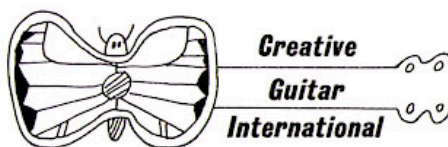




Laval Trio, from left, Paul Gerrits, Jacques Chandonnet and Claude Gagnon.

No. 13



Vol. 5, No. 1
Single Copy \$3

Fall 1977
ISSN 092 8887

Content highlights:

Laval trio - Ruth and Jerry Mock
Solution for harmonic notation - Michael Wright
Orpharions, citterns, pandoras, archlutes, theorbos and chitarrones - Peter Danner
Quartet music reviewed
Renaissance pieces - Peter Danner
Syllabus for grade 7
Collecting (guitar) avant-garde records - John W. Tanno
Reading 20th century music: part III - Reed Maxson
Major work by Ginastera - Colin Cooper

© 1977 by Ruth and Jerry Mock, editors and publishers, Creative Guitar International is a classic guitar magazine published three times a year, in the fall, winter and spring by Mockingbird Press, Box X, Alpine, TX 79830, USA. Subscription rates are \$8. 50 a year, two years \$16. Overseas subscriptions by surface mail. For overseas air mail subscription add \$3 a year.

Laval program includes
trio. Story of Québec
university program By Ruth
and Jerry Mock

More pieces for small
hands 25
More practical study size.
(Segovia book) 25
Renaissance pieces

One solution to harmonic

3

Laval program includes trio

By Ruth and Jerry Mock

We took the elevator to the 12th floor of a skyscraper to visit the guitar department studios, overlooking the campus of Laval University, Quebec City, Quebec, Canada.

The setting is appropriate for the department, which has four full time professors holding academic rank and three graduate assistants, and a faculty trio—the Laval Guitar Trio—a unique adjunct for a guitar department, at least in this hemisphere.

The trio performs music mostly composed or transcribed by one of the members; and several instruments are used for variety in

notation for instrument By Michael Wright	8	revisited By Peter Danner	26
Story about string noise results in reaction 11		Proportions on guitar pose problem for experts By Colin Cooper	27
Sor footsteps retraced. (Review of new book by Brian Jeffery) 12-13		Syllabus music for Grade 7 listed	28
An unlikely story		Collecting avant-garde records By John W. Tanno	30
Poem by Colin Cooper	14-15	Classical troubadour. Chrislip tells of playing positions, repertoire, Berlioz	32
Old fretted instruments varied. Third of a series on lute family By Peter Danner	16	Reading 20th century guitar music: Practicing scales, dynamics, timbres By Reed Maxson	34
Classical Guitar Society of Long Island By Scott Bach	20	Good advice ? For a puzzled transcriber By Colin Cooper	35
Publications received		Peter Sensier remembered for many things By Colin Cooper	36
Long Island	21	Classic Guitar Teacher Directory	37
Austin	22	Want Ads	38
San Francisco	22		
Catgut Society	22		
Reviews:			
4-guitar music growing	23		

Canadian cities, the Laval Trio has performed on Canadian radio programs and has 20 concerts planned this season.

Guitar ensemble is also an integral part of the curriculum at Laval.

Gerrits pointed out that too often a guitarist is trained by a college or university as a soloist when obviously he does not have the background or training to be a soloist. Often the student starts the guitar late, and develops an intellectual understanding of the music without a capacity to perform the music. He said schools should expand their training programs "and not continue to produce students with a choice of the usual 30 concert pieces you can hear in any concert or on most records."

Gerrits also noted that at the last entrance examination on music theory at Laval University, 75 piano candidates scored an average of 85 per cent, while the 45 guitar candidates scored an average of 65, obviously a reflection on the lack of early instruction of guitarists.

Laval University offers several options to the guitar student, including a music education program which puts emphasis on "developing a large repertoire of easy pieces suited for individual and group teaching and ensemble music with several guitars or guitar and other instruments. We also encourage students to compose pieces to solve technical problems with beginners." With other options available, the standards for would-be soloists are high (only two of 45 passed the most recent examination.)

The staff feels the production of competent teachers at Laval is beginning to pay off. One successful teacher in the Quebec City public schools, Lyse Anain-Gingras, using materials developed by Gerrits from standard notation, instructs upwards of 300 students each year in classes of 25 or so. The high unemployment rate in Quebec, and the reduction in birth rate, have slowed the turnover in music teachers. Many guitar department trained graduates of Laval face a bleak future in terms of job opportunities—at a time when their competency is improving tremendously. In addition, public school students are turning to the guitar, so that teachers of other instruments must meet the demand of would-be guitarists. To help alleviate the problem, Gerrits teaches a brief crash-course to those music teachers unfamiliar with the guitar.

addition to guitar: Lute, orpharion, theorbo, chitarrone and cistre, for example.

The lute is taught at Laval. Other instruments were acquired by Paul Gerrits, head of the guitar department, on sabbatical in Europe recently. The cistre is one of a family of double-stringed instruments developed by Heinz Teuchert in Germany. The others are replicas of old instruments.

Gerrits, from Holland, was one of the last students under the late Walter Gerwig and is familiar with the lute and its literature. Claude Gagnon is the trio's composer and Jacques Chandonnet transcribes guitaristic music for three guitars.

The Laval Trio was formed for a 1975 Cleveland guitar meeting and performs regularly. Besides playing in major



Action sketch of Laval Trio
By Julian Mock, age 7

Our leisure activity consisted of one concert after another, or rehearsals with the Laval Trio. A student ensemble recital, organized on the occasion of our visit, proved so popular the small room could hardly contain the performers and the audience, let alone the enthusiastic applause. About 18 guitarists performed in ensemble, directed by Paul Gagnon (Gerrits said the school has experimented with groups of up to 40). The popularity of the event was significant, because it was the final week of the trimester and some of the 80 guitarist students already had



MARIE GERRITS

left. Various combinations performed with guitar, including an interpretative dance in conjunction with a performance of Elegy of the Dance by Leo Brouwer. Flute, cello, recorders and lute were included on the program, all with guitar or lute

The following day the Mock Family Guitar Choir shared a program for the students at Laval with the Laval Trio, and also the two groups played in ensemble.

The Laval Trio performed only their own arrangements of their music, or music composed by Laval faculty. One piece, Anadac (Canada spelled backwards) was written by Claude based on French-Canadian folk songs. The trio is made up of competent musicians, and offers an unusual approach to the music--other instruments for variety, and unique compositions and transcriptions. Playing their music to the exclusion of others is of course both a strength and weakness. In the long run it will certainly tend to widen the ensemble repertoire--which is much needed.

Gerrits' wife, Marie, said one group of young Canadian guitarists had not been well received by the students, but the students were a very warm audience for us. Marie wrote of the Mocks later (the following is translated from her French version):

It was in a pleasant and relaxed atmosphere that the

Mock Family played for the guitar students and teachers of the University of Laval. A family which makes music in the original sense of lovers of music without pretensions, disarms all critics--and this was the case here. Only one reservation from a child critic: "Melody has such a pretty voice, but her songs are too sad and make me cry."

