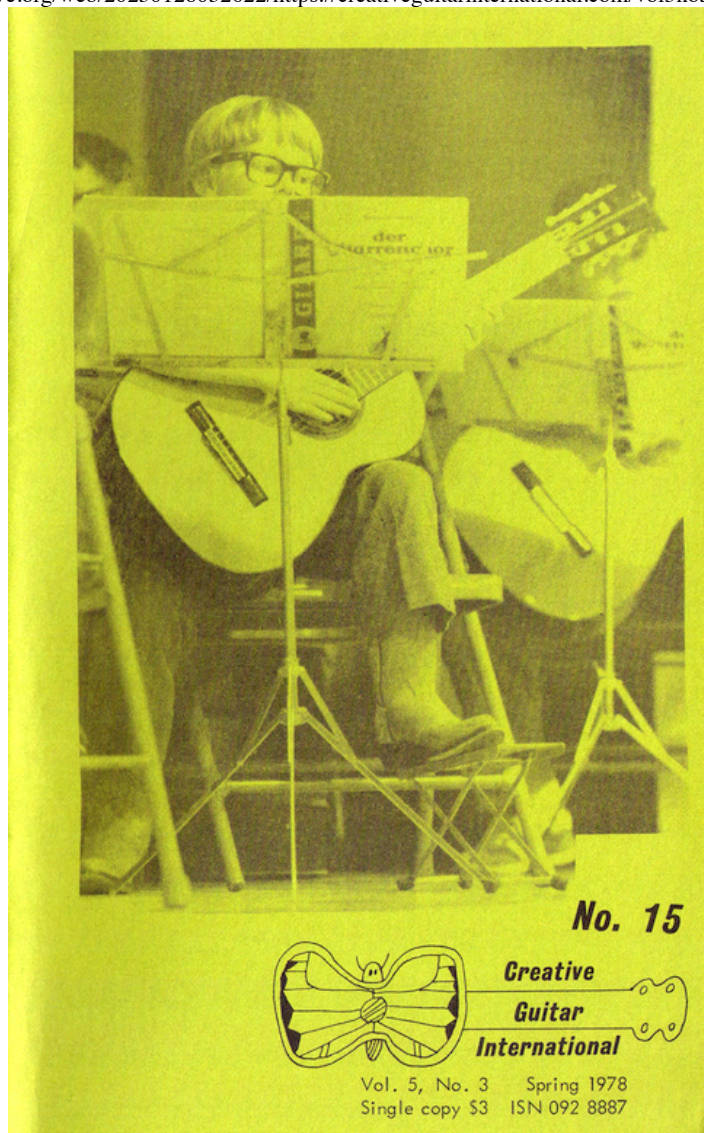




Content highlights:

Tuning methods
 Tenosynovitis
 Improvising: part II - Ron Manzanero
 The vihuela - Peter Danner
 Mangoré poem recalls war

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PATENT REVEALS FALLACIES:

Some tuning methods

Tuning is an important subject when it comes to guitar. Articles in various guitar publications the past 20 years have usually been incomplete and not always of much help to the poor guitarist. In addition, they also usually uphold one method of tuning to the exclusion of all others, and not all guitarists should or could tune exactly the same way.

Research Editor Frank Wagner has called to our attention a recent "invention" which has shed some light on the subject and has prompted this review. It is not intended to be a complete survey of tuning, and there are in existence that we know of other competent methods to tune. But perhaps this review will help some guitarists begin with satisfactory intonation, and even start a dialogue toward finding an ideal method of tuning for most of us.

Improvisation: Playing along a string. 2nd of series By Ron Manzanero 19	To applaud or not to applaud By Michael Wright 35
Two-chord progression which can be recorded 20	The Mocking Word: Wade performs concerto 36
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COVER PHOTOGRAPH—Christi Dillard of the Alpine (Texas) Avalanche took the photo of Julian Mock performing with the Alpine Regional Guitar Choir, and it appeared on the front page of the Avalanche. Julian, 8, also is a member of the Mock Family Guitarists. The boots are common wearing apparel in West Texas, and Julian will wear them this summer when he and his family perform on tour of the Eastern U. S., England, Germany and Spain.

WANT AD—Newly arrived: Music for 3 and 4 Guitars, Vol. 3 arr. by Jacques Chandonnet, Vol. 4 arr. by Paul Gerrits, both medium difficulty (see review p. 33), \$5 each including postage and handling, CGI, Box X, Alpine, TX 79830.

TUNING METHOD	FALLACY
1. Piano	Tuner must match pitches. Instrument may be out of tune. Not portable.
2. Pitch pipe	Tuner must match pitches. Instrument may be out of tune. User can underblow or overblow, changing pitch.
4. Tuning fork's sound to ear	Tuner must match pitches.
5. Accu-tuner	Tuner must match pitches.
6. Harmonics in fourths or fifths	Tuner must adjust for equal temperament. Harmonics do not always match non-harmonic tones (fundamentals).
7. By beats in fourths and fifths	Tuner must adjust for equal temperament.
8. By chords	Chords must be roughly equally in tune. One perfectly in tune can throw off others.
9. 4-5 method	One string out of tune can throw off others.
10. Harmonic octaves	Second, third or fourth strings will need adjusting.

WANT AD—THE PATENTED GUITAR CUSHION: First sensible alternative to the foot stool. Endorsed by Michael Lorimer, Liona Boyd and David Perry. Also— the GUITARIST'S KIT: An all suede leather kit with nail accessories and tuning fork. Write for brochure to: GUITAR WORKS (CGI), P.O. Box 65, Mt. Rainier, Md. 20822 6-1

The "invention" is a patent (#4,004,482, Jan. 25, 1977) awarded to Jeffery L. Yates of Rolling Meadows, IL, for a method of tuning a fretted instrument.

In his summary of the patent, Yates pointed out the fallacies of other tuning methods and made some pertinent points. Perhaps the most significant point is that matching pitches by ear is inaccurate and he claims the vast majority of would-be tuners cannot match pitches. Even the people who are blessed with "perfect pitch" have their bad days because of atmospheric conditions and their physical health. Those of us who sometimes hear the tuning fork before it sounds can attest to those rainy or otherwise unusual days when the A440 seems high or low, and getting the guitar in tune is next to impossible.

Using the piano provides double jeopardy--besides the necessity to match pitches, there is no guarantee the piano is in tune. Also carrying the piano around so that you can use it to tune your guitar poses logistic problems.

Pitchpipes add two more barriers --they are not accurate.

Also by overblowing or underblowing you can change their pitch. Again you must match pitches.

Using another fretted instrument offers problems similar to using the piano or even a pitch pipe.

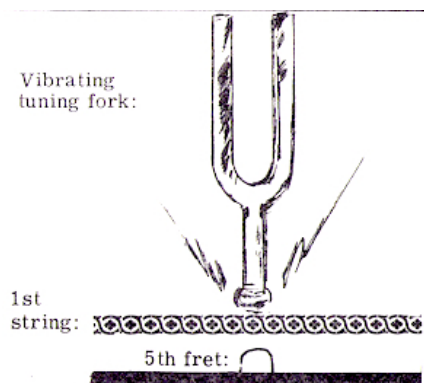
The most reliable tuner is the tuning fork, and the one we use is A440- -because this is often used for other stringed instruments. Using the tuning fork like the pitch pipe reduces only one hazard--the tuning fork is scientifically accurate.

