



creative guitar international	Segovia	9	Conservatory training a
	... in concert	11	help or hindrance? Its
©1974 by Ruth and Jerry Mock.	Sinfonia concertino	13	merits, drawbacks
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Guitar on Campus

Editor/publisher/Jerry Mock; pedagogy editor/Ruth Mock associates, Texas, Howard Cole, Frank Wagner; Virginia, Grete Dollitz; Wisconsin, Michael Wright; France, Robert Vidal; Italy, Ruggero Chiesa; Sweden, Ole Vang

Philip Field of the Pan American University art department (Edinburg, Texas) drew the action sketches on the cover and pages 18-19. He received his BFA at Syracuse University and his MFA at Rhode Island School of Design. He was a Fulbright painting scholar in Austria in 1965-67.

Why not invite your local artist to sketch you as you play and submit to us? Or sketch a classic guitarist yourself. Or perhaps your child can sketch a guitarist (see page 35).

The drawings on page 26 depict Aztec masks. The drawing of John Ford on page 3 was made from a photo by Howard Cole.

Today's institutions of higher learning are struggling to accommodate increasing pressures to offer guitar on the campus.

The "Directory of Music Faculties in Colleges and Universities, U.S. and Canada, 1972-74," published by the College Music Society, lists more than 200 guitar teachers in 180 institutions of higher learning. Of these, 41 have master's degrees and seven doctorate degrees. Also, 145 are listed as part time instructors, which would include casual teachers, string or other musicians, and symphony personnel who also teach guitar.

The same publication lists the following number of teachers of other instruments: viola 400, cello 400, violin 700, voice 2500, and piano 3200.

Two informal surveys four years apart by one magazine showed a four-fold increase by 1974 in the number of schools offering guitar degrees. The list was far from

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complete, but gives some indication of: the growth of guitar activities on the campus.

How does one go about getting a degree, or maybe two, in guitar? In some states, such as California, it is a matter of choosing schools. In many states, though, it is a matter of finding a school which will accommodate a guitar major. Some schools will do this, even though they do not teach guitar.

The experience of John Ford may be helpful to some persons who want to major in guitar but need to find a way.

While in high school, Ford decided he wanted to major in guitar. Upon graduation, he enrolled in Pan American University, Edinburg, Texas, as a voice major. Under the guidance of Dr. John Raimo, a Pan American piano professor, Ford gave a classic guitar recital. Raimo encouraged Ford to seek out a way to major in guitar. Ford heard about guitar being offered at Trinity University at San Antonio. He was able to transfer to Trinity, give a senior recital in guitar the next year and graduate in the regulation four years. Ford was the first guitar major to get a degree in Texas, and in May, 1974, received his master's degree in guitar, also from Trinity.

Ford took classic guitar only a few short weeks during his senior year in high school before the only classic guitar teacher in the area moved away. From then on he worked out his own repertoire "by trial and error" before attending Trinity.

Even his teacher at Trinity, David Underwood, was essentially

the summer after his graduation. Even after attending three such workshops under Lopez Ramos, Ford felt he had neglected technique while working on the two degrees. Lopez Ramos suggested Ford study in his Mexico City studio upon graduation. Ford agreed with Lopez Ramos and plans to go to Mexico City in August for a year of intensive work on his technique.

Ford is perhaps typical of successful guitar students in the U.S. Other string students usually have a strong background, at least in performance. Most often they have studied under a teacher or in a high school string program. The guitar has no such background, so that the guitarist often is at a disadvantage. The demands of a conservatory-type training offered by colleges are high.

In addition, the music school requirements often have no direct bearing on the guitar. The theory of the conservatory is to train a well-rounded musician, on the assumption the musician doesn't know which portion of that background he will need. Therefore, quite often schools require a certain proficiency on the piano, and teach music theory in excess of the needs of the guitarist (but not of the guitarist-composer, for example). So that as much as anyone, the aspiring guitarist needs to look carefully at the school he is considering, and if possible talk with the personnel. It would be helpful to know the attitudes of the school toward the guitar, whether it is an acceptable instrument. Who looks favorably on the guitar? Are the courses offered by the school in keeping with the goals of the guitarist? Do these courses favor the guitar, or are they too broad and general? The piano, for instance, is a valuable

a lutenist. However, he encouraged Ford, and suggested he attend a workshop held at Spring Hill College in Mobile, Ala., by Manuel Lopez Ramos, during

instrument for the musician. But some schools have reduced their emphasis on piano skills. Piano requirements could be a formidable barrier

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to someone who knows nothing about the instrument.

Perhaps of prime importance in consideration of a school is the guitar teacher. What are his goals? Is he a genuine guitarist-musician? What is his program of study? Is it possible to attain in a four-year period? In addition, studying privately is different than attending a class. Personality conflicts intensify, and alternately, development can be extremely rapid with the proper individual lessons.

