

sound of F sharp minor. As *Always* has some good suggestions with regard to left-hand fingering and, as usual (indeed *as always*) from this publisher, the presentation of the score and the front cover is excellent. Highly suitable material for the Grade 4+ player.

Steve Marsh

**THE MANY FACES OF THE GUITAR SERIES 2  
VOLUME 1 - PROGRESSIVE REPERTOIRE**

Les Productions d'OZ. 27pp plus CD

A wide range of styles are in evidence here - 34 pieces have been selected from regular d'OZ contributors to make up a useful source of didactic repertoire for students around grades two and three. Presentation is excellent with clear notation and appropriate fingering with pieces around a page in length.

Belanger's *Blues pour Chloe*, in A major, utilises first position effectively, maintaining interest in the bass. *Simple Dialogue* from Shawn Bell is probably the easiest piece here, useful for its open string bass line; Camissassa's *Habanera* requires notes played together and *Malaguena* is an attractive variant on the usual exercise. *Valsecito* requires care in the varied rhythms. There are several selections from Yves Carlin's imaginative and accessible series *Cat Pieces*, requiring arpeggios, melodic figures and a range of textures.

Castet's *Mi.. - Re-Do-Si-Do* is another attractive selection with a lilting melody line and *Une chanson sans titre* is useful for its bass line melody.

Later pieces in the book explore a wider musical and technical range - Lemay's *Ballade* requires simple chords supporting a 6/8 melody; Loncar's *Spanish Dance* stands out brightly in D major, with a contrasting middle section in D minor. *Vent d'Orient*, from Takashi Ogawa lends itself to colourful exploration of tone colours and attention to phrasing.

An enjoyable selection of early-intermediate repertoire.

Linda Kelsall-Barnett

**SIXTEEN APPELLATIONS** for solo guitar

by Norbert Leclercq

Les Productions d'OZ. 18pp.

This is a very well presented volume with clearly set out notation. Each piece is around a page in length a distinct rhythmical character which generally remains consistent throughout each piece. While the technical demands appear to be aimed at the early intermediate player the musical ideas are quite challenging with quirky melodies and unexpected harmonies. The fingerboard is used extensively and the profusion of accidentals demands careful reading, with the absence of fingering adding to the challenge. Position shifts are clearly indicated, however.

*Nova* has an attractive lilt in 3/8 requiring *p.i.m* figurations, shifting to fifth position: *Rime*, in D major, has a stately feel with scalic figures. *Brin* is a gigue-like undulating melody in 6/8 with a narrow tonal range exploring the upper strings in seventh position, fun to play, a folksy modal theme. Also in 6/8, *Palette's* unexpected harmonic structure gives a humorous touch.

Textures become increasingly more complex in the later pieces with bass lines and two and three part chords. *Sari*, two pages in length, employs semiquaver movement and the final offering, *Carat*, shifts frequently around the fingerboard with a characterful quaver and semiquaver rhythm and plenty of accidentals.

Not for those looking for conventional melodic content. These pieces did grow on me as I played

them and they are useful for the development of quick-thinking around the fingerboard. Playing level around grades two to six.

Linda Kelsall-Barnett

**ZEHN LAUTENSONGS** for three guitars

by John Dowland

Arr. by Oliver Eidam and Frank Ahren

Edition Dohr. Score and separate parts (19, 7, 7 and 15pp respectively)

Some famous pieces are here on offer, including: *Come Heavy Sleep*, *If My Complaints* and *Can She Excuse* to name but three of Dowland's most affecting vocal works. They have been cleverly arranged so that guitars one and two generally have a one-line melody throughout (except pieces 8 and 10 where guitar two does more complex work), with the difficult stuff lying on guitar 3 which is doing all the chordal work and the inner harmonic passages, though there is no retuning the 3rd string to F# written in to the part.

The music is, of course, exceptionally fine; there need be no worries there and therefore this little book would work really well for a trio of intermediate players, with the third part being played by the best guitarist. Any of these little gems would sound well in this guise and so I can heartily recommend this nicely printed little book.

Chris Dumigan

**3 IMPRESSIONI PARIGINE** by Giorgio Signorile

Ut Orpheus Edizioni. 7pp.

Here are three relatively short 'Parisian Miniatures' that are warm, friendly and written in a style that is destined to win many friends. Having seen a superb piece recently by this writer I was pleased to find that this little set was every bit as good.

The opening one-page *Soleil Levant* is based around a rising arpeggio pattern of six-quavers-to-the-bar that never alters and yet manages to sound varied and interesting throughout its relatively short span of 30 bars, often as a result of an intelligent combination of stopped and open strings.

*Le Isole Di Gauguin* is the most extended (three pages) and scoots around in a most impressive way with quavers and semiquavers imaginatively placed atop minim bass notes. A contrasting middle idea brings a drop in tension until the opening idea returns, dying away to nothing at its close.

*Toulouse-Lautrec* brings out the waltz in our composer (as it has with others before him), but again there is a refreshing lack of the obvious; no um-ching-ching bass and chords going on here but rather a forever twisting and turning quaver melody that keeps the player constantly on his toes. An expressive middle section in the relative major adds a more expressive idea, before the original returns to finish in a surprisingly down-beat way; no slam bang finish here, as one might have reasonably expected.

This is a lovely set of pieces; not too difficult to play but definitely not for the beginners. It is very clearly printed and the music is forever melodic and interesting but most importantly it is intelligent. I hope to see more from this composer.

Chris Dumigan

**FLEURS D'X QUADERNO I** by Fabio Selvaforita

Ut Orpheus Edizioni. 16pp.

This work is in 15 very short sections. The opening *Microlude* is basically two bars with a sum of six notes in total. With no time signature, bar one is a quaver quintuplet with a quaver triplet itself