



THE ROSETTE

DECEMBER 1973

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The Rosette is a monthly publication of the Orange County Guitar Circle. Its main objective is to inform music lovers everywhere of the beautiful happenings within the realm of the classic guitar. The musicians, artists and writers of The Rosette are united by the love of the guitar. This love has brought them together to give freely of their time and efforts to insure a fuller flowering of this publication. I urge all who read this to obtain for it the support it requires and to give it whatever they are able to offer. Anyone priding himself on his love of music will not refuse to heed my appeal.

Thank you, Fred Engelhard, Editor

IMPROVING YOUR SIGHT READING BY FREDERICK M. NOAD

Guitarists have tended to rank the lowest in sight-reading skills. Partly because so many are self-taught compared to other instrumentalists, and partly because guitar music is genuinely harder to read than that for most other instruments. In addition, the ready availability of guitar records has produced a breed of "half-readers" - those who use the music as a guide to what they have already heard and partly memorized. They are not in fact reading the rhythm written in the score, but recognizing it as relating to something they already know.

Many "half-readers" are quite proud of this ability, and as a result avoid learning to count correctly, claiming that they have a "feel" for rhythm and do not need to count. However this gift is always remarkably absent when they are presented with music they have not heard before.

Professionals claim no such powers, and use the conventional ways of counting to establish a rhythm.

Almost anyone has the capacity to become a good reader. Just as any child can learn the English language with all its complexities of alphabet, word, phrase and sentence; so can the language of music be mastered.

The all-important factor is the degree of personal determination and commitment.

So many of those who claim that sight-reading is too difficult for them simply do not have a sufficient desire for the skill, and would rather continue to play "Romance du Amor" for the thousandth time to an admiring audience of the uninitiated. For those who have the drive to improve their reading, the rewards are enormous.

New pieces learned in half the time, the ability to explore new and unheard music, and the great pleasure of joining other musicians in duets or ensembles.

Suddenly the guitarist begins to feel that he is a real musician, and to enjoy his pursuit on a completely different level. He makes far fewer mistakes because he is not fuzzy-minded about what he is playing, and invariably his technique improves with the new surge of musicianly activity.

First practical steps.

1. As mentioned above, the first and most important step is that of personal commitment. As with giving up smoking, it is necessary to decide that this time you will follow through and not weaken. You are going to become a good reader - and you know that it is within your power.

2. The location of the notes on the staff, and their place on the guitar fingerboard form a basic alphabet which

you must learn.

Up to the 12th fret you have 72 notes to memorize. If you learn 12 a day you can do it in a week and still have Sunday off. 12 notes is only two frets learned crosswise. Many of them you know already, but you are probably weak on the higher positions - particularly frets 7-12 on the lower strings.

Concentrate also on the notes on leger lines and spaces above the staff - are you sure of all of them?

Learn the notes in every possible way - up the strings and across the frets. Look for every link and relationship that will help you.

"If you learn 12 notes a day you can learn them all in a week and still have Sunday off"

Where do the same notes occur, and why? Take any piece of guitar music, choose a note and call off its name and fret number. Find its equivalent in another position. Take a fret of the guitar, and write down all its notes on a piece of music paper. Find your weakest area on the fingerboard and again write down the notes, adding the string number in a circle.

Keep up this drive until you really know where the notes are, because this is your basic alphabet and you must know it.

