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The term  
nationalism in  
music usually  
refers to a  
movement from  
the nineteenth

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and early  
twentieth  
centuries, and  
is most often  
employed to  
describe the  
various  
European  
national  
schools that  
included folk  
elements in

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their music  
and  
consciously  
tried to  
separate  
themselves  
from the  
standards set  
in the  
Classical  
period by the  
French,

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Italian and especially the German traditionalists. In Latin America there was also a development of nationalism in music in the twentieth century. Countries from

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this

continent,

once

politically

independent,

became

interested in

solidifying

and glorifying

their national

identities.

This essay

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will discuss  
the history  
and tradition  
of Venezuelan  
folk and  
academic music  
through the  
guitar  
compositions  
of Antonio  
Lauro, who was  
best known for

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his

nationalistic  
trend to  
rescue and to  
celebrate the  
Venezuelan  
nation's  
musical  
traditions. I  
have also  
chosen eight  
waltzes and

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the Suite

Venezolana for  
guitar by the  
same composer,  
which are both  
representative  
works of  
Venezuelan  
academic and  
folklore  
music, and I  
have created a



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piano

transcription.

Aiming a new

inclusion and

expansion of

the stagnant

Venezuelan

piano

repertoire,

with my hope

they become

useful

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compositions  
for the  
pianists2  
personal study  
and aid.

Antonio Lauro  
is one of the  
most famous  
composers to  
come from  
Venezuela. He  
has written

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many works for  
orchestra,  
piano, choir,  
harpsichord,  
and guitar. He  
is most well-  
known for his  
guitar works,  
this being his  
main  
instrument. In  
the early

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1980s he gave  
concerts in  
London and  
Paris at the  
request of  
John Williams  
and Paco Pena.  
The pieces  
represented in  
these guitar  
works are for  
players at a b

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beginner-

intermediate

level, and in

standard

notation only.

Continuing the

19th Century

tradition of

other

composers of

Venezuelan

waltzes, Lauro

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named many of  
his pieces  
after people  
or places. "El  
Marabino" is  
the name given  
to someone who  
comes from the  
city of  
Maracaibo.  
"Angostura" is  
the original

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Spanish name  
of the city  
where Lauro  
was born.

"Carora" is  
the colonial  
city near  
Lauro's  
birthplace.

The Venezuelan  
waltz differs  
from the

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European waltz  
in its rhythm  
which may  
alternate  
between 3/4  
and 6/8 time  
and in its  
more  
syncopated  
style. The  
melodies are  
highly



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sentimental  
and romantic.  
In this update  
of the  
Acoustic  
Guitar Answer  
Book, Sharon  
Isbin, the  
classical  
guitar  
virtuoso who  
heads the

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Juilliard

School Guitar  
Department,  
answers 50  
essential  
questions  
about  
performing,  
practicing,  
and choosing  
and caring for  
your guitar.

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The questions  
were asked by  
Acoustic  
Guitar  
magazine  
readers and  
answered by  
Isbin in four  
years of  
Master Class  
columns in the  
magazine. This

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book collects  
all this vital  
information  
together in an  
easy reference  
format - an  
absolute must  
for every  
classical  
guitar player.  
Includes new  
appendices of

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resources for  
classical  
guitarists and  
students. 88  
pages, 9 inch.  
x 12 inch.

Arrangements  
(I), El Totumo  
de Guarenas,  
Flores de La  
Montana, Cueca  
Chilena

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4 Valses

Venezolanos,  
Guitar

Dionisio

Aguado:

Complete Works  
for Guitar

Works for  
guitar: Pavana

; Crepuscular

; Canción

Guitar & Lute

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The Classical  
Guitar

Highlighting Chet  
Atkins' 50-plus-  
year career as a  
virtuoso singer,  
songwriter and  
record producer,  
this book is an  
analysis and  
appreciation of the  
most noteworthy

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recordings of one  
of the world's  
greatest guitarists.  
Atkins' whole body  
of work—truly  
unmatched in the  
history of modern  
musical entertainm  
ent—and nearly  
140 of his all-time  
greatest  
recordings are



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discussed. An  
overview of his life  
and work is  
provided.

A Concise History  
of the Classic  
Guitar by Graham  
Wade, one of the  
foremost  
international  
writers on the  
guitar, explores

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the history of the  
instrument from  
the 16th century to  
the present day.

