Mozzani, Luigi

Studies for the guitar

New York [ca. 1898]

STUDIES

FOR THE

GUITAR

BY

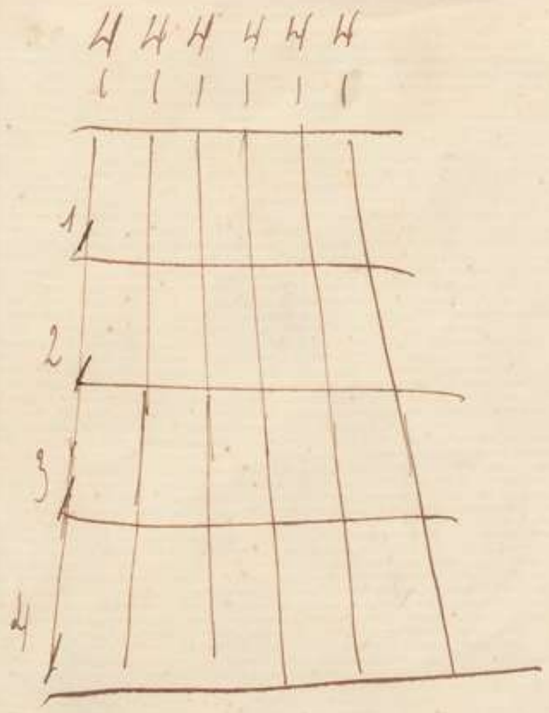
LUIGI MOZZANI.

Part 1 + Part 2 + Part 3

5

NEW YORK:
PUBLISHED BY F.A. MILLS, 45 WEST. 29TH ST.

63

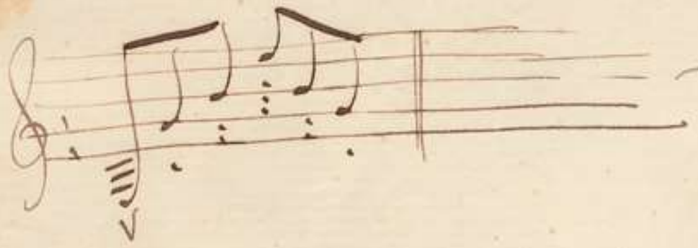


I. Linke Hand

Übart: 2–3. Unterarm fest. nur Finger bewegen.
Feste Linie zwischen 2–3. Mitte der Hand – Ellenbogen
gelenkes zum Armgelenk. Hand-Vorderarmgelenk
nach außen gebogen, nicht eingeknickt. Nur bei dieser Haltung
spreitzen sich die Finger, auch 2–3, auseinander

II. Rechte Hand

nach innen oder auch li. Seite. Nicht eine Bewegung
der Hand nach außen wird
die Vorm an [illegible]. Jetzt beim
Spielen immer nach innen
oder [illegible].

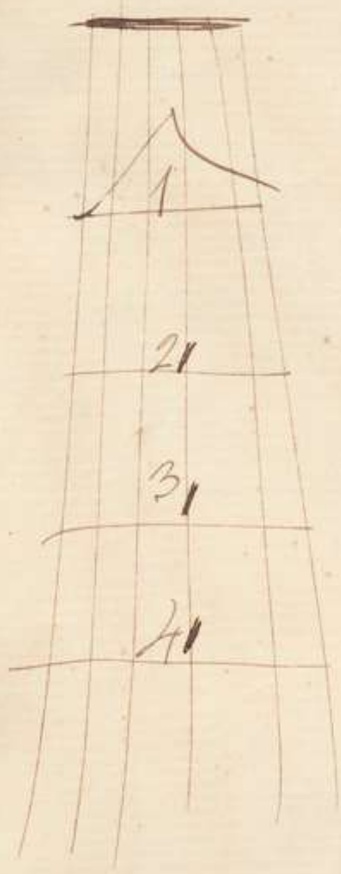


Dauer

Li. Hand steht so, als ob sie abspringen wollte, nur mit lockerem Gelenk
ohne Aufsprungzung. Keine Kraftanstrengung. Hand immer
locker, weich.

III. L. Hand – Schlagübungen

bei diesen Übungen muß man auch auf die außenstehende rechte Hand
achten, die leicht vorgeschoben wird. links: Akkord festhalten und die
Finger ohne viel Kraft, aber mit Energie auf die Tasten fallen
lassen.



III. Die R. Hand schwebt über den Saiten

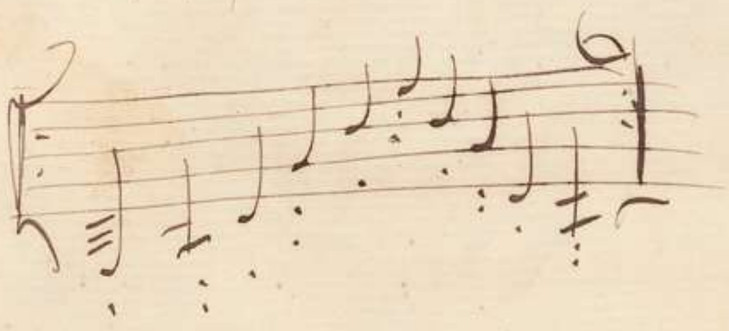
Hit 1 & 2 mit gleichem Ton und elegant, gewandt

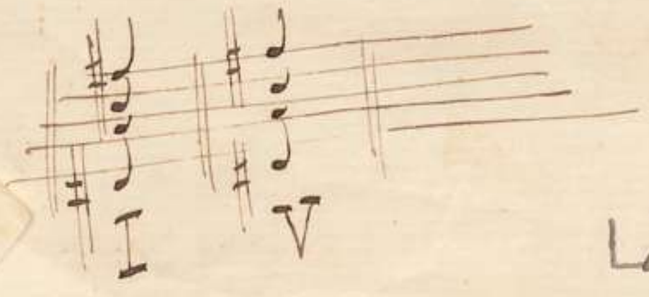
zum Weg; die Hand locker gleitend.

IV. Übung zum Positionswechsel

ohne hinzusehen wechseln. L. Hand gewandt verschieben,

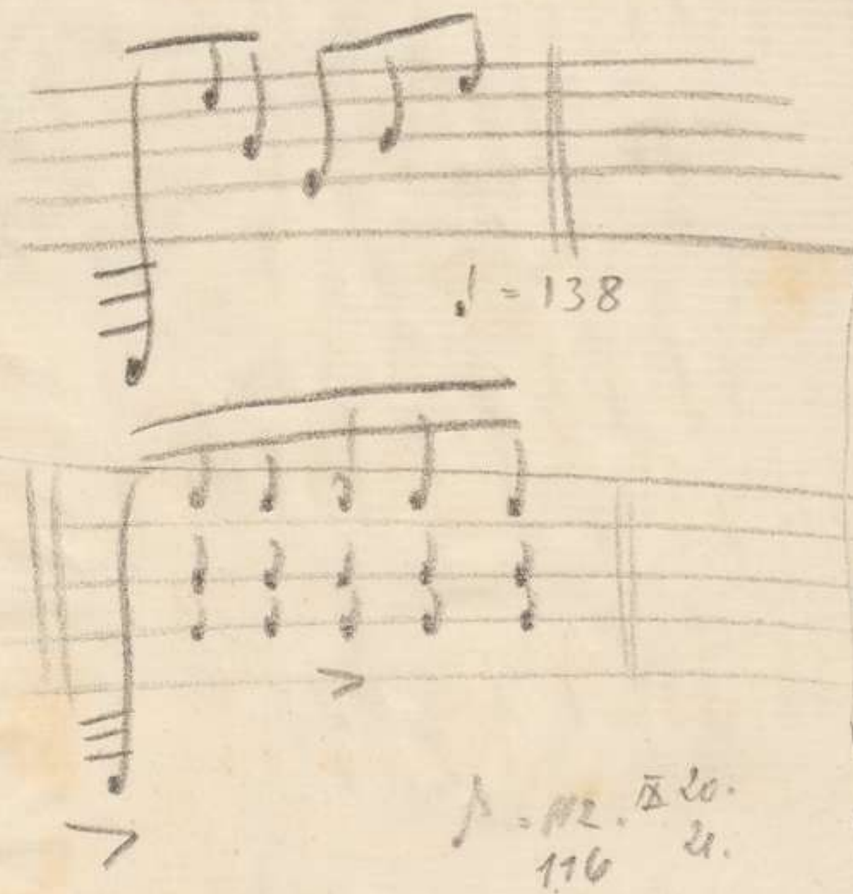
R. Hand leicht gekrümmt, etwas wie
L. Hand. Leichtigkeit elastisch, ohne
Kraftanstrengung.



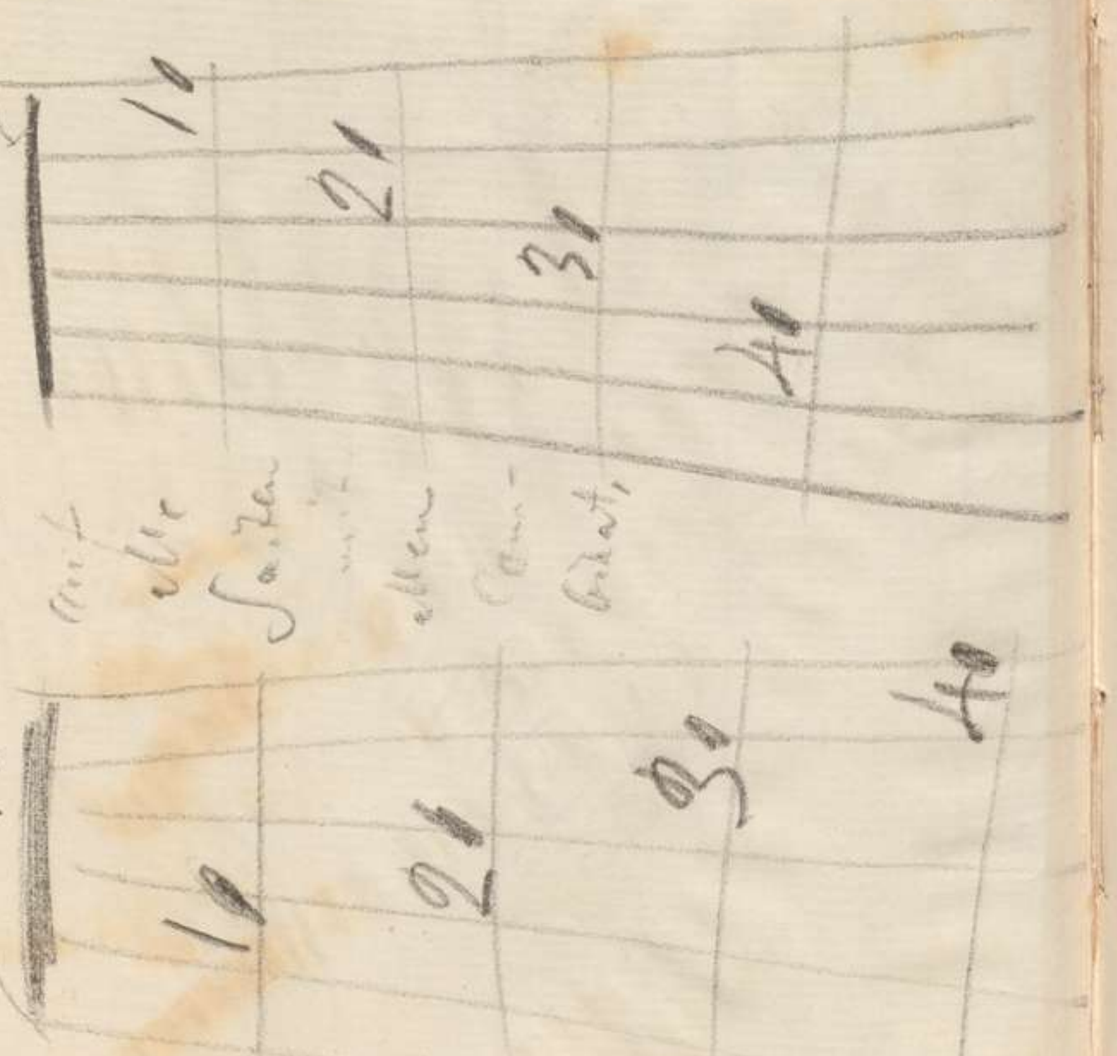


Zeichnungen, Notenstiften von Mozzani 1914

L. Hand ruht aus!

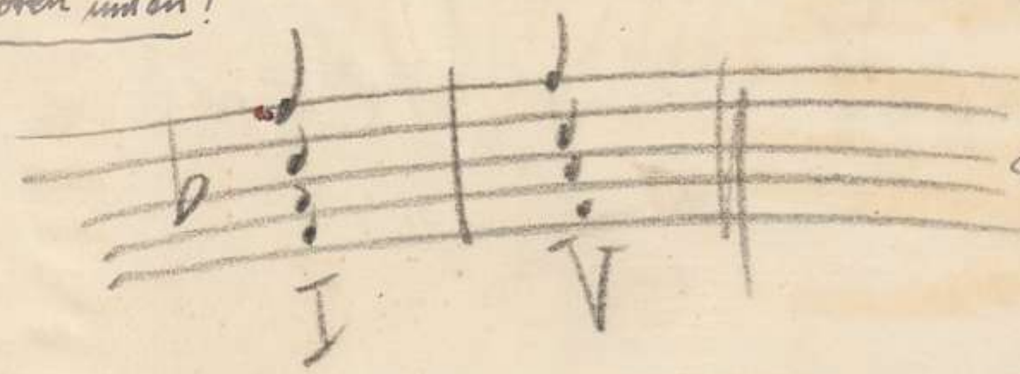


R. Hand ruht aus!

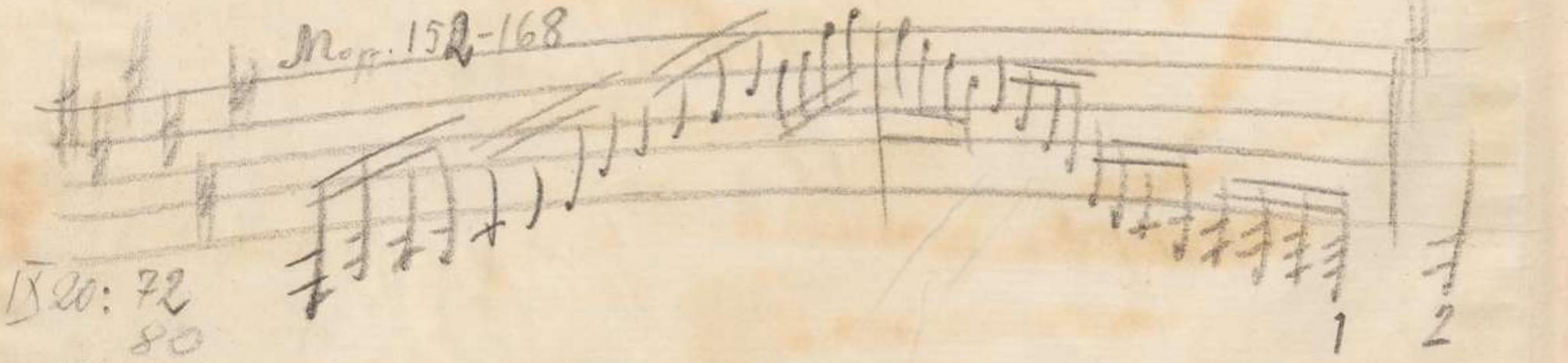


2.4. | 1.2.4 | 1.3.4 | 1.3.4 | 2.4 | 1.2 | und zurück.
Chromatisch bis XII.
Dann dasselbe auf Barré! auf
Chromatisch bis X oder XIII und zurück!

Noten unten!



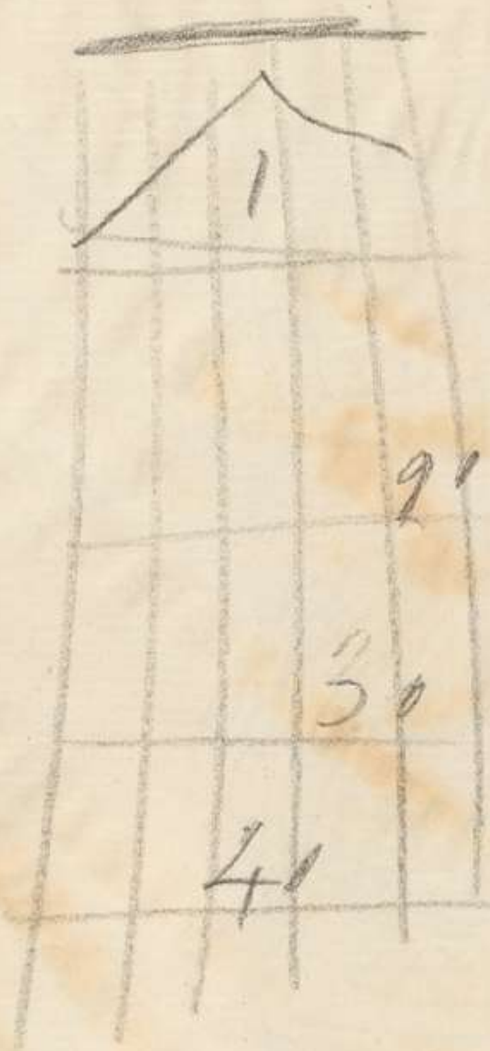
Positionswechsel wie umstehend.

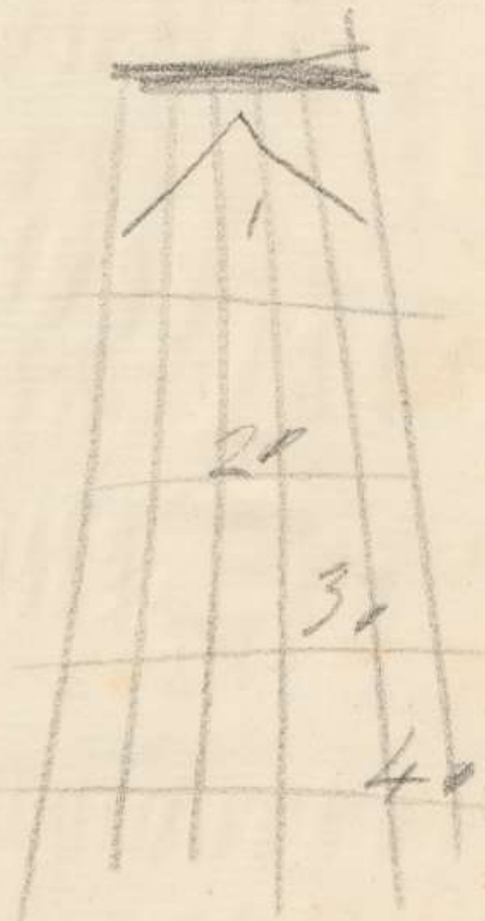


IX 20: 72
80
25: 88

26. 96.

Auf alle Saiten!





1.3.4 | 1.3.4 | 2.3.4. | 1.3. | 1.2.4 | 1. |

Moll.

Brauchbare vol unterstriche

(Zusammengestellt nach Skizzen von Mozzani & vervollständigt von BR)

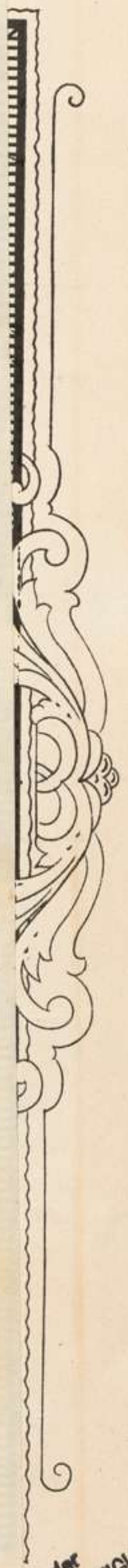
Pos.	E	A	C Dur D	g	h	e
I Terztyp	0 1 3 (C) irregulär	0 2 (3)	0 2 3	0 2	0 (1) 3	0 1 3
III Quintt Typ	regulär	(1) 3 4	1 3 4	(2) 3	1 3 4	1 3 4 (4)
V unter. 8 Typ	regulär (4)	1 3 4	1 3 4	(1) 3	1 2 4	1 3 (4)
VII unter. 8 Typ	regulär (2) 4	1 2 4	1 3 (4)	1 3 4	2 4	1 (2) 4
VIII oberr. 8 Typ	irregulär (E) (1) 3 4	1 3 4	2 3 4	2 (3)	1 3 4	(1) 3 4
XII Terz Typ	regulär	(4)	1 3 4	1 3	1 (2) 4	1 2 4
X Terz Typ	irregulär (D)		(1) 3 4	1 2	1 3 (4)	1 3 4

INTERNATIONALER GITARRISTEN-VERBAND (E. V.)

GEGRÜNDET 1899

VERBANDSORGAN: „DER GUITARREFREUND".