The goals of upper level institutions vary widely, and no standard has been accepted. If compared with other students, the guitarist will be expected to have a basic repertoire before entering college.

The Guitar Foundation of America set its sights to develop a model syllabus outline leading to a degree in guitar. One of the models to be used by the Foundation is the Royal Conservatory of Music, University of Toronto, 273 Bloor Street West, Toronto 181, Canada. The Royal Conservatory syllabus, available for \$1, is a highly detailed outline of methodical progress for a guitarist, both in studies and pieces, and in theory. It includes 12 progressive grades, and lists music along with publishers. Also it includes text sources for theory and graded rhythmic examples at the lower levels. The Conservatory also offers lessons in theory by correspondence (if possible, a tutor should be used in connection with correspondence courses in theory.)

Below is the first part of a continuing series of guitar offerings by upper level institutions:

Loyola College of Music, New Orleans, LA 70118. There is no prerequisite for freshman level but instruction

is advised before the fall semester. Degrees offered include BM in music therapy and BM in composition. A BM in music education is under consideration.

Methods used include Shearer, Carcassi, Roch and Pujol. A method by the department is being prepared for use in 1974-75.

Teacher Symposium

The American String Teachers Association is planning a national guitar symposium for guitar teachers in Cleveland in 1975, said Dr. Loris O. Chobanian, guitar chairman of ASTA.

Chobanian said the symposium, the first of its kind, will set up guidelines for guitar instruction at all levels, with emphasis on classroom teaching.

Program subjects will include: curricula, guitar classes, tuning, playing position, methods, beginning and master classes, studio teachers, guitar makers, and grading of difficulty of existing guitar music.

The symposium will be held in June or October, 1975, Chobanian said.

Chobanian said that "this symposium will not be for any special group and all parties are encouraged to participate."

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Junior and senior recitals, ensemble work and transcribing are included in the program.

Students receive one private lesson each week, and must attend a weekly master class.

Guitar instructor is Richard Green, a Loyola graduate, assisted by Richard Rhode. The two also teach a similar program at Delgado Junior College.

Chicago Musical College, Roosevelt University, Chicago, IL 60605.

The guitar major program goes into its second year in 1974-75, and future expansion is anticipated. Among course offerings is guitar harmony and early music ensemble.

The course in guitar includes study of technique and methods

who has studied with Alexander Bellow in New York and Andres Segovia and Jose Tomas in Spain and participated in master classes conducted by Julian Bream, Oscar Ghiglia, and Rey de la Torre. He is assisted by Alan Spriestersbach, who has studied under Provost and attended master classes with Oscar Ghiglia and Carlos Barbosa-Lima. Spriestersbach also teaches at Central Connecticut State College.

UCLA, Los Angeles, CA 90024,

Offers a BA degree in music which includes applied guitar. Private instruction is not offered but classes are available on intermediate and advanced levels.

The guitar instructor is Theodore Norman, who has collected and transcribed music for guitar published in the U.S.A. and England and France.

of Sagreras and Pujol and studies of Sor and Carcassi in addition to repertoire pieces.

Pamela J. Kimmel, guitar instructor, will attend her fifth master class under Manuel Lopez Ramos at Spring Hill College, Mobile, in June. She also studied under Jack Cecchini of Chicago, as did Robert Becker, also guitar instructor at Roosevelt.

Hartt College of Music, West Hartford, CT 06117.

In addition to standard conservatory training, the following courses are required of guitar majors: guitar ensemble, major instrument teaching, guitar tablature, guitar literature, and collegium musicum.

The guitar department chairman is Richard Provost

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of his works. Hardly anyone speaks or writes about Segovia without emotion, so that Purcell's is, in a sense, unique as one objective view of the octogenarian guitarist.

The real Segovia is elusive to portray. From the Purcell work one could ferret out some of the more pertinent data. Perhaps most impressive are his transcriptions, fingerings and arrangements, which take six pages in the Purcell bibliography. In addition to his intensive campaign to establish successfully the classic guitar as an important musical instrument, he has given us an impressive list of literature. Even more, he has showed the way to encourage composers to write for the guitar. The music list seems to be telling us what can and should be done by younger guitarists in encouraging contemporary guitar composition, Segovia is of another generation. He has done his work well. It is time for others to take up the standard.

Also Segovia already has given us a definitive set of recordings. He has performed the inspiring studies of Aguado and Sor, so that a student struggling with these works can hear how the maestro plays them. Purcell lists 22 recordings of 78s, two volumes of 45s and 40 long playing records. The literature includes a wide range of important works for or with one guitar.

It will take a biographer, perhaps with the help of the Purcell work, to bring out the real Segovia.

