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the magazine for all guitarists

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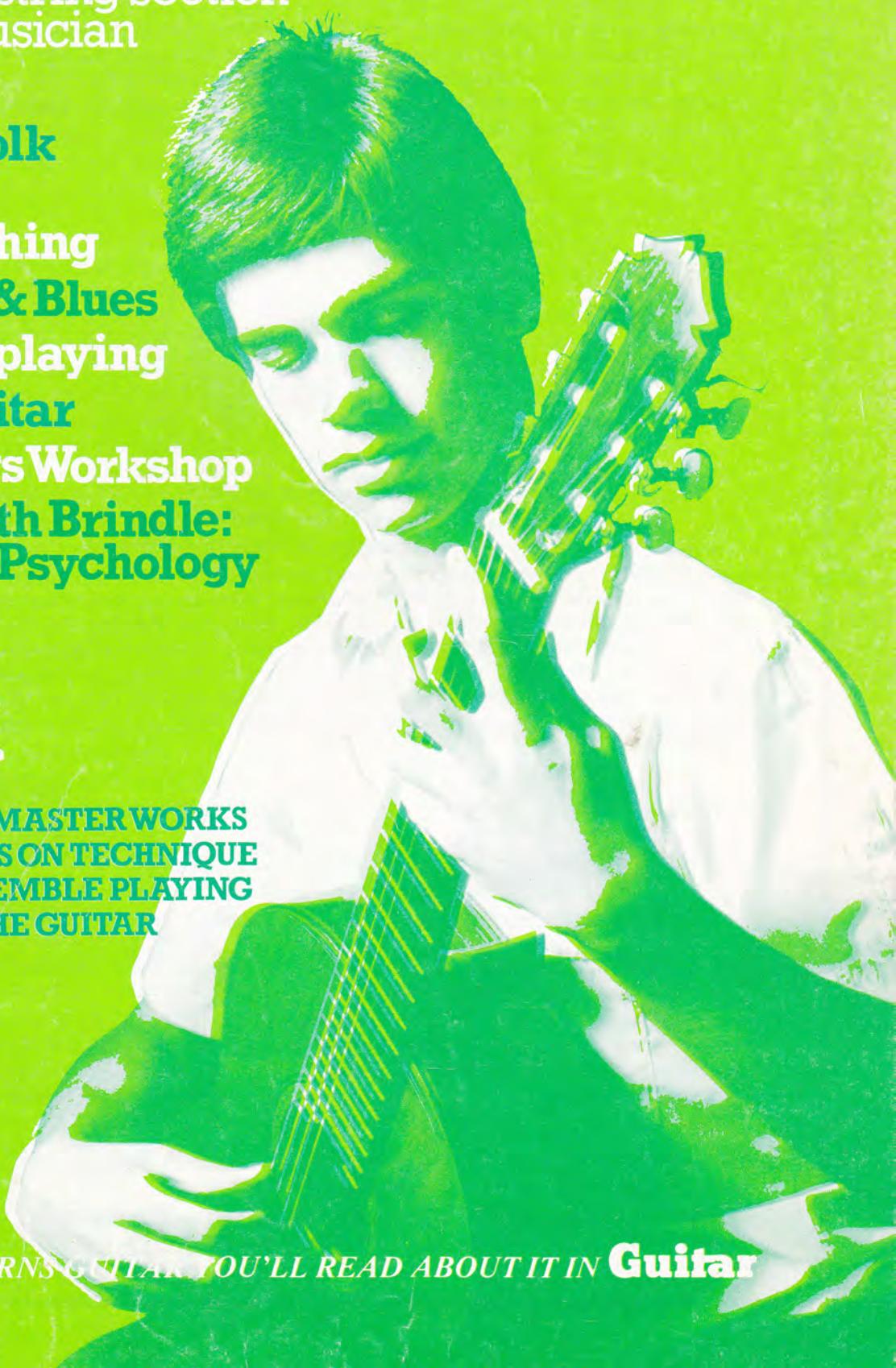
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Guitar

the magazine for all guitarists

A question of accuracy

In the summer issue of *Soundboard* we are taken to task by John Duarte for an apparent lack of accuracy in our report in the December 1981 issue of *Guitar* of the Segovia Competition at Leeds Castle. In our report we said that Eliot Fisk "tossed his silver sherry goblet into the castle moat". Since *Guitar* prides itself on its reporting integrity, we wish to put the record straight with a more detailed coverage of the event, although of course, the incident was not particularly important and took up only a few words out of a two page review.

According to the driver of the taxi Mr. Len Collecot, driver with the taxi firm Spot Hire of Bearsted, Maidstone, Eliot Fisk did indeed throw his goblet out of the car window, along with some words to the effect "They can stuff it". Mr. Collecot, worried about the value of the goblet, returned to the spot, after dropping off his passenger, and picked up the now dented goblet which was lying on the bank of the castle moat. He took the goblet to one of the organisers who told him that as far as they were concerned the goblet had been given as a prize and he may as well keep it as a souvenir — which he did.

Eliot Fisk in his 'explanation' to John Duarte, which was included in Duarte's whitewash, says that "After the verdict had been announced I was standing outside waiting for the taxi to the hotel. To vent some of the considerable steam I felt rising in my fairly overheated system, I repeatedly made the gesture of heaving something into the countryside ... when I returned to the castle I did make the mistake of announcing (sarcastically, I thought) that I had just thrown my Cup away. However, in fact, I returned past the same bystanders (two or three of them) a minute later with that very cup — which I gave to the taxi driver, upon whose mantelpiece it presumably rests today".

We apologise for the inaccuracy in the detail of the exact topography as to where the goblet landed, and as John Duarte says, "It is only fair to Eliot Fisk that the true account should be published".

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Notes on Teaching

John Gavall



5. Postural Habits

A major problem with poor readers is that they are unsure of where their fingers are in relation to the guitar, when they are looking at the score. The only way to counteract and prevent this is to help the pupil to develop postural habits (of trunk, arms, wrists and fingers) which are increasingly systematic and consistent. This is a longish process, since the ideal guitarist's posture is by no means the one which he would naturally take up when he sits down to play for the first time. But if he is to be able to judge precisely where his fingers are when he is not looking at them he needs to be meticulous in controlling them when he *can* look at them ensuring that he not only strikes the right note, but the uses precisely the left and right hand finger he intended. He needs to develop the habit of sitting in a consistent position, so that the distances and angles between fingers and guitar become standardised. In this way, he can develop precise muscle-action pattern memories (kinaesthetic memories) which can be relied upon to tell him where his fingers are by internal muscular 'feel' — and also by simple external clues obtained by 'keeping in touch' with the guitar strings and with left and right hand fingers, additionally to the fingers which are actually playing.

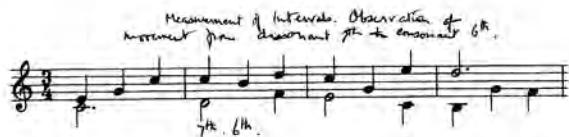
For example, whatever right hand finger or thumb is actively playing a note, some other member of the right hand should constantly 'keep in touch' with some neighbouring string or strings, in however tenuous a manner, so as to provide spatial orientation 'by touch', to supplement the inner musical action 'feel' in telling the player exactly where his fingers are in relation to the guitar. Similarly, the left hand needs to be trained to work on a systematic 'one finger per fret' basis, even when the beginner's hand is still by no means able to hold down all four fingers at separate frets at the same time. What matters is the insistence on controlling, and knowing, what each finger does at all times. Right-hand exercises with patterns such as i m i m — i a i a — m a m a etc. applied to the same piece of music are valuable in developing control of just which finger does what. Also, they launch a long-term campaign to develop each finger and thumb to ultimately equal accuracy and strength, so that at later stages, important points in musical patterns can be stressed most strongly by *any* fingers or thumb. This is an essential for musicianly performance. A similar long-term campaign is needed for the fingers of the left hand, where a notable relative weakness of fingers 3 and 4 has to be progressively overcome by planned work.

Beginners need to be urged repeatedly to keep fingers of both hands 'near to the job' — that is a centimetre or two from the strings, when they are not actually playing or touching. There is a strong early tendency for fingers of either hand to wander away from the strings when not actually playing notes. Every centimetre they wander

makes string location that much slower and less accurate when their turn comes to be used.

6. Musical Patterns

When learning to read English, we may start with letters, but we do not make sense of it all until we begin to see them grouped as words, each with their own sound. In a similar way, we can read a lot of musical notes but not make much sense of them until we 'spot' the musical patterns to which they belong. Fluent music reading, and



indeed making any sense of music, depends on developing the power to spot patterns in the run of the notes, so that we can transfer rapidly from reading single notes to reading significant musical patterns. As our English reading improves with each new word we learn and place our Vocabulary, so our music reading improves as we learn each new musical pattern.

To launch this 'pattern spotting' habit in the beginner, the teacher should invite him to investigate the relationships between the notes in any music tackled, from the earliest stage. Relationships may be concerned with Time or with Pitch, or both. Some useful, easily demonstrated concepts are:

a) *Musical High and Low notes* and the movement of notes *Upwards or Downwards*. This is not without its early confusions, since a pupil may see notes moving up from low to high on the stave, and yet find himself obliged to play them by moving his hand down towards the floor on the guitar fingerboard. The idea of 'up' or 'down' needs to be linked firmly to the aural impression, rather than the manual. Pupils should be asked to listen to simple phrases, and decide whether they have gone up or down. Some simple singing work with solfa can be very beneficial.

b) The pitch distance between any two notes, a lower and a higher, whether played at the same time, or one after the other, is called an *Interval*. Pupils should be invited to look at a pair of notes on the stave, count the lower note as 'One', and count up to find what figure emerges at the upper note. (The result is expressed not as 6 or 7 but as a 6th or 7th.) To reinforce this, pupils should be given a lower note to play, and invited to find and play the note 'a 6th above' it etc. Similarly, they should be given a note, and invited to sing 'a 3rd above' it etc. They should play two or three steps 'in 3rds' and 'in 6ths', and be invited to memorise the different sound, and different left-hand muscular 'feel' when such intervals are played. They should see several intervals on the stave, and asked to recognise the silhouette of a 3rd as opposed to a 6th at sight, rather than by 'counting them out'. Their concept of an interval should have a visual, and an aural, and a 'muscle-action' component. Increasingly, sight of the visual pattern should trigger off the mental aural image, and the associated muscle-action pattern.

c) The recognition of *whether an interval is dissonant or consonant* can affect the way it should be played. Pupils should be given simple passages to play, in which a dissonance (such as 4th or 7th) is prominently featured, and resolved downward to a consonance (3rd or 6th). They should be encouraged to feel the slightly harsh tension of a dissonance, the softer, more comfortable sound of a consonance, and sense how one naturally moves to the other.

d) Pupils should compare one phrase with another, and decide whether the second phrase exactly *imitates* the first,

or *contrasts* with it, in time pattern or pitch curve. They should be shown how some tunes include exact repetitions of an opening phrase, or motif, either at once or later in the melody. (Eg Frere Jacques, Twinkle Twinkle. Many useful examples and ideas on melodic form are given in A. Warburton's 'melody writing and Analysis' — Longmans.)