MÜNCHEN, DEN



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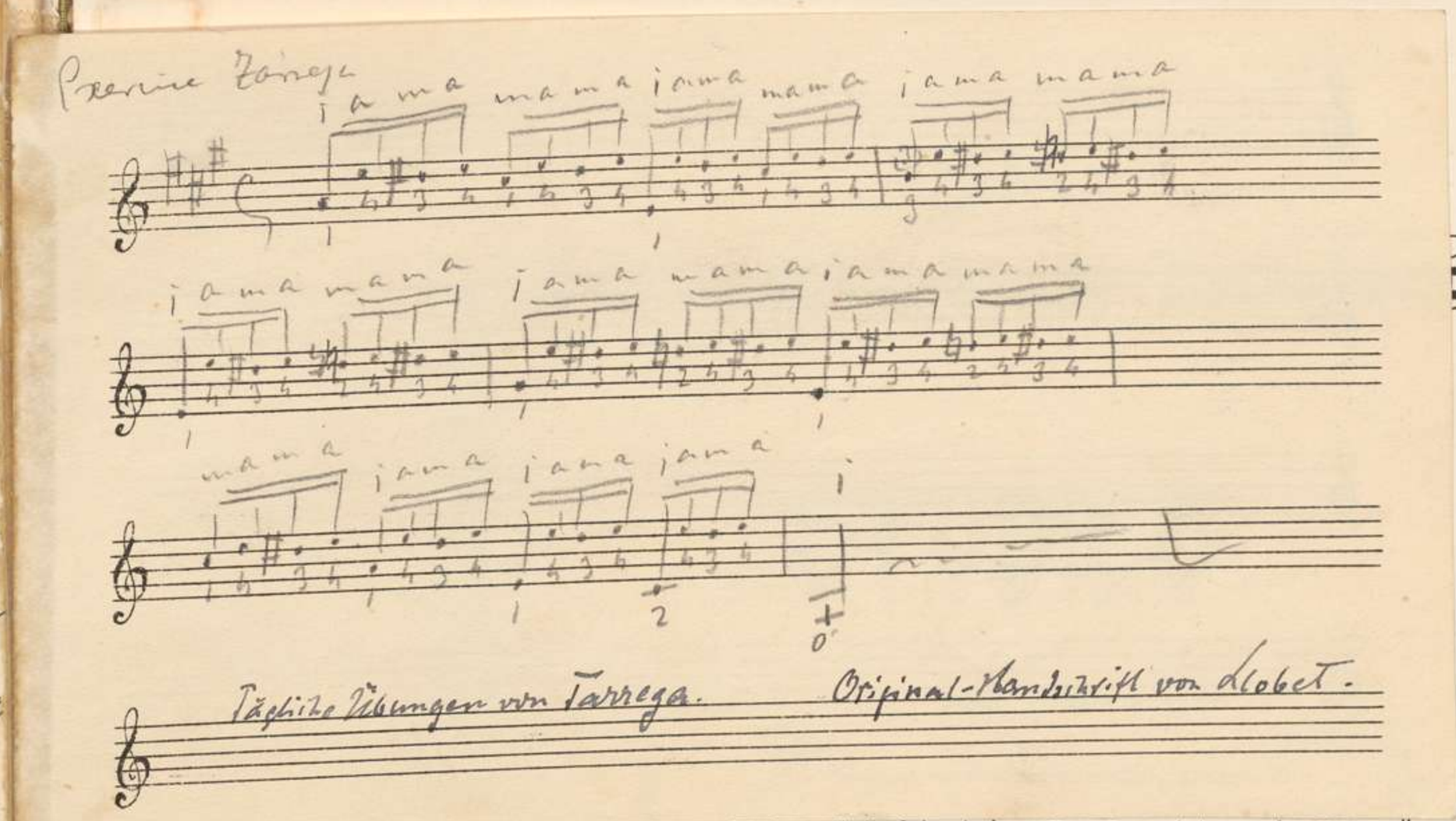

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Part 1 Part 2 Part 3

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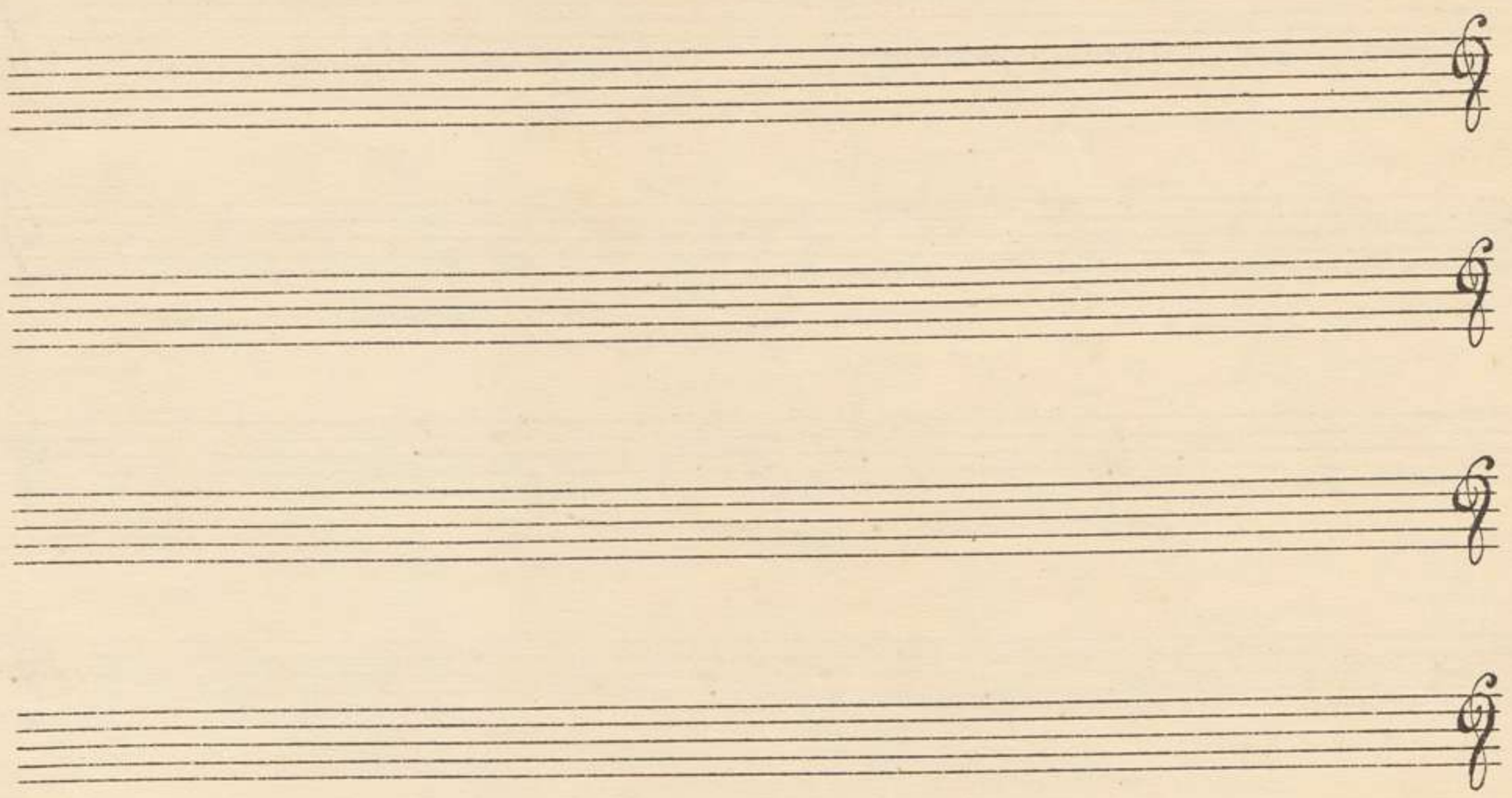

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FOR THOSE WHO SERIOUSLY CONTEMPLATE THE STUDY OF THE GUITAR THE METHOD HERE PRESENTED IS SOLELY INTENDED.

IT IS THE RESULT OF MANY YEARS OF ATTENTIVE STUDY ON THE PART OF THE AUTHOR AND LONG AND ZEALOUS CONSIDERATION OF THE SYSTEMS OF LEADING MASTER INCLUDING J. K. MERTZ, LUIGI LEGNANI, FERDINAND SOR, MAURO GIULIANI AND GIULIO REGONDI WHOSE BEST IDEAS HAVE AFFORDED CONSIDERABLE INSPIRATION FOR THIS ACHIEVEMENT. THOSE WHO BECOME ADEPTS IN THIS METHOD WILL HAVE NO DIFFICULTY IN ATTAINING THE FACILITY OF EXECUTION WHICH CHARACTERIZES THE OLD MASTERS AND ACQUIRING THEIR COMPOSITIONS IN ADDITION TO THE OTHER PRODUCTIONS OF THE AUTHOR.

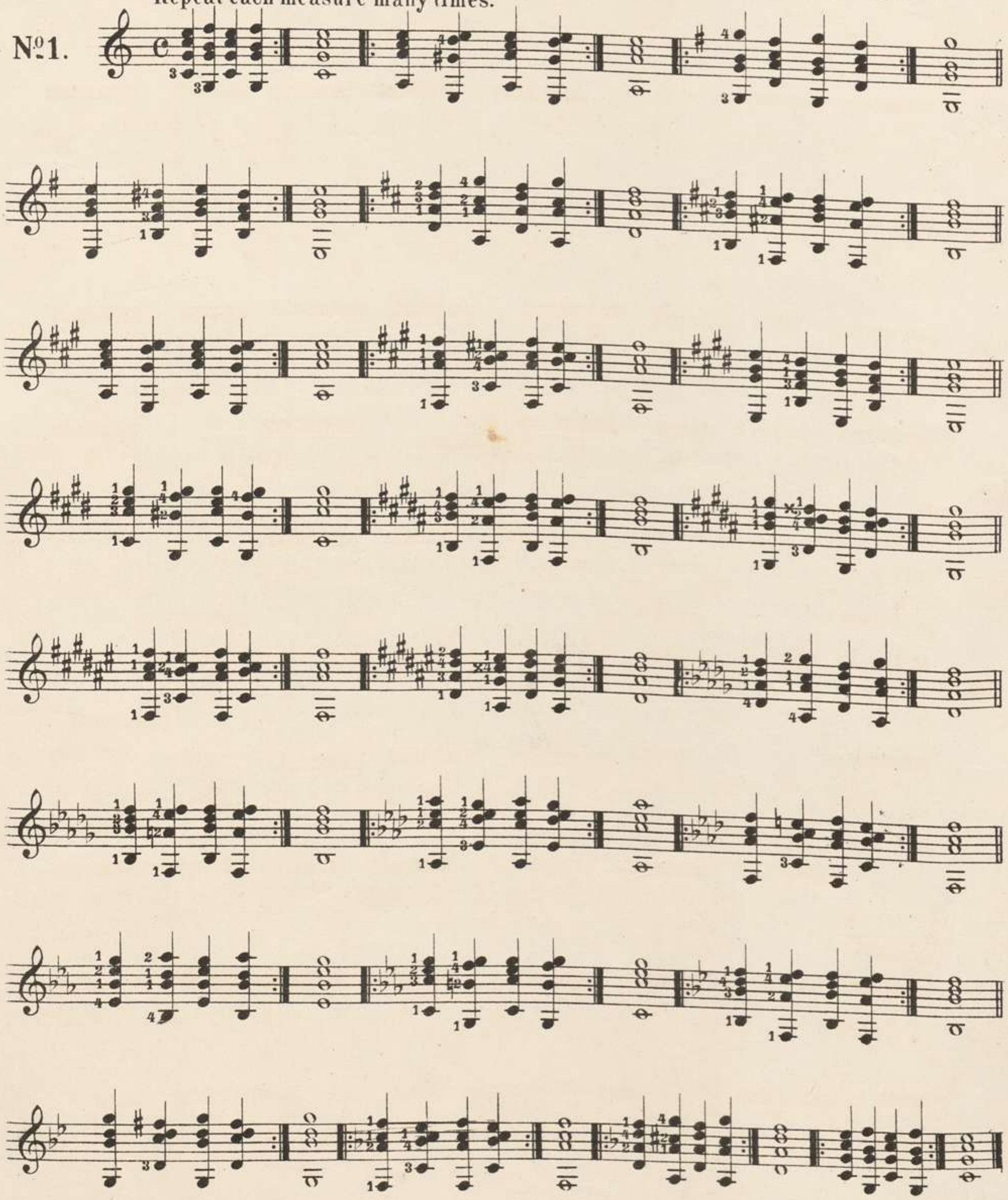
Luigi Mozzani.

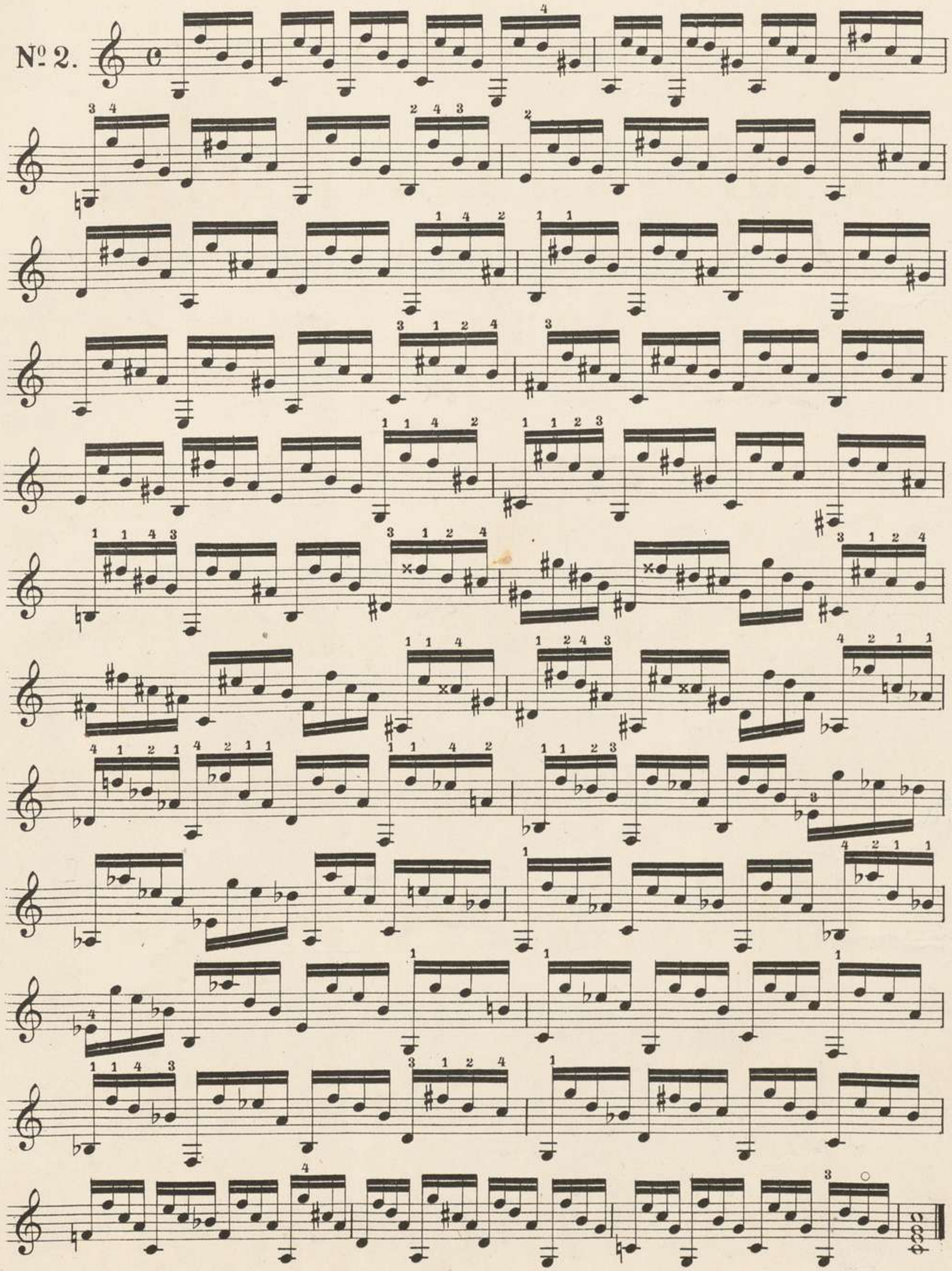
Part I.

v Thumb, right hand.
. 1st finger " "
.. 2nd " " "
... 3rd " " "
× Thumb, left hand.

Repeat each measure many times.

No. 1.

