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CREATIVE GUITAR INTERNATIONAL

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Syllabuses show variety

A Creative Guitar International survey of guitar syllabuses shows a wide range of music is used in teaching.

Included in the comprehensive survey, to be published in serial form, are requirements for four school systems in England, one in Australia, and the methodology of Manuel López Ramos of Mexico.

The most recently compiled syllabus was by John Duarte for the Australian Music Examinations Board (AMEB) (for profile of Duarte, see CGI, Vol. 3, *2, pp. 7-13). According to the Journal of the Society of the Classic Guitar of Melbourne, Australia, Duarte duplicated some pieces "in more than one grade so that it is optional in the lower grades, whereas it would be compulsory for the student of

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Back Issues of CGL. Available at \$3 each: Vol. 1, *1, Teaching Children; Duo Practice. *2, Sagreras; Mexico. *3, Conservatory Training. Vol. 2, *1, Sixth String; Teaching Children. *2, Nylon Strings. *3, Ensemble; Physics of Strings. Vol. 3, *1, Biberian; Mangore"; Maxson. *2, Diaz, Duarte, Bonell.

the higher grade. "

The syllabuses include roughly seven or eight years of study, and one (Royal Schools of Music in Great Britain) begins at the third grade and does not appear in this Issue.

Volumes which include pieces listed here are not necessarily progressive, but indicate music available in that grade level. For instance, the Six Short Preludes of Ponce were written for a beginner and furnish welcome student material from this important composer.

All six of the programs have a technical section which includes scales, arpeggios and other exercises. The AMEB also uses Duarte's Foundation Studies in Classic Guitar Technique (Novello). Trinity uses its own texts, including Scales and Arpeggios for Grade Examinations. As an example, AMEB requirements for the first grade test include the C, G and F scales with finger patterns im, mi, ia, ai, played with a metronome marking of 92 to the quarter note. López Ramos does not include scales in his early training, but uses his Coordination Exercises, and the Giuliani right hand arpeggio studies (Schott) with "correct right hand fingering, always rest stroke on 'a' finger. " The Coordination Exercises apparently have not been published and are not available generally, although López Ramos gives them to his students. The first year of study of López Ramos is included only briefly (for details see CGL, Vol. 1, #2, pp. 12-14).

According to the Melbourne Journal, Duarte reduced the number of scales and arpeggios required "since he felt that the pattern had been laid down by virtuosos of the 18th and 19th century, who were both

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Grade 1

Aguado: Lesson 11 or 13 (Suvini Zerboni 6404, p. 6) A.

Aguado: No. 13 (Schott GA 20) G, L.

Anon: Easy 18th Century Pieces: "Trezza" Universal 139427A7"G, L.

Anon: Elizabethan Melodies: "What If a Day, " or "Greensleeves" (Schott GA 217) A. ("What If a Day" also is UE 13973, G).

Anon: "Entree",- "What If a Day"; "Trezza"; "Minuet"; "English Dance", T.

Cdrulli: No. 40 (Schott GA 50) L.

Carulli: "Waltz", T.

Carulli: Book 1, Spanish edition, right hand fingering by Lopez Ramos, LR. "

Duarte: Studies in Apoyando: No. 6 or No. 7 (Ricordi LD 599), A.

Giuliani: No. 1, Op. 100 (Schott GA 69), G, L.

Giuliani: "Maestoso" (No. 1, Op. 51) (Schott GA 63), G.

Giuliani: "Allegro" (Schott GA 19), L.

Kuffner: No. 8 (Schott GA 19), G.

Kuffner: "Ariette" No 14 (Schott GA 19), L.

Kuffner: "Allegretto", T.

Le Roy: Airs and Dances of the Renaissance: "Bransle de Poictu" I or II (Ricordi 131989), A.

Sagreras: Book 1 (method), LR.

Son Op. 60, No. 3 or 4, played apoyando (Schott GA 33); Study 3, 6 or 7 (Suvini Zerboni 6406), A.

Sor: Study No. 34 (Schott GA 19 minor section only), G.

Sor: "Andante" (No. 1, Op. 5)(Schott GA 81), G, L.

Sor: "Andante", T.

Sor: No. 18. (Schott, GA20), L.

Tune a Day: "Study" in C Major (Lesson No. 19)(Chappel/Boston), L.

Topper: The Guitarist's Travelling Guide: Any one except "Liechtenstein," "San Marino" and "Giannel Islands" (Broekmans and van Poppel 850), A.

Traditional: Carols for Guitar: "Adeste Fidelis", "Boar's Head Carol", or "Coventry Carol" (arr. Duarte)(Novello 12.0100.10), A.

Grad* 3

Aguado: Exercise 2, 10, 19 or 20 (Suvini Zerboni, pp. 12, 16, 23, 18)A.

Aguado: "Waltz" I and II, T.

Aguado: 24 Studies: Nos. 1-2 (Schott GA62), L.

Anon: Easy Pieces from Shakespeare's Time: "AToy"(UE 13942), G.

Anon: "Minuet"; "Bouree" I, II, T.

Anon: Easy Entertaining Pieces From the 18th Century (ed. Scheit): "Entree" ~ (UE 13942), G.

Anon: "Romanza", LR.

Carcassi: "Andantino" (No. 1, op. 21) (Schott, GA6), G, L.

Carcassi: "Andantino", "Allegretto", T.

Carulli: Book 2 (Spanish edition), fingered for right hand by Lopez Ramos, LR.

De Visee: "Minuet" No. 2 (Suite in D minor)(Universal), L.

De Visee: "Minuet", T.

Dowland: Four Easy Pieces: "Orlando Sleepeth", (Universal), L.

Dowland: "The Sick Tune", T.

Dowland: A Variety of Guitar Music: "Wilson's Wild" (Faber), A.

Duarte: Studies in Apoyando: No. 8, 9 or 10 (Ricordi LD 599), A.

Duarte: Six Easy Pictures: "Lullaby" or "Toy Sol"dierv/(Novello 2043904), A.

Duarte: Some of Noah's Ark: "The Cuckoo" or "The Snake" (Ricordi LD 583), A.

Giuliani: Tune a Day: Book III, Lesson No. 21 (Chappe117Boston), L.

Le Roy: Airs and Dances of the Renaissance: "La mon amy la" (Ricordi T31989), A.

Logy, A. : Partita (ed. Scheit) (Universal), LR.

Neuseidler: Airs and Dances of the Renaissance: "Unser kochin kan" (Ricordi 131989), A.

Ponce: Six Short Preludes: No. 2 or 4 (Southern Music), A.

Sagreras: Book 2, LR.

Sanz: Twelve Pieces: "Rujero" and "Paradetas" (Suvi ni Zerboni 7609), A.

Sitsky: Diversions for David: "Outer Space" (Ricordi SD 21), A.

Sor: "Waltz" (No. 7, Op. 60) (Schott GA33), G.

Sor: "Waltz", T.

Sor: Twenty Studies for the Guitar (ed. Segovia): No. 5 (Edward B. Marks Music Corp.), LR.

Tdrrega: "Lagrima", LR.

Tdrrega: Estudios: No. 1 in C Major (Ricordi BA 11386), L.

violinists as well as guitarists. The scales and arpeggios were violin-based, and whereas arpeggios on the violin required little movement up the fingerboard, the same would require considerable effort on the part of the guitarists' left hand. Metronome speed has been introduced so that at grade eight the student is required to play scales at 400" (i.e., four notes for each beat at a setting of 100).

The syllabuses included (initials in brackets are those used in the listing of music on pages 4-5) are: (A), AMEB; (G), Guildhall School of Music and Drama, John Carpenter Street, Victoria Embankment, London EC4Y OAR; (L), London College of Music, Great Marlborough Street, London W1V 2AS; (T), Trinity College of Music, Mandeville Place, London W1M 6AQ; and (LR) Lopez Ramos.Trinityalsopublishes the first five grades of music by albums which are available from William Elkin Music Services, Deacon House, Brundall, Norwich NOR 86Z, England. The Trinity music listed here is contained in the Grade 1 and 2 albums.

The original classic guitar

Creative Guitar International has traced the classic guitar to its origins through a 1776 manuscript Explicacion para tocar la guitarra de punteado by Don Juan Antonio Vargas y Guzmán, guitar professor in Veracruz, Mexico.

A copy of the ancient manuscript, acquired for the CGI archives by Research Editor Frank Wagner, answers many questions about the classic guitar, but leaves others unanswered. The Mexican instrument as described by Vargas y Guzmán had 12 strings--six courses (sets of strings). Tuning by courses was the same as the modern classic guitar. Otherwise the instrument was tuned in a manner-similar to the instrument popular today on the U.S. - Mexican border, the bajo sexto, with the three bottom courses in octaves. The manuscript gives credence to a theory that the bajo sexto is the original classic guitar, and throws a new light on ancient Mexican instruments as potential keys to the music of the past.

In addition to showing the sixth course as an added course, Vargas y Guzmán also took a giant step musically by giving examples in standard musical notation. According to one authority in the field of guitar musicology, the earliest method published for the classic guitar with standard notation was 1792--by the Italian Federico Moretti--16 years after Vargas y Guzmán wrote his Explicación (See "In Lieu of a Review," CGI, Vol. 2, #1, pp. 7-10.) And a dissertation underway at the University of Indiana about classic guitar tutors limits the period to c. 1780-1850, beginning four years after the Vargas y Guzmán document.

