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CREATIVE GUITAR INTERNATIONAL

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CLAUDIA AND SIEGFRIED BEHREND IN WALL, BAVARIA

Behrend a versatile artist

The following story was written after a visit by the Mock family to Wall, Bavaria, near Munich, on invitation from Siegfried Behrend.

By Jerry Mock

The bus driver let off the five of us at a cow pasture beside the road. It was Wall, Bavaria, about 35 miles south of Munich, where we were to meet Siegfried Behrend. The road through the cow pasture stopped at the Behrend home, a huge old Bavarian structure with living quarters at one end and a barn at the other. Behrend said he plans to remodel the barn to house his summer workshop.

As we were a couple of days early, we investigated the area. Behrend was in Brescia, Italy, giving a workshop on new music to school children 10-18. He later told us he found the response much better with children than with adults. Members of a symphony, he said, would react by saying: "That's not music."

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After refreshments on his lawn, foothills of the Bavarian Alps in the background, Behrend handed me a piece of music he had just completed. Two lines had tuning forks for key signatures.

"You can make beautiful sounds sliding a tuning fork up and down the string," Behrend said.

The following night we performed for him, then he for us. Attending were a German TV producer and his family, and a Bavarian family, famous for singing folk songs accompanied by the zither.

Behrend performed one of his works, a medieval suite he composed (Mittelalterliche Tanze, published in 1968 by Musikverlag Josef Preissler, 8 Munich 2), while his wife recited 15th century love poems (minnesinger songs by Walter von der Vogelweide.) His suite was reminiscent of the music of the middle ages, playable and musical.

Behrend and his wife Claudia also performed Ultima Fara, written for them in 1970 by Sylvano Bussotti. The huge cardboard piece of music, which on the outside looked like a menu, also bore the subtitle Pop Song (published by Ricordi). Claudia studied acting at the Max Reinhard school and performed at the Berlin Schillertheater and in TV plays. In performing the Bussotti piece, Claudia articulates the words, apparently Italian, which she said are nonsense words--only the sound of the words is important, not their meaning. She half spoke - half sang the words. Behrend said the Korean Isang Yun wrote a similar piece for the Behrends, Gagok, published in 1972 by Bote and Bock of Berlin. Behrend said he has encouraged the writing of new music for 20 years. I asked him if he is particularly interested in new music. He replied he is interested in all music.

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used a "specially polished glass," small in diameter, for quarter tones and a very unusual glissando, a big, vibrant, bell-like sound. Then he demonstrated another instrument used to enhance guitar sounds, what he called a waldtaffel, or "devil of the forest," an old German instrument. His waldtaffel seemed similar to a noisemaker I have seen in the U. S., perhaps in a variety store, made of cardboard with a string attached. Behrend also used a ping pong ball caved in on two sides.

Behrend also played other guitar music as a soloist. Later I commented on his articulation and noted he appeared to have powerful fingers to get such a clear sound on the instrument. Behrend said when he acquires a new instrument, he has new, wider frets installed, replacing the original frets.

I also mentioned the extraneous sounds often heard when guitarists move their fingers along the lower strings. Behrend commented those sounds "are not in the music." Behrend said he teaches students to eliminate the squeak, or wailing noise, after about an hour or two of practice. He said the solution is to "carry the tone to the next note."

"The students say it is impossible," Behrend said, "but they learn after about an hour, when told how to do it."

According to a biography translated by Research Editor Frank Wagner, Behrend is more or less self-taught. He received inspiration from his father (still living), who taught guitar in a Berlin conservatory after World War I, Siegfried, born Jan. 19, 1933 in Berlin, entered the conservatory at 16 intending to become a conductor. However, he became intrigued with the value and possibilities of the guitar.

According to the biography, Behrend "inherited from his father's side this condition of always being fully awake, so characteristic for the Berliner (Behrend also has a home in Berlin), and from his mother the vitality for music and the desire to visit exotic places."

He was given an opportunity when a "Greek who lived in Leipzig

Behrend also created some interesting sounds on the guitar to demonstrate the possibilities of the new music.

"First you have to understand where you can make sounds," he said, thumping on various parts of the guitar, back and front. He rubbed a square-framed tuning fork along the rough edge of lower strings with a vibrating motion.

"You can make artistic sounds," he said. Behrend also

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Behrend also has performed chamber music, with the opera singer Pilar Lorengar and the folksinger Belina.

Each summer in and near Riedenburg, Behrend holds a workshop for 16-20 promising young college level students. Evenings he conducts sessions on such subjects as the new music, electronic music, etc.

Behrend widens his scope considerably beyond the standard solo guitar repertoire. He and Claudia have performed Ultima Rara in public in excess of 500 times. During his summer workshop he directed his German Plucked String Orchestra. And annually (except for 1976) he performs new music works at a festival in Poland.

Behrend appears to have a tremendous amount of energy. After a day of fishing (he is an avid fisherman), a dinner for our group at his local Gesthaus, performances, refreshments, and guests had left, he retired to work into the wee hours of the night. The result of this energy appears in a 24-page booklet devoted to the bibliographies of his works, original compositions, transcriptions, and records he has made.

Behrend's approach as a guitarist and a writer shows much less interest in the grand piece played with fantastic technique than attention to the artistic value of the piece itself and his articulation of it. The following is an assessment of his approach written by Heino Eggers:

The virtuosic ease of his performances gives no hint of the long nights spent in self critical study and preparation. A career like a dream-world fantasy, yet lived with the senses wide awake. Ears ever open to unfamiliar sounds and undiscovered treasures of folklore. Little tunes of uncommon enchantment, songs of joy and sorrow; whether gay or sad they are inspired by the universal and eternal theme of love. Behrend is concerned not with effects, but with the straightforward, deliberately "artless" presentation of songs against a simple harmonic background. Nevertheless what sounds so free and effortless actually bears the mark of controlled disciplined artistry. The fact that this exponent of classical works, notably by Bach and Monteverdi has also enriched the modern guitar repertoire, is another aspect of the artist Behrend. He is a phenomenon of industry, energy and physical endurance...today he entices thousands of Berliners into the vast Philharmonic Hall, two days later he is arousing enthusiasm in another continent....

hired him for his Plucked Ensemble and during performances let him shine with solos."

Behrend soon performed over Germany, in Italy at 21, in Spain at 23, and took his first world concert trip in 1958.

Siegfried (right)

and Claudia

(center) Behrend

with Mocks, Ruth

and Jerry with

children (from left)

Nelson, Melody

and Julian



Behrend, Claudia and his mother were gracious hosts. They were enthusiastic about the beautiful little Bavarian village of Wall, and its people. Behrend's mother kindly drove us through the hills to the railroad station. Ruth explained to Mrs. Behrend that our children were not used to riding on such winding roads at high speeds and it would be kind to her beautiful Mercedes Benz if she drove a bit slower. When we arrived we thanked her. She replied graciously, adding "But I didn't like it." Then she said if we thought she drove fast, we should see her son drive.

From September through January the Behrends were scheduled to perform 135 concerts in Japan, Korea, Taiwan, Hong Kong, the Philippines and India. Also they are scheduled to perform in the U. S. in April.

Behrend has had published nearly 50 original solo guitar compositions, some of which are available in the U. S. Following is a list of Behrend's original published works for guitar with other instruments.

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Works for two and three guitars 6
Etuden for two guitars, Framus-
Heibling Zwei Duette aus dem 16. Jh. for

two
guitars, Noetzel Estudio for three guitars,
Ries & Erler Arabische Serenade for two
guitars,

Sikorski Drei Duos for two guitars,
Sikorski Impressionen einer spanischen
Reise

(Suite espaiola Nr. 5 for two guitars,
Sikorski) Japanische Serenade for two
guitars,

Sikorski Jota aragonesa for two guitars,
Sikorski Scena andaluzza for two guitars, Sikorski
Serenata espanola for two guitars,
Sikorski

ZU-MA-GI-TON III for mandolin, guitar and
hackbrett, Zimmermann

Concerto for guitar and orchestra
Legnaniana for flute, guitar and string
instruments, Zimmermann

Works for plucked string orchestra
Altitalienische Hofmusik, Gerig Ode auf
Anuradhapura, Gerig Englischer Bauernanz,
Junne Serenade (with solo mandolin), Junne
Vier franzosische Tanze, Junne

Araba, Trekel
Ballett-Suite nach Caroso (with flute),

Trekel Betrachtung uber einen
altspanischen
Tanz, Trekel Betrachtung uber eine

of their performances for they are reported to have been fantastic. In modern times, the prime movers of the guitar duo were Ida Presti and Alexandre Lagoya. If it were not for the premature death of Ida Presti in 1967, the Presti-Lagoya duo would still be foremost in the world. The popularity of the guitar duo today can be gleaned from the second edition of Wolf Moser's Gitarre Musik: Ein internationaler Katalog published by Trekel Verlag of Berlin and Hamburg in 1975, which lists 15 pages of duet music in print.

