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1924

SECOND EDITION

of

Instructions

for the

Spanish Guitar.

Written and Dedicated to

HIS FRIENDS

Capt.n F. C. H. Phillips

And

John Hodgson Esq.r

BY

FERDINAND PELZER.

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also of Duff & C.o 65, Oxford Street, & Johanning & C.o 6, John Street Oxford Str.t
also of the Author, 39, Great Portland Street.

INTRODUCTION.

Without ascribing to the Guitar the wonderful powers conferred by the Poets upon its predecessor the Lyre; which is said to have produced such miraculous effects in the hands of Orpheus, Amphion, Linus, and others; enough may be said of its merits and capabilities, to prove it to be worthy of cultivation by all who have taste to appreciate the beauties of Harmony.

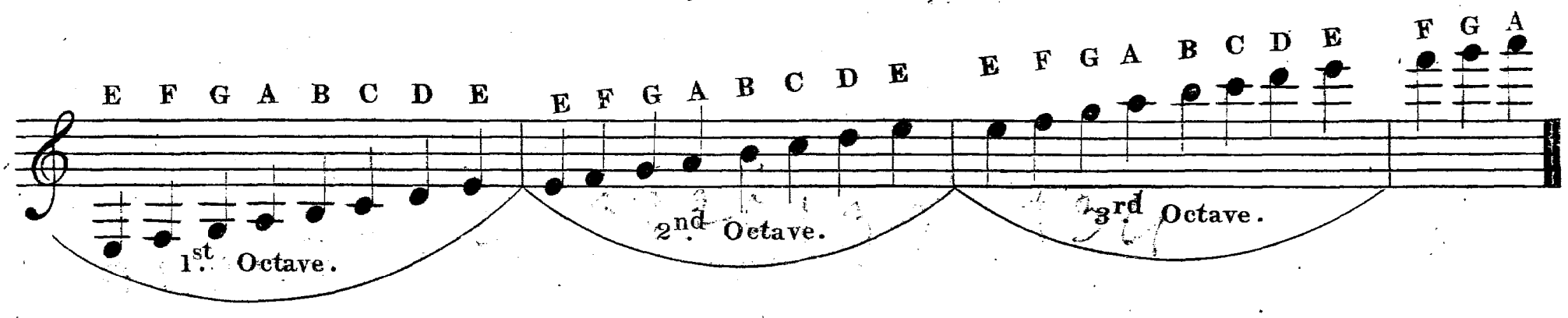
To the Lyre, (judging of that Instrument by the form which we have of it from the ancient sculptures,) the Guitar must be much superior in its power of expressing those combinations of musical sounds which constitute Harmony

When introduced amongst the Spaniards by the Moors, it was a simple Instrument with four strings. Two others have since been added, by which it is rendered capable of expressing all those Concords and Discords which constitute the Light and Shade of Music and of producing the most intricate Modulations through all the keys of the musical scale. Independently of its merit as an Accompaniment to the voice, upon it, (as now taught by the best Masters,) every species of composition may be executed. With such powers, added to its lightness, and small dimensions, it may well claim and receive admission in situations from which the Harp, Piano Forte, and other larger Instruments must be excluded. It has in fact from the earliest times been the favoured companion of the accomplished of both sexes. In the solitary hour, in the Closet, in the Camp; it has been the delight and solace of the beautiful and the brave, and it is no small recommendation of it that in situations, in which louder Instruments might be an annoyance to others, the performer may, from the most gentle vibrations of its strings, enjoy every combination of musical sounds which can gratify a cultivated ear.

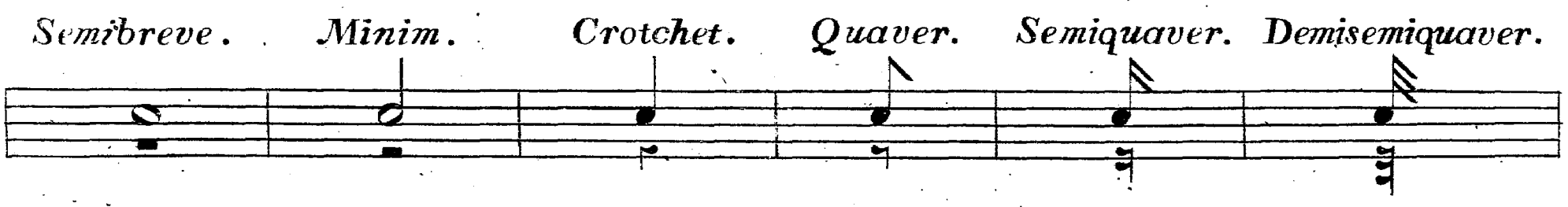
In writing Instructions for the Guitar it has been usual with many Masters to teach it according to their own style of playing; or in other words, in that style which their own continual practice had rendered most easy to themselves. This as in Painting, produces a Mannerism which connot fail to become tiresome. My object and intention are, after leading the beginner by the most simple and easy progress to a knowledge of the Fingerboard of the Instrument, to teach him every position of the fingers of the left hand, and every mode of striking the strings with those of the right, which can be required in the execution of any compositions for the Guitar; whether by Carulli, Giuliani, Sor, Aguado, Legnati, or any other Master. By thus combining all the different modes of fingering, that distinction between them which ought never to have existed, will be done away with, and the Pupil will acquire a more thorough knowledge of the Instrument, and a greater facility in executing whatever music may be set before him.

The SCALE or GAMUT.

Shewing the situations and names of the notes in the Treble Clef. Every succession of eight notes, as from *E* to *E*, from *F* to *F* &c: is called the Gamut or Octave.



The different notes with their corresponding Rests which rests are equal in length to the notes under which they are placed.



The Length or Duration of the notes.

1 *Semibreve* ..... is equal to

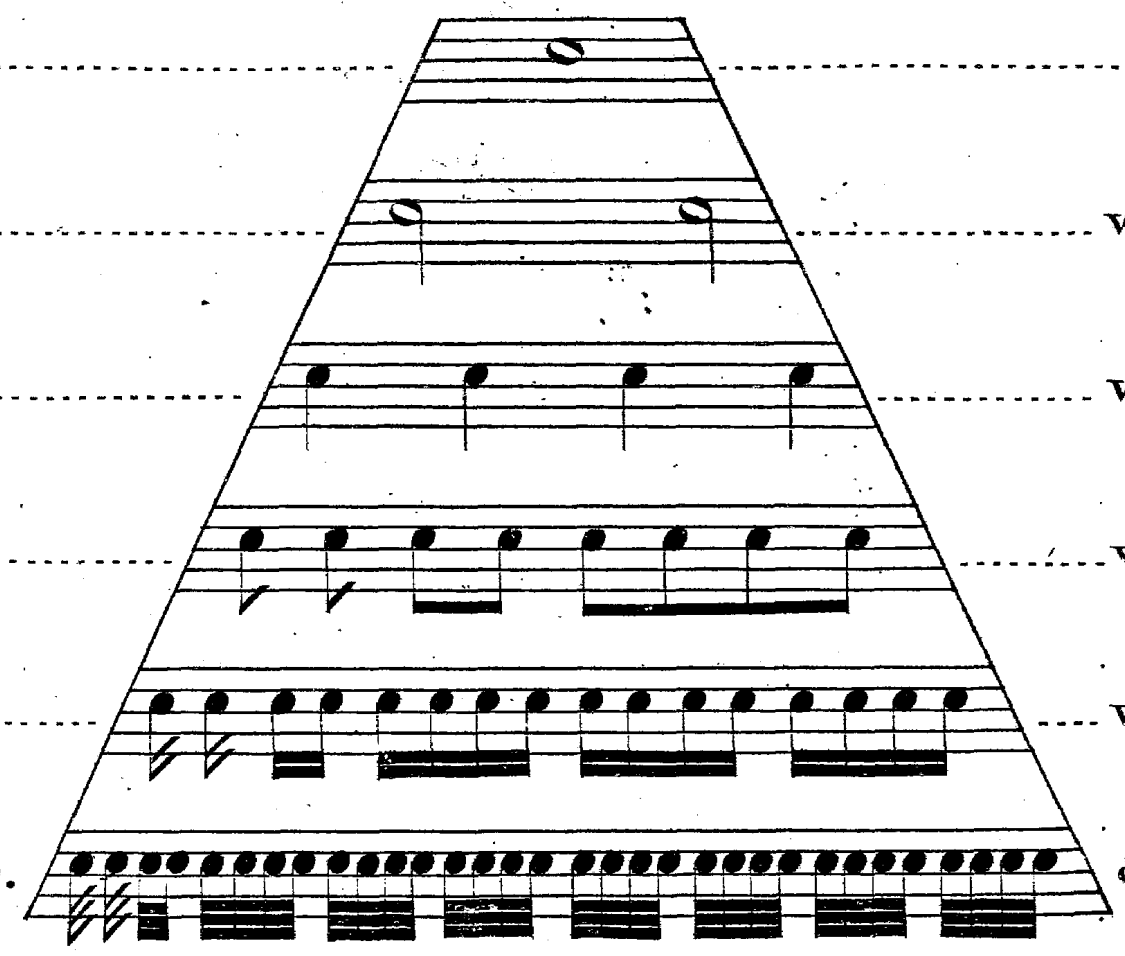
2 *Minims* ..... which are equal to

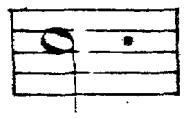
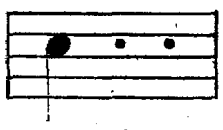
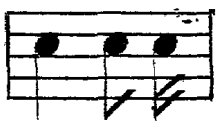
4 *Crotchets* ..... which are equal to

8 *Quavers* ..... which are equal to

16 *Semiquaver* ..... which are equal to

32 *Demisemiquaver.* &c:



A Dot placed after a note or rest makes it half as long again: *Example*  is equal to a Minim and a Crotchet or three Crotchets and so on: 𝅗𝅥 · is equal to 𝅗𝅥 𝅘𝅥 &c: When a second Dot is added to the first the second is half the length of the first: *Ex:*  is equal to 

The Sharp (♯) raises a note before which it is placed a Semitone or one Fret.

A Double sharp (×) raises a note already sharp another Semitone or Fret.

A Flat (♭) lowers the note before which it is placed a Semitone or Fret.

A Double Flat (♭♭) lowers a note already flat another Semitone or Fret.

A Natural (♮) placed before a note which has been made sharp or flat restores the note to its original character for the duration of the bar in which it stands.

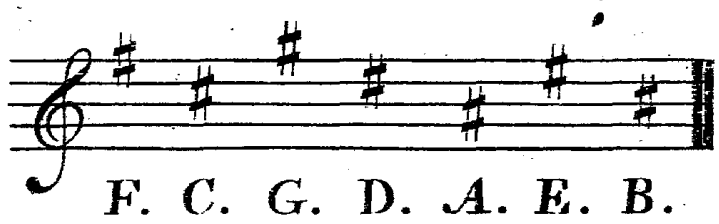
A Natural after a Double sharp (♮♯) or Double Flat(♮♭)takes off one sharp or one flat.

A Double Sharp or Flat cannot be used but to a note already made sharp or flat respectively.

A Sharp or Flat placed after the Clef on a Line or Space at the begin-ning of a Piece of music affects all the notes on such Line or Space, and their Octaves throughout the Piece; but when introduced in the course of the Piece, it is called accidental, and only affects the notes and Octaves placed on such Line or Space within the Bar in which it occurs, except when the last note of a Bar is affected by a Sharp or Flat, when the first note of the fol-lowing Bar is on the same Line or Space, it is played sharp or flat although not marked so.

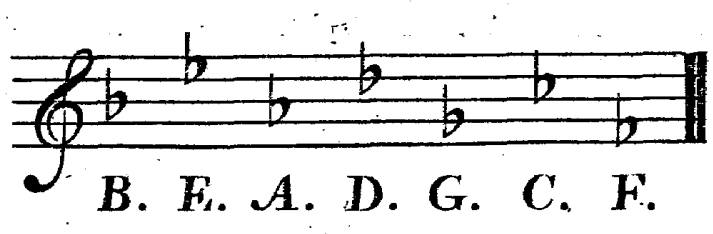
The Order in which the Sharps and Flats must occur at the beginning of a Piece of Music. is:

By Fifths ascending.



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

By Fourths ascending.



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

Thus if the Piece is written in one sharp, that sharp must be *F*. If in two they must be *F* and *C*. If in three they must be *F*, *C* and *G*.

If in one flat, that flat must be *B*. If in two they must be *B* and *E*. and so on as written in succession.

This Order can never be departed from so that in a key which con-tains *A*♯ at the beginning the four preceeding sharps *must* be placed in their proper order before it, and so of the flats.

FIGURES contained in this INSTRUCTION BOOK.

For the Left Hand.		*For the Right Hand.*	
Thumb	*	Thumb	∧
First finger	1	First finger	•
Second finger	2	Second finger	:
Third finger	3	Third finger	⁝
Fourth or Little finger	4		
Open String	0		

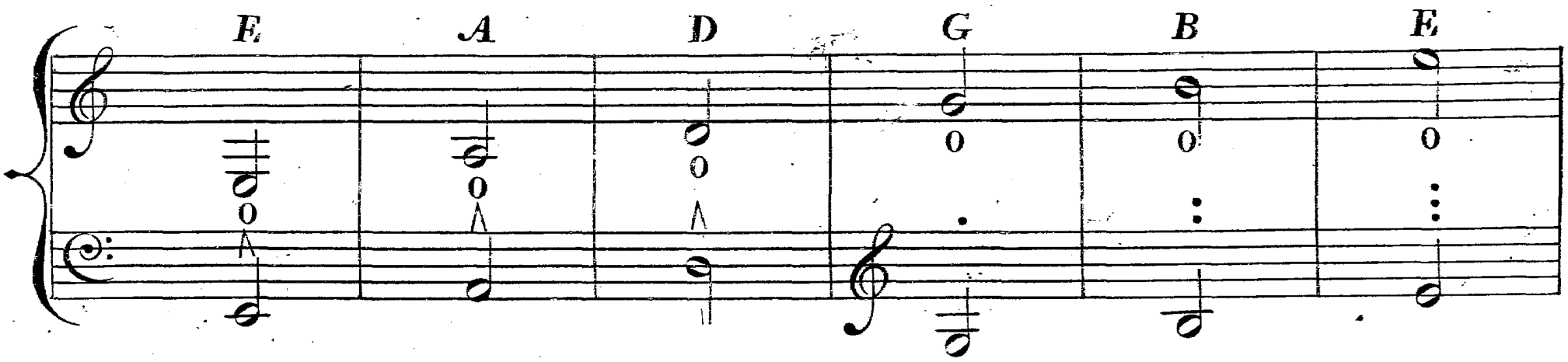
OF THE POSITION.

The 1st. Position is when the 1st Finger of the left hand is placed upon the 1st. Fret of the Instrument. The 2nd Position when the 1st. Finger is upon the 2nd. Fret. The 3rd. Position when it is upon the 3rd. Fret and so on.

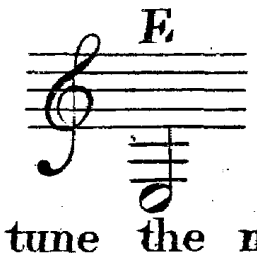
The Positions are indicated by Roman Figures placed *above* or *below* the lines.

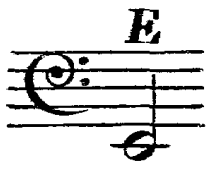
METHOD of TUNING the GUITAR.

Tune the Notes of the open Strings in unison with the Bass notes of the Piano Forte placed under them.



OR

Tune the lowest open string 

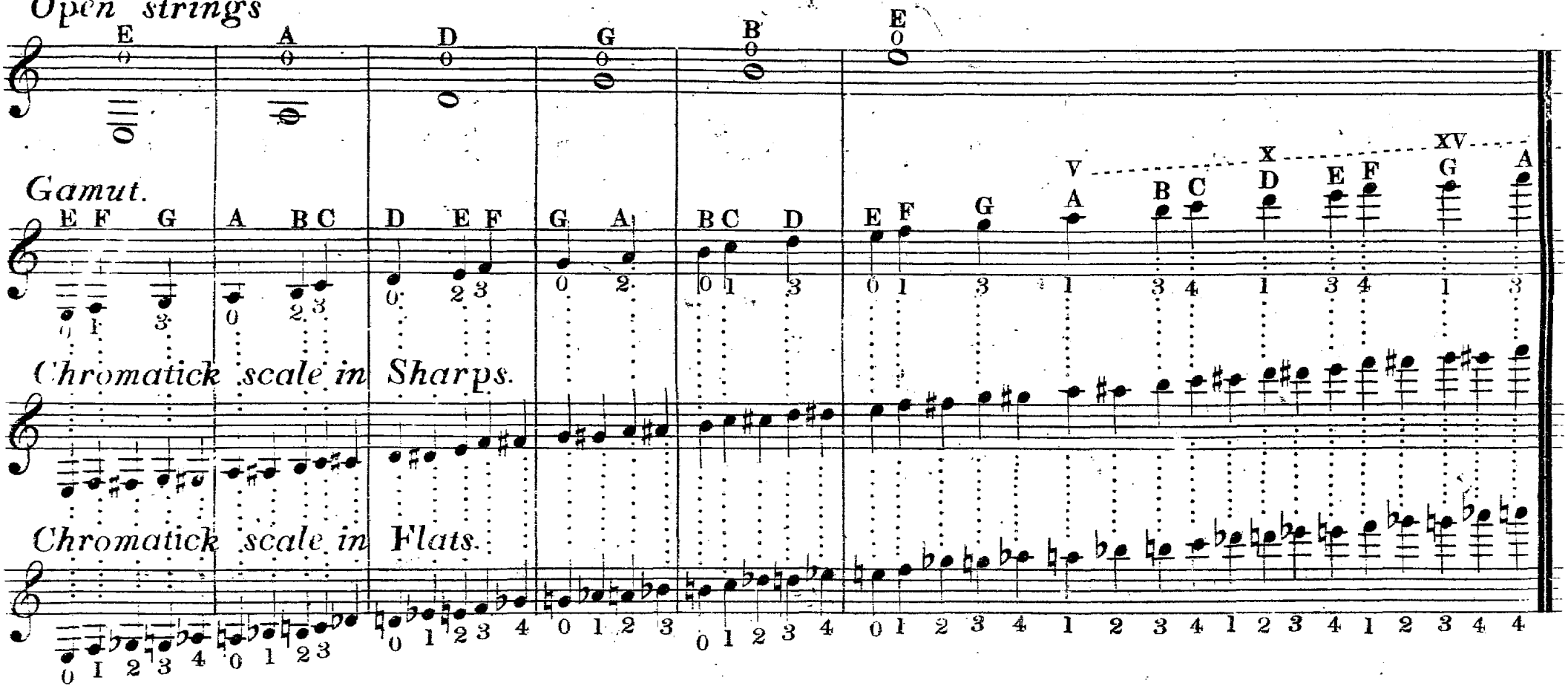
by the 

of the Piano Forte.

