

Goya



THE WORLDS FINEST GUITARS



Vihuela • 1555

During recent years the Guitar has reached a popularity as never before and the demand for instruments of the highest quality has also risen enormously. We are proud to present in this catalogue the complete line of GOYA Guitars, all models built in accordance with the latest acoustical findings. Each instrument undoubtedly represents, in each price classification, the finest Guitar ever produced with this tone, workmanship and artistic beauty of design.

Only the very finest selected woods such as the flamed maple, beautifully figured walnut and rich mahogany are used. In order to get the delicate and rich tones necessary these specially aged and seasoned woods are used exclusively. Each style Guitar Neck is made of mahogany and reinforced with a T-rod made of strongest duraluminum. Upon examination of the GOYA Guitar one will marvel at the beautiful glass-like hand rubbed finish. The talent and creative ability of generations of craftsmen have gone into the design and creation of the GOYA Guitar.

These fine expressions of old-world musical genius and dexterity are all fashioned by hand, through the facilities of the shop and personnel of A.-B. Herman Carlson Levin in Gothenburg, Sweden. Each and every instrument, before it is delivered to our authorized distributors, is carefully adjusted, tested and approved by personally appointed Guitar specialists.

"The guitar," said Berlioz, "is a miniature orchestra." The truth of this statement is apparent to anyone who has heard a competent performer play the works of the great masters on the instrument; its harmonic and polyphonic richness, its clear, singing treble supported by deep and sonorous basses, its variety of tone color, all contribute to make it a completely worthy member of the family of instruments.

The guitar has a long and honorable history. Its origins are lost in the remote past, but its popularity, although it has waxed and waned over the centuries, has endured to reach new heights today. With its near cousin, the lute, it was the favorite instrument of the Renaissance; the first published music was for the guitar or vihuela, as the early Spanish guitar was called. These instruments retained their place of eminence until well into the eighteenth century. By this time the more ponderous and complex, and thus more versatile, harpsichord and piano swept their fretted and plucked predecessors out of their formerly uncontested popularity. Strings struck by hammers replaced strings plucked by the fingers; the machine was replacing man. Even today, however, there exists more music written for the guitar and lute than for any other instrument except the piano.

The composers who wrote all or most of their music for the guitar and lute are legion. Although less known than those for other instruments more in vogue, some brief mention may help acquaint the reader with them. Among the early Spanish masters, such names as Luis Milón, Enríquez de Valderrábano, Esteban Daza, Miguel de Fuenllana, Diego Pisador, Luis de Narváez and Alonso Mudarra deserve to be known. In Italy, Vincenzo Galilei, the father of the astronomer Galileo Galilei, is among the great composers for the lute, with him may be mentioned Simone Molinari. The English lute school is perhaps the most famous, with such names as John Dowland and Thomas Campion, a poet as well as a musician. Among the French, Pierre Attaignant and Adrien Le Roy were the direct precursors of the French clavecinist school. Among the many Central Europeans who wrote for the lute, two in the eighteenth century may be mentioned: Count Johann Anton Logy, an Austrian, and the German Sylvius Leopold Weiss, who probably influenced Johann Sebastian Bach to write his six suites and other pieces for the lute.

Besides Bach, both Handel and Vivaldi wrote for the lute, when that instrument fell into disuse, Boccherini was among those who carried on the tradition by writing for the guitar. Berlioz himself, Schubert, von Weber and Paganini are some of the other great composers who distinguished themselves by writing for the guitar. Wagner, paraphrasing Berlioz, called the orchestra a "great guitar"; Debussy characterized it as "a harpsichord—but an expressive one"; Manuel de Falla, who wrote his *Hammage to Debussy* for the guitar said of it that it was "the instrument most complete in its harmonic and polyphonic possibili-

lies." Among contemporary composers who have devoted themselves to works for the guitar may be mentioned Villa-Lobos, Castelnuovo-Tedesco, Tansmann, Turina, Ponce, Torroba, and Roussel.

