

Guitarist

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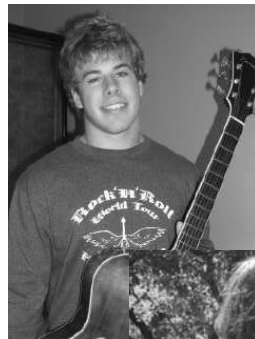
Warm Up Your Winter at Sundin Hall!



Jérôme Ducharme

2005 Guitar Foundation of America
International Competition Winner
Friday, November 17, 8 pm

Annual Jazz
Guitarathon
Saturday,
December 9, 8 pm



Also In This Issue...

Interview with Local Artists Series performer Chris Olson,
Masterclass on Open-String Scales, News and Notes

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Minnesota Guitar Society Mission Statement

To promote the guitar, in all its stylistic and cultural diversity, through our newsletter and through our sponsorship of public forums, concerts, and workshops.

To commission new music and to aid in its promotion, publication, and recording. To serve as an educational and social link between amateur and professional guitarists and the community.

To promote and help create opportunities for Minnesota guitarists and players of related instruments.

"The Minnesota Guitar Society concert season is co-sponsored by Sundin Music Hall and is made possible with funding from the D'Addario Foundation, and the Minnesota State Arts Board from an appropriation from the Minnesota State Legislature. Matching funds have been provided by General Mills, ADC Telecommunications, AT&T, and American Express. Hotel accommodations for artists in the 2006-2007 season are provided by Hyatt Regency Minneapolis at 1300 Nicollet Mall, home of Oceanaire Seafood and Manny's Steakhouse."

As a member of the Minnesota Guitar Society, you receive ticket discounts on all MGS-sponsored events, a year's subscription to the Guitarist and the opportunity to place free classifieds in each issue.

To join the Minnesota Guitar Society, please fill out the information on this coupon and mail it to:

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Concert Spotlight: Jérôme Ducharme



For the third concert in our Sundin Hall season, on Friday, November 17th, we are happy to welcome the 2005 winner of the Guitar Foundation of America International Solo Competition, Canadian guitarist Jérôme Ducharme. He promises a concert of great variety and musicianship, opening with a 16th century Pavan and featuring works from throughout the 20th century.

Ducharme began his musical studies at the Cultural Center of Joliette in 1990 with André Morissette. Other teachers have included Pierre Morin and Clément Canac Marquis at the musical camp of Lanaudière as well as a year of private instruction with Marquis. In April 2000, after having been a student of Jean Vallières, he graduated from the Music Conservatory of Montreal and was awarded a prize of distinction. He later spent a year studying with Oscar Giglia and Stephan Schmidt in Switzerland.

Ducharme has been a multiple prize winner in various other competitions including the 2004 Guitar Foundation of America International Competition, The Guitare-Antony in France, and Montreal's Guitarre-Lachine of 2003, as well as

the 2000 Festival-Concurs de Lanaudière. Recent performances have included an appearance in 2005 with the Montréal Symphonic Orchestra for Donizetti's opera *Don Pasquale*. A featured performer on the Montreal Guitar Society's inaugural and 2004 season, Jérôme Ducharme's playing has also been broadcast on SRC-CBC radio in Canada.

His tour program includes Pavan No. 1 by Luis Milán, Sonata-Fantasia by Francisco Moreno-Torroba, Suite Op. 41 by Jaques Hétu (b. 1938), Appalachian Summer by Matthew Dunne (b. 1959), Fantasia-Sonata, Op. 22a by Juan Mañen (1883–1971), and Tres Piezas Españolas by Joaquín Rodrigo (1901–99).

Ducharme's appearance here on November 17th is two months into a yearlong tour of the US and Canada arranged and supported by the Guitar Foundation of America as part of his competition prize. He plays a 2005 René Wilhelmy guitar. Please join us at Sundin Hall on Friday, November 17th at 8 pm to hear and meet this exciting new artist.