An indication of his rich personality occurred on a recent concert tour of the U.S.A. The night in question, Segovia was not playing in his best form, technically, missing a few notes here and there. He became confused during a piece by Granados. Twice he returned to the passage, but was unable to play it correctly. For his

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emotional performance. He is the consummate controller of dynamic interpretation, with smooth, round "dolce" notes emerging unexpectedly from a flurry of sharper arpeggios to delight both sense and soul. His technique is restrained, not flashy, and he makes guitar playing look ever so simple! His

Segovia

Andres Segovia, Contributions to the World of Guitar, by Ronald C. Purcell, \$3.50, 35pp., De Keyser Music, Inc., 6679 Hollywood Blvd., Los Angeles, CA 90028.

Purcell's work is a bibliography of Segovia, a statistical chart of his career, a timely reference for anyone who wants to look into some



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first encore, he played the Granados piece flawlessly. A witness to the concert wrote: "I would have gladly forgotten such an error. But to acknowledge it was fantastic. And furthermore it showed such an immense respect on his part for his audience, that he would even care to do it over. He is absolutely the most incredible guitar performer I have ever seen. Others may be more technically precise (though I admit he is +82), but Segovia is so HUMAN."

... In Concert

By Michael Wright
Wisconsin School of Music

The prolonged entrance ovation elicited a second acknowledgement from Andres Segovia, and it was clear that a remarkable evening of guitar music was in store! If there was any doubt that the aging guitarist still deserved his title, the "Maestro," that doubt evaporated as he touched his magic strings. Evullent praise of the Maestro is by now trite, but after over 66 years of concertizing, he still merits such praise. Segovia's February 23 concert at the University of Wisconsin-Madison was an unforgettable "tour de force."

Segovia's program was, for the most part, familiar, including pieces by Benda, Sor, Villa-Lobos, Bach, Scarlatti, Castelnuovo-Tedesco, Haydn, Ponce, Asencio, and Granados. All were excellent, and the movement of the program was pleasing and well-modulated. But the real treat was from Mr. Segovia's involved, emotional

pop-culture. This topical organization was coherent and informative, as well as highly enjoyable.

Mr. Best's excellent tenor voice was well suited to the

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arrangement of Bach's cello prelude in D, for example, was very complex, yet appeared under his huge fingers so effortless. Unanimous standing ovations brought encores, which were limited to three, to the chagrin of the audience, by the house lights.

Martin Best, and his back-up guitarist Edward Flower, recently provided a delightful evening of entertainment for Madison residents. Best's "Elegy for a Troubadour" was a series of vocal and instrumental songs, and poetry recitations, which attempted to recreate the art of minstrelsy. The program consisted of seven parts: The Garden of Innocence, The Riddle, Search, Discovery, Marriage of False Minds, New Life for Old, and a Conclusion. The selections ranged from songs by Guilhelm de Poiton (b. 1087) to Lennon/McCartney's "Norwegian Wood," including songs and poems by Daniel, Campion, Donne, Shakespeare, William Blake, Coleridge, Lewis Carroll, D. H. Lawrence, Samuel Beckett, and many others. Many of the songs were arranged to music by Best himself. The concert's effect was pleasing both intellectually and emotionally.

The attempt to render a topical representation of troubadour songs was very curious, and for the most part successful. Mr. Best arranged his songs according to their dominant subject or theme, and in so doing presented a good picture of this almost lost art, though his inclusion of modern "rock" ballads provided an interesting insight into the "troubadour" aspects of modern

program, and precisely what one expects of a "troubadour." He carried well, and was quite sensitive in his interpretation. Some of the songs tended to sound alike, but this is inherent in Renaissance music. Some of the Blake poems, with music by Best, could have used more melody, but their inclusion was delightful. Both Best and Flower played lute and guitar, and the accompaniment blended well with the vocals. Neither musician played with flashy "virtuosity," but that was not expected, and would have seriously undercut Best's voice. Both musicians were clearly accomplished and tastefully subtle in their performance.

In sum, Martin Best's "Elegy for a Troubadour" is a charming evening's entertainment that anyone who loves guitar music, or poetry, would approve. Best's concert is an excellent recreation of the art of minstrelsy.

Sinfonia Concertino

The Richmond (Va.) Sinfonia recently premiered the "Concertino for Guitar and Chamber Orchestra" by the French-born Andre Casanova. The "Concertino" was written especially for conductor Jacques Houtmann and his sinfonia, and performed with guitarist John Barlow.

Casanova studied the serial technique, but his work evolved more in the style of Alban Berg.

Reviewer Volney Shepard of the Richmond News

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wrote that Barlow's interpretation "was impassioned, euphonious, dashing, and throbbing with warm life."

In a Richmond Times Dispatch article, Ira Lieberman criticized the work as having fragments without unity.

Lieberman added that: "it was difficult to fathom what it was about the guitar that inspired this piece..."

Lieberman is a violinist, and one wonders if he would put such a question to a piece written for violin.

Perhaps Casanova liked the guitar, well enough to write something for it with a small orchestra. Since Casanova has a European background, maybe he has the attitude that the guitar has become an instrument important enough to attempt to fit a piece around. Whether or not he failed is hardly the point here, but prejudices against the guitar would be well eliminated.

