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June 1842

With the...

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

L O N D O N,

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

& all Music Sellers.

L. 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 .

TUNING the GUITAR.

The Guitar is tuned by fourths, with the exception of the 5th String, which is tuned a 3^d-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.

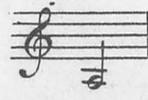
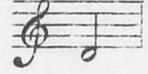
The METHOD of HOLDING the GUITAR-of the LEFT HAND.

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 \circ 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 3^d fret of the 1st string; A  the 2^d open string; B  is produced by stopping the 2^d fret of the 2^d string; C  the 3^d fret of the 2^d string; D  the 3^d open string and so on.

1st 2d 3d 4th 5th 6th

E A D G B E

open Strings

frets.

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.

Thumb	.....	*
First finger	.....	1
Second	.....	2
Third	.....	3
Fourth	.....	4

For the Right Hand.

Thumb	.....	^
First finger	.....	.
Second	.....	..
Third	.....	...
Open String	.....	o

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.

Three major diatonic scales are presented in treble clef. The first scale is C major, showing ascending and descending patterns with fingerings (3, 2, 1, 2, 3, 4, 2, 1, 3, 2, 3) and accents. A semitone (ST) is indicated between the 3rd and 4th degrees. The second scale is G major (one sharp), and the third is D major (two sharps). Both are shown in ascending and descending directions with fingerings and accents.

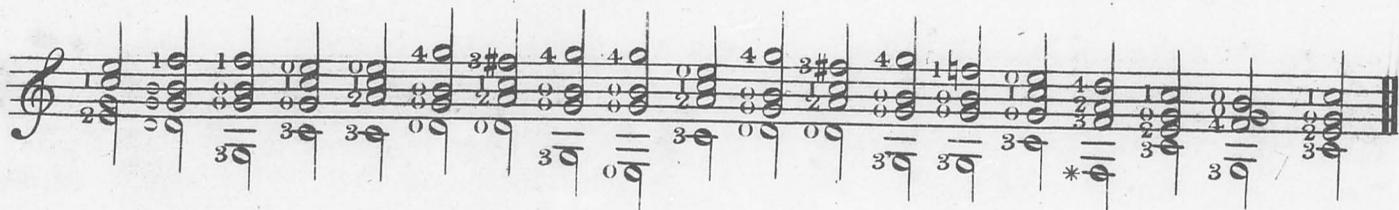
A Table to show the flats as they occur in the first position; the reading of which will be rendered easy, by observing that the second note is the same as the first, altho' correct notation requires they should be differently written.

A table of string scales in first position. The first row shows scales from the 1st fret to the 3rd fret, with fret numbers (1st, 2^d, 3^d) and fingerings (1, 2, 3) indicated above the notes. The second row shows scales from the 4th fret to the 6th fret, with fret numbers (4th, 5th, 6th) and fingerings (1, 2, 3, 4) indicated above the notes. The third and fourth rows show ascending and descending scales in D major, C major, and B major, with fingerings and accents. The second note of each scale is marked with a flat (b) to indicate the semitone interval.

