



#### Content Highlights:

Origin of nylon strings  
Lute tablature  
Stravinsky on four guitars - Colin Cooper  
Repairing cracks near bridge

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#### CONTENTS

|                                                               |    |
|---------------------------------------------------------------|----|
| War brought nylon strings by Frank Wagner                     | 3  |
| On sources of music                                           | 6  |
| Sources: Tablatures by Dr. Thomas Greer                       | 7  |
| Sources: Libraries by Marilyn Nicely                          | 10 |
| Reviews: Bream in concert by Michael Wright                   | 12 |
| Stravinsky on four guitars by Colin Cooper                    | 14 |
| Music: Some transcriptions by Ruth Mock                       | 15 |
| Records: Soloists together                                    | 16 |
| Brandon: New performer                                        | 17 |
| Pedagogy: More about the needs of children                    | 18 |
| On breathing, muscular tension 19; Fingering: Room to improve | 20 |

## War brought nylon strings

First of a series of articles about nylon strings, how they started, and changes, planned or needed

By Frank Wagner  
Research Editor

One of the most significant events in the history of the classic guitar -- adoption of nylon strings-- came about as a result of World War II. Here are recollections gleaned from telephone conversations with two leading makers of guitar strings, Mrs. Rose L. Augustine, who has carried on as manager of Albert Augustine Ltd. since the death of her husband in 1967, and Daniel

|                                                              |    |
|--------------------------------------------------------------|----|
| Publications received: On care of nails                      | 21 |
| Catgut Acoustical Society Newsletter                         | 22 |
| Compositions: 'Apuntes' for four guitars                     | 23 |
| Cracks near bridge by Neil Pennington                        | 24 |
| Schedule of events                                           | 25 |
| France, Mexico, Hong Kong 27; Poland, USA, 28; Letters:      |    |
| Australian 'Illness'                                         | 29 |
| Hong Kong, London 30; Japan 32 On campus: Peabody offerings; |    |
| Butler University; University of Vermont                     | 35 |



WAGNER

Mari of E. and O. Mari, Inc., maker of La Bella strings.

Mrs. Augustine told me this story: Materials for guitars were scarce during World War n, and strings were the most urgent problem. Gut for strings was being diverted to surgical suture manufacture. The supply of gut from the Far East had been cut off, unlikely to be restored even after the war.

Albert Augustine, a New York guitar maker, began work on the problem in 1943. He got in touch with Du Pont, makers of nylon, and they began helping him with supplies during 1944-45.

In 1946, guitarist Andres Segovia came to Augustine to inquire about having a guitar made. During the conversation, Segovia showed Augustine a nylon string that he had on his guitar. Albert Augustine was surprised that anyone had a guitar string made of nylon because he felt that he was the only one studying the possibility.

Cover from an etching "Jan Practicing" by Philip Field (See CGI, Vol. 1, \*3). Inside drawings by Marilyn Nicely. Technical assistance, Jim Lipscomb and Pamela Lipscomb.

Back Issues, Creative Guitar International available, \$2.50 each. Pedagogy section includes the following of particular help to teachers and students:  
Vol. 1, \*1, Problems of teaching children  
Vol. 1, \*2, How to approach Sagreras  
Vol. 1, \*3, Use of cassette tape in teaching  
Vol. 2, \*1, Helps in rhythm, note reading, practice

Segovia went through miles of filament supplied by the Du Pont Company before he found a small piece that was satisfactory for a string. Evidently the two working quite independently had arrived at the same solution to the problem! Segovia was enchanted with the project, and moved in with the Augustines. He made their apartment his New York home for the next 12 years!

A charming version by Segovia was carried in Guitar Review No. 17 (1955), translated by Eithne Golden and titled "Guitar Strings Before and After Albert Augustine." Segovia told of his frustrations with undependable gut strings and the problems of getting them. He said the shortage was so acute he nearly set his guitar aside. Then he met a General Lindenman, a British visitor to the Spanish embassy, who offered help. According to Segovia, the British general was instrumental in getting him nylon filament for strings. Segovia undoubtedly referred to General Frederick Alexander Lindemann, who was British Prime Minister Winston S. Churchill's personal scientific adviser. Records show that Lindemann visited the British embassy in Washington during 1946-47 as a private citizen.

The nylon string Segovia showed Augustine was obtained with help from Lindemann. Segovia wrote that Mrs. Augustine was present when he and her husband met. Segovia described how Augustine persisted in the search for nylon strings satisfactory for the classic guitar.

In the New York Society of the Classic Guitar Bulletin, Summer, 1967, Gregory d'Alessio wrote that Augustine's work with the nylon string "revolutionized the guitar, going a long way toward its phenomenal rise in popularity and sales as a folk and classical instrument." The article pointed out that Augustine's first love was instrument making. The Augustines met when she was a freshman in Hunter College. She completed her BA degree at Hunter and received a masters degree in chemistry at Columbia University. She did post graduate work at Columbia. D'Alessio

used her scholarly background to help her husband formulate a guitar varnish to improve the sound of his instruments.

In another telephone conversation, Mrs. Augustine told me of a meeting with Du Pont to discuss purchase of their monofilament for making guitar strings. Present were Du Pont researchers, the marketing manager for nylon, and a "very gifted guitarist." Augustine provided the guitarist from Du Pont with a set of strings made of undyed (natural filament) nylon, a set made of conventional gut, and a set made of nylon that had been dyed and abraded carefully to duplicate the look of a gut string. (She noted incidentally that the guitarist had a very fine, handmade guitar for the tests). The strings were not identified, but it was easy to tell the gut string from the undyed nylon.

The guitarist gave his subjective impression that the dyed nylon string was the best, the gut next and the undyed nylon monofilament a poor third. That meeting appears to have demonstrated that nylon was a suitable substitute for gut as a guitar string.