This compact  
assessment of five  
centuries of fretted  
instruments cover  
the vihuela in  
Spain, the history  
of four-course and  
five-course guitars,

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the evolution of  
tablature, and  
developments in  
the six-string guitar  
in the 19th  
century. the work  
also charts the  
contribution of  
leading  
composers,  
performers and  
luthiers of the 20th

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century, and  
evaluates the  
influence of  
Segovia, Llobet,  
Pujol, Presti,  
Bream, Williams,  
etc., among the  
world's famous  
guitarists. This  
book, intended for  
the general public  
and guitar

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students of all  
ages, is the first  
interpretative  
history of the  
classic guitar to be  
published in the  
21st century, and  
will be eagerly  
welcomed by all  
lovers of the  
instrument.  
From the first

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mention in courtly  
poetry of the  
thirteenth century  
to enormous  
global popularity in  
the twentieth, the  
guitar and its  
development  
comprises multiple  
histories, each  
characterised by  
distinct styles,

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playing

techniques,

repertoires and

socio-cultural

roles. These

histories

simultaneously

span popular and

classical styles,

contemporary and

historical practices,

written and

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unwritten traditions  
and western and  
non-western  
cultures. This is  
the first book to  
encompass the  
breadth and depth  
of guitar  
performance,  
featuring thirteen  
essays covering  
different traditions,



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styles, and  
instruments,  
written by some of  
the most influential  
players, teachers,  
and guitar  
historians in the  
world. The  
coverage of the  
book allows the  
player to  
understand both

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the analogies and differences between guitar traditions, and all styles, from baroque, classical, country, blues, and rock to flamenco, African, Celtic, and instrument making will share the same platform. As

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musical training is increasingly broadened this comprehensive book will become an indispensable resource.

Antonio Lauro: an Analytical Study and Piano Transcriptions of His Suite

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Venezolana and  
Eight Waltzes for  
Solo Guitar  
Experiencing Latin  
American Music  
Works for guitar:  
Romanza ;  
Nocturno ; Oriente  
Works for guitar:  
Nelly ; Ana  
Florencia ;  
Petronila

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Recording the  
Classical Guitar  
Handbook of  
Guitar and Lute  
Composers

*Also known as Valse  
Criollo, this is one of  
the most popular  
pieces written by the  
great South American  
guitarist/composer  
Antonio Lauro.*

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*Born in 1942 of mixed racial heritage, Gentil Montaa has deep roots in the musical culture of Colombia, spending much of his early adult life playing popular music in various groups. Due to the lack of guitar method books and sheet music in Colombia at the time,*

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*he was not exposed to  
the music of Sor,  
Aguado, Giuliani or  
Bach until he was in  
his early twenties,  
often through  
recordings which he  
then transcribed  
himself. All the while,  
Montaa was active as  
a composer and  
during the Alirio Diaz  
International*

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*Competition in*

*Caracas in 1975, none  
other than Antonio*

*Lauro called him  
aside and said,*

*Montana, you must  
concentrate on your  
composition; it is a  
gift from God.*

*Fortunately for the  
guitar world, he did  
just that.*

*Works for*



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*guitar Antonio Lauro:*

*Works for Guitar*

*Gentil Montana*

*Works for Guitar,*

*Volume 2: Suite*

*Colombiana*

*Condensed musical*

*tribulations on six*

*continents*

*Classical Guitar*

*Answer Book*

*Six Venezuelan Pieces*

*Process and Essence*

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*Fingerstyle Guitar  
Gig Book*

A great  
virtuoso  
showpiece.  
Antonio Lauro  
is one of the  
most famous  
composers to  
come from  
Venezuela. He  
has written

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many works for  
orchestra,  
piano, choir,  
harpsichord,  
and guitar. He  
is most well-  
known for his  
guitar works,  
this being his  
main  
instrument. In  
the early

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1980s he gave  
concerts in  
London and  
Paris at the  
request of  
John Williams  
and Paco Pena.  
The pieces  
represented in  
these guitar  
works are for  
players at a b

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eginner-

intermediate  
level, and in  
standard  
notation only.  
The Venezuelan  
waltz differs  
from the  
European waltz  
in its rhythm  
which may  
alternate

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between 3/4  
and 6/8 time  
and in its  
more  
syncopated  
style.

Continuing the  
19th Century  
tradition of  
other  
composers of  
Venezuelan

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waltzes, Lauro  
named many of  
his pieces  
after people  
or places.

"Maria Luisa"  
is the name of  
Lauro's wife.

"El Nino" is  
an elaborate  
waltz in  
contrapuntal

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form dedicated  
to his son.

"Natalia" is  
the name of  
his daughter.