Marie is the other full-time teacher at Laval, the technical adviser who has taught several of Québec's university teachers. She was studying in Paris under a piano scholarship when she attended a concert by the late Ida Presti and Alexandre Lagoya. Marie changed her mind about instruments, taking up the guitar. She studied under Presti and Lagoya, to the extent of traveling with them when they concertized. Presti and Lagoya independently developed the technique of playing on the right side of the right hand nail, and Marie has continued to teach this technique at Laval, where she instructs the advanced students.

Performance on the ancient instruments by the members of the trio carries into the university program of ancient music performance group, Ars Antiqua de Québec. Horse drawn carriages paraded the narrow streets while viola da gambas, the sackbut, cromhorne, lutes, the theorbo and vihuela concertized at Eglise Notre Dame de Victoire at Place Royale Quebec, one of four concerts we attended during our four night stay in Quebec. An enthusiastic crowd of lovers of ancient music attended the program at the old church, in the old Lower Town, where narrow streets and ancient buildings line the St. Lawrence River. The music was mostly Spanish or from the court of Henry VII of England.

Jacques told us that the people of Quebec like the old music because it is similar to their folk music. We found that the folk music of Quebec can be a bit overpowering. While the Ars Antiqua de Quebec performed softly in character with the setting, amplified guitars and violins blared what sounded like a good old hoedown outside the church. We were told that the country music was being performed legally but at the wrong time, sponsored by the local "Committee on Leisure Activity." The leader of the Ars Antiqua vacated his seat to negotiate for equal time with the leader of the French-Canadian country music ensemble. Meanwhile we strained our ears to hear the cromhorns and theorbos.

As a climax to a busy year the Laval faculty holds a summer workshop on ensemble. The routine included a



LAVAL TRIO--From left, Claude Gagnon, Paul Gerrits and Jacques Chandonnet with guitars and various other instruments they use in performance.

technique session, ensembles in various combinations, and an ensemble self-critique session. Participants performed the orchestra part on a Handel *Concerto* for orchestra with two solo guitars. The workshop included one American group, the Atlanta Quartet. Gerrits wrote that the 1978 ensemble session will be held July 3-14.

We performed at Laval during June, when school was in session because of a strike which had cancelled classes in the fall. That slack period gave impetus to the preparation of a set of progressive ensemble books, mostly by members of the trio. Using original scores, Chandonnet, a veteran teacher at Laval for 10 years, arranged pieces from a Boccherini quintet ("Introduction and Fandango") and De Falla ("Danse du Corregidor," "Recit du Pecheur", and "Danse dujeud'amour"), all excellently suited for guitar ensemble.

Four progressive volumes of music for three or four guitars and a duo book arranged by Chandonnet are due to be published this fall. A solo book containing ancient and contemporary music also is to be published soon.

6

One solution to harmonic notation for instrument

This is the final article in Michael Wright's series on harmonic notation and includes his solution to the problem. In previous articles Wright explained harmonic overtones ("harmonics") as played on the guitar (Vol. 4, #2, pp. 14-17), and gave examples of how these harmonics have been notated (Vol. 4, #3, pp. 15-17).

By Michael Wright

The problem of recommending one system of harmonic notation over others is immense, as I think a thoughtful perusal of the possibilities will reveal. That agreement and standardization are desirable will be, I think, without serious objection. Therefore, I will offer the following solution somewhat tentatively, realizing that others may have other preferences. Perhaps this article will inspire a dialogue which will yield a consensus on an acceptable system. I have tried to keep the convenience of the player foremost in mind, hoping to keep the notation as simple and clear as possible, without sacrificing accuracy.

Initially I suggest the use of the diamond-shaped note to indicate all harmonic tones. This will immediately indicate an overtone with the least confusion or ambiguity. I would prefer to retain the use of "harm." over the tone for reinforcement. I suggest that strings always be indicated, utilizing the usual Arabic numeral inside a circle:(5). Frets, again as commonly used, should be indicated by

Illustration 9

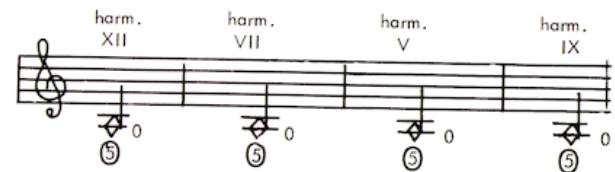


Illustration 10



Roman numerals: XII. The fret indication above the note stands for the fret at which the string is touched in order to produce the overtone. Left-hand fingerings for artificial harmonics should be indicated as usual by plain Arabic numerals: 2; for natural harmonics, o should indicate open strings. The left-hand fingers which touch the strings for natural harmonics are usually either optional or clear from the context, and would only need notating in special circumstances, with plain Arabic numerals.

Three options seem available for placing the note. One may indicate the actual tone played (as Shearer argues), or the note that would be played if the note were stopped (in the case of natural harmonics), or the fundamental tone. I do not favor indicating the actual tone played for several reasons.

8

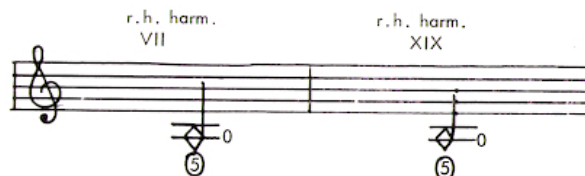
Primarily, this becomes too abstract. That is to say, the relationships between the actual tone and the position where obtained, while mathematically definable, are not readily apparent to the reader. Playing the harmonic on fourth string, VI, IX, or XVI yields the overtone f#, as does playing the natural harmonic on second string, VII or XIX, or playing the octave harmonics for f# on at least the first two strings! Not only does the reader have to learn at least 24 new notes, but he or she must learn a whole new set of note interrelationships which bear no obvious resemblance to those of the stopped notes.

The second alternative is to indicate the note that would be played at a given fret-string juncture if it were stopped. While this does indicate the proper place, it can easily lead to confusion. It is easy to confuse natural harmonics with the artificial harmonics which would require the "would-be" notes as the fundamental. Two sets of notation are required for both natural and harmonic notation, at least in terms of structure. Artificial harmonics would show the fundamental; natural harmonics would require the mental transposition from a note that bears only a physical relationship to the tone played.

The orthographic solution I propose is the third possibility, the utilization of the fundamental tone for positioning the diamond-shaped note (Illustrations 9 and 10). This system would be consistent for both natural and artificial harmonics. Either "harm." or "oct. harm" would appear above the note to identify the kind of harmonic, natural or artificial. The string would be noted with the appropriate circled number (5). Natural harmonics would have an o for open strings; artificial harmonics would have the placing of the note and left-hand fingering to indicate the fundamental tone. The point where the string would be touched for either the left or right hand would be indicated by the Roman numeral over the note (natural: XII, VII, V, etc.; artificial: XIII, XVI, etc.). On the rare occasions when the right hand ventures below XII to execute natural harmonics, when such a move is not clearly indicated by the context or a matter of preference, an "r. h." might be added above the "harm." to signify such a move (Illustration 11). Such a system would be simple, clear, easy to read, consistent, accurate musically, and contain all the necessary directions for both hands. Dialogue anyone?

10

Illustration 11



Story about string noise results in reaction

A CGI story about string noise (caused when the fingers of the left hand slide along the lower three strings of the guitar) has brought some reaction.

