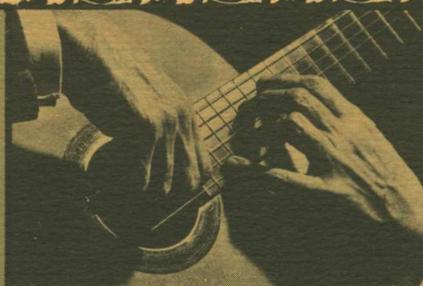


1983
#56



Guitarra

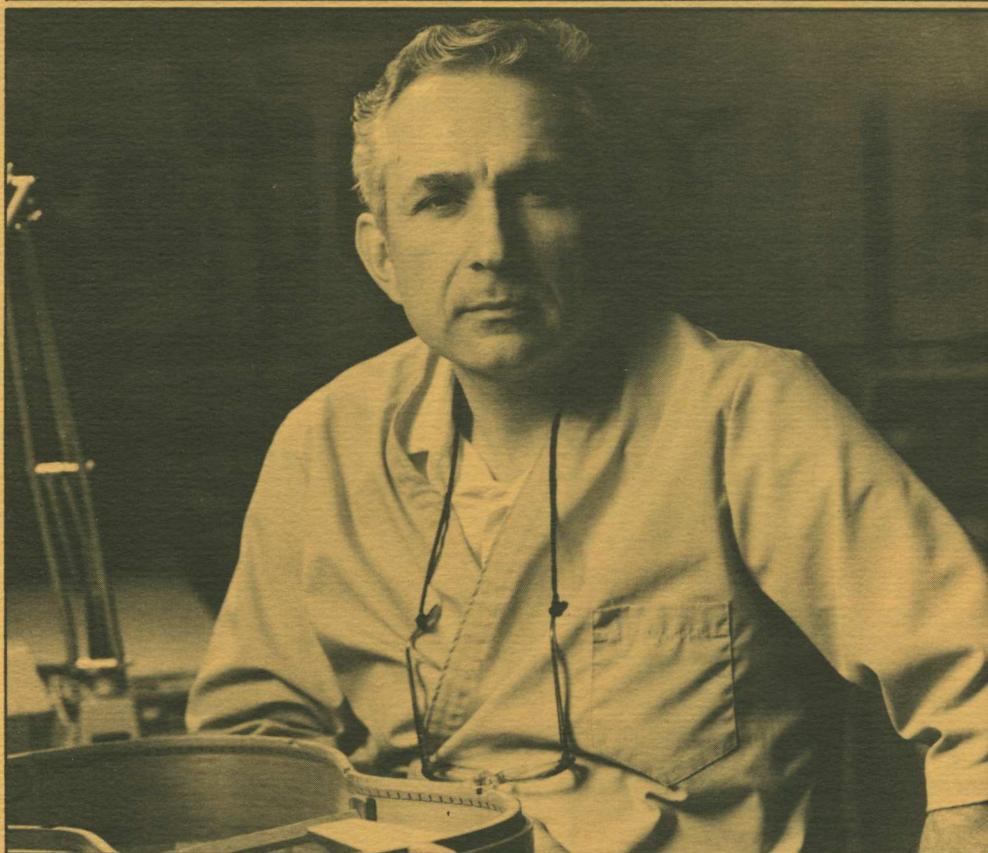
MAGAZINE



May-June 1983

Price \$2.00

Jose Oribe



Guitar Maker

New Features: Oribe: On Guitars, Page 2 — Fret Knots, by David Harris, Page 10

uitarra

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DEDICATION

GUITARRA Magazine is dedicated to the world's greatest guitarist, Andrés Segovia.

Andrés Segovia has given the guitar its brightest hours. After Segovia, and until eternity, no one will ever hear the guitar played as we are now hearing it played.

James Sherry,
January 1, 1966

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Table of Contents

May-June '83
Issue No. 56

Oribe: On Guitars	2
Jose Oribe	
Technique: Chapter XIII	6
Mastering The Tremolo — Douglas Niedt	
Today's Composers and Their Music	8
— Ned Rorem	
Fret Knots	10
The Eight String Guitar — David Harris	
Flamenco — Le Flamenco	16
— Alain Gobin translated by Alfred Valerio	
Calendar of Events	18
Record Reviews	20
Publication Reviews	21
Letters	22
The Guitar Around the World	23

GUITARRA'S NEW COLUMNISTS

Jose Oribe: World renowned guitar maker. Mr. Oribe's guitars are played or have been played by The Romero's, Vincente Gomez, Michael Lorimer and many other famous guitarists.

David Harris: Internationally famous guitarist and lutenist. Mr. Harris has spent a life time of travelling world-wide, gathering knowledge of his chosen profession. He is currently professor of guitar at West Virginia University.

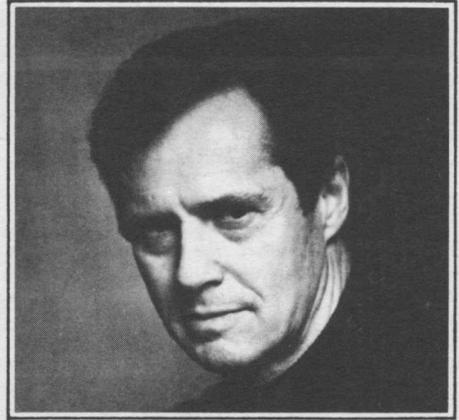


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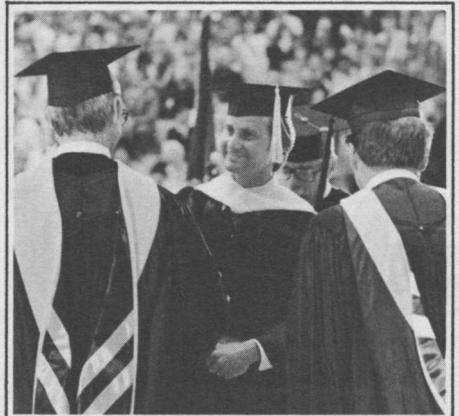
Ned Rorem

p. 8



Le Flamenco

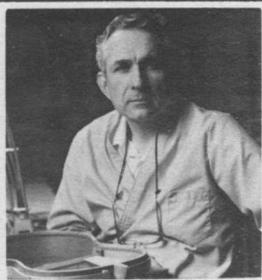
p. 16



Christopher Parkening

p. 23

Oribe: On Guitars



— Forward —

It has been twenty years now since I completed my first guitar. Nearly eight hundred have followed since that first experience. It is rather like having eight hundred children. Making something from scratch, feeling through each operation, from selecting and matching materials, through assembly, to polishing, to testing sounds is a creative act. The guitar is like a child, an extension of ones self. When the time comes to part there is a feeling of loss such as one feels with the parting of a loved one. But knowing that my creation is in appreciative hands, bringing pleasure to others is a joy always.

I am often asked how I got started with the guitar. Actually I was oblivious to the classical guitar until age 23. Initially I felt tremendous excitement at having discovered this wonderful instrument and its beautiful repertoire. It was five years before making my own guitar occurred to me. The idea of building the instrument was overwhelming and challenging.

In due time that first guitar was complete. I was both proud and apprehensive when I took it to my teachers, who were the Romero family. They were kind and offered encouragement. That encouragement slowly began to soak in.

Practice became more and more difficult for me. After a short while of playing, I would slump back in the chair, hold up the guitar and study it. I would compare the features of mine with those of the two master Spanish-made guitars that I owned. I tried to visualize other possibilities and dream of what I needed to do to equal or better them.

I became obsessed with the idea of building another guitar. This time it would be harder. That first guitar had been made in the garage of a friend with his father's tools and machines. I had neither tools nor machinery, and only limited funds. I lived in an apartment, but there was an empty garage and I possessed an ever-increasing passion. I convinced myself that if my first try was a success and these masters had been making guitars all their lives, it would be a cinch for me to equal or top theirs before long. My father loaned me one thousand dollars and I was off and creating.

Well, it wasn't that easy. The first 90% of the job was relatively easy, but that last 10% is, as they say, what separates the men from the boys. One must be, as I was, obsessed to pursue the steps through to perfection. The years of research, of experimentation, of sanding and polishing, of anxiety that the sound would be right, and finally of pleasure in a player's satisfaction are with me as I begin this series of articles. My hope is that as you read them you will have a guiding hand, not a forcing one. There are many choices for a guitar maker or player and these choices are best made individually, but based on sound information. In the coming months, you can expect information on the components involved and construction technique, factors in selection and refinements, and finally maintenance and care of your guitar.