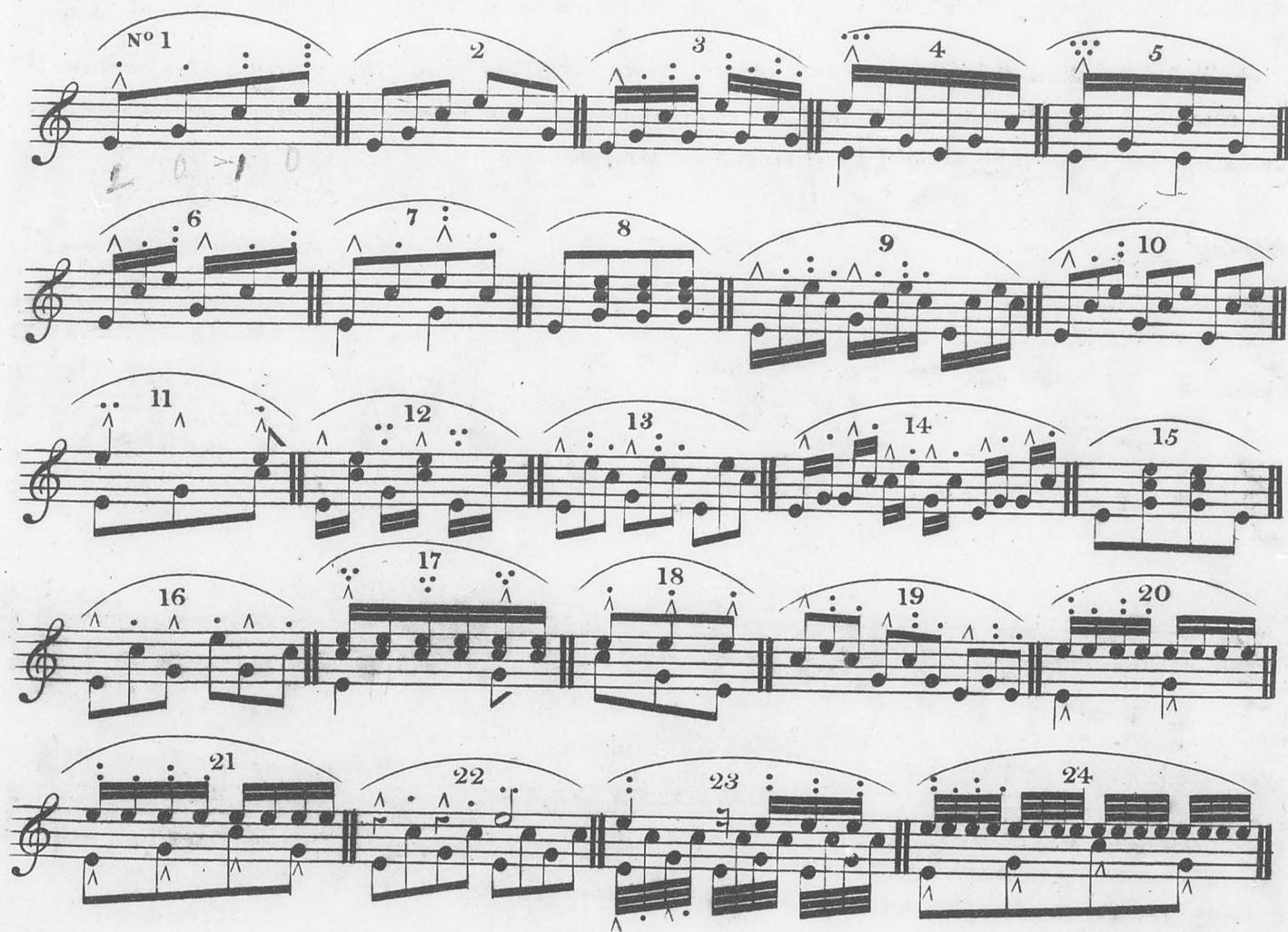


TOUCH & QUALITY of TONE.

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 N^o 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 3^d Posⁿ for those so marked in the following exercise, also barrè.

The musical exercise consists of six staves of chords in treble clef. Each staff contains a sequence of chords with fingerings (1-4) and positions (1st, 2^d, 3^d) indicated. Some chords are marked with an asterisk (*). The first staff includes a '3^d Posⁿ' label. The second staff includes a '2^d Posⁿ' label. The third staff includes a '2^d Posⁿ' label. The fourth staff includes a '3^d Posⁿ' label. The fifth and sixth staves do not have explicit position labels but contain various chord progressions with fingerings and asterisks.

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.

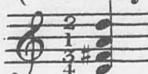
REMARKS ON THE POSITIONS.

