

THE GUITAR

*Taught by a
Simple Method,*

OR A

TREATISE on the **ELEMENTARY PRINCIPLES,**

OF

Playing that Instrument in an agreeable manner,

AND

In a very short time,

By

SEÑOR D'AGUADO.

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P R E F A C E .

I have written this method with the conviction that by so doing I am rendering a service to Amateurs, And it is with confidence that I propose these principles as the fruit of long experience, and which will in a short time enable the Student to play agreeably on the Guitar.

If it is generally thought that the study of this instrument is difficult, it is because a Pupil, even after considerable practice, does not know how to use his left hand, so as to execute music such as it is written, particularly when it goes above the 5th fret. This result is not surprizing, seeing that they do not begin by learning the doctrine of *Equisonants* or *Synonymous sounds*; and that guitar music often presents more difficulties of reading than of execution; for each string, open and fingered as far as the 17th fret, offers eighteen different sounds, consequently the six strings together produce one hundred and eight. Yet the whole extent of the finger board of the guitar, computed from the open 6th string, to the 17th fret on the 1st string, is only 42 different semitones, all the other sounds up to 108 are merely repetitions of these.

The Guitar is essentially an instrument for harmony, and guitar-music is founded on chords. A chord is the combination of several intervals, which obliges the student to form on the guitar every kind of interval which he must first know on the stave.

I propose to teach the Student: —

1st to read on the stave all the notes within the compass of the guitar, distributing by octaves the sounds which they represent. The sound represented by any note may be played on different strings, and at different parts of the finger board.

2^{dly} to know the different localities of each sound. These localities I call *Equisonants* or *Synonymous sounds*. Consequently a sound represented on the stave by a single note, may be produced by several *Equisonants* or *Synonyms*.

3^{dly} to read the intervals on the stave.

4^{ly} to play them on different strings.

5^{ly} to read and execute a series of chords.

At the same time the Pupil will acquire a knowledge of the system which I have established to regulate the movements of the two hands. By following this method, an Amateur will begin to play the guitar well, before another person, learning on the common plan, would imagine it possible to understand the instrument even after a lengthened study of it. I know from repeated trials that from the first lesson the Pupil will play with pleasure to himself, and that his taste for the guitar will encrease at each new lesson; this it is, that induces me to think that I have written a treatise, which unites in an especial degree both the useful and the agreeable.

I have adopted the form of Waltzes for the lessons, because the periods of the music are more readily understood, shorter, and more easily committed to memory, and consequently they may be more often practised without fatigue. From the 1st lesson the Pupil employs the *Equisonants* of the same note, this does not compel him to constantly retain the tiresome position of the four first frets. Still, it is on those that he practises the different movements of the fingers of the left hand in changing their position. For this purpose I have introduced six easy Waltzes under the title of *EXERCISES*, after the 7th lesson.

It is useful to be able to read and know in advance two or more chords, before we execute them, whether the different notes are to be played together, or one after another, or whether there exists among them, combinations forming three distinct parts, a melody, a bass, and an accompaniment. This may be seen from the 1st lesson.

It is important to give the fingers of the right hand an order which may dispose them to execute good music such as it is written. The rules which I propose attain this end, and from the 3rd lesson the fore-finger and middle fingers are exercised in the proper manner.

Advantages which may be derived from the use of this Treatise.

1st The Amateur will learn with *facility* and *pleasure* from the very first lesson, because he will understand it, and will directly perceive that his left hand moves from the bottom to the top of the neck of the guitar.

2^{dly} The right hand, which requires especial attention, begins at once to play with confidence, attacking the strings with three fingers in the most advantageous manner.

3^{dly} At the same time the Pupil exercises his hands, and disposes them so as to play any music he pleases; he forms for himself a repertory of Waltzes, which he will play well and with facility, and, consequently, he at once reaps the fruits of his studies.

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NAMES
of some parts
of the Guitar.

- BACK.** Part opposite to the Belly.
- BELLY.** Over which the strings are placed, often called the sound-board.
- BRIDGE.** Piece of wood glued to the belly, to which the strings are fastened.
- DIVISIONS.** Spaces contained between the Frets.
- FINGER-BOARD.** Piece of Ebony laid on the Neck, forming an even surface over which the strings are stretched.
- FRETS.** Wires or strips of metal placed parallel to the nut, according to certain proportions.
- NECK.** Long piece of wood joined to the body of the Guitar.
- NUT.** Piece of wood glued on to the neck, over which the strings are stretched and on which they rest.
- ROSETTE.** Circular opening in middle of sound-board.
- SIDES.** Bent strips of wood which connect the sound-board with the back, and thus form the body of the Guitar.
- SOUND-BOARD.** See Belly.

Explanation of Technical Terms and Abbreviations.

- ASCEND.** To advance the hand towards the bridge.
- BACKWARDS.** Draw the hand back towards the nut.
- DESCEND.** To draw back the hand towards the nut.
- FINGERING.** The action of placing the fingers of the left hand on the strings to press them up on the finger-board.
- FORWARD.** Advance the hand towards the bridge.
- TWITCH.** To pull or throw the strings into vibration by the fingers of the right hand.
- DIVIS:** Division or fret.
- EQUIS:** Equisonant.
- EX:** Example.
- INT:** Interval.
- R.H.** Right hand.
- L.H.** Left hand.
- f.** Play loud.
- p.** Play soft.
- ff.** Play very loud.

 This character placed above or below a passage, signifies that we must begin soft and gradually augment the quantity of tone to the fortissimo.

 This sign, on the contrary implies that we must begin forte, and diminish the sound by degrees to pianissimo.

 } These characters combine both the above significations.

Observations on the Position of the Hands.

LEFT HAND.

1st The arm should always remain flexible, 2^{dly} The wrist must be much elevated. 3^{dly} The fingers, kept rather arched, should rest on the strings, so as to form lines parallel to the divisions between the frets. 4^{ly} Their pressure should act on the strings by forcing them against the lower part of the divisions between the frets. 5^{ly} The Thumb must be placed on the middle of the hinder part of the neck, so that if we were to draw a line, which should divide the neck, lengthwise in two equal parts, the thumb would fall upon that line, between the first and middle fingers.

To enable us to properly seize the details of the left hand, we may conceive that the plane which the strings describe, is the key-board of a piano, and the fingers must act on that plane as they would act on the keys of the piano.

RIGHT HAND.

The fore-arm being placed on the side of the instrument, the part advanced over the belly will allow the fingers to reach the strings: their direction must be diagonal, that is to say, after we have separated the elbow from the body, the fingers must be directed towards the *Rosette* of the guitar. The fingers should twitch the strings below the *Rosette*; the wrist must be arched, and the hand should never be flattened on the sound-board.

It is customary to place the little finger on the belly, probably in order to find a resting point for the right hand, and at the same time to obtain force and certainty in playing. We may however obtain these advantages by using ourselves from the outset not to twitch the strings without some fixed aim; and by watching the wrist so that it shall remain immovable amid the movements of the fingers, when they endeavour to touch the strings.

