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Guitar ensembles

A German composer tells of the gitarrenchor—a modern version of guitar ensemble -- and its music

Cover drawing by Marlene Croucher*

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This story was written especially for Creative Guitar International by the Berlin composer Konrad Wölki and actually represents the work of several people. It was translated by Dr. Enrique R. Witt, revised by Research Editor Frank Wagner, and further revised for musical content by the staff of CGI. It contains what we believe to be an important concept, practically unknown in the United States but practiced since 1900 in Germany and further refined in 1960—

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"Marlene wrote: I began sketching a woman playing a medieval instrument (what, I don't know'). After that I developed the shapes—my main concern in drawing is the 'cutting up' of space with lines, and any shape I put down automatically makes other shapes. The 'fantasy swan' came about by accident, but I don't really care if people can or can't make out specific objects so long as the whole concept is a pleasing arrangement of shapes."

Incidentally, Marlene's "medieval guitarist" and Colin Cooper (see his drawing, page 27) are both left handed.

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Nowadays, however, the number of guitarists has increased and surpassed that of mandolinists. Many conservatories do not offer courses in the mandolin, so that the guitar, with its increased number of students, has come to the forefront. Other instrumentalists perform in separate orchestral groups (i.e., string orchestra, brass choir). For musical and pedagogical reasons, guitarists should have the same opportunities. Group playing in guitar choirs seems appropriate for these large numbers of students. As with the other orchestral groups, these



guitar choirs need not detract from the solo performance. On the contrary, many students are better suited to play the melody in a guitar choir (gitarrenchor) than to play as soloists.

KONRAD WÖLKI

Guitar ensembles began to appear after the revival of the guitar in the last quarter of the 19th century. Around 1900 Heinrich Albert, a leading guitar exponent, founded a guitar choir in Munich and edited guitar compositions for several voices. Guitars in this guitar choir included the standard guitar, the terz guitar and the bass guitar. Two factors which may have delayed the growth of the guitar choir were the need for these instruments and the lack of skill to play the melody competently in 12th position (past the 12th fret). In 1935, when our guitarists joined together in a special section of the Berlin Lute Guild, we used the standard guitar so that all adequately schooled players could take part.

Later efforts to introduce the terz and quint-bass guitars achieved only local significance. On the other hand, the little oktavgitarren (octave guitar), tuned eight notes (an octave) higher than the prime, or standard guitar, succeeded. In 1960 the Berlin

the guitar choir. Music for the guitar choir has been published since 1960, and includes a rather remarkable variety, considering that little of it has appeared in the U.S. One publisher, Schott, has now published a series of books that includes music in history from the Renaissance to the present. Perhaps one reason the guitar choir has not as yet come to the U.S. is its inclusion of the octave guitar, which Wölki describes. But the requinto is available in the U.S., and tuned up a fourth can play easily most of the music written for octave guitar. On request from Wölki, some of the publishers he mentions have sent copies of this music to CGI. It is of consistent high calibre. Wölki was born Dec. 27, 1904, and sang in the children's choir of the Royal Opera in Berlin. From 1934-40 he was a teacher of plucked instruments in the Stern Conservatory in Berlin. He is the founder and leader of the Berlin Lute Guild. He has more than 100 publications of music, and is a specialist and musicologist on plucked instruments. His music has been published since the 1920s.

By Konrad Wölki

As an ensemble instrument, the guitar is usually played with other instruments rather than with other guitars. Hence classical literature contains comparatively few compositions for three or more guitars. The best known example is the four-part Trio in D Major by Leonhard de Call. Advanced players also know the Trio in D Major by Phillippo Gragnani, op. 12. These compositions were naturally intended as hausmusic (house music) for solo players, rather than in various sets of voices as a group. Only in the mandolin orchestra we find--for about the past 100 years--the simultaneous performance of a larger number of guitarists. However, rather than taking part in the melody, these guitarists are limited to bass parts and chord accompaniments.

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to increase the treble. The octave guitar, with nylon strings, was originally used in elementary instruction for the young guitar student with small hands. However, we used steel -stringed instruments for ensemble, which created a better tonal contrast to the deep-sounding guitars.

Nowadays, the predominant make-up of a guitar choir consists of guitars I, II and III. Both lead guitars are usually treated as a single voice, while the III guitar--as in mandolin orchestras--plays the bass line and chords. The melody player needs control of the higher register. Even good soloists are not always up to the particular requirements of a guitar choir. Fluent melodic playing with good tone control requires careful schooling. Different stroke techniques apply: The melody stroke for linear parts, leading from the lower string with almost outstretched fingers; the chord stroke for chords and tune repetition, with slightly curved fingers at an angle over the lower strings. The III part requires a sure thumb stroke technique (leading to the next higher strings without fingernails). For gitarrenchor music, we rejected the Spanish-Latin nomenclature for the striking finger (p = thumb, i = index, m = middle finger, a * ring finger). In the interest of a uniform performance, it is desirable to establish not only which finger strikes, but also in what manner:

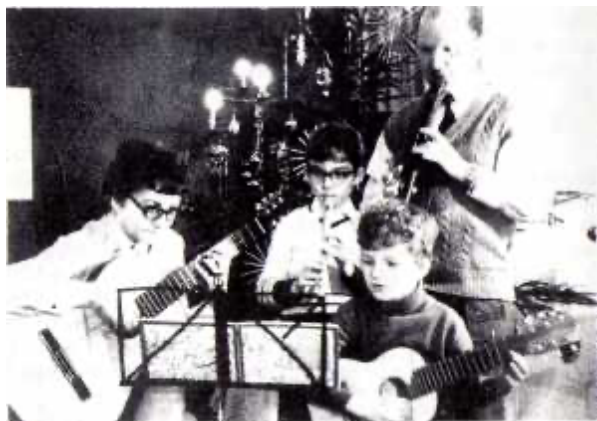
= melody stroke with finger 1	.. = chord stroke with finger 2
= melody stroke with finger 2	.. = chord stroke with finger 3
. = chord stroke with finger 1	+ = thumb stroke (as described above)

Regarding the tone color changes in the stroke positions, the usual designations are valid: Sul ponticello = on the bridge, and sulla tastiera = on the fingerboard.

It is still infrequent for the oktavgitarren to be included, with its own solo part, in the basic three-voice ensemble. One exception is:

Konrad Wölki, Op. 63B: Divertimento for two octave guitars and three guitars (1958), Joachim Trekel, publisher, D 2000 Hamburg 62, Tangstedter Landstrasse 201.

It is more usual, but not imperative, to indicate with appropriate

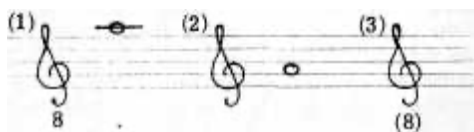


Performing are the Pampuch family of Wiesbaden, Germany. Bertholt plays the octave guitar and his mother Monica a standard guitar. The father, Horst, and son Christopher play recorders.

8' = octave guitar alone 16' = prime (standard)
guitar alone 8' + 16' = octave and prime guitar
together „+ 8' = octave guitar joins prime guitar
+ 16' = prime guitar joins the octave guitar

Depending on the voices employed, it may be possible to replace the octave guitar with mandolins, zithers, or other pick instruments in higher registers. Naturally, the III guitar is only played by standard guitars, since the character of the bass would be otherwise altered. Octave guitars with steel strings are so distinctly audible that one is sufficient for five or more guitars. However, the use of regular guitars, without octave guitars, is an appropriate instrumentation for works that do not specify otherwise. After all, the guitar has a range in excess of three octaves (from E toe" to the 12th fret) which is no less than the range of a mixed four-voiced choir. In addition, the higher-register strings have a tonal quality that differs from that of the bass strings, resulting in attractive natural shadings. Skilled musicians can also occasionally substitute for octave guitars by playing lower parts of the melody one octave higher.

The placement in a modern guitar choir corresponds to



One method to notate octave guitar music for the requinto: (1) shows regular notation of the note (a) on the fifth fret, first string on a standard guitar (the eight below the clef is often omitted). (2) shows the same note as notated for the requinto (on the requinto, tuned up a fourth, the note is on the fifth fret, second string). Using the above method of notation, the octave guitar music can be played on the requinto as notated. The above eliminates above-staff notation for another octave. (3) shows how octave guitar music often is notated—the bracket around the 8 meaning the octave guitar is optional.

