



Contents highlights:

Improvising on classic guitar - Ron Manzanero
 Avant-garde guitar music - John W. Tanno
 Selected discography of avant garde guitar music
 Alpine Regional Guitar Choir: First in US? - Ruth Mock
 Syllabus - grade 8

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Improvising on the classic guitar. First of a series By Ron Manzanero	3	Suggestions for a critic. Final syllabus story	28
Fretted instrument specialist for Chicago Symphony: Interview with Frederic Chrislip, Part II 9		Grade 8 Pieces	29
Avant-Garde Record Selections By John Tanno	14	Letter from London: Bream Master Classes By Colin Cooper	31
A Selected Discography of		Buffalo Guitar Quartet Score 3-1, and Everybody Wins. Review of Concert by Yoghourtjian Trio By Michael Wright	32 33

FIRST OF A SERIES

Improvising on classic guitar

By Ron Manzanero

Improvisation is basically the
 soul of music. Before people thought
 of writing music they improvised, on
 drums, flutes, stringed instruments,
 and even with their voices. The East
 Indians, for example, have
 improvised on raga modes for
 centuries. Improvisation continued
 to be a practiced art despite
 sophistication and complexity of the
 music. Bach



mastered improvisation, as did

Avant-Garde Records By John Tanno	17	Erdmann's <u>Nocturno</u> Deserves Performances	35
Mocking Word: Requinto String Suggestion By Jerry Mock	18	Music for Guitar and Piano	35
Alpine Regional Guitar Choir: First in U.S. ? By Ruth Mock	20	Flamenco Classic	36
A Visit to the Martin Plant By Scott Bach	27	Lute passage Explained	37
		Classic Guitar Teacher Directory	37
		Want Ads	38

Mocks to perform in castle

The Mock Family Guitarists will perform at the annual Musikfestivalim Altmühltal, held in Germany, July 10-Sept. 10.

The Mocks will perform at the Rosenburg Castle, Riedenburg, July 29 at 6 p.m.

The festival of Siegfried Behrend provides a variety of guitar related programs each weekend through the summer.

Moreover, the student of improvisation *will* have to learn to apply this music theory on his instrument in order to become a master improviser. In this manner,, I feel that by studying improvisation, one will be taking a step forward in one's musical growth.

Since studying improvisation will give the guitarist a working knowledge of musical theory, the playing of classical pieces will also gain from this new dimension. Many a classical guitarist can read and interpret music. Now he will understand and analyze the music he is playing.

Improvisation will give those who already know theory, but do not know how to apply it a working knowledge of their classroom theory. Who knows, maybe more composers will include brief improvisations in their pieces. In this manner, not only would guitarists be judged for their technique and interpretation, but they would also be judged for their ability to be original improvisers.

This brings me to the second point: Improvisation as a way of musical self-discovery. The improviser has to learn to combine his musical knowledge and instrumental technique with his own subjective feelings and thoughts of the moment. The improviser has to ask himself, "What is my inner music?" This question is important, for it is the beginning of the search for originality. Many musicians are content to stay at a level of improvisation according to the dictates of the standard sound and cliches of the particular musical idiom with which they are involved. They are among those who are satisfied to play other people's music, which can be like painting someone else's painting. However, the true searcher of himself will discard cliches and walk down the path that is his own individual music. He who wishes to dive within and find his own originality will see the importance of improvisation. Be forewarned, the undertaking of such a musical path requires a great deal of energy and aspiration.

To be an effective improviser, one must learn to think like a composer. Perception of the fretboard must be expanded, for a good composer has a wealth of musical knowledge. The classical guitarist must go beyond the memorization of solo pieces and Segovia scales. He must acquire a thorough working knowledge of many scales, and an understanding of chord construction and analysis.

MANZANERO

Mozart and Brahms. Improvisation was often the method through which the great composers discovered themes or melodies to be further developed and structured on paper.

Improvisation is a method of self-discovery for the musician, a way for him to explore his abilities to his utmost borders, or even go beyond. Improvisation is the spontaneous creation of musical expressions. It is a way for the musician to share his innermost feelings and musical ideas with the listener. In the spontaneous process of improvisation the player draws upon a combination of mind, emotions, intuition, and sensation.

Theoretically anyone can improvise by simply playing anything he feels, regardless of his amount of musical knowledge. However, since most of the music played by the classical guitarist is of a tonal nature, I will be focusing on tonal improvisation, in contrast to modality or atonality.

I have two primary reasons to introduce the art of improvisation to the classical guitarist. First, I wish to help him add a dimension to his relationship with the guitar, which will take the form of musical knowledge, and enhance his perception of the guitar itself. By studying improvisation, he will learn to speak the language of music theory fluently.

For example, a grasp of the key of A major is needed in all positions starting from any scale degree and from any left hand finger. A place on the fretboard not familiar in any particular key could hamper the flow of creative statements. One must be able to visualize completely any given key on the guitar. The effective improviser will also be able to arpeggiate any given chord from any inversion and any finger, and to visualize any given chord in its entirety. All good jazz guitarists have a visual command of the instrument. It is these eyes of perception that will help classical guitarists.

My basic aim in the beginning of the series, is to give the classical guitarist or teacher a foundation and a set of resources to draw upon for improvisation. The study of scales and chord construction is the beginning of a good foundation.

THE MAJOR SCALE

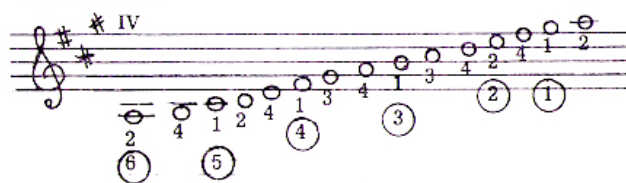
The word scale refers to a group of notes or tones in a prescribed successive arrangement. There are hundreds of scales employed throughout the world; however, we will be working primarily with the major scale, which is most common in the West, and later with the minor scales.

The major scale is constructed with what is known as whole steps and half steps (on the guitar fingerboard, for instance, sixth string, the distance from the third fret G to the fifth fret A is a whole step, or two frets. On the fifth string, the distance from the second fret B to the third fret C is a half step, or one fret.) The basic formula for constructing a major scale is whole (step), whole, half, whole, whole, whole, and half. For example, using the note A as the tonic (the first and main note of a key), we will create the following:

A	B	C#	D	E	F#	G#	A
whole	whole	1/2	whole	whole	whole	1/2	

The following is one way to play the above:

FIGURE 1



Using the formula in Fig. 1, one can construct a major scale from any note. Try writing out the 12 keys. Then play them on the guitar using the two-octave finger pattern already given for A major. (For more information on basic theory, refer to any good theory book). *

To become an improviser it is very important to know all the keys by memory. One must know which keys are flat keys and which are sharp keys; along with knowing how many flats or sharps in a given key.

