos:
E♭ Major.
11th Pos:
10th Pos:
8th Pos:
6th Pos:
3d Pos:
3d Pos:
5th Pos:
8th Pos:
C Minor.
8th Pos:
7th Pos:
6th Pos:
5th Pos:
3d Pos:
1st Pos:


1st Pos: 2d Pos: 3d Pos: 1st Pos: 3d Pos: 6th Pos:
B♭ Major.
6th Pos: 5th Pos: 3d Pos: 2d Pos: 1st Pos:
3d Pos:
2d Pos: 3d Pos:
G Minor.
3d Pos: 1st Pos: 2d Pos: 3d Pos: 1st Pos:
1st Pos: 2d Pos: 1st Pos: 3d Pos: 1st Pos:
F Major.
1st Pos: 3d Pos: 2d Pos:
5th Pos: 7th Pos: 10th Pos:
D Minor.
10th Pos: 9th Pos: 8th Pos: 7th Pos: 5th Pos: 3d Pos:

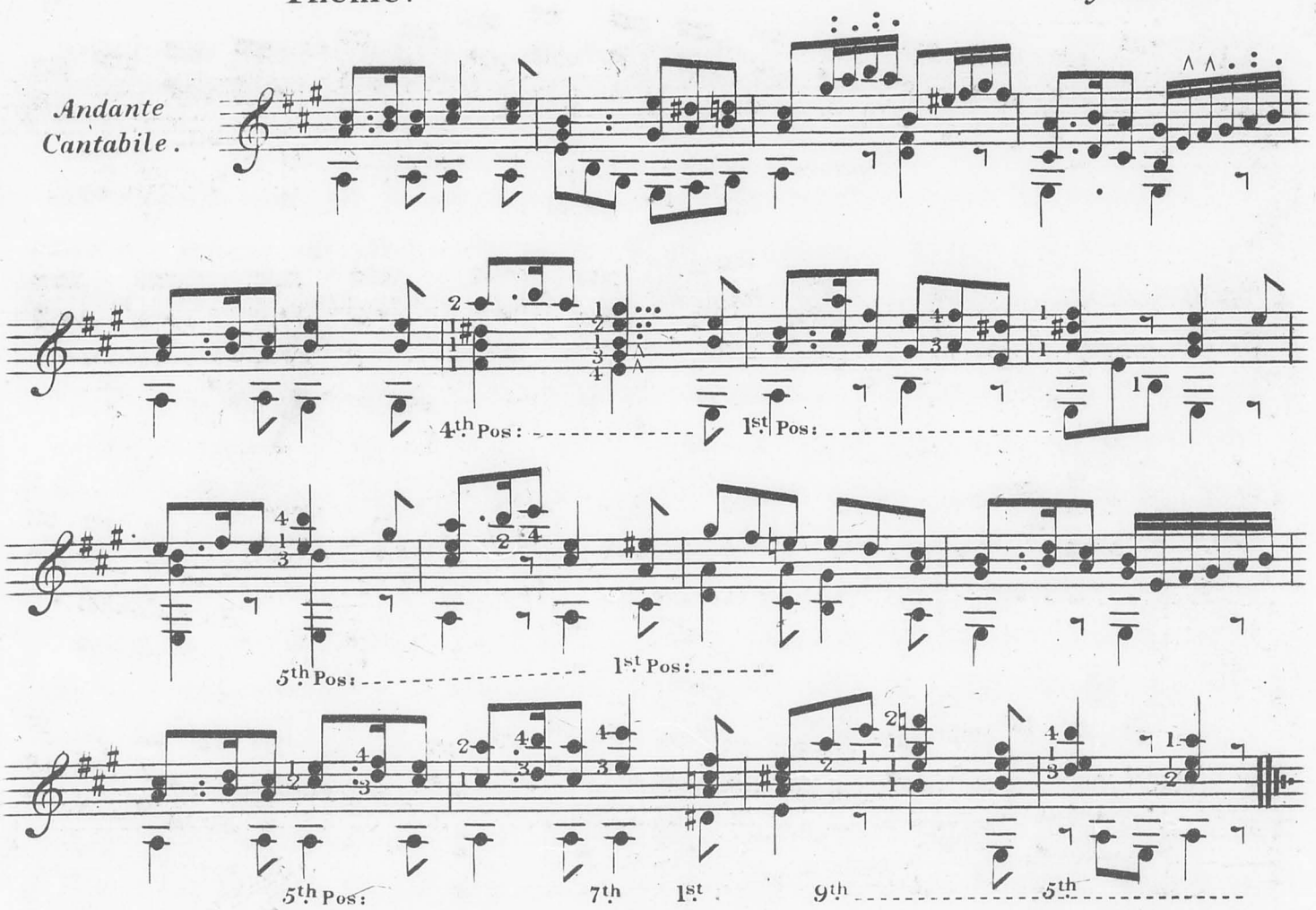
EXAMPLES of STYLE and EXPRESSION from CELEBRATED MASTERS.