Konrad Wölki: *Six-Times-Three*, musical improvisations for three guitars (two octave guitars optional), Josef Preissler, publisher, D 800 Munchen 2, Brauhausstrasse 8.

Alfred von Becherath: *Circus Scenes*, 12 miniatures for three guitars,

designations in the voices of guitars I and II, when the octave guitar may participate in the musical composition:

that of other orchestras: I voice left, HI voice right, II voice in the center. Octave guitars, when present, are placed in front of the I and II guitars. In smaller groups, the director plays and directs from his position; larger groups have a non-playing director. Experience has taught that guitar groups are better directed by hand movements without baton.

As already stated, there is no original classical literature for guitar choirs; appropriate works have been rearranged, or new ones composed. Ambitions for rewriting symphonic orchestral pieces should be somewhat restrained in view of the totally different tonal conditions of guitar choirs. However, house and chamber music of the last five centuries has sufficient pieces that can be played without misgivings by guitar ensembles, such as:

Ancient Lute Music, in compositions for three guitars (with two octave guitars added, if so desired). Edition Schott, 6389.

Dances and Pieces of the Baroque, in compositions for three guitars (two octave guitars optional), Edition Schott 5126.

Music of Classic Vienna, in compositions for three guitars (two octaves guitars optional), Edition Schott 5129.

(All the above collections were published by B. Schott's Sohne, D 6500 Mainz, Weiherstrasse 5).

Folk music of all times and styles is always appropriate, if adequately treated for instrumentation. For example:

Ten German Folk Dances, in compositions for three guitars (two octave guitars optional) Edition Schott 5419.

The Guitar Choir, Volume II: Eight compositions from European folk tunes for three guitars, Apollo Publisher, D 1000, Berlin 45, Ostpreussendamm 26.

Special books have also appeared for those wishing to start orchestral experience with less demanding compositions. Among these:

The Guitar Choir, Volume I: School for group playing: 17 easy compositions for three guitars (two octave guitars optional), Apollo Publishers.

Pieces for Three Guitars (two octave guitars optional), Edition Schott 5121T

To these we may add collections of works of intermediate difficulty:

Finally, it is possible to accompany singers with not just one guitar, but with a guitar choir:

Konrad Wölki: Secret Love, Op. 58, cantata for one singing voice, octave guitar (obligato) and three guitars, Joachim Trekel publisher.

If a mandolin orchestra includes good guitarists, these might wish to stand out melodically, rather than always play only accompaniment. The Berlin Lute Guild has now addressed itself to this problem, and it is to be expected that guitar players will be relieved to a greater degree of their subordinate role. An example:

Konrad Wölki: Music for Modest Festive Hours, Opus 31 (1937), Suite No. 2 for mandolin orchestra, and two to four-voiced guitar choir, Joachim Trekel, publisher.

Schools for solo guitar usually teach in a limited degree the skills required for guitar choirs. We therefore point out a special instruction book for the single-voice melodic player:

Konrad and Gerda Wölki: Melodie Guitar Playing, development of ensemble playing with two and three guitars from single-voice melodic playing, Apollo publisher.

In view of the steadily increasing number of highly gifted

Joachim Trekel, publisher.

In addition to the above collected scores, there are also highly ambitious individual compositions by contemporary authors that include scores for director and individual voices:

Dietrich Erdmann: Serenata Piccola for three guitars and one solo guitar, Joachim Trekel, publisher.

Hermann Ambrosius: Five Bagatelles for three guitars, Joachim Trekel, publisher.

Alfred von Beckerath, Munich Trio for Guitars, Joachim Trekel publisher.

A guitar choir, just as any other orchestra, can also accompany one or more soloists, preferably wind instruments:

Konrad Wölki: Gesellige Musik (Sociable Music) for three woodwinds (flute, recorder and oboe) and three guitars with solo guitar parts, Joachim Trekel, publisher.

Georg Phillip Telemann/Konrad Wölki: Sonata in A-flat for recorder or oboe and guitar trio, Joachim Trekel, publisher.

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now numerous concerts in which the guitarist appears with a variety of other musicians.

Much of the chamber music heard today for guitar is transcribed from works of the major composers, such as Bach, Beethoven, Corelli, Handel, Haydn, Mozart, Telemann, Vivaldi, and others. There is, however, a legacy of chamber works originally written for guitar by such notable composers as Call, Carulli, Gragnani, Kreutzer, Kuffner, Matiegka, and many others. There is a growing number of contemporary composers of chamber works for guitar including Henk Badings, Busotti, Henze, Castelnuovo-Tedesco, Kotonski, Krenek, Petrassi, Rodrigo, Santórsola, and Stravinsky to name only the more famous.

It is heartening that more and more of this chamber music can be heard on recordings. The following lists of trios, quartets, quintets, sextets, and ensembles represent chamber music found on 16 discs. Some of them were issued several years ago, but all should still be in print. It can only be hoped that composers will continue to write new chamber works for guitar, and that guitarists will take every opportunity to perform in chamber music.

There are two new recordings that should be added to the list of duos in CGI, Vol. 4, #2. Diego Blanco has joined forces once again with outstanding flutist Gunilla von Bahr for a beautiful concert on BIS LP-60. There are several pieces on this disc which have rarely, or perhaps never, been recorded before, including Eberhard Werdin's Concertino for Flute and Guitar with String Orchestra (1969). In the second recording, violinist Itzhak Perlman plays duos by Paganini and Giuliani with John Williams on Columbia 76525 (1976). While the works of Paganini for guitar and violin have been widely recorded, this may be the first recording of Giuliani's Duo Concertant pour Violon et Guitare, Op. 25.

A BASIC LISTING OF GUITAR-CHAMBER MUSIC DISCS TRIOS

Bauml, Marga
EMI C 18729307 '8 (Germany) 1973.
Musikalische Unterhaltung in Wiener Biedermeier-Salons. Kreutzer: Trio for Flute, Violine, and Gitarre, Op. 7-9, H3. Giuliani: Serenade for Violin, Cello and Guitar, Op. 19 (with Werner Tripp, flute; Walter Klasinc, violin; Irene Guidel, cello).

Caceres, Oscar
ERATO STU 70734 (France) 1973.
Leo Brouwer: Per Sonare a Ire (with Christian Lard6, flute;

Serge Collot, viola).
Klatt, Jurgen
Da Camera Magna SM 93 604.
Anton Diabelli: Trio (with Frank Nagel, flute; Theodor Kempen, viola).
Thomatos, Spiro
Jecklin 145 (Switzerland). La Serenade: Gitarrentrios. Call: Trio. Op. 26. Gragnani: Trio. Op. 12. Kuffner: Polonaise. Op. 168 (with Antonio Valero and Marlies Waespe, guitar).

guitar players, it is to be expected that guitar ensembles will attain greater significance.

How to collect guitar records

PART 3: CHAMBER MUSIC

By John W. Tanno*

This is the third of a series of articles devoted to the selection of guitar recordings for developing a basic collection. It has been widely lamented that there has not been more chamber music composed for the guitar. Mantanya Ophee, in a serialized article in the Guitar Foundation of America Soundboard (Vol. 3, # 3, to Vol. 4, #2) has discussed the importance of chamber music to the future of the guitar. It has been unfortunate that, unlike other musicians, the guitarist frequently suffers musical isolation. For this reason, many guitarists are ill-equipped to play chamber music, which contributes to the opinion held by many that guitarists lack the musicianship normally expected of other instrumentalists. This situation is gradually improving, however, and there are

*Music Librarian at the University of California at Riverside.

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Walker, Luise

Turn TV 34322 (u. s.) Paganini:

Terzetto Concertante (witli. Jurgen Geise, viola: Wilfried Tachezi, cello).

QUARTETS

Bream, Julian

RCA LSC 3027 (U. S.) 1968. Haydn:

Quartet in E, Op. 2, *II2* (with Hugh Maguire, violin: Cecil Aronowitz, viola: Terrence Weil, cello).

Hock, Rolf (Terzgitarre)

BASF CRO 839 (Germany). Rudolph Erzherzog vonbsterreich: Serenade (with Deiter Klocker, clarinet: Jurgen Kassmaul, viola: Karl Otto Hartmann, bassoon).

