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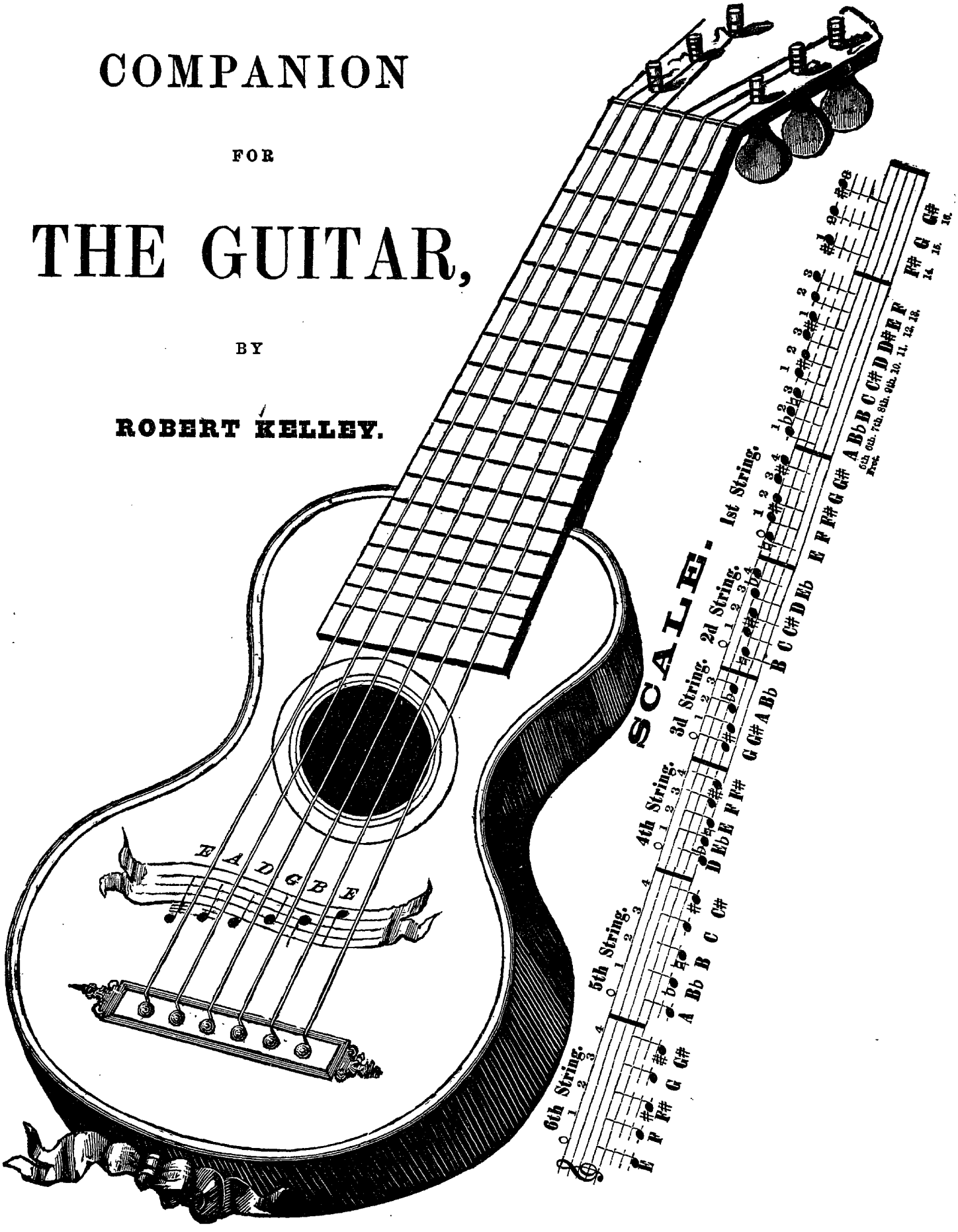
COMPANION

FOR

THE GUITAR,

BY

ROBERT KELLEY.



PREFACE.

THE object of this work is to offer the principles of the art of playing the Guitar in the least possible space.

Instead of dry exercises, which I think detrimental to the study of all beginners, I have, after the preliminary exercises, introduced pleasing Airs of every description of style, with the various characters of expression, glides, harmonics, &c., as they occur in illustration. In this manner I have taught my own pupils, and by a gradual and almost imperceptible progression, from the beginning to the end, have generally, and within a short time, found my efforts rewarded with complete success. My aim has been to make it instructive and companionable.

Many have been deterred from learning this beautiful instrument from the erroneous idea that it is difficult. This work is intended to undeceive those who may entertain such an opinion.

THE AUTHOR.

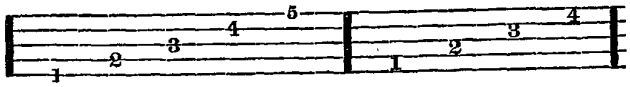
Entered, according to Act of Congress, in the year 1855, by A. M. LELAND, in the Clerk's Office of the District Court of Rhode Island.

STEREOTYPED AT THE BOSTON STEREOTYPE FOUNDRY, SPRING LANE.

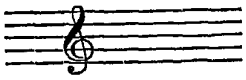
ELEMENTS OF MUSIC.

OF NOTES, STAVES, AND CLEFS.

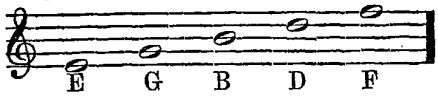
Notes are signs by which the situation and duration of tones are represented. They have the names of seven letters of the alphabet, C, D, E, F, G, A, B, which in their continuation are repeated as often as the extent of notes makes necessary. Their names are determined by the place in which they appear on the staves. The Staff consists of five parallel lines and their four spaces, counted upwards, thus:



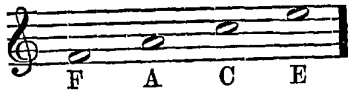
The Clef is a sign placed at the commencement of the staff to determine the name of the notes. There are three kinds of clefs used in music. However, the young Guitarist has at present only to learn the G clef.



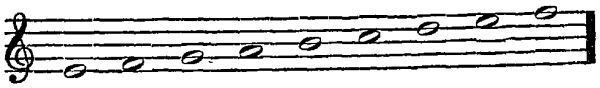
From this clef being placed at the beginning, the notes of the five lines are named:



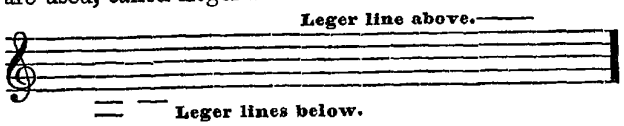
four open spaces:

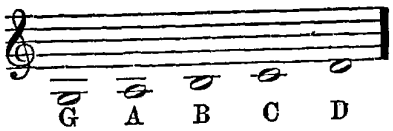


The lines and open spaces combined in succession are:



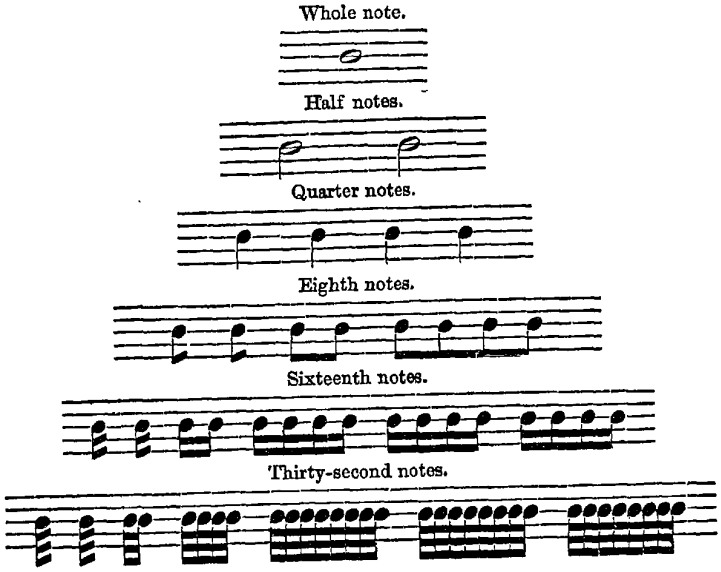
But the Guitar has a much greater extent of notes. To write these in continuation or extension of the notation, short lines are used, called Leger lines:



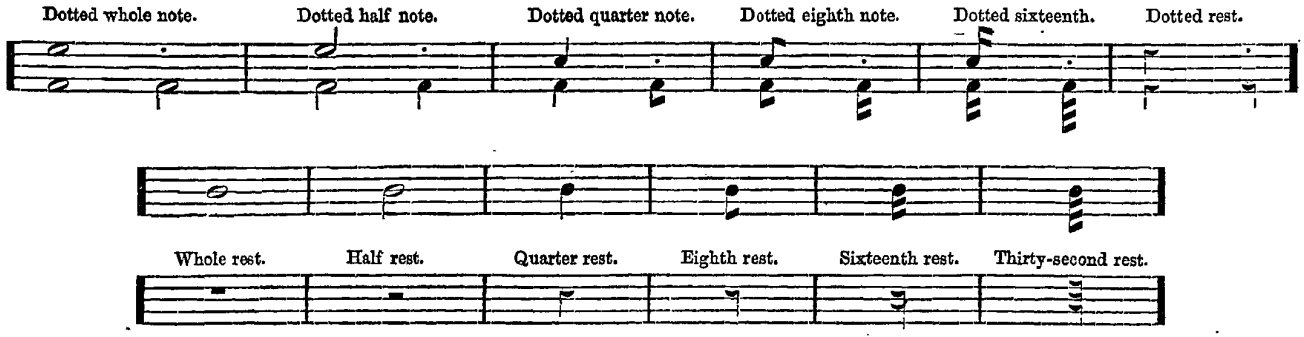


CHARACTER AND VALUE OF THE NOTES AND RESTS.

The following table shows the relative value and duration of notes to each other:



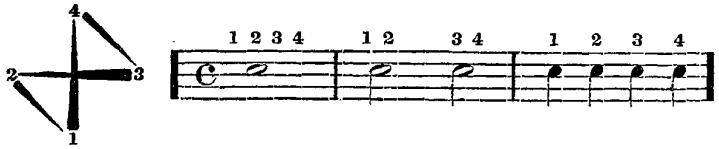
A dot placed after a note or rest increases its value one half. Thus, a dotted whole note is equal to three half notes; a dotted half to three quarter notes; a dotted quarter to three eighths, &c. When a second dot is added, its value is equal to half that of the first.



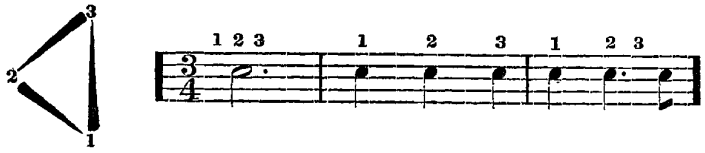
OF TIME.

Time is the division of any piece of music into parts of equal duration. There are three principal measures: the measure of four beats, of three beats, and of two beats in a bar. All the others are derived from these three, and are called Compound measures. The time is marked at the beginning of every piece of music by signs or numbers. The staff is divided by perpendicular lines into separate parts, called Bars of measure.

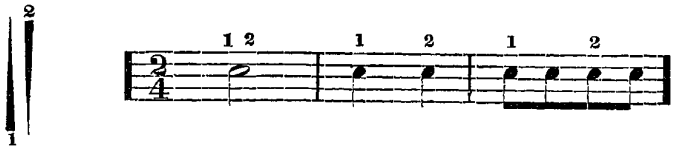
Common Time, or four beats in a bar, is marked by a C, or $\frac{4}{4}$, and is beaten thus:



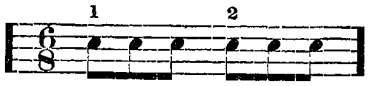
Triple Time, or three beats in a bar, is marked $\frac{3}{4}$, and is beaten thus:



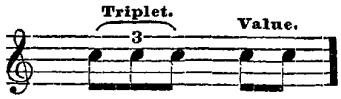
Two-four Time, or two beats in a bar, is marked $\frac{2}{4}$, and is beaten thus:



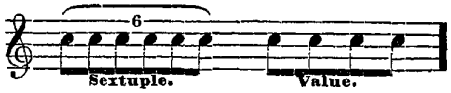
Six-eight Time is derived from two-four time, is marked $\frac{6}{8}$, and is beaten in two divisions.



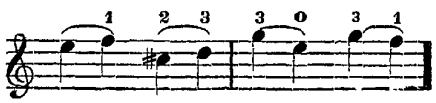
The Triplet is a group of three notes, over which the figure 3 is placed, and played in the time of two of the same denomination.



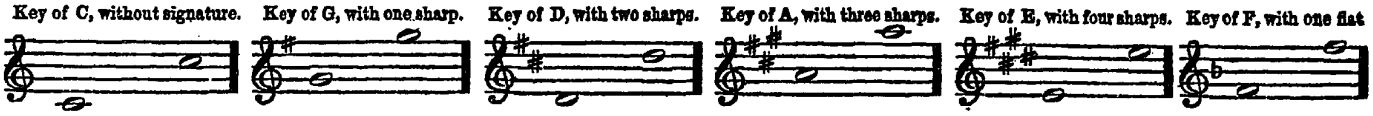
When the figure 6 is placed over a group of six notes, it indicates that they have but the value of four.



Slurred notes: two or more notes formed in succession by a single vibration.



The Sharp (♯) is a sign which raises a note a semitone. The Flat (♭) lowers it a semitone; and the Natural (♮) restores a note altered by a sharp or flat to its original sound. A sharp or flat placed before a note is called an accidental, and acts only in the bar in which it occurs.



When the above signs are placed at the commencement of a piece of music, namely, at the clef, to point out its tone, all the notes which are on the same line or space on which these signs are placed are affected by them.

Each major key has its relative minor. It is called relative because it is marked at the clef by the same number of sharps or flats as its principal key; except the key of C major and its relative A minor, which have no signature. The relative key is a minor third below its principal key. To know whether we are in the principal key of the major mode, or in its relative minor, it is necessary to examine whether the fifth of the major key is accidentally altered by a sharp or natural; if not, we are in the principal major key; if it is altered, we are in the relative minor.

We call syncopation one or several notes of more value placed between two notes of less value.

The Pause 𝄐 permits us to sustain the note or rest over which it is placed as long as we please.

The Repeat 𝄆 𝄇 requires the piece of music to be performed twice, but only on the side where the dots are.

Da Capo, or D. C., indicates that the piece is to be played again from the beginning.

The sign 𝄋 indicates that the piece is to be repeated to the word FINE.

The little note (appoggiatura) is an ornamental note in music. It has no value, but takes half that of the note following it, and is slurred to it.

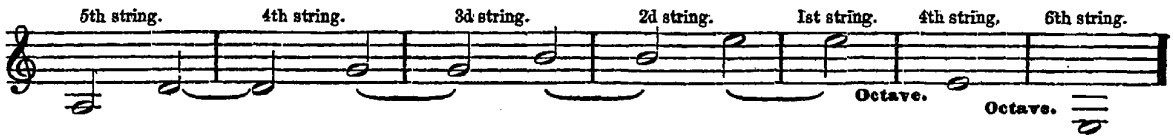
Several signs are made use of to give effect to a piece of music, thus:

Piano, or *p*, ... Soft.	Forte, or *f*, ... Loud.
Pianissimo, or *pp*, ... Very soft.	Fortissimo, or *ff*, ... Very loud.
Mezzo forte, or *mf*, ... Half loud.	Sforzato, or *sfz*, ... Forced.

TUNING THE GUITAR.

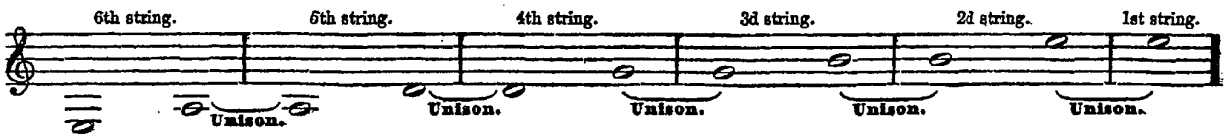
Tune the fifth string to an A fork, flute or piano. Then press it at the fifth fret, which will give the note D, to which the fourth string will be tuned in unison. Then press the fourth string at the fifth fret in like manner. The third string will be pressed at the fourth fret, and the second string tuned in unison. You will press the second string at the fifth fret, and by it tune the first string. The sixth (or large E) will be tuned by the first E string. You will get an intermediate E by pressing the fourth string at the second fret.

THE RESULT.



There is another manner of tuning, (without regard to concert pitch,) not so good as the above, but more simple. Press all the strings at the fifth fret except the third string, which will be pressed at the fourth fret, beginning with the sixth string. I only give it as a last resort.

THE RESULT.



MANNER OF HOLDING THE GUITAR.

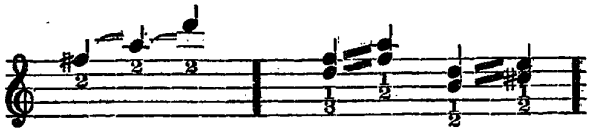
Sit in a chair of common height, the left foot elevated by a low stool; the weight of the body of the instrument must rest on the left thigh.

THE LEFT HAND. — The left hand should press the neck between the thumb and forefinger; the end of the thumb should rest on the side next to the E wire string, between the first and second frets, and the joint of the forefinger between the nut (the nut is the end of the finger board) and the first fret, on the side next to the small string.

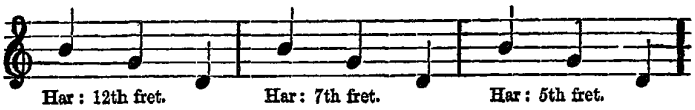
THE RIGHT HAND. — The right forearm should rest on the edge of the Guitar, and be its main support. The right hand should come between the bridge and the rosette, with the wrist a little arched. Resting the little finger on the sounding board cramps the hand. I would not advise its adoption.

The strings are made to vibrate with the thumb, first, second, and third fingers. The lowest note of a chord will be struck by the thumb, whether it be on a wire or gut string. Scale passages are played with the first and second fingers alternately.

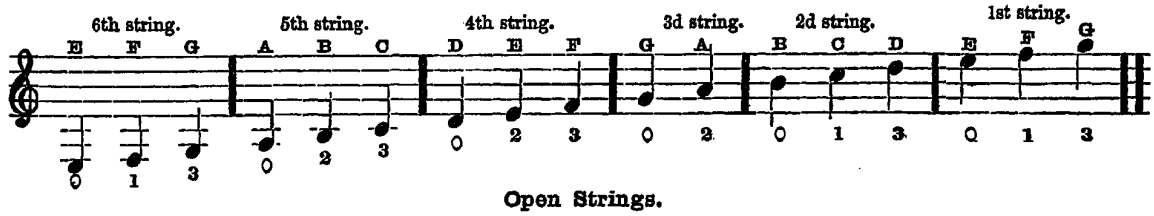
The Glide, marked ⌒, or ⌒, is produced by striking the first note with the right hand, sliding the left hand finger, thus:



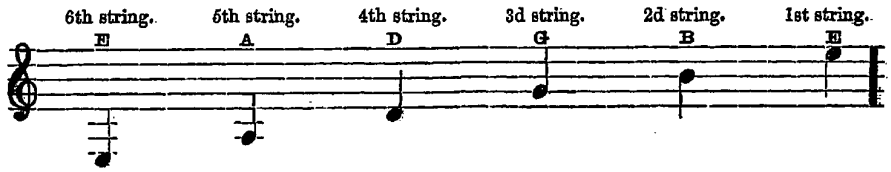
Harmonics are produced by placing a finger of the left hand lightly on the string, and striking forcibly with the thumb of the right hand, near the bridge. Thus I write the harmonics for the second, third, and fourth strings. All harmonics in this book will be marked in the same manner.



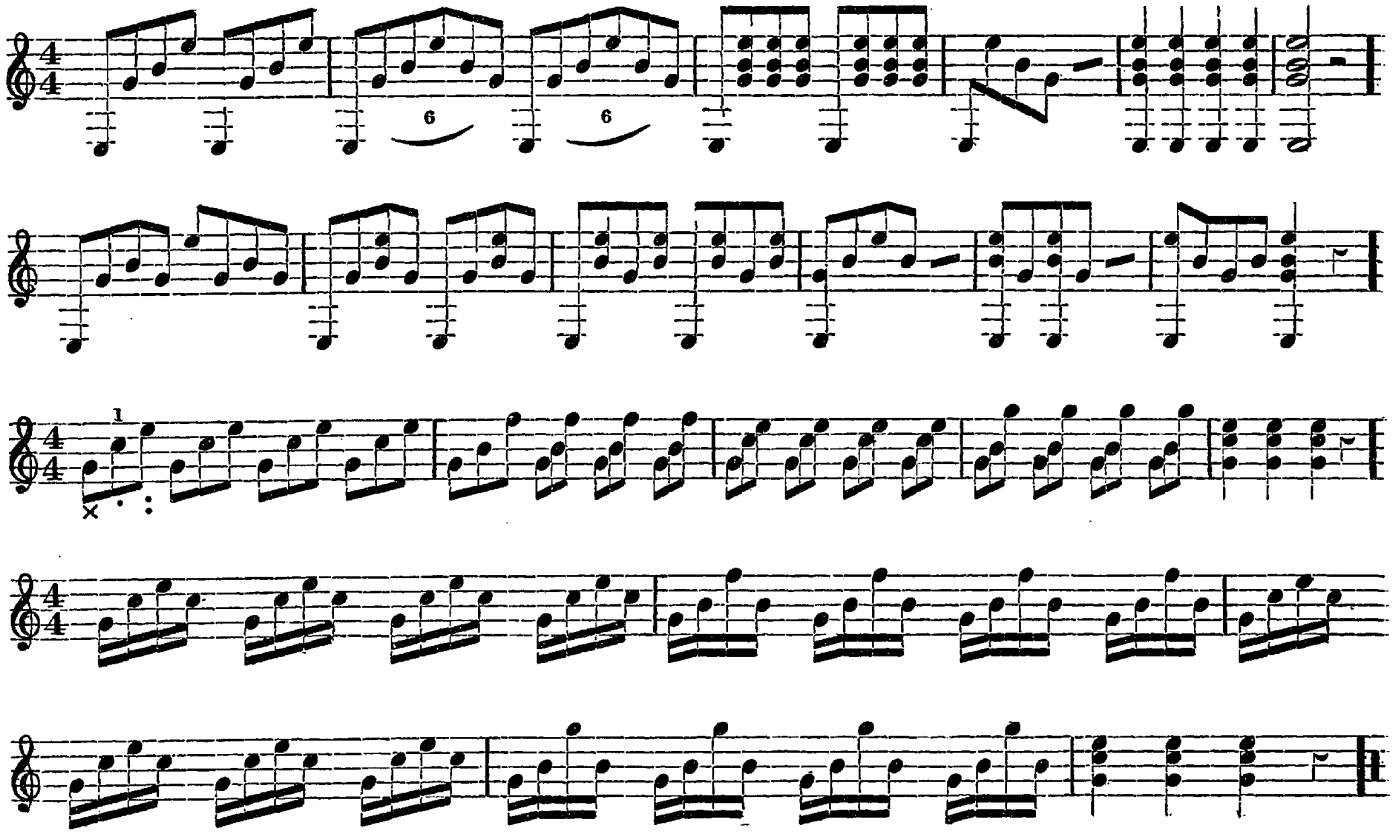
THE NATURAL GAMUT.



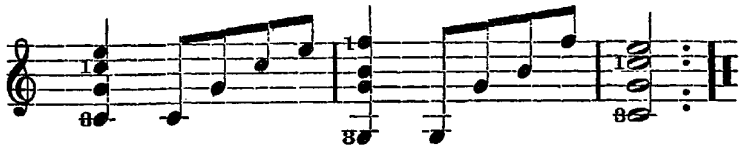
Open Strings.



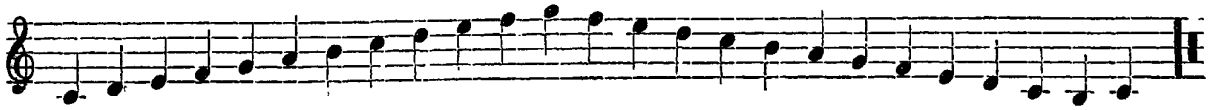
RIGHT HAND EXERCISES.

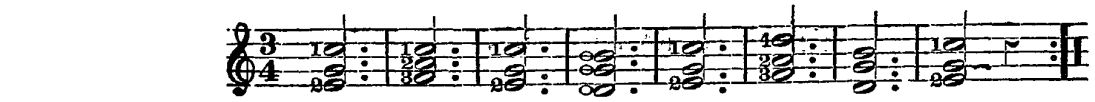


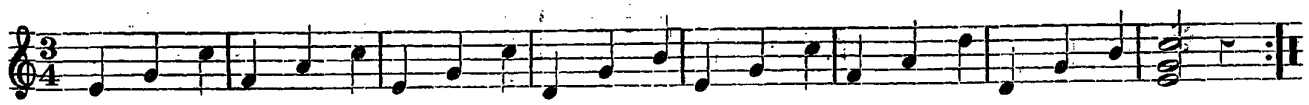
CHORDS OF C MAJOR.