In the text of the 303-page, elaborately hand-written manuscript, Vargas y Guzmán challenged a contemporary, Pablo Minguet y Irol, who wrote a guitar method (tutor) about 1772 (Prat gives 1774 for the Minguet method); and Don Santiago de Mureia, guitar teacher to the Spanish queen, who wrote his method in 1714.

Vargas y Guzmán wrote that Murcia and Minguet forgot "the beginnings of this instrument, undoubtedly the reason to talk only about the five-course guitar." By beginnings, Vargas y Guzmán apparently meant the vihuela, a 16th century instrument. Using the vihuela as a model, Vargas y Guzmán added a sixth course to the guitar. He proceeded logically by turning to standard music notation, but not without reservations. His examples were in standard notation and tablature.

That Vargas y Guzmán invented the six-course guitar is

(continued on page 8)

indicated from what he wrote, from his telling illustrations, and from the timing. The Veracruz guitar manual for the six-course instrument was written only two years after that of Minguet, whose method for the five-course guitar was published in Spain.

How the Mexican six-course guitar became the Spanish, or European, six-string guitar, or even whether it did, is only a matter for conjecture at this point. One logical solution is that the six-course guitar found its way to the shop of a Spanish luthier, who removed the extra six strings, making it the classic guitar of the present day.

Without doubt, Vargas y Guzman provided a link between the baroque and classic periods for the guitar, and furnished the means by which the guitar has advanced to what it is today musically.

The title page contains the following: EXPLICACIÓN PARA TOCAR LA GUITARADE PUNTEADO PORMUSICA OSIFRA Y REGLAS UTILES PARA ACOMPAÑAR LA PARTE DEL BAJO DIVIDA EN DOS TRATADOS POR D^ñ JUAN ANTONIO VARGAS Y GUZMÁN PROFESOR DE ESTE YNSTRUMENTO EN LA CIUDAD DE VERACRUZ AÑO DE 1776.

Page 30 contains a drawing in tablature of the fingerboard showing the added sixth course. On page 95 a tablature picture of the fingerboard shows each of the six courses with the letter names of the notes through the 11th fret. And page 121 contains the notation in tablature and standard notation of the song "Folias Italianas."

Space and format of CGI do not permit a complete story on the Explicación in this issue, but for those interested, more information will be published later.

Portions of Explicación

The following passages from the Explicación of Don Juan Antonio Vargas y Guzmán were translated by Salvador Flores of Pharr, Texas. The language used by Vargas y Guzmán was flowery, and the musical terms a combination of the old and new, providing a bridge for those interested in studying musical terms and practices of the past.

From pages 4-5:

I don't ignore that Don Santiago de Murcia, guitar teacher of our queen Senora Dona Maria Luisa Gabriela de Saboya. . .wrote a resume on how to accompany the bass section. . .And around 1752 another one was written by Pablo Minguet y Irol with the title General rules to play the guitar easily and without a teacher.

This is how they entitled their works without fear that one day they would be contradicted and being first of their kind they took the laurels. . . I read them after I finished my music studies, and it was not at the beginnings of the use of this instrument. Although their names are splendid, I don't Judge them as being sufficient that by using them alone the beginner becomes capable of handling the instrument with the formalities and circumstances that are required, nor to furnish the theory that is needed if he is to become an excellent player.

I noticed that Murcia and Minguet. . .forgot the beginnings of this instrument, undoubtedly the reason to talk about only the five-course guitar; I determined to do more than what my short intelligence can do and so I started to review some of the old and modern authors who I thought were appropriate to coordinate this work. . .with their guidance I tried to correct some careless mistakes. . .not so much to work but to have a good time and with that freedom of the one who did it only to have a pasttime.

From page 42:

He who desires to learn the guitar to perfection should shun being taught through the method called cifra (nevertheless it helps for better expression of the note) because it is not the best nor the surest, although if one wants to follow it, I will explain it further more clearly.

By Frederic Chrislip

In order to sing to your own accompaniment, if you are not very advanced, you must practice voice and guitar separately. Otherwise your playing will suffer because you will not be able to hear it well. Your singing also needs your full attention much of the time, and you need the physical freedom of not playing so that you can minimize tension.

For learning a song, it will help to practice with a friend who can sing or play. Have him sing while you play, and have him play the accompaniment on guitar or piano while you sing. This way you can get each element polished independently and fit with the other.



CHRISLIP

It helps to practice alone by speaking the words of the song in rhythm while playing. This allows you to give your attention to the guitar and words without tiring your voice and body too much. You also need to rehearse the song just as you will perform it.

On playing and singing

Frederic Chrislip is a modern "classical troubador," who sings to his own guitar accompaniment. Born in Oklahoma, he received his degree from Northwestern University school of music in 1968. He studied voice in England and guitar under John Mavreas in Chicago. John W. Duarte of England wrote that "There are very few self-accompanied singers with the guitar who combine even a fraction of his talent." Chrislip wrote the following story at the request of CGI:

guitar version! A few songs which have fairly simple accompaniments are:

1. Mozart song, "Die Zufriedenheit," from Mozart's Werke, K. 349, Ser. 7, No. 116. The accompaniment is for mandolin, but playable on the guitar exactly as is. (There is also another one which is more difficult.) Buy the Lea Pocket Score of Mozart's songs, or look in Mozart's complete works in a library. *

2. Bergerettes - French Folksongs from the 18th century, arranged by Siegfried Behrend, Edition Sikorski No. 543.

3. Sibelius songs, op. 60 "Kom nu hit, dodl" (Come away Death!), published by Breitkopf & Hartels (Associated Music Publishers, NY). The second song, "Hallila, uti storm och i regn" (When that I was a little tiny boy) is out of print but can be found in some libraries. Sing them in English, copying the words directly from Shakespeare's Twelfth Night.

The rest of these will be difficult to find except at a music library:

4. Stephen Collins Foster "Jeanie with the Light Brown Hair" from the complete works of Foster, entitled Foster Hall Reproductions, Indianapolis 1933. There are about 20 other Foster songs with guitar accompaniments, but I prefer this one.

5. Giulio Caccini "Amarilli mia bella" and "Dovro dunque morire" from "A Musical Banquet," 1610, or from the Tudor Edition of Old Music, ed. by Gerald M. Cooper, Ser. B, pub. 1924. See above regarding lute music.

6. Songs from old issues of Guitar Review.

Shearer cites guitarist failures

Far too many persons who attempt to play the guitar fail, according to Aaron Shearer, a guitar professor on the faculty of Peabody Conservatory of Music, Baltimore, MD.

In a report to the American String Teacher's Association (ASTA) National Guitar Symposium held in Cleveland, Shearer said this failure "is repeatedly confirmed at guitar society functions, student recitals, master classes and entrance auditions, where, too often students experience the frustration of performing conscientiously prepared pieces badly."

Many who study privately on advanced levels, or hold degrees, "lack enough ability and confidence to play the guitar acceptably."

The situation is not caused from lack of talent or scholarship, Shearer said, but from lack of "clear, accurate

*For works not available at your library, see "Sources: Libraries," by Marilyn Nicely, CGI, Vol. 2, #2, pp. 10-11,

John W. Duarte has lectured in this series, and so has Gilbert Biberian, who talks eloquently about the subject that he perhaps more than anyone is equipped to talk about: Ensemble guitar. But not surprisingly it was Julian Bream who attracted the biggest audience. What an attractive speaker this man is! Fluent, persuasive, salty, funny, shrewd, occasionally unfair (eg, to modern architecture), sometimes on shaky ground (talking about the violin bow "artificially" keeping the sound alive). Bream could have talked for twice the length of time without losing attention.

One of his themes was the lack of general musical awareness in

Lute music was originally published in tablature instead of usual musical notation. Don't be afraid of tablature--read from it by tuning your third string down to F#. It is easier to read from tablature than to write it out in notes. But if your music is already written out, transpose down a minor third (or up a major sixth if written on two staves). Again tune your third string to F#. If some bass notes are too low, transpose up an octave. Don't hesitate to use a capo to put the song into a key that is good for your voice.

REPertoire

Many songs are available also with the accompaniment arranged for piano, so make sure that you are getting the

information for learning the guitar."

He pointed out that such performers as Julian Bream learned through "trial and error," and that "virtually all major guitarists have lacked technical guidance."

"Self taught from necessity," Shearer wrote, "many guitarists have stated that technique is an individual study learned through personal trial and error."

Shearer, who wrote a series of classic guitar instruction books widely used in the U.S., said it appears that guitar technical instruction "is about where piano instruction was in the late 1800s and early 1900s. They, too, had strong advocates of methods based upon intuitive physical decisions. . ."

Shearer said "helping students work efficiently" is a prime purpose of the teacher.

London Lectures

By Colin Cooper



COOPER

The unique series of lectures organized by the Inner London Education Authority provides a rare opportunity for guitar teachers to get together. Unfortunately, the limitations imposed by the necessity on the one hand of delaying the commencement until teachers have finished their day's work and assembled at the Music Centre, and on the other hand, of getting it all over before the caretaker locks up,

mean in effect that discussion after the main lecture is severely restricted.

Nevertheless, the teachers manage to make themselves heard. If Julian Bream objected to being criticized for not passing on his knowledge in printed form to future generations he did not show it. And guitar professor Hector Quine, having delivered an unsensational account of the functions of his office, looked only slightly surprised to find himself involved in a heated argument about the precise way a string responds to being struck apoyando.

