

Guitar

the magazine for all guitarists

**Sabicas — King of the
Flamencos**

**Siegfried Kobliza
Austrian Guitarist**

Creative Jazz & Blues

Guitar Makers Workshop

Traditional Folk Guitar

Notes on Teaching

Bottleneck & Slide

Djangology

**Adrian Belew's
Animal Noises**

**Guitar in 19th Century
Spain**



IF IT CONCERN'S GUITAR YOU'LL READ ABOUT IT IN **Guitar**

10th Anniversary

This issue celebrates our 10th anniversary and, without more ado, we wish to thank:

Our contributors, past and present, who, whatever the time of year, always came through with their copy ... well, nearly always. Our advertisers who have with good heart, put with the occasional weird screw-ups in their ads.

Above all, to you dear reader for sticking with us so far, (and for keeping us in line from time to time).

Much has happened within the guitar field in the last year; publications have come and gone; but *Guitar* still remains the proven — the most highly respected magazine in the guitar field. Your letters have shown us that at the moment the chemistry is OK. It's interesting that a market research undertaken by IPC in connection with *Guitar* showed conclusively that the majority of classical guitarists have musical interests other than classical (likewise many jazz and folk and rock players have an interest in classical music). Our recent researches show that this position still pertains. Guitarists everywhere have been encouraged in this healthy catholic attitude by two of our greatest classical guitarists John Williams and Julian Bream, whose involvement in more popular music (Bream's uncanny Djangoesque jazz playing is world renowned) has done much to popularise our instrument.

Of course there are a few people whose interests lie in a strictly classical direction, however, we have found that these too have become satisfied with our coverage over the years. After all, we were the first magazine to carry interviews with Segovia, Bream, Williams, Diaz, in fact all the greats. It was in *Guitar* too that Barrios and Pernambuco (to name but two) first became known to British guitarists, and are now part of guitar history. Over the years features on every aspect of the guitar and guitar playing (even a paper on fingernails — Dr. Malcolm Weller, Feb. 1973) have appeared in *Guitar* by all the acknowledged authorities. Moreover, *Guitar* has been quoted in all the most important books and reference works on the instrument; in the *New Grove Dictionary of Music*, *Guitar* appears to be the only guitar magazine source given. It's a compliment to *Guitar* too, that magazines which have sprung up — and some that have disappeared — sooner or later have found themselves in the embarrassing position of having to resort to copying *Guitar* in an attempt to offer something new to their readers.

Naturally we have some exciting new things planned for the Autumn. These include 'Master Works' by Carlos Bonell — a practical analysis of major programme works; 'Ensemble Playing' by John Taylor of the Omega Guitar Quartet; and Reginald Smith Brindle will continue to probe those neglected aspects of performance. In addition John Mills will be resuming his very popular articles on technique.

We are sure all our readers will join us in congratulating Paul Galbraith for achieving 2nd place in the Young Musician of the Year competition, and in doing so bringing the guitar to the Finals of one of the world's most important musical events, where, incredibly, it was considered worthy to be compared to the very aristocrats of the instrument world.

Congrats too to his teacher Gordon Crosskey, Guitar Prof. at the Royal Northern College of Music, who together with Hector Quine (Royal Academy, and with whom studied this year's winner of the Segovia Competition) are obviously doing stirring work for the guitar.

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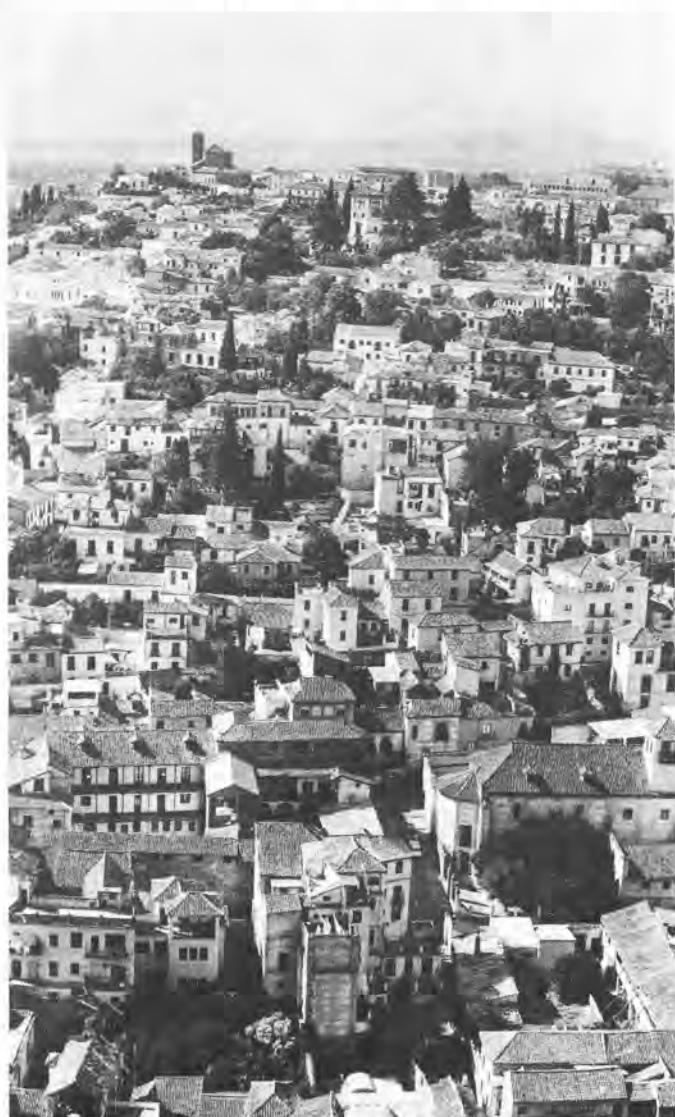
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THE GUITAR IN 19TH CENTURY SPAIN

BY SARAH CLARKE



Granada from the Alhambra

Photo: George Clinton

I greatly enjoy spending an occasional afternoon browsing in a well-stocked second-hand bookshop. Recently I have unearthed three books which I found particularly interesting because they gave an insight into how people in the 1820s and 1830s viewed the guitar in Spain, and as such illustrate why many people did not see it as a serious classical instrument.

The three books in question are: Washington Irving's "Tales of the Alhambra" (for which I paid 2p); George Borrow's "The Bible in Spain" (for which I paid 50p); and Richard Ford's "Gatherings from Spain" (£1). None of these travellers was primarily interested in the guitar, or even music, yet they each mention the instrument several times.

They all agree on what has always been known: the guitar is a particularly Spanish instrument:

Borrow (p 199) "He ... touched the favourite instrument of the Spaniards in a truly masterly manner."

Ford (p 358) "The guitar is part and parcel of the Spaniard and his ballads, he slings it across his shoulder with a ribbon as was depicted on the tombs of Egypt four thousand years ago."

Irving (p 52) "Give a Spaniard the shade in summer and the sun in winter, a little bread, garlic, oil and garbanzos, an old brown cloak and guitar and let the world roll on as it pleases. Talk of poverty with him is no disgrace."

In their references to the guitar the writers always associate it with either singing or dancing, or both:

Irving (p 138) "Here everyone contributes to the general amusement by exerting some peculiar talent — singing, telling wonderful tales or dancing to that all-pervading talisman of Spanish pleasure, the guitar."

Ford (p 199) "In due time songs are sung, a guitar is strummed ... dancing is set on foot."

The people who play are invariably the poorer members of society, often Andalusians:

Borrow (p 199) "An Andalusian cavalier taught me to touch the guitar."

Ford (p 359) "In order to feel the full power of the guitar and Spanish song the performer should be a sprightly Andaluza."

The playing is far from sophisticated, the guitars seemed only to be strummed, and the result was not always a pleasant or harmonious one:

Ford (p 351) "Their accompaniments are the tabret and the harp, the guitar, tambourine and castanet. The essence of these instruments is to give a noise on being beaten."

Borrow (p 85) "The girl brought the guitar, which with some difficulty the gypsy tuned, and then strumming it vigorously he sang."

Ford (p 358) "The performers are seldom very scientific musicians, they content themselves with striking chords, sweeping the whole hand over the strings, or flourishing, and tapping the board with the thumb, at which they are very expert."

(p 361) "As the Spaniard is warlike without being military, saltatory without being graceful, so he is musical without being harmonious; he is just the raw material made by nature, and treats himself as he does the raw products of his soil, by leaving art and final development to the foreigner."

Ford gives more detail than the others, adding that the "Pajez" family of Cadiz (presumably meaning Pages) made the best guitars in the world, and that very little music was printed in Spain, songs and airs were sold in manuscript. He refers to tablature, (p 360) "Sometimes, for the very illiterate, the notes are expressed in numerical figures which correspond with the number of the strings."

The image conjured up by these writers was probably the most well known for the guitar. Classical playing was not common:

Ford (p 358) "Occasionally in the towns there is some one who has attained more power over this ungrateful instrument, but the attempt is a failure. The guitar responds coldly to Italian words and elaborate melody, which never come home to Spanish ears or hearts."

It is worth noting that at the time that these books were written the most notable Spanish players, Sor, Aguado and Huerta, worked abroad.

This view of the guitar was one that players in different periods fought against. Sor, while a choirboy at the Monastery of Montserrat, only seemed able to play the guitar while on holiday; Tarrega's father wanted his son to play the more respectable piano and, at the beginning of the twentieth century, Segovia met similar problems.