Chapter I

MATERIALS USED IN THE CONSTRUCTION OF GUITARS

It is safe to say that the best woods for most musical instruments have been identified through hundreds of years of experience by the leading exponents of their time. The guitar is no exception. Most major makers in the world agree on certain woods that work best.

When I decided to begin making guitars back in 1962, besides the obvious need for workshop space,

machine tools, clamps and fixtures, finding correct woods was foremost in my mind. I was aware of attempts by others to use local woods for economy sake. However, I felt if I were to succeed, I could not afford to be penny wise and pound foolish. I determined to find a supplier of the rare woods needed for a prime instrument.

Happily, there were several local suppliers. I

used the best information available at the time — word of mouth, books and written articles — to make my choices. Little has changed since then. Except for some new soundboard materials, most of the other materials are still standard. The most popular woods used in construction of concert guitars today are as follows:

BACK AND SIDES

- Brazilian Rosewood
- East Indian Rosewood
- Maple (occasional use)
- Spanish Cypress (Flamenco guitars)

SOUNDBOARDS

- European Spruce
- Western Red Cedar
- Sequoia Sempervirens (Calif. Redwood)

NECKS

- Honduras or Genuine Mahogany
- Spanish Cedar

BRACING MATERIALS

- Spanish Cedar, Mahogany and matching soundboard materials

FINGERBOARDS

- Black Ebony
- Rosewood (A compromise for economy)

BRIDGES

- Rosewood

FITTINGS

- Ivory
- Bleached Bone

MILLING SPECIFICATIONS

It is desirable that most of these woods be cut on the quarter. This is not always possible with some of the rosewoods because of scarcity. Rosewood, when cut into sets that are not entirely cut on the quarter, should be cured for many years. If they survive without checking, they can usually be relied upon to remain stable thereafter. It is advisable, however, to stress test them under conditions of very low relative humidity before they are used.

AGING

Since it is almost impossible to find these woods cured sufficiently and ready for use in a quality instrument, wood should be chosen well in advance of actual construction and allowed to cure properly. Curing, I believe, is perceived differently according to the industry involved. The needs of the furniture industry, as an example, differ from those of the musical instrument maker. I do not consider wood that is kiln dried or even quickly air dried for that matter, actually cured. To me,



The Jose Oribe workshop in Vista, CA

the proper curing of wood to a state necessary for use in a quality vibrating instrument, not only involves reducing the water content, but also involves the chemical changes which take place in the very make-up of the wood. The chemical changes occurring between starches and sugars, the crystallization of the resins and other processes contribute to the resonant frequency of the wood. Therefore, though the drying of wood can be accomplished rather quickly, the proper curing necessary for quality guitar making can only come with correct exposure to the atmosphere and the passage of time.

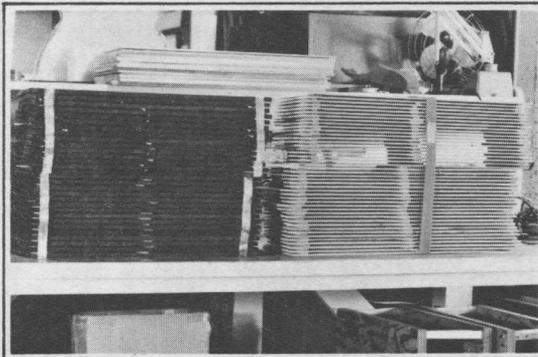
Exactly how much time is necessary for woods to cure enough for instrument use is open for conjecture. Trade manuals, specialty books or the encyclopedia, supply basic information but it will be given in minimums and may refer to the drying-out process rather to aging. The length of time needed for the AGING process remains a value judgment of the craftsman. Unfortunately, this judgment is often influenced by availability, storage and curing space, capital investment, cost in general and finally by the standards of the individual craftsman. However, there is usually little argument against the fact that the longer the cure, the better the quality of the wood for

sound purposes. Of course, the craftsman must draw the line somewhere. After a reasonable curing time, an instrument can be made. The changing process of the wood will go on indefinitely. Instruments mature both through the aging process and the playing of them.

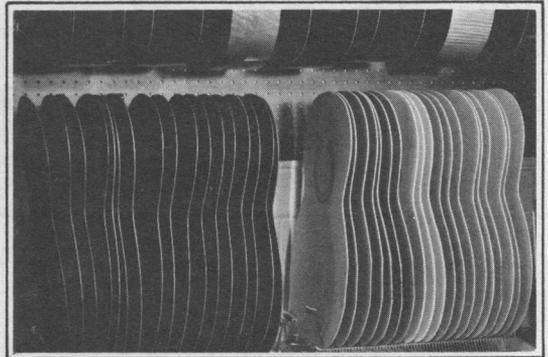
When I decided to make guitar-making my profession, I needed to develop a procedure to make the most of this curing principle. My first instrument was made with the oldest and best wood that I could find. I proceeded to buy all the wood I could afford even though this meant borrowing money, using my possessions as collateral. Having well cured wood became my foremost priority.

STORING THE WOOD

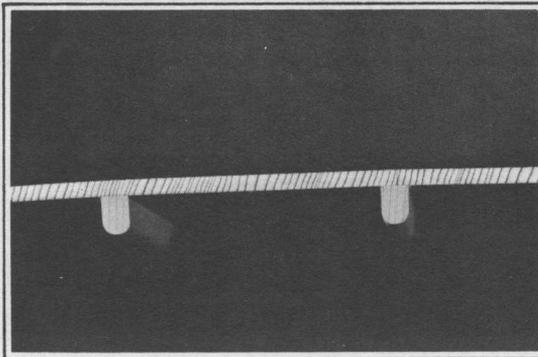
Woods should be cut into sets of appropriate sizes and stored with spacing between each slice. I use either of two different spacing materials: thin strips of masonite or plastic clothes line cord, interwoven through the stack of wood, then taped tight. Curing is facilitated with all of the surfaces exposed to the atmosphere to promote oxidation. The prepared wood is dated, and allowed to cure slowly, away from light and strong drafts. Light will darken the wood unevenly and drafts can cause such problems as warpage and cracking.



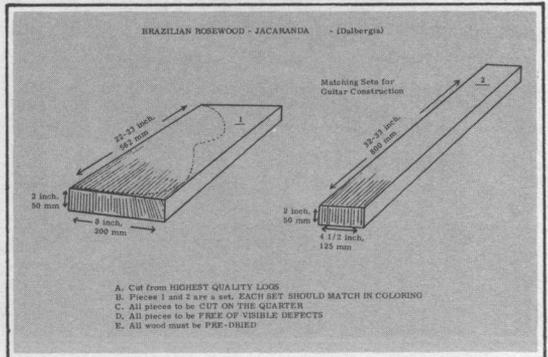
Ebony and spruce stacked with spaces for air flow



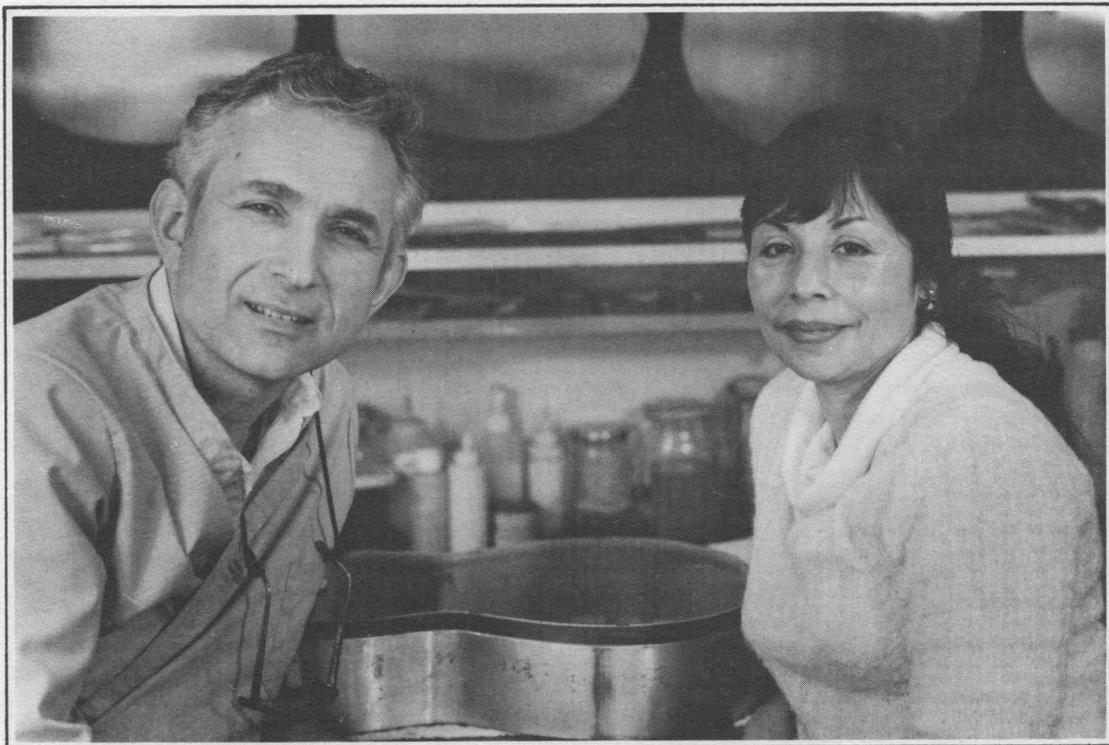
Backs and soundboards exposed to controlled humidity



