

"Living and Playing in the Material World"¹

This discussion/lecture demonstration explores the challenges faced by a conservatoire trained guitar soloist working as a freelance musician. Guitarists are trained, primarily, as both soloist and chamber music participants. These skills are often supplemented with classes in career development, publicity, networking, pedagogy, etc. Whilst these—and all the other requisite classes in harmony, counterpoint, history, etc. —are essential, there is another rewarding side of the profession for the classical guitarist in the genre of playing plucked string “parts” with orchestras, large ensembles and opera companies. It is been my experience that, despite the real opportunities in the profession, this is an area in which classical guitarists are little prepared. I know this was my “real world” experience and my excursion into this area was fraught with joys and sorrows, as well as frustration and satisfaction. This discussion/lecture/demonstration presents a cross section of my own experiences, “war stories,” experiments, and performances. Including “real life” tips on repertoire, preparation, equipment, score/part study, listening, and courtesy, recording and performance situations with these ensembles I hope to pass professional and practical advice to the emerging classical guitarist to prepare them to cope and succeed in these rewarding and challenging performance opportunities.²

Considerations:

1. Why do this work?
2. How do you get? How do you keep it?
3. Pay, Time Commitments, Travel, Dress code. Seating
4. Instrument(s). How do you adapt your technique to new situations?
5. Comfort with score / Problem with the score. Transposing. Reading parts.
6. Difficult situations. Nerves Following the beat (or not!) Listening.
7. Recording situations
8. Relationship w/ the orchestra, conductor, composer, management, and the technicians!
9. Dealing with other freelancers and “Deps.” (Not Johnny)!
10. Tuning the instruments.
11. The importance of all those “other” music classes. Researching the repertoire.
12. Popular styles. Jazz styles. Know thy fingerboard.

¹ Many thanks to George Harrison for inspiring the title!

² I am aware of the “other” gigs such as shows and musicals, but I have less interest and experience in this genre.

Mandolin

Igor Stravinsky-**Agon**- BBC Scottish Symphony Orchestra ♪♪, ♪.

Composer- **Four Characters in Search of an Author**. BBC production
Soundtrack. \$\$.

Arnold Schoenberg-**Moses und Aron** - BBC Scottish Symphony Orchestra; ♪♪.

Arnold Schoenberg-**Serenade** Hebrides Ensemble –(also includes guitar) ♪.

Gustav Mahler- **Symphony No. 8***Royal Scottish National Orchestra, BBC Scottish
Symphony Orchestra; ♪, ♪.

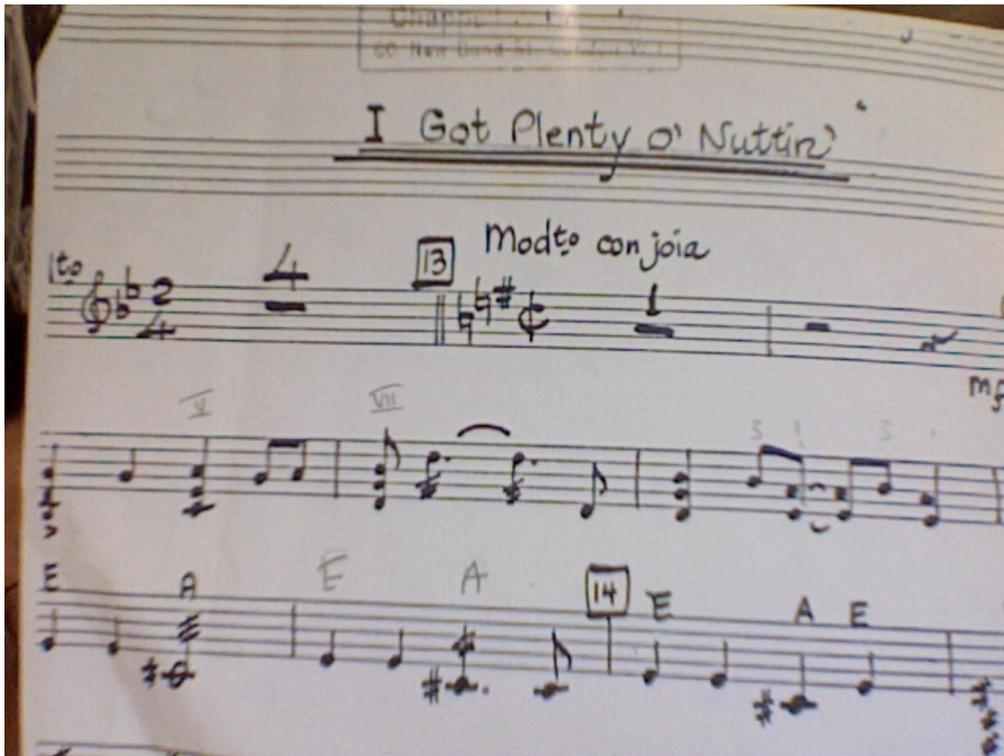
The image shows a page of a musical score for the Mandolin part of Gustav Mahler's 'Das Lied von der Erde'. The score is written in G major and 4/4 time. It features a 'Mandoline Solo' section starting with a *pp* dynamic. The score includes staves for Mandolin (Mand.), Cello (Cel.), Piano (Klav.), Mandolin (Mand.), First Violin (1. Hfe.), Second Violin (2. Hfe.), and Chorus (I. CHOR.). The lyrics 'mit beiden Händen' and 'nicht gebrochen' are visible. The tempo marking 'Adagio.' is present at the bottom of the score.