Grete Dollitz, who attended the concert, wrote: "The balance between the weak-voiced guitar and the 30-member orchestra was good," and "will probably show up better on subsequent performances. But the composer understood it. The brief piece would not be said to be 'full of guitarisms' for which so many other works have been criticized. However, it was idiomatic in that it used the short, percussive sounds of the guitar and translated these to the orchestra. I believe the composer may have had in mind to show that the guitar can contrast with an ability to 'sing.' At times John Marlow played in such a manner that his guitar 'sang' and the orchestra was percussive.. Anyone who has ever seen modern music for the guitar can appreciate the job Mr. Marlow did in reading this music."

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Schedule of Events

(Please submit event schedules as far in advance as possible and be as complete and specific as possible. Editorial deadlines for "Creative Guitar International" are: fall, Sept. 7; winter, Jan. 7; and spring, May 1.

FUTURE

JUNE 8, Duo Costero-Beltran, Pan American University, Edinburg, Texas. JUNE 10-21, seminar by Hector Garcia, guitar professor, University of New Mexico, Albuquerque, NM 87131: JUNE 10-27, seminar by Manuel Lopez Ramos, Spring Hill College, Mobile, AL 36608. Performance by Duo Costero-Belfern. JUNE 16-28, ASTA Summer String Conference, University of Georgia, Athens, GA 30602, includes guitar instructor John Sutherland. JUNE 26-30, ASTA Connecticut Workshop, University of Bridgeport, CT 06602, includes Jonathon Rook, guitar, on faculty. ^

JULY 1-12, workshop by Manuel Lopez Ramos, University of California Extension, Riverside, CA 92502. JULY 3-26, workshop by Michael Lorimer and class on history and literature of the guitar by Robert Strizich. The Michael Lorimer Masterclass, Box 5072, Berkeley, CA 94705. JULY 8-30, Cervera, Lerida, Spain, master classes, Emilio Pujol, assisted by Hector A. Garcia, University of New Mexico, Albuquerque. JULY 8-19, master class by Miguel Abloniz, Ithaca College School of Music, Ithaca, NY 14850. JULY 15-26, workshop by Manuel Lopez Ramos, St. Ignatius, 2001 37th Ave., San Francisco.

JULY 15-27, Recontres Internationales de la Guitare, Comité des Fêtes, 35, place de la République, 13200

Aries, France. Classes by Alirio Diaz and Leo Brouwer. Joaquin Rodrigo also will hold a lecture and discussion for the seminar on "The Guitar and Its Problems for the Composer." Brouwer's class is on the "technique of new guitar sounds" and "the technique of the new type of composition for guitar." Basic repertory for Brouwer's class is taken from the works of Ohana, Bussoti, Arrigo, and Brouwer. The festival also will include the following performances: July 22, Arnaud Dumond, 1973 winner of the Concours International de Guitare; July 23, Brouwer; July 25, Diaz with the O.R. T. F. Orchestra and Rodrigo at the piano; and July 26, a guitar and keyboard concert with Mario Sicca on guitar and Rita Maria Fleres on piano.

JULY, AUGUST, summer program, Guitar Workshop, Box 697, Oyster Bay, NY 11771.

AUGUST, Christopher Parkening workshop and concert, Sun Valley Center for the Arts and Humanities, Sun Valley, ID 83353.

SEPT. 5-16, workshop by Siegfried Behrend, Leitung des Bundes Deutscher Zupfmusiker (BDZ), Herrn Adolf Mobner, RiBweg 22, 7501 Sollingen, Germany.

FALL, international guitar competitions, Paris and Belgrade.

RECENT

A week of guitar in Paris included Christopher Parkening of the U.S.A., Antonio Carlos Barbosa Lima of Brazil, Laszlo Szendrey Karper of Hungary, Abel Carlevaro of Uruguay, and the duo of Barbara Polasek of Germany and Jan Polasek (cello) of Czechoslovakia.

Manuel Lopez Ramos recently gave concerts at El Camino College in Torrance, Cal., and in Laguna Beach, Cal., and Canada.

Richard Provost, chairman, guitar department, Hartt College of Music, West Hartford, Conn., performed Apr. 25 in Wigmore Hall, London. Provost has just returned from a year's stay in England on a teacher's exchange. Provost also performed over 50 concerts during his stay.

Ronoel Simoes, subscriber in Sao Paulo, Brazil, reports that the duo Henrique Pinto and Antonio Carlos Sarno, gave a recital in the Museu de Arte de Sao Paulo. The duo gave an ambitious program which included solo performances by each in addition to duo pieces on both parts of the program.

Axel S. Kjellberg of West Hartford, Conn., reports that Oscar Ghiglia recently gave a recital there along with Joan Carter, flutist, and assisted by Lesley Heller, violin and viola, and Mary Lou Rylands, cello. The program seemed particularly appropriate for the guitar, with music by Giuliani, Carulli, Paganini and Schubert.