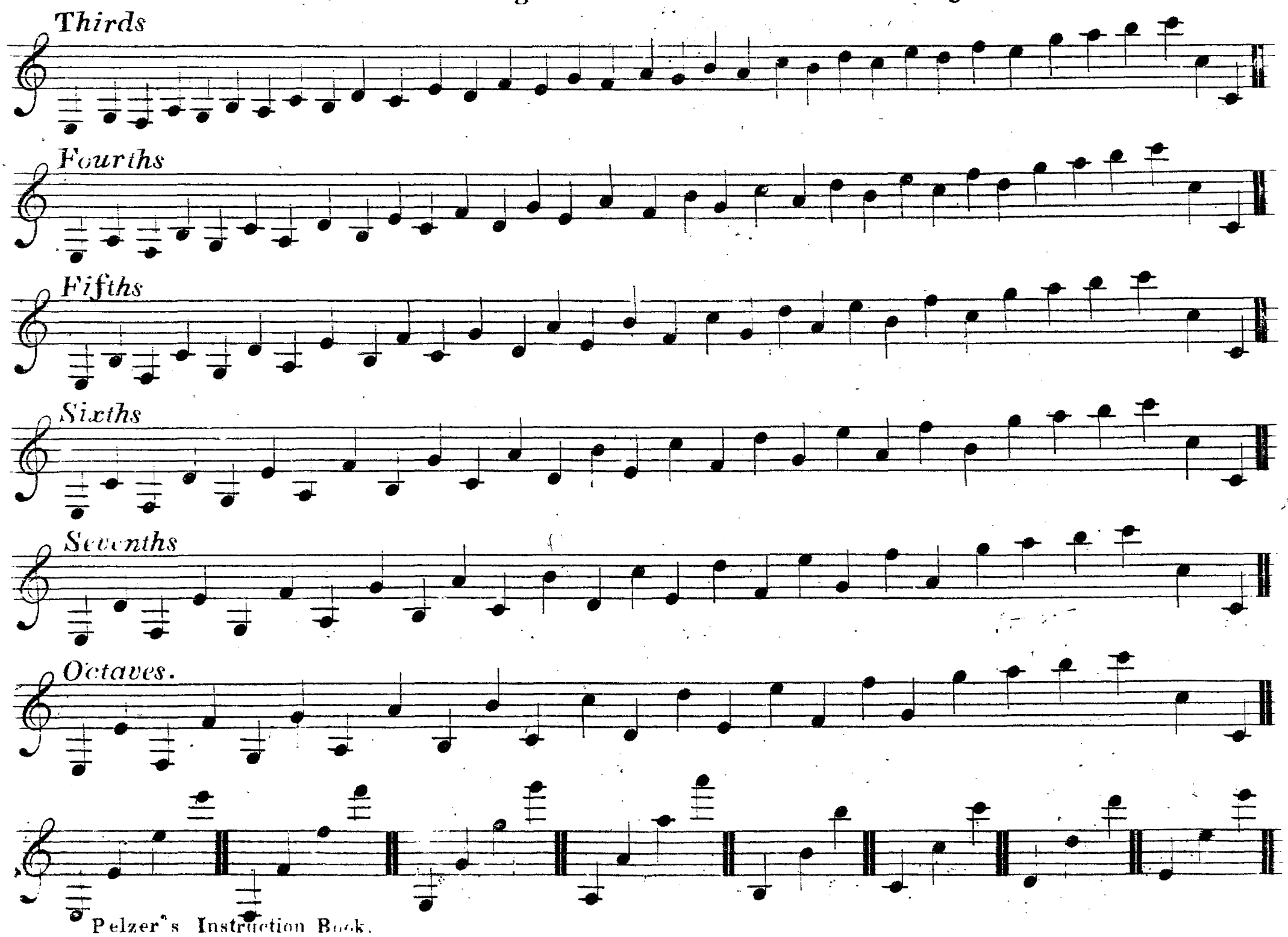
Then stop it on the 5th. Fret and tune the next open string above it *A* in unison with it. Stop the *A* string on the 5th. Fret and tune the next open string *D* in unison with it. Then stop *D* string on the 5th. Fret and tune the next open string *G* in unison with it. Then stop the *G* string upon the 4th. Fret and tune the next string *B* in unison with it. Lastly stop the *B* string on the 5th. Fret and tune the highest open string *E* in unison with it. If the tuning has been correct the high-est and lowest strings will be a double Octave of each other.

In the first part of the Instructions, whenever the method of striking the strings with the Fingers of the right hand is not indicated by figures, the three lower strings are to be struck with the thumb, the *G* string with the 1st. Finger, the *B* string with the 2nd Finger, and the *E* string with the 3rd Finger.

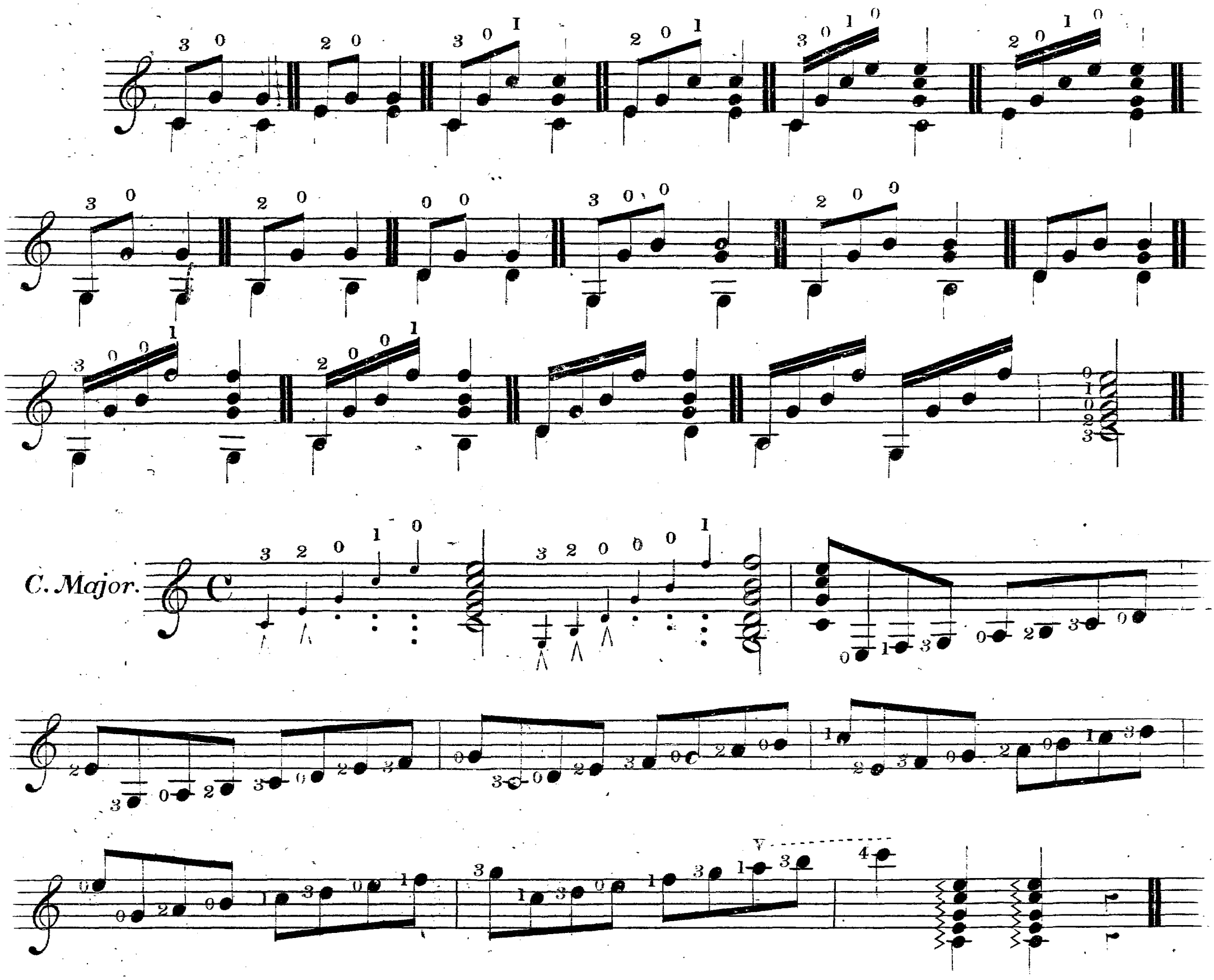
Open strings



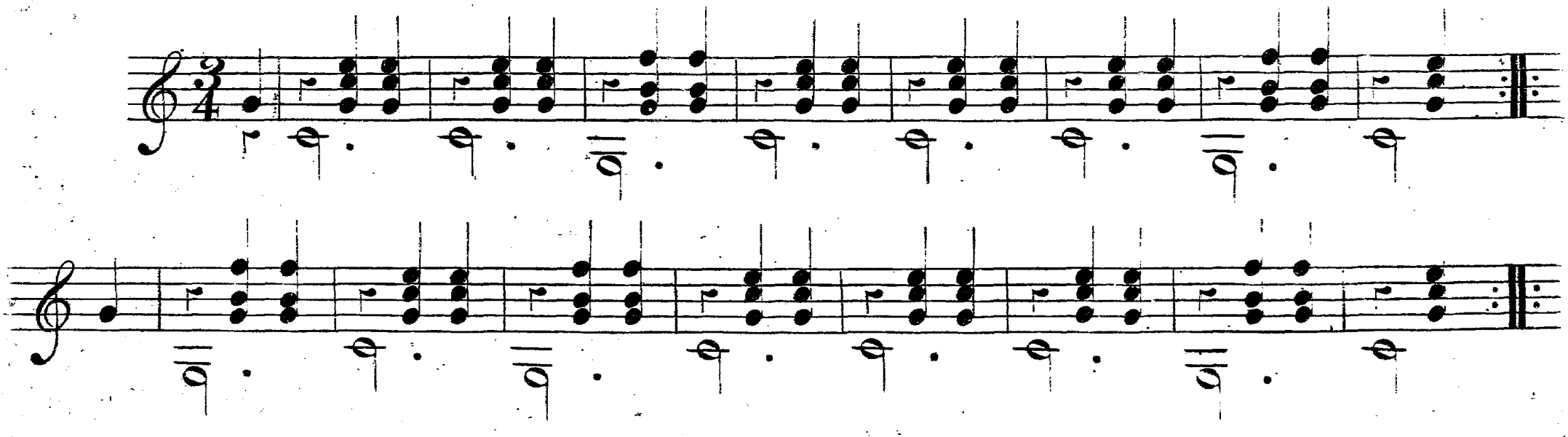
EXERCISE for learning the Intervals of *Thirds Fifth &c.*



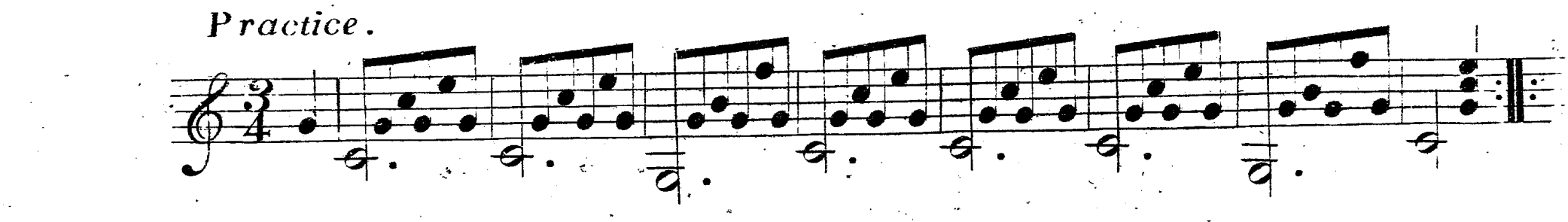
Exercise of Chords in *C.* Major.



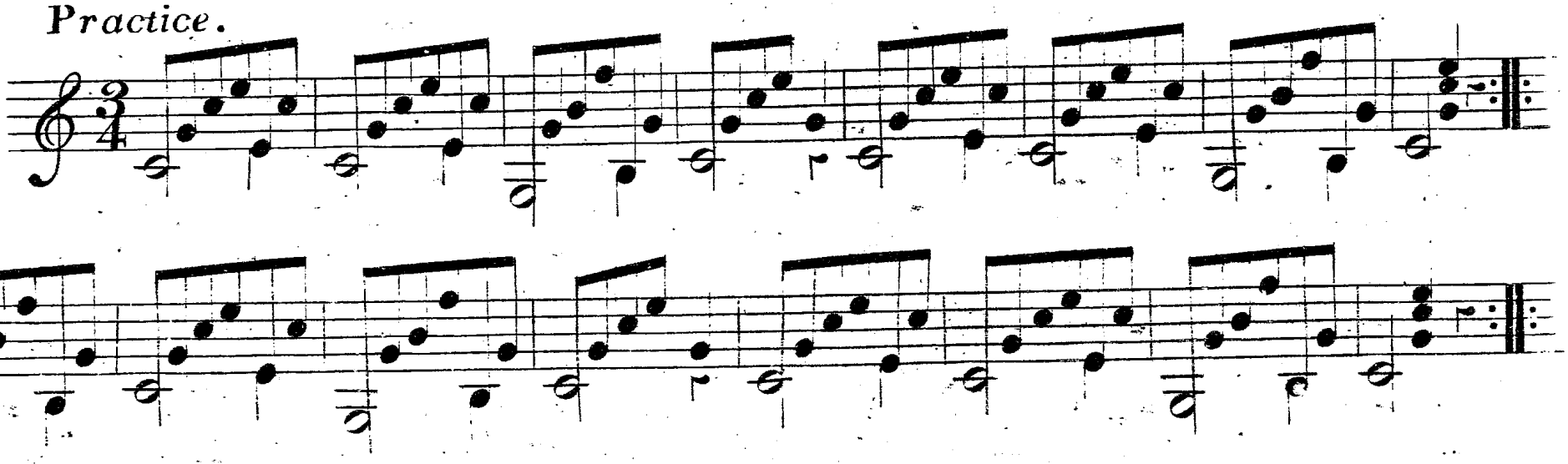
The holding of a note means the pressure of the Finger of the Left hand upon it during its lenght or value, as the dotted Minim in the follow--ing Practice at the commencement of the Bar indicates.



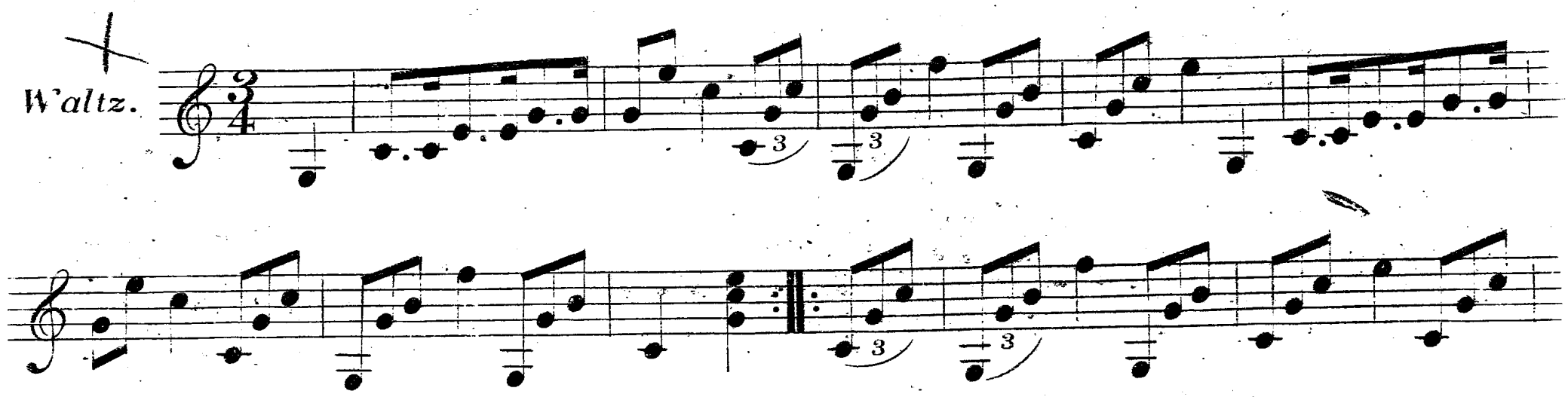
Practice.



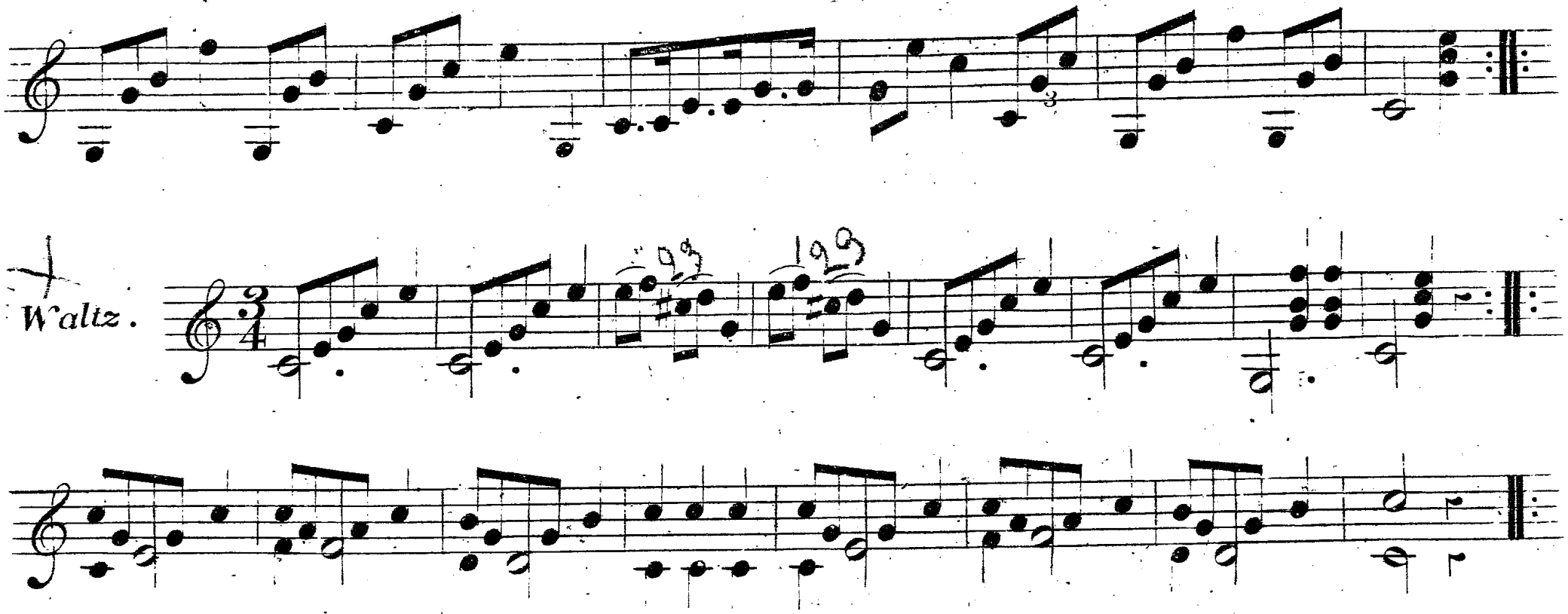
Practice.



Waltz.



Waltz.



After this Page the Pupil is recommended to study Page 33.

Prelude.

Grazioso. GIULIANI.

Prelude.