Tratado de Armonia (Treatise of Harmony. Schirmer. N.Y.)

Instead of breaking completely with tradition by exclusive use of his sonido trece, Carrillo wrote many of his first works in 16ths of tone. The 16ths allowed for eighths of tone, fourths of tone, and also the traditional semitones and whole tones. Another example of his regard for historical continuity is his composition Concertino for violin, guitar, violoncello in fourths of tone, octavino in eighths of tone, harp and horn in 16ths of tone, with orchestral accompaniment in semitones. Concertino is an example of the

most guitarists. Years ago, in a radio programme called "Desert Island Discs", he chose Schubert's C Major *Quintet* as a supreme example of chamber music. Now he wanted to know how many of us had ever listened to Beethoven's late quartets. Without waiting for a reply Bream hurried on to other matters, including an account of how his left hand technique had undergone radical modification. Courteously resisting the clamor for a demonstration, Bream walked off carrying guitar and footrest without having played a note. So stimulating had been the talk that he was immediately forgiven.

The ILEA and its guitar organizer Malcolm Laws are to be congratulated on their initiative in arranging these lectures. With only a little extension, they could become what London patently lacks: A true forum for the free expression of ideas.

Carrillo's *sonido trece*

In *CGI*, Vol. 3, #1, John Ford wrote about the notation system of the Mexican music pioneer-composer Julián Carrillo. Here Ford concludes Carrillo's biography, which began in *CGI*, Vol. 3, #2.

In 1895, while experimenting with string divisions, Julian Carrillo chanced upon a 16th tone between the notes G and A on the fourth string of his violin. Since this was the first ascending tone to break up the established 12, Carrillo named it *el sonido trece*, which referred to all forms of microtonality in general.

During the latter part of his life he composed in his *sonido trece* system and also had published in the U.S. a

Baroque concertino-ripieno concerto grosso format wherein the smaller ensemble uses microtones and the larger group plays in semitones and whole tones, allowing for fusion with, rather than isolation from, the *sonido trece* media.



John Ford with quarter-tone guitar. The Mexican maker placed frets midway between existing frets of standard guitar. For tonal accuracy, the new frets need to be the same thickness as the existing frets. Papers were inserted between frets in an alternating fashion to show the width of the spaces between the frets.

Carrillo submitted his *Sonata casi fantasia* in fourths, eighths and 16ths of tone for small orchestra for a concert of modern music, sponsored by the League of Composers, at Town Hall on March 13, 1926. Leopold Stokowski commented: "... with the 16ths of tone, you are beginning a new musical era, and I want to be of service to this cause. . ." Stokowski then commissioned a work in this medium for the Philadelphia Orchestra.

The compositions of the *sonido trece* medium may be classified "atonal" in contrast to his earlier works in the "classical" idiom. Gerald Benjamin surmises that "atonal" to Carrillo meant any scale of his own invention, using semi -or microtones. Although Carrillo's quartets are "atonal," the structural arrangement of melody, harmony, and counterpoint is such that focus is made upon certain portions of the scale, resulting in something more "tonal" than not. When semitones are used in a composition that emphasizes smaller intervals, the semitones often become no longer recognizable as such, existing in a different format. When listening to works in the *sonido trece* medium, one is able to enjoy the different notes as individual sounds, since there is the absence of the classical melodic and harmonic interdependence: An aim of Schoenberg made a reality by Carrillo through the use of microtones.

In 1961, 21 of Carrillo's works, tonal and microtonal, were recorded in Paris for the Philips Recording Company. (He wrote 140 major works, half in the *sonido* 13 medium).

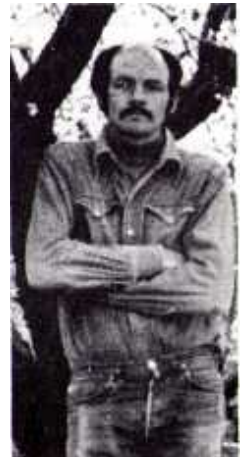
Carrillo received his final commission from Stokowski in 1962. The *Concertino* for piano in thirds of tone with orchestra premiered in Houston with his daughter, Lolita as soloist and Stokowski conducting. Carrillo died Sept. 9, 1965. In January his body was placed in the Rotunda of Illustrious Men, one of Mexico's highest honors.

Developing sight-reading

By Reed Maxson

Competent sight-reading (reading and playing music at first sight) is an often undeveloped potential of musicians. For the guitarist the general problems of sight-reading are compounded by

problems, the fact that most notes can be played in more than one position, and the instrument's polyphonic capabilities. Competent sight-reading can be developed, however, and the advantages of being a competent sight-reader are ample reward for the energy invested in developing this ability. The time devoted to learning new music is diminished, the guitarist is better able to acquire broader knowledge of the literature, certain employment possibilities exist for the competent reader, and the pleasure of playing through a collection of music, solo or otherwise, with a minimum of struggling is an end in itself.



MAXSON

CORROBORATIVE STUDIES

The ways to competent sight-reading can be placed in two general areas: The actual sight-reading and the corroborative studies consist of work with scales, chords and arpeggios, rhythmic figures, and eidetic imagery.

The first scales to study should be first position scales ranging from one or two flats to four sharps for major (F or B to E Major), and from one flat to two sharps for minor (D to B minor), for these are the more common keys the guitarist encounters. The guitarist should memorize these scales and be able to recognize them in manuscript. Later the major and minor diatonic scales fingered by Segovia should be memorized. When using scales to develop technique it is often advisable to watch the hands. However, the opposite is true for developing sight-reading ability. The distances between strings and positions must be felt, not seen, since the eyes will be focused on the music. Fluency in playing scales in parallel intervals (3rds, 6ths, 8vas, 10ths) is a good aid to sight-reading since they often occur.

The same general approach can be used to study chords and arpeggios. The guitarist should first study the primary chords in the

Competent sight-reading presupposes the understanding of rhythmic figures. Isolated rhythm studies should be employed.

Eidetic imagery, or "visual memory," is a mechanism which allows the reader to look ahead of the notes being read. Using this mechanism, exercises can be invented to aid sight-reading. For example, the guitarist can visualize a series of notes or chords and imagine playing them. This exercise should be done away from the guitar, which is one of its assets.

THE SIGHT-READING

In the actual sight-reading the following guides will be beneficial: Read onward, read upward, read ahead, read patterns, watch the music (not the fingers), and don't stop.

Reading onward means that regressive eye movement must be eliminated. Often there is a tendency to look back at a note or chord just played to be sure it was the right one. This tendency is undesirable in sight-reading. A teacher or "assistant" can use a card to cover the notes being played if regressive eye movement is a problem.

Reading upward aids chord reading. A chord can be read down-up, up-down, inside-out, outside-in. Some readers will use any and all of these methods and will change methods from chord to chord. This approach is most cumbersome and detrimental to good sight-reading. Although the left hand fingers may not necessarily be placed in the order of lowest to highest pitch, a consistent approach helps develop speed in chord reading, and reading upward is generally the most desirable approach because the bass note is usually the best first indicator of a chord's character.

Reading ahead develops from reading onward and reading patterns. Competent readers will often read several measures ahead of their hands. It is not necessary to look at a half note for two beats in order for it to have the prescribed duration. Most of that time the player should be reading ahead.

The reading of patterns develops from the corroborative studies. Reading is accomplished through saccadic eye movement. The eye fixates on a point and information is focused on the retina and interpreted by the brain. When the eye moves reading does not occur because information

most common keys so they will be recognized in manuscript, and should continue increasing the chord repertory. The arpeggios are simply an extension of chords.

is not focused on the retina. Therefore, rapid reading is facilitated by increasing the amount of information received during each fixation which is accomplished through peripheral vision and the reading of patterns rather than individual notes. Reading a word does not involve fixating on each letter but involves seeing a pattern of letters. The corroborative studies are primarily designed to develop pattern reading ability.

Ideally, the sight-reading tempo should conform to the tempo indicated in the music. It might be necessary to adjust the tempo, however. Once the tempo is established it should remain constant and the player should not stop in spite of any errors that might be made.

OTHER CONSIDERATIONS

To help gain facility over the entire fingerboard it is beneficial to read the same passage using a different position when possible.

Players should not verbalize note names while sight-reading but should associate note symbols directly with their location on the guitar.

Before playing, the reader should observe key and time signatures, tempo markings, scan the music noting repeats, key changes, rhythms, contours, and should try to gain a general aural image of the music.

Contemporary music presents special problems to the sight-reader because it usually demands reading unfamiliar patterns. While the technique of sight-reading 20th century music deserves special attention, the principles herein are nevertheless beneficial.

Finally, the guitarist should sight-read regularly, covering as much music as possible in the allotted time, and avoid memorization.

Current Discography

Compiled by John W. Tanno* KRAUS, PETER and BIRD, MARK Orion Ors 75187. Guitar Duo. Domenico Scarlatti: Sonatas: K2, 9,

*Music Librarian at the University of California at Riverside.

11, 380, 430, 436; Soler: Sonatas in B Minor, E Minor and G Major.

Baroque keyboard music continues to be a rich resource for guitarists, and the sonatas of Scarlatti and Soler lend themselves well to performance on two guitars. The transcriptions rendered by Peter Kraus seem adequate and do justice to the works. The performance lacks interpretive unit and color, but is generally acceptable.