References

Washington Irving "Tales of the Alhambra" New York. n.d. (First published 1832)

George Borrow "The Bible in Spain" London 1906. (First published 1842)

Richard Ford "Gatherings from Spain" London 1906. (First published 1846)

HABANERA

To my Parents

MARIA LINNEMANN

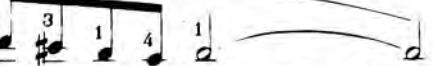
Allegro moderato

An die Musik
Op. 24, No. 1

2/4 time, treble clef, key of G major

30
marcato

31
II > 3 1 3 1
II > 3 1 3 1
V 4 3 2 1
II 4 3 2 1
32
II > 3 1 3 1
II > 3 1 3 1
V 4 3 2 1
II 4 3 2 1
33
II > 3 1 3 1
II > 3 1 3 1
V 4 3 2 1
II 4 3 2 1
34
II > 3 1 3 1
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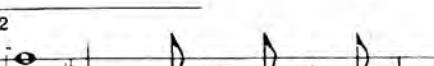
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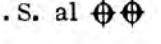
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at fingerboard 45   nat. (over soundhole)

II  

II  

57    

D. S. al 

Fine



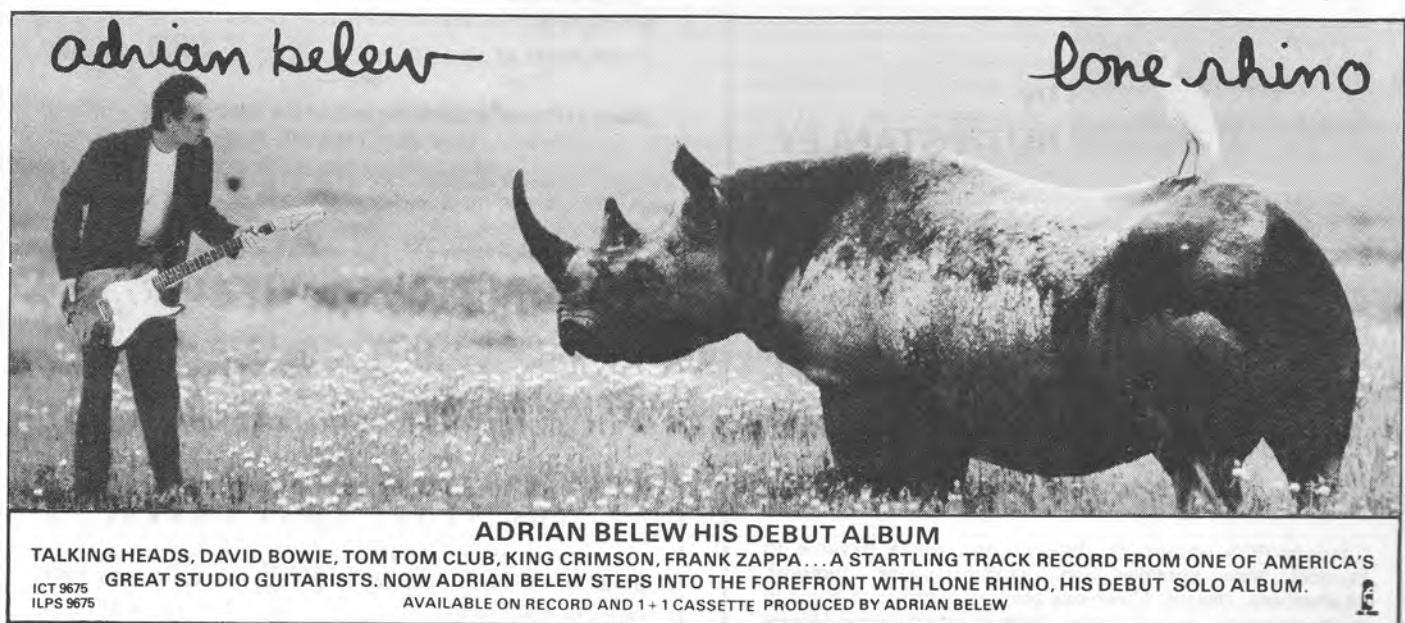
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FRANCESCO DA MILANO

Edited by Anthony Rooley

Alegrias de Cádiz

TOMÁS JIMÉNEZ



adrian belew

lone rhino

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PART 6

Traditional Folk Guitar



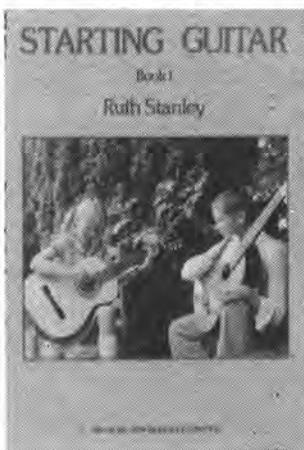
In her book, English Folk Dance, (Cambridge at the University Press 1915) Mary Neal considers the morris dance to be 'one of those dances, until lately unrecorded, which are religious in origin and are the expression in rhythm of primitive beliefs and magical ceremony'. She favoured Dr. C. Mackay's theory that the word 'morris' had celtic derivations, and that the dance was connected with the Druidical festival of Belthane. On May Day, there would have been a ceremony, incorporating ritual dance, to pay homage to the Sun-god. Many of her contemporaries believed the dance to be derived from the 'morisco', a moorish dance once popular in Spain and France, said to have been introduced into England from Spain by John of Gaunt during the reign of Edward the third. In the fifteenth century, the morris was particularly associated with the May Games, and was part of a pageant woven around the characters of Robin Hood, Maid Marian, Little John and Friar Tuck. The dancers wore different size bells on their ankles, knees and wrists. There is written record of a morris costume which was ornamented with 252 bells fastened in twenty one sets of twelve, all tuned in regular musical intervals.

Eventually, along with 'other enticements unto naughtiness', the morris and accompanying festivities were suppressed by the Puritans. The tradition was continued after the Restoration, but its former popularity was never

restored. Traditional dances — morris, sword, and dance forms associated with mummers plays — have been revived over the past twenty years along with many other aspects of folk culture. The music, originally played on the pipe and tabor, is nowadays performed on the fiddle, melodeon, concertina and accordion. Revivalist groups, namely Fairport Convention, Steeleye Span and The Albion Country Dance Band include morris tunes in their repertoires, and many folk guitarists are arranging them as solo instrumentals.

The tune for this month is a morris from southern England called 'Argeers'. Although not as fast as the Irish reel, the pace is 'lively', and requires a good right hand technique — well worked out combinations of p, i, m and a. The first section is reasonably straightforward; the notes of the bass and melody work around the root shapes of the D, A and G chords. In section two, the move on the guitar from bar three to bar four is not as difficult as it may appear once the fourth and second fingers of the left hand are established on the seventh fret for the first count of bar four, the remainder of the measure falls easily under the hand. All tied notes, except for bar five in section two are hammer-ons. Try to get the feel of two strong beats in a bar. Remember that 'Argeers' is traditional, and that it is yours to embellish and personalise.

Next month..... Scottish folk music.



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by
RUTH STANLEY

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Argeers

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Lively

Trad. Arr. JACKSON

TABLATURE (String Octave):

T	3	0	2	3	0	3	2	2	2	2	3	0	2	3	0	2	3	3	2
A	2	0																0	
B						0						0	4						

TABLATURE (String Octave):

T	3	0	2	3	2	5	0	3	2	2	2	3	0	2	3	0	2	3	3	.
A	0	0																2	0	
B						0						3							.	

TABLATURE (String Octave):

T	2	2	3	0	2	3	0	5	2	3	0	2	0	2	3	0	2	3	0
A	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
B	0	0						4	0								7	6	7

TABLATURE (String Octave):

T	2	5	3	2	3	5	3	2	0	3	2	2	0	2	3	0	2	3	3
A	2	0	2	0	2	2	2	2	2	2	2	2	2	2	2	2	2	2	0
B	0												3						

Notes on Teaching

John Gavall



John Gavall brings to these articles his considerable experience as a guitar and music educator. He was Senior Music Advisor, West Riding. Lecturer in Music, Moray House, Edinburgh. Starting in 1955 ran numerous courses in England, Scotland, and Wales. In 1961 he created the first salaried posts for guitarists in Britain, as peripatetic teacher-players.

3. Time

Unlike some other arts, such as painting, sculpture, or literature, music has as one of its basic ingredients — Time. Musical time is not the same thing as 'clock time'. They can be, often uncomfortably, linked by use of a metronome. But when a player looks at a piece of music, he takes in any helpful 'tempo word' (such as Adagio — Alegretto etc) and then registers the Time Signature in order to know what sort of pulse to set up, and how often to accentuate that pulse. Mentally, he may react to a time signature of 4 by setting up a sort of 'rhythmic envelope' such as '*One - two - three - four*'. Having once 'started up his engine' as it were, he can then scan the time pattern with which the music begins, and musically 'drive off'. Once started, he may unconsciously speed up or contract his basic pulse, according to temperament and degree of musical self-control. But his 'time' bears only a loose relation to chronological time. It is a sort of kinaesthetic act of will, underlying all his playing as he performs the music.