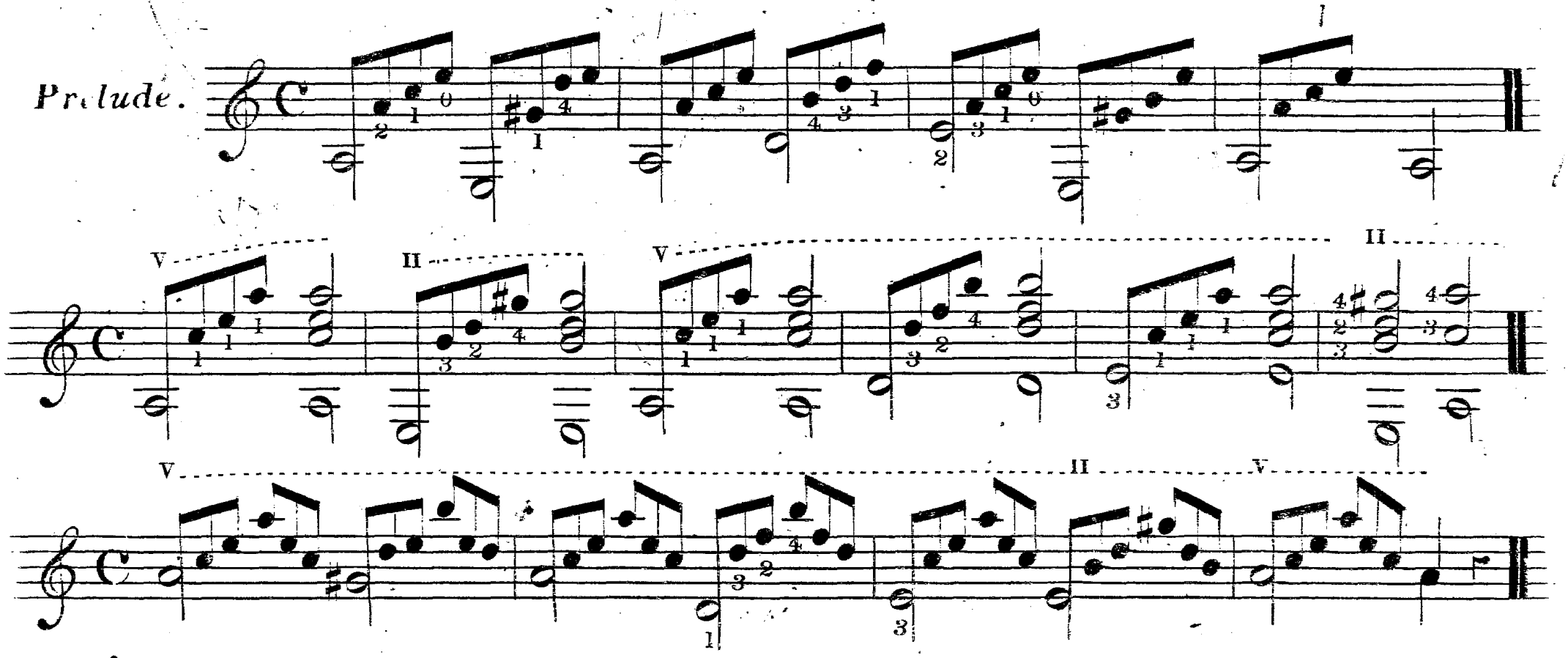
A. Minor.

Russian Air.

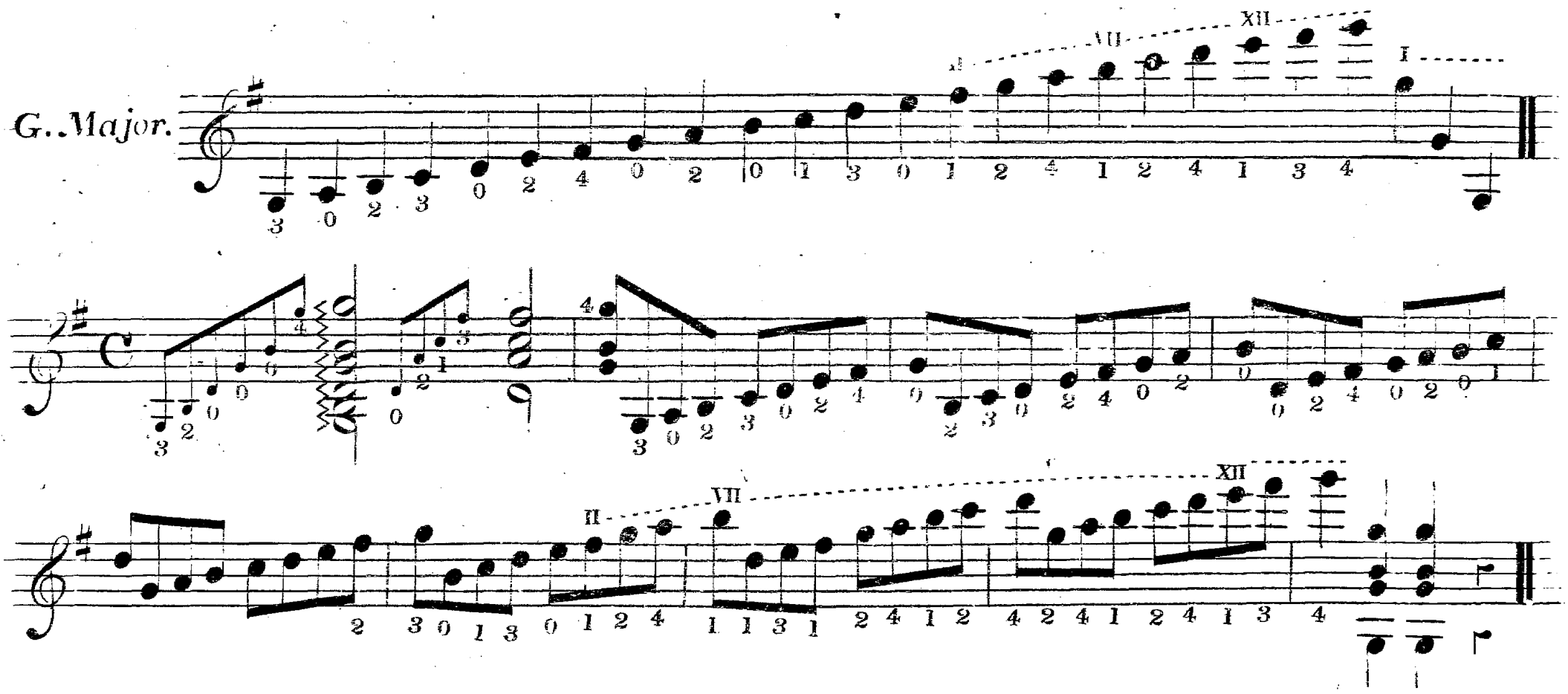
Allegro.

GIULIANI.

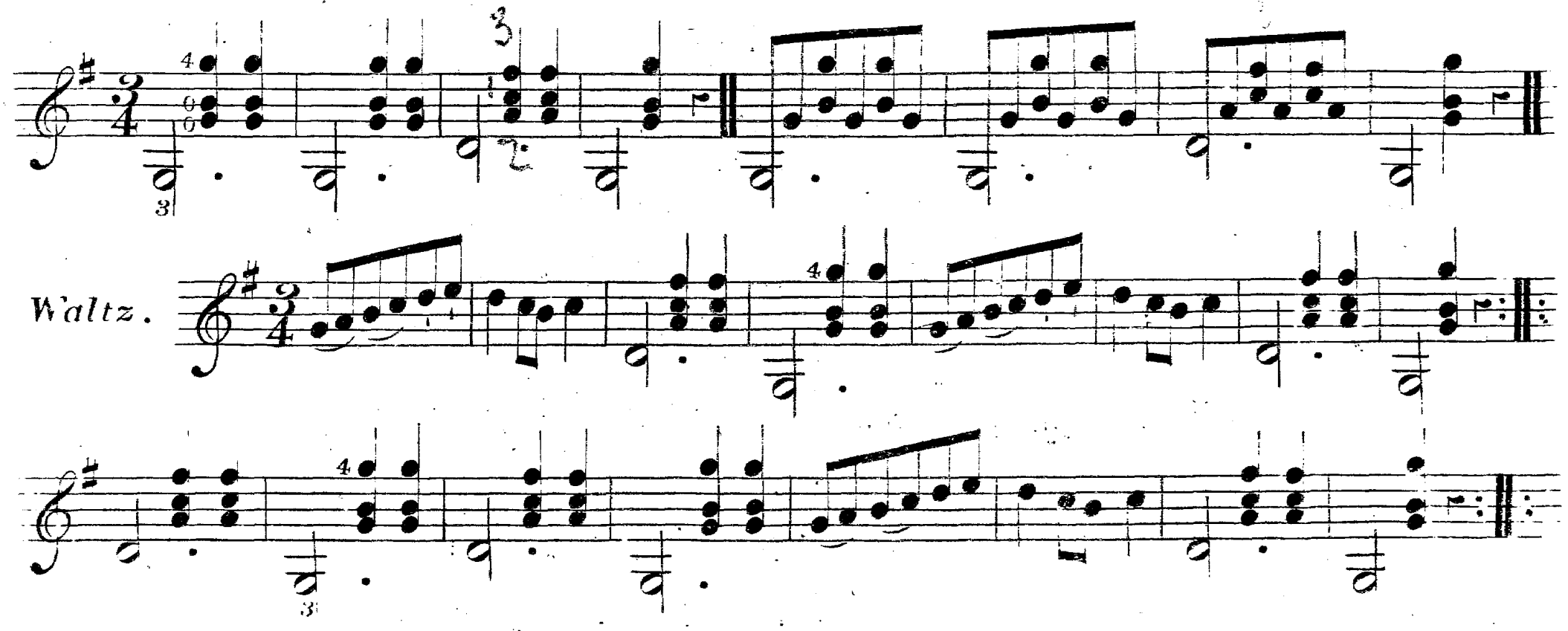
Prelude.



G. Major.



Waltz.



14 Those Amateurs who do not wish to pursue the following Exercises, and who prefer pleasing and amusing pieces are recommended to a work entitled "The Giulianiad" in which they will find Music for the Guitar (both Vocal and Instrumental) of an easy and agreable character.

Grazioso. GIULIANI.

Andante Cantabile. DIABELLI.

Prelude.

E Minor.

II V IX

II VII IX

Waltz.

Andantino.

F. CARULLI.

Prelude.

D. Major

II VII

Allegretto.

Andante.

DIABELLI.

p

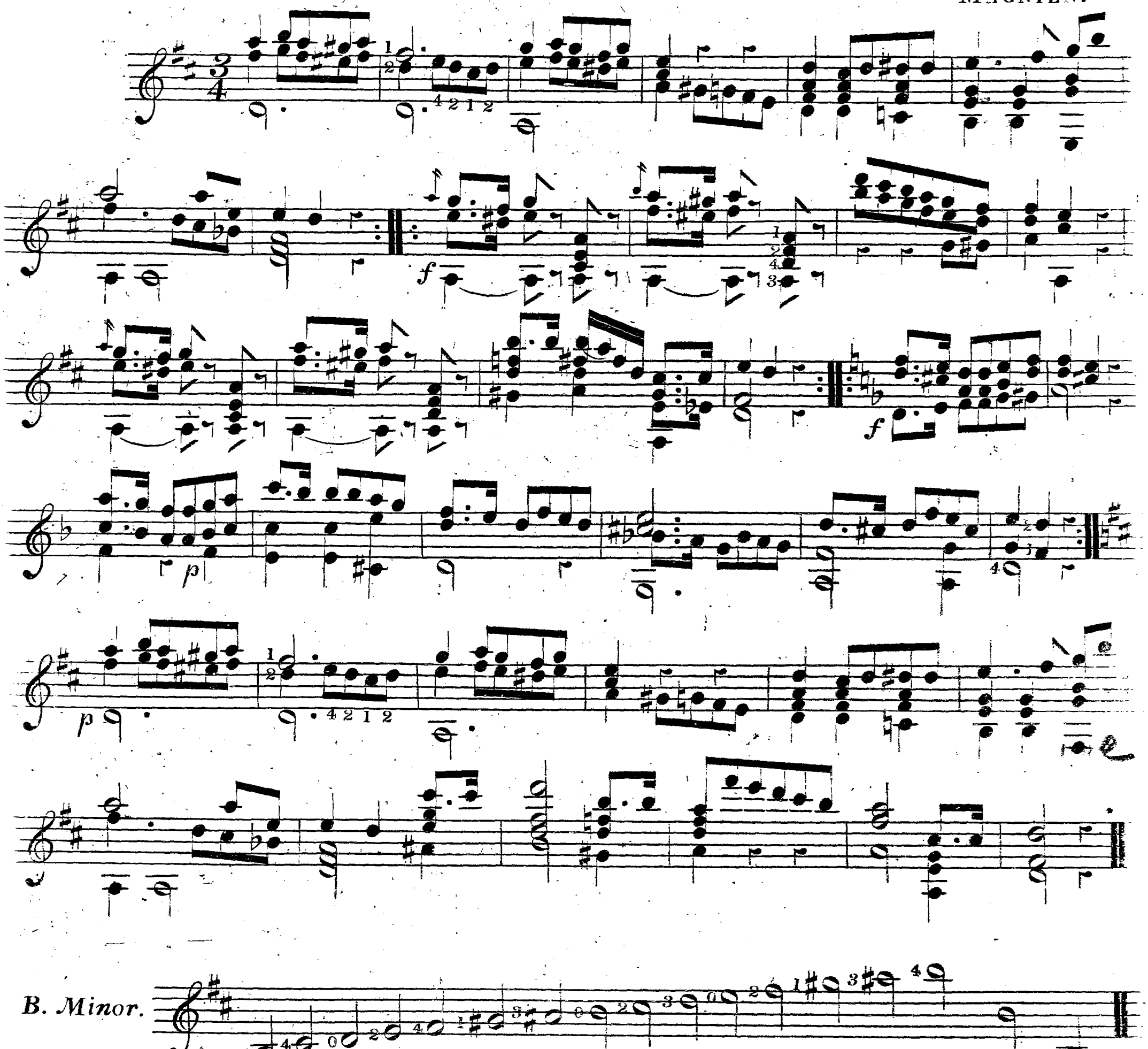
sf

Prelude.

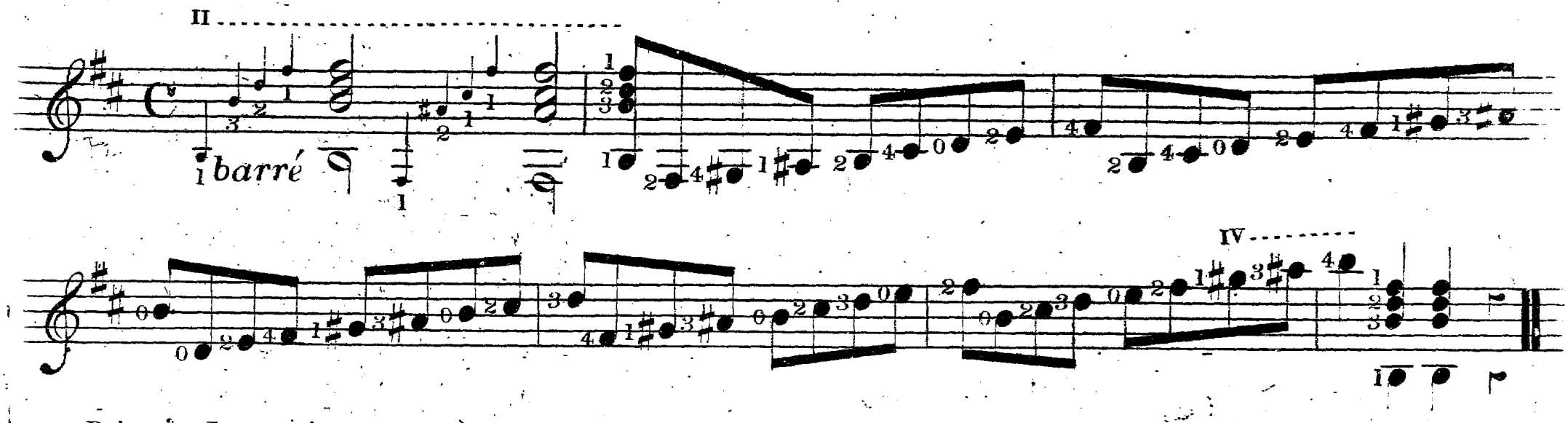
VII V X

Andante.

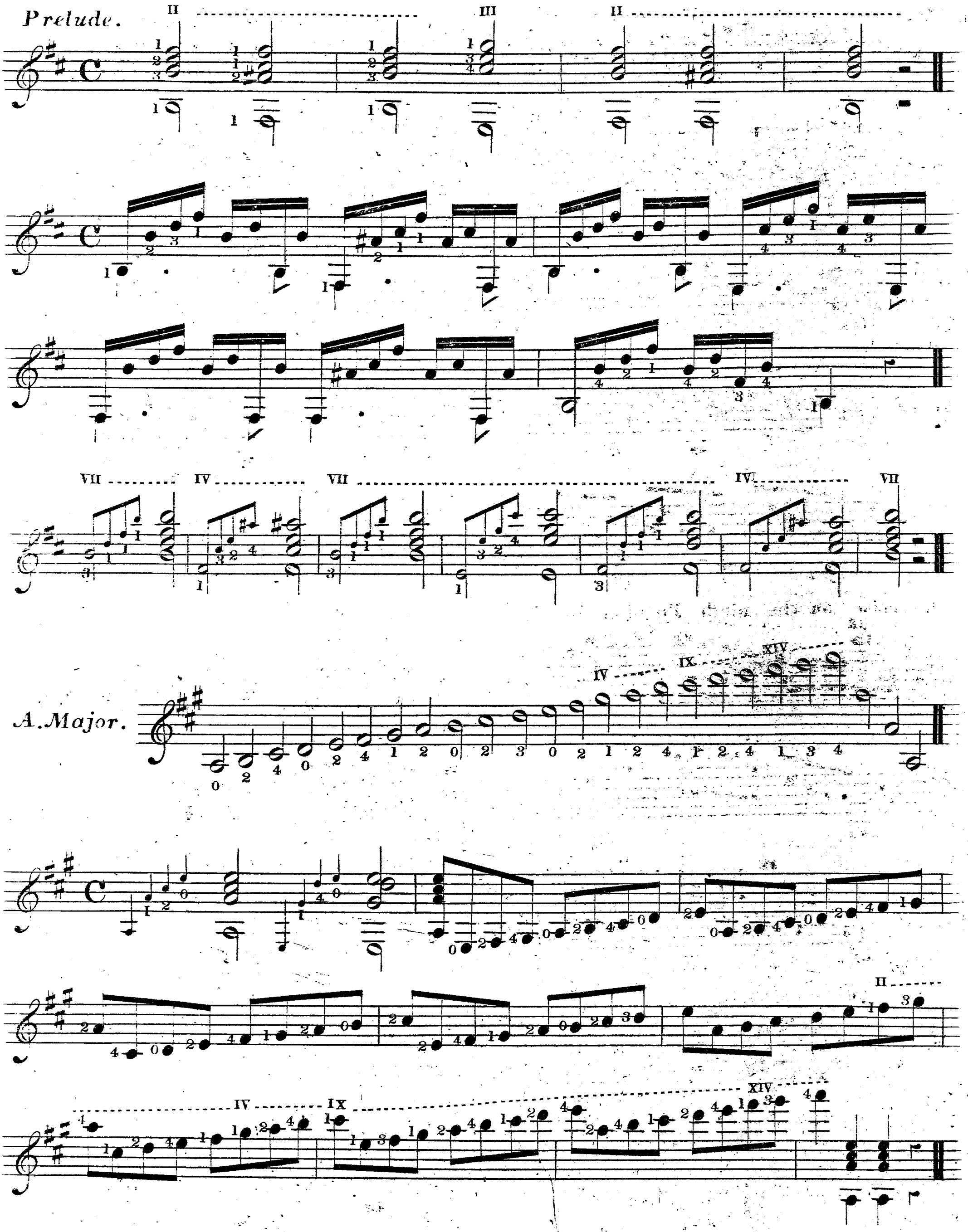
MAGNIEN.



The word "*Bar*" or *Barré*" means when two or more notes upon different strings but upon the same Fret are stopped by laying the same finger of the left hand across them.