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 recommended 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 2^d, 3^d & 4th Posⁿ; for example, this chord  is in the 2^d position, in consequence of the 1st finger being placed on the second fret. This chord  is in the 3^d position,

the 1st finger being placed on the 3^d 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 3^d 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

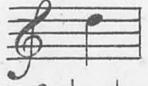
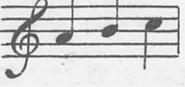
found on the 4th fret of the 4th String;  on the 5th fret of the 3^d Silver String;  on the 5th fret of the 4th String;  on the 5th fret of the 5th String;  on the 5th fret of the second Silver String.

3rd Posⁿ

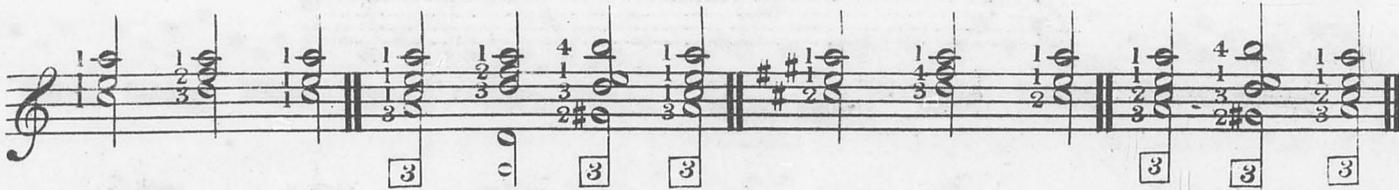
EXERCISE ON THE ABOVE CHORDS.

3rd Posⁿ

3rd Posⁿ

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 3^d 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 3^d 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 3^d 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 2^d or 3^d 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 -----

7th Pos: 2^d Pos: 7th Pos:

2^d Pos: 7th Pos:

3 1 2 4 1 2 3 1 2

4 1 2 3 1 2 3 1 2

3 1 2 4 1 2 3 1 2

3 1 2 4 1 2 3 1 2

3 1 2 4 1 2 3 1 2

3 1 2 4 1 2 3 1 2

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

6th String. 5th 4th

4 2 1 4 2 1 3 1

9th Pos: 1st Pos: 9th Pos: 1st Pos: 9th Pos:

9th Pos:

9th Pos:

9th Pos:

An Exercise on the foregoing Pos^{ns} introducing the Chromatic Scale of Notes that occur on the 5^d 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.

2^d Pos: ----- 1st Pos: -----

3^d Pos: ----- 5th Pos: ----- 6th Pos: ----- 8th Pos: -----

8th Pos: ----- 6th Pos: ----- 4th Pos: -----

2^d Pos: ----- 1st Pos: -----

No 1. No 2.

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

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

3rd Pos: 6th Pos: 3rd Pos: 1st Pos:

3rd Pos: 6th Pos: 3rd 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.

A musical staff in treble clef with a key signature of two sharps (F# and C#). It contains a sequence of chords: a triad (1, 2, 3), a dyad (4), a dyad (2), a dyad (1), a dyad (2), a triad (4, 1, 3), a dyad (2), and a dyad (4). Fingerings are indicated by numbers 1-4. Boxed numbers 3 and 3 are placed below the staff.

9th Pos:

A musical staff in treble clef with a key signature of two sharps. It shows a melody line with eighth notes and a bass line with chords. The bass line is marked with a '7' and a '9th Pos:' label.

A musical staff in treble clef with a key signature of two sharps. It shows a melody line with eighth notes and a bass line with chords. The bass line is marked with a '9th Pos:' label and a '2d Pos:' label.

A musical staff in treble clef with a key signature of two sharps. It shows a melody line with eighth notes and a bass line with chords. The bass line is marked with a '9th Pos:' label.

A musical staff in treble clef with a key signature of two sharps. It shows a melody line with eighth notes and a bass line with chords. The bass line is marked with a '9th Pos:' label.