Au clair de la lune - Melodic Form: A A B A
Repetition and Contrast

Patterns based on intervals

Patterns based on parallel 6ths and 10ths, with internal pedal.

Tonic-Dominant pattern (D.A7) presented in 3-part form.
Firstly 'spread', then in block chords.

e) Where two phrases are played at the same time, as in a melody with bass, either in a Solo or a Duo, the lines should be inspected to see whether they converge or separate in *contrary* motion, or run *parallel* at some standard interval such as parallel 3rd or 6ths — or a mixture of 3rds and 6ths and 10ths. Parallel runs in guitar music are often associated with a pedal point of some kind. The first patterns studied will have *single notes* as the unit.

The next patterns will have *Intervals* as the unit.

The next patterns will have *chords* as the unit, whether 3 part of 4 part.

Pupils should be shown how a simple chord pattern can appear at one time in block-chord form, at another in 'um cha' form, and at another in one of a variety of arpeggio figures, while still conserving its identity as a chord pattern. At this stage, it can be useful to introduce Chord Symbol names.

Pupils should be encouraged to assimilate with each pattern, not merely a visual picture, but also the aural image created by the sound, and the muscle-action sensation which goes with the playing of the pattern. As the vocabulary of such tri-dimensionally conceived musical patterns is stored in the pupil's 'computer' memory, so will his ability increase to spot patterns when reading new music. As soon as he spots a pattern, he can drop further effort in reading notes, hand over the pattern for execution to his computer, and proceed to seek out the

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next pattern. He thereby increases his reading fluency, as well as his comprehension of the shape of the music as a whole.

The entry to study of 'chord patterns' is best made in the form of simple, root position, song accompaniments, using Tonic Dominant and Tonic Subdominant progressions in various forms. The teacher needs to possess a small personal 'repertoire' of songs to illustrate such TD, TDTST, TSTD, TSDT patterns. For example: TD songs — Clementine — Lou Lou. TST and TDT songs — Silent night, Home on the Range, On Top of Old Smokey TSDT patterns are found in a high useful proportion of pop tunes, often heavily disguised. One useful simple case is Blue Moon.

Serious modern music calls for a much wider range of pattern, and valuable texts have been written in this area by Dodgson, Quine, Smith Brindle, Bosman, Hunt and others.

Singing should be seen as a powerful means which a pupil can use to 'get inside' the inmost essence of many musical patterns. It is not a matter of 'beautiful' singing, though this is of course a bonus that exists for some players. All instrumental studies should include the use of voice.

Correction

In last month's article col 2 (c) should read: "When the Syllabised Version is correct, the pupil should then gently tap the time pattern with the fingertip on soundbox." (d) — which we omitted follows on: "If correct, he should then say the pitch letter-name of the notes, in the time pattern which has already been syllabised and tapped. We apologise to John Gavall for the mix up.

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Performance Psychology



Reginald Smith Brindle

Platform Presence

A choreographer friend came to one of our student concerts. Her first comment was, "But why don't you teach them how to bow?" The truth is, we don't, and there is much more we miss out too. Players have to create their own platform personalities. Their own looks and movements are going to win audience goodwill or animosity. This goes for classical, folk or rock, or what you will.

Just as there is no future for a pop star who can't learn to put on an act, a classical musician will not go far if he fails to conform with established stage conventions. He has to have dignity, a certain grace, apparent tranquility and a pleasant expression. Any eccentricity strikes a false note and betrays immaturity. I have had students give recitals dressed like Hell's Angels. One played in a cowboy hat he was never known to take off. Some players deliberately ignore the audience, and the moment they finish, snatch up the music and march off in a huff. All this eccentric, aggressive attitude betrays uncertainty and immaturity. No audience is hoodwinked.

A budding recitalist has to look right, bow and smile at the right moments — in short, play out the full choreography of platform tradition. The audience relationship he establishes must be cordial, and though his name may not have the magic of 'Segovia', and his playing be far from perfect, there is no reason why his stage presence should not go far towards making up these shortcomings.

Unfortunately, the classical guitar is a very immobile instrument. Too much so. Other instrumentalists have movements which are part of the musical expression. The act of playing is a vital part of the music. Unfortunately, guitarists seem afraid of movement. They hardly move an inch from a correct pose, and with bent heads, look perpetually at the tenth fret or into the soundhole. This is all nonsense. The player's face should communicate with the audience, its expression is part of the music. Body and instrument movements, even if only minimal, must be part

of the interpretation. We must avoid the prancings of the rock guitarist, but not sit like statues of stone. We can learn from other instrumentalists. Watch how a good pianist or violinist moves. He actually begins his performance long before the first note is played. How many guitarists do this important preparation?

Unfortunately, facial expression can betray us. Some of us play with contortions and grimaces, expressions of acute pain and lip-biting. *Always practice in front of a mirror.* Don't just admire yourself. Be your own most ruthless critic. Then you will stop looking tragic and tortured, and express the music instead. By the way — never make a grimace if you make a mistake, and never look sour if you think a piece went badly. In all probability half our mistakes are never noticed, and most people think playing is good if it *looks* good. I have had students who could make brilliant performances look bad, but I have also heard professionals with frozen fingers who could still make it look good.

Of course there is also a vitally important psychological factor behind all this. If we *make* ourselves look confident and professional, we will *be* so, and the musical result will benefit accordingly. Auto-suggestion is one of our most powerful means of self-control and improvement.

Another important factor in concert presentation is programme clarity — the clear beginning and ending of each piece and of divisions in the programme. We have all heard audiences applaud at the wrong time — between movements, even during a piece. This mistaken audience response is entirely the player's fault.

I recall two great players who had no idea how to help an audience, or make a programme clear and successful. One was my organ teacher — Fernando Germani of St. Peter's, Rome. An organist has a singular problem in audience relationships, because he may disappear into the organ loft

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and never be seen again till the end. It is therefore doubly important that the outlines of a complex programme should be kept clear. Where a work has several movements, the time gap between them is critical — not too long, not too short. Then, before a new piece, there should be a good lapse of time (in churches there may be applause, there may not). Germani ignored these principles, he just went straight on until everyone was lost. So his concerts were brilliant but catastrophic.

Another case. One eminent guitarist I heard spent so long tuning up that the audience became restive and started talking. Then, at a certain point, we realised he was well into the first piece. As for mortifying endings, I have a 'live' BBC recording of Vivaldi's *Concerto al Santo Sepolcro* where there is no applause for 11 seconds! Admittedly, this work ends on dominant harmony, but such a void is a sure indication that the conductor failed to communicate a sense of finality to the audience.

The lesson is — we should make the beginning and end of pieces absolutely clear — *visibly*. Our intention to start must be crystal clear well before we begin. The ends of pieces must also be well signalled, both visibly and musically, and we must let the audience see we have finished; especially with music which fades into inaudibility. To avoid applause between movements in a work of several parts, it is important to signal that the music is going to continue, by keeping up a playing attitude, after which we may take a moment's relaxation.

How can we best learn? By watching experts — not only for their abilities, but also their faults. If we can find faults, we are beginning to teach ourselves, which is the best form of instruction.

One last word — audiences love a player who just sits down and starts to play. I know all this tuning up may be necessary, but it is so irritating.

Corrections

We apologise to Professor Smith Brindle for the following printing errors in his last (June) article. These are the corrections:

Page 30, column 1. Para 4, line 8 should read 2200 Hz instead of 220.

Page 30, column 2. Eighth line from the bottom: for 'multiplier' read 'multiples'.

Page 31, 1st line. For 'experience' read 'experiments'.

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NOTES ON TECHNIQUE

— by —
JOHN MILLS

For this opening article in the new series, I felt it might be useful to go back to discuss what really is in my opinion the basic foundation of guitar playing, that is the practice of scales.

From my observations, not only in workshops and seminars in Great Britain, but also worldwide, there seems to be a mis-conception with many people as to how scales should be practised, and the reasons for their study. It is amazing how many people regard scale playing as a means of breaking the sound barrier. True, it is astonishing and very flashy to hear pieces using fast scale passages, but this is only one side of scale playing. Scales must be studied seriously, early on in a student's career, in order to build tone, volume, and projection, to cultivate a good legato style of performance in the synchronization of the two hands, and to give a solid rhythmic pulse to the student's playing; the last-mentioned aspect being particularly important because of the solitary nature of the instrument and the somewhat erratic rhythmic interpretations which can come as a result of this. If all these things are practised, the student will then *naturally* be able to play scales fast; but it must be a slow gradual build up first, with careful guidance from the teacher.

I do not wish to sound clever, or seem to be disrespectful, but I believe there are many teachers who do not really give enough time to the study of scales with their pupils, because they themselves are a little afraid of scale playing. Also it is not really enough to say to a student in a lesson "For next week I would like you to do these scales using such and such a fingering". Until the student knows how to practise scales, and knows what to look and listen for, the teachers should devote at least 25% of the lesson to going through scales with the pupil; playing, listening to, and discussing them in detail. At this point I have to mention a very important point — which is that scale practice must be done most of the time to a metronome; not particularly to see how fast a scale can be played, but more importantly, to give the pupil a solid rhythmic pulse which eventually will become natural and inbuilt. I know there are people who are afraid to use a metronome for

practice either in scales or pieces, for fear the music will become too "metronomic", but if one thinks about it for a moment, correct rubato and phrasing cannot be achieved easily until the student has this inbuilt rhythmic pulse, and the result of a lack of rhythmic conviction can be heard in two ways; either the performance is so out of control and the time that it is all over the place and rather sloppy, or it is too rhythmically strict because of the fear of missing the beat, a result of the student being afraid to take liberties with the rhythm. Either way in the end leads to a loss of relaxation generally, and more strain being put on the technique which then under pressure can break down.

It is often believed that the plucking hand is the only important part of scale playing. This simply is not true. The left hand has to be trained to move in a controlled relaxed manner beginning with the correct positioning of the thumb. The left thumb is generally positioned somewhere under or between the first and second fingers. This can easily be checked by making a fist with the left hand. Where the first joint of the thumb rests against the fingers that is where the thumb should be positioned relative to the left-hand fingers when the hand is transferred to the guitar neck. When talking of the left hand, I must also include here an observation on fingerings. Very few players seem to use any kind of extensions in scales, and rely on normal fingering patterns. In my opinion, with many of the scales found in concert pieces, normal scale fingerings are useless, and I have often found that extensions can get rid of position changes and result in a much smoother flow within the scale.