The following sketches from celebrated compositions by the most Eminent Masters, are here introduced as examples to illustrate more fully the varieties of which the Guitar is susceptible. After carefully exercising on the preceding Instructions, by the study of such Authors as Guiliani, Sor, and others of the same class, the Pupil will experience increased interest in proportion as the capabilities of the Instrument are more and more developed. The Author in the following remarks does not pretend to any thing new, but from having carefully studied the compositions of the best Masters and maturely considered the peculiar genius of the Instrument, her experience may enable her to offer a few observations that may prove of some advantage to those, who have already acquired a certain degree of proficiency, and whose wish it may be to direct their endeavours to the attainment of the higher excellencies of performance. To accomplish the compositions now presented to notice not only a well grounded knowledge is required, but that species of execution which is the result of taste and sensibility; the true requisites for enabling the performer (after Mechanical perfection has been acquired) to excel in all those delicacies of light, shade, and sentiment, properly denominated style. The following the Author has fingered denoting the several positions according to the effect to be produced, as a transition from Stopt to open Strings is not at all times effective, and as there cannot be a general rule given, the ear must be the guide. In stopping the notes, the fingers of the left hand must give to each note its exact value in reference to the general time of the piece, observing a judicious prolongation of such notes as belong to one Harmony; also a strict observance of the true Time, and a due regard to the accented part of each bar and to pay the utmost attention to the nice degrees of acceleration or retardation which are marked. the gradations of Piano and Forte, are produced by the right hand touching the strings nearer or further from the bridge. To produce a mellow and sustained sound, The Strings should be touched in the middle between the bridge and sound hole, and for a firm loud tone, touch strongly near the bridge, and for Piano, touch lightly nearest the Sound hole.

Theme.