ROMERO, ANGEL and PEPE

Philips G500918. Angel and Pepe Romero, Academy of St. Martin-in-the-Fields, Neville Marriner, conductor. Giuliani: Guitar Concerto, op. 30; Rodrigo: Concerto Madrigal for Two Guitars and Orchestra.

This is about the fifth recording of the Giuliani concerto, and Pepe Romero's performance is well done, but offers little new on the subject. The performance of the Concerto Madrigal is something new. It is made up of ten short movements based, according to the record jacket notes, on the theme from the Renaissance madrigal "Felices ojos mios." Pepe and Angel join forces for a brilliant performance. This infectious concerto reaffirms Rodrigo's position as the most popular composer for guitar and orchestra.

IMPORTS BRIEFLY NOTED

BYZANTINE, JULIAN

CFP 40209. Julian Byzantine plays guitar music of Villa-Lobos.

CACERES, OSCAR

ERATO STU 70904. Les Grandes etudes pour guitare, vol. 2. (Florilege de la guitare, 19.) COSTERO,

MARICARMEN and BELTRAN, MARIO

ANGEL SAM 35014. Duode Guitarras. (Antologia de Guitarra Cldsica, 1).

CUBEDO, MANUEL

SELECT CC 15054. Joaquin Rodrigo: Concierto de Aranjuez; Salvador Bacarisse: Concertino en la menor. Rafael Ferrer conducting the Orquesta Sinfonica de Barcelona.

HILL, ERIC

SAGA 5406. The Virtuoso Guitar. ITO, AKO & DORIGNY, HENRI

DELOS FY-008. Musiques pour deux guitares: Six Contemporary Works Composed for Two Guitars.

ITURRI, RAFAEL

ALPHA DE 199. Rafael Iturri a la guitare. IVANOV-KRAMSKOI,

ALEXANDRE MK D 027559/60. Leonid Kogan, violin. Paganini: Sonata in A Major

MINELLA, ALDO

PDU PLDAC 60039. Paganini quattoro sonate inedite, with Aldo Redditi, violin. NAVASCUES,

SANTIAGO

EURODISC 88597. Gitarrenmusik aus

3 Jahrhunderten (1540-1840).

PETRINJAK, DARKO

JUGOTON LSY 61141. Paganini sest Sonata: Tonko Ninic, violina,

Darko Petrinjak, gitara.

JUGOTON LSY 61612. Darko

Petrinjak Gitara. RAGOSSNIG,

KONRADand FEYBLI, WALTER

SAGA 5412. Spanish and South American Music for Two Guitars.

RAMOS, MANUEL LOPEZ

ANGEL SAM 35024. Manuel Lopez

Ramos. (Antologia de la Guitarra Cldsica, 2).

RUBIO, MIGUEL EVASION EC 100905. Quatre Siecles de Guitare.

SCOTT, IVAN DISCOURS DCM 1217. Ivan

Scott Plays Villa-Lobos.

SIIRALA, SEPPO. FUGA FA 3007. Sibelius'

Songs. Jorma Hynninen, barytone, primarily

accompanied by Ralf Gothoni, piano, with one

song accompanied by guitarist Seppo Siirala.

TYLER, JAMES SAGA 5420. Music for

The column this issue includes a list of import guitar recordings that have become available in the United States during the past six months, and supplements the list that appeared in CGI, Vol. 3, *1.

ALCAZAR, MIGUEL

ANGEL SAM 35029. Tablatura Mexicana para Guitarra Barroca. (Antologia de la Guitarra Cldsica, 3), AZPAIZU, JOSE et LUPE de

EVASION EB 100703. Chansons Populaires Russes. Galia Lesovskaia, Soprano. BARRENSE-

DIAS, JOSE

EVASION EB 100510. La Guitare de Jose Barrense-Dias.

BEHREND, SIEGFRIED

DGG 2530561. Chitarra Italiana: Paganini, Giuliani, Murtula, Bussotti.

Claudia Brodzinska Behrend joins her husband in singing the Bussotti work: "Ultima rara?"

BAUML, MARGA ELECTROLA C 187-29307/08.

Musik-alische Unterhaltung in Wiener Biedermeier-Salons. Adelightfulalbum of classical chambermusic with: Werner Tripp, flute; Walter Klasinc, violin; and Irene Gudel, violoncello.

BLANCO, DIEGO BIS LP-30. Gunilla von

Bahr and Diego Blanco, flute and guitar.

BROUWER, LEO SELECT CC 15009. Misica para Guitarra.

for Violin and Guitar Op. 2, no. 1; Graniani: Duet in A Major for Violin and Guitar.

JOACHIM, DAVIS

MELBOURNE SMLP 4025. Canadian Music for Classical Guitar.

KALCINA, IVAN

JUGOTON LSY G1045. Ivan

Kalcina, gitara.

LARA, ROBERTO

QUALITON SQI 4025. Suite Hispana.

Solo guitar and a performance of Manuel del Olmo's Suite Hispana with the Cuarteto de cuerdas Buenos Aires (Varady, Baraviera, Molo, Bragato).

Merchants and Monarchs. James Tyler plays the renaissance lute, archlute, and baroque guitar. YEPES, NARCISO DGG 2530585. Mauricio Ohana: Tres Grdficos; Antonio Ruiz-Pipd: Tablas. Rafael Fruhbeck de Burgos conducting the London Symphony Orchestra.

CGI OFFICES MAY MOVE WEST. Watch for new address. Concerts in

England: The Center for Young Musicians at Pimlico (Biberian), The Triad

Arts Centre in Hertfordshire (Candida Tobin) about June 5th Leeds Schools

(Graham Wade) week of June 14. See p. 43 for Mock tour schedule.

CREATIVE GUITAR INTERNATIONAL

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Boston area ensemble

An unusual quartet in the Boston area performs works for, but not limited to, the classic guitar. In fact, all the members play guitar, mandolin and recorder. They play guitar duos, trios and quartets by various composers.

Members of the quartet include Tillman Shafer who operates the Tillman Shafer School of Music in Bedford, MA; his wife, Eva (a science teacher); Al Armenti (an engineer); and Norman Nichol (a draftsman). All members also perform in other groups. For instance, Nichols plays duos on the classic guitar with a classical harmonica player. Eva plays viola and Tillman bass in the Concord Orchestra, a community symphony.

Works performed by the quartet include the scherzo from the Borodin second Quartet; the scherzo from the Smetana Quartet; "Contrapunctus" 1 from the Art of the Fugue by J. S. Bach; "Dances" by Praetorius; and the "Largo" in F # from Op. 76, #5 by Haydn. The group has played; annually for the Fretted Instrument Guild convention.

Guitar publications received

Newsletter, Seattle Classic Guitar Society, 2519 Montavista PI. West, Seattle, WA 98199, shows an active club which involves the whole family, and an inclusive schedule of coming events from the U.S. and Canada.

COLORADO SOCIETY,

Newsletter, Guitar Society of Colorado, 1228 Jasmine St. , Denver, CO 80220. Includes news of this active society, such as recent double recital by society president, Jay Rothman and his teacher, Ramon Ybarra; and stories, such as recent one by Vaughn Aandahl about guitar music in Spanish opera.

HOUSTON SOCIETY

Newsletter, Houston Classic Guitar Society, Box 6954, Houston, TX 77005. Editor, Susan Gaschen.

Ensemble music available

The Mock family, five classic guitarists, will perform in ensemble and give workshops on teaching guitar to children, beginning in May, for about four months.

The itinerary (listed in detail on page 43) will include states from Texas to New York, England, France, Spain, Germany and Italy.

In searching out music to perform on tour, the Mock family turned to two sources--European music and original compositions.

Music for guitar ensemble is available but not abundant. Original music for four or more guitars, to our knowledge, is either contemporary or non-existent.

In order to present a balanced program, we turned to transcriptions of early and Baroque music. Included are two Rondes from "Danserye" by Tielman Susato (died c. 1561) as arranged by Pieter van der Staak of Holland, and two dances by Paul Peuerl (c. 1570-1625), an Austrian organ builder, arranged by Heinz Teuchert.

For our Baroque suite, we perform two works by Georg Philipp Telemann (1681-1767): The Vivace, which is part of Play-Leaves for Plucked Instruments, No. 7, for four equal voices. It was arranged for four mandolins by Konrad Wolki. The other work is an "Adagio" followed by "Allegro," especially known for the many performances by the Romeros, a classic guitar quartet made up of a father and his three adult sons.

We perform the "Theme" and two "Variations" on Daybreak at the Woods, by Karl Marx, born in Munich in 1897. He studied under Orff and has had a long academic career as a teacher and composer.

Two pieces, "Carillon" and "Pastorale" are from Going Dutch by John Duarte (see CGI, Vol. 3, #2, pp. 7-13 for story on Duarte.)

The Suite by Gilbert Biberian of England (born 1944) was written in 1969. (For story, see CGI, Vol. 3, #1, pp. 3-7). Three works were written especially for the Mock family:

(continued on page 24)

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Introduction and Waltz for five guitars by Terence Croucher of England (see pp. 28-30), Three Pieces for five guitars by Reed Maxson (see CGI, Vol. 3, #1, p. 22), and Humoresque by Graham Wade of England. All three contain interesting rhythmic patterns. Humoresque includes rhythms of 4/4, 5/4, 6/4 and 7/4, and a delightful melody.