A relaxed right hand is also essential; and this is harder to achieve. Because most of our scale practice will be done using the right-hand fingers, the thumb should not get in the way. For an average sized hand it may be sufficient to rest the thumb on one of the lower strings as the fingers move across towards the treble strings. However, if this causes pronounced arching of the wrist, tension will result, causing a restriction in the movement of the fingers, which may lead to bouncing of the right hand. It may therefore be necessary to adopt an approach whereby the thumb rests on the guitar top (belly), so long as it is out of the way of the fingers. The wrist should be fairly flat to ensure a smooth movement of the fingers, and both apoyando and tirando must be practised, for it is dangerous to rely on apoyando only for scales, as there will be occasions where only tirando can be used — and of course the sound needs to be full and strong.

At some stage it is also useful to practise scales using p and i in the right hand, as this is good for passages using scales in the bass part in 16th and some 17th Century music, when an accent is appropriate on every other note, (played with the thumb), and where a more upright hand position is called for, due to the contrapuntal writing often encountered. This p, i, fingering is not used much in Great Britain, but is used in some other countries, and I remember a performance by a very talented guitarist in one of my master-classes overseas who did all scales p.i. with extraordinary speed and precision.

Obviously an article of this length cannot possibly cover all the finer points of the technique of scale playing, this would require a whole book, but I have touched upon several items here which the reader may care to investigate in more detail.

HANS WERNER HENZE
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ENSEMBLE PLAYING

1

JOHN TAYLOR

The aim of this series of articles is to explore various aspects of guitar ensemble playing, and to pass on some ideas about how to solve the typical problems of synchronisation, balance and texture, intonation, etc. The kind of ensemble I have in mind is a guitar trio or quartet, but most of the suggestions should apply equally to a guitar duo (which must be by far the most common type of ensemble) and, to a lesser extent, to any chamber music including a guitar. At the end of the series there will be a selective list of published music for three or more guitars, graded from elementary to advanced. But before embarking on all this, I hope to whet the reader's appetite for ensemble playing by outlining the sort of musical rewards to be had when a group of guitarists pool their resources.

It may be that I am preaching mainly to the converted, as very few guitarists now stick exclusively to the solo repertoire. Even the finest players like to take time off from their solo recitals to enjoy the pleasures of various kinds of ensemble playing, while at a less exalted level, students with a limited technique find that they can expand their musical skills and have great fun at the same time by playing in groups.

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Summer School Orgies

The appearance of this article should coincide with the end of the 'summer school' season (in the Northern hemisphere, that is!) and summer schools usually turn out to be positive orgies of ensemble playing. If you have experienced the delights of joint music-making for the first time during some such brief encounter, why not form a more permanent trio or quartet at home, by finding guitarists of similar ability to yourself, who would be willing to meet regularly so as to build up an ensemble technique and a repertoire, perhaps including your own arrangements and even original compositions for the group? Students at music college are also perfectly placed to form regular ensembles, which can be both a refreshing change from and an adjunct to their study of the solo guitar.

A mine of possibilities

For me, the great attraction of the guitar ensemble is the extraordinary range of sound and expression it offers — a mine of possibilities as yet hardly tapped. After seven years in the Omega Quartet, I feel that we have still only begun to scratch the surface. In arranging music for four guitars, one is constantly aware that the notes could be distributed in many different ways, each giving a special sonority of its own; and practically every new composition for the quartet, even by a composer who does not play the guitar, seems to contain some quite unexpected sounds and textures.

Perhaps a few examples will serve to give some idea of the scope offered by a group of guitars. I hope the reader will forgive me for taking these examples from our Omega Quartet arrangements — but this is obviously the ensemble music I know best, and besides, the music can actually be heard on our newly-released record (Musical New Services G131), which could do with a plug.

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Restrictions disappear

With two or more guitars, many of the restrictions inherent to the solo instrument disappear. For example, the guitar's normal range of 3½ octaves (or rather more if low bass tunings and high harmonics are included) can rarely be used to the full by a single guitarist, since he would need fingers at least a foot long to play very high on the first string and very low on the sixth at the same time! Of course the highest register may be used freely as long as the bass is all on open strings, but this limits the harmonic possibilities drastically. With a group of guitars the full range is available all the time; moreover there is no need to stick to the familiar guitar keys. The range can also be increased by including special guitars in the group. We often use a requinto (about three-quarter size and tuned a fourth higher than normal) to extend the treble range, and there is a good case for having a larger-than-normal guitar tuned down a fourth or fifth at the bass end. Some may think this is being too cautious, but I feel that you can't go very far beyond the guitar's normal range without sounding silly: excessively high notes are very short and shrill, while bass strings tuned down too low will only flap around impotently, sounding like a not-so-loud raspberry. Fig. 1 shows an example taken from Dvorak's Slavonic Dance No.2, where the quartet (including one requinto) covers a range of more than four octaves without, I think, sounding either weak or strained. Incidentally, Dvorak used the full weight of the orchestra here, and marked it 'Grandioso'.

Fig. 1 Dvorák: Slavonic Dance Op. 46 No. 2, bars 26-9

Again, a single guitar can obviously only cope with chords of up to six notes. In straightforward tonal music this is not often a problem in itself, but fitting a sequence of thick chords under four fingers, and changing smoothly between them, can be a real headache — whereas three or four guitars can deal easily with the richest harmonies, and a passage of three or four-part counterpoint that would tie a solo guitarist's fingers in knots becomes a piece of cake. In more modern music, the composer or arranger is free to write all sorts of strange harmonies, including clusters of closely-spaced notes, which could never be heard on a solo guitar. Fig. 2 shows Colin Downs' arrangement of two bars from Debussy's Prelude *La Puerta del Vino*. The two chords, typical of Debussy's 'impressionist' harmony, fall easily under a pianist's ten fingers, but would be virtually

Fig. 2 Debussy: "La Puerta del Vino"
(Mouvt. de Habanera)

impossible to accommodate on less than three guitars, consisting as they do mainly of whole tones rather than thirds and fourths.

Orchestration

Turning now to the right hand, a guitarist can of course produce many different tone colours: for example, he can play near the bridge or over the fingerboard — but it isn't easy to do both at the same time! With a group of guitars, there can be several such distinct tone colours audible as separate layers in the same texture, and it is possible to make kaleidoscopic changes of colour which can be quite stunning. In this sense, arranging for a guitar ensemble is akin to orchestration, using the various instrumental colours that can be drawn from the guitar. Fig. 3 shows an example of four different tone colours combined for an 'orchestral' effect. Guitar 3 carries the melody, mostly in thirds (Dvorak's orchestration uses oboes and first violins), while guitar 2 accompanies with very light running quavers using slurs (flute and second violins), guitar 4 plays a pizzicato bass (bassoon and cellos) and, to add a touch of sparkle to the sound, guitar 1 plays very delicate artificial harmonics where Dvorak uses the triangle.

Fig. 3 Dvorák: Slavonic Dance Op. 46 No. 1, bars 57-60

Merging the notes

The individual guitars need not always be clearly differentiated in this way; many intriguing effects may be had by merging their notes to sound as a single instrument. Fig. 4 shows one example among many: the first two guitars in the opening bars of Grieg's *Holberg Suite*, arranged for quartet by Bernard Watson. They play two different patterns across the strings, but the notes are so arranged that when the parts mesh together at speed (say crotchet 138) they produce a 'double tremolo' effect on the top two notes of the chord, but without the sharpness of a normal tremolo because the notes overlap each other on the two guitars.

Fig. 4 Grieg: Prelude (*Holberg Suite*) bars 1-2 (Guitar 1 & 2)

These are just a few of the countless possibilities opened up by a group of guitars. I had hoped to mention others, such as spatial and percussion effects, use of ostinato figures, etc., but it would be pointless to try to include everything, since the medium is still wide open for exploration anyway. I only hope that some readers will be encouraged to try ensemble playing for themselves, and, perhaps, to make their own contributions to a new and growing repertoire.

Next month we'll begin to look at ensemble technique.

John Taylor is a member of the Omega Guitar Quartet, and author of Tone Production on the Classical Guitar.

COMPOSERS FOR GUITAR I



RICHARD STOKER

BY
HILARY THOMSON

Richard Stoker's guitar compositions are just one facet of his extensive involvement in contemporary music . . .

With six very varied guitar works in print, and another awaiting publication, Richard Stoker can count himself as a leader among that rare breed of contemporary guitar composers.

For solo guitar he has written *Diversions on a Theme of Mikis Theodorakis* (Ricordi), a three-movement *Sonatina* and an *Improvisation* (both Berben), *Pastoral*; published by OUP and *Pieces for Polita* (Ricordi). Ricordi will also be publishing two forthcoming pieces for two guitars: his *Sonata* and the ingenious *Concerto for Two Guitars with Tape*.

Stoker, now in his early forties, learned his craft at the knee of Lennox Berkeley and later of Nadia Boulanger, won a Mendelssohn Scholarship as well as the first Eric Coates Memorial Prize for light music, and as Professor of Composition at the Royal Academy was an early mentor of Paul Patterson, as well as teaching Malcolm Singer, Paul Reade and many others privately. (In addition to this, he somehow found time to edit *Composer* magazine throughout the seventies, and to write a whole string of commissioned works, including an *Opera — Jonson Preserv'd.*)

His involvement with serious music at all levels was clearly shaped by his early career. Brought up in Castleford, Yorkshire, in a family that boasted ten church organists, he rapidly sprouted into the archetypal infant prodigy, pretending to conduct the *Water Music* when he could barely stand, and composing piano pieces and songs

regularly from the age of six.

With piano lessons from one organist uncle the talent was nurtured, and at fifteen, *Children's Hour* broadcast his *Gavotte for Piano*. Violet Carson, now immortalised as Coronation Street's 'Ena Sharples', then better known as the BBC's 'Auntie Vi' played it with stylish vigour, along with a piece from another young Northern lad: Peter Maxwell Davies.

By this time Richard Stoker was already enrolled at the Huddersfield Music School and the Huddersfield School of Art. It was here, playing in a student string quartet and other small ensembles that he realised the great lack of music for amateur string and wind players: music that does not require great virtuosity, yet is effective enough to perform in public.