Gustav Mahler-**Das Lied von der Erde** (The Song of the Earth) (mandolin) BBC
Scottish Symphony Orchestra. ♪.

Mario Lanza/Jose Carreras-BBC Scottish Symphony Orchestra. *O Sole Mio* and *Santa Lucia*- Mandolin.

Banjo

George Gershwin-**Porgy And Bess- I Got Plenty o' Nuttin'**. BBC SS Orchestra
(Willard White), Royal Scottish National Orchestra. \$\$, ♪, ♪, ♪.



George Gershwin-Rhapsody in Blue. BBC Scottish Symphony Orchestra and Royal
Scottish National Orchestra. 🎧, ☺, \$, 🎸.

Electric Guitar

Leonard Bernstein-Selections from "West Side Story." Electric and Acoustic (?)
Guitar. 🎧, 🎸, 🎸, 🎸

Guitar

- 44 -

7 - America

Musical notation for measures 38, 39, and 40. Measure 38 starts with a piano (*p*) dynamic. Measure 40 ends with a pianissimo (*pp*) dynamic. A crescendo hairpin is shown between measures 38 and 40.

Musical notation for measures 41 through 45. Measure 41 is boxed. Measure 41 includes a *rall.* (rallentando) marking. Measure 41 starts with a forte (*f*) dynamic and *sub.* (sustained). Measure 45 ends with a double bar line.

46 **Tempo di Huapango (fast)**
(Spanish Guitar *ad lib.*)

Musical notation for measures 47, 48, and 49. Measure 47 starts with a forte (*f*) dynamic and *marcato* marking. Measure 49 ends with a *dim.* (diminuendo) marking. A common time signature 'C' is written above measure 47.

50

(C)

F

C

G



Dmitri Shostakovitch-Jazz Suite- Electric Guitar. Royal Scottish National Orchestra. 🎸, \$.

Various Composers-"Breaking the Ice" *Icelandic Music*. BBC Scottish Symphony Orchestra. Electric Guitar. 🎸🎸.

Alfred Schnittke-Faust Cantata- Electric Guitar. Royal Scottish National Orchestra. 🎸, 🎵.

Classical or Acoustic Guitar

George Gershwin-An American in London. Acoustic Guitar. Scottish Opera. ☺.

Gustav Mahler-Symphony No. 7; fourth movement. (Guitar). Royal Scottish National Orchestra; (includes a mandolin part in this). 🎸.

Gioachino Rossini-Barber of Seville. Classical guitar. Scottish Opera – full run. \$\$, 🎵, 🎸, ☺☺☺☺.

Mannes Guitar Seminar: *High Performance Forum* Peter Argondizza
Living and Playing in the Material World: Facing the Challenges of Freelance Gigs

Handwritten musical score for guitar, featuring lyrics and performance markings. The score is written on eight staves. The lyrics are: "2 puoi dor mi", "ruff", "si?", and "in tempo!!". The music includes triplets, slurs, and dynamic markings such as *p* (piano) and *ALLEGRO*. The piece concludes with the Roman numeral XIII.