On his patent information, Yates also mentioned an Accu - Tuner, an electronic device which can give off a steady A440 pitch, which again the guitarist must match with the pitch of one of his strings.

Oblivious to Yates' patent, Albert Long demonstrated Yates' system to the Classical Guitar Society of Melbourne, Australia, and said the system was devised by Vince Pulo.

Without violating Yates' patent, I assume one can use the method devised by Pulo, even though it is identical to the patent. Pulo's method is as follows:

Strike an A440 tuning fork and place it on the guitar first string, fifth fret (A). Move the fork along the string until the string vibrates sympathetically with the fork. Adjust the



string until the fork vibrates over the fifth fret. This process is repeated at the location of the note A on each string, i.e., fret 10 on string two, fret two on string three, fret seven on string four, fret 12 on string five, and fret five on string six. Long cautioned his Australian audience that extensive manipulation of the third string tension could chase the point of

for the beats. The first string open then can be tuned to the following strings by beats: B string 5th fret; G string 9th fret; D string 14th fret; A string 7th fret; and low E string open (double octaves). Kamimoto leaves open how to obtain that first E string pitch. Using the Australian method with the tuning fork on fifth

sympathetic vibration off the fingerboard.

One problem with the guitar is that, like the piano, it is tuned by equal temperament. Without getting involved in the mathematics, we might say that in order to be able to play in all keys, tuning between each note is made as equal as is feasible. However, if the octaves are "pure", as they must be in equal temperament, the fourths and fifths will be slightly off. Since the guitar favors certain keys, mean temperament could be used in certain circumstances. Mean temperament is intended to be better for up to three sharps or flats, but not for more. This review will not include mean temperament.

Another method, using octave beats, is suggested by Hideo Kamimoto.* Simply put, when two strings are sounded at the same time, they each vibrate at a certain speed. If the octave intervals are not perfect, the difference in vibrations produces what is known as beats--vibrations that can be heard when the interval of two strings sounded in octaves simultaneously is not a pure interval. If the interval is perfect, there will be no beats. In a quiet room, sound two notes an octave apart, simultaneously on your guitar and listen for the beats. You will soon learn to listen for the beats.

Kamimoto suggested tuning the first string, then tuning others to it by playing simultaneous octaves and listening

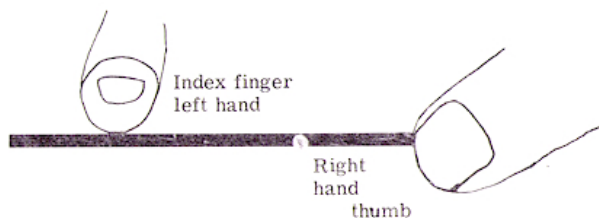
TUNING BY OCTAVE BEATS

Tune first string to following strings by octave beats:

- 2nd string (B), 5th fret
- 3rd string (G), 9th fret
- 4th string (D), 14th fret
- 5th string (A), 7th fret
- 6th string (E), open (double octaves).

*Kamimoto, Hideo, Complete Guitar Repair, Oak Publications, N.Y., 1975, pp. 54-58. 6

temperament is designed to get some kind of average on the various chords, and the chords should all sound passable, in contrast to having one accurate and the others out of tune. One chord method can help check tuning, i.e., play an E chord at the first fret, then an A chord at the fifth fret. If they both



One way to "play harmonics." Index finger, left hand touches string over fret (this illustration is as the guitarist sees with finger over fifth fret). Thumb (near bridge) strikes string upwards. Immediately afterward, index finger lifts.

sound roughly equally in tune, there are few problem strings. Often one chord will sound askew, and you can hear one string that is too far off.

One method that can help tune, and also check, is by harmonics (see illustration above). The harmonic at the fifth fret, sixth string, and seventh fret, fifth string, is a unison. These two notes are an octave below the harmonic at the 12th fret, first string. After obtaining the fifth string A by the Australian method (using the tuning fork at the 12th fret) the fifth string can be checked with the first string by octave harmonics, and also the sixth string by unison harmonics. If you can hear the high notes well, and can compare pitches, the differences will stand out. Departing from these three

fret, first string, would establish A440, and thus tune the E string.

Kamimoto also likes using the fifths harmonics to help establish a general tuning, because you can change the tuning of the string while the harmonic sounds. One problem with harmonics is that the harmonic goes out of pitch sometimes before the non-harmonic tone (for information on "true fretting" see "More About Strings" by Frank Wagner, Vol. 3, #2, pp. 19-25).

Kamimoto also gives an additional octave check. Compare in octaves, the first string with the sixth, then the fourth, then the third, each time adjusting the string other than the first. Then compare string #4 and #2, tuning #2, and finally #3 and #5, tuning #5.

Some of us have additional problems. What do you do, for instance, in a room full of musicians also tuning or otherwise warming up? You improvise, using a little of this and that, perhaps, to help your ear. You can hear beats in a quiet room, but what about a noisy one? Also, some of us have various hearing idiosyncracies. Some of us hear low notes better than higher ones, and vice versa. For me, matching harmonics sometimes helps cut through a noisy room.

Kamimoto also disposes of what he calls the 4-5 method, i.e., tuning the open 1st string E to B at the fifth fret, the G fretted at the fourth fret to the open B, and the open fourth, fifth and sixth strings in order to the next highest string at the fifth fret. He said that although this method can be accurate in theory, if one string is off, the others follow. Also this harkens back to the problems of matching pitches of strings by one's ear. The 4-5 method, however, is a start for a beginner who hasn't learned to hear beats or play harmonics.

Kamimoto also warns against timing by chords. Since the chords involve imperfect intervals, tuning one chord to sound good might throw the others off, since the equal

also giving unisons. The E chord at the first fret and the A chord at the fifth fret will usually expose the out-of-tune string which results--usually the third or fourth string.

Hopefully, we have not presented so many ideas as to completely confuse the reader who seeks a proper method to tune his guitar. We have attempted to adjust for this problem by charts and illustrations. We also look forward to hearing from those who have different, perhaps better ideas of tuning, that might be incorporated with the above.. One accurate method of tuning the guitars by beats in fifths was used very successfully, in Madison, WI, and we hope we can present that method later. It involves a process that takes some adjustment by the ear--of hearing a certain number of beats less or more than the perfect intervals.

A440 is equivalent to the note on the fifth fret, first string.

Jerry Mock

Tenosynovitis: A musician's problem

By P. A. Morgenroth*

In the past two years Creative Guitar International (Vol. 2, #1, p. 33, and Vol. 4, #1, p. 38) has published notes concerning guitarists who have damaged their hands, possibly permanently, as a consequence of developing the condition known as tenosynovitis (ten "o sin" o vye 'tis). This article is written in the hope of preventing or reducing the incidence of this condition among our guitarist readers or their students. The first portion of this article describes the condition tenosynovitis and the second lists the warning symptoms and suggestions for avoiding the problem.