The poet Shelley played the guitar and wrote poems in its praise; the painter Goya listed it as one of his necessities of life; the greatest monarch of his time, Louis the Fourteenth of France, was an able guitarist.

The guitar reached a high point in the nineteenth century, following the success of the guitar composers Gaspar Sanz, Robert de Visé, and Francesco Corbetta in the seventeenth century, and François Campion and Fernando Fernandiere in the eighteenth. Fernando Sor (1778-1839) is generally recognized as the greatest composer to dedicate himself primarily to the instrument. He was followed by Dionisio Aguado, Mauro Giuliani, Matteo Carcassi, and Luigi Legnani, who was associated with Paganini, Wenzel Malmsteen, a Bohemian and close friend of Schubert, and Anton Diabelli, whose relations with Beethoven are well known, were also guitar composers of note. It was again a Spaniard, Francisco Tárrega, who developed a modern technique of guitar playing. In this he was aided by Francisco de Torres, who created what is today the standard classic guitar.

The classic guitar of today preserves the characteristic shape of the figure eight of its predecessors, but is somewhat larger and wider. Its wider fingerboard (approximately two inches in width) accommodates the strings without crowding or hampering the fingers in any way; there are twelve frets (for one octave) between the body of the instrument and its head, and six or seven over the soundboard. The strings are attached to a flat bridge glued directly to the soundboard of the instrument, rather than passing over a bridge, as is the case with the violin, or being held by pegs which go through the bridge into the top of the instrument, as was the earlier practice. The whole instrument is made of the choicest seasoned woods, selected for resonance and strength; it is tastefully decorated with an inlay around the circular sound-hole, and sometimes on other parts of the instrument. A classic guitar is never painted, as are many so-called guitars which one sees today, but is varnished to preserve and decorate it. The interior construction is characterized by a fan-shaped system of bracing under the soundboard, to give it maximum strength and vibrational elasticity.

The classic guitar, unlike most instruments, produces its sounds by the direct contact of the fingers, whence the suavity of the sound which it gives. The pitch of the notes is determined by the position of the left hand fingers on the strings, as with the violin and 'cello; thus ligatures, slides, trills, and other such effects can be produced with ease and brilliance. Its range is from E two octaves below middle C to B an octave and a seventh above middle C; it is thus not only distinguished by its deep basses, but also by a considerable treble range. It is capable of realizing full harmonies, and chords of up to six notes.

Thousands have flocked to the concerts of eminent guitarists since the beginning of the last century, and more especially since the turn of this one. The disciples of Tárrega, Miguel Llobet and Emilio Pujol, have received world-wide acclaim. Today there is hardly a music lover to whom the name of Andrés Segovia is unknown; his many concerts and recordings have done much to acquaint the public with the capabilities of the instrument. Also known all over the globe are the brilliant guitarists Rey de la Torre, Ida Presti, Maria Luisa Añido, Julian Bream, and many others.

Encouraged by such organizations as the Society of the Classic Guitar in New York*, and its outstanding publication the "Guitar Review", people in all walks of life are turning more and more to the guitar for the relaxation so badly needed in our modern world, and for the satisfaction that can only be attained by the performance of good music on an instrument that, besides being full and rich musically, has the added practical virtues of being portable and inexpensive. This is not the harsh, metallic instrument of our "cowboy" singers, but a sweet and pure creation of master craftsmen, strung with the new nylon strings, and designed to give expression to great music to the taste of the most delicate ear and the satisfaction of the most sensitive temperament.

*Our sincere thanks and acknowledgement go to the Society of the Classic Guitar, 409 E. 50th St., New York 22, for their cooperation in supplying the information and data contained herein, and especially to Mr. Vladimir Bobvi, its president.