Suggestions: Start quizzing yourself! For example: "How many flats in the key of A major?" What is the fifth note in the key of E major?" Here is one approach:

ONE WAY TO FIND KEYS. Here is a simple and accurate way to find key signatures as well as the sharps and flats of each signature. Once understood, the approach, with only a few simple rules, can always be used to find a key signature by counting:

1) SHARP KEYS. Begin at C (no sharps or flats). For each new key signature, count up five notes including the first note. Each capital letter indicates a key signature; + indicates each new sharp.

C-d-e-f-G-a-b-c-D-e-f-g-A-h-c-d-E-f-g-a-B, etc.
+ + + + +

* Among many such books available are two programmed texts designed as do-it-yourself books:

John Clough: Scales, Intervals, Keys and Triads. W. W. Norton & Co., NY 71964. ~ ~ ~ ~ ~

Paul Harder, Basic Materials in Music Theory, Allyn and Bacon, Inc., Boston.

In counting up the scale, note that the capital letters in order represent the key signatures (G, one sharp; D, two sharps; A, three sharps, etc.). Also note that by counting back one letter you can find the added sharp for each new key (the key of G has one sharp, F#, one letter behind G; the key of D adds C#, one note behind D, etc, indicated by+).

2) FLAT KEYS. Begin at C (no sharps or flats). For each new key signature, count up four notes including the first note:

C -d -e -F -g -a -B^b-c -d -E^b -f -g -A^b -b -c -D^b -e -f -G* , e tc.

Each new flat added is taken from the next key signature and added to the previous flat, if any. Thus the key of F has a B^b for its signature, the key of B^b adds E , etc.

The guitar is an easy instrument in that 1) it is a visual instrument and 2) it is a pattern oriented instrument. To illustrate, moving the fingering pattern in Fig. 1 up three frets brings the key of C major. Shifting the pattern around results in other keys. This can be used to advantage. When keys are memorized the next step is to learn them on the guitar.

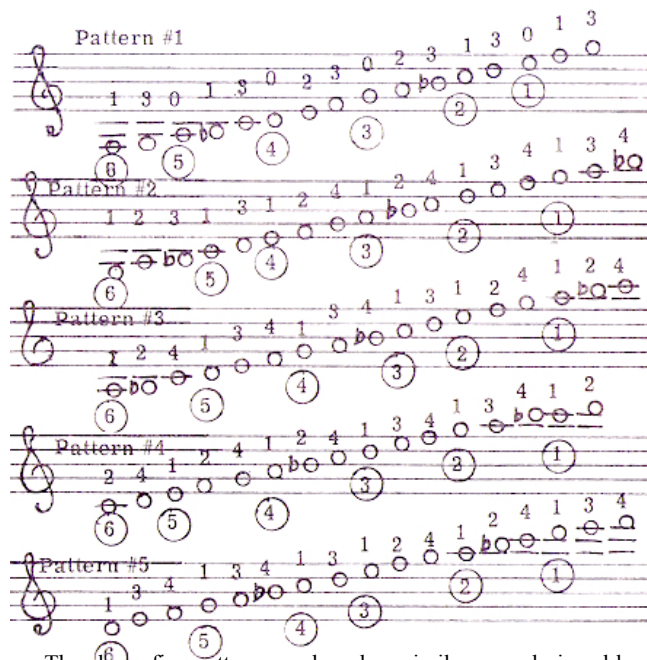
GUITAR APPLICATION

There are essentially three directions in which to play: Position playing--moving vertically across the neck; linear playing--moving horizontally along the neck; or a combination of the two.

POSITION PLAYING

There are 27 different finger patterns for any key, starting from each of the four fingers from the seven scale notes. Since many are awkward, we will start with the five most useable ones. In the key of F major:

FIGURE 2



The above five patterns are based on similar ones designed by

learned in each key by the aspiring improviser. Daily practice on the patterns will be a giant step towards learning the fingerboard. Learning the patterns one at a time would be a methodical approach, practicing up, then down the scale pattern. After the patterns are learned in the key of F, the patterns can be applied to other keys. In moving to the key of G, the fifth pattern shifts to the nut using open strings. This is a deviation from the normal pattern #5 by one note--the F# will be played on the fourth string instead of the third. Other keys will have slight pattern deviations, but the guitarist can adjust for them. As he learns patterns, he should try his hand at improvising with them. In addition, in the second article we will present a simple chord progression which can be recorded on tape for replay as a background for simple improvisation. Also we will discuss linear and diagonal playing.

Interview with Frederic Chrislip: Fretted instrument specialist for Chicago Symphony

Part 2
Besides being a classical troubadour — a singer who accompanies himself on the classic guitar--Frederic Chrislip is a fretted instrument specialist for the Chicago Symphony Orchestra. In an exclusive interview in the CGI offices, Chrislip told CGI editors Ruth and Jerry Mock about how he started with the Chicago Symphony, as well as some of

jazz guitarist Howard Roberts. Note that the patterns overlap and the notes are only from the key of F major. These patterns can be used to advantage in learning many keys on the guitar. After visually memorizing the patterns, the guitarist can shift them around, because the patterns are repeating. As individual patterns are learned, they can be connected, so that eventually major scales become so ingrained that they are automatic response.

The fingerings given are not really important, but the knowledge of the patterns themselves are. Later we will be using these patterns as a resource for improvisation. For the present, the patterns given in this story should be

musician--I tended to get the job. By the summer of 1972 I had also been singing in the Grant Park Chorus. Since I was on the negotiating committee for the chorus, I got to know Richard Bass, the manager there. Also I did vocal auditions for him. We talked about my guitar playing and he told me he didn't have a guitarist who pleased him.

Editor: This was a chorus?

Chrislip: A chorus and orchestra (summer festival sponsored by the city), independent from the Chicago Symphony. There are a number of established guitarists in Chicago who teach for a living, but none of them was reliable as an orchestral musician. Julian Patrick, baritone, was to sing several arias on the opening concert, including a piece from Mozart's Don Giovanni --for baritone, mandolin and light background of pizzicato strings. About three weeks before the opening concert, Bass called me and asked: "Do you play mandolin?"

I replied: "To some extent." He described the situation and asked if I would like to try the part I told him I would. Quickly I got hold of a mandolin and the music and learned to play the mandolin in the next two weeks. I auditioned to assure him I could really do it, playing through without an error. He hired me to play it the next week. The Grant Park Chorus performs outdoors in an old bandshell. They put a microphone about 6" from the mandolin, so that all the audience could hear was Julian Patrick and me. When I came off after the second concert, Bass said "Bravo, you're doing all our lutenist work from now on."