"El Negrito"  
is a nickname  
for Lauro's  
youngest son.

A new  
collection by  
Argentine



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guitar

virtuoso and  
composer Jorge  
Morel. This  
collection  
features solos  
by three  
renowned Latin  
composers plus  
two original  
solo guitar  
compositions

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by the author/  
compiler. All  
works are in  
the  
tango/milonga  
dance form and  
are presented  
in notation  
and tablature.  
Selections  
include: Don  
Agustin Bardi,

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by Horacio  
Salgan; Gallo  
Ciego, by  
Agustin Bardi;  
El Choclo, by  
Angel  
Villoldo; and  
Milonga del  
Viento and  
Otro Tango;  
Buenos Aires,  
by Jorge

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Morel. A

companion CD  
featuring Mr.  
Morel's  
performance of  
each solo is  
included.

Venezuelan  
Waltz (Valse  
Criollo)

Maria Luisa,  
El Nino,

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Natalia, El

Negrito

Gentil Montana

Teaching

Beginning

Guitar Class

three waltzes

: guitar solo

John Williams:

Changing the

Culture of the

Classical

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Guitar

Antonio Lauro is one of the most famous composers to come from Venezuela. He has written many works for orchestra, piano, choir, harpsichord, and guitar. He is most well-known for his guitar works, this being his main

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instrument. The pieces represented in these guitar works are for players at a beginner-intermediate level, and in standard notation only. "El Totumo" is a golpe, a distinctive variant of the Venezuelan Jaropo. "Flores de la Montana" is a

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Venezuelan waltz,  
and "Cueca Chilena"  
is a popular Chilean  
dance which is  
performed by two  
dancers who  
symbolically imitate a  
cock and a chicken.  
In compiling this  
landmark  
sourcebook, Finnish  
guitarists Hannu  
Annala and Heiki



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Matlik consulted more than 70 music texts as well as dozens of composer resumes acquired from the musical information centers of several countries. During the writing process, which lasted for more than three years, they received additional information from

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many modern  
composers, including  
Leo Brouwer and  
Reginald Smith  
Brindle among  
others. In addition,  
several  
internationally  
renowned performing  
guitarists provided  
valuable information;  
these include Magnus  
Andersson (Sweden),

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Remi Boucher  
(Canada), Margarita  
Escarpa (Spain),  
Aleksander Frauchi  
(Russia) and David  
Tanenbaum (USA)  
among others. The  
authors' aim was to  
write a well-  
structured book with  
separate chapters for  
each instrument, such  
as the Renaissance

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and Baroque guitar, the Renaissance and Baroque lute, the vihuela, etc. This unique structure enables the reader to easily discover which composers wrote for a certain instrument during any given period. In addition to the composers one would expect to find

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in such a comprehensive listing, the book documents several historical and modern composers for whom little previous information has been available. the book's list of more than 400 guitar and lute concertos dating from the Baroque era to

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the present day is a totally unprecedented. Short introductions regarding guitar and lute-like instruments as well as their basic histories are provided at the beginning of the book. the authors hope that the Handbook of Guitar and Lute Composers

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will serve as a practical guide for both amateurs and professionals, encouraging further study of the history of these instruments and expanding the repertoire heard on today's concert stage. A three-movement work. The greatest Barrios composition

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for solo guitar.

A Concise History of  
the Classic Guitar  
The Cambridge  
Companion to the  
Guitar

Tangos & Milongas  
for Solo Guitar

Its Evolution, Players  
and Personalities  
Since 1800

Two Venezuelan  
Waltzes for Guitar



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Solo

Performance,  
perception, education  
and construction

*Recording the  
Classical Guitar  
charts the evolution of  
classical guitar  
recording practice  
from the early  
twentieth century to  
the present day,  
encompassing the*

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*careers of many of the instrument's most influential practitioners from acoustic era to the advent of the CD. A key focus is on the ways in which guitarists' recorded repertoire programmes have shaped the identity of the instrument, particularly where national allegiances*

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*and musical aesthetics are concerned. The book also considers the ways in which changing approaches to recording practice have conditioned guitarists' conceptions of the instrument's ideal representation in recorded form and situates these in relation to the*

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*development of  
classical music  
recording aesthetics  
more generally. An  
important addition to  
the growing body of  
literature in the field of  
phonomusicology, the  
book will be of interest  
to guitarists and  
producers as well as  
students of record  
production and  
historians of classical*

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music recording.