Syllables for Time Values.



ka-tee ka-aa ka-tee taa taa-ka-ka-aa

It is important for a pupil to grasp that he must develop the habit of always reacting to a time signature by triggering off a clearly accented pulse pattern, into which he must then fit all the 'time values' in the music. Too often, he may disregard the time signature altogether, or rely on the teacher to 'count him in'. Obviously, at first, this is necessary, but not for very long, and the early transfer of this rhythmic responsibility to the pupil is important.

A powerful means of improving the dynamism with which the pupil creates his 'rhythmic envelope' is to teach him how to beat time in the main patterns, with absolute accuracy, as done by a competent orchestral conductor. To get him to merely 'beat time' passively to someone else's playing, as required in some examinations, is really getting him nowhere. He needs to conceive of it as an act of will, and be invited to 'count in' the teacher, or fellow pupils, until his clarity is such as to compel them to start in time, and with conviction. All this involves laying aside the guitar for the time being. This can be a refreshing thing to do, especially in a hard-working lesson.

Several standard errors in simple 'count in' must be sorted out, and eliminated from early stages:

a) Pupil should not 'count in' at one tempo and start playing at another!

b) Pupil should only 'count in' complete bars. Thus, if there is an anacrusis start to a tune, the 'missing' beats need to be counted, not the full bar count. Otherwise the accent will be fatally misplaced.

c) Pupils nearly always tend to count in faster than they can really play the music. They should be pressed to count in slowly and firmly. Speed comes later.

d) As a basic rule, whenever a piece is started and then runs into difficulties, it should be re-started at a definitely slower pulse. This gives more time for pupil to think as he acts. If he continues to make errors, no matter how slow the tempo, then the music is unsuited to him at that stage.

When a beginner tackles a new piece of music, he can usefully adopt a process of grasping the time pattern by easy stages:

a) Observe the time signature, and set up a clearly accented pulse.

b) *Read aloud the time values, inside this pulse framework, using simple syllables for each time value.* Some teachers use the French time names (such as *taa* for crotchet — *ta-te* for a pair of quavers). Others invent their own (e.g. 'bong' for crotchet — *shh* for crotchet rest etc.) Whatever syllables are chosen, this is an effective way of giving security in reading time values at an early stage.

c) When the 'Syllabised Version' is correct, the pupil should then gently *tap the time pattern which has already been syllabised and tapped*.

e) He should then be ready to *play the notes in correct time and pitch*.

The musical situation which creates the strongest possible motivation for the pupil to read and play in exactly correct Time is that in which he is playing ensemble with someone else, be it teacher or fellow pupil. But while the teacher's participation will guarantee precision, there is a tendency for the pupil to rely overmuch on this sure support, with which he just has to 'fit in'. Ensemble between two pupils creates markedly more powerful demand on the pupil to be absolutely sure that he himself is playing correctly in time, since he cannot be certain that his fellow player is necessarily infallible. This is one reason for the special value attached by experienced teachers to the playing of Duos and Trios, from beginner level upwards, to high proficiency. It is always possible for a solo player, left alone, to allow himself all sorts of liberties in time-keeping. This becomes totally unacceptable in even the simplest ensemble situation.

There are other considerable merits in small-group playing, as considered a device for reinforcing the vividness with which various factors in musicianship are conceived by pupils. For example, the music that can be played by a duo is more elaborate in texture, allowing wider pitch range and combinations of notes, than any solo player at the same technical level. Hence a player at any given stage can explore a wider range of music in duo than he can in solo. The first entry to 'read-and-play' in higher positions is far simpler and more pleasing in terms of playing single-note passages as the upper half of a duo, than in playing such passages without accompaniment. To play as soloist both a high melody and a low accompaniment calls for a quantum leap in technique, as compared with playing the same music when the upper and lower parts are 'distributed' to a duo.

The use of contrasts in Volume and Colour can be more freely employed with-out technique problems in a duo than in a solo. A big contrast in volume on one guitar can be multiplied in its effect if carried out on two guitars simultaneously, and make the players more fully aware of just what the use of volume generally can achieve. Ensemble work is an important element to include in all tuition.

Next month: postural habits and musical patterns.

PITCH CHANGES WITHIN A TONE

by Vesa Pölkki



I want to thank Reginald Smith Brindle for his fine article Performance Psychology in Guitar, in particular the September article (1981); especially since he has dared to deal with changes of pitch, which is usually neglected in guitar tutors — or the discussion is minimized to the form: vibrato must be used with good taste. The changes of pitch are an extremely powerful tool for an artist who is communicating his emotions through music.

A musician likes to make a crescendo during a long tone if it is possible on his instrument. The sound of the guitar reaches its maximum volume very quickly and soon begins to lose its intensity. In this moment a guitarist can start a light and slow vibrato and gradually increase its speed and depth. The volume of the sound diminishes but for the human ear its psychological intensity grows. Even vibrato from the beginning to the end would only change the colour of the note. This kind of crescendo works well for example in the fourth prelude by Villa-Lobos.

The special character of legatos is a lovely idiomatic effect for the guitar. In legato two tones follow each other without any interruption and their colours differ because they are produced by different technique. But legato has one important feature in addition, let us investigate the

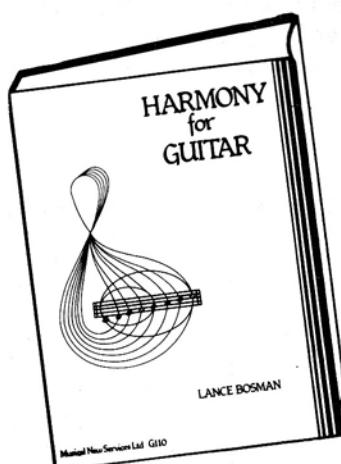
legato from E to D sharp in the beginning of Tarrega's Adelita. When the player is preparing to pull the legato, the pressure under the fingers of his left hand increases and the pitch of E rises. This is again a psychological crescendo and its power is intensified still more by the dry colour of the second tone! The master player with his independent fingers is, of course, able to play this legato without sharpening the E, but it is a common habit that his ear demands extra power on the first tone of the legato. Also an ascending legato sounds especially alive when its first tone is sharpened. Oscar Ghiglia likes to play all legatos in this way. It is quite true to say that the first tone of legato always gets an accent, and that is why a player must think carefully where to use legato. Brouwer's Etude IX is a fine example of legatos used as accents — as are several Bach editions that also sound like Cuban music because of carelessly strewed slurs.

Sharpening a tone at its end also suits very well in staccatos passages, for example in Sor's staccato Etude in a minor (number 9 in Segovia's edition).

Very often guitarists lift the pitch of a tone when the volume begins to decrease and restores it before the end to satisfy the demands of the ear in the accuracy of the pitch. Violonists' gimmick, starting with a little low pitch, increases the power of this technique, that radically lengthens the short sound of guitar. Listen to Julian Bream's recording about El Testamento de Amelia!

A tone with constant pitch is cold, or even dead. Little changes in pitch, if used skilfully, make phrases clearer and are able to multiply the ability to transmit information of the dramatic central tones.

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by Alice Artzt



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Creative JAZZ & BLUES

PETER DRIVER

Following on from last month's article, it would be useful if we could tackle the problem of chord formulae, before going any further. So this month I am providing you with an explanation of chords in the most practical way I can. It is essential that you can do all these things if you are playing this instrument:

1. Create any major scale by using the tone, tone semitone, tone tone tone semitone formula. (If you don't understand that, you need my book or a teacher.)
2. Build the basic chords (triads) using the Root + 3rd + 5th formula, still using the notes of a given major scale.
3. You must understand the terminology AND the sound of any given interval. This will enable you to form any type of chord, and/or its extensions without running to a chord box and dots, which tell you nothing in construction terms.
4. Remember the essential parts of any chord are its root note, because that usually provides its name, the type of 3rd (major or minor) because that distinguishes major or minor chords, and the type of 7th. The basic chords would then appear as:

Major:	R + 3 + 5	C + E + G
Minor:	R + b3 + 5	C + Eb + G
Diminished	R + b3 + b5	C + Eb + Gb
Augmented	R + 3 + #5	C + E + G#

Adding to these basic ideas then becomes mathematical and fairly easy:

Using C as an example here are the extensions.

Cma7	R + 3 + 5 + 7	CEGB
Cma9	R + 3 + 5 + 7 + 9	CEGBD
Cma11	R + 3 + 5 + 7 + 9 + 11	CEGBDF
Cma13	R + 3 + 5 + 7 + 9 + 11 + 13	CEGBDFA
Cm7	R + b3 + 5 + b7	C Eb G Bb
Cm9	R + b3 + 5 + b7 + 9	C Eb G Bb D
Cm11	R + b3 + 5 + b7 + 9 + 11	C Eb G Bb D F
Cm13	R + b3 + 5 + b7 + 9 + 11 + 13	C Eb G Bb D F A
C7	R + 3 + 5 + b7	C E G Bb
C9	R + 3 + 5 + b7 + 9	C E G Bb D
C11	R + 3 + 5 + b7 + 9 + 11	C E G Bb D F
C13	R + 3 + 5 + b7 + 9 + 11 + 13	C E G Bb D F A

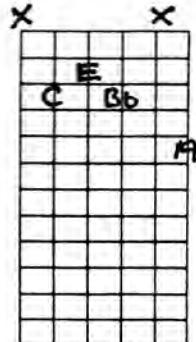
Any other dominant type chord, you simply follow the instructions of the chord. For example:

C13 b5 b9 is R + 3 + b5 + b7 + b9 + 11 + 13
C E Gb Bb Db F A.