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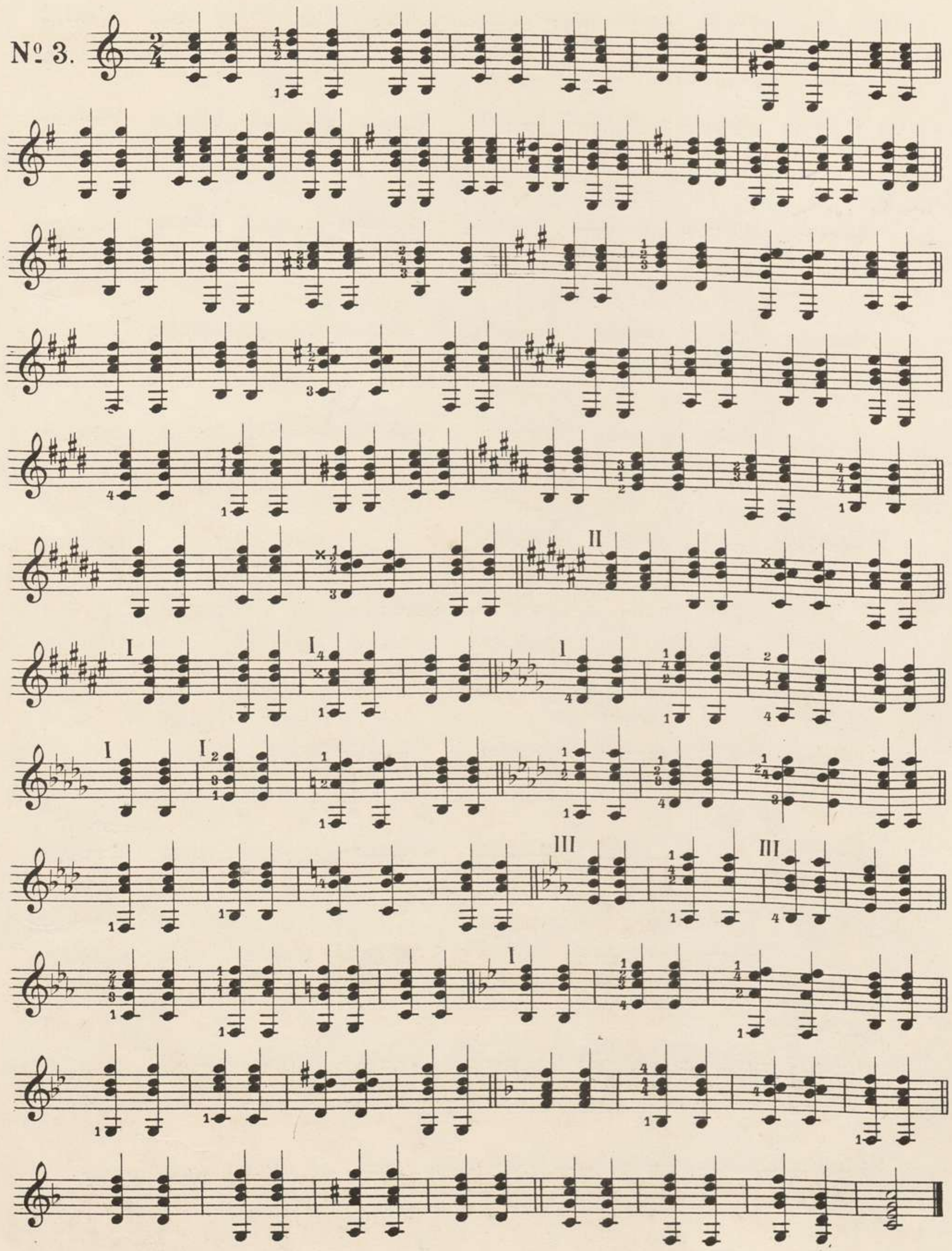
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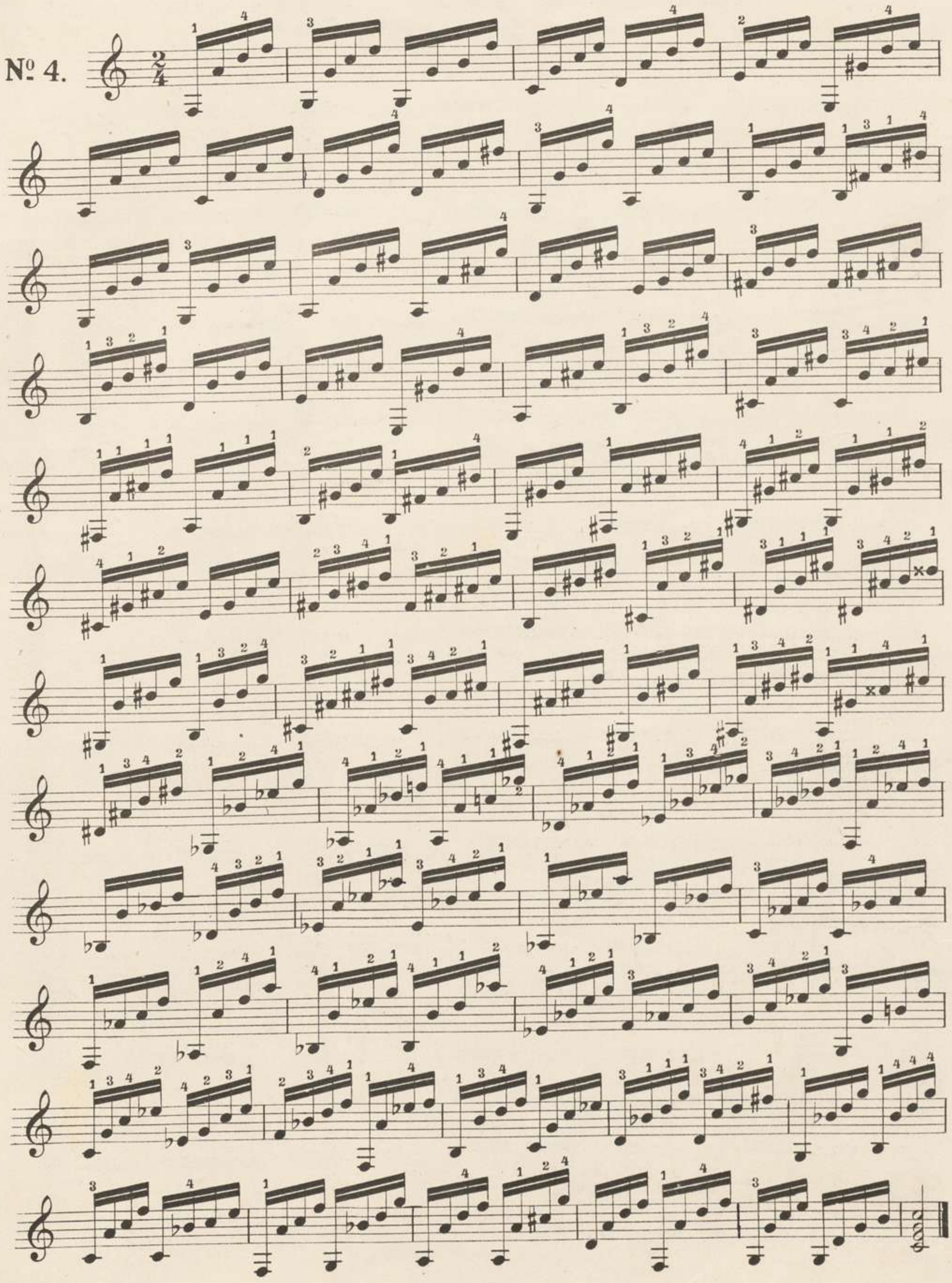
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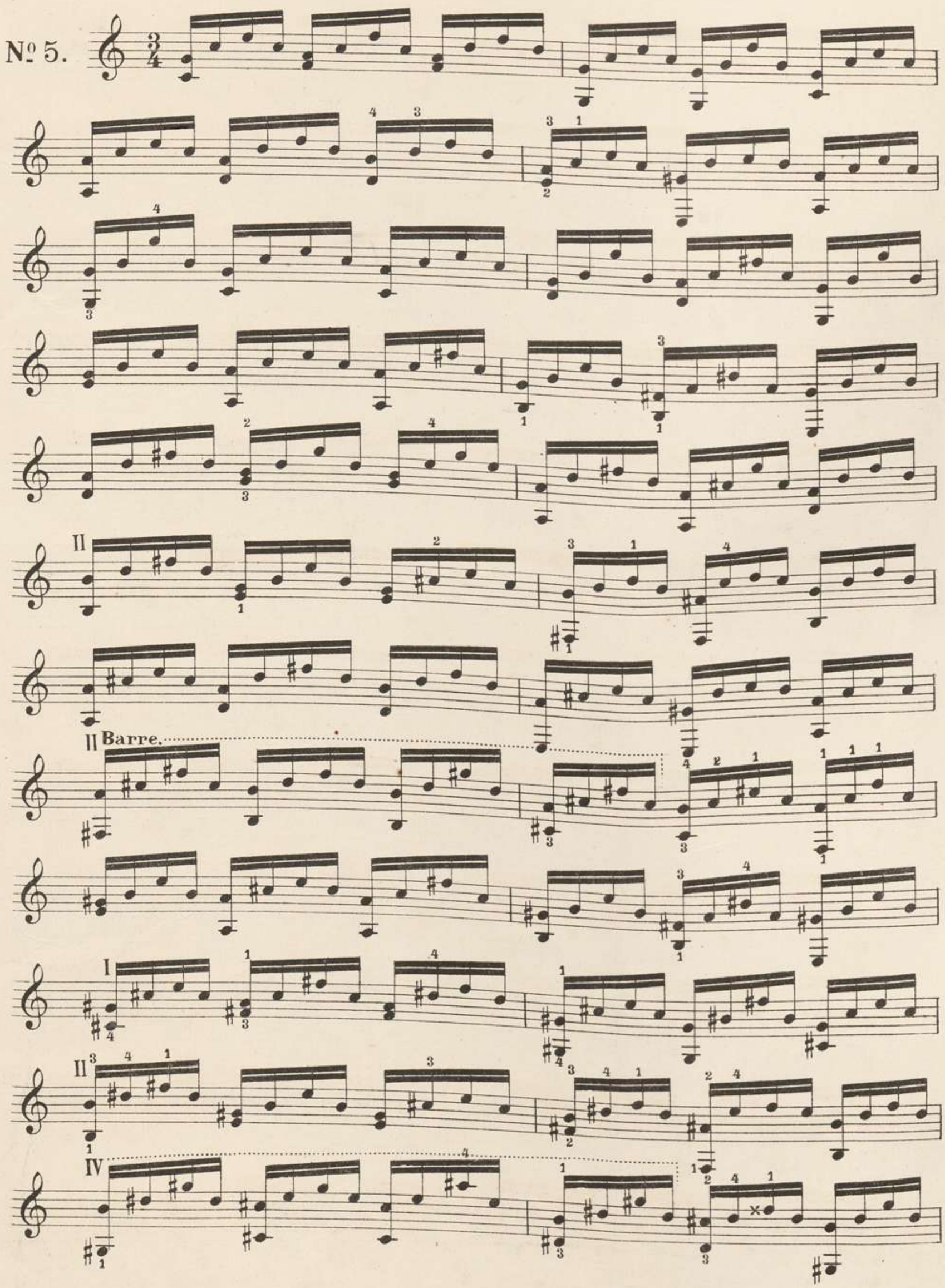
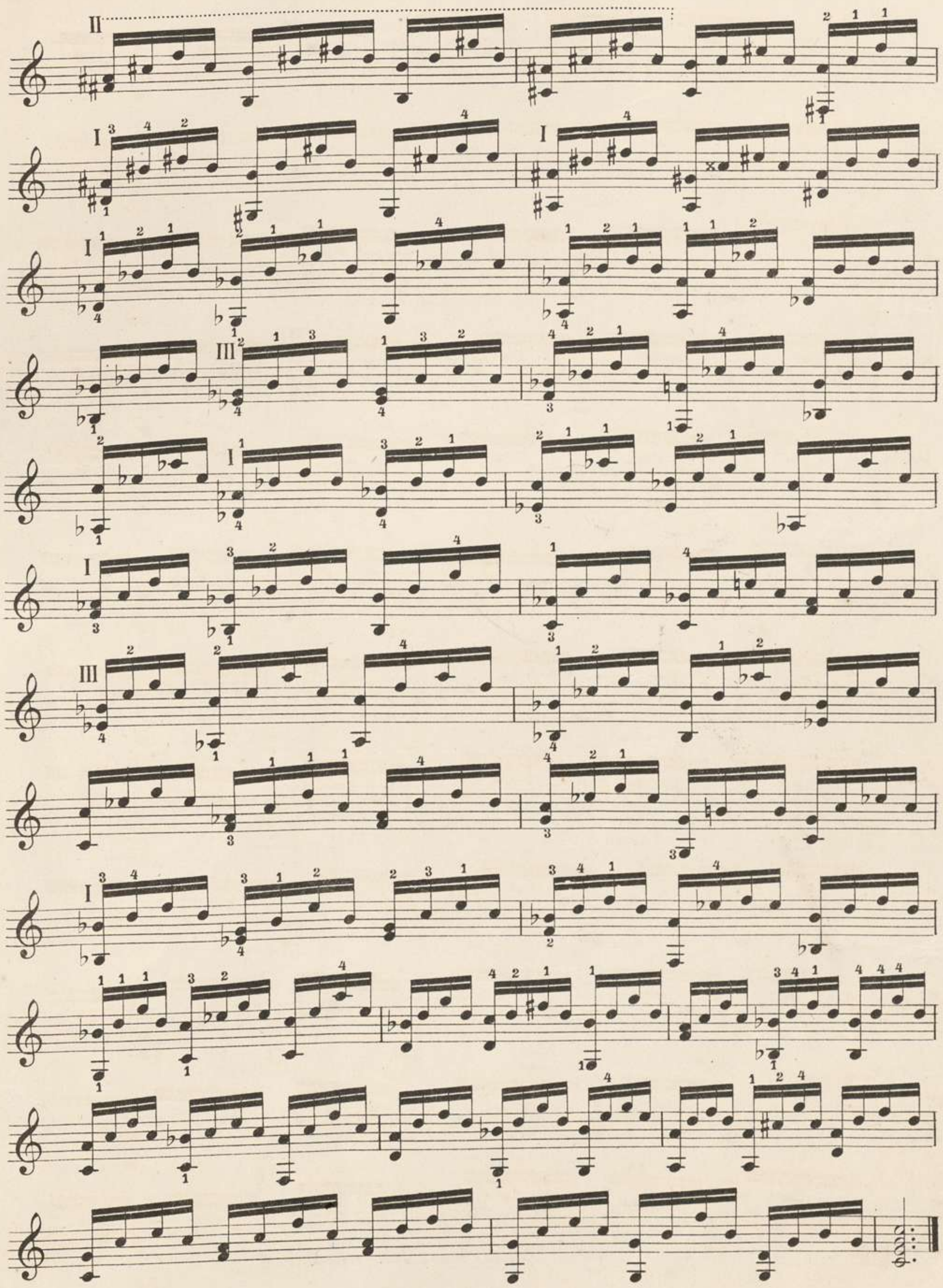
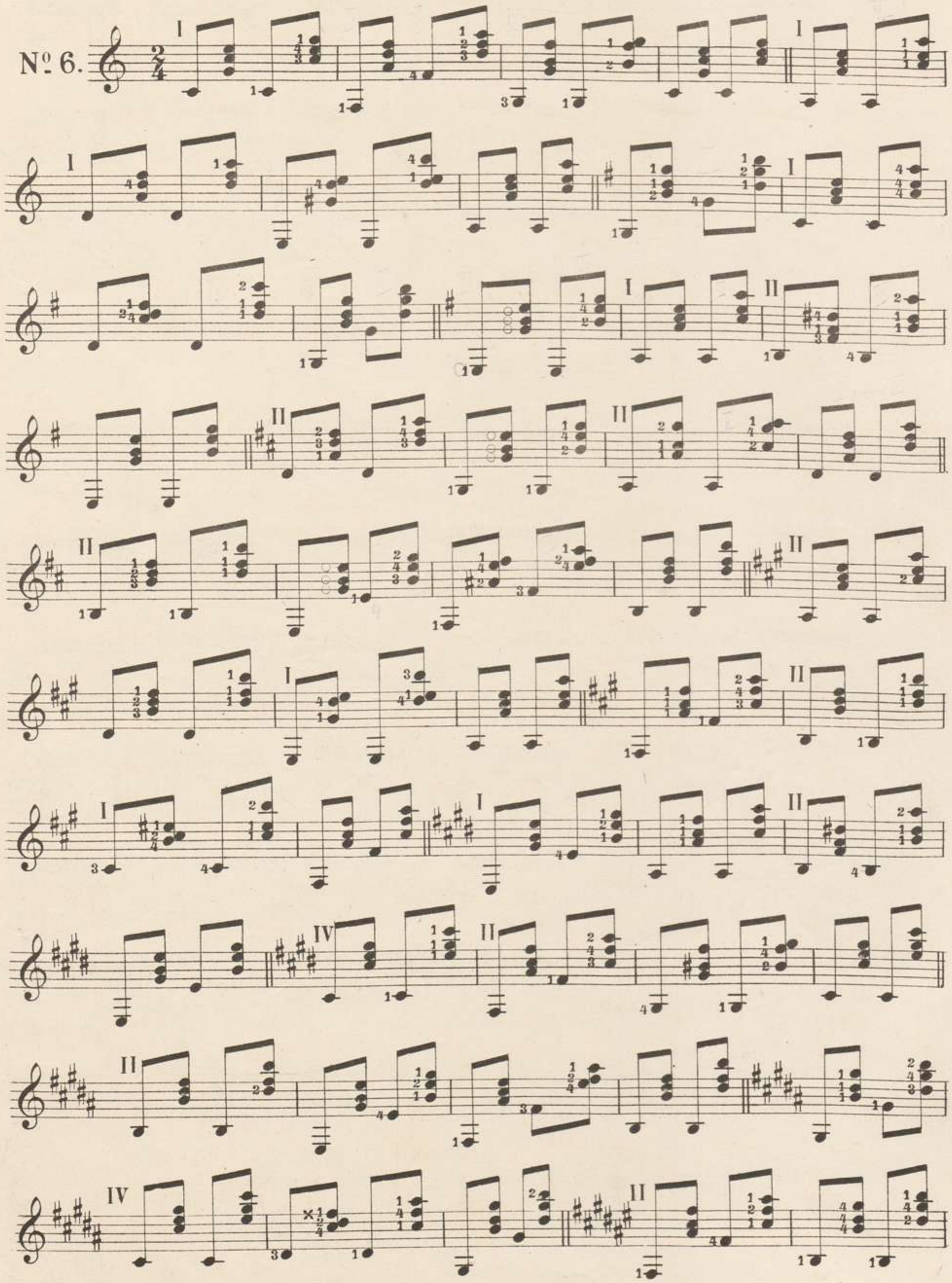

№ 5.
II
II Barre.
I
II
IV


II
I
I
I
III
I
I
III
I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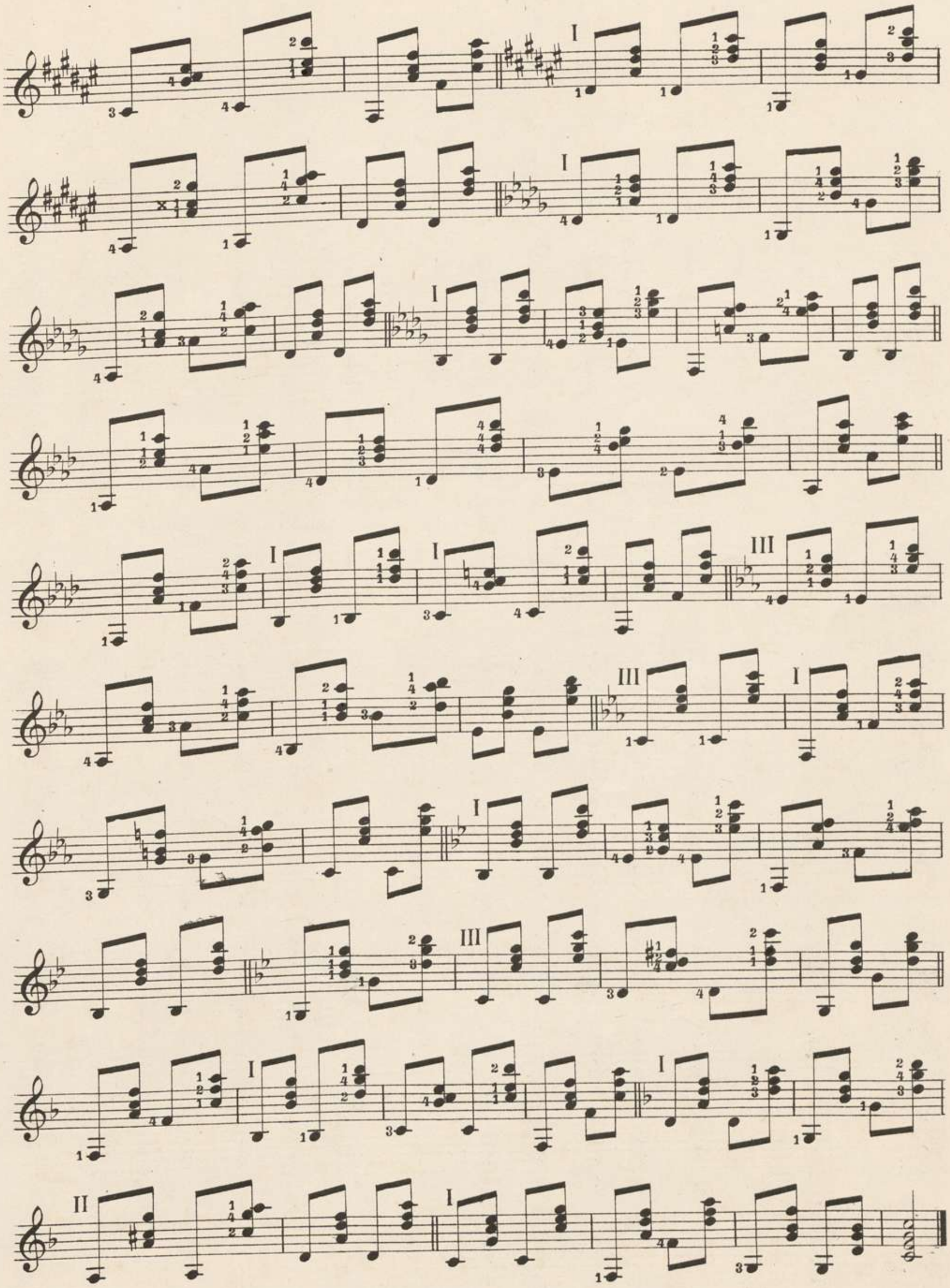
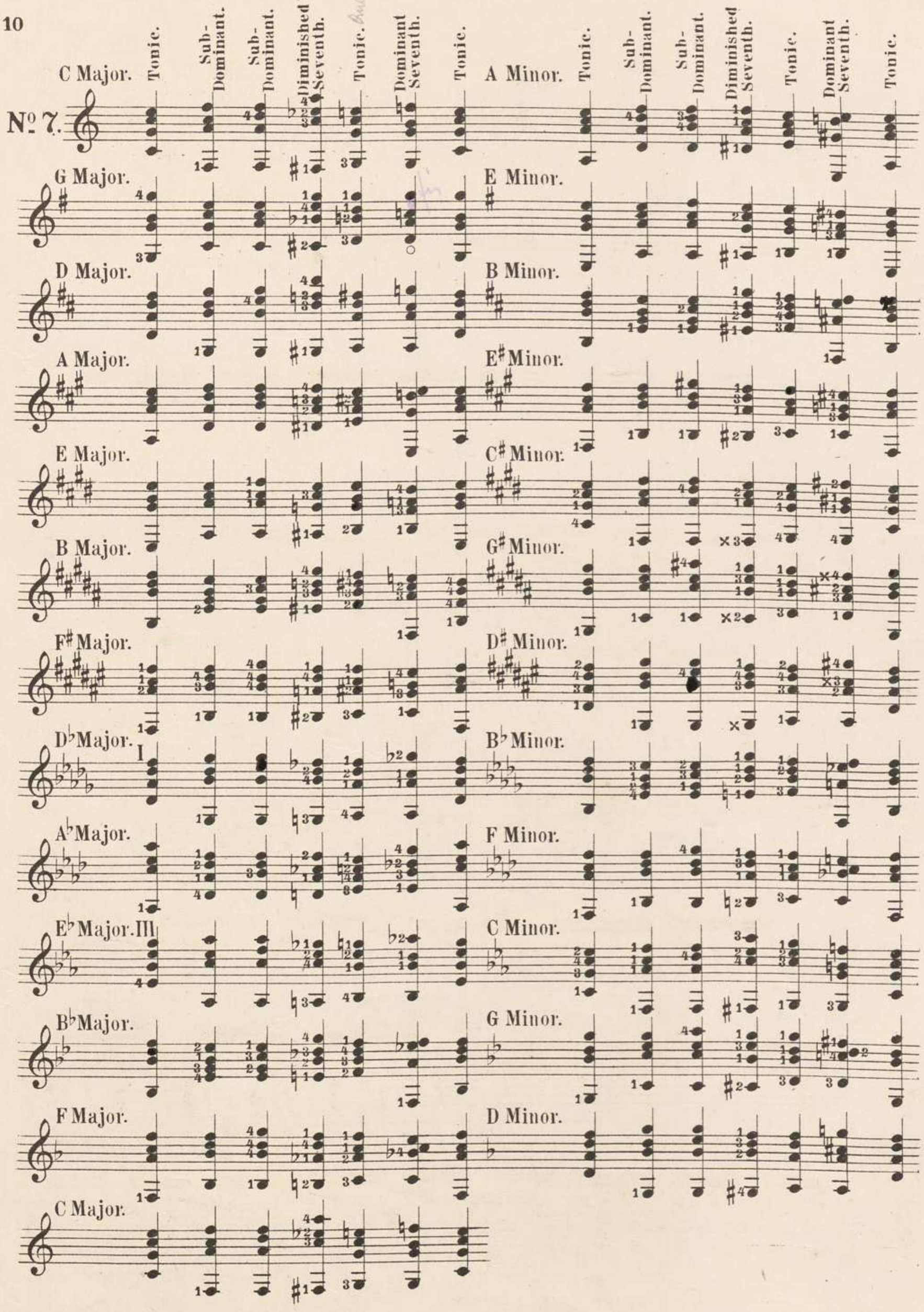
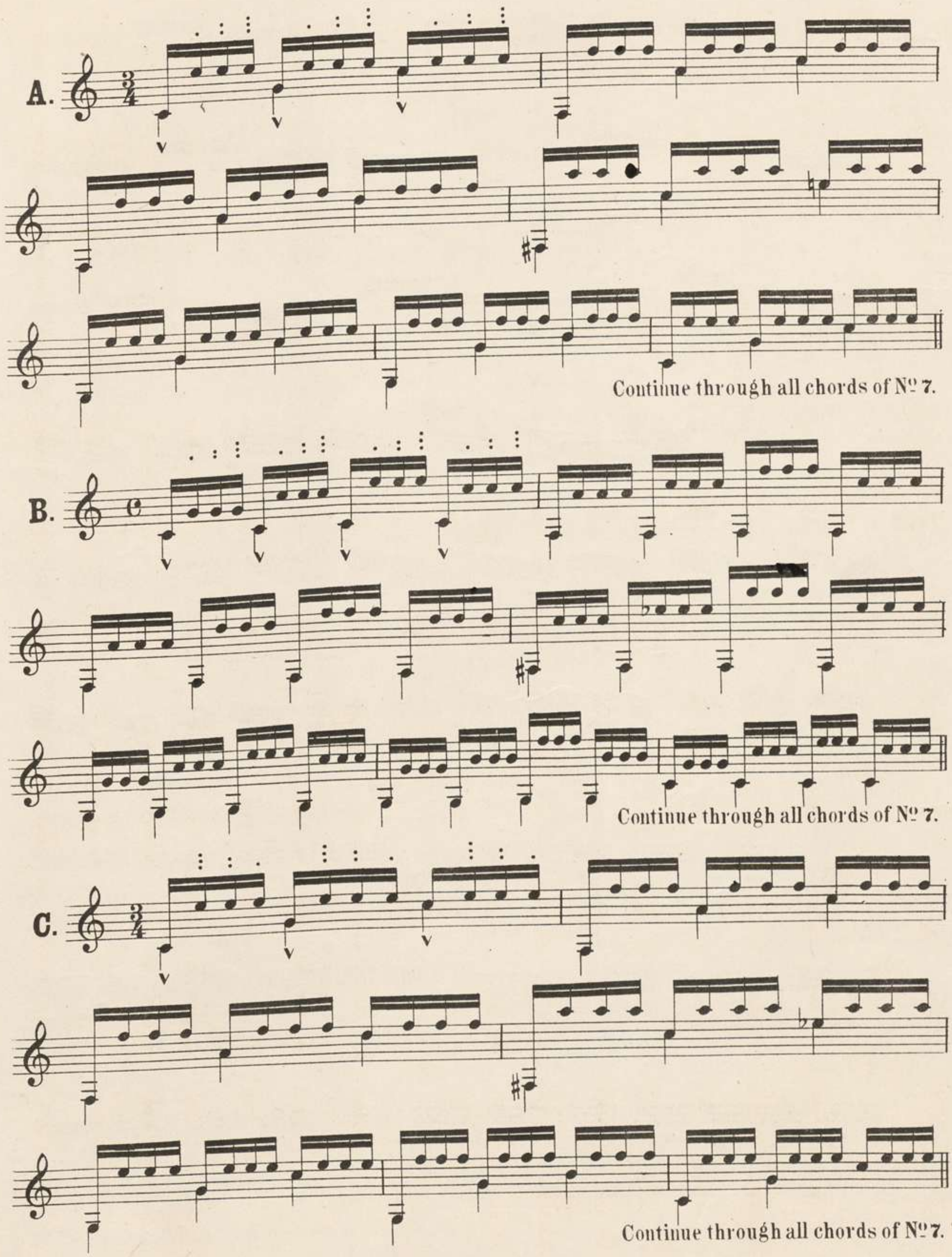