Guitar Foundation of America

Founded in 1973, the Guitar Foundation of America (GFA) is America's leading guitar organization. The GFA provides its members the combined advantages of a guitar society, a library, a publisher, a continuing educational resource, and an arts council. Today GFA is the largest multinational guitar organization; providing serious guitarists worldwide a full range of educational, literary and performance resources and opportunities. Visit the GFA website (<www.guitarfoundation.org>) to learn more about the annual competition, and the benefits of membership.

**For Concert
and Ticket Information,
Call 612-677-1151.**

Directions to Sundin Hall on the Hamline U. Campus

From I-94, head north on Snelling Avenue in St. Paul, past University Avenue to Hewitt Avenue.

Turn right, Sundin Hall is on your left, a half-block east of Snelling.

Free parking is available one block past the hall, in lots off Hewitt (on your right) or off Pascal (1 block north).

The **D'Addario**[®]
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D'Addario Foundation for the Performing Arts
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Concert Spotlight: Jazz Guitarathon

The first Minnesota Guitar Society event was a Classical Guitarathon. That tradition has grown to include jazz and acoustic Guitarathons as well. This year's Jazz Guitarathon is special, showcasing emerging talents as well as long-time MGS members. Join us in Sundin Hall on Saturday, December 9th at 8 pm for great jazz guitar by these artists!



Mike Cramer began studying guitar at age 7, and made his professional debut at 10. In high school, he became interested in jazz and studied with some of Iowa's jazz greats. He continued his studies at the University of Northern Iowa where he was a member of the prestigious Jazz Band I. Graduating in 2000, he accepted a position as guitar instructor at Grinnell College. In 2003, he relocated to the Twin Cities and taught at several local music stores. In 2005, Cramer and his wife opened their own music school, All 12 Notes <www.all12notes.com> in St. Paul. Cramer also teaches clinics and workshops throughout the Midwest and was a jazz instructor at the National Guitar Workshop's Nashville campus this past summer. Besides being an active teacher, he is a busy performer in the Twin Cities. As a sideman he can be seen with some of the area's finest musicians, and he leads his own trio and quartet. Visit his website <www.cramer-music.com> for more information.

The Three Guitars consist of Bobby E. Ekstrand, Dean Mikkelson, and Ed Petsche. Guitarist and composer **Bobby E. Ekstrand** began playing guitar at age 10. His eclectic tastes and myriad influences have inspired him to create music in extremely diverse styles. Over the past 25 years his original work not only has won songwriting contests, but also has been featured in a National Public Radio broadcast later issued as an accompanying CD with the book *Remembering Jim Crow* (The New Press). He has produced almost 20 CDs, ranging from *One Continuous Wiping Motion* (a collaboration with poet Kelly Green) to his latest, most accessible CD, *The Guitar*. In addition to his own recordings, Ekstrand has been featured vocalist and guitarist on six CDs on the Compass Label, distributed through Target Stores. He has played numerous clubs, concert halls, and festivals including Orchestra Hall in Minneapolis and WE Fest, the largest country music festival in America. He also teaches in the Twin Cities. **Dean "Deano" Mikkelson** has been lurking at the periphery of the local jazz scene for the last 25 years. His influences are many, including B.B. King, Herb Ellis, and Pat Martino. Deano also performs with "Papa John Kolstad and the Hot Club of East Lake" and with his jazz duo "Men with Hollow Bodies." When asked about his music, his ever-ready response is "I like to play." **Ed Petsche** is a self-taught, native New Yorker guitarist. His roots are rhythm and blues, rock and blues. While living in New York he played with former Muddy Waters' harmonica player Paul Oscher. Ed moved to the Twin Cities in 1994. Since his arrival he has played with Lakota Blues, and did a 9-year Thursday night gig at the Viking Bar. Ed also plays with "The Rena Haus Trio." Collectively known as

"**The Three Guitars**" this new trio is taking the area by storm! Visit Bob Ekstrand's website for more information: <www.bobby-e.com>



Jake Elrich began studying guitar at age 15 with Scott Kalapakoff. Initially his favorite style was shred, but he became interested in jazz after he attended a Mimi Fox masterclass at MacPhail Center for Music [ed. note: in connection with Fox's Sundin Hall concert during our 2002–2003 season], where he saw her and Clay Moore play. He then studied privately with Clay Moore and Schoen Oslund, until he left to attend the University of Minnesota in Morris, where he studied with Tim Sparks. In 2006, he returned to the Twin Cities to attend the University of Minnesota, where he performs in the Jazz One big band. He now studies with Chris Olson. Elrich teaches private lessons at A to G Music and also out of his home.