Mari said Augustine developed the strings experimentally, Segovia selected the gauges, but the Mari firm first manufactured them. Mari said the first nylon strings were made as soon as the substance became commercially available, in 1946. Experimental nylon was obtained from Du Pont and used in the Mari plant. Mari said it was a trade secret that the Maris made the first nylon strings, "but it is the truth, and I have invoices to prove it."

Guitar Review No. 4 (1947), edited by Mrs. Augustine, Vladimir Bobri and Paul Carlton, was dedicated to Segovia, carrying articles by him and about him. It also carried an ad by the Augustine firm quoting a Segovia endorsement of Augustine strings and an appreciation of Augustine's part in developing the strings. The ad also said: "Accept no substitutes; use only the

carried an ad quoting Segovia: "Always Augustine. They are the best."

## On sources for music

This issue of CGI offers help in obtaining guitar publications and music.

Librarian Marilyn Nicely offers advice on the use of interlibrary loan. A 1972 report on interlibrary loan policies by the Association of Research Libraries showed that even among academics, almost nobody uses interlibrary loan to borrow music (actually .2%). It is an almost untapped source for guitarists who search in frustration for music that is on back order, unavailable, or in Europe, where it often takes two months to get, if available.

There are other reasons for us to turn to original sources. As an assignment for a music history class, a CGI editor transcribed a



VIHUELA

line of a Milan piece. When he compared it with a transcription he

already had, he found that the open fifths as written (and intended) by the composer had been altered in the transcription to include the third that satisfies the Mantovani ear.

A look into transcription is provided in the article by a musicologist, Dr. Thomas Greer of Pan American University, Edinburg, Texas. The principal source used by Greer (Willi Apel, see page 7)

would be a good starting point for someone interested in looking into some of our rich lute and vihuela musical heritage.

A source for this lute and vihuela literature is the 35mm diazo microfilm library of the Lute Society of America (for address, see CGI, Vol. 2, #1). Members of the Lute Society can purchase microfilm copies of lute and vihuela literature through a catalogue. The current catalogue contains over 300 items and includes such works as Milan's El Maestro or Valdeherrabano's Silva de Sirenas for \$3 each.

Also available on microfilm or bound Xerox are dissertations (Xerox University Microfilms, Ann Arbor, MI, or University Microfilms Ltd., Tylers Green, High Wycombe, Buckinghamshire, England).

One example of such a dissertation is Printed English Lute Instruction Books, 1568-1610, by William Sherman Casey, 1960. The Casey work contains both the tablature and transcription for classic guitar and includes an explanation of the method of transcribing of books printed in England by Le Roy, Barley, Robinson and R. Dowland.

Dissertation Abstracts, available in some libraries, tell something about the papers, but sometimes the serious guitarist needs more. For instance, are the transcriptions for piano (as published transcriptions often are)? If so, it would be better to try to transcribe the original to retain as much of the flavor as possible.

## Sources: Tablatures

By Dr. Thomas Greer This writer studied transcription of lute tablatures through Willi Apel's system.\* According to Apel, three types of tablatures were used in the sixteenth century: French, German and a third by Italians and Spanish. Only the French was used into the 18th century. The Spanish and Italian tablatures differed slightly in rhythmic indications. The

\* Willi Apel, The Notation of Polyphonic Music, 900-1600. Cambridge: Medieval Academy of America, 1953.

tuning on both was Gcfad'g', while the notation appeared in reverse order (g'd'afcG). The G string in holding position paralleled the visual G in notation (see Figure 1).

The vihuela notation of Luis Milan of Spain, an exception to this arrangement, started with G from the bottom (see Figure 2).

The question of tuning is relatively unimportant. Scordatura (not the usual tuning) was a common practice then as it is today in guitar literature. Scordatura allowed the lutenist to be more flexible in performance and to avoid difficult keys.

bled in octaves, two upper in unison, and the highest a single string). Its fingerboard had eight frets (called touches). French tablature used letters instead of numbers, extending beyond our musical alphabet. For example, occasionally an added ninth fret was indicated by the letter k. The early notation itself consisted of five lines instead of six and the pitch for the lowest string (G) was indicated below the tablature staff with a short leger line drawn through it. The tablature arrangement was similar to that of Luis Milan (see Figure 3). Very short rhythmic indications (from semibreve to fredon) were used since the string could not resonate long enough for a brevis or longa (longer note values). All rhythmic indications in tablature were only relative. Also, in the French notation, dots were used for right hand notation (one dot for forefinger, two for middle, and three for ring finger). No dot indicated the use of thumb. Small bar lines were used at times to facilitate orientation. Rhythmic interpretation has been a matter of controversy, especially since the original notation was frequently

Spanish and Italian tablatures had six lines and the lute had nine or more frets. Both used numbers for fingering, the Italian adding Roman numerals and dots for higher frets (x=10, jt=11, x=12). Also, proportions were used for note values as they were in white mensural notation (vocal notation of the 15th and 16th centuries). Occasionally, red figures indicated a vocal part, and black figures the lute accompaniment.

The French lute had 11 strings (the three lower dou-

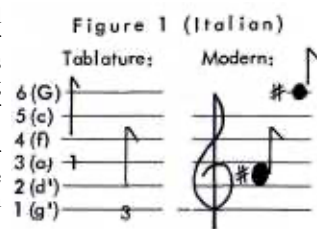
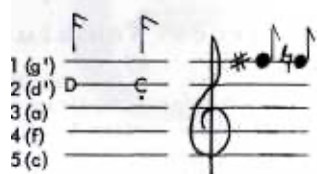


Figure 2 (Milan)



Figure 3 (French)



A transcription into modern notation by a guitarist. Left of tablature, numbers and letters indicate strings. Frets are shown by letters or figures on strings.

obscured by mistakes and misplacement of rhythmic flags. This even created confusion in interpretations of meter and bar lines.

The addition of strings on the lute, even in Italy, necessitated the addition of tablature lines, or dashes over letters underneath the notation. The system introduced by lute composer Denis Gaultier was used through the 18th century.