By this means we shall avoid the pressure of the little finger on the sound-board.

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Explanation of the Table of Equisonants.

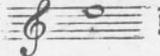
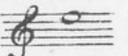
The chromatic Scale of the Guitar contains within its compass forty-two sounds, distributed into 4 octaves: 1st the *very low* or *very grave* octave, 2^{dly} the *low* or *grave* octave; 3^{dly} the *acute* octave, 4^{ly} the *sur-acute* or *very acute* octave. (see page 5.)

This scale must be read several times to know on the stave the position or place of each sound. For example, if we were asked the place of the *grave* or *deep* E; (1st space); we ought to be able to answer at once, without confounding it with the *acute* E, situated on the fifth line.

The N^o 2 of the plate is composed of six octaves on which are written the sounds produced by each string, 1st open, and then shortened successively as far as the 12th fret inclusive.

We must observe that the first sound of the first string open (*acute* E) may also be found on the *Second* string at the fifth fret; the second sound of the first string, (*acute* F) may also be found on the *Second* string at the sixth fret, and so on we may successively produce on the *Second* string all the sounds of the first.

By the same process we may find on the 4th string the sounds of the third; on the 5th the notes of the 4th; and on the 6th those of the fifth; in a word the acute sounds of any one string may be produced on the string immediately below it at the distances indicated in the Table.

To distinguish and know the *distinct localities* of the same sound, I consider the place and degree which is occupied on the stave by the note which represents them: I say for example, How many localities has ? We first find it on open 1st string, then according to the above process, at the 5th fret of the string immediately below it; the same afterwards at the 9th fret of the string immediately below the former (the 3rd); lastly we again find the same E at the 14th fret of the string immediately below the 3^d (the 4th); thus we see that  has four *distinct localities* on the finger-board of the Guitar, on four different strings. I call the sounds of these 4 localities *equisonants*, and distinguish them numerically by 1, 2, 3, 4, setting out from the nut.

To indicate the first equisonants of a sound, I figure them 1, 2, 3, in a little circle close to the note.

From this explanation it follows that the sounds of any one of the first five strings may be found on the string immediately below it, five frets in advance; (except they occur on the 2nd and 3rd string, where the distance is only 4 frets.)

For the same reason, the sounds of any one of the five lower strings must, setting out from the 5th fret, be reproduced, on the strings immediately above, five frets lower down, (except from the 3rd to the second strings because the distances there are only four frets:)

In general the order of equisonants may be indicated thus:

1st EQUISONANTS. Sounds of the strings whether open or stopped as far as the 4th fret inclusive.

2nd EQUISONANTS. Strings fingered from the 5th fret to the 9th inclusive, except on the 1st string, because they are first equisonants.

3rd EQUISONANTS. Strings fingered from the 9th fret to the 14th inclusive, except on the 2nd string, where these equisonants are of the second species, as just now they were the first of the first string.

N^o 1.

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Scale of all the Sounds of the Six Strings,
Fingered as far as the 4th Fret and on the First String to the 17th Fret.

6 th String.	5 th String.	4 th String.	3 rd String.	2 nd String.	1 st String.
Notes. E F F# G G#	A A# B C C#	D D# E F F#	G G# A A#	B C C# D D#	E F F# G G# A A# B C C# D D# E F F# G G# A
Strings. 0 1 2 3 4	0 1 2 3 4	0 1 2 3 4	0 1 2 3	0 1 2 3 4	0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17

Very Grave Grave Acute Very acute.

N^o 2. — Table of Equisonants.

6th String. ① Open string. ② 5th fret. ③ 10th fret. ④ 15th fret.

5th String. ① Open. ② 5th fret. ③ 10th fret. ④ 15th fret.

4th String. ① Open. ② 5th fret. ③ 9th fret. ④ 12th fret.

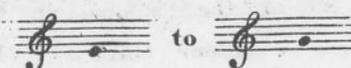
3rd String. ① Open. ② 4th fret. ③ 9th fret. ④ 16th fret.

2nd String. ① Open. ② 5th fret. ③ 10th fret.

1st String. ① Open. ② 2nd fret.

N.B. We play on the same fret
F# Gb; G# and A2.

INTERVALS. (1)

An *INTERVAL* is the distance which lies between one note and another on the staff. For example, From  there is an interval of a *THIRD*, because this distance includes three degrees; the two which are indicated by the two notes, and a third placed in the space between. In this way there are intervals of a *Second*, *Third*, *Fourth*, *Fifth*, *Sixth*, *Seventh*, and *Octave*, because they respectively contain 2, 3, 4, 5, 6, 7, and 8 degrees.

Example 1. A. Interval of a Third B. Third C. The same Third



If, for instance we wish to play the third D. F marked B in the above example, we must stop the 2nd string at the third fret, and proceeding by semitones, we shall find D# (4th fret), E (5th fret), F (6th fret). So that at the 6th fret we have found the F. (2) If we wish to sound these two notes at one time, we must employ two strings. Then we take the upper note of the interval, in this case the F, on the higher string, consequently the F will be stopped on the 1st string at the 1st fret, and the D on the 2nd string at the third fret. (Same Ex: let: C.)

EX: 2.

Fingering of Thirds on all the Strings.

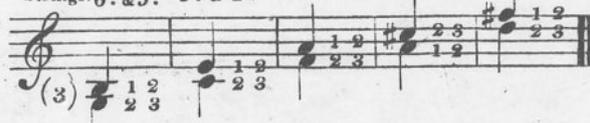
MINOR THIRDS.

A. Strings. 6th & 5th 5th & 4th 4th & 3rd 3rd & 2nd 2nd & 1st



MAJOR THIRDS.

B. Strings. 6th & 5th 5th & 4th 4th & 3rd 3rd & 2nd 2nd & 1st



- (1) We may mix the study of Intervals with that of the 1st lessons.
- (2) This interval is a *minor third* formed of a tone and a semitone. It is thus that all *minor thirds* are played on any string, at the 4th fret.
- (3) That which is essential in the execution of intervals, is not the stopping of them with such or such a finger of the left hand, but it is the form or figure which the fingers of this hand take for each interval. The numerals 1, 2, 3, 4 indicate the *first, second or middle, third, and little fingers*.

General Remark. The 3rd and 1st fingers when pressed upon the 6th and 5th strings, (as on G B \flat of the example in the preceding page) and leaving a fret between, will form a minor third. If in this position, these same fingers advance one fret, they will form another minor third. Hence if we continued to advance the hand towards the Rosette, we shall obtain a succession of minor thirds. This process equal applies to other thirds, formed on other strings, and also to the intervals of the subsequent examples.

EX: 3.

Fingering of Fourths.

