the movements have titles and are written in the styles of a Moorish Dance, Bossa Nova, Samba, Tango, Salsa, Waltz, Calypso and others incorporating a whole wealth of rhythms. Mixed in with a small number of mediocre pieces there is a grand total of very entertaining, exciting and memorable ones. Zaradin has the knack of composing in an interesting rhythmic style, which is where his strength is; having said that, there are also several good tunes scattered throughout the album.

This presentation comes complete with a CD of the composer performing all the works, which really needs to be listened to carefully if you want to get the correct feeling — just playing the notes in many of these pieces is not enough, a lot of pieces need more freedom than the written music suggests.

As usual from Mel Bay, this is a lavish production, with a colourful front cover and good, clear printing throughout. Even if the whole suite is not performed due to lack of time, many of these items would make for a good inclusion on the recital platform. The standard ranges from around Grade 5 up to 8.

Steve Marsh

L'ENCOURAGEMENT OP. 34 by Fernando Sor
Editions Henri Lemoine 15592 HL. 18 pages (parts only).
This is an unprefaced reprint of a Lemoine publication dating back to 1877. No editor's name is given, but the fact that, like most twentieth century editions, the musical content is distributed evenly between the players (as opposed to the pupil/teacher format of the earliest published versions) leads me to suspect it is based on the revised edition (pre-1879) by Napoleon Coste. Unfortunately, I have been unable to confirm this; Matanya Ophec accurately estimated the original date of publication but couldn't trace any more information, and Jean-Louis Jolivet of Editions Henri Lemoine, who kindly supplied me with a complete list of reprint data, was also unable to shed any light on the matter of authorship. Sor's biographer, Dr Brian Jeffery is out of the country at the time of writing.

What you get, then, is a clean and readable reprint in the original typeface which could still be used as a working edition. Inevitably, the lack of historical data greatly reduces its academic value, which is potentially considerable.

I sincerely hope this situation can be rectified in time for the next reprint.

Paul Foules

AUTUMN SONG for four guitars by Erik Marchelle
Lemoine. Score 4 pages, parts 2 pages each.
The neat presentation immediately commends itself, removable two page parts stapled into the centre of the score, and the initial impression being one of general ease for the amateur quartet. Well titled, the piece has a real nostalgia think Satie, Krenzian, Impressionist and you might have a vague notion of it. Guitars two and three are simple, with just enough single line upper fingerboard work and a little pizzicato, to push those not yet experienced in this territory. Tuned to D and needing notes such as A flat, E flat, guitar four will ask a little more, especially in a semiquaver section. Guitar one has a series of lush slow-moving chords and also makes its contribution to the melody elsewhere.

Subtitled 'or ensemble', this charming piece can certainly create a brief beauty with a much larger number of guitarists, a butterfly's life of a composition. Around Grade 4 should cover everything and I can recommend it with pleasure.

Chris Kilvington

CINCO OBRAS PARA GUITARRA by Carmen Guzman
Editoral Lagos Buenos Aires. 8 pages.
Consisting of a Prelude, two Valsees and two Charro, this modest selection from Carmen Guzman provides some pleasant Argentinian style guitar music.
Musically accessible without being formulaic, and technically intermediate, there is enough in the modulations, chromaticism and rhythmic treatment to satisfy. Like this composer's Ocho Estudios, these pieces display an admirable economy of style. None ran beyond fifth fret, there are no unusual rhythmic extremes and they will suit students and players looking for something Argentinian and easier than Piazzolla, M M Pujol or Lauro.

Emma Martinez

SERIE DEL ANGEL: Milonga del Angel. La muerte del Angel. Resurreccion del Angel by Astor Piazzolla arranged by Agustin Carlevaro.
Editoral Lagos, Buenos Aires. 16 pages.
Freely arranged in the form of a suite, this edition is useful for comparison, and the 'new' piece; Resurreccion Del Angel. The music is printed in sometimes unclear handwritten notation, resembling nothing more than a photocopy. Milonga del Angel and La Muerte del Angel are available in the Chantelle edition and comparison with these 'free' arrangements may be of interest to Piazzolla fans.

Because of the poor quality of printing, I can see no other reason to consider this shabbily presented selection of some of Piazzolla's most popular works arranged for guitar.

Emma Martinez

SIETES CANCIONES POPULARES ESPAÑOLAS by Manuel de Falla, versions for medium or high voices, violin or violoncello with guitar accompaniment by Jaume Torrent.
Manuel de Falla Editions. 36 pages. One part included.
The seven popular Spanish songs have rightly become part of most instrumental/voice ensemble repertoire. The attractive melodies and superb accompaniments are appreciated by both players and audiences alike, successful in various arrangements ranging from voice and piano to one for mezzo soprano and orchestra by Luciano Berio (1978).

Though countless guitarists have performed these pieces, they pose technical problems specific to the chosen songs and particular combination that often involve a certain amount of rewriting of the original published version. This edition contributes, in one volume, pragmatic solutions to the particular difficulties found in the often-used Pujol arrangements for voice and guitar. It further provides a song-by-song explanation (in Spanish and English) of some of the following editorial decisions: recommended use of the capo, notes to be played or omitted regarding the voice or instrumental combinations and inclusion or exclusion of harmonics. Several
solutions are given for each song, depending on its particular instrumentation.