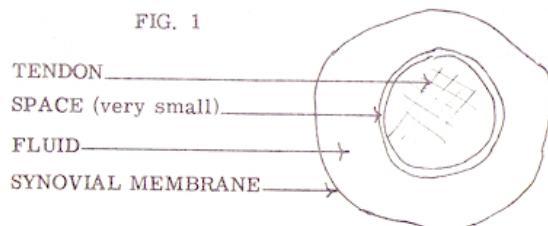
PART I

strings brings problems similar to the 4-5 method. If one string is off, the others follow. To complete this tuning approach, play the harmonic at the fifth fret, fifth string and seventh fret, fourth string, which will give unisons; then the fifth fret, fourth string and the seventh fret, third string, which also will give unisons; and finally, the fifth fret, second string with the seventh fret, first string.

Your hand consists of a jointed, boney framework which is moved by a complex arrangement of muscles and tendons,

*Lecturer: Physiology, Royal Melbourne Institute of Technology. The article appeared in the May 1 issue of the Journal of the Classical Guitar Society of Melbourne, Australia, and is reprinted with permission.

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The muscles which open and close the hand (extend and flex the fingers, respectively) are located in the forearm and are connected to the fingers by tough, slightly elastic, chords of tissue known as tendons. These are the hard chords that are visible on the inside of the wrist when you clench your fist or on the back of your hand when you wiggle your fingers. The tendons pass over boney surfaces and, depending upon the position of the fingers and wrist, may be forced to pull around an angled surface. If you were building a similar structure with the knowledge that you could not replace the connections between the motors or movers (the muscles) and the load (fingers and wrist) you would probably use the best materials available, provide rollers or pulleys for the connecting cables to run over and you would insure adequate lubrication.

All of these requirements, except one, are met for the tendons operating your fingers and wrist. The requirement that cannot be met is the need for rolling surfaces. Nature's solution to this problem is to provide adequate lubrication and surfaces which have some ability to slide past each other. This is provided by a structure, known as a synovial sheath, through which the tendons pass (Fig. 1). The synovial sheath is similar to that of a balloon full of water with a hole through it. In cross section it would look like a doughnut. The external surface of the doughnut is the synovial membrane. The internal portion of the doughnut would be filled with a fluid. The tendon passes through the hole in the doughnut. Thus, beginning on one side and transversing a diameter, we encounter in order: Synovial membrane, fluid, synovial membrane, small space, tendon, small space, synovial membrane, fluid, synovial membrane. The two membranes (inner and outer) can pass by each other to a

limited degree, the fluid between the membranes provides a cushion that protects the tendon from rough surfaces and, to some extent, from assuming too sharp an angle. Fluid, exuded into the space around the tendon, provides lubrication between the tendon and the membrane. This provides a self-repairing, constantly lubricated alternative to the rolling surface you might have selected. Its life expectancy: Your lifetime.

Now we know what a tendon is and what a synovial membrane is and the word tenosynovitis begins to make sense: Teno, from tendon; syno, from synovial membrane; - now what is an -itis? -itis is a Greek suffix denoting an inflammation of a specified part. In this case, an inflammation of the synovial sheath. The reddened, swollen, tender area that may develop around a cut, blister, scratch or burn is an inflammation. Mechanical stimulation of an inflammation is painful. Movement of a tendon in its sheath provides mechanical stimulation. If tenosynovitis is present, movement of the tendon (i.e., moving the fingers) is painful.

There is some controversy about the nature of the mechanism underlying the development of tenosynovitis. Tenosynovitis often occurs in persons who perform rapid, repetitive, manipulative actions (eg., playing a musical instrument). Not all persons who perform these actions develop tenosynovitis. There may be genetic differences which predispose toward the development of the condition. In those persons who develop the condition it is thought that the mechanism which provides the lubrication between the tendon and the sheath breaks down, if only for a short period of time. With inadequate lubrication the sheath and surface of the tendon are rubbed "raw" and inflammation develops. Upon further movement pain is felt. If the pain is ignored and the movement continued further damage occurs. When movement ceases, healing can begin. If the damage has been minor, full use of the hand may be restored. If the damage is major scarring of the lubricating synovial membrane occurs and the surface of the tendon may become roughened. The scarred membrane can no longer provide lubrication. A roughened tendon needs more than normal lubrication and will irritate the membrane it rubs against...a vicious cycle.

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PART II: Symptoms, avoiding the problem

Conservatory students are warned about the hazards of over-practicing and it is probably a result of the fact that few guitar instructors have conservatory background that accounts for the general failure to warn guitar students of this problem. In view of the general lack of information about tenosynovitis it seems appropriate to set out the warning signs and symptoms. The early symptoms are variable and no simple description can be totally adequate. I have known five persons who have developed this condition and here report the symptoms related to me by four of them who were guitarists.

In all cases the sufferers reported having engaged in 'practice sessions of extensive length (relative to their normal; practice program.) They did not make provision for a gradual increase in length of practice time. They were all practicing technically difficult (for them) pieces. Two of them said they were working on materials behind or at the very limit of their technical ability. They all reported feeling a sensation of pain which they described as being localized in the region of the tendons in the wrist, palm or fingers. All

1. Be aware of the existence of the problem. Teachers are urged to advise their students at the first session and to regularly repeat the advice during the student's training.

2. Buildup practice time slowly. If you stop for more than a few days don't return to a heavy schedule immediately but slowly increase your daily practice time until you reach the time period you plan on employing.

3. Don't practice for extensive periods of time without taking a break.

4. Don't attempt to play pieces which are beyond your technical abilities. Build up the necessary technical skills slowly over a period of time. It is unlikely that you can force the process anyway and you may damage your hands (and your ears?) if you attempt to do so.

5. STOP! if it hurts. This is advice of general utility. If practice is painful something is wrong. My personal experience (under the guidance

reported that they ignored these symptoms or took only a short break from practice. In all cases the pain became worse as motion of the fingers was continued and finally became so severe that further motion was not possible. In all cases the pain was described as different from the dull ache of a fatigued muscle and had either a sharp or tearing quality about it. Their descriptions are consistent with those reported in medical textbooks and in various papers on the topic (I am omitting reference citations as the technical specialist knows where they are located. Our non-technical readers may contact me if they wish to pursue the matter.*) The outcome at this point was inevitable for the four guitarists. They lost a considerable portion of the use of their hands (50%-80%). None of them are able to play with any degree of proficiency at this time to the best of my knowledge.

What can be done to avoid this problem? In some persons there may be nothing that can be done. In others the following suggestions may prove beneficial.

*Melbourne society address is in Vol. 2, #3, p. 17.

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HANSJOACHIM KAPS and his Steglitzer Gitarren-Ensemble

Mocks, Berlin groups set joint concerts

The Mock Family Guitarists will give joint concerts in Berlin with the Steglitzer Gitarren-Ensemble of Hansjoachim Kaps July 14, and the Berliner Lautengilde of Konrad Wölki July 15. The Mocks will give another performance July 16 at the Amerika-Haus. Each of the three performances will be in a different sector of Berlin.