Wade teaches guitar at the Leeds College of Music in England and writes the column "Letter from England" for CGI. When he composed Humoresque for the Mock family, he wrote us that he included many time changes to "give an air of wit to the proceedings." Humoresque is a 19th century name for instrumental compositions of a humorous vein.

The Mock family sent Maxson a tape recording of one of their practice rehearsals of his Three Pieces. Maxson's reaction to the tape was: "The balance is particularly good, which is very important in order for the harmonic textures to be realized. The good balance is a sure sign that you've played in ensemble before!"

"Snow-Flakes," "Israelian Air," and "La Pastora" are light pieces by VanderStaak, and 6 du Lieber Augustin was arranged by Elisabeth Bayer, based on a choral setting by Ernst Tittel.

The above works, except for those of Croucher, Maxson and Wade, are listed on page 25, along with other music for four guitars. Most of the 26 works listed are volumes which include several pieces. Where feasible, we re-fingered the music in higher positions. Re-fingering not only improves sound, it helps teach the positions. For music we were unable to find in the U. S., we used the following source: Musikfirma Evert Ahlander, Box 55, S-561

A BIBLIOGRAPHY OF MUSIC FOR FOUR GUITARS

- J. Brahms, "Valzer" (Op. 39, #15), and F. Schubert, "Momento Musicale," arr. Abner Rossi, Edizioni Musicali Berben, Milan.
- Gilbert E. Biberian, Suite for guitar quartet, Novello.
- Rudolf Bruchner, Quartett I in C, arr. Fred Witt, Musikverlag Josef Preibler, Munich. Very light music.
- Fernando Carulli, Quartett (op. 21), arr. Heinrich Albert, Musikverlag Wilhelm Zimmermann, Frankfurt.
- Johann Nepomuk David, Volkslied-satze, arr. Karl Scheit, Ludwig Doblinger, Vienna.
- John W. Duarte, Five Elizabethan Pieces, Broekmans & Van Poppel, Amsterdam.
- John W. Duarte, Going Dutch, five sketches for four guitars, op. 36, Broekmans & van Poppel, Amsterdam.
- John W. Duarte, Tack for All (Thanks for Everything), Thore Ehrling Musik AB, Stockholm. Arrangements, but includes original work by Duarte, 3444.
- John Duarte, Three Pieces From Tchaikovsky's Album for the Young, Broekmans & Van Poppel, Amsterdam.
- Jaac Gramberg, 3 Dances for 4 or more guitars, Harmonia - Hilversum - Holland.
- Karl Marx, Sechs Variationen, Nagels Verlag, Kassel.
- Bernardo Pasquini, Sonata d-Mol I, arr. Walter Blass, Joachim Trekel - Der Volksmusikverlag - Hamburg.
- Paul Peuerl, Suite in C-Dur, arr. Heinz Teuchert, Musikverlag Hermann Schmidt, Frankfurt.
- Fernando Sor, Quartett (op. 15), arr. Heinrich Albert, Musikverlag Wilhelm Zimmermann, Frankfurt.
- Tielman Susato, Sieben Tanze, arr. Karl Scheit, Ludwig Doblinger, Vienna.
- Pieter van der Staak, 7 Guitar Quartets, Broekmans & Van Poppel, Amsterdam.
- Pieter van der Staak, 9 Easy Guitar Quartets, Broekmans & Van Poppel, Amsterdam.
- Tielman Susato, 5 Pieces From "Ddnserye", arr. Pieter van der Staak, Broekmans & Van Poppel, Amsterdam.
- Georg Philipp Telemann, Konzert fur vier Gitarren, arr. Heinz Teuchert, Musikverlag Hermann Schmidt, Frankfurt.

01, Huskvarna (Sweden). Delivery time for us (by air, printed matter) was about two weeks from date of order.

The purpose of the tour is to encourage the growing interest in classic guitar ensemble as well as composition, particularly for five voices; to discover what others are doing in the field and to publish this information in CGI; and to demonstrate and encourage the teaching of classic guitar to small children.

THE MOCK FAMILY GUITAR ENSEMBLE—Shown on reverse* side are (left to right) Melody 10, Jerry (father), Julian 6, Ruth (mother), and Nelson 8. Nelson is the director and Melody the narrator.

Gunnar Hahn (arr.), Ulf G. Ashlund,
Gitarmusik, Reuter & Reuter Forlags AB,
Stockholm. Swedish folk song arrangements.

J. Haydn, "Menuett" and W.A. Mozart,
"Zwei G-moll Tanze," arr. Walter Blass,
Joachim Trekel - Der Volksmusikverlag -
Hamburg.

Werner Kammerling (arr.), Rund um die
Gitarre, P.J. Tonger Musikverlag,
Rodenkirchen/Rhein. French folk songs.

Ernst Tittel, O. du Leiber Augustin, arr.
Elisabeth Bayer, Verlag Doblinger, Vienna.

Georg Philipp Telemann, Vivace, arr.
Konrad Wolke, Verlaghaus Ragotzky, Berlin.

Francisco Tárrega, Recuerdos de la
Alhambra, arr. Abner Rossi, Edizioni Musicali
Berben, Milan.

Jan Westra, Five Minutes for four guitars,
Harmonia - Uitgeverij, Hilversum.

Music editions varied

By Michael J. Decker*

There is great multiplicity of editions of guitar music today, with formats ranging from facsimile reproduction of manuscripts to "interpreted" versions with a maze of symbols indicating how (in the opinion of the editor) the piece is to be performed. Of course musicologists, performers, teachers, and students have varied needs and interests which are responsible for this profusion of variety in approaches to editing music.

How does one select the appropriate edition? Commonly the name and endorsement of a famous person (especially if he is the editor) will influence selection. Many people will seek a Segovia edition of the Schott "Guitar Archives" or a Scheit edition from Universal Edition. Scholars, on the other hand, probably prefer an urtext (based on the composer's original text) approach since they are usually not concerned with performance problems. The same edition will be preferred by performers who choose to finger the composer's music themselves. Of course, there are extra musical factors: Teacher recommendation, advertising, price, and, in some cases, availability. While there may be innumerable "interpreted" editions of a particular work available, often there is not a single critical edition available.

It is the critical edition, based on what the composer intended to have played, which is of primary importance. Facsimile reproductions are usually not acceptable because they may require further editing: What a printer publishes in a first edition is not always what the composer intended; indeed, the composer may not have written what he intended to have played! Successive editions compound this difficulty, becoming increasingly "corrupt." The editor must therefore correct obvious errors and clarify ambiguities, referring to the most reliable sources known. The editor should list the evidence upon which his conclusions are based because new discoveries, often of a non-musical nature, may prove such editions incorrect.

Once scholarly needs are satisfied, one looks to the

*York College of Pennsylvania.

instructor is also concerned with final product, but his analytical approach involves greater attention to the manner of execution. Thus a virtuoso may recommend fingerings that are inaccessible to most guitarists. If the technique proves satisfactory for him there is little reason that he should give further consideration to that technique. By the identification of his function, the teacher must consider how best to resolve musical and technical difficulties. Finally there is the unfortunate situation that occurs when recognized authorities lend their name to mediocre music. Their name alone will sell this music, which would best lie dormant. This

performance considerations: Enter the interpreter. The high-level performance of music requires consideration of a vast number of mechanical factors. Due to the nature of the guitar, the choice of fingering, strings, and positions is often a primary determinant of interpretation. While it is not necessary that indications of these mechanical factors be included in printed editions, someone must make these decisions before the work is performed.

What advantages does a published interpreted edition provide? First, good editions make great works more accessible to the performer. Many composers do not play the guitar themselves, and must rely on performers to edit their works. It would be impossible for every individual performer to confer with the composer regarding necessary changes, but a well-known performer or pedagogue might be in a position to do so: Witness the collaboration of Villa-Lobos with Segovia, and Castelnuovo-Tedesco with many editors. Of course, the broad experience, and in some cases analytical approach, of great performers and pedagogues might produce musically preferred and technically more facile fingerings than the individual performer might consider. This becomes increasingly important in the case of transcriptions and arrangements because the interpreting editor must balance musical considerations with idiomatic performance considerations. Assuming that one's goal is the most musical performance possible with modern instruments and techniques, and with today's standards of musicianship, rearrangements of early pieces might produce extremely valuable results. A further advantage of interpreted editions would be the illustration of ornaments and performance conventions not indicated by the composer's notation. These "explanations" should appear as ossia, since they are not the definitive interpretations.

One must be cautious if purchasing interpreted editions solely on the basis of a famous editor's name, particularly in the case of virtuoso performers. Sometimes performers do not devote sufficient attention to detail in their publications. Many performers, including Segovia, do not always perform music the same way they edited it for publication. One must consider the basic difference in the approaches of performers and teachers. The performer's primary interest is final product; how one executes is secondary. Obviously the

approach to teaching. Often a piece will be played mostly on one string in combination with a drone on another string. Why shouldn't a student learn the higher positions early?

The three books provide a variety of musical approaches. "Bluebells" in In the Forest, is made up of harmonics on the



is especially true in the case of early guitarist/composers. Their primary vocation was performance, but they also churned out pedagogical works, often of substandard caliber, and surely composed works for commission which cannot be considered inspired art music!