There are a number of guitarists who regularly concertize together, following the tradition established by Presti and Lagoya: Sergio and Eduardo Abreu, Use and Nicolas Alfonso, Evangelos et Liza, and Ako Ito and Henri Dorigny. There are also several other well-known guitarists who have recorded duos, although they don't normally perform together: Julian Bream and John Williams, Walter Feybliand Konrad Ragossnig, and Turibio Santosand Oscar Cdceres. A basic collection would contain a recording of each of these duos.

Voice and guitar Suite nach altpolnischen
Melodien, Bote
 & Bock "Yo Lo vi" (Szenen nach Francesco
 de
 Goya, Hansen Funf altjapanische Geisha
ieder, Sikorski Impressionen einer spanischen
Reise,
 (Suite espanola No. 6, Sikorski
 Chamber music Contrasti strumentale
 for 5 mandolins,
 Gerig Scherzoso for viola and
 guitar,
 Zimmermann Spielmusik for viola
 and guitar,
 Zimmermann ZU-MA-GI-TQN M for
 mandolin and
 guitar (1968), Zimmermann

Pavane von
 Milan, Trekel Betrachtung über
 "Greensleeves",
 Trekel Bulgarischer Hirtentanz, Trekel
 Elisabethanische Tänze, Trekel Figuration
 (with keyboard instrument
 ad lib.), Trekel Florentiner Hochzeitstanz,
 Trekel Indonesische Miniaturen, Trekel
 Japanische Impressionen, Trekel Serenata
 espanola, Trekel Spanische Ouverture, Trekel
 Suite nach japanischen Kinderliedern,
 Trekel Zwei Lieder with voice I) "Kol
 dod" 2)
 "Polnisches Hochzeitslied", Trekel Die
 Geschichte von O CHO SAN
 (with speaker), Behrend ZU-
 MA-GI-TON, Behrend

Castelnuovo-Tedesco, Rodrigo, and Santdrsla have each composed
 concertos for two guitars and orchestra which are available on record, and
 should also be added to the basic collection as a new genre for the guitar duo.

In addition to the guitar duos, there are numerous recordings available of the
 guitar in duet with the flute, recorder, trumpet, violin, viola, violoncello, mandolin,
 piano, harpsichord, and voice. Laurindo Almeida should be given credit for
 inspiring many of these combinations that he arranged music for and recorded on
 several discs for Capitol Records, some of which are still available (Angel S-
 36050, S—36051, S-36076). A basic collection should include as many
 recordings of these duets as possible since this is a growing genre and guitarists
 and composers should be exposed to the wide variety of music in which the
 guitar can successfully participate.

There are two corrections that should be made to the first article in this series
 (Vol. 4, #1, pp. 6-9). First, the last Schwann Artist issue prior to this year was
 published in 1970, not 1966. Secondly, Ernesto Bitetti should be added to the list
 of the younger generation of guitarists who are gaining fame (category III). He
 recently played a fine concert at the University of California, Riverside and has
 some 12 recordings in print. His recording Cuatro Siglos de MrJmica Espanola
 para Guitarra, Hispavox HHS 10-365 (reissued by the Musical Heritage Society
 OR 322) is representative of his art.

HOW TO COLLECT GUITAR RECORDS:

Part 2: The Duo

By John W. Tanno*

This is the second of a series of articles devoted to the selection of basic guitar
 recordings for developing abasic collection. All recordings listed in this column
 are available at the time of writing.

It is exciting to see the guitar gradually transcend its traditional role as a solo
 instrument and be heard in concert with voice and other instruments. The guitar
 duo perhaps began with Aguado and Sor in the early 19th century. It is
 unfortunate that we didn't have a recording

*Music Librarian at the University of California at Riverside.

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A Basic Listing of Duo Guitar Recordings Currently Available

TWO GUITARS

Alfonso, Else et Nicolas:
 Alpha DB 85. Abreu, Sergio
 and Eduardo:
 Col. M 30575. Bream, Julian and
 Williams, John: RCA LSC 3257. Vol. 2:
 RCA ARL 1-0456. Evangelos et Liza:
 Edici ED
 21290. Ito, Ako and Dorigny,
 Henri:
 Del os FY 008. Presti, Ida
 and Lagoya,
 Alexandre: NONE 71161.
 Ragossnig, Konrad and Feybli,
 Walter: SAGA 5412. Santos,
 Turibio and Caceres,
 Oscar: Erato STU 70794.

Ragossnig, Konrad:
 Jecklin DISCO 525. Musik für
Blockflöte und Laute oder
Gitarre. With Hans-Martin Linde,
 recorder.

GUITAR AND STRINGS

Minella, Aldo: PDU PLD. AC 60039.
Paganini quattro sonate inedite. With
 Aldo Redditi⁶ violin.
 Petrinjak, Darko: Jugoton LSY 61141.
Paganini sest sonata. With Tonko
 Nimic, violin.
 Prunnbauer, Sonja:
 TEL AS 641995. Niccolb Paganini
 Violine & Gitarre. With Gyorgy
 Terebesi, violin.
 Thomatos, Spiro: Jecklin Disco 150. Le
Duo. With Yanni Vatikiotis, viola.
 Vectomov, Vladimfr: Panton 11 0415.
 Falla: Six Spanish Folk Songs: Luck:-
Due Concertante for Violoncello and
Guitar. With Alexandr Vectomov,
 violoncello.

GUITAR AND MANDOLIN Thomatos,
 Spiro: Jecklin Disco 142, Gitarre und
Mandolin. With Hansruedi Muller,
 mandolin.

GUITAR AND KEYBOARD Sicca,
 Mario: Oryx EXP 58. A Recital of Music
 for the Forte Piano and " Guitar ~With~
 Rita Maria Fleres, fortepiano. Williams,
 John: COL M 31194. Music for Guitar
 and Harpsichord. With Rafael Puyana,
 harpsichord.

GUITAR AND VOICE

Holecek, Josef: BIS LP 31.
 Britten: Songs from the Chinese, op. 58;
 Castelnuovo-Tedesco: Six Songs, op. 207.
 With Marta Scheie, soprano. Lewin,
 Michael: PYE TPLS 13061. Bach, Faurfi:
Guitar and Songs.

With Susan Lees, soprano. Yepes,
 Narciso: DGG 2530 504.

Canciones Espanolas. With
 Teresa Berganza, mezzo-soprano.

Reading 20th century guitar music

By Reed Maxson

The common, or similar, language of pre-twentieth century Western
 composers is an aid in reading their music. When this music is
 approached, the player can have certain expectations of the music
 regardless of who the composer was and when the music was written.
 Although the music might pose technical problems, to a large extent the
 player can be prepared to handle these problems prior to the time the
 music is studied. This preparation is automatically included in the study
 of other pre-twentieth century music, and enhanced through technical
 exercises, most of which have been designed to facilitate the performance
 of pre-twentieth century music.

Although similar languages exist in twentieth century music, new
 languages have been developed, some highly specialized and rarely seen.
 In approaching twentieth century literature the common element the
 player can expect is diversity Reading twentieth century music is
 therefore more difficult than reading pre-twentieth century music, and
 preparing for this music is complicated because the player is not readily
 able to specifically predict what will encountered. *

However, there are trends, schools of thought, and exercises which
 the player is able to become familiar with and practice, and considering
 this fact a system can be

One exception worthy of mention is: Theodore Norman, The Classical
 Guitar, G. Schirmer, New York/London. This book will improve technique
 generally and will help the player prepare for the study of twentieth century
 music.

For a good reference book, see: Dictionary of Contemporary Music, ed. by
 John Vinton, E. P. Dutton&Co., Inc., New York, 1974.

TWO GUITARS AND ORCHESTRA

Abreu, S6rgio and Eduardo: COL
 M32232. Castelnuovo-Tedesco:
 Concerto for Two Guitars and
Orchestra; Santorsola: Concerto lor
Two Guitars and Orchestra.
 Romero, Angel and Pepe
 Philips 6500 918. Rodrigo:
Concierto Madrigal for Two
Guitars.

