No. 1

Fingerings and Chord Diagrams repeat for each exercise unless noted.

No. 2

No. 3

No. 4

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No. 5

No. 6

No. 7

No. 8
No. 57

M M M M
M I I I
E E E E
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1
2 2 2 2 2 2 0 0 0 0 2 2 2 2 2 2

No. 58

M M M M
M T T T
E E E E
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1
3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3
4 4 4 4 4 4 0 0 0 0 4 4 4 4 4 4

No. 59

M M M M
M I I I
E E E E
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1
2 2 2 2 2 2 0 0 0 0 2 2 2 2 2 2

No. 60

M M M M
M T T T
E E E E
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1
3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3
4 4 4 4 4 4 0 0 0 0 4 4 4 4 4 4
The great Italian Guitarist of the 19th Century, Mauro Giuliani, published his first Opus for guitar as right and left hand fingering exercises. He divided it into 4 parts. This TEF comprises all 120 Arpeggio Exercises of Part 1.

This Opus is in Public Domain and a copy of one of the first editions can be found on the Internet. I have remained for the most part faithful to Giuliani's fingerings. When this was first published, the designations P, I, M, and A for the right hand were not yet in common use. A caret was used as the P, a "." for I, ".." for M, and "..." for A. This was the standard of the
time period, and this system can be found in the originals of Mauro's contemporaries, such as Carcassi and Carulli.

For the MIDI playback, I have left the score at 1/4 = 90 except for the last few exercises, which I used 1/4 = 60. For some exercises this will be very slow and for some, impossibly fast. I recommend that the student select a comfortable tempo for each exercise.

Also, please note that I show repeats for each arpeggio, but due to the length of this TEF, I do not have the MIDI repeat. I am certain the individual student will isolate each exercise or maybe even make individual TEF's of his choice of exercises. At that time, it would behove the student to add the repeats to the MIDI playback.

Here's Mauro Giuliani's Preface to this opus:

AUTHOR'S PREFACE TO THE FIRST EDITION OF THE METHOD

My favorite occupation was always the study of the guitar, and I aspired with all my powers to attain the highest perfection in the knowledge of this instrument.

I searched for the easiest and shorest way to attain my ends. I soon realized that I had to make my own way entirely and that this ideal which filled my spirit had not yet been attained by anyone.

But my zeal and my pursuance did give me some success, and soon. I wished to inform my colleagues about the fruits of my research by rearranging my teachings, to preserve them from any deviation, and to put in ther hands a guide both new and tried, which as far as I know, has never appeared.

These studies are the result of my labors ascertained by experience and practice: I dare present them to the public in an intimate persuasion that whoever wishes seriously to try them will be able to play expressively all that was composed in a more correct style for this instrument.

This work is destined to those who already have mastered the first elements, and who now desire to perfect themselves without the aid of an instructor.

It is divided in four parts:

First Part: Special exercise for the right hand, containing one hundred and twenty arpeggios in all combinations.

Second Part: Various examples of the more commonly used tones for the exercise of the fingers of the left hand.

Third Part: Other examples which contain the greater part of the embellishments, to which the instrument is susceptible.

Fourth Part: Twelve progressive lessons.