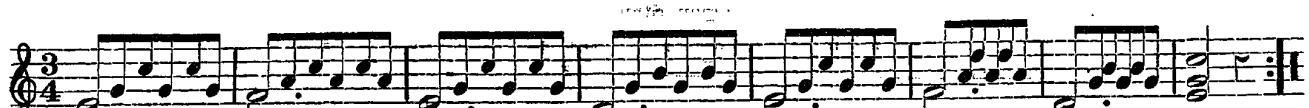


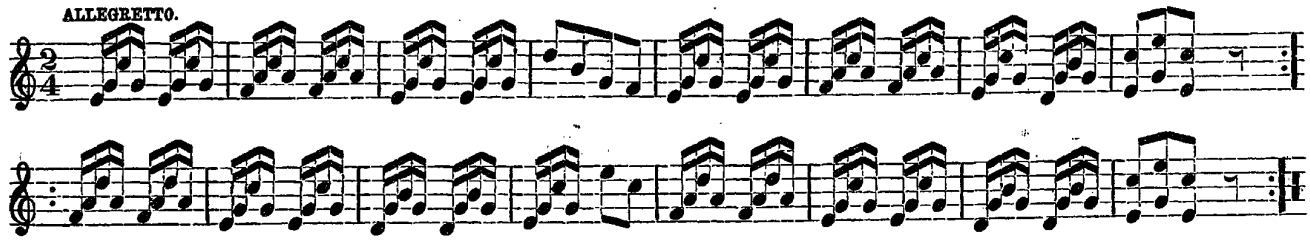
SCALE OF C MAJOR.



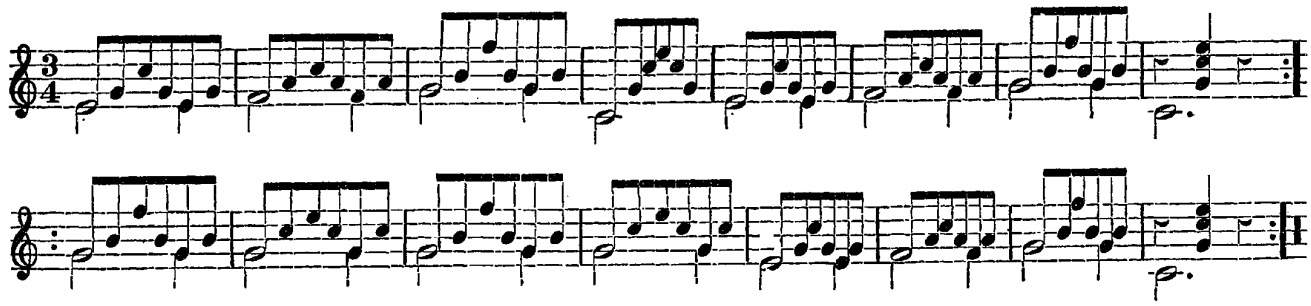




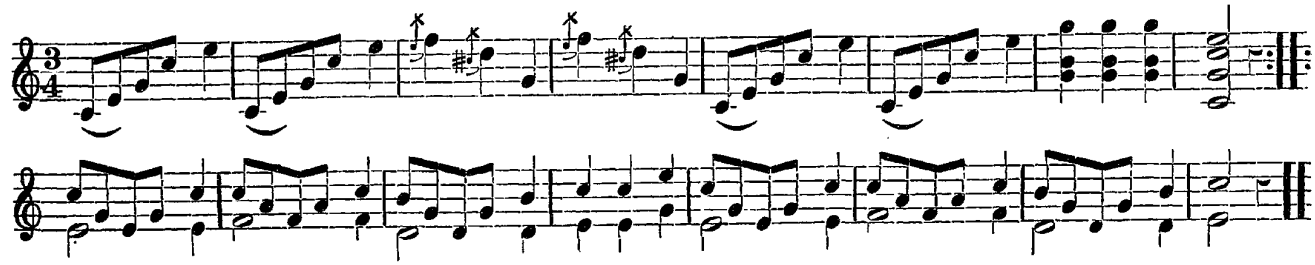




HAVANA WALTZ.



LANDLER.



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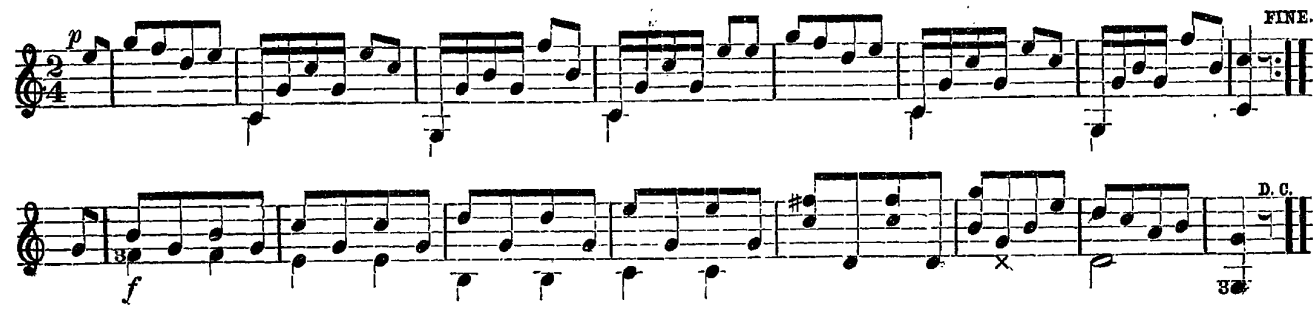
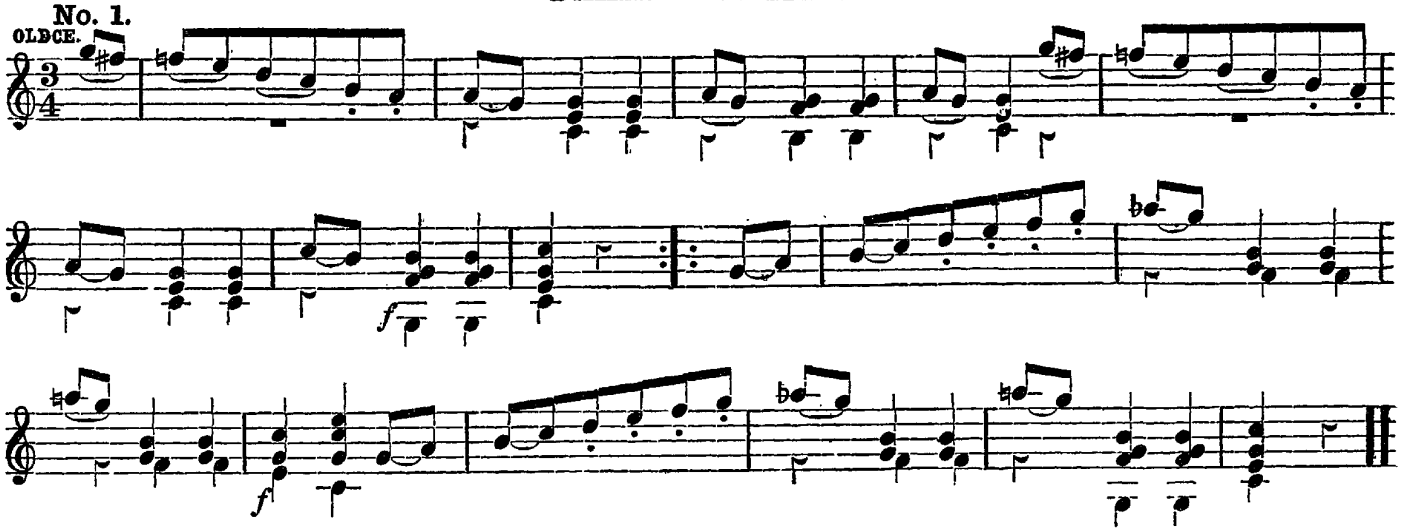


No. 1.

OLDCE.



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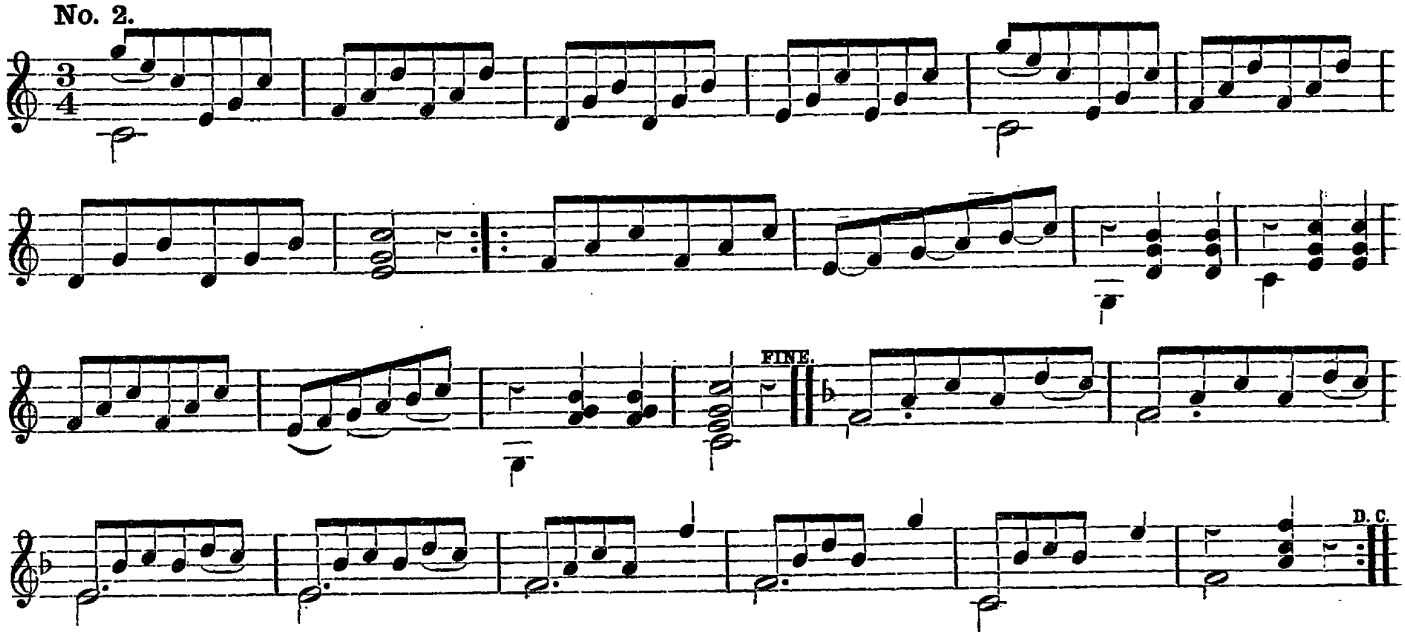
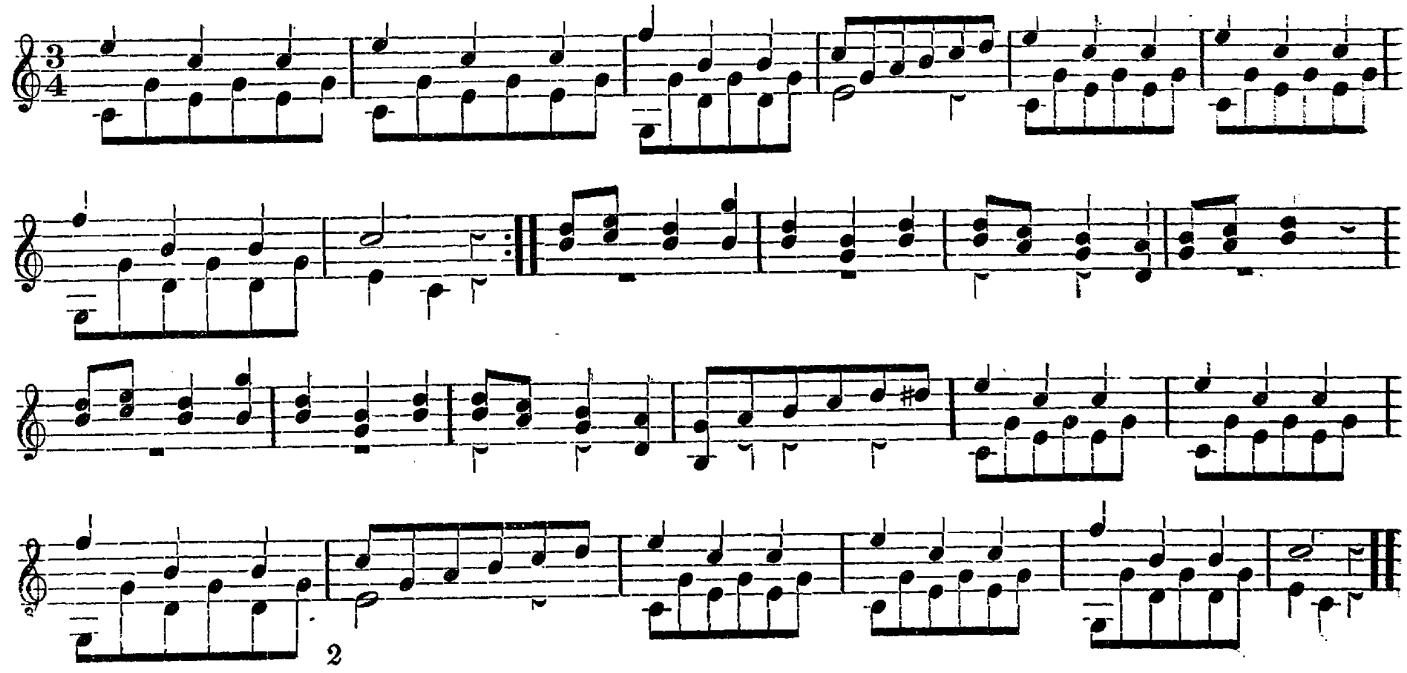
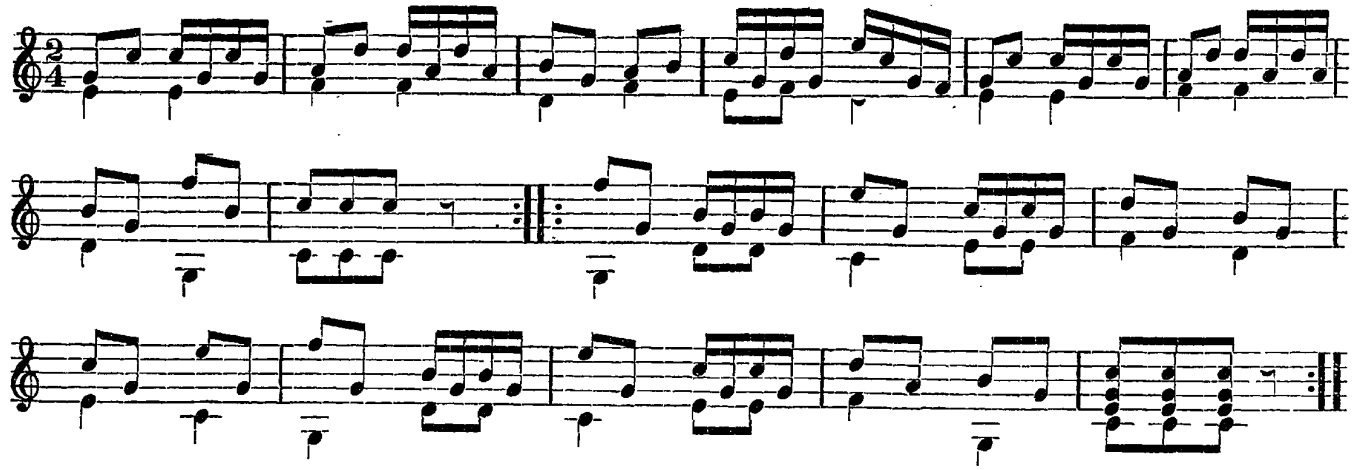


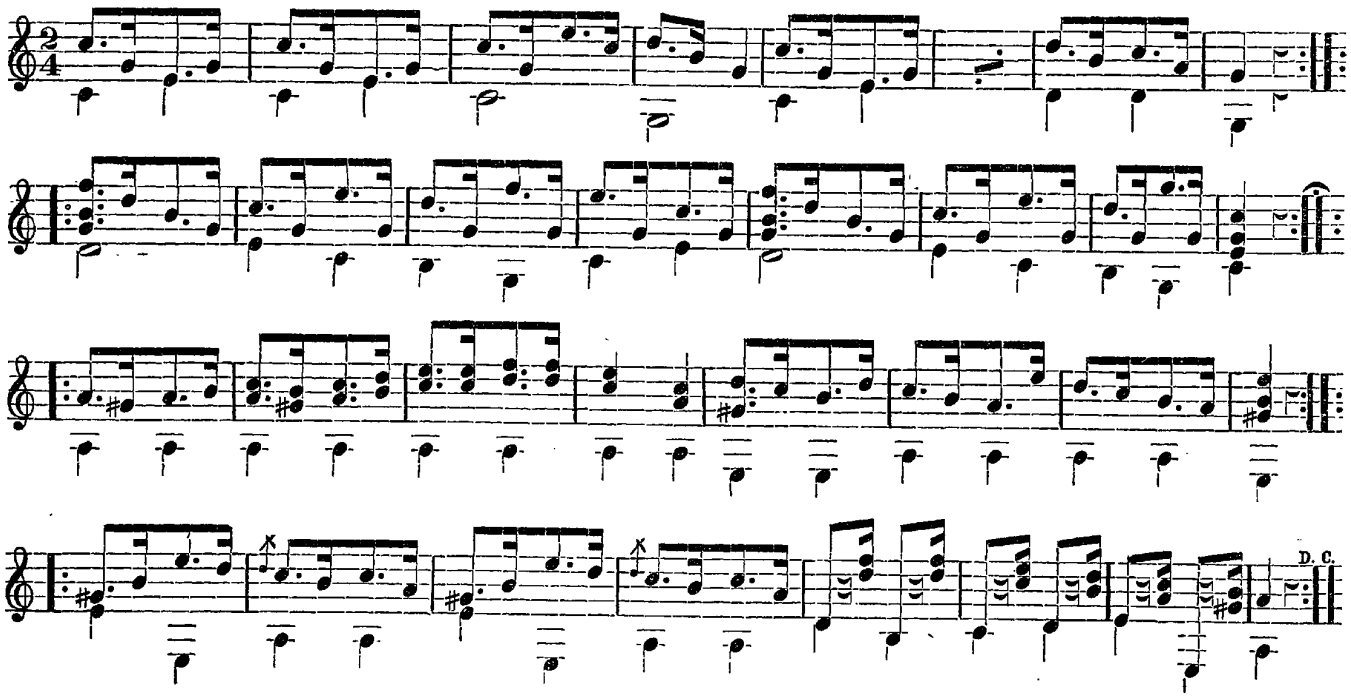
COTTAGE WALTZ.



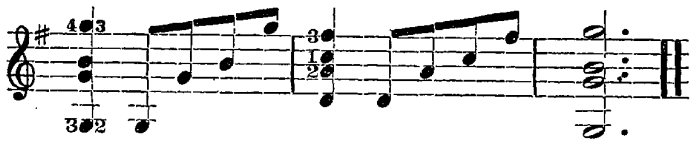
CADET POLKA.



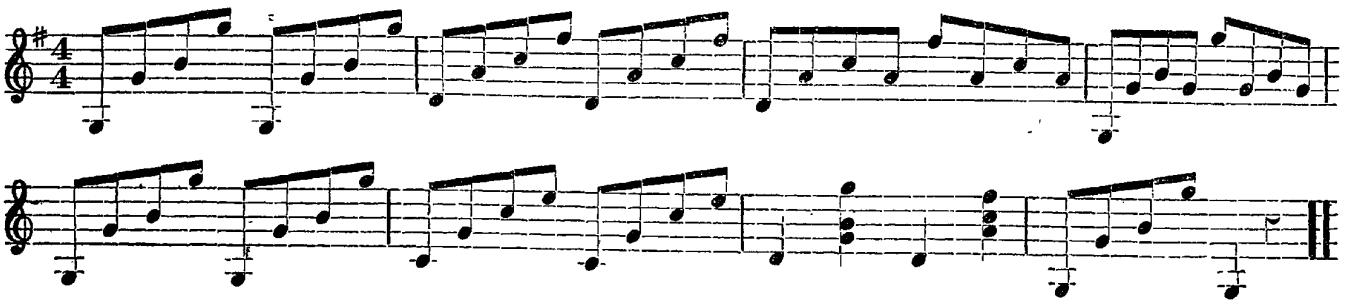
HOPSER.



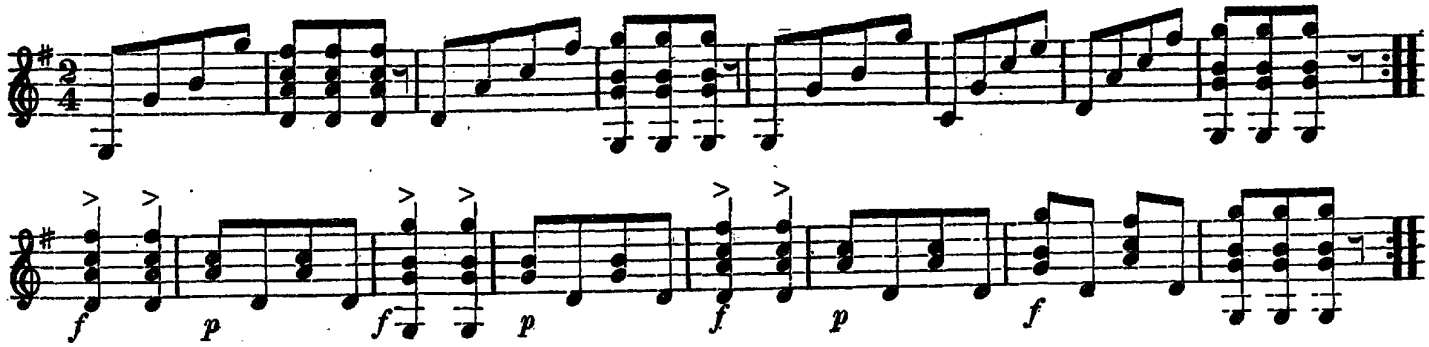
CHORDS OF G MAJOR.



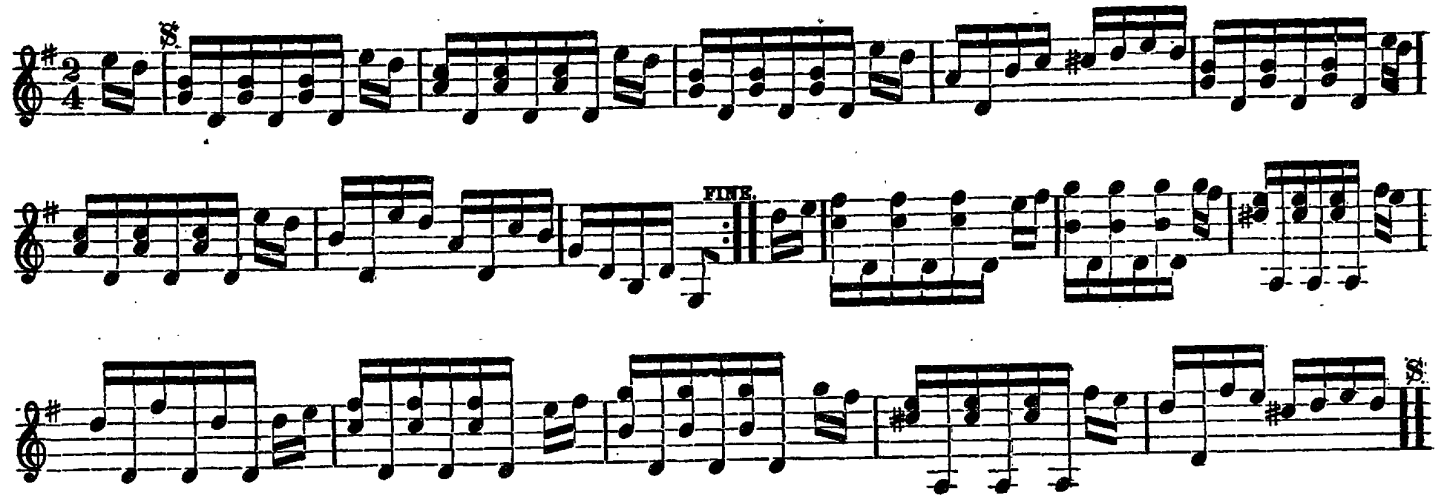
EXERCISE.