German tablature accommodated five strings. Numbers indicated open strings and letters the fingering. Letters were placed at each of 54 or more string-fret junctures, so that each letter stood for a specific note and could carry a rhythmic flag. When the then 23-letter German alphabet was exhausted, new signs were added, and letters were doubled (aa, bb, etc.) When a sixth string was added, dashes also were used. While French letters indicated neighboring tones of the chromatic scale, German letters indicated tones a third or fourth apart. Successive tones of the chromatic alphabet were denoted by every sixth letter

of the alphabet. Signs for the sixth string varied.

The texture of lute tablature contains no reference to polyphony. But the easiest solution to transcribing is line by line (in other words, transcribing each string across the page before going to the next string, instead of transcribing measure by measure.) The lines do not represent voices as in polyphony. Therefore the combination of voices, when that occurs, indicates a homophonic style with a free voice or voices.

## Sources: Libraries

By Marilyn Nicely

A library can provide access to music and information about music. As a librarian, I know that using a library sometimes can be difficult. Although most libraries in the United States are organized according to the same basic principles, each one is unique and therefore when using it, one must familiarize oneself with the way things are done in a particular library.

The first time I visit a library, I find the card catalog and the reference desk. Then I determine whether the library is using Library of Congress call numbers or Dewey call numbers, or both; or even another system altogether.

When I am familiar with the library's physical plant, I introduce myself to the reference librarian, who is acquainted with the collection and knows its organization. The reference librarian can facilitate the use of the library for novices as well as experts. He knows what bibliographic tools the library has, the lending policies of the library, and other local sources of information on music. For instance, the reference librarian should know if there are music libraries in the area, or where the closest source would be. The reference librarian also would know whether the library has music scores, cassettes, and records which can be checked out.

Libraries also may borrow from another library. This service is called interlibrary loan. In interlibrary loan, it is helpful to know the exact title, the composer's name, the publisher and date of publication, which is the bibliographic data describing the work. Three sources for this data are: 1. National Union Catalog of Music and Phonograph Records by the Library of Congress. 2. Music Library Association Catalog of Cards for Printed Music (1953-72). and 3. New York Public Library Music Catalog. The first two references list items by composer or title, and the third also includes subject listings. An example of subject headings for music are the following: Guitar Music; Lute Music; Vihuela; Tablature (Musical notation). By form, headings include: Sonatas; Concertos (Guitar); String Trios.

Whether or not a library will supply a piece of music or a record or cassette depends on many factors, but the size of the borrowing library is not necessarily one of them.

There could be several limitations: The type of material requested; a rare manuscript; a work heavily used; or a reference work often consulted. Use of a rare manuscript could be restricted. A music librarian at Arizona State told me she even sent rare materials on interlibrary loan if she knew the librarian requesting them. She said she often asked that the patron use the item inside the borrowing library.

Interlibrary loan services sometimes are restricted to graduate degree candidates, or may be open to the public.

Some libraries are more insistent than others about the accuracy of the bibliographic information. For instance, a librarian for the McAllen (Texas) Public Library, told me that although the library did not require completely accurate information, the chances of getting an item on interlibrary loan increased proportionately with the accuracy and completeness of the data.

## Bream

### in Concert



By Michael Wright

It is hard for the critic to enjoy a classical guitar concert, especially if he knows a little about the instrument. The knowledge of playing, plus a certain experience in concert going, sharpens the critical perspective almost painfully. Comparisons with other concerts and performers, the expectations derived from the artist's reputation, and an occasional dash of egotism, intrude themselves into the evaluation, often requiring a great deal of effort by the guitarist to overcome them. The employment of the critic's reason is a great part of the pleasure of a concert, but it

often creates an obstacle to the balanced emotional enjoyment of that concert. To put it another way, there are times when proverbial "ignorance" makes for a more pleasurable musical experience, makes it easier to be overwhelmed. But once in a great while the encumbrances of reason and the ego are put in their proper place and subordinated to the manipulation of a master. One such event occurred here in Madison recently when Julian Bream performed at the University of Wisconsin.

Beginning conservatively, Bream got progressively more relaxed and involved, and provided a wonderful concert indeed. For the first half of the program Bream played his lute, performing a variety of dances, ballads, and fantasias by Newsidler, Laurencini, Dowland, Robert Johnson, Francis Cutting, and Daniel Bachelar. The selections were all from the high Renaissance, exhibiting that period's typically complex yet gay intellectuality. Dowland's fantasia "Forlorn Hope" was especially entertaining. Bream's balanced handling of the counterpointed voices was excellent, and his emotional sympathy with the material was impressive.

The second part of the program was devoted to the guitar, and Bream's true greatness emerged. With brilliant tonal and dynamic control, Bream performed Bach's "Chaconne," Giuliani's "Le Rossiniane," Falla's elegaic "Homenaje, pour le tombeau de Debussy," concluding with Albeniz' "Leyenda." For an encore he played Villa-Lobos' "Choros No. 1." The performance was sublime. The climactic highlight of the evening, however, was the "Rossiniane" by Giuliani. The piece itself is an amalgam of themes from his friend Rossini's operas. Bream manipulated Giuliani's emotional effusiveness superbly and left the audience breathless. Not only was Bream's playing emotionally exciting, but it was cerebrally satisfying. The music and the technique it demanded, often running three voices up the fingerboard simultaneously and abounding in artificial harmonics, pleased the coolest reason, and annihilated any egotistical interference.

## Stravinsky on four guitars

By Colin Cooper

The Omega Guitar Quartet aroused interest when they included a work for four guitars by Igor Stravinsky in their recent concert in London's Purcell Room.

Originally written for piano duet, these eight short pieces were transcribed for small orchestra by the composer between 1917 and 1925. The transcription for guitar quartet was made later, for the Aguilar Quartet, managed at that time by the Spanish composer and musicologist Joaquin Nin. The Aguilar Quartet played the work on Spanish lutes: Six courses, plectrums and steel strings.

more suited temperamentally to ensemble work. In addition he inspires those convinced individualists who know that one man in his time plays many parts, and that more than one of them involves the use of a guitar.