A musical staff in treble clef with a key signature of one sharp (F#). It contains nine measures of music. The notes are: G4 (finger 1), A4 (finger 2), B4 (finger 3), C5 (finger 4), B4 (finger 3), A4 (finger 2), G4 (finger 1), F#4 (finger 1), E4 (finger 1), D4 (finger 1). Fingerings are indicated by numbers 1-4. There are also some circled numbers above the notes: 1, 2, 3, 4, 2, 1, 4, 2, 1, 2.

7th Pos:

A musical staff in treble clef with a key signature of one sharp (F#). It contains nine measures of music. The notes are: G4 (finger 2), A4 (finger 3), B4 (finger 1), C5 (finger 1), B4 (finger 1), A4 (finger 1), G4 (finger 1), F#4 (finger 1), E4 (finger 1), D4 (finger 1). Fingerings are indicated by numbers 1-3. There are also some circled numbers above the notes: 2, 3, 1, 1, 1, 1, 1, 1, 1.

7th Pos:

A musical staff in treble clef with a key signature of one sharp (F#). It contains nine measures of music. The notes are: G4 (finger 1), A4 (finger 2), B4 (finger 3), C5 (finger 4), B4 (finger 3), A4 (finger 2), G4 (finger 1), F#4 (finger 1), E4 (finger 1), D4 (finger 1). Fingerings are indicated by numbers 1-4. There are also some circled numbers above the notes: 1, 2, 1, 1, 1, 1, 1, 1, 1.

7th Pos:

A musical staff in treble clef with a key signature of one sharp (F#). It contains nine measures of music. The notes are: G4 (finger 1), A4 (finger 2), B4 (finger 3), C5 (finger 4), B4 (finger 3), A4 (finger 2), G4 (finger 1), F#4 (finger 1), E4 (finger 1), D4 (finger 1). Fingerings are indicated by numbers 1-4. There are also some circled numbers above the notes: 1, 2, 1, 1, 1, 1, 1, 1, 1.

7th Pos:

A musical staff in treble clef with a key signature of one sharp (F#). It contains nine measures of music. The notes are: G4 (finger 3), A4 (finger 4), B4 (finger 1), C5 (finger 2), B4 (finger 1), A4 (finger 1), G4 (finger 1), F#4 (finger 1), E4 (finger 1), D4 (finger 1). Fingerings are indicated by numbers 1-4. There are also some circled numbers above the notes: 3, 4, 1, 2, 2, 1, 1, 1, 1.

7th Pos:

A musical staff in treble clef with a key signature of one sharp (F#). It contains nine measures of music. The notes are: G4 (finger 1), A4 (finger 2), B4 (finger 3), C5 (finger 4), B4 (finger 3), A4 (finger 2), G4 (finger 1), F#4 (finger 1), E4 (finger 1), D4 (finger 1). Fingerings are indicated by numbers 1-4. There are also some circled numbers above the notes: 1, 2, 1, 1, 1, 1, 1, 1, 1.

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.

The first system of the exercise consists of two staves. The upper staff shows chord diagrams for the 1st, 8th, 5th, and 8th positions. The lower staff contains a melodic line with slurs and accents. The key signature has one flat (B-flat).

The second system of the exercise consists of two staves. The upper staff shows chord diagrams for the 8th, 6th, 2nd, 3rd, 6th, and 3rd positions. The lower staff contains a melodic line with slurs and accents. The key signature has two flats (B-flat, E-flat).

The third system of the exercise consists of two staves. The upper staff shows chord diagrams for the 3rd, 11th, 8th, 1st, 1st, and 8th positions. The lower staff contains a melodic line with slurs and accents. The key signature has three flats (B-flat, E-flat, A-flat).

The fourth system of the exercise consists of two staves. The upper staff shows chord diagrams for the 8th, 1st, 9th, 2nd, and 3rd positions. The lower staff contains a melodic line with slurs and accents. The key signature has four flats (B-flat, E-flat, A-flat, D-flat).