Rizzia Guitar • Scotland,
ca. 1700

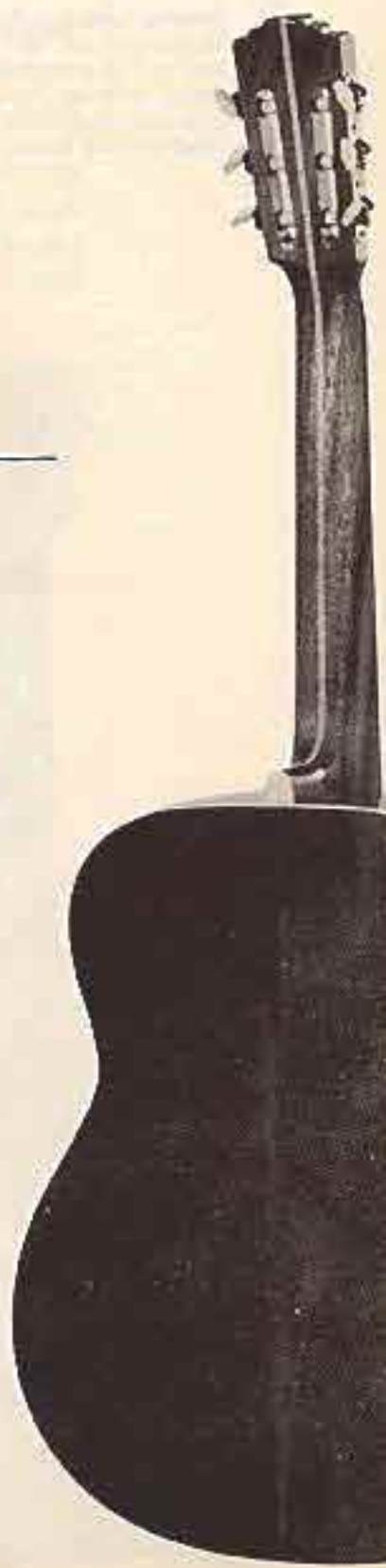


Guitar by Antonius Stradivarius, ca. 1680



Goya MODEL G-30
by
LEVIN

The finest GOYA Classic Guitar for the Artist. Brilliant treble and a large and rich bass. Special graduated top of old choice fine-veined, alpspruce, highly selected and seasoned. Back and sides in highly flamed curly mountain maple in a natural blonde finish. A mahogany neck with ebony fingerboard and dark rosewood headpiece. The entire instrument highly polished. Neck reinforced with duraluminum T-rod. Exquisite marquetry purfling around sound hole with decorative purfling on both top and back of body. Decorative inlay on the front of the headpiece. Gold plated machine heads with oversized bone rollers and oval buttons of pure mother-of-pearl. Spanish style rosewood bridge with specially designed mother-of-pearl plate. Fitted with finest quality nylon strings. Grand concert size body.



Goya MODEL G-20
by
LEVIN

Selected alpspruce top with flamed maple back and sides finished in a grey-brown coloring. Mahogany neck and rosewood fingerboard. The entire instrument highly polished. Neck reinforced with a duraluminum T-rod. Attractive inlay and purfling around sound hole. White binding on back and front edges of body. Spanish style rosewood bridge. Nickel-plated machine heads with oversized bone rollers. Fined with best quality nylon strings. Grand concert size body.

Goya MODEL G-15

by
LEVIN

Selected alpspruce top with pure mahogany back, sides and neck. Rosewood fingerboard and head. Neck reinforced with a duraluminum T-rod. Colored inlay and purfling around sound hole. Black and decorative binding on back and front edges of body. Complete instrument highly polished in natural finish. Spanish style rosewood bridge. Nickel-plated machine head with oversized bone rollers. Fitted with best quality nylon strings. Concert size body.