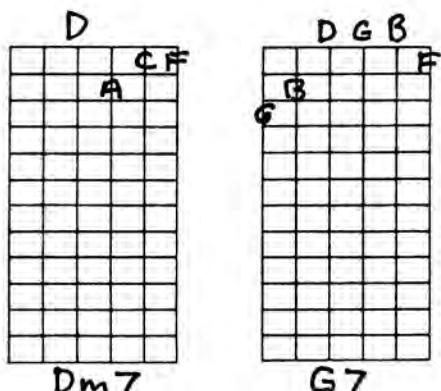
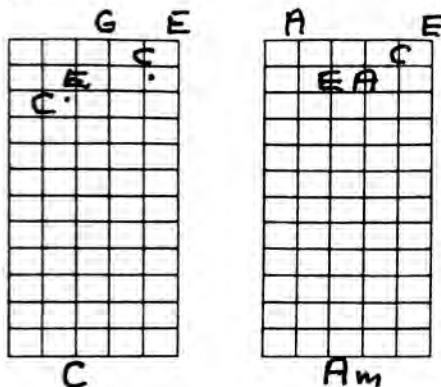
If you have never become involved in this technical information before, then it is certainly daunting at the start. However, the only alternative to building your own

chords from the notes, picking the right notes for the right situation is to go and buy a chord book which shows you several thousand boxes of dots. My memory was never that good! So do make the effort and you will be rewarded a million times in your playing life.

You will naturally realise that the chords shown above are theoretical in construction. The 13th for example is a seven note chord, which is hardly practical on a six string guitar! However, if you remember the essential ingredients of any chord you can build from the Root + 3rd + 7th formula, which I mentioned last month, and add ANY note to that. As an example, C13 as a 4 note chord could be R + 3 + b7 + 13 C E Bb A:



Finally this month, I should suggest that you try and assimilate all this technical information SLOWLY. You should be able to say the constituent notes of any chord to yourself, but it will take time. If you feel it is difficult to get off the ground with these ideas, rethink your simple chord boxes, and supply letter name notes where you originally worked to dots, you will be amazed how quickly this helps your mental process. So C Am Dm7 G7 would look like this:



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Lacquer Finishing, Part Two

After applying the filler and sealer the guitar is ready for the finishing coats of lacquer. I will start with the easiest finish which is to apply clear lacquer only. The procedure for a coloured finish is a bit more complicated.

Wipe with a tack rag to remove any surface dust and spray the guitar with two coats of lacquer, allow about thirty minutes between the coats and wipe with the tack rag before spraying the second coat. Allow about four hours to harden and cut back with 600 wet and dry. Use white spirit (turps substitute) as a lubricant. Pour some in a small bowl and dip the wet and dry into it, use plenty to prevent the wet and dry picking up "corns". Work a small area at a time and wipe clean with a soft cloth or paper towel, do not leave on for long and wipe off any runs as they occur. White spirit is a much better lubricant than water and makes the cutting back much easier. Do not try to achieve a perfectly level surface at this stage, just level any high spots or runs and any dust particles or insects. Wash down with clean white spirit and wipe with a dry cloth. The white spirit may dry white in the grain or any small gaps, this will disappear when sprayed over. Wipe with the tack rag and spray two more coats as before. Leave overnight and repeat the cutting back, wash and wipe again and spray a single coat. Leave four hours and cut back being a bit more conscientious about achieving a level surface this time. Spray another single coat and leave overnight. Cut back again carefully and examine the guitar all over to see how the lacquer has built up. Unless you have been spraying very thin coats one more should be more than adequate, making a total of seven coats in all. With a bit of practice you can get it down to five or six. You need enough lacquer on the surface to enable it to be levelled and burnished without rubbing through to the wood, too much is liable to crack and can dampen the sound. If, during the final levelling and burnishing, you rub through the finish it is not too difficult to spray in this area when finishing with only clear lacquer. If you have to do this work over the whole panel masking off the rest of the guitar. The most likely places to rub through are any edges, the front either side of the fingerboard and the top bouts of the side next to the heel.

Now, onto the final levelling and burnishing. Leave the guitar for 48 hours and then cut back with 1000 or 1200 wet and dry. This time use white oil as a lubricant, the wet and dry seems to cut a bit slower with the white oil, it wipes off without drying white though and it doesn't dry out the skin like white spirit. Work a small area at a time, this time aiming to achieve a perfectly level surface with no runs, drips, lumps or surface roughness. This will take some time to achieve. It does not matter in which direction you work the wet and dry but do not be tempted to switch to a rougher grade, the deeper scratches will take longer to burnish out later. After levelling wipe the guitar clean and leave overnight before burnishing. Colour restorer is used to burnish the lacquer to a gloss, this is available from car repair shops, ask for 'T Cut'. To apply the T Cut wrap a

two inch cube of foam rubber in a piece of clean yellow duster to make a polishing wad, tie the duster in place. Pour a bit of T Cut onto this wad and work over a small area of the guitar using a circular motion. Stick to a small area and add more T Cut as the first application dries out, wipe off with a clean yellow duster and see how you are doing. The surface should now be shiny with some small marks left by the T cut and some deeper marks left by the wet and dry. Continue polishing with the T Cut until all the marks left by the wet and dry are burnished out. By this time you should have a full deep gloss. Work over the whole guitar in this way, do not let the T Cut dry completely on the guitar as it becomes more difficult to remove and may cause scratches. This job takes quiet some time, be patient. After working over the whole guitar with the T Cut you will probably be left with some bits of dried T Cut in the corners and a slight variance in the quality of the gloss. For a final polish work over the whole guitar with a fine polish. Use a fine furniture cream or a proprietary guitar polish, apply with a piece of felt and polish off with a soft yellow duster. You should now have a level shiny surface with a full even deep gloss. If you prefer a matt finish do not use the T Cut after final levelling but, working with the grain, rub down the whole guitar with 0000 wire wool using a little fine polish as a lubricant. Polish off with a fine duster.

Coloured finishes

Ethanol based stains, which are available in a range of shades, are mixed with clear lacquer to produce a tinted finish. In theory you can use any spirit based stain, some wood stains are suitable though a lot of them are oil based and of no use. Tubes of stain, sold at decorating shops, can be used to make a more solid colour, these are more tricky to use and must be strained after mixing. Always do a test spray before spraying any colour on the guitar. The best way to obtain an even tint is to build up several very thin coats until the desired shade is achieved.

For a solid colour use car paints, most car repair shops will order up the colour you want, some carry a range of colours. You will have to buy a one litre tin though. If you just want to colour a small area like a head facing, use an aerosol of car paint. This also saves having to clean out the gun. The procedure for applying the tinted and solid colour is the same. After filling and sealing spray two coats of clear lacquer, allow four hours to harden then cut back with 600 wet and dry. This gives a reasonably level surface on which to spray the colour and will further seal the wood from the colour making any future refinishing easier. Spray enough coats of tinted colour to achieve the desired shade, or enough solid colour to get an even colouring. Two coats of solid colour are usually enough. Do not try to level the colour coats, allow a couple of hours and then spray two coats of clear lacquer. Allow overnight to harden and cut back with 600 wet and dry. Be very careful not to rub through the finish, it is virtually impossible to match in a tinted finish if you rub through the colour. Continue applying clear lacquer as before until you have a sufficient build. Final levelling and burnishing is as described for the clear finish.

I will return to some other finishing methods in the future, next month making a bridge for a steel string acoustic.

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"Flamenco is one hundred percent atmosphere"

SABICAS

interviewed by Paul Magnussen

"When I was growing up, nobody had heard of Sabicas, because he was living in America, but one day a record of his appeared in the shops, called *Flamenco Puro*, which created a fantastic stir among all the guitarists. His stunning precision and his ambitious musical ideas, and above all, the ability to do with his fingers everything that he thought, and do it so well, actually put the flamenco guitar on a new plane."

This tribute from Paco Peña ('Guitar', Jan '80) is a fair description of the impact of a man who has become truly a legend in his own time.

Agustín Castellón was gypsy-born in Pamplona, Navarre, in 1917. He began playing guitar when he was only five years old, making his first appearance in public at the age of nine at the Teatro Ballare, where soldiers swore the Oath of Allegiance. Shortly after this he went to Madrid with his family and began his artistic career, taking his stage-name (with a twist of humour) from the phonetic sound of his nickname: as a child he was very fond of broad beans (*haba* in Spanish), and always went about with a pocketful. Thus he became known as '*Las Habicas* (Little Beans).

For the next ten years he played his guitar all over Spain. Then in 1935 he went to Buenos Aires with his family where he found Carmen Amaya. He was her guitarist for the next decade (including her sensational New York debut in 1942 which catapulted her to international stardom), touring with her throughout North and South America. When Miss Amaya returned to Spain in 1945, Sabicas stayed on in Latin America for another ten years, giving concerts in the Latin capitals and working in a number of films. Then, in 1955, he moved on to New York. He finally returned to Spain for the first time in more than thirty years in the summer of 1967 to attend the fourth Week of Flamenco studies which was part of the National Plan of Spanish Festivals. During the festival, he was awarded the Medal of the Week, a recognition that has been given only to two others, Pastora Iperla and Manolo Caracol.

