

A Monsieur  
de Comte Crotti de Costigliola  
ambassadeur de sa Majesté le Roi  
de Sardaigne  
avec  
les sentiments de respect et de haute  
considération  
de J. Brunel

**TREATISE ON THE GUITAR**  
Embracing the  
**Rules of Harmony**  
with Examples for the  
**GUITAR, PIANO AND HARP**  
Respectfully Dedicated by special permission  
TO  
Her Grace The Duchess of Roxburghe  
BY  
**MARZIANO BRUNI**

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P R E F A C E .

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An examination of the contents of the following Work will, it is hoped, supersede the necessity of an apology for its production.



Devoted from his infancy to the study of the Guitar, and having acquired, both here and abroad, some reputation as a Professor of it, the Author trusts that his experience of the capabilities of this interesting and fashionable Instrument, particularly qualifies him for facilitating its acquirement, not merely to the limited extent of an accompaniment for the voice, but to the more ample range of an effective performance of grand and brilliant Concertos, Fantasias &c.

Without attempting to depreciate, in the least degree, the labours of others, the Author hopes that the original, but clear and luminous method he has adopted, will totally remove the difficulties hitherto considered almost insuperable, and that while the theory of the art is explained upon the plainest principles, its practice is elucidated by such a judicious Selection of Examples, Exercises &c. as will at once improve the taste and captivate the fancy.

There are many brilliant passages upon the Guitar which have generally been considered of such extreme difficulty as to deter pupils from even attempting their execution. These passages, for which the professors who alone have hitherto succeeded in conquering them, obtain immense applause, are like the egg of Columbus, difficult only to those who are unacquainted with their mechanism, but extremely simple and easy when this is known. In the present Work, the Author has applied himself particularly to explaining these apparently miraculous effects, and has given examples of every possible combination upon the instrument, all of which he has rendered capable of being executed by any learner of moderate capacity. Such are the claims which he humbly puts forth to the patronage of amateurs of the Guitar, and he leaves it to a discerning Public to judge whether these claims be well or ill-founded.


### PRINCIPLES OF MUSIC.

There are seven Notes used in Music, which are C, D E F G A B. which are written on or between five horizontal parallel lines, called a Stave

The names which are given to the notes are determined by two Clefs, which are used in modern Music viz:  the G, or Treble Clef, which is placed on the second line, and the note on this line is called G. This Clef is used for Guitar-Music. The F. or Bass Clef  which is placed on the fourth line of the Stave, and the note on this line is called F.

#### CHARACTERS OF THE NOTES

AND THE PROPORTION THEY BEAR TO EACH OTHER.



Semibreve. Minim. Crotchet. Quaver. Semiquaver. Demisemiquaver.

Semibreve & its Rest. Minim & Rest. Crotchet & Rest. Quaver & Rest. Semiquaver & Rest. Demisemiquaver & Rest.

**RESTS OR PAUSES.**

1 2 3 4 5 6 7 8 16

A Bar. 2 Bars. 3 Bars. 4 Bars. 5 Bars. 6 Bars. 7 Bars. 8 Bars. 16 Bars.

A Semibreve is equal to..... a whole Bar.

2 Minims..... a Semibreve.

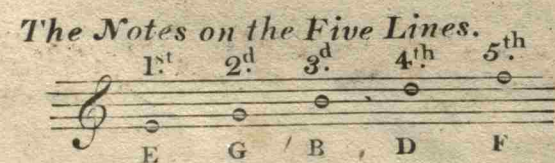
4 Crotchets..... a Semibreve or a Minim.

8 Quavers..... a Semibreve, 4= a Minim, 2= a Crotchet.

16 Semiquavers..... a Semibreve. 8= a Minim, 4= a Crotchet, 2= a Quaver.

32 Demisemiquavers..... a Semibreve. 16= a Minim, 8= a Crotchet, 4= a Quaver, 2= a Semiquaver.

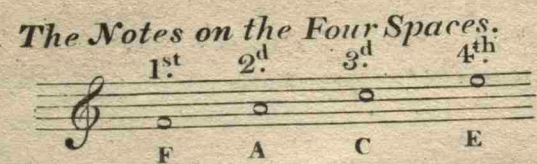
The Notes on the Five Lines.



1<sup>st</sup> 2<sup>d</sup> 3<sup>d</sup> 4<sup>th</sup> 5<sup>th</sup>

E G B D F

The Notes on the Four Spaces.



1<sup>st</sup> 2<sup>d</sup> 3<sup>d</sup> 4<sup>th</sup>

F A C E

### OF DOTTED NOTES AND RESTS.

A Dot following a Note or Rest, makes them half as long again.

EXAMPLE. 

EXAMPLE. 

A Group of 3 or 6 Notes with the figure 3 or 6 over them is played in the same time as two or four Notes, which would be equal to the larger Notes, viz:



equal to or equal to or or

#### OF TIME.

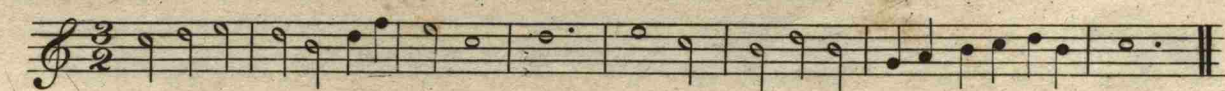
SLOW TIMES, ARE MARKED THUS.

GRAVE. LARGO. ADAGIO. LARGHETTO. ANDANTE. ANDANTINO. MODERATO.

QUICK TIMES, ARE MARKED THUS.

ALLEGRO. ALLEGRETTO. ALLEGRO ASSAI. VIVACE. PRESTO. PRESTISSIMO.

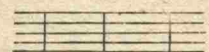
#### EXAMPLE OF TRIPLE TIME.


3 Minims in a Bar. 

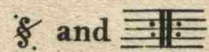

3 Crotchets in a Bar. 



3 Quavers in a Bar. 


12 Quavers in a Bar. 

A single Bar drawn across the five lines thus  distinguishes one Bar from another.

A double Bar  divides a piece of Music into 2 or more parts and is generally put at the end to mark the finishing Movement.


A Repeat  and  are used, the first, to shew from which place the part is to be repeated; the second, when the whole part is to be played over again.


A Pause is marked thus  a tie or binding thus  when put over two or more Notes.



These are abbreviations to shew that the same group is to be played as many times over again as there are lines across the staff. 


OF SHARPS AND FLATS.



To raise or lower a half tone, two Signs are made use of, which are called Sharps & Flats #, b.

A Sharp placed before a Note raises it half a tone. 

A Flat placed before a Note lowers it half a tone. 

A Natural  placed before a Note which has been made Sharp or Flat restores it to its original Place, viz: 

A double Sharp x raises a Note another half tone, or a whole tone 

A double Flat  lowers a Note another half tone, or a whole tone 

It is necessary to observe that the Sharps are placed after the Clef, in ascending always a fifth, and must always be used in the Order of the following Example viz: That the 2<sup>d</sup> Sharps cannot be used without the 1<sup>st</sup> having been marked or used before, the 3<sup>d</sup> must be used after the 1<sup>st</sup> and 2<sup>d</sup> &c. The same rule is to be used with the Flats, with the only difference that these are placed in descending always a fifth.

1<sup>st</sup> EXAMPLE.



2<sup>d</sup> EXAMPLE.



FIRST PART.  
OF THE GUITAR IN GENERAL.

§ 1.

Number of Strings on the Guitar.

The Guitar has 6 Strings of which the 3 last, the 6<sup>th</sup> 5<sup>th</sup> & 4<sup>th</sup> are Silver Strings the 3 others the 3<sup>d</sup> 2<sup>d</sup> and 1<sup>st</sup> are Gut strings. All are tuned by fourths, except the 2<sup>d</sup> Gut String which is tuned as a third, as the following example shews.



The table below gives an Example of all the Notes which are played on the Guitar. It is necessary to observe here that the higher Notes of the Guitar are of the greatest consequence, because the most eminent authors write brilliant passages always with high Notes, and those who know how to play them well, will observe, that the Guitar produces a pretty effect if accompanied by other Instruments, especially by the Piano-Forte.

Modern Guitar-Music begins with E. and ascends to A, as the following Example shews.



OF POSITIONS,  
AND THE FRETS OF THE GUITAR.

Some Professors of the Guitar assert that the frets of that Instrument represent the positions, and that there as many positions on it, as there are frets on the fingerboard, and lay it down as a rule, that, in order for a Pupil to ascertain the particular position he is playing in, the first finger of the left hand is to be placed on such and such a fret, counting from the first one in succession. This method I consider quite erroneous, since each fret yields twenty different positions, each position having its proper fingering exclusive of the open strings, as is explained at Page 22.

Thus when it is required to shew the Pupil the notes of transposition upon the different frets, it would be better to direct him to place the first finger upon the 3<sup>d</sup> 4<sup>th</sup> or 5<sup>th</sup> fret &c.

As for the term *position*, I think it would be better to give this name to the different inversions of the Chords, every one of which, is susceptible of 5 different positions, with a different fingering in various parts of the fingerboard as explained at Page 36.

The number of frets is 17 every one of which reckoning from the 1<sup>st</sup>, being half a tone higher.

MANNER OF TUNING THE GUITAR.

It is necessary that the Pupil begins at first to learn to tune the Guitar after unisons, according to the following Example.

At first the sixth String must be tuned, Ex: A, when this is done, put the 2<sup>d</sup> finger on the 5<sup>th</sup> fret of the same 6<sup>th</sup> String Ex: B and then tune the 5<sup>th</sup> String, playing first the 6<sup>th</sup> and then the 5<sup>th</sup> alternately till the note of the 5<sup>th</sup> open String corresponds perfectly with that which is produced on the 5<sup>th</sup> fret of the 6<sup>th</sup> String, Ex: C. When this is done, continue successively the same Method with the other Strings placing the second finger on the 5<sup>th</sup> fret of the 5<sup>th</sup> String Ex: D. and by means of this, tune the 4<sup>th</sup> Ex: E. and so on. However it is necessary to make an exception with the 2<sup>d</sup> String which must be tuned in placing the 2<sup>d</sup> finger on the 4<sup>th</sup> fret of the 3<sup>d</sup> String Ex: F, to obtain the Unison because the 2<sup>d</sup> String must be tuned as a third (see 1<sup>st</sup> §) while the other Strings are tuned by fourths.

As soon as the pupil is able to tune his Guitar after the above rule, it is necessary he should learn the other Method, which is the surest to enable him to tune well his Instrument correctly.

2<sup>d</sup> EXAMPLE.

A third and, perhaps, the easiest way of tuning the Guitar is to tune it after a Piano-forte, when this is in tune the 6 Guitar Strings correspond and must be tuned after the following Piano-forte notes.

3<sup>rd</sup> Ex: The Guitar notes must exactly correspond with the Piano.

## SECOND PART.

## § 1.

## MANNER OF HOLDING THE GUITAR.

The figure on the opposite page shews the manner of holding the Guitar.

In explaining below the advantages of this position, I am far from prescribing this manner, knowing that there are many masters as well as amateurs who hold it differently. Every one may hold the Guitar as he has been accustomed to do. This Instruction book has only been composed by me to make this Instrument known thoroughly, and not to give decisive or arbitrary rules concerning the position of the Guitar. The reason why I hold it thus, and why I advise the learner to do the same is, (*Firstly*) In holding the Instrument perpendicularly the performer must turn the head entirely to look at the Frets and Strings, and turn it directly again to look at the Music which if repeated often must be tiresome, (*Secondly*) the left arm will get tired, because it is always held up, and (*Thirdly*) when the Guitar is pressed (if held upright) against the body, it must be excessively fatiguing after a length of time especially for a Lady whilst, in holding it in the manner I mention, all these inconveniences disappear; the performer can read the Music and look at the frets without turning the head and the left hand can descend and ascend the fingerboard easier but not so, when held differently.

## § 2.

## POSITION OF THE RIGHT HAND.

The right hand must form a graceful curve, the little finger lightly placed between the bridge and the sounding board, and the other fingers held or placed on their respective strings, observing however that the least possible movement should be made with the hand. The thumb must be easy and when used, should pass lightly over the fingers.

## § 3.

## POSITION OF THE LEFT HAND.

The neck of the Guitar must rest in the middle of the left hand and should be sustained by the thumb; the thumb placed between the 1<sup>st</sup> & 2<sup>d</sup> fret, under the neck, which is to be held lightly with the 1<sup>st</sup> finger; in this manner the performer can run up and down the fingerboard with facility.

The hand must be rather distant from the neck, but without effort in the joint, in order to let the fingers fall perpendicularly on the strings. Many Authors pretend that the thumb of the left hand must never be used in playing the Guitar. I have proved by Examples at Page 25 that there are certain passages where it is absolutely necessary to make use of it.

In many other instances it is much easier to use the thumb, although the first finger might be also used; other passages may be played either with the thumb or with the first finger at option. At Page 34 I have given an Example of all the Chords in every key which may be played without the thumb of the left hand.

## § 4.

## MOVEMENT OF THE RIGHT HAND.

To accustom himself to the movement of the right hand, the Pupil should practise the following Example, until the movement of the fingers becomes easy, and to make himself entirely master of them and enable him to produce an even and distinct tone on all the Strings, the thumb must strike the 3 Silver Strings (the 6<sup>th</sup> the 5<sup>th</sup> and the 4<sup>th</sup>) the first finger strike the 3<sup>d</sup>, the 2<sup>d</sup> finger the 2<sup>d</sup>, and the 3<sup>d</sup> finger the 1<sup>st</sup> String. This rule will also serve for the Single Scale.

Example

§ 5.

MANNER OF PLAYING CHORDS.

A Chord consisting of three notes, must be played with the thumb and first and second finger— of four, with the thumb and three fingers— of five, the two lower notes must be struck with the thumb, and the other strings with the first, second and third fingers— and when of six notes the three lower strings are to be struck with the thumb, without taking it too far off the strings, which, in order to produce an agreeable effect, must be done with great rapidity, and as evenly as possible just as if all the notes were struck simultaneously.

Ex: 1. 

Here the same rule must be observed but the Notes must be played one after another.

When a small curved line stands before a Chord as in the following example, the Strings are to be played one after another, and in this manner two notes may be executed on the same string, if well united together.

When the Strings are well and equally touched, it produces a fine effect particularly in an Adagio.

Ex: 2. 

OBSERVATION.

The Figures under the Notes indicate the fingers of the left hand, the thumb is marked by +, the first finger is marked with 1<sup>st</sup>, the second with 2, the third with 3, the little finger with 4, the open String with 0.

Scale of C. Major. 

Arpeggio with 2 Fingers. 

Arp: with 2 Fingers. 

Arp: with 3 Fingers. 

Arp: with 3 Fingers. 

Arp: with 3 Fingers. 

Arp: with 3 Fingers. 

Arp: with 4 Fingers. 

Arp: with 4 Fingers. 

Arp: with 4 Fingers.

WALTZ

Fine

Andantino.

1<sup>st</sup> 2<sup>d</sup>

ROVDO

WALTZ

sliding. sliding.

nat: har:7. har:5. har:12. har:12. nat: har:12.

har:12. nat: har:12. nat: har:12.

MARCH

har:7. nat: har:7. nat: har:7. nat: har:7.

Imitate here the Trumpets.

Dal Fine

GOD SAVE THE QUEEN.

1<sup>st</sup> 2<sup>d</sup>

SAINT PATRICK'S DAY.

D.C. Sino al Fine.

\* At page 18. will be found the explanation of the manner how the Slide is to be Played, and also how the Harmonic sounds are to be executed.



EXERCISES OF ALL THE SCALES IN EVERY KEY.

C. MAJOR. A. MINOR.

G. MAJ. E. MIN.

D. MAJ. B. MIN.

A. MAJ. F#. MIN.

E. MAJ. C#. MIN.

B. MAJ. or Cb. MAJ. G#. MIN. or Ab. MIN.

F#. MAJ. or Gb. MAJ. D#. MIN. or Eb. MIN.

Db. MAJ. or C#. MAJ. Bb. MIN. or A#. MIN.

Ab. MAJ. F. MIN.

Eb. MAJ. 8th Fret C. MIN.

Bb. MAJ. 1124 143 14213 1 G. MIN.