Frank Wallace performed the music of Dowland, Henze, J.S. Bach and Mompou at a recent concert in Berkeley, Cah

One of the younger performers, and subscribers, is Scott Tennant, 12, Qf Detroit, who gives concerts at the hotel his father manages. Scott said he has performed at the "Money Tree Restaurant," a "very high class French restaurant." Scott started playing guitar when he was six and took up the classic guitar about a year and one-half ago. He recently added Sor's "Estudio V" to his repertoire, and is now working on "Leyenda" by Albeniz. Scott's teacher is Joe Fava, a guitar professor at Wayne State University.

Teaching Problems: Materials, Part 2

By Ruth Mock My first two problems in teaching guitar are the parents of children I teach and a beginning method. (See Creative Guitar International, Vol. 1, No. 1). Next are the problems of additional methods, use of the metronome and chamber music for the beginner. (See CGI, Vol. 1, No. 2). This article discusses technical studies, tape recording the lesson, and a continuation of chamber music:

CHAMBER MUSIC

The following duos and trios are suggested for use during the first two years of study. The melody lines may be substituted with violins or recorders. I recommend this material for sight reading purposes to help note reading and counting. More

advanced students can play the parts requiring more than one note sounded at a time, or may play the melodic lines in the positions.

GUITAR DUOS

"Zwei Gitarren, 25 Lichte Gitarren Duos," Barna Kovats.

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GUITAR TRIOS

"Spielstucke fur Blockflote und and 18th century -Rentmeister. Schott guitar parts. The second line can be d

Bela Bartok "Aus Ungarn und der - Brodsky. Schott 5217. Two melody

"Musizierhefte fur Gitarren Tanze - Wolki. Schott 5126.

TAPE RECORDING THE LESSON

"Here's a cassette. I will be out of town for a week. Use my lesson time and tape my assignment for me..." said a university teacher who valued her taped lessons.

Another adult said, "Leave the machine on; I want every minute taped. We argue at home over who is right, so if we have the recording..."

Our cassette recorder operates quickly and easily and a Dolby system cuts out extra sounds on the tape. A good mike is set up at the correct height but slightly to the side of the student who is often not aware of a push of the button. It is very helpful to have the metronome, recording equipment, your guitar, pencil, "stars" for the young children, and music all within the arm's reach! You can always build yourself more shelves,, I sit on the student's left to watch his right hand position and help a left hand finger or two if needed. My left hand is available for the recording buttons and my right arm is protectively wrapped around my guitar! With a little organization on

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imitative recording is helpful.

Students who do not have very good tape recorders or microphones at home sometimes make a "master tape" at the studio. The student dates and keeps the recordings which act as encouragement to him in his progress. The teacher may also want to keep such recordings at 3ix month intervals, and play them back to the student. In any case, it is to the advantage of the teacher to have good equipment. And it can be tax deductible, too.



presented with the tape they students also learn some parts of simple duos like those of Joseph Kuffner. (See Vol. 1, No. 2.) Taping each part separately, they play with themselves on the alternate part. For variety, I tape the melody on the violin and the student plays the accompaniment on his guitar.

Recordings also help the student hear the sound he produces. One adult remarked that he thought he was "pretty good" until he heard himself on tape! I had urged him to buy a tape recorder for months, but not until he heard himself on a Carulli study did he realize how slow he was and how he needed to improve his sound.

To demonstrate the need for dt fuller or more legato sound, the student plays one measure, and then I repeat the same measure, continuing this pattern for the study without losing the beat. I let the student play first so he will read the notes and not imitate my playing. When the recording is heard, there is sometimes little need for discussion, since the problems are so obvious!

Usually a student will "play out more" as the study progresses, because he tries to imitate my sound. Beginning students are often hesitant to produce a good full sound for fear of making a mistake. This type of

Concours Finals

Eight Europeans and an Argentine were chosen as interpretation finalists for the 1974 Concours International de Guitare to be held in Paris in the fall.

Finalists for this year's duo competition are the French pair of Eugene Ferre and Alain Boisselier, and the German-Austrian duo of Hans and Inge Hein.

I ask my students to devote a third of their practice time to technical studies, which include arpeggios and scales. The "Diatonic Major and Minor Scales" of Segovia (Columbia) cover all major and the melodic minor scales. Our students use only the imam pattern with the rest stroke, fingered consecutively, i.e., the second scale begins on the finger m instead of beginning with finger i again. The last edition I saw of the Segovia scales carried a piece written by Segovia recommending two hours of scale practice daily. I once had a student who practiced avidly but didn't seem to be making any headway and became discouraged. I found out he had read Segovia's advice and was practicing only scales. I told him Segovia has since said otherwise. Now I caution my students that unless they practice 12 hours a day they need not spend two hours a day on the scales. Columbia would do aspiring guitarists a favor by editing or eliminating the two-hour remark by Segovia.