Kaps has composed numerous pieces, including Folklore-Klänge aus aller Welt, a group of eight pieces from various countries for three guitars or guitar choir. The work is for guitarists of intermediate difficulty and the songs are arranged in order of difficulty. The songs are melodic and appropriate for the countries they represent, such as Japan, Spain, Argentina, Hungary, etc. The 22-page volume is designed so there are no page turns, and some of the pages fold out from the center.

Kaps also has written a method, Die Solo Gitarre, which includes his own distinctive compositions and various techniques. Kaps has written three volumes for flamenco guitar: 3 Flamencos ("Alegria," "Petenera gitana" and "Solea por Alegria) for three guitars or guitar choir; and 6 Flamencos for guitar solo ("Farruca," "Danza Mora," "Lamento de Triana," "En la mina," "Alegrias," and

of a highly competent teacher; one who warned me about over-practicing) has been that guitar playing is a relaxed, painless procedure.

Take a day off. Begin again with short sessions, and less difficult material and carefully build back up to a longer practice period and the more difficult material. Concentrate on relaxing. If the pain recurs stop; see your physician -ask for a referral to a specialist.

Note: In the cases of the four guitarists I mentioned earlier, all visited physicians and were told that nothing was wrong. In my opinion, the treatment of this condition is a matter for a specialist on disorders of the hand and it is highly unlikely that most general practitioners will have the experience to adequately manage this condition. Pain indicates that something is wrong. As long as the pain continues you may assume something is amiss. Psychosomatic pain ("it's all in the mind") is by far more frequently a label for ignorance than anything else and totally ignores the problem of the discomfort suffered by the victim regardless of its cause. If you develop symptoms of this condition find a specialist who recognizes the problem and knows how to deal with it. Don't wait until you have permanently damaged yourself.

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"Sevillana"); and a flamenco tutor: Flamenco-Gitarrenschule. Robert Lienau of Berlin is the publisher of the Kaps works, except Solo Gitarre, published by Apollo-Verlag.

The Mock Family will perform pieces from Kaps' Folklore -Klänge aus aller Welt, and also Konrad Wölki's works, including Gesellige Musik, op. 97 (for three recorders and guitar choir) with the Berliner Lautengilde,

Among other performances this summer, the Mock Family will give programs for the Long Island Guitar Society, in the Oneonta, N. Y., area, and in England, and Spain.

Born in 1942, Kaps studied at the City Conservatory in Berlin during 1962-66. He studied under the guitar teacher Erich Burger. The Steglitzer Gitarren-Ensemble members attend the Steglitz Music School and Teacher's College in Berlin.

LETTER FROM LONDON:

Left hand: Dominant or subdominant?

By Colin Cooper

In an article of unusual interest, John Duarte treated the readers of a London magazine in December to a well-argued essay on left-handedness. There was little that was new in it for left-handed guitarists, but many "right-minded" readers will have learned a thing or two.

Briefly, the "dominant" hand, left or right, applies strength, takes initiative and exercises control (plucking), while the other or "subservient" hand performs more sensitive and delicate tasks. I am not altogether happy about the terms "dominant" and subservient, because it seems to me that both hands are of equal, though different, importance. One hand explores the universe the other alters the universe : That would be another way of putting it. However, that does not detract from Duarte's main point, which is that guitarists who insist on stringing their instruments the other way round and playing with the neck and head pointing to their right instead of to their left, are not the freaks that many consider them to be, but merely sensible people giving their natural abilities a fair chance. For it cannot be denied that there is considerable physical difference between plucking

a string and in holding it down against a fingerboard. And since no

left is identical in ability to its opposite right, it follows that an effort should be made to decide which hand is to do which.

Settling for left hand "dominance" can bring problems for the guitarist, not the least of which is the difficulty in finding a suitable instrument. A cheap guitar will play equally well--or--badly when the strings are reversed. In a guitar costing more, construction designed to improve treble and bass will clearly not work when the strings are reversed, and will probably have an adverse effect on the overall sound. An instrument made to order is the best solution, but not every left-handed player can afford hand-made prices. Surely it is time that a mass-manufacturer produced a model for left-handers?

Of historical interest, though not mentioned by Duarte, is the evidence showing that at the end of the Palaeolithic or Stone Age, the number of left-handed people was roughly equal to that of right-handed. By the end of the Bronze Age the great imbalance that exists today was in evidence. What happened to all the left-handed people? One theory supposes that a dominant left hand wielding a heavy weapon of metal too often left the heart exposed to attack from a similar weapon held in a dominant right hand, while a subservient right hand holding a shield could not adequately protect the left and more vulnerable side.

Whatever the reasons, we survivors do not take kindly to being told, by virtually the same people who nearly wiped us out 5000 years ago, that we are now holding our guitars the wrong way round.*

PUBLICATIONS RECEIVED:

About a "legato, legato"

Among the guitar publications which offer consistently interesting and valuable material is the Journal of the Classical Guitar Society of Melbourne, Australia.

*For Cooper's (self) portrait of a left-handed guitarist," see CGI #12, p. 27. 16

player must be able to switch between these two techniques very rapidly or the advantages of mixing them to accentuate rhythmic structure is lost, "

Dynamics should be accentuated: "... multiply the volume by ten so that your listener may hear it also. Record your playing and listen to it. This is an excellent technique for examining your abilities to produce dynamic changes."

Vibrato: "Practice for power and then 'trim' it down after good volume has been obtained. ... A finger placed behind the finger producing the vibrato results in the production of a different sound (try it!)."

Rubato: Not fashionable at the moment, probably as a result of the avant-garde philosophy creeping into the world of guitar music. Morganroth said discussion of the rubato extended into the lunch hour when its pros and cons were argued.

More helpful advice: "Stop the bass where stops are indicated... Don't cut off notes that are lobe sustained by prematurely removing a finger. ... Check your playing against the music regularly: There is a tendency to accumulate and perpetuate errors. "

THE HOUSTON Classic Guitar Society Newsletter carried a 10-page story on a talk given by Susan Gaschen on "Avant-Garde Techniques for Classic Guitar," including examples of notation of the various techniques.

THE NEWSLETTER of the Lute Society of America carried a story by Ray Nurse on "Playing an Intabulation" which showed how to arrange a lute solo from original Renaissance choral music.

GUITAR AND LUTE, 1229 Waimanu St., Honolulu, HI, published irregularly. Includes "A Partial List of Agents and Artists" which pairs

Here is a sampling of two articles which appeared in recent issues:

An article by Peter Lunch "On Playing a Legato, Legato," Vol. 8, #10, Aug. 1, 1977, pp. 5-7. Here are some of his salient points: In the ascending legato (or hammer):

"1. Always keep the lower finger firmly anchored when hammering to the higher note.

"2. Even when the notes joined by a legato are quite slow, the actual action of hammering to the higher note must be both hard and fast."

3. It is permissible (and useful) when hammering to use an intermediate finger to support the slur (when hammering from the first finger to the third, also use the middle finger on the in-between note to support the hand).