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

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

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

7th Pos: 2^d 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 \wedge 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.

The musical score consists of five staves of music in treble clef. The first staff shows an ascending scale with slurs and fingerings (1, 2, 3, 2, 3). The second staff continues the ascending scale with slurs and fingerings (2, 4, 2). The third staff shows a descending scale with slurs and fingerings (1, 1, 1). The fourth staff continues the descending scale with slurs and fingerings (1, 1). The fifth staff shows a descending scale with slurs and fingerings (1, 3, 4) and is labeled with positions: 5th Pos., 4th Pos., and 1st Pos. The score includes various slurs and accents (\wedge) to illustrate the technique.

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.

5th Pos: 4th 10th 9th 7th Pos: 6th 3^d 2^d 5th 4th

2^d Pos: 7th 5th

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

9th Pos: ----- 5th Pos:

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

9th Pos: ----- 2^d Pos:

9th Pos: 5th Pos: 2^d Pos:

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 CONCLUSION.

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.

C Major.

3^d Pos: 1st Pos: 3^d Pos: 5th Pos: 8th Pos:

8th Pos: 7th Pos: 5th Pos: 3^d Pos: 1st Pos:

A Minor.

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

5th Pos: 4th Pos: 3^d Pos: 2^d Pos: 1st Pos: 3^d Pos:

G Major.

* 3^d Pos: 4th Pos: 1st Pos: 2^d Pos: 3^d Pos:

2^d Pos: 4th Pos: *

E Minor.

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

1st Pos: 2^d Pos: 3^d Pos: 4th Pos: 1st Pos: 5th Pos:

D Major.

5th Pos: 2^d Pos: 5th Pos: 7th Pos: 10th Pos:

10th Pos: 9th Pos: 7th Pos: 5th Pos: 2^d Pos:

B Minor.

2^d Pos: 4th Pos: 7th Pos:

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

A Major.

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

5th Pos: 4th Pos: 1st Pos:

F# Minor.

2^d Pos: 6th Pos: 5th Pos: 4th Pos: 1st Pos: 2^d Pos:

1st Pos.: -----
2nd Pos.: -----
4th Pos.: -----
2nd Pos.: -----
1st Pos.: -----

E Major.

4th Pos.: -----
3rd Pos.: -----
4th Pos.: -----
2nd Pos.: -----
1st Pos.: -----

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

C# Minor.

9th Pos.: -----
8th Pos.: -----
7th Pos.: -----
6th Pos.: -----
4th Pos.: -----
2nd Pos.: -----

2nd Pos.: -----
3rd Pos.: -----
4th Pos.: -----
2nd Pos.: -----
4th Pos.: -----
7th Pos.: -----

B Major.

7th Pos.: -----
6th Pos.: -----
4th Pos.: -----
6th Pos.: -----
4th Pos.: -----
3rd Pos.: -----
2nd Pos.: -----

4th Pos.: -----
3rd Pos.: -----
6th Pos.: -----
4th Pos.: -----

G# Minor.

4th Pos.: -----
3rd Pos.: -----
2nd Pos.: -----
3rd Pos.: -----
4th Pos.: -----
3rd Pos.: -----
2nd Pos.: -----

F# Major.

D# Minor.

Db Major.

Bb Minor.

Ab Major.

4th Pos: * 1st Pos: 3^d Pos: 1st Pos: 4th Pos:

4th Pos: 3^d Pos: 4th Pos: *

F Minor.

1st Pos: 3^d Pos: 1st Pos:

1st Pos: 6th Pos:

Eb Major.

6th Pos: 3^d Pos: 6th Pos: 8th Pos: 11th Pos: *

11th Pos: 10th Pos: 8th Pos: 6th Pos: 3^d Pos:

C Minor.

3^d Pos: 5th Pos: 8th Pos:

8th Pos: 7th Pos: 6th Pos: 5th Pos: 3^d Pos: 1st Pos:

Bb Major.