Billy Graczyk—guitarist, composer, teacher—started his professional career at age 18, playing guitar for the Minneapolis rock trio Autonomy. He enrolled at McNally–Smith College of Music in St. Paul, and studied under the late Mike Elliot. He is currently working toward a BA in Guitar Performance, which he will finish at McNally–Smith in December. He hopes to continue his education by getting a Masters Degree in classical guitar at the University of Minnesota. Graczyk teaches guitar at Eclipse Music in West St. Paul. He also plays guitar for the local jazz group Fourtitude, and continues to play with Autonomy as they begin recording their second album, due out in 2007. His literate approach to guitar, passionate playing style, and hunger for continued learning have earned him respect from local musicians and fans across the Midwest.



Alec Lehrman is 17 years old and a 12th grade student at Hopkins High School. He has been playing guitar since he was 12. He started out singing and playing songs such as "Jumper" by Third Eye Blind in talent shows, but soon discovered the blues. SRV (Stevie Ray Vaughn) was his man, and he listened to SRV for almost a year straight. In 10th grade, Lehrman started a band called Cognition Lounge. He was lead singer and guitarist; the band played both covers and originals. In 11th grade Lehrman quit the band and started taking an interest in jazz. He currently studies with David Singley. For the past year he has been listening to and playing lots of jazz, specifically Joe Pass, and plans to show us what he's learned thus far.

New Sundin Concerts

January 27th, Bill Kanengiser

February 24th, Duo Erato

March 17th, Earl Klugh

April 21st, Nigel North

Youth Acoustic Guitarathon Date Set

On Sunday June 10, the Minnesota Guitar Society will host the first annual Youth Acoustic Guitarathon. Auditions will be on Sunday, May 6, at MacPhail Center for Music in Minneapolis. Here are more details:

- Acoustic guitar only. Applicants will audition two contrasting pieces proposed for performance at the Guitarathon for a panel of judges. Any musical style is acceptable.
- Applicants must be students ages 6–21. There will be five divisions: Elementary (6–8), Junior (9–13), High School (14–18), Senior (19–21), Ensemble (6–21).
- Maximum of 3 participants from each division will be chosen for the Guitarathon.
- Registration forms available online at MGS website in January.
- Registration deadline: April 22, 2007.
- Notification of acceptance by email or phone soon after audition.
- Piece(s) chosen and time limit at discretion of judges for both audition and Guitarathon.
- College students studying out of state may audition by videotape: consult the coordinator.

For more information, contact coordinator Brent Weaver at <guitweaver@gmail.com>.

New Guitar Studio in Rushford!

MGS member Kerry Klungtvedt will be opening a new guitar teaching studio in Rushford, MN this December. Named the Root River Guitar Studio, it will be located in the Mill Street Mall. Klungtvedt will teach both Suzuki guitar and traditional guitar lessons and small classes. The Suzuki program is for children ages 3–7 (and their parents), but people older than 7 are welcome to study classical guitar using the Suzuki Method. The studio will also offer lessons in popular styles of guitar (jazz, pop, praise and worship, country, folk, rock/blues, etc.) The studio will be open Tuesdays, Thursdays, Fridays, and Saturdays. Klungtvedt also teaches at Crossroads College in Rochester on Mondays and Wednesdays. For more information go to <www.goodguitarlessons.com>

Thursday Musical Student Guitarist Opportunity

For the first time in many years, Thursday Musical, a 114-year-old Twin Cities performance organization, is offering two Guitar categories in its Student Section. The Thursday Musical Student Section has some of the area's most gifted young performers among its members. Now your guitar students can be a part of this challenging and motivating group! Membership in the student section offers guitar students from grade 7 through age 25 an opportunity to perform on a recital at the University Lutheran Church of Hope in Minneapolis, and a chance to participate in the Thursday Musical Student Section Competition on March 3, 2007. This year, the Competition will award over \$16,000 in scholarship prizes, as well as additional performance

opportunities for the winners. Membership in the student section also entitles the student to attend any Thursday Musical concerts—from the Thursday Morning Artist Series, to Community Concerts, to Home Concerts. These concerts can help inspire young musicians, as they feature some of the finest classical performers from the Twin Cities and beyond. Membership in the Thursday Musical Student Section is \$35.00. This pays for all Thursday Musical events, including all concerts, student performances, and the competition! Contact Mary Goetz at 651-221-0536 or <gsmg1@comcast.net> for more information or an application form.