In the descending legato both notes should be fingered at first, the finger playing the higher note should pull the string sideways, and where possible what Lynch calls an apoyando-left-hand technique must be used except on the first string, i.e., after snapping the string with the left-handed finger, that finger should come to rest on the next higher string. Extraneous string noise also should be avoided.

Lynch said also the legato should be appropriate to the music and not used only for expedience.

Peter Morganroth used an approach which could be done to advantage in other society newsletters, that of reporting on a master class--this one of Susan Ellis, Vol., 8, #11, Sept. 1, 1978, pp. 5-7.

Morganroth reported Susan Ellis's comments on subjects such as rhythm, dynamics, tone color, vibrato, and rubato. Here are some highlights:

Rhythm: "Practicing scales with rhythmic patterns... is a valuable aid. The development of a strong free-stroke is essential. It may be used in conjunction with a rest-stroke employed to accentuate the rhythm in scale passages. The

Improvisation: Playing along a string

By Ron Manzanero

2nd of a series

In the first article we looked at the five basic fingering patterns for position playing, and for visualizing an entire key center. This article will look at linear and diagonal playing along the fretboard. Also included (p. 20) is a chord progression which can be recorded on tape for replay as a background for simple improvisation.

LINEAR PLAYING

In linear playing we will cover the length of the fretboard. When I was taught this technique by jazz guitarist Mick Goodrich, he pointed out to me that the first stringed instruments generally had one to three strings. Therefore as a natural manner of playing, people were accustomed to playing along the length of the string. Now for purposes of playing guitar, single string playing can have many advantages. First, one will eventually lose fear of high frets (i.e., above 12). Secondly, one will be forced to learn the notes of each scale. In this manner of playing, there are no patterns to be memorized. Therefore, one has to learn the notes in order to play the scale correctly. Last of all, in this one-dimensional aspect, each individual string can be viewed like a piano. In other words, the notes will be situated in a straight line, and in this manner, things like internal relationship will have a direct correspondence with the frets covered, the amount of half steps required in a particular interval.

GUITAR APPLICATION

As in the first article, we will still be using the major scale, the C major scale, since it does not have sharps or flats.



No. 1 above is Manzanero's original two-chord progression which can be tape recorded for use as accompaniment for scale practice. Record the progression and play in scale-wise motion. Practice the five patterns (see *CGI* #14, "Improvising on Classic Guitar," pp. 3-9) and the linear and diagonal techniques given in this article with the tape. Nos. 2-4 are rhythmic variations on the first progression. The student also should make up his own rhythmic variations to record as accompaniment for scale practice. A recording of several minutes of each version will be helpful.



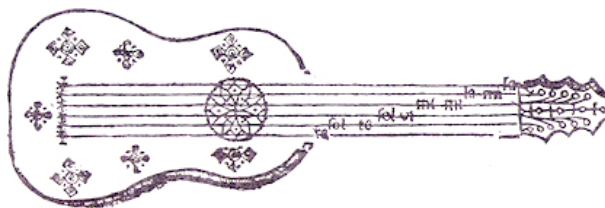
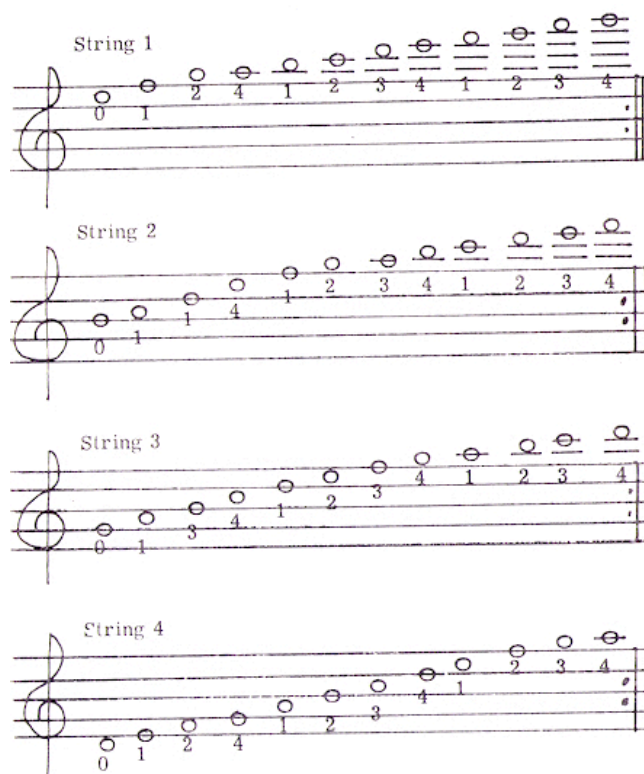
- Try to be dynamic and versatile with the fretboard. Take a string a week and practice all the 12 keys on it. Also, start improvising short melodies while you are practicing a particular key. Improvise whatever comes to mind—a melody you know, or make up one of your own. Once you understand the single string concept, the next aspect of solo playing to be covered is the diagonal approach, which will be presented in the next article in this series.

To begin with, start from the lowest available note on the string you are working on for the desired key. To illustrate, on the first string, the lowest available note in the key of C Major is the note E. In the key of B^b Major the lowest note

available is the note F. From the starting point of the lowest note, proceed up the string playing only the notes from the key you are using.

Furthermore, any left hand fingering can be used that is the most comfortable. I suggest learning to play with a fingering of 1-2-3-4, 1-2-3-4, etc. There is nothing fixed or rigid since there are not any patterns. What is important, however, is the new sense of perspective single string playing will give you. Just think, you now have six keyboards!

Here is how it works using the C Major scale:



THE VIHUELA as illustrated in Milan's *El Maestro*. Note the single sound hole and the 12 tuning pegs (although only six strings are shown). The sixth string is labeled "la" showing that Milan thought of his lowest

A plain and simple introduction to lutes and lute music: The Vihuela

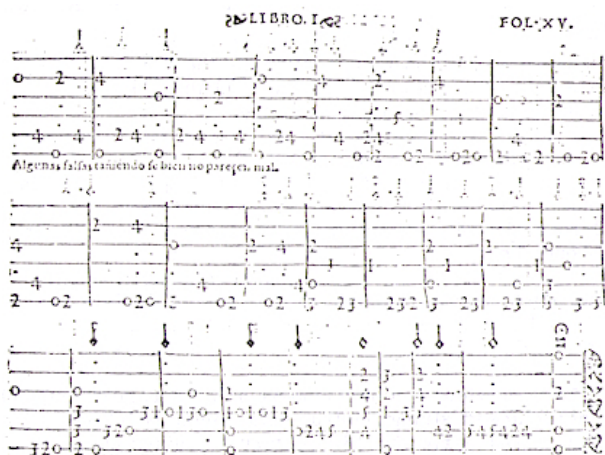
By Peter Danner

Editor, Journal of the Lute Society
Of America

Guitarists have tended to identify more closely with the vihuela than with any other Renaissance instrument. The reasons are not hard to discern. With its flat back and six pairs of strings, the vihuela looks more like a guitar than any form of lute (or Renaissance guitar for that matter). Furthermore, vihuela music offers few bibliographical entanglements, being almost entirely traceable to one of seven volumes each representing the work of one of the major vihuelists: Luis Milan (1535), Luys de Narvaez (1538), Enríques de Valderrabano (1547), Alonso Mudarra (1548), Diego Pisador (1552), Miguel de Fuenllana (1554), or Esteban Daza (1571). The "Spanish mystic," which seems to have always haunted the guitar, has further stimulated an interest in this distinctly Spanish school of music and Spanish artists such as Emilio Pujol and Andres Segovia have helped to make it well known. The result has been to

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referred to as "vihuelas" to this day. Without going into all the conflicting data, we might simply associate the vihuela de mano with courtly music, the guitar with music of a more popular nature. Adding to the confusion is the fact that only one vihuela is known to have survived from the 16th century: The one in the Jacquemant-André Museum in Paris. As mentioned in an earlier article in this series, this instrument is an atypically large example with multiple soundholes unlike the instruments pictured in most early woodcuts. Recently it has been rumored that a number of authentic vihuelas have been discovered in North America. Perhaps an examination of these instruments will shed further light onto what is as yet a clouded picture.