The story speculated that flat-wound strings, such as found on electric guitars, cellos, etc., might eliminate the objectionable sounds, often heard on records.

German Siegfried Behrend noted that "It is really terrible to listen to all this much squeaky noise on so many guitar records."

Behrend noted that any squeak or other noise, like "loud air of the flautist, or funny wail of the fiddler, is nothing more than a dillettantic technique."

Behrend wrote that the statement by Theodore Adorno that "noise is music, any noise is art" does not mean "to perform Bach, Dowland, Tárrega or Villa-Lobos with noise. These composers are not in the avant garde field which was touched by Adorno."

"If music is tonal," wrote Behrend, "and written on the pentagram with normal notes, any noise is wrong and dillettantic."

Behrend noted that guitar strings are made by machines, which work from right to left. He said only one string maker winds his strings by hand from left to right, allowing the finger to slide along in the direction of the string winding, and avoid squeaks.

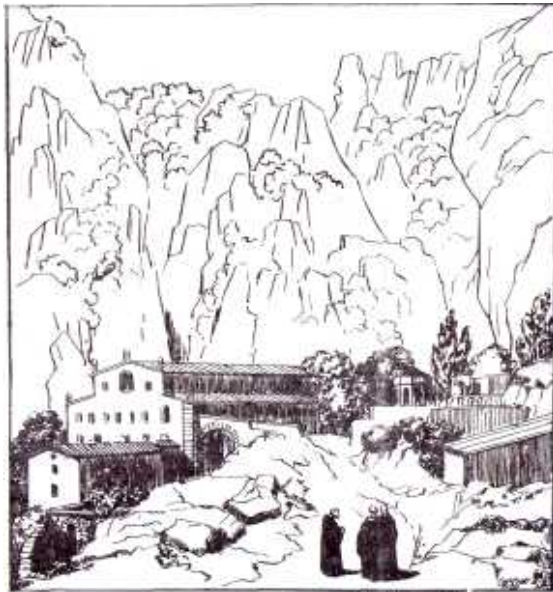
In the third book (*Técnica la mano izquierda, Left Hand Technique*, published by Boosey & Hawkes) of his excellent series on technique, Abel Carlevaro wrote that "the fingers must be lifted perpendicularly to the fingerboard, so as to avoid strange noises caused by friction when sliding over the strings." The third book includes displacement exercises where one finger is substituted for another on the same string, taxing one's ability to avoid squeaks.

For more about squeaks see Vol. 4, #3, pp. 17-18, and story about Behrend, Vol. 4, #2, pp. 3-8.

11

Sor footsteps retraced

Brian Jeffery, Fernando Sor, Composer and Guitarist, TECLA Editions, London (distributed in the U. S. by Charles Hansen, Inc., New York), 197 pp.



The drawings, of the monastery where Sor attended on Montserrat, a mountain near Barcelona (above) and of Sor (opposite page) are from the *Encyclopédie Pittoresque de la Musique*. They appeared also in Jeffery's *Fernando Sor* and are reprinted here with permission from the author.

12

The life of Fernando Sor has the makings of an interesting novel. Born in Barcelona in 1778, Sor lived through the Napoleonic era. He was caught in the conflict between the Spanish reactionaries and the forces of Napoleon, living his last 25 years in exile.

Working under a fellowship at the University of London, Brian Jeffery tracked Sor's footsteps and recorded them in this definitive, well researched work on the Catalan guitarist-composer.



FERNANDO SOR

Jeffery used his excellent position as a Briton to delve into the political background of Sor and describe his actions in terms of the political conflicts of the day. Jeffery divided the Sor biography into five chapters, tracing his early years in Spain, his exile in Paris, his six-year stay in London, his three year trip with the ballerina Felicité Hullin across Europe to Russia, and his final days in Paris.

Jeffery has established and verified important milestones in Sor's career. The work is mostly biographical, but contains a 50-page non-thematic bibliography of his works, and includes a 12-page article in a French music encyclopedia ostensibly written by Sor as an autobiography, but not signed.

13

Okay,"verdad?

The following was sent to CGI by our London correspondent. Before press time, unknown to our correspondent, and without his permission, it appeared in a London magazine. We print it anyway. It is a delightful poem about a poorly edited (or non-edited) story:

An unlikely story

Reported by Colin Cooper

EMILIO PUJOL (recalling his first meeting with Tarrega in 1901): "I had barely begun to play when the Maestro stopped me and said 'Okay'..."

Barely had I begun to play
When the Maestro stopped me and said "Okay,
Let's forget what you've been taught,
My teaching's of a different sort.
We'll start by chopping off those nails;
Discount the trauma that entails,
Ignore the catcalls, sneers and jibes -
My method will produce good vibes
Upon your box, guitar or axe
In spite of ill-informed attacks



FRANCISCO TARREGA
.. he said "Okay,,"?

14

THIRD OF A SERIES:

Old fretted instruments varied

(This is a continuation of Dr. Danner's explanation of old fretted instruments. Included below are, among others, the chitarrone and theorbo. For a practical application of replicas of these instruments, see story on Laval Trio, pp. 3-8).

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

Orpharion, cittern and pandora

A number of other wire-strung instruments became popular, especially in England. These included the orpharion, the cittern, and the pandora. The orpharion was essentially a lute with wire strings reportedly invented by John Rose, a London viol maker, shortly before 1580. The history of the cittern is more complex. The standard English cittern had a flat fig-shaped body and four pairs of wire strings tuned a, g, d', e' or b, g, d', e', so that the pitch of the fourth course was higher than the third (as on the ukulele). There were also "archcitterns" with as many as 12 courses. It was primarily a popular instrument and at one time was a standard feature in every well-equipped English barber shop. It was also

From those who haven't got a clue
On how to do a gig or two.
I'm with it, man, no doubt at all,
Cool and trendy, on the ball,
Ahead not only in guitar
But also in vernacular!"

15

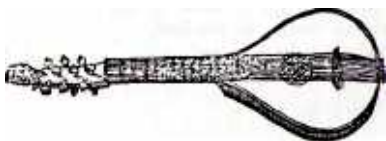
A PLAIN AND SIMPLE INTRODUCTION TO LUTES AND LUTE MUSIC

"English guitar." The pandora (or bandora) was a form of bass cittern and, like the orpharion, reputedly invented by the industrious John Rose. Its most characteristic feature was its shape: A scalloped silhouette, usually with three lobes. It was obsolete by 1630 and is today remembered mainly because it was used in Thomas Morley's Consort Lessons of 1559.

Archlutes, theorbos and chitarrones

No members of the lute family are more difficult to sort out than the archlutes, theorbos, and chitarrones. The names were often used interchangeably during the 17th century, although some authorities have made a serious attempt to distinguish between the three. Even so, Sibyl Marcuse's Musical Instruments, the standard reference in English on such matters, is vague and Robert Spencer's article "Chitarrone, Theorbo and Archlute" in Early Music for October 1976, perhaps the most forthright attempt to unravel the knot, leaves the reader more confused than ever.

played on the Continent and remained popular through the 18th century by which time it evolved into the so-called



A six course cittern of the Italian type (the English favored a smaller four course version). Picture from the Syntagma Musicum.

