

# ◆ Classical Guitar Society of Washington, D.C. ◆

No. 12

Vol. 2, No. 3 Editor: Steven Seidenman

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## January's Program

### Workshop with Jad Azkoul

To begin the new year, the guitar society welcomes **Jad Azkoul**, who will give a workshop on guitar technique. The subject of a profile in the society newsletter last year, Azkoul was born in New York City of Lebanese parents. He has studied abroad with many eminent guitarists, most notably with Abel Carlevaro in Uruguay. He was tenured professor of guitar at the Conservatoire Populaire d'Music in Geneva, and has a studio in Falls Church.

A member of the guitar society, Azkoul appears regularly as a performer and teacher at the annual guitar festival in Kracow, Poland, and was a featured performer at the 1993 Guitar Foundation of America meeting in Buffalo. Also in 1993, he gave a well-received masterclass at George Washington University, performed at international festivals in Russia, Poland, and Hungary, and gave workshops in Belgium and France. Azkoul now teaches at American University. In 1992, he released a compact disc devoted to Latin American music, *Latin Illustrations for Guitar* (Forlane Records).

While he learned principles of gesture and movement in playing classical guitar from Abel Carlevaro, Azkoul has developed his own special techniques for practice and performance. He has studied the relationship of gesture to rhythmic sense and believes that every gesture should have a musical result. He emphasizes the least amount of muscular effort to get the maximum musical result and stresses the development of listening skills to hear

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the full range of tones on the guitar. For our January program, he will discuss the use of colors and dynamics for purposes of interpretation. Feel free to bring your guitar and participate!

## Calendar of Events

**Jan 8 - Jad Azkoul, guitar workshop,** 2:00 p.m. at the Little Falls Public Library, 5501 Massachusetts Avenue, Bethesda, Maryland. FREE. Information: (301) 495-2703.

**Jan 16 - Christopher Parkening,** 7:00 p.m. at the George Mason University Center for the Arts, Fairfax, Virginia. Information: (703) 993-8888.

**Feb 12 - Thomas Rein, luthier,** 2:00 p.m., at the Little Falls Public Library, 5501 Massachusetts Avenue, Bethesda, Maryland. FREE. Information: (301) 495-2703. Guitar society elections, 1:00 p.m.

**Feb 20 - Adam Holzman,** 2:00 p.m. at the Walters Art Gallery, Baltimore, Maryland. Information: (410) 242-2744.

**Mar 12 - Paco de Malaga, flamenco guitar,** 2:00 p.m. at the Little Falls Public Library, 5501 Massachusetts Avenue, Bethesda, Maryland. FREE. Information: (301) 495-2703

**Mar 26 - Paco de Malaga,** 8:00 p.m. at the Walters Art Gallery, Baltimore, Maryland. Information: (410) 242-2744.

Attention, members: Pay your dues! Send renewal check for \$12 to address on page 4.

## February's Program

### Thomas Rein on Guitar Making

For our February meeting, the guitar society is pleased to present a discussion of guitar making by luthier **Thomas Rein**. Rein has been making musical instruments since the early 1970s, when he made his first guitar in his parents' basement. He left his native Chicago area in 1973 to serve a two-year apprenticeship in fretted instrument repair and restoration with Edward Rose in Lexington, Kentucky. Throughout the 1980s, Thomas Rein made many types of instruments, including lutes, theorboes, and viols, as well as guitars, and also made industrial design models for IBM.

Since moving to Virginia in 1987, Thomas Rein has specialized in making classical guitars and recently completed his 100th guitar. Rein guitars are played all over the United States and Canada, and have been featured on several recordings. He resides in Fairfax, Virginia, with his wife and son.

## President's Corner by Morey Rothberg

At our regular meeting on February 12, in addition to what promises to be a stimulating discussion of guitar making by Thomas Rein, we will hold elections for president, treasurer, and four members of the executive board. The term of office for president or treasurer is two years, for the executive board, the term is one year. Any member in good standing may run for office.