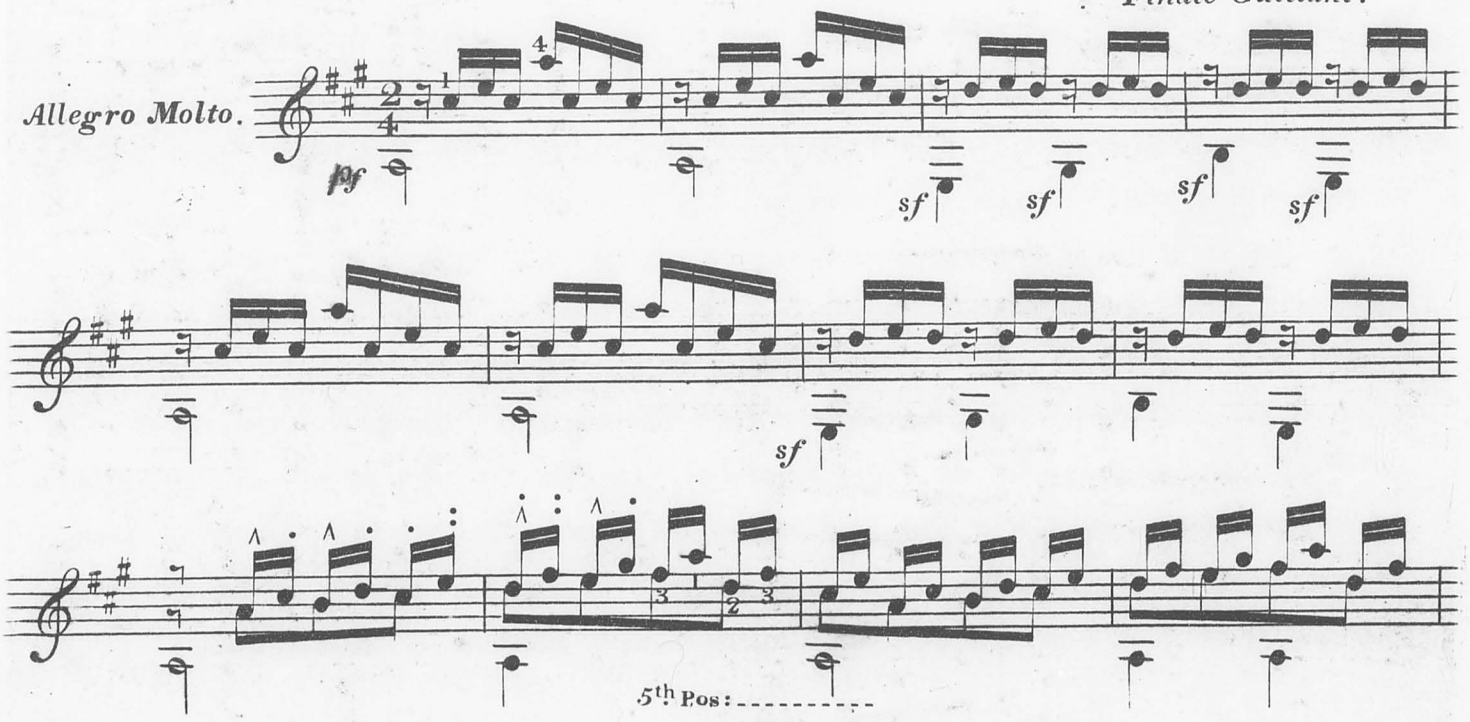
by Guiliani.

Andante Cantabile.



Finale Guiliani.

Allegro Molto.



5th 7th 9th 7th 5th 4th

sf sf sf sf sf sf sf

9th Pos:

7th Pos: 9th Pos:

f f

5th Pos: 9th Pos:

2d Pos: 9th Pos: *ff* 5th Pos:

By Agnado.

Andante Sostenuto.

6th Pos: 1st Pos:

5th Pos: 2d Pos: 3d Pos:

7th Pos: 1st Pos: Glide 7th Pos: 3d Pos:

5th Pos: 6th 8th 5th Pos: 3d 4th 5th 6th

2d Pos: 5th Pos: 1st Pos:

Air Beethoven.

Arranged by Carulli.

Andante.

p

p

5th Pos: 3d

2d 3d 2d

p

cres

f

2d Pos:

cres

5th Pos: 7th 5th 3d 2d 6th

2d Pos:

p

Exercise Guiliani.

Vivace.