A. PERFECT FOURTHS.
 Strings. 6th & 5th 5th & 4th 4th & 3rd 3rd & 2nd 2nd & 1st

B. SUPERFLUOUS FOURTHS.
 Strings. 6th & 5th 5th & 4th 4th & 3rd 3rd & 2nd 2nd & 1st

See note 2nd plate 9.

EX: 4.

Fingering of Fifths.

A. IMPERFECT FIFTHS.
 Strings. 6th & 5th 5th & 4th 4th & 3rd 3rd & 2nd 2nd & 1st

B. PERFECT FIFTHS.
 Strings. 6th & 5th 5th & 4th 4th & 3rd 3rd & 2nd 2nd & 1st

EX: 5.

Another way of Fingering the Perfect Fifth on two Strings, leaving one open.

Strings. 6th & 4th 5th & 3rd 4th & 2nd 3rd & 1st

(1) Here we employ the 2nd equisonants.

EX: 6.

Fingering of Sixths on two Strings, leaving one string open.

MINOR SIXTHS. **MAJOR SIXTHS.**

4. Strings 6th & 4th 5th & 3rd 4th & 2nd 3rd & 1st B. 6th & 4th 5th & 3rd 4th & 2nd 3rd & 1st

The image shows two musical staves. The left staff is for 'MINOR SIXTHS' and the right for 'MAJOR SIXTHS'. Each staff has four measures. The first measure of each staff is labeled 'A.' and 'B.' respectively. The notes and fingerings are as follows:

- Minor Sixths (A): 6th & 4th strings (1, 3), 5th & 3rd strings (1, 2), 4th & 2nd strings (1, 2), 3rd & 1st strings (1, 2).
- Major Sixths (B): 6th & 4th strings (1, 2), 5th & 3rd strings (1, 2), 4th & 2nd strings (1, 2), 3rd & 1st strings (1, 2).

EX: 7.

Another way of Fingering the Minor Sixth on two contiguous strings.

Strings 6th & 5th 5th & 4th 4th & 3rd 2nd & 1st

The image shows a single musical staff with four measures. The notes and fingerings are as follows:

- Measure 1: 6th & 5th strings (1, 2)
- Measure 2: 5th & 4th strings (2, 1)
- Measure 3: 4th & 3rd strings (2, 1)
- Measure 4: 2nd & 1st strings (2, 1)

EX: 8.

Fingering of Seconds.

MAJOR SECONDS. **MINOR SECONDS.**

A. Strings 6th & 5th 5th & 4th 4th & 3rd 3rd & 2nd 2nd & 1st B. 6th & 5th 5th & 4th 4th & 3rd 3rd & 2nd 2nd & 1st

The image shows two musical staves. The left staff is for 'MAJOR SECONDS' and the right for 'MINOR SECONDS'. Each staff has five measures. The first measure of each staff is labeled 'A.' and 'B.' respectively. The notes and fingerings are as follows:

- Major Seconds (A): 6th & 5th (1, 2), 5th & 4th (1, 2), 4th & 3rd (1, 2), 3rd & 2nd (1, 2), 2nd & 1st (1, 2).
- Minor Seconds (B): 6th & 5th (1b, 2), 5th & 4th (1b, 2), 4th & 3rd (1, 2), 3rd & 2nd (1, 2), 2nd & 1st (1, 2).

Fingering of Sevenths.

The interval of the *minor seventh* contains a semitone more than the major sixth. Hence we have only to advance by one fret the finger which stops the top note of this interval played on two alternate strings (see Ex: 6. letter B), and we shall perceive that the *minor seventh* may be played at the same fret on the 6th and 4th strings, on the 5th and 3rd and on two contiguous frets on the 4th and 2nd strings, and on the 3rd and 1st. To form the *major seventh* we must advance by another fret the finger which forms the upper note of the minor seventh on whatever strings it may happen.

EX: 9.

Fingering of Octaves.

This interval offers more variety of fingering than any other.

Strings 4th & 5th 4th & 2nd 5th & 2nd 5th & 3rd 6th & 3rd 6th & 4th 3rd & 1st

A. B. C. D. E. I. O.

The image shows a single musical staff with seven measures, each labeled with a letter: A, B, C, D, E, I, O. The notes and fingerings are as follows:

- A: 4th & 5th strings (1, 3)
- B: 4th & 2nd strings (2, 1)
- C: 5th & 2nd strings (1, 3)
- D: 5th & 3rd strings (2, 1)
- E: 6th & 3rd strings (1, 4)
- I: 6th & 4th strings (2, 1)
- O: 3rd & 1st strings (1, 4)

The first finger stops the acute note of the octaves, letters A, C, E. (preceding Ex.) and the same finger plays the bottom note in the octaves, letters B, D, I, O. (same Ex.)

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Ex: 10.

Fingering of Tenths.

All the preceding intervals are *simple*, because they are included within the limits of the octave. Those which exceed that are *Compound*. Among this latter class, the intervals of a *major* and *minor* tenth, are those most used in Guitar-music. This interval is composed of an octave and a major or minor third.

10th Major. 10th Minor.

A. . . B. . . C. . . D. . . E. . . F. . .

Strings. 6th & 3rd. ditto. 5th & 2nd. ditto. 4th & 1st. ditto.

Synopsis of the Fingering of Intervals.

MINOR THIRD. ————— MAJOR THIRD.

This interval is played on two contiguous strings, leaving between the two notes an empty fret. On the 3rd and 2nd strings, it is played on two contiguous frets.

(Ex: 2. let: A.)

This interval is played on two strings and on two contiguous frets. On the 3rd and 2nd strings, it is played on the same fret.

(Ex: 2. let: B.)

PERFECT FOURTH. ————— SUPERFLUOUS FOURTH or TRITONUS.

Is played on two contiguous strings and on the same frets. On the 3rd and 2nd string the frets are contiguous.

(Ex: 3. let: A.)

Is played on two contiguous strings and 2 contiguous frets. On the 3rd and 2nd strings we must leave an empty fret.

(Ex: 3. let: B.)

Note. The *major third* is played, like the *superfluous fourth*, on contiguous frets. The difference between them is, that the top note of the *major third* is stopped by the first finger (Ex: 2. let: B.) while this same finger plays the bottom note of the *superfluous fourth*. (Ex: 3. let: B.)

IMPERFECT FIFTH. ————— PERFECT FIFTH.

This interval is played on two contiguous strings, in the same way as the *superfluous fourth*.

(Ex: 4. let: B.)

This interval is played on two contiguous strings, leaving one fret open. (Ex: 4. let: B.) It may also be played on two strings, leaving an intermediate open string. (Ex: 5.)

Note. The intervals of the *superfluous fourth*, and the *imperfect fifth* are alike in extent, and are fingered in the same manner; still, however, on the stave, one contains 4 degrees and the other 5.

MINOR SIXTH. ————— MAJOR SIXTH.

The *minor sixth* is generally played on two alternate strings, leaving a fret open, on the 6th and 4th strings and on the 5th and 3rd strings, but on the 4th and 2nd strings and on the 3rd and 1st it is played on two contiguous frets. (Ex: 6. let: A.) It may also be played on two adjacent strings, by leaving between the two notes two empty frets. (Ex: 7.)