FINAL PAGE of Mudarra's "Fantasia que contrahaze la harpa en la manera de Ludovico." The notes of the highest pitched string are notated on the bottom line in the Italian manner. As with many old prints, there is much ink print-through the result of the pages being folded before the ink was dry. The dots are simply to align the notes and rhythmic signs. Note the final words of Mudarra's famous comment: "From here to the end there are some false notes; when played well they do not sound bad."

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pitch as "A" rather than "G" as with most lutenists.

make the six pavans of Luis Milan and the Narvaez "Diferencias sobre Guardame las Vacas" probably the oldest works in the "standard" guitar repertoire.

The vihuela was a particularly Spanish phenomenon. The instrument was played in 16th century Spain to the almost total exclusion of the lute popular throughout the rest of Europe. The reasons for this are not entirely clear. According to one theory, the lute (both its shape and its name) was associated with the Morrish conquest of earlier centuries and was thus scorned in Spain. In any event, the lute was considered foreign. Bermudo called it the "Viheulade Flandes," or Flemish vihuela.

Our knowledge of the vihuela and its relationship with other plucked string instruments might be clearer if we knew more clearly what 16th century musicians meant by that word "vihuela." The answer is not as clear as it would appear. John M. Ward states that the word "applied not only to a single instrument but to all stringed instruments." For our purpose, we need only consider the so-called "vihuela de mano"—the plucked version of the instrument. The relationship between the vihuela and the guitars of the same period has been the cause of much speculation, unfortunately without any firm conclusions. In the 16th century it would appear that the guitar was considered a subspecies of the vihuela. In parts of Mexico and Latin America, guitars are

Between them, the work of the seven major vihuela composers amounts to about 700 compositions. To these works, written in tablature, can be added 19 keyboard arrangements by Venegas de Henestrosa and pieces by the great organist Antonio de Cabezón advertised as being "apt for harp and vihuela." The quality of this body of music is remarkably high.

In Spain, unlike Italy or France, the entire cost of printing a book was the responsibility of the author. Costs were extraordinary and only the most successful authors could afford to publish. We know for example, that it cost Cabezón's son twice his father's annual salary to publish



WOODCUT from Alonso Mudarra's Tres libros de Música shows the god Mercury playing on a tortoise shell. The Latin word for tortoise (*testudo*) was often used in place of the Arabic-based word "lute" by Renaissance musicians. In astrology Mercury was considered a rhymer, poet, and mathematician as well as the messenger of the gods.

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Antonio's music. Of the seven major composers, all but one was in the service of some court. The exception was the amateur vihuelist Pisador who printed his book in his own home with an inheritance from his mother. Economics seems to have dictated that only the most prominent or the most determined composers saw their works through the press.

Most of the vihuela books were designed (at least in part) as instruction books as the very title of Milan's *El Maestro* indicates. Each contains valuable information about playing technique, tuning, and such things as correct tempi. Some of the information about right hand technique is particularly interesting. For the performance of rapid passage work, Venegas mentions a technique called *redoblar de dedillo* which apparently involved using only the index finger playing the odd numbered notes on the down stroke and the even numbered notes with the nail on the return stroke. Fuenliana states that this stroke is "easy and agreeable," but adds that he doesn't like the sound of the nail on the string. A second stroke of playing rapidly was the *dos dedos* which alternates



VIHUELISTS divided their publications into "books" and often each section had a separate title page as this illustration from Narvaez's *Delphin de musica* shows. The title mentions not only the dedication to Don Francisco de los Covos, but lists the contents of the book including the *diferencias* on "Conde Claros" and "Guardame las vacas."

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Vocal counterpoint was the *sine qua non* of Renaissance musical style and such models were the backbone of the fantasias and *diferencias* of Milan and his fellow instrumentalists. Occasionally, one will find a more instrumental outlook as in Mudarra's justly famous "Harp Fantasia" or Narvaez's treatment of the "Guárdame" theme. Such pieces are not only well-crafted compositions, they are prophetic.

Mangoré poem recalls war

In 1932 occurred a faraway war--between Paraguay and Bolivia, over the Chaco Boreal, a disputed area between the two countries. In 1932 the Venezuelan poet Andres Eloy Blanco (who later took political asylum in Mexico) wrote a poem about the Paraguayan guitarist composer Augustín Barrios (Mangore). Since Mangore was concertizing in Venezuela at about the same time, Blanco apparently took the opportunity to tie the two together in the following poem.

At a guitar-maker's shop in Mexico City in 1973, Peruvian guitarist Jesus Benites gave CGI editor Jerry Mock a copy of a program he performed. Benitez' program included music by Mangore and also the poem "Mangore," by Eloy.

In November 1974, Mock wrote Benites, asking him the printed source of the poem, as CGI had the poem translated and wanted

thumb and index finger. This was a favorite technique with Renaissance lutenists and Fuenliana states that it was particularly good for the bottom three courses of the vihuela. Both of these strokes are also mentioned by Milan and Mudarra as being good. Surprisingly, the only vihuelist to favor the alternation of index and middle finger, the preferred technique of modern guitarists, was Fuenliana, although Venegas also mentions it favorably.

Unlike the right hand, the vihuela books say little about left hand technique. One gathers that beginners would first be given pieces in two voice texture and then proceed to thicker three and four part counterpoint. Several of the books (including Mudarra's and Fuenliana's) mention that the player should keep his left hand fingers on the strings as long as possible to sustain the counterpoint.

Many summaries of the lives and works of the vihuelists have been written. Rather than simply restating information available elsewhere, it might be better to direct the interested reader to these sources. For sheer mass of detail, no English text comes close to matching John M. Ward's dissertation *The Vihuela de Mano and Its Music* completed at New York University in 1953. Unfortunately, this work has never been published, but copies may be purchased from University Microfilms. Good basic accounts of vihuela music can be found in Gilbert Chase's book *The Music of Spain* and in *The Music of the Renaissance* (pp. 619-625) by the late Gustave Reese. Chase is one musicologist who has unequivocally lumped vihuela and guitar music together. Among the most worthwhile articles on vihuela music is "Some Notes on the Music of the Vihuelistas" by John Roberts found in the 1965 issue of the *Lute Society Journal*. This is the journal of the English Lute Society and not to be confused with the *American Journal* with a similar name. Roberts gives a good general description of the contents of each vihuela tablature. The 1968 *Journal of the Lute Society of America* contains an excellent article "Vihuela Technique" by Joan Myers which summarizes much of what the vihuelists themselves said about this important subject. Finally, we might mention the articles by Rodrigode Zayas in *Guitar Review* #38, although much of what De Zayas says is taken from the writings of earlier authors. Armed with the information found in these books and articles, the guitarist will gain a deep understanding of this fascinating stage of the guitar's history.