Colin Cooper is a co-founder of the English magazine [Guitar](#).

## Music: Some transcriptions

Guitar Duets [From the Lute](#), transcribed from original Elizabethan lute tablatures by Patrick O'Brien. Edited for guitar by Owen Middleton. 1974. Available for \$2. 50 from Owen Middleton, Box 844, Lancaster, PA 17604

Subscriber Patrick O'Brien wrote CGI that the above publication was done for their students. His friend, Owen

Comparing the Omega Quartet version (nylon strings, right hand fingers) with the orchestral version, the guitar copes better with extreme intervals than some wind instruments, but listeners familiar with Stravinsky's brilliant orchestration may have difficulty in adjusting. There are some surprises, too. Guitar tone in the rubato third section of the "Valse" gives an unexpectedly decadent gloss to the tune which, in the orchestral version, is played by flute and piccolo with clarinet accompaniment. Stravinsky is said to have called it a "little ice cream wagon," and intended it as a caricature.

The Omega Guitar Quartet was formed in 1969 to emphasize and increase the guitar's role as a chamber music instrument, but its potential as an ensemble instrument has yet to be fully realized. Gilbert Biberian, founder and leader of the group, is keenly aware that not all guitarists possess the special qualities needed to become soloists. Also many good soloists do not possess the ability to subordinate their playing to the needs of the ensemble as a whole.

Biberian is one of those people who seems equally at home in an ensemble or in the soloist's spotlight. His example stimulates awareness and activity among guitarists

Middleton experimented in "the techniques of writing for guitar and in the layout and printing..." Blue ink was used "as an experiment on the part of the printer in a combination which is very hard to Xerox... When you do your own printing at your own expense, the photocopying crowd can just about eliminate any chance of making enough money to ever cover printing costs..."

I found this work playable, interesting, and good material for sight reading. Curiously enough, two of the duos, "La Rosignoll" and "Drewries Accordes" were found in another book also published in 1974, Renaissance Guitar by Frederick Noad, Ariel Music Publishers, New York, NY (see stories, pp. 6-11, about going to original sources for transcriptions. You might meet a friend there working on the same transcriptions, and you can compare notes.)

Scelta di Brani Scritti per il Liuto, by Jean Baptiste Besard. Selection of pieces for the lute, arranged for the guitar and fingered by Emilia and Guido Margaria. Vol. 1 (Easy). Ricordi, 132055, Italy, 1973. Thirteen solos of recital quality. Difficulty 2-3 (scale 1-6)

Early English Lute Songs and Folk Songs, with guitar accompaniments in the style of the period. John Runge's collection. Hargail Music Press, 28 W. 38 St., New York NY 10018. Vol. I, 1959; Vol. n, 1961; Vol. ni, 1965. The first volume is playable in lower positions with easy keys and words suitable for public recitals; the others progress in difficulty.

Ruth Mock

## Records: Soloists Together

"Julian and John/2" by Julian Bream and John Williams. RCA ARL 1 -0456. This duo record makes one wonder: Do they use a metronome? It is disturbing to hear two guitars sound like two guitars, rather than a duo. Otherwise, this record is musically pleasing. (For duo practice, see CGI Vol. 1, No. 1).

Another RCA record is "My Favorite Spanish Encores," by Andres Segovia. The casual listener should not be deluded into thinking this is an outstanding example of Segovia, although we should be impressed that Segovia, at 82, sounds as good as he does despite the RCA technicians. One wonders if the recording technicians had any knowledge of the classic guitar. Perhaps a classic guitarist in the engineering field might come to the rescue of the recording artist. We invite readers' help or additional information.

### ADDING TO RECORD REPERTOIRE

"Lawrence Johnson, Classic Guitarist," received from CRG Classic Recordings for Guitar, 153 Wellington Ave.

The notes with the recording explain CRG as an:

"Independent company dedicated to recording mostly unrecorded literature for the classic guitar, lute and vihuela...we feel that there is an unfortunate tendency among many present day performers and recording concerns to record music that has become popular, mostly through previous recording. We hope that this and future recordings

will be a positive step toward bringing to light some of the best unknown and unrecorded works in the literature..."

Johnson records three movements of the Sor "Sonata" in C minor, Op. 25, on side one, and more Sor, Milan, Duarte and Bach on side two.

## Brandon: New performer

A new performer in the field of classic guitar is Robert Brandon, born in 1946 in Minnesota. Brandon began touring as a professional in 1973. A student of Manuel Lopez-Ramos, Brandon displays a beautiful sound with sensitive interpretation.

Richard Seymour of the Monterey (Cal.) Peninsular Herald wrote of Brandon's playing of the Rameau "Minuet 1 and 2": "He actually seemed to care about what the composer was trying to express and again, a listener could become intimately in



**BRANDON**

volved with this lovely and graphic piece."

Brandon sent CGI a tape recording. The Bach "Third Cello Suite" was played musically without being rushed. The Villa-Lobos "Etude" No. 1 was technically sound, and the Turina "Fandanguillo" indicated good contrast in tone color. Brandon is an artist available for concerts and will be heard in Edinburg, Texas Apr. 4.

## More about the needs of children

Sonia Michelson, who heads the classic guitar department of the Music Arts School, Highland Park, IL, understands the importance of teaching the very young, and offered the following suggestions:

1. An educational effort is needed to acquaint the public with the knowledge that classic guitar study is important; that serious study with a competent teacher (preferably one with a smile) will give the child a complete musical education.

2. We need a wider repertoire of music geared to the needs of the young child.

3. There is a need for classes and/or articles showing guitar teachers how to teach the young (Ruth Mock's articles are certainly to be commended). Very little has been written in this area to guide teachers who might be willing to teach the young.