Enlargement of cross section of Sequoia soundboard



Jose Oribe specifications for purchase of wood



Jose Oribe with his chief assistant and wife Juanita

The age and desirability of the stored wood became the basis for its selection.

WOOD SELECTION

The choice of a type of wood for a particular part of the guitar is again a value judgment of craftsmen and guitarists. Popular choices include the following:

BRAZILIAN ROSEWOOD which is extremely rare in high quality sets, is usually the preferred wood for the backs and sides of concert guitars. If it is not available, **EAST INDIAN ROSEWOOD** may be selected. Though there have been changes in popularity of the **ROSEWOODS** throughout the years, shortages and persuasive selling are largely responsible — not the quality of the wood. **SPANISH CYPRESS** is used primarily for Flamenco guitars, although some important players are using guitars made of rosewood for this purpose.

SPANISH CEDAR is widely used in Spain for necks. **HONDURAS** or **GENUINE MAHOGANY** is stiffer and heavier. I prefer **MAHOGANY** because its greater stiffness can eliminate the need for lamination, and the increased weight in the neck and head tends to limit vibration of the soundbox. However, using the laminated neck technique is

an excellent solution to light wood, since it both stiffens the neck and adds weight.

EBONY, is the very best fingerboard. Good ebony is rare and expensive. Rosewood solves the problem for the price conscious.

Soundboards are a long story in themselves. However, **SPRUCE** has been used since the earliest of time, tried, tested and proved to be excellent. Of the **SPRUCES**, the European variety is first choice by most and of course the most expensive. **WESTERN RED CEDAR** and **SEQUOIA REDWOOD** have come along in the last twenty years of so and have created great excitement and controversy. There are probably more concert guitars today made with these woods than of **SPRUCE**.

BRACING MATERIALS are usually matched esthetically with the construction of the instrument and the standard for fittings have been **BONE** or **IVORY**.

IN THE FINAL ANALYSIS, even though there are other important factors that contribute to the overall quality of an instrument, such as the **ADHESIVES** and **FINISH**, the woods used to make an instrument become the instrument and only the craftsmanship used in its construction deserves as much attention.



TECHNIQUE: by Douglas Niedt

Mastering The Tremolo

PART II

Once the left hand has learned its part, finger the first chord and play it over and over again *pami* slowly at M.M. = 100 with the tick falling on *p* and *m* of the right hand: See example below.

Metronome Ticks

Play the melody (*ami*) very loudly and strongly (and each finger with the same tone quality) and the accompaniment (thumb) *very softly* and lightly. Be certain each finger makes a short stroke and after plucking *returns to its position directly in front of the second string* (in between the first and second strings) *almost immediately*. A very common error is for the *a* finger to follow through too far and remain hovering above the third or fourth strings while *m* and *i* play. This means *a* will be out of position when it has to play again: the finger will be slightly late in hitting the string, will miss it entirely, or, you will tense the hand in reaction to the finger floundering out of control. Also be certain the fingers are contacting the string with flesh and nail together to eliminate any clicks and nail noises. Extraneous noises in a tremolo are very irritating and noticeable to the listener.

Listen very closely to be certain *p* and *m* are plucking *exactly* on the metronome ticks. A very important principle in playing an even tremolo is that if *p* and *m* securely play on their beats, usually *i* and *a* fall into their appropriate rhythmic spots. For that reason, to keep the tremolo even, *always*

feel and hear the pulse of p-m p-m p-m as you play the tremolo, even at fast speeds. See example below:

When practicing the tremolo as an exercise, give *m* a strong accent to help you feel and hear *p-m p-m p-m*. When playing a tremolo in performance you should feel a *very slight* accent on *m* — just enough that your ears and tactile sense still key in on *p-m p-m p-m* to keep the notes rhythmically even and precisely placed, but not enough that the evenness in volume between each finger (*ami*) is upset.

Once your finger movements are under control (short follow-through and each finger kicking back to its position in front of the second string), fingernail noise eliminated, balance is correct (fingers loud, thumb soft), and the accents secure (*p* and *m* plucking precisely on the metronome



NED ROREM contemporary
composer. "The world's best
composer of art songs"
Time Magazine



Today's Composers and Their Music

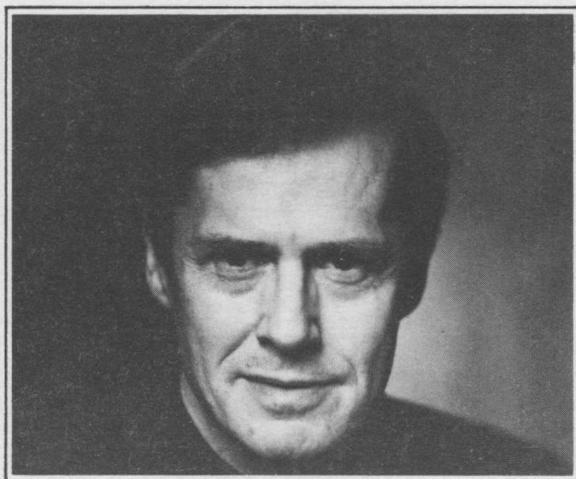


Photo Credit: PACH BROS., NY

NED ROREM

Born in Richmond, Indiana in 1923, Rorem moved to Chicago where he studied piano, meeting Debussy and Ravel, an experience which "changed his life forever". After two years at the Music School of Northwestern University, he studied at Curtis Institute and later with Bernard Wagenar at Julliard. In 1946 he took his MA and traded music copying for orchestration lessons with Virgil Thompson. He later studied at Berkshire Music Center. In 1949 he moved to France where he lived until 1958. He has composed three symphonies, three piano concertos, five operas, several ballets and other music for the theater, choral works of every description and literally hundreds of songs and cycles. He is also author of eight books, including four volumes of diaries and a collection of lectures called *Music from Inside Out*. His orchestral pieces have been performed by such distinguished conductors as Bernstein, Mehta, Mitropoulos, Ormandy, Paray, Reiner,

Steinberg and Stokowski. His *Air Music* won the 1976 Pulitzer Prize in music.

Rorem has said: "My music is a diary no less compromising than my prose. A diary nevertheless differs from a musical composition in that it depicts the moment, the writer's present mood which, were it inscribed an hour later, could emerge quite otherwise. I don't believe that composers notate their moods, they don't tell the music where to go — it leads them . . . Why do I write music? Because I want to hear it — it's as simple as that. Others may have more talent, more sense of duty. But I compose just from necessity, and no one else is making what I need."

The piece chosen here is taken from Rorem's *Suite for Guitar*, commissioned by the Cleveland Orchestra and first performed at Blossom Music Center by Joseph Breznikar on July 25, 1980. It is published by Boosey & Hawkes which has all performance rights.

Suite For Guitar

Movement No. III

Original Work by Ned Rorem

Rubato

mp

p

8 7

Allegretto ♩ = 116

mf

mp

f sub.

mf

(♩ = ♩)

mp

p

B.S.I. 142

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FRET KNOTS

by David Harris

The Eight String Guitar An Adventure in Musical Creativity

If I were asked to give advice to a young person interested in a career in the guitar world, one of the things I would tell him or her would be to play the 8-string guitar.