No. 7.
C Major.
Tonic.
Sub-Dominant.
Sub-Dominant.
Diminished Seventh.
Tonic.
Dominant Seventh.
Tonic.
A Minor.
Tonic.
Sub-Dominant.
Sub-Dominant.
Diminished Seventh.
Tonic.
Dominant Seventh.
Tonic.
G Major.
E Minor.
D Major.
B Minor.
A Major.
E♯ Minor.
E Major.
C♯ Minor.
B Major.
G♯ Minor.
F♯ Major.
D♯ Minor.
D♭ Major.
B♭ Minor.
A♭ Major.
F Minor.
E♭ Major.
C Minor.
B♭ Major.
G Minor.
F Major.
D Minor.
C Major.


A.
Continue through all chords of № 7.
B.
Continue through all chords of № 7.
C.
Continue through all chords of № 7.

D.

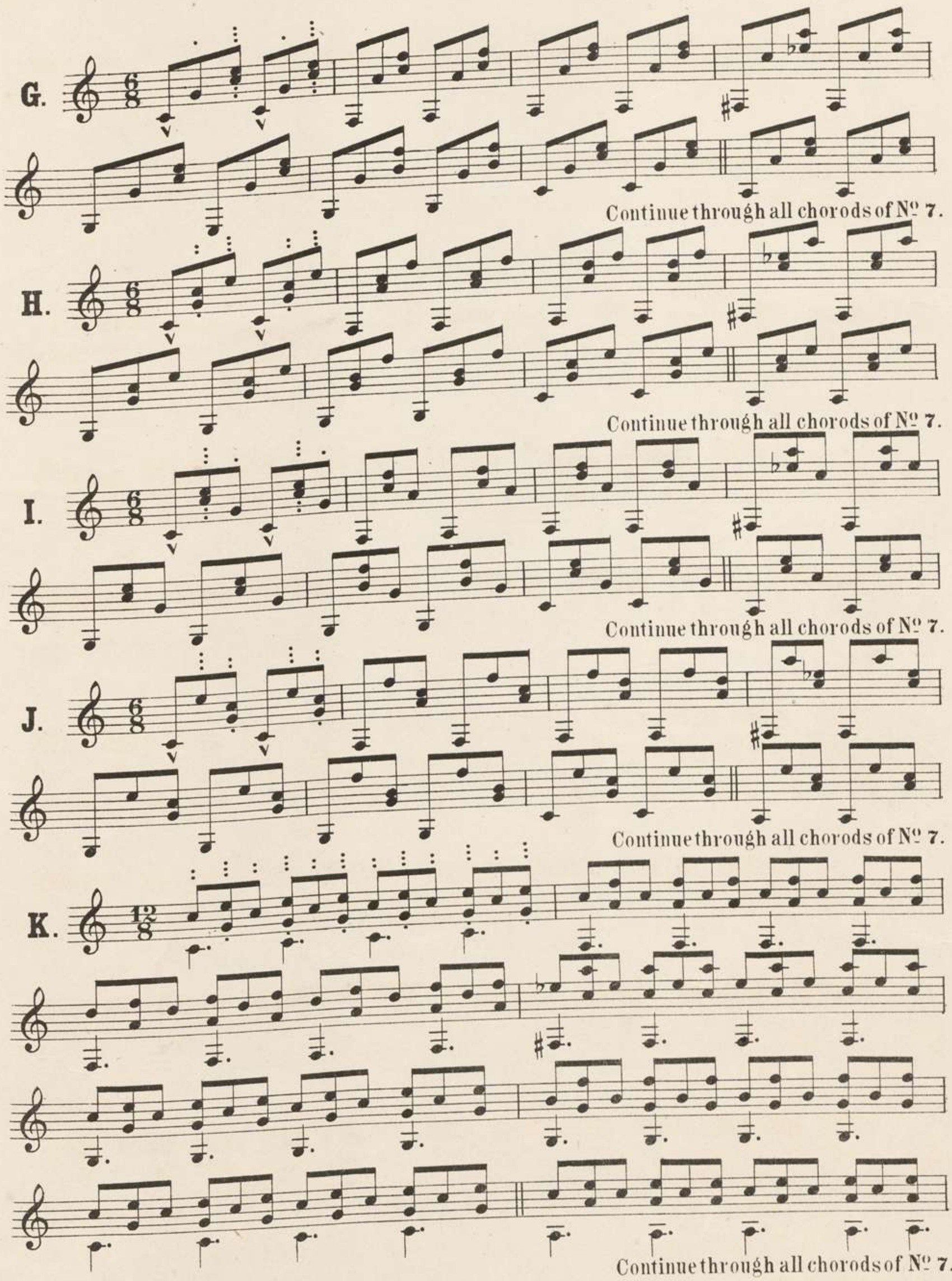
Continue through all chords of № 7.

E.

Continue through all chords of № 7.

F.

Continue through all chords of № 7.


G.
Continue through all chorods of No 7.
H.
Continue through all chorods of No 7.
I.
Continue through all chorods of No 7.
J.
Continue through all chorods of No 7.
K.
Continue through all chorods of No 7.

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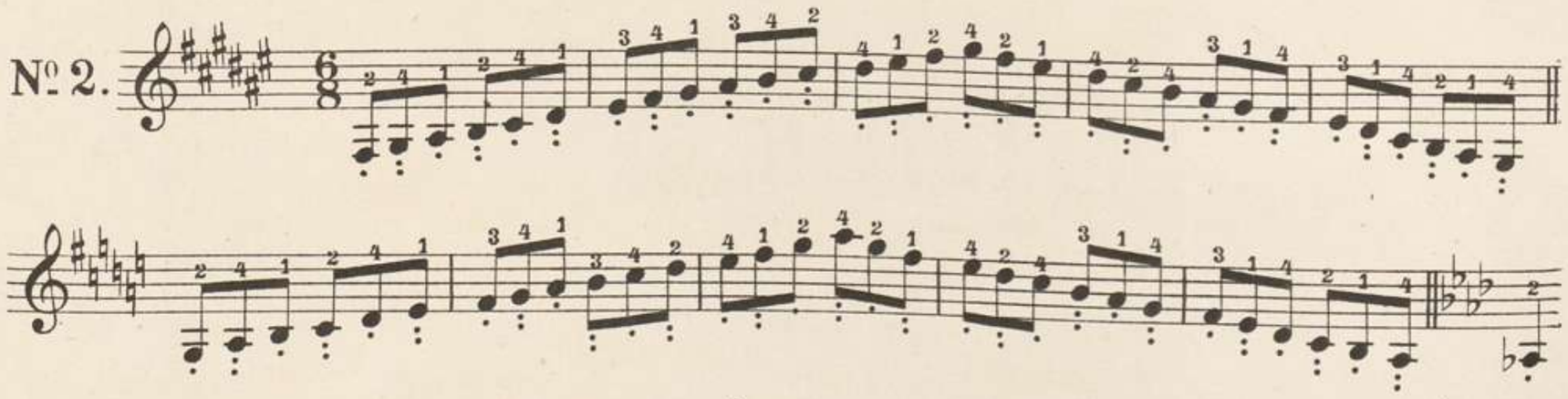
Part II.

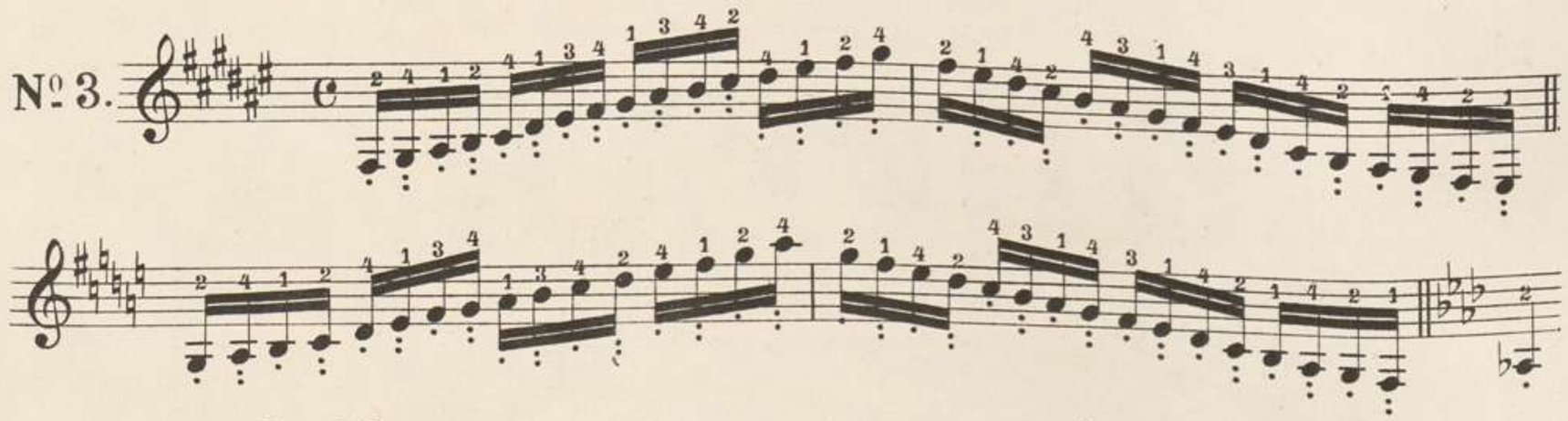
Each exercise from № 1 to № 17 should be continued to 9th position, possible more and return.

№ 1.

№ 2.

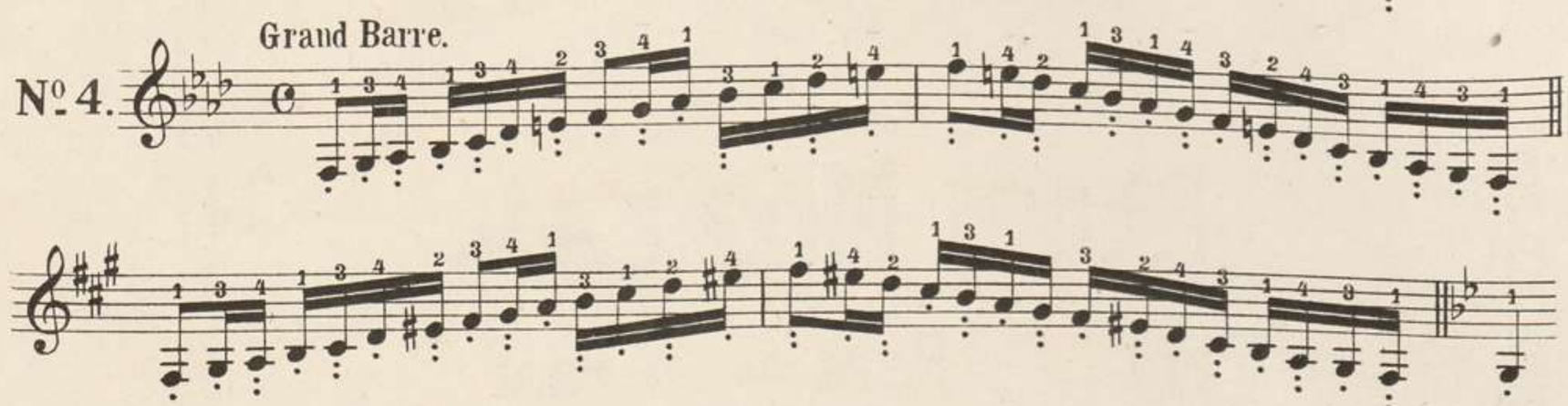


№ 3.



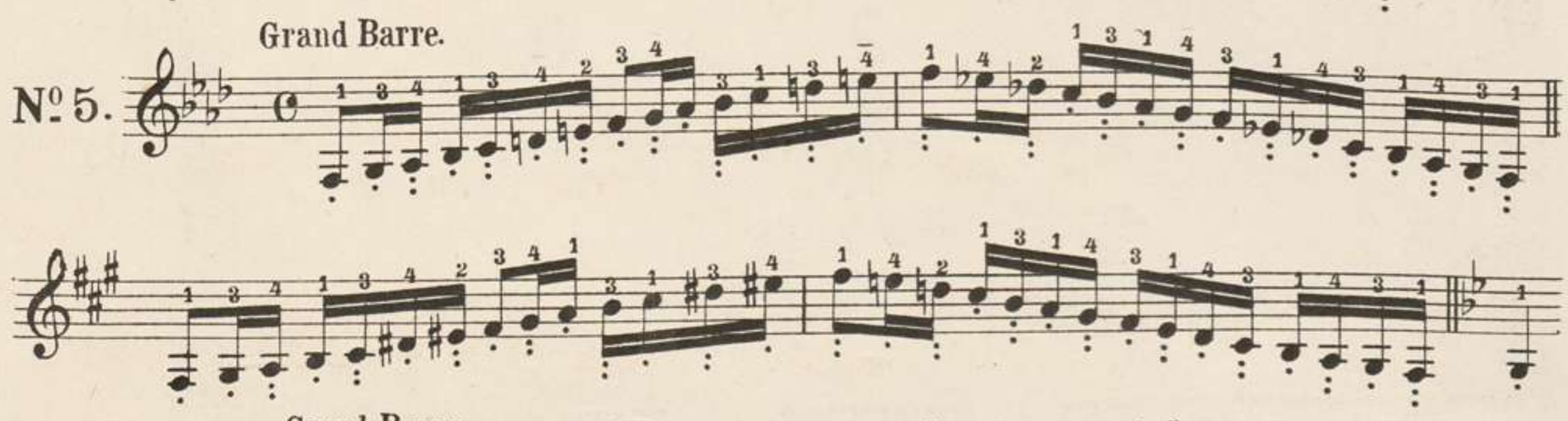
Grand Barre.

№ 4.



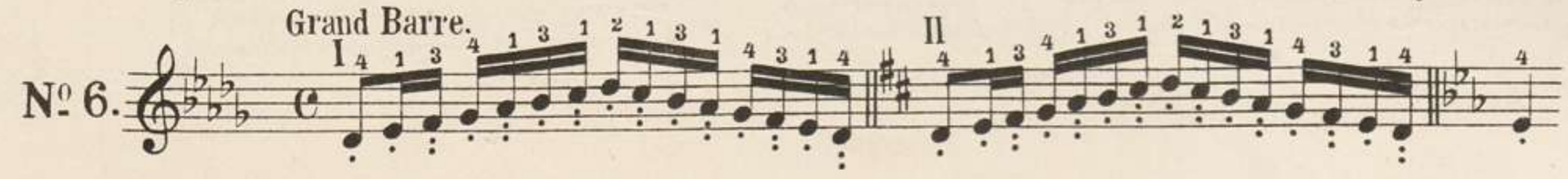
Grand Barre.

№ 5.

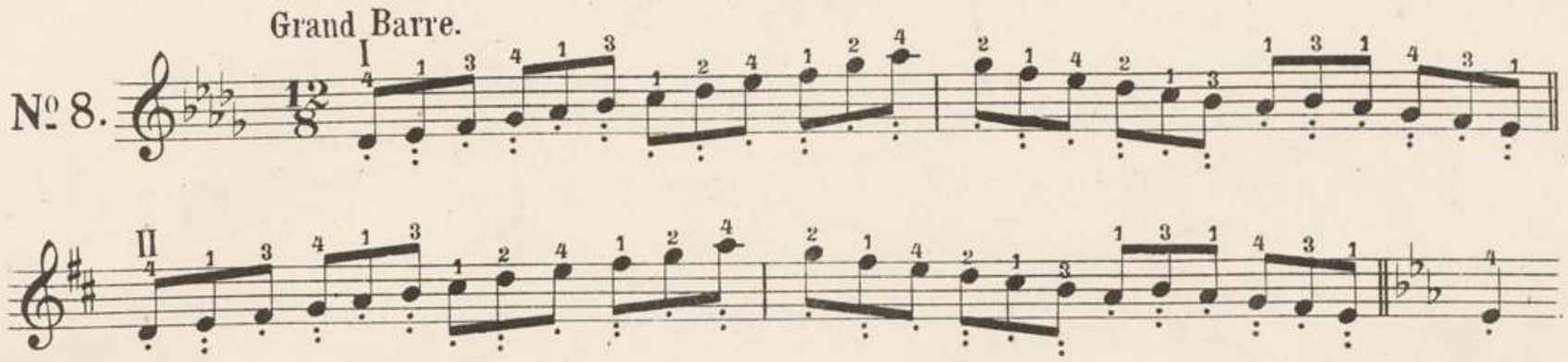


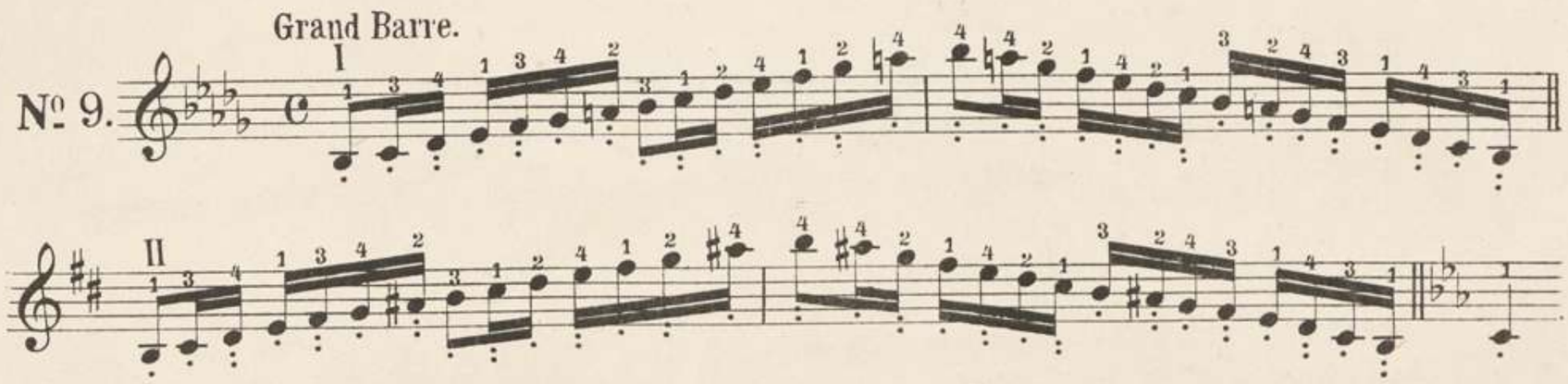
Grand Barre.

№ 6.