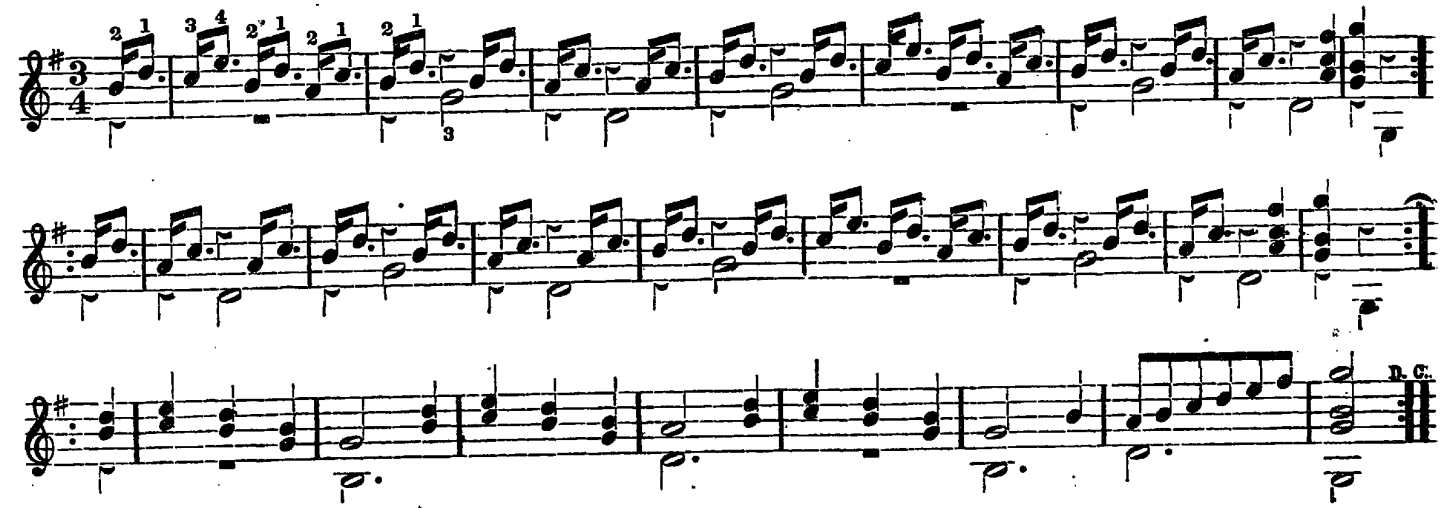
QUICKSTEP.



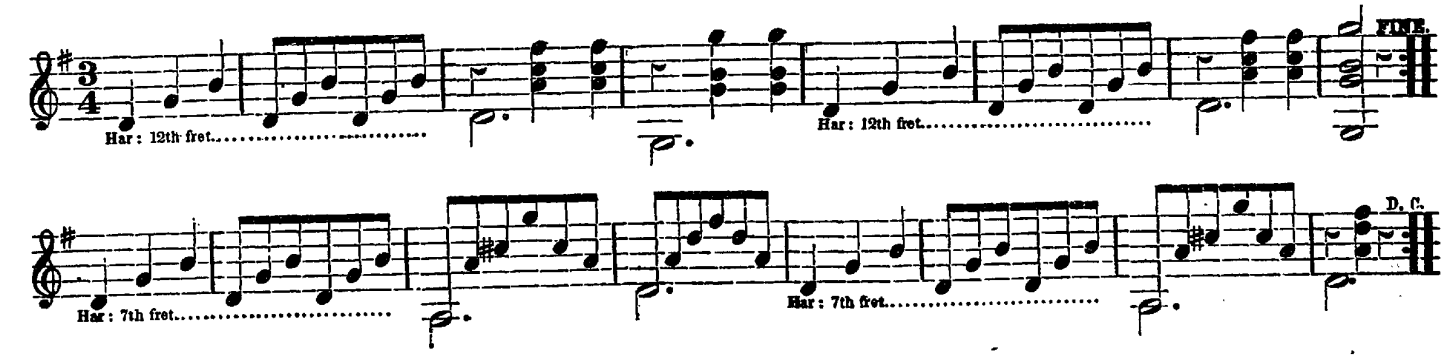
ANDANTE.



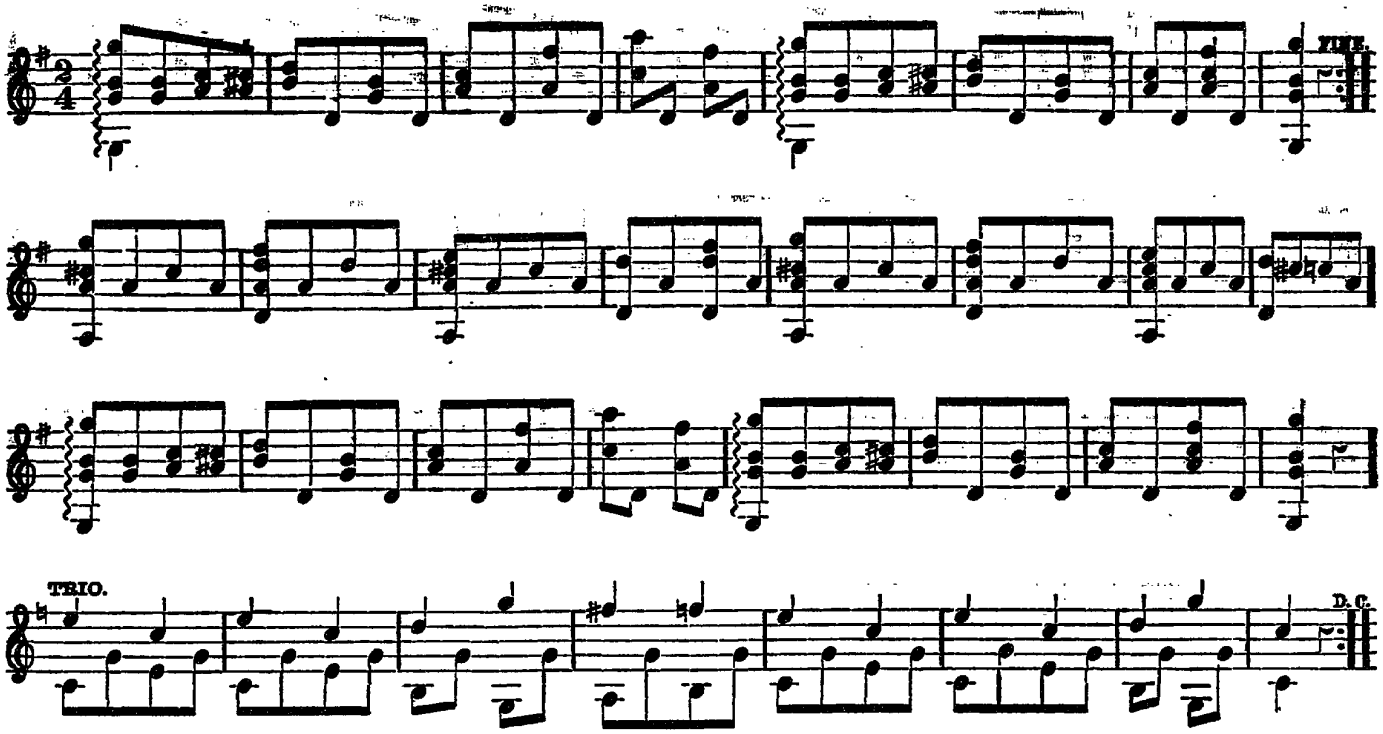
COPENHAGEN WALTZ.



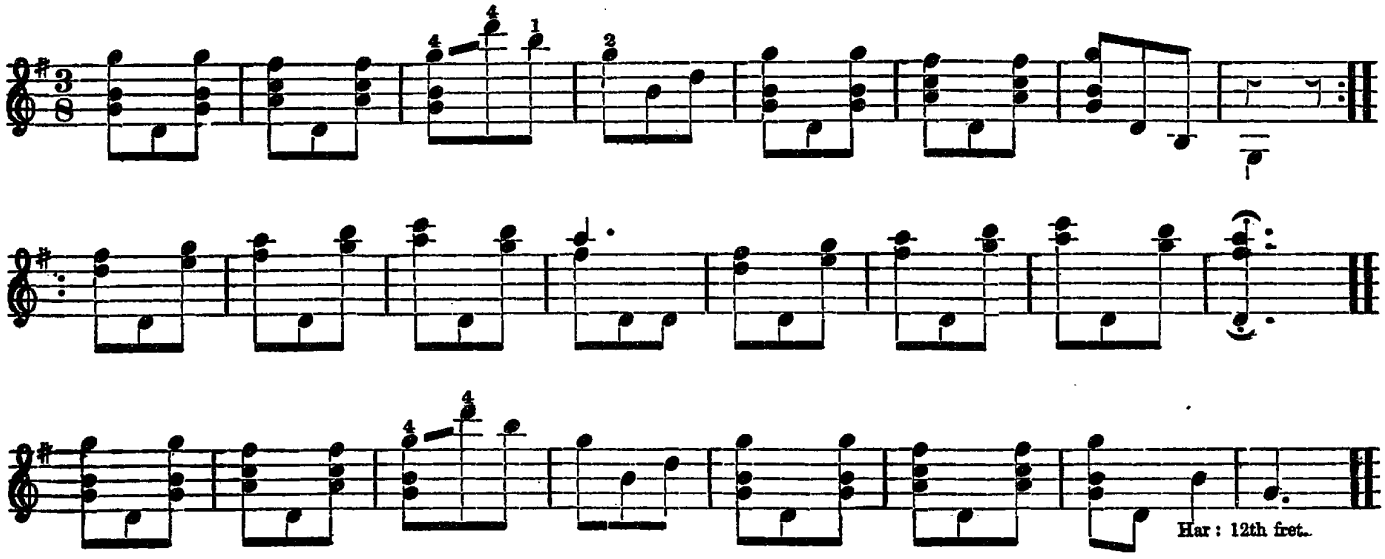
HARMONIC WALTZ.



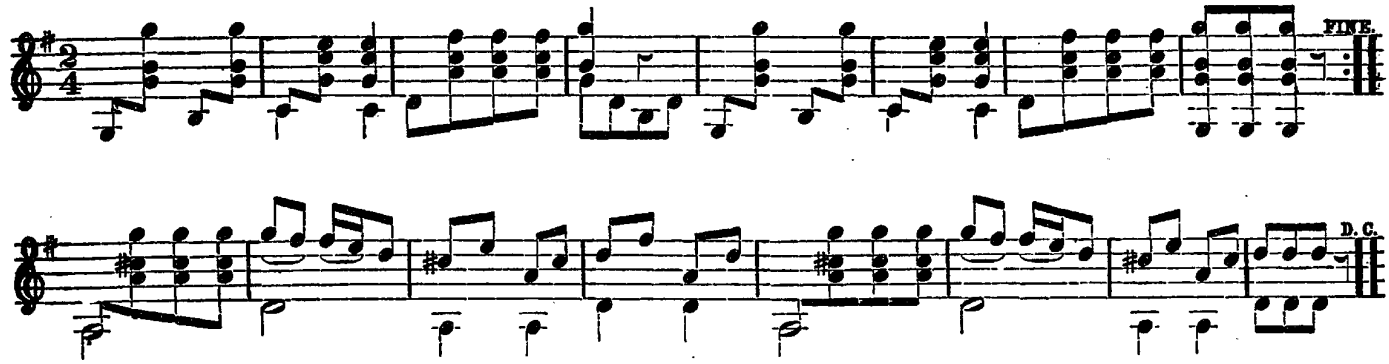
HARP QUICKSTEP.



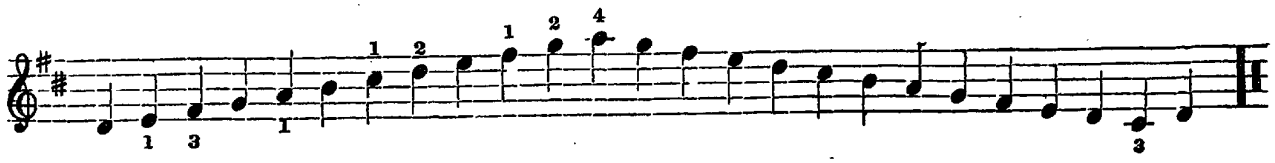
LILY WALTZ.



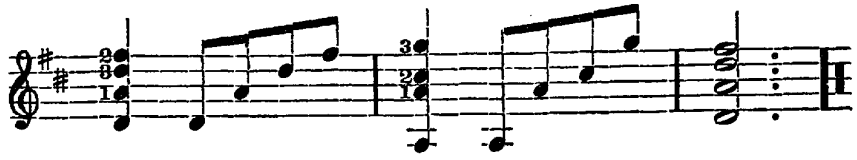
FIRST SCHOTTISCHE.



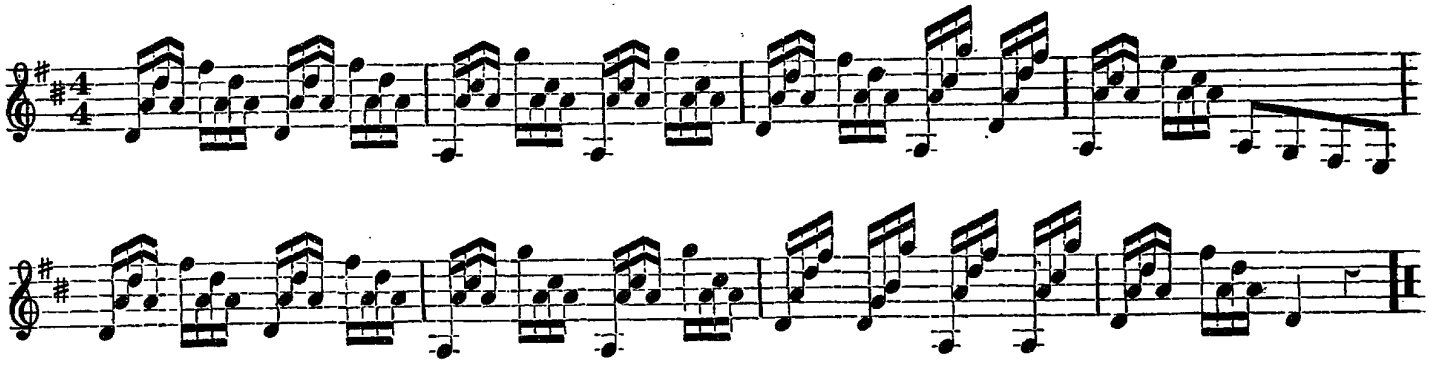
SCALE OF D MAJOR.



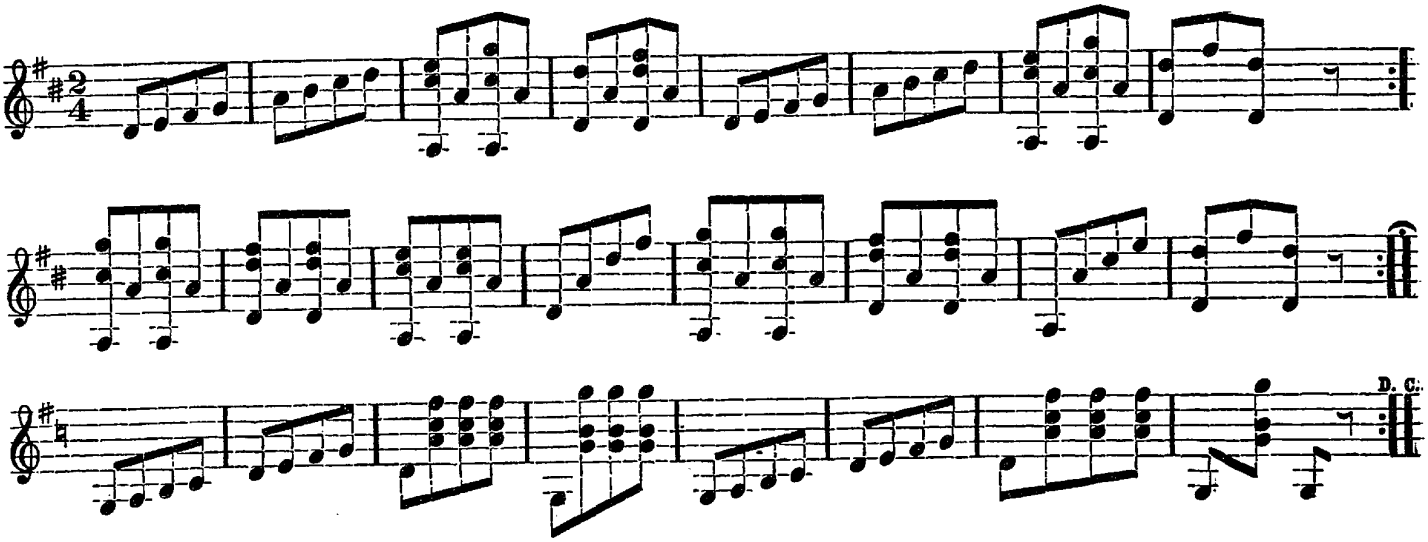
CHORDS OF D MAJOR.



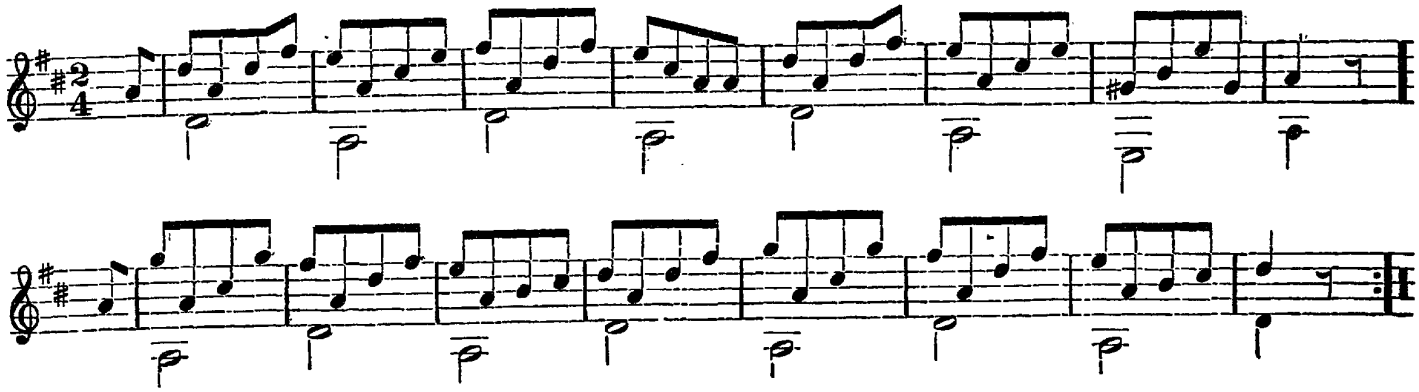
EXERCISE.



SIMPLE GALOP.

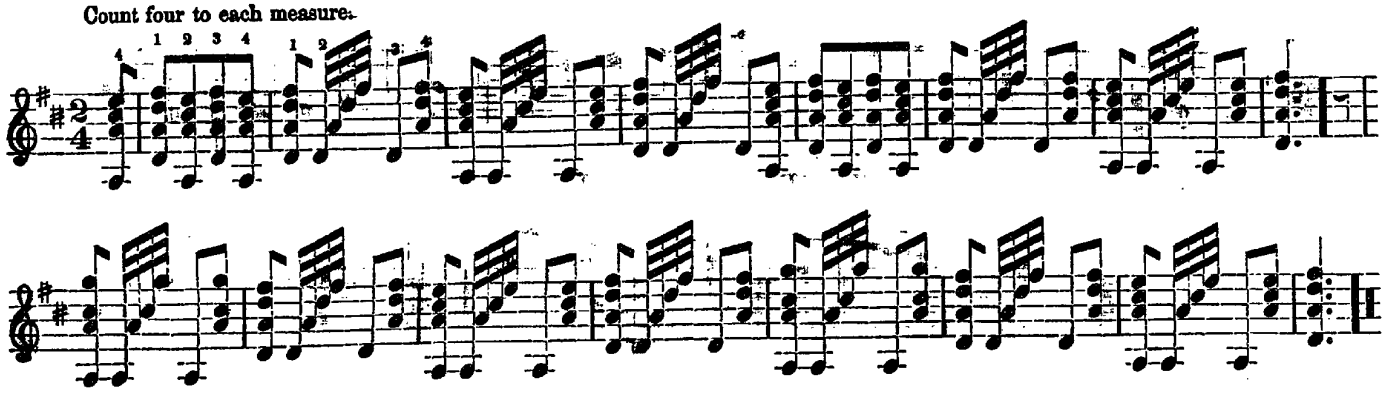


NELLY QUICKSTEP.

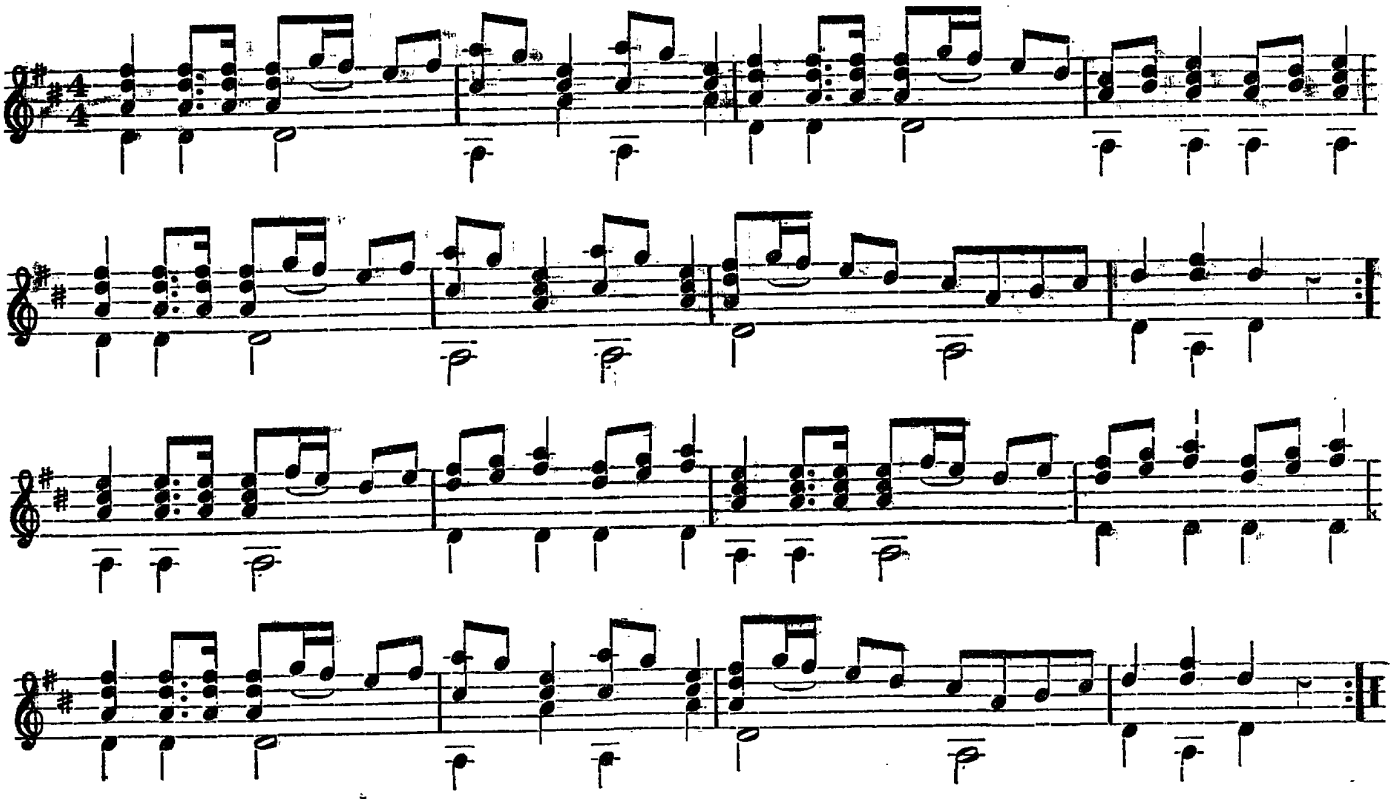


RATTAPLAN.

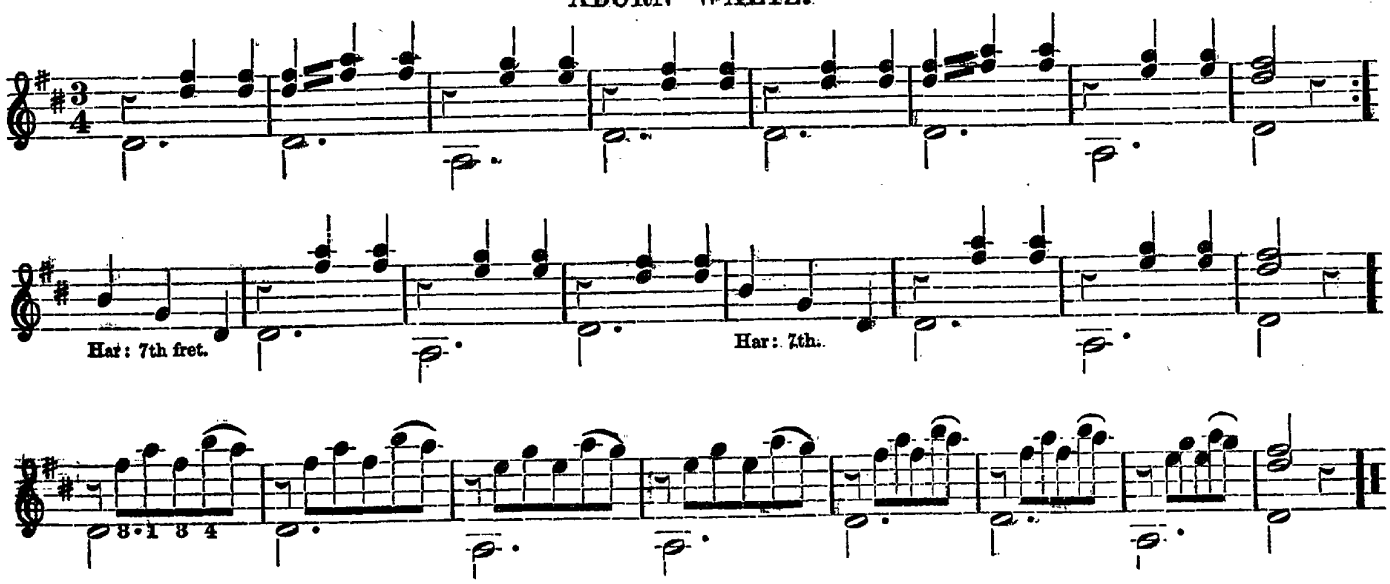
Count four to each measure.