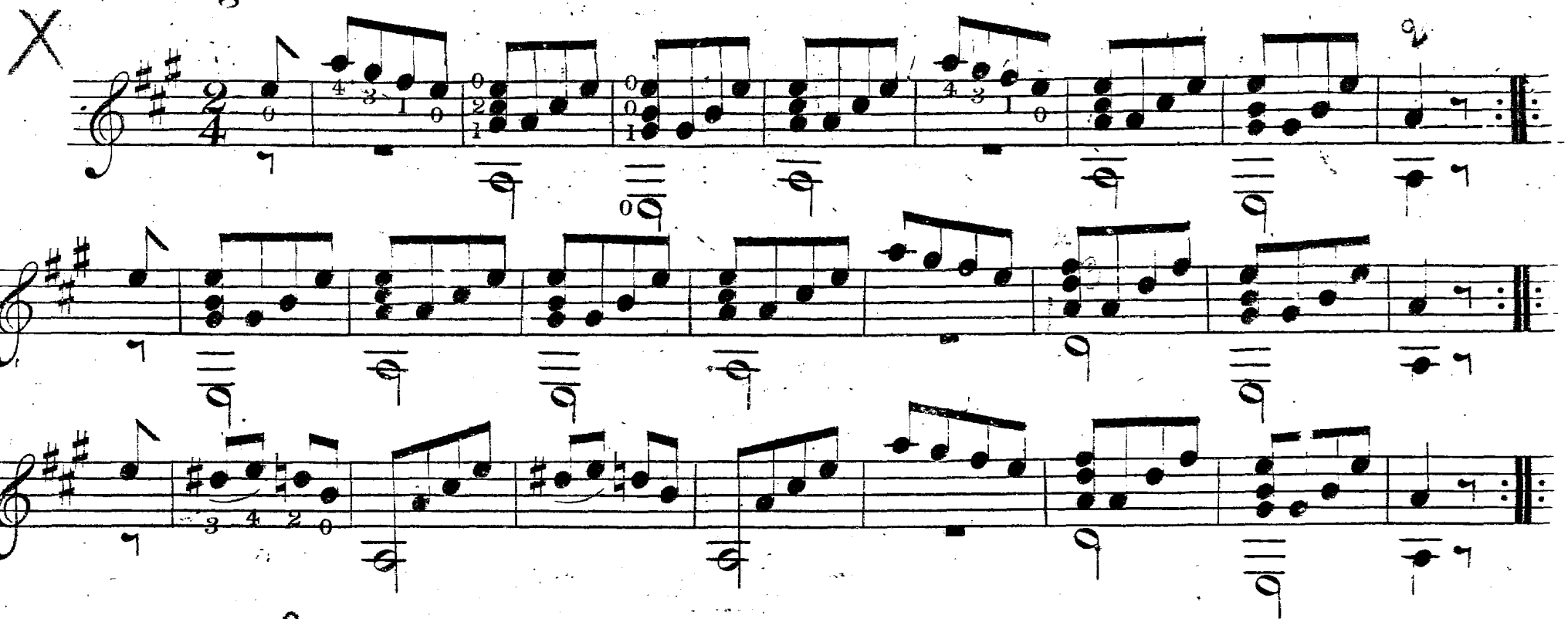


Prelude.

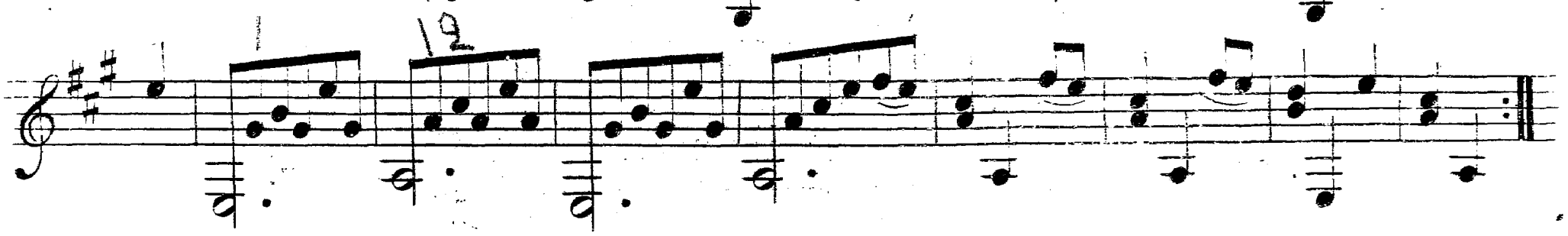


A. Major.

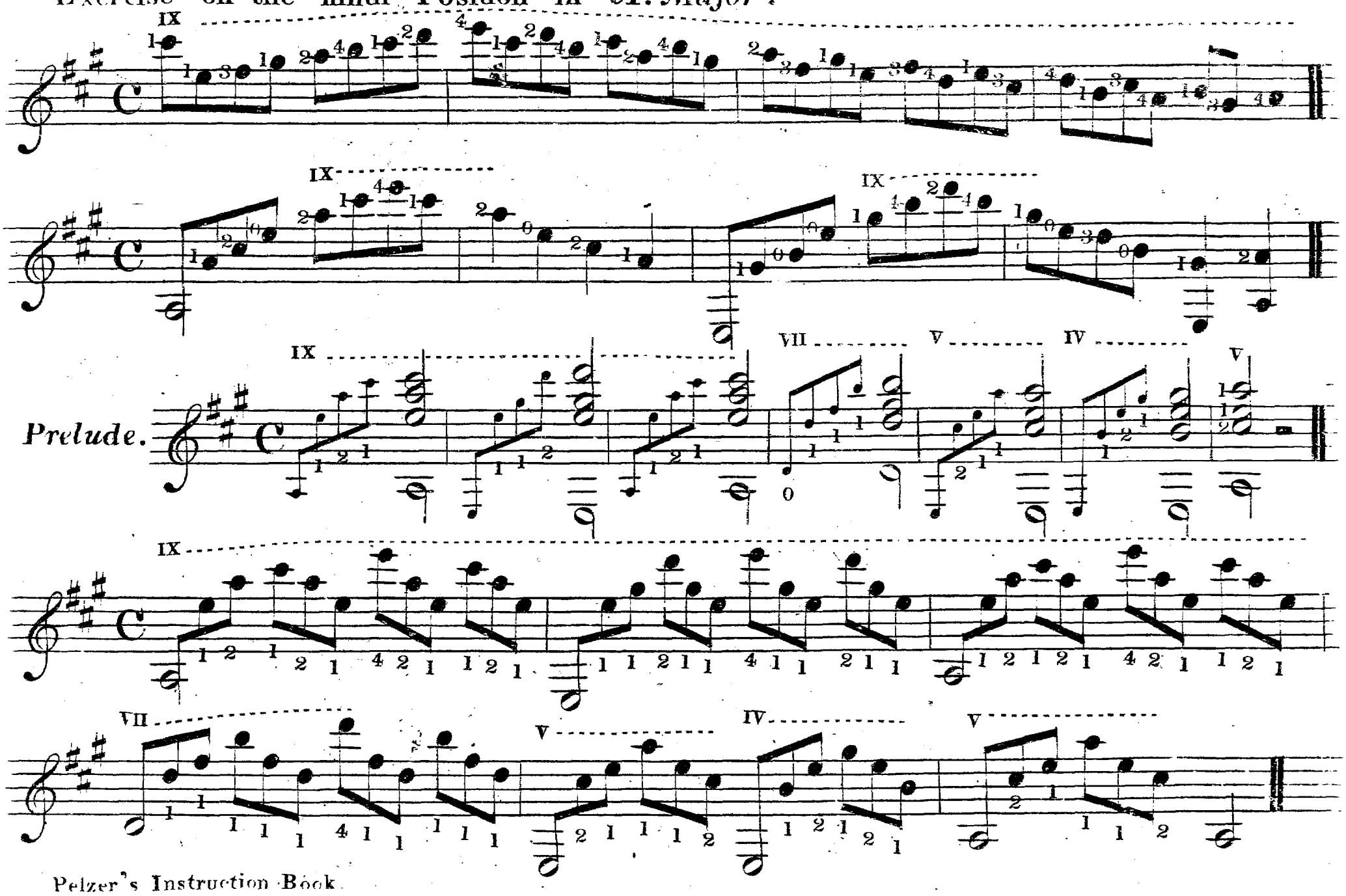
Allegretto.



Waltz.



Exercise on the ninth Position in *A. Major*.



Prelude.

For glissé (slide) see page 48

Allegretto.

F♯ Minor.

Prelude in F♯ Minor.

E. Major.

Exercise.

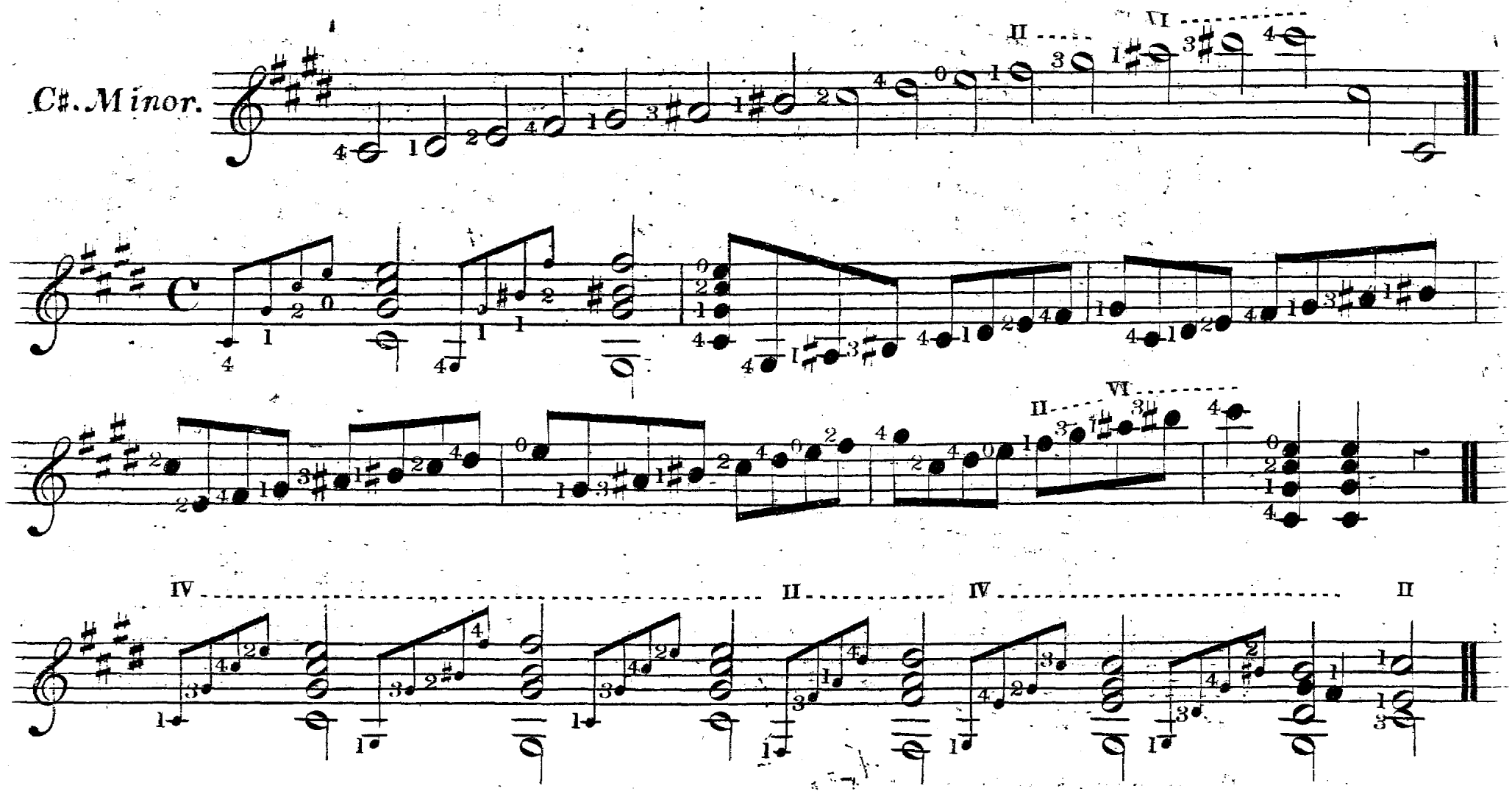
Waltz.

Waltz.

F. SOR.

Prelude.

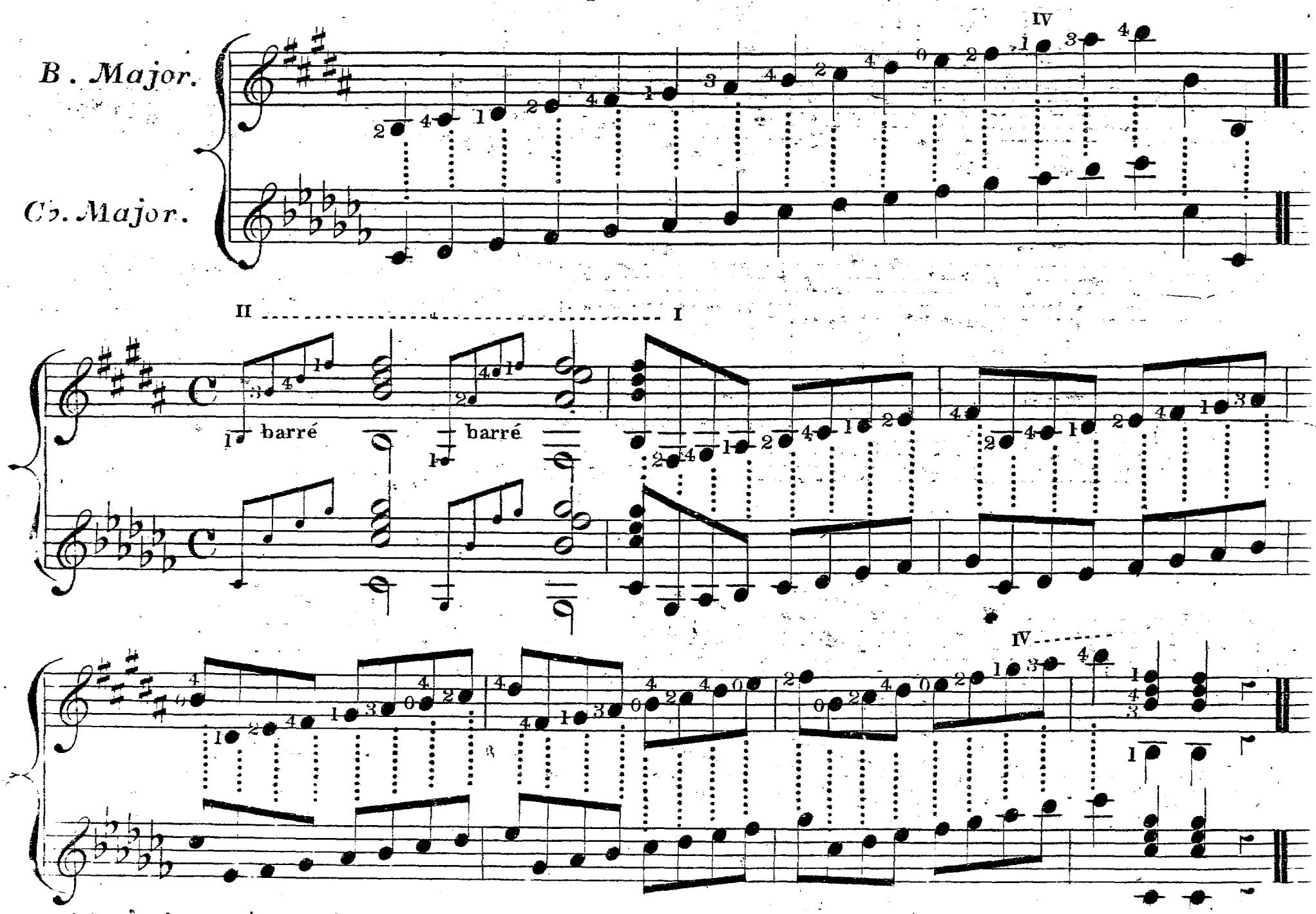
C♯. Minor.



The keys of *B.* Major and *C♭.* Major requiring the same fingering upon the Guitar, I have placed them together, The same observation applies to the other keys which are here after placed together.

B. Major.

C♭. Major.



VII IV VII IV VII

Prelude.

G♯. Minor.

A♭. Minor.

IV I VI I

IV IX XIII

IV I IV I IV

Prelude.

F♯. Major.

G♭. Major.

D♯. Minor.

E♭. Minor.

IV VIII

I IV I IV

F Major

M GIULIANI.

Prelude.

D Minor.

Waltz.

F. CARULLI.

barré.

Prelude.

B♭ Major.

barré.

barré.

G Minor.

barré

Prelude.

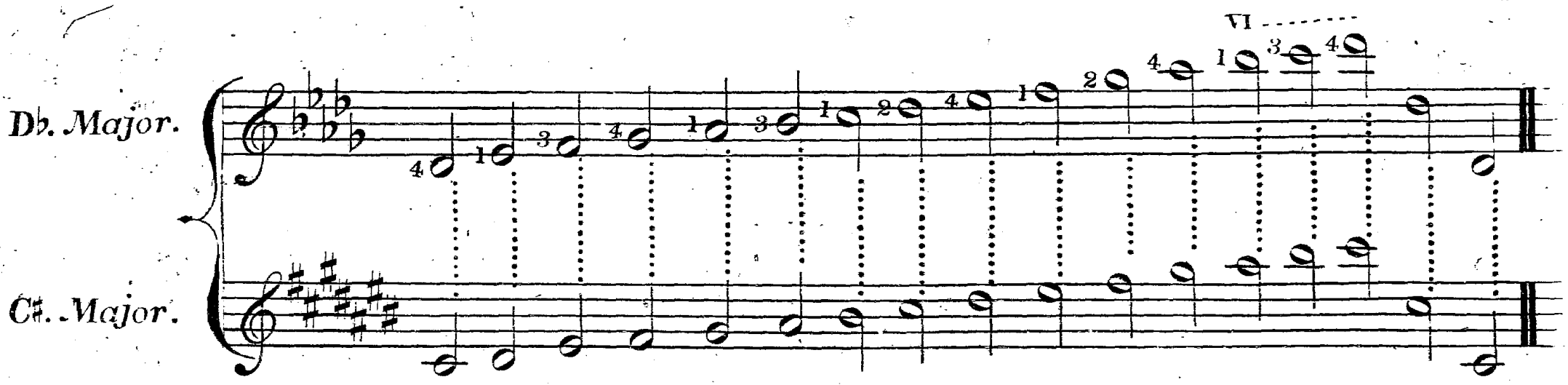
Prelude.