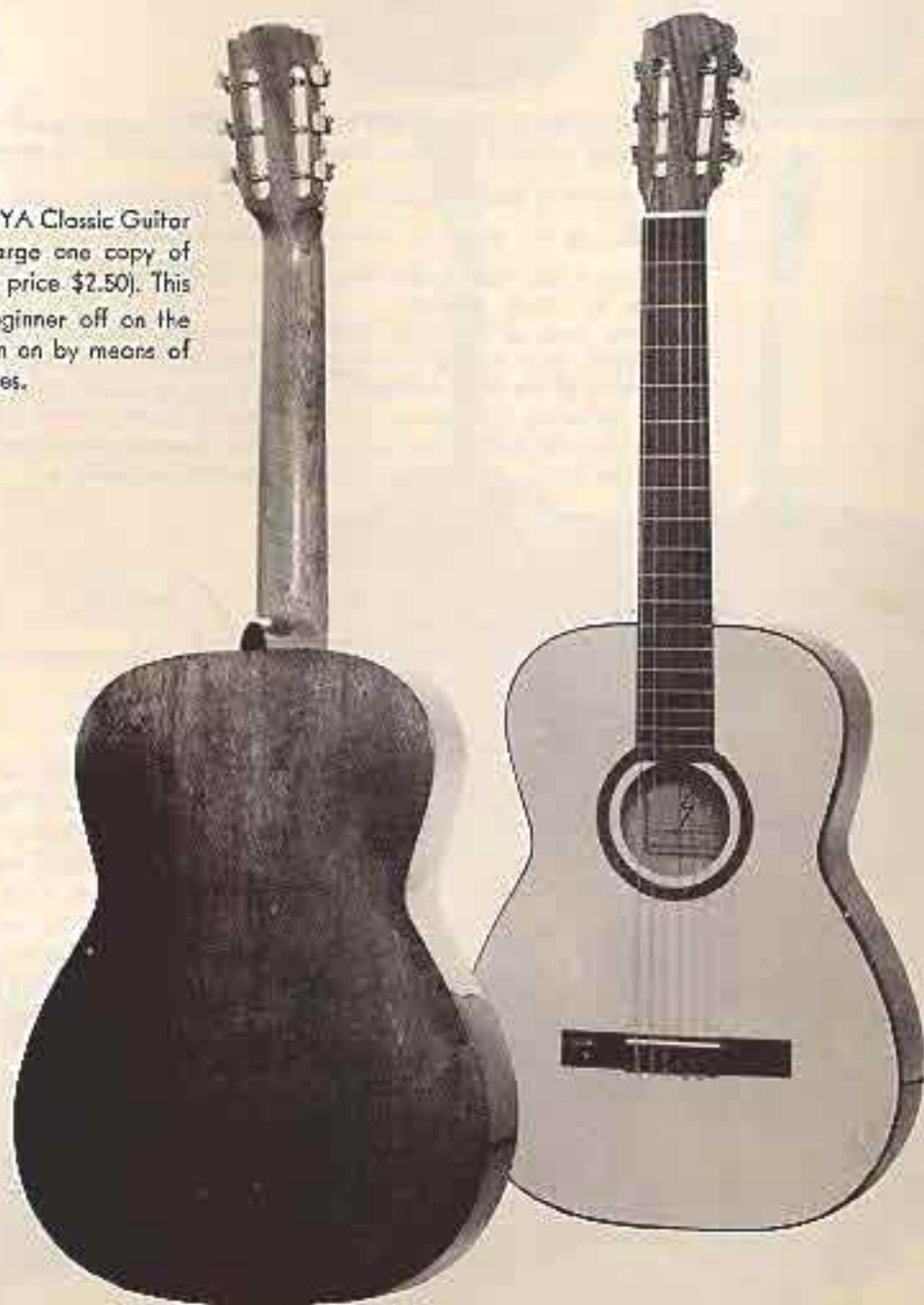
Goya MODEL G-10

by
LEVIN

Here's a true classic guitar at a price that every student or amateur player can well afford. Yet, with its fine tone, beautiful material and finish, and its perfection of playing action it measures up fully to all the traditional GOYA quality standards. Its specifications tell the story:

Ultra-responsive top of choice, clear alpspruce; figured maple back and sides in rich brown color; mahogany neck reinforced with duraluminum T-rod; rosewood fingerboard and bridge. All wood parts polished by hand to high lustre; top edge bound in plastic ebony; multi-color inlay around sound-hole; polished brass tuning machines with ivory plastic buttons; best quality GOYA Nylon strings. GOYA concert size body (14 $\frac{1}{8}$ " wide).