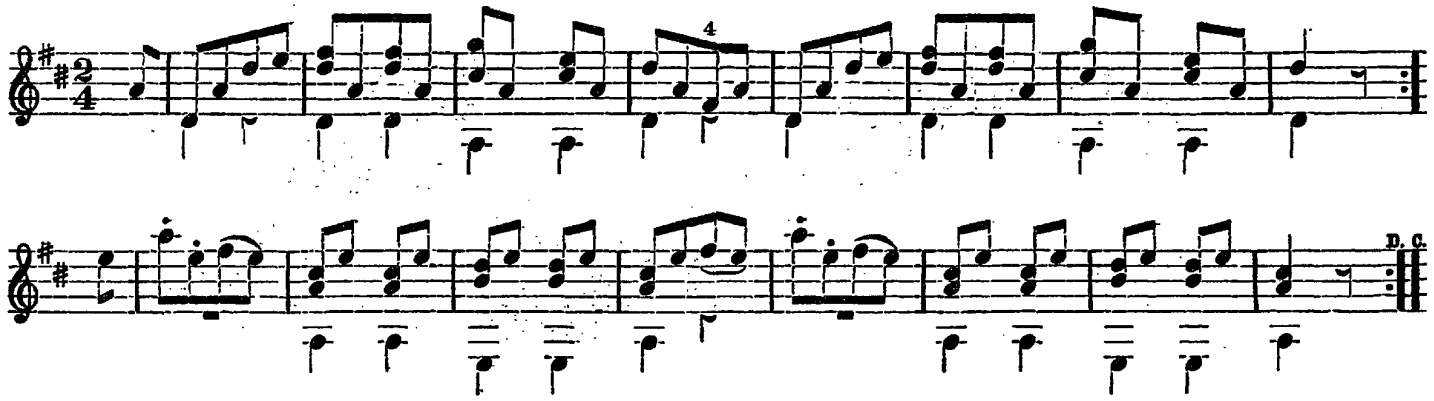
MARCH IN MOSES.



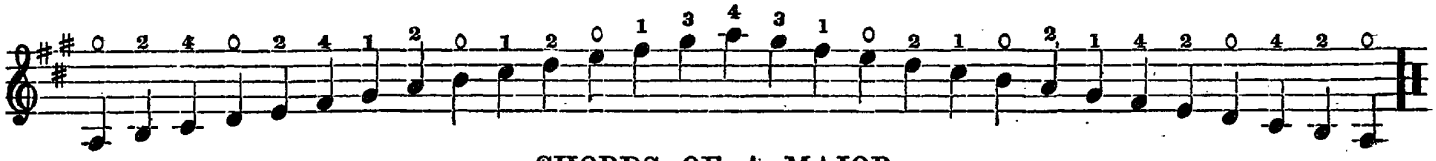
ABORN WALTZ.



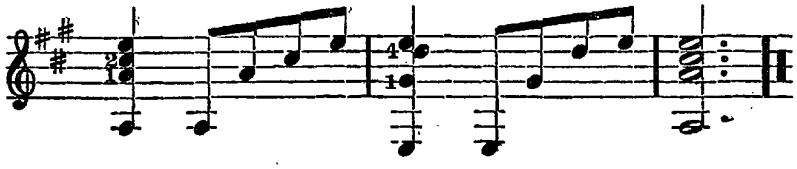
NEW HOP WALTZ.



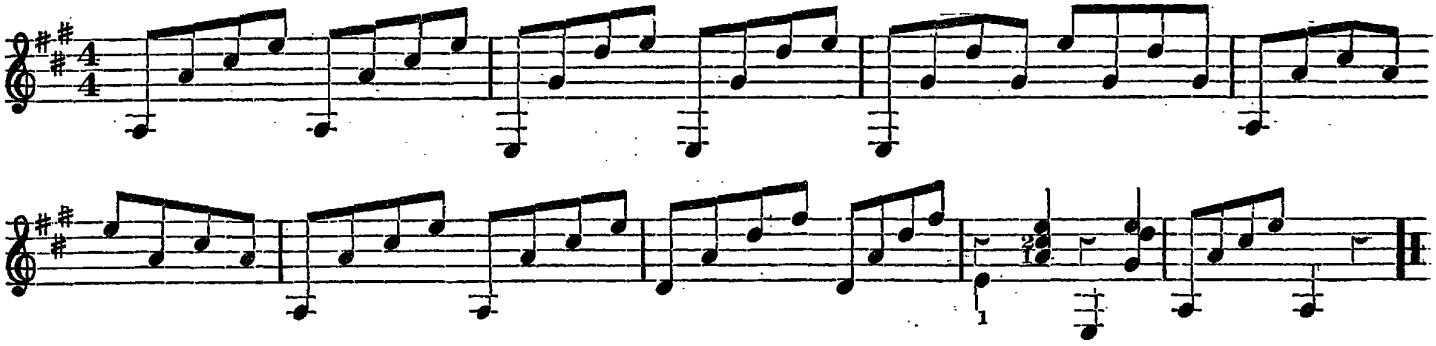
SCALE OF A MAJOR.



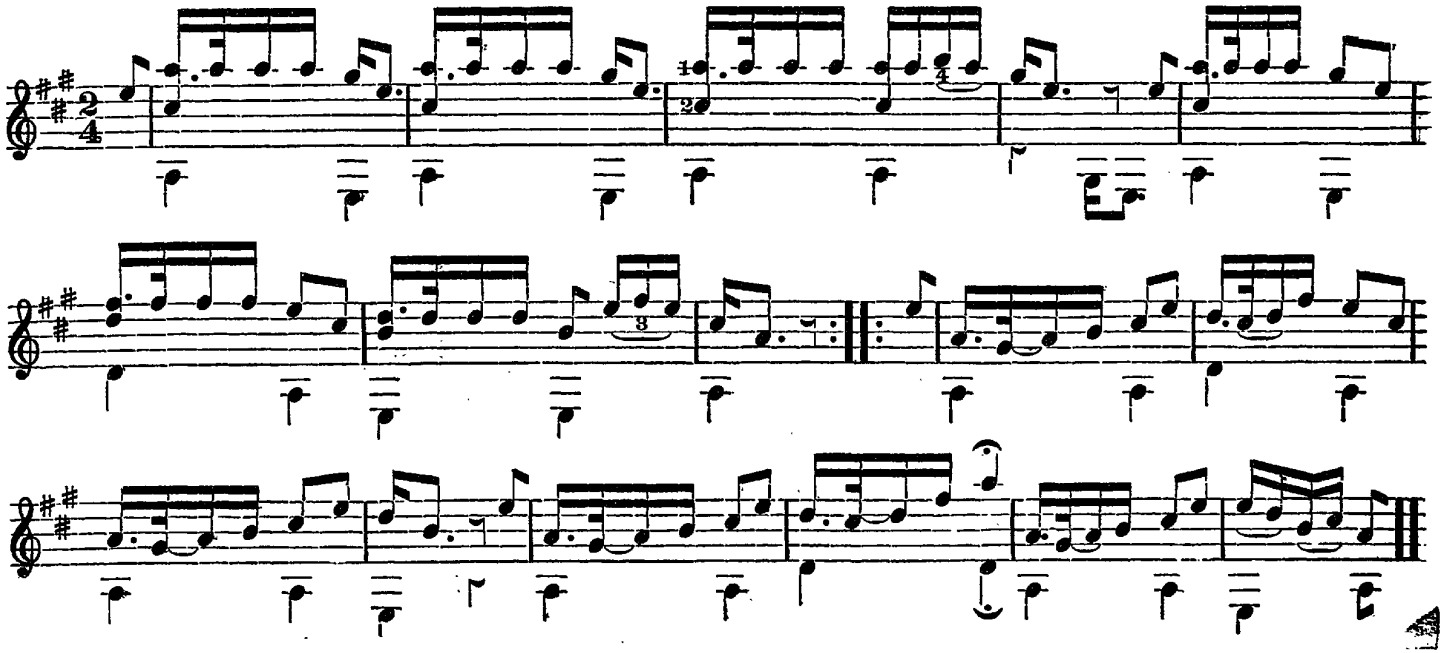
CHORDS OF A MAJOR.



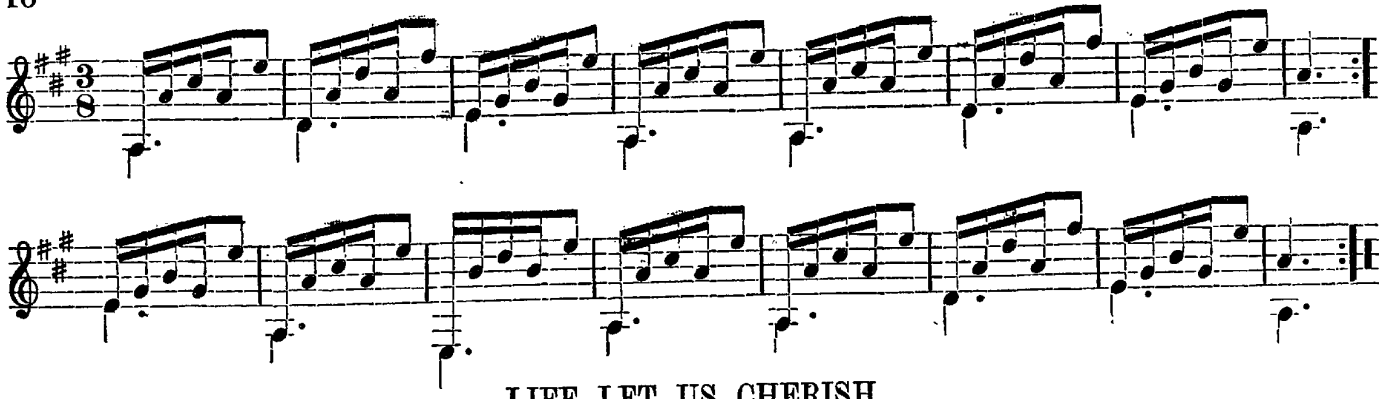
EXERCISE.



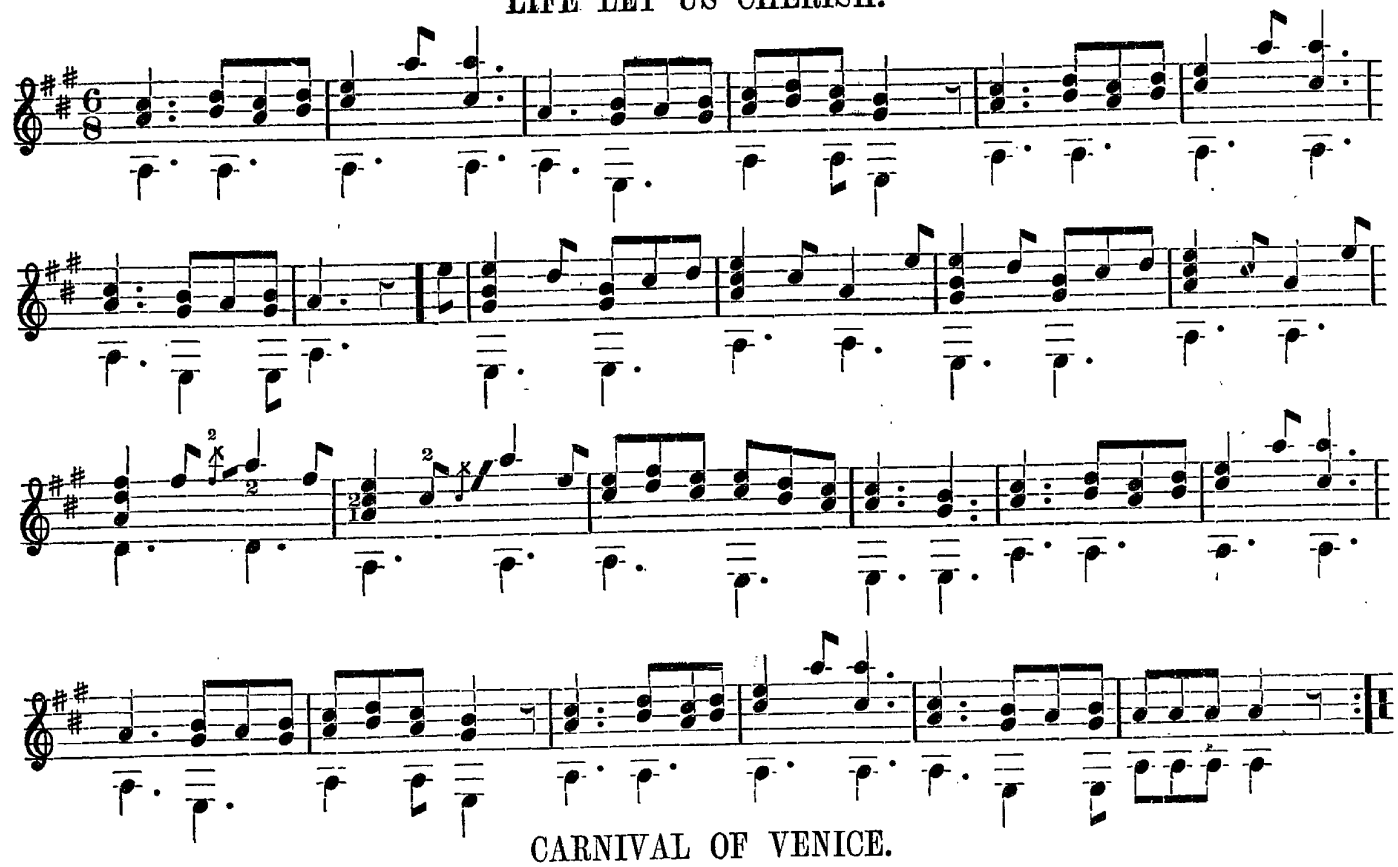
JORDAN IS A HARD ROAD.



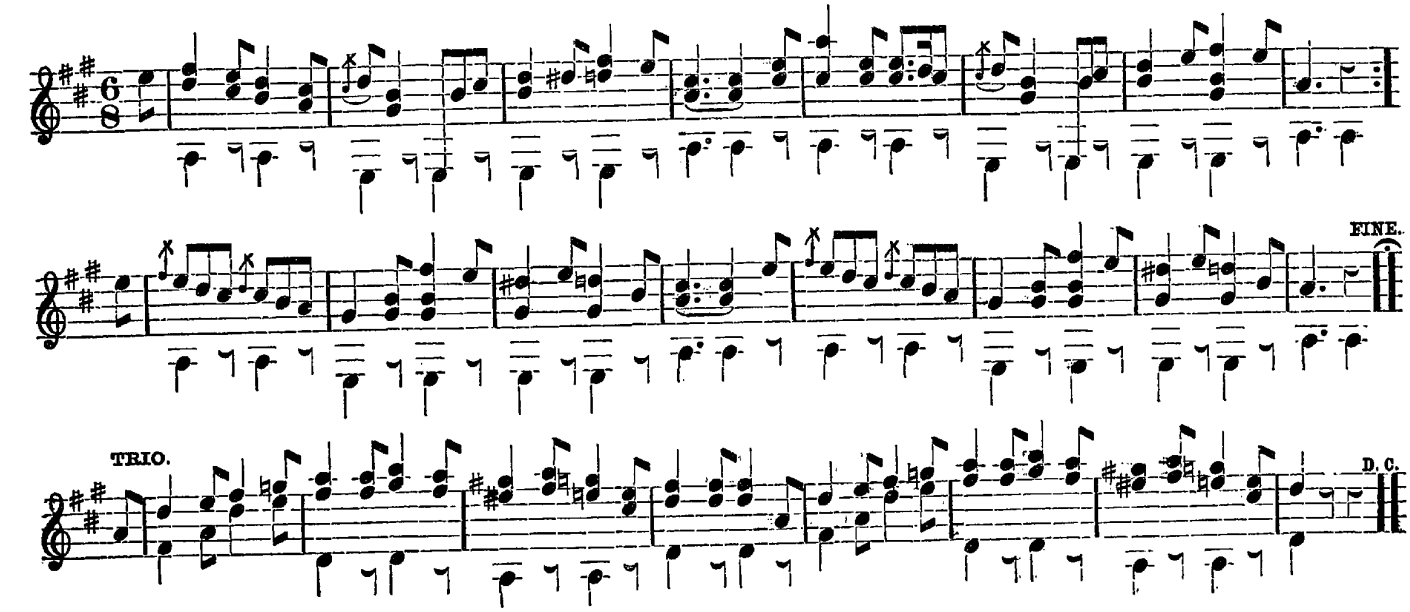
LITTLE WALTZ.



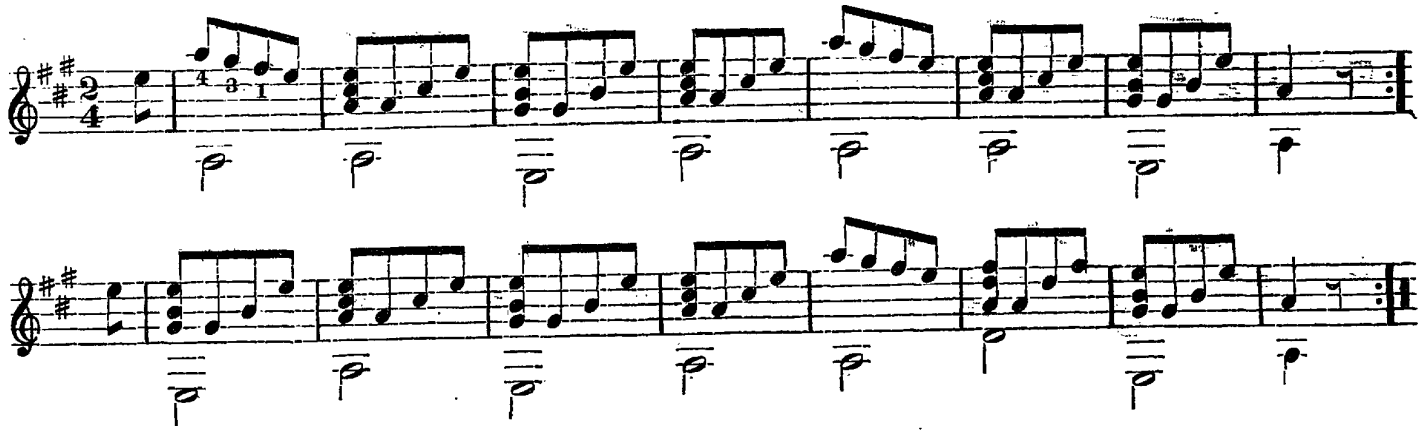
LIFE LET US CHERISH.



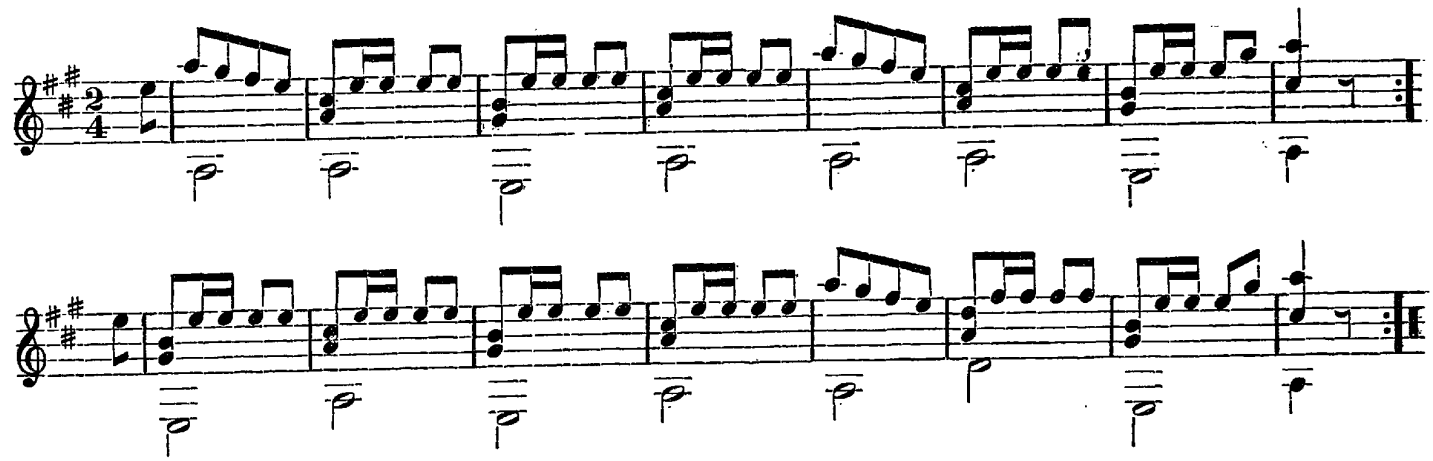
CARNIVAL OF VENICE.



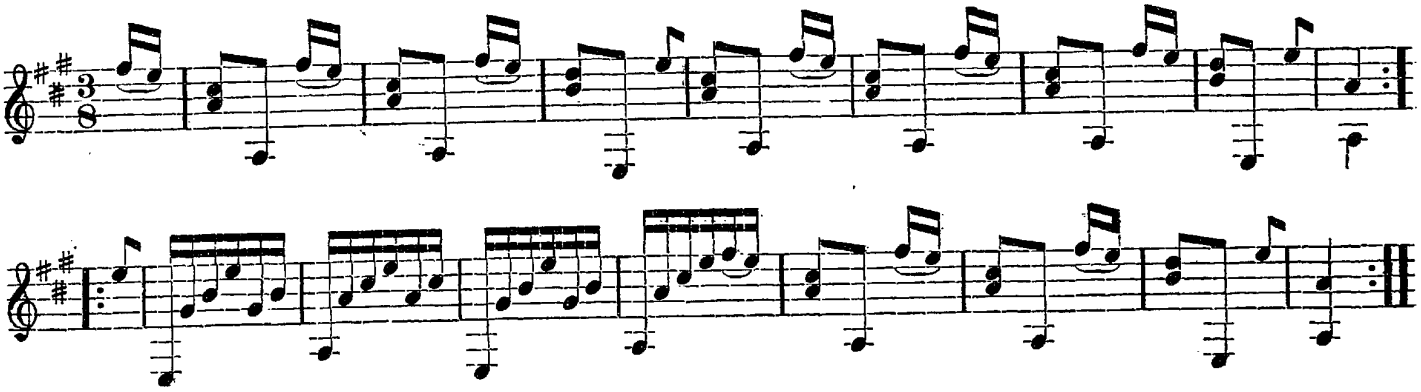
SPANISH MARCH.



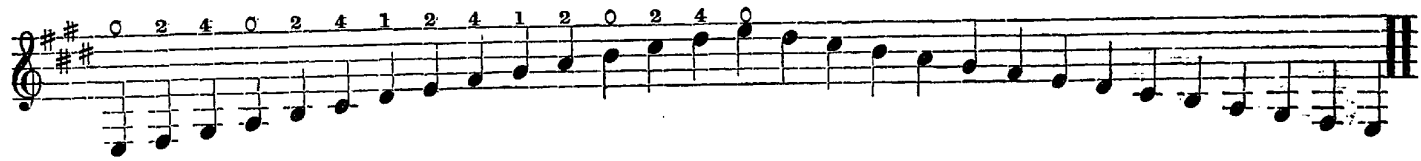
VARIATIONS TO MARCH.



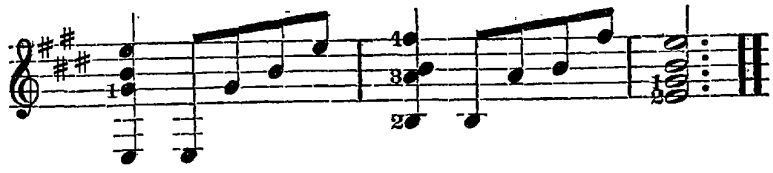
AUBURN WALTZ.



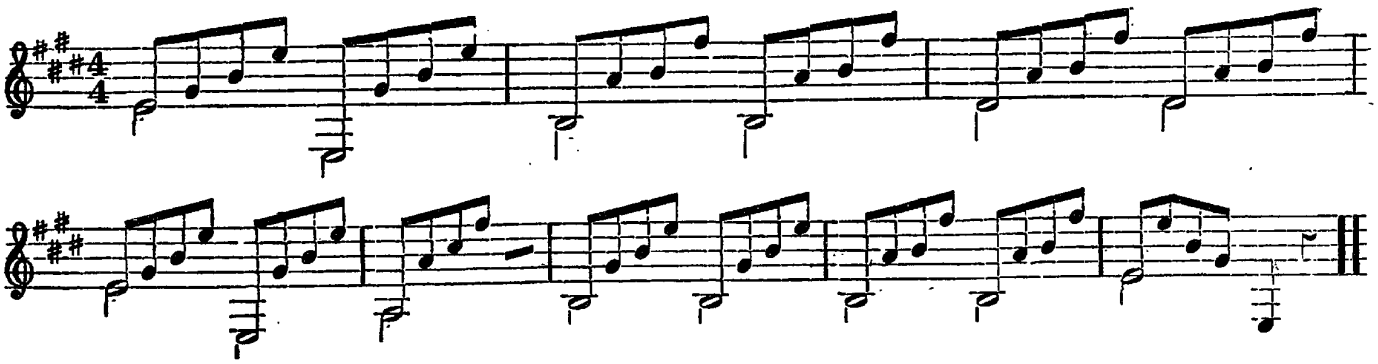
SCALE OF E MAJOR.