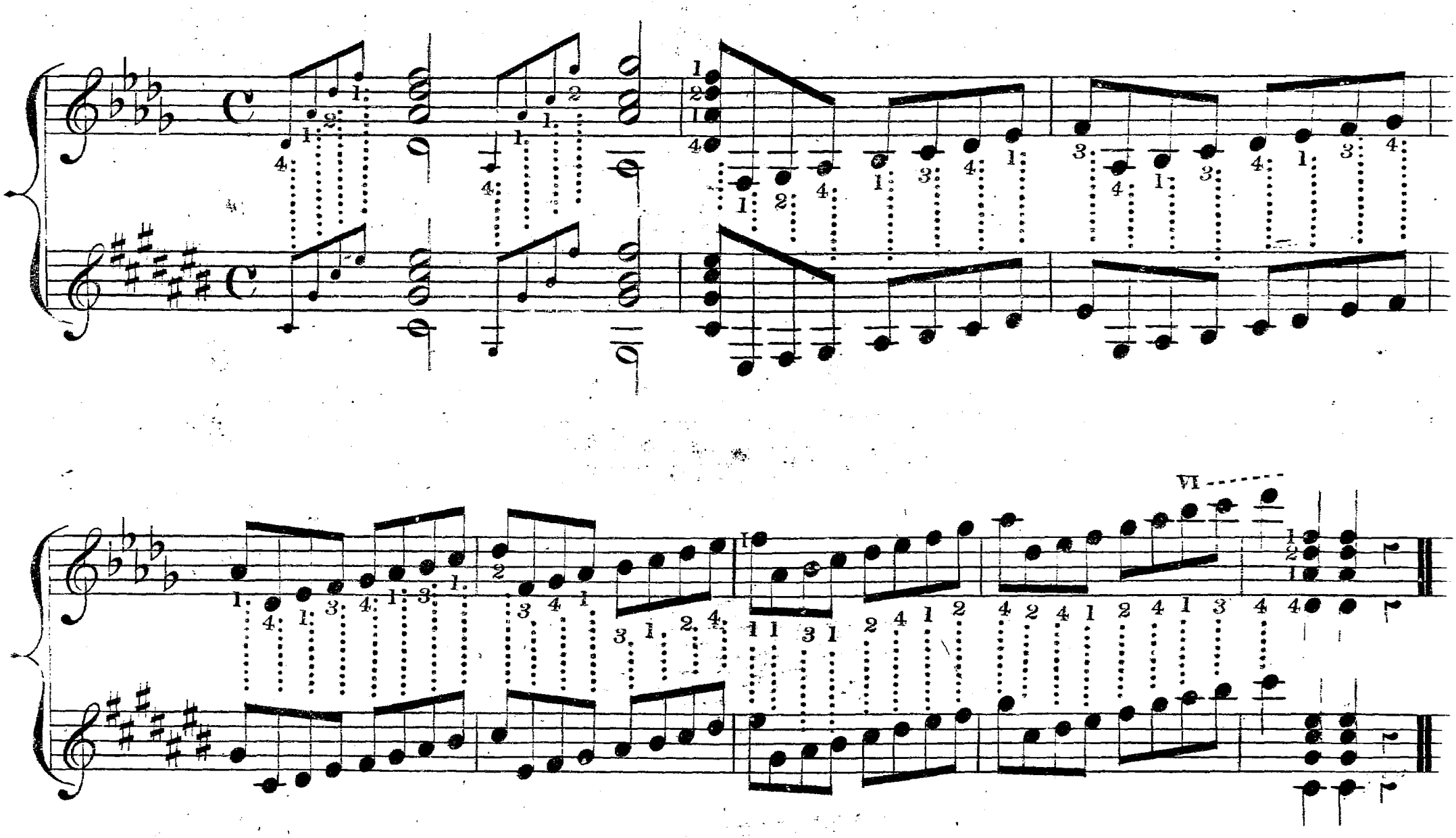
E♭ Major.

C Minor.

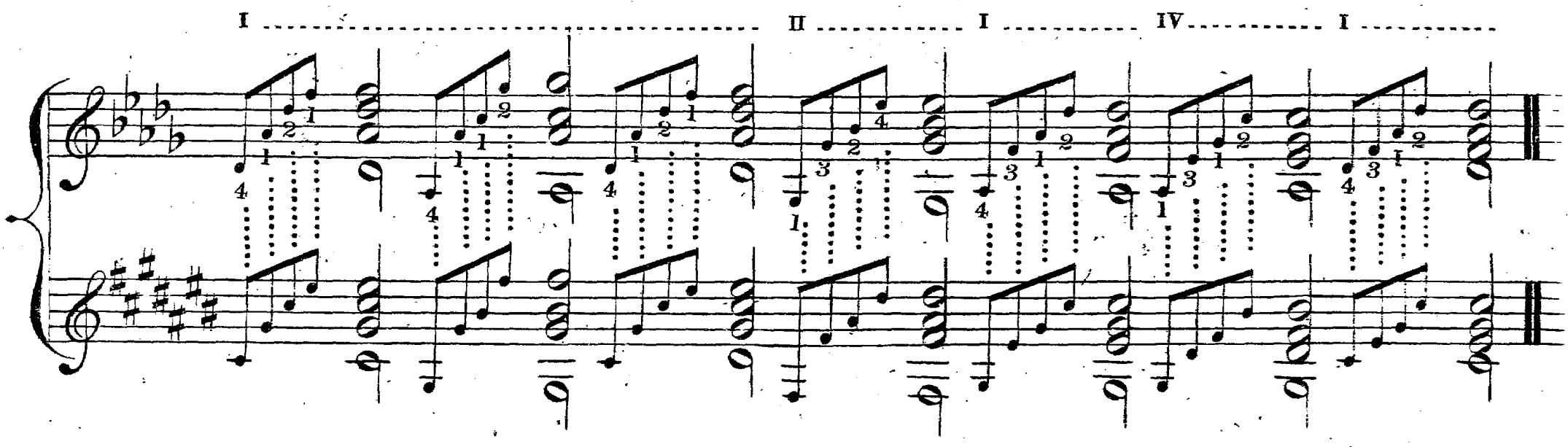
A ♭ Major.

E Minor

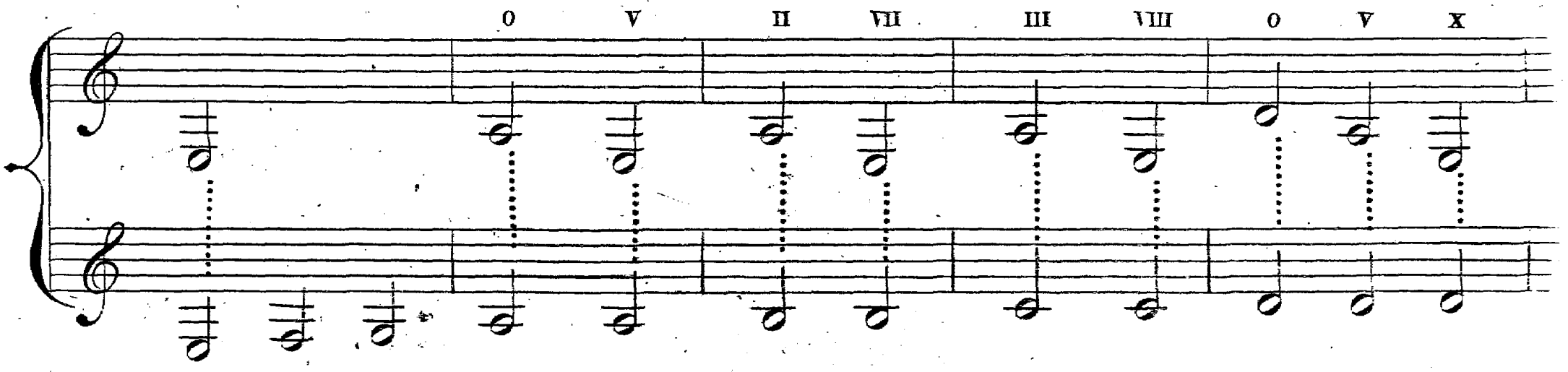




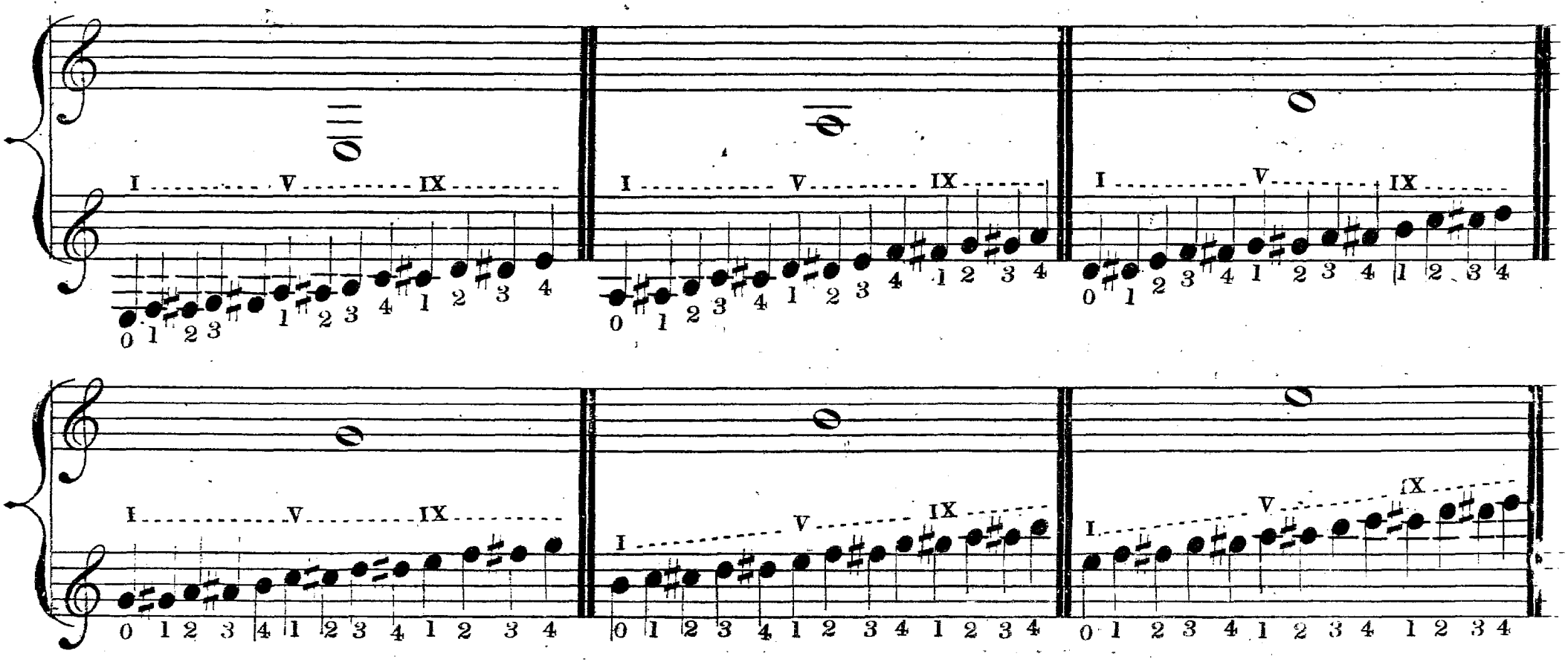
Prelude.



Example shewing how many times and upon what parts of the Instrument the same note can be played. The Roman Figures on the upper stave denote the Position and the notes the defferent strings.



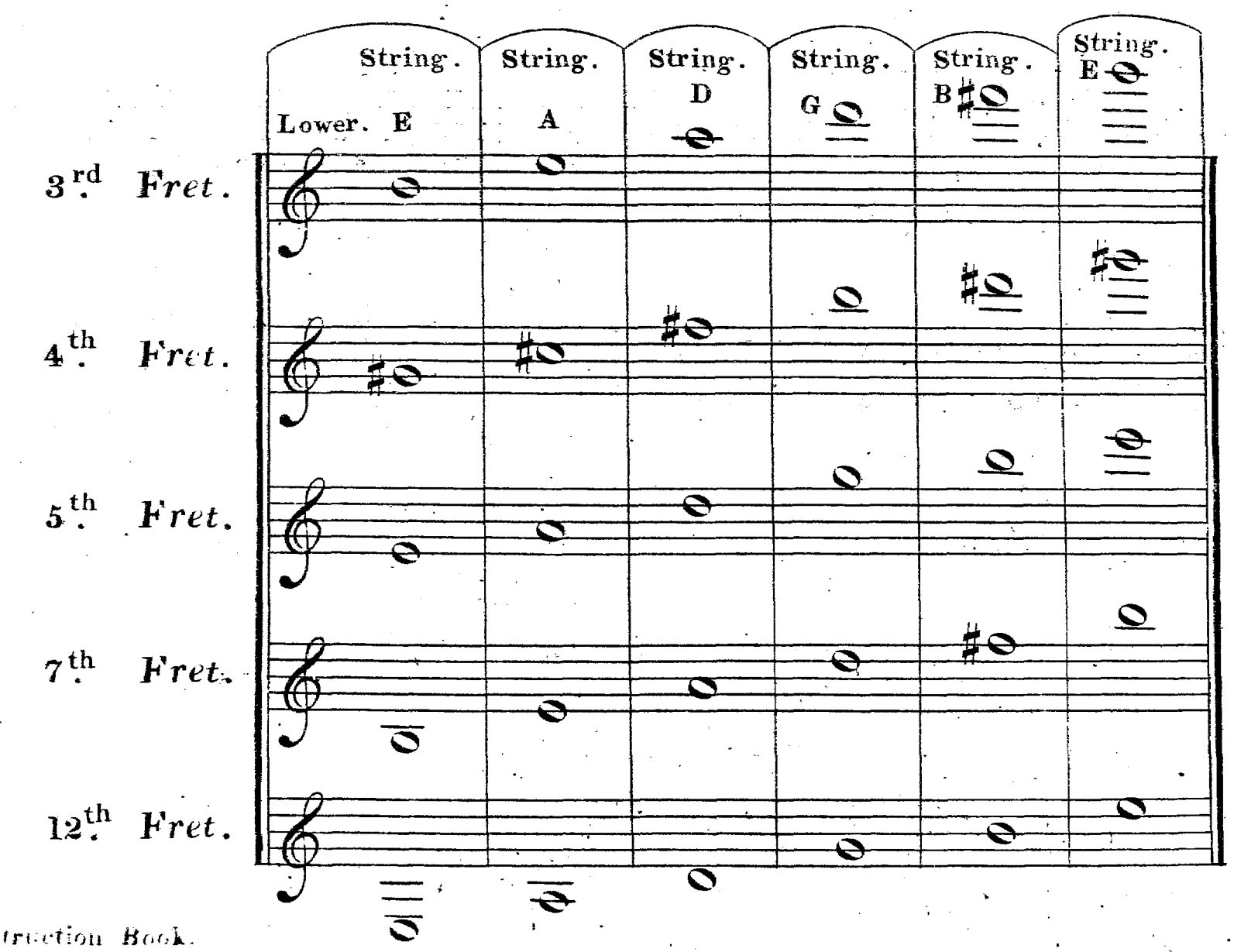
The Chromatic Scale upon each String.



Of the Harmonicks.

Many Harmonick sounds may be produced upon the Guitar: but those most in use, as being the most sonorous, are upon the 3rd. 4th. 5th. 7th. and 12th. Frets.

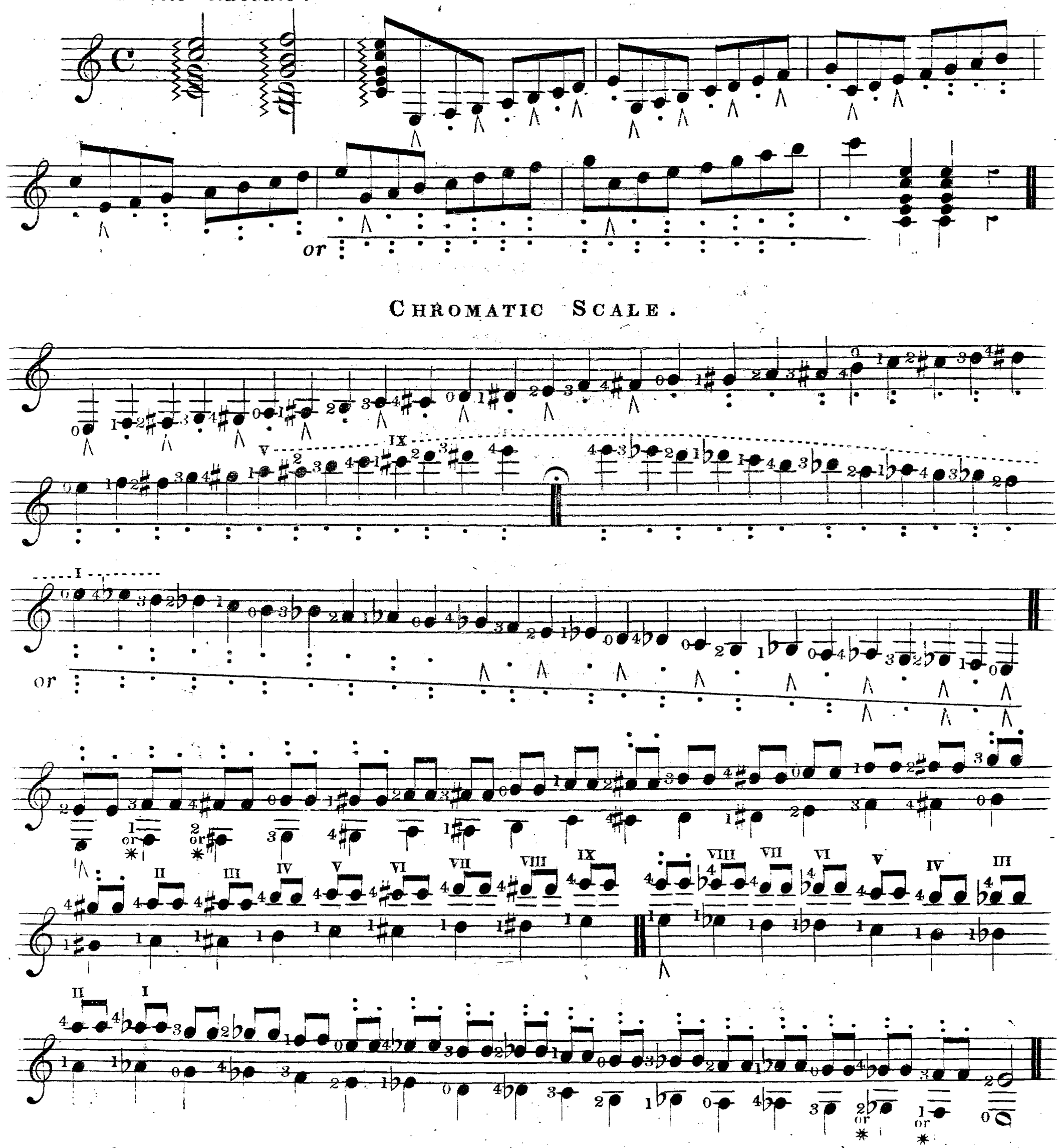
They are produced by a slight pressure of a finger of the left hand upon the strings, just above the Frets, and striking them rather strongly near the Bridge; withdrawing the finger of the left hand from the string as soon as it is in a state of vibration. They are marked *Har:* or *Harm:* and are generally written in notes smaller than the others; and in order to avoid a multiplicity of additional lines, are placed an Octave lower than the sounds which they produce; As in the following Table.



SECOND PART.

In playing notes which follow each other in quick succession, the same string must not be struck twice together by the same finger, but the notes must be played with the thumb and I.st finger, or the I.st and second finger in succes-sion, as marked in this Example.

Presto staccato.

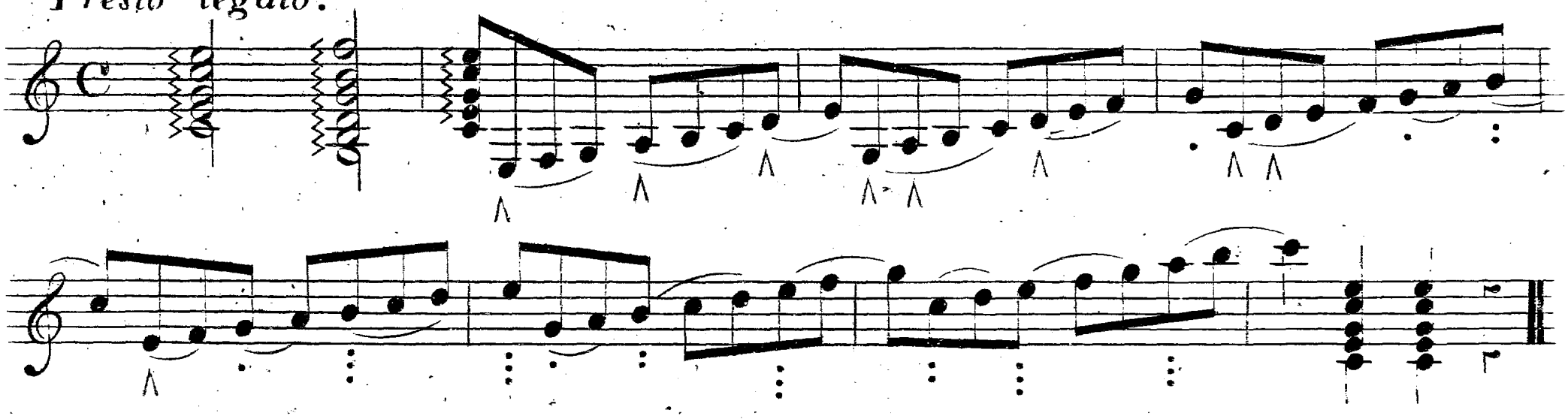


Allegretto.