In 1968 he visited England for the first and only time, playing to a capacity audience in the Queen Elizabeth Hall that seemed like a Who's Who of the British guitar world.

Today Sabicas lives in the Spanish-speaking part of Manhattan, three blocks from his friend, cousin and colleague Mario Escudero. Although now semi-retired, his powers are still undiminished, as evinced at a recent sell-out concert at New York Town Hall, when the audience demanded five encores and gave him a standing ovation.

At my expressions of interest, Sabicas recalled his youth in Madrid, where he heard and met all the great artists of the time.

"There was a very good restaurant especially for flamencos, called Villa Rosa — this was around 1930 or '32. All the great artists were there, Juanito Mojama, Jose Cepero, guitarists Perico el del Lunar, Manolo & Pepe de Badajoz, Antonio Perez ... Antonio Chacón was there too



although I never saw him, I just heard his records. Ramon Montoya was family of ours, on my mother's side. We grew up with him: I used to go to Villa Rosa and we played together. I knew him very well. Later I also met Niño Gloria and Aurelio de Cadiz and all the greatest singers of that time.

In Seville I met Manuel Torre, and Niña de los Peines whose husband Pepe Pinto engaged me for her company. There has been no great singer than Niña de los Peines, everybody loved her. She and her brother Tomás were both superb artists, they're remembered as the greatest in flamenco.

Manuel Torre at his best was marvellous, historically he was the greatest of them all — at least up to the present. But flamenco is not always the same, sometimes when you think you're worst is when you're actually best. And when you really want to be great is when you can't do anything right, whether it's singing, dancing or guitar. So you never know when it's going to be good. Also, in public you have to sing in a different way. In a *juerga*, in private, that's the situation when the artist gives everything he's got, when (if he's feeling good) he will really let go. In public you can't experiment to see if something will come off.

Manuel Torre was a man who sang very badly twenty-nine days a month, and then suddenly for one hour he was the greatest of the lot."

Did you know Niño Ricardo?

Niño Ricardo and I practically grew up together. I met him when I was a child, the first time I saw Niña de los Peines, Ricardo was accompanying her. So we discovered each other, and after that we were always like brothers, always together. He was a great guitarist, who always played very well with tremendous feeling, and a marvellous person too. *Your styles of playing are quite different, though.*

Yes, at that time the guitar, as much as singing and dancing, was very personal. Any guitarist you heard, you could always identify his individual style — they were all different from each other. My playing had no similarity to anybody else's, I just started playing my own way; and that's how I continue, making up my own material and doing my own thing.

Did you play as a soloist at that time?

Yes, I was the first to play solo guitar. I was a boy when I started, but I saw the possibilities and knew that was what I wanted to do. They treated me as rather a joke at first, because flamenco guitar had never been played that way before, but I didn't care what they said: I was only nine or ten, but I kept at it. Nowadays as you can see everyone wants to play solo.

Your 'Flamenco Puro' album made a big impact.

Right. People liked it, but to tell the truth I've made so many I can't remember what was on it. That was when the kids started to copy me, though.

How many records have you made?

Fifty-two, fifty-three, something like that.

The Sabicas and Escudero discs were the first recordings of a flamenco guitar duo, weren't they.

Yes, we wanted to do something totally unique, and do it so well it would never be bettered.

How did you meet Carmen Amaya?

We met when we were both children in Barcelona. I went to work there and I saw her dance one day — she was very young too. I became good friends with her and her family. Afterwards, of course, she became the phenomenon that everybody knows.

Was that a difficult time for flamenco?

Rather more difficult than today. Flamenco didn't have the position that it has now: most artists made a living from *juergas*. Some made public performances, but most just did the best they could. It's only in the last twenty or twenty-five years that flamenco has paid adequately.

How did you come to settle in the United States?

The family came to Buenos Aires to work. I was with my parents and my brother, and we got together there with Carmen Amaya. From there we came to the U.S. and things started to look up. I liked the country very much, so from then on, even though I went out sometimes to do concerts, I stayed put. I was out of Spain for thirty years.

Do you feel out of touch?

Yes, well of course one misses the mother country (*terruno*). But I go to Spain on vacation and stay there for a while.

How many concerts do you do a year, these days?

Not very many. I don't like travelling, particularly in aeroplanes. And anyway I can't take the amount of travel any more than I used to.

What advice would you give to young guitarists? Can a non-Spaniard hope to play flamenco well?

Of course. But flamenco is one hundred per cent atmosphere, and if you are alone without the atmosphere, you won't get anywhere. You must mix every day with people that sing, dance or play. Atmosphere is everything, that's how you get there. If you don't do that, you'll have a lot of technique (*muchos dedos*) but you won't know how to use it.

What do you think of the new young guitarists, like Paco de Lucía, Manolo Sanlúcar ...?

Very nice: they do more now on the guitar than could ever be done before, they're good craftsmen. But the *solera** of the older generation can't be found today, and I don't think it will ever come again.

*The quality that comes with maturity (as in a great wine).



Sabicas with Mario Escudero

Photo by Alex Morrison

Sabicas — a selected discography

Sabicas' records may be broadly divided into two categories, those he has made as a soloist and those with other people. Of the solo albums, it can probably be said that Sabicas has never made a bad one. As well as serious flamenco, several of them include arrangements of Latin folk tunes or other materials which has caught the artist's fancy. They often feature multi-tracking of startling complexity and precision (particularly effective in stereo), and are usually very attractive listening although comparatively lightweight. Any of these would be good introduction to Sabicas or to the flamenco guitar for the non-aficianado.

The cooperative efforts vary greatly, according to the quality of the other artists and the nature of the music; this is why, although Sabicas' playing is always of high standard, some of these only rate one asterisk.

The choice may seem arbitrary, but I have tried to include Sabicas' very best albums, those currently available, and a representative cross-section of the remainder.

Ratings: (All ratings are, of course, subjective)

**** — Outstanding

*** — Very good

** — Good

* — Don't bother

**** *Flamenco Puro* (Columbia WL154 (U.S.A.))

This is the revolutionary record referred to by Paco in the introduction. Deleted in its original form, I am told it has been reissued by Musical Heritage in the States, but have been unable to trace the firm or the record number. A good alternative is the Elektra set.

**** *Sabicas* (Elektra (U.S.A.))

Volume 1 (EKL117)

Volume 2 (EKL121)

Volume 3 (EKL145)

Volumes 1 & 3 contain much of the same material (albeit rearranged) as *Flamenco Puro*, being recorded about the same time. Volume 2, however, is a romp through anything that has chanced to take the protagonist's fancy, including Czardas (Monti), Malagueña (Lecuona), Gran Jota (Tárrega) and Capriccio Espagnol (Rimsky Korsakov), all played with great glee and abandon.

**** *Flamenco!* (with Carmen Amaya)

(Brunswick LAT8240 (U.K.))

Coral M18173 (U.S.A.)

MCA M18.173 (Spain)

Queen of the Gypsies (Reina de los Gitanos)

(with Carmen Amaya) (Brunswick LAT8150 (U.K.))

These albums, combining two of the greatest artists of the century, have properly been cited as the records that best convey the total atmosphere of flamenco. '*Queen of the Gypsies*' covers the more serious side of flamenco, and '*Flamenco!*' the lighter.

**** *El Rey de Flamenco* (HMV CSD3513 (U.K.); Hispavox HP 90-02 (Spain))

Particularly outstanding for its creativity, this album contains the famous '*Zapateado en Re*'.

**** *The Fantastic Guitars of Sabicas and Escudero*

(Decca DL78795 U.S.A.))

(Las Fabulosas Guitarras de Sabicas y Escudero)

(MCA S21.253 (Spain))

This, the first recording of a flamenco guitar duo, remains easily the best ever made.

*** *Sabicas y Escudero* (Musidisc CV1049 (France), Montilla FM-105S (Spain))

Although not the equal of '*Fantastic Guitars*', still leaves most other flamenco duos for dead.

*** *Flamenco!!* (Polydor 2385044 (Spain))

Mostly single-tracked. Worth buying for the beautiful Rondena alone.

*****Flaming Flamenco Guitar** (Hallmark HM616 (U.K.))

Budget-priced and (although neither the sleeve nor the label says so), in stereo. Contains Lecuona's Malagueña and Tárrega's Gran Jota.

****Tres guitarras tiene Sabicas** (Hispavox 18-1129 (Spanish))

Very lightweight, but interesting as a lesson in arranging for three, four or even five guitars, as well as amusing versions of 'La Cumparsita' and 'Bell Bird'.

****The Art of the Guitar** (Everest 3395 (U.S.A.))

Still obtainable. Lightweight but very pleasant.

****Deux Concertos pur Guitare et Orchestre** (Erato STE50144 (France))

One side contains Sabicas playing 'Concierto en Flamenco', a joint composition by the artist and Federico Moreno Torroba. Although this work has its moments, it cannot really be considered a success (the guitar part was recorded first, and the orchestral material tailored to it and dubbed in afterwards). The other side features the Concierto de Castille by Torroba, played by Renata Tarrago, which is very pleasant though not profound.

***Festival Gitana** (Xtra 1029 (U.K.))

(with Los Trianeros) (Elektra EKL149 (U.S.A.))

Still obtainable in the U.S. The group is a cuadro featuring singers Domingo Alvarado and Enrique Montoya. If you like the work of these singers, this record may appeal to you.