FREE! With every Model G-10 GOYA Classic Guitar is included at no extra charge one copy of "Learning the Classic Guitar" (regular price \$2.50). This excellent instruction book starts the beginner off on the correct basic principles and carries him on by means of carefully graded exercises and melodies.



Goya

by
LEVIN

FLAT TOP SPANISH GUITARS

In every age and in every endeavor, there is ultimately created a single monument of achievement against which all other efforts are measured. In time, the classic beauty of the GOYA is sure to be reflected in the design of other fine guitars.

More time is devoted to the exterior finish of the GOYA than to the entire assembly of the ordinary fine guitar. We point this out only to demonstrate the care that characterizes the crafting of this most luxurious of musical instruments.

Perhaps — by simply assuming that the fine guitar you judged best, one, two, or even ten years ago still rates top choice — you've been depriving yourself of a great deal of pleasure.

Here in all its triumphant beauty and tone is America's new fine guitar leader — acknowledged throughout the nation, deeply recognized by the industry itself. The GOYA is a superb forerunner of what others may have . . . later.



All GOYA Steel String Guitars are now fitted with a new patented, built-in adjusting Rod. This Steel Rod runs from Head to Heel and has three special functions briefly described as follows:

1. It provides a counter-tension to the pull of the Strings.
2. It enables the player to adjust the Neck if this, due to climatic variations, should prove necessary.
3. It secures the Neck to the Body of the Instrument while facilitating removal of the Neck if necessary for repair purpose.

In the base of the Heel a shorter Rod gives extra strength to the Heel-Body connection. This assembly must not be interfered with by the player at any time, but only by the repairer when removal of the Neck becomes desirable.

The adjusting Nut for use by the owner is located under the Head Piece Plate.

This new Triple-Function-Rod now further enhances the pre-eminent world reputation of the GOYA Guitars for Craftsmanship, Beauty, Tone and Durability.



Goya
by
LEVIN

MODEL M-50
Goliath Size

Back and sides of beautiful natural color flame maple and top of finest selected Alp spruce. Intricate inlaying with mosaic around sound hole. Multiple black and white binding around the top and bottom of the body. Fingerboard of polished ebony with extra large deluxe position marks of genuine mother-of-pearl with side deluxe position markers. Double black and white binding around the fingerboard and headpiece. Ebony bridge with mother-of-pearl inlay. Individual deluxe covered gear machines of highest quality. Entire instrument highly polished. Pearl inlay on headpiece. The finest GOYA Guitar available.

Goya
by
LEVIN

MODEL M-26
Goliath Size

Body of curly flame maple and top of fine Alp spruce. Entire instrument highly polished and shaded with sunburst finish. Rosewood fingerboard and bridge. Black and white edging around top and bottom of body, fingerboard and sound hole. Nickel-plated machine heads.



Goya
by
LEVIN

MODEL M-24
Grand Concert
Size

Back and sides of fine maple highly polished in dark red-brown color. Top of fine Alp spruce in sunburst finish. Fingerboard and bridge in choice rosewood. White binding on top and bottom of body, fingerboard and around sound hole. Nickel-plated machine heads.



Goya
by
LEVIN

MODEL M-22
Concert Size

Body of Swedish birch, highly polished in brown-red color. Top of Alp spruce with sunburst coloring. White edging around top of body and sound hole. Fingerboard and bridge of choice rosewood. Nickel-plated machine heads.



Goya
by
LEVIN

MODEL S-14
Concert Size

Body and sides in dark brown, highly polished maple, with top of fine Alp spruce in natural color. Multi-colored inlays around the sound hole and top edges. White edging on top and bottom of body. Fingerboard and bridge of choice rosewood. Nickel-plated machine heads.



Goya
by
LEVIN

MODEL S-16
Grand Concert
Size

Body and sides of pure mahogany, dark brown coloring. Top of choice Alp spruce in natural color. Broad wood inlays around sound hole. White edging on top and bottom of body. White binding on fingerboard. Fingerboard and bridge of select rosewood. Nickel-plated machine heads.