*As guitar instruction increases in popularity in secondary schools, many band, choir, and orchestra teachers are asked to teach guitar. In one helpfully concise volume, Teaching Beginning Guitar Class: A Practical Guide provides all of the practical tools that are*

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*necessary to teach  
guitar in the  
classroom, especially  
for music instructors  
who are not guitar  
specialists. Formatted  
to follow the school  
year from summer  
planning to opening  
weeks of the fall  
semester to a week-to-  
week timeline for the  
full school year,  
Teaching Beginning*

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*Guitar Class*

*encompasses all possible needs for a non-guitar playing music instructor navigating the world of guitar instruction in a classroom setting. In twelve expertly organized chapters, author and veteran guitar teacher Bill Swick gives hard and fast guides for*

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*instruction, providing  
reassurance  
alongside invaluable  
tips for novice guitar  
educators. This book  
addresses questions  
such as 'I Do Not Play  
Guitar, Why Do I have  
to Teach Guitar?';  
'What is the  
Classroom Lifespan of  
a Guitar?'; and 'New  
Students in January?'*  
*while also providing*



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*practical solutions  
including basic setup,  
how to select the  
correct method book,  
and equipment  
maintenance.*

*This book assumes a  
modest music reading  
ability and some  
familiarity with basic  
classic guitar  
technique. A  
comprehensive,  
exploration of the*

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*requirements for  
developing effortless  
and musically  
sensitive guitar  
technique.*

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the End of the 20th  
Century*

*Antonio Lauro Works  
for Guitar, Volume 3  
The Guitarist's Hands  
Homage to Antonio*

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*Lauro*

*The Guitar in  
Venezuela*

*For a quarter of a  
century Jean-Pierre  
Jumez has performed  
on all of the world's  
prestigious stages:  
from Carnegie to the  
Tchaikovsky Hall in  
Moscow, from NHK  
in Tokyo to Cecilia*

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*Mereiles in Rio, from  
the Capetown Opera  
House to the  
Mozartsaal in  
Vienna... The  
Guinness Book of  
Records credits this  
eclectic guitarist with  
having played in the  
largest number of  
countries in the  
world. His*

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*adventures in 170  
countries are related  
here. A rhapsody of  
sounds, hilarious  
episodes and exotic  
perfumes that leaves  
the reader breathless.  
His adventures in 170  
countries are related  
here. A rhapsody of  
sounds, hilarious  
episodes and exotic*

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*perfumes that leaves  
the reader breathless.  
His adventures in 170  
countries are related  
here. A rhapsody of  
sounds, hilarious  
episodes and exotic  
perfumes that leaves  
the reader breathless.  
This book assesses the  
influence and  
reception of many*

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*different forms of  
guitar playing upon  
the classical guitar  
and more specifically  
through the prism of  
John Williams.*

*Beginning with an  
examination of  
Andrés Segovia and  
his influence upon  
Williams' life's work,  
a further three*

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*incisive chapters*

*cover key areas such  
as performance,  
perception, education  
and construction,  
considering social  
and cultural contexts  
of the guitar over the  
past century. A final  
chapter on new  
directions in classical  
guitar examines the*



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*change in reception  
of the instrument  
from the mid-1970s  
to the present day,  
and Williams' impact  
upon what might be  
termed 'standard  
classical guitar  
repertoire'. With in-  
depth discussion of  
the cultural and  
perceptual impact of*

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*Williams' more  
daring crossover  
projects and  
numerous musical  
examples, this is an  
informative reference  
for all classical  
guitar practitioners,  
as well as scholars  
and researchers of  
guitar studies,  
reception studies,*

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*cultural musicology  
and performance  
studies. An online  
lecture by the author  
and a transcript of  
the author's interview  
with John Williams  
are also available as  
e-resources.*

*(Book). We proudly  
present the fifth  
edition of Maurice J.*

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*Summerfield's highly  
acclaimed ultimate  
reference book on the  
classical guitar. This  
brand new book  
features all the  
original biographical  
entries updated with  
new photographs  
where applicable,  
plus 100 new  
biographical entries*

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*in the players,  
composers and  
makers section for a  
total of over 485.*

*This new edition  
gives the reader a full  
and clear picture of  
the classical guitar's  
development since the  
beginning of the  
nineteenth century.*

*Also included are*

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*informative sections  
on composers,  
scholars, flamenco  
guitarists and guitar  
makers. The book's  
collection of several  
hundred photographs  
is the most complete  
to be published in one  
volume. There are  
extensive listings of  
the most important*

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*classical guitar*

*recordings. The final  
section, Sources of  
Supply, guides  
readers to where they  
can obtain the books,  
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