Arpeggio studies available are: "50 Arpeggi per la Mano Destra" by Miguel Abloniz, Edizioni Berben Ancona, Italia; and the Mauro Guiliani, Op. 1a, Book I, studies for the right or left hand, Schott.

The 47 solo candidates from 20 countries were narrowed to the following: Kari Aikas of Finland; Lubomir Brabec and Vclav Kucera of Czechoslovakia; and Maria-Isabel Siewers of Argentina. Two alternates were chosen: Eduardo Fernandez of Uruguay, 1st suppleant; and Jurgen Rose, East Germany, 2nd suppleant.

In the composition category, 55 compositions from 14 countries were narrowed to the following finalists: "3 Incantations" by lenos (a pseudonym) of France; and "Exploration" by Picsa (a pseudonym) of Great Britain. The jury also gave mention of the following three works: "Tre Pezzi Per Chitarre," signed Summerhill of Austria; "Five Meditations" signed Tarski of the Netherlands; and "Sonata Pour Guitare" signed U. Esseny of France.

Those interested in entering the Paris Concours International de Guitare for 1975 should write for details to France-Musique, 116, Av. du President Kennedy, 75790 Paris-Cedex 16, France.

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No Small Responsibility

By Patrick Read
Artist Manager

Let us say you are ready to play a concert and you need a manager. Legally you do not need one, but in a practical sense you do. You come to me, a licensed manager who is a guitarist. I will ask you to play for me.

Guitarist Manuel Lopez Ramos helped me form part of my criteria for judging a performer. A guitarist, or any musician, performing in public is going to play under a great deal of tension. The margin of error on the guitar is very small. Therefore the guitarist needs a technique

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which will allow him to play expressively under tension. I personally have seen the hands of some of our greatest and most experienced interpreters tremble as they sit to play, even Segovia's. But they are still able to play the concert and give the public whatever it was they came to see and hear. The proof is that the same public will come back year after year to hear more from these artists.

Concertizing begins at the guitarist's place of study. The compensation you will receive for playing a concert is in recognition of the fact that you will not be otherwise compensated for your long hours of patient study. Otherwise, how can we justify paying an artist \$1,000, let's say, for only two hours of playing?

A small percentage of that \$1,000 will go to the manager and to pay your miscellaneous expenses such as publicity. You, the artist, are going to receive the greatest percentage of that money because the greatest responsibility for the concert falls on your shoulders. You are saying to those who come to listen to you, "You have paid your money and now I am going to entertain you for the next two hours." That is no small responsibility!

That responsibility carries with it a nervous condition from which few musicians are totally free. Once I asked Segovia whether after all these years he still got nervous before a concert. He looked at me with a rather sad smile on his face and answered, "I die a thousand deaths before each concert and each year this feeling gets worse."

I have thought about that answer over the past few years trying to decipher its meaning. It is a complex problem that affects each person in a different way. In brief it means that as the years go by the responsibility that the

New booking for the 1974-75 season:

Patrick Read Enterprises
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Laguna Beach, California 92651
(714) 497-2110
Concerts - Master classes

Classical guitarists:	Halcyon Trio:
Manuel Lopez Ramos (in cooperation with International Artists Agency);	Frederick Noad, lute;
Costero-Seltran Duo;	Hayden Blanchard, tenor;
Mario Seltran;	Carol Herman, viola da gamba
Peter Madiem (also a composer)	

artist feels toward himself and his public increases because he is increasingly aware of himself. He knows what he can and cannot do and he strives to give of himself to the utmost knowing fully that perfection is far beyond his reach. Especially with the guitar!

Guitar in Mexico



Part II

Important Mexican composers have written for guitar. Manuel Ponce wrote a major work, "Concerto del Sur" for guitar and orchestra, first performed by Andres Segovia in Montevideo in 1941. Ponce also wrote five sonatas

for guitar and 36 preludes, as well as other pieces. Ponce's "Three Mexican Songs" are widely performed.

Ponce's influence on guitar literature may never be fully measured. In a "Suite in La," attributed to L.S. Weiss, transcribed by Abloniz, Edizioni Musicali Berbens, Ancona Milano, is reprinted a story from the Stamford (Conn.) Advocate, quoting Carlos Vasquez, concert pianist and Ponce's legal heir, as saying that "Segovia, faced with a lack of original compositions



for guitar, asked Ponce to write baroque and classical music for him.

"Vasquez said that when he visited Segovia in 1964 in Madrid the guitarist promised to give Ponce credit for the compositions in his memoirs, but gave him permission to announce what he called their 'joke' earlier in Mexico."

Rafael Adame wrote a concerto for guitar and orchestra, performed in Mexico City in 1933. This is perhaps the first such work to be composed in the Western Hemisphere.