F. MAJ. 1124 143 14213 1 D. MIN.

EXAMPLE OF ALL THE NOTES WHICH MAY BE PLAYED ON EVERY ONE OF THE SIX GUITAR STRINGS WHICH ARE USED IN TRANSPOSITION.

Example.

6th String 5th String 4th String 3rd String 2nd String 1st String

EXERCISES OF ALL THE SCALES OF TRANSPOSITION.

Scale of C. Major. 5th Fret

G. Major. 7th Fret

D. Major. 7th Fret

A. Major. 11th 9th Fret

E. Major. 4th Fret 11th 9th Fret

B. Maj. or Cb. Major. 6th 4th Fret

F#. Maj. or Gb. Major. 3rd Fret 6th Fret

Db. Maj. or C#. Major. 6th Fret

Ab. Major. 5th Fret 9th 6th Fret

Eb. Major. 3rd Fret 6th 5th Fret

Bb. Major. 3rd Fret

F. Major. 6th 5th Fret

## OF THE APPOGGIATURA OR ORNAMENTS IN MUSIC.

Appoggiaturas are expressed by very small Notes the stems of which are generally turned upwards, to distinguish them from the principal Notes, they are embellishments of Melody. Their duration is borrowed from the Chief Notes. When the Appoggiatura stands above the principal Note as in Example N<sup>o</sup> 1. it must be played, but the finger which has struck the Note, must be taken off immediately, pulling at the same instant the String a little aside, in order to let sound the following principal Note, without the assistance of the right hand. A general rule is, that whenever the Appoggiatura is placed above a Note, the finger must be put on this note before the String is touched with the right hand, to be able to execute the Appoggiatura quicker. It is necessary to remark, in order to execute Appoggiaturas well, and to unite the Notes well together, they must always be played on the same String.

## SIMPLE APPOGGIATURA ABOVE THE NOTE.



However when this Appoggiatura is marked below the Note, the next finger, must, as soon as the other has struck the Appoggiatura, strike like a hammer with force on the principal Note in order to produce this tone while the String vibrates without assistance of the right hand. (See Ex: N<sup>o</sup> 2.)

## SIMPLE APPOGGIATURA BELOW THE NOTE.



## § 2.

## OF THE DOUBLE APPOGGIATURA.

A double Appoggiatura consists of two small Notes. When it is placed above the principal Note only the first Note is struck, withdrawing immediately the third and then the first finger of the left hand, and pulling the String (as explained above) a little aside, to make the String sound without the assistance of the right hand.

## DOUBLE APPOGGIATURA ABOVE THE NOTE.



When the Double Appoggiatura is placed below, only the first Note is struck, and the fingers must fall one after another upon the Strings, after the rule of the foregoing Example. (See Ex: N<sup>o</sup> 4.)

## DOUBLE APPOGGIATURA BELOW THE NOTE.

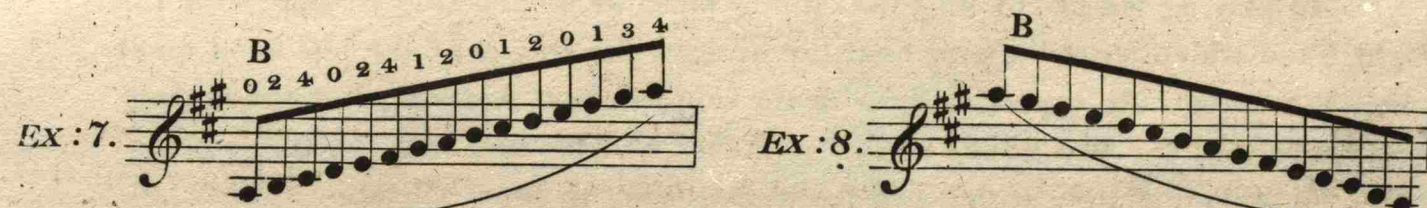


## OF TIED NOTES.

When an ascending Scale is to be played with tied Notes, only the first Note of each String is played, and the other Notes which are to be played on the same String are only produced by the left hand, by letting the fingers fall as strong as possible on the String in order to take advantage of its vibration. see Ex: 5.



When this Scale is to be played in descending, the first Note of each String is struck, and the others are only produced by the fingers of the left Hand, in pulling at the same time when the finger is lifted up, the String a little aside. (See Ex: 6.)



There is another manner of playing the Scale with tied Notes only with the left hand without making use of the right hand, which is more useful than Example A. In order to execute this, pull the 5<sup>th</sup> String A forcibly with the second finger of the left hand, let the same second finger fall on the 2<sup>d</sup> fret B, and the little finger on C#. Then pull the 4<sup>th</sup> string D forcibly with the second finger and let the same 2<sup>d</sup> finger fall on E, and the little finger on F#, then put the 1<sup>st</sup> and 2<sup>d</sup> finger on the 3<sup>d</sup> string and pull this 3<sup>d</sup> string with the 2<sup>d</sup> finger to obtain G#, then let the 2<sup>d</sup> finger fall again on the 3<sup>d</sup> string which will produce A. In playing the following 2<sup>d</sup> Octave the same rule must be observed. See Ex: 7.

In descending let the little finger fall forcibly on the 5<sup>th</sup> fret of the 1<sup>st</sup> string, put the 3<sup>d</sup> finger firmly on the 4<sup>th</sup> fret, pull the string with the little finger while the G# is kept with the 3<sup>d</sup> finger, then put the 1<sup>st</sup> finger on the 2<sup>d</sup> fret of the 1<sup>st</sup> string, pull it with the 3<sup>d</sup> finger to obtain F#, then pull the E, string with the 1<sup>st</sup> finger which will produce E, let the 2<sup>d</sup> and 1<sup>st</sup> finger fall with force on the 2<sup>d</sup> and 3<sup>d</sup> fret of the 2<sup>d</sup> string which will first produce D, then pull this 2<sup>d</sup> string with the 2<sup>d</sup> finger to obtain C# and pull the 2<sup>d</sup> string with the 1<sup>st</sup> finger which will produce B. Then let the 2<sup>d</sup> finger fall on the 3<sup>d</sup> string in order to obtain A. The above mentioned rule must be observed for the following Octave in descending. (See Ex: 8.)

§ 4. OF DOUBLE TIED NOTES .

The double Notes may be produced without raising the fingers from the string, by sliding with the same fingers with which the two first Notes were played on the place of the two following .

The same rule may be observed in descending and ascending . See Ex:9.



Thus the Guitar has the advantage that tied notes can be produced more perfect, on it than on the Piano or Harp . Besides this, there are several others peculiar to the Guitar . As for instance the slide, the Harmonics, the prolongation of a tone, or tremor, the different Arpeggios, and the imitation of the drum .

§ 5. MANNER OF PLAYING THE HARMONIC SOUNDS .

In playing the Harmonics the String must be struck very strongly with the right hand which must be kept near the bridge, the finger of the left hand must touch the string only superficially with the skin, without pressing it down taking great care that the two hands strike at the same time and that the finger of the left hand is immediately withdrawn from the string to let it vibrate .

The fret and string on which the Harmonic sounds are to be played are generally marked . — The table, page 25 indicates all the Harmonics which can be played .

§ 6. MANNER OF SLIDING .

In sliding, the finger must be pressed on the first note, and slide always on the same string as far as the marked note . Some Authors explain this by drawing from the first note to the last : — others write the Chromatic Scale with small notes ; the first manner is the simplest .

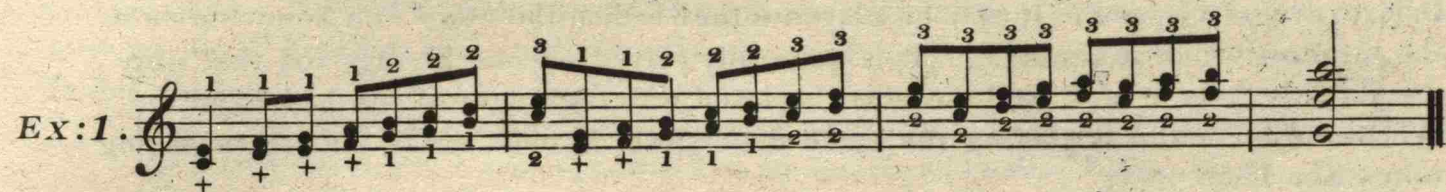
§ 7.

When Notes occur some of which have the stems turned upwards and others downwards, they must be executed on two strings, the Note with the stem turned upwards is played on the open string, and the Note with the stem turned downwards is played on another string . If the Notes on the same line or space should have all the stems turned one way, and if one or some, should be marked (0) this Note is to be played on an open string on whatever fret it may be, and the other must be executed as indicated below .



\* And at page N<sup>o</sup> 59 will be found a modulation containing all the passages and chords which can be played in the above manner .

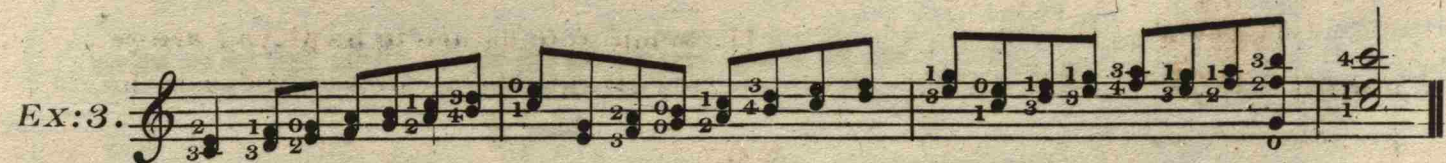
Whenever a Scale of thirds occurs it must be executed with the fingers of the right hand marked in the following Example .



Ex: N<sup>o</sup> 2. Is another Example of thirds but executed in a different manner, and serving at the same time, as a practice for the 1<sup>st</sup> and 2<sup>d</sup> finger of the right hand, the fingering marked in this passage is for the right hand .



Observation . When two notes belonging to one string are to be played at the same time, the lower note must be transposed to the next string and the fingering in this Example is for the left hand .



§ 9. EXPLANATION OF SIGNS .

The Mark < signifies that one is to begin with Pianissimo and rise to Fortissimo . The Mark > signifies the contrary to begin Fortissimo and finish Pianissimo .

The Mark <— signifies that one is to begin Piano increase till Fortissimo & decrease gradually till Pianissimo .

§ 10. OF THE TREMBLE NOTE .

This trembling or quavering note is a kind of Rinforzato, which if executed without too much repetition, produces a pretty effect . It is produced by touching the String strongly with the right hand at the same time moving or quavering with the finger of the left hand strongly pressed on the note which is to be played . See Examples Page 25 .

§ 11.  
OF THE SHAKE.

The Shake consists of an alternate sounding of two proximate notes .  
It is expressed by *h*. It may be played either with a whole tone or a Semitone above the note on which it stands . It is generally played on one String, so, that only the first Note is struck, and the other is played with the finger of the left hand .  
While the left hand is playing the shake the right hand must strike the accompanying notes See Example .

Ex: 1. *Indication.* *Played thus.* *Explanation.*  
Ex: 2. *Played thus*

But as the Guitar has much similarity with the Harp, I believe the shake may be played sometimes with still greater effect on two strings where it can be done, because in such a case the performer has several Basses, while in the other there are only open Strings in Bass. The Shake played in this manner is much more brilliant and stronger, and the two Examples below will show what I have been explaining .

Ex: 1. *Played thus.* *Explanation.*  
Ex: 2. *Played thus*

§ 12.  
OF THE BARRE.

Those who wish to play well on the Guitar, must learn to make often use of the *Barré*, as it frequently facilitates many difficult passages . It is indicated by the three letters *Bar.* where it is to take place, and is executed with the first finger of the left hand . To be able to execute it easier, the first finger must be laid across the 6 Strings of that fret which is to be made use of, in withdrawing the thumb entirely from the neck of the Guitar and placing it quite near the first finger . This manner is generally recommended by most Professors, and undoubtedly it must be done so, if the *barré* is to be made use of on all 6 or 5 Strings, but where there are only two Strings to be barred, it is useless to put the first finger over the 6 Strings, but far better to make use of the thumb on the sixth String and to employ the barre on the two or three first Strings with the first finger ; then the hand is less embarrassed and the other fingers are disengaged and at liberty to play the other Notes .  
see Examples Page 22 .

The following 2 tables indicate all the Positions which may be executed on the Guitar .  
There are 40, which may be all played, one half of them, viz twenty can only be played on the 1<sup>st</sup> Fret and in executing them one or some open Strings must always be used . The 20 other Positions where there are no open Strings, can be executed not only on the 1<sup>st</sup> Fret, but also on all the other Frets of the fingerboard as the following two Tables show .

This Table shows, all existing Chords, beginning with E, and explaining the 20 Positions, which may be executed on the Guitar, all on the 1<sup>st</sup> Fret without using the *barre*, and in playing which one or more open Strings are always made use of .

1<sup>st</sup> Position: 2  
N<sup>o</sup> 1. E. Major. N<sup>o</sup> 2. B. with 7<sup>th</sup> N<sup>o</sup> 3. E. with 7<sup>th</sup> N<sup>o</sup> 4. A. Major  
5<sup>th</sup> Pos: 0 3 2 1 1 1 N<sup>o</sup> 5. Dim: 7<sup>th</sup> fund: Bass C#. N<sup>o</sup> 6. F#. Minor. N<sup>o</sup> 7. A. with 7<sup>th</sup> N<sup>o</sup> 8. D Major.  
9<sup>th</sup> Pos: 1 1 1 1 1 1 N<sup>o</sup> 9. Dim: 7<sup>th</sup> fund: Bass F#. N<sup>o</sup> 10. B. Minor. N<sup>o</sup> 11. D. with 7<sup>th</sup> N<sup>o</sup> 12. G. Major.  
13<sup>th</sup> Pos: 1 1 1 1 1 1 N<sup>o</sup> 13. Dim: 7<sup>th</sup> fund: Bass B. N<sup>o</sup> 14. E. Minor. N<sup>o</sup> 15. G. with 7<sup>th</sup> N<sup>o</sup> 16. C. Major.  
17<sup>th</sup> Pos: 3 1 1 1 1 1 N<sup>o</sup> 17. Dim: 7<sup>th</sup> fund: Bass E. N<sup>o</sup> 18. A. Minor. N<sup>o</sup> 19. Dim: 7<sup>th</sup> fund: Bass A. N<sup>o</sup> 20. D. Minor.

Here follow the 20 other Positions, in which no open Strings occur, and where the Barre is almost always used. These 20 Positions may be played on all the frets of the fingerboard wherever the performer chooses, observing to keep the same fingering marked on every Chord and the same position; the chromatic Scales at Page 23, will indicate to the pupil the manner of finding out which Chord he has played and which he intends to play and the names of the notes marked  $\wedge$  will indicate to him which chord it is, and which chord he wishes to play on every fret.

\* \* 1<sup>st</sup> Position  $\wedge$  2<sup>nd</sup> Pos: 3  $\wedge$  3<sup>rd</sup> Pos: 3  $\wedge$  4<sup>th</sup> Pos: 2  
 N<sup>o</sup> 1. C. with 7<sup>th</sup>  $\wedge$  N<sup>o</sup> 2. F. Major.  $\wedge$  N<sup>o</sup> 3. F. with 7<sup>th</sup>  $\wedge$  N<sup>o</sup> 4. Bb. Major.

1<sup>st</sup> Pos: 4  $\wedge$  2<sup>nd</sup> Pos: 3  $\wedge$  3<sup>rd</sup> Pos: 1  $\wedge$  4<sup>th</sup> Pos: 1  $\wedge$  5<sup>th</sup> Pos: 1  $\wedge$  6<sup>th</sup> Pos: 1  $\wedge$  7<sup>th</sup> Pos: 1  $\wedge$  8<sup>th</sup> Pos: 1  
 N<sup>o</sup> 5. Dim<sup>d</sup> 7<sup>th</sup> fund: Bass D.  $\wedge$  N<sup>o</sup> 6. G. Minor.  $\wedge$  N<sup>o</sup> 7. Bb. with 7<sup>th</sup>  $\wedge$  N<sup>o</sup> 8. Eb. Major.