16

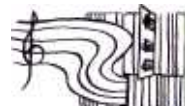
with an extended bass range. Because wound strings were unknown before 1640 or so, the best way to lower the pitch of strings was not to increase their thickness, but to extend their length. Thus, although the chitarrone was tuned like a Renaissance lute, it had a much longer neck. The length of the strings was so long (sometimes up to six feet) that no strings thin enough could be found for the first two courses which had to be tuned an octave lower than normal. As the chitarrone was mainly used for accompaniment, this octave displacement was not particularly important and such composers as Kapsberger and Piccinini even wrote solo music for it. Evidence suggests that the chitarrone had 13 or 14 single strings made either of gut or metal. It appears to have been unique to Italy.

The term "theorbo" seems to have been used more loosely. Basically we can say that theorbos had shorter necks than chitarrones and double rather than single courses (although "single theorbos" were known). The term was sometimes used, especially in France, to indicate any lute with two peg boxes. The theorbo music of such composers as De Visée shows that octave displacement was still used on the upper two courses.

Such was not the case apparently with the archlute which had upper strings at lute pitch. Covered strings, for which the "arci liuto" was designed, allowed for shorter string lengths and consequently greater ease in playing. From the numerous references to it, the archlute became increasingly popular towards the end of the 17th century and practically replaced the theorbo in England at the beginning of the 18th. Handel wrote for it and composers such as Corelli and Sammartini mention it as a feasible continuo instrument.

We have by no means mentioned all the plucked strings available to 18th and 17th century musicians and barely hinted at the various aliases under which they might go. Hopefully, however, we have given some idea of the great variety of instruments in use at the time. The 17th century in particular was a time of great instrumental experimentation and by referring to books on the subject, the interested reader can learn about many others.

18



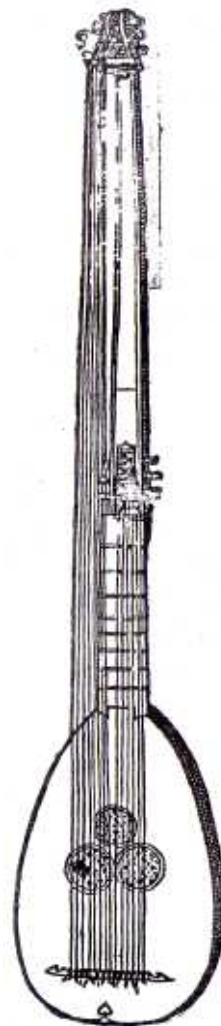
Theorbos, chitarrones, and archlutes were all members of the lute family with more than one peg box and were primarily used to provide harmonic support to a singer or soloist. They may be viewed as attempts to increase bass sonority using the types of string available at the time. The earliest of the genre was probably the chitarrone developed in Italy about 1580 to accompany the new monodic style of singing being used in Florence. Giulio Caccini, the foremost composer of monody, wrote in 1602, that "the chitarrone is better suited to accompany the voice, especially the tenor, than any other instrument." The word "chitarrone" literally means "large guitar," but whoever invented the instrument was probably thinking, not of the guitar, but of the kithara of Greek antiquity. The chitarrone was basically a bass lute

17



ABOVE: Praetorius' illustration of a theorbo. He calls this a "Paduanische theorba" (theorbo from Padua).

RIGHT: A chitarrone pictured in Syntagma Musicum (1619) by Michael Praetorius. Praetorius states that this instrument was also called a "lang Romanische theorba." The theorbo above is drawn to a slightly smaller scale than the chitarrone.





By Scott Bach

The 150-member Classical Guitar Society of Long Island offers a unique opportunity for performance and participation.

The society agenda for the year includes at least four concerts and four workshops, alternating once a month. The workshops are mainly for amateur guitarists of any age or ability, where one can perform one or several pieces. The point of the workshops is to help guitarists overcome nervousness in performance. The concerts presented by the society are more formal in



SCOTT BACH

structure than the workshops, but are geared to give outstanding upcoming guitarists a chance for recognition.

The Long Island society was founded by Yugoslavia-born Nicholas Zaninovic, teacher and performer in 1970. He is also executive director of the society.

Zaninovic also edits the Newsletter, which the society publishes four times annually.

Informing the society, Zaninovic established a democratic theme, not only in attitude toward performance, but in election of officers, rather than selection by a few.

20

Resident artist program approved

The Austin Guitar Society Newsletter, 6708 Beckett Road, Austin, TX 78749. The October issue included a feature about Jean Baptiste Lully by Lenore Jackson and an announcement that the Austin City Council has approved Robert Guthrie as artist in residence for 56 days, sponsored by the council, the Sears Foundation and the Austin Guitar Society. A grant from the Sears Foundation is for \$10,000, and the city will provide \$4,321.

Ako Ito tells how she started on guitar

The San Francisco Guitar Society Newsletter. Editor: Robert Patterson, 542 38th Avenue, San Francisco, CA 94121. The November issue contains an interview with Ako Ito and Henry Drigny. Ako told how she started on guitar:

"I started playing the guitar when I was very little; my father used to play the guitar, and there was always a guitar around the house. After a while, I started playing duets with my father."

Catgut Society Newsletter

Three years ago, at the suggestion of Zaninovic, eight members formed an ensemble, which rehearses every other week under Fred Novometsky.

The new president for 1977-78 is George Stiakakis, an engineer and avid fan of the classical guitar. I was selected to be the youngest member of the board of directors (I'm 14).* I have been particularly impressed with the warmth and friendship with which the younger members of the society are welcomed.

I have been a member of the society for a year and one-half and in this time I have had the opportunity to perform for the society, both during workshops and in concert. The society's theme is to give guitarists of all ages a chance to perform and be treated as equals. This goal has been overwhelmingly fulfilled!

Long Island Society Newsletter



PUBLICATIONS RECEIVED

Classical Guitar Society of Long Island Newsletter, editor, Nicholas J. Zaninovic, 432 W. Main St., Huntington, New York 11743.

* For stories on another young guitar society member, Scott Tennant, see Vol. 2, #1, pp. 6-7, and Vol. 4, #1, pp. 32-34.

21

REVIEWS:

4-guitar music growing

Gilbert Biberian, Eight Valses for four guitars, Belwin.

Leonardo Balada, Apuntes (Sketches) for four guitars, G. Schirmer,

Xavier Benguerel, Vermelia for four guitars, Wilhelm Edition Hansen, Frankfurt, Germany.

Xavier Benguerel, Stella Spendens for two guitars, Edition Wilhelm Hansen, Frankfurt, Germany.

At last, music of substance for four guitars is being composed and published. Probably the most significant to date are Biberian's Eight Valses, published as part of a guitar ensemble series (without further explanation) by Belwin Mills. The Valses are melodically and rhythmically interesting, as well as a challenge for the ensemble. They are tonal, with enough contrasts to be identified as 20th century music. The final three are written for requinto and three standard guitars. They should be played with requinto for proper contrast and setting, but are in range of a standard guitar.

The last five of the Valses were recorded by Biberian's Omega Guitar Quartet (President PTL 1066). Apparently the record is not available in the U. S.

Sketches was composed in June 1974 and won the first prize at the International Music Competition "Ciudad de Zaragoza" in Spain (see Vol. 2, #2, p. 23-24). In his notes, Balada wrote that he

The May 1 (#27) Newsletter of the Catgut Acoustical Society (for address see Vol. 2, #2, p. 22), contained the following articles:

+ "Acoustics for the Violin Maker II: Complex Tones - The Vibrating String" by Carleen M. Hutchins, containing a graphic description of what happens when a string (violin, guitar, lute, etc.) is plucked.