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Mangore (he also gave a series of Mangore concerts in Japan in 1975). Benites was scheduled to be the head of the judges of a Mangore contest among Japanese contestants. Benites also said an international Mangore contest will be held in 1979, and anyone interested in entering may obtain information from: Atsumasa Nakabayashi, 2-36-8 Mejirocho, Toshima-ku, Tokyo, Japan.

Benites said also two volumes of works of Mangore he has edited are in a third printing and may be obtained from: Atsumasa Nakabayashi, 2-36-8 Mejirocho, Toshima-ku, Tokyo, Japan.

Following is the original Eloy poem, then the translation, by Marilyn Nicely, law librarian at the University of Oklahoma, Norman, Oklahoma. The distinction between the proper names and poetical references is not always clear. However, Brent Jensen, Spanish instructor at Sul Ross University, Alpine, TX, who spent some time in Uruguay, said he believes all the proper names are actual geographical locations or rivers. The Chaco Boreal is a marshy no-man's land. Paraguay "won" the war, though at great sacrifice in lives to both sides.

MANGORE

iQué poeta mataron en Estero Bellaco
ó en Lomas Valentinas;
qué hondo poeta davidico
por haber transmigrado así
a las manos de este indio ?
¿ Qué dirá ese joben guerrero guaraní
cuando encontró en unas breñas, por lados

permission to reproduce it. Mock's letter was misplaced. But three years later Benites rediscovered it and replied on Nov. 30, 1977. Benites said the Eloy poem is in the public domain.

Benites performs as a guitar soloist, and also with his wife, Clelia, a Mexican conservatory-trained singer who sings in several Indian dialects, including nahuatl, quechua and guarani. The Beniteses have toured Canada five times, and in May will tour Guatemala, San Salvador, Costa Rica and Panama, performing as a guitarist-singer duo.

Benites spent time in San Salvador, collecting, editing and fingering the works of Mangore (Mangore spent his last years in San Salvador). In January Benites traveled to Japan to give a series of 30 concerts devoted to the music of

Por todo lo que España le quito a Moctezuma,
por todo lo que le quitó a Atahualpa,
el indio MANGORE
le ha quitado a España la guitarra
y ha hecho de ella una península de su corazón,
una colonia de su alma.

¿ Qué suena allá abajo? Guerra, guerra? /
¿ Paraguay, Bolivia ?
¿ Se van a matar los hombres por la tierra?
¿ De quién es el Chaco Boreal ?
¿ Oh, guerreros,
el Chaco, vasto sonoro y profundo
y el Naquén y el Orinoco y el Vichada
y toda la Conciencia india del Continente
son de este indio que los tiene
en el hueco de su guitarra.
No preguntéis de quién son las tierras de America;
hacedlas vuestras como este indio las hizo suyas
sin tocarlas, y gocen el milagro
del que pudo cantar a toda América
en el corazón de una guitarra.

Andrés Eloy Blanco
Valera, Venezuela, Sept. 23, 1932

MANGORE Translated by Marilyn Nicely

What poet did they kill in Lomas Valentinas (1)
or in Estero Ballaco ; (1)
what profound david-like poet
to have transmigrated thus
to the hands of this Indian?
What this young Guaraní warrior must have said
when he found among the shrubs
beside the Ivate (1), an abandoned guitar ? (2)

(1) Probably a place name in Paraguay.

(2) Jensen said he recently watched a nationwide TV show in which one of the members of Los Indios Tabajaros, South American popular guitar trio, said he started to learn the guitar after he found one in a garbage heap, a story remarkably similar to this reference to Mangoré finding a guitar.

de Ivaté, una guitarra abandonada?

¿ Como le dio vueltas en sus manos,
sin saber lo que era aquella cosa desnuda ?
¿ Qué voz le llamo al fin del hueco de la copa
y cómo se le hizo música entre los dedos ?
Buena réplica, la mejor réplica
que se le ha dado a la Conquista:
¡ MANGORE !

How did he turn into his hands,
without knowing what this naked thing was ?
What voice called to him from its hollow
and how did he make music between his fingers ?
Good answer, the best answer that has been given to the
conquest:
Mangoré!

For all that Spain took from Montezuma (3),
for all that it took from Atahualpa (4),
the Indian Mangoré"
has taken the guitar from Spain
and has made it a (5) peninsula of his heart,
a colony of his soul.

What sounds there below? War, war?
Paraguay, Bolivia?
Are men going to kill each other throughout the land?
Whose is the Chaco Boreal (6)?
Oh, warriors,
the Chaco, vast, sonorous and profound
and the Naquén (7) and the Orinoco (8) and the Vichada (9)
and all the Indian consciousness of the continent
belong to this Indian who has them in the hollow of his guitar.
Don't ask whose are the lands of America;
make them yours like this Indian made them his
without touching them, and enjoy the miracle
of one who could sing all America in the heart of a guitar.

(3) Aztec ruler.

(4) Incan ruler

(5) In "y cómo se le hizo música entre los dedos", "se le" implies that the Indian was not the maker of the music, but rather that the music sprang forth from between his fingers.

(6) North Chaco or Gran Chaco. The whole of Chaco is a large region including adjoining nations.

(7) Probably a river in Paraguay.

(8) River in Venezuela. One of the three great rivers of South America.

(9) River in Colombia. Tributary of the Orinoco.

Those familiar with the Choro #1 of Villa-Lobos can understand Portinari's comments about the choro. The choros of Macedo are no exception to Portinari's description of the choro as approaching classic.

Macedo was born Dec. 5, 1939 in Barcos (Vizeu, Portugal) and came to Brazil in 1952. He began his guitar studies at 20 under Prof. Francisco Sá. His own compositions range in difficulty, and in style from baroque (Minueto) to present day Brazilian. Unfortunately only two of the 16 pieces on the tape have been published and those privately.



Brazilian Macedo performs, composes

Norberto Macedo, Portuguese-born Brazilian guitarist, performs music (including his own compositions) on Radio Mundial, Radio MEC (Ministry of Education), and has made three LP records: *Meu violao... minha seresta* (RCA); Villa-Lobos, *recital de viola* (guitar) (RCA); and Norberto Macedo - *Violao em Recital de Gala* (Cocabana).

Joao C. Portinari of Rio de Janeiro, Brazil, sent a tape cassette made by Macedo for CGI which included his music as well as the music of Villa-Lobos and Emilio Pujol. His music is distinctive, interesting Brazilian music well played. Several of the pieces on the tape were *choros* Macedo wrote. Portinari explained: "... Brazilians have an old but always enthusiastic love for the guitar, both popular (which in the form of the 'choro' approaches very nearly the classic, demanding sometimes hard work in technique due to the fast tempo at which it is played) and classic."