9<sup>th</sup> Pos: 3  $\wedge$  10<sup>th</sup> Pos: 2  $\wedge$  11<sup>th</sup> Pos: 1  $\wedge$  12<sup>th</sup> Pos: 3  
 N<sup>o</sup> 9. Dim<sup>d</sup> 7<sup>th</sup> fund: Bass G.  $\wedge$  N<sup>o</sup> 10. C. Minor.  $\wedge$  N<sup>o</sup> 11. Eb. with 7<sup>th</sup>  $\wedge$  N<sup>o</sup> 12. Ab. Major.

13<sup>th</sup> Pos: 1  $\wedge$  14<sup>th</sup> Pos: 3  $\wedge$  15<sup>th</sup> Pos: 1  $\wedge$  16<sup>th</sup> Pos: 1  
 N<sup>o</sup> 13. Dim<sup>d</sup> 7<sup>th</sup> fund: Bass C.  $\wedge$  N<sup>o</sup> 14. F. Minor.  $\wedge$  N<sup>o</sup> 15. Ab. with 7<sup>th</sup>  $\wedge$  N<sup>o</sup> 16. Db. Major.

17<sup>th</sup> Pos: 1  $\wedge$  18<sup>th</sup> Pos: 4  $\wedge$  19<sup>th</sup> Pos: 3  $\wedge$  20<sup>th</sup> Pos: 1  
 N<sup>o</sup> 17. Dim<sup>d</sup> 7<sup>th</sup> fund: Bass F.  $\wedge$  N<sup>o</sup> 18. Bb. Minor.  $\wedge$  N<sup>o</sup> 19. Dim<sup>d</sup> 7<sup>th</sup> fund: Bass Bb.  $\wedge$  N<sup>o</sup> 20. Eb. Minor.

\* I advise the Pupil to begin with N<sup>o</sup> 1. the first Position (viz C with Seventh) which corresponds with N<sup>o</sup> 1 of the Chromatic Scale, and to play this very same Position on all the 10 frets in order to learn the names of the different Chords situated on each Semitone of this Chromatic Scale, all of which may be executed with the same Position on all the frets. The same rule serves for all the 20 Positions, observing that N<sup>o</sup> 2 corresponds with N<sup>o</sup> 2. N<sup>o</sup> 3 with N<sup>o</sup> 3. Etc: in these two Examples.

Example to find the 20 Positions on all the frets on the neck of the Guitar in the easiest manner. These 20 Positions are to be played as far as the 10<sup>th</sup> fret shown by the Chromatic Scales below \*

\* \* N<sup>o</sup> 1. 1<sup>st</sup> Fret. 2<sup>d</sup> Fret. 3<sup>d</sup> Fret. 4<sup>th</sup> Fret. 5<sup>th</sup> Fret. 6<sup>th</sup> Fret. 7<sup>th</sup> Fret. 8<sup>th</sup> Fret. 9<sup>th</sup> Fret. 10<sup>th</sup> Fret.  
 1<sup>st</sup> Position C with 7<sup>th</sup>  $\wedge$   
 Chord of 7<sup>th</sup> of C. Chord of 7<sup>th</sup> of C#. Chord of 7<sup>th</sup> of D. Chord of 7<sup>th</sup> of D#. Chord of 7<sup>th</sup> of E. Chord of 7<sup>th</sup> of F. Chord of 7<sup>th</sup> of F#. Chord of 7<sup>th</sup> of G. Chord of 7<sup>th</sup> of G#. Chord of 7<sup>th</sup> of A.

N<sup>o</sup> 2. 1<sup>st</sup> Fret. 2<sup>d</sup> Fret. 3<sup>d</sup> Fret. 4<sup>th</sup> Fret. 5<sup>th</sup> Fret. 6<sup>th</sup> Fret. 7<sup>th</sup> Fret. 8<sup>th</sup> Fret. 9<sup>th</sup> Fret. 10<sup>th</sup> Fret.  
 2<sup>d</sup> Pos<sup>n</sup> F. Major.  $\wedge$   
 Chord of F Major. Chord of F# Major. Chord of G Major. Chord of G# Major. Chord of A Major. Chord of A# Major. Chord of B Major. Chord of C Major. Chord of C# Major. Chord of D Major.

N<sup>o</sup> 3. 1<sup>st</sup> Fret. 2<sup>d</sup> Fret. 3<sup>d</sup> Fret. 4<sup>th</sup> Fret. 5<sup>th</sup> Fret. 6<sup>th</sup> Fret. 7<sup>th</sup> Fret. 8<sup>th</sup> Fret. 9<sup>th</sup> Fret. 10<sup>th</sup> Fret.  
 3<sup>d</sup> Pos<sup>n</sup> F with 7<sup>th</sup>  $\wedge$   
 Chord 7<sup>th</sup> of F#. Chord 7<sup>th</sup> of G. Chord 7<sup>th</sup> of G#. Chord 7<sup>th</sup> of A. Chord 7<sup>th</sup> of A#. Chord 7<sup>th</sup> of B. Chord 7<sup>th</sup> of C. Chord 7<sup>th</sup> of C#. Chord 7<sup>th</sup> of D.

N<sup>o</sup> 4. 1<sup>st</sup> Fret. 2<sup>d</sup> Fret. 3<sup>d</sup> Fret. 4<sup>th</sup> Fret. 5<sup>th</sup> Fret. 6<sup>th</sup> Fret. 7<sup>th</sup> Fret. 8<sup>th</sup> Fret. 9<sup>th</sup> Fret. 10<sup>th</sup> Fret.  
 4<sup>th</sup> Pos<sup>n</sup> Bb Major.  $\wedge$   
 Chord of Bb Major. Chord of B Major. Chord of C Major. Chord of C# Major. Chord of D Major. Chord of D# Major. Chord of E Major. Chord of F Major. Chord of F# Major. Chord of G Major.

N<sup>o</sup> 5. 1<sup>st</sup> Fret. 2<sup>d</sup> Fret. 3<sup>d</sup> Fret. 4<sup>th</sup> Fret. 5<sup>th</sup> Fret. 6<sup>th</sup> Fret. 7<sup>th</sup> Fret. 8<sup>th</sup> Fret. 9<sup>th</sup> Fret. 10<sup>th</sup> Fret.  
 5<sup>th</sup> Pos<sup>n</sup> Diminished 7<sup>th</sup> Fundamental Bass D.  $\wedge$   
 Dim<sup>d</sup> 7<sup>th</sup> Fun<sup>d</sup> Bass D. Dim<sup>d</sup> 7<sup>th</sup> Fun<sup>d</sup> Bass Eb. Dim<sup>d</sup> 7<sup>th</sup> Fun<sup>d</sup> Bass E. Dim<sup>d</sup> 7<sup>th</sup> Fun<sup>d</sup> Bass F. Dim<sup>d</sup> 7<sup>th</sup> Fun<sup>d</sup> Bass F#. Dim<sup>d</sup> 7<sup>th</sup> Fun<sup>d</sup> Bass G. Dim<sup>d</sup> 7<sup>th</sup> Fun<sup>d</sup> Bass Ab. Dim<sup>d</sup> 7<sup>th</sup> Fun<sup>d</sup> Bass A. Dim<sup>d</sup> 7<sup>th</sup> Fun<sup>d</sup> Bass Bb. Dim<sup>d</sup> 7<sup>th</sup> Fun<sup>d</sup> Bass B.

N<sup>o</sup> 6. 1<sup>st</sup> Fret. 2<sup>d</sup> Fret. 3<sup>d</sup> Fret. 4<sup>th</sup> Fret. 5<sup>th</sup> Fret. 6<sup>th</sup> Fret. 7<sup>th</sup> Fret. 8<sup>th</sup> Fret. 9<sup>th</sup> Fret. 10<sup>th</sup> Fret.  
 6<sup>th</sup> Pos<sup>n</sup> G Minor.  $\wedge$   
 Chord of G Minor. Chord of G# Minor. Chord of A Minor. Chord of A# Minor. Chord of B Minor. Chord of B# Minor. Chord of C Minor. Chord of C# Minor. Chord of D Minor. Chord of Eb Minor. Chord of E Minor.

N<sup>o</sup> 7. 1<sup>st</sup> Fret. 2<sup>d</sup> Fret. 3<sup>d</sup> Fret. 4<sup>th</sup> Fret. 5<sup>th</sup> Fret. 6<sup>th</sup> Fret. 7<sup>th</sup> Fret. 8<sup>th</sup> Fret. 9<sup>th</sup> Fret. 10<sup>th</sup> Fret.  
 7<sup>th</sup> Pos<sup>n</sup> Bb with 7<sup>th</sup>  $\wedge$   
 Chord 7<sup>th</sup> of Bb. Chord 7<sup>th</sup> of B. Chord 7<sup>th</sup> of C. Chord 7<sup>th</sup> of C#. Chord 7<sup>th</sup> of D. Chord 7<sup>th</sup> of D#. Chord 7<sup>th</sup> of E. Chord 7<sup>th</sup> of F. Chord 7<sup>th</sup> of F#. Chord 7<sup>th</sup> of G.

N<sup>o</sup> 8. 1<sup>st</sup> Fret. 2<sup>d</sup> Fret. 3<sup>d</sup> Fret. 4<sup>th</sup> Fret. 5<sup>th</sup> Fret. 6<sup>th</sup> Fret. 7<sup>th</sup> Fret. 8<sup>th</sup> Fret. 9<sup>th</sup> Fret. 10<sup>th</sup> Fret.  
 8<sup>th</sup> Pos<sup>n</sup> Eb Major.  $\wedge$   
 Chord of Eb Major. Chord of E Major. Chord of F Major. Chord of F# Major. Chord of G Major. Chord of G# Major. Chord of A Major. Chord of A# Major. Chord of B Major. Chord of C Major.

N<sup>o</sup> 9. 1<sup>st</sup> Fret. 2<sup>d</sup> Fret. 3<sup>d</sup> Fret. 4<sup>th</sup> Fret. 5<sup>th</sup> Fret. 6<sup>th</sup> Fret. 7<sup>th</sup> Fret. 8<sup>th</sup> Fret. 9<sup>th</sup> Fret. 10<sup>th</sup> Fret.  
 9<sup>th</sup> Pos<sup>n</sup> Diminished 7<sup>th</sup> Fundamental Bass G.  $\wedge$   
 Chord Dim<sup>d</sup> 7<sup>th</sup> Fun<sup>d</sup> Bass G. Chord Dim<sup>d</sup> 7<sup>th</sup> Fun<sup>d</sup> Bass G#. Chord Dim<sup>d</sup> 7<sup>th</sup> Fun<sup>d</sup> Bass A. Chord Dim<sup>d</sup> 7<sup>th</sup> Fun<sup>d</sup> Bass Ab. Chord Dim<sup>d</sup> 7<sup>th</sup> Fun<sup>d</sup> Bass B. Chord Dim<sup>d</sup> 7<sup>th</sup> Fun<sup>d</sup> Bass B#. Chord Dim<sup>d</sup> 7<sup>th</sup> Fun<sup>d</sup> Bass C. Chord Dim<sup>d</sup> 7<sup>th</sup> Fun<sup>d</sup> Bass C#. Chord Dim<sup>d</sup> 7<sup>th</sup> Fun<sup>d</sup> Bass D. Chord Dim<sup>d</sup> 7<sup>th</sup> Fun<sup>d</sup> Bass Eb. Chord Dim<sup>d</sup> 7<sup>th</sup> Fun<sup>d</sup> Bass E.

N<sup>o</sup>10. 1<sup>st</sup> Fret. 2<sup>d</sup> Fret. 3<sup>d</sup> Fret. 4<sup>th</sup> Fret. 5<sup>th</sup> Fret. 6<sup>th</sup> Fret. 7<sup>th</sup> Fret. 8<sup>th</sup> Fret. 9<sup>th</sup> Fret. 10<sup>th</sup> Fret.  
 10<sup>th</sup> Pos<sup>n</sup>  
 C Minor

Chord of C Minor. Chord of C# Minor. Chord of D Minor. Chord of D# Minor. Chord of E Minor. Chord of F Minor. Chord of F# Minor. Chord of G Minor. Chord of G# Minor. Chord of A Minor.

N<sup>o</sup>11. 1<sup>st</sup> Fret. 2<sup>d</sup> Fret. 3<sup>d</sup> Fret. 4<sup>th</sup> Fret. 5<sup>th</sup> Fret. 6<sup>th</sup> Fret. 7<sup>th</sup> Fret. 8<sup>th</sup> Fret. 9<sup>th</sup> Fret. 10<sup>th</sup> Fret.  
 11<sup>th</sup> Pos<sup>n</sup>  
 with 7<sup>th</sup>

Chord of 7<sup>th</sup> of Eb. Chord of 7<sup>th</sup> of E. Chord of 7<sup>th</sup> of F. Chord of 7<sup>th</sup> of F#. Chord of 7<sup>th</sup> of G. Chord of 7<sup>th</sup> of G#. Chord of 7<sup>th</sup> of A. Chord of 7<sup>th</sup> of A#. Chord of 7<sup>th</sup> of B. Chord of 7<sup>th</sup> of C.

N<sup>o</sup>12. 1<sup>st</sup> Fret. 2<sup>d</sup> Fret. 3<sup>d</sup> Fret. 4<sup>th</sup> Fret. 5<sup>th</sup> Fret. 6<sup>th</sup> Fret. 7<sup>th</sup> Fret. 8<sup>th</sup> Fret. 9<sup>th</sup> Fret. 10<sup>th</sup> Fret.  
 12<sup>th</sup> Pos<sup>n</sup>  
 A b Major

Chord of Ab Major. Chord of A Major. Chord of Bb Major. Chord of B Major. Chord of C Major. Chord of Db Major. Chord of D Major. Chord of Eb Major. Chord of E Major. Chord of F Major.

N<sup>o</sup>13. 1<sup>st</sup> Fret. 2<sup>d</sup> Fret. 3<sup>d</sup> Fret. 4<sup>th</sup> Fret. 5<sup>th</sup> Fret. 6<sup>th</sup> Fret. 7<sup>th</sup> Fret. 8<sup>th</sup> Fret. 9<sup>th</sup> Fret. 10<sup>th</sup> Fret.  
 13<sup>th</sup> Pos<sup>n</sup>  
 Diminished 7<sup>th</sup> Funda-  
 mental Bass  
 C.

Chord of Dim<sup>d</sup> 7<sup>th</sup> Fund<sup>l</sup> Bass C. Chord of Dim<sup>d</sup> 7<sup>th</sup> Fund<sup>l</sup> Bass C#. Chord of Dim<sup>d</sup> 7<sup>th</sup> Fund<sup>l</sup> Bass D. Chord of Dim<sup>d</sup> 7<sup>th</sup> Fund<sup>l</sup> Bass D#. Chord of Dim<sup>d</sup> 7<sup>th</sup> Fund<sup>l</sup> Bass E. Chord of Dim<sup>d</sup> 7<sup>th</sup> Fund<sup>l</sup> Bass E#. Chord of Dim<sup>d</sup> 7<sup>th</sup> Fund<sup>l</sup> Bass F. Chord of Dim<sup>d</sup> 7<sup>th</sup> Fund<sup>l</sup> Bass F#. Chord of Dim<sup>d</sup> 7<sup>th</sup> Fund<sup>l</sup> Bass G. Chord of Dim<sup>d</sup> 7<sup>th</sup> Fund<sup>l</sup> Bass G#.

N<sup>o</sup>14. 1<sup>st</sup> Fret. 2<sup>d</sup> Fret. 3<sup>d</sup> Fret. 4<sup>th</sup> Fret. 5<sup>th</sup> Fret. 6<sup>th</sup> Fret. 7<sup>th</sup> Fret. 8<sup>th</sup> Fret. 9<sup>th</sup> Fret. 10<sup>th</sup> Fret.  
 14<sup>th</sup> Pos<sup>n</sup>  
 F Minor

Chord of F Minor. Chord of F# Minor. Chord of G Minor. Chord of Ab Minor. Chord of A Minor. Chord of Bb Minor. Chord of B Minor. Chord of C Minor. Chord of C# Minor. Chord of D Minor.