Julian Carrillo, a forerunner in the 19th century of some of the contemporary music, devised a system of further dividing the semitone. He wrote "Hoja de Album" for violin, flute, clarinet and guitar in quarter tones, piccolo in eighth tones and harp in 16th tones. Carrillo also wrote a concertino for violin and guitar in quarter tones, piccolo in eighth tones, cello in quarter tones and eighth tones, French horn and harp in 16th tones with a normal symphony. The work was performed May 4, 1927 by the Philadelphia Orchestra under Leopold Stokowski.

Luis Sandi wrote "Las Guarecitas," for two guitars and chamber orchestra which imitates the sonority of the popular band. Carlos Chavez, a 20th century leader in art music, wrote for the guitar.

Many of the famous Mexican composers often used the folk idiom as a frame of reference. Ricordi has published an interesting series of about 20 folk songs arranged by various persons. Most are of medium difficulty and guitaristic. The idiomatic third and sixth are exploited, and the bass strings are used to advantage.

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In some songs the sixth string is tuned to D and the fifth to G. Some of the harmonies need fixing, such as an occasional parallel octave, fifth, etc., but otherwise the arrangements have a special charm. Among the titles are "Las Golondrinas," "La Bamba," "La Valentina," "Las Chiapanecas," and "La Valentina."

Buying a guitar in Mexico can be quite an experience. Since most of the work on a classic guitar is done by hand, almost anyone with a little money can set up shop. Guitar makers are abundant in Mexico, and usually found away from tourist sections. There are a few excellent makers, among many, so the market is strictly buyer beware. It is certainly not like shopping at the corner music store. Visiting a maker would have a special appeal to a guitarist who would appreciate seeing his guitar being made.

Two centers of guitar making are Mexico City and Paracho, Michoacan. Paracho is a Tarascan Indian town of about 2,000 in the mountains. It is full of instrument makers and guitars, worth a trip for a guitar enthusiast. Uruapan, about 20 miles to the south, has facilities for a traveler. Guitar makers are not so easily located in huge Mexico City, but are abundant.

Mexican guitars compare favorably with most guitars. In fact, one maker from Mexico City has expressed concern because some Japanese-made guitars bear a "Made in Mexico" label.

Sor for Fourth Graders

By Grete Dollitz

All children know the guitar. Even toddlers

classical guitar is unusual enough to warrant a special program.

These special programs feature firemen, policemen, forest rangers, and often parents who do different or unusual work or have such hobbies.

Usually I have large empty rooms at my disposal and I prefer these to assembly halls. When the children sit around me they can watch what I do much better and I can speak with them instead of t them. I have over a hundred third, fourth and fifth graders at my feet.

"Who knows what a scale is?"

Hands fly up.

"The piece I'm going to play next has the scale in it several times. While I play it, count the times you can hear it."

Now they are all attention. They listen in depth to the arpeggios which harmonize the A major scale in a Fernando Sor study.

"Four times."

"No, five times."

"That's tricky at the end. Listen again and see if you don't hear a scale going down and then three notes later another one starting down from higher up."

"Now I hear it. Five times. That was fun. What're you gonna

know what's in the case I carry. But the principals of our Henrico County, Virginia, schools still think that the

play next?"

"A real fun piece and a jumpy one." There's really no

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need to tell them that Napoleon Coste wrote this "Concert Etude" in A major. I have my daughter's word for it that their feet were tapping throughout this piece.

At one special program the principal extended the time an extra half hour for the question and answer session and this shows me the extent of the children's involvement in music.

Ragtime Classics

"The Entertainer," "Maple Leaf Rag," and Weeping Willow," by Scott Joplin, transcribed and edited by Marcel Robinson, \$1.25 each, Theodore Presser Co., Byrn Mawr, PA 19010.

Ragtime music for classic guitar? Well, why not? The arranger seems uniquely suited for his job, being of Creole and Scottish background. He was born in New

Orleans where he studied piano and jazz, later theory in Paris and Barcelona. In 1971 he won first prize at the International Competition for Composers in Italy (for guitar).

Robinson's career is reminiscent of another Creole, Louis Moreau Gottschalk, also from New Orleans, who studied in Europe, composed, and toured as a concert pianist. Gottschalk's career was ended at the height of his success when he died of

CLASSIFIED

RAGTIME CLASSICS for GUITAR just published by Guitar Workshop Publications. By Scott Joplin: wpr-1, *Maple Leaf Rag* \$1.25; wpr-2, *The Entertainer*, \$1.25; wpr-3, *Weeping Willow*, \$1.25; by Joseph F. Lamb, wpr-4, *Reindeer Rag*, \$1.25. Fine editions transcribed by Marcel Robinson. Available from your local dealer or from Theodore Presser Co., Presser Pl., Byrn Mawr, Pa., 19010.

Guitar Workshop Summer Program includes private instruction, classes all day in technique, chamber ensemble, ear training, theory, performing skills, music library, etc. Total involvement, unique environment. 12th year, chartered, NY State Bd. of Regents. College credit available. Brochure, Box 697-t, Oyster Bay, NY, 11771. (516-922-9370).

yellow fever on a tour of South America in 1869.