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No. 2 - CAVATINA (Figaro) TACET.

4 *3* *2* *1* *min*
Tace sino alle parole: Ecco la chitarra,
presto andiamo. - Ma io... - Oh che pazienza! -
Ebben, proviamo.

No. 2a. CANZONE CONTE

ANDANTE

(Voca) Se il mio
(Voca) Io son un...
rollo! long
rit.
Di voi
Bem pie
DAL AU-RO
a tempo
TACET
pp
RECIT.^{vo}
2
Da bravo, a voi, seguite.

ANDANTE

(Voca) L'a mo
sotto voce
(Voca) Io son un...
RICO NON SANO
rit.
p

The image shows a handwritten musical score for guitar, likely a transcription or arrangement. It features two main sections: 'No. 2 - CAVATINA (Figaro) TACET.' and 'No. 2a. CANZONE CONTE'. The score is written on multiple staves, with the top staff being a vocal line and the lower staves being guitar accompaniment. The music is in 3/4 time and G major. The 'CANZONE CONTE' section is marked 'ANDANTE' and includes several lines of lyrics in Italian. The score is heavily annotated with handwritten notes, including 'rollo!', 'rollo! long', 'rit.', 'Bem pie', 'DAL AU-RO', 'a tempo', 'TACET', 'pp', 'RECIT. vo', '2', 'Da bravo, a voi, seguite.', 'ANDANTE', 'sotto voce', 'RICO NON SANO', and 'rit. p'. There are also some circled notes and a large 'V' mark.

Luciano Pavarotti-with the Royal Scottish National Orchestra; Four Neapolitan Italian Songs. Classical Guitar. ☺ ☺ ☺ ☺.

Composer? -New musical setting "Carmen." Scottish Ballet. Classical Guitar. \$\$, ☺, ☹.

Various Instruments

Jerry Goldsmith (conductor and composer)-**The Sand Pebbles Soundtrack**.
Classical Guitar, Mandolin, twelve-string guitar. Royal Scottish National Orchestra.
Commercial Recording ☠☠, \$\$, ♪.

Viva Zapata-Soundtrack Re-recording; Classical Guitar, Mandolin and twelve-string
guitar. Royal Scottish National Orchestra. Commercial recording. ☠☠, \$\$, ♪.

Charlie **Chaplin Film Music**. Carl Davis Conductor- guitar and Banjo. Live music
with film. Royal Scottish National Orchestra. ☠☠, \$\$, ♪



Barry Wordsworth Conductor: BBC Film Music Broadcast: **The Man with the Harmonica*** (Electric Guitar) Morricone; **Taming of the Shrew**-Rota- Classical Guitar; Luis Bacalov- **Il Postino**- Mandolin; **My Uncle**- Classical Guitar (with plectrum). **Dr Zhivago**- Mandolin. ☠☠, \$\$, ♪, ☺☺☺.

☠=war story; ☺=tough gig; ☠☠= very tough gig; ☺☺☺=fun gig; \$=lucrative;
\$\$= ridiculously lucrative; ♪=score; ♪=recording

Equipment

Steel String Guitar- Martin Eric Clapton Signature Model. Martin or Ernie Ball Strings
Electric Guitar(s)- Fender Stratocaster and Fender 'Thinline' Telecaster (with humbucking pickups). Ernie Ball Slinky Strings
Electric Bass Guitar- Fender telecaster squire copy. Flat wound Ernie Ball Strings.
Greg Smallman Classical Guitar. Gaudin Strings.
Banjo- Tanglewood tenor with peg string removed. Martin Strings.
Mandolin- Tanglewood flatback. Martin Strings.
Fender Amplifier (borrowed!), AER compact 60 Acoustic Guitar Amplifier.
Acoustic Guitar Clip-on microphone- DPA 4060 Omni directional, Hi Sens
"Snark" Electronic Guitar Tuner (Clip on)- cheap and cheerful!
Spare electric guitar patch chords! Spare strings! Various effects pedals.
Footstool, Glasses-Eyes. Focus-Brain. Ears!

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Anything by Tommy Tedesco. Look for old Guitar Player Magazines. Reading anything on the "Wrecking Crew." Anything by Scottish studio guitarist Hugh Burns.