N<sup>o</sup>15. 1<sup>st</sup> Fret. 2<sup>d</sup> Fret. 3<sup>d</sup> Fret. 4<sup>th</sup> Fret. 5<sup>th</sup> Fret. 6<sup>th</sup> Fret. 7<sup>th</sup> Fret. 8<sup>th</sup> Fret. 9<sup>th</sup> Fret. 10<sup>th</sup> Fret.  
 15<sup>th</sup> Pos<sup>n</sup>  
 with 7<sup>th</sup>

Chord of 7<sup>th</sup> of Ab. Chord of 7<sup>th</sup> of A. Chord of 7<sup>th</sup> of Bb. Chord of 7<sup>th</sup> of B. Chord of 7<sup>th</sup> of C. Chord of 7<sup>th</sup> of C#. Chord of 7<sup>th</sup> of D. Chord of 7<sup>th</sup> of Eb. Chord of 7<sup>th</sup> of E. Chord of 7<sup>th</sup> of F.

N<sup>o</sup>16. 1<sup>st</sup> Fret. 2<sup>d</sup> Fret. 3<sup>d</sup> Fret. 4<sup>th</sup> Fret. 5<sup>th</sup> Fret. 6<sup>th</sup> Fret. 7<sup>th</sup> Fret. 8<sup>th</sup> Fret. 9<sup>th</sup> Fret. 10<sup>th</sup> Fret.  
 16<sup>th</sup> Pos<sup>n</sup>  
 D b Major

Chord of Db Major. Chord of D Major. Chord of Eb Major. Chord of E Major. Chord of F Major. Chord of F# Major. Chord of G Major. Chord of Ab Major. Chord of A Major. Chord of Bb Major.

N<sup>o</sup>17. 1<sup>st</sup> Fret. 2<sup>d</sup> Fret. 3<sup>d</sup> Fret. 4<sup>th</sup> Fret. 5<sup>th</sup> Fret. 6<sup>th</sup> Fret. 7<sup>th</sup> Fret. 8<sup>th</sup> Fret. 9<sup>th</sup> Fret. 10<sup>th</sup> Fret.  
 17<sup>th</sup> Pos<sup>n</sup>  
 Diminished 7<sup>th</sup> Funda-  
 mental Bass  
 F.

Chord of Dim<sup>d</sup> 7<sup>th</sup> Fund<sup>l</sup> Bass F. Chord of Dim<sup>d</sup> 7<sup>th</sup> Fund<sup>l</sup> Bass F#. Chord of Dim<sup>d</sup> 7<sup>th</sup> Fund<sup>l</sup> Bass G. Chord of Dim<sup>d</sup> 7<sup>th</sup> Fund<sup>l</sup> Bass G#. Chord of Dim<sup>d</sup> 7<sup>th</sup> Fund<sup>l</sup> Bass A. Chord of Dim<sup>d</sup> 7<sup>th</sup> Fund<sup>l</sup> Bass A#. Chord of Dim<sup>d</sup> 7<sup>th</sup> Fund<sup>l</sup> Bass B. Chord of Dim<sup>d</sup> 7<sup>th</sup> Fund<sup>l</sup> Bass B#. Chord of Dim<sup>d</sup> 7<sup>th</sup> Fund<sup>l</sup> Bass C. Chord of Dim<sup>d</sup> 7<sup>th</sup> Fund<sup>l</sup> Bass C#.

N<sup>o</sup>18. 1<sup>st</sup> Fret. 2<sup>d</sup> Fret. 3<sup>d</sup> Fret. 4<sup>th</sup> Fret. 5<sup>th</sup> Fret. 6<sup>th</sup> Fret. 7<sup>th</sup> Fret. 8<sup>th</sup> Fret. 9<sup>th</sup> Fret. 10<sup>th</sup> Fret.  
 18<sup>th</sup> Pos<sup>n</sup>  
 B b Minor

Chord of Bb Minor. Chord of B Minor. Chord of C Minor. Chord of C# Minor. Chord of D Minor. Chord of Eb Minor. Chord of E Minor. Chord of F Minor. Chord of F# Minor. Chord of G Minor.

N<sup>o</sup>19. 1<sup>st</sup> Fret. 2<sup>d</sup> Fret. 3<sup>d</sup> Fret. 4<sup>th</sup> Fret. 5<sup>th</sup> Fret. 6<sup>th</sup> Fret. 7<sup>th</sup> Fret. 8<sup>th</sup> Fret. 9<sup>th</sup> Fret. 10<sup>th</sup> Fret.  
 19<sup>th</sup> Pos<sup>n</sup>  
 Diminished 7<sup>th</sup> Funda-  
 mental Bass  
 B.

Chord of Dim<sup>d</sup> 7<sup>th</sup> Fund<sup>l</sup> Bass B. Chord of Dim<sup>d</sup> 7<sup>th</sup> Fund<sup>l</sup> Bass B#. Chord of Dim<sup>d</sup> 7<sup>th</sup> Fund<sup>l</sup> Bass C. Chord of Dim<sup>d</sup> 7<sup>th</sup> Fund<sup>l</sup> Bass C#. Chord of Dim<sup>d</sup> 7<sup>th</sup> Fund<sup>l</sup> Bass D. Chord of Dim<sup>d</sup> 7<sup>th</sup> Fund<sup>l</sup> Bass D#. Chord of Dim<sup>d</sup> 7<sup>th</sup> Fund<sup>l</sup> Bass E. Chord of Dim<sup>d</sup> 7<sup>th</sup> Fund<sup>l</sup> Bass E#. Chord of Dim<sup>d</sup> 7<sup>th</sup> Fund<sup>l</sup> Bass F. Chord of Dim<sup>d</sup> 7<sup>th</sup> Fund<sup>l</sup> Bass F#.

N<sup>o</sup>20. 1<sup>st</sup> Fret. 2<sup>d</sup> Fret. 3<sup>d</sup> Fret. 4<sup>th</sup> Fret. 5<sup>th</sup> Fret. 6<sup>th</sup> Fret. 7<sup>th</sup> Fret. 8<sup>th</sup> Fret. 9<sup>th</sup> Fret. 10<sup>th</sup> Fret.  
 20<sup>th</sup> Pos<sup>n</sup>  
 E b Minor

Chord of Eb Minor. Chord of E Minor. Chord of F Minor. Chord of F# Minor. Chord of G Minor. Chord of Ab Minor. Chord of A Minor. Chord of Bb Minor. Chord of B Minor. Chord of C Minor.

Example of all the Harmonic Sounds which may be played on every one of the 6 Guitar Strings

Example to practise the thumb of the Left Hand.

Rondo Allegro.

Example of the Tremble Notes.

THE WITCHES DANCE BY PAGANINI.  
 Scherzando

Example of the Tremble Notes or Syncopatio Notes

Allegro

MAJOR CHORDS.

The following Table gives an explanation of all the most used Modulations in the Major and Minor keys and enables the Pupil himself at the same time to make an accompaniment to any Air. The positions have been set here in an easy and simple manner but on Page 22 the same Chords have been arranged with their different Modulations and Bass notes which can be executed on the Guitar.

Table of 12 major chords (C, G, D, A, E, B, F#) with guitar fretboard diagrams and chord relationships. Includes titles like 'C. Major', 'G. Maj.', 'D. Maj.', etc., and lists related chords such as 'Chd of C. Maj.', '7th of G.', '6th of D.', etc.

RELATIVE MINOR CHORDS.

Table of 12 relative minor chords (A, E, B, F#, C, G, D) with guitar fretboard diagrams and chord relationships. Includes titles like 'A. Minor', 'E. Min.', 'B. Min.', etc., and lists related chords such as 'Chd of A. Min.', '7th of C.', '6th of B.', etc.

28 The following Twelve Pieces for the Piano Forte and Guitar have been expressly composed to enable the Pupil to become a good timist. They may be executed either on the Guitar alone or with a Piano Forte accompaniment.

INDIAN AIR.

N<sup>o</sup> 1. *Andante* *Allretto* *Var:* *Dal §. Fine.*

QUAND LE BIEN AIME RIVIENDRA.

N<sup>o</sup> 2. *Largto* *Allretto* *Var:* *Dal §. Fine.*

PORTUGUESE AIR.

N<sup>o</sup> 3. *And<sup>no</sup>* *Var:* *Waltz* *Var:* *Dal §. Fine.*

ITALIAN AIR.

N<sup>o</sup> 4. *Andano* *Var:* *Dal §. Fine.*



Var:

Waltz.

Var:

*Andantino.*

O DOLCE CONCENTO.

No 6.

Dal Fine.

Dal Fine.

ITALIAN AIR with Variations.

*Allegretto.*

No 7.

Var. 1.

Var. 2.

Var. 3.

*Allegretto.*

CARNIVAL OF VENICE.

No 8.

Fine.

Dal Fine.

N.º 9.

First system of musical notation for N.º 9, featuring a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written on a single staff.

Second system of musical notation for N.º 9, continuing the melody from the first system.

Third system of musical notation for N.º 9, including the instruction 'ALLEGRO' and ending with 'Dal Fine'.

Fourth system of musical notation for N.º 9, including the instruction 'VAR.' and ending with 'Dal Fine'.

Fifth system of musical notation for N.º 9, including the instruction 'Dal Fine'.

N.º 10.

WALTZ with Variation.

First system of musical notation for N.º 10, featuring a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The melody is written on a single staff.

Second system of musical notation for N.º 10, including the instruction 'VAR.' and ending with 'Dal Fine'.

Third system of musical notation for N.º 10, including the instruction 'Dal Fine'.

Fourth system of musical notation for N.º 10, including the instruction 'Dal Fine'.

Fifth system of musical notation for N.º 10, including the instruction 'Dal Fine'.

AIR.

N.º 11.

First system of musical notation for N.º 11, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a single staff with fingerings (2, 1, 3, 1, 2, 4, 1, 2) and ending with 'Fine'.

Second system of musical notation for N.º 11, including the instruction 'Dal Fine'.

Third system of musical notation for N.º 11, including the instruction 'Dal Fine'.

Fourth system of musical notation for N.º 11, including the instruction 'Dal Fine'.

Fifth system of musical notation for N.º 11, including the instruction 'Dal Fine'.

Sixth system of musical notation for N.º 11, including the instruction 'Dal Fine'.

Seventh system of musical notation for N.º 11, including the instruction 'Dal Fine'.

Eighth system of musical notation for N.º 11, including the instruction 'Dal Fine'.

Ninth system of musical notation for N.º 11, including the instruction 'Dal Fine'.

Tenth system of musical notation for N.º 11, including the instruction 'Dal Fine'.

Eleventh system of musical notation for N.º 11, including the instruction 'Dal Fine'.

Twelfth system of musical notation for N.º 11, including the instruction 'Dal Fine'.

Thirteenth system of musical notation for N.º 11, including the instruction 'Dal Fine'.

Fourteenth system of musical notation for N.º 11, including the instruction 'Dal Fine'.

Fifteenth system of musical notation for N.º 11, including the instruction 'Dal Fine'.

Sixteenth system of musical notation for N.º 11, including the instruction 'Dal Fine'.

Seventeenth system of musical notation for N.º 11, including the instruction 'Dal Fine'.

Eighteenth system of musical notation for N.º 11, including the instruction 'Dal Fine'.

Nineteenth system of musical notation for N.º 11, including the instruction 'Dal Fine'.

POLONAISE.

Twentieth system of musical notation for N.º 11, including the instruction 'Dal Fine'.

Twenty-first system of musical notation for N.º 11, including the instruction 'Dal Fine'.

Twenty-second system of musical notation for N.º 11, including the instruction 'Dal Fine'.

Twenty-third system of musical notation for N.º 11, including the instruction 'Dal Fine'.

Twenty-fourth system of musical notation for N.º 11, including the instruction 'Dal Fine'.

Twenty-fifth system of musical notation for N.º 11, including the instruction 'Dal Fine'.

Twenty-sixth system of musical notation for N.º 11, including the instruction 'Dal Fine'.

Twenty-seventh system of musical notation for N.º 11, including the instruction 'Dal Fine'.

Twenty-eighth system of musical notation for N.º 11, including the instruction 'Dal Fine'.

Twenty-ninth system of musical notation for N.º 11, including the instruction 'Dal Fine'.

34 The following Examples show all the Chords which can be played without using the thumb and also serve as Exercises for playing every Chord with the Barre upon all the 6 Strings.

*N<sup>o</sup> 1.* C. Major. 1<sup>st</sup> Fret. /  
Chord of C. Maj.: 1<sup>st</sup> Chord of F. Maj.: 2<sup>nd</sup> Chord of G. Maj.: 3<sup>rd</sup> Chord of 7<sup>th</sup> of C. C. Maj:

*N<sup>o</sup> 2.* F. Major. 1<sup>st</sup> Fret.  
1<sup>st</sup> Chord of F. Maj.: 1<sup>st</sup> Chord of B $\flat$ . Maj.: 2<sup>nd</sup> Chord of C. Maj.: 3<sup>rd</sup> Chord of 7<sup>th</sup> of C. F. Maj:

*N<sup>o</sup> 3.* B $\flat$ . Major. 1<sup>st</sup> Fret. 3<sup>rd</sup> Fret. 1<sup>st</sup> Fret.  
1<sup>st</sup> Chord of B $\flat$ . Maj.: 1<sup>st</sup> Chord of E $\flat$ . Maj.: 2<sup>nd</sup> Chord of F. Maj.: 3<sup>rd</sup> Chord of 7<sup>th</sup> of F. B $\flat$ . Maj:

*N<sup>o</sup> 4.* E $\flat$ . Major. 3<sup>rd</sup> Fret. 4<sup>th</sup> Fret. 1<sup>st</sup> Fret. 1<sup>st</sup> Fret. 3<sup>rd</sup> Fret.  
1<sup>st</sup> Chord of E $\flat$ . Maj.: 1<sup>st</sup> Chord of A $\flat$ . Maj.: 2<sup>nd</sup> Chord of B $\flat$ . Maj.: 3<sup>rd</sup> Chord of 7<sup>th</sup> of B $\flat$ . E $\flat$ . Maj:

*N<sup>o</sup> 5.* A $\flat$ . Major. 4<sup>th</sup> Fret. 4<sup>th</sup> Fret. 6<sup>th</sup> Fret. 6<sup>th</sup> Fret. 4<sup>th</sup> Fret.  
1<sup>st</sup> Chord of A $\flat$ . Maj.: 1<sup>st</sup> Chord of D $\flat$ . Maj.: 2<sup>nd</sup> Chord of E $\flat$ . Maj.: 3<sup>rd</sup> Chord of 7<sup>th</sup> of E $\flat$ . A $\flat$ . Maj:

*N<sup>o</sup> 6.* D $\flat$ . Maj. or C $\sharp$ . Major. 1<sup>st</sup> Fret. 2<sup>nd</sup> Fret. 4<sup>th</sup> Fret. 4<sup>th</sup> Fret. 4<sup>th</sup> Fret.  
1<sup>st</sup> Chord of D $\flat$ . Maj.: 1<sup>st</sup> Chord of G $\flat$ . Maj.: 2<sup>nd</sup> Chord of A $\flat$ . Maj.: 3<sup>rd</sup> Chord of 7<sup>th</sup> of A $\flat$ . D $\flat$ . Maj:

*N<sup>o</sup> 7.* G $\flat$ . Maj. or F $\sharp$ . Major. 2<sup>nd</sup> Fret. 2<sup>nd</sup> Fret. 4<sup>th</sup> Fret. 4<sup>th</sup> Fret. 3<sup>rd</sup> Fret.  
1<sup>st</sup> Chord of G $\flat$ . Maj.: 1<sup>st</sup> Chord of C $\flat$ . Maj.: 2<sup>nd</sup> Chord of D $\flat$ . Maj.: 3<sup>rd</sup> Chord of 7<sup>th</sup> of D $\flat$ . G $\flat$ . Maj:

*N<sup>o</sup> 8.* B. Maj. or C $\flat$ . Major. 2<sup>nd</sup> Fret. 2<sup>nd</sup> Fret. 2<sup>nd</sup> Fret. 2<sup>nd</sup> Fret. 2<sup>nd</sup> Fret.  
1<sup>st</sup> Chord of B. Maj.: 1<sup>st</sup> Chord of E. Maj.: 2<sup>nd</sup> Chord of F $\sharp$ . Maj.: 3<sup>rd</sup> Chord of 7<sup>th</sup> of F $\sharp$ . B. Maj:

*N<sup>o</sup> 9.* E. Major. 1<sup>st</sup> Fret. 2<sup>nd</sup> Fret. 2<sup>nd</sup> Fret.  
1<sup>st</sup> Chord of E. Maj.: 1<sup>st</sup> Chord of A. Maj.: 2<sup>nd</sup> Chord of B. Maj.: 3<sup>rd</sup> Chord of 7<sup>th</sup> of B. E. Maj:

*N<sup>o</sup> 10.* A. Major. 5<sup>th</sup> Fret. 5<sup>th</sup> Fret. 4<sup>th</sup> Fret. 2<sup>nd</sup> Fret. 2<sup>nd</sup> Fret.  
1<sup>st</sup> Chord of A. Maj.: 1<sup>st</sup> Chord of D. Maj.: 2<sup>nd</sup> Chord of E. Maj.: 3<sup>rd</sup> Chord of 7<sup>th</sup> of E. A. Maj:

*N<sup>o</sup> 11.* D. Major. 0 1 2 3 4 5  
1<sup>st</sup> Chord of D. Maj.: 1<sup>st</sup> Chord of G. Maj.: 2<sup>nd</sup> Chord of A. Maj.: 3<sup>rd</sup> Chord of 7<sup>th</sup> of A. D. Maj:

*N<sup>o</sup> 12.* G. Major. 3<sup>rd</sup> Fret. 3<sup>rd</sup> Fret. 2<sup>nd</sup> Fret.  
1<sup>st</sup> Chord of G. Maj.: 1<sup>st</sup> Chord of C. Maj.: 2<sup>nd</sup> Chord of D. Maj.: 3<sup>rd</sup> Chord of 7<sup>th</sup> of D. G. Maj:

RELATIVE MINOR CHORDS.