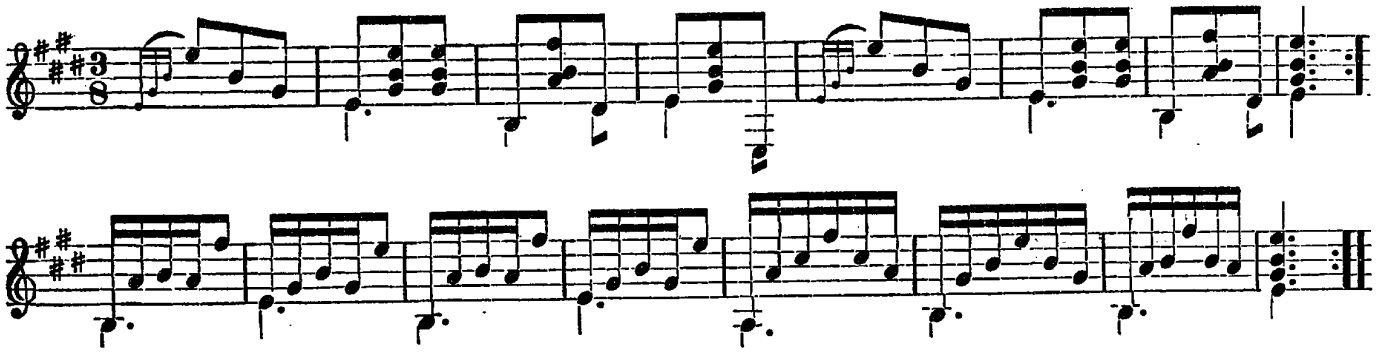
CHORDS OF E MAJOR.



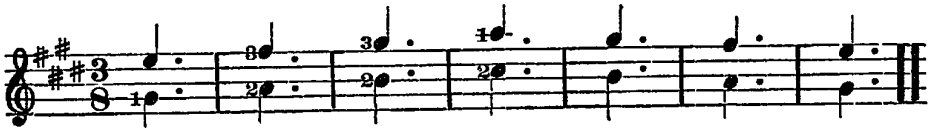
EXERCISE.



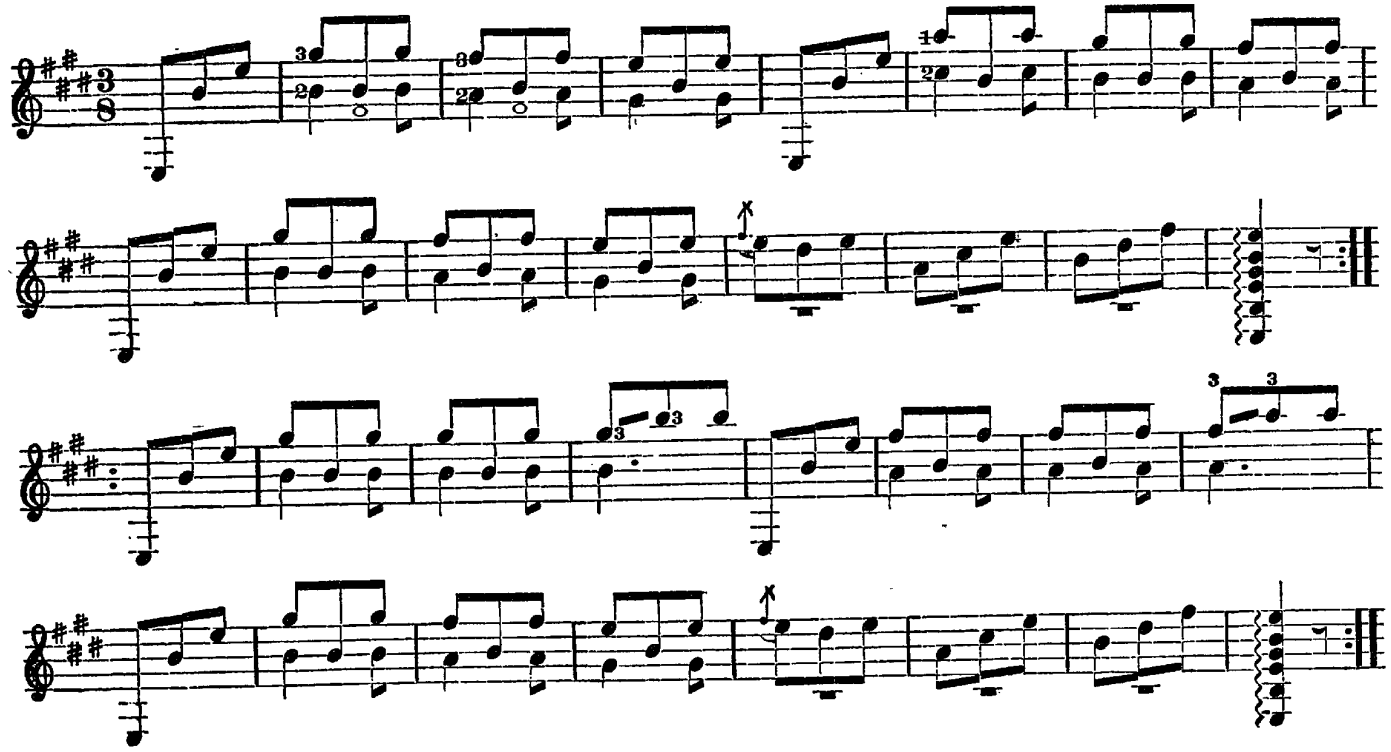
LESSON WALTZ.



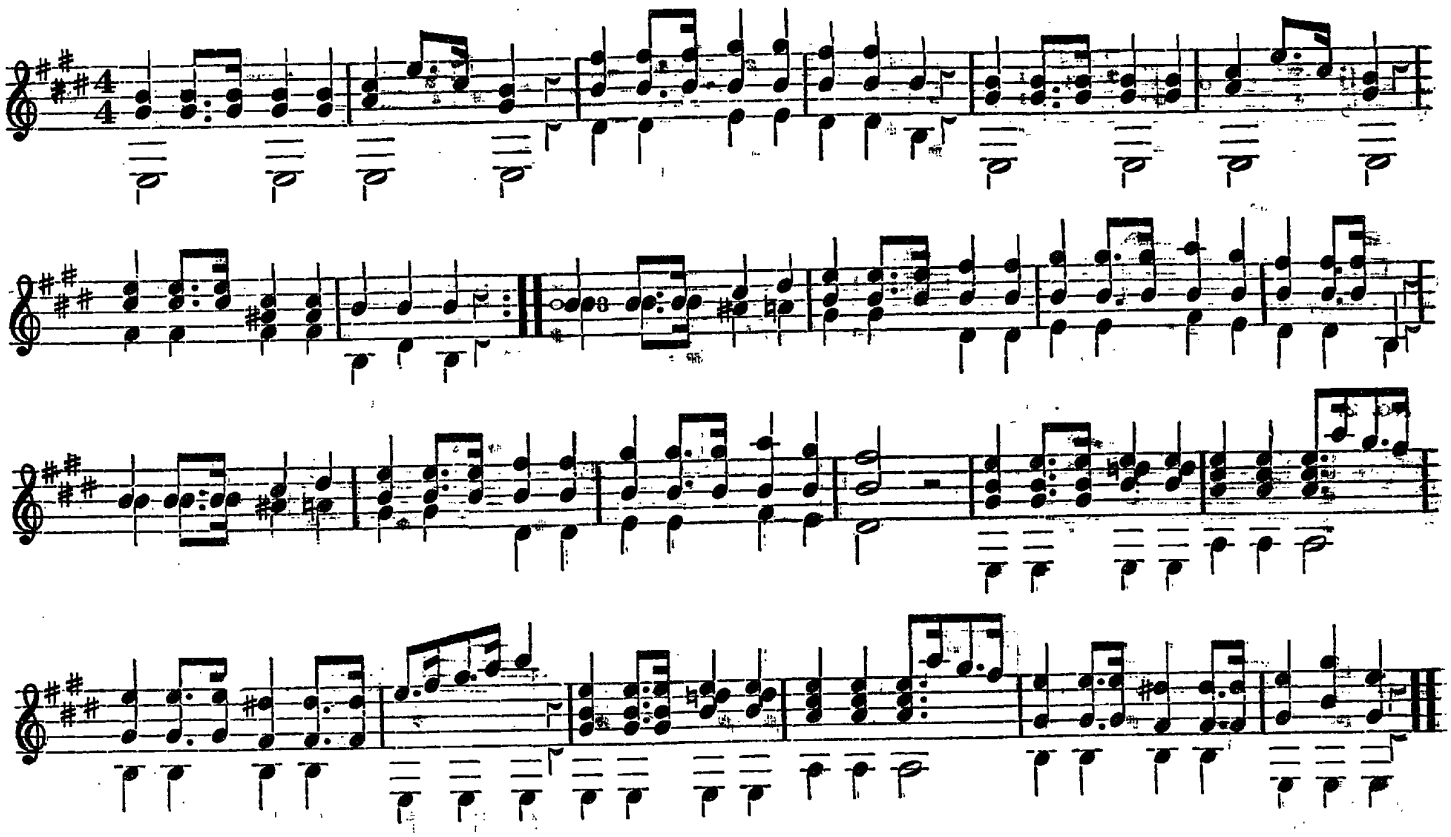
EXERCISE.



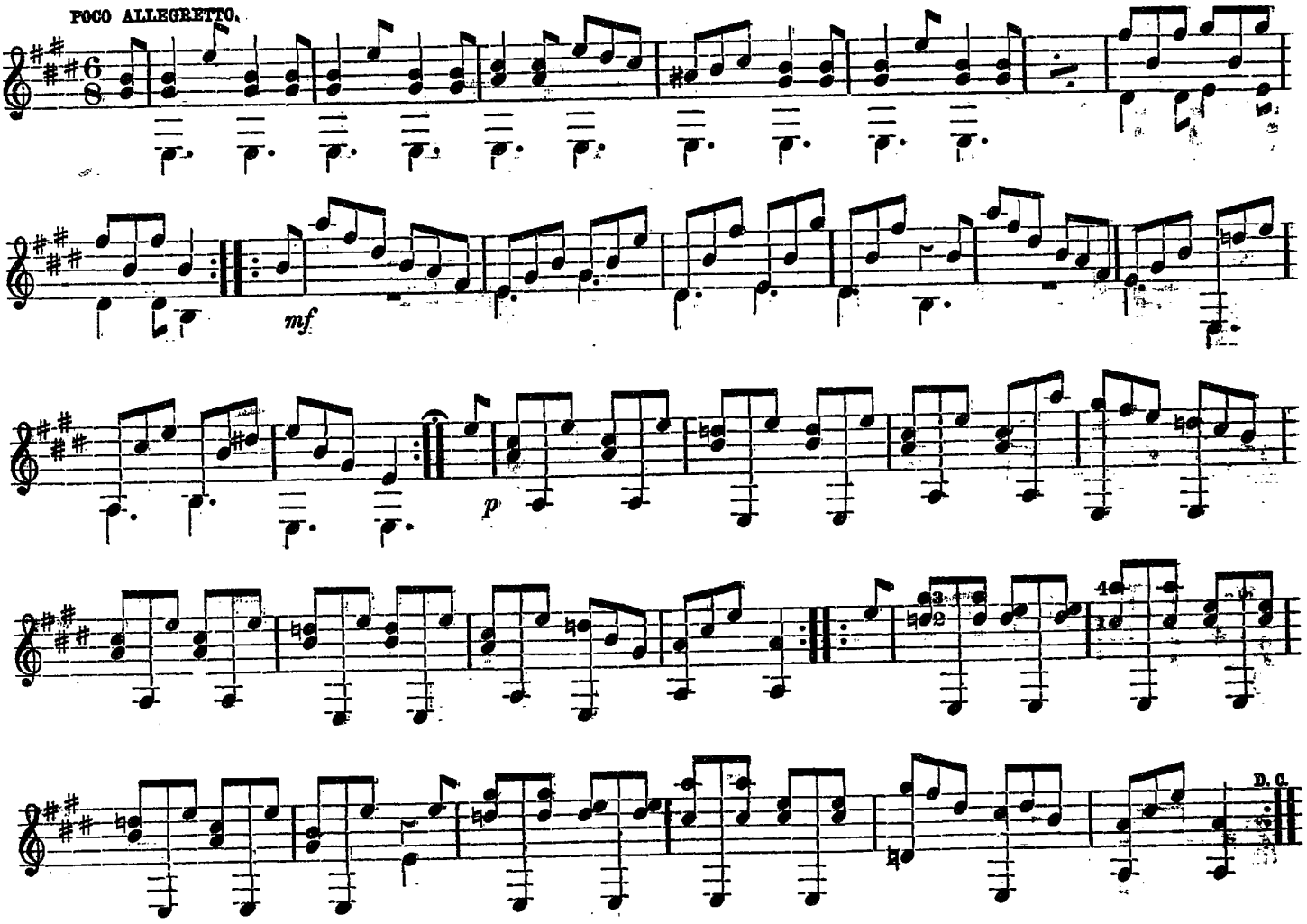
WATER WITCH.



OMER MARCIA.



PASTORAL QUADRILLE.



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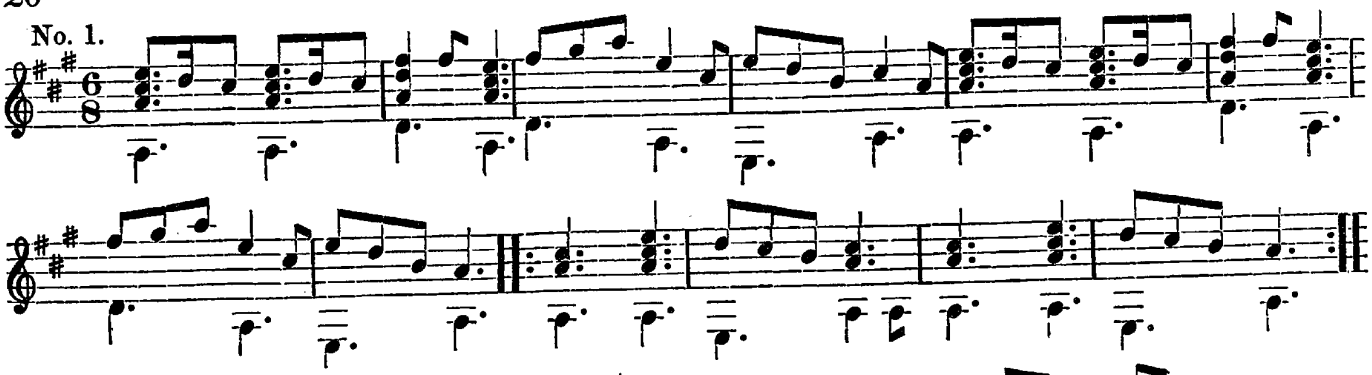

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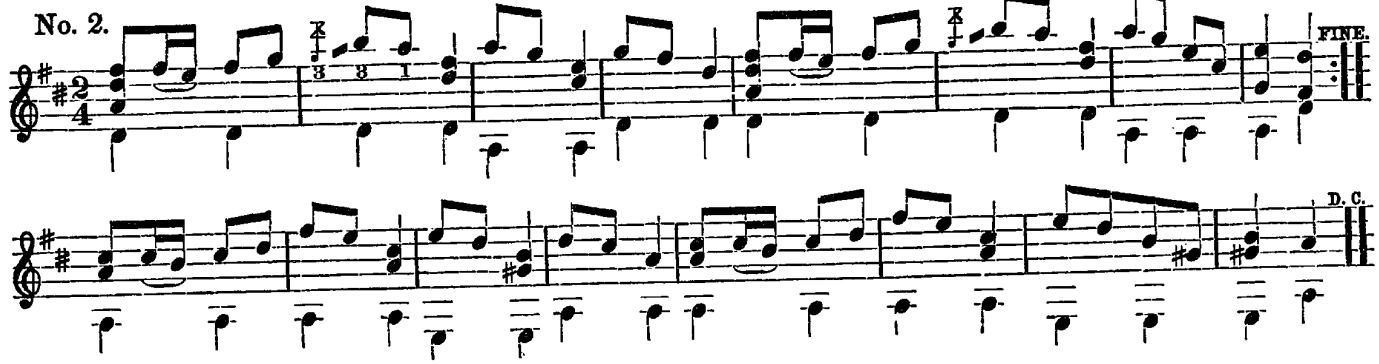

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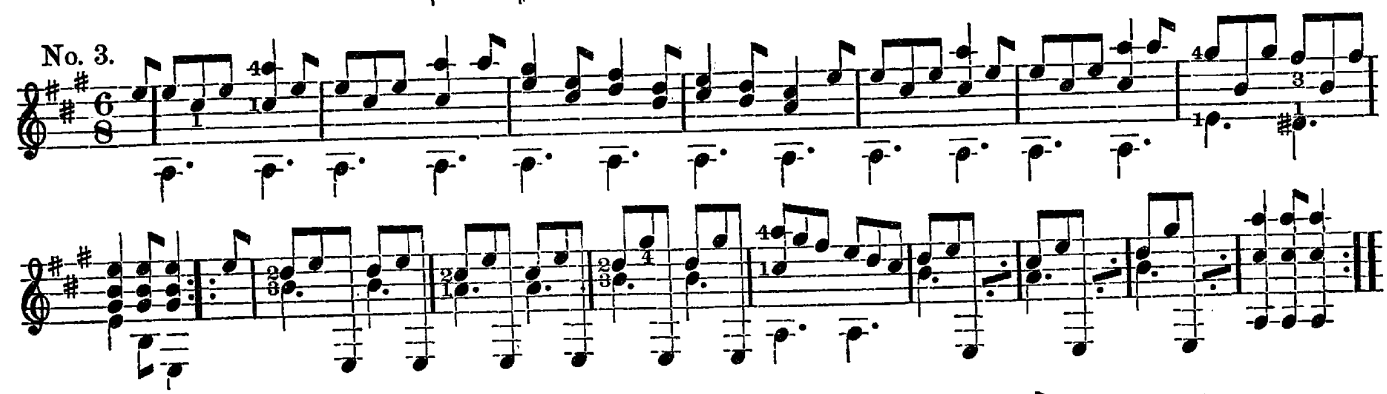

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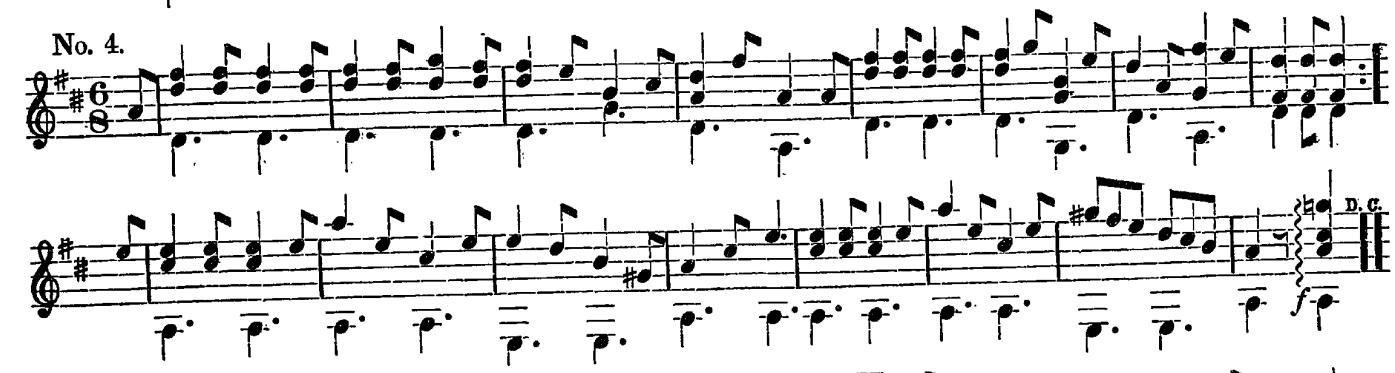

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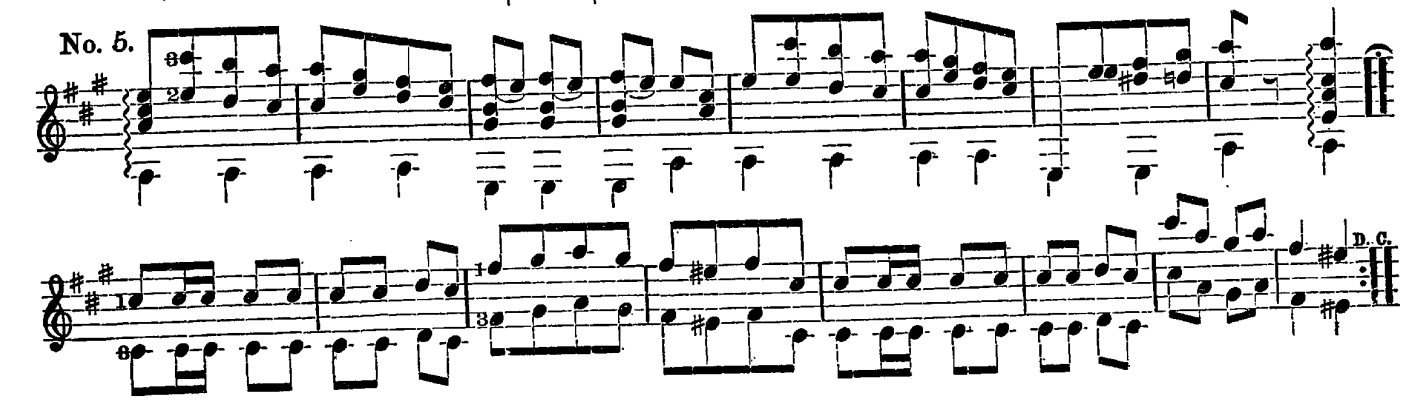
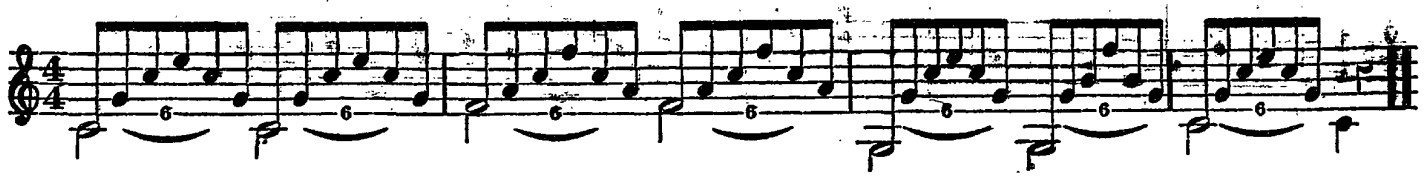
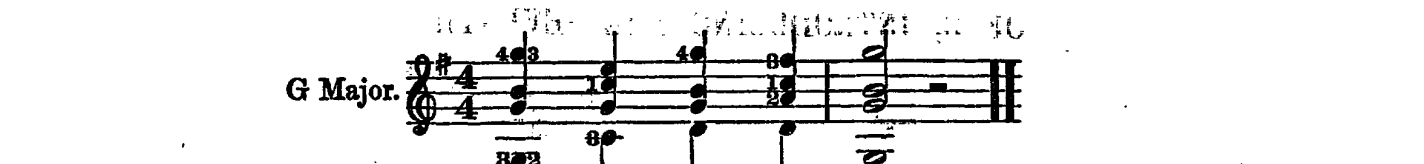


C Major.





