

The *Guitaromanie* and its Performance Practice:  
The Interpretation of the Guitar in France between  
1800 and 1830

AMS San Francisco, November 2011

Lecture-recital by Pascal Valois, guitarist and independent researcher  
[www.pascalvalois.com](http://www.pascalvalois.com)



Example 1 — Charles Lintant, *Petite méthode de guitare ou lyre* (c. 1826-1835) (p. [1]).



Example 2— Louis-Angé Carpentras, *Ouverture du Barbier de Séville*, *arrangée pour guitare seule* (c. 1822), mes. 16-17 (p. 1).

The image shows a musical score for guitar, labeled "Effet.". It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains two measures. The first measure has a quarter note on G4 with a fingering of "2". The second measure has a quarter note on A4 with a fingering of "2". A slur connects the two notes. The bottom staff is in bass clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains two measures. The first measure has a quarter note on G2 with a fingering of "7" and a slur. The second measure has a quarter note on A2 with a fingering of "9" and a slur. There are also some notes in the bass staff that are not clearly legible.

Example 3 — Adolphe Ledhuy, *Méthode de guitare* (c. 1827-1830) (p. 13) [the E in mes. 1 should not have a flat].

The image shows three musical exercises for guitar, labeled "N° 1.", "N° 2.", and "N° 3.". Each exercise is presented in two staves. Exercise N° 1 is in 2/4 time with a key signature of one sharp (F#). It starts with the instruction "Exécutez comme au N° 1." and includes the word "glissé" twice. Exercise N° 2 is in 6/8 time with a key signature of one sharp (F#). It starts with the instruction "Exécutez comme au N° 2." and includes the word "glissé" twice. Exercise N° 3 is in 6/8 time with a key signature of one sharp (F#). It starts with the instruction "Exécutez comme au N° 3." and includes the word "ou". Each exercise features complex rhythmic patterns and fingerings.

Example 4 — Pierre Joseph Plouvier, *Méthode complète de guitare*, op. 22 (c. 1816-1818) (p. 18).

65

*Tableau des Notes harmoniques, Sensibles et appréciables, et leur rapport avec les Notes ordinaires ou Sons-générateurs*

A Diapason. Première partie. Diapason. Seconde partie. A

D I A P A Z O N

Corde LA	Notes ordinaires	La	la	Si	ut	ut	Re	Ré	mi	fa	Fa	Sol	So	la
	Notes harmoniques	la	mi	ut	la	mi	ut	la	Ut	mi	la	ut	mi	la
Corde RE	Notes ordinaires	Re	Ré	mi	fa	Fa	Sol	So	la	la	Si	ut	ut	Re
	Notes harmoniques	Re	la	ut	Re	la	ut	Re	Re	fa	la	Re	fa	la
Corde SOL	Notes ordinaires	Sol	So	la	la	Si	ut	ut	Re	Ré	mi	fa	Fa	Sol
	Notes harmoniques	Sol	Re	Si	Sol	Re	Si	Sol	Si	re	Sol	Si	re	Sol
Corde SI	Notes ordinaires	Si	ut	ut	Re	Ré	mi	fa	Fa	Sol	So	la	la	Si
	Notes harmoniques	Si	fa	re	Si	fa	re	Si	Re	fa	Si	Re	fa	Si
Corde MI	Notes ordinaires	Mi	fa	Fa	Sol	So	la	la	Si	ut	ut	Re	Ré	mi
	Notes harmoniques	Mi	Si	Sol	mi	Si	Sol	mi	Sol	Si	mi	Sol	Si	mi

Example 5 — Charles Doisy, *Principes généraux de la guitare* (1801) (p. 65).

Example 27 — Pierre Jean Porro, *Ah! vous dirais-je maman varié et modulé pour l'étude de la guitare* (s.d.), 17<sup>th</sup> variations, mes. 10-16 (p. 3) [and mes. 1-7 from 18<sup>th</sup> variation].