*N<sup>o</sup> 1.* A. Minor. 0 2 3 4 5  
1<sup>st</sup> Chord of A. Min.: 1<sup>st</sup> Chord of D. Min.: 2<sup>nd</sup> Chord of E. Maj.: 3<sup>rd</sup> Chord of Dim. 7<sup>th</sup> A. Min.: Fund. Bass E.

*N<sup>o</sup> 2.* D. Minor. 0 0 3 4 5  
1<sup>st</sup> Chord of D. Min.: 1<sup>st</sup> Chord of G. Min.: 2<sup>nd</sup> Chord of A. Maj.: 3<sup>rd</sup> Chord of Dim. 7<sup>th</sup> D. Min.: Fund. Bass A.

*N<sup>o</sup> 3.* G. Minor. 3<sup>rd</sup> Fret. 3<sup>rd</sup> Fret. 2<sup>nd</sup> Fret. 2<sup>nd</sup> Fret.  
1<sup>st</sup> Chord of G. Min.: 1<sup>st</sup> Chord of C. Min.: 2<sup>nd</sup> Chord of D. Maj.: 3<sup>rd</sup> Chord of Dim. 7<sup>th</sup> G. Min.: Fund. Bass D.

*N<sup>o</sup> 4.* C. Minor. 3<sup>rd</sup> Fret. 1<sup>st</sup> Fret. 3<sup>rd</sup> Fret. 1<sup>st</sup> Fret.  
1<sup>st</sup> Chord of C. Min.: 1<sup>st</sup> Chord of F. Min.: 2<sup>nd</sup> Chord of G. Maj.: 3<sup>rd</sup> Chord of Dim. 7<sup>th</sup> C. Min.: Fund. Bass G.

*N<sup>o</sup> 5.* F. Minor. 1<sup>st</sup> Fret. 1<sup>st</sup> Fret.  
1<sup>st</sup> Chord of F. Min.: 1<sup>st</sup> Chord of B $\flat$ . Min.: 2<sup>nd</sup> Chord of C. Maj.: 3<sup>rd</sup> Chord of Dim. 7<sup>th</sup> F. Min.: Fund. Bass C.

*N<sup>o</sup> 6.* B $\flat$ . Min. or A $\sharp$ . Minor. 6<sup>th</sup> Fret. 6<sup>th</sup> Fret. 5<sup>th</sup> Fret. 5<sup>th</sup> Fret.  
1<sup>st</sup> Chord of B $\flat$ . Min.: 1<sup>st</sup> Chord of E $\flat$ . Min.: 2<sup>nd</sup> Chord of F. Maj.: 3<sup>rd</sup> Chord of Dim. 7<sup>th</sup> B $\flat$ . Min.: Fund. Bass F.

*N<sup>o</sup> 7.* E $\flat$ . Min. or D $\sharp$ . Minor. 6<sup>th</sup> Fret. 4<sup>th</sup> Fret. 6<sup>th</sup> Fret. 4<sup>th</sup> Fret.  
1<sup>st</sup> Chord of E $\flat$ . Min.: 1<sup>st</sup> Chord of A $\flat$ . Min.: 2<sup>nd</sup> Chord of B $\flat$ . Maj.: 3<sup>rd</sup> Chord of Dim. 7<sup>th</sup> E $\flat$ . Min.: Fund. Bass B $\flat$ .

*N<sup>o</sup> 8.* G $\sharp$ . Min. or A $\flat$ . Minor. 4<sup>th</sup> Fret. 4<sup>th</sup> Fret. 6<sup>th</sup> Fret. 4<sup>th</sup> Fret.  
1<sup>st</sup> Chord of G $\sharp$ . Min.: 1<sup>st</sup> Chord of C $\sharp$ . Min.: 2<sup>nd</sup> Chord of D $\sharp$ . Maj.: 3<sup>rd</sup> Chord of Dim. 7<sup>th</sup> G $\sharp$ . Min.: Fund. Bass D $\sharp$ .

*N<sup>o</sup> 9.* C $\sharp$ . Minor. 4<sup>th</sup> Fret. 2<sup>nd</sup> Fret. 4<sup>th</sup> Fret. 2<sup>nd</sup> Fret.  
1<sup>st</sup> Chord of C $\sharp$ . Min.: 1<sup>st</sup> Chord of F $\sharp$ . Min.: 2<sup>nd</sup> Chord of G $\sharp$ . Maj.: 3<sup>rd</sup> Chord of Dim. 7<sup>th</sup> C $\sharp$ . Min.: Fund. Bass G $\sharp$ .

*N<sup>o</sup> 10.* F. Minor. 2<sup>nd</sup> Fret. 2<sup>nd</sup> Fret. 4<sup>th</sup> Fret. 4<sup>th</sup> Fret.  
1<sup>st</sup> Chord of F. Min.: 1<sup>st</sup> Chord of B. Min.: 2<sup>nd</sup> Chord of C $\sharp$ . Maj.: 3<sup>rd</sup> Chord of Dim. 7<sup>th</sup> F. Min.: Fund. Bass C $\sharp$ .

*N<sup>o</sup> 11.* B. Minor. 2<sup>nd</sup> Fret. 2<sup>nd</sup> Fret. 2<sup>nd</sup> Fret. 2<sup>nd</sup> Fret.  
1<sup>st</sup> Chord of B. Min.: 1<sup>st</sup> Chord of E. Min.: 2<sup>nd</sup> Chord of F $\sharp$ . Maj.: 3<sup>rd</sup> Chord of Dim. 7<sup>th</sup> B. Min.: Fund. Bass F $\sharp$ .

*N<sup>o</sup> 12.* E. Minor. 1<sup>st</sup> Fret. 2<sup>nd</sup> Fret. 2<sup>nd</sup> Fret.  
1<sup>st</sup> Chord of E. Min.: 1<sup>st</sup> Chord of A. Min.: 2<sup>nd</sup> Chord of B. Maj.: 3<sup>rd</sup> Chord of Dim. 7<sup>th</sup> E. Min.: Fund. Bass B.

Every Chord may be taken in 5 different positions. The following Table indicates the manner of playing them, and if the pupil will practise these exercises with attention, and care they will enable him to obtain a perfect knowledge of the Instrument and to play immediately the most difficult Chords or Positions in any piece of Music. He has only to look for his key and he will find directly the Positions and fingering without the assistance of a Master.

MAJOR CHORDS.

1<sup>st</sup> Position. 1<sup>st</sup> Position. 1<sup>st</sup> Position. 1<sup>st</sup> Position.  
 Ch<sup>d</sup> of C. Maj: Ch<sup>d</sup> of F. Maj: Ch<sup>d</sup> of G. with 7<sup>th</sup> C. Maj:

1<sup>st</sup> Position. 1<sup>st</sup> Inversion. 1<sup>st</sup> Inv. 1<sup>st</sup> Inv. 1<sup>st</sup> Inv.  
 2<sup>d</sup> Position. 3<sup>d</sup> Fret. 3<sup>d</sup> Fret. 3<sup>d</sup> Fret. 3<sup>d</sup> Fret. 3<sup>d</sup> Fret.

3<sup>d</sup> Position. 2<sup>d</sup> Inv. 2<sup>d</sup> Inv. 2<sup>d</sup> Inv. 2<sup>d</sup> Inv. 2<sup>d</sup> Inv.  
 5<sup>th</sup> Fret. 5<sup>th</sup> Fret. 5<sup>th</sup> Fret. 5<sup>th</sup> Fret. 5<sup>th</sup> Fret.

4<sup>th</sup> Position. 3<sup>d</sup> Inv. 3<sup>d</sup> Inv. 3<sup>d</sup> Inv. 3<sup>d</sup> Inv. 3<sup>d</sup> Inv.  
 8<sup>th</sup> Fret. 8<sup>th</sup> Fret. 8<sup>th</sup> Fret. 8<sup>th</sup> Fret. 8<sup>th</sup> Fret.

5<sup>th</sup> Position. 1<sup>st</sup> Position. 1<sup>st</sup> Position. 1<sup>st</sup> Position. 1<sup>st</sup> Position.  
 Ch<sup>d</sup> of F. Maj: Ch<sup>d</sup> of B<sup>b</sup>. Maj: Ch<sup>d</sup> of C. with 7<sup>th</sup> F. Maj:

1<sup>st</sup> Position. 1<sup>st</sup> Inv. 1<sup>st</sup> Inv. 1<sup>st</sup> Inv. 1<sup>st</sup> Inv.  
 1<sup>st</sup> Fret. 1<sup>st</sup> Fret. 1<sup>st</sup> Fret. 1<sup>st</sup> Fret. 1<sup>st</sup> Fret.

2<sup>d</sup> Position. 2<sup>d</sup> Inv. 2<sup>d</sup> Inv. 2<sup>d</sup> Inv. 2<sup>d</sup> Inv. 2<sup>d</sup> Inv.  
 3<sup>d</sup> Fret. 3<sup>d</sup> Fret. 3<sup>d</sup> Fret. 3<sup>d</sup> Fret. 3<sup>d</sup> Fret.

3<sup>d</sup> Position. 3<sup>d</sup> Inv. 3<sup>d</sup> Inv. 3<sup>d</sup> Inv. 3<sup>d</sup> Inv. 3<sup>d</sup> Inv.  
 5<sup>th</sup> Fret. 5<sup>th</sup> Fret. 5<sup>th</sup> Fret. 5<sup>th</sup> Fret. 5<sup>th</sup> Fret.

4<sup>th</sup> Position. 5<sup>th</sup> Position. 5<sup>th</sup> Position. 5<sup>th</sup> Position. 5<sup>th</sup> Position.  
 8<sup>th</sup> Fret. 10<sup>th</sup> Fret. 10<sup>th</sup> Fret. 10<sup>th</sup> Fret. 10<sup>th</sup> Fret.

1<sup>st</sup> Position. 1<sup>st</sup> Position. 1<sup>st</sup> Position. 1<sup>st</sup> Position.  
 Ch<sup>d</sup> of A. Min: Ch<sup>d</sup> of D. Min: Ch<sup>d</sup> of Dim. 7<sup>th</sup> A. Min:  
 Fund: Bass E.

1<sup>st</sup> Position. 1<sup>st</sup> Inversion. 1<sup>st</sup> Inv. 1<sup>st</sup> Inv. 1<sup>st</sup> Inv.  
 1<sup>st</sup> Fret. 3<sup>d</sup> Fret. 3<sup>d</sup> Fret. 3<sup>d</sup> Fret. 3<sup>d</sup> Fret.

2<sup>d</sup> Position. 2<sup>d</sup> Inv. 2<sup>d</sup> Inv. 2<sup>d</sup> Inv. 2<sup>d</sup> Inv. 2<sup>d</sup> Inv.  
 3<sup>d</sup> Fret. 5<sup>th</sup> Fret. 5<sup>th</sup> Fret. 5<sup>th</sup> Fret. 5<sup>th</sup> Fret.

3<sup>d</sup> Position. 3<sup>d</sup> Inv. 3<sup>d</sup> Inv. 3<sup>d</sup> Inv. 3<sup>d</sup> Inv. 3<sup>d</sup> Inv.  
 5<sup>th</sup> Fret. 8<sup>th</sup> Fret. 8<sup>th</sup> Fret. 8<sup>th</sup> Fret. 8<sup>th</sup> Fret.

4<sup>th</sup> Position. 5<sup>th</sup> Position. 5<sup>th</sup> Position. 5<sup>th</sup> Position. 5<sup>th</sup> Position.  
 6<sup>th</sup> Fret. 8<sup>th</sup> Fret. 8<sup>th</sup> Fret. 8<sup>th</sup> Fret. 8<sup>th</sup> Fret.

5<sup>th</sup> Position. 10<sup>th</sup> Fret. 10<sup>th</sup> Fret. 10<sup>th</sup> Fret. 10<sup>th</sup> Fret. 10<sup>th</sup> Fret.

1<sup>st</sup> Position. 1<sup>st</sup> Position. 1<sup>st</sup> Position. 1<sup>st</sup> Position.  
 Ch<sup>d</sup> of D. Min: Ch<sup>d</sup> of G. Min: Ch<sup>d</sup> of Dim. 7<sup>th</sup> D. Min:  
 Fund: Bass A.

1<sup>st</sup> Position. 1<sup>st</sup> Inv. 1<sup>st</sup> Inv. 1<sup>st</sup> Inv. 1<sup>st</sup> Inv.  
 1<sup>st</sup> Fret. 3<sup>d</sup> Fret. 3<sup>d</sup> Fret. 3<sup>d</sup> Fret. 3<sup>d</sup> Fret.

2<sup>d</sup> Position. 2<sup>d</sup> Inv. 2<sup>d</sup> Inv. 2<sup>d</sup> Inv. 2<sup>d</sup> Inv. 2<sup>d</sup> Inv.  
 3<sup>d</sup> Fret. 5<sup>th</sup> Fret. 5<sup>th</sup> Fret. 5<sup>th</sup> Fret. 5<sup>th</sup> Fret.

3<sup>d</sup> Position. 3<sup>d</sup> Inv. 3<sup>d</sup> Inv. 3<sup>d</sup> Inv. 3<sup>d</sup> Inv. 3<sup>d</sup> Inv.  
 5<sup>th</sup> Fret. 8<sup>th</sup> Fret. 8<sup>th</sup> Fret. 8<sup>th</sup> Fret. 8<sup>th</sup> Fret.

4<sup>th</sup> Position. 5<sup>th</sup> Position. 5<sup>th</sup> Position. 5<sup>th</sup> Position. 5<sup>th</sup> Position.  
 6<sup>th</sup> Fret. 8<sup>th</sup> Fret. 8<sup>th</sup> Fret. 8<sup>th</sup> Fret. 8<sup>th</sup> Fret.

5<sup>th</sup> Position. 10<sup>th</sup> Fret. 10<sup>th</sup> Fret. 10<sup>th</sup> Fret. 10<sup>th</sup> Fret. 10<sup>th</sup> Fret.

1<sup>st</sup> Position. 1<sup>st</sup> Position. 1<sup>st</sup> Position. 1<sup>st</sup> Position.  
 Ch<sup>d</sup> of Bb. Maj: Ch<sup>d</sup> of Eb. Maj Ch<sup>d</sup> of F. with 7<sup>th</sup> Ch<sup>d</sup> of Bb. Maj

1<sup>st</sup> Position. 1<sup>st</sup> Fret.