+ "Low Range Guitar Function and Design" by Graham Caldersmith of the University of Australia, of special interest to guitar makers.

22

Balada's delightful little sketches lie somewhere between the conventional offering by Biberian and the "new music" of Benguerel.

Being a native of Barcelona (born 1931) Xavier Benguerel is undoubtedly acquainted with some idiosyncrasies of the guitar, reflected in his highly unusual composition for four guitars. Benguerel studied in Barcelona under Christofor Taltabull, but his style is personal. Although he was influenced by Bartok and Schoenberg, his work is certainly postserial.

Benguerel lived abroad until 1954 when he returned to Barcelona, where he now lives. The Catalan influence shows midway in the 11-minute piece with the religious theme "O virgo splendens", a 14th century Montserrat chant, but the tie with the past ends abruptly in the second score of the fragment when the third and fourth guitars enter alternating two notes "as fast as possible."

Some other features of the work:

+ Two guitars are joined by the third, then the fourth, all playing as fast as possible, without tempo.

+ All four guitars, beginning at various pitches, break into an upward glissando tremolo of indeterminate pitch.

+Guitars one and three strum upward, guitars two and four downward, ad lib, without time.

+All four guitars eventually play a tone row. The score describes the sounds: "Very high notes (ad lib.) with no definitive pitch. The sound is caused by pressure of the right hand on the sound-hole of the guitar and the fingers, 1, 2 and 3 of the left hand on the first 3 strings. Then pulsating with the right hand."

+Near the end of the piece, the indication to 'throw with violence the hand.'

Vermelia is a unique contribution to guitar ensemble literature, and an interesting, well-designed sample of the "New Music." It is not for the faint at heart, and it requires a competent performance (being of moderate difficulty) and

24

REVIEWS:

Renaissance pieces revisited

Zwei Renaissance-Stücke (Alonso Mudarra: "Fantasia"; Hans Neusidler: "Welscher Tanz"), Edited by Dieter Kreidler, Schott, 1976).

This is a new edition of two 16th century warhorses. Indeed, the two have been so widely played and anthologized (the Mudarra in particular) that it is somewhat surprising to see them in yet another edition. It is unfortunate that Mudarra, who wrote much fine music, is practically only known as "the man-who-wrote-the-Harp-Fantasia."

intended to provide a "massive sound quality for the four instruments." "Verticales" ("Verticals") is composed of six-note chords played percussively. "Llanos" ("Plains") gives a horizontal feeling with tremolos and tone clusters). In "Estratos" ("Stratas") the guitars imitate each other canonically, layer on layer. "Alturas" ("Heights") is based on harmonics. "Insistencias" ("Insistencies") depends on the element of repetition.

23

a well-disciplined ensemble.

Benguerel has had considerable performance of his "New Music," including several orchestras on the continent. Included among his works are other guitar pieces:

Intento a Dos, performed by Siegfried Behrend on guitar and S. Fink, percussion; Versus for guitar performed by Behrend; and an 18-minute major work, Guitar Concert, performed by Behrend and the Orchestra of Staatstheaters. He also wrote a work in 1975 El Gran Oceano for soprano, guitar and percussion.

Benguerel's Stella Splendens for two guitars follows some of the same ideas of Vermelia (very high notes with no definitive pitch, alternative notes as fast as possible), and a conventional theme reappears between the pyrotechnics.

More pieces for small hands

Vincenzo Degni, Short Melodies for Small Hands, and Franco Margola, Eight Easy Pieces, Ricordi.

These are two more books of beginning and intermediate level guitar compositions. The Degni pieces are melodic but interesting and include a variety of fingerings for the left hand in various positions. The 12 easy pieces (19 pp.) include a solo for a near-beginner ("Improvisation").

Although the Margola pieces are new and lively in comparison to the standard 19th century offerings of Carulli, Carcassi, etc., they present some tricky technical problems and need some editing revisions, especially the first three. For review of the third book, by Mira Pratesi, see Vol. 4, #3, p. 19).

More practical study size

Vladimir Bobri, The Segovia Technique, Collier Books.

Containing mostly large pictures of Segovia's hands, this paperback is more attractive in a practical study size (9" x 9") than the original hard cover edition (12" x 12"), and of course cheaper at \$5. 95 (compared to \$12. 95 for the original).

25

Citharae Ars Viva (also published by Schott) is recommended.

Hans Neusidler's "Welscher Tanz" (literally "foreign dance") is musically much less complex than the Mudarra and Kreidler's transcription is consequently much more straight forward. This bright little peasant dance was recorded a few years back by Julian Bream on his Lute Music From the Royal Course of Europe recording (together with the ubiquitous Mudarra "Fantasia") and many guitarists will welcome this new edition of it. For some reason, Bream chose not to include the spirited "Hupff auff" in triple meter that concludes the dance, but the entire piece appears in Kreidler's edition. The piece is quite easy and makes a nice "change of pace" number.

Peter Danner

There is no doubt that the so-called "Harp Fantasia" is a fine piece. When played well, audiences love it. In this edition, Kreidler has "modernized" the fingerings to make the most of the crossed-string arpeggio possibilities in the music. This is much the way the piece is played by guitarists such as John Williams. Much of this crossed-string play was not specified by Mudarra himself and players will have to make up their own minds just how much reworking by an editor is permissible without jeopardizing the integrity of the music.

If one is interested in playing the "Fantasia" the way Mudarra wrote it, this edition is of little help. Sixteenth century lutenists and vihuelists faced intonation problems and tended to place notes in the lowest possible position on the fingerboard, a practice seldom followed in modern guitar transcriptions. Of course, many of the problems faced by Mudarra 400 years ago no longer exist, but it must be pointed out that there is a trend today towards preparing performing editions which tell the performer exactly what is original and what is not. Unfortunately, guitar editions have tended to drag behind those of other instruments in this respect. How is one to know, for example, that in this edition all slurs have been added by the editor?

On the positive side, Kreidler has made the "Harp Fantasia" into a very effective show piece. The fingerings, both left and right, are well thought out. For a closer idea of the original piece, however, the version in Pujol's Hispanae

26

Now he has come up with a mathematical fact about the guitar which I have not seen mentioned before. Noticing that a guitar laid on its side touched the bench at three points—the upper bout, the lower bout and the head—he measured the isosceles triangle thus formed and found a precise mathematical relationship between the three sections shown in the sketch. The quadrilaterals ABFE, EFHG and GHCD were respectively five, four and three twelfths of the total quadrilateral ABCD in area.

It is well known that renaissance luthiers, like most artists and craftsmen of the time, paid much attention to the principle of the Golden Section, which can be expressed by a line divided so that the smaller part is to the greater as the greater is to the whole—very roughly, a proportion of 8:13. But that doesn't explain the precise relationships of the comparatively modern guitar. Peter Ecker feels that these proportions could not have happened accidentally, but not even the Fellowship of Makers and Restorers of Historical Instruments could come up with an explanation. Can any CGI readers offer one?