Goya
by
LEVIN

MODEL S-18
Goliath Size

Back and sides of flame maple in dark brown color. Top of natural colored choice Alp spruce. Mosaic inlay around sound hole. Ebony fingerboard and bridge. White binding around top and bottom of body and fingerboard. Nickel-plated machine heads.





Goya CARRYING CASES

| NO. | DESCRIPTION | SIZE | WILL FIT MODEL NOS. | LIST PRICE |
|-----|--------------------------------|-----------------------|------------------------|------------|
| 125 | Soft shell, fleece lined | Concert | G-10, G-15, S-14, M-22 | \$10.00 |
| 130 | Soft shell, fleece lined | Grand Concert | G-20, G-30, S-16, M-24 | 10.00 |
| 135 | Deluxe soft shell, plush lined | Concert | G-10, G-15, S-14, M-22 | 27.50 |
| 140 | Deluxe soft shell, plush lined | Grand Concert | G-20, G-30, S-16, M-24 | 27.50 |
| 145 | Deluxe soft shell, plush lined | Goliath | M-26, M-50, S-18 | 30.00 |
| 150 | Hard shell, plush lined | Concert | S-14, M-22 | 50.00 |
| 155 | Hard shell, plush lined | Grand Concert | S-16, M-24 | 50.00 |
| 160 | Hard shell, plush lined | Goliath | S-18, M-26, M-50 | 55.00 |
| 165 | Hard shell, plush lined | Classic Concert | G-10, G-15 | 50.00 |
| 170 | Hard shell, plush lined | Classic Grand Concert | G-20, G-30 | 50.00 |



BOTH GOYA CLASSIC AND METAL STRINGS HAVE BEEN PERFECTED AFTER YEARS OF EXPERIMENTATION. THESE EXCELLENT STRINGS ARE THE LOGICAL COMPANION TO THE GOYA, OR ANY OTHER FINE GUITAR.

Goya GUITAR STRINGS

NYLON FOR CLASSIC GUITAR

| Standard Gauge | Heavy Gauge | Description | Each Price |
|----------------|-------------|-----------------|------------|
| 2501 | 2601 | E or 1st, plain | \$.30 |
| 2502 | 2602 | B or 2nd, plain | .35 |
| 2503 | 2603 | G or 3rd, plain | .40 |
| 2504 | 2604 | D or 4th, wound | .50 |
| 2505 | 2605 | A or 5th, wound | .55 |
| 2506 | 2606 | E or 6th, wound | .60 |
| 2510 | 2610 | Complete set | 2.50 |

GOYA CLASSIC GUITAR STRINGS ARE "FIRST CHOICE" FOR THE DISCRIMINATING GUITARISTS WHO LOOK FOR THE FINEST QUALITY, GREATER DURABILITY, AND TRUE CLASSIC TONE.

SILVER PLATED BRONZE ALLOY FOR STEEL STRING GUITAR

| Light Gauge | Heavy Gauge | Description | Price Per Dozen |
|-------------|-------------|-----------------|-----------------|
| 3501 | 3601 | E or 1st, plain | \$1.80 |
| 3502 | 3602 | B or 2nd, plain | 1.80 |
| 3503 | 3603 | G or 3rd, wound | 3.80 |
| 3504 | 3604 | D or 4th, wound | 4.00 |
| 3505 | 3605 | A or 5th, wound | 4.20 |
| 3506 | 3606 | E or 6th, wound | 4.50 |
| 3510 | 3610 | Complete set | 1.80 Each |

SCIENTIFICALLY GAUGED SPECIAL BRONZE ALLOY, SILVER PLATED WOUND ON FINEST SWEDISH STEEL CORE FOR MAXIMUM BRILLIANCE AND LONG LASTING PERFORMANCE.

Goya GUITAR CARRYING BAGS

Custom made and tailored exclusively for the Goya Concert and Grand Concert Size Guitars. Made of heavy waterproof coated cloth with thick flannel lining throughout. Zipper closure. Plastic bound and plastic reinforced ends. Cloth handle. Zipper accessory packet.