1<sup>st</sup> Inversion. 1<sup>st</sup> Inv. 1<sup>st</sup> Inv. 1<sup>st</sup> Inv.

2<sup>d</sup> Position. 3<sup>d</sup> Fret.

2<sup>d</sup> Inversion. 2<sup>d</sup> Inv. 2<sup>d</sup> Inv. 2<sup>d</sup> Inv.

3<sup>d</sup> Position. 6<sup>th</sup> Fret.

3<sup>d</sup> Inversion. 3<sup>d</sup> Inv. 3<sup>d</sup> Inv. 3<sup>d</sup> Inv.

4<sup>th</sup> Position. 8<sup>th</sup> Fret.

4<sup>th</sup> Inversion. 4<sup>th</sup> Inv. 4<sup>th</sup> Inv. 4<sup>th</sup> Inv.

5<sup>th</sup> Position. 10<sup>th</sup> Fret.

1<sup>st</sup> Position. 1<sup>st</sup> Position. 1<sup>st</sup> Position. 1<sup>st</sup> Position.  
 Ch<sup>d</sup> of Eb. Maj: Ch<sup>d</sup> of Ab. Maj: Ch<sup>d</sup> of Bb. with 7<sup>th</sup> Ch<sup>d</sup> of Eb. Maj:

1<sup>st</sup> Position. 1<sup>st</sup> Fret.

1<sup>st</sup> Inversion. 1<sup>st</sup> Inv. 1<sup>st</sup> Inv. 1<sup>st</sup> Inv.

2<sup>d</sup> Position. 3<sup>d</sup> Fret.

2<sup>d</sup> Inversion. 2<sup>d</sup> Inv. 2<sup>d</sup> Inv. 2<sup>d</sup> Inv.

3<sup>d</sup> Position. 6<sup>th</sup> Fret.

3<sup>d</sup> Inversion. 3<sup>d</sup> Inv. 3<sup>d</sup> Inv. 3<sup>d</sup> Inv.

4<sup>th</sup> Position. 8<sup>th</sup> Fret.

4<sup>th</sup> Inversion. 4<sup>th</sup> Inv. 4<sup>th</sup> Inv. 4<sup>th</sup> Inv.

5<sup>th</sup> Position. 11<sup>th</sup> Fret.

1<sup>st</sup> Position. 1<sup>st</sup> Position. 1<sup>st</sup> Position. 1<sup>st</sup> Position.  
 Ch<sup>d</sup> of G. Min: Ch<sup>d</sup> of C. Min: Ch<sup>d</sup> of Dim: 7<sup>th</sup> Fund: Bass D. G<sup>7</sup>. Min:

1<sup>st</sup> Position. 1<sup>st</sup> Fret.

1<sup>st</sup> Inversion. 1<sup>st</sup> Inv. 1<sup>st</sup> Inv. 1<sup>st</sup> Inv.

2<sup>d</sup> Position. 3<sup>d</sup> Fret.

2<sup>d</sup> Inversion. 2<sup>d</sup> Inv. 2<sup>d</sup> Inv. 2<sup>d</sup> Inv.

3<sup>d</sup> Position. 5<sup>th</sup> Fret.

3<sup>d</sup> Inversion. 3<sup>d</sup> Inv. 3<sup>d</sup> Inv. 3<sup>d</sup> Inv.

4<sup>th</sup> Position. 6<sup>th</sup> Fret.

4<sup>th</sup> Inversion. 4<sup>th</sup> Inv. 4<sup>th</sup> Inv. 4<sup>th</sup> Inv.

5<sup>th</sup> Position. 11<sup>th</sup> Fret.

1<sup>st</sup> Position. 1<sup>st</sup> Position. 1<sup>st</sup> Position. 1<sup>st</sup> Position.  
 Ch<sup>d</sup> of C. Min: Ch<sup>d</sup> of F. Min: Ch<sup>d</sup> of Dim: 7<sup>th</sup> Fund: Bass G. C. Min:

1<sup>st</sup> Position. 1<sup>st</sup> Fret.

1<sup>st</sup> Inversion. 1<sup>st</sup> Inv. 1<sup>st</sup> Inv. 1<sup>st</sup> Inv.

2<sup>d</sup> Position. 3<sup>d</sup> Fret.

2<sup>d</sup> Inversion. 2<sup>d</sup> Inv. 2<sup>d</sup> Inv. 2<sup>d</sup> Inv.

3<sup>d</sup> Position. 6<sup>th</sup> Fret.

3<sup>d</sup> Inversion. 3<sup>d</sup> Inv. 3<sup>d</sup> Inv. 3<sup>d</sup> Inv.

4<sup>th</sup> Position. 8<sup>th</sup> Fret.

4<sup>th</sup> Inversion. 4<sup>th</sup> Inv. 4<sup>th</sup> Inv. 4<sup>th</sup> Inv.

5<sup>th</sup> Position. 9<sup>th</sup> Fret.

MAJOR CHORDS.

1<sup>st</sup> Position. 1<sup>st</sup> Position. 1<sup>st</sup> Position. 1<sup>st</sup> Position.  
C Ch<sup>d</sup> of Ab.Maj: Ch<sup>d</sup> of Db.Maj: Ch<sup>d</sup> of Eb.with 7<sup>th</sup> Ab. Maj:

1<sup>st</sup> Position. 1<sup>st</sup> Fret.

2<sup>d</sup> Position. 4<sup>th</sup> Fret. 1<sup>st</sup> Inversion.

3<sup>d</sup> Position. 6<sup>th</sup> Fret. 2<sup>d</sup> Inv.

4<sup>th</sup> Position. 8<sup>th</sup> Fret. 3<sup>d</sup> Inv.

5<sup>th</sup> Position. 11<sup>th</sup> Fret.

1<sup>st</sup> Position. 1<sup>st</sup> Position. 1<sup>st</sup> Position. 1<sup>st</sup> Position.  
Ch<sup>d</sup> of Db.Maj: Ch<sup>d</sup> of Gb.Maj: Ch<sup>d</sup> of Ab.with 7<sup>th</sup> Db. Maj:

1<sup>st</sup> Position. 1<sup>st</sup> Fret.

2<sup>d</sup> Position. 4<sup>th</sup> Fret. 1<sup>st</sup> Inv.

3<sup>d</sup> Position. 6<sup>th</sup> Fret. 2<sup>d</sup> Inv.

4<sup>th</sup> Position. 8<sup>th</sup> Fret. 3<sup>d</sup> Inv.

5<sup>th</sup> Position. 11<sup>th</sup> Fret.

MINOR CHORDS.

1<sup>st</sup> Position. 1<sup>st</sup> Position. 1<sup>st</sup> Position. 1<sup>st</sup> Position.  
Ch<sup>d</sup> of F.Min: Ch<sup>d</sup> of B.Min: Ch<sup>d</sup> of Dim: 7<sup>th</sup> Fund: Bass C. Ch<sup>d</sup> of F.Min:

1<sup>st</sup> Position. 1<sup>st</sup> Fret.

2<sup>d</sup> Position. 3<sup>d</sup> Fret. 1<sup>st</sup> Inv.

3<sup>d</sup> Position. 4<sup>th</sup> Fret. 2<sup>d</sup> Inv.

4<sup>th</sup> Position. 8<sup>th</sup> Fret. 3<sup>d</sup> Inv.

5<sup>th</sup> Position. 9<sup>th</sup> Fret.

1<sup>st</sup> Position. 1<sup>st</sup> Position. 1<sup>st</sup> Position. 1<sup>st</sup> Position.  
Ch<sup>d</sup> of Bb.Min: Ch<sup>d</sup> of Eb.Min: Ch<sup>d</sup> of Dim: 7<sup>th</sup> Fund: Bass F. Ch<sup>d</sup> of Bb.Min:

1<sup>st</sup> Position. 1<sup>st</sup> Fret.

2<sup>d</sup> Position. 2<sup>d</sup> Fret. 1<sup>st</sup> Inv.

3<sup>d</sup> Position. 6<sup>th</sup> Fret. 2<sup>d</sup> Inv.

4<sup>th</sup> Position. 8<sup>th</sup> Fret. 3<sup>d</sup> Inv.

5<sup>th</sup> Position. 9<sup>th</sup> Fret.

CHORD OF Gb MAJOR OR F# MAJOR.

1st Position. 1st Position. 1st Position. 1st Position.  
Chd of Gb. Maj: Chd of Cb. Maj: Chd of Db with 7th Gb. Maj:

1st Position. 1st Fret.

2d Position. 1st Inversion. 1st Inv. 1st Inv. 1st Inv.

4th Fret. 2d Inv. 2d Inv. 2d Inv. 2d Inv.

3d Position. 6th Fret. 3d Inv. 3d Inv. 3d Inv. 3d Inv.

4th Position. 9th Fret. 4th Inv. 4th Inv. 4th Inv. 4th Inv.

5th Position. 11th Fret.

CHORD OF Eb MINOR OR D# MINOR.

1st Position. 1st Position. 1st Position. 1st Position.  
Chd of Eb. Min. Chd of Ab. Min: Chd of Dim. 7th Fund. Bass Bb. Eb. Min:

1st Position. 1st Fret.

2d Position. 1st Inv. 1st Inv. 1st Inv. 1st Inv.

3d Position. 6th Fret. 2d Inv. 2d Inv. 2d Inv. 2d Inv.

4th Position. 7th Fret. 3d Inv. 3d Inv. 3d Inv. 3d Inv.

5th Position. 11th Fret.

CHORD OF G MAJOR.

1st Position. 1st Position. 1st Position. 1st Position.  
Chd of G. Maj: Chd of C. Maj: Chd of D. with 7th G. Maj:

1st Position. 1st Fret.

2d Position. 1st Inversion. 1st Inv. 1st Inv. 1st Inv.

3d Position. 5th Fret. 2d Inv. 2d Inv. 2d Inv. 2d Inv.

4th Position. 7th Fret. 3d Inv. 3d Inv. 3d Inv. 3d Inv.

5th Position. 10th Fret.

CHORD OF E MINOR.

1st Position. 1st Position. 1st Position. 1st Position.  
Chd of E. Min: Chd of A. Min: Chd of Dim. 7th Fund. Bass B. E. Min:

1st Position. 1st Fret.

2d Position. 1st Inv. 1st Inv. 1st Inv. 1st Inv.

3d Position. 7th Fret. 2d Inv. 2d Inv. 2d Inv. 2d Inv.

4th Position. 8th Fret. 3d Inv. 3d Inv. 3d Inv. 3d Inv. har. 12. 5. 12.

5th Position. 12th Fret.

MAJOR CHORDS .

1<sup>st</sup> Position . 1<sup>st</sup> Position . 1<sup>st</sup> Position . 1<sup>st</sup> Position .  
Ch<sup>d</sup> of D. Maj: Ch<sup>d</sup> of G. Maj: Ch<sup>d</sup> of A. with 7<sup>th</sup> D. Maj:

1<sup>st</sup> Position. 1<sup>st</sup> Fret.

1<sup>st</sup> Inversion. 1<sup>st</sup> Inv. 1<sup>st</sup> Inv. 1<sup>st</sup> Inv.

2<sup>d</sup> Position. 2<sup>d</sup> Fret.

2<sup>d</sup> Inv. 2<sup>d</sup> Inv. 2<sup>d</sup> Inv. 2<sup>d</sup> Inv.

3<sup>d</sup> Position. 5<sup>th</sup> Fret.

3<sup>d</sup> Inv. 3<sup>d</sup> Inv. 3<sup>d</sup> Inv. 3<sup>d</sup> Inv.

4<sup>th</sup> Position. 7<sup>th</sup> Fret.

5<sup>th</sup> Position. 10<sup>th</sup> Fret.

1<sup>st</sup> Position . 1<sup>st</sup> Position . 1<sup>st</sup> Position . 1<sup>st</sup> Position .  
Ch<sup>d</sup> of A. Maj: Ch<sup>d</sup> of D. Maj: Ch<sup>d</sup> of E. with 7<sup>th</sup> A. Maj:

1<sup>st</sup> Position. 2<sup>d</sup> Fret.

1<sup>st</sup> Inv. 1<sup>st</sup> Inv. 1<sup>st</sup> Inv. 1<sup>st</sup> Inv.

2<sup>d</sup> Position. 4<sup>th</sup> Fret.

2<sup>d</sup> Inv. 2<sup>d</sup> Inv. 2<sup>d</sup> Inv. 2<sup>d</sup> Inv.

3<sup>d</sup> Position. 5<sup>th</sup> Fret.

3<sup>d</sup> Inv. 3<sup>d</sup> Inv. 3<sup>d</sup> Inv. 3<sup>d</sup> Inv.

4<sup>th</sup> Position. 7<sup>th</sup> Fret.

5<sup>th</sup> Position. 9<sup>th</sup> Fret.

MINOR CHORDS .

1<sup>st</sup> Position . 1<sup>st</sup> Position . 1<sup>st</sup> Position . 1<sup>st</sup> Position .  
Ch<sup>d</sup> of B. Min: Ch<sup>d</sup> of E. Min: Fund: Bass F# B. Min:

1<sup>st</sup> Position. 2<sup>d</sup> Fret.

1<sup>st</sup> Inversion. 1<sup>st</sup> Inv. 1<sup>st</sup> Inv. 1<sup>st</sup> Inv.

2<sup>d</sup> Position. 3<sup>d</sup> Fret.

2<sup>d</sup> Inv. 2<sup>d</sup> Inv. 2<sup>d</sup> Inv. 2<sup>d</sup> Inv.

3<sup>d</sup> Position. 7<sup>th</sup> Fret.

3<sup>d</sup> Inv. 3<sup>d</sup> Inv. 3<sup>d</sup> Inv. 3<sup>d</sup> Inv.

4<sup>th</sup> Position. 9<sup>th</sup> Fret.

5<sup>th</sup> Position. 10<sup>th</sup> Fret.

1<sup>st</sup> Position . 1<sup>st</sup> Position . 1<sup>st</sup> Position . 1<sup>st</sup> Position .  
Ch<sup>d</sup> of F# Min: Ch<sup>d</sup> of B. Min: Fund: Bass C# F# Min .

1<sup>st</sup> Position. 2<sup>d</sup> Fret.

1<sup>st</sup> Inv. 1<sup>st</sup> Inv. 1<sup>st</sup> Inv. 1<sup>st</sup> Inv.

2<sup>d</sup> Position. 4<sup>th</sup> Fret.

2<sup>d</sup> Inv. 2<sup>d</sup> Inv. 2<sup>d</sup> Inv. 2<sup>d</sup> Inv.

3<sup>d</sup> Position. 5<sup>th</sup> Fret.

3<sup>d</sup> Inv. 3<sup>d</sup> Inv. 3<sup>d</sup> Inv. 3<sup>d</sup> Inv.

4<sup>th</sup> Position. 9<sup>th</sup> Fret.

5<sup>th</sup> Position. 10<sup>th</sup> Fret.



MAJOR CHORDS.

1<sup>st</sup> Position. 1<sup>st</sup> Position. 1<sup>st</sup> Position. 1<sup>st</sup> Position.  
Ch<sup>d</sup> of E. Maj: Ch<sup>d</sup> of A. Maj: Ch<sup>d</sup> of B with 7<sup>th</sup> Ch<sup>d</sup> of E. Maj:

Musical notation for Major Chords on page 46, including 1st Position, 1st Fret, 2nd Position, 2nd Fret, 3rd Position, 4th Fret, 4th Position, 7th Fret, 5th Position, and 9th Fret.

1<sup>st</sup> Position. 1<sup>st</sup> Position. 1<sup>st</sup> Position. 1<sup>st</sup> Position.  
Ch<sup>d</sup> of B. Maj: Ch<sup>d</sup> of E. Maj: Ch<sup>d</sup> of F# with 7<sup>th</sup> Ch<sup>d</sup> of B. Maj:

Musical notation for Major Chords on page 46, including 1st Position, 2nd Fret, 2nd Position, 4th Fret, 3rd Position, 7th Fret, 4th Position, 9th Fret, and 5th Position, 11th Fret.

MINOR CHORDS.