Grand Barre.
№ 7.
I
II


Grand Barre.
№ 8.
I
II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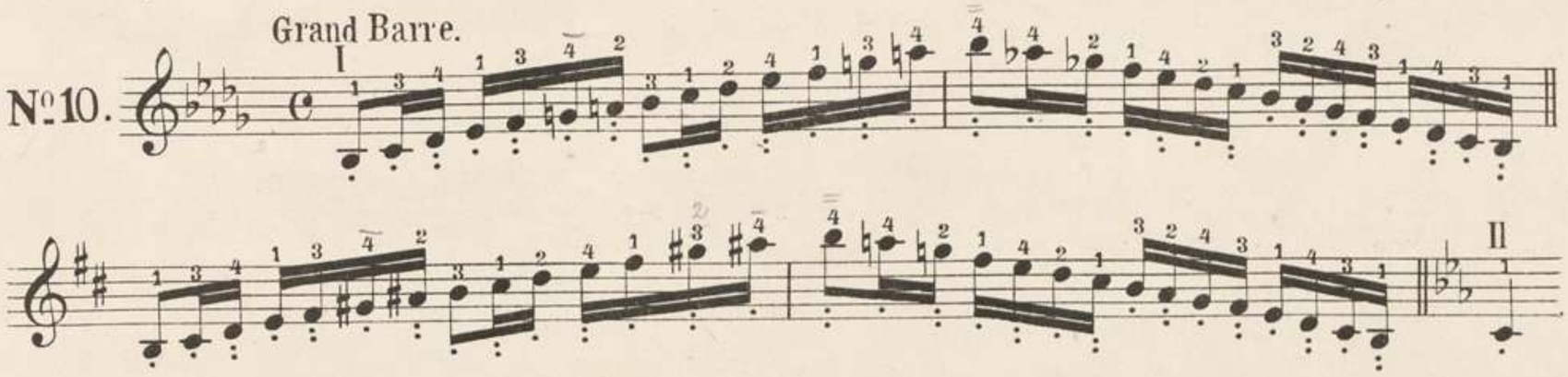
№ 9.
I
II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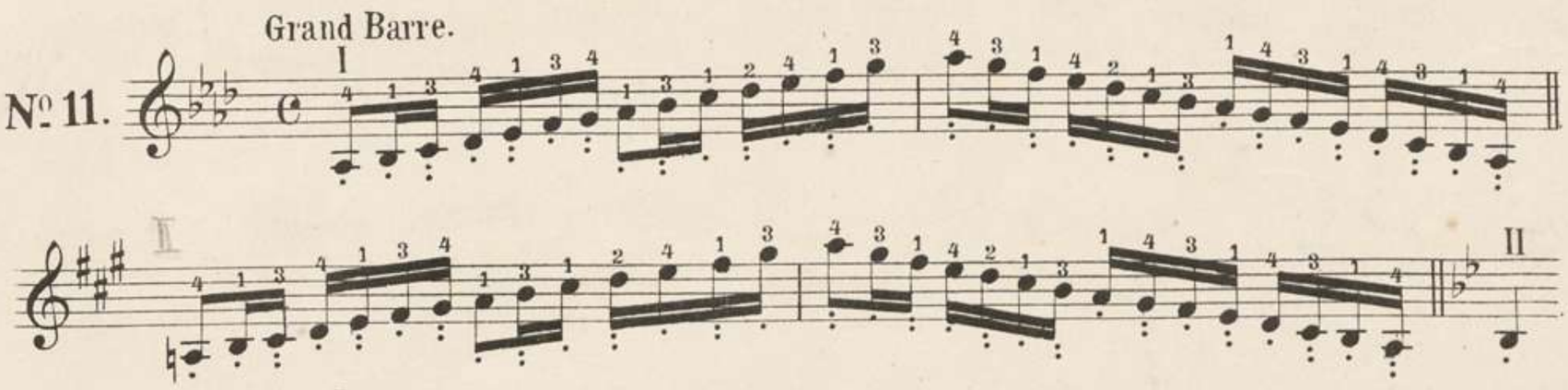
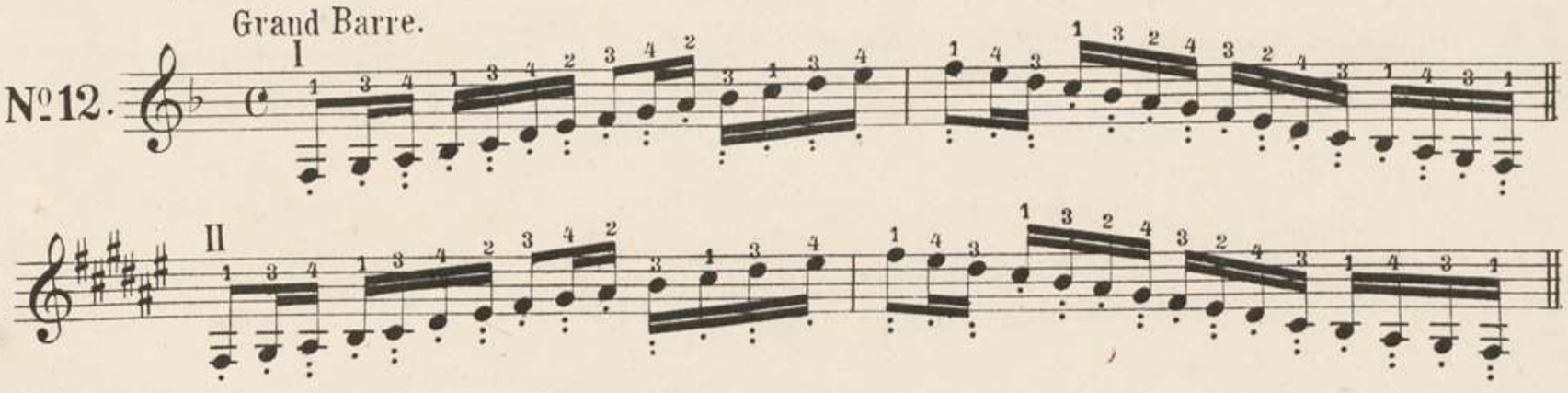
№ 10.
I
II


Grand Barre.
№ 11.
I
II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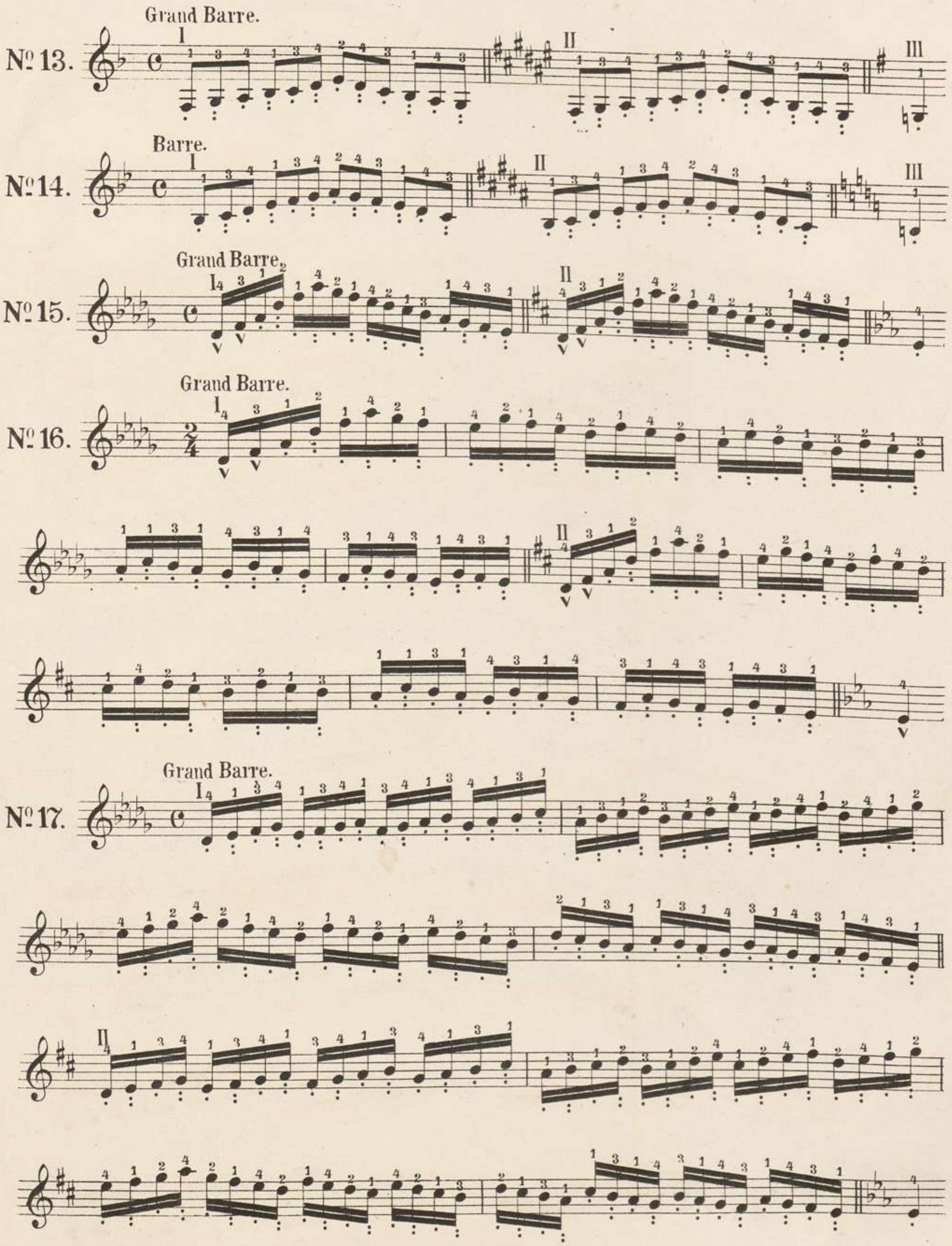
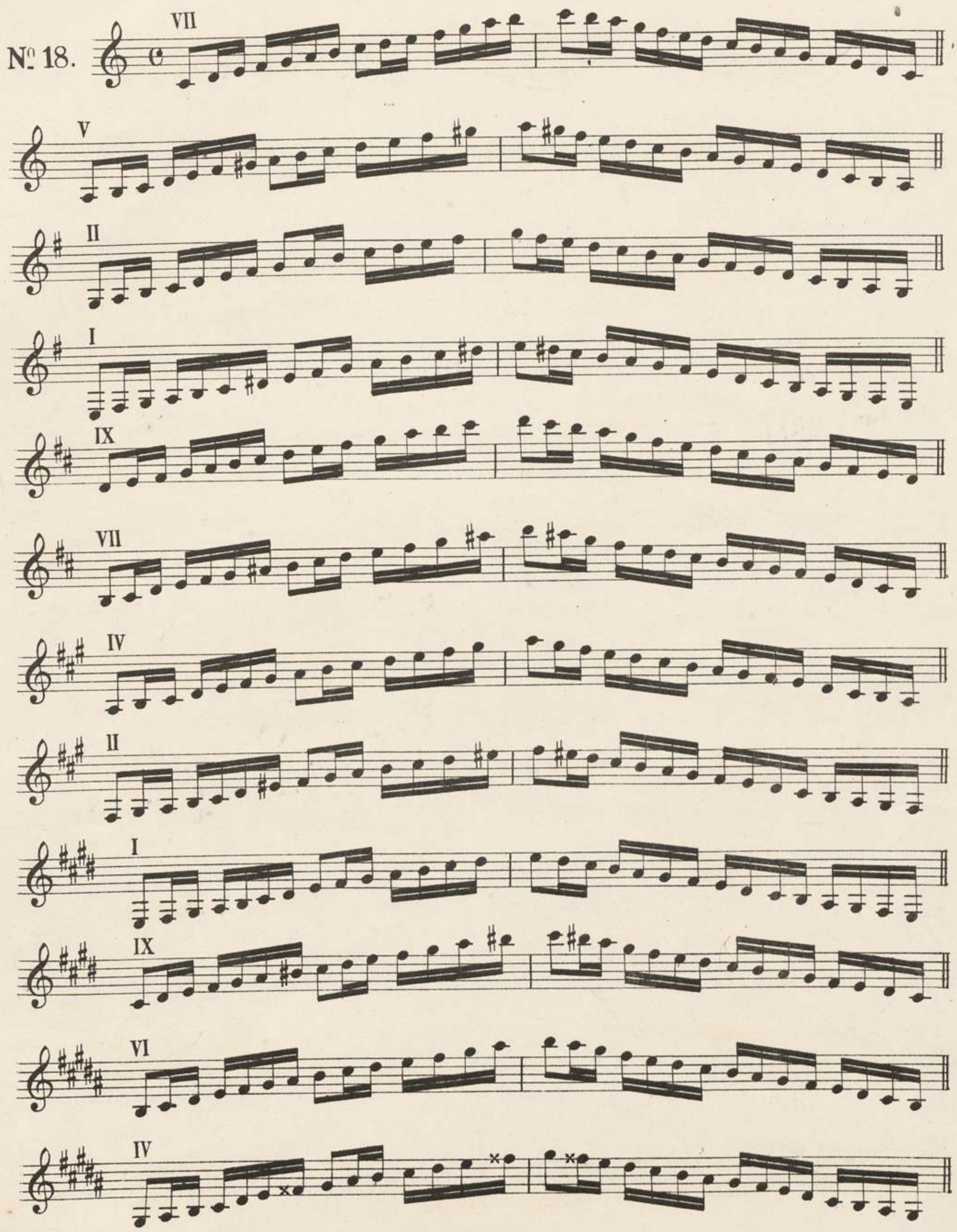
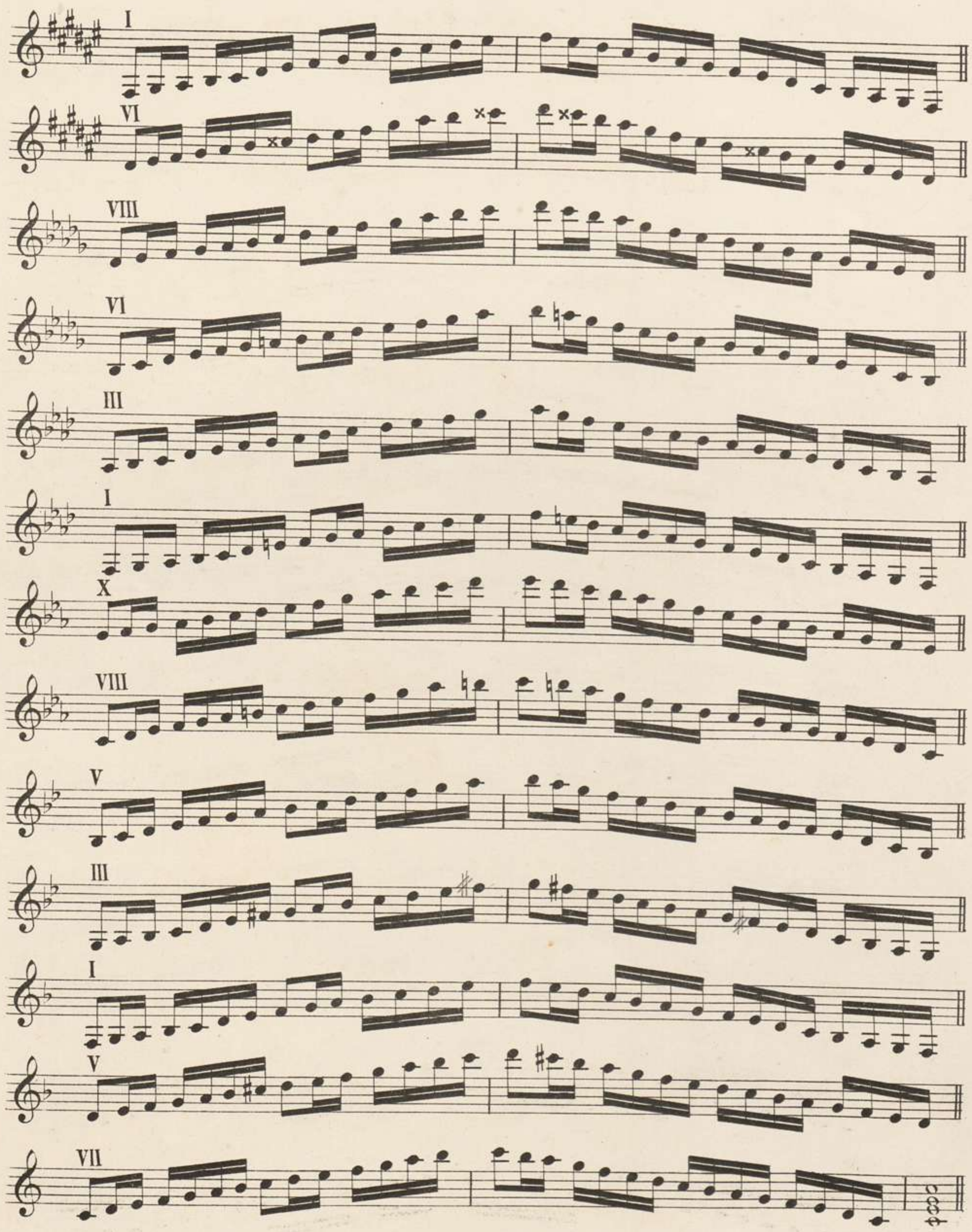
I
II


Grand Barre.
№ 13.
Barre.
№ 14.
Grand Barre.
№ 15.
Grand Barre.
№ 16.
Grand Barre.
№ 17.


Nº 18.
VII
V
II
I
IX
VII
IV
II
I
IX
VI
IV


I
VI
VIII
VI
III
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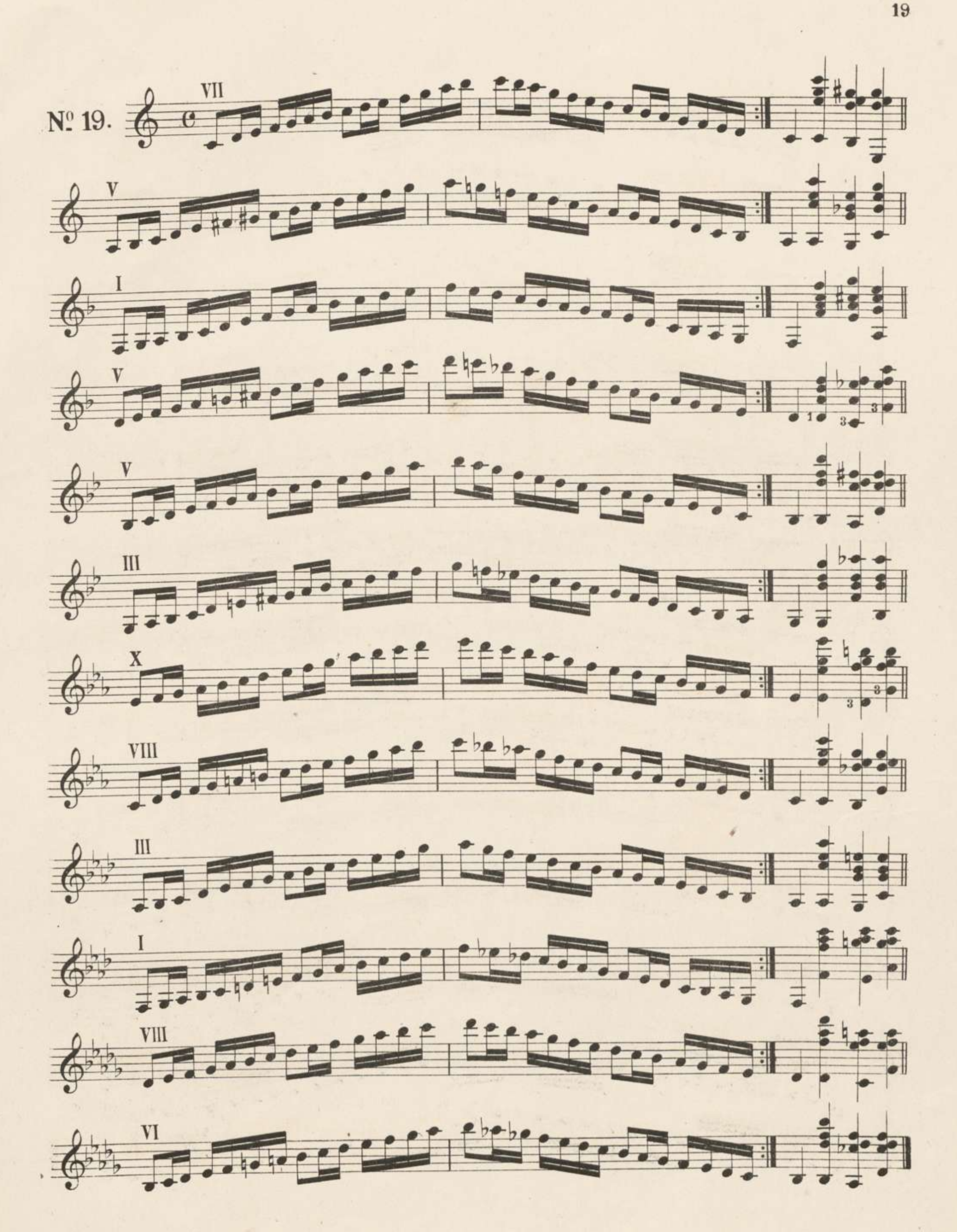
X
VIII
V
III
I
V
VII