His decision to help fill that gap has proved a consistent driving force in his composing career. In his *Chorale for Strings* (published by Breitkopf) for example, only the solo parts go as high as grade VIII standard, while the *tutti* parts are mainly in the first position and never go beyond Grade V. At the same time he stresses versatile scoring, to allow for all those 'awkward' combinations of instruments so often the lot of the amateur groups. His *Little Symphony*, for example, (Boosey and Hawkes) is scored for Treble Instruments I and II, Bass Instruments, Piano and Percussion, and can be played by almost any number or combination of players.

Following his five-year course in Huddersfield, (where he studied with Winifred Smith and Harold Truscott) he took the advice of both Benjamin Britten and Arthur Benjamin, and migrated south to the Royal Academy to study with Lennox Berkeley. Four years later, a Mendelssohn Scholarship enabled him to continue in Paris with Nadia Boulanger, whom he recalls with affection tempered with a healthy respect: 'She was terrifying to some people ... you hear stories ...'

Stoker looks back on those distant early months in Paris as some of the most enjoyable of his career: works written there include his *Second String Quartet*, his *Wind Quintet* and his *Variations, Passacaglia and Fugue* for strings (both Peters Editions) 'Nearly all my work there was coloured by Paris. It's a wonderful place to be for writing. There's something in the atmosphere!'

Immediately on his return to England, and at the remarkably precocious age of twenty-four, he took up the post of Professor of Composition at the Royal Academy, a post he has held ever since, composing for the rest of the time. A selection of works written since reveal the variety of his output: *Piano Variations*, the song cycle *Aspects of Flight*, the *Concerto for Two Guitars and Tape*, (all on record), a *Sextet for Wind and Strings* (broadcast by the Czech Nonet), three *String Quartets*, *Four Dialogues* for bass instruments ...

The latter, its movements entitled Interview — Debate — Interrogation — Argument, gives a clue to the main source of his inspiration: 'Conversations with people inspire me to write. I feel more like writing in the middle of a party than anywhere else ... I get ideas in a play too, or looking at the television. I'm a compulsive viewer but I'm looking straight through it all, thinking of my music.' He likes to feel that music has a strongly social function, helping people to relax, clearing their minds.

Today, at 43, his creative flow is as strong as ever. 'I've always had to cut down, I don't believe in over-producing. I'm a prolific composer — but I try not to be, if you see what I mean!' And while he is discovering some fresh avenues — enjoying a jazz partnership with singer Susan Fazarro (their joint record *Fine and Mellow* was released recently, JSO 181), and exploring the use of the latest electronic technology to recreate a similar tone world to the great orchestral works of the past, his serious writing is still his main concern.

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(cantabile)

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The musical score consists of eight staves of handwritten notation for guitar. The first staff begins with a tempo marking of 'Circa ♩ = 76' and a dynamic of 'mp'. The second staff starts with a dynamic of 'p' and a tempo of '8 [espres:]'. The third staff features a dynamic of '# Sim.'. The fourth staff contains a dynamic of 'mp'. The fifth staff has a dynamic of 'mf'. The sixth staff includes a dynamic of 'mp'. The seventh staff has a dynamic of 'mf'. The eighth staff concludes with a dynamic of 'mf'.

20

 24

 28

 32

 36

 Molto Rit.
 40



El Duende Flamenco

by Tomás Jiménez

In this article I should like to look at a passage from Alegrias de Córdoba. I would like to say that my inspiration for this passage came from a rhythmic pattern that I have heard Paco de Lucía use in his Alegrias. The passage that I have written out uses the thumb extensively and unlike the Alegrias de Cádiz this version from Córdoba is far less strict rhythmically, and it is necessary that there should be a great deal of subtlety of tone colour and timing.

This passage is played almost exclusively on the bass strings, the exceptions being the occasional open B or E played with the index finger, in these cases the open strings should be played sufficiently quietly so as not to obstruct

the melody which is in the bass. At the beginning of the piece the two E's and the B are written as a chord, the thumb should play the notes simultaneously with the accentuation coming on the highest note on the D string, the index finger then just lightly catches the open B string and the thumb then plays the A. This is the format that should be used throughout. At the end of the 9th bar the B should be played on the D string by the thumb and then gently echoed almost simultaneously by the open B string with the index finger. At the end of bar 10 the thumb strikes the two G's together giving a stronger sound, in contrast with the previous bar, and perhaps a very slight pause before the rallentando.

Throughout this piece it is important to vary the thumb position both in terms of its angle to the strings and its position between bridge and soundhole. Generally a warm, rounded yet strong sound is to be aimed at, the possible exception being the Alzapua section at the end where obviously one would play closer to the bridge, however it must still be a very full sound if it is not to sound out of character with the rest of the music.

Tomás Jiménez would be pleased to answer questions on flamenco and offers tuition at the following addresses:
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ALEGRÍAS DE CÓRDOBA

The music consists of six staves of guitar tablature. The first five staves show a rhythmic pattern starting with a chord (two E's and a B) followed by a thumb (p), index finger (i), and then a combination of thumb (3) and index finger (p). The sixth staff begins with a 'rall.' (rallentando), followed by 'a tempo', then an 'Alzapua' section with a different rhythmic pattern.

Djangology

5

BY DON ROBERTS

From the techniques adopted by Django for fill-ins behind a soloist we now move onto some of his ideas used in introducing a number. On many recordings the number started off with no introduction whatsoever, but when he played an introduction it was often a lengthy musical offering and usually unaccompanied.

The examples given here have been deliberately fingered in the way that Django might have fingered them i.e. keeping in mind the fact that only his 1st and 2nd fingers were normal and that the 3rd and 4th fingers were somewhat crumpled.

Ex.1 shows the use of chords and the chord sequence is A6-A13b9-Bm7-E13b9.

Ex.2 exploits the use of triplets in a fast tempo and I would

suggest that open strings were used wherever possible.
 Ex.3 exploits the use of a simple Villa Lobos technique i.e. in the use of a preset chord sliding along the fretboard.
 Ex.4 is an interesting example inasmuch as it uses harmony in 4ths coupled with a bass note.
 Ex.5 is a simple recurring riff in unison with the violin exploiting the use of the blues note.
 Ex.6 exploits the use of harmony again in 4ths and is quite easily fingered with fingers 1 and 2.
 Ex.7 uses an arpeggio straight down the chords where the chord sequence is G6-G dim - Am7-D7.

The examples used are as follows: Ex.1 Souvenirs Ex.2 Djangology Ex.3 Dinah Ex.4 In a sentimental mood Ex.5 Honeysuckle rose Ex.6 I'll see you in my dreams Ex.7 Lady be good.

The sheet music examples are arranged vertically. Example 1 shows a sequence of chords with fingerings (e.g., 4, 2, 1, 3) and rests. Example 2 features a fast triplet pattern. Example 3 shows a repeating chord shape with a slide. Example 4 uses 4th position chords with a bass note. Example 5 is a blues-style riff. Example 6 shows harmonic 4ths. Example 7 is an arpeggiated chord sequence. Below the main staff, there is a short, separate line of music consisting of a single measure with a bass note and a treble note.

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PART 7

Traditional Folk Guitar

Peter Jackson



In Scotland, as in the other Celtic fringes of Britain, a strong folk musical tradition has existed for many centuries. The earliest instrument to be used — for dance tunes, airs and as accompaniments to the ancient heroic ballads — was the harp (clarsach). Geraldus Cambrensis, Welsh monk and chronicler, said in 1185 'In the opinion of many, Scotland has not only attained to the excellence of Ireland, but has even far surpassed it insomuch that it is upon Scotland that they (the harpers of all three countries) now rely for the main source of their art'.

As harp music went into a decline, the bagpipes became established as the national instrument. Much of the authentic harp music has been lost, but one form is said to have been retained and used as the basis for a type of pipe music call *pibroch*. It is interesting that the intonation of the bagpipe chaunter almost exactly resembles certain Arabic and Persian scales. The intervals between B & D and E & G are equally divided, so the resulting C & F are about a quarter tone sharper than on the diatonic scale. Perhaps it is for this reason that melodies played on the pipes have often been described as 'wild and barbarous'.

By the 18th century, fiddle playing had become very popular, and as well as dance music — reels and strathspeys — there evolved a repertory of listening pieces including 'slow airs' and 'slow strathspeys'. Unlike most

countries with a strong folk tradition, many of the composers of Scottish fiddle tunes had their music published in their own lifetimes. It is for this reason that Scottish folk music has been defined as 'that music, whether or not of known authorship, which has been transmitted for long periods of time by oral means alone'.

Jock O'Hazeldean is an example of a fine air that has been handed down over the years as a listening piece and as a melody for several songs. I have used the guitar tuning E A D E A E for this arrangement. The sustain and fullness of sound that this tuning provides has made it a favourite with many folk guitarists. This piece gives plenty of opportunity to develop the use of ornaments, and a gentle touch combined with the occasional snapping of open strings will give the kind of sound that is characteristic of Bert Janschs' playing. Providing that the rhythm is carefully studied, there should be few technical problems. In the fourth bar of the first section, there is a long stretch for the L H fingers between bass notes C and B, and likewise in section two with the first chord of the second bar and the D chord in the fourth bar. The use of a capo on the second or third fret will greatly facilitate matters if necessary.

Next month: a Shetland reel — 'Jack broke the prison door'.

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Jock O'Hazeldean

(A SLOW AIR)

EADEAE

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Musical score and tablature for the first measure. The music is in common time with a key signature of two sharps. The tablature shows the strings T (top), A, and B. The notes correspond to the EADEAE tuning.

Music staff:
T: 5 0 0 2 0 0 2 4 0 0 2 0 0 5 4 4 2 0
A: 0 4 2 0 0 2 4 0 0 2 0 0 5 0 0 2 0 0
B: 0 0 0 2 0 0 0 0 0 0 0 0 4 2 0 0

Musical score and tablature for the second measure. The music is in common time with a key signature of two sharps. The tablature shows the strings T (top), A, and B. The notes correspond to the EADEAE tuning.

Music staff:
T: 0 0 4 2 0 0 2 4 0 0 2 0 0 4 2 0 0 0
A: 5 0 0 2 0 0 2 4 0 0 2 0 0 5 0 0 0 0 0
B: 0 0 0 2 0 0 0 2 0 0 0 0 0 0 0 0 0 0 0

Musical score and tablature for the third measure. The music is in common time with a key signature of two sharps. The tablature shows the strings T (top), A, and B. The notes correspond to the EADEAE tuning. There are slurs and grace notes indicated above the staff.