1<sup>st</sup> Position. 1<sup>st</sup> Position. 1<sup>st</sup> Position. 1<sup>st</sup> Position.  
Ch<sup>d</sup> of C#. Min: Ch<sup>d</sup> of F#. Min: Fund: Bass G#. Ch<sup>d</sup> of C#. Min:

Musical notation for Minor Chords on page 47, including 1st Position, 1st Fret, 2nd Position, 4th Fret, 3rd Position, 5th Fret, 4th Position, 9th Fret, 5th Position, and 11th Fret.

1<sup>st</sup> Position. 1<sup>st</sup> Position. 1<sup>st</sup> Position. 1<sup>st</sup> Position.  
Ch<sup>d</sup> of G#. Min: Ch<sup>d</sup> of C#. Min: Fund: Bass D#. Ch<sup>d</sup> of G#. Min:

Musical notation for Minor Chords on page 47, including 1st Position, 2nd Fret, 2nd Position, 4th Fret, 3rd Position, 6th Fret, 4th Position, 7th Fret, 5th Position, and 11th Fret.

FOURTH PART.

Before the Pupil proceeds to the explanations on Harmony, it is necessary to explain what is understood by Intervals, a whole tone, a semitone by key &c. and to speak then of the Scale.

§ 1.  
OF INTERVALS.

An Interval is the distance from one note to another, as for instance, from C to D, from D to E, &c. They are named according to their distance from the fundamental note as for instance Second, Third, Fourth, Fifth, Sixth, Seventh, Eighth, and Ninth, which is the highest Interval in counting always from the 1<sup>st</sup> or fundamental note in ascending.

§ 2.  
OF A WHOLE TONE AND SEMITONE.  
A Whole tone consists of 2 Semitones, which on the Guitar can be best explained in proceeding from 1<sup>st</sup> fret to the third, (leaving one between) as from C to D, from A to B, A Semitone is the least Interval in Music as from C to C#, D to D#, and is found in proceeding from one fret to the next.

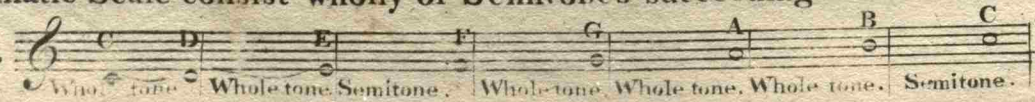
§ 3.  
OBSERVATION ON INTERVALS.

A Minor Second is half a tone or a Semitone distant from any tone of a Scale.

A Major Second is .....	2 Semitones	from this first tone.
A Minor Third is .....	3 Semitones	
A Major Third is .....	4 Semitones	
A Perfect Fourth is .....	5 Semitones	
A Major Fourth is .....	6 Semitones	
A Minor Fifth or False Fifth } is .....	6 Semitones	
A Perfect Fifth is .....	7 Semitones	
An Augmented Fifth is .....	8 Semitones	
A Minor Sixth is .....	8 Semitones	
A Major Sixth is .....	9 Semitones	
An Augmented Sixth is .....	10 Semitones	
A Diminished Seventh is .....	9 Semitones	
A Minor Seventh is .....	10 Semitones	
A Major Seventh is .....	11 Semitones	
A Perfect Octave is .....	12 Semitones	
A Minor Ninth is .....	13 Semitones	
A Major Ninth is .....	14 Semitones	

§ 4.  
OF THE SCALE AND KEY.

A Succession of 8 notes one after another is called a Scale. It is called diatonic when its Intervals proceed in its natural orders or progression, and contains (when Major) five whole tones, and two Semitones.

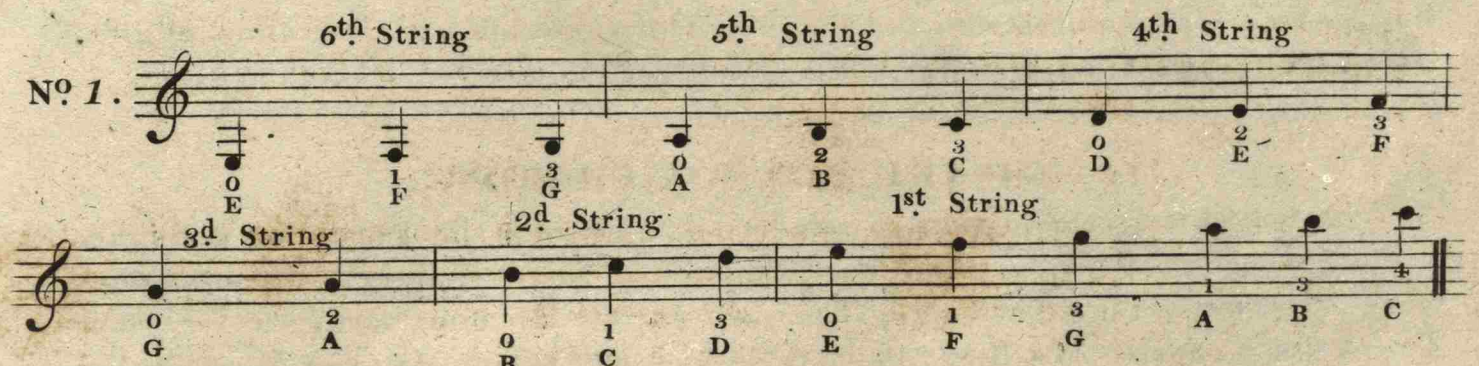
The Chromatic Scale consist wholly of Semitones succeeding one another.  
Scale of C. 

The key note of a piece of Music is that with which it generally begins and always ends. There are two different keys, Major and Minor, which is ascertained by the third of each scale or of the key note. A Major third consists of 4 Semitones as from C to E. A Minor third of 3 Semitones as from C to Eb. or from A, to C. Therefore when the third is Major, the key or piece is in the Major Mode, and when the third is Minor the key or piece is in the Minor mode.

Example of a Major and Minor Third.



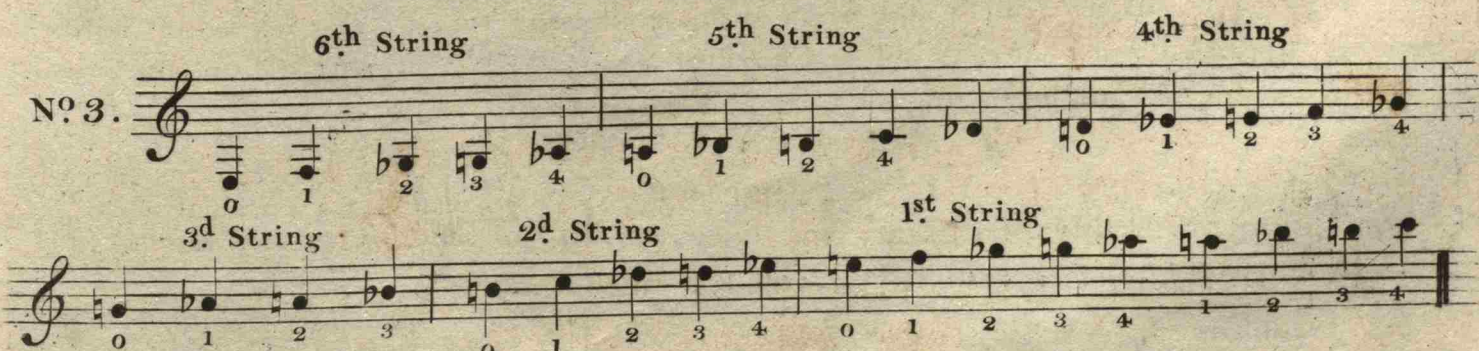
It will be necessary for the Pupil to practise the following three Examples, in order to become acquainted with the number of Sharps and Flats which can be played upon the different Frets of every String.



EXAMPLE TO LEARN THE SHARPS.



EXAMPLE TO LEARN THE FLATS.



FIFTH PART .  
ON HARMONY.

*Denomination of the Notes in Harmony.*

Guitar. 

Piano or Harp. 

*Observation.* All the Examples which have been given in the Theory of this Instruction Book are arranged for the Piano or Harp, as well as for the Guitar. This will facilitate to the Pupil the study of all the existing Chords, and enable those who are acquainted with the Piano or Harp to obtain a perfect knowledge of them on all these Instruments .

§ 1.

OF THE COMMON CHORDS.

A Chord is a combination of several notes heard at the same time or immediately one after another. All Chords consist of thirds following one after another in regular succession in ascending. The most perfect Harmony is the perfect or common Chord which consists of a Bass (which is the first note of any Major or Minor Scale) its Major or Minor third, and perfect fifth, which gives 24 common Chords, 12 Major and 12 Minor Chords, because there are 12 Semitones in every Scale, and there is a Major and Minor key for every Semitone. To render the common Chord more complete the Octave may be added to it.

*Example* Piano or Harp.  *Example* Guitar. 



C. Major. A. Minor. C. Major. A. Minor.

Every common Chord may be twice inverted which is done in placing the bottom note at the top, leaving the two others in their place, by which the Chord of the 6th, and Chord of the fourth and Sixth are produced as the following Example shows.

Piano or Harp.  *Exa: on the Inversion.*  *Exa: on the Inversion.*

C. Major. 1<sup>st</sup> inv. 2<sup>d</sup> inv. A. Minor. 1<sup>st</sup> inv. 2<sup>d</sup> inv. C. Major. 1<sup>st</sup> inv. 2<sup>d</sup> inv. A. Minor. 1<sup>st</sup> inv. 2<sup>d</sup> inv.

The Chord of the fourth and Sixth is the most imperfect of all consonant Chords because it is often and generally only a Chord of Suspension of which the fundamental Bass is the same as of the following Chord of the Seventh .

*Example.* Piano or Harp.  *Example.* Guitar. 

Example of the inversions of all the Common Chords,

*Example on the Inversion of the Major Chord.*

PIANO or HARP. 

C Major. 1<sup>st</sup> Inversion. 2<sup>d</sup> Inversion.



*Example on the Inversion of the Minor Chord.*

A. Minor. 

1<sup>st</sup> Inversion. 2<sup>d</sup> Inversion.



*Example on the Inversion of the Imperfect Concord.*

B. Imperfect. 

1<sup>st</sup> Inversion. 2<sup>d</sup> Inversion.



\* As the Inversion of the Common Chords, for the Guitar is given in Page 36, it would be superfluous to insert it here.

OF THE IMPERFECT CONCORD.

Besides the 24 consonant Chords there is another, which belongs to the consonant Chords, although one of its intervals is generally considered a dissonance.

This Chord is composed of its fundamental note, a minor third, and a false or imperfect fifth; it can only be used in combination with other Chords. Being placed upon the second note of the scale, it consequently is resolved upon the fifth or dominant note; or forming by inversion the Chord of the sixth and fourth, it may resolve into the Chord of the sixth and fourth, leading to dominant seventh of the Minor mode. like the common chord, it has but two inversions.

Example on the Inversion of the Imperfect Concord. \* N° 1. Example on its Resolution. N° 2. Piano or Harp. Guitar. Musical notation showing chord inversions and resolutions for piano/harp and guitar.

OF THE CHORD OF THE SEVENTH.

All Chords may be reduced to two fundamental Chords the fundamental Concord and fundamental Discord or Chord of the Seventh. The latter consists of a Bass, its third, fifth and Seventh, and is situated on the fifth or Dominant of each Scale. The Chord is expressed by a 7 set over the Bass note.

Piano or Harp. Guitar. Musical notation showing the fundamental chord of the seventh for both instruments.

But the Seventh may be added to every other Chord on the Scale which produces four different Chords of the Seventh. The Seventh is in all these Chords a Dissonance which requires a resolution of a degree downwards, but the Chord on the dominant is the most perfect because it contains besides the Seventh another leading note, the third which leads direct into the tonic. The other Chords of the Seventh have not this second leading note, are therefore less perfect, and when used, their Seventh is generally prepared by the note in the preceding Chord which afterwards, by the change of bass, becomes the Seventh.

Musical notation showing four different chords of the seventh (I, II, III, IV) with their respective resolutions.

Observation.

\* In making use of the imperfect Concord in combination with other Chords, it is better to take the Chord of the 6th (or 1st Inversion) and even of the Chord of the 4th in preference to the fundamental Bass of this Chord which is not so frequently used.

The First Class consists of a Bass, its Major third, perfect fifth and Minor 7th and is situated on the fifth or Dominant of every Scale.

The Second Class consists of a Bass, its Minor third, perfect fifth and Minor Seventh, and is situated on the 2nd tone of each Major Scale.

The Third Class consists of a Bass, its Minor third, false or imperfect fifth and Minor Seventh, and is situated on the 2nd tone of each Minor Scale.

The Fourth Class consists of a Bass, its Major third, perfect fifth, and Major Seventh, and is situated on the 6th tone of each Minor Scale.

(The following Examples in the next page will show the Resolutions of all these Chords.)

The Chord of the Seventh may be inverted 3 times by which

- 1. The Chord of the 6/3 or first inversion is produced
2. The Chord of the 6/4 or 2d inversion
3. The Chord of the 6/2 or 3d inversion

EXAMPLE OF INVERSION OF THE DIFFERENT CHORDS OF THE SEVENTHS.\*

Piano or Harp. I. Class. II. Class. III. Class. IV. Class. Musical notation showing the first, second, third, and fourth classes of seventh chords and their three inversions.

\* As the Inversion of this Chord, of the Seventh for the Guitar is given page 36 it would have been superfluous to invert it here.

OF THE RESOLUTION OF THE CHORDS WITH SEVENTHS .

The First Class of Chords of Seventh is resolved into the Tonic .

The Second Class is generally resolved into the Chord of the Seventh of the first Class or Dominant Seventh, which leads into the Major Tonic .

The Third Class is generally resolved into the Chord of the Seventh of the first Class or Dominant Seventh, which leads into the Minor tonic .

The Fourth Class is generally resolved into the Chord of the Seventh of the third Class, which leads into the Chord of the Dominant Seventh, — and the latter into the Minor Tonic .

EXAMPLE OF THE RESOLUTION OF THE DIFFERENT CHORDS WITH SEVENTHS . \*

Piano or Harp

I. Class. 

II. Class. 

III. Class. 

IV. Class. 

\* I advise the Pupils to transpose these 4 Examples into several Keys and to practise them carefully .

Guitar

I. Class. 


II. Class. 


III. Class. 

IV. Class. 

§4. OF THE CHORD OF THE NINTH .

The Chord of the Ninth is produced in adding another third to the Chord of the Dominant Seventh . — When this is Major, it is the Major Chord of the Ninth, when it is Minor it is the Minor Chord of the Ninth . This Chord consists of a Bass, its Major third, perfect fifth, Minor seventh and either Major or Minor Ninth . It leads like the Chord of the Seventh, into the tonic, and the Ninth as well as the 7th descend a degree . as the following Examples for the Piano or Harp show . \*





\* As these Chords of the Ninth for the Guitar are all marked Page No 22 they have not been repeated here .

OF THE CHORD OF THE DIMINISHED SEVENTH.

The Chord of the diminished Seventh is produced by omitting the fundamental (or lowest) Bass note of the Chord of the Minor Ninth, and consists of a Bass, Minor Third false fifth, and diminished Seventh. This Chord may be inverted three times like all Sevenths, however it must not be forgotten that this Chord was taken from the Chord of the Ninth, and that its Bass is the real fundamental Bass of every Chord of diminished Seventh. The Bass of the Chord of the diminished Seventh always rises a degree while the Seventh descends a Semitone by which the Chord is resolved into the tonic.

At the last inversion of the Chord of diminished Seventh the (9th or) Seventh must first descend into the Dominant which leads into the tonic.

EXAMPLE. Musical notation for Piano or Harp showing the chord of the diminished seventh in its root position and its first, second, and third inversions.

EXAMPLE. Musical notation for Guitar showing the chord of the diminished seventh in its root position and its first, second, and third inversions.

Although there are 12 different Chords of diminished Sevenths they may be reduced to three, of which each can be expressed by four different Chords, as the following Example shows.

1st EX: 2d EX: 3d EX: Musical notation for Piano or Harp showing three different chordal expressions of the diminished seventh chord.

\* 1st EX: 2d EX: 3d EX: Musical notation for Guitar showing three different chordal expressions of the diminished seventh chord.

\* Fundamental Bass Notes. As the Inversion of this Chord of the Diminished Seventh for the Guitar is given in Page 27, it would be superfluous to insert it here.