About that time the Chicago Symphony and Chorus were doing the War Requiem of Britten, a fairly tough score. I think the orchestra had played it only in an under-rehearsed performance a few years previous. I noticed that these men, highly revered as some of the best players in the world, were human; that they made mistakes in reading I began to realize that their minds were not inherently superior to mine. They had a great deal more orchestral experience; but I could play in an orchestra like that. I began to feel that I had the ability to play well enough that I could play with the Chicago Symphony. This was due to a combination of seeing them make mistakes, and having made a success at Grant Park, which was my first appearance as a member of a professional

10

Saturday night performance. So far as I know they have never used anyone else since for guitar.

his expe



periences with the orchestra. Here are some highlights.

CHRISLIP

Editor: Could you give us your background of dealing with the Chicago Symphony ?

Chrislip: I auditioned for the symphony chorus in the spring of 1965 and sang with the chorus most of the next seven seasons or so. I knew the orchestra very well. I sat behind them and sang several times a year. A year after I began with the chorus I picked up the guitar as a folk instrument. I began to get better gradually, and when there was a demand for a guitarist who could count and read music--be a reliable

9

orchestra. At the same time another member of the symphony chorus told me that they had been disappointed with people they had brought in to play fretted instruments. I wrote Radivoj Lah, personnel manager of the Chicago Symphony, that I was interested in playing with them. He called to tell me they had someone they were using and thought I was too young and wasn't ready. Knowing I made a better impression than on the phone, I introduced myself to him in the lobby of Orchestra Hall.

Editor: How old were you when he said you were too young?

Chrislip: About the time I turned 27. Of course they had players in the orchestra that old, but I hadn't played one per cent of the number of performances most orchestral players play. At my request, Richard Bass and a conductor who liked my playing, wrote letters of recommendation for me. Shortly after Radi received the letters he called to ask me to play a Webern piece for orchestra (Opus 10) which has about 20 or 30 notes for guitar. I knew I could play it—it was slightly tricky rhythmically but not tricky technically--simply a matter of knowing the notes, being able to count well and to follow the conductor.

I didn't have any trouble with the piece. Claudio Abbado was the conductor. I was particularly confident because my former fellow choristers were singing in the bleachers (I had quit the chorus because of a conflict in Winnepeg.) I played the piece very well Thursday night, the first of three performances.

Friday morning I awoke with a terrible abdominal pain. I called the doctor, who asked me to come to the hospital. I asked him if I could wait a few hours. He said it would be all right if I could stand the pain. A chorus member who drove me to the hall said my skin was yellow. But there was no way I would miss playing with the Chicago Symphony.

Someone helped me on stage. I played the piece without missing a note. Afterward, the doctor who goes on tour with the symphony drove me to the hospital. The ailment turned out to be a kidney stone. I managed to pass it the next day. Later that day Radi called to say he was going to hire another guitarist. I told him not to, that I was on my way to the

11

Chrislip: No, it's a four-string banjo tuned in fifths. It is not a regular plectrum banjo. It is a totally different thing, tuned like a mandola or a viola. It was the world premier of Final Alice (based on Alice in

Editor: Are you the fretted instrument specialist for the symphony ?

Chrislip: I'm not under contract to them in any way. It's simply when they have a part for guitar or banjo they would rather trust me with it than anybody else and they will call me even though I don't live in Chicago any more (Chrislip lives in Oneonta, N.Y.)

Editor: Do they give you notice so it will not conflict with your touring?

Chrislip: They usually don't give me much notice. One Thursday a year ago, upon returning from a concert in Missouri, I got a call from Radi, who said:

"Rick, we have a performance a week from tonight on a brand new piece. The part is for tenor banjo. We had a banjo player, but he decided all of a sudden he wasn't going to do it. Can you play it?"

"I probably can," I replied. The banjoist was trying to play it in traditional banjo tuning and it was written for tenor banjo tuning, the same as a viola. In traditional banjo tuning it becomes horrendously difficult, but in tenor banjo tuning it works. Since I can adapt to new tunings rather quickly, I told him that since I had not seen the parts, I would do the best I could.

They paid a firm called Wings on Wheels \$25 to get it to me the fastest way. I finally located the firm in Syracuse. They said they had the package but it would be three days before they could get the score to me. My wife and I drove to Syracuse. On a borrowed five-string banjo (I tuned it in fifths) I started learning the part in the car on the way back. I had a meeting in Albany that night. Monday I finished learning the part as best I could. Tuesday she drove me back to Syracuse to a plane. I flew to Chicago, rented a banjo when I got there and got accustomed to that.

Editor: Is a tenor banjo a five-string banjo?

12

Wonderland) by David del Tredici. Final Alice is long, but easy to listen to and very popular with the audience. It is not very often the audience gives a world premier a standing ovation.

Editor: How long is your part?

Chrislip: It recurs quite a bit. Del Tredici uses a little solo group of tenor banjo with mandolin, accordion and two soprano saxes, a sort of ripieno group. He uses the banjo pretty much in a traditional banjo sense: bom chi, bom chi, bom chi--rhythmically tricky, quick changes of rhythm and tempo--that's the tricky thing about it.

Editor: Will you tell us what you think helped you get with the symphony in the way of ensemble background?

Chrislip: While I played in an orchestra one year in high school, it was primarily my choral training that helped. Conductors Margaret Hillis of the Chicago Symphony Chorus, and Tom Peck at the Grant Park Symphony Chorus gave me good ensemble training. Also I had already sung under many important conductors with the Chicago Symphony and Grant Park, so that I knew how to follow a conductor by the time I got a job playing in an orchestra.

Editor: You mentioned that guitarists have problems in that area because they don't get the ensemble experience.

Chrislip: Also partly because so many of them come from popular music and have not developed the disciplines that classical music performers have to develop.

Editor: Of course you have rhythmic problems if you do popular music correctly.

Chrislip: Many times the rhythms don't have to be interpreted strictly, for one thing. When difficult rhythms are notated in popular music it is generally an approximate notation, something that is interpreted more freely than the page would imply.

Fox performs this interesting work on CRI SD 359 (1977).

Electronic music has been the playground of the avant-garde composer. Otto Joachim, a German composer now living in Canada uses the guitar, played by his son Davis Joachim, as a sound source. The sounds of the guitar are electronically manipulated to create Stimulus a Goad II which was recorded on an album entitled Canadian Music for Classical Guitar (Melbourne SMLP 4025). This album also features Six Pieces for Guitar Solo by Otto Joachim, written in the twelve-tone technique.

Another use of the guitar in electronic music may be heard in Eteirbara Kolb's Looking for Claudio. This work places the guitar in live performance against a pre-recorded tape. The tape itself was prepared from the sounds of mandolin, six guitars, vibraphone, chimes, and three human voices. The juxtaposition of a live performer with recorded sounds may be viewed as "humanizing" the electronic medium. David Starobin is the guitarist on the recording released in 1976 (CRI SD 361).