About "Thursday at the Lute Café"

by Rick Griffith and Phil Rukavina

The Lute Café is a series of casual lute concerts sponsored by the Twin Cities Lute Cooperative, co-produced by local lutenists Phil Rukavina and Rick Griffith. Called "Thursday at the Lute Cafe" because it takes place on the last Thursday of each month, the series features lute music in a casual, coffehouse-type setting where you can listen to great music, have a coffee or a snack, read a book, or just stare out the window and relax. The Lute Café began last May with a multimedia concert titled "Ala spagnola" performed by Phil Rukavina. The Café is in the Village View Room at Hillcrest Recreation Center, 1978 Ford Parkway in St. Paul's Highland Park neighborhood. It's a nifty round room with a fireplace and a domed ceiling that's tailor-made for listening to the intimate sound of the lute. The Lute Café opens at 6:30 pm. Music starts at 7:00. Performances feature lute players from the Twin Cities area and include both lute soloists and small ensembles (featuring lute) playing music from a variety of countries and historical periods. Concerts have included lutenist Rick Griffith performing 17th-century Scottish music as a release party for *Bonny Sweete Boy*, his new CD of lute music from Renaissance Scotland, and Dan Rein performing classical music from Iraq on the *setar*, a long-necked instrument belonging to the lute family. Other performers have been well-known local lutenist Paul Berget, and Thomas Walker Jr., a wonderful new lute player performing on the local early music scene. The next program at the Lute Café takes place on Thursday, November 30. Entitled "Musica Taransalpina," it features soprano Carrie Henneman Shaw and lutenist Phil Rukavina in a program of lute songs and lute solos. The vocal music includes Lute Ayers from Elizabethan England, *Airs de cour* from Renaissance France, and songs from a music book called *Nuove Musiche* by the Italian composer Jacopo Peri, in the new and emerging Italian Baroque style. The solo lute music features transitional pieces from the end of the 16th century and beginning of the 17th, including John Dowland, Nicolas Vallet, Ballard, and more. Information about the Lute Café can be found at the MGS website. A full listing is also available at each show. There is no set charge for attending, but a \$10 per person donation is suggested to help defray costs. Future concerts are planned through April 2007. Call 612-865-5954 for further information.

Local Artists Series: Chris Olson

Our second Local Artists Series concert of the season features standout jazz guitarist, educator, and author Christopher Olson. The concert takes place on Sunday, December 3rd, at 2 pm, in the indoor amphitheatre at Woodbury's Central Park. See the sidebar for directions. We caught up with Chris by email to learn about his background, activities, and plans for the concert.

Q: What first got you interested in the guitar? in jazz?

A: My brother got a guitar for his birthday and I stole it. I learned Beatles tunes at first. I'd recommend that as a great place for anyone to start. My teacher at UM-Duluth, where I went for two years, Billy Barnard, introduced me to music I had never heard of, so I was already 19 before I knew anything about jazz. I've learned about all the jazz greats, but my teachers are still my musical heroes. And recently things have come full circle and I've had the honor of working with a few of them. In fact, I just taught a guitar camp with Billy up in Shell Lake this past summer, after not seeing him in years.

Q: You play both 7- and 6-string guitar. How long have you played 7-string? Have a preference for one or the other? What's the future of 7-string guitar, especially in jazz?