Ivanov-Krammskoi, Alexandre

Le Chant du Monde LDX 78519

(France). Paganini: Quartet #2 (with Eduard Gratch, violin; Vitali Sitkovetski, viola: Victor Simon, cello).

Walker, Luise

Turn TV 34322 (U.S.) Paganini:

Quartet (with Paul Roczek, violin: Jurgen Geise, viola: Wilfried Tachezi, cello).

QUINTETS

Behrend, Siegfried

Da Camera Magna SM 93606

(Germany) 1973. Boccherini: Quintet #1. Schnabel: Quintet (with Josip Klima, Ivan Kuzmic, violins: Ante Zivkovic, viola: Josip Stojanovic, cello).

Bream, Julian

RCA LSC 3027 (U. S.) 1968.

Boccherini: Quintet in E Minor (with Hugh Maguire, Iona Brown, violins: Cecil Aronowitz, viola: Terence Weil, cello).

Ivanov-Kramskoi, Alexandre

Le Chant du Monde LDX 78519

(France). Boccherini: Quintet # 1 (with Eduard Gratch, Victor Datchenko, violins: Vitali Sitkovetski, viola: Victor Simon, cello). Lara, Roberto
Qualiton SQI 4025 (Argentina)
1973. Manuel del Olmo: Suite Hispana (with Alberto Varady, Romeo Baraviera, violins: Francisco Molo, viola: Jos6 Bragato, cello).

Mohino, Gonzalez

Alpha SP 6007 (France). Michel Leclerc: Quintette "Colin Maillart" (with Andre Noiret, flute: J. Claude Kromenacker, violin: Michele Babey, viola: Renee Waelkens, cello). Ramos, Manuel LCpez

VIC VICS 1367 (U. S.) 1968.
Castelnuovo-Tedesco: Quintet, Op. 143 (with Jacques Parrenin, Marcel Charpentier, violins; Denes Marton, viola; Pierre Penasson, cello).

Yepes, Narcisco

DGG 2530069 (Germany) 1971.
Boccherini: Quintets Nos. 4, 7 and 9 (with Melos String Quartet: Wilhelm Melcher, Gerhard Voss, violins: Hermann Voss, viola; Peter Buck, cello).

SEXTETS Santos, Turibio

Erato STU 70566 (France). Villa-Lobos: Sextuor Mystique (with Maxence Larrieu, flute; Lucien Debray, oboe; Henri-Rene Pollin, saxophone; Lily Laskine, harp: Francois-Joel Thriollier, celesta).

Walker, Timothy

L'Oiseau Lyre DSLO 5 (England) 1973. Henze: Kammer-musik (with Philip Langridge, tenor: the London Sinfonietta conducted by the composer).

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run the Centre. Burr is an American who studied in Paris under the G.I. Bill. Later he was graduated from the University of California at

Guitar in Majorca

By Jerry Mock

To a family seeking clean air, one of the most striking things about the island of Majorca, in the Med - iterranean about 150 miles off the coast of Spain, was its outrageously blue sky. This sky furnished a vivid backdrop for the island and its Spanish and Moorish seaport of



A caricature of the Burrs from a recent Christmas card, drawn by M. Balao, Spanish architectural draftsman and jazz guitarist. The resemblance to Peter is stronger than to Rita and the boys. The depiction of the boys, Riki and Marcos, is in typical cartoon style, without reference to their appearance.

Palma.

Calle Montenegro is a charming, winding, narrow historical street in the heart of Palma de Majorca. On it, housed in a Majorcan nobleman's 16th century town house, is the Guitar Centre of Majorca.

The Centre has been called a "group experiment" where the artists can reinforce each other." One American guitarist said of the Centre: "I can't believe it, the guitarists are nice to each other here."

A steady stream of guitarists performs at the Centre's vivid-red Victorian Music-Room. The inaugural concert Mar. 1, 1967, included the late Majorcan composer Bartolome Catalayud, Majorcan guitarist Gabriel Estarrelas (then 13) and British guitarist Ivor Mariants. Some other performers since: Maria Louisa Anido from Argentina now living in Barcelona; Graham Wade of England; Thomas Hartman, American living in Britain; and Spencer Burleson of San Francisco.

Promoters of these concerts are Peter and Rita Burr, who

Berkeley in journalism, but preferred Spain and decided to live there if he could get a job. He worked for a firm that folded a year after he started. Fortunately, however, the firm paid off long-term employees. Burr's boss shared his money with Burr, who used it to start the Centre. In 1961 he met Rita, a Catalan from Figueras near Gerona. As a Catalan, living near France, Rita was able to assimilate languages quickly. She speaks German, French, Italian, English, and of course Spanish and Catalan. However, she did not speak English when she met Peter in 1961 in Palma, so that their common language was French.

They were married in June 1966 and started the Guitar Centre in December. Burr's conception of the Centre was as a "workshop where musicians could meet. . . where others could listen and take lessons, could buy their guitars and participate."

Although the classic guitarists predominate during the winter months, other interesting groups have performed. British cellist Riki Gerardy performed with pianist Ignacio Furio. Gerardy also played his barytone, an instrument similar to the cello but with sympathetic strings. American flautist Henri Maizel, who lives on the nearby island of Ibiza, played two flutes together, one Indian, one Chinese. Other performances have included a bagpipe, an English blues harpist, and the Inter-Galactic Bliss Band, composed of a flute, guitar, piano, bass, and congos.

A great deal of their success undoubtedly is due to the ability of Peter and Rita to relate to their artists. Michael Bold, from Liverpool, spending the summer at the Centre, explained that he knew the Centre gives guitarists an audience, and that Burr was willing to listen. Burr allowed him to perform, and eventually he was able to perform regularly, as well as run the guitar shop in the mornings. Bold seemed delighted with the arrangement that allowed him to have a bed, perform, and eat in a nearby cellar (the picturesque cellars of Palma are just that--old wine cellars which serve good food, sometimes at bargain basement prices). Bold said watching other performers gave him enthusiasm and interest in pursuing music further.

On one occasion we found the Majorcan Joan Bibiloni

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Michael Bold with South American charangos at Guitar Centre in Palma. Instrument on right contains armadillo shell, on left a face carved in wood of back. The charango contains five pairs of strings, four double strings tuned in unisons, surrounding a fifth pair tuned in octaves. The instrument is often strummed with the i finger held sideways. The tuning, according to members of the Mate Amargo, is, from the lowest, G, C, E, A, E' with the A actually below the C. According to Prat (Diccionario biogrdfico de guitarras y guitarristicas. Buenos Aires, 1934), the charango (el charango) is from southern Peru. The better Indian

Harmonic overtone notation for guitar

By Michael F. Wright

Part II

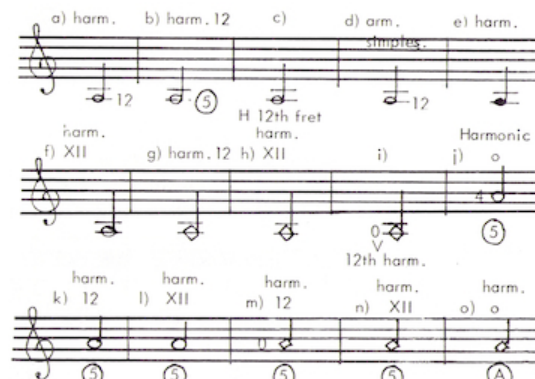
Notation of harmonics is, as indicated in Part I, Vol. 4, #2, pp. 14-17, a nightmare. I quickly abandoned any idea of being comprehensive as I began to collect methods of harmonic notation. Notation may not even be consistent within the same piece of music!! In Illustration 4 I have listed some of the possibilities for notating the natural at the fifth string, 12th fret, whose open string is A (the fundamental), and whose true tone is a, obtained at the fret where the fretted note would also be a (i.e. XII). There is

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instruments contain the shell of an armadillo, and cheap versions, with a course glitter, are found in toy shops.

practicing the guitar. Joan composes, but said "I still don't have a way to put down the music that I write." He did, however, put his ideas on a cassette recorder. In turn they were notated by Estarellas, a prominent Majorcan guitarist, who has performed the work as *Fantasia de lo Meu* (*Fantasy of the Mind*).