GUITAR AND FLUTE OR RECORDER

Blanco, Diego:
 BIS LP 30. With Gunilla
 von Bahr, flute.
 Keeskgs, Andras
 Harmonia Mundi HMU 427.
 Flute a bee Luth et Guitare.
 With Rene Clemencie,
 recorder. Klatt, Jiirgen: Da
 Camera
 Magna SM 93 604. Diabelli:
 Kammermusik mit Gitarre.
 With Frank Nagel, flute.
 Macaluso, Vincenzo: Klavier
 KS 537. Masters of Flute
 and Guitar. With Floyd
 Stancliff, flute.

devised to facilitate reading twentieth century music. This system can said to, at least in part, make up the "preview and preparation" stages of reading.

Ten points are given here to guide the player in the preview and preparation stages. Each point has implications beyond the scope of this article. The first five points will be discussed in some detail as a means of indicating the scope of these implications. While this list is designated to facilitate the reading of twentieth century music, it is generally applicable to other periods as well.

PREVIEW AND PREPARATION

Before beginning to play new music, the player might consider the following:

- 1) What is the name of the piece, and when was it written? 2) What is the composer's name, nationality, school of thought, and date(s)? 3) What interpretation and tempo markings are given, and does the composer or editor include performance guides? 4) Are key and time signatures given? 5) What is the general contour of the music? (Check accidentals, rhythmic figures, look for familiar material.) 6) What problems will the guitarist encounter? (Are there many position changes? Are unfamiliar areas of the fingerboard explored? Etc.) 7) What kind of texture(s) is used, monophonic, homophonic, or polyphonic? 8) What kinds of intervals predominate? (The player might practice reading scales in major and minor sevenths and ninths, etc.) 9) How are dynamics used? 10) How are timbres used?

The first bits of information most readily available to the player are the names of the composition and the composer. English Suite, Sonata Mexicana, Venezuelan Waltz are names indicating nationalism. Nationalistic composers use folk resources to a great extent, meaning that the player is likely to find key signatures, familiar scale patterns and chords, and comparatively "simple" rhythms. Furthermore, "suite" and "sonata" are hints of the form used, and "waltz" describes the metre. Fugue in E Minor indicates a polyphonic texture and describes the tonal center. Three Pieces for Guitar, however, implies nothing beyond the title.

The name of the composer provides more information. Knowing something about the composer (nationality, school

All of the principles of sight-reading are applicable. See Reed Maxson, "Developing Sight-Reading," Vol. 3, #3 (Spring 1976), 14-17.

Rather than trying to keep track of the beats numerically, it might be better to count in pulsations, subdividing pulses where complex rhythms and some types of metre changes occur. For example, if a 3/4 measure is followed by a 5/8 measure it could be helpful to subdivide the quarter-note units into eighth-note units as a means of transition. Practice in subdividing beats into five, six, seven, eight, nine and more parts will help the player prepare for rhythms often based on these divisions. Being able to shift smoothly from one subdivision to another, including duplets, triplets and quadruplets, is also useful, as well as being able to play duplets and triplets simultaneously (duplets with ima and triplets with p, and vice versa).

It is advantageous to seek out familiar patterns in unfamiliar surroundings. The player might discover that, although there is nothing in the music that seems familiar, further examination will reveal that the composer has invented certain figures or gestures which recur in the composition verbatim or modified to a degree. These "motives," while unfamiliar outside the piece, may be part of the common language within the piece. Recognition of motives aids reading and interpretation.

Harmonic overtone notation for guitar

By Michael Wright

As any student of guitar literature knows, differences

of thought, date(s), etc.) aids reading and interpretation. The music of Toru Takemitsu, Bruno Bartolozzi and Reginald Smith Brindle is vastly different from the music of Manuel Ponce, John Duarte and Heitor Villa-Lobos, the first group being twelve-tone composers while the second group is more or less nationalistic. The player can expect to find mostly unfamiliar material in the music of the first group, and considerably more familiar material in the music of the second group.

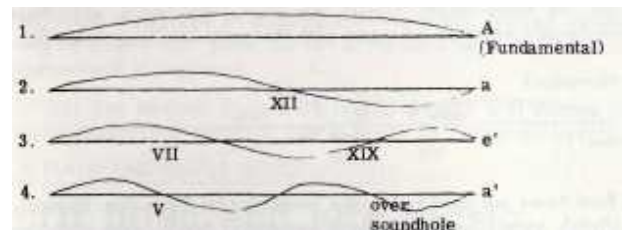
The next bits of information are usually tempo and interpretation markings, and the key and time signatures. The player must decide whether the given tempo can be used on the first reading. If the interpretation marking is out of the ordinary, the composer or editor might include an explanation. Often, explanations of fingering and special effects are included. The player should understand these explanations.

If there are no accidentals in the key signature, the player should determine whether the music is in the key of C major, A minor or a related mode, or if the music is without a tonal center. If accidentals are abundant throughout the music and there is no key signature, then it is quite possible the music is atonal, in which case the player is not likely to find scale patterns and chords which are immediately familiar. Upon further examination, however, the player might discover that an unfamiliar-looking aggregate of pitches is nothing more than, say, an A7 chord on top and a B-flat chord on the bottom. Also, the composer might establish temporary tonal areas, even in essentially atonal music, in which case the player might find some familiar patterns.

Inclusion of a key signature can be a source of confusion. Ponce's Prelude VI (Segovia Edition, Schott) has a B-flat in the key signature, indicating F major or D minor. The key is actually A Phrygian, and if the player does not recognize this key, mistakes are more likely to happen, especially if the player has heard a recording of this piece in which the artist has taken the liberty of changing the B-flats to B-naturals in measures 12 and 17.

Metre changes can be frequent. The player should determine how strongly established the metre should be.

caused by the fact that a string (or any body) vibrates not only as a whole, but also in segments, of halves, thirds, fourths, etc. (see Illustration 1), which generate secondary tones. The primary tone is [Illustration 1: (For 5th string A)]



the strongest and is known as the fundamental tone. It is the lowest frequency and the loudest tone of the sequence, hence giving the primary tonal pitch. The rest of the sequence consists of the harmonic overtones of increasing frequencies and decreasing volumes, products of the vibrating parts of the string, and also known as upper partials. Untrained ears do not normally distinguish these overtones unless they are isolated from the dominant, fundamental tone, which is what happens when guitarists "play harmonics."

Theoretically, the harmonic sequence extends indefinitely, depending upon the length of the string. Illustration 2 shows the harmonic sequence

in musical notation among different composers and editors can often be confusing, and at times maddening. This is nowhere more evident than in the notation of harmonic overtones, those "bell-like" tones produced at various intervals on the fingerboard by touching the string directly over the frets. I would like to review the primary methods of notating these overtones, and to offer an opinion regarding standardization of this notation.

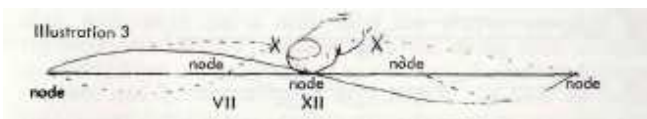


WRIGHT

overtones may be useful. Basically, what we normally apprehend as a single tone is really a composite of many simultaneous tones. This is

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twice the frequency of the XII tone; for all practical purposes this need not concern us.) Thus, touching the string at midpoint (XII) will eliminate the fundamental and, for example, the vibrating third segments, because their waves do not cross there. In effect, the player is placing his or her finger at the given node, or zero-point where the wave-length crosses the mean, interfering with those wave-lengths which do not agree with that node (see Illustration 3).