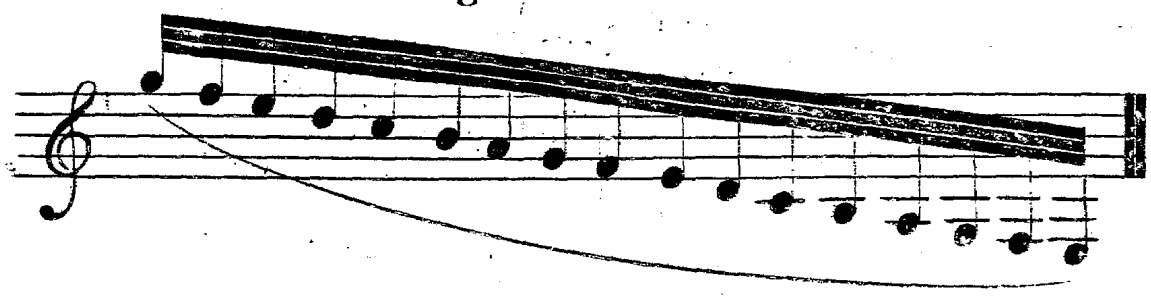
Allegro.

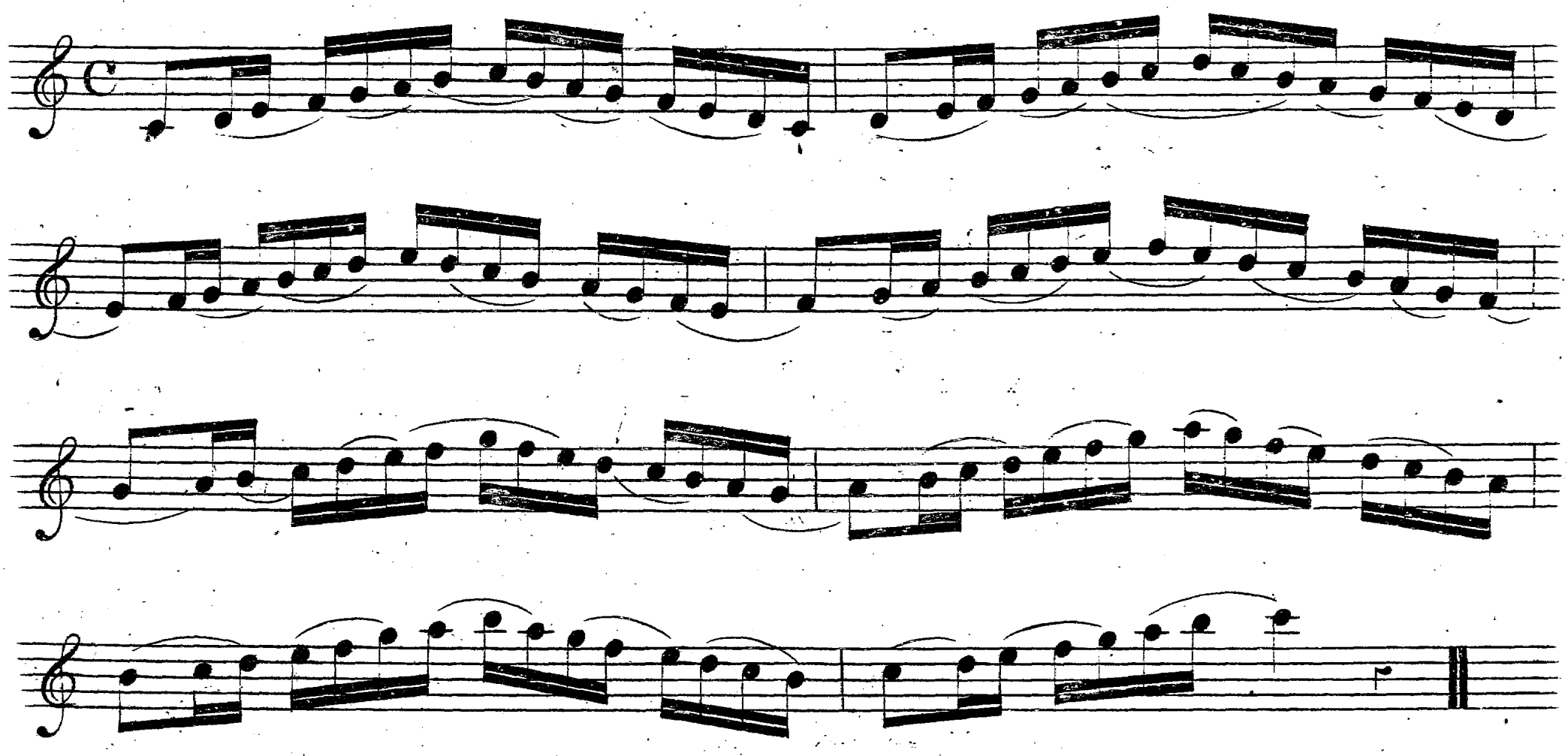
When this mark — occurs under two or more notes *ascending*, the first note only is to be struck with the right hand, and the succeeding notes are to be produced by letting the Fingers of the left hand fall with force upon them in succession.

Presto legato.

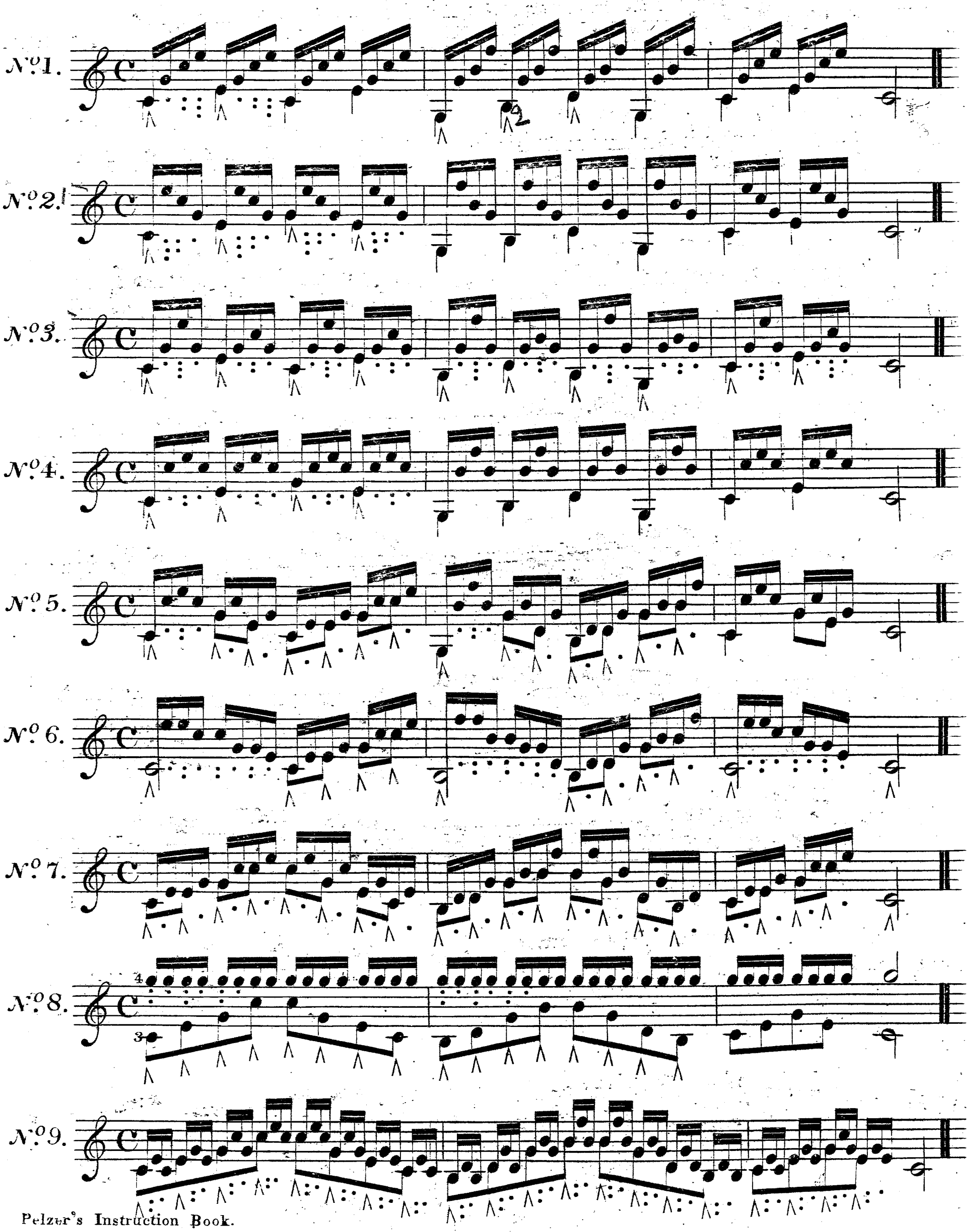


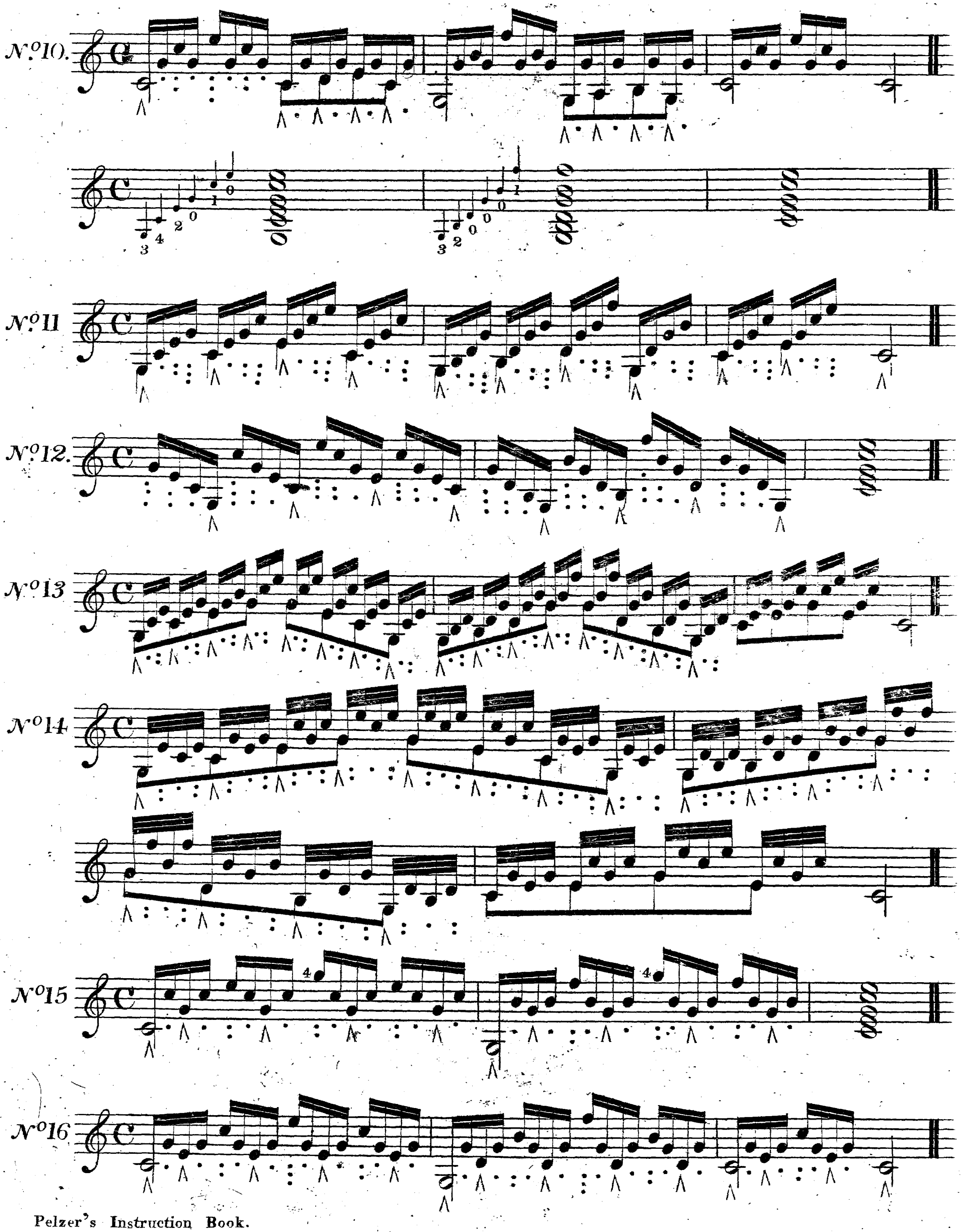
When this mark — occurs under two or more notes *descending*, the first is to be struck with the right hand, and the others are produced by *pulling* the strings horizontally with the fingers of the left hand, in succession; which is in fact striking or pulling the strings with the fingers of the left hand instead of those of the right.





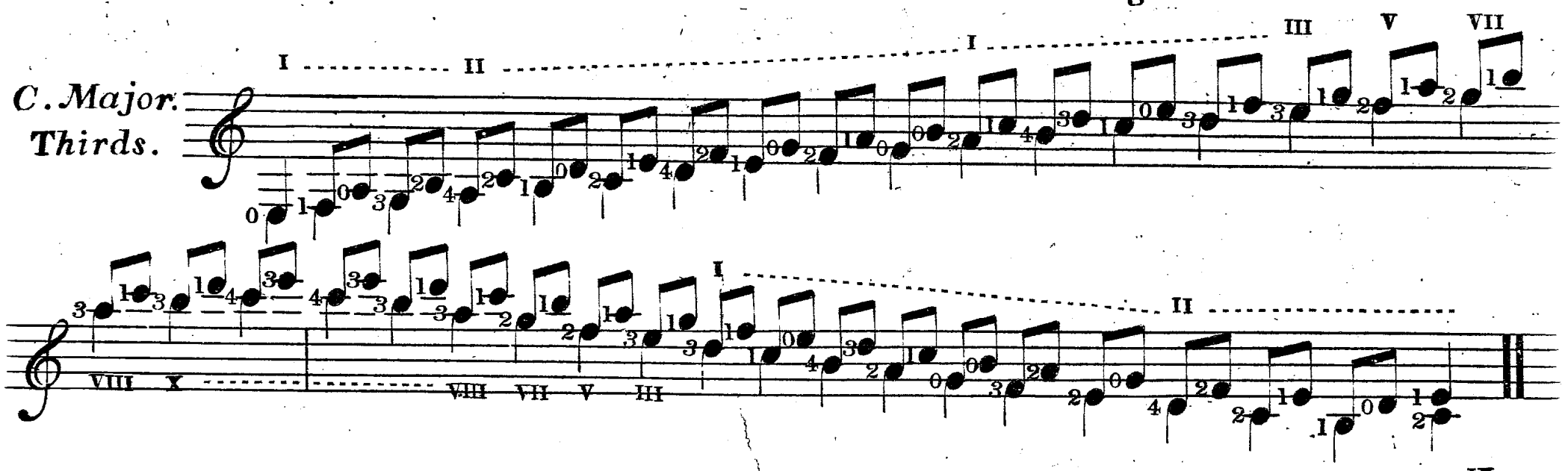
Exercise in Arpeggios for the Right hand.



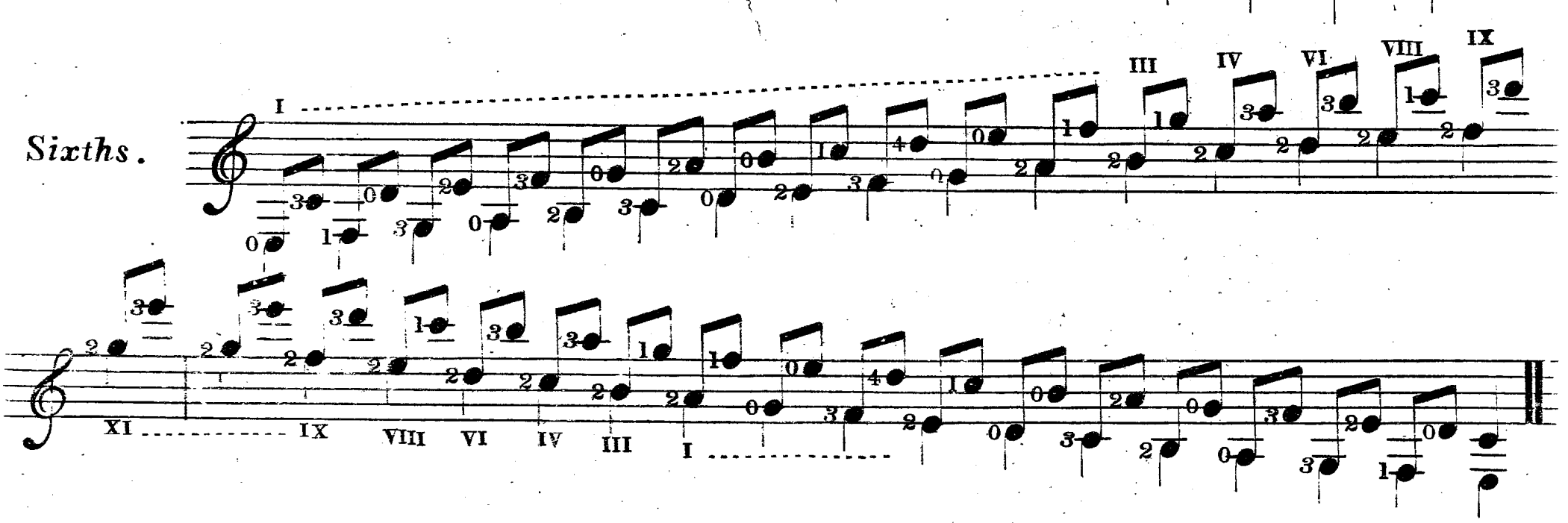

N.º10.
N.º11
N.º12.
N.º13
N.º14
N.º15
N.º16

In this Example of Thirds Sixths Octaves and Tenths the notes are to be struck with the Thumb and first Finger.

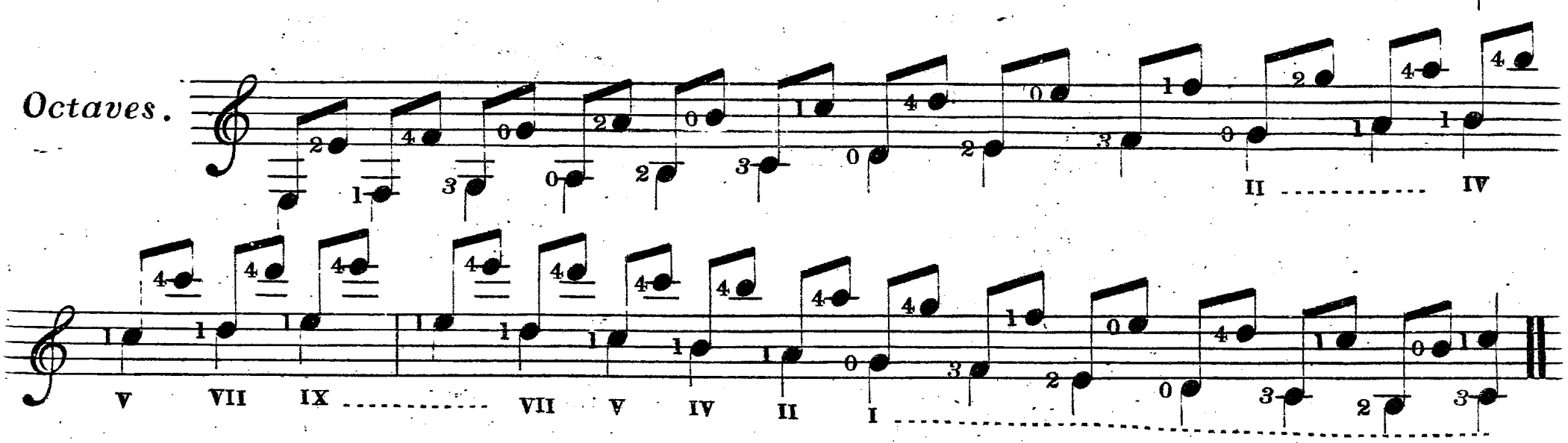
C. Major. Thirds.