The juxtaposition of patterns in graphic notation is an avant-garde technique which may be heard on Volume 2 of Folkways Series New American Music: New York Section, Composers of the 1970s (FTS 33902) Guitarist William Hellerman plays Patterns VII by James Fulkerson. On the record jacket, the composer tells us: "Patterns VII" (1972) uses a graphism and structuring system derived from the semiotic poets, Pinto and Pignatari. While the sound classes used are familiar within the compositional world of 'new music,' I have sought a new syntactical structural language through this verbal/visual thinking." On the same album there is an avant-garde chamber concerto for guitar entitled Planh by Stanley Silverman.

Timothy Walker performs a couple of avant-garde works on his album Timothy Walker Guitar Recital (L'Oiseau-Lyre DSLO 3).

Bream records feature avant-garde

By John W. Tanno* Avant-garde music: 2nd part

Perhaps the best introduction to the beginnings of the avant-garde may be heard by listening to Julian Bream's Twentieth Century Guitar (RCA LSC 2964). This recording, released in 1967, leads us from the experiments of Villa Lobos (Études #5 and 7) to Frank Martin's Quatre pieces breves (T933T to Reginald Smith Brindle's El Polifemo de C7roT1956) (a 12-tone work which really doesn't sound it and to Benjamin Britten's Nocturnal (1963) While none of these works can be said to be strongly avant-garde, each of them begins to pull away from the traditional Spanish style of guitar music by introducing a new musical vocabulary This recording has had a tremendous impact, and it was not surprising that Bream recorded a second album in 1973 featuring similar works by English composers, including the captivating Concerto for Guitar and Chamber Ensemble composed for Bream by Richard Rodney Bennett (RCA ARL 1-0049).

Between the two Bream recordings, Milan Zelenka released in 1970 a recording in which he played modern Czechoslovakian guitar music by Jana Obrovská, Lubor Barta, Jan Truhlar, and Jar mil Burghauser (Supraphon 111 0969). While these composers and their works are relatively unknown in the United States, their music, like that of their English colleagues, demonstrates an expansion of the range of sonorities possible in the guitar. The preludes by Obrovská lead directly to the avant-garde.

In the past three or four years, several recordings have been released which illustrate the full range of avant-garde guitar music. One experimental compositional technique has been to limit, rather

than expand, the musical material to be used. Sergio Cervetti's Guitar Music (The Bottom of the Iceberg) makes use of restricted "pitch classes," that is to say, the entire piece is limited to a few tones which are exploited with a full range of texture and dynamics. Stuart

*Music Librarian at the University of California at Riverside.

14

London paper is most rewarding). There is also an improvised section for wet and dry fingers on the instrument's back. The listener and/or the performer is allowed to smile during this piece."

Several avant-garde composers have utilized the guitar in unusual combination with voice and/or other instruments. Sylvano Bussotti composed Ultima rara?, a pop song for guitar and human voice, for guitarist Siegfried Behrend. The voice part is sung in the speaking-singing manner termed sprechstimme by Behrend's wife Claudia on DG 2530561 (1975). It is "an excitingly different work of a theatrical quality which is sometimes humorous and sometimes disturbing. *

Hans Werner Henze composed a work for tenor, guitar and chamber orchestra entitled Kammermusik in 1958 to which he added an epilogue in 1983. Tiimphy Walker is joined by tenor Philip Langridge and the London Sinfonietta conducted by the composer on L'Oiseau-Lyre DSLO 5 (1973) in a fine performance of this work. This recording should be listened to by everyone who is interested in the guitar and avant-garde chamber music

Dirge in the Woods: The Death of Yukio Mishima by Andrew Thomas places the guitar in a musical environment of a westernized gagaku ensemble. The instrumentation calls for a soprano, flute, oboe, violin, electric organ, and percussion in addition to the guitar. This unusual piece blends Japanese and occidental literary sources in its text while blending oriental, and occidental musical elements. It is recorded on Opus One 28 by guitarist Woody Mann.

In these recordings a variety of avant-garde music for the guitar has been presented. Such techniques as controlled pitch classes, twelve-tone composition, electronic manipulations, new ways of producing sound from the guitar, unusual instrumentation, sprechstimme, and the introduction of oriental sounds have been explored. There are many, many other avant-garde works available on records, and those included should be only considered as representative. If, however, you can only afford one record, perhaps you would gain the broadest representation of the avant-garde

*For story on Siegfried and Claudia Behrend, including a performance of Ultima Rara?, see Vol 4, #2, pp. 3-7,

Trends. Sergio Cervetti: Guitar Music (The Bottom of the Iceberg).

Joachim, Davis
Melbourne SMLP 4025 (1967). Canadian Music for Classic Guitar. Includes: Otto Joachim: Stimulus a Goad II and Six Pieces for Guitar Solo.

Mann, Woody
Opus One 28. Andrew Thomas: Dirge in the Woods: The Death of Yukio Mishima Instruments include soprano, flute, oboe, violin,

(1972). The New American Music: New York Section, Composers of the 1970s. (VoTT~2Trincluds James Fulkerson: Patterns VII (William Hellerman, guitarist); Stanley Silverman: Planh (the composer is the guitarist).

Walker, Timothy
L'Oiseau-Lyre DSLO 3. Timothy Walker Guitar Recital. Includes David Bedford: You Asked for It.

L'Oiseau-Lyre DSLO 5 (1973). Hans Werner Henze:

David Bedford's You Asked for It demonstrates a variety of new instrumental techniques such as snapping the string against the fingerboard or rubbing the string between the thumb and index finger. From the notes in the slip case we learn that "he calls for the use of a teaspoon (a two-lumper), and a piece of paper (the business section of a

sound by acquiring DG 2530307 (1975) Musique Contemporaine pour Guitare. The Cuban composer and guitarist Leo Brouwer performs works by Bussotti, Ohana, Mestres-Quedreny, Arrigo, Halffter, Juan Blanco, and his own La Espiral eterna. It is probably because the guitarist is also an avant-garde composer that he performs these works with such understanding and brilliant interpretation. And if you would like to hear other works by Brouwer, Erato has released as #13 in its series Florilege de la guitare, an album devoted to his guitar works performed by Oscar Caceres (Erato STU 70734).

Avant-garde guitar music can offer the listener and the guitarist something new and different, and it will tend to broaden the outlook of the listener whose experience has been confined to the 19th century Spanish style.

A selected discography of avant-garde records

Behrend, Siegfried
DG 2530561 (1975). Chitarra Italiana. Includes: Sylvano Bussotti: Ultima Rara?

