
Complete Method

for

Guitar

expressly composed

for the teaching of his Son

Gustavo

Ferdinando Carulli

translated by Leei Jaw

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Preface

A few years ago, I composed a Guitar Method that the public welcomed favorably.

Finding now that the third edition of this work is out of print, I take advantage of the opportunity to make for the third time the changes and additions that experience has shown me are necessary to benefit the study of the guitar.

I took particular care in this new edition of my method to gradually present the difficulties to the student, and to show him their execution with as many examples.

May I finally have achieved the goal I have always set myself, and deserve the approval of the lovers of an instrument, which does not yield it to anyone else when one knows how to extract from it the effects to which it is susceptible.

N.B. This work contains everything you need to learn to play the guitar well; but since the examples and exercises are succinct, I have composed a supplement which contains a number of pieces that follow everything contained in this Method, plus the Scales, Exercises and Pieces in the difficult keys.

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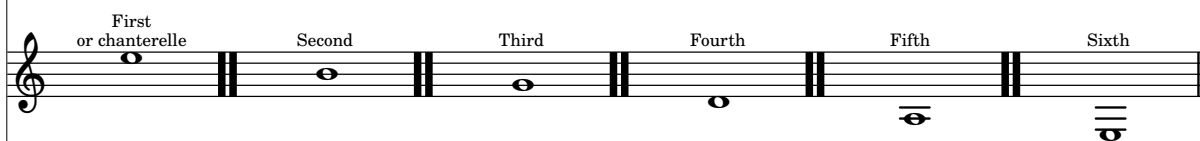
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Part I

The Guitar, so called French, has only six strings, of which the first, called chanterelle, is E; the second B, the third G, the fourth D, the fifth A and the sixth E.

Example



Way of Holding the Guitar

and Placing the Hands

You must sit neither too high nor too low; so that the Guitar does not rise too much towards the chest or fall towards the knees.

The instrument must be placed on the left thigh; the neck is higher than the lower part of the body. Ladies can place their left foot on a small stool.

The position of the left arm does not always have to be the same; it must vary according to the movement of the fingers.

The neck must rest on the first joints of the thumb and index finger of the left hand, leaving these two fingers free. The thumb, which is behind the neck, has no fixed position; but as the other fingers take more or less difficult positions, it must be further outside or further inside the neck.

In some Methods the Authors prohibit students from using the thumb of the left hand on the side opposite to the other fingers on the sixth string and sometimes on the fifth.

Music ends up as more pleasant as it is richer in harmony, and four fingers are not enough to perform a song and basses in different pitches at the same time, the thumb must necessarily be used; so I invite those who want to play more easily to make use of it.

The right arm must be supported on the corner that forms the body side and the soundboard of the guitar in a straight line from the bridge; the hand must rest lightly on the little finger which must rest almost next to the chanterelle; and precisely in the middle of the distance from the bridge to the sound hole: this hand does not have a fixed position because as you want to sweeten the sounds and imitate the Harp, you have to bring it closer to the sound hole, and when you want to play loudly you have to bring it closer to the bridge.

We will see in the second part how to overcome the difficulty; but initially, the sixth, fifth and fourth strings will be plucked with the thumb of the right hand; the third and second with the index finger, and

the chanterelle with the middle finger. It must be noted, however, that in arpeggios you must sometimes pluck the third string with the thumb and sometimes the fifth and fourth with the index and middle fingers.