The *major sixth* is played on two alternate strings, on two adjacent frets on the 6th and 4th and the 5th and 3rd strings. It is played on the same fret on the 4th and 2nd and 3rd and 1st strings. (Ex: 6. let: B.)

OCTAVES (see Ex: 9.)

TENTHS (see Ex: 10.)

1st LESSON.

WALTZ.

Manner of Studying this Lesson.

In this Waltz we may distinguish three parts: the melody at top, the bass at the bottom, and the intermediate accompaniment.

LEFT HAND. From the 1st bar the left hand is placed almost on the whole of the neck of the guitar, in order to execute the three parts at one time.

This is the manner in which we must proceed:

1st Bar. Place the 3rd finger on the acute A (2nd equisonant, 4th string, 7th fret) from this A to C# which is joined to it, there is a *major-third* in ascending, which is played on two adjacent frets. (See Page 9, fingering of Thirds.) This C# forms with the sur-acute A of the melody, a *minor sixth* in ascending, which must be played on the 1st and 3rd strings on two adjacent frets. (See Page 9, fingering of Sixths.)

RIGHT HAND. In this bar the right hand acts according to the following rules. The *Thumb* plays the A in the bass, and also the acute A of the accompaniment. The *first finger* twitches the acute note of the accompaniment (C#). The *middle finger* plays the two notes of the melody. The fingers of the right hand preserve the same arrangement in all the subsequent bars.

The same fingers play the other strings in the 9th 10th 11th and 12th bars of the following example, and in the same order as the preceding example.

The letters *t*, *f*, *m*, indicate respectively the *Thumb*, *first*, and *middle* fingers.

L.H. After the second bar, which is a repetition of the first, and *keeping* the left hand immovable in the position which forms the *chord*, before we play the 3rd bar, it must be read by saying: from the acute A of the accompaniment (2^d bar) to the G# (3^d bar), there is a *semitone* in descending; consequently we must place a finger on the fret immediately below.

From C# of the accompaniment (2nd bar) to D, 3rd bar, there is a *semitone* in ascending; we must therefore place another finger on the fret which follows.

From the sur-acute A of the melody (2^d bar) to the B (3rd bar) there is a *whole tone* in ascending; consequently we must place a finger two frets higher.

Before we play the 4th bar, we must read in the manner above indicated, the movements of the notes of each part of the third bar, in respect to the next bar, keeping the fingers in the same position.

To pass from the 5th to the 6th bar, we say: from the acute C# of the accompaniment (5th bar), to D (6th bar), there is a *semitone* in ascending. From this D to F# we find a *major third*, in ascending, which is stopped on the same fret, on the 3rd and 2^d strings (see page 9), and we then place the fingers according to the figures. The sur-acute B of the melody is a *whole tone* lower than C# (5th bar), hence it follows that the three fingers are placed on the same fret.

7th Bar. The 1st finger being placed on the lower E, is not to be lifted up during the whole bar. The sound ceases as soon as the finger which presses the string, slides or is taken up. During the length of this E, we play the notes which follow; they are to be sounded by the *first* and *middle* fingers, as also the three notes of the chord in the 8th bar.

Second Strain of the same Waltz.

Manner of Studying this Strain.

R.H. 9th BAR. The second finger once placed on the grave E, must not be moved while we play the 10th 11th and 12th bars in which it occurs. It thus serves as a point of support and a pivot to assist us in placing the other fingers. The fingers of the R.H. sound the strings according to the rules established in the preceding strain.

The figures 1, 2, 3, 4, indicate the *first, middle, third and little* fingers of the left hand.

REMARKS.

I. R.H. The right hand must not twitch the 1st note of a bar, till after we have placed the fingers of the L.H. on the notes of the chord in that bar.

II. R.H. In the action of playing the accompaniment, the right hand must advance the thumb sufficiently, so as to leave enough space for the 1st finger to bend.

III. R.H. The wrist of the right hand must always remain steady, in order to avoid useless movements of the hand while the fingers are executing the different parts.

IV. LEFT HAND. To stop a chord simultaneously, the 8th bar for example, we must be careful to exert the same degree of force on all the three strings: in this case the first finger which is in the middle, is naturally the weakest.

V. When there are several frets between the positions of two adjacent bars, we must fix our attention on some resting point to give confidence to the hand in placing our fingers. For example, in passing from the 12th bar to the 13th the second finger which rests on the E (12th bar), does not quit the 4th string, on which it plays the acute A (2nd equisonant) of the 13th bar, and hence it serves as a support to place the others.

The Two Strains of the same Waltz united.

2nd LESSON.

This Waltz is composed of the same chords as the preceding one. The melody and the bass are absolutely the same, except in the 7th and the 15th bars, where the difference lies in the accompaniment. In the preceding Waltz the notes of the *major third A C#* (1st bar) are struck simultaneously, but in this lesson they are sounded one after the other

See the opposite Example. In the 1st bar of the stave *N^o 1*, we twitch at the same time the E in the melody with the A in the bass. In the first bar of the 2nd stave, we twitch at the same time the E and the A, and afterwards the C# with the *first finger*.

In the 1st stave we play at the same time the two notes A C# of the accompaniment. In the first bar, 2nd stave we twitch these notes in succession; the lowest A with the *Thumb* and afterwards the C# with the *first finger*. The same thing is done in the third line of the first bar of the Waltz, adding in the melody the sur-acute *A* to the acute *A*. The points sufficiently indicate this reunion, and the letters *t, f*, indicate the *Thumb* and *fore-finger* of the right hand.

The same attention is requisite in playing the 2nd bar, as also the 3rd and subsequent bars, as far as the 9th bar, where we apply the same rules to other strings.

The B's in the 7th bar, are made by the 2nd equisonants (3rd string, 4th fret) with the third finger.

RIGHT HAND. The *Thumb* and *middle fingers* are naturally stronger than the *fore-finger* for which reason this finger must act with force, yet not so as to overpower and crush the accompaniment made by the thumb

This Lesson must be studied slowly, and bar by bar.

3rd LESSON.

This Waltz is similar to the two which precede, except in some slight modifications in the melody. The positions of the left hand are almost the same. However, we must observe the indications of the fingering. In the 5th bar the *major-third A C#* is the same as that in the 4th bar; the fingering differs a little, because we must extend the little finger to the sur-acute C#.

RIGHT HAND. In this lesson we commence giving a regular order to the fingers of the right hand, which prepares them to execute passages of agility. The *Thumb*, as in the preceding Waltzes, plays the note in the bass, and the bottom note of the accompaniment. The *fore-finger* twitches the acute note and also the F# (2^d equisonant, 2^d string, 7th fret). The middle finger plays the notes on the first string.