Bream, Julian
RCA LSC 2984 (1967). Twentieth Century Guitar. Villa-Lobos Etudes #5 and 7; Frank Martin: Quatre pieces breves (1933); Reginald Smith Brindle: El Polifemo de Pro (1956); Britten: Nocturnal; Henze: Drie Tentos.

RCA ARL 1-0049 (1973). Julian Bream '70s. Richard Rodney Bennett: Guitar Concerto (the Melos Ensemble^ Davis Atherton, conductor); Alan Rawsthorne, Elegy; William Walton, Five Bagatelles; Leonox Berkeley,

Theme and Variations.

Brouwer, Leo
DG 2530307 (1975). Musique Contemporaine pour Guitare. Includes: Brouwer: La Espiral eterna; and works by Bussotti, Ohana, Arrigo, Mestres-Quedreny, Halffter, Juan Blanco.

Caceres, Oscar
Erato STU 70734. Florilege de la guitare, #13. Oscar Caceres interprete Leo Brouwer. Sonare a Tre; Canticum; La Espiral Eterna; Elogio de la Dansa; Cuatro; Micropiezas, and others.

Fox, Stuart
CRI SD 359 (1977). American Contemporary: New 17

trebles. Meanwhile we have learned to tune down our bottom three strings about a second at the end of each playing session, which reduces breakage.

PAUL GERRITS wrote that his annual Guitar Ensemble Session will be held this year July 3-14, and anyone wanting further information can write him at Ecole de musique, Universite Laval, Quebec 10, Quebec, Canada. Quebec is a beautiful setting for this helpful workshop, at a modest price and with living facilities on campus.

THE 19TH ANNUAL FRENCH CONCOURS International de Guitare interpretation first prize went to Kazuhito Yamashita of Japan.

Tied for second were Miss Klára Strádalová of Czechoslovakia, and Jurgen Schollman of Germany. Juan Soroche of the U. S. was third.

Hiroshi Tamura of Japan and Jacques Cerf of Switzerland won

electric organ, percussion).

Starobin, David
CRISD381 (1976). American Contemporary Instrumental Music. Includes: Barbara Kolb: Looking for Claudio.

Various artists
Folkways FTS 33902

Kammermusik: In Memor-

iam: Die Weisse Rose.
Kammermusik includes tenor Philip Langridge, guitarist Timothy Walker and the London Sinfonietta.

Zelenka, Milan
Supraphon 111 0969.
Moderni" ceske skladby pro kytaru Modern Czechoslovakian works for Guitar).

THE MOCKING WORD:

Requinto string suggestions

By Jerry Mock

We asked E.J. Hackney of the New York Center for the Lute, Inc. , what string would be appropriate for the requinto guitar. The strings we use on our standard guitars are the Aranjuez Classic Silver, but the Classic Silver bottom strings tend to break, especially #4, when tuned up a fourth. Hackney asked around and came up with another Orozco string as a possibility--the Aranjuez Spanish Silver (200 series) which has a smaller girth on the bottom strings, and black nylon

18

honorable mention in the composition section (no first or second prize was awarded.)

PROGRAMING seems to favor Romantic and modern music at the expense of baroque and classic, wrote Margaret Bath of Saratoga, CA.

The trend toward more modern music is definite and probably will grow. In addition, the practice of playing recital pieces in chronological order is not nearly so prevalent. For instance, Axel Kjellberg of Hartford, CT, sent a program performed by Sharon Isbin at Yale in which she opened with Leo Brouwer's Canticum, followed by Danza Caracteristica and La Espiral Eterna. Isbin followed with the Lute Suite #3 by Bach, and opened after intermission with Sonata Eroica by Mauro Giuliani. The Britten Nocturnal and the Castelnuovo-Tedesco Tarantella followed.

Gilbert Biberian's Omega Quartet practically ignores chronology, performing whatever seems to them appropriate for the time. After all, the traditions of performing order were established by someone who broke someone else's tradition.



ALPINE REGIONAL GUITAR CHOIR pictured after a holiday performance -- four months after it was formed. Members, left to right are: Back row: Jerry Mock, Audrey Painter, Nelson Mock, Kay McNamara, Monica Wolleben,

Ann Williams and flutist Kim McNamara; front row: Sarah Painter, Melody Mock, Melissa Bowden, Michael Jensen, Mark Sager, Ruth Mock and Julian Mock. The choir has since grown to 22 members. Photo by Brent Jensen.

Alpine Regional Guitar Choir: First in U.S. ?

By Ruth Mock

We moved to Alpine, a Texas mountain town of 6,000 because it had clean air. Neither the small size of the town, nor the fact it is isolated affected my belief that I could form the Alpine Regional Choir. I had read about the success with the gitarrenchor in Germany. * I was anxious to see

*For story about the gitarrenchor, how it works and its music, see "Guitar Ensembles" by Konrad Wölki Vol. 4, #3. pp. 3-9.

what kind of response I could get in organizing a choir in Alpine.

Although classic guitar is generally taught on a one-to-one basis, I could see no reason why it could not be taught in a classroom situation. My undergraduate background was under John Kendall, who brought the Suzuki violin method to the United States. In fact, I was one of his students when he developed his methods and wrote his books on the Suzuki approach. In our family travels we also have found successful guitar class teaching. Graham Wade and Gilbert Biberian taught successful adult classes which we attended in England.

Laval University in Quebec, Canada, also has had success with guitar ensemble. *

I already had my sales tax permit which we transferred when we moved, I began to order the necessary items: Reasonably priced classic guitars, music stands, foot rests, tuning forks, strings, metronomes and music. I stocked the requinto guitars for small children, since they have a standard sized neck. ** Stocking music was no problem either, because publishers outside the U. S. were interested in a source for sales of their guitar choir music. ***

In about three weeks of solid work, we enclosed our double carport, giving us a room about 20' x 22' for our ensemble. When we ran into problems, we checked out library books on subjects such as wiring and setting windows. We were able to invest the savings resulting from "doing it ourselves" in supplies and instruments. We installed large windows to encourage solar heat and light, but added four large fluorescent ceiling fixtures for evening classes.

Although teaching in a small town has its handicaps, it also has advantages. In the little town of Burlington, CO, with slightly more than 2,000 people, we found a thriving piano teacher with 75 students and growing. He had a bank of electric pianos and combined ensemble teaching with individual lessons. In addition, at least for us, want ads in our once a week newspaper are very reasonable. And the next nearest music dealer is 120 miles away. Since we have no phone, want ads are my only source of advertising, other than word of mouth. I made personal contacts by daily trips to the post office or bank.

"Do you know that we are starting a guitar choir in Alpine?" was part of my conversation with nearly everyone with whom I had contact. I would sometimes visit clubs and social gatherings announcing my new project for the town.