One of the attractions while the Mock family performed at the Centre was a group called Mate Amargo (Bitter Leaves), two men and a woman from Uruguay, who sang South American songs and played guitars, wooden flutes, and a charango, a small instrument with the back of a small armadillo shell (see photo above).



no need to analyze each example. Harmonics may be written as regular notes or with diamond-shaped notes or with smaller sized notes. They may or may not have "harm." written above or below them. Left-hand fingering may or may not be indicated. The note may be that of the open string (eg. a-i), or that of the note that would be played at the given fret if it were stopped (j-o), or that of the actual tone heard (as in Shearer, in this case the same as the stopped note, since the harmonic and stopped tones agree at XII)(j-o). Open strings are often indicated with either an "O" or an "o", which may be ambiguous, since "o" is the symbol for violin harmonics (placed above the note), and is often the type-face used for the letter "O" by some printers (see example o)! Any other variation you may conceive is no doubt in use. The only method which needs explanation is perhaps that of Theodore Norman (example i), since he indicates frets by

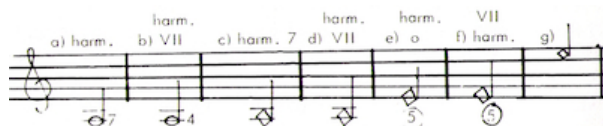
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Arabic numerals and strings by Roman numerals, contrary to common usage.

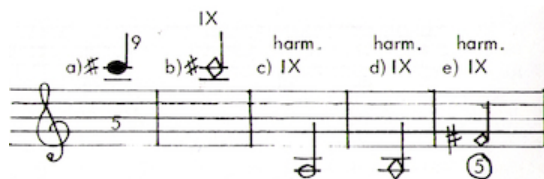
The notation of harmonics at frets other than XII (Illustration 5) is similar to XII notation, except note that in examples g and f the note is placed where the fretted note would occur, were it being played. Example g is the actual

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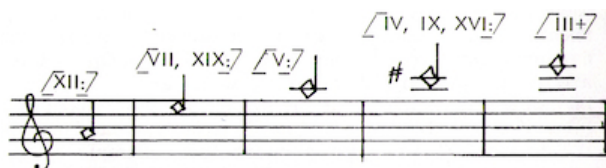
tone played and heard, according to Shearer's notation. Illustration 6 shows the harmonic at the less often used

6



ninth fret, with similar variations. Aaron Shearer in *Classic Guitar Technique*, Vol. II, Franco Colombo, Inc., New York, 1964, p. 57, notates the actual tone that is sounded at any given fret (Illustration 7).

7



Artificial harmonics are not very common until one gets into more contemporary composition. Usually either "artificial harmonics" or some form of "octave harmonics" is written above the sequence of notes (Illustration 8). One

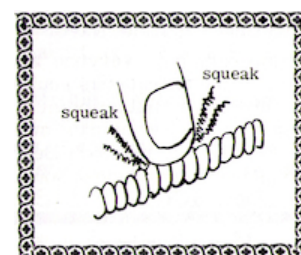
8



must be sure to discriminate, however, between artificial harmonics and the natural harmonic systems which give either the true tone or the note that would be played at a given fret if it were stopped down.

In the concluding article, Wright will recommend a system of harmonic notation.

Can
finger
squeaks
be
conquered?



Can we eliminate the squeaks or wails which occur when the guitarist slides the fingers of his left hand along the bottom strings?

eliminated but probably will not any time soon. In case there is any question about the sound, we are referring to the extraneous noise found on many records, such as Julian and John/2, RCA ARL 1-0456 Stereo.

Apparently this noise could be eliminated or minimized by either of two methods: 1) Playing more skillfully or 2) changing the shape of the string itself.

Michael Wright of Madison, Wisconsin, suggested the use of flat-wound strings on the bottom three, in the manner of other stringed instruments. In response to a question from Creative Guitar International, National Musical String Co., President Norm Stone replied that "in my opinion a flat wound string would be very acceptable for the classical guitar." He added that National is not in a position to offer flat wound bass classical guitar strings, "nor do I think any other U.S. manufacturer currently has this capability. I see no reason why there would be any loss of tone quality in flat wound string, although, of course, that would remain to be seen after developing such a string."

Stone called the idea "an interesting challenge to create such a string and one which we might undertake in the future."

One reason a flat wound string has not been developed is disinterest on the part of some major artists. Daniel Mari of E. & O. Mari, Inc., wrote that he once asked Julian Bream, who replied that "he does not care about the noise."

One artist likened the noise to the stops on the organ, which give a distinct flavor to the performance.

However, not everyone agrees. Critics sometimes take notice of the extraneous sound. And Siegfried Behrend succinctly gave another point of view when he commented that these sounds "are not in the music." (For story about Behrend, see Vol. 4, #2, pp. 3-8) Behrend said also he can teach a student how to avoid these sounds. Meanwhile most guitarists will squeak away.

Publications:

NEW MUSIC

Friedrich Wanek, Zehn Essays fur gitarre solo, Schott.

Melodic, rhythmically interesting, and playable (like much of the Renaissance music) by the intermediate guitarist, but a challenge to perform up to tempo. One intriguing title

(and piece): "Neandertaler Blues." Another addition to the rapidly growing repertoire of outstanding 20th century music.

JHM

Mira Pratesi, New Aires and Dances for Young Guitarists, edited and fingered by Aldo Minella, Ricordi.

More than half of these 10 delightful pieces (14 pages) are for the early grades, the rest for early intermediate students, even to a tremolo at from 72 to 100 on the metro -nome for four notes. Pratesi exploits the characteristics of the guitar with well-written, interesting music.

JHM

Gabriell Kish, Anthology for Guitar, Frederick Harris Music.

With all the old guitar music being republished, many a guitarist must be confused, and rightly so, because so many of the editions are for scholars. This one is different: It is well fingered, well chosen and progressive--one year of music (75 pieces, 36 pages), and includes simpler studies and a variety of composers including Coste, Tarrega, Cano, De Visee, a few lute pieces, a few simple Bach numbers, all for \$2.95. Rightly offered as a continuation to beginning methods.

JHM

RECEIVED

Intermountain Guitar Society Newsletter. Includes information on new recordings and new music publications. 19 West Malvern Ave., Salt Lake City, UT 84115.

Classic Guitar Society of Michigan Notes. A modest but interesting publication which includes music, drawings and reviews, all by members. An excellent example for a society wishing to start a newsletter on a small scale. Write Dick Breidenbach, 4955 Patrick, W. Bloomfield, MI 48003.

RECENT

The Classical Guitarist, journal of the Classical Guitar Society of Melbourne, Australia, contained an article, "Psycoacoustics of Volume" by P. A. Morgenroth, in its Feb. 1 issue (Vol. 8, #4, pp. 3-8.)

PARDON OUR GERMAN:

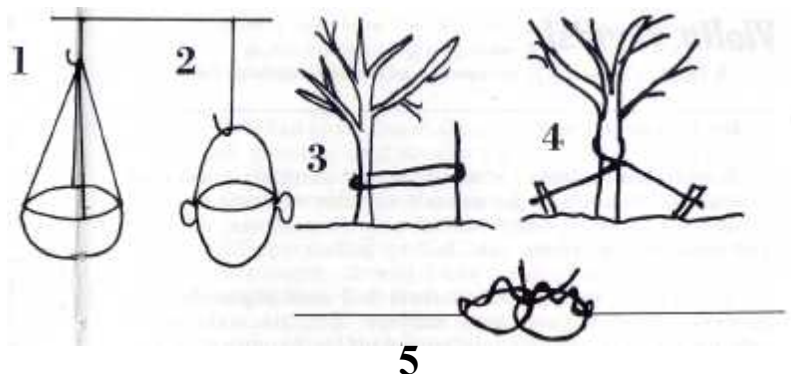
Two of our bilingual readers give us the following corrections in the Siegfried Behrend story (Vol. 4, #2): The forest devil should read waldteufel (p. 5); a house for guests is a gasthaus (p. 6); and the dances of the middle ages should have been Mittelalterliche Tanze (p. 4).

On recycling strings, etc.