In the 5th bar, the *fore-finger*, besides the acute note of the accompaniment, also twitches the sur-acute C# of the melody (a semiquaver); and the middle finger twitches the C# which follows. The same order is observed in the 6th and 7th bars.

In the 9th bar the *Thumb* plays the bass and also the grave E of the accompaniment. The *first finger* twitches the acute note, the middle finger attacks the C# of the melody, and the first finger the D following. We proceed in the same manner in the 11th bar.

As a corollary of the order which we have given to the fingers of the right hand, we may establish this rule: that if on the 1st or 2nd strings there occur two notes of small value, of which the first has a longer duration than the second, the latter must be played by the *fore-finger*, and the former by the *middle finger*.

The circular line or *tie* which occurs from the grave E of the 9th bar, to the E of the 10th bar, indicates that the sound of the first E must be prolonged to complete the value of the second, this latter must not be twitched. The same must be observed, whenever this sort of tie embraces two notes placed on the same degree.

Of this and the two preceding lessons we may form a very useful study, if we twitch the bass and the melody by the *Thumb* and *middle finger* with more force than the accompaniment; and then endeavour to produce the contrary effect, by giving the greater power to the *Thumb* and *fore-finger* which play the accompaniment.

2nd LESSON.

VALSE.

Musical notation for the first part of the 2nd lesson, consisting of three staves of music in 3/8 time with a key signature of two sharps. The notation includes various rhythmic patterns, fingerings (1-4), and dynamic markings such as *f*, *t*, and *f t f*.

N^o 1.
EXAMPLE.
N^o 2.

Musical notation for the second part of the 2nd lesson, consisting of two staves of music in 3/8 time with a key signature of two sharps. The notation includes fingerings (1-4) and dynamic markings such as *m*, *t*, and *t f t f*.

3rd LESSON.

VALSE.

Musical notation for the 3rd lesson, consisting of three staves of music in 3/8 time with a key signature of two sharps. The notation includes fingerings (1-4), dynamic markings (*m*, *f*), and articulation marks.

4th LESSON.

This Lesson is intended to exercise the *first* and *middle* fingers of the *right-hand*, according to the order established in the preceding Waltz. In the first bar, the fore-finger twitches D \sharp ; in the 2nd bar the same finger plays the first E, &c.

In the 9th bar, the thumb plays the D, the fore-finger the A \sharp of the melody: the same rules apply to the subsequent bars.

LEFT HAND. Follow exactly the fingering indicated by the figures. In the 3^d bar, give to the D (2nd equisonant) its full duration. The same must be observed in the 9th and following bars.

L. H. To pass from the 9th to the 10th bar, say: from the D (9th bar) to C \sharp (10th bar), there is a semitone; from the B (9th bar) to the A (10th bar), there is a tone. To go from the 11th to the 12th bar say: from G \sharp , 2nd equisonant (11th bar) to A (12th bar), there is a semitone in ascending; and from this A to C \sharp there is a major third in ascending.

The last E in the 7th bar, must be played in *harmonics*: it thus we denominate the sounds produced by a string on which we press but very lightly with the tip of the finger of the left hand on certain divisions of the frets. We produce this harmonic by placing in this manner the 3^d finger on the first string at the 12th fret. The E of the 15th bar is produced in the same way. (see page 34.)

5th LESSON.

The left hand moves through the whole extent of the finger-board, but by easy movements, except between the 6th and 7th and the 14th and 15th bars.

R. H. Do not forget to *play* with the *fore-finger* all the demisemi-quavers of those groups in which are combined a semiquaver and a demisemi-quaver.

L. H. 4th bar, from A semiquaver to B demisemi-quaver, there is a whole tone (2 frets), from this B to C \sharp , (5th bar), a tone; from C \sharp to D (6th bar), a semitone.

The 6th bar must be played without moving the hand; we must calculate the distances which occur between each pair of notes.

11th bar, from acute G \sharp to A (12th bar), there is a semitone. (one fret in advance.)

12th bar, from the sur-acute C \sharp to demisemi-quaver D, there is a semitone; from this D to E (13th bar) a tone.

13th bar, from A \sharp to B (14th bar) there occurs a semitone. From this B to C \sharp a tone, and to D, a semitone.

REMARK. After having learned the localities of the notes, we must follow the fingering indicated by the figures.

The 1st time we play the first strain, we must play the 8th bar; but when we repeat the strain we must finish it by the bar which follows.

4th LESSON.

VALSE.

5th LESSON.

VALSE.

6th LESSON.

This Lesson is chiefly intended to form the first and 2nd fingers of the left hand to produce *equally* all notes of the same duration. For this purpose we must twitch the first G# of the 1st bar, and then let fall the A without twitching it. The force of the impulse on G# will suffice to make A vibrate. This manner of executing two notes by a single impulse of the *right hand*, and the mark which is drawn from the first to the 2^d of the notes is called a *slur*. In the same manner must be played the G# and A which follow, and also the subsequent G# and A. Before, however, we pass to the second bar, we must endeavour to play the six semiquavers with perfect *evenness*, and for this purpose we must dwell a little on the 1st 3rd and 5th notes which are twitched by the *fore-finger*; because it is natural for us to let the second finger of each pair of slurred notes fall on the string before the value of the note is completed.

The same thing must be done in the bars which are similar, as the 5th and 9th &c.

In the 9th bar, we must give to the B of the melody the value which is indicated, as also the C# in the 12th bar.

The slurred notes D B (semiquavers) in the 14th bar are to be played as follows; place at the *same time* the 4th and 1st fingers on D and B, twitch the D and the 4th finger must then make a little effort backwards to cause the string to sound the B. In the same manner we must play the slurred notes G# F# of the 23rd bar. We must also carefully observe the figures which indicate the fingering and the equisonants.

Such is the general rule for playing slurred notes in descending.

RIGHT HAND. The *fore-finger* plays the sur-acute C# of the 2nd bar.

In the 14th bar the *fore-finger* twitches G# (2nd equisonant), and the *middle finger* the open E.

We must here speak of an exception to the established rule, which flows from the order in which we twitch the strings. The passage of the 23rd bar is analogous, and yet we follow the rule, because the last two notes are played on one string.

Observe also that the *fore finger* generally twitches the first note of a group of four or six equal notes.

We must twitch the 1st note only of notes which are under a slur.

7th LESSON.

LEFT HAND. The movements of the left hand in the first sixteen bars are very delicate; they must be managed with care, preserving great equality among all the slurred notes.

In the 17th 19th and twenty-first bars the passage is the same; still, however, the F# in each is played by a particular way of fingering which has reference to the following bar.

In the 22nd bar, we must sustain E B, and in the 23rd E A; as also the grave B in the 30th bar; D# A in the 32nd; and E G# in the 33rd &c.

The E in the 38th bar must not be twitched.

RIGHT HAND. The *fore-finger*, following the order laid down, plays the semiquaver C# in the 6th bar and the A (2nd equisonant) in the 7th bar; the G#, 2nd equisonant in the 8th bar; and also the F# in the 17th 19th and 21st bars.