On a recent demonstration recital at the Music Arts School was a guitar duo of Paul Le Gere, 11, and Frank Revi, 10. Le Gere and his



MICHELSON AND REVI

sister Mary also played guitar-piano duets by Diabelli, a unique offering for the Chicago area. Also included on the program was the music of Sanz, Carulli, De Visee, Milan, Tarrega and Tansman.

Michelson feels that "Young minds absorb music and instruction without ...reserving judgment and holding back on a teacher, through lack of faith (the way my more mature students sometimes tend to do.)"

She also wrote:

"Emotional involvement is a very important factor in learning to play any instrument. If a child is sufficiently involved in his classic guitar lessons, and if the music presented is stimulating, the student will not only advance musically but will mature in other ways also. A child's creativity potential usually overflows from guitar study to other areas as well and a joyful attitude results."

Michelson also gave a guitar course for blind students with the text in Braille.



### ON BREATHING, MUSCULAR TENSION

From the Classical Guitarist newsletter of the Bay Area Classical Guitar Society (See CGI, Vol. 1, #3), comes the following help to the performer concerning breathing and tension:

"Practice your performance...probably the most damaging thing that happens under the stress of a performance is that you stop breathing effectively. So, the first thing to practice is breathing...Think about your breathing...just be natural...for example, breathe in while playing up the scale, and out playing down the scale. Or breathe for a certain number of beats...set aside five minutes for this as a special exercise.

"Muscular tension is the next most horrible problem. ...with me, it's my shoulder and right arm. Others may have back problems, or they may clench their teeth... discover your own areas of tension. You probably are already aware of at least one. Start with that one and practice relaxing the muscles in question while playing a very simple series of notes." (Written by Sally Blaker).

(Editor's note: How about hearing from our readers who have problems in performance? Tell us how you solve them. How about you doctors and yoga fans?)

### FINGERING: ROOM TO IMPROVE

John David Roberts, Fingering, Valencia, Spain: By the Author.

Fingering (of the left hand) is one of a series of 8-12 chapters planned to form "an essay on the guitar technical and historical."

Roberts defines fingering as

"the art of making the best of your hands, of using their abilities and avoiding their defects."

Arranging, on the other hand, is "determining on which string a given note shall be played," and should be treated separately from fingering.

About fingering, he wrote: "Never assume that it cannot be improved." He puts a piece of translucent paper over the score

Roberts approached some major problem areas:

1. The bar--keep it to a minimum. Wherever possible use a pivot (i.e., keep the bar finger down on one string).

2. Avoid a free fingerboard (i.e., taking all fingers off the fingerboard at the same time, because of the awkwardness of finding a place for your fingers later).

3. The ball of the thumb should not leave the neck. This applies to every position change.

4. Strong and weak beats should be considered in deciding shifts.

5. A change in ideas about phrasing should bring new consideration of fingering.

"As for the notion of natural and unnatural movements," Roberts wrote, "I reject it. There are easy and difficult movements, that's all."

"The best music can be thrown away by poor fingering," Roberts wrote. He offered about 25 musical examples, some with several alternatives in an excellent introduction to some of the problems of fingering.



## On care of nails

New Jersey Classic Guitar Society Bulletin. Write John Soto, 35 Dayton Lane, Englishtown, NJ 07726.

The December, 1974 issue

and marks fingerings. When it gets cluttered, he replaces it, but adds: "Keep the old cover, and you have a history of your struggles with the fingering of the piece."

**Basic Rhythms \$6**  
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aggravate brittleness because the expense of resiliency." 3. Fake nails. 4. Eating gelatin, vitamins, et

Trejo's advice is to file the nails (Diamond-Deb, Revlon) and polish the filed edge with fine abrasive paper (#400-600).

(Editor's note: We file a little every day! )

The New Jersey society is starting its own FM radio program in March and plans a story on Segovia in the June issue of the Bulletin.

#### CATGUT ACOUSTICAL SOCIETY NEWSLETTER

The Catgut Acoustical Society Newsletter. Permanent secretary, Carleen M. Hutchins, 112 Essex Ave., Montclair, NJ 07042.

Mrs. Hutchins reports the society Newsletter, published twice a year, includes "some research on the guitar."

Functions of the society include active collaboration maintained among 20 technical researchers in musical acoustics in seven countries, with a research meeting held annually.

Last summer in England, Mrs. Hutchins demonstrated a method developed through the society to test violins acoustically. This method has been applied to the guitar. An article in the Newsletter (No. 11, May 1, 1969) by John Huber describes acoustical tests made on guitars from two areas of Europe. Huber told of a trapezoidal violin made in 1819, declared by a panel to be equal in tone to a Stradivarius. Huber reproduced a guitar-like instrument in the trapezoidal shape. His tests showed "unmistakable guitar characteristics in spite of its distinct physical differences." He theorized that the guitar design could be changed considerably without altering its essential characteristics.

PUBLICATIONS RECEIVED includes a recital review, a reprint of an article on Bach's lute works including a discography, and a story on nails by William H. Trejo. Trejo's ideas on nails include: 1. Too much water, especially with soap (dishwater hands) can make nails brittle. 2. Hardeners can "also

## Composition:

### 'Apuntes' for four guitars



BALADA

Leonard Balada has been awarded the Ciudad de Zaragoza international Music Prize for his composition, "Apuntes" (sketches) for four guitars.

The work was premiered by the Quartet Tarrago in Zaragoza, Spain. "Apuntes" was selected by a jury of musicians from France, Spain and Sweden.

Balada compositions have been premiered by guitarists John Williams, Narciso Yepes and Carlos Barbosa-Lima.

Balada is a professor of music composition at Carnegie-Mellon University, Pittsburgh, PA, where Barbosa-Lima recently was appointed artist in residence.

Another Balada work, "Persistencias," for guitar and orchestra, will be performed for the first time during the 1975-76 season by Yepes.