Four terms are used to describe harmonics for the guitar: Natural, artificial, octave, and right-hand harmonics. Again, some confusion exists with this terminology. Natural harmonics usually refer to harmonics played on the open or un-stopped strings (eg. A open). Artificial harmonics refer to harmonics derived from stopped or fretted notes (eg. B on the fifth string, second fret). Strictly speaking, both kinds are "natural" in that there is no difference in their physical structure; a stopped or fretted string is simply a shorter string, and the same theory applies to it as to open or longer strings. The real difference between natural and artificial harmonics is one of technique. Natural harmonics are usually played with the left-hand fingers touching the desired spot on the string directly over the fret (eg. fifth string, seventh fret) while the right plucks the (essentially) open string. Usually a clearer tone is produced by striking the string near the saddle. Artificial harmonics are played with the technique known as octave or right-hand harmonics, during which the note is stopped with the left hand while the right forefinger (i) touches directly over the fret an octave above the stopped note as the thumb (p) or anular finger (a) plucks the string on the bridge-side of the forefinger. (Eg.: Left 2 plays a B, fifth string second fret; right i touches XIV while a plucks the string, etc.) Natural harmonics may occur at various intervals on the string (XII, VII, V, IV, etc.), whereas artificial harmonics are usually only played an octave above the stopped note, although, in theory at least, there is no reason why artificial harmonics could not be obtained at intervals other than octave. Frederick Noad, in *Solo Guitar Playing*, seems to indicate that artificial and octave harmonics are equivalent; however, "natural" or open-string harmonics may also be played with the octave or right-hand harmonic technique (as in Sagreras and Shearer). Shearer calls natural harmonics played with the right hand "right-hand" harmonics, as are artificial harmonics. Thus, terminology regarding harmonics may refer to two things: 1) The

Illustration 2: (For 5th string A)

1 2 3 4 5 6 7 8 9 10 11 12

A a e' a' c' e' e' g' a' b' c''# . . .

Fret: 0 XII VII V IV III+ II+ . . .

XIX IX XVI

rising above the fifth string A. (Remember that guitar music is notated an octave higher than it sounds, being tuned E, A, d, g, b, e'). The darkened notes at tones 7 and 11 indicate that the tones are not "just;" i.e., these are only approximations of frequencies not occurring on our half-tone scale system. For most practical purposes, guitarists are concerned only with steps 1-5 of the sequence. When the string is lightly touched at the appropriate point, the fundamental and other harmonic tones are silenced, leaving only the particular wave-length or partial string segment vibrating. (Actually, there can still be multiple harmonic tones present if the wave-lengths agree—eg. The double octave at V still vibrates when XII is used, that overtone being

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status of the fundamental tone: Open string (natural, octave, right-hand) or stopped string (artificial, octave, right-hand); and 2) technique: Tone derived from left hand touching string (natural) or from right hand touching string (right-hand, octave, artificial). Artificial harmonics are necessarily octave or right-hand harmonics because the left hand is engaged in stopping down the string. Natural harmonics may be played with either the left or the right hand, depending upon context and convenience.

(In his second of two articles, Wright will discuss harmonic overtone notation and suggest an improved system.)

A PLAIN AND SIMPLE INTRODUCTION:

Of lutes and lute music

By Peter Danner
Editor of the Journal of the Lute Society
Of America

As more and more lute music becomes available in guitar transcription, more and more people become curious about the instruments for which the music was originally intended and about the various tablature systems used to notate it. Many guitar enthusiasts, however, confess that they find the subject confusing and find that many of their questions about lutes go unanswered. This is the first in a series of short articles intended to give the novice some basic information about lutes, their history, and their notation. These are subjects about which entire books could be written and the reader should be warned that we can do no more than skim the surface. Nevertheless, we will aim for historical accuracy.

(Continued on page 18)

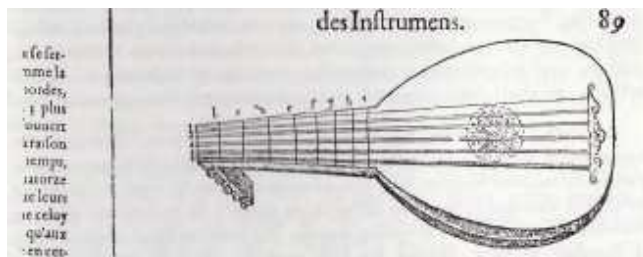


FIGURE 1: Six course Renaissance lute from Mersenne's Harmonie universelle (Paris: 1635). The letters above the frets are the French tablature letters for those respective frets.

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and sonority. On almost all Renaissance lutes, however, the first course was a single string called a "chanterelle" in France and a "cantino" in Italy because it commonly carried the melody. The six courses were tuned in fourths, just like the modern guitar except that the major third occurred between the third and fourth courses rather than between the second and third. Basic Renaissance lute tuning can easily be duplicated on the guitar by simply tuning the G string down a half-step to F-sharp. On Renaissance lutes, the bass courses were frequently tuned in

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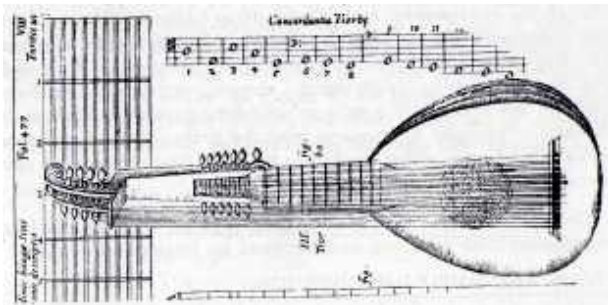


FIGURE 2: An eleven course tiorba (an instrument similar to a theorbo lute) showing a typical double pegbox. From Athanasius Kircher's *Musurgia universalis* (Rome: 1650).

In the first two articles, we will attempt to define the various plucked string instruments used during the Renaissance and baroque periods. These periods, roughly 1500-1750, were years of great experimentation in instrumental music. The more successful experiments, such as the 17th century violin or the transverse flute, have remained more or less unchanged to this day. Others, such as the shawm or colascione, either have become obsolete or have been superseded by other instruments. Unfortunately, most of the plucked strings tend to belong to the second class. The distinction between the theorbo and the chitarrone, for example, continues to puzzle scholars to this day. Adding to the complexity is the fact that the slow communications of the period allowed different regional characteristics to evolve in different countries. For convenience, however, we can divide the plucked strings into four categories: Lutes, archlutes (and other continuo instruments), guitars, and miscellaneous (primarily wire strung) instruments. In this article, we shall deal only with the first category: The common lutes.

Basically, there are two different types of lutes. Because the appearance of these instruments coincided so closely with recognized periods of musical history, they can conveniently be labeled Renaissance lutes and baroque lutes. The differences pertain to tuning and playing technique rather than to differing shapes. The familiar bowl-shaped back is common to both. During the 16th century, the lute was frequently referred to by the Latin name *testudo* (literally "tortoise"), a reference to the instrument's rounded back. The simplest Renaissance lutes had a single pegbox, seven wrapped on frets, and six pairs (called "courses") of gut strings. The double stringing enhanced the instrument's volume

octaves—a phenomenon similar to modern 12-string guitars.

To nonlutenists, the lute's most picturesque feature is perhaps the pegbox which is normally set at approximate right angles to the neck. This angle reduces the pull of the strings on the bridge and lessens the danger of the neck pulling upwards. Unlike modern guitar bridges, lute bridges normally do not have saddles. Guitarists often ask why most lutes have tied on rather than inlaid frets. The wrapped frets were made of gut (usually the lutenist would just use discarded strings) and kept the strings from fraying. Inlaid wooden or metal frets would have created too much friction against the vibrating string.

As with recorders and viols, Renaissance lutes came in different sizes. Smaller lutes with shorter string lengths, naturally, were tuned to higher pitches than their larger counterparts and there exists music written for three and even four lutes of different sizes, just as we have music for recorder consort. It can be seen, therefore, that the lute could be tuned to any of a number of basic pitches. As neither lute size nor string thickness was standardized in the 16th century, instruction books of the period recommended tuning the top string, the chanterelle, as high as it would go. One wonders how this was determined without breaking the string! Even if pitch was not standardized, the sixth course of the tenor lute was usually equated with low G (bottom line of the bass clef) as this was the lowest note in Renaissance music theory. Tenor lutes were the most common of all Renaissance lutes and had a vibrating string length of some 24 inches.