The initial letters D, C, which we see at the end of the Waltz, indicate that we must recommence this waltz, and not stop till we come to the word *fine*.

6th LESSON.

17

V. ALSE.

7th LESSON.

V. ALSE.

1st EXERCISE.

WALZE.

2nd EXERCISE.

WALZE.

3rd EXERCISE.

WALZE.

(1) Do not forget here what was said before, relative to the double value of the notes in the 10th and 11th bars.
 (2) This Waltz offers no new rules; it is the doctrine already established. Pay strict attention to the 13th and 14th bars. The G in the 1st 2nd 3rd 9th and 11th bars must be strongly twitched.

4th EXERCISE.

Observe the fingering for the right hand as indicated by the letters.

VALSE.

5th EXERCISE.

(*) VALSE.

6th EXERCISE.

VALSE.

* During the whole of the 5th bar, give to F its full value. In the 13th & 14th bars, observe the lengths of the notes. The 1st time we play the 2^d part, employ the 16th bar, but when we repeat it, play the following bar to conclude the Waltz.

8th LESSON.

L.H. From the B to C, (1st bar), there is a semitone, (one fret); from C to D, a tone: it is thus that the 2nd bar must be read as well as those that follow.

To find the third, F[#] A, in the Tenth bar, seek for the acute A, which forms with the F[#] a *minor third in descending*, and place the third finger on the second string, third fret. (see page 9.)

In the 11th bar, we must place the first finger on C[#], and say; from C[#] to A there is a *major third in descending*, and then place the second finger on the adjacent fret. (see page 9.)

In the 15th bar, play the E open and the G, a 2nd equisonant.

To execute the 16th bar, say: from C[#] (15th bar) to D (16th bar) there is a semitone in *ascending*; from G (15th bar) to F[#] (16th bar) there is a semitone in *descending*.

R.H. The Thirds in the Ninth and Tenth bars are to be twitched with the fore-finger and middle finger.

9th LESSON.

L.H. The 7th bar must be played without moving the hand; by means of the 2nd equisonants we execute the *superfluous fourth* C F[#] on the third and second strings, leaving an empty fret. (page 9.)

C A (9th bar) is a *major sixth*, which on the 3rd and 2nd strings is played on the same fret. (page 9.) This interval being once known on the stave, we first place the 4th finger on A, and then the 3rd on C; we then say: from A to G[#] is a *semitone in descending*; from C to B, another *semitone in descending*; it is thus that is formed another interval of a *major sixth* B G[#], with the same fingers as C A.

To proceed to the 10th bar, we say: from A (9th bar) to G (10th bar) there is a tone in *descending*; from C (9th bar) to B (10th bar), a semitone in *descending*.

13th BAR. To *slur* these same sixths, we must twitch the two notes B G[#], and then glide the two fingers to the fret immediately above, to produce the sixth C A without twitching the strings.

In the 14th bar do the same thing.

R.H. The thumb of the right hand plays the bass of the sixths and thirds.

8th LESSON.

V.A.L.S.E.

Musical score for the 8th lesson, a waltz in 3/8 time. It consists of four staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics markings include 'f' (forte) and 'm' (mezzo-forte). Fingerings are indicated by numbers 1-4. The piece concludes with a double bar line.

9th LESSON.

Slurred notes in pairs ascending.

V.A.L.S.E.

Musical score for the 9th lesson, a waltz in 3/8 time. It consists of four staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The music features slurred pairs of notes ascending in pitch. Dynamics markings include 'f' (forte) and 'm' (mezzo-forte). Fingerings are indicated by numbers 1-4. The piece concludes with a double bar line.

10th LESSON.

L.H. The D of the 2nd bar must be stopped by the 2nd finger. To play the slurred notes D F#, in this bar; twitch the D, and then let the 3rd finger fall on the 4th fret for the F#.

The first finger, once placed on E (3rd bar), must not be taken off till the following bar.

In the 9th bar, let the 2nd finger remain immoveable on C#, while the first finger executes the slurred notes G# A, by gliding rapidly from the 1st to the 2nd fret, only twitch the C#, the A will speak of itself.

Let the fingers which stop the *major third* D F#, (10th bar), remain immoveable while we play the slurred notes G# A.

In the 12th bar, keep on the A; in the 14th bar, keep on the *third* D F#, in the 15th bar, the grave E; and in the 22nd bar, the acute D.

R.H. The thumb plays the A of the 2nd bar, and the G in the 3rd bar. The slurred notes G A in the ninth and tenth bars must be twitched by the thumb, and the others by the fore-finger.

REMARK. The D of the 2nd bar represents two values, a quaver for the bass part and a dotted crotchet for the acute part. When a note is thus written, give it the duration of the longer of the two values. Thus the 2nd finger which stops this D must be sustained with force throughout the bar. The same thing should be observed in the 6th 15th and 18th bars, and in others similar to them.

11th LESSON.

Notes slurred in pairs, both in ascending & descending.

L.H. First bar. Place at the same time the 3rd and 1st fingers on B A, twitch the B and draw back the 3rd finger on the A with force and without twitching it. Then twitch G#, and glide the first finger on the string to the adjacent fret to produce A. The E which follows is an open note, and the C#, a 2nd equisonant. Execute in the same manner the slurred notes in the 3rd 9th & 11th bars and in those which follow.

In the 5th and 6th bars, sustain the lower E well; as also in the 7th bar the grave B.

In the 9th bar, after having played B, say: from B to G# there is a *minor third* in descending, and place the 3rd finger on the second string at the 3rd fret.

In the 11th bar say: from C# to A there is a *major third* in descending, and place the second finger on the adjacent fret.

Sustain the G# during the 21st bar; and the A throughout the 22nd, as also the D in the 23rd. This D forms a *major sixth* with B, they are stopped on the same fret. From this B (23rd bar) to A (24th bar) there is a tone. From D (23rd bar) to C# (24th bar) there is a semitone in descending.

R.H. The thumb twitches the G of the 5th bar, and the A in the 6th bar.

10th LESSON.

Slurred notes in pairs.

V. ALSE.

1 2 3 6 9 10 12 14 15 18 22

11th LESSON.

Slurred notes in pairs descending.

V. ALSE.

1 2 3 5 6 7 9 11 21 22

12th LESSON.

Inferior Appogiatura.

L.H. This Appogiatura is played in the same way as two notes connected by a slur. Place the finger on the small note, twitch it with the right hand, and then immediately let fall another finger on the principal or ordinary note. The difference between the two slurred notes and the appogiatura, lies in the value of the notes; in the slurred notes, both are of equal value, in the appogiatura, the value of the little note is borrowed from that of the principal note. For this reason, the appogiatura should be played fast, and the sound of the principal note must be sustained.

The value of the low E (4th bar) must be sustained throughout all the bar. Consequently, we must keep the first finger *immoveable* here, as also for the duration of the following bar.