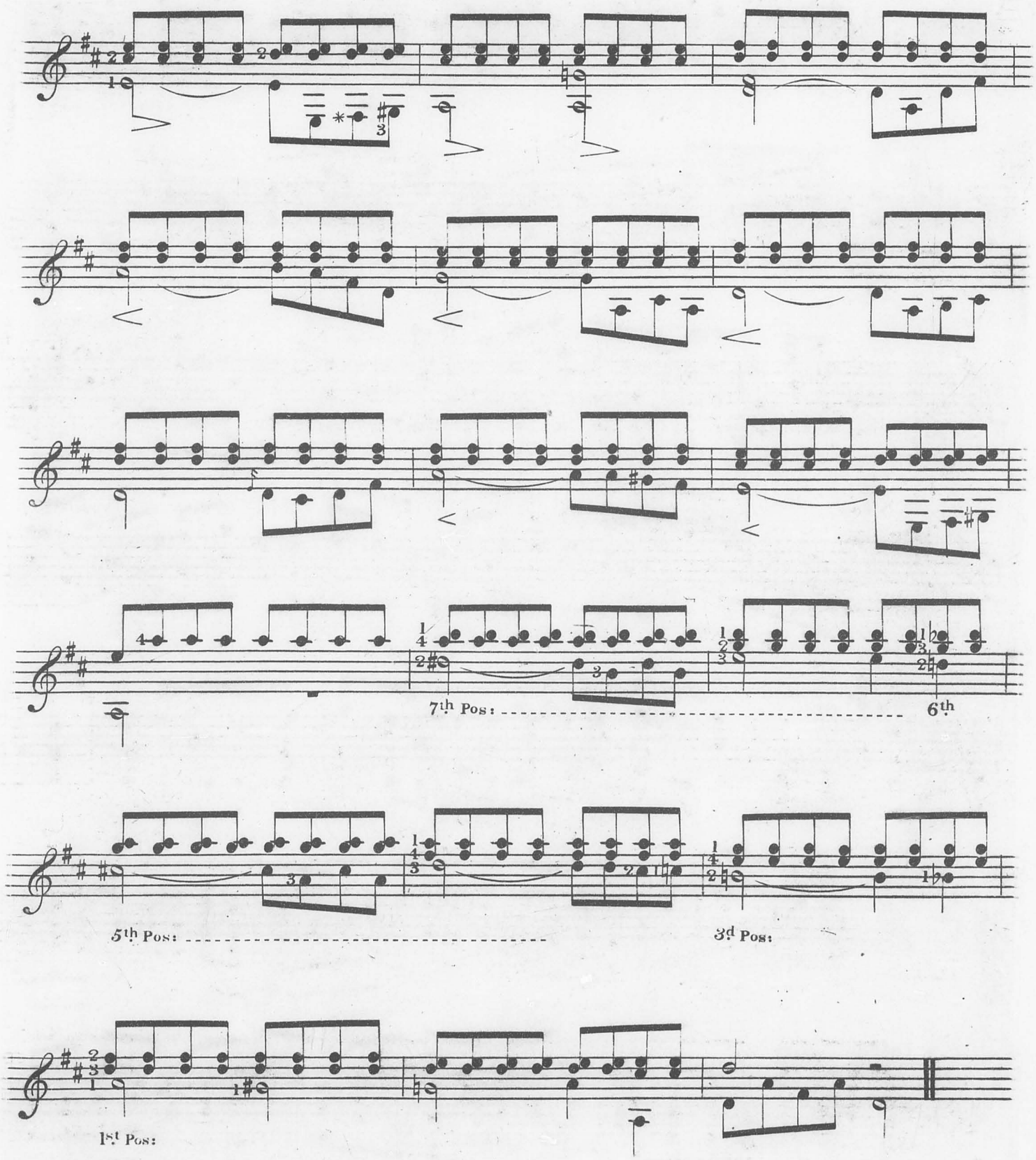
mf 8th Pos: 6th 5th 3dh 1st

sf 3d Pos: 5th 7th 8th

sf 10th Pos: 9th 7th 5th 3d 1st

ff

Exercise Hovetzky.


7th Pos:
6th
5th Pos:
3d Pos:
1st Pos:

From Guiliani's 3d Concerts.

Maestoso.

7th Pos: 5th 3d

9th 2d

6th Pos: 7th 4th 5th 2d 3d 2d

6th Pos: 7th 4th 5th 2d 3d 1st

4th ---------- 2d

3d

7th

5th ----------

3d Pos:

Quintett from Il Turco in Italia.

Arranged by Guiliani.

Moderato.

2d Pos: 3d Pos: 5th Pos: 7th Pos:

Piu lenta. *cres* *sf* *sf*

cres *f* 10th Pos:

cres *p*

sf p

ff f

sf

5th Pos:

f f f

10th Pos: ---------- 2d Pos:

p

Haydn.

Arranged by Carruli.