The performer of today must meet much higher standards than those of yesterday because of the interest and research being done in the field of musicology, which reflects the use of facsimile editions and correct style and ornamentation, as well as better training and knowledge of technique.

The 6-string guitar has severe limitations in adapting baroque lute works since the lute at that time had up to 13-courses of strings. Narciso Yepes, who developed the modern 10-string guitar in the early sixties, says, "If the guitar is to the lute as the piano is to the harpsichord — that is, a new expression of an old instrument — then, I should be able to make direct transcriptions from lute music to guitar." For the same reason, Jose Tomas, a long time assistant to Andres Segovia, is playing an 8-string guitar. Tomas says, "Two more strings are not much more than six . . . it is not a harder instrument."

The guitarist often makes the decision to purchase a lute and begin its study. He then has to decide what type of lute to work with and whether or not to include a vihuela or a baroque guitar. We now see performers with up to four or five instruments in one recital; this verges on the ludicrous.

In the past, whenever I have written about the 8-string guitar, I have received angry letters from "lute purists" (usually playing lutes with nylon strings) telling me I have no business playing lute music on the guitar.

This boils down to a debate on aesthetics. We in the guitar world have been going round-and-round on these same points for generations. Take the fingernail issue, for example. Emilio Pujol in his

El Dilema del Sonido en la Guitarra, tells us flesh is better than nail and that Tarrega finally decided on flesh over nail; Segovia says the guitar is "in shadow" when played only with flesh. To quote Pujol, "Our perceptive faculty is developed and shaped by the influences which surround us, inducing us almost always to disagree with everything not in sympathy with them. Only the chosen few succeed in keeping an open mind, so that their own previous convictions do not hinder them from the understanding of new facts and other people's opinions. Questions of aesthetics are better settled through this channel of intelligent perception, than by our experienced reasoning power."

Take also the "New In-Thing" in renaissance lute technique, which has the player assuming a straight-wrist position and playing scale-like passages using the thumb and index finger in alternation. This will produce a strong-weak quality in the rhythm. This rhythm, they tell us, is *de rigueur* in lute music. If this rhythmic technique held for the lute in the Renaissance, in which so much vocal polyphony was transcribed to the lute in shortcut arrangements, it must have irritated composers such as Josquin des Pres. It simply means that the lute, although a popular instrument in upper-class households, was sequestered from the main body of music making. Also original lute compositions were arranged for instruments which could not have produced the strong-weak rhythmic quality. I'm sure John Dowland would have been most happy to hear Queen Elizabeth performing one of his compositions on the virginal. Besard tells us in his *Thesaurus harmonicus* that he knew of players using fingers in alternation, even on the lower notes. Thomas Mace, writing in his *Musick's Monument* published in 1676, says that some players used nails and that it may have been useful



Pictured Above: Guitar and Harpsichord Duo David Harris and Harry Elzinga
Appearing at West Virginia University

Ciaccona

S. L. Weiss

(1686-1750)

8 10 C#
7 10 D

The musical score consists of ten staves of music. The first staff begins with a key signature of one sharp (F#) and a time signature of 3/4. The score is annotated with various symbols and numbers: circled numbers (3, 4, 5, 6, 7, 8, 9), circled letters (C I, C II, C III, C IV, C V), and circled symbols (Φ I, Φ II, Φ V). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation includes stems, beams, and slurs. The score concludes with a double bar line and repeat dots.

Ciacona

(Continued)

S. L. Weiss

(1686-1750)

The image displays a page of musical notation for the Ciacona by S. L. Weiss. The score is written for a single melodic line, likely for a lute or guitar, as indicated by the tablature-like notation on the strings. The music is in a key with two sharps (D major or F# minor) and a 3/4 time signature. The notation includes various rhythmic values, accidentals, and fingerings. Several measures are marked with circled numbers (1-4) and letters (CII, CIV, CV, CM, CIV) above the staff, which likely refer to specific techniques or positions. The score is framed by decorative scrollwork in the corners.

Ciacona *(Continued)*

S. L. Weiss

(1686-1750)

The musical score is a single system of ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The notation is dense with notes, including many sixteenth and thirty-second notes. Fingerings are indicated by numbers 1, 2, 3, and 4 in circles. Ornaments are shown as small symbols above notes. The score is divided into measures by bar lines, with some measures containing repeat signs. The piece concludes with a final cadence on the tenth staff.

Music Hand Engraved by John Chappell - Chicago



Chapter II The Siguriya Series IX by Alain Gobin

Translated from the French by Alfred Valerio

The richness of the *Siguriyas* may be viewed not only from the melodic and rhythmical aspects but also from the harmonic. The guitar then assumes its rightful position. The *Siguriyas* are among the flamenco pieces which gave birth to the greatest number of *falsetas*.

From the instrumental point of view two styles of interpretation can be observed, to which numerous variations are linked. The first, even though recent, is the one by Ramon Montoya. It is based on a mixture of classical technique (simple, alternating, ascending, descending arpeggios) and flamenco ones (*rasgueos*). The spirited *Siguriyas* of Montoya pour out feelings of increasing oppression through floods of notes. The richness and diversity of the themes fit within the harmonic boldness which is proper to the genius of the performer. Once the *rasguero* begins the listener has no respite. He hears the development of various themes mixed with repeats or recalls of other songs with a basic arpeggio accompaniment.

The interpretive style of Perico El Del Lunar, on the contrary, searches for simplicity. He touches on the essentials of the musical theme. The *rasgueos* are quite moderate. The richness of the performance is based on the syncopation of the rhythm: the cut time of *rasgueos* and *contratempo* in *falsetas*. The themes are, therefore, better exposed and the musical richness of the accompaniment better felt. These are, in a way, the two sides of the *Siguriya*: the harmonic and the melodic.

The most frequently used *Siguriya* is one in A major. The *copla* is formed of four verses, each having six feet except for the third which has ten.

Con penas me acuesio	With pain I lay myself down
Con mas me alevanto	With more pain I arise
La culpa tiene mi companerita	The fault lies with my companion
Con quererla tanto	Whom I love so much.

The *Siguriya* "A Cabala" (Perfect) was created by the singer Silverio Franconetti who died in 1893. To him Garcia Lorca dedicated a *flamenco vignette*. This *Siguriya* offers three verses more than the usual one. The first and fourth verses have four feet, the second has seven. It is generally played in D major.

The *Siguriya* "Al Cambio" is characterized by tone changes in the course of execution in order to evoke other styles and demonstrate the knowledge of the interpreter.

Finally the *Siguriyas* of Quintana, an 18th century guitarist, are the only known versions in the minor key. Presently they are rarely sung. What remains of Quintana's repertoire are numerous *falsetas* which are often played without crediting him. Those handed down by the guitarist Rafael Marin can be found in Montoya.

It is difficult to record all the styles of *Siguriyas* in existence since we know that there are slightly more than sixty. Good anthologies allow us to familiarize ourselves with all the nuances of each style by listening to them.

There are in existence many anthologies. Two deserve to be mentioned for the quality of their music. The first is Decca's under the direction of Antonio Mairena, a rare singer attempting to systematically rediscover ancient songs. He also co-authored a work on voice with Ricardo Molina. The second anthology, compiled by the society of Spanish records, *Vergara*, is by far the most complete one available.

IV COPLAS

It would be interesting to consider those themes treated by the *coplas* of the *Siguriyas*. They are a reflection of social conditions which is characteristic of all songs stemming from the *tonas*. The songs, a part of the social conditions of the gypsies, speak of persecutions, death, injustice, anxieties and solitude as seen from society's point of view, not the philosophical one of the *Cantes* of the *Soleas* family.

Most of the *coplas* were created in the first half of the 19th century, a period still remembered for its persecution and social non-integration. The performers have played an important role in the

evolution of these songs.

The forerunners were those born before 1860. Among them was Diego El Fillo, who died in 1860, and his rival Maria Sorrico by whom we have the following *Siguiriya* "a Cabale."

Desde La Polverita	From Polverita
Hasta Santiago	To Santiago
Las Fatigas de la muerte	Pangs of death
Me arrodaron.	Surrounded me.

El Planeta was one of the first *Siguiriyeros*. His *Siguiriyas* are still sung by Pepe Torre and Juan Talega.

A la luna le pido	I ask the moon
La del alto cielo	There, from the high heavens
Como le pido seque	How I begged to free him
De onde esta priso.	From where he is imprisoned.