By Grete F. Dollitz

GRETE AND MISHMASH



But our worn strings need not be hidden. A single "G" string can suspend an entire planting. This looks airy, fragile, and more than a little

Strings too worn for music need not end in the trash can. Sometimes their greatest usefulness comes after "retirement."

Any of the first three makes an excellent replacement for worn steering wheel laces. You'll need two strings and, if you use first or second strings, a large-eyed needle.

Nothing does a more permanent repair on torn automobile upholstery than the first string. Again, you'll need a large-eyed needle, or a curved upholstery needle. A pair of pliers to pull the needle through saves considerable effort. The repairs I made on my VW bug's driver's seat have lasted for years and my car stands outside in heat, rain or freezing cold.

A "B" string can be that "stitch in time" which saves your hanging flower pot. Jute, cotton, and other natural materials, even when not exposed to weathering, will deteriorate fairly rapidly, and sneakily. Usually you won't see a thing until one day your favorite chlorophytum elatum crashes to the floor. The plant would survive, but that might have been a very fine container or an expensive floor covering. A "B" string is usually just the right length to work through each section of the plant hanger with enough left on top and bottom for a knot. Again, use a large-eyed needle. However, if you are good at macramé yourself, include a "B" string in the core. Square knots will hide it completely.

20

Violin varnish:

A feasible approach to preserving guitars and improving their tone

By Thomas Greer*

Joseph Michaelman, a scientist and chemist, conducted extensive research on the acoustical value of violin varnish properties (mastic, other resins, oils, turpentine, fugitive and non-fugitive colors, etc.).

This writer (not a violin maker) has used Michaelman's procedures as refined by a number of violin makers, to rebuild about 80 violins, violas and cellos (mostly violins). Most of these instruments are the common commercial type, German or French, made in Italian styles. As a qualified performer on violin and viola for years, I also feel competent as a judge of string quality, tone quality, string balance, reserve power, general appeal and proper adjustment.

I have received many inquiries on the authenticity, construction, and above items, about string instruments, including guitars, which I know little about in regard to construction. I believe the question as to why some guitars wear out quickly, and lose brilliance, has concerned serious guitarists. Obvious answers involve the difference in wood, and its dimensions.

The top plate of a violin is usually 2 1/2 mm. to over 3, and the back 2 1/2 to 4 1/2 mm. in the center (template). The ribs, however, are no thicker and in some cases, not as thick as the wood in the guitar. I impregnate the ribs of the violin.

There is some hope that this article may revolutionize guitar making by giving impetus to the use of a suitable ground on guitars, which could provide two positive improvements: 1. Preserve the wood, as it has on the great violins which have survived over 300 years; and 2. Provide feasible improvement in the carrying power of this wonderful instrument.

*In addition to restoring and improving violins, Dr. Greer teaches string instruments and conducts the string ensemble at Pan American University, Edinburg, Texas. He recently rebuilt 10 violins under a research grant by his school's Faculty Research Council. He also gave a recital recently, performing on each of the rebuilt instruments.

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daring (Fig. 2). And if this makes you nervous, three or four strings, one on each side, can hold a floral hanging through all of summer's thunderstorms. If this still looks too untrustworthy to you, add a "D" string to each side. (Fig. 1).

Strings "D," "A," and "E" used together are strong enough to hold a newly planted tree sapling to stakes (Figs. 3 and 4). Since our strings are not long enough you will need to knot as many of them together until you have the length you need. The same knot which we use at the bridge (Fig. 5) makes the strongest possible joining. You must use old rubber hose or rags wrapped in electrician's tape at the point where the strings go around the tree to prevent abrasion.

Three summers ago a violent gale tore the rusty wires which held our picket fence to posts. I made a "temporary" repair with--you guessed it--several wound strings. I have never gotten around to a more permanent arrangement.

That leaves the "etc." of the title, the plastic bags in which most strings are wrapped. They are just the right size for freezing single recipe sized portions of parsley, chopped chives, fresh sweet basil, or anything at all where you need small portions. Simply chop an additional amount each time you use an herb, spoon into bag, fold over and freeze. Oh yes, I do, finally, throw the bags away after I use the contents.

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"There is some hope that this article may revolutionize guitar making by giving impetus to the use of a suitable ground on guitars..."

I have worked on violins of all ages. Wood in the poor ones which had varnish (and usually a poor type) frequently was brittle and easily cracked. The better ones (obviously treated) were in excellent condition excepting careless treatment.

The violin grounding method I use works for the acoustics of the instrument. Briefly I use a ration of 30 cc's of gum spirits turpentine, 7 grams of brown resin (precipitated iron ferric chloride solution coagulated with W. W. grade resin which has been dissolved in distilled water by heat and potassium carbonate) and 5 cc's of raw linseed oil heated in a water bath. The solution is generously applied to the inside and outside of violin plates. When dried in the sun for a couple of days, the plates are cleaned with 4 zero steel wool and raw linseed oil, cleaned again with a mixture of white lime and linseed oil to make a paste, rubbed down with 4 zero steel wool, cleaned with paper towels or cloth and buffed. That is

"The violin grounding method I use works for the acoustics of the instrument"

the foundation and the tone. This particular treatment not only provides a beautiful foundation surface and incorporates tone, but it also accentuates the wood grain figure (iron ferric chloride--not ferrous). The lime provides a better varnishing surface (smooth like velvet) and helps create more edge to the sound. I think the same application with a slight reduction in oil (too much oil penetrates and produces a covered quality) to a guitar would preserve the wood and give more edge (the resin is largely responsible for the latter). No wonder guitars (even good ones) crack so easily. Although it is smaller than a guitar, the pizzicato of a fine Italian viola (i.e., Strad, Guarnerius, Guadagnini) will carry much farther. Many instruments I have rebuilt improved ten times in quality, articulation, and carrying power, due to the grounded tone (and of course wood graduation) and subsequent cold coats of varnish which afford more edge in due time.

The cold coats and the ground (applied hot) contain the same ingredients, but the mixing varies. I prepare varnish

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Brouwer - Villa-Lobos link

By Colin Cooper

Letter from London

precipitated (wet). Many makers prepare it cooked and easily bottled. Mine has to be used immediately and the remainder discarded. Making Michaelman varnish is more complex and involved than the cooked varnish. Because it takes time, many makers will not prepare it. Although more resin is present in the cold coats, the oil it contains makes it flexible, necessary because of the contraction and expansion of wood in different seasons, temperatures and climates.

Too few coats leave the sound too dull or "woody" (two or three coats), while too many (seven to 10) leave the sound too covered (except for spirit varnish). Even those with more coats eventually brighten in quality, a phenomenon I cannot explain. I have found a violin covered and disappointing after six coats. Months later (without any playing) the same violin brightens in quality. I believe this is due to further drying (and oxidizing) of oil. Occasionally, it pertains to the

"I believe the tone would gain in brilliance without loss in tone quality"

so-called "stress" imposed upon the wood in the reassembly. When the wood has conformed to its new position, the instrument then vibrates better.

I believe a guitar, treated similarly (with a ration of ingredients modified) would permanently increase brilliance. I believe the tone would gain in brilliance without loss in tone quality. I would like to take a very ordinary (but well constructed) guitar in the white with the back off, and impregnate the wood with the same treatment I give to violins. I know it could not harm the instrument. For sure, it would not have that hard, glassy appearance which lacquer and other varnishes give guitars. My varnish is soft looking and absolutely transparent, and above all, acoustically good for the instrument (the violin). Why shouldn't it also be advantageous to the guitar?

Only a few Stradivarius guitars remain. Violin makers in that time used the same violin varnish and ground treatment on furniture as well as instruments.

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Bream once pointed out how impossible it was to make any outgoing gesture with the guitar; Gerald Garcia shows that it is possible, without doing anything that gets in the way of the music. There is muscle in his performance, physical as well as mental. Here is another of the formidable young players that seem to thrive in Britain at present.