A: I started on 7-string almost 4 years ago, I think. Recently, I've been playing with groups that don't require an extra string on the low side, so I haven't been using it much. For solo performances and duos the extra bass note is very nice. Switching between the two instruments can be unsettling at first, but as long as I'm practicing enough, nothing feels foreign (until there's an audience). I go back and forth on my focus, and lately I've done more work improvising on 6 strings, but it's great to take advantage of the low A on an arrangement, so I'm sure I'll dive into it more for the December concert. The 7-string is here to stay, and it's essentially in its own category. For instance, Steve Masakowski teaches 7-string guitar specifically. All of his students in New Orleans buy 7-strings and study technique on that instrument with Steve. On the other hand, I suppose they thought the nine-course lute was here to stay at one point.

Q: You studied in Wisconsin and Texas. Degrees in?

A: At Wisconsin-Stevens Point I received a B.M. in Music Education, specifically Choral and General music, with a jazz emphasis. I also have a bachelor's degree in Jazz Studies. Then at North Texas, I got my Masters in Jazz Studies -Performance.

Q: How long have you lived in the Twin Cities?

A: I was born in St. Paul and I live in St. Paul. Look how far I've come! Actually, I grew up in Roseville and moved back to town from Wisconsin in the fall of 1996.

Q: How did you connect with McNally-Smith College? What do you teach there?

A: I took a few lessons with Kevin Daley here in town, before going to graduate school. I called him when I was moving back here. He recommended me to Cliff Wittstruck at Music

Tech (now McNally Smith). The piece of paper from UNT was helpful in landing that job (as well as a job at Inver Hills Community College). I took some time off when my first son was born but was still subbing occasionally. That's when I tried being a full time musician. I'm still recovering from that experience. I've been at McSmithTech full time or close to it since the school moved to St. Paul in 2001.

Q: Where else do you teach?

A: I recently had to stop teaching at MacPhail because of family conflicts and increased responsibility at McNally-Smith. MacPhail is a wonderful place and I'm very happy they are getting the new building they deserve. In the summers, I teach at the Shell Lake Arts Center in Shell Lake, Wisconsin. We're celebrating the 40th year of the camp up there—the oldest running jazz camp in the country. I've been there for 3 years, teaching the jazz ensemble and jazz combo camps, in addition to the guitar camp. I also teach a few private students if they're serious. Most students aren't particularly serious, and that's ok. You can still have fun, and there are many teachers out there who would love your money.

Q: You're active in the International Association of Jazz Educators?

A: I don't know how active I am. I would like to be more active, but I don't really teach at a jazz school, though the teachers sneak in as much as we can. I'm available as a guitar resource for the Minnesota Chapter of IAJE. Any school band director can contact me with questions about how to use the guitar in a jazz group (knowtheneck@hotmail.com). It is important to support organizations with causes that you champion. That, of course, includes the Minnesota Guitar Society. Certain music needs organizations to keep it in the public consciousness. Such music tends to have great educational value and depth and, therefore, is not part of our popular culture. Jazz, like classical guitar, should be taught because of its artistic merits. I'm not teaching music so my students can become famous. I teach it for its historical significance, its artistic merit, and the power in both its intellect and its creativity.

Q: You're written several columns for our newsletter. Is writing an important to you as a teacher?

A: Possibly to a fault. Often times students learn something better when it's NOT written down for them; when they have to figure it out for themselves. Also, there is such a glut of material for sale, with more books and articles every day. It gets to be overwhelming. Yet I've always loved preparing worksheets and presenting ideas in my own way, even though there are already many sources with similar messages. I never intended to push my writings for publication, but if you live long enough you meet people who can help you get your ideas out there. Knowing people at the guitar society, and at Really Good Music in Eau Claire, has allowed me to share my ideas with a greater audience, whether they like it or not.

Chris Olson, *continued on p. 7*

Local Artists Series: Chris Olson

Chris Olson, *continued from p. 6*

Q: You also perform and compose. Does teaching compete for time and attention with those activities, or do they feed each other?

A: Teaching competes and wins. I teach, compose, play, think, and smell better when I get enough sleep. Teaching and thinking are important to me, so I'm unable to perform as much as I'd like. I only write music when I have an outlet, like a performance or a book. I don't have many compositions that haven't been played, which is nice. Most importantly, my two children, Cullen and James, dominate my time outside of school. I've quit playing music for money. I play gigs where I can be creative. This makes me cherish performances more. They're almost like recitals. And yes, they inspire many teaching ideas, while teaching makes me understand everything about my instrument and life better (everyone should try it). But there is no substitute for performing experience if you want to improve as a performer.