"Analogias" for guitar was premiered at a Besancon, France music festival by Yepes, and will be released on record by Deutsche Grammophon in the 1975-76 season. His "Guitar Concerto" also was premiered by Yepes and was published by General Music Publishing Co.

His "Tresis" for guitar, flute and cello was premiered in 1973 and published by G. Schirmer Publishers.

"Suite #1" by Balada was performed on tour by Barbosa-Lima and published by Columbia Music Co. His "Tres Divagaciones" for guitar was published by Union Musical Espanola, Madrid.

Balada was born Sept. 22, 1933 in Barcelona, Spain. He studied composition with Alexandre Tansman, Vincent Persichetti and Aaron Copeland.

## Repair: Cracks near bridge

By Neil Pennington

One of the most common guitar repairs is that of fixing a crack which extends from the bridge to the lower end of the guitar. This type of crack runs parallel with the grain and usually opens 1/64 to 1/16 of an inch. The cracking usually results from a shrinking of the top, due either to an aging of the wood or a low humidity content. As the wood fibers contract, a stress is created in the top which is relieved either by a pulling away from the binding, or, more commonly, by a crack.

Step Three. Select a strip which appears to have the same taper as the crack. Check the fit by working it gently into the crack with a palette knife. Now, press the strip into the crack. Working back and forth, force the strip down as firmly as possible. No clamping is necessary.

Step Four. Allow the glue to dry and then trim the strip with a flat-bellied thumbplane, so that it is exactly flush with the top. Since the strip is raw wood, it may be stained to match the top if necessary. With a piece of lint free cotton cloth wrapped around a cotton-ball, apply one coat of a padding lacquer such as McCloskey's Kwik-On Finish\* and the job is complete.

\* Available from Minnesota Woodworkers, 925 Winnetka Ave. North, Minneapolis, MN 55427.

Widening the crack with a backsaw and then patching is fine if the top is to be refinished. If such is not the case, the following method is much faster, easier, and just as reliable.

Step One. With a knife blade, work up and down the crack, gradually widening the gap by increasing the pressure each time and moving the blade slightly from side to side. This will widen the crack more at the top than at the bottom, creating a "V" shaped opening.

Step Two. Find a piece of spruce or cedar to match the top in grain and color. This should be a piece of wood destined for use as a guitar top, so that it will be quarter sawn rather than slab cut, and thus the grain will run in the proper direction. With a sharp knife or woodcarver's chisel, cut a series of thin strips with various tapers, such that each strip is also "V" shaped. Care should be taken not to vary the thickness of the strip. As seen from the end, the strips might be cut as follows:



in Detroit. Write Helen Rottenberg, 1516 Gilbert Ct., Ann Arbor, MI 48105.

June 23-28, Toronto, Canada, an extravaganza including two concerts daily, classes and competitions for original guitar works. Featured will be Oscar Ghiglia, Ako Ito, Henri Dorigny, John Duarte, David Rubio, Alirio Diaz, Leo Brouwer and Carlos Barbosa-Lima. Write Guitar 75, 139 St. Leonard's Ave., Toronto, Ontario, M4N 1K6, Canada.

Aug. 8-25, subscriber Friedrich von Hoheneichen of Heidelberg, Germany, writes, are the dates for the class by Siegfried Behrend in Rosenberg in Riedenburg. Write Leitung des Bundes Deutscher Zupfmusiker (BDZ), Herrn Adolf Mobner, Ribweg 22, 7501 Sollingen, Germany.

Von Rjheneichen wrote that 90 teachers are in his school "so we have the possibilities to play with all instruments." A recent performance of a concertino by Helmut Sadler included 16 recorders, a cello, cembalo and ten guitars. He wrote that "It sounded fantastic. It is a very interesting concertino."

August. Graham Wade holds a summer school which includes concerts, seminars, lectures and practice sessions daily. Performers in 1974 included John Mills, the Wade-Eker duo, the Arran-Harper classic-electric guitar duo, and talks by luthiers. Write Wade at 1, Mayne Close, Hampton Magna, Warwick, England.

## RECENT

### BRAZIL

"The Guitar in Brazil, Its Composers and Styles," was presented at the Sao Paulo municipal library. Emphasis was on national composers and unpublished music was included. Subscriber Prof. Ronel Simoes gave a talk and guitarist Carlos Ferreira Pinto Filho played pieces by Brazilian composers Americo Jacomino (Canhoto), Joao Pernambuco, Atilio Bernardini, Armando Neves and Dilermando Reis.

## Schedule of events

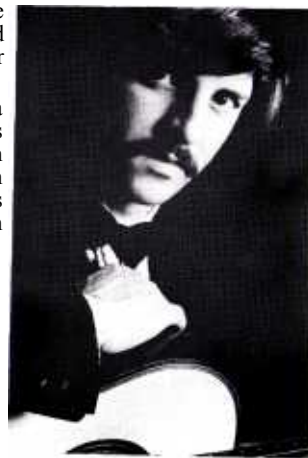
Mar. 29, Peter Segal, Brookdale Community College, sponsored by the New Jersey Classic Guitar Society.

Apr. 4, Carlos Barbosa-Lima at Brookville, NY, end of a series made possible by a grant from the New York State Council on the Arts. Earlier in the series were the Abreu Brothers, John Mills, and Oscar Ghiglia.

Apr. 4, Robert Brandon, Edinburg, Texas.

Apr. 20, Mario Beltrán, McAllen, Texas.

June 9-20, class by Manuel Lopez-Ramos in Ann Arbor, Michigan, preceded by concert



SEGAL

### FRANCE

For the fourth time since the beginning, the Paris ORTF Concours International de Guitare was without a performance winner (first prize was vacated in 1959, 1966, and 1971). A reader wrote in the December, 1974 issue of the London monthly *Guitar* that "If 100 enter a guitar competition, will win and 99 will lose. Which probably does wonders for the ego of the one, but not so much for the self-confidence of the 99. And of course we often have the ludicrous situation in which 'The first prize is not awarded.'"