The score is clear and the fingering choices are generally very good. Melody lines for medium and high voices are provided; cellist and violinist will need to provide their own parts.

With any arrangement, it is recommended that the player consult the original score as approaches to arrangements can be quite personal and idiosyncratic. Though some players may wish to alter some Mr Torrent's solutions, I strongly recommend this volume as a valuable and well-researched edition of a highly practical nature.

_Peter Argondizza_

**GUITAR AT SIGHT** by Charles Duncan

GSP 130. 91 pages.

In an already flooded market, the guitarist's sight-reading manual remains the music publishers equivalent of the patent cold remedy. The reason is simple: guitar pupils never tire of reminding us how bad we are at sight-reading, and this creates a deep-rooted complex among those whose playing happens to be better than their reading, especially self-taught amateur guitarists who are prepared to buy anything which promises to rectify what they have been repeatedly told to regard as a grave deficiency in their musicianship.

If you think this sounds patronising, you should see what the author of the present volume has to say on the subject: 'It is a rare player who regards the fingerboard above the fifth fret as other than a mystery' asserts Duncan, completely disregarding the fact that the myriad guitarists who play Spanish Romance have already explored as far as the twelfth fret. Whether or not they can sight-read fluently in this position is another matter, but the mere fact that they have been there at all means the high positions are no longer uncharted waters.

Having thus put down most of his potential readership, Duncan launches into a written question-and-answer format in which the reader checks his written responses against the author's solutions on the left of the page. You can even cover the answers with a cut-out strip from the back page, which is jolly useful for anyone who doesn't already own a piece of paper.

The content of this 90 page dialogue is pretty much what you would expect: Duncan provides scales, melodic fragments and intervallic fragments to which the reader adds letter-names, fret numbers, left-hand fingerings and, where necessary, a rhythm count. It's a mind-numbingly tedious process, but most of the ground is covered in a generally competent manner. The one area which is guaranteed to baffle the reader is Duncan's apparently inconsistent use of the fourth finger at the third fret. In Example 12, he fingers a first position D minor arpeggio with 2, 4 and 1, whereas the D on the second string in Example 38 is fingered with 3. In Example 11, Duncan has introduced the fourth finger to play the D while the third finger plays an F on the fourth string, but this does not apply to Example 12 since the third finger is not now required on the lower strings (or anywhere else). The answer would appear to be that Duncan is, quite correctly, finger¬ing Example 12 as an arpeggio and Example 38 as a scale, but nowhere is this stated.

Having ploughed through more of the same up to and including twelfth position, the reader is invited to road test this newly-acquired skills on the final study from Carcassi's Op. 60 which, given that he has done his homework, he should now be able to sight-read to a reasonably high level. I can't help thinking, though, that he could have achieved the same goal in a much more painless manner by simply working through one of the many low-budget collections of nineteenth century repertoire available in every music store. Here he will find modest but attractive sight-reading fodder using the typical language of the instrument and offering ample opportunity to 'learn on the job'. Add to this a few didactic works from the present century (e.g. the first ten of Brouwer's *Etudes Simples*), and I firmly believe that you will have gained more skill and experience than you could possibly have derived from this or any other sight-reading manual.

The choice is yours . . .

_Paul Fowles_

**10 STUDIES** for guitar by Jonathan Preiss

Berben. 33 pages.

This extraordinary work explores new and unusual ways of playing the guitar and focuses on techniques that are likely to be found in the avant-garde repertoire. Study 2, which is for the left-hand alone, was inspired by the playing of the Brazilian guitarist Egberto Gismonti. The 10th and longest study, subtitled 'Pilgrimage', explores the possibilities of a lute style scordatura and a capo at the 7th fret. Here a vast array of sounds produced by plucking and hammering on, either side of the capo, (often simultaneously) recall both the celtic harp and the American guitarist Michael Hedges.

Other studies involve the use of all five right-hand fingers, cross string trills, chordal tremolo and a left-hand contortion described as the 'knuckle position'. The latter, so the composer told me, arose from a chord in Barbara Kolb's *Three Lullabies*. In this technique, the 2nd or 3rd finger bends at all its joints so the tip almost touches the base. The nail side of the last joint can then form a barre across the 1st and 2nd strings. The following chord and others like it are found in study no. 7. With the 6th string tuned to D, Ab and Eb on the lowest two strings are fingered with a conventional barre at the 6th position. The 4th finger reaches to C at the 10th fret while the 2nd fingers D on the 3rd string. The 3rd finger, in the 'knuckle position' then forms a barre at the 8th fret across the first two strings!

These immensely difficult studies are a testimony to the imagination and dedication of their author. Not recommended for the faint hearted.

_Peter Rueffer_

**PRELUDE, FUGA E ALLEGRO** by J.S Bach, transcribed by Oscar Ghiglia.

Edizioni Suvini Zerboni-Milano. S 10740 Z.

Into print comes Ghiglia's full edition of BWV998, many years after he made this piece his own in concert and on record; true, others played the work but he was among the first to put forward the complete three movement epic.

For once we can see a full edition; with even simple bars fin-