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SEASONS
GREETINGS

A MESSAGE FROM THE PRESIDENT

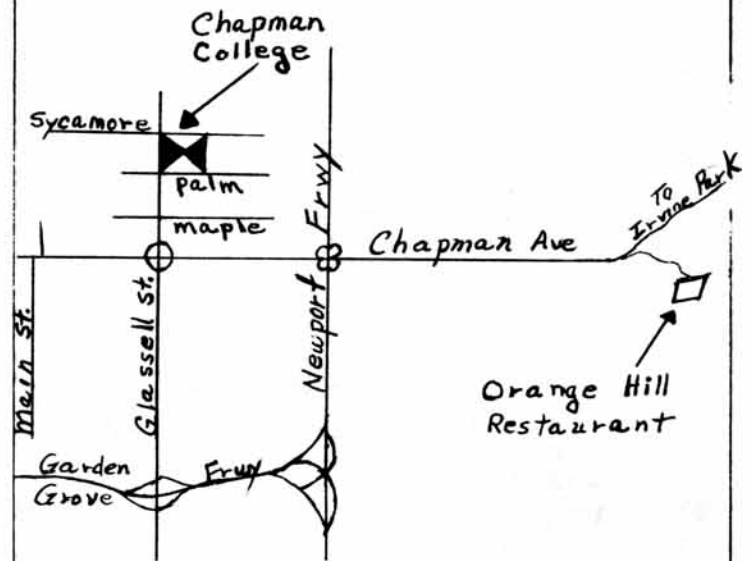
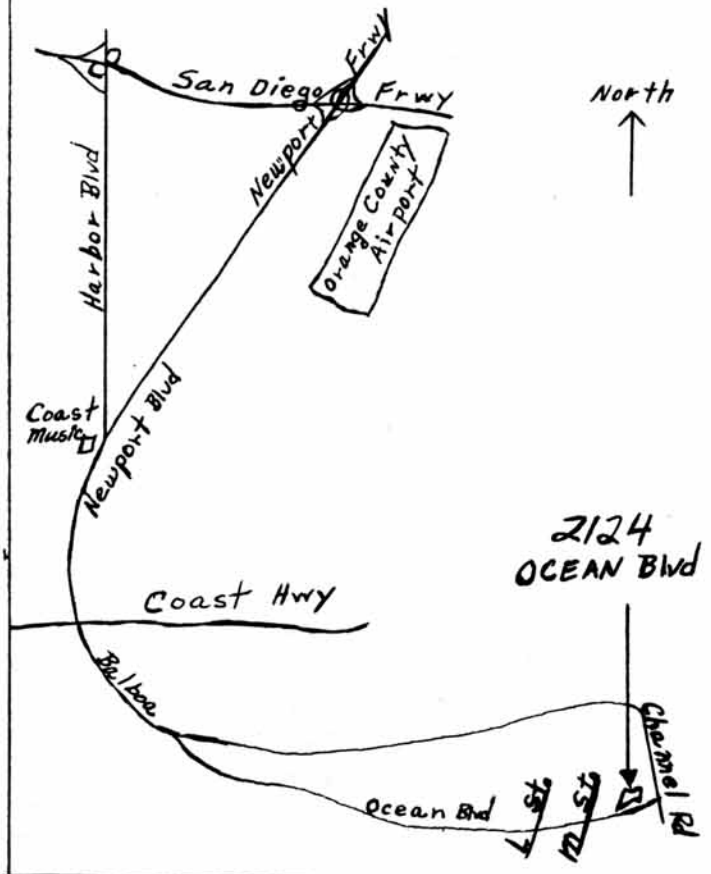
At the Board of Directors meeting, Sunday Nov. 25, all were in favor of a Christmas Party for members and guests of the OCGC. The party will be a pot luck dinner, with the punch and other fine California beverages provided by the club. The club will also provide the protein food. It was recommended that we all bring a dish of either salad, vegetable, desert, or chips & dip. If you have not already received a phone call by Mr. or Mrs. Puzzo or Mrs. Apodaca, please call me at (714)537-8537 and let me know what you would like to bring. This type of an affair takes considerable planning and an accurate count of how many to expect is necessary. Bring your instrument as this will enable us to sing the Christmas carols and enjoy some music after dinner. I will bring my mandolin and play for you, if you will accompany me on your guitar. Below is the address of where the party will be and a map of how to get there.

There will be a reception for the Duo Perret-de Zayas immediately following their Jan. 6 performance. I am very happy to tell you that we have reserved one of the most beautiful restaurants in Orange County. The Orange Hill Restaurant. There will be no-host cocktails. The punch and h'ourderves will be provided by the OCGC. Those who wish to have dinner, please get in touch with me for making reservations, as the restaurant must know how many to expect. My phone number is 537-8537. The dinners range from \$3.50 to \$8.50, and the menu includes such dishes as "Paella Valencia", "Brochette of Beef Teriyaki". All entres include tostados, cheese dip and salsa, albondigas or Granada salad and a choice of spanish rice or dollar fried potatoes, bread and butter. A fine wine list is also available. A map is provided below for your convenience.

The success of this concert depends upon you, the member, to each sell your six tickets.

Looking forward to seeing you at the Christmas Party. Keep safe.

Anthony Puzzo
President



to be able to perform under the worst of conditions. As Ramos often states "Even on your worst night you have to be able to play well." The thing that I watch for is that my guitarists can perform well and are invited back. If it's just a one night stand, I'm not too interested because it reflects back on me and all the other artists I handle. I want to be sure we do a good job wherever we go.