Syllabus music for Grade 7 listed in fifth series article

This is the fifth in a series of articles and lists of music graded according to difficulty by English and Australian school systems and the private studio of Manuel Lopez Ramos. The list which follows is Grade 7, for advanced students and includes music often heard on recitals in the concert halls.

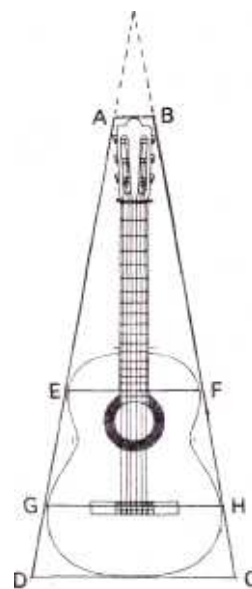
Two of the schools in this survey, the Royal Schools of Music, and Trinity College of Music, both of London, do not offer tests in Grade 7. The music listed for Ramos is the sixth year.

The following abbreviations are used: A= Australian Music Examination Board; G= Guildhall School of Music and Drama, London; L= London College of Music; and LR= the methodology of Manuel Lopez Ramos. 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, and for Grade 6, see Vol. 4, #3, pp. 32-33.

Proportions on guitar pose problem for experts

By Colin Cooper

Peter Ecker, who lives in the English North Midlands town of Derby, is a teacher and a maker of instruments. His seemingly boundless energy finds further outlets in innovation. He has produced an effective violin with nothing more than a fretsaw and a few common timbers; he has made a number of harps, one of which he turned on its side and fitted with a set of keys and hammers—a cheap clavier that anyone could make for about 25 pounds. He has invented an "English style" guitar designed to be made by amateurs during a 12-week non-vocational course (its main feature was its pear shape, making the ribs easier to shape). He has begun to convert Sor's guitar studies into songs with guitar accompaniment, and has already interested one professional singer in the project.



27

Aguado: Study #1, 15 or 23 (Suvini Zerboni 6404, pp. 30, 32-33), A; #18 in G Major (Schorr GA62), G.
Albeniz: "Leyenda", LR.
Anon. Varieffe of Lute-lessons, Vo 1.
1. "Coranto" (Be7ben 1591); and Vol. 3: "Volte" 1 (Berben 1693), A.
Bach: 1st Lute Suite: "Al lemande," G, A; and "Sarabande" (Faber), A; 1st Cello Suite: "Minuet" 1 & 2 (Schott GA~2T3); 3rd Cello Suite: "Courante" (Schott GA 214); and Grace of Minuets: "Minuet" from 5th Partita (Schott 11081), A; Two Gavottes: "Gavotte" 1 (Schott GA 172), A.
Barbetta: Antologia di Musica Antica. Vol. 2; "Padoana detta la Dispettoso" (Suvini Zerboni 7115), A.
Carosa: Salva Amorosa (Eschig 10"82)7A.
Cimarosa: Three Sonatas: #1 in D minor (Faber), A.
Carcassi: Study #8 (Schott GA2), L.
Coste: Op. 38, #11 or 13 (Schott GA 34), A, #22, L.
Duarte: English Suite, LR.
Dodgson: Studies: any one from Vol. 1 (Ricordi LD 554), A.
Dowland: "King of Denmark's Galliard" (UE 12247), G; Varieffe of Lute-lessons, Vol. 5, "Queen Elizabeth's Galliard" or "Lady Rich's Gal l iard" (F sharp tuning required) (Berben 1935), A.
Falla: Homenaje (Chester), A, G.
Frescobaldi: Aria con Variazio. ie, LR.
Handel: Aylesford Pieces: "Minuet" 1 & 2 or "Fuhiilta" (Schott GA 228), A.
Haydn: "Minuets" 1 & 2 (Schott GA 139), A.

Kuhnau: Four Pieces: any 2 (Schott GA143), A.
Lauro: Quatro Valses Venezol-anos: any one (Broekmans and van Poppel 794), A.
Llobet: Canco de Llarde (UMP 20372), L~
Milan: El Maestro. "Fantasia" X-XVII, any one (Suvini Zerboni 6405), A.
Mozart: Minuet (Schott GA117), A.
Mudarra, Hispanae Citharae Ars Viva: "Diferencias sobre el Conde Claras" (Schott GA 176), A.
Narvaez: Guardame las Vacas (Schott GA 176), L, A"
Ponce: Tres Canciones Popu lares Mexicanas: any one (Schott GA111)7A.
Pujol: Book 3, LR.
Rameau: "Minuet" 1 & 2 (Schott GA 160), A.
Sagreras, Book 6, LR.
Sanz: Canarios (Eschig 1035), A.
Scarlatti: Five Pieces: "Minuet" (either one)(Schott GA228) or "Sonata", L, A.
Segovia: Estudio sin Luz, LR.
Sor: 20 Studies (Segovia edition): #18, B flat Major, G; #10, L, A.
Tdrrega: 18 Preludes, LR; Preludes: any two (Ricordi BA9549), A.
Torroba: Six Characteristic Pieces, LR; "Sonatina" in A, 1st movement (Ricordi BA10042) and "Serenata Burlesca" (Schott GA115), A.
Trad: Three English Folk Songs: any two (Novello), A.
Villa Lobos: Preludes (Eschig): #1, G, L, A; »5, G, Studies #1, 5, 6 or 8 (Eschig), A.
Weiss: Fantasia in E minor (Schott GA 89), A.

Collecting avant-garde records

By John W. Tanno*

This article and the next, the fourth and fifth in a series devoted to the selection of guitar recordings for developing abasic collection, will be concerned with avant-garde music. Like other terms describing musical style, avant-garde is difficult to define absolutely or precisely. It is a French word, literally meaning "fore-guard," generally used in music to describe not necessarily the latest music, but that contemporary music which is unorthodox or experimental in character. The term itself conjures up either wild-eyed enthusiasm or scornful contempt, depending upon one's affinity for the conventional or orthodox.

In the case of music for the classic guitar, the label avant-garde has been almost indiscriminately attached to any work which is not in the Spanish tradition, both in terms of the idiomatic style and the classic technique. Perhaps this is because the repertoire of original works for the guitar, until the last two or three decades, has been somewhat limited, both in number and in the rather consistent style, since the middle of the 19th century. In other words, the music for classic guitar has been narrowly confined in style, so that anything beyond the typical Spanish or traditional music is viewed as unorthodox. This restricted viewpoint, however, is beginning to suffer from stagnation and the amount of new music being composed for the guitar today attests to the versatility and resilience of the instrument.

Not all modern music for the guitar, however, is avant-garde. For example, composers such as Ponce, Castelnuovo-Tedesco, and Rodrigo, have composed their guitar works in the 20th century, but by no stretch of the imagination would they be considered avant-garde. Furthermore, avant-garde is a relative term, each generation having its leaders who take new directions; but in retrospect yesterday's leaders become the mainstream from which today's avant-garde depart. When Villa-Lobos composed his Douze Etudes for guitar in Paris (1929) he developed several new musical techniques, such as the planing of chords up and down the

*Music Librarian at the University of California at Riverside.

30

fingerboard, and created entirely new sounds on the guitar. Today these works are essential parts of the standard repertoire.