During the second half of the 16th century, we begin to find music written for lutes with more than six courses. These extra courses, intended to extend the range of the lute downwards, are called "diapasons." Much of John Dowland's music, for example, was written for a seven course Renaissance lute with one diapason tuned a perfect fourth below the sixth course. This extra course was carried on the fingerboard so that the notes between the sixth and seventh courses could be stopped by the player's left hand. During the final

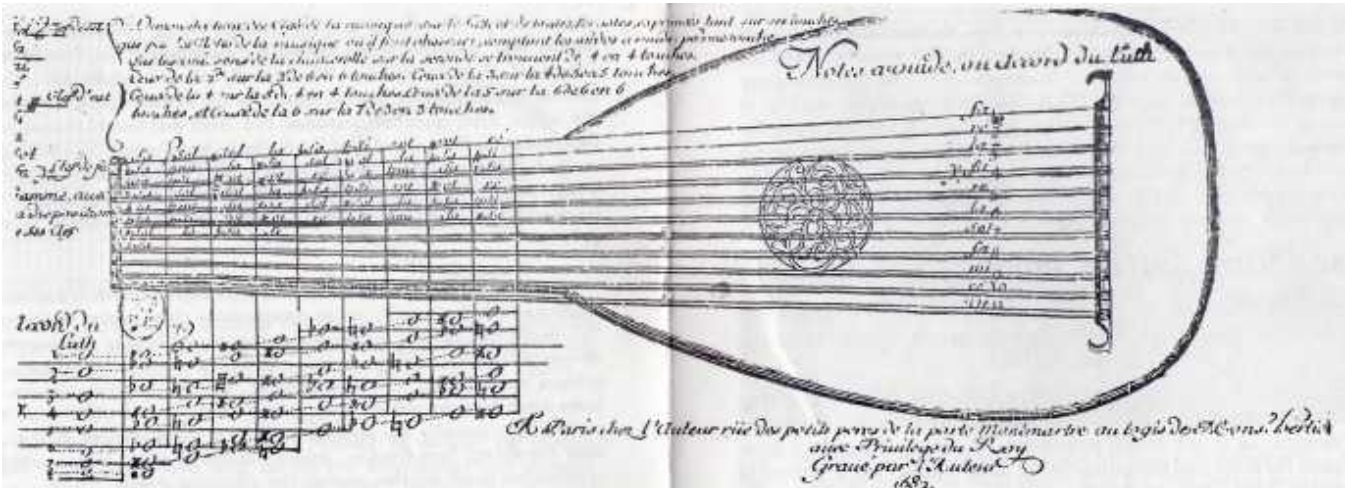


FIGURE 3: Baroque lute from Perrine's *Livre de Musique* (Paris: 1682). Note the single string on the second course and the accord nouveau tuning.

period of its development (circa 1615), the Renaissance lute acquired as many as four diapasons, that is, ten courses (or 19 strings). Naturally, music written for such an instrument is difficult to transcribe for any but a modern guitar with extra bass strings (as Narciso Yepes has done) without sacrificing many of the lower notes.

The baroque lute developed from tuning experiments made by lutenists (mainly French) during the 17th century. Many baroque lutes had ten courses just

lute bears no relationship to that of the guitar and the lute music of Weiss and Bach is usually much more difficult to play on the guitar than on the instrument for which it was originally intended.

In order to keep the pegbox from becoming of ungainly size, the diapason strings of baroque lutes were often affixed to a pegbox of their own. The greater vibrating length created by a second pegbox also allowed for the use of thinner strings on the lower notes than would otherwise be possible. Lutes with such

like Renaissance lutes. Instead of being tuned in fourths, however, the six principal courses were tuned to an open D minor chord: A, d, f, a, d¹, f (1). This tuning was called accord nouveau by the French to distinguish it from the earlier veil accord of the Renaissance. A second feature of baroque lutes is that the second as well as the first course carried a single string. Listeners who may have watched Julian Bream closely may have noticed that his Renaissance lute has only a single string on the second course. This is a characteristic of the baroque lute, not the Renaissance lute and is, therefore strictly speaking, an anachronism. After 1720, German lutes acquired still further diapasons. The lute for which Silvius Leopold Weiss wrote had 13 courses or a total of 24 strings. Because of the great number of strings, many of the diapasons were not carried on the fingerboard and could never be stopped by the left hand. Normally they were simply tuned to the scale of the key being used. The tuning of the baroque

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In the next article in this series, we shall discuss such relatives of the lute as the theorbo, chitarrone, orpharion, and vihuela. There is, however, one type of lute that should be mentioned here. This instrument is frequently referred to as the "folk-lute" and was highly popular in Germany in the 1920s. It uses ordinary guitar strings and has a regular guitar neck stuck on a lute-shaped body. One occasionally runs across such instruments today. They should not be considered true lutes. Folk-lutes are much too heavy to sound like lutes and many, alas, even fail to look much like the genuine article.

Mandolin, guitar compatible

The Providence (R.I.) Mandolin Orchestra provided an interesting backdrop for a performance of the Carulli Concerto in A for guitar and strings.

Director Hibbard A. Perry wrote that "We found that using the guitar with the mandolin orchestra, rather than a standard orchestra, is much more practical. It allows the guitar tone to come through and the guitarist is able to play with dynamic contrast while the orchestra volume does not have to be held back. This permits a much more artistic performance."

Perry organized the Guitar Guild of Providence, nearly 30 years old and one of the oldest guitar societies in the world. Perry has been playing the classical mandolin more than 50 years and says he is one of only six persons in the U. S. who teach the classical mandolin technique.

Perry's Mandolin Orchestra is not only a rarity, it is unique because its 20 some members are mostly in their mid 20s. By contrast, other mandolin orchestras usually are made up of people who began playing in the 1930s, when the mandolin was a more popular instrument.

Perry, who also teaches classic guitar, has shown resilience in regard to the mandolin. He organized his own mandolin orchestra in 1930, the Providence Plectral Orchestra, which won a national competition in 1935. It was disbanded in 1942, after World War II began.

The Guitar Guild remains a lively, diversified organization, with programs in various facets of guitar. This fall Tillman Schafer, who learned the classic mandolin technique from Perry, brought his group to perform for the Providence Guild. The Guild programs also show a variety of guitar

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A recent program of the Providence Mandolin Orchestra gave the following summary of the instruments and their music:

The mandolin is a very old instrument of the lute family and has a distinct tone color of its own—shimmering, delicate and unique. Composers such as Beethoven, Vivaldi, Mozart and Verdi have written for it.

This instrument, however, did not come into its own until the latter part of the 19th century when the luthiers Pasquale Vinaccia in Italy and Orville Gibson in the United States perfected its construction and mandolinists, such as Raffaele Calace and Carlo Munier in Italy and Giuseppe Pettine and William Place in the U.S. (Providence) perfected it technically and artistically.

The mandolin orchestra consists of mandolin, mandola, and mando-cello, mando-bass and guitar and is capable of producing music of a very high artistic

double pegboxes are often called "theorboed" lutes. Samuel Pepys, for example, used the words "lute" and "theorbo" interchangeably. As we shall see in the next article in this series, however, the word "theorbo" also had other meanings.

As a lute player, the question I am most frequently asked is, "How many strings does a lute have?" The answer, as the above explanation attempts to show, is anywhere from 11 (on a six course lute) to 24. Lutes with as many as 27 strings have existed. As extra strings extended the range of the lute downwards, so extra frets were added to extend the range upwards. On regular lutes this was done, not by increasing the length of the neck, but by gluing extra frets onto the belly of the lute. It was rare, however, for any lute to have more than 12 frets.

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Eva Schafer with mandola and husband Tillman with mandocello. Ruth Mock reported that "The Mock family with our five guitars enjoyed the variety of chamber music with the Schafer family when Till joined us with his string bass or mandocello, and Eve with her mandola." "The mandola is tuned like a viola and the mandocello like the cello. Schafer wrote that during a recent workshop for his string students, he put the performers in a circle with parents and friends behind them: "Each performer was invited to perform a solo or duet of his choice. Then, if possible, we added the bass, violin and singing by everybody and did it again. After going around the ring, we did... rounds and carols. .. Everybody had prepared to play them but this was the first meeting. We played each piece and then asked the spectators to sing with us. Students report that they felt relaxed and much preferred the format to the recitals they had played in. " Schafer teaches guitar as well as other string instruments.

solos, duets, trios and quartets, as well as combinations with other instruments, such as the mandolin. One recent Guild program was made up of 20th century works for the student repertoire.

The October meeting of the Guild included musicians led by a former student of Perry, Tillman Schafer, performing as a mandolin quartet and also demonstrating the guitar in combination with other instruments.

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Tunes of Queen Elizabeth's Time, arr. Duarte, Novel lo. Above remarks also apply here. Harder.

Renaissance Songs and Dances for Recorders, A.R.S. Editions, Associated Music Publishers, N.Y. Mostly intrebale cleff, so playable by guitars and mandolins.

Quattro Spunti Classici, Beethoven, Haendel, Mozart, tr. Laura Benizzi, Ed. Musicali Berben, Ancona-Milano. Four guitars.

Dances from the Orchestra Suites of J.S. Bach, arr. for four recorders by Hugh Orr, BMI Canada Ltd. Fair for four guitars, better for two mandolins and two guitars, best with the latter plus double bass.