We will hold elections at 1:00 p.m. to be followed by our program with Tom Rein at 2:00 p.m. I urge all society members to attend and consider running for any of the available positions. Since I will not be seeking a second term as president, (See President, page 2)

(President, from page 1)

let me take this opportunity to thank all the officers and members for their support and to encourage anyone who values the work we have done and enjoys our monthly programs to step forward as a candidate for president. Based on my experience, I think it is safe to say that my successor will have a wealth of experience and commitment among our members to draw upon, as well as the satisfaction of knowing that his or her efforts will have significance in the guitar community of greater Washington, D.C., and in the lives of our rapidly increasing audience. We can take pride in our accomplishments while acknowledging that much remains to be done. Good luck to all of you, and again, thank you very much for the honor you have bestowed on me by permitting me to serve these past two years as your president.

### Point of View

#### So Who Asked Me? by Don Sauter

Since the guitar society cranked up last year, there has been a lot of opportunity for ensemble playing. (Most of the thanks for this goes to Cate Fleming. Thanks, Cathy!) A fall-out from this is the opportunity to observe quite a few other guitarists.

Something that I've found mildly shocking again and again is the cavalier attitude toward sitting position. The same guitarist will use a foot stool, or not use one, or use it for the right foot, or use two stacked up, or use one for each foot, or cross one leg over the other. The leg on which the guitar is placed seems to be either a totally random selection, or possibly a function of which leg is closest to the guitar when it is grabbed.

Now, that's exaggerated a bit, of course. At least I haven't

noticed any individual player guilty of all the above. And I surely don't mean to imply that my sitting position is ideal. But sitting position is something that is emphasized in almost every guitar method. Christopher Parkening, for example, spent of time on it with each student in the master classes I've observed.

And, yes, it would be tough to quantify exactly how much a guitarist holds himself back by not using a good and consistent position--whether or not it's the more-or-less standardized one. But it would be impossible to argue that he is doing himself a favor by placing the guitar in a new orientation every time he goes to play it. Would violinists or pianists do that?

All I ask is that anybody who feels a twinge of guilt while reading this to consider whether a good, solid, tried-and-true playing position really takes any more effort than a crummy one... OR ELSE NEXT TIME I'M GONNA NAME NAMES!

P.S. If you find yourself shifting positions because you get too uncomfortable, see if sitting on a pillow doesn't help. □

**Want to join a guitar ensemble? Call Cate Fleming at (202) 546-8364.**

### SOCIETY OFFICERS

The Classical Guitar Society of Washington, D.C.

President: Morey Rothberg  
(301) 495-2703  
Vice-Pres.: Steven Seidenman  
Secretary: Maurice Sanders  
Treasurer: Mark Lewonowski

Articles and announcements relating to the classical guitar should be sent to the Publisher, Classical Guitar Society of Washington, D.C., 1001 Spring Street, No. 726 Silver Spring, MD 20910 □

### Performance Opportunity

The Adult Music Student Forum (AMSF), based in Rockville, Maryland, for six years has encouraged music students at all levels of instruction to perform publicly at recitals held regularly by AMSF. All AMSF full members are eligible to participate in and attend three series of student recitals planned for soloists and ensembles.

**Informal recitals** are designed as an introduction to performance. Held in a private home, attendance at these recitals is limited to participants.

**Cadenza recitals** are held in a private home for all members of intermediate to advanced levels of skill and experience who favor an informal setting. Attendance is open to participants first and, space permitting, to audience.

**Formal recitals** are scheduled for all members and are held on Sunday afternoons at 2:30 p.m. at the Annunciation Catholic Church Parish House in Washington. Attendance is open to participants and audience.

AMSF also sponsors special events featuring professional musicians and instructors. They share their knowledge on a wide variety of subjects and introduce techniques and ideas to enhance an individual's musical development. These events will include musical experiences, masterclasses, lectures and workshops. A small admission fee is charged for these events.