*****Sixteen Immortal Performances** (ABC-Paramount ABCS-735 (U.S.A.))

A good sample of some of Sabicas's best work.

*****Flamenco!** (Command RS931SD (U.S.A.), Hispavox HH 10-326 (Spain))

(2 tracks each with Serranito, Manuel Cano, Luis Maravilla, Pepe Martínez, Melchor de Marchena, Niño Ricardo)

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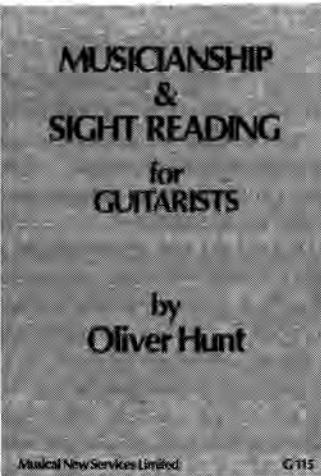
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Siegfried Kobilza

AUSTRIAN GUITARIST

Interview by RAYMOND LOVE

In May the young Austrian guitarist, Siegfried Kobilza, made his London debut at the Purcell Room, presenting a programme of classical and flamenco music. Since giving his first public recital in Austria in 1979, Siegfried has toured Iceland and Russia, taken part in a number of music festivals and summer schools, and appeared many times on radio and television.

When he visited Wealden Guitar Society a few days after his London concert I took the opportunity to talk with him about himself, his playing, and the current 'guitar scene' in Austria.

Any discussion about Austria and the guitar is bound to include a reference to Karl Scheit sooner or later, and, as Siegfried had been a pupil of his for a number of years, I thought he would make an interesting subject with whom to open our conversation. Karl Scheit is a name which every student of the guitar will eventually come across through his numerous editions and transcriptions published by Universal Editions, but, beyond these pieces, he remains for many people only a name, so I began by finding out a little about his background.

He was born in 1909 and has been for many years professor of the guitar at the Vienna High School for Music and the Representative Arts. He is not known as a concert performer so I asked Siegfried if he ever gave any recitals.

"Not really, although in the past he did make a lot of tours to places like Japan, Russia, Europe, and Scandinavia."

"And what about records?"

"There are a few available. He made a lot before the war, but many of them disappeared when Austria was under occupation after the war and nobody knows where they are. Scheit told me that the rights were held by American and French companies. There are said to be quite a few in France but they may be lost or destroyed. There are still some available in Austria of popular items like Vivaldi's Concerto in D and pieces by Carulli."

"How did Karl Scheit learn?"

"He says he is self-taught, but he did have a few teachers, including two in Vienna. He also learnt the violin which would have introduced him to much music and probably inspired him to make transcriptions of music by

Bach and others."

"Is his technique to use nails or flesh?"

"He uses nails."

(I then raised the subject which most puzzles guitarists about Karl Scheit's editions — the virtual absence of any reference to the use of the third finger of the right hand. This produced a resigned smile from Siegfried, he had obviously been asked this before):

"I am not a typical pupil of his in this respect. It is true that he rarely uses the ring finger in his own playing, but this is a very old playing technique, more fitting to the time of Sor. He does not teach this technique — you cannot say he even teaches technique — he wants his pupils to learn musicianship and interpretation. I think it is a pity that people judge his editions to be bad because of his fingerings. They should pay more attention to the music, which is the important thing."

"Karl Scheit is obviously *the teacher* in your Country."

"Yes, he is the 'Father' of the guitar in Austria, and not only for Austrians, he has pupils from all over the world. This is a pity for Austrians, as the few places available at the three high schools of music (Vienna, Salzburg, and Graz) are frequently taken by players from abroad.

I think this year may be his last year of teaching at the high school. The normal retirement age is 70 but as there was no one to replace him he continued teaching. It is hard work for someone of his age."

"If a youngster wants to learn the guitar where does he or she go for tuition?"

"They can go to a private teacher, their numbers have been increasing recently, or to so called Music Schools, though these are usually of a bad standard and only teach a kind of folk guitar style.

Otherwise there are conservatoires where you can go as a part time pupil at any age, and without any entrance examination, if you are lucky enough to have one near you. Eventually you would study at one of the High Schools of Music. The needs of the amateur guitarist are not so well satisfied as they are here. We do not have anything like your guitar societies, which are a good way of meeting other guitarists."

(Siegfried Kobilza, who was born in 1954, was entirely self-taught up to the age of 18 as there were no conservatoires or music schools near him. I asked him how he came to take up the instrument):

"As long as I can remember I had wanted to play the guitar. I started at about ten playing folk music, rock and pop, jazz and so on, even electric guitar as well as classical, but by 14 or 15 I had decided I wanted to become a professional classical guitarist. I left my grammar school at 18 and applied for entrance to the Vienna High School of Music. Previously I had used a tutor by Karl Scheit and I had watched a series by him on television when I was about ten, and he seemed a nice, sympathetic teacher, so when I saw his name at the High School it was obvious that I should want to study with him. He did not believe that I was self-taught, but I told him that, in a way, I felt I had always had him as a teacher!"

One of the unusual features of Siegfried's London concert was the inclusion of flamenco music for the second half of the programme. I naturally was curious how he came to make a study of flamenco:

"I came to flamenco because it is so closely connected with the guitar. I bought records and heard recitals and was impressed by the possibilities of the technique. I just had to learn something about it as it offered a new range of sounds and techniques I did not know about."

(During the time he was studying in Vienna, Siegfried made two trips to Spain to extend his knowledge of flamenco. He also points out that one of his first influences was a record by Philip John Lee. Also

presenting a debut concert with both styles is rare):

"It was one of the first programmes I ever performed in public and it serves various purposes. Firstly, it was interesting for me, as I had learnt both styles, to present a programme of Spanish music showing the connections and influences between classical and flamenco — and the contrasts. It is nice to see the spectacular technique of flamenco, but classical music also has its attractions in the quality of its music, even if it does not look so spectacular. Also it is natural for a young player to present himself to show all his abilities. During the past two years I have turned almost entirely to classical guitar, which has always been more important for me. This was a very special programme, I might have chosen all baroque or all contemporary, it was only one of many programmes I could have done and is not of any great significance."

"On the subject of contemporary music, could you tell me something about the Austrian composer Alfred Uhl?"

"Yes, I am very proud of Alfred Uhl because he is one of the few composers in Austria who writes for the guitar, and it is good music. He is a contemporary of Karl Scheit and he teaches composition at the Vienna High School of Music. He does not play the guitar so his music is pure music and is not restricted by any knowledge of existing techniques. Apart from the well known '10 short pieces' he has written 'Sonata Classica' which is a marvellous piece but not so well known. I will certainly play this on a return visit to England."

"Has he written anything else for the guitar?"

"No, except that the ten pieces are part of a larger number written for solo guitar, but the rest are unpublished. Scheit told me that he has at least twenty more such pieces. Maybe it is an interesting fact that these pieces were the very first music Karl Scheit edited for Universal Editions. They wished to publish the pieces but did not know any guitarists at that time, so Karl Scheit was introduced to them and that started what has been a very long association.

There is another composer who is writing good music — Thomas Schlee. His father is a director of Universal Editions, and he wrote a suite for guitar which I edited and subsequently premiered, and we intend to collaborate on more compositions, including a concerto."

(Siegfried has five different programmes he is performing this year in concerts throughout Europe and it was interesting to find out how he uses the time he has available for practising):

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"I use my practice time to learn pieces by heart rather than to overcome technical problems. To save time I have developed a way of mastering technical difficulties by a kind of meditation. When I am away from the guitar, perhaps travelling in a train, I relax completely and concentrate on a certain problem, and by solving it in my mind first, I find that when I pick up the guitar I can play the run, or whatever, almost straight away. Previously I had to practise for hours on this sort of problem.

"Also I feel that I have a different approach to developing the movement of my fingers, particularly the right hand. I believe in being able to move each finger entirely independently like a pianist; which may not sound new, but if you look at guitar studies the movements are always connected. You play an arpeggio like pimmami, then you learn another pattern, and then another, etc., so that you are always learning a series of set patterns. I prefer to aim for the total, and independent mobility of each finger. I think you should not start by learning certain patterns, but by developing individual movements, then any pattern will be easy.