1st Pos: 2nd Pos: 3rd Pos: 1st Pos: 3rd Pos: 6th Pos:

6th Pos: 5th Pos: 3rd Pos: 2nd Pos: 1st Pos:

Detailed description: This block contains the first two staves of musical notation for Bb Major. The first staff shows the first six positions: 1st Pos (open), 2nd Pos (1-2-3), 3rd Pos (1-2-3), 1st Pos (open), 3rd Pos (1-2-3), and 6th Pos (1-2-3). The second staff shows the 6th Pos (1-2-3), 5th Pos (1-2-3), 3rd Pos (1-2-3), 2nd Pos (1-2-3), and 1st Pos (open). Fingerings are indicated by numbers 1-4 above the notes.

G Minor.

* 3rd Pos: 2nd Pos: 3rd Pos:

3rd Pos: 1st Pos: 2nd Pos: 3rd Pos: 1st Pos:

Detailed description: This block contains the first two staves of musical notation for G Minor. The first staff shows the 3rd Pos (marked with an asterisk, 1-2-3), 2nd Pos (1-2-3), and 3rd Pos (1-2-3). The second staff shows the 3rd Pos (1-2-3), 1st Pos (open), 2nd Pos (1-2-3), 3rd Pos (1-2-3), and 1st Pos (open). Fingerings are indicated by numbers 1-4 above the notes.

F Major.

1st Pos: 2nd Pos: 1st Pos: 3rd Pos: 1st Pos:

1st Pos: 3rd Pos: 2nd Pos:

Detailed description: This block contains the first two staves of musical notation for F Major. The first staff shows the 1st Pos (open), 2nd Pos (1-2-3), 1st Pos (open), 3rd Pos (1-2-3), and 1st Pos (open). The second staff shows the 1st Pos (open), 3rd Pos (1-2-3), and 2nd Pos (1-2-3). Fingerings are indicated by numbers 1-4 above the notes.

D Minor.

5th Pos: 7th Pos: 10th Pos:

10th Pos: 9th Pos: 8th Pos: 7th Pos: 5th Pos: 3rd Pos:

Detailed description: This block contains the first two staves of musical notation for D Minor. The first staff shows the 5th Pos (1-2-3), 7th Pos (1-2-3), and 10th Pos (1-2-3). The second staff shows the 10th Pos (1-2-3), 9th Pos (1-2-3), 8th Pos (1-2-3), 7th Pos (1-2-3), 5th Pos (1-2-3), and 3rd Pos (1-2-3). Fingerings are indicated by numbers 1-4 above the notes.

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 Giuliani.

*Andante
Cantabile.*

4th Pos: 1st Pos:

5th Pos: 1st Pos:

5th Pos: 7th 1st 9th 5th

Finale Guilianti.

Allegro Molto.

5th Pos:

Musical staff 1: Treble clef, key signature of two sharps (F# and C#). The staff contains a melodic line with slurs and accents. Fingerings are indicated as 2, 1, 3, 1, 3, 2, 1, 3, 1, 3, 2, 1. Dynamic markings include *sf* (sforzando) and *f* (forte). A dashed line is drawn above the staff.

Musical staff 2: Treble clef, key signature of two sharps. The staff contains a bass line with chords and slurs. Dynamic markings include *sf* and *f*.

Musical staff 3: Treble clef, key signature of two sharps. The staff contains a bass line with chords and slurs.

Musical staff 4: Treble clef, key signature of two sharps. The staff contains a melodic line with slurs and accents.

Musical staff 5: Treble clef, key signature of two sharps. The staff contains a melodic line with slurs and accents.

Musical staff 6: Treble clef, key signature of two sharps. The staff contains a melodic line with slurs and accents. Fingerings 4, 2, 1, 2, 4 are indicated. Dynamic markings include *f*.