- No. 110. Each \$6.75
Concert Size
- No. 115. Each \$7.50
Grand Concert Size

Deluxe padded bag for the Goya Goliath Guitar. Made of the finest plasti-leather. Affords complete protection. Extra heavily padded, zipper pockets to hold all accessories. Two heavy handles, metal bumpers.

- No. 117. \$33.00 Each

Goya GUITAR CASE COVERS

Heavy deluxe waterproof canvas with Golden fleece lining. Two heavy duty zippers with simulated leather and leather reinforcements. Metal bumpers and protective rider for zippers.

- No. 120 For Nos. 150 and 165 Cases
- No. 121 For Nos. 155 and 170 Cases
- No. 122 For No. 160 Case

Price Each
\$30.00

ROUND HOLE GUITAR PICKUPS

AMPERITE No. SKH with Guitar Strap \$13.00 Each

MELODY MIKE No. 2-R with Finger Tip Volume Control . . \$19.50 Each

DE ARMOND No. RHC-B with Volume Control . . \$29.50 Each

FAMOUS SWEDISH FORMULA

Goya GUITAR POLISH

This is the same polish as used in our own shops to bring up that famous GOYA high lustra finish. It is a sensational new formula for the cleansing and polishing of all fine guitars and will not harm the most delicate varnish. King size bottle.



No. 85 \$1.00 Each

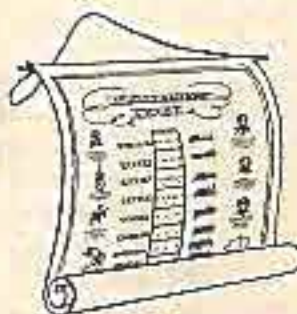


Goya
CLASSIC
GUITAR FOOTSTOOL

A necessity for all solo Classic Guitar Artists. The finest, most advanced footrest on the market today, Heavy metal construction, sturdy and durable. Artistically designed. Folds compactly to fit in the guitar case. Correct playing position for the Classic Guitar requires the use of a foot support . . . The Goya Classic Guitar Footrest is the answer.

No. 250 Each \$7.50

CLASSIC GUITAR REFERENCE CHART



Designed by V. Bobri, includes a message by Andres Segovia. This convenient wall chart shows at a glance the exact position of every note on the fingerboard. Gives information on what to look for when buying a Classic Guitar. Diagrams for correct playing position of hands and body. Valuable data on strings, methods, guitar music, care of nails, etc. Indispensable for teachers and students alike.

No. 350 Each \$3.00

GUARANTEE

—♦♦♦—

This GOYA Guitar is guaranteed to the original purchaser, without time limit, against defective material or imperfect workmanship, provided it is properly recorded with GOYA Guitars, New York.

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The reinforced neck is guaranteed against warpage for one year. Your guarantee does not apply however, where neglect, misuse, or careless handling is evident. Wood, by its very nature and regardless of type or quality, cannot be guaranteed against cracking. Guitars sent to us for repair or examination, must be shipped prepaid freight.

GUITAR MUSIC AND METHODS

"LEARNING THE CLASSIC GUITAR"

By Arai (G. Schirmer)

60 Pages — List \$2.50 (B)

"ACADEMIC METHOD FOR CLASSICAL GUITAR"

By Jesic (Henry Adler, Inc.)

48 Pages — List \$2.50 (B)

For Catalogues listing other methods as well as additional guitar music currently available, write the publishers listed below.

- Associated Music Publishers, 1 W. 47th St., New York 36, N. Y.
- Columbia Music Co., 1816 "M" St., N.W., Washington, D. C.
- G. Ricordi & Company, 16 W. 61st St., New York 23, N. Y.
- G. Schirmer, 3 E. 43rd Street, New York 17, N. Y.
- Society of the Classic Guitar, 409 E. 50th St., New York 22, N. Y.

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authorized dealer ▶