Lynne Gangbar is only 19. A Canadian, she is in her third year at the Royal College of Music and recently made her Wigmore Hall debut, playing with fire, insight, magnificent technical assurance and a maturity beyond her years. Such impressive debuts do not occur often, and the audience acknowledged it with a fitting enthusiasm. Occasionally she does wayward things with accents and the melodic line, but one forgives her, so much does she do that is marvellous. "The Canadian Glen Gould", said a programme note. Why stop there? She could be another Ida Presti. In a fairly conventional programme, the

"No less a person than Bream
has remarked on her 'star quality' "

pieces by Lauro stood out. Miss Gangbar plays them more slowly than Diaz, who these days seems anxious to get through them as quickly as possible, and her approach brings out their full idiosyncratic charm. One missed at times the strong accents of a South American hand (that of Diaz, for example) but Miss Gangbar's performance was nevertheless little short of sensational. No less a

Gerald Garcia began his Pendon Society recital with Villa-Lobos and followed with Leo Brouwer's "Eternal Spiral", demonstrating a close link between the two composers. You may think that Villa-Lobos is overplayed, you may even actively dislike his music, but there is no getting away from the fact that his music is there, a true seminal influence on contemporary guitar composition and impossible to ignore. As for the dynamic Brouwer, what can one say? Any country that deprives itself of his music, his performance, his presence, is depriving itself of one of the most vital forces in contemporary music. But governments have always been like that. It would be nice if they put art before politics once in a while. "The Eternal Spiral" is a deeply mystical work, but Brouwer's mysticism has nothing oriental about

"he bristles with energy,
making his whole body a visual focus"

it. The underlying rhythm has Caribbean strength, always implying the presence of an orderly inner structure that keeps the attention securely anchored. Garcia has studied the work with Brouwer himself, which must give him at least a head start over anyone else who attempts this difficult work.

Gerald Garcia is 27 and was born in Hong Kong. He gives many professional concerts, often in a guitar/flute duo with Alison Roseveare. He can summon up the supreme gift of total commitment to the music, a quality that was much in evidence during his performance of Rawsthorne's Elegy, the incompleting work which Julian Bream finished after the composer's death in 1971. Garcia's excellent tonal range and admirable sense of purpose made glorious sense of this music, which is clearly destined to take its place among the most highly regarded classics of the guitar.

Gerald Garcia is fascinating to watch. Slight but wiry, he bristles with energy, making his whole body a visual focus. But the visual element is so closely geared to the music that there is nothing superfluous in his movements.

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Comparing sound quality

Research Editor Frank Wagner reported that the German magazine *Das Musikinstrument* gave an account of a method to compare the quality of guitars. Fragments of six works are performed, including a simple Giuliani study and a well known piece by Tarrega. Listeners then are asked to make a choice of guitars and their replies are statistically compared.

Wagner wrote that "Evidently, the test gives a pretty accurate picture of the quality of the particular guitar sound



from a psychological standpoint, though there are small differences between the averages found and the results of pure physical acoustical tests."

The article, by Andreas and Juergen Meyer, in the Sept. 1975 issue, pp. 1123-29, was issued as an official communication from the Physikalisch- Technischen Bundesamt (an organization in Germany that corresponds to the U. S. National Bureau of Standards).

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27

A plain and simple introduction to lutes and lute music

anner

Editor, Journal of the Lute Society
Of America

In the first article in this series, we briefly discussed the two major types of lutes: Renaissance lutes and baroque lutes. We now need to consider some other members of the plucked string family. Because the string-fretboard mechanism is such a simple one, numerous instruments similar to the lute sprang up between the 16th and 18th centuries. Some of these instruments, such as the Ceterone, remained little more than curiosities. Others, such as the Vihuela de mano became important in a particular area. Still others, among them the Chitarrone, were used for specific musical purposes. While there is no room to deal with all the lute's relations here, I hope at least to mention the most important types found in Western Europe.

Vihuelas .

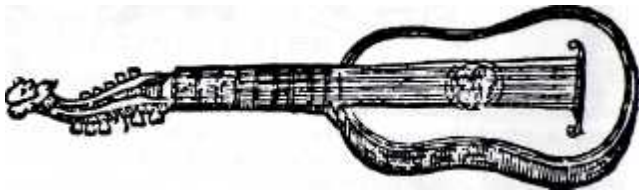
Anyone who concerns himself with vihuelas, Renaissance guitars, theorbos, and all their numerous hybrids soon is aware of how confusing the terminology is. Although a "pandora" is the same as a "bandora," a "gittern" should not be confused with a "clittern." Similar instruments may assume different names in different countries. Tinctoris, for example, tells us in 1487 that the "vihuela" was known in Italy as a "viola" and in France as a "demi-luth." Furthermore, terms were often vaguely defined or apparently used incorrectly as in a 17th century Mexican manuscript where a five course guitar is designated "vihuela" or Mersenne's *Harmonie Universelle* (1637) where the terms tiorba and

arcliuto are apparently confused. Beyond this, regional characteristics developed in certain instruments and we find a "mandolino napolitano," a "mandolino milanese," and even a "mandolino fiorentino."

Most present day guitarists have a particular interest in the vihuela de mano which became popular in 16th century Spain. The term "de mano" is added to distinguish it from a similar bowed vihuela (a form of viola da gamba). The vihuela normally had six courses of strings and was tuned like the Renaissance lute. Unfortunately, only one original vihuela is known to survive (in the Musée Jacquemart-André in Paris). Because this is a very large bass vihuela with a body length over 58 cm, it is hard to know if it represents a typical instrument. The few surviving pictures are vague, but all suggest a body with shallow sides and upper and lower bouts of almost equal size. Although many modern reproductions of vihuelas have multiple sound holes, pictures of the period suggest that one sound hole was actually the norm.

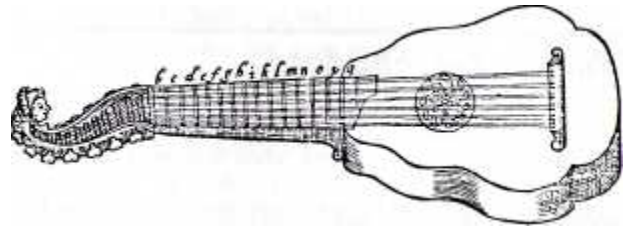
Gittern family

Roughly speaking, we can distinguish between three types of early guitars: Renaissance guitars, baroque guitars, and the chitarra battente. All are members of the "gittern" family. The Renaissance guitar had four pairs of strings tuned in a manner similar to the top four strings of the modern guitar. The Spanish did little to distinguish the guitar from the vihuela and Fuenllana, in fact, spoke of "the four-course vihuela called guitar." Although Mudarra and Fuenllana both wrote music for the Renaissance guitar, the instrument was particularly popular in



"Quinterna" is what Praetorius called this guitar, and he says of it, "The Quinterna or Chiterna is an instrument with four courses which are tuned like the very earliest of lutes." The picture, however, seems to show a guitar with eleven strings.

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Bandora or pandora (a fine picture with impossible perspective) taken from William Barley's *A New Booke of Tabliture* (1596)

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Bream plays Heme work

By Graham Wade

Letter from England

This has been an exciting season on the British guitar scene throughout the country. Segovia made two memorable tours which included a couple of concerts at the Royal Festival Hall, London, and performed also in several provincial cities thereby enabling many young players to experience his legendary magic. His recitals, as Max Harrison of the *Times* commented, showed "Segovia's relaxed and continuing mastery" even if "his playing is no longer dressed with such full colours as in former years."

The second important occasion was the appearance of Julian Bream at the Wigmore Hall, London where he played the same programme in two concerts one weekend. This

"practically unique in the annals of English music!"

was the world premiere of the Royal Winter Music by Hans Werner Henze, a bringing to life through the guitar of well-known Shakespearean characters. This was an event that caused even the somewhat aloof critics of the Sunday papers to squint through their pince-nez in the direction of the guitar, an occurrence practically unique in the annals of English music! Bream's second half was a performance of Villa-Lobos' Twelve Studies, a tour-de-force of miraculous virtuosity richly acclaimed by all but the sourest and most stupid of those critics who would criticize almost anything played on the guitar. Julian Bream's eminence, however, rests on the support and affection of the concert-going public, and his fame was spread among the grass-roots by a beautiful television film showing his home, a game of cricket, and musical sessions, and was accompanied by interviews with Bream and a biography of his career. An issue of a remarkable lute record completed this season as an artistic milestone in Bream's achievements.

There were many other concerts this season, such as John Williams, Alirio Diaz, Narciso Yepes, Siegfried Behrend, Sergio Abreau, and the Bream-Williams duo. But this year has proved the Year of the Bream and that, along with Segovia's concerts, will prove the enduring memory of 1976-77.