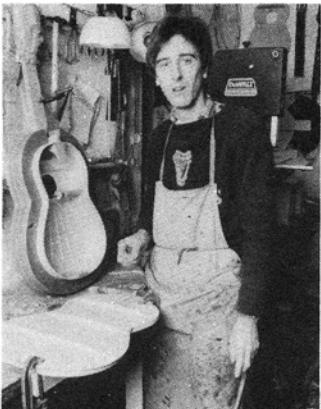
Music staff:
T: 4 5 4 5 0 0 2 0 5 2 4 5 2 0 4 2 4 0 2 5
A: 5 0 0 2 4 0 0 0 5 0 0 0 4 0 0 2 5 0 5 0
B: 0 0 0 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Musical score and tablature for the fourth measure. The music is in common time with a key signature of two sharps. The tablature shows the strings T (top), A, and B. The notes correspond to the EADEAE tuning.

Music staff:
T: 0 0 4 2 0 0 2 4 0 0 2 0 0 4 2 0 0 0 0 0
A: 5 0 0 2 0 0 2 4 0 0 2 0 0 5 0 0 0 0 0 0 0
B: 0 0 0 2 0 0 0 2 0 0 0 0 0 0 0 0 0 0 0 0 0

Guitar Makers Workshop

Kevin Aram



Steel string guitarists, being less conservative than their classical counterparts, play guitars of a wide variety of shapes and sizes. The bridge of the steel string guitar does not escape this variety and offers much scope for invention. Have a look at a few guitars to get some ideas. They vary from the neat pyramid bridge of the early Martins to the moustache shapes of the big Gibsons.

In most cases the strings pass through holes in the bridge, the ball ends of the strings pulling up against a hardwood reinforcing plate glued to the underside of the table. Wooden or plastic bridge pins are employed to ensure that the ball ends remain in place, the pins alone do not hold the strings in place. The strings pass over a bone saddle as in the classic guitar bridge, this saddle usually being set in a blind slot (not open ended) which is angled to give a longer string length to the bass strings to improve intonation. The bridge is usually made of ebony or rosewood.

The first thing to determine is the height of the bridge, this can vary between 6 to 12 mm, depending on the neck to body angle and the required action. The saddle should project between 2 to 4 mm above the bridge. Plane your billet of wood to the estimated thickness and layout your chosen outline shape, position of saddle slot and bridge pins. The spacing of the pins is dependent upon the fingerboard width, the bottom E string hole should not be so close to the saddle slot that the bridge might be weakened. The angle of the saddle slot is about three degrees. It is easier to work on the saddle slot and pin holes before cutting the bridge to shape. Drill the pin holes using

a drill stand if you have one. Drill slightly undersize at this stage. The easiest way to cut the saddle slot is with a Dremel Moto Tool. To work the slot by hand sharpen a 2mm chisel on a rough oilstone, leaving the burr on the flat face of the chisel. Clamp a steel ruler onto the bridge in line with one edge of the marks for the slot and, using this as a guide, draw the chisel towards you. The chisel will act as a narrow scraper and, in a surprisingly short time, cut a very neat slot. Work the slot to a depth of 4mm and finish off the ends with the chisel sharpened in the usual way.

Next, cut the outline shape with a coping saw or bandsaw. The profile of the bridge across its length is usually curved to match the camber of the fingerboard. From front to back the section usually resembles that of an air-foil section of an aeroplane wing. This shaping is most easily accomplished using a rasp, files and garnet paper. I leave the final smoothing until after the bridge is glued in place. The pin holes can be used to locate the bridge in position for gluing, use a couple of small nuts and bolts to do this. Wax them first to make removal easier. After gluing mask the surrounding area of the table to protect it and drill out the bridge pin holes to accept the pins, they should be an easy push fit, too tight a fit may cause the bridge to split between the holes. Drill through the table and bridge plate taking care not to splinter the plate, reach in through the soundhole and smooth off the plate with garnet paper. Shape the pin holes to a 'keyhole' pattern to accept the diameter of the string ends and round off the ends to provide a smooth exit ramp. This puts less strain on the bridge and will help to stop string breakage at this point. Use a needle file to do this. If you are fitting plastic pins, these are hollowed out on one side to accept the string. In this case you can simply round the top of the holes with a countersink bit. Sand the whole bridge smooth and finish with 0000 wire wool and a little linseed oil. Remove the tape, fit the saddle and string up. Next month, neck to head joints.

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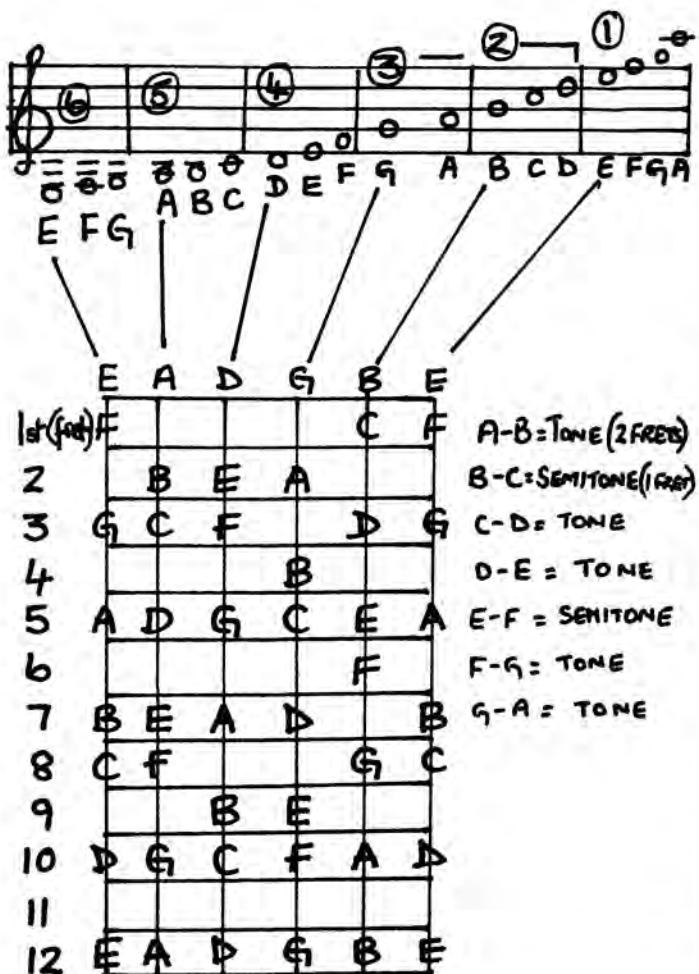


Creative JAZZ & BLUES

PETER DRIVER

From this article onwards, I am assuming that you are beginning to understand the Tone, tone semitone, tone, tone tone semitone formula for major scales, and from that, the Root + 3rd + 5th formula for triads in a major key, which I mentioned last month. If you don't understand this you need my book, or a teacher who will explain the mechanics to you.

You should also work out as many common chords in terms of letter name boxes, as opposed to meaningless dots, as I suggested last month. To help you, I am giving a "white notes only" diagram of the first twelve frets of the guitar — you can provide the sharps and flats as required.

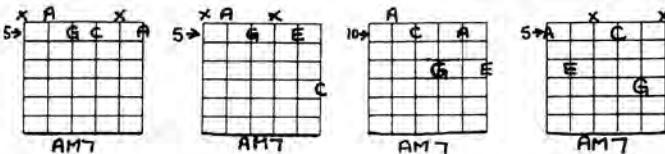
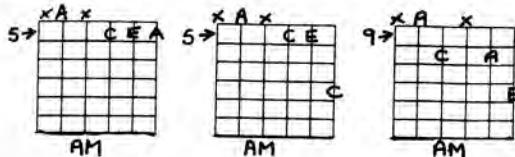


Obviously, the next move is to take some of the simple chords and work out shapes, by NOTE, up the neck of the guitar. You can organize this very easily, simply thinking of the chords in Root position, with successively, root, 3rd 5th and 7th (where appropriate) at the top of the chord. Here are versions of Am and Am7 on this basis. There are naturally a huge number of alternative voicings of these chords, and it is a very good exercise to work out as many variations as possible.

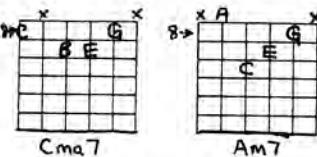
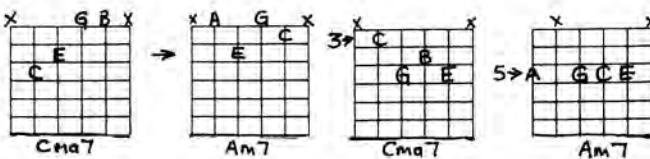
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You could then try and voice two chords so that the parts lead comfortably one to the other. Here are some versions of Cma7 — Am7 (I — VI in C major). Again, you should look for some alternative voicings.



Any voicing that particularly appeals to you should be reproduced in as many other keys as you can manage, again by NOTE not by shape.

Next month, I will give you a very useful short cut to thinking in chord types, which will reduce the mental slog to the minimum. It is difficult to cope with the practical problems of technique, and the mental strain of theoretical knowledge. Console yourselves with the fact that the ONLY alternative is to return to thousands of unrelated boxes with dots!

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Paul Galbraith

— INTERVIEWED BY GEORGE CLINTON —

Much as we would have liked to feature Paul in our 10th anniversary cover interview Paul's commitments have been so full that the only opportunity for us to get together was at the end of term, after his engagement at John Arran and Harry Broad's course, and just prior to his teaching and playing visit to the course at Pulborough — and just after we had gone to press. Although "nackered" by the long car journey from Nantwich (and late night jollies "we didn't get to bed any night before 2am") Paul impressed us with some lovely playing in the office whilst we took some photographs. His musicality is a joy to listen to, and his left hand is astonishing, performing feats of fret-stretching like the celebrated passages in Danza Paraguaya and other finger twisters, with ease and expression. His off platform manner too is one of quietly confident, relaxed, very gracious — a perfect ambassador.

Paul Galbraith was born in Edinburgh in 1964. His father is a QC, his mother a psychologist. In 1967 his parents emigrated to Africa where the family remained for three years before returning to the U.K. to live in London. It was in London that the young Paul Galbraith, along with his two brothers, began piano lessons. However, for his ninth birthday his parents made him a present of a guitar, and he promptly joined the school folk guitar class. After a year he was advised to begin classical guitar. His teacher, Graham Wade was living at that time quite near to the Galbraiths. After eight months or so, just as he had settled down both Paul and his teacher moved again, Graham Wade to Leeds, the Galbraith family to Cornwall for a year, where Paul carried on his lessons with Ian Jackson. In 1975 the family returned to Edinburgh and Paul attended St. Mary's Music School where he had piano lessons from Francesca Uhlenbruek — a pupil of Alfred Cortot for ten years — and guitar lessons with Barry Shaw.

