
AUNTIE NATURE....

Auntie Nature, Uncle Tree, and Cousin Blade-A-Grass

by Lloyd Garber

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Given the evidence within the pages of this book, Lloyd Garber seems to be a composer, guitarist, and front-porch philosopher (and I do not use the term in any negative sense). Never having met the man, nor heard any of his music, it is somewhat difficult for me to come to any value judgements concerning him or his art.

Well over 200 pages in this book are devoted to an extensive series of exercises, instructions, and techniques for erstwhile guitarists. Like Eugene Chadbourne, Derek Bailey, and others, Garber is especially involved with timbral manipulation, and there are a number of instructions for "preparing" the guitar and creating any number of novel effects. In addition, Garber has a near-encyclopedic knowledge of harmonic intervals and chord clusters, and spends a fair amount of time explaining and exemplifying his theories about intervallic weight, effect, and meaning.

In addition to this "new music guitar manual", however, Garber provides a text which not only explains how music relates to *his* life, but also raises a number of aesthetic questions. As a non-guitarist, I found my attention gravitating to the diary passages and

those statements which told me something about Garber as a person, as opposed to the sections of technical shop-talk and jargon which, although certainly helpful to guitarists, seem somewhat exclusive to non-practitioners. Fortunately, Garber's prose style is personal but never pontificating; he never takes himself too seriously, and though there is a bit of rambling verbiage, the book never reads as rhetorical. Garber often takes time for an aside or joke, which makes him seem like someone you'd like to meet and spend the afternoon talking to. Certainly, his book is recommended for guitarists, and for anyone who'd like a glimpse at a unique individual.

— Art Lange

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