Q: Do you play classical guitar, or other styles, as well as jazz?

A: Yes. Every now and then I work up some classical pieces and I start to think I can be a classical guitarist. Then I hear a real classical guitarist and I realize I'm just an adequate player, who uses classical techniques to help the other things I do. For instance, I almost never use a pick anymore. Studying classical guitar all those years ago finally allowed me to let go. I'm no longer in rock bands or variety bands, which also helped me make that creative decision, but there's still an element of rock / blues / disco to my playing because that's all I listened to before college. I've learned a few country, bluegrass, and polka tunes over the years as well. I play with instrumental groups now that are called jazz groups for lack of a better term, but we don't sound like what most people would define as a traditional jazz group. I want to be able to sound like a lot of different people, including myself.

Q: How long have you been an MGS member?

A: Not long enough. On and off for the past 20 years (mostly off but I'm here to stay now). Oh, by the way, the check's in the mail.

Q: Have you done much recording?

A: Check out *In The Meantime* by Maintime released this year (though recorded 5 years ago). Everything else is a basement recording or a small part on a larger compilation. My website provides links to everything I've done. <www.knowtheneck.com>.

Q: How do you feel about recording, compared with live performance?

A: I love when a recording is finished. I hate when a live performance is finished.

Q: Where do you perform?

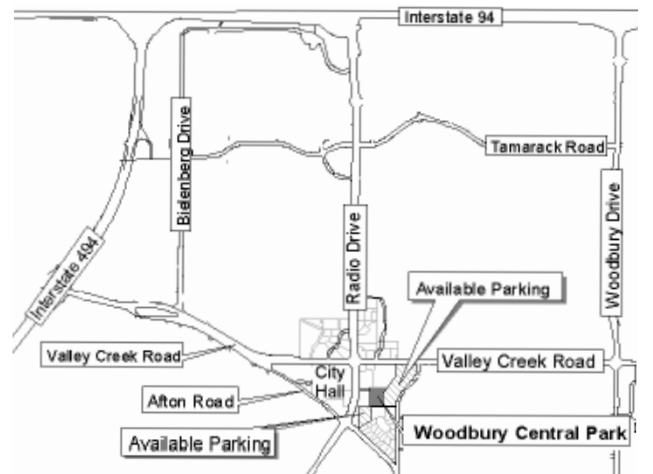
A: Living rooms, dining rooms, dens . . . weddings, funerals, bar mitzvahs . . . bars, supper clubs, Chinese restaurants in strip malls. Every once in a while I get to play for a listening audience, which is frighteningly beautiful and beautifully frightening.

Q: What will you play at your December 3rd concert?

A: I've got a book published called *Contemporary Etudes for Acoustic Guitar*. It's all fingerstyle stuff of an intermediate level and it comes with a CD - one of those basement recordings. I'll do about half of the tunes along with a few other originals. I've also got some arrangements of holiday tunes because the concert 'tis in the season. To be honest, I wouldn't call it a jazz concert, though that will be one element. I think it's just a guitar concert . . . unless you would like to sing.

Directions to Woodbury's Central Park

Central Park is located at 8595 Central Park Place, in Woodbury. From I-94, travel south on Radio Drive for approximately two miles. Cross Valley Creek Road and take a left at the first stop light south of Valley Creek Road, at Central Park Place. Go through the main doors. amphitheatre is straight ahead. For more information, call (651) 714-3799.



Upcoming Local Artists concerts

Adam Granger, February 10th

James Flegel, February 11th

Matthew Dorn, March 25th

Brent Weaver, April 15th

Visit <<http://www.mnguitar.org>> for info on all guitar-related events in MN!

Masterclass: Open-String Scales

by Christopher Olson

A special effect can be created on guitar without using any electronic pedals. It requires open strings and fretted notes to overlap each other, creating a shimmering, complex sound, while using very ordinary notes. The following is an excerpt from my book *Contemporary Etudes for Acoustic Guitar* (Really Good Music, LLC), which includes a dozen solo pieces and some brief lessons. The scales below can be a tremendous exercise for the fretting hand as they require perfectly arched fingers with no accidental muting of adjacent strings.