Tunes of Old England, arr. by John Duarte, Novel lo. Two recorders (or mandolins) with two guitars. Adding double bass transforms it.

standard. Other instruments, such as the banjo for fortissimo, woodwinds and percussion, may be added to the orchestra for color variation.

The following music collections for ensemble with guitars has been compiled by Schafer. The works may be obtained through Maple Leaf Music, 142 The Great Road, Bedford, MA 01730.

Czech and Slovak Folk Songs, arr. by Mieczyslaw Kolinski for recorder duet (soprano-alto), Hargail Music Press. Play with mandolin and guitar or with two guitars, ignoring the inversion of parts (I like it better inverted).

Music from the Time of Purcell, arr for two guitars by C. C. Easley, Associated Music Publishers, N.Y. Fourteen beautiful 17th century pieces.

Familiar Music for the Mandolin With Classic Guitar Accompaniment, arr. and compiled by Walter Kaye Bauer, Lewis Publishing Co. Various periods.

Renaissance Dances and Airs, arr. by Mario Duschene, Berandol Music Ltd. Quartets playable by various combinations of recorders, guitars, mandolins, bass, etc. Easy.

English Madrigals and Ayres for Recorder Ensemble, arr. Walter Gerboff, Hargail Music Press. Four or five parts, some harder than above.

Altenglische Violenmusik zu drei stim-men. Heft 1 und 2, Edition Nagel 565. Music from the contrapuntal period in England for two treble and one bass instruments. A challenge to keep together.

London Trios, Joseph Haydn, tr. for three guitars by Theodore Norman, G. Shirmer, Inc. Bright, delightful and moderately difficult.

22 Minuette, Joseph Haydn, arr. H. Monkemeyer, agent C.F. Peters Corp. Easy trios, somewhat harder played as duos for guitar.

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Telefono 231 34 63
BARCELONA (7) - España

RECITAL DE LA FAIDILIA ROCK EN
SIFCE3 Domingo 4 de Dulip_1976

Tuvimos una grata sorpresa con esta familia de guitarristas, parece imposible escuchar a dos buenos músicos (padre y madre) ayudados por tres niños muy pequeños casi, que las guitarras que abrazan. Niños de 6, 8 y 10 años.

En todo el mundo, no existe una familia tan bien compensada, pues al unísono de la guitarra clásica, se comprenden y dan una música de lo más selecta que se pueda imaginar,

Tienen arte y expresan las obras, podríamos afirmar casi sin igual. Oa impresión escuchar a unos niños tan pequeños, yenciendo las dificultades que todos sabemos, existen en la guitarra. Además, no tocan de memoria, interpretan ante al público, leyendo sus partituras sin demostraciones de dificultad.

El marco de una iglesia, acabo de realizar aun más, el memorable recital de la familia Mock, y los sonidos de sus cinco guitarras, se esparcían por toda la sala, como si de unos ángeles se tratara.

Agradecemos a la familia Mock, la inoludible velada que nos proporcionaron.

JUAN FIJAKU BALAS



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Instrument enters new stage

(Editor's note: Although the following was written in respect to the Mock family, it has implications and information for many guitarists.)

By Gilbert Biberian

The guitar has, over the last few years, imperceptibly entered a new and vital stage in its development towards the age of maturity. It amounts almost to a small revolution if we are to go by the vigour and the conviction of those who are its prime initiators.

It is the emergence of the ensemble of guitars and, specifically, the guitar quartet.

This is a significant development on many fronts. It makes it possible for a young guitarist to have a choice of careers: Either to be a soloist or to devote himself to chamber music. And this is a very real choice. Needless to say, guitarists will be trained for a life of chamber music just as much as they will have to be trained as soloists. And trained they will be. It seems to me the advantages of such a training are too obvious to even mention but it must be pointed out that "ensemble training", once it has become universally accepted as a part of the education of the guitarist, there will no longer be any who cannot read music or who cannot even keep time, when playing with other musicians.

Guitarists will then be able to take their place next to other musicians and do so legitimately. It will be the meeting and the collaboration of equals. Regrettably, this is not the situation at the present. However, the seeds of the maturity of the guitar have been sown.

It is with these thoughts in mind that the, as yet unknown and modest, work of the Mock family must be evaluated.

Here is a unique situation: A family in which three young children are being trained in the art, craft and skills of "making music" by their far-seeing parents, Ruth and Jerry Mock. Their work, as the years go by, will gain just as much in technical polish and musical maturity as it will in importance. Their work is an exciting and valuable experiment that will set a precedent and encourage other

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families to do likewise.

Family planning has now assumed a hitherto unseen dimension!!!

Good luck to the Mock family.

Starting society easy

Starting a guitar society can be (and sometimes is) as simple as inviting some friends over for a get-together. There are about 100 guitar societies in the U.S., and they vary considerably in makeup. For instance, the Augusta (Ga.)-Aiken (S. C.) society has met every two weeks or so for the past 15 years to practice in ensemble. Rather than invite soloists for recitals, they perform themselves, mostly in ensemble. In fact, one of the members said he would not care to play as a soloist. In the larger cities, however, societies often are highly organized and arrange regular recitals for members.

There are some important considerations in forming a guitar society, not the least of which is the type of guitar to be included. A decision on this early in the organization can save headaches. The Colorado Society, for example, has separate divisions for flamenco and classic guitarists. Another helpful early decision would be the goals of the group. What kind of recitals will be sponsored and how? One society put on professional recitals of very high quality three years running without selling a ticket. Program advertising financed most of the first two programs--a burden on the person selling the advertising. A workshop paid for by students of one studio financed part of the third. This is an ideal method, whereas the students get a special lesson from an expert while at the same time financing a recital open free to all--a good way to demonstrate to the public the possibilities of the classic guitar.

Financing big-name performers is not necessarily a function of a society. One of the larger societies decided to "leave that to the professionals," and certainly the prospect of a large financial loss for one night's entertainment is of debatable value. There are alternatives. One society took chances on lesser known performers and was rewarded by their high quality of performance.

Capitalizing on a large population in its area, the Milwaukee Classical Guitar Society runs a very successful program by charging members \$12 a year (\$16 for families), and admission for some events to non-members. (Non-members paid \$4. 50 for a recent recital by Manuel Barreuco.)

Once a decision is made to sponsor and promote guitar programs, there is a problem of what program or guitarist to present. In its seven-year history, the Milwaukee society has sponsored 66 concerts. In the Milwaukee society *Bulletin*, President John Baime wrote of some of the decisions required of him: "Aside from the considerations of availability, artists' fees, transportation, hall dates, and lodging, are those decisions made from an artistic standpoint. A major decision is to narrow down the hundreds of requests I receive from guitarists to perform for the society. . ."

Baime also said he considers the artist's background and the program to be presented. The society has sponsored the students of influential instructors (Andres Segovia, Jose Tomas, Ida Presti, Narciso Yepes, Julian Bream and Alirio Diaz. "These instructors dominate the European schools.")

The society also has presented American taught guitarists, and Baime wrote that "while the U.S. and Canada have their important teacher-performers like Jesus Silva, Eli Kassner, Celedon Romero and Christopher Parkening, there has not yet developed an integrated approach initiated by an individual. It seems the technical approach is developing very quickly from the American schools but the interpretation still comes largely from listening to the important Europeans. This becomes further augmented by the fact that many American players are largely self-taught and thereby more individualistic."

Baime also explained one of the functions of a guitar society: "The literature written for the guitar is not well known by non-players, nor are the special attributes or problems of the guitar and its music understood by many. This is one of the important functions of having a guitar society--to further this understanding."

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unless there is some time to be robbed in the first place. Few students were able to provide a satisfactory pulse to their music, and this was perhaps his main criticism of the day.

His evening recital covered no new ground, but was not intended to. It is harder to play the pieces that everyone knows well, if only because there is so much to compare them with. A highly accomplished player, Graham Wade can hold his own with most. His performances are carefully shaped, technically never less than workmanlike, and always intensely musical. A worthy end to a stimulating day.

The Old Malt House Studio is the brainchild of Candida Tobin, originator of the colour teaching system that bears her name. It is small, holding between 30 and 40 people, but immediately attractive, a satisfactory mixture of oak beams and closed circuit television, the old and the new. Half salon, half workshop, it is as well suited to the small-scale recital as it is to the master class. Its development will be watched with interest.