A guitarist must remember that he is basically a product. The agent has to sell this product. In order to do this the artist has to establish a personality. All great artists have this personality thing. I don't mean that a person has to have a gimmick to sell himself, but you do need something to distinguish yourself from everyone else. Peter Madlin is a composer and he intends to play a lot of his own compositions in concert. This will serve to distinguish him from other artists. Mario Beltran has won four international prizes which sets him apart from the others. Records seem to be important for a performer. I remember reading in a recent Guitar Player Magazine an interview with the head of Columbia Records in which he said that a record tends to build a career for a rock performer. This tends to work the other way around with the classical performer. The concert career tends to give him the opportunity to make a record. However, it works both ways. It seems to be easier to get ahead in the world if you have a record. This seems to impress people, and it doesn't matter if the record is good or bad. It still tends to put them up one step on the ladder.

The manager can do just so much. It is also up to the performer to help the manager. I feel it is really important for an artist to have a certain amount of integrity in their personal lives, the way they play the guitar and approach the concerts. He must be able to live-up to anything he has presented to the public in the way of advertising. You have to know what you have to offer people and be able to offer it and sell yourself

on a good honest basis.

Q: WHAT CAN AN ARTIST EXPECT WITH REGARD TO EARNINGS AND EXPENSES?

A: In the first place, the fee I charge is 20% which is fairly standard throughout the U.S. This means that I get 20% of every engagement the guitarist plays and this does not include expenses. The artist, depending on the agency, may be expected to pay for brochures and some of the other items. He will also be expected to pay for his own transportation and personal expenses. So, if an artist gets \$2,000 the expenses can cut this down considerably. An established manager usually figures that it takes about 2 years to develop an artist. This is a starvation period, and there is no getting around it. This is a good reason for a person to get into the field at an early age before there are family responsibilities etc. On one hand, you have to be single-minded. You have to know that you want to be a concert performer and direct all of your energy in that area. But on the other hand, you also have to live, you have to survive while your getting there. You could get heavily involved in teaching, but this distracts from your own playing. There also has to be some initial outlay on the artists part. An artist has to buy a wardrobe for the stage. The audience feels that they are entitled to see something besides levis or turtlenecks on the concert stage. Also traveling money is needed. The artist is usually paid at the time of the performance or afterwards so he needs to have this money before hand. A young guitarist should also take into consideration who else an agency is handling. He might also ask how many representatives are out in the field.

I usually recommend that a new guitarist play as much as possible, even if it's for free. Although I am not in favor of a musician doing much for free, I feel that when you're starting out you need as much experience as possible so when your time comes to make it in the big world, you're ready. Fees for a starting artist can go from \$50 to \$300.

Introducing the Orange County Guitar Circle

The Orange County Guitar Circle was formed in the fall of 1967 as a non-profit, non-commercial association of persons interested in playing the classic guitar and in the furtherance of classic guitar study. The membership ranges from the beginner to the professional, many of whom are experienced classic guitar teachers.

The objective of the Guitar Circle is to encourage the learning, playing, and understanding of the classic guitar, and in addition, to provide a platform on which our members can perform before a sympathetic and knowledgeable audience. We feel that public performance is the natural culmination of the long hours spent at practice and provides the player a sense of accomplishment that cannot be gained in any other way.

The Guitar Circle is primarily a social organization of people with a common interest whose only requirement for membership is an appreciation for the guitar. We encourage our members to play at our meetings but do not insist upon it. You can be as welcome as a member-listener as you can a member-player. Any person wishing additional information concerning the Orange County Guitar Circle may write to P.O. Box 334, Westminster, California 92683, or feel free to call upon any member of the Executive Board.

Welcome

We extend our greetings to the fellow aficionados listed below, and want to remind them that the Guitar Circle is a social organization which offers a variety of advantages to the guitarist and music lover.

Maria Ledda, Anaheim
 Glen Nicholson, Anaheim
 C. Paul Newton, Northridge
 Alan E. Adams, Newport Beach
 Sandra Bush, Fullerton
 Daniel Pedroja, Orange
 David Marriott, Fullerton

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Honorary President - Laurindo Almeida
 Honorary Member - Vahdah Olcott
 Bickford

YEARLY MEMBERSHIP FEES

Individual Membership..... \$10.00
 Associate Membership..... 5.00
 (ASSOCIATE is for full time students or persons under 18)

Advertising Space in THE ROSETTE is:
 Commercial Concerns—50¢ per line
 Non commercial, music related, announcements by
 O.C.G.C. members will be inserted free.

Yearly Subscription \$3⁰⁰

Orange County Guitar Circle

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