Black music has stood the test of durability (these three pieces were written at the turn of the century.) The music of Scott Joplin is a genuine forerunner of jazz. Its strongly syncopated melodies come out vividly in these arrangements. Robinson followed the common practice of leaving out ornamental notes in transcribing piano music for the guitar. His editing successfully tends to bring out the voices.

The arrangements are of medium difficulty, with plenty of work ahead if one wants to get a lively tempo. There are no tempo markings. Presumably a fast tempo is needed for the spirit of the pieces, but they read nicely at a slower tempo. Hopefully Robinson will continue to direct his talents toward the classic guitar.

The ragtime pieces are part of an overall effort by The Guitar Workshop, Oyster Bay, NY 11771. Other publications under way are Volumes II, III and IV of the Harvest Series; Vol. I of the Minstrel Series (not quite as difficult); and Vols. I and II of the Ballad Series. Presser is sole selling agent.

PUBLICATIONS RECEIVED

"The Classical Guitarist," publication of the Bay Area Classical Guitar Society. Acting Editor: Sally Blaker, 2050 Blackwood Drive, Walnut Creek, CA 94596.

"The Rosette," publication of the Orange County Guitar Circle, Box 334, Westminster, CA 92683.

"Rosette of the Lincoln Guitar Society," Box 4451, Lincoln, NE 68504

Publication of the Albuquerque Classical Guitar and Vihuela Foundation, Box 4351, Albuquerque, NM 87106.

Manuel Lopez Ramos Guitar Course Newsletter. Editor, Dan Creagan, S.J., Spring Hill College, Mobile, AL 36608.

Questionnaire

"It seems there are many teachers and many students learning to become teachers, but few guitarists performing as professionals. Why?" asks Eugene Roebuck of Virginia Beach, Va.

Roebuck's suggestion of an article on the subject of Musician vs Teacher, was made in reply to the questionnaire mailed to each new subscriber to "Creative Guitar International." It is one of many good suggestions for stories made by readers in reply to the questionnaire, which provides a line of communication for CGI readers.

"I would like to read about the problems some of the world's best guitarists have faced and how they dealt with them, wrote Charles Vaughn of Charlotte, N. C. "Their suggestions would be

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"Pictures of famous players, makers, and modern guitars."

Mrs. Muriel Andrew of Detroit suggests an article about "how to travel with a guitar--especially air travel. (I worry about my guitar in the baggage section of the fuselage."

(We invite comments and testimony in general on this subject. Perhaps we can gather enough evidence to persuade the airlines to be more considerate of the fragile guitar.

Sharon C. Sacks of Orange, Cal., suggests interviews with graduates holding degrees in guitar "to see what they are doing with their degrees."

(CGI will cover this field. See story beginning on page 3.)

"I can imagine what an awesome undertaking this must be," wrote Aaron Shearer of Baltimore, Md., about CGI. "But I'm certain you must gain courage and be rewarded by knowing you're performing a vital service to the guitar

valuable."

Vaughn had several other suggestions, among them: "P. S. Let Segovia have a page now and then." Like many suggestions from our readers, that one found its way into print this issue.

Here are some random comments:

C. P. Lim of Singapore writes that he would like to see

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said he would like to "do some writing in the old chant modes, which I think will suit the guitar very well indeed, since the instrument is practically tuned in the phrygian mode."

Kathy Gobberg of Lansing, 111., said she would like to see a "list of anyone wishing to buy or sell a classic guitar."

(Try our classified section: 30 cents a word prepaid, with a minimum of 15 words.)

Jody McDowell of Ocean Shores, Wash. , suggests: "Helpful hints to the many isolated 'students without teachers' such as myself, who live too far from anywhere for any personal outside help."

Classic Guitar

Teacher Directory

As an introductory offer, we will list you or your studio, along with address, under the heading "Classic Guitar Teacher Directory" for \$5 a year prepaid (three insertions, fall, spring and winter). Extra words \$1 each. Fill out the enclosed form or send your name and address along with \$5 to:

DIRECTORY

Creative Guitar International
Box 1275
Edinburg, Texas 78539

community."

Rev. Carl Hager, who retired after 16 years as chairman of the music department at the University of Notre Dame, continues to teach guitar classes at the South Bend, Ind., university and also has private students. Reverend Hager reports he got so many requests for guitar lessons he decided to study the instrument. Reverend Hager "fell in love" with the guitar after finding an "excellent teacher," Richard Wisner of South Bend. Reverend Hager is a composer and has written an "Oriental Suite," based on the major and minor pentatonic scales, intended for about intermediate students." He

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Nelson is 6. He drew this cowboy playing the classic guitar. When he was 4 his mother and daddy had to write "The Mock Family Classic Guitar Method, Vol. 1," to teach him to play the guitar. You can get that

book and teach your kids (or yourself). Send

\$5.95

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