To summarize this discussion: Different editions are required for different functions. Of primary importance is the critical edition, to be used "as is" by scholars or with the addition of interpretive markings by the individual performers. This edition should be especially well-spaced. Published interpreted editions should be based on the critical edition. They should be clearly identified as arrangements to avoid the implication that the edition is reliable to the composer's expressed intentions. Performers will find great interest in the editions which they use; it would be useful to indicate their choice on programs and recordings. Teachers should investigate all available editions so that they can recommend the best editions to their students, or compile their own edition. Many will benefit from this exchange of ideas. Only when these criteria are met can one be certain of the composer's original intentions and study how leading authorities choose to perform and interpret the composer's works.

Croucher pieces unusual

Terence Croucher, *In the Forest*, *By the Sea*, and *At the Zoo*, Clarendon Music.

The above three titles make up a series of unusual little pieces, mostly descriptive of things in nature. The pieces are instructive, entertaining and often humorous. Most, but not all, are quite easy, and they provide an interesting

Drawing by Marlene Croucher for "A Sandcastle" in *By the Sea*.
seventh and 12th frets. The "Great Oak" is a bit pompous (and Bach-like). Our students find the pieces humorous (i. e., the "Hedgehog" in *In the Forest*, the "Elephants" in *In the Zoo*, and "An Octopus" in *By the Sea*.)

The titles often are suggestive of the song ("The Little Boat" rocks in *By the Sea*). Very small children like to play some pieces as duets, with one playing an ostinato, or drone, while the other plays the melody.

Croucher is a lecturer in music at Thurrock Technical College, Essex, England. His work includes the teaching of musical instrument construction (his hobby). He wrote that he has made several guitars, a lute, recorders, a flute and a small harp. He plays guitar, lute, mandolin, banjo, piano, viola, and clarinet (but only guitar to concert standard).

Croucher was born in India (1944) and lived most of his life in Leicester. At 15 he taught himself plectrum guitar. At 16 he left school to become a professional musician (pop, jazz, dance music). At 21 he taught himself to read music and began to study the classical guitar. At 26 he received a diploma in guitar from the Guildhall School of Music in London, and began composing. In 1972 he founded Leicester Guitar Studios, in 1973 the Leicester Guitar Society, and in 1974 Clarendon Music to publish his own music.

Croucher composed *Introduction and Waltz* for five guitars especially for the Mock Family Guitar Ensemble to perform on the family tour of the eastern U.S. and Europe in the spring-summer of 1976.

Croucher wrote that all of his music "is written for



CROUCHER

particular people, mostly amateurs or friends."

Asked how he composed *Introduction and Waltz*, he wrote:

"I start by imagining at what kind of concert, and by whom, the piece is to be played and decide on the musical impression I want it to make on the audience. I then sketch out a few ideas, wait until they germinate, then complete the piece. The germinal idea in this case was the first six notes played by guitar V. All the rest followed naturally."

The guitar V part is an ostinato, appropriate for a piece for guitar ensemble, and also used by Reed Maxson in his *Three Pieces* for five guitars, also for the Mock family.

Croucher uses an abundance of effects in his *Introduction and Waltz*, including a section that includes four guitars playing harmonics and the fifth a drum effect. The piece is melodic, with rhythmic contrasts and the use of syncopation. It makes use of variety in dynamics, tone color and also of the full range of the instrument.

Croucher has written for guitar; piano; soprano and piano; wind quintet, and small orchestra. At present he is working on a *Concerto* for guitar, and *The Griffin* of *Griffydham*, an opera scored for small ensemble including guitar.

In addition to the above, Croucher's published guitar compositions include *Divertimento*; and *Three Variations on a Japanese Theme* (four guitars).

A limited number of books, *In the Forest*, *By the Sea*, and *At the Zoo*, are being offered for sale by CGI. For details please see page 43.

Composer's Comments

Harold Bellman Green, *Fantasy and Fugue* for two guitars, and *3 Sketches* for 3 guitars, Providence Music Press.

The composer kindly wrote commentaries about the above two publications for CGI. In addition, the works were performed for the Milwaukee Classical Guitar Society, in a recent recital. George Lindquist and Mark Pratt played the *Fantasy and Fugue*, and James Yoghourtjian joined them for a performance of the *Sketches*. Green teaches theory at the Wisconsin College-Conservatory in Milwaukee, where Yoghourtjian is head of the guitar department. Lindquist teaches guitar and Pratt is a student, 16.

Following are Green's commentaries regarding the works:

FANTASY AND FUGUE

The *Fantasy* is an improvisation upon leading ideas in the *Fugue*. It predicts coming events. The opening rhythm: is derived from the subject. The second measure, however, is new and uniquely characteristic of the *Fantasy*. It reappears in the coda of the *Fugue*, providing a frame for the entire composition.
In measures 9-10 the melody:



predicts the codetta of the subject which has great importance later.

Harmonically the *Fantasy* is in the key of a-minor, beginning and ending with a slight hint of the phrygian mode. From a-minor it moves to b-minor (always the natural scale). In measure 15 all hope of b-minor is dashed by F natural which builds up its own harmony FACE(flat). This is actually the enharmonic spelling of the German 6th chord FACD(sharp) which leads into the dominant on E.

The *Fantasy* is freer harmonically than the more classical *Fugue*. The modulation, for example, from a-minor to b-minor is not a closely related key in the classic sense. There are parallel fifths in measure 3, and slightly pungent dissonant harmony in measures 14, 15 and 16, giving this *Fantasy* a certain character of its own.

The *Fugue* is in three sections. Section I measures 1-40. Section II

measures 41-63 ending with the double bar. New subject and new counter-subject. Section 111 measures 64 to end. Two strettì and coda using material from the Fantasy.

Since there are two subjects, this may perhaps be called a double-fugue, although being so closely related, they do not appear against each other. In Applied Counterpoint, Percy Goetschius distinguishes four species of double-fugue. Perhaps he would have classified this piece as double fugue, fourth species!

THREE SKETCHES FOR THREE GUITARS

The title is absolutely correct: Three ideas, three contrasting pieces. They are not related through motivic development.

I Arioso. Romantic in feeling, wide range of dynamics.

II Chorale. A solemn hymn. It would be best to regard the fermate as the traditional indication of phrase-ending rather than trying for extra beats.

III Toccatina. The diminutive ending of the title indicates smallness and also suggests something nice and pretty. Could this be ironical? The music is in constant opposition to itself. There is mirror inversion throughout. Wherever one instrument goes, another instrument moves exactly in the opposite direction. The inversion may be regarded as two chromatic scales, one ascending, one descending. They meet, not at the unison, but at the minor second. In this piece there is no resolution whatsoever.

Flute, guitar duos

Vilmos Bantai, Imre Kovacs and Erzsébet Nagy, eds., Early Music for flute and guitar, Boosey & Hawkes.

This collection contains mostly works by familiar composers of the Renaissance (Dowland, Milan, Cutting), along with compositions from Eastern Europe, where it was published (Budapest). It is labeled Easy Chamber Music. However, the flute part is much easier than the guitar part. If your flute partner becomes impatient, ask him to try out the guitar part on your guitar while you attempt the flute part on his flute. When the flute player understands your problem, you can both settle down to some enjoyable arrangements.

JM

Sor and Tárrega, but carried to even more complex levels in technique (particularly for the left hand) than ever seen before. So it is really an expansion of those techniques already established; it is not 'new', and for that which can be labelled 'Indoamerican' about it, thematically many of his pieces perhaps can be given this title, as they dealt with themes and ideas unique to Iberoamerica — Danza Guarani, Invocación a la Luna, Diani Guarani, Fiesta de la Luna Nueva, Zapateado Caribe, Aconquija, etc. Unfortunately, not all these works up till this time have been located, if they exist at all in manuscript anywhere... "

Stover also sent copies of pages from his first book of the music of Mangore, being published by Belwin Mills. Included in the first book is Danza Guarani, and El Sueno de la Munequita, as well as a brief biography of Mangore.

Stover also wrote that Carlos Payet of El Salvador "has systematically collected from those students of Barrios living in El Salvador most of the music which still survives there in manuscript form (For earlier stories on Mangore, see CGI, Vol. 3, #1, pp. 8-10.)

Stover reported that the recent Garmel, California, Classic Guitar Festival "was a resounding success, both spiritually and financially. "

POLISH WORK AWARD WINNER

Stanisław Mroński, Dwa Cykle Na Gitarę, (1975), Polskie Wydawnictwa Muzyczne, Kraków, al. Krasinskiego 11a.

These two works, sent by correspondent Ryszard Pawtowski of Poland, are "Cztery Utwory" in four movements and "Hommage a Chopin," in five movements. Polish composer Mroński's "Cztery Utwory" was awarded second prize in the 1972 composition contest for the French Concours International de Guitare. No first prize was given.

SONATA PROVIDES REPERTOIRE CONTRAST

Arthur Wills, Sonata for Guitar, (1975), Oxford University Press.

Wills' Sonata for Guitar will definitely add beauty and excitement to the soloist's repertoire and provide fine contrast to the war-horses.

The emotional aspects of the Sonata would place it in the neoromantic genre. It stays well within the confines of the chosen form. While the pitch generation is a product of the twentieth century, the overall tonal organization is traditional. The music is not overdressed with specific effects but is very nicely trimmed.

The Sonata's difficulties in playing are roughly comparable to Frank Martin's Quatre Pièces Breves and some of the sections of Benjamin Britten's Nocturnal. The duration is 12 1/2 minutes.

Congratulations, Arthur Wills.