### MEXICO

Composer Joaquin Rodrigo was present to witness a unique performance by guitarists Manuel Lopez Ramos and his protege, Alfonso Moreno, of two of his works for guitar and orchestra: The "Concierto de Aranjuez," and "Fantasia para un Gentilhombre," in Acapulco, with the Orquesta Sinfonica del Estado de Mexico. Lopez Ramos also performed the "Fantasia" in Mexico City with the Orquesta Clasica de Mexico.

Subscriber John Ford, also sent programs indicating a variety of guitar activity in Mexico City. Performers included Moreno, Mario Beltrán, Pinacoteca Virreinal, the duo of Dulce Maria Blando and Javier Martinez, and Enrique Velasco.

Moreno studied violin at eight, guitar at 14. According to a program, Robert J. Vidal, president and founder of the Paris guitar competition, in 1972 named Moreno as the best of the Concours winners. Moreno won the prize in 1968.

### HONG KONG

Subscriber C.C. Chang reports that a feature of the March Hong Kong arts festival is a recital by Narciso Yepes as well as his performance of the "Aranjuez" concerto by Rodrigo with the Spanish National Orchestra. Earlier Oscar Ghiglia gave a recital which included "Tiento" by Ohana and "Viages" by Bracali.

## POLAND

Correspondent Ryszard Pawtowski reported that the next all-Polish classic guitar competition will be in December, 1976. In 1974 Jerzy Nalepka and Marcin Zalewski, both of Lodz, took part in the Yugoslavia international competition. They were winners in 1973 of the second all-Polish competition held in Lodz. Other winners of the Polish contest were Jan Oberek from Lodz; Piotr Zaleski of Wroclaw; Krzysztof Debski of Lodz; and Jerzy Zak of Lodz. Pieces required for the Polish competition were from among the following contemporary Polish compositions: "FolkMelodie" by W. Lutoslawski; "Canzonetta" by W. Szalonek; "Fan-tastique Dance" by J. Swider; "Lullaby" by J. Podobinski; and three pieces by St. Mronski: "Hommage a Chopin," "Quatre Pieces Pour Guitare," and "Tocotina."

Pawtowski wrote that Siegfried Behrend of Germany performed in Warsaw and Cracaw in February.

## USA

Canadian Liona Boyd (born in London, spent one year in Mexico) performed for the New Jersey Classic Guitar Society. Among her pieces were "Rests and Movements, Dance," by R. Feuerstein, and "LeMule-tier des Andes" by H. Tomazi. In 1972 she received a performance degree from the University of Toronto, and won the Canadian National Music Competition and the national guitar contest.

A performance by subscriber Laurindo Almeida for the guitar series in Madison, Wis., included "Aconquija"



BOYD

and "Choro da Saudade" by the Paraguayan composer Augustin Barrios.

An unusual program by Ron Hudson at Fresno (Cal.) City College included traditional Latin American songs, one he wrote ("The Tarantula Song") and his version of Bach's "Brandenburg Concerto" No. 3 in G major. As a youth, Hudson taught himself guitar in a small Mayan village in Guatemala.

Subscriber Hector Garcia, New Mexico University guitar professor, performed for the Lincoln (Neb.) Guitar Society.

David Underwood and Terry Muska of San Antonio, TX, performed as a duo at Edinburg, TX, playing largely music they transcribed.

## Letters: Australian 'illness'

Australian subscriber Bill Mitchell wrote of a recent performance in Sydney by Oscar Caceres:

"The evening was mamed by the applause of the audience during a piece containing more than one movement such as the Gaspar Sanz 'Suite Española,' the Leo Brouwer pieces and the Villa-Lobos pieces. This seems to be a common 'illness' with Australian audiences, not to mention incessant coughing. In fact, when John Williams was in this country, he asked the audience at the Sydney opera house to please refrain from coughing and I might add to no avail."

Mitchell also reported the following:

In January Caceres gave the third annual summer guitar class. The first class in 1973 was by John Duarte, the second in 1974 by Turibio Santos. The classes are organized by the Spanish Guitar Center, principal Peter Calvo. The cost was \$120 for players and \$60 for observers, with classes twice a day for two weeks.

Ernest Wigglesworth, president of the Sydney Classic Guitar Society, performs on guitars he makes himself. A film of John Williams was shown at one of the Sydney meetings.

Mitchell, from Scotland, has lived in Australia 12 years. This spring he plans to return to the U.S., where he spent two years as a child. His father is a jazz musician. Mitchell, who works at the Sydney Conservatorium with Don Andrews.

## HONG KONG: A DESERT IN CULTURE?

Mang Hing Ngan writes of the plight of music in Hong Kong ("...a highly commercial city, is surprisingly, a desert in culture.")

Mang sent CGI a letter describing music lessons as an "ornament." The people "don't understand that guitar playing is an art... Musicians are thought to be people who fail to earn a living by practising normal trades."

(Editor's note: In his dissertation, Survey Appraisal of Secondary School Music in Hong Kong for the University of Oregon in 1973, Timothy Wo-Ping Foo came to a similar conclusion: "It seemed imperative that new teaching methods and relevant teaching materials be introduced...")

## A RECITAL IN LONDON AT 73

Randell Odom of Tampa, Florida, wrote:

"In response to your latest issue of CGI, I feel that you should write an article... on teaching older individuals to play the classical guitar... Don't you have any 'success stories' about people starting guitar lessons at a later age and being able to become proficient?"

(Editor's note: Adults may have no one to enforce the needed discipline. However, Sarah Roberts, 73, recently gave a recital in London including: "Duo" by Fuenllana; "Fantasia" by Narvaez;

## INTERNATIONAL ASPECT NEEDS ATTENTION

Rina Bavaresco, Denver, CO, wrote: "Is Segovia writing his memoirs? Anything published yet?"

