



Argondizza, Peter (1998) Sietes canciones populares españolas by Manuelde Falla. Arranged for guitar and various instruments by Jaime Torrent. [Review] ,

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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.

Editorial 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 Chanterelle 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 guitarists' sight-reading manual remains the music publishers equivalent of the patent cold remedy. The reason is simple; guitar pundits 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 finger-board 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