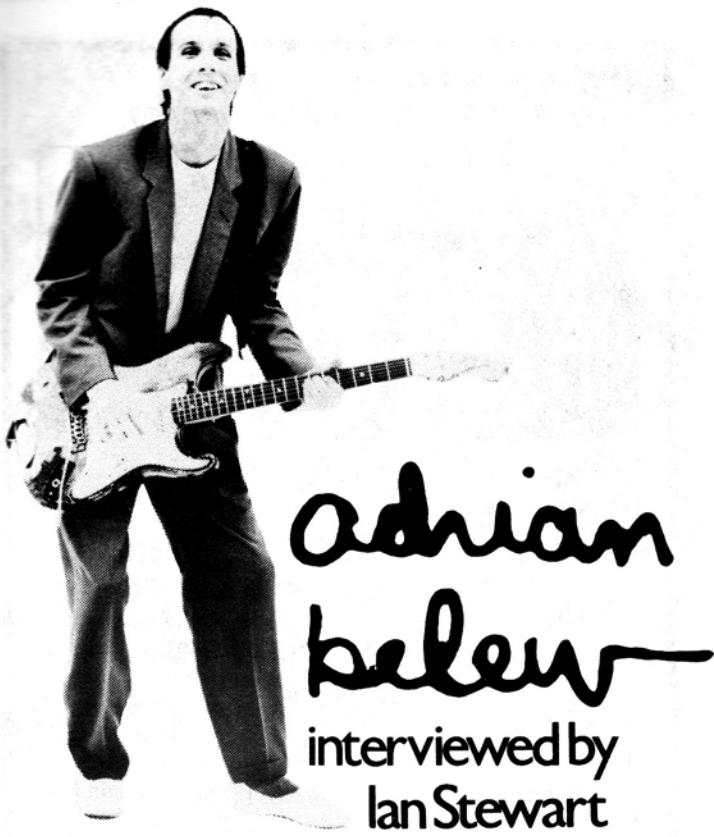
I play a lot of arpeggios in my flamenco music which are not patterns that I have learnt specially for a performance. Flamenco is improvised music and so I am not choosing between alternative patterns, I just think of the music I would like to produce and then let my fingers go that way. These techniques only appear in flamenco because composers do not write them normally into their compositions."

(Following this visit to London Siegfried had an impressive list of dates which included his debut recital in Paris, with a programme of contemporary music, and three concerts in Germany performing music for guitar and 'cello. After more recitals in Austria and Hungary he has another tour of Iceland planned for the Autumn):

"My most important date will be in the Spring of next year when I play Rodrigo's Concerto de Aranjuez with the Wiener Symphoniker in Vienna. It will be transmitted live on radio and I will be the first Austrian to play the concerto in Austria. I hope, very much, that one day it will be possible for me to play this work with a good orchestra in England."

Siegfried Kobliza with his teacher Karl Scheit (left)





adrian belew

interviewed by
ian Stewart

In this concluding part of Ian Stewart's interview Adrian Belew describes the techniques behind those intriguing animal noises.

There are a lot of unusual effects on the 'Rhino' album, did you use backwards guitar tracks as well?

Yes I did in two songs. And there are a couple of places where it sounds like backwards guitar tracks but finally I've been able to do it frontwards now using an envelope modifier and volume controls and a certain E.Q. setting. I worked for five years to get that sound and when I finally arrived at it it just thrilled me to death. That's mainly in a song called 'Naive Guitar', there's a little bit of backwards recording in there, there's a real guitar that sounds backwards but being played forwards. Plus there's some backwards guitar playing in 'Man In The Moon'.

How did you do that textural part at the end of 'Man In The Moon'?

That style of playing Frank (Zappa) showed me called bagpipe guitar where you pick the pick against the fret and you play more or less what a bagpipe scale would be. I took that sound, I did it twice and turned it around, vari-speeding one of them so it was slower, and that's what that sound is in the little line at the end.

How did you get that seagull sound?

Just playing around and then realizing it sounded kind of bird like and once again trying to analyse what seagulls sounded like after that. Its playing right over the top of the bass pick-up and sliding down, at the same time swelling the volume. I put an echo on it so that it gets to be more than one seagull.

How about the rhythm track of 'Hot Sun', there's a very unusual clicking sound?

I had this idea which came from doing the Yellow Magic Orchestra album. We had a song with Yellow Magic Orchestra where it was a kind of free form piece, there was no metre and no rhythm to it. When I arrived back and started on my album in the Bahamas I decided I wanted to do that strictly with guitar. In other words I wanted to set up a rhythm with the guitar then play all the parts from that point and make every sound on that particular song a guitar. I was also trying to form some sort of scenario that would lead into the song 'The Lone Rhino', a steamy

jungle scene. So for that sound I got a very bassy sound on the pick-up and then would hit the guitar in different places with the metal slide, usually between the pick-ups or on the tremolo arm or on the bridge. Also using a particular echo that would create a rhythm. Then I started laying on tracks of groans and moans and different animal sounds. But I like the idea of using a rhythm track that's strictly guitar, I felt pretty good about that.

Besides the Strat what about other equipment?

I have the Roland guitar synthesizer; I have two of the guitars for the synthesizer, the kind of Gibson model which is called 303, and then I have the new stratocaster one which I'm not quite satisfied with yet so I'm not using it yet. I'm going to have some work done to get it closer to my guitar, to feel more like my guitar. And I also have a Fender Musicmaster which is a one pick-up guitar which I've had made fretless by Seymour Duncan. That's the guitar sound in 'Big Electric Cat'.

Why do you use a fretless guitar?

Oh just anything to be new and different. It's very hard to do and I haven't been able to get the sound to transfer to an amplifier, it's strictly a through the studio console sound. It's got so much high end on it I think you would need an amplifier that maybe had tweeters or something. And then there's also the fact that the intonation is a little tough to deal with live. Frank Zappa had a fretless guitar which we tried to find one day out of his thirty-five or so guitars and never could find it and it intrigued me so much, the idea of having one, that eventually I decided I'd get one and see what I could do with it. I've even thought about having my Stratocaster guitar synthesizer made into a fretless. They're a lot of fun. Very hard though there's a good feeling to it, it's not the same as bending a note and trilling a note which is an even more emotional feeling to me.

Do you ever explore unusual tunings?

Lots. In fact on about half the 'Beat' album I have an unusual tuning which has very much formed the rhythm guitar tracks of the songs and the chord structure of the songs are very much formed around this new tuning which is a real simple one, that is to tune the E string down to a C so if you play a regular chord, say an F minor you're going to have at the top of it a C and a D — a kind of a discordant thing. It's very much fun to work with. Also I've done a lot of re-tunings on other songs. I like especially to tune the guitar strings down, say tune the G string down to the D so you get so loose and so 'flappy'. On 'The Catherine Wheel' I did some things where I was bending the notes behind the bone and I would tune it to get a kind of Indian sound. Basically I just find the notes I want and re-tune to that.

Do you re-tune the guitar to get a random effect or do you work out different chord voicings?

I do it for different chord voicings and for inspiration mostly. I don't do it to be random I don't think. I like the feeling of going back to square one at some points and when I've re-tuned my guitar, even with just tuning an E to a C, suddenly I don't know what I'm doing again and that appeals to me because it stretches your imagination.

When you use so many sound processors how do you keep the noise down?

The Roland amp is a fairly quiet amp, I think that's probably the way I do it. Also compression. Compression can actually make it sound worse if you get to the end of the compressed note and then you get all the noise, but because its on a lot it tends to quieten things down.

But the flangers you use are very noisy.

Yes they are but I find there's a certain attraction to some of the noise element, some of its an integral part of what I'm trying to do with the guitar. There's a song on the 'Beat' album called 'The Howler' and at the end its got a ghastly guitar sound right through the solo. I don't play a note in the solo, not a single note, its just a horrid machine

like, rats scratching their claws on chalk board, sound. There is so much of a noise element in it, also because I have a harmoniser tuned a half-step down, and I'm beating on the guitar with a metal slide. Its just a horrendous metallic sound but it certainly incorporates the use of noise. There was the sound during the guitar solo in 'The Great Curve', on 'Remain In Light', where at one point I'm playing along and I have on my pedal board a mute switch, so if I hit this number seven on the pedal board everything goes completely off, which is very good for short abrupt phrasing if you want to chop everything off in the middle, and I was doing that in the guitar solo and I just hit it without playing anything and the noise factor was so huge that there was this big mass of white noise.

You use a lot of your equipment linked up, do you ever use two flangers together or two fuzz boxes together?

Yes. I haven't used two fuzz boxes together but I just recently, on the 'Beat' album, used two flangers together for a particular effect. I was using one just for the kind of flange wash that you get and the other one I had the rate turned so extremely to the right that it actually becomes a real fast warble and that was what I was using the second one for. Combining those two I was playing once again with the metal slide only using it in my right hand and rolling it on the string, more like a bowing effect and because I had the flanging and then the other flanging which was a very fast vibrato it sounds kind of like mandolins. Its in a song I think will be called 'Sartori In Tangiers'.

How would you advise young guitarists to learn to use effects?

Well the best thing to do is to take the equipment that you have, I think, into the music store and get them to let you try it out through your own equipment. I've always found it really annoying to try things out through alien equipment, with an alien guitar and a different amplifier and you never know what you think of it truly unless you go in and try it with your own stuff. Which may not be easy to do but you can get it down to just your amplifier and your guitar. That would be my advice. But I wouldn't go for buying a lot of things that you haven't really checked out.

Have you considered having any equipment specially custom built?

Well I did have the fretless guitar custom built and I'm going to have a pedal board custom built by the Roland people, which will basically be the same design as what I have now only it will be much more 'state of the art'. All the ins and outs will be balanced lines, no more battery things, everything will be A.C. It also has a sixteen program micro-computer, in other words if I wanted to use a combination of three effects, I could make that combination, give it a number and call it up very easily. That appeals to me about it. I'm very much into the idea of getting away from pedal boards and things to the extent where I don't have to use them a lot and can keep my eyes more with the audience because I feel that's important, unlike looking at the floor. The first time you see a video taken of yourself playing with David Bowie and you see more of the top of your head than you do of your face you'll know what I mean.