The Omega Guitar Quartet have just completed a successful tour of Spain, culminating in a private performance in the house of F. Moreno-Torroba at which the special guest was Andres Segovia. "I am very happy to have heard you," said Segovia at the end. He paid tribute to the Quartet's musicianship and powers of interpretation, adding that nowadays, if he didn't like something, he said nothing at all, contenting himself with merely "a smile and a wave of the hand."

Benjamin Britten, who died recently at the early age of 63, has been widely

LETTER FROM LONDON:

Workshop stresses listening

By Colin Cooper

It is pleasant to be able to report on the activities of another of your contributors, Graham Wade, who gave an all-day master class at The Old Malt House, Sawbridgeworth, and followed it up not only with an evening recital but a further master class, this time with children, the next day.

Graham Wade likens performance to flying: No matter how many perfect simulated landings you make when the time comes to take a load of passengers down you've got to get it right. He is a sympathetic teacher, but he clearly



WADE

believes that the best thing to do about 'stage fright'¹ is to ignore it. "I'm not interested in your nerves," he told one trembling student. "Just play the music." The student did, and no doubt felt better afterwards. In fact, the level of achievement was surprisingly high. Virtually everyone made an attempt at performance, and virtually everyone made some noticeable improvement.

Leaving technique to look after itself for the space of a few hours, Graham put the accent on listening. The shape of the music was all-important, and to achieve the shape the composer intended you must get close to the text. And *listen*. All the time. He laid stress on the importance of dynamics and of letting the music "breathe." Here we can learn much from singers. Even a guitarist could learn more from an old Caruso record than from many another guitarist.

Teaching a wide-range ability class like this presents many problems, but Graham Wade seems to have all the answers. Grade one and grade eight showed every sign of being intensely interested in one another's problems, which is remarkable. Nearly all could have done with a metronome for practice purposes—"with a bell", insisted Graham. He pointed out that tempo rubato—robbed time—is a meaningless term

mourned. My own recollection of him goes back 26 years when, after a voice and piano recital with Peter Pears (Britten's playing had been particularly brilliant) the two artists came out to meet us instead of waiting in the Green Room. We asked Britten where he found the Purcell theme for his then recently published Young Person's Guide to the Orchestra, such information being not so readily available as it is today. Britten said he could not remember. Pears supplied the answer. Genuine forgetfulness, well-rehearsed double act, or a natural unconcern with unimportant details? I shall never know, but it was memorable.

MOVING? Please let us know, in advance when possible. Avoid the extra \$1 required to cover the post office charge for address correction, handling, return postage and additional staff expense.



Schedule of events

April 23-28, an international contest will be held on interpretation of contemporary music in Rotterdam, Netherlands. The contest is open to instrumental and vocal soloists and ensembles, with a free selection of works. Write: Alle Anfragen "Stiftung Gaudeamus", Postfach 30, Bilthoven, Netherlands.

May 6-8, 2nd Annual Carmel Guitar Festival, with concerts by Vincenzo Macaluso; Pena Latina Americana with Richard Stover; Dorothy de Geode with chamber ensemble; Byron Tomingas; and Terrence Farrell. Also included are a competition for solo guitarists (\$500 in prizes offered), and a Composer's Showcase, with a string quartet and flautist available to perform new and original works.



Julian Bream after Princeton, NJ recital Nov. 15. Photo by John Soto/Classic Guitar Center

June 30-July 10, international contest for lute "Henry Wieniawski." Write: Concours International Henry Wieniawski, Ul. Wodna 27, PL-61-378, Poznan, Poland.

July 10-17, Lute Society of America East Coast Seminar, Barrington College, Barrington, RI. Write: Sally Newcomb, LSA Seminar Administrator, 13120 Two Farm Drive, Silver Spring,

Oct. 19-22, National ASTA Guitar Symposium, New Orleans, LA.

RECENT EVENTS

The composition "sighs" by Jorge de Freitas Antunes was winner of the international contest held in 1976 for Brazilians. Antunes is a professor of composition at the University of Brazil in Brazilia.

Pedro Bueno Cameron was awarded second place for his piece "Perspectives," and Lourival Pinto Coelho Silvestre third for his



LOPATEGUI

"Estilhacos." Guitarist Sonja Prunbauer premiered the three works at a music festival in Altmuhlal, Germany.

PARIS CONCOURS

Alvaro Pierri of Uruguay won first prize in the annual Concours International de Guitare in Paris. Martin Myslivecek of Czechoslovakia won second prize. Honorable mention went to Carlos Ferreira Pinto of Brazil and Santiago Rebenaque of Spain.

The composition winner was Dubeli Park of Korea for his composition Nebulas. John Hall of Great Britain won first mention with his Partita, opus 51. Honorable mention also went to Stanislaw Mronski of Poland for his Trois

July 3-15, Early Music Workshop, Scarborough College, University of Toronto, 1265 Military Trail, West Hill, Ontario, Canada M1C 1A4.

July 17-31, guitar course by Jose Lopategui in Barcelona, Spain. Write: Tiento, Rambia de Prat, 41-3.º, 3ª, Barcelona 12, Spain.

Aug. 14-21, Lute Society of America West Coast Seminar, Idyllwild College of University of Southern California. Write: Isomata, School of Music and Arts, University of Southern California, Box 38, Idyllwild, CA 92943.



Liona Boyd shown before concert in New York City Nov. 19. Photo by John Soto/ Classic Guitar Center

Syllabuses set competency levels

Syllabus music surveyed by Creative Guitar International for this issue includes Grade 5, or intermediate level pieces.

About one-fourth of the Grade 5 music was written in this century, and most of that follows the 19th century Romantic style.

Prominent among the composers listed here are Fernando Sor, Mauro Giuliani and Manuel Ponce.

The question has arisen as to whether these syllabuses are for colleges. It is our understanding the syllabuses are merely grade levels to establish competency, without respect to school levels. For instance, Graham Wade in England prepares his students for grade examinations, as they need



Simon Fowler

to be at a certain competency in order to teach. However, Wade has taught Simon Fowler, who could play the first four Trinity grade books with competency at seven, which he demonstrated for the Mocks on their 1976 tour of England.

Another question has arisen as to the use of technical studies in contrast to repertoire pieces. Although all listed in this series are pieces, many are in the form of technical studies, such as Sagreras, Sor *Minuets*, Segovia edition of Sor, etc. Some of the syllabuses divide the material into studies and repertoire pieces.

These syllabuses are presented with at least two major purposes in mind: 1) That a guitarist can study the list and find his level, by comparing what pieces he can play. Then he can investigate other pieces on this level that interest him. And 2) That a teacher can compare what is offered on various levels with what he requires so he can supplement what he already uses.

Mazurkas, and to Frederic Harris of the U.S. for his Parable.

YEPES IN MELBOURNE

Narciso Yepes told members of the Classical Guitar Society of Melbourne, Australia, that the guitarist should not submit completely to other people's views of the possible or desirable, in points of technique, he gave as an example, the use of three fingers for executing scales, which some people oppose. The society Journal also noted that Yepes "was explicit on the worship of Segovia. (This is a common disorder among guitarists--particularly those who listen to too many of his records.) Narciso gave us to understand that there are many roads to guitar technique, and no one is BETTER than others, although there are obvious things to avoid. This goes as much for Segovia as for Bream as for Williams as for . . . etc."

The following abbreviations are used: A= Australian Music Examinations Board; G=Guildhall School of Music and Drama, London; L= London College of Music-LR- the methodology of Manuel Lopez Ramos; R= Royal Schools of Music; and T= Trinity College of Music. For addresses see Vol. 3, *3, pp. 3-5, and Vol. 4, #1, p. 25.

(For Grades 1 and 2 see Vol. 3, #3, pp. 4-5). (For Grades 3 and 4 see Vol. 4, #1, pp. 25-26).