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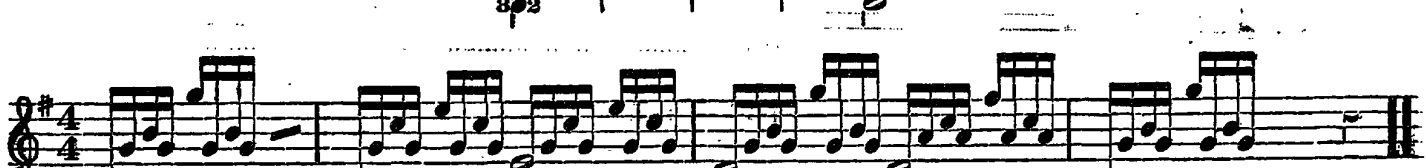

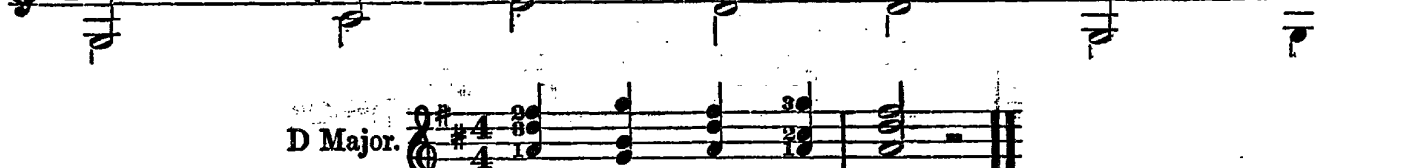

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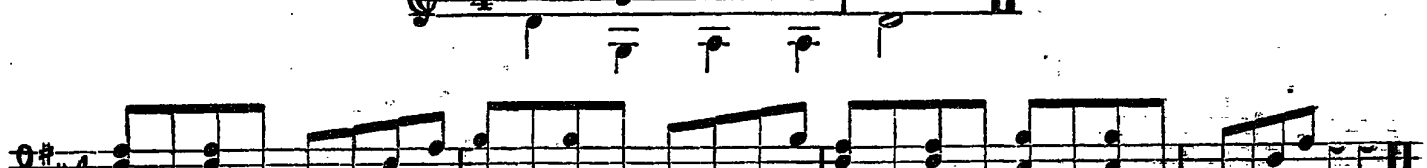

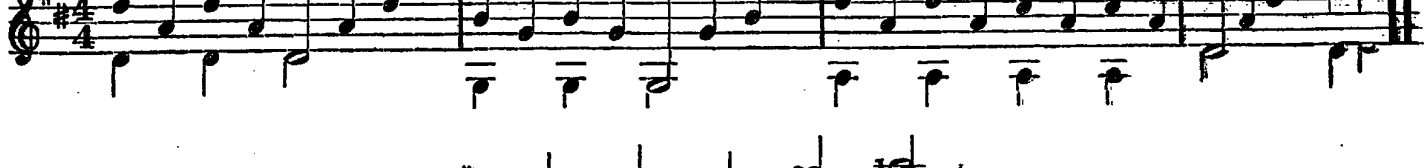

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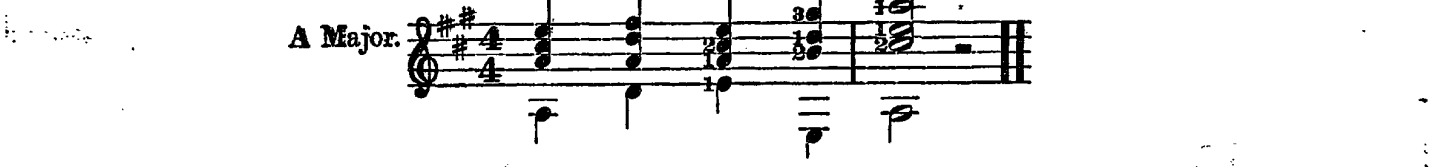
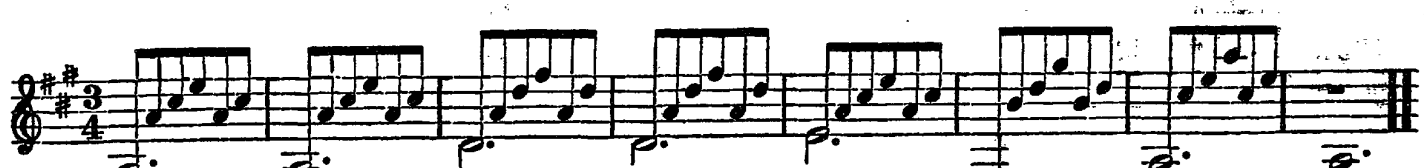
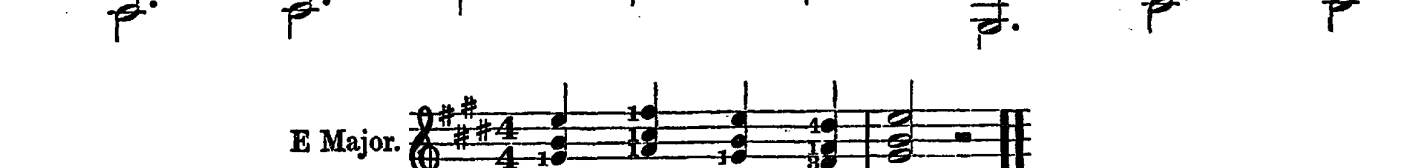
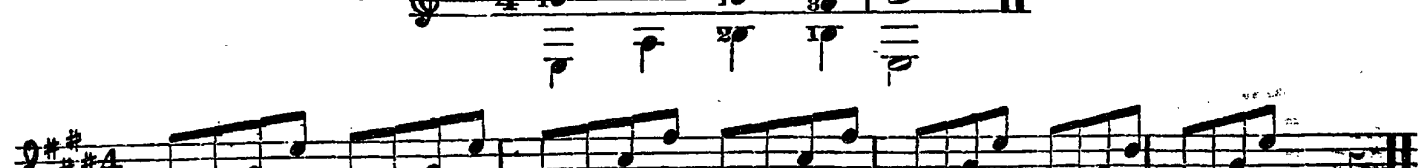




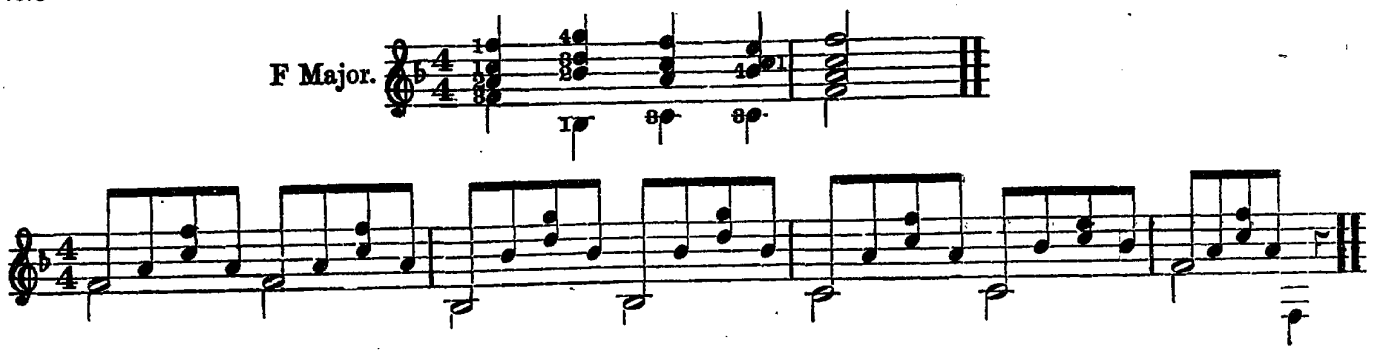
E Major.



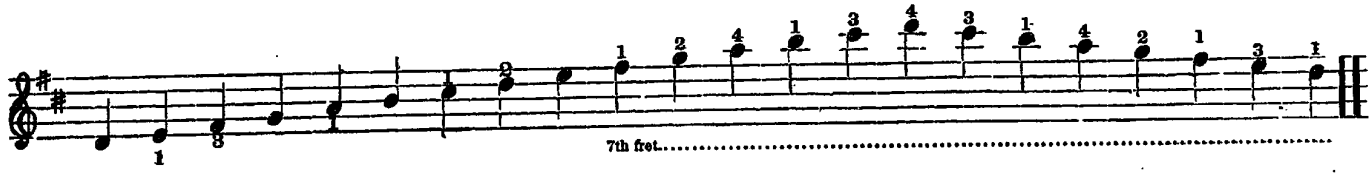


EXERCISES, CONTINUED.

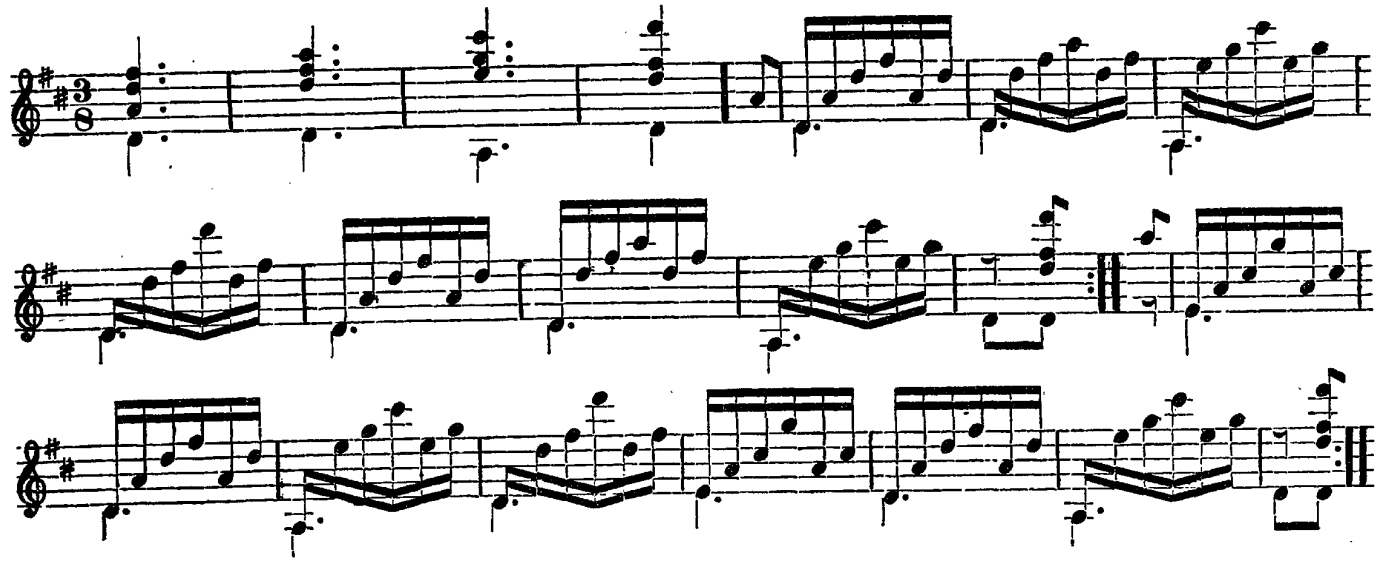
F Major.



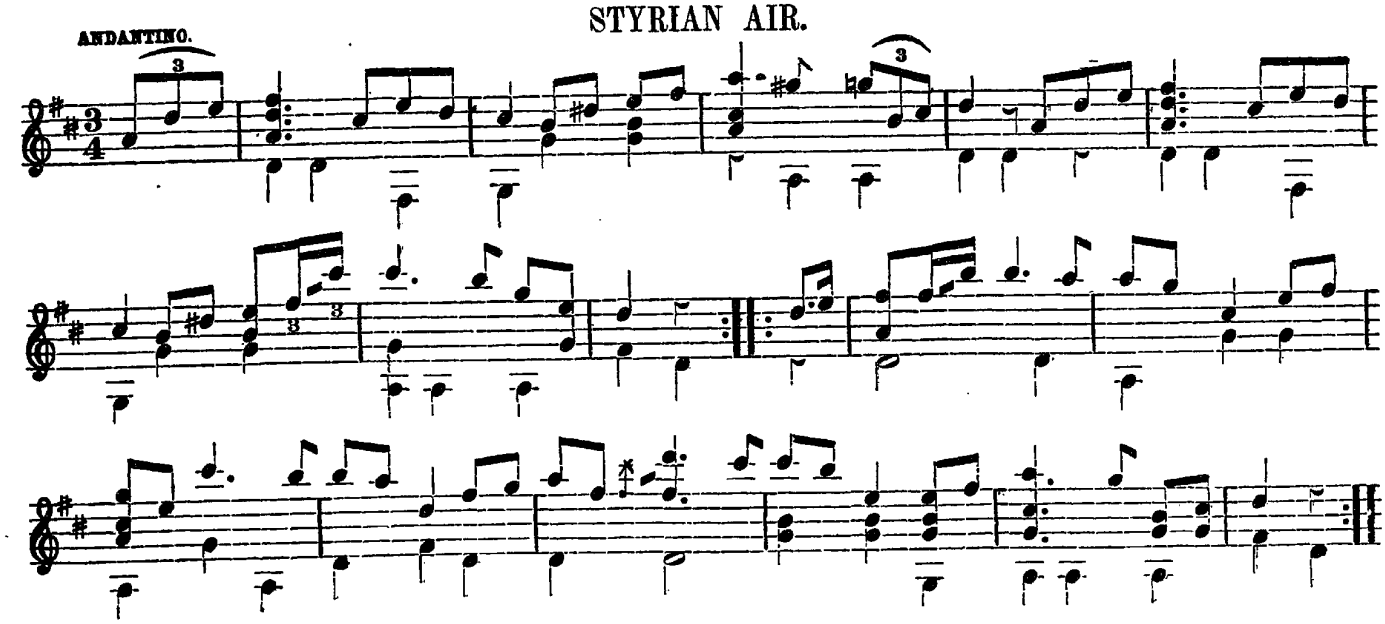
SCALE OF D, INTRODUCING THE SEVENTH POSITION.



EXERCISE.

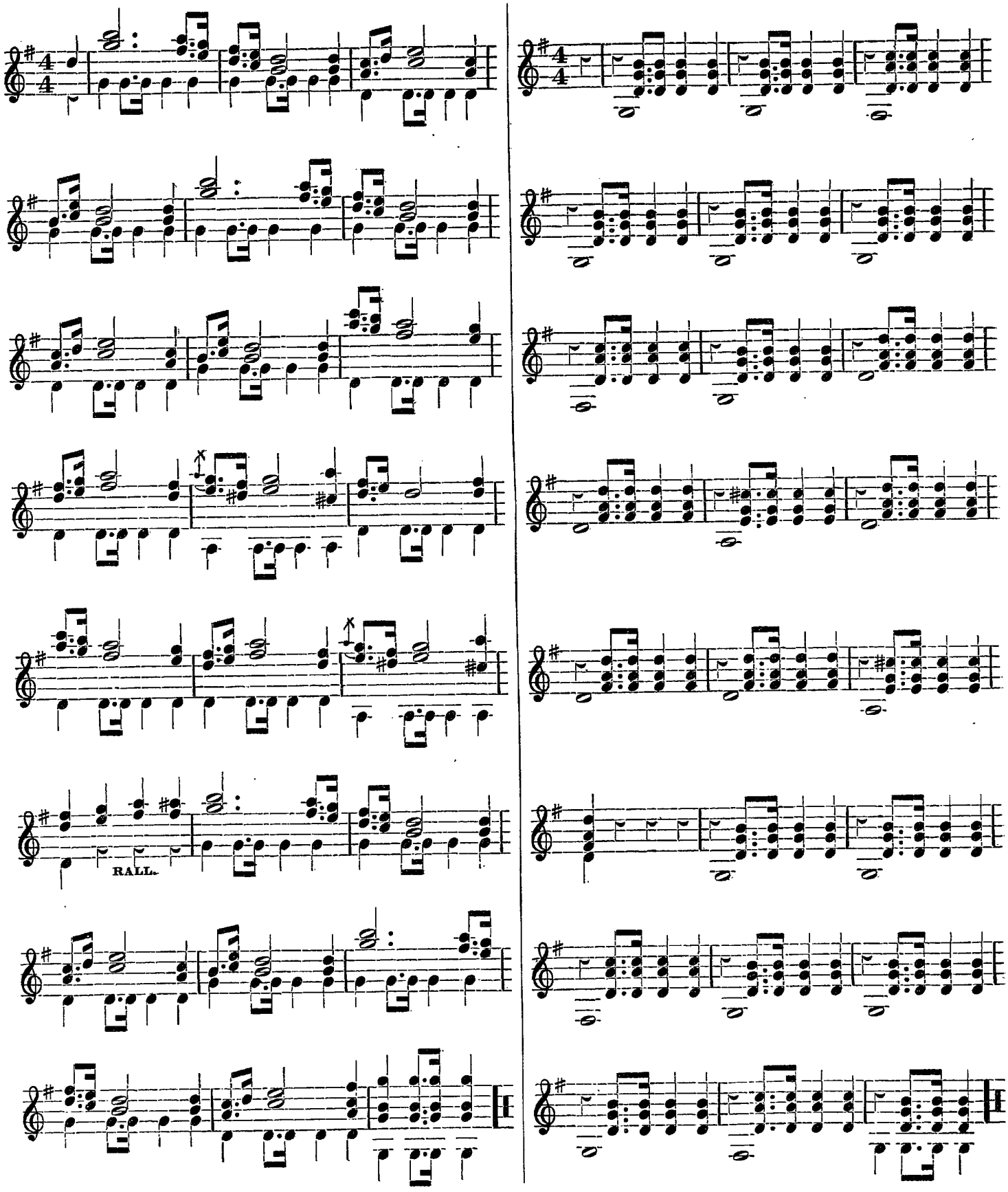


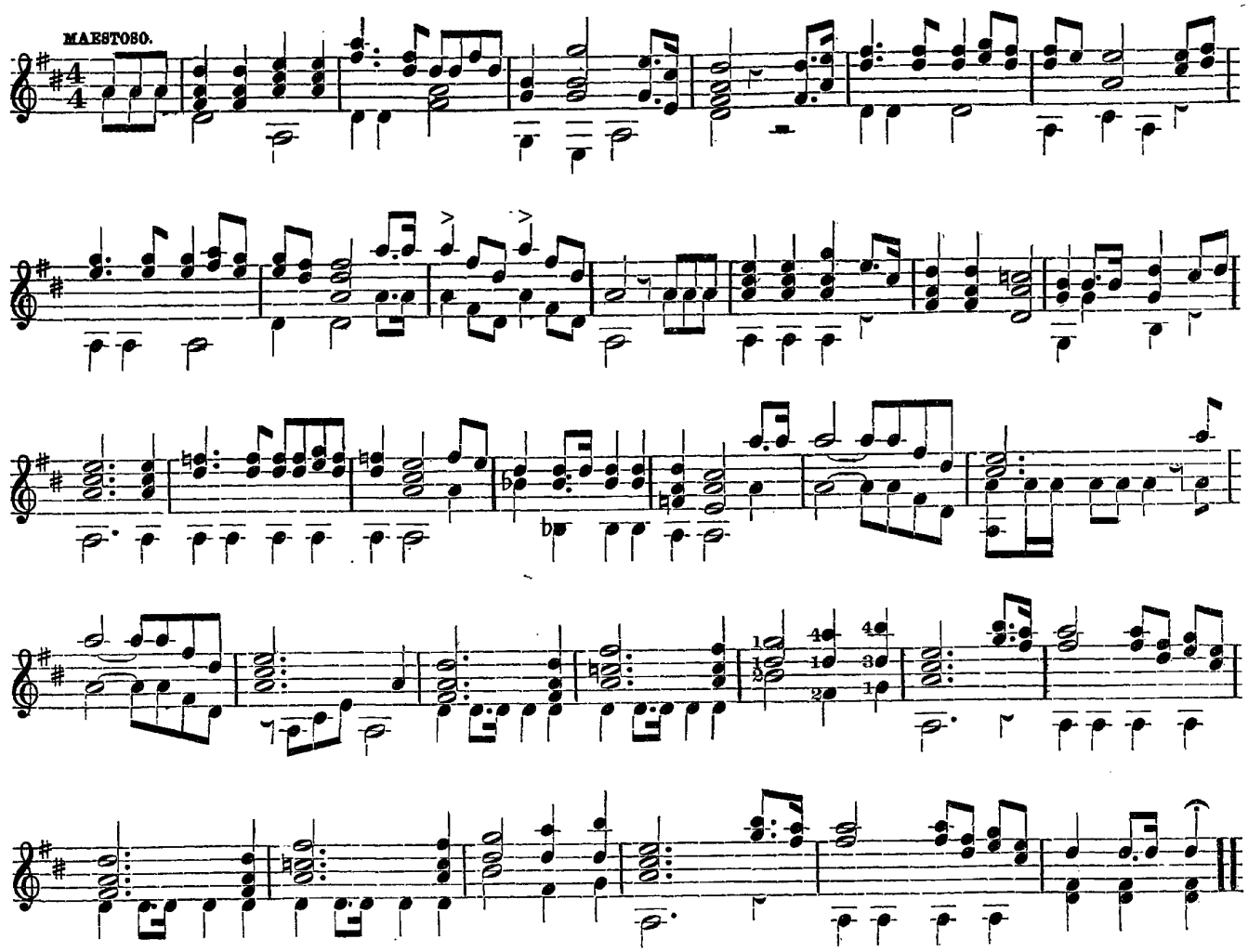
STYRIAN AIR.



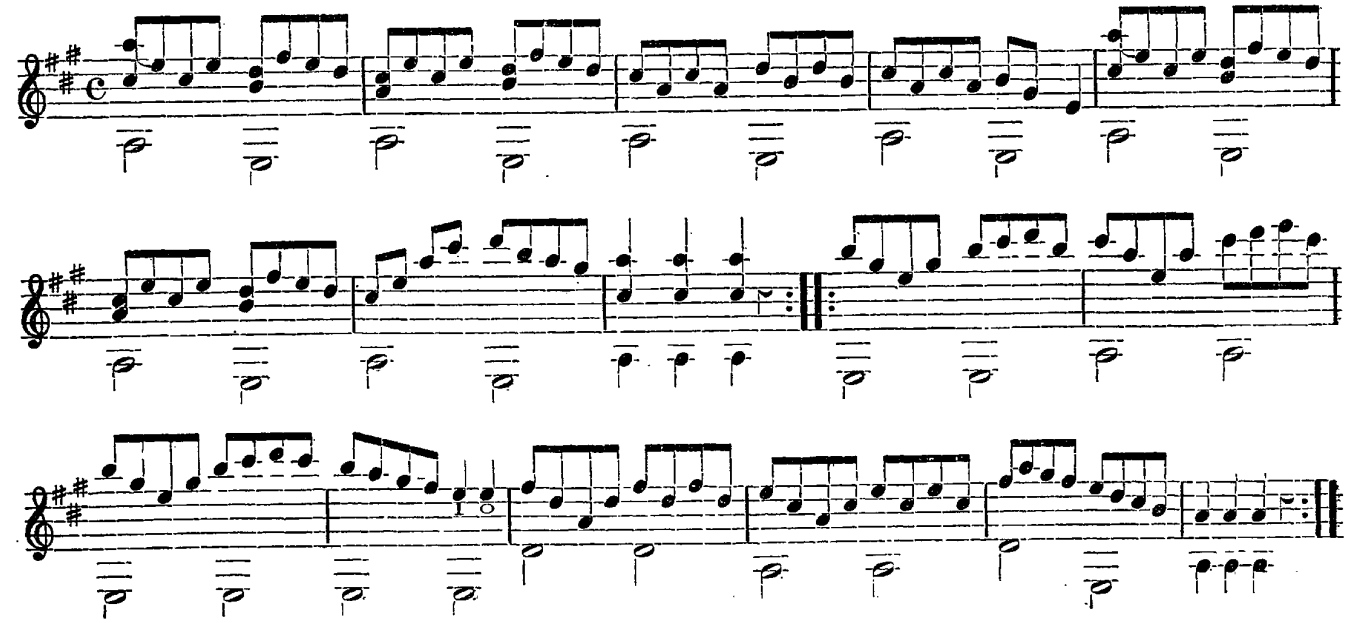
FIRST GUITAR.

SECOND GUITAR. (Ad Lib.)





FISHER'S HORNPIPE.