It was his piano teacher who arranged for Paul to be heard by Alirio Diaz, who advised him to concentrate on guitar and urged him to study with Gordon Crosskey. About this time he entered Chetham's School of Music in Manchester and attended the Royal Northern College of Music for his guitar tuition. He also took part in the school Lunchtime Concerts and recitals for music societies, mainly in the north, and in 1980 performed Dodgson's 1st

Guitar Concerto with the Chetham School Orchestra in Leeds. In the same year he gained 3rd Prize in the String Section of the B.B.C. TV Young Musician of the Year competition.

In 1981 Paul was the youngest competitor in the 1st Segovia International Competition, held at Leeds Castle, Kent, and gained 2nd Prize. As a result of the winner, Tsuyoshi Horiuchi tragically injuring his left hand, Paul undertook some of his prize commitments which included concerts in Rome, and a concerto engagement with the English Chamber Orchestra at the Queen Elizabeth Hall, London. He also played in Amsterdam.

In April 1982 Paul won the string section of the BBC TV Young Musician of the Year competition and performed the Rodrigo concerto with the BBC Northern Symphony Orchestra conducted by Bryden Thomas, at the Free Trade Hall, Manchester, in the Final Concerto Round.

Since then Paul has given many recitals including appearances with the Halle Orchestra, the Ulster Orchestra, and the Royal Philharmonic Orchestra. This month Paul continues his studies with Gordon Crosskey at the Royal Northern College of Music where he will be taking a performer's diploma.

In conversation with Paul we discovered his ambition to be a professional guitarist was settled on the moment he got his first guitar ...

I still wouldn't be anything else; but I think it's a great strain being a performer on the full time circuit, and I don't think I would enjoy it full time. I'd like to do it part time — perhaps have a set period for playing concerts, and teach during the remaining time. I haven't done much teaching up till now, but I think I would enjoy that; teaching kids from starting fresh, watching their progress and making up my own exercises for them. Also teaching more advanced players is rewarding too.

Tell us about your own teacher, Gordon Crosskey?

He's great. I think the best thing about him is that as well as being a superb musician, he's very practical, very down to earth — which helps me a lot because, for example, I always tended to play Bach very romantically, and he keeps a tight rein on this. And as well as being a terrific player himself he has a deep understanding of the music, so stylistically he's tops. He's very sound, and he insists on a very secure technique.

Which players inspired you early on?

The first record I heard was John Williams and Julian Bream's 'Together'. But more recently I've found that Alirio Diaz appeals most to me. I went on a course with him last year and I really admire his playing. I think he's a great musician. And he inspires guitarists around him. It was he that got me to love Latin American music. I play a lot of that now. I think that's an area of classical guitar music that's neglected somewhat; that sort of popular folk music set in to the guitar programme. I heard Leo Brouwer say that he tries to have what he calls 'historical art' to begin with, followed by contemporary music, and then popular folk music to finish with. I think that's good programme strategy. Diaz belongs to the old tradition; I think he went to a lot of Cortot classes in Siena; and I admire Cortot a lot. But I suppose the person who's influenced me most would be the piano teacher I had in Edinburgh. It was she who took me to play for Diaz, and that determined my studying with Gordon Crosskey.

Paul Galbraith practising at St Mary's Music School, Edinburgh, 1975.



Whose idea was it that you enter competitions?

The school's. For instance, after the Segovia competition I wasn't all that keen on entering for the BBC Young Musicians, because the Segovia was a great strain for me. But, of course I'm pleased now. And they're excellent when it comes to competitions. For the BBC one they did a series of workshop concerts running up to the competition so we had an exact rehearsal of what we would be doing.

Apart from that what's the great thing about Chetham's?

Basically, it gets its priorities right; and for a variety of students. I concentrated more on the musical side, so they were quite flexible for me; they didn't impose a lot of academic work like they could have done, and then I would have been in a bit of a mess a lot of the time. Of course, they put you through O and A levels; and for people who want to do academic work the standard is pretty high. The standard of academic music is very high indeed. The best thing though is the standard of instrumental tuition.

What are your own views on competitions?

I think it really depends on your attitude once you're in for it. In the Segovia competition I was really naive about playing, and I didn't really expect to get anywhere; so I didn't have any nerves until the final round, and then I found I was under a bit of pressure. Also, in the BBC Young Musicians I was one of the oldest, and in the Segovia the youngest. And the pressure in the Segovia was terrific. It stretched over four days — three rounds. I was really nackered at the end of it. Waiting up every night to see whether you'd got through or not. All that added to the strain. In fact nobody was pleased with their performance in the concerto final; even the winner was disappointed. And playing with a piano was awful. But to answer the question; I entered the competition mainly to give myself some work to do. The repertoire for it did me a lot of good — just learning it. I already knew the Tedesco sonata and a bit of the Rodrigo Fantasia, but the rest was a crash course. We had to learn both the Ponce concerto and the Rodrigo Fantasia even though we had a choice which to play, and I had to learn the Ponce in about eight days. So if I had been asked to play it I would have been a bit shaky, to say the least. Also the opportunity of meeting so many people was an attraction too. So I was just using the competition as a good experience rather than going in for it to win. And I had nothing to lose.

What happened to you on the final night having played so exquisitely previously?

I remember being very, very tired; and I hadn't worked at the Rodrigo as much as the other pieces, not really expecting to get through, so I felt rather insecure about it, also I was a bit put off having to play with piano; I don't like the combination of the two sounds, I think they clash. But I was quite pleased that I'd done as well as I did under the circumstances; feeling the way I did. I didn't crack-up or anything, which I was afraid of doing.

Did you hear any of the others during the competition?

No, I purposely avoided that because if I'd heard a lot of people better than me I would have been more nervous than I was. I didn't think it was a good idea to compare yourself too much, even though it is a competition.

How did you feel when you knew you had to take on some of the winner's engagements?

The organizers contacted the headmaster at school, and he kept it secret for a while. He wanted to keep it reasonably clear for me, and not put too much strain on me. So I did some of the important ones, the rest were cancelled. Horiuchi was probably my best friend during the competition. We lunched together and talked a lot. He's a really superb bloke. I heard him in the Gala Concert

afterwards — we both played in that — and he played Britten's Nocturnal. It was incredible, and very moving. It was an unusual performance in many ways. In the Pasacaglia, for instance he did things we wouldn't have thought of; certainly I wouldn't have; he brought new light to it. And it made sense as a whole too. And of course, his technique was just about flawless. He worked very hard; for instance, there was a Barn Dance on the Friday night, after the first round, and most people went to that and had a good time. The two Japanese worked instead. Their view was that a competition isn't having a good time because competitions are hard work.

How do you prepare for a concert?

I try and do as much as I can just before the performance. On the day I work flat out so that I feel I've done as much as I could have done. That gets rid of a lot of nerves too. I don't play the works through; I take them to pieces. If I feel really warm technically then I forget totally about the technical part of the performance — hopefully — and the music comes much more naturally. I try to gauge myself for the whole performance; getting through one and a half hours of music, because I find that very tiring — physically and mentally. That's why technique is very important, then your fingers don't get so stiff.

When you come out onto the platform do you focus on anyone in particular?

Not really; I try and get as much contact as possible with the audience. I don't try and project myself too much, I let people come towards me.

When you start to play, what's your mind focussing on?

On the sound of the music rather than the emotion, then the sound will create the emotion within me, so that the music becomes expressive.

Is there a point where the act of music making takes over, or are you always aware that there's an audience in front of you?

No, very often I forget they're there, especially when I close my eyes, which I seem to do a lot. It also depends on what I'm playing. If I'm playing Bach it raises me up into a different level. Bach is the music I most enjoy playing at the moment. In fact the record I'll be making will be all Bach. But I need an audience there of course, without one I couldn't get that emotional by myself.

Are you a natural player, do things come easily, or has guitar playing ever been a drudge?

I think my technique comes more naturally now. At one time, when I was fourteen or fifteen it was a great struggle; I had to do an awful lot of technique work. At that time I was deciding whether to be a pianist or a guitarist, because the piano seemed to be a lot more natural for me. It's probably an easier instrument to get to grips with. There are so many difficulties with the guitar, so many hang-ups. I've gradually ironed out a lot of things that worried me, though. My scale playing left a lot to be desired, quite a long time ago, and I've worked like stink on that the last couple of years; especially preparing for the Rodrigo. You can't really play that without having the scales.

Do you use three fingers for those scales?

No, just i & m. I've never gone into using all three. I have thought about it, but it seems a bit unnatural when you're doing different rhythms. If you're playing triplets alone it would be alright, but you have to be able to vary the rhythm within a scale. Also the annular nail is a different angle, so that's a problem.

What is the big difficulty with the Rodrigo?

Well, it's a tour de force for a start — just getting through it and keeping your concentration throughout it. And as well as thinking of the overall piece you have to be all the time alert for the next entry. You have to think about projecting your sound and then you have to put something new into the work. It's really quite a different art

playing a concerto. You have to think totally differently. There are times, though, when you can relax and let the emotion come out.

Notwithstanding your difficulties with nails, what sort of tone do you aim for?

It's only recently that I've considered tone. Much earlier on I was just concerned about a secure technique; and anyway, my nails were so weak and they made a pretty dreadful sound. False nails aren't the right solution; they've never made the right sound for me. I use Players Nails, which are very good, but I've had a couple of mishaps — like the time at the Queen Elizabeth Hall when one flew off just at the end of the slow movement of the Rodrigo, and I had to go off between movements to fix it. Another time in the middle of a Dodgson piece. So they're not totally free of worry. Recently I've left them off, and my own nails are thickening up, and they make a really good sound, but wear down easily. I'm going to have to work something out fairly soon. I eat masses of jelly, and use up bottles of Tuff Nail too.



I like John Williams' sound. It's so consistent. Some guitarists can make amazing sounds occasionally, but their general sound is weak. I don't like that, I'd rather have a more consistent sound.

How do you see your career developing?

I've mentioned the teaching. As far as my playing is concerned it's been mostly solo up to now, although I have played concertos, and I did some chamber work at school which was good fun. Also I'm booked to play guitar for the Scottish Symphony Orchestra in the Ondine Suite No 2 by Henze. But I like the idea of more guitars. I think that works well. A lot can be done with just two guitars. I've arranged some Schubert sonatas for two guitars, and they're beautiful. Also the guitar quartet, I'd love to do something like that. I know playing the guitar for a living is a struggle, but it doesn't put me off. What is good is that there are new guitar societies springing up all over the place, so that helps. And there's teaching.

So, later on if you were offered a professorship at a college you'd take it?

Oh yes, I'd love a stable job as a teacher, and work round that. That would be ideal. I certainly wouldn't like to constantly tour, I think you could find yourself in a bit of a mess after a while.

You've said you like the music of Bach most; but what about the music of the times?