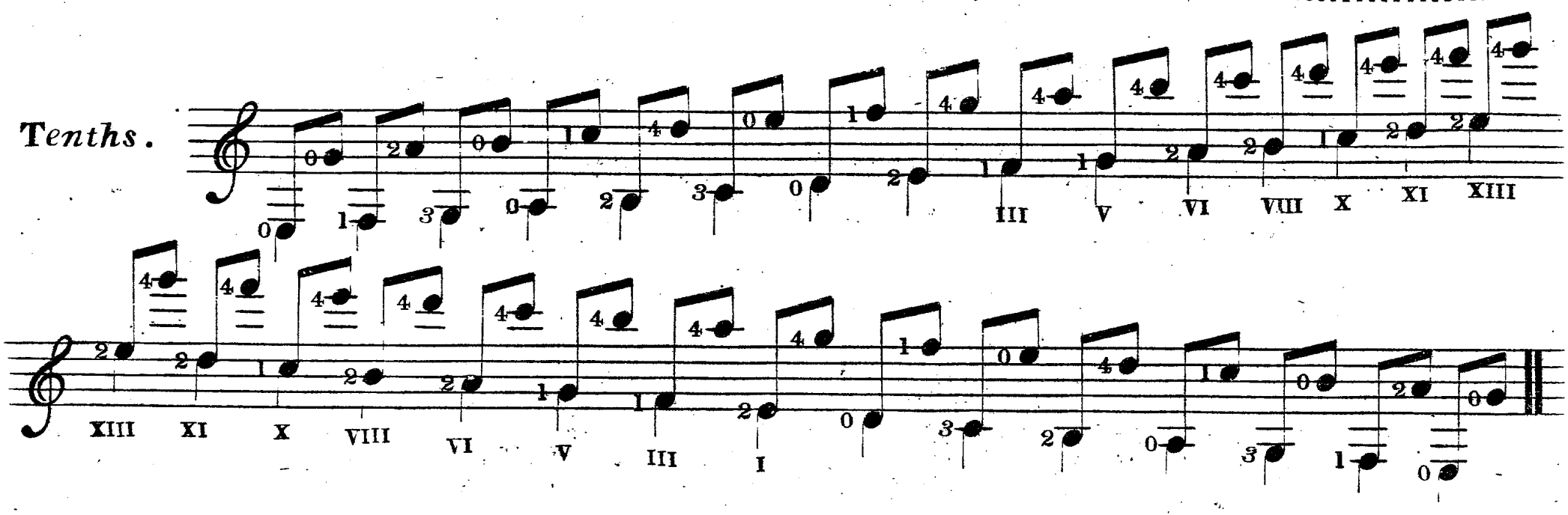
Sixths.



Octaves.



Tenths.



G. Major.
Thirds.

Sixths.

Octaves.

Tenths.

D. Major.
Thirds.

Sixths.

Octaves.

Tenths.

A. Major!

Thirds.

Sixths.

Octaves.

Tenths.

E. Major

Thirds.

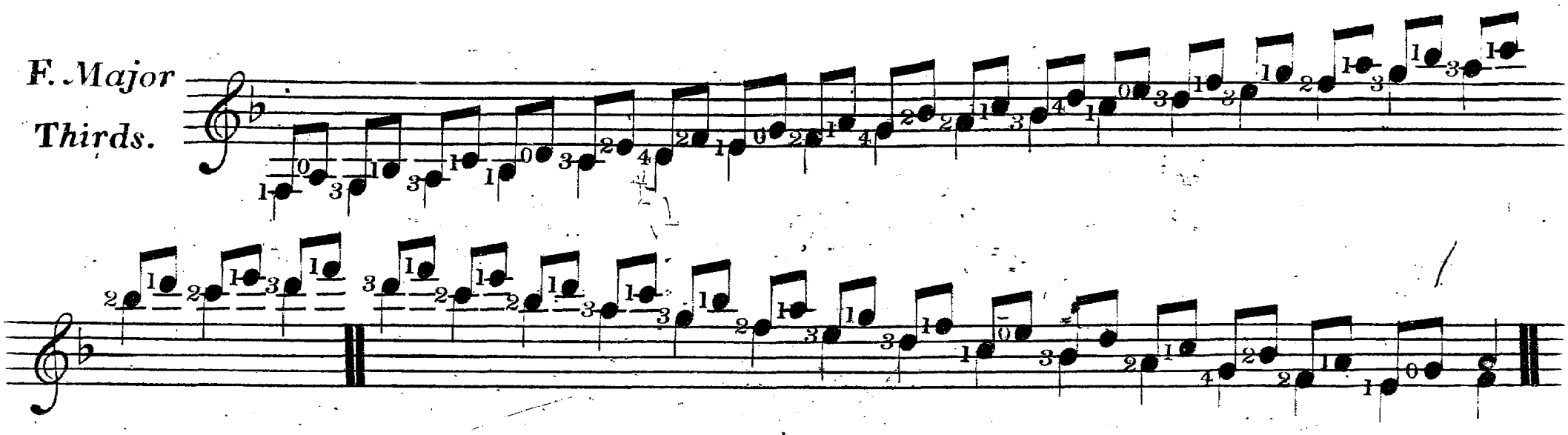
Sixths.

Octaves.

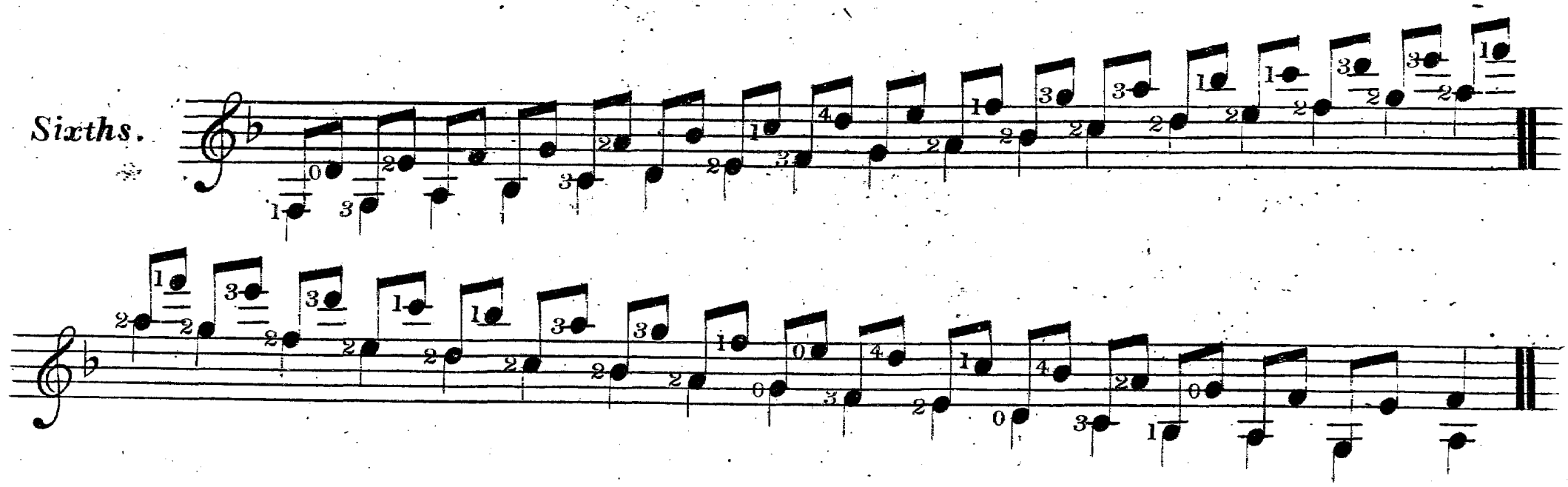
Tenths.

F. Major

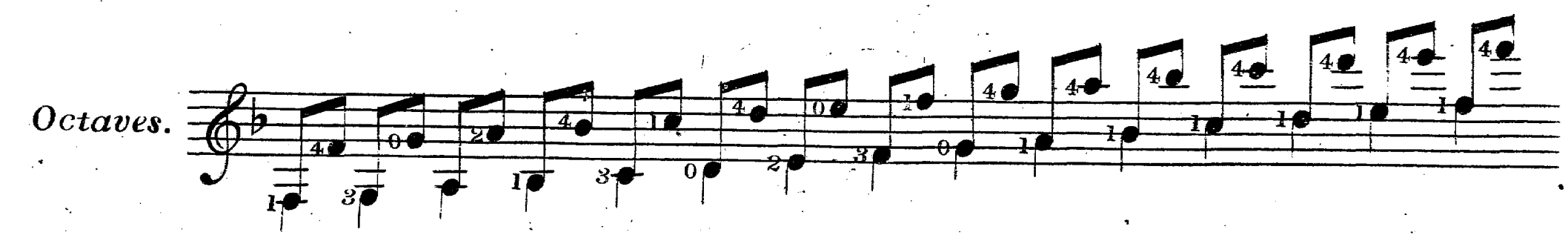
Thirds.



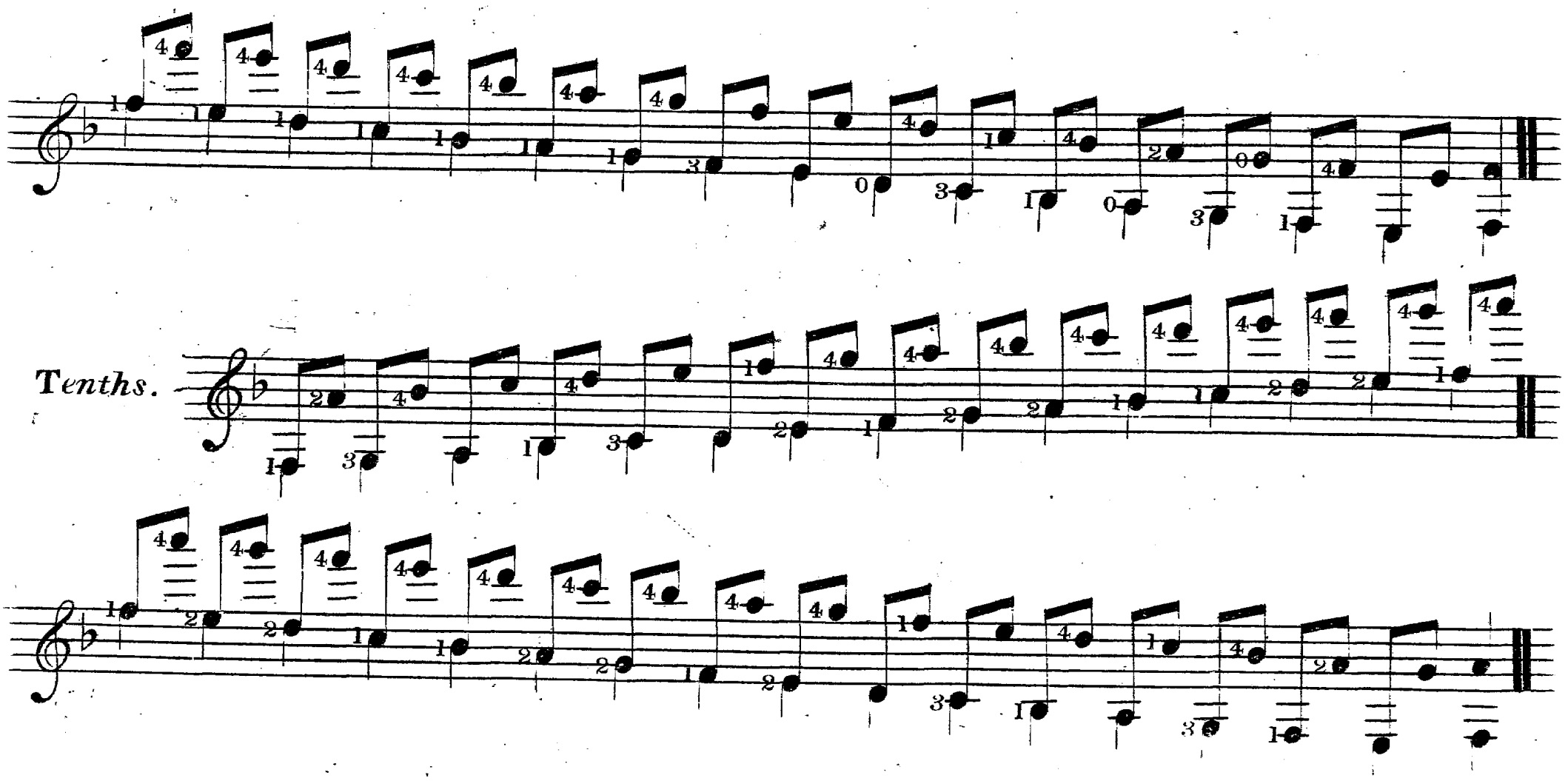
Sixths.



Octaves.



Tenths.



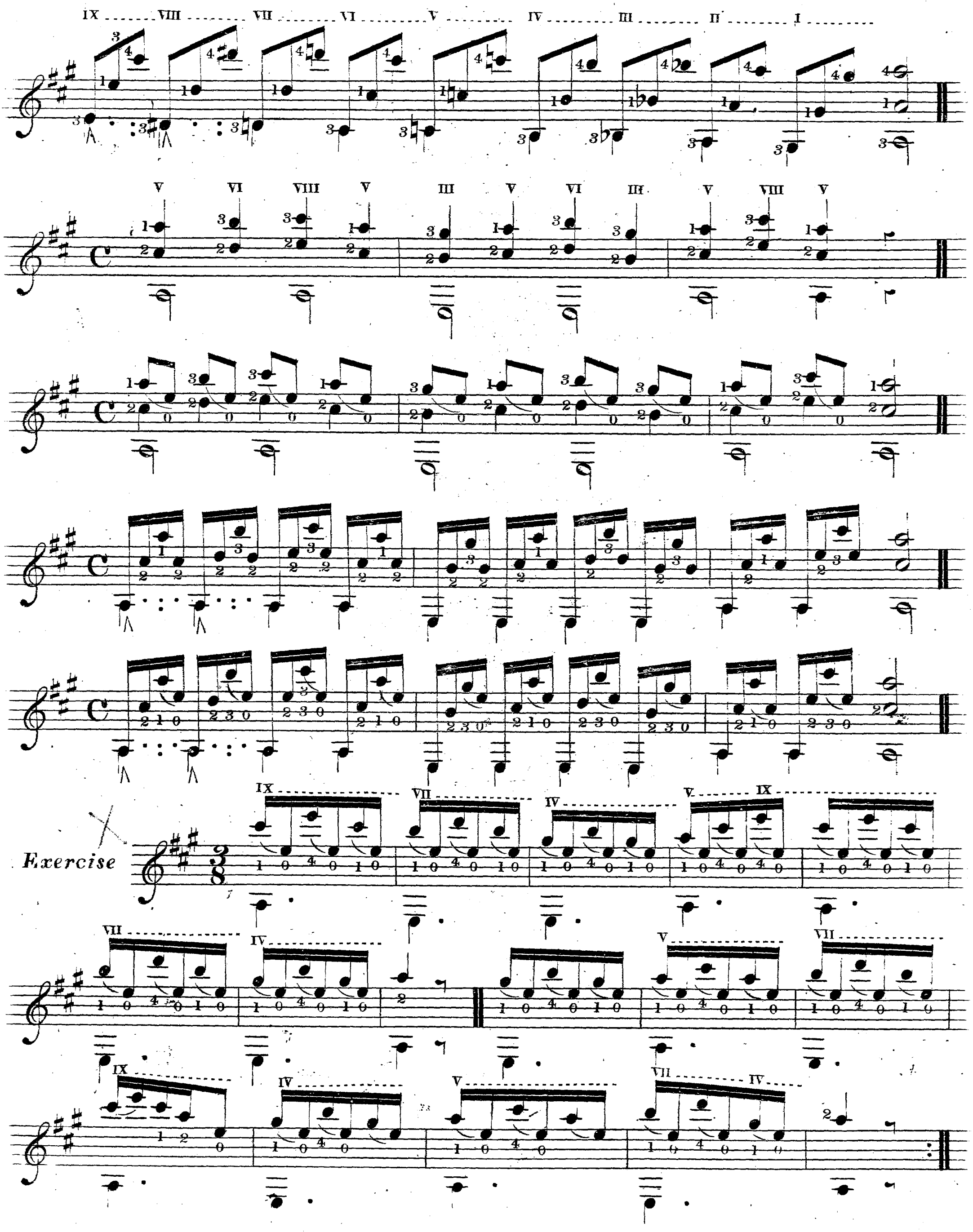
In the following Example, in which a Bass is added, the Bass Note must be struck with the Thumb, and the two upper notes with the 1.st and 2.nd Finger as marked.

Thirds.

Tempo di Waltz

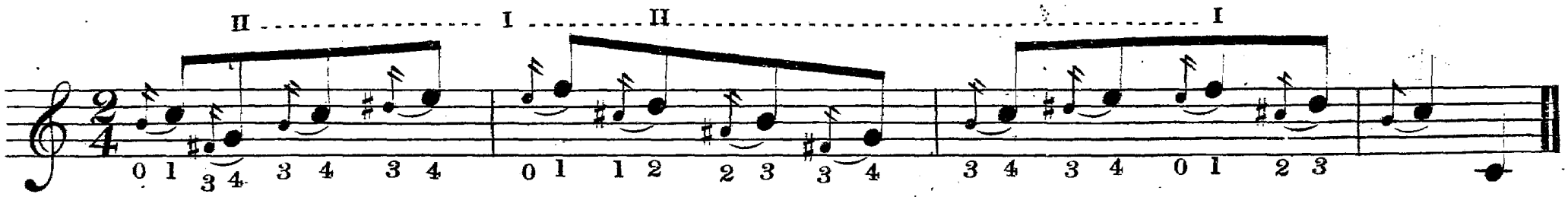
Sixths.

Octaves.

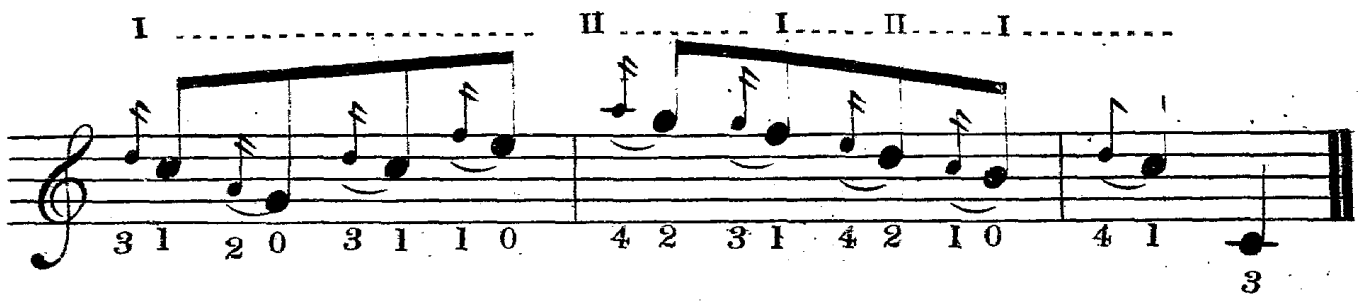

IX VIII VII VI V IV III II I
V VI VIII V III V VI III V VIII V
Exercise
IX VII IV V IX
VII IV V VII
IX IV V VII IV

GRACES and ORNAMENTS of EXPRESSION.