(Editor's note: Segovia wrote no less than 15 articles, mostly of a reminiscent nature, for Guitar Review. Three of these articles appeared in early issues, recently reprinted by Guitar Review.)

(The first issues of Guitar Review recorded classic guitar activities in other countries, and CGI wonders why Guitar Review has suspended this feature. Two major stories in the latest issue of Guitar Review are translations from the Italian magazine il Fronimo, which does help those unfamiliar with Italian. CGI solicits names and complete addresses of potential international correspondents.)

## NEEDED: A VIOLA PLAYER

Mantaya Ophée of Nashua, New Hampshire (see Guitar News #81 about guitar in Israel), wrote CGI that he teaches part time and does "a lot of transcriptions for two guitars and for flute and guitar," including music by Cesar Frank. He said his chamber group needs a viola player.

## ONE LISTING OF GUITAR MUSIC

Ralph P. Dials of Huntsville, AL, wrote that "I am interested in listings of music for fretted instruments."

(Editor's note: One list is Published Solo Music for Classic Guitar. Write Elizabeth S. Thompson, 1325 N. State Street, Chicago, IL 60610.)

"Pavana" by Milan; "Vespertina" by Ponce; "El Almo y el Donzel" and "Becqueriana" by Pujol; "Pavana" by Tarrega; "Habana" by Sainz de la Maza. Mrs. Roberts is working toward her third recital. That should be an inspiration to an aspiring adult beginner.)

Jon Ivarsson, secretary of the Classical Guitar Society of Reykjavik, Iceland, wrote that "Iceland is ideal for a stopover when travelling between the U.S. and Europe. We are... thinking of asking some guitarist to come and stay with us 10-15 days and arrange a sort of a guitar class."

#### JAPAN: THREE MILLION CLASSIC GUITARISTS

Lois Shishido of Buena Park, CA, wrote she will teach a class in advanced rhythms at the Adult Education in North Orange County during March-June. She and Japanese guitarist Yoshio Matsumoto are writing Advanced Rhythms. She also has revised Basic Rhythms (not printed yet.) Shishido added that "Japan is advanced in guitar teaching today. I understand there are over three million classical guitarists."

#### CAPO USED FOR TERZ PART

Sister Antonice of Manitowoc, WI, wrote that "I ordered the 'Quartett,' Op. 21 by Carulli for guitar as suggested in your Winter, 1974 issue (CGI)... I find that guitar one and two are in the key of A and guitar three and four are in the key of C..."

#### CLASSIFIED

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THE MOCK FAMILY CLASSIC GUITAR METHOD (Vol. 1, age 3-adult) \$5.95. Easy keys, A and D. Solo and ensemble music. Valuable for teaching beginners of all ages. Tillman Schafer, Bedford, Mass., wrote: "... I like your book and have good results with ages 8-adult. People who complete it have training roughly equivalent to those who have gone through Shearer Classic Guitar Technique 1. I have the graduates of your book do the pieces at the end of Shearer 1 to get an easy payoff for their work and to learn the natural C and F better." SAVE \$2 on unbeatable, completely fingered combination, MOCK method, Vol. 1 and Sagreras, Vol. 1, \$7.45. Sagreras alone is \$3.50, including shipping.

#### ABOUT THE MEXICAN VIHUELA

John Roberts of London, England, wrote: Does a Mexican vihuela have moveable frets?

(Editor's note: One we saw in Reynosa, Mexico, had three plastic moveable frets, five strings and a pot belly.)

(Editor's note: The terz part of the Carulli "Quartett" can be played with a capo on the third fret.)

#### ABOUT THE LOPEZ-RAMOS APPROACH

Bill Moore of Santa Maria, CA, writes for information on "the Lopez Ramos guitar method."

(Editor's note: The Rev. Daniel Creagen, S. J., of Spring Hill College, Mobile, AL, wrote that Ramos has said that writing a method would be contrary to his approach, and:

("...Ramos is content to point out the importance of Sagreras, Carulli, Carcassi, Sor, Giuliani, Coste, Villa-Lobos studies with the proviso that each study is carefully fingered for right hand and practiced.

#### CLASSIC GUITAR TEACHER DIRECTORY

Three consecutive insertions, fall, spring and winter, \$7.50 for name or studio with address. Extra words \$1. Phone \$1. Society listings, 3 consecutive, \$7.50 for name and address. Extra words \$1 each. Send to: Creative Guitar International, Box 1275, Edinburg, TX 78539

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at set metronome speeds... His manner of teaching can be learned from attending one of his seminars..."

(Sagreras' seven-volume method is widely used in Latin America because it is fingered for both hands with original, melodic, playable and progressive studies written in this century by an Argentine.)

Subscriber Raymond Anderson of Fresno, CA, wrote: "Too many players are playing the same numbers. This is especially true, I find, with students of Segovia. . . an exception to this is Turibio Santos from South America. His music on Ersti records from France is very refreshing, playing many numbers I've never heard before. Other good players from that area who follow this pattern are Oscar Caceres and Antonio Lima..."

#### On campus: Peabody offerings

The Peabody Conservatory of Music, Baltimore, MD 21202 offers an

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undergraduate degree in guitar in a program that includes private and ensemble guitar instruction as well as guitar pedagogy. The faculty includes Aaron Shearer and Ray G. Chester. The Peabody Bulletin notes that Shearer wrote a much used instructional work of six books.



### BUTLER UNIVERSITY

Music College Dean Louis F. Chenette wrote that Butler University, Indianapolis, IN 46208 offers guitar degrees in performance and music education. Instructor is Herbert Guy, assistant principal bass with the Indianapolis Symphony orchestra.

### UNIVERSITY OF VERMONT

The University of Vermont, Burlington, VT 05401 offers a guitar major. Instructor Philip M. Rhinelanders wrote that "guitar students are expected to play in small ensemble groups as a regular part of their work; advanced students... may be invited to perform.. with the University of Vermont orchestra."

Rhinelanders attended a three-year performers course at the Royal Academy of Music, London.