I'm very fond of that. I've just had a piece written for me by a school friend, Patrick Bridgeman. It's a sonata, a wonderful piece. I've just performed it at John Arran's course. Patrick is into a lot of the music that I am — which isn't necessarily classical music, for instance, music by David Byrne and Steve Reich. It's amazing what he's done in this sonata, it's not written from a guitarist point of view. So it makes big demands as well as having some unusual features.

I also like Adrian Belew — that was a great interview with him in *Guitar* — and Talking Heads. I like the concept of the music; they've taken a lot from African tribal music. Another thing that's good is they all play equal parts, there's no one person who stands out in the group. The new group has seven or eight members all contributing to the one sound; and it's a terrific, uplifting feeling.

Have you ever wanted to play that music yourself?

I do, but you've got to devote yourself entirely to it. I did play bass guitar for a bit in a rock group, but it didn't come to much. I'd love to play rhythm guitar for a while. I listen to quite a lot of rock music. I enjoy it because it's so different to what I play. There's so much classical music that I actually play that when I want to listen for my own pleasure I usually listen to rock music or jazz. It's the same with other people. For instance most people at Chetham's listen to rock music more than to classical music, and yet three of the four finalists in the BBC Young Musician of the Year were 'Chets'! It's quite amazing really, you'd think in a music school they'd all be hooked on Mozart, or whatever, but not really, it's all David Bowie and Genesis and stuff like that. I haven't met many people who only



Young Musician of the Year String Final 1982. String finalists applauding 1st prize winner, Paul Galbraith.

like classical music, it's quite unusual. As far as playing's concerned though I prefer to play classical guitar and just centre on that rather than try to do lots of things and maybe do them all badly.

(See Diary for Paul's south bank performance of the Aranjuez this month.)

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A word from the Master before the Segovia Competition 1981. (Photo Manchester Evening News).

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EUSTÁQUIO GRILLO BRAZILIAN GUITARIST

— INTERVIEWED BY —
EDSON COSTA

Eustáquio Grilo was born in 1948, in the city of Passos, in the state of Minas Gerais, where he began to study guitar at the age of 11. He is considered today one of Brazil's most brilliant guitarists. During his career, which is still not very known outside of Latin America, he has participated in international competitions such as the III Barrios Festival in Mexico in 1979, in which he was awarded first prize. He now lives in Brasilia, capital of Brazil, and is dedicated to teaching and giving concerts in Brazilian and Latin American cities. He also holds a tutorship at the Federal University of Uberlandia, in Minas Gerais.

How would you explain the fact that a country as big as Brazil — where the guitar can be said to be a current household item — has not revealed a greater number of internationally acclaimed guitarists?

That's a rather difficult question. I may point out a few reasons, but before that let's look at the two basic factors which explain why the guitar has attained such a great popularity: its low cost and great versatility. That is why it is particularly suited for popular music. So here we have one of the main reasons: the great popularity of the guitar is due mostly to its usage in popular music. In this field a great number of musicians may play professionally without having to display a very high level of technical and interpretative refinement. In fact, in many popular groups it is possible to achieve good results working with the instrumentalists who would give mediocre performances in

a solo concert. Besides that, it must be said that there is a reasonably large number of good popular instrumentalists in Brazil who have not become 'exportation products' and thus remain unknown abroad.

In some cases, this is because they do not meet the exacting standards of 'exportable' music, in other cases I believe it is simply a problem of marketing; either there is no market abroad for this type of music, or there are no economic policies in Brazil with a view to fostering this type of 'exportation'.

Another important reason is the relatively small consumption of classical music in Brazil. On the professional level, the tradition of music culture is proportionately weak in Brazil, and this is all the more true when it comes to classical music. Consequently, there is little or no encouragement for the students who are faced with bleak professional perspectives and are thus compelled to choose other professions, ending up as mere amateur guitarists. Besides this, and partially as a consequence of what I said, there is a lack of high-level pedagogy.

Do you think that academic circles throughout the country still hold a certain prejudice in relation to the guitar, which has put many obstacles to its inclusion in University courses?

Yes. Still today there persists in Brazil an old prejudice which stems from the fact that the higher classes of 'Brazilian society which appreciate 'good music' considered for a long time the guitar to be a plebeian instrument, used only to play plebeian music. This seems to explain why there are no guitar courses in Brazilian universities. What we see is a vicious circle; prejudice bars the guitar from universities; this, logically, bars the guitarists' access to a high level music education; this lack of high level music education inevitably lowers the standards of quality among guitarists, which only helps to increase the prejudice of those higher social classes which profess 'demanding' musical standards.

Yet, this vicious circle is beginning to be broken. In recent years the University of Santa Maria in the State of Rio Grande do Sul created a guitar course, in which was followed by the Federal University of the State of Minas Gerais.

The cities of São Paulo and Rio de Janeiro have traditionally been the leading centres of activities related to the guitar. Do you think they still exert such a great influence in the formation of Brazilian guitarists?

What you say confirms my view of the general view of the situation of the guitar in Brazil. São Paulo and Rio de Janeiro are, in fact, the country's most important cultural and economic centres. Naturally, activities in all fields, including music, tend to concentrate in these cities. However, it is important to say that the guitar culture has spread to the whole country, including the interior. In my travels I have confirmed this; there is hardly a town or village without a considerable number of acting guitarists, some which are dedicated to classical guitar.

At first glance it may seem surprising, but on a closer analysis we see that this results from the great tradition of instrumental music, including the instrumental solo, in Brazilian popular music. The diffusion of classical music, stimulated, to a certain extent, by conservatories, street bands, small orchestras and the radio, plus the publishing of guitar music via Josefina Robledo and Isaías Savio (the Tarregá school), brought about a certain popularity of a varied guitar repertoire which includes basically three types of music: popular Brazilian music, classics of the guitar literature and transcriptions of works for other instruments such as the piano, which became vulgarised.

Nevertheless, work opportunities for the musician are still smaller than should be expected from the capital of such a large country.

Tell us something about your own musical formation. When did you become interested in the guitar?

My musical formation began quite early. I used to listen to my parents, brothers and other relatives and friends, who used to gather often at home to play their own music. My home was something like a clan; my father and uncles lived together with my grandfather. Today, my father has 15 sons — so you may well imagine that more than 30 people lived in the same house. At least half of them used to play some instrument, interpreting an eclectic repertoire which included many classics. When I was about 7 or 8, I began playing instruments which suited my size better: mandolin and cavaquinho (a popular Brazilian instrument — somewhat like a miniature 4 stringed guitar). At that time I acquired my preference for plucked strings. At 11, I took up the guitar once and for all. I thought it was important to mention the surroundings in which I was brought up because, although I was a self-taught guitarist, I was not alone; at home there were four of us who studied the classical guitar together. After that, the others dropped out, and I began working professionally as electric guitarist in popular music groups. I also studied the piano for three years. During many years my musical formation was stimulated mainly by contacts with musicians who played other instruments.

I was to become familiar with the other classical guitarists only ten years later in Belo Horizonte, where I made my debut as a concert player (Belo Horizonte is the capital of my state — Minas Gerais). Then in 1972 and 1974 I studied under Abel Carlevaro and Guido Santorsola, who directed an annual guitar seminar in Porto Alegre, a city in the south of the country. With the exception of these two years, everything I learned came from experience, research and interacting with other guitarists.

In my self teaching process, I was lucky enough to meet many people — musicians and non-musicians — with great critical capacity, who were not only stimulating, but also important to me.

Did you completely drop popular music after that?

Yes, for some time, this was necessary for me to develop and improve my technique and study classical works more deeply. Lately I have re-introduced popular pieces into my repertoire, with two basic objectives: to develop a didactic repertoire based on these pieces and to elaborate concert versions of those pieces which became classics in Brazilian popular music. In my opinion, there are works of this type that, when adequately developed and arranged, may be included in concert programmes.

Is it possible in Brazil, to make a living exclusively out of guitar teaching?

I like to teach — I've been giving guitar lessons since 1964, although then I was only a kid. I also taught mathematics for 3 years. At present at the University of Uberlândia, I teach guitar and theory — particularly harmony and counterpoint.

As to the situation of the guitar teacher in Brazil, remember what I said about the great guitar culture which exists here on an amateur level, contrasting with a small work market for professionals. As a result, it is almost impossible to make a living in Brazil exclusively out of guitar playing although it is possible to earn relatively well by giving lessons privately or in schools.

How about your experience in guitar competitions?

Actually, I don't like guitar competitions very much. I believe guitar festivals and similar events are much less tense and more profitable. But to participate in competitions is inevitable in some circumstances. In 1974 there was an international competition in Porto Alegre, capital of the state of Rio Grande do Sul, in which I knew beforehand that I was in no condition to win first prize. But there was a special prize for the best Brazilian guitarist



and I decided to try it. I won, but decided not to participate in this sort of event any more. I made an exception in 1978 in a competition which also took place in Porto Alegre. This time it was a composition contest and only offered a first prize. My piece 'Toccata Mineira' was awarded 'honourable mention' which, in that case, was equivalent to a second place.

In August 1979, I became interested in the 11 Mangoré competition in Mexico City, sponsored by the Mangoré Society, which was formed by some of Augustín Barrios' former students. I thought it was a good opportunity to get to know more about this rather controversial composer, besides visiting a country which fascinates me. Since I had already worked on some of Barrios' pieces, I thought I had a good chance to come out well, so I made one more exception and in fact I won the competition. I was particularly satisfied to know that my musical analysis of 'La Catedral' and 'Allegro Sinfónico' had been the decisive factors. In competitions, technical virtuosity only too often overshadows musicianship. Well — magnificent note-makers do not always produce good music. In fact, they usually don't. As a pedagogue, I believe it is important to fight against this type of distortion. I don't intend to take part in competitions any more, except maybe composition contests.

Is it true that you never received the amount corresponding to the first prize in the Mangoré competition?

Yes, that is true. I think a disagreement came up between the directors of the competition and the sponsors, and so the latter withdrew the money for the prizes on the last day. I'm not really sure how it all happened. The fact is that I didn't receive the money corresponding to the first prize. I can't complain however, because the president of the Mangoré Society did his very best to solve the problem.

And how do you see Barrios today?

To judge from what I managed to learn about him up to now, and considering the time and place in which he lived, studied and played, Barrios was a great guitarist. I still haven't heard any of the recordings he left. As a composer, we must take a relative view of his style, otherwise it becomes difficult to understand the anachronism of his exaggerated romantic conceptions, even when some titles and passages suggest a vague impressionistic intention. However, it is because of his anachronism that Barrios holds a very important place in guitar literature. If I'm not unforgivably mistaken, he composed anthological works which are essentially guitaristic and profoundly romantic. Of course, I have in mind his best pieces — because of these I feel tempted to compare Barrios to Chopin (by whom he was certainly quite influenced), even though I am aware that this type of comparison may be perilous. It is really a pity that Barrios' production is so small.