Reed Maxson

SCHEDULE OF EVENTS:

More about Mangoré

Richard Stover reported that Alirio Díaz is sponsoring his annual competition in Caracas in April with guest judges guitarists John Williams and Rodrigo Riera and composer Antonio Lauro. When this was written Stover was unable to verify the rumor that Williams and Díaz planned to visit the grave of Augustín Barrios Mangoré in El Salvador.

Stover replied to a published report that one needs a special technique to perform the music of Mangoré. Stover wrote:

"The true significance of Mangoré lies in the fact that he took up where Tárrega left off. ...To play Barrios does not require a 'new technique', simply a hyper-development of the modern technique as developed by Tárrega. In Barrios you will find everything you find in

Aug. 14-21, Summer Guitar School, John Duarte, director. Write: Summer School Registrar, Universal Edition, 2-3 Fareham Street (Dean Street), London W1V4DU, England.

Aug. 28-Sept. 4, Summer School for Guitar, under Julian Byzantine. Write: 88 Mount Nod Road, Streatham, London SW16 2LJ, England.

RECENT:

Winner of the international guitar contest in Geneva, Switzerland, in 1975 was Dusan Bogdanovic of Yugoslavia. In second were Walter Feybli of Switzerland and Dagoberto Linhares of Brazil. Winners of the bronze medal were Eliot Fisk of the U.S. and Miguel Girollet of Argentina. Honorable mention went to Javier Calderon of Bolivia, Balthasar Schwabe of Switzerland, and Maria Siewers de Pazuo of Argentina.

Finalists for the 18th annual Concours International de Guitare in France are: Carlos Ferreira Pinto of Brazil, Martin Mysliveček of Czechoslovakia, Alvare Pieri of Uruguay, and Santiago Rebenaque of Spain. Alternates are Osama Yamaguchi of Japan and David Russell of Great Britain. Finals will be Oct. 21-22 in Radio-France, Paris.

A lecture-demonstration at the recent MENC national convention at Atlantic City, NJ, included a student guitar trio of Henry Raymundo, Paul Le Gere and Arthur Gunther. Lecturing on "Classic Guitar for Children" was Sonia Michelson of Chicago. Axel Kjellberg Jr., of Hartford, CT, called to our attention that Carlos Barbosa-Lima is performing mostly contemporary music. Barbosa-Lima recently played on the final program of the season for the Guitar Workshop of Roslyn Heights, NY.

LETTER FROM MICHIGAN

Some other events scheduled:

June 27-July 3, seminar by the Lute Society of America. Write: Department of Music, Barrington College, Barrington, RI 02806.

June 28-Aug.13, Chautauqua, guitar instruction, ensemble, Neil Anderson. Write: Chautauqua Institution, Box 1095, Chautauqua, NY 14722.

July 4-16, early music workshop. Write: Scarborough College, University of Toronto, 1265 Military Trail, West Hill, Ontario, Canada M1C 1A4.

July 5-19, workshop for guitar ensembles at Laval University, Quebec, Canada. Staff includes members of the Laval Guitar Quartet.

July 12-23, 8th annual class under Miguel Abloniz. Write: School of Music, Ithaca College, NY 14850.

—The following was translated by CGI research editor Frank Wagner:

The music festival July 24-Aug. 22

in the Altmühltal Valley, in and near Riedenburg, Germany, will include the premiere concert by the German Plucked-String Orchestra under director Siegfried Behrend.

Programs will be held each Saturday and Sunday during the festival, which includes a guitar course under Behrend.

Personnel of the orchestra include: Soloist, Claudia Brodzinska-Behrend (voice); mandolins, Takashi and Silvia Ochi; guitars, Martin Krueger and Michael Troester; and percussion, Andrea Magel and Wolfgang Schneider. Music will include the mandolin concerts of Antonio Vivaldi, and the first performances of music by Heider, Leuck, Hashagen and Behrend.

Other performers will be guitarists Erika Pircher, Enrico Tagliavini, Martin Krueger, Godelieve Manden, and Toni Goesswein on the zither.

Duo Performs

By Scott Tennant

Evangelos and Liza, duo from Greece, gave a workshop and concert in Detroit, including per-



EVANGELOS AND LIZA

formance with the Michigan Chamber Orchestra under Peter Perrot.

During the workshop, the duo stressed the importance of being able to play a rest stroke with both fingers and thumb. Evangelos said when playing towards the soundhole to produce a more mellow sound, the rest stroke should always be used. Evangelos seemed skilled in this technique.

"Be sure to change color in your music," Evangelos said, "and make the difference obvious to the listener."

To the question: "Do you think that nail-hardeners are really good for the nails?" Liza replied: "No. The nail-

hardeners only make the nails hard and brittle, but most of all, dry. But by soaking your nails each night for five minutes in olive oil, your nails get the badly needed moisture, and at the same time, they become tough and not brittle."

Evangelos said at least one-third of practice should be devoted to scales, slurs, arpeggios, stretches, and so on.

Christopher Parkening performed in Ann Arbor, playing the last part of the concert without stopping (except to tune his guitar). At the end he must have gone back-stage five or six times before playing an encore. Back-stage we found why: He had the flu.

Precision Displayed

By Grete Dollitz

In a recent Richmond performance, John Marlow displayed excellent timing and precision. He seemed most at home in the more modern idiom with his definitive rendition of Lennox Berkeley's *Sonatina*, and dazzling speed in Heitor Villa-Lobos' *Etude* No. 1.

However, judicious rubato might have helped Sor's "Andante Largo."

After mentioning his strings were worn and tired, he played a charming little lullaby in harmonics for an encore.

LETTER FROM ENGLAND

Problems of repertoire

By Graham Wade

The British guitar scene continues to intrigue and stimulate with a great deal of concertising taking place both in the capital and the provinces. The usual appearances by players such as Bream, Diaz and Yepes have attracted the normal capacity audiences. Similarly recitals by fine players of the calibre of John Mills and Carlos Bonell receive good support from audiences all over the country.

Less well known names such as Masayuki Hirayama, Rose Andresier, Robert Brighton and Simon Munting, have not always attracted as large an audience in London as one would wish, and some players have encountered varying degrees of hostility from the now hard-bitten critics of the capital's guitar press.

CGI asked composer Reed Maxson to respond to the question by Deyarmie. Here is Maxson's reply:

This question brings up at least two points. Although American composers have written for the classical guitar, it is true that

The guitar in Britain, particularly in London, may be said to be passing through a transitional phase. Many guitar critics constantly decry the traditional repertoire and especially denigrate the Spanish composers and Villa-Lobos wherever possible, yearning it seems for an unremitting diet of the more intellectual guitar composers. This poses a dilemma for the less able players who are often stampeded before they are ready into an unsuitable repertoire with disastrous results in audience attendance and even critical reception. Fortunately the great players give us the right balance between the contemporary and the traditional programmes and prove that what matters, whatever is played, is the quality of the performance. The problem of the repertoire's evolution is, however, particularly difficult for the young emerging players and the debate will continue in the search for acceptable programmes.

Elsewhere in the country the rate of guitar concerts per month accelerates. Julian Bream has re-assembled his Broken Consort, and in the provinces this is eagerly awaited. Moreover the rise to the top of the Hit Parade of a vulgarized version of Rodrigo's guitar *Concerto* recorded by "Manuel" has seen an increase in the sale of the real thing, further proof perhaps, along with the great interest in flamenco, that people expect an emotional response to the music of the guitar as well as a tickling of the cerebral lining!

LETTERS

On American Traditions

Tim Deyarmie of Barstow, CA, wrote the following:

"To date I have not seen a single example of classic guitar music written by an American using American music traditions, at least not of artistic value.

"The few examples I have seen are either meandering twelve tone pieces or blatant imitations of blues and jazz.

"Other countries have artists and composers for the guitar willing to express themselves in the tradition of their cultures.

"When will American guitar enthusiasts discover a Ponce or Villa-Lobos of their own?"

BUILDER PREFERS CLASSIC GUITARS

C. F. Morrison of the Peg-Head Shop in Boulder, CO, reported that he has decided to concentrate on making classic guitars (he

Americans have not added greatly to the repertory. It should be remembered that the classical guitar has not been widely recognized as a solo concert instrument until rather recently, nor has it realized general acceptance in American colleges and universities. This non-acknowledgement is a primary reason for the void in America's classical guitar literature.

Fortunately, non-acknowledgement is changing to acceptance which, hopefully, will change to generally strong, healthy support for the classical guitar. The production of an American equivalent to a Ponce or Villa-Lobos depends to an extent upon the type of support the classical guitar receives in America.

The second point concerns the American music tradition. What exactly is this tradition? The generation of American composers born around 1900 was the first generation truly interested in creating and developing American music. These composers were all trained in the European tradition. Many drew from jazz and American folk music. Using these various resources, they synthesized "American" music. What they wrote, however, was not in the American tradition, for there was no American tradition. They wrote nationalistic music.

American music today is the most diversified body of music that has ever existed. The trend is for the composer to develop a world vocabulary which the audience observes as a synthesis.

Perhaps, then, we could say that the American music tradition is characterized by the promotion of specialization in inventive synthesis. If we agree that this characterization is valid, then we must concede that American music will not necessarily sound "American" unless we are sensitive to the intrinsic qualities of our tradition. The production and discovery of an American equivalent to a Ponce or a Villa-Lobos might also depend, to an extent, upon how well this tradition is understood.