Grade 5

Aguado, *Allegro*, No. 5 (Schott GA 21), T; 24
Studies: No. 18 in G (Schott GA 62), R.
 ANON: For My Friends: "Three Venetian Dances," Tor 3 (Columbia Music Co.), A;
 Varieties of Lute-Lemons, Vol. I: "Coranto" I or VI (Berben 1591), A; *Kemp's Jig*: No. 3, ed. Anthony Rooley (Oxford), L.
 Bach: *Fourth* Lute Suite: "Minuets" I and II (Schott GA106)7-A, R; *Prelude* in D minor (Universal 11202), T, and *Suite* in E minor: "Bouree" (Hornmeister/Schott), L.
 Besard, Eight Dances from Thesaurus *Harmonicus*: "Branle" (Schott 10399), R.
 Carcassi, Op. 60, #12 or 22 (Schott GA 2), A, and #7, G.
 Castelnuovo-Tedesco: *Appunti*: Vol.1., *3, 4 or 5 (Suvini Zerboni (6725), A.
 Corbetta: *Sarabande* (Eschig 6853), A.
 Dodgson/Quine: *Studies*, Book 1, * 2 and 4 (Ricordi), T; and #3, R.
 Dowland: *Melancholy Galliard* (Universal 12472), T, G; *Seven Pieces*: "K. Darcie's Spirit," arr. by Poulton (Schott GA211), R.
 Farnaby: Five Pieces: "His Dream," "His Rest," "His Concert" (any two) (Schott GA 220), A.
 Farquhar: Five Scenes: "Dreaming" or "Questions" (Berben 1882), A.
 Giuliani, Op. 39: #3, 4 or 5 (Schott GA 76), -A;
Sonatina, # 8 (Schott GA 21), T; *Rondo*, #16 (Schott GA 69), T, G; Six *Preludes*: "Allegro di Fuga," #6 (Schott GA 64), L; *Composiciones* para Guitarra: Book 2 (ed. Savio, Ricordi BA 12408), LR.
 Gluck: *Ballet*, LR.
 Haydn: *Andante*, LR.

Holborne: Six Lute Pieces: "Playfellow" (Berben 1725), A.
 Legnani: *Thirty-Six Caprices*: *17 (Schott GA 35), L.
 Logy: *Parlita* in A minor: "Capriccio," "Gavotte" and "Gigue," any two (Universal 12102), A.
 Milan: El *Maestro*: "Pavanne" I or III, with standard tuning (Suvini Zerboni 6405), A; "Pavane" (Schott GP 1001), T.
 Mozart, *Minuet* K94 (Schott 11081), A.
 Mudarra: *Hispanae* Cithrae Ars Viva: "Gallarda," arr. Pujol (Schott GA 176), R.
 De Murcia: *Allegro* (Eschig 6808), A; *Preludio y Allegro*, LR.
 Ponce, *Preludes*: * 1 (Schott GA 124), R, A; #2, 3, 5, A, # 6, A, T; #7 (Schott GA 125), L.
 Poulenc: *Sarabande* (Ricordi), R.
 Le Roy: Three Pieces: *Allemande* (Eschig 8063)TAT
 Sagreras, Book 4, LR.
 Sanz: *Pavanias*, (Schott GP 1005), T.
 Scarlatti, *Five Pieces*: "Larghetto" or "Aria" (Schott GA 228), A.
 Sor, 20 *Studies* (Segovia edition): *1, A, R, "G," U, A, G, #2, G, #8, A, R, # 15, L; *Minuets*, #11 (Schott GA 15), T; *Andantino* (Universal 13941), T; 30 *Minuets* (Ricordi), LR.
 Stoker, *Modern* Guitar Music: "Pastoral" (" 8)(Oxford), R^A
 Tansman: *Berceuse d'Orient* (Eschig 7174), A, T, ~
 Tdrega, Adelita (United Music Publishers), T; Marieta (United Music Publishers), R.
 Villa-Lobos, *Preludes*: #1 (Eschig), LR; #3, LR, G, A; #4, L.
 Torroba: Pieces Characteristics: "Preambulo" (Schott GA 133), L; "Sonatina and Variations," LR.

The Pendon Guitar Society, which meets at the Mary Ward Center provides informal recitals by students, playing mainly in



Sightreading group at the Mary Ward Centre. Penelope Sewell is at upper right, wearing hat.

London teacher writes tutor

Penelope Sewell, Classical Guitar, a complete course, part one, Thames Publishing, 14 Barlby Road, London W10 6AR, England.

Penny Sewell began to learn the guitar when she was 20 at adult evening institute classes in London. She wrote that she was fortunate her boss was interested in the guitar and permitted her to practice in the office whenever she had free time as a secretary. Three years later she was accepted at the Royal Academy of Music where she received her diploma (teaching) in 1969. She now teaches adults at the Mary Ward Centre, but still studies with Carlos Bonell in solo and ensemble playing at the City Literary Institute. She plays regularly in the Pandura Guitar Quartet. At the Mary Ward Centre, she wrote, "I take a sightreading group of mixed ability as well as first year classes."

The Mary Ward Centre holds classes for elementary, transitional and intermediate students. According to the Mary Ward Center prospectus, students are encouraged to participate in ensemble playing in the guitar workshop, where "players of all levels of ability work in groups on music arranged for three or four guitars, and are able to hear their own arrangements performed." Practice in sightreading is a feature of the workshop.

Directory of Suppliers to Musical Instrument Makers, which is available through the agency, 102 Telford Road, Edinburgh, EH4 2NP, Scotland, for \$2.50.

CATGUT NEWSLETTER ARTICLES

The Nov. 1, 1976 (#26) Newsletter of the Catgut Acoustical Society (for address see Vol. 2, #2, p. 22), contained the following three articles: "Plucked Strings--A Review," by

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ORIGINAL COMPOSITIONS for the classic guitar. Free list. Lester Myers, 110 W. Madison St., York, South Carolina 29745. 5-1

small groups, and recitals by visiting artists and a chance to discuss guitar playing and guitar music with them.

Much of the music in Penny's Classical Guitar is written in duo form. Flash-cards and a number of games are included. Penny wrote that "I have used the scale rate, the ear-training game, the Christmas carol game, the guitar quiz, and some of the flash-card games with great success at adult education centers." Penny wrote in her teacher's supplement that "ear training and/or musical games, together with class discussion, give each lesson variety and individuality.. To have to play to the rest of the class is good practice in performing, generally. Students learn not to stop, despite any mistakes, because they are PERFORMING and not PRACTICING."

PHYSICAL CHECK OF STUDENT'S GUITAR

Edgar Roosa of Oxford, NY, said he learned of a technique for teaching that includes playing the student's guitar. Roosa told of a teacher taking a student's guitar to demonstrate, and discovering that two tuning pegs were missing. Roosa also said he files his nails with crocus cloth (0600).

RECENT PUBLICATIONS: NEW DUO BY GREEN

Harold Bellman Green, Folk Tune Fugue for Two Guitars, Columbia.

Green wrote that the Folk Tune Fugue is based upon the medley sung by the gravedigger (Ffclown) in Act 5, Scene 1, <^! Shakespeare's Hamlet. Green said he did not try to express the rough and morbid character of the scene but "endeavored to write a beautiful fugue upon a beautiful folk tune."

Green, a professional organist, has set an example for other musicians by taking the trouble to study and compose for the guitar. The duo is melodic, well done and not difficult.

BOOKLET ON SUPPLIERS AVAILABLE

The Scottish Development Agency has published a 57-page

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Neville H. Fletcher, Department of Physics, University of New England, Armidale N. S. W. 2351, Australia, pp. 13-17; "Tuning of Guitar Plates," by Fred T. Dickens, pp. 19-20; and "Further Thoughts on the History of Strings," by Stephen Bonta, pp. 21-26.

SOR FOR VOICE, GUITAR

Fernando Sor, Seguidillas for voice and guitar or piano, edited by Brian Jeffery, Tecla Editions.

Of these 12 Seguidillas (a poem set to music), nine are with guitar accompaniment. Most of this volume came from the British Museum. The guitar parts are not difficult, making the collection a welcome addition for Sor lovers.

NEW PROGRAM DEVOTED TO GUITAR

A new program devoted to classic guitar music is being aired in Madison, Wisconsin on the "community access," volunteer-run station, WODT-FM, 89.7, "Back Porch Radio." Hosted by Michael Wright, the program features an hour of recorded music, information, and occasionally live performances, by Wright and others. Wright said he would arrange for a tape to copy records or tapes, and offered to sample aspiring classic guitar performers. Write: Wright at 2420 Kendall Ave., Madison, WI 53705

FILM ABOUT LUTHIERS

Research Editor Frank Wagner reported that IBM has produced a seven-minute color film Commitment, which describes "the care and concentration a master luthier devotes to making a guitar." Wagner wrote that the film is available on free loan--all that is

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MOCK FAMILY CLASSIC GUITAR METHOD (ages 3-adult), \$5.95. Dick Breidenbach, Michigan Guitar Society wrote: "...a sound approach for teaching guitar to kids." Box 7, Alpine, TX 79330.

necessary is to pay the return postage. Write: Modern Talking Picture Service, 2323 New Hyde Park Road, New Hyde Park, NY 11040.

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