Nº 19.
VII
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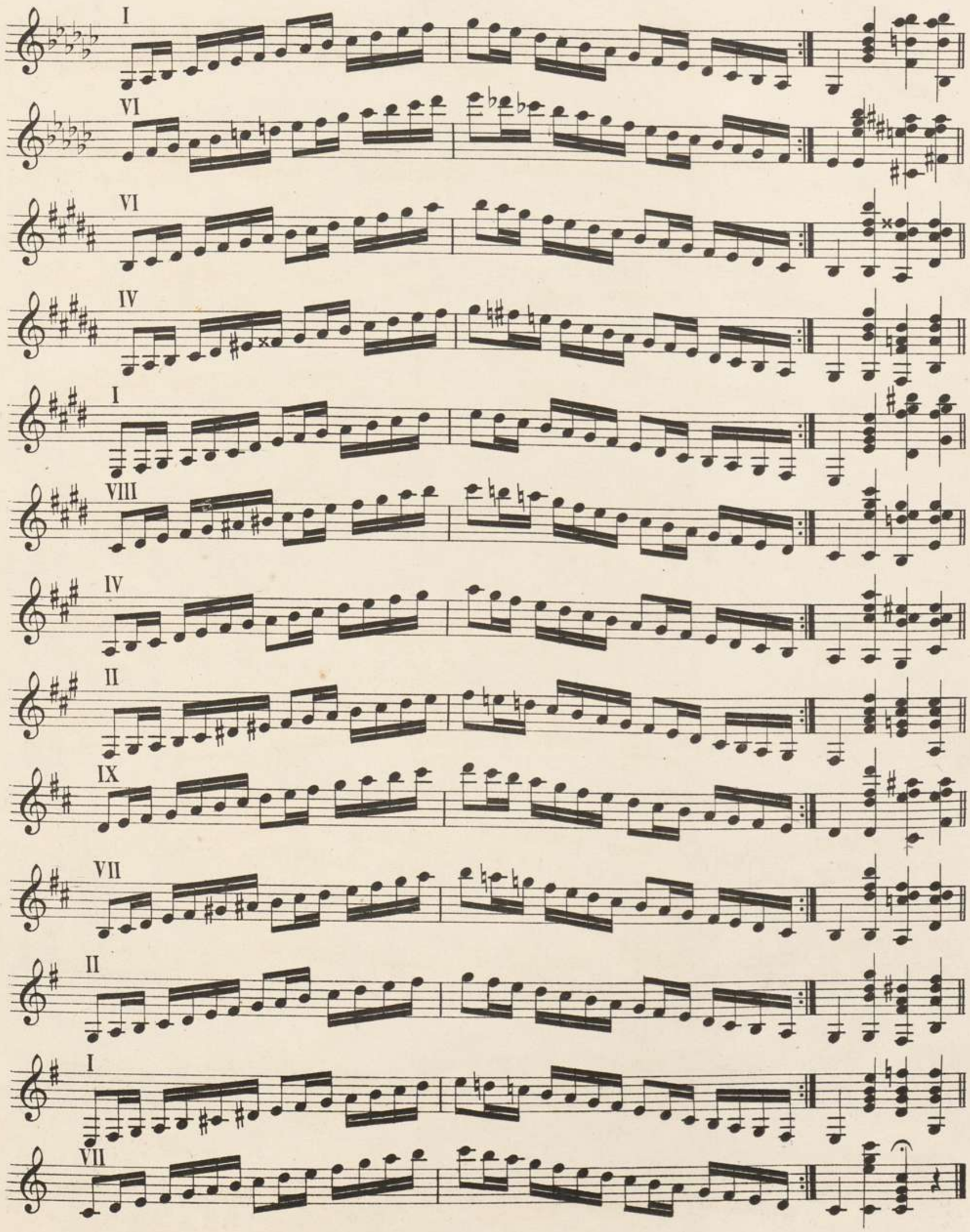
VIII
VI


I
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VII
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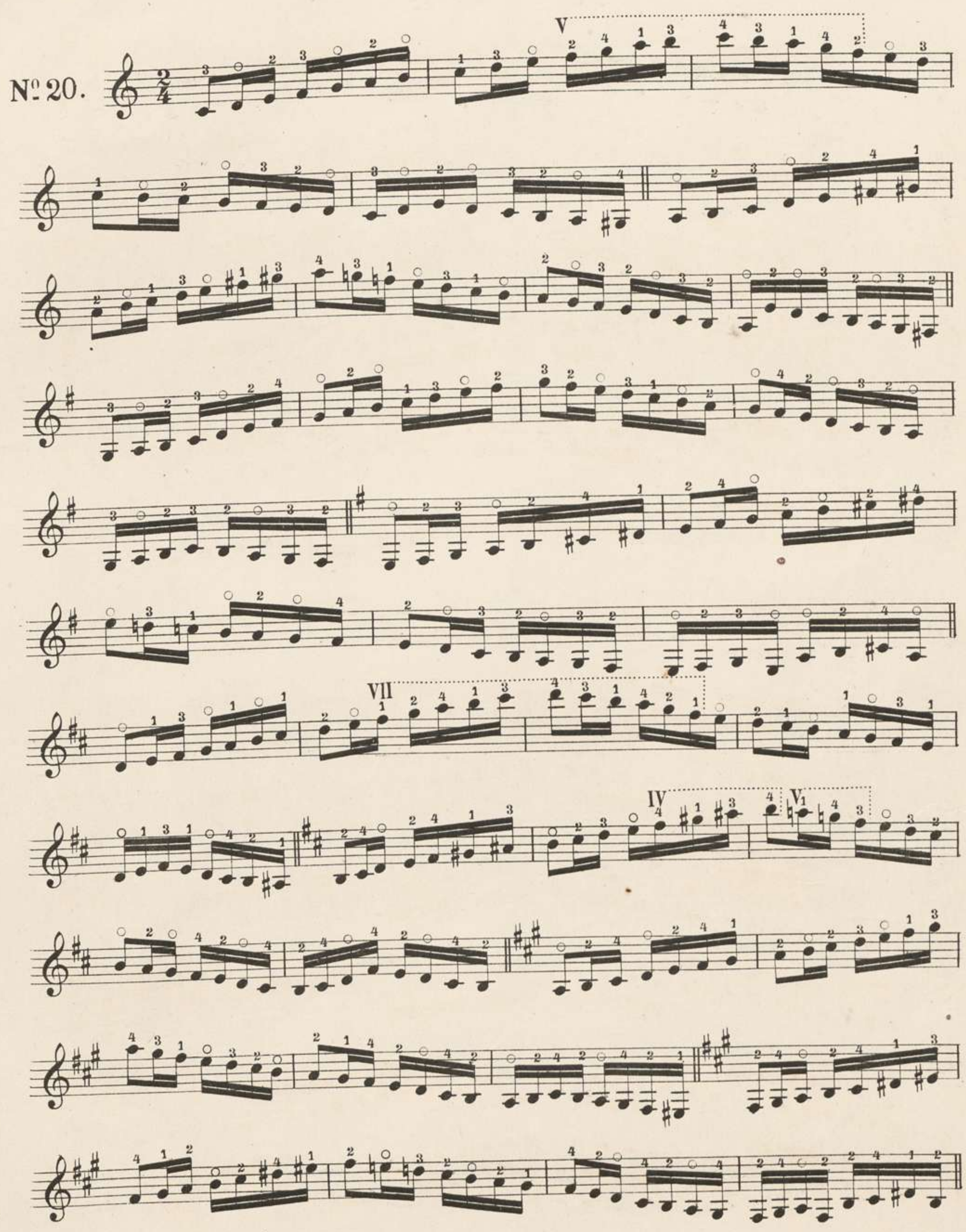
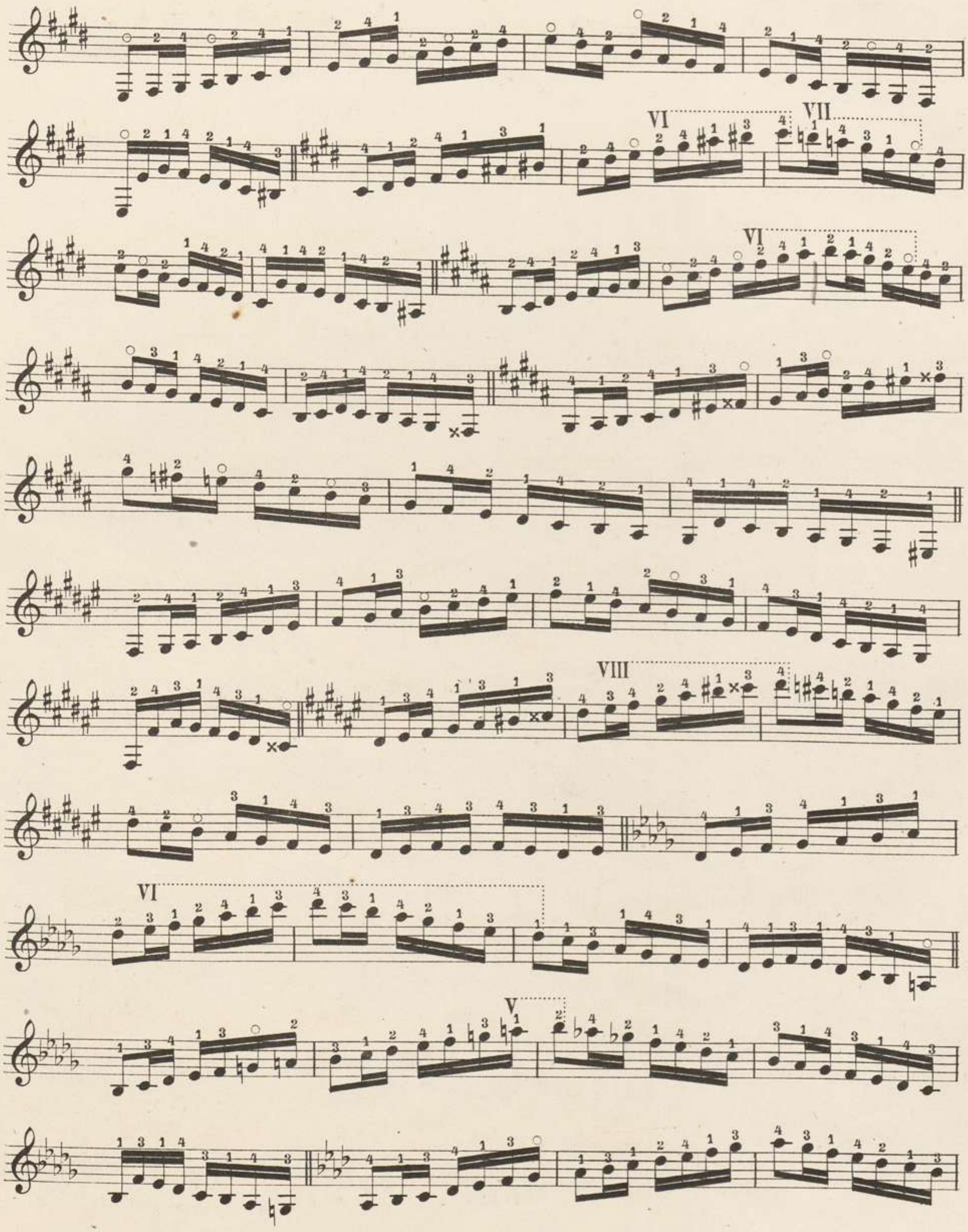
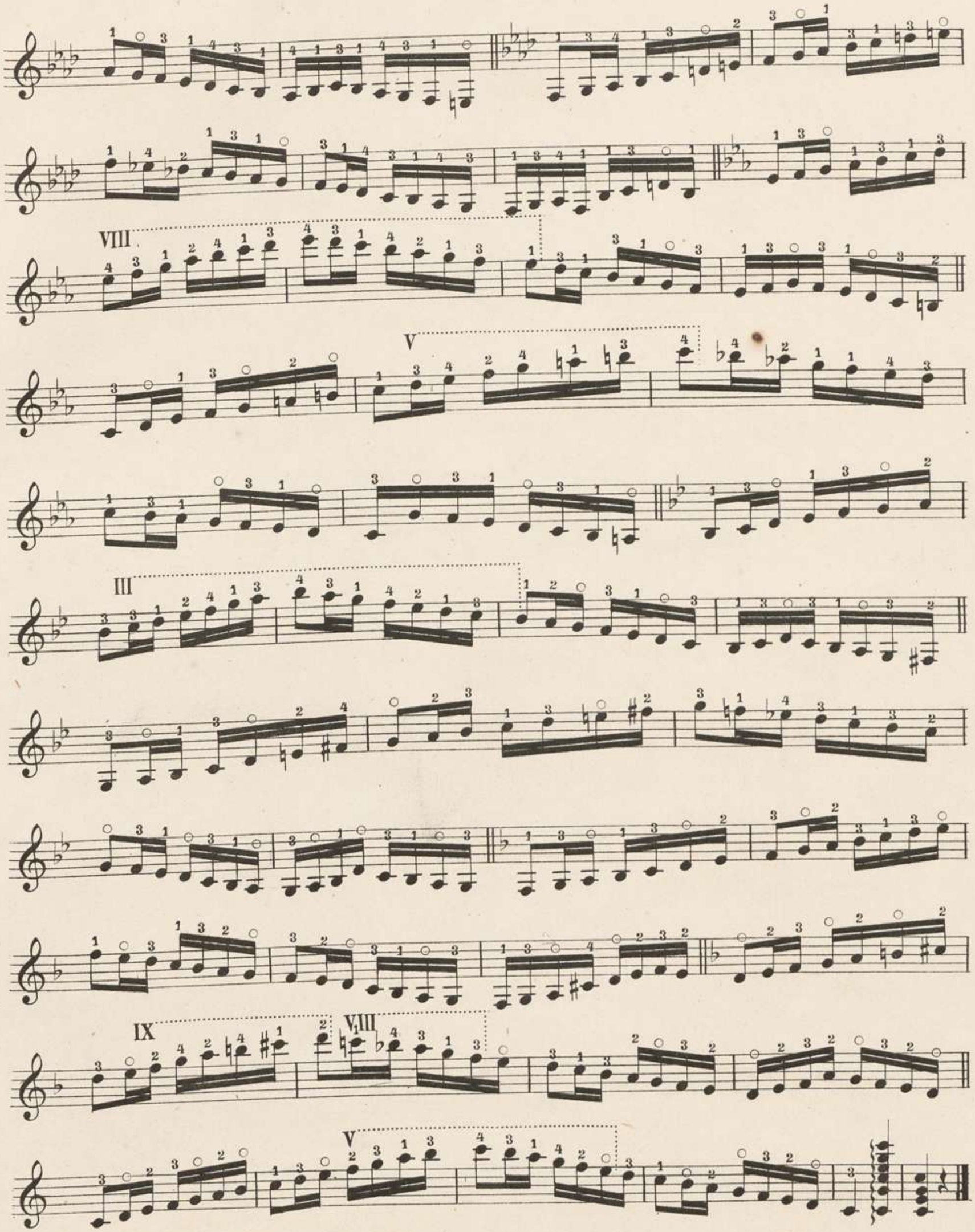
I
VII


Nº 20.
V
VII
IV
V


VI
VII
VI
VIII
VI
V


VIII
V
III
IX
V,III
V

STUDIES

FOR THE

GUITAR

BY

LUIGI MOZZANI.

Part 1 Part 2 Part 3

5

NEW YORK:
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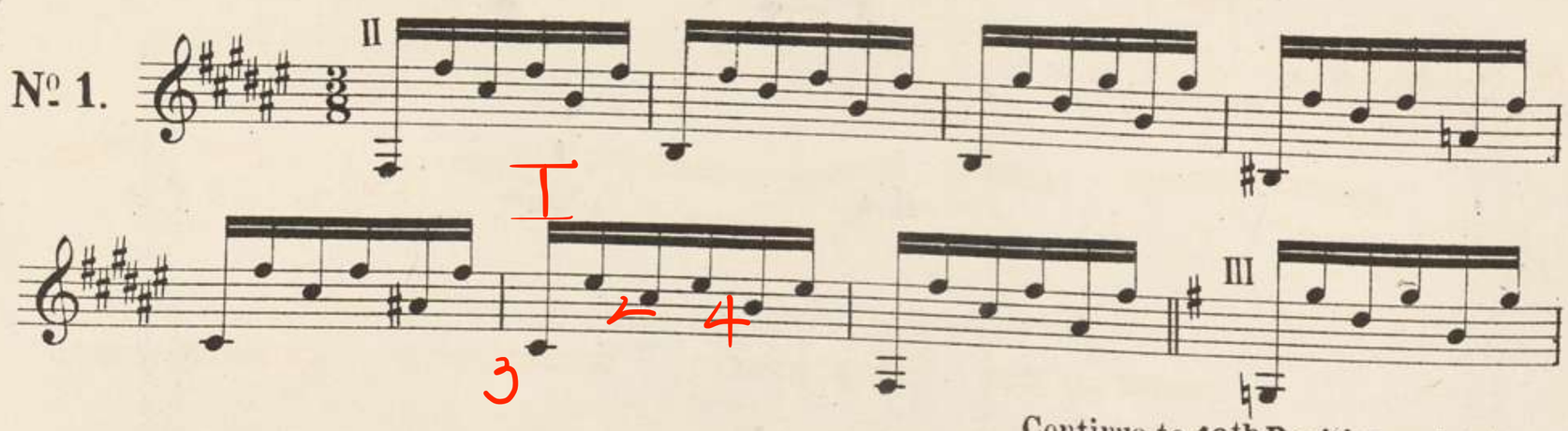
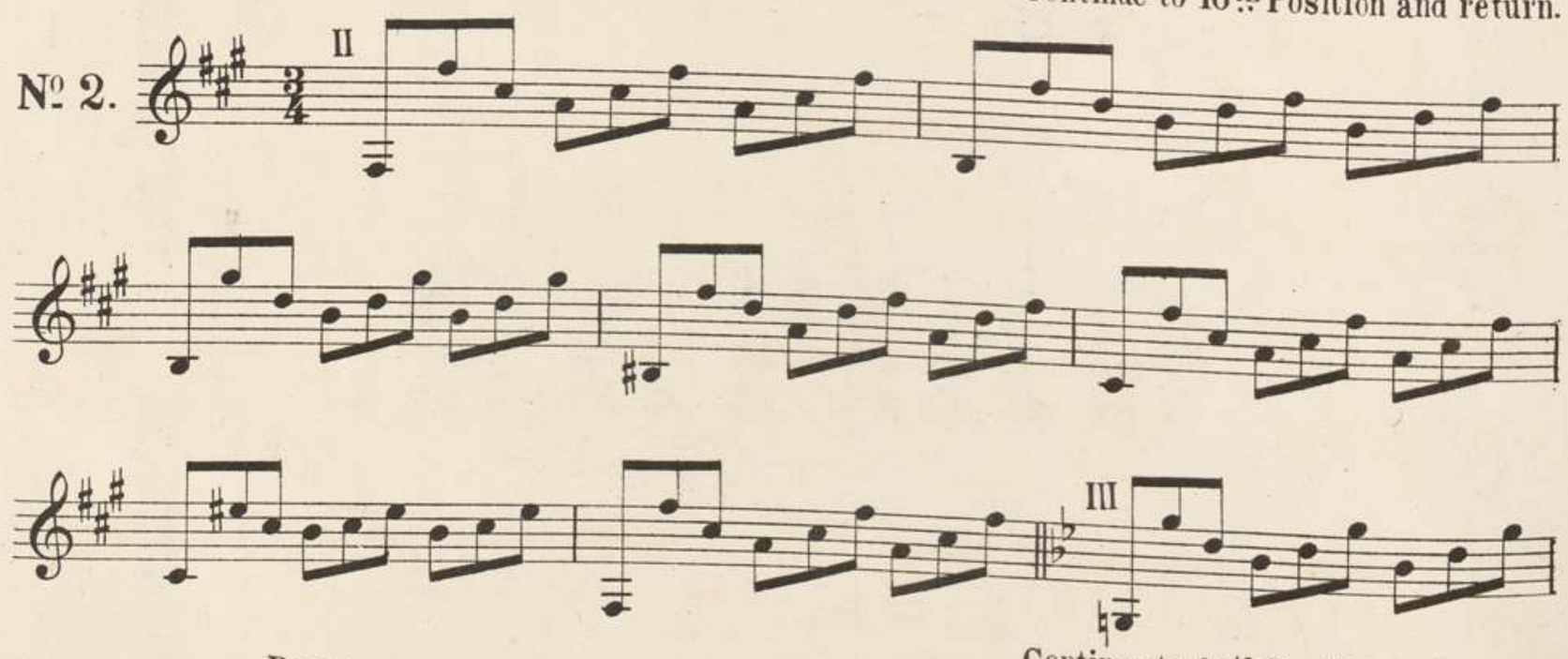
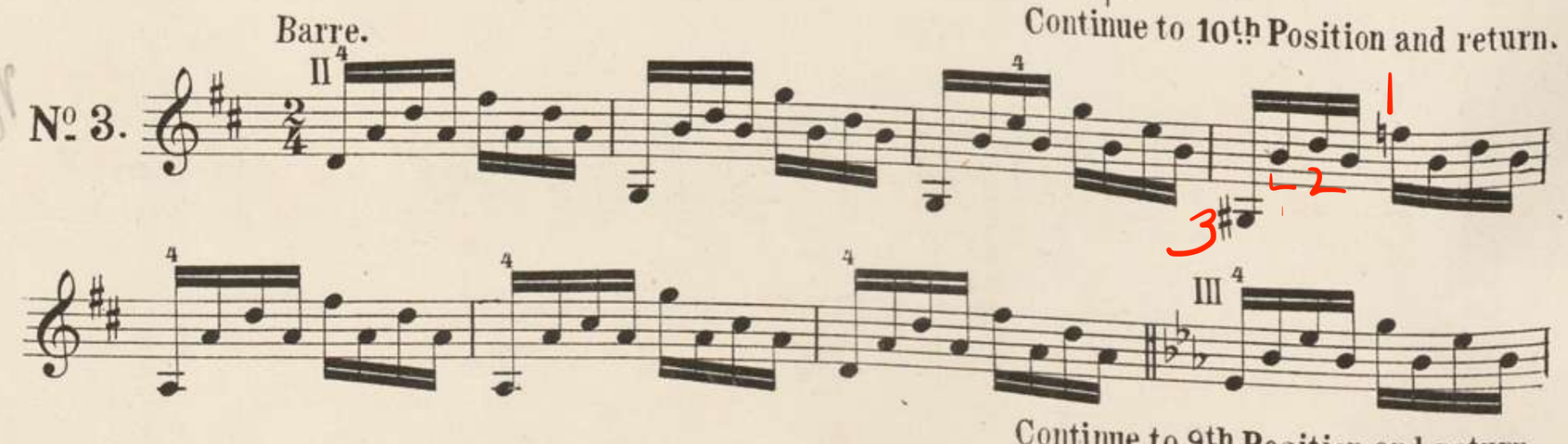
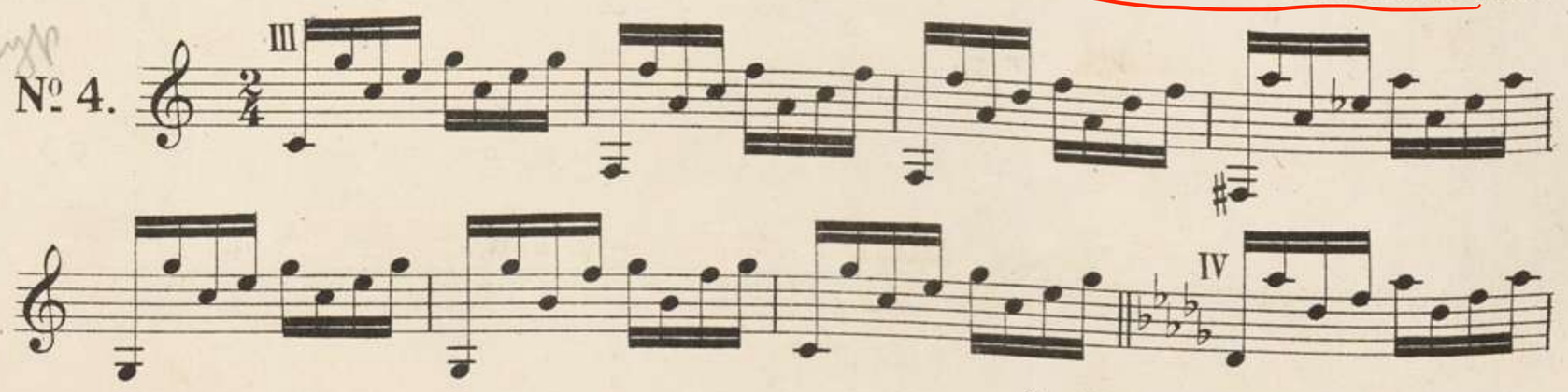
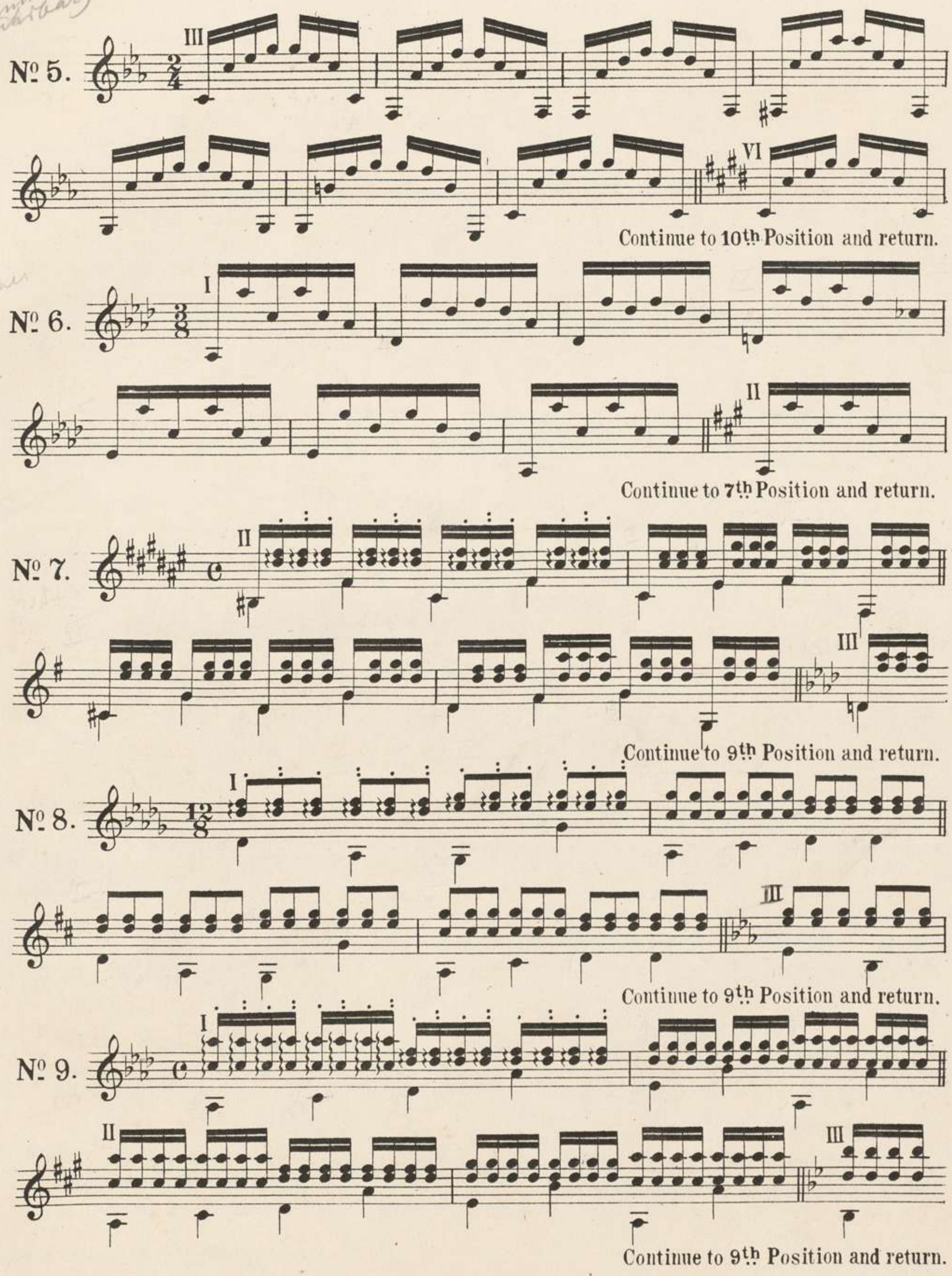
Part III.