Musical staff 7: Treble clef, key signature of two sharps. The staff contains a bass line with chords and slurs. Fingerings 1, 4, 3 are indicated. Dynamic markings include *f*. A dashed line is drawn below the staff.

Musical staff 8: Treble clef, key signature of two sharps. The staff contains a bass line with chords and slurs. Fingerings 1, 2 are indicated. Dynamic markings include *f*. A dashed line is drawn below the staff.

9th Pos:

7th Pos:

9th Pos:

5th Pos: 9th Pos:

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

Andante
Sostenuto.

By Agnado.

6th Pos: 1st Pos:

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

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

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

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

Air Beethoven.

Arranged by Carulli.

Andante.

The musical score is written on seven staves in treble clef, key of D major (one sharp), and 3/8 time. The tempo is marked *Andante*. The piece begins with a piano (*p*) dynamic. The first staff contains the initial melody. The second staff includes fingering (1, 4, 1, 3, 2, 1, 4) and position changes: *5th Pos: 3d*, *2d*, *3d*, *2d*. The third staff features a crescendo (*cres*) and a fortissimo (*f*) dynamic. The fourth staff is marked *2d Pos:*. The fifth staff includes a crescendo (*cres*) and position changes: *5th Pos:*, *7th*, *5th*, *3d*, *2d*, *6th*. The sixth staff is marked *2d Pos:*. The seventh staff concludes the piece with a piano (*p*) dynamic and a final cadence.

Exercise Giuliani.

Vivace. *mf* 8th Pos: 6th 5th 3rd 1st

sf 3^d Pos: 5th 7th 8th

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

ff

Exercise Hovetzky.

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The staff contains six measures of music. The first measure has a '1' below the staff. The second measure has a '2' below the staff. A box highlights the second measure, containing a diagram of a guitar fretboard with a star symbol and the number '3' below it. The staff continues with notes and rests.

Musical staff 2: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains six measures of music with various note values and rests.

Musical staff 3: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains six measures of music with various note values and rests.

Musical staff 4: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains six measures of music. The first measure has a '4' below the staff. The second measure has a '4' above the staff. The third measure has a '1' above the staff. The fourth measure has a '2' above the staff. The fifth measure has a '1' above the staff. The sixth measure has a '1' above the staff. A dashed line labeled '7th Pos:' is positioned below the staff, and a dashed line labeled '6th' is positioned below the staff.

Musical staff 5: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains six measures of music. The first measure has a '3' below the staff. The second measure has a '1' above the staff. The third measure has a '1' above the staff. The fourth measure has a '2' above the staff. The fifth measure has a '1' above the staff. The sixth measure has a '1' above the staff. A dashed line labeled '5th Pos:' is positioned below the staff, and a dashed line labeled '3d Pos:' is positioned below the staff.

Musical staff 6: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains six measures of music. The first measure has a '2' above the staff. The second measure has a '3' above the staff. The third measure has a '1' above the staff. The fourth measure has a '1' above the staff. The fifth measure has a '1' above the staff. The sixth measure has a '1' above the staff. A dashed line labeled '1st Pos:' is positioned below the staff.

From Giuliani's 3d Concerts.

Maestoso.

The musical score consists of eight systems of music, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The score includes various technical markings and fret positions:

- System 1: Treble staff has a fermata over the first measure. Bass staff has a * marking.
- System 2: Treble staff has a 4-fingered chord. Bass staff has a * marking and fret positions: 7th Pos: 5th, 3rd, 1st.
- System 3: Treble staff has a 1-fingered chord. Bass staff has a 9th fret marking.
- System 4: Treble staff has a trill marked with 'A'. Bass staff has a 2nd fret marking.
- System 5: Treble staff has a 3-fingered chord. Bass staff has a 6th Pos: marking.
- System 6: Treble staff has a 3-fingered chord. Bass staff has fret positions: 7th, 4th, 5th, 2nd, 3rd, 2nd.
- System 7: Treble staff has a 4-fingered chord. Bass staff has fret positions: 6th Pos: 7th, 4th, 5th, 2nd, 3rd, 1st.