Nor can all unorthodox uses of the classic guitar be called avant-garde. John Williams accompanying popular singer Cleo Laine (RCA APL 1-1937) or Alexandre Lagoya playing Claude Boiling's Concerto for Classic Guitar and Jazz Piano (RCA FRL 1 -0149) both place the classic guitar in unconventional settings, neither one of which results in an avant-garde musical style.

What then is avant-garde guitar music? There are three basic attributes which characterize it. The first is chronological in that the term can only be appropriately applied to works composed in the last two or three decades. The second is the introduction of new techniques by the composer. These techniques may be either instrumental or compositional, and often both. The third is somewhat more subtle than the first two; avant-garde music generally does not have a single typical style, either with regard to an individual composer or the composer's nationality. It may seem paradoxical to say that avant-garde music is recognizable as such to the listener, and at the same time to assert that there is no stylistic unity. However, it is this very lack of stylistic unity and the use of experimental sonorities which generate the avant-garde sound. It is hoped that this will be clarified by the following discussion of some recordings of avant-garde guitar music, and more importantly, by listening to the cited recordings. Many people have condemned the avant-garde composer as a lunatic possessed by an evil desire to annihilate music and all that is tasteful and artistic. If one will listen with an open mind, however, and give the avant-garde composer a fair hearing, almost every listener will find at least one work which may be enjoyed as a musical adventure.

(In the following issue Tanno will describe and list some of the more important avant-garde records.)



This is the fifth year of publication for Creative Guitar International. For free complete Table of Contents for the first four years of publication, please write us at Box X, Alpine, Texas 79830, USA.

31

Classical troubadour

Chrislip tells of playing positions, repertoire, Berlioz

As a classical troubadour—a singer who accompanies himself on the classic guitar—Frederic Chrislip is breaking new ground as nearly one of a kind. In an exclusive interview in the CGI offices, Chrislip told CGI editors Ruth and Jerry Mock about his trade and some of its unique features. Here are some highlights:

Editor: What are some of the problems you have as a guitarist that interfere with your voice or vice versa?

Chrislip: When I wrote the article about singing and playing (Vol. 3, #3, pp. 8-10) I thought a lot about what I should say about position—whether to stand or sit, whether to use a strap—and finally I decided that since I had been through so many positions, there was no way for me to recommend one. For instance, for a year I put my footstool on top of a chair, raised my left foot on that and kept my right foot on the floor. It looked something like a flamingo, I suppose (not a flamenco). My left foot was about three feet in the air. I used the footstool for the same function but I was standing. No matter how much I practiced sitting down, I could not sing as well sitting as I could standing.

Editor: Because of the voice?

Chrislip: A matter of breathing and support. Then Richard Dyer Bennet kept telling me a strap works perfectly well. First I tried the strap that, like on a saxophone, comes down under the guitar and fits on the soundhole. Finally I decided to try the other because it was more secure.

Editor: With a button on the end of the guitar?

Chrislip: I discovered last spring that any time I barred a full bar it created a tightening motion in my neck. Of course the stronger the bar the less interference with my neck. I adopted more awkward fingerings to avoid the bar.

Editor: Were there other things you had to change?

Chrislip: Once in a while it affects my transcribing, or even a chord (not the character of the chord)—I might leave out a note when I perform. A good singer playing the guitar poorly can come off better than a good guitarist singing poorly. Also the voice doesn't have the endurance the hand has. Tension will tire the voice faster, no matter how you sing. When an artist is thinking technique instead of expression, that's all you get: Technique.

Editor: What about the voice and guitar repertoire?



CHRISLIP

Chrislip: If a song is obviously guitaristic in nature by sound or style, then to me it will belong on the guitar. A song shouldn't be done on the guitar unless it

Chrislip: Yes. I played with a strap for about a year. Now I have gone back to the classic guitar position, finding that all those standing positions are so much inhibited by the hardware of the guitar. The strap pulled on muscles on my neck or shoulder and really got in the way of my singing. And the footstool on the chair wasn't satisfactory either. I've come to a compromise—the sitting works best because my body can be reasonably relaxed. Also I realized that my playing takes a half step off the top of my voice and there is nothing I can do about it. I am still a tenor but not as high a tenor as I could be.

Editor: You mentioned problems with barring.

32

33

Charley Rutledge. I think Ives conceived it as a banjo part. It is very nice. I would love to do that some time.

Editor: On guitar or banjo?

Chrislip: I would just as soon do it on guitar. I had in mind once to do it with my voice and guitar accompanied by orchestra. I have done some of the Britten folk songs in that way, but I have become disenchanted with the medium. There is no point in accompanying myself on guitar if I'm being accompanied by orchestra. It is more difficult than usual—the guitar would be drowned by the orchestra unless amplified. It is difficult to accompany myself when it is necessary to adapt to an orchestra at the same time—difficult beyond value.

Chrislip also mentioned the music of Berlioz:

Chrislip: There are three songs with guitar accompaniment in the Berlioz museum at La Cote-St. Andre*, France, where he was born. I wrote to the curator and asked her to send me copies and she said no.

Editor: Did she give you a reason for her refusal? Did you tell her what you wanted them for?

Chrislip: She said it would lower the value of the copies they had there. I'm not sure what her real reason was.

Editor: And these are the only existing copies of this music? Could you go there and transcribe them?

Chrislip: I don't know. They might not take them out of the case for me.

Reading 20th century guitar music: Practicing scales, dynamics, timbres

The first article (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. The second article (Vol. 4, "3, pp. 34-35) and this third article consider the remaining guides.

By Reed Maxson

Third of three articles

When reading traditional music, the player can expect to find parallel thirds, sixths, tenths, and octaves when used for sonority, and should practice scales using these intervals. The 20th century composer generally does not use parallel intervals to the extent of the pre-20th century composer. When parallel intervals are used, in addition to the ones listed above they can be seconds, fourths, fifths, sevenths, ninths, and can be of any quality (major, minor, etc.)

Ginastera writes major work for instrument

Another important contemporary composer, Argentine Alberto Ginastera has written a major work for guitar.

Ginastera's Sonata was performed

belongs on the guitar. The legitimate repertoire includes: 1. That music composed for the voice with accompaniment of plucked instrument, or that for which the plucked instrument is appropriate for various reasons (usually that composer was somewhat influenced or tried to imitate plucked instruments.) 2. Groups of things that would cause the composer to use the guitar, or to evoke the guitar when using the piano or some other instrument. 3. Music in a Spanish style. 4. Folk music. 5. If imitating the lute, particularly songs on Shakespeare. I believe it is legitimate to transcribe piano accompaniments of settings of Shakespearean songs. I do some of that, basically because they usually evoke the lute. Of course there has been a lot of writing in the 20th century: Britten, Rodrigo, etc.

Editor: Not many American composers write for guitar; they are not familiar with guitar, and so they write for piano. For instance, Charles Ives' music would be pianistic and very hard to do something with.

Chrislip: Yes, with rare exceptions, like the introduction to

Practicing some scales in parallel intervals is useful. For example, seconds are used often in contemporary music, and in order to play a second on the guitar one of the pitches will often have to be played on a string other than the one "normally" used for that pitch. Practicing scales in seconds helps prepare the player for these intervals.