№ 1.
II
III
Continue to 10th Position and return.


№ 2.
II
III
Continue to 10th Position and return.

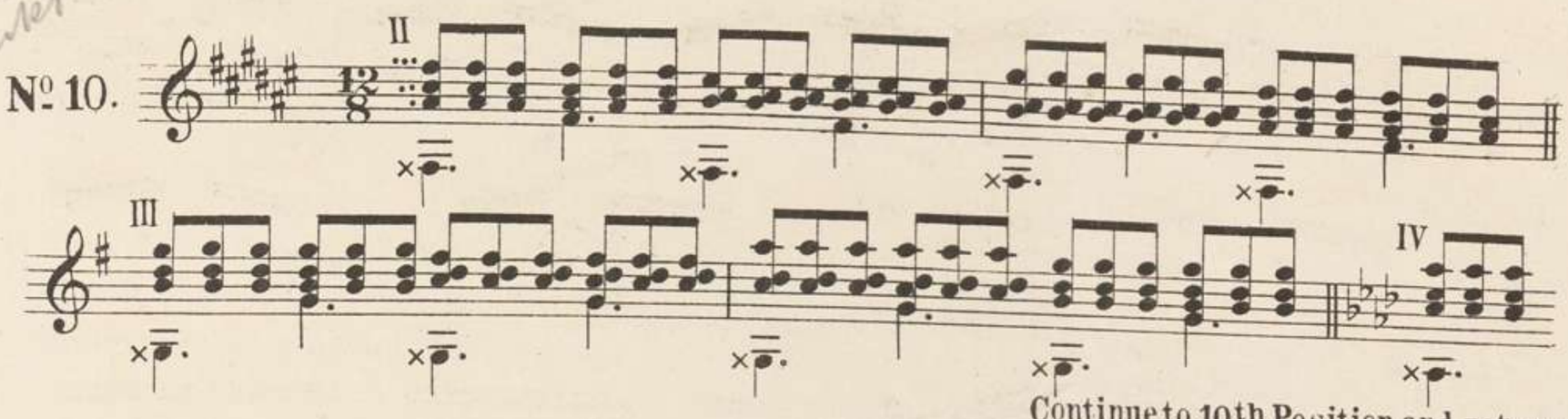

Barre.
№ 3.
II
III
Continue to 9th Position and return.


№ 4.
III
IV
Continue to 10th Position and return.


№ 5.
III
VI
Continue to 10th Position and return.
№ 6.
I
II
Continue to 7th Position and return.
№ 7.
II
III
Continue to 9th Position and return.
№ 8.
I
III
Continue to 9th Position and return.
№ 9.
I
II
III
Continue to 9th Position and return.

Octav-Auftyp
mit 4 oopelpunkt
Auszählung der
Saumens l. Hand

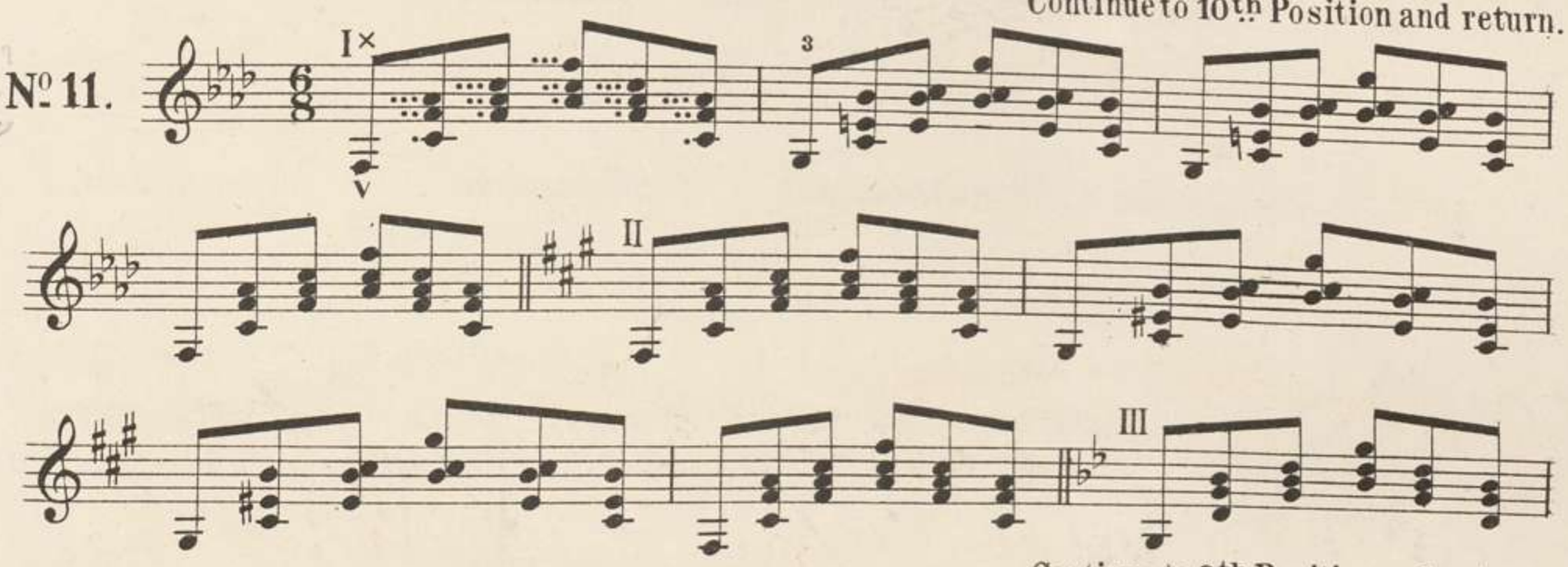
№ 10.



Continue to 10th Position and return.

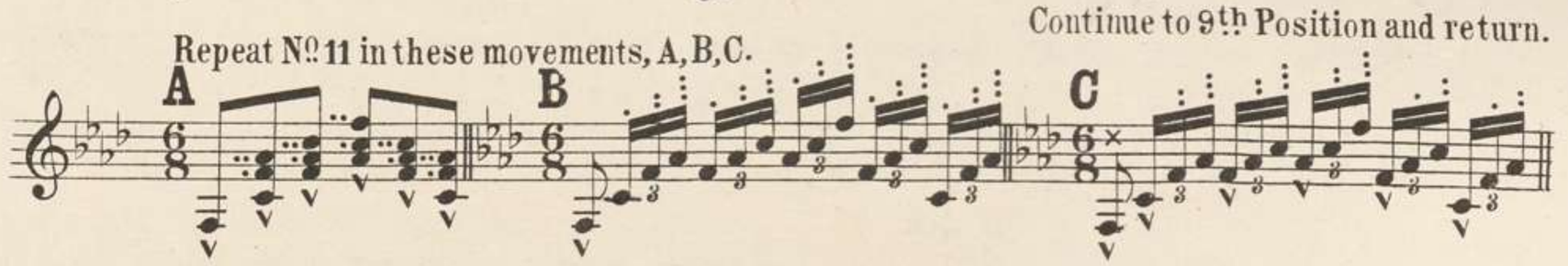
Octav Lick
V. Stup nuhandlung
Ichc 3 Tonere, klangene
Spannung taktmäß.

№ 11.



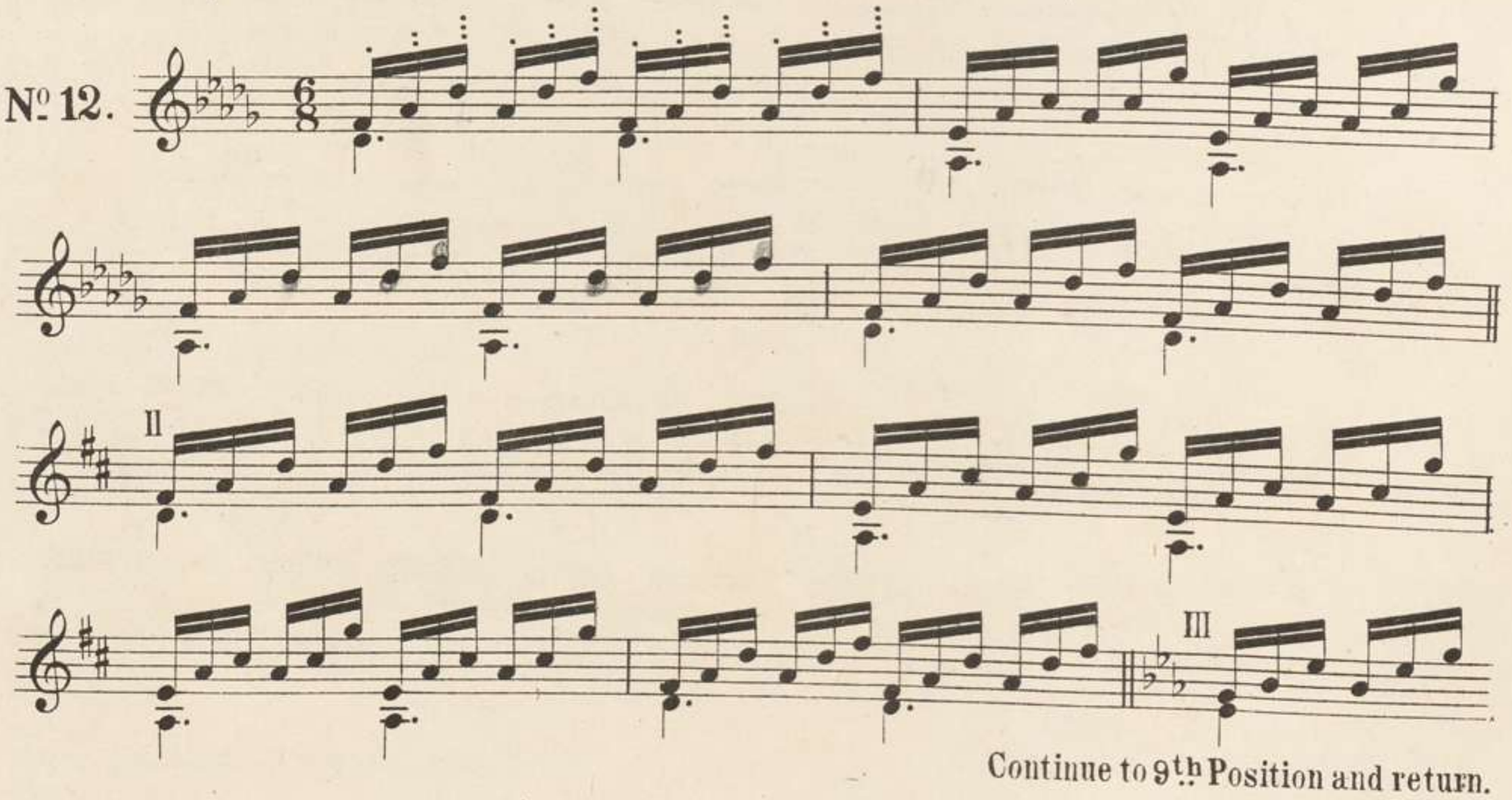
Continue to 9th Position and return.

Repeat № 11 in these movements, A, B, C.

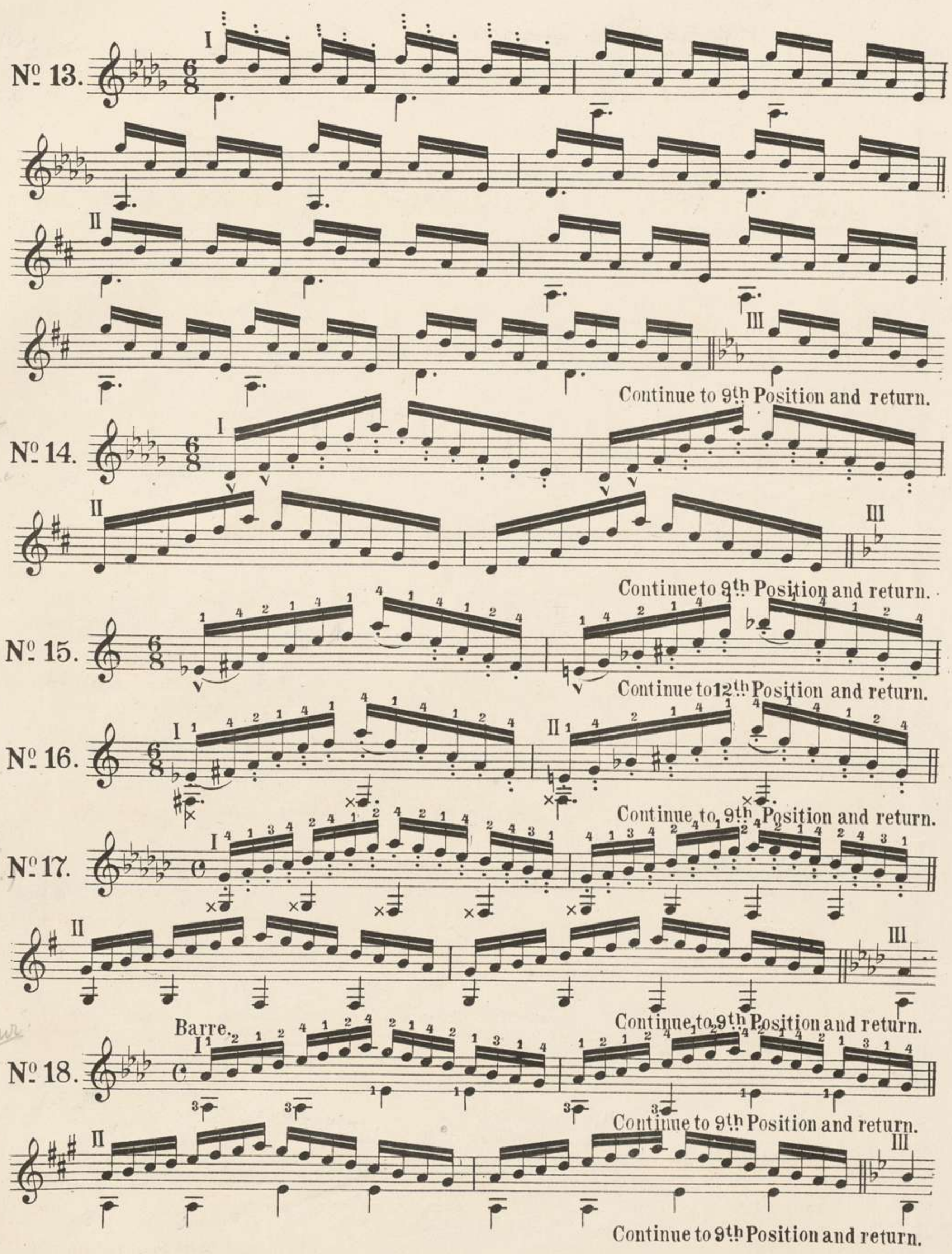


Terz Auftyp

№ 12.



Continue to 9th Position and return.


Nº 13.
I
II
III
Continue to 9th Position and return.
Nº 14.
I
II
III
Continue to 9th Position and return.
Nº 15.
Continue to 12th Position and return.
Nº 16.
I
II
Continue to 9th Position and return.
Nº 17.
I
II
III
Continue to 9th Position and return.
Barre.
Nº 18.
I
II
III
Continue to 9th Position and return.