Musical staff 1: Treble clef, key signature of two sharps (F# and C#). The staff contains a sequence of notes with fingerings: 1#, 2, 4, 3#, 1, 2, 4. Below the staff, a dashed line spans from the first measure to the second, with "4th" written above it and "2d" written below it.

Musical staff 2: Treble clef, key signature of two sharps. The staff contains a sequence of notes with fingerings: 3, 1, 2, 4. Below the staff, a sharp sign (#) is placed under the second measure, and "2#" and "3d" are written under the final measure.

Musical staff 3: Treble clef, key signature of two sharps. The staff contains a sequence of notes with fingerings: 1, 2, 3, 4, 1, 2, 3, 4.

Musical staff 4: Treble clef, key signature of two sharps. The staff contains a sequence of notes with fingerings: 1, 2, 3, 4, 1, 2, 3, 4.

Musical staff 5: Treble clef, key signature of two sharps. The staff contains a sequence of notes with fingerings: 3#, 2, 4, 1, 4, 3#, 2. Below the staff, "7th" is written under the first measure and "5th" is written under the second measure, with a dashed line extending to the right.

Musical staff 6: Treble clef, key signature of two sharps. The staff contains a sequence of notes with fingerings: 4, 1, 3. Below the staff, "3d Pos:" is written under the first measure, and an asterisk (*) is placed under the second measure.

Musical staff 7: Treble clef, key signature of two sharps. The staff contains a sequence of notes with fingerings: 4, 1, 3. The staff concludes with a double bar line.

Quintett from Il Turco in Italia.

Arranged by Giuliani.

Moderato.

The first section of the Quintett is marked "Moderato" and is written in G major (one sharp) and 2/4 time. It consists of three staves of music. The first staff contains the melody, which begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The second and third staves provide harmonic accompaniment with chords and moving lines. The piece concludes with a double bar line and repeat dots.

The second section is marked "Piu lenta" and begins with a *cres* (crescendo) marking. It is written in the same key and time signature. The first staff shows the melody with dynamic markings of *sf* (sforzando) and *f* (forte). The second and third staves provide accompaniment. The section ends with a double bar line and repeat dots.

The third section begins with a *p* (piano) dynamic marking and a *cres* marking. It continues the melodic and harmonic development. The first staff features the melody, while the second and third staves provide accompaniment. The section concludes with a double bar line and repeat dots.

Musical score for the first piece, consisting of four staves of music. The first staff contains a melodic line with various notes and rests. The second staff contains a bass line with notes and rests, including dynamic markings *sf*, *p*, *ff*, and *f*. The third staff continues the melodic line with dynamic markings *sf* and *f*, and includes the instruction "5th Pos:". The fourth staff contains a bass line with dynamic markings *p* and "2d Pos:". Fingering numbers (1, 2, 3, 4) are present throughout the score.

Haydn.

Arranged by Carruli.

Allegretto.

Musical score for the second piece, consisting of three staves of music. The first staff is in 2/4 time and begins with a dynamic marking *p*, ending with *f* and "5th Pos:". The second staff continues the melodic line with "4th Pos: 2d". The third staff contains a bass line with dynamic markings *p* and "2d", and includes the instruction "9th Pos: 7th 5th 4th 2d". Fingering numbers (1, 2, 3, 4, 5, 7) are present throughout the score.

Theme & Varie.

By Sor.

Andante.

4th Pos: 3^d Pos:

Var:

3^d Pos: 5th Pos: 1st

4th Pos: 8th Pos: 10th Pos: 5th Pos: 2^d

4th 3^d 1st 2

VOCAL SCALE.

Do Re Mi Fa

Voice.

Accomp^t

Sol La La

Si Do Re

Mi Fa

Fa Mi Re

(3^d Pos:) (1st Pos:)