Dynamics perhaps seem no different in contemporary music than in traditional music, since dynamic changes occur either gradually or abruptly, and can change in no other way. However, there is often an appreciable difference in the frequency of dynamic changes. For example, in a pontillistic texture a change in intensity can occur with every pitch. If it is necessary to refine the control of dynamics. The player can practice an eight-note scale in which there are eight different dynamic levels ranging from PPP to FFF, or can practice focusing on one subtle dynamic change of, for example, P to PP, alternating the levels with each successive scale degree.

Timbres in the 20th century have gained considerable respect. An entire composition, or a section of a larger piece, can be based entirely on timbre nuances, and like dynamics, timbres can change with every attack. The player can practice the "normal" timbre changes again using a scale, making each pitch a different timbre or alternating between two timbres.

The guides listed here and in the preceding two articles do not comprise a comprehensive approach to contemporary literature but only suggest a few possible solutions to some of the problems encountered in the reading of 20th century music. More importantly, it is hoped that these articles will generate wider interest in a fascinating body of work.



Good advice?

By Colin Cooper

The August issue of Gendai Guitar contains, among its usual wealth of printed music, a transcription for two guitars of the "Andante" from Schubert's A Minor String Quartet.

The transcriber says: "In the process of transcription I found much difficulty, especially in part treatment around the second theme. I did different eliminations, but, I'm afraid, with little success. Please give me good advice..."

Well, one solution might be to rearrange the whole thing for two violins, viola and cello, when most of the difficulties should disappear.

35

regard for craftsmanship and the high standards of those predecessors by whom he measured himself ensured that his work would always command respect among the discerning.

As a performer he also achieved much, especially in the field of South American music. As the male half of the duo Dorita & Pepe, his face, voice and guitar playing were familiar to thousands. His energies found further outlets in radio, where he presented a late-night record programme and also the popular monthly programme The Classical Guitar, where his skill masking just the right question elicited as much from the celebrity he was interviewing as any full-length biography could have done.



by Brazilian guitarist Carlos Barbosa-Lima. Joseph McLellan wrote in the Washington Post that Ginastera's Sonata is the "most important new work I know of for solo guitar since the Nocturne written by Benjamin Britten for Julian Bream." He also wrote that the work "shows a striking grasp by the great Argentine composer of the instrument's potential—including the use of the wooden soundboard for percussion effects, harmonics,

GINASTERA and glissandos that slide right off the fingerboard. It is brilliant (particularly in the Prokofieff-like scherzo and the flamenco-flavored finale). But more important, it marshals its brilliance to convey an emotive content. I hope its success will inspire Ginastera to more work of this kind; it is badly needed."

CGI inquired of Boosey and Hawkes when guitarists might have access to the Ginastera work. John Bice, Educational Director, wrote that the Sonata "was a commission of... Lima and he has exclusive performance rights to this work until post November, 1978. At that time you can expect it in print."

Peter Sensier remembered for many things

Peter Sensier, who died in October, will be remembered for many things. A sought-after instrument maker, he produced an impressive series of guitars, vihuelas, baroque guitars, charangos, tiples and other exotic instruments over a period of many years. If he never achieved the fame of a Rubio or a Simplicio (a maker he particularly admired), his

36

Please ask your library to subscribe to Creative Guitar International

Of value to just about any serious guitar player or teacher... Bill Katz, Editor
Magazines for Libraries

WANT ADS—PREPAID, 90 cents a word for three consecutive issues (one year), minimum \$13.50

FREE CATALOG of Music by Mail. Jim Forest Guitar Studios, 6538 Reefton, Cypress, CA 90630 5-2

ORIGINAL COMPOSITIONS for the classic guitar. Free list. Lester Myers, 110 W. 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. Free to U.S. and Canada residents. Guitar Studio, 1433 Clement St., San Francisco, CA 94118. 5-1

SALE—Sheet Music, Methods, Studies from all publishers, guitarist accessories. 25% discount. Augustine Blues, 3 sets=\$10. CLASSIC GUITAR CENTER, 35 Dayton Lane, Englishtown, NJ 07726 5-3

PARAGON MUSIC specializes in fine classical guitars and lutes, and in a very extensive selection of classical guitar music, from methods to chamber music and concertos. Mail orders welcome. Write for our catalog. 1510-C Walnut St., Berkeley, CA 94709 (415)845-0300. 5-3

THE NEW YORK CENTER FOR THE LUTE, INC. Instruments, Strings,

It was always a pleasure to be in Peter Sensier's company. A man full of guitar wisdom and anecdote, ever ready to listen yet never unwilling to talk, he will be greatly missed by those who knew him. To Peter the guitar was a way of life, and it is difficult to think of him doing anything else but making guitars, playing guitars and talking about guitars—all of which he did well, like the true professional he was.

Colin Cooper, London

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.

CLASSIC GUITAR TEACHER DIRECTORY

Three consecutive insertions, \$7.50 for name or studio with address. Extra words \$1 each. Phone \$1. Send to Box X, Alpine, TX 79830.

JOSEPH GALLUCCI
165 Augusta St.
Irvington, NJ 07111
Phone (201) 374-7726

5-3

TILLMAN HOWARD SCHAFER
45 Elm St.
Bedford, MA 01730 7-1

RUTH MOCK
Alpine Regional
Guitar Choir
Box X, Alpine, TX 79830

MICHAEL WRIGHT
Metropolitan Conservatory
of the Arts
1709 Monroe St.
Madison, WI 53711 5-3

37

Now available from CGI

By KONRAD WÖLKI:*

Der Gitarrenchor (The Guitar Choir), Volume 1
\$4 including postage and handling

Der Gitarrenchor (The Guitar Choir), Volume 2
\$4 including postage and handling

Also:

Kish: Anthology for Guitar
\$3.50 including postage and handling

Available through Creative Guitar International, the Wölki music is highly recommended by the Mock Family Guitar Choir which performed compositions from Volume 2 during its 1977 tour. The Guitar Choir, Volume 1 is being used as a text for the Alpine (Texas) Regional Guitar Choir. Volume 1 includes 17 selections for beginning guitarists. Performances may be scheduled after two months with selections from this book. Volume 2 features eight compositions from European folk tunes. The Spanish, Netherlands and French compositions were performed by the Mock Family Guitar Choir during its 1977 tour.

Both books can also be performed by three guitars as a trio.

Also, the Kish Anthology, 36 pp., 75 pieces from Aguado, Sor, Tárrega, Carcassi, etc., can be used as a solo book or in class teaching as a continuation of beginner methods.

During June, 1978, Guitar Choir concerts and workshops will be scheduled in the Midwest and Eastern U.S. July and August the Mock

Information. E.J. Hackney. Showroom 33 Union Square West, Room 805, New York, NY 10003, Residence 113 East 30th Street, New York, NY 10016. By appointment. Phone:(212)679-7175. 5-3

MOCK FAMILY CLASSIC GUITAR METHOD (ages 3-adult), \$5.95. A beginning method for teaching children and young students. Can be followed by: Sagreras, Book 1, \$3.50 including handling and postage. Mock Method and Sagreras, \$7.45 (saving of \$2); also Kish: Anthology for Guitar, 75 first year pieces, 36 pp., \$3.50 including postage and handling. Box X, Alpine, TX 79830.

Family Guitar Choir will perform in Europe with European guitar choirs. Write us for information.

Creative Guitar International
Box X
Alpine, TX 79830, USA

*For Wölki gitarrenchor story see Vol. 4, #3, pp. 3 -9