France around the middle of the 16th century. Other members of the Renaissance guitar family can be distinguished including "bandurria" (apparently a small treble guitar tuned in fifths) and the "mandola" (a small guitar or perhaps a very small lute the name of which later came to be used for a large member of the mandolin family).

Baroque guitar

The five course baroque guitar became popular in Italy shortly after 1600 and a vast amount of music was written for it. Although popular in Italy and later in France, this instrument was almost universally known as the "chitarra spagnola." The five courses were tuned like the first five single strings of the modern guitar. However, the reader should be advised that the strings of the A and D courses were tuned in a number of ways depending on the composer: Both strings of each course an octave higher (De Visee and Corbetta), or one string of each course an octave higher (Amat and Foscarni). These "reentrant" tunings make some baroque guitar music practically unplayable on a modern guitar. Many baroque guitars featured elaborate three dimensional "wedding-cake" rosettes.

Chitarra battente

The chitarra battente was also known as the "guitare en bateau" or the "guitare a la capucine." It was wire-strung (sometimes with three strings per course) and was designed to be played with a plectrum. Unlike the regular baroque guitar, the strings were attached to an end-pin and the body had a vaulted back.

(In the next article Dr. Danner will discuss the cittern, theorbo, chittarrone, and other instruments).

Works for children

Jurgen Libbert, who teaches privately and at the Leopold-Mozart Conservatory at Augsburg, Germany, wrote that he has taught guitar to children when they were able to read. Among works he suggests for children are *Die Gitarre im Einzelund Gruppenunterricht*, and also *Lieder und Tanze*, Heft 1, both by Robert Brojer, published by Verlag Hermann Schneider, A-1015 Vienna, Postfach 287, Glückgasse 1.

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Syllabus series: Grade VI

TECHNICAL MATERIAL ORGANIZED

One result of syllabus requirements is the necessary organization of technique material, which helps the student trying to pass exams, and serves as a reference for the teacher, whether or

DE VISSE: *Suite* in D: "Allemande" (U.E. 11322), L.

DIABELLI: Sonata in C (2nd movement only) (Schott GA 57), T.

FALLA: *Homage to Debussy* (Chester), T.

FARQUHAR: *Five Scenes*: "Barcarolle" or "Lullaby" (Berben 1882), A.

PURCELL: Four *Pieces*: "Rondo" (arr. Bream, Faber), R.

RAMEAU: "Minuetto," LR,

SCARLATTI: *Sonata* (Schott GA 177), T.

SANZ: *Pavanas* (Eschig 1005), A, G; *Canarios* (Schott-Eschig 1035), T.

SAGRERAS: Book 5, LR

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not involved in examinations. One such reference is:

Gabriell Kish, Scales and Studies for Guitar, Frederick Harris Music Co., Ltd., Ontario, Canada.

The book is graded, includes scales in thirds with chordal scale patterns, and also gives cadences in various keys.

Grade VI syllabuses include the upper intermediate area, and contain an increased amount of 20th century music:

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 School 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. For Grade 5, see Vol. 4, #2, p. 35.

AGUADO:- Lesson 33 (Suvini Zerboni 6404, p. 37, A; 24 Studies: *14, A and ? 18, L (Schott GA62).

ANON. Varietie of Lute Lessons, Vol 1: "Coronto" II (Berben 1591); Variety of Guitar Music: "La Lodexana" (Faber).

BACH: Two Gavottes: "Gavotte II" (Schott GA 172), L; Suite in E minor: "Allemande" (arr. Bream, Faber), L; Prelude in D minor (Schott GA 106), A; First Lute-Suite: "Bouree (UE 12471), G)

CARCASSI: Op. 60, *13 (Schott GA ?), A.

COSTE: 25 Studies, Op. 38 (Schott GA 34), #22, R, #2 or 20, A; *7, T.

CASTELNUOVO-TEDESCO: Appunti, Vol. 1, #6, 7, or 8 (Suvini Zerboni 6725).

COUPERIN: Six Pieces: "Branle de Bourgogne" or "Minuet" (Novello 12.0099.02), A.

DODGSON: Modern Guitar Music: "Sarabande" (Oxford), T; (and Quine): Studies for Guitar, Vol. 1, #9 (Ricordi), R.

DOWLAND: (U.E. 12472), "Captain Digory Piper Galliard", L; "King of Denmark's Gal Hard", T, R; and "Melancholy Galliard", A; Variety of Guitar Music: "Shall I Sue" (Faber), A; (U.E. 12669): "Mrs. Vauxes Gigge", R.

GIULIANI: "Prelude #2", Vivace" (Schott GA 64), L.

GRANADOS: "Dance #5", LR.

HANDEL: Aylesford Pieces: "Minuets" I and II in D (Schott GA 148), A.

HOLBORNE: Six Lute Pieces: "Fantasia" (Berben 1725)

LAURO: Valses, LR; "Vols Venezolano" "?" (Broekmans van Poppel), L.

I LOBET: "El Testament de un'Amelia" (UMP 20372), L; "Cancin del Lladre" (UMP), T.

MARTIN: Quatre Pieces Breves: "Air", Rand A; "Plainte", T (UE 12711).

MILAN: El Maestro: "Fantasias" I-V, iiny one (Suvini Zerboni 6405), A; Ilispanae Cithrae Ars Viva: "Fantasia del <cuarto to no" (arr. Pujol, Schott GA 176), R.

NARVAEZ: Hispanae Cithrae Ars Viva: "Cancion del Emperador" (Schott GA 1/6), A.

I'ONCE: 12 Preludes, LR; Valse (Schott 'A 153), R; Canciones Mexicanas *2 (Schott GA 111), T; Preludes: *4, 7, 8, V, 12 (Schott GA 124/25), A.

SITSKY: Diversions for David: #2-5, 8 (Ricordi SD21), A.

SOR: 20 Studies (Segovia edition): LR; *8, 9, 17, G; #7, 9, 15 or 17, A; Minuets: *18 (Schott GA 15), T; (Schott GA78): #6, 11, T; (U.E. 13629): "Andantino" (Op. 2, #3), G.

TANSMAN: Cavatina: "Barcarolle", T, and "Sarabande" or "Barcarolle", A.

TARREGA: Estudios, #4 in A Major (BA 11386), G; "Prelude" #10 (U.E. 13408), T.

TORROBA: Pieces Characreristiques, Vol. 2: #4, "Albada" (Schott GA 134), R; Nocturno (Schott GA 103), T.

TURINA: Garrocin (Schott GA 136), T.

UHL: Nocturno (U.E.), LR.

VILLA-LOBOS: Preludes (Schott/ Eschig, ME 6731), #3, L; #4, G, R, T, A, #5, R.

DE VISEE: Suite #8 in G (Eschig 8056), A.

WEISS: Fantasia (Schott GA 89), T; Suite #4 in A: "Bouree" (Schott GA 209), A.

Reading 20th century guitar music

INVENTING STUDIES AID TO PRACTICE

By Reed Maxson

Second of three articles

The last issue (Vol. 4, #2, pp. 11-14) included a discussion of five of a list of ten guides designed to aid in the preview and preparation stages of reading 20th century guitar music. These next two articles consider the remaining guides.

The frequent use of extended tonalities and atonality by 20th century composers requires the reading of many "unexpected" accidentals. Using fragments of chromatic scales, studies can easily be invented to help prepare for this type of reading. Also, a collection of diatonic scales, such as Hanon for Guitar (Alfred Music Co., Inc., New York), can be expanded for this purpose. Hanon for Guitar is a collection of 50 scale studies all based on C Major, and was intended to be used by flat-pickers. As it is, it is of little use to classical guitarists (Hanon originally was written as keyboard studies). With some alterations the studies can be most useful. Any of the traditional key signatures can be added to the studies, as well as non-traditional key signatures (e.g. add C-sharps and E-flats).

Although accidentals added in a key signature become expected accidentals, these studies nevertheless help the player read accidentals which are outside the realm of ordinary groups of pitches. Other studies for developing the reading of accidentals can be devised by using a series of random numbers of a 12-tone set matrix. Either of these approaches will generate series of unexpected accidentals.

first position, most of them can be played in other "expanded positions" (e.g., the fifth position will occasionally include the fourth and ninth frets). Position changes can be practiced by playing each successive measure in the different position. This approach develops a desirable flexibility of thinking.