Tomas El Nitri, who died in 1809, sang a very difficult *Siguiriya*. He handed down songs that must have dated back to the beginning of the 19th century. The following two coplas are said to be among a number of his creations.

La pastora divina	May the divine pastor
Venga en mi compana	Keep me company
Que me veo sin color	For I have no warmth
de nadio	from anyone
Y en tierra muy	In this strange
extrana.	country.

Por aquella ventana	By the window
Que al campo salia	Which frames the fields
Llamaba a la mare (madre)	I called to the mother
di me alma	of my soul
Y no me respondia.	And no one answered me.

Among singers transmitting ancient songs we must speak of Cagancho. He was the only one to interpret those songs preserved by his family, which appear in *Vergana* and *Decca* anthologies.

Mi hermana Alejandra	My sister Alexandra
A la calle me echo	Threw me out in the street
Dios se la pague a me	May God compensate my
primo el gallego	cousin Gallego
Que m'arrecogio.	Who took me in.
Ar (al) seno de la	At the heart of the
ensinia	Insignia
Le ayuno los viernes	I fast on Fridays
Por que me ponga al para	So that he can bring the
a (padre y) mi arma	father of my soul
Aone (adonde) yo le viere.	To wherever I can see him.

Among these cantaroes who influenced the development of the song we should mention Paco La Luz and Manuel Molina, known for the great sweetness of his *Siguiriyas*.

Me asome a la muralla	I looked beyond the walls
Me respondio el viento	The wind answered me
Por a qui dos exes sus-	
peritos (Para que	To what avail sighing
esos suspiros)	
Si ha (ya) no hay remedio.	If there isn't any remedy.

Remembered also are Juan Pealo and Loco Mateo, who was influenced by Tillo Jose El De La Paula. Loco Mateo reduced Paco La Luz' *Siguiriya* in such a way that only a few singers were able to surmount its vocal difficulties.

Curro Dulce also played an important role in the development of *Soleas*. And Antonio Marruro is credited for the strange song that accompanies this copla.

Doblaron las campanas	Gentlemen, the bells of
senores	San Juan de Dios
De San Juan de Dios	are ringing
Como doblaron por la	As they were ringing for
madre de mi alma	the mother of my soul
De mi corazon.	And of my heart.

Don Chacon, surnamed the nightingale of the Alhambra, Francisco Perla and La Cherna created *Siguiriyas* which still remain in the memory of some *Aficionados*. The performance of the songs of these early forerunners has been assured by singers such as La Matrona, Caracol, Varea, Mairena, Romero and, among younger ones, Jose Menese.

Its present day evolution is distinguished by standardized accompaniment and uniformity of *falsetas*. This is due to increased knowledge and the fact that some guitarists have chosen the soloist route which allows for a greater diffusion of *falsetas*.

Geographically *Siguiriyas*, remarkably enough, stretches across practically all of Andalusia. Save for the original themes, few new ones have appeared. Apparently the inspiration for song writing has dried up.

The period following Charles III's "PRAG-MATIC" allowed *Siguiriyas* to bloom. Today this part of the *Cante Jondo* lives on its acquisitions. Its renewal may come from the guitar which, drawing its inspiration from these songs, affords greater possibilities. Since ready-traced paths are difficult to evade the rhythm of the *Siguiriyas* seems to restrain it. The *Siguiriyas* are possibly the last link in the chain of songs stemming from the *Tonas*. Only a revival of inspiration would allow this *Cante* to progress further.

But do inspirational conditions exist currently? They disappeared when traditional society gave way to the Industrial Age. Tractor noises in the fields do little for musical expression. Machine noises unfortunately cover the voice of the old *Cantaor*.

FOOTNOTE: (1) Mundo y formas de cante flamenco, Madrid, 1963.

CALENDAR

19 MAY 83						
SUN	MON	TUES	WED	THURS	FRI	SAT
1	2	3 Cardiff, England Narcisco Yepes	4  Chicago, IL Michael Newman	5 Sevenoaks, England John Mills Trio	6 Birmingham, England Neil Smith New York, NY David Leisner	7
8 Ridgefield, CT Benjamin Verdery	9	10	11	12	13	14
15 Boston, MA Benjamin Verdery	16	17	18	19	20	21 Surrey, England Jorge Morel Leeds, England Neil Smith
22 Greenwich, CT Benjamin Verdery	23 Lisbon, Portugal Narcisco Yepes* thru May 28	24	25 Newcastle, England Jorge Morel	26	27	28
29	30	31				

19 JUNE 83

SUN	MON	TUES	WED	THURS	FRI	SAT
			1	2	3	4
5 London, England Carlos Bonell	6	7	8	9 Cheltenham, England Neil Smith	10	11
12 Newent, England John Mills Raymond Burley	13	14	15	16	17	 Batavia, IL Douglas Niect
19 Milwaukee, WI Guitar Seminar thru June 24	20 Carbondale, IL Guido Santorsola* Joseph Breznikar* London, England Martin Myslivecek	21	22	23	24	25
26	27	28	29	30		

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OF EVENTS

Record Reviews

ALVARO PIERRI GITARRE

Kaplan — Brouwer — Barrios — Villa-Lobos
Trion Sound Production CMBH

Mr. Pierri, born in Montevideo in 1953, has won prizes in guitar competitions in Buenos Aires and Brazil, in addition to first prize in Radio-France's 18th Guitar Competition in Paris.

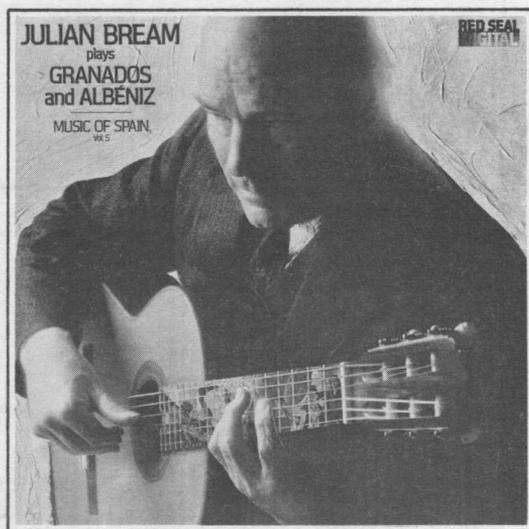
His playing is clean and melodic, at times almost languid, as is his dreamy interpretation of Barrios. Villa-Lobos excites him more, especially his performance of *Etude #12* which rivals the interpretations of the greatest artists. Leo Brouwer's music is performed with detachment (perhaps befitting the pieces though Brouwer himself does not perform them this way). The *Canticum* is a bit too intense and long while the *Fuga* succeeds admirably in combining Cuban rhythms with Baroque fugal textures. Kaplan's *Sonatine* lacks melodic inventiveness and is at times unguitaristic, though the harmonic permutations are interesting. Still it is a significant contribution to the guitar's literature.

Norman Ruiz

JULIAN BREAM

Granados and Albeniz, Music of Spain, Vol. 5
RCA ARCI-4378 Stereo Red Seal

This record features complex one and two part playing of some of Spain's richest music. Granados' *Dedicatoria* is a charming arpeggiated piece. His *La Maja de Goya* is performed with exuberance and restrained virtuosity, the staccato opening theme punctuating each bass note like the tapping of heels. *Danza #4* and *#5* are played with a good sense of melodic line while the *Valses Poeticos*, though at times muddy (as in #1) are still performed with Bream's characteristic long phrases and chiseled lines. Albeniz's *Mallorca* is quiet and tame. *Cataluna* is over-shadowed by a mellow interpretation of *Granada* and an enthusiastic performance of *Cadiz*. Bream chooses to play *Sevilla* in short jerks, with long silences after each phrase. *Cordoba* is a hauntingly beautiful work which sings from beginning to end. Though purists may object to the engineering — music lovers will love the results. Norman Ruiz



Note: Recording companies or artists who wish to submit records for review in this column send to:
Guitarra Magazine, Record Reviews, 3145 West 63rd Street, Chicago, IL 60629

Publication Reviews

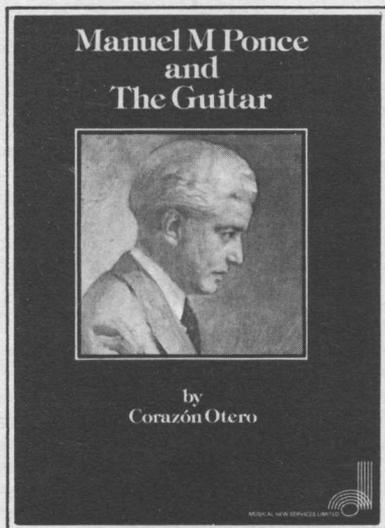
MANUEL M. PONCE AND THE GUITAR

by Corazon Otero

Musical New Services Limited

Segovia's influence on twentieth century composers is substantial, but it was perhaps his relationship with Manuel Ponce which was most fruitful. Corazon Otero traces their friendship from their first meeting in 1923 to Ponce's death in 1948. Through excerpts from letters written to Ponce, we hear Segovia praising Ponce's works, encouraging him. Segovia arranged the gala tribute given to Ponce in Uruguay in 1944; it was Segovia who made Ponce's name famous by his intimate and inspired performances of Ponce's works (at one time filling an entire program with his works).