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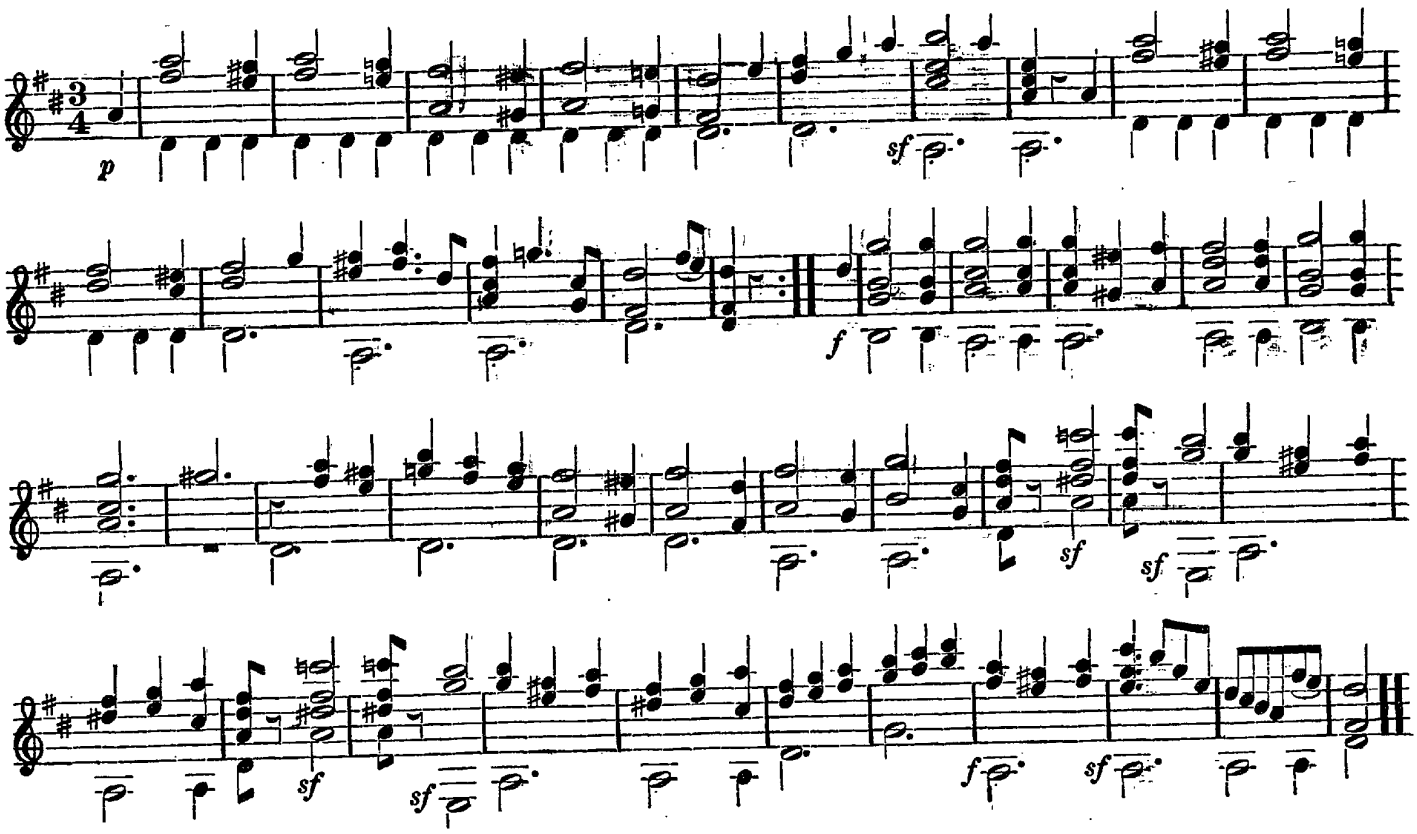

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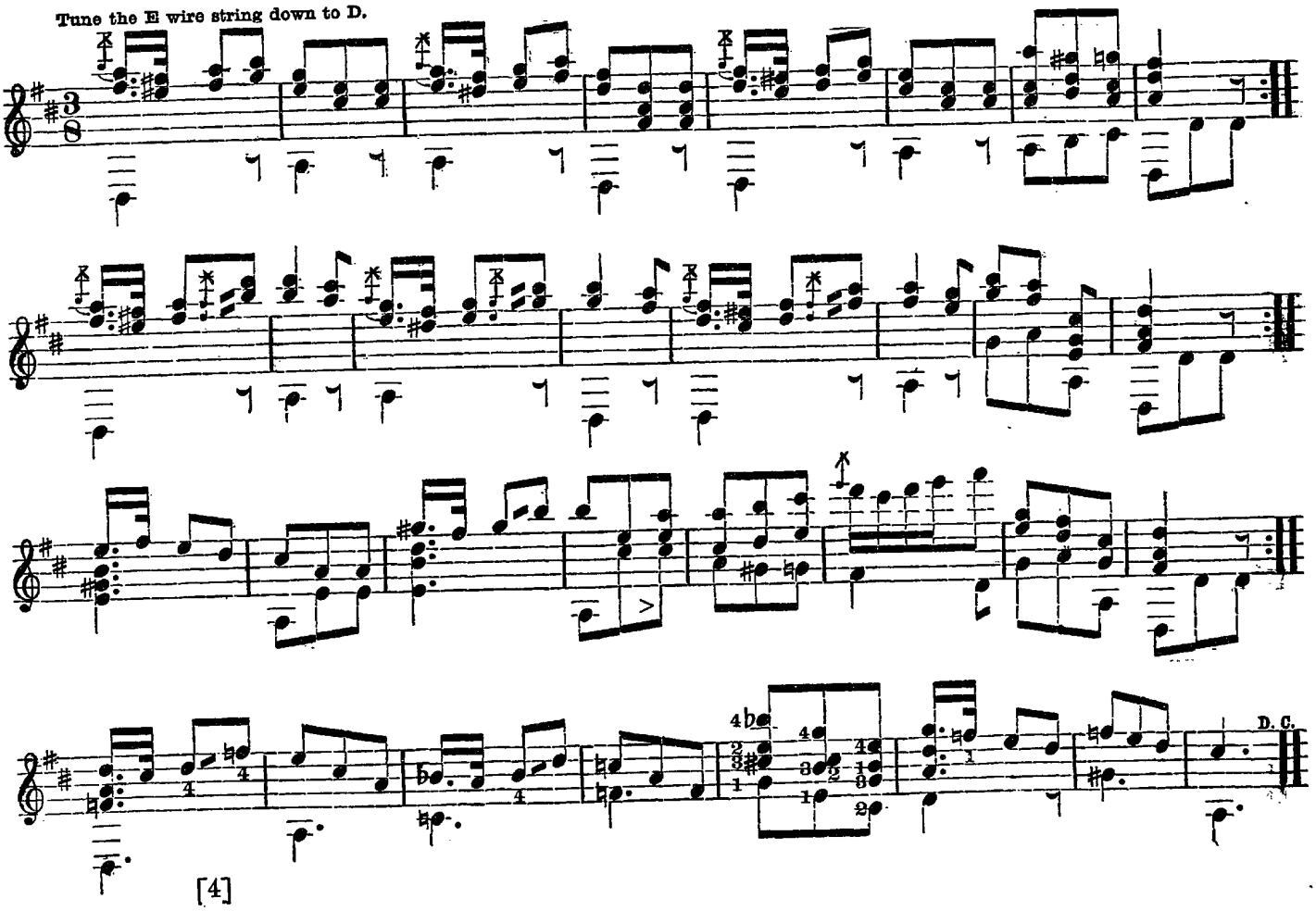
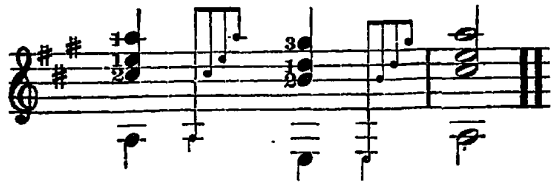


EXERCISE.



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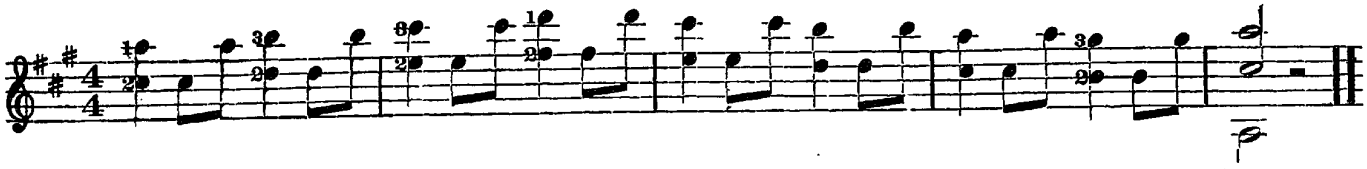

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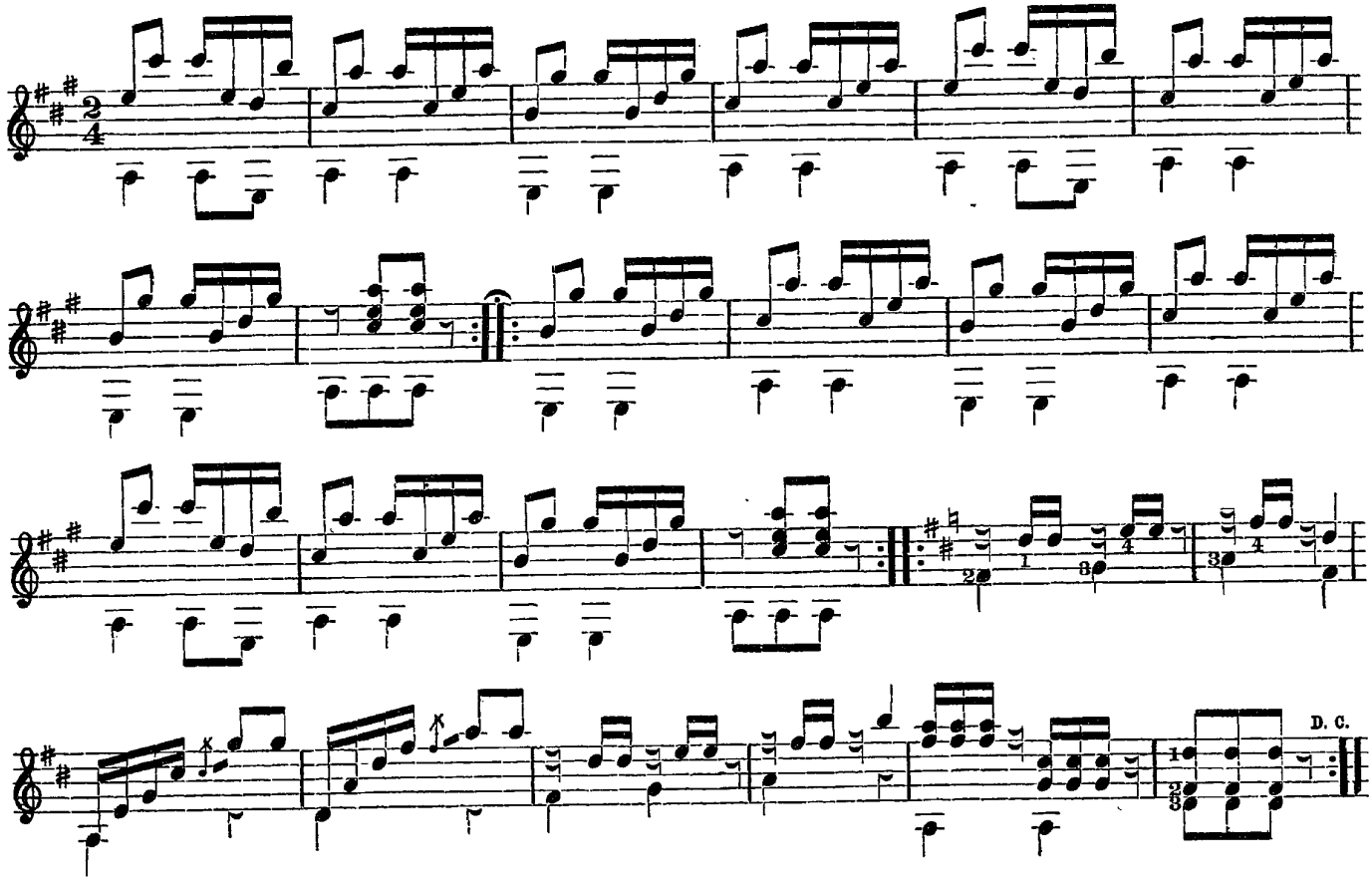
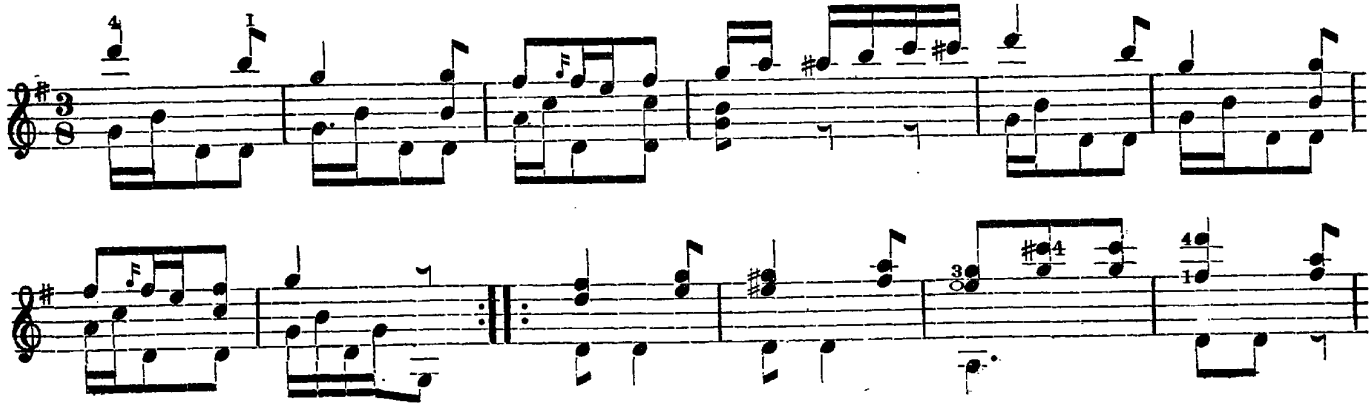
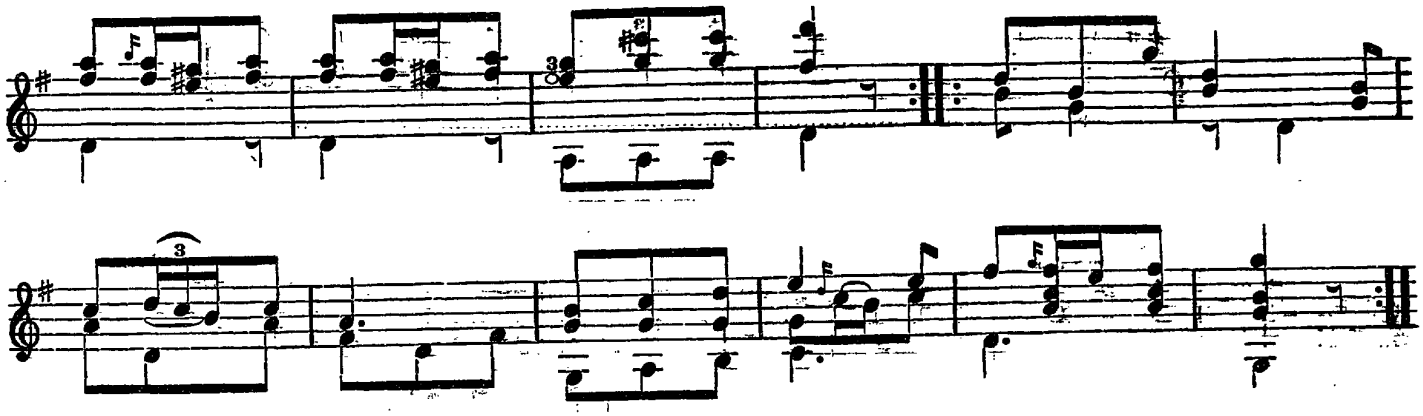


CUBAN WALTZ.

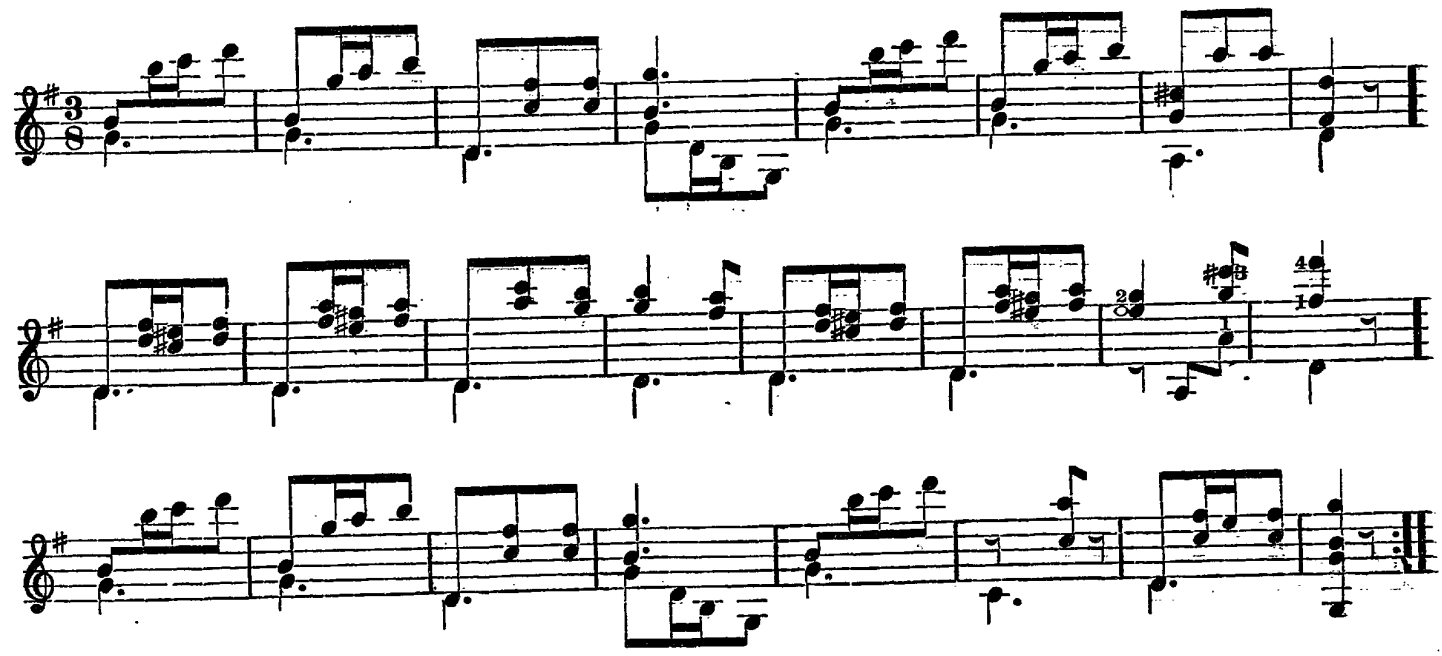
SOR.





CADIZ WALTZ.

AGUADO.



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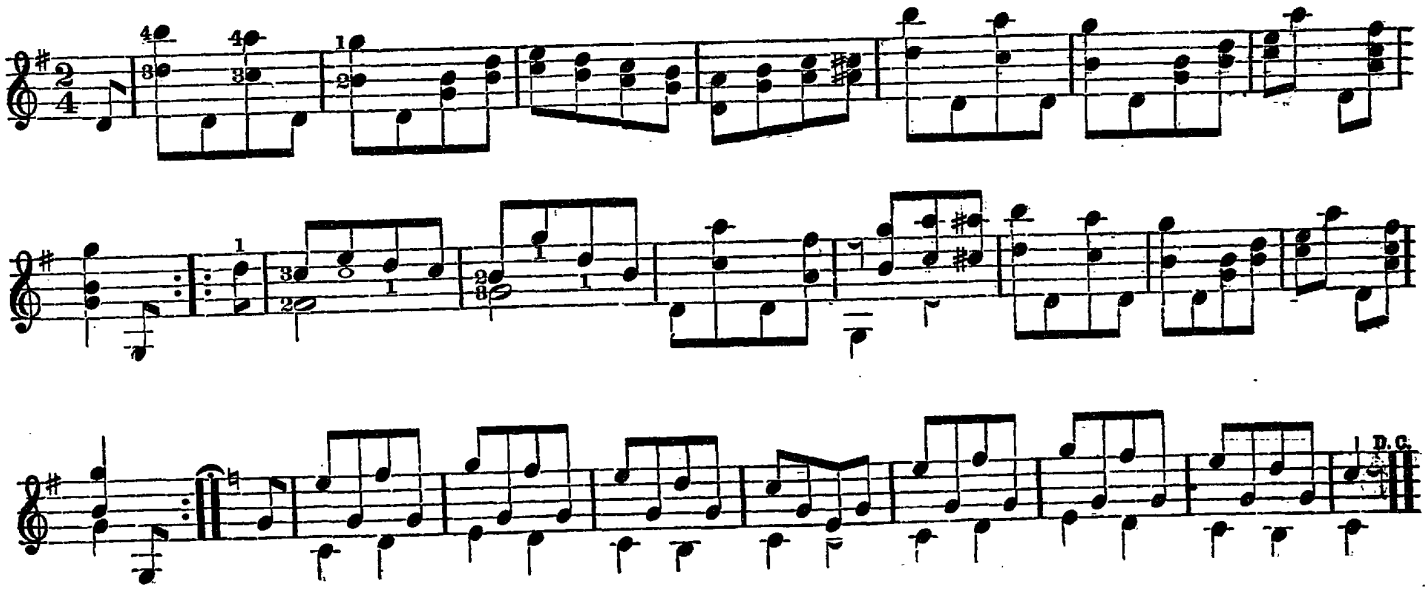
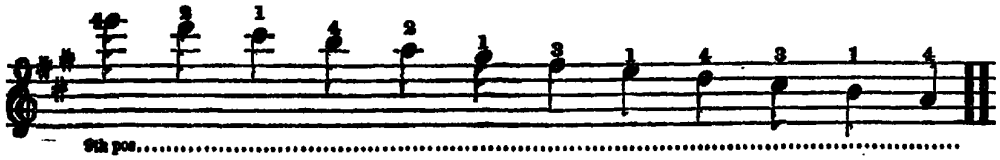


EXERCISE IN THE NINTH POSITION.



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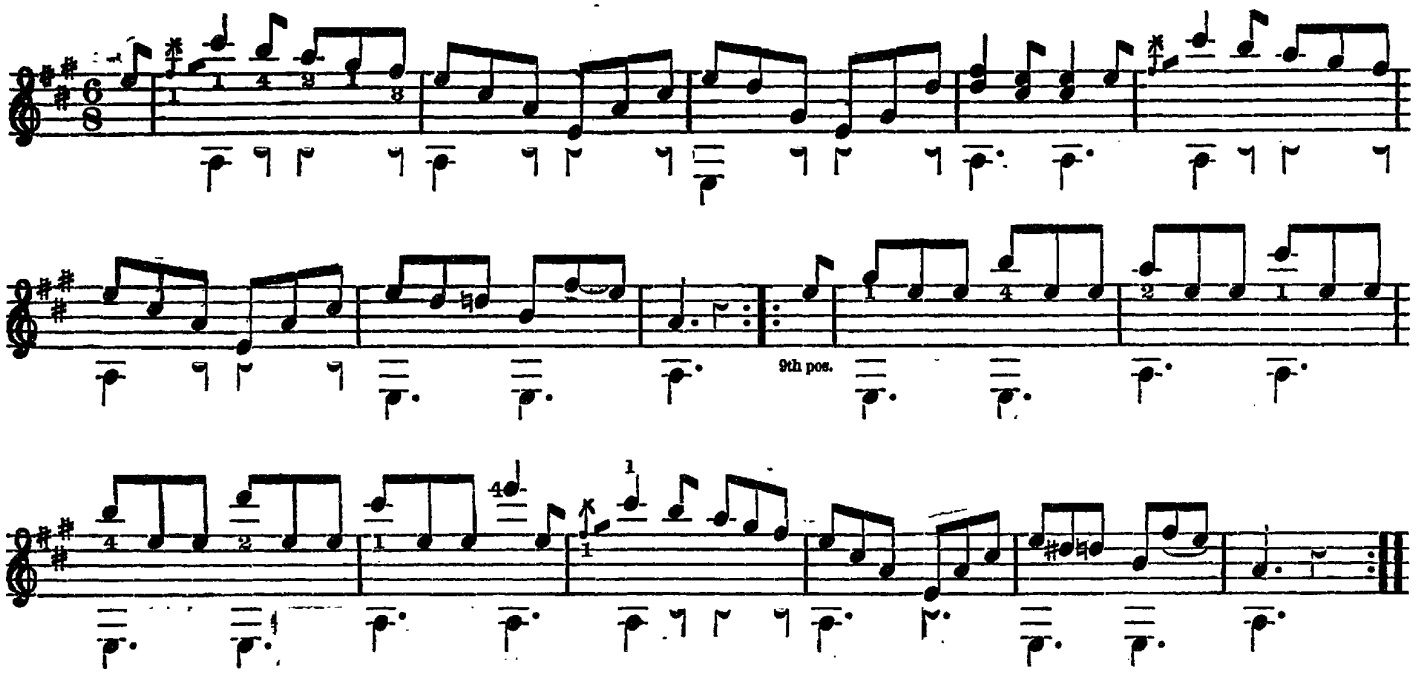
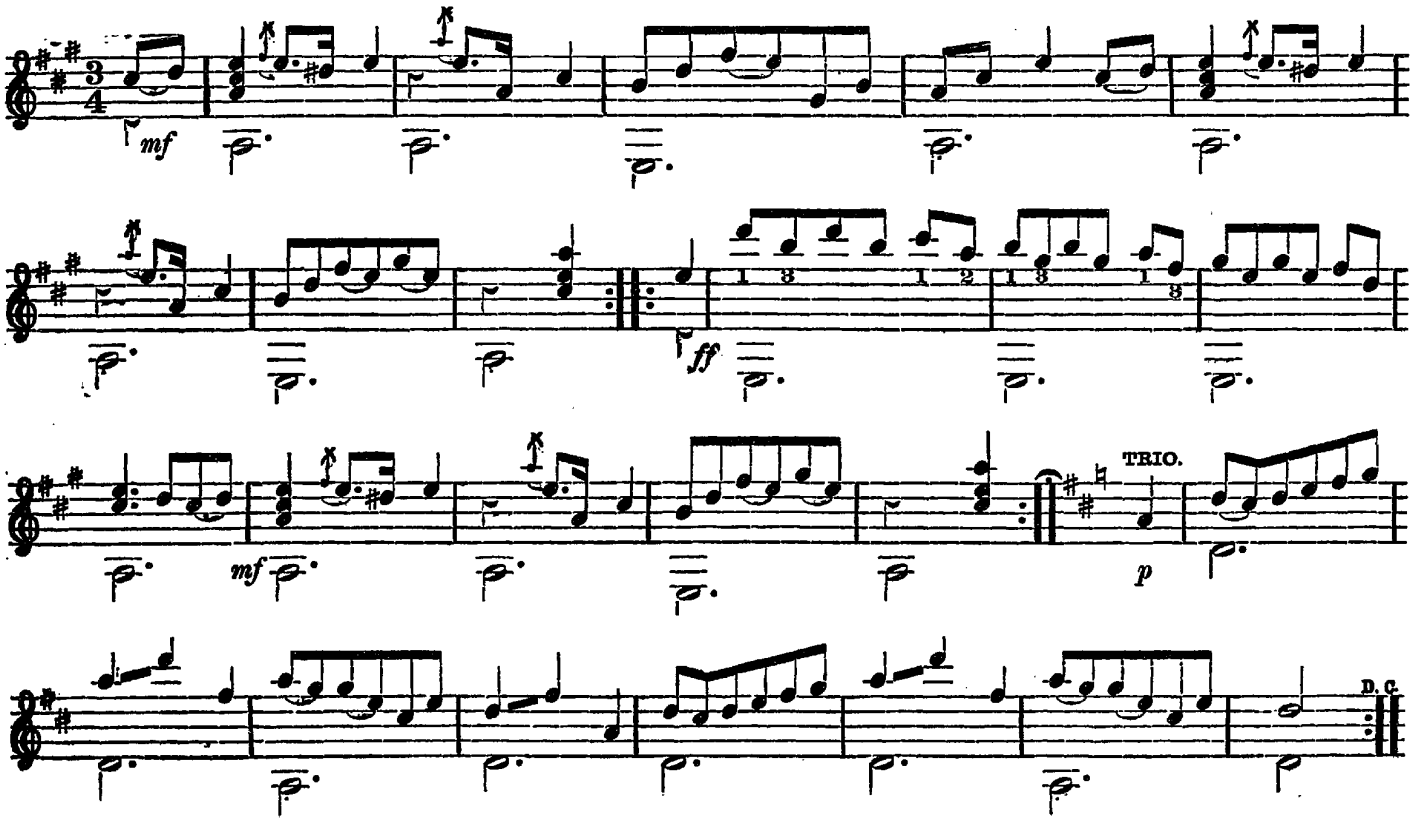
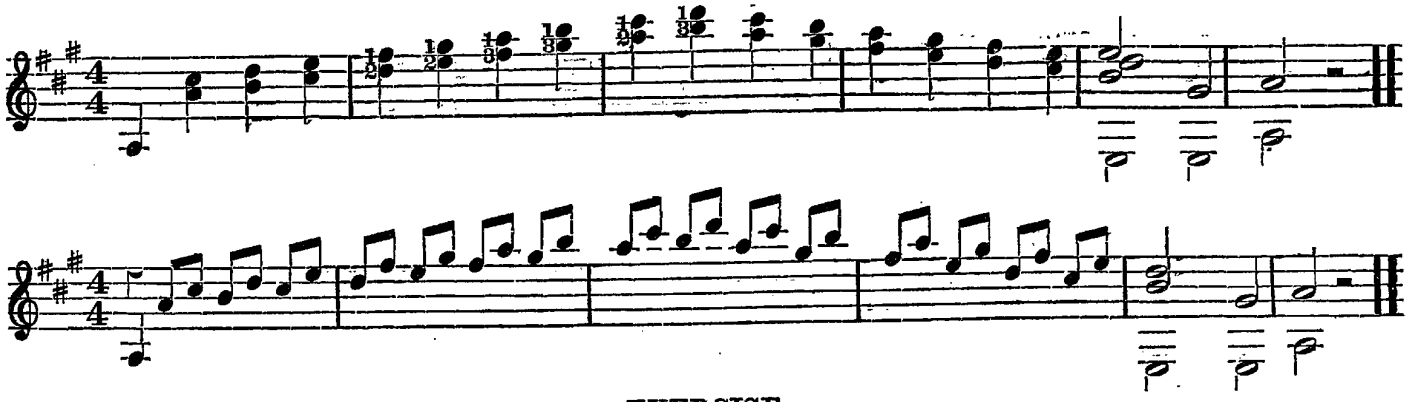


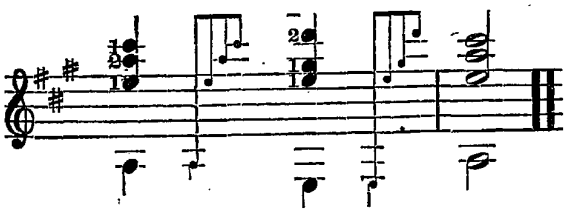
LAURA WALTZ.