Notice on this simple G major scale that every open string (A, D, G, B, & E) is included.

(finger numbers are the same as tab)

Now play the scale, never repeating the same string on consecutive notes, letting at least two notes ring at all times. The idea is to let the notes resonate until the finger fretting the note needs to be used again, or the string that is ringing is plucked again. Each note should overlap at least one note before being released. The same open strings are used but all other notes are fretted differently.

Playing the scale this way causes some difficult stretches for the left hand. The right hand fingering also seems confusing, as your instinct will be to use the fingers in order, but often times the higher note is on the lower string, so the index (i) finger might play a note, followed by the thumb (p), then the middle (m) finger on a lower sounding note, as in the following, one octave descending version of the G scale:

The first G should be held until beat three, when the open E is struck. All notes are held for two beats before needing to be released (the C on beat one of measure 2 can be held for three beats but it is very difficult to grab the A on beat three without lifting the 3rd finger). This cannot be done without arching the left fingers. Only the thumb and fingers should be touching the neck, not the hand. There must be space underneath the guitar. The right hand could simply alternate thumb and index finger, but the option suggested keeps right hand movement to a minimum. Choose what is more comfortable for you.

The previous example was in 3rd position. The next line is the exact same scale (G major) in 8th position.

In this scale, the first and fourth attack can be held for three beats each before the same finger is needed again. The other attacks can be held for two beats and the open strings can be held forever after they are struck. This scale is also easier on the left hand because the initial interval between G and F#, a minor 2nd, is only a 3-fret reach between strings 2 & 3. It is a 4-fret stretch on all other string pairs.

Musical notation for a descending scale in G major, first position. The right hand uses fingering 1, 4, 0, 1, 4, 0, 1, 0. The left hand uses fretting 0, 11, 7, 10, 7, 0.

To practice this technique, a few more scales may be useful, as well as easier on the left hand, with no more than a three-fret stretch. This example is just the key of C major, descending from G to G (it's *G mixolydian* for those of you into modes). All open strings are available in this key as well, though this exercise focuses on just one octave.

Musical notation for a descending scale in C major, first position. The right hand uses fingering 1, 4, 0, 1, 3, 0, 4, 0. The left hand uses fretting 3, 6, 0, 3, 5, 0, 7, 0.

Here is the same scale in 7th position. The right hand fingering is exactly the same as it was for G major.

Musical notation for a descending scale in G major, 7th position. The right hand uses fingering 2, 4, 0, 1, 4, 0, 1, 0. The left hand uses fretting 0, 10, 7, 10, 7, 0.

Country and bluegrass guitar players are fond of this technique as it creates very rapid passages with minimum left hand movement, and it can emulate a pedal-steel guitar, especially when combined with bends. Many players use a combination of the ring and middle finger with a plectrum held between the thumb and forefinger (artificial nails or fingerpicks are commonly used). Check out Chet Atkins, Albert Lee, Johnny Hiland, or Bobby Stanton.

When performed in a solo guitar setting, use of four right hand fingers will allow bass and treble voices to be combined. The final example is in the key of E, presented once with just a melody, and again with a couple open E's added to fill out the ensemble. This affects the right hand fingering but not the left, and it shows how this concept can be applied to create simple but effective solo guitar ideas.

Musical notation for a descending scale in E major, first position. The right hand uses fingering 1, 4, 0, 1, 3, 0, 2, 1, a, m, a, m, i, m, i, m. The left hand uses fretting 4, 7, 0, 4, 6, 0, 2, 1, 4, 7, 0, 4, 6, 0, 2, 1.

Christopher Olson teaches in the guitar and music theory departments at McNally-Smith College of Music in St. Paul, and in the summer at the Shell Lake Arts Center in Wisconsin, where a Guitar Camp is planned for 2006. Learn more at his website: <www.knowtheneck.com>

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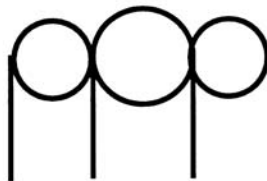
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