Allegretto.

p

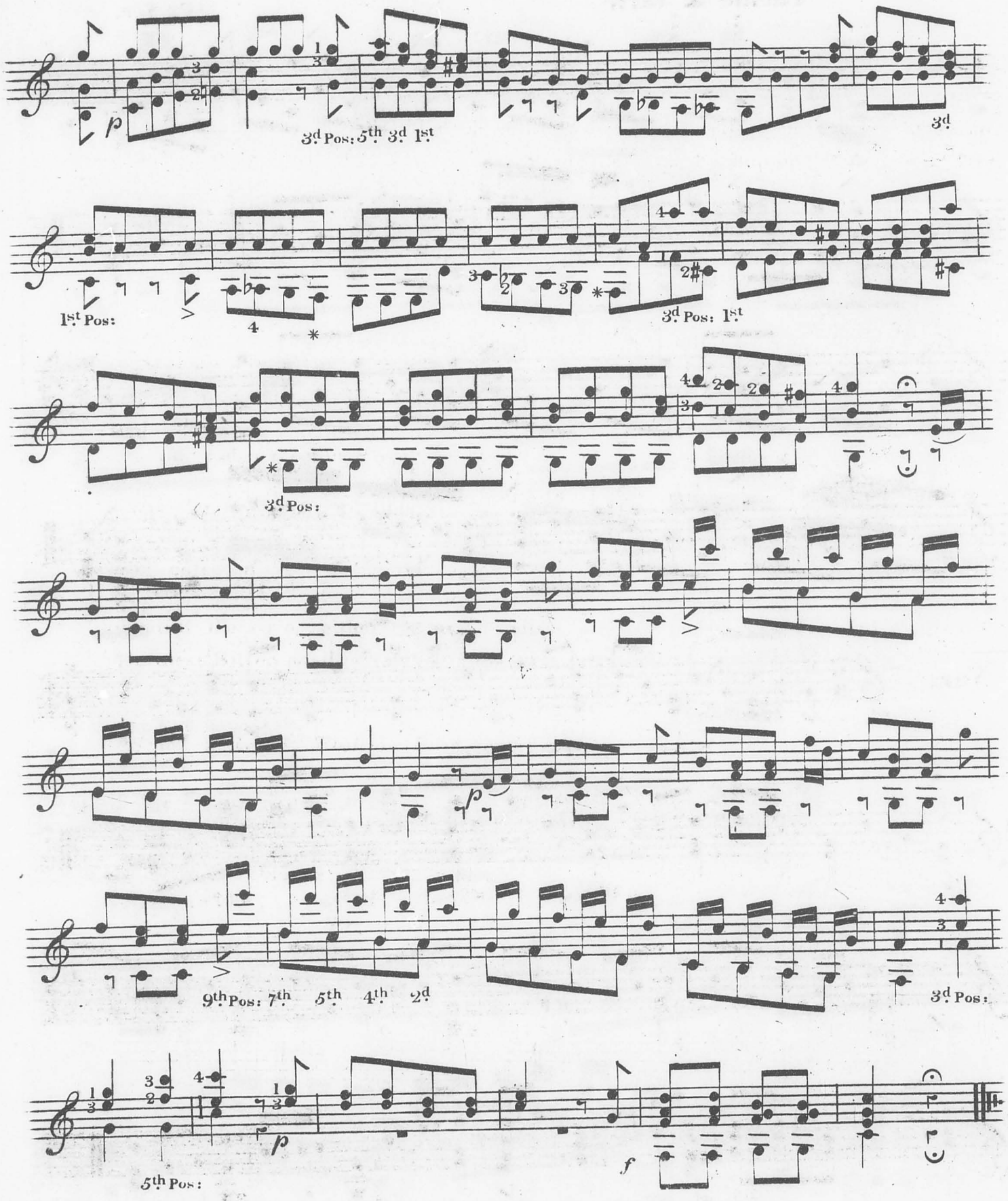
f

5th Pos:

4th Pos: 2d

9th Pos: 7th 5th 4th 2d

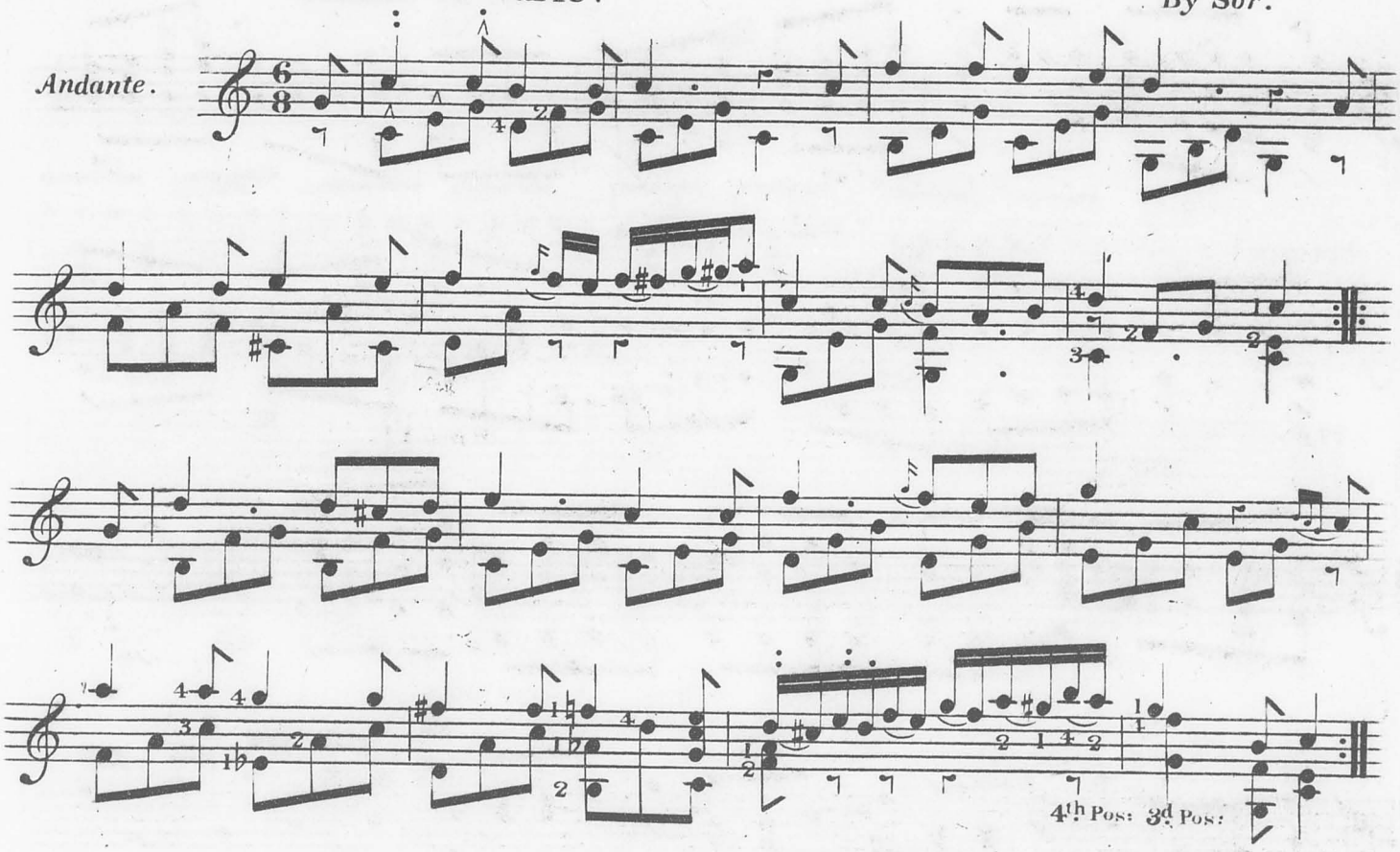
4th 5th 7th 1st


p
3d Pos: 5th 3d 1st
3d
1st Pos:
3d Pos: 1st
3d Pos:
9th Pos: 7th 5th 4th 2d
3d Pos:
p
f
5th Pos:

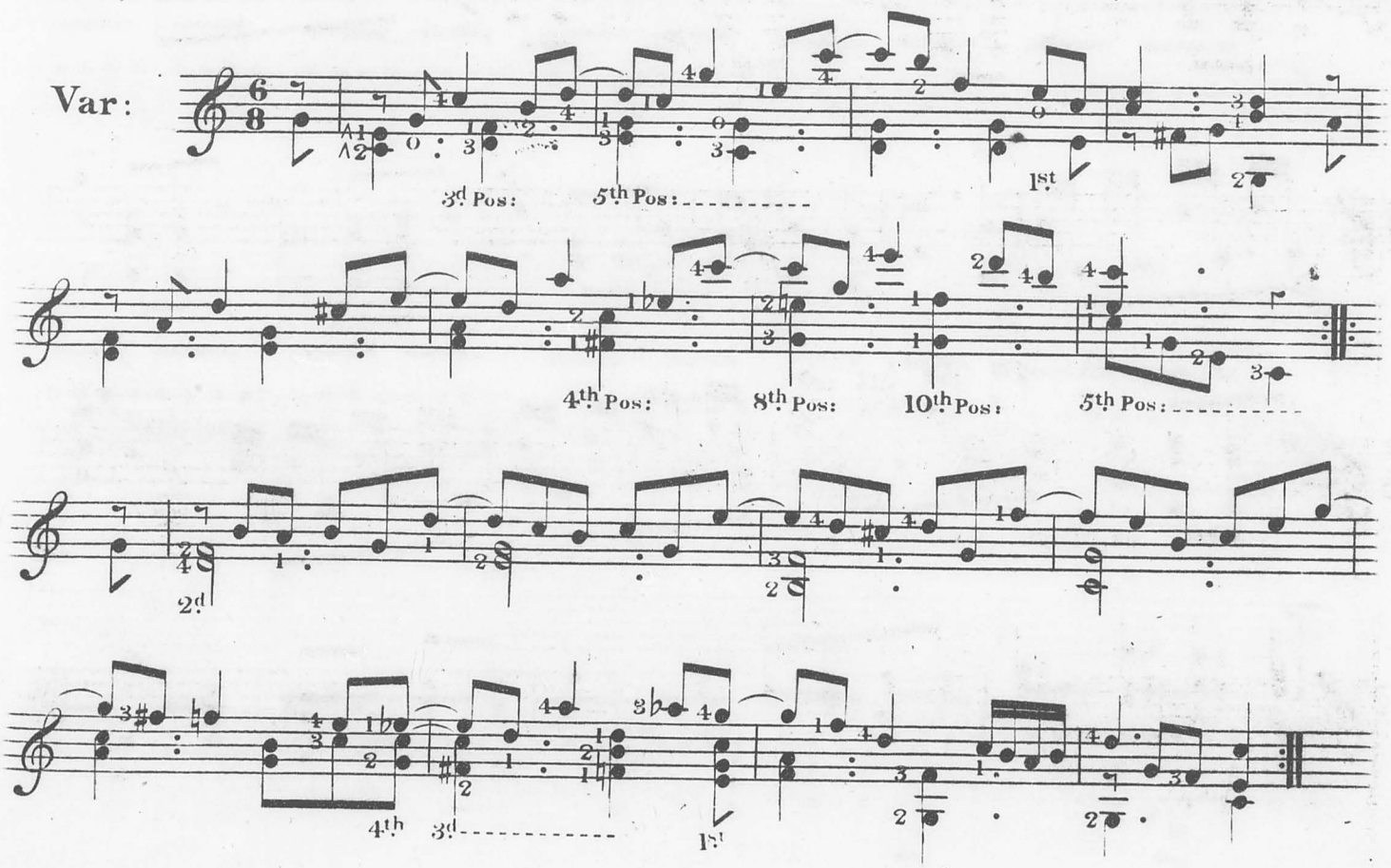
Theme & Varie.

By Sor.