In the 13th bar, sustain the interval of the *imperfect fifth* G# D, till the occurrence of the *major third* A C# in the 14th bar.

In the 23rd bar sustain the *minor third*.

R.H. The thumb must attack the bottom notes of the thirds in the 21st 22nd and 23rd bars.

13th LESSON.

Simple Appogiatura in descending.

L.H. This Appogiatura resembles the two slurred notes in descending, and is executed with quickness for the reasons given before, reposing on the principal note.

The appogiatura B A of the 1st bar, is played by placing at the same time (as for slurred notes) the 3rd and 1st fingers. We must twitch the little note B, and draw back with force the finger which presses it, to cause A to sound. Follow the same principles in the 5th 9th and other bars.

In the 8th bar the first finger must glide from B# to C#, while the second finger, placed on the A, continues *immoveable*.

Great attention must be paid to the execution of the 14th and 15th bars, that we may give to the notes their exact values.

R.H. We must not change the order of the first Lessons relative to the fore-finger of the right hand, as for example in the 1st 5th 9th and 11th bars, and other similar ones.

12th LESSON.

Inferior Appoggiatura.

WALSE.

1 2 2 1 2 2 3 1 2 2 4 0 5

6 4 7 0 8 9 10 11 12 13 14 15 16 17 18

19 20 21 22 23 24

13th LESSON.

Superior or descending Appoggiatura.

WALSE.

0 1 2 3 4 5

8 1 1 9 2 0 11

14 15 16

42
26

14th LESSON.

Compound or Double Appoggiatura.

L.H. In the 1st bar, we must twitch the little note C#, and then let fall with *vivacity* the 2nd and 4th fingers on the little note D and on the principal note E (2nd equisonant). Do the same thing in the 5th bar, there we must twitch the very low E of the bass with the first of the small notes (B). We must, as a general rule, proceed in the same way in all like cases.

We twitch together the B. small note, and the low E of the bass in the 9th bar; and afterwards let fall the second and fourth fingers on C# and D. Sustain the acute G of this bar.

The double appoggiatura in the 15th bar, is played in the same way, the E with the B. Play the 15th bar with exactness.

R.H. 3rd bar. The thumb twitches the acute A.

15th LESSON.

Another Double Appoggiatura.

L.H. Twitch the G (small note) 1st bar; let the 2nd finger fall on the A, then withdraw this finger with force, to produce the principal note G. Execute in the same way the appoggiaturas in the 5th 9th and 13th bars

Sustain the *imperfect fifth* D# A, in the 3rd bar, as also the low B in the 7th bar; and the *imperfect fifth* F# C in the 11th bar, as well as the acute D in bar 15.

REMARKS. The notation of music indicates only the sounds and their relative durations in each bar, but there remains to add especial signs to reproduce the music on each instrument. There are certainly some general indications applicable to every piece of music as *piano*, *forte*, &c but still others are required to designate the particular manner of drawing out the tone, and using it to produce different effects.

The Guitar is one of those instruments which admits of the most numerous modifications and varieties in the quality of the tones of the strings.

I shall give some signs to indicate them.

△ When this mark is placed on a note, we must damp the tone, by lifting up the finger of the *left hand*, as soon as the chord has been twitched.

∇ This sign indicates that we must damp the sound, by placing on the string that finger of the *right hand* which has just thrown it into vibration.

△△ This sign indicates that we must damp the sound by these two processes employed at the same time.

∩ This shews that the finger placed on the string must be kept firm, while the hand moves from side to side, leaning on it as on a pivot.

The Waltz of this lesson, if played exactly according to the above indications, produces an effect peculiar to the guitar, and which cannot be imitated on any other instrument.

N.B. R. COCKS & CO have just published 38 Characteristic Waltzes of progressive difficulty, expressly Composed by M^r AGUADO as a 2^d part to this Method.

14th LESSON.

Double Appoggiaturas

VALSE.

12 4 1 1 2 1 2 3

5 1 2 4 1 2 3 0 1 2 3 4

9 1 2 4 3 2 1 1 4

13 3 4 1 1 2 3 1 2 3 1

15th LESSON.

Another Double Appoggiatura.

VALSE.

1 2 3 4 3 2 1 2 3 4 1 2 3 4

5 2 4 1 1 2 3 0 7 1 2 3 4

9 1 1 1 1 1 2 3 4 1 2 3 4

1 1 1 3 3 4 3 1 2 3 4

FINE.

D.C.

9428

16th LESSON.

The Turn.

The *direct* or *simple Turn* is composed of three little notes which are connected to a principal note. It is performed like the junction of two pair of slurred notes, the one pair *descending*, the other *ascending*: it will be sufficient to merely twitch the first of the little notes.

1st bar. Place at the same time three fingers (4th 2^d 1st) on B, A, G#, twitch the little note B, and draw back forcibly the 4th finger to cause A to sound; then the 2nd finger must make a similar movement to cause the G# to be heard; lastly, the 2nd finger must again fall upon A, the principal note: thus, the impulse given to the 1st note will be sufficient to cause the other three to vibrate: At first the slurred notes will not sound very distinctly; it is therefore necessary to practise these passages frequently.

REMARK. Beginners are apt to imagine that much force is necessary to execute the *Turn* distinctly. This is an error, for that it may sound properly, it is merely necessary to place the fingers on the lower part of the divisions between the frets, and close to the latter; we must at first be content with causing the slurred notes to sound but softly. Let us endeavour to move the fingers *freely*, like springs; practice will soon give power. Their movements ought only to coincide with the action of the *Thumb*, and the wrist must remain elevated and supported. If we give too much force to each finger in executing the *Turn*, the nerves will contract, the fingers become paralysed, and they will lose their suppleness. This observation equally applies to those notes slurred in pairs in ascending or descending, which are met with in the preceding and following lessons.

The Turns in the 5th 9th 13th 17th and 21st bars must be executed with the same care.

Play with exactitude the 4th 10th 11th 14th and 15th bars. The Pause which occurs in the 16th bar, allows us to remain as long as we think proper on the note which accompanies it.

17th LESSON.

Compound Turn.

The compound turn is composed of four little notes slurred to a principal note. It is played on the same principles as the common or simple Turn. There are consequently 4 slurred notes, one in ascending, 2 in descending, & then another in ascending.

1st bar. We must twitch the first of the little notes, C#, and let fall the finger on D; this finger must be withdrawn forcibly to cause C# to sound, and the 1st finger, which presses upon this note must be withdrawn energetically to cause the open B to vibrate, lastly, we must let fall the finger on C# the principal note; all these different movements are effected without twitching any other note than the C#, the first of the little notes.

In the 3rd and 5th bars and in those which resemble them, we must place at the same time the fingers which stop the two first little notes.

In all Turns we must not forget the remarks in the preceding lesson.

The slurred notes A E in the fourth bar, must be performed in the manner indicated; the first finger being drawn back with energy to cause the E to sound.