In this book we learn of the genius of such works as the *Variations on Las Folias* and Ponce's greatest work, his *Concierto del Sur*. More than that, we become acquainted with Manuel. You'll have a greater appreciation for the compositions having met the composer. Norman Ruiz



GABRIEL FAURE

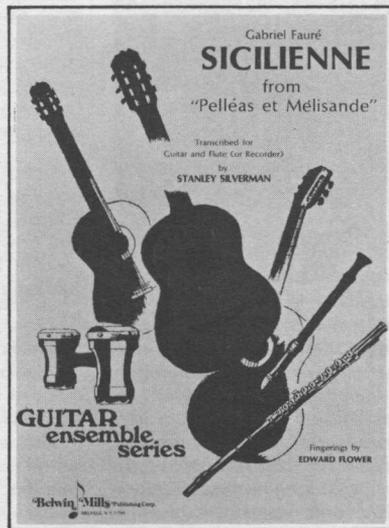
Sicilienne

Belwin Mills Publishers

The music of Gabriel Faure has long been recognized for its smooth, and serene qualities. From start to finish, *Sicilienne* is like a calm lake: tranquil, beautiful, rich. The music comes from Faure's suite *Pelleas et Melisande*, and it contains many unusual harmonies. The transcription by Stanley Silverman, for flute, incidentally, can also be played on the recorder.

Technically speaking, the piece is of intermediate difficulty, and it presents no unusual problems. The fingerings by Edward Flower are quite good, and as a whole the transcription does great justice to the spirit of the original work.

One biographical note: Faure was a student of the celebrated composer Saint-Saens, so he was heir to a line of noble musical heritage. Faure felt the need to pass on that heritage, and he did his job well; one of his students was a creative young man named Maurice Ravel! Scott Bach



Note: Publishers or artists who wish to submit publications for review in this column send to: *Guitarra Magazine, Publication Reviews, 3145 West 63rd Street, Chicago, IL 60629*



JUAN MORALES—ESCRIBANO

Letters

Questions and Answers



QUESTION: "I've listened to several versions of the Allemande from Bach's Suite #996. Some are played fast, some slow. Is there a set speed for Allemande? And where did the name "Allemande" come from?"

Pat McCreary, Queen Anne, MD

ANSWER: "Allemand." "Alla danza tedesca" in the German dance style. By the seventeenth century it was no longer danced. (See scene below.) It survived as a stylized musical form in the "Suite." It is the name of two distinct types of composition, quite unrelated to one another except that apparently both have been looked upon as of German origin, so that both have had the name applied. (1) The Allemande of real importance is that which has been made use of by many writers of the classical suite e.g. Purcell, Couperin, Bach, Handel. It is in a time of four beats to the measure.



The general character of the allemande, as found in suites, is serious but not heavy. The speed is generally moderate, about ♩ = 108. Its melody is usually much decorated with curving groups of short notes, and it is probably really not of German but French or Netherlandish origin.

The traditional place of the allemande in the suite is at the opening, i.e. it is the first movement of all, unless a prelude preceded it. (The Elizabethan composers wrote many 'Almans' as separate pieces.)

This sort of allemande appears to have developed from a certain old German dance in four-in-a measure time. (2) The allemande still danced today in parts of Germany and Switzerland is a different thing; like the Landler, it is prophetic of the waltz, being in three-beats-in-a measure and lively. This also appears among the classical composers, for instance, in Mozart's *Deutsche Tanze* and in Beethoven's early book of twelve German Dances (1795).

LETTER: "In the Jan-Feb, '83 Guitarra there was a letter inquiring about the Czechoslovakian classical guitarist Vladimir Mikulka. Will he be appearing in the United States this 1983-84 season?"

Stan Votruba, Red Wing, MN

ANSWER: The Milwaukee Classical Guitar Society is sponsoring Mikulka in a concert November 25, '83. For more information call 414-765-9398. Mikulka's East and West coasts concert's will be listed in the "Calendar of Events" section of Guitarra as the dates are made available.

LETTER: "What are the differences between gut and nylon guitar strings? I know that the trebles are made of gut, however, what material was used for the basses? Are gut strings still available?"

Jerry Elston, St. Paul, MN

ANSWER: The only difference is that the inner core of the bass strings were made of fine strands of silk instead of nylon. These primitive strings, both trebles and basses were inferior in sound, feel and durability. Humidity changes either made these strings sticky or fragile. LaBella Strings of NY may still distribute gut strings.

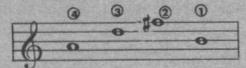
LETTER: "I have heard several records lately with the instruments cuatro and guitarron. The recording by John Williams, *The Guitar Is The Song* feature among other instruments these two. What is the origin of the cuatro and guitarron and what is the tuning for each instrument?"

Loren Wilson, Hampton, ME

ANSWER: The cuatro is a small 4-string guitar from the regions of Venezuela and Columbia. The music is brisk and showy.

The guitarron is used in Mexico, a large guitar with 4 or 5 strings tuned an octave below those of the guitarist in the Mariachi band. In Argentina, a normal guitar tuned a 4th low.

cuatro tuning:



guitarron tuning:



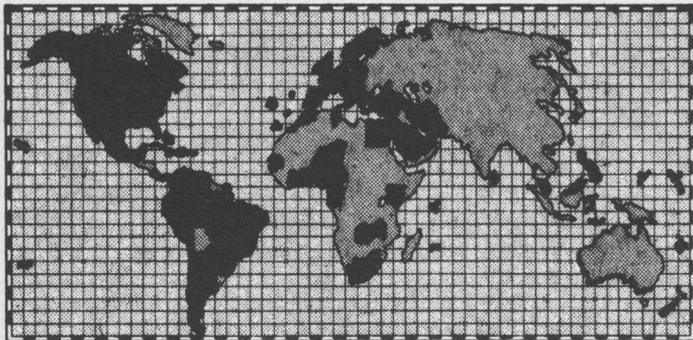
LETTER: "I have three fine concert guitars and I'm looking for the best method to polish these instruments. Throughout the years, in the guitar publications I have read, I have constantly read of French polish. What is it and where can I find it? Does it offer a superior protection than paste wax?"

Carol Thornburg, San Paulo, Brazil

ANSWER: You are confused over the word *polish*. French polish is a finishing material such as varnish or shellac. It is not a wax. French polish should only be applied by a professional luthier with experience to do so. Stick with the wax.

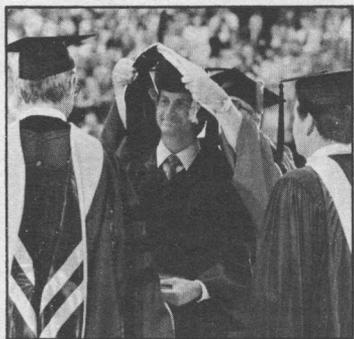
Note: Readers of Guitarra are invited to send in their letters to Guitarra Magazine Letters Department, 3145 West 63rd Street, Chicago, IL 60629

THE GUITAR AROUND THE WORLD



BOZEMAN, MT: On Saturday, June 11, '83 at the commencement exercises here at Montana State University in Bozeman, Christopher Parkening (pictured below) was awarded an Honorary Doctor of Music degree.

"Mr. Parkening's tremendous achievements in the world of music, his teaching, concert tours, and performing, as well as his unselfish dedication to the world of music, particularly the classical guitar" were some of the reasons voiced by President Tietz of MSU for the honorary degree.