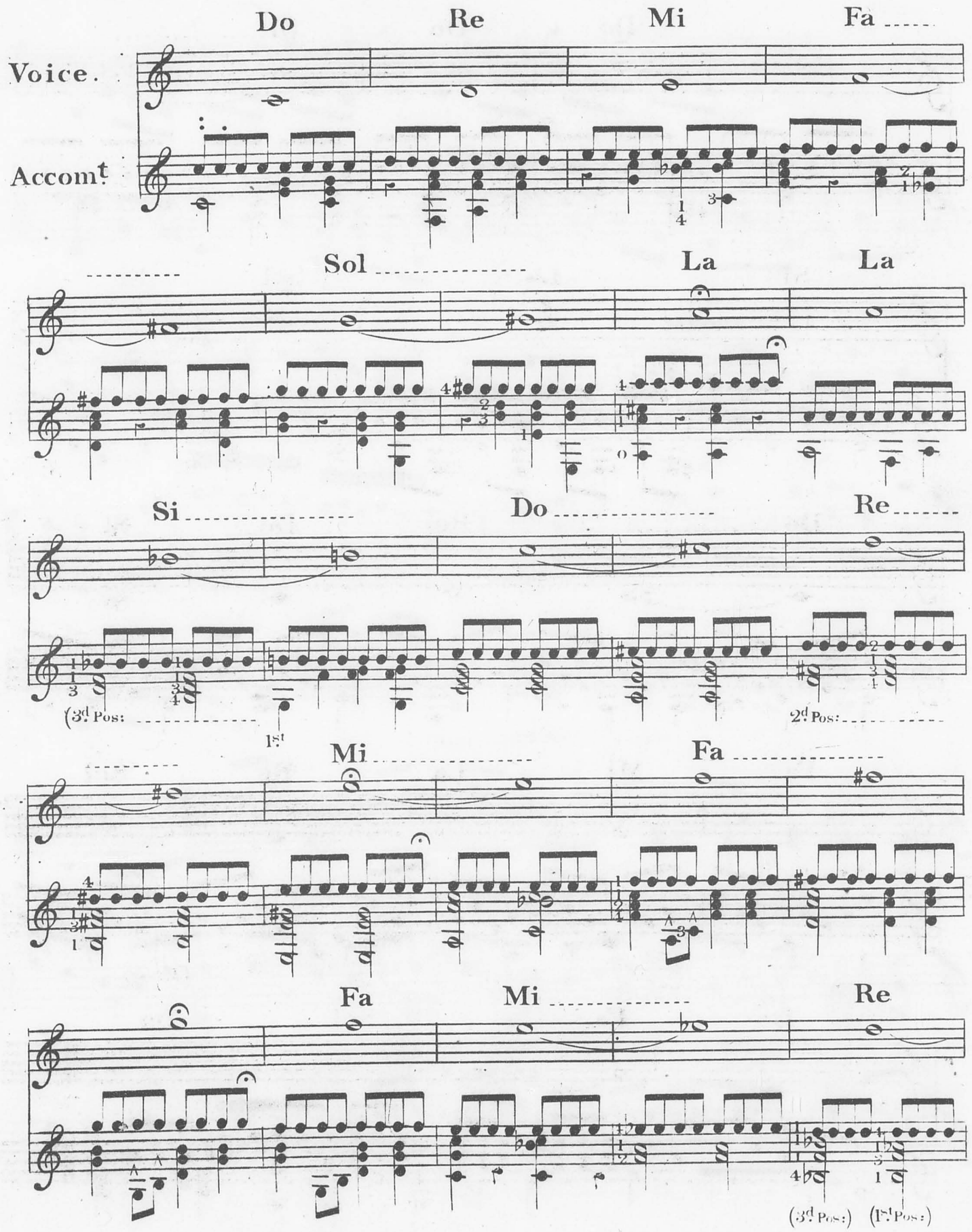
Andante.



Var:



VOCAL SCALE.


Do
Re
Mi
Fa
Voice.
Accomt
Sol
La
La
Si
Do
Re
(3d Pos:
1st
2d Pos:
Mi
Fa
Fa
Mi
Re
(3d Pos:)
(1st Pos:)

Do Do Si

Si La Sol Si

Do Re Do Si

Fa Mi La Re Sol

(2d Pos:)

Do Fa Sol Do