

*Remedies*). It is to be hoped that one of the many impulses *Screen Scores* might give will be to a matching volume from New Zealand, in which Jane Campion is sure to appear again.

But these are my musings, in no sense oversights on the part of the editor. There are places where I'd have wished for a further leap into territory probably deemed that of film studies, with still deeper connections made between the acoustic and the visual as the object of analysis of a film. This even applied to one of my favourite chapters, Theo van Leeuwen's 'Emotional Times: The Music of *The Piano*.' I'm thinking of striking images like the piano itself, beached like a whale on the New Zealand shore, or of the piano-key removed from the keyboard vis-à-vis Ada's severed finger. Whether scored or not, such images rely so heavily on acoustic associations that they require commentary that should not be left to film studies approaches. The same applies to some of the implications of slightly understated claims: when Philip Samartzis says of Philip Brophy's *Body Heat* that 'the mixture of themes and references to other generic work also occurs on the soundtrack,' then he's pointing to areas of enquiry that need far more exploration, well beyond this particular film. Within approaches to film, sonic intertextuality is not a category with the currency of visual intertextuality, and even sonic genre conventions could stand a lot more investigation at the sophisticated level encountered in this volume. If Australian films don't use stinger chords or mickey-mousing except with satiric intent, what do they use?

*Screen Scores* really achieves just about all that could be expected of it in print. As with all publications in the area of film and sound, the reader frequently wishes for a CD-ROM version to access underscored film excerpts. But since there is as yet no protection for composers in this medium, as Mark Evans *et al.* point out in an excellent chapter on copyright, this would be undercutting the very group whose creativity is at the centre of this volume. One can only hope that this gap in legislation is filled soon.

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Geoffrey Morris, ed., *Australian Guitar Miniatures*  
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*Australian Guitar Miniatures* is another quality publication from the Red House stable. It is one of the most interesting collections of contemporary music to appear in recent years and will be an important resource for guitarists. The pieces range from simple vignettes that could find their way on to the AMEB syllabus at an intermediate level to already popular concert works and substantial new additions to the repertoire.

This volume follows on from Red House's highly regarded *Australian Piano Miniatures* series where composers were given the space restriction of one page per piece. The same ideals of stylistic variety and concise ideas govern *Australian Guitar Miniatures*, however the pieces range in length from one to three pages. There are thirty pieces in all: twenty-five solos, four duets and one trio. The pieces have been beautifully typeset by Ross Hazeldine and edited by Geoffrey Morris. Thankfully, editorial markings and fingerings have been kept to a minimum, ensuring uncluttered presentation and a clear focus on the musical ideas.

Red House Editions has gained a reputation for publishing quality editions of new music that feature a wide range of contemporary music styles and composers. *Australian Guitar Miniatures* is one of the best publications they have released, both because of the quality of the pieces and because of the breadth of their variety. This is a real snapshot of contemporary composition in the 1990s.

Some of the pieces here are not new. Gerard Brophy's piece *Pluck It!* (1991) is already popular amongst guitarists and it is included here in a newly typeset version. *Pluck It!* utilises traditional classical guitar techniques such as pizzicato, rasgueado and tremolo in innovative ways and was written for the Italian guitarist Stefano Cardi. The performer needs to be aware of the constant semi-quaver pulse to make sense of the rhythms and phrasing. Another piece that has been reset for the book is Haydn Reeder's "Blu-tack" piece *Objects, Actions 1, 1* (1977). This piece, in which the guitar is prepared by wrapping "Blu-tack" around the strings, is another work that has received numerous performances. Thomas Reiner's *Contemplation* for guitar solo is the last section of his piece *Journey and Contemplation*, for guitar and ensemble, written for Elision in 1987. *Contemplation* has been performed several times as part of this larger work, but never as a solo. Most of the other works were written especially for this publication. The combination of some well-known pieces and newer works makes *Australian Guitar Miniatures* a particularly rich and useful resource for guitarists.

There are pieces here to interest and challenge guitarists at an intermediate level, such as Richard Vella's *Soliloquy*, Michael Knopf's *Dark* and Caroline Szeto's *Cycles*. These pieces share a common focus on sonority and idiomatic guitar writing. At the other end of the spectrum are works which demand some knowledge of contemporary music styles and considerable technical skills. An example is Chris Dench's *asymptotic freedom V*, which is the fifth section of a larger work. Rhythmically it is a difficult work but the beautifully clear presentation should tempt players to take up the challenge.

In a more experimental vein is Warren Burt's *At Lake Wartook* for two guitars and voices. One guitar is tuned a quarter-tone higher and notes are sounded by hammering with the left hand fingers. Both guitarists are requested to improvise a vocal line of 'shh' or 'sss' while changing vowel sounds. Ingrid Guymer's *Scintillation* is another piece that makes extensive use of left-hand hammering. This piece follows on from her guitar solo *Diorama*, which is characterised by angular melodies and the use of contrasting tone colours.

Red House should be congratulated for coaxing new pieces from composers who have not written for the guitar before. A notable example is *Purple Patch* by Elena Kats-Chernin, based on a fragment from her work *Purple Prelude*. It is a surging, restless piece in 5/8 time, firmly based in D minor with chromatic ornaments and excursions. *Purple Patch* is well written for the guitar, and guitarists will be looking forward to her next piece.

Of the duets in the collection, three are clearly influenced by popular music. Mark Finsterer's duet *blossom* pays homage to the Blues. Finsterer's experience as a guitarist is evidenced by the notated slurring, glissandi and bending. Another piece that does not hide its popular inspirations is Matthew Hindson's *Velvet* for two guitars. His repetitive use of rhythms and chord progressions evokes techno music. Hindson makes the most of the rhythmically pulsating ideas by repeating some sections or bars a number of times. Unfortunately, there is an error at the beginning of the third system where the key signature of five flats has been changed to

five sharps for one bar. *Polar Wandering* by Stuart Greenbaum has a distinctive Jazz flavour. This piece originally consisted of a theme and an improvised middle section. For the version in *Australian Guitar Miniatures*, Greenbaum has written out his ideas for this solo section.

*Vamp* by Michael Barkl is a funky little piece which makes the most of its one page by using a similar idea to Terry Riley's *In C*. There are nine sections and each one is repeated until the performer decides to move on. As the piece is a vamp, the intention is to build up a groove or feel. There is a cumulative effect as the texture builds with each new section.

Scott McIntyre is one of the few composers who experiments with the spatial presentation of information on the page. *Particle Matter* for solo guitar consists of thirteen systems spread out over two pages. Staff A appears two thirds of the way down page one. The performer starts with this system and plays all the others in random order, ensuring that staff A is played three times during the course of the piece.

*Australian Guitar Miniatures* is a great resource, both for study and performance. Guitarists play a lot of twentieth-century repertoire, but too often these pieces are from the convenient repertory of guitarist/composers. Works such as those presented here help to stimulate interest in new music and provide the performer with exciting options for concert programs. This volume is highly recommended for performers, composers or teachers with an interest in new music. To promote and publicise this collection, Red House should aim to issue a recording of all the works, as it did for the *Australian Piano Miniatures* series.

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