Credit to: MSU Photographic Services

Dr. Creech Reynolds, head of the MSU Department of Music, commented "Christopher has distinguished himself at an early age as one of the world's premier guitarists and we're very pleased to be able to honor him in this way. His close association with MSU has provided a splendid opportunity for many young guitarists to benefit from his knowledge, and his energetic and positive influence has been an inspiration to all of us, regardless of our disciplines."

Dr. Reynolds added that during his conversations with Mr. Parkening at the commencement banquet and

luncheon that Mr. Parkening "was obviously deeply honored and very grateful." Reynolds also noted that Parkening's persual of the Segovia teaching tradition, his untiring zeal for enlarging the guitar's music library, and now the breaking of new ground in the field of sacred music have made him even more deserving of the degree.

Usually an honorary doctorate is reserved for an individual who has nearly completed his career, and is awarded in recognition of a lifetime of work, dedication, and service. As Parkening is still in the early stages of what we feel confident will be a long and productive career, his title of Doctor of Music is made that much more of a distinction. Congratulations, Dr. Christopher W. Parkening.
Mark Tyers

JACKSONVILLE, FL: 1983-1984 Delius Composition Contest, at Jacksonville University, \$500 First Prize, Three Best-of-Category Prizes of \$100 each. Deadline for submission of entries: Oct 15, '83. Age limit: Contest is open only to composers who have not reached their 35th birthday by deadline. The Categories are as follows: VOCAL (solo or choral, alone or accompanied); KEYBOARD (solo, duet, duo, etc.); INSTRUMENTAL (solo and chamber music, including large ensemble up to 20 players, but excluding works for full band or orchestra). Additional works of special merit may be chosen for performance at the Award Concert. There is a non-returnable entry fee of \$20.00 per composer. Each composer may submit up to four works.

For complete details write to: Prof. William McNeiland, College of Fine Arts, Jacksonville University, Jacksonville, FL 32211.

HONG KONG: *Concierto Evocativo* a work for guitar and orchestra by Puerto Rican composer and guitarist Ernesto Cordero will be premiered in Hong Kong and Manila by guitarist Alice Artzt.

TOKYO, JAPAN: Liona Boyd (pictured below) performed 9 concerts in Tokyo and 1 in Osaka with the symphony. "They were almost all sold out and Japan goes all out with publicity — their promotion was fantastic with posters on the lamp posts with major stories in every magazine and paper. They presented me on every conceivable TV show, so it was a real media blitz. I survived a 6 point earthquake — my #1 phobia — the entire hotel was swaying around like you couldn't imagine. Right after that there was a big fire in the hotel across from where I was staying. In Japan I did another digital album *Liona Live*, pieces by Panin, Soler, de Falla, Albeniz, plus me speaking in Japanese."



CUBA: Recently Ernesto Cordero was awarded for his compositions by the American Society of Composers, Authors and Publishers. In Cuba, *Casa de las Americas* offered a concert of his works for guitar in homage to his contribution to the guitar literature. The homage was organized by the distinguished musicologist-composer Argeliers Leon, and was played by the noted Cuban guitarist Jesus Ortega.