AUSTRUP.





EXERCISE.



MILITARY WALTZES.

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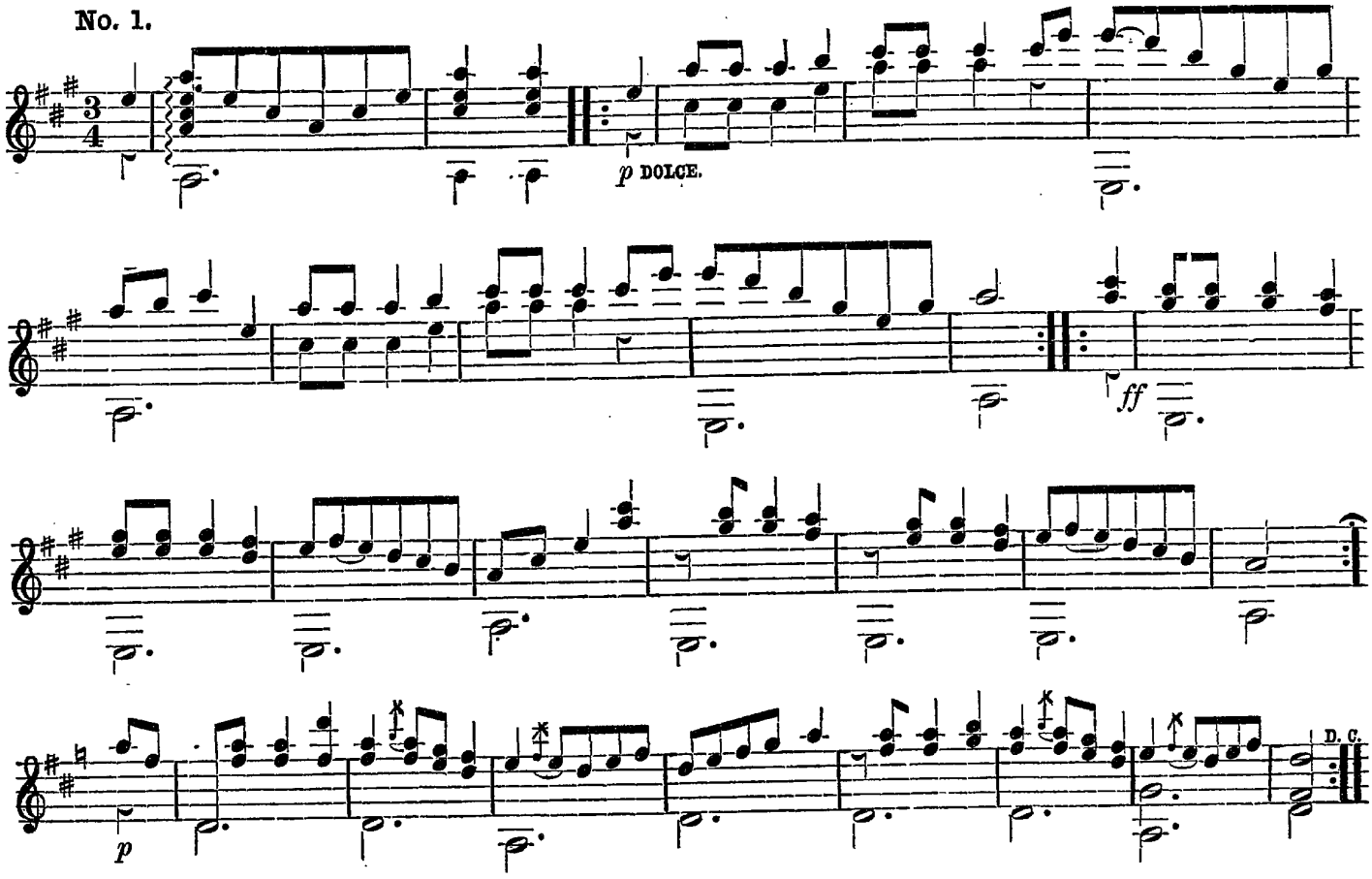

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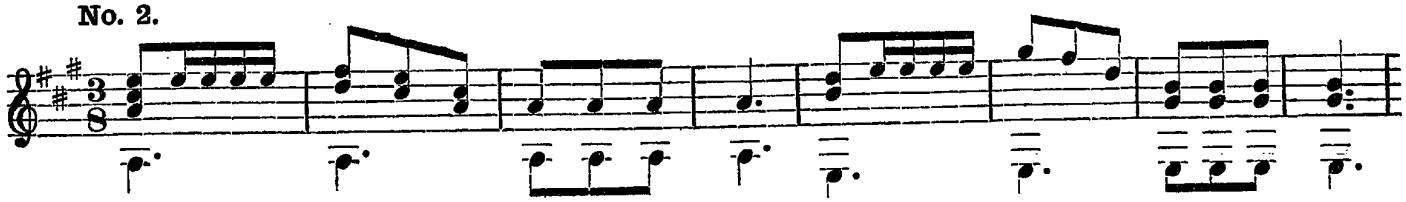
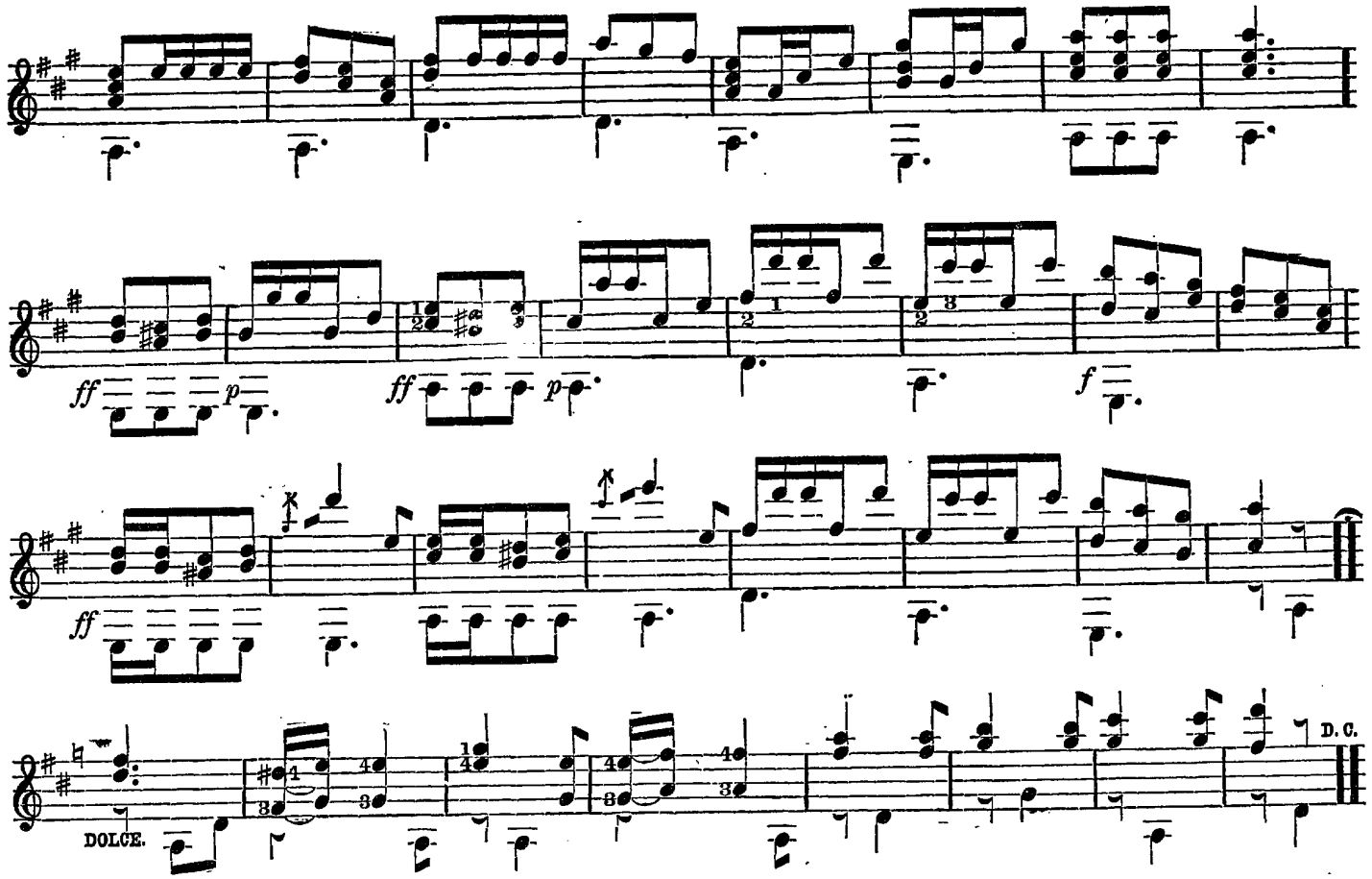
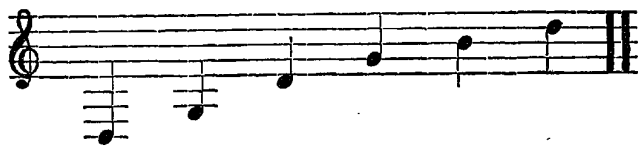


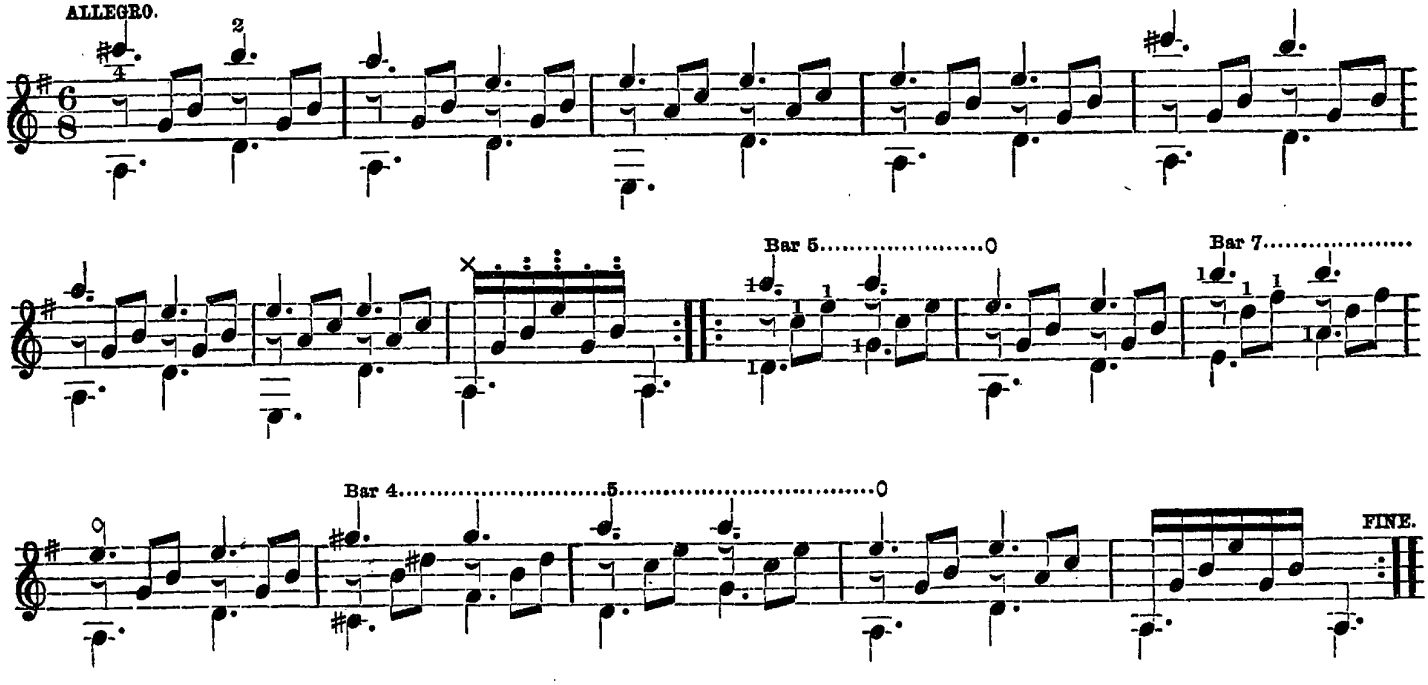
MILITARY WALTZ, CONTINUED.

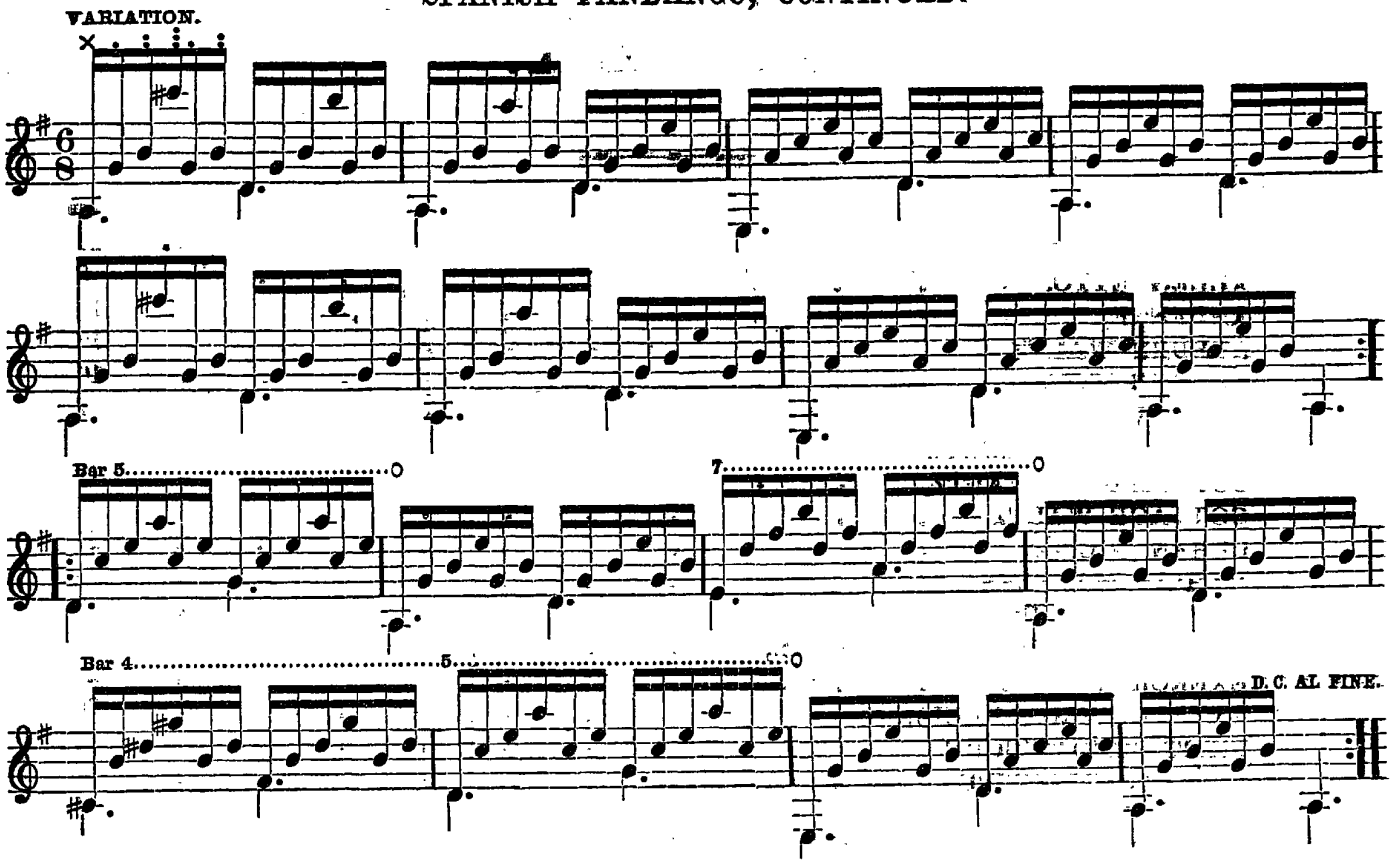


SPANISH FANDANGO.

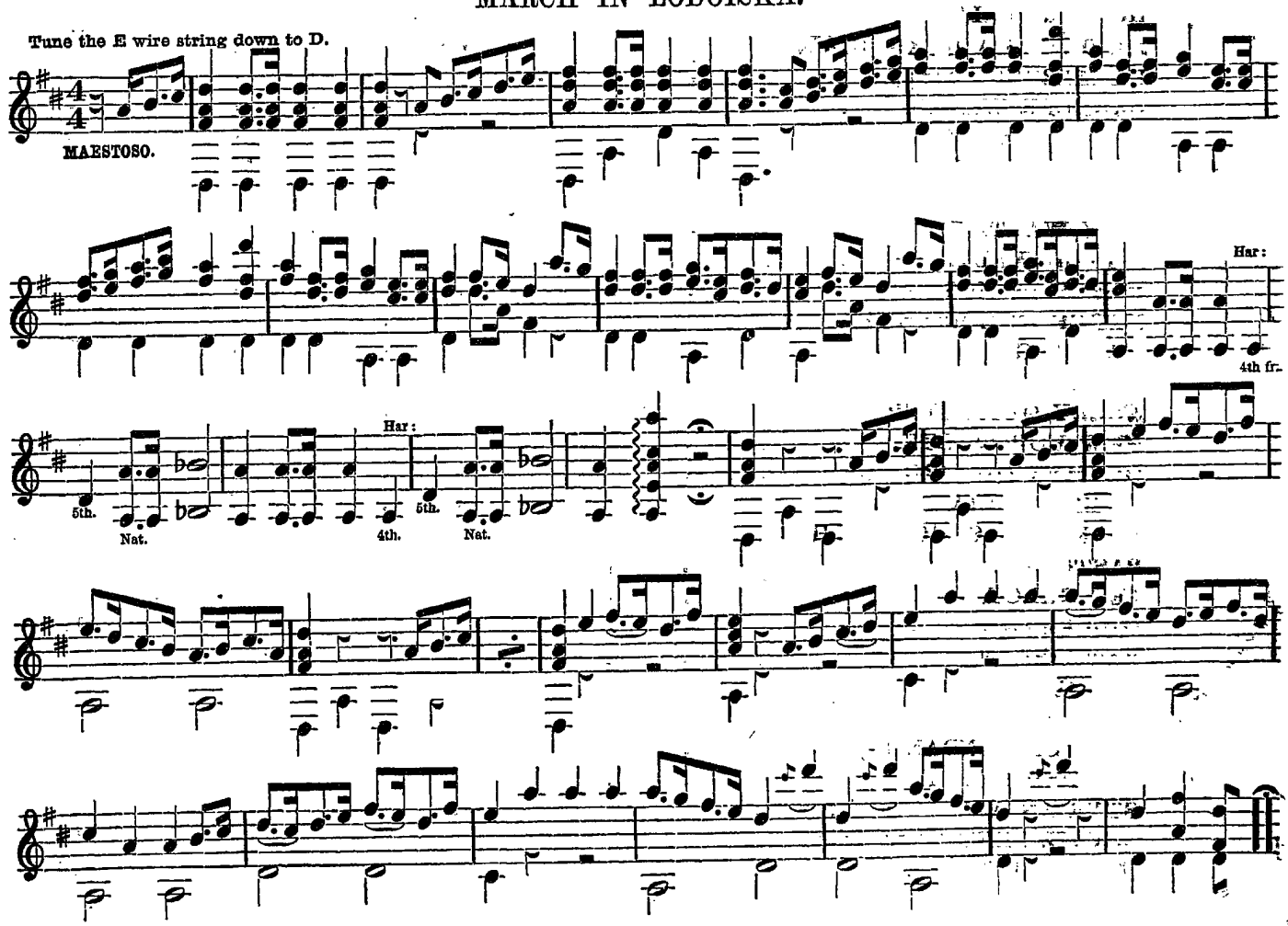
TUNING.







MARCH IN LODOISKA.



INDEX.

	PAGE
ABORN WALTZ,	14
ALLEGRETTO,	8
ANDANTE,	11
AUBURN WALTZ,	17
CADET POLKA,	10
CADIZ WALTZ,	27
CARNIVAL OF VENICE,	16
COPENHAGEN WALTZ,	11
COTTAGE WALTZ,	9
CUBAN WALTZ,	26
DAHLIA WALTZES,	9
DUET FROM LUCIA,	23
EXERCISES IN DIFFERENT KEYS,	21
EXERCISE,	22
EXTRACT FROM LUCIA,	25
FIRST SCHOTTISCHE,	12
FISHER'S HORNPIPE,	24
HARMONIC WALTZ,	11
HARP QUICKSTEP,	12
HAVANA WALTZ,	8
HOPSER WALTZ,	10
JORDAN IS A HARD ROAD,	15
LA MARSEILLAISE,	24
LANDLER WALTZ,	8
LAURA WALTZ,	28
LESSON WALTZ,	18
LIFE LET US CHERISH,	16
LILY WALTZ,	12
LITTLE WALTZ,	16
MARCH IN MOSES,	14
MARCH IN LODOISKA,	31
MARY'S GALOPADE,	27
MILITARY WALTZES,	29
NELLY QUICKSTEP,	13
NEW HOP WALTZ,	15
OLYMNA QUADRILLE,	28
OMER MARCIA,	19
PALMETTO SCHOTTISCHE,	26
PASTORAL QUADRILLE,	19
PET GALOP,	8
QUICKSTEP,	11
RATTAPLAN,	14
SET QUADRILLES,	20
SIMPLE GALOP,	13
SPANISH FANDANGO,	30
SPANISH MARCH,	17
STYRIAN AIR,	22
WALTZ SENTIMENTALE,	25
WATER WITCH,	18