Eugene Reichenenthal, *Bach for Recorder and Guitar*; *Telemann for Recorder and Guitar*; and Handel for *Recorder and Guitar*, Edward B. Marks, New York.

Oistein Sommerfeldt, *Three Lyric Guitar Duets* (arranged by Marit H. Gullien and Jacob Westersund), Magnamusic-Baton, Inc., 10370 Page Industrial Blvd., St. Louis, MO 63132.

Slowly, too slowly really, music for guitar ensemble is appearing. Fortunate we are, therefore, that the professors from Laval University, Quebec, have chosen to share the music they have collected and transcribed for their students. The four volumes of three and four part music (with the fifth and sixth volumes to be published) are nicely printed, range in length from 24 to 36 pages, and contain extra part inserts to avoid page turns. The difficulty range is from beginner (the first book) to average. With a few exceptions (notably Claude Gagnon's "Sensations") the pieces are the work of Renaissance and baroque composers, i.e., Bach, Purcell, Praetorius, Susato, Dowland. The three professors (Gerrits, Chandonnet and Gagnon) also play as the Laval Trio, so that some of the music, especially the two volumes to come, contain mostly trios (usually the bass carries the fourth part), but as such could be used as guitar choir music.

Reichenenthal's music also ranges in difficulty from very easy to medium difficulty. The arrangements can be played on a C recorder (soprano or tenor), violin, oboe, flute or a requinto guitar. Tuned up a fourth, the *requinto* can play the top note as it is actually notated, a contrast to the guitar part. Reichenenthal's books are excellent student and recital material.

Sommerfeldt's three little duets have a haunting, folk-like

We were intrigued by Macedo's excellent technique and asked if Macedo takes special care to lift his fingers to avoid a string squeek, or used special strings. Portinari reported Macedo uses regular strings, and "does not lift his fingers carefully - - on the contrary he often exerts extra pressure when shifting and is careful to shift with precision — sometimes he also compensates by volume control on the right hand. He says that it is hard to explain his technique. Sometimes he leans his fingers in the direction of the nut so that he does not slide on the callous. He uses Savarez, La Bella and Augustine strings."

Macedo, Portinari, George Svettchny (both mathematics professors at the Catholic University in Rio) and another student of Macedo's play as a quartet. They hope to transcribe Vivaldi's Four Seasons for four guitars.

Portinari's wife Halina plans to join the ensemble as a harpsichordist. He said Macedo "already has composed a beautiful work for harpsichord, guitar and mandolin (my mother plays the mandolin)."

REVIEWS:

Quebec music varied

Paul Gerrits, *Music for 3 and 4 Guitars*, Vols. 1-3, and Jacques Chandonnet, *Music for Two Guitars*, Vol. 1, Les Editions Doberman, 100 9^e Avenue, Richelieu, Québec J3L 3N7, Canada.

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To applaud or not to applaud

By Michael Wright
Metropolitan Conservatory
of the Arts, Madison, Wisconsin

Again and again we read of and experience the audience who applauds during those "aesthetic pauses" at the end of a phrase or movement during a guitar performance, or who doesn't exactly know when to applaud at all. The initial explanation of this phenomenon lies in the essential ignorance of the repertoire by the vast majority of the enormous number of guitar enthusiasts. People at a piano recital are likely to know the "Moonlight Sonata" primarily because they have been repeatedly exposed to it. The "Leyenda", on the other hand, may be unfamiliar, and its delicate pauses easily misleading. "Aficionados" often voice objections regarding the seemingly limited repertoire of recording and performing classical guitarists. This is often justifiable, especially on recordings. New repertoire must be continually developed and performed, but those of us more knowledgeable must have patience. We must allow for a certain amount of repetition before the larger, popular audience knows the classic guitar "standards" as well as those for the longer-established "classical" instruments. It is only with increasing exposure that we "aficionados" can be relieved of the anxiety of awkward applause. If the current level of popularity of classical guitar continues to rise, as it seems to be doing, it should not be long before most of those applauding "faux pas" are eliminated, and we can all begin applauding at the wrong

quality. Apparently they originally were piano pieces. Since he writes piano pieces for amateur and professional, it would be a welcome addition if he could be persuaded to write pieces like this, of moderate difficulty, for the guitar also, though these transcriptions are delightful.

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There are also clues to observe which may be valuable for both the listener and the performer to recognize. Put simply: Watch the musician. In a past CGI issue editor Ruth Mock asked, "Why do guitarists look at the fingerboard? Do we not know it?"* In some cases, that is no doubt the lamentable answer. Sometimes, however, when a big interval is coming up, for example, a sight check is a desirable safety device to assure accurate execution. But perhaps more importantly, watching the fingerboard communicates that the guitarist is still playing. As soon as eye contact is made with the audience, some will want to applaud. A pianist may look dreamily toward the wings, but that option is not available to the guitarist. Concentrating on the instrument helps establish the "musical spell," and helps focus both the performer's and the listeners' attention on the music. When the song is over, the musician will relax, untease his or her muscles, and then look at the audience. That is a sure signal. You will notice that even between movements (read your programs!), when relaxed slightly, a good performer will not look around and break the atmosphere. Herein lies, I think, the real justification for looking at the fingerboard (or music, if in ensemble), and one of the best means the artist has of communicating to the audience the outlines of the work of art. In this way, the guitarist will "tell" you when he or she is finished, and then you may applaud, applaud, applaud!

THE MOCKING WORD

Wade performs concerto

In February Graham Wade (who writes the column Letter From England for CGI) gave the first performance of the Guitar Concerto written for him by Kinghorn, as part of the annual Leeds College Festival in England.

DANCERS will perform an allemande, a sarabande, a minuet and a gigue as part of a concert given by the guitar

*See "Um Pa a La," Vol. 2, #1, p. 19.

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places on the newer, less familiar pieces...

Nevertheless, a few suggestions might help those¹ who are not confident in their appreciation. If you are unsure if a piece is finished--wait! You needn't be the first to clap, and perhaps the experienced persons in the audience will guide the rest. If everyone else is applauding--hopefully at the correct moment! --then there is no danger in joining in. Be cautious, and embarrassment for yourself and the performer may be avoided.

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ensemble class at Laval University, Quebec, Canada Apr. 20.

THE BOOK DARGASON by Colin Cooper (who writes Letter From London for CGI) has just been published in England and he already has sold another to Robert Hale Ltd.

A RECENT publication noted guitar class instructors are "tired of spending tremendous amounts of money on inflexible programs and teaching machines that take students nowhere..." Some suggestions: a) Use good music. Dull and uninteresting music leads away from interest in the instrument. b) Teach note reading. Tablature (chord charts) are of limited use and detract the beginner from learning music. c) Universities should quit paying guitar lip service and seriously consider how best to approach the instrument. Although some good programs exist, too many students are not prepared for conservatory training. Two helpful approaches would be to teach teachers to teach the instrument; and teach ensemble, an excellent class approach and way to teach groups of students.

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