Reed Maxson

hasbuiltfive) "because of the greater satisfaction of making a truly fine responsive instrument."

Morrison started making guitars as a student at the University of Colorado. He wrote: "I mostly followed the books available but quickly started experimenting and studying other instruments to find the whys of guitar building, a subject often avoided in the books. "Morrison also received help from David Goodrich, "with whom I've worked for the last year. . ." Morrison is working on his 17th and 18th guitars.

Morrison's guitars usually are made of East Indian rosewood with a German spruce top, mahogany (or cedar) neck and ebony fingerboard. He prefers using a "modified Bouchet bracing pattern in the classics although I have used a more traditional pattern with good results. I've used both Spanish and dovetail joints to secure the neck and have tried a solid rosewood neck which was extremely thin and flat. The back and sides are scraped quite thin to produce a loud volume. Action is set to the preference of the person who will play it."

BIBERIAN CLARIFIES PLAYING POSITION

Gilbert Biberian has clarified some of his comments as reported in CGI, Vol. 3 #1, p. 4, concerning posture while playing the guitar. He wrote that "... whilst the spine is stretched and the neck, too (without overdoing either) that the shoulders should be held (without being tense) as though hanging on a clothes hanger... a state of untense, well controlled holding of the musculature, in readiness to execute the necessary movements for playing. This applies also to playing any other instrument. "

MALLORCA GUITAR GROUP ACTIVE

Peter Burr of El Centro de la Guitarra in Palma de Mallorca, Spain, reported that "We are a very small but I think very active club for guitar activity of all kinds and

CREATIVE GUITAR INTERNATIONAL

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because of a certain ambiance I can't describe here, many of the very fine young players of the classical guitar have given recitals here. Very informal but with a great deal of respect for the music and the musicians. "

Segovia ends teaching project

Andres Segovia's brief career teaching his son Carlos to play the guitar apparently has ended.

According to a report November 1973, Segovia said: "I waited until the boy was three years old before I started teaching him. Now we practice one or two hours every day. He's going to be very good."

In December 1974, Segovia said: "He's very gifted musically. He may choose to play an instrument or perhaps compose, I don't know. Of course I'd be pleased if he did turn out to be a guitarist. And if I'm not in the world, then his mother can teach him."

But by June 1975, when Segovia was asked if he wanted Carlos to become a guitarist, he replied: "No, neither my wife. It is very difficult generation after generation on the same instrument. He will be in music, but I will push him in another direction and see what he prefers. "

By December 1975, Segovia was quoted regarding Carlos: "No, he doesn't play the guitar. He's only five yet. Besides, if he is inclined to be a musician I will direct him to another instrument, not the guitar. Because the guitar would be impossible. For him it



Drawing By
Martha White, 9

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Thoughts on practice

Listening to a student play his weekly lessons one day prompted Pat Read of Laguna Beach, CA, to write down the following thoughts, so that one of his students, ""could know what I am thinking while he is playing. . . (They) seem to me to attack the problem in a practical way and make the student think about his own attitude toward what he is doing."

1. Tempo.
 - a) Do you practice with a metronome?
 - b) At what tempo are you practicing (slowly or too fast)?
 - c) Are you having to stop frequently as you play? (If so, maybe you are playing too fast).
2. Dynamics. Are you making them evident in the studies and pieces?
3. Rhythmical flexibility. Is your playing too mechanical? Phrasing.
4. Are you playing with correct right and left hand fingering?
5. Correct notes? .
6. Note values—time and force. (Values notes have in relation to each other).
7. Vibrato. Are you using it and when are you using it?
8. Are you achieving positive results considering the amount of time spent? If not, why not?
9. What are your main problems? How will you solve them?
10. Are you having problems with a particular section of a piece? How can they be solved?
11. What is your attitude toward what you are practicing? If you have negative thoughts about a particular aspect of guitar study, what are they and how do
13. Do you make the same mistake over and over again?
14. Do you play with force as if you had something to say?
15. Do you hear yourself play? (Try playing with your eyes shut or in a dark room). Are you merely playing notes or making music? Are you playing the studies musically? Does what you play have energy and interest in it? (A student has no right to be bored—Wittgenstein).
16. What is the purpose of the study you are working on? What is the relationship between studies, technical exercises and finally the pieces?
17. Do you concentrate while you are playing?
18. Do you correct the things your teacher wants you to correct or do you just hope that somehow you will be able to do things correctly at the lesson?
19. Do you ask the teacher questions that you have formulated during the week? Do you formulate questions?
20. Do you think about what you are doing while you practice or do practice sessions degenerate into nervous releases?
21. Do you enjoy practicing? If not, why not? Have you discussed your practice time with the teacher? Have you discussed with him how your lessons and practice time could be made more valuable?

would be a great handicap having a guitarist for a father. "

Segovia also reported that his wife asked young Carlos not to make too much noise as his father was practicing.

Carlos Andres Segovia was born May 23, 1970.

Printing influences cover

The striking cover on this issue of *CGI* was drawn by Marlene Croucher, and shows influences of her work in fabric printing. Although she is a dress designer by trade, she enjoys her work making drawings for poetry publications, our present cover, and for her husband's music, such as the drawing by her reproduced on page 29 for "A Sandcastle."

She wrote that "I love clothes but dislike the world of fashion and money and one cannot exist without the other. " She plans to take a one-year college course so that she can teach art in schools. She took courses in fashion and fabric printing, including a post-graduate course.

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they affect what you are doing?
Remember that even off-handed remarks
have an element of truth in them.

12. Are you practicing the same
amount of time each day? Is your
practice time spent thoughtfully?

22. Do you see the teacher as being
someone who has the magical powers to
make you or do you see him as a guide
and a person who can help you solve your
problems? (Guitar can be learned, it
cannot be taught).

Mock Family Concert Schedule

1976 concert dates for the Mock Family
Guitar Ensemble. Workshops are on
"Teaching Classic Guitar to the Very Young
" for teachers, students and those
interested in teaching very young children.
Tentative dates indicated by the letter T.

May 2, McAllen Memorial Library, 601
N. Main, McAllen, TX, 3 p.m.

May 10, "Success Through Strings, "
2617 N. Henderson, Dallas, TX, 10:30
a.m.

May 12, First Christian Church,
Jackson, MS, 7p.m.

May 16, Guitar Society at private
estate, Aiken, SC, afternoon.

May 17, TV appearance, Aiken;
Hopeland Gardens Series, Aiken, 7p.m.

May 20, Boggs Academy (10 miles
south of Keyville, GA), 11 a.m.

May 22, Greensboro College Summer
School Consortium, Greensboro, NC, 815
W. Market St., 7 p.m.

May 24, Amherst County Music
Boosters, Amherst County Junior High
School, Rt. 60, Amherst, VA, 7 p.m.
May 26, Virginia Commonwealth
University, Hibbs Building, Rm. 203,
Richmond, VA, 7 p.m.

May 28, Peabody Conservatory of
Music, Baltimore, MD (arr. Aaron
Shearer). Morning workshop,
performance 7 p.m.

May 30, Chinese United Methodist
Church (about three blocks from New
York's Chinatown), afternoon.

June 1-5, London (arr. by Colin
Cooper) including a London School (arr.
by Malcolm Laws) and Chriswick
Polytechnic (arr. by Gilbert Biberian.)

June 7, Thurrock Technical College,
Woodview, Grays, Essex (arr. Terence
Croucher), 7p.m.

June 12, Spanish Guitar Centre,
Nottingham (arr. Robin Pearson) T.

June 18 (approx.), Moray House
College of Education, Edinburg,
Scotland (arr. John Gavall) T.

June, early July (T), Breckenheim and
Heidelberg, Germany; Strasbourg,
France; Milan and Rome, Italy.

July 6-7, Barcelona, Spain, T.

July 9-15, El Centro de la **Guitarra**,
Palma de Mallorca (arr. Peter Burr).
July 16-20, New York; Providence and
Tiverton, RI; Hartford, CT, T.

July 22, First Parish of Bedford, MA,
the Great Road at Elm St., Bedford,
MA, 7p.m.

July 23, Workshop, 1 p.m., for
Tillman Schafer School of Music,
Bedford, MA (see above).

July 25, West Village Meeting House,
SouthSt., W. Brattleboro, VT, 10 a.m.

July 27, First Presbyterian Church,
296 Main St., Oneonta, NY, 7 p.m.

July 28, The Congregational Chapel,
East State St., Oxford, NY, 7 p.m.
(cosponsor, Further East Art Workshop).

July 30, Benefit Concert for the
Southeast Ohio Symphony Orchestra,
Muskingum College, New Concord,
OH, 7 p.m.

July 31, Workshop, Muskingum
College, 10 a.m.

Aug. 2, Michigan Guitar Society, T.
Aug. 4, Benefit for Big Brother-Big
Sister organization, Springfield, IL, T.

Aug. 6, Springfield, MO (exact date and
time to be arranged).

August, Kansas City, MO; Leon, KS,
then west to Arizona and California, where
CGI hopes to find permanent home in low-
humidity, low industry, low air pollution
area. (Editor's note: Any suggestions?).
Workshops and concerts planned on West
Coast in 1977.

Text for workshops is *The Mock Family
Classic Guitar Method* (Vol. 1, age 3-adult).
The *Mock* method along with
supplementary works, *Sagreras* 1 (also
completely fingered), and the three
Croucher volumes (see pp. 28-30 for story
on these instructive, entertaining, often
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