I was in the midst of hanging sheet rock when three parents appeared with their children (I had forgotten that I

*For story about Laval see "Laval Program Includes Trio," Vol. 5, #1, pp. 3-7.

**I have furnished requintos to subscribers unable to buy them in their areas.

***For gitarrenchor music at various levels available through CGI, see p. 38).

22

before they participate in group work. The tuition for the month (a series of eight lessons) is \$25. All classes are at least an hour long.

Our beginning method is The Mock Family Classic Guitar Method, Vol. 1 (available from CGI for \$5.95). From the beginning I stress the importance of playing in parts. Very young children play the melody while the more advanced students play the melody and bass at the same time, or the more complicated accompaniment (See Vol. 1, #1, pp. 18-21 "Teaching Problems: Parents.") We also use Spielstücke für drei Gitarren and Der Gitarrenchor Vol. 1, both by Konrad Wölki (Der Gitarrenchor is available from CGI, see p. 38). More advanced students can tune the requinto up a fourth and play one of the top two parts an octave higher (for notation of requinto, see Vol. 4, #3, p. 8). One requinto tuned higher should be used to every 5-8 guitars for best effect. Smaller children also can use the requinto, tuning it normally.

Karen Rafferty of the Providence, RI Guitar Guild recently reported using one requinto tuned up a fourth and one standard guitar in playing duos, an interesting duo possibility. This combination would be particularly good when two guitars are playing music written for recorder and guitar, or any other instrument scored an octave higher than the

had set registration for that time). Registration usually takes about an hour in which we discuss guitars if they have one, decide on a suitable time for the lessons, and I insist they use nylon strings. At this time all financial obligations are decided so that lessons can continue smoothly without discussion of money. A child needs to play the guitar when the time is right, not sit around waiting for his mother to decide on the financial obligations. At this time I also iron out many future financial problems by setting up a system of reminders to give the parent ahead of time, to keep the lesson time free from discussion of money. Each month, one week before a student's tuition is due, I hand him a written reminder, itemizing the money he will owe the next week. Usually the student returns the next week, check in hand, for he understands it is better to keep his lesson time for music.

Since I invested in a number of guitars, I can rent them for \$15 a month. There is a deposit, depending on the total cost of the guitar and its condition. The deposit plus three month's rent may apply towards purchase of the guitar. Rental past three months does not apply to a sale. One student rented a guitar five months before she decided she would continue lessons. Her mother told her that her indecision made the guitar cost an extra \$30!

My ensemble students meet twice a week. When they start, they usually meet with me individually so that I can establish a basic technique. Once they begin to read music, they can join the guitar choir. After they establish a basic technique, they meet once during the week in a class of two to four students. Even in this small class we can perform guitar choir music. Also we can concentrate on problems of technique and they can perform individually on solo music.

On Saturday, the students meet together in the studio for an ensemble session. There is not much talk during this session, for we play together, and I have found it helpful to move into the music. Many of the students have become good friends and it is better to play and talk later.

The studio has room for about 25 guitarists performing at the same time. However, we added a second Saturday class in January, four months after the first class began. New students are scheduled for four to six private lessons

23

standard guitar. One should use caution, however in assigning a young child to play a requinto tuned up, as the tighter strings tend to be somewhat harder on the fingers.

For additional technical work I use Sagreras Vol. 1, and for additional solos, the back of the Mock method and Kish: Anthology for Guitar. Sagreras and Mock are fully fingered for right and left hands, and rest strokes are indicated. Kish and Sagreras also are available through CGI (see p. 38).

Classes began Sept. 5. By Nov. 13 the Alpine Regional Guitar Choir gave its first public performance. By the middle of December we had given concerts in a number of the local churches, for the community center and for the local bank. We also were asked to drive 100 miles each way for a 20 minute TV performance. We chose a varied program including selections from the above texts and arrangements



KAREN RAFFERTY (right) and Nancy Carroll of the Guitar Guild of Providence, RI, perform as a duo. Karen recently has acquired a requinto to use, tuned up a fourth, in ensemble.

24

of Spanish and Argentine villancicos (Christmas carols). We included a flute, two violins, cello and choir. Students played parts and sang melodies.

The students range in age from 7 to 76. One student drives 92 miles each way for her lesson, while another drives 70 miles each way. At this writing 24 guitarists rehearse at our Saturday session.

An important key to the success of the choir, I think, is an exposure to each student a minimum of two hours weekly, in contrast to a one-half hour private lesson.

The reader may ask: "I wonder if this can be done in my community? Will it conflict with an existing ensemble?" My answer is, "Try it." The music and smaller guitars are available. Unless we train children and adults to play in ensemble, guitarists will lack the musical experience gained by band and orchestra musicians. The guitarist in a guitar choir can begin with a single note, and progress methodically, to more difficult parts, even another fingerboard on the requinto.

The music for the guitar choir is scored for three parts, with the third part completing the four-part harmony by a chord or at least more than one note at a time. The top two voices often contain only one note, and when altered with the requinto alone make a rare contrast to the sound. The octave guitars, or in this case the requintos, are indicated with an eight (8) and the standard guitars with a 16. (See Vol. 4, #3, pp. 3-9, "Guitar Ensembles," by Konrad Wölki.) It takes some disciplined training for the guitar choir members to know when to play and when not to play (the octave guitar part is not mandatory, and can be introduced when students are ready for it). When there are no indications noted, repeats can often omit only the requintos or omit only the standard guitars for variety.

A guitar choir could begin with only three members, which could include the teacher and two students. As interest increased, the trio could develop into a larger guitar choir which could plan concerts and tours. The Alpine Regional Guitar Choir already is planning a concert tour of Mexico for June, 1979.

26

Afterwards, everyone was invited to look at the factory's guitar



PROVIDENCE WORKSHOP--The above were participants in a workshop given in July by Ruth Mock through the Providence (RI) Guitar Guild on teaching guitar to children. The workshop included a session on reading' guitar choir music. Pictured are (left to right) Kenneth MacDonald, Nancy Carroll, David Goodreau, Judy Kenower, Hibbard Perry (Guitar Guild executive director), Mike Kill, Janet Carrier, Jerry Mock, Ruth Mock, Karen Rafferty and Melodía Mock.

25

A visit to the Martin plant

By Scott Bach

The C. F. Martin organization is in the small, picturesque town of Nazareth, PA, where all Martin guitars are built.

The Martin company specializes in acoustical guitars, but also builds classical and 12-stringed guitars, as well as mandolins and tiples, small 10-stringed guitars.

The Martin firm offers free tours of their facilities on weekdays. These 35-40 minute tours focus on several of Martin's some 240 workers, illustrating the construction of a Martin guitar, from start to finish. The workers appear to be quite agile, whether their task is to bend sides, chisel fan bracing, or do final polishing. The facilities are modern, with maintenance of 35-45% humidity and 72-77 temperatures, depending on season. Also, a special light is used to detect flaws in wood used for backs, tops, and sides. This light can detect the tiniest of holes in the wood.