To play the chord A C# E (32nd bar), we must round the hand sufficiently; seeking in the thumb a support sufficient to give the fingers strength.

The grave A, (2^d equisonant) 24th bar, must be sustained.

The F double sharp, the last little note of the Turn in the 22nd and 23rd bars, is played like an open G.

16th LESSON.

Turn.

V. ALSE. 

17th LESSON.

Compound Turn.

V. ALSE. 

18th LESSON.

On Barring.

I have hitherto used all sorts of precautions not to speak of *Barring*. It is thus that is named the action of the fore-finger, of the left hand, when it is placed upon and pressed transversely across all the strings, on any of the divisions formed by the frets. *Barring* economises the movements of the fingers; but, however, it requires that the hand shall previously have acquired a certain degree of force; the preceding studies will have enabled the student to execute this lesson.

At first, all the strings seldom sound equally. Sometimes too, we only bar the first three strings; on other occasions, the barring extends to the fourth, fifth, and sixth strings.

Before we employ any strong pressure, we must endeavour to bring the finger towards the inferior division of the fret, and it is generally by the inner part of the finger that we must press upon the strings; the finger must however not be laid upon them quite flat, but rather on one side.

The *Barring* employed in the 1st and 2nd bars, must be retained till they are played, even while we sound the acute A. In this bar we may place the tip of the finger on acute A, without advancing it further.

In the 12th bar, we may place the tip of the fingers on the low E, and keep it immovable.

The *Barring* in the 15th bar is difficult, and must be done thus: place the tip of the finger on the low B, and let the finger fall on all the strings without quitting the B, in order that the A may sound together with the D#.

In the 22nd bar, occurs a Turn of which the little note E must be made by the second equisonant.

19th LESSON.

The first two appoggiaturas in the first bar are to be played with two fingers; the third with the fore-finger by gliding as far as A.

Keep firmly the position of the *barring*, from the 3rd to the 4th bar.

Give the written value to F (7th bar), and to E (8th bar.)

The 13th and 14th bars demand particular attention.

In the 13th bar let fall the finger at the end to form the *barring*.

In the 14th bar observe the fingering exactly.

The two E's in the 18th bar, must be played together, the one by the first the other by the 2nd equisonant.

18th LESSON.

31

On Barring.

V. ALSE.

Bar. 4

Bar.

Bar.

mf

12 Bar.

15 Bar.

Bar.

Bar.

Bar.

22

19th LESSON.

V. ALSE.

3 Bar.

5 Bar.

7

8 Bar.

9

1st

2nd

FINE.

mf

12

13 Bar.

14

16

18

4

Bar.

Bar.

Bar.

32

20th LESSON.

THE GLIDE.

The Appoggiaturas F B in the 6th bar are executed by twicking the F#, and rapidly gliding forward to the B, but *lightly* and with *delicacy*. This embellishment is called the *Glide*.

To perform it well we must round the hand, curve the finger, and glide on the string without *stiffness*.

From the 19th bar sustain the melody well.

In the 37th 39th and 41st bars, and in those which are analogous to them, we must sustain the chords.

In the 55th bar, there is another *glide*, which is to be played in the manner already indicated, passing from G to B with the little finger.

This lesson, like the 15th is accompanied with the indications which I employ to point out the principal modifications of the tones. If it be played with exactitude, it will produce an effect, such as to induce any one to believe that he hears two different instruments.

19th LESSON.

99
33

THE GLIDE.

WALSE.

1st time. Bar. 2nd time. Bar. FINE.

for 15th Bar. for 16th Bar. FINE.

19 Bar. 20 Bar. 21 Bar. 22 Bar. 23 Bar. 24 Bar.

25 Bar. 26 Bar. Bar. Bar. 37 Bar.

39 Bar. for for ff

55 Bar. mf fm D.C.

HARMONIC SOUNDS.

In this article I shall only explain what will suffice for the intelligence of the two Waltzes which form the two following lessons.

The most simple way of producing harmonic sounds on the Guitar is as follows: — Place a finger of the left hand (well bent) on any string, at certain divisions of the finger-board; press lightly with the tip of the finger, as if you wished to intercept its vibrations; and then twitch the string *with force* and *near to the bridge*; and when the effect of this impulse is communicated to the finger of the left hand, the string will speak, and if the finger is instantly taken up, the string will vibrate *harmonically*.

Harmonic notes sound an octave higher in pitch than they are represented in writing.

Sounds of this kind become more acute in proportion as they are stopped in ascending towards the bridge.

Those Harmonic sounds which are stopped on the 12th, 7th and 5th frets or divisions are the most brilliant.

Strings. 6th 5th 4th 3rd 2nd 1st

Frets. 12 9 7 5 12 9 7 5 12 9 7 5 12 9 7 5 12 9 7 5 12 9 7 5

It must be observed that the four *harmonics*, which are found on each string at the 12th 9th 7th and 5th frets, form a common chord, the tonic of which is the harmonic of the open string. However, it must be observed that the harmonics of the 9th fret (the major third of the tonics) is in reality an octave higher than the sound to which it corresponds.

To indicate the harmonics, I employ the same means as *M^r Sor*; — I write the note which represents the open string, and add the figure which corresponds to the fret which produces the harmonic note required.

The following are the Harmonic Sounds of the preceding example, represented by the process I have just indicated.

Strings. 6th 5th 4th 3rd 2nd 1st

Frets. 12 9 7 5 12 9 7 5 12 9 7 5 12 9 7 5 12 9 7 5 12 9 7 5

21st LESSON.*Harmonic Sounds.*

In the Fifth bar, we must sustain the B; in the Sixth the A, in the Seventh the G.

R.H. The Four semiquavers in the 10th bar, must be played in this order: the fore-finger twitches the A; the middle finger the C; the fore-finger again the very acute E.

22nd LESSON.

After having twitched the First bar, leave the fingers fixed on the chord for the duration of the 2nd bar. The low A is the only note played in harmonics. Sustain the grave E of the 7th bar.

R.H: 1st bar. The thumb must twitch the acute A, (2nd equisonant) the fore-finger twitches the C, the middle finger, the E; the fore-finger, the very acute A in the second bar.

9th bar. The fore-finger twitches the two slurred notes, and the G (2nd equisonant); the middle finger the E of the following bar.

In the 13th and 14th bars the fore-finger twitches the demisemiquaver.

21st LESSON.

Harmonic Sounds.

VALSE.

5 1 3 2 0 6 1 2 0 7 1 0 0 7

harm: 12th fret. harm: 12th fret. harm: 12th fret.

10 1 2 0 2 3 2 7 4 2 4 1 1 7

harm: 12th fret. harm: 12th fret.

22nd LESSON.

VALSE.

harm: 12th fret. harm: 12th fret.

harm: 7th fret. harm: 7th fret.

harm: 12th fret. harm: 12th fret.

harm: 5th fret. harm: 5th fret.

FINE.

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