Repeat many times.

No. 19.

No. 20.

Repeat many times.

No. 21.

No. 22.

Repeat many times.

No. 23.

No. 24.

Barre.

No. 25.

Continue to 12th Position and return.

Barre.

No. 26.

Continue to 12th Position and return.

Barre.

No. 27.

Continue to 10th Position and return.

Barre.

No. 28.

Continue to 10th Position and return.

Ortavtyp Sur

No. 29.

Barre.

Continue to 9th Position and return.

Quint typ Sur

No. 30.

Barre.

Continue to 10th Position and return.

Unvollkommen Ortavtyp Sur

No. 31.

Barre.

Continue to 9th Position and return.

Terztyp über alle Saiten (Bop nur die Saiten) und alle Lagen Septimenaufgang. Interessant!

No. 32.

Continue to 12th Position and return.

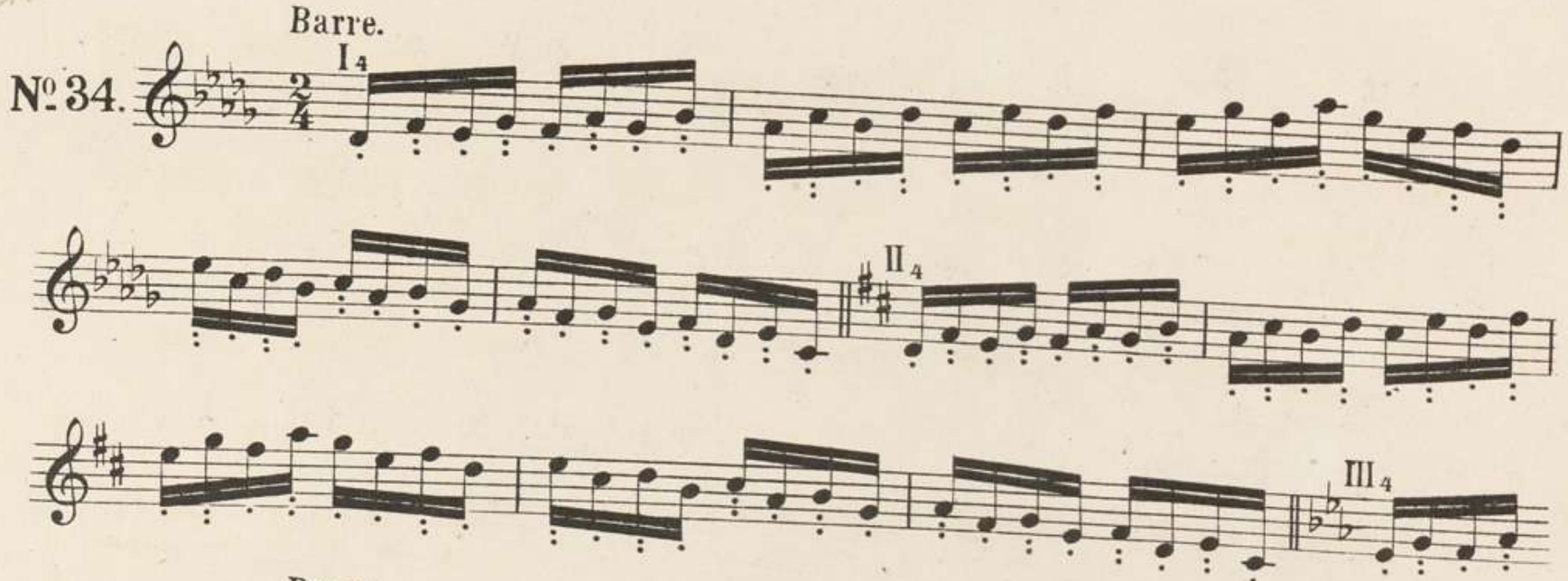
Terztyp über alle Saiten. Sehr interessant!

No. 33.

Continue to 9th Position and return.

Barre.

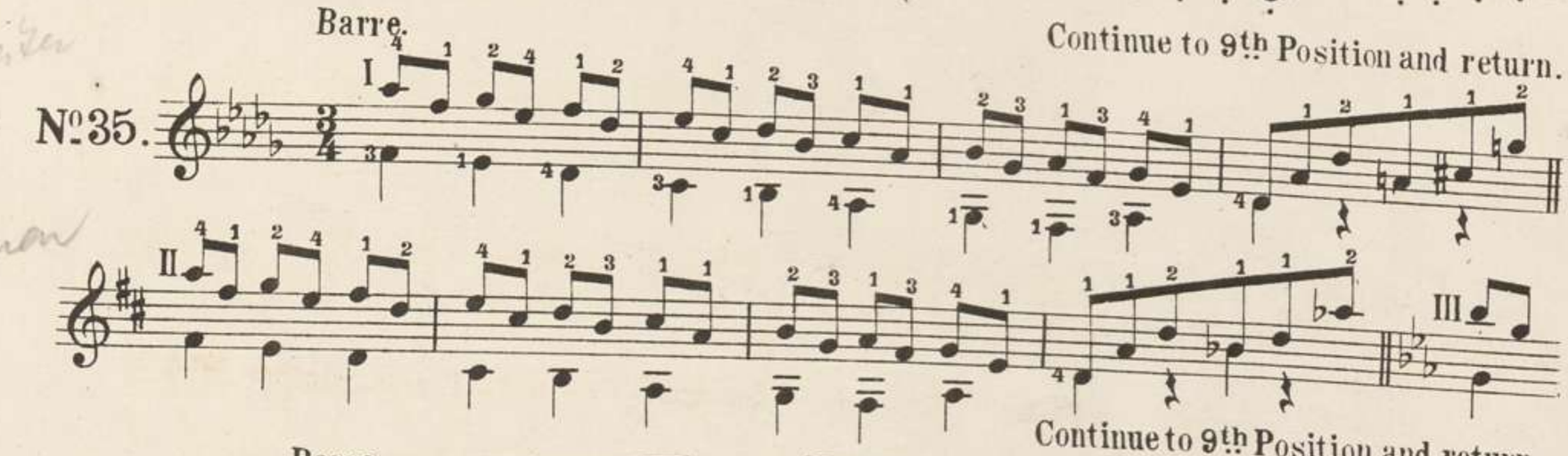
No. 34.



Barre.

Continue to 9th Position and return.

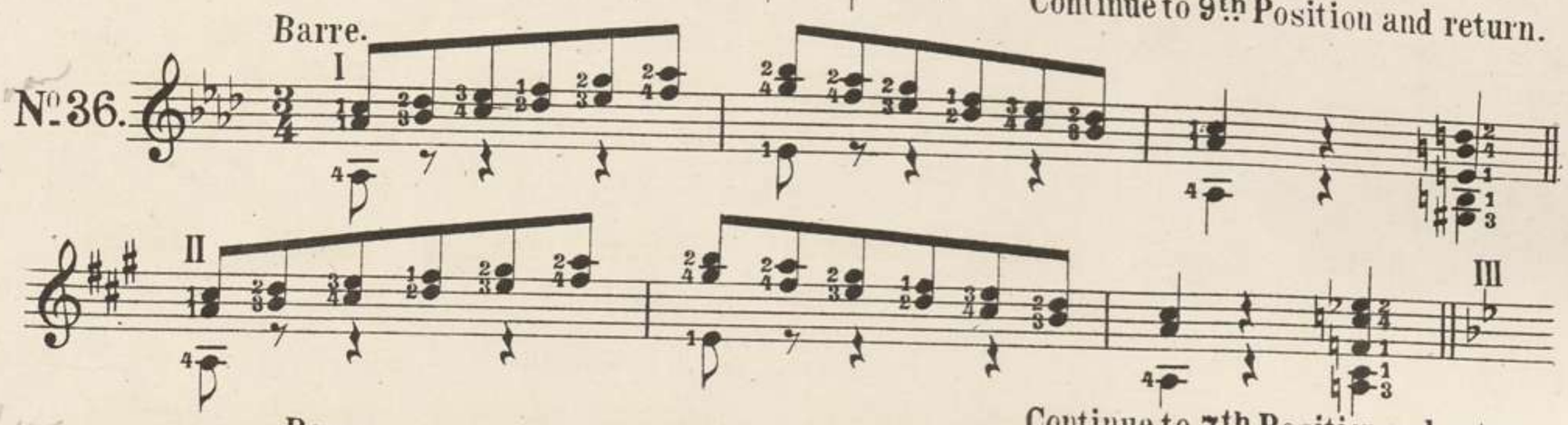
No. 35.



Continue to 9th Position and return.

Barre.

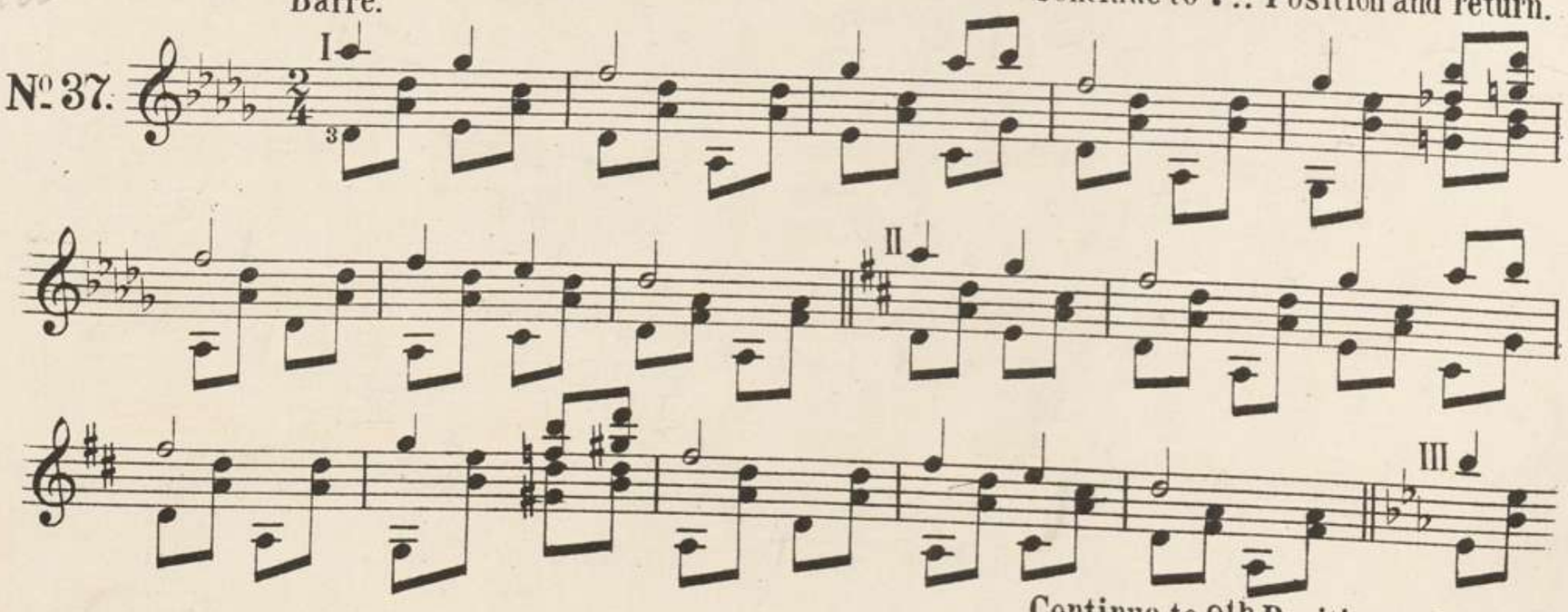
No. 36.



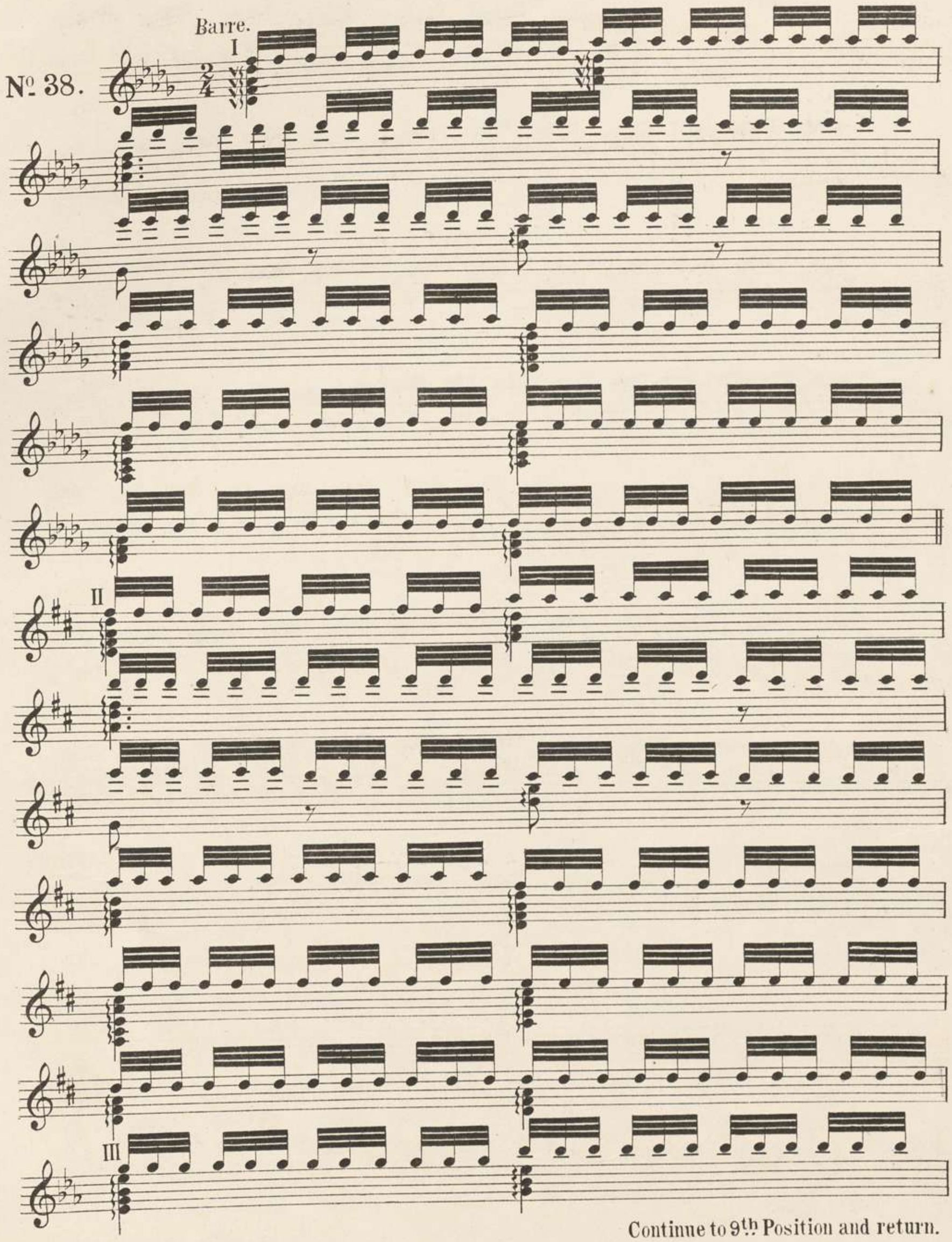
Continue to 7th Position and return.

Barre.

No. 37.



Continue to 9th Position and return.



Continue to 9th Position and return.

Barre.

No. 39.

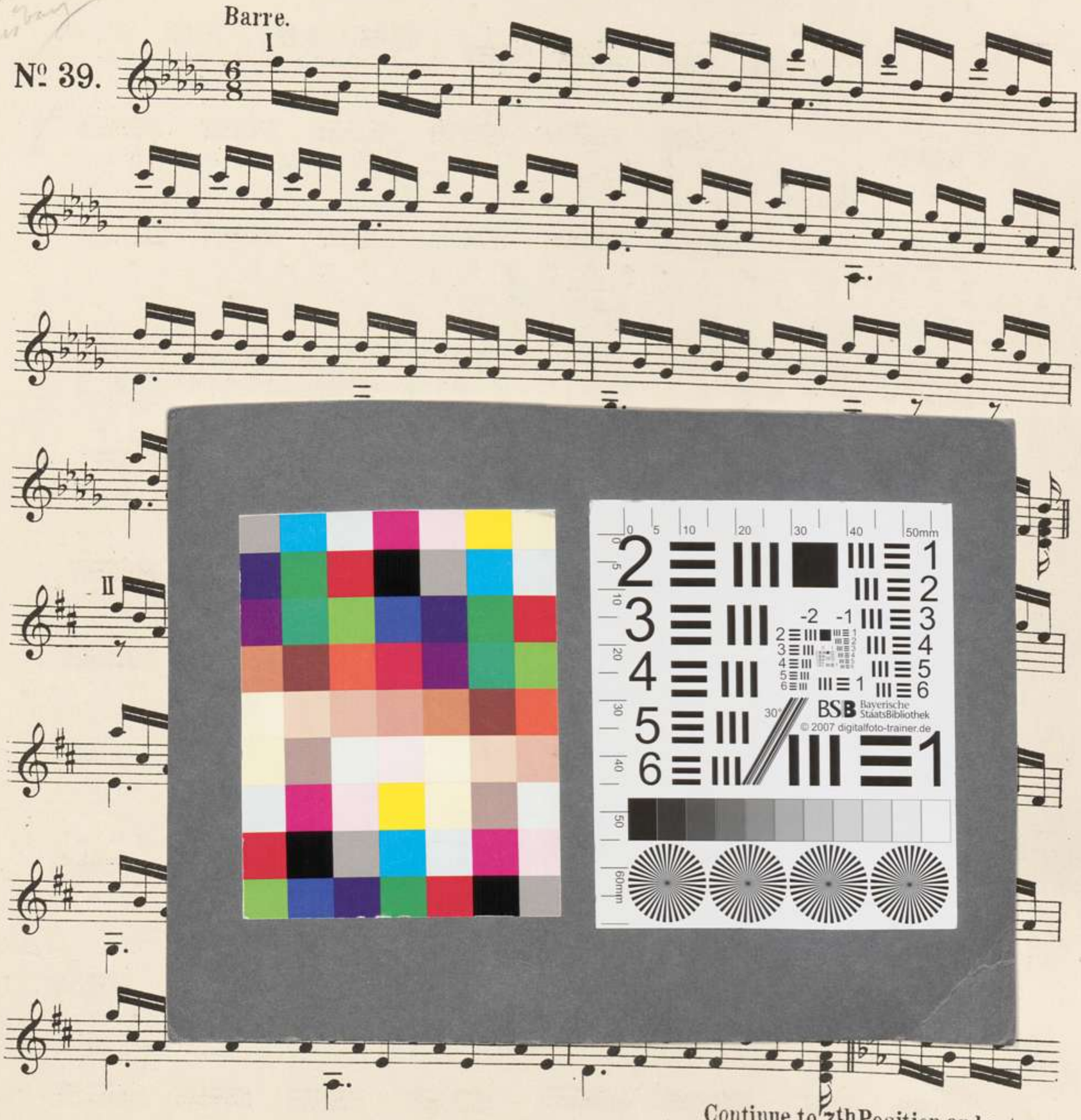
Continue to 7th Position and return.

No. 40.

Continue to 9th Position and return.

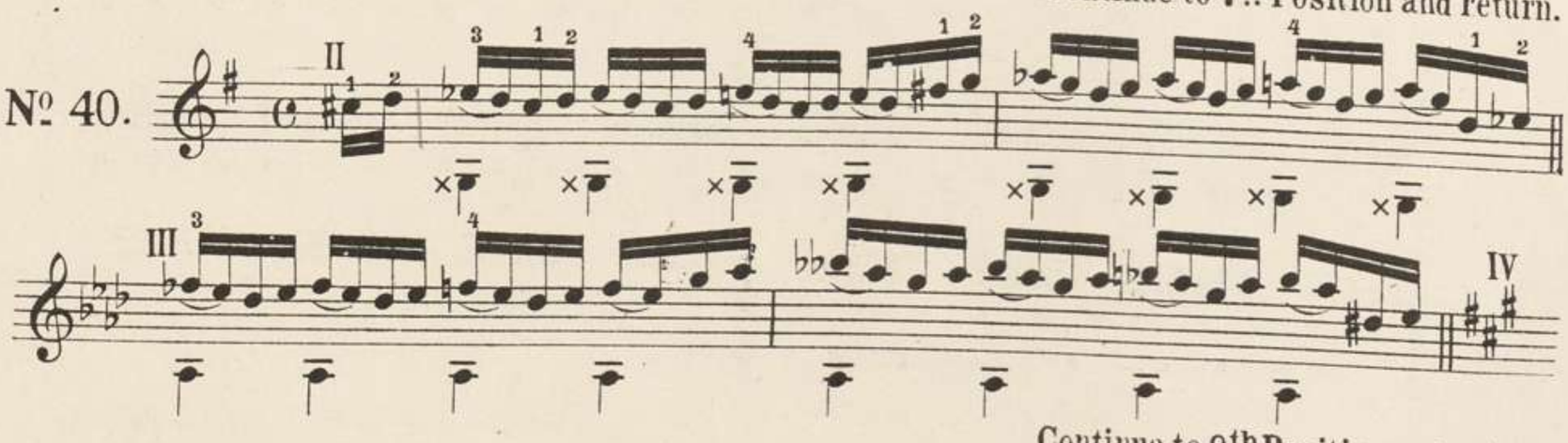
Barre.

No. 39.



Continue to 7th Position and return.

No. 40.



Continue to 9th Position and return.