The woods used for the Martin classic guitars are spruce for the top, and either mahogany or rosewood for the back and sides, depending on the model of the guitar. When building classic guitars, the Martin company does several controversial things. For one, a steel bar is placed in the neck to prevent warpage. Also, an X-shaped fan bracing pattern is used for bracing the soundboard, as opposed to the traditional Spanish patterns. However, the Martin guitar is not meant to imitate those of Spain, and the use of Sherwin-Williams varnish on all their guitars clearly confirms this.

Before the tour ended everyone was in for a surprise: Free spruce soundholes were given out by the tourguides, who explained the tremendous amount of soundholes Martin has left over after building guitars.

27

that stay in the same range of difficulty. Thus his final year centers on

museum, which contains antique Martin guitars, built by the founders of the organization.

Also notable was the "1833 Shop", named in honor of the year the Martin organization was founded. In this gift shop such items as playing cards, belt-buckles, frisbees and beach towels, all displaying the Martin insignia, were for sale. Also there were strings, capos, and other guitar accessories.

The Martin company has been around for six generations, and is still run (as it always has been) by the Martin family.

FINAL SYLLABUS STORY:

Suggestions for a critic

Pieces for Grade 8 close Creative Guitar International's syllabus series. Including this article, we have presented groupings of graded materials for roughly eight years of intensive classic guitar training.

An English critic has suggested that guitarists should achieve a Grade 8 ability level before concertizing on the stage, an interesting, if narrow outlook (as well as a lack of confidence in the intelligence of the concert goer.) To follow the critic's logic, perhaps the critic, too, should be required to achieve a Grade 8 level to assure that he is acquainted with the problems of the concert guitarist.

Among other things, this series of syllabus compilations of various schools and the studio of Manuel Lopez Ramos, shows the wide variety of music available at all levels. One can pity the poor guitarist who must buy even a fraction of the music presented. It points to the need for anthologies, even many volumes of music that should be available for the student. So much of the music that is published today is in so brief a form as to severely limit the selection by the student on financial grounds.

In terms of cost to the pupil, the music required by Manuel Lopez Ramos seems by far the best bargain. He assigns largely works by volumes, and by in large, volumes

Music: "Sarabande" (Oxford), A, G; Studies, Vol. 2, #15 (Ricordi LD 555), A, R.

Dowland: Varietie of Lute-lessons, Vol7~57""Earl of Essex Gailliard" (Berben), L. Allemande (U. E. 12472), T.

Gerhard: Fantasia (Mills Music), T.

Giuliani: Sonata, Op. 15, any movement (U. E. 11320), A.

Granados: Danza Espanola, #5 and #10 (UMPTT).

Greig: Three Lyric Pieces: "Valse" (Faber), G.

Handel: Aylesford Pieces: "Sonata" or "Gavotte" and "Air" (Schott GA 148), A.

Holborne: Six lute pieces: "Countess of Pembroke's Paradise" and "Heart's Ease" (Berben 1725), A.

Haydn: "Andante" (trans. Tarrega), (UMP UME 18953), L.

Andre Jolivet: Deux Etudes de Concert: #1 "..." comme un~~ Prelude" (B & H), R.

Wilfred Josephs: Modern Guitar Music: #5, "Toccata," Op7~68 (Oxford), R, A.

Legnani: Op. 15, "Caprice" 21 or 25 (Schott GA 36), A.

Martin: "Prelude" (UE 12711)

Navarrez: Hispanae Cithrae Ars Viva (arr, Pujol):"? Variations on

Rameau: Pieces de Clay-ecin: "Venetienne" (Berben 1844), A.

Roncilli: Suites in B minor (#3) and A minor (#5) (Hofmeister T4068)A.

Roussel: Valse, op.29 (Durand, UMP), T.

Rodrigo: En log trigales (UMP), T; Tres piecas e'spanolas: #1, "Fandango*" (Schott GA 212), R.

Scarlatti: Sonata in G (Ricordi BA 11S80) or Sonata in E minor (Schott GA 177), A.

Sor: Segovia ed. , 11, 12, 18, 20, A; 16, R.A.; 20, L; Minuet #17 (Schott GA 15), L; Rondo (Schott GA362), T,G; Largo (UE 14434), T; and Andante Largo (UE 11960), Tj

Tansman: "Danza Pomposa"(Schott GA 206), A.

Tarrega : "Caprichio Arabe" (Ricordi BA 11248), A; "La Mariposa" or Studv #13 (Ricordi BA 9549), A.

Torroba: "Burgalesa" (Schott GA113), R,A; "Preludio" (Schott GA 114), R; "Madronea" (UMP),T.

Turina: "Rafaga" (Schott GA1280, A,L;

four volumes--music of Coste, Aguado, Villa-Lobos, and a collection by Rodriguez Arenas. In contrast, the Australian syllabus for Grade 8 requires four works in each of four lists, a wide variety of music, but a tremendous cash outlay on the part of the student.

The following abbreviations are used: A=Australian Music Examination Board; G-Guildhall School of Music and Drama, London; L -London College of Music; T=Trinity College of Music; R=Royal School of Music; and LR=the Lopez Ramos syllabus, 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 Grades3 and4 see Vol. 4, #1, pp. 25-26. For Grade 5 see Vol. 4, #2, p. 35; for Grade 6 see Vol. 4, #3, pp. 32 -33, and for Grade 7 see Vol. 5, #1, pp. 28-29.

GRADE 8

Aguado: Study #17, 18 or 20 (Suvini Zerboni 6404); Superior Studies, LR.

Albeniz: Granada (UMP), T.

Anon. Varietie of Lute-lessons, Vol. 3; "Voltes" 4-7, any two (Berben 1693); Ricercare (Suvini Zerboni -697917A.

Rodriguez Arenas, Book VI, LR.

Bach: First Cello Suite: "Prelude" or "Sarabande" (Schott GA 213); 3rd Cello Suite: "Bouree" #1 and #2 (Schott GA 214); First Viol in Sonata: "Sicilienne" (Novello 12.0098.04), A. First Late Suite: "Prelude" (FaberT, A, R. G. Lopez Ramos also assigns Bach pieces the 7th year.

Barbetta: Antoioigia di Musica Antica, "Vol. 2:

"Moresco detta il Matlacino" (Suvini Zerboni 7115), A,

Borrono da Milano: Antol -ogia di Musica Antica. Vol. 1: "Saltarello de la Preditta" (Suvini Zervoni 6892), A.

Buxtehude: Suite in E minor: "Allemande"TFaber), G.