ON THE CHORD OF THE AUGMENTED (or extreme sharp) SIXTH.

This Chord is an inversion of the Chord of the Minor Ninth, and is often used with great effect. It is found when the fifth of the Chord of the Minor Ninth is placed in the Bass, and lowered a Semitone, this being done to produce a more powerful harmony. In this case the Bass or lowered fifth descends a degree, while its Sixth ascends a Semitone, by which the Chord is resolved into the tonic. See the 1st Example below, which begins with A, as tonic. E being the Dominant.

Ex:1. Musical notation for Piano or Harp and Guitar showing the resolution of the augmented sixth chord into the tonic.

Besides this method there are two others frequently used to resolve this Chord of the augmented Sixth, viz: Ex:2 & 3. when the Chord modulates by way of suspension first into the Chord of Major or Minor, then into the Tonic which containing a Seventh, must be resolved like all Sevenths.

Ex:2. Ex:3. Musical notation for Piano or Harp showing two alternative resolution methods for the augmented sixth chord.

Ex:2. Ex:3. Musical notation for Guitar showing two alternative resolution methods for the augmented sixth chord.

\* Observation. When the chord of the extreme Sharp Sixth is to be played with four notes, and is immediately resolved into Major tonic, it must be taken with the 4th as Ex: N° 1. indicates in order to avoid consecutive fifths, or both the fifth and fourth may be omitted and the third doubled. When the chord is resolved into the 6 it is always taken with the 5th as Ex: N° 2. and 3. shows.

OF MODULATIONS.

58 To modulate means: to change the key or to introduce Sharps or Flats in Chords.

The Modulations made use of, to pass from one key directly on to another, and which are preferable to any others are into the fourth (in ascending). This may be either a major or minor Chord see 1<sup>st</sup> and 2<sup>d</sup> Ex: on the opposite page, then follows the modulation into the sixth and here too the chord may be either major or minor, see 3<sup>d</sup> and 4<sup>th</sup> Ex:

In modulating into the second, the chord may be either major or minor see 5<sup>th</sup> and 6<sup>th</sup> Example. In modulating directly into the third, the 3<sup>d</sup> of the following chord must be major, a minor chord would produce a bad effect, unless used as a passing chord leading into another Harmony See Ex: 7. & 8. In modulating into the fifth the chord must be major, See Ex: 9 & 10. In modulating into the seventh the third of the following chord must be major. See Ex: 11 & 12. Besides these direct modulations, different chords of the seventh, diminished 7<sup>th</sup>

and Chords with augmented (or extreme sharp) sixths may be used with their inversions, which produce a great variety of modulations, as seen on the opposite Page.

*Explanation of the easiest and most general Rules for modulating upon the Guitar, as well as upon any other Instrument.*

**Rule 1.** To make a direct modulation or transition from one harmony to another, as for instance to pass from C to F its fourth, nothing more is necessary than to play the common chord of F after C. If however we wish to render the transition more agreeable to the ear, we generally take, for all the major keys, the first inversion of the minor chord situated on the second note of the scale, and in all the minor keys, the first inversion of the imperfect chord (with a false fifth) situated upon the second note of each minor scale, and in both these cases the chord of the 4<sup>th</sup> either major or minor, follows these two chords of the Sixth. This chord of 4<sup>th</sup> is only used as a chord of suspension of the next following chord, with dominant seventh which leads into the tonic of F. as seen in Ex: 1.

**Rule 2.** The Pupil may pass from one key to another by means of the chord of the dominant of the key into which he wishes to pass, and after this last chord a short cadence is necessary in order to a close as seen in Ex: 3. & 4.

**Rule 3.** Another method of passing from one key to another is by means of the minor ninth or rather its derivative chord of the diminished seventh of the key into which the transition is to be made. After which latter chord also a short cadence is required as seen in Ex: 2 & 5.

**Rule 4.** A modulation may likewise be made from one harmony to another, by means of the chord of the augmented (or extreme sharp) 6<sup>th</sup> See Ex: 9 & 11. All these rules serve to modulate in every key, with the exception of their being transposed into the different keys as shewn by Examples.

EXAMPLES OF DIFFERENT MODULATIONS FOR THE PIANO FORTE OR HARP. 59

EX: 1. EX: 2. Modulation into the 4<sup>th</sup> Minor.

Modulation into the 4<sup>th</sup> Major.

Chd of Chd of 6<sup>th</sup> of 4<sup>th</sup> of Dom: F. Chd of Chd of Chd of 6<sup>th</sup> of 4<sup>th</sup> of Dom: F.  
C. Maj: F. Maj: G. Min: F. Maj: of F. Maj: C. Maj: Dim<sup>7th</sup> F. Min: G. Imp: F. Min: of F. Min:

EX: 3. EX: 4. Modulation into the 6<sup>th</sup> Major.

Modulation into the 6<sup>th</sup> Minor.

Chd of Dom: Chd of 6<sup>th</sup> of 4<sup>th</sup> of Dom: A. Chd of Dom: Chd of 6<sup>th</sup> of 4<sup>th</sup> of Dom: A.  
C. Maj: of A. A. Min: B. Imp: A. Min: of A. Min: C. Maj: of A. A. Maj: B. Min: A. Maj: of A. Maj:

EX: 5. EX: 6. Modulation into the 2<sup>nd</sup> Major.

Modulation into the 2<sup>nd</sup> Minor.

Chd of Chd of Chd of 6<sup>th</sup> of 4<sup>th</sup> of Dom: D. Chd of Dom: Chd of 6<sup>th</sup> of 4<sup>th</sup> of Dom: D.  
C. Maj: Dim<sup>7th</sup> D. Min: E. Imp: D. Min: of D. Min: C. Maj: of D. D. Maj: E. Min: D. Maj: of D. Maj:

EX: 7. EX: 8. Modulation into the 3<sup>rd</sup> Minor.

Modulation into the 3<sup>rd</sup> Major.

Chd of Dom: 6<sup>th</sup> of 6<sup>th</sup> of 4<sup>th</sup> of Dom: E. Chd of Dom: 6<sup>th</sup> of 6<sup>th</sup> of 4<sup>th</sup> of Dom: E.  
C. Maj: of E. E. Maj: F# Min: E. Maj: of E. Maj: C. Maj: of E. E. Min: F# Imp: E. Min: of E. Min:

EX: 9. EX: 10. Modulation into the 5<sup>th</sup> Minor.

Modulation into the 5<sup>th</sup> Major.

Chd of Chd of 4<sup>th</sup> of 6<sup>th</sup> of 4<sup>th</sup> of G. Dom: G. Chd of Chd of 4<sup>th</sup> of 6<sup>th</sup> of 4<sup>th</sup> of Dom: G.  
C. Maj: augment<sup>ed</sup> 6<sup>th</sup> G. Maj: A. Min: Maj: of G. Min: C. Maj: ed 6<sup>th</sup> G. Min: A. Maj: G. Min: of G. Min:

EX: 11. EX: 12. Modulation into the 7<sup>th</sup> Minor.

Modulation into the 7<sup>th</sup> Major.

Chd of Chd of Chd of Chd of 4<sup>th</sup> of Dom: B. Chd of Chd of Chd of 6<sup>th</sup> of 4<sup>th</sup> of Dom: B.  
C. Maj: augment<sup>ed</sup> 6<sup>th</sup> B. Maj: C# Min: B. Maj: of B. Maj: C. Maj: augment<sup>ed</sup> 6<sup>th</sup> B. Min: C# Imp: B. Min: of B. Min:

\* NB. A Chord of Diminished Seventh whichever it may be, may be played to any preceding Chord.

EX: 1. *Modulation into the 4th Major.*  
 Difficult. Chd of C. Maj: F. Maj: G. Min: Maj: of F. Maj: C. Maj: Dim: 7th F. Min: G. Imp: F. Min: of F. F. Min:  
 Easy.

EX: 2. *Modulation into the 4th Minor.*  
 Chd of C. Maj: F. Maj: G. Min: Maj: of F. Maj: C. Maj: Dim: 7th F. Min: G. Imp: F. Min: of F. F. Min:

EX: 3. *Modulation into the 6th Minor.*  
 Difficult. Chd of C. Maj: F. Maj: G. Min: Maj: of F. Maj: C. Maj: Dim: 7th F. Min: G. Imp: F. Min: of F. F. Min:  
 Easy.

EX: 4. *Modulation into the 6th Major.*  
 Chd of C. Maj: F. Maj: G. Min: Maj: of F. Maj: C. Maj: Dim: 7th F. Min: G. Imp: F. Min: of F. F. Min:

EX: 5. *Modulation into the 2nd Minor.*  
 Difficult. Chd of C. Maj: F. Maj: G. Min: Maj: of F. Maj: C. Maj: Dim: 7th F. Min: G. Imp: F. Min: of F. F. Min:  
 Easy.

EX: 6. *Modulation into the 2nd Major.*  
 Chd of C. Maj: F. Maj: G. Min: Maj: of F. Maj: C. Maj: Dim: 7th F. Min: G. Imp: F. Min: of F. F. Min:

EX: 7. *Modulation into the 3rd Major.*  
 Difficult. Chd of C. Maj: F. Maj: G. Min: Maj: of F. Maj: C. Maj: Dim: 7th F. Min: G. Imp: F. Min: of F. F. Min:  
 Easy.

EX: 8. *Modulation into the 3rd Minor.*  
 Chd of C. Maj: F. Maj: G. Min: Maj: of F. Maj: C. Maj: Dim: 7th F. Min: G. Imp: F. Min: of F. F. Min:

EX: 9. *Modulation into the 5th Major.*  
 Difficult. Chd of C. Maj: F. Maj: G. Min: Maj: of F. Maj: C. Maj: Dim: 7th F. Min: G. Imp: F. Min: of F. F. Min:  
 Easy.

EX: 10. *Modulation into the 5th Minor.*  
 Chd of C. Maj: F. Maj: G. Min: Maj: of F. Maj: C. Maj: Dim: 7th F. Min: G. Imp: F. Min: of F. F. Min:

EX: 11. *Modulation into the 7th Major.*  
 Difficult. Chd of C. Maj: F. Maj: G. Min: Maj: of F. Maj: C. Maj: Dim: 7th F. Min: G. Imp: F. Min: of F. F. Min:  
 Easy.

EX: 12. *Modulation into the 7th Minor.*  
 Chd of C. Maj: F. Maj: G. Min: Maj: of F. Maj: C. Maj: Dim: 7th F. Min: G. Imp: F. Min: of F. F. Min:

FOR THE HARP.

EX: 1. *Modulation into the 4th Major.*

EX: 2. *Modulation into the 4th Minor.*

EX: 3. *Modulation into the 6th Minor.*



Ex: 4.  
Modulation into the 6th Major.

Ex: 5.  
Modulation into the 2nd Minor.

Ex: 6.  
Modulation into the 2nd Major.

Ex: 7.  
Modulation into the 3rd Major.

Ex: 8.  
Modulation into the 3rd Minor.

Ex: 9.  
Modulation into the 5th Major.

EX: 10.

Modulation  
into the  
5<sup>th</sup> Minor.

EX: 11.

Modulation  
into the  
7<sup>th</sup> Major.

EX: 12.

Modulation  
into the  
7<sup>th</sup> Minor.

The following Example shows that by descending in the Bass a Major or a Minor 3<sup>d</sup>, modulations may be effected into all the keys.

EXAMPLE  
for the Piano Forte or Harp.

Piano  
or  
Harp.

THE SAME EXAMPLE FOR THE GUITAR.

Example  
Guitar.

*ANOTHER EXPLANATION OF THE AUGMENTED (or extreme Sharp) SIXTH.*

This Chord is an inversion of the Chord of the Minor Ninth and is often used with great effect. It is found when the 4 notes of the Chord of the Minor Ninth are inverted and when the 5<sup>th</sup> of this Chord is placed in Bass, in lowering it half a tone, which is sometimes done to produce a better effect in Harmony.

When this Chord leads direct into the Major tonic, the Bass descends a Semitone, while the augmented or extreme Sharp Sixth, rises a Semitone, and its third descends a Semitone.

When the Chord of the extreme sharp sixth is to be played with four notes and is immediately resolved into the Major tonic, it must be taken with the 4<sup>th</sup> as Ex: N<sup>o</sup> 1. indicates, in order to avoid consecutive fifths: or both the 5<sup>th</sup> and 4<sup>th</sup> may be omitted and the 3<sup>d</sup> doubled.

When this Chord is resolved into the  $\frac{6}{4}$  it is always taken with the 5<sup>th</sup> as the Examples N<sup>o</sup> 2 and 3 show.

*Examples of all the Chords with the augmented (or extreme sharp) Sixth which can be played on the Guitar.\**

Example 1

Ex: 1 Ex: 2 Ex: 3

Ex: 1 Ex: 2 Ex: 3

Ex: 1 Ex: 2 Ex: 3

\* Observation, I have thought necessary to place here all the Examples of the Chord with the extreme sharp Sixth in all keys, in order to show to Amateurs of this Instrument the effect and resolution of this Chord so often introduced in good Music, and which may be used as a modulation after any Common Concord.

Ex: 1 Ex: 2 Ex: 3

Ex: 1 Ex: 2 Ex: 3

Ex: 1 Ex: 2 Ex: 3

Ex: 1 Ex: 2 Ex: 3

Ex: 1 Ex: 2 Ex: 3

Ex: 1 Ex: 2 Ex: 3

Ex: 1. Ex: 2. Ex: 3.

Ex: 1. Ex: 2. Ex: 3.

Ex: 1. Ex: 2. Ex: 3.

Ex: 1. Ex: 2. Ex: 3.

Ex: 1. Ex: 2. Ex: 3.

Ex: 1. Ex: 2. Ex: 3.

This last Chord finishes this small Treatise on Harmony, in which all the Chords used in music will be found explained, Those who desire more ample instruction in the science of music must obtain it from more extensive works.

Modulations with different Arpeggios in contrary motion of the Right Hand, in which some open string is played in every position. 69

Allegretto non troppo

There is another method, recently introduced, of tuning the Guitar, which is very brilliant and produces a beautiful effect.

It consists in tuning the Instrument in the key of E Major, so that all the strings form the Chord of E Major, viz: E, B, E, G#, B, E, see the Example below.

I have added many popular Airs in order to render this method easy, when the Guitar has been tuned thus.

Many professors are not aware of the utility and advantages of this method, of which, however, they would fully be convinced, were they to devote a little attention to it.

Example to tune the Guitar in the Chord of E Major

GOD SAVE THE QUEEN.

RULE BRITANNIA.

GARRY OWAN.

\* This mark ⊕ indicates the imitation of a Drum which is executed in striking all the six strings together with the thumb of the right hand near the Bridge while the left hand must play the marked Chords on the finger-board.

GRAND MARCH in the Turkish Style.

har: 7 12  
Imitate here the sounds of the Trumpets.

har: 7 12  
Imitate here the noise of the Calvary in March.

har: 7 12  
Imitate here the sound of distant Music.

Imitate here the Drum

Imitate here the Hautboys.

Imitate here the Trumpets.

Imitate here the Turkish Band

Imitate here the sound of the little Flute.

D. C. sino al Fine.

*Andantino* har: 12 nat: SCOTCH AIR. YE BANKS & BRAES. har: 12 nat:

har: 12 nat: har: 12 nat: har: 12 nat: har: 12 nat: har: 12 nat: har: 12 nat: har: 12 nat: har: 12 nat:

har: 12 nat: har: 12 nat: har: 12 nat: har: 12 nat: har: 12 nat: har: 12 nat: har: 12 nat: har: 12 nat:

Fine.

THE PARISIAN HYMN.

43  
Fine

nat: 7

12 nat: nat:

D. C.

D. C.

WALTZ.

har: 7 12 nat: Fine

har: 5 nat:

Bar 7<sup>th</sup> fret

Bar 5<sup>th</sup> fret

THE GALOPADE.

har: 12 nat: Bar Fine

Bar

Dal X

\* This mark  $\frac{3}{4}$  signifies that the chord is to be played by gently passing the nails over the six strings. This is done with the back of the Right hand, in the following manner: the fingers being closed against the thumb, and placed close above the sixth string, by the motion of opening them the nails strike every string in succession and the sound required is produced.