Note: Readers who wish to submit articles pertaining to this column write:
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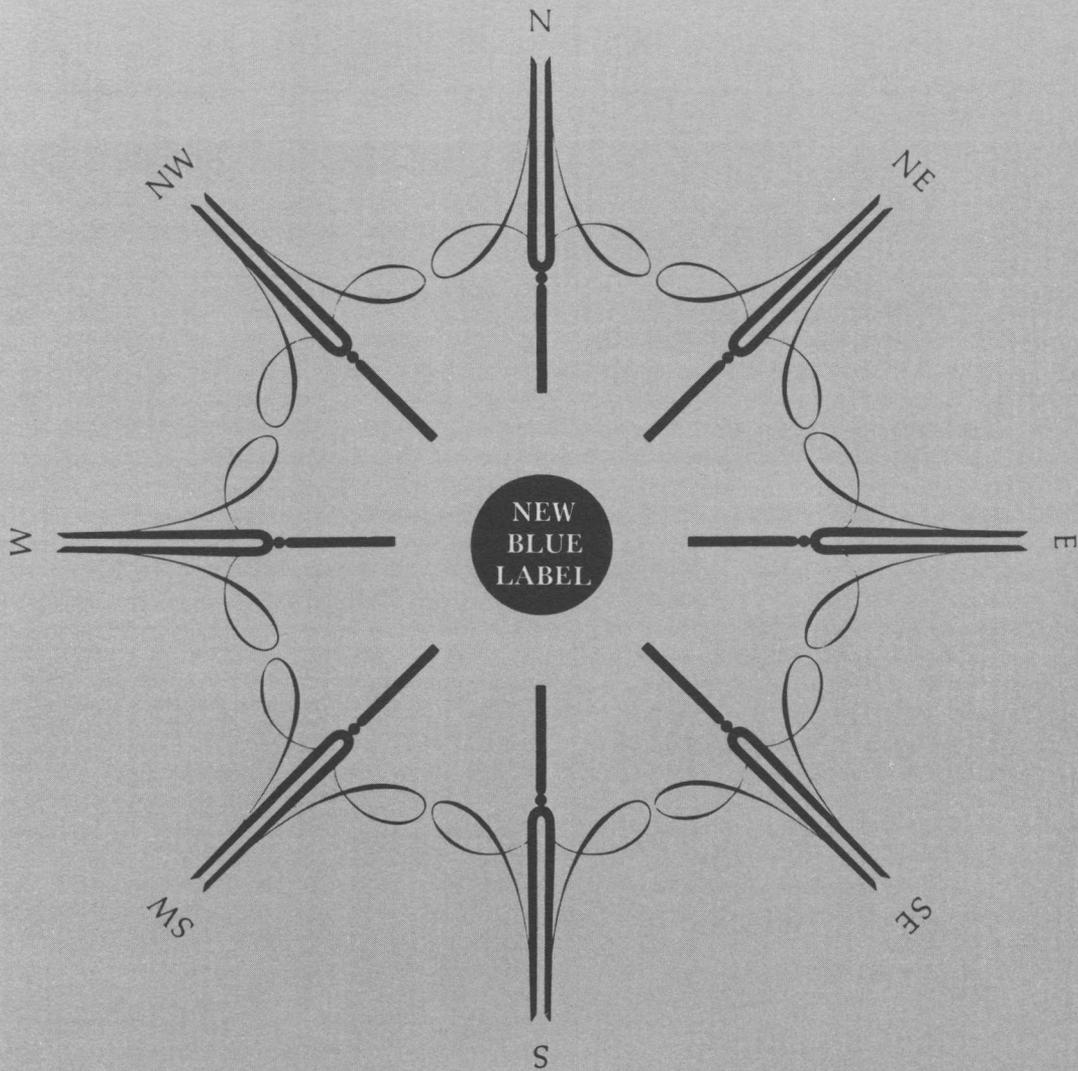
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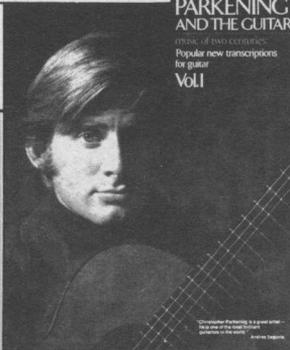
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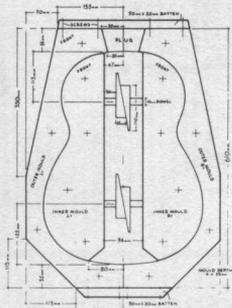
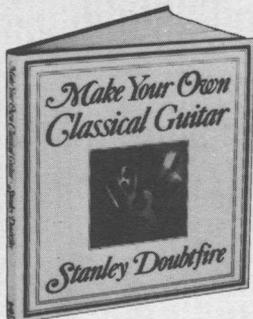
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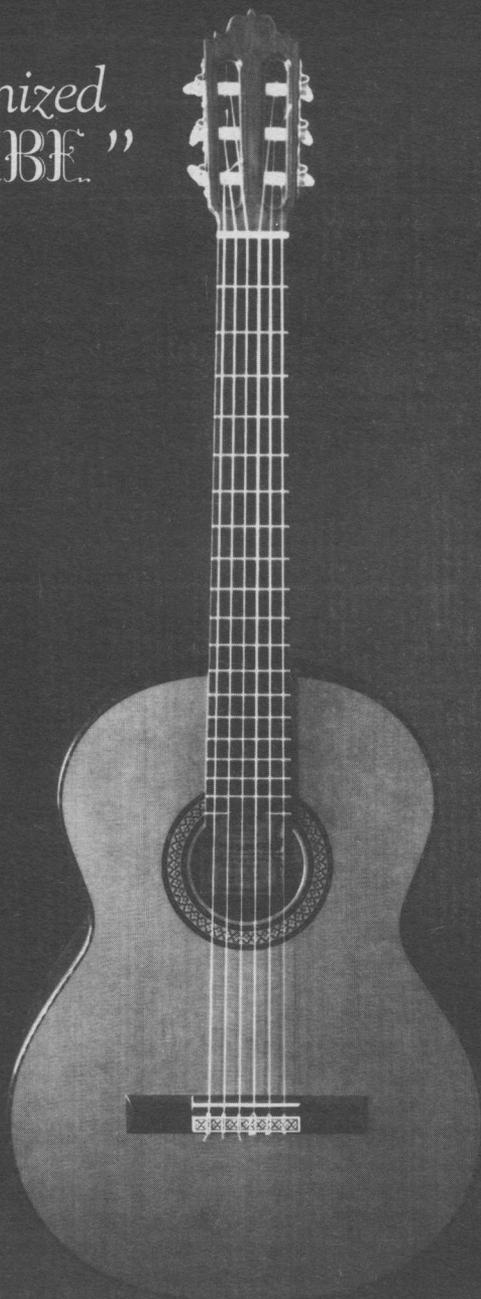
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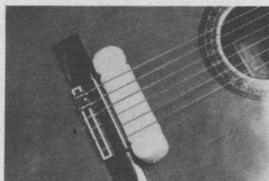
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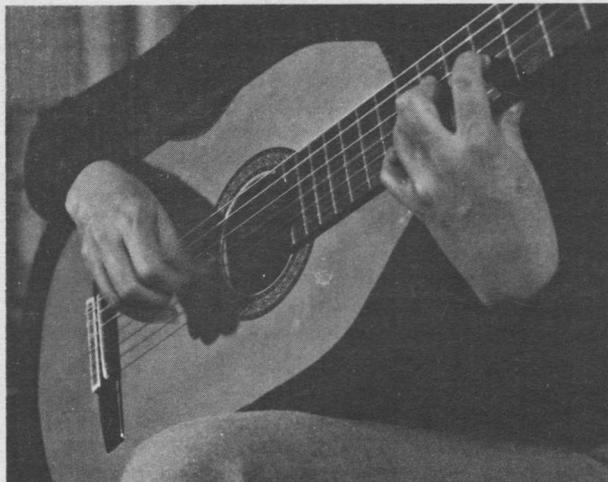
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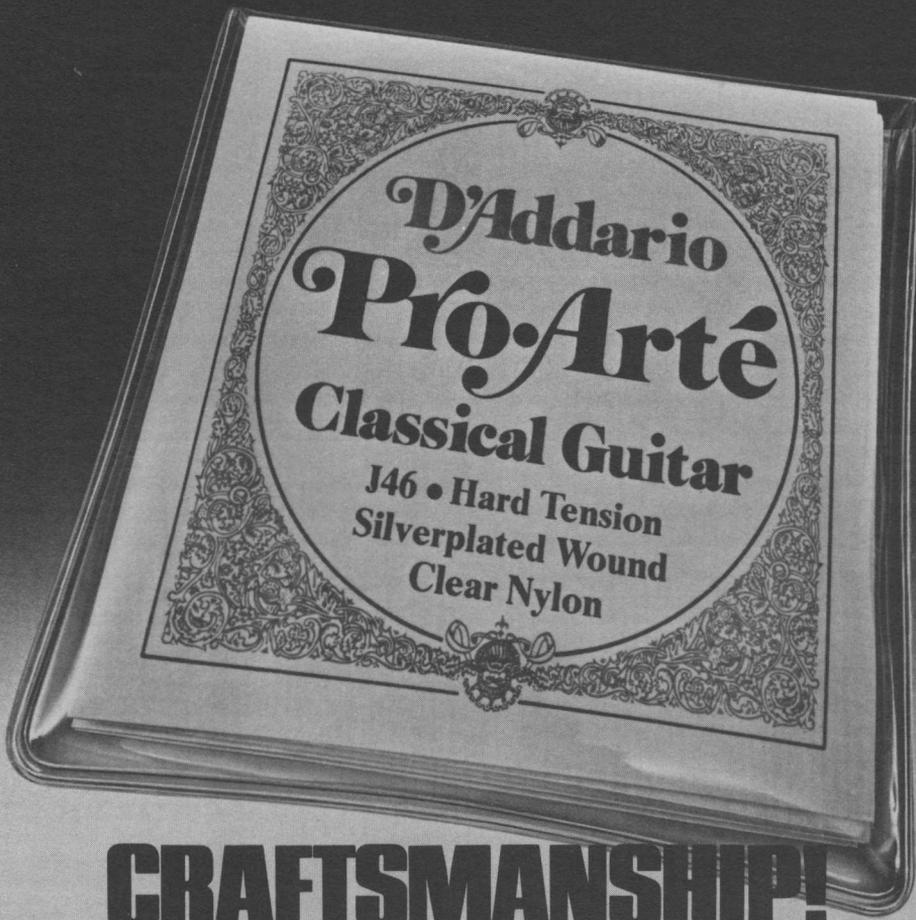
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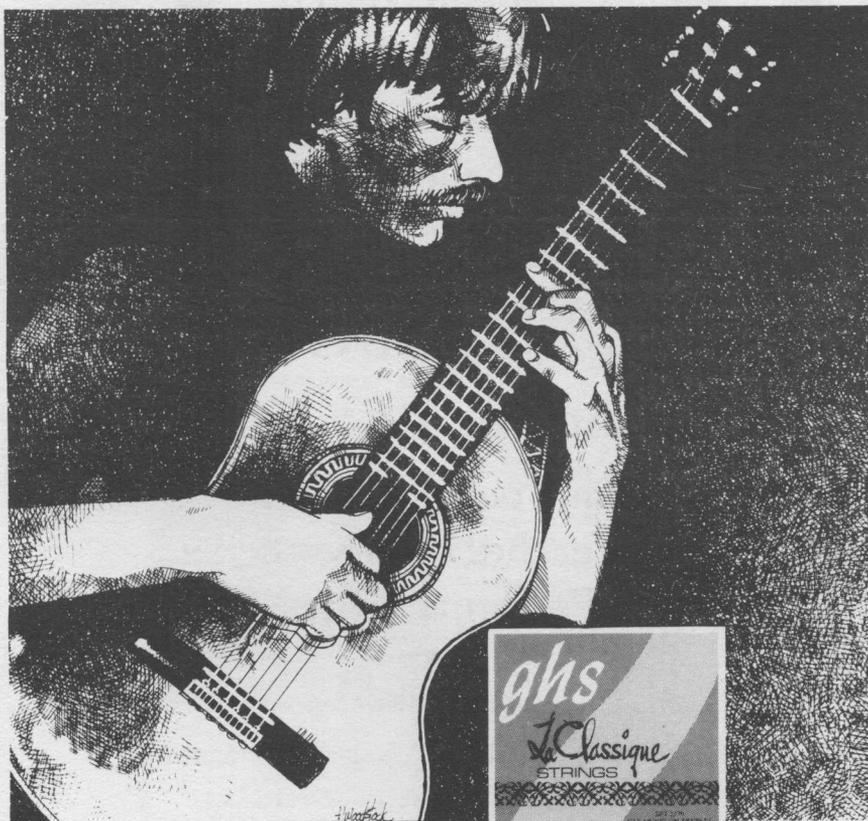
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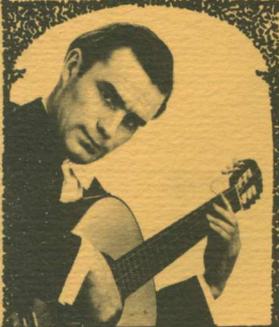


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Claudio Monteverdi, Cremona, Italy	May 15, 1567
Paco Lucena, Lucena, Spain	June 1, 1859
Robert Schumann, Saxony, Germany	June 8, 1810
Alexandre Tansman, Lodz, Poland	June 12, 1897
Charles Gounod, Paris, France	June 17, 1818