Cimarosa: Three Sonatas: "Sonata" HI (FaberT, G; "Sonata" T, R; and "Sonata" 2 or

Coste: Op. 38: 21 or 25 (Schott GA 34), A; 25 Studies (Op. 38), LR.

Couperin: Seven Pieces " "La Flore" (Berben ISSUTA.

Dalza: Antoioigia di Musica Antica. Vol. 1 "Piva" (Suvini Zerboni 6892), A.

Diabelli: Sonata in A, 2nd movement (FaberT, A; Sonata in C Major: "Rondo" (Schott GA'5777 T.

Dodgson: Modern Guitar 29

"Gigue" ^Universal GO 11322), L. Villa-Lobos: 12 Studies (Eschig), LR; #7, A7rT?2,

A,T,G; #4, Preludes: #2 or #5, A.

Weiss: "Tombeau sur le mort de Compte de Logy"(UE OBV6781), G,T.

LETTER FROM LONDON:

Bream master classes

By Colin Cooper

Much interest was aroused by the television showing of the master classes held by Julian Bream in his Wiltshire house. If they demonstrated one thing very clearly, it is the psychological truth that role-reversal can play havoc with standards of performance. I have heard more than one or two of these young players perform brilliantly at the Wigmore Hall, rising to the occasion and generally doing what was expected of them. But here, reduced in status to pupils, they fumbled, fluffed, frowned, lost concentration and generally exhibited lack of confidence, like any other young students in the presence of their teacher; almost as if, again, they were doing what was expected of them. There were exceptions, of course, but it appeared that being forced into the subservient role of pupil did severe (though not, one hopes, lasting) damage to a performer's self-confidence.

Making all allowances for nervousness, one cannot escape the impression that the gap between the first rank of guitarists and the second is still a large one--larger, I would say, than that which exists in comparable instruments such as violin and piano. Much remains to be done in the field of educating guitarists musically. Master classes are one way of doing it, but guitarists as capable in this respect as Bream are unfortunately rare.

Some attitudes could be reshaped with advantage. One young player

"Guardame las vacas" (Schott GA 176), R.

Mudarra: "Romanesca" (Schott GA 159), A, T.

Paganini: Sonata in A Major: "Romance" (U. E. 13068), T.

Ponce: Sonatina Meridional: 1st movement (Schott GATBIT, and Valse (Schott GA 153), A.

"Hommage a Tarrega: "Soleares" (Schott GA 136, R; "Fandanguillo" (Schott GA 102), T.

Visee: Suite in D:

possessed a thumbnail of sabre-like length. It produced an incredibly unpleasant sound, but when the player, who was generally praiseworthy in every other respect, was reproved for this infelicity, he could only reply: "I find it more comfortable to play like this." So now we know: The comfort of the player is more important than the sound of the music. Perhaps players should form a trade union and force composers to write only music that they can play "comfortably".

31

30

The second half of the program, saving the solos, was by far the best and most impressive, consisting entirely of 20th century works for trio guitar, illustrating again the current renaissance in guitar music generally and ensemble guitar specifically. The Trio played the Rondo Op. 23 by Stingl, Three Sketches by H. B. Green (an exquisite piece of music), the famous Rondo by Hindemith, and Ambrosius' Suite in G Dur. It is to the Yoghourtjian Trio's credit that the execution was flawless, bright and full of dynamic nuances and, most importantly, gripped the audience to the final note. Bravo!

It is encouraging to see an emerging interest in the ensemble guitar spreading, however slowly. In addition to the Yoghourtjian Trio, the Mock Family, and active guitar programs in Wisconsin, Quebec (Laval University), and at the University of Cincinnati, there are "grass roots" movements such as the Madison Classic Guitar Society (founded in 1976 after a visit by the Mocks). The society regularly features ensemble playing at monthly meetings, and recently presented its first benefit concert of mostly duos, trios and quartets, involving ten of its members. A trio representing the society (Timothy Farley, Ron Wood and Michael Wright) subsequently performed a well-received program for the state convention of the Wisconsin Music Teachers' Association (a group that is in the process of establishing a classic guitar certification program for the state). The technical aspects of ensemble guitar are generally less demanding than those for solo playing, and can usually be handled by players of less experience than that required solo performance. However, the musical demands (reading, counting, playing with other musicians, repressing the ego in favor of the cooperative musical end-product) are great and challenging, yet attainable, and the benefits to the musician are beyond question. It is to be hoped that this trend will continue since it provides a whole new realm of opportunity for both performers and listeners. The expressive range of our instrument is greatly augmented in ensemble, and, especially when tastefully combined with solos in a mixed program, can provide a welcome change and, as did the Yoghourtjian Trio, a most sublime "moment musicale."

Michael F. Wright

Metropolitan Conservatory
Of the Arts
Madison, Wisconsin

34

Erdmann's Notturmo deserves performances

Dietrich Erdmann, Notturmo, for flute and three guitars or guitar choir, Musikverlag Hans Gerig, Cologne, Germany, 1964.

It is perhaps indicative of the status of guitar ensemble that such a piece of music would go unnoticed for 12 years, at least in the U.S. Erdmann, once a student of Hindemith, follows the Hindemith harmony in this very melodic piece in four movements. With violin, instead of flute, the Mock Family Guitar Choir performed two movements of the Notturmo last summer, on two occasions with the addition of several guitars. The result was an interesting contrast—several guitars and one violin, instead of one guitar struggling against the overpowering sound of the string quartet. Erdmann has shown the way. Let's hope other composers will follow suit in a contemporary idiom. The Notturmo deserves other performances.

Music for guitar and piano

Rita Maria Fleres, Fünf Stücke für Gitarre und Cembalo (ad lib. Klavier), Nach Liedern Und Tanzen Aus Per Renaissance, (guitar part fingered by Mario Sicca), Edition PrellsTer, "Munich.

These five pieces for piano and guitar include variations on "Greensleeves", Sanz' "Españoleta", Spanish "Canarios", and familiar German and Italian Renaissance pieces. The guitar ensemble repertoire needs expanding in this area and these pieces help. Guitar and piano can be a good combination, but the pianist needs all the restraint he can muster to hold back that overpowering modern instrument. Many pianists simply cannot, or will not control the instrument, but those who are able are rewarded with an interesting ensemble

35

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CHOIR MUSIC: Der Gitarrenchor (The Guitar Choir), Vols. #1 and #2,
\$4 each including postage and handling. The Guitar Choir, Vol. 1, which
includes 17 pieces for beginning guitarists, is being used as a text for the
Alpine (Texas) Regional Guitar Choir. Performances may be scheduled
after two months with selections from this book. Vol. 2 features eight
compositions from European folk tunes. The Spanish, Netherland and
French compositions were performed by the Mock Family Guitar Choir
during its 1977 tour. Both books can be performed by three guitars as a
trio.

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