The definition of musical texture has been expanded in this century. For purposes of this article the most basic concepts of texture will be used: Monophonic, homophonic and polyphonic. It will be of some benefit if the player determines the texture(s) of the music to be played. A monophonic texture is a one-line, or one-voice, "melody," which is used less often in guitar music than the other textures since the guitar is capable of sounding more than one pitch simultaneously. A texture might at first appear monophonic when it is actually one (or a combination) of the other two (e.g., an arpeggiated homophonic texture could appear to be monophony). A monophonic texture is used by Britten in the opening to his Nocturnal, Op. 70. This melody is an elaboration of Dowland's Come Heavy Sleep, and includes fragmented whole-tone scales. Scale-wise movement is most typical in monophony, and the 20th century player should be familiar with as many scales as possible, including whole-tone and pentatonic scales.

A homophonic texture can be described as a one-line melody supported by chords. As mentioned in the preceeding article, the chords might seem unfamiliar at first sight but later might be recognized as polychords which are then associated with chords previously learned.

The polyphonic texture is probably the most difficult for the guitarist since the reading of two or more simultaneous melodies is required. Polyphonic music can be thought of as an extension of monophony in that scale-wise movement is generally used. In this instance the player must read two or more scales simultaneously.



These same Studies can be used for learning the fingerboard and practicing position changes. Although the Hanon scales are in the "The frequent use of extended tonalities and atonality by 20th century composers requires the reading of many 'unexpected' accidentals." (Sketchby Nicely)

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Guitar choir courses

MADISON, PROVIDENCE, AIKEN

Three unique guitar choir courses will be held in the summer at Madison, Wisconsin; Providence, Rhode Island; and Aiken, S.C.

A course at Edgewood College in Madison will be held June 27-July 1 for two hours college credit. The course, Teaching Classic Guitar to Children (ages three and older) through the gitarrenchor (guitar choir), will include guitar history, music available, tunings of guitars and how to start a guitar choir. A daily two-hour class will be held in reading guitar choir music concluding with a brief recital by the guitar choir class and a public concert by the Mock Family Guitar Choir. Michael Wright will teach the evening section featuring the history of the guitar with slides and demonstrations and a review of methods and literature. (Write Michael Wright, 2420 Kendall Ave., Madison, WI 53705).

A short course on the guitar choir and performance by the Mock Family Guitar Choir will be held July 15-16 in conjunction with the Guitar Guild in Providence. (Write Karen Rafferty, 298 Ware St., Mansfield, MA 02048.)

A course similar to the Edgewood workshop will be held July 25-29 in Aiken, S.C. Write: Guitar Course, Summer School Program, University of South Carolina, 171 University Parkway, Aiken, S.C. 29801 Mock family performances will include: July 2, St. Francis' House, Edgewood College, 7 p.m. (Madison Guitar Society); July 10, West Village Meeting House, South St., W. Brattleboro, VT; July 18, Spencertown Academy, Spencertown, NY; July 23, Amherst, Va.; and July 26, University of South Carolina, Aiken, S.C., 7 p.m.

Coming events

Here are guitar class schedules, artist's name, and contact address:

June 6-17, Manuel Lopez-Ramos, Fine Arts Department, Spring Hill College, Mobile, AL 36608.

July 4-16, Gabriel Estarellas (includes David Russell concert), El Centro de la Guitarra, Calle Montenegro 10, Palmade Majorca, Spain.

July 11-15, Pepe Romero, Box 6954, Houston, TX 77005.

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#505. (Easy to medium; can add violin or octave guitar).

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Joseph Haydn, Trio fur drie Gitarren, Schmidt-Verlag, #501. (Medium).

G. Telemann, Koncertfur

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Bill Katz, Editor, Magazines for Libraries

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July 11-22, Miguel Abloniz, Colby-Sawyer College, New London, NH 03257.

July 18-29, (Ensemble) Universite Laval, Quebec, 10, Quebec, Canada.

July 30-Aug. 6, at Brant Broughton House, near Lincoln, Kngland, 120 miles from London, (guests, Turibio Santos, Juan Martin, John Mills and Lynne Gangbar duo, Pepe y Doita, and Graham Wade (director), 34, Ilolmwood Avenue, Church Lane, Meanwood, Leeds 6, England.

July 30-Aug 6, Clare Callahan, Jerry M. Kupchynsky, East Mrunswick Public Schools, last Brunswick, NJ08816.

July 31-Aug. 21. Carlos Ilarbosa-Lima and Guido Santerola, Box 269, McLean, VA 22101.

Aug 5-Sept. 10, music festival near Riedenbug, Germany, including: opening concert by Siegfried Behrend, Claudia Brodzinska and Sepp Eibl; music for chopping block with Behrend and Karl Heinz Schickhaus (on chopping block); cultural matinee with Erika Pircher- guitar trios with Behrend. Martin Krueger

and Matthias Henke; fluge and guitar by the Thieme-Koch duo; Podium of Younger Soloists, with Frieder Lang (tenor) and Michael Koch-Mattheis (guitar); Villa-Lobos workshop and guitar music of South America by Evelyne Schoenfeld; the Bavarian Fretted Orchestra under Gerhard Vogt; and guitar workshop, Behrend.

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June 18-24, Toronto festival; deadline for composition contest is Sept 30. 139 St. Leonards Ave., Toronto, Ont M4N 1K6. Canada.

Ensemble Suggestions

Anna Allison, who teaches ensemble in Germany, recommends the following:

Heinz Teuchert: 15_ Stucke alter Meister fur drie Gitarren, H. Schmidt-Verlag #503. [Easy, octave guitars optional].

Paul Peuerl, Suite fur 4 Gitarren, Schmidt-Verlag



ANNA ALLISON

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Anna attended Teuchert's annual week-long Easter workshop, along with about 70 other teachers. During the

being scaled down exactly.

Warren said also a requinto string, Pyramid, is available'

medium).

5 Gitarren, Schmidt-Verlag
#504.

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Madison St., York, South Carolina 29745. 5-1

MAIL ORDER SERVICE—Comprehensive catalog of classical guitar solos, methods, studies and collections. Supplements of new publications and additions to the catalog every 2 months. Complete yearly service for \$3 (U.S. only). Guitar Studio, 1433 Clement St., San Francisco, CA 94118. 5-1

BOOKING FOR SUMMER 1978 WORKSHOPS: "How to start a guitar choir.
"Workshops on daily or weekly basis. Public performances. Write : Summer Workshops, Box X, Alpine TX 79830.

MOCK FAMILY CLASSIC GUITAR METHOD (ages 3-adult), \$5.95.
A beginning method for teaching children and young students.
Box X, Alpine, TX 79830. 38

workshopTeuchert demonstrated his methods (2-volume Gitarren-Schule I and n) published by Musik-verlag Hermann Schmidt, as well as books on voice and guitar; duos and trios; and solos. Teuchert, originally a violinist, became a solo guitarist on the advice of the guitar virtuoso Heinrich Albert. He teaches at two conservatories in Frankfurt.

Requinto uses

George Warren of Van Nuys, CA, wrote that "The information on the requinto in your article 'The Guitar in England,' is right on target. "*"

Warren also recommended tuning the requinto up a third as a substitute for the lute or vihuela in G, and as a terz guitar for 19th century music that calls for that instrument, such as works by Giuliani, Call and Diabelli.

Warren suggested the requinto as a beginning instrument for children, as "Unlike most small guitars, it doesn't have the usual too-narrow neck, everything

*See Vol.4, *1, pp. 12-18, for suggestion to tune up a requinto a fourth in ensemble.

through European Crafts, Inc., 3625 Cahuenga Blvd., West Los Angeles, CA 90068. |

Avoids a finger

Margaret Bath of Saratoga, CA, would like a discussion of the use of the a finger, noting that on a recent program Carlos Barbosa-Lima avoided use of the a finger, resulting in a clear melodic line, but extraneous movement in the a and little fingers.



REQUINTO compared with standard guitar, from the Mock Family Classic Guitar Method, which also suggests its use for children.