There seems to exist a certain amount of fanaticism and prejudice in relation to Barrios' music.

Well, it is quite an adventure to answer questions like this; anyway, I used to love Jules Verne's stories and you don't seem to want to spare me. I will try to place myself between the two extreme groups which exist: those who are fanatically against Barrios will criticize me for my praise of him; those who are fanatical admirers of him will attack me for those criticisms I place (I've known some who would not hesitate to break your nose if you dared to say that Barrios had an ugly nose).

It is my view that, besides his romantic temperament, Barrios was rather naive, I have confirmed this when talking to some of his former students. Now, naivety is no novelty in the history of music. These two characteristics — romanticism and naivety — explain his susceptibility to certain influences and the fact that he fell prey to the exploitation of managers, as an exotic showcase, to say nothing of mystifications like 'the Paganini of the guitar', which he did nothing to curb.

All this certainly had some influence in his works, although this does not invalidate what I said before about his best pieces. I think that his anachronism, and the exploitation by which he was assailed, are responsible for a general feeling of rejection which translates into a strong prejudice against Barrios — an unjust prejudice — because it simply does not take into account the high intrinsic value of his best pieces. On the other hand, his admirers, moved and reinforced by a solidarity which naturally came up to fight this injustice, tend to assume a radical position in the opposite direction. Thus it is difficult to determine the value of Barrios' works in an objective way.

Do you consider yourself to be within the mainstream of any school in particular?

It depends on your concept of school. Since I have my own ideas about music and the guitar, I can't deny that I follow any school at all. I might even be in the process of founding one, though I do not have such a pretension. On the contrary, my approach is that of a free-thinker. What I can say for sure is, that over the years, I have been organizing and analysing more deeply certain reflections which are building up towards a Theory or even an epistemology of the guitar technique.

However, in its more usual meaning, the word school refers to the choice of certain technical and interpretative resources, with the consequent exclusion of others, in such a way that, besides forming an organized body or resources which are compatible among themselves, it is possible to create a style, leading to an homogeneity of posture, sonority and interpretation. Now, from this concept of school results a closed system which is simply incapable of fully evolving. That is why I refuse to adopt this concept; what I search for is the greatest possible number of technical resources which I feel able to develop, compatibilize, and organize in one solid body, to be used in the endeavour to produce an ever increasing musical quality. Since I adopted this view, many prejudices were easily dismantled. I understood more clearly the meaning of the expression 'technique at the service of art', the aesthetic necessity became the absolute guide and goal of my technical development.

All this seems not to be within the grasp of the average beginner...

Of course, beginners need some guidelines to provide the necessary orientation; a certain limitation of the vast musical and technical complexities becomes necessary in order to place these complexities within their reach. This has to be done until they have attained a minimum level of production and aesthetic perception which enables them to deepen and expand their studies.

There exist some basic facts which present little or no subjectivity if we consider that the anatomical, psychological and physiological characteristics of each

student differ greatly in detail, but these are more or less homogenous from a more general standpoint. In an effort to prevent the creation of dogmas, I encourage my students — sometimes I even force them — to always try all possible technical alternatives which may occur to them (or to me), before selecting the best. Naturally the results vary greatly and I think this is excellent as long as the fundamental stylistic elements of the piece are respected.

What is your opinion about the Abel Carlevaro School, in face of the importance which is being attributed to it by Latin American guitar teachers?

I studied under Abel Carlevaro in 1972 during the IV International Guitar Seminar in Porto Alegre, and again in 1974. I think that he gave a great contribution to the evolution of the guitar technique, particularly in what refers to the study of the relationship between the anatomy of the guitar and the physiology of the guitarist, and, still, between these relationships and guitar musicianship.

I'm not though a 'follower' of Abel Carlevaro, there are technical and interpretative resources which I use and he doesn't, and there are some that he proposes which I don't use. Thus the same criticism I directed to the concept of school can be applied to him. I don't intend to follow any specific school, be it Tarrega, Carlevaro or whatever, in the same way that I have no intention of leading a school of my own. Unfortunately, there seems to be a trend to make Carlevaro the leader of a school — a type of guru. I don't know if Carlevaro is aware of this; or if its all been created by his disciples (some of which tend to become fanatic, eliminating any possibility whatsoever of criticism or divergence).

Anyway, I just hope he doesn't become one more leader of a 'new' school, which may present advantages in relation to others, but will invariably present the limitations which are inherent to the very concept of school.

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MASTERWORKS · CARLOS BONELL

CAPRICHO ARABE — Francisco Tarrega

Amongst all of Tarrega's compositions for the guitar *Capricho Arabe* is almost unique for its length (albeit about five minutes) which removes it from the composer's more familiar domain of miniatures e.g. *Marieta*, *Maria*, *El Alborada*, *Danza Morá* and several others. Only *Recuerdos de la Alhambra* compares with it in intensity. Both works reveal a gift for lyrical invention and the ability to develop a melodic idea or motif: characteristics inseparable from his feeling for the guitar and its sound-world. What a pity that Tarrega only left us two such works! If only he had spent less time and energy on those hundreds of transcriptions and more on developing his compositional flair in order to build up a library of original works. . .

The full title of the work is *Serenata: Capricho Arabe* (serenade: Arabic caprice). A serenade is usually sung of course, so we must discover a way of making the guitar sing. This will not be the last time I say this — so much music we play should have the flowing lines and natural inflexions of singing. Even if you can only sing badly, try humming or la-la-laing the theme of the Capricho as expressively as possible. Listen to yourself; there will be little crescendos and diminuendos and breathing pauses which will come to you quite naturally. Some of these features you will discard of course, but so many will form the basis of an interpretation. But to return to the title: the *Arabe* shines through in all those fast semi-quaver passages throughout the piece — free and improvised and dance-like. More about this later. The piece begins with a brief introduction in 3/4 time.

Introduction (Bar 1-8)

We meet our first arabesque in bar 2. Played evenly in tempo it means nothing. It must have atmosphere, a sense of improvisation, and because of its placement at the beginning of the piece: a sense of expectation. In Ex.1 I have indicated how you could play it: lean on the first note and from there a slight accelerando through the bar.

Playing out of tempo for an expressive purpose (rubato) always gives a sense of freedom and improvisation to music, but beware, when you borrow time you must give it back — and straight away too! Here you give it back in bar 3 by waiting on the minim as in example 2, where I have tried to illustrate graphically the effect on time and pulse of rubato:

Example 2:

bar 2

Bar 5-8 is a repeat of bar 1-4. Do not simply repeat what you have played before. *Repetition without variety is monotony!* Make it sound like an echo of the first few bars, or make the accelerando/rubato less pronounced, or play the arabesque figure of bar 2 more in tempo the first time it appears, and freer the second time. There are various possibilities.

Introduction (Bar 9-12)

Whereas the melodic direction of bar 1-4, 5-9, has been downwards from the high G above the 12th fret to the C sharp on the 2nd string in the space of three bars, the direction from bar 9-10 is the opposite: an ascent in even quavers within two bars of $1\frac{1}{2}$ octaves

Tarrega has marked it crescendo which is always the *natural* inclination of music which rises in pitch. Of course, there are exceptions but this is a general tendency to which I will be referring again and again. Incidentally, a crescendo means starting quietly and getting louder, not starting loud and trying (against the odds) to get louder still. Notice that the crescendo in bar 9 starts on the first quaver and not on the first note which should still be loud to give more impetus to the crescendo. The crescendo will be more effective without an accelerando.

The arabesque figure in bar 11 must *start* loud since you will have reached the top of the crescendo in the middle of the previous bar, otherwise the music will sound disjointed. If you take a little extra time on the first beat of bar 11, give it back on the next beat as in Ex. 4.

From bar 9 the harmonic thrust of the music is towards the D-minor chord in bar 13. Bar 9-13 is one long elaborated cadence in D-minor:

A musical staff in common time, featuring a treble clef and a key signature of one sharp (F#). It starts with a quarter note followed by a bar line.

The bass pattern at bar 13 and 14 has great strength partly because of the delayed cadential resolution referred to above, and partly because of the sheer sonority of bass-line and chords.

Example 6:

Notice the strength and pull of the second bass-note in each bar (F).

The theme

From bar 15 the same bass-line continues for a further three bars.

Example 7:

The strength of the second beat continues with further emphasis, for the tune itself is accented on the second beat. Given the *cantabile* nature of the tune the accenting must be discreetly done but *it must be there*, for it transforms the rhythmic balance of the music.

Watch out for the grace notes at bar 15 and 16. They both strengthen and decorate the melody. Further, they are part of the melody themselves, and like all grace-notes they must sound absolutely positive (even accented) and clear. Unfortunately, this often presents considerable technical difficulties so that the temptation is to be tentative. Consequently, the second semi-quaver of the fourth beat of bars 15 and 16 (the A) often sounds stronger than the ornamented fourth beat itself. This really sounds feeble. Take time over the grace-notes, even to the point of playing them like a triplet, and make them sound melodic and emphatic.

Example 8:

In bar 17, really play the crescendo, do not just imagine you are doing so. Here the melody soars to its highest and most intense point, and so should the sound of your guitar. As the melody climbs down from bar 18 to 19, notice the repeated note figure and accent at bar 19, just like bar 15. Phrase in the same way. The same applies to bar 20.

Example 9:

Give shapes to the arabesque figure at bars 21-22. Just as crescendo means start quietly, so does accelerando means start slowly. Aim for the highest note — the G on the first beat of bar 22. For once, follow the natural inclination of the fingers: reach out for that high note and take a little time getting there. Play a crescendo as well as an accelerando in bar 21, so that the top note is at the peak of the crescendo. It will all sound very natural. Phrase the descending semi-quavers in bar 22 in crotchets not quavers.

From here on the piece repeats and elaborates the tune in various keys (the relative major at bar 34, and tonic major at bar 45). Notice the effect of these key changes: the first

gives a feeling of repose and the second a feeling of elation.

Example 10:

Remember, once again, what crescendo and accelerando really means in bars 43 and 44. Note the open string fingering on the last beat of bar 44. You may find this easier than playing the E on the second string.

Example 11:

Note the slurring: it means slurring onto the 3rd string where I have indicated with an arrow, and again onto the 4th string in the next beat, without having previously played that string. The bar should be played *ad libitum* as marked. I have written below a graphic suggestion as to how to play it:

Example 12:

Just as crescendo means getting louder, a ritardando means getting slower until the end of the end of the phrase: thus, the ending of the piece. Written below a graphic illustration of what I mean.

Example 13:

The last two bars:

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