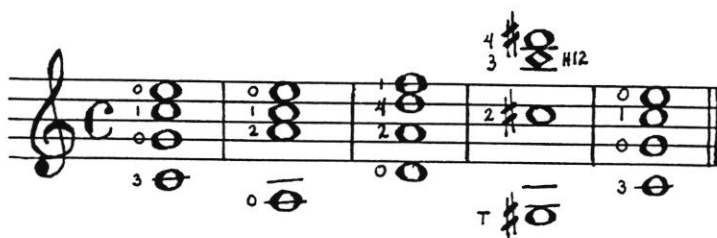
AMSF publishes a quarterly newsletter that provides news on upcoming events, book reviews and articles by music professionals with a focus on adult student needs and goals.

Full membership in AMSF costs \$25.00 a year (\$20.00 to members of the Washington Music Teachers Association, sponsor of the AMSF). An associate membership (newsletter only) is \$15.00 per year. For an application form, write Eva Nagorka Ellsworth, Secretary-Treasurer, AMSF, 15408 Hannans Way, Rockville, MD 20853. The founder and director is Matthew Harre. He can be contacted at (202) 244-7880.

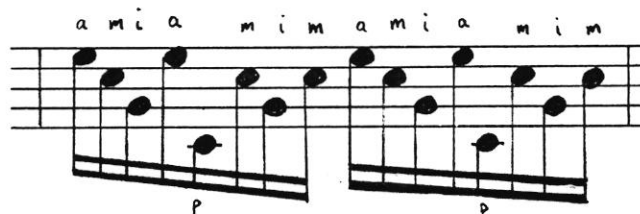
**Join the Classical Guitar Society of Washington, D.C. ! Application on page 4.**

Right hand fingering patterns:

1. a m i a p m i m
2. p p a p m p i p
3. p I m a p a p P
4. p a m m i a p i
5. p i a a m i p m
6. p i m p a m p a
7. m a a i i p m 'a
8. a p' i p' M I A m

Chord progression:

Play the chord sequence above using each of the right hand fingering patterns. Play the selected pattern twice through for each chord, making 16th note arpeggios. The example below shows pattern 1 applied to the first measure. The simple chord formations allow the player to concentrate fully on the right hand fingers. T = left hand thumb. Spend no more than 2 to 4 hours per day on these exercises.



Just before your fingers start to fall off, grab a pencil and give your brain a different kind of workout. Find the words listed below in the grid of right hand fingerings. Words may be horizontal, vertical or diagonal. Punctuation and capitalization must be scrupulously observed. Some words may appear more than once, but it is not permissible to use the appearance of a word wholly contained in a larger word, such as *ma* in *amp*. So don't try it, buster. Remember - cheaters never win.

Garden-variety words:

a	I	am	ma	pa	pi
aim	amp	imp	map	pap	pip
ma'am	maim	mama	papa	(p'imp)	pampa

Musical words and thingies:

mi	p'i-p'a	(4-stringed Chinese lute)
p	mp	pp ppp pppp ppppp

Words only a word-puzzler could love:

aa - rough, cindery lava	impi - body of warriors
ai - 3-toed sloth	mamma - milk-producing organ
ama - oriental wet nurse	mim - primly demure
ami - friend	pam - jack of clubs
amia - freshwater fish	pia - brain membrane
imam - Muslim priest	pappi - bristle tufts on a dandelion

Proper nouns and fringy stuff:

Pima - AZ Indians, um, redskins, er, aboriginal Americans.  
 MIA - play these with POW!  
 Miami - don't play there.  
 Mimi - John Lennon's aunt.  
 mmm-mmm - degree of Campbell soup goodness (claimed).

Thanks: The whatsit chord in measure 4 is based on one created by Stephen Funk Pearson in "Four Skaals" (no. 3.)