The Appoggiatura is a grace expressed by one or more small notes prefixed to a note of the Melody. Its length is borrowed from the note of the Melody. The inferior Appoggiatura. In order to continue the tone of a Melody with expression the small note must be struck with the right hand, and the following note produced by letting the finger of the left hand fall with force upon it. for instance;

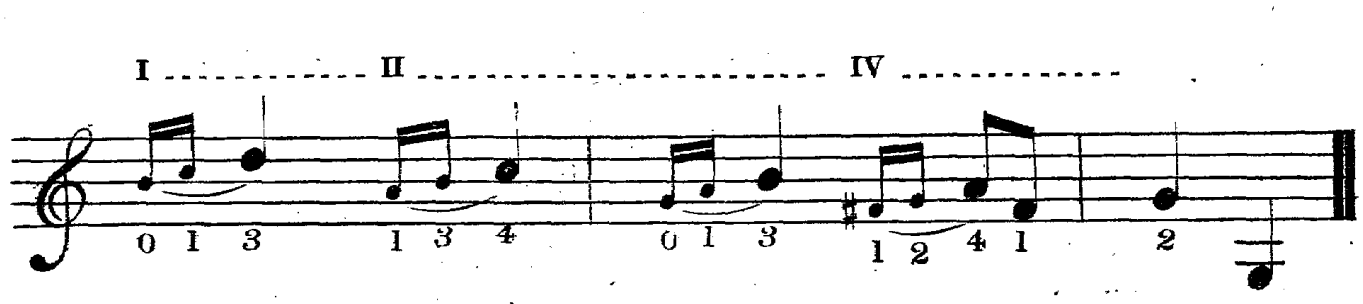


The superior Appoggiatura is played by striking the small note with the right hand, and pulling the note of the Melody horizontally with the finger of the left hand. for instance;

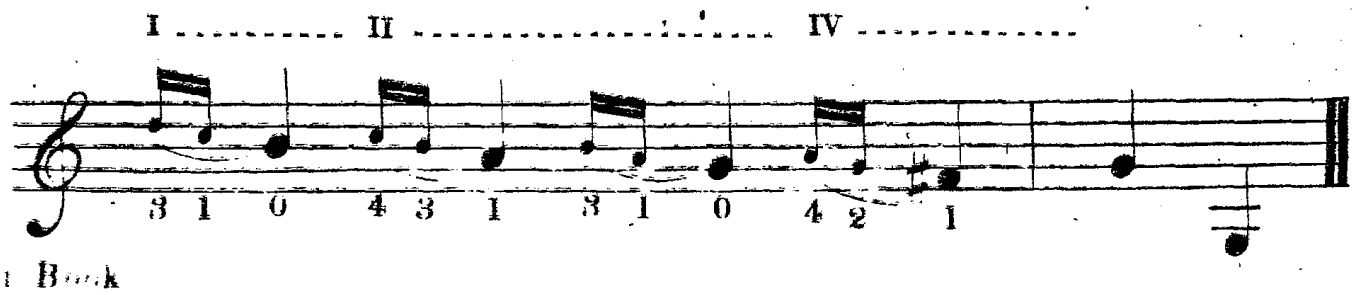


Of the APPOGGIATURA of SEVERAL NOTES

Strike the first small note with the right hand, and produce those which follow by letting the fingers of the left hand fall upon them as marked.



Strike the first small note with the right hand, and produce those which follow by pulling the other fingers rapidly from the strings.



Written thus

Played thus

Written thus

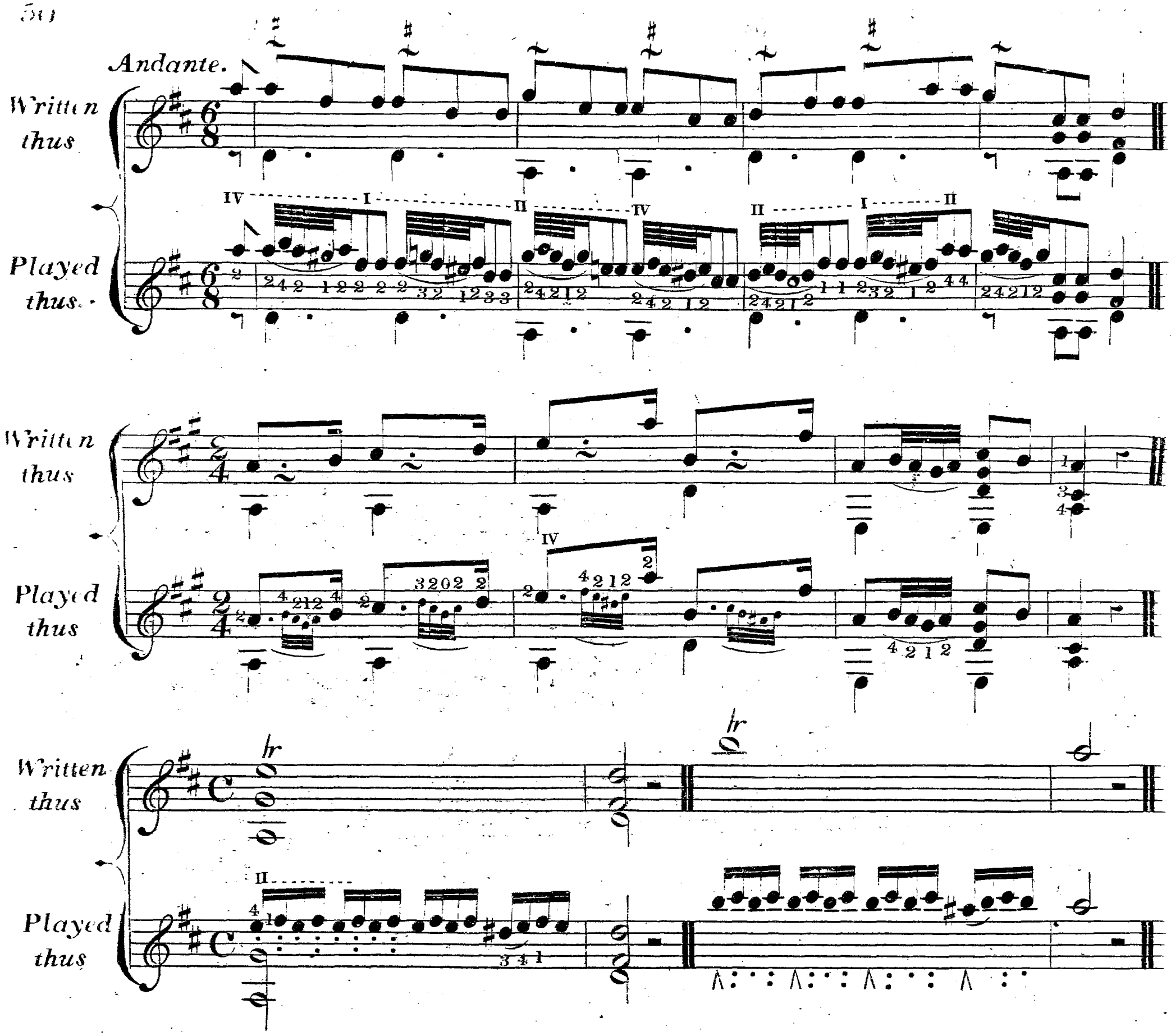
Played thus

Written thus

Played thus

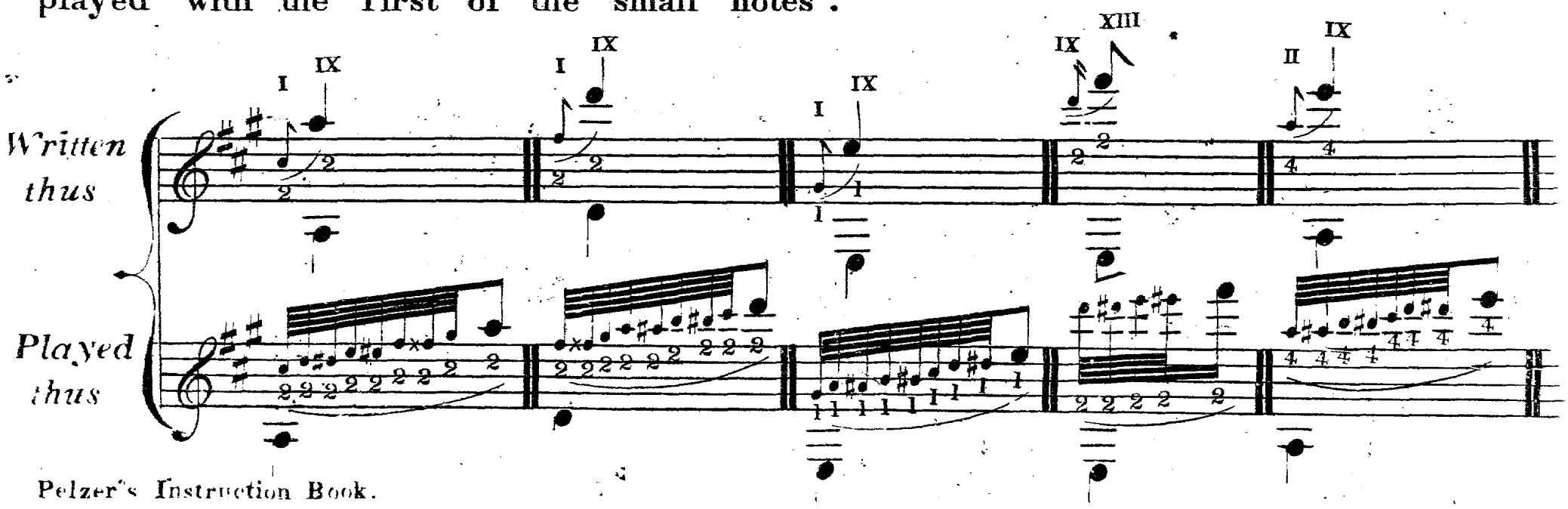
Written thus

Played thus



The GLISSATO or SLIDE.

Is played by striking the first small note, and whilst the string is in a state of vibration, sliding the finger by which it is pressed along all the semitones or frets, until it arrives at the note of the melody The Bass note is to be played with the first of the small notes.

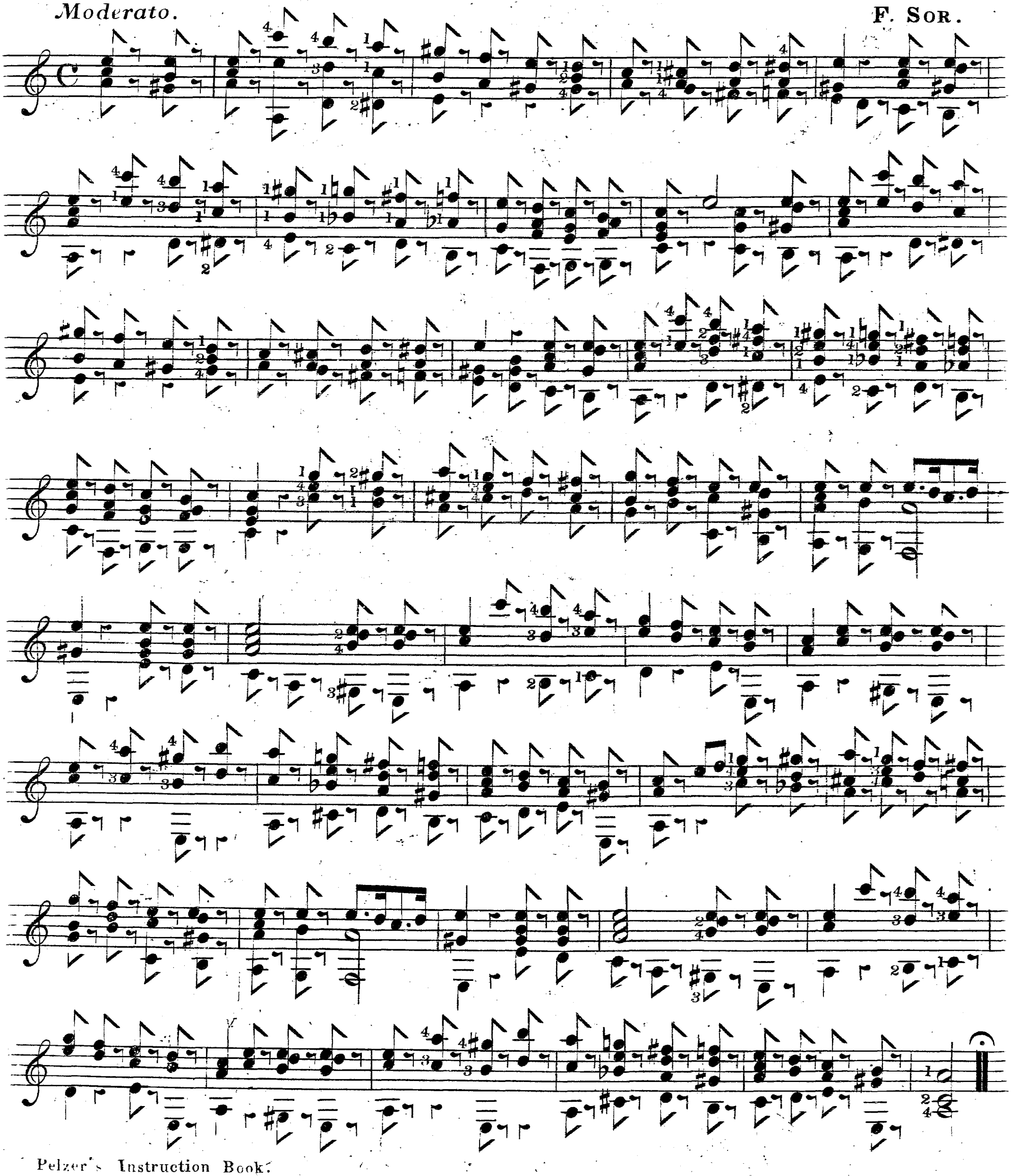


Etouffée; means, when a note is struck, and after being allowed to vibrate during its length, is stopped by the same finger which struck it. The slightest touch will reduce it to silence.

Etouffée.

Moderato.

F. SOR.



PIECES SELECTED From some of the best Composers.

Andante sostenuto. F. CARULLI.

sfz *sfz*

Andantino. M. GIULIANI.

con espres: *dol:* *p*

Pelzer's Instruction Book.

VII

f *dol:* *f*

f *p* *mf*

f *p*

Pelzer's Instruction Book.

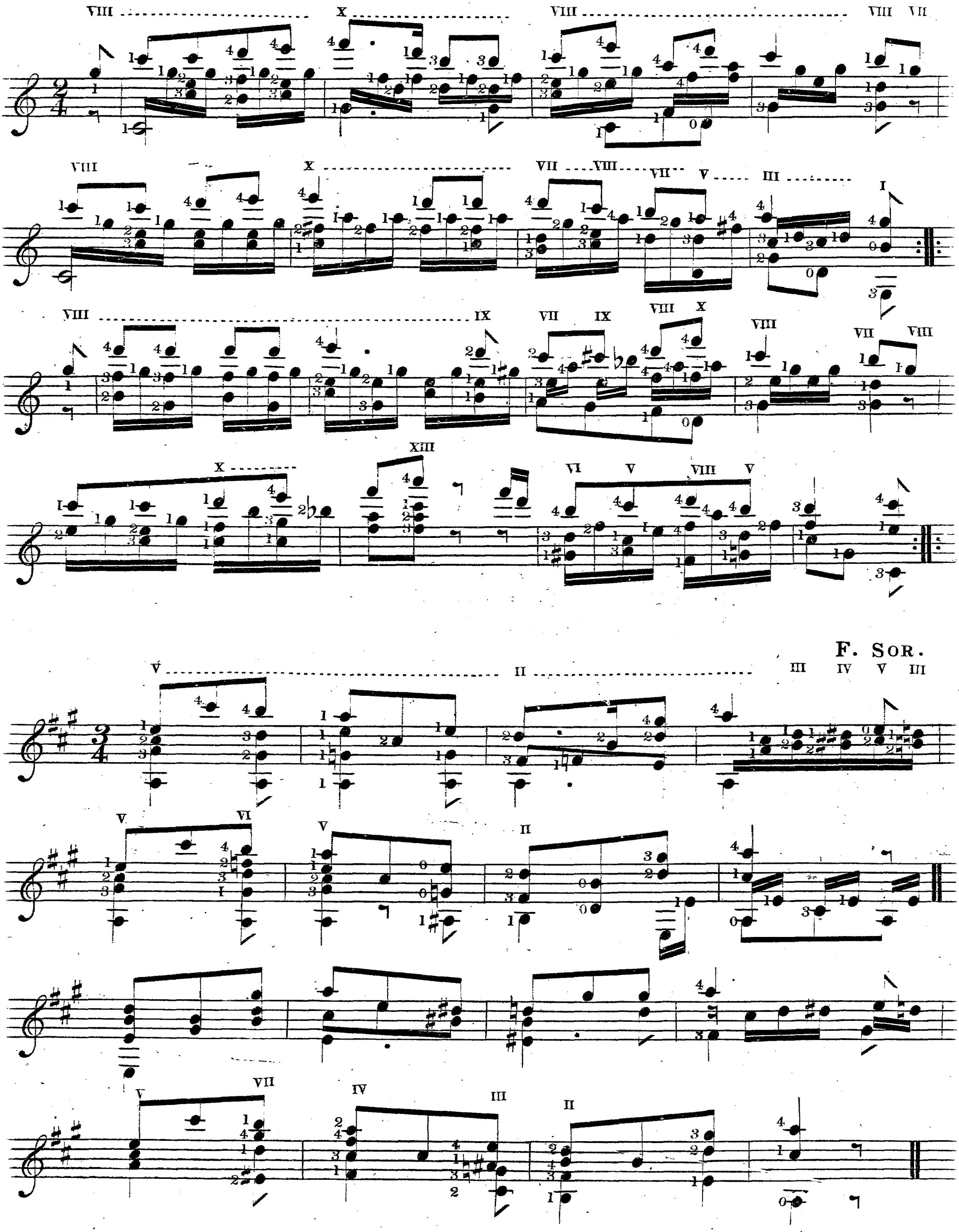
Andantino.

M. GUILIANI.

dol

Andante risoluto.

F. CARULLI.



Adagio.

AGUADO

barré

dol

dol

dol

Waltz.

barré

barré

D.C.

MARCHE

du BALLET de CENDRILLON.

F. SOR.

The 6th String to be turned in D.

dol:

PRACTICE of the CHORD of the SIXTH.

X ..... IX ..... VII ..... V ..... III II

X ..... IX ..... VII ..... V ..... III II

X ..... IX ..... VII ..... V ..... III ..... II I

M. GIULIANI.

RONDO.

Allegro con brio.

p *cres*

f *sf* *sf* *sf* *f* *p*

cres *f*

sf *pf*

f *smorzendo il tono.* *p*

smorzendo il tono. *di sopra sempre*

tutte sf

piano.

sf *f* *f* *sf*

sulla 4.a e 3.a corda.

piu lento

tempo.

cres.

Coda

ff p pf ff

sf sf sf sf sf sf ff sf

sf sf ff

pf

sf sf sf

p cres f