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BOTTLENECK & SLIDE

Paul Whiteside

Technique

Acoustic Bottleneck blues may be flat-picked or fingerpicked, and are best played with the edge of the right hand resting against the bridge, for thumping bass backgrounds played with the thumb. This damping of the bass strings enables a fingerpicking style and a slide to be used simultaneously, without having to play exactly the right notes on the bass strings. The melody can be played with the other fingers, or with a flat-pick when a clearer, sharper sound is wanted. Blues, when self-accompanied on the guitar, often have a constant thumping bass droning behind the sound of the treble strings, the Country Slide sound uses an alternating bass, played by the thumb bouncing back and forwards between say, the fourth and sixth strings on an open tuned guitar.

Damping, with the right hand fingers and thumb is important to prevent notes sustaining, particularly with electric slide when a 'crisp' attacking sound is required. Also damping is used when playing successive notes on the same string for a cleaner sound. For acoustic Bottleneck, the strings may be damped with the same fingers that plucked them. Damping stops a string from vibrating simultaneously when the next string is plucked, and is particularly necessary when playing slide in normal tuning.

Country slide requires careful right hand damping to clear the strings for the sustained harmonies characteristic of the music, double-string octave runs and the simultaneous playing of two notes an octave apart with the slide. A lot of angular Bottleneck is necessary to slide along only those strings that are to be played, while a note is sustaining on another open string.

The left hand does the real work with the slide, softly sliding up to or away from a note; 'pull-offs' and 'hammer-ons' with the slide are effective, and *vibrato* is applied to the bottleneck by trembling the left hand horizontally to obtain the fullest sound from the guitar. The strings are touched as gently as possible with the slide, which must be placed directly above a fret to play a particular note. Keep the slide level when playing more than one string, with the slide over only as many strings as necessary. Using a slide is awkward at first and it tends to clatter against the fingerboard.

Open Tunings

Much bottleneck playing is done on an open-tuned guitar, where the strings are tuned to give a major or minor chord across the open strings, or across the frets. The major or minor sound is achieved by sharpening or flattening the third string.

Four popular open tunings are: D, E, G and A, all of use for playing Bottleneck country and blues. D and E are the most used for blues and G and particularly A are used for more of a country sound. However, the A tuning can put a strain on the guitar neck when heavy gauge strings are used, and instead, the guitar can be tuned to open G and a capo used across the second fret to give open A.

For these open tunings, the strings are tuned as follows: (notes given are shown from the 1st string to the 6th)

D D A F# D A D
E E B C# E B E
G D B G D G D
A E C# A E A E

For example, in open D tuning the chord across the open strings is D. Some of the songs played in this tuning were Fred McDowell's 'You Got to Move' and 'I Walked All the way from East St. Louis'; Bukka White's 'Fast Panama Limited', and Tampa Red, 'No Matter How She Done It' and 'Seminole Blues'. In open G, Fred McDowell's 'Frisco Lines' and Robert Johnson's 'Travelling Riverside Blues' are two examples.

Open tunings are frequently used for Bottleneck, making a repetitive accompaniment easier to play. Bottleneck in open tuning has a full and rich sound, making the most of the resonance of the guitar, and the overtones produced by the slide. However, the chords have to be re-fingered and playing in open tunings can be limited.

In open tuning, the major chords are played by placing the slide across the six strings (five in open G and A), at the desired fret, the chord taking its name from the root note on the sixth string (or the fifth string for open G and A).

The bass strings are often used for playing a constant bass or alternating bass accompaniment, with the thumb outlining the basic harmony of the song; played well this style can sound like two guitars playing at once.

Slide can also be played in normal tuning where you have the advantage of being able to use normal chord fingerings and blues scales, for example. But playing slide in normal tuning is tricky and can sound awful very easily. There are no open or barred chords to come back to with the slide; it is easy to get lost, and if you are playing on your own you have to keep returning to chords to keep the sound moving. But with accompaniment, say from a guitar adding rhythm, the basic blues scales can be used with occasional runs with the slide, or for stretched or choked notes as 'fills'.

Lead guitar slide can sound very exciting, and two of the many contemporary guitarists who sometimes play slide in normal tuning are George Harrison and Eric Clapton. In normal tuning it is essential to use right hand damping of the strings, otherwise sustaining notes will clash with the ringing overtones of the note played previously with the slide.

But now, at the end of this series, it's time to leave the words, for you to get the music, to listen to Bottleneck. If you want to play slide guitar there are now many tutors to get you started; books for the prospective guitarist who has to teach himself. The rest will come from careful listening to records, and from watching current slide guitarists. With practice you will contribute to and enjoy the Bottleneck/Slide sound; the sound that I still have not been able to describe adequately with mere words. But a very memorable sound; a sound very much worth keeping alive.

Djangology

Djangology Part four BY DON ROBERTS

From the basic chordwork of Django we now move onto some of the techniques he employed in backing a soloist with what we describe as 'fill ins'. Such techniques should be used wisely and discreetly are most effective when the soloist is sustaining a note and therefore something is needed to fill in. Needless to say some of the techniques here described were also used in his solo techniques which will be the subject of a future article in this series.

Ex. 1 employs fingers 1 and 2 only and is a cascade of notes played against a C6 chord, whilst Ex. 2 is a run up from G7 to C mainly employ diminished triads.

Ex. 3 can be played against a C7, C9 or C13 chord and by examining the fingering, it can be seen how easily Django could play it with his two fingers.

Ex. 4 employs a technique later to be used in the 'comping' style where the guitar is made to emulate the trumpet section of a band and plays brass like punctuated figures in rather a percussive style.

Ex. 5, played against a G6 chord employs a contrived dischord later to be exploited such guitarists as Chet Atkins,

whilst Ex. 6 is also played against a G6 chord and employs a cascading technique and once again is easily played with two fingers.

Ex. 7 quite simply employs the tremolo effect with sustained chords. Here the chord sequence is two bars each of E9, A13 and D9.

Ex. 8 was a technique used by Django which a head of its time for it exploits the use of symmetrical harmony sometimes described as parallel harmony as was used by such innovators as Eddie Lang and Duke Ellington.

Ex. 9 is simply a single string countertheme as would be used today in a band where the saxes would be playing a countertheme in unison or even in octaves.

Ex. 10 shows the uses he made of natural harmonics, although he also used artificial harmonics as well.

These examples serve to show that Django was able to use the full resources of the guitar and succeeded in making the guitar sound like an orchestra. Next month we will look at the way Django played introductions to a piece.

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AIDAN EDWARDS LUTHIER

by HARRY BROAD



I met Aidan for the first time in July 1981, when he appeared at our summer school in Edinburgh to give us a talk and demonstration on the art of the guitar-maker. It proved to be the most interesting talk of its kind that I have heard, coming from the lips of a cheerful and unassuming young man.

Afterwards a crowd of students examined his tools and samples of woods, and played and admired his finished guitars; but I got involved with other aspects of the course, and never found a quiet hour in which to sample his wares. "Come up to Strontian any time you like", he said as we parted.

And so a wet weekend in September saw three of us making the trek northward and westward down Glen Coe, across Loch Linnhe by the Corran-Ardgour ferry, and then even further westward along single-track roads towards Ardnamurchan as the sun began to break through the rain-squalls ahead of us. It wasn't exactly the weather I would have chosen for a weekend in the Highlands, but from the warm interior of the Renault I would admit that towering cloud-banks, mist, and broken sunlight do enhance the grandeur of some of Argyll's most magnificent scenery.

He greeted us at the cottage gate, and after lunch in the local hostelry we returned to his little work-shed, warm and dry between the dripping rhododendrons and the tumbling burn, and spent a cosy afternoon playing his guitars while he fed the stove with shavings and fragments of spruce, and made coffee for us.

Although he has been making guitars for several years, he has only earned a living from it for one. He had no formal training, but began by experimenting on his own, and also doing repairs, while working as a marine engineer.

Comparing an early guitar (which he keeps for his own playing) with his latest creation, the improvement in sound is very noticeable, although even on the early model the workmanship is immaculate. He uses the Spanish through-neck, carves a very distinctive head-stock, and applies a lacquer finish.

He has an open-minded and very practical attitude to his work. Why a Spanish neck? "Because it's simpler and stronger." Why lacquer, rather than french polish? "Lacquer is much quicker to apply and gives a tougher protection." But doesn't french polish enhance the tone of the instrument more than lacquer? "I don't think that any

finish *enhances* the tone. It's more a matter of preventing the finish from *spoiling* the tone. The finish is there to protect the wood; the lighter the finish, the more the wood will respond. Lacquer gives a thin, tough protection, and its effect on tone is minimal."

He obtains most of his wood from David Dyke, in the deep south, using Indian Rosewood back and sides, Swiss pine front, cedar neck and ebony fingerboard. He makes his own rosettes, using all natural colours (rosewood, mahogany and sycamore at present.)

How on Earth can you earn a living this far from the cities? I asked him. "I've sold one guitar through Robin Pearson in Nottingham, and others on trips to the South", he replies. "One is in Abu Dhabi, and I'll be interested to hear how it gets on in that climate. I even sold one last month to a passing tourist, although it's usually the dulcimers and psalteries that they buy. If I need some ready cash I can always turn out a psaltery or two, and recently I've been selling them to America."

"It's seasonal work. The last guitar I sold, I bought a bike with the proceeds, and I'm out on it whenever the weather allows. But as you can imagine (indicating the wet world beyond the window) 'I work quite a lot!'

